

SANTERI TUORI

Persons
Projects

With subjects rooted in traditional landscape painting, Santeri Tuori approaches nature similarly to 19th century Impressionists, using photography as a medium to capture natural elements such as forests, skies, water lilies, and wind. By observing nature's changes over seasons and years, Tuori encapsulates the passage of time in his photographs by layering one image upon another to create imaginary landscapes. He interweaves black-and-white and color images, enhancing certain areas while erasing others, lending the final works a graphic quality, akin to colored pencil drawings. Blurring the line between painting and photography, he portrays nature's infinite power of transformation, while also imbuing his works with a sense of timelessness.

Born in 1970 in Espoo, Finland, Tuori lives and works in Helsinki. In addition to earning a Master of Law degree in 1999, he obtained a Master of Arts degree in photography from Aalto University in 2003. Since 1997, he has exhibited internationally at numerous institutions, including MoMA (New York), Hamburger Kunsthalle (DE), Denver Art Museum (USA), École des Beaux-Arts (Paris), Stenersen Museum (Oslo), Location One (New York), Whitebox (New York), Kulturhuset (Stockholm), and Serlachius Museum Gösta (Mänttä, FI). His works are also part of major collections, such as the Espoo Museum of Modern Art, the Finnish Museum of Photography, the FRAC Haute-Normandie, the Malmö Art Museum, and the Museum of Contemporary Art Kiasma, as well as numerous private collections worldwide.



WOODLANDS

The series *Woodlands* continues Tuori's exploration of time, focusing on London's parks and forests as places where natural growth and human history intertwine.

The woodlands form a web of natural, cultural, and historical connections. Many of the trees are so immense they feel more like characters than mere trees — ancient presences that have witnessed generations pass. There is a sensation of standing within nature, but also within layers of culture and history. The works combine multiple exposures taken at different times. These composite images act as containers of time — literally weaving together slices of separate moments but also reflecting a deeper layering of meaning. London's woodlands cannot be separated from the histories and ideals that have

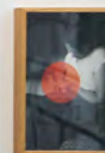
shaped them; each fragment of nature is also a cultural creation.

Perhaps the most common tree in London, and a recurring subject in my photographs, is the London plane. A hybrid of the oriental plane and the American sycamore, it first appeared in the 17th century, when air pollution was already a concern. The plane proved remarkably resilient, thriving in harsh urban conditions, and by the 18th and 19th centuries it had become a defining feature of the city's streets and parks. Its success spread worldwide, making it one of the most recognizable urban trees.

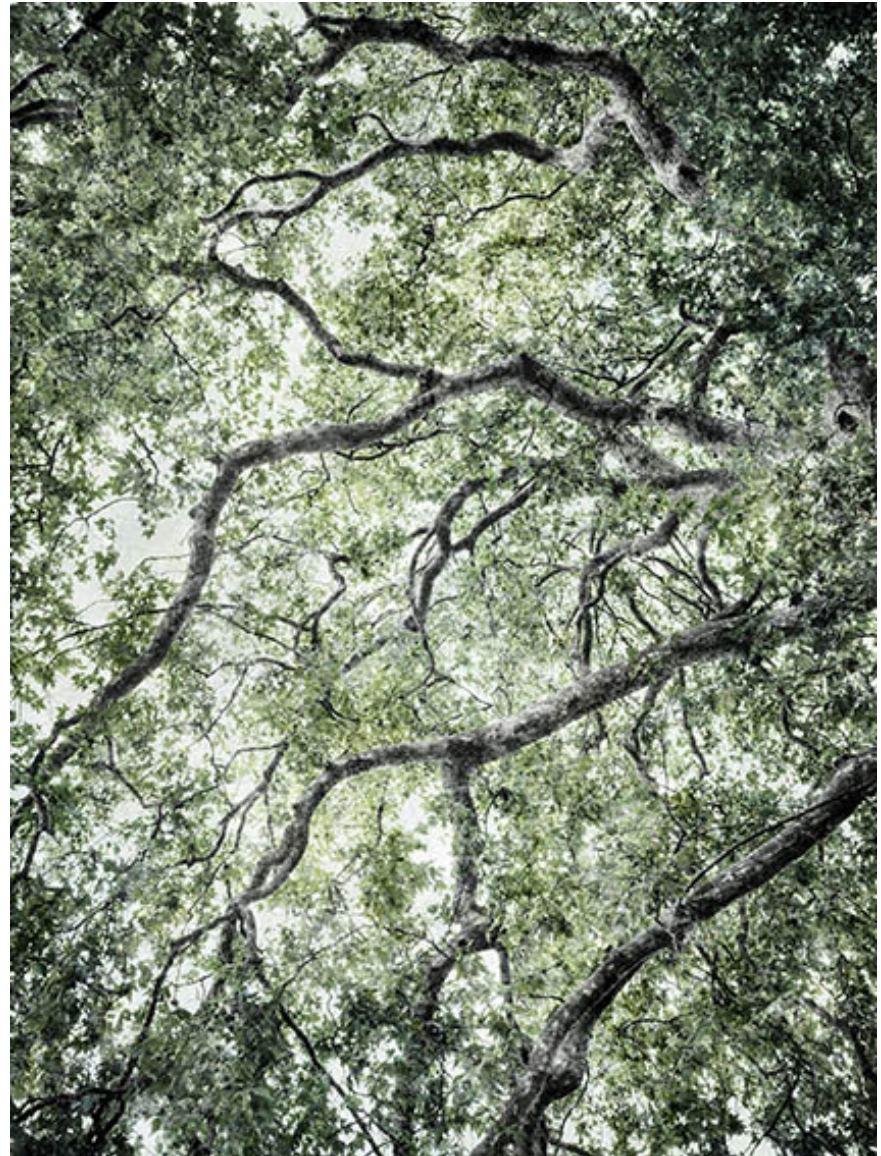
Trees were also brought into London from around the world. The city's parks and forests feel like collections of these great individuals. Walking among them is like moving through both a forest and a museum of trees. They exist at the in-

tersection of science, aesthetics, and the colonial imagination.

Hampstead Heath has long drawn artists. John Constable lived and painted there from 1819 onwards. John Keats, Barbara Hepworth, Henry Moore, Roland Penrose, and Lee Miller all made their homes nearby, and Derek Jarman was a frequent visitor. Layers of histories, stories, and artistic visions crisscross the landscape — yet even amid all this, one still feels the quiet presence of the forest. The trees have stood for centuries, their roots intertwined, communicating in their own slow language, witnessing everything that has unfolded around them.



Woodlands, 2025, Paris Photo, with Persons Projects



Woodlands #1, 2025, Pigment print, framed, 200 x 153 cm



Woodlands #16, 2026, Pigment print, on canvas , 200 x 297 cm, diptych



Woodlands #2, 2025, Pigment print, framed, 200 x 153 cm



Woodlands #3, 2025, Pigment print, framed, 200 x 153 cm



Woodlands #18, 2025, Pigment print, framed, 125 x 97 cm



Woodlands #4, 2025, Pigment print, framed, 153 x 200 cm

FOREST

Tuori's *Forest* series takes place on the remote island of Kökar in the archipelago of Åland during the past seven years. After taking many photographs throughout the seasons, he then layers the images one on top of one another, sometimes interweaving a black-and-white negative with the color ones, to create his own unique compositions of "time being." This creates a depth within the photograph that lures the viewer 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 drawing.

The moving images in the *Forest* series combine black-and-white photographs with color video. The superimposing is done either by projecting the video

on a photograph or with the help of an editing program. The result is a layered image, which contains the sharpness and richness of a photograph, and the movement and time of a video. As much as the viewer is in front of a forest, they are confronted with photography and the questions surrounding it.



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



Forest #62, 2023, pigment print, 112 x 87 cm



Forest #59, 2023, pigment print, 197 x 151 cm



Santeri Tuori: Time Is No Longer Round, 2020, Persons Projects



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



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



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



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

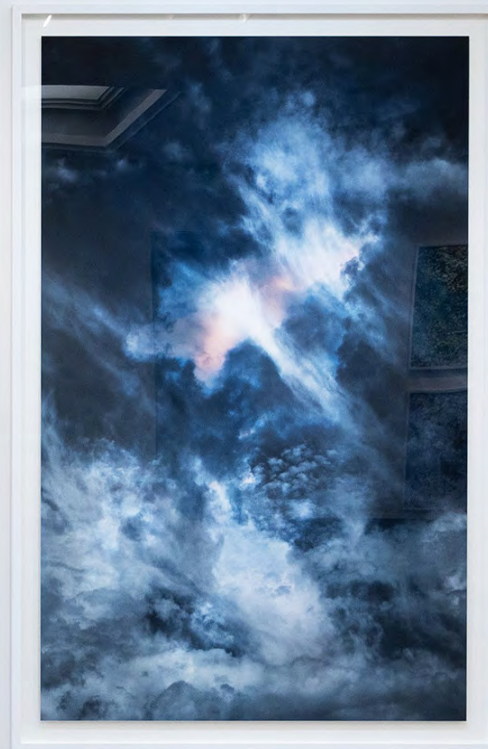
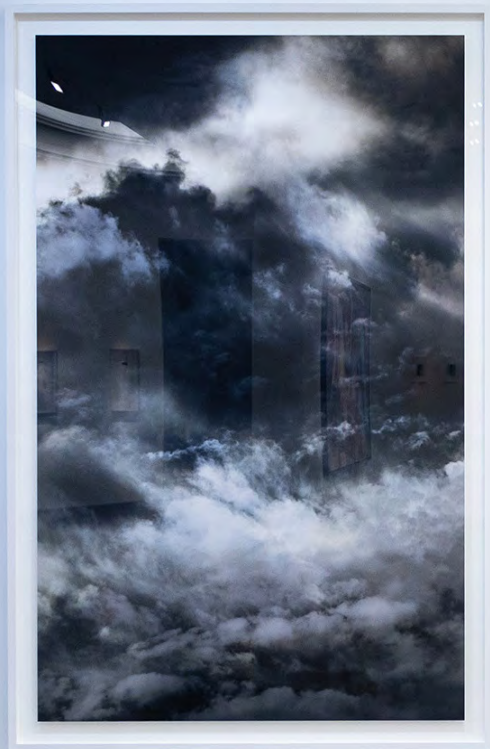


Forest #28, 2016, 210,5 x 145 cm / 73 x 53 cm, pigment print

SKY

Tuori's *Sky* series focuses on the sky as a landscape in its own right. Echoing the Romantic artists who sought sanctity in natural phenomena, Tuori turns to clouds as an embodiment of the sublime, forming temporal montages out of various cloud formations. By combining photographs taken at different times and places, he creates images with enhanced depth and luminosity, blurring the line between painting and photography, and imbuing his works with a sense of timelessness. These cloudscapes inspire a profound experience of infinity, drawing the viewer into contemplation of the sky's vastness and ever-changing nature. In this way, Tuori reveals the sublime power of nature's forces over man.

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 #35, 2021, Archival pigment print, 183 x 140 cm



Sky #38, 2024, Archival pigment print, 200 x 153 cm



Sky #28, 2015, Pigment print, framed, 245.5 x 170 cm



Santeri Tuori, 2014, Purdy Hicks Gallery, London



Sky #47, 2024, Archival pigment print, 82 x 110 cm



Sky #45, 2024, Archival pigment print, 195,7 x 290 cm, diptych



Sky #42, 2024, Archival pigment print, 200 x 153 cm



Images Falling From the Sky – Helsinki School of photography, 2024, State Gallery of Art, Sopot, Poland



Sky (round) #15, 2018, Pigment print, Diassec, 12 mm acrylic, ø 90 x cm



Sky (round) #01, 2016, Pigment print, Diasac, 12 mm acrylic, ø 60 x cm



Santeri Tuori: *Time Present and Time Past*, 2024, GalleryTalk Persons (now Persons Projects), Berlin

WATER LILIES

To fully comprehend Santeri Tuori's approach in his *Water Lilies* series, one must start by seeing how he integrates his life into his projects. An avid sailor, Tuori tours through the Finnish archipelago each summer searching for new locations to begin and follow his measured cyclical observations. The small island of Kökar on the edge of the Åland archipelago has been his main place of interest. 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 interweaving black-and-white with color photographs, to create his own unique compositions of "time being."

With his *Water Lilies* series, Tuori combines a carefully selected set of photographs taken at different stages of the

same season. Assembled together, they evoke an East Asian surrealist aesthetic, with the lilies appearing to hover on the water's surface. 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, capturing nature's metamorphosis and evoking a profound sense of "time being."





THE HELSINKI SCHOOL
The Nature of Being
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Water Lilies #29, 2023, pigment print, 196 x 150 cm



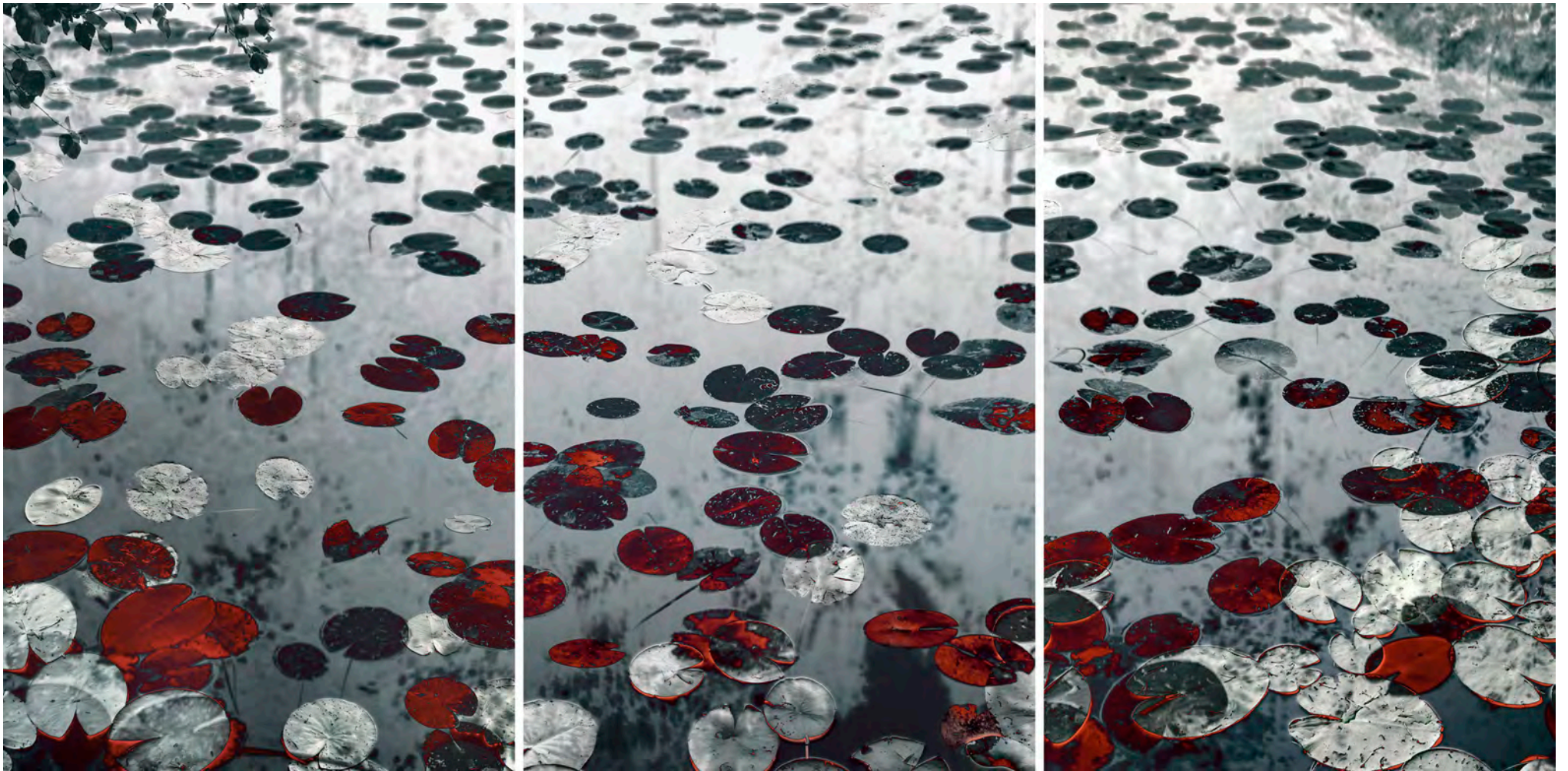
Water Lilies #2, 2018, pigment print, 195,5 x 260 cm



Water Lillies, 2025, Art Düsseldorf



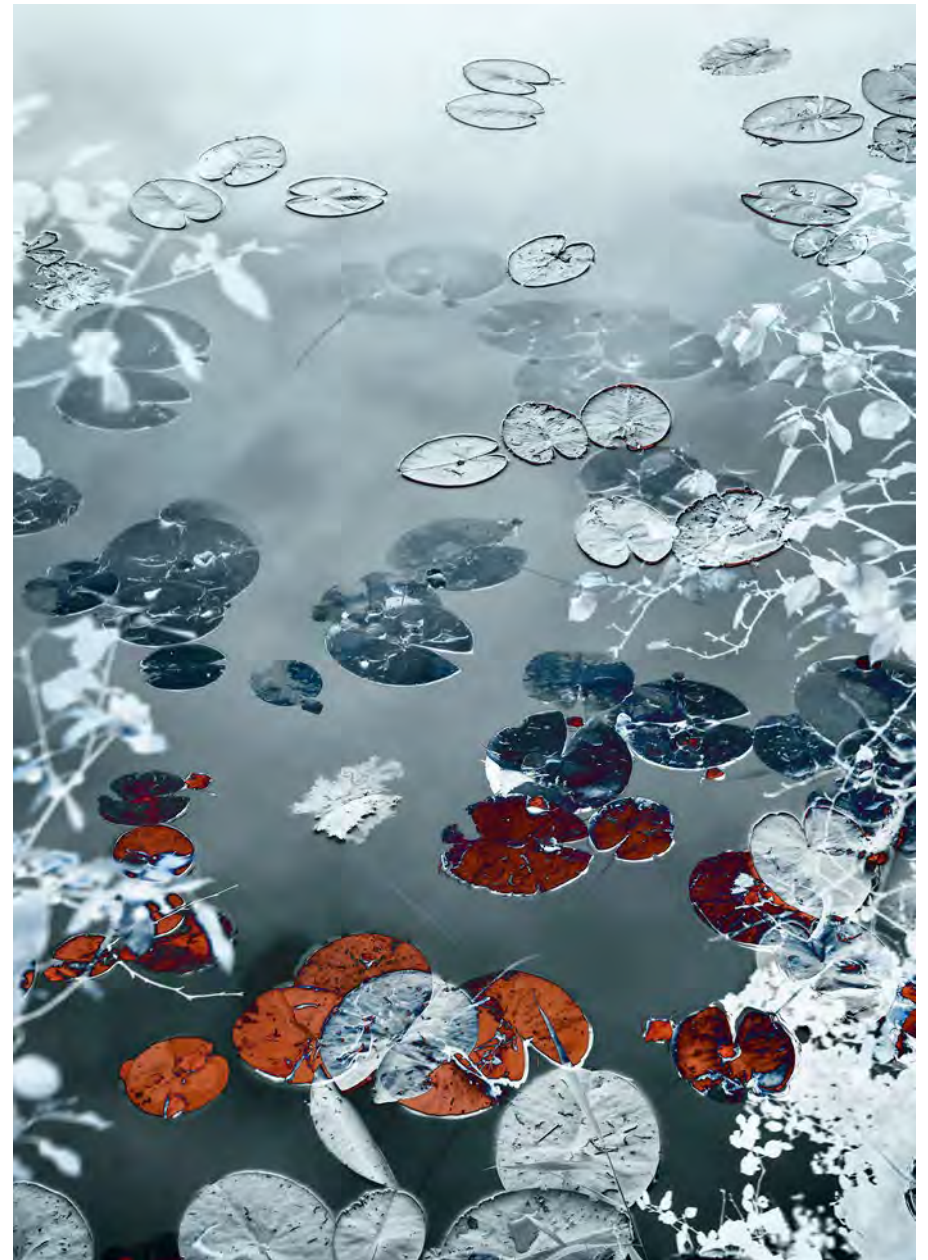
Water Lilies #29, 2023, pigment print, 196 x 150 cm



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



Santeri Tuori: *Posing Time*, 2021, Serlachius Museum Gösta, Mänttä, Finland



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



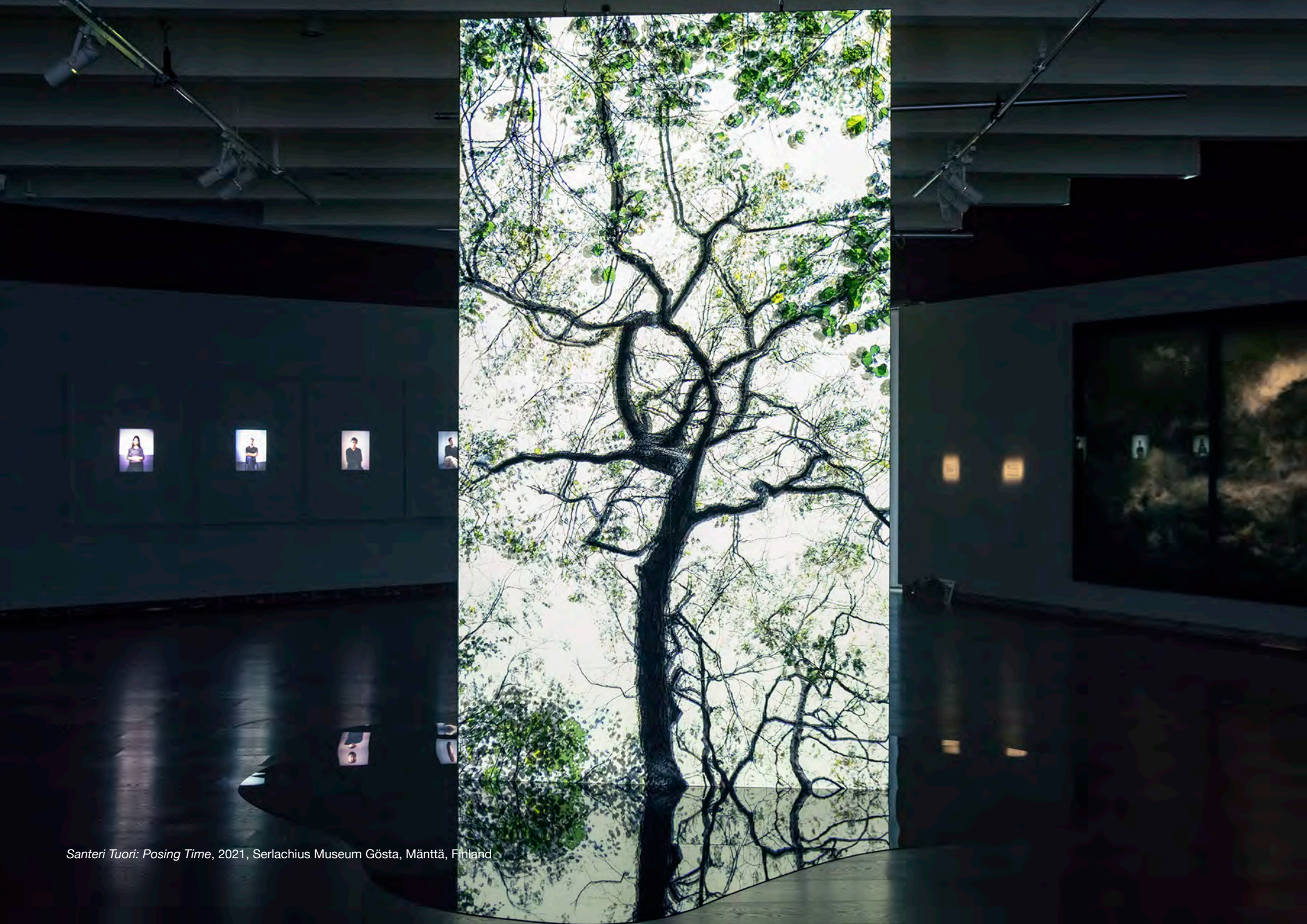
Water Lilies #9, 2020, 196 x 150 cm / 105,5 x 82 cm, pigment print



VIDEO WORKS



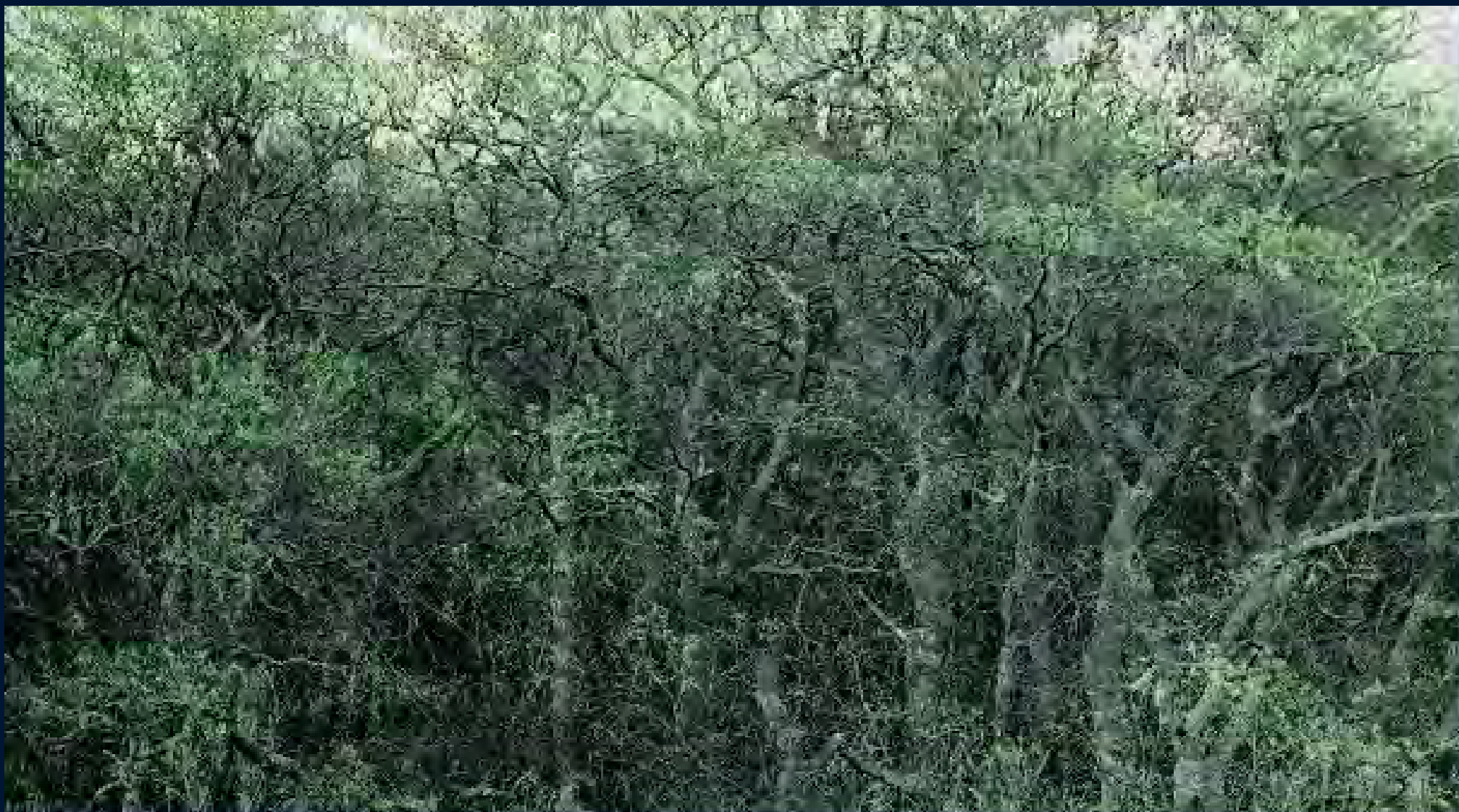
Santeri Tuori: *Posing Time*, 2021, Serlachius Museum Gösta, Mänttä, Finland



Santeri Tuori: *Posing Time*, 2021, Serlachius Museum Gösta, Mänttä, Finland



Santeri Tuori: *Posing Time*, 2021, Serlachius Museum Gösta, Mänttä, Finland



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



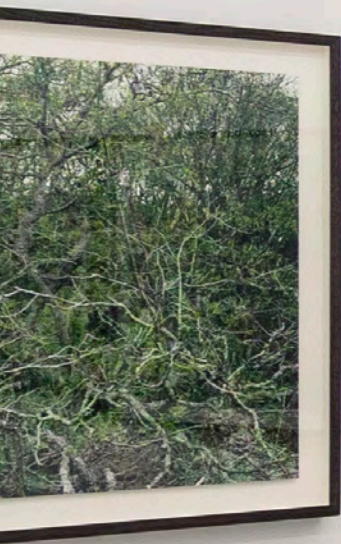
Forest (Panorama 3), 2009, on view at *SPIRAL Tokyo*, 2009



Waterfall, Taidehalli Helsinki, 2021



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



Forest (Tree and Pond), Time Is No Longer Round, 2020, Persons Projects, Berlin

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