



FRENTE + FARIA

THREADS OF MODERNITY





Exhibition

Opening: Wednesday, February 25, 2026, from 6:00 PM to 9:00 PM

Exhibition Period: February 25 to April 11, 2026

Location: Frente + Faria
35 East 67th Street, 4th Floor - New York, NY 10065 - USA
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INTERACTIVE PDF 

Presentation

James Acacio Lisboa + Henrique Faria

Brazilian modern art has shaped a significant part of its identity through the dialogue between tradition and experimentation, incorporating techniques, materials, and forms of knowledge that expanded the boundaries of artistic languages. Within this context, textile art holds a fundamental place, challenging the distinctions between art, craft, and design, and revealing a modernity deeply connected to the country's cultural foundations. Throughout the twentieth century, these practices played a decisive role in redefining Brazilian modern thought, positioning it within broader international debates on form, materiality, and expression.

Frente + Faria emerges from the convergence of two established and complementary trajectories, united by a shared commitment to research, valuation, and the international dissemination of Brazilian art. Extensive experience in the international art market, combined with deep expertise in the secondary market for modern and contemporary Brazilian art, forms the basis of a platform dedicated to presenting rigorous, historically grounded projects that engage with global artistic discourse.

Located in New York, the new Frente + Faria space reinforces this mission by serving as a point of exchange between Brazil, Latin America, and the international art circuit. More than an exhibition venue, it is conceived as a space for dialogue and scholarship, devoted to building narratives that highlight the complexity, originality, and cultural relevance of Brazilian artistic production, while expanding its institutional visibility and recognition.

The exhibition "Threads of Modernity" is situated within this framework, offering a focused exploration of the expressive and conceptual strength of textile art in the formation of Brazilian modernity. Bringing together works that emphasize materiality, rhythm, and composition, the exhibition invites an international audience to consider how these practices engage with core questions of modern art, reaffirming Brazil's distinctive contribution to the global cultural narrative.





Carlos Páez Vilaró (1923 - 2014)

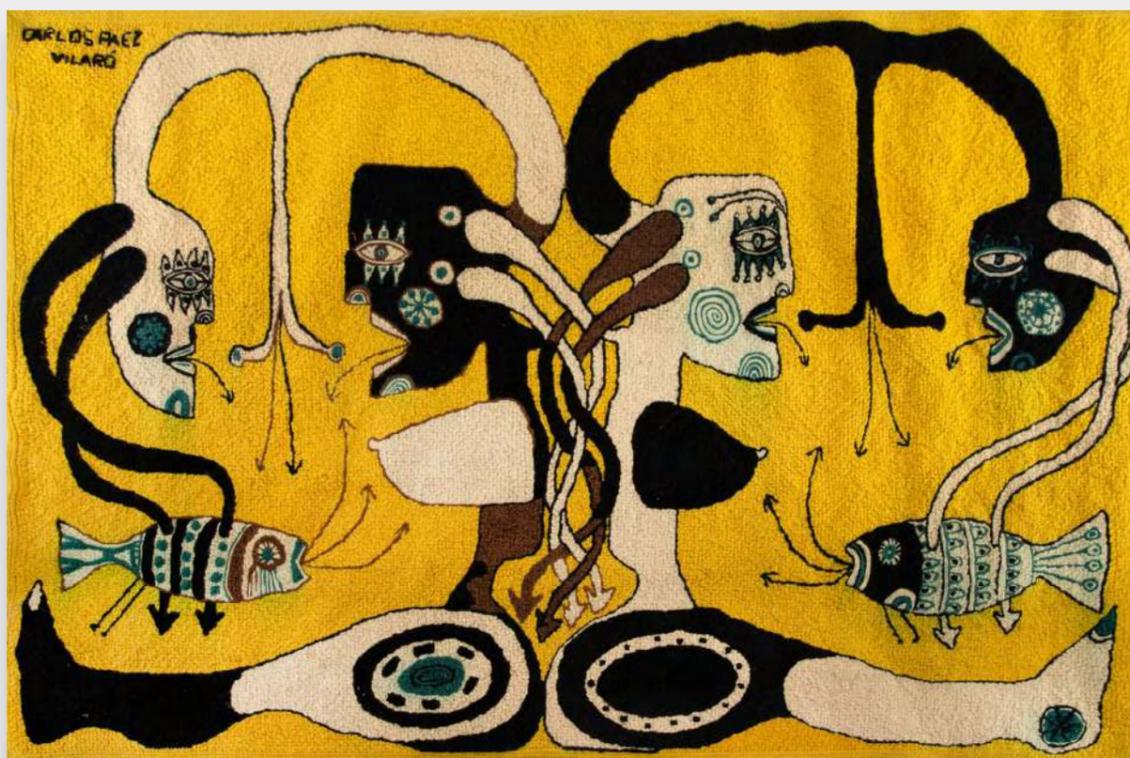
Montevideú, Uruguay - Punta Ballena, Uruguay

Carlos Páez Vilaró was one of the most emblematic figures of 20th-century Latin American art, with a career marked by a fluid movement between painting, sculpture, muralism, architecture, and cultural thought. Born in Montevideo, Uruguay, he developed a body of work deeply connected to African heritage, popular traditions, and the spiritual dimensions of the continent, especially after his travels to Africa and his close engagement with Afro-diasporic cultures.

His production is characterized by organic forms, intense colors, and a symbolic language that celebrates life, ritual, and collectivity. Páez Vilaró acted as a true cultural mediator, bringing art, architecture, and landscape into dialogue—most notably in Casapueblo, in Uruguay, which stands as the ultimate synthesis of his poetic and integrative vision.

Beyond his activity as a visual artist, Páez Vilaró played a broad cultural role, engaging with music, poetry, and intellectual activism. His mural works, present in public and private spaces across several countries, reflect his commitment to an accessible and socially engaged art conceived for collective experience.

His work transcends national borders and asserts itself as a visual manifesto of Latin American identity, in which ancestry, modernity, and utopia coexist inseparably, consolidating his position as one of the most singular voices in the art of the continent.



Carlos Páez Vilaró

Untitled

tapestry

39,4 x 59,1 in

[100 x 150 cm]

signed lower right

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Genaro de Carvalho (1926 - 1971)

Salvador, Bahia, Brazil

Genaro de Carvalho was one of the leading figures responsible for the renewal of tapestry in Brazil, elevating it to the status of an autonomous artistic language within the context of modern art. Born in Salvador, Bahia, he began his training in painting but found in textile, color, and texture the ideal field for developing a vibrant and singular body of work.

His production is marked by an explosion of color and themes drawn from nature, fauna, flora, and the symbolic universe of Brazil. Flowers, birds, and abstract compositions coexist on dense and luminous surfaces, where formal rigor dialogues with tropical spontaneity.

Genaro was a pioneer in breaking with the notion of tapestry as a merely decorative object, bringing it closer to the formal investigations of painting and modern abstraction. His works explore rhythm, composition, and structure with remarkable technical sophistication, revealing a profound mastery of materials and artisanal processes.

By integrating popular tradition, chromatic sensitivity, and modern thought, Genaro de Carvalho established a distinctive visual language and made a decisive contribution to the recognition of Brazilian textile art on both the national and international stages.



Genaro de Carvalho

Bird And Sun II, 1955
tapestry
51,6 x 40,9 in
[131 x 104 cm]
signed lower left

REQUEST A QUOTE





Genaro de Carvalho

Untitled

tapestry

48,82 x 62,99 in

[124 x 160 cm]

[REQUEST A QUOTE](#)





Genaro de Carvalho

Untitled, 1955
tapestry
51,2 x 35,4 in
[130 x 90 cm]
signed lower right

REQUEST A QUOTE





Genaro de Carvalho

Bird And Sun II, 1955
tapestry
51,6 x 40,9 in
[131 x 104 cm]
signed lower left

[REQUEST A QUOTE](#)





Genaro de Carvalho

Untitled
tapestry
40,9 x 52,4 in
[104 x 133 cm]
signed lower right

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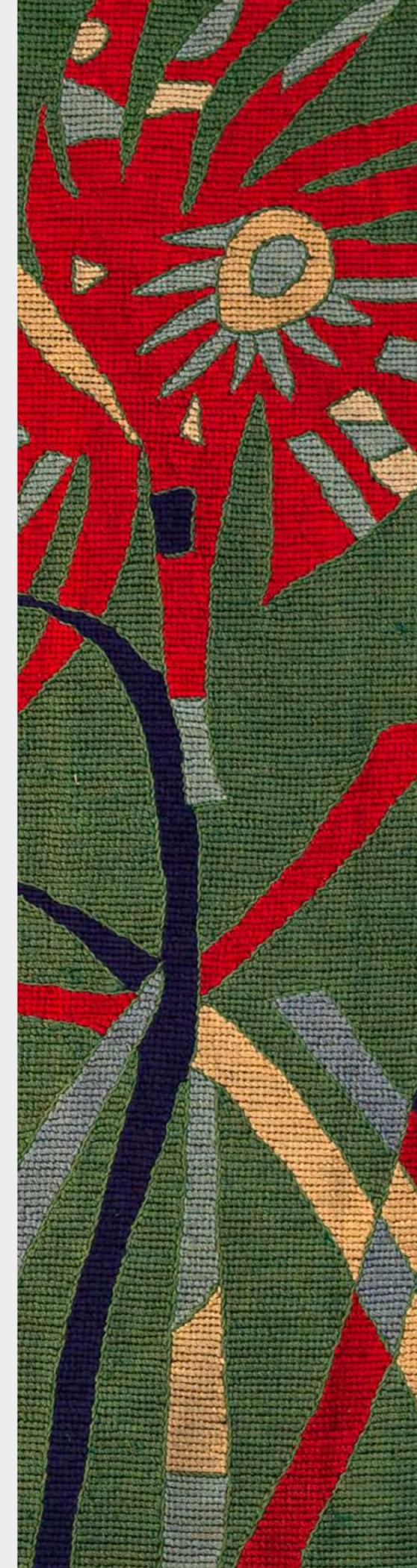


Genaro de Carvalho

Atelier Parque Campo Grande

tapestry
36,6 x 51,2 in
[93 x 130 cm]
signed center

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Jacques Douchez (1931 - 2007)

São Paulo, São Paulo, Brazil

Jacques Douchez was a fundamental figure in the consolidation of modern textile art in Brazil. Born in France and based in São Paulo from the 1950s onward, he developed a body of work defined by formal rigor, material investigation, and a deep engagement with geometric abstraction.

Alongside Norberto Nicola, he founded one of the most important tapestry workshops in Brazil, responsible for redefining the boundaries between art, technique, and material. Within this context, Douchez developed a visual language grounded in structural clarity, balanced forms, and the expressive potential of texture.

His compositions reveal a refined constructive approach, in which rhythm, repetition, and modulation generate dense and silent surfaces. The restrained palette and formal precision lend his works a contemplative quality, closely aligned with architecture and spatial experience.

Jacques Douchez's work affirms tapestry as a legitimate field of aesthetic and intellectual inquiry, positioning it in direct dialogue with Brazilian concrete and constructive art, and leaving a legacy of lasting relevance for subsequent generations.



Jacques Douchez

Auspicious Moon

tapestry

86,6 × 40,2 in

[220 x 102 cm]

lower signature

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Norberto Nicola (1931 - 2007)

São Paulo, São Paulo, Brazil

Norberto Nicola was one of the pioneers of contemporary tapestry in Brazil and a central figure in transforming textile language into an autonomous artistic expression. Born in São Paulo, he began his artistic trajectory in the visual arts before dedicating himself fully to tapestry, a field in which he developed an innovative and radical research.

His work explores tridimensionality, materiality, and gesture, breaking away from the traditional bidimensional format of textile support. Ropes, fibers, and knots occupy space in a sculptural manner, creating works that extend beyond the wall and engage directly with the body and the surrounding environment.

Nicola understood tapestry as a living language, open to experimentation and formal reinvention. His research emphasizes process, manual making, and the physical presence of the work, bringing textile practice closer to contemporary sculpture.

In partnership with Jacques Douchez, Norberto Nicola played a decisive role in inserting Brazilian tapestry into the international circuit, leaving a legacy that redefines the boundaries between art, material, and space, and remains fundamental to the history of textile art in Brazil.



Norberto Nicola

Serene Garden
tapestry
42,9 x 62,6 in
[109 x 159 cm]
lower right signature

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Willys de Castro (1926 – 1988)

Uberlândia, Minas Gerais - São Paulo, São Paulo, Brazil

Willys de Castro was one of the central figures of the Neo-Concrete movement in Brazil and one of the most refined artists within 20th-century Latin American constructive art. Born in Uberlândia, Minas Gerais, he developed a career defined by formal rigor, perceptual investigation, and a profound reflection on the boundaries between painting, object, and space.

Initially associated with the São Paulo Concrete movement and a member of Grupo Ruptura, Willys gradually moved toward a more sensitive and experimental approach to form. His most emblematic contribution materialized in the “Active Objects” (Objetos Ativos), initiated in the late 1950s, in which painting ceased to function as a purely bidimensional surface and began to occupy real space, activating the viewer’s perception through subtle chromatic and structural shifts.

In the Active Objects, color, line, and support are no longer static elements but dynamic experiences. Minimal tonal variations and precise structural cuts generate optical vibrations that transform the surface into an expanded field. The work is no longer meant to be contemplated frontally; instead, it requires movement, establishing a participatory relationship between object and observer.

Throughout his career, Willys de Castro maintained a disciplined and coherent production marked by economy of means and constructive precision. His work establishes a direct dialogue with Neo-Concrete thought, where reason and sensibility coexist, and where art is understood as lived experience rather than mere formal structure.

Willys de Castro’s oeuvre occupies a fundamental place in the history of Brazilian art, consolidating an investigation that transcends the limits of traditional painting and contributes decisively to the expansion of concrete art toward a more perceptual, phenomenological, and spatial dimension.



Willys de Castro

Active Object
tapestry
16.5 × 13.8 in
[176 x 138 cm]

Ex-collection Hércules Barsotti.

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Frente Faria

35 East 67th St. 4th Floor
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Opening Hours
Tuesday to Saturday
11 am a 6 pm

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