

On Keeping Things

Do you think about the objects you come across, buy, create, discard, or modify? Objects that are part of your daily life, that surround you at home or around the city — how and why did they end up there? Objects are “the human signature on the world,” as philosopher Roland Barthes maintains. They materialize humanity’s presence on Earth and, therefore, can tell us about our times, our habits, our values, and beliefs. Some objects, moreover, acquire emotional significance. That may be why you, perhaps, always keep them close and care for them, even when their faded colors reveal life’s fragilities.

Objects keep memories, carry secrets, know our intimacy and hold us. Through our relationship with things, meanings are continuously built. Even the most trivial paperclip left on a desk may contain a web of events, temporalities, people, and places. It is one object, yet it is many: an object can also be a multiplicity.

In any culture, objects circulate — they are socialized and shared. When gathered together, they form a group to which we assign value — and thus we have what is called heritage. In museums, such groupings are called a collection. “Collection” bears a certain weight, both as a physical manifestation and as a concept. But is what matters to the museum also meaningful to you? How are the criteria for this selection established? And what about the so-called “unimportant” things, the tiny, overlooked, shelved, and imagined objects, shouldn’t they, too, be given attention, as the poet Manoel de Barros once suggested? This year, the third edition of the project **MUPA — Community — Culture — Relations**, run by the Educational Division of **Museu Paranaense (MUPA)**, delves into the notion of “collection” with the aim of bringing it closer to the public and rethinking how we relate to objects both inside and outside the institution.

Founded in 1876, MUPA has a long history marked by many transformations. Today, as a public and plural platform committed to dialogue, the museum seeks to make room for new perspectives and methodologies. By fostering interdisciplinary research and activities that connect its traditional fields — Archaeology, Anthropology, and History — with contemporary and educational practices, the museum believes in the need for ongoing reflection on its own history, as it explores new ways of shaping the future.

This edition of **MUPA — Community — Culture — Relations**, taking place between June and August, is part of this broader commitment to reviewing, integration, and community-centered thinking. The room that showcases the project is organized into three themed sections: **CREATING**, **KEEPING**, and **FILLING**. Each section focuses on a specific theme inspired by works from the collection, inviting you to collect, intervene, invent, name, and create objects and memories that are *your* signature on the world; turning this space into a shared environment for the MUPA Community to build its own collection.

Open studios of the *Keeping, Creating, and Filling* sections

Various ongoing activities take place in the MUPA — Community — Culture — Relations gallery, mediated by MUPA's Educational Division, during the museum's opening hours. Using objects from the collection, visitors are invited to collect, alter, invent, name, and create new objects and memories, contributing to an archive built by the MUPA Community.

Archive of archive: invisible beings, fantastic species

How do children talk about a museum? How do they perceive it? And how many of their daydreams can be woven into the narratives of the collection? Guided by these questions, MUPA's Educational Division, in partnership with Juca Fiis, offers a hands-on audiovisual production workshop — from scriptwriting to final editing.

Over the course of two days, while exploring the museum's collections storage, outdoor spaces, collections, and exhibitions, children will discover characters, sounds, settings, and themes for their videos. Through a collaborative process, they will create experimental short films based on the question: how do children perceive, recreate, and archive the MUPA collection?

Objects to be shown

Do you ever think about the objects you come across in your daily life? Could they belong in a museum collection? When an object becomes part of a museum collection, it is assigned a certain significance. But is what matters to a museum also meaningful to you?

Inspired by the MUPA collection, the Educational Division invites the public to a mediated visit through selected exhibition pieces, incorporating poetry readings and an invitation to create a non-functional, fantastical, or thought-provoking object — something that challenges us to reconsider our assumptions about the world. The objects created in this workshop will be shown on the collection shelf built by the public itself for MUPA — Community — Culture — Relations.

Postcard: image as memory

When visiting the museum, the collection on display can transport us to other places, evoke moments from the past, and remind us of loved ones. Inspired by these memories, MUPA's Educational Division proposes a postcard-sending activity — a

way to share greetings, travel stories, or memories with those who are far away but remain present in our minds.

After a mediated visit, guided by the participants' memories and interests throughout the circuit, visitors will have the opportunity to write on postcards featuring images of items from the MUPA collection, which will then be sent to their chosen recipients.

Explore MUPA's Collections Storage

In this activity, visitors are invited to explore MUPA's Collections Storage. Since the museum houses a collection of approximately 500,000 items, many of them remain off display and are little known to visitors. The visit will be led by the Coordinator of MUPA's History Division, who will share information about the processes of conservation, documentation, and collection management.

Inflatable museum: crazy air dancers workshop

The crazy air dancers workshop is inspired by the works from Paolo Ridolfi's *Empty Paintings* series, part of the MUPA collection. In this activity, MUPA's Educational Division encourages a dialogue between Ridolfi's work and the reflection on emptiness — as well as the possibility of creating and imagining structures made solely of air.

During the workshop, participants will learn about the artist's work and explore the museum in search of inspiration on the theme of emptiness. Afterwards, they will assemble and personalize plastic structures to create their own crazy air dancers in the MUPA — Community — Culture — Relations room.