

*MATHEUS CHIARATTI*

**Matheus Chiaratti** (Brazil, 1988)

lives and works between São Paulo and Milan.

The artist has a bachelor's degree in Image and Sound from Universidade de São Carlos (UFSCar). His practice takes place in different media and languages: from ceramics and embroidery to writing and painting.

Chiaratti's practice departs from obsessive research of literary characters to build a production that accumulates images, unveils stories, maps fragments, "within a repertoire of extravagant forms, still-lives and banquets where Sandro Penna has a tea with Félix

González-Torres" as suggested by curator Giulio Verago in the artist's most recent show at Edicola Radetzky, in Milan, 2022. His work has been included in group shows such as *Male Nudes: a saloon from 1800 to 2021*, Mendes Wood DM, São Paulo, 2021, *Palazzo Monti: Transatlantico*, Mana Contemporary, USA, 2020, among others. Recent art residences include Viafarini-in-Residence, Milan, 2021-22, and Pivô, São Paulo, 2020.

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

2022









## ***PAU LAVRADO, 2022***

Quadra, São Paulo, BR [solo]

Curated by Ulisses Carrilho

Curiosity is a form of love. Anyone who visits *Pau Lavrado* can explore the artist's desire; to hypothesize as to what moved Chiaratti to return to the Birigui of his childhood and adolescence, to his past, and to inscribe it in his present. Besides suggesting body and form right from the title of the show, he borrows an erotic element from the name of a rural neighborhood in the city where the artist was born and grew up. It is also the title of a book written by the artist, not yet published: a work that is to come. Exhibition and book, landscape and body part, people and thing, beast and divinity: everything is holy.

One must probe the recesses of his ceramics: these are an insistence by the artist, who, in several of his exhibition

projects, presents different configurations of his experimentation with this artistic language. We find in the flesh of this material a suggestion of the body, presences from his past, and present absences. While I find language and representation on the shell of the thing, I also find that which the artist allows to escape from the scheme of representation or narration, that which he has no pleasure in showing, preferring to suggest or hide in the recesses of a piece. [...]

What fantasies would lie behind the tree trunks, the bushes, the grasses? If we return to the quotes the artist cites from Whitman, Cocteau, Penna or Pasolini, there remains some kind of love.

Ulisses Carrilho











**JAMBOLÃO (OS JARDINS DE PAU LAVRADO), 2022**

Oil on linen  
30 x 25 cm





**TAQUARI (OS JARDINS DE PAU LAVRADO), 2022**

Oil on linen  
30 x 25 cm











**COBREIRO, SAPEIRO, FERIDA BRABA / VAMOS POR ESPELHO (ABETARDAS), 2022**

Glazed ceramics

Variable dimensions



**OS POETAS-EM-FLOR, DO CERRADO (ABETARDA), 2022**

Glazed ceramic  
20 x 20 x 9 cm





***VENUS DE CHACARITA (N.),*** 2013-22  
Photography printed on Hahnemühle paper  
45 x 30 cm  
Edition of 5 + 2 AP



**NAHUEL EM TEJO, 2013-22**

Photography printed on Hahnemühle paper

100 x 150 cm

Edition of 3 + 1 AP

***Vai na Fé, 2022***

Museu de Arte Sacra, São Paulo, BR [group show]

Curated by Daisy Estrá, Thais Rivitti and Lucas Goulart





**FRÊMITO (ABETARDAS), 2022**  
Glazed ceramics  
Variable dimensions





FRÊMUTO (ABETARDAS), 2022 [Detail]

## ***FORTUNA BALNEARIS*, 2022**

Edicola Radetzky, Milan, IT [solo show]

Curated by Giulio Verago

*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







Installation view



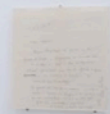
## ***NIGHTS VANITAS*, 2022**

Artland, Milan, IT [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 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 juil<sup>58</sup>

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 les énigmes de la nature  
qui nous émerveillent et qui ne sont pas  
faits pour émerveiller - mais dont  
le mystère profond nous échappe.

Jean Cocteau \*

























**VERTIGO FLAGS, 2022**

Cotton and linen

4 pieces | 100 x 100 cm each

## ***ANONYMOUS colpito EROTIC*, 2021**

Viafarini-in-Residence, Milan, IT [residency]

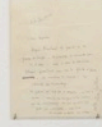
In *Abetardas* ceramics, the artist mixes figurative and abstract drawings as narrative fragments on the pieces that pretend to be artefacts, erotic objects, and memorabilia.

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





## ***Southern Poet, 2020***

Villa Lena Foundation, Palaia, IT [residency]

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

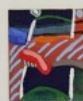
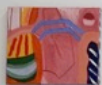
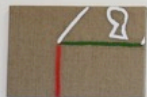
The readings of his "Lunch Poems" guided me on a private and religious journey. The studio, where natural light came in quietly, reminded me of a small chapel with a central white wall leading the viewer to a kind of unfinished altar.

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

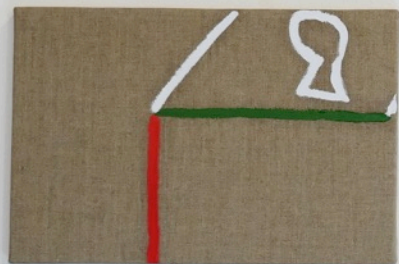
his presence all day in the space.

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**

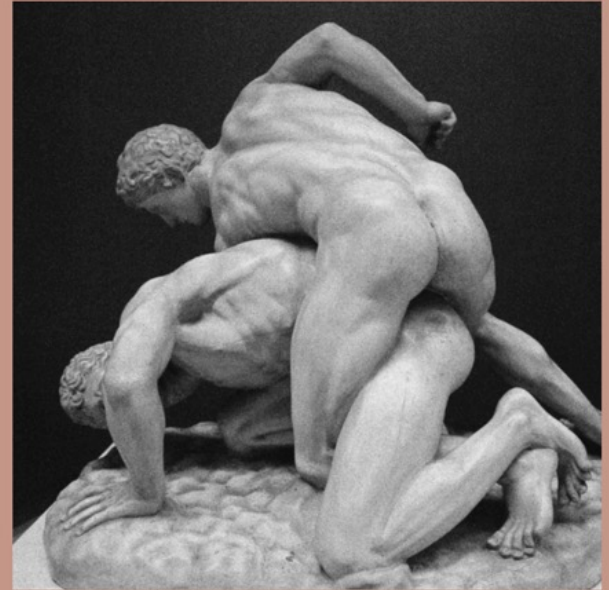
Pivô, São Paulo, BR [residency]

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/7lgywC4MBpYhtVsNQJLci>



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.matheuschiaratti.com/pivote>

***Suave Coisa Nenhuma, 2020***

OMA galeria, São Paulo, BR [group show]

Curated by Thierry Freitas





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







## *Os Coroados*, 2019

KURA Arte, Pinga, São Paulo, BR [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, BR [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 parcourse 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





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

*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~~ 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~~ 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 amanha?  
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~~ 85  
9:05PM 01/10/2014 - Matheus: Já pensou num lugar p amanha?  
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: OTIMOOOOO  
9:10PM 01/10/2014 - Gabriel Macedo: eu amo o m  
9:11PM 01/10/2014 - Matheus: Eu amooooo tl

oma banho

car

nho

findi pra

segue logo,

al vc

noessa noite

eu



## **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)



*rivolvita*, 2018

Palazzo Monti, Brescia, IT [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



Installation view





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





### SKETCHBOOK III

ILISSOS, 2019

Acrylic and charcoal on linen

150 x 130 cm









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



## ***Hotel Esfinge, 2018***

arte\_passagem, São Paulo, BR [solo]

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)

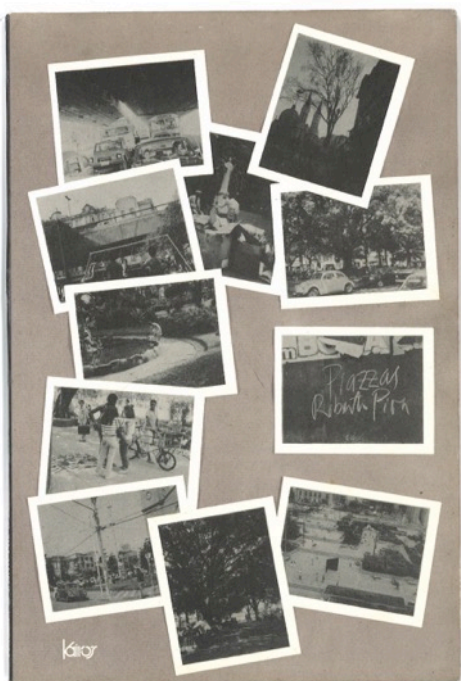






One of the Sphinx paintings in the streets in República, São Paulo, 2018





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









# CV

## SOLO EXHIBITIONS [selected]

2022 *Pau Lavrado*, Quadra, São Paulo  
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 *Vai na Fé*, Museu de Arte Sacra, São Paulo  
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)



