

Klaus vom Bruch

Goblin's Chants

Klaus vom Bruch is one of the few artists who work entirely in video. His tapes are very precisely structured, with the time sequence controlled down to fragments of a second. He achieves a material tension by combining segments of film or advertising spots with his own face, putting the individual reactions to and effects of the finished products of television into a new and very personal perspective.

Wulf Herzogenrath

List of Published Video Tapes

1975 Abducting an Art Dealer is no Joke (Die Entführung eines Kunsthändlers ist keine Utopie mehr); color, 7 minutes, produced in the Oppenheim Studio, Cologne

1977–1978 The Schleyer Tape (Das Schleyerband); color and black and white, 2 parts, 55 minutes each; video documentation on German television reportage of the events of the autumn of 1977

1978 Constant Reflex (Dauerreflexion); color, 3 cassettes, 60 minutes each; video tape of the action of the same name held in the Neue Galerie Aachen, with a Club 2 discussion with Rudi Dutschke and Daniel Cohn-Bendit on Austrian television

1979 Modern Times – An Autobiographical Analysis, color, 15 minutes music from the film of the same title; video collage with about 500 advertising spots showing children, made for First and Second German Television (ARD and ZDF)

1979 Second Sight (Der Geisterseher) from the series "Why We Men Love Technology" (Warum wir Männer die Technik so lieben); color, 14 minutes

1979 The Fiji Tape (Das Fijiband) color, 55 minutes; underwater video to music, produced in collaboration with Ulrike Rosenbach in the Fiji Islands

1979 Speak & Spell from the series "Was gibt's Neues aus Amerika?" (What's New from America?); color, 8 minutes; in English, using a language computer by Texas Instruments

1979 The Propeller Tape, from the series "Why We Men Love Technology"; American soldiers try to hit the propeller of a B17 bomber. Scraps of a self-portrait break into the soldiers' mechanical work

1980 The Softi Tape; color, 20 minutes; collage with a Softi paper handkerchief advertising spot, a Condor Legion documentary clip and a gentle self-portrayal

1980 The Duracell Tape; color, 10 minutes; video collage with a Duracell battery advertising spot, an American pilot, and the atom bombs dropped on Nagasaki; self-portrait fragments from an action at the 11th Biennale in Paris, 1980, both video works from the series "The Hard and the Soft"

1981 Mounted Propaganda–the Propaganda Tape; NTSC, color, The Canadian Cassette, 18 minutes, in French; produced at Western Front Society, Vancouver

1981 Air Spirits (Luftgeister) NTSC, color, 8 minutes, stereo; produced in the studio at the Long Beach Museum of Art, California; Ronald Reagan as a submarine commander torpedoes emblems of concentration camps, which are produced electronically, and frees the screen for a helpless jump action by Klaus vom Bruch on a South California Boulevard

1981 Zartbitter PAL, color, 14 minutes, stereo; studio action. A cry of rage, endlessly repeated, and contrasted with a Tahitian love song

1981 Tahiti Fragments Color, 60 minutes, stereo; documentary shots of vegetation, war ships and landscapes, loosely linked with interviews and self-portrayals through texts and graphics. Tahitian radio and television programs are used as contrast or background

1982 The Allies' Tape (Das Alliiertenband); The approach of the Allies and a love story–self-portraits with very brief inserts of aerial photos of German cities. Tanks and aircraft, explosions and bridges destroyed. If human relations do not change the whole bloody

business is going to start all over again

1983 "Charmant band"; color, 10 minutes, stereo; the word "Charmant" looped K.u.B going up in flames; "A thousand kisses"; color, 30 minutes, stereo