

MITCHELL-INNES & NASH

MITCHELL-INNES & NASH CELEBRATES PIONEERING BRAZILIAN ARTIST
ANTONIO HENRIQUE AMARAL
WITH FIRST U.S. EXHIBITION IN A GENERATION

Antonio Henrique Amaral: O Discurso

On view March 9 – April 15, 2023

Opening Reception: Thursday, March 9, 6–8 PM



Mitchell-Innes & Nash is pleased to announce its first solo exhibition for Brazilian artist Antonio Henrique Amaral (1935-2015) since taking on representation of the artist's estate in 2022.

Antonio Henrique Amaral: O Discurso will be on view in Chelsea from March 9 through April 15, 2023 and will feature 10 paintings ranging in date from the 1960s to the 1990s. It will be the largest concentration of the artist's work seen outside of South America since 1996.

A pioneering figure in Brazilian and Latin American art, Amaral developed his signature style during the

second half of the 20th century, coming of age under the 1964 coup d'état which installed military rule in his home country. His visceral and allegorical works of this period deal with political violence and existential discontent through an incisive visual approach that seeks to challenge authoritarianism. When the military dictatorship was overturned through democratic elections in the late-1980s, Amaral shifted his attention to representations of forests, water and other forms of nature—and, frequently, the dangers to their survival.

“Antonio Henrique Amaral's work is as relevant and vital, if not more-so, in the current political climate as it ever was,” said Lucy Mitchell-Innes. “We are thrilled to bring increased attention to the paintings of this Brazilian-born—but truly international—artist.”

In the artist's *Bocas (Mouths)* paintings, such as *Third Person* (1967) and *O Discurso ou El Tirano* (1967) Amaral depicts political talking heads either arguing to questionable effectiveness or amplifying their opinions to gain fame and influence.

Amaral's works from the 1970s reach a peak of ferocity with his *Campo de Batalha (Battlefield)* series. Spending sustained periods of time in New York, Amaral created works in his SoHo studios such as *Campo de Batalha 32* (1974) and *Os Metais e as Viseras II* (1975) that show weaponized forks piercing fragments of bananas or bodily remnants.

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In the 1990s, Amaral was fully engaged in a new battle for the soul of the Amazon as unchecked industry threatened the viability of the global climate. In *Armas* (1992), chainsaws and smokestacks imperil a lone tree trunk.

Paulo Miyada, curator for the Centre Pompidou, wrote, “When one observes Antonio Henrique Amaral’s oeuvre as a whole it is plausible to think of it as a bestiary expanded in time and space: a succession of forms and figures that defy human identification and its capacity for communication, or, in a complementary way, a landscape of inanimate objects that he imbues with an empathic

identification. There is still much to discover and debate in his work, especially now, when at every point and place there is a search for examples of artworks able to resist not only the authoritarian projects now underway, but also the normativities that restrict the understanding of the nature of desire, sexuality and communication.”

The estate of Antonio Henrique Amaral is represented in partnership with Casa Triângulo, Sao Paulo and the Instituto Antonio Henrique Amaral.

About Mitchell-Innes & Nash

Founded in 1996 by Lucy Mitchell-Innes and David Nash, who previously headed the worldwide Contemporary and Impressionist & Modern Art divisions of Sotheby’s, Mitchell-Innes & Nash places exemplary contemporary artists within a historical context revealing a continuity of ideas and aesthetic distinction from the Modern era through the present day. Lucy Mitchell-Innes has served as a member of the selection committee of Art Basel Switzerland and is a former president of the Art Dealers Association of America.

Mitchell-Innes & Nash’s renowned exhibition program fosters excellence within artistic practice while forging an informed dialogue between emerging and established internationally recognized artists. From acclaimed surveys of 20th century masters such as Jean Arp, Anthony Caro, Willem de Kooning, Leon Kossoff, Kenneth Noland, Roy Lichtenstein and Nicolas de Stael, to solo exhibitions of Sarah Braman, Keltie Ferris, Daniel Lefcourt, Eddie Martinez, Pope.L, Martha Rosler and Jessica Stockholder, Mitchell-Innes & Nash has proven expertise in both advancing the careers of emerging artists and maintaining the superior standard set by established artists.

Images (top to bottom):

ANTONIO HENRIQUE AMARAL, *O discurso ou El tirano*, 1967, Oil on canvas, 51 by 62 1/2 in. 129.5 by 158.8 cm.

ANTONIO HENRIQUE AMARAL, *Campo de Batalha 34*, 1974, Oil on canvas, 30 1/4 by 48 in. 76.8 by 121.9 cm.

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