

# ARTFORUM

PORTFOLIO

## KUNIÉ SUGIURA

By Kunié Sugiura

**I AM NOT INTERESTED** in telling a single story with my photographs, but in constructing three- or four-dimensional situations. In 1975, I began to create twin canvases with pinewood supports: on one side, a photograph, and on the other, a monochrome painting. I felt comfortable working with pairs; perhaps it's connected to my bicultural background.

I like to use regular film and then print my photographs on canvases. In the 1990s, after suffering a collapsed lung, I began making photograms of my X-rays. Then, during the Covid pandemic, I took unused X-ray films from that period and repurposed them for new photographic canvases. They were simple medical images, but I layered them with colored grounds as a form of Resurrection prayer.

So long as I can discover and get inspired, questions of analog or digital are secondary. Too often, I see people rushing, making work without thorough research.

*Photography Painting as concrete/abstract*

*or*

*As a flush*

*Infinite*

*Kunié Sugiura is a photographer based in New York City. She was born in Nagoya, Japan, in 1942 and immigrated to the United States in 1963. Her survey exhibition "Photopainting" closed at the San Francisco Museum of Modern Art on September 14.*



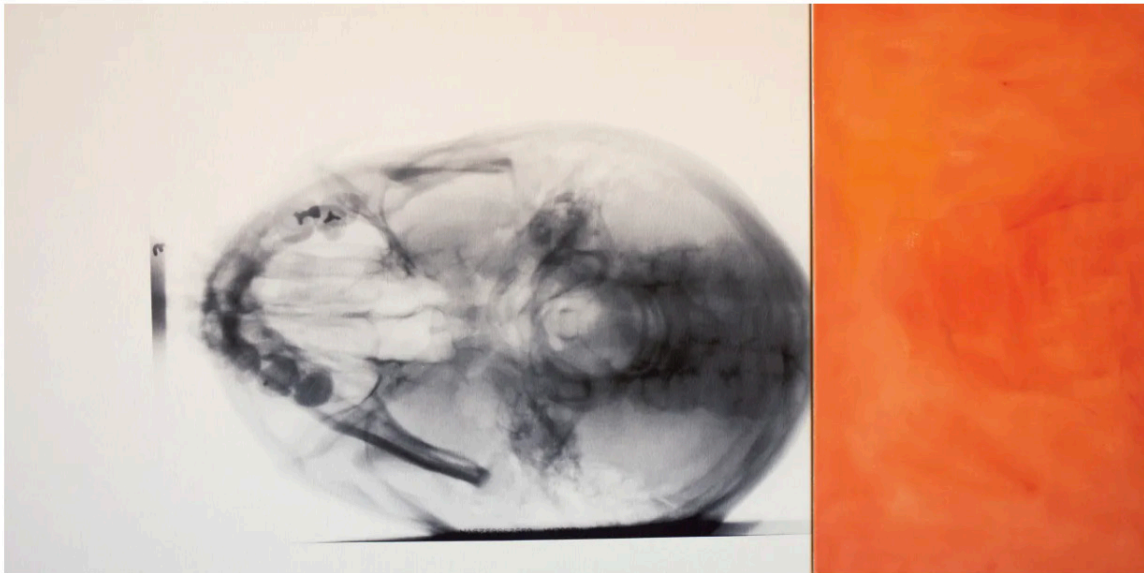
Kunié Sugiura, *Big Mammo*, 2021, ink-jet print, graphite, and acrylic on canvas, 60 × 50".



Kunié Sugiura, *Where to*, 1980, photo emulsion and acrylic on canvas, wood, 29 × 62 × 3".



Kunié Sugiura, *Deadend Street*, 1978, photo emulsion and acrylic on canvas, wood, 37 × 114".



Kunié Sugiura, *Maxilla*, 2020, ink-jet print and acrylic on canvas, 36 × 72".