

The artistic unconscious in the oeuvre of Matheus Chiaratti

Guilherme Bcheche



Detail "Maria", 2023

If there is an unconscious that reveals itself through dreams, failed acts and jokes, it also shows itself through the art of Matheus Chiaratti. In a work that is fluid in language and rigorous in its symbolic register, dialogues and repetitions are revealed between apparently disconnected works. It's not just any repetition, but that of the unconscious, where signifiers insist on a direction of meaning until they forge surprising meanings.

This is the case with the series of paintings "Pau Lavrado" and the sculpture "Maria".

The delicacy of the paintings contrasts with the open title of the series. With soft brushstrokes in gradients, the artist depicts virgin and untouched scenes from the gardens of childhood fantasy. The body, although not there, is present in the sensuality of trunks, leaves and river courses. And in the touch that is shown through the overlapping of colours, textures and shapes, meanings come to mind for those who flirt with this scenery. *Lavrado*, from the Latin *laboro*: labour. That is constantly at work, that has been used a lot. And there is no popular language closer to Latin than Italian, which is also the artist's family name. Natural surroundings, ancestry, the body, family, childhood, inheritance and desire are mixed in an unconscious cauldron that ploughs through his text and leaves a trace of this record. Freud already said that it's hard work to have a hanging organ that protrudes from the body, that it's more connected to the unconscious, that has its own path revealed with every movement. "Pau Lavrado" is a collection of fantasies, desires and memories that blend together without registering space and time, just like the unconscious. And it reminds us that we are not masters of our own home – the body, the earth, the planet.



"Bacuri e dos coroados (Os Jardins de Pau Lavrado)", 2024

Maria, a work titled after his grandmother and also after the saint of saints, pairs the feminine with "Pau Lavrado", in a vast array of representations that don't let us forget that the composition of a feminine is unique and vast, often without borders or coastlines. In this other collection, Chiaratti turns his grandmother into a monument, an abundant garden that is formed from the narrative that each person can create in the intersections between one object and another. Maria is a woman. She is an entire life. She is a saint whose body is crossed by language and by intimate, imaginary, symbolic or real stories, signifiers that intertwine in an endless series. An archaeology that is uncovered little by little, through loose objects in a meticulous excavation that needs to consider the gaps and what is not there in order to form a text. A tribute to a Maria and to all Marias.

Childhood memories mixed with childhood fantasies, in an interplay of bodies where you don't know what is fact and what is photo. An archaeological work, layer by layer, towards a core that always escapes knowledge, provoking an artistic work that sometimes uncovers an unconscious out in the open.

The artist interprets his own life, in an act of searching for himself at the same time as representing the world of everyone else. The singular and the universal intersect in brushstrokes that are sometimes delicate, sometimes coarse, movements with the clay that change direction and leave everything naked and raw, representing the different identities that present themselves in thought, manifest themselves in the body and materialize in his art.