

JARED MADERE
PRESS PACKET



Jared Madere's work "attempts to abolish structures such as superiority of discourse, western time perception, accustomed linearity and hypothesis of causality"
-Noam Segal for Nicolas Bourriaud's *Crash Test*

Madere creates sculptural operas that engage a physical audience and live on in the form of music videos, installations, and long form documentation. His installations have been exhibited internationally at various institutions and galleries including the Whitney Museum of American Art, Le Magasin - Centre National d'Art Contemporain, La Panacée, Liberty London, The Istanbul Biennial, Armada Milano, David Lewis Gallery, Bortolami, and The Watermill Center.

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Oouolyamtelbellembem Magical Crisis In The Special V.I.P. Spot, A Frozen Opera By Jared Madere

**Clayton Press** Contributor 

Arts

Oouolyamtelbellembem

Originality is discomfoting in a brand-dominated art culture and economy. The pioneering artist—the rare avant-gardist—has always had to confront orthodoxy and convention, while encountering resistance. Abstract Expressionism, Minimalism and Pop have become well-accepted art product categories (and safe investments.) Each genre took time to gain acceptance in both curatorial and commercial terms. With the disappearance of any enduring “-isms” after the Pictures Generation, and the expansion of the art market, individual artist brands proliferated resulting in a jumbled, affable, benign market clambake. Objects—products, really—have triumphed over ideas.



Jared Madere. Still from Oouolyamtelbellemem Magical Crisis In The Special V.I.P. Spot, A Frozen... [+] COURTESY OF MOTHER CULTURE, LOS ANGELES.

Visual anarchy, aural chaos and an assault on the other senses are a volatile combination, not easily consumed in the conservative cultures of “white cube” galleries and museums, let alone domestic settings. Jared Madere is a psychically liberated talent, who is as likely to work with digital media and custom-built virtual synthesizers as he is to use costume jewelry, beaded curtains and fresh fruit. The few articles and essays written about Madere have characterized him as a sort of post-Internet, neo-psychedelic artist and invariably emphasized the cool factor over content. The likely reason for this personality-based approach is that Madere’s work is difficult to describe, package and commodify. He does not make typical gallery photographs or sculptures in traditional ways. Moreover, it is difficult to capture the very real sense of ecstatic, if not romantic, intoxication that Madere conjures with his installations, environments and visualizations.

Nicolas Bourriaud, co-founder of the Palais de Tokyo (Paris), writes about Madere’s work with curatorial authority, but even his descriptions are more dynamic than ekphrastic. “Free from all constraint, Jared Madere proposes an alternative reality

linking nature, human beings, energy and society, and the essential elements are untied from their cultural construction.” Bourriaud pioneered Relational Aesthetics (*Esthétique Relationnel*), a new style (not genre) of art that he defined as:

“ A set of artistic practices [activities] which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.



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Jared Madere. Still from Oouolyamtelbellembem Magical Crisis In The Special V.I.P. Spot, A Frozen... [+] PHOTO AGNES BOLT. COURTESY OF MOTHER CULTURE, LOS ANGELES.

In Bourriaud’s concept, an artist’s work or product is likely to be “open-ended, interactive, and resistant to closure, often appearing to be ‘work-in-progress’ rather than a completed object.” (See Claire Bishop, “Antagonism and Relational Aesthetics,” *October*, 2004.) Artists like Vanessa Beecroft, Dominique Gonzalez-Foerster, Pierre Huyghe, Philippe Parreno and Rirkrit Tiravanija are better known for their performances and/or installations, rather than as object makers. In addition, many of the artists Bourriaud discusses have collaborated with one another or have worked in teams, further “blurring the imprint of individual authorial status.” This remains bold territory that few contemporary artists explore, let alone conquer, and the ecstatic vortex that Madere creates is anything but *ad hoc*.

When you look at all the parts of Madere’s installations (and yes, many of these parts are as colorful and alluring as Christmas ornaments or Holi powders), they can trigger thoughts—albeit fleeting ones—of Jeff Koons, the pope of Pop, or Fluxus pioneer John Armleder. Koons and Armleder made and make products without what Madere described as putting “any of those excruciating stamps of selfhood” on them. Their work was and remains totally detached, yet decidedly marketable and perfectly consumable. Madere’s art is anything but, since he does not cater to retail. His work reveals both an emotional interior and physical exterior bathed in psychic ambience. He does not differentiate between the subjective and objective. Everything is tangible.

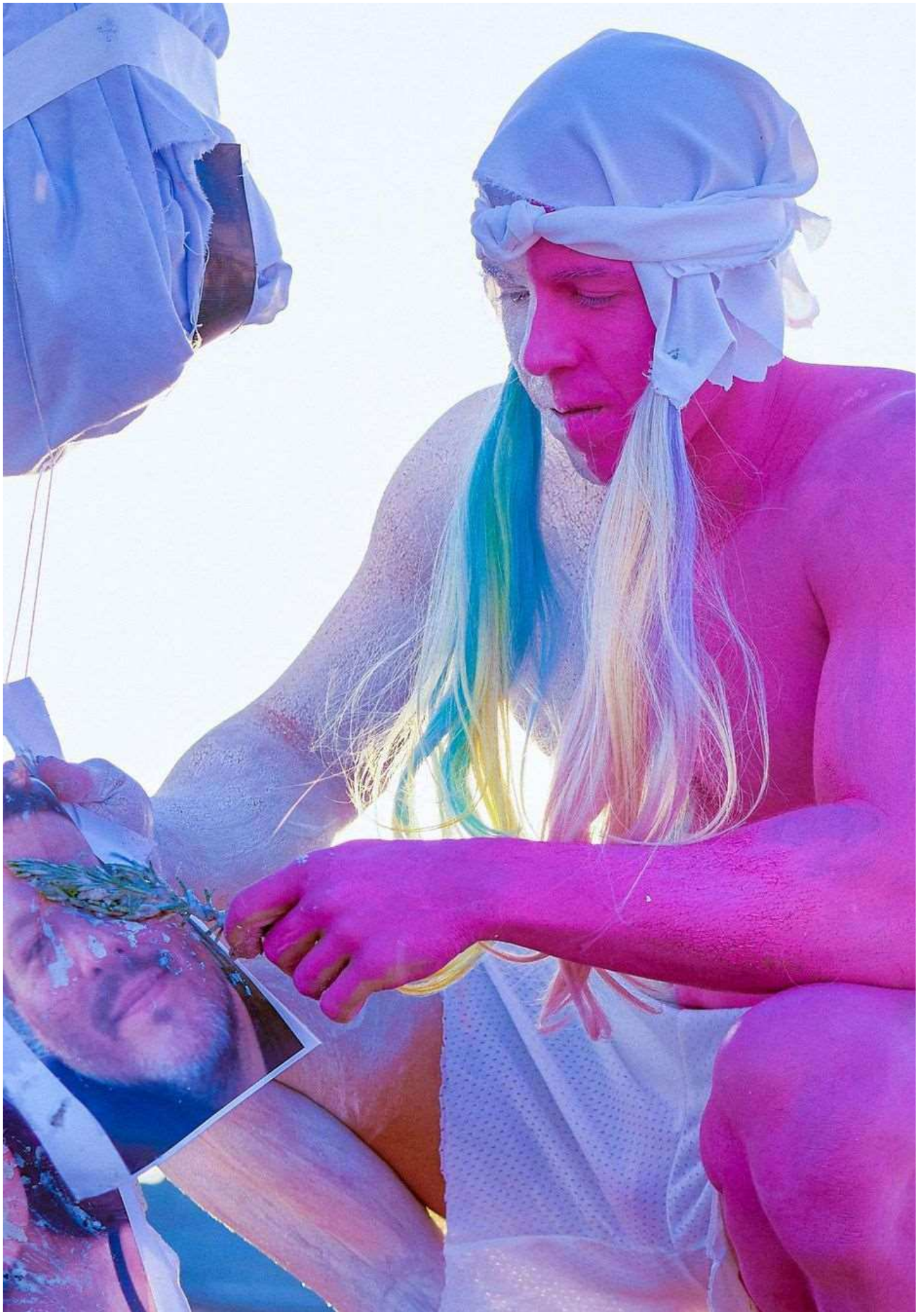


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Jared Madere. Still from Oouolyamtelbellembem Magical Crisis In The Special V.I.P. Spot, A Frozen... [+]
PHOTO ILIA OVECHKIN. COURTESY OF MOTHER CULTURE, LOS ANGELES.

To get at *Oouolyamtelbellembem Magical Crisis In The Special V.I.P. Spot*, you have to backtrack to two of his earlier works: *Untitled (DOOM : SURFACE Contrôle)*, 2014, an installation at MAGASIN CNAC (Grenoble) and *Untitled*, 2015 at The Whitney Museum of American Art. Both installations were layered productions of materials and meaning. To analyze them was and is unnecessary because they existed for you to be in and with them, and that is more than enough. The difficulty is that audiences are conditioned to seeking out narratives with a beginning and an end. (Isn't opera synonymous with narrative, drama and finale?) With Madere there is no "The End." You always enter and leave an installation at the same moment of suspense.

Oouolyamtelbellembem had its premier November 11, 2018 on a concrete jetty at Dockweiler Beach in Playa Del Rey, California. (Sequels to or alternate manifestations of the opera are scheduled for 2019 in Berlin and during the Istanbul Biennial). Madere's opera is a living sculpture—rather than an inert tableau vivant (a static scene of carefully posed actors)—performed before a beachside audience immersed in electronic music. The actors—adults and children—are like God-intoxicated souls performing artist-conceived, seemingly cargo cult-like rituals. The cast is spinning propellor blades and rotors on a makeshift plane; preparing batters, pastes and balms and handling objects that have uncertain symbolic meaning.



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Jared Madere. Still from Oouolyamtelbellembem Magical Crisis In The Special V.I.P. Spot, A Frozen... [+] PHOTO: ILIA OVECHKIN. COURTESY OF MOTHER CULTURE, LOS ANGELES.

In the absence of a narrative or dialogue, music is key. Madere terms *Oouolyamtelbellembem* “a frozen opera,” playing loosely with the traditional definition of opera. There is neither a libretto nor vocalists. Madere’s bright score could almost be a product of MIT Media Lab’s *Opera of the Future*. A self-taught musician, the artist’s diverse and wonderfully idiosyncratic musical influences range from Autechre (early British proponents of IDM [Intelligent Dance Music]) to South Indian Carnatic vocalists like Aruna Sairam. Madere also researches the rhythms, melodies and sounds of contemporary musicians like Chief Keef and Skrillex, creating an auditory blender brew of exceptional sophistication. Madere’s musical score has much in common with early masterpieces in electronic music, like Pauline Olivares’s 1961 composition, *Sound Patterns* (from the 1967 compilation album, *Extended Voices: New Pieces for Chorus and for Voices Altered Electronically by Sound Synthesizers and Vocoder*) and Morton Subotnick’s 1967 breakthrough album *Silver Apples of the Moon*.



Jared Madere. Still from Oouolyamtelbellembem Magical Crisis In The Special V.I.P. Spot, A Frozen... [+] PHOTO AGNES BOLT. COURTESY OF MOTHER CULTURE, LOS ANGELES.

Oouolyamtelbellem is Madere's conception of dreamtime. It is a sequence of images, actions and objects with costumes, props and soundtrack that document Madere's personal knowledge quest. It is about all those individualistic and sometimes peculiar things that interest him. It simultaneously reads like an anthropological field recording of a secret ceremony or a short, baroque fantasy made collaboratively by Federico Fellini (*Juliet of the Spirits*, 1965) and George Miller (*Mad Max*, 1979). But *Oouolyamtelbellem* is not one thing; it is everything in the moment that is seen. There is no beginning, there is no end, and each rewatching of the opera is transformative. As Madere puts it, "The events portrayed in each opera [two sequels are forthcoming] . . . are all just blips along a very long timeline toward all matter and thought forms becoming indistinguishable from one another." Madere says, "Ecstatic emotional states—period—always appeal to me because they obliterate the emotion." The manifestation of *Oouolyamtelbellem* is beauty itself.

Jared Madere. *Oouolyamtelbellem Magical Crisis In The Special V.I.P. Spot, A Frozen Opera*. Mother Culture, Los Angeles.

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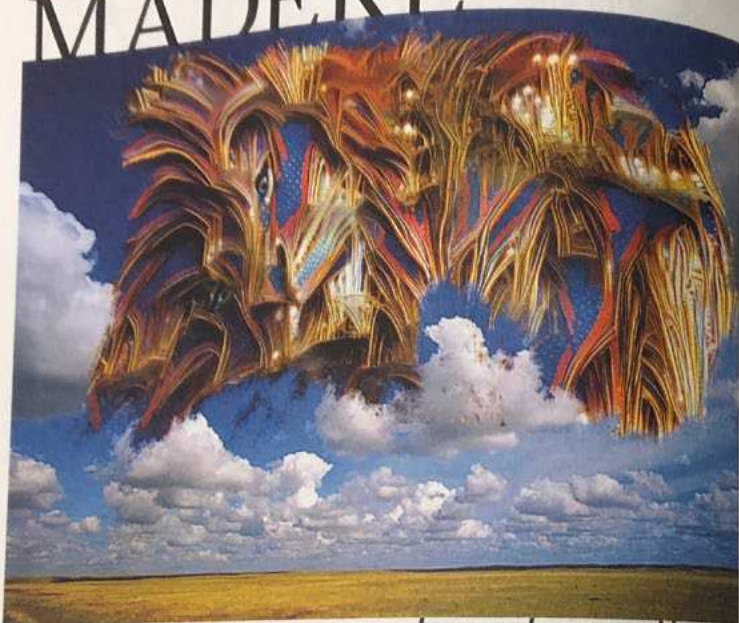


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Expect informed commentary and critical essays in my mash-up of art topics. My three careers—advisor, management consultant and anthropologist—mesh well to write ab... **Read More**

JARED MADERE



*All human resources shared equally
now, detail, 2018*

Digital image, PA System, LED
lights, fruit, flowers, dirt, water,
metal, plastic

88

Born in 1986 in New York,
US. He lives and works in Los
Angeles, US.

The work of Jared Madere
often comes in the form
of expansive installations that
invite the visitor to an inti-
mate meeting with the envi-
ronment in which he lives.
Composed by ill-assorted
materials, they develop their
own chronology and abolish
any hierarchical order. Free
from all constraint, Madere
proposes an alternative
reality linking nature, human
beings, energy and society, and
where the essential elements
are untied from their cultural
construction.

The work realized
for *Crash Test*, is composed
around a flowerbed stating:
"All human resources shared
equally now."

CRASH TEST
NICOLAS BOURRIAUD

Conversely, artist Jared Madere's (b. 1986, based in Los Angeles) works focus on the annulment of any hierarchical order in the material and symbolic realm in order to suggest a new equivalency. Articulating this leveling process through contingencies, Madere attempts to abolish structures such as superiority of discourse, western time perception, accustomed linearity, hypothesis of causality, and leap from chronology; treating all these traits in a similar arbitrary manner. By being freed from these constrictive structures, he establishes a new conceptual apparatus to practice from. His works can be delineated as tempestuous, immersive, as they aspire to bring the viewer into intimate aesthetic encounter; to a primary, visceral, even naïve mutual investigation between the object, environment, and the viewer. What hermeneutics may occur in this open-ended gathering is focused on energy, as the artist describes it.⁸ Energy and its various manifestations are an important element in Madere's oeuvre, it stands at the core of his practice, as a primal ambition to create and disseminate various energetic modes of experience.

Usually his work includes accessible materials, the kind one could imagine finding in their domain during the apocalypse—rushed and unprepared. In this sense, his work tackles class

8 — In his project *Islands in the stream*, 2016, at Eldridge St., NY

issues revolving around the most basic available materials, while marking what is available to whom and which production economy demands whose participation in it. Madere's notion of material also functions to some extent as a collective test: given an extreme existential moment, how we can relate to one another on the base of material? What will be the shared materialist basis we could potentially deploy together, and who is this WE? In this manner, networks of contingencies arise and are represented in a momentary scene—detached from its past and future, from its causality, and from the structures that constituted it.

dust, noam segal

MENU

JARED MADERE

SOMEHOW SOMEWHERE NO ONE IS WRONG

By Christopher Y. Lew, Associate Curator



Jared Madere (b. 1986), *Untitled*, 2015. Glass, water, stainless steel, cement, LEDs, remote control, pump, lantern, PVC, Marble dust, tinted chrome, cable ties, nylon rope, fans, twine, scarves, silk bows, candle, burlap, lace, dye and Italian marble. Installation view: Jared Madere, Whitney Museum of American Art, New York, October 16, 2015–January 3, 2016. Collection of the artist; courtesy David Lewis Gallery, New York. Photograph by Bill Jacobson.

There are some images and signs that are elastic in meaning—that signify something for nearly everyone even though any particular significance remains in flux, varying from one person to another. Certain emoji icons are like this, such as the one with a wide, even grin that is equal parts grimace and smile. It is as noncommittal of a response as one can get from an array of cartoon faces. Tattoos can be like this too. A cursory search of popular tattoos in 2015 yields stars, angel wings, and cherry blossoms.¹ What these adornments truly mean depends on the respective person and, to a lesser extent, its location on someone's body. If placement were not key, the derogatory term “tramp stamp” would not exist and neither would Mike Tyson's late career as a facially tattooed actor. These tattoos can be very open-ended—at once specific and general—but even so, how can we tally the inordinate time, energy, and meaning invested into the design of one's choosing? ?

Jared Madere (b. 1986) makes art that is as open to individual interpretation as these cheeky examples. It is work that is sensitive to the shifting moods of the viewer and can be embedded into daily experience. Drawing on references that are high and low, tacky and serious, Madere looks to public sculpture as one example of how viewers can engage with his work. Public sculpture—no matter how good or how bad—becomes woven into the fabric of everyday life over time. It quickly fades into the background, but it can also function as a symbol of a neighborhood—an object people love or hate, ignore or congregate around. Often it serves all of these roles simultaneously.

It is in this regard that Madere wants his work to act like the songs one associates with specific experiences and people: a first crush, a childhood humiliation, a true BFF, a life partner, a parent, a son, or a daughter. These associations between music and experience run in two directions. Not only are songs linked to one's memories, but they can shift the feeling of a particular moment: a daily commute is not quite the same when set to “Ride of the Valkyries” as it is to “Smooth Operator.” Music—with its portable nature—can provide context or make us reflect upon an existing framework, informing a site or experience. Art and its reception, however, is still predominantly contingent upon the white cube gallery and exhibition format. Madere's intent is not to abolish these modern conventions of display, but to create a wider gap for context and content to be exchanged.

While Madere does not avoid references to art history and other aspects of culture, he makes work with various points of entry. To create the most “open” work, Madere begins with a known form, or what he calls a “dumb thing blank enough to project anything onto it.”² For his 2015 exhibition at Armada Gallery in Milan the entry point was a camping scene in which two child-sized figures cooked with a small frying pan over a gas burner.³ One figure, in a coat made of

fabric woven to resemble chainmail, holds a wooden spoon while the second figure, in an ornate pink hoodie, appears to pour liquor into the pan. The two are incongruously positioned on a twin bed that is merged with a gold wire-frame dome festooned with real cherries and melted red sealing wax.



Installation view of *Jared Madere* (Armada, Milan, June 13–December 7, 2015). Courtesy Armada, Milan and David Lewis Gallery, New York. Photograph by Beppe Raso.





Installation view of *Jared Madere* (Armada, Milan, June 13–December 7, 2015). Courtesy Armada, Milan and David Lewis Gallery, New York. Photograph by Beppe Raso.

The combination of disparate elements lends the untitled installation a fantastical air. The dome structure is visually seductive—the dripping wax complements the deep red cherries and plays against spiraling curlicues of gold colored wire—but it seems to illogically intersect with the bed and figures. It is as if the two parts were haphazardly merged, like a physical version of two superimposed Photoshop layers or the result of a rift in time and space straight out of a Hollywood blockbuster. Throughout the work, the interplay of material and style creates its own logic: embroidered floral patterns, unleavened bread with Italian hard candies baked into it, plaid house slippers, a “bulletproof vest” stuffed with packs of Gauloises cigarettes. Madere’s production notes describe one hat that is “distressed with red smears liked [sic] metallic red smears but not shiny just like shitty paint applied to imitate a smear in a car crash when a cab brushes up on another car and leaves [a] yellow smear.”⁴ The combination of styles and modes of fabrication are intended not to point to any one time period or economic system. It is equally plausible that the handcrafted clothes could have originated from a feudal society or an Etsy seller, making it hard to place the work in a particular era. It is not out of time but encompasses as many notions of time as possible. And yet a sense of coherence is preserved mainly due to the narrative implied by the two figures cooking together. While the various elements suggest a variety of associations that seem to have little to do with one another, the work as a whole retains a conceptual center fixed around an allegory of communing over food.

A sense of implied narrative also grounds the untitled work Madere made for his exhibition at the Whitney Museum of American Art. He draws inspiration from public fountains and the figurative sculpture that often accompanies them. Like public sculpture, fountains often have a range of meanings projected onto them. As sites of hope, love, companionship, nationalism, memory, and religion, they are one of the few places that solicit just a penny for a dream. Whether found in a suburban mall or a city center, fountains still retain some semblance of a civic monument. Madere makes full use of these connotations by exhibiting his version of a fountain in the Museum’s John R. Eckel Jr. Foundation Gallery—a space that is always free of admission. The open sensibility of his work is reinforced by the public nature of its place of exhibition.

Madere's fountain depicts a mother and her baby, who is transforming into a harp. The child's body is distorted in two ways: elongated to resemble a sutured intestine or sausage casing and also stretched vertically to assume the form of the stringed instrument. While the work has clear references to Madonna-and-Child imagery, the composition of the figures suggests a more strident connection to classical depictions of Perseus holding the head of Medusa. The mother is not holding her child in a warm embrace, but grasping in an emblazoned manner, with her arm jutting straight out, as if tugging on a lock of the baby's hair.

Madere is also interested in the possibility of multiple dimensions and portals into the past and future. Here, conventional, linear notions of time and space have been abandoned to create a work that he describes as being "shredded through time and space" and "bearing physical evidence of that journey." Madere's fountain is a union of elements that seem to come from the past, present, and future—much like the Armada installation. In a previous 2015 work, he created a sculptural installation depicting a woman being pulled into an interdimensional portal.⁵ For the Whitney presentation, the portal is implied through the impossibly wide range of forms and representational elements. It is as if only through such space-time portals, where linear time is discarded, that a fountain takes the form of a baby made of iron rebar and strands of lights, and a mother, constructed from a metal armature and a terrazzo-like material, wears a bandoleer of water misters and festive bows taken from a Venetian masquerade. To further emphasize the sense of flux, large swaths of lace ring the mother and are violently held aloft by the high-power fans distributed across her body and throughout the gallery.

This fantastical composition does not stem from a Surrealist unconscious or from a trip down a rabbit hole of online image searches. Instead, it extends in part from an idea of potential and possibility as interpreted through a layman's read of astrophysics and theoretical physics. If more than one universe exists and if string theory opens the door to more than four dimensions, how does that affect our conception of what is real or possible? For Madere, an acknowledgement of multiple universes and dimensions allows his work to be a more accurate response to the powers that be, whether they are laws of physics or higher beings. Describing his approach, he says:

If a universe of infinite possibility and infinite iterations exists then it feels like editing to not allow the raspberries n the jewelry to comingle or the cherries and the gold snowman globe covered in wax to come together, something like If i can have the thought that an ornamental gold wire snowman queen covered in wax n cherries exists then it follows somewhere at some point the universe will see to it that this will come to be. In this sense any thought that could occur inside a human/otherwise brain that appears to reference something that would

typically be classified as not “real” could be viewed in terms of a remote viewing experience where one is experiencing a far off or otherwise unavailable point in the universe at that present time or in another time, if all possibilities must play themselves out then any thought had or not had will eventually be actualized somehow somewhere.⁶



Jared Madere, *Untitled*, 2015. Figure: branches, wig, brass wire, Camilla Fabric of Our Forbears maxi dress, and chair, 105 x 63 x 112 in. (266.7 x 160 x 284.5 cm); sheets: bed sheets, mirror, glass, polyurethane glue, aircraft cable, and hardware, 108 x 102 in. (274.3 x 259.1 cm) and 72 x 84 in. (182.9 x 213.4 cm). Installation view: *The Story of O(OO)*, David Lewis Gallery, New York, April 28–June 28, 2015. Courtesy David Lewis Gallery, New York.

Madere also blends ideas from physics with a branch of philosophy called Object Oriented Ontology.⁷ Also known as Speculative Realism, it is a branch of thought—primarily advanced by Quentin Meillassoux, Graham Harman, Ray Brassier, and Iain Hamilton—which considers objects and the universe from a nonhuman perspective, one that does not privilege the human mind but considers it simply one actor in a vast world of living and nonliving entities. As cultural critic Steven Shaviro describes it: “Speculative Realism insists upon the independence of the world, and of things in the world, from our own conceptualizations of them.”⁸ In

other words, which are equally apt for Madere's work, "It's a voyage into the unknown, without any assurance of a proper ending."⁹

But it is not a trip into the unknown that is without precedent. Madere considers the work of Robert Smithson as one important influence, especially the Land artist's ability to bring together different histories and futures or what Jack Flam calls "unusual combinations of the imaginary and the real that seemed to evoke the vastness of time itself."¹⁰ Smithson viewed the industrial and suburban landscape as one full of possibility. His well-known 1967 essay "The Monuments of Passaic" envisions northern New Jersey as prehistoric, complete with "mechanical dinosaurs stripped of their skin",¹¹ resulting in an apocalyptic scene of Biblical proportions or an image of the future that is already past its expiration date. In another essay, Smithson conjectures, "If time is a place, then innumerable places are possible."¹²



Robert Smithson (1938–1973), *Monument with Pontoons: The Pumping Derrick* from *Monuments of Passaic, New Jersey*, 1967. Six photographs and one cut Photostat map. The National Museum of Art, Architecture and Design, Oslo, Norway. Photo and Art © Holt-Smithson Foundation/Licensed by VAGA, New York, NY, courtesy of James Cohan Gallery, New York/Shanghai.

John Armleder was another important influence for Madere, especially during his time at the School of the Art Institute of Chicago. Armleder's broad stylistic range and all-embracing sensibility offered an antidote to the formalist studio critiques of art school. Madere looked to Armleder's work as an example of art that can be receptive of any reading, and how he short-circuited attempts to discuss the work at a formal level.¹³ Issues of color choice, composition, and material seem to fall by

the wayside when abstract paintings are juxtaposed with armchairs, scattering florescent lights, hanging disco balls, and wallpaper. Armleder allows different associations to enter his work depending on the knowledge and interests of each viewer. In a 2006 interview he said: “When I use the guitar of say, Zack Wild, Zack Wild fans will see only him, while others will just see a guitar with a black and yellow target painted on it. The target might make others think of Jasper Johns or Duchamp, while still others might have honey bees at home and will want to go home to tend them. No one is wrong.”¹⁴

The open embrace of Madere is also present in popular culture, especially movies like Michael Bay’s *Transformers: Age of Extinction* (2014) and Andy and Lana Wachowski’s *Cloud Atlas* (2012). These films, according to Madere, represent a “paradigm shift” in which there is “no intact narrative and [the movie] assumes a distracted/drunk/high audience.”¹⁵ Spectacle is prioritized over continuity in the *Transformers* series and the shifts in time and storyline in *Cloud Atlas* can be analogous to a drug trip monopolized by visions of Tom Hanks and Halle Berry. Plot becomes a vehicle for visually rich set pieces. When Optimus Prime’s spaceship is hit by a missile while hovering over Central Hong Kong, skids up and down a forested mountain, and ultimately lands in an Asian version of the Rift Valley filled with Dinobots, anyone begging for an explanation has missed the point.¹⁶ For Madere, these blockbusters do not signal a low point for cinema, but offer examples of other ways to approach narrative and linearity. It is an approach that lacks hierarchies of taste and judgment.



Bed-Stuy Love Affair (est. 2014), *Gate*, 2015. Photograph by Arnold Brower.

So what is left when everything is flattened out? In one instance, it resembles a vehicle from a *Mad Max* film. Painted matte black and equipped with security bars, Madere transformed a 1978 RV into the artist-run gallery Bed-Stuy Love Affair. Founded in 2014 and initially hosted in the artist's Brooklyn apartment, the gallery has become an important hub for a community of young artists in New York. By organizing numerous group shows (most recently the gallery has focused on event-based programs), Madere has helped foster a network of emerging artists who share similar interests in materiality and narrative. Responding to a question in a grant application about the meaning of his work, Madere wrote without irony: "Fill the hearts of those who would judge with doubt and empower those who won't."¹⁷

↴ [Download PDF](#)

1. "Top 10 Tattoo Ideas on Hands," [Newest Tattoo Design](#), accessed September 19, 2015.
2. Jared Madere, conversation with the author, July 22, 2015.
3. This work was exhibited in *Jared Madere* at Armada Gallery, Milan, June 13–July 12, 2015.
4. Jared Madere, unpublished production notes and sketches, 2015

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



MOUSSE

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.



(Opposite) *Untitled*, 2015, installation view at Whitney Museum of American Art, New York, 2015-2016. Courtesy: Mother Culture, Los Angeles

11 a.m., Sunday

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?



Mousse Magazine 67

a bed of lettuce w edible flowers (...)

(Flower and food imagery) Photo: the artist

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 tbb 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

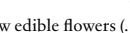


move fluidly together without opposition or as one mega organism. Each event is not necessarily pivotal to reaching this point in a cause+effect sort of way though so a scene depicting children becoming upset with their parents for going back on a promise to stop the car for candy at the next gas station 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
 Hmmmm 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 juggles 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
 Yaaa exactly I like to think of them like snow globes
 ROSS
 Are you gathering local materials for props?



Yaaa 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 habanero 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



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 ROSS
 Are you gathering local materials for props?

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 tbb 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.
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Mousse Magazine 67

J. Madere, R. Simonini

ROSS
 This makes me think of the ongoing Instagram story of your lunch. The collision of bright produce and legumes and texture. The depths of each assorted salad box you prepare for your one and only of the day. A totally immersive world of food.
 JARED
 Lolllol yes it's funny to hear you mention it like this just because this salad originally began in a far less festive form which was just chickpeas with tahini and lime juice ate straight out of the can after draining the preservative fluid but after about a month of only eating this borderline monoculture I started feeling easily drained and zzz so I started adding deep greens purples reds and yellow elements to get something more well rounded
 ROSS
 Nutritionists say, eat the rainbow bc colors are antioxidants, vitamins, alkaloids prob why we love them so much
 JARED
 Mmmmm I like this way of thinking
 ROSS
 What's the vision for Istanbul?
 JARED
 I'm going to zzz but I'll pick up an Istanbul tomorrow am sweet dreams



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

Mousse Magazine 67



(Opposite) *Door or the doorbell shaped like your mom*, 2019. Courtesy: Mother Culture, Los Angeles
 (Below) *Untitled (Caramel 3)*, 2016. Courtesy: Mother Culture, Los Angeles



Mousse Magazine 67

J. Madere, R. Simonini

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.



Inside the psychedelic mind of
artist Jared Madere

INSIDE THE PSYCHEDELIC MIND OF ARTIST JARED MADERE

By [Ezra Marcus](#)

Photography Beppe Raso

Published January 11, 2018





TELL THE TRUTH' BY JARED MADERE

L.A.-based artist Jared Madere creates vast, psychedelic works out of materials you'd never expect. For one piece, he filled thousands of tiny bags made from hairnets with raspberries, and pasted them across the interior of a hydropower station in France to depict an orgy of concubines. The piece also makes use of figure skates, trees, nightgowns, shoes, wigs, a moisture barrier, flowers, coat hangers, frozen peas, blood, beaded curtains, nails, strawberries, jewelry, and water. For another sculpture, he built a "trans-dimensional

snowman queen” out of cherries and candle-wax. The image at the top of this page consists of a baby recovering from open heart surgery surrounded by a digitally warped cornucopia of fruit and flowers. Madere plays with major keys of euphoria, horror, and abundance. His pieces contain the impact of a *Transformers* film condensed into a single frame.

Madere—who once turned an RV into a [roving exhibition space](#) and parked it outside of the Whitney—has a psychedelic eye for currents of magic within the everyday. His work overflows with detail, overwhelming the mind; he belongs to a loose scene of young artists rejecting tasteful, anesthetized minimalism in favor of electric fantasy and high drama. After living in New York for several years, Madere recently moved to LA in order to start a new gallery called Mother Culture alongside the artist Jake Cruzen. The title of the gallery’s [current exhibition](#) reflects their maximalist approach: “EVERYTHING IS MORE THAN ONE THING FUTURE FEEL GOOD.”

“Ecstatic emotional states—period—always appeal to me,” he told me over the phone, “because they obliterate the emotion. When you zoom in on happiness, regret, or any of these things, they’re all made out of the same stuff. From a certain angle, the agony of the suffering is just as funny as the winning of the award, or the crashing of the car, or the finding out you have an STD, or any of it.”

Madere’s work looks futuristic, but you can trace his underlying mission back centuries. “I just like people, and I like their lives,” he enthuses. When Madere presents us with a laughing, vulnerable baby, he’s engaged in the same project as Michelangelo’s *Pietà*: celebrating the agony, ecstasy, and infinity of the human experience.

EZRA MARCUS: Let’s start with the image of the baby with a heart surgery scar. What does this mean to you?

JARED MADERE: It’s about joy and vulnerability. Any image works on a number of different levels and the thing that I think about with any art object is the level that people are actually paying attention, between how much their focus is actually resting on the thing versus it

becoming something in the background. The same way you can have a biblical sculpture sitting out, and for someone who's very familiar with the bible you can say this is this event and this occurred between these two events and this is the significance of it and for another person it's, "Oh that's Jesus." It begins and ends there! And for another person it's, "Who's that long-haired guy and why is he outside while the sun is up as opposed to when the sun is down and he seems to be surrounded by food." So depending on your level of literacy on what is being depicted, your understanding of it varies dramatically.

I think of these images as being composed to work in that way, so that if you are having a casual interaction with them, i.e. you're just glancing at them when you're walking by, things are left with a kind of emotional imprint. I'm not even sure the language to use for it, but obviously there are other things the presence of fruit triggers. Ideas about abundance, or infinity in terms of the kind of cornucopia way, and I guess for me those kinds of images have something to do with potentiality. Those are all of the things that God puts on Earth, you have trees and fruit and water and all of these variations of those things and then you have a point of awareness of being a baby or another entity that's aware of itself and all of the experience that it's capable of having, whether those be emotional or otherwise.



MARCUS: So, tell me about these seated figures.

MADERE: So these are supposed to be like, these future fuckboys walling themselves off in their bedroom, and mixing up some sort of concoction so that they can have a good afternoon. And while this is going on and they're up in the room with the door locked, there's a trans-dimensional intersection occurring where this thing—this snowman queen from another realm—is superimposing itself into their corner of reality and they're merging. The snowman queen is dripping with cherries and red wax.

MARCUS: What do you think fuckboys would even be into in the future?

MADERE: [*laughs*] I don't know what that looks like, I also don't know how anything translates, even over a decade. When I think about the way humor has moved in the last 12 years, I guess I just feel like everything is just so exponentially revving up in every way. Even something as simple as what type of humor was acceptable in the 1990's, if you look at it, everything has become infinitely more nuanced in a way that it's hard to imagine how that unfolds over a larger time scale. Like, if you look at the way sarcasm and cynicism were in the early '90s or even the early 2000s and the types of people who were engaging with those types of humor ... I just think of these things as moving into different parts of the stage. In the past being cynical or being sarcastic was borderline subversive orientation and now if you look at a media that is being put out and consumed on a larger scale, the humor that people now find very normal, in the '90s or early 2000s would be extremely edgy.



I think the most obvious example of this is the way humor related to being irreverent or rumor related to being outright antagonistic. Those ideas have gone a lot further in a post-*Jackass* world, I think the collective consciousness in the recent past had a lot less to do with like, “Why would you go into that guy’s small business and fuck this guy’s day up so that he has a 6-hour mess to clean up, just so you can jump off a port-a-potty?” But now everyone gets the value in that, versus in the not so distant past a huge part of the population would’ve said, “Oh God, why would you just be an asshole for no reason!” But now our pop stars and politicians and everyone is way more familiar with the temporary pleasures that can be brought about by behaving like a jackass to the people around you.

MARCUS: Do you follow Jake Paul at all?

MADERE: I’m familiar! *[laughs]*

MARCUS: I’m getting a strong Jake Paul vibe.

MADERE: That’s a very clear representation of this! *[laughs]*

MARCUS: The tools at the disposal of a teenager who wants to be a free radical nowadays are just massive.

MADERE: The Jake Paul example, that to me is tremendous. It will either become the seed of something that will replace it, or it will become the thing that's reacted against, and a different attitude will be formed in opposition to that. You can say, "In 50 years young people won't have the same relationship to culture!" Well, there could be a complete economic collapse and a social reformation set up in such a way that until you're 35 you're basically a slave, and maybe that will eliminate the economic influence that people in that age range can have, so that the media that speaks on their behalf goes back to being an underground media phenomenon! Versus today's climate, where you have all of music and so much of culture being dictated by the cliques of people who aren't old enough to drive.



FEED EVERYONE' BY JARED MADERE

MARCUS: I'm wondering if you could talk a little bit more about this picture, who is the figure with the hat?

MADERE: The figure with the hat is some sort of elder entity that is bestowing the fruit upon the particularly ecstatic baby. So the idea is that the woman of the hat has swooped in to

whatever realm this baby is in and is kind of hovering above these mountains and she has her many-eared friend with her. They're all kind of presenting this ecstatic baby with this feast.

MARCUS: And the baby is really stoked.

MADERE: The baby is really stoked and doesn't even know how to contain itself.

MARCUS: Do they have a motive for giving the baby this feast?

MADERE: I'd say something around the lines of spreading ecstasy.

MARCUS: I almost feel like you are the figure with the hat, the dealer.

MADERE: *[laughs]* I try. That's very flattering.

MARCUS: Do you kind of see your prerogative as an artist to unleash a a sense of potential energy within your audience? Because I look at this photo of this baby and I think damn, the sky is the limit.

MADERE: That's definitely the intention! *[laughs]* Recently it's become this weird thing that has become really simple for me in some way. Like, the scenes used to unfold along different emotional spectrums, like some of them would really pull on agony and suffering strings and maybe at times that would border on being emotionally manipulative even. But in the recent ones, I've had to get really matter-of-fact in my head about it, like, "Okay, what is it you're doing exactly?" I'm basically making a visual calling card for the world, and by calling card I mean something that you can call upon in your head, meaning you see something and you have a memory stored of it. The best thing to do is bring up something empowering and exciting. So that's become a weird jumping off point for my work.



MARCUS: Tell me about this vast mural piece.

MADERE: It's a queen seen outside of time—the queen appears in multiple forms of herself at different ages simultaneously. She gazes over the expanse of a fjord from the balcony of her palace toward three of her concubines going down on each other in a huddle. In front of the mural there are two sitting effigies floating on top of two connected puddle portals—think the flavor of portal where you're standing in the library in the afternoon light and there is a circle of undulating water on the wall, and you stick your hand through it and on the other side your finger is wiping the snot off a camel's nose in Libya under moonlight—one figure sits on a toilet giving herself a coat hanger abortion, the other sits in a school chair after she has been punished by being forced to kneel on frozen peas.

EZRA: Woah. So, why do you imagine these characters are doing these things?

MADERE: If you found out a supreme intelligence, or something you really wanted to be welcoming toward, was about to arrive, like if there was an announcement that within 48 hours an alien race was going to make itself known on Earth, imagine the kind of chaos that would pour out of everywhere. Airports would be in shambles, gridlocks on every highway, everyone coming and going, "I wanna go to my mom's house!" or "I want to go hide at a lake" or "I want to go jump off a cliff." So in that kind of situation, picture the kind of gestures that people would make to whatever it is that is arriving, and the way those would manifest out of

semi-available material—anything at hand that can be cannibalized and converted into material to create this welcome.

The main mural itself, I imagine, is something that potentially a family or a collection of families might make at an airport terminal for something like this, a place that is choked by traffic, a situation where everyone is trying to leave or go somewhere or whatever. This is something that might get created. The way that art objects exist in the world, oftentimes strange things unfold in front of them that aren't necessarily related to them, so, if you enact something like this in an airport, there's a lot of dramas that unfold in front of it, just in the lives of everyone who walks past it.



MARCUS: Tell me a little bit about that.

MADERE: Well you know, take any art object that things unfold in proximity to. It could be the statue of Liberty, it could be a piece of graffiti, it could be a public sculpture, it could be a sculpture in your own home, these kinds of dramas unfold in front of these things. You could be standing in front of the statue of Liberty and get a phone call and be informed of XYZ piece of dramatic info, or you could be in the airport in Arizona, and all of these places have these various forms of décor that become the backdrop in these memories or events, and that's how I'm imagining that relationship between that mural and the figure sitting in front of it.



MARCUS: Do you imagine your own pieces in this way, as some kind of vascular part of a larger drama occurring in the lives of the people that own them?

MADERE: That's it! I used to really fantasize about [my artwork] being the backdrop for a drama, like, people deciding they were going to get a divorce or something like that, and just being the thing that's up in the background of the room. But now I like to imagine less tumultuous dramas unfolding.



MARCUS: Like, sort of mundane events?

MADERE: Those are fun too, but the ones I like to imagine now are probably more ecstatic than that.

MARCUS: People having sex in front of them?

MADERE: That one's a good one! They have sex and then there's a kid, and then the kid has to make a lemonade stand, and he breaks his knee from skateboarding, and all that kind of stuff. I just like people, and I like their lives. I like to think about what lives these things are going to have later on, and what people will or will not assimilate into their lives. For some person it's going to be, "Oh wow I have this thing on my wall and every time I walk in I think about this!" or "Sometimes when I'm on vacation it pops into my head!" or "Sometimes when I come home and the lights are off and I'm walking to my bedroom I can see fragments of it and I always think about the way XYZ fragment is when it's isolated." But then the flipside of that is, like, that person has kids and their friends are like, "Oh god, every time I go to so-and-so's house they have that weird shit on the wall!" and then that changes to, "Oh, remember when I used to go to Tess' house and she had that weird shit on the wall? Well now I think this about that!" So to me, the most interesting thing about it is setting up a circumstance where once these things are birthed out into the world, they kind of get to have lives of their own.

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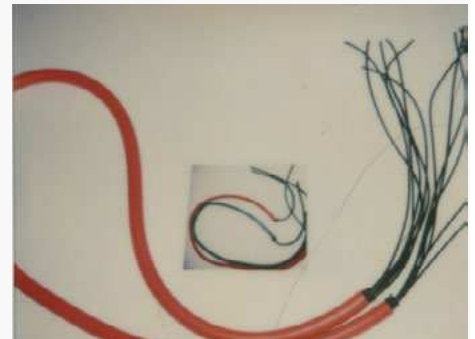


CARLY MARK'S NEW VIDEO IS A HORROR GORE TALE OF PARASITIC SURVIVAL



Raul de Nieves, Carousel at Faena Hotel - Rodrigo Gaya

RAÚL DE NIEVES GIVES US A TOUR OF HIS BEDAZZLED CAROUSEL



Maripol's whip belt and brace necklace with hair.

A NEW EXHIBIT OF PUNK-ERA LUST REMINDS US HOW

THE TIMES

Artist baffled as Liberty ditches work

David Sanderson
July 15, 2017



The baby image from the work Unconditional Love by Jared Madere

Jared Madere, the artist behind the work Unconditional Love, has said he is puzzled as to why the London department store Liberty has unceremoniously dumped it after 36 hours.

Mr Madere, who had been commissioned by Liberty to produce the 12m installation for the atrium of its West End store, said that they had not been “forthcoming with their reason”.

It has been suggested by another artist that the work, with digital images of a crying baby, a three-headed elephant empress and a grandmother speeding at 1,000mph, had offended the head buyer at the 142-year-old store.

Mr Madere, a 31-year-old New York-based artist, said he had “heard rumblings that someone at Liberty believed it was a dead baby, which it definitely is not”.

He added that Liberty — which had been seen as a trailblazer with its hosting of an art exhibition — had been involved at every stage in the four-month project.

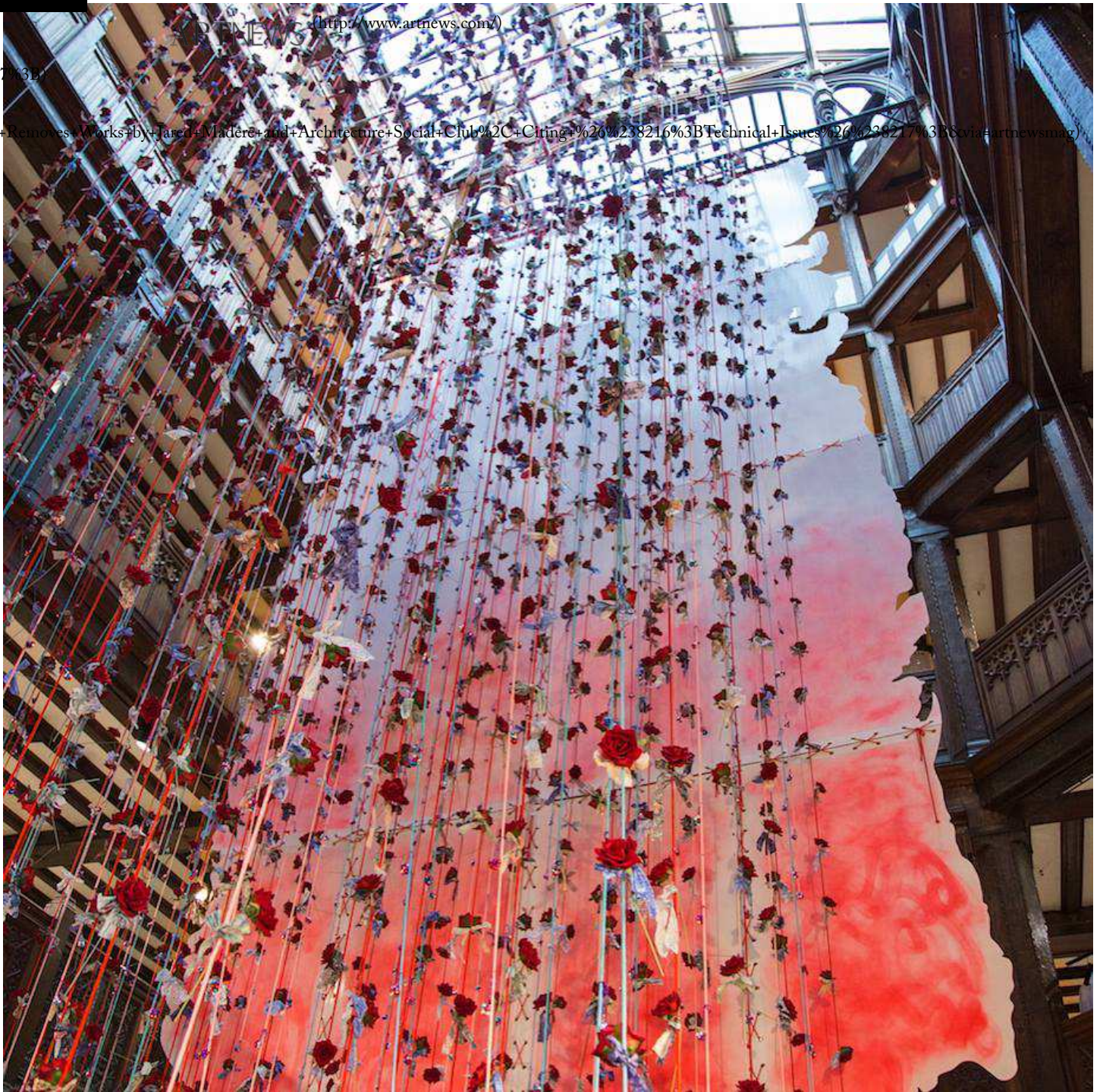
Liberty denied that its “buying director was part of the decision to remove the work” but declined to say who did take the decision. It said that technical issues had led to the withdrawal of two of the artworks it had commissioned. The other is a performance piece.

Original article: <https://www.thetimes.co.uk/article/artist-baffled-as-liberty-ditches-work-vlm3s9s7w>

ART NEWS (http://www.artnews.com)

217631

re+Removes+Works+by+Jared+Madere+and+Architecture+Social+Club%2C+Citing+%20%238216%3BTechnical+Issues%26%239217%3F&via=artnewsimg/



Jared Madere's *Unconditional Love* (2017) was recently removed from Liberty London.

COURTESY THE ARTIST AND DAVID LEWIS GALLERY, NEW YORK

A 39-foot-tall Jared Madere installation was removed last week from the atrium of Liberty London, a department store that sells clothing, fabrics, beauty supplies, and home goods in the British capital's West End neighborhood. The work, titled *Unconditional Love* (2017), had been part of a show called "The Dark Side of Liberty" that opened on July 6. Curated by Victor Benady, that exhibition also included works by Julie Verhoeven, Architecture Social Club, Joris Van De Moortel, and Alex Morrison, some of which were also removed or canceled. In each case, the works were taken down suddenly and under mysterious circumstances, and without precise explanations from Liberty.

Madere, as well as several artists involved in the show, were largely kept in the dark about why the work was removed. Benady and others took to social media last week to note that the work had been on view for less than two days before it was taken down. This was for reasons that have yet to be explained to us,” Benady wrote in a Facebook post on July 6. Later that day, he wrote of the work’s removal, “It’s scandalous.”

re+Removes+Works+by+Jared+Madere+and+Architecture+Social+Club%2C+Citing+%26%238216%3BTechnical+Issues%26%238217%3B&via=artnewsomag)

Unconditional Love features a newborn child crying for the first time after exiting the womb. Its tears are bumblebees that flew into a pool of water. Around it is a colorful bricolage of layered images; a picture of an old woman lingers above the baby. In its London presentation, strings of 4,000 flowers and 40,000 bells hung behind the work. Like other installations by Madere (one memorably appeared [at the Whitney Museum](http://www.artnews.com/2015/12/16/jared-madere-at-whitney-museum-selected-by-dawn-kasper/) in 2015), the large piece was conceived with its site in mind—it hung from Liberty’s ceiling and was clearly visible from balconies around the store. (Noting that the matter had legal implications, Benady and Madere declined to comment on the removal of his work.)



Installation view of Jared Madere’s *Unconditional Love* (2017).
COURTESY THE ARTIST AND DAVID LEWIS GALLERY, NEW YORK

Asked
why
the
work
was



Installation view of Jared Madere’s *Unconditional Love* (2017).
COURTESY THE ARTIST AND DAVID LEWIS GALLERY, NEW YORK

removed, Mark Forsyth, Liberty’s head of brand communications, forwarded a statement to *ARTnews* on behalf of the department store. “Liberty London is delighted to have launched ‘The Dark Side of Liberty’ summer art exhibition. Reluctantly due to technical issues two of the works will no longer be on display as previously advertised,” the statement read. “However, customers can still enjoy the works by the other artists both in the windows and around the store. We would like to thank all the artists involved for their hard work and commitment to this project.” Verhoeven’s work is now covered by blinds, and the lights have been turned off on the Van De Moorel installation.

Madere’s work was to be shown alongside other sculptures and installations that drew inspiration from Pink Floyd’s music, in an exhibition about darkness in a digital world. The show had been partly funded by the British rock band, which was also not immediately made aware of the works’ removal. “Liberty London has always had a dark side, a gothic English intelligence; we look

for the unique, the weird and the wonderful in everything we do,” Liz Silvester, Liberty’s head of visual identity, said in a [WWD](http://www.artnews.com) article (<http://www.artnews.com>) about “The Dark Side of Liberty” earlier this month. (That article featured a picture of *Unconditional Love* as its lead image.)

Van De Moortel’s work, *See Liberty Play*, was also partially unrealized because a performance element was abruptly canceled. Andrew Bennett, a performer in the piece, forwarded to *ARTnews* an email he wrote to Silvester that reads in part:

“We were told various spurious reasons for the performance not being allowed were down to health and safety, (this should have been in place beforehand) the noise vibrations affecting the building and most farcical of all that the neighbouring display contained a baby that offended your head buyer. This neighbouring display had absolutely zero to do with us so how this could possibly be a legitimate reason for banning us from performing I have no idea.”

According to David Lewis, the founder of the eponymous New York gallery that represents Madere, extensive plans for *Unconditional Love* had been submitted to Liberty prior to installation. “I don’t understand what happened because all the images were approved by the people at Liberty,” Lewis told *ARTnews* in a phone conversation last week. “I’m still learning.” Images of Madere’s work were also available on Liberty London’s website, but they have since been deleted.

Asked what would now happen to the work, Lewis said he was unsure. “We’re going to look for somewhere else to show it, or we’ll ship it to New York,” he said. “It would have to be reformatted.” *Unconditional Love*’s size prevents it from being easily shown elsewhere—it was specifically designed to meet the proportions of Liberty London’s atrium. No other venue is currently slated to show Madere’s installation.

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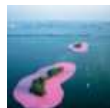
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Mary Jane shoes; homemade advertisements for Shiseido; New Yorker-style cartoons featuring a woman with a pigeon sidekick. The idea behind the new works, she says, is to explore the way “we become caricatures of ourselves online.”

The office itself has become an important character in the new photographs, in which she exaggerates, among other traits, her workaholic tendencies. (In one short Instagram video, she films her reflection in the building’s elevator doors as she chants, exhausted, “It’s been a long day,” until the doors open.) She makes these videos and photos spontaneously as she works. “Instead of planning the photograph, I plan the whole scene, and just spend some time there,” she explains. “They’re always better if they’re actually selfies,” she continues, “and if I’m like, actually tired.”



Jared Madere in a Bronx warehouse alongside the retrofit RV in which he used to work and live. Photograph by Sean Donnola. Produced by Romain Dauriac.

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.



Neil Beloufa on the film set he built in a former factory outside Paris.
Photograph by Sean Donnola. Produced by Romain Dauriac.

Neil Beloufa

The Algerian-French artist Neil Beloufa, 31, sometimes jokes that he can no longer work in his own studio because it has been gentrified. He is, of course, responsible for its transformation. Two years ago, having taken over an entire former factory building in the Paris suburb of Villejuif that he had been sharing with other artists for the previous four years, Beloufa decided to make "Occidental," a film he had been contemplating for almost a decade. To transform the vast warehouse into the film set, he and a team of 16 constructed over two stories a series of interiors including hotel bedrooms, corridors, a kitchen, an office and a lobby, replete with potted plants and ubiquitous waiting-room furniture.

Beloufa is known for sculptures that employ technological devices such as surveillance cameras and videos, and for films that merge documentary and fiction, often starring nonactors. "Occidental," his first real feature, is different, starring professionals and made with a bigger budget. The film's complex narrative begins when a hotel receptionist becomes suspicious of two men who present themselves as an Italian couple but who seem neither Italian nor gay. For this Hitchcockian thriller of identity politics, Beloufa wanted the décor to be '70s and drab, evoking the look of what he calls "postcolonial tourism."

And yet the project is, one senses, more than a film. Beloufa, who characterizes himself as "very *analytique*," likes the idea that he is creating an alternate, miniature art world — one in which he isn't pressured by "the institution." (He used the proceeds from his own past sales to fund the film rather than taking a commission from a museum.) Beloufa's studio is a self-sufficient society; he works on all his projects with the same team, which includes high-

GOTHAM

YOU NEED TO CHECK OUT JARED MADERE'S WHITNEY EXHIBIT

October 1, 2015 | [Culture](#)

is Jared Madere the art world's next hot name?



Detail of Jared Madere's *Untitled* (2015). The installation by the Brooklyn artist incorporates such disparate objects as nails, parts of trees, wigs, and necklaces.

Most art enthusiasts who frequent Chelsea's glossy galleries haven't heard of Jared Madere, but that will soon change. Here's what you need to know about the man who could be the art world's next big thing.

He's Whitney bound:

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tion from past to present to future," says Christopher Y. Lew, associate curator of the Whitney. Think Babylon, Rome, sci-fi fountains.

A new art movement leader?

"He's a magnet," says Lew, noting how Madere is a central figure in a group of emerging artists whose gritty, urban works ("sometimes called Bushwick Abjection") are shown in the artist's apartment-cum-gallery, Bed-Stuy Love Affair.

Check out ohe innovative "retro" style:

Madere's installations feature disparate materials with clear connections to daily life—strawberries, crates, burned coats, flower arrangements, plastic tarps. The unaltered objects invite viewers to make their own associations, says Lew. In contrast to the highly finished digitally based art so popular with his generation, Madere's pieces are "more like traditional art," Lew explains, as the work is focused on materials the artist gathers and combines.

When to see Madere's installation:

The Whitney lobby is free and open to the public. *October 16–January 3, 2016, Whitney Museum of American Art, 99 Gansevoort St.*

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Because This Gallery Can Get Stuck in Traffic

By Andrew Russeth Published Dec 13, 2015 [Share This](#)

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(Photo: Matteo Prandoni/BFA.com (RV exterior); courtesy of Jared Madere (RV Interior).)

Last year, when the artist and gallerist Jared Madere decided to move out of his Bed-Stuy apartment, two ideas came to mind. One was to head far out — to, say, Coney Island. The other was to move into a large truck. But since he wanted space for *Bed Stuy Love Affair*, the gallery he had been running out of his home for about a year, even the city's outskirts were looking pricey, and so the other option won out.

“For \$2,300, I’m a homeowner!” Madere said joyfully, recalling the moment he bought the RV (off [Craigslist](#)) that he and his gallery called home for much of the past year. He had taken the rather unorthodox approach of doing a benefit auction to raise money for the move, selling pieces donated by fellow artists. (“The idea was ‘Let’s slut it up,’” he said.)

“I had never been in an RV in my life,” Madere, who is 29, told me, eyes wide, in rapid-fire patter, which is how he usually talks. “I just knew — the rent is too high, and the equation needs to be balanced somehow.” It was a rainy weekday night, and he was sitting in a cavernous former

taxi workshop deep in the Bronx that he’d recently rented as a work studio. Southern rap was blaring, and video games and books (*Sex Lives of the Roman Emperors*, a Tiepolo catalogue) were scattered about. He was wearing his standard uniform — white Air Force Ones, hoodie, shaved head — and his RV, a hulking, 30-foot-long behemoth from 1978, was parked across the room.

By the time Madere got the truck, [Bed Stuy Love Affair](#) (named after a cocktail at the southern restaurant [Peaches](#)) had won a following for shows with a mélange of adventurous young artists, whose works were scrappy, wildly diverse in terms of interests and materials, and often darkly funny. Sam Anderson presented a sprawling set of tiny sculptures with clay, coal, and frog skeletons. [Andrew J. Greene](#) offered a long table, with chains as legs and a top of resin, filled with peanuts. “The sensibility, materials, and conceptual approach were so different than what we were expecting to see from young artists in the past few years,” says Christopher Y. Lew, an associate curator at the Whitney Museum who was intrigued by the “gnarly grittiness” of the work Madere exhibited. “I made it a point to try to catch every show that he was putting up there.”

Madere’s plan was to move a show of work by [Jacob Cruzen](#) and Joseph Geagan from his apartment to the RV, drive down to Miami Beach for last year’s [Art Basel](#) fair, and sell some art. With help from friends, he spent a solid month outfitting the ramshackle vehicle, painting it black, ripping out the interior, installing a bed in back, and chaining metal fences over the windows. The result was very *Mad Max*. The artist called it “a goth carni bus.”

Madere, joined by his girlfriend Jenny Cheng and Cruzen, ended up leaving late, making repairs along the way (bathroom sunroof, among other things), and sleeping in the parking lots of Walmart (“They have a policy that you can live there indefinitely”). “You’d wake up, drive to a hardware store, work there, then drive to Chipotle at the mall, and that was the circuit,” Madere said. “We weren’t showering for a long time.”

But they made it all the way to Miami — five days late, granted — and parked across from the hotel hosting the NADA fair the day before it closed. Kate Hillseth, a Los Angeles-based dealer who has worked with Madere, recalled spotting the RV out of the windows of her room. “Jared was showering with a jug of water in his white basketball shorts,” she said drily. “There was no separation between art

and life.” The trip was something less than the moneymaker that Madere had hopped (just the cost of gas proved formidable), but they eventually managed to pilot the RV back to New York.

Back in the city, Madere camped outside of the Lower East Side’s [Tomorrow gallery](#), where he staged a massive group show with the Los Angeles curator Bobby Jesus that stretched from the storefront into the truck. “He was battling New York parking laws, so it would always be a game of moving the RV and swooping back in the a.m.,” Tara Downs, Tomorrow’s owner, said. For a stretch, Madere parked underneath the Williamsburg Bridge. “He was a man in a van down by the river,” she said. “In every sense.”

BSLA has since done shows all over town — outside a Long Island City strip club with [Darja Bajagić](#) for one, next to an East Village bar with Maggie Lee and Robert Bittenbender for another, and in front of the Whitney during a block party, during which visitors could play video games inside his home. (Madere currently has his first U.S. solo show there, and had the museum redo the RV’s floors in stone as part of the production.)

For a while, Madere stayed at Cheng’s place, but her roommates tired of him being there, he said, so it was back to the truck. “This is so much sicker than some dumpy Brooklyn apartment with neurotic roommates,” he said. “To be the king of a land yacht — it’s so much sicker.”

Though Madere conceded that the RV lifestyle does have some downsides. He figures the truck gets only about seven miles a gallon. “That thing is a beast,” he said, “and at one point, every time I started it, I had to call a car service to get a jump. I was living with no heat, no electricity.” (A new mechanic — “He is the engine whisperer” — has worked miracles.) Also, while it is not appropriate to stare into apartment windows, the situation is apparently a bit different out on the street. “Everyone in the neighborhood wants to come talk,” Madere said.

For now, Bed Stuy Love Affair is closed for business, and Madere is taking a break from the nomadic lifestyle. He uses a beat-up little white van to get around these days, and sometimes wonders what life would have been like if he had bought one earlier, instead of moving into an apartment after arriving in New York from Chicago in 2009. “I could have gotten so much done!” he said. “For someone leaving home, that makes a lot of sense. You just put a mattress in the back.”

The RV, Madere emphasized, was just a means to an end, a way to show art while not paying rent. However, he said, “I am interested in the idea of showing art in a vehicle like a cruise ship or like a Snowpiercer kind of scenario — like you have a glass train that never stops and you have work hung from wire on the ceiling. That would be fantastic.”

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



Adam Lehrer Contributor ⓘ

I write about New York's art gallery system and museum structure.

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 Madere. "Once someone tells you all the answers, we can move on to the next thing."

Madere, 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. Madere 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 Madere as a leader of a group of artists that share a similar creative philosophy. Madere does admit that him and his friends do share a likeminded ethos: "The art is related," says Madere, "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, Madere formed Bed-Stuy Love Affair, an art gallery that held exhibitions out of Madere's living room at his apartment in Bed-Stuy. Amongst Madere'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 Madere. In an affirmation of his ascent to the art world elite, [The Whitney Museum opens a new Jared Madere installation on the John R. Eckel, Jr. Foundation Gallery on the first floor](#). To celebrate this breakthrough, Madere 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. Madere 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.

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Jared Madere exhibition at Armada Milano, image courtesy of Armada

Forbes: I wanted to talk to you about Bed-Stuy Love Affair. Can you just talk a little bit about how that came into fruition and what was the concept behind it?

Jared Madere: The galleries weren't putting on shows that I found exciting. There was a tremendous amount of pressure on people to do a very specific thing. Artists weren't given enough opportunity to flesh out their ideas. So you do a bunch of group shows, and then someone gets picked up by a gallery based on some anomaly of their piece selling well.

Forbes: Were you interested in putting together something that was based on merit and not the sales figures that were attached to it?

Jared Madere: Not necessarily, money is awesome.

Forbes: (laughs) Very true.

Jared Madere: It leads to a lot of great stuff. It's more just the climate of New York. The upkeep costs needed to make these small economy galleries work are insane.

Rent is so insane, hiring employees is insane, and to think you can run a commercial gallery is insane. There was nowhere in the fu**ing city that I wanted to show my work, and I don't know if I came up with an actual resolution. Money is cool and it makes things happen, so Bed-Stuy Love Affair is not a replacement model by any means. Just to be there and flesh out ideas in a space is something to treasure.

Forbes: Space seems to be the issue with all of New York's art problems.

Jared Madere: This [Bronx studio] is the first time I've ever had a studio. Before this I was living in an RV. I had never had a dedicated studio space. The material reality of making things in New York in this climate where maybe you can get a tiny space in a group show didn't seem like a powerful model. I felt these artists deserved more of a platform than just a little trinket.

Forbes: I have a couple boring background questions to ask you. When you were growing up when did you start feeling an inclination for creativity and making art?

Jared Madere: I don't know, I always liked making stuff. It was always something. I was always into movies and music. Art seemed appealing because the promise of it allowed for whatever. It just seemed to be a loophole where you can make anything.

Forbes: Your work is really interesting aesthetically and conceptually, when did you start to feel, or do you feel a unique relationship to objects that you use in your shows?

Jared Madere: What do you mean by that?

Forbes: The objects that you use to assemble your work.

Jared Madere: The materials?

Forbes: I guess I'm asking are you immediately thinking about stories and meanings in these materials?

Jared Madere: It's not personal, I'd say it's more that things feel different to different people and I'm aware of my own associations with things and the way materials feel. In general, I see that people have different associations with materials. I'm not interested in a specific story. You go into the museum, wherever you're going, that might not be what you are thinking about. You might be thinking that your kid crashed his car or your wife cheated on you, you know?

Forbes: (laughs) Absolutely.



Jared Madere, Armada Milana exhibition, image courtesy of Armada

Jared Madere: That is going to taint your perception of what's going on. That's cool. I like the idea of things being around people long term. I like objects that get lived with. I like fountains. I like to have a reoccurring relationship with things.

Forbes: Yeah, so by not injecting your own meaning into the work you give the viewer the chance to go on in and give his/her own story.

Jared Madere: Story or whatever, for some people it can just be a pile of total sh*t.

Forbes: I find that approach so much more interesting. I went to an exhibition recently, one in which the artist had clearly put so many years into the project that at the preview she was annotating every single artistic decision and the concept behind it out of fear that it might be misinterpreted and by the end of it I knew there was no way I'm going to continue thinking about this because you've told me everything.

Jared Madere: Even in New York, there's such a tremendous range of read to any given scenario. Multiply that across multiple planetary international borders, it starts to feel futile to attempt to make anyone understand one specific thing.

Forbes: Because you have this network of like-minded artist friends, is collaboration important to you?

Jared Madere: The work is always collaborative. When it comes to the people working with me, I don't like dictating exactly how everything is going to turn out. I like to set up channels for something to flow through. It's about finding the right variables. If you pick the right elements in the beginning and have a sense of how people work together, then it all just works. There's no wrong way, it's always going to be sick.

Forbes: Sacrificing control like that can't be easy for an artist though.

Jared Madere: A couple years ago I changed the way I work a bit. I was really bored of people looking at the work and thinking, "Here's this immediately digestible thing that's just begging me to be understood." I would think, "I just busted my ass, spent a bunch of money, and now what? A couple people think it's cool, I already knew it was cool!"

Forbes: (Laughs) Right.

Jared Madere: It seemed like the only reason to make something was to sell it and that just feels shi**y. How do you structure all of the different pipelines of energy that figures into the final product? It just seems like if you structure properly it can be this thing that never shuts down.

Forbes: So it's like, correct me if I'm wrong, but the process becomes part of the piece in and of itself?

Jared Madere: I don't think of the process being an important aspect of the art. To me, that's in the approach of making anything. If you started a restaurant, would you want to do it with boring people that were going to follow every single one of your orders completely? You are never going to be satisfied and you're going to frustrate yourself because nothing can ever live up to the super specific idea that you've built up in your head. There is no need to grip that tight on anything.

Forbes: I'm reading some press that's labeling you as the leader of a group of artists that are in opposition to some of the trendier art that employs technology. That you and your friends in Bed-Stuy move away from technology and are using materials and installation techniques that are more elemental.

Jared Madere: Yeah I would say that's accurate. I think it all comes from dogmatic reasons that will disappear anyways. Everyone is poor and can't afford to work with expensive technology. As far as philosophically speaking, then yes my friends and I share commonalities. There's a consensus among young people that over the

last 100 years the most exciting phenomenon is Tinder and cell phones, but people have been fu**ing random ass people for millennia.

Forbes: (laughs) Yeah I just saw this exhibition, I don't know if I should say the girl's name, but basically it was exploring the relationship between technology and sex, but I just kept thinking we know what it is. It's made it easier to have it.

Jared Mader: (laughs) Exactly, none of this shit is new. The same subjects get covered every time. The whole western cannon is the same story.

Forbes: So you are working on this big installation for the Whitney, is the process different than the other spaces you've done installations for?

Jared Mader: It was totally different than anything I've ever done. Like I've said, I've never had a studio in my life. My parents would let me do work at their house. Up until now, everything that I've made, I usually just show up before anyone gets there and make whatever I can make. I usually think about space in terms of how big the space is and then I'll just fill it. Then you don't have to think about anything, you just max out. And then work backwards from there. A huge part of the Whitney exhibit involved more pragmatic decision-making in how we built the installation.

Forbes: With the Frank Stella exhibition alongside yours, your exhibit will be getting a ton of foot traffic. Are you interested in seeing how people with no familiarity to your work respond to it?

Jared Mader: I don't know how to respond to that. There will be a billion people, well not a billion, but more people than I have in my phone. I don't know what to say really, I don't know if peoples' responses actually affect me as an organism.

Jared Mader's installation will be on view at the Whitney Museum of American Art until January 3

Adam Lehrer is an artist, writer and curator based in New York. Prior to moving to New York, Lehrer thought he'd be an investigative journalist working at local newspapers in Tucson, AZ and getting a BA in journalism from the University of Arizona. An art history class led h... MORE