

LEONARDO DREW

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Front endpapers
Number 155 [detail], 2012

Back endpapers
Number 153 [detail], 2012

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Leonardo Drew, Brooklyn studio, 2012
Photo: John Berens

pp. 51, 110
Leonardo Drew, Brooklyn studio, 2012
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DYSTOPIC LANDSCAPE

Xandra Eden

A first encounter with Leonardo Drew’s work is a charged, provocative experience that is physically palpable. At the same time, it challenges us to grasp the weight of the history of sculpture and to consider why some manmade structures evoke a sense of permanence while others seem ready to drift into ruins. In his early work, the artist marks out a territory of gritty minimalism that disrupts everything clean and shiny about serialization to give us rich, handmade assemblages that appear to critique the unchecked deterioration of northern cities following the industrial revolution in the 1970s and 1980s. Though using the classic tradition of the grid, Drew is nevertheless guided by esotericism and irregularity. There are no straight lines, no perfect joints, and no symmetry, no true repetition.

Evidence of Drew’s craftsmanship, combined with his deliberate incorporation of naturally occurring effects, such as the growth of rust, speaks of history, of age, of imprecision. Unlike previous investigations of seriality, his is not a statement about simplified forms, but of aberrance and messy individuality. His stacked and weathered sculptures, which appear to be built from materials taken from the street and transformed into ominous totems, evoke a mysterious and shadowy side to the everyday. However, Drew does not, as we initially assume, orchestrate order out of forgotten debris, but quite the opposite. He carefully transforms raw materials—lumber, steel, cotton—to resemble debris. This method generates an unusual and profound articulation of the chaos and entropy of the world around us.

The recent works included in this publication combine earthy connections to nature with imagery evocative of densely populated cities, and battered barricades. These brutal, yet elegant, forms built from paper, sawdust, blocks of wood, tree roots and branches, are often saturated in black or grayish-white pigment. In *Number 119D* (2009) [p. 84], for example, a narrative emerges from a vision of a blackened apocalyptic landscape of charred tree roots and a grid composed of blocks of wood that resembles a burnt-out city. The work unearths conflicting emotions of desire and apprehension that are rooted in our perceptions of what is natural and unnatural. The severed tree trunk suggested by the overall trapezoidal form disrupts our inclination to see nature as a symbol of growth and instead conveys a sense of its destructive powers. The composition speaks to the cycle of nature and its ability to overwhelm everything that is manmade.

Distanced views from helicopters of the devastating aftermath of raging forest fires or other natural disasters, and imagery that recalls the complete erasure of communities and the uprooting of even the oldest trees by hurricanes and tornados, fire and flood, come to mind. Specifically, the recent epic disasters of Hurricane Katrina in New Orleans or the tsunami in Japan create a visual overload—Drew taps into the way these circumstances are impossible to articulate. How can one describe an utter disruption of any sense of comfort provided by order or structure, when everything seems to have washed away or disintegrated into a black and smothering vapor? Just like these disasters, Drew’s work is something we have never encountered. It provides us with a very particular vision that is at once a general abstraction.

Drew’s wildly dark imagery is an impassioned exploration of the steady march of time. The larger work that was generated from *Number 119D, Number 134* (2009) [p. 85], is an imposing fifteen-plus foot high sculpture that one might want to call monumental, except that it entirely contradicts this notion. For it is eccentric and fragmented rather than sturdy and enduring. As far as context, the particularities of placing this work in the white sanctum of the gallery ties it to the lineage of Duchamp’s installation of a zigzag of string or Arman filling a gallery with trash. Like the industrial wasteland that surrounded Drew in his youth, *Number 134* is stunningly beautiful and terrifyingly hazardous. Its sheer size is so imposing as to force us to find safe distance, perhaps in an effort to resist facing our own fragility.



POINTS OF DEPARTURE

Valerie Cassel Oliver

I grew up in the P.T. Barnum projects of Bridgeport, Connecticut. The city dump occupied every view of our apartment. I would watch the bulldozers troll back and forth over this massive landfill, the dump trucks cart and drop, the cranes lift, deposit, and bury. I remember all of it, the seagulls, the summer smells, the underground fires that could not be put out . . . and over time I came to realize this place as “God’s mouth” . . . the beginning and the end . . . and the beginning again. As I grew up I always found myself there, mining through remnants and throwaways, putting this with that. I did find something in the discarded . . . “new life.” It’s the metaphor and consistent weight of being which drives my work to this day. Though I do not use found objects in my work (my materials are fabricated in the studio), what has remained from my early explorations are the echoes of evolution . . . birth, life, death, regeneration.¹

Leonardo Drew has traveled far from his days as a child in Bridgeport, but his work and practice echoes the histories of that childhood, which became the catalyst for his long-standing fascination and engagement with material. In the passage above, we are privy to the infinite possibilities that scene unlocked for him as a remarkably talented and gifted child. Drew’s artistic talents first came to light when he participated in a city-sponsored children’s art program in Bridgeport. While his natural ability afforded the young prodigy entree to a career in comics and graphic design, it was his love of painting—in particular, the work of Jackson Pollock—that transformed his raw talent into the vehicle for an extraordinary artistic journey.

An astute and consummate student of the formalist art practices of the 1950s and 1960s, Drew rooted his work in the philosophical discourses that shaped abstract expressionism, minimalism, Arte Povera, and eccentric abstractionism. As with most contemporary art practices today, Drew’s emphasis on concept, materiality, and process, as well as his intent in melding it all with politics, places him squarely within the trajectory of post-minimalism and post-post-minimalism. Drew, however, is less interested in the canonical art historical rhetoric and more concerned with exploding the definitions of visual genres: his work defies the traditional constructs and mediums associated with painting and sculpture. For over twenty-five years, Drew has fastidiously constructed a deeply personal material language steeped in political, social, and artistic dialogues. The resulting work stands as an unyielding testament to the artist’s ability not only to engage a formalist tradition, but also to reshape that tradition into something new and far more encompassing than its initially narrow markers and myopic spheres. By blending minimalism and eccentric abstraction with philosophical frameworks from West Africa, Japan, and even folk traditions of the American South, Drew has enabled a reading of formalist work that is far more expansive and complex than previously known. In doing so, he has placed his own unique imprint upon the contemporary art landscape.

Drew’s initial inquiry into the elasticity of painting as an aesthetic discipline began in the late 1980s. The influence of Jackson Pollock is evident in early works, such as his seminal *Number 8*, 1988, which denotes Drew’s understanding of material as a concise marker of historical and cultural memory. Through a growing emphasis on materiality, Drew began to transpose painting from two to three dimensions and at the same time to engage in the idea of material as a vehicle for both evoking history and critiquing the present social and political landscape. Drew’s work can be compared to that of artists such as Eva Hesse and Jackie Winsor, both of whom interrogated the minimalist frame with works immersed in materialism.² Perhaps it is their precise and pointed use of materiality—infused with feminist utterances and rooted in deeply personal and communal narratives—that was so fully recognizable to Drew that it became something of a foundation from which the artist could critique the historical, social, and cultural legacies of nineteenth-century America, as well as contemporary issues, including the effects and aftermath of excessive consumption, the pervasive degradation of natural resources, and the growing disparities of our lives.

In 1995, Drew’s investigation into the language of materiality directly took on the formalist strategies of minimalist traditions, primarily the large-scale grid format. His use of the grid—



Number 8, 1988
Animal carcasses, animal hides, feathers, paint, paper, rope, wood
108 x 120 x 4 in.
274.3 x 304.8 x 10.2 cm

a format already historically steeped in social critique—liberated Drew to extend his inquiry into the nature of painting by adopting an (ironically) more ordered sculptural gesture. Playing upon the tension between order and chaos, he introduced complexity within the simplistic frame. By employing the grid as canvas and objects as paint, Drew focused on the object as a profound and powerful presence. Laboriously fabricating and processing the raw materials used in his work, Drew overturned viewer expectations of the object as comprising “found” detritus. In doing so, he subverted one history in the service of another. He raised questions then—as he does now in this new body of work—not only about the origins of materials, but also about their ability to retain a memory of form. Drew’s sculptural paintings are sumptuous meditations on material topography. Moving from intimate studies to constructions monumental in scale, the works serve as a foundation for the artist’s own philosophical directive of de/materialization.

The essence of Drew’s practice is the transformative process through which the elasticity of material as matter allows it to be de/constructed and de/materialized to reemerge as either vestiges of its former self or something wholly unrecognizable. Drew has an exceptional ability to transform material through fabrication or through combining disparate materials to disrupt our perception of them. This radical transformation of the object—its misuse, reuse . . . deconstruction, appropriation, and reconstitution—is reminiscent of ritual concepts integral to Congolese society—a noted philosophical framework transplanted into the folk traditions of the American South during slavery. Drew’s integration of this sophisticated understanding of material and transformation into twentieth-century—and now twenty-first-century—fine art practice has imbued his work with an evocative and powerful presence. Through his work and process, Drew has advanced a visual language built consciously and unconsciously not only on the formalist art practices of the latter twentieth century, but also on a pathos shaped by the historical legacies and radical cultural underpinnings of the artist’s existential self.

Building upon his recent twenty-year survey, this new body of work, created over the past two years, points to a new direction in the artist’s practice. Drew’s signature grid compositions have disappeared, and in their stead the artist has introduced a series of organic gestures that are as materially provocative as they are poetic. Having mastered the technique of playing upon the tension created between order and chaos, Drew has now shifted his visual focus from the Minimalist grid to organic form, adding yet another layer to his conceptual framework. To that end, he has limited the materials he uses, but has allowed for maximum explorations of form. However organically framed these new works may be, the artist retains his codification of material, as well as his signature laborious and methodically orchestrated process, rendering each work as much a finished product as it is the residue of a performance or rite.

Made almost exclusively in wood—ground, chopped, burnt, painted—these works mark a new epoch in the artist’s practice. Minimal relief paintings, monumental sculpture, and works on paper have been meticulously crafted into works infused with aesthetic inference. Drew’s high-relief paintings not only continue to explore the tensions between sculpture and painting, but exploit their slippages as well. The result is lyrical as the artist’s use of uncommon visual chords, combined with a delicate dissonance, creates unexpected flashes of beauty. Drew is as adept at creating work that is in equal parts art and spectacle as he is at creating work that evokes contemplative meditation. Alternating between paintings that are densely composed organic forms and expansive monumental wall works, he undermines any fixed notion of his practice. The latest work would appear to emerge from a liberating and productive period. The artist has allowed himself a period of pure, unadulterated exploration. And the payoff has been significant.

As in past years, Drew juxtaposes his drawings with his relief paintings. Since the drawings and works on paper function as an ancillary, yet unique, practice, they serve to reveal the artist’s internal dialogue and cast light on his often enigmatic process. A counterbalance to his more expansive paintings and monumental work, intimate yet powerful in their own

right, the “drawings” here are varied. Created as singular statements or as diptychs and triptychs, presented as flat works or in high relief, they function as prologue, an almost transcendental meditation on nature. The drawings feature wood in a myriad of states that range from the recognizable roots of a tree to distressed wood mounted on more wood, an advanced state of its deconstructed self. The irony of this use of material as medium acts in the same manner as a Robert Ryman white-on-white monochromatic painting. However, here the material’s language reverberates with symbolism and narrative: Drew speaks to material and, through process, unlocks its memory. Like a West African weaver, Drew speaks life and new meaning into the object, which takes on an extraordinary heroic aspect, bending and stretching to his will.³

This process is extended to his larger scaled paintings and monumental wall works, where material is accumulated and stacked upon itself in a polyrhythmic and free-flowing manner. Like the visualized notes of an Eric Dolphy composition, the pieces of wood in Drew’s compositions bend, distend, and then recede onto themselves. Complexity and simplicity coexist as material is transformed through simple, sometimes highly repetitive and painstaking action. The work—material as medium—operates in space, visually activating the sense of metamorphosis, transformation, and evolution that is achieved through profound meditation on the process of becoming and its reconciliation to what has been. Drew’s attempts to achieve complexity through simple gesture evokes the philosophy of wabi-sabi—a Japanese aesthetic centered on the acceptance of transience and imperfection; “its characteristics encompass asymmetry, asperity (roughness or irregularity), simplicity, economy, austerity, modesty, intimacy and appreciation of the ingenuous integrity of natural objects and processes.”⁴

Into this process, Drew interjects his own brand of material cannibalism—the artist is notorious for extracting strong elements of what he deems as “artistically failed” projects for introduction into new works. The ritual of cannibalizing material speaks to Drew’s propensity to invest in process as a primary and essential element of his work. The multiple layers build upon the substantial body of work that Drew has amassed over the last twenty-five years. Yet this period also marks a significant new beginning and a turning point in the artist’s career, a preface to the next chapter of his practice. Brilliant in its variance of scale and limited use of material, this body of work traces a truly multifaceted and culturally expansive trajectory, the sheer magnitude of which keeps this artist a relevant figure on the contemporary landscape. Drew has carved out his own place among the great materialist painters of this century. While jaw-dropping beautiful, his work also demands greater inspection and thought. As in the artist’s earlier musings, it emerges from “God’s mouth” and defies oversimplification of place or category. Rather than coming full circle, Drew’s practice has spiraled forward and now stands perfectly poised on the precipice of the future.

1. Allen S. Weiss, “Dust to Dust,” in *Existed: Leonardo Drew*, exh. cat. (Houston: Blaffer Gallery, University of Houston, 2010), p. 20.
2. See Kirk Varnedoe, *Pictures of Nothing: Abstract Art Since Pollock* (Princeton: Princeton University Press, 2006), pp. 179–189.
3. See John Picton and John Mack, *African Textiles: Looms, Weaving and Design* (New York: Textile Museum, 1979).
4. Leonard Koren, *Wabi-Sabi: for Artists, Designers, Poets and Philosophers* (Berkeley: Stone Bridge Press, 1994).





























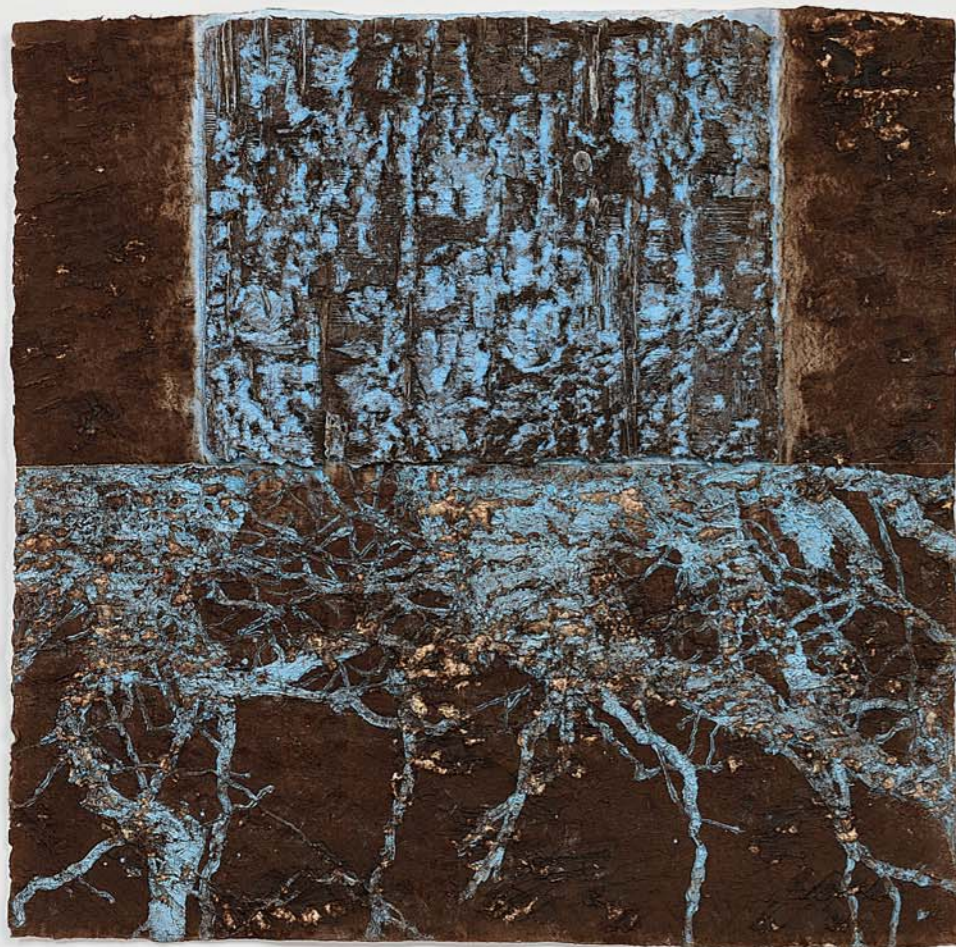




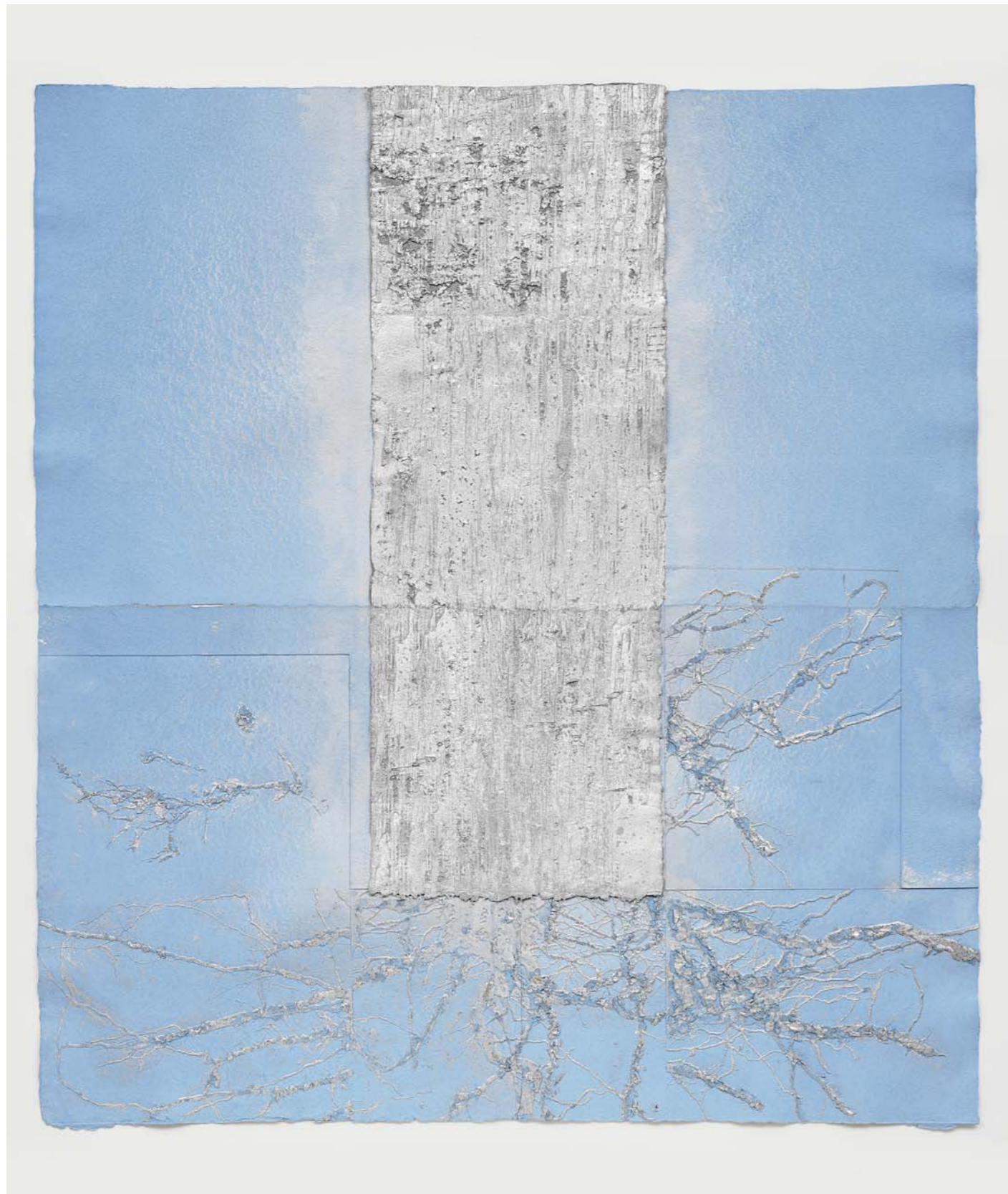










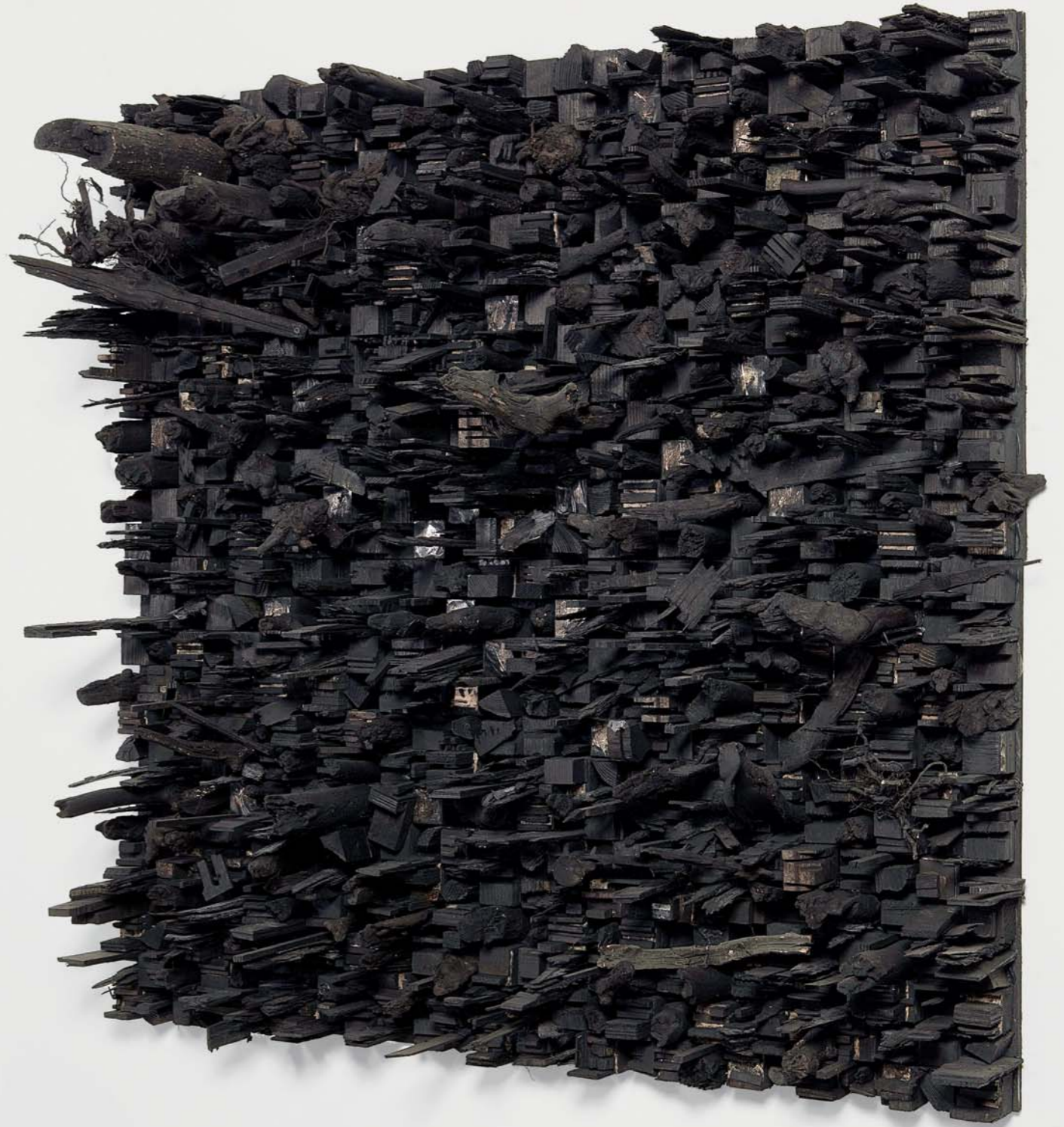
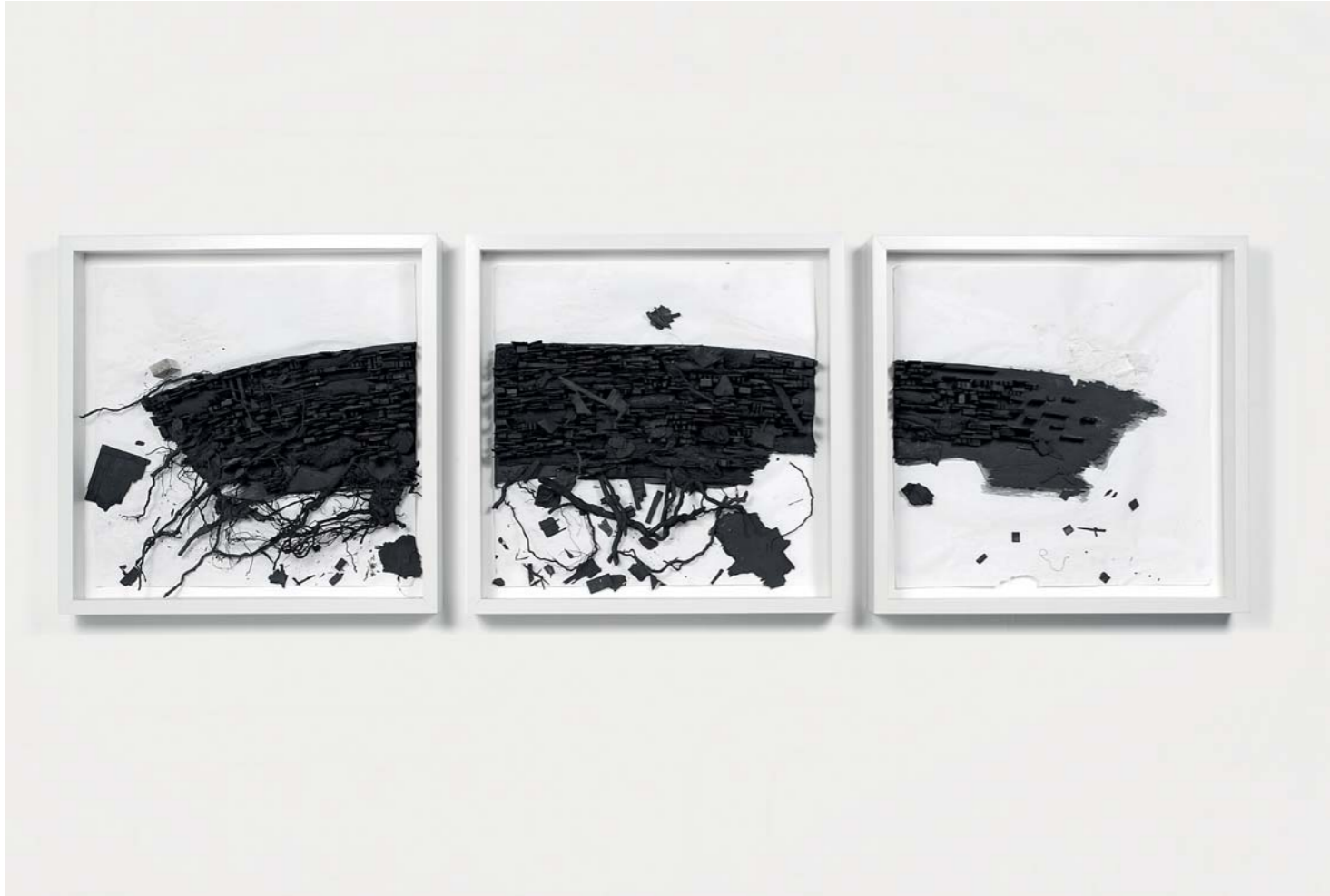








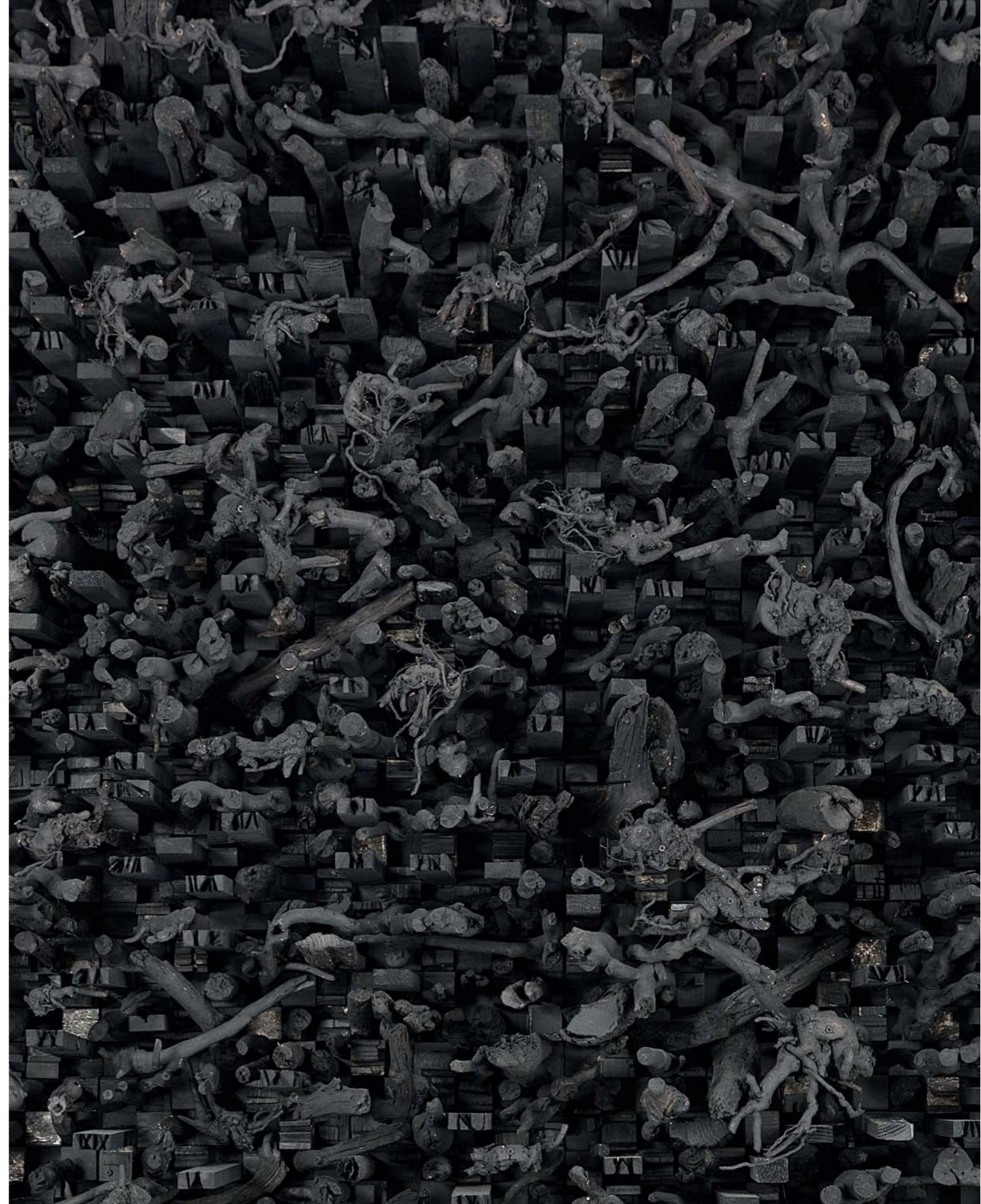
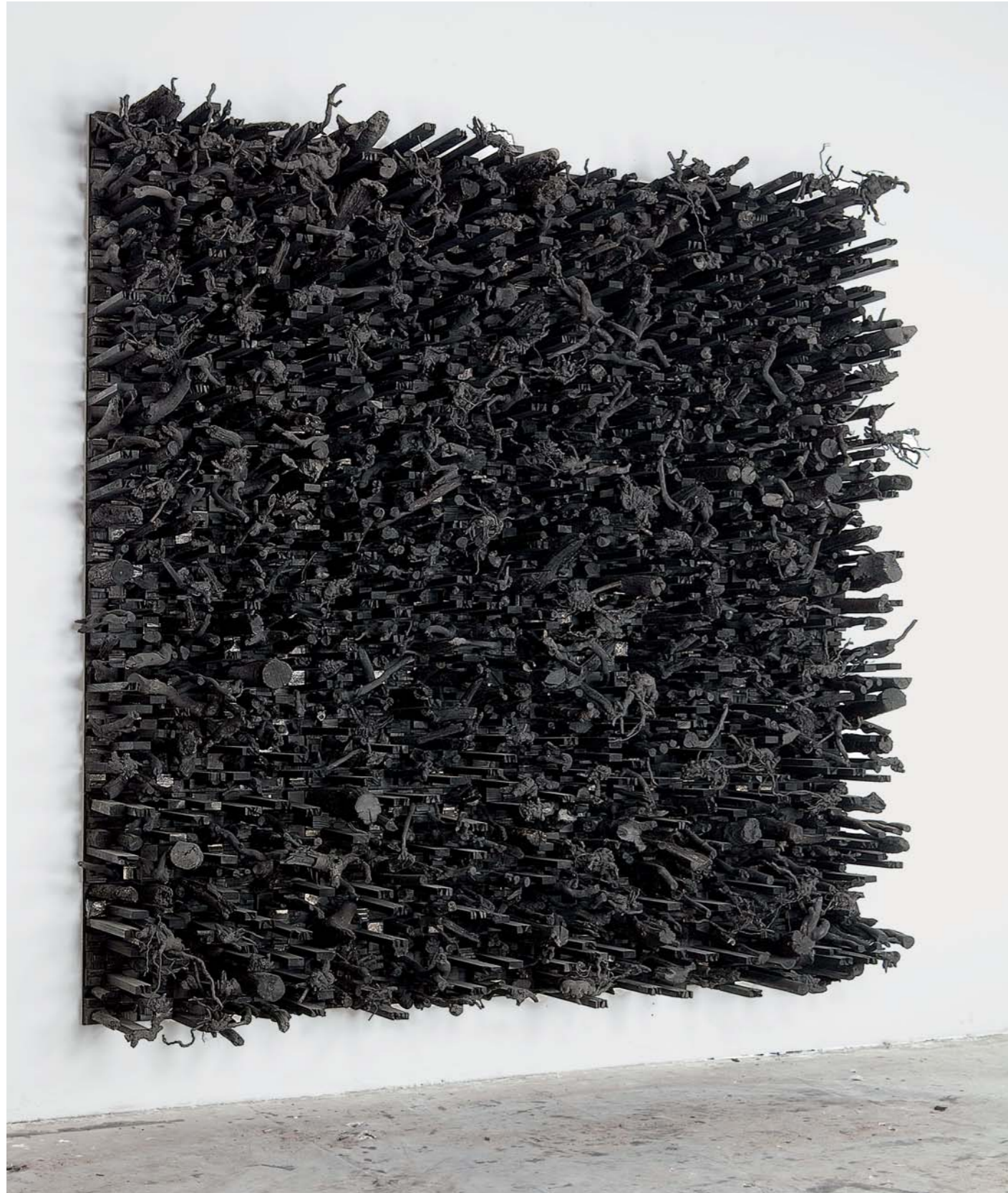
















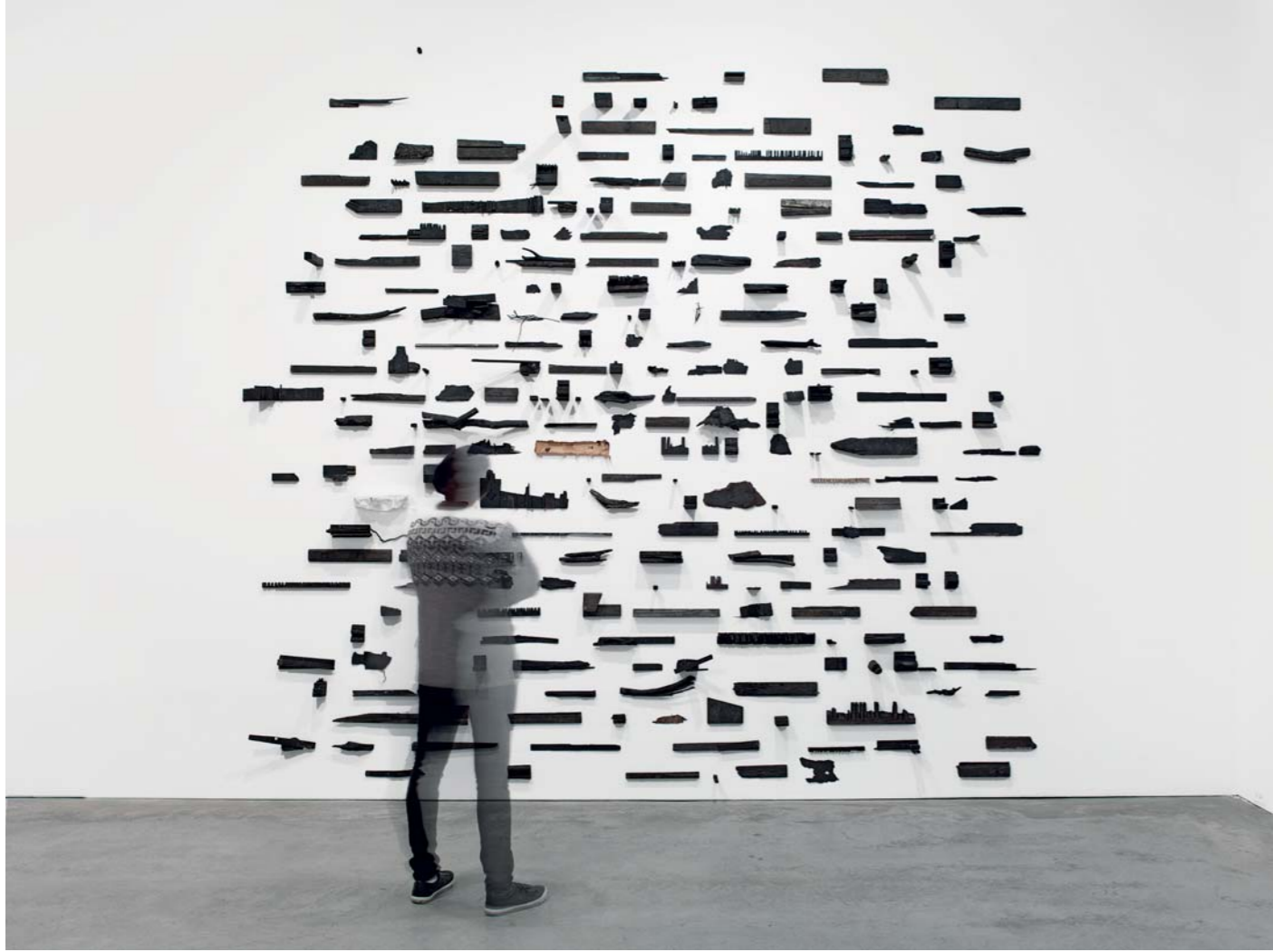
























LIST OF WORKS

14–15
Number 163, 2012
Wood, paint, paper, metal
156 x 216 x 72 in.
396.2 x 548.6 x 182.9 cm
Installation view:
Sikkema Jenkins & Co., New York, 2012

16–17
Number 160, 2012
Wood, paint
66 x 58 x 43 in.
167.6 x 147.3 x 109.2 cm

18–19
Number 162, 2012
Wood, wood, metal, paint, gouache, thumbtacks, ballpoint pen, graphite, paper
123 x 185 x 24 in.
312.4 x 469.9 x 61 cm

20
Number 135D, 2012
Wood, paint on paper in Plexiglas box
40 x 45 x 18 7/8 in.
101.6 x 114.3 x 47.9 cm

21–27
Number 161, 2012
Burnt wood, paint
Site-specific installation, dimensions variable
Installation view:
Sikkema Jenkins & Co., New York, 2012

28–29
Number 166, 2012
Wood
32 1/2 x 38 1/2 x 14 1/2 in.
82.6 x 97.8 x 36.8 cm

30
Number 165, 2012
Wood, paint
44 x 29 x 22 in.
111.8 x 73.7 x 55.9 cm

31
Number 154, 2012
Wood
38 x 57 x 41 1/2 in.
96.5 x 144.8 x 105.4 cm

32
Number 157, 2012
Wood, paint
111 x 12 x 2 1/2 in.
281.9 x 30.5 x 6.4 cm

33
Number 134D, 2012
Wood, paint chips, acrylic, graphite on paper in Plexiglas box
37 3/4 x 37 3/4 x 13 7/8 in.
95.9 x 95.9 x 35.2 cm

34–35
Number 136D, 2012
Wood, paper, graphite on paper in Plexiglas box
37 1/2 x 37 1/2 x 21 1/2 in.
95.3 x 95.3 x 54.6 cm

36–39
Number 159, 2012
Wood and aluminum
114 x 186 x 71 in.
289.6 x 472.4 x 180.3 cm

40
Number 137D, 2012
Wood, aluminum, paint, graphite on paper in Plexiglas box
37 1/2 x 43 x 25 1/2 in.
95.3 x 109.2 x 64.8 cm

41–43
Number 155, 2012
Wood
55 x 58 x 61 in.
139.7 x 147.3 x 154.9 cm

44
Number 156, 2012
Wood, paint
109 x 10 x 9 in.
276.9 x 25.4 x 22.9 cm

45
Number 164, 2012
Wood
45 x 39 x 25 1/2 in.
114.3 x 99.1 x 64.8 cm

46
Number 158, 2012
Wood, paint
24 x 24 x 16 1/2 in.
61 x 61 x 41.9 cm

47
Number 133D, 2012
Wood, graphite, acrylic on paper in Plexiglas box
37 5/8 x 37 1/2 x 17 1/4 in.
95.6 x 95.3 x 43.8 cm

48–49
Number 153, 2012
Wood
50 x 71 1/2 x 28 in.
127 x 181.6 x 71.1 cm

52–53
19P, 2012
Set of three handmade papers with stenciled pigment
35 1/2 x 36 in. each
90.2 x 91.4 cm
Variable edition of 2

54
14P, 2012
Handmade papers with stenciled pigment
54 x 71 in.
137.2 x 180.3 cm
Edition of 4

55
20P, 2012
Handmade papers with stenciled pigment
18 3/4 x 26 3/4 in.
47.6 x 67.9 cm
Edition of 6

56
16P, 2012
Handmade papers with stenciled pigment
82 x 74 in.
208.3 x 188 cm
Edition of 4

57
Number 12P, 2012
3-color pigmented cast handmade paper
66 x 70 in.
167.6 x 177.8 cm
Edition of 3

58
Number 11S, 2011
Wood
108 x 48 x 24 in. overall
274.3 x 121.9 x 61 cm overall

59–61
Number 13S, 2011
Wood

96 x 96 x 14 in. overall
243.8 x 243.8 x 35.6 cm overall

62
Number 18S, 2011
Wood
24 x 24 x 2 in.
61 x 61 x 5.1 cm

63
Number 17S, 2011
Wood
24 x 24 x 2 in.
61 x 61 x 5.1 cm

64–65
Number 21S, 2011
Wood
24 x 9 x 24 in.
61 x 22.9 x 61 cm

66
Number 15S, 2011
Wood, mixed media on paper
Triptych
26 1/2 x 26 1/2 x 4 in. each part
67.3 x 67.3 x 10.2 cm each part

67
Number 10S, 2010
Wood, paint
48 x 11 x 48 in.
121.9 x 27.9 x 121.9 cm

68–69
Number 14S, 2011
Wood, mixed media on paper
Triptych
26 1/2 x 26 1/2 x 4 in. each
67.3 x 67.3 x 10.2 cm each

70
Number 102L, 2011
Wood, paint
59 x 4 x 9 in.
149.9 x 10.2 x 22.86 cm

71
Number 105L, 2011
Wood
24 x 24 x 10 in.
61 x 61 x 25.4 cm

72
Number 111L, 2011
Wood
24 x 24 x 6 in.
61 x 61 x 15.2 cm

73
Number 106L, 2011
Wood, paint
24 x 24 x 10 in.
61 x 61 x 25.4 cm

74–75
Number 101L, 2011
Wood, paint
96 x 96 x 14 in.
243.8 x 243.8 x 35.6 cm

76
Number 18X, 2010
Wood, paint
24 x 30 x 16 in.
91 x 76.2 x 40.6 cm

77
Number 132, 2009
Wood, mixed media
99 x 22 x 10 in.
251.5 x 55.9 x 25.4 cm

78–79
Number 139, 2010
Wood, paint
120 x 96 x 24 in.
304.8 x 243.8 x 61 cm
Installation view:
Art Basel, Basel, Switzerland, 2010

80
Number 144, 2010
Wood, paint
24 x 24 x 5 1/8 in.
61 x 61 x 13 cm

81
Number 137, 2010
Wood, paint, thread
24 x 24 x 7 1/2 in.
61 x 61 x 19.1 cm

82
Number 142, 2010
Wood, paint, thread
24 x 24 x 8 1/2 in.
61 x 61 x 21.6 cm

83
Number 146, 2010
Wood, paint
24 x 24 3/4 x 5 3/8 in.
61 x 62.9 x 13.7 cm

84
Number 119D, 2009

Wood, acrylic on paper in Plexiglas box
61 x 61 x 10 1/4 in.
154.9 x 154.9 x 26 cm

85–86
Number 134, 2009
Wood, mixed media
Approx. 186 x 278 x 88 in.
Approx. 472.4 x 706.1 x 223.5 cm
Installation view:
Sikkema Jenkins & Co., New York, 2010

87–89
Number 135, 2009
Wood, mixed media
180 x 688 x 63 in.
457.2 x 1747.5 x 160 cm
Installation view:
Sikkema Jenkins & Co., New York, 2010

90–91
Number 133, 2009
Wood, mixed media
144 x 158 x 12 in.
365.8 x 401.3 x 30.5 cm
Installation view:
Sikkema Jenkins & Co., New York, 2010

92
Number 120D, 2009
Wood, acrylic, graphite, thread on paper
25 1/4 x 29 x 3 in.
64.1 x 73.7 x 7.6 cm

93
Number 127, 2009
Wood, mixed media
145 x 155 x 53 1/2 in.
368.3 x 393.7 x 135.9 cm
Installation view:
Sikkema Jenkins & Co., New York, 2010

94
Number 125, 2009
Wood, paint, string
34 x 45 1/8 x 8 in.
86.4 x 114.6 x 20.3 cm

95
Number 128, 2009
Wood
30 1/2 x 46 x 10 1/4 in.
77.5 x 116.8 x 26 cm

96
Number 126, 2009
Wood, string
35 x 54 x 14 1/2 in.
88.9 x 137.2 x 36.8 cm

97
Number 124D, 2009
Wood, acrylic on paper
26 1/2 x 26 1/2 x 5 in.
67.3 x 67.3 x 12.7 cm

98
Number 125D, 2009
Wood, acrylic, graphite, thread on paper
29 1/8 x 29 1/4 x 2 1/2 in.
74 x 74.3 x 6.4 cm

99
Number 130, 2009
Wood and mixed media
134 x 132 x 20 3/4 in.
340.4 x 335.3 x 52.7 cm

100–103
Number 123, 2007
Wood, paper, mixed media
Dimensions variable
Installation view:
Existed: Leonardo Drew
DeCordova Museum and Sculpture Park,
Lincoln, Massachusetts, 2010



BIOGRAPHY

Born in Tallahassee, Florida, 1961
Lives and works in Brooklyn, New York

Education
1985. BFA, The Cooper Union for the Advancement of Science and Art, New York

1981–1982. Parsons School of Design, New York

Solo Exhibitions
2012. Sikkema Jenkins & Co., New York
Pace Prints, New York

2011. Anthony Meier Fine Arts, San Francisco
VIGO, London
Galleria Napolinobilissima, Naples, Italy

2010. Sikkema Jenkins & Co., New York
Window Works: Leonardo Drew, Artpace, San Antonio

2009. *Existed: Leonardo Drew*, Blaffer Gallery, The Art Museum of the University of Houston
Traveled to: Weatherspoon Art Museum, Greensboro, North Carolina; DeCordova Museum and Sculpture Park, Lincoln, Massachusetts
Fine Art Society, London

2007. Sikkema Jenkins & Co., New York

2006. Palazzo delle Papesse, Centro Arte Contemporanea, Siena

2005. Brent Sikkema, New York

2002. The Fabric Workshop, Philadelphia

2001. Mary Boone Gallery, New York
Royal Hibernian Academy, Dublin

2000. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC

1999. Madison Art Center, Madison, Wisconsin
Traveled to: The Bronx Museum of the Arts, New York

1997. Samuel P. Harn Museum of Art, University of Florida, Gainesville

1996. University at Buffalo Art Gallery, Center for the Arts, State University of New York, Buffalo
Mary Boone Gallery, New York
Currents: Leonardo Drew, Saint Louis Art Museum, Saint Louis

1995. Museum of Contemporary Art, San Diego
The Pace Roberts Foundation for Contemporary Art, San Antonio
Ground Level Overlay (Merce Cunningham

Dance Company Collaboration), City Center, New York

1994. Walter and McBean Galleries, San Francisco Art Institute, San Francisco
Thread Waxing Space, New York
Herbert F. Johnson Museum of Art, Cornell University, Ithaca

1992. Thread Waxing Space, New York

1983. Unique Gallery, Westport, Connecticut

1981. Bridgeport Public Library, Bridgeport, Connecticut

1980. Bridgeport Public Library, Bridgeport, Connecticut
The Inn at Longshore, Westport, Connecticut

1978. Bridgeport Public Library, Bridgeport, Connecticut
Bridgeport City Hall, Bridgeport, Connecticut

1975. State National Bank, Bridgeport, Connecticut

Select Collections
Caldic Collectie, Rotterdam
Detroit Institute of Arts, Detroit
Fabric Workshop and Museum, Philadelphia
Harvard University Art Museums, Fogg Art Museum, Cambridge, Massachusetts
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC
Linda Pace Foundation, San Antonio
McNay Museum of Art, San Antonio
Metropolitan Museum of Art, New York
Miami Art Museum, Miami
Museum of Contemporary Art, Los Angeles
Philbrook Museum of Art, Tulsa
Princeton University Art Museum, Princeton, New Jersey
Progressive Art Collection, Mayfield Village, Ohio
Saint Louis Art Museum, St. Louis
Solomon R. Guggenheim Museum, New York
Sorigue Foundation Collection, Lérida, Spain
Studio Museum in Harlem, New York
Weatherspoon Art Museum, Greensboro, North Carolina
West Collection, Oaks, Pennsylvania



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