



Fernando Bryce
opening
27th of April 2018
at Galerie Barbara Thumm
28.04.-16.06.2018

Galerie Barbara Thumm
Markgrafenstrasse 68
10969 Berlin
www.bthumm.de

Opening hours:
Tue - Fri 11 am - 6 pm
Sa 12 noon - 6 pm
During Gallery Weekend (27 - 29.04.) 11 am - 7 pm



Portrait Fernando Bryce, Berlin, 2018

On the occasion of the Gallery Weekend Berlin 2018 we are pleased to present an overview of recent works by Fernando Bryce. We will premier a new body of works which consists of large scale single drawings for which Fernando Bryce developed a collage approach. These new drawings will be shown alongside the recently accomplished large scale drawing series which is entitled *Freedom First*. With this series and typically for his oeuvre, Fernando Bryce depicts a cultural and political panorama of the 1950s and 1960s.

Fernando Bryce's series of large drawings *Freedom First* captures the intricate events of the Cold War, the emblematic leaders of the time and the struggle to claim the most disputed word and ideal, freedom. Based on the covers of various magazines founded or supported by the Congress for Cultural Freedom (CCF) from its foundation in 1950 in West Berlin until the end of the 1960s, Bryce's iconic appropriation and re-inscription of historical materials creates a large-scale fragmented geopolitical tableau. Comprised of seventy-nine drawings arranged in a dense configuration on the wall, the viewer is confronted with an extensive visual chronicle of the heated cultural and political debates of the post-war period. Yet *Freedom First* is also strangely familiar: it returns us to the gaze of the Cold War and the conflict lines that still haunt political events today.

Black ink on paper – characteristic of Bryce's oeuvre since the late 1990s – is the medium of the drawings, in which both a graphic and a temporal tension emerges. The highly contrasted, assiduous lines take us back to the circulation headings and imagery of times past. In Bryce's studio, the documents are structured anew, re-enacted and filtered through the logic of black and white. This reductive method eliminates the seductive power of colour. Instead, images gain a dramatic appeal reminiscent of film noir. In Bryce's iconographic style, the document becomes its double, an image. And any claim of objectivity is then removed.

As a meta-historian, Bryce arranges the drawings in large groups in such a way that different relations, similarities and contrasts of events emerge, drawing history yet again.

Through his process of “mimetic analysis”, as he has called it, the artist not only investigates, but twists the forms in which history has been told, represented and made public. Within conceptual art practice, the act of reproduction creates a portrait not of the original content, but of its very own time. Bryce’s noir-type pictures and historical re-assemblages portray the unseen dark side of those images – a critical view of the drama and violence underlining the events in question. Ultimately, Bryce, a contemporary copyist, engages in the politics and aesthetics of the Cold War’s ‘battle of images’. By re-inscribing them, the paradoxes of the discourse of Western freedom and the cultural propaganda machine at the forefront of the struggle for global hegemony are teased out.

The *Freedom First* series of drawings includes reproductions of covers featuring the main concerns and topics published in the CCF magazines, such as the lost illusions of Communism (1950), the legacy of Stalin (1953), the lessons of Guatemala (1954), the Bandung Conference (1955), behind the fighting in Vietnam (1955), the crisis in Indochina (1955), a tribute to the uprising in Hungary (1956), the anti-colonial struggles in Algiers (1958), the debate around Pablo Neruda (1958), the Cuban Revolution (1959), Ho Chi Minh in Vietnam (1959), Patrice Lumumba in Congo (1960), intertwined with CCF activities, including their founding conference in West Berlin (1950) and the Milan CCF conference *The Future of Freedom* (1955).

Founded in West Berlin in 1950, the CCF was the first large gathering of non-Communist left-leaning intellectuals in

the post-war period. Rejecting neutralism, they called for cultural freedom against totalitarian regimes from within a West-versus-East paradigm. The CCF operated 35 offices across the world, creating and supporting magazines, conducting conferences and festivals, and establishing a transnational network of liberal intellectuals. In 1967 it was revealed that they had been covertly financed by the U.S. Central Intelligence Agency (CIA), causing a scandal. The fundamental question of the possible autonomy versus the instrumentalisation of culture continues to trouble the legacy of the CCF to this very day.

The title *Freedom First* refers to the eponymous CCF magazine published in Mumbai, India since 1952. Bryce’s current series includes iconographic references to covers of CCF publications such as *Der Monat* (Germany), *Encounter* (UK), *Science and Freedom* (UK), *The New Leader* (US), *Preuves* (France), *FORVM* (Austria), *Black Orpheus* (Nigeria), *Africa South* (South Africa), *Freedom First* (India), *Quest* (India), *Sasanggye* (South Korea), *Examen* (Mexico), *Cuadernos* (Paris), *Cadernos Brasileiros* (Brazil) and *Cultura y Libertad* (Chile). Bryce’s exhibition includes a large series originally conceived for the exhibition *Parapolitics: Cultural Freedom and the Cold War* in the Haus der Kulturen der Welt in Berlin, presented from November 2017 to January 2018, together with the series *Paradoxurus adustus* and *Auf Frischer Tat* (*Caught Red Handed*) and a new series of drawings specially conceived for Barbara Thumm’s exhibition.

Text: Paz Guevara

Fernando Bryce (Born in Lima, 1965, lives in New York and Lima) is a recognized contemporary artist. His recent exhibitions include the Kunsthalle Bremen, Haus der Kulturen der Welt (Berlin), Museum für Naturkunde (Berlin), MUAC Mexico City, Museo de Arte Lima and Mana Contemporary (New Jersey). His works are included in major collections, such as Berezdivin Collection (Puerto Rico), Burger Collection (Zurich/ Hongkong), Kunsthalle Bremen, Museo de Arte de Lima, The Museum of Modern Art (New York) and The Tate Modern (London).

For more information, please contact:

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Fernando Bryce

CV

1965 born in Lima, lives and works in Berlin and Lima

Awards/Grants

2009 Scholarship at the Deutsche Akademie Rom Villa Massimo

2000 Prize of the Bienal Nacional de Lima

Solo Shows (selected)

2018 "Freedom First", Galerie Barbara Thumm, Berlin

2017 "Unvergessenes Land" Kunsthalle Bremen, Germany

2016 "Paradoxurus adustus / Auf frischer Tat", Museum für Naturkunde Berlin, Germany

2014 "To The Civilized World", Galerie Barbara Thumm, Berlin, Germany

2012 „Drawing Modern History“, MUAC Mexico City, Mexico, MALBA, Buenos Aires, Argentina.

2011 „Drawing Modern History“, Museo de Arte de Lima, Lima, Peru.

2009 „An Approach to the Museo Hawai“, Museum Het Domein, Sittard, The Netherlands

2008 Galerie Barbara Thumm, Berlin

2005 Tapiés Foundation, Barcelona
Konstmuseet Malmö, Malmö, Sweden

2003 Raum für Aktuelle Kunst Luzern, Switzerland
50th Biennial of Venice, Latin-American pavilion, Venice, Italy
(with Gilda Mantilla)

2002 "Turismo/El Dorado-Alemania 98", Künstlerhaus Bethanien, Berlin

1998 Galerie Barbara Thumm, Berlin

Group Shows (selected)

2017 "Parapolitics: Cultural Freedom and the Cold War", curated by Anselm Franke, Nida Ghouse, Paz Guevara and Antonia Majaca, Haus der Kulturen der Welt (HKW) Berlin, Germany

2015/16 "Displaced Images / Images in Space", curated by Gerardo Mosquera, Alexía Tala & Vanessa Hernández Gracia, IV Poly/Graphic San Juan Triennial: Latin American and the Caribbean

2015 "Another Part of the New World", curated by Ferran Barenblit and Elena Yaichnikova, Moscow Museum of Modern Art, Russia
"THEOREM. You Simply Destroy the Image I Always Had of Myself" curated by Octavio Zaya, Mana Contemporary, Jersey City, New Jersey, USA

2014 „Trümmer-Kunst und Kultur in unruhige Zeiten“, Museum M, Leuven, Belgium

2013 California-Pacific Triennial, The Orange County Museum of Art, Newport Beach, California, USA

2012/13 „Tracing the Century: Drawings as a Catalyst for Change“, Tate Liverpool, Liverpool, UK

Taipei Biennial 2012, Taiwan, curated by Anselm Franke

2011 „A Terrible Beauty Is Born“, 11th Biennale de Lyon, Lyon, France
„Terrible Beauty: Art, Crisis, Change & The Office of Non-Compliance“, Dublin Contemporary 2011 curated by Jota Castro and Christian Viveros-Fauné, Dublin, Ireland

8t Mercosur Biennial, Porto Alegre, Brazil

„Compass in Hand: Selection from the Judith Rothschild Foundation Contemporary Drawings Collection“, Martin Gropius Bau, Berlin, Germany

2009 „Pabellón de la Urgencia, Murcia. The Fear Society“, curated by Jota Castro, Biennale Venezia 53rd International Art Exhibition

„The end of the line: attitudes in drawing“, Hayward Touring, in coll. Middlesbrough Institute of Modern Art (mima) and The Bluecoat, Liverpool, in partnership with The Drawing Room, London.
10th Biennale of Havana, Cuba

2008/09 „Die Tropen“, Martin Gropius Bau, Berlin

2008 28th Bienal de Sao Paulo, Brazil

„Brave New Worlds“, Colección Jumex, Mexico

„Os Trópicos / Die Tropen“, Centro Cultural Banco do Brasil, Rio de Janeiro; Centro Cultural Banco do Brasil, Brasília

2007 „Taking Time / Tiempo al Tiempo“, MARCO, Museo de Arte Contemporánea de Vigo, Spain

„Otras Contemporaneidades, Convivencias Problemáticas“ in Encuentro entre dos Mares - Bienal de Sao Paulo - Valencia

„Made in Germany“, Kestner Gesellschaft Hannover

„Poetics of the Handmade“, MOCA, Los Angeles

2006 „Mental Image“ Kunstmuseum St. Gallen, St. Gallen, CH

„Down by Law“, Whitney Museum of American Art, New York

„Michael Borremans, Fernando Bryce, Dan Perjovschi“,

Württembergischer Kunstverein Stuttgart, Stuttgart

2005 „Drawing from the Modern 1975-2005“, MoMA, New York, 2005

„Eindhoven Istanbul“, Van Abbemuseum, Eindhoven

Tropical Abstraction“, Stedelijk Museum Bureau Amsterdam

„Monuments for the USA“, CCA Wattis Institute for Contemporary Art, San Francisco; White Columns, New York

Collections

ARCO Collection, Madrid, Spain

Berezdivin Collection, Puerto Rico

Burger Collection, Zürich / Hongkong

Helga de Alvear Foundation, Caceres, Spain

Kunsthalle Bremen, Germany

Kunstmuseum St. Gallen, Switzerland

Museo de Arte Contemporáneo de Castilla y León

Museo de Arte Contemporáneo de Buenos Aires

Museo de Arte de Lima

Pablo and Tinta Henning Collection, Houston, USA

Private Collections (Europe, USA, Latin America)

The Carnegie Museum, Pittsburgh, USA

The Museum of Modern Art, New York, USA

The Tate Modern, London, Great Britain

The Tom Patchett Collection, Santa Monica, USA

VAC Collection, Valencia, Spain



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Fernando Bryce

28. April - 16. Juni 2018

Opening: 27.04.2018, 18-21 Uhr

Galerie Barbara Thumm, Markgrafenstrasse 68, 10969 Berlin

www.bthumm.de

Opening hours: Tue - Fr 11am - 6pm, Sa 12noon -6pm

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We kindly request 2 copies to be sent to the gallery address.



Fernando Bryce, Berlin 2018
Photos: Nici Wegener



Fernando Bryce
exhibition views
Galerie Barbara Thumm, Berlin 2018
Photo: Jens Ziehe



Fernando Bryce
exhibition views
Galerie Barbara Thumm, Berlin 2018
Photo: Jens Ziehe



Fernando Bryce
Untitled
2018
Ink on paper
framed 118 x 228 x 4,5 cm

MacArthur Recommends Same Strategy in Korea by Which Japan Was Vanquished in Pacific

¡PELIGRO!

*¡ Toda la Ciudad
invadida por
Monstruos!*

COLUMBIA PICTURES presenta

CADAVERES

ATOMICOS

"CREATURE WITH THE ATOM BRAIN" - MENORES -

con **RICHARD DENNING**

direction **ANGELA STEVENS**
EDWARD L. CANN



¡ LO MAS ESPELUZNANTE!

HOY

¡ EXTRA!
Cuando Mr. Magoo Voló en Cinemascope

DIAMANTE

MacArthur Offers Congress Policy Based on Hard Facts

Members Must Have the Choice to Decide whether They Rock His Program



GENERAL DOUGLAS MACARTHUR

General Douglas MacArthur, commander in chief of the United States Army in the Pacific, today offered Congress a policy for the Korean peninsula based on the hard facts of the situation. He said that the only way to bring about a permanent peace in the peninsula was to bring about a permanent peace in the Pacific. He said that the only way to bring about a permanent peace in the Pacific was to bring about a permanent peace in the Pacific.

A Bomb of Little Use in Korea, Visit of Tokyo

General Douglas MacArthur today said that a bomb of little use in Korea, and a visit to Tokyo, were the only ways to bring about a permanent peace in the peninsula. He said that the only way to bring about a permanent peace in the peninsula was to bring about a permanent peace in the Pacific.

Mixed Reaction in Congress to Talk of Using A-Bomb

There was a mixed reaction in Congress today to General MacArthur's talk of using an atomic bomb in Korea. Some members of Congress said that the use of an atomic bomb was necessary to bring about a permanent peace in the peninsula. Other members of Congress said that the use of an atomic bomb was not necessary to bring about a permanent peace in the peninsula.

Some members of Congress said that the use of an atomic bomb was necessary to bring about a permanent peace in the peninsula. Other members of Congress said that the use of an atomic bomb was not necessary to bring about a permanent peace in the peninsula.

FLY

CALIFORNIA 75

MIAMI 41 30

LA PELICULA DE MAS ACCION QUE SE HA HECHO HASTA HOY!

ROBERT MITCHUM ANN BLYTH

PARALELO 38

FILMADA TOTALMENTE EN EL FRENTE DE BATALLA DE COREA (MENORES)

MIERCOLES 19 EN SANMARTIN

ADEMAS EXTRA

"HOGAR DE UNA FAMILIA REAL LA VIDA EN PALACIO DE LA REINA"



KOREA

1950



DEPARTMENT OF THE ARMY



History of the Just Fatherland Liberation War of the Korean People

CHAPTER I

PRELUDE TO NORTH KOREAN AGGRESSION

On the early afternoon of 25 June 1950 the North Korean invasion of the Republic of Korea... (text continues)

'Cantinflas' ofrece beca en México para estudiante peruano

COMO LANGOSTAS AVANZAN LOS ROJOS 25 MIL BAJAS HAN SUFRIDO EN 4 DIAS DE OFENSIVA

ESTRATEGIA UN SUERTE DE LA JOCOSA... (text continues)

El gran debate de la estrategia Mundial



CHAPTER I

WAR PREPARATION OF THE THE U.S. IMPERIALISTS AND SYNGMAN RHE CLIQUE IN KOREA

U.S OCCUPATION OF SOUTH KOREA AND WAR POLICY OF THE U.S IMPERIALISTS AND SYNGMAN RHE CLIQUE

On August 15, 1945, the Korean people were liberated by the great Soviet Army... (text continues)

**LE DERNIER MESSAGE
DU GENERAL DE CASTRIES**
 (Texte de la page 10)
 (Texte de la page 10)
 (Texte de la page 10)
 (Texte de la page 10)

L'Echo d'Oran

LE TEMPS EST TIRAM ET TOUS JOURS VENDU DE L'APRÈS-MIDI DU NORD

AUJOURD'HUI
10
 PAGES

VERNIRE
 (Texte de la page 10)
 (Texte de la page 10)

APRÈS 55 JOURS DE COMBATS HÉROÏQUES LIVRÉS A UN CONTRE QUATRE DIEN BIEN PHU EST TOMBÉ



**Les dernières heures
de la citadelle**

(Texte de la page 10)
 (Texte de la page 10)
 (Texte de la page 10)

**Combattant
D'INDOCHINE**

*« Devant ce rerars qui ne peut
atteindre la gloire immortelle
des défenseurs du camp retran-
ché, la France aura la réaction
virile d'une grande nation ».*
M. Joseph LANIEL
LES DÉCISIONS DE PARIS



**THE
VOICES
OF
SILENCE**

A STUDY OF THE VOICES OF
 THE WIDE WORLD AND
 AN ENQUIRY INTO THE ESSENCE
 AND VALUE OF ART
 WITH FULL PAGE COLOUR
 PLATES AND OVER
 MONOCHROME ILLUSTRATION

**ANDRÉ
MALRAUX**

La France est libre, elle nous accepte dans le meilleur des sens du mot
 et nous en faisons un bien.

GARNISON
 (Texte de la page 10)

**LES COMBATTANTS
POUR NOUS**
 écrit par New-York
 Harold et dans
 un nouveau éditeur



**Combattant
D'INDOCHINE**

**CHEN DICH BIEN BIEN PHU
VI BAI BATUAN THANG!**

(Texte de la page 10)
 (Texte de la page 10)

SEPTEMBRE 1954 - N° 28 - PRIX : 50 FRANCS

SEPTEMBRE 1955 - N° 17 - PRIX : 50 FRANCS

Les Temps Modernes

7^e année REVUE MENSUELLE n° 74
 DIRECTEUR : JEAN-PAUL SARTRE

Décembre 1951

RAYMOND QUENEAU. — Le dimanche de la vie.
 SIMONE DE BEAUVOIR. — Faut-il brûler Sade ?
 MICHEL LETRIS. — «Mort» (fin).
 GEORGES POULET. — Espace et temps ballastins (fin).

DOCUMENTS

HOY - FEMINA - HOY
 SOLEMNE INAUGURACION DE LA GRAN TEMPORADA DE ESTRENOS

INGRID BERGMAN

NOCHE a las 10'30

UN FILM QUE NO SERA JAMAS OLVIDADO

Almuerzo KNOX
 Edición GARRINI
 Grabado en SILENCIO
 Sencillo FRANKLIN
 Sencillo VELLATI

TODA LA INHIBICION DE NUESTRA EPIDEMIA EN UNA ESCENA SATURADA DE HUMANO Y CUSTUMIADO

Europa 1951
 DIRECTOR Roberto Rossellini

"LA MUJERZUELA"

LA OBRA MAS DISCUTIDA DE J.P. SARTRE

CON BARBARA LANGE IVAN DESNY MARCEL HERRAND

HOY SUPER GRANDIOSO ESTRENO "LE PARIS" CON CALEFACCION

4 FUNCIONES 2.30 - 4.30 7.15 - 10.00

UNA SUPER PRODUCCION FRANCESA "COFRAM" Distribuye FILMS INTERNACIONAL SA

CHOCQUE DE SEXOS.....? PASIONES DESENFRENADAS...? NO! SOLAMENTE UN BELLO TEMA, VALIENTE Y AUDAZ COMO SOLO EL CINE FRANCÉS PUEDE REALIZARLO

CENSURA NO RECOMENDABLE PARA SENORITAS.



Yo tambien Prefiero Blendax

FAMOSA CREMA DENTAL ALEMANA

Blendax Crema dental

DE VENTA EN BOTICAS Y JAZARES

YMA SUMAC

La furiosa cantante pasara de firma mundial en yulianmas

Ebeon

AGENCIA PHILCO S. A. LA MERCADER 630. LIMA



Film-Schau

NEU! JUNG! BEGABT!

Die ehrbare Dirne mit Barbara Lange

Ein Film nach dem Bühnenstück von Gertrude, wie in der übrigen Welt, auch in Deutschland als Kassenerfolg brechen wird!

AB FEBRUAR J. ARTHUR KANK FILM



"One of the most important and most readable of books on women ever written."

THE SECOND SEX

by SIMONE DE BEAUVOIR

45 Years of the best and some of our finest...
 40 "It will be read, predicted for generations as one of the great epiphanies of the human spirit in our century."
 40 "It will be read, predicted for generations as one of the great epiphanies of the human spirit in our century."
 40 "It will be read, predicted for generations as one of the great epiphanies of the human spirit in our century."
 40 "It will be read, predicted for generations as one of the great epiphanies of the human spirit in our century."

ONE OF THE GREAT BOOKS OF OUR TIME ON HUMAN PERSONALITY

Translated and edited by H. M. Mathews, Oxford College, Oxford, and Fred J. Roth, University of Toronto

ALFRED A. JOHNSON, Publisher



l'Huma
ORGANE CENTRAL DU PARTI COMMUNISTE

NUMÉRO: 15472885
MONTREUIL (SEINE-SAINT-DENIS)
MÉTRO: PORTENOTERIE - 1040

DATE: 8-11-51

APRÈS MULT SEMAINES DE BANG

DIEN-BIEN

VIET - NAM
 fights for freedom

BY J. STARGBIN

**L'ARMEE POPULAIRE DE
LIBERATION DU VIET-NAM**

**DANS LA LUTTE POUR
L'INDEPENDANCE NATIO-
NALE, LA DEMOCRATIE
ET LA PAIX**

PAR

LE GENERAL VO NGUYEN GIAP

Commandant en chef de l'armée populaire
de libération du Vietnam



GENERAL GIAP



Publié par le Service d'information du Viet-Nam
Novembre 1951



**LE CALVAIRE
ET LA GLOIRE
DU GÉNÉRAL
DE CASTRIES
ET DE CEUX DE
DIEN-BIEN-PHU**



LA CROIX



**J'ai vu
le président
Ho Chi Minh**

J'ai rencontré Ho Chi Minh, les
autres, partout en tout temps, dans
toutes les régions du Viet-Nam
pendant les années de ma res-
ponsabilité officielle dans le service
de l'armée française.

Il était là, dans la capitale, à
Paris, à Hanoi, partout où il y avait
un parti de libération, un parti
de la paix, un parti de la justice.

Quand j'ai vu Ho Chi Minh, j'ai
vu un homme qui avait vu la
liberté, qui avait vu la justice, qui
avait vu la paix, qui avait vu
la vie, qui avait vu la mort, qui
avait vu tout, qui avait vu
tout, qui avait vu tout.

Les Vietnams ont souffert, j'ai
vu les Vietnams souffrir, j'ai
vu les Vietnams souffrir, j'ai
vu les Vietnams souffrir.

C'est en 1945, quand j'ai vu
Ho Chi Minh, j'ai vu un homme
qui avait vu la liberté, qui avait
vu la justice, qui avait vu la
paix, qui avait vu la vie, qui
avait vu la mort, qui avait vu
tout, qui avait vu tout.

C'est en 1945, quand j'ai vu
Ho Chi Minh, j'ai vu un homme
qui avait vu la liberté, qui avait
vu la justice, qui avait vu la
paix, qui avait vu la vie, qui
avait vu la mort, qui avait vu
tout, qui avait vu tout.

Plus tard, j'ai vu Ho Chi Minh
dans un endroit où il y avait
de la liberté, de la justice, de
la paix, de la vie, de la mort,
de tout, de tout, de tout.

C'est en 1945, quand j'ai vu
Ho Chi Minh, j'ai vu un homme
qui avait vu la liberté, qui avait
vu la justice, qui avait vu la
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paix, qui avait vu la vie, qui
avait vu la mort, qui avait vu
tout, qui avait vu tout.

OFERTA DE NAVIDAD
 Solo en 1.500 pías...
 Todas...
 \$ 5.500 pías

ROCAFORT 14

GARY COOPER · BARBARA STANWYCK
SOPLO SALVAJE
RUTH ROMAN · ANTHONY QUINN
 DIRECTOR: HUGO FREGONESE
 PRODUCCION WARNER BROS.

"IKE", EN ESPAÑA

INDICE GRAFICO DE LAS SIGUIENTES PAGINAS

- Recepción en el Palacio de Oriente.
- Conferencia política en El Pardo.
- Franco y Eisenhower, en helicóptero.
- Adios, Sr. Presidente...

ALEXANDRA
 con **ANTONIO VILAR**

ALBA de AMERICA
 con **ANPARO RIVELLES**
 Juan O. Orduña

SLIPS Y CAMISETAS

Jockey
 DE FAMA MUNDIAL
NERVA

CENTRAL INTELLIGENCE GROUP

SECRET

1. The Central Intelligence Group is authorized to collect, process, and disseminate information on the activities of the Communist Party of the United States of America...

2. The Central Intelligence Group is authorized to collect, process, and disseminate information on the activities of the Communist Party of the United States of America...



Fernando Bryce
Freedom First (Detail)

2017

79 drawings, Ink on paper, framed

35 drawings 52 x 37 x 2,5 cm

44 drawings 72 x 52 x 2,5 cm

Courtesy the artist and Galerie Barbara Thumm

Installation view: "Parapolitik: Kulturelle Freiheit und Kalter Krieg", Haus der Kulturen der Welt, Berlin 2017





Installation view: "Unvergessenes Land", Kunsthalle Bremen, 2017
 Courtesy the artist and Galerie Barbara Thumm
 Photo: Tobias Hübel, © Kunsthalle Bremen - Der Kunstverein in Bremen, 2017

Fernando Bryce
Auf Frischer Tat (Caught Red Handed)
 2016

Ink on Paper
 Series of 29 drawings
 9 drawings 50 x 70 cm
 18 drawings 50 x 35 cm
 1 drawing 56 x 70,5 cm
 1 drawing 71 x 70 cm



