

SANTERI TUORI

Persons
Projects

Forests, skies, lilies and wind, are only some of the basic elements you might find in any Nordic landscape, and all become foci of Tuori's interest and observation. How to value such essential features that make up this northern scenery is the fundamental question that underlies Tuori's work and his fascination with the passage of time. After finding a specific location, he photographs it from the same position, season after season, over many years. He then layers the images one on top of one another, sometimes interleaving a black-and-white negative with the color ones, to create his own unique compositions of "time being".

SKY

Sky is part of his landscape series. We are accustomed to seeing the sky always in reference to ground, water or vegetation. Sky is an attempt to show the sky as a valuable landscape on its own. The works are a combination of several photographs taken at different times. In the process of making these images, some parts of the used images are enhanced and some are erased. Some layers are given more weight, while others remain just as a gentle touch. The layering of black and white and color photographs creates a special feeling: they start moving on the thin border of painting and photography. In the end it is not so important that the images are photographs, they appear just as images that become unique compositions of “time being”.

Tuori states, “many of my previous works have been dealing with photography and the traditions of portraiture. The Sky series is a clear continuation of that and refers to different subject matters; for these works traditions of visual arts are just as important as the traditions of photography.”



Sky #03, 2011-2012, 205 x 170 cm / 69,5 x 59 cm, pigment print



Santeri Tuori | *Time Present and Time Past*, GalleryTaik Persons (now Persons Projects), Berlin, 2014



Sky #17, 2011-2014, 170 x 205 cm / 59 x 69,5 cm, pigment print



Sky #31, 2015, 119 x 172 cm / 53 x 73 cm, pigment print



Santeri Tuori: Time Is No Longer Round, Galerie Anhava, Helsinki, 2016, Photo: Jussi Tiainen



Sky #12, 2013-2014, 205 x 170 cm / 69,9 x 59 cm, pigment print



Sky #32, 2020, 214,5 x 164 cm / 105,5 x 82 cm, pigment print



Santeri Tuori | *Time Present and Time Past*, GalleryTaik Persons (now Persons Projects), Berlin, 2014



Sky #07, 2011-2012, 170 x 204 cm, pigment print



Sky #27, 2015, 119 x 172 cm / 53 x 73 cm, pigment print



Santeri Tuori, Purdy Hicks Gallery, London, 2014



Sky (round) #1, 2016, ø 60 cm, pigment print, diasec, 12 mm acrylic



Sky (round) #8, 2018, ø 90 cm / ø 35 cm, pigment print, diasec, 12 mm acrylic

FOREST

The Forest series has been captured mainly on the remote island of Kökar in the archipelago of Åland during the past seven years. Certain landscapes have been chosen and they have been filmed and photographed over and over again from the exact same spot. The series is divided into prints and moving images: In Forest prints photographs from the same landscape have been superimposed on top of each other. The result is a layered image with black and white and colour images blending into one. The image is layered also in the sense that images taken in different time periods or even years come together in the same landscape. Time in these images cannot be counted, not in years, not in split seconds - time just is. The moving images in the Forest series combine black and white photographs with co-

lour video. The superimposing is done either by projecting the video on a photograph or with the help of an editing program. It results in a layered image, which contains the sharpness and richness of a photograph and the movement and time of a video. As much as the viewers are in front of a forest, they are confronted with photography and the questions surrounding it.

Tuori states, “many of my previous works have been dealing with photography and the traditions of portraiture. The Forest series is a clear continuation of that and refers to different subject matters; for these works traditions of visual arts are just as important as the traditions of photography.”



Forest #32, 2017, 123 x 246,5 cm / 100 x 196,5 cm, pigment print



Forest #35, 2017, 203,5 x 140 cm / 112 x 79 cm, pigment print

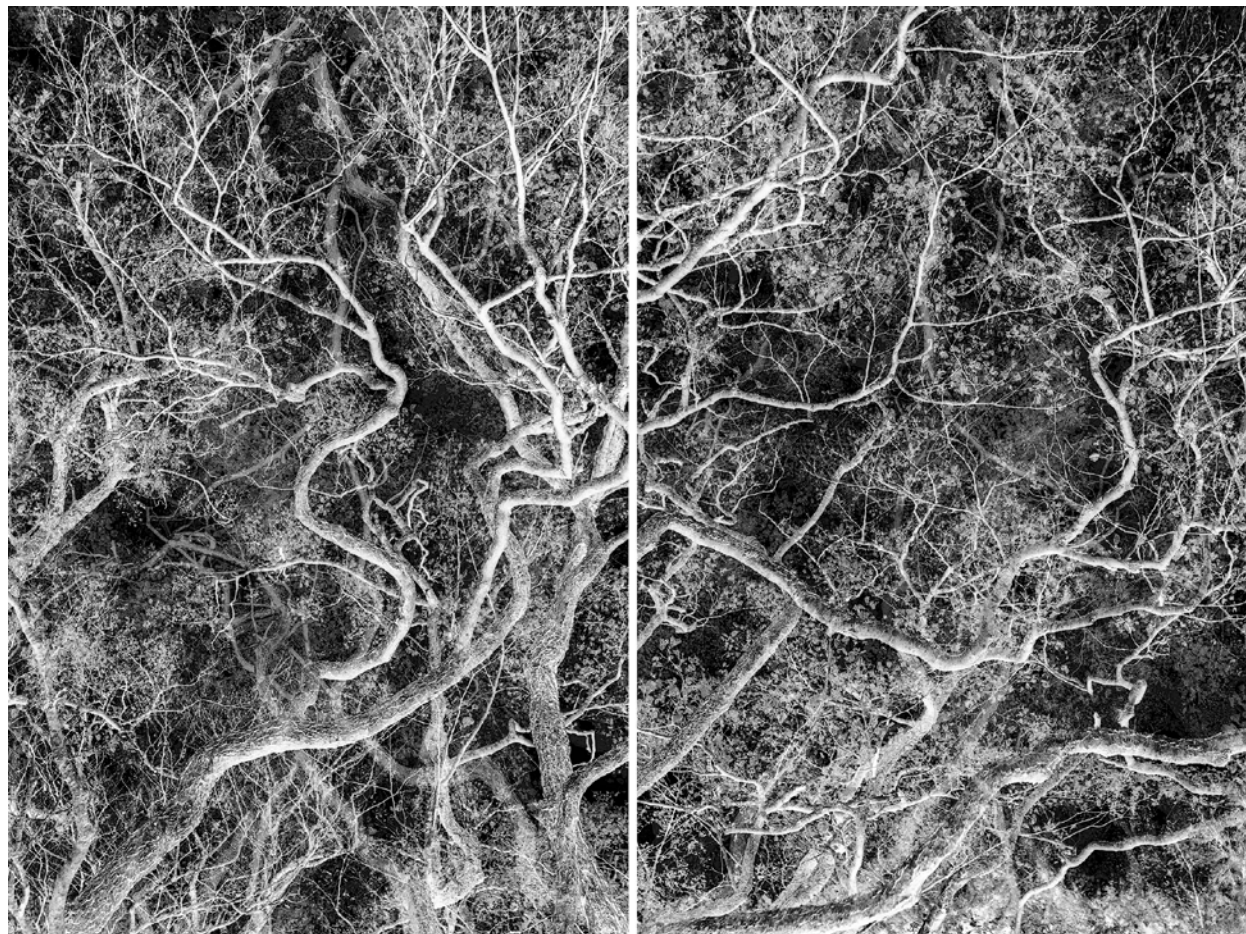




Santeri Tuori | *Time Is No Longer Round*, Persons Projects, 2020



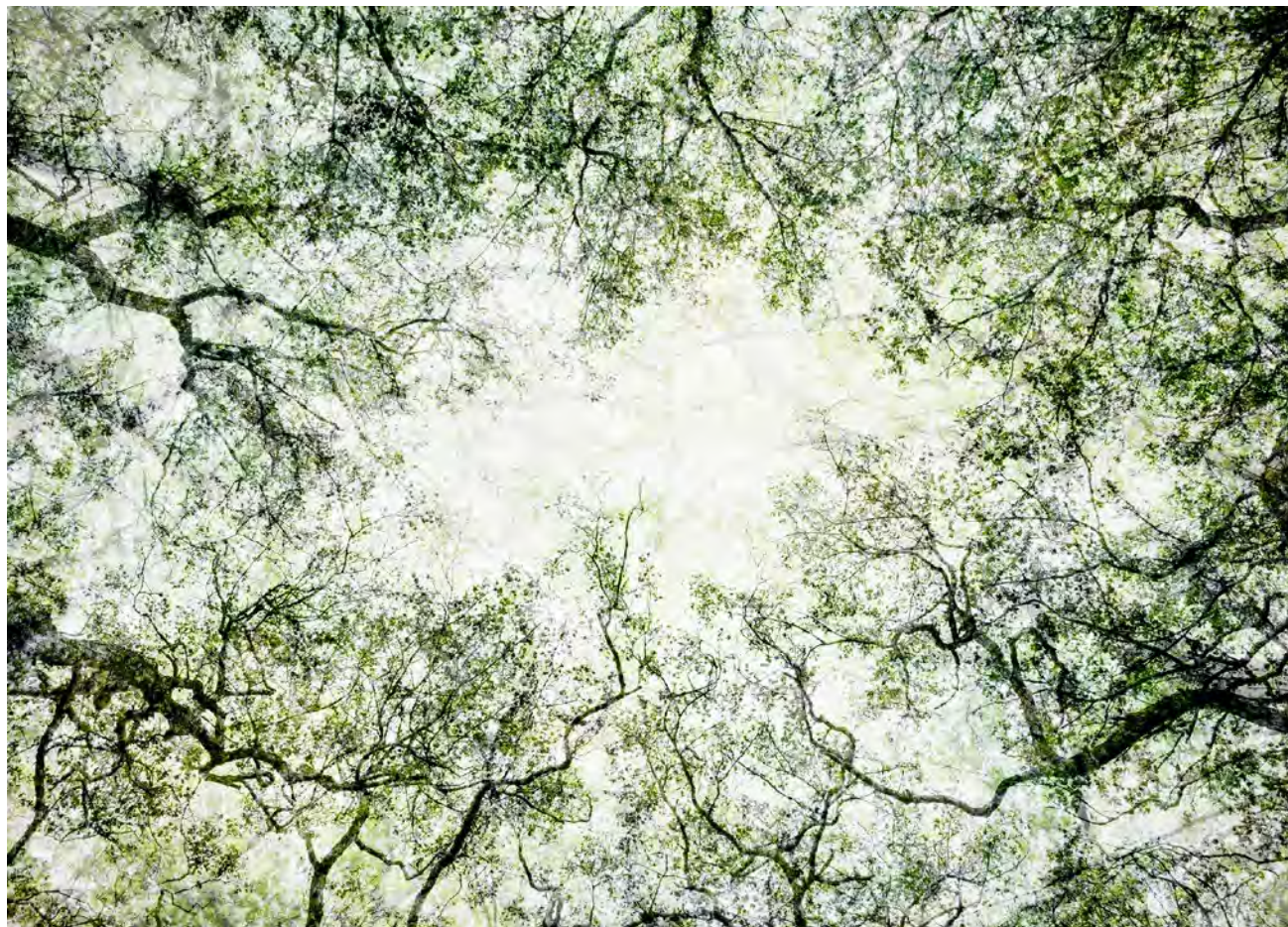
Forest #36, 2017, 157,5 x 310 cm / 63 x 114,4 cm, pigment print



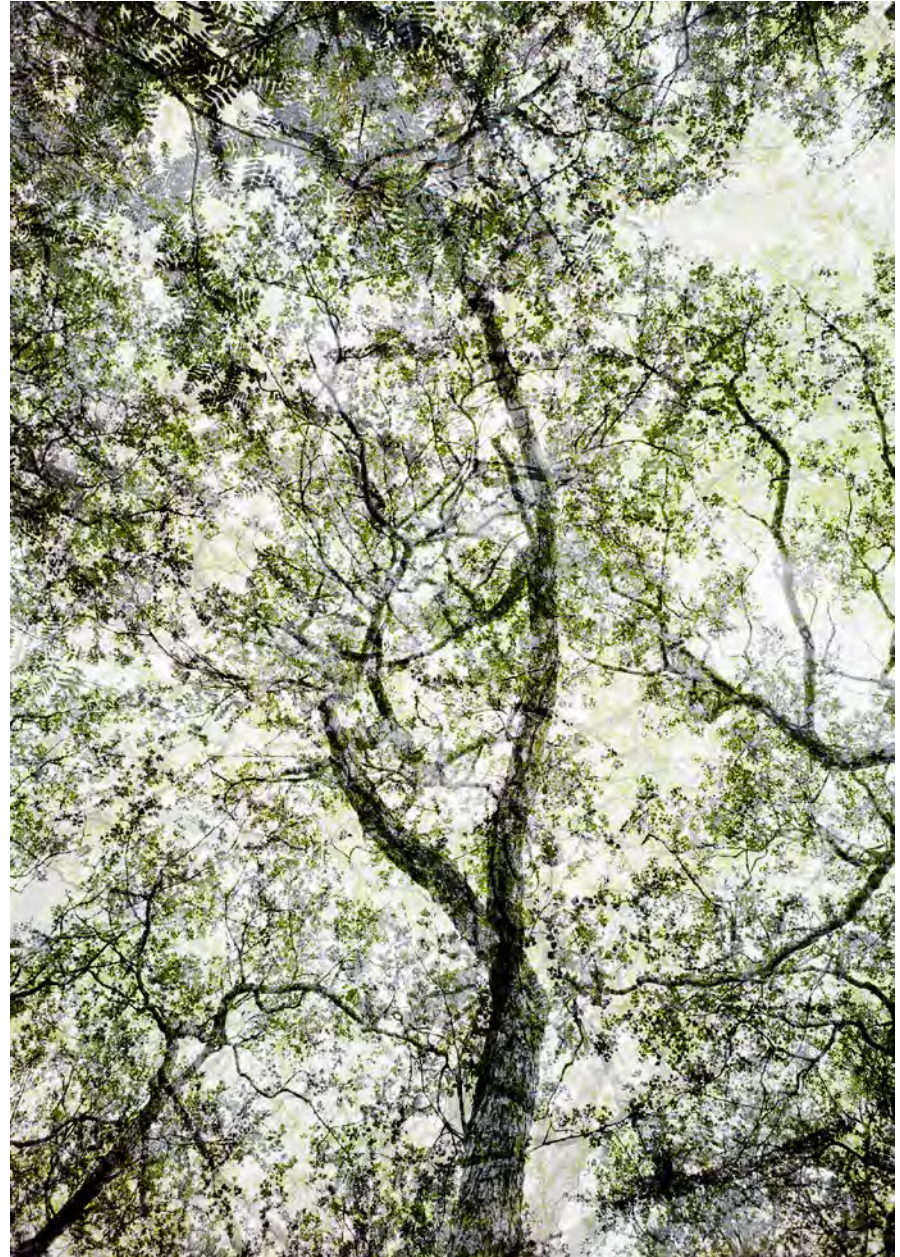
Forest #38, 2017, 195,5 x 260 cm / 157 x 208 cm, dyptich, pigment print



Santeri Tuori: Time Is No Longer Round, Purdy Hicks, London, 2018



Forest #46, 2021, 140 x 191 cm / 82 x 110 cm, pigment print



Forest #4, 2010-2011, 174,5 x 127 cm / 114 x 84 cm, pigment print



Forest #20, 2007-2011, 127 x 154,5 cm / 84 x 101,5 cm, pigment print





Forest #30, 2016, 149 x 124 cm / 60 x 51 cm, pigment print



Forest #11, 2011, 127 x 154,5 cm / 84 x 101,5 cm, pigment print



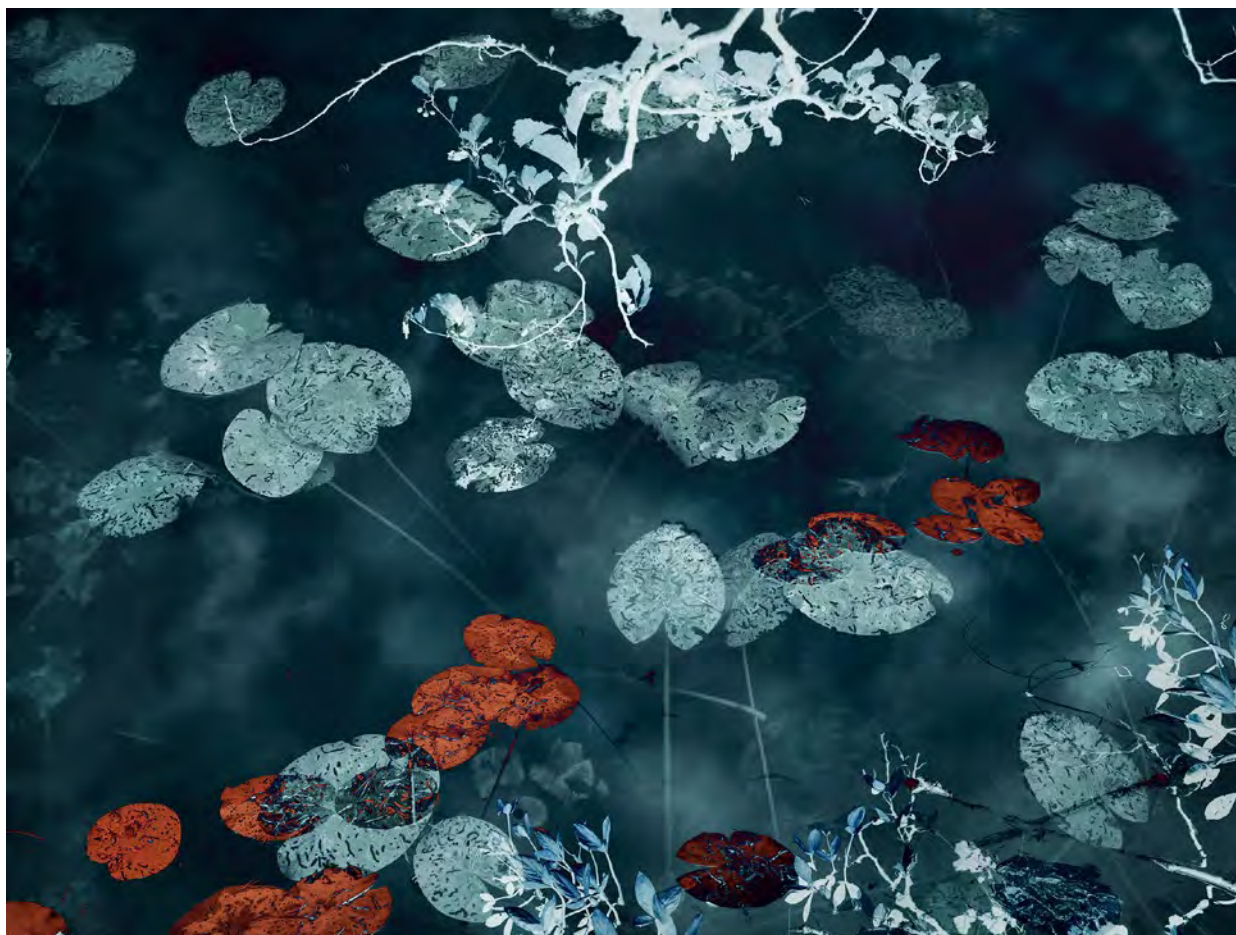
Santeri Tuori | *Time Present and Time Past*, GalleryTalk Persons (now Persons Projects), Berlin, 2014



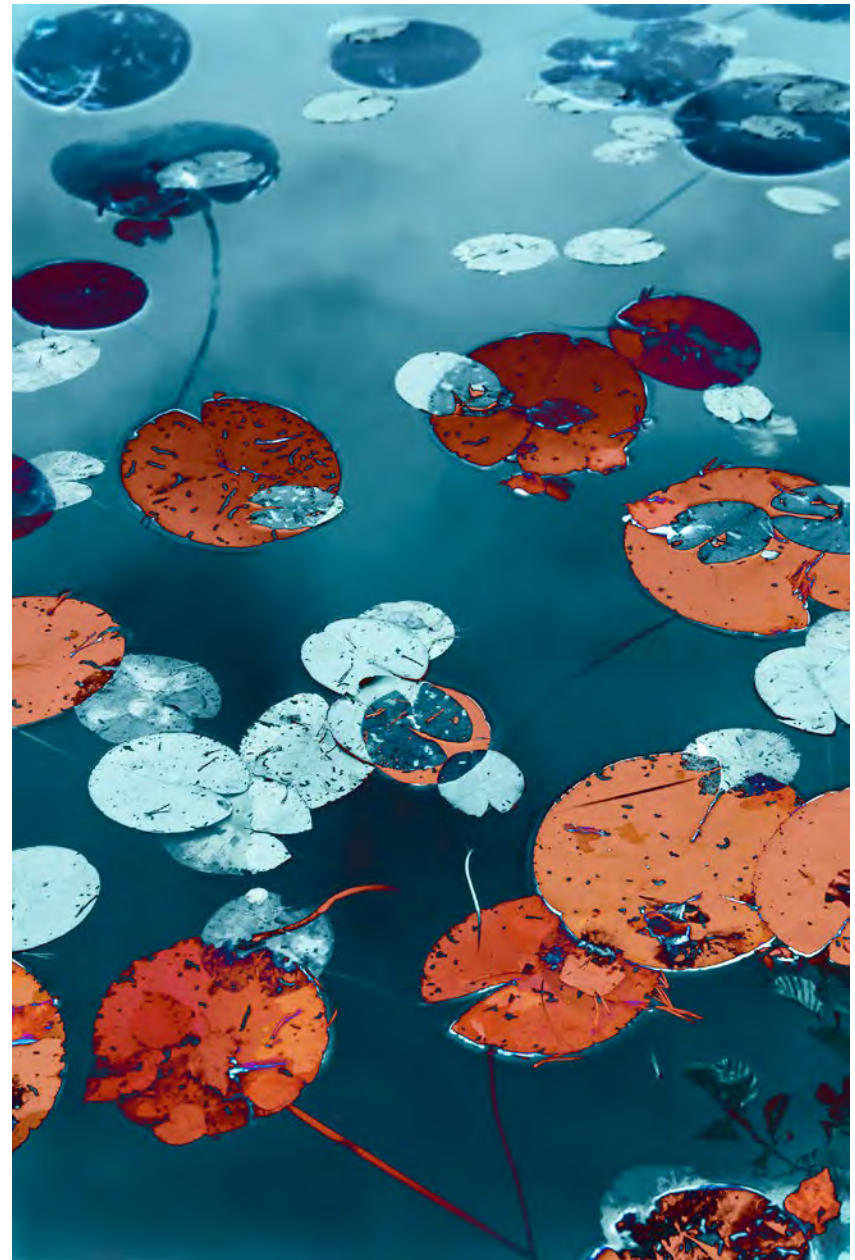
Forest #28, 2016, 210,5 x 145 cm / 73 x 53 cm, pigment print

WATER LILIES

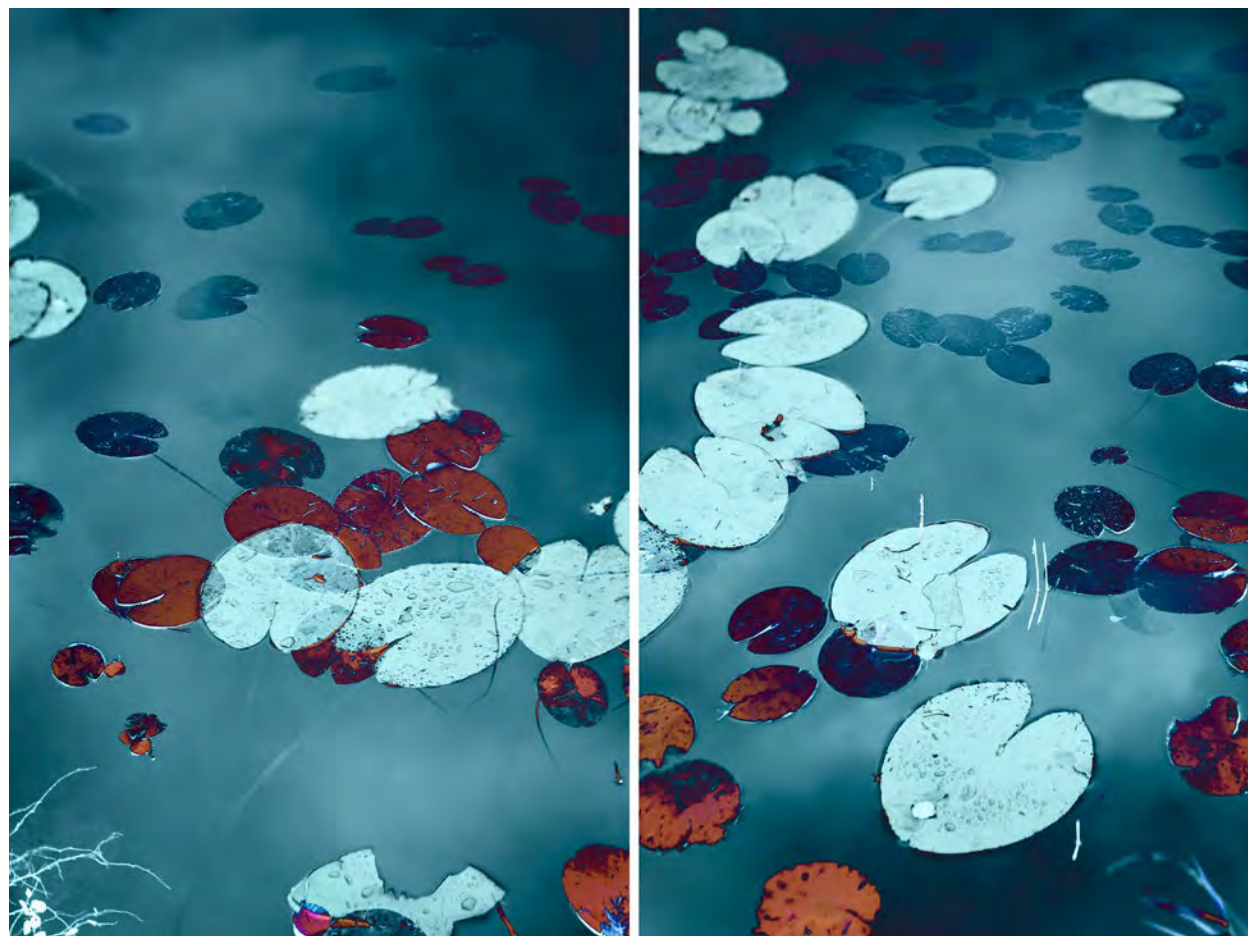
With his Lilies series, Tuori combines a limited set of photographs taken during different stages of the same season. Assembled together they inspire an oriental-seeming surreal sensation, as if the lilies are hovering on the surface of the water. Yet, there's a depth within the photograph that seems to lure the viewer to dive in. Santeri Tuori's time-based images become visual portals that encapsulate nature's metamorphosis from one frame to another, lending the photos a more graphic quality, like a color-pencil drawings.



Water Lilies #14, 2020, 160,5 x 219 cm / 105 x 82 cm, pigment print



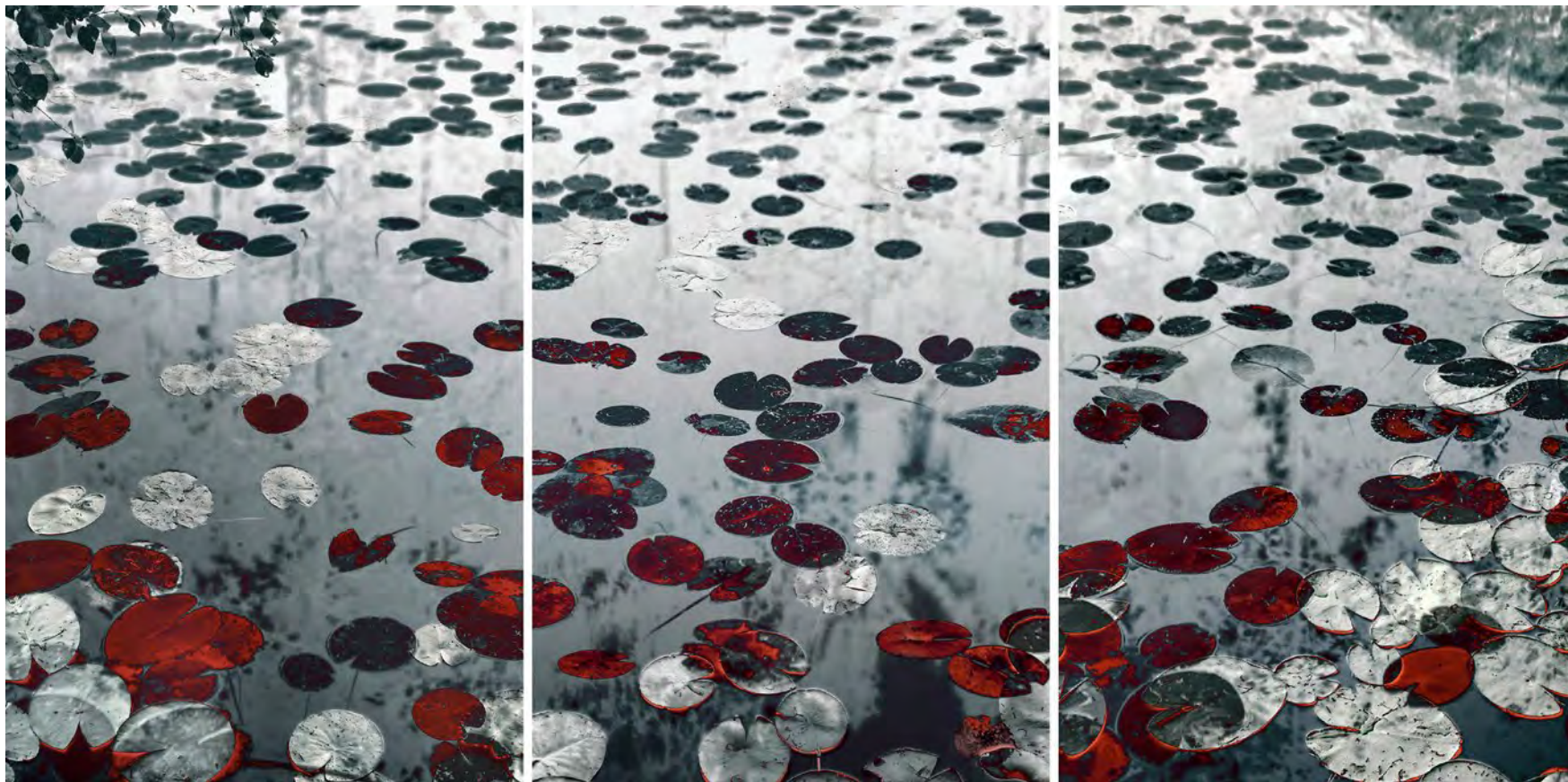
Water Lilies #3, 2020, 204 x 140 cm / 73 x 53 cm, pigment print



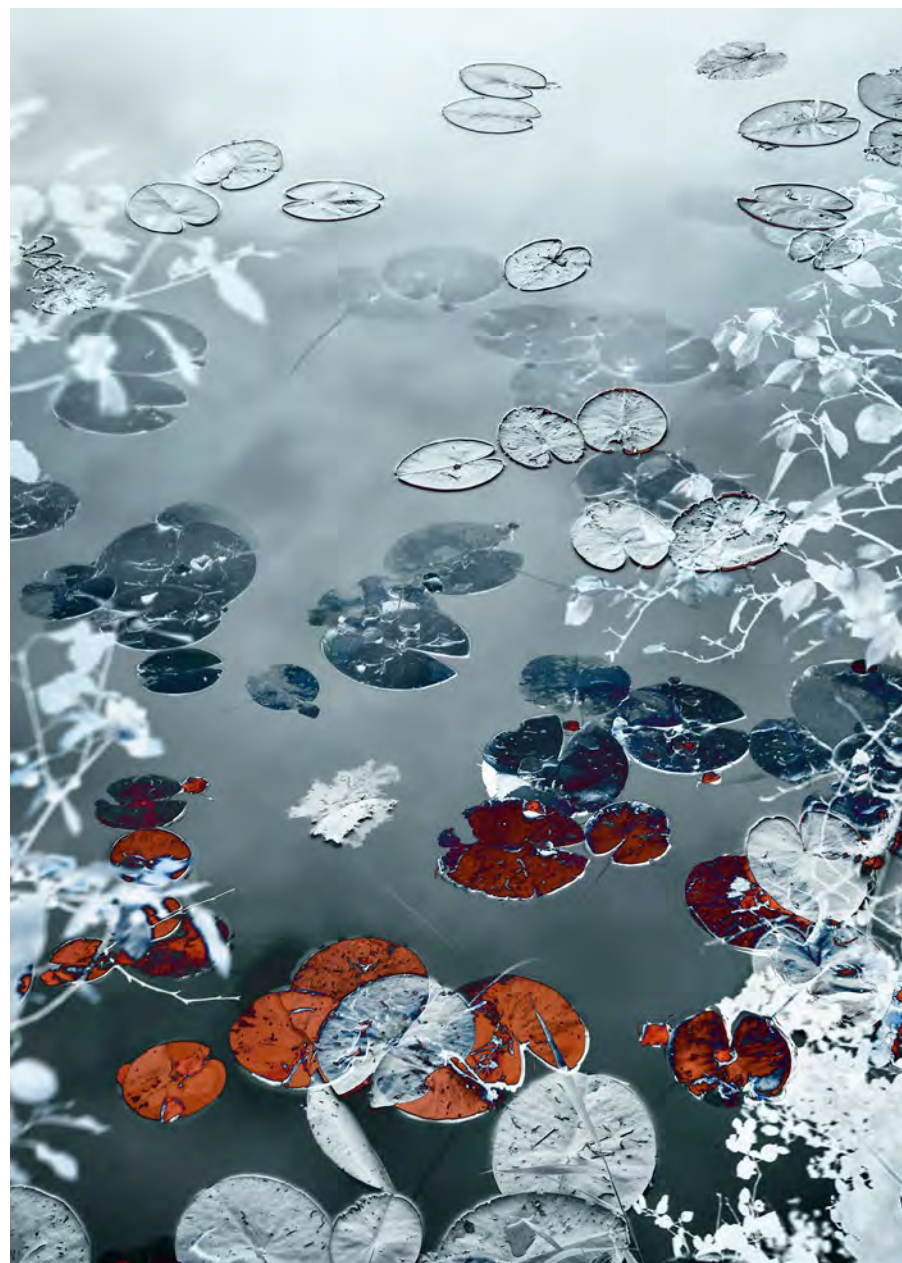
Water Lilies #2, 2020, 196 x 130 cm, pigment print



Santeri Tuori
Time Is No Longer Round
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Berlin, 2020



Water Lilies #19, 2020, 196,7 x 380,4 cm / 45 x 77,6 cm, triptych, pigment print



Water Lilies #6, 2020, 196 x 145 cm / 69 x 53 cm, pigment print



Posing Time, Serlachius Museum Gösta, Mänttä, 2021



Water Lilies #9, 2020, 196 x 150 cm / 105,5 x 82 cm, pigment print



VIDEO WORKS



Posing Time, Serlachius Museum Gösta, Mänttä, 2021



Posing Time, Serlachius Museum Gösta, Mänttä, 2021



Forest (Lush 1), 2009, one channel HD video, 6:54 min, sound design: Mikko Hynninen



Forest (Panorama 3), 2009, 3-channel HD video on single screen, 7:35 min, sound design: Mikko Hynninen



Forest (Panorama 3), 2009, on view at SPIRAL Tokyo, 2009



Waterfall, 2006, one channel HD video, 14:23 min, sound design: Mikko Hynninen



Frischer Wind aus dem Norden, Kunsthalle St. Annen, Lübeck, 2020,



Forest (Tree and Pond), filmstill, 2009, one channel HD video, 6:45 min, sound design: Mikko Hynninen



Forest (Tree and Pond), on view at Time Is No Longer Round, Persons Projects, 2020

Persons Projects

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