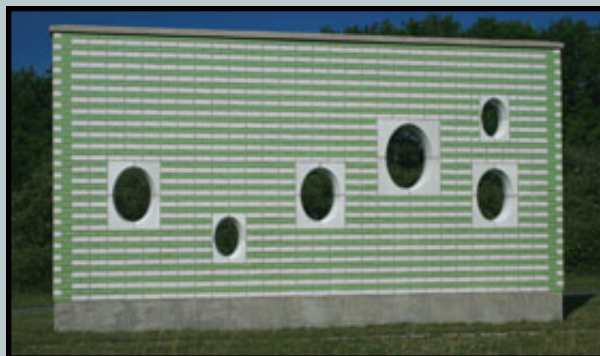


**Art: *Frame*****Site:** Prairie swales**Place:** Nathan Manilow Sculpture Park**Location:** University Park, IL**Artist:** Richard Rezacwww.govst.edu

This wall is visible from a distance, and as you get closer it becomes apparent that it is covered in glazed tile. It seems strangely situated in an odd location, and it is very narrow and tall. It is a wall, perhaps a garden wall, although it doesn't contain anything; it mostly divides, but just for the length of it, maybe about 12' or so. You walk around it because you figure, at first, that it is the object to be viewed. It has several oval windows at varying heights piercing its solidity. As you look through them you realize that the windows are capturing views of the surrounding landscape. This piece deals directly with its environment, acting as some kind of pinhole camera. There are references to be found in the wall itself: a resemblance to a medieval stockade for displaying humiliation, or an arcade's photographable comic-foreground "head through hole" (*passe-tetes*) painted-screen, but there is no imagery other than what is seen through the windows and out into the rolling landscape.

It is a viewing stand called "Frame," and, literally, that's what it is and does. So, even though it doesn't really intermingle with its site, it does form a connection with it in both blocking and framing the surroundings, playing a kind of peek-a-boo with a big, hard-surfaced blanket made of brick. Since the early days of landscape design, people were always finding ways to frame a view: with trees, with balustrades, with axes and perspectival progressions of hard or green materials. Garden walls, too, had openings to offer glimpses of enticement. And, just as landscape paintings acted as windows to nature, this big, reflective wall certainly celebrates its site.

Impact:

- Context/contrast
 - Scale
- Interaction
 - Framing
 - Color
 - Minimal

Art-to-Site Rating: High**View Date:** August 2007*Sculpturehead*

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