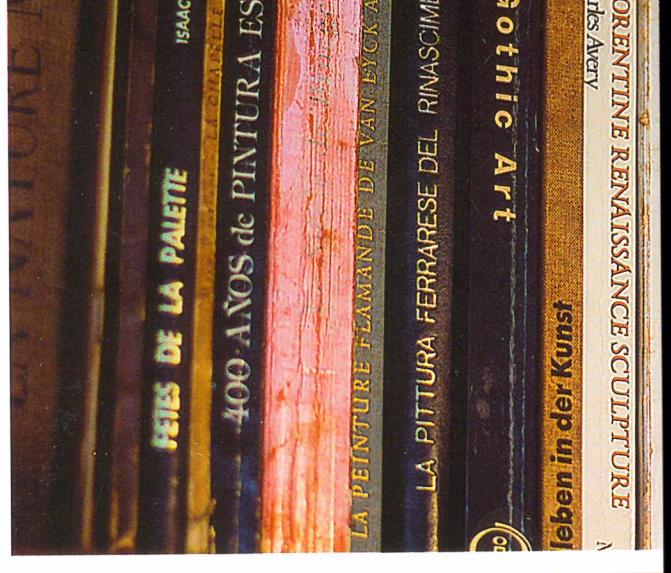
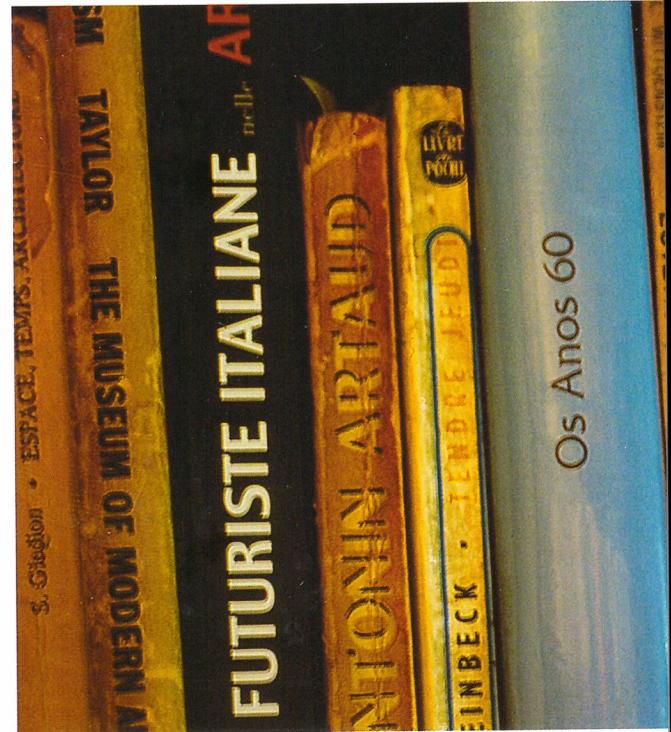
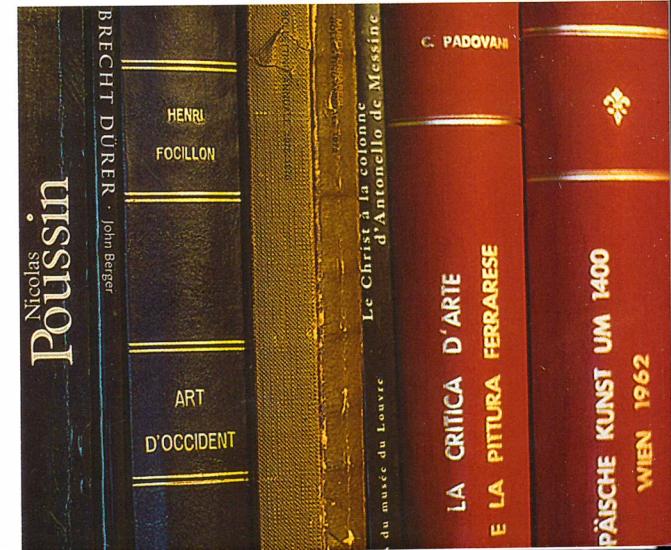




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The MAC USP and its Beginning

The main idea of this article was to address aspects of the administrative history of the Museum of Contemporary Art of the University of São Paulo (USP), during the period in which Professor Walter Zanini was heading the institution, that is, between 1963 and 1978. The concern to enter into such arduous path is linked to the certainty that acts of creation and organization of an entity are able to reveal actions and decisions that mark the life of an institution. Thus, when studying the context of the administrative organization of MAC USP, since the moment of the donation of the artwork collection of the Museum of Modern Art of São Paulo to the University of São Paulo, we understand both the birth and the transformations that it passed throughout its existence. Moreover, we realize that the Museum exists as a collective workmanship, because of the contribution of all those that had dedicated and continue to dedicate themselves to the institution and the University.

Aspects of the administrative history of the Museum of Contemporary Art: 1963-1978

In February 22nd, 1963, as decided by the University Council on February 4th, the Vice Dean of the University of São Paulo, Luís Antonio da Gama e Silva, through Ordinance GR No. 18 states: "It's created a Commission composed of Mr. Cândido Lima da Silva Dias, Mr. Pedro de Alcantara Marcondes Machado, Mr. Sérgio Buarque and Mr. Walter Zanini, to receive the collection of the Museum of Modern Art"¹.

On April 8th, 1963 was held the ceremony for signing the donation deed, transferring the collection of the Museum of Modern Art of São Paulo to the University of São Paulo². On that day, by means of Ordinance GR. No. 36, Dean Antonio de Barros Ulhôa Cintra institutes an Advisory Board, next to Dean's Office, in charge of planning museological activities for the just-donated artwork collection to the University. As members of this Board, he appointed Professors Cândido Lima da Silva Dias, Pedro de Alcântara Marcondes Machado and Sérgio Buarque de Holanda, and, on a provisional basis, to perform the functions of supervisor and conservator of the donated collection, Professor Walter Zanini³.

At that moment, as the University still did not have a place to house the donation, it was agreed that the Museum would keep its activities temporarily in the Armando Arruda Pereira Pavilion⁴, located at Ibirapuera Park in São Paulo, where operated the Fundação Bienal de São Paulo, created the year before⁵.

At the beginning of 1964, it was opened the process⁶ to handle the subjects related

¹ UNIVERSITY OF SÃO PAULO. Ordinance GR No. 18, of February 22nd, 1963. It creates the Commission with specific attribution. Diário Oficial do Estado de São Paulo, São Paulo, March 1st 1963. Caderno Executivo, p.4.

² "The collection consists of about 1,650 works, including the previously donated by Mr. Francisco Matarazzo Sobrinho to the University". In: DOADA a Universidade de São Paulo o acervo do Museu de Arte Moderna. Diário Oficial do Estado de São Paulo, São Paulo, April 09th, 1963. Caderno Executivo, p.4.

³ Idem, p.

⁴ See: UNIVERSITY OF SÃO PAULO. MORDERN ART MUSEUM OF SÃO PAULO. Boletim de Informações No. 1, April 18th, 1963. In this edition the printed name is spelled as Museu de Arte Moderna de São Paulo.

⁵ See: FUNDAÇÃO BIENAL DE SÃO PAULO. Sobre a Bienal. Available at: <<http://www.biennal.org.br/bienal.php?i=56>>; Access in: Oct. 18th 2017.

⁶ Information gotten after consult to Process USP No. 64.1.9221.1.3, filed of the Section of Expediency, Protocol and Archive of the Museum of Contemporary Art of USP.

to the first Internal Rules of the Museum of Contemporary Art, and a draft of the proposed rules is submitted. From this process, we learned that the legal situation of the Museum was not regularized in the university structure and that three suggestions have been examined in order to solve this situation: to establish MAC USP as a Museum, a University Institute or as part of the Institute of Arts. After considering each of the alternatives, it was proposed to include the Museum as part of the Institute of Arts. However, there was another hurdle, the Institute was not regulated. So that a substitute of the Internal Rules is submitted with a new wording.

In the session of the University Council, held on October 18th, 1965, the legal situation of the Museum was subject of discussion, the approved recommendation is that the Council delegates to the Dean the authority to decide on the issue. Therefore, the Dean, in accordance with the decision of the University Council, passes Ordinance GR. No. 342, in March 22nd, 1967. The legal situation of MAC USP, even provisory, was solved:

Article 1 - The Museum of Contemporary Art (MAC) is, temporarily, directly subordinated to the Office of the Dean of the University of São Paulo.

Article 2 - MAC purposes are:

- I - to support and to stimulate creation in the field of the contemporary visual arts;
- II - to promote and disseminate the contemporary visual arts;
- III - to establish University Improvement and Extension courses in the scope of its attributions;
- IV - to promote cultural and artistic exchange with national and international akin entities,;
- V - to keep and enlarge a collection of representative work of the contemporary visual arts.⁷

This Ordinance also regulates the creation of an Administration Board in charge of conceiving the standards of the administrative, artistic and cultural policies of MAC USP, and establishes that the Dean would nominate the board members and that the Museum "would be temporarily managed by a person assigned by the Dean, among people of recognized ability and specialized in the subject"⁸. Five months later, Ordinance GR. No. 395, of September 04th, 1967⁹, modifies the precept and gives a new wording to item III of article 2; article 3 and article 5 of Ordinance GR. No. 342. In the same year of 1967, the Internal Rules is accepted by Ordinance GR. No. 453, of December 18th, 1967, that established the competencies of the Administration Board and the Director, as well as defined the activities that would be exerted by the Museum:

Article 10 - MAC is responsible for its:

- a) administration
- b) collection
- c) restauration
- d) documentation
- e) Library
- f) exhibitions
- g) cultural-artistic courses and promotions
- h) publications¹⁰.

⁷ UNIVERSITY OF SÃO PAULO. Ordinance GR No. 342, of March 22nd, 1963. Regulates the Museum of Contemporary Art. Diário Oficial do Estado de São Paulo, March 29th 1967. Caderno Executivo, p.3.

⁸ Idem.

⁹ UNIVERSITY OF SÃO PAULO. Ordinance GR No. 395, of September 04th, 1967. It modifies precept of Ordinance GR. N. 342/67,

¹⁰ UNIVERSITY OF SÃO PAULO. Ordinance GR No. 453, of December 18th, 1967. States the Internal Regulations of the Museum of Contemporary Art. Diário Oficial do Estado de São Paulo, December 28th, 1967. Caderno Executivo, p.8.

Two years later, the condition of a body subordinated to the Dean's Office is modified. The new USP Statute, set forth by Decree No. 52,326, of December 16th, 1969¹¹, established that the museums were to be subordinated to the University Council and prescribing the existence of an executive director and an administration board. In 1972, the USP General Regulation¹² was established, regularizing the functioning of the University. A new university structure was put into action¹³.

In 1974, Resolution 423 creates the MAC USP Advisory Board, establishing that the Executive Director and the Administration Board should draw up the Internal Rules project for the Museum in 120 days, repealing anything to the contrary¹⁴.

At the beginning of 1978, Professor Walter Zanini leaves the position of Director of the Museum of Contemporary Art, and it will be up to his successor, Professor Wolfgang Pfeiffer, to continue discussions about the necessary Internal Rules.

A narrative about the institutional life of the Museum: the Boletim Informativo (Newsletter)

A mean of communication was designed since the beginning of the Museum, published so that the internal and external community of the University, could be informed of the main events at MAC USP. From what is reported in the Boletim Informativo¹⁵, in addition to the schedule of artistic and cultural activities, we can retrieve, for example, the memory of relations and links established by the Museum and the University and the artistic community:

The new university entity, following the example of other newly created institutes, started, in these two first years of activity, its task of integration with the university life - seeking, at the same time, to strengthen the bonds with the artistic movement¹⁶.

Moreover, we realized that the Museum had an exhibition section and a cultural and artistic promotion¹⁷ section. Thus, despite the difficulties such as the undefined legal situation, limited staff, and provisory headquarters, the Museum was organized in the best possible way. Certainly, the Internal Rules, established in 1967, translates the fields of action that were being put in place in the previous years.

At the beginning of 1970, reading the 1969 Annual Activities Report, it is clear that MAC USP was trying to keep its activities:

Notwithstanding the lack of sufficient and adequate budget, administrative, technical and scientific staff, adverse factors to which adds up the absence of a proper building - a serious obstacle to the full existence of an entity that congregates the major art collections of the 20th century in the country - the Museum of Contemporary Art of

11 SÃO PAULO. Decree No. 52,326, of December 16th, 1969. Approves the Statute of the University of São Paulo. Diário Oficial do Estado de São Paulo, São Paulo, December 17th, 1969. Caderno Executivo, p. 5-9.

12 SÃO PAULO. Decree No. 52,906, of March 27th, 1972. Approves the General Regulation of the University of São Paulo. Diário Oficial do Estado de São Paulo, São Paulo, March 29th, 1972. Caderno Executivo, p. 3

13 See: BOMENY, Helena. A reforma universitária de 1968: 25 anos depois. Revista Brasileira de Ciências Sociais, v. n. 26, 1994. Available at: < http://www.anpocs.org.br/portal/publicacoes/rbcs_00_26/rbcs26_04.htm >. Access in: Oct. 18th, 2017.

14 See UNIVERSITY OF SÃO PAULO. Resolution No. 423 of May 19th, 1974. Creates the Consulting Board along with the Museum of Contemporary Art. Diário Oficial do Estado de São Paulo, São Paulo, May 08th, 1974. Caderno Executivo, p. 35.

15 The first number of the Newsletter was published in April 18th of 1963 and the publication was extended up to 1987.

16 UNIVERSITY OF SÃO PAULO. MUSEU DE ARTE CONTEMPORÂNEA Boletim de Informações n. 43, 1965.

17 *Idem.*

the University of São Paulo strived to maintain and develop in 1969 the same work pace of the preceding years¹⁸.

In the 1977 Annual Activities Report, the last of Walter Zanini's administration, it is clear that, despite the countless constraints, the objectives considered fundamental have been fulfilled:

The Museum of Contemporary Art of the University of São Paulo, with a budget in 1977 identical to the previous years, did not have, once again, the necessary conditions to fulfill all its objectives. However, with great persistence of all the small staff of the Museum (including some volunteers), it was possible to carry out some cultural activities during the year.¹⁹

However, is spite of the continued efforts to change this scenario, the Internal Rules and the so-dreamed own building would only become a reality years later.

Therefore, very briefly and favoring the set of administrative actions during the first fifteen years, we present one of the multiple facets of MAC USP in an attempt to elucidate the aspects that marked the existence and the trajectory of the institution. Thus, looking back, we can glimpse, among other things, the complexity of the institutional relations and the historical context the various players were immersed at that moment.

¹⁸ UNIVERSITY OF SÃO PAULO. Museum of Contemporary Art Boletim Informativo n. 123, Jan. 19th, 1970.

¹⁹ UNIVERSIDADE DE SÃO PAULO. MUSEU DE ARTE CONTEMPORÂNEA. Boletim Informativo n. 379, 10 dez. 1977.