

*Islands in the Stream* is Jared Maderer's solo gallery debut. It comes, though, on the heels of a fairly significant and developed few years of practice, including institutional exhibitions in Europe and New York, notably a solo exhibition at the Whitney Museum of Art in 2015. In conjunction with this, the artist established and ran the celebrated underground gallery Bed-Stuy Love Affair, first in his apartment and as of 2014, in an extravagant custom RV. Bed-Stuy Love Affair debuted many of the most promising and, in some cases, newly prominent artists of Maderer's generation, including Darja Bajagić, Jake Cruzen, DeSe Escobar, Rochelle Goldberg, Jeffrey Joyal, Maggie Lee, Win McCarthy, and others.

And so it seems worthwhile to review the terms of that project, and as clearly as possible.

Maderer's practice is best understood initially as a deeply considered challenge to the best practices of the artists who dominated the discourse in the decade of his emergence. We will call these practices the *previous discursive regime*.

1

The previous discursive regime was fundamentally text-based, which is to say *logocentric*: it relied upon theoretical scaffolding—textual importations—for its potency and support.

Maderer's practice is, on the other hand, fundamentally *aesthetic*, in the Greek (etymological) sense: it is about, and stakes its claims, mainly by way of the various senses (including smell and sound). It surrenders textual and theoretical bolstering and validation in favor of perceptual intensity, physical immediacy, and sensual superabundance. It aspires to a state of primal (Rousseauist) wonderment. In this it is much like Koons, or Caravaggio.

2

The previous discursive regime was elitist, which is to say that it proposed games of urbane reference and contextual sleight-of-hand (including, prominently, the classic game of high/low). It was meant for an upscale few, an intellectual elite.

Maderer's project is, on the other hand, populist. It is generous and permissive, and seeks the enthusiasm of a general audience. It combines a powerful materialist insight into the class structure that is the art world with a simultaneously Romantic understanding of the artist's—any artist's—still enormously unrealized potential as the maker of a different *real* world. In this it is much like Koons, or Caravaggio.

3

The previous discursive regime was based on *objects*, buttressed not only by theoretical texts but also by knowing and pointed references to moves in a game, which can, as shorthand, be called *context*. (Cf. Joselit, "Painting Beside Itself.")

Maderer's practice, on the other hand, sometimes produces objects—but its fundamental concern is *energy*. That is why the scale of Maderer's work is often enormous, and why the works may or may not be built to last. Maderer's objects are proposed as portals, opening up to the energetic realm that produced them. They are *glyphs*: symbolic crystallizations of an abundant energetic flow.

Maderer's moves—and the few enumerated above are meant merely as an introduction—are deployed, ultimately, the service of the development what the artist calls a *spiritual apparatus*. This could also be called a *golden path*. In this case of this exhibition the path is lined with snowflakes (the symbolic implications of which go without saying) as well as stuffed Mylar toddlers exchanging streams of urine.