

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 visual environment shaped by digital reproduction, algorithmic circulation, and artificial intelligence.

Taking photography as a point of departure, Kurimune works across lenticular structures, UV printing on transparent acrylic, AI-generated imagery, and video. She approaches the image not as a transparent record of an external reality, but as a contingent structure whose appearance depends on material support, technical mediation, bodily position, and duration. By incorporating these conditions into the work itself, she foregrounds seeing as an active, embodied, and temporal process.

Her practice is informed by Yogācāra, a school of Buddhist thought concerned with how experience and reality emerge through sensory and cognitive processes. Kurimune does not employ Yogācāra as a religious doctrine or explanatory system. Rather, she uses it as a conceptual framework through which to examine a visual culture in which images increasingly mediate direct experience and participate in the formation of memory, belief, and presence.

Kurimune's work engages with post-photographic discourse by questioning authorship, materiality, and the authority of photographic information. Photography is not denied its documentary capacity; instead, its apparent stability and evidentiary authority are rendered provisional. Images appear, disappear, overlap, and are rewritten, revealing how meaning is produced through the interaction of image, apparatus, body, material, and context.

Across *Images*, *Display*, *Flashback*, and *Lost Idea/PhaseII*, this inquiry unfolds through distinct but interconnected registers. In *Images*, lenticular change makes visibility dependent on the viewer's bodily movement. In *Display*, AI-generated imagery, transparent acrylic, and layers of clear ink complicate the boundary between digital information and material presence. In *Flashback*, exposure and temporal transformation reconfigure a single photographic image in ways that resemble the reconstruction of memory. In *Lost Idea/PhaseII*, AI-generated imagery intervenes in photographs of printed matter beneath cracked glass, introducing new layers into existing photographic information and producing images that appear fragmented, overwritten, and reconstructed.

Her practice asks how perception changes when experience is mediated by screens, optical structures, and generative systems; what authenticity might mean when images are reproducible, modifiable, and algorithmically generated; and how contemporary art can respond to a condition in which both images and memory are continually reconstructed.

Rather than resolving these questions, Kurimune sustains the tensions between visibility and disappearance, record and reconstruction, material presence and digital mediation. Her work frames visual art as a critical interface through which viewers encounter the fragility of perception and the continually negotiated relationship between image and reality.