

NADAV KANDER

NADAV KANDER: AFTER DARK

5 September – 11 October 2025

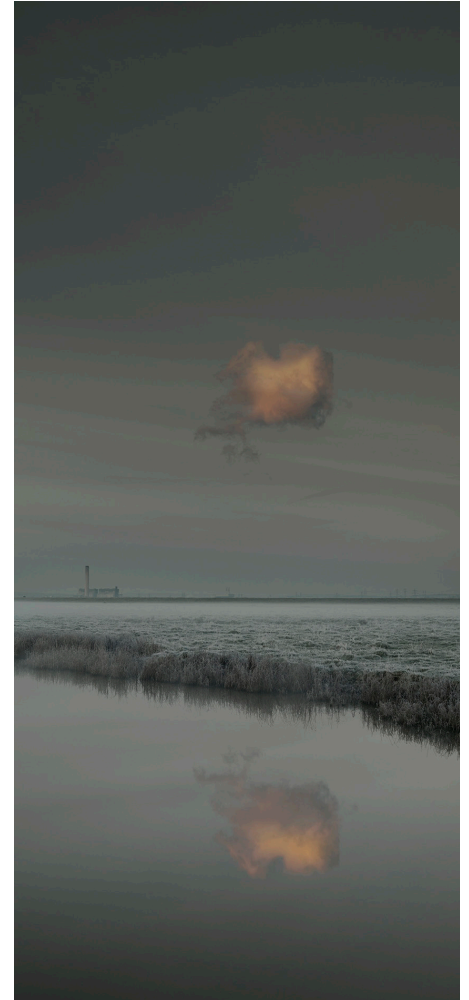
Private View: Thursday, 4 September, 6–8 pm

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Flowers Gallery is pleased to present '*Nadav Kander: After Dark*', a solo exhibition bringing together three bodies of work by renowned London-based photographer, artist, and director, Nadav Kander, on view from 5 September until 11 October, 2025.

Widely recognised for his portraiture and large-format landscapes, Nadav Kander presents both familiar pieces and unseen works from his series *Dark Line – The Thames Estuary* and *Colour Fields*, alongside two photographic etchings from a new body of work titled *Treow (Trust and Promise)*, shown here for the first time. Kander's distinctive approach blurs the boundaries between documentation and introspection, engaging with photography as both an exploration of the world around us and a map to inner landscapes. It invites viewers to pause in the space between what is felt and what is seen.

In *Dark Line – The Thames Estuary*, Kander turns his lens to the slow-moving, dark waters of the Thames as it meets the sea. Drawn to this landscape for its vast horizons and layered histories, he treats the river as a metaphor for perpetual cycles of ending and renewal. For Kander, the series becomes more than just photographs – they reflect the weight of London's past, its waters bearing witness to countless generations who have voyaged, fought, traded, loved, lived, and died on its banks. As the Thames reaches the estuary, it widens, softens, and slows, almost exhausted by the weight of London's history it has carried. Travelling alone in the dark and returning at nightfall, he renders the estuary not only as a geographical site but as a mystical, otherworldly realm. "When alone, there is nowhere I'd rather be than beside large bodies of slow-moving water. I feel myself, quiet and alive as emotions come and go", says Kander. His editing process echoes this slower pace with lengthy exposures, layering, and over-printing, invoking the slow rhythms of the river.



Horizons XXVI, (Stoke Saltings towards Kingsnorth Power Station), England, 2016

Kander often explores the tension between revealing and concealing, drawn to the intrigue of what lies hidden in the mist and darkness. Though the *Colour Fields* series takes its name from modernist abstract painting, his images resist full abstraction. Instead, he invites the viewer into spaces that are at once recognisable and strange. Here, he presents views that cannot exist naturally: "There is no natural lighting circumstance that would render a field falling into darkness – these are manmade views, lit by manmade light", says Kander. "Simple planes of colour and texture are brought forward, greatly reducing any reference to nature". The result is a series of works that explore photography's expressive potential.

The exhibition also debuts a new series of photographic etchings by Kander. Titled *Treow (Trust and Promise)* – an Old English word which not only means 'tree' but 'trust' and 'promise', the series was born at a time of uncertainty amid the pandemic. Photographing dormant trees in winter – a season Kander has long favoured for its quiet, turned away quality – he depicts them as patient, cyclical beings, waiting for renewal. Made through a meticulous photographic etching process, these prints return photography to a tactile form. For Kander, these ancient trees become meditative figures, inviting audiences to reflect on our shifting relationship with nature and to contemplate new ways forward in uncertain times.

Speaking of *Treow*, Kander says: "We all know and feel that we are living in turbulent times. Big changes seem imminent. There is more anxiety in all our societies than ever before. Whether it is the climate emergency, politics, or inequality that drives this discomfort, it is at once personal to each of us and collective too. This time can also be seen as full of potential, potential for a new way forward that is inclusive, less divisive, and a society becoming less individualistically driven by money".



Field XV, Colorado, USA, 2003



Treow II (Trust and Promise), Spain, 2020

ABOUT NADAV KANDER (b 1961)

Nadav Kander is a London-based photographer, artist, and director renowned for his portraiture and large-format landscape photographs. He was born in Israel, grew up in Johannesburg, and moved to London in 1982 to begin his career in earnest.

Selected past projects include *Yangtze – The Long River*, winner of the Prix Pictet award in 2009; *Dust*, which explored the vestiges of the Cold War through the radioactive ruins of secret cities on the border between Kazakhstan and Russia; *Bodies: 6 Women, 1 Man*; and *Obama's People*, an acclaimed 52 portrait series commissioned by the *New York Times Magazine*. His ongoing series, *Dark Line – The Thames Estuary*, is a personal reflection on the landscape of the River Thames at its point of connection with the sea, through atmospheric images of its slow-moving dark waters and seemingly infinite horizons. In 2019, Steidl published *The Meeting*, the first book dedicated to his portraiture, featuring his enigmatic depictions of cultural figures as well as unknown sitters. In 2024, a major survey exhibition, *Nadav Kander: The Edge of Things* was staged at Grand Établissement Thermal, Vichy, supported with text by writer and curator David Campany.

Kander's work is in public collections including National Portrait Gallery, London, UK; Victoria & Albert Museum, London, UK; Museum of Contemporary Photography, Chicago, USA; Marta Herford Museum, Germany; Sheldon Museum, Lincoln, USA; The Frank-Suss Collection, London, New York and Hong Kong; and Statoil Collection, Norway. He has exhibited internationally at venues including Weserburg Museum, Germany; Musée de L'Elysée, Lausanne, Switzerland; Museum of Photographic Arts, San Diego, USA; Museum of Applied Arts, Cologne, Germany; The Barbican Centre, London, UK; The Photographers' Gallery, London, UK; Somerset House, London, UK; Palais de Tokyo, Paris, France; and Herzliya Museum of Contemporary Art, Israel. Recent fellowships and awards include an Honorary Fellowship Award from the Royal Photographic Society, the World Photography Organisation's Outstanding Contribution to Photography in 2019, and, most recently, the inaugural Hendrik teNeues Distinguished Photographer Award in 2025.

Exhibition Opening Hours: Monday - Saturday, 11 am - 6 pm

PRESS ENQUIRIES

For more information and images please contact Leighanne Murray: leighanne@atelierpublicrelations.com or press@flowersgallery.com / +44 (0) 207 439 7766