

Le Journal des Arts

L'ACTUALITÉ DE L'ART ET DE SON MARCHÉ À TRAVERS LE MONDE

Toile Il est libre Cherkit

Mathieu Cherkit déploie ses compositions dans sa maison



Mathieu Cherkit, *Caducée vaudou*, 2011, huile sur toile, 195 x 238 cm.
Courtesy Galerie Jean Broly. © DR

Française Chaloir

Canvas It is free Cherkit

Mathieu Cherkit deploys his compositions in his house

SAINT-CLOUD ■ Mathieu Cherkit paints one motif and the motive is...his house, his various rooms, from the vestibule to the last floor under the slope, the kitchen, and his garden or the grandfather's workshop. He was discovered at the Salon de Montrouge (2008 and 2010) and since represented by the gallery Jean Broly (Paris), Mathieu Cherkit exhibits in his city, the Museum of Avelines in Saint-Cloud (Hauts-de-Seine). The family home and its occupants, among which his grandfather, manufacturer of automata, whose small models survive in his paintings, provide the ideal setting for his compositions. The place and its different strata of memories are arranged in large formats whose motley bias seems as much to serve the reality as to meet the imagination of the painter. Thus in the diptych *Caducée vaudou* (2011), the space - an entrance hall with its wheeled tote against the wall, its electric meters, its somewhat kitsch decoration - seem both familiar and disturbed: the plans are not connected, the perspective is ostentatiously distorted, the pattern of the clock is oddly

duplicated and still appears incomprehensible in the mirror, not to mention the saturated colors ... A building for the less dynamic, that come to sit down the Heavy in the green velvet curtain, and punctuate various small objects scattered on the ground, orange, geometric figures, a chess game, inverted bottle or Swiss army knife - disordered evocation of a "metaphysical" still life. Elsewhere, more prosaic objects such as Mappa gloves, a vacuum cleaner or USB socket testify in the foreground of the table of an anchorage in time.

A painter certainly

At the same time, the artist plays with the interweaving of heterogeneous shots, taking advantage of a sandblasted glass door top to inscribe a curious lost paradise, or a cloud of steam from a pan of water to paint a sky. But the motif is also ornament and those of the hangings, carpets and fabrics escape flutter or firmly frame the representation, like those areas of color in *The Absent* which are incorrect (2009), a reminder of the shadow an invisible object. These colored planes contrast with the impasto of certain elements, a tree bark, floor or wall, or with the "wrinkled" leaves of the tree. They also bring, when they find themselves strangely inserted in the empty space of a folding chair, an impertinent and joyful note of abstraction. As for the characters, amputated of their members, geometrized or left in a semi-ghostly state, the artist obviously refuses to be confessed. Mathieu Cherkit is certainly a painter. If a hasty vision can rank him among the naive, his painting turns out to be very well informed. Matisse, Vuillard, Magritte, David Hockney, but also Neo Rauch and Matthias Weischer with his extraordinary paintings are artists he is influenced by. Cherkit, 30 years, stayed at the Hochschule für Grafik und Buchkunst in Leipzig, Germany, and before he finished his art studies in Nantes. He has undoubtedly brought back this freedom, which does not make him afraid to represent his daily environment, rid of buildings beyond the garden if necessary.

MATHIEU CHERKIT, until June 3, Musée des Avelines, 60, rue Gounod, 92210 Saint-Cloud, tel. 01 46 02 67 18, Wednesday-Friday 12h-18h, the weekend 14h-18h, [www. museum-saint-cloud, fr](http://www.museum-saint-cloud.fr). Catalog, 35 p.

Cherkit

→ Curator of the exhibition: Emmanuelle le Bail, director of the museum

→ Number of artworks: 21 (oils on canvas and pastels gras), including a large pastel made in situ.