

The New York Times

## Space Redefined in Chelsea

Fuller

## Fuller



There is a long tradition of filling galleries to overflowing with one thing or another. Sometimes the point is mockery of the big box's commercial, product-pushing side; sometimes it is glorification of a volume that we usually just take for granted. Sometimes it is a little of both. The permutations can be crazily polymorphous, like "Hole," Christoph Büchel's immense installation of abandoned structures and vehicles that Hauser & Wirth opened in London last fall, or they can be crazily pure and single-minded, like Orly Genger's must-see if familiar show at the Larissa Goldston Gallery.

Most of Ms. Genger's previous efforts have been knitted wool and manageable. But with "Masspeak," she has used a knot of her own devising to wrestle hundreds of lengths of nylon climbing rope (about 250,000 feet in all) into three tons of, basically, gigantic dishcloths and piled them around the gallery. The result is at once dour and hilarious, like a playground designed by a Welsh miner. It might also be considered a feminist response to the De Maria "Earth Room" that is generously available for a little climbing.

**ROBERTA  
SMITH**

**ART  
REVIEW**

Larissa Goldston Gallery

Orly Genger's "Masspeak" (2007), at Larissa Goldston, transforms 250,000 feet of rope into three tons of loosely knotted material.