

Misato Kurimune – Artist Statement (Gallery Version)

Misato Kurimune is a contemporary visual artist whose practice examines the instability of perception within post-photographic image culture shaped by digital reproduction and information saturation.

Working primarily with photography, Kurimune approaches the image not as a transparent record of reality, but as a mutable structure whose meaning is contingent upon context, position, and time. Her recent practice centers on lenticular printing—a process that requires physical movement from the viewer and resists a single, fixed image. Through this approach, the act of seeing itself becomes temporal and unstable, foregrounding perception as an active, embodied process rather than a passive reception of visual information.

Rather than aiming to represent reality, Kurimune interrogates how images acquire authority—and how that authority collapses. By translating photographic images into lenticular surfaces, she exposes the mechanisms through which images appear to stabilize, revealing their fragility as provisional constructs. The image never fully resolves; instead, it oscillates between multiple visual states, mirroring the behavior of images circulating within contemporary digital environments.

At the conceptual core of her practice lies an inquiry into perception itself. Drawing upon the idea that reality is not a fixed external entity but something continuously produced through cognition, Kurimune treats images as sites where belief, memory, and perception intersect. This perspective allows her work to critically engage with a visual culture in which images increasingly replace direct experience and shape how reality is understood.

Kurimune's practice aligns with post-photographic discourse that questions authorship, materiality, and the status of images in a technologically mediated society. Rather than emphasizing manipulation as spectacle, her work maintains a restrained visual language, allowing subtle shifts and fractures within the image to guide the viewer's experience. Meaning emerges gradually through movement and duration, reinforcing the perceptual instability at the core of her work.

By committing to lenticular printing as both medium and apparatus, Kurimune introduces material resistance to the dematerialization of images. The lenticular surface functions simultaneously as image and mechanism, conditioning vision while exposing its limitations. Situated between photographic practice and object-based art, her work emphasizes the physical conditions that shape visual perception.

Through this sustained investigation of image instability, Kurimune explores broader tensions between permanence and impermanence, visibility and disappearance, and possession and loss. Her practice positions contemporary visual art as a critical interface—one that does not offer visual certainty, but instead invites viewers to remain attentive to the shifting conditions under which images are seen, believed, and remembered.