

GASTON BERTIN

The blur was always related to impurity, lack of precision, while sharpness has always been associated with beauty, perfection. Today this relationship is changing.

The French photographer Gaston Bertin presents since many years series of images in which each picture arouses emotional reactions, suggests ideas, memories and allows the mind to comment what surrounds. Following the idea of the French photographer De La Blanchère defending the sacrifice of the details pushing extreme fineness, Gaston Bertin reinforces the lightness of touch of color and minimizes disruptions. Colors, lines, circles become elements whose contours are blurred. The photographs presented change the rules representing reality by insisting on the fact that the hand of man can not avoid the blur. In fact, fragments appear as births have not had time to develop. An echo to our world where borders, space and time have no definition. Everything goes too fast. The blur is then an indicative of collective amnesia in which everyone experiences their daily lives. Each photograph is an abstract window through which man contemplates the scene depicted. Each work consists of several crossed panels by details eye-catching. The brightness and colors, dominated by blue, black and red, appear strong and vibrant. They seem to be fluids where the energy is felt. Each form appears as an accidental task. The multiplicity of blur imposes, an imperfect, blurred vision that has no limits, that overflows. Thanks to the blur the elements unite, contaminate.

In his new serie entitled "The Naive Side of Time", Gaston Bertin builds a visual experience of blur in and by photography. The viewer directs his look and attention facing blurred appearances. Each photograph require a participatory approach of the visitor. The real vision is furtive, therefore, the blur is fleeting. It is difficult to achieve. Gaston Bertin's work forces the viewer to go back and forth between the far and near. Gaston Bertin's identity is the contemporary photography in which images are transformed, attenuated, amplified or disappear in space and time. The blur is the result of the relationship between the man and the world. The blur is doubtful, the blur is life, the blur is death. However, in the Gaston Bertin's work, sharpness is present. She plays an important role. We can not speak of blur without sharpness. They are interdependent. It is a dialogue between both where the limits gradually merge. This new serie reminds his previous serie "Where Time Is Least" in which the eye is caught by speeding, and where abstraction becomes our reality. Each photographic proposal escapes us. They are synonymous with freedom, imagination. The relationship established with photographs generates multiple appearances. We may feel lost in this environment resembling a multifaceted game. Finally, the work performed by Gaston Bertin is the continuity and the reaffirmation that the blur is part of human. Wittgenstein promoted blurred image is often what we need. It is a necessity of

mind. The blur is a relationship with knowledge. The colorful, enigmatic and ephemeral forms of Gaston are the traces of an unexpected reality.

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