

Mike Nelson Frieze's very own rabbit hole

Mike Nelson's architectural-style pieces are a sort of magic act: huge, yet almost invisible from outside. For the 2004 São Paulo Biennial, what seemed a normal curvature in the Oscar Niemeyer building concealed an ominous set of seemingly unfinished rooms lit by bare bulbs.

Looking on this year's map, it is impossible to spot the artist's project commissioned by Frieze (below): a series of rooms tucked into a kind of zig-zagging hallway that runs through what at first appears a normal block of galleries. The piece is intended as a sort of counterpart to and reflection of the commercial event surrounding it, Nelson says, because, "as a phenomenon, the art fair is interesting—things are taken from their habitats, displayed and jumbled in a new purpose-built home to be

consumed in every sense and elevated to another tier of mythology". If you're the type who likes a challenge and wants to try finding it on your own, stop reading here.

Couldn't find it? Well, only the most observant visitor will be able to spot the clues: the back walls of the gallery booths in the area do not line up with each other. Otherwise, you have to spot the entrances by glancing sideways at precisely the right moment. Because at three points in the F5-15 block—on either side of Gio Marconi's booth (F5) and between White Cube (F15) and Galleria Sonia Rossa (F13)—there are gaps in the grid. Walk through them and you'll find a warren of old wood and bare planks, illuminated by red neons. The effect is like entering an alternate art world dimension. **Marc Spiegler**

