

Withered Plant — Declaration

Artistic Practice as Observation, Documentation, and Inheritance

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Introduction

This document is not an art book.

It is not an exhibition catalog.

It is not a research paper.

This document is a declaration that articulates the methodology and stance of my ongoing practice, *Withered Plant*, centered on observation, documentation, and inheritance.

What is addressed here is not a finished image.

It is the trace left by the act of observation itself.

1. Finitude and Circulation

Withered plants are often treated as symbols of death or finality. However, microscopic observation reveals not a complete disappearance, but material traces that remain within ongoing cycles of circulation.

This work neither celebrates life nor denies death. It is an attempt to quietly demonstrate, through observation, that endings are inherently contained within cycles.

2. Observation Is Not Understanding, but Resonance

In this work, observation does not aim at explanation or conclusion. Nor does it rush toward classification or interpretation.

I observe the world not as an object of analysis, but as something whose behavior I witness, and with which I coexist.

Observation is not understanding, but resonance. Its meaning is not completed in the present, but entrusted to future perspectives.

3. Overlap with the Finitude of the Self

The act of observing and documenting withered plants, and preserving them in a form that can be inherited, overlaps with the act of confronting my own finite existence.

The traces left through observation intersect with the time of my own life, and are handed over to the future.

4. Withered Plants as the Subject

Withered plants exist everywhere, close to everyone, and require no special staging.

They are full of individual variation, situated at the boundary between life and death, regeneration and disappearance, and simultaneously contain universality and singularity.

5. Why This Is Conducted Individually

This work does not presuppose short-term outcomes or institutional research structures.

To maintain a consistent observational gaze, to fix ethical conditions, and to accumulate time with uniform density, conducting this practice as an individual is essential.

This is not isolation, but a choice made for continuity.

6. Why DOI Is Used

In *Withered Plant*, the artwork is a result, not the core. The core is the practice itself—observation, documentation, and inheritance.

Assigning a DOI is a deliberate choice to detach the records obtained through observation from consumption and evaluation, and to open them to future reference, reinterpretation, and inheritance.

7. What This Is Not

Withered Plant is not the mass production of photographic works. It is not a byproduct of exhibitions. It is not data art. It is not a substitute for scientific research.

It is a practice for inheriting observation into the future.

Closing

I do not observe in order to be understood.

I observe simply in order to exist with the world.

This declaration is written to record that stance.

Kikoh Matsuura

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