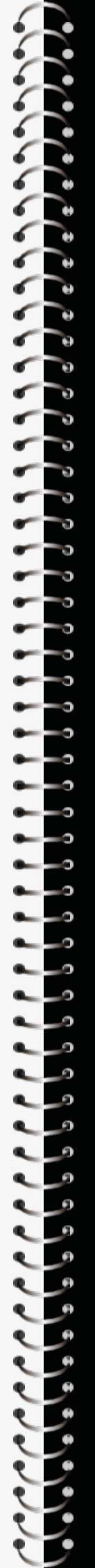




Babak Behrouz









ISO 9001:2008

105W

DL / ٧٧

٧٧ / ٧٧



105 W



1 Year
Warranty



105 W



105W
USING ONLY

525W
REPLACEMENT

ISO 9001:2008

ساخت ایران

105 W



۱ سال
گارانتی



105 W

توجه

- با مقدار مصرف استفاده نشود.
- در مکان های دارای رطوبت و گرما بیش از حد مانند حمام، سونا و غیره استفاده نگردد.
- در حين باز و بسته نمودن لایپ از اعمال فشار به حباب (قسمت شیشه ای) خودداری گردد.
- این لایپ در صورت نداشتن صوب فیزیکی (نظیر شکستگی، داغ زدگی، باز شدن درب آن و عدم بستن) دارای ضمانت می باشد.



8000 h = 1000 h

105W	توان
220 - 240 V	ولتاژ
50 Hz	فرکانس
6500 Lm	شار نور
Lotus	نوع لایپ
E 27	نوع سرپیچ



From the INDEX 14 catalogue

A solid gold chain with dollar signs in heavy stainless steel; behind it some kind of rolling landscape of coins that extends out to an overcast horizon. There was something else: namely the words 'BABAK BEHROUZ. DIPLOM'. This was the promotional image used by the HFBK this summer for its graduate show. Babak Behrouz, who studied with Jeanne Faust, also completed his studies there, graduating with a Diplom. Before that, he had studied at the HFK Bremen with Achim Bitter and Michael Hakimi, as well as with Jeanne Faust.

Born in 1982 in the northern Iranian city of Tabriz, Babak Behrouz came to Cologne with his parents at the age of three. Before taking up his studies, he worked in a variety of positions – from performer to director – in film and television productions. As an artist, his primary media are also film, video and photography. Alongside these are also sculptures and installations, including works in public space. Babak Behrouz is an accurate observer of everyday situations which may at first seem incidental. In his photographs, which he often presents in series, one sees people, animals; often, there are also anonymous places, such as an airport taxiway, the courtyard of a low-budget hotel or the rough footpath running across the wide green lawns of a park. The series 'Murzim' (2011) shows a group of children on a playground, all looking in one direction. It remains unclear what exactly they are looking at.

The work 'Akt' [Nude] (2011), one of Behrouz' sculptural works, consists of a simple cabinet of white laminated board, on top of which some bodybuilding equipment is placed - such as loose weights and a bottle of oil to grease the skin.

Babak Behrouz' practise is something of a risky game. Where others tend to avoid possible risks, he plays straight into the possibility of misunderstanding and failure. For his Diplom examination, he planned an unusual setting: he invited the examiners to his home, but was not there himself. Behrouz was in the prison at Remscheid. For this work, 'Diplom', he led a conversation with Giwar Hajabi alias Xatar, a rapper and friend from his youth who had been jailed for his part in a spectacular gold robbery. The conversation about the concept of art was not prepared in advance, and was streamed via Skype to the examiners sitting in his apartment. Permission from the prison authorities was granted only two weeks before the examination. That Xatar wore a T-shirt printed with the words 'alles oder nix' [all or nothing] was pure coincidence, but more than appropriate to the situation. As already mentioned, Babak Behrouz passed the exam. For the Index exhibition, he is showing new work, of which not so much was complete at the time of this writing. One thing is certain, however: he will not be supplying tasteful l'art pour l'art for the bourgeois sitting room.

Nicole Büsing und Heiko Klaas
(Translation: Ben Atkins and ErinTroseth)







M.1, Hohenlockstedt

MATERIAL BETON thematises collaboration in artistic production, and questions where the particularities, possibilities and difficulties of a collective authorship might lie, and which new narrative forms and working methods can be developed out of it. How are mutual interests discovered in a group that works together creatively, how are these formulated and translated into artistic activity? Does collective work enable/require the finding of consensus, and how far can a plurality of voices and diversity of perspectives fit into a finished work? Specific to this project was to bring forth a film through group work, whereby the collective itself, regarding to the inherent question of how film production processes can be set up in non-hierarchically frames, becomes a part of the narrative content. The film does not document the work of an existing group which has somehow come together through shared ideals or life experiences, but a group of artists brought together for the purposes of filmic observation. This fictional group of artists is connected through the collectively set material - Concrete.

For a duration of six weeks, the group worked on the site of a shuttered concrete factory in Havelberg, both on the work itself and its presentation in an exhibition context. In confrontation with the place and its previous economic function as a concrete-producing enterprise, the group began to work on a sculpture and the accompanying gradual transformation of the site into an exhibition space.

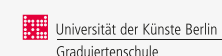
During filming, the recordings were already being viewed and discussed collectively. At the same time, every conversation was recorded, transcribed and fed back as material into the filmic narrative. The exchange of views, criticism and ideas brought with it a change in image-making during the process of filming. The different points of view about which of the group's images determined the narrative, whose stories - and from which perspectives they would be told - and which power dynamics were concealed behind these relations, made up a further level whose influence on the process had a similar weighting as that developed by the setting itself.

After 55 of collectively compiled and edited minutes of film, the collective work came to an end as a result of mounting differences between the group members. In addition, each member of the group created further multimedial works. All those involved had equal rights to use the material and recordings.

In collaboration with Eva Könnemann, Nick Koppenhagen, Marco Kunz, Katja Lell and Laura Nitsch

2012 - 2014

Funded by:



STIFTUNG KUNSTFONDS



hamburgische
kulturstiftung



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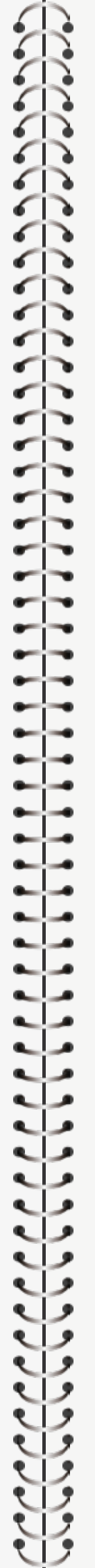
tiftung



Material Beton HD-Video 55:19 min.



Kollision HD-Video approx. 04:00 min. (related to 'Kollisionen')



A dilapidated 'mixing star' on the closed site of a concrete factory in Havelberg. The group planned to build a copy which would mirror the original. Consensus was not found, which resulted in an individual position being taken. This forms two points of contact of the colliding stars.

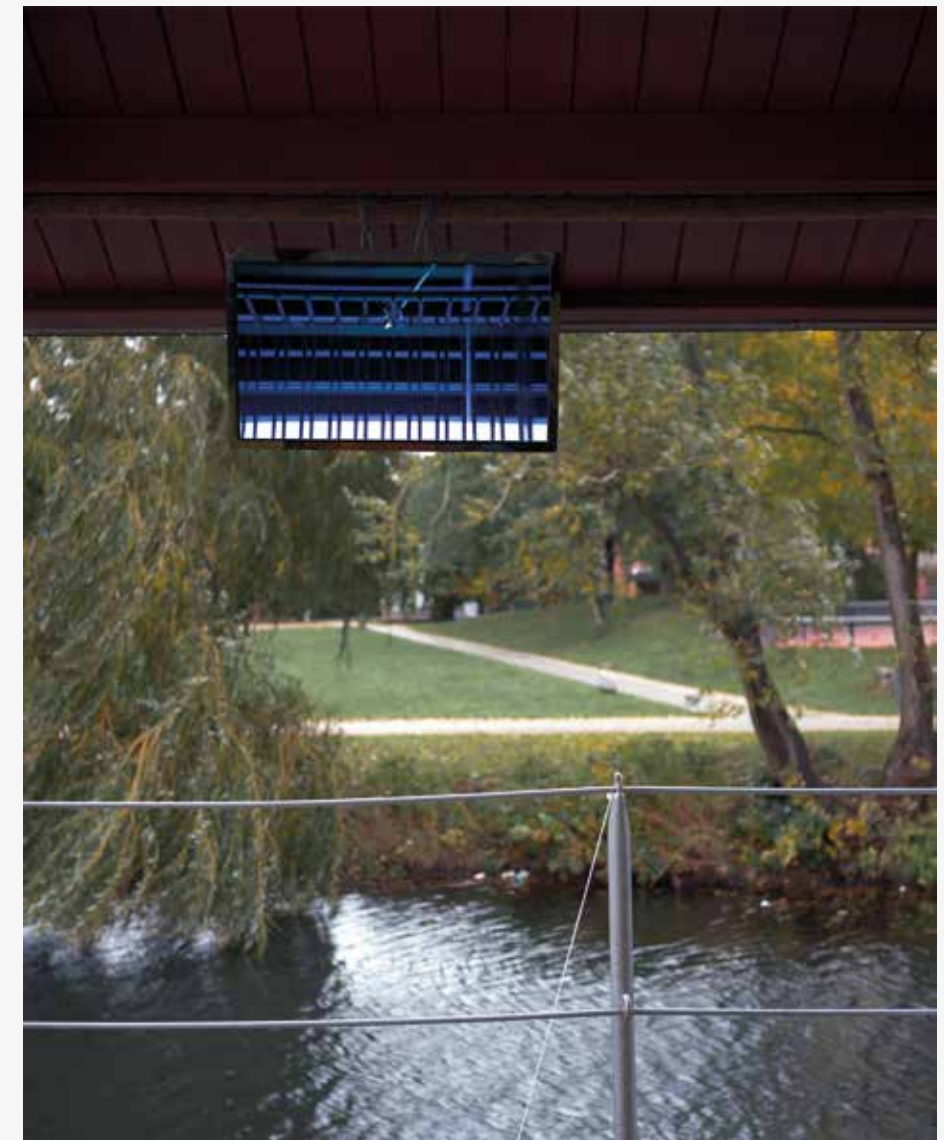


Kollision II





An insect exterminator is shown, in which an impaled grasshopper is being killed. On the sundeck, these very widely used devices protect mostly European Kreuzfahrer (a word with the double meaning of 'crusaders' and 'cruise ship passengers') from Nile bugs.



SCHUTE (GFLK), Hamburg

Neumärker

Lohstr. 13 - 58675 Hemer / Postfach 4063 - 58663 Hemer
Telefon: +49 2372 9274-0 Fax: +49 2372 3304
DEUTSCHLAND

Operating Manual

Eurokill 16 + 40 + 80

art.-no. 05-10011 – 05-10016

www.neumaerker.de

CLEANING

BEFORE CLEANING ALWAYS MAKE SURE THAT THE UNIT IS DISCONNECTED FROM THE MAINS SUPPLY.

Cleaning should be done at regular intervals, depending upon the environment in which the unit operates, normally every week.

First remove the tray and dispose of the insect bodies, then clean with a damp cloth.

The exterior of the unit should be cleaned with a damp cloth, removing the normal dirt and grease found in most operating conditions. All metal used in the construction is either stainless steel or powder coated steel and therefore should remain in good condition for many years, if not subjected to extreme conditions.

TUBE REPLACEMENT

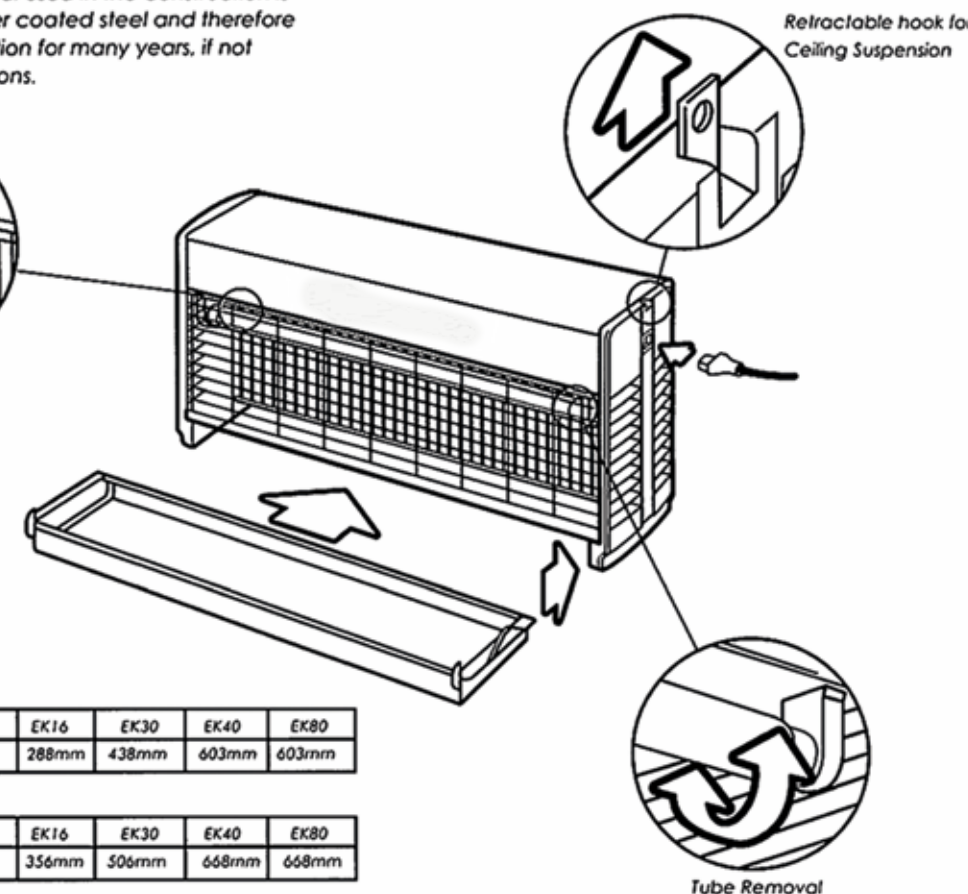
BEFORE REPLACING THE TUBE, ALWAYS ENSURE THAT THE UNIT IS DISCONNECTED FROM THE MAINS SUPPLY.

THE POWER SUPPLY IS ISOLATED BY A SAFETY SWITCH WHEN THE TRAY IS REMOVED.

Remove the tray cutting the power to the unit. Twist the tube as shown in the diagram until it can be pulled free of the tube clip. Reverse the process to fit the new tube.



Starter Removal



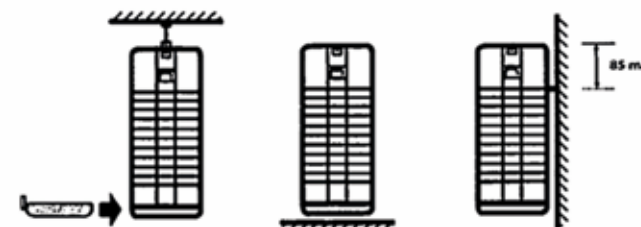
Retractable hook for Ceiling Suspension

Tube Removal

MOUNTING OPTIONS

DESCRIPTION	EK16	EK30	EK40	EK80
WALL MOUNTED CENTRES	288mm	438mm	603mm	603mm

DESCRIPTION	EK16	EK30	EK40	EK80
CEILING SUSPENSION CENTR	356mm	506mm	668mm	668mm



SPARE PARTS

DESCRIPTION	EK16	EK30	EK40	EK80
TUBE	2 X 1621	2 X 1616	2 X 1618	2 X 1652
STARTER	2 X 1154	2 X 1154	2 X 1154	2 X 1154

WHEN ORDERING SPARES PLEASE QUOTE MODEL AND SERIAL NUMBERS.



M.1, Hohenlockstedt



Ich dachte nur: Falls sie unsere Wohnung anzünden,
schmeiß ich die Matratze in den Hof,

'I just thought: If they set light to our flat, I would throw the mattress into the yard, ...'



Excerpt from video transcript:

...
F: 'So, should I tell you now how it was?'
B: 'Yes, yes, please do.'
F: 'The head of the fearful person should be directed towards a holy place, for example Mecca, the Kaba. The person should lie below a gutter. So – in the direction of holiness – and under a gutter. A small metal bowl is placed on the head. Then lead. You heat the lead with hot coals. On your forehead, she placed a small bowl. In front of your head another bowl – with water, cold water. She then cast the hot, molten lead into the water. A loud hiss, and it then hardened into a form. The form of something that one is afraid of. If someone has a fear of snakes or loud noises, for example, this would be made visible in the lead. After this, the form is wrapped in cloth, rubbed in the hands and thrown away. With this, the fear goes away.'
B: 'Do you still know what she saw in the form?'
F: 'Wallah, I can't remember that.'
B: 'Somehow it's different in my memory. With fire and cotton wool.'
F: 'They did that too! I'll tell you right now.'
...

to the yard, ...



'Well, time's up.'





Tapetenwerk, Leipzig

What can art be and how is it negotiated? The object of this work is the diploma examination itself. Among other things, the concept of art is discussed. The viewer sees what the examiners saw. The conversation took place via Skype.

Excerpt from the conversation / video:

...

G: 'I remember you being much bigger, bro! And with sideburns and everything.'

B: 'I still remember you as totally thin. Elvis haircut and sideburns.'

...

E: 'Why are we not in the art school?... Because you are only there virtually?'

B: 'I'm here because Giwar cannot come to Hamburg... maybe you'd like to explain that yourself?'

G: 'We disguised ourselves as police, told them we were investigating taxes and so we... ,impounded' the armoured truck. Three, four months later, after a getaway via London, Moscow, Iraq, we were finally arrested in Iraq... Since then I have been here in jail.'

...

B: 'If someone had told me back then, that someone I knew had done something like that, I would have been totally like: "Wow! What's going on here!?" – That would have blown my mind.'

B: 'If, from the time when you are small, someone tells you the whole time: "you're a chicken, you're a chicken"... then a part of you is a chicken, or something like that.'

G: 'Today I say: then, that's what I am. Because in the end it's everything, whether positive or negative things, that I have experienced from childhood on... that's what makes you.'

E: 'So I found it really great that we talked via Skype... It is really great with this distance, because I know it too, when I visited people in jail...'

...

B: 'Do you have to enter a room to see art, to make art, to be able to experience art? Or is it simply a concept which describes a phenomenon that would be named differently in other spaces in this society or among the people?'

E: 'Babak we really must stop now, we're really running over time...'

...



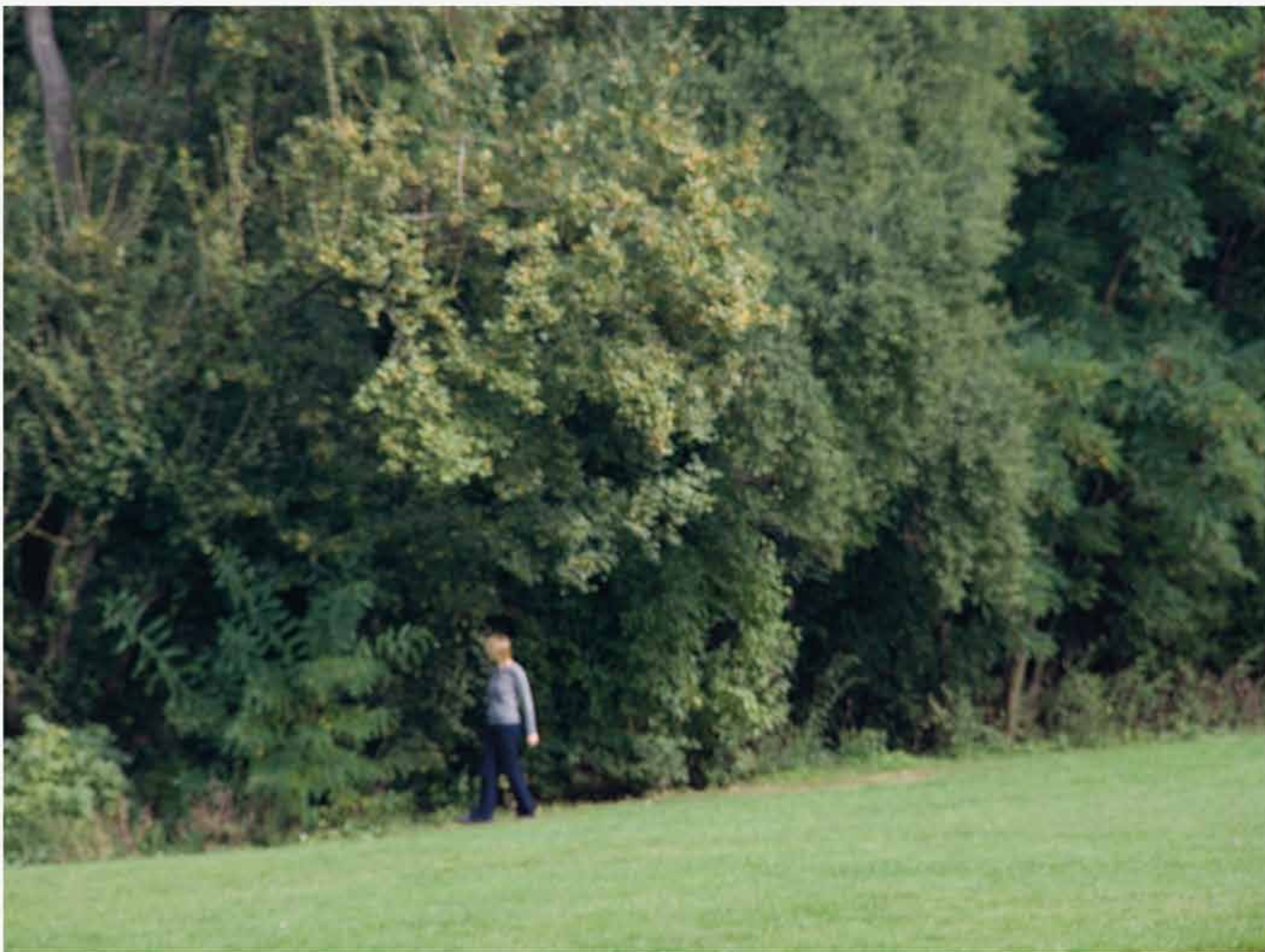


JVA Remscheid (Prison at Remscheid)

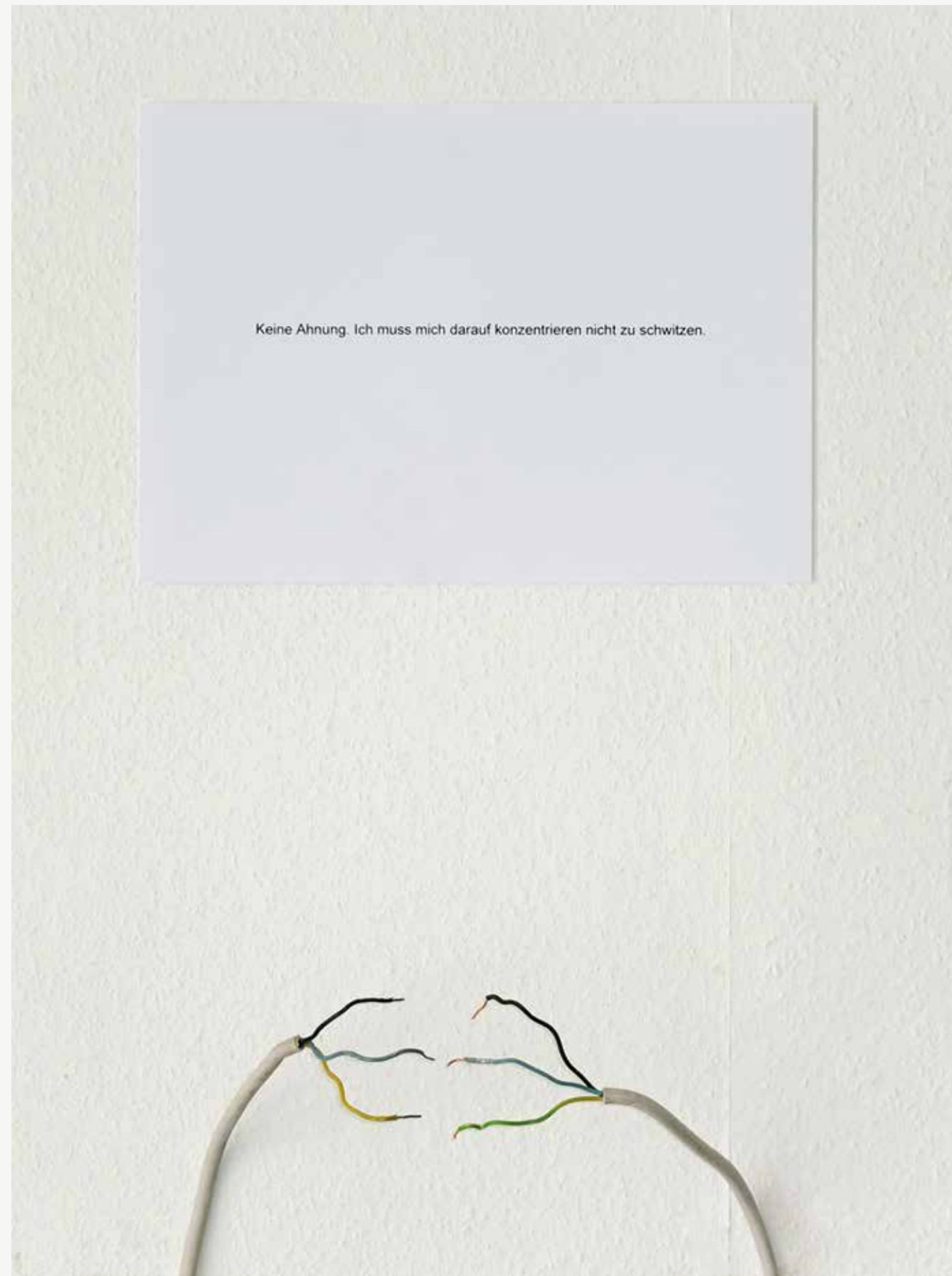


HFBK - University of Fine Arts of Hamburg









'No idea. I have to concentrate on not sweating.'



Galerie 21, Hamburg

Babak Behrouz b. 1982, lives and works in Hamburg and Berlin

- 2003 – 2006

Various jobs in film and television production, self-produced short films
- 2006 – 2007

Humboldt-University Berlin, Department of Asian and African studies, Preparatory studies in modern Chinese language and culture
- 2007 – 2010

Hochschule für Kunst (HFK) Bremen, Fine Art. Prof. Jeanne Faust, Achim Bitter and Michael Hakimi
- 2010 – 2014

Hochschule für bildende Künste (HFBK) Hamburg, Fine Art. Prof. Jeanne Faust, Diplom



Risograph from Edition Vorwerkstift

Exhibitions

- 2017

Elektrohaus im Exil *Gängeviertel, Hamburg (G)*
- 2016

Hier fängt das Niemandsland an... *Elektrohaus, Hamburg (G)*
Incertitudes / Ungewissheiten III *Friche la Belle de Mai, Marseille (G)*
kW *Kunstverein Harburger Bahnhof, Hamburg (S)*
Freiheit - Gleichheit - Brüderlichkeit *Elektrohaus, Hamburg (G)*
Anfangen *Elektrohaus, Hamburg (G)*
- 2015

Incertitudes / Ungewissheiten II *Goethe-Institut, Lyon (G)*
NoNoNale *Galerie 21, Hamburg (G)*
Incertitudes / Ungewissheiten *Goethe-Institut, Paris (G)*
- 2014

BALAGAN *Elektrohaus, Hamburg (G)*
BewerberInnen auf das Arbeitsstipendium der Stadt Hamburg 2015 *Kunsthau, Hamburg (G)*
INDEX 14 & Berenberg Preis *Kunsthau, Hamburg (G)*
Aporien des Wir. Das Gesamtkunstwerk *D21 Kunstraum, Leipzig (G)*
8. Bremer Kunstfrühling *Güterbahnhof, Bremen (G)*
Golden Arbeit *Arthur Boskamp-Stiftung M.1, Hohenlockstedt (G)*
- 2012

Graduale 12 *Amerikahaus, Berlin (G)*
Betongruppe: zeitgenössische Positionen in Beton *Galerie für Landschaftskunst Hamburg, Havelberg (G)*
Betriebsausflug Hamburg > Leipzig *Merseburgerstraße 103, Leipzig (G)*
Oktober in Hamburg *Tapetenwerk, Leipzig (G)*
Staubsauger *Galerie 21, Hamburg (G)*
- 2011

Januar in Leipzig *Galerie für Landschaftskunst, Hamburg (G)*
That's not the way we handle things around here, Concetta. *Galerie 21, Hamburg (G)*
Klavier bleibt *Galerie 21, Hamburg (G)*
Rapid Rabbit *Frise, Hamburg (G)*
- 2009

Cut *Faulenstraße, Bremen (G)*

Projects

- 2012 - 2013

Kalk Für Alle *with Rami Hamze*
- 2012 - 2014

Material Beton *with Eva Könnemann, Nick Koppenhagen, Marco Kunz, Katja Lell and Laura Nitsch*
- 2011 - 2014

Heavy Mental *with Jennifer Bennett*

Publications

- 2016

Freiheit - Gleichheit - Brüderlichkeit *Ed.: Lennart Münchenhagen*
kW (Sequenzen aus 50 Millionen Konstellation) *Ed.: Kulturbehörde HH and Kunstverein Harburger Bhf.*
- 2015

Edition Vorwerkstift *Bla-Verlag, Auflage 53*
- 2014

INDEX 14 *Nicole Büsing and Heiko Klaas, Ed.: Elena Winkel*
8. Bremer Kunstfrühling *Ed.: BBK Bremen*
- 2012

Oktober und Januar *Corinna Koch and Kerstin Starkemeier, Ed.: HGB Leipzig and HfBK Hamburg*

Grants

- 2017

Project funding, Authority for Culture and Media *Hamburg*
- 2015

Recipient, City of Hamburg Stipend
- 2013

Residency, Jodquellenhof *Bad Tölz (with the 'concrete group')*
Residency, Arthur Boskamp-Stiftung *Hohenlockstedt (with the 'concrete group')*
- 2010

Artist in Residence, Vorwerkstift *Hamburg*

