Museum

No 161 (Vol XLI, n° 1, 1989)

Focus on the Portuguese-speaking world

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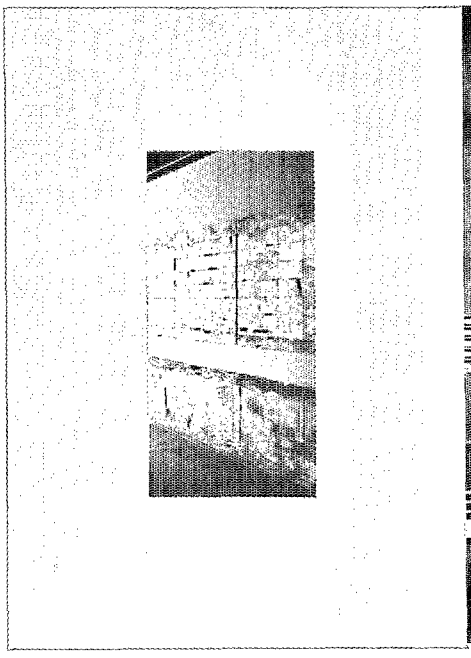
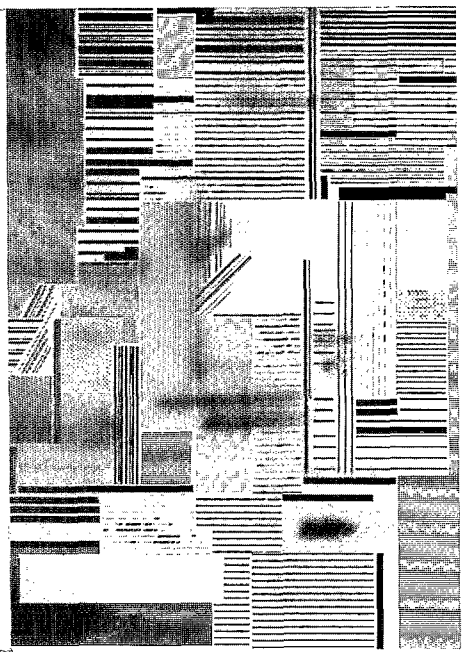


Part of the unique glazed-tile collection at the Azulejo Museum in Lisbon. (*Photo:* Museu do Azulejo.)



Free rendering of the painting *Issue lumineuse* by the Portuguese painter Maria Elena Vieira da Silva, by George Ducret.

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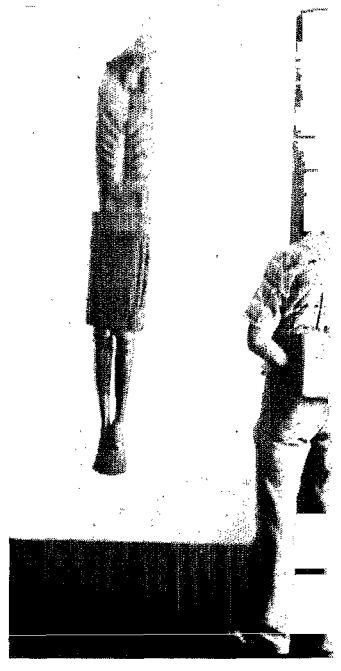
Focus on the Portuguese-speaking world



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Sacred Art Museum, Mozambique Island. *Photos:* R. Helmboldt, Erfurt, German Democratic Republic, reproduced by courtesy of *Neue Museums Kunde* magazine.

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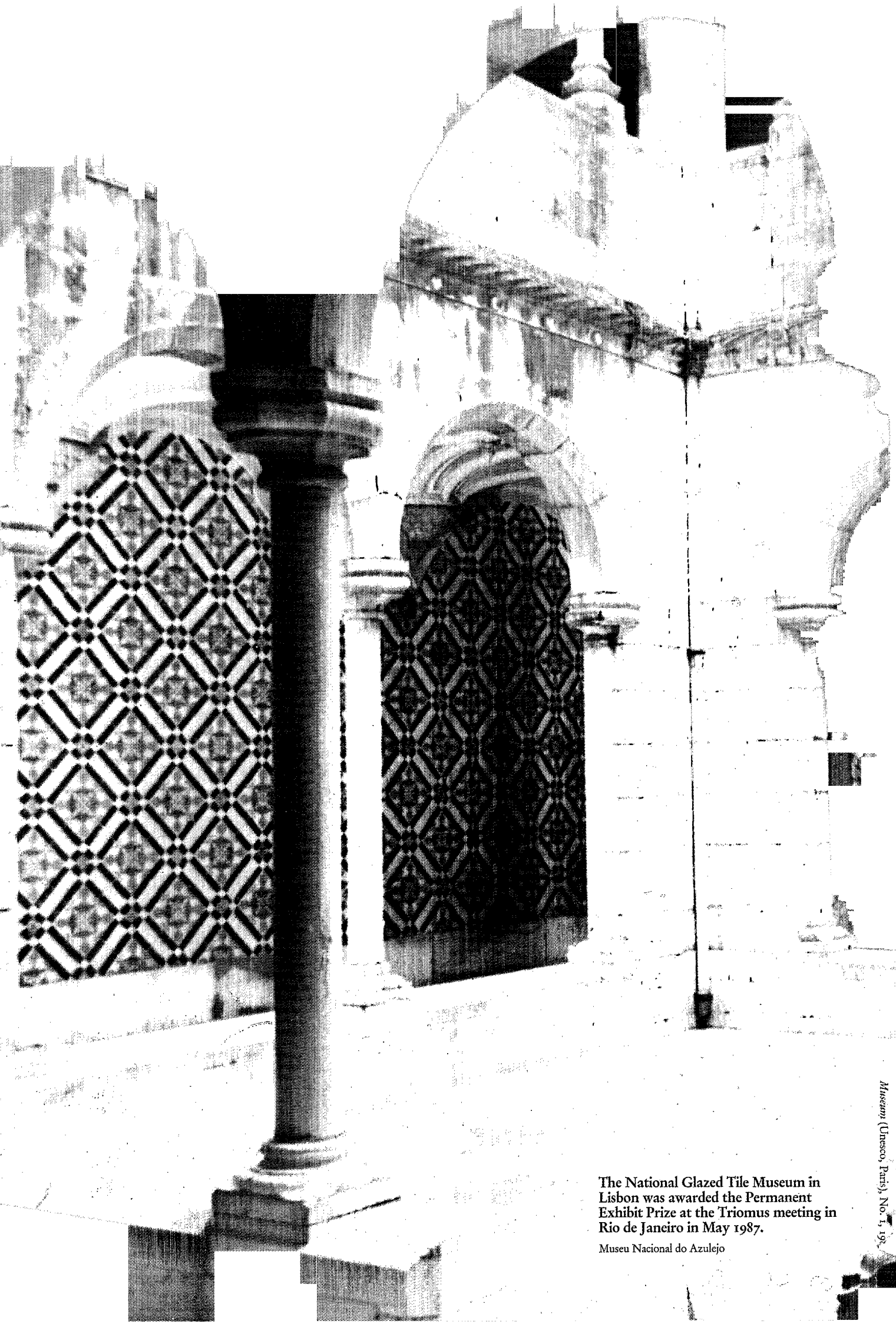


The National Glazed Tile Museum in Lisbon was awarded the Permanent Exhibit Prize at the Triomus meeting in Rio de Janeiro in May 1987.

Museu Nacional do Azulejo

From the Editor

Diversity and *unity* are, in tandem, key notions underlying this number of *Museum* devoted to countries where Portuguese is spoken.

There is, first, diversity of place: this number is an armchair voyage to Asia, South America and Africa as well as the matrix land in the south-western corner of the Iberian peninsula. There is diversity of time here, too. In what follows we span the centuries from pre-history across the Roman occupation of Portugal, through life-styles of the Portuguese Empire—and evidence of anti-imperial protest in Brazil, and the struggle for Independence in Mozambique—to vistas, at once troubling and hopeful, of today and tomorrow, opened wide, for example, by an ecomuseum in Brazil near the border with Paraguay, and by the speculation of a Cape Verdean social scientist about museum development up to the year 2000. There is diversity, too, of object and theme. In this number of *Museum* you will come across horse-drawn carriages, Chinese paintings, a huge hydro-electric dam, theatre posters from the 1930s, 'treason' (in Brazil) and slavery (in Angola) and revolution (in Mozambique), and superbly decorative Portuguese *azulejo* tiles, to mention but a few of our authors' interests.

The unity weaving all these dispersed elements into a form of cohesion that is meaningful and that makes sense is not political (independence was too hard-won for that), nor economic (the countries covered can hardly be said to form a kind of common market), nor even cultural (despite their shared imperial history, Brazil, Mozambique and Macao have less in common with each other than with their immediate neighbours). The unity seems, rather, to be a state of mind, the more readily shared by people who speak the same language—though not necessarily as their mother tongue. The unity is a complicity that is hard to define, whence our longish title 'Focus on the Portuguese-speaking World', and which the Co-ordinator of this number has termed, with apt flexibility, the 'Portuguese-speaking zone of affinities'.

Dynamism and imagination also run through this number of *Museum* like a vibrant current. The sheer energy required of museum people in Angola and Mozambique to persevere against considerable odds, not only to maintain but also to develop their institutions in number and quality, deserves respect. In Portugal, the Queluz Palace staff invented a multiform 'feast' that appealed to most if not all the senses: period music, period equestrian displays, even period cuisine. Elsewhere, the overarching desire to 'reach out' to non-museum-goers in an appealing way led to misunderstandings whose peaceful resolution saw policemen play an unplanned but key role in attracting unusual visitors to an exhibit of modern art.

Reflecting about 'who makes history', the Rio de Janeiro Museum of the Republic completely reorganized the scope and methods of its presentation. Similarly, Conimbriga's designers constructed a museum wall that can literally open the building out onto its Roman site. Another example: the successful efforts to involve Brazilian indigenous groups in the systematic collection, analysis, restoration and presentation of artefacts from their culture, which led to a mutually agreed-upon sharing of elements of their heritage.

Shortcomings are also reported by most of this number's authors. Some are methodological: several ask 'How can we better involve visitors and surrounding communities in what we are doing?' Developing and renewing museums' educational activities are the central concerns of two Brazilian articles, for example. Then, too, shortage of funds and staff (does that sound familiar?) are almost everywhere evident. Yet even here, clever approaches to an exhibition, which in no way lowered its quality, enabled one museum to turn a handsome profit.

We have endeavoured to find a sensible order in which to present all the material included in this number. The result—'Objects', 'Places', 'People', 'And the Future?'—makes, perhaps, for a somewhat arbitrary table of contents. Readers are cordially invited to ignore this order if there is the slightest risk it will interfere with delving into the content of the articles.

To ensure the publication here of as representative as possible a set of articles about significant developments in museum work in countries where Portuguese is spoken, *Museum* asked the Brazilian member of its editorial Advisory Board, Mrs Fernanda de Camargo e Almeida-Moro, to co-ordinate this number. Her thoughts on the matter can be found below in her own 'Introduction', and some of her recent innovative work is reported on in the article 'An Ecomuseum at a Hydroelectric Power Station'. A full description of her credentials might well be longer than both pieces combined, and would in any event be more eloquent than the few lines of biographical information she allowed us to include on page 54.

The *fado* is Portugal's best known and most widespread form of popular song; truly popular, since it appeals to workers, middle-class housewives and museum curators alike. Its name is said to derive from the Latin *fatum* (fate, destiny, appointed order of the world). Its words and music tend to intertwine in a remembrance of yesterday, portrayed with nostalgia as glorious or in any event preferable when compared with the reality of today.

A leading exponent of the *fado*, Amalia Rodrigues, recently recorded *Com que voz*, a *fado* whose words are attributed to Luis de Camões, the sixteenth-century Portuguese epic poet, after whom the Macao museum reported on below was named. *Com que voz* goes, in part:

Triste quiero viver pois se mudou
em tristeza, a alegria do passado

(Sad wish I to live, for into sadness
has changed the joy of the past)

This number of *Museum* demonstrates, we hope, that in countries where Portuguese is spoken the 'joy of the past' (not to forget the joy of the present and even of the future) is alive and well thanks in good part to lively and creative museums.

So take heart, Senhor de Camões!

Introduction by the Co-ordinator of this number

In the fifteenth century, Portuguese navigators reached the shores of Africa, Asia and America. There, they not only established trading posts and religious missions, but put in place channels of communication through a *lingua franca* — Portuguese, which is still a common language in various parts of the world— and an interesting system of adaptation, in which the key factors were consistently miscegenation and acculturation.

The Portuguese took their culture to places where other cultures were evolving and brought about the formation of what, in global terms, might be called a Portuguese-speaking cultural aggregate. This has a common factor, formed by elements of Portuguese culture, with which it combines cultural elements from those other cultures through single, double or multiple forms of association, thereby forming in this context a series of interrelated yet different cultures.

This phenomenon produced a large and influential body of cultural property. This comprises immovable property, such as that typified by the baroque architecture of Goa, Macao, Bahia, and São Miguel de Açores, and movable property, in the form of objects of interest from the past that now form part of museum collections.

This heritage is also in evidence in the practices and customs handed down and exchanged among the most diverse ethnic groups and, surprisingly, in the environment. Since the sixteenth century, trade in plants and seeds has led to the acculturation of nature. Such trade brought to Brazil the huge mango trees of India, the breadfruit trees of the Moluccas and the jack trees of Malacca. It took the Brazilian cashew and other plants to India, Mombasa and other parts of Asia and Africa. These are just a few examples of an intensive trade that has resulted, even today, in a similar landscape and resemblances among the Indo-Portuguese, Afro-Portuguese, Sino-Portuguese, Luso-Brazilian, Indo-Afro-Portuguese, Luso-Afro-Brazilian and Sino-Luso-Brazilian acculturated artistic forms. Such resemblances are exemplified in the depiction of the human figure in the art of Cachoeira (Bahia, Brazil) and in art found in the Church of the O in Sabara (Minas Gerais, Brazil), in the Church of Bom Jesus in Goa, in the Church of São Domingos in Macao, and in the Church of Santo Antonio in Mozambique.

New forms of dialogue

Whilst the cultural heritage, whether an architectural structure or an object made with a greater or lesser degree of refinement, chosen from among the most diverse forms of acculturation, in many cases leaves no doubt as to its European lineage, its visual content and its artistic language betray the hand of local craftsmen and open up new forms of dialogue.

A similar phenomenon occurred in the case of some museums. Such museums reflect the broad cast of a European tradition that was stamped on them when they were established and even during their early phases of development. However, before long a typically Portuguese characteristic came into play: a simplicity that is at once perfectionistic and creative. This led to the emergence of a dynamic relationship between Portuguese culture and the local culture, an association that resulted in a new approach, which was local and relevant to the place in which the museum was established.

In 1983, the Seventeenth European Exhibition of Art, Science and Culture on *The Portuguese Discoveries and Renaissance Europe,* held in Portugal, opened the eyes of the world, through its various exhibits, not only to the achievements of the navigators and to art in Renaissance Portugal, but also to what has been built up through acculturation and, in particular, through a daring museographic language. This exhibition came shortly after a smaller exhibition entitled *On the Way to the Indies,* which had been mounted in Rio de Janeiro, on the cultures already in existence along the routes of the Portuguese. Using a fairly creative museographic language, this earlier exhibition had also provided examples of the outcome of intercultural contact, that is, an emergent acculturated art.

These complementary exhibitions not only reflected the richness of the contact and exchange, and the cultural enrichment of all concerned through dialogue and the power of the heritage, but also had a particular feature in common—a creative and dynamic museology, which very frequently makes use of alternative systems.

Material that is representative of pre-Portuguese cultures is of major significance. Such material is generally held in various museums in the countries concerned and in Portugal. In Angola, Mozambique, Guinea-Bissau, Cape Verde and São Tomé and Príncipe there are good collections of the material culture of the different ethnic groups.

In Brazil, the pre-Portuguese collections are held in the same museums as the collections relating to the present-day indigenous populations, notably the National Museum, the Museu do Índio (Museum of the Indian) and a number of state museums. Macao has preserved some magnificent material showing the development of Chinese culture in the Pearl River region from periods that considerably pre-date the arrival of the Portuguese in the sixteenth century. The same may be said of the Indian collections, pertaining to a millennial civilization which also greatly pre-dated the arrival of the Europeans.

Alongside these collections, the collections of material resulting from acculturation form a fine example of exchange between civilizations. In Africa and Asia, as well as in Brazil and Portugal, they are of supreme importance. Nor can we forget the immense collections of Portuguese material culture held in the museums of several non-European Portuguese-speaking countries.

From the Azores to Macao

While Portugal has valuable collections of its own art and its very important material culture, excellent collections of material relating to other cultures, both European and non-European, are also to be found there.

Portugal and Brazil have a larger number of museums than other Portuguese-speaking countries. However, the collections in Angola are excellent. Extremely interesting work is being done in Mozambique, and Guinea-Bissau has just opened the temporary premises of a national museum which houses a superb collection of objects from the different ethnic groups. In Cape Verde emphasis is currently being placed on the collection of materials. Cultural development is also the focus of activity in São Tomé and Príncipe. Apart from the work which is being done by the museums of continental Portugal, the museum in Angra do Heroismo in the Azores is fairly active, and in Macao, the Luis de Camões Museum is in the vanguard of museum work, serving as a genuine centre of community activity. The Museu da Marinha (Naval Museum) in Macao is also pursuing new developments.

This issue of *Museum* contains reports on representative examples of the work being done in museums in Portuguese-speaking countries. It is not intended to be exhaustive, nor are all the Portuguese-speaking countries covered; the aim is, rather, to increase dialogue on the work of these museums with other museum professionals included among the readership of this revue.

The Portuguese-speaking zone of affinities

It would be impossible to report on all the museological developments in the Portuguese-speaking world. On the one hand, it would be very difficult to obtain all the information requested from a number of museums around the world; on the other hand, it would be necessary to refer to many more experiences in widely differing branches of museum work in all the countries. Furthermore, in relation to each country, we would have to provide a more comprehensive survey of the most varied trends.

In Portugal, a number of large museums with substantial collections are known for their significant new developments and exemplary practice. Limited resources have not prevented the development of a magnificent museological movement among the small municipal museums in Portugal. Of these museums, some are near Lisbon, such as the museums in Seixal, Setúbal and Vila Franca de Xira. To the south, there is the Mértola museum, while to the north there is the work of the Porto City Council, the Monte Redondo Ecological Museum in Leiria, and the Museu de Fermentões near Guimarães. Developments in Brazil include the structuralist movement in the national museums, the progressive developments in the provincial museums and the intense creativity of the small museums, which are generally municipal museums. Any comprehensive survey would also have to cover more completely than has been possible here the museums of Portuguese-speaking Africa, which are older in Angola and Mozambique, and more recent in Guinea-Bissau, as well as the museum adjoining the Church of St Francis of Assisi in Old Goa, and the old mansions in the Indo-Portuguese tradition whose collections of objects from the past make them nothing short of private museums.

This number of *Museum* also aims to demonstrate an approach involving a new type of interpretation emerging in the Portuguese-speaking zone of affinities, a type which might be termed the 'linguistic cultural aggregate'. In my view, this complements the work done on the basis of the geographical or climatic similarities of regions, as language brings direct understanding and a greater insight into the culture under consideration.

These different approaches to analysis will increase universalism and provide points of agreement with the most varied of opinions. This will bring about a dynamic interchange, whereby the activity of the participants will always be in a state of change.

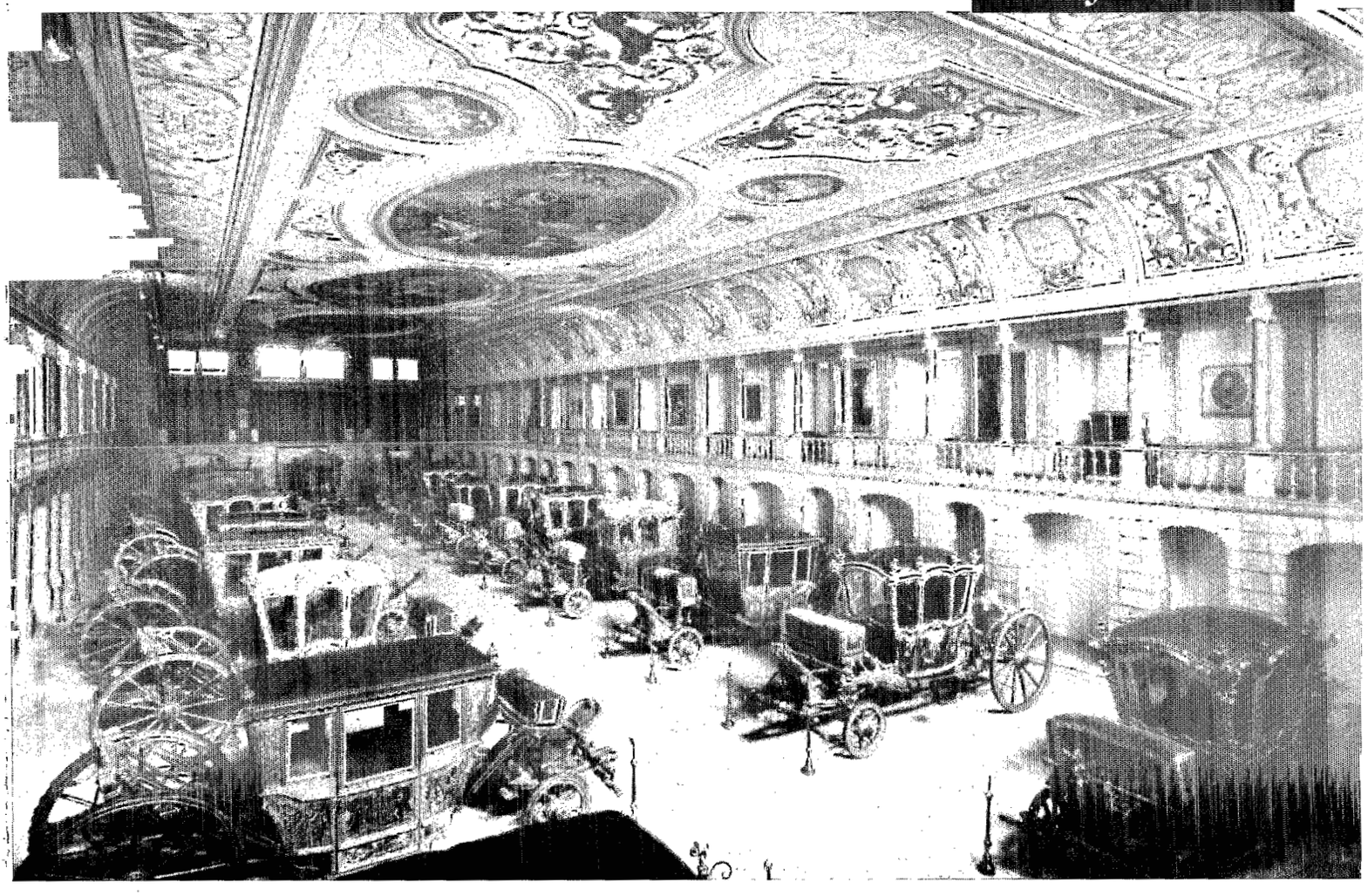
To facilitate the continuing exchange of experiences, as well as the traditional intergovernmental programmes and the tenacious action of certain individuals, museum professionals of the Portuguese-speaking countries are diligently seeking to associate more closely within their main international institutions.

Co-operation—current and future

This work began in 1981. The First General Conference of Museums in Portuguese-speaking Countries was held in 1987, during the museum triennial (Triomus 87) organized in Rio de Janeiro by Mouseion—the Centre for Museological Studies and Human Sciences. This conference had excellent results, which included the general request for the establishment of a network of common activities in the Portuguese-speaking community. Efforts along these lines have been made in Portugal by APOM (Associação Portuguesa de Museologia), by the Portuguese Section of MINOM (Mouvement International pour une Nouvelle Muséologie) and by the Portuguese Committee of ICOM (the International Council of Museums), which proposed that a meeting of the Portuguese-speaking committees of ICOM be held in Mafra, Portugal, in 1989. In Brazil, Mouseion established a programme of activities for Portuguese-speaking countries some years ago. Arrangements are also being made for a further meeting of museologists from Portuguese-speaking countries at Triomus 90. These activities will give an even greater impetus to the process. ■

FERNANDA DE CAMARGO E ALMEIDA-MORO,
Co-ordinator of this number of *Museum*
(See biodata on page 54.)

[Original language: Portuguese]



Museu Nacional dos Coches/H. Novais

The Noble Hall, collection of sixteenth- to eighteenth-century carriages.

Portugal's National Coach Museum: a collection of world fame

Maria Natália Correia Guedes

Degree in history. As a museum curator, has held the following posts: Curator of the National Museum of Ancient Art; Founder and Director of the National Museum of Costume (Lisbon), which won a Council of Europe award in 1979; Director-General of the Cultural Heritage (1979-80) and first President of the Portuguese Cultural Heritage Institute (1980-84). Is at present Director of the National Coach Museum, a member of the Board of the Casa de Braganza Foundation and of the National Academy of Fine Arts, and President of the Portuguese National Commission for the International Council of Museums. Is the author of a number of works on the cultural heritage.

Queen Amelia of Orleans and Braganza, recognizing at the beginning of the twentieth century the unquestionable artistic merit of the Portuguese royal household's collection of carriages, had a large number of these carriages (twenty-nine in all) removed from their various coach-houses in Lisbon and transferred to the Royal Riding School adjacent to the Palace of Belém. At the time, this building afforded excellent facilities for public display.

On completion of the conversion work planned by Alfredo Albuquerque, Assistant Master of the Horse and first director of the museum (the lowering of the floor of the great hall, opening of arcades, restoration of the ceiling of the side galleries and paving of the entrance hall), the magnificient ceremonial carriages, coaches, berlins and smaller vehicles—also carefully restored—were placed on display.

To supplement the collection, riding accoutrements, regalia and full dress uniforms of the royal house were exhibited in display cases placed in the arches of the hall, grouped by thematic affinity and

size, and set out wherever possible in geometrical blocks.

'Splendid material'

The inauguration of the Royal Coach Museum (as it was then called) in May 1905 was greeted with a chorus of praise from the press: at last the public could view daily, and free of charge, the splendid vehicles used in memorable royal or diplomatic processions. These included: the carriage traditionally said to have conveyed Philip II on his visit to Lisbon in 1581; the three famous triumphal carriages built in Rome for the Portuguese Ambassador, the Marquis de Fontes, on the occasion of his presentation of credentials to Pope Clement XI (1716); the carriage of Archduchess Mariana of Austria; and the berlin of Queen Maria I.

Arranged at right angles to the side of the hall, the vehicles each bore a gilded card giving a brief historical account. From the outset the museum was also concerned with educational activity: a small French-language guidebook was already available in 1907, and the detailed 334-page *Prontuário analítico* was published in 1909, calling the carriages 'splendid material for a museum of fine and applied art'. Visitors could move freely among the vehicles, without following any fixed circuit, and could even inspect the interior of some of them by applying to a member of the museum staff.

The quality of the painting, carving, textiles, leatherwork and gearing of the vehicles, which covered a period of three centuries (seventeenth to nineteenth), combined with the very appropriate setting to provide a spectacular display of fine artistry. The huge painted panel decorating the hall ceiling used eighteenth-century allegorical themes to depict *haute école* horsemanship, which had virtually died out by the end of the nineteenth century; the building was thus an obvious choice for a museum, having been built as a riding school in Portugal's golden age.

Some three months after the inauguration of the museum, the journal *Ilustração portuguesa,* drew attention to the need for 'a new pavilion to house some thirty ceremonial carriages, coaches and other vehicles' stored elsewhere, 'priceless works of art formerly used on royal occasions, some of them still in use today for official processions'.[1]

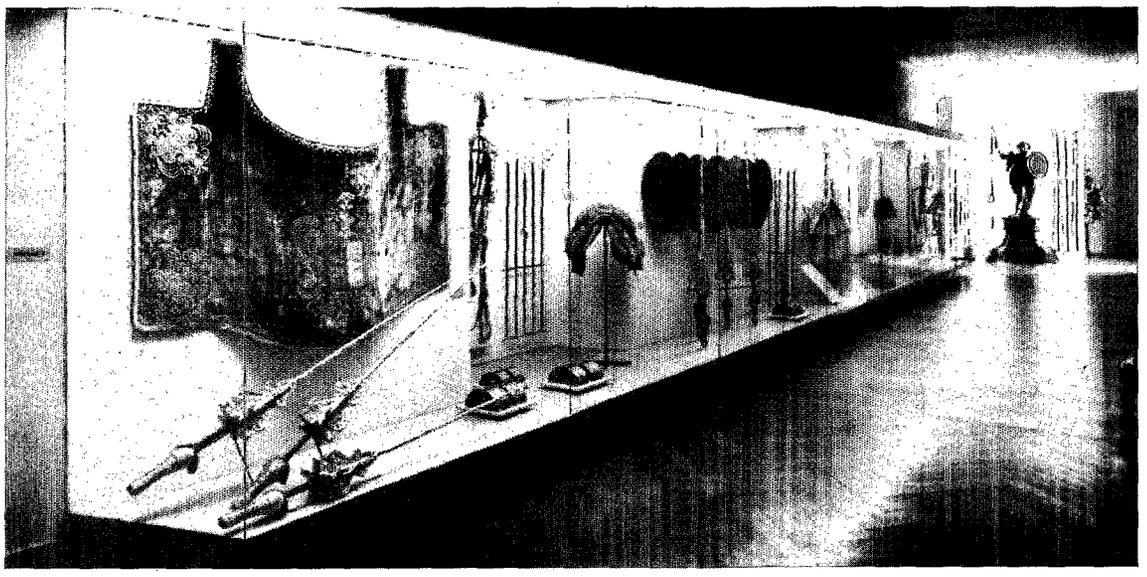
An annex built in 1941 increased the display area by one-third, and the new collection was incorporated. The updating of exhibition techniques in line with prevailing tastes and educational requirements has been a constant concern of successive museum curators. In 1962, the then curator, Mrs Maria José de Mendonça, undertook a major reorganization, modernizing the upper gallery display, which has remained unchanged ever since. At that time, the museum received about 550 visitors a day, and groups of schoolchildren could use the services of a small educational section, organized along the same lines as the National Museum of Ancient Art, the pioneer in that field in Portugal.

Over the years, this rare and beautiful collection was enlarged by purchases, donations by private collectors and various objects from public sources, in particular court costumes, the iconography of the Braganza dynasty and the instruments of the famous royal brass band, a collection of twenty-four wrought silver trumpets dating from the second half of the eighteenth century, regarded as the most complete set of their kind in Europe. Increasing attention was paid to conservation, and all the vehicles were withdrawn from use. The last to be used in an official ceremony was the State Coach in which Queen Elizabeth II rode on a visit to Lisbon in 1957.

More visitors, more pollution: what future?

Since the 1970s, the National Coach Museum has been a regular stop for organized tourist visits. The growing number of visitors has led to a strengthening of the security services and an extension of opening hours. In 1988 the museum received some 2,500 visitors a day, who had access to a display area of almost 400 m². This large number of visitors has made it necessary to close the side wings next to some of the coaches; none of the coaches can now be opened, and visitors moving through the hall must keep within a central lane, so that they only have a limited view of many of the exhibits.

Eighty-three years after its emergence as a branch of the Office of the Royal Master of the Horse,[2] what used to be the silent undisturbed Royal Coach Museum has become a star attraction for tourists from all over the world, an enviable achievement for a small country best known for its agreeable climate and scenery. But the price of being a star attraction is the greater vulnerability to pollution. The number of visitors has had to be limited, and school visits have been seriously curtailed.



Museu Nacional dos Coches/H. Novais

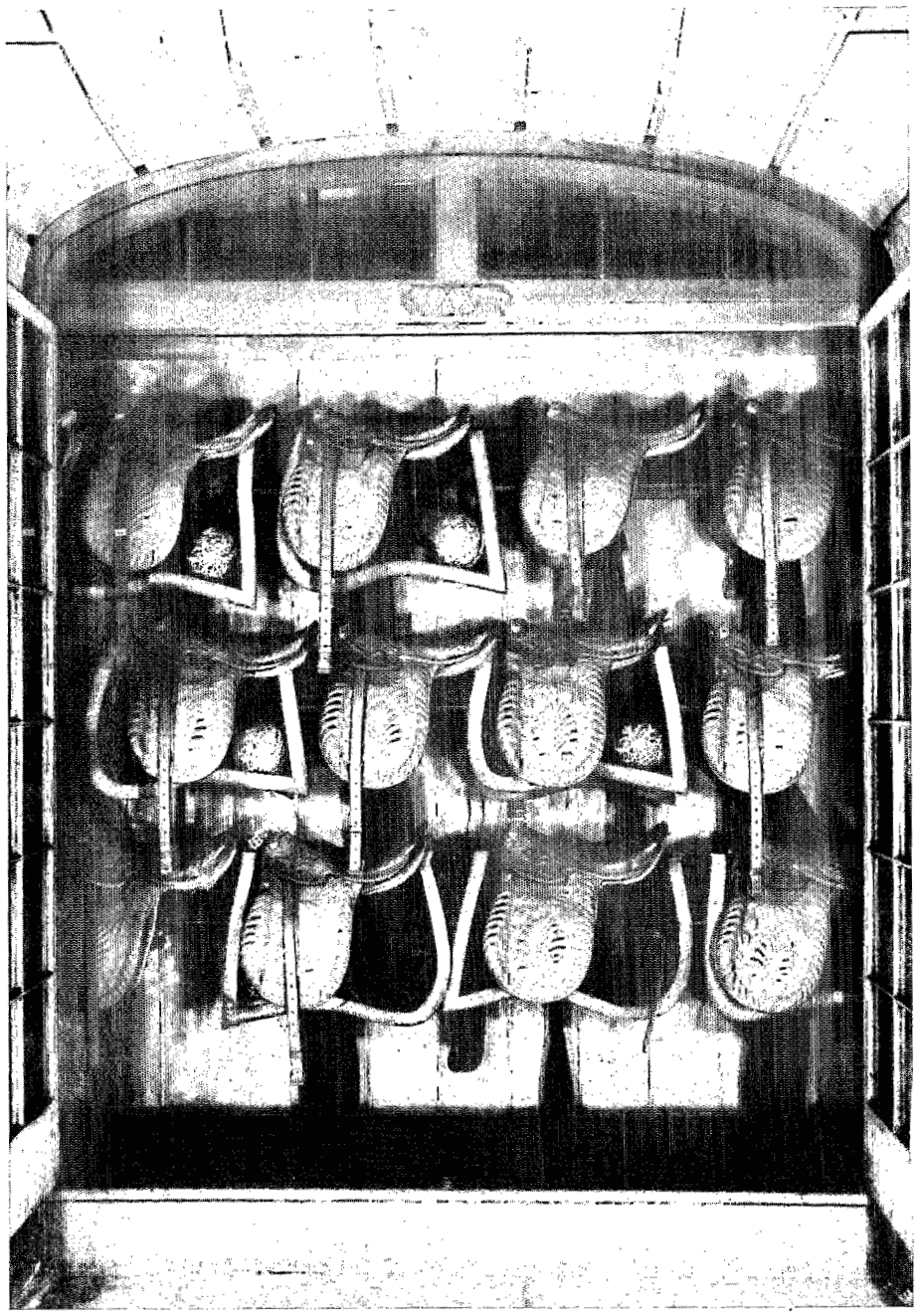
Equestrian accessories.

There is therefore an urgent need to give some serious thought to the future of the museum. Today, it is like a jewel on display in a velvet casket; but it is easy to imagine how it might be enhanced with the help of more space, different surroundings and scientific equipment.

The question is whether it should continue to be a 'grand gallery' in the style of the early nineteenth century, with increasing restrictions on the number of visitors in order to ensure the proper security and conservation of the exhibits. Would the collection lose its impact if removed from its present picturesque surroundings? Or, on the contrary, would the exhibits be enhanced by an environment specifically designed to be unobtrusive and to provide free scope for a tactile and audio-visual reconstruction of the past?

In these closing years of the twentieth century, marked by a growing appreciation of the achievements of craftsmen of former times (who are now even being rescued from anonymity), the time has come to consider these questions in relation to the future of this particular piece of world heritage. It is time to give recognition to a most outstanding example of European craftsmanship: the ceremonial carriage. Produced by the skilful master wood-carvers, weavers, carpenters, locksmiths, swordsmiths and glassmakers, these carriages symbolize the role of ceremony in the transport of the historical figures of the past. ■

[Original language: Portuguese]



Collection of saddles. Museu Nacional dos Coches/A. Nunes

1. *Ilustração portuguesa*, 21 and 28 August 1905.
2. Luciano Freire, *Catálogo do Museu Nacional dos Coches*, Lisbon, 1923.

The Azulejo museum: a unique glazed tile collection in Lisbon

Rafael Salinas Calado

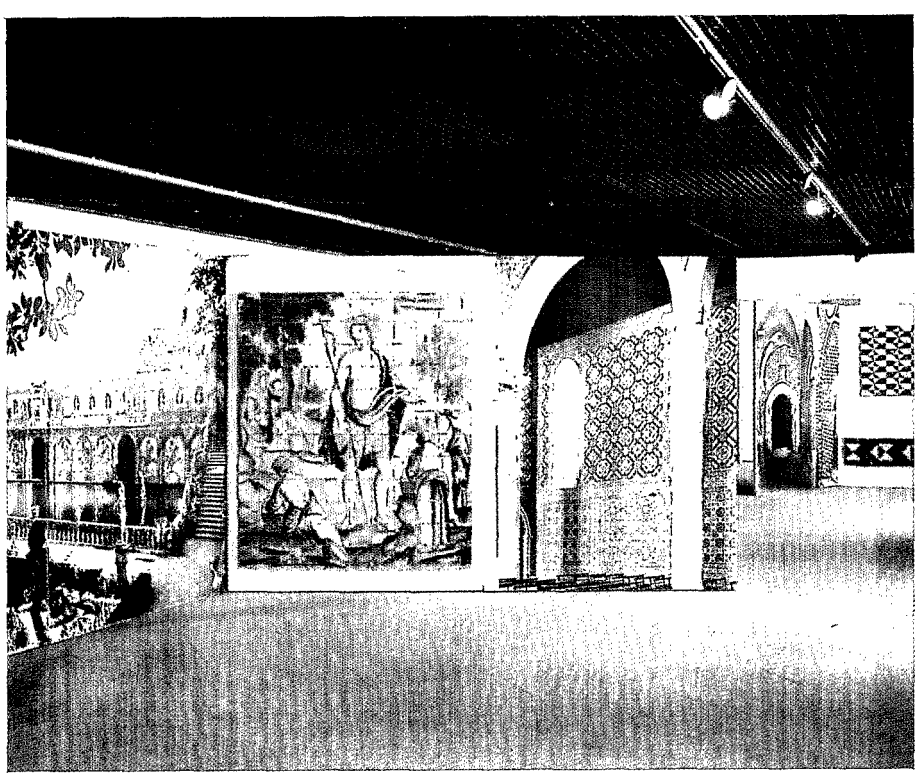
Responsible for the National Glazed Tile Museum (Museu Nacional do Azulejo).

The glazed tile *(azulejo)*[1] was the ornamental device most widely used in Portuguese architecture from the fifteenth century on, and for that reason constitutes a basic element in the study of the history of Portuguese art. In it the Portuguese found a truly original method of adorning a succession of architectural styles and interpreting their aesthetic trends. All over the country there are many excellent examples of internal and external glazed facings that are a concrete embodiment of one aspect of the taste of southern Europeans. Such were the pressing reasons for the creation of a glazed tile museum in Portugal, particularly after the appearance of disturbing signs of the degradation of this heritage, followed by an increase in the indiscriminate commercialization of samples isolated from their natural context.

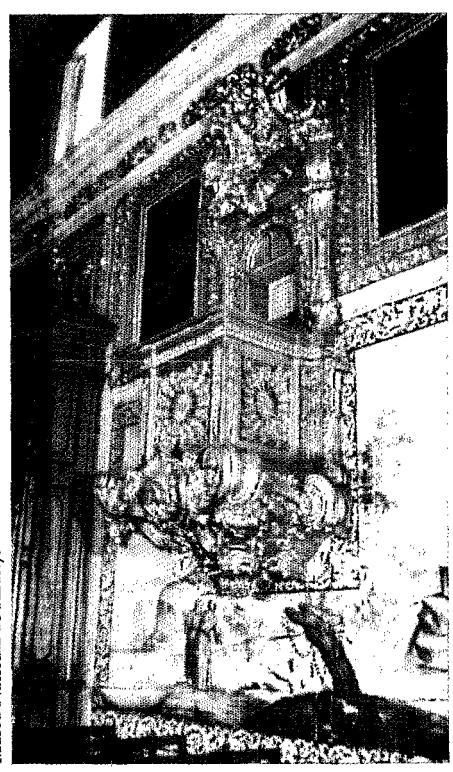
When the major exhibition held in the old Madre de Deus Convent to celebrate the five-hundredth anniversary of the birth of Queen Leonora came to an end in 1958, the Ministry of Education decided to make use of the recently recovered premises to set up a ceramic tile museum, adjoining the monument and falling under the National Museum of Ancient Art. The Madre de Deus Convent was founded in 1509 by Queen Leonora (the widow of King John II), and was deemed to be under the patronage of the 'Lady Queens of Portugal', benefiting greatly from this status over the years. Following the earthquake of 1755—and the repair of the damage it caused—the convent was further enriched with the works that were added to its already abundant treasury of ornaments. One of the most outstanding examples of Portuguese baroque, it is particularly noteworthy for the perfect

1. *Azulejo* from *azul* (blue), a tint that was a favourite of many artisans making these glazed earthenware tiles—Ed.

Photographic documentation on a suitable scale gives a clear idea of how tiles are integrated into architecture, in an easily renewable exibit including items mounted on plexiglass.



Museu Nacional do Azulejo



Museu Nacional do Azulejo

Gilt-carved pulpit set off against eighteenth-century Dutch tiling.

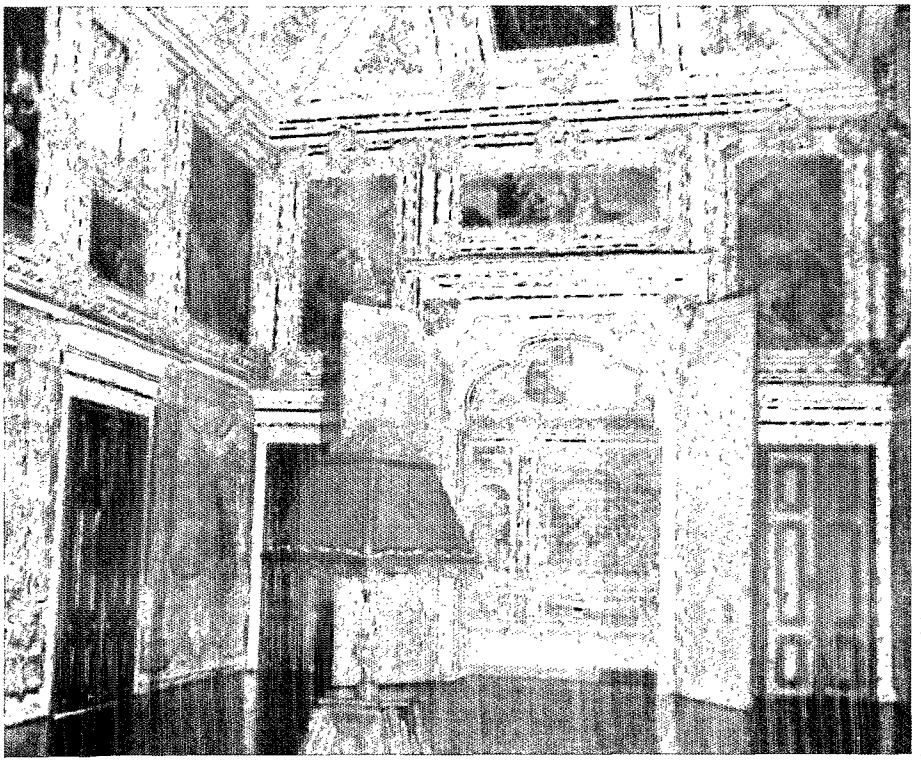
harmony in which it combines the figurative use of tile with gilt carving. The monumental part of the building consists of the huge church with its beautiful sacristy, the choirs (upper and lower), a spectacular baroque chapel, two cloisters and the *mudéjar* chapel of its foundress. Pretty well throughout, there can be seen examples of glazed tiles integral to the design, and revealing the potentialities of this characteristic decorative art.

Organizing a 'sort of reference file'

In 1958 the celebrated ceramist Santos Simões was commissioned to design the museum. With finance from the Calouste Gulbenkian Foundation he began work in early 1960. Problems of various kinds (related above all to the lack of independence and privacy of the internal spaces of the museum, which were used for access to other, unrelated, religious and charitable institutions) prevented Santos Simões from seeing, before his sudden death, the fruit of his more than ten years of hard work. Then, in 1972, I was invited to take charge of the ceramic section of the National Museum of Ancient Art and its Madre de Deus branch. Since the function of a glazed tile museum is first and foremost to safeguard the Portuguese tile heritage, we tried, by making the museum a sort of reference file, to present the basic characteristics of the glazed tile and to create awareness—both in organizations and in the public—of the imperative need to protect and conserve it. Negotiations for the premises were renewed, as were efforts to obtain the conditions necessary to implement the project. In 1977 an official working group was set up to find suitable premises for the tile museum, and in 1978 it obtained the first two areas, the minimum necessary base to enable organization of the museum as an independent entity to begin.

In 1980 the level of development reached by the tile museum and the scope of its future projects, its attendance levels and its educational activities at home, and the important exhibitions it had presented abroad, led to proposals for conferring on it an autonomous status more adequate to its operations. The intervention of Maria Natália Correia Guedes, then President of the Portuguese Cultural Heritage Institute, enabled the National Glazed Tile Museum to be established officially in September 1980, with a charter drawn up by the present author. This charter takes into account both the characteristics of the ancient convent with its palace, and its tile facings; it also recognizes the obligations imposed by the enormous wealth of the accumulated collections and envisages the utilization of the full range of premises to be handed over in the immediate future under the terms of the protocol concluded between the State Secretariats of Culture and of the Family.

The Chapel of St Anthony—a group of ornamental features exemplifying the baroque spirit of the second half of the eighteenth century.



Museu Nacional do Azulejo

An educational presentation

Its main purpose being to show, study, preserve and make known the Portuguese *azulejo*, the museum aimed at the educational presentation (with the indispensable support of suitably illustrative visual aids) of specimens from collections representative of the evolution of porcelain and glazed tiles, their techniques of production, and their use. The museum was also to lend assistance, give technical opinions and classify specimens for study, conservation and restoration. Its workshop began the long task of cleaning, treatment, mounting and restoration of the considerable numbers of tiles collected, sorted and packed over more than twenty years—generally from public works—most of them in bad condition or mismatched. When tiles turn up in museum stocks they are already out of their proper setting, that is, they have lost their *raison d'être*, and they almost always bear, unfortunately, clear traces of hard knocks, and their physical structure is often quite weak. In other words, the tile, on its arrival at our museum, is in a state of aesthetic and physical degradation. The museum must therefore make a diagnosis and attempt to rehabilitate it. With delicate and imaginative treatment, mounting, conservation and, above all, presentation, these fragments can regain their evocativeness as witnesses to their true aesthetic and material radiance.

In the field of research and cultural outreach it was planned that the museum would undertake study and investigation leading to identification and understanding of samples of tiles, and create a centre for their historical and technical study, a library and an experimental laboratory where visitors could observe or test production methods.

From 1980 to 1983 all the premises were subjected to extensive work to enable them to house the first nucleus of the Seventeenth European Exhibition of Art, Science and Culture, with all the inconveniences that this entailed. During this

period the museum, besides giving assistance and issuing opinions on the heritage, responded to requests coming in from all over the country and kept up its activities in support of teachers, students, artists, schools and universities, and of all the Portuguese and foreign organizations that applied to it.

Even though the physical space necessary for the implementation of its museological programme was still not completely defined, the museum responded to numerous appeals from different quarters and opened its doors with barely 5 per cent of its intended staff in place. In 1984, despite enormous difficulties relating to staff and premises, a permanent, rotating educational exhibit was set up, including the building itself and entitled *Evolution of the Ceramic Tile in Portugal from the Fifteenth to the Twentieth Century.* With a staff of only fourteen assistants (seven of them on short-term contracts), two teachers seconded from the public education system, one caterer and a director, the museum was able, with much goodwill, considerable sacrifice and some imagination, to open its doors—though, unavoidably, in transient conditions—in 1985.

The exhibition with which the museum opened, museographically very simple, uses large photo-montages to situate and illustrate the incorporation into architecture of tiles of various periods, physically exemplified by accompanying fragments or samples. The building forms part of the exhibit, as an example of the monumental scale that specifically characterizes Portuguese tilework. The group of items and models from the twentieth century is supplemented by a diaporama. A video display shows how the clay is prepared, how the tile is shaped, painted and fired —by hand or by industrial processes. All the stands can be taken apart, as is necessary in an exhibit that, although permanent, cannot be definitive.

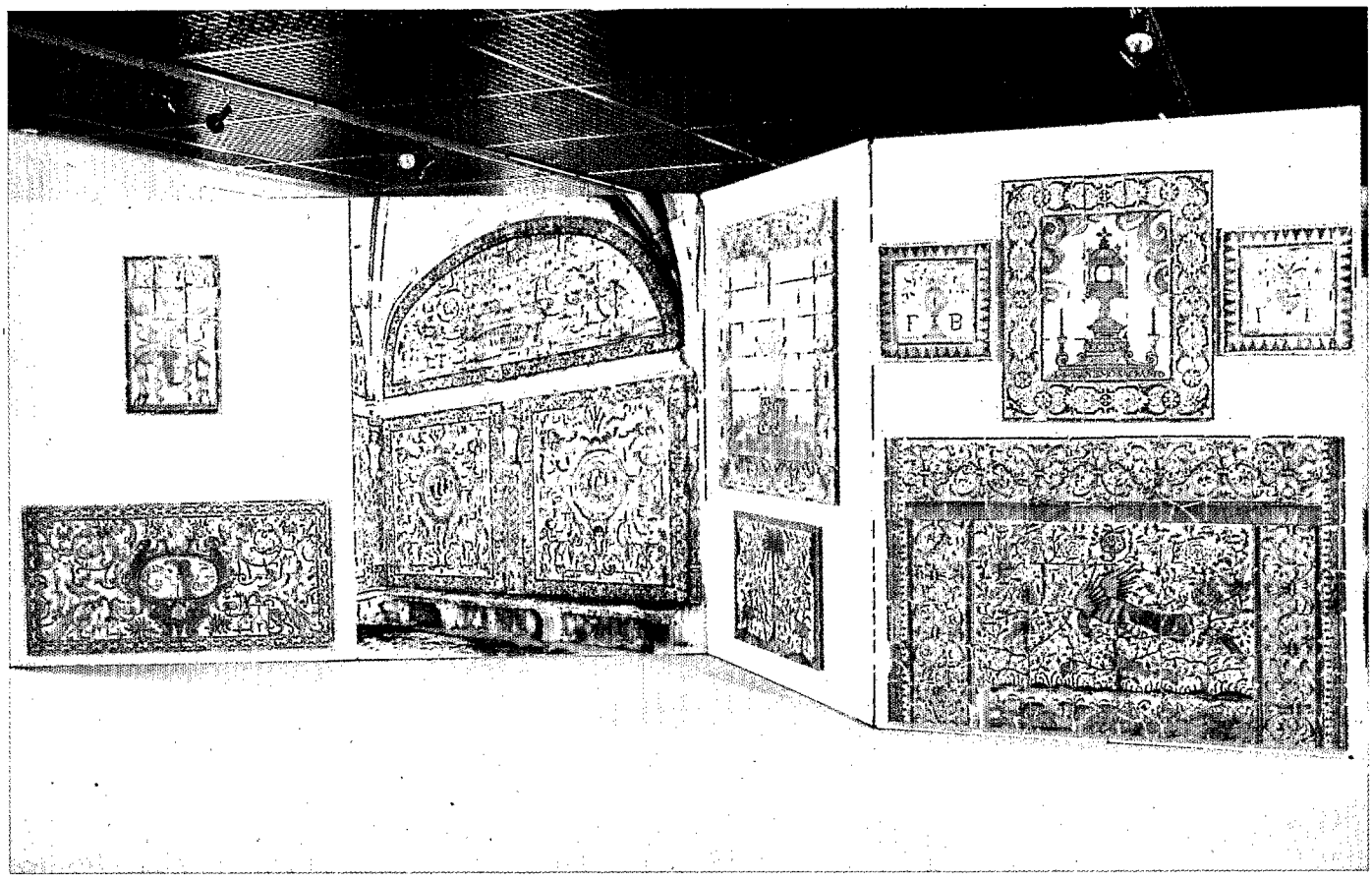
Travelling exhibits and a prize

The mountings for the tiles are invisible and do not harm the walls or the exhibits. In addition, they have a transparent plexiglass support—a new method developed by us in 1978. This method, now used in several countries, also permits large exhibits to be transported and presented elsewhere. Thus, between 1979 and 1985, pending the establishment and opening of the National Glazed Tile Museum itself, large exhibitions of its collections were put on in twenty-four European, American and Far-Eastern cities and in seven Portuguese cities. During the same period, the museum staff went to schools in Lisbon and the surrounding districts to demonstrate, teach and promote the study and production of tiles which, in some cases, it displayed.

Even while closed to the public, the museum with its limited staff continually maintained a dynamic assistance service to artists, scholars and national and foreign information bodies who applied to it. The National Glazed Tile Museum was awarded the Permanent Exhibit Prize at the Triomus meeting in Rio de Janeiro in May 1987. ■

[Original language: Portuguese]

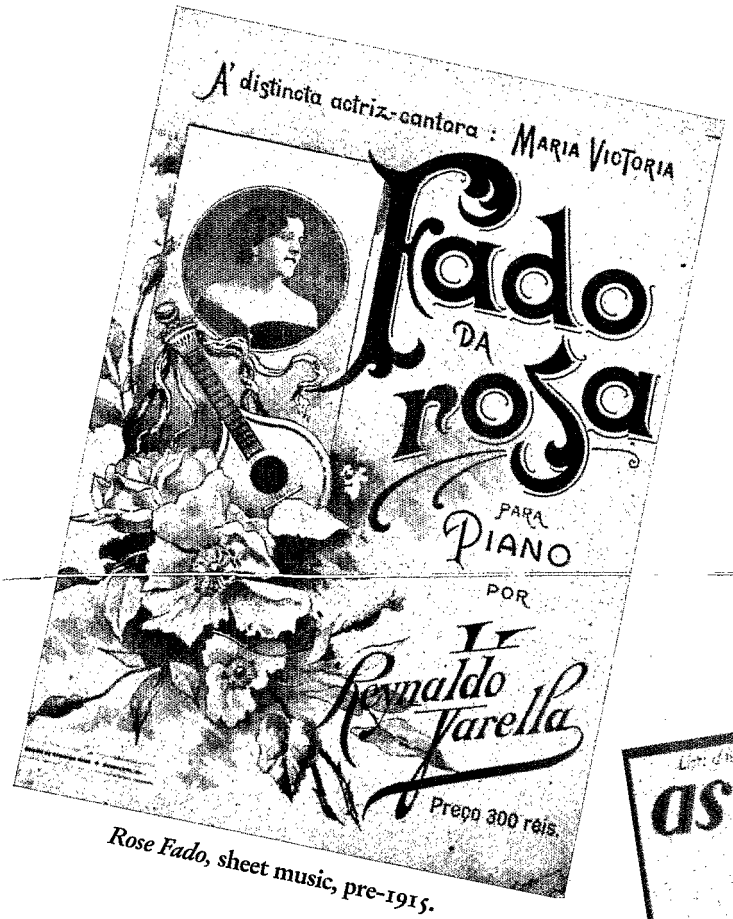
A broad panel of tiles mounted on plexiglass by the method developed in 1958.



Museu Nacional do Azulejo

The National Theatre Museum of Lisbon: posters, sheet music and drawings

One of the most prized collections of the National Theatre Museum in Lisbon contains many posters and drawings related to popular performances and performers, particularly in the first half of this century. *Museum* is pleased to present here a selection of these works, evocative of the lively music-hall tradition of the Portuguese capital—with its stars and revues and, perhaps above all, its specific song form, the *fado*—in the days before television.

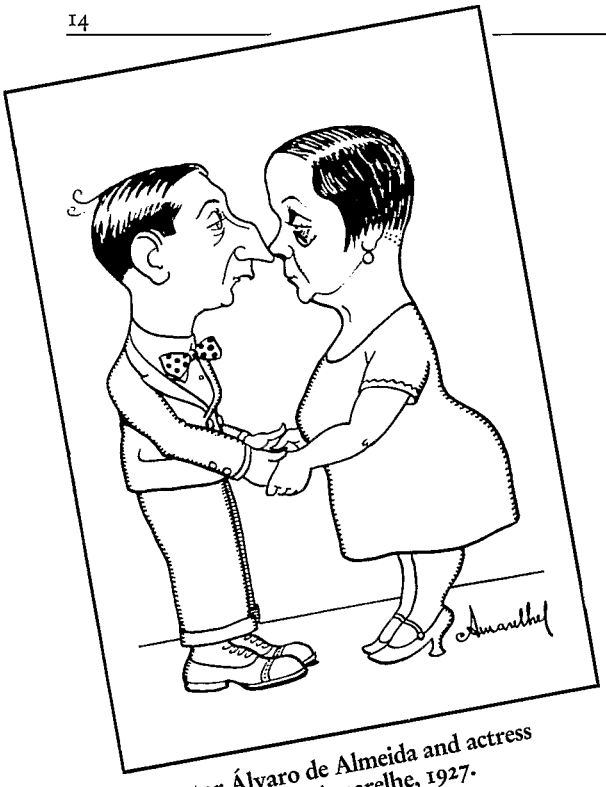


Rose Fado, sheet music, pre-1915.

Three Theatregoers, by Amarelhe, 1924.

The Girls from Lisbon, sheet music, 1926.

(Documents reproduced by courtesy of the Museu Nacional do Teatro.)



The actor Álvaro de Almeida and actress Teresa Gomes, by Amarelhe, 1927.

Grab Me by the Neck, poster for a revue, by Fred Netto, 1938.

Fado 1950, by Jorge Herold, 1937.

The People's Voice, poster for a revue, 1942.

Everybody's Fado, sheet music, with a portrait of Amalia Rodrigues, 1947.

PLACES

The Luis de Camões Museum of Macao

António Conceição Jr.

Director of Municipal Recreational and Cultural Services of Macao, and Curator of the Luis de Camões Museum.

The historical status of Macao *vis-à-vis* old China derives from the settlement of the Portuguese on the small peninsula at the mouth of the Pearl River, ideally positioned for trade with China via Canton and for the conquest of Japan, and a foothold likewise for the Church with its dreams of imposing the suffering countenance of Christ on the followers of Lao-tzu, Confucius and Buddha. The remains of that commercial, religious and political adventure survive in the form of a merchant enclave that, in the sixteenth century (around 1585), received 'city' status.

It was between the sixteenth and eighteenth centuries that the town, with its fortresses, churches and palaces, was built virtually in its entirety and inhabited by the Portuguese, together with Indians, Malays and even Japanese whom the navigators encountered on their voyages. The caste of the Macanese—the genetic and cultural heirs of the navigators, mingling in their veins the blood of the peoples of the Spice Route and having Portuguese as their mother tongue—embarked on the adventure of creating a Mediterranean town on the southern coast of China. The expansion of China's trade with foreigners in the nineteenth century turned Macao into a 'city of money' rather than a 'Christian city'.

Ship-builders, merchants, occasional soldiers, the Macanese were to witness the decline of their vessels and their commercial enterprises with the growth of the British presence and the East India Company. Henceforth, their role was to be that of intermediary between two outlooks, two civilizations. The Macanese was to become the mediator *par excellence*, the interpreter and the link between administrative and economic power. Even today, Macao's administrative structure is constituted by Macao-born Portuguese-speakers who also speak Chinese.

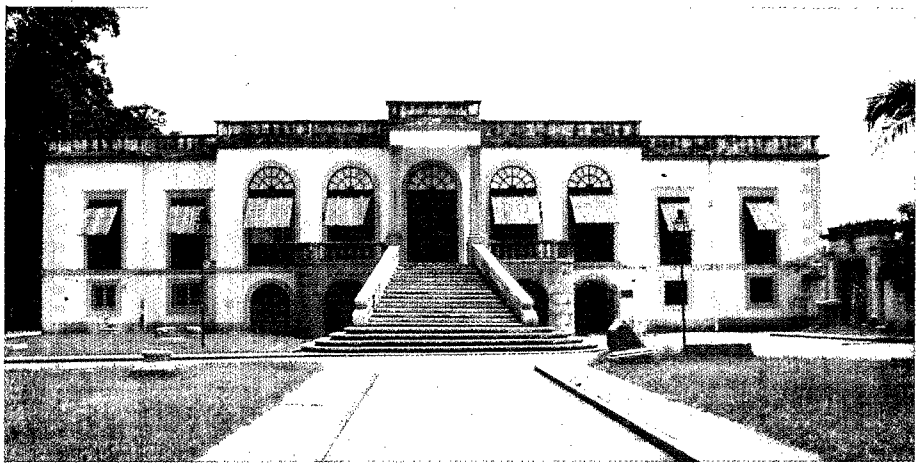
Up to the 1960s Macao remained a small provincial town administered with no great sense of ambition. It is a unified and close-knit entity which, despite some modest attempts at development, pursues its lethargic, sleepy way of life, lulled by the chorus of the cicadas and the street hawkers and by the fierce sunlight that drives the stroller to seek shelter under the red acacias.

The crucial turning-point came with the Chinese Cultural Revolution. Somewhat paradoxically for an anti-capitalist movement, it ended up by favouring the rise and establishment of a class of entrepreneurs, the Chinese patriots of Macao, who, from having led a relatively modest life, became the main driving-force of the social and economic transformation of the territory. The opening up of Macao was the work of the newly rich traders, culturally traditionalist to the point of understanding little outside their own culture. Such was the price of change.

Chinese art in a Portuguese palace

Starting in the 1970s, countless immigrants, nearly all of them peasants, flooded into Macao in search of the promised land. In carving out a life-style for themselves, these newcomers unconsciously subverted the urban way of life by introducing a certain rural ethos (without any pejorative connotation), representing a veritable foreign body in the town's original physiognomy.

The years that followed saw the growth of the influence of Chinese culture acculturated in reality by economic power, a potential or actual consumer of tawdry merchandise, and with it the decline of the Portuguese cultural presence.


Museu Luis de Camões

The Luis de Camões Museum, Macao.

As the great nineteenth-century Portuguese writer Eça de Queiróz put it, everywhere the world passes on, only China remains.

Against this background, what is to be the role of a museum located in a small Portuguese palace—perhaps the last—dating from the eighteenth century, possessing Chinese art collections and forming part of a society undergoing a process of transformation that is neither wholly completed nor yet fully understood?

There is a need first of all to determine the content of the concept of 'Macanese', which cannot continue to be the expression of a caste but should, rather, become a sense of belonging to a town that is also for many no more than a place of transit. The aim should be to promote through the emergence of a new shared culture, an identity and a sense of belonging that overrides such discontinuity.

The Macanese find themselves in the presence of two cultures: a minority culture threatened with extinction, which is geographically alien yet profoundly authentic; and a majority culture which is uncritically traditionalist, while being in its authentic geographical setting. This situation embodies a contradiction that calls for action. In considering the question of integrating a museum into this cultural environment, it was necessary to think in terms of an arrangement that would encompass both the real and the ideal.

Starting from the established fact of the lack of cultural tastes or ambitions, it was necessary to institutionalize a cultural dynamism existing naturally only to the extent of being inscribed within the museum's purposes. The strategy was to establish dialogue between the Portuguese and Chinese cultures so as to renew the historical continuity interrupted by the economic boom.

To this end, a large-scale exhibition was organized at the Calouste Gulbenkian Foundation in Lisbon, in 1979, on the theme *Macao, 400 Years of Far-Eastern Existence*, with the aim of creating greater awareness in Portugal of a reality whose roots are Portuguese. At the same time, in Macao, a mansion built in the eighteenth century for an aged Portuguese aristocrat was taken over to house the museum.

Named after the epic poet of Portuguese overseas exploration, the Luis de Camões Museum finally opened to the public in 1980 and put on display its collections of Chinese art, which previously belonged to a distinguished Portuguese considered to be the area's most knowledgeable European on southern Chinese art. This was the first art gallery in Macao, and an average of twelve exhibitions annually have been organized within its walls, each lasting two to three weeks, a rate made possible by the museum's high technical level.

The 1979 Lisbon exhibition mentioned above created close links with the Calouste Gulbenkian Foundation, which proved beneficial to the Camões Museum. Credit—I think one may say—is also due to the museum for putting an end to inexplicable inertia by signing the first protocol of cultural co-operation with Hong Kong. Shortly afterwards, the first exhibition from the People's Republic of China was officially staged in Macao. Over the years, we have also supplemented the original Chinese collections with nineteenth-century paintings and drawings of Macao.

The challenge and the temptation

We have here several elements in a large-scale peaceful confrontation that is as yet in its initial stages, since the museum is at the moment alone responsible for making this its objective. The mingling of cultures, the varied processes of acculturation, the emergence of new values in the material realm and the fact that a sizeable part of Macao's population is transitory are essential characteristics of the town today. If culture cannot rise to the challenge these characteristics represent, it should at least make a partial contribution in that regard.

Today, eleven years after I took up the post of curator and after organizing 120 exhibitions, I believe that cultural processes cannot have their *origins* in institutions such as museums. These should confine themselves to preparing the ground and identifying the challenges; they should never set out to effect changes themselves—something which, with the best intentions in the world, is always a temptation in Macao in a context of absence, transitoriness and loss of identity.

The Luis de Camões Museum is currently engaged in defending and promoting Portuguese cultural values in the visual arts, neglecting neither the Chinese component nor the increasing internationalism of cultural life in Macao. It is with such aims in mind that we organized a series of exhibitions on the past hundred years of Portuguese painting for the public of Macao and Beijing. This series was awarded the Grand Prix for the best set of exhibitions at the museum triennial (Triomus) held by Mouseion in Rio de Janeiro. I should like to take this opportunity to express publicly my gratitude to all those who, through their dedication and enthusiasm, contributed to this success.

Over the last few years, China has become more curious about the outside world, not only socially and economically, but also culturally. The intention of our Portuguese-inspired museum is to make a substantial contribution to satisfying that curiosity. Through the intermediary of Macao, Portugal can thus play a role in helping China understand contemporary thought and artistic developments. ■

[Original language: French]

The Inconfidência Museum:

'treason' was patriotism on the eve of Brazil's Independence[1]

Rui Mourão

Holds a degree in Brazilian literature. Novelist, literary critic and specialist in cultural matters. Director of the Museu da Inconfidência and Co-ordinator of the Network of Museums and Historic Dwellings of Minas Gerais. Formerly Co-ordinator of the national museum programme.

At the close of the eighteenth century, the region now occupied by the State of Minas Gerais ('general mines') was a vast area covered by dense vegetation and inhabited by fierce Indians whom expeditions from São Paulo subsequently sent into slavery in the coastal settlements. The first news of the existence there of gold and precious stones had brought a great rush to the region. Virtually the entire production system of the colony was affected by this discovery, with the mines growing overnight into substantial settlements that expanded inexorably. Within a short time, the region had become an economic centre of such importance that the capital of the colony was moved from Salvador, in Bahia, to Rio de Janeiro, the port of shipment for the gold. This transfer consolidated the new economic system which was based primarily on mining, and which replaced the declining economic system based on sugar-cane cultivation.

Settlement and the dawning of political awareness

Settlement of the region by the miners was very chaotic in character, owing to the negligence of the Portuguese administration, which gave no thought whatsoever to planning, and merely dictated measures designed to secure an uninterrupted increase in production. Without the slightest attention to efficiency, and in the greatest disorder, a never-ending stream of new arrivals took up mining as their occupation, to the exclusion of every other kind of activity. One consequence of this mode of existence was the total absence of a supply system. This led to a series of famines that plunged the mining system as a whole into crisis. The region became a battlefield with various groups fighting over provisions. When disorder abated, the roads were left strewn with bodies. Eventually, agriculture and cattle-breeding activities began

1. Inconfidência Mineira (the 'Mines Treason') was the name given to the patriotic movement, headed by second-lieutenant 'Tiradentes', whose aim was to free Brazil from Portuguese colonial rule at the end of the eighteenth century.

Museu da Inconfidência/P. Lobo

The Inconfidência Museum, main building.

and were expanded in order to provide for those who were working in mines and mine-related spheres.

All these circumstances are important in explaining the changes brought about by this mass of fortune-seekers in the development of Brazil. Hitherto, colonial society had grown from agricultural roots. The large farming estates, which mostly practised single-crop farming, concentrated the wealth and, consequently, the labour of the majority. The towns had been merely supporting settlements whose life was totally dependent on what the land produced. But the mines reversed this state of affairs, with the town now becoming the nerve-centre and rural areas taking their cue from the town.

The consolidation of this economic reordering led to the creation of a social class which belonged neither to the highest nor to the lowest strata of society, and, as a result, developed separately. Office-workers, members of religious orders, clerks and artisans, and even unskilled workers who offered their services to people for tasks such as tending gardens and cutting firewood, formed a contingent of people who remained completely independent of the frame of reference that regulated the lives of the integrated members of society. This was to lead to the growth of different forms of awareness and would play a fundamental role when gold became scarce and the contradictions inherent in the system of production gradually become apparent.

Vila Rica ('rich town'), the region's capital, was where the oppressed first battled against the colonizers, when the latter used force to extort profits which the exhausted mines could no longer yield. Unjust laws were promulgated one after another, since the sole concern of the Crown, aware that wealth was going undeclared, was to improve inspection and control measures.

The first outward show of dissatisfaction towards Portugal came about as a result of a quarrel over the ownership of some land—what was known as the Guerra dos Emboabas (1708-10). Then, ten years later, the Vila Rica revolt against taxation took place. It was led by Felipe dos Santos. The feeling of rebellion grew as the years passed, and 1789 saw the birth of the Inconfidência Mineira, a large-scale movement whose objective was to win the country's independence and set up a republican regime.

The conspiracy

During the second half of the eighteenth century, Vila Rica became Brazil's most important socio-economic centre. The process was paradoxical: while the mines declined still further and there was a groundswell of popular discontent in response to the violence exercised by Portugal, the urban fabric was expanding and monuments were being built. These included the civic centre, churches of considerable magnificence, bridges and fountains. Literature and the arts reached a high degree of refinement. The major Portuguese-language poets of the time belonged to the group known as the *escola mineira* ('Minas Gerais school'). Original schools of architecture and sculpture were also founded, and sacred music rivalled that of the leading European countries with a musical tradition. Such circumstances inspired local society with the sense of pride needed to throw off the yoke of a domination which was beginning to weigh too heavily.

Printing was prohibited and the circulation of books was strictly controlled; nevertheless, the colony refused to break off its familiarity with the most progressive ideas of the time. The influence of French encyclopaedist thought was noticeable from the outset, just as the North American revolution was a source of inspiration for progressive minds. The group of conspirators which soon formed even managed to establish contact with Thomas Jefferson, then his country's ambassador in France, and through him tried to secure help for the future Brazilian revolution.

The Inconfidência Mineira, which included many members of the intellectual élite of the time—poets, priests, military men, an engineer and merchants—was finally betrayed by some of its adherents. The reaction of the Portuguese Government was extremely violent. Joaquim José da Silva Xavier, nicknamed 'Tiradentes' ('teethpuller'), was hanged; most of his companions were deported to Africa. Even after the proclamation of the country's Independence—by Pedro I, a member of the Portuguese royal family, in 1822—total silence still shrouded the Vila Rica conspiracy. The campaign for a republic which took place in the next decades led to a process of reappraisal of the movement which was now seen as a banner raised against the Empire. The *inconfidentes* (or so-called 'traitors'), purged of the stain of infamy, now became heroes. Tiradentes, their leader,

was finally elevated to the dignity of protomartyr of the independence movement and 'patron saint' of the nation.

A museum

The idea of establishing a Museu da Inconfidência was born in 1937, when President Getúlio Vargas performed the final act of reparation by repatriating the mortal remains of the *inconfidentes* who had died in exile. The place where they would be finally laid to rest could be none other than Ouro Prêto, the scene of the 1789 plot.

The Casa de Câmara e Cadeia (Town Hall and Prison) was chosen to be the pantheon of the heroes, since it was the most imposing building in the city's central square, and the place where the head of Tiradentes had been ignominiously exhibited. Using a stone found in the region, the architect José de Souza Reis, working for what is now the Office of the National Historical and Artistic Heritage, built a plain monument whose outlines are full of tension, poised midway between simplicity and beauty. Volumes, forms and colours combine in a harmonious whole.

The Panteão dos Inconfidentes (pantheon), was inaugurated in 1942, and the Museu da Inconfidência as a whole in 1944. According to the official order for its founding, the task of the museum would be to collect, conserve and investigate everything connected with the political episode that had left its mark on the entire country; and it was to become a place of public pilgrimage. Every year, on 21 April, the State Government officially moves to Ouro Prêto and a ceremony is performed at the top of the flight of steps of the old Casa de Câmara e Cadeia in memory of the death of Tiradentes, an occasion of national importance imbued with strong popular feelings.

Museu da Inconfidência/S. Trópia

***Christ Scourged,* eighteenth-century wooden sculpture by António Francisco Lisboa.**

Documentation on the 'inconfidência' movement and allied social trends

Two urns in a style similar to that of the pantheon building have been placed in a room near the pantheon. One contains the remains of Marilia de Dirceu, the companion and muse of the rebel poet Tomaz Antônio Gonzaga, and the other, which is empty, is dedicated to the memory of Bárbara Heliodora, wife and muse of the poet Inácio José de Alvarenga Peizoto, who was one of the conspirators. These women are an integral part of the story of the Inconfidência, both because of their actual experiences in the movement and because they inspired writing which has moved successive generations of Brazilians.

The documents strictly concerned with the 1789 conspiracy are supplemented by various objects, ranging from the gallows on which Tiradentes was hanged and the files of the trial organized by the Portuguese administration to the liturgical garb used by the priests who were

Museu da Inconfidência/S. Trópia

Main staircase.

members of the conspiracy. The furniture from the Casa dos Contos (the house where the banker and tax-collector Manoel Rodrigues de Macedo lived) has only just lately been given its rightful status, thanks to recent historical studies which have confirmed the hypothesis that he participated in the conspiracy.

In his doctoral thesis Kenneth Maxwell convincingly established Macedo's links with the participants in the conspiracy, and with the governor and the notary who took part in the trial.[2] There can be no doubt that this powerful man, who owed his immense fortune to Portugal, was involved in the plot at another level, possibly even as the head of the movement. The possibilities for analysis opened up by this piece of research are very rich, since it puts a different complexion on the Inconfidência movement, hitherto seen as a conspiracy of idealistic intellectuals, motivated by ideas of freedom and highly charged with romanticism. It is now regarded rather as having been determined by a degree of economic realism and pragmatism.

The natural way in which the Inconfidência Mineira came about as a product of historical development in the region has, I think, been adequately demonstrated. In an attempt to explain this strong local attachment of the Tiradentes conspiracy, the museum will continue its exhibition work with the study of the peculiarities of the development of Minas Gerais in the eighteenth century: the growth and development of the community, its acquisition of means of transport, civil construction materials, street-lighting and domestic lighting facilities, buildings, domestic utensils in towns and rural areas, the building and decoration of religious buildings, furniture-making, popular and erudite art. The culture which developed in this part of Brazil is typically one of simplicity, sobriety and economy resulting in an austere formal beauty which contrasts sharply with the more flamboyant art of the sugar-producing region of the north-east, for example. The museum documents local artistic developments.

Thus, a room has been dedicated to Antônio Francisco Lisboa, nicknamed 'Aleijandinho', an architect and sculptor of genius born in Ouro Prêto. His mother was a slave belonging to his father, a carpenter, architect and building contractor. The boy was introduced to architecture by his father and he learned the sculptor's craft with countless Portuguese artists working in the *capitania* of Minas Gerais. Antônio Francisco Lisboa lived at a time when the Baroque style was in a period of decline, and he succeeded in renewing its vigour and raising it to a level that bore comparison with its earlier heyday. His originality lies in having introduced a powerfully authentic Brazilian note into this universal style. His work expresses the highest degree of sophistication reached by our colonial art and, at the same time, his management of a workshop in which a large number of people were active makes him representative of the social stratum engaged in unpaid work at that time. (See photo.)

A new system of organizing the museum's exhibitions is now under consideration. This new plan should highlight the process of urbanization as a determining factor underlying the social changes which led to the movement of political rebellion. The presentation of the origins and establishment of Ouro Prêto—the old capital of the mining province, source and the point of return of all the currents that carried the country to its Independence—will also include a reference to the confirmation of its universal significance, thanks to its inclusion in Unesco's World Cultural Heritage List.

2. Kenneth Maxwell, *A devassa da devassa. A inconfidência mineira: Brasil e Portugal, 1750-1808*, Rio de Janeiro, Editora Paz e Terra, 1977.

The Casa de Câmara e Cadeia

The building that houses the museum—the former Casa de Câmara e Cadeia, the administrative headquarters and the main gaol—is one of the most outstanding examples of civil construction whose beginnings date from the colonial period. With its robust stone walls, two metres thick on the lower floor and one metre thick on the upper floor, it has impressively elegant neo-classical lines and a façade somewhat reminiscent of the Roman Capitol. It took seventy years to build, from 1785 to 1855. Work began on it and progressed appreciably during the administration of the governor, Field Marshal Luis de Cunha Meneses, who was also an architect and the originator of the project.

In an environment where most houses were flimsy structures made of sticks and mud and where the use of stone had barely begun, the building of the remarkably large Casa de Câmara e Cadeia sparked off violent criticism of the governor, whose administration was abusive in all senses of the term, so much so that he was nicknamed Fanfarrão Minésio ('bully of Minas'). This impetuous and ambitious man gave such a strong impetus to the project that, by the end of his period of three and a half years in charge of the *capitania*, the entire left wing of the building had been completed, and convicts had even been imprisoned in it. Some 500 men worked together on the building site, most of them prisoners who were compelled to do hard labour.

The Câmara was then the civic centre of the city. It remained so for only twenty-five years, after which the administrative headquarters was transferred to another location in the main square, and the whole building was turned into a prison. From 1907 to 1938 it was used as the State Prison, and various alterations were made to it, with part of the interior being converted into offices. When it became a museum, judicious restoration work was carried out, reviving its original features.

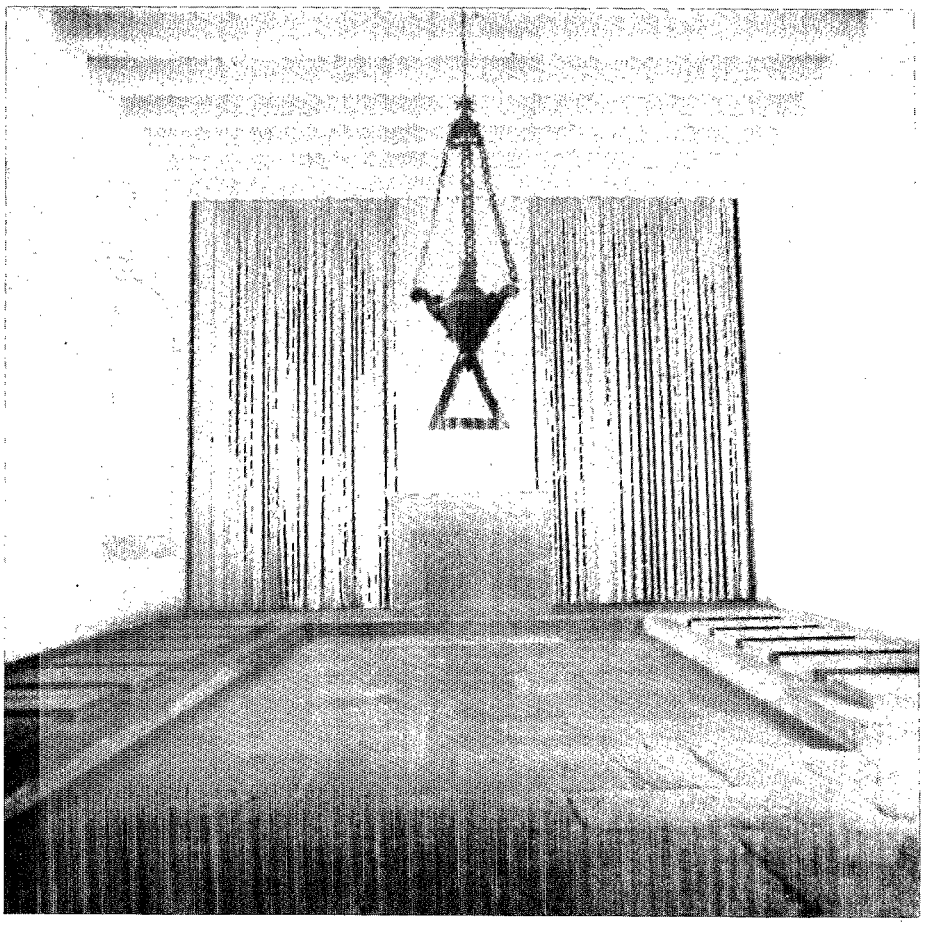
The service structure of the museum

As a pantheon of the heroes of 1789, and a great repository of evidence of colonial culture, the Museu da Inconfidência attracts a very distinctive kind of visitor from all parts of the country and from abroad. Its prestige is undeniable and cannot fail to increase as, more and more, Ouro Prêto becomes one of those places attractive to visitors; every day an increasing number of people are becoming interested in colonial art and want to know about Brazil's past or rediscover its traditions.

The museum's installation is very modern, with its three annexes housing the auditorium, temporary exhibition room, technical equipment, restoration laboratory, library, archives and teaching centre. Its approach is intentionally dynamic, starting from a sound cultural basis. It has a sector reserved for temporary events (special exhibitions on its collections or the work of contemporary artists, concerts, film shows, video tapes and other audio-visual materials) and another sector which is permanently set aside for research and other scientific work. The documentation section is very rich and includes files from famous trials held during the colonial period, the records of the judicial inquiries concerning the priests who took part in the Inconfidência, the archives of the Baron of Camargo—a politician of great importance during the Empire—and Brazil's largest collection of musical scores from the colonial period. In addition to regular research activity, there are university-level courses and educational programmes aimed at making children aware of the values of the city in which they live. Conservation activities are making daily progress and, inasmuch as they set out to determine the causes of the deterioration of materials, should assist in the task of conserving the city. The Museu da Inconfidência now heads the Network of Museums and Historic Dwellings of Minas Gerais, a group of nine Federal Government institutions situated in the main colonial cities of the state. ■

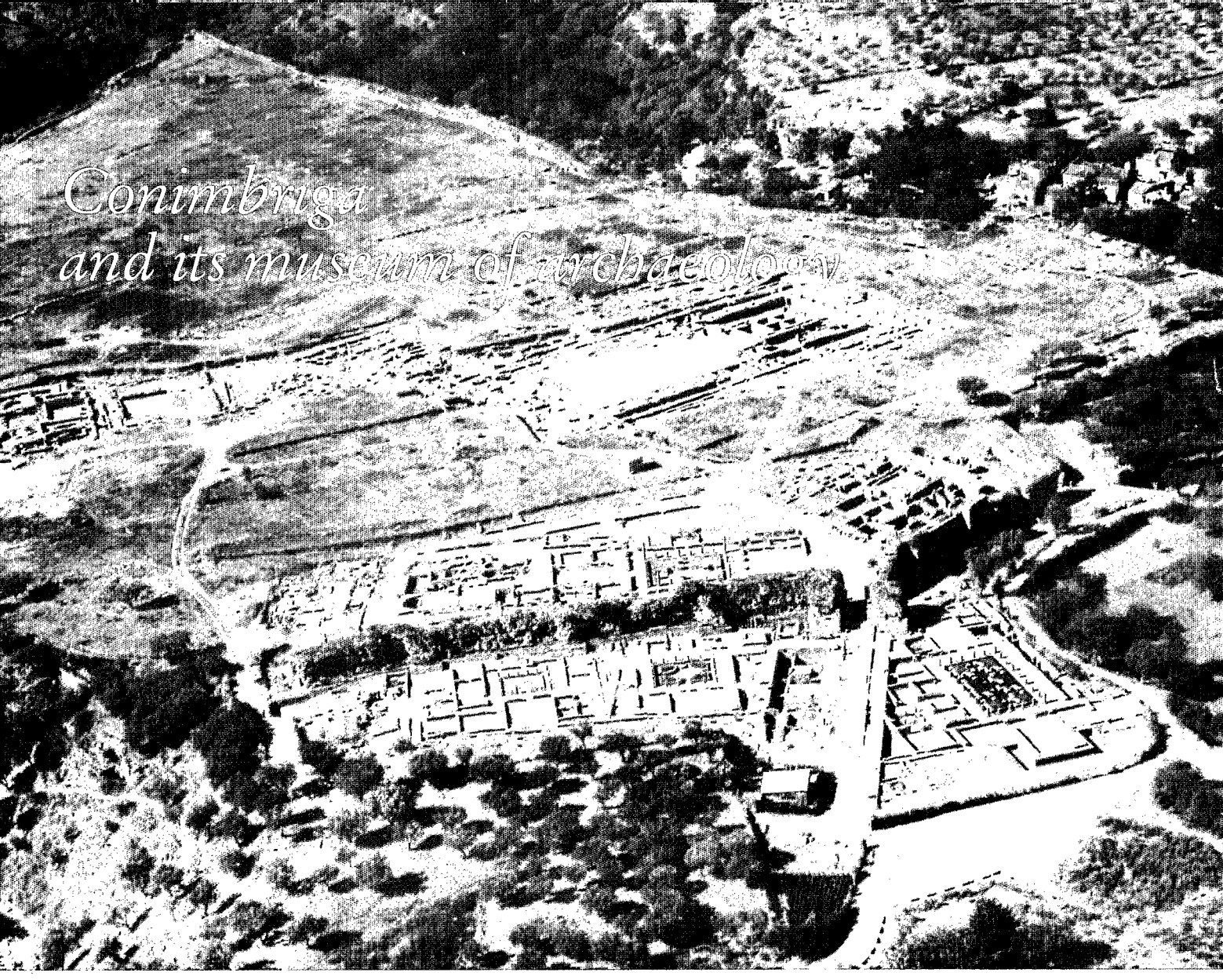
[Original language: Portuguese]

The pantheon of the 'traitor' patriots.



Museu da Inconfidência/S. Trópia

Conimbriga and its museum of archaeology



Overview of the site. In the foreground, outside the walls: buildings where skeletons were found, and public baths. Behind them, inside the walls: a Christian temple (to the left), and a building of some importance (in the centre). The large rectangular space slightly to the right of the centre of the photograph is the forum.

Adília Alarcão

Received her degree in philosophy and history from the University of Coimbra in 1957; obtained a diploma in conservation at the University of London in 1962, then specialized in Roman archaeology and worked with Jorge Alarcão, Robert Etienne and J. Bairrão-Oleiro, whom she succeeded in 1967 as Curator of the Conimbriga Monographic Museum. Is now engaged primarily in training specialists in conservation and restoration techniques.

The name of Conimbriga, which for decades was synonymous in Portugal and abroad with a vast complex of Roman mosaics well-preserved *in situ*, now evokes a richer image of a place where nature, science, the past and the present all combine to create a very special atmosphere in which visitors feel tempted to stay for longer than they originally planned and, in many cases, to return.

For many people it is a peaceful spot, very appropriate for family or social outings, seminars or business discussions, situated midway between the northern and the southern halves of the country —and a place where one can both learn and remember something of history.

The archaeological site

The first references to Roman ruins—'walls, aqueducts, tumuli and engraved stones'—are found in the writings of Portuguese humanists in the sixteenth century, although the first excavations did not take place at Conimbriga until 1873, and the first map of the site was made only in 1899.

The Fifteenth International Congress of Anthropology and Prehistory was held in Portugal in 1930, an event which prompted the state to begin acquiring the site's land, and the University of Coimbra to commence archaeological work. The 1940s and 1950s saw the birth of a grand plan by the Ministry of Public Works to reinforce and reconstruct the buildings discovered. This approach was in keeping with the ideology and the conception of restoration work at the time.

Since then, the archaeological site has been properly mapped and safeguarded. Most scholars since the Renaissance have been unanimous in identifying it as the *oppidum* of Conimbriga, mentioned in Pliny the Elder's *Natural History* and the *Antonine Itinerary*. Two altars made of

locally quarried limestone, and dedicated respectively to the *Spirit of Conimbriga*, and to *Flavia Conimbriga* and her household gods, bear out this identification with the place whose name brought fame to the Romans. Nevertheless, according to philologists, its origins date back to a pre-Indo-European population which, in line with archaeological evidence, was colonized by the Celts in approximately the seventh century B.C.

Creation of the museum

The discovery in 1939 of the magnificent *domus*, which has a central peristyle with a landscaped pool containing more than 500 fountains, raised the problem of how such archaeological remains should be conserved. It is one which is still being debated today, and which should obviously have different solutions, depending on each individual case and geared to scientific and technological advances in each period and place.

Should the floor mosaics of the house, measuring approximately 600 m^2, be protected by the erection of a building which could also be used for museum exhibits? Would it be better to transfer them to a museum? Or should they be restored *in situ* and shown in open-air exhibitions? On the advice of Professor Vergílio Correia, it was decided to consolidate the buildings discovered, to restore some of them, and also to set up a museum on the site.

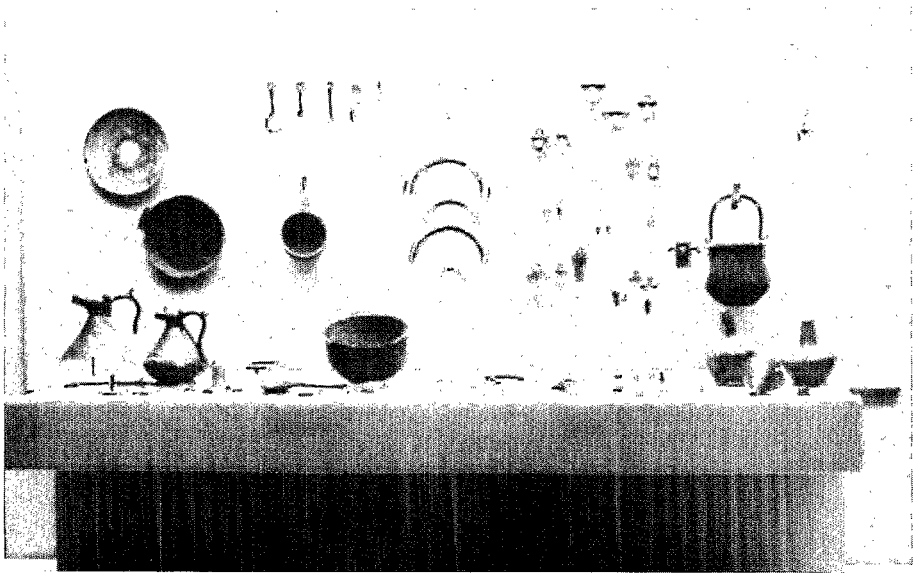
The Museu Monográfico de Conimbriga (Conimbriga Monographic Museum) draws inspiration from the examples of Ventimiglia, Ampurias and Verulamium (St. Albans, United Kingdom). It was inaugurated in 1962 to undertake the tasks of: continuing the excavations; protecting, conserving, studying and exhibiting the ruins and other remains; and offering visitors a place of relaxation and conviviality, a door open wide onto the archeological site and the surrounding countryside.

The project faced limitations imposed by the material conditions of the building and by the modest resources at its disposal, both financial and in terms of personnel. These limitations did not, however, dampen the enthusiasm of the small team which then formed and which set about drawing up a programme, in several stages, to guarantee the success of the initial plan.

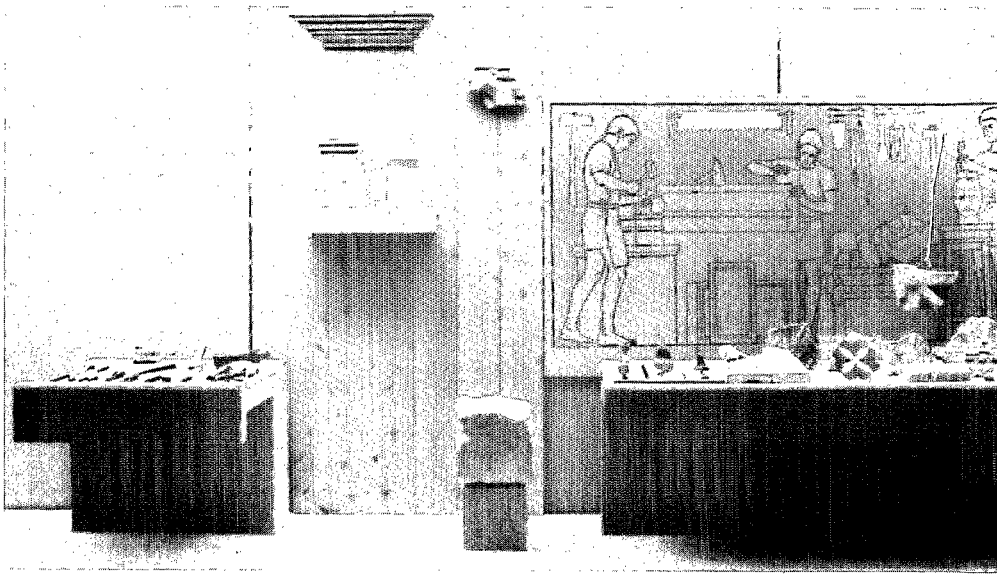
The first task was to organize inherited collections, the study of which soon yielded a series of monographs indispensable to an understanding of the chronological boundaries of Conimbriga, its internal growth and its political and economic relations with other settlements and neighbouring places. At the same time, a rudimentary conservation section was set up and the excavations, which, except in the case of the fountains, had gone no deeper than the pavements, were resumed on scientific lines. A middle-level technical body including university students and young people from the area gradually came into being, and took responsibility for excavating, sketching, taking photographs, and conservation and restoration work. Attempts were also made to mount the first educational exhibitions and launch work with schools.

Expansion and problems

The first three years of work thus laid the foundations for more ambitious tasks



Museu de Conimbriga



Museu de Conimbriga

Museu de Conimbriga

Display of metallic objects. The museographical method shows the relationships between different artefacts and the typological series.

A succinct review of tools, of materials on which they were used and of the ways they were used.

ahead. The museum signed a collaboration agreement with the French Archaeological Mission in Portugal, which resulted in the discovery of Conimbriga's monumental centre and the publication of a vast body of work including an analysis of the findings and a compilation and synthesis of knowledge to date.

While this work was going on, activity in the different sectors of the museum continued to make progress, especially in the conservation sector and in the laboratory study of ceramics. In these two areas Conimbriga has received a great many requests from outside, both for services and for the organization of short technical training courses.

By the end of the 1960s, the facilities had become totally inadequate and unsuitable for internal activities as well as for exhibiting the collections and making logistic arrangements for visitors. Clearly, Conimbriga had to be revamped.

Developing a museum building is not quite the same as enlarging a house, and bringing a museum programme to life means more than merely sheltering it. For several years, restrictions affecting the work of state museums in Portugal prevented the formation of a technical team which could make the required choices in keeping with the rules of museum science and museography and work with the necessary special equipment. Even the acquisition of land needed to develop the site and build carparks for visitors was a very slow and uneven process.

The new museum

The new museum was designed primarily to help visitors to understand the ruins, by placing them more clearly in their context in time and space. The expressive vigour of the collection of slides, drawings and exhibits makes them the most direct—and therefore the most economic—medium for conveying information. Meanwhile, the production of guidebooks, catalogues and other written materials was not overlooked.

The new permanent exhibition presents everyday life, the monumental scale of the forum, the richness of the *domus*, the religious beliefs and superstitions of the Romanized population, and the invaders who took and sacked Conimbriga in the fifth century. The space at our disposal is relatively small and the objects very fragmented, most of them having been salvaged from various strata of destruction and heaps of rubble. This makes the organization of a permanent exhibition difficult and complicates considerably the choice of a central theme.

We learned and gained ideas from various well-known museographic experiments, bearing in mind that there is no perfect model impervious to changing tastes or the erosion of its theoretical basis. Hence, the solutions adopted are not wholly original, although they have been given a distinctive slant. The notices accompanying the exhibits are confined to what we considered essential. Their wording was purely experimental; the reactions of the public have led us to expand on a number of simply worded notes which seemed in need of clarification.

The interior of the building, where the collections are exhibited and visitors move to and fro, is elegant and tranquil. We notice that children feel at ease there, stopping every so often in front of an item which attracts their attention. The materials used for interior decoration and the display cases were selected for their durability, colours and textures and traditional design.

The exhibition areas have no direct openings to the outside. As a result, the atmosphere inside can easily be regulated and the collections of small exhibits set off to advantage by artificial lighting. Nevertheless, visitors do not feel shut in, since all the doors are made of bronze-tinted glass, which produces a veiled transparency and allows some natural light to filter through and illuminate the passage-ways and reception areas, which do give directly onto the landscape.

Inside the tops of the display cases fluorescent light fittings have been installed, equipped with filters for ultraviolet rays and temperature regulation, and in colours which harmonize with the exhibits and their surroundings. Outside, incandescent and halogen lamps, whose brightness can be adjusted, throw the separate rooms into relief. Finally, careful attention has been paid to the temperature/relative humidity/ventilation ratio both inside the display cases and in the rooms.

Further plans

Unfortunately, the work programme is still unfinished, and the museum's reserves cannot yet be shown. It was only in recent months that the large monuments in the ruins could be suitably exhibited. A programme is also under way in the neighbouring village to reclaim what was the Roman zone; its objective is to excavate the amphitheatre, and the inhabitants have been convinced that they must consider themselves the heirs of a heritage lying under their land. In addition, the museum plans to attract tourists by organizing exhibitions and short courses in practical archaeology in the village itself, thus giving us opportunities for cultural exchanges and the provision of services.

Set up to protect and investigate an archaeological site, the Conimbriga Monographic Museum has now become a custodian and moving force linking all the physical, human and cultural aspects of the site it exhibits. ■

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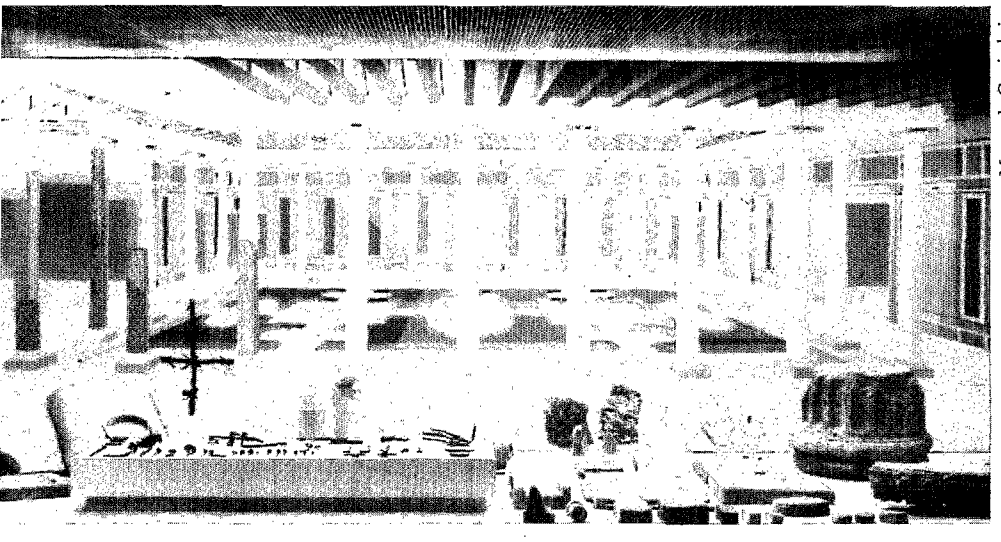
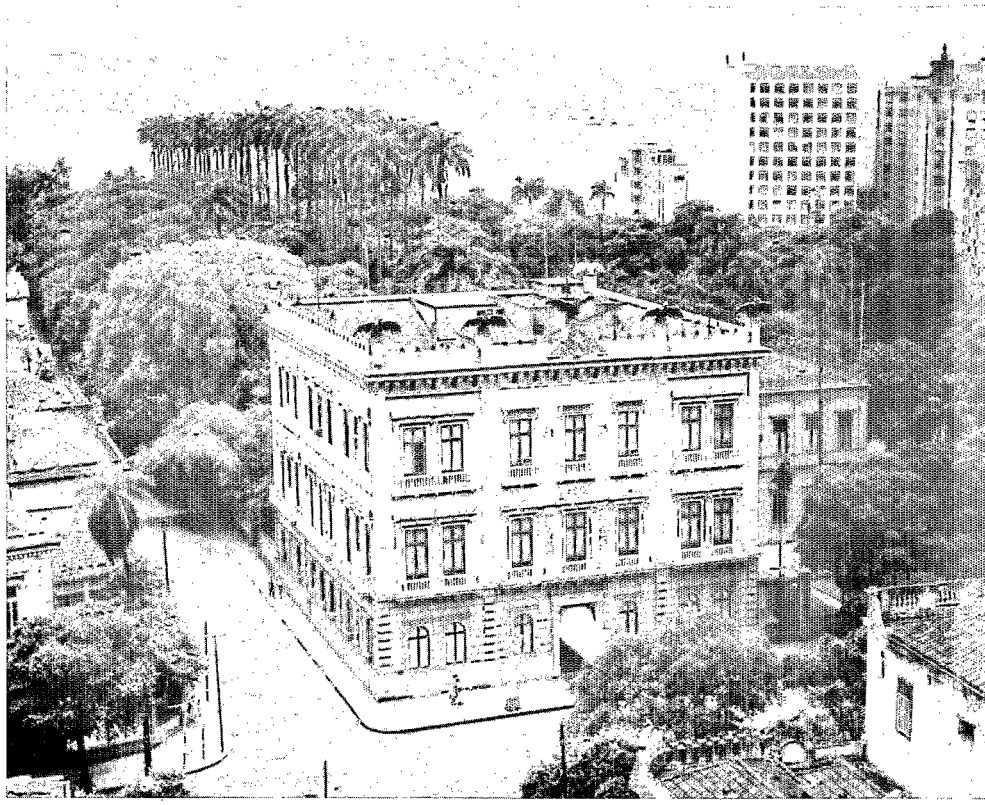


Museu de Conimbriga

This display case is twenty-four metres long, and its back wall opens out like a large window onto a Roman house. This enables visitors to establish a direct connection between the raw materials, the building techniques and the ruins, as well as to understand better the archaeologist's interpretative efforts.

Restoring the (Museum of the) Republic

(a discussion)



Museu da República/Manchete

The Catete Palace, built in 1858 and converted into the Museum of the Republic in 1960; in the background, the museum grounds and Flamingo Beach.

Lilian Barretto

Higher studies in decorative arts (interior decoration), history of art and restoration at the Universidade Federal do Rio de Janeiro, and in France. Lecturer at the Pontifica Universidade Católica (Rio de Janeiro) in art forms, history of art, analysis of art materials, plastic arts and composition. Participated in the introduction of the cultural programmes of the Movimento Brasileiro de Alfabetização (MOBRAL). Served as assistant co-ordinator of the National Museum Programme of the Fundação Nacional Pró-Memória. Now Director of the Museum of the Republic and State Adviser for Culture of the State of Rio de Janeiro.

Mário Chagas

Born 26 June 1956. Bachelor's degree in museology and biology. Employed seven years by the Fundação Joaquim Nabuco (Pernambuco), where he directed the Museu do Homem do Nordeste and helped establish regional museums. Now Professor of Museum Science at the University of Rio de Janeiro and Co-ordinator of the Working Group for the Reopening of the Museum of the Republic.

Stella Fonseca

Degree in classical literature from the Universidade Santa Úrsula. Master's course in linguistics at the Universidade Federal do Rio de Janeiro. Has worked in adult education since 1972 and in museum education since 1983. Co-ordinated educational activities of the National Museum Programme. Now Chief of the Educational and Cultural Development Division of the Museum of the Republic.

Renato Lemos

Born 18 December 1951. Master's degree in history from the Universidade Federal Fluminense. Worked for eight years in the Research and Documentation Centre of the Getúlio Vargas Foundation, where he helped to compile the *Brazilian Dictionary of Historical Biography* and took part in the research project on the Political History of the State of Rio de Janeiro in the First Republic. Now Chief of the Documentation and Research Division of the Museum of the Republic.

I am Lilian Barretto, Director of the Museum of the Republic (MR) and before discussing some of the basic issues underlying our project, I should first like to say a few words, by way of clarification, about the history of the museum.

The Palácio do Catete, also known as the Palacio das Águias, located in the old quarter of Rio de Janeiro known as Catete, was built between 1858 and 1867 as the residence of Baron de Nova Friburgo, a wealthy coffee-planter. In 1895 it was listed as belonging to the national heritage, and following some structural alterations became the seat of the Government Executive and a forum for national and international decision-making.

From 1960 onwards it housed the museum, which was a branch of the National History Museum until 1983, when it became autonomous. The present team took over the management of the MR in October 1983, following approval of our proposals. From the outset, we opted for an internal structure aimed at ensuring full participation and involvement of the entire team in the physical, conceptual and institutional restoration of the museum. We pinpointed problems and discussed possible solutions, not only with the internal team but also with the outside community. Seven residents' associations are now helping us with our projects.

Following this brief introduction, we should add that the invitation to write an article for *Museum* made us wonder what would be the best way to present our working methods and the museum. We concluded that the solution lay in a conversation among the museum specialists, a kind of 'joint self-interview', since this would convey an idea of the kind of participation that we have been trying to make standard practice in the Museum of the Republic. So Stella, Renato, Mário and I (see biographical data) formed a group to discuss the subject from the widest possible angle.

I should first like to mention some of the basic principles underlying the museum's work. Since 1983, we have been endeavouring to put together a team of specialists in different fields who can provide the institution with an interdisciplinary approach to our central theme: tracing the progress of the Brazilian Republic. Moreover, in setting up the team, we have, as a matter of principle, taken account of important aspects of the modern approach to museums, such as their educational dimension and their social function. The MR is therefore inconceivable without its educators, museum specialists and historians.

We are seeking to engage in dialogue not only with the in-house specialists but also with the outside world. For instance, we have been trying—with some success—to work with the local community in Catete and its environs through residents' associations.

The ideological aspect was also of vital importance in the museum's new working methods. It implied changing the 'official' approach adopted in the past which focused on 'housing the memory of the Presidents of the Republic' and overlooked the broader social dimensions of the history of the Republic. It should be borne in mind that, alongside the conceptual reform process, we also had to undertake restoration work in view of the run-down condition of the building and its collections.

Concerning the central theme of the discussion, 'restoring the Republic', I should like Renato to comment on the subject.

Renato: To my mind, in order to grasp the idea of 'restoring the Republic' one must be clearly aware that it is a historical issue that refers to Brazilian society. As the MR is a history museum, a specific methodological choice had to be made. The historical approach that we opted for some five years ago must also evolve continuously within the historiographic trend of which it forms part.

Bandstand in the museum's grounds.

Museu da República/R. Prandim

History as a 'problem'

Lilian: A very different stance from that adopted in the past?

Renato: Yes, admittedly. The old MR aligned itself with a different historiographic trend—positivist, descriptive, guiding the visitor through a series of 'presidential rooms'. The approach now adopted treats history as a 'problem': investigating reality from a historical point of view implies stating a problem and raising questions. The Republic is thus taken as a problem to be investigated with a view to finding answers—provisional answers—just as in any other branch of science.

Both the concept of the Republic and its reality in political and institutional terms must, as a historical problem, be viewed in the context of a particular society. So the MR, in proposing to 'restore the Republic', is trying to shift the focus of the debate, transcending the old terms or even criticizing them from the standpoint of a more modern approach.

The MR decided to base its treatment of the subject of the Republic on concepts that serve to define a 'social time', which has little to do with traditional chronological landmarks and the positivist division of time into periods, implying a linear pattern of events. In creating a 'Republican time', the museum makes use of the concepts of 'structure' and 'conjuncture' (combination of circumstances) which refer, from a historical point of view, to the pace and patterns of social experience.

'Structural' time is slow-moving and of long duration, a time in which 'permanent' features of a society are brought to light, that is, relations, social practices and mentalities that change very slowly, that are acted upon by social time, but in slow motion, and serve to check, restrain or modify radical cataclysmic change. The concept of 'conjuncture' is more applicable to phenomena of change and upheaval, to a 'qualitative leap', since it records the manifold aspects of experience over a shorter interval, when the process is speeded up and change is more abrupt.

Lilian: I think Mário may have something to say about this.

Mário: Renato referred to the conceptual hypotheses that there are two kinds of time: one of short and the other of long duration. From the point of view of museum science, the question is: how can we reflect these two levels of time in a museum context? We can say, to begin with, that the material relics of a culture and an environment represent the material expression of these two kinds of time. But the question then arises: how can something that is a museological innovation be presented to the public in comprehensible form? I'd like Renato to carry on with what he was saying.

Renato: The Republic is therefore a historical problem that has to be placed in its temporal context, namely one of upheaval and of permanence. 'Restoring

Museu da República/R. Prandim

Main staircase of the Catete Palace.

the Republic' means reviewing the phenomenon of the Republic in the light of the issues that polarize our energies today, as social scientists and citizens. How are we to interpret the changes and the unchanging features of a particular form of organization that Brazilian society produced and adopted at a certain point in its development? What we propose is actually a continuous process of evaluation of the republican experiment using as parameters the social phenomena from which it derives its *raison d'être.*

But 'restoring the Republic' also implies seeking new perspectives and extrapolating about the future or futures of an ongoing experiment. Take, for example, the monarchist alternative being proposed—admittedly without much conviction—to Brazilian society. Many other types of republic have also existed, for example the 'military', 'popular', 'populist' and 'oligarchic' varieties. These are concepts connected with the conjunctures through which the republican experiment has passed, an experiment which can also be enriched by new projects such as that of social democracy, which would be breaking new ground in Brazil. Mário, would you like to say a few words about your museographical approach in this context?

Mário: This question of how 'republican time' is reflected in 'republican space' is of vital importance. Viewed as a 'republican space', the museum has two separate connotations: that of a public space—something public—and that of a space that for a long period represented the office of the President of the Republic. Viewed in this light, the building itself is an important component of the museum's collections. Initially, the museum had no systematic or scientific plan for expanding its collections. We were therefore faced with the additional challenge of making productive use of a rather motley collection of exhibits.

The solution lies in a conceptual approach that does not view the collection as something closed and finite, but as subject-matter open to discussion. This is a simple, but basic point, because the museum's holdings may prompt a variety of questions. They may be presented as a problem, not only for museum specialists, historians, teachers and social scientists, but also for the public. As soon as the public began to understand through its interaction with the collection that questions were welcome, the way was cleared for dialogue. For there can be no dialogue when the collection is presented as 'a gift horse that must not be looked in the mouth'.

Lilian: Mário, would you care to enlarge somewhat on the point of gaps in the collection?

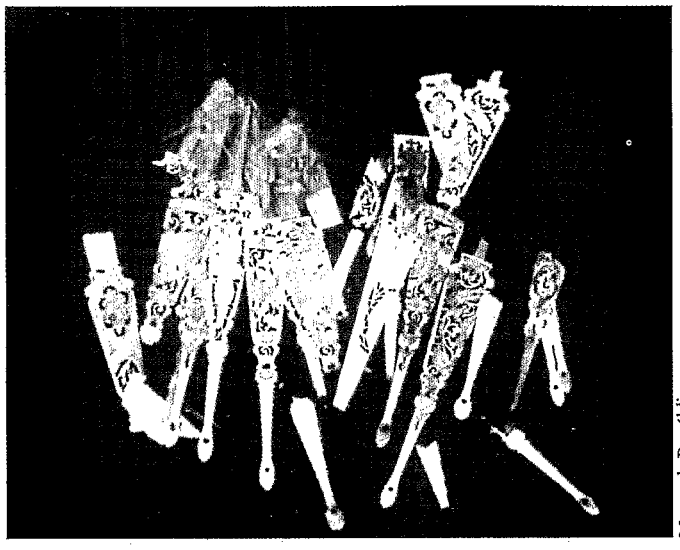
Mário: There are three levels involved. At the first level, you have the possibility of expanding the collection and filling in any gaps by acquiring various material objects that bear witness to a culture. At the second level, the museum's holdings are not contained within four walls: they are spread all over the national territory, and range from the obelisk on Avenida Rio Branco in Rio de Janeiro, where the revolutionaries of 1930 tethered their horses, to the Praça da Cinelândia and the Candelária, where the big rallies for 'Direct Elections Now' were held. At the third level, we can always make use of a piece of evidence that is absent, because, like the missing piece in a jigsaw puzzle, its absence is evidence of its existence.

Human beings: the primary resource

Stella: I think we ought to discuss the other 'holding' that has not yet been mentioned. We have been talking about our holdings of museum pieces and ignoring our primary and most important resource: human beings. My first reaction to the theme 'restoring the Republic' is to ask: how we can restore human beings? To my mind, they are the first element requiring preservation, appreciation and the restoration of their dignity. People are the authors and creators of the works assembled here, and the social benefits derived from them should return to people. Besides, it should be borne in mind that the Brazilian Republic and state represent delegated power. The existence of an organized state depends on the existence of an ordered civil society. And a state confers real dignity on human beings only if they enjoy the benefits of full citizenship.

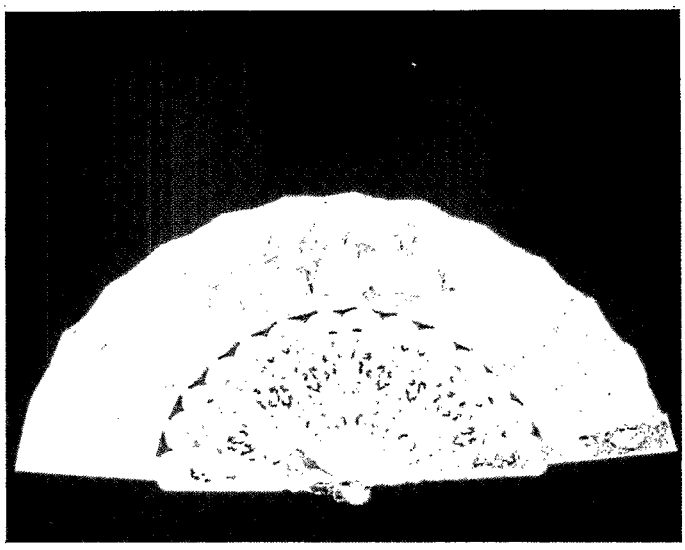
Perhaps Mário can explain how this is reflected in the plan of the exhibition.

Mário: You are right, Stella. This is really a most important aspect. Progress in museum science is inconceivable without a change of approach. Until recently, museological attention was focused essentially on the object. But we have gradually come to realize that museology is more than just conservation



Museu da República

Fragments of a fan before restoration . .



Museu da República

. . . and afterwards.

techniques or the science of museum organization.

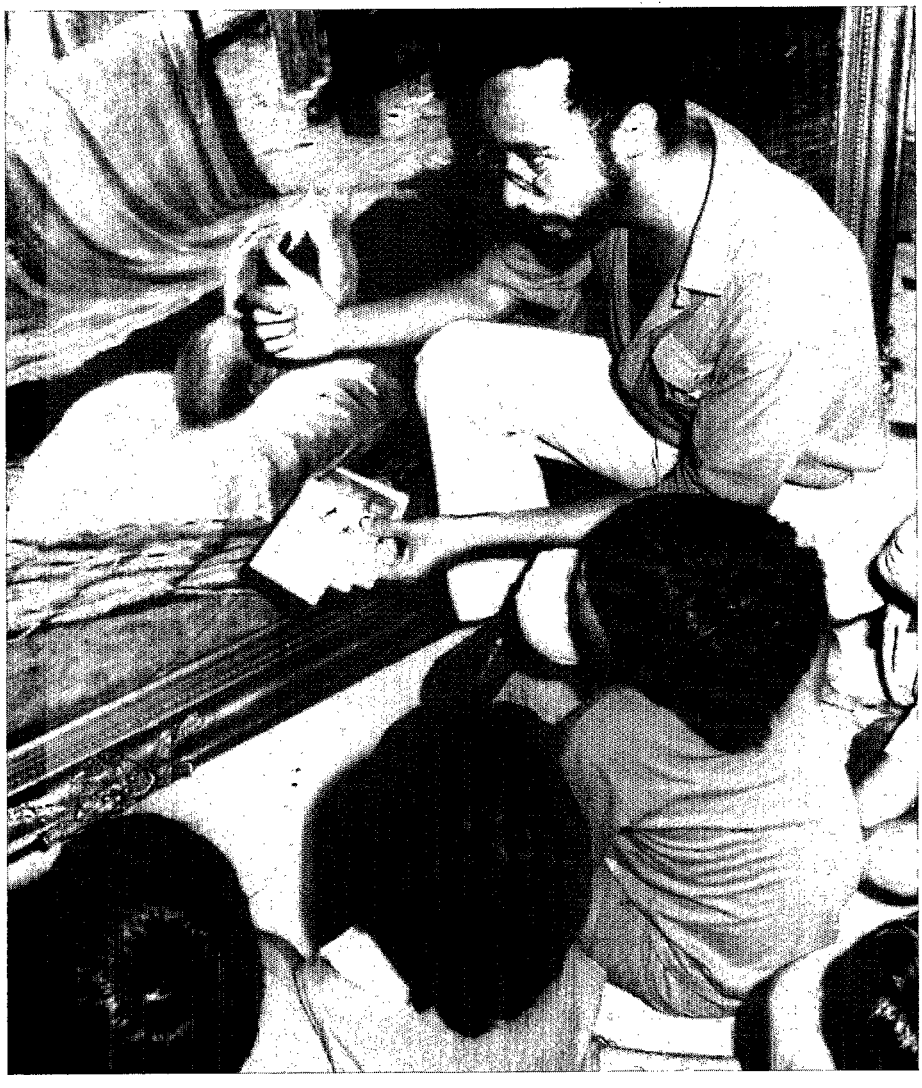
It also calls for a penetrating study of the relations between individual and object, and this in itself implies a change of approach, since there is no point in preserving the material vestiges of a culture if the factor that produces, preserves and transforms those vestiges is annihilated and destroyed. After all, the Republic, the museum and the cultural relics were all made by human beings.

The thesis of the MR is that the object is not a set text but a pre-text. We are not imposing anything: we are proposing. There is no fixed itinerary for visiting the museum. Various possible itineraries are suggested, but there is nothing to prevent visitors from following their own route, since we firmly believe that one way of restoring the Republic is precisely this kind of dialogue and participation.

Lilian: In conclusion, I would like to add that we hope this discussion will not stop here and now, but will be the starting-point for ongoing exchanges of ideas. So I wish to invite *Museum* readers who are interested in getting in touch with us to write to the following address: Museu da República/Palácio do Catete, rua do Catete No. 153, Catete, Rio de Janeiro, RJ. CEP 22.220, Brazil. ■

[Original language: Portuguese]

Art education at the Museum of the Republic.



Museu da República

'Reliving the Eighteenth Century': an exhibition in the Palace of Queluz

Simonetta Luz Afonso

Born in Lisbon in 1946. University degree in history (Coimbra, 1970). Specialized in paper and parchment restoration (Rome and Paris). Curator of the Pena National Palace, Sintra (1972-74). Director of the Restoration and Conservation Department of the Portuguese Cultural Heritage Institute. Director of the National Palace of Queluz (since 1974). Member of the ICOM Decorative Arts Committee.

Inês Enes Dias

Born in Alcobaça in 1957. University degree in history (Lisbon, 1980). Curator at the National Palace of Queluz (since 1984).

Teresa Vilaça

Born in Lisbon in 1949. University degree in history (Lisbon, 1980). Assistant curator in the Museum of Contemporary Art, Lisbon (1972-81). Researcher with the Restoration and Conservation Department of the Portuguese Cultural Heritage Institute (1981-83). Research worker at the National Palace of Queluz (since 1983).

Situated about twelve kilometres from Lisbon, the Palace of Queluz, built during the second half of the eighteenth century as the summer residence of the Portuguese royal family, is one of the most outstanding examples of civil architecture of the period. Its gardens, laid out in the French style and embellished with statues and fountains, were a model for the principal gardens of the houses of the Portuguese nobility. Today they are an important attraction for the people of Lisbon and its surroundings.

The period from 1910, when the republic was established, to the 1930s was one of indecision as regards the rehabilitation of the palace. A variety of proposals were put forward, from turning it into a hotel to using it for a government department, and even converting it into a school of agriculture.

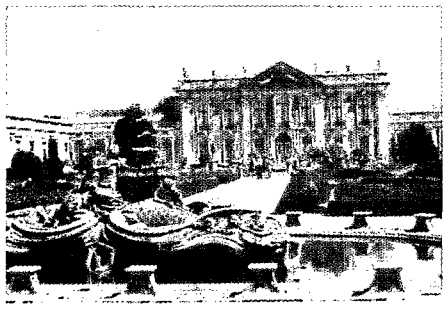
Fortunately good sense prevailed, and 1915 saw the beginning of restoration work. In 1934 this work was interrupted by a fire, which however did little damage and even served, to some extent, to awaken the public to the urgent need for the rehabilitation of the palace. In 1940 it finally opened its doors to the public as a Museum of Decorative Arts, incorporating into the period atmosphere of its rooms collections from the Royal Palace, covering the span from the second half of the eighteenth century to the first quarter of the nineteenth, the period during which the palace was inhabited.

A panorama of forces, people and playful aspects

Since 1983, when it came under the control of the Ministry of Culture and for the first time acquired its own budget, the palace has undertaken a cycle of exhibitions on the eighteenth century and the first quarter of the nineteenth. Their purpose is to present a panorama of that period, by showing the cultural, political, economic and social forces at work in it, its serious and playful aspects, and even the people who lived in or passed through the palace.

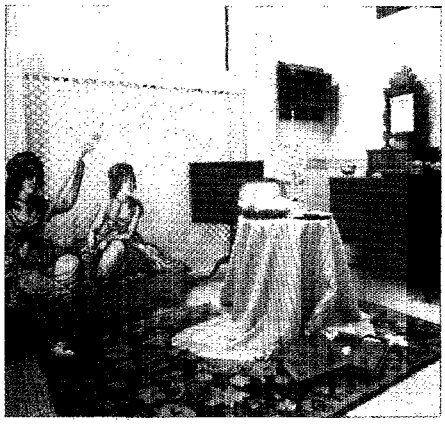
These displays are part of the regular tour of the palace, to which they are complementary. This approach to displays became possible only when resources were obtained to restore a wing which had long since lost its original decoration, and in which the gallery of temporary exhibits was established. In the restoration of this 500 m² space the original layout, of seven rooms, was retained, and the rooms were equipped with electronic burglar-proofing and fire alarms. These galleries are neutral in terms of decor, with whitewashed walls, and their scale is that of an eighteenth-century Portuguese house, with an internal courtyard now used as a rest area for visitors. The gallery situated on the first floor of the Fachada de Cerimónias ('ceremonial wing') gives the visitor the clearest idea of the other wings of the building and the gardens attached to them.

Within the chronological parameters marking the life-span of the palace, its staff is delving systematically into the documentary and iconographic sources that illustrate the socio-cultural, economic and political history of the period. This research turns up innumerable examples of the testimony of the celebrated English traveller William Beckford. Indeed it is impossible to study late eighteenth-century Portugal, its politics, society, religion, customs, architecture, decorative arts, transport, music, theatre or even gastronomy, without a careful reading of the works of this traveller. To make his narratives better known, the Palace of Queluz mounted the exhibition



Palácio de Queluz

The Palace of Queluz and its gardens.



Palácio de Queluz

The ladies' quarters.

A dining room.

Palácio de Queluz

William Beckford and Portugal—the Journey of a Passion, in collaboration with the New University of Lisbon, marking the second centenary of Beckford's first visit to our country in 1787.

Showing a 'journey of passion'

A reading of the 'pictorial' work of this author was responsible for the presentation of this exhibition in the manner of a film sequence, with the 'script' being composed of excerpts from the texts. Curiously, it was as the research developed that there appeared a volume of attractive contemporary material from the plastic arts that brought forth, as if by magic, the images needed: objects such as a landscape, a portrait, a piece of sculpture, a musical instrument, a score, a monstrance, a building plan, an ornament, a set of cooking utensils or an autographic manuscript appear either individually to document situations (an outing on the water or a visit to the theatre) or to portray a monument (the Palácio da Ajuda) or in large complex reconstructions to evoke typical interiors of the period, such as the dining room, the kitchen, the ladies' quarters or the church.

The displays are captioned and explained by Beckford himself through his works *Italy with Sketches of Spain and Portugal* (1834) and *Recollections of an Excursion to the Monasteries of Alcobaça and Batalha* (1835), which thus become the guiding thread, offering the visitor two parallel itineraries, one verbal and the other plastic, each complementing the other. The items on display were chosen from museums and private collections, both at home and abroad, and some of them were exhibited to the public for the first time. It is becoming the norm for the items in the exhibits to be restored whenever necessary, not only in the workshops of the Palace of Queluz itself (textiles and furniture) but also at the José de Figuereido Institute, the official restoration agency. This is an incentive to lenders, particularly private ones.

In mounting the displays, during which an architect was associated with the museum staff, the problem of the compartmented space of the gallery was overcome by building theatre-type sets designed to surmount the architectural barriers of the rooms themselves. The visitors' circuit was one-way and was indicated by linked panels, which also served as a backing for the two-dimensional exhibits. Against these panels were set semi-circular or six-sided, completely transparent display cases for the three-dimensional exhibits. Another, panoramic, display unit was also used, which might be termed *salon-vitrine*, to house and protect large complex period reconstructions and provide greater richness of detail and choice in placing of items. The theatricality of these reconstructions added attractiveness to the visit and fed the curiosity of the public at large, especially the younger visitors. People accustomed to the special effects seen in the media more readily understand objects and their functions when they are shown in authentic contexts. The entire exhibit was accompanied by a background of music of the period, selected from the works of composers mentioned by Beckford himself.

Music, food and . . . horses

Given the wealth of plastic imagery provided by Beckford's description of the world of late eighteenth-century Portugal, this project would not have been complete if it had not given the visitor some direct experience of the facets of life it described. Music and gastronomy have an important place in Beckford's work, and are a veritable invitation to a 'feast of the senses'. Thus, a cycle of concerts brought back to life the music which Beckford enjoyed in the warm evenings when the Court took up summer residence at Sintra. Documentary research also made possible the first presentation of works by neglected Portuguese composers of the period. At the same time and in the same spirit, some of the recipes of the Portuguese cuisine of the late eighteenth century were resurrected from old cookery books of the period, and twentieth-century visitors were thus able to sample dishes which Beckford speaks of enjoying. This activity was made possible by the conversion of the kitchens of the Palace of Queluz into a restaurant devoted to the popularization of traditional Portuguese cuisine. To these efforts, in a revival of the tradition of the ancient Picaria Real, were added weekly demonstrations by the Portuguese School of Equestrian Art, which in fact were already part of the activities organized in the gardens.

A programme for schools, aimed at different educational levels and tailored to fit specific curricula, was organized

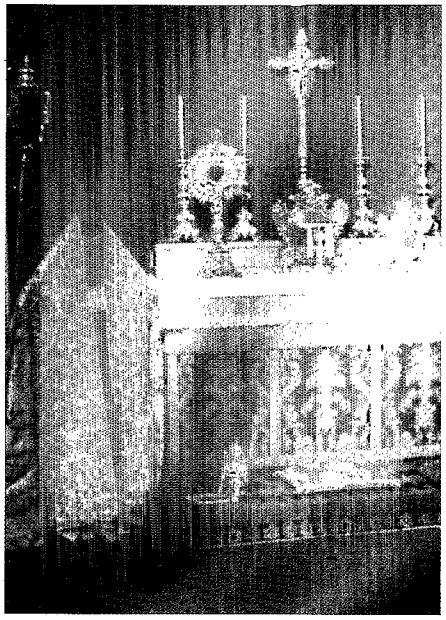
to present historical themes related to everyday life that could be explored within the framework of the exhibition. Since the Palace of Queluz did not possess enough guides to meet the needs of all the students expected to visit the exhibition, it was decided to open a dialogue with the teachers concerned, either directly or through the History Teachers' Association, which was supplied with background-study materials on the various themes to be explored.

A financially viable project

The exhibition was seen by an estimated 75,000 people between June and December 1987, a large number in comparison with the average rate of visits by the public to exhibitions in Portugal. This must be due not only to the fact that the Palace of Queluz is one of the four most-visited museums in the country, but also to a concerted effort of publicity through the principal media: radio, television and newspapers.

The exhibition was financed with funds from the Ministry of Culture (70 per cent) and private patrons (30 per cent) under the law to encourage patronage of the arts. These contributions covered all costs including insurance. The fact that the mounting, restoration, carpentry and transport of exhibits was undertaken by the Palace of Queluz itself, which possesses the necessary facilities, helped to reduce costs. The project proved financially viable. All costs were covered, with a surplus of 40 per cent derived from an extra charge of 30 per cent added to the price of the normal entrance ticket and from the sale of the bilingual (Portuguese and English) catalogue of the exhibition. ■

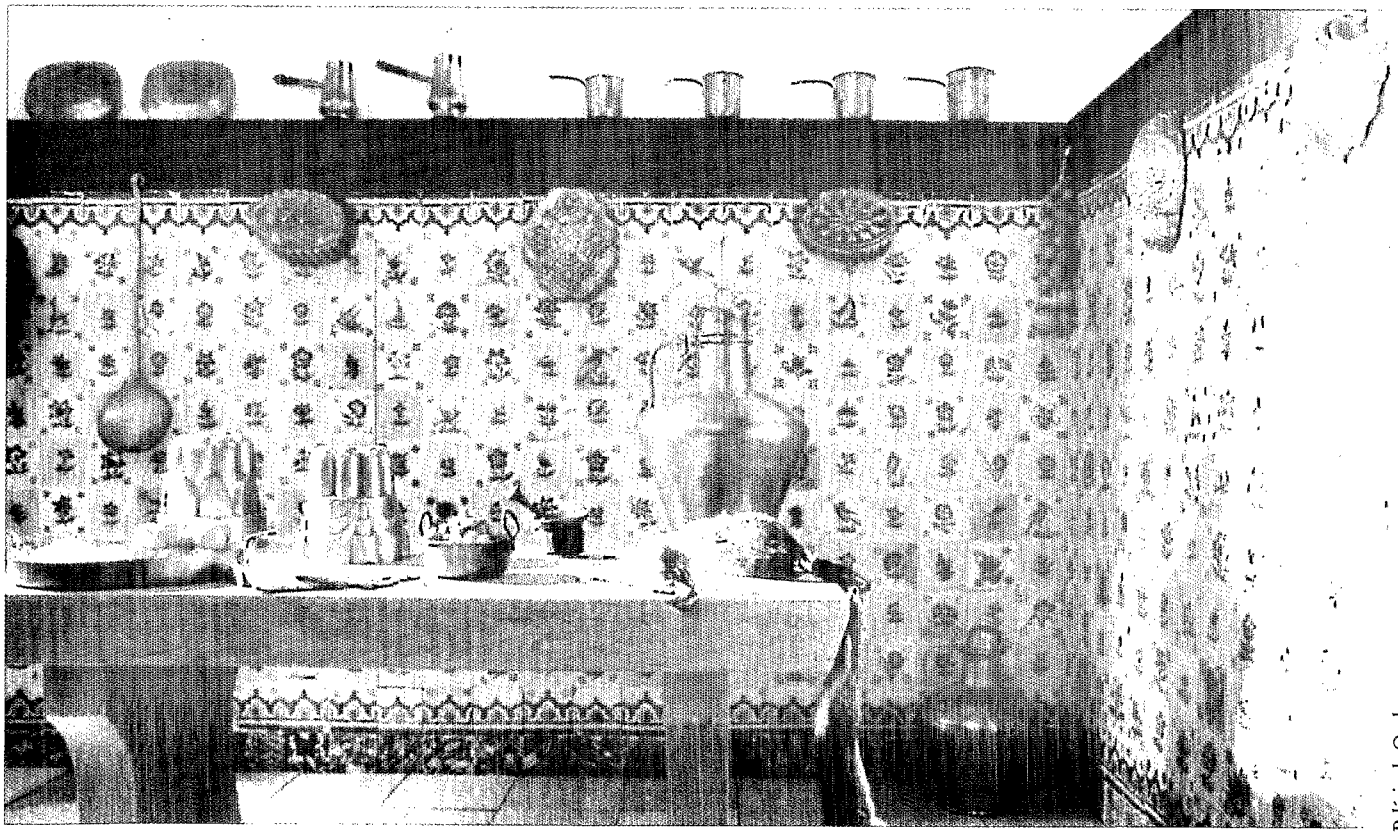
[Original language: Portuguese]



Palácio de Queluz

Religious objects.

The kitchen.



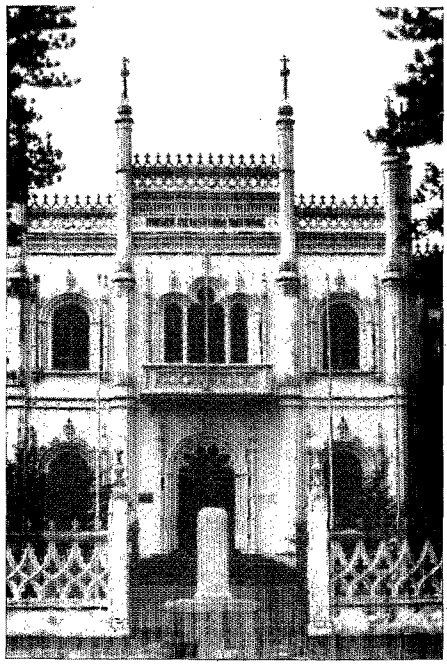
Palácio de Queluz

Mozambique: making museums a permanent source of teaching and learning

Alda Costa

Born in Pemba, Mozambique, in 1953. B.A. in history (1974), University of Lourenço Marques. M.A. in history (1976), Classical University of Lisbon. Professor and curriculum-developer in history for primary and secondary schools. Co-author of history textbooks. Since 1986, Director of the Museums Department of the Ministry of Culture. Study tours of museums in the United Kingdom, Sweden and the United States of America, among other countries.

The Natural History Museum, originally founded as the Provincial Museum in 1913, moved in the 1930s to its present quarters, which were recently extended and improved.



E. Vitoriano

The history of museums in Mozambique began with the creation of a Provincial Museum in what was then the capital city of Lourenço Marques (now Maputo) in 1913, and is intimately linked with the fact that the country was a Portuguese colony until 1975.

Created in July 1913, this first museum represented in synthesis the resources and life-styles of the colony. Attached for a certain time to the secondary school and supervised by some of its teachers, this museum gradually found better quarters, built up its collections, and underwent various other improvements. In the 1930s, it was finally installed in the building it still occupies, which has just been extended and improved. Later, it was renamed the Dr Alvaro de Castro Museum.

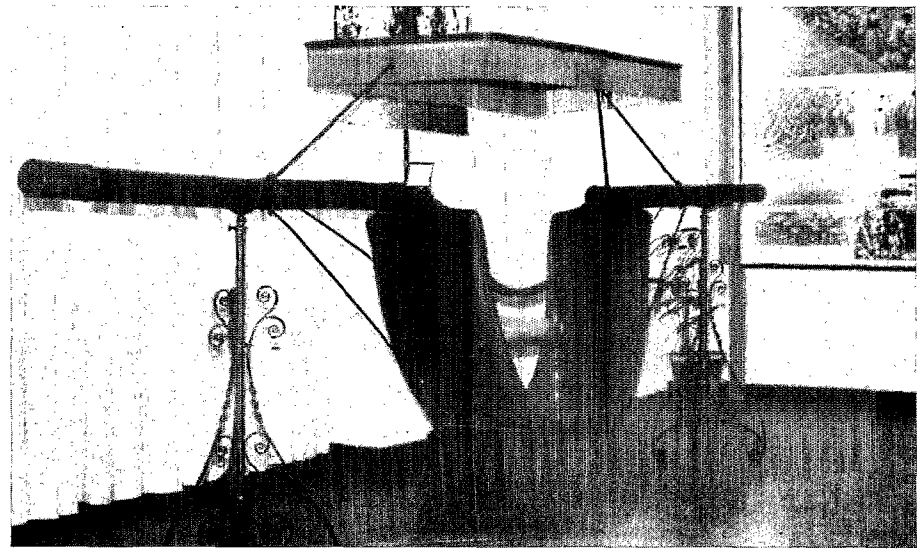
It was not until the 1940s that steps were taken to found other museums. The Geology Museum (Freire de Andrade Museum) was set up in 1943, also in the capital, with specimens of Mozambican mineralogy and geology; in the centre of Mozambique, at Vila de Manica, the existing collections of mineralogy and geology were also improved and enriched. The point was to show prospectors and explorers in the region the various kinds of minerals that could help them in their mining activities.

At the same time, work began with a view to creating the Military History Museum, which was to be installed in the ancient fortress of Our Lady of the Conception (Nossa Senhora da Conceição). Initially slated for Mozambique Island (Ilha de Moçambique—the colonial capital until 1898), this museum's establishment was based on a collection of objects and documents concerning the military occupation of Mozambique constituted for an exhibition with which it was opened to the public some years later.

In the wake of the creation of these first colonial museums came the inauguration in 1956 of the Nampula Regional Museum (Major Ferreira de Almeida Museum), whose goal was to make known the physical and biological environment, not forgetting the economic and social aspects of the human environment, of what was then the district of Mozambique. The only museum lodged in a specially constructed building, this institution had two wings devoted to an exhibition with, *inter alia*, historical, ethnographic, numismatic and mineralogical sections. The initial plan included the construction of two further wings, but these never saw the light of day. This museum's activity was also irregular since, as with the other museums, it had no regular staff or technicians and depended, therefore, on whatever goodwill and interest were shown by the colonial administrators of the northern zone of Mozambique.

The 1960s

In the 1960s Mozambique Island—a commercial trans-shipment area, a pole of Portuguese interests in the Indian Ocean for many centuries, and the old capital of the colony—became a centre of some interest for tourists, given its history, cultural traditions and natural beauty. At that time, some of its chief monuments and historical sites that recalled the Portuguese presence were restored: churches, palaces and other buildings, the fortress and other specimens of military architecture. It was also at that point that the Mozambique Island museums appeared: the Sacred Art Museum (Museu de Arte Sacra), inaugurated in 1969, and set up in the buildings of the ancient Compassion Hospital (Hospital da Misericordia) annexed to the church of the same name (seventeenth and eighteenth centuries), with a series of religious objects, and the St Paul Palace Museum (previously a Jesuit college, thereafter residence of the captains-general and, later still, of the governors-general, before the capital was moved in 1898). Abandoned for several years and used occasionally as the seat of administrative units, the St Paul Palace was reinstated



E. Vitoriano

The Museum of the Revolution begins with a display on the situation when Mozambique was a colony.

(as a chapel, in fact) and redecorated. Among the objects collected there, specimens of Indo-Portuguese furniture merit special mention. In one of the palace's wings, a small maritime museum was installed with a collection of nautical objects.

Other attempts were made with a view to maintaining study collections and organizing new museums, such as the Inhaca Island Maritime Biology Station Museum, the Gago Coutinho e Sacadura Cabral Geographical Museum (1972), and the Municipal Museum of the city of Beira. Nevertheless, despite the considerable stock of objects built up and the efforts of its organizing commission, by 1975 the Beira museum still had not found a permanent home.

Independence and a new policy

Independence came on 25 June 1975, and with it a new policy on museums. What was needed was museums that would document and study the history of Mozambique, the history of the struggle for liberation that led to Independence, and the national cultural heritage, through the assembling and divulgation of collections representative of the global cultural material and national arts. For the state cultural structure then created, this was an immense challenge. On the one hand, significant collections had been inherited. But on the other: the inheritance needed conservation measures and was little or not at all documented; exhibitions needed to be changed; infrastructure was inadequate; equipment was minimal; the museums lacked professionally qualified human resources; and there were no training courses—or even experience of training—in this area.

At the same time, there was tremendous enthusiasm and this made it possible—in a very difficult context—to begin to work along new and different lines. The Natural History Museum (previously Dr Alvaro de Castro Museum), linked to the Eduardo Mondlane University, was able to invest in training, albeit only for a very few professionals, to improve and update exhibition halls, and to create better conditions for research and education.

This museum, one of the most visited in the country, now has exhibition halls of mammals, birds, reptiles, marine invertebrates, insects and fish. It also boasts many research collections, several laboratories and an ethnographic gallery. In the vast, tree-dotted grounds surrounding the museum's several buildings, one can see full-scale reproductions of certain prehistoric animals. The mural by the painter Malangatana Ngwenya and a sculpture by Alberto Chissano illustrating the theme of humanity's relation with nature are, in this museum, also crowd-stoppers.

Enthusiasm for the plastic arts led a group of artists and friends of the arts to begin planning the now almost completed National Art Museum (Museu Nacional de Arte), overseen by the Ministry of Culture. The first collections were brought together in Goa House, which was remodelled for this purpose; several temporary exhibits of different artistic disciplines have been organized there. The new museum was also granted a part of the holdings of the ex-Municipal Government Gallery of Lourenço Marques. At present, efforts are being focused on the registry and documentation service of the museum, and on training qualified staff. All this will lead to the opening of a permanent exhibition of contemporary Mozambican painting and sculpture.

The Museum of the Revolution was inaugurated on 25 June 1978. Its opening was made possible by an intense effort of research and collection in the archives and in zones liberated during the Independence struggle with a view to gathering written and oral documentation, as well as many objects, illustrating the uprising of the Mozambican people against colonial occupation. The documents and objects collected were almost all used in the museum's permanent exhibition which, organized chronologically, occupies the four floors of a specially adapted building.

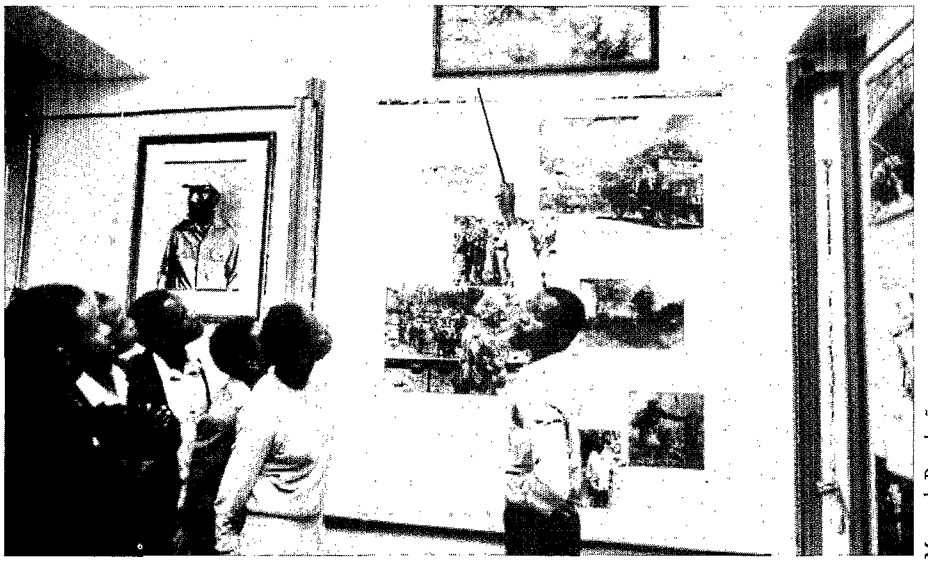
Beginning with the colonial situation, the exhibit summarizes the liberation struggle that culminated with Independence in 1975, and shows the first years of Independent Mozambique, the Third FRELIMO Congress in 1977, the creation of the Party and the directives then set forth. To make known and popularize its exhibition, the museum offers guided tours, meetings and talks for the community and particularly for schools and groups of working people.

A campaign

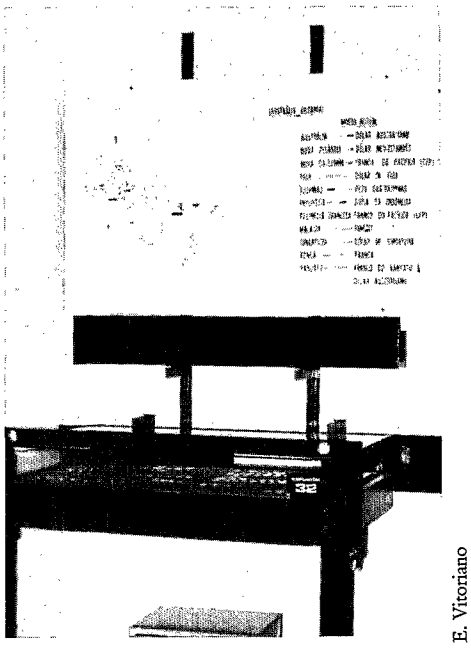
The need to collect and study the national heritage led to the organization of a cultural preservation and promotion campaign beginning in 1978. Lasting until 1982, this campaign was guided by what was then the National Museums and Antiquities Service, and collected information and evidence about history, artistic activity, music and dance ceremonies and rituals, and utensils and tools used in production. A fair number of researchers were trained during the various phases of the campaign's development, and still continue to benefit from courses and other professional training to this day.

Among other results of the campaign were the small-scale historical and ethnographic collections that now exist in

The Museum of the Revolution summarizes the liberation struggle that culminated with Independence in 1975.



Museu da Revolução



E. Vitoriano

The Coin Museum has displays covering Mozambique and the rest of the world (here, Australia and Oceania).

various parts of the country and which, if they run in some cases the risk of loss or deterioration, continue to grow, in other cases. At Xai-Xai, in Gaza Province, they even led to the setting up of a small local museum in September 1980.

Attention was also paid to the study and prospection of archaeological remains contributing to the reconstitution of the ancient history of Mozambique. In this respect, and as a result of work carried out in Imhambane Province, the Manyikeni Archaeological Museum—Mozambique's first archaeological museum—was created in 1979.

Another example was the opening to the public in June 1981, on the first anniversary of the creation of the national metric currency, of the Coin Museum (Museu da Moeda). Housed in what was the first masonry house at ex-Lourenço Marques (1860), this museum is run by the Historic Archive of Mozambique, Eduardo Mondlane University. Seven of its eight available rooms are given over to a numismatic exhibition covering Mozambique and the rest of the world.

Growing pains

The growth of our national network of museums has certainly not come about painlessly: it was not underpinned by training of professionals of sufficient quantity and quality for the functioning and development of each museum, nor by material and financial resources required for the acquisition and enrichment of the collections for conserving and popularizing the national historical, artistic and cultural heritage of the country.

The extremely difficult conditions in which the Mozambican nation is being built could not but be reflected in the development of Mozambican museology. Withal, and despite the critical lack of qualified human resources (and following a period of relative inactivity), the Ministry of Culture created a Museums Department in 1986.

Since then, several necessary measures have been taken: preparation of statutes for the legal creation of museums, definition of professional frameworks and careers, systematic inventories of training opportunities, training efforts, revitalization of some only formally existing museums, search for technical and financial assistance from the international community, and contacts and information exchange with museums and museum professionals from several countries of our region and the world.

The Museums Department is, at present, paying special attention to the programme and project of transforming the Nampula Regional Museum into a National Museum of Ethnology. This priority arises from the fact that its collections are now chiefly ethnographic (since some of its sections were hived off to other museums). Its remaining collections need to be filled out, but this is not a problem since its existing infrastructure is not overloaded.

We are on our way

Other museums, not yet under Ministry of Culture supervision, are being remodelled or rehoused. Still others are at the planning stage, as are also many other museum ideas.

We have a long way to go; the resources are slim; much remains to be done in Mozambique as concerns the technical improvement of each of our museums. But we are on our way to making museums a permanent source of teaching and learning. ■

[Original language: Portuguese]

Angola: *a thumbnail sketch of museums in 1988*[1]

On achieving Independence in 1975, Angola found itself with seven museums: the Angola Museum, five regional museums and a museum devoted to coffee. These were created chiefly between the late 1930s and the 1950s as the result of diverse initiatives. Some seem to have been set up by municipal authorities while at least one—the Dundo Regional Museum—belonged to a multinational corporation. With Independence came the danger of some of the collections being dispersed, and the need to define, adopt and implement a coherent, nationwide approach to museums.

Decree No. 80 of 1976 nationalized the new country's cultural heritage and gave impulse both to strengthening existing museums and to organizing new ones. Attempts at illegal exportation of certain artefacts were halted, and in the period since 1976 a total of eight new museums were opened, six of which are still functioning today. Information available about the situation in mid-1988 of thirteen of the fourteen museums apparently now existing in Angola makes it possible to offer *Museum* readers a thumbnail sketch of some of the main features of contemporary museum development in the country.

Museu Nacional da Antropologia

An item in the ethnographical collection of the National Museum of Anthropology.

Diversity and decentralization

The thirteen museums are diverse indeed as concerns the focus of their collections

1. This article was prepared by *Museum* on the basis of information kindly supplied by the Unesco-ICOM Documentation Centre.

and exhibitions. In addition to national museums of anthropology, archaeology and natural history, there are also thematic institutions devoted to slavery, the Koongo Kingdom and the armed forces. While several museums are located in the capital, Luanda, Angola is also notable for the existence of six regional museums. Perhaps not entirely representative of these is the Dundo Regional Museum in Lunda Norte Province.

Based on collections which began in 1936, the Dundo Regional Museum obtained its own building in the mid-1940s. It was reorganized following the above-mentioned Decree of 1976 and now counts thirteen permanent exhibition halls, one temporary exhibition space and six stock-rooms as well as a laboratory, a library with some 20,000 books, a photo archive and a record and tape library. Its collections include 9,836 ethnographic items, of which 1,535 are exhibited, and an additional registered total of some 8,000 archaeological artefacts and natural-history objects. The Dundo Regional Museum organizes guided tours and lectures, aims its educational activities chiefly at schools and university students, holds music and dance performances and co-operates with research centres.

Looking at the thirteen museums as a whole, in fact, one cannot but be struck by their educational efforts. All report that they sponsor programmes directed at primary and/or secondary schools as well as workers and employees in public and private enterprises. In terms of public access, it is also noteworthy that none of these museums charges an entry fee.

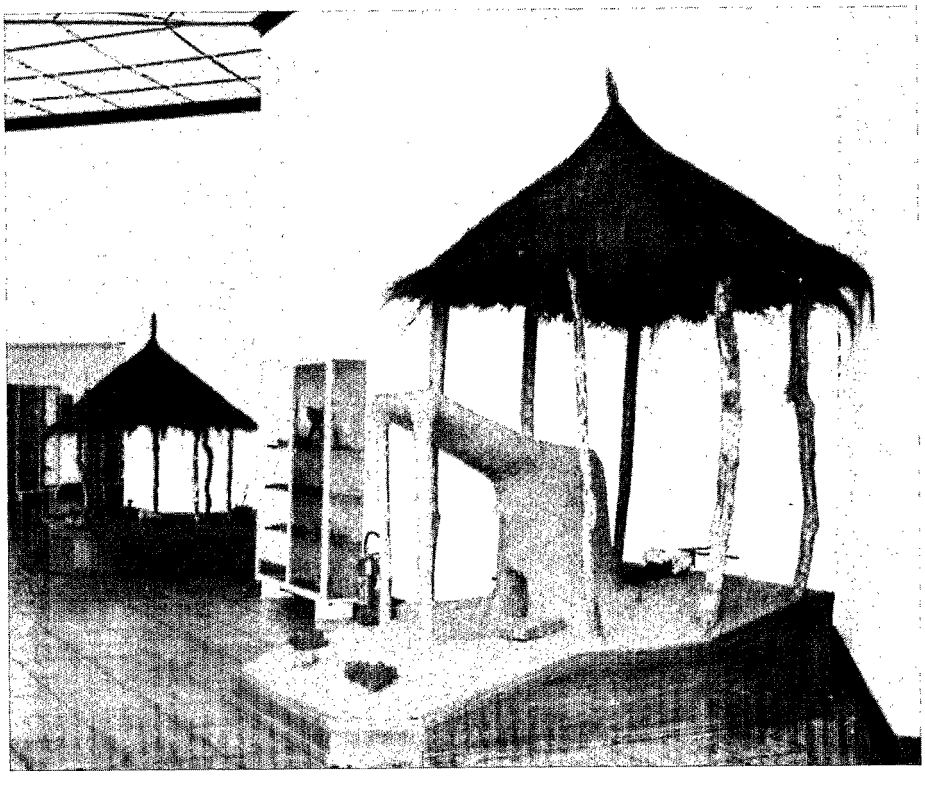
Results despite financial stringency

Another outstanding element is that while some of Angola's museums are housed in twentieth-century structures, others are lodged in much older settings with clear historical value. Thus, the National Museum of Anthropology's home is an eighteenth-century building that belonged to the Angola Diamond Company and the Museum of Archaeology is situated in an edifice of the same period, of typical Portuguese architecture, while the Cabinda Regional Museum's building is a specimen of nineteenth-century Dutch architecture. Appropriately, the Armed Forces Museum is located in a seventeenth- and eighteenth-century fortress, and the Slavery Museum was set up in the house of a slave-owner who lived some 200 years ago.

Nine of the thirteen museums on which information is available report that they have libraries. Few, however, seem able to afford sophisticated equipment such as film and slide projection—much less video—facilities.

It seems that financial stringency also severely inhibits publication activities by Angola's museums. Of the thirteen institutions on which information is available only five report that they issue periodic reports on their activities. Since 1976, the total non-periodical output of the thirteen has been limited to three catalogues of temporary exhibitions (of which two are said to be in manuscript form only) and two essays (one manual and one monograph). It may be surmised from these figures how very seriously the economic obstacles facing Angola—not to mention other constraints with which it has had to live since Independence—have affected recent museum development in the country. But this, by contrast, underscores the results actually achieved, on which *Museum* earnestly hopes to be able to publish fuller information in the near future.

At the Dundo Regional Museum, an iron smelting furnace.



Museu do Dundo

Museum of the Indian: new perspectives for student and indigenous population participation

Claudia Menezes

Master's degree in social anthropology from the Federal University of Rio de Janeiro. Doctorate in political science from São Paulo University. Director of the Museum of the Indian. Curator of the Indigenous Section of the Forty-second Venice Biennale. Co-ordinator of the Latin American Indigenous Peoples Cinema Committee (affiliated to the Visual Anthropology Commission of the International Union of Anthropological and Ethnological Sciences). Associate Editor of the publication *Visual Anthropology*. Researcher with fieldwork to her credit in the Akwe-Xavante, Mbya-Guarani, Macuxi and Pankararu indigenous areas.

The Rio de Janeiro Museum of the Indian, an institution administered by the Federal Government of Brazil, possesses a rich collection of objects and documents relating to national indigenous minorities. It studies and interprets these groups, and makes known the results of its research through publications and audio-visual means. It collaborates on a regular basis with scientific organizations at home and abroad. Since its creation in 1951,[1] it has had three different homes. At the present time it is housed in a mansion of the republican era, typical in its architecture of the dwellings of the aristocratic classes and of the urban landscape of Rio de Janeiro in the second half of the nineteenth century.

Undoubtedly, the title 'Museum of the Indigenous Populations' would more accurately represent the philosophy underlying its creation and reflect its field of interest: to produce and circulate basic information on the history, organization and culture of indigenous peoples, and on the relationship between their specific social universes and that of the nation as a whole.

After more than thirty years of existence the institution has come to assume a variety of functions: as scientific laboratory, as instrument of education, as agent of cultural outreach and, finally, as a focus of leisure activity. This has given it an innovative role alongside the older, principal Brazilian museums with sections devoted to indigenous archaeology and ethnology, such as the National Museum (1818), the Emilio Goeldi Museum of Para (1871) and the Paulista Museum of the University of São Paulo (1895). These traditional centres of knowledge, organized and set up in the nineteenth century, were pioneers in the display of ethnographic collections, showing the importance attached by the Brazilian élite at that time to the nation's historical, scientific and artistic heritage. Noteworthy, in this regard, is the coincidence of this kind of cultural action with the development of the European museological movement. It should be remembered that the revival of the eastern part of that continent led to the creation of the National Museum of Hungary in the 1860s,[2] and that France's first ethnographic museum, the Musée de l'Homme, was founded in 1877.

The museum as centre of diffusion of knowledge

At the present stage of its evolution the Museum of the Indian is making every effort to maximize the use of available material and physical resources and so activate to the fullest its educational potential, aiming at a variety of audiences, from the urban student population to the indigenous ethnic groups themselves. To forge its action into an instrument for the spread of knowledge, an educational model was adopted whose main goal was to widen the horizons of the general public and to collaborate with indigenous populations through a programme of cultural restitution. This means breaking away from certain presuppositions and preconceptions concerning museums' roles.

The hoarding instinct,[3] which tends to reduce museums to the status of hospitals or cemeteries for objects,[4] and leads to the worship of the past, must be over-

1. The Rio de Janeiro Museum of the Indian was inaugurated on 19 April 1953 and consisted at first of the research section of the Indian Protection Service (SPI), headed by the anthropologist Darcy Ribeiro. In 1963 the museum was transferred to the National Council for Protection of the Indians (CNPI). Following the demise of the SPI and the CNPI and the reorganization of the National Indian Foundation, in 1986, it became a Presidential advisory body.

2. László Selmeczi, 'Museums and National Identity', *Museum*, Vol. XXXV, No. 4 (140), 1983.

3. Julian Pitt-Rivers, 'Reflections on the Concept of Museums and Interdisciplinarity', *Museum*, Vol. XXXII, No. 1/2, 1980.

4. F. Venancio Filho, *A Educação e seu aparelhamento moderno*, p. 128, São Paulo, quoted by Edgar Susseking de Mendonça in 'A extensão cultural nos museos', *Museu Nacional*, No. 2, 1946.

come. Accumulated knowledge and tradition must be reprocessed collectively, to fuel a dynamic process leading to their better definition in the light of present necessities and future aspirations. It is also imperative to resist the tradition of cultural élitism inherited from the last century, which defined museums as temples of bourgeois knowledge, and the tradition that makes intellectual goals their principal *raison d'être*. Instead, the popularization of research must be considered as a resource for the democratization of information, and the museum's activity in this regard as a legitimate means for the divulgation of accumulated material. In this way, the preservation of the past—especially where an ethnological museum is concerned—takes on a new meaning, and the peoples represented in it are able to recover the historical heritage reflected in the material produced by—and ideological manifestations of—each culture. This is also an effective way of desacralizing the object, by reshaping the purist attitude that validates the contents of collections solely according to criteria such as rarity and authenticity. The value of artefacts must derive principally from their educational power and their status as evidence, assisting the national minorities to retain their memories and their forms of understanding—in short, their specific ethnic identity—to which traditional material production is a clue. As is well-known, past colonial rule and pressures of present existence have forced the greater part of the population of pre-Columbian origin to abandon, in the face of western European tradition, modes of thought and action that are the product of a particular and autonomous history.

In this context, Third World museums desirous of modernizing their programmes should not be content to adopt existing educational tools, but should, rather, see themselves as institutions of popular education, which means playing a role not only in the formal education system but also, much more broadly, in the recovery and enhancement of activities, values and patterns of behaviour. This wide-ranging educational role in society is the inevitable consequence of the institutional renewal being experienced in recent years, and which in the case of Latin America is particularly a reaction to the divorce between the teaching methodology—characterized by conservatism and élitism—and national realities.

The process of learning is thus akin to the ascent of a pyramid,[5] both because of the inequality of access to information and because of the marginalization of traditional knowledge conveyed by the popular heritage of the indigenous societies. Against this background, the tasks of informing and of creating awareness of themes relevant to the nation are not the exclusive province of the university. Museums must intervene positively in the education of the population, alongside the formal education system and the media, precisely because of their status as repositories of the national identity.

The educational programme of the Museum of the Indian

The museum's activities are being developed by a staff composed of experts in education, museology, social anthropology and linguistics, as well as audio-visual specialists. The principal goal is to awaken the critical capacity of the user, and his or her interest in indigenous affairs, equipping him or her to appreciate the diversity characteristic of the Brazilian ethos[6] and sensitize him or her to the multi-ethnic nature of our country, about which a word may be said for readers of *Museum*.

Brazil's territory includes approximately 180 indigenous groups, linguistically and culturally differentiated one from the other, making a total of 250,000 individuals, with historical rights to 763,573 km² of reservation space. These groups possess unique world-views and life-styles, and different modes of adaptation to their environment. The indigenous populations of the Amazon region, for example, achieved a degree of adjustment to local conditions unsurpassed, even to the present day, by any other human group, despite the technological innovations that have accompanied the recent process of occupation of the region. Indigenous representation in the demographic makeup of Brazil (0.2 per cent of the total population) is significantly less than that which prevails in many other countries of Latin America that were the cradles of great pre-Hispanic civilizations, and that even today possess large indigenous populations, even amounting in some cases to the majority of the population. In Brazil, discussion of 'national roots' centres not on recovering indigenous origins but on revising the concept of integration of ethnic minorities in the light of the principle of self-determination; that is, on recognizing the capacity of the Indians to plot the course of their own history and to emerge from colonial domination in a process of increasing autonomy and self-management.

The desire to facilitate learning about this situation through observation and critical reflection was the driving force behind the educational experimentation carried out by the Rio de Janeiro Museum of the Indian, and governed its use of available resources and its choice of pedagogical techniques. Among resources, temporary exhibitions have pride of place in our education programme. Their focus of interest is rather communication about a selected theme than mere display of ethnographic collections, despite the collections' undoubted historical importance. The context in which the items are displayed is educationally determined, and the relevant information is highlighted by teaching aids, including printed texts, photographs, captions, video and sometimes background sound. In addition, the galleries in which temporary exhibits and photographic displays are presented attempt to make our museum more attractive to different types of public, particularly pupils (children and adolescents) who by virtue of their school timetable are regular visitors.

Besides the guided tours, talks, round tables, film and video shows intended for the general public, children and adolescents are initiated into the study of Indian culture through art workshops (collage, drawing, modelling), toys, illustrated readadings, hands-on collections and games. Of all these techniques it is possibly the games that bring the best results in terms of learning, because of the scope they provide for dramatic invention, enabling ideas to be acted out. The game method enabled the rules of an indigenous system of barter in operation among populations inhabiting the Xingu River region (central Brazil), known by the native name of *moitará*, to be adapted and simplified with young visitors in mind. Through dramatization the children internalize notions such as equivalence, symmetry and reciprocity, seldom instilled by modern processes of socialization and directly experienced to an even lesser degree, given that social interaction in today's urban context is eminently conflictual and competitive.

The activities are adapted to the level of maturity and the capacities of the visitors, as exemplified by the services provided for blind children. They benefit, in

Museu do Índio/M. Guran

The Kaingang Indian Kukrã helping the staff of the Museum of the Indian to restore its collection.

particular, from the hands-on collections which permit tactile experience. At the museum, a sight-impaired Indian, from the Guarani-Kaiowá sub-group, also transcribes oral history into Braille, opening up the mythic universe of his people to the visually handicapped.

The aim: 650,000 schoolchildren

Another facet of our education programme is the co-operative institutional exchange project launched by the museum with the public education sector when a two-year agreement with the Municipal Education Secretariat was signed in 1987. To implement this agreement, an interdisciplinary working group was set up, composed of specialists in education, history and anthropology —all from the museum staff—to revise the content of the curriculum of the Rio de Janeiro school system and to produce new teaching texts. This is an ambitious undertaking since the aim is to reach 900 schools, 3,000 teachers and 650,000 pupils in the 7 to 15 age-group.

In Brazil, as in other Latin American countries, school texts are the main source of knowledge for pupils, but often provide piecemeal and distorted information on the historical reality of national ethnic minorities. In short, they can display and transmit ignorance of the findings of modern, scientifically rigorous ethnology and linguistics, and the harvest these disciplines can reap from structured field research. Consequently, the usual textbooks help to convey ideological representations that reinforce preconceptions concerning members of indigenous communities based on a doubly negative stereotype: the notion that the indigenous groups are without structural principles equivalent in complexity to those of modern societies, and the idea that these peoples are at an obsolete stage in human social development and that their distinctive character is thus their 'primitivism'. This ethnocentric attitude, rooted in the minds of the literate stratum of society, is bolstered by the view that the path of history is one-way and upward, a conception that places all human societies on a single track, leading inexorably from savagery to civilization. The first contribution of the working group was, therefore, to produce a file of texts, in the form of a supplement to the official education periodical, containing anthropological information on the indigenous dimensions of the country's life, and suggestions for pedagogical activities suitable for the 6 to 12 age-group. This pioneer product was distributed in 25,000 copies, and was welcomed by teachers and pupils alike.

The school project also includes plans for in-service teacher upgrading by means of short courses in indigenous ethnology run by the Museum of the Indian. The main target group are the 3,000 teachers of history and geography, whose fields include the study of ethnic minorities. Through this and other components of the project, the museum is confident that it will make an effective contribution to changing attitudes and promoting the improvement of teaching

5. Rui Mourão, 'Experiência do programa nacional de museus: museu, cultura e educação', *Alternativas de educación para grupos culturalmente diferenciados*, Vol. III, CIDAP, 1985.

6. According to G. Geertz's definition, the ethos of a people is the tone, character and quality of life, their moral and aesthetic style, their disposition. It is, in short, the underlying attitude to themselves and to their world reflected in their life; see p. 143 of *A interpretacão das culturas*, 1978.

materials thanks to the transfer to the school system of knowledge and experience garnered through research.

Closer links between the museum and indigenous groups

Although the museum's charter calls for the development of closer relations with its objects of study—the indigenous ethnic minorities—the achievement of this goal is hindered by a number of factors. The museum is inspired by the ideal of establishing a two-way channel of mutual scientific and cultural enrichment with these largely rural peoples, but is an urban institution. A large part of the populations in the countryside and at the fringes of the city, as well as the indigenous population itself, is therefore excluded from regular contact and attendance. In the specific case of the indigenous groups, the very idea of 'museum' is quite alien, since the functions carried out by it in modern society—custody of the collective memory and reproduction of knowledge—devolve, in Indian culture, upon institutions such as families, age-groupings and ceremonial associations, among others.

Nevertheless, preservation of cultural values appears to be becoming a more and more familiar and influential concern among indigenous groups, as a result of their efforts to maintain their common heritage and delineate the ethnic frontiers distinguishing their social universe from those of the nation as a whole. It is in large part this concern that has enabled the Museum of the Indian to open a dialogue with a variety of ethnic groups and make itself available for their projects of self re-discovery. Cultural revitalization through the use of visual aids has turned out to be one of the museum's chief instruments of co-operation with the groups. A good example was the photographic series documenting the campaign of a Macuxi leader—whose lands are situated in the Roraima Territory (Northern Region)—in the Federal parliamentary elections. In more general terms, the indigenous groups have evinced great interest in having the museum record significant events in their societies, such as rituals, and in obtaining its guidance for the establishment of their own archives. Both requests have been complied with to the best of the museum's ability. In recent months, two anthropological documentaries produced at the suggestion of the xocó-Cariri and Pankararu groups, who live in the north-east, were completed. The commitment of these groups to cultural revival has led them, instead of seeking a historical frame of reference in the idealization of the past, to want to shape the present through organization and political action. After 300 years of social, economic, political and ideological pressure, they had lost the greater part of their unique cultural traits. They now speak fluent Portuguese and are racially indistinguishable from other Brazilians as a result of widespread intermarriage with whites and blacks.

Cinema, video

Our laboratory of social experimentation found two useful allies in the cinema and video. The films produced by the museum have an indigenous orientation and seek to reveal the present relationship of the ethnic minorities with different national agents and agencies. The films are used by them as evidence of their distinctive identity, particularly in the political context, where such testimony is indispensable in securing ancient territorial rights and obtaining the benefits accruing to them from the state.

Stronger relations between the museum and indigenous communities have also been fostered by assistance in setting up independent video production units, an experience similar to that of the Navajos in the United States. The use by indigenous groups of audio-visual aids as a resource for both cultural rehabilitation and political expression is a recent phenomenon, but one which is already bearing fruit. In Brazil we are seeing the birth of a new visual language, determined by the particular way the Indian film-makers see themselves and their environment,' an unprecedented reappropriation of technology by peoples who have suffered keenly from the impact of modernization on their way of life. The museum collaborates in this process by training indigenous producers in the use of video equipment, disseminating their autonomous production to the public, and (for example) supporting recording projects in the Akwẽ-Xavante area in the State of Mato Grosso. The Indians from that area, introduced to the cinema by Salesian missionaries who have used it as a teaching device since the 1950s, are launching their own video production activities.

The cultural restitution project

The determination to overcome the

Museu do Índio/M. Guran

Kukrã conducting educational activities organized by the museum.

Museu do Índio/M. Guran

Making up Indian-style.

moral violence that has eroded the historical and ideological heritage of the majority of indigenous groups in Brazil has led them to seek in museums' ethnographic and documentary collections elements conducive to the restoration of traditional expressions of culture. An example of this concern has been the attempts to recover objects of inestimable symbolic value. There are instances of the restitution of cultural property in different parts of the world. In Brazil, one can point to the return of the Krahó ceremonial hatchet that had been part of the collection of the Paulista Museum.

The Museum of the Indian, for its part, is carrying out a systematic programme of cultural restitution in collaboration with other bodies working in the Indian areas, by providing copies of its documents. In this connection, photography has been amply used as a tool of historical memory. Its function is not merely to recover what has been lost to time and distance, but also to testify that certain beings or things really existed. In this programme, the Terena Indians were enabled to inaugurate a documentation and leisure centre in one of their villages (Cachoeirinha) with an exhibition of photographs of items that had been collected in 1943 and were filed in the Museum of the Indian. The event demonstrated the value of photography in enchancing group identity. The participants recognized deceased relations, recalled ritual costumes no longer made, and identified clay modelling techniques not now in use. Similar results came from the visit to Rio de Janeiro of the Bakairi, who were deeply moved to see their traditional artefacts in the collections of the National Museum and of the Museum of the Indian. Photographs and sound recordings were given to them to form part of a small museum being organized with the help of the Federal University of Mato Grosso.

Another medium of integration between the museum and the indigenous peoples is the educational activities undertaken directly in their villages. With money from research funding agencies, our linguistic section is operating in the Karajá area, situated on Bananal Island (Central Brazil). The people in this area have maintained regular contact with other Brazilians for at least two centuries, and have had a number of education programmes, both governmental and religious, without so far losing their culture and language. At present the museum's goal is to help equip this group for coexistence with the dominant culture, by a programme of schooling adapted to its needs and interests.

The educators and the Indians themselves are agreed that the child's formation must take place within its own universe. This means running schools in the villages and using Indian teachers. For this purpose the linguistic section is preparing, with the collaboration of Karajá assistants, reading primers in two languages and mathematics textbooks. At the same time, it is helping to develop human resources, by training teaching aides for indigenous education. Since a codified knowledge of the group's language is indispensable for teaching, the section is making linguistic descriptions of the dialect variants of the Karajá sub-groups (Javaé and Xambioá). It is hoped to use the results of this research to improve and extend the indigenous education project.

Indigenous participation in the essential technical activities of the museum, including restoration of its collections, deserves special mention here. A staff member of the museological section is a Kaingang Indian, a skilled craftsman well versed in different aspects of production of artefacts. His guidance has been of benefit not only in the restoration of items requiring raw materials from the indigenous areas, but also in the identification of the objects, an indispensable stage in the classification and indexing of the collections. (See photos.)

Concluding observations

The gradual increase in the number of visitors to the Museum of the Indian—from 15,384 in 1985 to 22,458 in 1987—is evidence of the receptivity of the public to our new approaches. There has been a corresponding increase in major media coverage and in interest among specialists, as well as an extension of the network of research institutions and museums with which we have exchanges, particularly in Latin America, France and the United States.

Efforts to make the Indian experience known also reached a wider public through temporary ethnographic and photographic exhibits mounted in the most varied locations in the city—residential condominiums, art cinemas, universities, cultural centres, grammar schools. The other sections of the museum, particularly the social and visual anthropology section, assisted with these efforts. In its daily contacts with visitors and pupils, the education section also concentrated on combating prejudices.

The essentially experimental attitude guiding the museum's operations recently has led to a more mature definition of its work. The programmes, in turn, enabled us to measure the obstacles to be overcome. The majority of the problems have been identified, but they unfortunately do not always lend themselves to short-term solutions. Fundamentally, we need to increase the number of social-science professionals on our staff, improve plant and internal services, and find sources of regular support. ■

[Original language: Portuguese]

Education in Brazilian museums:

Lourdes Rego Novaes

A Brazilian museologist, Secretary-General of the Association of Members of ICOM-Brazil (AMICOM-BR) and of the Centre for Museological Studies and Human Sciences. Current President of the Brazilian Committee of ICOM.

The changes which took place in Brazilian museums from the 1960s onwards gave rise to innovative experiments and programmes in museum education. In various states of Brazil, museum professionals began work on pioneering projects with the aim of seeking new ideas of relevance to the community concerned rather than falling back on imported models.

The educational role of the museum began to come into its own with the general development of closer contacts between museums and the various sectors of the community. Schools began to take a keener interest in museums and vice versa. A move to turn exhibition rooms into creativity workshops got under way. While some of these experiments went astray for want of sound basic teaching theory, they were an overflowing source of sensitive creative activity of considerable social significance.

The first move to introduce education relating to the heritage and the environment was made in Rio de Janeiro in 1968 with the Pandora Project. This was a brainchild of the CEPI team (Centre for Research on the Image, now the Museum Centre for Museological and Human Science Studies) which initiated novel educational and cultural programmes for children, young people and adults, applying research findings and current knowledge on the environment to the preservation of the natural and cultural heritage of Santa Teresa, an artists' quarter in the city of Rio de Janeiro. The Pandora Project was awarded an Honourable Mention at the Art Fair of Eletrobras held at the Rio de Janeiro Museum of Modern Art in October 1971, and also laid the foundations for enriching and enlivening the fair with a proposal relating to an interdisciplinary education project for an art exhibition, with audio-visual programmes and the use of computer techniques.

Rio de Janeiro became a focal point for courses, seminars and working groups which gave rise to an in-depth debate on the question. The Association of Members of ICOM-Brazil (AMICOM-BR) had already, in 1973, taken the initiative of holding a seminar on educational and cultural activities in museums which was attended by a large number of professionals from various museums. At the seminar, information was given on various projects, including those carried out in conjunction with schools and the community as a whole. Among them were the programmes of the Museum of the Indian, Rio de Janeiro (see article on page 37), which were aimed at conveying, in easily understandable language, a true image of the Indians and their culture; it also ran a mobile unit with teaching kits which went around to schools in various states. There were also the numerous educational and cultural activities of the National Museum of Fine Arts, including its programmes designed for schools with the aim of attracting visitors and so stimulating the museum's activities. At the seminar, the technical team of AMICOM also drew up an evaluation sheet of 'museum-goer behaviour' which was used as a basis for working out a more rational plan for guiding visitors through the museum.

A 'culture train' and a psychiatric hospital

In Bagé, in Rio Grande do Sul, the Don Diego de Souza Museum organized the first Congress of Museums of Rio Grande do Sul in 1975. This event brought together museum professionals from various places who gave interesting examples of what was being done in museology and education, mainly in Rio Grande do Sul, where a number of museums were promoting community participation programmes with a view to applying a policy for the preservation of

a constant concern

both the Portuguese and the indigenous heritages. Among the projects presented was the 'culture train' of the Julio de Castillos Museum in the city of Porto Alegre, which took a travelling exhibition to many different parts of the country.

In 1973, at the Museum of Images of the Subconscious, located at Pedro II Psychiatric Hospital, Rio de Janeiro, an educational project was launched in conjunction with the various groups involved in the museum's activities, including patients who attended the museum's art-therapy workshops, specialists working at the museum (psychologists, doctors, nurses and physiotherapists), artists, anthropologists and members of the public in general. This educational and cultural project, comprising visits with active public participation, educational games, courses and audio-visual sessions, not only had a therapeutic effect, but also made for interaction between the various participating groups.

The national museums, such as the Imperial Museum of Petropolis and the National Historical Museum conducted pilot educational projects involving the community, students and tourists. At the Museum of the Republic (see article on page 25), the educational programme associated museological activities with a library and children's workshops. The activities promoted by the Rio de Janeiro Museum of Modern Art included Sunday Creativity Sessions involving, in particular, workshops for the discovery, promotion and exploration of artistic themes.

In 1979, prompted by its interest in the training of museum educators and also with the aim of reviewing the main trends in the educational and cultural activities carried out by our museums, AMICOM-BR organized two educational seminars in collaboration with FUNARTE (National Art Foundation) and FEMURJ (Museum Foundation of the State of Rio de Janeiro). Two international specialists were invited to conduct the seminars: Calmo Alvim, of the educational section of the Calouste Gulbenkian Foundation in Lisbon, and Ayala Gordon, in charge of the Youth Wing of the Museum of Israel. In conjunction with the conference sessions, an exhibition was held of educational material brought with them by the two specialists. There were also displays of the work of participants from various museums such as the Nativity Museum of São Paulo; the work done by the Museum of Sacred Art of Salvador, Bahia, to bring museums and schools into closer contact and to teach art; the activities of the Art Museum of Pampulha and those of the Gold Museum of Mariana, Minas Gerais, as well as many others, testify to the vast creative potential of our museums.

Public participation: all walks of life

Between 1979 and 1983, innumerable activities were carried out in the thirteen museums belonging to the Museum Foundation of the State of Rio de Janeiro/Superintendence of Museums of the Art Foundation of the State of Rio de Janeiro, which comprised a Department for the Promotion of Museums operating in conjunction with a Department of Museology. The activities were organized on an interdisciplinary basis, starting with informative exhibitions designed for people of all ages and social backgrounds. There were programmes for elderly people and underprivileged groups, and particularly vigorous action was taken to involve the local population of the neighbourhoods in which the museums were located. The museums secured public participation in their exhibitions by organizing activity groups, festivals, educational games, guided tours, competitions, concerts and plays. At the Museo do Primeiro Reinado, a pilot institution of the Rio de Janeiro Art Foundation (FUNARJ) museum complex, well-researched exhibitions were organized on special themes such as the *Venice Carnival, Pompei* and *The Route to the Indies*, with various forms of public participation. The *Route to the Indies* exhibition had a sound educational basis, since the 'educator' was in fact the exhibition designer. In its São Cristóvão Cultural Programme the museum involved the local São Cristóvão community by introducing novel elements into its activities.

From the 1980s onwards an awareness of the museum's social function led to the introduction of programmes like those of the Museum of the Joaquim Nabuco Foundation in Recife, Pernambuco, which, in conjunction with schools and other social entities, launched a series of activities for the preservation of the heritage. There were also the programmes run by the museums of the State of São Paulo, Palace of the Arts, the Museum of Image and Sound, the State Art Gallery (Pinacoteca) with its creativity workshops for children, adolescents and adults, the Lasar Segall Museum, and the Museum of Contemporary Art of the University of São Paulo; subsequently science education programmes were organized by the Science Museum of the University of Campinas and the Science Forum, as well as countless other activities carried out by various municipal, state and university museums.

In the vanguard

In Bahia, exhibitions on the preservation of the heritage, with the participation of people from all walks of life, are to be found everywhere, their purpose being the integration of the historic sites of the quarters of Pelourinho and Terreiro de Jesús, both in the city of Salvador. Also in Bahia, the Mineralogical Museum is conducting a vigorous campaign in col-

laboration with the community to safeguard the environment and to halt property speculation in a particular neighbourhood; and the Museum of the Carlos Costa Pinto Foundation is promoting cultural activities to revive the traditional habits and customs of ancient Bahian society. In Belém, the Emilio Goeldi Museum is working with exceptionally gifted children in the area of botany and local pharmacopoeia. In Rio de Janeiro, new activities have emerged, such as those of the Chácara do Céu Museum, the House of Rui Barbosa Foundation, the National Historical Museum and the Oceanographic Museum of São Pedro da Aldeia—which organizes activities intended for the fishing community to revive traditional fishing practices, and the Museum of the Republic.

All of these are in the vanguard of museum education, working mainly with their local communities and providing them with programmes for the preservation and conservation of cultural property and natural sites through creativity workshops. Visitors to the Edison Carneiro Folklore Museum can see performances by professional actors, so that a visit to a museum is both a cognitive experience and an entertaining one. The Museu do Primeiro Reinado, continuing its neighbourhood-involvement activities, has developed the theme of the carnival at its summer vacation workshop. The Museum of Astronomy and Related Sciences organizes a wide variety of activities in its science park and science-activity workshops. During the summer, this museum ran a highly successful new project with stands set up on various beaches in the vicinity of Rio de Janeiro where scientific experiments were conducted with public participation. The National Museum of Quinta da Boavista provides grants for school education in natural history, and among the programmes organized by the Museum of the Indian is its special cultural rehabilitation programme and programmes for blind children and others needing special care. In the State of Goiás, pilot projects organized by the Anthropological Museum of the Federal University are aimed at integrating the Indians through educational programmes based on linguistics and anthropology. In the State of Paraná, the binational Itaipu Ecomuseum (see article on page 54), situated alongside a dam, runs programmes based on an entirely novel approach to environmental education, with a wide range of different activities involving community participation, including guided activity tours, creativity workshops, science laboratories, excursions, courses, lectures and concerts, providing the public with a more comprehensive view of the environment.

New trends; much to do

Globally speaking, the General Conferences of Brazilian Museums, organized by AMICOM-BR and by the Brazilian Committee of ICOM, as well as the congresses, meetings and seminars organized by associations of museology and museologists, bear witness to the new trends in educational activities carried out by museums in Brazil.

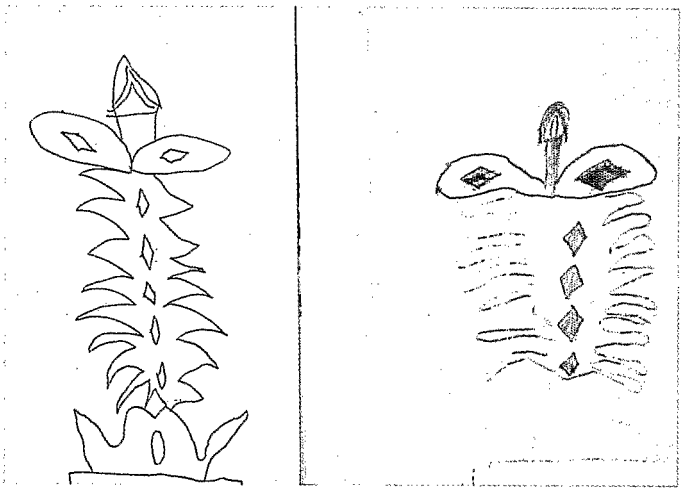
In 1985, an interdisciplinary working group comprising museologists, psychologists, education specialists and historians, with a psychologist and a museologist acting as co-ordinators, exchanged scientific expertise and examined the multidisciplinary bases for non-formal education in museums.

In May 1987, the triennial international meeting of museums in Rio de Janeiro (Triomus 87) provided an opportunity for an exchange of experience in the educational activities carried out not only by Brazilian museums but also by museums in other participating countries, mainly Portuguese-speaking. In addition, the Museum Centre for Museological and Human Science Studies and AMICOM-BR established prizes to encourage national and international initiative in the development of education through museums.

The first Brazilian Museum Symposium for the Education of Exceptionally Gifted Children was organized by AMICOM-BR and the Brazilian Committee of ICOM in May 1988. It too gave rise to discussions on the launching of measures to broaden the public appeal of museums, laying the foundations for educational activities by museums and providing opportunities for interdisciplinary professional exchanges.

Much remains to be done in Brazil to expand the educational role of museums. Despite general obstacles such as increasing requirements in terms of specialized personnel and more specific funding, a constant concern of museum professionals is the need to analyse and interpret existing situations and adopt new approaches, aware as they are of the vast potential of non-formal education. Working in areas hitherto unexplored by schools, ensuring greater continuity in the activities undertaken, following them up with constant evaluation, and attracting a wider public are the goals for the future of education by Brazilian museums. ■

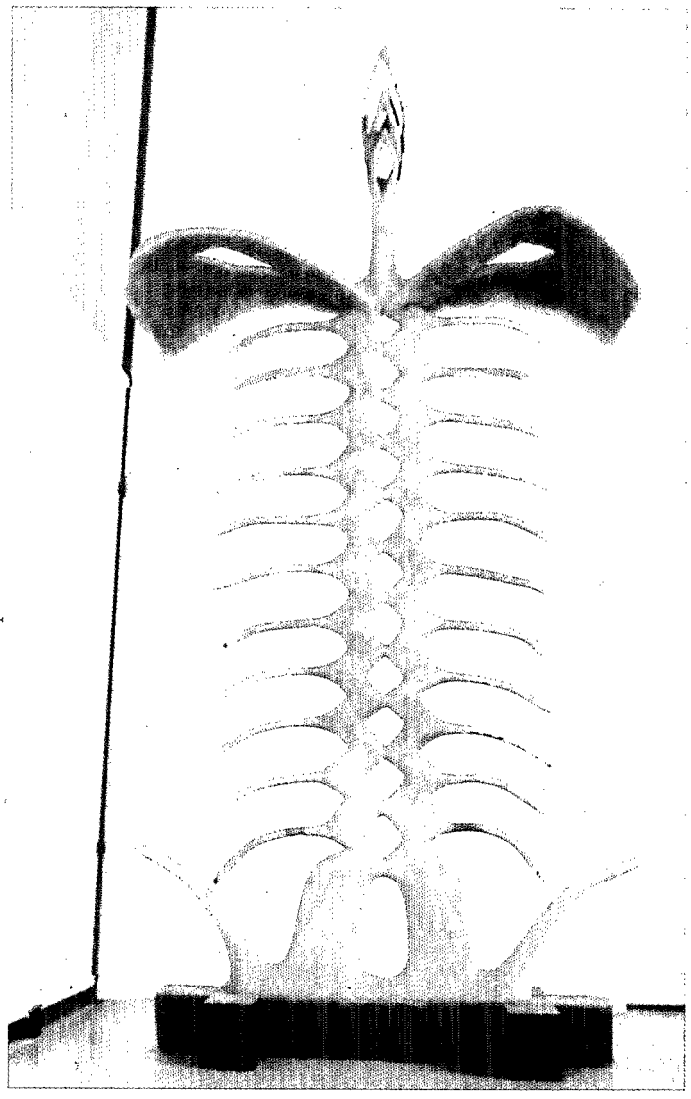
[Original language: Portuguese]



Museu da Arte Contemporânea

Museu da Arte Contemporânea

Interpretations of *The Sum of our Days* by 8-year-old children.



***The Sum of our Days* by Maria Martins (1954-55).**

Art education in a museum of contemporary art

Ana Mae Tavares Bastos Barbosa

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In Brazil art educators in museums have been working in a makeshift fashion ever since the 1950s, when Ecyla Castanheira Brandão began organizing the first education services in museums, in Rio de Janeiro. Despite the fact that the country now offers seventy-nine university courses in art education, none of them tackles the problem of preparing art educators for working in a museum context.

In 1986 Professor Elza Ajzenberg and I organized the first specialist course in art education in museums at the University of São Paulo. This course has not been entirely satisfactory for us because, organized in the form of a series of discussions, it does not go as deeply into the subject as we would have liked. Its content is, however, in keeping with what we considered important for training art educators in museums, covering museology, museography, conservation, the history of art and aesthetics. This last subject was the one given the most thorough treatment, and consisted of ten lectures given by Professor David Best, of the University of Swansea in the United Kingdom.

One of the problems giving rise to most discussion in my own classes has been the relationship between art educators and curators. As is well known, both these categories of professionals have a single objective: to produce exhi-

bitions with the best possible aesthetic effect, while making them as accessible as possible to the public. Thus aesthetic quality and accessibility are the principles governing the work of the curator and the art educator in the museum context.

In most museums the art educator is an auxiliary, usually responsible to and advised by the curator, who decides what is to be done and how an exhibition should be presented to the public, leaving the art educator simply to give guidance or to stimulate discussion. Nevertheless, interpreting an exhibition is as complex and dialectical a process as interpreting a picture or sculpture. The art educator has to help the public find its own way to achieve this, not by imposing the curator's intentions. (Similarly, guessing at the artist's intentions is less important than interpreting the actual work of art.) The activities of the art educator and the curator are thus complementary and equally important, and are based on aesthetic theories and the conceptualization of space and time.

The origins of art education in museums

The first museum to establish a post of art educator was the Victoria and Albert Museum in London in 1852. Since it was affiliated to a school of industrial art, the South Kensington School, the 'minor arts' were considered as important as the 'major arts'; curators and art educators were placed on the same footing, in accordance with the aesthetic teachings of Ruskin, William Morris, Cole, Redgrave and William Dyce. Subsequently, in 1869, Ruskin criticized the South Kensington School as catering only for adults, and suggested that basic courses of drawing should be set up in all museums and art galleries in England.

In the United States of America the introduction of art education in museums—in the New York Metropolitan Museum of Art in 1872 and in the Boston Museum of Fine Arts in 1876—established art education and art appreciation as an adjunct to the work of the museum. It was only in the twentieth century that the idea began to gain ground in the New World that a museum's educational function was as important as that of conserving and exhibiting works of art. In 1915 the Cleveland Museum of Art, after the Toledo Museum in 1903, introduced educational programmes even before they had organized their collections or found premises of their own.

Since the emergence of modern art, United States museums have been in the vanguard of art education, revitalizing schools and even universities; Brazil has followed suit. New York's Museum of Modern Art (MOMA) was founded in 1929 for the specific pedagogical purpose of promoting an understanding of modern art. Although it was patronized by the city's cultural élite, it was also concerned that other strata of society should learn something about artistic production on their visits to the museum.

MOMA and the Cleveland Museum are the pioneers of modern art education in museums, the theory of which was established by Victor D'Amico in New York and Thomas Munro in Cleveland. Both were greatly influenced by the ideas of John Dewey, and Munro might even be regarded as his disciple. It was Dewey who advised Munro to visit Franz Cizek's school in Vienna, considered to be the first school of modern art education. Munro's writings also show his thorough knowledge of a philosophy of art rooted in pragmatism.

A major concern of Munro and D'Amico was to bridge the enormous gap between the aesthetic objects displayed in art museums and the aesthetic impact of the day-to-day environment on the visual sense of millions of working-class people whom they wished to attract to museums. Here they agreed with John Dewey's view:

> I can think of nothing more absurd and futile than to present art and aesthetic pleasure artificially to the masses, who work in the most ugly environments and who leave their ugly factories only to walk along the most depressing streets, to eat, sleep and do chores about the house in sordid and gloomy surroundings.
>
> The younger generations' interest in art and aesthetic problems is an encouraging sign of the growth of culture. However, it will become a form of escapism if it is not channelled into an interest for and awareness of the conditions that determine the aesthetic environment of vast masses of people who now live, work and amuse themselves in an atmosphere which inevitably debases their taste and subconsciously inculcates in them a desire for any kind of activity that distracts them, provided that it does not cost much and is exciting.[1]

These ideas of Dewey's, written in the United States during the Depression, turned out to be prophetic. At that time both the government and institutions set store by art as a stimulus that would revive the flagging spirits discouraged by the economic slump. There was thus widespread interest in the arts.

Once the Depression was over the signs of hope for cultural growth faded away. All that was left was the rearguard action of a few strongholds which tried to provide art education for all classes of society, among them the Cleveland Museum of Art. In 1971 Victor D'Amico left MOMA, disappointed because his programmes to take art to as many people as possible by setting up museum branches was considered both expensive and élitist by the museum's governors. This accusation seems a contradiction in terms, since D'Amico was a great 'propagandist for modern art, for making it popular, helping the masses to discover abstract elements in the world around them and making them receptive to modern art'.[2]

The current scene in Brazil

These educational objectives were shared by the Museum of Modern Art in Rio de Janeiro in the 1960s, and were pursued by means of art courses for children and adults and 'Creativity Sundays' with activities in the museum's garden in which passers-by were invited to join.

Since 1987 the aim of the staff of the Museum of Contemporary Art of the University of São Paulo has been to give a similar status to art education. Another concern is to establish links between the conservation aspects, research and art education, not following any fixed model but adapting to each event and starting from the premise that the curator and the art educator are both responsible for 'getting across' to the public and helping it to appreciate art. Several attempts, all successful, have been made to link these aspects. The dovetailing of the roles of curator, art educator and researcher was extremely successful at the museum's exhibition *Biennales from the Museum's Collections*, held from October 1987 to April 1988, which displayed some 250 works exhibited in the first eighteen Biennales of Art of São Paulo. On completion of the research stage, the researcher joined three art educators in assisting the curator and the display expert to organize the exhibition. In this way, they all played integrated roles in preparing both the diachronic and the synchronic presentation of the exhibition. The educational activities set in motion by the researcher and the art

1. Cited by Barbara Y. Newson and Adele Z. Silver, *The Art Museum as Educator*, p. 120, Cleveland, The Cleveland Museum of Art, 1978.
2. ibid., p. 62.

educators, which had been previously discussed with the curator, reached a public including religious groups from convents, university students, children, adolescents and art teachers.

We are currently working on the *Mário de Andrade and Children* exhibition, which will show nearly 300 sketches from Mário de Andrade's collection of 2,000. Curators and art educators are deciding jointly on the works to be presented, the approach to the exhibition, and its layout (with advice from the display expert), and the community activities in which visitors will take part.

By contrast, the *Lygia Clark and Helio Oiticica* exhibition, mounted in Rio de Janeiro and shown in São Paulo was prepared following the traditional curator/art educator relationship: one of the curators involved in mounting the exhibition gave guidance to the art educators. Although it was an exhibition designed to give the public as much tactile contact as possible—there were dressing-up clothes (the *Parangoleses*), kits of visual games, and even a billiard table with balls and cues (explaining a scene from van Gogh's *Night Café*)—the public merely handled the objects without discussing their use or aesthetic conceptualization. It is my view that if the art educator had taken part in the discussions about the approach to and design of the exhibition, the public's possibilities of appreciation and experimentation would have been greatly enhanced.

The procedure whereby the curator lays down the rules for the art educator—which will only be used again by our museum in cases where interdisciplinarity is not possible—appears to be the most usual case in American museums, as noted by Stephen Dobbs and Elliot Eisner.[3] Their article reviews research into the state of education in art museums in the United States and was

3. Stephen M. Dobbs and Elliot Eisner, 'Uncertain Profession: Educators in American Art Museums', *The Journal of Aesthetic Education*, Vol. 21, No. 4, Winter 1987, p. 80.

Museu da Arte Contemporânea

Threepart Unity by Max Bill (1948-49).

Museu da Arte Contemporânea

Interpretation of *Threepart Unity* by an 8-year-old child.

commissioned from the authors by the Getty Foundation. They interviewed directors and art educators in twenty large and medium-sized museums and concluded that in the statutes of all the museums, even the oldest ones, art education is regarded as of fundamental importance, even if in practice most directors consider that the curator's function is pre-eminent, and that of the art educator subordinate and secondary.

Art educators themselves view their own profession with uncertainty, find it hard to define their role, are unsure about their 'status' in the institution and have no career prospects. Worst of all, according to Dobbs and Eisner, is the fact that they are unable to explain clearly the theoretical and intellectual bases of their programmes. In the United States, as in Brazil, art educators have adopted their employers' views; they tend to consider themselves to be intellectually and professionally inferior to researchers and curators, and confine themselves to conducting guided tours for schoolchildren. The authors conclude that: 'We are not aware of any North American museum that is known first and foremost for the quality of its educational programme.' The same could be said of Brazil.

The Lasar Segall Museum may well be the only one in São Paulo known primarily for the educational approach with which all its activities are imbued, both in the museum itself and in the way the library is run. But this is a small-scale museum, and it is also true of the United States that the smaller museums have greater links with the community.

The Museum of Contemporary Art of the University of São Paulo

Our museum's prime concern in October 1987, when restructuring its art education team, was to give it a sound theoretical base and a comprehensive methodology based on the interrelations between the history of art, art criticism and the work of the artist. The art educator currently engaged in co-ordinating the museum's art-education activities was selected from twenty-one candidates who sat an examination especially designed to reveal how each one approached this problem. Short preparatory courses were organized for the team and conducted by Professor John Swift (Birmingham, United Kingdom) and Professor Annie Smith (University of Toronto, Canada). Short courses are scheduled under the leadership of David Thistlewood (Faculty of Architecture, Liverpool, United Kingdom) and Robert Ott (Pennsylvania State University, United States).

The idea is to create a sufficiently flexible team to teach the history of art through workshop activities, and to set the work of the artist in its historical context. Emphasis will always be laid on how to interpret a work of art, a vital requirement not only for the artist but also for the theoretician and the art historian. This methodological approach is now transforming art education and giving it a post-modernist profile. While modernism laid emphasis on originality as a creative function, setting a distance between the student and the work of art, post-modernism considers that of all the mental processes involved in creativity the most important is the way the artist sets about the work of creation.

In Brazilian schools, modernism called for emotion in approaching a work of art, while in post-modernism the predominant factor in aesthetic comprehension and artistic activity is cognition, including a critical attitude to the creation and the interpretation of works. Whereas modernism conceived art as expression, post-modernism defines the construction of the object and its intelligible conception as what constitute art.

The publications of the Getty Foundation, which in the United States advocates the teaching of art going 'beyond creating', have been studied by our art educators who have adopted its conceptualization with a view to a practical application in keeping with our educational context. We provide a course for children and adults, entitled 'How to Visit a Museum', in which the teacher accompanies them on a tour of exhibits in five museums in São Paulo, and subsequently discusses with them what they have seen. It is a course for those who wish their children to learn about art; places on it have to be booked in advance.

Another project is aimed at attracting to art people who otherwise have no access to it. The museum's art educators mount an exhibition of good reproductions of the museum's works by Brazilian artists. They set it up in a school on the outskirts of the town, and leave it there for a month. After selecting a class of pupils, one of the art educators gives a talk on the works, compares one with another, suggests alternative interpretations and other comparisons, establishes correlations with the classroom and takes

the class on a visit to the museum itself to see, study and enjoy the originals and also other works. The pupils work in the museum's workshop which is much better equipped than the schools, since they have a photocopying machine, an engraving press, good quality paper and ink at their disposal.

The art educator later returns to the school to retrieve the exhibition and to give another talk relating the experience of the museum visit with the weekly art-education class in school. There is generally only one art teacher for all classes throughout a school. This makes the experience more effective, since everyone sees the exhibition of reproductions and the teacher can use the same methods with all classes.

In addition, any school, or any group of adults, can apply to the art-education sector and make an appointment for a visit, which always centres on three themes: the history of art, art appreciation and workshop activities. The balance between these three areas varies according to the group's experience and interest. Care is always taken not to separate creativity and criticism, and to allow individual interpretation of the work. The courses in engraving, sculpture, painting in water colour and papermaking, given by outstanding artists to pupils who are also artists, are on very similar lines.

The art-education team has produced a book on the appreciation of the museum's works, to be used in a course for museum attendants (some of whom have received only primary education) so as to give them a better idea of what they have in their care. The book is to be published for use by the general public as well.

In addition to running the courses for attendants, the art-education section coordinates the activities of all the other sections: the library, the restoration workshop, the science section, cultural outreach activities and visual display. The respect felt by the other sections for art education is due more to the professional ability and knowledge of its staff than to the fact that the director of the museum is herself an art educator. Other museums in Brazil have had art educators as directors, but their activities have not attracted as much respect or interest.

On the occasion of the first Meeting of Directors of Art Museums, held at our museum under the auspices of the National Museums Network of the Ministry of Culture, all the sections of the museum were opened to visitors for an entire morning. The art educators, the journalists and the staff of the exhibitions section were most disappointed when only fourteen of the fifty visitors came to see them, whereas everyone visited the restoration, cataloguing and computer sections. The result was that when the participants broke up into discussion groups, the cultural-action group was smaller than the groups on conservation.

Turning the museum inside out

In Brazil, artists and art educators are more aware than museologists of the need for museums to build up a better relationship with the public and to reach out to a broader public including all social classes. Two groups of artists who are also art educators have helped our museum to make itself known by organizing exhibitions throughout the year in which ordinary people can see themselves reflected. Luiza Olivetto, a plastic artist, and Roberto Loeb, an architect, have been working to achieve this objective in our museum. In 1987 they organized the exhibition *Carnavalescos,* introducing allegories of the samba schools and the Rio and São Paulo carnivals, created by trained artists. Now they are preparing *The Art of the Candomblé,* in which seven artists conversant with the religious syncretism of Brazil will each mount an 'installation' representing an *orixá* (a divinity of the *candomblé*), thereby creating a further syncretism based on the symbiosis between erudite and popular art. We have called these projects 'art for the people' *(estética das masas).*[4]

A team of artists—Cildo Oliveira, Lúcia Py and Lúcia Porto—tried to take away from museum-going the feeling of 'entering a church'. In 1987 they mounted an exhibition in the museum's garden of sculptured models reflecting a number of the architectural features surrounding the museum. The models lined the path across the garden to the main door, through which could be seen some of the sculptures inside the museum. This way of 'turning the museum inside out' made it easier for visitors to enter it; and more of them did. Most of the models in the garden area, which is not closed off and is used as a thoroughfare, were carried away by the public, which was the artists' intention from the outset.

In 1988 Newman Shutze joined this group in order to organize the exhibition *Viaduto: Via-MAC,*[5] which went still further in an attempt to attract to the museum people who were totally unaware of its existence. The group mounted an exhibition of objects in the form of wall panels. Some of the objects were divided into two halves, and only one half exhibited, while the other was taken to the busiest part of the city centre, the Viaduto do Chá. The plan was that the artists would exhibit them on the pavement and offer them to passers-by, who would go and fetch the other half at the opening of the exhibition that night.

The city authorities were asked for permission to hold this event at the Viaduto do Chá, but did not reply. On the actual day a large number of policemen were sent to prevent the artists from placing their objects on the pavement. After lengthy discussion with the police, the artists were allowed to keep the objects in a bag and distribute them individually to passers-by. Although in one way their aim was not achieved, since passers-by could not choose their own objects, the presence of the police drew attention to the artists and elicited sympathy for them. That evening, the museum received a host of unaccustomed visitors: office-boys, domestic servants, off-duty soldiers, bank clerks, commercial employees and so on, some of whom returned on subsequent Sundays. ■

[Original language: Portuguese]

4. Title suggested by Nilza Oliveira.
5. MAC = *M*useu da *A*rte Contemporânea.

Can Carnival fit in a museum?

Hiram Araújo

Doctor of medicine and researcher-organizer of various samba schools (1968-78); radio commentator and judge of samba school parades (1979-88); author of books on samba schools; now Co-ordinator of the Carnival Museum.

Dulce Tupy

Born 1948. Writer, journalist and researcher for the Carnival Museum.

The first official attempt to give substance to the old and highly controversial idea of a carnival museum took place in 1981, when the Rio de Janeiro Tourist Office (RIOTUR) set up a committee to examine its feasibility.

The State Board of Culture reacted to the news with the following public statement by one of its members: 'Carnival can be an exhibition theme, but never a museum'.[1] Expressing disapproval of the rising tide of museums, the Board member added: 'Rio is an island surrounded on all sides by museums'. The idea of a carnival museum failed to catch on. The RIOTUR committee was dissolved, and the 'carnival museum' was not heard of again for some time.

In 1984, when the architect Oscar Niemeyer presented to the Association of Samba Schools the idea for a set place for samba school parades—a Passarela do Samba—the then President of the association raised the matter again and made the following suggestion: 'Professor, include the Carnival Museum in the plan for Avenida dos Desfiles ['Parade Avenue', popularly known as the Sambódromo]. It is one of our long-cherished aspirations'.

Early plans

The plan for the Carnival Museum was based on ideas put forward by Professor Darcy Ribeiro, who drew his inspiration from the Electronic Blues Museum in Mississippi, in the United States.

Basically, the initial idea was to use electronic equipment to screen outstanding modern carnival shows. In 1984 the museum co-ordinator for the Rio de Janeiro Art Foundation (FUNARJ) said of the proposed museum:

> Our idea is to show carnival on a huge thirty-metre screen, once we have received the studied opinion of a German specialist in this type of projection. We seek to get information across to the public rapidly in a limited space. It will be a museum with a difference, a museum which records the perennial resurgence of life, drawing on its collections and archives in compact video form. It will be a place to visit on Ash Wednesday, New Year's Day, a place where life begins again.

The funds required for this ambitious project were estimated at between US$300,000 and US$1 million, a prohibitive sum, so that the premises, although fully ready for occupation, remained closed for years and were known by the unflattering nickname of 'Mausoleum of the Samba'.

In March 1987 a new director was appointed to RIOTUR, which was responsible for the Carnival Museum at the time. He called the authors in (we were studying a project concerning the museum) and asked us why the Carnival Museum had not 'got off the ground'. We explained that the problem was the high cost of the previous plans, and we showed him ours, which involved less expenditure. 'Open the premises with something simpler', he said. 'Raise funds from private sources. Put life into the museum, and make it generate its own resources. That's the line that I myself am following in RIOTUR.'

An Executive Committee was set up and work was begun. RIOTUR's new Marketing Department gave us unstinting support, and put us in touch with private bodies likely to back the project.

From 'mausoleum' to museum

The Centro de Memória e Animação do

Carnaval, better known by the more romantic name of Carnival Museum, occupies about 50 m² in a complex forming part of the overall Passarela project located in the Praça da Apoteose.[2]

One part of the museum is outside, the other inside. The outer part consists of the building itself, located by the Apotheosis Arch, the wonderful panel of its façade carved by the sculptor Peretti and the fine *azulejo* tiles of the side walls designed by Bulcan. In front of the building is a small lake surrounded by lawns. Along the sides there are extensive paved areas for recreation and parking. Behind the museum, facing towards the Praça da Apoteose, is a reinforced concrete stage that can be used for artistic events.

The interior of the museum consists of a reception area, a large hall to the right, a semicircular gallery seating forty to fifty people (video hall and cinema), three halls to the left, a room leading to the stage and a corridor linking the auditorium with the reception area.

Our general plan, which we hope to execute shortly, can be summarized as follows. In addition to its main function of supplying material for programmes and exhibitions, the museum will serve as a research centre. It will identify new

1. Alvaro Cortin, the Brazilian plastic artist known as Alvarus.
2. A square in central Rio de Janeiro which is the final destination of the samba school parades.

A 'block' or 'embassy', in the 1930s, origin of today's great 'samba schools'.

trends and create intellectual works, acting as a 'power house' for the support and dissemination of the values of our folk culture expressed in their most authentic form. It will help to preserve the collective memory and wisdom of our people, and be open for consultation by both Brazilians and foreigners. It will be equipped with the latest documentation and data-processing facilities, and will also be fully aware of the important contribution to be made by oral history. Its archives, computers, microfilms, films, video tapes, photographs and oral and written documentation, will be available to researchers. They will constitute a mine of information—receptive to future developments but basically with emphasis on the past—on which to draw indefinitely for the exhibitions of what is a truly remarkable museum.

As we do not have enough finance to put the general plan into action straight away, we have decided to inaugurate the museum on a less-ambitious basis, while keeping within the general lines of our ultimate aim. Our intention is to open the museum, even without the minimum equipment necessary (which we could not afford), and to try to win the confidence of the city's business, artistic and cultural community in order to raise sufficient funds to carry out the plan as a whole.

This is how we are proceeding on a practical basis, following the teachings of our mentor Fernanda de Camargo e Almeida-Moro, who advocates 'mega-museology'. 'The "mega-museum",' she says, 'provides a setting in which not only objects, but also human beings, their work and their environment are enhanced. It promotes community participation and can also provide cultural extension services through projects whose influence spreads from the immediate neighbourhood *(bairro)* to the country as a whole.'

The present programme

The Carnival Museum was inaugurated on 2 December 1987 (National Samba Day) with the following programme:

An exhibition of photographs entitled 'Samba: From Praça Onze to Passarela do Samba', in the main hall. The exhibition is sponsored by one of the most widely-read national newspapers, *O Globo,* which also sponsored one of the first parades in 1933, before the samba schools had been officially recognized. A hundred and

Samba schools: from Praça Onze to the museum

The forerunners of the samba schools that first appeared in Rio de Janeiro in the late 1920s were the *cordões, blocos, cucumbis, embaixadas* and *ranchos*[1] of earlier Brazilian carnivals. Created by the descendants of former slaves, the samba schools are a continually changing and self-sustaining form of cultural survival. The name itself—samba school—reveals the many layers of meaning of this popular event, which originated in the black community in the period immediately after the abolition of slavery in the late nineteenth century. This community, wretchedly poor, marginalized and generally illiterate, lived on the hills around the city where the samba became firmly rooted.

It is by no means easy to put together an exhibition of photos on this theme—in itself a somewhat disturbing one. It is essential to avoid a linear interpretation in setting up the descriptive units. Before assuming their modern form, the samba schools were religious and/or lay processions. The oldest photo (dating from 1900 and taken by an anonymous photographer) shows a carnival *embaixada* consisting predominantly of *baianas,* black 'nuns' and makers of sweetmeats, who accompanied the processions in Old Rio. The photo is a rarity, not least because the records of the time concentrate exclusively on the carnival events of the élite: masked balls, confetti fights, parades and fancy-dress bathing events.

The research carried out in the archives of *O Globo* newspaper brought to light little-known aspects of the samba schools, captured for posterity by the reporter's camera: details of models, papier-mâché allegories, Louis XV wigs—all images of the recent past. Nowadays the samba schools are organized enterprises, and undoubtedly Brazil's major tourist attraction. Their annual audio-visual show in the Passarela do Samba is broadcast by satellite to the whole of Brazil and to other countries. Moving with the times in the context of Brazilian society, the schools have lost none of their vigour, notwithstanding the decline in other carnival events. They incarnate life, thereby justifying the existence of a museum devoted to carnival as a whole, in which pride of place is given to the samba. ■

DULCE TUPY

[Original language: Portuguese]

1. The names of the groups which sang and danced in the streets during festivals, especially the carnival.

eighty photos were selected from the 30,000 stored in the newspaper's photographic and research departments. These were displayed on twenty panels arranged in accordance with the order of appearance in the parades and the development of the samba schools over the years. The photographs were selected by the researchers, including the authors and Vera Lúcia Corrêa.

An exhibition of photographs of the building of the Passarela do Samba. One hundred photos were selected from a total of 1,000 taken by Fernando Arcoverde, documenting the construction of the Passarela step by step from the laying of the first stones to completion of the project within 180 days—a national building record. They are a very valuable addition to the museum's holdings.

A showing of a video tape made specially for the Carnival Museum, entitled 'Moment of Glory'. A video tape was produced by a local television station based on the work of two researchers, Luiz Lobo and Paulo Gil, on parades that had been televised. It is a fine documentary, in two 15-minute parts, adopting an instructive approach to the samba schools and their different components—the Comissão de Frente, the leading groups and figures (*alas, destaques,* etc.)—and explaining how they are judged in order of presentation. The installation of the video room was sponsored by a private firm, which supplied us with the video recorders, and Rentalcenter, which lent us eight 20-inch monitors for a fixed period. The sessions were programmed in such a way that each of the television screens showed different images, resulting in special effects for the viewers.

Visitors' Masquerade (fancy-dress costumes). The 'Visitors' Masquerade' is in a separate part of the museum with a side entrance. Visitors can choose a costume (of a Bahian woman, a master of ceremonies, a standard-bearer, etc.) and have a colour photo taken against the background of a pretty panel showing the Passarela do Samba.

This completes the museum's basic initial programme, which is open to the public from 11 a.m. to 5 p.m., Tuesday to Sunday.

Jam sessions, books and lectures

Activities are now being planned to make the museum a lively centre of attraction, where tourists, researchers and casual visitors can enjoy a new and very stimulating experience.

For example, the *Pagodes da Velha-Guarda,*[3] advertised as 'Saturday Evenings in the Carnival Museum', have already begun. The stars of the *Velha-Guarda* ('Old Guard') group, with their director Xangô da Mangueira, give musical performances recorded live in order to convey the full flavour of sambas produced spontaneously during jam sessions in back courtyards. These events take place every Saturday in the museum from 4 to 10 p.m.

Lectures on the carnival are another part of the programme. The first series, entitled 'Carnival: Thoughts about Freedom', has taken place under the sponsorship of the Ministry of Culture, which plans to publish the proceedings in book form.

The programme for the future includes: film cycles on the carnival being prepared in conjunction with a Brazilian film company and the University of the Samba; a project by the production manager of RIOTUR to provide tourist activities using a variety of visual media; films; visits to the Passarela; samba school groups; a show; a demonstration of marchers and rhythmical dancers; and finally a booklet entitled *What is a Samba School?* to give those enrolled in the programme an idea of how the carnival is planned and produced.

The museum receives advice and assistance from the Advisory Board of the Centro de Memória e Animação do Carnaval—Museu do Carnaval, composed of prominent representatives of Brazilian art and culture. The Board is, as it were, an academy whose individual members (sixty in all) are appointed to 'chairs' named after outstanding figures of the Brazilian carnival in the past. ■

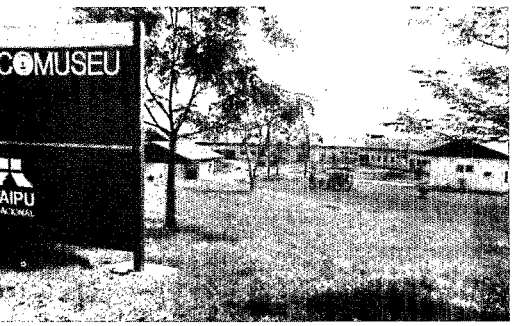
[Original language: Portuguese]

3. A popular festival including singing and dancing, with everyone taking part.

An ecomuseum at a hydroelectric power station

Fernanda de Camargo e Almeida-Moro

A Brazilian museologist who holds a doctorate in archaeology. Since 1985, she has been carrying out research at Sorbonne III (IHEAL) in France on the cultural and commercial relations among countries where Portuguese is spoken in Asia and Africa as well as in Portugal proper and Brazil.



Ecomuseu da Itaipu/F. de Camargo e Almeida-Moro

The museum's main buildings.

In the south-east region of Brazil, bordering Paraguay, runs the Paraná river, which today forms an immense reservoir of nearly 1,350 km², dammed at the site of the Itaipu power station. This huge installation, constructed jointly by Brazil and Paraguay, has produced a substantial increase in these countries' energy resources.

As is always the case when a major dam is built, much of the environment was radically transformed, thus paying the high ecological and human price for development. Lower down, the river marks the border between Brazil and Argentina and forms the Iguazú falls located in a huge park. Spreading over into three different countries, the Brazilian border areas have attracted a very large number of immigrants from the East—Chinese, Koreans and Arabs—whose cultures have become closely intermingled, with the rapid development of small border towns into active commercial centres.

In addition, once building started on the dam there was a great influx of workmen and technicians, many of them from other dams or power stations, who stayed on for some time, forming a disproportionate floating population living in quarters specially built for them. The population is further swollen by the many tourists who visit the Iguazú falls, the park, the power station and the Paraguayan freeport, making the area one of the most frequented in the country.

The various stages in the construction of the power station entirely changed the local situation, bringing rapid and widespread economic, social and technological development. This process will probably continue, spreading beyond the region already most affected, with all sectors seeking the maximum possible benefits from development. At the same time, the pace of development has been excessive. It has mainly affected two small communities, one in Brazil and the other in Paraguay, as well as the community formed by the *barrageiros* (dam-builders) and the employees of the power station. All these have suffered the consequences of the total transformation of the area including the disappearance of two beautiful waterfalls and an attendant decline in tourism.

Conservation and development: a possible combination?

From the outset, the protection and preservation of the environment was one of the main concerns of the two-nation Itaipu consortium responsible for the construction of the Itaipu power station. Work is now proceeding on a Basic Plan for the Conservation of the Environment. Drawn up on the basis of preliminary research, the plan developed satisfactorily, particularly with regard to the initial collection, identification and safeguarding of elements essential for the preservation of the existing and emerging environment. It was not, however, until 1985 that—on the Brazilian side—work began on a museum project followed in 1986 by the setting up of the Itaipu Ecomuseum.

Concern about the power station, its surroundings, and the entire area affected by the reservoir, continued to grow. Going beyond specialized circles, it was taken up by increasingly articulate sectors of the Brazilian and Paraguayan communities, much concerned with other similar areas of potential conflict between development—whether economic, social, commercial, industrial or urban—and the conservation of the human environment, human traditions and human life-styles.

Proposals linking conservation with development have generally been viewed with scepticism by specialists, since combining the two has frequently been, and continues to be, a difficult if not impossible task. At the same time, new systems

1. Each district has its own club or centre for the exclusive use of its inhabitants. District A: middle-level professionals; District B: university-trained professionals (engineers, etc.); District C: workers.

have been tried out and have yielded good results, provided that they have been given sufficient scope and depth to establish interaction between the different parts of the sectors making up the whole.

Ideally, this combined approach should be seen as a constantly evolving process with flexible structures allowing for adjustments and adaptations as necessary. In such a process, relics of the past would find their place in an active system of conservation, and be used for development in the same way as the dynamic new elements emerging now and in the future. With this approach, such relics—whether of archaeological, ethnographical, scientific, technological or artistic interest; whether they be palaeontological, anthropological or zoological remains; whether they be plants, graphic documents, artefacts, the products of prehistoric industries or machines representative of today's technological evolution; whether they recall past fauna or flora, or the earth's memory as recorded in geological elements; or whether they be everyday objects linked to the life and work of the local community—all form a harmonious whole that is constantly being enriched by a comprehensive dialogue between all the parties concerned.

It thus became necessary to establish for a specific area, which might be extended in the future, an intensive and coordinated programme of conservation and integrated development. It was on this basis that, in 1985, we reformulated the idea of a museum contained in the Basic Plan for the Conservation of the Environment.

What we had in mind was not the traditional type of museum, but something more innovative which would be responsible for the systematic coordination of an environmental conservation process, combining it with cultural, social, economic and technological development: in other words, an ecomuseum. Its functions would consist in collecting, investigating, preserving, interpreting, presenting and explaining a coherent set of natural and cultural elements representative of an environment. It would express the relationships between people and their activities, and nature, throughout time and space in a given area.

A different kind of ecomuseum

We thus envisaged an ecomuseum which would be different from others. It would reflect local reality, that of the huge power station and its surroundings. Itaipu has a wealth of relics of the past, both recorded and unrecorded, which bear witness to the historical development of the entire region. It has traditions that must be preserved in view of predictable cultural developments, with an increasingly pronounced trend towards the mingling of traditions typical of the three frontier countries (Brazil, Paraguay and Argentina) with those of fluctuating immigrant communities and population groups, most of them totally unintegrated.

It is my view that, in ecomuseums, the conservation process should respect the main lines of development, with all due attention to details. In this more innovative approach to museology—which must take an interest in everyday life so as to preserve the cultural identity generated by human beings, their activity and their environment—the museum sheds its age-old image of a 'cloistered' institution; it becomes more receptive to social and ecological concerns and changes, seeks to give greater depth to its mission of scientific and cultural expansion, and transforms itself into a genuine institution of communication between present, past and future generations.

In his preface to the *Guide to the Museums of Brazil* (1972), Hugues de Varine wrote that 'the museum is a mirror in which the population sees and recognizes itself'. Elsewhere, he added 'it is a place in which the population seeks the territory to which it belongs, and a link with the populations that preceded it in the discontinuity or continuity of generations'.

The Itaipu Ecomuseum was planned between October 1985 and May 1986, and its basic outline approved by the conservation authorities; between May 1986 and October 1987 its central facilities were installed. Local conditions were such that before work could begin preliminary overtures had to be made to the community.

The existing social or cultural clubs or centres in the A, B and C districts of the city on the Brazilian side[1] had their own characteristics which did not lend themselves to the new museum project. Without wishing to criticize, it is only fair to say that these centres and clubs are closed in on themselves because of the homogeneity of their members. Each centre or club is reserved for those who live in the area; there is no feeling of community or integrated participation, and the inhabitants of these districts rarely go into the city. We decided, therefore, to wait until a new 'neutral' site became available in order to set up the central nucleus of the ecomuseum.

The building formerly used for personnel recruitment was taken over and adapted to house the nucleus, which comprises four sections: Applied Museology, Environmental Education and Cultural Activities, Research and Laboratory, and Administrative Services. In addition to the areas devoted to the permanent exhibition (which includes a greenhouse and an aquarium and displays activities to safeguard the local environment), temporary exhibitions, and technical support services, it possesses a large hall for seminars and meetings and a series of rooms used for projects in environmental education and cultural activities, as well as a well-equipped research laboratory, a reference library (currently being organized) and rooms for research work. All these are open to the public.

The central nucleus was inaugurated on 16 October 1987. We began our activities with children, generally from the workers' district (District C) of the city, who brought along their parents and other relatives. Although plans are still at the development stage, a general indication can already be given of the activities in which we are engaged.

Environmental education: collection + processing = cultural animation

Here, the museum's main objective is to carry out school and out-of-school activities. As regards school education, the museum is able to collaborate with schools of all levels through extension projects using customary museum techniques, which, however, regard the environment as a whole, embracing nature, society and culture in all their forms.

The aim is, first, to convey an understanding through three-dimensional symbols—the exhibits—and then to express in verbal form the diverse messages they contain. In other words, the emphasis is on a broad interpretative function, rather than on dependence on formal, one-dimensional graphic tools such as books, with their relatively pre-packaged message. We thus seek a systematic presentation which will develop knowledge through extensive recourse to creativity and a systematic 'hands-on' involvement

with the social, biological and physical environment.

It will be recalled that the educator Paulo Freire recommended a new vision of literacy work. Children abandoned their older primers, frequently based on unfamiliar concepts,[2] and learned instead to recognize forms typical of their environment and everyday life. This is surely the right way: to begin by referring children to familiar things, such as water, earth, forests, trees, fishes, flowers and individuals, in their first steps towards knowledge, identifying objects and giving them a name, and only later learning to write them down.

Similarly, through their 'hands-on' involvement with all aspects of the museum, children, adults and the inhabitants of the region will live in increasing symbiosis with the environment as a whole, becoming more and more attached to it as time goes on. Discovery and everyday experience are extremely important in this type of activity. Dynamic key activities radiate from the central educational nucleus to activate all sectors of the museum with the aim not only of protecting the environment but also of preserving a record of the historical past and of the activities taking place today.

Environmental education through cultural animation activities creates a healthy coexistence between human beings and their environment, which is vital for the conservation of the environment since it produces not only intellectual satisfaction but also deeper understanding and emotional commitment. Understanding and commitment on the part of the community concerned will always be the best weapons in waging a systematic war for environmental conservation.

Collecting field materials for the project—as an education-linked form of cultural animation—is not the same as collecting materials purely for research purposes, since, in the former, the community plays an active part. This covers a wide range of activities, but does not duplicate the work of the researcher. While a number of disciplines are involved, these are determined by a particular project, specimen or fact which records a human activity. Objects and specimens are brought together which have belonged to individuals and have a communal past, forming community collections which the museum displays in an interpretative way, as well as being responsible in some cases for their management and safe-keeping.

Records are constituted of individual accounts of daily life in the region or of specific events concerning the region and its past. Groups are organized to present and discuss community history, in which members of the community recall the past, their accounts being carefully recorded. Creative workshops are held which yield new insights into the spiritual life of the individual as reflected in the participatory activities. In previous conservation projects conducted at Itaipu, the collective and individual past of the region's inhabitants was accorded little or practically no importance. With the ecomuseum, the human factor will now occupy the place it deserves, and there will no longer be the unfortunate compartmentalization of past, present and future which so often occurs with otherwise successful projects.[3]

Participatory collecting has already shown that it will be difficult to confine the ecomuseum's holdings to records of the ruling classes and the profile determined by researchers, which is the fate of most of the main existing museums. Systematic collection, by retracing the life of the community, will give the museum a broader and unbiased vision. Use is made of community collections, the historical records and annals of the people, and community participation in all its forms, including creative and interpretative workshops involving the theatre, painting, engravings, sculpture, ceramics or fabrics. Whether it be interpretation or creation, the mounting of small-scale exhibitions, workshops for making kits and games or for restoration work, all activities aim at preserving the past and keeping it alive through the interpretation and conservation of the environment, making it a reality and not merely an abstract idea.

The systematic collection of material from all parts of the territory in which the ecomuseum is located is followed by the processing of all the museological data collected. The processing of the material provides a whole series of new opportunities for interpreting the environment and thus increasing the dialogue with the community. To this end, it will always be useful for the community to have access to information on the museum's various functions, ranging from the most detailed—in specialized fields—to interpretative activities such as the creative workshops which, like the collecting of materials, call for the active and responsible participation of the community.

The Itaipu Ecomuseum as animator and educator

The following basic proposals have been taken into account in planning the project and the museum's role in it as community animator:

General prospecting for the conduct of the programme

Contacts and links with the community; initial links with existing institutions (clubs, schools, etc.); collection of records of the past existing in museum collections; initial synthesizing activities (exhibitions, etc.).

Establishing bases for the collection of material

Organization of a group to work with the community; establishment of first exchanges; initial joint activities (accompanied visits to the museum, creative workshops, spontaneous painting, educational games, greater links with existing institutions).

First joint activities

Motivation by theme

Selection of theme (i.e. Spring and/or the Day of the Tree, the Day of the Child); choice of a specific event based on individual accounts; organization of the first programmes for the collection of folk history; development of creative workshops (action and interpretation); discussions by researchers on particular topics, to be held in favourable surroundings linked to the subject chosen for heightening awareness by the community.

Development of activities

Interpretative activities

Exhibitions to arouse the community's interest, mounted jointly by the museum team and the community, either linked to a particular community need or designed to promote dialogue in a museum atmosphere which has become familiar; organization of small travelling exhibitions in transportable kits; exhibitions of community interest; creation of theatre and recitation workshops; other forms of interpretation (cinema, photography); basic workshops for practical conservation; publication of brochures, posters, educational games and reading primers prepared by the community and the cell; promotion of local traditions in all sectors; organization of idea 'stock exchanges' for new activities.

Focusing more sharply on eduction as such, the ecomuseum has also developed a strategy. Here, we have evolved the following 'strategic signposts':

School education

Discussions; links with teachers; links with schools; links with universities; traditional accompanied visits.

Out-of-school education

Creative workshops
Visual arts; folk art; museography (exhibitions, etc.); conservation (elementary techniques); theatre, cinema; folk-history programmes; vegetable gardens and rearing of domestic animals; collection of the physical or non-physical heritage.

General activities
Music, cinema and theatre in the museum; visits to permanent and temporary exhibitions.

Informal education

Community participation in programmes and activities; everyday habits and customs to be recommended; reception of participants at the museum.

In all aspects of environmental education a primary aim must be realism. Activities must therefore be implemented with great care, special attention being paid to the ethical problems which so often arise in connection with various community groups and their relationships with other groups or individuals.

A final word of caution that we have come to understand in our environmental education work: a timetable of events linked to seasonal and traditional activities should be drawn up at the outset, bearing in mind the need for flexibility to allow for additions, deletions and modifications, and with due regard not only to the requirements of the museum team but also to those of the community.

Our 'toolkit'

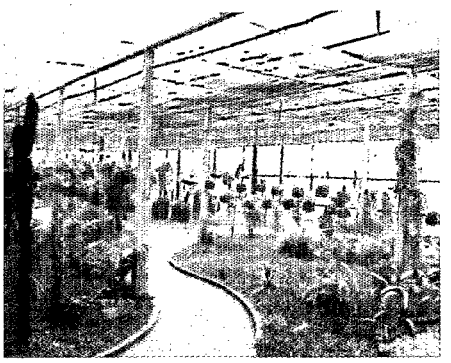
Partly through planning and partly by learning from experience, we have evolved a methodological 'toolkit' which, in concluding this article, I would like to share with *Museum* readers. Some items may sound surprising when associated with a museum; others are—apparently—more classical. In all cases, we find that a steadfast commitment to innovation can enable these tools to forge links of stimulating exchange between the museum, on the one hand, and the individuals and groups that make up the surrounding community on the other.

Guided tours
Our plan caters for guided tours of the museum, either to introduce it to the local community or to show it to national or foreign visitors. Monitors are being specially trained for this purpose. The traditional method of guided tours in which the guide introduces the theme in a conventional way, describing and explaining each exhibit, with the visitors simply listening and making very few comments of their own, is being replaced by two techniques better suited to our particular case. The first is a system of involvement, in which the monitor or guide establishes a dialogue with the visitors, telling them the background, answering their questions and providing information and details on request. The second method, also being followed with encouraging results, is based on greater stimulation and participation, both in games and in workshop activities. This takes more time, and each monitor looks after a smaller group of visitors. Even when large groups of visitors are involved, they are divided up into smaller groups with several monitors to encourage dialogue.

Theatre, recitation and verbalization
Drama is used as a parallel activity, either in the museum itself or in the theatre workshop, covering a whole range of activities from writing scripts and scenarios to their adaptation for recitation and the verbalization of museological messages (the latter being the most appropriate in our case). To be successful, this activity calls for very full participation by the community and a broad dialogue between the community and the museum team. It also provides an incentive for collecting relics of the community's history and is a useful back-up to the folk-history course.

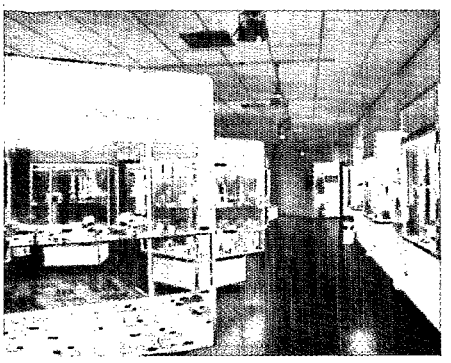
Music
Like the theatre, music is an activity that can be used for popularization and exchange, organized in the form of musical evenings, recitals and concerts held in various areas of the museum, both indoors and outdoors. It should also rapidly become an activity linked to environmental education, through the organization of small bands, community recitals and the manufacture of instruments linked both to local traditions and to the places of origin of members of the community. Like the other programmes, this calls for prior analysis of community trends, to be conducted periodically by the education team.

Exhibition-workshops
Small exhibitions organized with community participation are among the most outstanding of the dialogue-promoting activities, in which the community is extensively involved and to which it makes



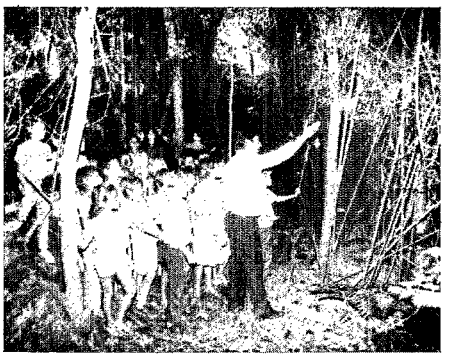
Ecomuseu da Itaipu/F. de Camargo e Almeida-Moro

The 'living museum': a botanical exhibit.



Ecomuseu da Itaipu/F. de Camargo e Almeida-Moro

Display of artefacts from the region.



Ecomuseu da Itaipu/F. de Camargo e Almeida-Moro

Environment education: along trails in the forest.

2. The phrase 'Grandpa saw a grape' is meaningless to an Itaipu child who has never known his grandfather (usually the case with dam-workers' children) and has never seen a grape (a fruit unknown in the region).

3. Unesco has sought to implement projects in this area since the Intergovernmental Conference on Environmental Education held by the Organization in co-operation with UNEP at Tbilisi, USSR, from 14 to 26 October 1977.

a unique contribution. Such exhibitions generally employ a direct museological language and display objects belonging to the community's heritage on loan from individuals. In addition, sections of the community help in preparing texts, drawings and equipment, and in the various stages of mounting and publicizing each exhibition. The exhibitions, which are temporary and consist mainly of craftwork, are co-ordinated by a museum team, which provides a basic framework of information.

Folk history
Action here is an attempt to survey the region's collective memory. For decades, specialists have been complaining about the way in which material is collected by museums, especially history and art museums, many of which devote themselves exclusively to relics of the history and art of the ruling classes and their protégés. The lack of breadth, a constantly recurring feature of traditional history and art museums, was reflected for many years in the study and teaching of history in all fields, which concentrated more on 'major' facts and events than on people's day-to-day life and their integration in the environment.

Nowadays, collections of historical data and material objects are more comprehensive, and great interest is shown not only in public documents but also in private ones dealing with day-to-day life. More and more personal records, and—now—group discussions, are being collected to record everyday traditions or specific events. This process can be conflictual but does encourage free expression. Answers are sought to questions such as: What are the images stored in the minds of individual members of the community? What memories do they have in common? What are the memories and lore passed on to them? Do all today's grandchildren have the opportunity to listen to stories of their grandparents' time? Do parents talk to their children about the past?

The Itaipu Ecomuseum is located in a region which has received waves of immigrants ever since prehistoric times. The recent development of the region has thrown up a new population, and the number of visitors has greatly increased, requiring us to look at the present and the future. Who are these visitors? Where do they come from? What do they do? Where are they going? They too must leave their mark.

Who in fact are these visitors? The old shopkeeper, the new shopkeeper, the dam-worker, the specialized engineer? Where have they come from and where are they going? What kind of life do they lead? What does the future have in store for them? Answering these questions will be the aim of the folk-history series. As this series gradually develops, participation in the museum's activities will become more extensive; a dialogue will be established through a programme of events, or research for an exhibition may yield proposals for courses. The reader will recall McLuhan's theory that a population's memory is a 'hot' medium of broad participation, while historical observation is a 'cold' medium.

Creative workshops
Special attention is given to creative workshops, closely linked not only with the plastic arts but also with crafts and folk art, making use of local materials and enjoying full freedom to create.

Craft workshops
In addition to stimulating individual creativity in painting, sculpture, ceramics and weaving, encouragement is also given to the transmission of traditional technologies. The aim is not to set up workshops with courses given by specialist teachers from outside, but workshops in which local artisans and workers, usually retired, pass on their traditional skills or techniques to the younger generation, who would then adopt them and give them new life.

Conservation workshops
One of the next measures will be the study and use of appropriate technologies for heritage conservation. People should be taught how to look after individual property, whether plants, birds, works of art, everyday utensils or old machines. Demonstration classes should be given in such workshops, which will provide comprehensive courses for children, adults and old people within the community, and shorter courses for visitors, on how to live with and preserve their environment.

Reception service for special visitors
There are plans to extend this service to all parts of the museum. The entire main area of the museum is so planned that it can be visited throughout, with no areas closed off. For other areas of the museum, a 'heritage routes' type of programme will be organized (see below). Workshops will be able to provide special activities for the physically or mentally handicapped, as well as for the specially gifted, once the community's need for such a service is made clear. Pending arrangements for group visits, individual needs of special visitors can be met by experts from among the museum's staff, who are already being trained.

Educational games
Games are better than words in showing that a museum is a mine of new discoveries. Development of a keen sense of observation, stimulation of creativity and the opportunity to learn while playing are but a few of their many objectives. Games concentrate on themes either ranging over all the territory covered by the museum, or focusing on a particular exhibition. Use is made of mnemonics, games of chance, treasure hunts, puzzles, 'spot the mistake' and so on. Once they have been tested for use in a museum context, games can be produced for diffusion and use even outside the museum, thus spreading information about what the museum does.

'Heritage routes'
This is the name given to the various itineraries suggested for a visit to the museum as a whole. These itineraries cover areas that are fairly representative of the territory, enabling the visitor to perceive in detail the human, physical, biological and social environment. Using the central area of the museum as a data base, itineraries will be flexible, depending on the calendar—be it climatic, biological or in terms of social events. Itineraries are very important for tourism and leisure activities. Organized walks are already being conducted in the Iguazú Park area, and on trails in the Paraguayan Ecological Reserve.

Our 'toolkit' will grow, and many other activities will be organized by the Itaipu Ecomuseum at a later date. As today, their aim will be to use environmental education to encourage people to:

Get to know,
Live with and
Conserve
Our common heritage ■

[Original language: Portuguese]

What museums for Africa in the third millennium?

O Homem sonha
Deus cria
E a obra nasce

(Man dreams
God creates
And the work of art is born)

Fernando Pessoa

Nelson Eurico Cabral

A national of Cape Verde. Unesco Staff Member. Doctorate in literature and social sciences at the Sorbonne. Has published many articles and studies, including an essay published in 1980, *Le moulin et le pilon.*

The first query that comes to mind when one sets out to design a museum for Africa in the year 2000 is: For whom, and why? These questions may seem pointless to an uninitiated readership. Let me, then, stress that for a great majority of Africans, museums are still the province of white people. Africans also find museums strange, moreover, because in some ways Africa is a museum itself, just as it is a permanent theatre. If that seems farfetched, just watch the Rindile of Somalia, for example, strolling about town quite naturally, equipped with their spears and shields.

In dealing with this issue, one must also ask: What kind of museum should be envisaged for regions that are still searching for their identity? Here, Africa is unfortunately in the lead, since economic take-off and social progress are proving more difficult there than elsewhere.

For Africa, I believe, a dynamic museum is required, with of course three classical functions: conservation, information, education. But the role played by such a museum should also be explicitly defined within the broader framework of global and integral development of African societies, whose burgeoning can draw inspiration from both ancestral values and exogenous values, the latter often linked with the notions of modernity and socio-economic development. This article attempts to contribute

Drawings by Julien.

to such a specifically African definition of museums. What might be some of its chief elements?

A more diverse and multipurpose perspective

According to Marshall McLuhan, in its most élitist conception the museum is the product of an aristocratic social class believing that art and initiation to it are confined to a closed circle of privileged people. From a more liberal standpoint, the museum could be said to be an institution whose function is to collect, preserve and put on public exhibition objects having aesthetic, historical or cultural value. According to this view, the museum's mission would be to satisfy curiosity and provide information in response to expressed cultural and recreational needs.

In Africa, and for reasons peculiar to that continent, museums should be thought of within a much more diverse and multipurpose perspective. This stems partly from the conditions surrounding the establishment of the first African museums. In addition, one must take into account the delay of Africa in other priority areas: in Africa, museums must—if they are to exist at all—be functional and productive. Going beyond the role of many museums elsewhere, the productive functions assigned to museums of the future in Africa will be to transmit, educate, and incite, and to elicit vocations in the most diverse fields of *culture, art* and *technology.*

Culture preserves and passes on everything that is peculiar to humanity—ways of thinking, feeling and doing; in a word, the very essence of its meaning and destiny. *Art,* of course reconciles the individual with the group, the group with society and with humanity in its entirety by enabling the impossible to be achieved. Finally, *technology,* through the different phases of its evolution and in all parts of the earth, has enabled humanity—according to the means at its disposal—to master and improve its material living conditions.

A museum development policy that aims to be functional should be attentive to whatever can contribute to awareness of the human condition and to the evolution of humanity as a species, as well as to changes in its environment at the world as well as regional levels. Within the frontiers of what is reasonable and possible, plans for the creation of museums in Africa should, in brief, cultivate a universal vocation and a resolute commitment to progress, incorporating and assimilating into the mechanisms of museums all vectors of culture, aesthetic beauty and technological knowledge.

Identifying and gathering the ancestral memory

The archaeological heritage is one of the continent's chief treasures. Thus, despite the economic and social crisis that affects African states so severely, particular attention should be paid to archaeological research, bearing in mind that such research is absolutely indispensable to scientific, educational and cultural development. Much needs to be done by governments, and by public or private associations, to organize large-scale activities at the regional level for the preservation, promotion, conservation and productive use of the cultural heritage. The task will thus consist not only in rediscovering prehistory, for example, but also in 'managing' it, i.e. in broadening our notion of management of development and society to encompass the 'working' of our cultural heritage, as one would work a farm.

Museum-development projects would, therefore, be of diminished interest if they did not include plans for sociological, ethnological, anthropological and linguistic research, and for archaeological excavations throughout Africa. It would be a good idea to begin by a complete and systematic inventory of objects existing in each of the continent's diverse countries, without however excluding the many African objects dispersed around the world. Drawing on such an inventory, African museums of tomorrow could become relay stations for the exhibition of artistic and cultural production as well as the production of other countries to which Africa contributed. The only precaution needed would be to avoid collecting objects whose intrinsic value, no matter how attractive they might appear, is no more than picturesque. Such was the concern voiced by Cheikh Anta Diop when he wrote about African art.[1]

The fears aroused by the debasement of art and culture are almost universal. The concern of Cheikh Anta Diop was also expressed by a French worker after he had visited the Musée de l'Homme in Paris, in 1945: 'These Negroes live out in the wilds, but the art work they create doesn't copy their surroundings; they invent forms while our artists, cooped up in cities and cut off from any contact with nature, try to imitate nature.'[2] If an 'extra something' is not added to an object in its material presentation or as concerns the dream, the hope, the infinite ugliness or infinite beauty it contains, it cannot be called 'art'.

Symbols and time

Since the most remote periods oral symbols as well as those revealed by the sculptor's hammer and painter's brush have given to Africa its singular character. Setting aside the trivial, if you will,

the rhetoric of the elders in traditional societies reflects the underlying 'ground rules', resulting in a kind of preamble to unwritten rules. For this reason it would be well worth recording and conserving them both for interested people of today and for future generations.

In the same vein, museums can contribute to rehabilitating African languages, living and dead, by participating in systematic research on the major linguistic families throughout the continent. Thus, linguistic data banks could be set up and information disseminated from them through all of Africa's museums. Tales told by story-tellers and other traditional 'crooners' should be included in such a project, as should popular proverbs and fables given their ethnic and educational messages. In sum, this project should include language and vernacular sections which, through museums and other institutions, would be available to research workers and curious laymen alike.

Let us turn now to material symbols. It would be a good idea to accelerate as much as possible the preparation of the inventory of African cultural objects held abroad, undertaken by the International Council of Museums in collaboration with the Übersee Museum of Bremen, and which already includes more than 20,000 entries. With regard to sculpture, for example, and particularly post-tenth-century sculpture, museums can assist with establishing inventories of bronzes from Nigeria and Ghana, stone statues from Zimbabwe, terracotta statuettes from Sudan, modern statuettes from Luanda in Angola and the Bijagos Islands of Guinea-Bissau, the funerary art from the Côte d'Ivoire and Congo, and Fang and Yoruba masks, to cite but those few priority examples. These inventories should be carried out in the framework of a global policy, underpinned by archaeological excavations and applied research in the several social science disciplines.

Still with regard to art, African creativity during and since the colonial period should be taken into account. (With the usual precautions, efforts should also turn their attention to the black diaspora in the Americas.) Did not colonization give inspiration to certain forms of expression that had, for many years, been more or less neglected—painting, for one? In this field, African museums should help stimulate creativity and offer appropriate conditions enabling young painters to find markets for their work, at state museums to begin with, then among associations, municipalities and—why not?—private individuals. An example in this regard is work now being done in Mali.

Obviously, to cope with a heritage several thousand years old, and ensure its proper evolution, there should be a fine-arts policy integrated into the cultural and economic development of Africa in its entirety. One of this policy's tools would be the creation of arts schools, both concerned by local problems and sensitive to universal themes. Here, too, museums should have a role.

Finally, museum development can assist with inventories of work done on African flora and fauna. Indeed, an innovative programme of museum development could usefully identify, assemble and exhibit ancient collections of flowers and plants, as well as botanical and zoological atlases, arising from the first collections undertaken by the colonial powers in the nineteenth century.

The political dimension

The ancient African empires, with their strengths and weaknesses, are special subjects for study and interest on the part of everyone who is concerned by the social, political and economic evolution of the region's modern states. Would it not be possible (to take but one example) to attempt to identify the link between the vaunted heroic actions of their imperial sovereigns and the attempts at incarnating a mythical power made by political leaders in the first period of national independance, in the 1960s? Whether this is possible or not, the coronation of the Emperor Bokassa highlights certain of the difficulties faced by present-day Africa as regards the representation of power and the notion of the state.

On this point, let us not forget that the Africans have always used art to mock their kings; and let us linger over—and wonder about—the irony with which African sculptors and painters depicted colonization, the colonizers and their native auxiliaries. As examples, one can point to the wooden sculptures of expeditionary-force soldiers, statuettes of colonizers and many similar illustrations found in Ghana, the Côte d'Ivoire and throughout Central Africa.

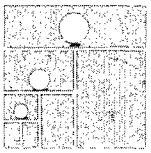
Repositories of memory and information, museums should take account of resistance to colonialism and armed struggles for national liberation, reaching their critical zenith beginning in the 1950s. This is recent history; all the more reason for it to be included in the programme for museum development I am suggesting for Africa. Museums will, in fact, have to gird themselves to answer many thorny questions, for example: Why did African kingdoms and empires not evolve into constitutional monarchies and parliamentary republics, as happened in Europe? And there is another unavoidable question: Why, for five centuries, was Africa at the mercy of any and all attempts to occupy and dominate it?

What an enormous task this is: to gather together, catalogue and make known the 'débris' of cultures whose only claim is to live again—cultures of the African continent or scattered to the four corners of the globe; not to create a traditional museum, but to bring to life an inter-state network of art and culture centres. Some of their main objectives would be: to organize throughout the continent basic research in all the fields of culture, arts and letters; to conserve works of art and literature and ethnological and other objects, and see to it that they circulate from one country to another by a system of exchanges and through travelling exhibits; to organize lectures and film shows; to disseminate tapes; to set up a network of specialized libraries . . . And this is just a beginning!

The success of a regional plan along these lines would, of course, depend on the efficiency of museums in each country. For a possible programme of museum development for Africa, endogenous resources should be counted on first and foremost. Yet, the programme should also be open to other parts of the world. As Jean Onimus[3] puts it so well, art is the shortest path from one human being to another. ■

[Original language: French]

1. Cheikh Anta Diop, *Nations nègres et culture*, 2nd ed., p. 11, Paris, *Présence Africaine*, 1955.
2. Quoted by Madeleine Rousseau, *L'art présent*, p. 58, Paris, 1953 ('Musée vivant' series, No. 39).
3. Jean Onimus, *L'art et la vie*, p. 86, Paris, 1946.



WFFM CHRONICLE

World Federation of Friends of Museums
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WFFM newsbrief

WFFM is embarking on a long-term policy involving publications (see *Museum*, No. 154) and official measures to alert governments about issues raised by the protection of cultural property and efforts to make people at large aware of the resources inherent in their cultural heritage. The World Federation is at present setting up structures for the implementation of this policy. It is organizing a financial think-tank committee of which Dino Goulandris (Greece) has accepted to be the first member. The WFFM Board met on 3 December 1988 in Brussels, Belgium, in order to set in motion preparations for the Congress foreseen for 1990 at Córdoba, Spain, work out its budget for 1989 and exchange information about its members' activities. Thanks to the creation of a publications series ('Museums 2000'), WFFM has recently decided to produce, with the support of ICOM, a tool for the international promotion of museums, designed to make a broad range of the world's museums better known: an 80-page book about each museum, in two bilingual editions. These books will be sensitively written, practical and simple reference volumes containing hitherto unpublished information. Each year at least five such books will be published concerning fine arts museums as well as museums of science, technology, folk arts and crafts, nature, etc. Just out: *The Fine Arts Museum of Ghent, Belgium.* It costs 100 FF, postal charges not included, and is available at the General Secretariat of WFFM (see postal address above).

The Friends of the Museums of Brazil contribute to the promotion and management of the national heritage

In 1982, a group of people from intellectual, political and artistic circles in Brazil established the Society of the Friends of the Museums of Brazil (SAM). It was the first of its kind. The main purpose of SAM, a non-profit-making, state-approved body, is to arrange national and international exchanges, making Brazilian artists more widely known through exhibitions of their work outside the country and organizing exhibitions in Brazil of work by foreign artists. It nevertheless also seeks to give fresh impetus to Brazilian museums by organizing artistic events there and playing a part in their administration. Its members include both representative public or private bodies, and individuals who, in a private capacity, are interested in the development of the arts in Brazil.

The action of SAM is thus centred on three main areas which can have international implications: the promotion of contemporary artists, support for art education and assistance in the promotion of the national heritage.

After 1982, other societies of friends of museums came into being, which led to the setting up, in 1985, of the Brazilian Federation of Friends of Museums (FEBSAM). This Federation has since become a member of FMAM. FEBSAM can be contacted at its headquarters: Avenida Europa 218, CEP 01449, São Paulo, Brazil.

The promotion of contemporary artists

In 1984, SAM organized an exhibition of great Brazilian masters of abstract art. This exhibition opened in Madrid and was subsequently shown in several European capitals (Paris, The Hague, Lisbon, Rome, Stockholm, London, Copenhagen, Vienna) and in the United States of America (Washington, New York). It gave Brazilian artists such as Volpi, Tomie Ohtame, Abelardo Zaluar, Arcângelo Ianelli and Sérulo Esmeraldo an opportunity to make themselves known. Following the exhibition, a substantial proportion of their works were sold in New York.

In collaboration with the Action Française d'Action Artistique (AFAA), which comes under the French Ministry of Foreign Affairs, SAM organized in Brazil, in the same year, an exhibition on the Paris School showing eighty canvases by twentieth-century artists such as Delaunay, Gromaire, Kupka, Léger, Utrillo, Vlaminck, Matisse, Modigliani, Picabia, Picasso, Rouault and Buffet.

This exhibition, shown at the Museums of Modern Art in São Paulo and Rio de Janeiro, was judged the best exhibition of the year in 1985 by APCA (Associação Paulista de Criticos de Arte—São Paulo Association of Art Critics). The French Government had provided SAM with financial assistance for this project. In return, an exhibition of 150 works by Brazilian artists was shown in 1987 and 1988 at the Paris Museum of Modern Art, in collaboration with the French Ministry of Foreign Affairs and through the intermediary of AFAA and the Brazilian Ministry of Culture.

Support for art education

The Museum of Contemporary Art is part of the University of São Paulo (with about 5,000 teachers and 50,000 students). It was opened in 1963 with the Francisco Matarazzo Sobrinho and Yolanda Penteado private collection as a nucleus. The collections originally consisted of 2,000 works but today there are almost 5,000.

The Association of Friends of this museum (AAMAC) was established in 1985 by lovers of modern art to help with the upkeep and development of the museum. The association is directed by five voluntary members who occupy senior posts in the public and industrial sectors. It also has 150 associate members from various walks of life, such as teachers, civil servants, university students in an individual, family or community capacity, and private benefactors.

Although only recently established, AAMAC has already acquired eight important new works for the museum's collection, promoted the organization of major temporary exhibitions and collaborated in the publication of catalogues and the organization of lectures. The Sarney Law of 1986 allows people to make tax-deductible contributions to cultural projects, and this has also increased AAMAC's potential for action since it can now offer tax advantages.

Promotion of the national heritage

As a result of financial assistance and the rearrangement of the collection of the Paulista Museum (better known as the Ipiranga Museum), the Republican Museum (Museu Republicano Convenção de Itu), the first museum to be set up in São Paulo, was opened on 18 April 1923, the fiftieth anniversary of the Republican Convention of 1873. This museum is devoted to items and documents relating to the proclamation of the republic. The Republican Museum joined with the University of São Paulo in 1934 and its administration is integrated with that of the university.

The building was in very poor condition. Work begun in 1979 was not finished until mid-December 1985. During the restoration work, the collections were transferred to the present Itu Cultural Centre.

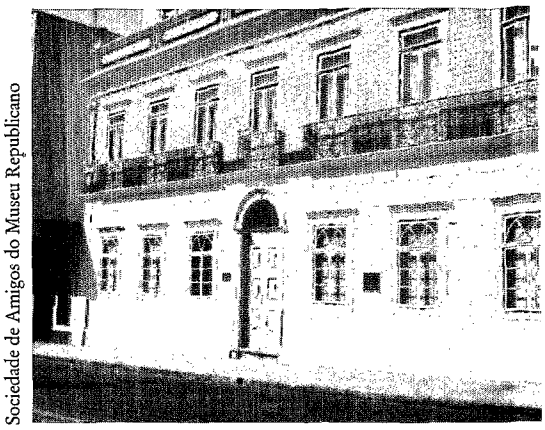
The Society of the Friends of the Republican Museum (SAMUR), founded in 1983, was originally formed to collaborate in the restoration work of the museum, which at that time had come to a halt as the firm responsible had not honoured its contract. SAMUR acted as an intermediary in the various legal moves which followed, and as a result of its action the problems were solved and the museum reopened on 31 January 1986. (See photo.)

Creation of the Museum of Brazilian Sculpture

Originally, SAM and the Society of Friends of the Europa and Paulistano Gardens were concerned with ecology and played an active part for many years in the protection of the environment and heritage of the city of São Paulo. For this reason, their attention was drawn to a site at the corner of Europa Avenue and Alemanha Street, proposals for the development of which seemed to them to be of little relevance to the life of the district.

The area was mainly residential and the plot of land was planted with a large number of trees so, ideally, it needed to be adapted to the needs of a fast-developing city. The two associations proposed using the site for a museum of ecology and sculpture which could be linked up with the nearby Museum of Image and Sound whose existing buildings could be modernized sometime in the future.

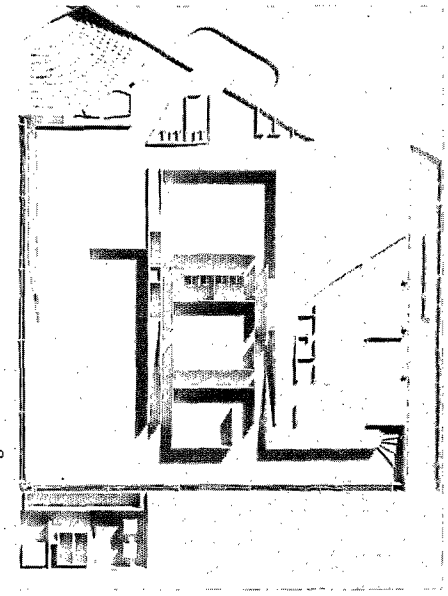
The city council supported these



Sociedade de Amigos do Museu Republicano

The Republican Museum in São Paulo was restored with the co-operation of the Society of the Friends of the Republican Museum.

With a view to the establishment of the Museum of Brazilian Sculpture, the Society of the Friends of the Museums of Brazil (SAM) helped to organize a competition among architects. Here, a view of the maquette that was selected, the work of Paulo Mendes da Rocha. The museum is now being built with funds raised by SAM.



Sociedade de Amigos dos Museus do Brasil

moves, which aimed to establish a cultural complex worthy of São Paulo, and on 24 December 1986 the São Paulo city council unanimously approved the draft legislation under which the mayor of the city gave SAM a 99-year lease on a 7,000 m² plot on which to create an ecological and sculpture centre known as the Museum of Brazilian Sculpture.

Following that agreement, and in order to make their museum project a reality, SAM and the Society of Friends of the Europa and Paulistano Gardens decided to launch a competition, inviting over ten architects to submit draft projects which intellectuals and other architects were requested to discuss and judge. The architect selected, Paulo Mendes da Rocha, was one of the thirty prize-winning architects in the international competition for the Georges Pompidou Centre in Paris. His project is now being carried out with the help of private Brazilian firms from whom the Society of the Friends of the Museums of Brazil have collected funds. This appeal to the private sector was made possible through the Sarney Law and encouraged by the Ministry of Education and Culture. In return, the firms that have sponsored the project can use the parts of the museum that are set aside for free activities and will have their names engraved on a marble wall, thus ensuring lasting recognition of their donations.

The basic idea—that the museum should be distinguished from the urban area—led to the idea of a museum in which ecology would play an important part, in which the history of the landscape would be recounted—that of the American landscape, the original indigenous landscape, the first botanical expeditions, the Imperial Garden, the Republican Garden, and the Burle Marx Garden—and which would house the large collection of sculptures which, forgotten or in a bad state of repair, were scattered around São Paulo. They are at present to be found here and there in a number of covered areas, some in halls, others in galleries, underground stations or various gardens.

It was also necessary to produce documentation and plan conferences and exhibitions on the theme of the garden projects or of the garden itself, and make this Brazilian garden a model. At the same time, a list of the sculptures had to be drawn up, they had to be restored, the various stages of their creation retraced together with their history and that of their creators, information provided on the techniques of sculpture and the work of young sculptors exhibited.

Work on this museum is now under way. (See photo of maquette.) The upper part, which consists of 7,000 m² of park, is inspired by the Vigeland Museum in Oslo. Here is where the sculptures will be exhibited. Its covered part is underground and is not visible from the outside, where there is only a symbolic shelter in the garden to serve both as a reference point, a scale of measurement for the visitor and protection against sudden rain showers. This shelter will take the form of a porch or portal and will be 12 metres wide by 60 metres long.

The difference in level of 3.3 metres between the highest point in Europa Avenue and the lowest point in Alemanha Street, creates a natural slope inside the plot. This venture is most welcome in that it will be of great benefit to young people in particular and will stimulate tourism in São Paulo, revealing the city's charm by presenting its sculptures, public buildings, squares and gardens to best advantage. ■

[Original language: French]

COMING UP . . .

The next number of *Museum* will feature articles on three main themes:

- *New thinking and innovative action in museum-based educational programmes,* with a plea from Canada to 'deschool' the museum, an account of the creation and development of the Inventorium at the Paris City of Science and Industry, a report on school–museum co-operation in the Mexican state of Tabasco and an interview about a museum for the blind in Athens;
- *'Museconomics'* will offer some elements for an economic analysis of the functions of museums today, and take a look at the role of sponsorship of museums in selected countries; and
- *Technical backstopping* for museums, with a report on the progress and problems of computerization of the USSR's museums, a fable about the role of communications specialists in the museum world and an illustrated tour of different steps in project (e.g. exhibition) planning.

In addition to these and other well-illustrated articles, a new regular feature, 'Frankly Speaking', gives the floor to a well-known museum specialist who focuses on 'an unnecessary museum'.

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