

# OUR FOUNDING FATHERS

Drawings

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By the name of “our founding fathers” we immediately acknowledge one of the great American traditions about their birth. In this series of drawings I have tried to go a little bit further ahead from that concept.

All of this path starts when I had the idea to make a series of busts, in a “automatic” fashion. In order to that, I would fill a plastic vase with clay, and then remove all the clay that I didn’t needed, living behind, only the enough to make the mold for my pieces. Then I would fill the hole with plaster, and let it dry. Finally I would sunk all of the parts into water, allowing the piece to set free from the mold. That process delivered me eight pieces that from that moment on where a part of the studio’s landscape.

Drawing was always the choice for this project. What drove me was never the intent of showing the actual busts. I was always interested more on doing a report than anything else. In a way I wanted to talk about something like Durer’s did, when he drew the rhinoceros. If he add a real one to display (instead of the drawing), that event wouldn’t allow him to unleash a story, mother of other stories, about what a rhino was, and what it should be. Displaying the animal is, by all means, an event closed in itself. But instead reporting it on drawing or etching is a vehicle that could open narratives and meanings in a fashion that only art can and oftenly does.

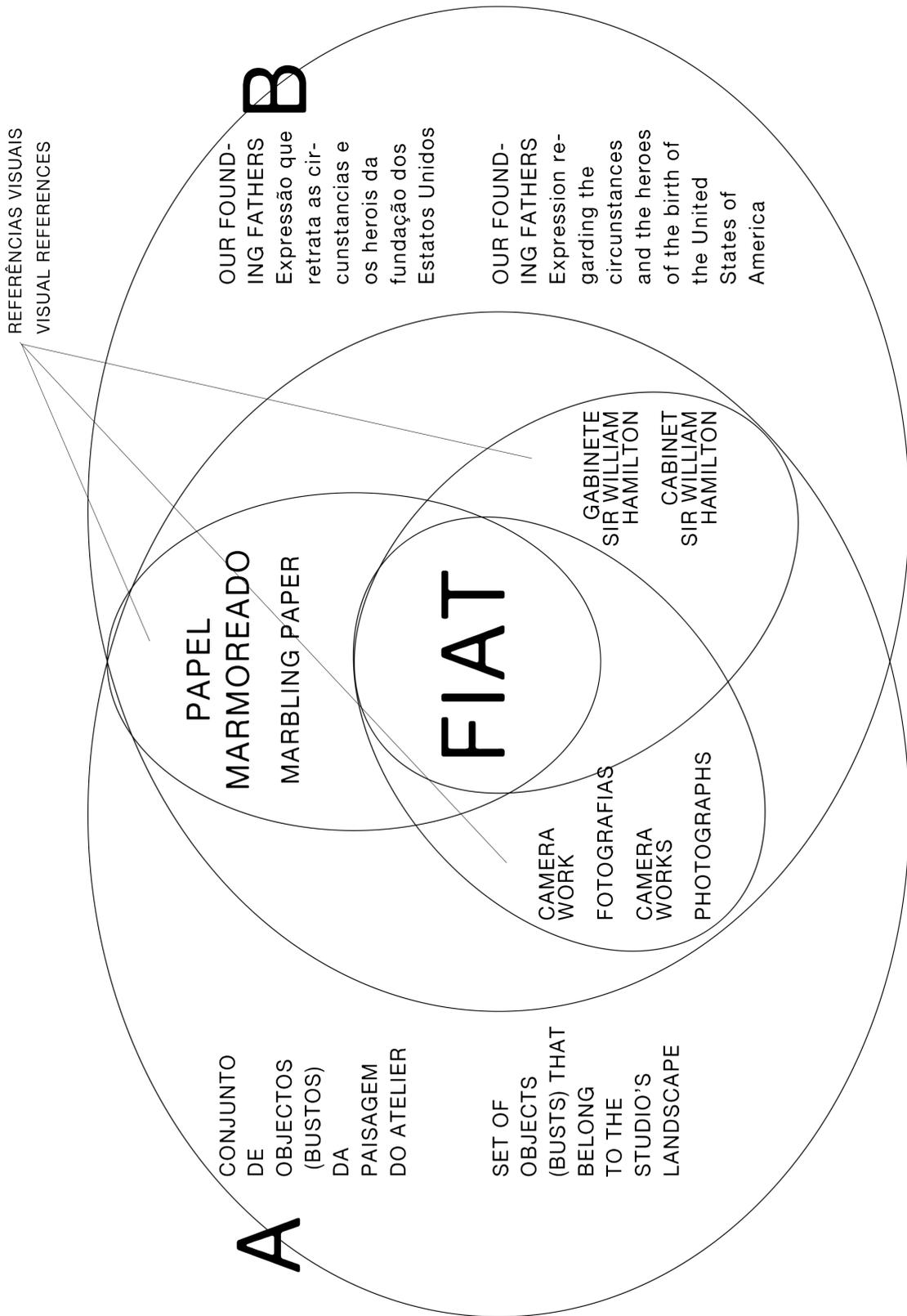
Back to my project I took a series a sequential mug shots from the busts, and that gave me the material I needed to start drawing.

On the other hand, in my work there had been

a focus on resolving problems with the help of (a mathematical tool) the Venn diagram.

Based on this graphic (picture 1) we could see how the process of “the making” of these drawing is affected by a huge sort of cultural and visual references, that were brought together, allowing me to the place it where it should.

The shift from the past projects that I address this way, comes when this time, instead of two variables (A;B)that would represent categories of things of the world (stars/cars; masks/birds; etc) I chose an “American expression” to address his foundation(A), and a group of objects(B) that if it wasn’t this occasion would remain on the shelf’s of my creative interests. In that way I’m embracing a much wider bunch of possible influences by let anything that could make a resonance, contribute to the outcome of the work.



PICTURE 1