

# MEMORIAL DO DESENHO

MUSEU DE ARTE CONTEMPORÂNEA  
da Universidade de São Paulo



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## MEMORIAL DO DESENHO • De 29/06/2019 a 28/06/2020

Curadoria Carmen Aranha

Colaboraram decisivamente com a curadoria a estagiária Ana Cordani T. Dantas (Convênio UNESP- MAC USP) e o educador Evandro C. Nicolau do Setor Educativo do MAC USP.

Obra capa Gustavo von Ha, *Projeto Tarsila (Retrato), Raisonné, 2011* • Registro Fotográfico Juan Guerra

Organização e Realização/ *Organization and Realization*

MAC USP

MAC USP • [www.mac.usp.br](http://www.mac.usp.br) • Avenida Pedro Álvares Cabral, 1301

Ibirapuera São Paulo/SP • CEP: 04094-050

Tel.: (011) 2648 0254 • Terça a domingo

das 10 às 21 horas • Segunda-feira fechado

Entrada Gratuita

**Carmen S. G. Aranha**

curator

The exhibition presents a cutout from MAC USP collection, revealing itself as a place of memories, where the drawing preserves traces of twentieth-century visuality and, simultaneously, pushes them to the present. These memories seek in the outlined images, passages from modern to contemporary drawing. In this sense, the exhibition becomes an aesthetic search for the recognition of forms that have changed time, previously sequential and now multiple and complex.

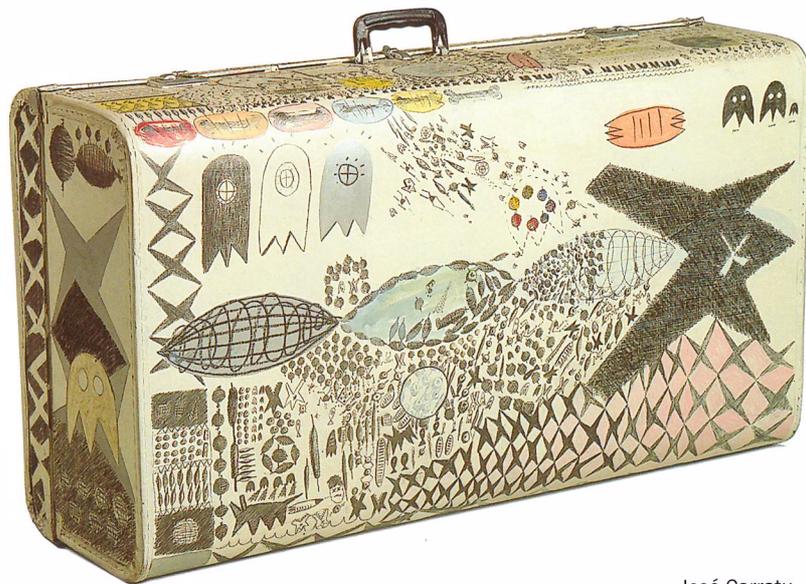
*Memorial do Desenho's* proposal also is to give reverences to the artistic language that was the mother of the others. In this exhibition, the drawing is first seen as a visuality of the thought and, as Beuys asserts, "it is constituted from the point where invisible tensions become visible, a special type of reflection that germinates on the surface, whether flat or curved, on solid support (such as a blackboard, a paper) or other surface expansion, where the senses of equilibrium (vision, hearing, and touch) are worked together".<sup>1</sup>

Dots, lines, forms, traces, and modern and contemporary visual enigmas are taken into account from techniques, supports, materials, correlations of formal elements, and their poetics. Drawings show historicities and introduce new glances. Their interstices situate transformations of this structurant language.

Alongside the Museum's collection of drawings, five artists show their works – an update of the contemporary look and performance. They are Donald Urquhardt, a Scottish artist, writer, and professor at the University of Edinburgh; St Celfer (John Parker), a multimedia artist working in the USA, a bachelor's degree in history from Princeton University and a master in painting from the University of Pennsylvania; Vitor Mizael, a Brazilian artist, curator, teacher, bachelor of visual arts from UNESP

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1 ADRIANI, Gotz. **Joseph Beuys: Drawings, Objects and Prints**. Stuttgart: Institute for Foreign Cultural Relations, 1989, p. 10-12.



José Carratu,  
A Mala, 1986/87

and master in aesthetics and history of art from USP; Rosana Paulino, a Brazilian artist, educator and curator, master and doctor in visual arts from USP, and Rodrigo Amor Experimental, a São Paulo artist with background in urban art, moving between performance, audiovisual, education and photography. He is an educator at Diadema's Culture Factory and Coordinator of the Vocational Project area of the City of São Paulo.

Finally, let's remember that today, drawing, unlike modern projection, acquires autonomy to be founded as artistic production in itself.