

**MIRIMARI VÄYRYNEN**

**Uniarts Academy of Fine Arts Helsinki: painting – artistic research**

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**Paper presentation:**

Needs: PC connection for presenting a slide show

**Keywords:**

• Visualizing living-with • Experimental painting process • Societal potential of painting • Relational aesthetics

**Summary of artistic and research practice:**

Mirimari Väyrynen (FI) is Helsinki based painter and an extensive appreciator of nature, different cultures, and narratives of perceiving the world. Väyrynen has studied painting besides Finland in Cuba and Spain. Through experimentation, and process-orientated or performative-related practices, she explores how painting is formed in social processes and in relation to the environment. In addition, she is fascinated by questions like what human needs painting might meet or what kind of tool for structuring futures painting may be in contemporary society. Currently, Väyrynen is a PhD researcher at the Uniarts Academy of Fine Arts Helsinki.

**ABSTRACT**

*Narrating Relational Painting, Visualizing Connectedness and Living-with*

Painting, like our lives, gains its meanings through relations. Proceeding from relational aesthetics – where the art object itself is not the focus of interest – I explore the meaning of intersubjectivity within art-making processes and ponder the theme of how can painting cultivate solidarity and imaginative counter-worlds. I present my experimental painting process “*An Etc. of Encounters*”. It is a gift-giving and receiving chain, which I initiate by offering a painting from my exhibition, asking the recipients to give a gift, and encouraging the subsequent persons to continue the chain. I then ask the participants to describe their processes, addressing questions such as what type of gift they will give, to whom, how, when, and why. Through “*An Etc. of Encounters*”, I aim to create exemplifying situations where painting can be understood as an active and affective mediating object—doing something. Thus, it is my playful, yet concrete, attempt to demonstrate how painting is entangled with real-world events—capable of carrying stories and fostering relationships. By giving a visual and tangible form to our ontological connectedness, I suggest that painting may serve as a societal tool, inviting us to see the world as a place of living-with.