

## 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 its 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.

