

The act of observational drawing is the conceptual foundation for my site specific practice. Instead of drawing what I see, I intervene directly in space to bring an emotional awareness to the psychological implications of designed environments. I purposely act as a non-expert visitor to observe a location as a construction of someone else's plan. I see Architecture, Landscape and Design ultimately a site of exchange, similar to the act of image making and viewing, where conscious and unconscious Ideologies and Value Systems are expressed and interpreted by the absent designer and the community and its inhabitants .

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 inhabitant's 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.

Artist Statement

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Nate Page works site specifically to give tangible form to psycho-social ephemerality. Particularly an to experience spatially emotional implications of designed environments. For Page, Architecture and Landscape are ultimately like hands and clay for the community and it's inhabitants.

The act of observational drawing is the conceptual foundation for his practice. Instead of drawing what he sees, he intervenes directly in the space exploring the complex relationship of visual perception and being a physical body in a place.

Page has generated site-specific installations that responded to tactile and visual characteristics of Architecture and Landscape. In his process, the first question Page asks himself is "where am I". Submersing himself is paramount. Through observing, then manipulating objects and materials associated with the site, he reinterprets the space to provide a new perceptual experience that disrupts the audiences' assumptions and reveals new visual narratives unique to that particular community.

In addition to being influenced by traditional training in observational drawing, Page also cites Christian Norberg-Schulz's book *Genius Loci*, and a specific idea that the Surrealists had about the social effects of what they called "The Marvelous".

The concepts that relate vision to our physical awareness of space is at the core of Page's artistic pursuits. In Christian Norberg-Schulz's *Genius Loci*, Norberg-Schulz discusses the most primal relationships of humans to landscape. His quote: "humans seek a psychological foothold when we observe and inhabit the landscapes around us" is fascinating to the artist because it suggests something more deep and complex, that it is not just about getting food and shelter, but seeing, familiarizing and somehow needing to identify with one's environment, like looking in a mirror. This concept opens up the exploration of site specific art to be about the viewer and their perception, not only of art but of the environment surrounding it and themselves.

Page's idea of how art can operate within the everyday comes from a Surrealist concept of "The Marvelous". While researching the Surrealist movement as a graduate student at CalArts, Page was shocked to learn that the Surrealist hated "Fantasy". They preferred the "Marvelous" in contrast to the idea of the Fantastic. This is because they wanted real social change, to challenge the extreme rationality of the time that led to the World Wars. A "Marvelous" experience does not escape from reality, it maintains connections to reality, it remains plausible even if by a thin tether. Page believes this experience of "Marvelous" gives art the ability to radiate beyond the artwork itself; into its community and environment, to mingle and influence reality like light refracting through a prism.

repressive desublimation

notes

Art is about the viewers experience environmentally and psychologically.

It is also about creating representations of experience of space, environment. Perceptual, but not abstract, no visual phenomena is divorced from the plausibility of the everyday site, architecture or transportation.

Art is transportation over a boundary. Psychological, intellectual, social, economic, physical.

Art is about adapting repressive desublimation language/ rhetoric of the capitalistic spectacle, about seeing this as language rather than content.

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Nate Page works everyday environment to carve out a philosophical awareness of our bodies in space. a unique poetic moment that sort of fetishizes and isolates from everyday life an awareness of our consciousness relationship to our bodies in space and physical experience . pulled out and disconnected from all the real things we need to think about in everyday life.

art operate within the common everyday environment not designed experiences but mundane experiences: services, functional, goods, landscape. (The infrastructure to entertainment? (janitorial special alien forces) (handy man navey seals shamen)

relationship of visual perception and a physical body in a place. Breathing back and forth in and out of image, presence in body vs escape in movie, anything not dancing (dance to movies)

Disarming and genuine experience. Fetishizing genuine. TO heroize everyday functional, upkeep. Interested in functional aesthetic (would like art and the everyday real social change, to challenge what of my time??

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Combining internal experience with external

physical Experience.

designed environments.

Landscape and body Architecture and objects
community and it's inhabitants.

The act of observational drawing is the conceptual foundation for his practice. Instead of drawing what he sees, he intervenes directly in the space

Or draws only what he physically feels

Page has generated site-specific installations

Through observing, manipulating materials of the site, he reconfigures the space to provide a new perceptual experience visual narratives

Christian Norberg-Schulz's Genius Loci, Norberg-Schulz quote: "humans seek a psychological foothold when we observe and inhabit the landscapes around us" needing to identify with one's environment, like looking in a mirror.

This concept of art is about perception of individual selves, not separate from environment surrounding.

art and the everyday

they wanted real social change, to challenge what of my time??

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this experience gives art the ability to radiate beyond the artwork itself; into its community and environment, to mingle and influence reality like light refracting through a prism.

How something simple we all do can be so complicated. It trippy, and is trippy bad, its an experience, its not a roller coaster.

Handmade meets mass production in a contradictory method of destroying and refurbishing.

These dresser interventions are made by grinding and sanding down old common dressers revealing the hidden layers beneath the surface. Each piece is a one-of-a-kind artwork made in a subtractive sculptural process that leaves the structural integrity and functional ability intact. My intent for these works is to serve as daily reminder that the mundane and mass produced are a material ripe for possibilities in everyday life.

My previous site specific work deals with perception of designed environments by intervening directly in architecture and landscapes. A cornerstone question for me is how can art operate within the everyday. I bridge the gap of art and life by implanting sculptural gestures into the blueprint of existing objects and places to expand our psychological relationship to environments and inspire new methods of action.

everything is about penetrating a surface

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Nate Page works **with the** everyday environment, **representatively and physically**, to carve out a **new awareness of the body** in space. He seeks **often unnoticed, perhaps banal** moments in life in which the physical being feels disconnected from her environment to evoke a new consciousness in order to feel a sense of presence that wasn't there before.

(disconnect is common and explores ways to seeks to create a deeper connection to the body, mind and space at these create a conscious relationship to what bodys in space and physical experience . pulled out and disconnected from all the real things we need to think about in everday life.
to that fetishizes and isolates from
expereince an awareness of our)

--- describe more --- relationship of visual perception and a physical body in a place.
Breathing back and forth in and out of image, presence in body vs escape in movie,
At times, seem fetishized

---- Disarming and genuine experience. Fetishizing genuine. To heroize everyday functional, upkeep. Interested in functional aesthetic (would like art and the everyday real social change, to challenge what of my time??

The act of observational drawing is the conceptual foundation for his practice. Instead of drawing what he sees, he **intervenes** directly in the space

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Page has generated **site-specific** installations

Through observing, manipulating materials of the site, he reconfigures the space to provide a new perceptual experience

Christian Norberg-Schulz's Genius Loci, Norberg-Schulz quote: "humans seek a psychological foothold when we observe and inhabit the landscapes around us" needing to identify with one's environment, like looking in a mirror.

art and the everyday

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. I bridge the gap of art and life by implanting sculptural gestures into the blueprint of existing objects and places to expand our psychological relationship to environments and inspire new methods of action.

Taking cues from DIY instructional videos this video seeks to nullify the differences between forward and reverse by imposing simultaneous opposite directions of time on the body through the construction and deconstruction of functional shelving.

Christian Norberg-Schulz, in his book *Genius Loci* writes: "humans seek a psychological foothold when we observe and inhabit the landscapes around us".

The first question I ask myself is "where am I". Fascinating question because the answer that I am actually looking for is "who am I right now". That can be answered in numerous and conflicting ways. Example: logically name where we are, "I am at the bus stop: or observe sensually "I am in a sketchy area". Thirdly: "I am in a good place" or "a good mood" refereeing to our psychological "place". Interesting how we use spatial language to describe psychological experience.

I have always been hyper sensitive to the influence of environments, my mood and ideas can change from place to place.

I am really interested in the boundaries the we set or exist within the scope of physical space and psychological space.

I recognize design to also be a map of the consciousness of the designers mind and their particular cultural influence. "Audience Apparition" at the Gamble House in Pasadena was an image production event similar to spirit photography in the late 19th century. Nighttime visitors had flashlights in a completely blacked out house and yard observing the details of the handcrafted architecture. This was recorded by photo and video to try and capture a ghost-like melding of the designers consciousness and the viewers consciousness. Architecture, Landscape and Design are ultimately a site of exchange of consciousness. Similar to the act of image making and viewing. Something is expressed by the absent designer to the community and it's inhabitants.

Basically all our landscapes are designed. I'm interested in unpacking/deconstructing these sites and exploring alternate configurations. I hope to present new opportunities for action/ perception and behavior within my work.

Digital technology and consumer creativity now dimensionalizes the dichotomy of designer and consumer (cause and effect) experience. Consumption of designed environments now commonly produces images by the creative visitor.

Major early influences: Guy Debord- society of the spectacle. CoBrA artist (specific branch of between world war Surrealism - broke from André Breton over argument about importance of material physicality). CoBrA believed that materiality in art served as a connection to society and regular people. COBrA disliked much of the mannerist style painting Ex: dali that seemed to hide and discount the materiality of paint.

I identify with a lesser known Surrealist idea: Surrealist idea of the "marvelous" vs "fantastic". The "marvelous" values and maintains connections to reality and has the ability for social change whereas "fantastical" is more limited to subjectivity or overly

intellectualization. I believe in the need for my art to stay plausible so it can mingle and influence reality and vis-versa.

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'oeil. Eventually I started working in real space instead of drawing it. I realized the limits of image and viewer's experience; detached expert from audience. I want to create the experience of back and forth and back again between real space, psychological space and image space. For example, in my work "California Living Project" home owners are given the option to perform or not in the videos of their homes. Event night the videos from the back floor to ceiling window walls are projected to the fronts of the homes without windows. The effects were uncanny representations of the inhabitants through the threshold of public and private boundaries.

Artist Statement
Harpo Foundation 2014
Nate Page

All environments can be understood as presentation spaces. Depending on a combination of context and content, objects and environments in our everyday can be considered either a display site or a viewing site or some hybrid in between.

I am deeply influenced by artists from the California Light and Space movement and Institutional Critique. Particularly Robert Irwin's interest in the viewers' perceptual experience over a dialog of art and my former professor Michael Asher's notion that even the most neutrally designed environments frame and effect the perception of meaning. I see my practice as a combination of these influences. At the same time and also apart from these movements, I am motivated by human subjectivity, such as emotion, physical comfort or discomfort, and cultural memory. I'm curious about this subjectivity and the body's relationship to its environment when participating in the experience of meaning.

Through my work, I seek to physically engage the viewer's body in space, while also manipulating their perception of space. I often work specifically with architecture and sites that refer to either the act of viewing or deal with distinctions between interior and exterior, design vs. nature, enclosure vs. openness. These ideologies create paradoxes that reveal the modern circumstances of isolation and alienation, togetherness and anxiety, physical proximity and emotional distance.

In an effort to highlight and blur boundaries between enclosure and display, public and private, production or reception of images and meaning.

BELOW ARE BITS AND PIECES OF PAST STATEMENTS THAT CAN BE REFERENCED

I am interested in the experience of meaning. the relationship of perception of space to meaning

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These latest works strive to make physical the psychological negotiation of the public and private self. Applying tactile and spatial design, I intertwine the accessible and inaccessible to create metaphors for psychological, social, emotional, and physical states. In the pursuit of these interests, it has become necessary to shift my practice from working primarily with site-specific found objects to one in which I have more control over the design and fabrication of the objects and environments. With additional funding, I will be able to purchase materials and tools, as well as hire the skilled labor necessary for the further development of this body of work, which will serve to bolster this critical and exciting shift in my artistic process.

My past work focuses on creating site-specific interventions in semi public spaces. . At the core of my work is a desire to create an open space for de-isolation and to create experiences to condition a subconscious rebellion against ubiquitous ills of our

accessing more metaphoric readings by way of representation rather than literal physical alterations to an environment. It compliments and challenges architecture at its own scale. In this way, representations in video are more apt to be interpreted as archetypal, self-reflective, cultural symbols for the visitors/viewers.

This project seeks to open a space where everyday life and a performed lifestyle can be contained within one unit rather than existing in opposition to each other. What is often a critique on media influence, social status, etc, can be rethought within this framework. Archetypes can be transformed by the spectators, the community and the homeowners, themselves.

gathered around the suburban design levels hierarchy of public space and evenly spreads it throughout the subdivision by way of sidewalk and streets. This project is an example of the new envelope I am opening for myself in creating meaningful environmental experiences that are post critique and seek a viable relevance to specific communities utilizing what has been criticized as a vice or ailment of contemporary life (media / TV one way communication) in critical culture and advancing this knowledge into new forms of integrated post-art meaningful cultural spectacles/rituals.

To me, design is a sequence of thought that manifests itself in our environments; it takes the form of hallways, chairs, benches, corners and architecture, itself. My work approaches ready-made designed environments by examining and questioning the intention behind a design through observing its final physical product. Earlier in my practice I reflected on designed environments as being a psychological manifestation.

viewed or inhabited that considers the viewers experience of spatial and visual information as the primary content. How we see ourselves in our environments, how our everyday environments

are continual matrix to varying degrees of viewing and presentation spaces and states. Ultimately leading to context and framing how information is process I am interested in creating varying degrees of spectacles from our everyday objects and environments to and how we perceive space and I wonder if our physical presence. Our corporeal associations to looking at stuff. Phenomenology The act of looking out from our being the idea that we are separate from what we see.

I pay homage to the California light and space artists who were interested the the viewers experience rather than as well as institutional critique artists that revealed that the context of presentation space of a white cube is not neutral in viewing artwork. This revealed to me that context and the framing of visual information within a environment effects the meaning of the work. I am interested in notable ruptures within the relationship of the context and content. The notable rupture or spectacle. Spatial physical and perceptual experiences

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Artist Statement

I am an artist who makes large scale architectural installations in everyday environments. People can enter the work as architecture or observe from a distance as sculpture. I purposefully engage elements of environments often dismissed as peripheral to an activity. For example Seating design of a theater in "couchbleachers" at Spaces Gallery in Cleveland Ohio in 2011. It is a sculpture that serves as audience seating for other performances but also exists as its own art experience simultaneously. In "Storefront Plaza" 2012, a sidewalk pedestrians relationship to a storefront window is expanded deep into the buildings space. The audience or public experience is always at the center work. For example in "Suburban Reflecting Pool" 2102, a home owner in Granada Hills, CA asked me to do a project. I chose to make a work that was experienced by the public and local community. I installed a 10' x 7' mirror into the architectural framework of the front of the house; angled slightly up, it reflects the changing nature of light and sky as a void inside the house.

I am interested in this RFQ for Los Angeles Metro Public Art for two main reasons. The first is my interest in architectural thresholds between communal/public places and individual/private places. As you see in the example of my work "California Living" I create a one-night, outdoor event in the Eichler tract of Balboa Highlands in Granada Hills. In the Eichler design the front of the home, like a fortress wall, has no windows, then the back is floor-to-ceiling glass walls. Using the fronts impenetrable facades as projection screens, video showed homeowners moving about inside, as they would normally be seen only through the translucent glass walls facing their private backyards. I am interested in a similar threshold point in the architecture of the Metro stations; where one enters and becomes a part of a commuter group or exits into the city as an individual.

Secondly, the scale and duration of my work has often been limited by budget and venue. I have many ideas that would benefit from a program such as Metro Public Art program's budget and site qualifications to reach a larger civic audience. The ability to realize these projects of a civic scale is integral to the trajectory of my art work and ideas. As to me sculpture and civic design are the same thing. For example in "couchbleachers" 2011 the size of the sculpture was limited to the size of the gallery and budget. In the idea of "couchbleachers" it is easy to see that with a larger space and budget a civic scale is plausible.

I received an MFA from the California Institute of the Arts and a BFA from Milwaukee Institute of Art and Design and attended the Warsaw Academy of Art in Warsaw, and the New York Studio Program and the Summer Residency at The Cooper Union, both in New York City. I have have produced many environments with Machine Project in Los Angeles, three of which are represented in my images and Professional resume. I have exhibited with educational institutions such as Institute of Visual Arts at University of Wisconsin-Milwaukee, and Otis College of Art and Design in Los Angeles. I am the recipient of numerous Awards including the California Community Foundation Emerging Artist Fellowship in 2011, The Durfee Foundation ARC Grant recipient in 2010, CalArts Alumni Fund, California Institute of the Arts in 2008, The Phil Lind Scholarship, California Institute of the Arts. I have been represented in numerous publications and articles including: Los Angeles Times, Artforum, The Village Voice, Milwaukee Journal Sentinel. I currently teaches at Woodbury University in the Media and Cultural Design department, in Burbank, CA and is conducting academic research on environmental drawing and pedagogy and has been published in Future Forward, volume 3, number 1, published as a free pdf on Integrative Teaching International's website, integrativeteaching.org.

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Artist Statement

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I came to understand my artistic approach to space through my 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 an image on viewer’s experience; it was always detached. I want to create the experience of back and forth between real space and psychological space in the viewer. For example, in Slide nine and ten: *suburbanreflectingpool* 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 is 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 also 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 plan is at the forefront. My intervention of the Limo on a vacant lot to be developed into luxury condos seeks to pull its immediate context to provide a new reading of the car. The experience of Architecture, Landscape and Design affords different logic patterns that I am able to collaborate with to create an alternative expression of the space. My ultimate goal is highlight our ability to act as inhabitants to bring an emotional awareness to the implications of designed environments.

In this way I hope to open up or present new opportunities for action/ perception and behavior within my work. For example, in *Storefront Plaza* I using existing rules of a storefront building 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 now had access to the rented square footage of the art space. This gesture alone doesn’t seek to imply or dictate how it be used, but rather opening a new space to be inhabitable that exists as a boundary between two standard places.

Through the use and manipulation of objects and materials found within a site or that are plausibly associated with the site, I reinterpret and reconfigure the space. Considering its

mode of operation and common associations to disrupt the audiences' assumptions, experience and reveal new patterns to existing visual narratives.

Nate Page works site specifically to bring an emotional awareness to the psychological implications of designed environments. Page purposely acts as a non-expert visitor and observes a location as a construction of someone else's plan. The act of observational drawing is the conceptual foundation for his practice. Instead of drawing what he sees, he intervenes directly in the space. Architecture, Landscape and Design are ultimately a site of exchange, similar to the act of image making and viewing, where conscious and unconscious Ideologies and Value Systems are expressed and interpreted by the absent designer and the community and it's inhabitants.

Nate Page lives in Los Angeles and teaches drawing at Woodbury University. His work has been seen at No Name Exhibitions @ The Soap Factory, Minneapolis; Armory Center for the Arts, Pasadena; Warsaw Academy of the Arts, Warsaw; John Michael Kohler Center for the Arts in Sheboygan, Wisconsin; and at Cooper Union and Jen Bekman Gallery, both in New York and most recently at A Corner Door gallery in Los Angeles, Redling Fine Art also in Los Angeles and a public art commission By Miami Dade County and Fringe Projects titled Limo in 2016. Page has produced many environments with Machine Project in Los Angeles, including A Field Guide to LACMA at Los Angeles County Museum of Art and Pacific Standard Time Presents: Modern Architecture in L.A., an initiative of the Getty and at the Green and Greene Gamble House in Pasadena. He has shown nationally including Woodbury University Hollywood Gallery, Institute of Visual Arts at University of Wisconsin–Milwaukee, and Otis College of Art and Design in Los Angeles and REDCAT also in Los Angeles. From 2001–04, Page co-directed an experimental artist collaborative and exhibition space in Milwaukee called the Rust Spot. He received an MFA from the California Institute of the Arts and a BFA from Milwaukee Institute of Art and Design In 2011 he was the recipient of California Community Foundation Emerging Artist Fellowship and is currently producing the second iteration of California Living Project; Silicon Valley. Nate was born and raised in Waukesha, Wisconsin.

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ARTIST'S STATEMENT

I am seeking funding to aid in the growth and expansion of my art practice. In the past, I have generated site-specific installations that responded particularly to physical characteristics of the architecture and programs of a venue. Through the use and manipulation of objects and materials found within a site, I would reinterpret the space and its mode of operation to disrupt the audiences' experience and reveal new visual narratives. Working in this manner lead to a deeper interest in the underlying cultural associations that are inherent in functional things and their environments.

My recent body of work explores these associations further through the cross-pollination of archetypal American public and domestic structures, such as in the piece *couchbleachers*. Using tactile and spatial design methods, I create a set of conditions for experiencing anew our relationships with cultural clichés. These works strive to make physical the psychological negotiation of the public and private self in our society.

To expand upon this interest, it has become necessary to shift my practice from working primarily with site-specific found objects to one in which I have more control over the design and fabrication of the objects and environments. With additional funding, I will be able to purchase materials and tools, as well as hire the skilled labor that is necessary for the further development of this body of work. The realization of which will serve to bolster a critical and exciting shift in my artistic process.

repressive desublimation

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