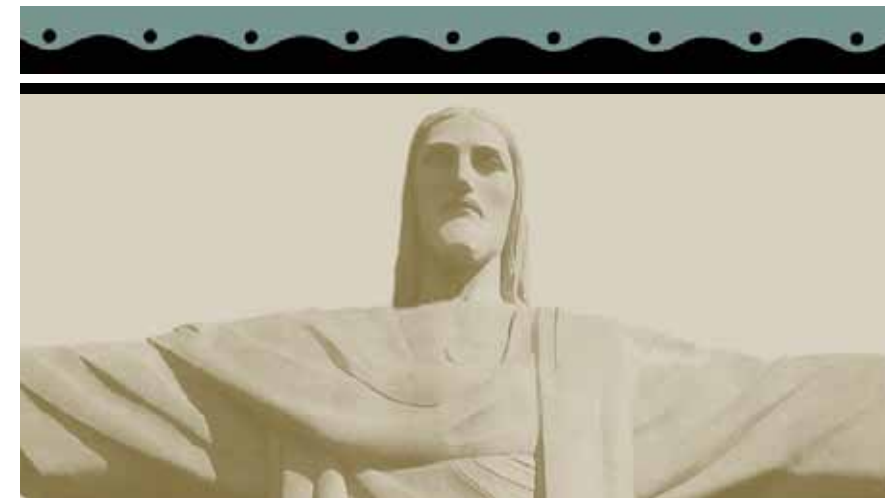


# Fly Down to Rio... For the World Congress on Art Deco



By Kathleen  
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Images courtesy  
of Márcio Roiter,  
Instituto Art Déco  
Brasil

ARTDÉCO

11<sup>TH</sup> WORLD CONGRESS

RIODEJANEIRO • 2011

WORLD CONGRESS ON ART DÉCO®

*Logo for the 11th World  
Congress on Art Deco, Rio  
de Janeiro. Design by Victor  
Burton.*

**ART DECO** enthusiasts from around the world will be “flying down to Rio” next year to savor the Art Deco splendors of Brazil that will be showcased at the 11th World Congress on Art Deco, slated for August 14 to 21, 2011 in Rio de Janeiro. The 2011 Congress marks the first time that a South American city has hosted the biennial event.

Márcio Roiter, founder and president of Instituto Art Déco Brasil, has been busily organizing the program for both the Congress in Rio and the Pre-Congress, scheduled for August 11 to 13 in São Paulo. Although planning continues, many of the activities and events have been finalized.

Among the scheduled highlights of the Congress is a visit to the monumental statue of Christ the Redeemer, the iconic symbol that has overlooked the city of Rio since 1931. The statue re-opened this past June after a four-month restoration (see sidebar). Christ the Redeemer is considered to be the largest Art Deco sculpture in the world. In 2007, The New Open World Corporation, a Swiss-based organization, named the statue one of the “Seven Modern Wonders of the World.” Michèle Lefrançois, the author of the catalogue raisonné of Paul Landowski, the French sculptor of the statue, will speak at the Congress, and filmmaker Bel Noronha, the great-granddaughter of the statue’s designer, Heitor da Silva

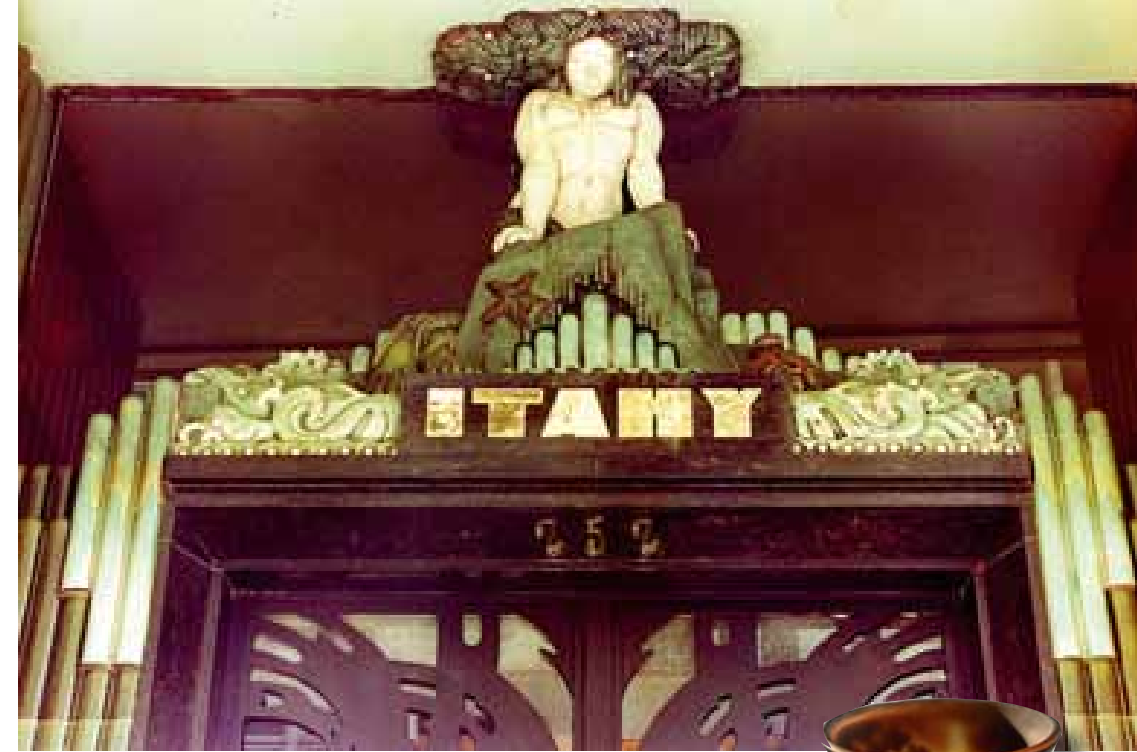


Former Casino-Hotel Quitandinha, Rio de Janeiro. Interior design by North American decorator Dorothy Draper, early 1940s. Entrance foyer, ceiling lighting fixture, theater interior. Photos by Romulo Fialdini.



View of the racetrack at the Jockey Club with the buildings of downtown São Paulo in the distance. Photo by Clovis França.

Itahy Building, Rio de Janeiro, architect, Amaldo Gladosch, 1932, art by Pedro Correia de Araujo. Photographer unknown.



Costa, will screen two of her documentaries on this Art Deco monument.

Three mornings of the Congress will be devoted to lectures addressing such topics as the influence of the Marajoara, the Pre-Columbian Indian tribes of northern Brazil that inspired many Art Deco artists; the distinctive Art Deco Sertanejo designs of Northeast Brazil; the Modern Art Week held in 1922 in São Paulo and the 1931 Salon of Beaux-Arts in Rio—two important events in the evolution of Brazilian Modern-

ism; the Gallé vases depicting Rio produced between 1904 and 1930; and the restoration of the 1940s Quitandinha, the former Hotel-Casino and an Art Deco baroque jewel with an interior designed by Dorothy Draper. Scheduled speakers include two of the best-known specialists in the field of international Art Deco—Alberto Shayo, the author of books on Demetre Chiparus, Camille Fauré, and Ferdinand Preiss, and Alastair Duncan, author of the recently published *Art Deco Complete* (see the Spring 2010 issue of *CADS Magazine* for a review).

Guided tours of Copacabana, the “Centro” area, Flamengo, and Urca are planned for Congress afternoons. Sites on the itineraries include the first Art Deco skyscraper in Latin America, built in 1928 and designed by French architect Joseph Gire, who also designed the Copacabana Palace; the Casa Basbaum, a magnificent example of an Art Deco mansion; the recently restored Roxy Movie Theater, one of the few remaining examples of an Art Deco movie palace in Rio; the “official” Art Deco buildings constructed during the dictatorship of Getúlio Vargas; and the Quitandinha, located

in Petropolis on the outskirts of Rio. Congress attendees will also visit the Carmen Miranda Museum, where some of the glamorous costumes and accessories worn by the singer and actress, including her five-inch platform shoes, are on display.

Participants in the three-day Pre-Congress in São Paulo will enjoy an opening reception at the 1939 Town Hall and will feast on Feijoada, the Brazilian national specialty, at a luncheon held at the 1941 Henri



Gallé vase with Sugar Loaf, c. 1900-1930. Photo by Beto Felício.



Sculpture by Brazilian Art Deco artist Victor Brecheret. Photo by Beto Felício.



Biarritz Building, Rio de Janeiro, Henri Sajous, 1940. Garden and hall, entrance. Photos by Romulo Fialdini.



Marble, onyx, and alabaster interior of the Banco de São Paulo. Photo by Clovis França.

Doors of main entrance, Banco de São Paulo, Álvaro Botelho, 1935. Photo by Clovis França.



Pan American Airlines poster showing Christ the Redeemer with Sugar Loaf and Guanabara Bay, 1940s. Photo by Beto Felicio.



Wrought iron doors at the main entrance to Casa Basbaum, attributed to Edgar Brandt. Photo by Deise Rezende.



### Restoring a Rio Icon— The Statue of Christ the Redeemer

The monumental figure of Christ the Redeemer, or O Cristo Redentor in Portuguese, has overlooked the city of Rio de Janeiro for eighty years. Inaugurated in 1931, the statue was designed by local architect and engineer Heitor da Silva Costa and sculpted by the Frenchman Paul Landowski.

The idea for a religious monument on one of the summits of Rio dates back to the 1850s, but serious planning did not begin until 1921 when the Catholic Church in Brazil initiated efforts to elicit support and raise funds for the project. Costa's proposal for a large-scale figure of Christ with outstretched arms spanning ninety-eight feet placed first in the competition held to select the design for the sculpture.

The 130-foot statue is constructed of reinforced concrete and is covered with nearly 1.5 million soapstone tiles. Catholic women from the archdiocese of Rio glued the soapstone tesserae on to a screen, which was then applied to the figure.

In February 2010, a restoration project was undertaken to address damage to the statue caused over the years by wind, rain, and lightning. The project included the repair of small cracks, the removal of a crust of fungi and other microorganisms from the soapstone cladding, the replacement of missing tiles, and the reinforcement of lightning rods in the statue's head and arms. For much of the first half of 2010, scaffolding obscured the statue during the four-month restoration. Christ the Redeemer reopened in late June, and visitors and Rio residents can once again enjoy the panoramic view from the statue's site on Corcovado Mountain. ■

*Christ the Redeemer, sculptor Paul Landowski, designer Heitor da Silva Costa, 1931. Photographer unknown.*

Sajous-designed Jockey Club. The club has lacquer and gold panels by Jean Dunand in the grand salon and marble reliefs by Brazilian Art Deco sculptor Victor Brecheret on both the exterior and interior. Brecheret will also be the topic of a Pre-Congress lecture. Another will address the designs of architect Gregori Warchavchik, who introduced Modernism to Brazil. The Pre-Congress program also includes visits to the Biblioteca Mario de Andrade, the Banco de São Paulo, the Instituto Biológico, and the Pinacoteca de São Paulo whose collection includes bronzes and paintings from the Art Deco era. Congress organizers are assembling a three-day Pre-Congress package that will include hotel accommodations in São Paulo and air transportation from São Paulo to Rio. ■

*Plans for the Congress are still being finalized, but we hope this preliminary look will entice many CADS members to fly down to Rio next August. For Congress updates, go to the Instituto Art Déco Brasil website, [www.artdecobrasil.com](http://www.artdecobrasil.com).*



Central do Brasil, Rio de Janeiro, Magno de Carvalho and Robert Prentice, 1937. Photo by Vicente de Paulo.