

text: Marie Chênél

Anne-Sophie Guillet pays special attention to the randomness of daily commutes, to androgynous people of an indistinct gender. Hers is a contemplative look, one opens to experiencing reality as a flow, somewhere in the humidity of Japan's late summer months. Far from fixed appearances, everything in her work is fluid, impermanent, and transitory. For many years now, the artist has been working on a photography series entitled *Inner Self*. To this day, she has shot around twenty portraits in medium film format using natural light. Her subjects pose indoors against a neutral background. *Inner Self* developed through chance meetings with young unknowns who visibly escape the strict man/woman binary. Whether the effect is purely aesthetic or there are actual hormones at play, all of them heavily blur the lines of gender in some way. Taken head-on, their portraits seem draped in heavy silence; there is however nothing mute about them, instead something which seems to question how our very identities are constructed and perceived when faced to the Other's gaze.

In 2016, during the first of two summer residencies in rural Japan, Anne-Sophie Guillet began a series entitled *Komorebi* — a name referring to the light coming through the leaves of a tree — which blurs short videos with photographs in a multitude of ensuing shots. According to her repetitive walks in a limited perimeter between rice fields, the mountains, and the sea, and with intuition as her only guide, the artist plunges us into the depths of a "narrative continuum", or perhaps into the palpable space of life itself: a space where, contrary to the vast conceptualized spaces of Cartesianism, human beings and things still grow side by side organically. Set to the particular rhythm of the Japanese crickets, Goldfish, Screens, and Bamboo Forest seem in tune with the Mono no aware concept — a "sensitivity to ephemera", or the "pathos of things" according to its literal transaction — which has marked the aesthetics of the Japanese archipelago for centuries.