Leonardo Drew was born in 1961 in Tallahassee, Florida and he grew up in Bridgeport, Connecticut. He currently lives and works in Brooklyn, New York. His works are included in numerous public collections including the Metropolitan Museum of Art, New York; Solomon R. Guggenheim Museum, New York; The Museum of Contemporary Art, Los Angeles; The Hirshhorn Museum and Sculpture Garden, Washington, DC; and Tate, London. Drew was commissioned for a new outdoor project for Madison Square Park in summer 2019. Recent solo museum exhibitions include shows at SCAD Museum of Art, Savannah (2013); Beeler Gallery at the Columbus College of Art & Design (2013); Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy (2006); and the Armitage Museum and Sculpture Garden, Washington, DC (2006). Drew’s mid-career survey, Existed, premiered at the Blaffer Gallery at the University of Houston in 2009, and traveled to the Whitney Museum of Art in Greensboro, North Carolina, and the Delaware Art Museum in Wilmington, Delaware. Drew’s mid-career survey, Existed, premiered at the Blaffer Gallery at the University of Houston in 2009, and traveled to the Whitney Museum of Art in Greensboro, North Carolina, and the Delaware Art Museum in Wilmington, Delaware. The Hammer Projects series is made possible by a gift from Hope Warschaw and John Cusack, and the Hammer Collective. Generous support is also provided by Susan Marynne and Howard Morley, the Arts Endowment of the Los Angeles County Arts Commission, and the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission. Copyright ©2020 by the Regents of the University of California. All rights reserved.
Leonardo Drew
December 21, 2019–May 10, 2020
Leonardo Drew
then paints and alters them to appear as though they have accrued control over space and the allocation and distribution of materials. Assemblage-based installations since the early 1990s. Always an accumulator of materials and materiality, Drew has said “I am the weather,” when speaking of the force and transformative exertion with which he is so familiar. As a child, he showed an insatiable curiosity for his surroundings and was encouraged to pursue a life of creativity. Importantly Drew realized the implication of identity and potential of the material's blackness. The imposing wall structures he constructs take on the scale of architecture and Drew talks about his installation at the Hammer. For all of its rigor, there is great potential of the material's blackness. The imposing wall structures he constructs take on the scale of architecture and Drew talks about his installation at the Hammer. For all of its rigor, there is great potential of the material's blackness. The imposing wall structures he constructs take on the scale of architecture and Drew talks about his installation at the Hammer. For all of its rigor, there is great potential of the material's blackness. The imposing wall structures he constructs take on the scale of architecture and Drew talks about his installation at the Hammer. For all of its rigor, there is great potential of the material's blackness. The imposing wall structures he constructs take on the scale of architecture and Drew talks about his installation at the Hammer. For all of its rigor, there is great