

Frederico Filippi

São Carlos, SP, Brazil, 1983

Moquém – Carnes de caça [Moquém – Game Meat], 2023–24,

tractor parts incinerated and melted at mining site in Itaituba, Pará State; steel, iron, plastic, and asphalt

Artist's collection

Frederico Filippi's work is based on an intense investigation of contemporary concepts and phenomena, unfolding the same energy through different media such as painting, drawing, photography, video, performance, and installation. His practice, centered on border contrasts and conflicts, explores the complexity of intersections and hybridizations between different vectors and how one can reverberate in the other. His field of interest, therefore, skirts the limits between natural spaces and industrial machines, between native forms of life and the crushing voracity of capital. Through nonlinear narrative approaches, his works confront the strangeness and violence of the world head-on. However, they embrace a comprehensive ecological notion that does not separate humanity from the environment, culture from nature, or technological advancement from the natural element. Through research spanning a range of disciplines and techniques, as well as community experiences and collaborations—particularly in Igapó Açu, on BR 319, in the state of Amazonas—the artist addresses collision and friction as conceptual tools to critically reframe Brazil's and South America's social imaginary under the indelible marks of advanced capitalism. In this dense, hot, and cutting maelstrom, facts and their images are devoured and regurgitated, resulting in metaphysical and material questions in the face of the accelerated transformations shaping—and now threatening—our existence.

His work *Moquém – Carnes de caça [Moquém – Game Meat]* (2023–2024) consists of remnants of two tractors incinerated by the Federal Police after an inspection operation at illegal mining sites in the region of Itaituba,

in the state of Pará. In the work, these burned and melted residues are displayed in a compositional arrangement, under a grid structure. The title of the work points to the reference that grounds this structure: “moqué” was the name the Tupi indigenous people gave to the wooden grill used to roast meats, whether of animals or prisoners prepared for anthropophagic rituals. The work unfolds at the crossroads between the visual and material force of these remains and the metaphorical and conceptual play. On the one hand, it dramatically suggests the devouring of man by man; on the other, it proposes a future archaeology that catalogs and displays the residues of the human ecological loop. In this sense, it comments on the absurdity of the industrial chain that extracts ore through complex and costly means, only to use it in the manufacture of machines to extract more ore, which are then destroyed and left discarded in the jungle, to be once again absorbed by the soil, joining, in a way, the mineral in its raw form.