

Bose Archives

Transparent Studio: Interview with Jaret Vadera

January 14, 2012

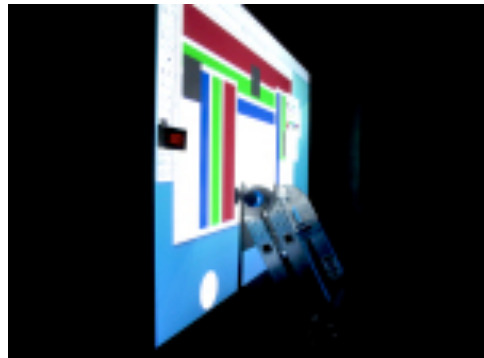
By Anita Sharma

<http://bosearchivesblog.wordpress.com/2012/01/14/transparent-studio-interview-with-jaret-vadera/>

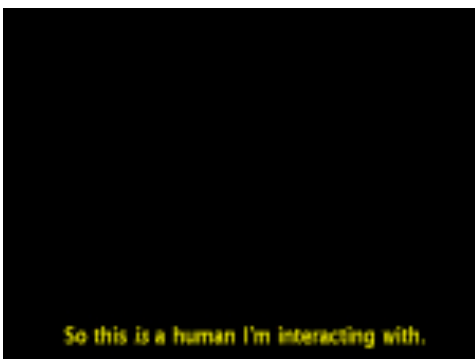
Jaret Vadera is a New York-based interdisciplinary artist originally from Toronto, Canada. He received his undergraduate education at the Ontario College of Art and Design in Toronto, the Cooper Union in New York, and his MFA from the Yale University School of Art. His work has been exhibited in a number of venues including: the Queens Museum of Art, New York; Thomas Erben, New York; Paved Art + New Media, Canada; The Travancore Palace, New Delhi, India; The Cultural Foundation of Corsica, France; and the New York Arab & South Asian Film Festival, New York. The artist lives and works in Brooklyn, New York. Jaret is the first artist to participate in Bose Pacia's Transparent Studio Program.



TIME KEEPS ITS OWN TIME KEEPS ITS OWN TIME 2012



Untitled, 2012



Collaboration with James McGirk, 2012



Untitled, 2012

1) Can you describe the conceptual approach that is guiding your work for Bose Pacia's Transparent Studio Program?

I would like to let go, lose control, be *present*, and see what happens. To this end, I am endeavoring to make a new piece every day; and to work on a number of collaborative

projects with artists who have different practices from my own, as well as with non-artists working in different disciplines. Every day the approach, the form, the medium, and the variables will all change.

2) How is the idea of the alchemists lab informing the work produced so far? Has working in a new space opened up new opportunities and challenges in terms of process?

The alchemist's lab model allows me to break away from many of the internal and external expectations that come with the production of *art*. Shifting the focus away from the object to the process.

The first week has been very exciting, but equally challenging. Time, financial, and scheduling constraints require more planning than I had originally wanted. So I have been trying my best to find a balance that honors the terms I have set up, the needs of my collaborators, and the time that the work demands. My *rules* have become *guidelines* as I have had to become less rigid and more realistic, as they are meant to encourage the flow of creative energy and not to confine it.

3) Your work often explores the relationship between meaning, power and image-making. Boundaries are often blurred and obscured to reveal hidden meanings. You have a way of seamlessly moving between technique, medium and material as is evident in the work produced this week. Can you take us through some of the systems that have emerged this week?

For me, code-switching comes quite naturally. My cultural multi-positionality probably has something to do with it.

I think each media and process is a different language. And that each engenders meaning in its own way. The more aware I become of how this functions the more agency I have to decide on what I am buying into. Ideologies are often camouflaged within the structure of the language itself or hidden within our cognitive blind spots.

My work often explores analytical structures by *doubling* in their clothes, but my process is very intuitive and my work often only reveals itself to me over time.

But in general, I could see certain themes emerge through my work this week: *performativity* and the everyday; desire and *the future*.

For the collaborative project with writer James McGirk, we decided that we would do a dialogical writing piece. We agreed on two things: that it would be set in the future – around 2050; and that we would write as two characters meeting in a waiting area. Then, we developed our own characters without telling each other. And then let the story unfold through dialogue between our characters within the story as they were telling it.