

Historical Article

Medical education through photopaintings: the historical legacy of knowledge that permeates generations in life

A educação médica através das fotopinturas: o legado histórico de conhecimento que permeia gerações em vida

Ariane Nascimento Macedo¹, Josias Cardoso de Sena², Ritta Maria Morais Correia Mota³

Macedo AN, Sena JC, Mota RMMC. Medical education through photopaintings: the historical legacy of knowledge that permeates generations in life / *A educação médica através das fotopinturas: o legado histórico de conhecimento que permeia gerações em vida*. Rev Med (São Paulo). 2023 Jan-Feb;102(1 ed. esp.):e-204445.

ABSTRACT: The understanding of the discoveries, interventions and pioneering techniques of full professors, who throughout history have been or are part of the trajectory of medical education at the Faculty of Medicine of Bahia (FMB), of the Federal University of Bahia (UFBA), figures as a divisor of waters for the understanding of the chronology of medicine and as an inflection point for new perspectives. From the images of the photopaintings of the professors of the FMB, which are part of the collection of the Memorial of Brazilian Medicine (MMB), virtual research is carried out in biographical and academic publications. With categorization by year, discipline exercised, chair occupied, medical area of expertise and notable contributions, for the production of dossiers. Cataloging is in progress, with the number of paintings in each room of the collection accounted for, some interventions and contributions documented in dossiers on the institution's website. The survey of the stylistics of the frame and painting, authorship of each work and research in primary source, in the institutional archive, on the photopainted person are foreseen as a future step due to the COVID-19 pandemic.

Keywords: Photopaintings; Medical education; History of medicine.

RESUMO: A compreensão acerca das descobertas, intervenções e técnicas pioneiras dos professores catedráticos, que ao longo da história fizeram ou fazem parte da trajetória do ensino médico da Faculdade de Medicina da Bahia (FMB), da Universidade Federal da Bahia (UFBA), figura como divisor de águas para o entendimento da cronologia da medicina e como ponto de inflexão para novas perspectivas. A partir das imagens das fotopinturas dos professores catedráticos da FMB, que integram o acervo do Memorial da Medicina Brasileira (MMB), são realizadas pesquisas virtuais em publicações biográficas e acadêmicas. Com categorização por ano, disciplina exercida, cadeira ocupada, área médica de atuação e contribuições notáveis, para a produção de dossiês. A catalogação está em andamento, com o quantitativo de pinturas em cada sala do acervo contabilizado, algumas intervenções e contribuições documentadas em dossiês no site da instituição. O levantamento da estilística da moldura e pintura, autoria de cada obra e pesquisas em fonte primária, no arquivo da institucional, sobre a pessoa fotopintada estão previstas como etapa futura em decorrência da pandemia de COVID-19.

Palavras-chave: Fotopinturas; Educação médica; História da medicina.

Article awarded at the XLI FMUSP University Medical Congress - COMU 2022, with 2nd place in the Academic Extension Panels award, in October, from the University of São Paulo Medical School.

1. Universidade Federal da Bahia; email: arianemmacedo28@gmail.com; Orcid: 0000-0003-1733-6152

2. Advisor- Universidade Federal da Bahia; email: josias@ufba.br; Orcid: 0000-0003-1300-9103

3. Advisor- Universidade Federal da Bahia; email: ritta.maria@ufba.br; Orcid: 0000-0002-8571-8673

Correspondence: Ariane Nascimento Macedo. Rua Santa Edwiges, nº 24, Bl. 01, apart. 204. Mata Escura, Salvador, Bahia. CEP: 41225-695

INTRODUCTION

The artistic, intellectual, and scientific process that makes up the conception of the photopaintings reflects an interface between the personality of the painted person and the chronicle of a society, which crosses generations. The technique that blends the concepts of photography and painting, in a way that gives new meaning to the production and understanding of art, not only as a tool for elocution of history and the strengthening of science, but as a sign of the culture of an epoch.

Photopainting materializes, in its hybridity, as a possibility of a “creative and idealized” visuality, at the same time that it does not lose sight of the ideals of verisimilitude with the portrayed. The painted portrait articulates a series of elements fundamental to contemporary practices, such as appropriation, manipulation, and recontextualization, among others. It operates in a delicate space between document and fiction¹.

The first portrait painted in France is dated 1863 by André Adolph Eugène Disdèri (1819-1889). A photographer, he undertook a series of artistic initiatives in order to enhance the physical or moral qualities of the people who appeared in his photographic creations. In addition, he devised a system to make photographs more affordable, known as *carte de visite*, whereby several portraits were placed on a single plate, thus using less chemicals, plates, and time².

It is originally a process of manual colorization, starting with the reproduction and enlargement of an image, usually from a black and white photo, cropping the face, painting the background, detailing the face, and including clothing and accessories. In Pictorialism (1890), a movement originating in France, photography resembled painting. In photopainting we find the evident role of creation, the recreation of an invented reality, of an altered appearance.

Widespread in Europe, the technique of photopainting arrived in Brazil in the 20th century. These briefly painted portraits became indispensable items in family albums of the 1950s and 1960s. The low cost of the painted portrait compared to color film development popularized the technique throughout the Northeast³.

The artifice of hand-painting plays a curious social role, since retouching allows for the transformation, beautification, and regrouping of the image. Photopainting historically represents a democratization in the acquisition of a portrait, in the sense that it facilitates - due to its low cost - the acquisition of an oil or pastel painting, in academic terms, which used to be the privilege of a small group⁴.

The construction of the art collection at the bicentennial Bahia Medical School (“Faculdade de Medicina da Bahia” or FMB) arose when one of its Directors, Professor Francisco de Paula Araújo e Almeida

(1799-1844), died. It was decided that the Congregation, at the expense of its members, would place the portrait of the deceased professor in one of the building’s halls and his replacement would write his biography to be kept in the archive⁵.

From that period on, photopaintings of the professors of the FMB began to be produced and inserted in the rooms and halls of the institution. With a vast collection of scientific productions and interventions, the photopainted professors portray, in great part, the technical and therapeutic avant-gardism in multiple areas that make up the formation and performance of physicians.

The theses defended, the research documented, the honors and awards resulting from years of study in the area of photopainting, are part of this collection rich in memory and knowledge. The photopaintings are the first step for the academician, the researcher, or the visitor to access and, therefore, learn more about the scientific, artistic, and cultural pillars that guide the FMB.

In this perspective, understanding the pioneering discoveries, interventions, and techniques of professors who, throughout history, have been part of the trajectory of medical education, with a broad resonance in the social fabric, appears as a watershed for the understanding of medicine’s chronology, and also as a turning point for new perspectives.

Going beyond the territorial limits of the university, with this search, detailing, and historical exposition, provides a more accurate look at this heritage of knowledge, being a pillar of great importance for the comprehensive exercise of teaching and medical activity.

The perception about the authorship, date, origin, materials used, that is, a set of means and methods that are part of the construction of the painted portrait, in accordance with the history involved, is also a motivating questioning of the research, given the importance of broadening horizons for the knowledge of this secular framework of contributions and knowledge.

OBJECTIVE

The present text aims at reporting on the research experience in the collection of photopaintings of the professors of the Memorial of Brazilian Medicine (“Memorial da Medicina Brasileira” or MMB) at the FMB, highlighting the wide range of historical, scientific, and cultural contributions that permeate the academic, researcher’s, and community’s trajectories, besides emphasizing the strong impact of secular contributions on society’s dynamics in a direct and indirect way.

THE RESEARCH FIELD

The photopaintings, which are the object of the present historical investigation, are part of the MMB’s

collection, inaugurated in 1982 as the Memorial to Medicine and made MMB in 1995, by Federal Law 9.050/95. The MMB is a university cultural equipment that dialogues with the memory of health. In essence, it is a place of memory whose mission is to preserve, preserve, and diffuse the historical and cultural heritage of the FMB, collaborating with the teaching, research, and extension activities of the Federal University of Bahia (“Universidade Federal da Bahia” or UFBA)⁶.

The collection of Visual Arts at the MMB consists of sculptures, drawings, paintings on paper, canvas, and wood, among others. The photopaintings, which are part of this collection, totalize more than two hundred paintings that portray medical professors from the FMB in its two centuries of history. This collection of photopaintings is of great relevance for historical research. The search for the biography of those portrayed and their performance in science reveals the singularity of the performance of these medical professors in the various fields of knowledge.

The course of the research allows us to bring up some of the contributions of the professors, such as: Dr. José Lino Coutinho, in 1828 created the General Health Plan; Dr. Manoel Ladislau Aranha Dantas, Dr. Antônio de Cerqueira Pinto acted in the cholera-morbo epidemic; Dr. Salustiano Ferreira Souto, Dr. Antônio de Cerqueira Pinto, Dr. Salustiano Ferreira Souto, Dr. José Lino Coutinho, Dr. Antônio de Cerqueira Pinto and Dr. Salustiano Ferreira Souto. Dr. Salustiano Ferreira Souto, Dr. Domingos Rodrigues Seixas, Dr. José Alves de Melo acted in the Paraguayan War; Dr. José Luís Almeida Couto actively participated in the foundation of the July 2nd Abolitionist Society; Dr. Eduardo Ferreira França fought for Brazil’s independence; Dr. Manoel Vitorino Pereira was an active member of the Abolitionist Society of the 2nd of July. Dr. Manoel Vitorino Pereira was vice president of the Republic; Dr. Jonathas Abbott, created the first Arts Association in Bahia; Dr. Egas Moniz Barreto de Aragão was a poet, his pseudonym was Pethion de Villar; Dr. Fortunato Cândido da Costa Dormund was a painter and draftsman; Dr. Francisco dos Santos Pereira was the first painter and draftsman to work in Bahia. Dr. Francisco dos Santos Pereira was the first, in Brazil, to use cocaine as a local anesthetic; Dr. Alfredo Ferreira de Magalhães inaugurated, in Brazil, the official teaching of Pediatric Surgery and Orthopedics; Raymundo Nina Rodrigues was the precursor of Legal Medicine studies in Brazil⁷.

In view of this small sample, it is remarkable the cultural vastness represented through the MMB’s collection, especially in the photopaintings, a broad field of investigation that provides the opportunity for historical research on canvas.

METHODOLOGY

From the images of the photopaintings, available in

the MMB collection, research is carried out in academic articles and bibliographic texts, research in secondary sources, in the virtual environment, focusing on getting to know better the history of each photopainted doctor, by identifying the year of birth and death, year of entry and retirement as a teacher of the FMB, discipline taught at the university, chair occupied, area of medical practice, significant productions.

With the compilation of the information gathered in the research, a dossier is formed, punctuating the historical trajectory of these professionals in the medical field and their legacy to society, also contributing to the chronological organization of the exhibition of this MMB collection. Thus, it is possible to disclose to the visitor and/or researcher a more trustworthy context, being able to correlate it with other people and with the historical events of the teaching period of the photopaint.

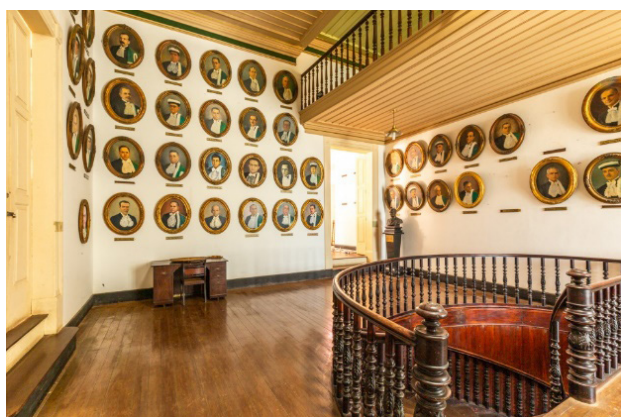
The exhibition of these researched contents is done through the production of virtual dossiers, whose access will be free of charge through the MMB site. The activities are structured under the guidance of the technical staff of the MMB and the FMB, together with the academic medical student.

RESULTS

The cataloguing process is still in progress with the research of the images of the photopaintings belonging to each room of the MMB collection at UFBA. There are many rooms of the MMB with photopainting: the Directors’ Gallery, 31 paintings; the current secretary’s room, 1 painting of the current director; the Secretaries’ Room, 7 paintings; the laureates’ room, 1 painting; the Congregation room, 88 paintings; the Great Hall Hall, 69 paintings. Of these, the investigation of the photopaintings in the Congregation Hall is on course for research.



Source: Josias Cardoso de Sena and Ritta Maria Morais Correia Mota
Figure 1. Congregation room with the photopaintings



Source: Labfoto/UFBA

Figure 2. The room of the professors with the photopaintings

The elaboration of data regarding birth, birthplace, area of activity, year of admission, chair occupied, and significant productions already has some dossiers ready of the professors: Dr. Aurélio Rodrigues Viana (1864-1939), who conquered the chair of medical pathology and clinical medicine; Dr. Augusto Couto Maia (1876-1944), great pioneer of microbiology in Bahia; Dr. Eduardo César Rodrigues Moraes (1884-1943), notable exponent of Otorrheology in Bahia. Dr. Augusto de Couto Maia (1876-1944), a great pioneer of microbiology in Bahia; Dr. Eduardo César Rodrigues de Moraes (1884-1943), a notable exponent of Otorhinolaryngology in Bahia; and Dr. Pedro Da Luz Carrascosa (1859-1914) with memorable mastery of medical physics and chemistry.



Source: Comissão Permanente de Arquivo (CPArq)-UFBA

Figure 3. Photopainting of Dr. Pedro Da Luz Carrascosa



Source: Comissão Permanente de Arquivo (CPArq)-UFBA

Figure 4. Photopainting of Dr. Aurélio Rodrigues Viana

In the works found, there is the identification of articles, books and bibliographies and correlation with the sociopolitical and economic scenario at the time of conception and the legacy fostered over time in Brazilian society.

Moreover, it is verified, in the professor's area of specialization, his interventions inside and outside the academic sphere. Two dossier productions follow in the formative process: Dr. Edístio Pondé (1900-1971) and Dr. Antônio Ignácio de Menezes (1878-1961). With separation of master's and doctoral theses that cite contributions by the photopainters, published articles, tributes and awards during their work.

The critical analysis of the historical and social events, as well as the performance of these professionals in this context are points that make up the dynamics of the research and the production of the dossiers, since the interface between medicine and society also reflects the development of a nation.

DISCUSSION

The understanding about the social relevance of photopainting, transcending beauty, aesthetics and permeating art, culture and politics in a multifaceted way, provides a broadening of the view about science.

In this sense, thinking of the photopainting as an "in-between place" becomes possible, as we analyze its production process, the elaboration of the photograph, the pictorial intervention by the artist who, besides trying to express the client's wishes, invests in the image his worldview, his aesthetic and artistic ideals, also as a way to give a signature to his work. Thus, the individual will no longer be himself, but he will also not be someone else, he will be a hybrid⁸.

The practical exercise of this research focuses on the importance and preservation of the memory and legacy, not only of a bicentennial institution, but also of the chronology of Brazilian society, through the scientific strengthening of the museum's collection, of which the photopaintings are part. The photopainting is a hybrid, for it gathers in its imagetic content different looks, technical and aesthetic perceptions, several and distinct ways of "seeing" and "being seen"⁷.

Therefore, entering this historical space of secular knowledge provides an enriching immersion through the enhanced knowledge of the facts, the unfoldings, and the professional actions that have influenced or influence the social fabric, whether in the vanguard of therapeutic research and in the performance of pioneering techniques, or in the exercise of political office, institutional protagonism, and posthumous tributes with names of hospitals, institutions, and public roads.

Thus, rescuing the ties that permeate generations in life through the photopaintings allows the academic, the researcher, and the collectivity to constitute a link with the historical roots that mirror society and a point of transformation in face of the challenges and socioeconomic abysses that are part of the Brazilian social body.

Acknowledgment: The FMB and the MMB, which through its team of technical-administrative and educational servers, with graduation in the area of History, Education and Museology, who took the lead in the construction of the projects that give rise to the concession of scholarships to graduation students through the "Permanecer" (Remain) Program of the Pro-Rector of Affirmative Action and Student Assistance ("Pró-Reitoria de Ações Afirmativas e Assistência Estudantil" or PROAE). To highlight the great importance of the MMB servers Ana Lúcia Albano and Celeste Santos who contributed to the progress of the research, both in the selection process of the scholarship holder, as well as in the realization of scientific activities.

Authors' contributions: *Ariane Nascimento Macedo*: supported the research planning, information collection, and information analysis, as well as the article writing. *Josias Cardoso de Sena*: supported the research planning, information collection, and information analysis, as well as the article writing. *Ritta Maria Morais Correia Mota*: supported the research planning, information gathering, as well as information analysis, and article writing.

REFERENCES

1. Queiroga E. Fotopintura contemporânea: a pós-produção no trabalho de Mestre Júlio. *Cartema Rev Progr Pos Grad Artes Visuais UFPe-UFPB*. 2017;6(6):7-16. doi: <https://doi.org/10.52583/cartema.v6i6.234550>
2. Ribeiro EM. Fotopintura e alteridade: imagem diversa e plural. *Rev Cidade Nuvens*. 2021;1.3, 2021, 30. Disponível em: <http://periodicos.urca.br/ojs/index.php/rcn/article/view/3255>
3. Mariano E. Fotopintura: fontes iconográficas, imagem e memória em esquecimento. *Rev Coloquio*. 2021;(20):104-20. Disponível em: <https://periodicos.ufes.br/colartes/article/view/35519>
4. Riedl TB. A morte transformada em vida: o caso da fotopintura. *Rev Ângulo, Lorena (SP)*. 2007;(109):23-27. Disponível em: <http://www.repositorio.ufc.br/handle/riufc/41763>
5. Mascarenhas-Fortuna CM, Oliveira CB. O acervo cultural da Faculdade de Medicina da Bahia-Primaz do Brasil. 2017. Disponível em: <http://repositorio.ufba.br/ri/handle/ri/25414>
6. Faculdade de Medicina da Bahia. Apresentação do Memorial da Medicina Brasileira [citado 10 nov. 2022]. Disponível em: <https://fmb.ufba.br/memorial/apresentacao>
7. Oliveira ES. Memória histórica da Faculdade de Medicina da Bahia: concernente ao ano de 1942. Salvador: Centro Editorial e Didático da UFBA; 1992.
8. Kusma VS. A fotografia, a tinta, a fotopintura, e a (re) significação dos sonhos: Uma etnobiografia de Mestre Júlio Santos [Mestrado]. Programa de Pós-Graduação em Antropologia, Instituto de Ciências Humanas, Universidade Federal de Pelotas, Pelotas; 2016. Disponível em: <http://guaiaca.ufpel.edu.br:8080/handle/prefix/3188>

Received: 2022, November 14

Aceito: 2022, December 12

FINAL CONSIDERATIONS

The research at hand requires consulting a significant range of the memorial's art collection, and demands more time in order to build more in-depth dossiers. The checking and organization of primary sources in *Arquivo Anselmo Pires de Albuquerque (AHAPA)* and *Bibliotheca Gonçalo Moniz (BGM)* is a significant challenge due to the Covid-19 pandemic that prevented the access to that collection in person. Research in the virtual environment is another factor that requires too much work due to the large amount of content that needs to be properly checked regarding its composition, source, and availability.

Moreover, due to the social isolation measures in place at the peak of the pandemic, it was not possible to access, in person and continuously, the photopaintings of the memorial to survey the type of frame, canvas, painter, period, details of the painted person, and the primary sources of the collection. The process of resuming contact with the items of the MMB collection is in the process of structuring and adaptation consistent with the scenario of physical and financial limitations.