

# Keeping

This section features the work *LINNAEUS* (2011), by artist Marcelo Moscheta, donated to the MUPA collection in 2020 and previously exhibited in 2022 as part of the Public Program “If we dug our feet into the Earth: relationships between humans and plants.” Kept in the museum’s Collections Storage since then, the piece now returns to the exhibit space with a renewed proposal for engagement with the public. The installation — composed of iron shelving units, corrugated plastic boxes, and 2,000 tags bearing names of Amazonian plant species — is mirrored by another set of shelves and tags, designed by MUPA’s Educational Division as an invitation to interaction and collective creation.

While Moscheta’s installation evokes an archival environment — one that might be found in a scientific or museum research setting, with boxes awaiting labeling, classification, and things waiting for their names — the shelving in this section makes room for other kinds of things. These are new events, temporalities, people, and places, materialized in objects brought in by visitors like you, passing through the museum. They are things from home, from the streets, found and gathered; things from pockets, things filled with memory or waiting to have their stories told; chance objects and items created here, too, during the activities in our studio program.

In *LINNAEUS*, Moscheta explores the Cartesian scientific approach to nomenclature — the idea that to know the world is to organize, classify, and assign names to things. While in science and language this is often a contested space, in our installation, naming becomes a game. The objects left by the public receive blank labels, so that others may name them according to their own worlds and imaginations.

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## *Keeping something*

To keep something is not to hide it or lock it away.  
In a vault, nothing is truly kept.  
In a vault, the thing is lost to sight.  
To keep a thing is to look at it, to gaze, to behold it  
out of admiration — that is, to light it up or be lit by it.  
To keep a thing is to watch over it —  
that is, to hold vigil for it,  
that is, to be awake for it,  
that is, to be for it, or to be through it.  
That is why the flight of a bird  
is better kept than a bird without flight.

That is why one writes, one speaks, one publishes,  
one declares and recites a poem:  
To keep it —  
So that it, in turn, may keep what it keeps:  
May keep whatever it is a poem keeps.  
That is the gesture of the poem:  
To keep what one wishes to keep.

*Antonio Cicero*

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### CREATE IT YOURSELF

What other meanings can we give to the things of the world? In Antonio Cicero's poem, "keeping" comes to mean looking, caring, and revealing — rather than hiding. That's why, in this section, **we invite you to:**

01) Choose a *stored* object from our shelves and rename it using the blank labels provided on the table. Let imagination and storytelling bloom, because when we name something, we have the power to alter the object and its function. After all, to name is also to create — to make a quality visible, and thus to open up new possibilities;

02) Bring something from your home, the street, or from your everyday life or memory to *be kept* on our shelves. What is there outside the museum that *you* would like to reveal within it?