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 Pieknych w Gdansku - 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

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.