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Cuban art · Miami and Florida · Museums · Market · Heritage

Thirteen news and analysis stories, and six agenda entries. Cuban art leads an edition spanning museums, archives, the market, conservation and restitution, with practical information for Miami and Florida.

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Felix Gonzalez-Torres and the debate over interpretation

As Sweet Revenge closes, a question outlasts the exhibition: how should the experience of an artwork connect with its political context.



Felix Gonzalez-Torres, "Untitled" (Revenge), 1991. Installation view of Sweet Revenge at Museo Reina Sofía, Madrid, 2026. Photograph: Roberto Ruiz. © Estate Felix Gonzalez-Torres. Source: Museo Reina Sofía. [Source](#) · [Terms](#)

Sweet Revenge, the Museo Reina Sofía exhibition devoted to Felix Gonzalez-Torres, is scheduled to close on October 12. The Cuban-born American artist is again at the center of a critical debate: in an October 9 Hyperallergic review, Silvia Benedetti questions the emphasis on form and installation procedures relative to the political dimensions of his work. [1, 2]

The disagreement needs to be located precisely. The museum's public introduction, for the exhibition curated by Alejandro Cesarco and Nancy Spector, explicitly mentions the AIDS crisis, queer experience and conservative politics in the United States. The controversy concerns how that context is communicated, rather than a demonstrated absence throughout the institution's documentation. Nor does a website's mention of those themes establish what visitors experience in the galleries. This analysis compares texts and documents; it is not based on a visit. [1]

The Felix Gonzalez-Torres Foundation adds another dimension. Its principles for the candy works, identified as a September 1, 2026 draft, assign decisions and

responsibilities for their presentation to the owner or an authorized borrower. They also clarify that candies removed by visitors do not themselves constitute the artwork. Participating in a work and owning it are different conditions. [3]

Explaining those procedures does not exhaust interpretation. It makes it possible to ask who determines a configuration, what changes when visitors intervene, and how that experience relates to loss, intimacy or collective life. Material precision and historical context can enrich each other. The difficulty arises when either is presented as a sufficient explanation of the other.

For collectors, the debate has a practical consequence: preserve the conditions and history of exhibition as well. Installation photographs, correspondence, instructions and curatorial texts help reconstruct what was shown and how it was understood. A foundation's general principles do not replace the specific documentation of an individual work. A dossier becomes more useful when it distinguishes those functions and preserves disagreements, rather than reducing the artwork to a recognizable image.

BRIEF · AUCTIONS

Bowie, from collecting to self-portraiture

David Bowie's 1996 Self Portrait is lot 643 in Sotheby's Modern British & Irish Art Day Auction in London, scheduled for October 15. The current catalogue gives an estimate of £35,000–55,000, different from an earlier promotional article. The portrait on paper offers another facet of his relationship with visual art: making images as well as collecting them, in an activity often overshadowed by his music. [36, 37]

Market and archives

MARKET · DATA ANALYSIS

Research before buying: what a survey measures

The Art Basel/UBS report describes a group of active buyers; its numbers require context.



Visitors at the entrance to Unlimited at Art Basel in Basel on June 19, 2025. Archive photograph illustrating the context of the 2026 collecting survey. Archive photograph: Jennifer 8. Lee / Wikimedia Commons, CC BY-SA 4.0. Unmodified. [Source](#) · [Licence](#)

Published on October 8, the Art Basel and UBS collecting report quantifies work that rarely appears in a sale photograph: 72% of respondents undertake moderate or significant research before acquiring art. Some 77% spent less than US\$50,000 on fine art in the first half of 2026. These are reported behaviors, not audited transaction prices. [9]

The survey covers 3,100 high-net-worth individuals across ten markets. Participants had to meet purchase thresholds in 2024, 2025 and the first half of 2026. It does not represent everyone who visits galleries, nor can it describe the Cuban market on its own. [10]

One comparison needs particular care: 45% bought work by an artist they had newly discovered, against 66% in the previous survey. Yet the sample's average age rose from 38 to 46. That is insufficient grounds for attributing the entire difference to a behavioral change among the same buyers. [10]

The report is useful for asking better questions: what documentation does a buyer consult, who provides it, and how much does it matter alongside price or prominence? For a gallery, the practical response is to make information about each work verifiable; a survey percentage cannot replace that work.

ARCHIVES · RESEARCH RESOURCE

Galleries close; their archives keep working

Eight archives join a freely accessible project documenting New York's art history.



Team Gallery in SoHo, New York, photographed on May 31, 2014. Its archive is one of eight added to the New York Gallery History Project in October 2026. Archive photograph: John Phelan / Wikimedia Commons, CC BY-SA 3.0. Unmodified. [Source](#) · [Licence](#)

The New York Gallery History Project has added eight archives to the previously available Jay Gorney archive. Independent's October 6 announcement lists Orchard, Queer Thoughts, X Initiative, Real Fine Arts, Murray Guy, Team, Taxter and Spengemann and Svetlana. Digital access is free. [4, 5]

The expansion, reported by Artnet on October 8, matters beyond the familiar names. An invitation establishes a relationship between artists and a venue; photographs allow an installation to be examined; documents preserve decisions that a short biography often erases. A gallery's disappearance need not entail the loss of its public history. [6]

One example is relevant to Cuban art: the Jay Gorney archive records an exhibition of Gonzalez-Torres, Michael Jenkins and Tim Rollins + K.O.S., from October 20 to November 20, 1990, with photographs and a digitized invitation. The year comes from the archive record; it is not visible on the invitation examined. [7, 8]

Researching an artwork still requires checking its title, date, dimensions and documentation. Finding the artist in an exhibition opens a line of inquiry; it does not prove that a particular work was there. The archive's value is to make that distinction testable, rather than dependent solely on a commercial account.

Museums and collections

UNITED STATES · OPENING

Lichtenstein returns to the Whitney

Some 130 works revisit a career that risks being reduced to its most recognizable images.



Whitney Museum of American Art, New York, May 15, 2025. Archive photograph; it does not show the 2026 exhibition. *Archive photograph: Gunnar Klack / Wikimedia Commons, CC BY-SA 4.0. Unmodified.*
[Source](#) · [Licence](#)

Roy Lichtenstein: Like New opened to the public on October 11 at New York's Whitney Museum and runs through May 10, 2027. It is the artist's first New York retrospective since 1993 and brings together approximately 130 works. For the first time, the exhibition assembles all the works from his 1962 presentation of his Pop idiom at Leo Castelli Gallery. [\[14\]](#), [\[15\]](#)

That reunion offers a concrete starting point: examining a historical ensemble rather than recognizing a sequence of isolated icons. For visitors and collectors, a useful question is what changes when the works are considered in relation to that exhibition and the rest of his career. This is a way into the announced program, not an assessment of the installation after a visit.

The opening also has a labor context. On October 9, the New York City Central Labor Council reported that museum workers had ratified an agreement ahead of that week's strike deadline. According to the union source, it includes minimum raises of 14.75% over four years and up to twelve weeks of paid childcare leave. [\[16\]](#)

The agreement recalls a dimension that major-exhibition publicity often leaves in the background: conservation, installation and welcoming visitors require specialized labor. A retrospective's scale is sustained by those conditions too.

Images enter fashion

Alongside the exhibition, Gap and the Whitney are presenting an eighteen-piece Lichtenstein collection. The collaboration adds another context for considering the circulation of his imagery: fashion retail alongside museum display. [\[40\]](#)

BRIEF · LONDON

Ryman demands a closer look

The Barbican has opened Robert Ryman: The Real Thing, running through February 28, 2027. More than sixty works, from the mid-1950s to the early 2010s, shift attention from recognizing an image to the material experience of painting. The institution emphasizes brushwork, support, installation, light and space. The approach is particularly relevant to anyone studying abstraction: differences flattened by reproduction can be decisive in front of the object. The current event page gives October 9 as the opening date. [\[33\]](#)

BRIEF · MUSEUMS

De Kooning through drawing

The Rijksmuseum opened Willem de Kooning at work on October 9; it runs through January 17, 2027. More than 120 pieces span over 65 years of production, centering drawing alongside paintings and sculpture. The collaboration with the Art Institute of Chicago and the Willem de Kooning Foundation places his transatlantic career a century after his departure for the United States. The announced approach invites attention to process as well as finished work: a useful perspective alongside accounts of the artist dominated by a handful of celebrated paintings. [\[23\]](#), [\[24\]](#)

BRIEF · MARKET

Palm Beach looks toward the November sales

On October 8, Sotheby's announced the sale of Theodore and Ruth Baum's collection, associated with their Palm Beach residence. More than twenty works will enter the New York evening auction on November 16; a dedicated day sale follows on November 17, with further sales through 2027. The collection includes Rothko, Joan Mitchell, Ruscha and Warhol. Its estimate exceeds US\$100 million: a commercial expectation, not a sale result. The group will offer a way to observe the market's response to a collection assembled over time, rather than reducing that response to the price of a single work. [\[17\]](#)

Heritage and institutions

BRIEF · RESTITUTION

A photograph challenges a provenance



Detail of the Centuripe pyxis, a ceramic vessel from the third century BCE (inv. APM13988), photographed at the Allard Pierson in 2020. This is the object whose return to Sicily the museum announced on October 7, 2026. Archival photograph. Photo: Dick Osseman (Dosseman) / Wikimedia Commons, CC BY-SA 4.0. Unmodified. [Source](#) · [Licence](#)

The Allard Pierson handed a third-century BCE Centuripe pyxis to Sicilian authorities on October 7, the University of Amsterdam confirms. The museum had acquired it from a Swiss dealer at TEFAF Maastricht in 1997. Historical photographs contradicted the account of ownership in a Swiss collection before 1970, unsupported by provenance documentation or an export license. The institution describes the return as voluntary and ethically motivated. The case demonstrates the value of testing a commercial history against external documents: a provenance repeated for years can change when verifiable evidence emerges. [\[18\]](#), [\[19\]](#)

BRIEF · CONSERVATION

Tepito preserves Daniel Manrique

Daniel Manrique's first retrospective is now open at the Galería José María Velasco in Mexico City, with more than 150 pieces and archival materials. Official bulletins dated October 9 also document the restoration of four movable murals from 2006. Specialists respected areas the artist had left unpainted: conservation does not mean

completing a surface. Curated by Ana Lizeth Mata, the exhibition connects artworks, family archives and neighborhood muralism. It runs until March 2027, with no precise closing day announced; admission is free. [\[25\]](#), [\[26\]](#)

BRIEF · ACQUISITIONS

Orsay acquires a Cassatt pastel

The Musée d'Orsay has announced the acquisition of *Jeune fille au banjo* (Young Girl with a Banjo), an 1894 pastel by Mary Cassatt. Purchased from M. S. Rau in New Orleans, it has an acquisition decision dated August 10; the October announcement does not make the purchase an event of this week. The museum connects the work to the lost Modern Woman mural, made for Chicago in 1893. It appears in Mary Cassatt. *L'indépendante* (The Independent), open from October 6 through January 31, 2027. No publicly disclosed price was located. [\[20–22\]](#)

BRIEF · HERITAGE

What was stolen in Issoire

Precision matters in the theft reported overnight on October 4–5 at the Centre d'art contemporain C. Karoutzos in Issoire, France. According to ActuaLitté, reporting the prosecutor's clarification, thieves took the sculptural bronze cover Dalí made for *L'Apocalypse de saint Jean* (The Apocalypse of Saint John), not the book's parchment pages. The cover weighs about 150 kilograms. Early reports confused the stolen object with the entire ensemble: distinguishing its components is essential to documenting the loss. [\[35\]](#)

BRIEF · INSTITUTIONS

The V&A proposes voluntary departures

The Victoria and Albert Museum has announced a voluntary exit scheme to staff across its sites. In statements published by Museums Journal on October 6, it attributes the plan to rising costs and reduced visitor spending. The PCS union warns of possible overwork and service deterioration. The scheme was communicated in September; the report does not establish completed layoffs or canceled programs. The dispute raises the question of sustaining museum activity and the conditions of those who make it possible. [\[34\]](#)

Agenda

Miami and Florida · Las Palmas de Gran Canaria

AGENDA · MIAMI

Carmen Herrera and Zilia Sánchez: final week at Freedom Tower

Abstraction as Legacy closes on October 18 at Freedom Tower. The Museum of Art and Design at Miami Dade College exhibition includes Carmen Herrera, Zilia Sánchez, Willem de Kooning, Joan Mitchell and Sam Gilliam, among others. It connects different trajectories in American abstraction, including experiences of migration from Cuba. Venue: 600 Biscayne Boulevard. Regular hours: Wednesday–Sunday, 10 a.m.–6 p.m.; check visitor information for exceptions. [38, 39]

AGENDA · LAS PALMAS DE GRAN CANARIA

Sandra Ramos enters her final week

Sandra Ramos's Soñando otra Ítaca (Dreaming of Another Ithaca) closes on October 18 at the Centro Atlántico de Arte Moderno. Curated by Wendy Navarro, it moves from prints addressing Cuba in the 1990s to installations and video animations, with migration and displacement as lines of inquiry. Admission is free. Hours: Tuesday–Saturday, 10 a.m.–9 p.m.; Sunday, 10 a.m.–2 p.m. The galleries close on Mondays. [31, 32]

AGENDA · MIAMI

Berggruen in conversation with Lam



Exterior of Pérez Art Museum Miami, photographed on July 6, 2014. Archive image of the museum hosting the Museum Berggruen exhibition; it does not show the 2026 installation. *Archive photograph: B137 / Wikimedia Commons, CC BY-SA 3.0. Unmodified. Source · Licence*

Pérez Art Museum Miami presents Picasso–Klee–Matisse: Masterpieces from the Museum Berggruen from October

29 through February 28, 2027. Nearly one hundred works will enter into dialogue with PAMM collection works by Wifredo Lam, Diego Rivera and Joaquín Torres-García. The encounter will offer an opportunity to test relationships between European modernism and a Miami collection with a Latin American presence. Venue: 1103 Biscayne Boulevard. [11–13]

AGENDA · GAINESVILLE

Ten Cuban women artists at the Harn

Layered Lives brings together sixty works by ten Cuban women artists, including Belkis Ayón, Rocío García, Sandra Ramos and Mabel Poblet. Drawn from the Certilman Family Collection, they span three decades and allow comparisons across visual languages and generations without reducing the artists to a uniform identity. Open since August, the exhibition continues through January 3, 2027, at the Harn Museum of Art, 3259 Hull Road, Gainesville. Admission is free; the museum closes on Mondays. [27, 28]

AGENDA · MIAMI

Waldo Balart and shared geometries

Infinite Geometries at Ascaso Gallery places Waldo Balart alongside eight artists, including Carlos Cruz-Diez, Alejandro Otero, Jesús Rafael Soto and Luis Tomasello. A visit offers an opportunity to compare color, movement and structure across different trajectories in Latin American abstraction. Open since September, it runs through November 7 at 1325 NE 1st Avenue, Miami. [29]

AGENDA · MIAMI

Painting moves into the landscape

Mette Tommerup's High Tide Low Tide continues at Deering Estate through November 8. The project connects painting, landscape and public actions; the next announced performance, Wave 3, is scheduled for October 24, from 6 to 8 p.m., in the Visitor Center Theater. The event page offers free admission with an online reservation for that program. Check availability and visiting conditions on the specific event page. [30]

Fuentes

Sources · Consultadas / Accessed 11 OCT 2026

Gonzalez-Torres

[1] [Reina Sofía · Dulce venganza / Sweet Revenge](#) · [2] [Hyperallergic](#) · 9 OCT 2026 · [3] [Fundación / Foundation](#) · 1 SEP 2026

Coleccionismo / Collecting

[9] [Art Basel/UBS · Comunicado / Release](#) · 8 OCT 2026 · [10] [Art Basel/UBS · Informe / Survey](#) · 2026 · pp. 17, 45

Archivos / Archives

[4] [Contemporary Art Library · Portal](#) · [5] [Independent](#) · 6 OCT 2026 · [6] [Artnet](#) · 8 OCT 2026 · [7] [Jay Gorney](#) · 20 OCT –20 NOV 1990 · [8] [Invitación / Invitation](#)

Lichtenstein y Whitney / Lichtenstein and the Whitney

[14] [Whitney · Exposición / Exhibition](#) · [15] [Whitney · Prensa / Press](#) · [16] [NYC CLC](#) · 9 OCT 2026 · [40] [Whitney · Gap × Lichtenstein](#)

Robert Ryman

[33] [Barbican · The Real Thing](#)

Willem de Kooning

[23] [Rijksmuseum · Exposición / Exhibition](#) · [24] [Rijksmuseum · Prensa / Press](#) · 8 JUL 2026

Mary Cassatt

[20] [Orsay · Adquisición / Acquisition](#) · 5 OCT 2026 · [21] [Orsay · Ficha / Record](#) · 7 OCT 2026 · [22] [Orsay · Mary Cassatt](#) · 6 OCT 2026–31 ENE / JAN 2027

Victoria and Albert Museum

[34] [Museums Journal](#) · 6 OCT 2026

Allard Pierson

[18] [Universidad de Ámsterdam / University of Amsterdam](#) · OCT 2026 · [19] [Allard Pierson · Restitución / Return](#) · 7 OCT 2026

Daniel Manrique

[25] [INBAL](#) · 9 OCT 2026 · [26] [INAH](#) · 9 OCT 2026

Dalí en Isoire / Dalí in Isoire

[35] [ActuaLitté](#) · 6 OCT 2026

Colección Baum / Baum collection

[17] [Sotheby's](#) · 8 OCT 2026

David Bowie

[36] [Sotheby's · Catálogo / Catalogue](#) · Lote / Lot 643 · [37] [Sotheby's Magazine · Bowie](#)

PAMM y Berggruen / PAMM and Berggruen

[11] [PAMM · Exposición / Exhibition](#) · [12] [PAMM · Comunicado / Release](#) · AGO / AUG 2026 · [13] [PAMM · Visita / Visit](#)

Harn Museum of Art

[27] [Harn · Layered Lives](#) · [28] [Harn · Visita / Visit](#)

Ascaso Gallery

[29] [Ascaso · Infinite Geometries](#) · 23 SEP 2026

Deering Estate

[30] [Deering · High Tide Low Tide](#)

Sandra Ramos y CAAM / Sandra Ramos and CAAM

[31] [CAAM · Soñando otra Ítaca](#) · [32] [CAAM · Horarios / Hours](#)

Freedom Tower

[38] [MOAD/MDC](#) · 8 MAY 2026 · [39] [Freedom Tower · Visita / Visit](#)