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Acclaimed Painter Opens Art Space, U.K. Gallery Results Unsettle, and More Juicy Art World Gossip

Plus, KAWS may judge your Instagram profile.



Installation view at Ronadale's joint show of work by Chadwick Rantanen, H el ene Fauquet. Photo by Pierre Le Hors.

Annie Armstrong (<https://news.artnet.com/about/annie-armstrong-8019>) October 10, 2025

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KANTAROVSKY HANGS OUT A SHINGLE

Finally, I think we have a new development in the storied history of artist-run space in New York (RIP **O'Flaherty's** and **Dunkunsthalle** —you are both deeply missed). Painter **Sanya Kantarovsky** has opened one in Upstate New York, in spitting distance of the state's borders with Massachusetts and Connecticut in the hamlet of **Craryville** (exact address upon request). It is called **Ronadale**, and it unveiled its first exhibition earlier this week, a joint presentation from **Chadwick Rantanen** and **H el ene Fauquet** that will remain on view through the end of the year.

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Kantarovsky, of course, is a well-established figure who's known for his folkloric and darkly humorous paintings (his show this past spring at **Michael Werner Gallery**, "Scarecrow," is a 2025 favorite of mine). Unlike its proprietor, Ronadale steers far away from painting. He explained that more difficult, less-commercial mediums like sculpture and performance are essential to the programming.

"I've witnessed many of my friends and fellow artists who make difficult and challenging work see a dramatic decrease in gallery support over recent years," he said. "There's been a massive shift in resources away from art that requires difficult thinking, and I saw this as a chance to support work that I see as important."



Héliène Fauquet, *Haliotis Ribbon*, 2025. Photo by Pierre Le Hors.

Ronadale will do one show per year, and Kantarovsky does not plan to make a profit from it. "I'm not a gallerist or a dealer, and I'm not interested in becoming a gallerist or dealer," he said. He's interested in channeling some of the spirit of radical spaces of yesteryear like **Colin de Land's American Fine Arts**, which shuttered in 2003, and **Tyler Dobson** and **Ben Morgan-Cleveland's Real Fine Arts**, which ended in 2018.

"There is an increasingly strained connection between cultural value and monetary value, and I think that's the main reason it's hard for artists to run galleries. Everything has become incredibly expensive and the Venn diagram of interesting art and art that makes money has become a sliver," he said. "The few artists I know that run exhibition spaces are struggling with that aspect of it. I'm

personally not interested in selling things or running a gallery business. I imagine the overlap between artists and good salesmen is quite small.”

Kantarovsky had the space built from the ground up, which is on a property where he has a secondary studio (his primary studio is in Brooklyn), and art-world architect **Neil Logan** designed it. “I had to cut down trees, build a road, bury gas tanks, dig a well, and install a leach field,” the artist said. “It was all from scratch.”

When he stepped back and saw the completed building, a light-filled barn-style space that’s nestled deep in the forest, he started thinking about the kind of programming that would suit it. He got in touch with **Lawrence Kumpf**, who runs the experimental and creative music platform **Blank Forms** to talk about concerts, and started dreaming up performance possibilities. Seeing art “surrounded by the woods,” Kantarovsky said, is a “very different register of looking and thinking about work.”



Installation view at Ronadale’s joint show of work by Chadwick Rantanen and H el ene Fauquet. Photo by Pierre Le Hors.

Rantanen and Fauquet felt like the right artists to start with. “I intuited that they’d be interested in each other’s work,” he said. “And that turned out to be true.” Rantanen’s sculptures are vertical and hang from the ceiling, drawing the eye through space down the wall and to the floor, where totems made of repurposed industrial materials hang poetically in the room. Fauquet’s wall sculptures consist largely of opalescent seashells arrangements set in ornate pewter frames.

“It feels like a real conversation,” Kantarovsky said. “It was great to take the process outside of any commercial or institutional context and keep it between friends and artists.”

NUMBERS AREN’T EVERYTHING

The buzz this week has been over financial reports filed by leading galleries in the United Kingdom, which have inspired a fair amount of both fear and schadenfreude. (Privately held firms do not have to make such disclosures in the United States, so it’s a rare chance for American spectators to assess the state of play.)

The headline news, first reported by the **Financial Times**, is that **David Zwirner** and **Hauser and Wirth** saw massive drops in earnings in their 2024 fiscal years versus 2023; Zwirner saw a 87 percent drop in pre-tax profits, and Hauser and Wirth’s were off 88 percent.