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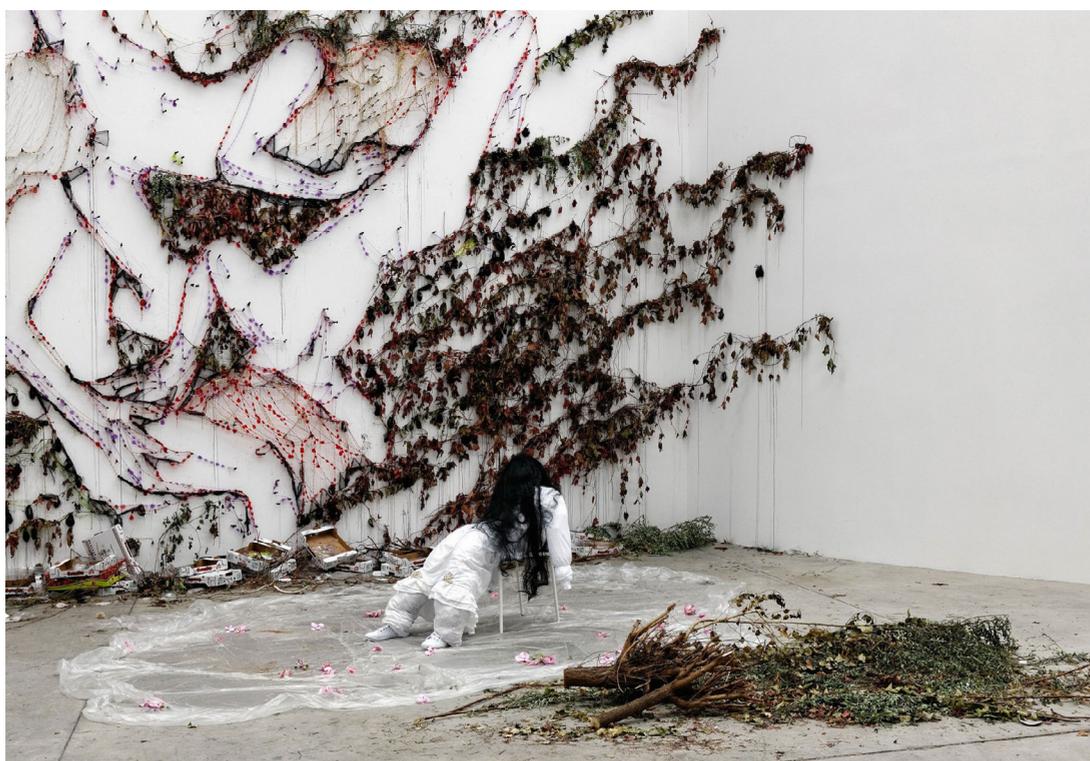
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Artist and Bed-Stuy Love Affair Founder Jared Madere Opens Whitney Museum Installation

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New York-based artist Jared Madere is happy to admit that his work doesn't necessarily "go anywhere." This is in no way disparaging to the work he creates, however. On the contrary, that attitude has erupted in a vibrant body of work that is almost utterly devoid of any context that is not the viewer's own. "I don't have a specific idea that I'm trying to inject into the viewer," says Madere. "It can be a springboard."



Jared Madere, 'Untitled,' image courtesy of the Whitney Museum

Madere creates installation-based works in which he arranges a range of disparate materials that most or all viewers would have some association with: salt, flowers, food, plastic tarps, and any number of other items can be found in his installations that have shown at galleries including David Lewis Gallery, Bortolami Gallery, Michael Thibault Gallery, and others. Madere recognizes that these materials all do have inherent associations, but that those associations are still interpreted and contextualized on a person-by-person basis. He has chosen an art form in which he doesn't try to exert any control over what the viewer experiences at his exhibitions. By leaving the meaning completely open, he has allowed all interpretations of his work to be successful interpretations. This artistic

philosophy is brave and uncompromising even though some artists would argue that letting the viewer dictate the meaning of art is a compromise. But in a world where understanding the meaning of everything has become fashionable, erasing the need for over-comprehension is bold. "I never understood why "comprehension" became such a pre-requisite [for appreciating art]," says Mader. "Once someone tells you all the answers, we can move on to the next thing."

Mader, having been born in 1986, is still a young artist. But his work finds itself in opposition to much of the technology-obsessed artists of his generation. His work is gritty, opaque, and elemental. Part of this is economical. Mader was until very recently without a studio and the capital needed to fund technology-exploring work is daunting. But nevertheless, journalists (in our infinite need to categorize and dull all the work that excites us) have labeled Mader as a leader of a group of artists that share a similar creative philosophy. Mader does admit that him and his friends do share a likeminded ethos: "The art is related," says Mader, "But I would say it is more about an orientation to the universe than it was about commonalities in the artwork in a material way."

As a way to let his friends show art work without the stress of adhering to the rules set by commercial galleries, Mader formed Bed-Stuy Love Affair, an art gallery that held exhibitions out of Mader's living room at his apartment in Bed-Stuy. Amongst Mader's wrecking crew of artists are Jeffrey Joyal, Bradley Kronz, and Rochelle Goldberg.

Now it appears that the rest of the art world is starting to catch on to the unbridled creativity of Jared Mader. In an affirmation of his ascent to the art world elite, The Whitney Museum opens a new Jared Mader installation on the John R. Eckel, Jr. Foundation Gallery on the first floor. To celebrate this breakthrough, Mader and I caught up to discuss the process of letting go in art, if he feels like he is part of an artistic movement, the popularity of technology in art, and more. Mader speaks in much of the same way that he makes art: he has millions of ideas to share but he doesn't care whether they stick or not.