

Galerie

Mathieu Cherkit

Galerie Jean Brolly

in LE MONDE – Sunday 12, Monday 13
January 2014

When looking at Mathieu Cherkit's paintings, one sees very figurative painting, realistically with method. Mathieu Cherkit, born in 1982, proceeds to the inventory of a millstone pavilion in the suburbs of Paris, with wooden floors, old furniture and disorder of heterogeneous objects. He neglects nothing, chromos framed pendulums and trinkets. Generations have accumulated and left what they have loved over time - and who, having lost utility and charm, lies on the ground. Seen in this way, this painting is reminiscent of *Perec de Je me souviens* (Hachette, 1978) and inoculates the same melancholy. To look better, anomalies are revealed, fractures in space, unrealistic absurdities. They insidiously remind us that what we have before our eyes has been made, almost made. In a large painting with a falsely stable structure and in a recent drawing from which he drew a remarkable lithography, Cherkit advances in this direction: more and more far from Vuillard, closer and closer to De Chirico.