

# Sky-Eclipse

In 1933, geographer Reinhard Maack established a meteorological station deep within the Paraná jungle. He and his wife and research partner, Margarete Neussel, recorded pressure, temperature, and wind readings three times a day, in an effort to grasp the planet's breathing. Nearly a century later, **Sky-Eclipse** revisits the important legacy of this researcher affiliated with Museu Paranaense, reflecting on the Earth's critical condition by taking the sky as a contested territory shared by the science that deciphers it and the myth that keeps it alive.

Conceived not as an ecological manifesto but as a speculative laboratory, the exhibit proposes a space in which artistic practices operate as ways of expanding the limits of imagination essential partners in symbolic elaborations about our planetary crisis, and in nurturing our imagination regarding possible solutions. Throughout this process, we were generously advised by scientist Marina Hirota, philosopher Débora Danowski, and Yanomami artist and shaman Sheroanawe Hakihiwe, who helped us listen to the sky not merely as a metaphor, but as a living entity, traversed by knowledges and forces in constant negotiation. The exhibit brings together Brazilian and international artists, some established and others just emerging; they weave in different languages and temporalities. Some of these works were conceived specifically for this occasion, in direct dialogue with the museum's context and with the urgencies of our present era.

During the celebrations marking the thirty years since the official recognition of the Yanomami Indigenous Territory, Davi Kopenawa, maracá in hand, summoned a bolt of lightning to the center of the communal house (maloca) in Xihopi village, in the state of Amazonas. Amid strong winds, the flash tore through the thatched roof, thus completing the celebration. In the photograph we see here, taken moments later, Kopenawa appears beside Ailton Krenak; both are crowned by a rainbow that stretches across the forest. In Yanomami cosmology, the rainbow is home to spirits capable of making the flesh of the living fall ill. This lends an ambiguous meaning to the image. What we call "meteorology" may be nothing more than a way of translating the invisible; what

we call “cosmology” may describe, in another grammar, the same movement of the clouds set in motion by different forces. Between Maack’s instruments and Kopenawa’s maracá, a bridge is drawn connecting distinct ways of listening to the world.

In **Temporali**, an installation by Alberto Garutti that lies at the heart of this project, a series of lamps light up whenever lightning strikes somewhere in Italy. The phenomenon turns the museum into a station attuned to the world’s electricity. Since the first photograph of a lightning bolt taken in 1882 and also presented here the desire to capture that fleeting instant has revealed a longstanding human fascination with the force of the sublime. While Maack observes the winds and Kopenawa converses with thunder, Garutti creates a circuit that connects different skies, reminding us that climate is a planetary network of correspondences, although its effects manifest unevenly, across local contexts and scales.

In other works, body and matter become instruments of measurement. Francis Alÿs runs toward the center of a dangerous dust whirl, while Guido van der Werve walks across the Arctic ice, slowly followed by an icebreaker ship both are gestures of people who seek to inscribe themselves within the scale of the planet’s forces. Erika Verzutti, in turn, brings the wind into sculpture, with tilted or fallen pieces that seem to yield to an invisible turbulence. Flora Leite moves in another direction, tracing an almost imperceptible line formed by bees a sundial moved by knowledge beyond and other than the human. Laís Amaral’s painting sets us before an excavation process, where a patient, embodied gesture reveals hidden layers, as if light were emerging from within matter, turning the canvas into a changing skin. In this movement, the artist produces a kind of subterranean sky, where time accumulates and dissipates. Marcelo Conceição, on the other hand, works from a direct relationship with the environment and its forces, gathering objects found on the sidewalks and avenues of Rio de Janeiro. Materials such as corks, iron rods, crate wood, thread, and costume jewelry are reorganized into compositions that defy gravity, float, and take air itself as a component of sculpture as though each rescued fragment contained a vital principle of transformation. Sheroanawe Hakihiwe translates the sky and the forest into graphic surfaces of great subtlety. His drawings and paintings emerge from a vocabulary of his own, turning elements of the territory into symbolic patterns that speak of the interdependence that connects

all beings. Alongside them, some works in the exhibit take on a durational character: in a new concert, Arto Lindsay turns to celestial echoes, frequencies, and interferences, while actress Aivan (Grupo Mexa) reinterprets a scene inspired by Carmelo Bene and Bertolt Brecht's **The Threepenny Opera**, adapted to the present context.

Each work, in its own way, follows the movement of a planet that seems to lose its breath as the bonds between beings grow weaker yet without surrendering to melancholy. For the Yanomami, the sky may fall when humans cease to listen to the spirits and to care for the forest; when the smoke of machines and the noise of cities obstruct the dialogue between what lies above and what lies below. The sky's fall is thus both a physical and a spiritual event, threatening to unravel the relations that sustain the world. Faced with this imminence, the artists gathered here do not offer solutions, but primordial modes of attention. They listen to and invoke thunder, collect and confront the wind, measure light, reinvent air each, in their own way, producing modalities of presence amid the eclipse.

**Pollyana QUINTELLA**  
**Richard ROMANINI**

**Sky-Eclipse** is anchored in movements that connect the local and the global in a desire to reflect on the challenges of the present. In this exhibit, the MUPA reaffirms the centrality of its guiding principles – Multiple Identities, Ecology, Memory, and Worldviews – to propose reflections that call for agency. How should a museum position itself in the face of the climate crisis that has spanned the years? How can we all act in its midst?

Meteorology is recognized here for both its scientific value and beyond. Situated at the epicenter of our proposal, it acts as a protagonist in a web of relationships that involves and connects different beings. In this symbiosis, we invite dialogue on the multiple ways of understanding, experiencing, and confronting time, whether chronological, social, or environmental.

To this end, and in our eagerness to interconnect a plurality of languages—verbal, non-verbal, scientific, artistic, and historical – we welcome the work of national and international artists. In the same year that the COP 30 comes to Brazil, we propose to actively listen to these plural languages; to experience them, perceive them, and record all that has never been silent. Through storms and eclipses, the sky makes itself heard in its own language. It is a palpable sonority that unites human and non-human subjects within the same atmosphere.

The MUPA's traditional scientific disciplines are developed within the exhibit in conjunction with contemporary practices, enabling the interposition of different temporalities. By disentangling the past from the idea of immutability and recognizing the non-linearity of its effects in the present, our proposal approaches the concepts of weather and climate, finding in them the point of convergence between the instant and the long duration.

Plural perspectives find connected expression within this space, encompassing the knowledge and practices of culture, biology, technology, and cosmology. Beyond current urgencies, our guiding thread is rooted in the museum's own collection and history, through the figure of Reinhard Maack. We thus find an opportunity to reflect on the dialectical role of cultural institutions, understood in this context as agents that promote exchange, ideas, and ways of acting in the world.

To make of this a continuous process construction, one that precedes and surpasses the scope of **Sky-Eclipse**, is the MUPA's central invitation to the public gathered here. We encourage perennial search, always circumscribed by the possibility of forging a shared future for different forms of life.

**Museu PARANAENSE**