

## **MIIA-MARI VIRTANEN / Statement**

### **White noise**

I am the process, a circle in continuous motion.

Referring to Christian Boltanski's 'Les Archives du Coeur' (2008—), the archive of heart beats, I use my body as a platform to study the fragility of being. With an exploratory approach to human consciousness, I combine photography and digital image processing with medical imaging, measurement and recording techniques. To discover the evanescent and the hidden, I turn my gaze inside.

My heart draws the core material of my work. It leaves visible traces of my presence, afterwards turning into cues of absence. After collecting the visual, numerical and written physiological data, I carefully review and reconstruct these indexical signs of the self in order to create a new visual entity. By combining human and machine interpretations, I create a dialogue between the material and immaterial layers of being.

As a working method, I pare information down to its essentials. When processing the material, I aspire to remain sensitive to the underlying quietness and delicacy of these natural forms. I emphasize the pauses and the balance between activity and inactivity.

Like Marina Abramović has shown, the body can work both as a subject and a medium. In 'Rest Energy' (1980), Abramović and Ulay — facing each other — held a loaded bow on the weight of their bodies, the arrow pointing towards Abramović's heart. As their performance shed light on the temporality of one's existence, my works are reflections on the natural processes of becoming and vanishing — notes on being alive.