

## **Pierre Poulain – "Can" magazine, June 2009**

Pierre Poulain began his path as a photographer in France of the 70's, maneuvering between his job as a night taxi driver in Paris, and as a publicity photographer assistant during the day. In 1986, he immigrated to Israel to establish the local branch of the "New Acropolis" philosophy school, which branches exist today in 9 different cities around the country.

In recent years, circumstances gave Pierre the opportunity to combine between his two great objects of love, Philosophy and Photography. He continued his photography studies professionally and graduated from the Photography Studio Gavra, in Tel-Aviv. Today he exhibits his photographs in Israel and Abroad.

Pierre's approach to photography is rooted in his philosophical outlook, which claims art is a spiritual mode of expression. According to the Neo-Platonist conception, Beauty in our world is an expression of truth and the reflection of an abstract beauty ideal, existing beyond time and space. This ideal manifests in our world, only for moments, like Aphrodite, as the foam of the sea waves. The photographer's task is to "capture beauty", to recognize that split second, in which the relation between the objects creates harmony, that moment in which Ideal beauty, reflects for a moment, through a face or an archetypal landscape.

We can find support for this approach in Cartier-Bresson's conception of the "decisive moment", according to which "there is one creative split second, in which you take the photograph. Your eye must see the composition that life itself presents before you, and you must intuitively know when to push the button. This is the moment in which the photographer creates."

Inspired by these traditional sources, Pierre Poulain believes that the artist must be transparent, so he does not disturb the flow of life and beauty, who are the picture's main actors. The photographer just has to be present, and "catch" the right moment, the moment in which earth and sky connect in an esthetic blending, and the photo creates itself. Therefore, the technique and accessories are used only as an instrument and not as a goal by themselves. The photographer is a messenger, capturing the moments of beauty passing over us. He situates them in front of us, as a reminder of a higher reality, harmonious and ideal, but present in our world.

Gilad Sommer

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