

FORTUNA BALNEARIS

Edicola Radetzky, Milan
13 July – 3 August 2022

Matheus Chiaratti
in collaboration with **Stefano G.**

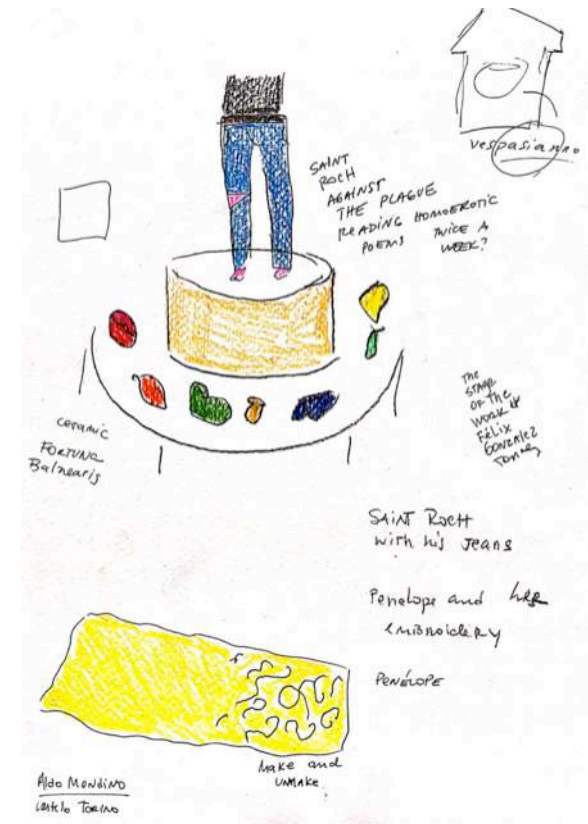


GIULIO VERAGO

curator

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 will also be 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.





Matheus Chiaratti's artistic research embraces painting, embroidery, ceramics, photography and writing in a particular composition of domestic fragments, within a repertoire of extravagant forms, still-lives and banquets where Sandro Penna has tea with Félix González-Torres. From a symbolic point of view, the evocation of a repertoire of pagan-Christian mythology is explicit, revisited with the irony of a flâneur and the awareness of the political implications of the exercise of desire.

In Chiaratti's work, the voice of the poets of the past cohabits with the minutiae of daily life, in artistic situations in which a simple metro ticket can be the poetic pretext for seeking another place where to drown one's own desire, away from prying and impertinent eyes. The quotation of a letter by Jean Cocteau (from the artist's own collection) is a pretext to reflect on the times we live in and on the insurmountable contradiction between what you see and what you get.

Fortuna Balnearis also marks the conclusion of the residency period in Viafarini, Milan. An experience complemented by another brief residency in June in Grottaglie, southern Italy, at Mena Fuego, a space for experimentation and a platform for young contemporary ceramics. We thank independent curator Francesca Rossi Minelli for her generous collaboration with the project.





















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SCAN ME





MATHEUS CHIARATTI / artist's note

Translating the weight of the processes to the body.

Relations of understanding and incomprehension regarding what the artistic intuition forces us to do.

To confront it the hard way, as a tragic hero with sunken sails.

The process of relations is the performance process, another becoming, becoming into another.

To bind one's hands and arms and feet and heads to paper with poetry, which targets the presence of everything.

Not to fear, not to stop, not to listen to sirens - to tie oneself to the mast of ships if need be. To steady: one's breath, and sometimes passion.

Stefano has the joy of living and is immensely dedicated to his freedom of expression. Let him be free. Book-body. Free body.

I am dedicated to my little symbols and I want them, all of them, with me. Let me be free.

Both presences are opposing shadows of a happening that is (and becomes full). In that precise circular space, stage of centuries, phantasmagoria.

To live with them and welcome them. Embracing the dead.

Life as a fine mesh, erratic and total.

