

*The discovery of what it means to
be Brazilian*

February 1 – March 21, 2020

Curated by Hélio Menezes

Jaime Lauriano

Aline Motta

Nô Martins

Éder Oliveira

Tiago Sant'Ana

MARIANE IBRAHIM



Aline Motta

(Other) Foundations #1, 2017-2019

Digital Photograph

49 1/4 x 27 1/2 in

125 x 70 cm

Edition of 6 plus 1 artist's proof (#2/6)



Aline Motta
(Other) Foundations #2, 2017-2019
Digital Photograph
49 1/4 x 27 1/2 in
125 x 70 cm
Edition of 6 plus 1 artist's proof (#1/6)



Aline Motta

(Other) Foundations #3, 2017-2019

Digital Photograph

49 1/4 x 27 1/2 in

125 x 70 cm

Edition of 6 plus 1 artist's proof (#1/6)



Aline Motta
(Other) Foundations #4, 2017-2019
Digital Photograph
49 1/4 x 27 1/2 in
125 x 70 cm
Edition of 6 plus 1 artist's proof (#1/6)



Aline Motta

(Other) Foundations #5, 2017-2019

Digital Photograph

49 1/4 x 27 1/2 in

125 x 70 cm

Edition of 6 plus 1 artist's proof (#1/6)

MARIANE IBRAHIM



Aline Motta

(Other) Foundations #6, 2017-2019

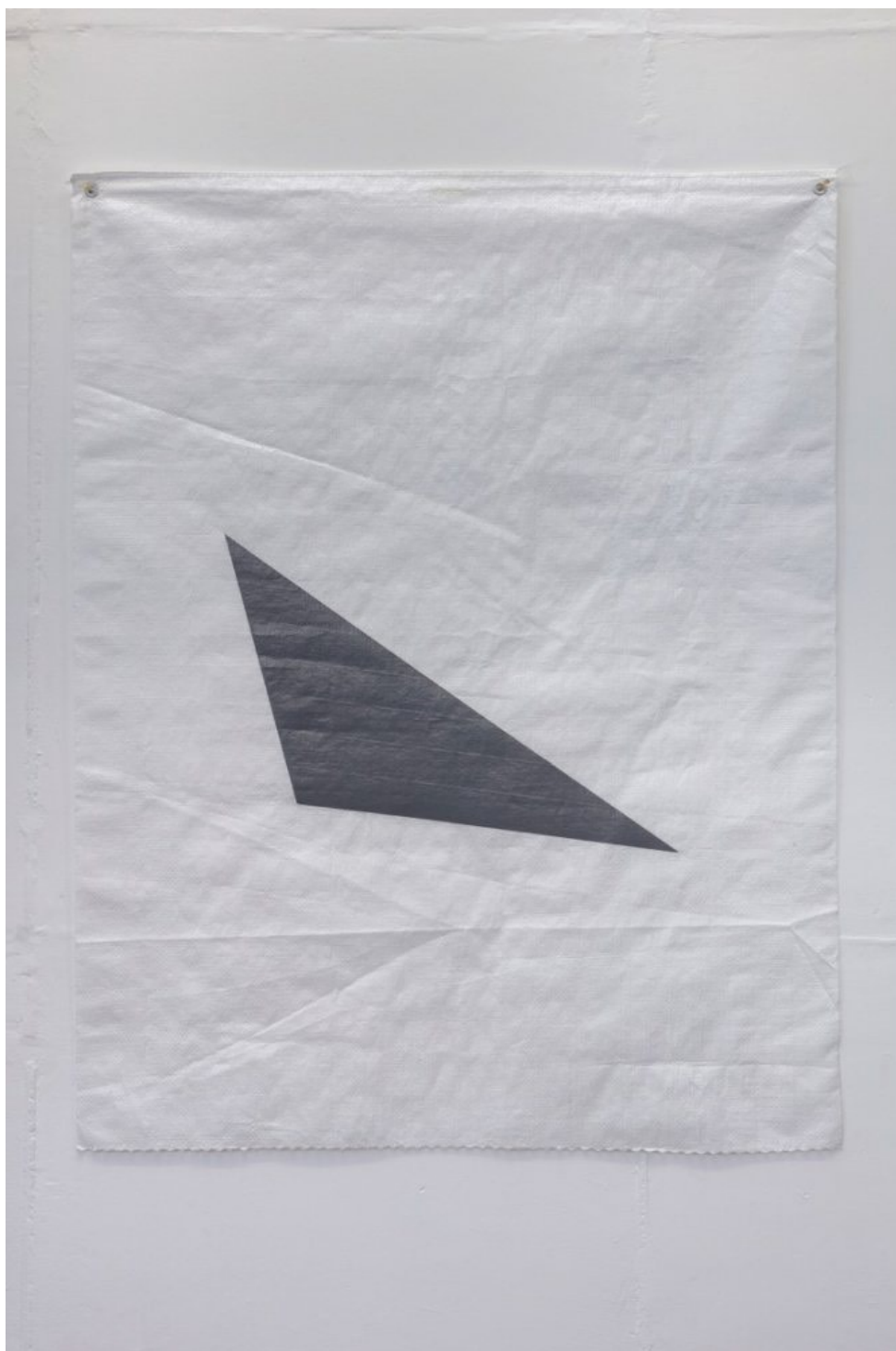
Digital Photograph

49 1/4 x 27 1/2 in

125 x 70 cm

Edition of 6 plus 1 artist's proof (#1/6)

MARIANE IBRAHIM



Jaime Lauriano

Experiência concreta #6 (triângulo atlântico) [concrete experience #8 (atlantic triangle)], 2019

Bags used to transport grains, self-adhesive high tack tape, and gold nail

51 1/8 x 39 3/8 x 1 1/8 in

130 x 100 x 3 cm

Edition of 3 plus 1 artist's proof (#1/3)

MARIANE IBRAHIM



Jaime Lauriano

Experiência concreta #6 (triângulo atlântico) [concrete experience #6 (atlantic triangle)], 2019

Bags used to transport grains, self-adhesive high tack tape, and gold nail

51 1/8 x 39 3/8 x 1 1/8 in

130 x 100 x 3 cm

Edition of 3 plus 1 artist's proof (#1/3)

MARIANE IBRAHIM



Jaime Lauriano

Experiência concreta #6 (triângulo atlântico) [concrete experience #7 (atlantic triangle)], 2019

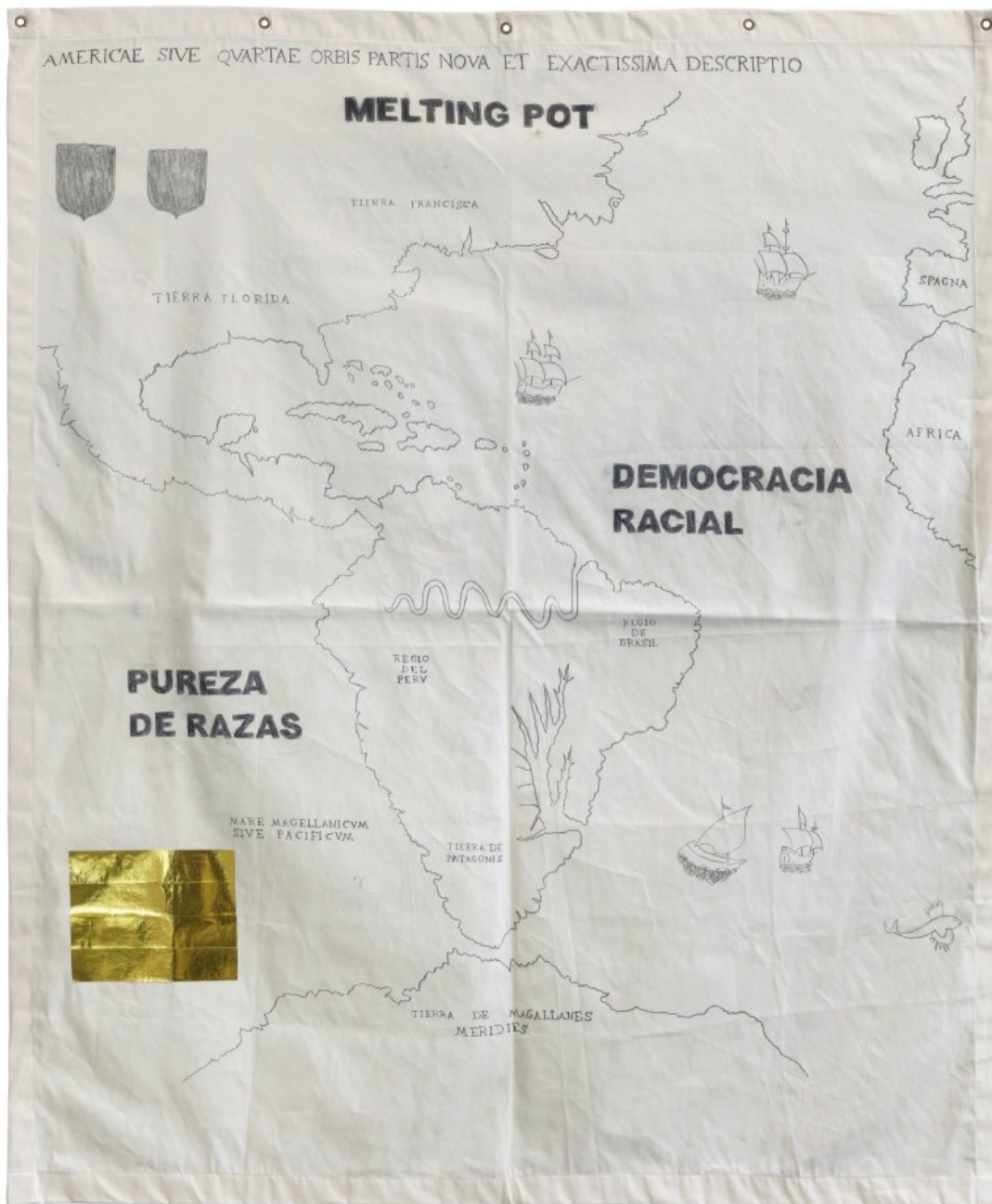
Bags used to transport grains, self-adhesive high tack tape, and gold nail

51 1/8 x 39 3/8 x 1 1/8 in

130 x 100 x 3 cm

Edition of 3 plus 1 artist's proof (#1/3)

MARIANE IBRAHIM



Jaime Lauriano

America: democracia racial, melting pot and pureza de razas, 2019

Drawing made with black pemba (chalk used in rituals of Umbanda), dermatographic pencil, charcoal and golden self-adhesive high tack tape on black cotton

70 7/8 x 59 1/8 in

180 x 150 cm

MARIANE IBRAHIM



Jaime Lauriano

Americae sive quartae orbis partis nova et exactissima: democracia racial, melting pot and pureza de razas, 2019
Drawing made with black pemba (chalk used in rituals of Umbanda), dermatographic pencil, charcoal and golden self-adhesive high tack tape on black cotton
55 1/8 x 74 3/4 in
140 x 190 cm



Nô Martins

Sem Título, 2019

Acrylic on canvas

86 5/8 x 59 1/8 in

220 x 150 cm

MARIANE IBRAHIM



Nô Martins
Sem Título, 2019
Acrylic on canvas
86 5/8 x 59 1/8 in
220 x 150 cm

MARIANE IBRAHIM



Éder Oliveira
Untitled – Pixel series, 2019
Oil on canvas
74 3/4 x 63 in
190 x 160 cm

MARIANE IBRAHIM



Éder Oliveira
Untitled – Pixel series, 2019
Oil on canvas
74 3/4 x 63 in
190 x 160 cm

MARIANE IBRAHIM



Tiago Sant'Ana

Refining #2 (Refino #2), 2017

Mineral pigment on cotton paper

18 1/8 x 27 1/2 in

46 x 70 cm

Edition of 5 plus 2 artist's proofs (#3/5)

MARIANE IBRAHIM



Tiago Sant'Ana

Açúcar sobre capela, 2018

Mineral pigment on cotton paper

63 x 41 3/8 in

160 x 105 cm

Edition of 5 plus 2 artist's proofs (#4/5)

MARIANE IBRAHIM



Tiago Sant'Ana
Sugar Shoes, 2018
Mineral pigment on cotton paper
41 3/8 x 63 in
105 x 160 cm
Edition of 5 plus 2 artist's proofs (#2/5)



Tiago Sant'Ana
Sugar Shoes, 2018
Mineral pigment on cotton paper
41 3/8 x 27 1/2 in
105 x 70 cm
Edition of 5 plus 2 artist's proofs (#3/5)

MARIANE IBRAHIM



Tiago Sant'Ana

Sugar Shoes, 2019

Sugar

10 1/4 x 4 3/4 x 5 1/8 in

26 x 12 x 13 cm

MARIANE IBRAHIM



Tiago Sant'Ana

Sugar Shoes, 2019

Sugar

11 3/4 x 4 3/4 x 4 3/4 in

30 x 12 x 12 cm

MARIANE IBRAHIM