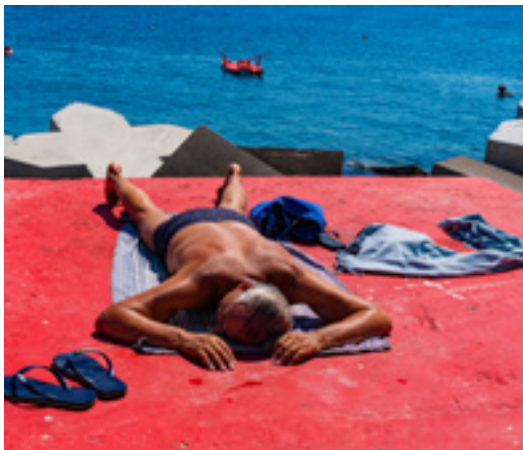




NEW PHOTOGRAPHY - AUTUMN 2026

A 30TH ANNIVERSARY TRIBUTE TO THE CUBA ARCHIVES BY PHOTOGRAPHER TRIA GIOVAN AND A NEW SELECTION OF IMAGES FROM JAUME LLORENS' ON-GOING GAIA SERIES - PLUS A TICKET OFFER FOR THE AFFORDABLE ART FAIR IN BATTERSEA PARK THIS OCTOBER



WAITING BIKE, BOYEROS, CUBA, 1993 – TRIA GIOVAN

To mark 30 years since the first publication of *Cuba: The Elusive Island*, we are now presenting the second part of Tria Giovan's comprehensive study of Cuba in the 1990s. Between 1990-96, Giovan took twelve month-long trips to Cuba immersing herself in Cuba's history, literature and politics, creating a body of work that captured the subtleties and layered complexities of life in day-to-day Cuba.



EL ELEGANTE SERVICENTRO, HAVANA, CUBA, 1993 – TRIA GIOVAN

Giovan set out to capture the people's resilience, during what Fidel Castro, with typical hyperbole, called the "special period". Giovan arrived in 1990, a few months after the fall of the Berlin Wall, and kept returning over the next six years. 'Having grown up in the Virgin Islands,' says Giovan, 'I was searching for a place to photograph that had escaped homogenisation and commercialisation. Inaccessible, forbidden and enigmatic, Cuba shone like a beacon. With that first trip, I knew Cuba was everything I was looking for.'



DANCING, ISABELA DE SAGUA, CUBA, 1993 – TRIA GIOVAN

Giovan stopped photographing the island in 1996. Castro would die 20 years later. She returned many years later in 2017. "There were many changes, both visually and politically, but it was like visiting an old friend, who, despite changes, was still the same person you loved dearly. The billboards' bold graphic political decrees had been replaced by mundane advertising slogans. Cruise ships docked in Old Havana, and tourists filled bustling streets. Most significant was that everyday Cubans were finally allowed to have private businesses. It was a long overdue and deserved respite from the hardships endured for many years and sadly it was short lived. The thirty plus years since my first visit has only reaffirmed my belief in the historical significance of this body of work. It preserves, as if in amber, a sliver of time from Cuba's long and storied history. The Cuba of then and now has a remarkable, admirable constant- the spirit, ingenuity, resilience and resolve of the Cuban people."

[CLICK HERE TO SEE THE VIEWING ROOM EXHIBITION](#)



GAIA #63 & #32, 2025 – JAUME LLORENS

The Gaia series takes its name from the hypothesis by James Lovelock and Lynn Margulis which describes Earth as a single superorganism in which living beings and the rest of the planet establish a self-regulating equilibrium that ensures the survival of the whole. Each image is a diptych created by juxtaposing two photographs of natural elements found in Llorens' local environment. When put together, they generate a third image that combines these two into a harmonious whole, a new and balanced reality created from this simple juxtaposition.



GAIA #24 & #70, 2025 – JAUME LLORENS

“Nature and landscape are the raw materials of my work. I approach them contemplatively, alone and in silence, open to unplanned moments that move me, whether aesthetically or emotionally. I have work almost exclusively in black and white. I am drawn to simplicity and try communicating with as few elements as possible. Rather than explaining, I try to suggest and leave room for interpretation. A significant part of my work is based on the juxtaposition of photographs. I find it fascinating how placing two images side by side can create a resonance between them and transform them. It is not just about combining two photos, but about how elements from each can take on new meanings simply by being placed next to one another” – Jaume Llorens, 2025



GAIA #110 & #109, 2025 – JAUME LLORENS

Llorens' most significant shows include "The Alternative Landscape" at IN-DEPENDANCE by IBASHO in Antwerp (2025), the LensCulture exhibitions at Caelum Gallery (New York) in 2024 and Photo London 2023, a Photolucida collective exhibition at the Colorado Photographic Arts Center (Denver) in 2024, and the OFNI Project at the Valid Foto Gallery in Barcelona in 2019. He has also won the following awards, including Top Pick (2023) and Critics' Pick (2025) at LensCulture Critics' Choice, the Top 50 at Photolucida Critical Mass 2023, the 3rd place (singles) at the LensCulture Black & White Awards 2022.

[TO SEE MORE OF LLORENS WORK, CLICK HERE](#)

NEWS

Gallery Update

Crane Kalman Brighton will be exhibiting at the Affordable Art Fair in Battersea Park, London SW11, from 14th–18th October. We will be on Stand H3 showing a selection of new works by Ellie Davies, Nick Meek, Jaume Llorens and Andy Lo Pò.

To access a ticket to the fair, please contact enquiries@cranekalmanbrighton.com. We hope you can come along and visit the stand.



Ckb stand at the Affordable Art Fair 2025



William Eggleston, Untitled, Memphis, 1969 From the Wilson Centre for Photography. © Eggleston Artistic Trust. Courtesy Eggleston Artistic Trust and David Zwirner

Recommended Exhibitions

William Eggleston: All That Goes Unnoticed at The Photographers' Gallery. Memphis-born William Eggleston began taking pictures in the late 1950s, becoming one of the first art photographers to fully embrace colour photography. This exhibition marks the 50th anniversary of William Eggleston's *Guide* (1976) – the first one-man show of colour photographs ever presented at The Museum of Modern Art, New York, and the Museum's first publication of colour photography – bringing a fresh perspective on one of the 20th century's most significant photographers.

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