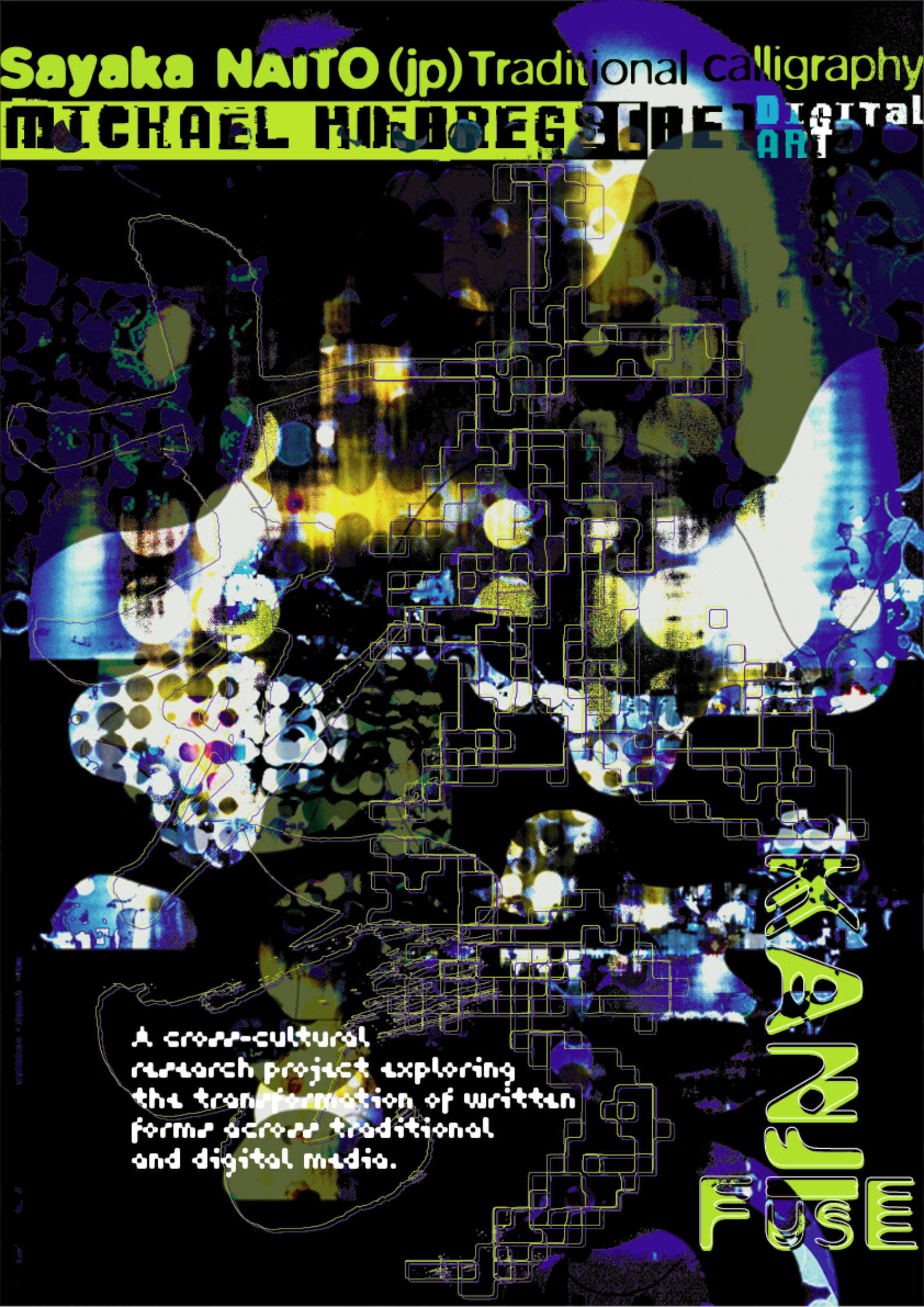
Sayaka NAITO (jp) Traditional calligraphy

MICHAEL HINBERG (BE) Digital Art



A cross-cultural research project exploring the transformation of written forms across traditional and digital media.

FUSE

KANJI FUSE

漢字

IS AN ARTISTIC INVESTIGATION INTO THE TRANSFORMATION OF THE WRITTEN SIGN.

Developed through the collaboration between Tokyo-based calligrapher Sayaka Naito & Belgian type designer, digital artist and educator Mickaël Hœbregs [hoebregs.com], the project explores the encounter between ancestral gesture and contemporary visual language.

Each work originates from an authentic act of Japanese calligraphy executed with brush, ink and rice paper.

The resulting character is not reproduced.

It is translated, interpreted and transformed.

Through processes of digital construction, spatial composition & typographic thinking, the original sign enters a new visual territory where memory, movement and light coexist.

KANJI FUSE is neither traditional calligraphy nor digital illustration.

A dialogue in which writing progressively becomes image and image becomes experience.

It is a dialogue between culture, technology & century.



MICKAËL HŒBREGS

Belgian type designer, digital creator, visual researcher and educator. His work spans typography, publishing, digital conception, visual communication and experimental art practices. He is also recognised for his contributions to contemporary type design. Within KANJI FUSE, he develops a visual reinterpretation of the original calligraphic forms through digital composition, typographic structures and contemporary spatial aesthetics.

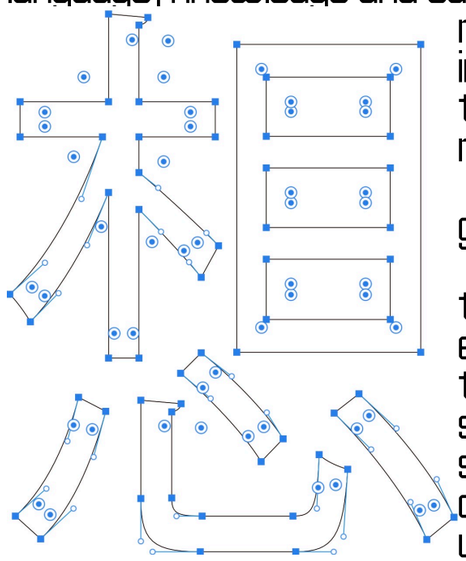
hoebregs.com

SAYAKA NAITO

Traditional Japanese calligrapher based in Tokyo. Through brush, ink and paper, she creates the original calligraphic works that form the starting point of each composition.

READING REQUIRES ATTENTION. ATTENTION REVEALS MEANING.

for more than a millennium, the kanji has carried language, knowledge and cultural memory.in japanese



merely a symbol. it is the in time.the pressure of the arm, the breathing of the body and mind converge into a single

gesture beyond its original

the calligraphic form as a static explores its transformation.
structure.
space.
contemporary visual

experience.
each artwork therefore exists at the intersection of tradition and innovation, where the permanence of cultural heritage encounters the fluidity of digital creation.for more than a millennium, the kanji has carried language, knowledge and cultural memory.
in japanese calligraphy, the sign is not merely a symbol. it is the trace of a unique moment in time.
the pressure of the brush, the rhythm of the arm, the breathing of the body and the concentration of the mind converge into a single gesture.
ʞɑn?ɪ fɯʃɐ extends that gesture beyond its original support.
rather than preserving the calligraphic form as a static object, the project explores its capacity for transformation.
the brushstroke becomes structure.
the structure becomes space.
the space becomes a contemporary visual experience.
each artwork therefore exists at the intersection of tradition and innovation, where the permanence of cultural heritage encounters the fluidity of digital creation.



SAYAKA NAITO

TRADITIONAL JAPANESE CALLIGRAPHER BASED IN TOKYO.
HER PRACTICE IS ROOTED IN THE DISCIPLINE OF JAPANESE BRUSH CALLIGRAPHY, WHERE MASTERY IS ACHIEVED THROUGH THE RELATIONSHIP BETWEEN GESTURE, EMPTINESS, RHYTHM & INTENTION.
FOR KANJI FUSE, SHE CREATES THE ORIGINAL WORKS THAT SERVE AS THE FOUNDATION OF EVERY COMPOSITION.

DIALOGUE

[illegible]

BELGIAN TYPE DESIGNER, DIGITAL CREATOR, VISUAL RESEARCHER AND EDUCATOR. HIS WORK SPANS TYPOGRAPHY, PUBLISHING, DIGITAL CONCEPTION, VISUAL COMMUNICATION AND EXPERIMENTAL ART PRACTICES. HE IS ALSO RECOGNISED FOR HIS CONTRIBUTIONS TO CONTEMPORARY TYPE DESIGN.
WITHIN KANJI FUSE, HE DEVELOPS A VISUAL REINTERPRETATION OF THE ORIGINAL CALLIGRAPHIC FORMS THROUGH DIGITAL COMPOSITION, TYPOGRAPHIC STRUCTURES AND CONTEMPORARY SPATIAL AESTHETICS.

KREATIVE PROKESS

every KANJI MUSE artwork follows a unique creative path:

> <u>ORIGINAL CALLIGRAPHY</u>

A kanji is created by Sayaka Naito using traditional materials & techniques.

> <u>DIGITAL TRANSLATION</u>

The original artwork is digitised in high resolution.

> <u>VISUAL TRANSFORMATION</u>

The calligraphic structure is explored, deconstructed & recomposed through a contemporary visual language.

> <u>FINAL COMPOSITION</u>

A new autonomous artwork emerges While preserving the energy & Identity if the original sign.

> <u>EXHIBITION FORMATS</u>

The work can exist as a unique physical piece, a numbered edition or an immersive digital experience.



宙

SPACE

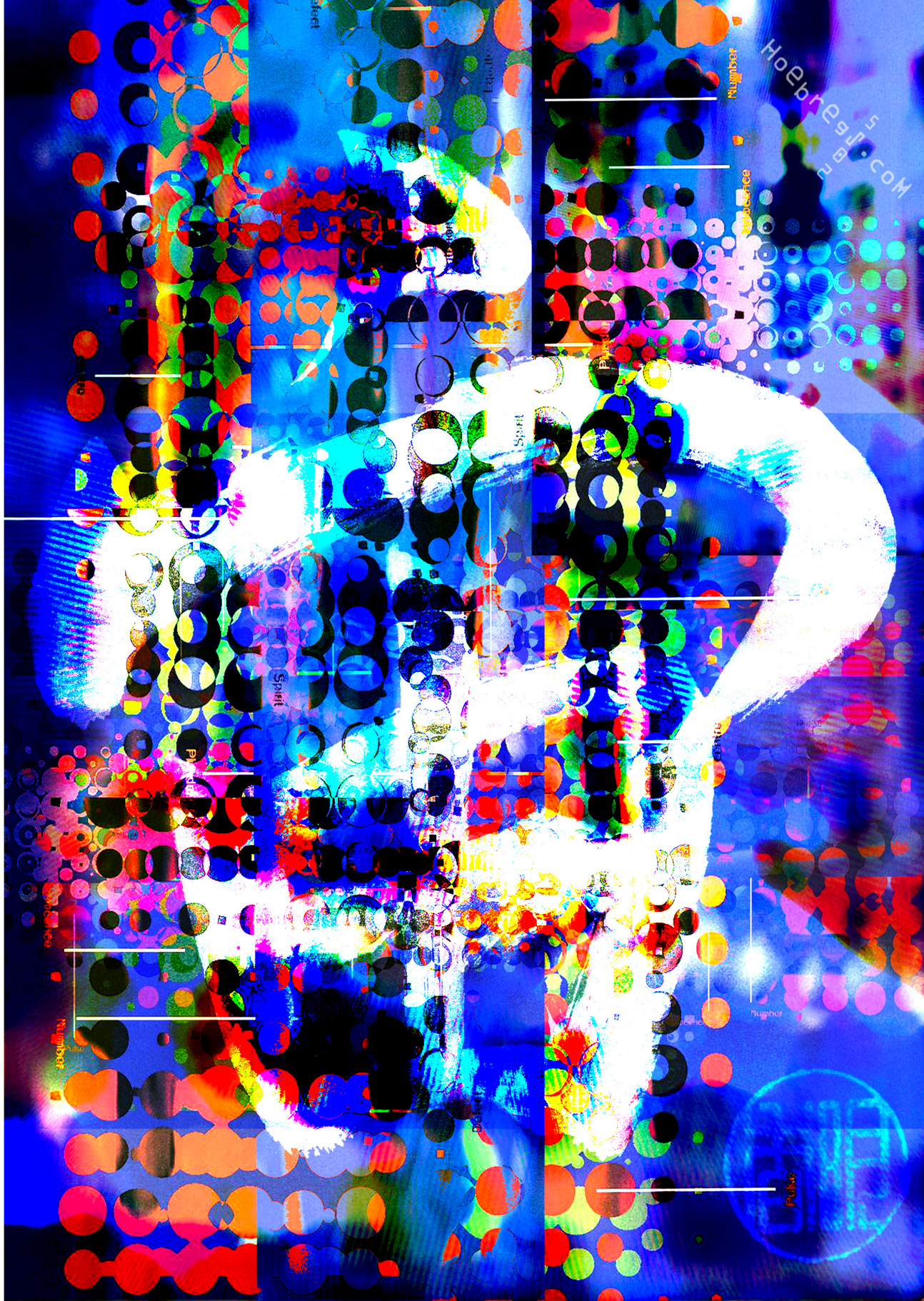
this work investigates the transformation of a traditional calligraphic sign into a multidimensional visual structure.

the original kanji functions simultaneously as origin & destination.

as layers of information accumulate, the character oscillates between visibility and disappearance, stability and flux.

rather than depicting physical space, the composition explores a dynamic field of relationships where memory, technology & perception continuously interact.

the work invites the viewer to navigate between gesture and signal, tradition and transformation.



闇

darkness

this work explores darkness not as absence, but as a condition of emergence.

the original kanji appears suspended between revelation and concealment, oscillating between material presence and immaterial trace.

within a field of shadow, fragments of light define the contours of the sign, transforming darkness into an active space of perception.

rather than representing obscurity, the composition investigates the threshold where visibility begins and recognition takes form.

the work invites the viewer to consider darkness as a generative force, a space in which memory, imagination and meaning gradually become visible.



藝

ART

this work explores art as a process of transformation rather than representation.

originating from a traditional calligraphic gesture, the kanji evolves through successive layers of visual construction, where signs, structures and fragments of information converge into a new perceptual field.

the character simultaneously functions as image, language and material, resisting any singular interpretation.

rather than depicting artistic expression, the composition investigates the act of creation itself: a continuous movement between order and experimentation, intention and discovery.

the work invites the viewer to consider art as a space where meaning is not fixed, but constantly emerging through interaction and transformation



水

WATER

this work explores water as a principle of transformation and continuity.

emerging from the original calligraphic gesture, the kanji unfolds through a fluid visual environment where forms dissolve, merge and reappear in new configurations.

the composition resists fixed boundaries, allowing the sign to circulate between material presence and visual abstraction.

rather than depicting water as a natural element, the work investigates its capacity to connect, reshape and transmit energy across changing conditions.

the work invites the viewer to consider identity not as a static form, but as a continuous process of adaptation, movement and renewal.



日本專 明香

EXPOSITION

this work explores exhibition as an act of encounter. originating from a calligraphic gesture, the composition expands into a visual environment where signs, structures and cultural references coexist within a shared field of perception.

the original character no longer functions as an isolated form. it becomes part of a broader network of connections, exchanges and interpretations.

rather than representing a place of display, the work investigates exhibition as a dynamic process through which meaning is revealed, transformed and communicated.

the work invites the viewer to participate in a dialogue where writing, image and cultural memory continuously generate new perspectives.



山嶺

MOUNTAIN

this work explores the mountain as a symbol of permanence translated through contemporary visual languages.

inspired by the profile and topographic structure of mount fuji, the composition merges the original calligraphic gesture with a cartography of contours, elevations and spatial data.

the kanji no longer represents the mountain alone.

it becomes a territory, revealing the relationship between physical landscape, cultural memory and digital reconstruction.

rather than depicting a geographic landmark, the work investigates how a place can be transformed into a system of signs while preserving its symbolic presence.

the work invites the viewer to navigate between nature and abstraction, where the enduring form of the mountain encounters the fluid logic of contemporary technology.



力

ENERGY

this work explores energy as a state of latent and active force.

emerging from the original calligraphic gesture, the kanji expands beyond its physical form, radiating through fields of light, movement and fragmentation.

the character appears suspended between concentration and release, embodying a continuous transition from potential to action.

rather than representing energy as a measurable quantity, the composition investigates the invisible forces that animate matter, perception and transformation.

the work invites the viewer to experience energy not as an object, but as a dynamic presence that connects gesture, consciousness and technological space.



脳

brain

this work explores the brain as a dynamic system of perception, memory and interpretation.

emerging from the original calligraphic gesture, the kanji is surrounded by layers of visual information that evoke neural networks, signals and interconnected structures.

the character functions simultaneously as a symbol and a cognitive landscape, occupying a space between thought and representation.

rather than depicting the physical organ, the composition investigates the processes through which meaning is constructed, stored and transformed.

the work invites the viewer to consider the mind as a living interface where memory, imagination and perception continuously generate new realities.



格子
grid

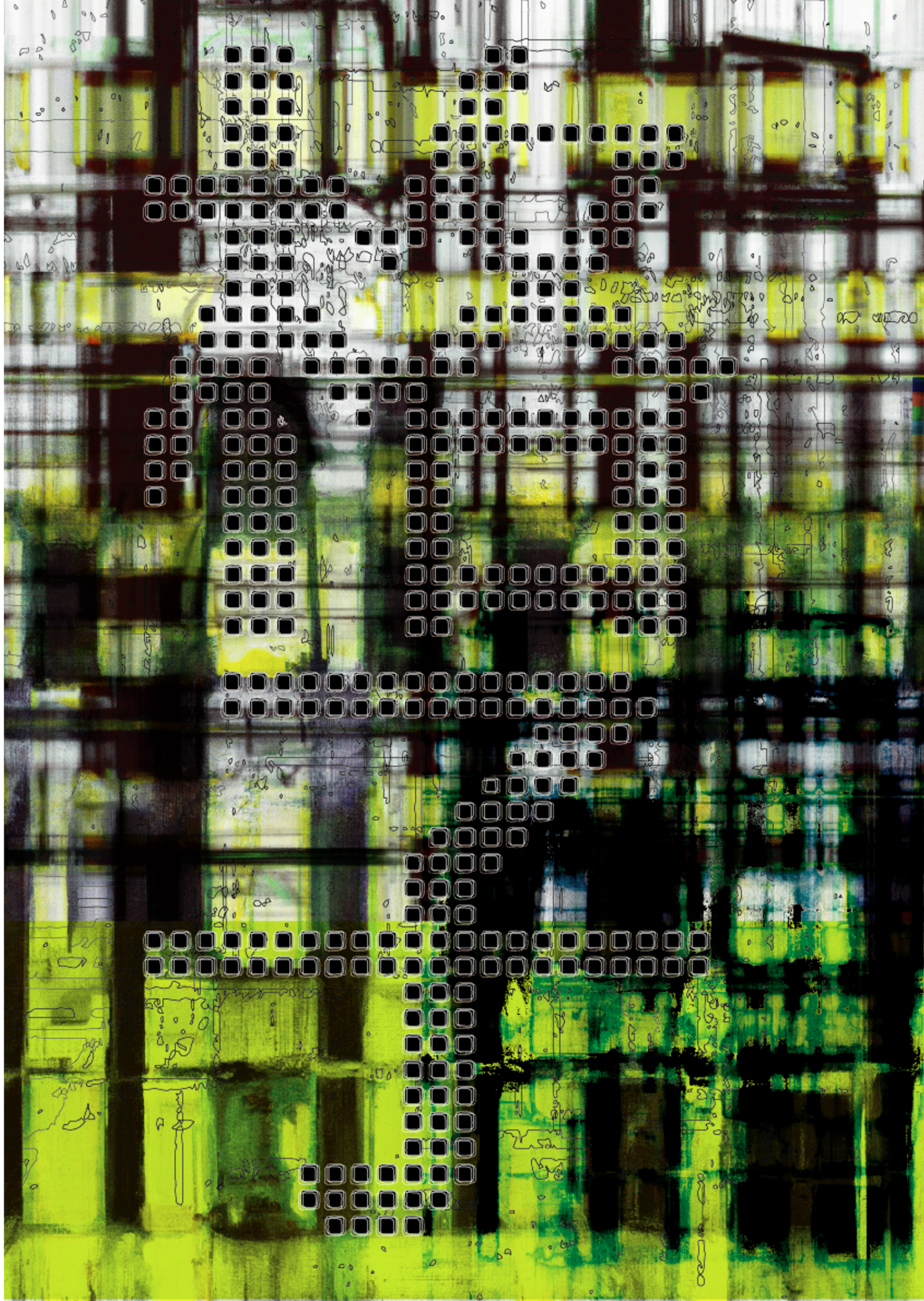
this work explores the transition from gesture to computation.

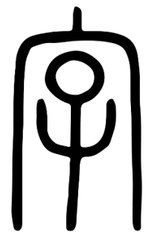
unlike the calligraphic origins that define the kanji fuse collection, the character is generated through a digital matrix where individual units assemble into a recognisable sign.

the kanji exists simultaneously as language, image and code, exposing the structural logic that underlies contemporary visual systems.

rather than concealing the machine, the composition reveals its presence, transforming the grid from a technical framework into the subject of the work itself.

the work invites the viewer to navigate the threshold where human writing becomes algorithmic form.





CHARACTER

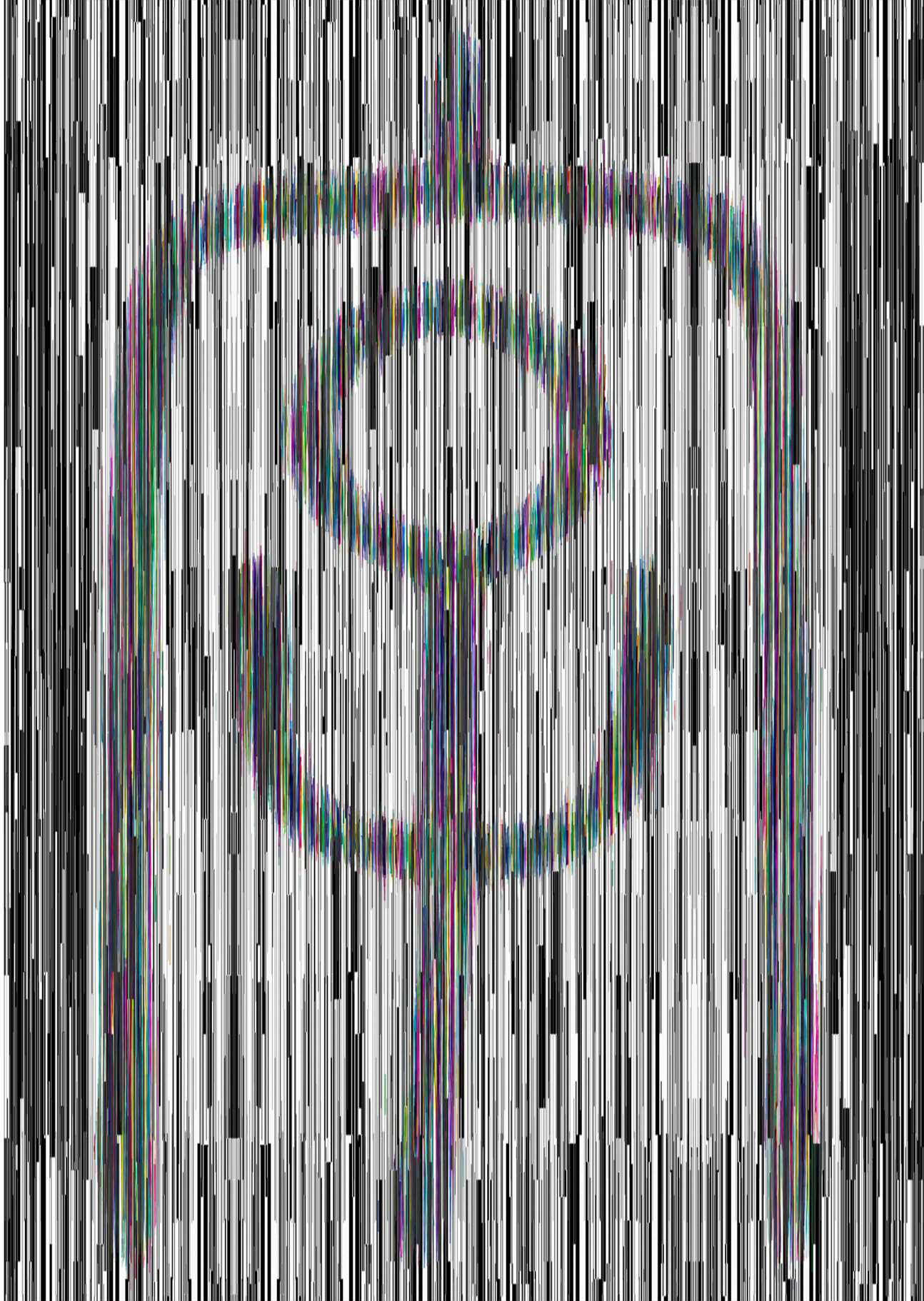
this work explores the character as an act of transmission.

derived from an original written form, the sign is reconstructed through a dense field of digital signals in which structure persists while matter is transformed.

the character no longer appears as a static shape. it emerges from a continuous flow of information, oscillating between visibility and interference, recognition and abstraction.

rather than depicting language as a fixed system, the composition investigates the mechanisms through which signs are encoded, transmitted and decoded across technological environments.

the work invites the viewer to consider the character not as an image or a symbol alone, but as a signal carrying meaning through time, media and perception.




exposition
Sayaka NATTO (jp)
Traditional calligraphy
digital
FUSED
art


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