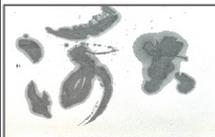
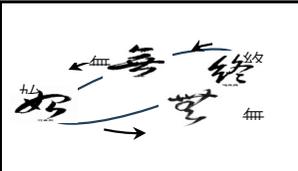
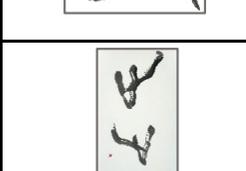
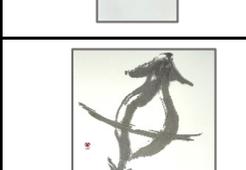
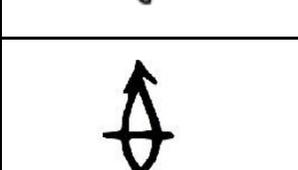


				Explanation (Miho's comments)	Character fonts (Based on this font)	Reference materials
1	愛 I	The Roots of Love I		This work writes the two characters “Father” and “Mother.” It expresses both the love from parents to a child and the child’s gratitude toward the parents.	Ancient characters are early forms of Chinese characters used in ancient times, often found on bones, bronze vessels, or stone inscriptions	Father 
2	愛 II	The Roots of Love II		Instead of separating the two characters, they are combined into one form for two main reasons. First, I wanted to reduce the sense of individual characters. Second, as my expression of love and gratitude, I brought the two characters extremely close together so the feelings appear condensed into one mass. Using light ink, the work expresses warmth and lingering softness within its strength.		Mother 
3	離 I	Unform I		The script gradually breaks down from I (Gyōsho, semi-cursive) to II (Sōsho, cursive) to III. The order I wrote them was also I → II → III. As I continued writing, I began to enjoy how the form kept changing. In traditional calligraphy, it normally ends with cursive script (II), as there is no further level of simplification. From the idea of wondering what might exist beyond that point, I created III as a completely original style. It expresses the feeling of moving further and further away.	Gyōsho (semi-cursive script) : between regular script and cursive script	<p>The original character form of "離"</p>  <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>A character consisting of a radical (left) and a structure (right) has been reconstructed by lowering the structure and reconstructing it into a character consisting of an upper and lower part.</p> </div>
4	離 II	Unform II		As a side note, I originally wanted to create this work around the concept of “Shu-Ha-Ri.” However, it didn’t develop as I expected, so I changed direction and decided to write each character separately, which led to this piece.。	Sōsho :It’s the most cursive calligraphy style — very expressive, but often hard to read.	
5	離 III	Unform III			Miho's Original style	
6	天河	Celestial River		This work expresses the vastness of the galaxy. The two characters are intentionally different in size. The character on the right, “Ten” (heaven/sky), represents a force that gathers inward, while the character on the left, “Kawa” (river), represents a force that radiates outward.	Gyōsho (semi-cursive script) : between regular script and cursive script	

7	無始 無終	An Unending Loop		This word represents reincarnation and the cycle of rebirth. I had this concept in mind for a long time. The four characters are connected and arranged in an elliptical composition to express a continuous cycle with no beginning and no end.	Combination of Gyōsho and Sōsho	
8	在	Being		I chose the character “Zai” (existence/presence) based on the idea of creating a work that suggests a strong flow of energy in a single brushstroke. It was first written in silver, then written over with ink.	Sōsho :It’s the most cursive calligraphy style — very expressive, but often hard to read.	
9	月日	A Distant View of Time		I wrote this work from a perspective that looks down on the passage of long periods of time, as if viewing from space. Rather than lamenting the smallness of human existence or the impermanence of time’s unstoppable flow, I accepted it and approached the work from an objective point of view.	Ancient characters are early forms of Chinese characters used in ancient times, often found on bones, bronze vessels, or stone inscriptions	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">Moon </div> <div style="text-align: center;">Sun </div> </div>
10	射	The Arrow Released		This is an ancient character that represents the act of shooting an arrow with a bow.	Ancient characters are early forms of Chinese characters used in ancient times, often found on bones, bronze vessels, or stone inscriptions	
11	歩	To Walk		This is an ancient character that represents walking by bringing the left and right feet together. I like its footprint-like shape, and I also relate it to walking my own path in life, which is why I often write it in the same style.	Ancient characters are early forms of Chinese characters used in ancient times, often found on bones, bronze vessels, or stone inscriptions	
12	幸	Grace		It means longevity, the opposite of dying young. In one interpretation, it may also represent the shape of handcuffs, symbolizing escaping punishment.	Ancient characters are early forms of Chinese characters used in ancient times, often found on bones, bronze vessels, or stone inscriptions	

13	魂	Soul		<p>I believe it is also important to create works that are easy to read for people in the Chinese character cultural sphere, so I wrote this piece in a straightforward, readable way without being overly unconventional.</p> <p>With the idea of “soul = the essence of spirit” in mind, I avoided playful elements and aimed for a balance — not wild, not too heavy, and not superficial — finishing it with a sense of sharp freshness and strength.</p>	Gyōsho	
14	凸凹	Bumps and Hollows		I chose the characters “凸凹” because they look like symbols yet are still kanji, making them easy for anyone to recognize. I placed them tightly across the entire surface without spacing between the characters, creating many internal spaces within the forms.	Kaisho (regular script) is the standard and most readable style of East Asian calligraphy	
15	慈 I	Compassion I		<p>It means a nurturing, caring state of mind. I felt that soft, light ink was suitable for expressing a feeling of tenderness. Rather than surface-level gentleness, I wanted to express a sense of acceptance and stability, so I wrote it with a certain strength to avoid weakness or lightness.</p>	Tensho (seal script) is an ancient style of Chinese characters with rounded, even lines, often used for seals and stamps.	
16	慈 II	Compassion II				
17	成	Becoming		“Sei” originally comes from the meaning of striking with an axe, and came to mean to accomplish or achieve. I like the meaning of this character (to realize, to grow), and I have written it in the same style before.	Ancient characters	
18	飛	The Shape of Flight		「The origin of the character “Hi” (to fly) comes from the shape of a bird spreading its wings in flight. I wrote it with the image of a bird flying freely across the blue sky — strong yet light.	Sōsho	<p>ancient characters</p>  <p>cursive script</p> 
19	系	Thread / Connection		This is an ancient character showing thread hanging from the hand. It represents the meanings of connecting, being connected, and a continuous line or thread.	Ancient characters	

20	終 I	Completion I		These are ancient characters that represent the knot tied at the end of thread when it has been fully wound — a stopper knot or finishing knot.	Ancient characters	
21	終 II a	Completion II a				
22	終 II b (終 II a のサイズ ズ違 い)	Completion II b				
23	舟	The Shape of a Boat		This is an ancient character representing the shape of a boat. I sometimes relate my life to a voyage, and I had been developing several ideas using this character for some time. However, using multiple characters would make the textual aspect too strong, so this time I finished it simply as a single-character work.	Ancient characters	
24	自由	Freedom		This is a work in which I wrote “freedom” freely. Although the two characters are composed only of straight lines, I avoided creating parallel lines and instead added subtle tilts and indentations to create variation, aiming for a bright work with expression.	Kaisho	
25	刻心	Etched in the Heart		It means to imprint something deeply in the mind and to remember it firmly. This was the final work in this series. I created it to give form to things and emotions I personally do not want to forget.	Gyōsho	