**Special Collection of Artists’ books of the Museu de Arte Contemporânea from Universidade de Sao Paulo MAC USP**

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**Abstract:** The text deals with the collection of artist books from the Library of MAC USP. It brings the main points of insertion of a new collection in a museum library, mainly focusing their advertising on database so that the collection can be discovered and used by the society. This text also brings the memory of the process of incorporation of this new collection to the work of the Library, and their inclusion in automated cataloging system, making the technology the aim of spread of an unknown collection. We will discuss the types of material, its treatment and the methodology applied. Emphasis will be given to the fact of the new collection is located in a library with the character to be a library belonging to a public university and also be a museum library, having to cope and respond to the needs and university museums.

 **Keywords:** Artist’s books, Art Library. MAC USP.

INTRODUCTION

A special collection of artist books was started at the MAC USP Library in 2011, with the beginning of works related to the receipt, the descriptive technical treatment and the material availability by the user.

This text brings the memory of the process of incorporating this new collection into the work of Library, and its insertion into the catalog system used for documents. The types of material, their treatment and applied methodology will be treated ahead.

ARTIST BOOKS AT MAC USP

MAC USP is considered a space for experimentation in the Brazilian and international visual arts. Its capacity to assimilate, agglomerate and proliferate new trends and to be receptacle of new ideas, artists and cultural phenomena is notorious. In this sense, his Library also, as a vital organism, follows the steps of his journey, collaborating in the dissemination of these new ideas, with the addition that it is his task to make this concept of experimentation take documentary form.

To start new collections is a new work, challenging the traditional concepts of Library and Documentation. Let us refer to Douglas Crimp, who, while conducting research on means of transport, found the photo book by artist Ed Ruscha, entitled “Twenty-six gas stations” (fig. 1), classified under the heading “means of transport”. On this occasion he commented that he found it amusing that the book had been poorly cataloged and grouped together with books on automobiles, roads, etc. He figured the librarian was unaware that the book was about art, since it made no sense for that categories, according to which art books are cataloged. In this we see, precisely, the merit of this artist. The fact that there was no place for "Twenty-six gas stations" in the classification system was already a sign of his radicalism in relation to the instituted forms of thought.

Conceptual art breaks entrenched expectations and even breaks with established thinking paradigms, creating intellectual discomfort for the viewer. Whether in interventions in the environment or via projects involving the viewer, what is important to highlight is the predominance of art and thinking about the object. In this sense, the artist's book, as a dimension of the artist's publication, brings intrinsic the theory of art that houses it, namely, the conceptual art.

MAC USP's artist books, when the Museum began its activities in 1963, were cataloged as works of art if they had originated from exhibitions, corroborating the “display value” as a guiding fact of their insertion in the collection. Other similar works, since they did not have the same principle of origin, that is, had not participated in exhibitions, would not then be cataloged as works, remaining in a limbo of “no place”, concept defined by Marc Augé, used here precisely for the lack of this philosophical and conceptual place. Thus, what was seen was the forwarding of materials to the library, without any principle of collection formation. This was not the prerogative of the MAC USP, but that was situation of the conceptual art itself in museums and the lack of knowledge of the treatment of such foreign materials to the librarian world.

The search for a “place” for the artist's publication collection, removing it from this conceptual limbo, puts us in a position to foster the praxis that corroborates the theory so far outlined. The collection, as a documentary item, now has its place established in the librarian work scheme.

  But today, with a new understanding of the artistic materials, the item then classified as a book-like artwork is no longer part of this Museum's artwork and returns to the Library that had first received it, forty years ago, now making it part of a new understanding of this support, as a new documentary and artistic resource. The conceptualization and titling of artist books is part of a larger whole, which includes all artist publications. This term, in turn, refers not only to the book support, but to the printed medium and its multiple and distributive character, presupposing an edition, circulation and circulation. These publications are the circulators of the new poetics of the new artists. We break here artistic and philosophical paradigms hitherto prevailing, as the issue of the uniqueness, valuation and malleability of the work. These new notions, or structures of thought, are updated by multiple-length productions, allowing artistic porosity in relation to their institutional and geographical character. Receiving these new formats is crucial to the successful dissemination of this information. Generally, these productions are configured in print, with limited print runs, through graphic arts, images or texts. Artistic projects use these new formats, configuring them in new editing, publishing, distribution and circulation procedures. Interestingly, not all artist publications have the traditional book format. Print media (xerox, laser, silkscreen, stamps, postcards, prints, leaflets, stickers, letters, ballots, posters, games, maps) also lends itself to the interdisciplinary dimensions of the publication, ie media, sound and media they even stand as a vehicle for the poetics of the artists in the dissemination of their work, their artistic project

The concept of rarity of work also comes to question the character of the work and its circulation, breaking paradigms hitherto static of the work of art.

It is important to note that the beginning of a collection and its treatment, in particular a collection with this conceptual character, is linked to the work of a curator who confirms its relevance in the collection. In this paper, in addition to demonstrating the scheme of insertion and beginning of a new collection, it is important to emphasize that the work of the curator of the collection brings up the thought and theorized praxis on the question of the place of conceptual art, both in museums and libraries. .

The question raised by research on the subject covers three distinct moments: the work of art and the distinction between it and its own documentation, how to make the work of art intelligible, and finally, how to find the locus of the collection and make the works are options of reception of the public in the museum. These three questions permeate contemporary art itself and stand as important themes in the process of identity of documentary works.

 For this Library and this Museum the questions lead us to three complementary answers: the work of art and its distinction between itself and its documentation, or its registration, is demonstrated by the ability of this work to be transformed into a catalog based record developed for this purpose. The insertion of catalogs on the Internet is the way used to make this new work intelligibility, breaking the boundaries between unknown material and the public. The presence of these materials on the Internet, in other words, their intelligible records, is the only way we can bring to society their very existence and their new artistic and social relations that may be the instrument of paradigm shift in the history of contemporary art. The mission of this Library is to shed light on a collection previously unknown to researchers, initiating a movement that aims at the importance of this documentation as a tool that seeks to change the mentality established in relation to art and the place of the artist as an art producer.

TYPES OF ACQUISITION

Detecting artist publications in Library

 After detecting artist publications in the Library's own collection, we began to treat this material, such as Marcel Duchamp's catalog "The Bride Stripped Bare by Her Bachelors Even: A Typographic Version". This new perspective caused the material to be removed from the circulating book collection and grouped into the new collection, namely that of artist books.

Material Received from MAC USP Collection Division

We began the cataloging process by recording the material received from the collection of artist books from the Collection Division. This material was then the first to be worked on, with the elaboration of the matrix form in the new molds, placing the rubric Book of Artist.

Material received from outsider donation

We finally receive external material that is initially endorsed by the curators of the collection, in charge of the creator of the incorporation and treatment of this new material. The proposal of curating the collection will be given not only to evaluate the external material presented for this purpose, but also by the very beginning of the collection with the aforementioned catalog by Duchamp.

TECHNICAL TREATMENT

The beginning of the technical treatment of any material of this Library happens by the making of the topographic form - or matrix - that is used to, besides the physical description of the volume, to receive the tumbling number of each particular volume. Being the unique key fall for each physical volume, a token can contain multiple drops and volumes if it contains the same material.

The formal request was initiated here to the USP Integrated Library System (SIBi-USP), for the creation of an acronym that united the relevant material to this new collection. One reason was that the rubric would allow the entire collection to be retrieved by a single header.

Inclusion of the title “Artist Publishing”

At the request of the curator of the collection, we sought in the proceedings the possibility of opening a larger key that would house other types of documents, not only the books of artists. The curatorial meetings led us to request, therefore, the opening of the mentioned rubric, Artist Publishing, as a special collection. This means that the collection received an acronym in System, called PAR, that would group the books as well as other materials that could in the future use this same thought parameter and contain other types of materials such as vinyl records, CDs, DVDs, etc. .

Our request then explained the necessity of the existence of this acronym PAR and that it should be the grouping of other items that we might need.

Opening of the Artist Book heading

After opening the system collection with the abbreviation mentioned above, we ask you to open the new Artist Book header within this new collated collection. The abbreviation was established as “Liv. Art. ”, Both in the calling label and in the matrix form, as in the system registration.

After this procedure, it was possible to catalog the new materials by placing them in the special collection PAR, and within that, under the heading “Liv. Art”. This made this material logically separate from the circulating collection of books in general. It should be noted that the books in the circulating collection dealing with the subject Artist Book, in its context, cannot be mistakenly cataloged as artist books, as this is their subject of interest, but it is not an artist book, itself.

CONCLUSION

This communication is not intended to be exhaustive about the description of the works developed by the Library to host the new collection of artist books. We hope that we have been able to describe that the work does not end with the technical procedures, but as the material that it deals with, it must always be ready to be discovered, to change in order to sediment its documentary identity. The technical work does not end with the schemes found here for resolving the treatment of the collection, but like the collection itself, it has to be dynamic and flexible, and be able to show that it is possible to change the structures that are arranged so that everyone can have access to this challenge we are living.

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