

MATHEUS CHIARATTI

Matheus Chiaratti's (1988) production is informed by literature, art history, and fictional narratives mixed with auto fiction. The materiality of his practice spans different media: painting, writing, sculpture, audio, and interventions in the city.

He recently participated in residencies at Pivô, São Paulo, and Villa Lena Foundation in Italy. Currently, the artist is living and working between São Paulo and Milano, where he is attending the program Viafarini-in-Residence.

www.matheuschiaratti.com

2022



FORTUNA BALNEARIS, 2022

Edicola Radetzky [solo show]

Fortuna Balnearis, conceived especially for Edicola Radetzky, functions as a kind of “urban room”, intimate but exposed to the gazes of passers-by; it is also a space for observation, a fantasy lab, erotic, a theatre of performative actions carried out by the artist in collaboration with the performer Stefano G.

The inaugural performance on Wednesday, 13 July was also performed on successive Wednesdays, always at 7pm: 20 July, 27 July and 3 August.

The scenic action is based on the repetition of the ancient gesture of embroidery with references to Penelope waiting for Ulysses; or the tension between the finished and the unfinished, between the desire for presence and the projection

of absence. The scene is completed and enriched by ceramic elements of varying dimensions, some suspended in space, containing small inscriptions (sometimes ironic) on their surface. Besides Penelope, the artist adds to the references the cult of saints and their sometimes hidden symbologies, pointing to queer implications as in the case of Saint Sebastian. In ancient Rome, Fortuna Balnearis was the deity of the public baths; places of relations, theatres of seduction and violence. These apparently disparate references become associated images in a stream of thought and poetry that the artist also distils in his podcast *Pivote* – an ideal sound accompaniment for this project.

Giulio Verago





Performance



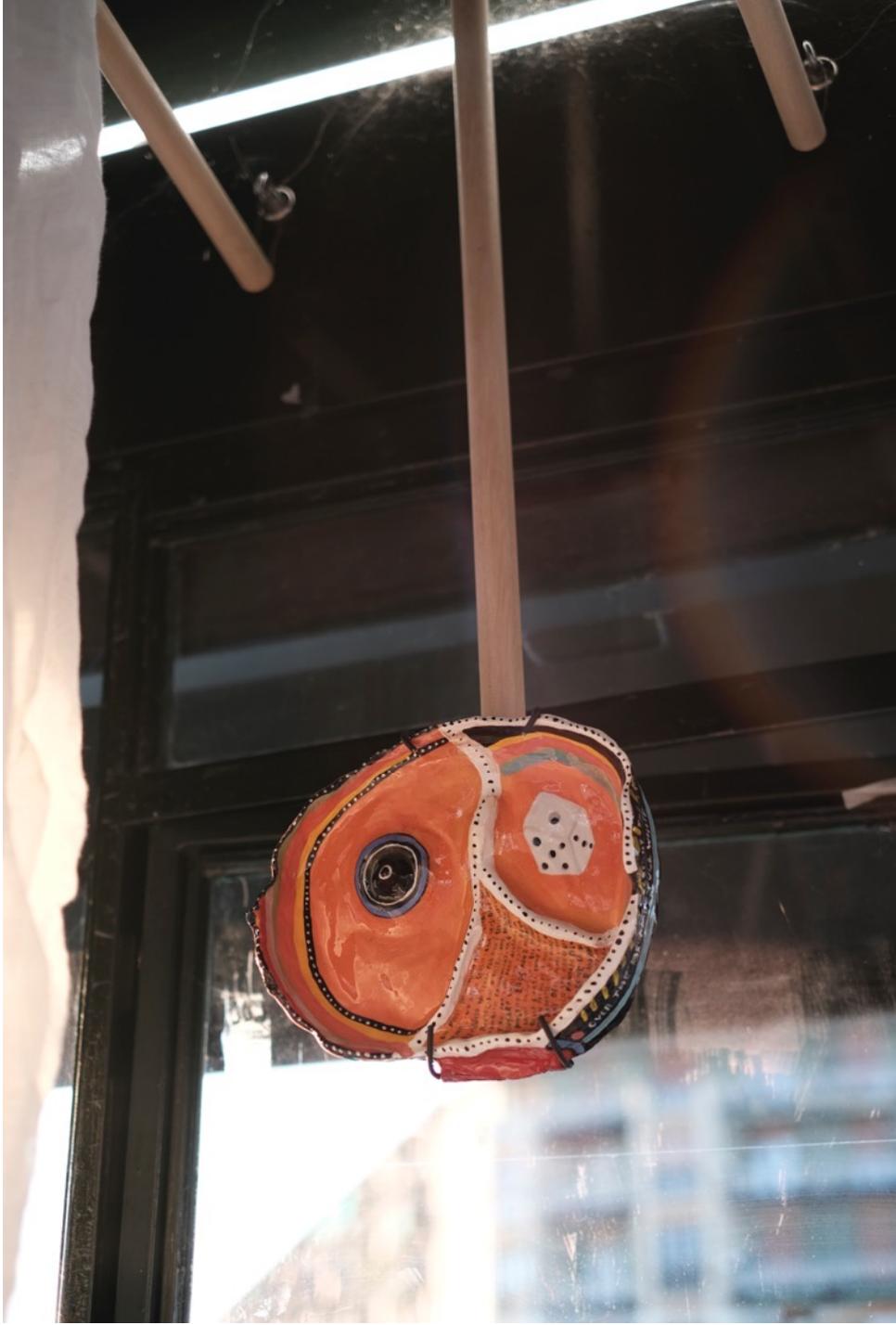
Performance





MASCHERA / MASK
FULL MOON WHITE, 2022

Glazed ceramic
22 x 26 x 5 cm





ABETARDA (PENNA), 2022
Glazed ceramic
13 x 27 x 19 cm



ABETARDA (PENNA), 2022

Performer Stefano G.





ABETARDA (PALAMEDES / DICES), 2022
Glazed ceramics
6 x 16 x 14 cm



VIA VALTENIUMA

CROCCING

PIA

AORA



Installation view

NIGHTS VANITAS, 2022

Artland [solo pop-up show]

In the show, there were three round paintings: a still life (Vanitas); a portrait of artist and poet Jean Cocteau (1889-1963), and a large round canvas that looks like a tabletop with elements from an ordinary artist's studio: book pages, scissors, tape, pencil markings, everyday objects in a sort of archeology, which brings a presence and suggest a narrative.

In one of the round paintings, the portrait of Jean Cocteau, an image of a handwritten letter is on a small orange table. The viewers can not read it as the letter is in a hasty, barely decipherable scrawl. The original one is present in the show, though: it is a 1958 letter by Cocteau from the artist collection in which, in a lyric and delicate way, Cocteau underlines: "[A poem] has to be felt – just

like the mysteries of nature which amaze us and which are not made to amaze – but whose real necessity escapes us". Cocteau assumes a spectral, phantasmagoric presence, and his letter seems to guide the viewer in this intricate (even spooky) journey through Chiaratti's works.





A small, rectangular piece of paper with handwritten text, mounted on the wall in the adjacent room. The text is illegible due to the distance and lighting.



**a poet lays out his night
upon the table (cocteau), 2022**

Acrylic on canvas
80 x 80 cm

Dear Sir,
Since Rimbaud, poetry has taken off. The vocable is no more a consequence of the idea, but the idea comes from the vocable. Éluard had his own flute sound – the whisper of a source. Do not go further. A poem must not be understood – it has to be felt – just like the mysteries of nature which amaze us and which are not made to amaze – but whose real necessity escape us.

Yours.
Jean Cocteau

Original hand-written letter, 1958

22 Juin 1958

Cher monsieur

Depuis Rimbaud la poésie a su
prendre le large - le vocable ne résulte plus
de l'idée - mais l'idée du vocable.
Éluard possédait un son de flûte à part
~~autre~~ - un murmure de source - ne
cherche pas davantage.

Un poème ne doit pas se comprendre - il doit se
sentir - comme ces énigmes de la nature
qui nous émerveillent et qui ne sont pas
faits pour émerveiller - mais dont
le secret profond nous échappe.

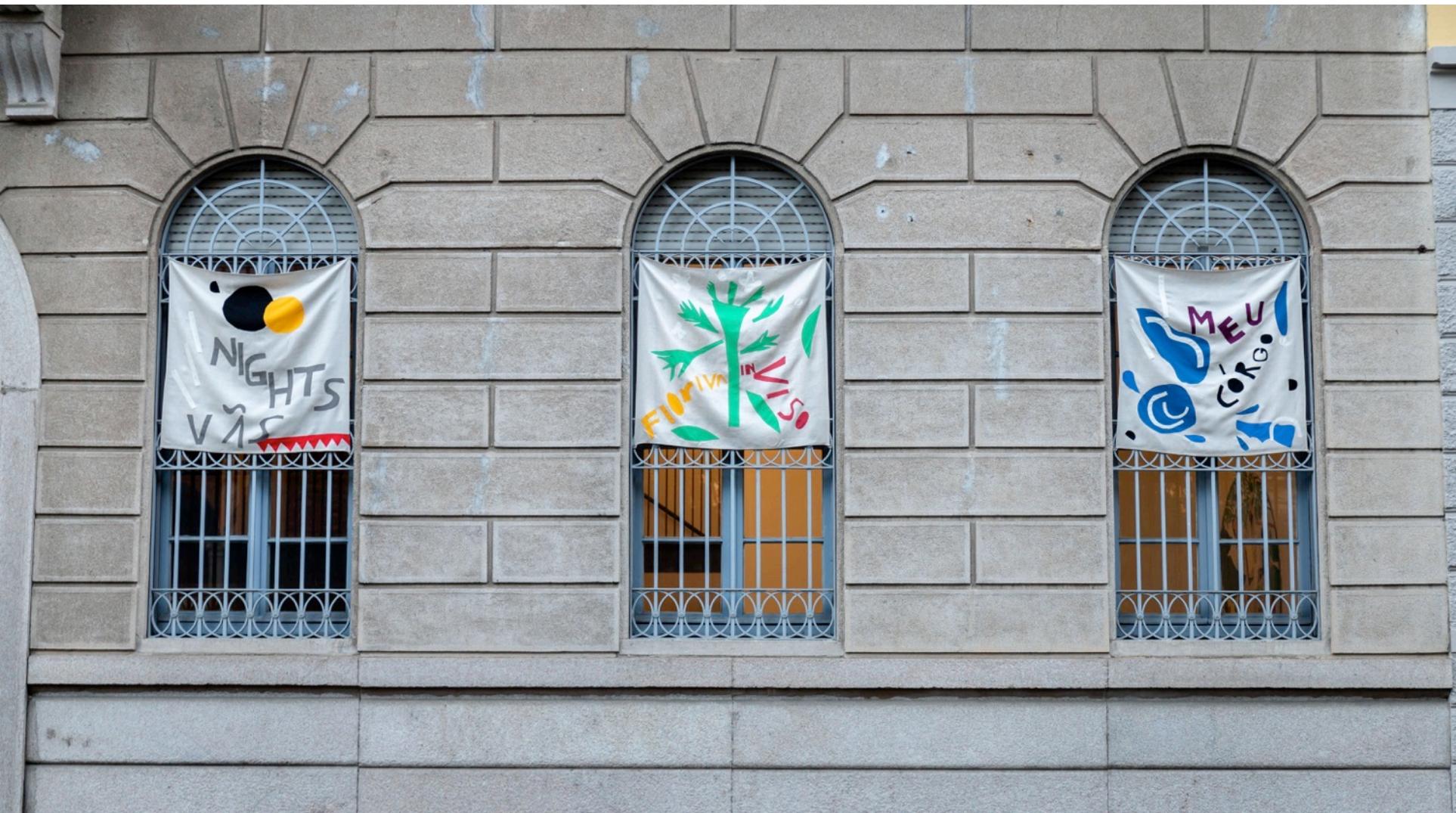
Voite Jean Cocteau *











VERTIGO FLAGS, 2022

Cotton and linen

4 pieces | 100 x 100 cm each



MEU
CÓGO

FLORA
VIA

NIGHTS
VIA

Red and white checkered pattern

Blue and orange graffiti

GH 072CA

Blue license plate

Blue license plate

***ANONYMOUS colpito EROTIC*, 2021**

Viafarini-in-Residence, Italy [residency]

In *Abetardas* ceramics, the artist mixes figurative and abstract drawings as narrative fragments on the pieces that pretend to be artefacts, erotic objects, and memorabilia.

The largest piece is the bust of the French poet and filmmaker Jean Cocteau, which has, drawn on its back (or inside his head), two characters identified as Raymond Radiguet and Édouard Dermit, central figures in the artist's creative and homo-affective life. The drawings are also accompanied by loose inscriptions such as phrases, years, and symbols, in order to build a small labyrinth with biographical inscriptions that are not always decipherable. In another piece, there is a face drawn next to the phrase “Il sole in faccia”

the title of a book about the life and work of Vincent Van Gogh, another character who also reappears in other ceramic pieces.

The mixture of references suggests a set of vases that borrow from the classical mythological representation on amphorae – a porous world, permeated by imaginations, memories, and anecdotes, dealing with desire, eroticism, classicism, the contemporary, the tragic, and the romantic.





ANONYMOUS COLPITO **EROTIC**



ABETARDAS, 2021, Glazed ceramics, Set of 12 pieces, Variable dimensions



1963

RADIGUET

DERMIT







Piece 1: 15 x 22 x 13 cm, Piece 2: 3 x 16 x 10 cm, Piece 3: 17 x 12 x 10 cm



10 x 23 x 25 cm



IL SOLE IN FACCIA

Southern Poet, 2020

Villa Lena Foundation, Italy [residency]

For my stay at Villa Lena, I invoked the presence of the American gay poet Frank O'Hara (1926-1966).

The readings of his "Lunch Poems" guided me on a private and religious journey. The studio, where natural light came in quietly, reminded me of a small chapel with a central white wall leading the viewer to a kind of unfinished altar.

After placing the paintings, objects, photographs, and sculpture installation, the feeling of calm overwhelmed me.

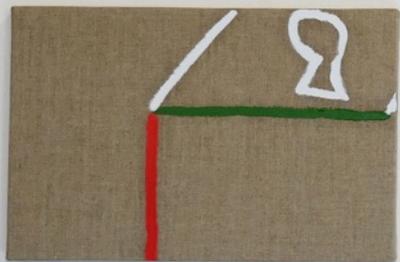
The object on the floor, piled with stones and fragments, generated a new curiosity. I realized that it simulates a reliquary, containing the presence of a body as an appeal to the state of purest grace and delight. The shirt *O Poeta do Sul* is perhaps the more obvious work because it personifies the poet O'Hara and indicates

his presence all day in the space.

The paintings and objects on the wall create a constellation around the photograph of the poet. They are abstract forms of consecration: an old jar, a statue outlined only with lines against the raw linen, a colourful and very gestural composition that I called "angel's head". Lastly, they are all fragments that invoke and love a life.









POETA DO SUL, 2020
Acrylic on artist's shirt and marble
155 x 60 x 24,5 cm

LUNCH POEMS, 2020

Soft-ground etching, rolled colour

56 x 40 cm

Edition of 30 + 5 AP

In collaboration with

Il Bisonte printmaking, Florence, Italy



PIVOTE, 2020

Pivô, São Paulo [residency]

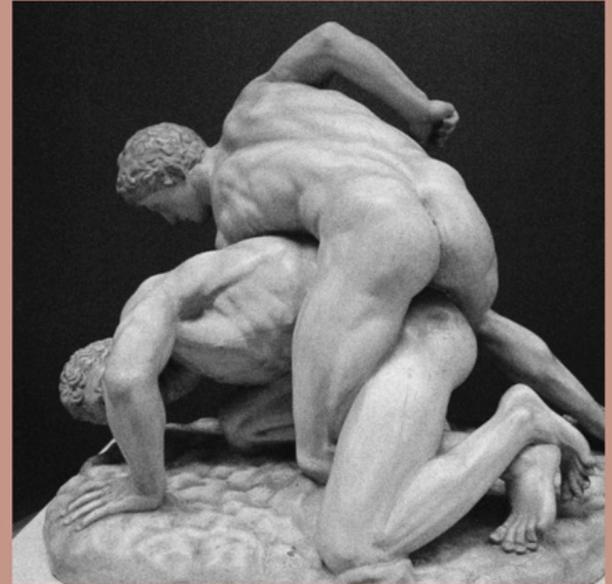
For the online residency research process in the first cycle of 2020 at Pivô, I created Pivote, a bi-weekly podcast containing homoerotic poetic writing exercises recorded and edited by me, eventually followed by interviews with writers, curators and Brazilian artists on the theme of eroticism.

The podcast allowed me to join two subjects that have always permeated my process: literature and the eroticism.

PIVOTE, 2020 - on going
Audio
Between 5' - 60'

Available online in the link:

<https://open.spotify.com/show/7lqyjC4MBpYhtVsNQJLci>



SHOW

PIVOTE

LISTEN ON  Spotify



Open program at Pivô: a lecture with the poets Fabiana Faleiros, Ricardo Domeneck and Verónica Yattah
Available in the link: <https://www.matheuscharatti.com/pivote>

Suave Coisa Nenhuma, 2020

OMA galeria, São Paulo [group show]

The group show curated by Thierry Freitas included four artists who explore autobiographical facets to their practice.

The series included in the show *Abetardas* and *Asas ao Sol Poente* are three-dimensional graphic and figurative paintings of images of cultural icons such as Rimbaud and João Gilberto mixed with images of jars and symbols of Greco-Roman culture.

In Freitas's own words: Chiaratti's sculptures are permeated by characters from different times often connected with the artist's personal experiences. His interest in color, geometry, and graphics stands out, acquiring symbolic force beyond the field of art.





Os Coroados, 2019

KURA Arte, Pinga, São Paulo [project]

In order to strengthen ties between the universe of the arts and fashion, Kura developed a project for the concept store Pinga, Dialogues between Art and Fashion, which featured five rounds of exhibitions with artists who transit between different media and techniques. Artists Tobias Putrih, Yuli Yamagata, Gabriella Garcia, Matheus Chiaratti and Anais-Karenin and Alexandre Furcolin, respectively, participated in the editions.

The nostalgic eternalization of classical art history returns here in its already digested state – the narrative suggested by Chiaratti for occupying all the available space of Pinga exists as a constant exercise of memory. Icons of a common imaginary weave a recreated fable, a game of resignifying proceeds as an unfolding of such an experience.

Worn-looking vases receive paintings with vivid colours and, as stickers, the figures either integrate or sometimes detach themselves from the remote temporality of the piece. Following the subtle opposition between support and drawing, the plasticity of the shapes stands out in linen and the portrayal of classic symbols of Greco-Roman culture visit the contemporary and are sharing the same temporal contrast. At the same time, small portraits reflect faces in the store, easily known and unknown characters dwell in an ambiguous sphere, a trigger for the viewer's formulation of this mythology.

Static, idealized, petrified bodies share a unique plan with allegories: the connection to the textile universe takes place in an unconscious of dummies, drapes, prints, and textures that reappear within a borderline context between art and fashion. Thais Teotonio



pinga

SKETCHBOOK VII
HERA LORE PICASSO'S HEAD, 2019

Acrylic on linen
150 x 130 cm







MORINGA I RIMBAUD CELSO RENATO, 2019

Acrylic on old jar
40 x 30 x 30 cm

Umbigo do Desejo, 2019

Quadra, Rio de Janeiro [solo show]

Failed and fragile loves, veiled desires, memories of bodies, moments and travels, of life in Brazil's interior, its religious adornments, and processions coexist with references from literature, art history, and contemporary art and merge into Matheus Chiaratti's pictorial field.

Umbigo do Desejo, Chiaratti's first solo show in Brazil, brings experiences and reminiscences in the form of encrypted images, of subjective loose constructions, reinventing, between abstraction and figurative, stories into history.

The articulation of elements as a rebus evokes a technical construction, almost cinematographic of the image. The proposition allows the capture and revelation of an essence that goes beyond what the eye can capture. It refers to the concepts developed by Walter Benjamin

regarding photography and cinema, which, not inadvertently were the background and focus of Chiaratti before starting painting.

In Matheus Chiaratti's painting, the intimate memories are treated as secrets and as such, kept with care. As in the parcours of the artist's artworks, the exhibition is built as a diary and reveals, in an entanglement of forms and symbols, the ambiguity of feelings and situations of intricate and affectionate worlds. In this construction, image and language condense and open, despite the intricacy, a breach where the unspeakable appears. Dialoguing with Freud's dream or Lacan's desire, *Umbigo do Desejo* reveals the artist's fascination for the pulsions, the primitive and the intimate, through texture, color, patterns and voids, invisible zones or keys of the hidden narrative. Julie Dumont



Caixeta, 2015-2019 is a piece composed of more than 600 printed pages of personal WhatsApp conversations with my boyfriend at the time. Both characters are named on every page and share nuanced humor, expectations, declarations, and fights. Essentially, a relationship of just over 6 months is summarised on these bundled pages within an acrylic box available to the viewer. The presentation is on a wooden shelf for the public to read.



8:35PM 30/09/2014 - Matheus: **8888**
9:04PM 30/09/2014 - Gabriel Macedo: Anotado
9:04PM 30/09/2014 - Gabriel Macedo: Em sp finalmente
8:41PM 01/10/2014 - Matheus: **88** e ai
8:52PM 01/10/2014 - Gabriel Macedo: Oi
8:52PM 01/10/2014 - Gabriel Macedo: Tudo bem?
8:54PM 01/10/2014 - Matheus: Tdo e ai
8:53PM 01/10/2014 - Gabriel Macedo: Tudo otimo
8:53PM 01/10/2014 - Gabriel Macedo: Ta melhor?
8:55PM 01/10/2014 - Matheus: Muito :)
8:56PM 01/10/2014 - Gabriel Macedo: Que bom
8:56PM 01/10/2014 - Gabriel Macedo: !
8:57PM 01/10/2014 - Gabriel Macedo: E como foi seu dia?
9:02PM 01/10/2014 - Matheus: Foi bom. Trabalhei bastante e apr
9:02PM 01/10/2014 - Matheus: Vamos onde amanhã?
9:01PM 01/10/2014 - Gabriel Macedo: Ahh sim
9:01PM 01/10/2014 - Gabriel Macedo: Vc ta estudando o que?
9:04PM 01/10/2014 - Matheus: Painting **88**
9:05PM 01/10/2014 - Matheus: lá pensou num lugar p amanhã?
9:05PM 01/10/2014 - Gabriel Macedo: Uhuh
9:05PM 01/10/2014 - Gabriel Macedo: Que legal
9:05PM 01/10/2014 - Gabriel Macedo: Adorei
9:05PM 01/10/2014 - Gabriel Macedo: Vc quer sair pra beber?
9:08PM 01/10/2014 - Matheus: Podia ser, n?
9:07PM 01/10/2014 - Gabriel Macedo: Hahaha
9:07PM 01/10/2014 - Gabriel Macedo: Claro
9:07PM 01/10/2014 - Gabriel Macedo: Podemos ir aqui perto
9:08PM 01/10/2014 - Gabriel Macedo: Ai nao tem problema d
9:08PM 01/10/2014 - Gabriel Macedo: O que acha?
9:09PM 01/10/2014 - Matheus: hahaha q gente bebe até cair
Tb n tem problema
9:09PM 01/10/2014 - Matheus: Brinks
9:09PM 01/10/2014 - Matheus: Tem aquele drosophyla
9:09PM 01/10/2014 - Gabriel Macedo: Hahahah
9:09PM 01/10/2014 - Gabriel Macedo: Total
9:09PM 01/10/2014 - Gabriel Macedo: O drosophyla fechou
9:09PM 01/10/2014 - Gabriel Macedo: Mas tem o urbe
9:10PM 01/10/2014 - Matheus: Jura?
9:09PM 01/10/2014 - Gabriel Macedo: Sim
9:09PM 01/10/2014 - Gabriel Macedo: Tem uns meses
9:10PM 01/10/2014 - Matheus: Urbe é meio depre
9:09PM 01/10/2014 - Gabriel Macedo: Hahaha
9:10PM 01/10/2014 - Matheus: Eu amava o drosophyla
9:09PM 01/10/2014 - Gabriel Macedo: Entao vamos num
9:09PM 01/10/2014 - Gabriel Macedo: La era foda mesma
9:11PM 01/10/2014 - Matheus: E o mandibula
9:10PM 01/10/2014 - Gabriel Macedo: OTIMOOOO
9:10PM 01/10/2014 - Gabriel Macedo: eu amo o m
9:11PM 01/10/2014 - Matheus: Eu amooooo tl

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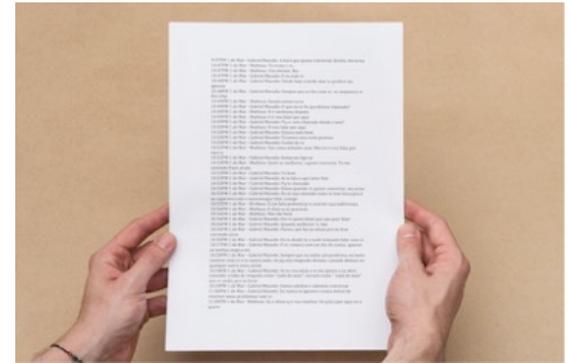
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CAIXETA, 2015-2019

Ex-boyfriend's printed whatsapp conversation in acrylic box

10 x 36 x 27 cm

Edition of 5 + 1 AP

Click to read an excerpt (only in Portuguese):

https://issuu.com/chiaratti/docs/trecho_caixeta



CPL, 2018, Oil and acrylic on canvas, 150 x 195 cm

rivolvita, 2018

Palazzo Monti, Italy [residency]

During my month-long stay at the Palazzo Monti residency in Brescia, Italy, I focused on readings of the work and biography of the French poet Arthur Rimbaud (1854-1891), with an emphasis on the history of his infamous and tumultuous love affair with the poet Paul Verlaine (1844-1896).

Titled *rivolvita*, the project presented not only poems, paintings, and acrylic, oil, charcoal and pencil drawings in works that freely portrayed characters from Rimbaud's biography, but also invented landscapes from his self-exile in Africa. At the end of the residency, I made a “pilgrimage” to the poet's hometown, Charleville-Mézières, in France.

BRIXIA, 2018
Acrylic on linen
280 x 500 cm

Palazzo Monti façade





Installation view

SKETCHBOOK III

ILISSOS, 2019

Acrylic and charcoal on linen

150 x 130 cm





Installation view



SKETCHBOOK II
RIMBAUD VERLAINE RIVOLVITA, 2018
Acrylic and charcoal on linen
150 x 140 cm





SELF-PORTRAIT IN CHARLEVILLE-MÉZIÈRES, 2018, Gelatin silver print, Edition of 3+2 AP

Hotel Esfinge, 2018

arte_passagem, São Paulo [solo show]

arte_passagem is the artistic occupation of a display-case at Galeria das Artes, in downtown São Paulo, where an artist is periodically invited to intervene with projects that dialogue with the surroundings of the city center.

For my intervention, I based my research on the poetry of the marginal writers of the 1960s-70s, Roberto Piva (1937-2010) and Claudio Willer (1940), who experienced the city as a triggering device for creation, based on encounters and wanderings in the center, guided, above all, by the Surrealist concept of “Objective Chance.”

In this sense, I created a composition that instigated the viewer to walk around the gallery’s vicinities and observe symbolic objects hidden from the inattentive passerby such as the Saint Marc’s

mythological lion on the corner of 7 de Abril and Bráulio Gomes streets and the statue of Dante Alighieri, at Dom José Gaspar square.

The Sphinx painting, displayed inside the case, not only symbolised this discovery, but also reproduced a mysterious drawing found in the vicinity and replicated in colourful and loose paintings scattered around the city center, which over time were carried away spontaneously to other streets and avenues in the city.

The exhibition opened with a Open Class on the “Objective Chance” with the poet Claudio Willer.

Available online in the link:

https://www.facebook.com/404602946397359/videos/467562563747120/?so_channel_tab&rv_all_videos_card

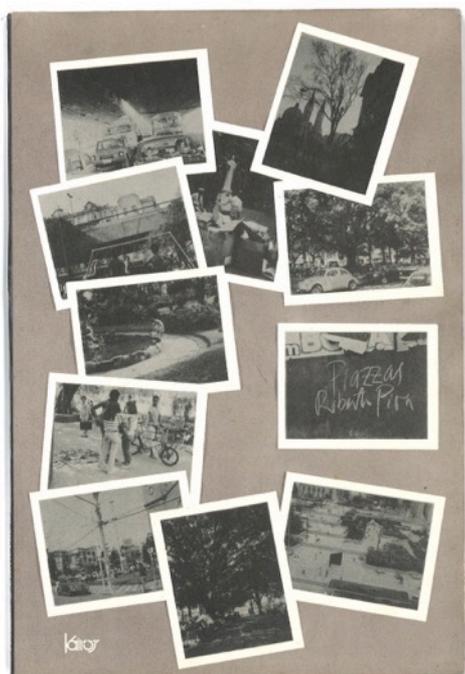




Anonymous drawing found near by the venue



One of the Sphinx paintings in the streets in República, São Paulo, 2018



ROBERTO PIVA

PIAZZAS, a book of his poems
published by Kairós, 1980.

On its cover is the photograph
of the same statue of Dante
at Praça Dom José Gaspar,
the same place where the drawing
was found.

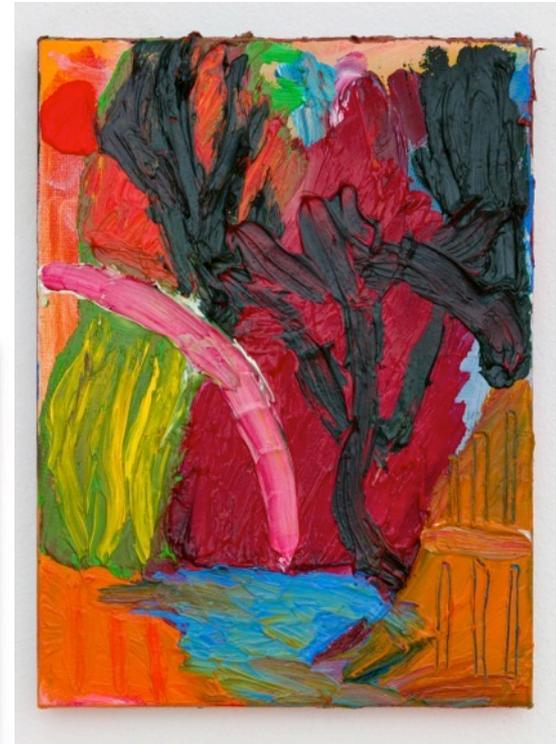
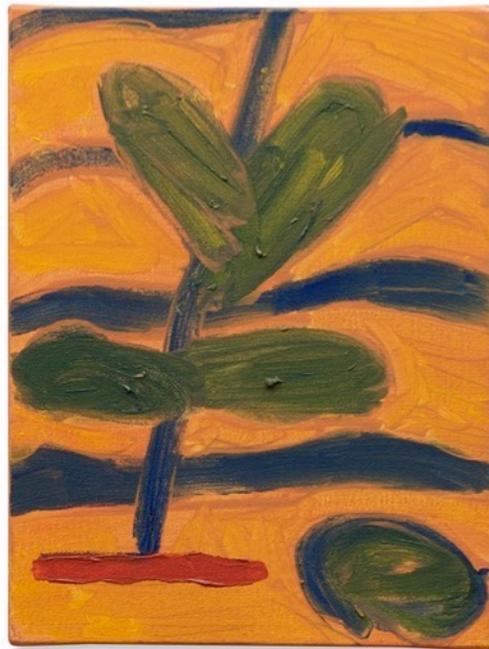
arte_passagem, São Paulo

Dante with the Sphinx painting
Praça Dom José Gaspar
arte_passagem, São Paulo





OTHER WORKS, 2014-22



BIRIGUI / NIQUIM / ROCHE, 2015 / 2020

Oil on canvas

30 x 25 / 25 x 18 / 24 x 16 cm

PELE DE QUEDA, 2021

Acrylic on artist's shirt
60 x 45 cm



JOE
CABU
S' TE



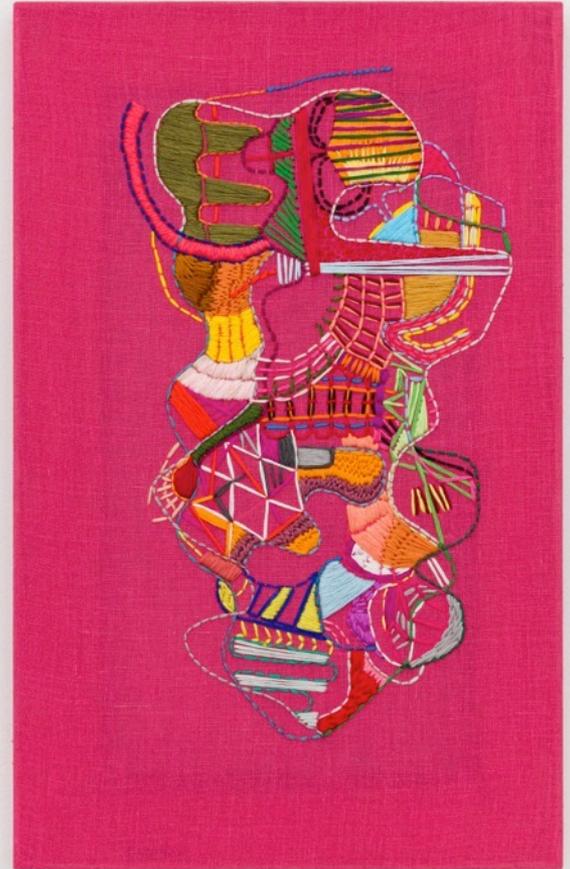
ABETARDA (FEBRE) (LONTANO), 2021

Glazed ceramics

12 x 15 x 10 cm and 8 x 15 x 20 cm

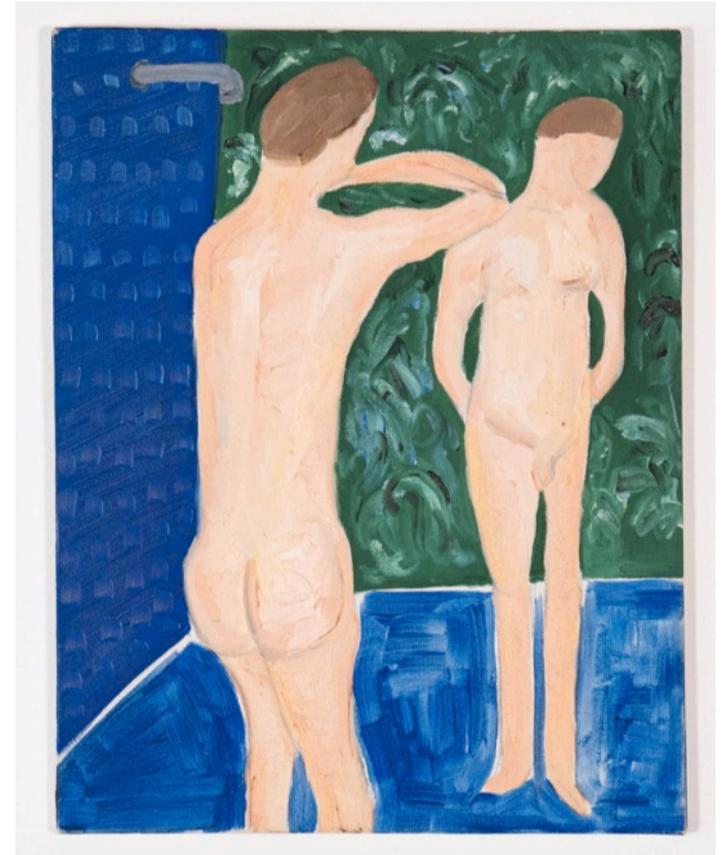
CONTINENT, 2020

Hand embroidery on stretched linen
45 x 28 cm





ABETARDAS A.B, 2020, Acrylic on raw clay, Piece 1: 25 x 17 x 16, Piece 2: 26 x 16 x 16 cm



UNTITLED (FORREST BESS) / PRIAPUS, 2014-2020

Oil on canvas

20 x 30 / 40 x 30 cm

CV

SOLO EXHIBITIONS [selected]

2022 *Fortuna Balnearis*, Edicola Radetzky, Milan
2019 *Umbigo do Desejo*, Quadra, Rio de Janeiro
2018 *Hotel Esfinge*, arte_passagem, São Paulo
2014 *Para espantar fantasmas*, Prefeitura de Birigui

GROUP EXHIBITIONS [selected]

2022 *O Paraíso dos Marrecos*, FONTE, São Paulo
2022 *Heat*, Quadra, Rio de Janeiro
2021 *Male Nudes: a salon from 1800 to 2021*,
Mendes Wood DM, São Paulo
2021 *Brisa*, Quadra, São Paulo
2021 *Prossimamente*, Bari, Italy
2020 *Palazzo Monti: Transatlantico*, Mana
Contemporary, New Jersey, USA
2020 *Suave coisa nenhuma*, OMA Galeria, São
Bernardo do Campo, Brasil
2019 *Pazzo Palazzo*, Palazzo Monti, Brescia, Italy
2019 *Galerie21*, Livorno, Italy
2018 46º Salão de Arte Contemporânea Luiz
Sacilotto, Santo André, Brasil
2018 *O Maravilhamento das Coisas*,
Galeria Sancovsky, São Paulo
2015 *Uno*. Convoi, Buenos Aires, Argentina

AWARDS AND RESIDENCIES

2021 VIR Viafarini-in-residence, Milan, Italy
2020 Villa Lena Foundation, Palaia, Italy
2020 Pivô, São Paulo, Brasil
2018 Palazzo Monti, Brescia, Italy
2018 46º Salão de Arte Contemporânea Luiz
Sacilotto, Santo André, Acquisition Prize

PUBLICATIONS

2021 *Firmeentão*, Editora Primata, São Paulo
2014 *Alma Fuerte*, Sta Rosa Editora, Buenos Aires

EDUCATION [selected]

2021-22 Ateliê 397, São Paulo
2020 Contemporary Art Studies. Anna Bella Geiger,
SESC Avenida Paulista, São Paulo
2017-18 Entropic School. Paulo Miyada and Pedro
França. Instituto Tomie Ohtake
2016-17, 22, Creative writing workshop with
Marcelino Freire, Centro Cultural b_arco, São Paulo
2016 Curatorial studies. Galciani Neves, José Augusto
Ribeiro, Benjamin Seroussi, Videobrasil

2010 Facultad de Diseño, Arquitectura y Urbanismo,
Universidad de Buenos Aires (UBA)
2007-2012 Image and Sound, Universidade Federal de
São Carlos (UFSCar)

