

Traian Cherecheș
Portfolio 2022

1. Larva Eggs (installation), 2021. Mixed technique on canvas mounted on wood panels with plastic drainpipes. Variable dimensions.



fig. 1.

2. Spiral Sketchbook, 2021. Ink on paper; 30x42.

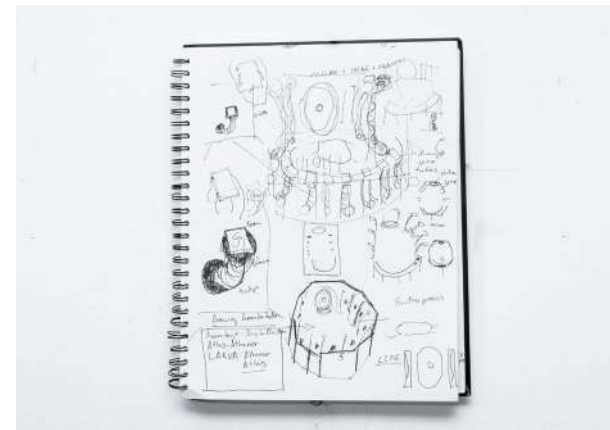


fig. 2.

3-7. LARVA EGGS (drawing series) 2020-2021. Mixed media on canvas mounted on MDF panel; 42 x 30 x 2 cm, (detail).

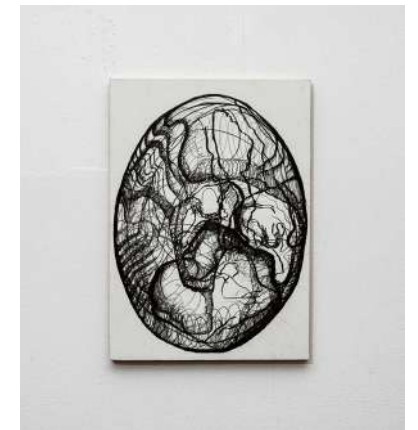


fig. 4.



fig. 3.



fig. 5.



fig. 6.



fig. 7.

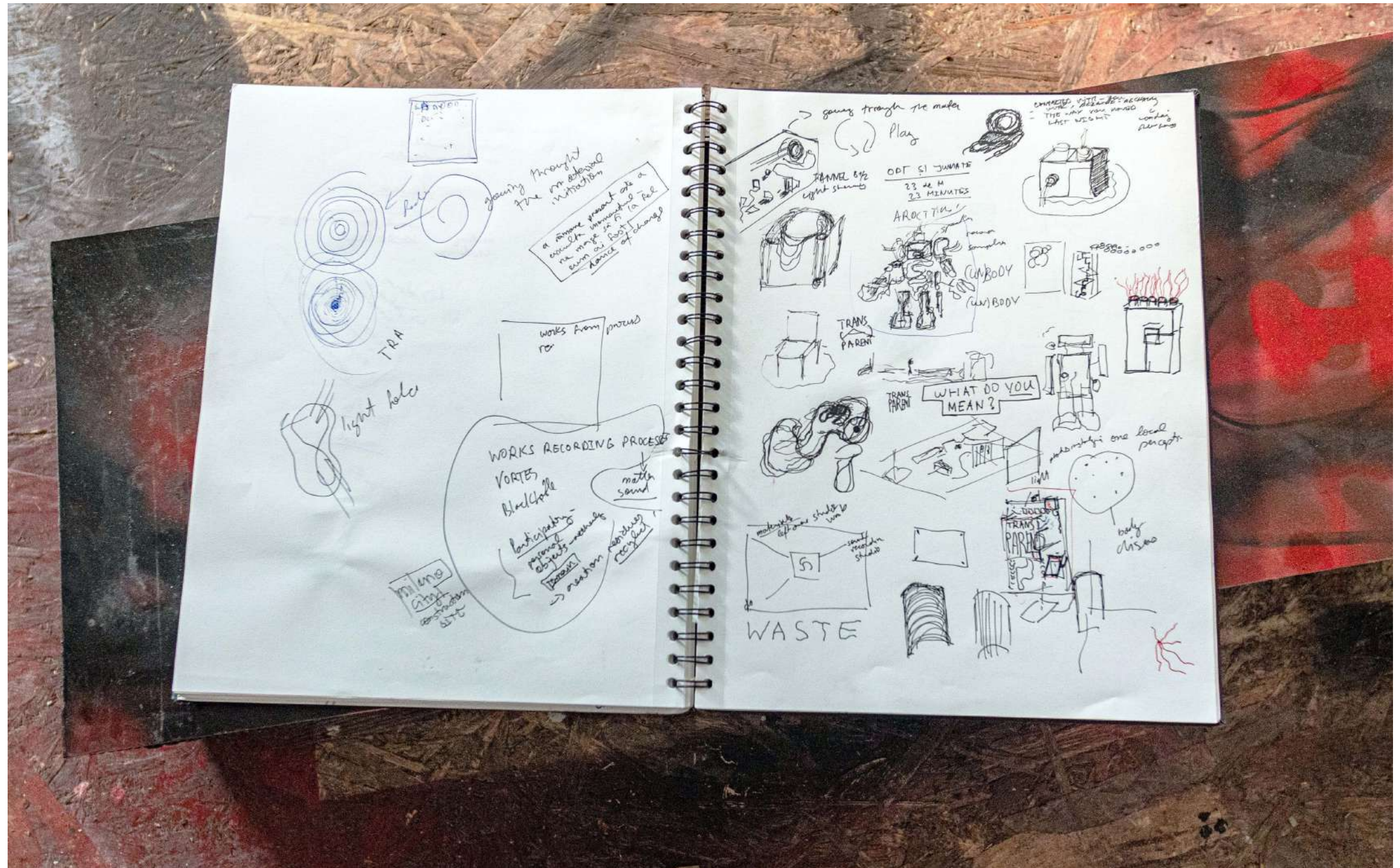


fig. 8.

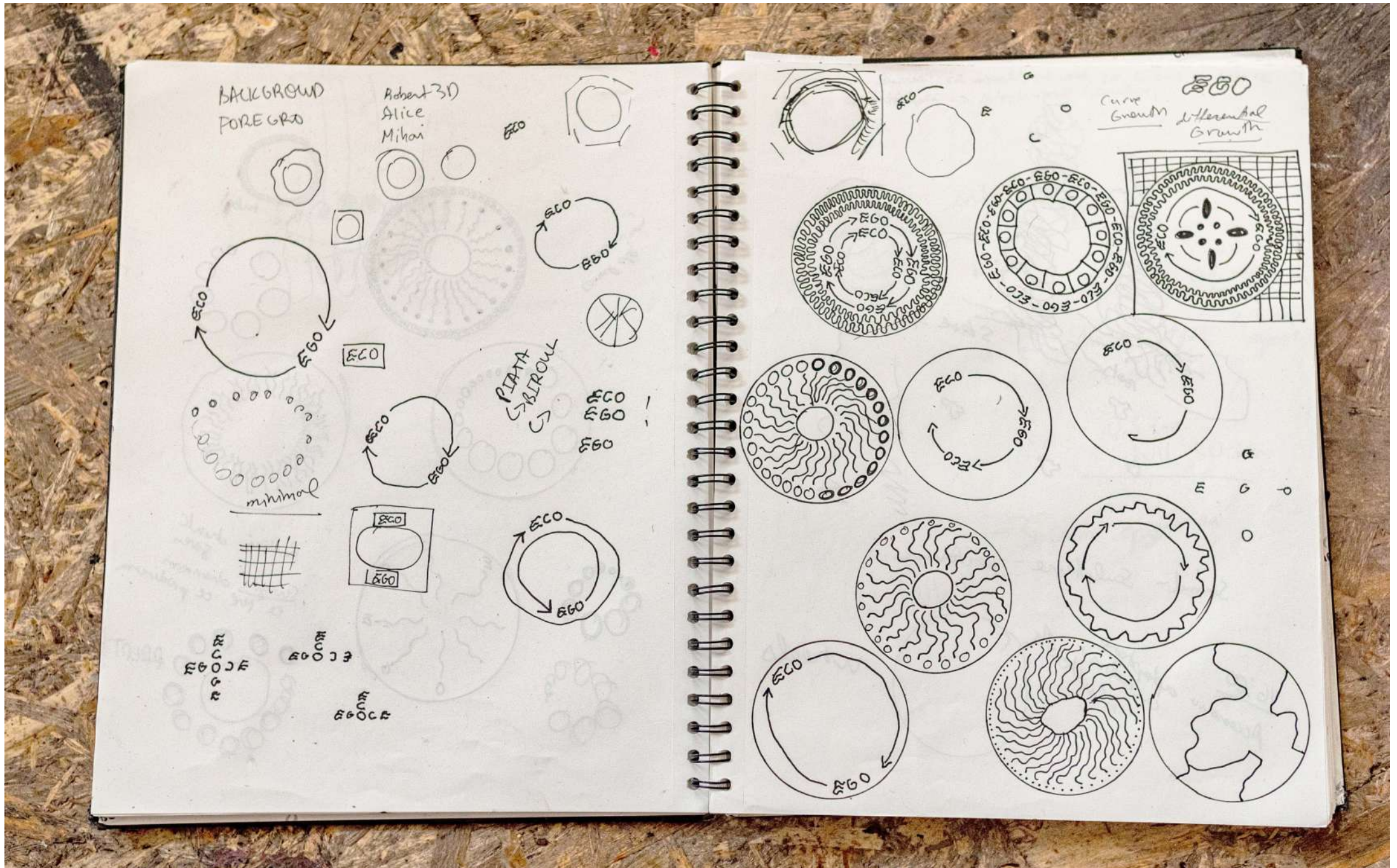


fig. 9.



fig. 10.

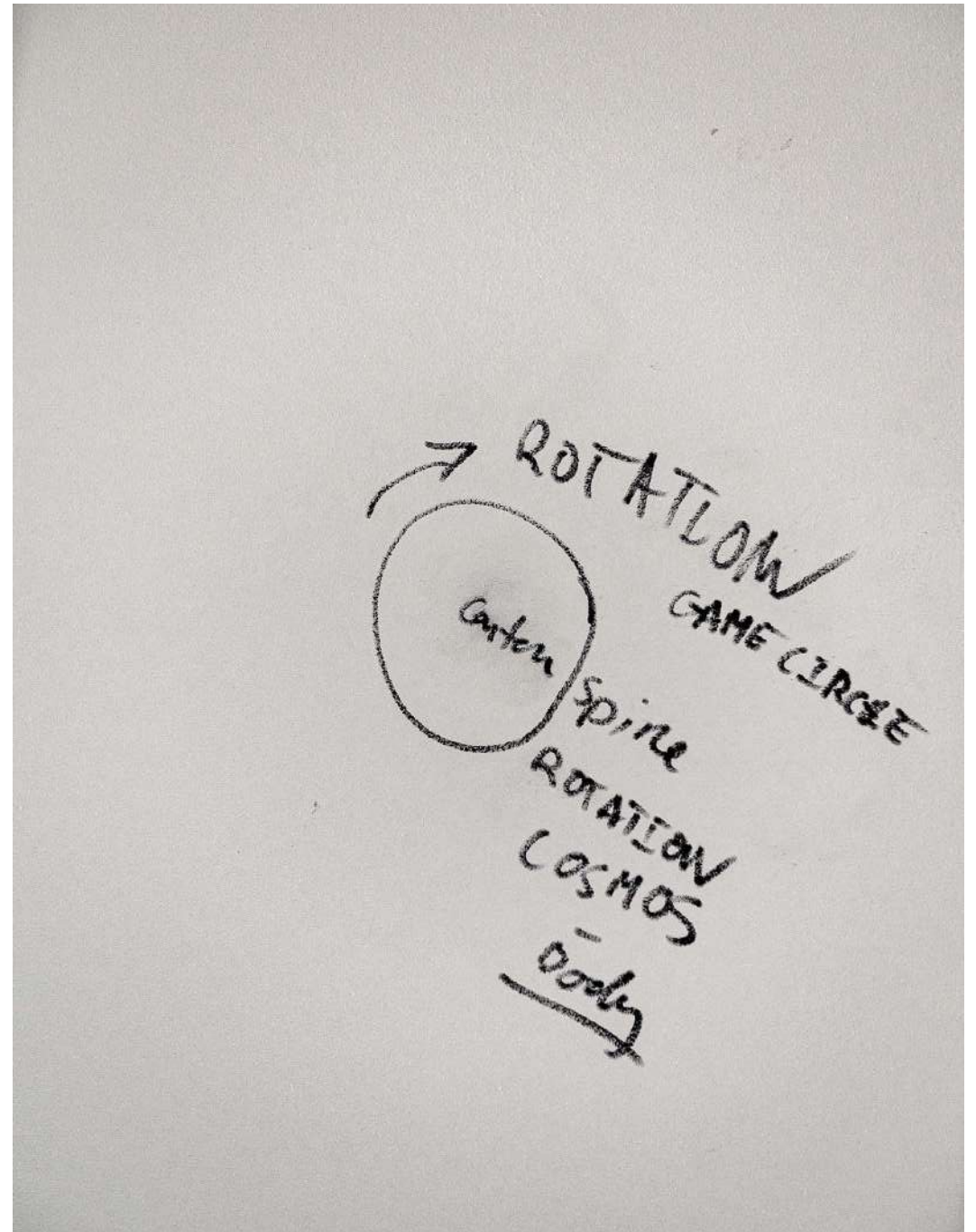


fig. 11.



fig. 12.



fig. 13.

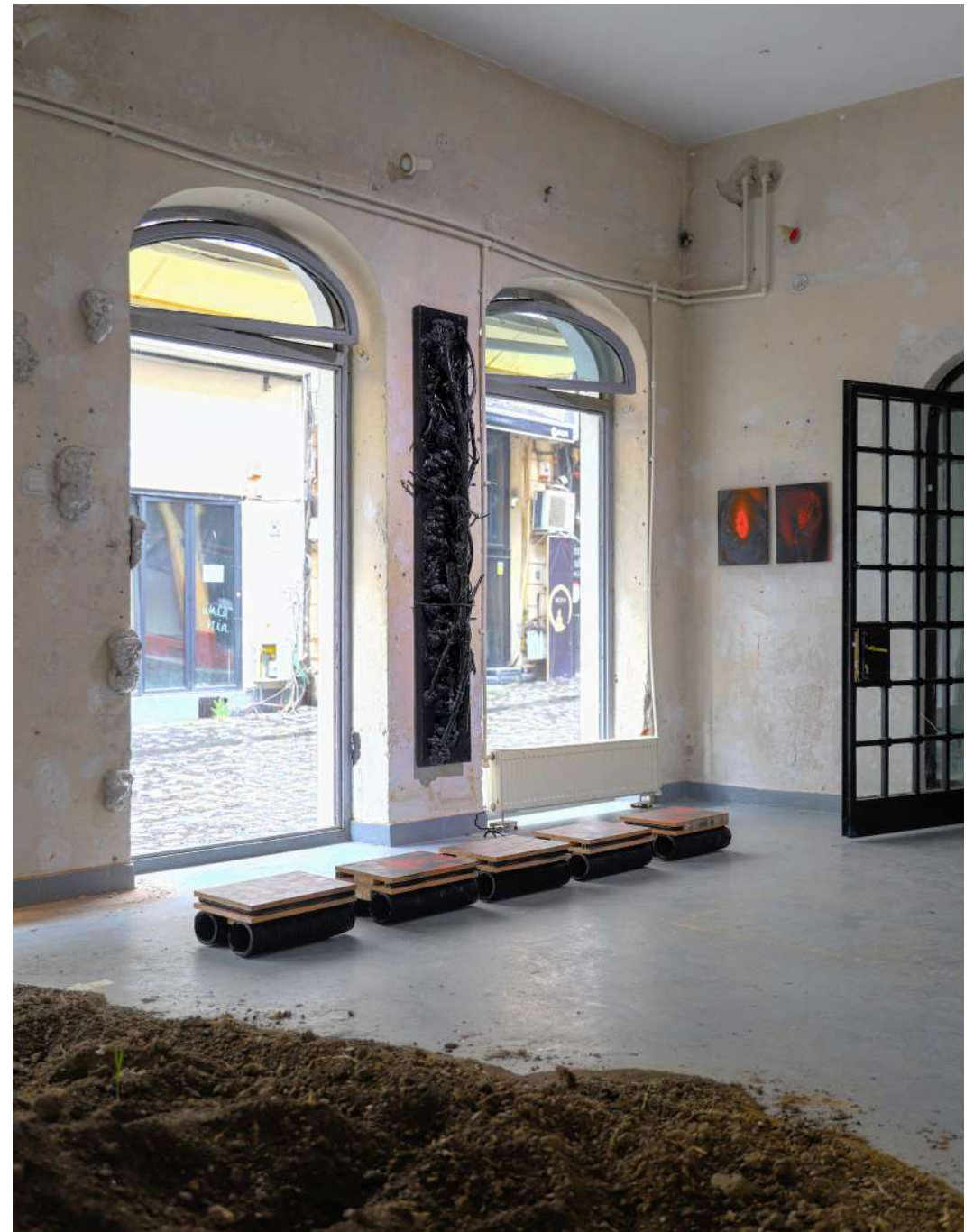


fig. 14.

15. Studio view , 2021. Variable dimensions.



fig. 15.



fig. 16.

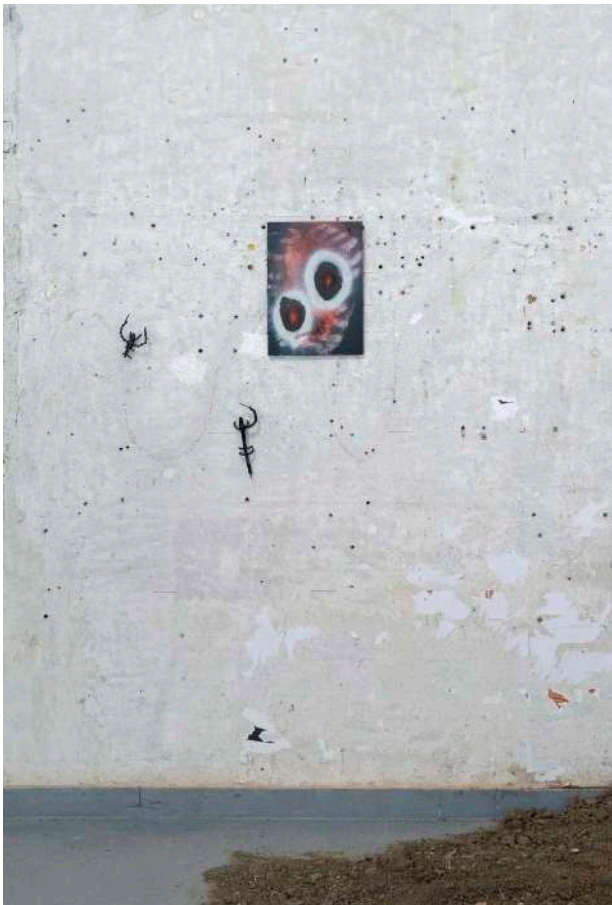


fig. 17.



fig. 18.



fig. 19.



fig. 20.



fig. 21.

16. - 21. (UN)EARTHINGS Installation view, 2021.
Mixed media, variable dimensions, Atelier 35, Bucharest.

22. - 27. LARVA EGGS (drawing series) 2020-2021.
Mixed media on canvas mounted on MDF panel; 42 × 30 × 2 cm, (detail).



fig. 22.



fig. 24.



fig. 23.



fig. 25.



fig. 26.

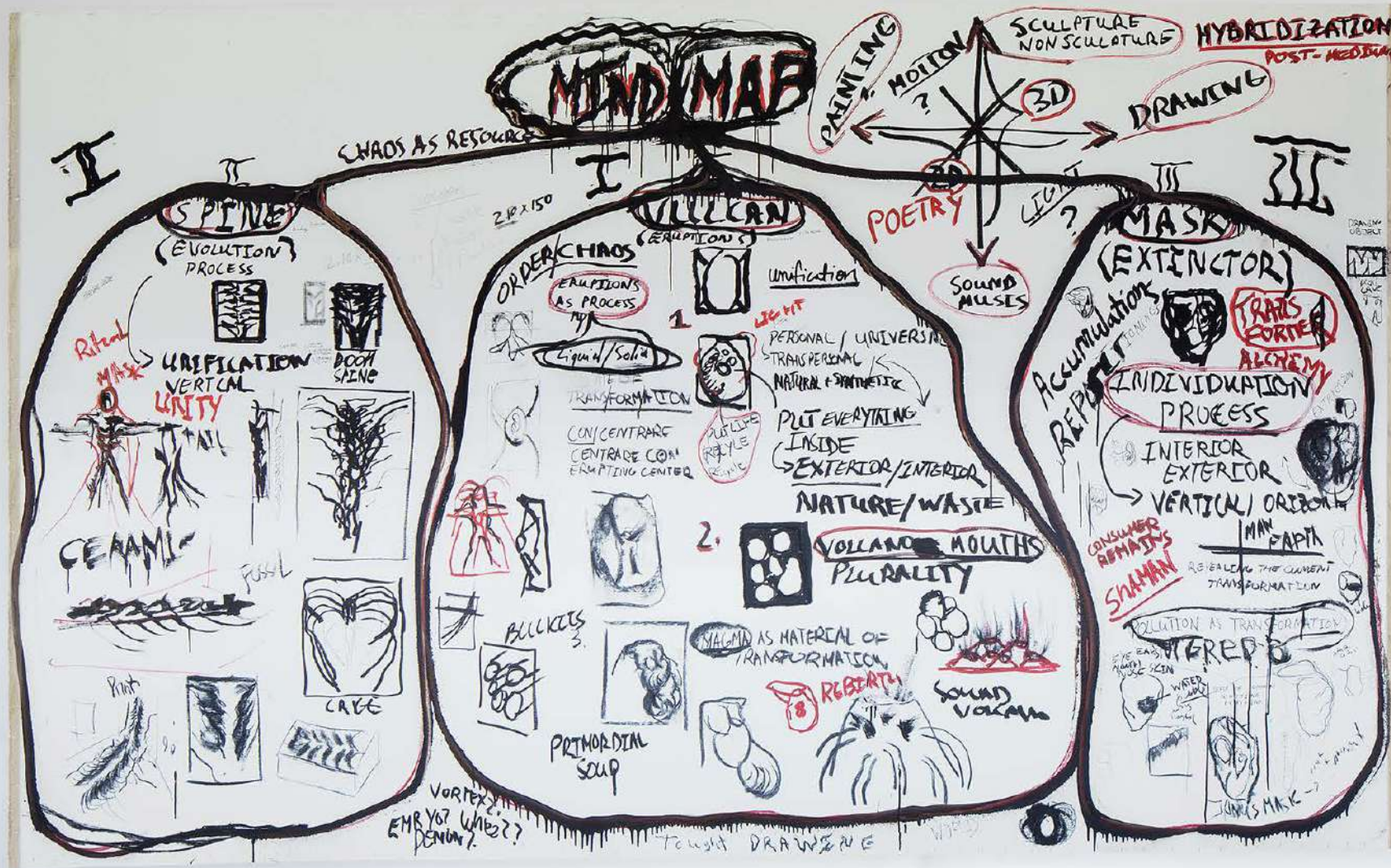


fig. 27.

28. CORE, 2020.
Acrylic and spray paint on canvas; 210 × 150 × 4 cm.



fig. 28.



30. PERCEIVER, 2020. Polyurethane foam, plastic tube, tree branches, tree bark, electric cables, recycled plastics, roots, earth, steel wastes, construction nails, oil and acrylic paint, plastic bucket, gesso, metal boards, ceramic sculpture, spray paint, gesso, mannequin bust, vintage venom figurine, plastic pipe, 3M Versaflo TR-6310E filter, recovered pool pump, spray paint gun unified with synthetic membrane mounted on pvc xps panel, sprayed with rubberised paint; 180 x 133 x 77 cm.



fig. 30.

31. EXCAVATOR, 2020. Oil, gesso, acrylic, recycled plastic, plastic tubes, metal wire, rope, mannequin, synthetic plants, animal fur, wood branches, metal chain, batman toy 1993, polyurethane foam on wood; 180x110x60 cm.



fig. 31.

32. SPIN3, 2021. PU Foam, plastic tubes, tree branches, bark, electric cables, recycled plastics, roots, earth, television remote control, batman figurines 1993, poly spheres unified with synthetic membrane, sprayed with rubberised paint; 210x90 cm.



fig. 32.

32. SPINE, 2020. Acrylic paint on canvas mounted on pvc xps panel; 200 x 90 x 4 cm.



fig. 33.



fig. 3.

35. VORTEX, 2020. Polyurethane foam, plastic tubes, tree branches, wood panel, metal mesh, found electric cables, recycled plastics, earth, construction nails, oil and acrylic paint on wood wheel unified with synthetic membrane mounted on wood chassis; 220 × 160 × 40 cm.



fig. 35.

36. - 38. CHAOS-ORDER, (video still), 2022.

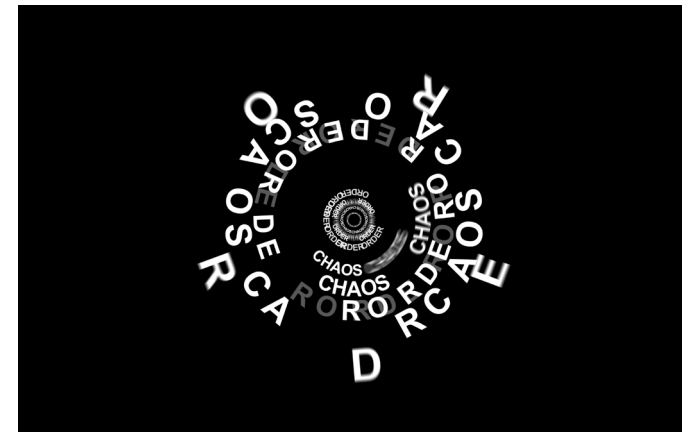


fig. 36.



fig. 37.

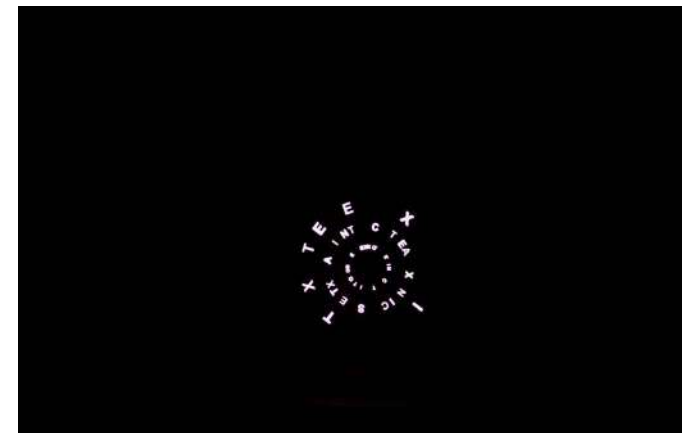


fig. 38.



fig. 39.



fig. 40.



fig. 41.



fig. 42.



fig. 43.



fig. 44.



fig. 45.



fig. 46.



fig. 47.



fig. 48.



fig. 49.

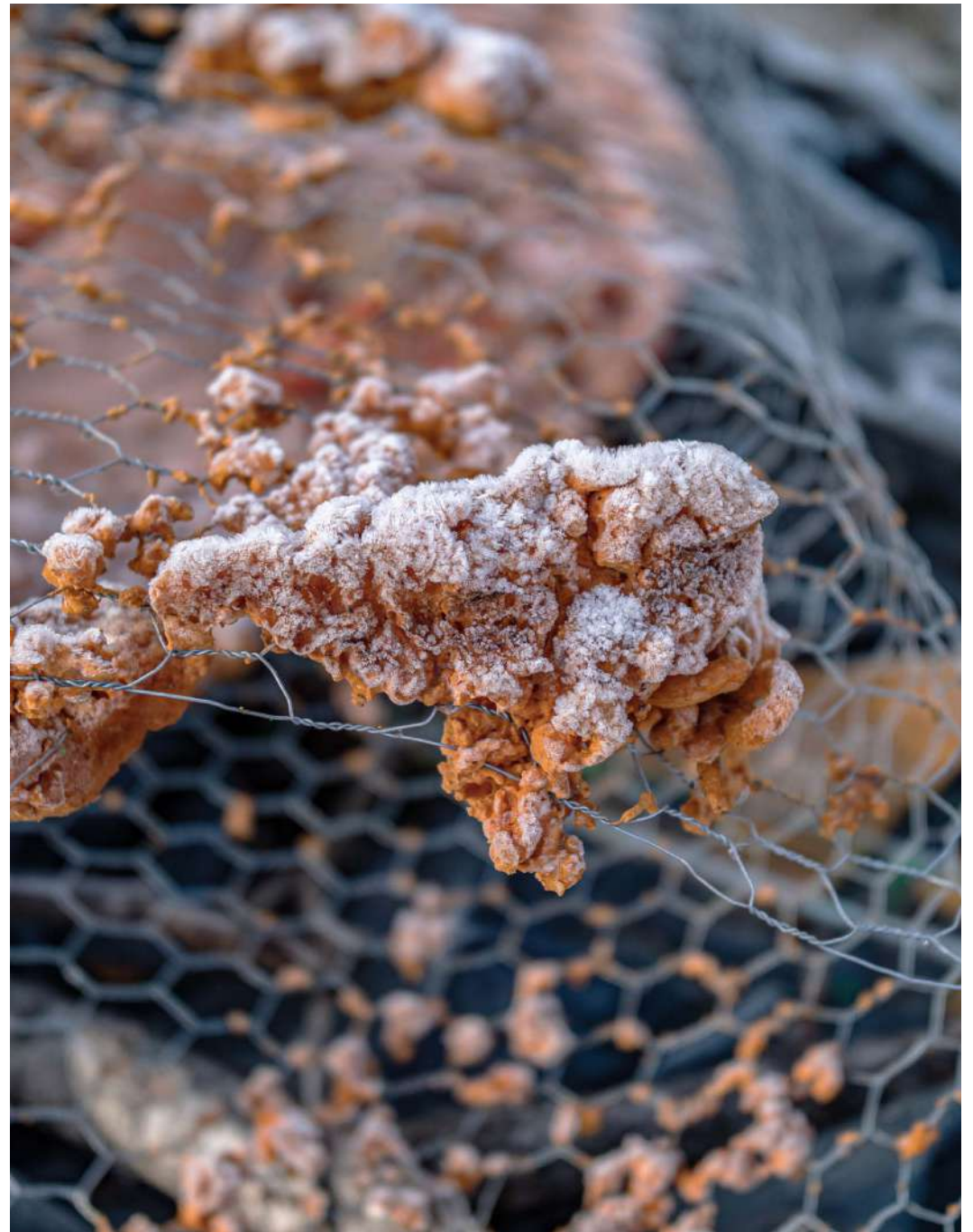


fig. 50.



fig. 51.



fig. 52.



fig. 54.



fig. 55.



fig. 53.



fig. 56.



fig. 58.



fig. 57.



fig. 59.



fig. 60.



fig. 61.



fig. 62.

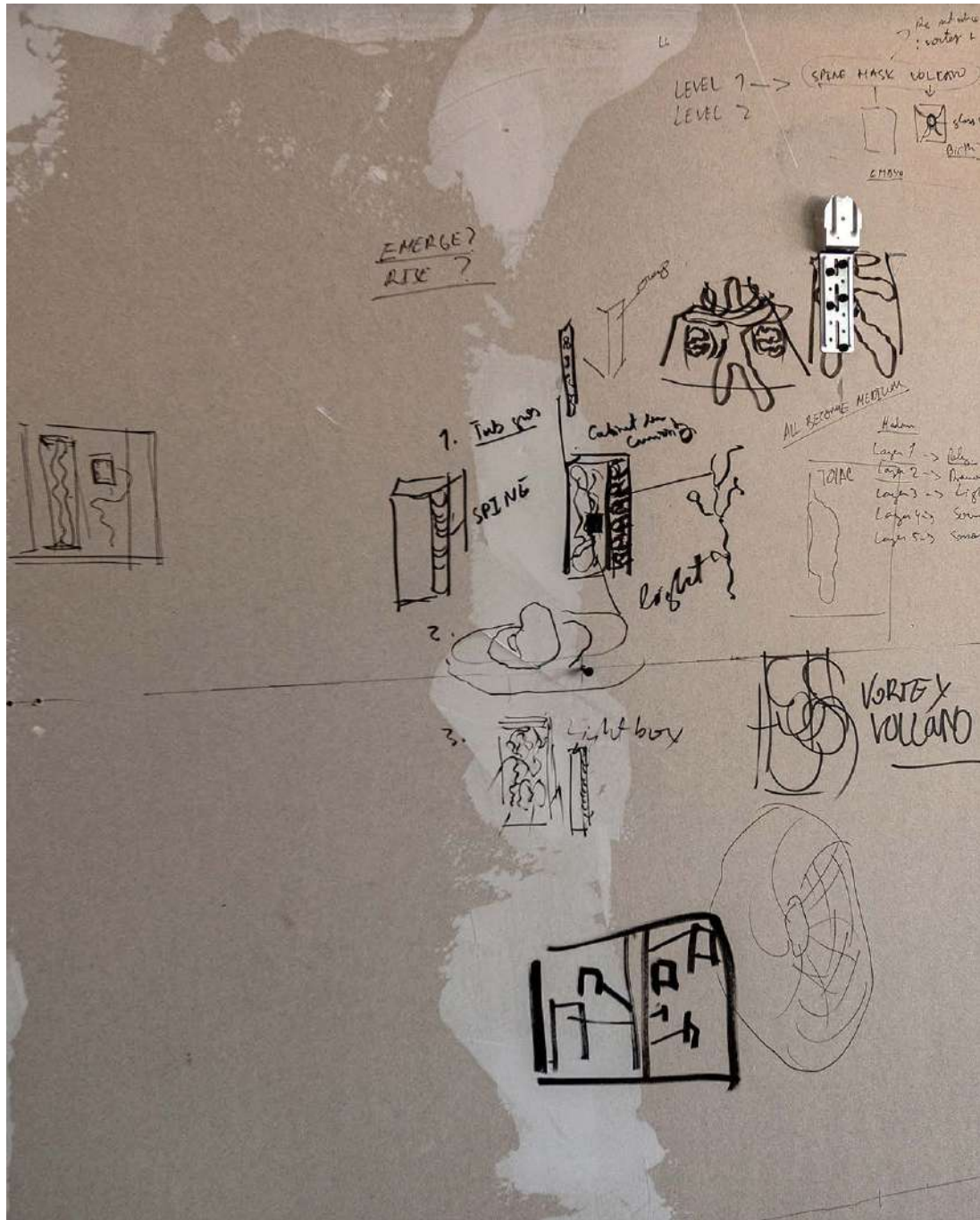


fig. 63.



fig. 64



fig. 65.



fig. 66

Born 6 May 1989, Bucharest, Romania .
Lives and works in Bucharest and Paris.
Member of the Artists Union Romania
Member of Maison des Artistes France

CONTACT

www.traianchereches.com
<https://soundcloud.com/tc-studio>
<https://www.instagram.com/traianchereches/>
traianchereches89@gmail.com
+40 (0)748056988

ARTIST BIO

Traian Cherecheș is a visual artist living and working between Bucharest and Paris. By examining the limits between natural exploration and extraction, his investigation into the current age of extinction surfaces out powerful, symbolic approaches to the body, volcano, and ritual. His work emerges from an interdisciplinary process using drawing, painting, sculpture, and sound to translate concerns about the multiple transformations in today's world. In 2019 he participated in the 64th edition of Salon de Montrouge, Paris. His tracks and experimental soundscapes have been released on labels such as Archipel, Fabric Records London, and Cocoon Recordings. Together with Sacha Khalifé they form the abstract electronic sound and music project titled Midnight.

Recent exhibitions include "Landscape in a Convex Mirror", curated by Mihnea Mircan for the Art Encounters Biennial in Timișoara, Romania, and "Secret Wing", curated by Maria Rus Bojan and Bogdan Ghiu at the Timișoara Museum.

Reference page 2 of portfolio PDF

LARVA EGGS, 2021 - Art Encounters Biennial in Timișoara, Romania.

Text: Mihnea Mircan

Traian Cherecheș's works are preoccupied with the material substrates and organic pulses which are obscured or silenced. His installation brings together paintings, drawings and objects which are positioned at different distances from the wall. Thus although static they capture and reproduce a dynamic of zooming in and out. These oscillations, both internal to the works and also externalized in the overall form of the installation, occur within an allegorical-optical mechanism, like a hybrid between a microscope and a telescope, a viewing device oriented towards galaxies as much as to the depths of living tissue and symbiotic entanglement.

(UN)Earthings, 2021

Text: Bogdan Ghiu

An important step, a transition to a new level, extension, and inclusion, continuation and agglutination: an intensification and acceleration of current society, one which has been reduced to elementary “particles”. Through this hereby “exposure”, operating agent Traian Cherecheș projects his “workshop” in “public”, as such co-opting the „audience” into the irresistible processuality of its „operation” that, by materially (matter is spirit!) defying binarity, dualities and polarities that are fundamentally mortifying-stabilizing, such as interior/exterior or nature/technology, has the tendency to attract everything, absolutely everything into a new spiral of evolution, thus accelerating and forcing the becoming of certain civilizing possibilities and potentials which, thusly neo-alchemically un-“heated” in a newly minted womb of Mother Earth (Soil), run the risk of remaining but unapplied laws, an untaken lax chance, an improbable cosmic chance. Exposure is, as such, a part of the procedural immanence of the work, determining a space-in-between a series of possible and unknown exterior interiors, one which becomes an “eye of the storm”, or the void-egg of a future re-evolutionary vortex, an “exhibition space” which we now enter in order to simultaneously participate from within and without at the attempt at crossing from the presently supra-organized organisms to a new, un-bodied body, passing through the state of a “body without organs” (Artaud-Deleuze-Guattari) and, strictly present, strictly now and here, through a prophetic, pre-formal stage, of “organs without a body” (as Žižek once called it, in a different context), made to become new seeds planted in (and created for) a new Earth. The boiling and bubbling of Matter, now. Because we cannot jump, but we also cannot standstill.

Reference page 9 of portfolio PDF

CORE, 2020

This recent work emerged from the process of making the mask-series and sculptural Spine. Intuition, invisibility and distance are a discreet and subliminal presence in the painting. The Volcano seen from above makes reference to the earth, the tectonic and terrestrial. It is an erupt- ing red circling centre, seemingly in a state of transition that unfocuses its own centrality.

Reference page 10 of portfolio PDF

MIND MAP, 2020

From collecting information, ideas, and stimuli in a chaotic manner, to crystallizing all that through shaping and constructing, then decon- structing and reusing fragments, this is reflected in this mindmap where drawing becomes the process development and materialization stage of the concept. This drawing-painting has been central for me because it ordered my thoughts while allowing my mind and artistic intuition to rumble boundlessly. It shows the immateriality of my ideas, translating my thinking process visually. I made this work at a transition time from Paris to Bucharest, and it became a matrix for all the works that fol- lowed after. Highlighting my creative act,

my uncertainties about fixed concepts, my search for form, this expanded my working and thinking processes. I stepped outside myself and organized my mediums and motifs I have been working with: the Spine, the Volcano, and the Mask. Expressing ideas in word forms as well as symbols, the process results into pictograms that later become three-dimensional objects. Cellular shapes, lava, tentacles, material and immaterial, words and shapes, all consolidate my thinking and practice. I think through drawing and the drawing becomes a form of writing for me.

Reference page 11(left) of portfolio PDF

EXCAVATOR , 2020

The mask is one of the three motifs that articulates my practice, being a symbol for the in-between realities, the interchangeable interior and exterior spaces. Considering both angles of looking: from inside looking out and from outside looking in, I revert these perspectives. Exterior becomes interior and vice-versa, while the work becomes a perpetual ritual object embodying transformation and subjectivity. Masks are mirrors which reflect the self and exterior world.

Reference page 11(right) of portfolio PDF

EXHAUSTOR, 2020

Polyurethane foam, plastic tube, tree branches, tree bark, electric cables, recycled plastics, roots, earth, steel wastes, construction nails, oil and acrylic paint, plastic bucket, gesso, metal boards, ceramic sculpture, spray paint, gesso, mannequin bust, vintage venom figurine, plastic pipe, 3M Versaflo TR-6310E filter, recovered pool pump, spray paint gun unified with synthetic membrane mounted on pvc xps panel, sprayed with rubberised paint.

Reference page 12 of portfolio PDF

SPINE, 2020

The Spine, a recurring yet older motif in my practice, highlights the human interior body connected to the terrestrial and cosmic vibration of matter. There is a soft dissection of the inner self and the exterior world showing their plasticity on both sides. The Spine is a metaphor for interconnectivity, similar to a hidden network that runs through every organism and system. Rhythm, repetition and patterns of variation is something that inspired me while making this work. The shape of the Spine consists of visible entanglements that resemble human body alveoli, as well as interconnections present in the natural environment.

Reference page 13 of portfolio PDF

MASK, 2019

In my practice, being and potentiality are primordial forces that drive the process of my work. My presence is fully there when I create, and my works often open differing drawers of emotions, memories, experiences and encounters. Within this small sculpture, I take

a step back and distance myself like the eye of a storm I cannot control. I made it with waste and residues from my studio and I aimed at foreseeing something from the future. The act of seeing is primordial in my practice, together with the power to identify ordinary elements that would later be transformed into something else.

Reference page 14 (left) of portfolio PDF

VORTEX, 2020

This work started initially as a wheel and slowly got transformed into a wall sculpture where its round shape became confined by the frame. The coagulation of tubes, veins and umbilicus cords at the core permeates a cumulus of emotions and connections I was overwhelmed by when creating it. The work could also resemble the perfect shape of a mandala, but I was rather seeking imperfection within 'perfection', the accident, the blaze. I intuitively decided to use different brown hues so to depict an intense connection to the mother earth, the ancestral land, the clay.

Reference page 14 (right) of portfolio PDF

CHAOS-ORDER, (video still), 2022

By employing sound, I wish to reintroduce the dimension of profound temporality in my works, considering it an elevated stimulus that steps outside the visual realm. Approaching this from a shamanic and ritualistic perspective, I create a body of rhythms that incorporates and records my own breathing, alongside the creation of ceremonial chants and experimental music. The function of sound is to create an immersive space whereby the repetition emphasizes the primal ritualistic elements. Thus, a new context of perception emerges, surfacing out the visceral component.

(fig. 38.) <https://www.instagram.com/p/CXLQMpWomCM/>

Reference page 15 of portfolio PDF

DECONSTRUCTOR, 2021

Departing from the medium of painting and yet using the stretcher as support for the sculpture, in this work I mutate the traditional medium of painting by turning it architectural and stage-like for something else. The incorporation of working materials and the synthetic membrane shift the image of the painting and define the work from an interdisciplinary process. The pollination of mediums set the painting-sculpture into dialogue, deconstructing each other to form a new life.

Reference page 16 of portfolio PDF

DOUBLE SPINE, 2020

Within this work, I invert the vertical position of the Spine by placing it horizontally and thus creating a relationship to the ground and the (sub)terranean. I am showing a double-action and perspective through the things that are being born and that disintegrate. The Spine at the bottom of the work is a coagulation of natural materials and organisms that I found and gleaned from the proximity of my studio. Entangled

spines, tree branches, and pipes that create rhythm and vibration to the sculpture.

5/5

Hovering as a futurist archaic arch over the rooted Spine creates a double layer imposed onto it. Although the elements of the works are preeminent, the two-level sculpture shows a visible and invisible dimension. There is a mutation that happens exactly in the empty space between the two strata, there where my psychic lies.

Reference page 17 of portfolio PDF

SATELITE, 2021

This work delineates the connectedness between the terrestrial and cosmic realms, the interior and exterior, becoming both a transmitter and receiver. The round and large supporting shape of the sculpture harmonizes the micro and macro elements by absorbing and ramifying them in a subtle process of containment. The three buckets I used for the actual creation of the work become portals for an unspoken language and pervade an uncontrollable sense of dynamism and openness towards the viewer.

Reference page 18 of portfolio PDF

ALTER-ALTAR, 2021

Within this work, I imagine a contemporary approach to the construction of a temple-Altar, whereby my background, life experience and surrounding landscapes become the building "stones" of the sculpture. This Altar is a gateway to something else, it includes the current transitions and transmission we face, but also form, both individually and collectively. Whereas a small satellite captivates the outer forces, the bottom part of the sculpture seeks to find its balance and communicate to the subterranean level. All the recovered matter I use seems to be in dialogue with their own substance and consistency. The apparent collapse nature of the sculpture is in fact harmoniously built, whereby each layer of elements supports all the other fragments and residues of matter.

CORPUS, 2021

Stemming from the Masks series, a split in form and perspective takes place here through my desire to imprint movement, emotional and obscure energies that compose the sculpture itself. The struggle of matter, together with repaired and damaged elements coagulate themselves and germinate perspectives of nature's visibility and the human uncanniness. Using childhood toys, hair, tree branches, and other peculiar yet familiar elements, the process of torsion of all these elements together reveals the potential of movement in showing the transient and ever-changing stages of reality.

TRAIAN CHERECHEȘ

1/2

Born 6 May 1989, Bucharest, Romania .
Lives and works in Bucharest and Paris.
Member of the Artists Union Romania
Member of Maison des Artistes France

CONTACT

www.traianchereches.com
<https://soundcloud.com/tc-studio>
<https://www.instagram.com/traianchereches/>
traianchereches89@gmail.com
+40 (0)748056988



STUDIES

2009	National University of Arts, Bucharest,	2008	University of Lancaster, Fine Arts,
2012	Fine Arts, Painting, Class of Lect. Univ. Dr. George Moscal	2009	Painting, England

EXHIBITIONS

2022	Viafarini – Artist Residency, May-August, Milan, Italy (upcoming)		Romania, Halucinarium Gallery, collective exhibition
2022	Fonderia Artistica Battaglia- OPEN STUDIO – Artist Residency, November, Milan, Italy (upcoming)	2019	Lvcis et Umbre, Bucharest, Yojik Auditorium, Bucharest, Romania, personal exhibition in collaboration with Radu Bodiu sound compositions
2022	“All Becoming Medium” Romania Cultural Institute, Budapesta, personal exhibition curated by Maria Rus Bojan (upcoming)	2019	64th Salon de Montrouge, Montrouge City Hall, collective exhibition
2021	Art Encounters 2021 Contemporary Art Biennial; Our Other Us—Land- scape in a Convex Mirror, curated by Mihnea Mircan, collective exhibition, Timișoara, Romania	2017	BlackPaintings, Romanian National Library (BNAR), Bucharest, personal exhibition
2021	Art Encounters 2021 Contemporary Art Biennial; Our Other Us—, Secret Wing curated by Maria Rus Bojan and Bogdan Ghiu, collective exhibition, Timișoara Museum, Romania	2016	Catapetesme, Jecza Gallery, Timișoara, Romania, personal exhibition
2021	Light clarity avocado salad in the morning, Jecza Gallery, Timisoara, 2021	2015	Spirit și Solidaritate, Galeria Dialog, Bucharest, group exhibition
2021	(UN)EARTHINGS, Atelier 35, Bucharest, Romania, personal exhibition together with Bogdan Ghiu, Florin Flueraș curated by Horatiu Lipot	2016	Catapetesme, Dan Haulica homage, Putna Monastery, personal exhibition
2021	“Prix Antoine Marin 24eme”, Paris , France, collective exhibition	2014	LABORNA Gallery, BORNA 11, Bucharest, group exhibition
2020	“E Albastra”, MARE (Museum of Recent Art), works from the contemporary art acquisitions, collective exhibition	2012	Graduation Exhibition, Constantin Brâncuși salon, Casa Poporului, Bucharest, group exhibition
2020	“Storage Moods”, Suprainfinit Gallery, Bucharest, collective exhibition	2012	UNARTE’012, Museum of Art, Cluj Napoca, group exhibition
2019	Gesturing towards solitude, Bucharest,	2011	UNARTE’011, University of Arts: George Enescu, Iași, group exhibition
		2011	Atelier în tranziție 4, Noaptea Albă a Galeriilor 5, Bucharest, Romania, collective exhibition
		2011	Exploration, Noaptea Albă a Galeriilor 4, TC Studio, personal exhibition, Bucharest, Romania, personal exhibition.

Born 6 May 1989, Bucharest, Romania .
Lives and works in Bucharest and Paris.
Member of the Artists Union Romania
Member of Maison des Artistes France

CONTACT

www.traianchereches.com
<https://soundcloud.com/tc-studio>
<https://www.instagram.com/traianchereches/>
traianchereches89@gmail.com
+40 (0)748056988

SELECTED DISCOGRAPHY

- | | | | |
|------|---|---|--|
| 2020 | Traian Chereches* - Rebirth TC Studio TCS03, 12", EP, 180 Romania (preproduction) | 2013 | Traian Chereches - Permanent Midnight Sleep Is Commercial SICLTD006 12", 180, 2013, Germany Onur Özer TC Studio - Prolog TC Studio TCS01 2x12", EP, 180 2013 Romania |
| 2017 | Traian Chereches* & Tulbure- Dream Sequence EP BP Mind Series BPMS009 12", EP 2017 Russia Shcaa, Traian Chereches - Prelude Oxmose OXE 001 12", EP, Ltd, 180 2017 France | 2012 | TC Studio - Travel EP Neostrictly neostrictly001 12", EP 2012 Germany |
| 2016 | Traian Chereches - Ravebaby EP Be Chosen BECH020 12", EP 2016 Germany | https://www.discogs.com/search/?q=traian+chereches&type=all https://www.discogs.com/artist/2616881-TC-Studio | |
| 2014 | Traian Chereches* - Lobster Club TC Studio TCS02 2x12", EP, 180 2014 Romania TC Studio - Bande A Pàrt, Discours DISCOURS01 LP, Ltd, Gat 2014 France Traian Chereches/Vlad Caia - Fabric 72 Fabric Records 10FAB012B 10", Ltd, Smplr 2014 UK | | |

PUBLICATIONS/ PRESS INSERTS

- | | | | |
|------|--|------|--|
| 2021 | Antropocen in Cheie Alchemica, Text de Bogdan Ghiu, Observator Cultural Nr.1602 19-25 May 2021 SIGNIFICANT OTHERS BY OSMAN CAN YERE BAKAN AT THE ART ENCOUNTERS BIENNIAL October 08, 2021 • Timisoara. | 2021 | Revista ARTA (online article), OUR OTHER US By Ada – The Art Encounters Biennial 2021 |
| 2021 | Revista ARTA Award, Awards of the National Artists Union of Romania, Iasi, Romania | 2021 | Happening Media (online article), TRAIAN CHERECHEȘ: REFLECTIONS ON THE SPINNING WHEEL OF COEXISTENCE. by Kseniia Klimova |
| 2021 | Revista ARTA #50/51 2021, (UN)EARTHINGS, Text Bogdan Ghiu | 2021 | Art Encounters 2021 Catalogue - Contemporary Art Biennial, Our Other Us |
| 2021 | Revista ARTA (online article), There Is a Way of Being a Minority Here / Even When / You Live Within the Darkest Majority by Horațiu Lipot | 2021 | ARTFORUM ONLINE: SIGNIFICANT OTHERS by Osman Can Yerebakan at the Art Encounters Biennial, 2021 • Timisoara. |
| | | 2019 | 64th Salon de Montrouge Catalogue |