

## APPENDIX 3

### BRAZIL

#### ZELIA SALGADO ON ART SCHOOLS IN RIO DE JANEIRO

The Academy of Fine Arts in Rio de Janeiro was founded a hundred and fifty years ago. It was, for a long time, the only school of art in Brazil and was taken as the model for nearly every other art school that appeared later.

It was founded by a group of writers, architects, painters and sculptors who were invited to come from France in the first years of the last century; and, inevitably, it was pervaded by the spirit that dominated the art of France in this not very interesting period. So that Brazilian painting, in particular, came to life in the romanticism and neo-classicism of these painters of historical scenes.

Inevitably, the syllabus and instruction were of the most purely academic nature: and they resulted in the production of huge historical paintings, battles, interiors and groups of figures, romanticised and completely in the European mode. And this teaching, getting progressively worse with the passing of time, soon fell into recipes and formulas, becoming completely sterile.

When in 1924, I entered the school—now called the National School of Fine Arts—the drawing classes consisted of three hours each morning, uselessly copying plaster casts, Greek, Roman and Renaissance. There were also classes in anatomy, descriptive geometry, perspective, elementary architectural design and decorative modelling. This lasted for three years; and, in the fourth, we would go on to drawing the human figure. A model would pose for a whole week for two hours a day; and the pupil had to do the drawing with complete accuracy in line and shading to fit in with the teacher's idea of a "good drawing."

Many changes have been made since that time and one quite certainly for the worse. Architecture was taken off and made into a separate school, part of the University of Brazil; and this, for both, was sad and unfortunate.

The changes in the curriculum are more in form than in depth. Attempts at "modernisation" have been made; new classes have been added and new techniques

Some of the teachers have tried to better the conditions, to give some vitality to their classes. But it is difficult to swim against the current, and the academic spirit still prevails. In proof of this, one has only to look at the actual admission examinations:

1. Geometric and projective drawing.
2. Artistic (?) drawing. (a) Copying the plaster cast of a bust. (4 hours). (b) Drawing a collection of objects. (2 hours). (c) Drawing a clothed model. (15 minutes).
3. Modelling. Copying in clay some architectural detail.

One can see that copying, and always copying, is the basic training required.

There is also, in Rio, another art school, the Institute of Fine Arts of Guanabara State, whose curriculum and guiding spirit is more or less that of the School of Fine Arts.

A very recent foundation is that of the Escola Superior de Desenho Industrial, whose curriculum is based on that of the High School of Industrial Design at Ulm; some of its teachers have trained there and then returned to Brazil.

The Museum of Modern Art in Rio also maintains some art classes, not exactly a school but a series of disconnected classes. If they appear to lack any real cohesion this is compensated for by the freedom that is given to the teachers