

# **Lone Haugaard Madsen, Benjamin Hirte, Niklas Lichti . . .**

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The deck seems to have been reshuffled: Instead of broad curatorial concepts, there is now a return to more specific exhibitions that have grown organically and entail carefully selected relationships. Perhaps inspired by the institutional critique of artists such as Daniel Buren and Michael Asher, Lone Haugaard Madsen's art is rooted in an intense engagement with production and exhibition spaces. For this small group show in Vienna, Madsen presents three works including a clump of colorful paper shreds that rests on a stage made of wooden boards, a platform for both sculpture and performance. Another work consists of a black canvas with a hanging piece of newspaper that has been painted light blue. Adjacent to these works, Benjamin Hirte offers a demonstratively didactic sculpture of a white cube. Hirte and Madsen's pieces seem to complement each other, while Niklas Lichti's work—a simple candle made of layers of colorful wax—is placed on the floor, adding a symbol of illumination. In Till Megerle's drawings, everyday items are used to create pictorial motifs that resemble architectural elevations and serve to blur boundaries between interior and exterior spaces. Four adjacent stoves look like a row of town houses, and a blueprint for a simple table is placed under a shingled roof so that it resembles a building. Seen together, the drawings, sculptures, and paintings in this elegant show create visual relationships that seem to exist only between works of art; as such, they generate an independent space for communication.

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