Ministry of Culture and Museu de Arte Moderna de São Paulo present

**IMPRESSIONISM AND BRAZIL**

Curated by
Felipe Chaimovich

Great Hall
May 16 through August 27, 2017
The exhibition Impressionism and Brazil looks at the arrival and development of the first industrial art in the country. Among the roughly one hundred works on show at MAM’s Main Hall are several paintings by the French impressionist Pierre-Auguste Renoir, a leading light of the European avant-garde. On the Brazilian side, the exhibition features the pioneers of the style in Rio de Janeiro, the German Georg Grimm, and two of his pupils, the Italian Battista Castagneto and the Brazilian Antonio Parreiras.

Impressionism emerged out of the rapid plein-air landscape painting enabled by innovations in the industrial production of oil paints during the 19th century. From there, the technique branched out into other genres, such as portraiture and still-life.

The curator Felipe Chaimovich provides a didactic overview of how the conditions that made the movement possible in France took hold here in Brazil as well. The exhibition retraces these developments and presents articles that exemplify the kind of industrially produced art supplies on sale in Rio de Janeiro between 1844 and the 1930s, among pochades, parasols, rucksacks, foldable easels and an unprecedented array of pigments.

With texts by the curator and suggested activities by MAM’s Educational department, this edition of Moderno MAM Extra invites the public to learn a little more about the first industrial art in Brazil. Enjoy your reading.
Duchamp. So where does Brazil come into this story?

The industrially-produced materials liberally used by the impressionists were created in response to a growing market catering to the amateur outdoor artist. The hundred years prior to impressionism had seen the advent of a new form of travel-and-paint tourism in Europe and the United States. The growing number of adepts of *plein air* art fuelled a market for *pochades*, box easels, parasols, backpacks, and an innovative gamut of synthetic pigments invented by chemists and mass-produced in factories. The result was a booming, global market, and Rio de Janeiro gives good measure of its expansion: in 1844, the city had only six general paint stores; by 1889, there were fifty-two purveyors of specialist art supplies.

This rampant growth during the 1880s made landscape painting a major draw at the Imperial Academy of Fine Arts, giving rise to the first art school in Rio de Janeiro, as the historian Gonzaga Duque noted in a book from 1888. This school of *art en plein air* spurred the development of a local strain of impressionism, tailored to the rugged, jagged terrains of places like Botafogo Cove, the changing light and crashing waves of Guanabara Bay, and the encroaching cityscape of Copacabana. Coincidentally, these same places today are world-famous tourist attractions practically synonymous with Brazil itself. So it was during the first cycle of the globalisation of capitalism, back in the 19th century, that Brazil joined the history of industrial art.

**IMPRESSIONISM AND BRAZIL: THE BIRTH OF INDUSTRIAL ART**

Felipe Chaimovich

Industrially produced materials have been of interest to artists since the beginning of the Industrial Revolution. An inaugural example of this interest was impressionism, which marked the advent of a collective of independent artists identified with the intense and methodical use of new industrial materials for painting. Impressionism emerged in France during the 1870s, and its works can be found today in the collections of all the leading galleries and museums presenting the accepted history of modern art to the general public. The impressionists used oil paints and paintbrushes that were new on the market to dramatically broaden the expressive use of colour, volume and light, leaving a generous legacy to the later artistic canon: Van Gogh, Gaugin, Braque, Picasso, Duchamp. So where does Brazil come into this story?

The industrially-produced materials liberally used by the impressionists were created in response to a growing market catering to the amateur outdoor artist. The hundred years prior to impressionism had seen the advent of a new form of travel-and-paint tourism in Europe and the United States. The growing number of adepts of *plein air* art fuelled a market for *pochades*, box easels, parasols, backpacks, and an innovative gamut of synthetic pigments invented by chemists and mass-produced in factories. The result was a booming, global market, and Rio de Janeiro gives good measure of its expansion: in 1844, the city had only six general paint stores; by 1889, there were fifty-two purveyors of specialist art supplies. This rampant growth during the 1880s made landscape painting a major draw at the Imperial Academy of Fine Arts, giving rise to the first art school in Rio de Janeiro, as the historian Gonzaga Duque noted in a book from 1888. This school of art *en plein air* spurred the development of a local strain of impressionism, tailored to the rugged, jagged terrains of places like Botafogo Cove, the changing light and crashing waves of Guanabara Bay, and the encroaching cityscape of Copacabana. Coincidentally, these same places today are world-famous tourist attractions practically synonymous with Brazil itself. So it was during the first cycle of the globalisation of capitalism, back in the 19th century, that Brazil joined the history of industrial art.
Picturesque tourism was the trigger behind this rapid expansion of the market for outdoor painting. In 1782, William Gilpin published a journal on his travels in Wales, Great Britain, related specifically to the search for “picturesque beauty.” In this book, Gilpin describes the challenges facing the traveller scouting for unique scenery, given the irregular terrain and wild vegetation it often involves. The author also adds sketches of his own, intended to “give a general idea of the place, or scene, without entering into the details of portrait,” as it is only appropriate for a travel guide seeking to identify paintable views, that is, picturesque settings. For Gilpin, such places can be described as rough: “[…] we do not scruple to assert that roughness forms the most essential point of difference between the beautiful and the picturesque, as it seems to be that particular quality which makes objects chiefly pleasing in painting.” The notion of landscape roughness became a central aspect of the English garden in the latter half of the 18th century: in addition to rolling lawns, gardens were to be broken with rugged irregularities that eschewed monotony and varied the sensations, lending some planned roughness to the gardeners’ designs. But what Gilpin was interested in was exploring natural roughness on tours that involved sketching picturesque views on location, a practice that allowed the traveller to record the “impressions” caused by these rugged features: “From this correct knowledge of objects arrives another amusement; that of representing by a few strokes in a sketch those ideas which have made the most impression upon us.”

From that time on, picturesque travel became increasingly popular in Europe and caught on in the United States too, after 1820.

Besides the amateurs, professional painters also saw demand grow with the picturesque genre. Some tourists even hired painters to accompany them on their travels so that they could have something to show upon their return. The extent of the popularisation of landscape painting can be seen from an innovative manual on the genre published in France in 1799 by Pierre Henri Valenciennes, which could be used by amateurs and professionals alike. The author argued that landscapes should always be started en plein air, but completed in the studio. The main aim of outdoor painting is to capture the particular light and transient atmospheric conditions fleetingly expressed in the sky, and which mottle all beneath in a special blend of colour. This preliminary painting will ensure that the finished work remains true to the ephemeral light and colour that had caught the painter’s eye in the first place. According to Valenciennes, this outdoor sitting should be kept within a specific timeframe: “all studies drawn from life should only be executed at two hours at the very most, and no more than half an hour in the case of the rising or setting sun.”

Valenciennes’ method en plein air limited the chromatic effect obtained through these quick-fire sittings to the colours available for work in the field. The range of pigments used in painting in the late 18th century were pretty much the same as in the previous centuries, with few exceptions, such as Naples yellow, created from lead (II) antimonate around 1620. However, as the tones obtained by mixing paints in the outdoors within such a narrow timeframe were basically restricted to the effects of sky and cloud. The same technical conditions applied to coloured amateur sketches, which recorded the picturesque tourist’s impressions. Furthermore, if the painting happened to be executed in oils, the palette had to be prepared in advance of the expiring light. As paints at the time were kept in pig bladders that should be preserved in water.

However, the development of the chemical industry quickly supplied an innovative array of synthetic paints over the course of the 19th century. Various burgeoning lines of activity, such as the textile industry, were interested in cheaper, more varied pigments. “Oil paints for artists benefited from the industrialisation of synthetic colours. In the first half of the 19th century, five new greens came on the market, including Veronese green and viridian. The French firm Lefranc had four of these new hues in its catalogue in the 1850s, alongside only one natural—ly—occurring pigment, terre-verte.” The pigments were sold in bulk, ground or otherwise, to artisinal colourists, or else came ready to use, mixed with oil or wax.

The growing demand for oils also developed in innovation paint aging. Up until the beginning of the 19th century, paints were stored in pigskin bladders. However, between the 1830s and 1840s, the English firm Winsor & Newton started selling oil paints in glass containers and experimenting with oil- and inorganic inclusions. In 1840, the North American John Rand patented in London a collapsible tin tube for storing and dispensing oil paints that was far more resistant than the glass syringe. The following year, Winsor & Newton broke Rand’s patent by adding a screw-on lid to the tin tube. The oil paint tubes were either sold empty to craft paint-makers or ready-filled at the company’s stores. Before long, the plein air palette could be mixed onsite and with an incomparable array of transport-friendly hues. Paint brushes were also given an industrial makeover. In the first decades of the 19th century, European brushes started to feature metal ferrules instead of bird feathers to attach the bristles to the handle. These metal bands made it possible to create artist’s brushes to be executed to the traditional round ones. The flat brush enabled artists to apply thick layers of oil, hitherto only possible with a spatula, while retaining the facture of the bristle tracks.

In relation to painting en plein air, artist supplies stores offered other practical items, such as folding stools and box easels, parasols, back packs and portable palette cases, all of which begin to be offered on the mid-century catalogues of Lefranc and Winsor & Newton.

Taken together, these changes spurred by the Industrial Revolution changed the practice of outdoor painting. The practicality of the tin tubes and the expanded palette they afforded saw oil paints finally outstrip watercolours, the undulated champion of the plein air market since the late-18th century. The production of ready-standardised cans furthered by the broader array of synthetic hues.12 The light-filled effect was there that Corot adopted the blueau from his base in Barbizon. It was there that Corot adopted the “blond palette” of white-tinted hues. The light-effected fill was the very opposite to the light-on-dark method hitherto dominant in oil painting, as the composition no longer depended on the dark underlay to obtain foreground volumes. Blond-palett painting, on the other hand, considered the background every bit as luminous as the foreground. Exploring the blond-palett technique enabled Corot to refine his style and, as other painters joined him in Fontainebleau from 1830 on, the Barbizon group took on an identity of its own. The new oil colours meant plein air painting could be done with a greater range of ready-made paints that, mixed with white, could achieve far greater and more varied luminosity.

Among the amateur and professional painters who flocked to Fontainebleau in general and Barbizon in particular was Narcisse Diaz de la Peña. Born in 1817, he became an apprentice of the porcelain painter Arès Gillet in 1822, and took up plein air painting at Barbizon in 1857. In 1849 Diaz Penã sold his esquisses and live études. According to the French Academy, an esquisse is a smaller-scale outline or sketch for a studio painting in 4 William Gilpin, Three Essays on Pictu- resque Beauty, on Picturesque Travel, and on Sketching Landscape. Middleton: Forgotten Books, 2015, 5.
In 1862, Diaz Peña took under his wing a young plein air painter visiting Fontainebleau that summer: Auguste Renoir. Both men had been porcelain painters and migrated into outdoor oil painting. Renoir was born in Limoges in 1841, a town that had a thriving decorative porcelain industry, and moved to Paris when he was still a child. At the age of thirteen, Renoir’s father got him a job painting chinaware at Lévy Frères, where he was paid per piece. From the very outset, Renoir’s technique was geared to speed, as he was paid by volume—the more pieces he discarded, the more he earned. Renoir then switched to painting decorative fans, usually copying those by Boucher, Lancret, and Watteau, all adepts of opaque painting, which dispenses with back- esque tourists. The term was defined by one of the pictures on exhibi- tions. The adoption of the “Anonymous Society of Painters, Sculptors, and Printmak- ers.” Among the exhibited works was Monet’s “Impression: Sunrise.” The show was banned by the art critic Leroy, who dismissed most of the exhibitors as “impressionists” in the sense of rushed plein air sketches. He published his review under the title “The Exhibition of the impres- sionists.” In 1876, the Anonymous Society held its second collective, followed by a third a year later. By 1877, the group was widely known to the public, and usually pejoratively, as the impressionists. So indelible had the term become that Renoir insisted that the only way to defuse its use was to accept it explicitly: “The name ‘impressionists’ came spontaneously from the public, who had been both amused and angered by one of the pictures on exhibi- tion—an early morning landscape by Claude Monet titled Impression. By the name impressionists they did not intend to convey the idea of new research in art, but merely a group of artists who were content to record impressions. In 1877, when I exhib- ited once more with a part of the same group in Rue Lepelletier, it was I again who insisted on keeping this name ‘impressionists’, which had put us in the limelight. It served to ex- plain our attitude to the layman, and hence nobody was deceived: ‘Here is our work, we know you don’t like it. If you come in, so much the worse for you; no money refunded.’”

From that time on, impressionism was identified with rapid, open-air painting applied to all painterly subjects, from still life and landscape to fig- ure, still-life or genre. The brevity of new industrial products on the market was decisive to the move- ment’s emergence, as artists could now decide colour composition on the spot, from nature, and deliber- ately replicate the procedure on later stages of a work or even on rework-ings. The adoption of the plein air method was seen as the negation of the tight, more controlled practice of studio painting, as Jules Laurens intimated in his catalogue text for the 1885 impressionist exhibition: “the impressionist painters have...
The order was the will of the Director, who wanted Grimm be hired for the post, against the advice of Pedro II himself, who attended the imperial government, perhaps through a political bribery. Grimm's relationship with the Academy happened to be vacant at the time, and the Trade Ministry ordered that Grimm be hired for the post, against the will of the Director, who wanted to leave the chair unfilled. The order was the will of the Director, who wanted Grimm be hired for the post, against the advice of Pedro II himself, who attended the imperial government, perhaps through a political bribery.

Outdoor painting was introduced in Brazil by Georg Grimm in the 1880s. Grimm was born in Bavaria in 1846 and practiced picturesque painting in Europe, including tours along the Mediterranean rim. He most likely arrived in Brazil in 1878, settling in Rio de Janeiro, the capital. In March of 1882, Grimm took part in a collective exhibition held by the Society for the Promotion of the Fine Arts at the Arts and Crafts Lyceum in Rio, supplying 128 of the 418 paintings on show. Grimm's participation caught the attention of the imperial government, perhaps through Pedro II himself, who attended the exhibition. The professorship in the Animals at the Imperial Academy of Fine Arts was, therefore, the pre-conditions of impressing.

In 1884, Grimm's pupils, including Pedro I and II of Brazil, were inspired by Grimm's teaching practices, but also to their profound effectiveness. After leaving his post, he went to live in nearby Niterói, and some of his more loyal students—Antônio Parreiras, Domingo Garcia y Vasquez, Hipolito Caron, Joaquim da França Júnior and Francisco Gomes Ribeiro—followed him there and rented digs just off Boa Viagem beach, so they could be close to him. Castagneto may have accompanied his classmates to Niterói initially, but he certainly did not stay there. Grimm continued to teach the group for a while longer, but soon embarked on new picture expeditions. The group, however, remained intact until 1886. In 1887, Grimm stopped off at Niterói one last time before returning to Europe. In a bid to cure a disease he may have contracted on one of his expeditions, he died in Sicily that same year. Grimm's impact on a generation of painters was so deep that even after his death, the art critic Gonzaga-Duque published a book in which he claimed the Bavarian painter was the only man who had succeeded in founding an artistic school in Rio de Janeiro.

Grimm's pupils were all poor (...). So when we had finished the last scraps of canvas and tubes of paint supplied by the Academy, we had nothing left to work with. Oil painting required materials that were expensive for the students, which may have been the cause of a strike against him led by his student Castagneto (1851-1900): o pintor do mar. Rio de Janeiro: Pinakotheke Brasiliana, 1999, 3ª ed., 20. 34

Almost every student applied to the Academy. Castagneto soon came to the fore as a plein air painter. In 1881, 1883, 1885, 1887, 1889, 1891, and 1893, during Pedro II's reign. During its first year in circulation, the almanac listed six paint stores, though it doesn't specify what sorts of materials could be purchased from the Almanach Laemmer, which circulated at court between 1844 and 1849, 1895, 1899, 1903, during Pedro II's reign.
of paintings these were. Four years lat-
er, in 1848, the number had grown to
11 establishments, including
one of a section devoted to “Ground and
artistic teeth under Grim.
During the tumultuous refor-
mation at the School of Fine Arts,
another painter who rebelled was
Estevão. Visconti. Born in Italy in
1866, he arrived in Brazil in 1873 and
enrolled at the Imperial Academy in
1885. In 1890, Visconti joined
a group of dissident who were
against the direction the reforms
were headed, and together they set
up some experimental free-art
art courses, initially in a tent raised
in São Francisco Square, down-
town Rio, and later at the site of
the former Atelé Moderno. Visconti
was one of the first students to sign
up for the painting course at what
came to be known as the Free Studio.
The four-month courses culminat-
ed in a collective exhibition.37 But
the winners of one of the insti-
tution they were about to join.
A somewhat legendary story con-
cerning another black artist at the
School of Fine Arts. The brothers João
and Arthur Timóteo da Costa travelled the length and breadth of Rio de Janeiro dashes up out
real possibilities for students at
the National School of Fine Arts and for recently trained professionals.
The brothers João and
Timóteo da Costa are a
case in point. The former was born
in 1879 and the latter in 1882, both
in Rio de Janeiro. They worked
as apprentice draughtsmen and
painters in Rome from 1890 to
1905, and moved to Paris two years
later with her husband and fellow
painter Lucílio da Albuquerque. She
practiced em plein air and became
a teacher at the National School of
Fine Arts in 1927. That same year a
book of interviews was published.
In the Brazilian case, impression-
ism maintained close institutional
ties to officialdom in Rio de Janeiro
from the first plein air painters in
the 1880s despite the turbulent
transition to the Republican period.
Its genesis is indissociable from
the arrival of imported industri-
al artists’ materials by specialist
stores, particularly in Rio, then
the national capital. These retailers
ensured a steady and growing supply
of new oil-paint colours, brushes
with metal ferrules, ready-stretched
canvases and all the paraphernalia
of new oil-paint colours, brushes
with metal ferrules, ready-stretched
of new oil-paint colours, brushes
with metal ferrules, ready-stretched

35 Eduardo Lame merit (ed.), Almanak
Administrativo, Mercantil e Industrial do
Corte e Província do Rio de Janeiro para o
Ano-fiscal de 1848 http://objdigital.br/arcac/digital/db/periodicos/al-
manak/sd24652004044.htm consulted in
February 2017, 398.
36 Eduardo Lame merit (ed.), Almanak
Administrativo, Mercantil e Industrial do
Corte e Província do Rio de Janeiro para o
Ano-fiscal de 1848 http://objdigital.br/arcac/digital/db/periodicos/al-
manak/sd24652004044.htm consulted in
February 2017, 398.
37 Artur Basa (ed.), Almanak Adminis-
trativo, Mercantil e Industrial do Império
do Brasil para 1889 http://objdigital.br/arc-
cor/digital/db/periodicos/almanak/
ArturBas/1889-00004.htm consulted in
February 2017, 1040.
38 Antônio Parreira, História de um Pin-
to colante por ele mesmo: Brasil – França,
vol., 303.
39 Miriam Seraphim, “A carreira artís-
tica,” in Tribina Visconti (org.), Eliseu
Visconti: A Arte em Movimento. Rio, Hólos
2012, 72.
37 Arão de Albuquerque, História de um Pin-
to colante por ele mesmo: Brasil – França,
vol., 303.
39 Miriam Seraphim, “A carreira artís-
tica,” in Tribina Visconti (org.), Eliseu
Visconti: A Arte em Movimento. Rio, Hólos
2012, 72.
40 Apud. Mirian Seraphim, “A carreira artís-
tica,” em Tribina Visconti (org.), Eliseu
Visconti: A Arte em Movimento. Rio, Hólos,
2012, 83.
41 Antônio Parreira, História de um Pin-
to colante por ele mesmo: Brasil – França,
ed., 50–51.
42 Apud. Roberto Pontual, Dicionário de
Pintores Brasileiros. Rio de Jane-
Pierre-Auguste Renoir
Retrato de Coco (Claude Renoir)
1903-1904

Pierre-Auguste Renoir
Dama sonriente (retrato de Alphonsine Fournaise)
1875
João Timótheo da Costa

Paisagem RJ
1922

Arthur Timótheo da Costa

O cais de Pharoux
1918
Georgina de Moura
Andrade Albuquerque
Igreja dos Remédios - Praça João Mendes
n/d

Lucílio de Albuquerque
Acrudas de Porto Alegre
1914
Antônio Garcia Bento

Porto do Calaboço
1921

Antônio Garcia Bento

Untitled
n/d
In Great Britain, Gilpin publishes a travel journal on what he calls "picturesque" sights in the English countryside geared towards tourists interested in painting or sketching appealing landscapes. Gilpin urges the "picturesque tourist" to keep outdoor sketches of every place visited in order to record "impressions" of unusual or rugged landscapes. After Gilpin, British picturesque tourists started brushing their "impressions" with watercolours and oils.

Captions

1782 | In Great Britain, Gilpin publishes a travel journal on what he calls "picturesque" sights in the English countryside geared towards tourists interested in painting or sketching appealing landscapes. Gilpin urges the "picturesque tourist" to keep outdoor sketches of every place visited in order to record "impressions" of unusual or rugged landscapes. After Gilpin, British picturesque tourists started brushing their "impressions" with watercolours and oils.

1789 | Start of the French Revolution against the House of Bourbon.

1797 | Vauquelin isolates chrome.
1799 | In France, Valenciennes publishes his Reflections and Advice to a Student on Painting, Particularly on Landscape, recommending that landscape painting on en plein air should be done within half an hour to two hours maximum so as to capture the effects of ephemeral atmospheric conditions. These preliminary stages were to serve as preparatory sketches for works finished in the studio.

1802 | Discovery of chrome yellows. Discov ery of cobalt blue.

1804 | Napoleon is crowned Emperor as a consequence of the French Revolution.

1807 | Under threat of imminent invasion by Napoleonic forces, the Portuguese royal family flees Lisbon.

1808 | The Portuguese royal family arrives in Rio de Janeiro, fleeing the Napoleonic forces invading Portugal.

1814 | Napoleon is defeated and the Bourbons restored to the throne of France. The monarchy begins to purge Napoleon’s collaborators.

1815 | A group of artists and construction technicians who had collaborated with Napoleon and was now suffering persecution by the House of Bourbon leaves France for Rio de Janeiro in search of a safe haven; in return, they offer to found a school of the arts and crafts. Among the French artists bound for Brazil is the painter Nicolas-Antoine Taunay.

1816 | Artists and construction technicians fleeing persecution by the Bourbons in France arrive in Rio de Janeiro. Among the new arrivals are Nicolas-Antoine Taunay and family. King João VI faces unrest at court over the arrival of these former Napoleonic collaborators and the planned school of the arts and crafts does not go ahead.

1817 | Discovery of cadmium yellow.

1818 | Guimet creates synthetic ultramarine blue, previously produced using expensive lapis lazuli.

1820 | The painter Corot travels to Barbi zon, in Fontainebleau Forest, on an outdoor painting tour; he returns the following year and meets the painters Rousseau, Huet, Troyon, Millet and Daubigny. Barbizon becomes a popular destination for plein air painting.

1821 | King João VI returns to Portugal, leaving his son Pedro in Brazil as Regent.

1822 | The painter Corot takes classes with two of Valenciennes pupils at the Fine Art School of Paris and begins to mix white into his colours to capture the warm hues of natural light, a method known as “blond-palette painting.”

1822 | Von Liebig publishes his description of the synthesis of copper-based Veronese green.

1826 | D. Pedro I founds the Imperial Academy of Fine Arts in Rio de Janeiro, with Nicolas-Antoine Taunay teaching Landscape painting.

1827 | Bouvier publishes his Handbook for Young Artists and Amateurs in Oil-painting, in which he describes a paintbrush with a metal ferrule that allows bristles to be attached in a flat belly for broad, even brushstrokes.

1828 | The painter Corot takes classes with two of Valenciennes pupils at the Fine Art School of Paris and begins to mix white into his colours to capture the warm hues of natural light, a method known as “blond-palette painting.”

1830 | Nicolas-Antoine Taunay returns to France, leaving his son Félix Émile Taunay in his stead at the Imperial Academy of Fine Arts in Rio de Janeiro; Félix has a copy of Reflections and Advice to a Student on Painting, Particularly on Landscape, by Valenciennes, whose landscape painting method is adopted by the institution.

1831 | Chevalier advertises mechanically ground pigments in the Commercial Almanac in France.

1835 | Field publishes Chromatography, endorsing the durability of the new industrial colours. Zinc white, discovered in 1782, is launched commercially.

1840 | The North American Rand patents the collapsible tin paint tube to replace the old string-tied pig bladders. Cadmium yellow and orange go on the market.

1841 | The British company Winsor & Newton breaks Rand’s paint tube patent and adds a screw-on lid. Collapsible tin paint tubes become widely used among plein air painters, as they are vastly more practical than the old pig skin bladders.

1844 | The Renoir family moves to Paris.
TIMELINE

IMPRESSIONISM AND BRAZIL

1837. Díaz advises Renoir to abandon Gleyre’s dark background method.

1839. Monet goes to Paris to study painting.

1848. The Almanak Larmyret lists twelve paint stores in Rio de Janeiro, including one run by Pedro Rambert, boasting “a large selection of everything pertaining to oil painting, miniatures, watercolours and frescoes.”

1850. The company Lefranc introduces cadmium yellow to its catalogue in France. Zinc yellow also goes on sale.

1851. Castagneto is born in Genoa, Italy.

1854. In Paris, Renoir, then 13, starts working as a porcelain painter at Lévy Frères, which produced porcelain that imitated the wares manufactured in Sèvres. Renoir painted floral motifs onto cups and plates at five centimes a dozen before graduating to portraits of Marie Antoinette at six sous a pop.

1856. Perkin creates mauveine, a synthetic aniline purple.

1858. Ducrot publishes the handbook Learning Oil Painting and Pastel Without a Master in which he describes his method for thickening oil paints by applying them first to absorbent wood or paper to leech out the oil. Renoir switches from chinaware to painting copies of Watteau, Lancret and Boucher—opaque oil painters from the previous century—onto women’s fans. The composition he copies most often is Boucher’s “Diana Leaving her Bath.”

1859. Lefranc starts selling oil paints in tin tubes. Guignet takes out a French patent on chromium-oxide viridian, discovered in 1838. Cobalt violet goes on sale.

1860. Launch of cerulean blue, composed of cobalt and tin.

1861. Renoir leaves his third job as a painter of blinds after saving up enough money to take an apprenticeship under Gleyre, where he draws from life and learns canvas painting techniques from his master.

1862. Monet joins Gleyre’s studio as an apprentice; Renoir, Monet, Sisley and Bazille study together under Gleyre; Renoir and Sisley go to Fontainebleau Forest for some plein air painting during the summer, where they meet the painter Diaz, who has been working outdoors in Fontainebleau since 1837. Diaz advises Renoir to abandon Gleyre’s dark background method. Renoir changes his technique, painting directly from sight in the open air, as recommended by Diaz. Sisley is unimpressed, saying: “You’re crazy! Some idea, of painting trees blue and the ground purple!”

1863. Monet, Renoir and Sisley travel to Fontainebleau Forest to do some plein air painting, and go back for more two years later.

1866. Monet produces the painting “Women in the Garden,” working directly on the canvas, with no studies or sketches. Viucci is born in Giffoni Valle Piana, Italy.

1868. Graebe and Liberman produce synthetic alizarin blue, previously only derived from carmine extracted from the cochineal bug. Synthetic Nuremberg violet is also created using manganese.

1869. Renoir and Monet go to Bougival to paint, where they work side-by-side on a common theme: bathers in the Seine at La Grenouillère; Monet makes innovative use of the flat-belly brush, applying thick, separate patches of opaque oil paint while letting the underlay show through in places. He refers to the results as pochade. Renoir uses more diluted oils, applied in rapid flicks and curves. Monet’s painting is done in lead white, Prussian blue, cobalt blue, viridian, emerald green, chrome green, chrome yellow, lemon yellow, yellow ochre, red ochre, red lacquer, cobalt violet, and ivory black.

1870. 1866–1870 are called the years of the Impressionists because of the individuality and variety of their work. Impression…

1872. The Almanak Larmyret now features two store categories for paints and paint-related items: “Hardware, paints, varnish and related goods,” and “Paints and varnishes of all qualities,” indicating the presence of a specialist trade for artists’ materials in Rio de Janeiro. Visconti arrives in Brazil.

1874. Renoir, Monet, Sisley, Pissarro, Degas, Prin and Morisot found the “Anonymous Society of Painters, Sculptors and Printmakers” and hold their first collective exhibition, featuring work by 29 artists. The exhibition is held at the studio of the photographer Nadar, in Paris, and includes various paintings made en plein air, such as Monet’s “Impression: Sunrise” and others executed in opaque oils applied with rapid gestures. The art critic Lévy pans the exhibition in a review, decriving the number of canvases content to convey mere “impressions.” He pejoratively labels the group “impressionists.”


1877. The co-op “Anonymous Society of Painters, Sculptors and Printmakers” holds its third collective exhibition in Paris. Eager to avoid the disgruntlement witnessed at the previous shows, Renoir insists on incorporating the word “Impressionists” into the exhibition’s title so that the public will know what to expect, as if to say: “Here is our work, we know you don’t like it. If you come in, so much the worse for you; no refunds.”

1877. Monet moves to Argenteuil.

1877. Monet uses the quick-fire plein air method developed with Renoir over the last three years to paint a street scene at an annual festival in Argenteuil; he acquires a studio-boat so he can paint on the water, a process Daubigny has been using since 1852. Monet paints “Impression: Sunrise” in Le Havre.

1877. Castagneto arrives in Brazil.
Zeferino da Costa takes on the position of landscape painting teacher at the Imperial Academy of Fine Arts in Rio de Janeiro. He would later complain that the students needed tram passes so they could scout for locations en plein air. Castagneto enrols at the Imperial Academy of Fine Arts.

Grimm, a picturesque landscape painter born in Bavaria in 1846, arrives in Rio de Janeiro.

The Almanak Lammert opens a new section: “Ground and prepared paints, utensils for painters and draughtsmen, etc...” recognising the growing specialisation of purveyors of artists’ materials in the city. The Almanac now lists eleven artists’ supply stores, including Casa de Wilde, which carries “an assortment of paints, canvases, papers, paintbrushes and other materials for artistic painting.” Grimm participates in a collective exhibition at the Arts and Crafts Lyceum of Rio de Janeiro, presenting 128 works, mostly picturesque landscapes painted on his travels. Possibly at the behest of Pedro II himself, the Imperial Ministry of Trade orders that Grimm be hired as interim professor of landscape painting at the Imperial Academy of Fine Arts, against the wishes of the academic staff. Grimm adopts the plein air method at the Academy, declaring: “whoever wants to learn how to paint, grab an easel and head for the woods.” Castagneto is among Grimm’s pupils.

Parreiras enrols at the Imperial Academy of Fine Arts. Grimm requests free tram passes from the Imperial government so that his students can scout the environs of Rio de Janeiro for good locations to paint en plein air. The colours his students use are: black, white, yellow, ochre, terre-de-Sienne, green, blue, and red.

Laforgue publishes the text Impressionist Art in the catalogue for an exhibition in Berlin. He argues that the Impressionists have extended the use of the rapid, opaque technique employed in landscape painting to other genres, including portraiture and the depiction of interior settings.

Parreiras studies landscape painting under Grimm, whose contract with the Imperial Academy of Fine Arts is not renewed. He moves to a house near Boa Viagem beach in Niterói, where he continues to train six pupils, including Parreiras. His students move into digs in Niterói so they can stay close to their master. Castagneto abandons the Imperial Academy of Fine Arts.

Visconti joins the Imperial Academy of Fine Arts.

Castagneto starts producing seascapes from a boat on the water.

Gonzaga Duque publishes the book A arte brasileira (The Brazilian Art), in which he recognises Grimm as the only figure who actually managed to found a school of painting in Rio de Janeiro; on Castagneto’s dashed out opaque oils, he writes: “And don’t even think to ask him for a finished, polished, brushed and dusted painting. His études are executed from nature, in the style of a pochade; rashly, independently. But what expression there is in these pasty messes, what individuality in these sincere and unassuming dollops of paint!”

Parreiras teaches landscape painting at the National School of Fine Arts, the former Imperial Academy. He teaches classes en plein air, often taking his students to Niterói, where he founds the Plein Air School after taking issue with the new direction adopted at the National School during the first years of the Republic. Other teachers unhappy with the reforms also resign and open the Ateliê Livre (Free Studio) in Rio de Janeiro. Visconti studies painting there.

An article in the Jornal do Commercio identifies Visconti with impressionism: “His pochades strike genuine impressionist notes.”

Castagneto dies in Rio de Janeiro; the colours used in his oil paintings were: lead white, zinc white, cadmium yellow, French red (mercury sulphate), yellow ochre, cobalt blue, emerald green or viridian, ivory black, ultramarine, and alizarin red.

Parreiras dies in Niterói; the colours used in his oil paintings were zinc white, lead white, yellow ochre, cadmium yellow, Venetian red, burnt terre-de-Sienne, pink lacquer, emerald green or viridian, ultramarine, and ivory black.
Everything about the thing struck me. I was told to copy a large print of a picture of the interior of a classroom! . . . But it had taken me a month to do it, and the result was exactly like the original. It didn’t get a moment’s peace the whole class long.

— My, oh my, take a look at his box, with its pretty silver palette . . .

— And he’s already earned his laurels. Look there on the lid.

Even the teacher came over to tease me.

— Praia Grande, that’s what he used to call me, do give me that pretty paint box, won’t you lad? . . .

Although embarrassed for being so childish, I said nothing.

I have never been one to be brow-beaten by anyone, so I kept my paint box and silver palette for many years after that. Despite the great care I always took with my work materials, time and use took their toll and the palette gradually dulled and the initials faded. Eventually, the silver was all but rusted into the aging wood. One day, a sad day, of which Grimm’s disciples had many, the palette was removed from the little box and wound up in the attic. Only a long time later was it restored to its former place. But it was a close call. But once back in service, the box accompanied me on so many outings that it could almost find its way around on its own . . . So for years on end it was my inseparable companion on treks to dark corners of the woods, or on the banks of a clear trickling stream, you would fix me to your hand so that I might furnish you with color. Later still, when your work was done and you sat to contemplate Nature, you would leave me on some bed of moss in a patch of the sun’s glow. How sweet you were, how tender. You never took your eyes off me. And I, attached to your hand, helped you color all your dreams . . . And so I spent your days, humming, working, full of enthusiasm, filled with joy and hope for days to come . . . Later, at twilight, we made our happy return. You handled me with care. You stowed me gently in your box. Then, at break of day, you came for me again, and bejeweled me anew with a rosary of multicolored shimmering beads. They weren’t many—only eight—but they possessed an inalterable vigor and radiance. They have not faded with the years, not bleached in the sun. You disdained those that lasted little longer, and you filled me with ribbons and threads. And off you’d go; careful not to shake my rosary apart . . . How beautiful I was, out of my box, triumphant in the sunlight’s light, my brilliant beads a-shimmer! But it ended for me. I grew old, and you abandoned me.

I suppose you can still recall those walks of ours over hills and vales at daybreak, carrying me in the box in your shoulder bag. And, later, in some dark corner of the woods, or on the banks of a clear trickling stream, you would fix me to your hand so that I might furnish you with color. Later still, when your work was done and you sat to contemplate Nature, you would leave me on some bed of moss in a patch of the sun’s glow. How sweet you were, how tender. You never took your eyes off me. And I, attached to your hand, helped you color all your dreams . . . And so I spent your days, humming, working, full of enthusiasm, filled with joy and hope for days to come . . . Later, at twilight, we made our happy return. You handled me with care. You stowed me gently in your box. Then, at break of day, you came for me again, and bejeweled me anew with a rosary of multicolored shimmering beads. They weren’t many—only eight—but they possessed an inalterable vigor and radiance. They have not faded with the years, not bleached in the sun. You disdained those that lasted little longer, and you filled me with ribbons and threads. And off you’d go; careful not to shake my rosary apart . . . How beautiful I was, out of my box, triumphant in the sunlight’s light, my brilliant beads a-shimmer! But it ended for me. I grew old, and you abandoned me.

I felt great regret for what I’d done. It was while gathering up the fragments of the box that I found the silver palette that once adorned the lid and which had so entertained Grimm and his pupils that bright morning on Santo Antonio hill. The past jumped out at me again, and you abandoned me. I felt great regret for what I’d done.
Here at MAM we use the term poetic experiments to refer to those moments in which we propose activities that stimulate museum—and world—creation through fresh perceptions.

Poetic Experiments
Attention exercises

An impressionist painting invites us to open our eyes to the riches of color and light that the world presents to us. When contemplating an impressionist work of art it’s important to pay close attention to the variations in color and luminosity that a surface can provide.

For an impressionist, a color is not some immutable, never-altering thing, but can assume different aspects depending on the light at the time of painting, or the contrasts or complementarity struck up with the other colors on the canvas. For example, the blue gown worn by the woman in Renoir’s *La Parisienne* is not simply blue. If we look closely, we can see an array of tones and shades of blue at work here, some lighter, others darker, and some even bordering on green. The same holds for the reality that surrounds us. When we look at length at a white wall, we will see a whole gamut of tones and luminosities of white. A similar chromatic wealth emerges from a well-studied shadow, and it was precisely this tonal multiplicity that the impressionists wanted to show, the reality of colors and light, just as they appear to the naked eye, regardless of our pre-conceived ideas of what white or shadow are supposed to look like. Impressionist painting encourages a careful observation of reality, and that takes attention and time; time to let our environment manifest itself in our perception.

Proposition:

When visiting the exhibition *Impressionism and Brazil*, take your time to contemplate each work, so that this variety of color can unfurl. Observe yourself as well, noting the sensations and feelings that arise as you try to understand what you’re seeing.

Landscapes at a brushstroke

Look for a comfortable vantage point on a landscape you find interesting. A landscape can be anywhere, even the view from your own window.

Have a stopwatch, some paintbrushes and a variety of paints at the ready; the more tones you find, and the more vivid they are, the more impactful the experience will be.

Take a deep breath and really look at the landscape before you. Try to identify the patches of light and shade, and how many shadows overlap to create that shade.

From where you are watching, can you see the wind? If it’s a rainy day, can you see the rain falling? Whatever view you are looking at, it will be soaked with impressions of colors and light.

Make three paintings of this same landscape, but at intervals and within specific timeframes. Take five minutes for the first painting, three for the second and one for the third!

You may think it’s impossible to produce a painting in so short a time, but that’s the experiment: be as swift as you can with your brush, and try to get the colors down before light changes.

Now take another breath and slide back into your landscape.

Materials:

• Canson paper;
• Paintbrush;
• Gouache or acrylic paint;
• Stopwatch.
**How to prepare oils**

Mix the powder and oil into a smooth paste (roughly the consistency of toothpaste). Use a palette knife to mix the dry pigment and linseed. Don’t use too much powder and be sure not to leave any oil unmixed. The palette knife can also be used to paint with, instead of brushes. If you do use a paintbrush, the flatter-headed variety is more effective with this kind of paint.

To clean your brushes or dilute* the paint: Paint thinner or mineral spirits.

*The more diluted the paint is, the more transparent the color will be on the canvas. Diluted paint can be used to glaze over dry layers in a process known as velatura.

**Materials:**
- Linseed oil;
- Powder pigment (such as those manufactured by Xadrez, or similar).

**Want to go even further?**

You can always prepare your own canvases.

**Materials:**
- Cotton canvas sheeting (with a strong cross weave, the kind found in fabric stores);
- White latex paint;
- Wooden frame.

Cut the canvas to a size large enough to stretch over and drape around your frame. Dampen the canvas and stretch it out, stapling it in place around the outer sides of the wood. Stretch the cloth tight before stapling (use a stapling gun). Thin some white latex paint with water and apply evenly using a paint roller. Leave to dry and, if necessary, apply a second layer. Once it’s dry, you’re good to go!

**Painting photos**

Easy, you’re not going to be defacing the old family photos! The idea is to paint over photographs on transparent or tracing paper.

Pick a color photo and place a sheet of transparent paper over it. Make sure it’s totally covered. Carefully observe the colors, mix the respective gouache paints, and paint over the patches of color showing through the paper. Mix your paints until you obtain as close a color match as you can. Don’t draw any lines, just paint over all the colors you can see. Remove the paper and set it side-by-side with the photo. Well, how does it compare?

**Materials:**
- Color photo;
- Transparent or tracing paper;
- Various colors of gouache;
- Paintbrush.
Did you know that the word *photograph* means *drawing with light*? It’s Greek, from *photo*, light, and *graphos*, drawing.

You’ve almost certainly taken a photo and then been disappointed to see that it didn’t come out exactly as you’d wanted. Maybe it was too bright, or too dark, or a little orangey, and you don’t know why. So you go on clicking until you get the image you were looking for. But what exactly went wrong with the others? A problem with your camera? Probably not. The culprit is almost certainly the light, and just how much of it the camera, like the human eye, captures.

A camera is basically an imitation of the eye (lens) and brain (film or sensor). In some cameras, the whole process is automatic, but in others you can regulate the way the camera processes the light, and that’s where the fun starts:

**Exercise 1**
Level of difficulty: easy

Find a camera or cellphone that has the function *Manual* (M). Select *Manual* and take a picture. How did it turn out? If it’s very bright or a bit dark, try regulating the camera until you get the effect you want. There are three parameters you can change: aperture (f), shutter speed (T) and ISO.

When you settle on a combination you like, take a note of the settings. For example: f=5.6 / T=1/100 and ISO=200.

Now, go to some place with a landscape view, such as a window in your home, and take a picture. Repeat this at three different times of the day, say morning, noon and afternoon. Use the same settings and see how the pictures turn out at different times.

**Exercise 2**
Level of difficulty: medium

Once you’ve become familiar with your camera, we can take things a step further. The camera has a function called White Balance (WB). This function plays with how the camera captures the temperature of light. The bluer it is, the hotter; the redder, the colder. It may sound odd, but that’s how it works.

There are symbols for different temperatures, and you can play around with it by taking pictures of the same place at the same time, but under different temperature settings. You can start with daylight and move on from there. How do the colors look under each symbol?
### WORKS EXHIBITED

#### Antônio Garcia Bento

<table>
<thead>
<tr>
<th>Work Description</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Collection/Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Paisagem (Água parada)</em></td>
<td>1894</td>
<td>Oil on wood</td>
<td>14 x 19 cm</td>
<td>Pinacoteca do Estado de São Paulo collection, purchased by Governo do Estado de São Paulo, 1944</td>
</tr>
<tr>
<td><em>Crepúsculo</em></td>
<td>1895</td>
<td>Oil on wood</td>
<td>24.5 x 32.5 cm</td>
<td>Private collection</td>
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<tr>
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<td>1925</td>
<td>Charcoal on paper</td>
<td>34.8 x 52.9 cm</td>
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<tr>
<td><em>Outras vezes nos pincaros dos rochedos...</em>, c. 1925</td>
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<td>Charcoal on paper</td>
<td>45.2 x 30.3 cm</td>
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<td><em>Um deles armou sua tenda...</em>, c. 1925</td>
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<tr>
<td><em>Era dela que ao romper da aurora, eu saía...</em>, 1927</td>
<td>1927</td>
<td>Charcoal on paper</td>
<td>43 x 58.5 cm</td>
<td>Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro / Funarj / Museu Antonio Parreiras collection</td>
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#### Porto do Caluabo, 1921

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#### Antonio Parreiras

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<td><em>Navios na baía do Rio de Janeiro, 1912</em></td>
<td>1912</td>
<td>Oil on canvas</td>
<td>41.5 x 53.0 cm</td>
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<td><em>Contentava-me naqueles tempos...</em>, 1925</td>
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<td>Charcoal on paper</td>
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### Details

- **Antônio Garcia Bento**
  - Campos dos Goytacazes, RJ, 1897 – Rio de Janeiro, RJ, 1929

- **Antonio Parreiras**
  - Niterói, RJ, 1860 – 1937
**Caminho de Itaipu, 1932**
Oil on canvas, 40.5 x 73.4 cm
Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

**Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection**

**Amanhecer no litoral, c. 1933-34**
Oil on canvas, 70.6 x 105.5 cm
Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

**Tempo sombrio, 1936**
Oil on canvas, 67.5 x 90.7 cm
Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

**Pintando do natural, 1937**
Oil on canvas, 77.5 x 96.5 cm
Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

**Arthur Timóteo da Costa**
Rio de Janeiro, RJ, 1882–1922

**Paisagem com Igreja da Penha, 1915**
Oil on canvas, 42.5 x 63 cm
Private collection

**Mercado velho, 1918**
Oil on wood, 21 x 29 cm
Orandi Momesso collection

**O cais de Pharoux, 1918**
Oil on wood, 21 x 29 cm
Orandi Momesso collection

**Dois panoramas da baía do Rio de Janeiro, n.d.**
Oil on canvas, 30.4 x 68.2 cm
Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

**Quinta da Boa Vista, 1919**
Oil on canvas, 44 x 44 cm
Private collection

**Marinha, n.d.**
Oil on canvas, 45.2 x 65.5 cm
Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

**Panorama de Baixada, n.d.**
Oil on canvas, 49 x 72 cm
Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

**Eliseu D’Angelo Visconti**
Salerno, Italy, 1866 – Rio de Janeiro, RJ, 1944

**Vista da Gamboa, 1889**
Oil on canvas, 24.5 x 41 cm
Cristina and Jorge Roberto Silveira collection

**Copacabana, 1915**
Oil on canvas, 23 x 33 cm
Maria Clara Visconti Luz collection

**Morro com casario, 1917**
Oil on wood, 12.5 x 22 cm
Private collection

**Copacabana, c. 1920**
Oil on canvas, 25 x 33 cm
Orandi Momesso collection

**Descanso em meu jardim, c. 1938**
Oil on canvas, 81 x 60 cm
Private collection

**Igreja de Santa Teresa, n.d.**
Oil on canvas, 65 x 81 cm
Museu Nacional de Belas Artes / Ibram / MinC collection

**Paisagem de Teresópolis, n.d.**
Oil on canvas, 75.5 x 142.4 cm
Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

**Rua Santa Clara, Copacabana, c. 1924**
Oil on canvas, 28 x 58 cm
Private collection

**Alto do Morro Santo Antônio, c. 1925**
Oil on canvas glued on wood, 26 x 35 cm
Ricardo Barradas – RJ collection

**Encosta do Morro de Santo Antônio, c. 1925**
Oil on wood, 25 x 34 cm
Private collection

**Serra dos Órgãos, c. 1928**
Oil on wood, 24.5 x 35 cm
Orandi Momesso collection

**Novo Rio de Janeiro**
Brazil, 1887–1936

**Rochedo de Boa Viagem, 1887**
Oil on canvas, 79.9 x 61 cm
Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

**Vista da baía do Rio de Janeiro tomada de Niterói, 1885**
Oil on canvas, 44.5 x 90 cm
Private collection

**Georgina de Moura Andrade Albuquerque**
Taubaté, SP, 1885 – Rio de Janeiro, RJ, 1962

**Baião de sol, c. 1920**
Oil on canvas, 98.5 x 77.5 cm
Museu Nacional de Belas Artes / Ibram / MinC collection

**Canto do Rio, c. 1926**
Oil on canvas, 76.5 x 101 cm
Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

**Igreja dos Remédios – Praça João Mendes, n.d.**
Oil on cardboard, 24.5 x 35 cm
Orandi Momesso collection

**Três meninas no jardim, n.d.**
Oil on canvas, 156 x 104 cm
Museu Nacional de Belas Artes / Ibram / MinC collection

**Porto de Natal, n.d.**
Oil on wood, 18.5 x 24 cm
Orandi Momesso collection

**Giovanni Battista Castagneto**
Genoa, Italy, 1851 – Rio de Janeiro, RJ, 1900

**Barco, 1848**
Oil on wood, 10.5 x 24 cm
Private collection

**Rochedo de Boa Viagem, 1887**
Oil on canvas, 79.9 x 61 cm
Governo do Estado do Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

**Gioconda de Moura Andrade Albuquerque**
Taubaté, SP, 1885 – Rio de Janeiro, RJ, 1962

**Baía de sol, c. 1920**
Oil on canvas, 98.5 x 77.5 cm
Museu Nacional de Belas Artes / Ibram / MinC collection

**Canto do Rio, c. 1926**
Oil on canvas, 76.5 x 101 cm
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**Igreja dos Remédios – Praça João Mendes, n.d.**
Oil on cardboard, 24.5 x 35 cm
Orandi Momesso collection

**Marinha com barcos, 1894**
Oil on wood, 25 x 50 cm
Luiz Carlos Ritter, Rio de Janeiro collection

**Prata do Leme, 1895**
Oil on canvas, 25 x 35 cm
Private collection
**Embarcações na baía do Rio de Janeiro, 1898**

- **Barcos no horizonte**, 1899
  - Oil on wood
  - 12 x 24 cm
  - Luiz Carlos Ritter, Rio de Janeiro collection

- **Paisagem**, 1899
  - Oil on wood
  - 15 x 28 cm
  - Private collection

- **Encorajamento na baía do Rio de Janeiro, c. 1898**
  - Oil on wood
  - 14 x 25 cm
  - Luiz Carlos Ritter, Rio de Janeiro collection

- **Enseda com pedras e canoas, c. 1898**
  - Oil on wood
  - 24.5 x 32.5 cm
  - Private collection

- **Marinha**, 1898
  - Oil on wood
  - 12 x 23 cm
  - Luiz Carlos Ritter, Rio de Janeiro collection

- **Marinha (Porquerê), n.d.**
  - Oil on canvas
  - 30 x 50 cm
  - Pinacoteca do Estado de São Paulo collection, gift of Juliesta de Andrade Noronha, 1965

- **João Timótheo da Costa**
  - *Rio de Janeiro, RJ, 1879 – 1932*

- **Paisagem**, 1910
  - Oil on canvas
  - 67.5 x 82.5 cm
  - Museu Afro Brasil collection

- **Rio, 1915**
  - Oil on canvas
  - 39.5 x 68.8 x 3 cm
  - Private collection

- **Paisagem RJ, 1921**
  - Oil on canvas
  - 40 x 60 cm
  - Pinacoteca do Estado de São Paulo collection, gift of Emerson Jamiil Ostennack Curi, 1995

- **Lucílio de Albuquerque**
  - Barras, PI, 1877 – Rio de Janeiro, RJ, 1939

- **Arredores de Porto Alegre, 1914**
  - Oil on wood
  - 25 x 33 cm
  - Grandi Momoos collection

- **Vista de São José de Itapemirim, 1914**
  - Oil on canvas
  - 28.5 x 35.6 cm
  - Secretaria de Estado de Cultura do Rio de Janeiro / Fundação Anita Muntzmann de Artes do Rio de Janeiro / Museu de História e Arte do Rio de Janeiro – Museu Inga collection

- **Igreja de Boa Viagem, n.d.**
  - Oil on canvas
  - 34.5 x 35.5 cm
  - Secretaria de Estado de Cultura do Rio de Janeiro / Fundação Anita Muntzmann de Artes do Rio de Janeiro / Museu de História e Arte do Rio de Janeiro – Museu Inga collection

- **Pierre-Auguste Renoir**
  - Limoges, França, 1841 - Cagnes-sur-Mer, França, 1919

- **O pintor Le Coeur caçando na Floresta de Fontainebleau, 1866**
  - Oil on canvas
  - 112 x 90 cm
  - Museu de Arte de São Paulo Assis Chateaubriand collection

- **Dama sorrendo (retrato de Alphonse Fournaise), 1875**
  - Oil on canvas
  - 42 x 34 cm
  - Museu de Arte de São Paulo Assis Chateaubriand collection

- **Retrato da Condessa de Pourtale, 1877**
  - Oil on canvas
  - 95 x 72 cm
  - Museu de Arte de São Paulo Assis Chateaubriand collection

- **Retrato de Coco (Claude Renoir), 1903-04**
  - Oil on canvas
  - 28.5 x 24 cm
  - Museu de Arte de São Paulo Assis Chateaubriand collection

- **Mário Navarro da Costa**
  - Rio de Janeiro, RJ, 1883 – Florença, Itália, 1931

- **Marinha**, 1911
  - Oil on wood
  - 33 x 40 cm
  - Museu de Arte de São Paulo Assis Chateaubriand collection

- **Quatro cabeceias (Jean Renoir), 1905-06**
  - Oil on canvas
  - 32.5 x 27 cm
  - Museu de Arte de São Paulo Assis Chateaubriand collection

- **Museu de Arte de São Paulo Assis Chateaubriand collection**
  - Oil on canvas
  - 37.5 x 34 cm
  - Museu de Arte de São Paulo Assis Chateaubriand collection

- **Reto de Claude Renoir, c. 1908**
  - Oil on canvas
  - 56 x 47 cm
  - Museu de Arte de São Paulo Assis Chateaubriand collection
Natureza-morta com limões e xícara, 1910
Oil on canvas
32.3 x 43.6 x 6 cm
Fundação Ema Klabin collection

Banhist a enxugando o braço direito (Grande nu sentado), 1912
Oil on canvas
93 x 74 cm
Museu de Arte de São Paulo Assis Chateaubriand collection

Letter from Antonio Parreiras entitled The first palette, 1932

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Pallettes, n.d.
Wood
26.9 x 42.3 cm
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Umbrella holder, n.d.
Wood and metal
124.5 x 10.5 x 4.5 cm
Governor of the State of Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Arte do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

Banco, n.d.
Wood and leather
54 x 41 x 36.5 cm
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Antonio Parreiras’ notebook, n.d.

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Box, n.d.
Wood and metal
8 x 44 x 30 cm
Governor of the State of Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Arte do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

Easel for painting, n.d.
Wood
75.3 x 10.3 cm
Governor of the State of Rio de Janeiro / Secretaria de Estado de Cultura / Fundação Anita Mantuano de Arte do Estado do Rio de Janeiro - Funarj / Museu Antonio Parreiras collection

Antonio Parreiras’ objects

Paintbrush, c. 1860
Wood, metal, and animal hair
33.3 x 0.8 cm
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Receipts of painting material, dec. 1910-30
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Antonio Parreiras’ friends at a camping at Iguacu Waterfalls, 1919
Photograph on paper

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FESP Fundação Escola de Sociologia e Política de São Paulo
Goethe-Institut
ICIB Instituto Cultural Ítalo-Brasileiro
ICTS Protiviti
IFESP Instituto de Estudos Franceses e Europeus de São Paulo
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