

MUSEUM OF CONTEMPORARY ART
University of São Paulo

BRAZILIAN ART DÉCO
Fulvia and Adolpho Leirner Donation



Fulvia and Adolpho Leirner Collection of Brazilian Art Déco – MAC USP

Ana Magalhães, Gustavo Brognara and Renata Rocco

Fulvia and Adolpho Leirner gathered an unprecedented set of artworks in Brazil. The interest in the world of design motivated them to start their collection at the turn of the 1950s to the 1960s, achieving an unavoidable set for the understanding of the applied arts in Brazil. In contact with artists, gallerists and other collectors, the Leirner studied, documented, preserved and disseminated their collection, while living with their collection in their domestic daily life. In more than 60 years, either as a set or as punctual loans, the pieces were part of exhibitions in several museums, were published in articles and essays, contributing to the discussion of what modernity meant among us, far beyond the more traditional supports of the visual arts and of the long-held canonical narratives about the same artists and works.

Donated to MAC USP at the end of 2020, and with a permanent publication on the Museum's website, 47 objects and their respective documents gain public and university dimension. They are pieces of furniture, textile design, reliefs, prints for carnival balls, among other items, originally produced for the consumption of the coffee-based and industrial elite of São Paulo, eager to modernize themselves in the first half of the 20th century. The artists that produced the artworks donated by the Leirner adopted imported references in their production, as a result of their international studies, which introduced the art déco style in Brazil.

Exemplary of the luxury market of the period these objects reflect the possibilities of professional activity for modern artists, who worked on commission for the São Paulo elite. At the same time, they attest the intentional change in the way of life and social behavior of the wealthy classes. With a modern aesthetic, the artists revisit representations of Brazilian colonial history, without questioning it, creating an idyllic and aestheticized past that reinforces the discourse of European domination. The reception of the Fulvia and Adolpho Leirner Collection by the University of São Paulo stimulates a deeper analysis of these images, their relationships and meanings, taking part of a review process that has been carried out by contemporary historiography.

Thus, the exhibition that is now inaugurated is not the end of a process in which works leave the domestic sphere and pass to public access, but effectively the beginning of a new perspective on these objects. If they were previously integrated into the use and day-to-day of the Leirner, they now become a musealized object. The way of exhibiting the pieces here already expresses this change compared to the previous ways, and it is the result of an embryonic research on exhibition possibilities adopted by international museums with collections of decorative arts. In addition, the objects will be presented and opportunely removed for restoration, so that the public also understands the conservation work.

ART DÉCO BRASILEIRO

Doação Fulvia e Adolpho Leirner

Fulvia e Adolpho Leirner reuniram um conjunto de obras de arte sem precedentes no Brasil. O interesse pelo universo da design modernista e a busca por objetos no passado dos anos 1920 para os anos 1960, significam uma produção intelectual para o entendimento das artes aplicadas no Brasil. Em contato com artistas, galeristas e outros colecionadores, os Leirner estudaram, documentaram, preservaram e divulgaram sua coleção, ao mesmo tempo em que conviviam com ela dentro no cotidiano doméstico. Em mais de 60 anos, seja em peças ou em experiências pessoais, as peças participaram de exposições em diversos museus, foram publicadas em artigos e ensaios, contribuindo para a discussão de que significava modernidade entre nós, para além das referências tradicionais das artes visuais e de narrativas convencionais sempre sustentadas sobre os mesmos artistas e obras.

Doada ao MAC USP no final de 2020, e com uma publicação permanente no website do Museu, 47 objetos e seus respectivos documentos ganham dimensão pública e acadêmica. São peças de mobiliário, design (MAC), têxteis, impressos para bathes de carnaval, entre outros itens, originalmente produzidos para o consumo das elites urbanas e industrial de São Paulo. Analisa-se o modernismo na primeira metade do século 20. Os artigos contemporâneos na doação de criação dos Leirner atuaram em sua produção referencial importante, fruto de sessões interativas, que introduziram a arte e o design no Brasil.

Exemplos de mercado de luxo do período, essas obras falam das possibilidades de atuação profissional dos artistas modernos que trabalhavam sob encomenda para a elite paulista. Ao mesmo tempo, são um testemunho da mudança intelectual no modo de vida e no comportamento social das classes abastadas. Com uma estética moderna, as artes aplicadas representam a história colonial brasileira, sem problemas, ao contrário, com um passado difícil e complexo que reflete o discurso da dominação europeia. A coleção da Coleção Fulvia e Adolpho Leirner para Universidade de São Paulo estimula o aprimoramento de sessões discussões, de suas reflexões e aplicações, parte de um processo de criação que vem sendo feito pela historiografia contemporânea.

Assim, a exposição que ora se inaugura não é o fim de um processo em que obras saem do esfera doméstica e passam ao espaço público, mas observamos o começo de uma nova perspectiva sobre essas obras. Se antes estavam integradas ao uso e ao dia a dia dos Leirner, elas passam agora ao espaço museológico. A maneira de expor as peças não é apenas uma mudança em comparação aos modos de expor anteriores, é o resultado de uma pesquisa embasada sobre possibilidades expostas, adotadas por museus internacionais que se voltam às artes decorativas. Além disso, as obras são expostas e oportunamente voltadas para restauração, de modo a que o público também entenda os trabalhos de conservação.

As peças também oferecem outras possibilidades discursivas sobre modernidade. São apenas um exemplo de linguagem visual, mas de usos, materiais e circulações. Algumas perspectivas foram apresentadas na mostra *Projetos para um cotidiano moderno no Brasil: 1920-1960*, que, organizada coletivamente pelo grupo de pesquisa CNPq Narrativas da arte no século 20, articulou esta exposição e contou com obras em papel do acervo do MAC USP em diálogo com alguns itens da coleção doada pelos Leirner. Assim, o Museu já oportuniza para sua comunidade com as artes aplicadas na história da arte moderna entre nós, sobretudo através de aquisições e exposições realizadas pelo primeiro diretor do MAC USP, Walter Zanini.

Essas conquistas foram possíveis por Fulvia e Adolpho Leirner e para contribuir para que o MAC USP continue a investigar de maneira mais ampla o projeto modernista no Brasil. Com a doação, o acervo do museu é enriquecido e fortalecido, na possibilidade de investigar os processos de criação dessas obras, sua circulação e institucionalização.

Ana Magalhães, Gustavo Breguere e Renata Peres

Fulvia and Adolpho Leirner gathered an unprecedented set of artworks in Brazil. The interest in the world of design modernism stems from their collection of the last of the 1920s to the 1960s, achieving an unrivaled set for the understanding of the applied arts in Brazil. In contact with artists, galleries and other collectors, the Leirner couple studied, documented, preserved and disseminated their collection, while living with their collection in their household daily life. In more than 60 years, either as art or as specific items, the pieces were part of exhibitions in several museums, were published in a books and essays, contributing to the discussion of what modernity meant among us, far beyond the more traditional fields of the visual arts and of the long held canonical narratives about the same artists and works.

Doated to MAC USP at the end of 2020, and with a permanent publication on the Museum's website, 47 objects and their respective documents gain public and research dimensions. They are pieces of furniture, textile design, prints, parts of menus for carnival balls, among other items, originally produced for the consumption of the coffee-based and industrial elite of São Paulo, eager to modernize themselves in the first half of the 20th century. The article that produced the article discussed by the Leirner adopted important references in their production, as a result of their interventional studies, which introduced the art-deco style in Brazil.

An example of the luxury market of the period, these objects reflect the possibilities of professional activity for modern artists, who worked on commission for the São Paulo elite. At the same time, they reflect the intellectual change in the way of life and social behavior of the wealthy classes. With a modern aesthetic, the article reveals representations of Brazilian colonial history, without problems, on the contrary, with a difficult and complex past that reflects the discourse of European domination. The donation of the Fulvia and Adolpho Leirner Collection by the University of São Paulo stimulates a deeper analysis of these images, their relationships and meanings, being part of a research process that has been carried out by contemporary historiography.

The exhibition that is now inaugurated is not the end of a process in which works leave the domestic sphere and gain public access, but effectively the beginning of a new perspective on these objects. If they were previously integrated into the use and daily life of the Leirner couple, they now become museum objects. The way of exhibiting the pieces here already presents this change compared to the previous ways, and it is the result of an embryonic research on exhibition possibilities adopted by international museums with collections of decorative arts. In addition to this, the pieces will be exhibited and be removed for a period of time, so that visitors also grasp their conservation process.

The pieces also open space for other discursive possibilities about modernity. They just are an example of visual language, but that of uses, materials and circulations. Some perspectives were already presented in the exhibition *Projetos para um cotidiano moderno no Brasil: 1920-1960*, which, collectively signed by the CNPq research group Narrativas da arte no século 20, presented the exhibition and had works on paper from MAC USP's collection in dialogue with some items from the collection donated by the Leirner couple. Here, the museum already highlights its involvement with the applied arts in the history of modern art among us, especially through the acquisitions and exhibitions carried out by MAC USP's first director, Walter Zanini.

The unique set brought together by Fulvia and Adolpho Leirner helps MAC USP to continue the research about the modernist project in Brazil in a broader way. With the donation, the museum's collection is enriched and illuminated, in the possibility of investigating the processes of creation of these objects, their circulation and institutionalization.

Ana Magalhães, Gustavo Breguere e Renata Peres



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Antelo Del Debbio and the “seara do colecionador”

Renata Rocco

For the first time exhibited in a museum space, the plaster panel by the Italian artist based in São Paulo, Antelo Del Debbio (1901-1971) made in the end of 1930s, was acquired by Fulvia and Adolpho Leirner in a hardware store demolition on Av. Rebouças in São Paulo in the late 1970s. The discovery and transport of the piece were documented by photos taken by the collectors, which are present in this exhibition.

The theme of the panel, according to Luciano Migliaccio, is related to the history of the “monsoons” of the 17th and 18th centuries and is plastically approached in a simplified and archaizing way, as in the reliefs of the Italian sculptor Arturo Dazzi. Del Debbio’s activity in São Paulo, usually linked to funerary production, is little known among us, compared to that of his contemporaries such as Fúlvio Pennacchi, with whom Del Debbio worked at the advertising agency called Clamor.

The story of the Leirner’s encounter with the panel, its recovery and installation in the residence is narrated by them to the then director of MASP, Pietro Maria Bardi, in a letter here exposed. Such information and the image of the work would be included in the article “Seara do Colecionador” in **Revista Arte Vogue Brasil**, 1977, also directed by Bardi, an enthusiast of the couple’s activity as collectors and active participants in exhibitions of their collection, such as *Tempo dos Modernistas* (MASP, 1974).

Antelo Del Debbio’s monumental work would leave the couple’s residence in November 2021, when dismantled to be transported to MAC USP. The process, recorded in the video on display, was as delicate and ingenious as that of its assembly and installation, as narrated in the correspondence.

The donation of the panel to MAC USP makes it possible to expand access and study, both in terms of the thematic and plastic language of the work of art, as well as Del Debbio’s activity in Brazil, an artist little studied and until then absent from the museum’s collection.



Pioneers of modern home furniture

Gustavo Brognara

With the reception of the furniture from the Fulvia and Adolpho Leirner Collection, two sets that were very representative of Brazilian design from the 1930s became part of the MAC USP collection. They are recognizably examples of a new way of living adopted by São Paulo's elite in the first half of the 20th century.

Gregori Warchavchik was the pioneer of modern architecture in Brazil. The furniture displayed here was designed for the house on Itápolis street, in Pacaembu, which in 1930 was opened to visitors to promote the integration of modern art into everyday life. The design of this furniture had already been used in other houses of Warchavchik, especially in his residence on Santa Cruz street, which points out a new aesthetic between 1927 and 1928, adopting pure lines in its construction and in the objects designed by the architect.

Thus, Warchavchik laid the groundwork for John Graz to consolidate a market for the new style of furniture, addressed to the intelligentsia, the agrarian and industrial bourgeoisie. Graz was one of the exponents of modern interior decoration in São Paulo during the 1930s. Along with Regina Gomide Graz and Antônio Gomide, he joined other professionals to offer exclusive furniture, achieving great commercial success in the creation of planned interiors in the art déco style, assimilated in Europe.

The two sets are marked by the geometry and the use of materials associated with industrial aesthetics and serial production, even though it was handmade and custom manufactured. In Warchavchik's furniture, function plays a leading role. The wood is pigmented with the intention of giving the pieces a metallic appearance related to modernity. The metal – this time itself – also appears in Graz's furniture, now as a compositional and distinguishing element, in contrast to the imbuia wood cladding. The dimensions of these pieces provide a sense of luxury and magnitude of the spaces for which they were designed, showing that they are part of a totally modern and integrated project.





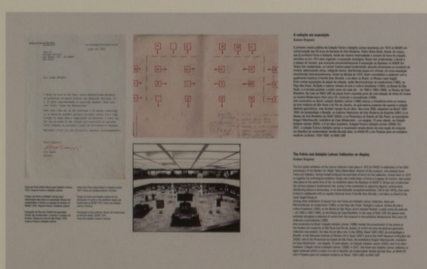
The Collection on display

Gustavo Brognara

The first public exhibition of the Leirner collection took place in 1972 at MASP, in celebration of the 50th anniversary of the Modern Art Week. Pietro Maria Bardi, director of the museum, who already knew Fulvia and Adolpho, having himself brokered the purchase of items for the collection, invited them in 1974 to organize the anthological exhibition *Tempo dos modernistas: a forma e o espaço do homem*, that would take place at the same time of the an exhibition about the Bauhaus at MASP. In *Tempo dos modernistas* the Leirner played a fundamental role, acting in the curatorship by selecting objects, writing texts, distributing pieces in showcases, in an internationally recognized exhibition. Still in the 1970s, they were invited to collaborate with an equally historical show *A família Graz-Gomide: o Art-déco no Brasil* at the Lasar Segall Museum.

Among other exhibitions of pieces from the Fulvia and Adolpho Leirner Collection, there are *Reminiscências do modernismo* (1980), at the Paço das Artes; *Tradição e ruptura: síntese de arte e cultura brasileiras* (1984), at the Bienal de São Paulo; and *A morada paulista: o estilo nosso de cada dia – de 1860 a 1960* (1986), at the Museu da Casa Brasileira. In the case of MAC USP, the pieces were exhibited alongside a selection of works from the museum in the exhibition *Modernismo Paris anos 20: vivências e convivências* (1995).

Arte construtiva no Brasil: coleção Adolpho Leirner (1998) marked the presentation of the pieces at the modern art museums of São Paulo and Rio de Janeiro, in which not only the abstract-geometric collection was present, but also the art déco one. In the 2000s, *Brasil 1920-1950: da antropofagia a Brasília*, at the Valencian Institute of Modern Art in Spain (2001) and at the FAAP Museum of Brazilian Art (2003); and at the Pinacoteca do Estado de São Paulo, the exhibitions *Gregori Warchavchik: mobiliário da Casa Modernista – Um resgate, 75 anos depois, na Coleção Adolpho Leirner* (2003), and *O Art Déco Brasileiro: Coleção Fulvia e Adolpho Leirner* (2008). In 2021, the Fulvia and Adolpho Leirner collection is again reviewed within a notion of a set in *Desafios da modernidade: Família Gomide-Graz*, at MAM SP, and in *Projetos para um cotidiano moderno no Brasil, 1920-1960*, at MAC USP.



BRASIL 1920-1950: da antropofagia a Brasília
VALÉNCIA, INSTITUTO VALENCIANO DE ARTE MODERNA
2001

Circulation in the printed media and the archive

Renata Rocco

Pieces from the art déco collection and furniture by Gregori Warchavchik have been frequently reproduced in publications, exhibition catalogs and academic articles in Brazil. The vast research carried out by Ana Paula Simioni and Luciano Migliaccio in the book published in 2020 under the title *Art Déco in Brazil: Fulvia and Adolpho Leirner Collection*, constitutes an invaluable study for our art historiography.

Abroad, specialized magazines also bring and discuss the pieces of the collection: *The Connoisseur*, 1975, *The Journal of Decorative and Propaganda Arts: Brazil theme issue*, 1995 and *Connaissance des Arts: Spécial Brésil Avec Niemeyer*, Paris, 2005.

In addition to academic publications here and abroad, there is a significant circulation of the collection items in other mass media, such as the poster and newspaper advertisement of a play on Tarsila do Amaral in 2003. Its layout is composed by the artist's image and in the background, part of Regina Gomide Graz's tapestry. Another case is the lampshade by Antônio Gomide that appears in the scenography of Hector Babenco's film *O Rei da Noite* of 1976; and also the publication in a women's supplement of *Estado de São Paulo* newspaper, which placed the collections by Leirner and Bardi at Casa de Vidro, side by side.

All this circulation was organized in an archive systematized by Fulvia and Adolpho Leirner over the years, which ended up composing a complete biography of the works. Donated along with the collection to MAC USP, this archive is precious: in addition to explicit the provenance of the pieces and the spaces in which they were exhibited and reproduced, they bring to light the discourses and notions of modernity that surrounded them. These topics have been researched and developed at MAC USP in recent years, as presented in the exhibition *Projetos para um cotidiano moderno no Brasil, 1920-1960*.



Flávio de Carvalho's chairs

Gustavo Brognara

Since the end of the 1920s, Flávio de Carvalho, a civil engineer by training, has developed architectural projects following the art déco style. His drawings presented provocative solutions with marked geometric shapes, aimed at the efficiency of spaces and associated with expressionism and futurism, alluding to the image of machines. Flávio was one of the greatest promoters of modernism in the 1930s, founding with Antônio Gomide, Di Cavalcanti and Carlos Prado the Modern Artists Club – an artistic association that stimulated new trends and debates in São Paulo. The artist defended the use of smaller furniture and for aesthetic appreciation, in face of the domestic interiors, which became increasingly smaller. The pair of chairs created by Flávio, donated by the Leirner to MAC USP, is marked by a playful and colorful nature, also relating to his role as a playwright, costume and set designer, as highlighted in the exhibition *Projetos para um cotidiano moderno no Brasil, 1920-1960*. These pieces reveal the imaginative and irreverent personality of the artist.



Regina Gomide Graz's textiles and the academic research

Gustavo Brognara and Renata Rocco

With the donation of the Fulvia and Adolpho Leirner Collection to MAC USP's collection, a pioneering textile typology of the modern period in Brazil becomes part of the collection through the six pieces by Regina Gomide Graz: three figurative tapestries – *Mulher com galgo*, *Índios* and *Diana caçadora* – and three abstract rugs from the 1920s and 1930s.

These works of art, rare in public and private collections, provide the dimension of the decorative art project in Brazil during the 1920s. Although recent studies such as those carried out by Ana Paula Simioni have focused on Regina Gomide Graz, especially in the understanding of gender relations that associate women artists with certain artistic and decorative practices, the research focused on the materiality and exposure of this type of production is still rare. This is due to the few examples of modern textiles in museums and, in the case of Regina Gomide Graz, the scarce documentation about her trajectory. Noteworthy is the relationship between the tapestries donated with the business activity of Pietro Maria Bardi and his gallery *Mirante das artes*, where some of them were acquired, as attested by receipts and technical records donated to MAC USP. A surprising case is provided by *Mulher com galgo*, which was initially named *Passeio no parque*, as indicated in the technical file exposed here.

Thus, the reception of these pieces by MAC USP can contribute to the understanding of their creations, circulation, use and institutionalization. The research possibilities can be extended, involving physical-chemical analyzes for a better understanding of materials and techniques adopted by the artist, which involve weaving, patchwork with cutouts of different types of embroidered fabrics and innovative painting techniques from the early 1920s.

These studies can bring new information about the pieces by Regina Gomide Graz and other possibilities for their interpretation. Also, it can increase further research about the artists and decorative arts collection of the university museum.



Cassio M'Boi's Art Déco

Gustavo Brognara

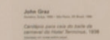
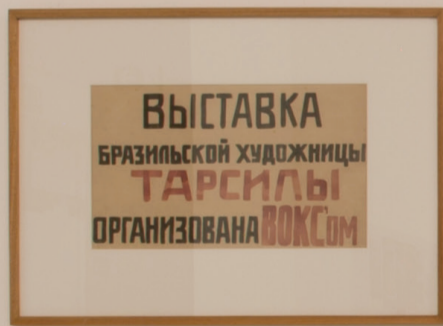
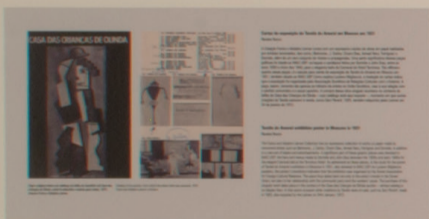
Although rather unknown today, Cassio M'Boi stands out among Brazilian art déco artists. Graduated in sociology, he became interested in painting and sculpture at a young age, also working with interior decoration. The three pieces donated by Fulvia and Adolpho Leirner to MAC USP allow us to perceive the multiple activities of the decorator artist. With simple lines and shapes marked by the contrast of colors, both in the abstract-geometric rug and in the chair – part of a dining room set – it is possible to notice the artisanal workmanship and innovative design, typical of the luxury pieces of the 1930s. The sculpture entitled *Índia* combines the national theme with the aesthetics of the sculptures of Demétrio Chiparus, one of the most important artists of Parisian art déco in the 1920s. The female figure in the movement also advocates for the figurative and popular themes that marked M'Boi's production after the 1940s, when the artist began to dedicate himself exclusively to visual arts with a folkloric theme.



Tarsila do Amaral exhibition poster in Moscow in 1931

Renata Rocco

The Fulvia and Adolpho Leirner Collection has an expressive collection of works on paper made by renowned artists such as Belmonte, J. Carlos, Cícero Dias, Ismael Nery, Ferrignac and Gomide, in addition to a rare set of labels and advertisements. A significant part of these graphic pieces was donated to MAC USP: the fans and menus made by Gomide and John Graz between the 1930s and early 1940s for the elegant Carnival ball at the Terminus Hotel. As ephemeral as these pieces, is the study for the poster of Tarsila do Amaral's exhibition in Moscow in 1931, also donated to MAC USP. As Luciano Migliaccio explains, the poster's translation indicates that the exhibition was organized by the Soviet Association for Foreign Cultural Relations. The piece thus dates back not only to the artist's transit in the Soviet Union, but also to her relationship with the communist party and the workers' cause. The purchase of this singular work takes place in the context of the Casa das Crianças de Olinda auction – whose catalog is on display here. In that same occasion other creations by Tarsila were on sale, such as *Saci Pererê*, made in 1925, also acquired by the Leirner on 24th January, 1973.



LIST OF WORKS

Unknown authorship

Estudo para cartaz da exposição de Tarsila do Amaral em Moscou, 1931

watercolor on paper, 31 x 48 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Flávio de Carvalho

Barra Mansa, RJ, Brazil, 1899
Valinhos, SP, Brazil, 1973

Cadeira, c. 1940

painted wood, 118 x 56,5 x 52 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Cadeira, c. 1940

painted wood, 117 x 55,5 x 52 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Antelo Del Debbio

Italy, Europe, 1901
São Paulo, SP, Brazil, 1971

Untitled, 1930 decade

plaster, 122 x 340 x 15 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Antônio Gomide

Itapetininga, SP, Brazil, 1895
São Paulo, SP, Brazil, 1967

Pé de abajur, c. 1930

turned and painted wood,
43 x 20 x 20 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Vaso, 1930 decade

painted cement, 76,5 x 46 x 46 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Leque do baile de carnaval do Hotel Terminus, 1936

color offset on paper, 20 x 20 cm
Fulvia and Adolpho Leirner donation
Brazilian Art Déco

Cardápio para a ceia do baile de carnaval do Hotel Terminus, 1934

color print on paper, 20,5 x 13 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Cardápio para a ceia do baile de carnaval do Hotel Terminus, 1936

color print on paper, 20 x 13 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Cardápio para a ceia do baile de carnaval do Hotel Terminus, 1939

color print on paper, 24 x 18,5 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Cardápio para a ceia do baile de carnaval do Hotel Terminus, 1941

color print on paper, 24 x 18,5 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Untitled (study for tapestry), 1920 decade

watercolor and graphite on paper glued to cardboard, 13,2 x 8,5 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Abstração 1, 1920 decade

watercolor and graphite on paper glued to cardboard, 18,2 x 9 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Abstração 2, 1920 decade

watercolor and graphite on paper glued to cardboard, 16 x 16 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Abstração 3, 1920 decade

watercolor and graphite on paper 12 x 11 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Abstração 4, 1920 decade

watercolor on paper, 12 x 11 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Arqueiro, 1930

watercolor and graphite on paper, 24 x 15,5 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

John Graz

Geneva, Switzerland, 1895
São Paulo, SP, Brazil, 1980

Cardápio para ceia do baile de carnaval do Hotel Terminus, 1938

color print on paper, 21,3 x 13,9 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Sofá de três lugares, 1930 decade

Living room furniture
imbuia veneered wood, chromed metal,
cushions, velvet upholstered backrest
and seat, 85,3 x 190 x 83 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Poltrona, 1930 decade

Living room furniture
imbuia veneered wood, chromed metal,
cushions, velvet upholstered backrest
and seat, 85 x 75,5 x 80,5 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Poltrona, 1930 decade

Living room furniture
imbuia veneered wood, chromed metal,
cushions, velvet upholstered backrest
and seat, 85 x 75,4 x 82 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Mesa de canto pequena, 1930 decade

Living room furniture
imbuia veneered wood and chromed
metal, 56 x 30 x 33,3 cm
Fulvia and Adolpho Leirner donation,
Brazilian Art Déco

Mesa de canto pequena, 1930 decade

Living room furniture
imbuia veneered wood and chromed metal, 55,8 x 30,2 x 33,6 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Banqueta sobre base com mesa lateral direita, 1930 decade

Living room furniture
madeira folheada de imbuia, metal imbuia veneered wood and chromed metal and velvet upholstered seat, 54,5 x 79,5 x 40,4 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Banqueta sobre base com mesa lateral esquerda, 1930 decade

Living room furniture
imbuia veneered wood and chromed metal and velvet upholstered seat, 54,6 x 79,5 x 40,2 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Untitled, c. 1938

painted wood, 170 x 37 x 5 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Relevo, 1930 decade

patinated bronze on painted wood, 66 x 96 x 9 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Regina Gomide Graz / John Graz (colaborador)

Itapetininga, SP, Brazil, 1897
São Paulo, SP, Brazil, 1973/
Geneva, Switzerland, 1895
São Paulo, SP, Brazil, 1980

Diana caçadora, c. 1930

felt, 79,6 x 150 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Regina Gomide Graz

Itapetininga, SP, Brazil, 1897
São Paulo, SP, Brazil, 1973

Mulher com galgo, c. 1930

ink on velvet, 174,5 x 110 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Índios, c. 1930

felt, 78,9 x 124,6 cm
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Tapeçaria, década 1920

velvet and metallic wire edging
144 x 127 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Tapete, 1930 decade

wool, 186 x 120 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Tapete, 1930 decade

wool, 196 x 208 cm
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Cássio M'Boy

Mineiros do Tietê, SP, Brazil, 1903
São Paulo, SP, Brazil, 1986

Cadeira, c. 1933

wood and upholstered seat, 100 x 45 x 51 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Tapete pequeno, c. 1935

wool, 72 x 142 cm
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Índia, década 1930

wood, 65 x 24 x 28 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Gregori Warchavchik

Odessa, Ukrain, 1896
São Paulo, SP, Brazil, 1972

Console, 1930

Furniture of Modernist House
painted wood and metal hinges, 65 x 109 x 44 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Console, 1930

Furniture of Modernist House
painted wood and metal hinges, 41 x 40,8 x 28 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Cômoda, 1930

Furniture of Modernist House
painted wood and metal hinges, 65 x 80 x 50,5 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Banco com assento estofado, 1930

Furniture of Modernist House
painted wood and mesh upholstered seat, 46 x 43,2 x 38 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Sofá de três lugares, 1930

Furniture of Modernist House
painted wood and velvet cushions, 85 x 196 x 85 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Poltrona, 1930

Furniture of Modernist House
painted wood, velvet upholstered backrest and seat, 81 x 80 x 81 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Poltrona, 1930

Furniture of Modernist House
painted wood, velvet upholstered backrest and seat, 81 x 80,5 x 81 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

Mesa de canto redonda, 1930

Furniture of Modernist House
painted wood, 56,3 x 75 x 75 cm
Fulvia and Adolpho Leirner donation, Brazilian Art Déco

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John Graz: reminiscências do modernismo

Paço das Artes, 1980
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Da antropofagia a Brasília: Brasil 1920-1950

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Gregori Warchavchik – mobiliário da Casa Modernista, um resgate 75 anos depois na Coleção Adolpho Leirner

Pinacoteca do Estado de São Paulo, 2003
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Pinacoteca do Estado de São Paulo, 2008
Library Lourival Gomes Machado – MAC USP

Desafios da modernidade: família Gomide-Graz, 1920-1930

Museu de Arte Moderna de São Paulo – MAM SP, 2021
Library Lourival Gomes Machado – MAC USP



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