



Japanese-style calligraphy combined with photography

The integrated work is initially digital and best displayed as printed into a decoration panel.





Selected original works I mount onto a textile, typically silk, span onto a frame for display.







For display, as well as for digitization, the artwork is backed with several paper layers (urauchi). Similar backing is also applied for the panel-mount background textile.





Printed silk, with visually pleasing pattern, provides the original work background. Double-layer paper backed (urauchi), it is mounted on a wood frame.





Woodwork for the frame is handcraft of pinewood batten strips, birch-tree plywood, glue. Tools are not all ancient traditional, though. Proper materials and methods ensure straight, flat planar, light, but enough rigid frame.





I prefer lively and abstract, properly irregular, background patterns. The white paper then provides the contrasting peace of the shodou work.

The below panels remind of a lesson. A hand printed, only almost straight, pattern was not a good idea.



