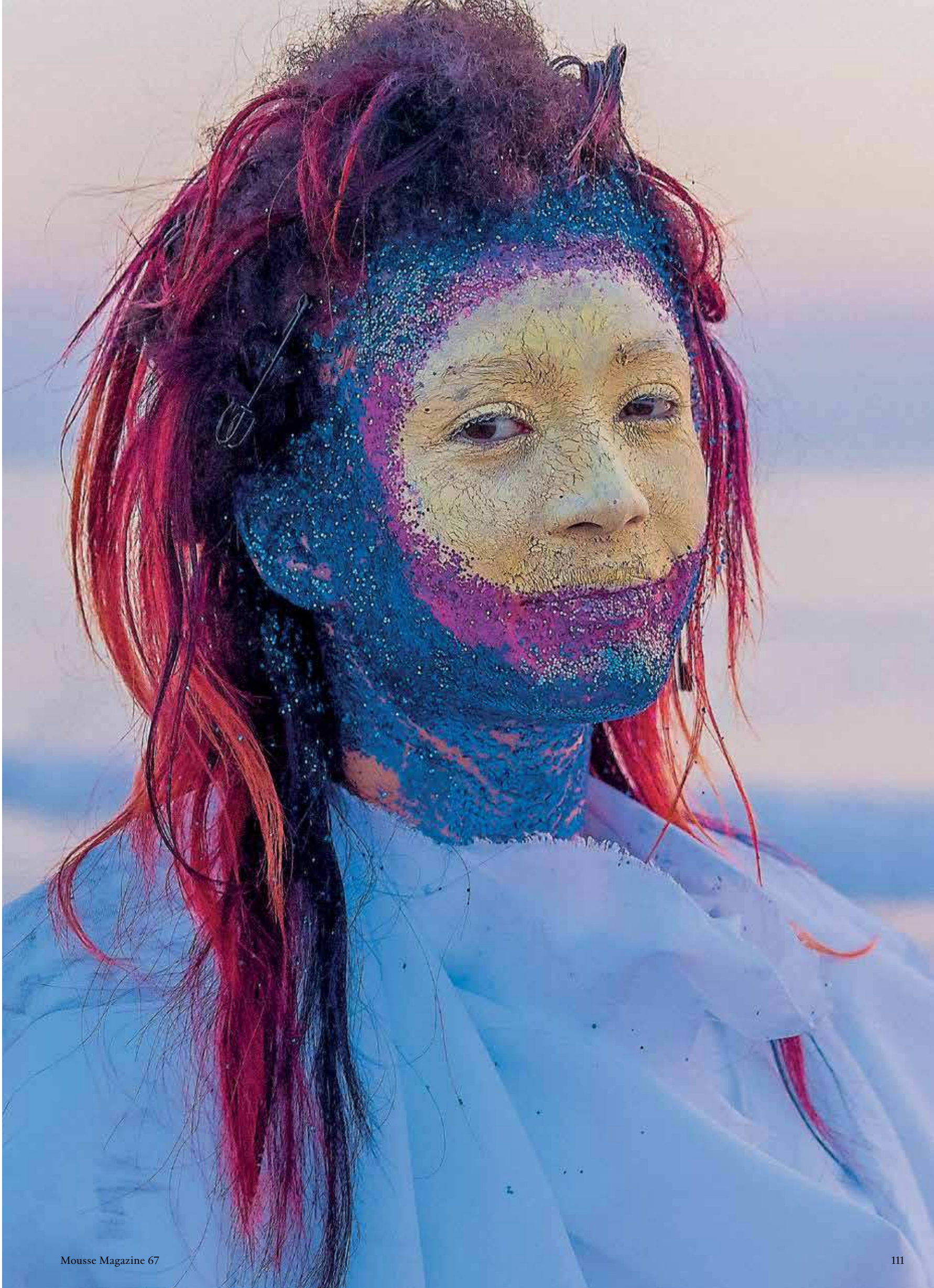
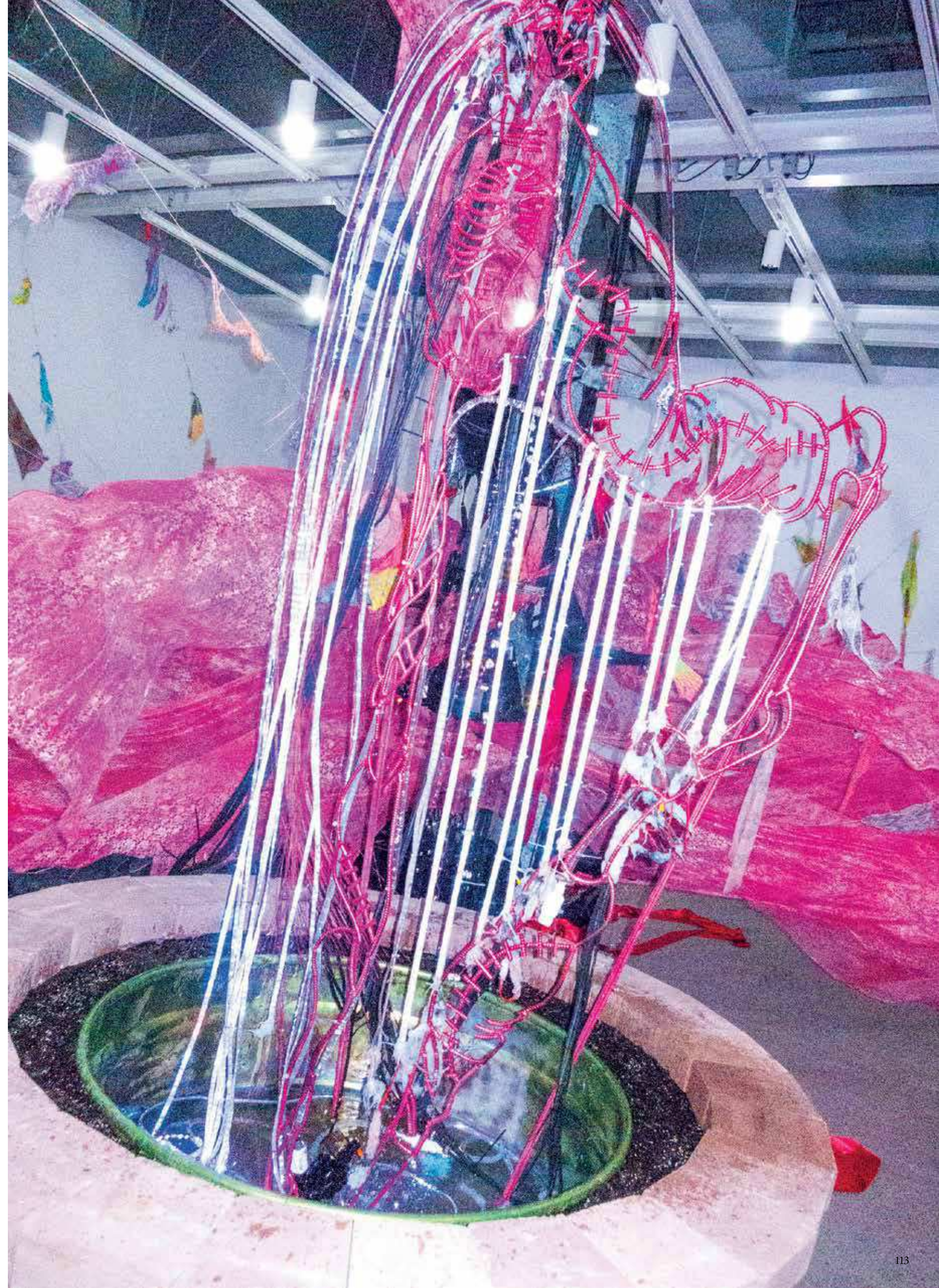


Jared Madere
in conversation with Ross Simonini

a bed of lettuce w edible flowers n butterscotch n
blueberries drizzled on top dotted w chunks of habanero
minced garlic and shredded ginger
on an alabaster plate



Recently, JARED MADERE and I have been in a deep, ongoing email correspondence. Our fields of inquiry have included diet, sleep, desires, belief, discipline, and other fundamental skills in the art of living. For the following conversation, we decided to switch the medium to text message. For twenty-four hours, we exchanged messages every half hour or so. Simultaneously, we passed images through Instagram, a platform Madere has inhabited with the exuberant, maximalist glee he brings to his work. Jared texted from his van, which is currently in Los Angeles, where he has lived for the last two years. Eight hours north of him, I texted from a redwood forest in the Russian River Valley of California, where I spend my winters and springs. Between texts, I worked on music and Jared worked on his next opera, a new medium for him that naturally comes out of his previous work in installation and sound. This past fall, he organized the first iteration of his opera on a jetty on Dockweiler Beach under the LAX outbound flight path at sunset, a setting of epic sublimity. The performance was neither narrative nor song. Instead, Madere presented a looping tableau of costumed actors, spinning metallic props, and the alien sound of his own digital biomusic, glittering through speakers. He will present the next chapter of his opera in Berlin this summer and at the Istanbul Biennial in the fall.



ROSS SIMONINI
Are you in the van right now?
JARED MADERE
Yessir
ROSS
Where are you parked today?
JARED
Hollywood ~ v atypical I slept in the hills last night but I'm usually in Malibu or zzz at the beach by LAX
ROSS
Your music was in my ears this morn. Are you making it in the van?
JARED
Yes sometimes and also sometimes outside as I make it on my phone ~ all the music is based on a simulation of this acoustic environment that is a cathedral casino ish zone with vaulted ceilings on the floors and walls where the point you hear it from is hovering in the center of the vaults... each vault also a doorway that opens up into similarly mirrored vaulted spaces ~ the primary instrument creates sound by dropping many marbles out of the ceiling at different rates while the room spins like a turbine but at the same time the room expands and contracts so with the shift in scale of the resonant space the pitch of the impact of each marble shifts much like what a bumblebee would experience hovering in the belly of a cello while the wood oscillates in size between the scale of a football field and a mustard packet... the voice chases the instrument in physical space so when the marbles pour east the voice flees west... the voice also chases the pitch of the marbles which is determined by the present dimensions of the room so in this sense i suppose the whole thing is an architectural instrument.
ROSS
Who is the voice?
JARED
Moi I guess. I mean or you
ROSS
When you make music what kind of state are you in?
JARED
Very giddy I get the sound of the voice in my ear whirling between the sides of my head and every time it gets very high pitched through the auto tune it is a very blissful self tickling kind of thing like looking in the mirror and seeing a baby version of yourself that is pissing thru the mirror onto your shoe
ROSS
Is your music as functional?
JARED
My hope would be that whatever a fountain is useful for these would be also
ROSS
It expresses liquidity
JARED
Oooo I never thought about it like this
ROSS
Are the operas manifestations of the music?

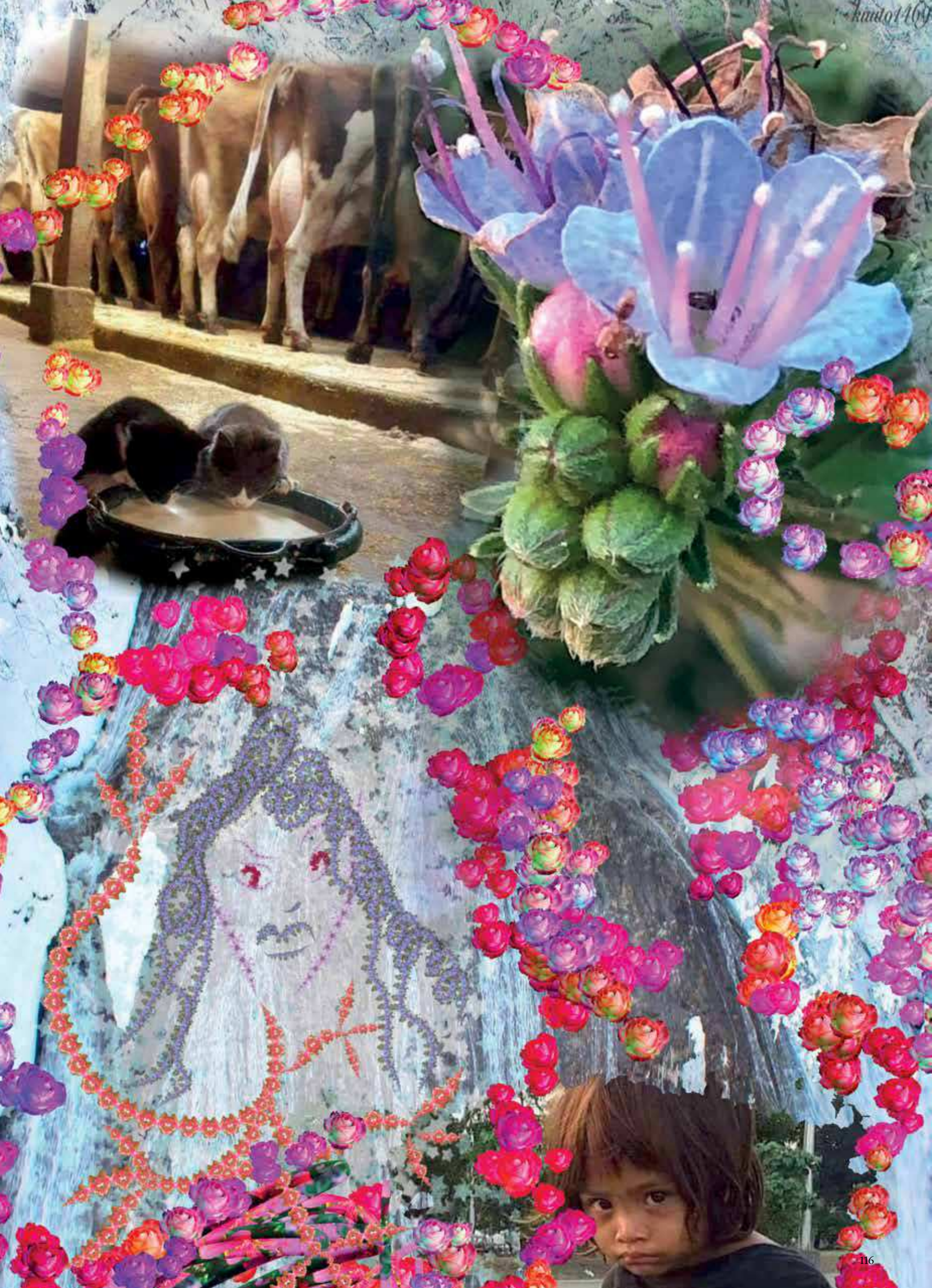


JARED
Oooo that's interesting... I've always thought of them like a jam spread on toast or a pair of shoes or a column or some sort of discrete element and the opera is a dance you do next to the toast but it could also be sprinkles or chocolate chips on the toast...
I guess I just mean that it's additive
ROSS
What is the toast?
JARED
Loloo I'm not sure tbh I'm not sure if any element is any more the floor than another
ROSS
"All-One"—Dr. Bronner
JARED
Lolooolo
ROSS
Are the operas all connected?
JARED
Yes very much so but loosely ~ they are meant to represent events along a very expansive timeline between present moment and some future point many trillions of moments away where the fragments of awareness currently playing guest to the human skulls they find themselves contained within learn to move fluidly together without opposition or as one mega organism. Each event is not necessarily pivotal to reaching this point in a cause+effect sort of way though so a scene depicting children becoming upset with their parents for going back on a promise to stop the car for candy at the next gas station they pass would be equally apt as a portrayal of a leader making a decision to implode a dam along a border to prevent a genocide etc.
ROSS
Does reality feel like this to you? Pantemporal?
JARED
Hmmmmm by pan temporal do you mean like I am equally likely to find myself in a hot tub w Genghis Khan as I am the Matriarch of the 9th Continent and even more likely the two at the same time?
ROSS
Exactly
Would you say you "write" your operas?
JARED
I've used that word out of convenience but I guess it's not so accurate... each scenario gets planned so if we need melons we will have melons there, metal yes, mud yes, hair yes, who is picking up the models who is picking up the food for the cast who is allergic to avocados how long can the kids shake the wreaths before their arms get tired etc... all of this must be orchestrated beforehand but there is no proper script... more like mood boards... I try to make the choreography relatively loop like in that one person just jiggles another sways another catches things on fire another turns a crank etc. and this way you can work with any human ~ if you make everything in this rigid way where each step is entirely dependent on the steps that surround it you create these very rigid contingencies that lock you into depending on certain outcomes but if you can build in such a way that each point can jiggle or evaporate without compromising the other elements you create a very joyful situation where everyone can play with the circumstance as it unfolds in front of them
ROSS
It's like you are designing a moment in time.
JARED
Yaaaa exactly I like to think of them like snow globes
ROSS
Are you gathering local materials for props?

JARED
Yaaaa I usually will work on objects in the woods/side of the road or parking lot then I'll stash it at a friend's house
ROSS
Do you feel like you're building a world through your work?
JARED
I do not like this attitude where phenomena are tastefully separated to satiate someone's neurosis such that we fearfully steer away out of concern for over tickling someone's sensibilities/violating preferences. I think if all of the ingredients are of quality you cannot have too much if you have fresh raspberries this is very good you cannot have too many if you get full you can use them to dye your clothes and this will be a nice color that will bring you joy and the same goes if you begin to add kiwi slices and lime juice and seeds and then you will say no no nonono but to have ketchup on a fish with chocolate chips and bits of metal shavings this will be very repulsive—but who are you to presuppose what you will and will not enjoy n secondly if you take the fish and crush up fresh tomatoes from the vine and mix this w fresh ground black pepper and salt and then place this on the fish with the big flat iceberg chocolate chips and bits of silver foil and gold leaf and horseradish on a bed of lettuce w edible flowers n butterscotch n blueberries drizzled on top dotted w chunks of habarnero minced garlic and shredded ginger on an alabaster plate in a glass elevator framed in turquoise beams all of this could be very very good ~ I am a huge believer in everything all at once and tend to think of restraint as a cowardly or lazy position only necessary to enact if you are afraid to push through the cacophony to a place where you can have everything present simultaneously n somehow balanced... otherwise is a bit like O IF ONLY MY CHILD DID NOT EXHIBIT XYZ POOR QUALITY I COULD BEHAVE AS A BETTER PARENT TO THEM... but no this is your child this is the situation it is not for you to decide what characteristics may be swept under the rug it is for you to deal w the totality of the situation as it is not as you can conceive of cropping it.
When someone says O THIS IS TOO MUCH or WOULD BE BETTER WITHOUT X I hear I DO NOT KNOW HOW TO FOCUS SUCH THAT I CAN SEE THE GOOD IN THIS MESS ~ but this is how the world is, you get down on one knee to present a perfectly twinkling ruby within a radiant wedding band with a blue sky n warm smelling lush grass and there is human feces in a plastic bag within the park garbage can 20 meters away. You do not get to edit this out. You may not notice but your dog knows and just as you are to be filled with adoration for your spouse in the moments when their body is flaking apart and the smells of antibacterial spongebath and BO emanate from the fat folds beneath their hospital gown you must also embrace the full richness of this ruby adorned moment you would like to make fluffy and sentimental



10:30 a.m., Monday
JARED
Re: Istanbul ~ I would like for everyone who sees it to feel proud of their humanity and perhaps pause on what tender action toward their neighbors could be. An aspect of it involves a chamber for the experience of extreme pleasure and some dancing with charming music and smells.
ROSS
Where are you this morn?
JARED
Off Mulholland at the top of Runyon Canyon across from the Hollywood sign
ROSS
Was just tapping through your latest, multi-part Instagram story chronicling your local flora. What's your relationship to flowers?
JARED
I know almost none of their names or anything technical about them I don't know how to explain it they are these tender wispy things even in all their boldness I don't know they are just full of so much supreme persona and so generous with all of this color pouring out of every blip and the bowing backward and hurling forwards arching over the curve w the stems pouring out in this waterfallish way all of these balletic movements they do and everything they imply... I walk from my van down the hill to the public trash can at the beach to get rid of my garbage and on the whole walk all these incredible plumes everywhere in every color pouring over the ledges and out of the parts where the sidewalk has crumbled to reveal sand and there they are doing such a show w the chartreuse and the fuzzy spindles pouring out of their ears and the effervescent smells prying open your lungs and all of this and everyone is rushing and waiting at the stoplight and getting tickets for running the light and whatever it is they do n these uncanny things are just sitting there jiggling through all of it. I'm always laughing in these moments. I don't know what else to do



(Opposite) *Door w the doorbell shaped like your mom*, 2019. Courtesy: Mother Culture, Los Angeles
 (Below) *Untitled (Caramel 5)*, 2016. Courtesy: Mother Culture, Los Angeles



JARED MADERE (b. 1986, New York) is an artist and opera composer based in Los Angeles. Madere's works have been exhibited publicly at the Whitney Museum of American Art, New York; Le Magasin, Grenoble; La Panacée-MoCo (Montpellier Contemporain) contemporary art center; Liberty London; and the Watermill Center, New York. Madere's curatorial projects include Bed-Stuy Love Affair and Mother Culture Los Angeles.

ROSS SIMONINI is an artist, writer, musician, and dialogist. He lives in New York and California. He published his first novel, *The Book of Formation* in 2017. He's recently shown at the Sharjah Biennial and Kimberly Klark gallery. His next show will be in an Odd Fellows Hall in Forestville, California.