

Comparada com a fragmentação e a leitura solitária e transversal na tela do computador sem lugar ou história, o livro impresso, na sequência de suas páginas em um determinado lugar, dá ao leitor a percepção de uma totalidade, coerência e identidade. Essa identidade se reforça na coincidência entre leitura e lugares.

A localização da Biblioteca Walter Zanini, agora incorporada ao MAC USP, é também reveladora das derivas do Museu e de sua biblioteca. Nesse sentido, a arquitetura moderna de Niemeyer é um índice potente que sugere uma atenção especial ao universo simbólico que se delineia a partir de uma constelação de histórias.

Basta lembrar que o MAC USP foi instalado originalmente, “provisoriamente” (onde ficou por cinquenta anos...), no 3º Piso do Pavilhão da Bienal, no Parque do Ibirapuera, em 1963. Exatamente meio século depois, passou a ocupar o antigo Palácio da Agricultura, outro edifício-monumento-ícone de Oscar Niemeyer, no mesmo parque. Liga-se assim no MAC USP origem e destino. Afinal, estamos no Brasil “condenados ao moderno”, como postulou o crítico Mário Pedrosa, cuja trajetória profissional também se mescla com esses museus, a Bienal e o Parque Ibirapuera, em São Paulo.

Ao longo de sua história, reúnem-se agricultura e cultura nesse edifício, onde leitores e escritores, ora se encontram na biblioteca do Museu. Como ensina Michel De Certeau, escritores são os “cultivadores, análogos aos fundadores de um lugar próprio, herdeiros dos lavradores de antanho – mas sobre o solo da linguagem, cavadores de poços e construtores de casas [...]”<sup>23</sup>.

A doação da Biblioteca Zanini ao Museu tem um outro sentido simbólico: privilegia, sem concessões, os valores humanistas, que são hoje fundamentais contrapontos no mundo de consumidores em que vivemos.

Afinal, o que se transmite nessa doação, além do fabuloso acervo de livros e documentos, são princípios éticos próprios de uma economia de reciprocidades e dádivas. Num tempo em que o sentido do público perde para os interesses individuais e de mercado dominantes o que essa doação testemunha é mais um gesto de Zanini para a construção do MAC USP. Com essa doação exalta-se a gratuidade, a generosidade, a sabedoria, a diversidade, o respeito ao conhecimento como estímulo e exemplo de valores contra-hegemônicos à ordem das coisas e do mundo atualmente.

Lembro-me aqui de outra bela imagem de pensamento, na qual Benjamin comenta a prática do colecionar livros:

[...] para o colecionador – e me refiro aqui ao colecionador autêntico, como deve ser – a posse é a mais íntima relação que se pode ter com as coisas: não que elas estejam vivas dentro dele; é ele que vive dentro delas<sup>24</sup>.

O legado de Walter Zanini está bem vivo em sua biblioteca. O seu desejo de doá-la ao Museu, generosamente atendido por Neusa Zanini, filhas e netos, torna o MAC USP e sua biblioteca ainda mais singulares e relevantes como seu primeiro diretor um dia imaginou.

23 Certeau, Michel de. *A Invenção do Cotidiano*. Petrópolis, Vozes, 1994, pp. 269-270.

24 Benjamin, Walter. *Desempacotando Minha Biblioteca: Um Discurso sobre o Colecionador*. In: \_\_\_\_\_. *Rua de Mão Única: Obras Escolhidas*, vol. II. São Paulo, Brasiliense, 1987, pp. 227-235.

## Walter Zanini Library: A living legacy

On June 6, 1964, the literary supplement of the newspaper *O Estado de S. Paulo* publishes the article entitled *Libraries in Brazil*, by Walter Zanini, director of the then newly created Museum of Contemporary Art of the University of São Paulo (MAC USP). In one of the many interviews I had with Zanini, he mentioned this article and promised to look into his papers to, perhaps, include it in the publication that I was organizing from his writings<sup>1</sup>. The text as he explains:<sup>2</sup>

The heading was to be “Art Libraries in Brazil”, but when they printed it was only “Libraries in Brazil”. I think that it did not fit in the column of the periodical (laughs). And the person reading the heading thought that it would talk about all the libraries, but it was just the art libraries, abroad and here (...). I find it interesting because I did a study on the libraries that I knew in Europe, in several countries, and did the comparison when I came back here<sup>3</sup>.

In fact, in the text<sup>4</sup>, Zanini presents a detailed diagnosis of the situation of the Brazilian art libraries (in special in São Paulo and Rio de Janeiro). At that time, his analysis was not encouraging. For sure, the contrast experienced with the cultural infrastructure in Brazil, after a long period of studies in Europe, it was very sensitive for him and even though he tried to assimilate the shock of his return to the country evaluating the situation of our public libraries.

Expressions such as “disheartening incomplete”, “disappointing”, “solutions rejected for a future that does not thaw”, “insufficient funds”, among others, paint a bleak landscape. With the exception of the Public Municipal Library Mário de Andrade, with a compliment to the work of the critic Sergio Milliet, its director who there implemented, from 1945, the art section. Zanini comments:

The Library Mário de Andrade was a room in the Street of Consolação where the artists studied, since Sergio Milliet, who was the second director of MAM (Museum of Moderns Arts), had a more general education as an intellectual, sociologist, and economist. When he returned from Switzerland, he also brought ideas on art and he was also director of this library, creating an art sector, which later took his name, creating an important library in Brazil in this field. There, there were pieces about cinema, music, but above all, visual arts. Many artists gathered there, as the Grupo Ruptura, Grassman, intellectuals, and scholars. It had many books, but nothing compared with the European libraries. But, there was something that came at that time and grew (...)<sup>5</sup>.

Zanini also evaluates, in the mentioned article, the emerging conditions of the University of São Paulo at that time with the creation of the Museum of Contemporary Art and the Museum of Archaeology and Ethnology and notes that “considerable collections that became part of the University were not accompanied by relevant libraries, although with important book donations”<sup>6</sup>.

Always positive in its prospective, Zanini elaborates a kind of self-accomplishing prophecy, as we see now being fulfilled, with the donation of his private library. Zanini has made great efforts for the consolidation of an integrated library and archive to

1 ZANINI, Walter. *Bibliotecas do Brasil*. *O Estado de S. Paulo*, São Paulo, Jun. 6. 1964. Literary supplement.

2 Freire, Cristina (Org.). *Walter Zanini: escrituras críticas*. São Paulo: Annablume, 2013

3 ZANINI, Walter. *Depoimento [July 2007]*. São Paulo: Transcribed document. An interview with Cristina Freire.

4 The article was found recently, and in fact, it only reached my hands now, with the help of its life companion, his wife, Neusa Zanini.

5 ZANINI, 1964.

6 Ibid.

the new MAC USP, following the examples had saw abroad. As he says, full of hope and positive, as always:

The effort required to enrich the existing elements and fulfill the gaps of all types is immense and, with no doubt, the responsibility will increasingly fall on the University, the responsibility to play a vital role in the solution of the big problem". And concludes: "with no doubt, it will be in the University context that the problem will find, one day, its best solution<sup>7</sup>.

Zanini understands that the reason and the need of the art libraries in the University are inseparably linked to education and research. In this sense, the presence of disciplines related to the Art History in the University of São Paulo, and programs with specific disciplines in the area, should gain even more relevance and importance, mainly in the structure of the Art Institute, that until now, by the way, has not been improved at USP.

A pioneer discipline in Art History was offered at FAU USP by Lourival Gomes Machado<sup>8</sup>, the professor who the Museum Council decided to pay tribute in 1969, naming the MAC USP Library after him. Another discipline at the School of Philosophy would be under Zanini's responsibility.

While the battle at the Academy for the consolidation of a basic infrastructure for art research and education was intense; in his house, he builds, not without much effort, his rich personal library.

More than what a set of books, the Walter Zanini Library, now transferred to MAC USP, is an intellectual map of a singular journey. It witnesses places, interests, artistic movements, exhibitions, monuments, artists, critics, authors, works, museums, collections, etc. This library, assembled over a lifetime, helps to understand his initiatives, his so many completed or just imagined projects.

This unique intellectual story indissolubly blends with the origin of the MAC USP, an institution where Zanini also starred many battles to build more than just a collection of artworks, but an exemplary University Museum with a program open to research, teaching and the dissemination of art and its history.

The books on the shelves of his house had no geographic or linguistic barriers and blend several languages: Portuguese, French, Italian, German, English, in publications talking about distinct periods in Western Art History: gothic, medieval and contemporary. In this Babel of books, there were others in-between, more or less identifiable, such as catalogs, pamphlets, several loose papers, manuscripts, letters, albums and cards that witness a place of constant creation, having the whole world as a horizon, to peer, inquire and reflect.

In the rooms of its residence, where Zanini worked on his researches, there are boxes full of videocassettes that bear witness to his interest in the relation between art and technology, and artistic practices in national and international levels. Like his books, the works in video in his library are like documents to be constantly reviewed and analyzed. To back up this story on the research of wider sources and solid foundation he focuses, in one of his latest research, on art and the advent of

technologies. In other boxes, there are his writings and researchers he conducted in several cities and libraries he visited, as the notes from André Chastel's classes at Sorbonne University, or Ernst Gombrich's, in England, among others.

If in the 1960s he was organizing the disciplines of Art History at USP, two decades later he publishes a reference work where he elaborates on the subject: General Arts History in Brazil<sup>9</sup>, two volumes, today still a mandatory reference on the subject.

It is interesting to notice that Roger Chartier, when studying the entry of the term Library in *Dictionnaire de Furetière* (1690), he observes that the first meaning that appears there is more classic and sedimented in current uses, that is, library as a room or place where books are placed; or as he describes "gallery, a construction full of books<sup>10</sup>. The second meaning no longer designates a space, but a book, a publication. Chartier explains: "a library is also a collection, a compilation of several works of the same nature or of authors who have compiled all that can be said on the same theme", or: "they gather comfortably in one volume what would make us look for with effort in several places"<sup>11</sup>. This relationship between the library (physical) and the library (no walls), in the case of Zanini, is a symbol of his efforts to support the teaching and research of arts in Brazil, especially at USP.

In the book that organized The General Arts History in Brazil (1983) Zanini compiles different approaches of Art History under the viewpoint of the most distinguished Brazilian intellectuals and experts. An interdisciplinary approach takes the Brazilian singularities as a perspective and that contemplate our rich diversity, including texts as Arte índia, by Darcy Ribeiro, Arte afro-brasileira, by Mariano Carneiro da Cunha, Artesanato, by Vicente Salles, among others. We notice that among the subjects or periods of canonical art historiography, it is included, as we've seen, subjects and approaches that are part of the specificity of the Brazilian art, with no distinctions or hierarchies.

Throughout his work, he tried to activate, in several ways, the museum as an operational space, inspired by the idea he attributed to Le Corbusier, of conceiving the museum as place for permanent of research, which also included the technical professionalization of the associated services. He communicated in newsletters: "the technical services started (cataloging and classification of slides) in accordance with the current librarianship standards", and announces: the regulation elaborated for the service of lending books in the Museum newsletter<sup>12</sup>.

A newspaper the library and a sector of slides should support the research and education activities in library "with more than 10 thousand slides of national and international works" and "opened to attend to professors and students of several grades<sup>13</sup>.

The Museum informative newsletters are updated as the amount of books and catalogs are incorporated and acquired, as the library of the architect and artist Paulo Rossi Osir, that marks the beginning of the MAC USP Library or accounting of the 12,126 specialized volumes he publishes in the last report before leaving the Museum<sup>14</sup>.

9 ZANINI, Walter (Org.) *História geral da arte no Brasil*. São Paulo: Instituto Walther Moreira Salles, 1983. 2 v.

10 Chartier, Roger. *Bibliotecas sem muros*. In: \_\_\_\_\_. *A ordem dos livros: Leitores, autores e bibliotecas na Europa entre os séculos XIV e XVII*. Brasília: Editora Universidade de Brasília, 1994. p. 67-90.

11 *Ibid.*, p. 70.

12 *BOLETIM INFORMATIVO*. São Paulo, MAC USP, n. 123, 19 jan. 1970.

13 *BOLETIM INFORMATIVO*. São Paulo, MAC USP, n. 275, Dec. 18, 1974.

14 *BOLETIM INFORMATIVO*. São Paulo, MAC USP, n. 379, Dec. 10, 1977.

7 *Ibid.*

8 Lourival Gomes Machado (1917-1967): active art critic in the 1940s and 1960s, publishing articles in periodicals and books. He was the director of the Museum of Modern Art of São Paulo and professor at the School of Architecture and Urbanism of the University of São Paulo.

It is also quite significant the donation from artists. The request for Brazilian artists to donate the catalogs of their individual exhibitions is among the first of Zanini's actions at the Museum<sup>15</sup>. In that request, the need to create the Library's collection is clear, but it also announces the leading Museum's interest in contemporary Brazilian artists, a proximity that Zanini kept as a main curatorial strategy. By the way, it is also seen in his personal archive: the network of relations he developed and sustained with artists, critics, writers and intellectuals around the world.

It is also certain that the principles of solidarity and networking are seen in the construction of the MAC USP Library. Other collections were incorporated into this library throughout the two decades in which Zanini ran the Museum, (and they still continue...). Among which stands out the donation of the family of the painter Mario Zanini, his uncle, of the artist Pola Resende and also a set of books and catalogs donated in the 1970s by the family of Lourival Gomes Machado.

In the Documentation Center (Archive) some strategies and practices were important to consolidate them at MAC USP, and included the reports and texts produced by Zanini with his conscience of a historian and his concern with transparency in the administration of public affairs. Statements, accounts, balance sheets, tables, receipts, in addition to letters, texts, photographs, manuscripts, publications, including full artists' archives, such as the artist Samson Flexor, donated by the artist's family in 1977.

To feed the Museum files and consolidate its history, Zanini is careful enough to use carbon paper in the letters and reports typed to record these correspondences that sedimented, since the beginning, the memory of the newly created Museum.

This kind of tactile, vegetal or analogical memory has its own characteristics. It is true that the VCR tapes, as well as the cassette tapes, and even the photocopies of texts, before becoming obsolescent, are the record of a specific moment in the history of technologies, overtaken by digital technologies.

The effort to professionalize the work in the several Museum specialties is related to his research experience in the many libraries where he had worked abroad. Zanini recalls:

(...) when I was studying in London, the Witt Library, which is a documentation center, was in the same building of the Courtauld Institute. I was writing a thesis, which some years later I presented in Paris, and worked a lot with photography because I could see the originals, visiting museums. They held an incredible photographic documentation, with pictures as of the 19th century to the most recent. Then I compared the differences among the museums and that helped a lot with the attribution; we worked a lot with attribution, and we still work<sup>16</sup>.

He goes further with his memories and talks about his research in France:

In Paris, there is the Jacques Doucet Library<sup>17</sup>. Jacques Doucet was someone who donated his library. I think he was a tailor, something connected to fashion (...) and I attended this library for many years.

15 BOLETIM INFORMATIVO. São Paulo, MAC USP, n. 3, May 2, 1963.

16 ZANINI, 2007.

17 Jacques Doucet (1853-1929) was a fashion designer and French art collector. As of 1916, he assembled an exceptional literary library, a legacy that was accepted by the University of Paris in 1932. In 1933, at the initiative of the Dean Charléty, the library is transferred and opened to the public in a new location, the Library of Sainte-Geneviève.

Every afternoon I had classes and also worked in this library, and there came the old French, German, Italian, Portuguese historians, that I met and sometimes made contact with them. I remember André Chastel<sup>18</sup>, the professors from the Sorbonne (...)<sup>19</sup>.

This reference of Zanini is interesting since the fashion designer Jacques Doucet (1853-1929), was one of the biggest collectors of his time. Between 1896 and 1912 he had one of the most extraordinary collections of artworks of the 17th century, which included also many works of his contemporaries (Pablo Picasso, Henri Matisse, Giorgio De Chirico). He was the founder of the library of art and archaeology, that now belongs to the National Institute of Art History in Paris (INHA)<sup>20</sup>.

Keen on being around with vanguard artists, in 1921 Doucet hires the young André Breton to work as his librarian. It is said that it was the surrealist who advised on the purchase of works that would become icons of modern art as *Les Mademoiselles D'Avignon*, by Picasso, and the Duchamp's *rotorelief*s. In the end, he donated his library (that includes funds from Stéphane Mallarmé, Paul Verlaine, Guillaume Apollinaire, Henri Bergson, Paul Valéry, André Gide, André Breton, Paul Éluard, Tristan Tzara, Michel Leiris, André Malraux, Jean-François Lyotard, among others), to the University of Paris, that incorporated it in the 1930s. Jacques Doucet's library represents the metaphor of an idealist collector who valued, above all, the research and the get-together with the vanguard artists of his time. Any similarity may not be a mere coincidence...

As it could not be otherwise, when speaking about the Doucet library that he attended in France, Zanini speaks about himself, by means of his collection of memories. The places in Jacques Doucet's library are visited by Zanini's memories that transport us through imagination as in this excerpt from the interview: "upstairs... the Art Department..., archaeology, on the upper floors (...)"

The memory and the spaces he imaginarily goes through to collect the memories that belong to him points to Walter Benjamin's beautiful image of thought, intitled *Escavando e Recordando* (Excavating and Remembering):

Language has unequivocally indicated that memory is not an instrument to explore the past, but mainly the medium. It is where the experience happened, just like the soil is the environment in which ancient cities are buried. Those who want to approach their own buried past should act as the man who dug (...) it is a where mistake depriving of the best who just makes the inventory of findings and doesn't know how to mark on the soil of today the place in which it is old is stored. Therefore, true memories shall go informatively much less than indicate the exact spot where the investigator came upon them. Strictly speaking, epic and rhapsodically, a true memory should, therefore, at the same time, provide an image from the one that recalls, as well as a good archaeological report should not only indicate the layers that originated its findings but above all, those others that have been previously crossed<sup>21</sup>.

18 André Chastel (1912-1990): Art History scholar, he taught at the University of Sorbonne (France) from 1945 to 1970, where he guided Walter Zanini in research.

19 ZANINI, op. cit.

20 BOFFERDING, R. Louis. A look at fashion designers Jacques Doucet's private collection. Available at: <<https://www.architecturaldigest.com/story/jacques-doucet-furniture-art-collection-article>>. Accessed on: Oct. 2, 2017.

21 Benjamin, Walter. *Rua de mão única: obras escolhidas*, vol. II. São Paulo: Brasiliense, 1987. p. 239-240.

## Walter Zanini Library: Origin and destination

If today virtual images allow access to deterritorialized digital archives, Zanini's library and personal archive provide as palpable and tangible elements at the Museum he helped to create.

The books, as well as the artworks in the collection, strengthen the sense of physicality as well as tactile and corporal presence, the first reason and condition of the existence for a Museum. Colors, dimensions, weights, and shapes of the volumes suggest other reading practices, different from the uniform reading from anywhere where the screen of a digital device is lightened up.

At MAC USP, the glass panels of the building tend to bring the city closer to the reading rooms and the vicinity of the artworks are sensitive possibilities that the library of this museum can offer. In this scenario, it becomes clear how reading and seeing are integrated as, parts of the same intellectual enjoyment exercise that inexorably related.

As the philosopher Chartier writes, "reading is not only an abstract operation of intellection; it is the engagement of the body, inscription in a space, relationship with oneself and with the other<sup>22</sup>".

Compared with the fragmentation and the solitary and transversal reading on the screen of the computer without place or history, the printed book, in the sequence of its pages read in a particular place, offers the reader the perception of a totality, coherence, and identity. This identity is strengthened with the coincidence between reading and places.

The site of Walter Zanini Library, now incorporated to MAC USP, is also revealing of the derives of the Museum and its library. In this sense, the modern architecture of Niemeyer is a powerful index that suggests a special attention to the symbolic universe that outlines from a constellation of stories.

Suffice it is to say that MAC USP was originally installed, "temporarily" (where it remained for 50 years...), on the 3rd floor of the Biennial Pavilion, in the Ibirapuera Park, in 1963. Exactly half a century later, it was transferred to the old Palace of Agriculture, another building-monument-icon by Oscar Niemeyer, in the same park. MAC USP origin and destination are linked. After all, we are in Brazil "condemned to modern", as postulated the critic Mário Pedrosa, whose career also merges with those museums, the Biennial and the Ibirapuera Park in São Paulo.

Throughout its history, agriculture and culture are together in this building where reading and writers meet in the Museum library. As Michel De Certeau teaches, writers are the "croppers, analogous to the founders of a personal place, heirs of former farmers - but on the ground of the language, diggers of wells and constructors of houses (...<sup>23</sup>".

The donation of Zanini's library to the Museum has another symbolic meaning: it privileges, without concession, the humanist values that are fundamental counterpoints in the consumerist world we live today.



After all, what it is conveyed in this donation, besides the fabulous book and documents collection, are the characteristic ethical principles within an economy of reciprocities and gifts. At a time when the sense of public loses to individual interests and dominant markets what this donation witnesses is another gesture of Zanini to build MAC USP. With this donation, the gratitude, generosity, wisdom, diversity, respect for knowledge are extolled as a stimulus and example of anti-hegemonic values to the present order of things of the world nowadays.

Here I remember another beautiful image of thought, in which Benjamin comments on the practice of collecting books:

(...) for the collector - and I here refer to the authentic collector, as it must be - the possession is the most intimate relation that one can have with things: it is not that they are alive inside the person; it is the person who lives inside them<sup>24</sup>.

Walter Zanini's legacy is well alive in his library. His desire to donate it to the Museum, generously agreed by Neusa Zanini, daughters, and grandchildren, makes MAC USP and its library even more unique and relevant as its first director has once dreamed.

22 CHARTIER, 1994, p. 16.

23 Certeau, Michel de. *A invenção do cotidiano* (The invention of everyday life). Petrópolis: Vozes, 1994. p. 269-270.

24 Benjamin, Walter. *Desempacotando minha biblioteca: um discurso sobre o colecionador*. In: \_\_\_\_\_. *Rua de mão única: obras escolhidas*, vol. II. São Paulo: Brasiliense, 1987. p. 227-235.

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