



KLAUS VOM BRUCH – Wallpaper
12. April – 16. May 2013

The tradition to decorate rooms with wallpapers has been a common practice for several centuries. They functioned as a substitute for the lack of travel possibilities, and rendered representative and appealing bourgeois interiors. Flaubert's Madame Bovary surrounded herself with expensive wallpapers and fabrics in order to escape her stifling environment. Generally speaking, the richer the household, the more luxurious and eccentric was its wall adornment. Expensive gold-embellished fabrics were laid out, and, needless to say, members of the aristocracy determined the respective and prevailing trends in the shading and colouring of these. Ultimately, however, it was the two world wars that annihilated this wall and wallpaper cult. From this moment onwards, walls had to be as white and unblemished as our conscience. If at all, our thoughts and views were to be directed only at art – nothing was to distract us from the severity and responsibility of life. Yet, every now and then, artists have dared to work with the medium wallpaper.

This is also why Klaus vom Bruch surrendered to the charming and all-encompassing intensity wallpapers have. He initially created the wallpapers only for himself – for the ironization of his own living environment. In this work, he combines political and private thoughts through the rhythmic process of contrasting disparate topics and images. Similar to his early video-collages, this work, too, is derived from various political and social motives. The RAF-wallpaper, the Sade-wallpaper and the others, too, do meet all the aspects typical for a joyous decoration and yet they appear in a sarcastic play of alternating images made out of RAF warrants of apprehension and a Japanese translation of de Sade's Justine. By additionally employing roses and opium poppies the work is further deconstructed – transformed into decals and stickers. He thus entertains us in an oscillating fashion by playing obsession and tranquilization off against each other. He allows us to participate in a longing, which, thereby, becomes popular again. The discrete charm of the bourgeoisie is acted out fiercely and sharply.