

Nate Page
Artist Statement

The first question I ask myself is “where am I”. This question is interesting to me because it actually hides another question: “who am I in this place”. I have always been hypersensitive to the influence of environments, my mood and ideas can change from place to place. Most environments leave the imprint of ideas because they are designed by humans. Realizing this has allowed me to consider the experience of physical place as an 3D psychological exchange between the absent designer and the community of inhabitants. In my work I interrogate this boundary between physical place and psychological experience.

I came to understand my artistic approach to space through traditional training in observational drawing. I focused on creating the illusion of depth or Trompe-l'œil. Eventually I started working in real space instead of drawing it. I realized the limits of viewer's experience when looking at an image; it is always detached. In my work now I want to create a back and forth experience between real space and psychological space for the viewer. For example, "Suburban Reflecting Pool" (slide nine and ten) exhibits our relationship to seeing landscape as an idealized image in the mirrors reflection, yet being framed by the post war tract home grounds hopes and dreams with the severity of architecture. This example shows why it is not always necessary for my audience to participate in the work, I intend them to operate as stand alone pieces to be viewed from a distance as well.

Working site specifically allows me to purposely act as a non-expert visitor and observe a location as a construction of someone else's plan. For example, in "Limo" (slide one and two) urban development and plans are at the forefront. My intervention of burying the limo on a vacant lot (which is to be developed into luxury condos) seeks to pull the immediate context of other condos and development into a new reading of the car. The experience of Architecture, Landscape and Design affords me different logic patterns to collaborate with in order to create an alternative expression of the space. My ultimate goal is to highlight the visitor or inhabiters ability to "act" with an emotional awareness within designed environments.

In this way I hope to open up new opportunities for consciousness and behavior within my work. For example, in "Storefront Plaza" (slide six, seven, eight) I using existing "rules" of a storefront building design operated by a community arts organization. By opening up the façade and pulling the actual storefront window thirty feet back into the space the public had exclusive street access to the rented interior gallery space. This architectural gesture doesn't dictate how it be used, but rather provide a new zone to inhabit by expanding the threshold between public and private space.

Through the use and manipulation of objects and materials that are plausibly associated with a site, I reinterpret the the environment. The mode of operation and common associations are

reconfigured to disrupt the audiences' experience and assumptions surrounding our Answers and Questions of "who" and "where" are we now.