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LETTER OF INTEREST

Kedleston Hall Parkland project is interesting to me as an artist because of the ambiguity between public and private identities that exists within the site. The design of Kedleston Hall reaches such a scale of private wealth and historical importance that it now lends itself wonderfully to the public realm in a manner comparable to a modern museum campus. While continuing to operate as a private home and estate, it has since become a national landmark destination and park accessible to all. Yet as the intended residence of Sir Nathaniel Curzon and his heirs, the idea of private space is always present within its design. I am interested in the narrative formed by this mixture of past intention and contemporary access, which now allows public visitors to experience the pleasure grounds as part of their own national heritage.

Through my work, I explore not only the relationship between public and private, but also public and domestic. My recent project *couchbleachers* combined the public structure and scale of bleacher seating with the very personal and tactile experience of domestic couches. The piece encouraged a sense of intimacy and ownership over the exhibition space it inhabited. Visitors were encouraged to kick off their shoes, climb, sit and lounge on it. The work also presented opportunities for other gallery programming, including several music performances on and inside the actual sculpture.

As another example of my practice, *Vikings Field/Walker Building* is part of an invited project proposal commissioned by the Walker Art Center in Minneapolis. Juxtaposing two major cultural icons within the city of Minneapolis that are often times polarized, the work is a lawn painting of the familiar outlines and graphics of the NFL Vikings football playing field next to the high architecture of the Walker Art Center, designed by Herzog de Meuron. This field drawing intervention creates a visual and symbolic contrast to its environment, which activates a new experience of the private and near sacred space of the Vikings field. It also conveys rich information about the cultural similarities and differences between how we relate to both football as a national pastime and the art museum as a public institution.

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At Kedleston Hall, I would like to present visitors with a similarly sculptural and tactile experience. One that is directed at enjoying the landscape framing the Hall, while at the same time allowing for the contemplation of the historic public and private relationships to the site. Working with the designs and plans of Robert Adam, I would engage the grandeur and serenity of Parkland to create a public structure in support of a private gaze.