



Artists Documentation Program (ADP) Interview Video Index

Artist: Leonardo Drew

Date: January 10, 2008

Location: Harvard Art Museums/Fogg Museum

Interviewers: Carol Mancusi-Ungaro, Helen Molesworth, and Angela Chang

Video: Harvard University Media and Technology Services / **Edit:** Laurie McDonald

Total Run Time: 01:07:50

Abstract:

Artist Leonardo Drew discusses his work with Artists Documentation Program Founding Director and Center for the Technical Study of Modern Art Founding Director, Carol Mancusi-Ungaro; Harvard Art Museums Curator Helen Molesworth; and Harvard Art Museums Associate Conservator of Objects and Sculptures, Angela Chang. The discussion focuses primarily on the materials and methods that Drew used to create his installation work *Number 122* and his wishes for its future conservation and exhibition.

Controlled Access Headings (Library of Congress):

Corporate Name(s)

Andrew W. Mellon Foundation
Artists Documentation Program
Harvard University. Art Museums
Menil Collection (Houston, Tex.)
Whitney Museum of American Art

Genre(s)

Interviews
Oral histories

Personal Name(s)

Drew, Leonardo, 1961-
Mancusi-Ungaro, Carol

Subject(s)

Art--Conservation and restoration
Artists' materials
Art--Technique
Assemblage (Art)
Installations (Art)
Sculpture

Exhibitions/Works:

Names of exhibitions and works referenced during this interview appear below in gray cells.

Controlled Vocabulary:

Except where indicated, all keywords employ Getty vocabularies (AAT/ULAN/TGN). Those marked with (*) employ Library of Congress Authorities. Those marked with (**) employ local terms.

Time	Contents	Subject Keywords
00:00:01	Opening Credits	
00:00:50	Introduction Carol Mancusi-Ungaro, Helen Molesworth, Angela Chang, Leonardo Drew	
00:01:07	(Image) Leonardo Drew <i>Number 122, 2007 (overview)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:01:23	Process of Creation Drew describes how the installation <i>Number 122, 2007</i> came into existence. He explains the relationship between various elements in the work, e.g., the small drawings, as well as how each individual work develops.	drawings (visual works) installations (visual works)
00:01:41	(Images) Leonardo Drew <i>Number 122, 2007 (details)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:02:28	(Images) Leonardo Drew <i>Number 122, 2007 (details of drawings in work)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:03:13	Process of Creation Drew describes how his various works relate to one another, including how he uses the same body of materials across different works and has different works in his studio simultaneously. He discusses the unique challenges of working alone on large-scale installations.	drawings (visual works) paper (fiber product) scale (relative size)

00:03:34	(Images) Leonardo Drew <i>Number 122, 2007 (details of cast paper)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:04:09	(Images) Leonardo Drew <i>Number 122, 2007 (details of drawings)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:05:15	(Images) Leonardo Drew <i>Number 122, 2007 (details of heavy elements in work)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:05:36	Process of Creation Drew explains how <i>Number 122</i> evolved as he moved from one city to another and how that evolution is visible in the work's form.	assembling (additive and joining process)
00:05:52	(Images) Leonardo Drew <i>Number 122, 2007 (details of work's edge)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:06:24	(Images) Leonardo Drew <i>Number 122, 2007 (details of overhanging elements)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:07:20	(Images) Leonardo Drew <i>Number 122, 2007 (details of toys and colorful areas)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:07:30	Process of Creation Drew explains his practice of using parts of existing works in the fabrication of new ones.	found objects

00:09:20	Process of Creation and Concept/Nature of Work Drew describes how his creative process informs his choice of materials. He discusses the tendency of his work to be emotionally heavy.	artists' materials paper (fiber product)
00:09:23	(Images) Leonardo Drew <i>Number 43, 1995</i> Marc and Livia Straus Family Collection and the Saint Louis Art Museum	installations (visual works)
00:11:49	(Images) Leonardo Drew <i>Number 122, 2007 (details of overhanging elements)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:13:11	Technical Specifications and Conservation Issues Drew explains the processes and materials that he uses to create his large-scale works, including <i>Number 122</i> . He describes the measures that he takes to ensure that his works remain intact.	adhesive assembling (additive and joining process) hardware (components) cutting (dividing) floors (surface elements)
00:13:30	(Images) Leonardo Drew <i>Number 122, 2007 (details of elements borrowed from other works)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:15:10	(Images) Leonardo Drew <i>Number 122, 2007 (details of sliced elements)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:16:31	(Images) Leonardo Drew <i>Number 122, 2007 (details of sliced elements)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:16:57	(Images)	installations (visual

	<p>Leonardo Drew <i>Number 122, 2007</i> (details of cloth-wrapped branches) Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A</p>	works)
00:17:54	<p>Exhibition and Conservation Issues Drew explains how to install <i>Number 122</i>, as well as how to restore the work when loose elements become detached.</p>	composition (artistic arrangement) damage restoration (process) shipping
00:18:54	<p>(Images) Leonardo Drew <i>Number 122, 2007</i> (details of branch in notch) Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A</p>	installations (visual works)
00:19:16	<p>(Images) Leonardo Drew <i>Number 122, 2007</i> (details of seemingly fragile elements) Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A</p>	installations (visual works)
00:19:45	<p>(Images) Leonardo Drew <i>Number 122, 2007</i> (details of seemingly fragile elements) Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A</p>	installations (visual works)
00:21:02	<p>(Images) Leonardo Drew <i>Number 122, 2007</i> (details of seemingly fragile elements) Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A</p>	installations (visual works)
00:21:46	<p>Conservation Issues Drew discusses his use of paper in <i>Number 122</i> and its conservation challenges. He also discusses the areas of the work that contain branches and how to restore them in the event of damage to them.</p>	composition (artistic arrangement) damage humidity paper (fiber product) restoration (process)
00:21:52	<p>(Images) Leonardo Drew <i>Number 122, 2007</i> (detail of warped paper) Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A</p>	installations (visual works)

00:22:45	(Images) Leonardo Drew <i>Number 122, 2007 (detail of work's surface)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:23:12	(Images) Leonardo Drew <i>Number 122, 2007 (details of branches)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:25:06	(Images) Leonardo Drew <i>Number 122, 2007 (details of branches)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:25:58	Conservation Issues Drew expresses his opinions regarding what should be done with fragments that have fallen from <i>Number 122</i> . He also continues to discuss how to restore areas where branches have broken.	fragments restoration (process)
00:29:51	Concept/Nature of Work and Conservation Issues Drew discusses why <i>Number 122</i> should maintain the appearance of being dirty. He explains the difference between dirt and dust and describes methods that he sometimes uses to create a patina of dirt on the work.	accelerated aging composition (artistic arrangement) earth (soil) natural aging patina
00:30:00	(Images) Leonardo Drew <i>Number 122, 2007 (details of dirty areas)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:30:48	(Images) Leonardo Drew <i>Number 122, 2007 (details of dirty paper)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:31:17	(Images) Leonardo Drew <i>Number 122, 2007 (details of dirty areas)</i>	installations (visual works)

	Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	
00:33:07	(Image) Leonardo Drew <i>Number 122, 2007 (detail of rust)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:34:03	(Images) Leonardo Drew <i>Number 122, 2007 (details of dirty area)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:34:30	Conservation Issues and Concept/Nature of Work Drew discusses the importance of documenting his works with photography. He also discusses his compositional processes and languages.	composition (artistic arrangement) documentation (activity)
00:34:38	(Images) Leonardo Drew <i>Number 122, 2007 (details of work)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:35:29	(Images) Leonardo Drew <i>Number 122, 2007 (details of blues)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:36:49	(Images) Leonardo Drew <i>Number 122, 2007 (detail of paper)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:38:26	Conservation Issues Drew discusses how he incorporates accidents into his work.	accidents patina
00:38:53	(Image) Leonardo Drew <i>Number 122, 2007 (detail of tea stain on paper)</i>	installations (visual works)

	Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	
00:39:57	Conservation Issues and Exhibition Drew explains his tendency to rework areas of his works before an exhibition and how he determines a work to be complete. He also discusses his work's ability to defy categorization as painting, sculpture, or drawing.	exhibiting reworking
00:43:50	Process of Creation Drew describes his in-studio practices.	daylight
00:45:59	Process of Creation Drew discusses his creative processes and the art historical sources that influence his work.	art history composition (artistic arrangement)
00:50:14	Exhibition and Concept/Nature of Work Drew explains how his works should be installed and why, including his instruction that the wall behind <i>Number 122</i> be painted black. He discusses other works for which the walls are painted different colors.	paint walls
00:50:23	(Image) Leonardo Drew <i>Number 122, 2007 (detail of overhanging element)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:51:09	(Image) Leonardo Drew <i>Number 122, 2007 (detail of drawing)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:53:19	Technical Specifications and Conservation Issues Drew discusses areas of <i>Number 122</i> in which he used ephemeral materials. He expresses his opinions regarding their future conservation and their role in his compositions.	acid-free paper composition (artistic arrangement) fading glue natural aging paper (fiber product)
00:53:21	(Image) Leonardo Drew <i>Number 122, 2007 (detail of Elmer's Glue sculpture)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)

ADP Interview Video Index

Indexed by: Heather Nodler, July 2011

Video: adp2008a_20080110_003va.mp4 / Interview #: VI2000-020.2008a / Interview date: 01/10/2008

00:54:05	(Image) Leonardo Drew <i>Number 122, 2007 (detail of red pen lines)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:55:00	(Image) Leonardo Drew <i>Number 122, 2007 (details of aged and worn elements)</i> Harvard Art Museums/Fogg Museum, Purchase through the generosity of Deborah and Martin Hale and Richard Norton Memorial Fund, 2007.209.A	installations (visual works)
00:58:04	Conservation Issues Drew describes his attitude toward the natural aging of his works, particularly given his use of organic materials.	natural aging
00:59:57	(Image) Leonardo Drew <i>Number 8, 1988</i> Collection of the artist	installations (visual works)
01:00:11	(Image) Leonardo Drew <i>Number 14, 1991</i> Collection of the artist	installations (visual works)
01:04:04	Process of Creation Drew describes how he formulates the titles for his works.	titles (documents)
01:04:12	(Image) Leonardo Drew <i>Number 33A, 1999</i> Collection of the McNay Art Museum, museum purchase with the Helen and Everett H. Jones Purchase Fund	installations (visual works)
01:04:25	(Image) Leonardo Drew <i>Number 24, 1992</i> The Metropolitan Museum of Art, Gift of Barbara Schwartz, in memory of Eugene Schwartz	
01:07:00	Closing Credits	