

*MATHEUS CHIARATTI*

Matheus Chiaratti's (1988) production is informed by literature, art history, and fictional narratives mixed with autofiction. 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. The artist is currently living and working between São Paulo and Milano, where he is attending the program Viafarini-in-Residence.

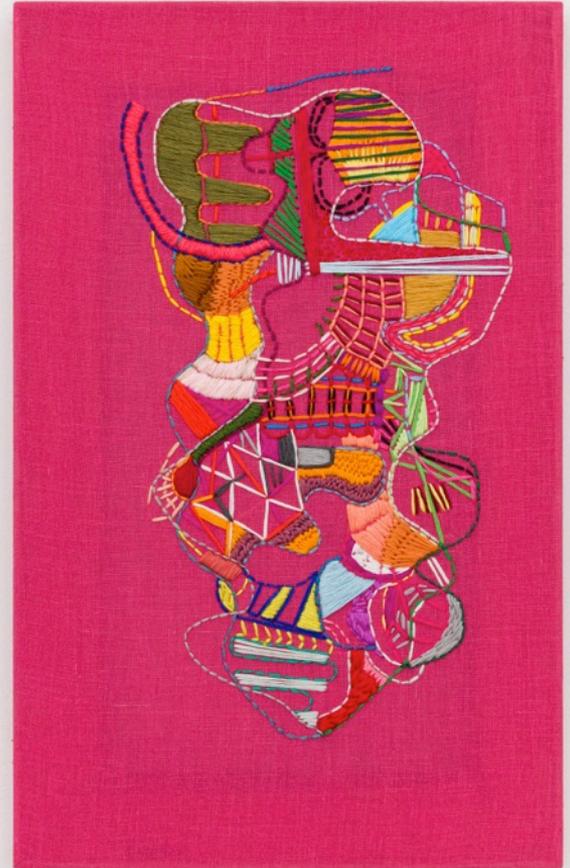
[www.matheuschiaratti.com](http://www.matheuschiaratti.com)

2021

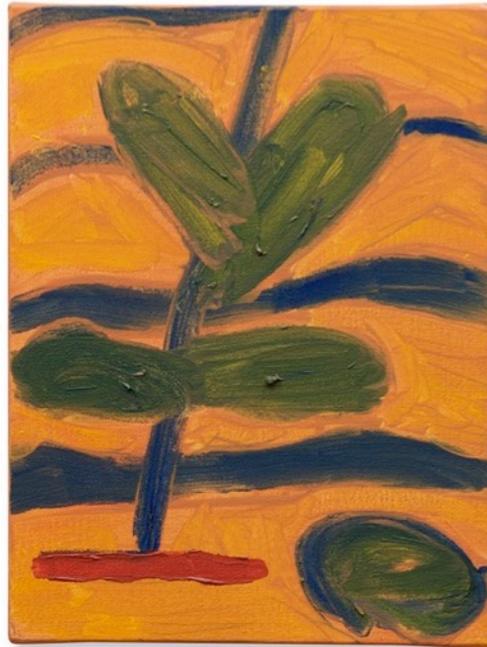


**CARNIVOROUS CONTINENT, 2020**

Hand embroidery on stretched linen  
45 x 28 cm







**BIRIGUI / NIQUIM / ROCHE, 2015 / 2020**

Oil on canvas

30 x 25 / 25 x 18 / 24 x 16 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



**SAINT SEBASTIAN**, 2021, Acrylic on canvas, 90 x 145 cm

## ***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.

Finally, the works are inserted within the artist's practice as a pulsating pictorial expansion of recurring themes in his work, homoeroticism, and references to literature.





ANONYMOUS COLPITO **EROTIC**

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  
~~entendu~~ - un murmure de source - ne  
cherche pas davantage.

Un poème ne doit pas se comprendre - ni doit le  
sentir - comme ces énigmes de la nature  
qui nous émerveillent et que nous ne sommes pas  
faits pour émerveiller - mais dont  
le secret est profondément non échappé.

Wrote Jean Cocteau \*



**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).

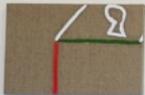
The readings of his "Lunch Poems" guided me on a private and religious journey. The studio, where natural light came in quietly, reminded me of a small chapel with a central white wall leading the viewer to a kind of unfinished altar.

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

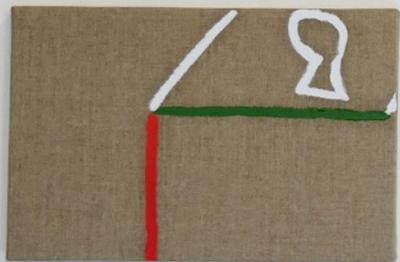
The object on the floor, piled with stones and fragments, generated a new curiosity. I realized that it simulates a reliquary, containing the presence of a body as an appeal to the state of purest grace and delight. The shirt *O Poeta do Sul* is perhaps the more obvious work because it personifies the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

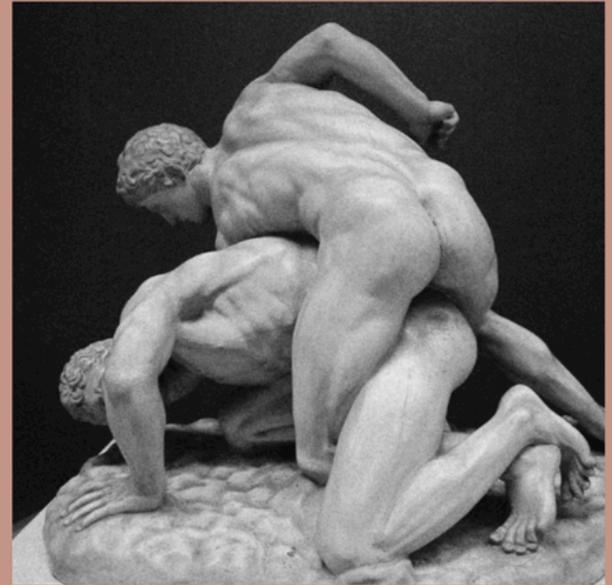
For the online residency research process in the first cycle of 2020 at Pivô, I created Pivote, a bi-weekly podcast periodically containing homoerotic poetic writing exercises recorded and edited by me, eventually followed by interviews with writers, curators and Brazilian artists on the theme of eroticism.

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

**PIVOTE**, 2020 - on going  
Audio  
Variable dimensions

Available online in the link:

<https://open.spotify.com/show/7lqwjC4MBpYhtVsNQJLci>



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.



**ABETARDAS**, 2019, Acrylic on raw clay, Variable dimensions







## *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



THEUS CHARATI

**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: **85**  
9:04PM 30/09/2014 - Gabriel Macedo: Anotado  
9:04PM 30/09/2014 - Gabriel Macedo: Em sp finalmente  
8:41PM 01/10/2014 - Matheus: **85** 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 **85**  
9:05PM 01/10/2014 - Matheus: Lá pensou num lugar p amanhã?  
9:05PM 01/10/2014 - Gabriel Macedo: Uhhh  
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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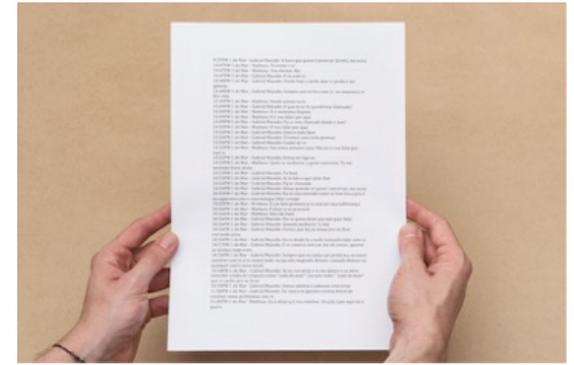
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## **CAIXETA, 2015-2019**

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](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





**SKETCHBOOK III**

**ILISSOS, 2019**

Acrylic and charcoal on linen

150 x 130 cm







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





## *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](https://www.facebook.com/404602946397359/videos/467562563747120/?so_channel_tab&rv_all_videos_card)

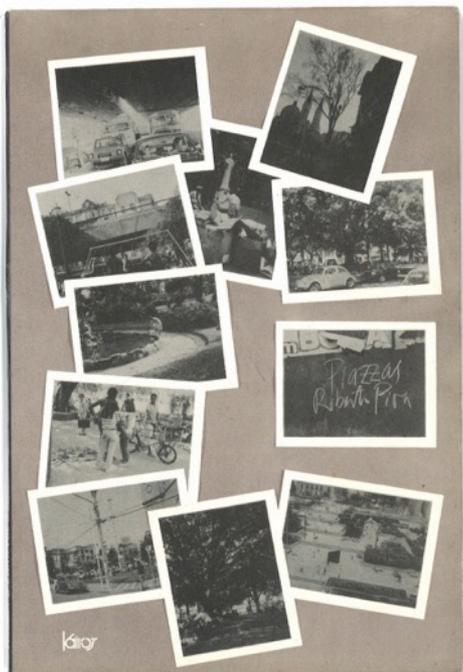




Anonymous drawing found near by the venue



One of the Sphinx paintings on the street 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





# CV

## SOLO EXHIBITIONS

2022 Quadra, Rio de Janeiro  
2019 os coroados, Kura e Pinga, São Paulo  
2019 Umbigo do Desejo, Quadra, Rio de Janeiro  
2019 Rivolvita. Galerie21, Livorno, Italy  
2018 Hotel Esfinge. arte\_passagem, São Paulo  
2014 Para espantar fantasmas. Prefeitura de Birigui  
2013 Delta Libros, Buenos Aires, Argentina

## GROUP EXHIBITIONS [selected]

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 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 Literature studies. 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)

