



INSIDE THE GALLERY PODCAST – SERIES 5 EPISODE 4

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Transcript of interview:

LOUISE REILLY – GALLERIST, AUDREY FINE ART

ANTHONY RICCIARDI - ARTIST

Tim Stackpool:

How was it that Anthony's work first came to your attention?

Louise Reilly:

It actually wasn't me, it was my business partner who's also my son, Josh. So Josh is always listening to podcasts. I mean, he's very entrepreneurial. He wants to know what's going on at the international market. He's really embracing art. And he was listening to this podcast with a guy by the name of Brad Lee and that person was interviewing Anthony Ricciardi. And the connection started right there and Josh came to me and he said, you need to listen to this guy. And then I said, well, go find him. Go seek and search. And then the next thing, they were chatting and their first connection was a FaceTime. Two hours later I said to Josh, how did that go? And he said, well, it seemed to go really well. And within months, Anthony was in Sydney, Australia. It happened so quickly and for them to pull it together the way that they did it was extraordinary.

Tim Stackpool:

This actually goes to the point of how important it is to have other people in your business as a gallerist. Could you have perhaps missed the work of Anthony had you been working in the gallery on your own?

Louise Reilly:

Without a doubt. And that's the age difference with Josh and I. So Josh is in his early thirties, so he's looking at different things that I wouldn't necessarily have thought of. And he's so proactive in a different sense. So my background is marketing and strategic planning and branding, and that social media side wasn't a part of what I was doing when I was in the media. So Josh, the benefits are extraordinary. So you have somebody else working with you, you can bounce off each other. It just makes a huge difference. And what Josh was doing with this business, he's taking it to another level that I don't have the expertise in. And that's just, that comes to social interaction and social media and youth really.

Tim Stackpool:

Anthony, it must have been a fairly compelling conversation to get you here so quickly.

Anthony Ricciardi:

Yeah, for sure. I've spoken to many galleries in the past and I've always represented myself. I'm based in Toronto, Canada, so I've done the entire market by myself and throughout the US and really throughout the world. And when I spoke to Josh, we just connected and I understood that we had a similar vision and maybe it did help that we were similar in age, just an understanding of the market that we want to approach. And I said, let's do this. And then I really believed and trusted that we can execute this in the short amount of time that we are brainstorming. This could have been something we continued to push off for months. We said, let's do this now while we can. And we both believed in each other to be able to execute it. And then with the help of the gallery and Audrey and everybody is, we just we're able to do it. This has been fantastic.

Tim Stackpool:

Winding back the clock a little bit, talking about your background, I mean much is made of your history outside of art. Is that something that is part of your being and part of your purpose or is it a history that at some point you're going to need to shake off?

Anthony Ricciardi:

No, I'm so grateful for the history and the background that I've gone through with regards to, I went to school in Alabama in the US on a baseball scholarship. So there's all these different elements, like the teamwork and leadership that I learned in baseball was able to carry over to my finance career. And I went into finance for five years. Because growing up, no one said become an artist. That was a viable career. So being in finance, I then took those leadership skills and hard work skills that I learned in baseball and applied into finance. And then with the finance and baseball, I'm using all of those skills in my day-to-day art career. Because I'm using the finance, business development, entrepreneurial, in my arts, but also the hard work, the dedication, the amount of hours it takes to execute something from baseball I use in my art. So I'm very grateful and I hope that I continue to grow on that story. For sure.

Tim Stackpool:

Something else which has always made mention of is your colourblindness. Now, is that actually a hallmark of what you create or is it just another 'thing'?

Anthony Ricciardi:

Initially it was something that I was afraid to speak about out loud. I didn't think people were going to be like, well, what do you mean you're colorblind? Well, you can't see colors, you can't make pretty art. And eventually when I realized that it created my style, it created the depth and texture and layers to all of my artwork, it was something that I embraced and I think that everyone seemed to eventually embrace because how am I working in these layers? How am I creating this type of stuff while being colorblind? It was just a talking point of overcoming a form of adversity. So it's definitely ingrained in everything that I do now. Initially definitely wasn't meant to be that way, but I think it's been a great part of the story.

Tim Stackpool:

In terms of that color blindness, let me just investigate that a little bit more. Do you look at it, when you're creating something, and think, this is how somebody else is going to see this. Can you read into your work for someone who's not colourblind? Is that possible? Have you developed that?

Anthony Ricciardi:

It's a great question. Early in my career, I would be making paintings and I would add blue in the left corner and yellow in the right corner, and then all of a sudden it would become muddy brown. And I wouldn't see it convert until my wife or my dad or someone who saw the painting and be like, did you mean to put this ugly brown in the middle of the painting? I'm like, wait, what are you talking about? I put blue and yellow. And so what ended up happening is I just had to work a lot slower, and not only slower, but just more methodical through the process. So I would add the color and then let it fully dry.

So I think that I understand what the end result is going to be like, but there still is variations throughout paintings that have small fades and some color changes that I don't see. And I think that's the beauty of it, because colors are changing in a way that aren't typical. And I think that's what makes different things

pop in my heart. But I do rely heavily on my wife and people around me to just guide me if I'm trying to work a little fast.

Tim Stackpool:

It kind of opens up a different story of objectiveness because you have to be objective through somebody else's eyes in a way. Has that been difficult?

Anthony Ricciardi:

No, I don't think so. I think that the process and the passion that I put into my artwork is absent of color, because even if I'm doing a black and white painting, which I can perfectly see, I'm putting the same amount of passion. So, there's been different points in my career where I've tried to rely on different people and just the outside opinion on artwork. And often that leads down an endless hole of trying to compete and trying to compare. So I've at times done that, but I try to stay away from it as much as possible. Just to focus on what I like doing, what I think looks nice. And then hopefully people relate.

Tim Stackpool:

In the introduction I mentioned a lot of, I guess what you call celebrities, people that your art has struck a chord with. Where do you think that has come from? What's your special source?

Anthony Ricciardi:

I think that the relatability of my artwork with regards to being able to connect, be able to inspire. I think inspiration and motivation is something that's very consistent in all my artwork, and I think that people relate to that. And then the second layer is, can I create something that's beautiful and people want to see? So not only inspire by text, but also have the texture, the depth, the imagery that also inspires. I think that's very, very important.

And then I just think that, we spoke about how I got to Sydney was through social media, through podcasting, is that I've been very, very proactive in trying to get on podcasts like this and trying to speak and then tell my story and then continue to relay the word, because I believe that the more eyeballs and the more ears, the more chances of potentially someone liking a painting. And I think that's the main way that I got to celebrities, to the locations that I've been able to do is just by consistently putting things out into the world. And then I just believe it's a numbers game. The more we put out, the more chance it has to come back.

Tim Stackpool:

So, are you creating work for yourself? Often, on the podcast, we've spoken to other artists who feel compelled to create a work and can't rest until they do it. But are you creating work for others or are you satisfying a hunger that won't let you go inside yourself?

Anthony Ricciardi:

It's a great question. I've always had my own gallery, so I'm always creating for myself. But in saying that, about 30 to almost 40 now, percent of my artwork is custom commissioned. So I look at it as two very different things. The work that I create for the gallery, the work that I create for this gallery is 100% from my heart. There was no intention of an end user, an end wall, or anything. It was like, I loved making this painting, so I'm going to make it. The second step is custom commissions and custom commissions really work with something that has spin of my art. So they have to reference my art. I'm

not going to do anything that's outside of my realm. I'm not good at landscapes, I'm not good at city scapes. I'm not good at a few different things. And I'm very aware of that.

So if someone wants that, I'm not the best fit. But if it's in my realm of work, and I'm not going to go, I never do anything too political, too religious, too anything that's outside of my spectrum. But if I can stay within my lane, I'm happy to create something custom, to be inspired by their views, the clients views, the investors views, whatever it may be, I am inspired by them. And then translate into my artwork. So still about 30% of my work is done that way. The rest of it's just sheer out of my own passion.

Tim Stackpool:

All of your work looks good on a wall. Do you think much of it has been born out of perhaps an inspiration taken from street art or dare I say graffiti as well?

Anthony Ricciardi:

Yeah. Graffiti is an undertone to a lot of my paintings, and I've done a lot of large scale buildings that would be classified as graffiti. Never illegally, I just never grew up that way doing that. I know a lot of artists that do but I've always been commissioned to do it. So I definitely take that street style, the graffiti style into the base layers of my work. And I think that's what gives it the little bit of an edge. Even though I'm doing something as beautiful as some hearts and flowers, there's like a drip, there's a splash that's very raw. So I think that the combination of both things is what makes it that very unique spin where it's not just street graffiti. It's not just classical arts. It's like a good mix.

Tim Stackpool:

Louise, how much convincing did it take after Josh showed you this work? Did it ring a chord with you straight away, or did you have to ponder over it for a while?

Louise Reilly:

I pondered for a little while.

Tim Stackpool:

It's very different to the art I'm seeing hanging in your gallery right now.

Louise Reilly:

Absolutely. Yeah. But what we try to do is we try, and that's the benefit again, that I'll go back to Joshua and the market that Joshua was chasing in comparison to mine. So, like this artwork that's hanging right now, this is very classic art. He's a landscape artist, but I mean, he does the beautiful boats. And what I look for is what I know is going to sell and what I think is going to appeal to the market. So my feedback to Josh was, okay, sometimes when you're looking at art on a computer screen, it doesn't sell it. When you see something in real life, you see those layers and you see the depth and you see the splashes and you see the crystals and it comes to life.

So with Anthony's work, I said to Joshua, I'm going to let you go. This is your decision. You work it, this is your call. Off you go. And when the pieces arrived, and that's always exciting when you get this big tube with all the canvases rolled in it, it's like a Christmas present. So Josh and I were both here at the time, and we opened them up and honestly we just went, wow, they popped. And again, I mean you didn't

see that in a picture on a screen. And it was extraordinary, we had such a tight timeframe on this one. We literally had to quickly have a look at it and admire it and get a feel for it. And then we rolled it back up. Josh took it and he took it to our framer, and we had to have it all stretched that day. So I think there was 14 pieces. It was 14 pieces, so they had four people working on it, and Josh had to go pick it up that afternoon.

And that evening, throughout that night into the early hours of the morning, it was hanging. And we walked into the gallery the next day, and I'm not exaggerating, it was sparkling. Because the thing with Anthony's work is that the different angles that you are looking at it, it creates a different vision. So because of the layers, and then there's this, I keep calling it a sparkle, but it's like a cut glass and then... That's correct, isn't it? Diamond dust?

Speaker 4:

Shredded glass.

Louise Reilly:

So you can look at it straight ahead and it's shimmering at you, but if you look at it from the side, it's like looking at a diamond. There's just certain angles on that painting that sparkle. It takes your breath away. And again, until you see it, I don't think there's been too many people that have come into the gallery throughout that exhibition who were interested in a piece that didn't buy that piece. So the art sells itself, but again, it's one of those things that you have to look at it and experience it. It's the perfect sale.

Tim Stackpool:

Anthony, I know it's about the finished work, but Louise has just mentioned a certain technique there. Is it regarding the glass or the diamond dust? Can you just expand on that a bit?

Anthony Ricciardi:

Yeah, for sure. So I have a lot of different finishes. The diamond dust is referring to a finish that I'll use on my painting. So I do a lot of resin finishes and diamond dust is a form of shredded, very, very finely shredded glass. And that I will apply with a gel medium onto the top of paintings, but I also do a lot of mixing it in my acrylics and then I'll spread it. So then when I'm painting the paint actually sparkles. It's not a very strong sparkle, but as you mentioned, as you walk by, as a light hits it on a different angle, you'll see sparkle come through. So the goal is that at different times of the day when you're looking at this painting, it looks a little different. And I think that's the beauty that 2, 3, 4 years after someone purchased the painting they're messaging me, I just saw the painting in a new light today, wow. And that's my goal. So that specific thing is, it's called diamond dust. It's a well known finish to paintings, but I've been able to use it in a very unique way.

Tim Stackpool:

Talking about technique. And I think this is specific to modern art, is so many people who look at the art have a great interest in the technique that was used rather than just seeing the art for the value that it is. What's your take on that? On people who want to dissect how you did the work rather than just appreciating the completed work?

Anthony Ricciardi:

Yeah. Well, I think that what's happened over hundreds of years is that there's been so many incredible artists that have done it the same way. And what I mean by that is the classical way of painting a canvas or the realism way of painting a canvas has been done. It's why the Cy Twombly's, the Ed Ruscha's, even Andy Warhol doing screen prints, why they were different and why they were so incredible for their time is that they were doing something different against the more- Even Jackson Pollock, as easy as the people say the splashes are, for his time was very, very unique. No one was just splashing a canvas. So as time has evolved and everyone's looked at these different layers of people trying new things, the state that we're in now in modern, very contemporary arts is really a combination of the last a hundred years of arts.

So there is some realism, there is some pop culture, there is some mixed media, meaning paper and diamond dust, but it's really this collaboration. So when people are looking at it, and especially people that can really appreciate and understand the history of these pieces, they're like, well, I see a little Pollock, I see some Basquiat, I see some Cy Twombly, I see... And the list goes on because you're literally, us as modern artists are taking, subconsciously taking pieces of the last 60, 70 years. So I think that's why there's such an interest in the process and the technique is because it's different. Really, there's not one way to pinpoint how a painting is created. It's such a combination of so many years.

Tim Stackpool:

You mentioned your history in baseball and also in investment markets. When did you have that epiphany that this is no longer what you should do and dive head first and full-time into art? How did that come about?

Anthony Ricciardi:

Yeah. So my whole life I had a passion. My uncle was an artist, but transparently, he never really did well as an artist. He was very honest with that throughout my whole entire life. It was a very classic starving artist story. And so growing up it was like, do it as a passion. And I painted throughout my entire life. But what ended up happening when I was working in finance and nights and weekend I started to paint more, and maybe looking back now, maybe it was an escape from the cubicle, from the day-to-day grind, whatever the reason was, it probably was just a mental escape. But as I continued to do it, I liked it more and more. And then my entrepreneurial sense said, let's just start reaching out to architects, interior designers. I was definitely reaching out to galleries, but no gallery would talk to me. Like, who are you? You've never even done a painting at scale.

But interior decorators, they, and architects, started listening. They're like, hey, well your art's affordable, especially at the time, we can put your art up here and there. And small opportunities started to come up, oh, do a painting here. Oh, do a mural here. And those started to snowball. And when I say snowball, it was a five and a half year process of all these little opportunities starting to stack. And the exact tipping point was a mural in New York City. I'm from Toronto, but it was a mural in New York City that came and I had already done a bunch of murals at this point, very small and not for a lot of money, but this mural came together and it was like, hey, we need you to do this mural. And I remember going to my boss in finance, and he was an incredible gentleman, and I respect him, but he's like, I have to take a week off work, and I had the vacation hours, but he's like, really, to do art? Come on.

And I was like, he's right. He's like, you're not an artist. And I'm like, he's right. How am I going to take off a week of work to paint? And I said no to the mural. And a month later exactly, they called me back and said, the artist we hired did not show up. We need this done before our opening. You have to come.

And it was a Tuesday night. I'm like, that is a sign. And I was like, it was the worst timing in my life that I was getting married that next weekend. I was closing on my first house the next day. It was the worst timing that I could have ever done this. And I said, well, if I'm ever going to do something crazy like quit my job and become an artist, I'm going to do it now while everything is changing.

And I ended up taking that mural. I went down. Everyone asks me, especially now looking back like, oh, it must have been so much. It was like \$2,000. It was definitely not my salary at my finance career. So I took that opportunity and I just never looked back. And, thinking back, my boss and the investment fund that I worked with was super supportive because I went all in and they knew that they ended up hiring me. They bought a bunch of paintings. I did murals for them. But it was funny when I can tell I was halfway in, they were like, do you really need this? And I was like, you're right. But when I said I'm going a hundred percent, everyone around me supported. And that even goes to my parents and significant others, and everyone around me was, as I talked about this, they're really, are you sure? Because they're looking out for your best interests.

Historically, artwork is not something that's sustainable. But they're like, well, if you're going to go all in, then we're going to support you. And so my support system around me, and that's from everyone that I've worked with, my friends, the family has been incredible. So I'm so grateful for that.

Tim Stackpool:

Having not come through perhaps the traditional art path. Do you think that's one of the reasons why you've enjoyed the success? Because you've been able to look at it from a different angle?

Anthony Ricciardi:

A hundred percent. I've had the honor of being able to speak to some of the graduating classes from the top art schools in Toronto, which is a very funny circle where I didn't go to art school and I mentor a lot of young artists that reach out to me specifically in the Toronto market. And the biggest takeaway from all of them is not one of them, for whatever reason, is being taught the business side of it. They're taught the gallery side of it, meaning paint in your little studio and then try to get it into a gallery. That on its own is not sustainable. What I mean by that is if I just reached out to Audrey and I said, I want to come in your gallery, and I had not done anything else before. Tons of galleries, murals around the world, stuff that have been like, well, you're just another artist.

And my art could have been the most fantastic in the world. And that's the big thing that I learned with art students and thing is that there's people creating fantastic artwork but have no depth to their story. Not only as an individual, but even to their artwork. They haven't tried things, they haven't done hundreds of paintings and systems and trying different things. So I think that's the biggest takeaway for me is that I'm so lucky that I didn't go to art school because I learned real world, I learned business, I learned leadership from outside the artwork, and then I applied it into the art world. And that's why I'm sort of working at it backwards now. And after, now six and a half years, I'm starting to go into the gallery system with an understanding that we both have a common goal.

It's not me just being like, I need the gallery because I'm selling things on my own. So having a gallery also help is, that's why we're able to come to Australia and do well right away is because we both have a common goal and we've both been doing this. So you have two like-minded things, not like an artist coming up from art school is just like my art's good. Well, everyone's good and artist subjective, and it's all based on the viewer. So if I create a platform, which what I'm trying and what I'm doing, and then the gallery as a platform, the combination of two of those things is beautiful. So I think that not having a fine art background has truly, truly helped on the business side of things.

Tim Stackpool:

Learning as you go, can you identify any points that change the evolution of your art when you thought, hey, this is not working, I've got to change something. Are there any of those hallmarks in your history?

Anthony Ricciardi:

For sure. We touched upon it earlier about creating for other people. And there was a time, this is maybe two and a half- just pre-covid, a couple years ago, that I was creating artwork for what I thought was going to sell. And I remember very specifically creating a body of work, maybe 30 pieces, not a small amount. And I sat in my gallery for about two weeks and I had next to no offers or even comments. And going into this collection, I would've said, oh, this is going to fly off the wall. And I realized that I was creating something that I thought people would've liked. And immediately I actually moved my gallery to a buy appointment only for those two months, specifically because I needed to recreate everything in there. It's because I had no artwork. I went back to doing paintings that I believed in and that I liked and the things that I was inspired by.

And a short month after that, almost all of those pieces went because it was just, there's more connection in the truth of the art, not just trying to do things to appeal the masses and then you'll never appeal to the masses. And that was one big thing I learned about being in my own gallery and being in galleries that someone will walk in, you'll get 96 people walk into the gallery and they'll say, this is fantastic. And then you'll get four that say, this is the worst art I've ever seen in my life. And those four stand out so much. And I was letting that eat me up. And I was like, well, no, if I'm just doing this for myself, those four will never bother me or 10 or a hundred, whatever it is, they'll never bother me if I do it for myself. So that was was a big point for me.

Tim Stackpool:

One of the greatest evolutions in art availability, of course, is the rise of the internet. And Louise mentioned earlier about how she had difficulty connecting with your art because she only saw it online. However, I mean, you've used it as a terrific tool. That's probably the reason why you are here today.

Anthony Ricciardi:

Yeah.

Tim Stackpool:

Albeit, I guess through originally a podcast. Do you think there's a generational reason for that, or do you think you've been a little bit more savvy in using the online opportunity?

Anthony Ricciardi:

Yeah. I even think just with that podcast, I got to that gentleman that we mentioned through social media, through a direct message on Instagram. I've seen maybe generational, but I'm actually at the older end and I'm not, I'm 31, but I am the older end of properly using, I see with TikTok and Instagram artists that are much younger than me in their early twenties, just 10 years difference, are using it at a much higher pace and much more strong in understanding trends and stuff. I've never done anything that's trendy or anything that's very on TikTok or on Instagram model. I've used it, I've used the video platform of all of these things very well because I'm able to, because it's so hard to just see a photo and translate my artwork. I've used video and explanations. I speak a lot, even on my Instagram. I almost speak sometimes too much about the paintings and talk about things, but I'm trying to relay my truth.

And the biggest thing that I think I've done well on Instagram is just really explain myself, in just terms of every day I get after it and every day I'm inspired and every day I show my family, my wife and my son who inspire me, and I'm continuously in the gallery. So I think people relate to me as a human, and then they're like, oh, wow, I really like his art as well. So I think that's the key that a lot of people miss in social media. They think of image, post my artwork and somebody would like it. I'm like, well, you have to show the whole picture. And I think that's one thing that I've done quite well with regards to social media and I'm still learning, but it is important and everyone should be actively doing as much as they can.

Tim Stackpool:

You've traveled extensively so far with your art, and no doubt you've taken inspiration from various places that you've visited. What do you think you'll take from Australia, which will be translated perhaps into your art?

Anthony Ricciardi:

Yeah. Oh my gosh. I've only been here just over a week, but it's been an absolutely fantastic trip. The bigger thing about, well, specifically I've found that Sydney and Australia and everyone that I've met is very similar to Toronto. It's extremely nice. The weather's better. And that's one thing for sure, but we've had incredible food and everything. But what this really taught me is that even if we literally look geographically, the other side of the world, the appreciation for certain pieces, certain things is very similar to home, is very similar to when I'm in LA, very similar to Europe. So what the biggest takeaway for me was almost solidifying that the truth is really what comes through the artwork. And it was more about not only landscape, although the landscapes here are absolutely fantastic. I got to go see all the sites and I got to play tourist for a couple days, which is great.

Because I don't do landscape art I'm able to take the inspiration, the grandness of these things. The opera house, all these different things, the water, I'm able to take the, how beautiful Bondi Beach was, I'm able to take the grandness and the allure of wow and bring that back into my art and continue to go. And I think that's the biggest thing I'll take away is just understanding that my art is relatable at a global scale. And then this even takes it one level further. And I know if I keep doing what I believe in and what I love, it'll keep translating that way.

Tim Stackpool:

Before we wrap up and talk about your relationship with gallerists, like Louise, just in terms of the business of commissioning, what's your preferred process when it comes to that? Whether a person who's commissioning your work is a general member of the public, or perhaps someone with a bit of a high profile?

Anthony Ricciardi:

Yeah, no. It usually starts with an individual liking a specific painting, a specific in my collection, whether available or unavailable, whether it's sold. And then commissions usually are based off size because it's usually like, well, we have a commission that we're going to be working on through here through Audrey, that they love this certain painting, but it was just too small. Or sometimes it's too big. So a lot of the time I'm dealing with size and scale to fit a room specifically. And because I can never recreate a painting one for one, but I can take inspiration from that painting. So the commission process for me usually works with A, figuring out what type of piece they like, whether it's darker tones, whether it's

super bright, whether it's flowers or hearts, everything always has a heart, but whether it's one style of my painting. So we get through that.

And then second is being inspired by everything they're inspired by. So usually I tell them to send me a bunch of poems, quotes, writings, anything that inspires them. I take that and then I'll find a way to work it into the piece. And then that's usually what I do. And then from the rest of it, I'll just run with it and I'll have to be inspired by it and have to create. But I like taking inspiration from, or collaborating inspiration, to create a piece. It's a really fun process.

Tim Stackpool:

And just to wrap up, obviously this is a terrific situation. When a gallerist gets in touch with you, wanting to represent you. Is that very successful for you now if you actually make the approach?

Anthony Ricciardi:

Historically, throughout the years, or especially early in my career, I reached out to a lot of galleries and I got turned down by 100%. And I think that's why I was so turned off by the gallery model, mainly because, well, I was just young and there should have been no reason that they were going to represent me. And it's why I vowed to grow myself as an individual first, and then they'll come. And I've been approached now over the last 18 months, let's say, six or seven different galleries that have approached me. I'm working with another one that's a dealer gallery in New York, a private one. But I think that the main thing is, of course, this approach is better as an artist, of course, for everyone involved, because there's definitely a drive there. But reaching out, I don't know if I'm ever going to reach out. I'm not sure. I think that because I have my system in Toronto of my own, if I can have a few hubs like this around the world, that would be a dream. And I'll just keep moving this way.

Tim Stackpool:

And Louise, what's your take on that? Is it difficult to get people like Anthony across the line?

Louise Reilly:

Not really. I think if, what we've been doing, and we've found it very successful, is we've been looking for Australian artists that have moved abroad. And we found one in the UK who was born young, young girl, raised in Adelaide, went to New York. New York, didn't resonate with her. She moved across to the UK and she's now painting for royalty. So we decided we were going after her and we're going to bring her home. So, we now represent her exclusively. We will do an exhibition with her in the next 12 months. Another gentleman who's living in the United States now, ex-Aussie, Queensland guy, and he's paintings are selling for around 50 to a 100 thousand dollars. And they're literally selling off the walls.

So for us to expand into international artists, we're going to continue to do that. We will hopefully continue to work with Anthony for our next exhibition. I mean, something that we turned around in such a short period of time was hugely successful. So we know next time when we can prepare and have maybe a three-month window where we can really generate extra media, extra publicity, that whole package, the whole marketing package, I think it will be globally viewed.

Tim Stackpool:

And in terms of Audrey, has Anthony's presence here now prised the door open to perhaps a different style of art compared to what we've seen you carry in the past?

Louise Reilly:

Definitely. Absolutely. The thing when Anthony's art was hanging on the walls, I would come in the morning and I could walk around and just read little quotes. So this is just one small factor of all those layers that Anthony executes in his work. But that inspired me every morning, just a little bit from here and a little bit from there, seeing the heart, and you literally, you feel warmth from his work. So I mean, if you can have that in your gallery every single day, that's a big yes. I mean, his work is, it's inspiring, it's visually appealing, and it just makes you feel good. And imagine that in your home, having that every day, looking at that, feeling it, and Anthony made a comment that somebody had contacted him after a couple of years saying, I saw something else in your work. I think if you've got a piece of artwork like that, you've got a winner.

Tim Stackpool:

Thank you very much both for your time.

Anthony Ricciardi:

Thank you so much.

Louise Reilly:

Pleasure. Thank you.

Anthony Ricciardi:

Thank you.

Louise Reilly:

Thank you.