

BOOK OF ABSTRACTS

MUSEUMS AS SPACES OF CULTURAL TRANSLATION AND TRANSFER (University of Tartu, 10-11 May 2022)

Keynote and plenary lectures

Arnold-De Simone, Silke

Remediation in the museum

Museums have moved on from talking at audiences in unidirectional narratives to providing immersive and interactive experiences in which visitors are encouraged to perceive themselves as participants. Their involvement is not only reflected in the audience's contribution to the narrative that is being told but also in the moral imperative to see themselves as implicated subjects in the matter at hand.

This talk aims to explore the role of new technology, such as VR/MR, in this context, focusing on the remediation of testimonies from video to interactive 3-D format, aimed at international audiences. The Shoa Foundation's (New) Dimensions of Testimony have been exhibited in both English- and non-English speaking countries around the world, similar projects have been conducted in the US, UK and Germany and the plan is to extend the project to survivors of other genocides and atrocities, with one survivor of the Nanjing Massacre in China having already been recorded.

This keynote will explore how the format of the testimony as it has been developed through film and video translates from analogue to digital, from in-person to virtual, but also from one cultural context to another as virtual testimonies become a common feature in museums around the world.

Bio: Silke Arnold-de Simone is Reader in Memory, Media and Cultural Studies in the Department of Film, Media and Cultural Studies at Birkbeck, University of London. Her research is located at the interface of museum, memory and digital media studies with a special interest in the remembrance and commemoration of difficult, dissonant pasts and their ethical, political, psychological and aesthetic implications. Her research focuses on the question of how personal and cultural memory intersect most importantly but not exclusively in museums and heritage sites that favor immersive and experiential strategies and aim to produce empathy in visitors. Her many publications trace the pathways and the transcultural flow of practices of remembrance across different art forms, media outlets and institutions, with a special interest in immersive and interactive digital media technologies such as Virtual Reality and Augmented Reality. She is the author of *Mediating Memory in the Museum: Trauma, Empathy, Nostalgia* (Houndmills: Palgrave Macmillan 2013, paperback 2016) and co-editor of *Picturing the Family. Media, Narrative, Memory* (London: Bloomsbury 2018) and *Adapting the Canon. Mediation, Visualization, Interpretation* (Oxford: Legenda 2020).

Feinauer, Ilse

Translation as curatorial practice: District Six Museum in Cape Town as case study

The words *District Six* are synonymous with some of the most horrible signs of the apartheid system for the vast majority of people in South Africa. District Six was established in 1867, as one of six districts in Cape Town. District Six was a vibrant centre with close links to the city and the port. People of all colours, races, religions – residents, immigrants, artisans and merchants – owned and rented houses. They lived

in harmony and were close to their places of work, school, worship and entertainment. The equalizer between them was poverty.

In 1901 all the black people were forced to move out, and as the decades passed by it became a predominantly coloured community until 1966 when the apartheid government declared it a white area under the Group Areas Act. By 1982 District Six was a barren strip of land, and so it stayed for many years. In 1994, two years after apartheid was abolished, the museum was established in the former residential area of an old church.

The speech will discuss whether the curatorial processes applied in this museum, indeed translate into people's memory of the sad part of their history. Does the selection and display of personal memoirs and mementos tell of both a happier time before the bulldozers moved in and how the brutality of the apartheid state destroyed the community? It will also discuss whether interlinguistic and intralinguistic translation were utilised at all, to portray the multi-lingual and multi-cultural aspects of the former residents of this neighbourhood who are represented in the District Six Museum.

Bio: Ilse Feinauer is Professor at the University of Stellenbosch where she keeps a research chair in Afrikaans language practice. She teaches translation studies (Master's and PhD) and Afrikaans linguistics. Her research focus is on Socio-Cognitive Translation Studies: Processes and Networks. She was taught at KU Leuven and the University of Ghent in Belgium, Humboldt University in Berlin and Melbourne University in Australia. Her most recent book-publication with co-editor Kobus Marais is, *Studies in Africa and beyond: reconsidering the postcolony* (2017). Her most recent publications are two Routledge book chapters both published in 2021 with co-author Amanda Lourens: "The distinction between self-revision and other-revision investigated in literary translation" in *Revision and/or post-editing* and "Who's the boss? Power relations between agents in the literary translation process" in *African Perspectives on Literary Translation*. She is a founding member and board member of the Association for Translation Studies in Africa (ATSA). She is also co-founder of the PhD School in Translation Studies in Africa. She is the first African member of the Executive Board of the European Society for Translation Studies (EST) and has succeeded in bringing the 9th EST Congress to Africa in 2019, the first time that the EST has moved beyond Europe's boundaries.

Kaljundi, Linda

Museums and the entangled perspective on the transcultural histories of the Baltic borderlands

Based mainly on Estonian examples, Linda Kaljundi's talk will focus on what might be called a global turn towards more entangled, transnational and transcultural histories – and ask how this has affected the representation of Baltic history and cultural heritage in museums. During the past decades, in Estonia, a number of mostly literary and cultural historians have argued for the need to approach Baltic history from a more transnational perspective, mapping and highlighting entanglements between different local communities, as well as the importance of transcultural transfers in the history and cultural heritage of the Baltic borderlands.

These new approaches, studies and debates have also increased museums' interest towards transcultural and transcultural transfers, but also raised new questions concerning the role of museums in (re)mediating cultural memory. How to represent, narrate and frame critically cultural transfers, translations, and dialogue via different museum collections, exhibitions, and programmes? How to trace them in different archives, and how to rethink the canon?

Relying on her own experience of curating the new permanent exhibition, "Landscapes of Identity: Estonian art 1700–1945" (2021) together with Kadi Polli at Kumu Art Museum (Tallinn), Linda Kaljundi will discuss the opportunities and challenges of adapting the entangled and transcultural perspective for museological and curatorial practices. While doing this, she will discuss not only the challenges of representing transfer and translation in museums, but also the transfer of ideas from history and cultural history to museum display, addressing the issues related to what we might call the translation of method and theory from humanities to museums. She will also briefly reflect on our experience in

making the exhibition to speak to different communities, as well as the importance and specifics of translation as such in museums.

Bio: Linda Kaljundi is a professor of cultural history at the Estonian Academy of Arts and a senior research fellow in environmental history at Tallinn University. She holds a PhD from the University of Helsinki and specialises in the transnational and entangled dimensions of Baltic history, historiography, and cultural memory. Kaljundi has published and edited collections on history writing, historical fiction and images, including *Novels, Histories and Novel Nations: Historical Fiction and Cultural Memory in Finland and Estonia* (2015, with Eneken Laanes, Ilona Pikkanen), *History in Image – Image in History: The National and Transnational Past in Estonian Art* (2018, with Tiina-Mall Kreem), and *Entangled Human-Animal Histories: Practices and imaginaries from the Eastern Baltic borderlands* (forthcoming, with Ulrike Plath, Kadri Tüür). She has also co-curated several exhibitions, including "History in Image – Image in History" (2018, with Tiina-Mall Kreem), "The Conqueror's Eye: Lisa Reihana's In Pursuit of Venus" (2019, with Eha Komissarov, Kadi Polli), and the new permanent exhibition, *Landscapes of Identity: Estonian art 1700–1945* (2021, with Kadi Polli) (all at Kumu Art Museum, Tallinn).

Neather, Robert

Visitor experience and the translation of identity: The case of visitors to museums of the Chinese diaspora

In the expanding literature on museum translation, the visitor experience remains an under-researched area. While an increasing body of work by Translation Studies scholars has explored such issues as multimodal interactions in the exhibition space, curatorial perspectives on translation quality, or the effect of shifts in the target text, there has to date been relatively little empirical evidence of the role of translation in the visitor experience – whether translation is understood in the sense of interlingual transfer or of broader cultural representation. Equally, in the Museum Studies context, while much has been done to explore the visitor experience, such work frequently comes from monolingual or monocultural perspectives.

Museums of diaspora form a particularly interesting focus for such enquiry since they raise a number of questions relating to the translation of identity in the exhibition space, and how visitors both from different linguacultural backgrounds and from different sectors of the home culture variously respond to the experiences of the diaspora in question. The present study focuses on museums of the Chinese diaspora in the US. Employing a mixed methods approach that includes detailed visit diaries and follow-up interviews, as well as online reviews, the study examines how the collective lived experience of the diaspora as "translated" in the museum exhibition is in turn translated in terms of the visitor's personal experience through a series of intertexts that are "cognitively-realized" (Neather 2012). The study further considers how interlingual translation plays a part in shaping these visitor interactions.

Bio: Robert Neather is Associate Professor and Head of the Department of Translation, Interpreting and Intercultural Studies at Hong Kong Baptist University. He was Director of the Centre for Translation there from 2013 to 2019, and currently leads the Arts Faculty's Framing Public Culture research subgroup. His research has focused mainly on translation in the Chinese museum context, and has explored several areas of interest including verbal/visual interactions in translation, intertextuality in the construction of translated museum narratives, and issues of expertise and identity in the production of translations involving participants from different professional communities. He also has interests in Buddhist translation, in particular Buddhist contemporary translation communities. His work on museums has been published in a variety of venues including *Meta*, *Semiotica* and *The Translator*, as well as in a number of translation handbooks and encyclopedias. He was editor for Volume II of the late Martha Cheung's *Chinese Discourse on Translation* (Routledge 2017), and for a number of years served as Executive Editor and Co-Chief Editor of the Hong Kong-based journal, *Translation Quarterly*.

Session presentations

Aladba, Maha Rashid and Halimi, Sonia Asmahène

Museums in a time of crisis: Translation of narratives in blockade gallery at the National Museum of Qatar

This paper presents an interdisciplinary examination that brings together translation studies, politics, linguistics, and museum studies to address the issue of formatting the national identity in the National Museum of Qatar's blockade gallery. Its purpose is twofold. Firstly, it describes how the national identity is formatted in texts, videos and audios; secondly, it shows how it is reframed into their translations into English. Concretely, the present study explores the way the gallery presents its exhibits to international visitors and how translation plays a crucial role in the perception of the host nation's identity. Combining Narrative Theory and Critical Discourse Analysis, it will provide an insightful account of the museum's ideology and the presentation of national identity, especially in times of crisis, and specifically, during the blockade against Qatar.

The introductory section provides an overview of the crisis presented in the gallery, namely, the blockade against Qatar and the role of museums in Qatar during this time, especially the blockade gallery at the National museum of Qatar. The paper then goes on to outline the historical background behind the role of translation in museums. This is followed by the theoretical and methodological framework that will be used to address the issues regarding how museums construct national identity in times of crisis and how this institutional perspective on identity is constructed through museum texts. The paper finishes off with a discussion of the findings and a conclusion.

Bios: Sonia Asmahène Halimi is a Professor at the Faculty of Translation and Interpreting (FTI), University of Geneva. After a professional experience as a translator in the United Nations agencies, she is presently head of the Arabic unit at the FTI. She teaches pragmatic translation and translation in legal and economic fields (English-Arabic, French-Arabic). She is also involved in research projects on natural language processing with Arabic and L2 learning tools for CALL. Her research work is directly related to legal and institutional translation, health communication, and teaching translation. She is now head of the e-Ba program in Multilingual communication and member of the Centre of Legal and Institutional Translation Studies (Transius).

Maha Aladba has a degree in Modern Languages and Literature, and an MA in Translation Studies. She is currently a PhD student at the University of Geneva (Faculty of Translation and Interpretation). After a career as an English language teacher, she taught in the domain of translation and worked as a translator at a number of ministries in Qatar. Currently, she is as a freelance translator. Maha Aladba is also co-author of a number of research projects in museum studies and cultural translation focusing on intercultural transfer processes.

Aliyev, Javid

Displaying modern Turkish nation: The Karadeniz floating exhibition as a case of translation as nation-building

In June 1926, Karadeniz steamship, which was transformed into a floating exhibition, set sail from Istanbul. Considered as the first floating exhibition in modern Turkish history, it aimed to promote the agricultural and industrial products of the nascent Turkish Republic alongside its culture and arts in

Europe. This project was among the issues transferred to the young Turkish Republic by the late Ottoman Empire, which has long been attracted to the idea of fairs and exhibitions both as elements of westernization, i.e. for their efforts to modernize the country and enhance its international prestige, and as transnational platforms of exchange for the cultural construction of national identities. At this juncture, I seek to consider exhibitions, like museums, as narrative practices and their discursive role in the historical process of nation-building, which I will be deploying in the case of Karadeniz floating exhibition. Taking its cue from Benedict Anderson's "cultural technologies of nationing" this study offers Karadeniz floating exhibition as a translational site where national and transnational are entangled in the acute conditions of cultural negotiations and conflicts underlying the constitutive role played by the translation in nation-building. I argue that this special form of "contact zone" (Clifford 1997: 192), while showcasing itself as a Bhabbian hybrid space, where both exhibited objects and subjects act as translated entities floating between their culture of origin and "dominant" Western culture, successfully contributes to projecting modern Turkish nation. To this end, the exhibition brochure, the poster, as well as photographs and news reports which ensue as "museumized objects" (Sturge 2007: 153) will be analyzed to further demonstrate the contested process of nation-building articulated by translation, as exemplified in the case of Karadeniz floating exhibition.

Bio: Javid Aliyev is an Assistant Professor at Istanbul Yeni Yüzyıl University. He completed his PhD on Turkish translations of James Joyce's *Ulysses* at the Translation Studies Department of Istanbul University. Currently he teaches and conducts research at the Department of Translation and Interpretation of the Istanbul Yeni Yüzyıl University. His principal research areas include World literature(s), bodies in literature, literary modernism, literary spatiality and temporality, literary affect theory, cultural theory, cultural memory studies and urban imaginary.

Bareez, Majid

A Kurdistan memory museum: An apostrophic approach to a violent Past

The history of post-Ba'athist Iraq is characterized by a vicious circle of violence, culminating in the rise of 'Islamic State'. My research is driven by the question of how the discipline of Memory Studies can be used to develop a critical perspective on the fragmented society of this country, permeated with unprocessed traumas and conflicting discourses of victimization. Extending the growing academic interest in memory-culture to a 'non-Western' context, I will in my presentation focus on a site that commemorates traumatic events in Iraqi Kurdistan: the museum of Amna Suraka, which is hosted in the buildings of an infamous political prison that was constructed in the city of Sulaymaniyah under Saddam's regime and that was made into a museum in 2003. The museum consists of different parts: it has exhibitions that revolve around Saddam's genocidal *Anfal* campaign. It has been estimated that during this campaign, between 50.000 and 100.000 civilians were killed. Furthermore, the museum contains exhibitions on the recent struggle with Islamic State and an exposition celebrating Peshmergas (Kurdish freedom fighters). The museum also includes a 'Hall of Culture', which presents different aspects of Kurdistan culture (traditional costumes, weaving techniques, country life) and celebrates Kurdish history.

Together, I will argue, these expositions constitute a specific narrative, driven by the values of one of the museum's main stakeholder: the political party PUK (Patriotic Union of Kurdistan). This narrative revolves around the idea that Kurdistan should be an independent country, since (1) Kurdistan culture presents a unique and collectively shared whole; and (2) because Kurdistan is constantly threatened by various Others (the museum points in this context to Saddam's Ba'ath party, Islamic State and neighbouring countries, but it also describes the Sykes-Picot Treaty which secretly divided the Kurds

over four countries in 1916). At the same time, however, the museum of Amna Suraka contains aesthetic representations of suffering – sculptures, photographs, paintings – that are not dominated by ideals of eventual victory, and therefore open up space for a more sober commemoration of traumatic events. This analysis is substantiated by means of several already developed analyses of Kurdistan memory culture and the traumatic past of the area. It is also linked to recent analyses of the so-called ‘memory museum’ and ‘memorial museum’, which I corroborate with help of data I was able to collect during my fieldwork in the museum.

Bio: Bareez Majid is a postdoctoral researcher at Heidelberg Center for Transcultural Studies, Germany. She works in the fields of Memory Studies and Kurdish Studies. Her PhD research, funded by the Dutch Research Council (NWO), was driven by the question of how the post-conflict community in the Kurdistan Region of Iraq has dealt, and is still dealing, with its traumatic past after the fall of Saddam Hussein.

Bartolini, Chiara

Translating artworks: Interlingual, intralingual and intersemiotic translation in museums

The field of museum translation has been stimulating burgeoning academic interest, welcoming a variety of interdisciplinary contributions, even beyond the realm of Translation Studies. Although translation in museums has been mainly conceived as ‘the study of interlingual transmission of texts in museum exhibitions’ (Liao 2018: 47), diverse forms of cultural and linguistic ‘mediation’ and ‘remediation’ actually coexist in this context. Since a museum embodies ‘a complex semiotic system in which a range of interactions occur both within and between differing systems of signification’ (Neather 2012: 198), multimodality and intertextuality play a crucial role in the construction of meaning in museums. Research in Audiovisual Translation has further enriched this scenario by considering new inclusive practices, such as museum audio description – i.e. a modality of intersemiotic and ‘intersensorial translation of the art object’ (De Coster and Mühleis 2007: 189), primarily (but not exclusively) addressed to people with visual impairments. Therefore, museum translation should arguably be investigated from a broader perspective, encompassing different types of translation (e.g., interlingual, intralingual and intersemiotic).

This paper seeks to explore multiple forms of ‘interpretation’ developed by museums as cultural creators and provided online as an important outreach and accessibility strategy, especially now that the pandemic has reinforced the need for cultural institutions to engage with audiences beyond the museum walls. The focus of this contribution is on individual interpretive texts created by an Italian art gallery, the Pinacoteca di Brera, as the results of various ‘mediation’ processes about the same piece of art: the traditional label, the online description, the general audio guide and the audio description. A selection of texts in Italian describing two artworks from the museum collection and their translations in English will be compared in order to shed light on the distinct layers of ‘interpretation’ and ways of ‘translating’ and ‘representing’ the object, within the wider museum ‘cultural map’ (Whitehead 2011).

Bio: Chiara Bartolini is a Postdoc fellow at the Department of Modern Languages, Literatures and Cultures, University of Bologna. After obtaining a PhD in Translation, Interpreting and Intercultural Studies with a thesis on museum communication, she is now working on the project “Ways of Seeing: museum audio description for all.”

Bender, Reet; Kähär-Peterson, Kadi; Peekmann, Marika and Liira, Hella

Tartu/Dorpat translated: Cooperation project “Saksa Tartu/Deutsches Dorpat” of the University of Tartu Department of German Studies and Tartu City Museum

A city museum's activity space should not end at the doorstep of their exhibition building. On the contrary, a city museum's role is to interpret the surrounding city as a phenomenon in a broader spatial perspective and contribute to a more comprehensive understanding of the different layers of its history. The history of Tartu (German Dorpat) offers an excellent example of an interlingual and intercultural city. However, although Baltic German cultural heritage is prevalent in the city of Tartu, in the self-image of its citizens, this part of the heritage is represented only in fragments that have often lost their connection to the entangled Baltic history.

One way to approach the city of Tartu as a space of cultural translation and transfer is through numerous memoirs. Memoirs of (Baltic) Germans have been largely forgotten or are still mainly unknown due to worsening German language skills and 20th-century disruptions. Together with the Tartu City Museum, the Department of German Studies of the University of Tartu launched a project “Saksa Tartu / Deutsches Dorpat” to make these memoirs accessible to the broader public. The project was launched in 2018 with a German-Estonian bilingual virtual city map (<https://muuseum.tartu.ee/tartu-dorpat/>) which contains more than 170 texts from almost 50 (Baltic) German authors. Most of these texts which were put on the map appeared in Estonian for the first time. In the following years, the virtual city map has been enhanced and extended with published city maps with possible routes (see <https://www.digar.ee/arhiiv/et/pildimaterjal/101247>) and in virtual audio guides via Navicup and Soundcloud (see <https://navicup.com/event/saksa-tartu-kirjanduslik-jalutuskaik-baltisaksa-linnas/> and <https://soundcloud.com/user-341677151/sets>).

Bios: Reet Bender is Associate Professor in German Philology and Head of Department of German Studies at the University of Tartu. She has a PhD in German Philology and an MA in Translation Studies. Her research topics are Baltic-German language and cultural history, Estonian translation history, memory places and cultural memory. She is the author of the Baltic-German Dictionary (<https://www.eki.ee/dict/bss/>)

Kadi Kähär-Peterson is a PhD student at the University of Tartu. She has worked as a curator at the 19th century Citizen's Home Museum and Tartu Song Festival Museum. Her research interests are intellectual history of the Enlightenment, Baltic history and culture and museology.

Marika Peekmann is a PhD student at the University of Tartu. Her research topics are cultural learning, cultural memory and memory places, as well as German-Baltic literary history. She is a junior lecturer at the University of Tartu and teaches German Language and Didactics.

Hella Liira is a PhD student at the University of Tartu. Her research interests are contemporary German novels, intertextuality and transitory spaces in literature. As a junior lecturer in the University of Tartu, she teaches German Language, German Literature in the 19th century and introduction to German-Estonian translation.

Broomans, Petra

The transfer of the open-air museum from Scandinavia to the Netherlands

In this paper I will demonstrate how nationalism in the long 19th century affected agents in their aim to transfer the concept of open-air museum in Scandinavia to the Netherlands. Various conferences on the topic were organised, for example the 1874 Congrès International d' Anthropologie et d' Archéologie préhistorique in Stockholm, where J.K.W. Quarles van Ufford (1818-1902) was one of the 700 participants. Van Ufford was impressed by Artur Hazelius' Skandinavisk-etnografiska samlingen

(later the open-air museum Skansen) and wrote in his travelogue: “Who will stand up as the Dutch Artur Hazelius?”

Other mediators who paved the way for the transfer of the open-air museum were Jan Ligthart (1859-1916) and Henri Logeman (1862-1936). Ligthart visited Skansen and wrote articles on Hazelius and Skansen in Dutch pedagogical journals. Henri Logeman, professor in Ghent and Ibsen specialist, visited Skansen in 1902. Logeman stated that Hazelius and Henrik Ibsen had the same thoughts about educating the people. They regarded the transmission of knowledge of the own nation’s history as very important. Open-air museums could be suitable instruments in this transfer process. Logeman’s article on open-air museums in 1909 inspired a.o. Jan Kalf (1873-1954) and Guust van Erven Dorens (1872-1960). The Dutch Open Air Museum Association was founded in 1912.

After its foundation, three Grand Tours to Scandinavia were made in 1912-13 by Frederic Adolph Hoefler (1850-1938), Van Erven Dorens and Dirk Jan van der Ven (1891-1973). They presented different views on the main tasks of the open-air museums: cultural transfer of materialized history or enabling research? Exhibitions for a broad public or mainly material for scholars? Should the focus be on collected material (showing) of the past or on representation of the past (storytelling)?

In the conclusion I will summarize the influence of nationalism on agents in the cultural transfer process of the open-air museum.

Bio: Petra Broomans is Associate Professor in European Languages and Cultures at Groningen University with a special interest in the Scandinavian area, teaching courses related to cultural transfer and minority languages. She was a visiting professor at Ghent University for several years. In January 2020 she was appointed Doctor honoris causa by Uppsala University’s Faculty of Arts. Petra Broomans is head of the research group ‘Beyond Horizons in Cultural Transfer Studies’ (Ghent, Groningen, Göttingen, Uppsala) and as such a driving force behind the U4Society network ‘Cultural Transfer Research’. She is the editor of *Traveling Ideas in the Long Nineteenth Century* (with Janke Klok, Barkhuis, 2019), among many other works. She is coordinator of the Dutch translators’ dictionary: <https://www.vertalerslexicon.nl/>.

Chan, Walter Chun Hay

From objects to narratives: Observations on bilingual texts and spatial settings at the Hong Kong Museum of History

This paper explores the nature of textual and spatial interpretation of history in the Hong Kong Museum of History, focusing in particular on the ways in which the museum representation facilitates the construction of narratives. The museum, as a public space managed by the authority, is curating narratives of “The Hong Kong Story” for both local and international visitors as target audiences. Apart from displaying artefacts and historical objects, the texts and setting are also carefully selected to interpret the materials. But “the past is a foreign country” - it inevitably risks being lost in the translation which attempts to bring the past objects into the present. By examining the interpretive process from objects to narratives, the paper aims to reveal the discrepancies in the transfer of meanings among objects, bilingual texts (Chinese and English) and inter-semiotic context (space) as a means to discover the underwritten agenda to instil values and perspectives in the narratives to respective audiences.

The paper argues that in pre-modern sections, Chinese texts are more specifically referring the past in definitive references to the Chinese polity as a means to consolidate a modern nationalistic narrative while the English version remains descriptive in terms of space and chronology. Secondly, in colonial history, Chinese texts are cautiously avoiding diction related to the notion of subjugation or loss while the English version is more tolerant of such terms. Thirdly, in the post-war sections, the referential gaps

between objects and interpretive texts in both languages widens. Objects may be indicative of particular themes but interpretative texts are creating the narrative of development while imposing values of progression. Spatial settings, as an inter-semiotic context of objects and texts, are also aestheticizing the past with a touristic gaze. Such representations favours a marketable tourist experience and positive image of Hong Kong while interpretations in Chinese go further in instilling nationalistic values and thus consolidate a national identity among its local visitors.

Bio: Walter Chun Hay Chan read literature and archaeology. He graduated at University College London and is a researcher on culture and history in Hong Kong and wrote on local museums and heritage.

Côme, Pauline

Translation practice in Scottish heritage institutions

Scotland boasts an extensive variety of museums and other heritage sites which attract large numbers of domestic and international visitors. Like other visitor attractions, many popular sites resort to interlingual and intersemiotic translation for their interpretation material to respond to the needs of non-English speaking visitors. Yet, there has been little dialogue between the stakeholders involved in the heritage interpretation process, on the one hand, and the translation process, on the other. Recently, the 'Translating Scotland's Heritage' research network, funded by the Royal Society of Edinburgh and led by Sharon Deane-Cox in collaboration with Historic Environment Scotland, attempted to address this gap by fostering conversations between professionals from the Scottish heritage industry, translation professionals and Translation Studies academics.

This paper builds on discussions from the research network to present the findings which emerged following two series of interviews. The first, with heritage professionals (admissions managers, curators, interpretation professionals, etc.) working with different heritage institutions in Scotland, aimed at gaining a better understanding of the approaches and decision-making processes of heritage bodies in relation to language provision. The second, involving professional translators who were all experienced translators for the heritage industry, allowed to gain valuable insight into the perceived challenges associated with heritage translation.

The interviews reveal that translation policies differ greatly across Scottish heritage sites and institutions, with translation playing different roles: at times as a vehicle for accessible mediation and sometimes as a commercial product. Yet, the interviews also point to a number of common trends and concerns which often result from external pressures on heritage bodies. Finally, the interviews also show that more discussion is still needed as the various stakeholders sometimes continue to fail to apprehend the complexity of each other's roles.

Bio: Pauline Côme is a translator and PhD candidate in Translation Studies at the University of Strathclyde where she previously completed a master's degree in Business Translation and Interpreting. Her research focuses on the use and impact of translated materials on French speaking visitors in Scottish heritage sites.

Gołuch, Dorota and Podpora, Agnieszka

Translation and the use of multiple languages in the Auschwitz-Birkenau Museum

The aim of our paper is twofold: firstly, we map out the presence of translation and the use of multiple languages in the Auschwitz-Birkenau Museum; secondly, we situate research on Holocaust memorial

museums in the wider context of scholarship on museum translation. The discussion is based on pilot interviews with Auschwitz-Birkenau Museum employees and preliminary fieldwork in the museum. Since its inception in 1947, the Auschwitz-Birkenau Museum has been a multilingual space. We survey the various contexts and cases of translation and multilingualism, which range from internal translation of survivors' testimonies and correspondence, to translations and re-workings of museum guidebooks and exhibition panels, to the use of over 20 languages by licensed guides, who lead museum tours. Asking which languages are featured where, we demonstrate that language and translation choices play a pivotal, co-constitutive role within broader politics of memory and representation. We also reflect on the methodological challenges of studying diverse translation practices in Holocaust memorial spaces. The politics of (self-)representation in and through translation has been examined by scholars of museum translation, but little research has been done specifically on museums that commemorate victims of the Holocaust. Studies which explore translation in war and conflict-related museums (Deane-Cox 2014; Chen and Liao 2017; Kim 2020) tend to examine contexts where collective memories of national communities are translated into English for international visitors, who typically do not relate to the pasts as 'their own' (Deane-Cox 2014: 282). We suggest that the case of transnational Holocaust memorialisation offers a more complex scenario. For example, in the Auschwitz-Birkenau Museum, non-Polish speaking Jewish visitors will read the translations of museum content as representing pasts that are very much 'their own' (Deane-Cox 2014: 282). Developing this and similar questions around the politics of translation and multilingualism, we aim to reflect on potential specificities of translation practices in Holocaust memorial museums.

Bios: Dorota Gołuch is a lecturer in translation at Cardiff University. She received a doctorate in Translation Studies from University College London for her work on Polish reception of postcolonial literature. She is currently writing about solidarity and translation, as well as conducting research on translation, memory, and the Holocaust.

Agnieszka Podpora is an active translator and an assistant professor at the Centre for Translation Studies, Jagiellonian University in Kraków. She received a PhD in Hebrew Studies from the University of Warsaw for her thesis on the ethics of memory in the Polish and Israeli post-Holocaust literary narratives. Currently her research focuses on the nexus between memory, translation and social change.

Grupp, Katja

Attempts to transfer home: The gap between abstract perceptions and material artefacts

The defeat of Germany in 1945 at the end of the Second World War represented not only an enormous death toll and suffering for many people, but also the loss of a homeland for many. This talk will analyse the form in which the former German territories in the East are present in today's discourse, almost 80 years after the end of the war. In 2021 museums were opened in Munich, Berlin and the Czech city of Ústí nad Labem that present different perspectives on the homeland, flight and displacement of Sudeten Germans from the East.

Karl Schlögel has argued that the East is only a name for a civilisational-psychological complex. But it is also about lost territories, about concrete spaces and cities. Landscapes in the mind have a life of their own. They have their own time of creation and decay. They can be overtaken by reality, and often are overtaken. Even where they have become an anachronism, they still revolve around something: spaces, places - even if they no longer exist, or perhaps never existed, in this way. (Schlögel 2011, p. 248)

Dealing with post-war expulsion in contemporary Germany is played out between victimhood and perpetration and increasingly also in the field of tension between remembering and forgetting. The

newly opened Sudeten German Museum in Munich welcomes visitors with a quote from the poet and former Czech President Václav Havel: "Nothing less and nothing greater than the experience called homeland" (Zimmermann 2020). The significance of the theme, the house and its placement in the political context are made clear by this central idea.

This presentation will demonstrate how the double process of translation is evident in the current present: the transgenerational translation of (the lost) homeland and the attempt to present an (immaterial) homeland in the museum (in the form of artefacts). In this process, the emotional and political aspects appear as formative elements in the design of the spaces and the selection of objects.

Bio: Katja Grupp is a professor at the Department of Language and Communication at the IU in Bad Honnef. After studying Slavic Studies, Economics and Eastern European History, she was a DAAD Lektor in Kaliningrad, Russia. Research interests: Cultural learning, culture and memory, culture and (non)translation, artefacts and memory.

Hindley, Clare and Grupp, Katja

Generational translation in the Jewish Museum, Berlin: Navigating between history and story

This paper analyses how the Berlin-based Jewish Museum acts as a translator that bridges the gap between history and memory and the generations of both visitors and those whose history and memories form the focal point of the museum.

Our discussion is framed around the close relationship between memory and history, and the often highlighted tension between them. The growing academic field of memory studies is partly based on work by and about the Shoah second- and third-generation (Assmann, 2018, Hirsch, 2008, Vosloo, 2012). Assmann (2006) analyses the impact of generational shift on national memory and identity, describing the experiential generation 'Erfahrungsgeneration' replaced by the successor or confessional generation 'Bekennnisgeneration' and then the third generation as those who have memories of the war die out (p.193). Every generation must develop its own relationship to the past and the previous generation cannot dictate the way in which this should be done. As Kearney (2004, p. 105) points out, narrative memory is never innocent. It is an ongoing conflict of interpretations.

When Daniel Libeskind designed the Jewish Museum in Berlin, he changed the project title from "Extension of the Berlin Museum with the Jewish Museum Department" to "Between the Lines." The change affirms that it is not possible to add the experience of Jewish people to rectify or complete German history any more than one can tack on additions to the museums that institutionalize it (Flinn, 2004). Our analysis examines this museum with a focus on how history itself is not static, and levels or hierarchy of memory are significantly impacted by generation, distance of experience and individual to public or state. This conflict of interpretations is faced by the individuals as their personal narrative develops. The Jewish Museum Berlin has posed itself the challenge of accommodating this conflict between history and memory and also addressing the changing position of the Shoah and how the Shoah is remembered in different generations.

Bios: Clare Hindley is a professor in the Language and Communication Department at IU in Bad Honnef. She lectures primarily in research methods and communication modules with an interest in cross-disciplinary studies. Her recent research publications focus on areas of hospitality, tourism, education, creativity, culture and sociology.

Katja Grupp is a professor at the Department of Language and Communication at the IU in Bad Honnef. After studying Slavic Studies, Economics and Eastern European History, she was a DAAD Lektor in

Kaliningrad, Russia. Research interests: Cultural learning, culture and memory, culture and (non)translation, artefacts and memory.

Li, Qing

The translation policy regarding accessibility in Chinese-English heritage museums: Is assimilated translation the only way to achieve an “easy reading” among visitors?

To make any culture accessible to broader audiences, interpretation is inevitable since it impels understanding and appreciation (Tilden, 2009). The research investigates how the history, presented in Chinese-English heritage museums located in mainland China, has been interpreted to English-speaking visitors, by the joint efforts of “stakeholders” involved in the communication process, i.e., “the policy makers, the heritage administrators, the service providers... and the visitors” (Neves, 2018). It is believed that, for the shared purpose of culture communication, the curatorial level and the English language service providers of the museums, guided by relative culture policies, have developed a comprehensive interpretation plan that is further customized, in consultation with visitors, by the English-speaking tour guides affiliated with the museums who are considered as translators/interpreters providing foreign language service in real situations (Neves, 2018). Such customized interpretation is commonly seen when tour guides provide verbal introductions interlingually and/or inter-semiotically in communication with visitors. Through a Foucauldian discourse analysis specifically focusing on power negotiation, the research unfolds the complex power relation in the making of intelligible historical interpretation.

The research methods include semi-structured interviews conducted with the stakeholders involved in the development of historical English interpretations, as well as the text analysis of policies regarding culture identity, culture diplomacy etc. It is argued that, in the translation policy adopted by the museums in question, the accessibility is not achieved at the cost of assimilation, and “easy reading” (Neves, 2018) is made possible by reducing the difficulty of understanding the “others” to acceptable levels without oversimplification. The research adds a philosophical perspective to the current interface between translation studies and museum studies. In a broader sense, the research draws more attention to the politics behind the representations of “the other” that enables the audiences to distinguish representations and interpretations from the truth.

Bio: Qing Li is a PhD candidate in Transcultural Studies based in University of Calgary, Alberta, Canada. Her research interests include translation theory, culture translation, translation and anthropology interface, translation pedagogy and Chinese linguistics. She is currently seeking to understand how history, as presented in heritage museums, is translated, as well as the context and limitations of translation.

Loogus, Terje and Koduvere, Jolan Henriette

Interlingual translation in the University of Tartu Museum

Museums play a very important role in today's society. According to Statistics Estonia, there are 175 museums in Estonia with 277 visitor sites, all of which contribute to preserving, shaping and communicating our memory and identity, translating our culture to the people of Estonia and to international visitors. Museum translation is an important part of Translation Studies, but it hasn't been thoroughly studied in Estonia so far.

The case study focuses on the interlingual translation strategies in the University of Tartu Museum which presents the history of science and university education from the 17th century to the present

day. The study examines how the University of Tartu Museum communicates with international visitors and what types of translation and transfer methods have been used for this purpose. To get answers to the questions, we use a comparative method, looking at how the texts in the museum are conveyed in Estonian and in foreign languages and how they address visitors from different linguistic and cultural backgrounds. Interlingual translation in museums always involves intertextual and intersemiotic issues which will also be taken into account in the discussion. Tartu will be the European Capital of Culture in 2024, which will significantly increase the number of tourists to the university city and thus the role of the museum as a cultural mediator.

Bios: Terje Loogus is an Associate Professor of Translation Studies and Head of Department of Translation Studies at the University of Tartu.

Jolan Henriette Koduvere has a Bachelor degree in Classical Studies and is currently completing a Translation Studies Master at the University of Tartu.

Makarychev, Andrey

Bare lives matter: Estonian museums in a biopolitical perspective

This presentation is conceptually meant to approach memory politics in Estonia as a biopolitical phenomenon deeply embedded in historical narratives and their material underpinnings. More specifically, in the traditions of Yuri Lotman's school of cultural semiotics, I use the idea of translation as a cultural process of transferring and shifting concepts and their meanings from one semiosphere to another, with their ensuing resignification and recontextualization. In my analysis, I study how nodal points of memory politics, as expressed through museum exhibitions, can be translated/converted/transformed/redeployed into the semiotic register of biopolitics and biopower. In other words, I am interested to find out how meaningful the 'biopolitical translation' can be for memory studies, and how stories of the past can be retold and rethought as biopolitical narratives grounded in different categorizations and conceptualizations of human lives as part of political calculations, strategies and agendas.

The main argument is that the concept of bare life – academically articulated by Giorgio Agamben and his multiple followers – can be used for eliciting experiences of deportations and occupation during the Soviet rule. The adjacent concepts of 'ruptured life' and 'pristine life' will be introduced and discussed as reference points for discourses about Estonian authenticity, traditionalism and nativism. Empirically, the presentation is grounded in the author's visual observation of exhibitions of Estonian National Museum and KGB Cell in Tartu, as well as the Tallinn-based KGB Museum, Occupation and Freedom Museum, Patarei memorial, and the Russian Museum.

Bio: Andrey Makarychev is Professor of Regional Political Studies at the University of Tartu Johan Skytte Institute of Political Studies. He teaches courses on EU-Russia relations, political systems in post-Soviet space and biopolitics, among other subjects. In recent years he co-authored three monographs, including *Critical Biopolitics of the Post-Soviet: from Populations to Nations* (Lexington Books, 2020), and co-edited a number of academic volumes: *Mega Events in post-Soviet Eurasia: Shifting Borderlines of Inclusion and Exclusion* (Palgrave Macmillan, 2016), *Vocabularies of International Relations after the Crisis in Ukraine* (Routledge, 2017) and *Borders in the Baltic Sea Region: Suturing the Ruptures* (Palgrave Macmillan, 2017).

Martins, Cláudia

Multimodality in museums: How ‘texts’ enhance inclusion

Communication in museums is paramount: it enables museums and their curators not only to construct and interpret culture, but also to inform and advertise their stories, objects and history. Museums have made huge headway in the way they convey their discourse, particularly in the last century. As such, Ravelli (2006) suggests a two-fold perspective: museums come forward as texts themselves, but there are also a number of texts on offer, in line with Sturge’s (2007) dichotomy ‘museums as translations’ versus ‘translations in the museum’. However, these texts cannot be regarded as static, but rather in constant flux (adjustment, edition and revision) (Carbone, Oosterbeek, Costa & Ferreira, 2021) so as to enable new readings, cater for the needs of new audiences or, ultimately, embrace diversity. Therefore, we subscribe to Clifford’s (1997) notion of museums as ‘metaphorical contact zones’, where translation plays an essential role in opening up museums to new ventures.

This paper aims to explore the types of translation carried out in two Portuguese museums, in the northeast of Portugal – the Contemporary Art Centre Graça Morais (CAC-GM) and Museum of the Abbot of Baçal (MAB). While in the former, we created the texts for the visits directed to the visually impaired (by means of intersemiotic translation), in the latter, we experimented with a variety of plain language (Hansen-Schirra & Maass, 2020) intended to satisfy the needs of a variety of target audiences (through intralingual translation). In CAC-GM, we had no pre-existent text apart from the exhibition narrative designed by the curator for Graça Morais’s seven rooms, together with a handful of wall texts. In the MAB, on the other hand, we worked on the basis of texts written by specialists that sought to give an in-depth description of each room’s particularity. Thus, we wish to describe our practice-oriented research, providing insightful examples, and reflect on the multimodal interaction of texts with their context.

Bio: Cláudia Martins holds a PhD in Translation by the University of Aveiro, with a thesis on museum accessibility for people with visual impairment. She has been teaching at the Polytechnic Institute of Bragança, Portugal, since 2001.

Palferro, Melisa

Museum voices in translation: Considering museological trends as we translate

The past decades have brought profound changes to the field of museology, and to the way museums communicate and engage with their audiences. Traditionally, museums preferred to communicate in a formal, distant, and impersonal way, very much in line with a self-perception as teachers or keepers of knowledge, who would unidirectionally impart this knowledge to their visitors. Currently, however, museums have shifted towards adopting a more egalitarian, inclusive and less authoritative approach, expressed through an informal, non-technical, inclusive, and engaging voice in their texts, due mainly to cultural and financial reasons. Culturally, in most of the Western world, the past few decades have been marked by a questioning of power figures and institutions, and a push towards more egalitarian relationships. Financially, due to lack of funding, museums have had to find ways of becoming more ‘appealing’ to attract more visitors and compete with other types of entertainment. Thus, museums have had to adapt and offer an enjoyable experience, breaking down the barriers of what was once a very exclusive field. In this sense, language has played a fundamental role.

As cultural agents aiding museums in communicating with visitors speaking a different language, translators should try to fulfil their clients’ mission, i. e. take the goals and needs that are fundamentally shaping textual production in museums as guiding principles for the practice of translation. However, museum texts translated into Spanish often fail to (re)create these engaging and enriching experiences, thus reverting them to a formal, detached and school-like experience more typical of a traditional — and outdated — museological approach. A deeper consideration of current museological trends and

practices could better inform future translation strategies, so that translators can provide target audiences with the same renovated experiences source culture visitors enjoy.

Bio: Melisa Palferro is an English into Spanish translator graduated from Universidad de Belgrano (Argentina) with a BA and MA in Translation. Currently working towards a BA in Arts, she has been specialising in museum translation since 2015 and, to date, has worked on over 800 projects for more than 80 American museums.

Sezzi, Annalisa and Nocella, Jessica Jane

Knowledge dissemination in science museums: A case study

Knowledge dissemination of science can be considered as a form of “translation” and “recontextualization” of expert discourse (Ciapuscio 2003; Calsamiglia and van Dijk 2004; Minelli de Oliveira and Pagano 2006; Kermas and Christiansen 2013; Bongo and Caliendo 2014; Garzone 2014; Gotti 2013; Bathia, Chiavetta and Sciarrino 2015; Salvi and Bowker 2015). In particular, within the context of museums, a wide range of text types, such as brochures, labels, teacher-led tours, or web-based resources, may be adopted to contextualize an object or an exhibition, while appealing to, and involving, a large number of visitors (Ravelli 2006).

By means of a small case study, this paper explores how knowledge is popularized and presented in science museums in the UK. Indeed, besides offering practical information to potential visitors, some museum websites have specific sections that aim at disseminating scientific knowledge to lay audiences, adults and children alike.

By way of a small corpus of science museum websites, we will look at how knowledge is construed thanks to the collaboration of verbal and non-verbal elements. In particular, we will analyse the linguistic strategies used to involve their target audience (Calsamiglia and Van Dijk 2003) as well as the non-verbal content (in particular, images) in order to highlight how different semiotic systems can support or enhance the meaning of the verbal texts (Martinec and Salway 2005). In point of fact, scientific popularization is more than a simplification of specialized concepts (Myers 2003) and implies a cooperation between different semiotic codes.

Our investigation will show how texts and images reciprocally reinforce each other’s purpose and how their way of communication may affect visitors’ knowledge acquisition and interest in sciences, making scientific websites not only promotional tools but also important agents for knowledge dissemination.

Bios: Annalisa Sezzi is a researcher at the University of Modena and Reggio Emilia (Italy). She holds a Master’s Degree in Literary Translation (EN>IT) from the Catholic University of Milan where she also completed her undergraduate studies in Foreign Languages and Literatures. She received her PhD in Comparative Language and Cultural Studies from the University of Modena and Reggio Emilia with a thesis on the translation of picture books. Her research interests include translation, translation of children’s literature and popularization for adults and children.

Jessica Jane Nocella is a post-doctoral fellow at the University of Modena and Reggio Emilia (Italy). Her main interests are museum communication and promotional discourse.

Sibul, Karin

“Nothing but stones”...

... That was a tourist’s comment when visiting yet another archaeological museum during a cruise in the Middle East: 5 countries and 15 museums (1981). Soviet tour groups represented culture-tourism

and programmes included the best museums in the visited country. Museums, however, can be overwhelming for tourists. Multilingual promotional texts and labels make them accessible to international visitors but neither tell the story of exhibits or place them in context. That is up to museum guides; however, in international tourism the interpreter also plays a crucial role.

Unlike the interlingual translation of museum texts, interlingual interpreting of museum tours is an under-researched area in Translation Studies. Interpreters of less-spoken languages facilitate linguistic accessibility for multicultural audiences.

In my research, I rely on my personal experience of interpreting museum visits for Estonian tourists over the course of 16 tours (to India, Egypt, Jordan, Syria, Italy, etc.) from 1980 to 1997, as well as on my interpreter logbook, materials I prepared for museum interpretation and 7 convergent interviews I carried out with other interpreters.

My interest lies in the interpreter's role as an agent in the field of cultural transfer at museums.

I conclude that differences in interpreting practices are structured by differences in the interpreter's habitus formed by cultural resources: i.e., the interpreter's preparation and reading before museum visits. Interpreters, using their knowledge and linguistic capabilities (that is, symbolic capital) acquire a reputation for competence.

The position of agents –guides and interpreters – in the field of cultural transfer is related to more than just habitus, which is not equally distributed between the agents. Together they create synergy. If the interpreter fails, the tour is ruined. If the guide fails, the interpreter has to tailor cultural references and terminology to the audience (lay or expert) to ensure that the interpretation is accessible and inclusive. Otherwise, museums are “nothing but stones”.

Bio: Karin Sibul, PhD, is an interpreter researcher and a conference interpreter. She has taught diplomatic interpreting and the history of interpreting at the University of Tartu and at the City University of Tallinn. Her research fields are the history of interpreting in Estonia, diplomatic interpreting and simultaneous interpreting of theatre performances and films.

Smith, Rose

Mediating communist history in museums through the memory of the Holocaust

The status quo of global affairs changed drastically following the events of 1989. In Europe, post-Communist states had to interpret and portray their historical experience in the context of post-Cold War politics. Museums of recent history have gradually become paramount institutions in the articulation of national identity because the conventional policies adopted by national museums are less successful in mobilizing political identities than the combatant and polemic rhetoric of new museums of the Second World War and of communism.

This paper understands museums as translations. It looks at representations of Communist past in museums as a form of cultural translation as it mediates a visitor's access and comprehension through the construction of historical representations of a nation's post-Communist identity. This paper aims to illuminate how museums with a Communist past can encourage visitors to participate in cross-cultural hermeneutics and shift their sense of self by alluding to the memory of the Holocaust.

Bio: Rose Smith pursues a joint doctoral programme at Charles University in Prague and the University of Groningen. Her research looks at the representations of Communist past in Czech, Hungarian, and Polish museums and how they are employed as usable pasts at urban, national and European levels

Toronchuk, Natalia and Yao, Helen Jingshu

Translators, tools, and two-way streets

Museums and cultural heritage institutions often rely on external help in their programming, such as in translation projects between multicultural community members. While the programme is initiated by the museum, members of the public may only interact first-hand with the translator. In this case, the roles and identities of the translator may become blurred, viewed as having authority while holding little power in the institution, and depended upon for social, emotional, and even technical support by members of the public. This paper explores the roles and identities of an international student intern translator for a Canadian museum from the perspectives of cultural-historical activity theory and rhetorical genre theory. In this case study, a museum project required a Chinese-English translator to access the stories of community members. For various reasons, including loneliness in senior age groups exacerbated by isolation during early COVID-19 measures, and the technical requirements of the host institution, the translator's role transitioned from being a linguistic translator to a tool for the public, providing cultural translation and social and emotional support. This paper will highlight the identities and activities of the intern in the activity system between the public and the museum. We probe the museum-translator-public relationship as a "contact zone" (Clifford 1997), and using concepts of situatedness, duality of structure, and community ownership from rhetorical genre studies (Berkenkotter and Huckin 1993), we position the intern as a fragile "glue" for a community otherwise unconnected to the museum institution. The intern, a temporary, unpaid, international student, also represents a fragile, supportive link in the activity system of museum programming with a rich "discursive background" (Neather 2012) and unique position without full involvement in either the museum or with Canadian-Chinese residents.

Bios: Natalia Toronchuk is a PhD student at the Faculty of Information, University of Toronto. Her research centres on figurative language, meaning-making and museum texts through the lenses of activity theory, rhetorical genre theory, and socio-cultural semiotics. She also works as a mindfulness meditation facilitator, bringing semiosis and metacognition from research to practice and back again. Helen Jingshu Yao is a Master's student in Museum Studies at the Faculty of Information, University of Toronto. She is interested in food studies as it intersects with museums. As a Mandarin-English translator and a student of literature, Yao's perspectives on natural language translation have shifted from a focus on translation of language to a translation of culture.

Twitchin, Mischa

Disturbing things

In one of the research conversations recorded at Frankfurt's Weltkulturen Museum during Clémentine Deliss' tenure as director, the philosopher Peter Osborne proposes: "I think it is the function of the museum to produce meaning, not to communicate knowledge" (Foreign Exchange, eds. Deliss & Mutumba, Berlin: Diaphanes, 2014: 186). How might one ponder this difference between meaning-making and communicating information in terms of potential translations of the term "transfer", as this provides an index of, and for, curatorial politics in erstwhile ethnographic museums? That the ethnographic is sometimes translated today as "universal" when describing museums' collections serves as a counter-example to conceiving of "transfer" in terms not simply of provenance but of the restitution of cultural artefacts. Beyond simply the understanding conveyed through curatorial explanations in museums, whether in catalogue essays or exhibit labels on the walls, the curatorial has

now also to explain itself – indicating how “information” can be both disturbed and disturbing. As a cipher for the de- and re-possession of cultural heritage – as this has, for example, been addressed critically from Cicero’s indictment of Verres in 70BC to Quatremère de Quincy’s “Letters” in 1796, and on to Sarr and Savoy’s famous “Report” in 2018 – this paper will consider translation and transfer in the particular example of how the British Museum’s presentation of its Benin collections has changed over the course of the past century and what these changes might mean for the museum’s future.

Bio: Dr Mischa Twitchin teaches at Goldsmiths, University of London. His book, “The Theatre of Death – the Uncanny in Mimesis: Tadeusz Kantor, Aby Warburg and an Iconology of the Actor” is published by Palgrave Macmillan in their Performance Philosophy series; examples of his performance and essay films are accessible on Vimeo: <http://vimeo.com/user13124826/videos>.

Verbeke, Frederik

Museums as spaces of translation and transfer of small cultures : A view from the Basque Country

Since the beginning of the 21st century, institutions and cultural agents have intensified initiatives aimed at promoting the international dissemination of Basque culture, to make a small and minor culture more visible on the global scene, and to promote its transfer and translation. Direct connections were established to foster exchanges and strengthen networks, not only with the dominating cultural centres, but also with other peripheral, small and minor cultures. In the history of these cultural transfers, museums are often important actors. The present paper focuses on three case studies, each of them illustrating different types of cultural translation and transfer. The first one is about the Guggenheim Museum Bilbao, about the controversy that accompanied the construction of this symbol of American cultural imperialism, a cultural model that radically clashed with Basque culture, and about how the museum has become a space of cultural transfer, even for the Basque language and culture. The second case study concerns a recent exhibition at the Museum of Fine Arts of Bilbao: “ABC. The Alphabet of the Bilbao Museum”, curated by the Basque writer Kirmen Uribe. Instead of presenting the museum’s collection chronologically or through schools of arts and artists, the works were organized following 31 letters of an extended alphabet (including the “ñ” and the “ll” used in Spanish and the Basque digraphs “ts”, “tx” and “tz”), and they were grouped around a letter and keyword in Basque, Spanish, English or French. A multilingual alphabet that generated literary texts written in Basque and translated into different languages, giving the Museum’s collection another meaning and fostering a dialogue between traditional works and local works. Finally, the last case study is about museums and networks between minor cultures: in November 2021, the Etxepare Basque Institute organized some meetings between cultural actors from Flanders and the Basque Country, in order to promote cultural ties and transfers. Most of the encounters and exchanges took place in museums of the Basque Country.

Bio: Assistant Professor at the University of the Basque Country (UPV/EHU), Frederik Verbeke is teaching undergraduate courses on French language and literature and master courses on comparative literature. His research interests focus on networks between small/minor literatures, comparative literature, translation studies, multilingualism, ecocriticism and on new methods and modes of learning and teaching in Higher Education.

Wang, Yan

Translating material culture of Chinese objects in museums

The museum is a place for cross-cultural communication in the globalization era. The material objects collected in museums are assumed to be a direct way for the visitors to know about the culture from which they originate due to the direct contact with the visitors. However, these assumptions are far from the actualities, especially for the Chinese objects. “Wen Wu” in Chinese (literally “cultural objects”), namely objects in which culture is embedded, is the general name for Chinese objects in museums. The objects for cross-cultural communication in museums are not "objects" themselves, but that which is embodied in them, i.e. humanistic qualities, moral values and aesthetic taste of Chinese characteristics. However, it is not easy for international visitors to gain access to these only by viewing the physical objects displayed in the cabinets with limited English translation of texts such as labels, leaflets, panels and audio guides, which are far from providing necessary contextual knowledge. These objects are “dead” without the historical and aesthetical narratives behind them interpreted to the visitors outside of their culture. An “integrating” reading of the objects, with multimodal means combined as “an intertextually coherent whole” (Neather, 2018: 365, should be the method for interpreting the profusion behind them and appreciating “live” objects, which requires a close reading of the context. A “thick translation” may return the objects to their original philosophical, literary and historical traditions so that international visitors can have cultural resonance and appreciate the integration of "objects" and "culture".

Three cases of ritual bronze vessels *Gui* of Western Zhou Dynasty (1046–771 B.C.), one from a permanent exhibition of the National Museum of China, one from a temporary exhibition of Tsinghua University Art Museum and one from online exhibition of the MET museum, will be analyzed to show the “thick translation” strategy for cross-cultural communication. This paper will answer three questions: 1. What should be presented to international visitors with the exhibits (what is the skopos of the translation)? 2. What are necessary historical and cultural contexts for them to gain access to cultural connotation of the exhibits? 3. How should the contextual information be presented to them? (What are appropriate modalities for presenting the information in the multi-modal era?)

Bio: Wang Yan is associate professor of translation studies and currently Deputy Head of the Department of English Language and Literature, School of Foreign Studies, University of Science and Technology. Her research has focused on translation of Chinese Classics, traditional Chinese translation theory, cross-cultural communication and Material Culture. She is currently working on the research project of “Research on the English Translations of Chinese Ming Dynasty Classics on Material Culture” sponsored by the National Social Science Foundation of China. (2021.09-2024.07).

Xu, Renwen; Zhang, Boya and Zheng, Binghan

Eye-tracking investigation on cultural translation in museum spaces: A systematic review

Museum spaces are highly multimodal. Resources of the spatial, the visual and the verbal (including written texts and audio description) are combined to contribute their respective meanings to the whole museum texts. Acts of translation take place when these three modes integrate and interrelate to construct re-presented meaning at both inter-semiotic and intra-semiotic levels. Thus, museums are viewed as translational places for visitors to perceive exhibited cultures through multimodal interaction. Visitors, in turn, provide their visiting behaviours and experience as feedback on how museums shape their understanding. Apart from traditional ethnographic methods that mainly rely on visitors’ subjective reports (e.g., questionnaire or interview) on the perception and reception of the (re)constructed meaning in the museum context (Liddiar 1999; Pescarin 2014; Liao & Bartie 2021), eye-tracking technology has emerged as a scientific tool to record more objective data about visitors’ viewing behaviour and corresponding cognitive allocations.

This paper aims to present a systematic review of how eye-tracking technology has been employed in empirical studies of museum translation. Articles to be reviewed are firstly categorized into inter-semiotic (Bachta et al. 2012, Szarkowska et al. 2013, Morantes et al. 2016, Giovanni 2020) and intra-semiotic translations, with the latter being further divided into inter-systemic translation (e.g., interlingual translation, Nitzke 2021) and intra-systemic translation (e.g., translation within the visual mode, Krogh-Jespersen 2020). We will then evaluate the reliability, validity and practicality of applying eye-tracking method in museum translation, and carefully examine the methods used for collecting and analysing visitors' gaze patterns, gaze duration and visual attention. Thirdly, the promises and constraints of the reviewed articles will be further illustrated and some challenging points will be put forward. Finally, we will point out some gaps present in, and suggest potential directions to move forward, eye-tracking research (complemented by other qualitative methods) on multimodality of museum translation.

Bios: Renwen Xu is a PhD candidate at the School of Modern Languages and Cultures, Durham University. Her research project triangulates eye-tracking technology, questionnaires and interviews to investigate the multimodality of museum translation.

Dr Boya Zhang obtained her PhD from the School of Modern Languages and Cultures, Durham University. Her research interests include art history, visual arts and cultures, and museum studies.

Dr Bingham Zheng is Associate Professor of Translation Studies at Durham University. His research interests include conceptualizing translation studies, cognitive translation studies, and comparative translation studies. His recent publications appeared in journals such as *Target*, *Across Languages & Cultures*, *Journal of Pragmatics*, *Brain & Cognition*, *Perspectives*, *LANS-TTS*, *Babel*, *Translation & Interpreting Studies*.

Zhuyun, Su

Translating the Laosicheng UNESCO World Heritage Site

Laosicheng was selected as a UNESCO World Heritage Site in 2015. Together with the museum, the site preserves relics of the Tujia and Tusi ethnic cultures between the 13th and 20th centuries in China. It was left undeveloped for a long time but attracted tremendous attention during the past decade: it was listed as one of the "top ten new archaeological discoveries in China" in 2010 and was added to "the tentative list of Chinese World Heritage Sites" in 2012. Preparations to apply as a World Heritage Site began in 2013, and it was chosen in 2015.

The intensive heritage site application preparation effort provided invaluable experience for future heritage site applications on verbal, visual, and spatial levels and through both tangible and experienced activities. The application administrator will be interviewed about the selection and decision-making of source texts; consideration of verbal, visual and spatial arrangements; selection of translators and proofreaders; decisions about final versions of translations. In addition, the paper will explore how the heritage site constructed cultural memories of Tujia and Tusi culture.

The expected results will explain how Laosicheng constructed Tujia and Tusi cultural memories and expose the power dynamics behind the translations and designs used in the heritage site.

Bio: Zhuyun Su is a PhD candidate at Southwest Jiaotong University. She was a visiting PhD student at the University of Tartu in 2020. Her field of interest focuses on cultural translation, with an emphasis on Chinese minority cultural translation, the subject of her PhD.