ARTSA

Monthly Newsletter

Artist to Watch: Geoffroy Pithon

Geoffroy Pithonâ€™s practice unfolds at the intersection of painting, graphic language, and spatial experience. Moving fluidly between disciplines, his work resists fixed categorization, instead constructing images that remain open, dynamic, and in constant negotiation with the viewer.

As part of *The Open Wound*, presented at Palazzo Nani Bernardo during the 2026 Venice Biennale, Pithonâ€™s work contributes to a broader exploration of material, perception, and cross-disciplinary dialogue.

Below, we share a conversation with the artist:

1. Is color in your work a structural device or an emotional trigger?
It is both at once. Color plays a structural, almost architectural role in my painting, in the sense that it leads the eye and form follows, so it truly organizes the composition. At the same time, I have always thought of color as encapsulated energy. I do not use it symbolically, but rather in a dynamic way.

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2. How do you navigate the boundary between graphic language and painterly experimentation?
A distinction is often made between what is considered â€œgraphicâ€ and what is â€œpainterlyâ€. The term â€œgraphicâ€ is frequently associated with something decorative or optical, linked to the field of applied arts, as if it were less serious, more superficial, or less profound than painting itself. I believe things are far more blurred and complex than that.

Coming from applied arts and graphic design, this graphic dimension is often pointed out in my work, something I fully embrace. In a way, I feel connected to a lineage of artists who seek to move beyond the boundaries between art, craft, design, fine art and applied arts, in order to emancipate their work from these categories.

So I would say I navigate intuitively, everything depends on context, whether it is a site-specific installation, a solo show in a white cube gallery, a collaboration with a brand, a poster, or a performance. Each situation calls for the most accurate form at a given moment, and each project becomes a fragment of a larger, more transversal body of work that I am still in the process of discovering.

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3. Does rhythm in your compositions function visually or as a bodily experience?
I have always considered paper as a medium that records a succession of gestures, so there is indeed a bodily dimension. However, the outcome remains primarily visual, because composition takes precedence over the trace of the gesture. What interests me most is the visual arrangement rather than the physical process itself.

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4. Are figurative suggestions intentional or left for projection by the viewer?
I sometimes suggest tangible elements, often recurring ones, with varying degrees of intensity, such as objects, plants, or fragments of writing. There is no intention to construct an image or to engage in iconographic research. Instead, I am interested in creating openings, passages, or entry points that allow the viewer to move through the work. I believe imagination needs anchors in order to unfold.

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5. Is control or flow the dominant force in your compositions?
I often speak in terms of breath, fracture, and stitching, as if a painting were shattered like glass and then reassembled or sewn back together, which relates to recurring ideas of patchwork or kaleidoscope. I also think of a primary image being crossed by a breath, like an intense current of air that reconfigures a coherent whole and makes it more unstable and intriguing.

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6. How do you position the viewer within the work: as witness, participant, or interpreter?
It depends on the type of work. In immersive installations, the viewer becomes an active part of the piece, almost like the main character within a staged environment that transforms as they move through it, like inhabiting a form of architecture.

At the same time, I am drawn to the idea of the viewer as an interpreter. It resonates with music, and that is something I find particularly meaningful.

Milan Design Week 2026: Key Highlights

Milan Design Week 2026, led by the Salone del Mobile, remains a major global design event, bringing together designers, brands, and institutions across the city. This year focuses on **contemporary design**, with an emphasis on ideas and experimentation rather than just finished products. **Materiality** plays a key role, with both traditional and sustainable materials highlighted for their environmental and conceptual value. Exhibitions increasingly feature **immersive installations**, combining space, light, and technology to create interactive experiences. Beyond the main fair, the **Fuorisalone** spreads across districts like Brera, Tortona, and Isola, using galleries, public spaces, and historic buildings as exhibition venues. Overall, the 2026 edition reflects a shift toward **interdisciplinary and experience-driven design**, showing how the field continues to expand beyond objects into broader cultural contexts.

Must See Exhibitions

April 2026

The global art landscape in April 2026 presents a refined dialogue between raw materials and human memory. At the **Hammer Museum in Los Angeles**, the exhibition *Several Eternities in a Day* invites us to witness how clay and stone preserve ancestral echoes. Across the ocean, **London** welcomes **Veronica Ryan at the Whitechapel Gallery** where organic forms like seeds and textiles explore the delicate states of protection. In **Seoul, Gabriel Orozco** introduces a permanent garden at **Leeum** as a sanctuary of resilience while Turin hosts the hauntingly beautiful scientific residues of **Xin Liu**. This curated selection celebrates the quiet power of form and the enduring spirit of modern deconstruction.

Sothebyâ€™s Paris: Art Moderne et Contemporain

Evening Auction

On April 16, Paris becomes the focal point for high value art collecting. **Sothebyâ€™s** will host its prestigious Evening Auction featuring iconic works by **Josef Albers** and **Lucio Fontana**. The sale includes masterpieces that define spatialism and color theory, such as Study for Homage to the Square and Concetto Spaziale. For the Artsa community, this event represents a unique opportunity to witness the market movement of pure abstraction and timeless modernism.

A More Cautious, Local, and Selective Market

The contours of the art market in early 2026 suggest a shift away from speed and speculation toward a more measured, conviction-driven approach. Collectors appear increasingly attentive to context, provenance, and long-term relevance rather than short-term visibility. Geographic proximity has gained importance, not only as a logistical consideration but as a cultural one, with a renewed focus on local ecosystems, regional galleries, and artists embedded within specific contexts. Rising operational costs, from shipping to taxation, have further reinforced this tendency, encouraging more deliberate acquisition strategies. At the same time, the market is not contracting as much as it is recalibrating: global sales reached approximately **$59.6 billion in 2025** with modest growth, while dealer costs continued to rise, reflecting a more complex economic environment . What emerges is a quieter but more intentional market, where fewer decisions are made, but with greater clarity and commitment.

ARTSA- On Our Radar

A number of institutional developments and exhibitions continue to shape the cultural landscape this month, reflecting both historical depth and cross-disciplinary expansion. The reopening and expansion of **Los Angeles County Museum of Art** marks a significant moment in museum architecture and programming, positioning itself as one of the most anticipated cultural openings of the year. At **Museum of Modern Art**, a major retrospective dedicated to *Marcel Duchamp* revisits one of the most influential figures of conceptual art, recontextualizing his legacy for contemporary audiences. Meanwhile, **The Bowes Museum** presents *Vivienne Westwood: Rebel, Storyteller, Visionary*, highlighting the enduring dialogue between fashion and artistic practice through the work of Vivienne Westwood. Alongside these, curatorial trends observed across recent exhibitions point toward a sustained interest in material experimentation, living systems, and new forms of embodiment, suggesting a broader shift in how art engages with both physical and conceptual environments.

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