



nara roesler

**antonio henrique amaral
and thiago barbalho:
organic fictions**

nara roesler new york

opening march 19, 2026

exhibition march 19–may 2, 2026



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The work of two artists from different temporal contexts, Thiago Barbalho (1984) and Antonio Henrique Amaral (1935-2015), are shown together in this exhibition through a curatorial logic of figural counterpoints. Despite their distinct genealogical upbringings, Amaral and Barbalho have, as a common ground, their interest in hybrid figures, oneiric imaginary and a strong recurrence of the organic, as singular intertwined bodies and as convoluted, pop-like, neo baroque, complex, dense compositional structures.

Barbalho stands-out amongst the most recent emerging artists in Brazil for his masterful approach of pictorial media (painting, wall painting, sculpture, drawing, installation), capable of featuring minute detail, labor intensive marking as well as ambitious, all-over, complex compositional fields. A writer-novelist, a philosopher, an anthropologist, Barbalho seems to find in the language of visual arts a field for experimental freedom opposed by his richness and figural extravaganza to the dead-end of logical and speculative thinking. His work translates into figural non-places where the world might find an inverted mirror image.

Noticeable for the masterful control of his graphic means, the vivacity of his color palette and the satirical complexity of his ambitious compositions, Barbalho's impressive array of resources go from pop figuration and surreal abstraction to post-modern, Asiatic comic and science-fi cartoons, ultimately unfolding into a unique repertoire of strikingly visual, organic fictions.

Bodies depicted in pictorial field as coordinates for hybridity, unlikely imaginary beings, are a signature of Antonio Henrique Amaral's work, a landmark,

referential Brazilian artist during the second half of the Twentieth Century. Known for his cartoonish but fierce denunciation of the absurdity of life, notably during the Brazilian dark period of dictatorship, and for his political lucidity and masterful control of his figurative vocabulary, Amaral's work is arguably a major achievement of modern art in Brazil. Embracing through clever transformations the legacy of early modernists such as Tarsila do Amaral or Cicero Dias up to the entire Brazilian political pop movement, Tropicalismo and sub/hyper real figuration, Amaral has enjoyed a renewal of recent significant international attention.

The present selection of landmark paintings and drawings by Antonio Henrique Amaral are almost all from the peak of his production, in the late 1960's-early 1970's, a period characterized by cruel political authoritarianism to which Amaral's satirical depictions were pointedly addressed.

The resonance, and even figural coincidences, between the works of Amaral and Barbalho are testimony of the granular kinship of forms, the fact that art exists through fields of figurability that overcome and transcend intentional programs and individual strategies. For none of the works by Thiago Barbalho here presented were made with the intention of being shown, or even approached to, Amaral's repertoire. 'Oraibi and Athens are just cousins', the famous utterance by Aby Warburg, comes in point here. Or maybe the great Edouard Glissant: "The Relationship does not follow a moral, it is source of poetics, and it engenders magnetism among the diverse."

—Luis Pérez-Oramas

cover left Antonio Henrique Amaral,
Jungle, 1968 [detail]
right Thiago Barbalho,
Shoreline invasion, 2025 [detail]

Thiago Barbalho
The spirit's journey #03, 2025
oil paint, acrylic paint, colored pencil,
permanent marker and spray paint on canvas
187 x 163,3 x 3,5 cm
73.6 x 64.3 x 1.4 in





Antonio Henrique Amaral
In the landscape, a group..., 1996
oil paint on canvas
200 x 200 cm
78.7 x 78.7 in



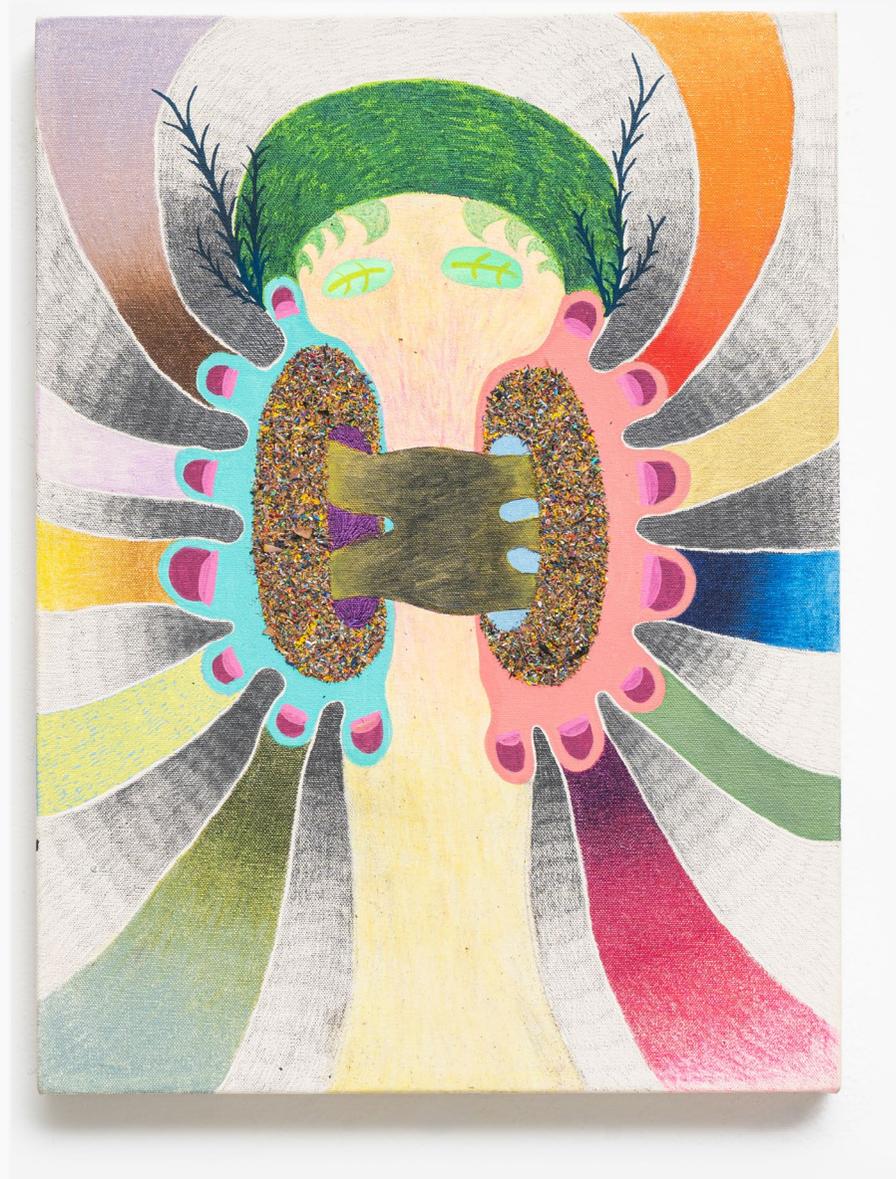




Antonio Henrique Amaral
Bla bla bla, 1966
oil paint on canvas
129 x 95,4 cm
50.8 x 37.6 in



Thiago Barbalho
Forest Bess, 2025
colored pencil, graphite pencil,
ballpoint pen, oil paint,
permanent marker and colored
pencil powder on canvas
40 x 30 cm
15.7 x 11.8 in



Antonio Henrique Amaral
Sexus, 1967
oil paint on plywood
120 x 90 cm
47.2 x 35.4 in





Thiago Barbalho
World eaters, 2025
colored pencil,
oil paint, acrylic paint,
permanent marker,
graphite pencil,
ballpoint pen on paper
140 x 200 cm
55.1 x 78.7 in





Antonio Henrique Amaral
Brides, tongues, clouds..., 1998
oil pastel on paper
70 x 100 cm
27.6 x 39.4 in





Thiago Barbalho
The angel of vengeance, 2025
colored pencil, oil paint,
acrylic paint, permanent marker,
graphite pencil,
ballpoint pen and
resin on paper
140 x 200 cm
55.1 x 78.7 in

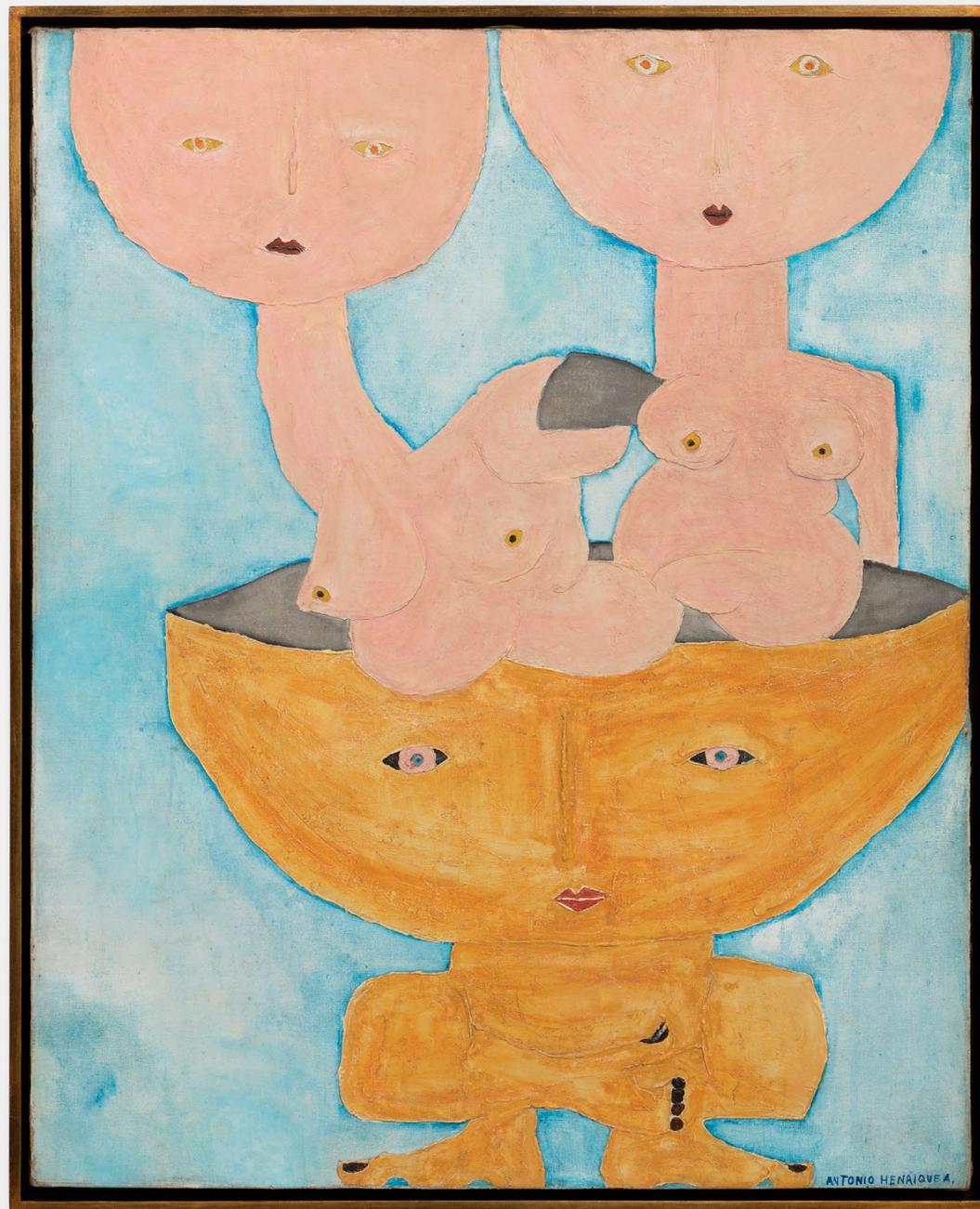


Thiago Barbalho
Cure n.2, 2025
colored pencil, graphite pencil,
ballpoint pen, oil paint,
acrylic paint
and permanent
marker on canvas
140 x 80 cm
55.1 x 31.5 in





Antonio Henrique Amaral
Tricephalic, 1965
oil paint on canvas
100 x 80,5 cm
39.4 x 31.7 in





Antonio Henrique Amaral
And then, of two..., 1966
mixed media on paper
27 x 18 cm
10.6 x 7.1 in





Thiago Barbalho
Plastic bag, 2024
colored pencil, graphite,
acrylic resin, ballpoint pen and
permanent marker on canvas
40,5 x 30,5 x 3 cm
15.9 x 12 x 1.2 in



Thiago Barbalho
Rave in the rain and lightning, 2024
oil paint, graphite, colored pencil,
acrylic resin, permanent marker on canvas
40,5 x 30,5 x 3 cm
15.9 x 12 x 1.2 in



Thiago Barbalho
The spirit's journey #02, 2025
oil paint, acrylic paint,
colored pencil, permanent marker
and spray paint on canvas
186 x 164,5 x 3,5 cm
73.2 x 64.8 x 1.4 in





Thiago Barbalho
Class struggle seen by angels, 2025
oil paint, acrylic paint, graphite pencil,
colored pencil and
permanent marker on canvas
76,2 x 76,2 cm
30 x 30 in







Thiago Barbalho
Restless sea, 2025
oil paint, acrylic paint,
graphite pencil, colored pencil
and permanent marker on canvas
76,2 x 76,2 cm
30 x 30 in





Antonio Henrique Amaral
Jungle, 1968
oil paint on plywood
170 x 122 cm
66.9 x 48 in



Thiago Barbalho
Shoreline invasion, 2025
oil paint, acrylic paint, graphite
pencil, colored pencil and
permanent marker on canvas
172,7 x 119,4 cm
68 x 47 in





Antonio Henrique Amaral
The metals and the viscera II, 1975
oil paint on canvas
120,5 x 165 cm
47.4 x 65 in



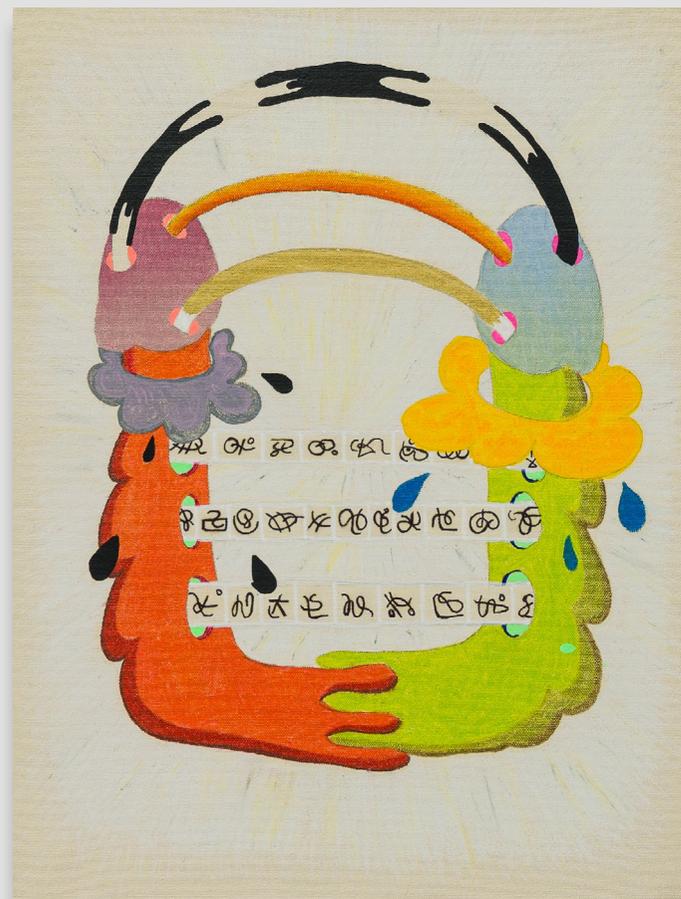


Thiago Barbalho
The spirit's journey #05, 2026
oil paint, acrylic paint, colored pencil,
graphite pencil, permanent marker
and ballpoint pen on canvas
25 x 20 x 3 cm
9.8 x 7.9 x 1.2 in





Thiago Barbalho
Jangada, 2025
acrylic paint, graphite pencil, colored pencil
and permanent marker on canvas
12,7 x 17,8 cm
5 x 7 in



Thiago Barbalho
Language and distance (dating), 2024
graphite pencil, colored pencil,
ballpoint pen, permanent marker
and oil on canvas
40 x 30,5 x 2,5 cm
15.7 x 12 x 1 in



Thiago Barbalho will be on view at *WINDOW* from March 20 through May 2.

WINDOW is a space dedicated to focused, site-responsive presentations. Located at 91 Walker Street in Tribeca, it consists of two street-facing vitrines conceived by Anton Kern Gallery in 2020. Since its inaugural exhibition featuring works by John Bock and David Shrigley, the program has hosted street-exposed yet intimate presentations by artists including Lothar Hempel, assume vivid astro focus, Chris Martin, Olaf Breuning, Erik van Lieshout, Keith Boadwee, and, most recently, Manfred Pernice. Open continuously to the public through its street-facing format, *WINDOW* operates as both exhibition space and urban threshold—bringing rigorous contemporary practices into direct dialogue with one of New York City’s most vibrant cultural neighborhoods.

Thiago Barbalho
Future, 2024
cotton fabric
210 x 188 cm
82.7 x 74 in

Antonio Henrique Amaral
New York, USA





Thiago Barbalho,
São Paulo, Brazil, 2025

antonio henrique amaral

b. 1935, São Paulo, Brazil

d. 2015, São Paulo, Brazil

Painter, engraver, and draftsman, Antonio Henrique Amaral has a diverse body of work. Mainly through painting, drawing, and engraving, his works engage in dialogue with contemporary culture, sometimes approaching surrealism and pop art, other times addressing political and social issues.

Early in his career, his work was strongly influenced by Surrealism, engaging in dialogue with artists such as Joan Miró, Roberto Matta, and Paul Klee. Political and cultural changes marked his work in the second half of the 1960s, which began to incorporate elements of popular engraving and figuration drawn from mass culture, such as advertising and graffiti. Violence, sex, and politics are themes addressed in his recurring use of images of generals and mouths.

The search for symbols that refer to a situation, and whose meanings are constructed and reiterated throughout their appearances, is a constant in Amaral's work. If at first he chose mouths and the figure of the general, also present in his early paintings from the mid-1960s, it is in the representation of the banana, or through it, that the artist manages to concentrate all his dissatisfaction with the historical moment. An inverse index of national identity, the figure of the banana is worked in various situations: alone and in bunches, pierced by ropes, knives, or forks, ripe, green, or rotten. As a metaphor, the banana refers both to the military dictatorship and to Brazil's position among democratic countries.

selected solo exhibitions

- *Campo de Batalha: Antonio Henrique Amaral 90 Anos*, Casa Triângulo, São Paulo, Brazil (2025)
- *Antonio Henrique Amaral: O Discurso*, Mitchell-Innes & Nash, New York, USA (2023)
- *Aglomeracão*, Instituto Tomie Ohtake, São Paulo, Brazil (2020)
- *Antonio Henrique Amaral*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2013)

selected group exhibitions

- *Pop Brasil: Vanguardia y Nueva Figuración*, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina (2025)
- *100 anos de arte: Gilberto Chateaubriand*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2025)
- *Vai, Vai, Saudade*, Museo Madre, Naples, Italy (2024)
- *Pop America: 1965-1975*, Nasher Museum of Art, Durham, USA (2019)

selected collections

- The Metropolitan Museum of Art, New York, USA
- Centre Georges Pompidou, Paris, France
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM - Rio), Rio de Janeiro, Brazil

thiago barbalho

b. 1984, Natal, Brazil

lives and works in São Paulo, Brazil

As a writer and visual artist, Thiago Barbalho found in drawing a means of expression that allowed him to overcome a writer's block. Working in different dimensions and with different materials (colored pencils, graphite, spray, oil, oil pastel, and marker on paper), his compositions bring intricate universes to the public's eye, in which shapes and colors intertwine and shuffle in narratives that seem to radicalize and endow the Hieronymus Bosch fantastic universe with a contemporary and lysergic air.

According to the critic and curator Kiki Mazzucchelli, 'when working essentially in drawing, Barbalho produces extremely intricate, but unplanned compositions, in which a multiplicity of images, symbols and color fields merge to create uninterrupted vibrant surfaces.' The apparent chaos of his images arises from the gestures he traces, refusing to submit to a formal logic dictated by rationality. In fact, we encounter in his work a variety of fragments, a profusion of references from different spheres, from pop culture to art history tradition, disarranging categories, and the relationship between figure and background.

With a background in Philosophy, Barbalho relies on philosophical concepts to guide his practice. In this sense, he understands drawing as an ancestral technology, which spans ages and cultures as a specific human species' invention. The artist's visual research leads him to see in the drawing the trace of a presence and the relationship between the mind—the imagination—and the body—the gesture— between consciousness and reality.

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selected solo exhibitions

- *Fominha*, Nara Roesler, São Paulo, Brazil (2025)
- *Segredos e Feitiços*, Nara Roesler, São Paulo, Brazil (2024)
- *Cacimba Nova*, Casa de Cultura Jardim do Seridó, Jardim do Seridó, Brazil (2024)
- *Depois que entra ninguém sai*, Nara Roesler, Rio de Janeiro, Brazil (2022)
- *Correspondência*, Galeria Marília Razuk, São Paulo, Brazil (2019)
- *Thiago Barbalho*, Kupfer Project Space, London, UK (2018)

selected group exhibitions

- *Phantom Dance: Thiago Barbalho and Theodore Ereira Guyer*, Elizabeth XI Bauer, London, UK (2023)
- *Mapa da estrada: Novas obras no acervo da Pinacoteca de São Paulo*, Pinacoteca de São Paulo, São Paulo, Brazil (2022)
- *Electric Dreams*, Nara Roesler, Rio de Janeiro, Brazil (2021)
- *AVAF*, Casa Triângulo, São Paulo, Brazil (2018)
- *Rocamboles*, Pivô, São Paulo, Brazil (2018)
- *Rocamboles*, Kunsthalle Lissabon, Lisbon, Portugal (2019)
- *Voyage*, Galeria Bergamin & Gomide, São Paulo, Brazil (2017)
- *Shadows & Monsters*, Gasworks, London, UK (2017)

selected collections

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Instituto Paz, Brumadinho, Brazil

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