

task of adding to an already hugely potent symbol, but in doing so with apparent ease.

*Mixiotes* (1999) further demonstrates Orozco's deftness. Plastic shopping bags, rubber balls and dried cactus leaves are fashioned into mobiles held together by the weight of the balls. The results look like a cross between blown glass and swimming jellyfish, and speak volumes about the transformative power of Orozco's art. *Lintels* (2001) suspends squares of lint from clothes-dryers overhead and—despite the

laboured pun—draws attention to the intricately beautiful patterns of dust and dead skin particles in this mundane waste.

In every room it was possible to see work so deceptively simple—patterns on graph paper, redesigned airline tickets or bank notes, simple collages—it brought to mind that tired old dismissive adage: "I could do that." But with Orozco, I found myself thinking that I could indeed do it, and enjoy doing it. His genius lies in his ability to casually draw attention to the beauty in the mundane, to all the potential sculptures and artworks that lie dormant in life. Gently and unpretentiously, he shows you the beautiful, simple possibilities of making art. by David Gleeson

## Germaine Koh

PARA/SITE ART SPACE, HONG KONG

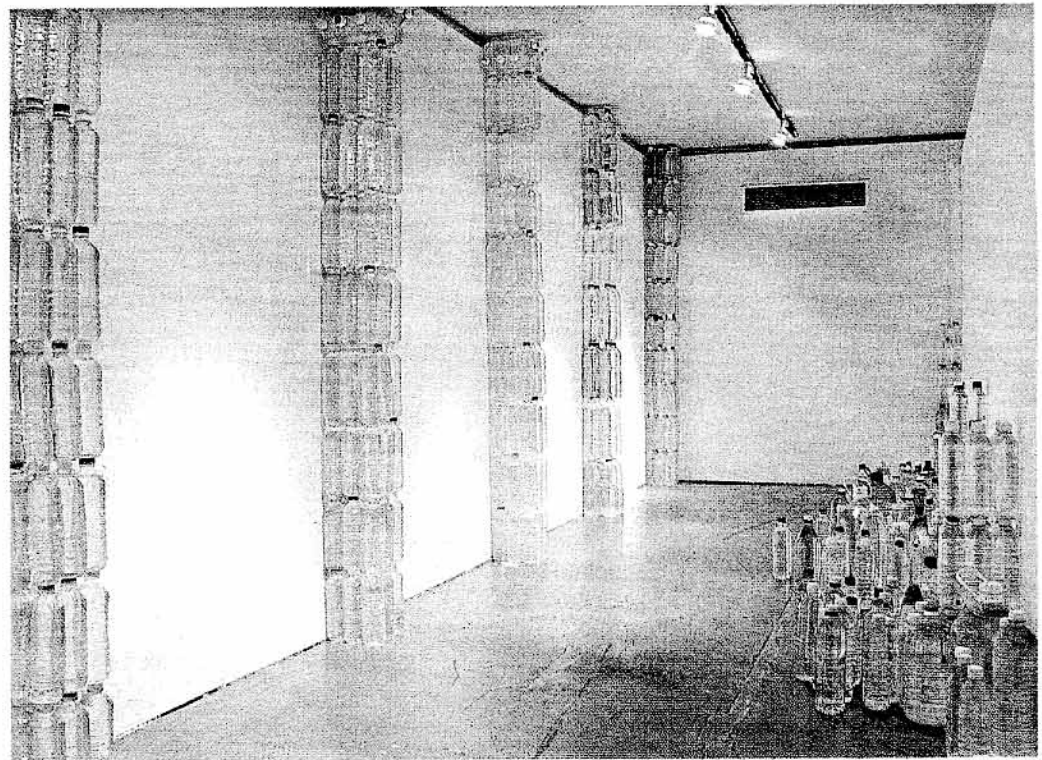
The hot, steamy, vibrant life of Hong Kong is both horizontal and vertical. On the ground, life moves among the imposing bases of a forest of skyscrapers. Here the noise and smog are close and thick. Crowds converge and disperse at street corners and huge buses grunt and spew their haze in a grid of streets. If you move up a level, you walk along breezeways and air-conditioned passages across the slick marble surfaces of interior hallways. And even further above, life is stacked vertically, divided into a multitude of small private spaces.

Almost hidden in the midst of this urban maze are small and discreet parcels of nature. Manicured oases of green suddenly open up like meadows in the middle of a forest. Contained by concrete, they are tended with care and appear, at least to a Canadian familiar with great expanses of nature, a precious reprieve from Hong Kong's massive density.

In the narrow lower gallery at Para/Site Art Space, Germaine Koh has (re)presented nature's precious confinement within downtown Hong Kong. Shallow, square trays of earth and growing grass fill the small space. Balanced precariously on old chair and table supports, the trays are arranged in an incline toward the far end

of the room. Like a rare art object, this little bit of green cannot be walked upon or around, only looked at and appreciated.

In an even narrower space upstairs, plastic water bottles are stacked against the walls. Held in place only by the weight of the water inside, they hug the walls on either side of the room. There is something



Germaine Koh *Arcade* 2004 Plastic bottles, tap and harbour water

## Bodily Space

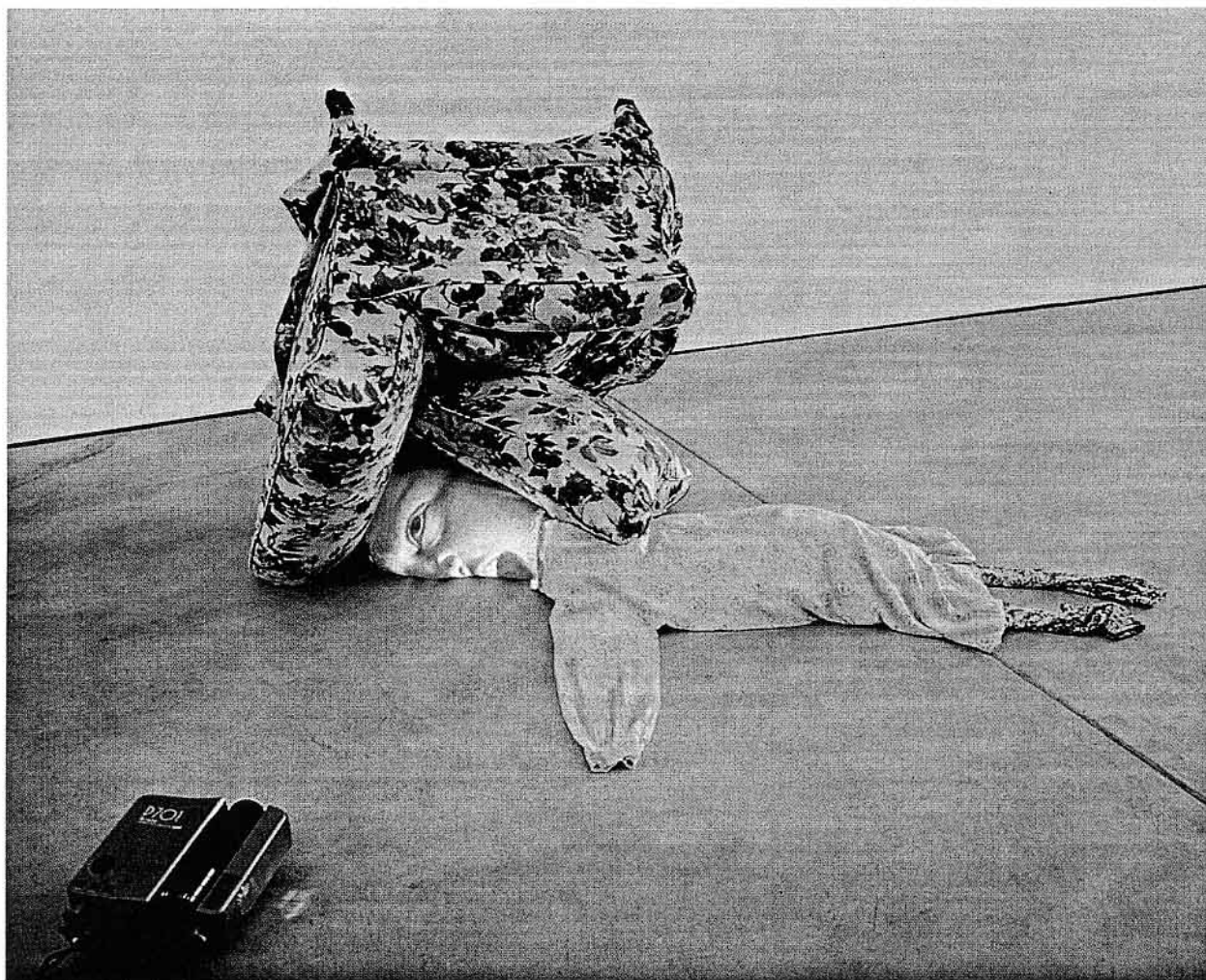
ALBRIGHT-KNOX ART GALLERY, BUFFALO, NEW YORK

of the verticality of this city and the containment of life within, but the complexity and fullness that one feels in the midst of Hong Kong's concrete forests are not fully conveyed here. If these water bottles are so many lives, so many buildings, then at least 100 or 200 more bottles would better describe the rich density that is life in Hong Kong.

These two works by Koh, like so much in Hong Kong, are both confined and defined by the limiting space. Para/Site Art Space, located in two narrow floors of a storefront shop, is one of Hong Kong's few alternative spaces dedicated to site-specific installations. Koh's pieces press at the limits of their small bare rooms, reminding us that space in Hong Kong, even for art, is carefully negotiated from the ground up. by Marie Leduc

Dada radicalized sculpture. Conceptualism nudged its definition further. Performance art was sculpture. Chris Burden's intentional gunshot wound was sculpture. Robert Smithson thought derelict factories and suburbs were sculpture. For Dan Flavin and James Turrell, light was sculpture too.

"Bodily Space: New Obsessions in Figurative Sculpture," at Albright-Knox Art Gallery in Buffalo, wrestles with something even more intangible than light: interiority and Rodin's lasting influence. This is body as inspiration and obsession; titillation and tranquilizer. For all its mod-



Tony Oursler *Don't Look at Me* 1994 701 video projector, VCR, videotape, armchair with cushion, cloth figure COLLECTION MUSEUM OF CONTEMPORARY ART, SAN DIEGO