

Scent of whiteness

The whiteness brought by the seas of time...

“Scent of whiteness” invites audience into the scenery which gives a sense of slow-growing (growth with stillness). Forms of objects refer slow-transformation of nature particularly which of sea-bleached coral.

The notion of space within the installation also demonstrates an interpretation of particular issues derived from my on-going research into the spatial concepts observed at the sacred groves (*Utaki*) in Taketomi Island which belongs to Yaeyama archipelago, Okinawa, the southernmost district of Japan. The *Utaki* is non-decorative and rather empty, but is a powerful and sublime space. The area is covered by white coral-bones.

Through this research, I am investigating the cultural meanings of 'yohaku-no bi' (literal translation: beauty of extra white), the aesthetics of paucity that is often translated as 'emptiness' or 'nothingness'. While a notion of emptiness is often understood with is the concept of Zen Buddhism, that seen in the *Utaki* appeals to me as more fundamental aesthetics based on people's life.

The space of extra white / emptiness is an essential element of this installation and it evokes people's recollection and imagination and connect them to invisibles. “Scent of whiteness” allows people to touch their imaginative scenery, sound, dance and other elements generated from inside of them.

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