



# Tere Chad

PORTFOLIO 2024



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'Our Lady of Charity', Paladar Restaurant Commission (2022)

FRONT & BACK COVER: 'Neo Norte 4.0', Villa Giulia, Palermo, Sicily, Italy (2023); curator: Tere Chad; performers: Tere Chad, Ana Luiza Rodrigues, Riccardo Sergio, Andrea Kantos;  
DOCUMENTATION: Vedi Palermo

# STATEMENT

<< **Human inconsistencies** have always intrigued me. It fascinates me how man is the only sentient being capable of studying his inconsistencies. My **multidisciplinary practice** is inspired by our everchanging reality. I go through life as a flâneur, trying to understand human behaviour and which paradigms rule our society. I tend to expose and contrast **past civilisations with current phenomena in a theatrical way**. I often feel that we are all acting in the same play as, however much fashion and technology may change, human nature always remains the same. **Storytelling** becomes an essential part of how I construct different narratives, where the language could be defined as naïve, dynamic and ironic. I attempt to manifest how technology is presented as a double-edged sword, on the one hand offering considerable ease and convenience but, on the other, alienating us from our natural instincts. In this **spectacular society**, driven by **media sensationalism**, we live in an ephemeral, disconnected state where we have difficulty **distinguishing reality from virtual reality** or fake news. I strongly believe, therefore, that it is of fundamental importance to **reassess our haptic sensitivity** and capacity to connect through our sense of touch. My artwork is very tactile, involving at times the collaboration of other artists or the viewer, as I envisage that the only path forward if we are to face the Anthropocene challenge is by to root ourselves **back in the Earth.** >>

# BIO

Chilean artist and curator (b.1990) with a general focus on **sustainability** and promoting **Latin American** art and culture abroad. Tere Chad graduated in 2020 with an MA in Sculpture from the **Royal College of Art**, London, having previously graduated in 2018 with an MA in Art and Science from **Central Saint Martins**, University of the Arts London. After presenting Neo Norte 4.0 (New North), in Sicily (2023), she has been invited to present Neo Norte. 5.0 at the **Memorial da América Latina**, Sao Paulo, Brazil (2024 – 2025). To date she has held eight solo exhibitions, completed seven residencies, participated in more than 50 collective exhibitions and has curated over 20 shows on four different continents. Part of her series **'Calling Back'** was recently acquired by the Nelimarkka-Foundation, Finland (2021). In 2020 she was granted a **Global Talent Visa** for Exceptional Promise to enable her to continue developing her practice in the UK, and in 2021 she was accepted as a member of the **Royal Society of Sculptors**. Her latest projects include: **'Woven Hug,'** Flowerfield Arts Centre, Portstewart, Northern Ireland, funded by Arts Council England (2023); **'Are We Sinking?'** selected by way of an open call to the Royal Society of Sculptors for members to exhibit at Thirsk Hall Sculpture Garden, North Yorkshire (2023); **'Zurciendo Vacíos'** (Mending Voids) a collaborative work with Cordelia Rizzo, the Cultural Lab LABNL Lab Cultural Ciudadano, Cultural Centre Centro Cultural Plaza Fátima, University CRGS UDEM, Monterrey, Nuevo León, Mexico (2023); **'Platinum Jubilee Collection,'** Civic Gallery, Kensington Town Hall, London (2022); **'Portable Shelters'** commission for 'The Coro', Ulverston, Cumbria (2022); **'Neo Norte 3.0,'** Myymälä2 Gallery, Helsinki (2021); 'Phantom\_step', Projectraum Kurt-Kurt, Berlin (2021); 'Primeiras Vezes', Na Esquina, Lisbon (2020).



SELECTION  
OF ARTWORKS



## IMPERIAL GAMES

Anthropomorphic elephant with an innocent  
bird and mice playing with the globe.  
Is the order of the world a simple game?

**Ceramic, Russian antique paper globe,  
papier-mâché, acrylics, wire  
(W 31 x H 55 x D 30 cms)**

2024

## PORTABLE HOPE II

Two alpinists struggling to hold on to a Victorian chain interwoven with beads, referencing the traditional 'namisto' (Ukrainian necklace). When people leave a place in an emergency, they will normally carry with them their jewellery or anything small and meaningful. Jewellery is a precious and intimate object, not only easy to carry and conceal but also possibly offering the last hope of being able to access fresh opportunities in a new location.

**Ceramics, Victorian chain, precious stones and beads**  
(H 125 x D 30 cms)

2023





## THE GUARDIANS OF DORA HOUSE

Prototypes for a larger participatory installation reflecting on the imaginary notion of 'guardians' and the need of human beings to seek protection. Selected by Edward Bulmer to be part of the Summer Show at the Royal Society of Sculptors (2023).

**Ceramics and acrylics  
(variable dimensions)**

**2023**



## ARE WE SINKING?

From their perch, three vultures peer down at a tipped origami style boat, that appears to be at once sinking into the ground and emerging from it. As the three birds contemplate the tipping boat, it holds steady, caught in the paradox. Undecided as to their fate, the birds ask themselves, 'Are we sinking?' This installation was exhibited for the first time on the front terrace of the Royal Society of Sculptors, London, as part of 'Space Lapse: RCA 2020' (June 2021 ) and is currently on display at Thirsk Hall Sculpture Garden.

**Metal, paper, wire, fibreglass and jesmonite**  
**(Boat: W 120 H 85 x D 250 cms / Over structure height: 160 cms ) (Vultures: W 30 – 40 x H 65 – 75 x D 15 – 25 cms / Pole height: 310 cms)**

2020





## THE EPHEMERALITY OF PEACE

Ephemeral land art installation that attempted to mark out the silhouette of peace by planting narcissi at the Winter Sculpture Park 2023 exhibition, Gallery No. 32.

**Land art installation & steel**  
**(Land art installation: H 40 x D 500 cms /**  
**Steel structure: H 200 x D 100 cms)**

**2023**

## THE EPHEMERALITY OF PEACE

Tere Chad dressed in purple, the only colour not present in any national flag, to perform and plant narcissi in the form of a peace symbol for an ephemeral land art installation at the Winter Sculpture Park 2023 exhibition, Gallery No. 32.

**Video performance**  
(7:36')

**2023**





## WHICH CAME FIRST, THE CHICKEN OR THE EGG?

We criticise migrants, but have we not all been migrants? We have probably lived longer on earth as nomads than as sedentary settlers. Is it not in our nature, therefore, to keep moving around? With a growing population and resources threatened by climate change, how do we face the new challenges of globalisation?

**Metal wire, papier-mâché, acrylic and ostrich egg  
(W 70 x H 120 x D 75 cms)**

2021

## POKER FACE

Double soul and character - the duality of how we perceive others and how they really are. The piece presents the dilemma between representation versus reality.

**Glazed ceramic**  
(W 23 x H 30 x D 40 cms)

2020





## JUMP INTO THE VOID

Trapeze artist representing how we have  
all felt during Covid-19.

**Ceramics, acrylics and steel**  
(D 75 cms)

**2020**

## CONSUMERISM ESCAPISM

Presents a parallel between the spectacle and consumerism as a form of escapism or disconnecting from reality.

**Ceramic, acrylics, turned wood,  
steel, cement and found objects  
(H 150 x D 70 cms)**

**2020**





## GAME OVER

World where ghostly puppet people are trying to escape. The only way to make the man on the swing come back towards the earth is by realigning one's proprioception on the balance ball.

**Mix media interactive kinetic sculpture  
(adaptable depending space)**

**2018**

PERFORMERS: Cathy Mou & Isaac de Reza



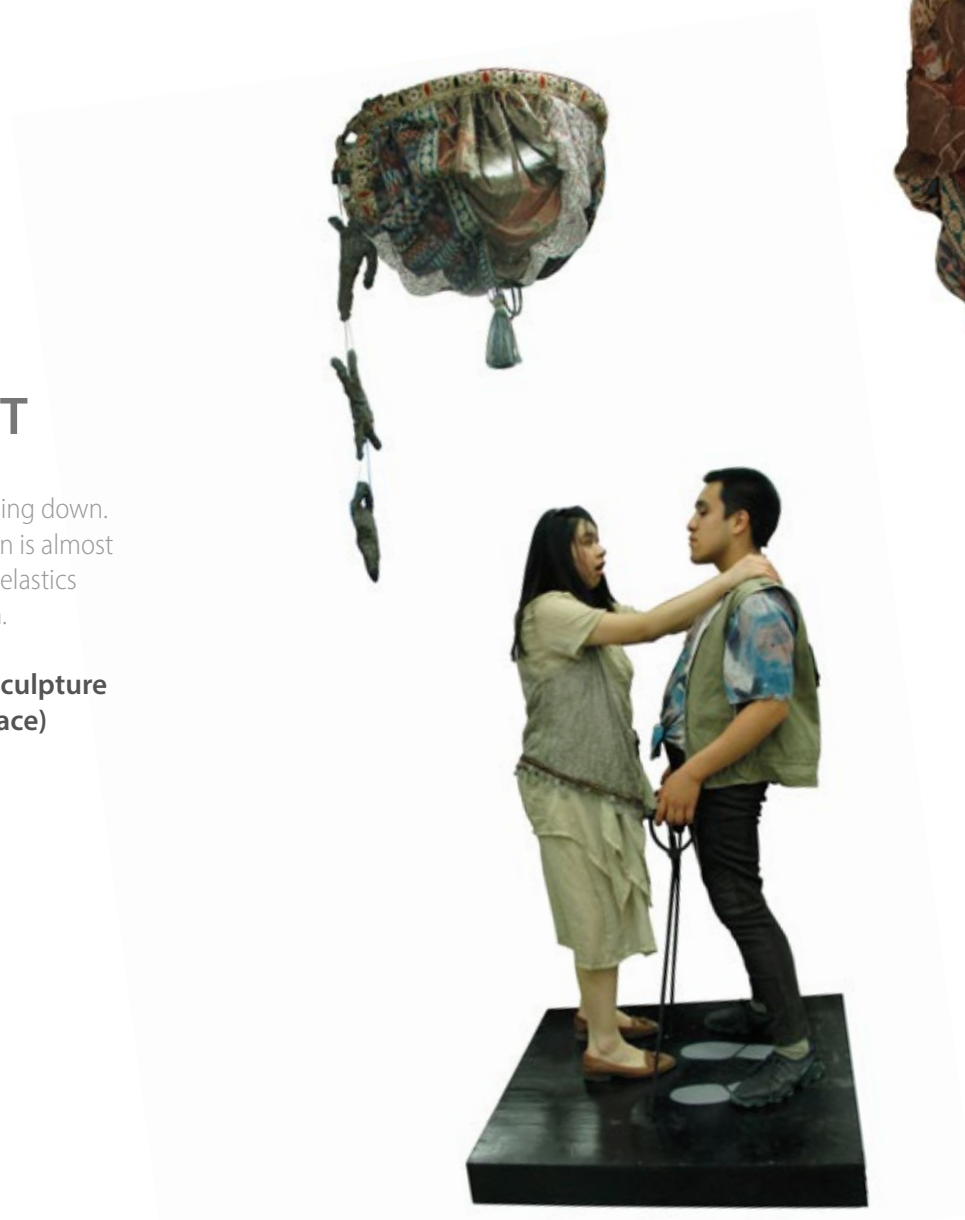
## FALLING APART

Shows a world where people are falling down. The only way to make them rise again is almost to grasp the ground and pull the elastics up from the black platform.

**Mix media interactive kinetic sculpture  
(adaptable depending space)**

**2018**

PERFORMERS: Hebe Wang & Isaac de Reza





## IN THE JUNGLE

A jungle society with animal masks on a Merry-Go-Round.

**Mix media interactive kinetic sculpture**  
(H 150 x D 40 cms)

2017

PERFORMER: Hebe Wang

## CIRCUS CHARACTERS

Made out of pages photocopied from books  
in Leeds Central Library, part of the  
artist's Circus Characters series.

**Papier-mâché**

**(Joker 1: W 105 x H 100 x D 25 cms )**

**(Trapeze: W 80 x H 89 x D 159 cms)**

**2017**





## IN MY DREAMS

Self-portrait painted during lockdown -  
everything the artist dreamed of doing  
after the end of the pandemic.

**Oil on canvas**  
**(W 120 x H 150 cms)**

**2020**

## BREATHING PLASTIC

Performer trapped in latex - inspired by a performance by Margarita Zafrilla.

**Oil on canvas**  
**(W 182.5 x H 121.5 cms)**

**2022**





## PUPPET SOCIETY

A society where people are so absorbed by their routines they have no time to stop for reflection.

**Oil on board  
(W 50 x H 70 cms)**

**2016**

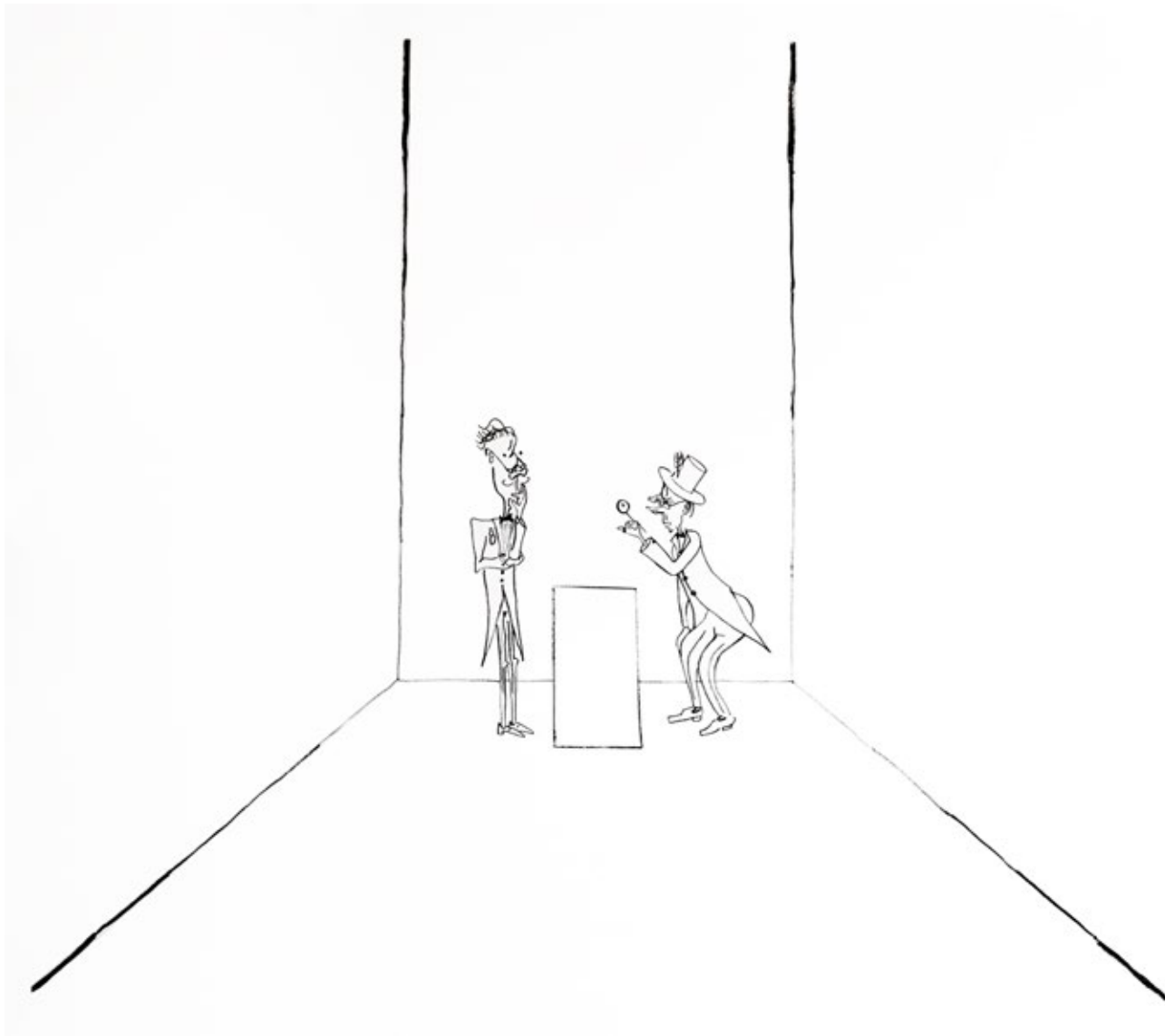
## MORTAL JUMP

Shadow of a somersault at  
Los Tachuelas Circus, Santiago, Chile.

**Oil on board**  
**(W 70 x H 50 cms)**

**2016**





## SO CONCEPTUAL

Two art collectors contemplating nothingness.

**Photolithography 20/20**  
(W 75.8 x H 55.8 cms)

**2019**





## NEW GENERATIONS

While the old man contemplates nature, the younger one just stares at his mobile-screen.

Etching on handmade paper - 18/20  
(W 61 x H 42 cms)

2018



## 21st CENTURY FREEDOM

Puppet man controlled by invisible puppet hand.

3 colour etching on handmade paper - 18/20  
(W 64 x H 54.5 cms)

2018

# THE SOCIETY OF THE SPECTACLE

A city that repeats itself behind a curtain.

3 colour etching on handmade paper - 20/20  
(W 57 x H 49 cms)

2018





## DISSECTIONS IN ANTWERP

People fighting to take photographs  
of a dissected corpse.

**Glazed ceramic, film and steel**  
(H 73 x D 36 cms)

2019

# MUMMY

Sketch made during human dissection in Antwerp.

**Charcoal and oil on paper**  
(W 56 x H 76 cms)

**2018**





## THE ENCOUNTER OF NATURE AND TECHNOLOGY

Merging of a flexible fluid form (nature)  
with a polished rigid base (technology).

**Carrara marble**  
**(W 28 x H 38 x D 23 cms)**

**2019**

**WHEN A FEMALE ARTIST  
EXHIBITS A NUDE MALE  
TORSO IN THE GALLERY**

From a live model.

**Bronze 5/5**  
(W 17 x H 30 x D 20 cms)

**2020**





## VIRTUAL REALITY

Girl watering a garden of smartphones  
with images of flowers.

**Etching 18/20**  
**(W 29 x H 18.5 cms)**

**2016**



# THE EMPTINESS OF JOYFULNESS

Analogue photography of an empty tube station  
in Barcelona. A moment of suspense reflecting on  
whether over-stimulation can fulfil life.

**Black & white & analogue photography - 10/10**  
**(W 49 x H 37 cms)**

**2018**





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## WOVEN HUG 2.0

Participatory textile installation co-facilitated by Tere Chad and Cordelia Rizzo. Twenty-metre-long 'arpillera' arms stitched with textiles recycled by the local community, to hug the façade of the Flowerfield Arts Centre, Portstewart, Northern Ireland. The countless pieces of embroidery created by over 200 participants, tell narratives related to the social, political and environmental context of Northern Ireland.

*Participatory textile installation*

**2023**





## ABRAZO ENTRAMADO 1.0

(Woven Hug 1.0) A pair of textile arms, stuffed with bits of material and decorated with fabrics and designs embroidered by citizens, reaches out to hug the city. This project encouraged us all to reconnect with one another after the pandemic. It is a participatory textile installation, inviting reflection through the use of our hands. The installation facilitated by Tere Chad and Cordelia Rizzo was made in LABNL, Lab Cultural Ciudadano (Cultural Lab) with textiles recycled by the community of Monterrey, Nuevo León, Mexico.

*Participatory textile installation*

**2022**

## ZURCIENDO VACÍOS

(Mending Voids) Performative textile sculpture created in conjunction with Nuevo Leon's (Mexico) community through an upcycling marathon. The project invites people to mend and darn the voids that remain in the social fabric when violence is normalised. The project facilitated by Tere Chad and Cordelia Rizzo was developed in collaboration with LABNL, CRGS UDEM and Centro Cultural Plaza Fátima, Monterrey, Mexico.

*Experimental catwalk*

**2023**





## ZURCIENDO VACÍOS

(Mending Voids) The performers and audience read out news of the violence in Mexico before ducking down beneath the fabric and cutting slits in it. In the final scene the fabric is mended with yarn made from recycled tights. The performance facilitated by Tere Chad and Cordelia at Centro Cultural Plaza Fátima, San Pedro Garza García, Mexico, represented the micro-act of darning on a large scale.

*Performance*

**2023**

## NEO NORTE

Curatorial research project where, inspired by the artist Joaquín Torres García and his inverted map, a collective of Latin American artists are invited by Tere Chad to suggest viewing the South as the New North. Neo Norte manifests itself in diverse forms, including exhibitions, publications, performances, workshops and events. It attempts to challenge traditional curatorial practices, where the Eurocentric vision still predominates, and to promote a new identity where Latin America heralds a new creative direction in art.

*IMAGE: Neo Norte 1.0, Fundación Cultural de Providencia, Santiago, Chile – 2018 / Syncretism Room: Selk'nam Footprints Installation - Tere Chad, Time Machine Photographs - Balint Alovits, Knick-Knack Tianguis Ready-Made Objects - Isaac de Reza, Defacing Bills - César Baracca*

**Ongoing**





## NEO NORTE 2.0

Exposed Arts Projects, London, UK.

*IMAGE: Selk'nam Calling Installation – Tere Chad - Telephone Box defaced by Selk'nam tribe body paint. The Selk'nam were a tribe from Patagonia exterminated by genocide. Visitors were able to listen to tribal chants of the Selk'nam recorded in 1923. The musical archives were loaned by the Ethnologisches Museum, Staatliche Museen zu Berlin Preussischer Kulturbesitz.*

2019



**LONDON GEOLOCATION  
RED TELEPHONE BOXES  
CALLING BACK SERIES 2020-2021**



**NEO NORTE 3.0**

Myymälä2 Gallery, Helsinki, Finland.

*IMAGE: Calling Back - Tere Chad - The red telephone boxes, initially inspired by Sir John Soane's Mausoleum, remain as a memorial to the British Empire. This series presents aboriginal peoples, affected by the British Empire, calling back. The series not only commemorates the centenary of the first telephone box in England but also reflects upon what has vanished and what remains in our post-colonial era.*

**2021**



## CALLING BACK

*IMAGE: Countries were selected from the book 'All the countries we've ever invaded and the few we never got round to' by Stuart Laycock (2013). Hand coloured photolithography.*

- Calling Back series 7: Australia, Noongar People, circa 1830 (p.24) / Image Source: Portrait of Yagan, George Cruikshank (19th Century). Geolocation: 51.525889, -0.178556 | 4/5 (W 21 x H 29.7 cms)
- Calling Back series 8: China, Opium smokers, 1839 – 1842 (p.54) / Image Source: Two poor Chinese opium smokers (19th Century). Geolocation: 51.523208, -0.130946 | 4/5 (W 21 x H 29.7 cms)
- Calling Back series 14: New Zealand, Hōne Heke and his wife, Maori People, 1840, (p. 170) / Image Source: One of the signatories of the treaty, Hōne Heke of Ngāpuhi iwi with his wife Hariata, Joseph Jenner Merrett (1845). Geolocation: 51.502983, -0.153478 0.130946 | 3/5 (W 21 x H 29.7 cms)

2021



## CALLING BACK

*IMAGE: - Calling Back series 19: Jamaica, Afro-Caribbean slaves, 1655 – 1962 (p. 129 – 130) / Image Source: Sugar cane cutters in Jamaica, Unknown (1880s).*

*Geolocation: 51.508736, -0.138171 | 4/5 (W 21 x H 29.7 cms)*

*- Calling Back series 23: Nepal, Gurkha Soldiers, 1815 (p. 167) / Image Source: Eight Gurkha men depicted in a British Indian painting, Unknown (1815).*

*Geolocation: 51.526268, -0.162578 | 4/5 (W 21 x H 29.7 cms)*

*- Calling Back series 25: Argentina - Chile: Selk'nam, Onawo or Ona People, late 19th – early 20th century (not in the book / refer to Selk'nam Genocide) / Image Source: Selknam cazando,*

*Unknown (1930). Geolocation: 51.501186, -0.126365 3/5 (W 21 x H 29.7 cms)*

2021



## NEO NORTE 4.0

Performance at Villa Giulia, Palermo, Sicily, where four performers used their footprints on the ground to inscribe the silhouette of the 'Chakana', the Andean representation of the Southern Cross as an invitation to look South.

*Performers: Tere Chad, Ana Luiza Rodrigues, Riccardo Sergio, Andrea Kantos*

**2023**

## THE REENLIGHTENMENT

Earthship construction with 0% carbon footprint bio-mimicking the hermit crab's recyclable home. Speculative design which stands as a monument for community engagement and recycling, as well as the enhancement of natural light and the music produced by the wind. It was first constructed during a residency in Spain: Joya Air (2018). It was shortlisted for the 'Sustainability First' Art Prize (2020) and included in a publication presented in the House of Lords entitled 'Building from the Corona Crisis toward a Sustainable Future', Sustainability First Art & Essay Prizes: United Kingdom, p.24 (2020).

*Cob, recycled bottles, stones, wood log, beeswax  
(H 160 x D 120 cm)*

**2018**





## ON THE EDGE

On The Edge is a multimedia exhibition of work by members of the Royal Society of Sculptors, made at a time when the world is on the edge, with climate change and war in Ukraine. The exhibition was held for the first time at Espacio Gallery, 159 Bethnal Green Road, London E2 7DG from 14-19 March 2023, with a Private View on the evening of Thursday 16th of March. A series of guided tours and workshops took place during the exhibition.

*IMAGE: Nicola Anthony, Oles Sydoruk, Tere Chad, Mark Richards, Pauline Antram, Stephen Duncan, Julie Brixey-Williams, Emma Woffenden, Barbara Beyer, Poppy Whatmore*

**2023**

## ON THE EDGE

The exhibition co-curated by Tere Chad, Caroline Russell and Emma Elliott takes a quote from the Ukrainian poet Boris Khersonsky, that has inspired debate and discussion between the exhibiting artists throughout almost a year of online meetings: 'Every hut in our beloved country is on the edge. And to be honest, I'm on the edge too. I feel sorry for the ones at the centre, but really I'm especially sorry for the ones in the camp towers, watching the frosty distance...'

*IMAGE: Anonymous, Christy Symington, Cheryl Gould, Briony Marshall, Almuth Tebbenhoff, Caroline Russell*

**2023**





*“A fabric with a hundred imprints - of land, of travel, of dialogue; a Chilean artist has found a home in the city, bringing with her all her studies, the ancestral rituals of her country (...) the performance of ‘Shared plots’ represents the continuation of Neo Norte, a project inspired by the School of the South of the Uruguayan artist Joaquín Torres García, presented for the first time in Santiago, then London, then Helsinki, landing up in Sicily and finally returning across the ocean to Sao Paulo during this New Year(...)”*

*“Un tessuto con cento impronte che fanno di terra, di viaggio, di dialogo; un’artista cilena ha trovato casa in città portando con sé u suoi studi, i rituali ancestrali del suo Paese (...) Trame condivise rappresenta la prosecuzione di Neo Norte, il progetto ispirato alla scuola del Sud dell’artista Uruguayo Joaquín Torres García, presentato per la prima volta a Santiago nel 2018, poi a Londra, Helsinki per approdare in Sicilia e ritornare oltre oceano a San Paolo durante questo nuovo anno (...)”*

**Simonetta Trovato, Giornale di Sicilia 11.01.2024**