

## BIOGRAPHY

Baghir (the middle name of Nicolas Maslowski) shows us a facet of the world of which we never imagined the existence.

Baghir, 40 years old, has been experimenting with film photography since he was 8 years old, when his father, a Russian writer exiled in France, gave him a small camera. This dreamy and introverted child, captivated by images, took his camera everywhere. He photographed everything that came into sight, and through the lens he created a universe. Another passion enthralled him: music. A passion undoubtedly nurtured by his mother, harpsichordist and poetess.

A reggae enthusiast, he spent time in Jamaica in the early 2000s and befriended artists, many of whom had been forgotten. With a friend, he founded a label and reedited a number of buried masterpieces, including popularizing the Jamaican artist Winston McAnuff in France.

Baghir's pictures were often used as visuals for these albums. This label has since become part of a large record company. The time had come for Baghir to write another page of his professional story, to finish his photographic projects and to bring us to the terra incognita of his oneiric world.

His work garnered him an exhibition of 32 photographs at the Fat Galerie (Paris) in June 2014 and a place in a group show in September at Alexandre Lazarew's Paris gallery. In November 2014, during Photography Month, the Galerie des Sans-Galeries (rue Mazarine) featured his work in an exhibition that attracted more than 900 visitors including numerous photographers and collectors.

Baghir began the year 2015 with an exhibition in Switzerland at Lausanne (Swiss Art Space, January 22 – February 7).

The magazine *Miroir de l'Art* (issue #60) published an article about him in January, as did the site *Boum Bang*, in February.

## DIGITAL PERTURBATIONS

With their painterly quality, Baghir's digital perturbations are above all a study of pictorial beauty, an homage to painting as well as black-and-white photography.

It would take a lot of imagination, four years of research and 15,000 photos for the artist to bring his work to where it is today. He had a vision in his mind's eye that he was able to transpose through his tenacity.

His digital perturbations are not actually digital, apart from their name. They are traditional film photographs, enlarged and not retouched.

In order to leave his dreamlike photos open to interpretation, Baghir has decided to name them using numbers (digital perturbations), rather than names of places or objects. He thus maintains the mystery and freedom of interpretation in the eyes of the spectator, who often travels far in space and time.

Although in the past he has worked with portrait and human figures, Baghir has since, with digital perturbations, moved away from men and close to nature. Solitude reigns over most of this series, from the most figurative forms to the most abstract. While traces of Man appear in the images (a train station, a bunker, a railway, a lion sculpture), humans themselves are absent.

While developing these series devoid of men, Baghir works on other series with men, out of sight. He continues this research with similar work in color.

## EXHIBITIONS

LAUSANNE (Swiss Art Space)

January 2015

« Baghir, film photographs »

LAUSANNE (Swiss Art Space)

December 2014

Six works presented in a group exhibition.

PARIS (Galerie des Sans-Galleries, rue Mazarine)

November 2014

« Baghir, film photographs »

Exhibition with 16 new images presented during Photography Month.

More than 900 visitors including numerous collectors and photographers.

PARIS (Galerie Lazarew)

September 2014

Two works presented as part of a group show with

Olivier Catté, Fulcrand, Aharon Gluska, Rafiy,

Jacques-Henri Sansoulh, Yuriko Takagi

BRUSSELS (Galerie Lazarew)

July 2014

Two works presented as part of a group exhibition.

PARIS (Fat Galerie)

June/July 2014

« Baghir, photographs? »

Exhibition of 32 film prints (60x40 cm)

at the Fat Galerie (June 24 – July 13, 2014)