

# Comments on the Art Market

B Y R E H S G A L L E R I E S

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## Current Gallery Exhibition



Our latest exhibition, [BLOOM](#), is now open and will run through the end of May!

This vibrant show explores the enduring power of flowers in contemporary art, featuring paintings and glassworks that use floral imagery to reflect on life, love, identity, and the environment.

From bold, hyper-realistic blooms by artists such as [Anne-Marie Zanetti](#), [Shana Levenson](#), [Amanda Greive](#), and [Jon Burns](#), to whimsical interpretations by [Stuart Dunkel](#), [Lucia Heffernan](#), and [Carrie Goller](#), BLOOM showcases the diverse ways artists utilize flowers as powerful symbols of beauty, transformation, and resilience.

We invite you to stop by and experience this fresh and inspiring celebration of one of art's most beloved and enduring subjects!

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# Online Exhibition

## Celebrate Mother's Day with Timeless Art

With Mother's Day fast approaching, we've curated a heartfelt online exhibition celebrating the beauty, strength, and quiet power of motherhood. Each piece in this collection captures the spirit of love, resilience, and care—offering something far more enduring than a bouquet: a meaningful work of art to inspire, comfort, and become a lasting part of the home.

The collection features joyful scenes of children at play along the shore by [Sally Swatland](#), serene landscapes by [Gail Descouers](#), [Brett Scheiflee](#), and [Andrew Orr](#), and elegant still life paintings by artists such as [Todd M. Casey](#), [Leo Mancini-Hresko](#), and many others.

While the full collection is available to view online, all works can also be seen in person at the gallery. We invite you to browse, be inspired, and find the perfect piece to honor a mother, mentor, or yourself this season.

## [Mother's Day](#)

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## Stocks & Crypto

What are we doing? Seriously... WHAT. ARE. WE. DOING?! The volatility is nauseating and nothing really makes much sense surrounding our economic policies these days. Well, really, that could probably be said about any of the policies from this administration... due process – what's that? I digress. The tariffs placed on China have had some serious effects that probably aren't being fully felt yet... but notably, China has already re-sourced their entire beef supply from Australian cattle farmers rather than from the US... if the tariffs are paused, that doesn't undo the damage to everyone involved in American beef production. Similarly, they are now sourcing soybeans from Brazil; this is going to be a broader trend across many categories. Also, not that this would really be on many people's radar yet, but the port of Los Angeles, which is regarded as the busiest seaport in the western hemisphere, has seen its activity fall off a cliff in the past couple of weeks – trust me, you'll hear about it soon enough, and you'll notice it when shelves aren't as full as they normally are. Even toy companies are giving advanced warning that this all may lead to a shortage when the holidays roll around... but don't worry, just buy fewer toys, I'm sure your kids will understand that we're just trying to reshore manufacturing and it's not because you don't love them anymore. And for those who think this all sounds alarmist, the data put out earlier this week conclusively showed that the US economy shrank in the first quarter of 2025 – the first time that has happened in years.

Anyway, looking at the major indexes... this past month, the Dow experienced its third-largest single-day point decline in history on April 4<sup>th</sup>... the day prior registered as the sixth-largest single-day decline. Now, the Dow has clawed back much of those losses – for April, the index was down 2.76%... not good, but not as awful as things were looking a few weeks ago. NASDAQ saw similar volatility but ultimately ended the month with a 1.7% gain. The S&P landed in the middle with a near-even month, down just 0.26% after sliding more than 10% in the first week alone. Since we're talking volatility here, let's address the VIX – the VIX is an index that gauges market sentiment and is calculated using futures contracts on the S&P 500. It spiked more than 100% early in the month... when the VIX goes up, it means market sentiment is negative, so up 100% is really bad. And while the index has pulled back considerably since that first week of April, the VIX is still up nearly 60% from where it was one year ago. Generally speaking, there's a heightened concern for the stock market in the near future.

Turning to currencies and commodities... both the Pound and Euro strengthened relative to the US Dollar. The Pound was up more than 2.7% for the month, while the Euro was up more than 4.3%! In fact, other currencies strengthened against the Dollar as well... the Canadian Dollar was up 3.2%, the Japanese Yen was up 3.14%, and the Australian Dollar was up 1.6%. This all likely speaks to the US Dollar broadly devaluing rather than the other currencies strengthening in and of themselves. Crude took a big hit... it's fallen from the low 70s into the high 50s, representing a nearly 17% slide through April. And no surprise here, but gold just keeps plowing ahead... it notched another plus month, up 3.6%; it now sits over \$3,200.

As for crypto, it was a bit of a mixed bag but overall a pretty decent month, all things considered. Bitcoin has risen from the dead and is back to flirting with the \$100K threshold again after dipping well into the 70s... that reflects a 13% gain this month. Ethereum actually turned in a 3% loss, but that doesn't feel so bad when you realize it was down almost 30% just a few weeks ago! Litecoin ended up with a decent 7% gain after it too was showing sizable losses early in the month. Not much to complain about here.

Look, while I readily admit I'm no expert in financial analysis, I don't think you need to be an expert to see that things are getting a bit sideways. I truly hope things ease up, but I'm honestly sorry to say, I think tough times are ahead.

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## REALLY!?

### Hot Wheels Hit the Auction Block

Since I haven't covered automotive auctions in a while, now seems like the perfect time. The first quarter of this year has seen a few exceptional 'Hot Wheels' hit the market and command staggering prices. Enthusiasts and investors have competed for some of the most exclusive and historically significant vehicles ever offered.



Leading the sales was the 1954 Mercedes-Benz W196R Streamliner, which changed hands for \$53.9 million at RM Sotheby's in Stuttgart. Offered from the collection of the [Indianapolis Motor Speedway Museum](#), it was once driven by racing legends Juan Manuel Fangio and Stirling Moss. Its legacy and rarity solidified it as the priciest Formula 1 car ever auctioned.

Ferrari continued to dominate the collector's market, with a 1964 Ferrari 250 LM achieving the second-highest figure of the year thus far, at \$36.3 million. As the last Ferrari to win outright at Le Mans, its appeal was undeniable. American Engineering made its mark with a 1966 Ford GT40 Mk II, setting a new benchmark for the marque by fetching \$13.2 million. Although its Le Mans run ended prematurely, the vehicle remains a testament to Ford's motorsport achievements. (Also from the Indianapolis Motor Speedway Museum collection)



Other notable sales included a 1908 Mercedes-Benz Brooklands racer (\$8.2M) and a 1957 Chevrolet Corvette SS Project XP-64 (\$7.7M), both setting new milestones in their respective categories. (The Corvette was from the Collection of the Indianapolis Motor Speedway Museum.) Meanwhile, a 1989 RUF CTR "Yellowbird" shattered expectations, selling for \$6.05 million—nearly tripling its previous record. Completing the lineup, a 1996 Ferrari F50 commanded \$5.5 million, further underscoring the brand's enduring prestige. As the year progresses, it will be interesting to see whether the demand for rare automobiles remains strong or if interest and prices begin to slow.

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## Tales From The Dark Side

### Fake Caravaggio Uncovered In Spain

According to experts at Spain's Prado Museum, an art dealer intentionally misattributed an allegedly rediscovered masterpiece by Caravaggio to scam a group of buyers.

In 2023, the Spanish art dealer Herennia Trillo sold a painting she claimed was a lost Caravaggio for €275K (or \$297K). The Central Operational Unit's Historic Heritage Section, under the purview of Spain's Civil Guard, is now investigating Trillo, believing that she may have conspired to falsely attribute the work to Caravaggio and inflate the price. She is accused of enlisting several accomplices. They include Sara Muñoz, who allegedly pretended to be a Caravaggio expert employed by Florence's Uffizi Gallery, and David Badía, a gallery owner in Madrid who is suspected of issuing false invoices to help hide the money Trillo received. Investigators also

allege that Trillo pressured a group of buyers into acquiring the painting by falsely telling them that there were several other interested parties. She also said the painting had been part of an aristocratic Italian family collection. Only five Caravaggio paintings are known to exist in Spanish private collections and museums. The pressure to own the sixth may have been substantial even without Trillo's prodding. After the buyers transferred the money, they insisted on hiring an independent specialist to examine the work. According to the Spanish publication [El Confidencial](#), Trillo began backpedaling, saying that the Caravaggio attribution was not entirely conclusive. The buyers soon reported Trillo for potential fraud. With all this information having come to light, though, Trillo may also face charges of being involved in a criminal conspiracy.



*Ecce Homo*, falsely attributed to Caravaggio

In 2024, Spanish authorities confiscated the painting and turned it over to the Prado Museum for examination. When investigators raided Trillo's home and located the work, she was in the process of fleeing with the painting to Switzerland. Investigators found that the painting last came up at auction in 2022, where it sold for just under €17K. The person who bought it was José Luis León Rodríguez, Sara Muñoz's romantic partner who acted as the link between Muñoz and Trillo. At a court in Madrid, specialists from the Prado Museum testified that the painting was created sometime in the early seventeenth century and that the artist worked in the Italian Baroque tradition. However, the true artist's identity is unknown, and, according to the experts, the painting is "not particularly refined workmanship". University of Naples art historian Giuseppe Porzio also supports this conclusion, saying that the artist was more likely a follower or student of Caravaggio's contemporary Annibale Carracci. Trillo has denied that she committed any wrongdoing.

This is not the first time in the past few years that Prado experts have been instrumental in deciding the authenticity of an alleged Caravaggio. Last year, the Spanish Cultural Ministry placed an export ban on an *Ecce Homo* painting [suspected to be a lost work by the Italian Baroque master](#). It had been listed on an auction house website for €1,500 and attributed to the Spanish painter José de Ribera. Specialists from the Prado Museum, as well as art historians from Spain and Italy, confirmed this work's authenticity as a Caravaggio, tracing it to the collection of Spain's former prime minister Evaristo Pérez de Castro, whose descendants were the ones who consigned the work to the Ansorena auction house. Once they were informed of the painting's true authorship, the Pérez de Castro family sold the work to an anonymous buyer, bringing it to the Colnaghi Gallery for authentication and restoration. They later loaned *Ecce Homo* to the Prado, where it has been on display since May 27, 2024.

Had the false Caravaggio been authentic, it may have been worth many millions. However, Prado specialists say that, at most, it is worth about €22K.

### Canadian Gallery Sues Norval Morrisseau Estate



A forgery attributed to Norval Morrisseau (photo courtesy of the Ontario Provincial Police)

A gallery in Calgary is now suing the estate of indigenous Canadian artist Norval Morrisseau for defamation.

EA Studios has [filed a complaint with the Superior Trial Court in Alberta](#) over remarks made by Morrisseau estate officials, mainly its director Cory Dingle. According to the suit, Dingle allegedly referred to the gallery as "an unethical organization of low moral character that sells inferior and possibly fake artworks that were obtained through an abusive, and possibly criminal, exploitation of a vulnerable Indigenous artist". The gallery is also suing the estate for breach of contract. The suit alleges that EA Studios had an arrangement with the Morrisseau's estate to refer potential buyers to them, guaranteeing that the works they sell are originals by the artist. EA Studios promised the estate 10% of the purchase price in exchange for this referral. The remarks made by

Dingle, therefore, go against this agreement and constitute a breach of contract. EA Studios also states that they hired private investigators to pose as collectors and verify that Dingle was doing this.

Even if these allegations are accurate, I can't say that I blame the Morrisseau estate for being perhaps a bit jittery regarding fake artwork. For over two years, I've been following [the developments of the Morrisseau forgery scandal](#). For years, a forgery ring in Ontario produced fake artworks in Morrisseau's style. The two ring leaders have since been [sentenced to prison](#). Meanwhile, several organizations, including the Morrisseau estate, the Canadian Conservation Institute, the Ontario police, and the Law Society of Canada, have had a hand in the efforts to track down and identify all the forgeries. Being skeptical of any gallery that purportedly



sells Morrisseau paintings is a wise thing to do while the authentication efforts are ongoing. However, if Dingle did indeed say these things, it seems a little harsh to go after a specific gallery with such comments, especially one that had a relationship with the artist while he was still living. However, in their filings, EA Studios claims that the estate's concern with forgeries may not be as sincere as it seems. EA Studios alleges that, for financial gain, the estate "supported and promoted the authenticity of many of the fraudulent works and assisted, by spreading false information, in undermining efforts to expose and stop the fraud".

EA Studios is seeking C\$1.45 million (or about US\$1.03 million) in damages. It claims that Dingle's statements have cost them clients and have soiled their reputation. The Norval Morrisseau estate has not yet responded.

### Career Fraudster Arrested For Fake Warhols

A Florida art dealer has been charged with conspiring to sell fake works of art, including forgeries passed off as originals by Andy Warhol.

Leslie Roberts operates Roberts Miami Fine Art Gallery in Coconut Grove, Florida. The location was raided by the FBI last week after evidence revealed that he was likely knowingly selling fakes and forgeries. According to the FBI, he used fake invoices and authentication documents purportedly from the Andy Warhol Foundation to pass the works off as originals. Investigators claim that Roberts laundered large amounts of money from his business to his personal accounts as part of the scheme, amounting to about \$240,000. He is currently out on bail awaiting his arraignment on April 21st.



One of the Warhol forgeries sold by Leslie Roberts

This conspiracy began to unravel in the summer of 2024 when Roberts became the defendant in [a lawsuit brought by the Perlman family](#). According to the suit, Roberts allegedly sold the family around two hundred fifty paintings and prints supposedly by the famous pop artist for what he told the Perlmans was a discounted price made possible through his connections to the Warhol Foundation. When the family brought some of these works to

Christie's hoping to sell them at auction, specialists doubted their authenticity. Furthermore, they also realized a discrepancy in the emails they received from the Warhol Foundation. The organization uses email addresses ending in @warholfoundation.org, while the emails they received had been sent from an address ending in @andywarholfoundation.co. Another man named Carlos Miguel Rodriguez Melendez has also been charged in connection with the scheme. They further claim that Rodriguez Melendez posed as an employee of the auction house Phillips to tell the Perlman family that the works were genuine.

This is not the first time that Roberts has been involved in art-related fraud. He claims to have attended New York University and worked at Sotheby's. However, he dropped out of the University of Miami after two semesters, creating fake report cards to fool his own family into thinking he was still enrolled. He was arrested for the first time in 1986 for mail fraud while working at a penny stock company. There, he drained nearly half the money from his great-uncle's stock portfolio. By 2010, he was selling fake works of art. In that year, he was caught selling forgeries [purportedly by the Brazilian artist Romero Britto](#). The artist secured a permanent injunction from a federal court to prevent Roberts from selling these works online and in his Coconut Grove gallery space. 2015 marked the first time Roberts was criminally convicted of a similar scheme to sell Peter Max forgeries. He received twenty-two months in prison but was given three years of supervised release. This sentence was revoked after he was caught trying to sell a fake Basquiat painting for \$75,000. *The Miami New Times* published [a far more thorough account of Roberts's criminal history](#) on April 14th.

Roberts and Rodriguez Melendez each face up to a decade in prison for wire fraud and money laundering.

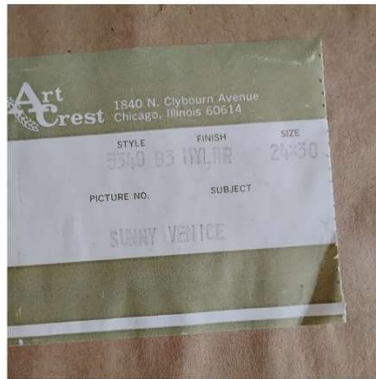
### Why Do People Act This Way?

We get a lot of emails through our website these days. Most are people interested in either buying or selling. Buyers typically request information and prices, while sellers, more often, describe the work and include a few images. Occasionally, we get one from... let's say someone acting strangely or unreasonably. Maybe you can tell me why?

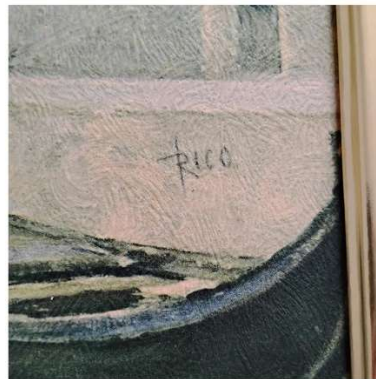
Earlier this week, we received an email from Michael S. who lives in Wisconsin. He stated that he had a painting by Martin Rico y Ortega titled *Sunny Venice*. He wrote, "I own this painting and I'm wondering if you may be interested in it." I replied that we would need some information about the painting, such as its dimensions and condition. We also asked for good images of the painting.

Then I got two replies: “So you want me to send you images of a piece of Rico Ortega work that the world knows nothing about and you want these images for free?” He then followed up with, “I’m going to have to pass on your immediate gratification.” We were confused. You’re asking us to sell a painting for you, but you won’t show us what it looks like? You expected us to take your word for it? After relaying this to him (in a more professional way, obviously), Michael doubled down. He wrote that the painting is in “mint condition”, and then said that he wouldn’t send us images because we would “start printing them yeah ok I would rather go into the printing business myself.” If his mastery over English punctuation is anything to go by, he may have just as much success in the printing business as the next guy.

My response: “You really have no idea who you have contacted. We have an art gallery... we do not print images. Again, good luck with your journey.” He then offered to sell us the images for \$5,000 each (“If you want immediate gratification it’s going to cost you \$5,000 a picture.”). Oddly, he then sent us two detail images (below). We did not pay him!!



Label on the back of the “painting”



Obviously, a reproduction

I told him that what he had was likely a reproduction of a Rico y Ortega painting. But he dismissed our opinion by asking how anyone could make a reproduction of a painting “that isn’t even online”. Yes, because prior to the Internet, no one was ever able to make copies of anything. Michael referenced that he had consulted an “expert”, and said that he would take this mysterious specialist’s initial advice that it’s an original painting by the artist. We’re happy that he’s no longer bothering us, but we were still baffled. Why do people contact a well-established gallery, known for their expertise in nineteenth-century European art, and treat them this way? We’re just trying to help them. Would it be too cynical to think that this guy was out to scam someone? Perhaps.

### Art Institute Ordered To Return Stolen Schiele



*Russian War Prisoner*  
by Egon Schiele

A New York judge has ordered the Art Institute of Chicago to turn over a Nazi-looted Schiele drawing so it can be returned to its rightful owners.

I first wrote about this story in 2023, when the Manhattan District Attorney’s office identified several Egon Schiele drawings in American museums that the Nazis previously stole from the collection of Fritz Grünbaum. Grünbaum was an Austrian Jewish actor, singer, and songwriter popular in Austria and Germany. The Nazis detained and sent him to Dachau concentration camp, where his captors forced him to sign over power of attorney. This allowed the state to confiscate his art collection. He died at the camp in 1941. The Manhattan DA’s office traced three Schiele drawings previously from Grünbaum’s collection to the Art Institute of Chicago, the Allen Memorial Art Museum at Oberlin College, Ohio, and the Carnegie Museums in Pittsburgh. The work at the Art Institute is a watercolor and pencil drawing entitled *Russian War Prisoner*, created in 1916 and valued at approximately \$1.25 million. The Carnegie and the Allen Museums seemed quick to cooperate with the investigation. Meanwhile, the Art Institute of Chicago took a defensive stance from the beginning. They initially claimed they were “confident in our legal acquisition and lawful

possession of this work.”

Judge Althea Drysdale of the New York City Criminal Court has ruled against the museum, saying this is a criminal case involving stolen property rather than a civil matter. Furthermore, because *Russian War*

*Prisoner* passed through a New York gallery between leaving Europe and its acquisition by the Art Institute, New York criminal courts have jurisdiction in this matter. Drysdale also stated that the Art Institute failed to exercise due diligence in verifying that the Schiele drawing was not previously stolen. A museum spokeswoman expressed disappointment in the ruling, saying they intend to appeal.

In previous filings, the Art Institute claimed that, before the museum acquired the work in 1966, Schiele's *Russian War Prisoner* passed legally from Grünbaum to his sister-in-law, who sold it to a Swiss art dealer named Eberhard Kornfeld in 1956. Investigators have been incredibly skeptical that Kornfeld acquired the work legally. The DA's office has pointed out that the work's provenance documents contain alterations and forged signatures. The Art Institute has further claimed that an innocuous private company owned the warehouse where the work was kept during and after the Second World War. This runs contrary to information that its proprietor extensively collaborated with the Nazis. Lastly, the museum states that Grünbaum was placed under no duress and legally handed over power of attorney without coercion. Of course, this ignores the fact that he was placed in a concentration camp before he did so. [A ruling from the New York State Court of Appeals](#) states, "We reject the notion that a person who signs a power of attorney in a death camp can be said to have executed the document voluntarily."

The last time I wrote about this legal drama was in April 2024. I asked why the Art Institute is being so stubborn about this, about a drawing that isn't even on display in the galleries. "The simplest and most likely answer is because of pride. It can be difficult to admit when you're wrong, or you got fooled. However, sensitive topics like Holocaust loot are not the time to put on a brave face or stand defiant; nor come to the defense of the people who may have tricked you." It seems the Art Institute chose to be dragged kicking and screaming to comply with even the most basic standards of goodwill and decency. If you have to engage in a drawn-out legal battle over something like this, you rarely end up seeming like the good guys.

### Child Damages €50 Million Rothko

A child visiting a Rotterdam museum accidentally damaged a painting by Mark Rothko.

The Museum Boijmans Van Beuningen is the most visited museum in Rotterdam. Its collection ranges from ancient artifacts to contemporary art. Some highlights include [one of the two Tower of Babel paintings](#) by Pieter Brueghel the Elder, [La reproduction interdite](#) by René Magritte, and Van Gogh's [portrait of Armand Roulin](#). However, much of the collection available for public viewing is not currently located within the museum. The museum has recently commenced its impressive €359 million renovation, which is scheduled to finish in 2030. Therefore, just behind the museum, curators have set up a facility known as the Depot, where visitors can view a small selection of the museum's works while renovations are underway. It was in the Depot that the Rothko was damaged.



Mark Rothko

[Grey, Orange on Maroon No. 8](#), dating to 1960, is only one of two Rothko paintings in Dutch museums. It is considered one of the main attractions at the Museum Boijmans Van Beuningen. While the museum has not yet commented on the work's value, an article in the Dutch newspaper *AD* estimates that the work is likely worth around €50 million (or \$57 million). It seems a child accompanied by their parents reached out and touched the Rothko, resulting in some small scratches. It likely wasn't difficult for the young visitor to touch the painting, as it measures 7.5 feet by 8.5 feet. It is unknown if the museum will ask the child's family to pay for damages. The museum can certainly do so, but since it was a small child, the museum administration may be somewhat forgiving.

Paintings from the post-war period can be rather easy to damage and difficult to restore. Specifically, many twentieth-century artists, particularly the abstract expressionists, abandoned the use of varnishes as the final step in creating their paintings. The lack of varnish combined with the vivid colors Rothko used makes even the smallest bit of damage easily visible. Many have also commented that restoration may be further complicated because of a lack of access to the appropriate materials. Rothko was known for mixing various pigments and resins to create his paints, many of which are difficult to replicate. However, this is not the first time someone has damaged a Rothko painting in a museum setting. In 2012, a visitor to the Tate Modern in London vandalized Rothko's [Black on Maroon](#) with a marker. It took eighteen months and £200K [to fully restore the Rothko](#). Hopefully, the Dutch specialists can apply any lessons learned at the Tate to their current situation so the painting can soon be back on display.



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## The Art Market

### Christie's Paris Canonne Collection

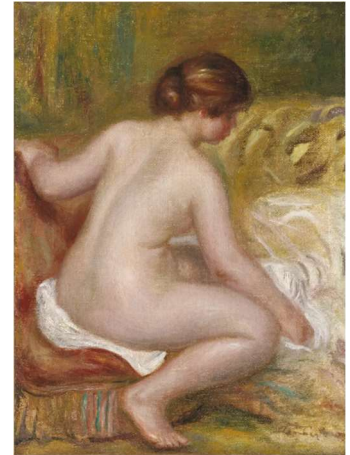
Immediately before their 20th/21st Century evening sale on Wednesday, April 9th, Christie's Paris hosted a short auction featuring the personal collection of Henri Canonne.



*La Leçon d'écriture*  
by Pierre-Auguste Renoir

Canonne was a pharmaceutical entrepreneur who, starting in the 1920s, assembled one of the most impressive collections of Impressionist and modern artworks in the world. Since his death in 1961, the Canonne family has held onto his collection until consigning many of the works to Christie's. The hour-long sale featured works mainly by European painters like Utrillo and Boudin. But on Wednesday, Renoir's works took the top spots. *La Leçon d'écriture*, or *The Writing Lesson*, is dated circa 1905 and is believed to show the artist's son Claude with long hair, which was fashionable at the time. The maternal figure giving him his lesson is believed to be the boy's nurse, Gabrielle Renard, who appears in [several of Renoir's paintings](#). An alternate version of this painting is on display [at the Barnes Foundation in Philadelphia](#). Christie's expected this work to be the star of the sale, giving it a presale estimate range of €2 million to €3 million. However, the Renoir fell just short, hammering at €1.95 million / \$2.15 million (or €2.4 million / \$2.65 million w/p).

Another Renoir came up in second place. *Nu sur un fauteuil* is a simple feminine nude dating to about 1900. Female nudes were one of the artist's most common subjects, as he drew a great amount of inspiration from the female form. This has drawn criticism from [more recent assessments of Renoir's work](#), but later artists have cited these nudes as a source of inspiration, including Picasso. Christie's anticipated *Nu sur un fauteuil* to become the sales second-place lot, giving it a high estimate of €700K. With several interested buyers, the final price steadily rose until it came close to double that number at €1.3 million / \$1.4 million (or €1.6 million / \$1.78 million w/p). Another female nude followed the Renoir, this one by Pierre Bonnard. *Femme à demi-nue ou Nu se coiffant devant la glace* shows a young woman, dressed only from the waist down, combing her hair in front of a mirror. Bonnard was part of a generation of painters that came after the Impressionists, inspired mainly by Cézanne and Gauguin. Bonnard, together with painters like [Vuillard](#), [Sérusier](#), and others, formed what became known as Les Nabis, whose work Henri Canonne was an avid collector. Along with the two Renoir paintings, the Bonnard was the only other painting Christie's specialists predicted would sell for more than €100K. They predicted it would be between €350K and €550K. The hammer eventually came down on the slightly higher end at €490K / \$541.2K (or €617.4K / \$681.9K w/p).



*Nu sur un fauteuil*  
by Pierre-Auguste Renoir



*Femme à demi-nue  
ou Nu se coiffant  
devant la glace*  
Pierre Bonnard

With such a small sale, there were only a few surprises. A total of three lots sold for more than twice their high estimate. Among them were [a winter street scene by Maurice de Vlaminck](#) and [a watercolor by Johan Jongkind](#). The Jongkind shows a chateau in the north of Provence, while the opposite side has [a chalk drawing of the coast of the Gulf of Trieste](#). Fourteen of the thirty lots were Jongkind watercolors, mainly landscapes made between 1877 and 1888. Christie's expected the Château de Lesdiguières watercolor to sell for no more than €1.8K, yet sold for €3.8K / \$4.2K (or €4.8K / \$5.3K w/p).

Of the thirty lots available on Wednesday, thirteen sold within their estimates, giving Christie's a 43% accuracy rate. An additional eleven (37%) sold above their estimates, while five (17%) sold below. With only one lot going unsold ([a watercolor by André Dunoyer de Segonzac](#)), Christie's achieved a 97% sell-through rate. So despite *La Leçon d'écriture* falling slightly short of its estimate, the Canonne collection as a whole did very well, bringing in €4.3 million / \$4.77 million against a low estimate of €3.2 million.



## Christie's Paris Impressionniste & Moderne



*Femme endormie* by Pablo Picasso

On Thursday, April 10th, Christie's continued its string of Paris sales with a group of impressionist and modern paintings. Over 100 lots crossed the block, mainly consisting of nineteenth and early twentieth-century works by European artists. The sale featured many of the usual suspects, including an ink drawing by Picasso that took the top spot. *Femme endormie* is dated August 19, 1952, having last sold at Christie's Paris in 2015 for €337.5K w/p. Christie specialists anticipated the work to do slightly better this time around, assigning it an estimate range of €320K to €520K. Unfortunately, the bidding fell a little short, with the drawing hammering at €300K / \$332.2K (or €378K / \$418.5K w/p).

Next up was Raoul Dufy's 1924 painting *La Promenade au bord de la mer*, showing a walkway by the ocean featuring several boats and ships. The last time this came up at auction was over a decade ago at Christie's London, where it sold for £314.5K, or roughly \$512.8K at the time. While the market for Dufy paintings hasn't taken a significant dip lately, this painting lost a good chunk of its previous value. Like the Picasso, it fell slightly short of Christie's expectations, selling for €285K / \$315.6K (or €359.1K / \$397.6K w/p) against a €300K minimum estimate. And finally, in third was Henri Lebasque's 1906 painting *Voiliers dans le port de Saint-Tropez*. The artist is nearly always categorized as a Post-Impressionist painter. However, the brighter notes of purple may indicate the influence of Fauvism. Lebasque was friends with Henri Matisse but was not himself considered a member of the Fauvist group. The color palette and the divisionist technique are most definitely Post-Impressionist. The painting has been in the same collection since the 1920s, this being the first time it has appeared on the secondary market. While the Picasso and the Dufy sold for slightly under estimate, the Lebasque did the opposite and sold for far above its high estimate. While not quite double, the painting regardless did impressively well, hammering at €260K / \$287.9K (or €327.6K / \$362.7K w/p) against a €180K high estimate.



*La Promenade au bord de la mer*  
by Raoul Dufy



*Voiliers dans le port de Saint-Tropez*  
by Henri Lebasque

Of the one hundred eight available lots, sixteen (or just under 15%) sold for more than double their high estimates. Three sold for more than five times their high estimates. All three of these were part of the series of fourteen works by Marc Chagall that marked the beginning of the sale. They were works on paper consigned to Christie's by the artist's estate. [Bouquet de glaïeuls pour le 16 avril](#) is made from crayon, pencil, and pastel, dating to 1980. What makes the work unusual, though, is the artist's signature. While nearly all of Chagall's work simply contains his last name, this one features the artist's first name written in Cyrillic script. It ended up selling for €28K, 5.8 times its €4.8K high estimate. The second work, [Étude pour "Job"](#), is pencil and pen on grid paper. It is a study from 1975 for [his later painting Job](#). The study sold for €20K, or 10 times its €2K high estimate. Finally, [Esquisse pour "Paysage de Paris, place de la Concorde"](#) is odd for a Chagall work because it is a simple cityscape sketch. There are no bright colors, no floating figures, no animals, and no allusions to Jewish life in Russia. Executed in the late 1960s, it is made from just pencil on paper. With a pre-sale high estimate of €1.2K, the sketch sold for €11K, or 9.2 times the high estimate. Of all the available lots, twenty-seven sold within their estimates, giving Christie's 25% accuracy rate. The greater portion of lots sold above estimate, totaling forty-three (40%). An additional twenty-two (20%) sold below estimate, while sixteen (15%) went unsold. The sale as a whole brought in a total hammer price of €5.5 million / \$6.1 million against a total low estimate of €4.45 million.

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# Deeper Thoughts

## Smithsonian Director Rebukes Partisanship



The Smithsonian Castle

The Smithsonian Institution's director has taken a stand against the recent reforms and cuts pushed by the Trump administration.

While founded by the federal government, the Smithsonian has operated with little governmental interference since its foundation in 1846. This is mostly because the government set up the Smithsonian per the wishes of the British scientist James Smithson, who bequeathed his estate to the United States so that his collection, papers, and money could establish an educational institution. Nowadays, about 62% of its funding is appropriated by Congress. The Smithsonian now runs twenty-one museums and fourteen research centers, the largest complex of its kind in the world. It has never been the

center of a partisan struggle for nearly its entire history. That is, until now.

In less than three months in office, Donald Trump has made it clear that he wishes to gut funding for the arts. He plans [to eliminate the Institute of Museum and Library Services](#), placing its entire staff on administrative leave. He has also pressured Shelly Lowe, the National Endowment for the Humanities' chairwoman, [into resigning](#). On top of that, however, he also expressed his desire to establish a clear and controversial direction for the Smithsonian Institution. Trump recently criticized the Smithsonian, saying that the vast collection of museums and research centers actively promotes "improper, divisive, or anti-American ideology" that he seeks to eradicate. Section 2 of Executive Order 14253 specifically targets the Smithsonian Institution. It directs the vice president, as a member of the Smithsonian's board of regents, "to effectuate the policies of this order through his role on the Smithsonian Board of Regents [...] by seeking to remove improper ideology from such properties". The board of regents also includes Chief Justice John Roberts, three members of the Senate, three members of the House of Representatives, and nine other members, including CEOs, publishing executives, and former museum directors. UMass Amherst history professor Samuel Redman remarked that this move is unprecedented. While there has been a bit of political wrangling in the past, "in terms of just overall funding and support for the Smithsonian, it's been remarkably consistent." Members of the board of regents are named and approved by Congress. However, since the Smithsonian has almost always held a special, non-partisan place in the minds of many Americans, some members of Congress may hesitate to approve new regents that would comply with Trump's directives despite the president's party holding a majority in both chambers. Some current regents, including Senator Catherine Cortez Masto, have already stated that they intend to maintain the Smithsonian's integrity.

The Smithsonian's director has now commented on the flurry of executive orders that target the nation's museums and cultural institutions. Lonnie Bunch, in an internal memo to Smithsonian staff, rebutted the goal of the executive orders, saying that the Smithsonian's goal will, as always, "be shaped by the best scholarship, free of partisanship, to help the American public better understand our nation's history, challenges and triumphs." He further added that the Smithsonian would "remain steadfast in our mission to bring history, science, education, research and the arts to all Americans". The American Historical Association [issued a statement supporting the Smithsonian](#) against the recent executive orders. Several other organizations attached their names to the statement as well, including the College Art Association, the Civil Rights Movement Archive, the New England Historical Association, and the Society for US Intellectual History. Trump's policies are not just an attack on the Smithsonian but also on academic freedom, artistic freedom, the freedom of expression, and the idea of a pluralistic society. It's fortunate, then, that an executive order, in this case, doesn't work like a royal decree. There will be significant pushback against these efforts, as we are already seeing.

## Caravaggio Restoration Reveals Hidden Figures

As part of the highly anticipated *Caravaggio 2025* exhibition, the Palazzo Barberini has revealed hidden segments of a painting now unveiled through meticulous restoration.

Caravaggio's *Martyrdom of St. Ursula* is the last painting the artist created before his death in June 1610. The work shows the death of a fourth-century woman who, according to the Catholic Church, led a pilgrimage of 11,000 virgins from Britain to Rome. On the way back, while passing through the Roman settlement at Colonia Agrippina (now Cologne, Germany), the Huns besieged the area and killed the pilgrims. According to some versions of the story, the Hunnic commander promised to spare Ursula if she married him. Having gone on the

initial pilgrimage to postpone her marriage to a pagan prince, Ursula refused. The commander then shot her point blank with an arrow. The story is not the most popular artistic subject, but it has been depicted by other artists, namely [Hans Memling](#) and [Peter Paul Rubens](#). Biblical scenes and the lives of the saints were popular subjects for Caravaggio since much of his work was part of the Catholic Church's counterreformation. *The Martyrdom of St. Ursula* [has been in poor condition for quite some time](#), mostly because there was uncertainty as to whether it was an original Caravaggio painting. This was until scholars uncovered archival evidence in 1980 confirming that Caravaggio did create a Saint Ursula painting in the last year of his life. Previous conservation efforts have not been particularly thorough, partly due to the work's fragile condition. However, with this more comprehensive restoration, the painting has new life breathed into it. Not only are some of the colors much brighter but there are segments of the painting that were previously obscured but are now visible.



*The Martyrdom of St. Ursula*  
by Michelangelo da Caravaggio

A previous bout of restorations between 2003 and 2004 revealed the outstretched arm separating the titular saint from the Hun. This time around, however, another component has been revealed. In the space between the commander and the saint, there used to be part of a helmet seemingly floating in the darkness. The cleaning job revealed more of the helmet and some of its wearer. [A nose and other parts of a face](#) have been uncovered, adding another figure to the scene. Exhibition curator Maria Cristina Terzaghi remarked that even though the painting's condition has improved, it has still been irreparably damaged and is still very delicate. We may not be able to see it completely restored, but this is the best it's going to get for now.

*Caravaggio 2025* has proven to be a massive success, with more than 60,000 tickets sold prior to its opening on March 7th. The Palazzo Barberini coordinated many museum loans to make the show possible, securing paintings from institutions such as Madrid's Thyssen-Bornemisza Museum, New York's Metropolitan Museum, and the Detroit Institute of Arts. Several paintings in the exhibition once adorned the palace walls as part of the Barberini family collection. One of the most interesting additions to the show was [the portrait of a young Pope Urban VIII while still a priest](#). The show is scheduled to run through July 6th.

## Rauschenberg in Milan



Robert Rauschenberg

A museum in Milan dedicated mainly to modern Italian art is hosting an exhibition dedicated to someone unexpected: the American artist Robert Rauschenberg.

The Museo del Novecento may not be at the top of many people's lists of Milan's museums and cultural centers. Da Vinci's *Last Supper*, the Pinacoteca di Brera, and the Palazzo Reale may be more popular venues. The Museo del Novecento, however, occupies a central location in the city, just off the Piazza del Duomo. It's also a rather new museum, first opening in 2010. While twentieth-century art is the main focus, it specializes in modern Italian art, particularly the early twentieth-century Futurists. Starting last week, the museum has been operating a new exhibition dedicated not to a European artist but to an incredibly influential American artist.

With the help of the Milan municipality's cultural directorate and the organization Arte Totale, the museum opened the exhibition *Rauschenberg and the Twentieth Century* on April 5th to pay homage to the artist on the year of his hundredth birthday. The show is mainly organized by miart, the Milan International Modern and Contemporary Art Fair. The exhibition is part of their twenty-ninth edition, which is dedicated to Rauschenberg and what the organizers call his "insatiable curiosity and a deep commitment to collaboration and exchange of ideas". Robert Rauschenberg made use of several different styles and trends throughout his career. He is often associated with twentieth-century abstract expressionism, but he also made a name for himself through other styles like neo-Dada and pop art. He is usually considered a predecessor of postmodern and contemporary art. His use of everyday objects and images from popular culture echoes the work of [Marcel Duchamp](#) while heralding the advent of [Maurizio Cattelan](#). And in a way, that is the essence of the exhibition. The museum is attempting to look at how Rauschenberg and his work are part of a dialogue between earlier European artists while also connecting them to later artistic impulses.

The Museo del Novecento presents several major works by Rauschenberg alongside works from the museum's collection. The Futurists pieces that offer commentary on modernity are placed alongside Rauschenberg works,



like [his Gluts series](#), which uses salvaged scrap metal from cars and old signs from gas stations. [Able Was I Ere / Saw Elba](#) is part of the artist's series reinterpreting popular Western paintings on large ceramic panels. This one uses Jacques-Louis David's *Napoleon Crossing the Alps* as its focus. The museum has decided to place it in the gallery alongside Arturo Martini's sculpture [I morti di Bligny trasalirebbero](#), the title of which comes from a speech Mussolini gave commenting on the strained relationship between Italy and France. Later on, museum visitors see some more contemporary art, like the conceptual works of Giulio Paolini. Curators place them beside examples from Rauschenberg's [Hoarfrost series](#) of draped silkscreen prints, linking the artist to Italian art movements like Arte Povera. And finally, the Museo del Novecento highlights one of Rauschenberg's final projects, the Rauschenberg Overseas Cultural Interchange (ROCI). This was an initiative to expedite artistic and cultural exchange that the artist founded in 1984. To represent this chapter in Rauschenberg's life, the museum displays the 1985 work [Onoto Snare / ROCI Venezuela](#). According to the museum, the work, made from a combination of images and found objects, represents the artist's spirit of collaboration, the main theme of this year's miart show.

*Rauschenberg and the Twentieth Century* will run at the Museo del Novecento through June 29th.

## Saint Gaudí?

Antoni Gaudí, the architect of the Sagrada Família in Barcelona, might be on his way to sainthood.

The Sagrada Família is, in my opinion, one of the most beautiful and awe-inspiring structures in the world. The design details and the symbolism embedded into the building give the church infinite layers to peel back and explore. The church has, famously, been under construction since 1882. It was only consecrated in 2010 and [is scheduled for completion in 2026](#), just in time for the centenary of Gaudí's death. Throughout that time, however, the public's opinion of the church has changed drastically. Gaudí's work was not always popular. Many early twentieth-century architects dismissed his work as overly complicated, trying to revive some of design's more intricate decorative aspects. Gerald Brenan, for example, described the structure as "vulgar" and "pretentious". However, by the 1950s and 1960s, the building became a popular tourist attraction. Ricard Maria Carles, the archbishop of Barcelona, first proposed that Gaudí be made a saint in 1998, adding his voice to a growing crowd of advocates. And now, earlier this week, Pope Francis granted Antoni Gaudí the title of Venerable, marking one step towards official recognition as a saint by the Catholic Church.



Antoni Gaudí

This recognition signifies that the Church has conducted an investigation into the architect's life, with a report submitted to the Dicastery for the Causes of Saints. This department has approved the candidate, at which point they would be given the title of Venerable. The next step in the process is beatification, where the Church investigates whether miracles can be attributed to the individual, indicating that they have the power to intercede on behalf of individuals who pray to them. At this point, the individual can be venerated, but only on a limited scale, primarily in places associated with them during their lifetime. Canonization is the process by which a person is declared a saint and can be venerated by the entire Church.

Gaudí was very religious and maintained a relatively simple, almost monklike lifestyle. In their statement issued on April 14th, the Dicastery referred to Gaudí's "heroic virtues" as justification for his new venerable status. Many people are committed to the cause of Gaudí's sainthood and have been collecting testimony for over a decade that would contribute towards his candidacy. This includes one incident of a woman named Montserrat Barenys, who had a perforated retina in one of her eyes. After praying to Gaudí, she claims that her sight in that eye was miraculously restored. Neither medical professionals nor the Vatican has confirmed this alleged miracle. If Gaudí's sainthood candidacy progresses, the Sagrada Família may gain another role. Gaudí is buried at the church, meaning that the building will become a site of veneration for the new saint on top of its other uses.

## Pope Francis: Defender of the Arts



Pope Francis (1936 – 2025)

On Monday, the world mourned the loss of Pope Francis, who served as head of the Catholic Church for over twelve years. As the spiritual leader of 1.3 billion Catholics, Pope Francis was an incredibly powerful voice for the causes he championed. His commitment to social justice, the environment, and marginalized communities was unwavering, always echoing the values of empathy, mercy, and humility. His advocacy for the arts, not only within the Vatican but globally, was a testament to his belief in the power of culture to foster understanding and peace.

While the Vatican has been involved in the contemporary arts since the 1970s, Francis's pontificate saw the papacy double down on its commitment to living artists. He facilitated the greater inclusion of modernist contemporary art in the Vatican Museums, including [opening the contemporary art gallery at the Vatican Apostolic Library](#). Furthermore, in 2013, the first year of Francis's papacy, Vatican City opened a pavilion at the Venice Biennale for the first time. The Pope [visited the exhibition last year](#), marking the first time the event has received a papal visit. Importantly, he spoke of art's importance and how it is necessary for art to be accessible. He said in an interview that art "must be alive", and that Vatican Museums cannot be "dusty repositories of the past reserved for the select few... but a vital [institution] which looks after the objects in its care to tell their stories to people today, starting from the most disadvantaged of its visitors." He further described the use of art in cross-cultural exchange as "an instrument for peace".

As an advocate for marginalized people, Pope Francis was a constant supporter of the repatriation of art and artifacts stolen during colonial exploits. During a visit to Canada, he officially apologized for the Catholic clergy's abuse of Indigenous children at religious schools. The Pope also acknowledged that the Vatican Museums [contain art and other cultural objects stolen from Canada's First Nations](#), promising they would be returned to the land of their origin. In a similar vein, he facilitated [the return of several statuary fragments to Greece](#) that had once been part of the Parthenon. Perhaps the British should take notice...

Pope Francis invited artists to the Vatican [to discuss the importance of their work](#). He stated, "Like the biblical prophets, you confront things that at times are uncomfortable; you criticize today's false myths and new idols, its empty talk, the ploys of consumerism, the schemes of power." The late Pope also did not shy away from controversial works of art that made bold statements or commented on uncomfortable subjects. Most notably, in 2023, he invited Andres Serrano, creator of the 1987 photograph [Piss Christ](#), to a Sistine Chapel address. Serrano had been criticized, with his work decried as blasphemous.

With freedom of speech in danger in many parts of the world, the papacy has often stood as a defender of artists in recent decades. Some predict that, with the upcoming conclave, the Church may swing away from the relative liberalism of Francis [towards a more traditionalist direction](#). However, for the sake of the arts and freedom of expression, the College of Cardinals keeping a hardliner out of the Throne of Saint Peter might be in everyone's best interest. But regardless, Pope Francis will be dearly missed.

## The Art Of Royal Travel: New Exhibition At Buckingham Palace



King Charles III (photo courtesy of the Northern Ireland Office)

For several decades, King Charles III has invited artists to accompany him during international visits. And now, starting July 10th, Buckingham Palace will open its doors to the public, showcasing several dozen of these works in a special exhibition.

*The Art of Royal Travel* is the name given to the exhibition, which is being curated by the palace and will go on display for visitors to the State Rooms. Over seventy works from the King's personal collection will be displayed there, many of them for the first time. The exhibition's curator, Kate Heard, described the featured works as a "testament to His Majesty's deep engagement with and encouragement of artists over the past four decades." The King first began inviting artists to accompany him on foreign visits in 1985, when John Ward joined him on a tour of Italy. Since then, the King has brought forty-two different artists on sixty-nine tours of ninety-five countries.

One of Ward's sketches from that initial 1985 trip, [From the Afterdeck of HMY Britannia](#), will be featured in this exhibition. More recent works to be

exhibited at the palace include Richard Foster's works created during the 2009 eleven-day trip across Chile, Brazil, and Ecuador. As Prince of Wales and Duchess of Cornwall, Charles and Camilla visited the Galápagos Islands during this trip, as shown by [some of Foster's paintings](#). Furthermore, Phillip Butah created the painting [Elephant Sanctuary](#) in 2023 based on an excursion to Nairobi National Park that the King took during a state visit to Kenya. The most recent works are those created by Fraser Scarfe, [who was part of the King's entourage during his trip to Italy and the Vatican in early April 2025](#). Scarfe's inclusion during the trip was particularly noteworthy, as he documented the tour with iPad drawings, marking the first time that the official artist has created digital art. The exhibition will also have an accompanying book, featuring illustrations and reflections from the artists who have traveled with the King over the years.

The Art of Royal Travel will be on display at the Buckingham Palace State Rooms between July 10th and September 28th.

### 3 Rembrandts Lose Their Attributions

The Mauritshuis in The Hague has announced that three of their paintings previously classified as originals by Rembrandt can no longer be attributed as such.

The Mauritshuis contains one of the world's greatest collections of Dutch art, including many prominent works by Rembrandt van Rijn. These include [The Anatomy Lesson of Dr. Nicolaes Tulp](#), [Saul & David](#), and [Man with a Feathered Beret](#). The museum is currently hosting the exhibition *Rembrandt?*, which opened on April 17th. The central focus of the show is to highlight works originally attributed to Rembrandt when the museum acquired them. But since their acquisition, these works have had those attributions withdrawn or extensively debated. With technological advances and better scholarship, the museum now has a more well-rounded picture of who created some of the paintings that art historians of decades and centuries past attributed to the Dutch Golden Age master. All three of the works on question are part of this exhibition.



*Self-Portrait with a Gorget* by the studio of Rembrandt van Rijn



*Tronie of an Old Man* by a student or follower of Rembrandt van Rijn

Of the three paintings, *Self-Portrait with a Gorget* is by far the most famous. Art historians originally believed the work to be an original created in 1629 when the artist was 23-years-old. Until the 1990s, the consensus among Dutch Golden Age art historians was that the Mauritshuis had the original, while the Germanisches Nationalmuseum in Nuremberg had a later copy. This began to change, however, when scans revealed underdrawings in the Mauritshuis version, something that Rembrandt rarely did. Soon, the consensus began to shift, and more scholars concluded that [the Nuremberg version was, in fact, the original](#), while the Mauritshuis version was a copy created by Rembrandt's studio. The announcement by the Mauritshuis last week is the conclusion of years of academic debate and scientific inquiry.

The second of the three paintings is an example of a *tronie*. These were a common style of figure painting during the Dutch Golden Age, where an artist would create a portrait not of a specific individual, but of a generic character. Johannes Vermeer's *Girl with a Pearl Earring* is an example of this style. The painting in question is a *tronie* of an old man previously part of the collection of Abraham Bredius, the museum's former director. For many years, some considered the painting a portrait of Rembrandt's father. However, [an actual portrait of the artist's father](#) put this assumption to bed. It has been difficult to verify if the painting is an original by the artist since the work is in poor condition. The most recent tests concluded that much of the background was made using the pigment verditer, which was not available in the Netherlands around 1630. However, much of the pigment examined came from several layers of overpainting applied in the early eighteenth century. Museum specialists have not yet found the correct solvent that would allow them to remove these layers of overpainting and examine the original work. Like the self-portrait, for the time being, museum experts now say that *Tronie of an Old Man* was most likely created by one of Rembrandt's students.



*Study of an Old Man* by a student or follower of Rembrandt van Rijn

The final painting to have its attribution rescinded was *Study of an Old Man*. Similarly to *Tronie of an Old Man*, some believed the painting shows one of the artist's relatives, in this case his brother Adriaen. Regarding the work's authenticity, one of the main points of contention among museum specialists was the artist's signature. It



can be faintly seen [over the subject's shoulder](#) on the left side of the canvas. The signature appears to be Rembrandt's authentic signature, which was applied while the paint was still wet. However, the date underneath it seems to have been added by someone else later. This and some small stylistic differences noticed after specialists completed conservation work have led Mauritshuis to believe that the work is not an original by Rembrandt. It's also probably not a copy of an original, unlike the other two works. Rather, they think it is a painting by a member of the artist's studio in an attempt to imitate the style of his master. Several prominent artists trained in Rembrandt's studio, including Carel Fabritius and Isaac de Jouderville. Some point to Gerrit Dou as the most likely creator of the self-portrait. As for the others, who knows?

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## Featured Artworks

### Whispers of Elysium by Anne-Marie Zanetti



Today's featured work is [Whispers of Elysium](#) by award-winning Australian artist [Anne-Marie Zanetti](#) — a lush, layered painting that blurs the line between figure and flora in a deeply soulful manner. In this piece, a blonde female figure emerges from the shadows of blooming dahlias and roses. Her direct blue gaze meets yours, her presence is quiet but powerful, adorned with red-painted nails and a butterfly ring. These delicate details hint at both femininity and metamorphosis.

Anne-Marie shares:

*"I've always loved painting flowers and the human form, so with this piece, I wanted to explore how the two could come together in a way that feels seamless—where you're not quite sure where the petals end and the figure begins. My passion for colour really comes through here; I built up the surface using layers of nuanced, yet still vibrant, glazes to express the mood and energy of the work."*

There's a quiet alchemy at work in *Whispers of Elysium* —a merging of stories, experiences, and emotional depth that invites the viewer to pause and linger. It's a painting that reveals itself slowly, offering new discoveries with every glance.

#### About the Artist

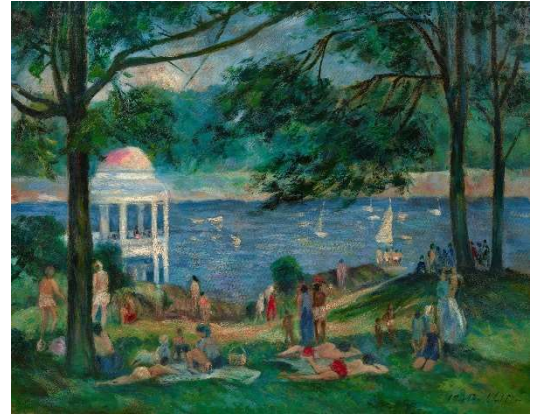
Anne-Marie Zanetti is an award-winning Australian artist whose photorealist paintings are renowned for their rich, luminous colors, dramatic lighting, and intricate details. Inspired by the full spectrum of human emotion, her work flows with rhythm, strength, and boldness. Whether capturing the quiet drama of a still life or the soulful presence of a portrait, Anne-Marie's pieces illuminate the beauty in both the extraordinary and the everyday. Her creative practice is deeply personal—a way to explore vulnerability, presence, and transformation. With each painting, she peels back another layer, shining light on moments and emotions that might otherwise go unseen.

[Whispers of Elysium](#) is available now. Please contact the gallery for inquiries or to arrange a viewing.

### Summer Afternoon – Tuck's Point by Martha Walter

[Summer Afternoon – Tuck's Point](#) is a luminous celebration of light, leisure, and the legacy of one of America's most influential female artists, [Martha Walter](#) (1875–1976). This exceptional 24 x 30-inch oil on canvas transports the viewer to the tranquil shores of Tuck's Point in Manchester-by-the-Sea, Massachusetts. With sunlight filtering through the coastal air and figures gently immersed in the moment, Walter captures a scene that feels both intimate and expansive.

Trained at the Pennsylvania Academy of the Fine Arts under William Merritt Chase and further refined in Paris, Walter developed a distinctive voice in American Impressionism. Her work, especially after returning from Europe post-World War I, offered a fresh perspective during a pivotal time in American art. While many male contemporaries explored grand or urban themes, Walter turned her attention to the quiet beauty of everyday life — beaches, children, women, and the rhythms of domestic and leisure scenes. In doing so, she carved a space for female artists to express their vision with sincerity and emotional depth.



Tuck's Point, nestled in the artistically rich Cape Ann region, became a favored location for painters returning from Europe. These artists, including Walter, brought modernist ideas with them, blending them with distinctly American themes and landscapes. In this painting, her brushwork is fluid and light, her palette sun-washed and warm. She doesn't just depict a place, she captures a feeling. The result is a work that resonates with timeless charm and historical significance.

Available now through [Rehs Galleries](#), *Summer Afternoon – Tuck's Point* exemplifies Martha Walter's enduring legacy and her remarkable ability to distill light, atmosphere, and emotion into a single, unforgettable image.

### Eleven by June Stratton



[June Stratton's \*Eleven\*](#) is a captivating mixed-media painting that blends realism and symbolism in an immersive, three-dimensional form. At its heart is a graceful young woman, raising a luminous blue-green orb above her head — a striking symbol of nature's strength and nurturing power. Within this orb, a delicate acorn sapling emerges, embodying regeneration and hope.

Intricately cast jasmine vines sourced from the artist's own garden wind around the figure, representing the deep interconnectedness between humanity and the natural world. These vines are sculpted from tuff-stone and painted to imitate real jasmine, adding a tactile depth to the piece. The addition of 23K gold leaf infuses the panel with a quiet reverence, elevating the message of preciousness in nature's fragile beauty.

*Eleven* showcases June Stratton's ability to merge materials and meaning into a seamless visual experience. Crafted using oil, tuff-stone, and gold leaf on panel, the work is both technically masterful and emotionally resonant.

The result is a multidimensional invitation to reflect on the cyclical nature of life and the quiet strength of the earth.

About the Artist:

Internationally collected and widely exhibited, June Stratton (b. 1959, Honolulu, Hawaii) is known for her emotionally resonant depictions of women. Working in oil, gold leaf, and plaster, Stratton creates figures that feel both grounded and mythic. Based in Savannah, Georgia, she has shown at the MEAM Museum in Barcelona and been featured in *American Art Collector*, *Beautiful Bizarre*, and more. Her work is held in prominent collections, including The Bennett Collection of Women Realists.

[Eleven](#) is available for sale. Please contact the gallery for inquiries or to arrange a viewing.

### Eugène Boudin's *Le quai de Camaret, Pêcheur attendant la marée*

[Eugène Boudin](#) gained considerable recognition in the mid-nineteenth century for his beach scenes. In a way, he documented the growth in popularity of the northern French coastal towns among the middle and upper

classes of Paris. By the 1860s, a direct railroad had been built between the French capital and the coast of Normandy, allowing the city elite to frequently escape to the countryside to enjoy the beach or watch horse races. Soon, lavish hotels and casinos transformed the seaside villages into resort towns. Boudin's paintings like *Le quai de Camaret* demonstrate this transformation over the course of decades by combining and transcending genres. He utilized elements of landscape, maritime painting, and genre scenes, painting fashionable ladies on the beach as easily as the local fishermen at the wharf.



Inspired by seventeenth-century Dutch landscapes and the contemporary Barbizon artists, Boudin painted *en plein air* and employed loose brushstrokes. This made him one of the forerunners of the Impressionist movement. Painters like Monet and Pissarro held Boudin in high regard, inviting the elder artist to join them when they organized the first independent Impressionist exhibition in 1874. Boudin created [Le quai de Camaret](#) only a year before Boudin participated in this show.

### Ascending Lark? by Tony South



[Ascending Lark?](#) by [Tony South](#) invites viewers to reflect on the age-old concept of “original sin” with a contemporary twist. Inspired by Michelangelo’s [Original Sin and Expulsion from Heaven](#), South questions whether this idea still holds relevance or if it is, in fact, “an ascending lark” — a whimsical, unserious interpretation of the divine.

At the heart of the piece stands a striking image of a dog, wrapping itself around the glass cloche and evoking the symbolic role of the snake from the biblical narrative. The dog is juxtaposed with a lush cloche of flowers, representing the Garden of Eden in all its innocence and temptation. Above it all, the ascending lark, an emblem of ascension and hope, dominates the composition, drawing the viewer into a contemplation of sin, redemption, and spirituality.

The oil painting, created using South’s signature method of layering glazes over a white acrylic underpainting, highlights his mastery of color and depth. The vibrant hues, coupled with his careful attention to form and detail, make *Ascending Lark?* an evocative and visually compelling piece, rich with symbolic meaning.

#### About the Artist:

Tony South (b. 1964, Rotherham, South Yorkshire, England) is a contemporary artist whose work bridges the realms of fine art and narrative painting. With a background in motorsport art and a deep personal journey of recovery, South has developed a distinctive style characterized by bold imagery and subtle layering techniques. His work has been exhibited in galleries across the UK and has evolved from his early influences, including comic book icon Stan Lee, to explorations of complex emotional and philosophical themes.

South’s artistic journey began during his recovery from alcoholism, where he found solace in painting, which allowed him to express the emotions tied to his transformation. His technical education in painting and his years as a professional musician inform the intensity and energy present in his work. South continues to push the boundaries of his creative practice, always seeking to capture the essence of fleeting thoughts and emotional experiences.

“I have to keep pushing ideas forward before I forget them.” — Tony South