

ACERVO: OUTRAS ABORDAGENS VOL.II

MUSEU DE ARTE CONTEMPORÂNEA  
da Universidade de São Paulo



## Lucas SIMÕES

Catanduva, 1980

Júlio Martins

Após um breve e vertiginoso estranhamento se torna visível o gesto preciso de Lucas Simões para interferir no livro *Tendências da Escultura Moderna*, de Walter Zanini, e assim gerar sua ressignificação: uma leitura por desmanche. Foi suficiente um corte diagonal e o deslocamento de um dos módulos resultantes até à lombada para que o artista rearticulasse tanto o volume do livro quanto o campo discursivo a que se refere sua pesquisa. Essa reconfiguração reafirma e desdobra o corte inaugural, que passa a delimitar as laterais do livro e garante que se instale uma cisão no centro do objeto. O livro parece perspectivado no plano e a leitura de seu conteúdo drasticamente interditada pela interrupção que o atravessa por inteiro. Ainda que preserve simetria, esta não é imediata nem evidente, ao contrário, pelas formas angulares cria-se oscilação e descontinuidade em nosso olhar. Este aparente desequilíbrio garante certa carga expressiva ao arranjo, a despeito de sua coerência geométrica, e neste sentido nos lembra recursos compositivos de algumas obras neoconcretas, tributárias de uma vontade de ampliar e mesmo romper com algumas das tendências que se estabeleceram como vocabulário formal da arte moderna. Os *Metaesquemas*, de Hélio Oiticica, por exemplo, testemunham em fins da década de 1950 um esforço em tensionar a estrutura da grade modernista e aderir elementos da subjetividade ao vocabulário geométrico rigoroso da arte concreta, construindo uma geometria sensível, porosa à contaminação com outros campos interpretativos da forma. Nessas obras, o equilíbrio conquistado pelas formas se estabeleceu por vias desiguais, a custo de interferências, desvios e intervalos nos limites ortogonais, fazendo surgir dinâmica e musicalidade imprevistas.

Há no livro-objeto de Lucas Simões um desejo parecido de manipular formas e rearticular significados a partir de deslocamentos simples, mas que revelam a dimensão crítica que essas instâncias podem adquirir em diferentes situações. Torna-se palpável a consciência de que cada elemento da obra – o corte diagonal, a recomposição formal do volume, a apropriação do livro e de sua temática, a proposta de um atravessa-



*Tendências da Escultura Moderna*, 2010  
livro recortado • 2 x 27 x 20,5 cm • Doação artista

mento em sua leitura – é gerido pelo artista de modo a potencializar suas múltiplas possibilidades semânticas. Entre (re)leitura crítica da história da escultura e “procedimento escultórico”, o corte realizado intervém tanto no volume do livro quanto em sua dimensão simbólica e, assim, constitui e propõe uma estratégia de assimilação e uso criativo dos recursos disponibilizados pela história da arte, especificamente no campo da escultura (por sinal, aquele em que as especificidades do meio foram mais expandidas, obscurecidas e problematizadas pelas práticas dos artistas, sobretudo a partir de meados dos anos 1960). O discurso da história da arte, com efeito, é assumido no trabalho como materialidade a ser interferida, moldada e rerepresentada pelo artista. Assim, todos os repertórios estudados e analisados por Walter Zanini em seu livro, desde certo conservadorismo que o autor identifica na escultura de fins do século XIX até os experimentos mais radicais e integrados ao espírito das vanguardas do começo do século XX, como o *readymade* duchampiano, por exemplo (cuja ressonância se faz sentir na apropriação e retificação do objeto articulados por Lucas Simões), são convocados na leitura que o artista objetiva em sua obra. Daí entender forma e gesto como discurso crítico: a leitura por desmanche propõe mobilizar ativamente o legado da história da arte, capacitando e promovendo novas legibilidades de seus registros.

works Regina appropriates postcard photographs and interferes in them by adding photographic images or geometric drawings through silk-screen printing process, in *Enigmas*, the artist makes the postcards herself: they are based on the photographs she took of everyday objects.

It is worth mentioning another relevant factor: regardless of their form, the *Enigmas* – postcards that are even placed inside envelopes –, are four works by the artist Regina Silveira and are accompanied by a text written by Teixeira Coelho (*Enigmas - Uma Análise da Obra de Regina Silveira*). It is interesting to note that the information “Enigmas 4 trabalhos 4 Regina Silveira” [Enigmas 4 works 4 Regina Silveira] is located on the side of the envelope where the addressee’s name is to be written and on the border there is a sort of stamp that contains the phrase “few and rare.” Few and rare were those who received them; few and rare are the postcards.

### Regina SILVEIRA

Porto Alegre, 1939

Daniela Maura Ribeiro

On November 8<sup>th</sup> 1984, Regina Silveira’s exhibit *Simulacros* opened at the Museum of Contemporary Art of the University of São Paulo (MAC USP), at Ibirapuera Park. The show referred to the presentation of her PhD dissertation, developed at ECA USP<sup>65</sup>.

In the MAC USP collection (at the USP Campus) there is a copy of the album *Simulacros* comprised of the following series that refer to the four sets of works the thesis includes: *Topo-sombra* (offset lithographic print) and *Simile* (lithograph), 1983; *Projectio I* (construction scheme and installation) and *Projectio II* (construction scheme and installation), 1984.

Among them, there is the six offset lithographic prints series entitled *Topo-Sombra*, which is clearly the one that has the most conceptual and aesthetic proximity with *Enigmas* – one of the sets that preceded *Simulacros* and its “true triggering agents,” as Regina Silveira wrote in the text of the exhibition catalog. Also according to the artist, in this same text, she used the “topographic silhouettes playing the role of shadows of absent objects” for the first time in the *Enigmas* set. In the series *Topo-sombra* this use is evident in the title, which, to me, expresses the artist’s interest in improving this reasoning and leads her to the idea of simulacrum. It is important to note that Regina conceives the *Simulacros* as the result of her simulation procedures (see the artist’s text in the exhibition catalog). Let’s observe how this takes place from the *Enigmas* to *Topo-sombra*.

Whereas in the series *Enigmas* the photograph itself is presented, in *Topo-sombra* the photographic image is again presented as imagetic base for the lithography, such as in *Anamorfis*. However, both in *Topo-sombra* and in *Enigmas* the issue of the shadow follows the same idea: it is the ghostly shadow of objects that are different from the image onto which they are projected. Here, the shadow of a gun, of a pair of pliers, of a blade, of a corkscrew and of a pair of scissors, respectively. However, differently from the *Enigmas*, one single image-base – in this case, the artist’s shoes –, is repeated, and this factor generates another possibility to perceive the images. To me, when Regina Silveira keeps the same image-base, the shadows, which are fundamental for her simulation procedures,

become protagonists. And there is also the choice for showing the photographic image of the shoes interspersed with the engraving, instead of presenting them by means of the photography. To me, this mechanism is similar to that of the protagonism of the shadows. Note that in *Enigmas*, the images (photographic and of the shadows) are equally important.

In these procedures and operations, Regina Silveira moves towards a poetic that leaves the paper towards the space and will be permeated by the idea of simulation (as in *Projectio I* and *II*, of *Simulacros*). And *Topo-sombra* contributes to open the path.

Lucas SIMÕES

Catanduva, 1980

Júlio Martins

After a brief and vertiginous odd feeling one is able to see the precise gesture of Lucas Simões in the intervention he made in Walter Zanini’s book *Tendências da Escultura Moderna* [Modern Sculpture Trends] and, therefore, to generate its re-signification: a reading by means of dismantling. It took a diagonal cut and the shift of one of the resulting modules toward the book spine for the artist to re-coordinate both the volume of the book and the field of discourse to which his research refers. This rearrangement reaffirms and develops the first cut, which established the limits of the sides of the book and ensures that a scission is made in the center of the object. The book seems placed in perspective in the plane and the reading of its content is drastically discontinued by the interruption that crosses it entirely. Although symmetry is preserved, it is not immediate or evident; on the contrary, the sharp-cornered forms create oscillation and discontinuity in our gaze. This lack of balance ensures an expressive charge to the arrangement, despite its geometric coherence and, in this sense, it reminds us of the compositional resources of some neo-concrete works, which aimed at expanding and even breaking some of the trends established in the formal vocabulary of modern art. Hélio Oiticica’s *Metaesquemias*, for example, witnessed, in the late 1950s, an effort to expand the structure of the modernist framework and include elements of subjectivity in the strict geometric vocabulary of concrete art to build a sensitive geometry that would be open to the influence of other fields that interpret the form. In these works, the balance achieved by the forms was established by means of unequal paths, interferences, detours and intervals in the orthogonal limits. An unpredicted dynamics and musicality emerged from this.

In Lucas Simões’s object-book there is a will to manipulate forms and re-articulate meanings as result of simple shifts that, nevertheless, reveal the critical dimension these elements may acquire in different situations. It is palpable the awareness that each element of the work – the diagonal cut, the formal re-composition of the volume, the appropriation of the book and its theme, the proposal of traversing its reading – is managed by the artist to potentialize its multiple semantic possibilities. Between a critical (re)reading of the history of sculpture and “sculptural procedure,” the cut that has been made intervenes both in the volume of the book and in its symbolical dimension, and, therefore, forms and proposes a strategy of apprehension and creative use of the resources made available by art history, particularly in the field of sculpture (which, by the way, is the one in which the specificities of the medium were further expanded, obscured and questioned by the artists’ practice, specially after the mid-1960s). In this work, the art history discourse is actually understood as a materiality that can be

<sup>65</sup> See: MUSEU DE ARTE CONTEMPORÂNEA DA UNIVERSIDADE DE SÃO PAULO. *Simulacros* – Regina Silveira. São Paulo, Nov./Dec., 1984. See also: SILVEIRA, Regina. *Simulacros*. PhD Dissertation presented to the School of Communications and Arts of USP. São Paulo: ECA USP, 1984.

intervened, shaped and presented again by the artist. Therefore, all the repertoires studied and analyzed by Walter Zanini in his book, from a conservative feature Zanini identifies in the late 19<sup>th</sup>-century sculpture to the most radical experiments integrated to the avant-garde spirit in the early 20<sup>th</sup> century, such as Duchamp's readymade (whose resonance is perceived in the appropriation and rectification of the object coordinated by Lucas Simões), are brought to the reading the artist materializes in his work. Hence his understanding of form and gesture as critical discourse: reading by means of dismantling proposes to actively mobilize the legacy of art history, strengthening and promoting new possible readings of its records.

### Fritz WINTER

Altenbogge, 1905 - Herrsching Am Ammersee, 1976

Ana Magalhães

Fritz Winter began to dedicate himself to painting in 1924, and from 1927 to 1930, he attended the Bauhaus, where the experiences of Kandinsky and Klee had a strong impact on his production. Winter also greatly admired the work of Van Gogh, which made the young German man an artist "of color." His career was interrupted during the 2<sup>nd</sup> World War, during which he served the army of his country and was made prisoner by the Russians in 1945. When he returned to Germany, in 1949, Winter founded the Zen Group (originally known as *Gruppe der Ungegenständlichen* - or Group of the non-objectual artists), together with six other artists - such as, Willi Baumeister, who is also present in the MAC USP collection. His aim was to resume the practices and environment of *The Blue Rider* (group of expressionists that followed Kandinsky, from the first half of the century), simultaneously associating color to Zen Buddhist philosophy, thus, originating a current of non-geometric abstraction.

When he resumed his artistic career, Winter was quickly known in the international scene. He participated in the Venice Biennale in 1950 and in the 1<sup>st</sup> São Paulo Biennial in 1951<sup>66</sup>, as well as had solo exhibitions in various German cities, in Paris and in New York throughout the decade. *Preto Independente no Espaço* was one of the ten paintings Winter presented in the 3<sup>rd</sup> São Paulo Biennial, together with other artists and the special room dedicated to the work of Max Beckmann. Therefore, Germany marked its presence by resuming its expressionist roots. Winter was presented by the curator of the German National Representation as a student of Kandinsky and Klee at the Bauhaus of Dessau, and he also highlighted his proletarian family background. According to Walter Passarge, "the most severe shapes and the most somber colors" derived from his social condition.

The work we have here was part of the collection of the former Museum of Modern Art of São Paulo (MAM SP) after it was granted a purchase-prize in the 1955 Biennial, sponsored by the Jockey Club of São Paulo. Although its references to the artist's abstract experiences at the Bauhaus are evident, *Preto Independente no Espaço* also deals with equally important material aspects, such as the black stains that seem to jump out of the painting and are opposed to a surface comprised of colored zones, marked by the artist's gestuality. There is a certain subjective intensity, which was not commonly scene in the concrete trends of that moment, but resumes the experiences with color of his Bauhaus masters.

66 Fritz Winter participated in three editions of the São Paulo Biennial, all in the 1950s: 1951, 1955 and 1957, when he came as one of the artists of the special room on the Bauhaus, organized by the German National Representation, following the request made by the São Paulo artistic management.

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Catanduva, 1980

Alex Miyoshi

Quase trinta anos após ser publicado, um livro sobre a história da escultura moderna é cortado ao meio, incorporando-se ele mesmo a essa história.

A operação de Lucas Simões surge de um talhe rápido e seco em diagonal, recompondo-se as duas partes cindidas em outro objeto. O artista prolonga e atualiza, desse modo, um gesto como o de Lucio Fontana, com seu rasgo cirúrgico e lacônico que resulta em múltiplos significados.

Mas se na obra de Fontana os suportes artísticos tradicionais e a história da arte são confrontados, em **Tendências da Escultura Moderna**, de forma complementar, abrange-se o estatuto da mídia impressa em tempos de digitalização. Os sentidos de *Tendências* também se ampliam por ela pertencer ao acervo do MAC USP: tanto por ter sido Walter Zanini, autor do livro, o primeiro diretor da instituição quanto por trazer estampadas na capa as esculturas de Max Bill e Umberto Boccioni, *Unidade Tripartida* e *Formas Únicas de Continuidade no Espaço*, ambas igualmente do museu.

Podemos nos perguntar também sobre o “acaso” de a imagem do homem de *Formas Únicas* ser decepada pela divisão da brochura, e do seu andar oblíquo coincidir com a geratriz formal do novo volume,



*Tendências da Escultura Moderna*, 2010  
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dando-lhe continuidade e impulso. Seria casual ainda que a geometria desse novo volume possa evocar o concretismo dos anos em que Zanini concebeu o livro?

Sendo substancialmente ambígua, a operação de Simões ultrapassa a mera iconoclastia para se constituir num fruto duchampiano legítimo. Sua simplicidade, para além do minimalismo, manifesta-se também na manutenção do título original, constituindo-se de modo simultâneo em reverência e superação.

Incisiva como o golpe que a gerou, **Tendências da Escultura Moderna** não carece de longa contemplação. Mas se o olhar se fecha como guilhotina, é impossível vislumbrar-lhe um valor, assentado especialmente no tempo. Basta olhar para o miolo branco que surge com o corte diagonal no livro, em contraste com o amarelado das bordas, para compreender que os anos, indiferentes, agem sobre todos.

**Lucas SIMÕES**

Catanduva, 1980

Alex Miyoshi

Nearly thirty years after publication, a book on the history of modern sculpture is cut in half, and becomes part of this history.

Lucas Simões's action emerges as a diagonal dry and quick cut that renews the two divided parts by transforming them in a different object. By doing so, the artist extends and updates a gesture like Lucio Fontana's, with his surgical and laconic rip that results in multiple meanings.

But whereas in Fontana's work the traditional artistic supports and art history are confronted, in *Tendências da Escultura Moderna*, in a complimentary manner, the statute of printed media in the digitalization era is included. The meanings of *Tendências* are also expanded because it belongs to the MAC USP collection: both because Walter Zanini, the author of the book, was the first director of the institution and because the book cover contains the sculpture of Max Bill and Umberto Boccioni, *Tripartite Unity* and *Unique Forms of Continuity in Space*, which are also part of the museum collection.

We may also ask ourselves about the "chance" of the image of the man from *Unique Forms* be cut off because it is precisely placed at the point where the book was cut, and about the fact that its oblique walk coincides with the formal generator of the new volume, giving impulse and continuity to it. Is it also a coincidence the fact that the geometry of this new volume evokes the Concretism of the years when Zanini wrote the book?

Being substantially ambiguous, Simões's action goes beyond mere iconoclasm and becomes a legitimate Duchampian "child." Its simplicity, beyond minimalism, is also manifested in the fact that the original title was kept, and the work becomes simultaneously a reverence and an overcoming.

Penetrating as the blow that created it, *Tendências da Escultura Moderna* does not need to be contemplated at length. But if the eye closes like a guillotine, it is possible to see its value, which is specially related with time. We only have to look at the white text block that emerges after the book is cut diagonally – it contrasts with the yellowish color of the sides – to understand that the years are indifferent and act upon everybody.

**Júnior SUCI**

Americana, 1985

Tadeu Chiarelli

To think about the series of drawings by Júnior Suci within the tradition of the self-portrait poses as much difficulty as the artist faced when creating his drawings.

In this series, it would be possible to ask where is the artist's consciousness as a sort of entity, aware of his endeavor as a unique professional (for instance, Modigliani's self-portrait, present in the Museum collection)?

Júnior Suci's works that belong to MAC USP present the artist of this second decade of the 20<sup>th</sup> century as an individual that has no quality that makes him superior to his human condition. Whereas Modigliani used contributions made by his contemporaries

and from other traditions, whereas Albano Afonso, to produce his work – also present in the Museum collection – used the denial of the photographic "evidence" and of artistic forbearers to shyly call for his social dimension of the artist, Júnior Suci sets himself apart from it all.

Drawings are what he presents to us; they are nearly records of unadjusted performances in which he definitely no longer wants to be seen as a hero (Modigliani) or considers presenting himself as an issue in the broad tradition of art history (Albano Afonso). On the contrary: Suci seems to use his innate, the most common, abilities – he knows how to roll his tongue, touch the tip of his nose with it, as well as to part his fingers between the middle and the ring finger or bend his terminal phalanx – to demand only his condition as individual, a human being who already knows that he has no distinguishing feature, even though he is an artist.



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