PHILIPPE BAZIN
BIOTEK
GENEVI
FARREL
BETTY GOODWIN
NATHALIE GRIMARD
NICOLE JOLICOEUR
LYNE LAPOINTE
KIM TOMCZAK
TREMBLAY

Né en 1954 à Nantes, en France, il vit et travaille à Villejuif, dans la région parisienne.

Après des études médicales et un court exercice comme médecin généraliste, Philippe Bazin étudie la photographie à l'École Nationale Supérieure de la Photographie à Arles de 1986 à 1989. Au cours de ses visites, le rapprochement avec le visage de ses patients figés par l'auscultation au stéthoscope s'impose à lui comme présence et comme image. Alors qu'il intervient dans une maison de retraite, la mort d'un patient dont il n'arrive plus à mémoriser le visage est le déclencheur du passage à l'enregistrement photographique. C'est le cadrage de cette proximité avec la face et le visage, augmentée de l'usage de la lumière du flash annulaire, qui produit l'effet de présence radicale, d'auscultation éblouie de l'intimité d'autrui.

Parallèlement à une activité soutenue d'enseignant à l'École supérieure des beaux-arts de Valenciennes, Philippe Bazin mène un projet photographique autour des visages de ses contemporains. Il expose depuis 1985 ses œuvres à l'échelle nationale et internationale. L'ambition du travail photographique de l'artiste est universaliste dans sa volonté de montrer, à travers les visages des gens saisis dans différentes institutions, à divers moments de leur vie, de la naissance à la mort, la condition des hommes contemporains. Son travail continue d'interroger nos rapports à l'institution, à la différence et à la tolérance.

Les œuvres de Philippe Bazin font l'objet de nombreuses expositions, notamment « *Faces* » à la Galerie photo du Pôle Image Haute-Normandie à Rouen (2009), *Noé* à la Galerie Michel Journiac de l'Université Paris I La Sorbonne (2008), *Une heure* et *Open* à l'Artothèque de Caen, et *Philippe Bazin, mission photo en Tonnerrois* au Centre d'art de l'Yonne à Auxerre (2006), *About Face : Photography and the Death of the Portrait* à la Hayward Gallery à Londres (2004), *Détenus 1996* à l'Espace 36 à Saint-Omer (2004), *Je t'envisage : La disparition du portrait* (2004) au Musée de l'Elysée à Lausanne, l'exposition du prix Niépce au Passage de Retz à Paris, *Nés* au Palais des beaux-arts de Bruxelles (2000), *Philippe Bazin, prix niépce, 1999* au Musée Nicéphore Niépce à Chalon-sur-Saône (1999), *Adolescents* à la Galerie de l'ancienne poste à Calais (1995), *Comme dans un miroir* (1994-1995) au Musée de l'Elysée, *L'amour de l'art*, première Biennale d'art contemporain de Lyon (1991) et les Rencontres internationales de la photographie d'Arles (1989).

Plusieurs ouvrages monographiques rendent compte de son travail, dont *Long Séjour* (2009) de Réjean Hébert, Virginie Devillers et Sidi Mohamed Barkat, *Dufftown* (2006) de Philippe Piguet et Allan Warner, *Une partie de la campagne* (2006) de Philippe Bazin, publié par le Conseil Général de l'Yonne, *Nés* (1999) de Christiane Vollaire, *Adolescents* (1995) de Thierry de Duve et *Faces* (1990) de Bernard Lamarche-Vadel.

Lauréat en 1999 du prix Niépce, le photographe français reçoit durant l'exposition *À la croisée de l'art et de la médecine* un doctorat *honoris causa* de l'Université de Sherbrooke.

Philippe Bazin est représenté par la Galerie Anne Barrault à Paris.

Born in Nantes, France, in 1954, he lives and works in Villejuif, near Paris.

After medical school and a brief stint as a general practitioner, Philippe Bazin studied photography at École Nationale Supérieure de la Photographie, Arles, from 1986 to 1989. Examining stiffly still patients with a stethoscope brought him into close contact with their faces, which struck him as presence and image. His shift to photographic recording was triggered by the death of a nursing home patient whose face he could no longer remember. It is the framing of this proximity to the face and features, heightened by the use of a ring flash, which gives his work the effect of extreme presence and startling auscultation of another's intimacy.

Bazin pursues his photographic exploration of contemporary faces while teaching at École Supérieure des beaux-arts de Valenciennes and has exhibited nationally and internationally since 1985. His work is universalist in its determination to reveal the present-day human condition through the faces of people captured in various institutions at different times of life, between birth and death. And in so doing it questions our relationships to institutions, difference and tolerance.

Among his many exhibitions: *Faces*, Galerie photo du Pôle Image Haute-Normandie, Rouen (2009); *Noé*, Galerie Michel Journiac, Université Paris I La Sorbonne (2008); *Une heure* and *Open*, Artothèque de Caen, and *Philippe Bazin, mission photo en Tonnerrois*, Centre d'art de l'Yonne, Auxerre (2006); *About Face: Photography and the Death of the Portrait*, Hayward Gallery, London (2004); *Détenus 1996*, Espace 36, Saint-Omer (2004); *Je t'envisage : La disparition du portrait*, Musée de l'Elysée, Lausanne (2004); Niépce Prize exhibition, Passage de Retz, Paris, and *Nés*, Palais des beaux-arts, Brussels (2000); *Philippe Bazin, prix niépce, 1999*, Musée Nicéphore Niépce, Chalon-sur-Saône (1999); *Adolescents*, Galerie de l'ancienne poste, Calais (1995); *Comme dans un miroir*, Musée de l'Elysée (1994-1995); *L'amour de l'art*, first Biennale d'art contemporain de Lyon (1991); and Rencontres Internationales de la Photographie d'Arles (1989).

Several monographs have been devoted to his work, including *Long Séjour* (2009) by Réjean Hébert, Virginie Devillers and Sidi Mohamed Barkat, *Dufftown* (2006) by Philippe Piguet and Allan Warner, *Une partie de la campagne* (2006) by Philippe Bazin (Conseil Général de l'Yonne), *Nés* (1999) by Christiane Vollaire, *Adolescents* (1995) by Thierry de Duve, and *Faces* (1990) by Bernard Lamarche-Vadel.

Bazin is the recipient of the 1999 Niépce Prize and was awarded an honorary doctorate by Université de Sherbrooke during the exhibition *At the Crossroads of Art and Medicine*.

He is represented by Galerie Anne Barrault, Paris.

FROM MEDICINE TO PHOTOGRAPHY: CHANGING FOCUS

Philippe Bazin

In 1980, I was completing my medical training at a small-town rural hospital in France. I was left to my own devices there, unsure of my skills and surrounded from day one by elderly patients nearing death.

I coped with this badly and suffered occasional anxiety, because it was impossible to establish a routine. I spent a great deal of time at the long-term-care unit, which provided medical attention to bedridden, invalid seniors. Numerous patients died at this inaptly named facility every month. One day, while filing the medical records of someone who had died a week earlier, I found myself staring at the folder, which had no ID photo, with no idea who the person was. I had already forgotten the face!

I decided to visit all the rooms and photograph all the patients in order to remember their faces. As I developed the black-and-white pictures, I had a revelation. Something I had had right before my eyes every day but failed to see jumped out at me: the moral suffering of these people, their extreme solitude, their impatient wait for liberating death, their violent rage against us, the doctors, who inflict such a life on them. For nine months, I returned every afternoon to take photographs and allow myself to be touched by real life. But hours of fiddling with the photos in my darkroom soon convinced me that my formal approach was not right. It reflected what I was seeing in photography magazines: portraits, poetic realism and reportage, the genres popular in France at the time.

One day, as a general practitioner, I was examining a reclining patient with a stethoscope. With our faces close together, we were fixing each other without seeing each other, as if in unengaged combat. We were looking through each other. At that moment I realized that the photos had to be shot from a distance equal to the length of the stethoscope, that I had to get closer and make all context disappear, leaving only the face. So, I began visiting long-term-care units to take my first real series of pictures: faces of the elderly. And I decided to sell my medical practice and study photography.

In the twentieth century, the wholesale institutionalization of all life's events transformed human existence. The medical world played an important role in this by concentrating birth and death in hospitals, but daycare centres, schools, the military, factories, prisons, etc. were also instrumental, through programs that take every living moment in charge.

In its aim to reveal the contemporary human condition through the faces of people captured in various institutions, my project owes an obvious debt to August Sander, but it is also inspired by the writings of Honoré de Balzac, George Orwell, Fernand Deligny, Michel Foucault and others. My art seeks to confront the viewer with Otherness by reinscribing the faces of Others – often left by the wayside – in the collective memory. In an act of resistance, I attempt to appropriate the communal dimension of an existence that we are told promises solitude.