

Updating MAC USP's Art Collection Database – Italian Works in the Art Collections of Francisco Matarazzo Sobrinho and Francisco Matarazzo Sobrinho and Yolanda Penteado

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MAC USP was created in 1963 with the dissolution of the former MAM and the donation of its collections to USP. The initial MAC USP's collection was divided into three major collections: in 1962, donated by Francisco Matarazzo Sobrinho; in 1963, with works donated in 1973, by Francisco Matarazzo Sobrinho and Yolanda Penteado; and in 1963, donation of MAM's collection.

From this vast set, only Italian works acquired between 1946 and 1947, belonging to the collections of Francisco Matarazzo Sobrinho and Francisco Matarazzo Sobrinho and Yolanda Penteado, were selected for this work¹. Our frame includes the first acquisition of Italian works made by Francisco Matarazzo Sobrinho with the intention of creating a museum of modern art. The art critic Margherita Sarfatti, who was the founder of the Novecento Movement in Italy, participated in the purchase of this initial set of works.

Altogether there are 71 works by 31 artists acquired by Livio Gaetani and Enrico Salvatori from private collectors and Italian art galleries, such as Carlo Peroni, Enzo Camerino, Carlo Cardazzo, Vittorio Barbaroux, Il Milione, Della Spiga, Gussoni, Dello Zodiaco, or acquired directly from artists.

The main goal of this work was update the accessioning of these works into MAC USP's collection database, starting with a critical reevaluation and the modernization of the cataloguing of 71 Italian works. For this purpose, we made a comparison of information from the following documentary sources:

1. Typed list of the first inventory of works from MAM's collection, prepared by Eva Lieblich, circa 1951;
2. MAM's Book Record (c. 1962), which kept mainly the works numbering by its registry, and increased the information of the list elaborated by Eva Lieblich;
3. MAM's accession charts (c. 1962);
4. MAC USP accension charts (1985);
5. A journal of the trip to Davos written by Yolanda Penteado (1947), with the systematization of information about purchases made between 1946 and 1947;

6. Deeds and notary processes related to the donation of the collection to the University;
7. Artists folders in the MAC USP's registrars section, with information about works, exhibitions and travels made by them, besides data on restoration and conservation, list of works purchased, telegrams and letters written by Gaetani Livio and Enrico Salvatori.

In addition to these documentary sources, the research was also complemented by a bibliographic database from MAC USP's Library Lourival Gomes Machado about the artists and possible catalogs and books in which the works were listed and/or reproduced. Other documents were researched in the MAC USP's archive, located in Ibirapuera Park (São Paulo); at Fundação Bienal de São Paulo; and at MASP; with the goal of finding information on the acquisition of works by the Matarazzo family, correspondence between artists, art dealers and collectors, historical newspaper clippings, catalogs of artists and exhibitions.

All information found in the research was compared and organized in a way that one can access the maximum number of data on the history of the works, the processes of conservation and restoration and the presence of the work in publications and exhibitions. With an entry form in Microsoft Word format that served for some specific demands of the database, all the research was compiled in file cards organized by works.

For an effective registration of data into MAC USP's database, this first version of entry forms was used as a reference for a more comprehensive understanding of the works acquired in the 1946/47 purchase and of the collection context; for gathering and interpreting data collected throughout the research; for elaborating elucidative texts; for verifying and creating standards.

In addition to the entry forms, visits were made to the museum's technical department mainly to verify data on signs and captions; the size of works and their present state of conservation.

During the process, the following activities were performed with MAC USP's registrar's section:

1. Registry of exhibitions and publications;
2. Review and accession of new information to the registry of 71 Italian works acquired between 1946/47, based on the Microsoft Word entry forms;
3. Development of a manual for the registrar's section, with the history of the institution and the collections of Francisco Matarazzo Sobrinho, and Francisco Matarazzo Sobrinho and Yolanda Penteadó;
4. Update of the new documentation to the artist's folder, based on new documents or information found;

5. A bibliographic survey and the creation of a folder of the exhibitions of Italian works acquired in 1946/47.

All activities developed during this research were very important to the understanding and systematization of information on the Italian works acquired between 1946 and 1947. Thus, with the work done during this internship, it was possible to make a critical reevaluation and updating MAC USP's Database, which previously had limited information concerning the collections of Francisco Matarazzo Sobrinho, and Francisco Matarazzo Sobrinho and Yolanda Penteado.

With this frame of 71 Italian works of art researched, various patterns and texts related to the museum's two initial collections have been prepared and will be used as a reference for the process of critical reevaluation and update of the catalogue of other works belonging to these two collections.

Appendix 1 – Model of Microsoft Word's Entry Form – Example: Corrado CAGLI

Record number: 1963.1.26

Original title: Paesaggio

History: Acquired from Carlo Peroni by Livio Gaetani for 40,000 lira in 1946. The work, which belongs to the Francisco Matarazzo Sobrinho's collection, was stored in the former MAM since c.1950.

Signature and date: On the bottom left corner "Cagli"; undated.

Other inscriptions: On the back, on the wooden board, upper right corner, in ink: "MAC USP 63.1.26" (see note # 9).

Frame: 42.3 x 50.5 x 4 cm (Wood)

Signs: On the back, on the frame, upper left corner: MAC USP's artwork identification label; On the back, on the wooden board, upper left corner: vestige of the former MAM's tag (cf. MAC USP record) removed with registration # 20 (cf. MAM record); left-central part: vestige of the tag without traces of work's identification glued on the tag of the former MAM (cf. MAC USP record) removed (see note #7); bottom left corner: trace of the restorer Luciano Gregori's tag (cf. MAM record and MAC USP, see note #8).

Observation:

1. Donated to USP by the notary deed drawn up on 09/03/1962, the work remained stored in the former MAM, located in the Pavilion Eng. Armando de Arruda Pereira at Ibirapuera Park. Later the work was moved to the ground floor of the Pavilion of Industries, home to Fundação Bienal de São Paulo, whose third floor would house MAC USP on 08/04/1963. The work was accessioned on museum's records on 03/15/1963 by the Commission constituted by Cândido Lima da Silva Dias, Pedro de Alcântara Marcondes Machado, Sérgio Buarque de Holanda and Walter Zanini established by governmental decree on 02/22/1963, responsible for receiving the collections donated to USP by Mr. Francisco Matarazzo Sobrinho and former MAM. It is noteworthy that the accession of the work in the museum's records took place before the creation of the museum itself, established by governmental decree of 04/08/1963;
2. Work catalogued again in 1985 by S.S.;
3. MAM record: PE-20;
4. Entry in the collection of former MAM: it was not possible to determine the date of entry of the work in former MAM's collection. We assume that its entry was in c.1950, since its first participation on a museum exhibition was in

January 1950. One can observe in the inventory of the former MAM's collection – prepared by Eva Lieblich (c.1951) – the following typed text: "donation: F. Matarazzo Sobr." and that in the Record Book of the former MAM it is typed "donation: Francisco Matarazzo Sobrinho" and with a mark in pencil on the term "donation", rectifying it to "collection". In MAM's file record, later elaborated, it appears typed in the "Property" section as "Collection: Francisco Matarazzo Sobrinho deposited at MAM".

5. Treatment: in June, 1959: retouching and cleaning by Renzo Gregori;
6. State of conservation: on 03.06.1959: "Peeled horizontally at various points on the top, on the right side and at some points in the part closer to the center, slightly to the right" (cf. MAM file card); In March 1984: moisture stains on the inside part of the frame; on the right side, a fragment is lacking and it needs to be cleaned; on 03/18/1988: according to an employee of the Scientific Division, Maria Cristina Cabral, the frame has traces of wood-borers on the upper left corner (cf. the artist folder);
7. When observing how often a tag that does not identify the work in relation to the donation process to USP – glued over the identification tag of the work from the former MAM in works from the Francisco Matarazzo Sobrinho's collection –, one can presume that the said traces of tags on the back of the wooden board (left-central part) correspond to the patterns described above;
8. In MAC USP's file card of 1985 it was found that the stamp's trace mentioned above was located at the bottom, right corner, but from inscriptions in pencil on the MAM file card – that served as a draft for the MAC USP file card –, one can see the location "bottom left corner", as it is was confirmed in February 2011;
9. In MAM's Record Book appears: "Painting's title written with a pencil in Italian";
10. Circa 1984, the work was valued in Cr\$ 360,000.00 (cf. MAM file card).

1 The complete list of Italian works of art acquired in 1946/47 (see appendix 1) was elaborated throughout this research with a historical and genealogical survey of the works through the comparison of documents.