Frederico Filippi
Irracional (Irrational)

A new biology emerges through unclassifiable forms. Between ideal geometry and industrial meltdown, lie abstractions that reconfigure our perception of the real—the sensory and cognitive apparatuses with which we compose the image of the world and, consequently, of ourselves. These apparitions sear the retina and etch themselves into the mind as signs of new times, indices of advanced technology and of anthropogenic action on a planetary scale. And yet, contrary to what the human project has aspired to since the Neolithic, they less indicate the separation and subjugation of nature than reveal its untamable and strange character, along with the inseparability between ourselves and our surroundings.

In *Irracional*, Frederico Filippi brings together different groups of works where chance, disorder, and the erratic gesture operate as generative forces. The artist extends a concern that has long run through his practice: the study of phenomena—often hidden or inexplicable—that inhabit the entanglements between nature and human activity, to which he seeks to give form, as he probes the languages that emerge at the limits of the absurd and of estrangement. Juxtapositions, hybridisms, and couplings are recurrent; friction, collision, and other violent incidents become conceptual tools to critically rework the social imaginary of Brazil and South America under the marks of late capitalism. What emerges is an ecosystemic thinking of astonishment and amalgam, one that moves toward the unknown and refuses to separate the human being from the environment, the organic from the mechanical, the physical from the digital.

In the series *Uma cabeça dentro da outra* (One Head Inside Another, 2026), wooden objects carved after digital models operate at once as amorphous sculptures hovering in space and as functioning apiaries, home to living bees. These pieces take shape through a process of extruding an originally rectilinear geometry corrupted at random—an idealized form that is embodied only through the cut of a machine. This speculative architecture, generated by code, stands in tension with the animal architecture of the hive. On one side, the artificial imprecision of the outer form; on the other, the organic intelligence of the swarm. A third layer of chance is further added: the bees' own unpredictable behavior in the exhibition space.

The paintings in the series *Notas perecíveis* (Perishable Notes, 2026) feature collages made from scientific illustrations, elements drawn from art history, and banal clippings taken from materials of everyday life. These fragments are gathered and layered arbitrarily—as though the visual repertoire itself were already contaminated by disorder. A layer of latex is then applied over these images, evoking the archaeological strata of a future's past. Lastly, a stain of black pitch advances across the surface like a viscous, symbiotic life form whose expression seems to foretell a world soon overtaken by this substance.

In *Arco* (Arc, 2011–), an ongoing series, the artist investigates and inflects the concept of the "arc of deforestation"—the name given to the frontier of extermination that advances over the Amazon Rainforest. This research, developed alongside his master's thesis, includes photographic records of the making of arcs with diverse materials and in

different contexts. In the exhibition, two images show the same gesture in radically distinct landscapes: in one, a tree is bent by the traction of a wire, creating an arbitrary flexion in the middle of the forest; in the other, the carcass of a car is sawed in half to form an arc in an automobile graveyard. Here the brutality of the extractive economy and the catastrophe of deforestation are converted into a minimal, reproducible sculptural gesture, thereby granting some degree of iconography to a hyperobject[1] that exceeds direct human comprehension.

Rounding out the exhibition are the *Bandeiras* (Flags, 2026), readymade pieces assembled from fragments of tractors incinerated by the Federal Police in operations against illegal *garimpos* (wildcat mining). These objects are arranged as spectral apparitions. At once formless figures produced by chance, they also stand as material evidence of environmental destruction and of the irrationality fueling the action and repression bound up with these practices. They constitute an iconography of dismantling and meltdown—the permanent condition of the twenty-first century—while also enclosing a generative dynamic: new forms, textures, and colors incorporated into nature, giving birth to yet another biological condition.

Across all the works, what prevails is the refusal of calculation and scientific rationality in favor of a productive unintelligibility. Viscosity appears as a central element, at once a material—honey, latex, pitch, melted plastic—and a mode of thinking, something between liquid and solid states that spreads without settling into fixed form, shaping both the artist's speculative thinking and the language of each artwork. This viscosity further suggests an ecological entanglement: the idea of a web of intrinsic relations with no beginning or end. In this sense, the artist yields neither to the ease of binary thinking nor to the accusatory posturing of moralizing rhetoric, choosing instead to face current events as part of an intricate network in which humanity is enmeshed, one in which we act as much as we are acted upon. Faced with uncontrollable forces amid unfathomable vastness, what persists is anguish and despair, but also fascination and the sweetness of enchantment, compelling us toward ethical questions about our relation to the world. Between the found and the fabricated, the organic and the digital, vitality and annihilation, there remain only questions that resist easy answers while invariably demanding a sense of purpose in the face of chaos—the defining principle of the universe and an inherent foundation of human experience.

Germano Dushá

[1] A concept coined by philosopher Timothy Morton to name complex, dynamic phenomena that extend across scales of time and space so vast they cannot be grasped in their totality, even as we remain always "stuck" to them and subject to the influence of their effects. The notion of ecological entanglement taken up later in the text draws on this same philosophical thinking, according to which all existence operates within an inescapable system of radical interdependence.

Germano Dushá (b. 1989, Serra dos Carajás, Brazil) is a curator, writer, and cultural agent. At the intersection of aesthetics, critical thinking, and esoteric traditions, his practice assumes multiple forms—as curatorial, literary, and hypermedia experiments—to investigate social imaginaries, and to dwell on the energy fluxes connected to radical subjective experiences and transmutation processes. He curated the *38th Panorama of Brazilian Art: Mil Graus*, of the Museum of Modern Art of São Paulo – MAM SP (2004); and among his recent exhibitions are *Ultratremor*, Museu Nacional de Arte Contemporânea – MNAC (Lisbon, Portugal, 2026); *Fotofantasma*, Museu da Fotografia (Fortaleza, 2026); *Affirmation Room*, Mendes Wood DM (New York, USA, 2026); *Cosmo/Chão*, Oficina Francisco Brennand (Recife, 2024/2025).