

Biography

Bagrad Badalian has evolved in an artistic environment since his early childhood, both of his parents are painters. He leaves Armenia with his family at age 8 and moves to live in Belgium.

His photography resembles painting, a great concern for detail and a perfect sense of composition. His mastery of the photographic techniques is conspicuous.

The most precise description, the use of the verb, will not succeed in describing a photograph made by Bagrad BADALIAN. His art is indescribable, it is lived, it is felt.

It opens a path to our interrogations, our dreams and nightmares, it shatters our beliefs, stimulates our desires. Never leaving us indifferent.

Artist Statement

The Movements of Time

I find the photographic technique interesting for the many possibilities it offers not only to scientists but also artists. Long exposure photography is one of those techniques that fascinates me since I have started practicing Photography. It allows me to decompose the movement of time and control the aesthetic and imaginative potential of chance.

I create my images by studying the expression of the hazardous interactions that can arise between my photographic subjects and the different light sources that I decide to put in my scenes. I try to understand their ambiguous language, provoke a discourse and make it intelligible, malleable, revealing forms and colors only residing in an invisible field, a hidden reality, escaping the succession of instants imposed by our perception of time.

In the beginning, I empty my space of the flood of information that surrounds me, I find myself inside a black canvas. The materials with which I work will try to invoke, by their movement with the light, an image that I anticipate but remains unknown until the moment of its apparition.

The photograph that I try to capture is at first hand imperceptible with the naked eye, unpredictable at the moment of its apparition and variable in its appearance, it doesn't mind about my position in space and rarely looks in my direction as the observer. Its furtive nature forces me to blindly follow its footsteps and capture an impression of its remains.

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Bagrad Badalian