Fernando Bryce
Alexander and Bonin

Two graphically mesmerizing black-and-white installations filled this gallery space. The compelling show of work by the Berlin-based Peruvian artist Fernando Bryce consisted of 109 ink-drawn renditions of the front pages of European, American, and Peruvian newspapers printed over the course of World War II.

The show, titled "El Mundo en Llamas" (The World in Flames), curated by the Americas Society's director of visual arts, Gabriela Rangel, included the artist's meticulous pen-and-ink renditions El Mundo en Llamas (2010–11), depicting headlines from Peru's El Mundo, dating from September 2, 1939, when Germany attacked Poland, through November 2, 1945, the day of the atomic-bomb attack on Hiroshima and an anti-Jewish riot in Cairo. Drawings of Peruvian versions of advertisements for such Hollywood films as Superman and Frankenstein were also included, highlighting the fictional undertones of ostensibly objective reporting. Bryce turns the faded words and pictures he discovers in library archives into crisply painted shapes. In this way, he has explained, "the images are freed from materiality and heaviness."

Das Reich / Der Aufbau (2010–11), a group of 14 drawings shown in the back space, provides a more succinct example of the conceptual underpinnings of Bryce's imagery. Seven drawings repro-