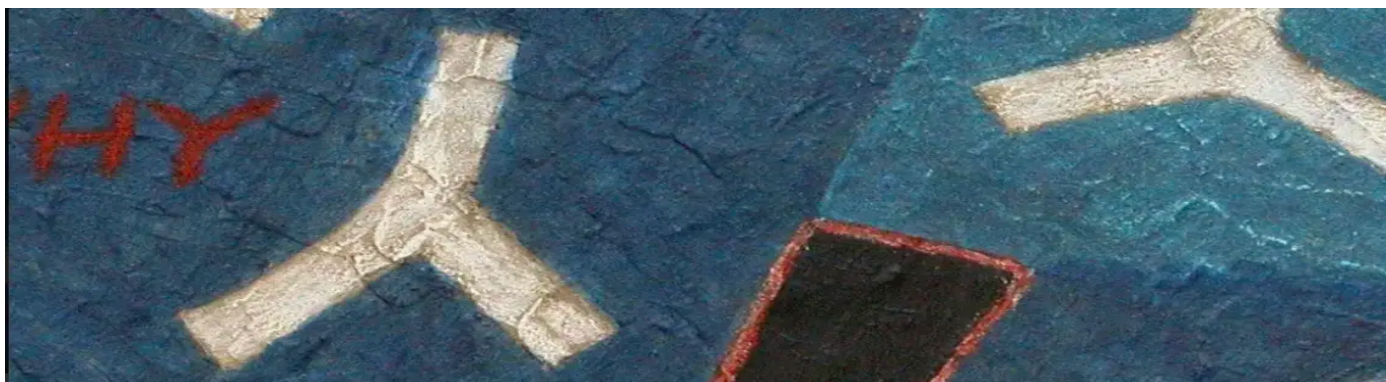


DECODINGS

February 24 – March 21, 2026

The exhibition brings together three artists whose works incorporate signs, fragmented writings, and deliberately ambiguous pictorial gestures. Painting functions here as a space for decoding, where meaning is never fixed but constantly shifting. Through a play of reprises and metamorphoses, **Monette Guermont**, a Franco-Argentine artist, along with **Armin Kane** and **Soly Cissé**, artists of Senegalese origin, open a dialogue nourished by both non-European cultural heritages and the codes of European painting, revealing decisive filiations in the present.

MONETTE GUERMONT (Argentine, b.1925)



A direct heir to the cosmogonic narratives of Joaquín Torres-García, whose student she was in Montevideo in the 1940s at the Taller Torres-García, Monette Guermont has developed a personal abstract language for nearly a century. The geometric rigor of her compositions, unfolding in grids—a direct legacy of the golden ratio advocated by Torres-García, inspired by ancient and pre-Columbian civilizations—is counterbalanced by primitivist elements. Schematic figures, networks of lines evoking aerial landscapes or ancient maps, as well as letters, numbers, or signs are inscribed randomly within the compartments of the grid. Her motifs, influenced by pre-Columbian arts and the artist's nomadic youth (France, Argentina, Uruguay), form a personal alphabet charged with symbolism, where abstraction meets a telluric and intuitive dimension.

ARMIN KANE (Senegal, b. 1965)



As if sewing stories, Armin Kane assembles, stitches, and sutures dense threads to create patchworks from used clothing. Like Paul Klee, the artist explores the plastic dimension of the letter, reassembled in the arrangement of colors from varied textiles (faded wax prints, worn bazins, dyed cottons), recovered from the markets of the Médina. Incorporating numbers and letters, his compositions consist of "patchings" and assumed mendings, in a spirit of "bricolage" where nothing is hidden from the process. Constructing his works like collages, he brings together diverse styles and references: from Paul Klee to Matisse's gouaches "cut in color," up to the ancient heritage of Arab mathematics and geometry, evoking the aesthetics of the Alhambra mosaics. Like a "fabric" blending different cultural influences, Armin Kane's work interrogates collective memory and resonates with the labyrinthine structure of the Médina, where traditions and contemporary experiences coexist and merge, like eternal patchworks.

SOLY CISSÉ (Senegal, b. 1969)



Lastingly marked by a childhood spent in a hunters' village near the Bafing River in Mali—a setting governed by social conventions akin to secret myths—Soly Cissé populates his canvases with humans, animals, plants, spirits..., linked by invisible interdependencies. At the heart of a plural totemic universe, blending secret myths and cosmologies, the artist feeds his painting with signs, illegible writings, barcodes... that yield no immediate meaning, save for the irony and humor inherent to the rebus. Sometimes, the format becomes a central issue: the word occupies a determining place, or heterogeneous materials—fragments of collage, newspaper—drowned in the fluidity of paint, blur and

reconfigure the scene unfolding in the space of the canvas. So many incoherent signs carried by the speed of the gesture, generating a race of the gaze across the paths of the painting. Subverting the focal point and affirming the flatness of the canvas, Soly Cissé places the viewer at the center of an open interpretive game, revealing the interweaving of space and time in the painting.

“The pre-Columbian glyphs of **Monette Guermont**, the dislocated letters of **Armin Kane**, the memorial scribbles of **Soly Cissé** operate a crossing of visible and invisible worlds, where each work restores strength to the mysteries of a bygone time, as if the past unfolded in a perpetual present, wher

e certain archetypes continue to transform and resonate in a contemporary artistic language.”

Jean-Clarence Lambert

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Opening reception: February 24, 2026 – 2 p.m. to 8 p.m.

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