KANA KAWANISHI PHOTOGRAPHY

Kenji Toma Solo Exhibition
“Thinking through Flowers / 11 Individuals”

■Period April 18th (Saturday), 2026 - May 23rd (Saturday), 2026
■Venue KANA KAWANISHI PHOTOGRAPHY
2-7-5-5F, Nishiazabu, Minato-ku, Tokyo 106-0031 / Tel: +81 3 5843 9128
■Hours Wednesdays through Saturdays, 13:00-18:00
(closed on Sundays, Mondays, Tuesdays, and National Holidays)
*Closed during April 29 (Wed) - May 6 (Wed)

▼OPENING RECEPTION
April 18th (Saturday), 2026 | 17:00-18:00

left: ***15_Dahlia / Calient - Bloom*** | 2020 | archival pigment print | 750 × 610 mm
right: ***15_Dahlia / Calient - Afterglow*** | 2023 | archival pigment print | 750 × 610 mm
© Kenji Toma, courtesy KANA KAWANISHI GALLERY

KANA KAWANISHI PHOTOGRAPHY is pleased to present Kenji Toma’s solo exhibition, “Thinking through Flowers / 11 Individuals,” opening Saturday, April 18, 2026.

Kenji Toma has gained international acclaim for his signature series *The Most Beautiful Flowers*, which is rooted in his deep admiration for 19th-century botanical illustration. With the publication of his monograph in Germany and acclaim across diverse cultural spheres, including the United States, the United Kingdom, India, South Korea, and Japan, his works captivate audiences with their realism, lyricism, and timeless aesthetic sensibility.

■Please contact below for any image enquiries■
KANA KAWANISHI PHOTOGRAPHY PR: Jun Orikasa Exhibition: Kana Kawanishi photography@kanakawanishi.com +81 (0)3-5843-9128

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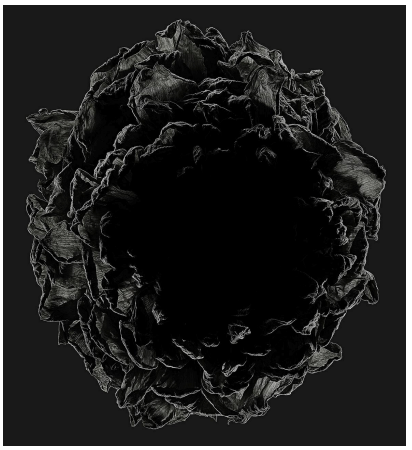
The new series, *Thinking through Flowers / 11 Individuals*, making its world premiere at this exhibition, vividly captures the 'aftermath' of the flowers photographed as subjects for *The Most Beautiful Flowers*. Regarding this work, the artist explains that he intends to look into the depths of existence as an individual who has lived a full life, transcending the superficial notions of life and death.

While the beauty of colorful flowers is undeniable, this series deliberately focuses on withered flowers that have lost their freshness, presented in monochrome as large-format prints. In a world where contemporary life often seeks to challenge the natural order and the passage of time, these works confront these inevitable changes directly, allowing viewers to reflect on the weight and fleeting nature of life, while also evoking a thought-provoking sense of wonder.

10_Dahlia / Caballero - Afterglow

07_Dahlia / Spartacus - Afterglow



12_Dahlia / Eveline - Afterglow

2023 | archival pigment print | 1300 × 1100 mm
© Kenji Toma, courtesy KANA KAWANISHI GALLERY

left: ***18_Dahlia / Ivanetti - Bloom*** | 2020
right: ***18_Dahlia / Ivanetti - Afterglow*** | 2023

left: ***08_Dahlia / Sheer Heaven - Bloom*** | 2020
right: ***08_Dahlia / Sheer Heaven - Afterglow*** | 2023

left: ***17_Dahlia / Wildwood Marie - Bloom*** | 2020
right: ***17_Dahlia / Wildwood Marie - Afterglow*** | 2023

left: ***13_Dahlia / Ben Huston - Bloom*** | 2020
right: ***13_Dahlia / Ben Huston - Afterglow*** | 2023

all: archival pigment print | 750 × 610 mm
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Thinking through Flowers / 11 Individuals

This photographic series explores the nature of life and death, captured as an observational record of the lifespan of flowers.

The cycle of life begins with a single seed falling to the earth. The sunlight is like a mother's womb, brimming with affection. Enveloped in that warmth and security, after a period of gestation, we begin our long journey as distinct individuals.

Whether we manifest our own unique colors, take a particular shape, or insist on simply being ourselves—though the time given to each is different, what matters most is offering gratitude for that life and the very fact of being alive.

Though there are countless similar species, no two existences are ever the same. To live as oneself, to dream, to seek the meaning of existence—and ultimately, to face death with a sense of "ecstasy" for having lived life to the fullest.

This story, however, is about what lies beyond.

A period is inevitably placed on "living," for both humans and flowers alike. Confronting death, one looks back on their path and searches for the meaning of their life. There may be regrets or lingering attachments. Yet, perhaps the figure that remains at the very end—nothing but skin and bone—is the true, unadorned self-portrait.

This is a universal process followed by all life on Earth. In the lifespan of a flower, I feel a story identical to our own.

Budding, decaying, and enriching the earth—a providence of nature repeated billions of times. In a modern world that often acts selfishly against this flow, I invite you to feel your own existence, once more, with your own skin.

At the very end, stripped of all desire, lies the trace of life. Through a single flower, the evidence that individuals truly existed.....

Kenji Toma

Artist Profile

Kenji Toma was born in Niigata, Japan. Toma lived and worked in New York from 1990, and he is currently based in Japan.
His recent solo exhibitions include "Jessica - Arc / Gelatin Silver Print" (2020, Monochrome Gallery RAIN, Tokyo), "Artificial Flowers" (2019, KANA KAWANISHI PHOTOGRAPHY, Tokyo), "π 3.14 / LITH PRINT" (2018, Monochrome Gallery RAIN, Tokyo), and "The Most Beautiful Flowers" (2017, Gallery 916, Tokyo).
His first monograph, *The Most Beautiful Flowers*, was published by Kehrer Verlag (Germany) in 2017.
His works have been acquired by Fundación Centro Ordóñez - Falcón de Fotografia (San Sebastián, Spain) and others.