

Misato Kurimune – Artist Statement (Curatorial Version)

Misato Kurimune's practice examines the instability of images and the conditions under which perception is formed within a contemporary environment shaped by digital reproduction, algorithmic circulation, and artificial intelligence.

Working primarily with photography translated into lenticular printing processes, Kurimune approaches the image not as a transparent record of reality, but as a constructed and contingent system. By committing to lenticular printing as both medium and apparatus, she foregrounds the mechanics of seeing itself, revealing perception as an active, embodied, and temporal process rather than a fixed optical event.

At the conceptual core of her practice lies Yogācāra (Yuishiki) philosophy—an epistemological framework that understands reality as something generated through consciousness rather than as an objective, external entity. Kurimune does not adopt this philosophy as a spiritual or religious reference; instead, she repositions it as a critical lens through which contemporary visual culture can be examined. In an era where images are increasingly detached from direct physical experience, Yogācāra provides a means to reconsider perception, belief, and reality as processes co-produced through cognition.

Kurimune's work aligns with post-photographic discourse that interrogates authorship, materiality, and the ontology of images. Her works resist the notion of photographic truth, emphasizing instability, transformation, and perceptual fragmentation. The lenticular image never fully resolves; it oscillates between multiple visual states, mirroring the behavior of images circulating within contemporary digital networks, where meaning remains provisional and continually reconfigured.

Drawing upon visual languages and image structures embedded in everyday media environments, Kurimune situates her practice within broader social and technological conditions. These elements function not as symbols or representations, but as residues of lived visual experience, reflecting how images operate within systems of consumption, memory, and belief.

Her practice raises critical questions: How does perception shift when experience is mediated primarily through screens and optical technologies? What constitutes authenticity in an image economy defined by replication, modification, and algorithmic generation? And how might contemporary art respond to a temporal condition in which both images and memory are continuously rewritten?

Through this sustained investigation, Kurimune explores tensions between permanence and impermanence, visibility and disappearance, and possession and loss. Her work frames visual art as a critical interface—one that exposes the fragility of perception while expanding the conceptual and experiential possibilities of seeing in the present moment.