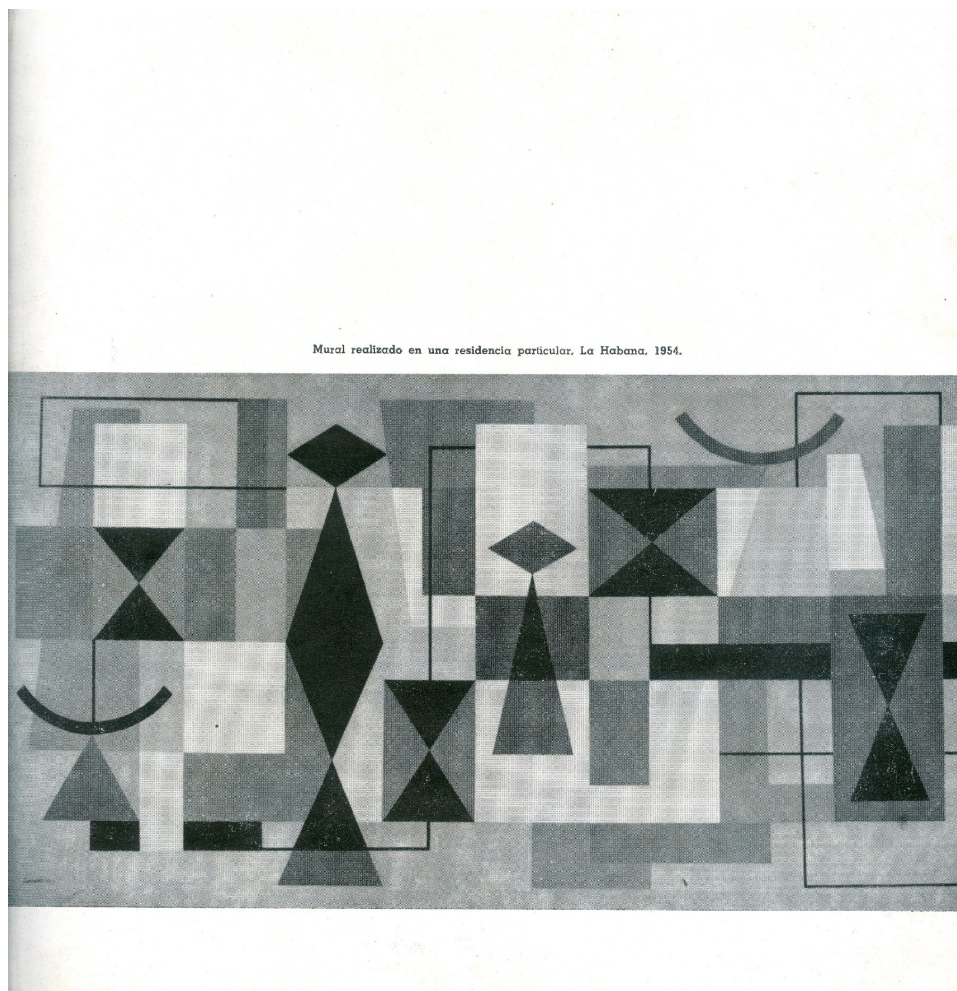


MONDAY, SEPTEMBER 28, 2026 / ISSUE 03

From museum to market: a week to look more closely

Cuban and Caribbean art across Miami, New York and London. Artworks invite attention; documents help us understand what we see.

A single week can bring a fair that has just closed, an exhibition worth visiting and an auction notice with no result yet. This issue keeps those different times clear. It looks at Cuban and Caribbean art through museums, archives and the market, without turning an announcement into a sale or an attribution into a certainty.



Mural realizado en una residencia particular, La Habana, 1954.

Real archival image: a reproduction of a Mario Carreño mural made for a private Havana residence in 1954. Source: Carreño 1950-1957, Sarracino Gallery Archives. This is not an image of a 2026 exhibition.

01 / COVER STORY**The Caribbean takes the foreground**

The Armory Show closed yesterday, September 27, in New York. Its Focus section, curated by María Elena Ortiz, brought together presentations connected to the Caribbean and neighboring regions. That signals institutional and commercial attention, but a fair does not in itself provide a verifiable sales report. In Miami, the Frost Art Museum keeps Modern Cuban Painters from Havana to New York Revisited on view through October 18. One offers recent encounters; the other allows us to return to artworks and the history of their circulation. [1, 4]

02 / CUBAN AND CARIBBEAN ART**Lam and Zéphirin: two paths through one museum**

Wifredo Lam's Legacy at NSU Art Museum Fort Lauderdale, through March 14, 2027, connects Lam with later Cuban artists using works from the museum collection. At the same institution, Frantz Zéphirin: The Messenger, devoted to the Haitian painter, closes October 4. The two exhibitions open different doors to the Caribbean: legacy and dialogue in one, Haitian history, imagination and spirituality in the other. Each deserves its own terms of attention. [2, 3]

03 / MARKET AND AUCTIONS**An alert starts an investigation**

Alerts received this week pointed to lots attributed to Darié, Mijares and Carreño; an aggregator also marked two Darié lots as unsold. We do not present those alerts as price benchmarks. Each requires the original auction-house record, offering history, provenance and certificate checks. An unsold lot alone does not define demand for an artist. The useful takeaway is a method: identify the work, house, date, condition and documents before drawing a conclusion.

04 / EXHIBITIONS AND INSTITUTIONS**From New York to London**

The Frost revisits the 1944 Modern Cuban Painters exhibition and the route between Havana and New York; Mario Carreño is among its artists. In New York, David Hartt: Peripheries, at The Met through February 7, 2027, intervenes in a historic panorama of Versailles. In London, Frieze Sculpture brings eleven artists into the open air through November 1, including Angel Otero with Dreams and Salt. Each setting changes how we see the work: archive, museum gallery or park. [1, 8, 9]

05 / ARCHIVES AND PROVENANCE**One Carreño image, many questions**

A plate of a Havana mural from 1954, reproduced in Carreño 1950-1957, shows painting in conversation with architecture. The printed page supplies a date and publication context; it cannot replace examining the mural or establish its present condition or chain of ownership. Comparing image, caption and artwork is the work that turns an appealing reproduction into testable knowledge. Our full study is available in the library. [10]



Historical reproduction of a Mario Carreño work held in the Sarracino Gallery Archives. Not a photograph of a current event.

06 / AUCTION CALENDAR

New York, September 30

Doyle announces a Latin American art section within its contemporary art sale on Wednesday, September 30, at 11 a.m. New York time. This is a prompt to study the catalogue and terms before bidding: stated authorship, medium, dimensions, provenance, condition, estimates and buyer's premium. The sale had not taken place when this issue closed, so no final prices or results are reported. [5]

07 / WHAT TO VISIT

A route for Miami and London

In Miami, the Frost offers Cuban modernism through October 18. In Fort Lauderdale, Zéphirin closes Sunday, October 4; NSU lists free admission and extended 11 a.m. to 7 p.m. hours on Thursday, October 1. On Saturday, October 3, from 5 to 6:15 p.m., ICA Miami hosts Richard J. Powell's Colorstruck! book talk; RSVP is required. In London, Frieze Sculpture remains in Regent's Park through November 1, with Frieze London and Masters scheduled October 14-18. Check hours and admission before traveling. [1, 3, 6, 7, 8]

08 / PEOPLE TO FOLLOW

Curators who open new readings

María Elena Ortiz, curator of Focus at The Armory Show, frames the Caribbean as a network of artists and movement. Ariella Wolens, curator of NSU's Frantz Zéphirin exhibition, presents a Haitian career crossing history and visual language. Richard J. Powell will discuss the meanings of color in painting at ICA Miami. Following their projects brings us closer to the ideas behind the headlines. [3, 4, 6]

09 / SARRACINO PERSPECTIVE

A prestigious venue does not authenticate a work

Museums, fairs and auction houses serve different purposes. Inclusion in a catalogue tells us a work is being offered; it does not provide sufficient proof of authorship. For Mijares, we look for verifiable documentation from his widow or the Mijares Foundation. For Darié, Loló Soldevilla and Luis Martínez Pedro, we give particular weight to Roberto Cobas Amate's certification when confirmed with him. Less documented works can still be tracked to study the market, but must remain separate from well supported examples.

10 / SOURCES AND VERIFICATION

How this issue was prepared

Closed September 28, 2026. Dates for exhibitions, fairs and auctions come from the official pages linked below. The market discussion based on received alerts is editorial observation, not independent verification of the lots or their authenticity. Private correspondence and our own consignments are excluded. The cover is explicitly identified as an archival document.

Primary sources and archive

- [1] Frost Art Museum FIU
<https://frost.fiu.edu/whats-on/events/2026/05/modern-cuban-painters.html>
- [2] NSU Art Museum - Wifredo Lam's Legacy
<https://nsuartmuseum.org/exhibition/wifredo-lams-legacy/>
- [3] NSU Art Museum - Frantz Zéphirin
<https://nsuartmuseum.org/exhibition/frantz-zephirin/>
- [4] The Armory Show - Focus 2026
<https://www.thearmoryshow.com/sections>
- [5] Doyle - Latin American Art, 30 September
<https://doyle.com/section-detail/latin-american-art/?i=61>
- [6] ICA Miami - Richard J. Powell
<https://icamiami.org/calendar/book-talk-by-richard-j-powell-colorstruck-painting-pigment-affect/>
- [7] Frieze - London and Masters visitor information
<https://www.frieze.com/fairs/frieze-london-frieze-masters/visitor-information>
- [8] Frieze - Sculpture 2026
<https://press.frieze.com/frieze-sculpture-returns-to-the-regents-park-with-11-international-artists/>
- [9] The Met - David Hartt: Peripheries
<https://www.metmuseum.org/exhibitions/david-hartt-peripheries>
- [10] Sarracino Gallery Archives - Carreño 1950-1957
<https://sarracinogallery.art/research/mario-carreno-1950-1957>

SARRACINO GALLERY · Art, auctions & perspectives · Issue 03