



ENTER ART FOUNDATION

DRURY BRENNAN

b 1981 St. Paul, Minnesota, USA. Lives and works in Berlin.

VITA

Education

2008 BFA - School of the Art Institute of Chicago - Chicago - USA

Solo Exhibitions

2016 Sharehaus Refugio - Berlin - DE

2015 Word Jazz - Bad Koffee - Berlin - DE

2014 Die Welt - Chicago Cultural Center - Chicago - USA

2014 K.O:O.K - Letters Are My Friends Gallery - Berlin - DE

2013 Word Jazz - Mota Italic Gallery - Berlin - DE

2013 Typo Berlin Featured Artist - Berlin - DE

2013-2014 Various Windows - Berlin - DE

Group Exhibitions

2017 30 Contemporary Artists by Enter Art Foundation- Multipolster - Berlin - DE

2016 Peregrinacao - Fort Sagres - PT

2015 Berlin Graphic Days - Berlin - DE

2015 Nova Colonia - Berlin - DE

2015 Artesia - Mumbai - IN

2014 ulteriori ombre (with Douglas Kearney) - The Poetry Foundation - Chicago - USA

2014 Featured Artist - Colectivo Futuro - Berlin - DE

2014 Kontakt#5 - Glashaus Badeschiff - Berlin - DE

2014 Comfort - Austro Sino Arts Program - Bejiing - CN

2014 Venturi Effect - Interstizio Space - Venice - IT

2013 The Spring Exhibition - Kunsthalle Charlottenborg - Copenhagen - DK

2013 Write Now! New Directions in Letterforms - Chicago Cultural Center - Chicago - USA

2016 Gothic and Basics - Artistic Series Lectures - Berlin - DE

2016 Breaking Good - Kunstschule Alsterdamm - Hamburg - DE

2016 Intro to Calligraphy - ESDIP - Berlin - DE

2015 with Make! - Skilled Hands - Berlin - DE

2015 Akademia Sztuk Pięknych w Gdansk - Gdansk - PL

2015 On Point: An Introduction to Blackletter, TypoBerlin - HKW - Berlin - DE

2014 Langsamkeit Schreiben (Slow Writing) - Group Global 3000 - Berlin - DE

2014 Intro / Abstraction in Calligraphy - TypoBerlin - Haus der Kulturen der Welt - Berlin - DE

2014 Schönschrift Üben - Studio BlinkBlink - Berlin - DE

ARTIST STATEMENT

Calligraphy, to me, in its truest form, is a calling for a universal togetherness, the same as, say deep music. In



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its timed emptinesses and gaps, calligraphy asks us to listen with our eyes to the spirit who's behind the strokes. I'm mixing together styles and ideas as a producer of hip-hop selects which samples to use for a beat, irrespective of genre or Herkunft, poetry or Graffiti, truth or confessional shame, Basquiat or bastard art. I suppose I wish to destroy more than explain, to advertise my brokenness instead of feigning a solution. Can I make something that's formidable-looking and not have it be called graffiti or macho? Can I combine whatever I want on a surface, and, more importantly, do you hear it all? The lines that I write are stories that beg for your stories. Like music does.