

For his exhibition at Freedman Fitzpatrick, Tobias Madison has repositioned two architectural elements to form a new structural division of the gallery space. These elements, which initially partitioned the gallery into distinct economies - office, exhibition space, and storage - now formulate one bilateral zone. Extended, this opaque structure endows the space with a new set of rules for viewing.

The front part of the gallery is still accessible to a circulation of sorts. The keys to the abandoned gallery can be picked up from a neighboring business. The former storage area is now enclosed behind a transparent wall that mirrors the gallery's front windows.

Inside the former storage, artworks have been installed to support, divide or rupture a narrative sequence that wanders in circles. The works are divided into three groups. Hollow mummies - sitting, wandering, climbing on ladders, giving up, wondering- embody poses from Samuel Beckett's Novella *Le Dépeupleur*. Vinyl sheets, disinfected with iodine, divide the space into subdivisions. Containers distribute iodine into the air by vaporizing their own contents.

Madison's exhibition confronts two modes of circulation, and the narratives that arise from them: the linearity of going some place, and the circularity of staying in one place, going in circles. Abandonment.

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