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IMPRESSIONISM AND BRAZIL



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



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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.

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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, Gauguin, 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.”¹ 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,”² as 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.”³ 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.”⁴ From that time on, picturesque travel became increasingly popular in Europe and caught on in the United States too, after 1820.⁵

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,⁶ 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 paint-

er’s eye in the first place. According to Valenciennes, this outdoor sitting should be kept within a specific time-frame: “all studies drawn from life should be executed within two hours at the very most, and no more than half an hour in the case of the rising or setting sun.”⁷

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. As such, 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 expedition, 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.⁸ And oil paints for artists benefitted 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 naturally-occurring pigment, *terre-verte*.⁹ The pigments were sold in bulk, ground or otherwise, to artisanal colourmen, or else came ready to use, mixed with oil or wax.

The growing demand for oil paints also drove innovation in paint packaging. 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 syringes and experimenting with squeezable inorganic bladders. 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 flat-belly brushes in addition to the traditional round ones. The flat brush enabled artists to apply thick layers of oils, 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, backpacks 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 undisputed champion of the *plein air* market since the late-18th century.¹⁰ The production of ready-stretched canvases also supplanted the use of paper in *plein air* oil painting¹¹ and led to a marked increase in oil-on-canvas painting outdoors in the first half of the 19th century.

Valenciennes’ legacy in France was furthered by the broader array of possibilities afforded by oil on canvas. Two of Valenciennes’ direct pupils taught the young Jean-Baptiste Corot, training him in the art of *plein*

air painting. It was one of these, Jean-Victor Bertin, who encouraged Corot to go practice in Fontainebleau Forest. From 1829 onwards, Corot painted regularly in Fontainebleau from his base in Barbizon. It was there that Corot adopted the “blond palette” of white-tinted hues.¹² The light-filled effect 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-palette painting, on the other hand, considered the background every bit as luminous as the foreground. Exploring the blond-palette 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 started visiting Fontainebleau in general and Barbizon in particular was Narcisse Díaz de la Peña. Born in 1817, he became an apprentice of the porcelain painter Arsène Gillet in 1822, and took up *plein air* painting at Barbizon in 1837. In 1849, Días Penã started selling his esquisses and live études. According to the French Academy,¹³ an esquisse is a smaller-scale outline or sketch for a studio painting in

1 Malcolm Andrews, *The Search for the Picturesque: Landscape Aesthetics and Tourism in Britain, 1760–1800*. Stanford: Stanford Un. Press, 1990, 86.

2 William Gilpin, *Observations on the river Wye*. [https://archive.org/details/cu31924104096304] consulted in March 2017, vi.

3 William Gilpin, *Three Essays: on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape*. Middleton: Forgotten Books, 2015, 6.

4 William Gilpin, *Three Essays: on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape*. Middleton: Forgotten Books, 2015, 51.

5 Andrea Wulf, *Founding Gardeners: The Revolutionary Generation, Nature, and the Shaping of the American Nation*. New York: Vintage Books, 2011, 171

6 Anthea Callen *The Work of Art: Plein-air Painting and Artistic Identity in Nineteenth-century France*. London: Reaktion Books, 2015, 34–35.

7 Pierre Henri Valenciennes, *Éléments de Perspective Pratique à l’usage des Artistes suivis De Réflexions et Conseils à un Élève sur la Peinture, et particulièrement sur le genre du Paysage*. [http://gallica.bnf.fr/ark:/12148/bpt6k5774181n], consulted in February 2017, 407.

8 François Delamare e Bernard Guineau, *Les matériaux de la couleur*. Paris: Gallimard, 2003, 98–115.

9 Anthea Callen, *The Art of impressionism: Painting technique and the making of modernity*. New Haven and London: Yale Un. Press, 2000, 146.

10 Malcolm Andrews, *The Search for the Picturesque: Landscape Aesthetics and Tourism in Britain, 1760–1800*. Stanford: Stanford Un. Press, 1990, 36–37.

11 Anthea Callen *The Work of Art: Plein-air Painting and Artistic Identity in Nineteenth-century France*. London: Reaktion Books, 2015, 76–78.

12 David Bomford et al., *impressionism: Art in the Making*. London: Yale Un. Press, 1990 (exhibition catalogue), 139.

13 Pierre Rosenberg, “Qu’entend-on par esquisse?,” em Dominique Jacquot et al., *L’apothéose du geste: L’esquisse peinte au siècle de Boucher et Fragonard*. Paris: Hazan, 2003 (exhibition catalogue).

which the artist defines the colours to be used in the final work. As the esquisse was a preparatory instrument, it was painted quickly and in opaque paints. Opaque painting allowed for faster execution than you could obtain with diluted or thinned paint, which is applied in successive, parallel, slow-drying layers. Opaque painting required fewer layers, with the added bonus of allowing the artist to cover up errors and mask deficiencies.¹⁴

In 1862, Díaz 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 turned out, the more he earned. Renoir then switched to painting decorative fans, usually copying works by Boucher, Lancret, and Watteau, all adepts of opaque painting, which dispenses with back layers, as the entire background gets covered over anyway. Later on in his industrial career, Renoir also worked on decorative blinds, by which time he had acquired a technical prowess that made him faster than any of his colleagues. As he recalled, “Only one thing worried my employer. He liked my work and even went so far as to confess that he had never found

such a clever hand; but he knew the value of money and it disturbed him that I should be making it so easily, for we were paid by the piece. My predecessor, who was always held up to newcomers as the perfect example, never painted anything without long preparation and a careful preliminary sketch. When the boss saw me paint in my figures directly on the bare cloth, he was aghast: (...). When he was finally forced to admit that the ‘squaring’ process could be discarded, he wanted to cut down the prices. But his nephew advised me to stick to my guns.”¹⁵

Renoir abandoned his career as a workman painter in 1861 after saving up enough money to support himself through his studies. He took an apprenticeship under Charles Gleyre, who had opened a private school offering live-model classes. Gleyre used the light-on-dark technique, and Renoir followed suit, with an eye on the sales a dealer promised to land for him. At Gleyre’s school, Renoir met Alfred Sisley, Frédéric Bazille and Claude Monet. In the summer of 1862, he travelled to Fontainebleau with Sisley, where he met the veteran *plein air* painter Díaz Peña, who advised him to abandon the light-on-dark method and adopt a blond palette: “one of the chief reasons why I stopped painting ‘black’ was my encounter with Díaz. I met him under very curious circumstances, on a day when I was working in the Forest of Fontainebleau, where I used to go in the summer to paint landscapes with Sisley. (...) I fearfully showed him the canvas I was then doing (...) ‘But why the devil do you paint so black?’ I immediately began another landscape, and tried

to render the light on the trees, in the shadows, and on the ground as it really appeared to me. ‘You’re crazy!’ exclaimed Sisley, when he saw the picture. ‘Some idea, of painting trees blue and the ground, purple!’”¹⁶ In the years that followed, Renoir developed a blend of skill and speed, a mix of blond-palette hues and opaque oils.

In 1869, Renoir took a *plein air* painting tour to Bougival with Monet. The two artists decided to paint the same view of the Seine, with an islet, swimming platform and a barge restaurant called “*La Grenouillère*” in the foreground. Sitting on the river bank, they worked quickly, and it was in the company of the experienced Renoir that Monet made his first use of the flat brush, laying on thick, well-spaced single layers of opaque paint.¹⁷ Monet used fifteen colours on this one painting, most of which were newly released industrial paints: lead white, Prussian blue, cobalt blue, Veronese green, viridian, chrome green and chrome yellow, “lemon” yellow (barium chromate), yellow ochre, organic yellow, vermilion, red ochre, red lacquer, cobalt violet and ivory black.¹⁸ The hasty creation of these paintings resulted in what Monet would himself describe, in a letter to Bazille, as “bad oil *pochade*.” The *pochade*, unlike the esquisse, was a sketch in oils that was not intended to be developed into a finished studio painting. In that re-

spect it more closely resembled the paintings made by amateur picturesque tourists. The term was defined as follows in Paillot de Montabert’s *Complete Treatise on Painting*, published in 1829 and republished in 1851: “These free studies (...), as rough, patchy and sketchy as they may be, can often produce the most precious attempts, which is what differentiates them from the esquisse, which is more fully thought-out and less tentative.”¹⁹ The *pochade* must have been a sufficiently well-established form by that stage, to judge from the market for portable box easels named after it, as advertised in the catalogue of the French firm Bourgeois Aîné in 1896.²⁰

Renoir and Monet continued to produce *pochades* in the years that followed, and Bazille and Sisley soon joined them. The quick-fire execution of *plein air* painting and the free use of colour it encouraged were fuelled by the fast-expanding array of oil paints available on the market at the time, which furnished local colourmen with a gamut of ready-made pigments to work with. The same brisk work pace was maintained on paintings produced over successive days, or reworked in the studio—the gestural marks of speed became a differential, even when the artist was not actually working in the open air. Monet pioneered the extension of *plein air* speed to other genres of painting. In 1872, he rendered a scene from an annual festival in Argenteuil, the town he had recently

moved to, using the same technique applied in his open-air *Grenouillère* painting.²¹ At the end of that same year, Monet started a landscape *en plein air* on which he adopted the same *pochade*-style dash. He called it “Impression: Sunrise,” using the term identified with picturesque travel sketches. And so different painterly forms—from landscapes to portraits, still-lifes to genre paintings—followed the same *plein air* methodology, with its customary swift execution.

In 1874, Renoir, Monet and Sisley joined their colleagues Pissarro, Degas, Pin, and Morisot in founding a co-op to sell their works. It was a time of deep-rooted change in the relationship between the French State and the annual salons that had hitherto served as the main outlet for artists. Having shed monarchy once and for all, Republican France was encouraging private-sector initiatives, and things were no different in the art market. It was under this new context that twenty-nine artists gathered at the studio of the photographer Nadar for an exhibition by the “Anonymous Society of Painters, Sculptors, and Printmakers.” Among the exhibited works was Monet’s “Impression: Sunrise.” The show was panned by the art critic Leroy, who dismissed most of the exhibits as “impressions” in the sense of rushed *plein air* sketches. He published his review under the title “The Exhibition of the impressionists.” 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 exhibition—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 exhibited once more with a part of the same group in Rue Lepeletier, it was I again who insisted on keeping this name ‘impressionists,’ which had put us in the limelight. It served to explain 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.’”²²

From that time on, impressionism was identified with rapid, open-air painting applied to all painterly forms, whether landscape, portraiture, still-life or genre. The bevy of new industrial products on the market was decisive to the movement’s emergence, as artists could now decide colour composition on the spot, from nature, and deliberately replicate the procedure on later stages of a work or even on reworkings. The adoption of the *plein air* method was seen as the negation of the tighter, more controlled practice of studio painting, as Jules Laforgue intimated in his catalogue text for the 1883 impressionist exhibition: “the impressionist painters have

14 Jean-Luc Daval, *Oil Painting From Van Eyck to Rothko*. Geneva and New York: Skira & Rizzoli, 1985, 34–40.

15 Amboise Vollard, *Renoir: An Intimate Record*. Courier Corporation, 1925, 8.

16 Amboise Vollard, *Renoir: An Intimate Record*. Courier Corporation, 1925, 10–11.

17 Richard Bretell, *Impression: Painting Quickly in France, 1869–1890*. New Haven and London: Yale Un. Press, 2000 (exhibition catalogue), 115.

18 David Bomford et al., *Impressionism: Art in the making*. London: Yale Un. Press, 1990 (exhibition catalogue), 200.

19 M. Paillot de Montabert, *Traité complet de la peinture*. [http://gallica.bnf.fr/ark:/12148/bpt6k206461q] consulted in February 2017, 201.

20 Anthea Callen *The Work of Art: Plein-air Painting and Artistic Identity in Nineteenth-century France*. London: Reaktion Books, 2015, 252.

21 Richard Bretell, *Impression: Painting Quickly in France, 1869–1890*. New Haven and London: Yale Un. Press, 2000 (exhibition catalogue), 130.

22 Amboise Vollard, *Renoir: An Intimate Record*. Courier Corporation, 1925 2002, 26.

accomplished this (...) by abandoning the precise forty-five-degree studio lighting to live and to see in an honest and unfettered fashion amidst the luminous spectacle of the *plein air*, in the streets, in the countryside or in interior settings.”²³ The experience of painting *en plein air* and the availability of industrial oil painting materials were, therefore, the pre-conditions of impressionism.

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 Painting of Landscapes, Flowers and Animals at the Imperial 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 issued in late March and the Bavarian painter was taken on as interim professor on May 1st.²⁴ Grimm adopted the *plein air* method of

painting, and declared unequivocally to his students: “whoever wants to learn how to paint, grab an easel and head for the woods.”²⁵ In July 1883, Grimm’s students applied to the Imperial government for free tram passes so they could travel around and paint.²⁶ As Antônio Parreiras, one of Grimm’s pupils, recalled, the professor’s method was entirely outdoors: “Grimm only ever taught from nature. A master of rare competence, he was fair and severe. He subjected his charges to a harsh regimen of ceaseless work. He’d make us climb tall, rugged outcrops, spend days in the forest, climb the steepest mountainsides, even at risk of life and limb, stumble through ditches, and work in swamps where the dark and still water befouled the whole place. And he subjected himself to these same dangers and labours, painting under the brim of his field hat, which glimmered in the sunlight, striking a thick and vibrant note against the lush green.”²⁷

Grimm’s relationship with the academics remained fraught, and in 1884 his teaching contract was not renewed. Grimm was known for his strong temperament and opinions, which may have been the cause of a strike against him led by his student Giovanni Battista Castagneto²⁸ at

the Academy. Grimm’s removal from the Imperial Academy of Fine Arts testified to the inclement nature of his 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, Hipólito 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 picturesque 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 students was so deep that the year after his death the art critic Gonzaga-Duque published a book in which he claimed the Bavarian painter had been the only man who had succeeded in founding an artistic school in Rio de Janeiro.²⁹

Among Grimm’s former landscape students, Castagneto soon came to the fore as a *plein air* painter. Born in Genoa, Italy, in 1851, he immigrated to Brazil with his father in 1874 and enrolled on the landscape painting course at the Academy in 1879. After studying under Grimm for two years, Castagneto left the Academy the same year with his teacher. Castagneto specialised in seascapes *en plein*

air, and even experimented with painting from a boat in 1886.³⁰ His very particular seascape style soon became something of a trademark, as Gonzaga-Duque recognised in 1888: “he arranged a box of paints, bought some oil boards and canvases, rented a boat and embarked on a tour of our shoreline. He doesn’t care much for conventions or rules. All he needs is nature (...) His devil-may-care style requires only a fast and true hand, a precise brushstroke and keen eye. (...) When he doesn’t have time to switch brushes, he will make do with what he has in hand, dipped liberally into different pots, or he will even paint with his fingertips, fingernails, a spatula, or anything else within reach, whether a fortuitously-shaped pebble, a twig, a piece of string, a toothpick, a pipe handle, the stub of a cigarette. His paint box is a mess, and in the hands of any other artist his palette would be utterly useless, with its clustered blobs of colour. In fact, the caked bedlam of dry paint is downright unsightly. 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!”³¹ Gonzaga-Duque highlights his use of thick, opaque paint, perhaps obtained by first leeching out the oil on absorbent paper or wood, which would have made it easier to apply with other instruments or even his

fingers, as the critic says. Tellingly, Gonzaga-Duque uses the term *pochades*, which is closely associated with the “impressions” created by *plein air* painting practices.

Castagneto’s style of *plein air* painting was based on a very peculiar palette mixed from a range of ready-made oil paints. His paintings reveal the use of lead white, zinc white, cadmium yellow, French red (mercury sulphate), yellow ochre, cobalt blue, viridian, ivory black, terre-de-Sienne, ultramarine, terre-vert, and alizarine red.³² These colour resources enabled him to paint quickly out at sea, as Gonzaga-Duque noted: “a felucca would glide by with wind in its sails, and [Castagneto], at a feverous pace, swift hand and sharp eye, would render it on oil board in just three or four seconds. A wave would swell and build, bear down on his boat with a curling roar, and in the scant time it took, his brushes would have followed the entire movement, only stopping once the wave had broken. The wave would be gone, swallowed back into the ocean, but its impression would live on in his painting; rowdy, arching, roaring. A gust of wind would blow from the southeast, making the clouds roll and the sea spit, but when the wind died down, the artist would have captured its passing on his board.”³³

Among the students of Grimm who accompanied their master to Niterói was Antônio Parreiras, who had grown up there. Born in 1860, Par-

reiras decided to become a painter in 1878 after inheriting enough money to pay his way through the Imperial Academy of Fine Arts, where he enrolled that same year as a night student. However, it was only in 1884 that he started taking classes in landscape painting, and with Grimm only some brief months before he was dropped from the staff. Parreiras immediately took to the *plein air* method: “When Grimm left the Academy, I went with him. I was living in Santa Rosa, in a small house among the dunes on the spit. I would get up at sunrise every morning and head over to Boa Viagem, where Grimm lived, and there we would work nonstop until noon. (...) I was living in hopeless poverty. I gazed with infinite sadness at the near empty paint tubes, knowing that soon I would have to stop working. (...) 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.”³⁴ Oil painting required materials that were expensive for a young man like Parreiras, and his only real access to them was through the Academy, so when he followed Grimm out the door, he risked not being able to afford to buy the tools of his trade.

In the 1880s, Rio de Janeiro experienced a boom in the supply of artists’ materials. As much can be gleaned from the *Almanak Laemmert*, which circulated at court between 1844 and 1889, that is, during Pedro II’s reign. During its first year in circulation, the almanac listed six paint stores, though it doesn’t specify what sorts

23 Jules Laforgue, “Impressionist art,” in Richard Bretell, *Impression: Painting Quickly in France, 1869–1890*. New Haven and London: Yale Un. Press, 2000 (exhibition catalogue), 233.

24 Carlos Roberto Levy et al., *O Grupo Grimm: Paisagismo Brasileiro no Século XIX. Rio de Janeiro: Pinakotheke*, 1980, 21–26.

25 Luiz Gonzaga Duque-Estrada, *A arte brasileira. Campinas: Mercado de Letras*, 1995, 194.

26 Carlos Roberto Levy et al., *O Grupo Grimm: Paisagismo Brasileiro no Século XIX. Rio de Janeiro: Pinakotheke*, 1980, 36.

27 Antônio Parreiras, *História de um Pintor contada por ele mesmo: Brasil – França, 1881–1936. Niterói: Niterói Livros*, 1999, 3ª ed., 21–22.

28 Carlos Roberto Levy et al., *Giovanni Battista Castagneto (1851-1900): o pintor do mar. Rio de Janeiro: Pinakotheke*, 1982, 25.

29 Luiz Gonzaga Duque-Estrada, *A arte brasileira. Campinas: Mercado de Letras*, 1995, 193.

30 Carlos Roberto Levy et al., *Giovanni Battista Castagneto (1851-1900): o pintor do mar. Rio de Janeiro: Pinakotheke*, 1982, 28.

31 Luiz Gonzaga-Duque Estrada, *A arte brasileira. Campinas: Mercado de Letras*, 1995, 199.

32 Cláudio Teixeira, “A técnica de Pintura de Giovanni Battista Castagneto,” em Carlos Roberto Levy et al., *Giovanni Battista Castagneto (1851-1900): o pintor do mar. Rio de Janeiro: Pinakotheke*, 1982, 132.

33 Luiz Gonzaga Duque-Estrada, *A arte brasileira. Campinas: Mercado de Letras*, 1995, 199.

34 Antônio Parreiras, *História de um Pintor contada por ele mesmo: Brasil – França, 1881–1936. Niterói: Niterói Livros*, 1999, 3ª ed., 16, 55.

of paints these were. Four years later, in 1848, the number had grown to twelve stores, including one specialist supplier located at No. 5, Rua do Theatro, beside the church of Saint Francis of Paola. Pedro Rambert’s store offered “a large selection of everything pertaining to oil painting, miniatures, watercolours and frescos.”³⁵ In 1872, the *Almanak Laemmert* attested to a major increase in the artists’ supplies market by creating separate sections for stores dealing in “Hardware, paints, varnish and related goods” and those supplying “Paints and varnishes of all qualities.” Definitive proof that the artists’ materials retailer was here to stay came in 1882, with the appearance of a section devoted to “Ground and prepared paints, utensils for painters and draughtsmen, etc.,” which listed eleven establishments, including Casa De Wilde, which carried “an assortment of paints, canvases, papers, paintbrushes and other materials for artistic painting.”³⁶ Incidentally, Castagneto held his first solo exhibition at Casa De Wilde, in 1885. In 1889, the Almanac listed 52 stores under the category “Ground and prepared paints, utensils for painters and draughtsmen, etc.,” one of which was Thiago & Filhos, a retailer offering “a vast selection of imported paints, lacquers and articles for

painting.”³⁷ So, by the 1880s, the market for industrialised supplies for oil painters was well and truly thriving in Rio de Janeiro, carrying a whole array of new paint colours launched over the course of the 19th century. If, on the one hand, the Imperial Academy of Fine Arts ensured that its students had access to paints, the retail trade was another line of supply for painters embarking on an independent career, like Parreiras.

While continuing to pursue a professional career as *plein air* painter after following Grimm to Niterói, Parreira decided to return to the academic environment, this time as a teacher. With the end of the monarchy, the Imperial Academy of Fine Arts became the National School of Fine Arts, and underwent thorough reform in 1890. In November of that year, Parreiras joined the teaching staff of the re-founded institution, and remained in his position until the following year. Like Grimm before him, he clashed constantly with the reformers, whom he felt were taking the institution in the wrong direction. In parallel, Parreiras reacted by setting up an independent school of his own, The Plein Air School, in Niterói. Parreiras’ personal dedication to outdoor painting was decisive in his artistic maturity, as he recalls in his memoir: “We waded into the forest without beating trails first, like the Bandeirante explorers. And in the deep jungle, we built the auricana ranch. It was there, in that fantastic, extraordinary, stunning, calm, wild, mountainous place that I became a painter. I never learned

more than I did there; I never saw such a variety of effects anywhere else, such majestic, imposing contours, such strong, vibrant, harmonious colours.”³⁸ Parreiras’ identification with painting *en plein air* was what led him back to the School of Fine Arts, where he had cut his artistic teeth under Grimm.

During the tumultuous reformulation of the School of Fine Arts, another painter who rebelled was Eliseu 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 dissidents who were against the direction the reforms were headed, and together they set up some experimental free fine-art art courses, initially in a tent raised in São Francisco Square, downtown Rio, and later at the site of the former Ateliê 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 culminated in a collective exhibition.³⁹ But Visconti soon made his peace with the National School of Fine Arts and won a travel prize to Europe there the following year, the first of the Republican period. Throughout the 1890s, Visconti spent various periods in France, where impressionism had already taken a firm hold. Though he would only return to Brazil in 1900, he constantly sent paintings to the salons in Rio de Janeiro. An article published in the *Jornal do Commer-*

cio in 1898 identified the artist as an impressionist, saying: “his *pochades* hit genuine impressionist notes with the effects of colour and light he strives to capture, some of which are painted from reality itself, others by perhaps envisioning a near-fantastical harmony, for decorative purposes, emulating some caprice of nature.”⁴⁰ Once again, we have the term *pochade*, associating Visconti’s painting with swift execution, à la Castagneto. However, the explicit mention of impressionism in Brazil is a mark of recognition of the *plein air* movement introduced by Grimm and propagated by his pupils.

From 1900 onwards, rapid *plein air* painting and adherence to the impressionist movement began to figure as real possibilities for students at the National School of Fine Arts and for recently trained professionals. The brothers João and Arthur 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 printmakers at the Brazilian Mint, where they secured scholarships at the National School in 1894. The brothers were black, and there was a somewhat legendary story concerning another black artist at the institution they were about to join. Back when it was still the Imperial Academy, the African Brazilian artist Estevão Silva, a classmate of Antônio Parreiras, figured among the winners of one of the institution’s competitions. Parreiras recalls the event as follows: “After thanking the Emperor for his pres-

ence, the Director started calling out the winners. We were sure that the grand prize would go to Estevão Silva, who was waiting nervously, shaking and overwrought. But the honours went to another entrant. Estevão looked despondent. (...) We were about to object. —Silence!, he clamored. —I know what I’m going to do. (...) Finally, Estevão’s name echoed through the hall. He walked past us calm as you like, and crossed the floor in a slow stride. He approached the dais on which the Emperor sat, and—oh, it was beautiful, just beautiful—that black man raised his head haughtily and declared in loud voice: ‘I decline!’...”⁴¹ João and Arthur Timóteo da Costa travelled the length and breadth of Rio de Janeiro dashing out rapid oil paintings in the great outdoors, for which they won study prizes in Europe, where they saw the work of the impressionists first-hand.

There was also, interestingly, a woman among the Brazilian impressionists: Georgina de Albuquerque. Born in Taubaté in 1885, she enrolled at the National School of Fine Arts in 1905, and moved to Paris two years later with her husband and fellow painter Lucílio de Albuquerque. She practiced *en 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 which the artist declared, “impressionism, the way I do it at any rate, is new here, and it met with no little resistance in the beginning.”⁴²

impressionism in Brazil consolidated in the 1920s with a growing number of artists adhering to the quick-fire, *plein air* method of landscape painting and applying it to other genres, such as portraiture and still-life. In addition to Lucílio de Albuquerque, other impressionists were Antônio Garcia Bento (1897–1929), Mário Navarro da Costa (1883–1931), and Henrique Cavaleiro (1892–1975), the latter studying under Visconti at the National School of Fine Arts.

In the Brazilian case, impressionism 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 industrial 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 painting *en plein air*. As such, impressionism was the first artistic movement in Brazil directly fostered by industrial innovations.

35 Eduardo Laemmert (ed.), *Almanak Administrativo, Mercantil e Industrial da Corte e Província do Rio de Janeiro para o Anno Bissexto de 1848*. http://objdigital.bn.br/acervo_digital/div_periodicos/almanak/al1848/00000404.html, consulted in February 2017, 398.

36 Eduardo Laemmert (ed.), *Almanak Administrativo, Mercantil e Industrial da Corte e Província do Rio de Janeiro para 1882*. http://objdigital.bn.br/acervo_digital/div_periodicos/almanak/al1882/00000766.html, consulted in February 2017, 683.

37 Artur Sauer (ed.), *Almanak Administrativo, Mercantil e Industrial do Império do Brasil para 1889*. http://objdigital.bn.br/acervo_digital/div_periodicos/almanak/al1889/00001068.html, consulted in February 2017, 1040.

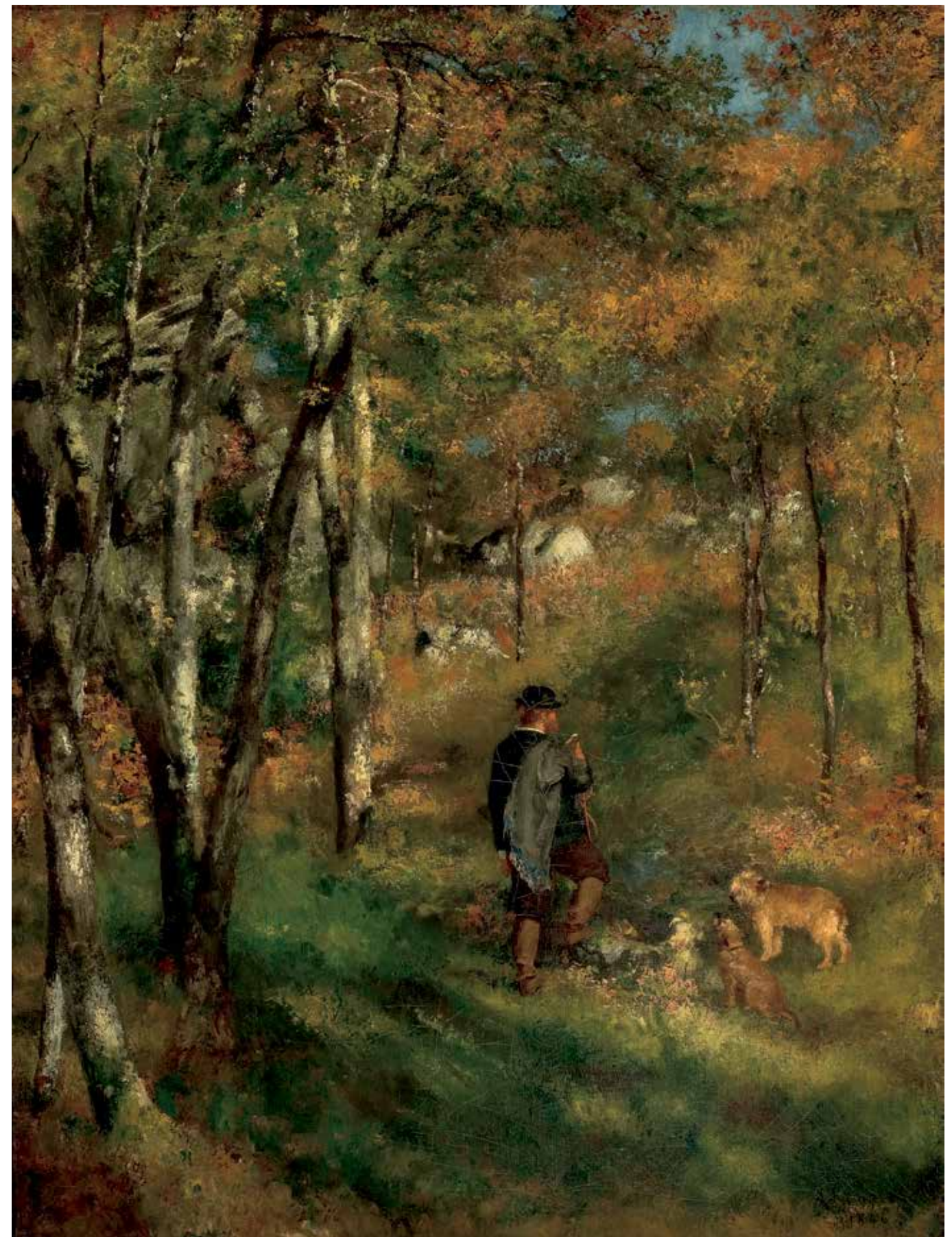
38 Antônio Parreiras, *História de um Pintor contada por ele mesmo: Brasil – França, 1881–1936*. Niterói: Niterói Livros, 1999, 3^a ed., 103.

39 Miriam Seraphim, “A carreira artística,” em Tobias Visconti (org.), *Eliseu Visconti: A Arte em Movimento*. Rio: Hólos, 2012, 72.

40 Apud. Miriam Seraphim, “A carreira artística,” em Tobias Visconti (org.), *Eliseu Visconti: A Arte em Movimento*. Rio: Hólos, 2012, 83.

41 Antônio Parreiras, *História de um Pintor contada por ele mesmo: Brasil – França, 1881–1936*. Niterói: Niterói Livros, 1999, 3^a ed., 50-51.

42 Apud. Roberto Pontual, *Dicionário das Artes Plásticas no Brasil, Rio de Janeiro: Civilização Brasileira*, 1969, 9-10.





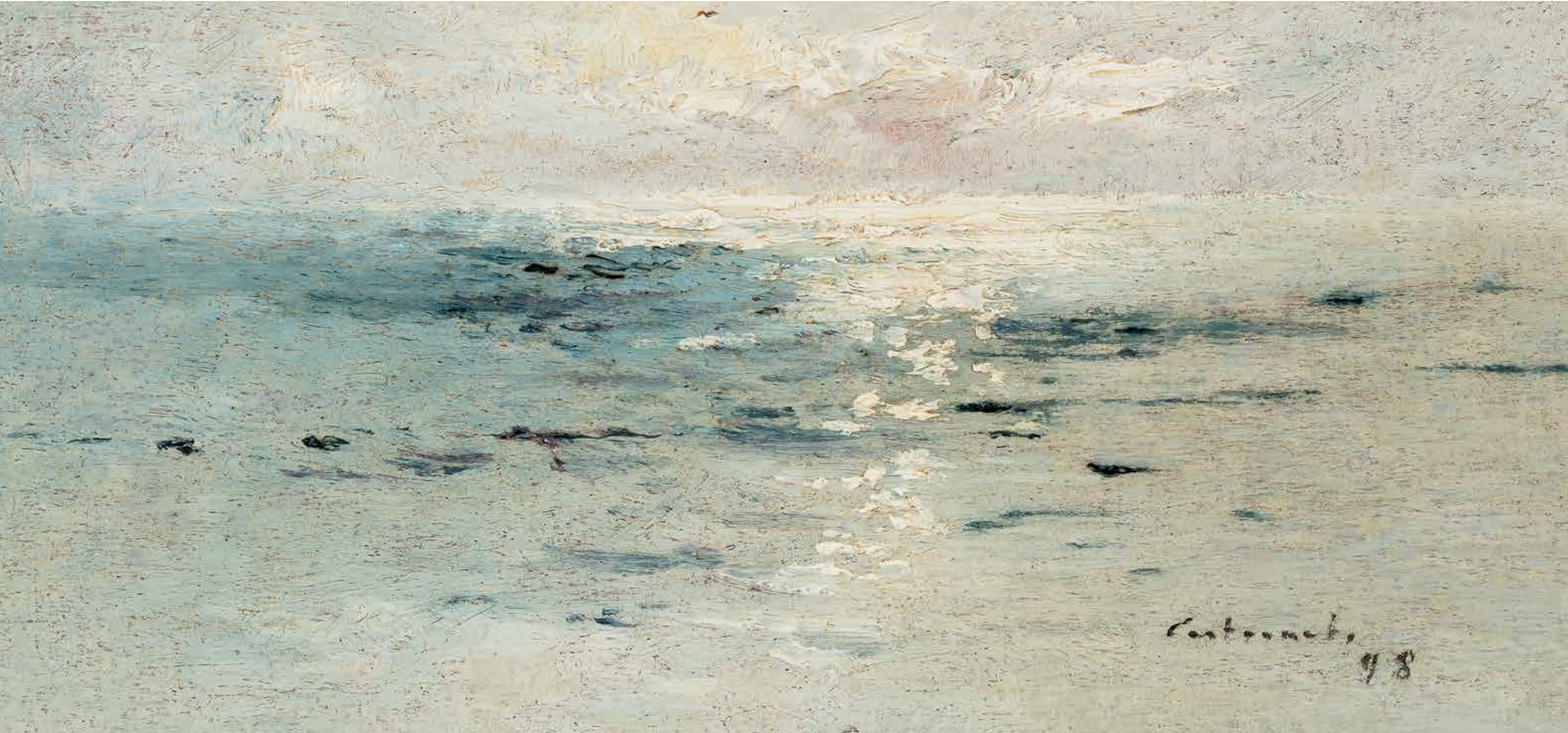


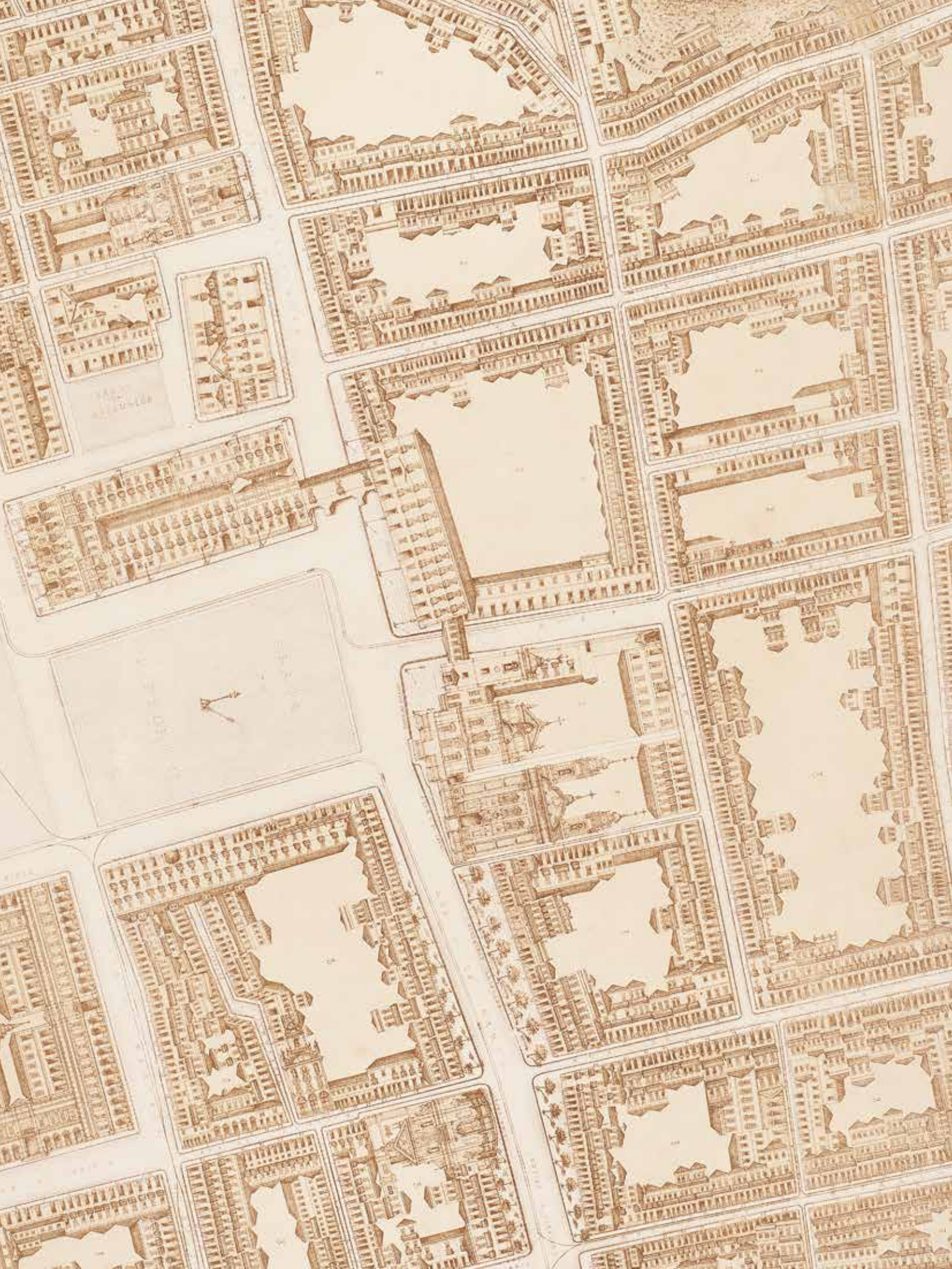












TIMELINE

Captions

- EU IN EUROPE
- BR IN BRAZIL
- IND IN INDUSTRY

Left page: Detail of *Mappa Architectural da cidade do Rio de Janeiro - Parte Comercial*, 1874

- 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 *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. Discovery 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.
- 1817

France introduces a landscape painting category to the Rome Prize, and outdoor landscape painting during the summer months becomes a popular pastime. *Plein air* painters’ retreats begin to appear along the coast of Normandy.
- 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.
- 1822

Brazil declares independence from Portugal, with D. Pedro I as monarch.



- 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

Guimet creates synthetic ultramarine blue, previously produced using expensive lapis lazuli.
- 1829

The painter Corot travels to Barbizon, 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. Montabert publishes his *Complete Treatise on Painting*, in which he defines the *pochade* as a colour, hastily-drawn sketch or free study.
- 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

D. Pedro I returns to Portugal, leaving the throne to his underage heir Pedro II, under the tutelage of regents.

- 1831

Chevallier 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.
- 1840

D. Pedro II is declared Emperor of Brazil at the young age of 14.
- 1840

Monet is born in Paris; he grows up in Le Havre, France.
- 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.
- 1841

Renoir is born in the town of Limoges, France, home to an important painted porcelain industry.
- 1844

The Renoir family moves to Paris.
- 1844

The *Almanak Laemmert* (Laemmert Almanac) goes into circulation, carrying the names and addresses of all the commercial establishments in Rio de Janeiro. Six paint stores are listed in the almanac.



1848 | The *Almanak Laemmert* 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 frescos.”

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.

1856 | Monet meets the painter Boudin, who teaches him *plein air* painting .

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.

1859 | Monet goes to Paris to study painting.

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

1860 | Renoir registers as a copyist and takes daily lunch-time trips to the Louvre.

1860 | Parreiras is born in Niterói.

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 Díaz, who has been working outdoors in Fontainebleau since 1837. Díaz advises Renoir to abandon Gleyre’s dark background method. Renoir changes his technique, painting directly from sight in the open air, as recommended by Díaz. 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. Visconti 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.

1871 | Monet moves to Argenteuil.

1872 | 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.

1872 | The *Almanak Laemmert* 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 Leroy pans the exhibition in a review, decrying the number of canvases content to convey mere “impressions.” He pejoratively labels the group “impressionists.”

1874 | Castagneto arrives in Brazil.

1876 | The co-op “Anonymous Society of Painters, Sculptors and Printmakers” holds its second collective exhibition in Paris.

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 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 enrolls at the Imperial Academy of Fine Arts.

1878 Grimm, a picturesque landscape painter born in Bavaria in 1846, arrives in Rio de Janeiro.

1882 The *Almanak Laemmert* 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.

1883 Parreiras enrolls 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.

1883 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.

1884 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.

1885 Visconti joins the Imperial Academy of Fine Arts.

1886 Castagneto starts producing seascapes from a boat on the water.

1887 Grimm falls ill and leaves for Europe, dying soon afterwards in Sicily.

1888 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!”

1889 The last edition of the *Almanak Laemmert* lists 52 stores selling “Ground and prepared paints, utensils for painters and draughtsmen, etc.,” including Thiago & Filhos, a retailer offering “a vast selection of imported paints, lacquers and articles for painting”—further proof of the growing market for artists’ supplies in Rio de Janeiro during the 1880s. Proclamation of the Republic.

1890 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.

1898 An article in the *Jornal do Commercio* identifies Visconti with impressionism: “His *pochades* strike genuine impressionist notes.”

1900 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.

1937 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.

THE FIRST PALETTE

Read at the Rio de Janeiro Academy of Letters by **Antonio Parreiras**, during a ceremonial session to mark his career jubilee.

Grimm was finally appointed to the landscape painting teaching position at the Academy of Fine Arts.

Prior to his arrival, our routine consisted of copying etched prints and other old, foreign fare. The most frequent models were lithographs of “vieux chenes,” “peupliers,” “saules,” “fusains” by Allongé or Appian. When not that, then engravings of Roman ruins, or old German castles, reproductions of reproductions a thousand times over, and long bereft of whatever dubious artistic quality their originals had possessed many score years earlier. We studied landscapes inside a classroom! . . .

Soon after enrolling at the Academy I was told to copy a large print of a moss-clad Normandy “chaumière.” Everything about the thing struck me

as odd, unfamiliar, and I just couldn’t get into it. But they forced me to copy it, to the detail, even the parts in it that were clearly wrong! . . .

“Just do what you are asked. That’s what the Academy wants. But come with me to the woods if you want to be a landscape painter someday.”

You can’t imagine how pleased I was to hear Grimm say that. I worked like crazy for days, weeks, copying the large print line by line, and as it was all just a matter of patience, the end result was exactly like the original. But it had taken me a month to do what a camera could have done in two seconds. The teacher was happy with it. He presented the work to the panel and I was allowed to join the painting class, which, by this stage, was being held out on a muddy but intensely

colored embankment overlooking cottages and beautiful trees at the foot of Santo Antonio hill.

I purchased all the necessary materials, including a stunning box of paints. The joy! At home that night I studied each and every tube, smelling the contents as one would a bottle of perfume. I tested all the paintbrushes, with their varnished handles and silver ferrule ending in silk bristles. I’d pick them up and paint in the air, as if out in the fields. With such a beautiful box, all polished wood on the outside and silver-plated on the inside, I had an idea . . . What if I added a silver palette to the lid, right in the middle, with my initials intertwined with laurels?! We had an old candlestick at home, and my brother was a goldsmith, so he melted it down into

a bar and made a large palette out of a thick-cut sheet. He polished it up with the greatest care and engraved my initials on it, intertwined with laurels, just as I’d asked. The palette was almost the same size as the lid! It had a blinding dazzle in the sunlight. The next day, at dawn, I headed for Rio de Janeiro, showing off my box of paints for all to see. I reached Santo Antonio hill, and my colleagues and the teacher arrived soon after me. My box was the centre of attentions, and everyone gathered around it, laughing and goading. They gave me an awful roasting that day.

I 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 accom-

panied 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 over hills and valleys, into forests and along beaches. Sometimes, after most of Grimm’s disciples were dead and gone, many years later, looking upon that box as it lay open on the dull sand or on the velvety moss of a damp forest rock, the entire past seemed to spring from it in diaphanous, pallidly colored visions. One day, now very old indeed, threadbare and scarred, its sheen long gone, the box gave in beneath the weight of the paints. I patched it back together with some new lumber, but even then its days were numbered, and I feared it would end up in a trail of litter left somewhere in my wake. So I carefully stowed it away in my atelier like some priceless relic, wrapped in a velvet rag. I left Brazil and spent years abroad. I’ve had other paint boxes, some more beautiful, others larger, others better by design or craft, but I still had a soft spot for the old friend I’d left behind at my studio back home. When I returned to Brazil I had to have some work done on my atelier, and I confess I’d forgotten about the old box—out of sight, out of mind—, after all, hadn’t I had countless bigger and better ones?! . . . When I did finally come across it again, I found it in bits. Almost entirely devoured by woodworm. I was about to throw it out when I noticed the palette which had borne my paints for so many years, which had protected the lid from the woodworm. I dusted it off and saw the vestiges of my old colors. And it was as if a complaint rose to me from that time-weathered palette.

— So, you turn up at last, you ingrate . . . Is there anything you can’t forget?

— Incredible! How . . . ?

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 you 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, despite their initial charms. And off you’d go; careful not to shake my rosary apart . . . How beautiful I was, out of my box, triumphant in the sunlight, my brilliant beads a-shimmer! But it ended for me. I grew old, and you, perhaps thinking me ridiculous, no longer wished to see me adorned, 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 from that time-dulled palette, and the past always coaxes a little nostalgia.

Poetic Experiments

Left page: Detail of *Mappa Architectural da cidade do Rio de Janeiro*
- Parte Comercial, 1874

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.

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

Materials:

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

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*.

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.

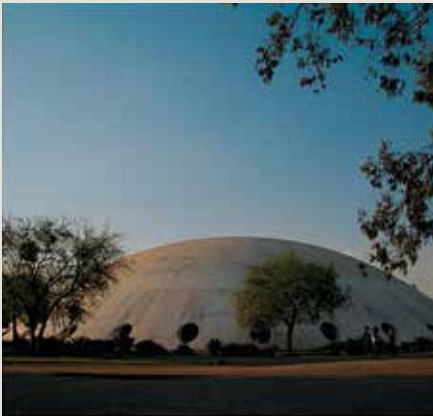
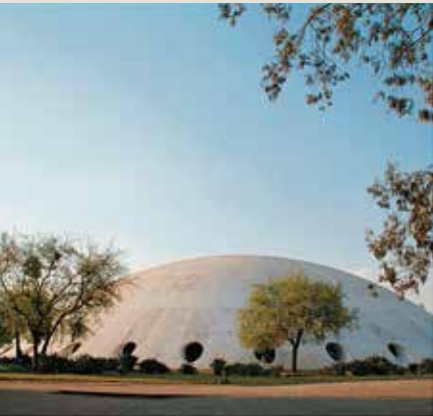
Pick a color photo and place a sheet of transparent paper over it. Make sure it's totally covered. Carefully observe the colors, mix the respective gouache paints, and paint over the patches of color showing through the paper. Mix your paints until you obtain as close a color match as you can. Don't 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.



Experimenting with light



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.

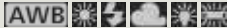
Now, go to some place with a landscape view, such as a window in your home, and take a picture. Repeat this at three different times of the day, say morning, noon and afternoon. Use the same settings and see how the pictures turn out at different times.

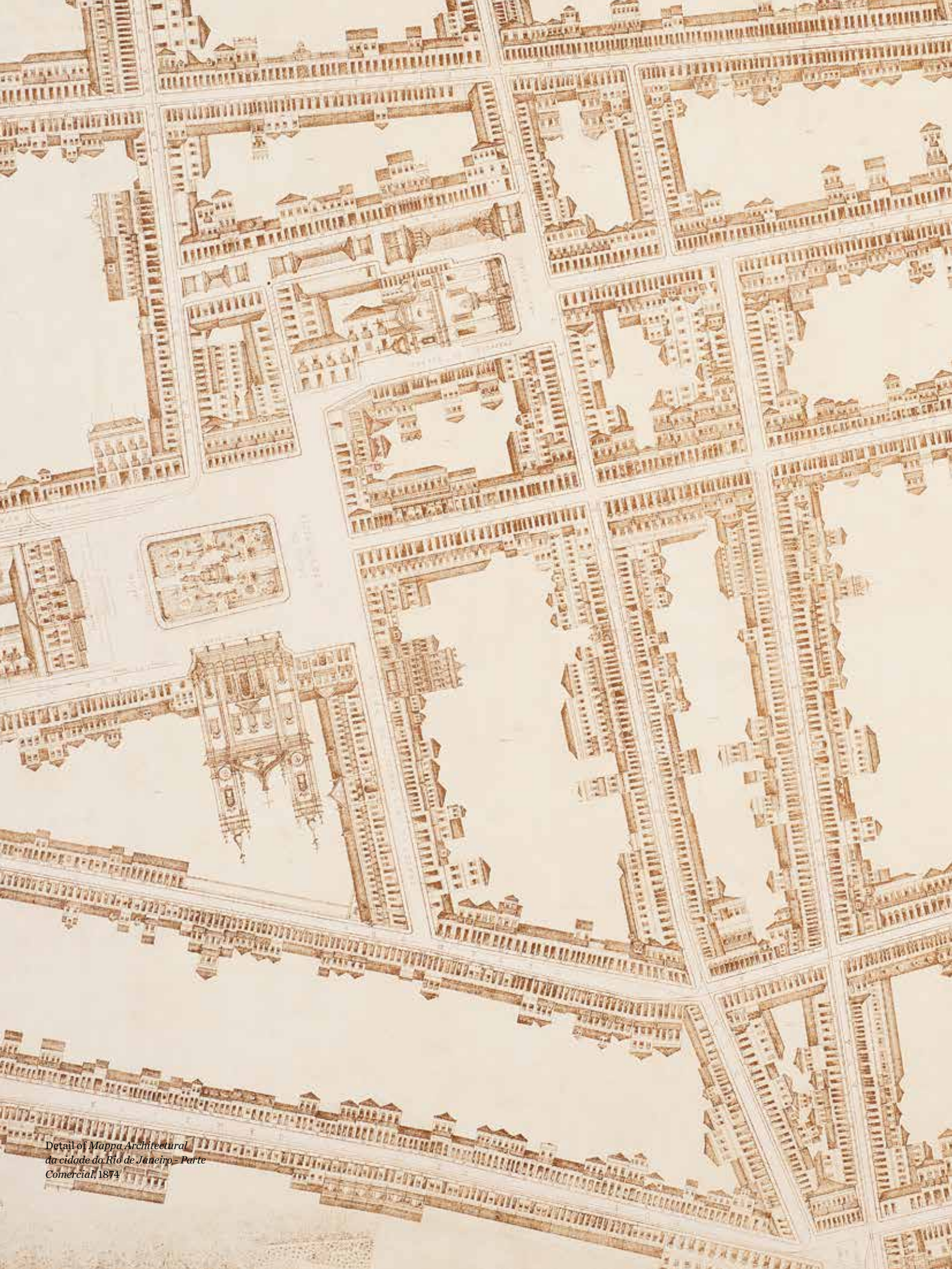
Exercise 2

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?





Detail of Mappa Architectural da cidade do Rio de Janeiro - Parte Comercial, 1874

WORKS EXHIBITED

Antônio Garcia Bento

Campos dos Goytacazes, RJ, 1897 – Rio de Janeiro, RJ, 1929

Porto do Calaboço, 1921

Oil on wood
24 x 35,5 cm
Orandi Momesso collection

Untitled, n.d.

Oil on wood
35 x 27 cm
Orandi Momesso collection

Untitled, n.d.

Oil on cardboard
20 x 29 cm
Orandi Momesso collection

Antonio Parreiras

Niterói, RJ, 1860 – 1937

Paisagem (Friburgo), 1891

Oil on canvas
60 x 73,5 cm
Pinacoteca do Estado de São Paulo collection, gift of Família Silveira Cintra, 1956

Paisagem (Água parada), 1894

Oil on wood
14 x 19 cm
Pinacoteca do Estado de São Paulo collection, purchased by Governo do Estado de São Paulo, 1944

Crepúsculo, 1895

Oil on wood
24,5 x 32,5 cm
Private collection

Marinha, c. 1905

Oil on canvas
45,2 x 64,5 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

Navios na baía do Rio de Janeiro, 1912

Oil on canvas
41,5 x 53,0 cm
Private collection

Contentava-me naqueles tempos..., 1925

Charcoal on paper
39,7 x 48,3 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

Foi naquele ambiente fantástico..., 1925

Charcoal on paper
34,8 x 52,9 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

Outras vezes nos píncaros dos rochedos..., c. 1925

Charcoal on paper
45,2 x 30,1 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

Um deles armou sua tenda..., c. 1925

Charcoal on paper
30 x 45,1 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

Era dela que ao romper da aurora, eu saía..., 1927

Charcoal on paper
43 x 58,5 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

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

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

Crepúsculo, n.d.

Oil on canvas
60,5 x 90,8 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

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

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 da 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

Arthur Timótheo 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

Morro da favela, 1919

Oil on canvas
40 x 34 cm
Private collection

Quinta da Boa Vista, 1919

Oil on canvas
44 x 44 cm
Private collection

Untitled, 1919

Oil on wood
63 x 48 cm
Museu Afro Brasil 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
13,5 x 22 cm
Private collection

Copacabana, c. 1920

Oil on canvas on cardboard
25 x 33 cm
Ricardo Barradas – RJ collection

Baixada de Villa-Rica, 1924

Oil on canvas
73,5 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
26 x 35 cm
Ricardo Barradas – RJ collection

Serra dos Órgãos, c. 1928

Oil on wood
25 x 34 cm
Private 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
60,6 x 46 cm
Secretaria de Estado de Cultura do Rio de Janeiro / Fundação Anita Mantuano de Artes do Rio de Janeiro / Museu de História e Arte do Rio de Janeiro – Museu Ingá collection

Três meninas no jardim, n.d.

Oil on canvas
156 x 104 cm
Museu Nacional de Belas Artes / Ibram / MinC collection

Georg Grimm

Kempton, Germany, 1846 – Palermo, Italy, 1887

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

Georgina de Moura Andrade Albuquerque

Taubaté, SP, 1885 – Rio de Janeiro, RJ, 1962

Raio 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 105 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

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

Vista da baía do Rio de Janeiro tomada de Niterói, 1885

Oil on canvas
44,5 x 90 cm
Private collection

Vista da baía do Rio de Janeiro (Pedra de Itapuca, Niterói), 1886

Oil on canvas
45 x 91 cm
Private collection

Bote a seco, 1894

Oil on canvas
21 x 46 cm
Private collection

Marinha com barcos, 1894

Oil on wood
25 x 50 cm
Luiz Carlos Ritter, Rio de Janeiro collection

Praia do Leme, 1895

Oil on canvas
25 x 33 cm
Private collection

Embarcações na baía do Rio de Janeiro, 1898

Oil on wood
5 x 13 cm
Private collection

Encouraçado na baía do Rio de Janeiro, c. 1898

Oil on wood
14 x 25 cm
Luiz Carlos Ritter, Rio de Janeiro collection

Enseada com pedras e canoas, c. 1898

Oil on wood
24,5 x 32,5 cm
Private collection

Marinha, 1898

Oil on wood
12 x 23,5 cm
Luiz Carlos Ritter, Rio de Janeiro collection

Paquetá, 1898

Oil on wood
14,4 x 21,9 cm
Pinacoteca do Estado de São Paulo collection,
gift of Família Silveira Cintra, 1956

Praia com pedras em Paquetá, 1898

Oil on wood
23 x 38 cm
Private collection

Trecho da Praia de São Roque em Paquetá, RJ, c. 1898

Oil on canvas
32 x 40 cm
Museu Nacional de Belas Artes / Ibram / MinC collection

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

Paisagem com córrego, c. 1900

Oil on wood
41 x 21 cm
Private collection

Marinha (Paquetá), n.d.

Oil on canvas
30 x 50 cm
Pinacoteca do Estado de São Paulo collection,
gift of Julieta de Andrada 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 on wood
39,5 x 46,8 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 Jamil Osternack Curi, 1995

Paisagem, 1925

Oil on canvas on wood
43,5 x 47 cm
Museu Afro Brasil collection

Paisagem, 1926

Oil on wood
37,7 x 47,5 cm
Museu Afro Brasil collection

Paisagem, 1926

Oil on canvas
94 x 163 cm
Museu Nacional de Belas Artes / Ibram / MinC collection

Paisagem, n.d.

Oil on cardboard
34 x 30 cm
Museu Afro Brasil collection

Joaquim Rocha Fragoso

Rio de Janeiro, RJ, 18--? – Roma, Italy, 1893

Mappa Architectural da cidade do Rio de Janeiro - Parte Comercial, 1874

Lithograph
299 x 245 cm
Banco Itaú collection

Lucílio de Albuquerque

Barras, PI, 1877 – Rio de Janeiro, RJ, 1939

Arredores de Porto Alegre, 1914

Oil on wood
25 x 33 cm
Orandi Momesso collection

Vista de São José de Itapemirim, 1914

Oil on canvas
26,3 x 35,6 cm
Secretaria de Estado de Cultura do Rio de Janeiro / Fundação Anita Mantuano de Artes do Rio de Janeiro / Museu de História e Arte do Rio de Janeiro – Museu Ingá collection

Rio Soberbo – Teresópolis, 1927

Oil on canvas
99 x 107,5 cm
Secretaria de Estado de Cultura do Rio de Janeiro / Fundação Anita Mantuano de Artes do Rio de Janeiro / Museu de História e Arte do Rio de Janeiro – Museu Ingá collection

Trecho do Rio de Janeiro, 1927

Oil on canvas
133 X 160,5 cm
Secretaria de Estado de Cultura do Rio de Janeiro / Fundação Anita Mantuano de Artes do Rio de Janeiro / Museu de História e Arte do Rio de Janeiro – Museu Ingá collection

Paisagem do Rio Grande, c. 1929

Oil on wood
27 x 35,5 cm
Secretaria de Estado de Cultura do Rio de Janeiro / Fundação Anita Mantuano de Artes do Rio de Janeiro / Museu de História e Arte do Rio de Janeiro – Museu Ingá collection

Pedra da Gávea (atrib.), 1935

Oil on canvas
26 x 34,7 cm
Secretaria de Estado de Cultura do Rio de Janeiro / Fundação Anita Mantuano de Artes do Rio de Janeiro / Museu de História e Arte do Rio de Janeiro – Museu Ingá collection

Paisagem, 1949

Oil on canvas
35,5 x 50,7 cm
Pinacoteca do Estado de São Paulo collection,
gift of Família Azevedo Marques, 1949

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 Mantuano de Artes do Rio de Janeiro / Museu de História e Arte do Rio de Janeiro – Museu Ingá collection

Lagoa Rodrigo de Freitas ou Gávea, n.d.

Oil on canvas
37,3 x 45,6 cm
Secretaria de Estado de Cultura do Rio de Janeiro / Fundação Anita Mantuano de Artes do Rio de Janeiro / Museu de História e Arte do Rio de Janeiro – Museu Ingá collection

Paisagem – Corcovado, n.d.

Oil on canvas
28,2 x 30,2 cm
Secretaria de Estado de Cultura do Rio de Janeiro / Fundação Anita Mantuano de Artes do Rio de Janeiro / Museu de História e Arte do Rio de Janeiro – Museu Ingá collection

Mário Navarro da Costa

Rio de Janeiro, RJ, 1883 – Florença, Itália, 1931

Marinha, 1911

Oil on wood
33 x 40 cm
Museu Nacional de Belas Artes / Ibram / MinC collection

Marinha com barcos, n.d.

Oil on wood
20 x 30,5 cm
Private collection

Pierre-Auguste Renoir

Limoges, França, 1841 –
Cagnes-sur-Mer, France, 1919

O pintor Le Couer caçando na Floresta de Fontainebleau, 1866

Oil on canvas
112 x 90 cm
Museu de Arte de São Paulo Assis Chateaubriand collection

Dama sorrindo (retrato de Alphonsine Fournaise), 1875

Oil on canvas
42 x 34 cm
Museu de Arte de São Paulo Assis Chateaubriand collection

Retrato da Condessa de Pourtalès, 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

Quatro cabeças (Jean Renoir), 1905-06

Oil on canvas
32,5 x 27 cm
Museu de Arte de São Paulo Assis Chateaubriand collection

Retrato 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 x 6 cm
Fundação Ema Klabin collection

Banhista enxugando o braço direito (Grande nu sentado), 1912

Oil on canvas
93 x 74 cm
Museu de Arte de São Paulo Assis Chateaubriand collection

ANTONIO PARREIRAS' OBJECTS

Paintbrush, c. 1860

Wood, metal, and animal hair
33,3 x 0,8 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

Receipts of painting material, dec. 1910-30

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

Antonio Parreiras' friends at a camping at Iguaçu Waterfalls, 1919

Photograph on paper
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

Letter from Antonio Parreiras entitled The first palette, 1932

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Antonio Parreiras in the forest, n.d.

Photograph on paper
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Banco, n.d.

Wood and leather
54 x 41 x 36,5 cm
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Antonio Parreiras' notebook, n.d.

23,4 x 16,5 cm
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Box, n.d.

Wood and metal
8 x 44,7 x 30 cm
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Easel for painting, n.d.

Wood
75,3 x 10,3 cm
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Palletes, 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
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IMPRESSIONISM AND BRAZIL

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