

**Appraisal Report of Personal Property  
for  
Financial Decision Making  
to  
City of Coral Gables**

Historical Resources and Cultural Arts Division

**2025**

**Fine Art Appraiser:**

**Rochi Llaneza, ISA AM**

International Society of Appraisers, Accredited Member

305-984-0650

[rochilla@aol.com](mailto:rochilla@aol.com)

[www.rochillaneza.me](http://www.rochillaneza.me)

August 22nd, 2025

Catherine Cathers  
Historical Resources and Cultural Arts Division  
City of Coral Gables

Re: **Appraisal** of Personal Property for **Financial Decision Making of Agustin Cardenas (Le Couple sculpture)**

Dear City of Coral Gables, Catherine Cathers,

At your request, on July 31, 2025, I proceeded to conduct research for an appraisal report of the personal property by artist **Agustin Cardenas**, titled **Le Couple**. The personal property to be appraised is located at Latin Art Core Gallery, Miami, Florida. The value is effective as of the date of the inspection.

**The objective** of this assignment was undertaken to determine the **Fair Market Value** of the subject personal property as of the inspection date, **August 1, 2025** (effective date) with the intention of making financial decisions. The on-site inspection was conducted by me, the undersigned appraiser, in the presence of Mr. Israel Moleiro, Director and Owner of the aforementioned gallery.

**This is an Appraisal Report as defined by the Uniform Standards of Professional Appraisal Practice (USPAP).** It provides sufficient information to enable the client and intended user(s) to understand the scope of work, the information analyzed, the reasoning that supports the analysis, and the opinions and conclusions expressed. This report may not include all the supporting rationale behind the appraiser's opinions and conclusions; such supporting data and documentation are maintained in the appraiser's workfile.

This report has been prepared in compliance with USPAP Standards Rules 7 and 8 for personal property appraisals. It is intended for use by you, Catherine Cathers, and the City of Coral Gables decision makers, for the specific purpose of making informed financial decisions. It is not intended for use by any other party or for any other purpose. Use by any other party renders this appraisal null and void.

In summary, the **fair market value** of the appraised property is in the range of **\$375,000 to \$425,000.**

**The definition of fair market value** is set forth in Treasury Regulation §1.170A-1(c)(2) which states that the fair market value is, "The price at which property would change hands between a willing buyer and a willing seller, neither being under any compulsion to buy or to sell and both having reasonable knowledge of relevant facts." The definition of fair market value is expanded in Treasury Estate Tax Regulation §20.2031-1(b) stating, "Nor is the fair market value an item of property to be determined by the sale price of the item in the market other than in which such item is most commonly sold to in public, taking into account the location of the item wherever appropriate."

The tax court in Anselmo v. Commissioner held that there should be no distinction between the definitions of fair market value for different tax uses and therefore the combined definition is used in this report. Please note that the IRS has determined that fair market value is a gross value that one would expect to be relied if the item had been sold on the effective date of valuation. Thus, fair market value is a measure of the amount that would be obtained, which includes any buyer's premiums, and not the amount that would be retained.

In this appraisal the fair market value has been determined by the sales comparison approach. This approach to valuation analyzes comparable sales data as are available to indicate a value conclusion within the market considered most common for the property. (Source: ISA Core Course in Appraisal Studies, page L1-17). The income approach, which calculates the present worth of future income or a stream of earnings, was not used as the property was not considered to be income producing. The cost approach, which analyzes comparable data as are available to replace the property being appraised with a suitable substitute, was also not used as the intended use is not for replacement.

**The scope of work** in this appraisal includes identifying and researching the item to be appraised; collecting photographs, researching the various appropriate markets for the comparable sales transactions and analyzing the data to reach a justified conclusion. The fair market value of the property was then determined, and I communicated the assignment results utilizing USPAP's Appraisal Report option. The property is listed in the Body of the Appraisal Report, described to a degree commonly accepted within the industry, and researched commensurate with its value. Information regarding provenance for the property was made available to me by the representing gallery above mentioned.

**The market** analyzed for this appraisal is the one in which such property is most commonly sold to the public. The sale prices reviewed for works comparable to the appraised property primarily span the years **2017 to 2025** and include both national and international auction houses, galleries, and art dealers specializing in the sculpture of Agustín Cárdenas.

In addition to public market data, private sales were considered, including discussions with Ascaso Gallery regarding their previous holding of this specific piece, as well as information provided by colleagues who have appraised Cardenas's work in recent years. Online auction platforms and other reputable sources were also consulted. Databases, catalogues, and direct communication with the following galleries and gallerists were utilized in the search for comparables:

- Di Donna Galleries, New York, NY
- Mitterrand Gallery, Paris, France
- Pace Gallery, New York, NY
- Durban Segnini Gallery, Miami, FL
- Israel Moleiro Fine Art, Miami, FL
- Ascaso Gallery, Miami, FL
- Bill Hodges Gallery, NY
- Piasa, Paris
- Artcurial, Paris
- Horta, Brussels

The appraiser contacted Di Donna Galleries (New York), which has previously exhibited works by Agustín Cárdenas; however, sales data was not made available without formal engagement for valuation services. Durban Segnini confirmed that they have made no recent sales of Cárdenas's work, and Pace Gallery, New York, reported the same. After contacting Bill Hodges Gallery regarding recent Cárdenas sales, they also confirmed no sales in the past three years.

Comparable values were drawn from public auction records at Phillips, Christie's, Sotheby's, PIASA (Paris), HORTA (Brussels), and Artcurial (Monaco), as well as input from colleagues who have appraised his work in recent years.

The markets analyzed appeared volatile during the reviewed timeframe. While the sources consulted for this appraisal are considered reliable, their accuracy cannot be fully guaranteed without independent verification. Nonetheless, the markets and sales reviewed are associated with strong international reputations.

**The identity:** the appraisal is based only on the readily apparent identity of the item appraised. Mr. Israel Moleiro provided and Certificate of Authenticity by the artist himself in **ADDENDUM Item 1**. The authenticity was verified by Mr. Ascaso of Ascaso Gallery as well. In my opinion no further guarantee of authenticity, genuineness, attribution or authorship is necessary. Although I am not an authenticator, I had no reason to doubt the authenticity of the property.

**Digital images** for the item are provided in the Appraisal Report for reference. Find larger image in **ADDENDUM Item 4**. You are responsible for additional images if required.

**The appraised value** is based upon the whole interest and possessory interest of the client, undiminished by any liens, fractional interests or any other form of encumbrance or alienation. However, this appraisal is not an indication or certificate of title or ownership. The identification of the interest of the client has been represented to me by Ms Catherine Cathers and no inquiry or investigation will be made nor is any opinion to be given as to the truth of such representation.

**The value conclusions** expressed herein are based on the appraiser's best judgement and opinion and are not a representation or warranty that the items will realize that value if offered for sale at auction or otherwise. The value expressed is based on the date of this appraisal. No opinion is expressed unless otherwise stated, as to any future value.

**Confidentiality:** I regard all information concerning this appraisal as confidential. I retain a copy of this document along with my original notes, and I will not allow others to have access to these records without written permission unless so ordered by a court of law. With the exception of my client, possession of this report or its copy does not carry with it the right of publication, nor may this report be used for any other intended use by anyone other than my client or authorized users without my previous written consent. If this report is reproduced, copied or otherwise used it must be done so in the report's entirety including the cover document and all attachments. Furthermore, no change to any item in this appraisal shall be made by anyone other than me. Should, in conjunction with this appraisal, additional services of the appraiser be requested by the client, their lawyer or the courts (such as for added time researching for other value objectives, pretrial conferences, court appearances, court preparations, etc.), compensation for same shall be at the customary hourly rate charged by the

appraiser at that time and shall be paid by the clients immediately upon receipt of a statement for said work.

**This appraisal conforms** to Treasury Regulations §1.170A-16-17 which provide guidance regarding substantiation and reporting requirements for non-cash charitable contributions and the requirements for a qualified appraisal and qualified appraiser. This appraisal also conforms to IRS Publication 561 (updated January 2023) and IRS Publication 526 (updated 2022).

**I am a qualified appraiser** with the International Society of Appraisers, Accredited Member designation from the International Society of Appraisers. I regularly perform appraisals for which I receive compensation. My education and experience demonstrating the valuation of the type of property in this appraisal can be found in the **ADDENDUM Item 2**. Because of my background, experience, education, and membership in professional associations, I am qualified to do appraisals of the type of property that is the subject of this appraisal. I have not been prohibited from practicing before by the IRS.

I understand that my appraisal will be used in connection with a return or claim for refund. I also understand that if, a substantial or gross valuation misstatement of the value of the property claimed for refund that is based on my appraisal, I may be subject to a penalty under 6695A of the Internal Revenue Code, as well as other applicable penalties. I affirm that I have not been at any time in the three year period ending on the date of the appraisal barred from presenting evidence of testimony before The Department of the Treasury or The Internal Revenue Service pursuant to 31 U.S.C. section 330(c).

This report was prepared in accordance with the principals and the procedures for the evaluation and valuation of personal property as prescribed by the current version of the 2024 *International Society of Appraisers Report Writing Standard and Code of Ethics*.

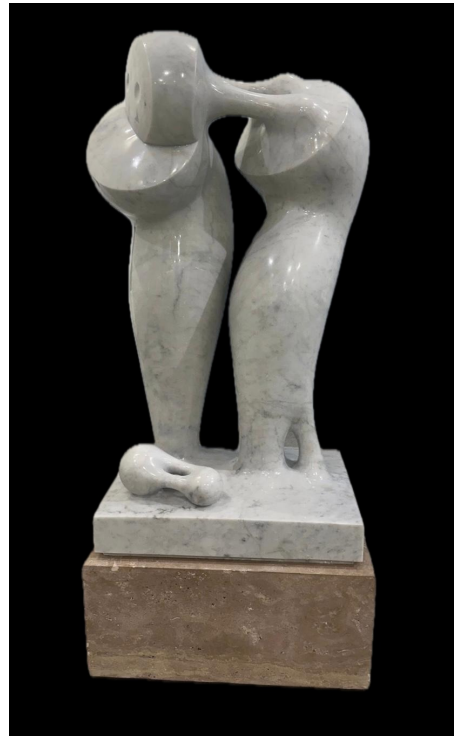
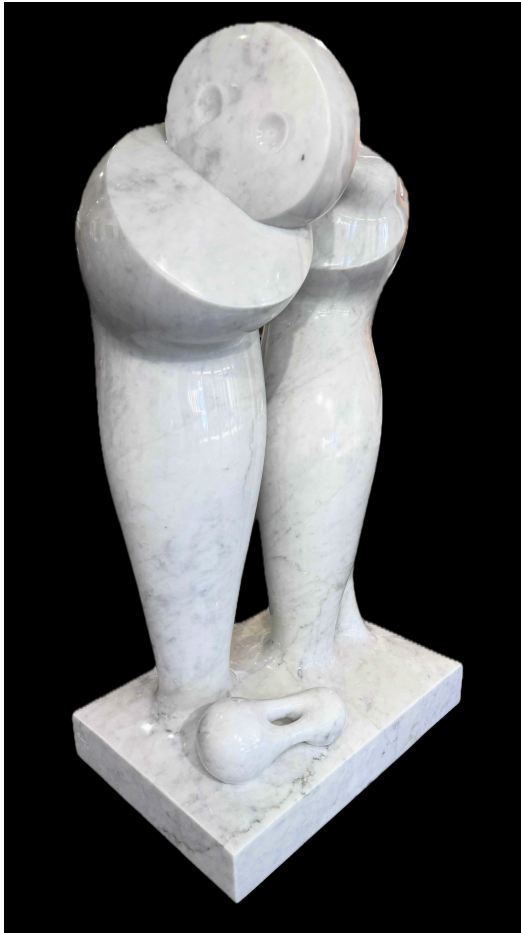
**I certify that, to the best of my knowledge and belief:**

- a) The statements of fact contained in this report are true and correct.
- b) The reported analyses, opinions, and conclusions are limited only by the reported assumptions and limiting conditions and are my personal, impartial, and unbiased professional analyses, opinions, and conclusions.
- c) I have no present or prospective interest in the property that is the subject of this report and no personal interest with respect to the parties involved.
- d) I have no bias with respect to the property that is the subject of this report or to the parties involved with this assignment.
- e) My engagement in this assignment was not contingent upon developing or reporting predetermined results.
- f) My compensation for completing this assignment is not contingent upon the development or reporting of a predetermined value or direction in value that favor the cause of the client, the amount of the value opinion, the attainment of a stipulated result, or the occurrence of a subsequent event directly related to the intended use of this appraisal.
- g) My analyses, opinions, and conclusions were developed, and this report has been prepared, in conformity with the 2024 *Uniform Standards of Professional Appraisal Practice (USPAP)*.
- h) I have made a personal inspection of the property that is the subject of this appraisal report.
- i) I have performed no services, as an appraiser or in any other capacity, regarding the property that is the subject of this report within the 3 year period immediately preceding the agreement to perform this assignment.
- j) No one provided significant personal property appraisal assistance to the person signing this certification.

Sincerely,



Rochi Llaneza Appraiser, ISA AM  
International Society of Appraisers Accredited Member

**BODY OF THE APPRAISAL  
APPRAISED ITEM**

**Effective Date:** 8-1-2025

**FMV:** US\$ 375,000 to \$425,000

**Object:** Sculpture

**Artist:** Agustin Cardenas (1927-2001 CUBA)

**Title:** Le Couple

**Date:** 1991 (as appears on the inscribed signature)

**Medium:** white Carrara marble with a base of Travertine marble

**Dimensions:** 59 x 34 1/2 x 24 1/2 inches, base 16 x 34 x 25 inches

**Description:**

*Le Couple* — Measuring 59 inches in height and executed in Carrara marble, the sculpture comprises two vertically oriented, interlocking abstract elements. The composition is characterized by continuous convex and concave transitions, with smoothly polished planes meeting along soft arrises. The vertical thrust of the work is offset by subtle lateral undulations, producing a rhythmic alternation of positive and negative space. The Carrara marble exhibits a fine, uniform crystalline structure with minimal veining, allowing for precision in surface finishing and edge articulation. The overall form maintains bilateral asymmetry, enhancing volumetric interplay while retaining structural stability. At the left side of base of the Carrara marble slab, there is the classic Cardenas signature AC 91, image **ADDENDUM**

**Item 2**

*Le Couple* — embodies Agustín Cárdenas's signature biomorphic abstraction. Two intertwined vertical forms suggest a stylized pair, their smooth, continuous surfaces evoking intimacy and unity while retaining an elegant ambiguity. The marble's fine grain and subtle veining enhance the work's sensuous curves, while the balanced composition reflects Cárdenas's mastery in harmonizing organic form with monumental presence.

Agustín Cárdenas was a Cuban-born sculptor celebrated for his sensual, abstract forms that merged Surrealism, biomorphism, and Afro-Cuban heritage. Born in Matanzas, Cuba, he studied at the San Alejandro Academy of Fine Arts in Havana, where his early work reflected the influence of Brancusi, Henry Moore, and African sculpture.

In 1955, Cárdenas moved to Paris and joined André Breton's Surrealist group, becoming one of the few Latin American artists embraced by the European avant-garde. His sculptures—often carved in Carrara marble, bronze, or exotic woods—are known for their smooth, flowing contours that evoke the human body, natural landscapes, and mythological archetypes.

Throughout the 1960s–1990s, he exhibited widely in Europe, the Americas, and Asia, with his work entering major museum collections, including the Musée National d'Art Moderne (Centre Pompidou) and Museo Nacional de Bellas Artes in Havana. His practice bridged cultures, blending Cuban modernism with European abstraction, and he remains a central figure in postwar Latin American art.

Cárdenas's legacy is marked by technical mastery in stone carving, particularly Carrara marble, and a unique ability to create forms that are simultaneously sensual, spiritual, and timeless.

**Provenance:** as shared by Mr. Molineiro, Durban Segnini Gallery, Private Collection and at present for sale at Latin Art Core Gallery, Miami, FL from a private collector.

**Condition:** The Carrara marble sculpture, measuring approximately 59 inches in height, is in excellent and stable condition. The surface exhibits a uniform polish with a consistent gloss across all planes, indicating proper finishing and minimal handling wear. There are no visible chips, cracks, structural fractures, or material losses. The arrises (edges) and transitions between convex and concave elements are sharp and intact, without signs of abrasion or rounding.

The marble retains its natural crystalline integrity, with no evidence of sugaring (granular disintegration), staining, or efflorescence. The tonal variation within the Carrara stone appears inherent to the material and is consistent throughout the sculpture. The base is original and securely attached, showing no displacement or fissures at the junction.

Overall, the work presents pristine condition, with no restoration, repair, or alterations detected under close visual inspection. The base was not present at inspection.

**Exhibitions:** There are no specific records of this exact piece's exhibition history. I did receive verbal information that the piece was at Ascaso Gallery in Miami before Latin Art Core Gallery.

**Literature:** Although *Le Couple* itself is not extensively documented, its theme resonates deeply with Cárdenas's celebrated work *Couple antillais*, which is extensively discussed in literature such as J. Pierre's *La Sculpture de Cárdenas* (1971) and the Milan retrospective catalogue *Cardenas: Sculpture, 1947–1997* (1997).

**Acquisition cost, date and source:** There is no information on acquisition because the piece is for sale at the art gallery mentioned from undisclosed private owner.

### **Value Reasoning :**

The international art market in 2025 exhibited signs of contraction at the high end, with sales of works priced over \$10 million declining by more than 40%, and average auction returns hovering near zero. Market volatility was influenced by rising interest rates, evolving collector priorities, and an increased emphasis on diversity, social relevance, and digital engagement. While China's market share decreased, growth emerged in the Middle East

and other regional hubs. Online sales channels remained significant, representing nearly one-fifth of global transactions.

In the United States, major auction sales experienced a sharp decline; however, lower-priced transactions increased, signaling a shift toward more accessible collecting. Professional sentiment improved as galleries embraced inclusivity and community-driven programming.

Florida remains a key cultural center, anchored by Art Basel Miami Beach, Art Miami, and a network of festivals, public art initiatives, and artist-support organizations that attract both national and international audiences.

The market for Latin American artists strengthened notably, with record sales for established figures and heightened visibility at major fairs including Zona Maco, SP-Arte, ARTBO, and Pinta. Cuban galleries made historic debuts at Art Basel Miami Beach, underscoring the region's expanding global presence.

In 2025, Agustín Cárdenas's Carrara marble sculptures continue to demonstrate a solid and growing market presence. Smaller pieces attract respectable sales (approximately \$30,000), while large-scale, unique works command significantly higher prices. The combination of exhibition visibility, material prestige, and sustained collector interest supports ongoing demand.

The 2025 market for Cárdenas's Carrara marble works remains niche but stable, bolstered by strong institutional interest and limited supply. Auction appearances are relatively infrequent, yet notable sales in Paris, Monaco, New York, Miami, and Brussels have achieved competitive prices, often exceeding estimates when provenance and condition are strong. Demand is primarily driven by European and Latin American collectors, with increased visibility through curated exhibitions and inclusion in prominent private collections. Limited availability and Cárdenas's historical significance within Cuban modernism sustain value resilience despite broader market fluctuations.

Works by Agustín Cárdenas are represented in numerous major museum collections, including the Musée d'Art Moderne in Paris, the Museo d'Arte Moderna in Rome, the Museo d'Arte Moderno in Caracas, the Centre Pompidou in Paris, the Museo Nacional in Cuba, the Museum of Modern Art in Tel Aviv, and the Hakone Open-Air Museum in Japan.

**For this appraisal,** recent sales data was obtained primarily from reputable international auction houses. The first four comparables (1–4) are similar to the appraised piece in scale, medium, and style. The subsequent

comparables (5–7) are smaller in scale than the first four. Comparable 8 is an exact copy of *Le Couple*, though substantially smaller in size. Comparable 9 is an asking-price reference from 2023, shared by a colleague.

Comparables 1–4 represent sales from 2017 to 2023 of sculptures by Agustín Cárdenas that are comparable in large scale to the appraised work. In terms of style, Cárdenas maintained a consistent aesthetic throughout his professional career. Comparable 4, *Le Repos*, is the only bronze and editioned piece included; it was considered relevant due to its monumentality, which parallels the significance of *Le Couple*. All others, except Comparable 4, are unique works. These comparables were sold through prominent international auction houses, including Sotheby's and Christie's.

Comparables 5–7 and 9 represent recent (2024-2025) sales of Cárdenas's work. These works are all executed in white Carrara marble or marble, unique, and stylistically aligned with the appraised piece. The only distinguishing factor is their significantly smaller scale compared to *Le Couple*. Their inclusion demonstrates an active and resilient market for Cárdenas's smaller-scale sculptures in the current period.

Comparable 8 is a maquette-like version of the appraised piece. It shares the same design, title, subject matter, and medium, differing only in its reduced scale. While the comparables vary in size, they share notable similarities in style, uniqueness, and medium, with the exception of Comparable 4 (*Le Repos*, bronze).

Comparable 10 is a work by Cárdenas that shares all the same characteristics as *Le Couple*, except that its value represents a replacement (asking) price for insurance purposes. The gallery holding this piece is located in Miami, Florida, according to a colleague—an appraiser who completed the assignment and shared the information with me. I considered this comparable significant because the appraisal was conducted in 2023, the same year that Comparable 2 sold for \$152,400 in Paris.

According to Art Salon, the work *Le Repos* by Agustín Cárdenas achieved EUR 620,000 (approximately USD 733,000 with buyer's premium) at Christie's Paris in October 2020 during the auction *Le Jardin Secret de Paul Haim*. This result significantly exceeded the pre-sale upper estimate of EUR 150,000, setting a record for the artist at auction. This is an outlier compared to the other comparables in this report—not because it is bronze, but because it represents the highest recorded sale for Cárdenas (Comparable 4). I included it due to its importance in the artist's market.

The 2025 market for Agustín Cárdenas's Carrara marble sculptures remains niche yet stable, supported by institutional interest and limited supply. Auction appearances are infrequent for large-scale sculptures, with notable sales in Paris, Monaco, New York, Miami, and Brussels achieving competitive results. Demand is driven by European and Latin American collectors, with heightened visibility through curated exhibitions and inclusion in prominent private collections. In one instance in 2024, *Paysage*, a comparable to *Le Couple* (though larger at 86 in), failed to sell at Christie's despite an estimate of \$200,000 to \$300,000. Limited availability and Cárdenas's historical importance within Cuban modernism contribute to sustained value resilience despite broader market fluctuations.

Considering these factors—and accounting for the uniqueness and significance of *Le Couple* within Cárdenas's oeuvre—I assign the work a value range higher than Comparables 1 and 3, but lower than Comparable 4, as I believe this bronze could be a one-off, as previously noted. My opinion of a fair market estimate for the piece is **\$375,000 to \$425,000 USD**. This estimate reflects the work's historical and artistic importance, its position within current Latin American art market dynamics, and its relationship to the valuation of comparable works.

## Appraised Value Support (Comparables for Appraised Item)

### Item 1



**Artist:** Agustin Cardenas (1927-2001 Cuba)

**Sale price:** \$ 225,000 (with buyer's premium)

**Sold by:** Sothebys

**Date of sale:** 2017

**Object:** sculpture

**Title:** "Dogon"

**Date:** 1973

**Dimensions:** 55H x 16D inches

**Medium:** white Carrara marble

**Provenance:** Juan José Bellapart, Dominican Rep.; Galeria Nader, Dominican Rep.; present owner

**Condition:** very good

### Item 2



**Artist:** Agustin Cardenas (1927-2001 Cuba)

**Sale price:** \$ 152,400 (with buyer's premium)

**Sold by:** Sotheby's

**Date of sale:** 2023

**Object:** sculpture

**Title:** "Sculpture"

**Date:** 1988

**Dimensions:** 59 inches

**Medium:** white Carrara marble

**Provenance:** Gallerie Mitterrand Paris; Private Collection Miami

**Condition:** very good

**Item 3**

**Artist:** Agustin Cardenas (1927-2001 Cuba)

**Sale price:** \$ 225,000 (with buyer's premium)

**Sold by:** Christie's

**Date of sale:** 2008

**Object:** sculpture

**Title:** "Shamanica"

**Date:** 1994

**Dimensions:** 80.75 x 43.5 x 48.5 inches

**Medium:** white Carrara marble

**Provenance:** Artist; Private Collection  
Caracas; Durban Segnini Gallery Miami

**Condition:** not reported

**Item 4**

**Artist:** Agustin Cardenas (1927-2001 Cuba)

**Sale price:** \$732,995 (w/buyer's premium)  
\$591,125 (hammer price)

**Sold by:** Christie's Paris

**Date of sale:** 10/2020

**Object:** sculpture

**Title:** "Les repos"

**Date:** 1975, ed. 1997

**Edition:** 2/5

**Dimensions:** 46.5 x 63 x 45.25 inches

**Medium:** bronze, patine noire

**Provenance:** Paul Haim (acquired directly from the artist). Then by descent to the current owner.

**Condition:** not reported on Christie's Paris sale page

**Item 5**

**Artist:** Agustin Cardenas (1927-2001 Cuba)

**Sale price:** \$ 50,311 (hammer price)

**Sold by:** HORTA, Brussels

**Date of sale:** 2/2025

**Object:** sculpture

**Title:** "Composition"

**Date:** 1975

**Dimensions:** 27.5H inches

**Medium:** white Carrara marble

**Provenance:** not disclosed

**Condition:** not reported

**Item 6**

**Artist:** Agustin Cardenas (1927-2001 Cuba)

**Sale price:** \$ 22,744 (hammer price)

**Sold by:** Horta, Brussels

**Date of sale:** 4/2025

**Object:** sculpture

**Title:** "La tête"

**Date:** 1977

**Dimensions:** 14.6 inches

**Medium:** white Carrara marble

**Provenance:** not disclosed

**Condition:** not disclosed

**Item 7**

**Artist:** Agustin Cardenas (1927-2001 Cuba)

**Sale price:** \$40,454 (hammer price)

**Sold by:** Horta, Brussels

**Date of sale:** 5/2025

**Object:** sculpture

**Title:** "Mesure en action 1"

**Date:** 1974

**Dimensions:** 11.3 inches

**Medium:** white Carrara marble

**Provenance:** not disclosed

**Condition:** not reported

**Item 8**

**Artist:** Agustin Cardenas (1927-2001 Cuba)

**Sale price:** \$ 38,100 (with buyer's premium)

**Sold by:** Sothebys

**Date of sale:** 5/2024

**Object:** sculpture

**Title:** "Le Couple"

**Date:** 1991

**Dimensions:** 26.5 inches

**Medium:** white Carrara marble

**Provenance:** Private Collection

**Condition:** not disclosed

**Item 9**

**Artist:** Agustin Cardenas (1927-2001 Cuba)

**Sale price:** \$ 88,900 (with buyer's premium)

**Sold by:** Sotheby's NY

**Date of sale:** 5/2024

**Object:** sculpture

**Title:** "L`Eau de déplie"

**Date:** 1976

**Dimensions:** 29 inches

**Medium:** marble

**Provenance:** Galerie de France et du Benelux, Brussels (acquired by 1977); Private Collection, Belgium (acquired from the above); Sotheby's, New York, 29 June 2020, lot 134 (consigned by the above); Acquired from the above by the present owner

**Condition:** excellent

**Item 10****NO IMAGE**

**Artist:** Agustin Cardenas (1927-2001 Cuba)

**Asking price:** \$375,000

**Sold by:** undisclosed

**Date of sale:** 2023

**Object:** sculpture

**Title:** undisclosed

**Date:** undisclosed

**Dimensions:** 60 inches

**Medium:** Carrara marble

**Provenance:** undisclosed Miami gallery

**Condition:** good

## ADDENDUM OF THE APPRAISAL

### Addendum ITEM 1): *Le Couple* Certificate of Authenticity

#### LATIN ART CORE

##### FINE ART GALLERY

1646 SW 8th St Miami, FL 33135 - Ph. 305.989.9085



AGUSTIN CARDENAS  
*Le Couple*  
Marble: Blanco de Carrara  
130 x 88 x 62 CM  
1989  
BASE: Manuel Tizabi, 40.5 x 87 x 64.5 CM

Moi, AGUSTIN CARDENAS, je certifie que  
la sculpture reproduite sur la photo  
ci-contre est une oeuvre authentique  
realisee par moi-meme.

Meudon, fevrier 1993.

Moi, AGUSTIN CARDENAS, je certifie que  
la sculpture reproduite sur la photo  
ci-contre est une oeuvre authentique  
realisee par moi-meme.

Meudon, fevrier 1993.

Certificate of Authenticity

**Addendum ITEM 2): APPRAISER'S CV**

ROCHI LLANEZA

rochilla@aol.com/305.984.0650

**ART APPRAISAL QUALIFICATIONS**

ISA Accredited Member, International Society Association of Property  
Appraisal Core Course, Specialty: Fine Art

USPAP (Uniform Standards of Professional Appraisal Practice) 2023-2025

ISA Appraising Fine Art

**EDUCATION**

2007 Graduate Fine Art studies, Florida International University, Miami, FL

2004 Florida International University, Miami, FL, Bachelor in Fine Arts (BFA)  
with minor in Art History (Suma Cum Laude)

1983 Pontificia Universidad Católica Madre y Maestra, Santiago, D.R.,  
Bachelor in Business Administration (BBA)

Kellogg School of Management (at PUCMM), Certification in Public Health  
Administration

**PROFESSIONAL ACTIVITY**

2023- to date: Specialist Lecturer of Latin American Art at

Framingham State University, Boston, MA

2020- to date: Fine Art Appraiser, ISA Accredited Member (ISA AM)

2018-2019: Director, Spanierman Modern, Miami Design District

2013-2018: Curator, MAC Fine Art, Ft. Lauderdale, FL

2013-date: Independent Curator, Art Consultant and Appraiser

2007-2013: Executive Director/Curator, Hardcore Art

Contemporary Space, Wynwood, Miami, Florida

1979- to date: Art Professional

## **PROFILE**

Over 40 years of experience in the art field, including but not limited to administration of art spaces and galleries, fine art appraising, cultural liaison, non-profit manager, extensive programming of special events, over 100 curatorial projects, development outreach, marketing strategist, exhibition producer. In addition, design and curatorial work of numerous national and international art fair booths.

30 years of educational programming. Past 9 years, educational and social programming at ArtTable Florida Chapter, presently in the Leadership.

## **VOLUNTEER & BOARD MEMBERSHIPS**

Fiber Art Miami Association Member

ArtTable FL Chapter Leadership

UN Women USA, Miami Chapter Board Member

Chair, Frost Art Museum yearly Art Fusion Luncheon

Junior League Miami Showhouse at The Kampong

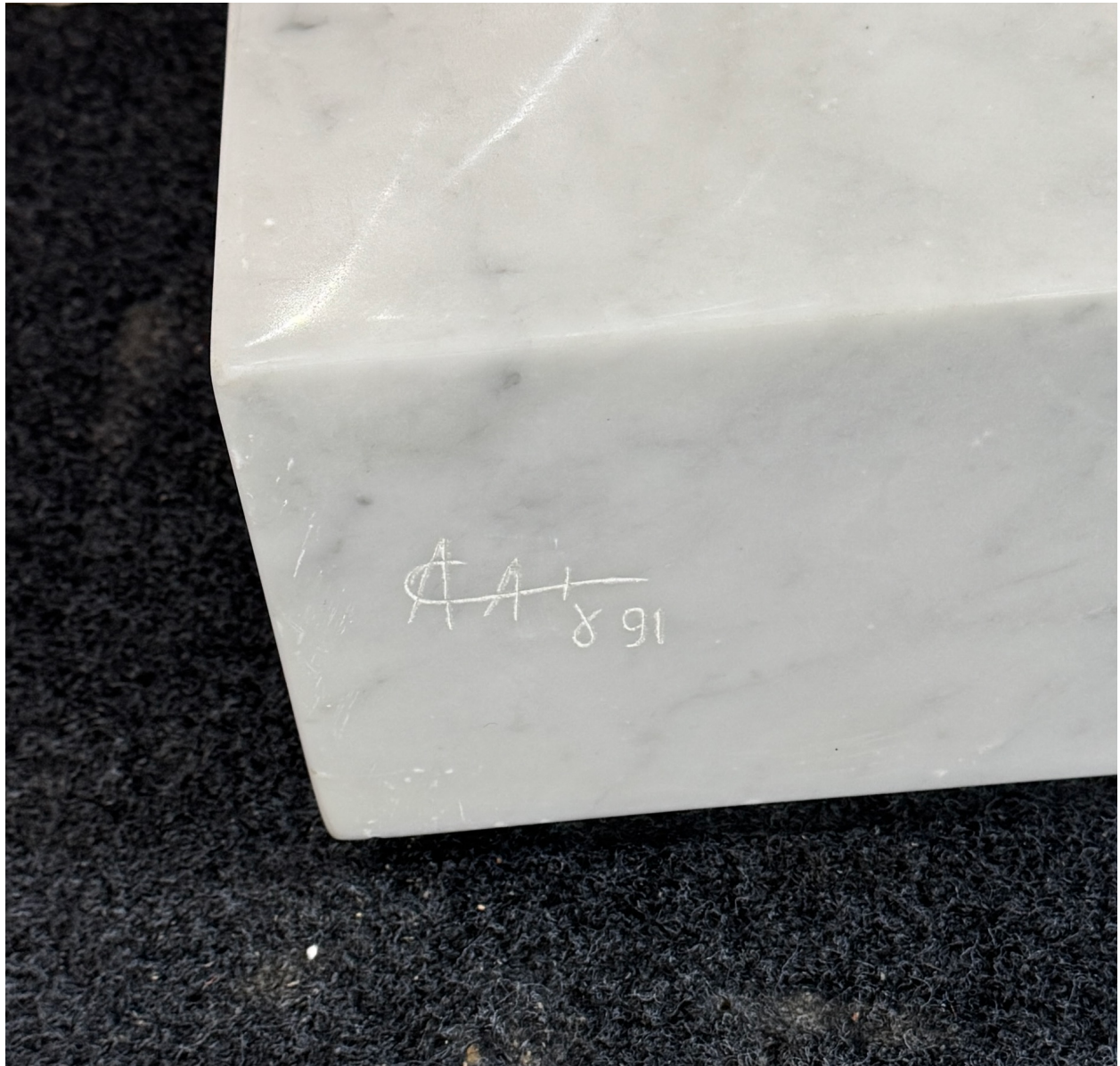
ArtStudioMiami.org (education)

**COMMUNITY INVOLVEMENT:**

- Fiber Art Miami Association Member
- PAC (Professional Advisory Committee) of City of Miami Art in Public Places
- Ratcliffe Art & Design Incubator (Consultant)
- Wynwood Association
- Women of Wynwood (Leadership)
- Miami Art Dealers Association (Leadership)
- Flagler Art Walk, Ft. Lauderdale (Leadership)
- Coconut Grove Art Festival (Judge)
- Beaux Arts Festival (Judge)
- Miami Short Film Festival (Judge)
- Rockford Projects (Judge)
- Project COAT (Advisor)
- Sistrunk Arts Partnership

**FULLY BILINGUAL, English and Spanish**

**Addendum ITEM 3) Cardenas's Signature at base of *Le Couple***



**Addendum ITEM 4): Inspection day image of *Le Couple***

