**Mario Zanini’s library: making visible a historical-documentary heritage**

Lauci Bortoluci Quintana

Museu de Arte Contemporânea (MAC USP)

The Mario Zanini Library, with 226 books, was donated to Museu de Arte Contemporanea MAC Universidade de Sao Paulo USP by his family in 1971, as well as 108 works of art , which are now part of the Museum's collection. The Library includes authors related to the history of art, as well as titles that refer to the Egyptian arts, the Renaissance and modern art. Books relating to painting, sculpture and printmaking, Leonardo da Vinci texts, impressionists, post-impressionists, Latin American artists and muralists are also part of this library.

**Objective:** This Library was the subject of a doctoral dissertation in the Graduate Program Interunidades in Aesthetics and Art History, and the aim of this paper is to show that the painting performed by the artist is intrinsically related to the content of his art work. The Library was constituted from the years 1930 until 1971. Thus, we seek the intersection points between the pictorial expression of the artist and its reflexive aspects provided by the very historical process of formation of his Library. **Methodology** The research that took place in 2018 sought to circumscribe the artist's production, to establish a reflection on the books that came to form his library, combining production and formation and enabling relationships between these two languages. This means that Zanini's biography guided the perceptions of this study, together with his artistic productions, establishing a harmony between paintings and books. The books that make up the Library are players of this study and indicators of the research that the artist carried out in understanding and interpreting the modern landscape.

**Results**: The proposition of the thesis was that the Mario Zanini Library is directly correlated with the art work produced by the artist during his career. We elaborate a reflection on the pictorial language of Mario Zanini, with influences coming from his books. Because of this point we designate an interpretation of some of Zanini's artistic works, by three books chosen to exemplify the conceptual framework of the artist's aesthetic thinking: one about Cezanne, one about Van. Gogh and a treatise on the landscape.

**Conclusions:** Zanini's landscape presents the marks of a past moment, but which continue to reveal and unveil the landscapes of São Paulo, and that can contribute to the construction of a new understanding and perception about the city, in which its inhabitants can better recognize themselves. , in a city that reflexes gestures that are not lost in time and space.