

Since childhood, Kikuchi Torasuke has watched the same footage on videotape. He plays it back, again and again. With each playback the magnetic coating wears, and the image recedes a little. Without touching, nothing can be seen. Yet each touch makes the state before it irretrievable. Kikuchi carves camphor wood. The moment the chisel enters, what it has carved cannot return. Most works take the form of relief: though sculpture, the viewer can only meet the work at its surface, and the exchange between wood and hand that took place within remains only as trace.



Gray, 2026, Camphor wood, 1800 × 1800 × 70 mm (70.9 × 70.9 × 2.8 inches)



Orange-marmalade I, 2025, Camphor wood, 540 × 270 × 30 mm (21.3 × 10.6 × 1.2 inches)



Orange-marmalade II, 2025, Camphor wood, 580 × 250 × 30 mm (22.8 × 9.8 × 1.2 inches)



Pumpkin-soup I, 2025, Camphor wood, 580 × 270 × 60 mm (22.8 × 10.6 × 2.4 inches)

ARTIST STATEMENT

Since childhood, Kikuchi Torasuke has watched the same footage on videotape. He plays it back, again and again. With each playback the magnetic coating wears, and the image recedes a little. Without touching, nothing can be seen. Yet each touch makes the state before it irretrievable. When one faces the image, the distance between viewer and image disappears: the time of the image becomes one's own time. And yet the very attempt to draw close alters the object, and what one touches is only ever what has already been altered.

Kikuchi carves camphor wood. The moment the chisel enters, what it has carved cannot return. The years the tree has accumulated intervene in the present of making, and the carving hand responds.

Kikuchi's sculpture does not stand before that touch. It is the irreversible surface that comes after touch has already happened. Most works take the form of relief: though sculpture, the viewer can only meet the work at its surface. The exchange between wood and hand that took place within remains only as trace.

BIOGRAPHY

Without touching, nothing is seen; yet each touch makes the state before it irretrievable. Carves relief sculptures in camphor wood. The image worn thinner with each playback of a videotape. The wood that cannot return once the chisel enters. He presents the irreversibility running through both as the single surface a viewer can meet. BFA in Sculpture, Tokyo University of the Arts, 2022. MFA in Sculpture, Tokyo University of the Arts, 2025. Born 1998 in Hokuto, Yamanashi.

CV

SELECTED EXHIBITIONS

- 2025 *Stars Waiting for Dusk*, KUMA Foundation Gallery, Tokyo
- 2024 *Living with Trees: Exploring the Possibilities of Wood, Six Days*, Tokyo Midtown, Tokyo
KUMA experiment 2024–25, KUMA Foundation Gallery, Tokyo
- 2023 *Great Artists of the Future*, Heisei Memorial Museum Gallery, Tokyo
- 2022 *MASK*, powderroom / Uptown Koenji Gallery, Tokyo
- 2021 *Not Yet the Time*, Soei Gallery, Tokyo

AWARDS & GRANTS

- 2025 Art no Chikara Award, Tokyo University of the Arts
- 2024 KUMA Foundation Creator Scholarship (8th Term)
- 2023 Salon de Printemps Award, Tokyo University of the Arts
Heisei Art Award, Tokyo University of the Arts

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