**BIBLIOGRAPHICAL COLLECTIONS OF THE MUSEU DE ARTE CONTEMPORÃNEA MAC USP**

***Lauci Bortoluci***

Museu de Arte Contemporânea MAC USP

**Abstract:**

It treats about historical bibliographic collections from MAC USP, with special attention to the library of the painter Paulo Rossi Osir.

**Keywords**: Art Libraries; Painters. Paulo Rossi Osir

**1 Introduction**

Libraries play different roles in every society in which they are inserted. In order to preserv informational content, libraries are considered major centers of memory.

In this context of memory preservation the focus of this communication is to provide a study of a library that belonged to a painter and how these publications were the basis for a change of mind in your circle of friends, especially of the artists who worked in the Studio that was his property. The circulation of books and catalogues brought from Italy and increased with acquisition not only served as resource for other artists, as well as the very formation of his library.

We will consider the private library collections of two artists who were acquired and/or donated to the Museu de Arte Contemporânea of the Universidade de Sao Paulo, with the purpose to compose the historical collection of the current library. We will give special attention to a particular bibliographic collection that was incorporated into this Museum, and therefore deserves a special historical character in this place in which it is located.

The collection in question, that is been called Paulo Rossi Osir collection includes a bibliography comprised of books, magazines, and catalogs, and it was the first collection of this library in 1963.

**2 The Paulo Rossi Osir library and its incorporation into the MAC USP**

This is the case of the collection of books and catalogs of Paulo Rossi Osir which was acquired by this University in 1963 and donated to the Museum to start the activities of

its newly created library.

The commitment of the Director of the Museum, Prof. Dr. Walter Zanini[[1]](http://www.microsofttranslator.com/bv.aspx?from=pt&to=en&a=http%3A%2F%2F131.253.14.125%2Fbvsandbox.aspx%3F%26dl%3Dpt%26from%3Dpt%26to%3Den%23_ftn1" \o "" \t "_top), acquiring this collection from the hands of Alice Rossi[[2]](http://www.microsofttranslator.com/bv.aspx?from=pt&to=en&a=http%3A%2F%2F131.253.14.125%2Fbvsandbox.aspx%3F%26dl%3Dpt%26from%3Dpt%26to%3Den%23_ftn2" \o "" \t "_top) was the fact that provided the starting and the entrance of these books in the collection of the newly created library of MAC USP. According to the Director Walter Zanini:

The books are very valuable works that will enrich our Bibliographical collection relating to the history of art, and which I hope will belong to us, avoiding its dispersion. At the time the art begins to gain importance in the frames of the University, it is essential to the formation of a specialized library, reason I have the opinion that the acquisition of this set of books should not be wasted. Our opinion is based because the purchase of the collection would be the beginning of the library with the subject art history in our University[[3]](http://www.microsofttranslator.com/bv.aspx?from=pt&to=en&a=http%3A%2F%2F131.253.14.125%2Fbvsandbox.aspx%3F%26dl%3Dpt%26from%3Dpt%26to%3Den%23_ftn3" \o "" \t "_top) *.*

The analysis of the collection points the intellectual and aesthetic bases of the artist, acquired in his years of study in Europe. Paulo Rossi Osir has played the role of promoter of the arts, and his intellectual development was marked notably in the years 1922-1927, by a Homesteading in Europe for an improvement of their education. It is therefore at this stage that we will find bibliographic information that will guide us in analyzing this collection while harvest of knowledge to your circle of friends.

The aesthetic culture of Osir awakened the conscience of the components of the Paulista Artistical Family, guild of artists who appeared in the 30-40 in São Paulo, and promoted three exhibitions. The importance of his library to the grounds of the Famíly as transmission of the knowledge of the craft, the metiê, according to Flavio Motta[[4]](http://www.microsofttranslator.com/bv.aspx?from=pt&to=en&a=http%3A%2F%2F131.253.14.125%2Fbvsandbox.aspx%3F%26dl%3Dpt%26from%3Dpt%26to%3Den%23_ftn4" \o "" \t "_top) :

Rossi was for those artists of the family a better inheritance, in the best tradition, knowledge of the trade within the templates was re-establishing the achievements of "Botegas" and "loggias" (sic) of the Italian Renaissance, especially Florence. Being a most illustrious figure Rossi, around which lived quiet and muffled the rest of the Family had even for some, a little sense "modern".

See also the opinion of Walter Zanini (1998, p. 118):

Some of them (Bonadei, Graciano and Zanini) in its effort to rise, formed small libraries. The library of Graciano, today in possession of his son Joseph Roberto, should grow from those years. When they were closed to Paulo Rossi Osir clearly consulted his books, catalogues and magazines.

Paulo Rossi Osir played as cultural agent in 1920, bringing an exhibit from Italy to Sao Paulo for commercialization of Italian art of the XIX century. The original catalog of 1920 allowed check which artists were part of this exhibition, fully designed, conducted and performed by himself and therefore which artists of the 20th century. XIX would have influence on his thinking.

What are the intentions that motivated to bring the exhibition from Italy and show it in Sao Paulo? The answers are the polar opposites: the artist traveled a path that had been done or pursuit before by other exhibitors Italian works[[5]](http://www.microsofttranslator.com/bv.aspx?from=pt&to=en&a=http%3A%2F%2F131.253.14.125%2Fbvsandbox.aspx%3F%26dl%3Dpt%26from%3Dpt%26to%3Den%23_ftn5" \o "" \t "_top) due to public acceptance immigrant who was born in a wealthy society, but also, the artist provided an exhibition of modern works towards a current Italian production, namely: what, after the Italian Unification in 1871 had been the worldview of artists of various regional schools.

Rossi Osir own note books that show that the artist's literary knowledge does not end, definitely, in the books of the library. The humanistic culture designed for all these readings and notes made his personality. Someone with this incessant quest for knowledge, will be able to portray the process of formation of his library, **the** humanistic culture which will have an exponent performance in artistic medium.

The library books make the Italian art to be the best represented, not only by the nineteenth century, but also for the ones linked to regional or provincial schools. The works about Brazil are in small numbers (6), compared to works about Italy. Despite Paulo Rossi have lived a long time in Brazil, Italian and European art is the largest collection of his library. His bibliographical collection makes us realize that the culture gained in Europe leaves a strong presence in his interest in art history.

What we see is that the books and catalogs bring new Italian art and the new European modernity that now starts with a new century, that they were born with a youth character reinvigorated, of imediateza. This century will be given an art of ease, speed, imagination. This century is born with an undeniable characteristic, to be anti bourgeois and being popular. No longer an refined art, reserved for elite. Now, there is a return: return to the classic, to the romantic. But any return always results in something else. We believe in a true art, corresponding to the taste and to custom. The Novecento means not be conceiving the infinity in the old rhetoric of space and time. The art is said to express and solve your own mystery; realistic contour accuracy, of matter well put, the surroundings as magic atmosphere that makes you feel, immersed in an intense anxiety, almost another dimension in which life rests.

This is the point of the renewal of nature. It is understood that nature is not the “natura”, nature is a social concept, and is not unique: each has its time, each author has his. We live in a time not called return to order, as they say here and there on the surface, but to return to being natural. The art is given to man to cross, to make findings of fact and to invent new Fables.

The search for this new artistic mentality from with European modernity. XIX can be seen by the presence of the single volume edited the periodical Valori Primordiali, 1938. Significant fact in this book are all the notes in text reader and editor, Franco Bontempelli Ciliberti, who end up the task of explaining the theoretical part which the magazine proposed, namely: achieving a vision of Italian spirituality in the current climate (1938). The idea of an art is brought to the center of the development of thought, understanding it in a mythical dimension that transcends the customs of an era. This initial idea of Ciliberti brought reflection the friend Bontempelli and Corrado Cagli (author of book from the library of Osir), which was developing the same inflections in the painting. In the center of their activity was editing *Valori Primordiali*, who managed to lightly brush a sign doable at the moment of disintegration of the cultural world of the thirties. The idea of primordialidade of Ciliberti, with references to the mythical condition and classicism, was associated with the Rationalist ideas of architects, abstract painters and painting by De Chirico, and the artists protagonists of the "return to order". The nearest Ciliberti and Marinetti in the year after the publication of the magazine is also linked to another important initiative, which was, in the Milanese artistic panorama, the Foundation of the Futurist group.

Osir features the understanding of reality, stating the need to change the State of the art of the century to an art of speed and imagination. To the paragraphs of Bontempelli, he answers "Bisogna cambiare", which shows his agreement with the atmosphere change. We found your nod in some stretches, like the one that says that the imagination is not random in the abstract, or inaccurate. There are also passages of resentment or of doubt (annotated with question marks), such as those in which the writer claims that nature is something to be obtained, managed, and she's not one, because each artist and each time have their own. Don't we live in a time of return to order, as they say, but a time of returning to nature, a return to a sense of the natural. For him, this is the mythical dimension, brought with the new century (XX), that of being candid, of wonder, of feeling the universe and all life as a continuous and inexhaustible miracle.

To the editors and contributors of Valori, what the Novecento and the new century brings is the ratification of that art cannot be only an art refined, reserved for an elective, such as that the forefront of anti-war, but must be a popular art-and here we mean that should be a popular art in a broad sense, popular for a popular audience.

Is this load of teachings and new mentality that Osir will set in members of his group from both the Studio Osirarte as in participants of Artistic Paulista Family, which brings us back to Mario Zanini and its library as a library formed with fundamental traits already mentioned, as well as in books.

We will use an example with the followings book:

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| C:\Users\Scanner\Downloads\paysage.jpg | VINCI, L. **Traite du Paysage**. Paris, 1919.    For the study of the subject, seen as likely to be able to show the gradation of light and shade.  The perception of colors and nuances is an analytical work, engaged with the sensitivity. In front of a landscape, stand to imitate summarily nature, with naturalness, like, the first date, the author encourages.  Is the landscape comes to poetry: this not of syllables and consonants. The lines are permanent, the colors live in consequent change of scene. The landscape, in the form given by the artist, is able to express the sensitivity for a given process. The alive imagination cannot make without the knowledge of the perspective, but the best of all those who perform perspective is not an artist. |

This book by Da Vinci was important for Rossi Osir and Zanini, Volpi. It brings notes in marginalia of fundamentals of art works performed in the period.

**3 Private libraries while special collections**

  Zanini Family Library:

 A special collection donated by the Zanini Family with books, catalogs, journals that used to belong to the painter Mario Zanini. The painter Zanini was a contemporary of Paulo Rossi Osir and worked for many years in the ceramic Studio called Osirarte. The friendship between the two was striking, and Zanini worked from 1940- to 1959 in the Studio of Ceramis, until its closes down. Paulo Rossi was already owner of a culture gained in Europe, as we demonstrated, and this friendship made a willing in Zanini in having and formation your own library. According to Prof. Daisy Peccinini (2007):

In this search for knowledge, formed a vast libraries on literature, arts and music. With regard to the Arts section, donated by family by MAC USP, surprising its scope. There are books of art, philosophy of Taine and Grosse, several authors of art history, Focillon, Cogniat, Colombier, works focusing on the history of Western art from ancient Egyptian, Greek, Renaissance art to modern art, and, outside the Western tradition, the Japanese art of Oceania. . Integrate this numerous books collection of painting, sculpture and engraving, and texts on artists such as Leonardo da Vinci, the Impressionists, Cézanne and Gauguin, among others, Latin American artists like the Mexican muralists and the Uruguayan painter Rafael Barradas.

The painter Mario Zanini has worked in the Studio Osirarte, but also took part along with the so-called Family. It is possible to affirm that the aesthetic culture of Osir brought together the conscience of the components of the Famíly, among them Mario Zanini, for the world of culture and knowledge of art.

The fact that this collection has been used by his circle of friends is fundamental to the articulation of the group, whose focus was the metiê of the painting. In this specific case, Walter Zanini (Director of this Museum from 1963-78 and nephew of Mario) binds the formation of libraries to a social indicator, legitimizing the socio-economic and cultural rise of artists of that group. In 1950 Mario Zanini, Osir and Volpi travelling together to Europe and Osir reports the admiration of Zanini by Renaissance:

How many Oh! and oh! review the Tintoretto screens of the school of San Rocco in your company. It's not to believe? I want to see the face of Volpi and Zanini on Piazza San Marco.

The library of Zanini, today part the Museum Library is host to understandings about the influence of predecessor library of Osir in their own fellowship. We find works in the library of Osir, which we will discuss below that deal with the theme of landscape, of Italian Classics, elements that are, as well, presents in the art works produced by Mario Zanini..

The Zanini’s frame, in disciplinary proceedings and self-taught, is due to have managed to build his profile and even erudite intellectual, with his knowledge of art history. His concept of art transcends the craft paint condition to achieve an intellectual dimension of science. This humanist concept has roots in the Renaissance painters. The 15TH-century Florentine regarded the man as interpreter of nature, the focus becomes the scientific explanation of nature. During the course of the Renaissance science pervades by artistic procedures, the larger capacity of the pictorial medium be able to represent not only the real stuff, but also the imagined.

Let's see a book of Zanini’s library, showing the pictorial Renaissance Studies, which also deals with the art while contemplation of reality.

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| C:\Users\Scanner\Downloads\giotto.jpg | Carra, C. **Giotto.** Rome: Valori Plastici, 1924.  The author deals with the life of Giotto in Rome, Florence, Naples and Assisi. The book was written at the time when the author is interested by Giotto and for what he considered "primitive" Italian ", just as his work leaves the futuristic frenzy and walk beside of metaphysical painting De Chirico. Several are the points that interest in Giotto: the quiet contemplation of the work's magic; the Rapture; the solemn murmur goes through the outskirts and walk to the center of the work. The intellectualism of the painter now, 600 years later, to credit. This book makes the sense of an artist linked to futurism, metaphysical painting and the Novecento movement in vogue in the years 1910; back to technical studies and make a Renaissance painter, electing elements that, as he writes, are creditworthy. |

Mario Zanini composed in his multivolume library are also present in the related books. The art of landscape, primordial matter to the components of the group Family.

The Sunday trips to the coast or to the field with the Studio to paint the environment are present in its theoretical foundation in this library, which has the main Italian landscape. The values of culture are the dominant elements of the figurative Novecento. Through the genres of portraiture, still life and landscape, sought to establish the weights, the masses and volumes, in appreciation of aspects of the metiê.

Mario Zanini got the knowhow about painting and ability to reveal the knowledge of the world. In this relationship with the great art of painting, his art is immersed in the atmosphere of modernity, and reveals the amplitude of the classical intellectual base, that both begin to compose his painting works.

**4 Conclusion**

We wanted to show that was some influence of Rossi Osir library in the composition of the Mario Zanini. Our objective was more than just identify books that repeat themselves in the two libraries. We realize that it was in the art works that are portrayed all concepts that originated from those readings initiated by Paulo Rossi and transmitted to other artists through its intellectual performance. Although that was not the aim of Paulo Rossi, the library itself was able to confirm its influence in another painter, and was able to show influences artistic intellectuals such as coming from those readings. Rossi Osir library served as a social function by presenting the theory and art history that weren't part of the lives of these artists proletarians. The library were able to manifest its importance in the new brazilian painters who would not have the chance to read all that material that belonged to Paulo Rossi, nor even would think of creating their own libraries.

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[[1]](http://www.microsofttranslator.com/bv.aspx?from=pt&to=en&a=http%3A%2F%2F131.253.14.125%2Fbvsandbox.aspx%3F%26dl%3Dpt%26from%3Dpt%26to%3Den%23_ftnref1" \o "" \t "_top) Walter Zanini was professor of the University and Director of MAC USP of 1963 to 1978.

[[2]](http://www.microsofttranslator.com/bv.aspx?from=pt&to=en&a=http%3A%2F%2F131.253.14.125%2Fbvsandbox.aspx%3F%26dl%3Dpt%26from%3Dpt%26to%3Den%23_ftnref2) Alice Rossi was the wife of Paulo Rossi Osir.

[[3]](http://www.microsofttranslator.com/bv.aspx?from=pt&to=en&a=http%3A%2F%2F131.253.14.125%2Fbvsandbox.aspx%3F%26dl%3Dpt%26from%3Dpt%26to%3Den%23_ftnref3" \o "" \t "_top) Process administrative requesting resources for the acquisition of the library of Paulo Rossi.

[[4]](http://www.microsofttranslator.com/bv.aspx?from=pt&to=en&a=http%3A%2F%2F131.253.14.125%2Fbvsandbox.aspx%3F%26dl%3Dpt%26from%3Dpt%26to%3Den%23_ftnref4" \o "" \t "_top) Flavio l. Motta is a professor of the University

[[5]](http://www.microsofttranslator.com/bv.aspx?from=pt&to=en&a=http%3A%2F%2F131.253.14.125%2Fbvsandbox.aspx%3F%26dl%3Dpt%26from%3Dpt%26to%3Den%23_ftnref5" \o "" \t "_top) In 1919, Paul Forza brought 325 works in an exhibition at Home Melillo, and in 1920 Cipriano Manucci exhibited at the Hall of the commercial Club, 94 screens.