Galerie Barbara Thumm

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 reassemblages 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).

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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 Prize of the Bienal Nacional de Lima 2000

Solo Shows (selected) 2018 "Freedom First", Galerie Barbara Thumm, Berlin 2017 "Unvergessenes Land" Kunsthalle Bremen, Germany "Paradoxurus adustus / Auf frischer Tat", Museum für Naturkunde 2016 Berlin, Germany "To The Civilized World", Galerie Barbara Thumm, Berlin, Germany 2014 2012 "Drawing Modern History", MUAC Mexico City, Mexico, MALBA, Buenos Aires, Argentina. 2011 "Drawing Modern History", Museo de Arte de Lima, Lima, Peru. "An Approach to the Museo Hawai", Museum Het Domein, Sittard, 2009 The 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)

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

Bluecoat, Liverpool, in partnership with The Drawing Room, London. 10th Biennale of Havana, Cuba "Die Tropen", Martin Gropius Bau, Berlin 28th Bienal de Sao Paolo, Brazil "Brave New Worlds", Colección Jumex, Mexico ,Os Trópicos / Die Tropen', Centro Cultural Banco do Brasil, Rio de Janeiro; Centro Cultural Banco do Brasil, Brasilia ,Taking Time / Tiempo al Tiempo', MARCO, Museo de Arte Contamporánea 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 ,Mental Image' Kunstmuseum St. Gallen, St. Gallen, CH ,Down by Law', Whitney Museum of American Art, New York ,Michael Borremans, Fernando Bryce, Dan Perjovschi',

"The end of the line: attitudes in drawing", Hayward Touring, in coll. Middlesbrough Institute of Modern Art (mima) and The

Württembergischer Kunstverein Stuttgart, Stuttgart ,Drawing from the Modern 1975-2005', MoMA, New York, 2005 .EindhovenIstanbul'.Van Abbemuseum.Eindhoven Tropical Abstraction', Stedelijk Museum Bureau Amsterdam , Monuments for the USA', CCA Wattis Institute for Cont Art, San Francisco; White Columns, New York

Group Shows (selected)

Galerie Barbara Thumm, Berlin

2002

1998

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, Alexia 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,

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

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

2012/13 "Tracing the Century: Dawings as a Catalyst for Change", Tate Liverpool, Liverpool, UK

Taipei Biennial 2012, Taiwan, curated by Anselm Franke

"A Terrible Beauty Is Born", 11th Biennale de Lyon, Lyon, France 2011 "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 Drawungs Collection", Martin Gropius Bau, Berlin, Germany

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

Collections

2008/09 2008

2007

2006

2005

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





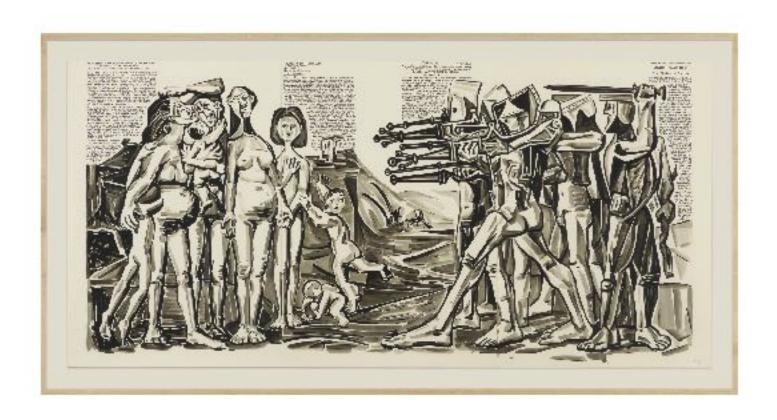
Fernando Bryce exhibition views Galerie Barbara Thumm, Berlin 2018 Photo: Jens Ziehe





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









Mixed Reaction in Congress | 273/ to Talk of Using A-Bomb

Fernando Bryce Untitled (1) Ink on paper 100 x 70 cm



CHAPTER I

PRELUDE TO NORTH KOREAN AGGRESSION

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El gran debate de la estrategía Mundial



CHAPTER I

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

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Fernando Bryce
Untitled (2)
2018
Ink on paper
100 x 70 cm





SEPTEMBRE 1954 - Nº 28 - PRIX : 50 FRANCS





Fernando Bryce
Untitled (4)
2018
Ink on paper
100 x 70 cm



Fernando Bryce
Untitled (5)
2018
Ink on paper
100 x 70 cm



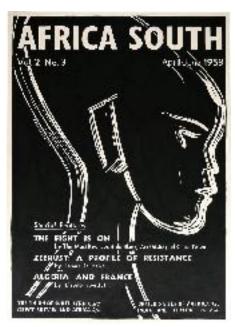
Fernando Bryce
Untitled (6)
2018
Ink on paper
100 x 70 cm

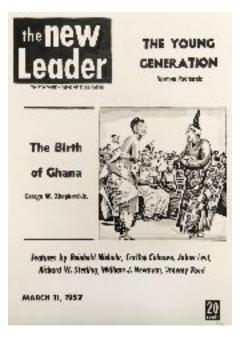


Fernando Bryce
Freedom First (Detail)
2017
79 drawings, Ink on paper, framed
35 drawings 52 x 37 x 2,5 cm
44 drawings 72 x 52 x 2,5 cm
Courtesy the artist and Galerie Barbara Thumm

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

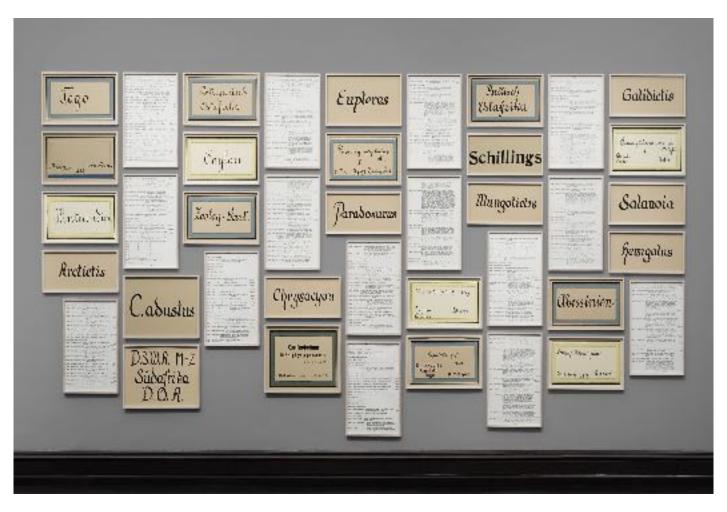
Photo: Tobias Hübel, © Kunsthalle Bremen - Der Kunstverein in Bremen, 2017





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 ١



Fernando Bryce
Paradoxurus adustus

2016

Edition 1 of 3: Series of 43 Silkscreens Edition 2 of 3: Series of 43 Silkscreens Edition 3 of 3: Series of 27 Silkscreens and 16 unique ink drawings

9x 30 x 70 cm 15x 38 x 70 cm 2x 46 x 70 cm 1x 50 x 70 cm 16x 70 x 50 cm

Single views left: screen print, 30 x 70 cm right: unique ink drawing, 70 x 50 cm



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

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