



The Next Generation of Artists' Studios

By EMILY STOKES, April 12, 2016

Once, an artist holed up in her paint-spattered loft and created in solitude. These days, the idea of where an artist makes her work has changed – and so, too, the very nature of art itself.



Jared Madere

Jared Madere's studio – a large garage filled with free Craigslist furniture and curious artifacts opposite a building site in the Bronx – is, in some ways, exactly what one might expect for a young artist trying to make it in New York City. And yet the space is also a rebellion for Madere, 29, whose entire career has been spent fleeing the very idea of permanence and stability, both in the materials he uses and the spaces in which he lives and works – which, until recently, included the RV that is now parked inside, awaiting its next adventure.

Madere bought the van in 2014 after he learned his Bed-Stuy landlord might raise the rent on his apartment, and it became not only his home, but a kind of trademark: He drove it to Miami Basel in 2013 and, for a party at the Whitney last year, parked it outside the museum, inviting visitors inside a mobile exhibition space.

Until his commission for the Whitney earlier in 2015, Madere had bypassed having a studio by making most of his installations in the gallery spaces in which they were to be shown. He likes to work with organic, delicate materials – flowers, cherries, dripping wax, motor grease – that behave in unpredictable ways. Starting out as an artist, he discovered another advantage of working with unlikely media – that the more outlandish the request (for “three kilos of raspberries,” say), the more likely it was that a curator or gallery would leap to his aid, helping to source and transport the necessary materials.

The Bronx space represents a maturation for the artist, who has since moved on to more conventional living quarters, and who has been working on a series of metal figures. Still, there are signs everywhere of Madere’s love of things that move, decompose and shine: a TV set playing a looping tournament of the hoversled game Wipeout, a rolling projection of medieval manuscripts on the wall, flowers in glittery vases. “My friend recently told me that the reason why humans like shiny stuff is because they’re always trying to locate a water source,” Madere says, and points to a back wall, where shimmering Mylar drapes ripple under an electric fan, a waterfall of fabric.