

NIKO LUOMA

Persons
Projects

Niko Luoma has built his career around using the photographic process as a tool for conceptual thinking. Inspired by the work of Harry Callahan, Luoma uses the practice of taking photographs as a means of measuring, as well as collecting, time. His method involves a calculated, analogue photographic technique: He uses the same negative as a receptacle for collecting each unmasking, as he slowly builds up his image through multiple exposures, using cut out templates as a means of blocking and redirecting light through a series of standard color lenses. Influenced by the experimental music of John Coltrane and Alvin Lucier, he incorporates the properties of chance into the process, using it as fuel to enhance his attraction to the unknown.

Luoma was born in Helsinki in 1970 and divides his time between Helsinki

and Trieste, Italy. After his studies at the School of the Museum of Fine Arts, Boston (1998) and the New England School of Photography, Boston (1995), Luoma graduated from Aalto University School of Arts, Design and Architecture in 2003, where he has been teaching since. His works have been exhibited worldwide at venues such as Museum Weserburg, Bremen; Borusan Contemporary, Istanbul; EMMA Museum, Espoo; Landskrona Museum, Landskrona; The Stenersen Museum, Oslo; or the Finnish Museum of Photography, Helsinki. Luoma's works are in numerous collections such as Borusan Contemporary, the Miettinen Collection or the European Central Bank Art Collection.



ADAPTATIONS

In his series, “Adaptations”, Luoma draws upon art history to find his subjects for his reinterpretations. He has a penchant for searching for paintings that have historically influenced how we as a culture interpret art or have touched him. His choices range from Jacques-Louis David, through Van Gogh and Monet, to Francis Bacon and David Hockney. Luoma’s approach is a subjective rendering of how these selected paintings project their presence.

Using his unique photographic practice, he abstracts these iconic images to produce something entirely new. The idea is not to duplicate the original, but to interpret it in the spirit of how it was conceived. His images literally grow from the inside out, as he never really knows

what the final image will look like until it is printed. Luoma’s art is an exercise between the pleasure from the process of doing and the curiosity of discovering the result. “I choose my paintings in terms of how interesting they are in regards to the space within them: the direction of the lines and the elements contained within,” Luoma states. He is no longer interested in what is going on in front of the camera, but rather what is going on inside it. The content of his work is all about light as it touches the film. The exposure becomes his dance, revealing the music from which he is inspired: “First you compose a theme, then move to improvisation and the unknown, then back to the theme to complete the performance,” says Luoma. The works from the “Adaptations” series are meant

to be extensions of how he feels, hears, and senses his choices from art history. These photographs represent 20 years of Luoma’s experimentations with light as his silent voice.



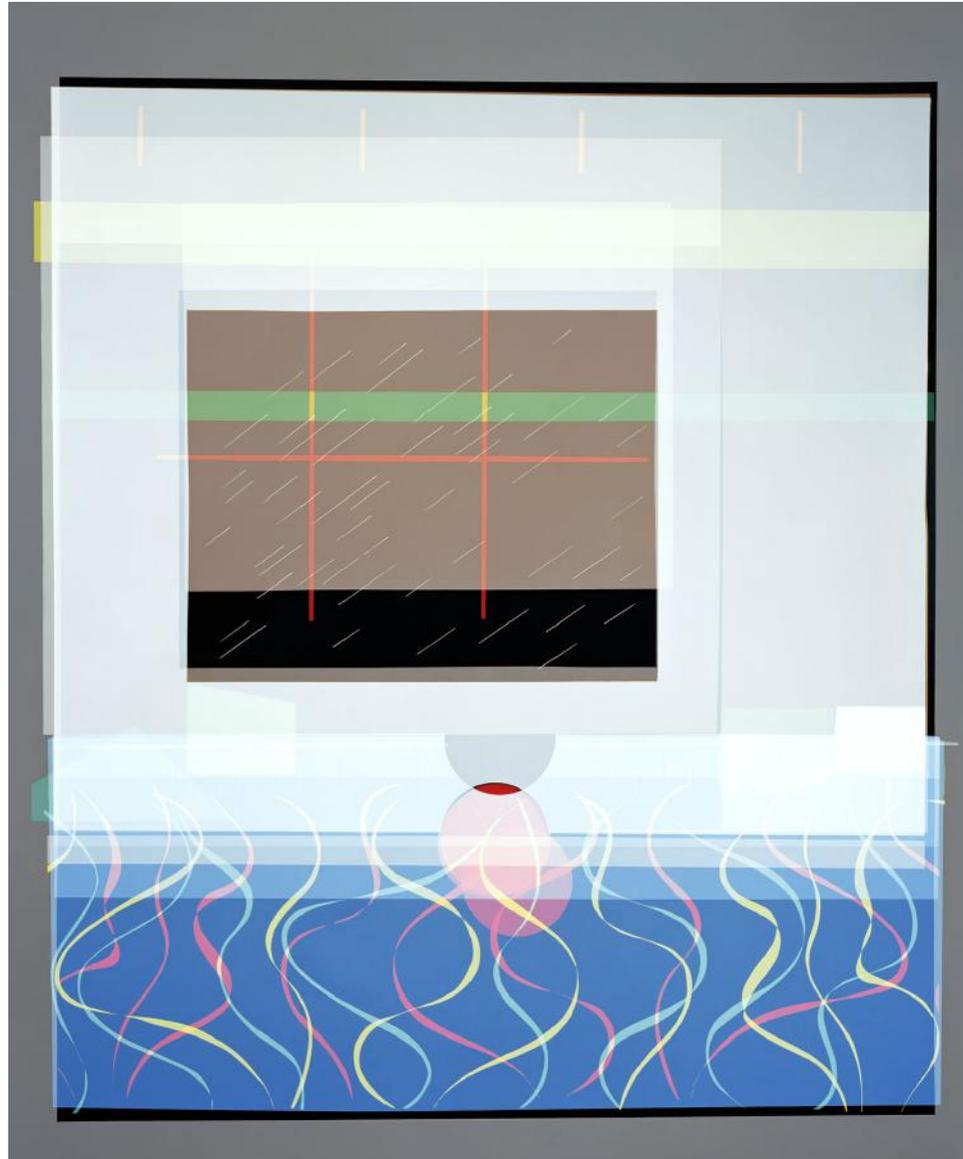
Abstract, 2017, exhibition view at Helsinki Photo Museum



Self-Titled Adaptation of The Decline of the Carthaginian Empire (1817), 2015, Archival pigment print, Diasec, framed, 146 x 176 cm



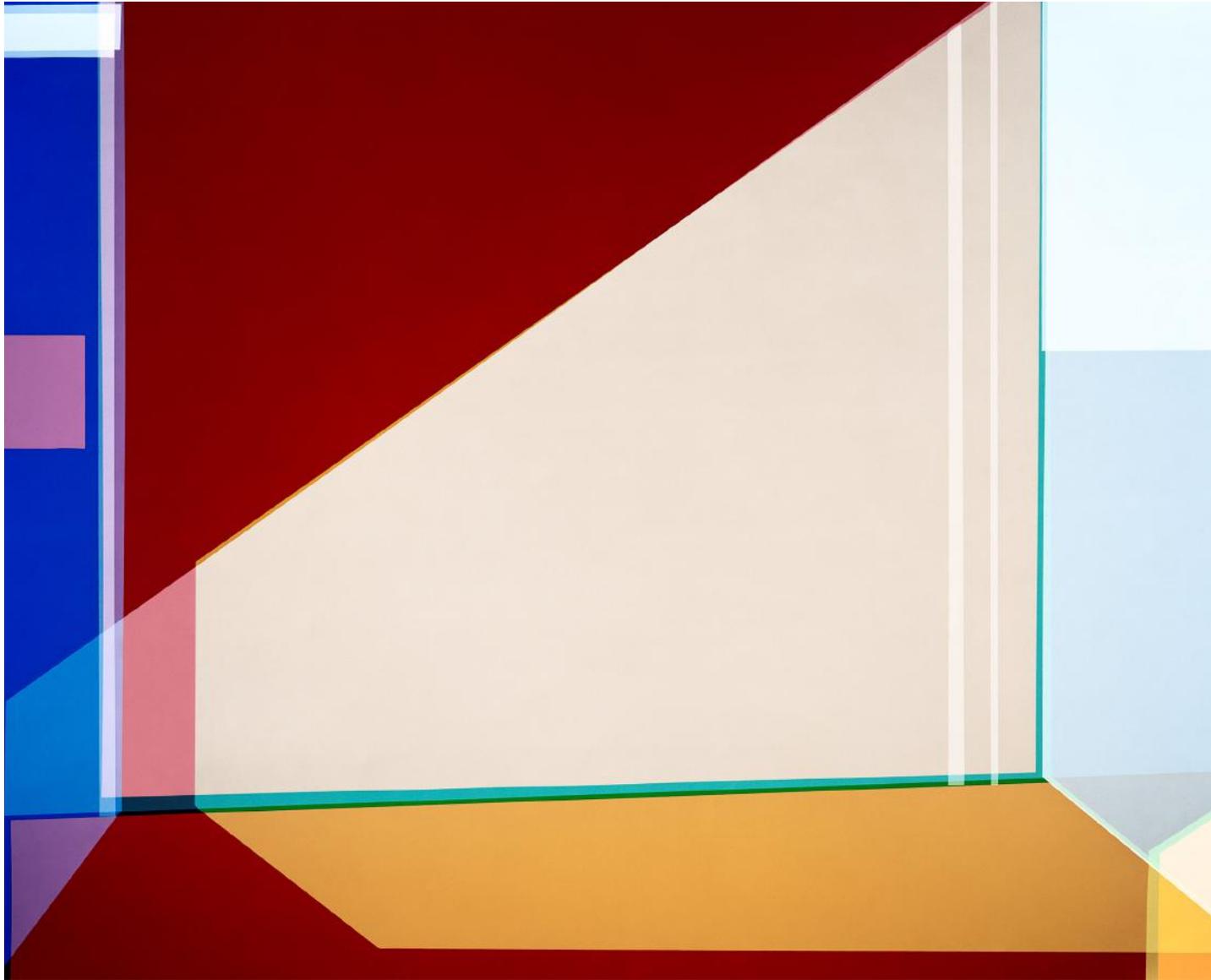
Proximity, 2018, exhibition view at Bryce Wolkowitz Gallery



Self-Titled Adaptation of Peter Getting Out of Nick's Pool (1966) Version 2, 2018, Archival pigment print, Diasec, framed, 184 x 155 cm



For Each Minute, Sixty-Five Seconds, 2021, exhibition view at Persons Projects



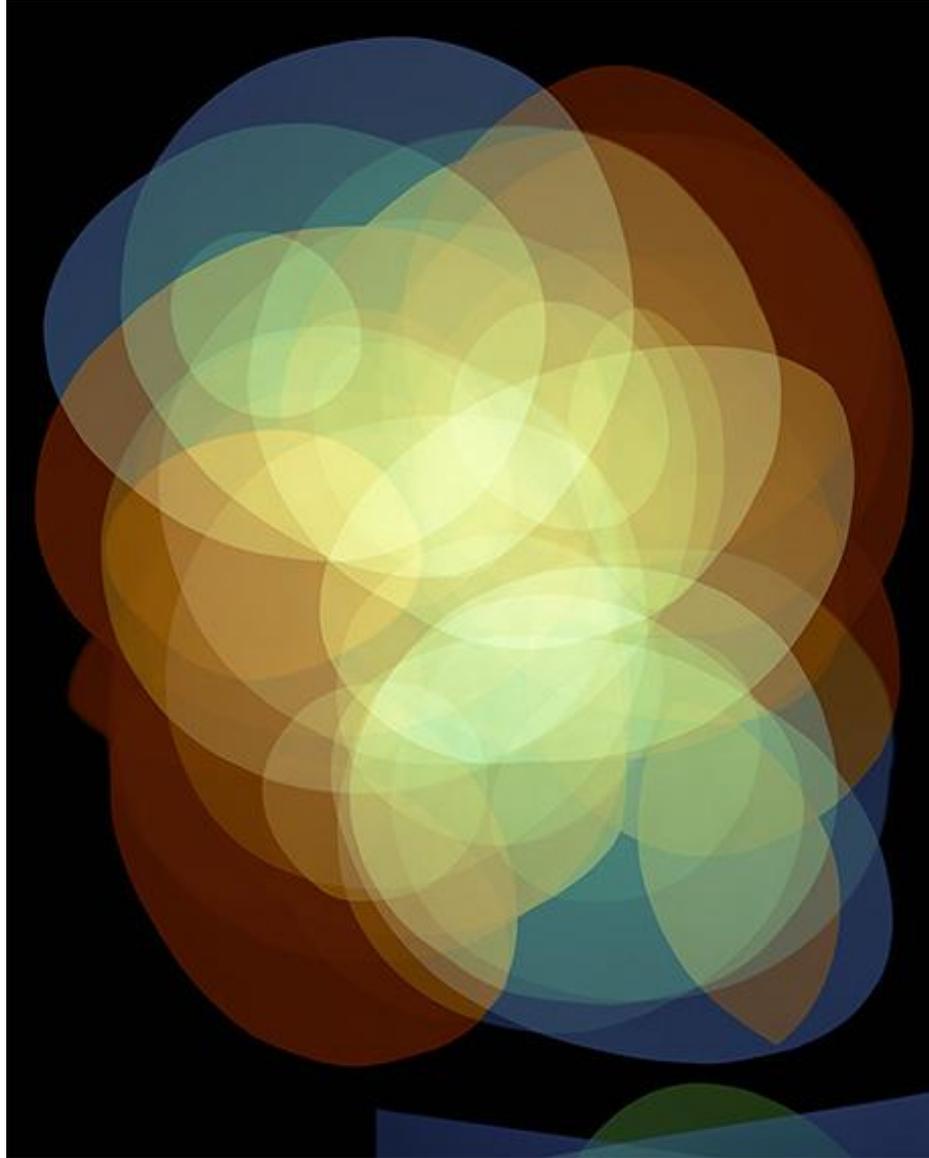
Self-Titled Adaptation of Rooms by the Sea (1951), 2019, Archival pigment print, Diasec, framed, 155 x 194 cm



Self-Titled Adaptation of Study of Henrietta Moraes (1969), 2019, Archival pigment print, Diasec, framed, 193 x 155 cm



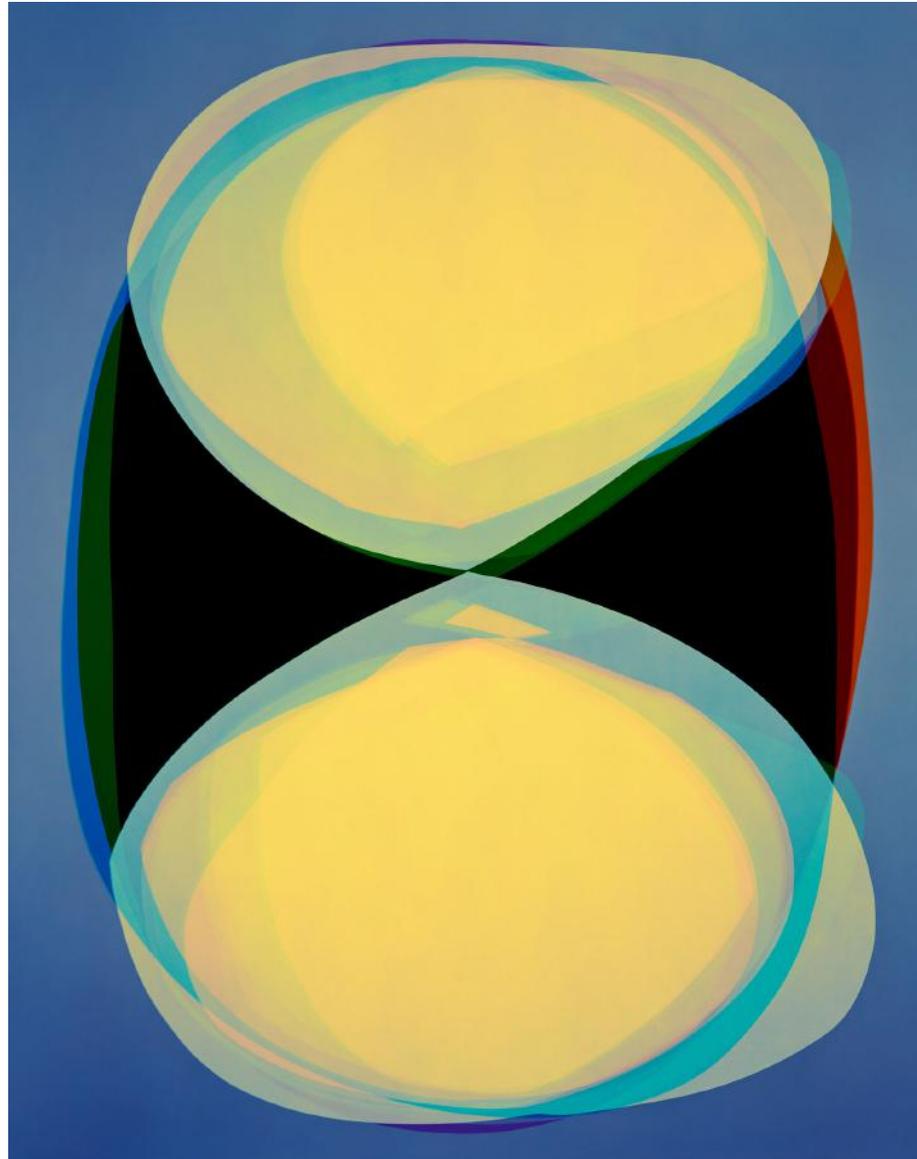
Content is a Glimpse of Something, 2018, exhibition view at Persons Projects (former Taik Persons)



Self-Titled Adaptation of Vase of Flowers on a Garden Ledge (1730), 2017, Archival pigment print, Diasec, framed, 191 x 155 cm



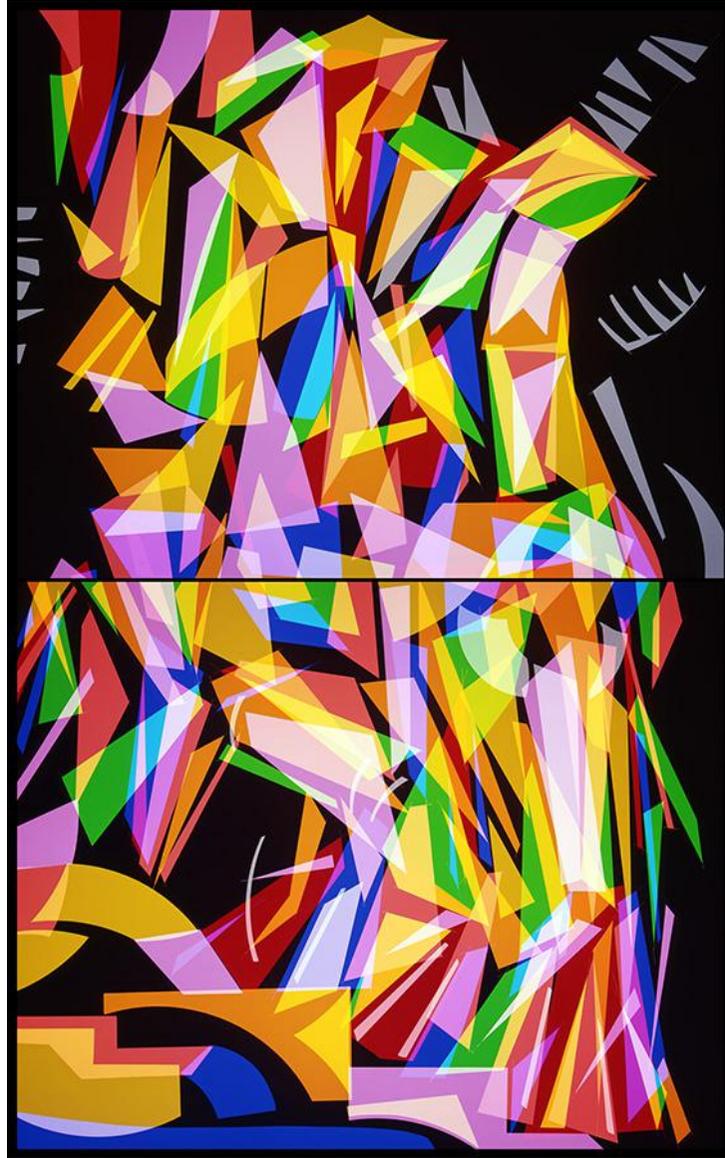
Landskrona Foto View: Finland, 2017, exhibition view at Landskrona Museum



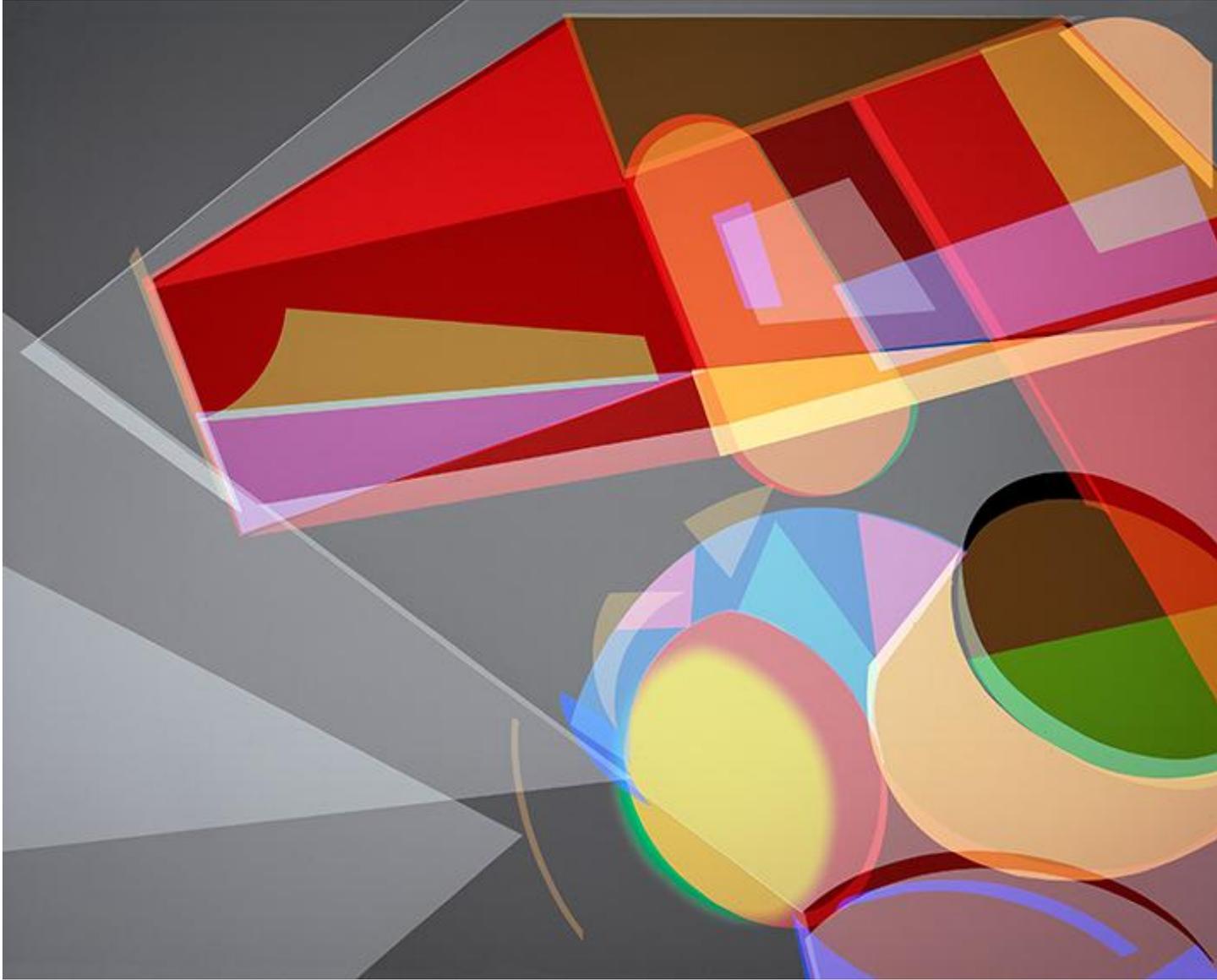
Self-Titled Adaptation of Caryatid (1913), 2018, Archival pigment print, Diasec, framed, 128 x 103 cm



New Perspectives Through Photography – 25 years of the Helsinki School, 2021, exhibition view at Taidehalli Helsinki



Self-Titled Adaptation of Nude Descending a Staircase, No.2 (1912), 2021, Archival pigment print, Diasec, framed, 328 x 210 cm, Diptych

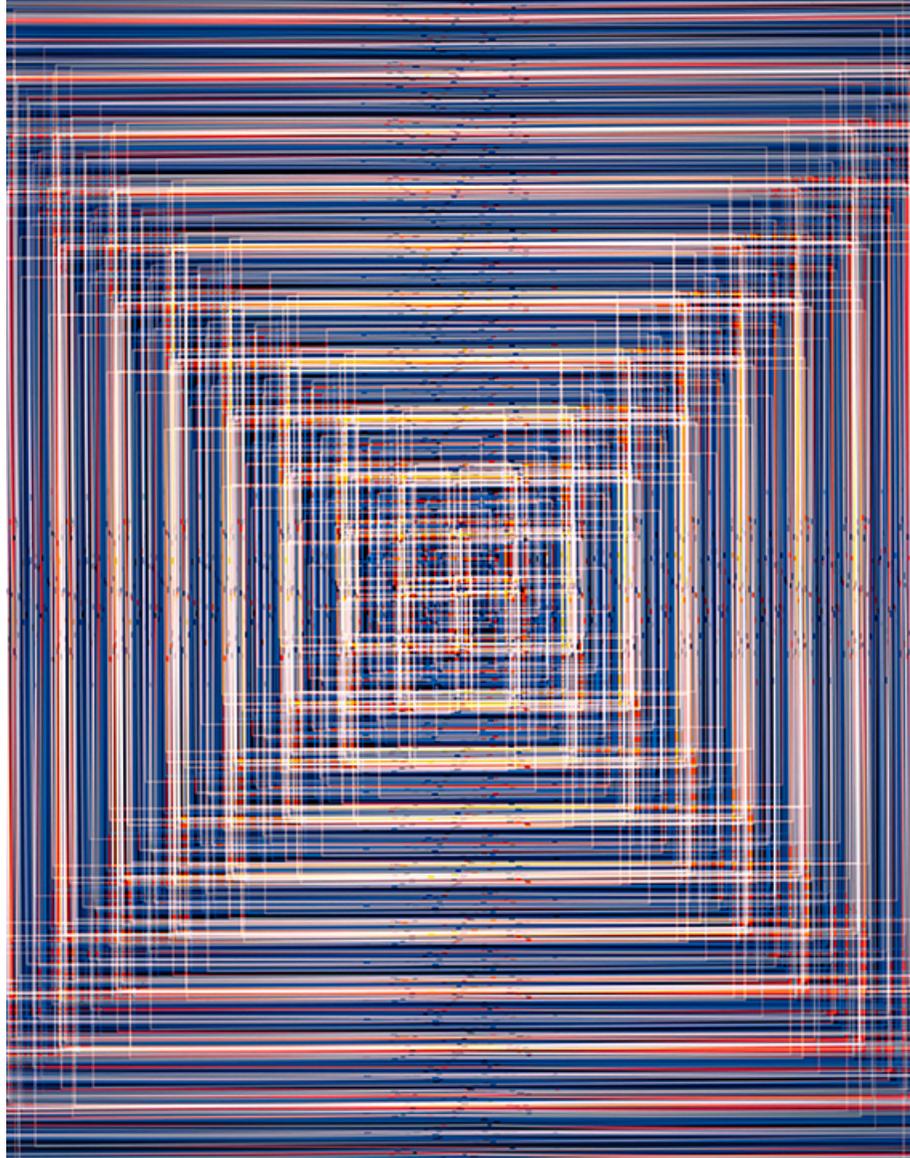


Self-Titled Adaptation of Dust Breeding (1920), 2022, Archival pigment print, 62 x 76 cm

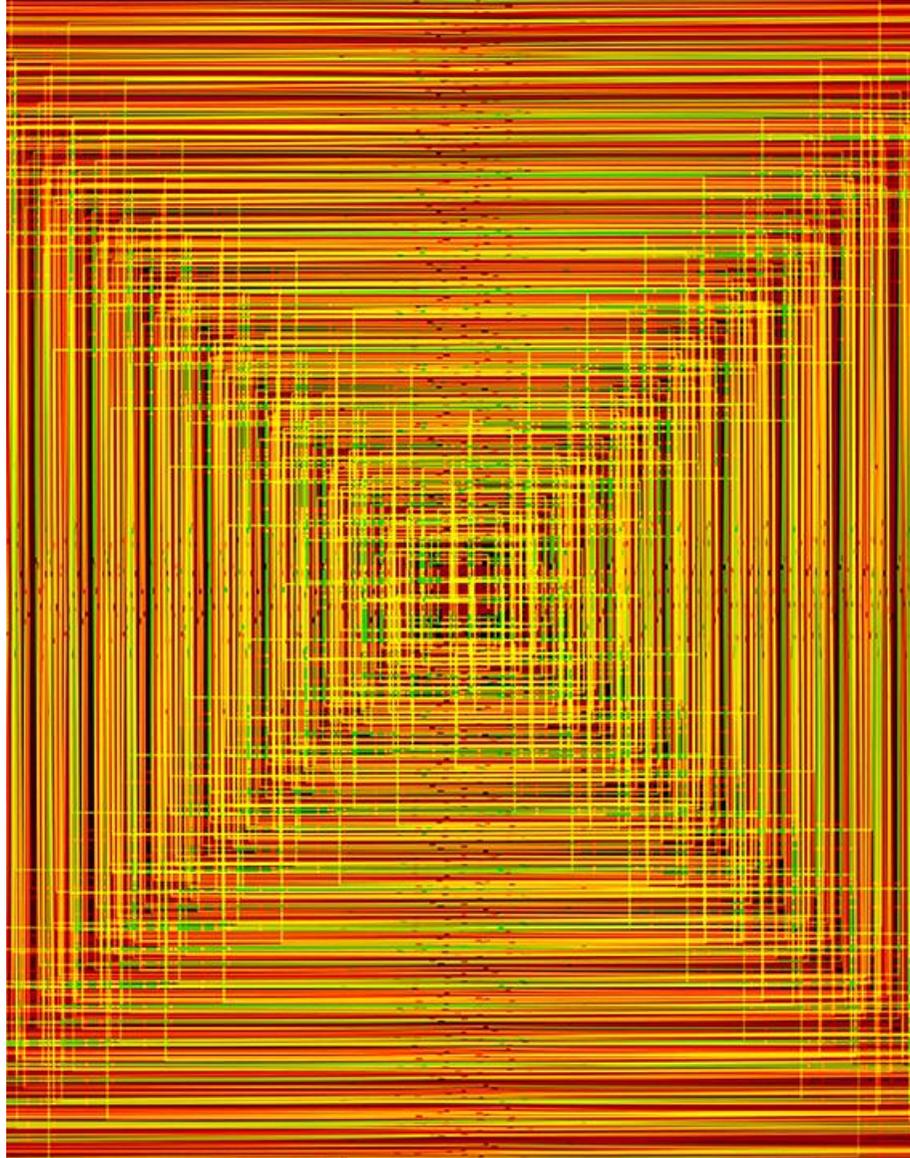
ILLUSION OF NOW

The “Illusion of Now” represents the most recent body of work by Niko Luoma. It continues Luoma’s interest in abstraction in photography using only light and filters as his primary material. Also, his working method of using what’s in front of the camera to what’s inside it. He refers to these newest photographs as mirrors, as they’re meant to be looked at and experienced with no traceable past tense. They’re a bridge between the image and the present moment, between the observer and the now. All of the images in this series are photographed in the studio using an analog large-format camera. Each photograph consists of hundreds of exposures of light layered together on one piece of negative. The result appears as one entity where it is impossible to tell which

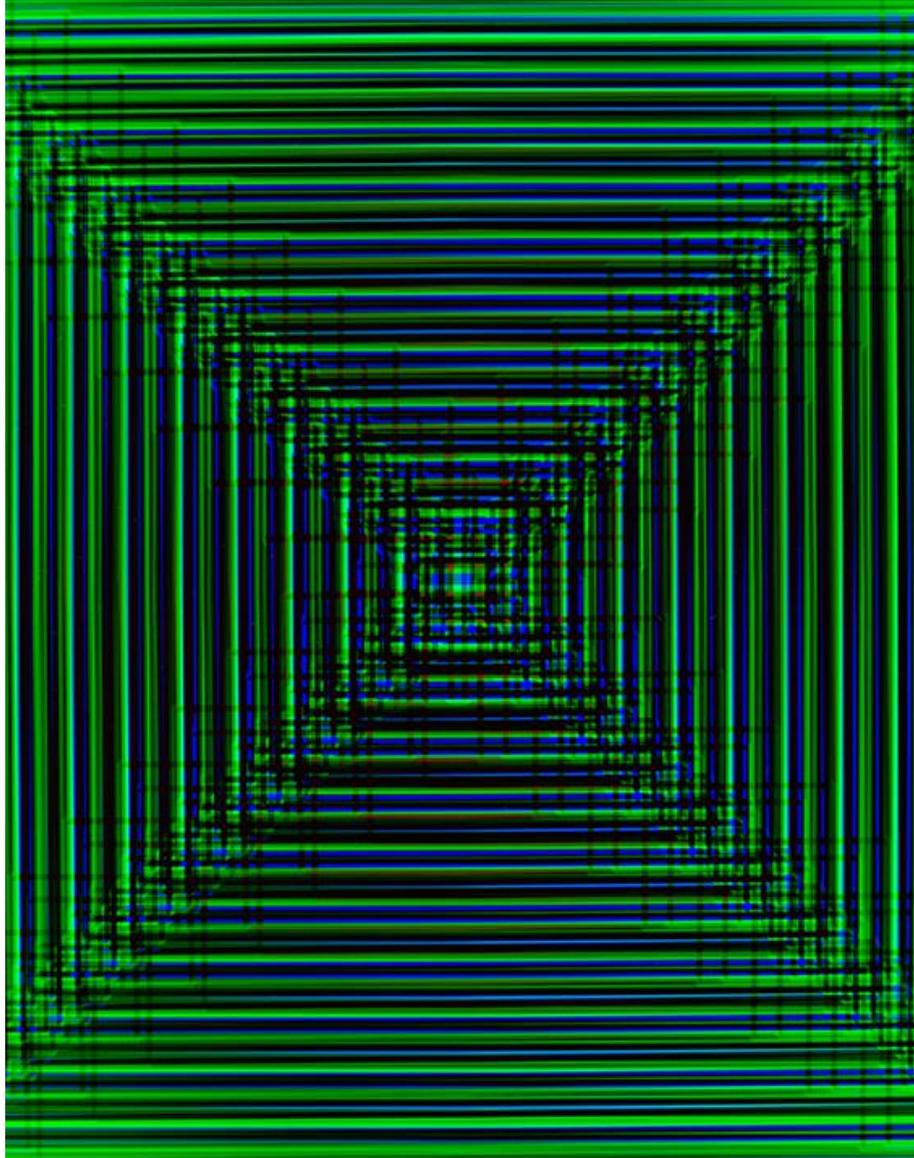
of the lines of light were first or the last to be exposed to the film. In this series, the impression of depth and three-dimensionality is thoughtfully planned. The starting point or the plan and idea of each work is based on twodimensionality, height, and length. Through these linear intersections, Luoma creates the illusion of depth based on repetition. Thereby, the exact number of exposures is meaningful in connection to the composition. Nevertheless, their colors are the result of chance than aim.



Now A, 2022, Archival pigment print, 197 x 157 cm

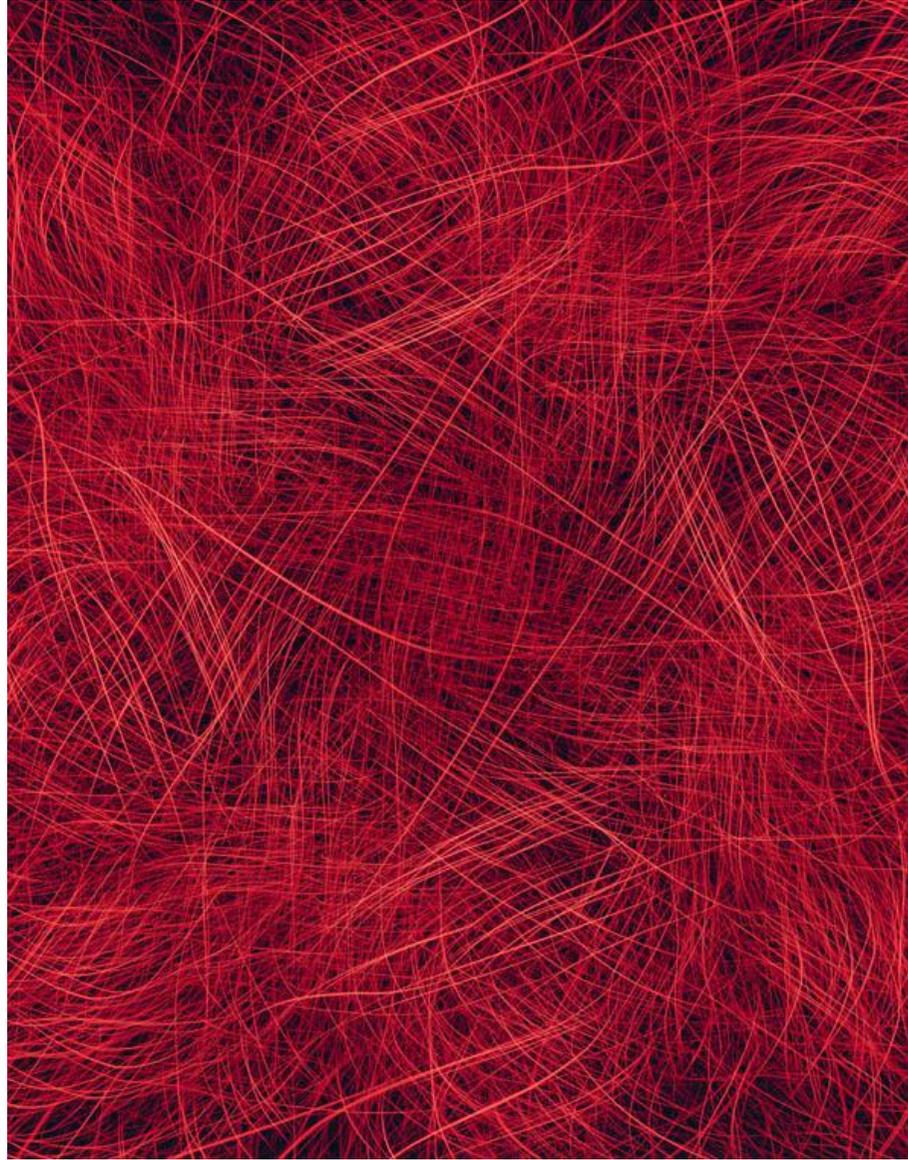


Now E, 2022, Archival pigment print, 197 x 157 cm

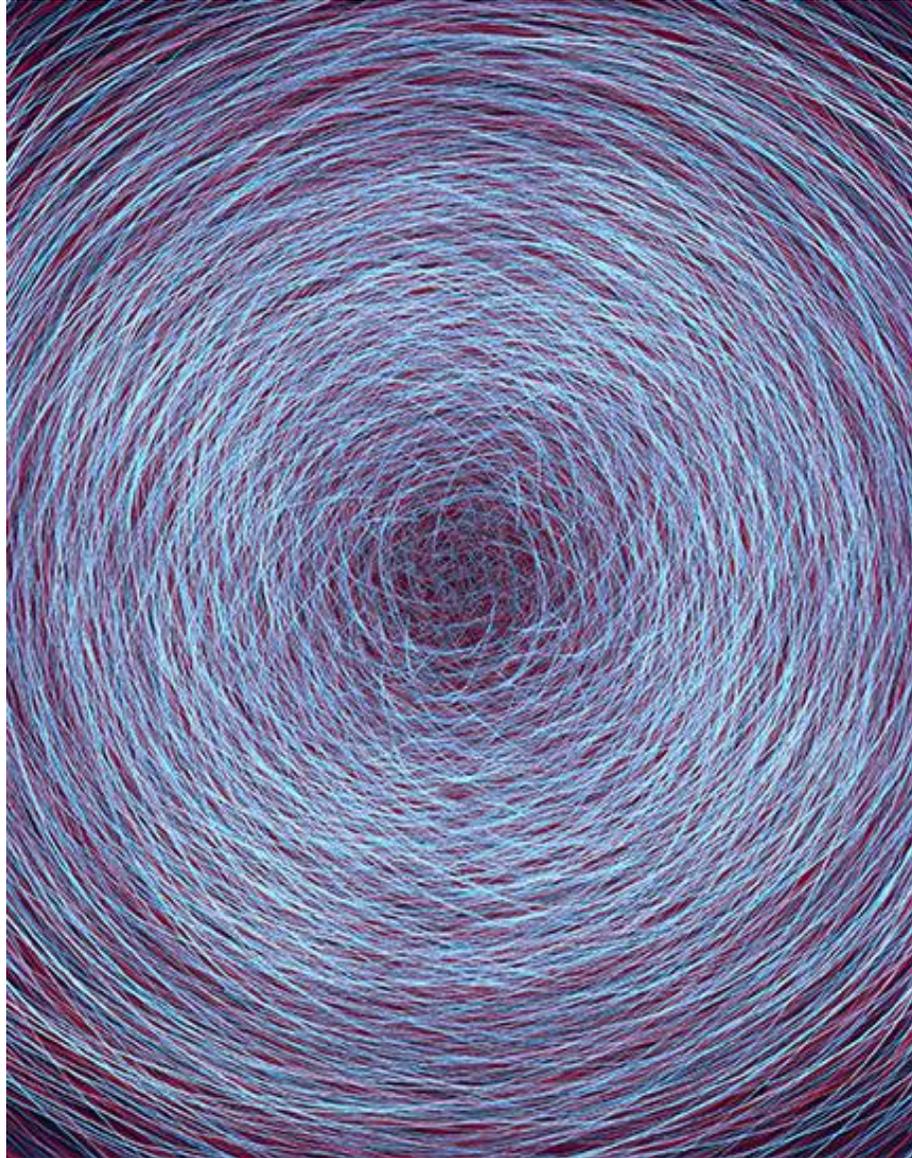


Now H, 2022, Archival pigment print, 197 x 157 cm

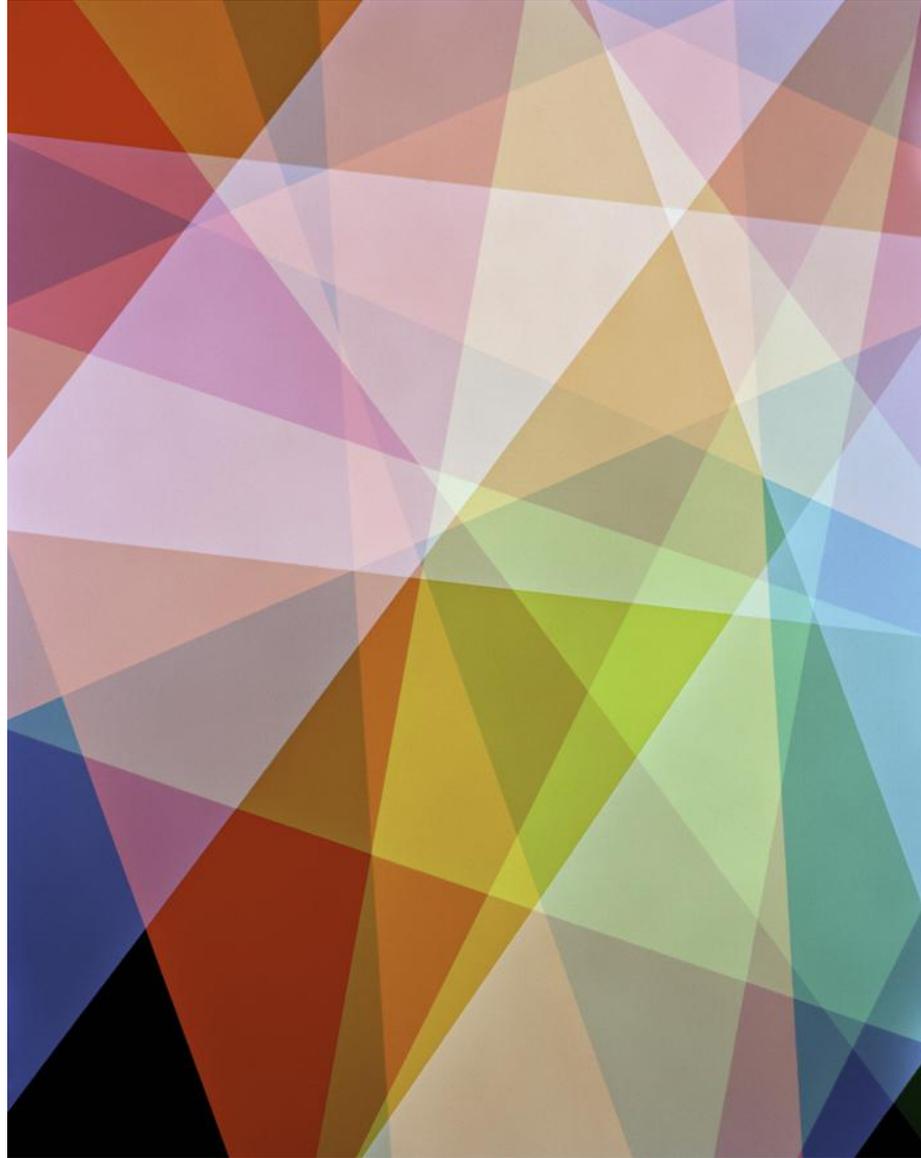
EARLY WORKS



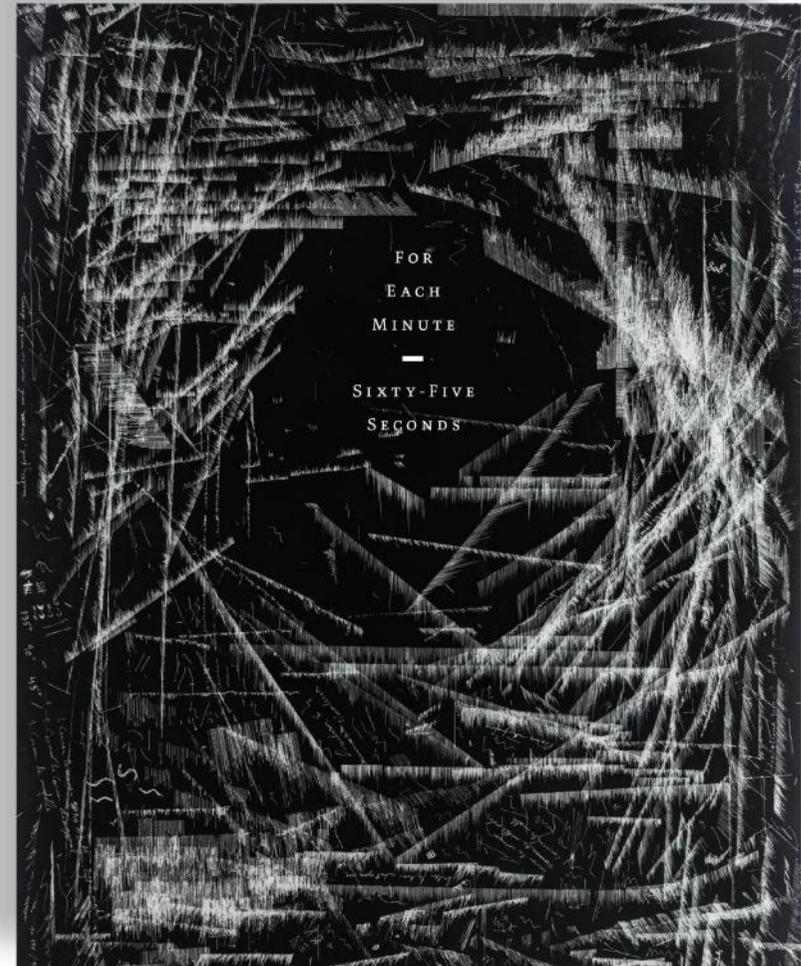
Convex Equation #1, 2010, C-print mounted on acrylic, 170 x 140 cm



Spira #3, 2010, C-print mounted on acrylic, 140 x 170 cm



Systematic Collapse B to G, 2013, Pigment print mounted and framed, 120 x 146 cm



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