

# OMAJI

OMAJI is a photographic work done in the Prefecture of Kagawa (Japan) for the programme called European Eyes on Japan related to the Capital of Culture Donostia 2016.

For 2 months I stayed in Takamatsu, a town located on the island of Shikoku and bathed by the waters of the inland sea of Seto with more than 3,000 islands. During my first visit to the promenade, I was impressed by the beauty of the sea and decided to reflect my Japanese experience working on the idea of island and thinking about the possibilities of representation of this concept through the photographic practice.

The concept of island has always had a complex symbolism associated to the idea of isolation, but also becomes a perfect place to hide a treasure, a perfect society or the paradise. These symbolic features are easily applicable to the idea that we all have of Japan.

After 9 years developing recognizable aesthetic and a very distinctive photographic language I decided to free myself from all the accumulated knowledge and try to face this project as if I was starting to photograph again.

OMAJI has been created with different photographic media including the cyanotype on traditional Japanese paper, analog photography, digital photography and screenshot of Google Maps images of the sea.

The use of different photographic processes is related to my vision of Japanese society, that combines respect for the oldest traditions with total openness to contemporary trends, generating a citizenship governed by complex codes that usually is difficult to understand for foreigners. Thus the images that make up this project have been obtained using photographic techniques ranging from late 19th century to new forms of images created in the last years through the hand of technological development and immediate form of communication. This idea tries to reflect as well my interest on the photographic process and its evolution throughout history.

The basic geometric shapes (circle, triangle and square) and its symbolic interpretation are very present in the artistic language of Zen Buddhism and also play a fundamental role in the development of this work. OMAJI starts studying the circle like a primitive nature-related shape and ends up with the square and straight angle associated with human creation.

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