



Midori Harima

Midori Harima believes that the acts of consuming visual images and consuming mediated information are related. In both instances we are dealing with edited material. Visual images are never seen objectively, as our brains sift through endless information retaining only what we deem useful or personally important. We also bring the bias and prejudice of our experience to our perception of an object. Similarly, a story or picture in a newspaper, for instance, has been edited to meet the political stance of the publisher. We are never dealing with all the information that might be out there. Finally, influencing these processes are power relationships including those that exist between men and women, people and animals, the weak and the strong.

A Japanese native who recently relocated to San Francisco, Harima often uses paper embellished with photocopied images, from which she forms three-dimensional representational pieces—usually in the form of an animal or a little girl. Interested primarily in surface, each paper-thin object is nothing but surface. The relationship between one who sees and the object seen is another of her departure points. Seeing, or taking in an object, should not be conceived as a form of ownership, but rather a dynamic relationship and acknowledgment that the world exists outside of oneself. Ownership and power over things and people are anathema to imagination and sympathy. Like many young Japanese artists raised on cartoon culture and in an environment largely devoid of contact with nature, Harima struggles to discover and understand what an “authentic” experience might be. Her installations and drawings are full of powerful and vulnerable juxtaposed images—the most fragile and delicate materials struggling to exist in a predatory world.

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Harima, 2000
Mixed media
30" x 8" x 7"
Courtesy of the artist