



**G.R.A.M.**  
**Reenactements 1998 — 2011**

Ediciones Polígrafa

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### **Reenactements 1998-2011**

**Preface by Wolfgang Ulrich**

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- This book is the first comprehensive study of G.R.A.M.'s work
- With an introduction by one of the most renowned German art and culture theorists, Wolfgang Ullrich, this publication constitutes a critique of the narrative image

Like the name of this artists' collective, G.R.A.M. is unideological and denotes a brand rather than the people behind it. This leads to a dissolution of authorship as it is traditionally understood. G.R.A.M. often work with others and outsource the production process, hence their involvement is limited to the concept. Collaborations with other artists from a variety of disciplines also emphasise this idea of extended authorship. During a six-month stay in Los Angeles in 1997, the artists engaged in an in-depth exploration of photography, video, and film media. Using paparazzi photography as a model, G.R.A.M. began a fundamental critique of visual culture as a whole. The appropriation of this particular form of image production and the restaging of specific themes drawn from the mass media led them into a sphere of enormous interest in the art world today. As Peter Weibel wrote in the 2002 G.R.A.M. catalogue *wiener blut nach motiven von*: "the paradox is accomplished: by means of photographic reappropriation with the aid of other actors, the action plunges back into the sphere of performance and is delivered from the dictates of photography." *G.R.A.M. Reenactements 1998-2011* is the first extensive survey of G.R.A.M.'s work. With an introduction by one of the most renowned German art and culture theorists, Wolfgang Ullrich, this publication constitutes a critique of the narrative image. Text in English and German.