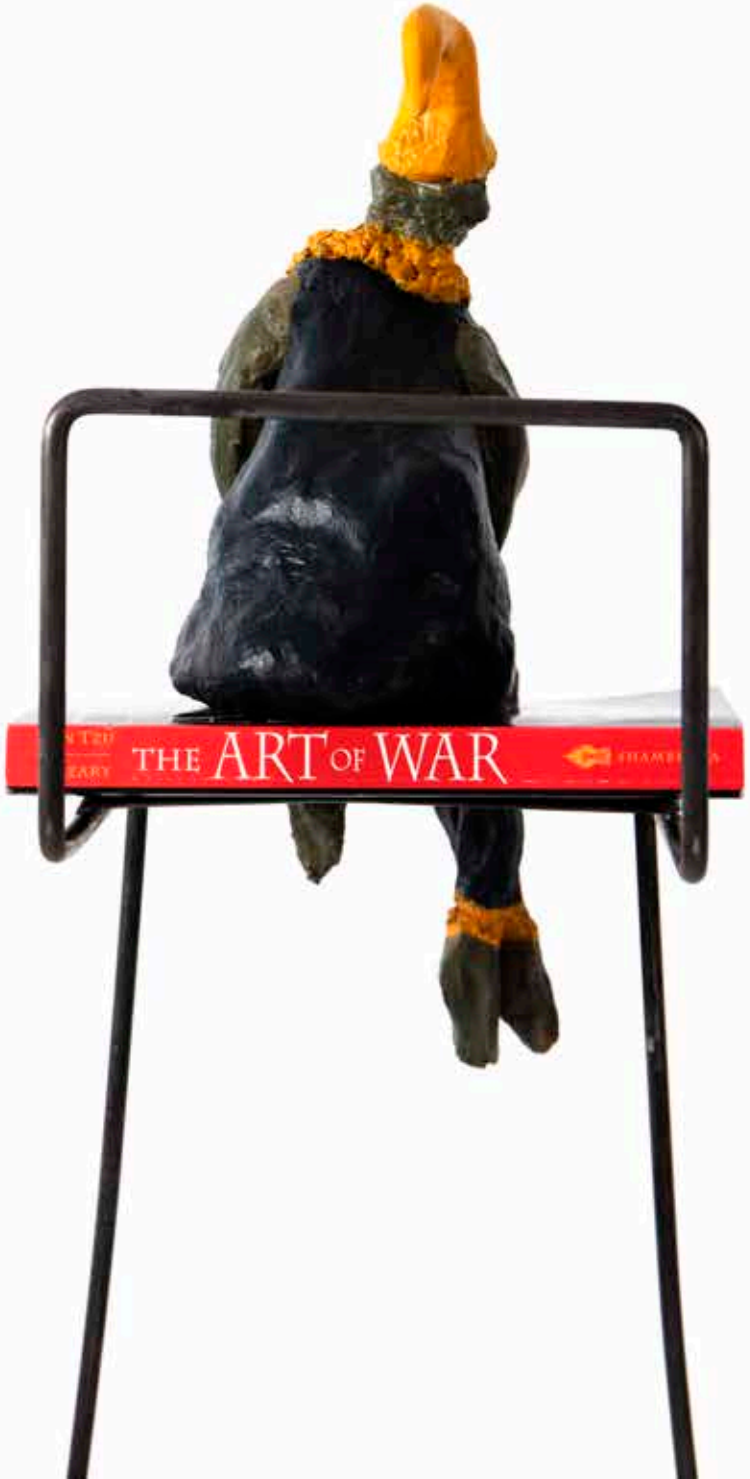


Tere Chad

PORTFOLIO

2022

www.terechad.com
@terechad

+44(0) 7784556923
terechad@hotmail.com
© María Teresa Chadwick Irarrázaval 2022
Printed edition 100
Designers:
Diego Selaive
Constanza Reveco

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

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 flaneur, 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 to root ourselves **back in the Earth. >>**

BIO

Chilean artist (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. She has held seven solo exhibitions, has completed four residencies and has participated in more than 40 collective exhibitions in four different continents. Part of her series **'Calling Back'** has recently been acquired by the Nelimarkka-Foundation, Finland. 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: **'Platinum Jubilee Collection',** Civic Gallery, Kensington Town Hall, London (2022); **'Abrazo Entramado' (Woven Hug),** a participatory installation for a public space, developed in collaboration with Cordelia Rizzo at the Cultural Lab LABNL Lab Cultural Ciudadano, Monterrey, Nuevo León, Mexico (2022); **'Neo Norte 3.0'** (New North), Myymälä2 Gallery, Helsinki (2021); 'Phantom_step', Projectraum Kurt-Kurt, Berlin (2021); **'Last Sunset / New Sunrise', Alter Us Exhibition**, St. John on Bethnal Green Church, London (2021); **'Reconnecting', Sustainability First Exhibition**, Bermondsey Project Space, London (2021); 'Space Lapse: RCA 2020', display of 'Are We Sinking?' on the front **terrace of the Royal Society of Sculptors**, London (2021); 'Primeiras Vezes', Na Esquina, Lisbon (2020).

SELECTION OF ARTWORKS

Photographer: Olga Suchanova

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)

2 0 2 0

JUMP INTO THE VOID

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

Ceramics, acrylics and steel
(D 75 cms)

2 0 2 0

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)

2 0 2 0

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)

2 0 1 7

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)

2 0 2 0

BREATHING PLASTIC

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

Oil on canvas
(W 182.5 x H 121.5 cms)

2 0 2 2

FUNCTION IN DANGER

Circus performance threatened. Los Tachuelas Circus, intersection of Alameda and General Velásquez street, Santiago, Chile. Inspired by sketches of final performances before the circus packed up and vanished.

Oil on board
(W 50 x H 70 cms)

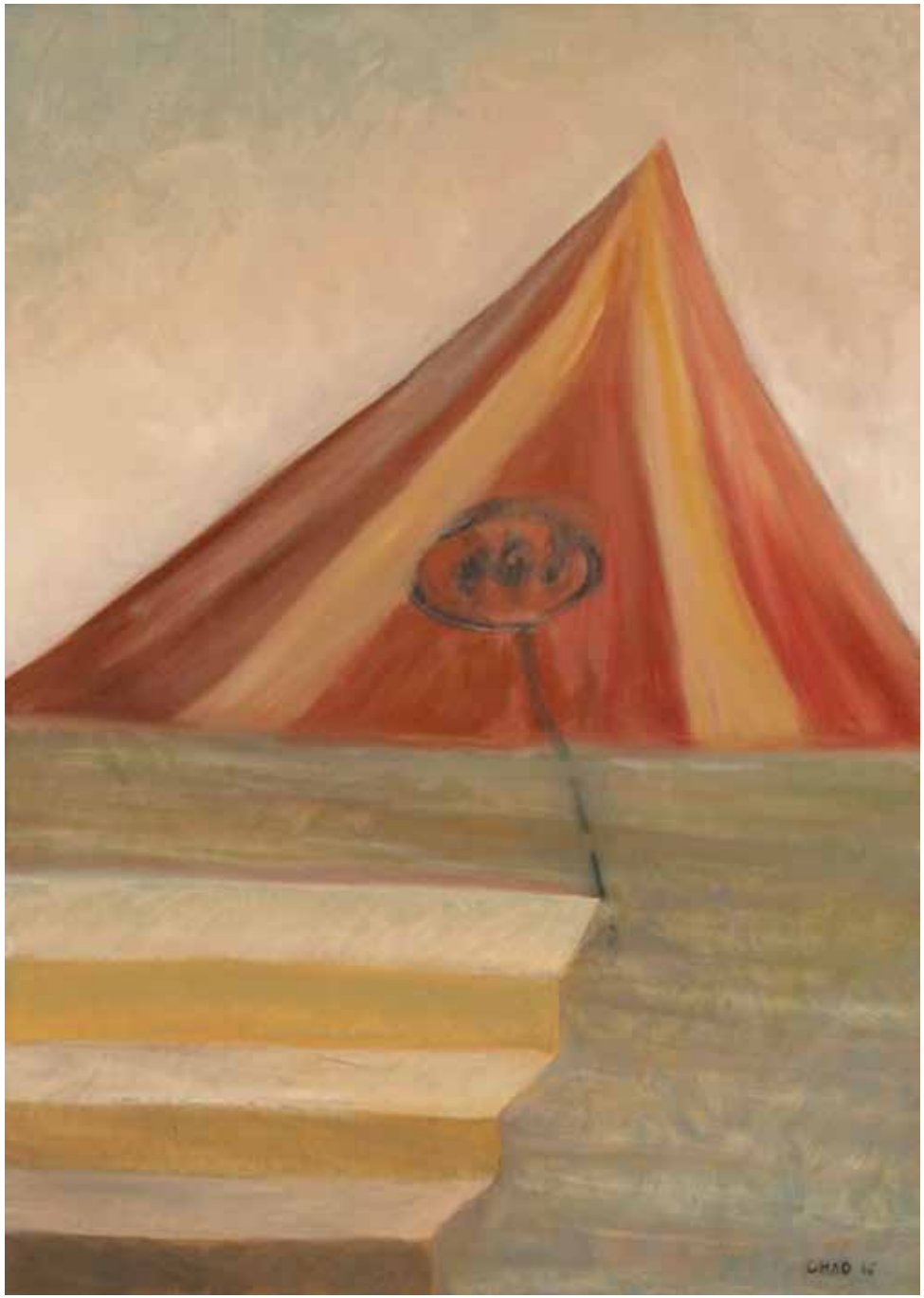
2 0 1 6

AND THE FUNCTION BEGINS

Tube station in front of Los Tachuelas Circus, Santiago, Chile.

Oil on board
(W 50 x H 70 cms)

2 0 1 6



AND THE FUNCTION IS OVER

After the departure of the circus, the empty grounds with
a crane in place for a new housing development.

Oil on board
(W 50 x H 70 cms)

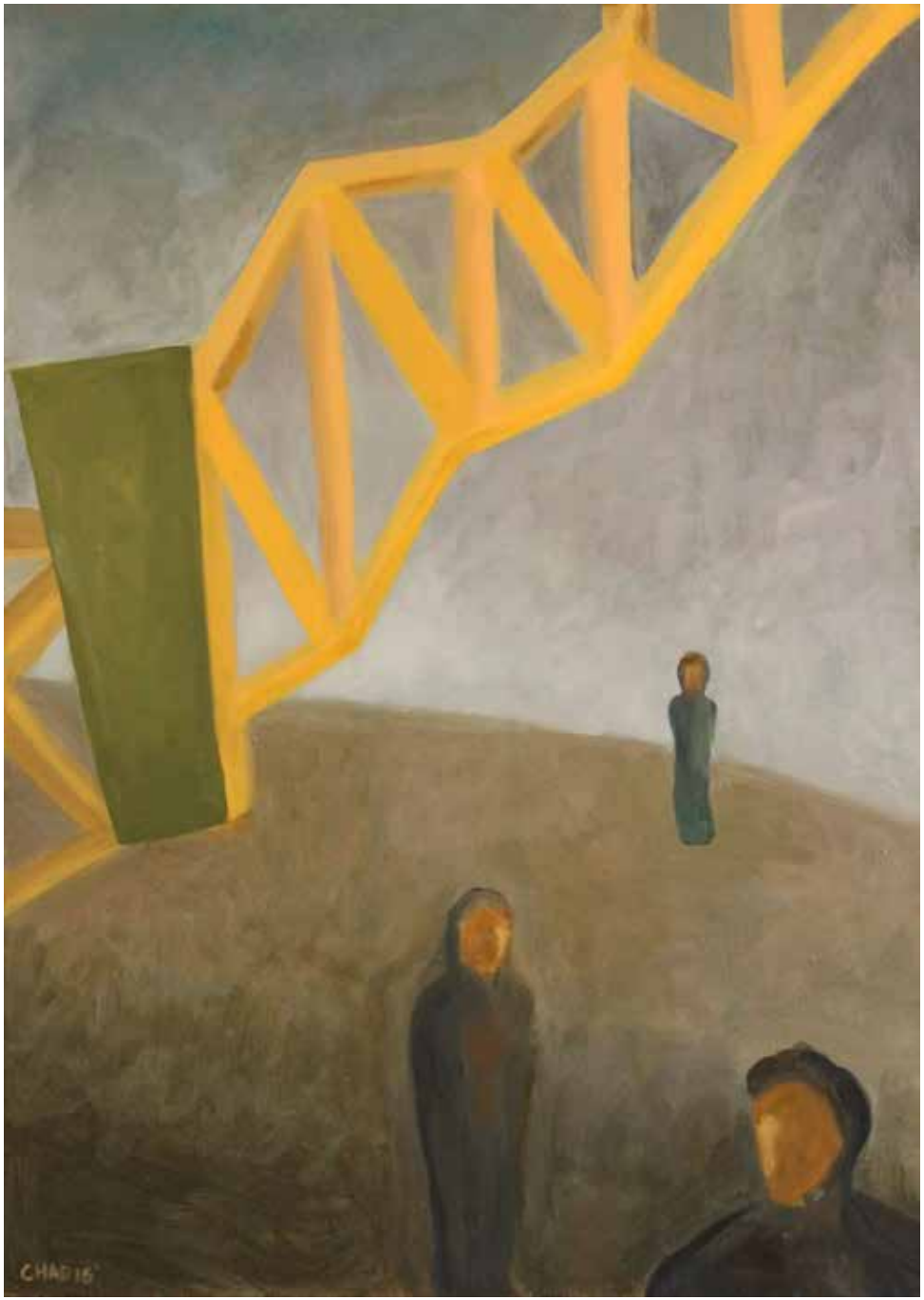
2 0 1 6

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)

2 0 1 6



BAD LUCK

The artist, seated with her back to a beggar, sketches a boy from Los Tachuelas Circus just before it departs.

Oil on board
(W 70 x H 50 cms)

2016

MORTAL JUMP

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

Oil on board
(W 70 x H 50 cms)

2 0 1 6

FAREWELL

Los Tachuelas Circus leaving the grounds
used for their performance.

Oil on board
(W 70 x H 50 cms)

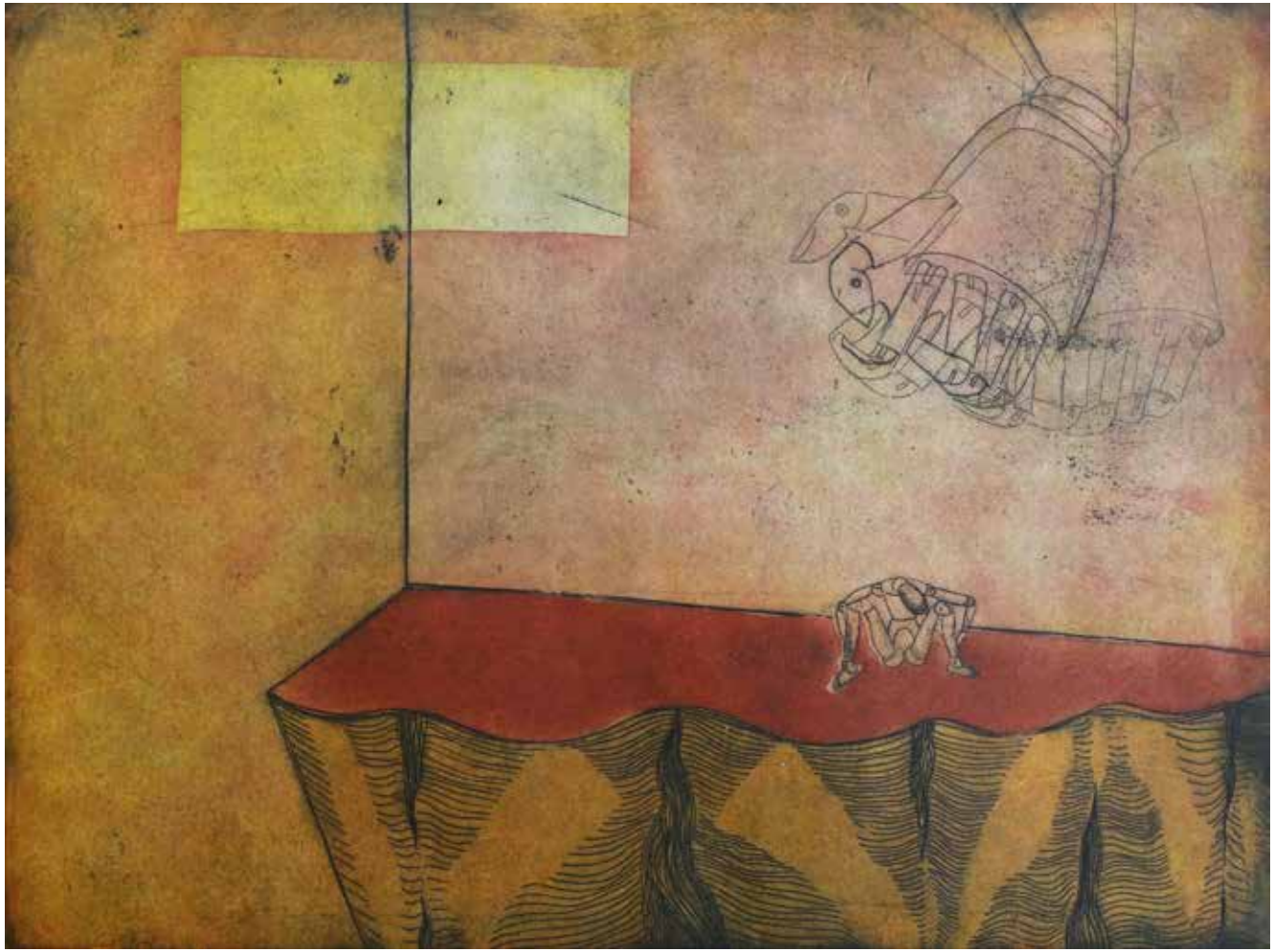
2 0 1 6

WHAT WAS LEFT

Birds pecking at leftovers following the departure of Los Tachuelas Circus.

Oil on board
(W 70 x H 50 cms)

2 0 1 6



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)

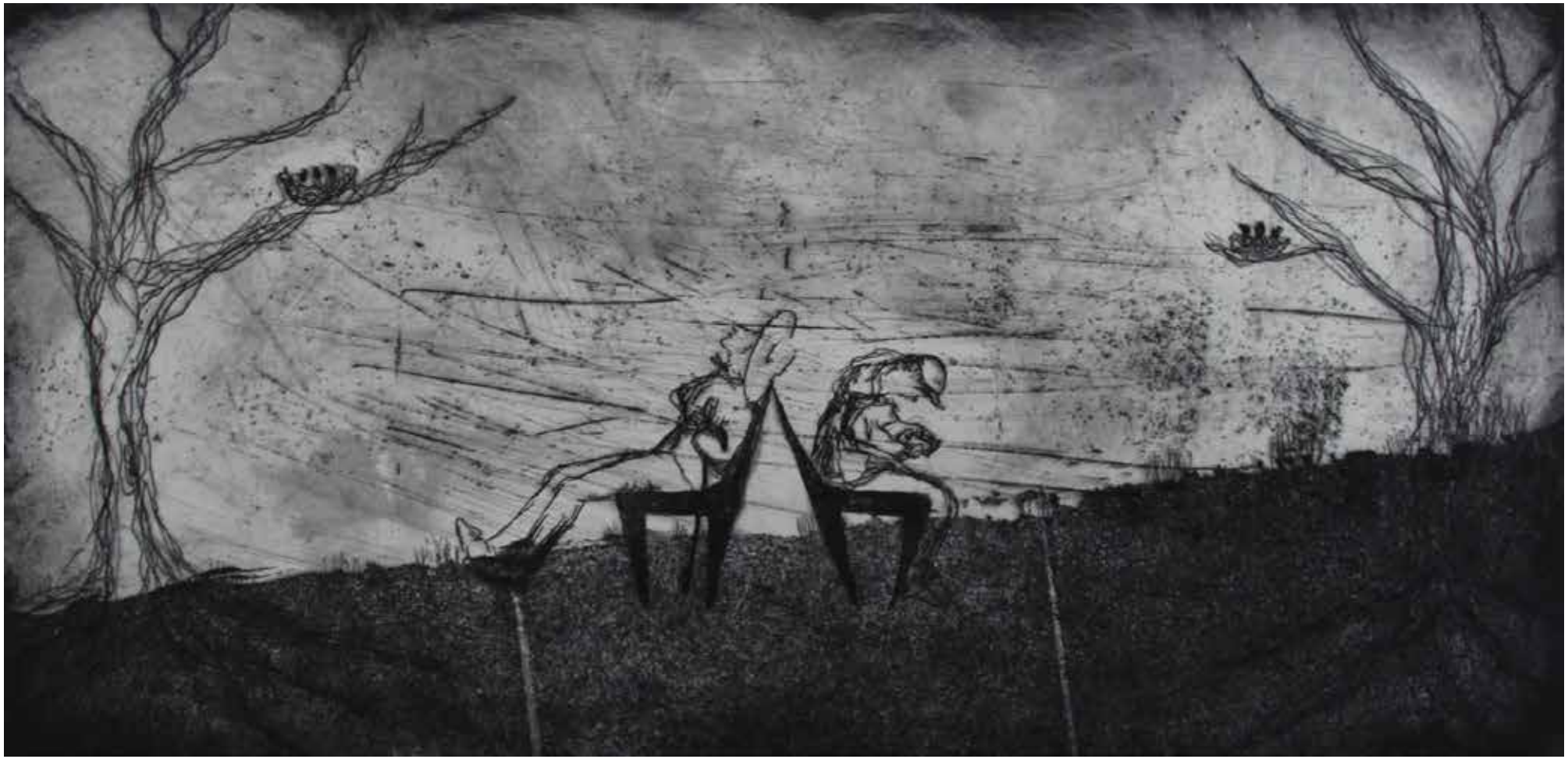
2 0 1 8

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)

2 0 1 8



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)

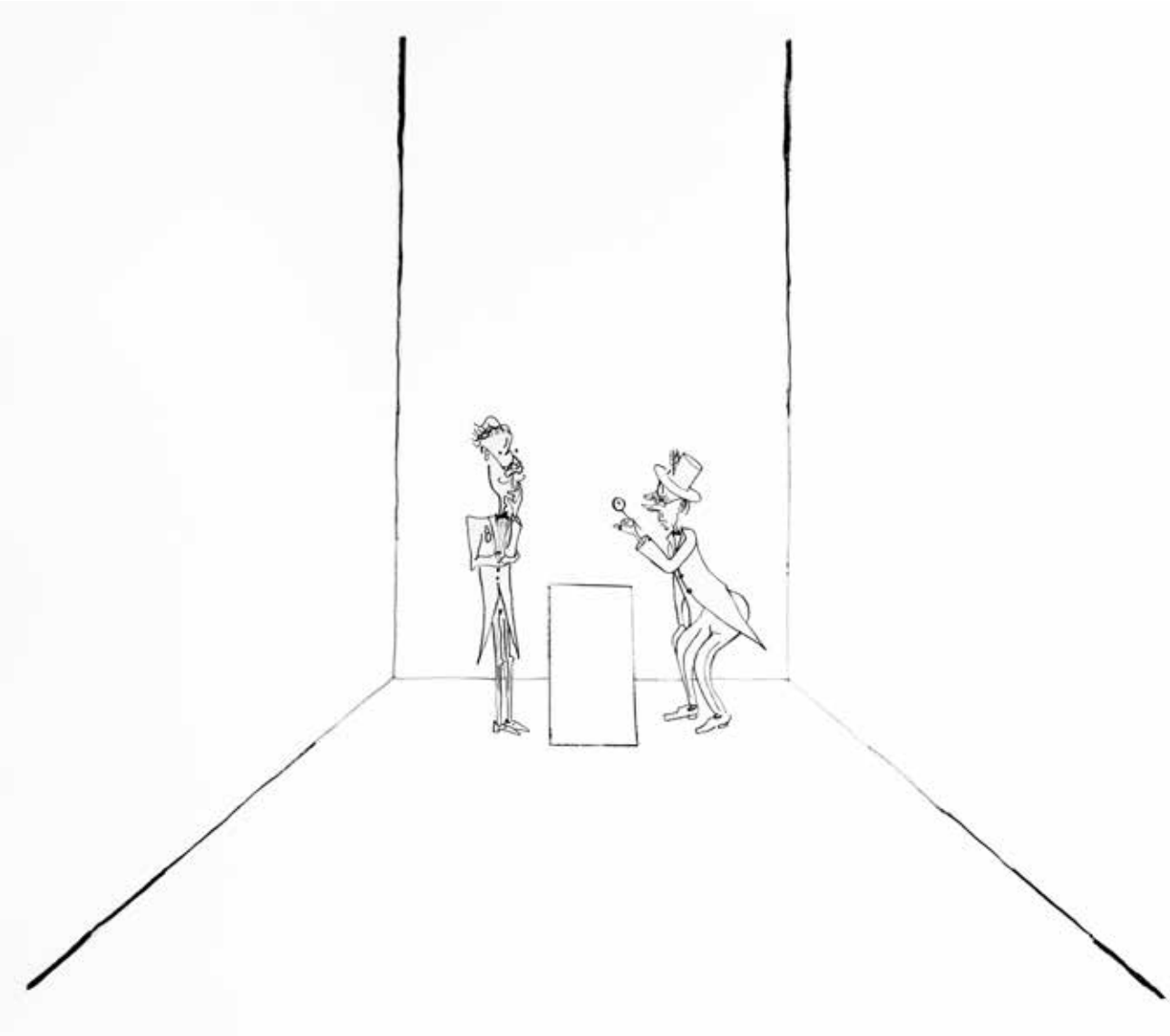
2 0 1 8

SO CONCEPTUAL

Two art collectors contemplating nothingness.

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

2 0 1 9



MUMMY

Sketch made during human dissection in Antwerp.

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

2 0 1 8

VIRTUAL REALITY

Girl watering a garden of smartphones
with images of flowers.

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

2 0 1 6

DISSECTIONS IN ANTWERP

People fighting to take photographs
of a dissected corpse.

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

2 0 2 0

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

IN EVERY CORNER YOU FIND LOVE

Photo caption for a couple by the River Seine, Paris, France.

Black & white analogue photography - 10/10 (variable)

2017

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).

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 cm / Pole height: 310 cms)

2020

SELECTION OF PROJECTS

Photographer: Olga Suchanova

ABRAZO ENTRAMADO (WOVEN HUG)

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 encourages 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 was made in LABNL, Lab Cultural Ciudadano (Cultural Lab) with textiles recycled by the community of Monterrey, Nuevo León, Mexico.

2022

www.terechad.com/abrazo-entramado

THE SPECTACLE

A body of artworks displays and critical writings in which the artist explores media sensationalism, and the way touch screen technology disconnects us from reality.

IMAGE: Queen Elizabeth II & St. Peter shot from 'The Spectacle of the Shadows', short film (2020). At the time of publication, the film's marionette figure of Queen Elizabeth II is being exhibited in the Platinum Jubilee Collection at the Civic Gallery, Kensington Town Hall.

Ongoing

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 / Migrations Room: Reconstructive Tents Installation: Tere Chad, Deconstructive Sculpture: Sofía Donovan

Ongoing

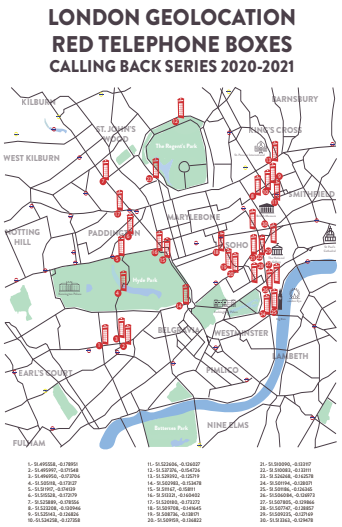
www.terechad.com/neo-norte

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



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

www.terechad.com/neo-norte

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

www.terechad.com/calling-back

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

www.terechad.com/calling-back

ALTER US

Tere Chad gathered a group of multidisciplinary practitioners to create the Alter Us collective in 2018. The collective questioned and offered solutions to issues within our contemporary context. The collective's concerns related to challenges we encounter in an anthropocentric world, including sustainability, (dis)connection, individualism, capitalism, (in)equality, and the relationship between nature and new technologies. To counteract contemporary art practice, where the individuality of the artist prevails, the name 'Alter Us' was selected in favour of collectivism over individualism. With no entry requirements, the collective became a social experiment within which the power dynamics and number of artists continually fluctuated. Alter Us met monthly to fulfil its aims and plan events, with digital conferences replacing physical meetings during lockdowns. The collective organised talks, panel discussions, exhibitions, performances and film screenings and published 'Not the End of Us,' a compilation of all the projects developed by the collective.

IMAGE: Alter Us Manifesto Declaration, The Old Baths, Hackney Wicks, London - 2019 / Through the performance the collective created a garden out of recycled plastic.

2018 - 2022

www.terechad.com/alter-us

ALTER US

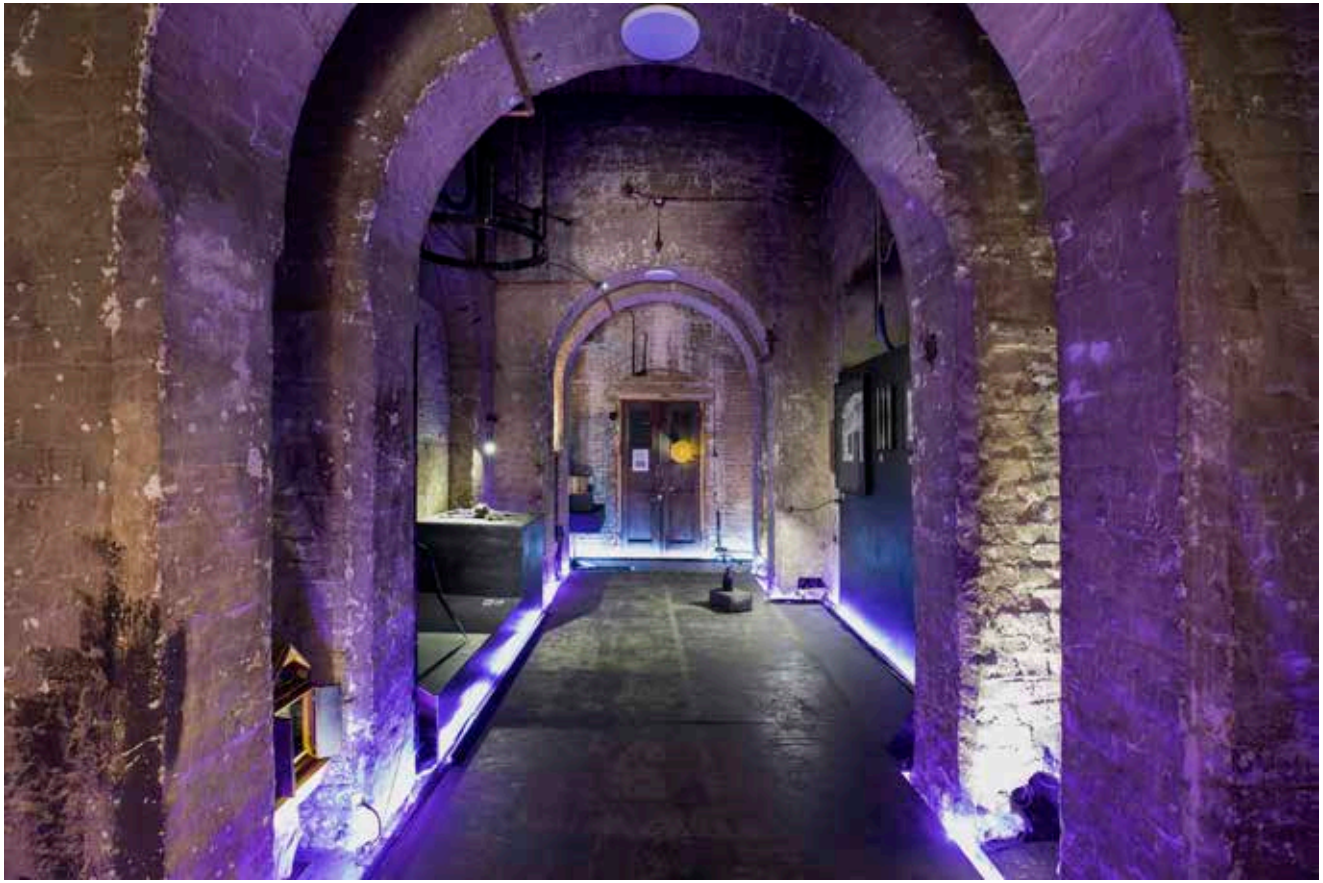
IMAGE: 'Last Sunset / New Sunrise', The Belfry and North Gallery at St. John on Bethnal Green Church, London, UK – 2021 / Sunrise Room / Curated by Tere Chad & Christopher Pearson / Photographer: Ewa Koziol

2018 - 2022

ALTER US

IMAGE: 'Last Sunset / New Sunrise', The Belfry and North Gallery at St. John on Bethnal Green Church, London, UK – 2021 / Sunset Room / Curated by Tere Chad & Christopher Pearson / Photographer: Ewa Koziol

2018 - 2022



THE RE-ENLIGHTENMENT

The Re-Enlightenment is not only an aesthetic sculptural proposal but, as opposed to conceptual individualistic arts, requires collaboration and the involvement of a whole community in the construction process. It is a monument that makes a statement about recycling and invites us to rethink whether the rational ideas of the Enlightenment really brought us the wealth we desired.

IMAGE: Exterior / Cob, recycled bottles, stones, wood log, beeswax (H 160 x D 120 cm)

2018

www.terechad.com/the-reenlightenment

THE RE-ENLIGHTENMENT

The piece attempts to offer a new guide light for our society and even seems alive as the bottles make a nice echoing sound when the wind blows. It urges us not to turn our back on our ability to perceive the world through our hands, and not to forget that our planet is alive. It is in the shape of a shell, bio-mimicking the hermit crab's recyclable home. Hermit crabs use shells as houses and, as they grow, they move to a bigger shell, leaving their previous house for a younger, smaller hermit crab. The piece was inspired by Michael Reynold's carbon neutral Earthships. It was firstly constructed during a residency in Spain: Joya Air. 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). Tere Chad is currently evaluating new places to construct it.

IMAGE: Interior / Cob, recycled bottles, stones, wood log, beeswax (H 160 x D 120 cm)

2018

Tere Chad

"I must say I loved Tere Chad's work, it makes you think, it makes you feel emotion as well and makes you want to see more of her work."

Adam Feinstein on Tere Chad's exhibition
'In My Dreams' (2021, London)

Adam Feinstein is a British Journalist specialising in Latin American & Spanish Literature. He is also the Biographer of the famous 20th century Chilean poet, Pablo Neruda.