

Meeting between two interiorities

Photography usually focuses on exteriors; historically, it is a tool for reproducing images of reality. But what alchemy enables the photographer to enter the interior of a Butoh dancer's body? And how can he "pull" the space of the non-visible into himself?

The dancer is inside and outside, and plays with the presence of the photographer and a camera which is avidly following his every movement. There is an inside and outside to the gaze of the photographer himself, which leads to the possibility of creating something beyond form and matter. When I speak of inside and outside, I do not mean a spatial dimension, but dialectics: an interior without ego or the social awareness of outer appearances.

The photographer's finger on the shutter-release acts almost involuntarily: "it" (if you mean the finger you don't need quotation marks) presses the button without his being aware of it. And when the Butoh dancer abandons himself completely, the ego is sacrificed in the ritual of the moment. We are then tempted to immortalize that moment, that time, that desire, that life, in a quest to grasp the nature of things.

When there is osmosis between the photographer and what is being danced in the dancer's body, the photographer also suffers the birth pangs of the dance that is seeking to exist.

Ephemeral, the dance dissolves; the image remains. Photography also opens up possibilities where truths reveal themselves to be fleeting.

Mirjam Morad and Laurent Ziegler, with a mutual desire to explore, delineate the landscape born from their encounter. The koan – a zen riddle of the kind favored by Tatsumi Hijikata – "expresses without expressing" - and creates with no set goal and no pre-established form, and lets them (what is them??) roam the territory of mindful (careful?) wandering.

Mirjam Morad was captivated by dancer Atsushi Takenouchi's animist

relationship with nature. From the moment she discovered it, freeing herself from the banal in the earth's wide-open spaces has become an act of spiritual uplifting. Images come out of nowhere and guide her senses. She then notices that, borne by nature's spaces, her liberated sensibility neutralises all her emotions. This Butoh land-art (meaning unclear) reveals depths similar to those in an atavistic memory, and arouses the feeling of an empathetic oneness with the world.

Laurent Ziegler, a contemporary dancer, met Ko Murobushi and followed his work for several years. Butoh as performed by Ko triggered in Laurent the perception of a thing "beyond" form and matter that inspired him to relinquish the stage of taking up photography. He discovered the power of a sort of "blind image" that instinctively made him close his eyes the instant the shutter-release was pressed. A reflex which was to capture a consciousness (no verb here?) (evolves into?) a tangible path to that which is "beyond" all things.

A sense of trust imbues the two artists' intuitive creative processes. Mirjam Morad and Laurent Ziegler are the authors of a collection of photographs that trace the very personal and sometimes painful journey of genuine transmutation.

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