

**Mike Nelson**

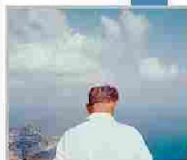
**Cloak**

6 luglio – 16 settembre 2016

## Il Giappone di Fosco Maraini

In occasione del 150° Anniversario delle relazioni tra Giappone e Italia, si apre oggi alla Fondazione Raffaele Cominelli di San Felice del Benaco (Bs) una mostra dedicata al celebre orientalista ed etnologo italiano Fosco Maraini.

### Sette giorni



#### Capri

Si apre oggi con una mostra di foto (in parte inedite) di Luigi Ghirri il Festival del Paesaggio al Museo della Casa Rossa



#### Montecarlo

Fino al 15 settembre 2016 di Mike Nelson presenta Cloak un intervento site-specific nella sede Ubs in avenue de Grande-Bretagne



© CHAGALL BY SIAE 2016



#### Roma

Si apre oggi alle Scuderie del Quirinale la mostra Capolavori della scultura buddhista giapponese



© CHAGALL BY SIAE 2016

#### La vita

La vie celebre olio su tela di Chagall del 1964 lascia per la prima volta la Fondazione Maeght di Saint Paul de Vence

## FORTE DI BARD Il mondo è grigio, il mondo è blu nelle favole di Chagall

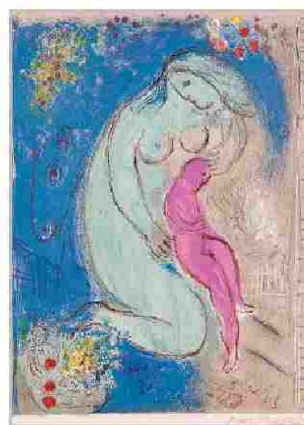
Spicca tra le oltre duecentocinquanta opere in mostra la grande tela "La vie" Per la prima volta lascia la Fondazione Maeght di Saint-Paul-de-Vence

#### Il gallo

A destra Il gallo sopra Parigi una litografia del 1958

#### Gli innamorati

Maquette preparatoria per il mosaico Gli innamorati, 1963-1964



© CHAGALL BY SIAE 2016



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#### I fiori

Quai con fiori è il titolo di questa litografia del 1954 (a sinistra)

tuisce il gran finale della narrazione espositiva, che si articola tematicamente in alcuni capitoli: «Autoritratti», «Tra Vitebsk e Parigi», «Sacro e profano»; e «La Bibbia».

Lungo il percorso si possono vedere varie opere pittoriche di qualità come per esempio *Alla Russia, agli asini e agli altri*, una rara composizione del 1911-13 che contiene già tutti gli elementi chiave del linguaggio dell'artista. Oppure *Nel mio villaggio*, del 1943, una incantevole scena notturna con una capra che vola sul tetto di una casa. O ancora *Lusino con i fiori* del 1964, dove il cielo è occupato dal grande mazzo floreale, animali fantastici e una sognante coppia.

Tra i dipinti a soggetto sacro c'è una singolare Crocifissione (*Davanti al quadro*)

del 1968-71: è la rappresentazione di un quadro su un cavalletto, con l'immagine di Cristo che tiene una mano sul petto. Sulla croce leggiamo la scritta *Exodus* e non *INRI*, una dimostrazione della libertà interpretativa dell'artista, al di là degli schemi religiosi canonici.

Sempre riguardo alle tematiche religiose, di grande interesse è la serie completa delle magnifiche acquerforti che illustrano la Bibbia, in tutto centocinquante fogli. È la più impegnativa opera grafica di Chagall, iniziata nel 1930 su invito dell'amico gallerista Vollard, e stampata finalmente nel suo insieme da Tériade nel 1956. Chagall non era credente e considerava la Bibbia (che l'aveva affascinato fin dall'infanzia) non come un testo teologico ma come la fonte letteraria e poetica più ricca di tutti i tempi. Aveva scelto i temi non in modo ordinato ma secondo le sue preferenze, e non si preoccupava minimamente delle divisioni fra la tradizione ebraica e quella cristiana. Amava in particolare le figure dei profeti, dei patriarchi e dei re: Geremia, Elia, Isaia, Saul, David. Per lui l'autorità massima riguardava la Bibbia era Rembrandt, le cui acquerforti erano un modello fondamentale di riferimento e una inesauribile stimolo per la sua fantasia grafica.

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MARC CHAGALL. LA VIE  
FORTE DI BARD (AO)  
WWW.FORTEDI BARD.IT  
FINO AL 13 NOVEMBRE

Mike Nelson, Cloak - Offsite project



Mike Nelson, Cloak, 2016 - Vue d'installation - Photo NMNM/Sebastiano Pellion di Persano

Courtesy the artist

The Nouveau Musée National de Monaco presents an off project by Mike Nelson – Cloak – a site-specific intervention in the UBS building located on avenue de Grande-Bretagne in Monaco.

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Situated as it is at the junction of Northern Italy and Southern France and acting as a financial centre, the Monaco bank is an apt place to reference the economic pertinence of colour in an historical sense. As explained by David Bomford, in his well-known essay "The History of Colour in Art" :

*"Cennino describes the preparation of pigments from a variety of sources, both natural and artificial. Such colours could be readily available and inexpensive, or rare and cost a fortune: in the latter category the best-known is ultramarine blue (literally, from over the sea, since it was then found only in Afghanistan), extracted from the semi-precious stone lapis lazuli and invariably (correctly) described as more expensive than gold. In late mediaeval times, when paintings were valued by the worth of their materials as much as the skill of their execution, the purest ultramarine was reserved for painting the Virgin's mantle and often costed separately in painter's contracts. In such a painting as Lorenzo Monaco's Coronation of the Virgin, many of the available pigments are seen at full strength or mixed with white - coloured earths alongside ultramarine blues and the very beautiful lead-tin yellow."*

As the economic value embeds colour within the ancient trading networks, ultramarine blue references a rare commodity, and exists in the world of luxury goods. These two things - economic value and luxury goods are both closely associated with Monaco. Along with its associated ideas of value and currency, the Eastern source of this colour's historical extraction further reverberates uncomfortably with current events in the world today. The sense of immersion over the seven floors of the building into the world of blue will be quite mesmeric - almost hallucinogenic. The affect will be that of intoxication; a dreamlike situation that induces mental states that mimic the unreality that one has entered. Ultimately the visitors will be led to the sun-bleached roof terrace. There they will be allowed to rest and survey the sea beyond, before being immersed back into the cloak of deep blue, an underworld akin to that of the ocean, or perhaps trapped inside the parameters of a blue screen. The

sensation is contradictory inducing feelings of both suffocation and enlightenment, offering a glimpse of the potentiality of invisibility and the infinite.

Over the past twenty years, Mike Nelson's work has centered on the transformation of narrative structure to spatial structure, and on the objects placed within them, immersing the viewer and agitating their perception of these environments. The narratives employed by the artist are not linear or teleological, but multi-layered, and often fractured to the extent that they could be described as a semblance of 'atmospheres', put together to give a sense of meaning. The more discrete sculptural works are informed by this practice, often relying on their ambiguity to fade in and out of focus, as a sculpture or thing of meaning, and back to the very material itself. By working in this way the more overtly political aspects of the early works have become less didactic, allowing for an ambiguity of meaning, both in the way that they are experienced and understood. This has led to the possibility of the viewer being coerced into an understanding of the varied structures of their existence, both conscious and sub-conscious. Nelson represented Britain at the Venice Biennale in 2011 and has twice been nominated for the Turner Prize: first in 2001 and again in 2007. Born in Loughborough (UK) in 1967, Mike Nelson lives and works in London.

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**This project is curated by Suad Garayeva-Maleki and Cristiano Raimondi**

**This project was done in collaboration with Galleria Franco Noero, Torino.**

**Mike Nelson is represented by: Galleria Franco Noero, Torino; 303 Gallery, New York; Neugerriemschneider, Berlin; Matt's Gallery, London.**



**6 JULY**

**2016**

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**16 SEPTEMBER**

**2016**

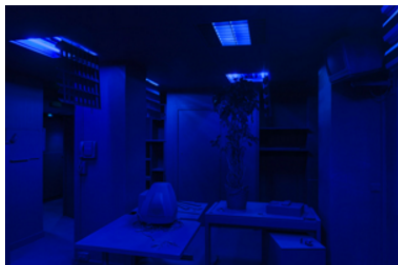
## ***CLOAK***

***AN OFFSITE PROJECT BY MIKE NELSON***

**THE UBS BUILDING | AVENUE DE GRANDE-BRETAGNE, MONACO  
PRESENTED BY THE NOUVEAU MUSÉE NATIONAL DE MONACO**

To request high-resolution versions of these images, [please click here](#).

Please include your name, the name of your media, and the expected date of publication for your article/report.



**MIKE NELSON  
*CLOAK* (INSTALLATION VIEW)**

2016

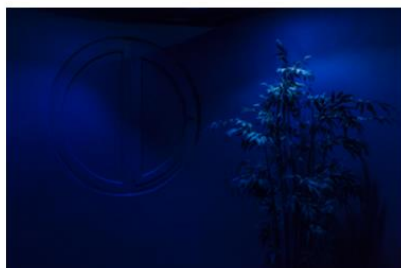
Nouveau Musée National de Monaco, off-site project  
UBS building, 2 avenue de Grande Bretagne, Monaco 06.07-16.09.2016  
Photo : NMNM / Sebastiano Pellion di Persano, 2016



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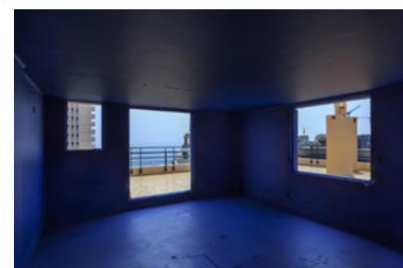
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Photo : NMNM / Sebastiano Pellion di Persano, 2016



**UBS BUILDING, MONACO**

Photo : NMNM / Sebastiano Pellion di Persano, 2016

## **Folding house a Villa Paloma/Mike Nelson, Cloak Projet Fuori le Mura**

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*Folding house a Villa Paloma*



*Mike Nelson, Cloak Projet Fuori le Mura*

**Giovedì 7 luglio 2016**, (ft. @NMNM)

Installazione permanente nel giardino di Villa Paloma del NMNM: ***folding house (to be continued)*** ossia la casa in blu è "un'opera abitativa", tra architettura e scultura, disegnata da **Jean-Pascal Flavien** fin nei minimi dettagli fa da eco all'installazione proposta dallo stesso artista nel 2015 dove in mostra erano i modellini degli arredi della stessa casa. La casa è un pretesto per una discussione, aperta al pubblico che la visita e che è invitato a condividere le proprie impressioni.

**Mike Nelson, Cloak Projet Fuori le Mura** è visibile al numero **2 di avenue de Grande Bretagne** nella villa sede di UBS. Questo progetto presentato dal NMNM è stato realizzato da **Mike Nelson** noto per destabilizzare il visitatore e per giocare sui pregiudizi socio-politici. L'artista ama creare delle realtà parallele dove elementi della vita quotidiana si fondono per creare nuove comprensioni. Per l'UBS Nelson trasforma in blu tutto quello che è visibile nei locali che è in fase di rinnovo.

**Le visite sono possibili fino al 15 settembre il mercoledì, giovedì e venerdì dalle ore 14 alle 18**

## Hors les Murs : Mike Nelson, Cloak

Bâtiment UBS, 2 avenue de Grande Bretagne, Monaco

Visites possibles les mercredi, jeudi et vendredi de 14h à 18h ou sur rendez vous (réservation obligatoire pour les groupes de 10 à 15 personnes) par mail à [cloak@nmnm.mc](mailto:cloak@nmnm.mc)

Plus d'informations : <http://goo.gl/OoHI2u>





## MIKE NELSON | CLOAK

### UBS Building, Monaco, Presented By Nouveau Musée National De Monaco

July 4 - September 15, 2016



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This project is curated by Suad Garayeva-Maleki and Cristiano Raimondi

# Mike Nelson, « Cloak », NMNM – Nouveau Musée National de Monaco

🕒 14/07/2016    👤 Hélène Jourdan-Gassin    📁 Bloc-notes    💬 0 commentaire

Mike Nelson, *Cloak*

Projet Hors les Murs

Bâtiment UBS, 2 avenue de Grande Bretagne

cloak@nmnm.mc ou +377 98 98 44 90

info@nmnm.mc]Mike Nelson, Cloak

# Mike Nelson turns Monaco bank into an ultramarine blue underworld

Every surface, from the Baroque staircase and underground vaults, has been daubed for the hallucinogenic project

by [ERMANNO RIVETTI](#) | 14 July 2016



Mike Nelson has painted an eight-storey UBS building in Monaco ultramarine blue

The artist Mike Nelson, who represented Britain at the Venice Biennale in 2011, has created an off-site installation for the Nouveau Musée National de Monaco (NMNM), in the UBS bank building on the Avenue de Grande-Bretagne, in Monaco.



When the project is over, the UBS building will be renovated

The installation, called Cloak 2016 (until 15 September; viewings by appointment), is curated by Suad Garayeva-Maleki, the chief curator and collection director of the Baku-based Yarat Contemporary Art Centre, and Cristiano Raimondi, the head of development and international projects at the NMNM.

The entire interior of the building, which is currently closed for renovation, has been coloured in ultramarine blue. The uniform spread of colour throughout the bank's eight floors is intended to create an almost hypnotic or hallucinogenic experience for visitors, who have to make their way through maze-like rooms and corridors before eventually reaching the building's roof terrace, from where they can admire the Mediterranean Sea.



The uniform colour is meant to have an almost hypnotic effect on viewers

Every single wall and surface of the abandoned building, which still contains some furniture and discarded items belonging to former employees, had to be primed before being painted and glazed, in order to achieve a uniform colour, from the underground vaults and IT server rooms— “these floors feel the most disorientating,” Garayeva-Maleki says, “as if the blue space is about to close in on the viewer”—to the Baroque staircase and spacious rooms on the upper floors.



The building's underground vaults and elegant Baroque features are made uniform by the colour



However, the show is not just intended to be a sensory experience, but carries studied art-historical references too. The curators are keen to highlight the historical and financial importance of ultramarine blue, the pigment of which was traditionally derived from lapis lazuli, a semi-precious stone found only in the mines of Afghanistan.

“Lapis lazuli was a valuable commodity, at one point more expensive than gold. It’s a fixture in some of the most expensive commissions throughout art history and it was also one of the first goods traded with the East,” Garayeva-Maleki says. “Banks are now symbols of the contemporary commodity trade, and ultramarine blue evokes that history and the problems associated with it. It is also a reference to Yves Klein’s blue, who was himself from the Cote d’Azur.”

Monaco, meanwhile, is commonly associated with finance and luxury goods; a show of this kind not only makes use of a great space pre-renovation, but also puts the small Principality on the cultural map. The project is funded by NMNM and supported by UBS, and was logistically supported by the Turin-based Galleria Franco Noero.

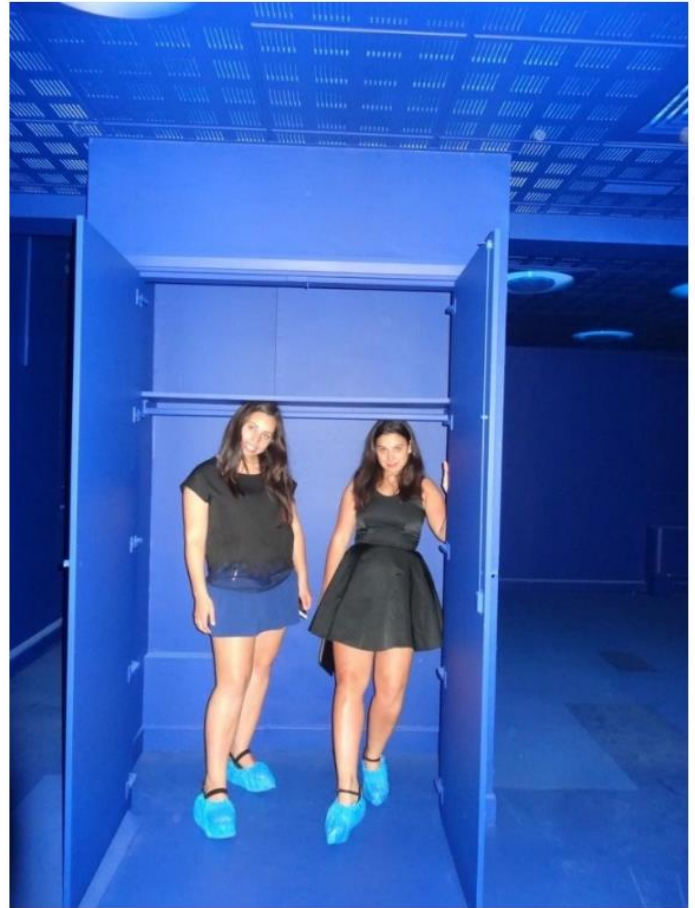
## Back in London...

18 July 2016

London feels like it is bubbling over and we are totally taken aback with the news that we are no longer going to be part of the European Union. We are OUT, it feels like shock horror but it will be exciting.



Then our holidays begin and we headed off to the opening of Mike Nelson's 'Cloak' installation in Monte Carlo. In a beautiful Belle Epoque style old building lays a deserted bank where Mike had decided to cover the whole of the 7 floor interior in inky blue.



Even the interior of the cupboards were covered, not a corner was left untouched. A great project, you felt you were underwater instead of in an old UBS bank. Fatima's daughter-in-law Suad Garayeva Maleki had curated.

# CLOAK An offsite project by Mike Nelson

27/07/2016

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This project is curated by Suad Garayeva-Maleki and Cristiano Raimondi

Suad Garayeva-Maleki is the Chief Curator and Collection Director at YARAT Contemporary Art Centre (Baku), where she oversees the development and display of YARAT's permanent collection, as well as the international exhibition programme, curating shows such as *The Heart is a Lonely Hunter* (2015), with Pierre Huyghe, Camille Henrot, Neil Beloufa, Parker Ito, Bunny Rogers, Hannah Black and Jasper Spicero, co-curated by Michael Connor, *Little Lies* (2016), with David Claerbout and Soren Thilo Funder, co-curated with Bjorn Geldhof, and *Dis Place* (2016), a solo show of newly commissioned works by Oscar Murillo. She curated *The Union of Fire and Water*, featuring new commissions by Almagul Menlibayeva and Rashad Alakbarov at Palazzo Barbaro, as YARAT's official Collateral Event at the 56th Venice Biennale in 2015. She was also a coordinator for the National Pavilion of Azerbaijan at the 53rd and 54th Venice Biennales. Before joining YARAT, she worked as a specialist in Contemporary Art from Russia and the CIS at Sotheby's, London, where she curated the pioneering *At The Crossroads* (2013) exhibition, which introduced contemporary art from the Caucasus and Central Asia, followed by *At The Crossroads 2: Art from Istanbul to Kabul* (2014). She also headed the Russian and Eastern European Contemporary Art sales including Contemporary East and Changing Focus. Suad Garayeva-Maleki contributed articles to publications such as L'Officiel Art (Paris), Nargis Magazine (Baku) and Spears (Moscow). She is a member of the Russian and Eastern European Acquisitions Committee at Tate Modern and faculty member at Istituto Europeo di Design in Venice.

Cristiano Raimondi is the Head of Development and International Projects at the Nouveau Musée National de Monaco. Since the opening of Villa Paloma in 2010, he has co-curated the exhibitions *La Carte d'après Nature* (2010) with Thomas Demand and *Oceanomania* (2011) with Mark Dion. He is also responsible for the creation of the Friends of the NMNM Association grant which has enabled artists and curators to carry out "exploration" expeditions, such as the one conducted by Adrien Missika for the exhibition *LE SILENCE Une fiction* (2012). He also curated *Erik Bulatov Paintings and Drawings 1966-2013* (2013), *Gilbert & George Art Exhibition* (2014) and, along with Marie-Claude Beaud and Celia Bernasconi *Construire une Collection* (2014) while ensuring the scientific coordination for *Richard Artschwager!* (2014). In 2015 he co-curated the exhibition *Fausto Melotti* with Eva Fabbris and more recently curated *Villa Marlene* a project by Francesco Vezzoli at Villa Sauber as well as Thomas Demand's exhibition in Villa Paloma's Project Space and the presentation of Oscar Murillo's *meet me! Mr. Superman* with Suad Garayeva-Maleki in the videoroom. Cristiano Raimondi is part of the curatorial team of the Back to Future section for the upcoming edition of Artissima, Turin.

"Since 2012, the Nouveau Musée National de Monaco benefits from the support of UBS Monaco from its exhibition programme and acquisitions" states Marie-Claude Beaud, Director of the Nouveau Musée National de Monaco. "We are very happy to be able to put forward this collaboration on the occasion of



the 60th anniversary of UBS in Monaco through two projects that really shed light on the UBS Art Collection as well as its tradition of supporting artistic initiatives. Cloak by Mike Nelson, the first offsite project of the museum, is also an opportunity for the museum to invest new spaces in the Principality with projects of great quality and international outreach”

“We are pleased to host in our building located avenue de Grande-Bretagne the Cloak exhibition of Mike Nelson, project carried out together with the Nouveau Musée National de Monaco. It also matches with the 60th anniversary of UBS in the Principality and is a unique opportunity to create a special event around it.” stated Urs Minder, Country Head UBS (Monaco) S.A. “UBS has a long and substantial record of contemporary art patronage, from our world renowned Art Collection to our global Art sponsorships, and it is through these creative partnerships that we enable our clients and the public to participate in the international conversation about Art. With this latest project, we are literally making Art a part of our business, and we warmly welcome local and global audience alike into our home for a one of a kind experience.”

“With more than 30,000 works, the UBS Art Collection is widely considered to be one of the largest and most important corporate collections of contemporary art globally. As part of our partnership with the Nouveau Musée National de Monaco, we are delighted to loan key works for temporary exhibitions and educational programs,” stated Mary Rozell, Global Head, UBS Art Collection. “Currently on view at Villa Paloma are three large-scale photographs by Thomas Demand, including two new acquisitions from his Blossom series (2015), as part of a solo exhibition of the artist’s work, as well as one of Thomas Struth’s iconic museum photographs. UBS holds a number of works by both of these German artists and we are proud to share these with local audiences and visitors to Monaco.”

#### About UBS and Contemporary Art

UBS’s long and substantial record of patronage in contemporary art actively enables clients and audiences to participate in the international conversation about art and the global art market through the firm’s contemporary art platform. In addition to the Guggenheim UBS MAP Global Art Initiative, UBS’s extensive roster of contemporary art initiatives and programs currently includes: the UBS Art Collection, one of the world’s largest and most important corporate collections of contemporary art and the firm’s long-term support for the premier international Art Basel shows in Basel, Miami Beach, and Hong Kong, for which UBS serves as global Lead Partner. These activities are complemented by a number of regional partnerships with fine art institutions including the Fondation Beyeler in Switzerland, Galleria d’Arte Moderna in Milan, the Nouveau Musée National de Monaco, the Louisiana Museum of Modern Art in Denmark, and the Art Gallery of New South Wales in Sydney, Australia. UBS also provides its clients with insight into the contemporary art world through the free art news app Planet Art; collaborations with the Swiss Institute; and the online resource Artsy; as well as through services offered by the UBS Art Competence Center, and the UBS Arts Forum. For more information about UBS’s commitment to contemporary art, visit [ubs.com/art](http://ubs.com/art).

#### NMNM / OFFSITE PROJECT

Mike Nelson, *Cloak*, 2016

UBS building, 2 Avenue de Grande-Bretagne, Monaco 06.07-16.09.2016

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Visits possible on Wednesdays, Thursday and Fridays from 2 to 6 pm or by appointment (upon reservation only for groups up to 10/15 people)

Information and reservation: [cloak@nmnm.mc](mailto:cloak@nmnm.mc) or +377 98 98 44 90

# Nouveau Musée National de Monaco



Mike Nelson, *Cloak*, 2016. View of one of the rooms in the UBS building.  
Photo: NMNM/Sebastiano Pellion di Persano. Courtesy the artist.

**Mike Nelson**

***Cloak***

NMNM Offsite Project

July 6–September 16, 2016

**UBS building**

2 avenue de Grande Bretagne

Monaco

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As the economic value embeds colour within the ancient trading networks, ultramarine blue references a rare commodity, and exists in the world of luxury goods. These two things—economic value and luxury goods—are both closely associated with Monaco. Along with its associated ideas of value and currency, the Eastern source of this colour's historical extraction further reverberates uncomfortably with current events in the world today. The sense of immersion over the seven floors of the building into the world of blue is quite mesmeric—almost hallucinogenic. The effect is that of intoxication: a dreamlike situation that induces mental states that mimic the unreality that one has entered. Ultimately the visitors are led to the sun-bleached roof terrace. There they are allowed to rest and survey the sea beyond, before being immersed back into the cloak of deep blue, an underworld akin to that of the ocean, or perhaps trapped inside the parameters of a blue screen. The sensation is contradictory inducing feelings of both suffocation and enlightenment, offering a glimpse of the potentiality of invisibility and the infinite.

Over the past 20 years, Mike Nelson's work has centered on the transformation of narrative structure to spatial structure, and on the objects placed within them, immersing the viewer and agitating their perception of these environments. The narratives employed by the artist are not linear or teleological, but multi-layered, and often fractured to the extent that they could be described as a semblance of "atmospheres," put together to give a sense of meaning. The more discrete sculptural works are informed by this practice, often relying on their ambiguity to fade in and out of focus, as a sculpture or thing of meaning, and back to the very material itself. By working in this way the more overtly political aspects of the early works have become less didactic, allowing for an ambiguity of meaning, both in the way that they are experienced and understood. This has led to the possibility of the viewer being coerced into an understanding of the varied structures of their existence, both conscious and sub-conscious. Nelson represented Britain at the Venice Biennale in 2011 and has twice been nominated for the Turner Prize: first in 2001 and again in 2007. Born in Loughborough (UK) in 1967, Mike Nelson lives and works in London.

This project is curated by **Suad Garayeva-Maleki** and **Cristiano Raimondi**.

This project was produced in collaboration with **Galleria Franco Noero, Turin**.

Mike Nelson is represented by: **Galleria Franco Noero, Turin; 303 Gallery, New York; Neugerriemschneider, Berlin; Matt's Gallery, London.**

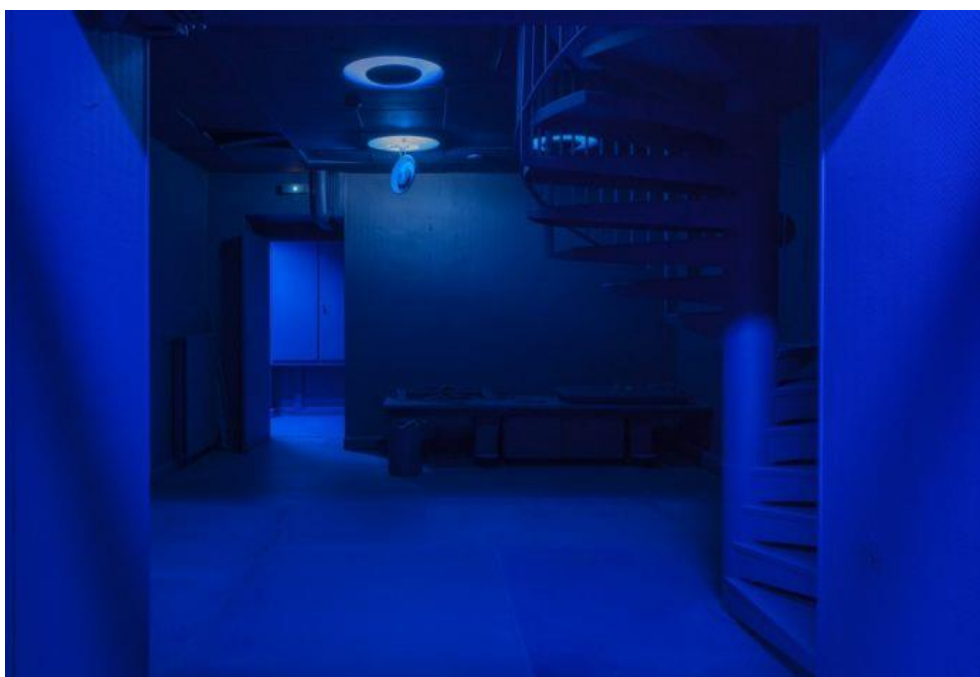
Visits possible on Wednesdays, Thursday and Fridays from 2 to 6pm or by appointment (upon reservation only for groups up to 10/15 people).

Information and reservation: [cloak \[at\] nmnm.mc](mailto:cloak[at]nmnm.mc) or T +377 98 98 44 90

# Il Mantello blu di Mike Nelson: 7 piani della UBS a Montecarlo dipinti del colore del mare

By **Redazione** - 28 luglio 2016

Stanze e corridoi di una banca immersi in una patina blu oltremare. È il progetto site specific dell'artista britannico, presentato dal Nouveau Musée National de Monaco e da Franco Noero in trasferta a Montecarlo.



Mike Nelson, Cloak, 2016

Noto per le sue installazioni immersive, che spesso giocano sui preconcetti socio-politici e sovvertono il senso dello spettatore per lo spazio – tutti ricorderemo il padiglione della Gran Bretagna alla *Biennale di Venezia* nel 2011 completamente reinventato – **Mike Nelson** (Loughborough, 1967) questa volta ha creato un'ambientazione straniente a Montecarlo. Stiamo parlando del progetto **Cloak (Mantello)** che, commissionato dal **Nouveau Musée National de Monaco** e col supporto logistico della **Galleria Franco Noero** di Torino, consiste in un intervento site-specific nell'edificio della sede **UBS**, in Avenue de Grande-Bretagne a Monaco.



## UNA PATINA BLU OLTREMARE

Il palazzo di sette piani che ospita i locali della banca svizzera, attualmente chiuso per lavori di ristrutturazione, è stato, al suo interno, completamente ridipinto di *blu oltremare*, il colore caratteristico delle vesti della Vergine Maria in tavole e affreschi devozionali di epoca tardomedievale, e il più costoso, se si pensa che le uniche miniere di lapislazzuli allora conosciute erano in Afghanistan.

Un tipo di pigmento che, nel contesto di un istituto finanziario – seppure in stato di abbandono – ricoprendo tutti i mobili e gli oggetti da ufficio di una pastosa patina blu, ha il potere di straniare lo spettatore in uno spazio metafisico e – alludendo al prezzo del rarissimo colore – evocare la natura commerciale dell’edificio e i problemi ad essa associati.

Questo progetto è a cura di **Suad Garayeva-Maleki**, Capo Curatore e Direttore della Collezione YARAT Centro Arte Contemporanea (Baku), e **Cristiano Raimondi**, Responsabile dello sviluppo e progetti internazionali presso il Nouveau Musée National de Monaco, e sarà visitabile fino al 15 settembre su appuntamento. Intanto, ecco una ricca fotogallery dell’installazione...

*Visite possibili il mercoledì, giovedì e venerdì dalle 14 alle 18 ( solo su prenotazione per gruppi fino a 10/15 persone) Informazioni e prenotazioni: Cristiano Raimondi , +377 98 98 44 90 o Floriane Spinetta : +377 98 98 44 84*

# Mémoires d'Outremer

CRISTIANO RAIMONDI

Art - 28 juillet 2016



Cloak est l'apparat que revêt l'intervention de Mike Nelson au sein du bâtiment UBS en plein centre de Monaco. Artiste de l'immersion, sa pratique invente des réalités parallèles en confondant réalité et fiction. À l'image d'un parcours initiatique, il invite le spectateur à vivre une expérience à la fois physique et mentale, immergé dans un fantôme hybride chargé de références littéraires et historiques.

Le bleu outremer, utilisé ici pour recouvrir chaque centimètre carré de l'intérieur du bâtiment fut tout au long de son histoire, un objet d'obsession.

Extrait du lapis-lazuli, roche métamorphique considérée comme plus chère que l'or, il était réservé au manteau de la Vierge et souvent chiffré séparément dans les contrats des peintres.

Au sortir de cet univers de bleu magnétique, enivré de la couleur, le public pourra, sur le toit terrasse, se plonger dans un autre bleu : celui de la mer gorgée de soleil.

Entretien avec Cristiano Raimondi, Responsable du Développement et des Projets Internationaux du Nouveau Musée National de Monaco et commissaire de l'exposition.

## **En quoi consiste l'installation "Cloak" (Le manteau) ?**

Cloak c'est l'occupation par une intervention artistique d'un immeuble entier actuellement en restauration et dont l'intérieur va être complètement démoli.

Cloak, en anglais signifie « le manteau » : un espace où le temps s'est arrêté et où tout a été gelé à travers la couleur bleu outremer

## **Qu'est-ce qui a présidé à l'envie de cette exposition ?**

Occuper un immeuble dans le centre de Monaco et le transformer un temps en annexe du Musée.

## **Pourquoi avoir choisi le bâtiment UBS ? S'agissait-il d'une demande, d'une opportunité, d'une nécessité ?**

Une opportunité unique. UBS est notre sponsor et partenaire depuis 5 ans, aussi bien pour le programme d'expositions que pour nos acquisitions. Nous sommes en totale harmonie avec eux et nos échanges vont au-delà de la dimension économique. Entre autres collaborations, nous organisons des présentations croisées de nos collections.

## **Vous avez collaboré en tant que commissaire avec Suad Garayeva-Maleki. Comment s'est passée cette collaboration ? Quels ont été vos rôles respectifs ?**

Avec Suad on s'est compris toute de suite. Je lui ai parlé de cette possibilité unique d'occuper un espace important à Monaco et nous avons choisi ensemble, de façon très naturelle et logique Mike Nelson.

### **Quelle sera la pérennité de l'œuvre ?**

L'œuvre sera entièrement détruite avec l'intérieur de l'immeuble.

### **La démarche de Mike Nelson est imprégnée de références littéraires et historiques. Quelles sont-elles ici ?**

La référence historique ici est liée à l'histoire de la couleur bleu outremer ; extrait du lapis-lazuli (des montagnes d'Afghanistan), pierre semi-précieuse, et bien souvent considéré (à juste titre) comme étant plus cher que l'or. Vers la fin du Moyen-Âge, quand le coût des matériaux utilisés pesait autant que le talent de l'exécution dans le prix d'un tableau, l'outremer le plus pur était réservé au manteau de la Vierge et souvent chiffré séparément dans les contrats des peintres.

### **Quel est le lien avec Monaco ? Le choix de la couleur outremer fait-il partie de ces références ?**

La valeur attribuée à ce pigment et sa rareté sont ce qui a conduit Mike Nelson à faire le choix de cette couleur au moment de faire un projet dans une banque, d'autant plus située à Monaco.

### **Il s'agira donc du véritable bleu outremer fait de lapis-lazuli et non de sa synthèse ?**

Le couleur issue de la poudre de lapis-lazuli est très toxique et volatile ; nous avons donc dû utiliser une synthèse.

### **Le bâtiment sera-t-il recouvert à l'extérieur, tel un manteau ? Comment va se jouer la dimension immersive ?**

À l'extérieur l'immeuble restera exactement tel qu'il a toujours été. Le bleu ne se retrouvera qu'à l'intérieur. Tout ce qui est visible à l'œil est peint en bleu outremer, depuis le sol jusqu'aux plafonds en passant par tout le mobilier ou les éléments qui restaient encore à l'intérieur du bâtiment. Tout dans la même tonalité et pas un millimètre d'une autre couleur ne subsiste. Au moins 6 couches de couleur soit plus de 1000 litres de peinture ont été nécessaires pour transformer cet espace de plus de 1600 m<sup>2</sup> sur 7 étages. Le visiteur sera ainsi plongé dans une autre temporalité, le sentiment d'immersion sera magnétique, presque hallucinogène.

### **La pratique de Mike Nelson crée des réalités parallèles. Ici, la stratification d'une couche virtuelle (la couleur) sur un espace réel (le bâtiment) interroge-t-elle le flottement de la limite entre réalité et virtualité ?**

L'espace existe donc est réel. C'est une autre possibilité, je dirais plutôt un court-circuit dans le réel.

### **Peut-on y voir une dimension de l'ordre du désir ?**

L'or est depuis toujours le symbole transcendantal du pouvoir divin mais le bleu outremer a une valeur beaucoup plus matérielle et concrète ... À la renaissance, les manteaux de la vierge Marie étaient de cette couleur, qui était aussi le symbole des rois de France. Le bleu c'est le pouvoir temporel.

### **Quels seront les prochains événements hors les murs du NMNM ?**

On travaille à la transformation de certains espaces publics ... Pour créer une unité dans l'espace visuel aussi bien pour le résident que pour les touristes. Il existe beaucoup de lieux à Monaco où des réalités alternatives peuvent être rendues possibles. Les tunnels souterrains piétons par exemple, mais aussi le mobilier urbain....

## Sette piani di blu: a Montecarlo, Mike Nelson dipinge un palazzo



*Sette piani di una banca nel Principato di Monaco sono stati ridipinti di blu oltremare dall'artista britannico Mike Nelson. Un nuovo progetto immersivo, dopo il padiglione della Gran Bretagna alla Biennale di Venezia del 2011.*

L'edificio di sette piani che ospita i locali della UBS di Montecarlo, attualmente chiuso per lavori di ristrutturazione, è stato, al suo interno, completamente ridipinto di blu oltremare da Mike Nelson. *Cloak (Mantello)* – questo il titolo dell'installazione che sarà visibile su appuntamento fino al 15 settembre – è un progetto fuori sede del Nouveau Musée National de Monaco, commissionato, con la collaborazione della Galleria Franco Noero di Torino, all'artista britannico che ha rappresentato la Gran Bretagna alla Biennale di Venezia nel 2011.

Noto per le sue installazioni immersive, che spesso giocano su pregiudizi socio-politici e sovvertono la percezione dello spettatore verso lo spazio circostante, Nelson questa volta vuole quasi "intossicare" il visitatore, inducendolo in uno stato ipnotico e allucinatorio, attraverso la patina blu oltremare che avvolge le stanze e i corridoi degli uffici abbandonati della banca svizzera.

Un pigmento prezioso che, nel contesto di un istituto finanziario, ha il potere di straniare lo spettatore e – alludendo al prezzo del rarissimo colore – evocare la natura commerciale dell'edificio e i problemi ad essa associati.



## ART CITIES: Monaco -Mike Nelson



**Mike Nelson came to prominence in the late ‘90s, creating psychological environments by sifting through the debris of modern life. His installations are expansive dominions for assemblages of cultural detritus, often referencing specific works of literature and countercultural or failed political movements. Working with figures and materials on the fringes of society, Nelson asks his viewers to spend time inhabiting worlds that, while foreign on the surface, reveal intrinsic truths and modes of thought that affect even the most basic cultural activities.**

**By Dimitris Lempesis**

**Photo: Nouveau Musée National de Monaco Archive**

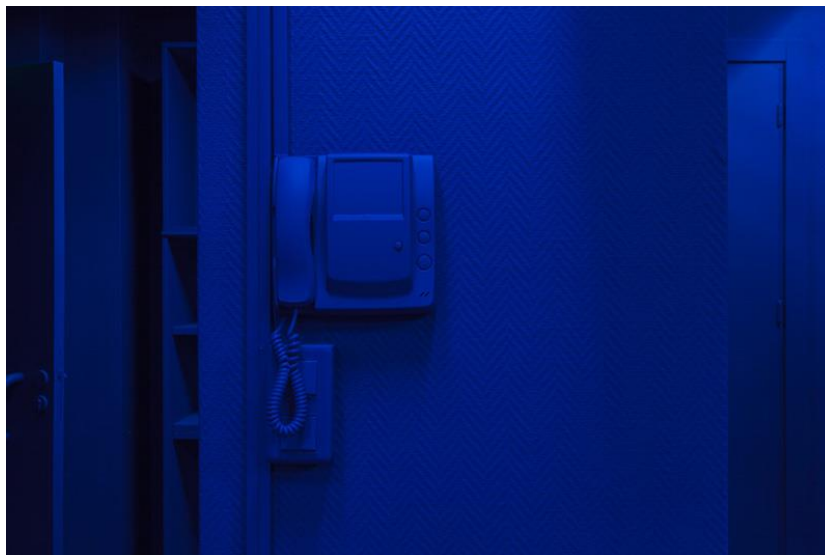
Mike Nelson for “Cloak”, his project for Nouveau Musée National de Monaco project at the UBS Monaco building, which is currently closed for renovation, has proposed to render all that is visible within the abandoned bank ultramarine blue. Situated as it is at the junction of Northern Italy and Southern France and acting as a financial center, the Monaco bank is an apt place to reference the economic pertinence of colour in an historical sense. As the economic value embeds colour within the ancient trading networks, ultramarine blue references a rare commodity, and exists in the world of luxury goods. These two things: economic value and luxury goods are both closely associated with Monaco. Along with its associated ideas of value and currency, the Eastern source of this colour’s historical extraction further reverberates uncomfortably with current events in the world today. The sense of immersion over the seven floors of the building into the world of blue is quite mesmeric – almost hallucinogenic.

The affect will be that of intoxication, a dreamlike situation that induces mental states that mimic the unreality that one has entered. Ultimately the visitors is led to the sun-bleached roof terrace. There they are allowed to rest and survey the sea beyond, before being immersed back into the cloak of deep blue, an underworld akin to that of the ocean, or perhaps trapped inside the parameters of a blue screen. The sensation is contradictory inducing feelings of both suffocation and enlightenment, offering a glimpse of the potentiality of invisibility and the infinite.

**Info: Curators: Suad Garayeva-Maleki & Cristiano Raimondi, UBS building, 2 avenue de Grande Bretagne, Monaco, Duration: 6/7-16/9/16, Days & Hours: Wed-Fri 14:00-18:00 and by appointment, [www.nmnm.mc](http://www.nmnm.mc)**



Mike Nelson, Cloak, Installation View, 2016, Photo: NMNM/Sebastiano Pellion di Persano, Courtesy the artist



Mike Nelson, Cloak, Installation View, 2016, Photo: NMNM/Sebastiano Pellion di Persano, Courtesy the artist



Mike Nelson, Cloak, Installation View, 2016, Photo: NMNM/Sebastiano Pellion di Persano, Courtesy the artist

18 AGOSTO 2016

INVIAGGIOCON DIMAGGIO ARTE E LIFESTYLE A MONACO

## Nel blu dipinto di blu

*L'opera effimera dell'artista Mike Nelson si intitola Cloak/Le Manteau, fino al 16 settembre*



A fianco del Centro commerciale del Metropole, in avenue de Grand Bretagne 2, c'è una bellissima palazzina fine 800 che era la sede della **banca svizzera UBS**. Adesso la banca si è trasferita, la palazzina sarà in parte demolita però conservando le sue parti più belle e storiche. Sono previsti da metà settembre dei grandi lavori di ristrutturazione. Ma nel frattempo la UBS, che è la banca che possiede più opere d'arte al mondo, ha dato carta bianca all'**artista inglese Mike Nelson** per realizzare un'opera effimera. E Mike Nelson ha preso 6000 litri di vernice blu lapislazzulo e li ha spruzzati in ogni angolo dell'edificio, dalla cassaforte ai computer abbandonati negli uffici. Il risultato è **un viaggio di una mezz'ora nel blu**. In un blu particolare però: i lapislazzuli sono pietre preziose che venivano pestate e polverizzate per realizzare colori per gli affreschi. Di solito **il blu oltremare o blu lapislazzulo** era così prezioso che si usava solo per il manto della Madonna, nelle chiese ortodosse. Ed è per questo che l'opera di Mike Nelson si intitola **Cloak, Mantello**. Sette piani di ex banca dipinti nel colore della Madonna sono un'esperienza da provare!

Cloak, Le Manteau è un progetto realizzato da UBS con il **Nuovo Museo Nazionale di Monaco**, che ne cura le visite, e con la **galleria Franco Noero** di Torino

**Fino al 16 settembre** in Avenue de Grand Bretagne 2. Visite possibili il mercoledì, giovedì e venerdì dalle 14 alle 18 oppure su appuntamento tel. **06 07 16092016** [info nel sito del NMNM](#)

foto di Photo NMNM/Sebastiano Pellion di Persano / MDiMaggio

# Mike Nelson at UBS Building, Presented by Nouveau Musée National de Monaco

BY The Editors of ARTnews



Mike Nelson, *Cloak*, 2016, installation view of off-site project, presented by NMNM.  
SEBASTIANO PELLION DI PERSANO/NMNM, 2016

*Pictures at an Exhibition presents images of one notable show every weekday.*

**Today's show:** "Mike Nelson: Cloak" is on view at the UBS building (2 Avenue de Grande Bretagne) in Monaco through Friday, September 16. The off-site project, presented by the Nouveau Musée National de Monaco, is a large-scale installation in the bank's building, currently closed for renovation.



## Mike Nelson : Cloak



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Monaco-Matin 19 ago 2016

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Le Nouveau Musée National de Monaco présente un projet hors les murs de Mike Nelson – Cloak (Le Manteau) – une intervention conçue spécialement pour le bâtiment d'UBS situé au □, avenue de Grande-Bretagne à Monaco. Visites possibles jusqu'au 16 septembre, les jeudi, vendredi mercredi, de 14 h à 18 h. Rens. 98.98.44.90 ou [cloak@nmnm.mc](mailto:cloak@nmnm.mc)

## Mike Nelson “Cloak” at Nouveau Musée National de Monaco – UBS Monaco building



The Nouveau Musée National de Monaco presents an offsite project by Mike Nelson – “Cloak” – a site-specific intervention in the UBS building located on avenue de Grande-Bretagne in Monaco.

Mike Nelson is known for his immersive installations, which often play on socio-political preconceptions and subvert the viewer's sense of place. Informed by fiction, his practice develops parallel realities where various determinants of life and everyday existence conflate to create new understandings and question existing perspectives. For NNMN's project at the UBS Monaco building, which is currently closed for renovation, the artist has proposed to render all that is visible within the abandoned bank ultramarine blue.

Situated as it is at the junction of Northern Italy and Southern France and acting as a financial centre, the Monaco bank is an apt place to reference the economic pertinence of colour in an historical sense. As explained by David Bomford, in his well-known essay “The History of Colour in Art”,

“Cennino describes the preparation of pigments from a variety of sources, both natural and artificial. Such colours could be readily available and inexpensive, or rare and cost a fortune: in the latter category the best-known is ultramarine blue (literally, from over the sea, since it was then found only in Afghanistan), extracted from the semi-precious stone lapis lazuli and invariably (correctly) described as more expensive than gold. In late mediaeval times, when paintings were valued by the worth of their materials as much as the skill of their execution, the purest ultramarine was reserved for painting the Virgin's mantle and often costed separately in painter's contracts. In such a painting as Lorenzo Monaco's Coronation of the Virgin, many of the available pigments are seen at full strength or mixed with white-coloured earths alongside ultramarine blues and the very beautiful lead-tin yellow.”

As the economic value embeds colour within the ancient trading networks, ultramarine blue references a rare commodity, and exists in the world of luxury goods. These two things – economic value and luxury goods are both closely associated with Monaco. Along with its associated ideas of value and currency, the Eastern source of this colour's historical extraction further reverberates uncomfortably with current events in the world today. The sense of immersion over the seven floors of the building into the world of blue will be quite mesmeric—almost hallucinogenic. The effect will be that of intoxication; a dreamlike situation that induces mental states that mimic the unreality that one has entered. Ultimately the visitors will be led to the sun-bleached roof terrace. There they will be allowed to rest and survey the sea beyond, before being immersed back into the cloak of deep blue, an underworld akin to that of the ocean, or perhaps trapped inside the parameters of a blue screen. The sensation is contradictory inducing feelings of both suffocation and enlightenment, offering a glimpse of the potentiality of invisibility and the infinite.

Over the past twenty years, Mike Nelson's work has centered on the transformation of narrative structure to spatial structure, and on the objects placed within them, immersing the viewer and agitating their perception of these environments. The narratives employed by the artist are not linear or teleological, but multi-layered, and often fractured to the extent that they could be described as a semblance of 'atmospheres', put together to give a sense of meaning. The more discrete sculptural works are informed by this practice, often relying on their ambiguity to fade in and out of focus, as a sculpture or thing of meaning, and back to the very material itself. By working in this way the more overtly political aspects of the early works have become less didactic, allowing for an ambiguity of meaning, both in the way that they are experienced and understood. This has led to the possibility of the viewer being coerced into an understanding of the varied structures of their existence, both conscious and sub-conscious. Nelson represented Britain at the Venice Biennale in 2011 and has twice been nominated for the Turner Prize: first in 2001 and again in 2007. Born in Loughborough (UK) in 1967, Mike Nelson lives and works in London.

This project is curated by Suad Garayeva-Maleki and Cristiano Raimondi.

at Nouveau Musée National de Monaco, off-site project UBS Monaco building  
until 16 September 2016

## 迈克·尼尔森Mike Nelson个展：Cloak

作者：陈颖编译 2016/9/28 来源：artspy艺术眼



**Venue:** Nouveau Musée National de Monaco – UBS Monaco building

**Exhibition Title:** Cloak

**Date:** 21 May - 17 September, 2016

迈克·尼尔森（Mike Nelson）个展“Cloak”日前在摩纳哥新国家博物馆举行。

迈克·尼尔森（Mike Nelson）以其沉浸式装置作品而闻名，它们通常利用了社会-政治的先入为主的概念，推翻观众的场所感。受小说的影响，迈克·尼尔森（Mike Nelson）的艺术实践发展起了平行的现实，在其中，生活与日常事物的各种各样的因素结合在了一起，产生了新的理解，质疑了现有的视角。这一次的展览在瑞士集团（摩纳哥）的大楼里展出了特定场域的干预装置作品“Cloak”。在展览持续期间，大楼因为改造而关闭了，艺术家则希望借此呈现在废弃的银行的一片深蓝中所有可见的东西。

在过去的20年中，迈克·尼尔森（Mike Nelson）的作品关注了叙述结构向空间结构的转变，同时也关注了置于其中的各类对象，使观众沉浸在这些环境中并且激发煽动他们对其的感知。这位艺术家利用的叙述不是线性或目的论的，而是多层次的，并且常常分裂到可以被描述为具有“氛围”的表象的程度。更多的不连续的雕塑作品受到了这种实践的影响，它们常常依赖于自身淡入和淡出焦点的不明确性，最后回归材料本身。通过这种方式，早期作品更具公开性的政治层面变得不那么具有说教味道了，允许了意义以模棱两可的状态呈现出来。