

BAHRAM HAJOU
RELATIONS

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БАХРАМ ХАЮ

Световноизвестният художник Бахрам Хаю гостува с изложба в залите на Градската художествена галерия – Пловдив. Представянето му пред българската публика е предизвикателство, силно ангажирано към човешката същност, към общуването и тревогите в личната култура на индивида в глобализиращия се свят.



За мен е сигурно, че Бахрам Хаю търси отговори непрекъснато, питайки себе си. Изглежда познато, всички го правим, но резултатът зависи от събеседника срещу нас. Поне едно от другите ни Аз се стреми да ни погледне отстрани, за да оцени последствията от десетките години митарства и степента на проникване на тъмното и светлото в нас.

Пътят е направил Бахрам и неговите герои общочовешки, универсални, без „тук и там“, а „навсякъде и по всяко време“. Норма за Голямо изкуство.

Ако вътрешното уязвимо и чуждо на суетата Аз трябва да има видим образ, то нека погледнем картините на Бахрам. Тоталната пестеливост на цвят и шрих, на атрибути и детайли превръща

BAHRAM HAJOU

The world-renowned artist Bahram Hajou is showcasing his guest exhibition at the City Art Gallery in Plovdiv. His presentation to the Bulgarian public is a challenge deeply committed to the human nature, to communication, and the concerns of an individual's culture in an increasingly globalizing world.

I am certain that Bahram Hajou constantly seeks answers by questioning himself. It may seem familiar; we all do it but the result depends on the interlocutor in front of us. At least one of our other Selves strives to look at us from afar in order to assess the consequences of decades of wandering and the extent to which light and darkness have penetrated within us.

The journey has made Bahram and his characters universal and human, without „here and there“ but „everywhere and at any time.“ This is a norm for Great Art. If the vulnerable and humble inner Self, detached from vanity, must have a visible image, then let us look at Bahram's paintings. The total restraint of colour and stroke, of attributes and details, transforms **the theme of drama** from a personal message into a universal inevitable lifestyle, giving meaning and value to **the theme of good**.

темата за драмата от лично послание в универсален неизбежен бит, който придава стойност и смисъл на **темата за доброто**.

Притчи за вътрешния свят ще нарека посланията на Бахрам Хаю. Притчи, които се коренят в най-древния разказ, когато **Едното** създава двама, за да балансира света, включително и ходещите по земята.

Позната е темата за срещата между Изтока и Запада, и тук е напълно приложима. Въпреки общия корен, двете митологии се раздалечат, понякога остро конфронтират и внасят цивилизационни

I would call Bahram Hajou's messages **Parables of the inner world**. Parables rooted in the oldest story, when **The One** creates two to balance the world, including those walking on Earth.

The theme of the East meeting the West is familiar and is entirely applicable here. Despite the common roots, the two mythologies diverge, sometimes sharply confronting each other and bringing about civilizational disagreements. Today, we live in a complex era of desire for rapprochement, mutual respect, and evaluation of the meaning of existence. If a person manages to exist in both worlds, he returns to the common beginning, showing the way for the **Self** and the **Other**



разногласия. Днес живеем в сложна епоха на желание за сближаване, взаимно уважение и оценки на смисъла на съществуване. Ако човек съумее да съществува и в двата свята, той се връща към общото начало, посочва начина **Аз** и **Другия** отново да станат едно. Какъв по-добър начин чрез изкуството, чрез семплия образ на **Аза**, проектиран върху **Него** и **Нея**. Без детайли, без конкретна среда, без сложни действия, но със сложна психология.

Някои намират в творчеството на Бахрам Хаю преди всичко отражение на войните и междуличностните

to become one again. What better way to get there than through art, through the simple image of the **Self** projected onto **Him** and **Her**? Without details, with no specific environment, with no complex actions, but with complex psychology.

Some find in Bahram Hajou's work, above all, a reflection of wars and interpersonal relations. I am convinced that his message is deeper – metaphysical, and then built upon with commonly accepted ethics. The gazing into one's own image, the obsessive nakedness, the sharp angles of depiction, the sought-after deformation, the stunning monochrome colourful-

отношения. Убеден съм, че посланието му е по-дълбоко – метафизично и след това надградено с общоприета етика. Вглеждането в собствения образ, натрапчивата голота, силните ракурси, търсената деформация, крещящата монохромна цветност, сблъсъкът на агресията с желанието са все резултат от духовна зрялост и съхранена интуиция за добро и зло. Нека да кажем, че изкуството на Бахрам е еволюирало със срещите и преодолените препятствия по неговия път.

Макар и дълбоко лично, неговото творчество е предизвикателно в желанието си да осъществи диалог – вътрешен диалог в зрителя. Персонажите се вглеждат в нас или ни обръщат гръб. И в двата случая те чисто кинематографично пренебрегват картинното пространство, като или влизат, или излизат от него. За това допринася естественият им ръст, прецизната анатомия и универсалният език на позите. Живеят тук и там, и безмълвно, но настойчиво питат. Нас питат и ни карат да преживяваме, да чувстваме, да мислим, да оценяваме себе си.

Можем да наречем това изкуство свръхоткровено, защото често разпознаваме в лицето на главния герой – художника. Гол, но дали беззащитен. Аз виждам тази голота и съм убеден, че той я прилага в античния смисъл – естетическа норма, която освен красота, бележи героизъм. В случая героизмът на личността срещу предизвикателството да съществува, да обича и да мрази. Да бъде победител на своя Голиат.

Бахрам не е анализатор и регистратор на социални митове, не е воайор, надничаш през открената врата, не е и състрадалец на някое конкретно човешко същество. Физиката на мъжката и женската плът от неговите картини е пластичен образ на красноречието на неговата душа, в която кондензират всички меланхолии на неговото време. В живота му, както и в картините му, няма двусмислие, няма противоречиви послания. Той вижда реалността на „лошата“ страна на същия този живот и полага всички усилия да вярва в сериозността на неговите добродетели.

Красимир Линков
Директор на Градската художествена галерия – Пловдив

ness, the clash of aggression with desire, are all the result of spiritual maturity and preserved intuition for good and evil. We must admit that Bahram Hajou's art has evolved through his encounters and the obstacles overcome along his life path.

Although deeply personal, his artworks are challenging in their desire to initiate dialogue – an internal dialogue inside the viewer. The characters gaze at us or turn their backs on us. In both cases, they cinematically disregard the painting's space, either entering or exiting it. This is facilitated by their natural height, precise anatomy, and the universal language of postures. They live here and there, silently but relentlessly questioning. They scrutinize us – the viewers, thus making us experience, feel, think, and evaluate ourselves.

We can call this art supremely candid, as we often recognize the artist in the face of the main character. Naked, but is he vulnerable? I see this nakedness and am convinced that the artist uses it in the spirit of antiquity – an aesthetic norm, which, alongside beauty, signifies heroism. In this case it is the heroism of the individual against the challenge to exist, to love and hate, to be victorious over his own Goliath.

Bahram Hajou is not an analyst or registrar of social myths, neither is he a voyeur peeking through a slightly open door, nor a sympathizer of any particular human being. The physicality of the male and female flesh in his paintings is a plastic image of the eloquence of his soul, in which all the melancholies of his time condense. In his life, as in his paintings, there is no ambiguity, no contradictory messages. He sees the reality of the „bad“ side of this life of ours and passionately strives to believe in the significance of its virtues.

Krasimir Linkov
Director of the City Art Gallery – Plovdiv



couple | 2022 | mixed media/canvas | 200 cm x 150 cm



the three | dyptichon | 2011 | mixedmedia/canvas | 240 cm x 320 cm





untitled | 2022 | mixed media/canvas | 140 cm x 120 cm



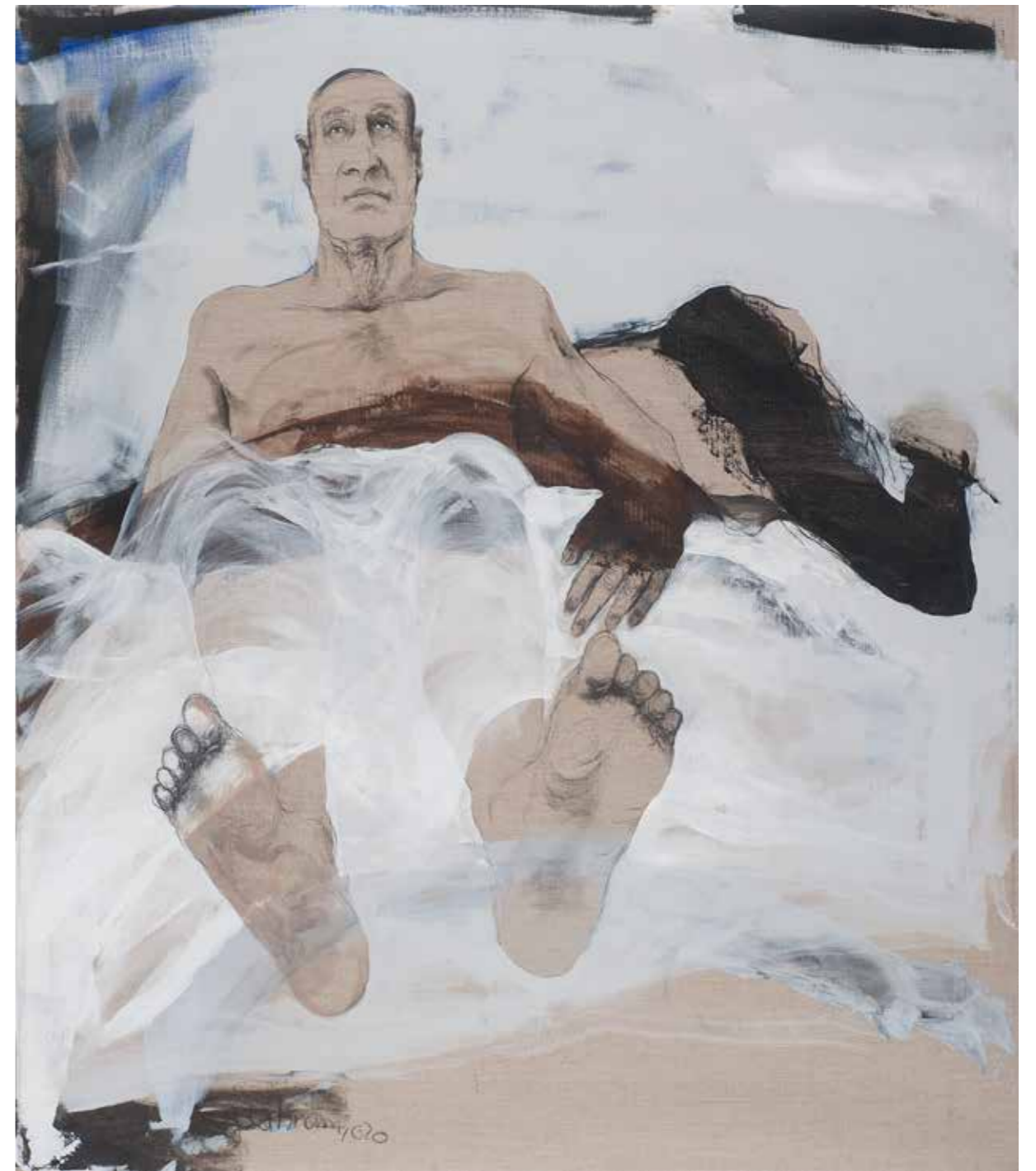
untitled | 2020 | mixed media/canvas | 170 cm x 200 cm



untitled | 2023 | mixed media/canvas | 120 cm x 140 cm



untitled | 2024 | mixed media/canvas | 140 cm x 120 cm



untitled | 2020 | mixed media/canvas | 140 cm x 120 cm



untitled | 2021 | mixed media/canvas | 140 cm x 120 cm



untitled | 2021 | mixed media/canvas | 140 cm x 120 cm



untitled | 2021 | mixed media/canvas | 140 cm x 120 cm



untitled | 2019 | mixed media/canvas | 140 cm x 120 cm



untitled | 2020 | mixed media/canvas | 140 cm x 120 cm



untitled | 2020 | mixed media/canvas | 140 cm x 120 cm



untitled | 2023 | mixed media/canvas | 140 cm x 120 cm



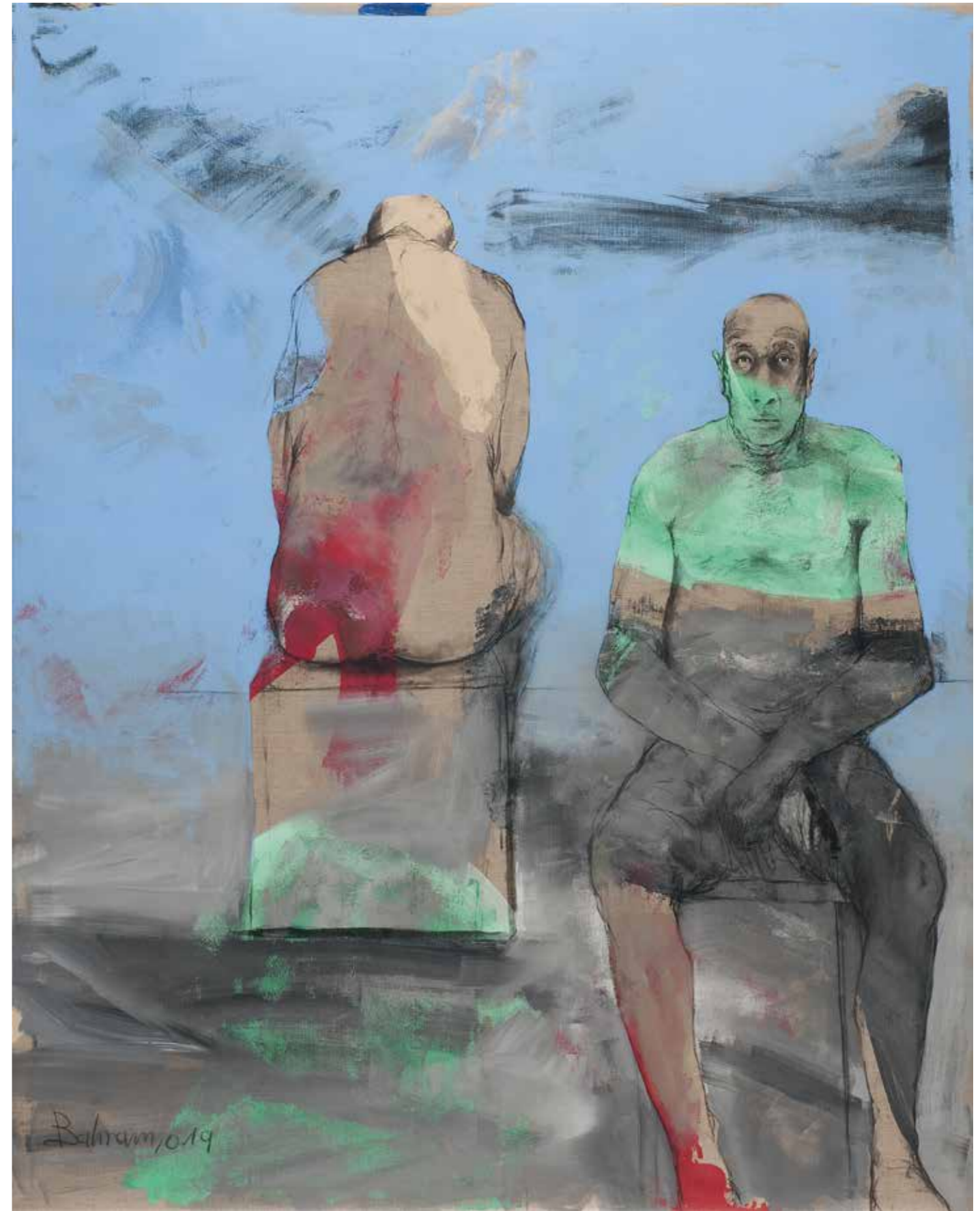
untitled | 2020 | mixed media/canvas | 140 cm x 120 cm



untitled | 2023 | mixed media/canvas | 200 cm x 150 cm



man | 2004/2013 | mixed media/canvas | 200 cm x 150 cm



untitled | 2019 | mixed media/canvas | 200 cm x 160 cm



untitled | 2019 | mixed media/canvas | 200 cm x 160 cm



couple | 2020 | mixed media/canvas | 200 cm x 150 cm



untitled | 2020 | mixed media/canvas | 200 cm x 150 cm



untitled | 2020 | mixed media/canvas | 200 cm x 160 cm



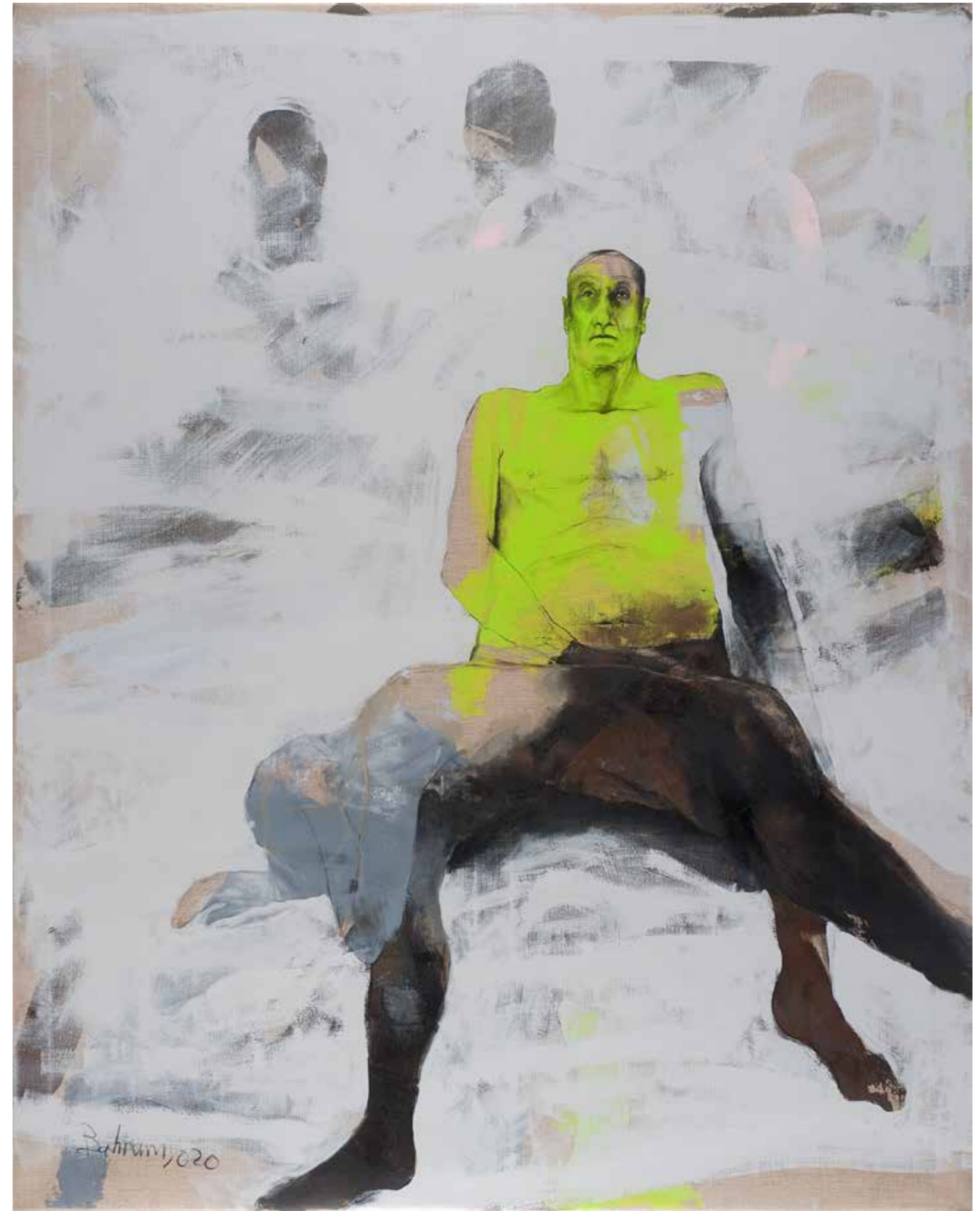
untitled | 2022 | mixedmedia/canvas | 200 cm x 160 cm



untitled | 2015 | mixedmedia/canvas | 210 cm x 150 cm



untitled | 2019 | mixed media/canvas | 200 cm x 160 cm



untitled | 2020 | mixed media/canvas | 200 cm x 160 cm



untitled | 2021 | mixed media/canvas | 160 cm x 200 cm



untitled | 2017 | mixed media/canvas | 190 cm x140 cm



couple | 2023 | mixed media/canvas | 200 cm x 150 cm



untitled | 2011 | mixed media/canvas | 150 cm x 120 cm



the animal in man | 2008 | mixed media/canvas | 200 cm x 160 cm



untitled | 2011/2016 | mixed media/canvas | 200 cm x 160 cm



triumvirat | 2008 | mixed media/canvas | 200 cm x 150 cm



untitled | 2014 | mixedmedia/canvas | 140 cm x 120 cm



untitled | 2020 | mixed media/canvas | 140 cm x 120 cm



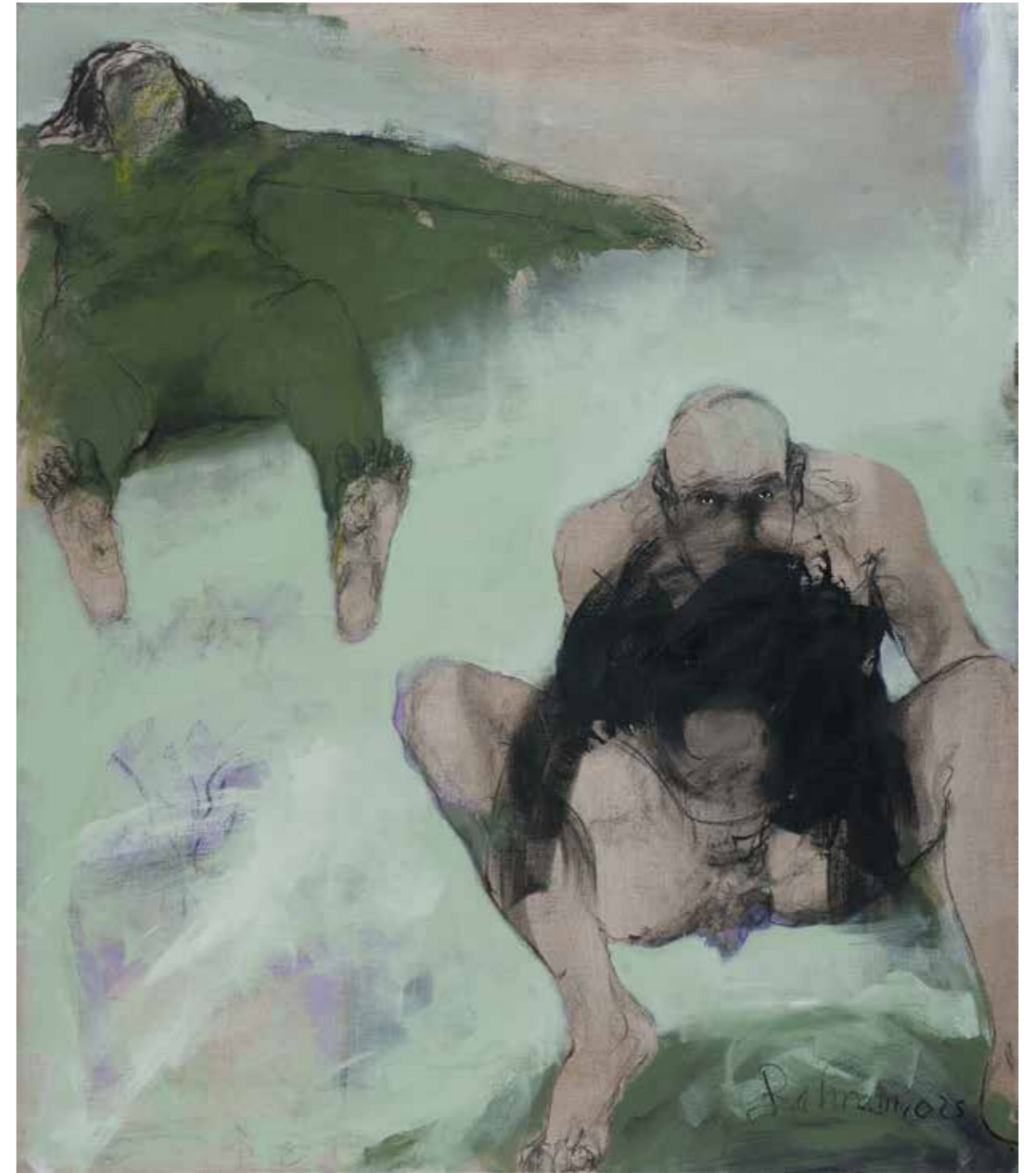
untitled | 2020 | mixed media/manvas | 140 cm x 120 cm



couple | 2023 | mixed media/canvas | 140 cm x 120 cm



untitled | 2020 | mixed media/canvas | 140 cm x 120 cm



animal in man | 2025 | mixed media/canvas | 140 cm x 120 cm



portrait | 2024 | mixed media/canvas | 100 cm x 80 cm



couple | 2023 | mixed media/canvas | 100 cm x 80 cm



untitled | 2023 | mixed media/canvas | 100 cm x 80 cm



untitled | 2023 | mixed media/canvas | 80 cm x 100 cm



untitled | 2023/25 | mixed media/canvas | 120 cm x 100 cm



couple | 2016 | mixed media/canvas | 100 cm x 80 cm



untitled | 2013 | mixed media/canvas | 140 cm x 80 cm



man | 2013/14 | mixed media/canvas | 120 cm x 110 cm



woman | 2013 | mixed media/canvas | 120 cm x 80 cm





untitled | 2024 | mixed media/canvas | 140 cm x 120 cm



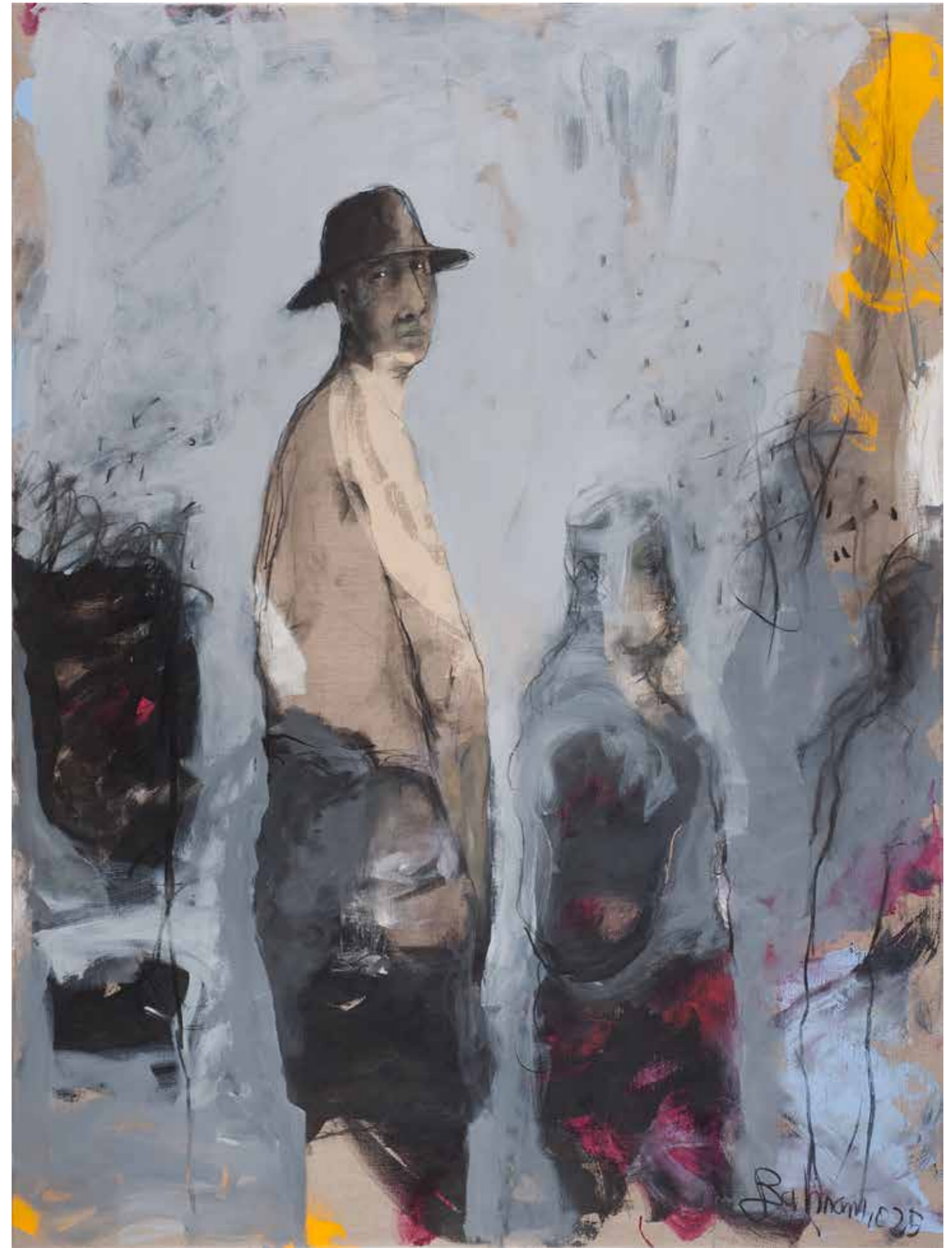
untitled | 2024 | mixed media/canvas | 140 cm x 120 cm



Untitled | 2024 | mixed media/canvas | 150 cm x 200 cm



Untitled | 2024 | mixed media/canvas | 160 cm x 200 cm



untitled | 2025 | mixed media/canvas | 200 cm x 150 cm



untitled | 2021 | mixed media/canvas | 140 cm x 120 cm



portrait | 2024 | mixed media/canvas | 100 cm x 80 cm



untitled | 2024 | Pigments Acrylic/canvas | 140 cm x 120 cm



untitled | 2024 | mixed media/canvas | 200 cm x 140 cm



untitled | 2024 | mixed media/canvas | 150 cm x 200 cm



untitled | 2024 | mixed media/canvas | 140 cm x 120 cm



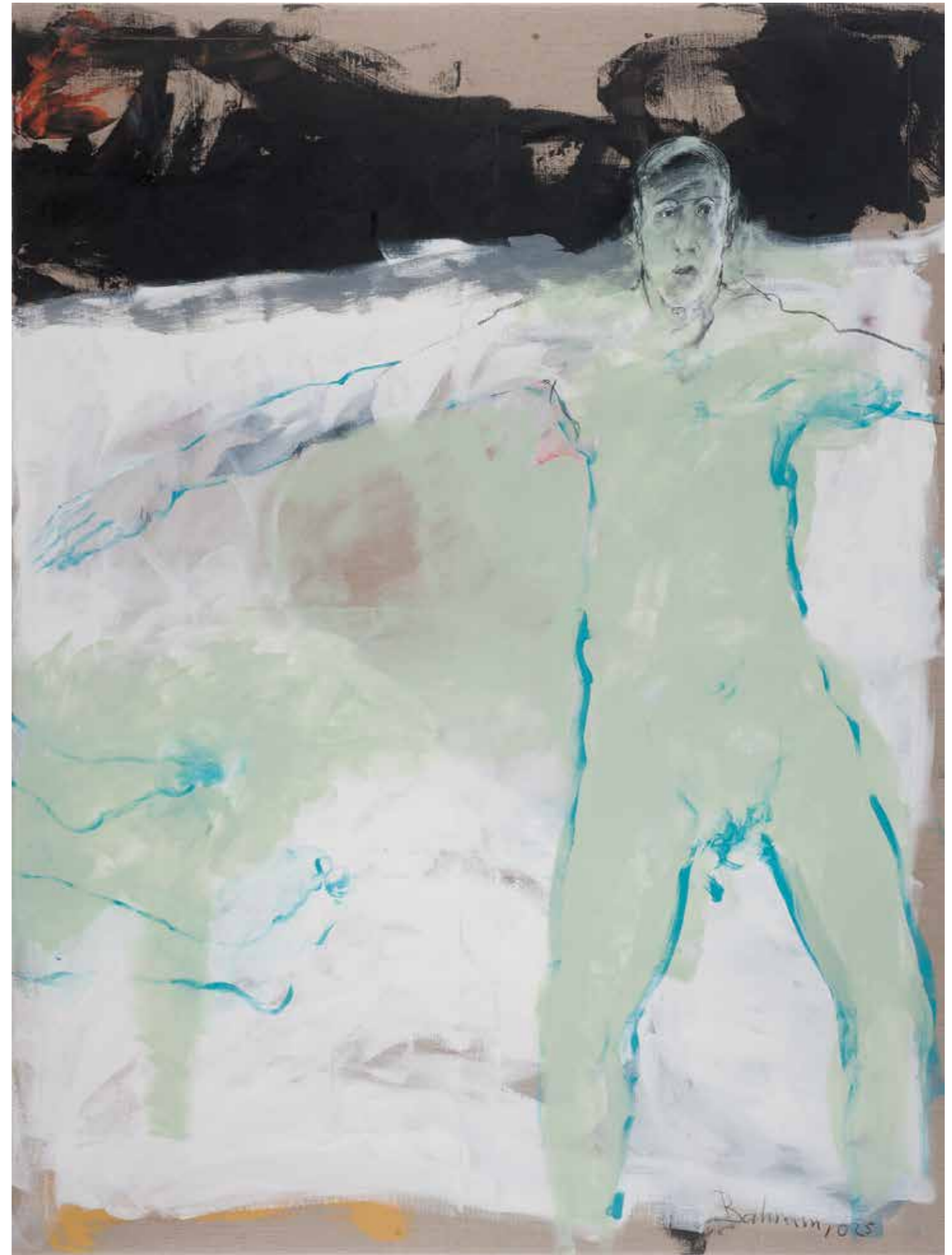
theatrical act I | 2025 | mixed media/canvas | 200 cm x 150 cm



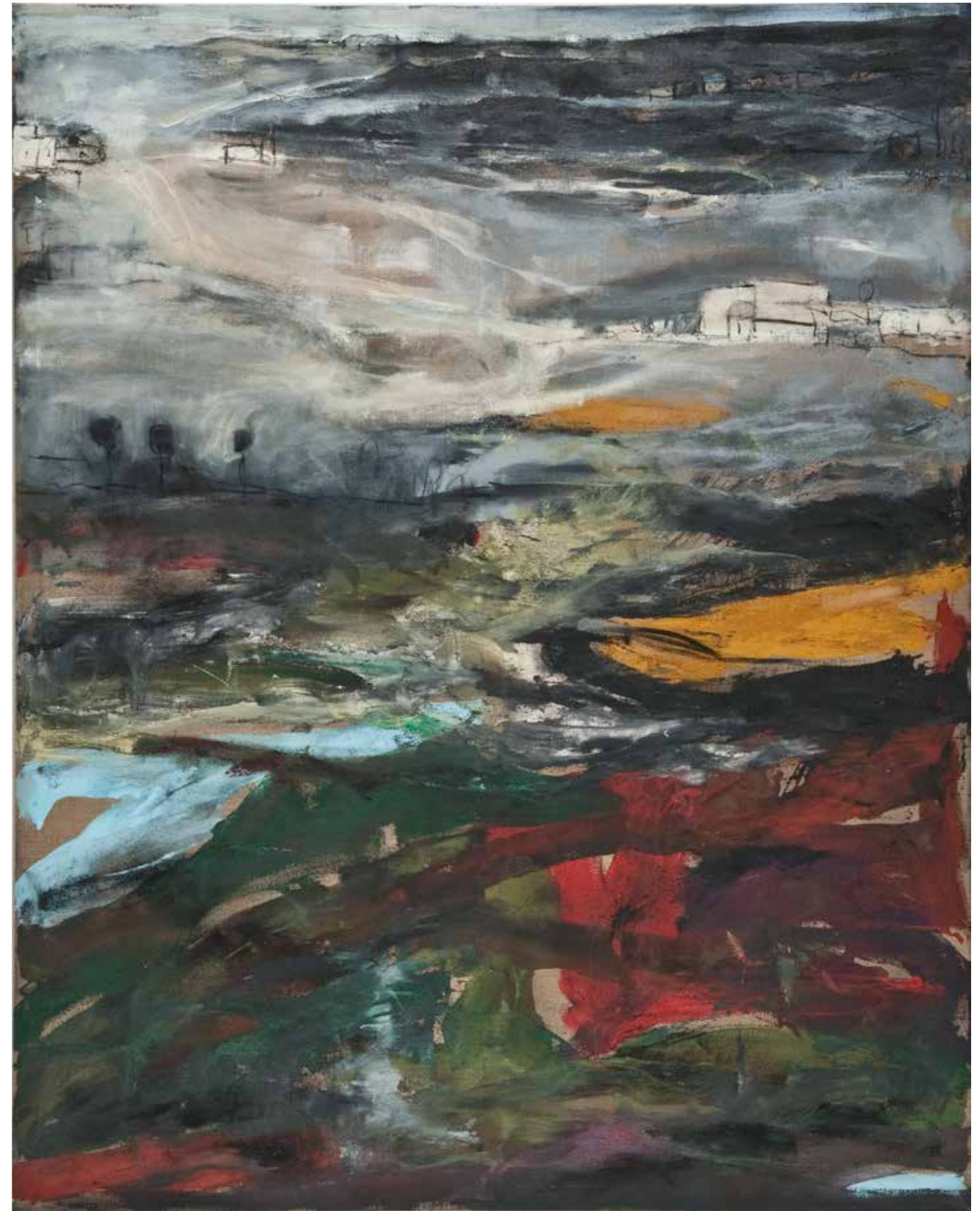
theatrical act II | 2025 | mixed media/canvas | 200 cm x 150 cm



theatrical act | 2025 | mixed media/canvas | 200 cm x 450 cm | (200 x 150) triptychon



theatrical act III | 2025 | mixed media/canvas | 200 cm x 150 cm



landscape | 2008 | mixed media/canvas | 200 cm x 160 cm

Exhibitions

- 1983 Museum Bochum (Germany)
1984 Kulturzentrum Arnheim (The Netherlands)
1985 Pfarrzentrum Münster (Germany)
1986 Schloss Villa Winkel, Ochtrup (Germany)
1986 Design Zander, Emsdetten (Germany)
1987 Museum Bochum (Haus Kemnade) (Germany)
1990 1. Price, Quadrat (Josef Albers-Museum), Bottrop (Germany)
1990 Le Centre Culturel Regional Wallon, Liège (Belgium)
1991 Stadttheater, Münster (Germany)
1991 Galerie AAI, Wien (Austria)
1992 Künstler Haus, Graz (Austria)
1993 World Circuit Arts, Kufa Gallery, London (U.K.)
1993 Galerie Artforum, Wien (Austria)
1993 Galerie Frankenstein, Berlin,(Germany)
1993 Helderse Kunstliga, Den Helder (the Netherlands)
1993 Wohnpark am Tibusplatz, Münster (Germany)
1994 VHS Münster (Germany)
1994 Kunsthaus Pinx, Bochum (Germany)
1994 Internationale Kunstausstellung, Budapest (Hungary)
1995 Galerie Artopia, New York (USA)
1996 Kunsthalle der Dominikaner Kirche, Osnabrück (Germany)
1997 Hessische Landesvertretung, Bonn (Germany)
1997 Stadttheater Brandenburg (Germany)
1997 Arco Budapest (Hungary)
1997 Breitbach Gallery, Unna (Germany)
1998 AKAD art, Stuttgart (Germany)
1998 Art Frankfurt/Main (Germany)
1998 Art Düsseldorf (Germany)
1999 Gy Crété Galerie, Paris (France)
1999 Regierungspräsident, Münster (Germany)
1999 Rathaus, Wiesbaden (Germany)
1999 Galerie König, Münster (Germany)
1999 Kultur und Skulpturenpark, Katzow (Germany)
1999 Galerie Kunsthaus Pinx, Bochum (Germany)
1999 Kreishaus Gütersloh (Germany)
1999 Zentrum Asept in Königslutter (Germany)
2000 Kunst Uta Dingethal, Merklingen (Germany)
2000 Galerie König, Münster (Germany)
2000 Kunstwerkstatt, Cloppenburg (Germany)
2000 Foyer Rathaus, Wiesbaden (Germany)
2000 Foyer Bezirksregierung Münster (Germany)
2000 Skulpturenpark Katzow (Germany)
2001 Kunsthalle Ahlen (Germany)
2001 OFD Münster (Germany)
2001 Neue Galerie im Artforum, Offenburg (Germany)
2001 Kunsthalle Offenburg (Germany)
2001 Kulturspeicher Oldenburg (Germany)
2002 Staatliches Museum Wien (Austria)
2002 Galerie Kunstfabrik, Düsseldorf (Germany)
2002 Wissenschaftspark Gelsenkirchen (Germany)
2002 BRH Bonn (Germany)
2003 Galerie Blau , Palma d. Mallorca (Spain)
2003 Museum Krakau (Poland)
2003 Kulturspeicher Oldenburg (Germany)
2004 Stadthalle Kamen (Germany)
2004 Kunstraume Norbert Bauer, Velbert-Langenberg (Germany)
2004 Kunstmesse Osnabrück - Impulse (Germany)
2004 Haus der Kamener Stadt Geschichte, Kamen (Germany)
2005 Galerie Kreuziger, Worbswede (Germany)
2005 Galerie Zeugma, Cologne, (Germany)
2005 Atassi Gallery, Dubai (U.A.E.)
2006 Kunsthalle Faust, Hannover (Germany)
2006 Galerie Holbein, Hannover (Germany)
2006 Galerie Carolyn Heinz, Hamburg (Germany)
2006 Kunstkompakt 4, Gladbeck (Germany)
2007 Galerie Zeugma, Cologne (Germany)
2007 Galerie Green Art, Dubai (U.A.E.)
2007 Galerie Michael Nolte, Münster (Germany)
2007 art club kunstverein, Burgwedel/Isernhagen (Germany)
2008 Hewart Art Gallery - Total Arts Gallery in the courtyard - Dubai (U.A.E.)
2008 Kunstkompakt 5, Gladbeck (Germany)
2008 Galerie Zeugma, Cologne (Germany)
2008 Kunsthandel Antonia v. Fraunberg, Düsseldorf (Germany)

2008 1. Price**Mediterrane Artbiennale in Trogir,
Croatia (Symposion)**

2009 Artfestival Amman, Jordan (Symposion)

2009 Artfestival Patra, Greece (Symposion)

2009 Karim Gallery, Amman (Jordan)

2010 Aida Cherfan Fine Art Gallery, Beirut (Libanon)

2010 Galerie Kula, Museum Split (Kroatien)

2012 Danubiana Meulensteen Art Museum
Bratislava (Tzechoslowakia)

2013 Galerie Ludwig Trossaert, Antwerpen (Belgium)

2013 Galerie GNG Gilles Naudine, Paris (France)

2013 White Box Gallery, New York (USA)

2014 Art House Wien, (Austria)

2014 Henry Matisse Price,**Château Musée Grimaldi, (France)**

2014 Galerie Ludwig Trossaert, Antwerp (Belgium)

2015 Galerie GNG, Paris, (France)

2015 Kunsthaus Langenberg e.V. Alldie Kunst
(Norbrt Bauer), Düsseldorf (Germany)

2015 Office Kleine Galerie (Art against violence)
Wien (Austria)

2015 Art Élysées, Petit Palace Paris (France)

2015 Art Fair, Istanbul contemporary, Istanbul (Turkey)

2016 Foyer des Stadttheaters Münster/Germany

2016 Galerie Karsi Sanat'ta, Istanbul (Turkey)

2016 Galerie Ludwig Trossaert, Antwerpen (Belgium)

2016 Sollefteå konst förening, (Sweden)

2016 Überkopf Kunstbegegnen, Münster (Germany)

2016 Palagio Contemporaneo, (Italy)

2017 Kulturzentrum in Manama (Bahrain)

2017 Art Karlsruhe (Germany)

2017 Karim Gallery, Amman (Jordan)

2017 Artfair Beirut (Liban)

2018 Artfair Beirut (Liban)

2018 The Fire Station, Doha, (Qatar)

2019 GNG, Paris (France)

2019 International contemporary art fair, Paris (France)

2019 Im Dialog, Akademie Franz Hitze Haus,
Münster (Germany)

2019 Artfair Beirut, (Karim Gallery), Beirut (Liban)

2019 Gallery Bab, National Cultural Centre Cairo Opera House, (Egypt)

2020 Art Karlsruhe, Karlsruhe (Germany)

2020 Galeria Pryzmat, Krakow (Poland)

2021 Artfair Kairo, Kairo, Ägypten

2021 B/E Benjamin Eck Galerien, München, Germany

2022 Danubiana Meulensteen Art Museum
Bratislava (Slowakia)

2023 Art Elysée Paris (France)

2024 Gallery Benjamin Eck, München (Germany)

2025 Exhibition Hall 2019 Plovdiv, Bulgaria

PUBLICATIONS AND CATALOGS

a selection

Bahram, Katalog, Text: Dr. Dieter Büter,
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Bundesrechnungshof, Bonn 2002

Bahram – Menschenbilder, Katalog,
Oberfinanzdirektion Münster,
Text: Prof. Dr. Christoph Miething,
Dr. Dieter Büter, Münster 2002

Bahram Hajou, Katalog,
Text: Dieter M. Keiner,
al-Adib Publishing House, Amman 2009

Bahram Hajou – Ustanova u Kulturi, Katalog, Galerie Kula,
Split 2010

Bahram Hajou, Katalog,
Rudifredlinkegalerie, Münster-Wolbeck 2012

Dupré La Tour, Marie-Jeanne: Le perverse narciss-
que le couple, in: Sainté Mentale, Magazine,
Paris, Mai 2014

Bahram Hajou: L'humanité en miroir, in: Miroir de l'Art, Ma-
gazine, Auréoline éditions, 2014

Bockow, Jörg: Bahram Hajou – Der Meister der Über-
malung, in: Kontur Kunstmagazin 13, 2015, Tecklenborg
Verlag, Steinfurt

Bahram Hajou – The Haunting Imagery Of The Painter,
Katalog,
Text: Jörg Bockow.
Binoche Fine Art, New York 2017

Wolff, Constanze: Aus dem Herzen gemalt, in: Stylus -
Magazin für Architektur, Interieur, Design, Fotografie und
Lebensstil, Nottuln 2/2017

Bahram – Vis-à-Vis, Katalog,
Text: Stephan Trescher, Hania Zawaneh,
Alfred Simms-Protz, Münster 2018

Bockow, Jörg: Bahram Hajou – Von der Verletzlichkeit des
Menschen, in: Kontur Kunstmagazin 21, 2019, Tecklenborg
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Director of the City Art Gallery — Plovdiv

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Artist / Художник: Bahram Hajou
Königsberger Str. 260
48157 Münster/Germany
244 Fifth Ave Suite: A285
New York, NY 10001/USA
mobil: +49 (0)170 22 03 110
bahram.hajou@hotmail.de



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