

Artist Statement

The pseudonym, 'scrapworm,' names the allegory of my creative process. This identity is a human perspective on witnessing the passage of time and figuratively identifies with more subtle entanglements of living systems' dynamics. We are all really 'scrapworms', winding paths through the collective composts of time, thought, matter, space, society, culture, and the webbed metaphorical implications of such concepts. I transform materials while considering associative meanings and optical effects.

As 'scrapworm', I (and generally, we) survive days by perceptively synthesizing images, and forms of existing - searching for something that is actually indefinable. We collect parts of the overwhelming sensory intellectual experience of external reality based on our uniquely personal aspects. We perceptively meander routes through such mental accumulations, each of us processing and creating uniquely 'new' things. I wind an individual path and consider examples from the world document: maximally using, paying attention to, and re-interpreting that which I encounter.

Blurring borders between the real, the imaginary, and the symbolic; my art practice re-examines traditional existential concepts from various angles, creating suspended metaphoric maps. I seek to extrapolate on Henry Miller's language in *Creative Death*, understanding that:

"...by the force and power of the artist's vision the static, synthetic whole {which has constructed} the world is destroyed. The artist gives back to us a vital singing universe, alive in all its parts.....his poem is the legend wherein he buries himself, where he relates of the mysteries of birth and death - his reality, his experience."

scrapworm <wrenn, c.>

My interdisciplinary studio practice focuses on patterns of nature, society, and self-nature. My visual experiments lead to the 2D components and 3D structures that I use to construct immersive installation environments. I merge genres to allow the work to question both preconceived notions of art in culture and expected relationships between the viewer and "specific" media forms. My projects include, but are not limited to, explorations via: collage, digital video, photography, installation, sculpture, books, printmaking, assemblage, audio, performance, web sites, and psycho-geographic events that combine linked public projects.

The projects have previously imagined (non-literal) future wastelands of the 'American Dream' that foreshadow themselves by investigating subtle determinants. I am currently working with astronomical data acquired by space telescope of nebululae: creating in a discourse on the time-bending implied by transmitting optical data through deep space (as related to the limit of speed of light and also emerging paradigms on the electric universe, quantum dynamics, and null physics).

Astronomy is a glimpse into the past and the future. Like rocks and fossils are bits of the past brought into the present day, the light we see has traveled years since its initial emission; and the path we are yet to travel can be detected as the grid of the celestial sphere continues to rise and descend upon our ecliptically illuminated path.

Creating forms that seek to evoke contrasts and open sensory dialogues, I engage myself in a recombinant synthesis of scraps (along and within the dualistic dynamic of an extended individual and collective temporal experience). I become involved in a process of bringing abstract ideas into metaphoric representation by deconstructing and associatively constructing allegorical situations (on surfaces, in videos, via interactive performance, and as installation components). The invented spaces, surfaces, videos, and sculptures are timeless (and/or time-folding) layered combinations that explore media, information, and visual culture as socio-psychological language and ethno-archeological artifact.