



Weaving Stories about Art Education: Conversations with Ana Mae Barbosa

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In confluence with the preparation of this edition of the *ARJ*, Ana Mae Barbosa is publishing her book *Redesenhando o Desenho: educadores, política e história* (*Redesigning Design: teachers, politics and history*, Editora Cortez, 2015), thus giving continuity to the strong historical aspect of her research. This opens up an opportunity to speak with her about the book and the responsibilities involved in historical research in the field of contemporary art education. Besides acting as a kind of book review, the conversation goes into topics that arise while researching contemporary art education history, such as what paths that imagination can take, assessing the plausibility of the contexts studied; the methodical choices of the researcher in constructing narratives and the sharing of data and documents; the importance of the researcher's awareness concerning the role his/her own point of view takes on in weaving a history that may contribute to the illumination of the present and shed light on possibilities. So, let us now share this conversation!

Interview

RC: Ana Mae, in order to talk about your new book, let me highlight some themes that I find important in relation to the issue of historical research and art education in Brazil: the importance of making history in this field of knowledge, an ample subject which perhaps touches upon your whole trajectory as a researcher; the method of historical research you have used, which is very important to emphasize within this book because your methodological choices are apparent throughout the

1 Lima graduated in Pedagogy and holds a MA in Arts from the Universidade Estadual Paulista (UNESP).

work; as well as how you selected the themes, the subject matters. Therefore, to start off, I would like to know what you think about undertaking historical research and how do you feel about the responsibility of accounting for the history of art education in Brazil?

AM: *Well, this whole thing about historical research began when I did my Masters in the '70s.² Thinking about a topic for my Masters research, I began to read without actually finding anything about the history of art education at that time. Only two books about the Escola de Belas Artes, one by Angione Costa and the other by Gonzaga Duque. Those were the only two books about the Escola de Belas Artes, or about art education in the Escola de Belas Artes. There was very little about the actual history of Education, extremely little. And, the advance of Educational history during these years was absolutely incredible: two of the largest centers for the history of Education are the University of São Paulo (USP) with Diana Vidal, and the Federal University of Rio de Janeiro (UFRJ). I first began research for my thesis in 1971. I say thesis, because in the US thesis is for the Masters program, and dissertation is for PhDs. I was enthralled by the idea that I had to undertake, at the least, the mapping of the history of art education. Therefore my Masters focus was on the beginning of the institutionalization of art education in Brazil, from the Academia Imperial de Belas Artes up to modernism. I don't delve into modernism during the Masters. When I went on to my doctorate³, five years later, I wanted to continue the research, so then I undertook studying modernism, but I only ended up studying the influence of John Dewey in Brazilian art education. For example, during my research Nerêo Sampaio appeared, who was totally unknown, to this day even. I wrote about Nerêo Sampaio and his interpretation of Dewey's ideas, as it turned out that there was nothing else written about him! My problem with historical research is that I'm so anxious to map things out, to make these people stand out, that I don't get too deep into each one. It makes me very happy*

2 Ana Mae Barbosa hold a MA in Art Education from Southern Connecticut Sate College, with a thesis entitled *The Teaching of Visual Arts in Primary and Secondary School in Brazil from 1900 to 1922*. (1974: thesis advisor, George Harrington).

3 PhD in Humanistic Education, Boston Univesity, with a dissertation entitled *American influences on Art Education in Brazil. Analyses of two moments: Walter Smith and John Dewey (1979)*. Dissertation adviser: Richard Rapacz.

when someone else studies these figures. That's the case with Nerêo Sampaio who recently was the subject of an excellent piece by José Roberto Pereira Peres, from Rio de Janeiro, where, in his analysis, the author reconstituted the professor's history, where he studied, and discovered Nerêo Sampaio's diploma, which wasn't even in the records of former professors from the Escola Normal of Rio de Janeiro. So, returning to my research, I did an outline for doctorate research, and I decided to study John Dewey. Nerêo Sampaio was a focal point, then I worked on Artus Perrelet who was in Brazil, in Minas Gerais, during that state's Educational Reform of the 1930's. After the Masters and Doctorate, I continued with historical research, mapping modernism in art education, and I kept on digging and amplifying the scope of the research, to create a much broader map. So this book that I'm now publishing is the result of much more than ten years of research. I focused on the idea of the book for ten years. For three years now, I have been presenting snippets of the research in congresses.

RC: So it became a continuation of your research?

AM: *It is a continuation of the Masters and PhD. And what has given me a lot of freedom was the fact that the book was published after I retired, twenty years after retiring, therefore, it was done with all the calm in the world, because I wanted to be rid of that pressure that goes along with a Masters and PhD. In my case, there was a lot of pressure, because I did my PhD in a year and a half since I had to return to Brazil to begin a line of research on art education, in the PhD program in Art at ECA/USP. If I hadn't had a PhD I wouldn't have been able to do this type of research. So, I was anxious to meet the deadlines in order not to miss the opportunity, right? Therefore, in this recent process my rhythm slowed down a bit, and I could delve more deeply into the study. There was a period where I was without a grant to finish the research, which made traveling difficult, so I took the opportunity to research when I was called to do talks at congresses, and give classes. During the research I always looked to Hayden White's history book⁴, which I like a lot - it treats imagination as an element of history, so I don't hesitate to imagine, to say "maybe." There is a moment in the book, which isn't academic at all, where I wonder what art education would be like in Brazil, today, if we*

⁴ Hayden White, *Meta-História*. A Imaginação histórica do século XIX. São Paulo: Edusp, 1995.

hadn't had the interruption of the Estado Novo⁵. I did several research projects to be able to finish the book. Due to such extensive material - there was so much material that I had collected - it became necessary to come up with different ways of organizing it. My initial project was too broad. There was a moment where I needed help, and a former doctoral student of mine, Fernanda P. Cunha began typing for me. Today, a large part of the research material can be found digitally at the Instituto de Estudos Brasileiros (IEB/USP), I didn't have this during my time there. Today, the whole archive of Fernando de Azevedo is digitalized. In my day I went straight to the newspapers. I decided to work with newspapers while doing my Masters and PhD, when I noticed that there was so much material in the papers about education, I thought, well, there could be an ample discussion about drawing too, since at that time the New School Movement paid as much importance to drawing as it did the other disciplines, so this was a good decision allowing me to find sources, principally through newspapers. From there I decided to go to other sources, other document archives, to go wherever it was necessary. It was a huge pleasure: I was immersed in the richest of archives. It was incredible to delve into Marion Richardson's archives⁶, I worked for a year in the room where her whole archive was held, so, for this book's texts on Marion Richardson, it was very difficult to decide on what to publish, a lot was left out, a lot of interesting things. To study John Dewey's texts, I went twice to the University of Miami. There are very rich archives about Art/Education in the US. I also went to Teachers College, at a time when it was possible to research directly at the historic archives, which isn't possible today, the archives are being digitalized and to do research one must choose documents by computer. It was thrilling to take letters written by John Dewey presenting a student and showing him to another professor. On the other hand, it was also a problem to discover archives. It was hard work to discover Herbert Read's archives, a character who didn't make it into this book, but who will enter into my next one.

RC: You've told us about your encounter with these documents, archives and catalogues and I would like to point out that this whole research methodology appears

5 Trans. note: Estado Novo. The epoch of the Getúlio Vargas dictatorship (1937-1945).

6 The Marion Richardson archive is found in the School of Art Education, University of Central England.

in the book. You chose to take the reader to the sources with you!

AM: *I chose that option. I wanted to show the researcher's dilemma regarding options and choices. Before I arrived at the book's actual format, I experimented. I reached the pinnacle of experimentation when I tried to perceive if it was possible to understand a subject, for example, the Escola Brasileira de Arte, which existed in São Paulo in 1929, by only using newspaper clippings on the subject. When I found myself in front of this subject I had no reference about the school. It was an early discovery for me, still in the '80s. So I wanted to provoke people's interpretational processes about this school to which I was presented, through newspaper articles. It was very curious, I gave a talk at a congress, but I tried it out beforehand at a class at the Escola de Comunicação e Artes (ECA/USP) and it went over very well, because there was dialogue with the students. At the congress, it was interesting because I found it not entirely understandable. At a situation like a congress, people are more passive, only listening, there isn't time to process so much information. I then tried it in a written form, in a book for another congress, to be able to share this chain of events about the school. But, the person in charge of publishing arrogantly responded that he was disappointed, that he expected more from me, and was disappointed with what I had sent for publication. I felt that was very disrespectful, but I was in an experimental phase, so I tried to understand his objection. I accepted the response, since it came from an intelligent person. So I decided to continue my analysis of what I had read in the journals, publishing it in a different form. But I was happy because I reached the apex of experimentation, which, I believe, didn't work out...*

RC: The apex of experimentation was you doing a collage of articles without a direct intervention in the text as a researcher, an intervention of those who weave history. In this book, in the text about Theodoro Braga, you reveal that you have things in common with him, you write that "A commonality between us is the desire to convince the reader. Perhaps this is my reason for choosing to submit to the reader this form of presenting the subject, linking together the newspaper and magazine articles in their entirety." (p. 104). However, at the same time that the reader has the whole text, it's you as the researcher who selects, or curates, these texts. The passages are selected by you, and the events are linked together by your considerations.

AM: Exactly. This was a complicated situation because it was very difficult to choose Theodoro Braga's texts. His articles are very long. So I asked myself, how do I keep the reader from tiring of these articles? I opted for the strongest ones, where Theodoro Braga was more aggressive, I even use an expression about him saying that he goes from the Baroque to the barraco [hovel, simple house in a slum]. I deeply identified with the texts as I read them. He studied law, another point in common is the oscillation between very rational discourse and all of a sudden a slap in the face of those he decides to assault, something which is very curious about his texts. I'm not so blatant, but sometimes I do have an aggressive writing style, maybe I can't take it anymore and I write in an aggressive manner. My identification with Theodoro Braga was very interesting, but at the same time it was tough to choose his texts for the book. I wanted people to be able to read a whole article of his, but the texts are long, some quite difficult, with difficult language. I find, for example, his fight with João Luderitz to be incredible. I finished the research without being able to say who was right and who was wrong. Luderitz mainly used design in the apprentice schools, which would be equivalent to grade school, in these schools were exercises using colors and collages, which Theodoro Braga had huge problems with. Nowadays, taking post-modernism in mind, these exercises aren't the end of the world. But, with Theodoro Braga's fight against the copy, those exercises could be interpreted as derivatives of copies, and in that sense Theodoro Braga was right. Thinking of that time period, he was right. Today, nearly a century later, it is different, since art has changed, citations are welcome in artwork, as is teaching art in a ludic manner, where the student can cut and copy to fill in figures, which isn't all that bad.

RC: If I understood Theodoro Braga's point of view well, since we're talking about him, I believe that his fight against copies in art education is more a fight against copies as a model rather than copies as an apprenticeship method.

AM: *But in his case it was both.*

RC: Yes, I understand that he condemned the two aspects, since a copy of the model was associated with copying as an apprenticeship model. I understand that he fought against this procedure in the educational process because of the way this procedure was associated with the model, a strong inheritance we brought from the Academia de Belas Artes, where techniques and procedures are associated

with aesthetics, with models, with aesthetic content that was there to be copied, the neoclassic European model which Theodoro Braga fought against.

AM: *Yes, exactly. You're right, because, in fact, he went to study in France, bringing us art nouveau. Except an art nouveau where the stylization of forms, according to him, should come from the Brazilian flora and fauna.*

RC: To him the model should be based on what we have here.

AM: *Yes, something so rich shouldn't be cast aside, in favor of ornamental flowers that don't exist in our context. He comes from the Amazon, with all its richness of flora and fauna, and refused to copy the same motifs that dominated French art nouveau. This is true. It is a matter that is still relevant today.*

RC: This example of Theodoro Braga makes us think about the matter of the copy today, and how this copy was associated with the model in the beginning of the twentieth century.

AM: *A copy of this model was an absolutely mechanical copy.*

RC: And, full of European references.

AM: *Yes, and in such a way that it was configured as a neoclassical cultural invasion. We had a baroque in full flower and out of nowhere it was cut by the neoclassical, and at that moment a prejudice against baroque was formed, which was then seen as kitsch. The neoclassic brought about a social distinction, a distinction about art. The neoclassic artist frequented the royal Court [Rio de Janeiro]. It was a very difficult invasion, extremely profound and it is that which Theodoro Braga was organically against. It is interesting to note that Theodoro Braga himself initiated the anthropophagic process⁷ in the art field. He worked with a European model, of European base, using motifs of Brazilian flora and fauna. He already establishes the hybridization of the local with the global.*

RC: Theodoro Braga is the central character in the first part of the book. He wrote profusely, there was a lot of material, and he had a relationship with the Escola Brasileira.

⁷ Trans. note: anthropophagic process: a reference to the anthropophagic, or cultural cannibalism movement in Brazil, exemplified by Oswald de Andrade's 1928 *Cannibalist manifesto* (*Manifesto Antropófago*).

AM: *Completely. The creator of the Escola Brasileira de Arte invited Theodoro Braga to work there, and he moved from Rio de Janeiro to São Paulo where the school was. During the research phase I wasn't able to exactly determine the date that he came to São Paulo, because in some articles he writes "in my travels to São Paulo", but we don't know if he is already living there or just passing through. When he writes about the Escolas Profissionais, for example, I am also unable to determine if he already lived in São Paulo or not.*

RC: When you commented about doing a book without academic pressure, without the pressure of deadlines, with pressure of writing a thesis or dissertation, I see that this also translates to the language you use. You, as a researcher, let your readers know when you have a doubt, it is clear, in certain moments in the book. For example, you mention your doubts about the dates that Theodoro Braga lived in São Paulo. You show that it isn't so simple to reconstruct the whereabouts of a character.

AM: *There is already a doctoral thesis about Theodoro Braga, but I believe that much more is needed. Theodoro Braga is a figure who demands much study, in the field of design, where students don't have an idea about his work. Of all the research about Theodoro Braga, the least interesting point of view is the one about him as an artist, because as such he was good at landscapes, he has a work of art which is the birth of the city of Belém [the capital of the state of Para, at the mouth of the Amazon River] which is a magisterial, although conservative piece. I believe that the two largest attributes that he possessed were design and art education. A lot is missing in these respects of him, I only traced a few lines, I know that is my job, and I brought it upon myself to map it out so other researchers might delve more. I map, then clarify my doubts and think it is marvelous when someone takes interest to study these figures.*

RC: Since your Masters you have been tracing a panorama of art education in Brazil and an issue present in this book, more so than in anterior ones, is the revelation of the historical researcher's thoughts, which is what I pointed out about you showing sources, allowing conflicts to come to light, for example, when dates don't coincide. Also, another thing that I observed was you revealing the bibliography at the end of each part of the book, the documents and archives you consulted for each subject matter; it is something that I identify with in your trajectory as an educator, the desire, the pleasure and will to weave history.

AM: *I still have the desire to keep moving forward. The desire to continue the work. Now, I really want to change, a little, the perspective of my studies. I want to work with themes, for example, what did the artists who taught think about art? It is very difficult, considering that these artists rarely wrote. That is something that interests me. Another theme is women's participation in the context of art education, mediation in museums, etc. There were many women who never made it into the history books. For example, I lived with an exceptional journalist, Yvonne Jean, in Brasília. It was she who inspired me to do the Escolinha de Arte de Brasília.*

RC: Your experience confirms what it means to make history, because history is always told from a point of view. We are always in relation to these choices, how we select, weave the story, something that becomes more evident, especially in your book. You make it clear to the reader that the choices are yours, which highlights facts that are of your personal interest. You give importance to the subject. So, I would like to talk about this responsibility with you, the responsibility of constructing a history, within the perspective that we now assume, in the field of historiography, of the researcher's and historian's involvement with her object of study.

AM: *This weighs heavily on me, and I often repeat, in each book, that history is interpretation. I had a huge dilemma while writing, to decide whether or not to include chronology. After a while, after making choices about what will be printed or not, thinking about how to link things together, I did the chronology. I established the chronology and decided whether to use it. The most common thinking is that which considers chronology an immutable fact - that thinking that bases itself on only one interpretation, by someone who is on the scene of what's happening, isn't it? In this sense, reading Thierry de Duve helped me a lot, when he brings out imagery from the tectonic plates. Today we live with things from the past, modernism, for example, I mean, histories are like tectonic plates where tremors are constant, mixing things up. To me, it was very difficult to use chronology. It seemed incoherent with the whole book, which was explicitly interpretation, a diffusion of a documentary source such as a newspaper. But, I ended up putting in chronology, as I saw it, hoping that people would transform it.*

RC: This chronology of which you speak is the periodization, which is in the first chapter?

AM: *Yes, that's right.*

RC: When I read the first chapter, it was evident that this periodization is your periodization.

AM: *It is mine. I don't want to impose it upon anyone else.*

RC: I'm not referring to imposition, it is yours because it reveals your historical trajectory.

AM: *The periodization in this book is equivalent to the comparison that I made about John Dewey, general education and art education, in dependent chronology.⁸ This really helped me to write that book, helped me to understand the different receptions that John Dewey received in various countries, and in Brazil as well.*

RC: When noting these periods - the Industrial Revolution and the beginning of the 20th century, the Modernist Turn which you divide into two phases: the first from 1920 to 1950 and the second from 1960 to 1970, the Post Modern Turn of 1980 to 1990, and the Educational Turn in which we are immersed today - we perceive relations with the artistic movements. Also, these later periodizations intersect with your own path, inasmuch as you witnessed what went on. In my view, when I tried to identify with this periodization, I wasn't able to fit into some periods. For me, the first modernist turn comes in the 1960's, whereas you experienced it before that. In other words, you find that you are able to identify the periods exactly in these dates. Referring to Thierry de Duve, you talk about permanencies and how things get mixed up, and then, if we want to orient ourselves within this periodization we have to be flexible in order to do so.

AM: *You're right. The 1960's, for example, I have periodized based on an especially impactful experience I had at the Universidade de Brasília. In 1965, the university was already struggling for a specific language, or identity. In São Paulo the struggle happened later, when art studies came to ECA in the '70s.*

RC: Exactly. Since you were in transition, then, this is a periodization that comes from Ana Mae Barbosa's perspective. We try to understand history, but a history that comes from identifying who is narrating it.

⁸ "Cronologia da dependência:" the title of Chapter 3 of Ana Mae Barbosa's study, *John Dewey e o ensino da arte no Brasil*, (São Paulo: Cortez, 2001)

AM: *That is true. I thought hard about it and realized that I had lived through this in the '60s, so, I couldn't exclude it. Even though it was only an experience, I wasn't able to exclude it, I had to be in that time.*

RC: This guiding point is very clear in the book: you make clear and evident considerations about historical interpretations. In fact, the first chapter is called "context and systemization", a context of who lived it and now narrates, systemizing.

AM: *Now let me ask a question: is the reading pleasurable? I wanted it to be a fluid, enjoyable read. I didn't want an academic history book, but rather an enjoyable read for undergraduates, not just graduate students.*

RC: Yes, it is very enjoyable. And, I believe that, since you cite your sources, many newspaper texts from that period, this material as well as images...

AM: *There are few images, I found very few, at that time we didn't have good images, they're from newspapers and we didn't have color photos in the papers then. But there are colored images of the Peruvian Escolas de Pintura al Aire Libre.*

RC: Yes, from Elena Izcue as well as Best Maugard. The images in this part of the book are very important.

AM: *Right, she should be studied in depth, but I had no way of going to Peru to do more research, I only went there once and it was then that I found out about her, which created black holes when I couldn't return to Peru, I should have and couldn't. I only went back there after the book was in the publisher's hands.*

RC: What I was saying earlier in reference to your question whether the book was enjoyable to read, I want to reaffirm, that yes, it is. There is direct contact with the texts of that period, with texts from the people who were making this history that you highlight and I believe that this material can help us. As professors who instruct future professors, it may be used as material for classes as well. Bringing this material to the classroom so that youngsters may read the original texts along with us and may interpret the texts in order to understand the period through the texts of the period. Not only through what Ana Mae is saying, but from, for example, what Theodoro Braga said, what Edgar Sussekind de Mendonça wrote.

AM: *I really hope that someone becomes interested and studies Edgar Susskind, that they do some good research about him, deep research, because he*

is a very interesting character.

Sidiney: Speaking of characters, the absence of one, due to research limitations, begs the question: did you choose to not include Anísio Teixeira, within the educational context of the Estado Novo? I know of a chapter about him in the book about the influence of John Dewey in art education in Brazil, but at anytime did you consider bringing this person into your new book, since it continued your Masters and PhD research?

AM: *I thought about it, but decided against it. I didn't think from the reader's point of view, this time I prioritized my own feelings. I'm not going to repeat things, I had already written about Anísio Teixeira. I've always picked a nucleus for the histories I write, and for this one the central person is John Dewey. To repeat work on the New School Movement wouldn't make me happy. Even though there have been subsequent studies demonstrating its roots, and other branches surrounding Anísio Teixeira's thinking in relation to art education, but I preferred to leave Anísio Teixeira where he was, in that book. I know that whoever read it might say: Anísio Teixeira is missing, you're right, he was a principal figure, I just touch on his name in the book stating that he gave continuity to Fernando Azevedo's work, which, by the way, was very good work, very respectful.*

RC: But you felt the need to include John Dewey, with the text about the idea of technique.

AM: *It was later. That's right, I could have even completed the text about Anísio Teixeira, but at that time I hadn't organized, yet, my recent discoveries about him. In John Dewey's case I was waiting for the right moment to publish the text, for a very long time. I discovered this text in March of 2002, actually two texts, at the University of Miami. I published one of them in the revised edition of the book about John Dewey and the other I kept, deciding not to publish the two at the same time. The second text is very interesting, by replacing the word technique with technology it will resonate, as well, with today's digital technological language and ideas of creation, and I kept it for another moment. And, all said, I was really keeping it for this book.*

RC: And the text fit well into the book, in the third part where you talk about the modernist formation of the art professors in Brazil, with references from the US

like Teachers College, and Marion Richardson from England...

AM: *You could then say that it is missing the Instituto Jean Jacques Rousseau, but I had already studied and written about that in the book about John Dewey. I see my work with history as partially fragmented. I choose nuclei from which other themes arise and the result is fragmentation. I studied Anísio Teixeira and the Instituto Jean Jacques Rousseau in one book and in another one that deals with the New School Movement I don't bring in Anísio Teixeira, I only make references, but I don't come back with analyses about the same characters. In fact, I have a marvelous interview with Helena Antipoff's son, but I couldn't find it to put it to use. I suffer from disorganization. All my archives are in boxes, I take something out, but don't put it back in the same place (laughter). Imagine, there are more than thirty boxes, so as you can see, it takes time to find something I removed and didn't put back in the right place.*

RC: You spoke of boxes and reminded me of the time to which you refer in the books presentation. You spoke of ten years of research, and at the beginning of the conversation said it was much more than ten years, since it is a long-term study. So, when you speak of the boxes I realize that historical research also needs time so that we can weave relations, find the threads, to allow the historical weave to mature.

AM: *That's true. I took a while to put it into book form, but to me it was something really interesting, there is a lot in Education that was cleared up along the way, many nebulous points. One thing I debated, for example, was the large rejection of John Dewey and Anísio Teixeira by pedagogical educators who were beginning their graduate studies in Pedagogy, in Education, in the 1960s and 1970s. I tried to answer to this issue, but couldn't, until I found an article by a professor showing that the problem was due to reactions by Catholics. Education in Brazil was dominated by Catholics, and suddenly the New School Movement appears wanting to remove religion from school, defending secular education. I never imagined that Fernando de Azevedo was as persecuted as he was. He was really persecuted in São Paulo by Catholic groups because of the idea of secular schools. Why is Lourenço Filho so much more popular than Fernando de Azevedo and Anísio Teixeira? Why? He compromised. He quickly accepted the idea of religion present in São Paulo schools. With the dictatorship of 1964 - until then Lourenço Filho was the big figure - some*

questions were illuminated regarding the *Estado Novo*. But then, it was Lourenço Filho's turn to be rejected. Which I also think was a historical injustice. He compromised a lot, but also did many important things. For example, Educational Reform in São Paulo was slow, much less shocking than the one that happened in Rio de Janeiro, which was rough, as was the reform that took place in Minas Gerais that counted with a huge amount of marketing, a reform which I also didn't understand. Why was Francisco Campos, someone from the right, at the head of the *Estado Novo* which made the toughest Constitution in Brazil's history, who also was there in 1964 - how was it that he enacted that reform in Minas Gerais? I tried to understand, to discover how he made it happen? How was it possible? I couldn't wrap my head around it. Until I discovered a letter, a simple letter of a girl of twenty something who studied at Teachers College, in which she makes it understood that the reform was undertaken by Antonio Carlos, the governor. So, actually it was the governor's reform, a democrat who left politics right after the *Estado Novo* began. He confirmed that he was unable to live with any type of dictatorship and decided to leave the political field. In this way, we can now understand who made the educational reform happen in Minas Gerais. Now, in official history, since it was Francisco Campos who later wielded power, the reformation was written as *The Francisco Campos Reform*.

RC: These are examples of how history needs maturation. It needs to be constantly revisited. In certain moments, one attributes certain justifications...

AM: *Based on research of other people. In the case of the letter, it was discovered by Roberta Maira de Melo Araújo's research about Benedicta Valladares Ribeiro.*

RC: Redesenhando o desenho, the title of your book also points out your current view, a very strong one, on the issue of design.

AM: *Yes, which I wouldn't have had, if I weren't so involved with design as I am today. This involvement made me reread my book *Arte-Educação no Brasil: das origens ao modernismo*, with different eyes. Actually, for many many years the *Escola de Belas Artes* had influence over the private schools for young boys and girls, but public schools were, since early on, influenced by the principals of design, and split from the *Escola de Belas Artes* and - this is very interesting - I believe that this was a gain for Brazilian education. Not exactly a gain, because it went on until 1981, I remember, since during research I found a didactic book*

that brought up the same things that the Rui Barbosa project did. So, design in the conception of work education went on excessively. But at that time the influence was a good thing, I believe that the graphic arts benefitted the most in this turnabout in the principles of design. Brazil always had good graphic arts, many very interesting things. Recently I examined a thesis about the art catalogues of the 1950's - they were very interesting. We had work of great importance, as well as interesting for the graphic arts, because early on, schools offered some kind of graphic art for students which was later built upon in the professional schools. So, we had a good base.

RC: The distinction that we will find since the 19th century, between Belas Artes and arts and crafts, in Brazil. Arts and crafts that we now recognize in state and federal technical schools and which brought design courses up to the technical level. There is great emphasis on design in this book, and my question now is: What is the relation of this present history found in the book with the field of art, what is the relationship of these people with the art field?

AM: *There is a huge relationship. What was nationalism? What did we have in art? Indianism. In Mexico, Peru and Brazil Indianism was all the fashion. Coming from the long period of things being based on copies, based on what? On the problem of Realism. Art was realistic. The arts and related professions veer towards local necessities. So, what did Brazil need at that time? ... Then, let's produce excellent workers in response to what was then present needs, if that be in the industrial field of forged iron, then let's produce professionals for that field. Then came art nouveau, a style with a defined direction. Theodoro Braga campaigned to make art nouveau based on Brazilian flora and fauna. Art always has a reference, including international art. There is always an accompanying reference.*

RC: Things are articulated, not separated, nor are they disjoined. Understanding this concerns me and those who are in the classroom dealing with young teachers, future educators, undergraduate and graduate students, and this book contributes greatly. What could you add to how can we further stimulate historical thinking, which we lack in Brazil, this cultivating of memory, of history. How do we bring these issues into the classroom?

AM: *Rejane, you do this very well in your classroom. I know some of your students, and I know that you've been doing this, making them analyze the manner in which*

they learn. How they came to study art at the university. You allow them, by recuperating their own history, and through it, to relate to events, what's happening in Brazil, the political changes which lead to educational changes. I see that you do this magnificently well. Your students, all of them, respect history and know that it can explain things in the present. I see this in your students. The question: Where did it begin? It is a question that you always try to ask so that your students can analyze and answer questions. Where did this practice of pedagogic drawing begin? Where did this polyvalence craze begin? It is important to analyze together and search for answers. I believe that the key is this: knowing where it all began, the problems we face today, where did they come from? And our great gains, where did they come from? That is the path. In order to understand today, it is necessary to go back, to the origins of the past. I was greatly challenged with my fixation on history, by my own friends and my mentor, one of my mentors, who was never a professor of mine, but whom I consider one of my mentors, Elliot Eisner. He practically said: why do you have this fixation about history? You have a history fixation, Ana Mae, you should be more concerned with changes that can be made to Art/Education, now, he himself had...

RC: He himself said in his book that the teacher who doesn't question where his practices come from, isn't conscious that he may be reproducing models.

AM: *He said this to get at me. He thought that I had more of a calling towards the methodological. He told me so, many times. Michael Parsons was another who told me this. I went to teach classes at Ohio University and he gave me a space in his own office, and it really bothered me when his advisees came into the office with me there working, and started arguing about his work. When possible, I would get up and leave, but sometimes I was in the middle of doing things, and I had deadlines. He would say: you're wasting time, nobody cares about history, and I would say: Nobody but me. (Laughter). I would tell him that I was interested in the history that could explain many things in the present, and then he understood.*

Sidiney: Ana Mae, you spoke of Elliot Eisner, who thought you belonged more in the field of methodology. Isn't it necessary to think methodologically about historical consciousness?

AM: *Of course. I also believe that. He said it more to rile me.*

Sidiney: We have to be conscious about the methodology we are reproducing in the classroom, knowing where it begins, knowing how much it has been transformed over the years and how we appropriate this methodology.

AM: *This is so very interesting in historical research, how things happen based on how things attract you. It's the case of my research about Edgar Sussekind de Mendonça, in which I was lost for a good while, searching for information about him. Suddenly Sidiney shows me a report on a book about the Escolinha de Arte do Brasil, where Augusto Rodrigues clearly states that when he started the school one of the principle sources of reading was the book on design by Sussekind de Mendonça, so there it is, after so many years I discovered this influence. The same thing with Marion Richardson, while reading archives of the Escolinha, I found a text that everyone who attended the Intensive Arts course in Art Education (Curso Intensivo de Arte na Educação / CIAE) read. It was a text about her, written by Betâmio de Almeida. There was a handout about her at CIAE. Without realizing it, a pearls falls into our hands. These two were extremely interesting. I thought, could there be anything about him in Rio de Janeiro? He was a prominent person there, but there isn't anything about him. Then along comes Sidiney and brought this text. He was from an important family, now we have the diaries of his father, or brother, I don't remember which. He was a judge who wrote a diary which became a thesis at UFRJ. A diary about life, and what went on, daily, in Brazil. I looked everywhere trying to find a book about Sussekind's wife, but the book was sold out, and I couldn't find it anywhere. I went to Rio de Janeiro for a doctoral defense and the person who was presenting the work said to me, when he heard about my search, that he had the book and would send it to me. Sussekind's wife is another extraordinary figure in Brazilian education as well as art education. Her school, at a certain point, was called the Escola ao ar livre (The Open Air School). I have the impression that she must have had contact with the Escuela ao Aire Libre, in Mexico. Mário de Andrade had access to the Escuelas, as did Cecília Meireles, I believe. Cecília Meireles is very curious, with so much published about her, there are many volumes about her work, collected by the people from the Academia Brasileira de Letras, but there is nothing published about the teaching of cinema, or design, all this was left out from her published complete works.*

RC: The case of Cecília Meireles is related to that of Mário de Andrade; it esta-

blishes the profile of those intellectuals in relation to certain works considered more important, and as the concern with education is always...

AM: Considered less important.

RC: Yes.

AM: Cecília Meireles was a warrior. That woman's production is impressive. Now, Aloísio Magalhães placed on the 100 Cruzados Novos moneta bill not only Cecília Meireles's image but also a drawing she made of a child reading. It's a beautiful thing! I think it is the only one we have with the image of a woman on it, right? A historical figure like her, there is only one.

RC: There are lots of stories, are there any more upcoming history books?

AM: *Right now I'm trying to formulate the next one based on three themes, two of which I spoke: the artist's view of art education; the defense of Art/Education done by women; and I also want to write about creativity. This problem of creativity, which has now come back so strongly. I want to know if the creativity which we so often spoke of in São Paulo is different, principally, from the creativity of the Escolinha de Art do Rio de Janeiro. I think they were different, but I need to find out the differences. Let's see what I find out.*