

IN PERSON EVENT

**TRANSLATION GOES GLOBAL  
TRANSLATION, MULTILINGUALISM AND THE ARTS**

**11 MAY 2022  
2.15 – 5.15 PM  
FORUM EXPO LAB 2**

**PAPER 1**

**Speaker: Dr Elena Basile (York University (Glendon and Keele campus - Canada))**

**Dwelling in languages in and out of place: challenges of multilingualism and decoloniality**

This presentation will reflect on two recent experiences I have been involved in as a researcher and cultural worker, which have compelled me to rethink the relations between translation and multilingualism in light of the challenges of Black and decolonial thought. These are the recent controversy around the Italian translation of Black Canadian poet NourbeSe Philip, in which I intervened in [January 2022](#), and my current experience as the editor of a new multilingual series titled *translanguagings* for the small independent publisher Quattro Books, which seeks to actively promote multilingual and multimedia projects informed by a decolonial sensibility.

**PAPER 2**

**Speaker: Dr Cristina Marinetti (Cardiff University)**

**Sites of translation: citizen theatre, heritage and language relations in contemporary Venice.**

Translation is about more than decoding “the rest of the world” for consumption by English speakers: it is a complex and historically inflected process which engages with questions of identity and belonging. This paper explores the recent flowering of citizen theatre in Venice as one such ‘site of translation’ (Simon, 2019), a divided and contested urban space, where language relations are regulated by the opposing forces of coercion and resistance. The talk will focus not only on individual translated plays which are expected to represent Venetianness internationally but also on the network of companies and agents that constitutes this new ecosystem of citizen theatre in Venice. What these networks have in common is a desire to reclaim parts of the city’s urban landscape for the expression of Venice’s rich multilingual linguistic and cultural heritage in the face of global tourism and the increasing dominance of global English as the language through which the city is represented. The paper will draw on four pieces of citizen theatre [Arlecchino Torn in 3 (2016), VeniceLand (2018), Mappatura Emotiva di un Territorio (2018), Il Mercato di Venezia (2019)] read in the context of the work of the cultural associations and institutions supporting Venice residents. The paper is part of a larger study which looks at contemporary Venice as a ‘translational city’ (Cronin & Simon, 2014) at a time when the sustainability of residents’ languages and way of life is being threatened by the extreme effects of climate change and by a market-driven approach to tourism policies.

**PAPER 3**

**Speaker Dr Rebecca Kosick (University of Bristol)**

**Experiencing intermedial and intersemiotic translation: Brazilian artist Hélio Oiticica into English**

Between 1964 and 1966, Brazilian artist and founding member of the interdisciplinary ‘neoconcrete’ movement, Hélio Oiticica, wrote a series of lyrical poems entitled *Poética Secreta* [Secret Poetics]. Despite Oiticica’s global fame, these poems are little known. Yet,

they provide a fascinating window into Oiticica's practice as a whole and expand the range of poetry's importance to the artists involved with neoconcretism. Many of Oiticica's aesthetic preoccupations--sensory engagement, embodied participation, the collapse of subject/object binaries--register in the *Secret Poetics*. The poems also demonstrate an interest in the materiality of language. But unlike the experimental poetry of other neoconcretists, Oiticica's poems are explicitly lyrical. As interlingual translator of the *Secret Poetics*, forthcoming in English in 2023, I will discuss my own experience translating the poems from Portuguese as well as how intermedial and intersemiotic translation can help us think about the ways the *Secret Poetics* relate to the broader neoconcrete project. For Oiticica, the lyric acts as a material archive for a set of subjective experiences that take place outside of the poem itself, offering a chance for poetry to capture and still the sensible as art, even if it can't make those sensations actual.