

## The Geometry of Light

The great French photographer of the 20<sup>th</sup> century, Henri Cartier-Bresson, used to say that the most important element in a picture is its "geometry". In order of importance, he assigned geometry before light, and both geometry and light before the photographed subject itself.



In his new exhibition, the photographer Pierre Poulain investigates the connection between line, surface and volume – three concepts that manifest space on the axis of time and constitute reality. As a philosopher Pierre conceives geometry as the pure manifestation of light in form.

In our world - the "sensual" manifestation plane as defined by Plato, or the "Maya" of the eastern philosophies - the essential, which is always invisible to our eyes, is

revealed through the medium of light and is "frozen" as a plurality of forms.

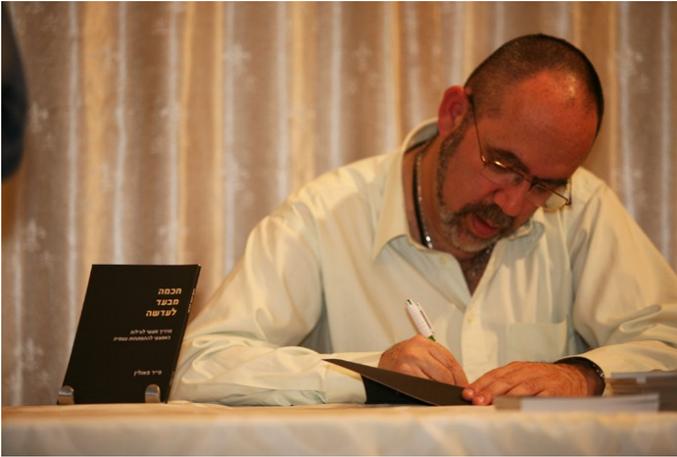
In other words, all the forms surrounding us are made of light, and all "matter" is an expression of a spiritual arch-type.

Exactly as there are different levels and intensities of light, ranging from bright light to shadow, there is also a variance of complexity between forms. This variance may reveal or hide the geometry which contains the form.



Pythagoras discovered the "golden ratio" which exists everywhere in nature, as we now know. The numbers are the primary expressions of the ideas: one is unity, two is duality, three is creation and so

on. However, these expressions are abstract and cannot be fully grasped by our mind, being as limited as it is. Therefore it is easier for us to interact with the "shadow" of these numbers: the geometric forms. We can perceive the dot, the circle and the triangle more easily since the spiritual principle is already visibly embedded in them.



In his current exhibition, Pierre Poulain presents a series of 12 photographs in which geometry is tangible, because through geometry, the photographer aspires to catch the light, the invisible. These photographs are not composed only of geometrical shapes, because then the intent will be too "obvious", too clear. Paradoxically, this will make it harder to connect with the arch-type. The photographs describe daily life situations, "decisive moments", as Cartier-Bresson called them, in which something is present,

but is partly hidden.... In other words, it is the mystery of life, to be able to conceive the invisible in the visible.

Rita London – Director of the exhibition / "Bahir" gallery, Tel-Aviv - February 2011