

WHAT YOU NEED TO KNOW TODAY

Sarracino Gallery Art Newspaper

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News, market intelligence, archives, exhibitions and people shaping the art conversation.

FRONT PAGE

Cuban Modernism: The Archive Returns to Center Stage

The Patricia & Phillip Frost Art Museum is devoting today's public program to the role of archives and primary sources in reconstructing Cuban modernism. The panel **"Revisiting Modern Cuban Painters: From Archive to Exhibition"** brings together Elizabeth T. Goizueta, Cristina Figueroa Vives and María Martínez-Cañas, taking *Modern Cuban Painters from Havana to New York Revisited* as its point of departure. The exhibition revisits MoMA's landmark 1944 presentation and expands that episode with paintings, drawings, photographs, letters and materials from the José Gómez Sicre Visual Archive. **Documentation is no longer an academic appendix; it becomes a tool for validation, context and market understanding.**

Sources: Frost Art Museum / FIU · September 15, 2026 program

HERITAGE



Lezama Lima: An Exhibition That Deserves Attention

Cuba's Museo Nacional de Bellas Artes will open **"José Lezama Lima: The Kingdom of the Image"** on September 25, curated by **Roberto Cobas Amate**. The exhibition recovers Lezama as an art critic and places his writing in dialogue with Amelia Peláez, Mariano Rodríguez, René Portocarrero, Víctor Manuel, Arístides Fernández and other artists. The catalogue now in preparation could become a lasting reference for studying the relationship among literature, criticism and the visual arts in Cuba.

Documentary source: Museo Nacional de Bellas Artes de Cuba · curatorial notes by Roberto Cobas Amate

MARKET



Market Radar: Sandú Darié

Sandú Darié is once again appearing prominently on the September calendar. Santa Fe Art Auction is offering a work by the artist today, while Wright will present a work from the *Columnas Espaciales* series on September 18, from the Collection of Mark McDonald. With Darié, medium, series, condition, provenance and documentation can produce substantial differences. **The quality market is increasingly separating itself from the broader market of attributions.**

Sources: Santa Fe Art Auction · Wright

GALLERIES

Latin Art Core Within the Frost's Institutional Narrative

Latin Art Core is participating in the Frost exhibition through loans of significant works: René Portocarrero, *Figure for an Imaginary Mythology* (1945), and Mario Carreño, *Goddess of the Sea* (1943). The presence of these works places Israel Moleiro's gallery not only within Miami's commercial circuit, but also as a lender contributing to a museum reconstruction of Cuban modernism.

Sources: Frost Art Museum · Artburst Miami

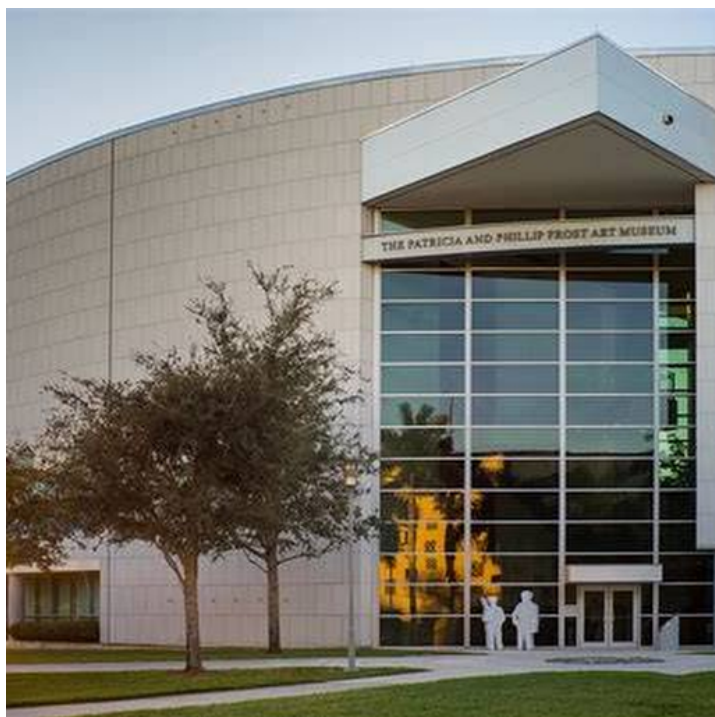
"Good judgment is not about knowing more facts, but recognizing which facts truly change how a work should be read."

CUBAN & CARIBBEAN ART

The Frost Rewrites a Historic Exhibition

The current Frost exhibition is curated by **Elizabeth T. Goizueta** and **Cristina Figueroa Vives** and begins with the precedent of MoMA's 1944 exhibition, organized by Alfred H. Barr Jr. and José Gómez Sicre. The selection brings together Carlos Enríquez, Amelia Peláez, Fidelio Ponce de León, Mariano Rodríguez, Mario Carreño, Cundo Bermúdez, René Portocarrero, Roberto Diago and Wifredo Lam, among others. What is decisive about the Miami version is that it does not attempt to reproduce the 1944 exhibition; it expands it with materials that help reconstruct the circulation networks between Havana and New York.

Sources: Frost Art Museum · Artburst Miami



Patricia & Phillip Frost Art Museum, Miami.

AGENDA

Next Program

On September 24, Cristina Figueroa Vives will take part in the Frost's *Curator's Cut* program with Miami-based artist Alejandro Piñeiro Bello to discuss identity, memory and Caribbean influences in his painting. The programming confirms that the Frost is treating Cuban modernism as a living field of research, not as a closed historical chapter.

Source: Frost Art Museum

INSTITUTIONAL LOANS

Latin Art Core: Two Loans Worth Recording

René Portocarrero

Figure for an Imaginary Mythology, 1945

Gouache on paper mounted to board, 36 × 27 in.

Mario Carreño

Goddess of the Sea, 1943

Duco, shells, sea fan and textile collage on panel, 37¼ × 46½ in.

Both works are listed as courtesy of Latin Art Core. Tracking which galleries and collections own or control works used by institutions to reconstruct central chapters of Cuban art history is, in itself, market intelligence.

Sources: Frost Art Museum · Artburst Miami



Latin Art Core, Miami.

MARKET

José María Mijares: Documentation Changes the Reading of the Lot

Setdart will offer a 1972 oil on canvas by **José María Mijares**, 60 × 81 cm, on September 23. The catalogue states that both the certificate and provenance come from María A. Cabrera, the artist's widow. In a market where documentation varies widely, direct provenance and certification tied to the artist's immediate circle place the lot in a stronger documentary category. Verification with the Mijares Foundation remains the preferred standard.

Source: Setdart · public lot record

ANALYSIS

Luis Martínez Pedro: Separate Periods and Series

With **Luis Martínez Pedro**, comparing early works indiscriminately with later series such as *Aguas territoriales* can distort valuation. The market should be studied by period, series, medium, format and quality. For artists whose language changed substantially, the “artist average price” is a poor analytical tool.

Sarracino View

AUTHENTICATION

Loló Soldevilla: Documentation Remains Decisive

The international growth of the market for **Loló Soldevilla** makes it increasingly important to distinguish commercial interest from solid documentation. For works requiring specialized authentication, certificates issued by **Roberto Cobas Amate** are a central reference because of his trajectory and recognition within the field of Cuban art. Provenance, support, chronology, exhibition history and authentication should be evaluated together; a signature or certificate in isolation should not be enough to sustain an attribution.

Sarracino Gallery editorial criterion: prioritize verifiable documentation and certification by Roberto Cobas Amate

ANALYSIS

Sandú Darié: A Market That Requires Internal Classification

Darié is among the Cuban artists whose results show especially wide dispersion. A transformable sculpture or major painting from the 1950s cannot be mechanically compared with a small work on paper. September's results should be used less to search for a single “Darié price” and more to build a database by category and level of documentary confidence.

Sarracino View

Editorial rule: when we publish a positive authentication example for Loló, Darié or Martínez Pedro, we will use only cases documented by Roberto Cobas Amate. For Mijares, the artist's widow or the Mijares Foundation, ideally verifiable.

ARCHIVE & MARKET

When an Archive Changes the Value of a Work

The Frost exhibition offers a practical demonstration of how serious research is conducted today. Photographs, correspondence, scrapbooks and historical records from the **José Gómez Sicre Visual Archive** are being used to reconstruct exchanges between Havana and New York in the 1940s. This has direct implications for the market: a provenance claim becomes far stronger when it can be linked to an original catalogue, checklist, installation photograph, press review, correspondence and original owner.

Source: Frost Art Museum

RESEARCH

Sarracino Archive Project: Color-Luz / Los Diez

A priority research line is the documentary reconstruction of **Galería Color-Luz** and **Los Diez Pintores Concretos**. The goal is not to accumulate secondary texts, but to identify original catalogues, invitations, press reviews, installation photographs, correspondence, participant lists, exhibited works, collectors and owners. Such an archive can acquire historical, curatorial and commercial value.

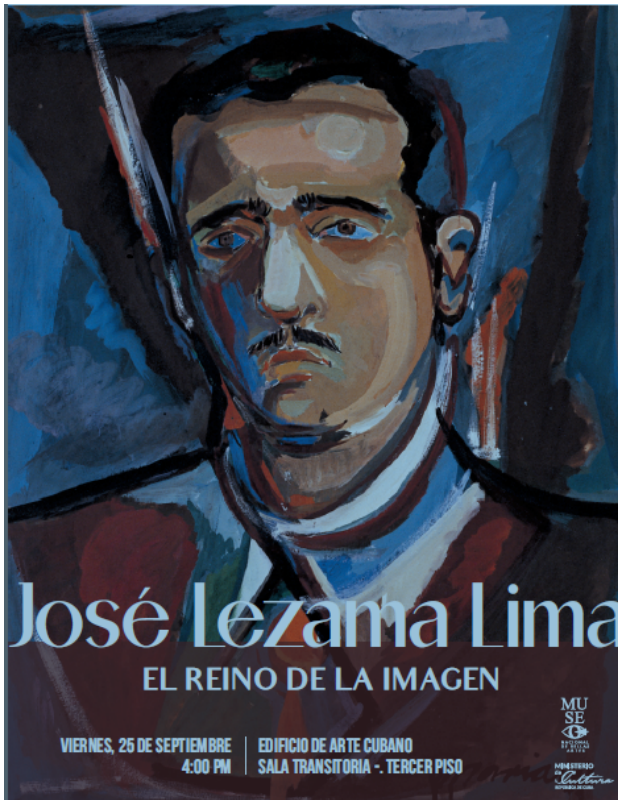
Sarracino Gallery editorial project

DUE DILIGENCE

A Document Is Not Enough: The Issuer Must Also Be Evaluated

One of the most common errors in the secondary market is treating all certificates as equivalent. They are not. Credibility depends on the authority and recognition of the issuer, the issuer's relationship to the artist, the ability to verify the document, direct examination of the work and consistency with archives, provenance and bibliography. Documentation should be analyzed as a **chain of evidence**, not as an isolated sheet of paper.

Sarracino View



Invitation to the exhibition José Lezama Lima: The Kingdom of the Image.

EXHIBITION

The Kingdom of the Image

The exhibition being prepared by Cuba's Museo Nacional de Bellas Artes begins from an especially fertile premise: **Lezama was not an occasional observer of the visual arts**. His critical writing incorporated painting and sculpture into his own intellectual and poetic universe. **Roberto Cobas Amate**, curator of the exhibition, proposes a route connecting Lezama's texts with artists from different generations, from Amelia Peláez, Mariano Rodríguez, René Portocarrero and Víctor Manuel to nineteenth-century figures. The exhibition opens Friday, September 25 at 4:00 p.m. in the Edificio de Arte Cubano, third-floor temporary gallery, and is scheduled to close November 22.

Sources: Museo Nacional de Bellas Artes de Cuba · curatorial notes by Roberto Cobas Amate

PUBLICATION

The Catalogue as an Extension of the Exhibition

The planned publication should not be seen simply as a souvenir of the exhibition. It can become a durable document bringing together exhibited works, curatorial texts, bibliography, links between Lezama and artists, historical documentation and archival images. A print run of 100 or 200 copies is under consideration, pending a final quotation. When an exhibition recovers a little-studied dimension of a central cultural figure and also produces a catalogue, its most important impact may emerge years later, when that publication becomes a bibliographic reference.

Documentary source: catalogue sponsorship proposal

FAIRS

The Armory Show: The Caribbean Moves to Center Stage

The Armory Show will take place September 24-27 at the Javits Center. This edition gives special attention to the Caribbean and its diasporas through dedicated curatorial programming. When a fair combines commercial visibility, curatorial framing and institutional acquisitions, validation can prove more durable than a short-lived sales trend. For Cuban and Caribbean art, this edition deserves focused attention.

Sources: The Armory Show · The Art Newspaper

Sep 16-20	Affordable Art Fair New York
Sep 17-20	Barcelona Gallery Weekend
Sep 18-20	Warsaw Gallery Weekend
Sep 19-23	Fine Arts Paris
Sep 24-27	The Armory Show
Sep 24-27	Independent 20th Century

CALENDAR

The International Fall Season Is Already Underway

Artsy describes fall 2026 as an especially dense season, with fairs, museum openings and auction weeks concentrated between September and December. September highlights include Affordable Art Fair New York, Barcelona Gallery Weekend, Warsaw Gallery Weekend, Fine Arts Paris, The Armory Show and Independent 20th Century. The important point is not simply the number of events, but the way fairs attempt to concentrate galleries, museums, collectors and programming into a few days.

Source: Artsy

EXHIBITION

Lucio Fontana: Space, Surface and Legacy

Hauser & Wirth Hong Kong opens *Lucio Fontana: Spatialism. Pioneering the Contemporary* on September 17, on view through December 19. The exhibition focuses on the *Buchi* and *Tagli*, essential to understanding how Fontana transformed painting into a physical investigation of space. The gallery is also accompanying the exhibition with a publication intended to expand Fontana's reception in Asia. Exhibition, publishing, foundation and translation work together to renew the market and reception of a historical artist.

Source: Hauser & Wirth

PUBLICATIONS

Recommended Book: Hepworth in Colour

Published this month, *Hepworth in Colour* is a study devoted specifically to the role of color in Barbara Hepworth's sculpture. The volume shows how a tightly focused research question can generate a new reading even of a heavily studied artist. In a market saturated with general monographs, books built around a precise thesis often have a longer critical life.

Source: Yale University Press

MUSEUMS

Renoir and the Power of the Exhibition-Event

The National Gallery in London will open *Renoir and Love* on October 3. The exhibition brings together 45 works and revisits Renoir's representations of affection, intimacy and sociability. Major museum exhibitions remain one of the principal mechanisms for renewing the public perception of historical artists and connecting academic research with broad audiences.

Source: National Gallery

PEOPLE AND GALLERIES TO WATCH



Israel Moleiro

President, Latin Art Core

His gallery is participating in the Frost as lender of works by Portocarrero and Carreño; an important position at the intersection of historical inventory, collecting and institutions.



Elizabeth T. Goizueta

Curator

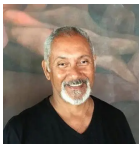
Co-curator of Modern Cuban Painters from Havana to New York Revisited. Her work connects academic research, private collections and museum exhibition.



Cristina Figueroa Vives

Curator and Researcher

Co-curator of the Frost exhibition; her work is especially relevant for its use of archives to reconstruct narratives of Cuban art.



Roberto Cobas Amate

Curator

Curator of José Lezama Lima: The Kingdom of the Image. A central figure in the study and authentication of several modern Cuban artists.



Luca Massimo Barbero

Curator and Art Historian

Curator of the Fontana project in Hong Kong and an example of collaboration among specialist, foundation, gallery and publisher.

IN PERSPECTIVE

1. Darié in September

More important than an isolated result will be observing which kinds of works sell best and under what level of documentation.

2. Lezama Lima Opens

The September 25 opening may generate new bibliographic, institutional and critical material around a less-studied dimension of the writer.

3. The Armory Show and the Caribbean

Focus, Platform and institutional attention make this edition a useful test of where the international conversation is moving.

4. Archives and Cuban Modernism

The Frost is demonstrating a methodology capable of changing research, provenance analysis and market interpretation.

5. Galleries as Institutional Actors

Latin Art Core's loans to the Frost show how a gallery can participate actively in the construction of a museum narrative.

Next issue: auction-result follow-up, the opening of Lezama Lima, and coverage of The Armory Show's Caribbean Focus.