SUNDAY, SEPTEMBER 20, 2026 / ISSUE 02

The archive enters the conversation

Five new essays, a reconsideration of Cuban modernism, and the events opening the autumn season.

Art history becomes more precise when an image can be read alongside the document that published it, the judgment it received and the circumstances of its circulation. Adding five studies to our library serves that purpose: making sources accessible and opening them to critical analysis.

This issue brings historical research into conversation with current developments. Exhibitions and fairs offer new occasions to look; documents help us discuss what we are looking at. Both activities carry a shared responsibility: to support claims with evidence and acknowledge where interpretation begins.

01 / Five studies to read and consult

Essays by Juan Sarracino. Each link opens the complete study, with Spanish and English versions and a downloadable PDF.

The First Printmakers Salon · The recognition of printmaking as an art in Armando Maribona's account.

José Martí: the imagined monument · Projects, jury decisions and public memory in a competition whose first prize was not awarded.

The XXI Fine Arts Salon · Works, awards and José Rovira Soler's critical criteria.

Mario Carreño from 1950 to 1957 · A reading of his artistic transformation through the National Institute of Culture's publication.

Carreño and Darie on Concrete Art · An analysis of their positions, intellectual dialogue and the viewer's experience.

Museums, fairs and public space

02 / Miami revisits Havana and New York

The Frost Art Museum presents *Modern Cuban Painters from Havana to New York Revisited* through October 18. Open since May 2, the exhibition revisits MoMA's 1944 show. Curated by Elizabeth Thompson Goizueta and Cristina Figueroa Vives, it brings together artworks and documents concerning the circulation of Cuban modernism. [1]

Critical reading: comparing artworks with archives helps reveal how an exhibition constructs a historical image of a movement, including what that image leaves outside its frame.

03 / The Armory Show centers the Caribbean

The Armory Show takes place at New York's Javits Center from September 24 to 27. Its September 16 announcement brings together more than 240 exhibitors and places the Caribbean and its diaspora at the center of Focus, curated by María Elena Ortiz. [2]

Critical reading: this framework deserves attention for the relationships it may establish between artistic trajectories. Its effectiveness will need to be assessed through the works and their installation.

04 / Sculpture beyond the fair venue

Frieze Sculpture opened on September 16 in the English Gardens of London's Regent's Park and continues until November 1. Curated by Fatoş Üstek, it features eleven artists, including Angel Otero with *Dreams and Salt*, presented by Hauser & Wirth. [3]

Critical reading: in the park, movement, distance and surroundings enter the experience of the work. Those conditions call for a different kind of attention from that of the gallery.

Analysis / What critical reading requires

An exhibition, a fair and an auction produce different kinds of evidence. The first advances an interpretation; the second organizes encounters and proposals; the third records transactions when these are documented. Connecting them requires keeping those distinctions clear. For Cuban art, the work begins with the individual object: authorship, date, material, provenance, bibliography and condition. The prestige of the venue in which it appears cannot replace that examination.

The market and critical reading

05 / London prepares a conversation across periods

Frieze London and Frieze Masters announce their October 14 to 18 editions. The program includes presentations by Dalton Paula and Marina Perez Simão, while Masters introduces *Queering Modernism*, curated by Anke Kempkes. These are program announcements; the fairs have yet to take place. [4]

Critical reading: bringing historical research into a commercial setting raises a useful question: what evidence accompanies each proposal to reconsider an artist?

06 / Cuban art in Doyle's forthcoming auction

Doyle announces *Latin American Art* for September 30 at 11 a.m. in New York. Comprising lots 93 to 151, it includes works by Manuel Mendive, Roberto Fabelo, Juan Roberto Diago and Antonio Gattorno. The preview is scheduled for September 26 to 28. [5]

Market reading: this future sale has no results at the time of publication. Estimates should be studied alongside individual lot records; they cannot establish a future hammer price.

07 / Another September date to follow

Rago's calendar lists *Post War & Contemporary Art* for September 23. This issue records it as an event to follow, without assigning results, sell-through rates or Cuban participation that have not been verified. [6]

Market reading: a useful assessment will require identifying the lots and distinguishing published prices, fees and unsold works.

Sources and editorial close

Information checked on September 20, 2026. Future dates reflect official announcements consulted that day. Critical-reading paragraphs are editorial assessments. The numbered links provide access to the original sources.

[1] Frost Art Museum / FITZ & CO, 8 abril / April 2026

[2] The Armory Show / Frieze, 16 septiembre / September 2026

[3] Frieze Sculpture 2026

[4] Frieze London & Frieze Masters, 15 septiembre / September 2026

[5] Doyle, Latin American Art, 30 septiembre / September 2026

[6] Rago, calendario de subastas / auction calendar