



FROM MARBLE TO A TEXTUAL EXOSKELETON: A Formal Study of Audio Descriptions of Three-Dimensional Art

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ABSTRACT

This study analyses audio descriptions (AD) of sculptures in six French museums as an accessibility tool for visually impaired individuals. Drawing on accessible translation theories, multimodality, and art research, it examines a corpus of 36 three-dimensional artworks, by evaluating their formal structure, content hierarchy, and clarity of the ADs according to international standards (Snyder, 2010; UNE 153020). The results reveal disparities in quality and coherence among museums, highlighting the need for standardised practices to ensure inclusion and accessibility in the cultural experience.

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1. Introduction

Museum audiodescription (ADM) serves as a vital tool for accessibility in museums, enabling visually impaired individuals to engage with art through verbal descriptions that transform visual information into an accessible language (Neves, 2015; Snyder, 2008). This field of research is well-established within accessible translation (Soler Gallego and Jiménez Hurtado, 2013), grounded in multimodality (Baldry and Thibault, 2006; Carlucci & Seibel, 2020), which links the visual perception of an artwork with its verbal transmission. In this context, the rich communicative efficacy of the image renders it a powerful medium for conveying meaning; however, its accessibility remains nascent in many settings. While recent research has predominantly focused on pictorial works, this study underscores the importance of analysing the specificities of three-dimensional artworks, whose visual and material complexity presents unique challenges.

An artwork is both an original artistic creation and a source text (ST) from which this translational process originates, thereby constituting a text in itself. To make the visual and tactile elements of sculptures perceptible and effectively communicated to visually impaired individuals, it is essential to understand the compositional elements of this artistic typology. From these, a taxonomy or model can be established regarding the information to be included and the specific translational needs, such as verbalisation. This approach stems from multimodality (Baldry and Thibault, 2006, p. 1; Carlucci and Seibel, 2020, p. 271), whereby three-dimensional artworks are considered multimodal texts (primarily visual and tactile) that must be adapted for inclusive communication following an analysis of their visual, tactile, and visuotactile components. Thus, the meaning of the artwork emerges from the interaction of various semiotic modes and becomes a unit of meaning analysable based on its function (Jiménez Hurtado et al., 2012, p. 358). Sculpture, as a three-dimensional object, poses unique challenges for verbal adaptation, requiring a translation that preserves its tactile and visual qualities without direct physical contact, at least initially. Consequently, AD of sculptures must integrate the physical form of the piece with its historical and cultural context, alongside its aesthetic and symbolic significance, while combining these with the purely haptic elements conveyed verbally and orally, which reach sighted audiences visually. In this regard, it is worth noting that audiodescriptive texts, despite referencing visual texts, are characterised by a morphology distinct from the visual (Jiménez Hurtado and Soler Gallego, 2013, p. 582).

This study aims to evaluate how audiodescriptions formally reflect the most relevant compositional characteristics of sculptures in their structure, in relation to the visual perception of each work. It addresses these challenges through an analysis of an ad hoc French corpus comprising 36 audiodescriptions of three-dimensional artworks drawn from six prominent French museums (Louvre, Orsay, Pompidou, Mac-Val, Quai-Branly, and Contemporain de Lyon), to identify the verbalisation and structural materialisation of the composition and form of these artworks. Building on studies of composition, the features that endow it with artistic character, and its systematic analysis within art scholarship (Azcárate Ristori et al., 1984; Borrás Gualix et al., 1984; Gombrich, 1975; Maroto, 2009) we will examine the superstructure (the global text structure, i.e., the spatial distribution of its components and content) of the descriptions as a verbalisation of these foundations. Beyond conducting this analysis descriptively, we will consider proposals regarding the information to include and its organisation, drawn from a selection of contemporary ADM guidelines (Morisset y Gonant, 2008; RNIB y VocalEyes, 2003; Salzhauser et al., 2003; Snyder, 2010) by leading organisations, to contribute to a more precise understanding of the specific characteristics of sculpture ADM.

2. Does the Form of the Artwork Influence the Discursive Structure? Configuration of Sculptural Works

In this section, we define the artistic characteristics inherent to three-dimensional works to understand the configuration of our source text (ST) and address the considerations and challenges of expressing their visual and physical elements linguistically, as well as the treatment and description of 3D artworks from an art perspective. It proceeds from the premise that the typology of the three-dimensional work (installation or abstract/figurative sculptural piece) influences the structure, content, and manner of description in the AD. The particularities of each type of work (form, texture, and composition) and the way these are combined are reflected through distinct linguistic approaches in the AD; that is, the linguistic markers of visual attributes vary to effectively convey their meaning and aesthetic impact.

Sculpture, as an art form, stands out for its emphasis on tactile sensations, as it contemplates artistic expression through its three-dimensional dimension, akin to the human body. Through touch, sculpture enables a direct and tangible experience of an object's form and perspective, distinguishing it from other art forms; yet, despite the importance of this sense, it does not exclude visual aesthetic aspects, as it creates solid objects that occupy space (a quality it shares with architecture).

On the other hand, from a diachronic and academic perspective offered by art history (for a deeper analysis, see Álvarez de Morales Moreno, 2024), sculpture has struggled to self-define and distinguish itself within the art context, often being subordinate to architecture and painting due to its three-dimensional quality and its capacity to frame and decorate. Historically, it has been closely linked to architectural space, with round bulk and relief as its primary three-dimensional expressions. The difference between these expressions lies in the degree of volume: round bulk represents free-standing three-dimensional sculptures, whereas relief adheres to a flat surface, not fully liberating the sculpture from its architectural framework (Gombrich, 1975, p. 482). Another key aspect in the evolution of sculpture has been the attempt to represent movement in static forms. Azcárate Ristori et al. (1984) explain that, although sculpture is inherently static, techniques such as rhythm and tension can be used to simulate movement. This is particularly evident in 20th-century sculptors like Calder, who created kinetic sculptures, achieving real movement in their works. Consequently, this artistic manifestation requires both the sense of touch and sight, unlike painting; however, traditional prohibitions on touching exhibits undermine the development of this sensory activity (Borrás Gualix et al., 1984, p. 140) and compel one to caress contours and reliefs with the gaze (Azcárate Ristori et al., 1984, pp. 13-16) as a substitute for direct contact.

Sculpture is primarily appreciated through the sense of touch, as its sensitivity is haptic, creating a direct interaction between the viewer and the work, stemming from the combination of three agents. According to Azcárate Ristori et al. (1984), three essential factors contribute to a complete experience and perception of the work: the tactile quality of surfaces, the sensation of volume in relation to the occupied space, and the mass or weight of the work (pp. 9-10). The sensory experience with respect to a sculpture is irreplaceable, as palpation is essential to perceive its volume and material qualities. Even "casts" in plastic materials cannot replicate the real volume they represent in an experience comparable to exploring the original work, as they lose the tactile effect of the original material and the sensation of weight (Azcárate Ristori et al., 1984, p. 782). When a visually impaired individual explores a sculpture, they perceive the texture and tactile qualities of the surface based on the material and its finish (texturisation). The materials themselves, differing not only in appearance—such as marble, bronze, or wood—offer varied textures (hardness, compactness, etc.) and diverse tactile sensations (Carmona Muela, 2016, p. 183). Likewise, volume allows the viewer to appreciate the sculpture in terms of its three-dimensional presence and surrounding space, a spatial perception that has historically varied (occupying a mental as well as physical space) according to the conceptions of each artistic period (Bernaies Ballesteros and García de la Concha Delgado, 1986, p. 21). Mass and weight, fundamental elements, can only be perceived by touching the work, particularly in small pieces that can be held in the hand, as in larger sculptures the weight may exceed human graspability (Azcárate Ristori et al., 1984). In summary, only when the factors of texture, volume and space, mass, and weight are integrated does sculpture achieve both physical and aesthetic independence.

Regarding the more symbolic and communicative dimension of this artistic manifestation, three-dimensional artworks as a plastic language convey symbolic messages that can be interpreted in an accessible audiodescription. The relationship between structure and function is significant in explaining the symbolic implication of the work, providing additional context that reinforces its artistic and cultural character, and proving particularly useful in works where allegorical meaning is closely tied to the visual and tactile composition of the sculpture (Borrás Gualix et al., 1984, p. 191).

To facilitate the analysis of sculptures in an accessible context, we consider it pertinent to adopt the structure and considerations of Maroto's (2009) model for describing sculptures, organised in two parts. Firstly, the work is analysed from a technical and formal perspective, including aspects such as the type of sculpture, material, colour, volume, and light effects. Secondly, the work is contextualised within its historical period and artistic style, enabling a deeper understanding of its cultural and social relevance. The formal analysis examines the sculpture's typology (round bulk or relief), the represented part (full body, bust, half-body, or group), and the treatment of the material, describing the material, execution technique, and tactile qualities, such as smoothness or roughness. It also considers the volume and mass of the work, along with the effect of light on its surfaces and the overall composition of the

piece. Finally, it explores the representation of movement or repose, a key aspect for analysing the tension of figures and their relationship with the surroundings. The historical-social context situates the sculpture within its corresponding style, period, or school, aiding in the understanding of the visual and symbolic elements influencing its interpretation.

3. Methodology

Having addressed the semiotic and artistic nature of sculpture, we proceed to analyse the ad hoc corpus, accompanied by a technical datasheet for each work (fully detailed in Álvarez de Morales Moreno, 2024), with the aim of extracting discursive and content-related features from the analysed texts, in line with the approaches proposed by Cabezas Gay (2017) and Lax López (2023).

3.1. Methodology and Methodological Foundations

This study employs a mixed-method approach based on Corpus Linguistics to establish more complex evaluation models for extracting and analysing data from the texts and interpreting them (Moreno Ortiz et al., 1999, p. 180). This discursive research approach proves effective for specialised and small-scale corpora (Evison, 2010, p. 132), as the representativeness of a corpus increases with its degree of specialisation (Koester, 2010, p. 68). Thus, quantitative analysis is used for measurable evidence, while qualitative analysis interprets data and describes linguistic behaviour in specific contexts. Consequently, a corpus-based text analysis methodology (O’Keeffe y McCarthy 2010; Saldanha 2009, 2010) was applied through exploratory analysis—or focused attention on phenomena with limited prior references (Williams and Chesterman, 2002)—and descriptive analysis—or a focus on the target text (TT) and the translation process (Chaume and García de Toro, 2010, p. 58), as is common in corpus studies (Kenny, 2011)—with the objective of identifying and describing patterns within our corpus using computational tools that retrieve linguistic examples and textual patterns without analysing them.

For this discursive-structural study, we adopt the approach and methods of analysis from Jiménez Hurtado and Soler Gallego (2015), alongside incorporating components of visual imagery and considerations drawn from ADM guidelines (e.g., descriptive focus, tactile exploration, or reference to other senses). To extract the discursive structure of the corpus texts, a manual exploratory analysis is conducted (Jiménez Hurtado and Soler Gallego, 2015, p. 285) using a top-down approach (p. 282), whereby the various discursive-pragmatic and semantic sections of the texts are abstracted by museum. To facilitate the comparison of the 37 audiodescriptive texts with the ten selected guidelines (extensively detailed in Álvarez de Morales Moreno, 2024), their quality notions and drafting guidelines were systematised and schematised.

Thus, the discursive analysis undertaken is of a general nature, with the discursive features of the audiodescriptions extracted according to the museum to which they belong, as their discursive structures varied for this reason, and their grouping and description needed to reflect this. Additionally, current ADM guidelines were consulted for recommendations on the type of artistic information to provide, its organisation, and presentation, since relying on these common points within the guidelines partially reveals the translation of visual grammar in the collected texts (see Álvarez de Morales Moreno, 2024), without overlooking the linguistic form of other essential aspects not previously studied in this type of analysis (e.g., synaesthetic metaphors).

Beyond the material to be analysed in the corpus study, the tool to be employed must be considered beforehand (Calzada Pérez, 2017, p. 466). Sketch Engine, a semi-automatic corpus analysis tool, was selected due to its widespread acceptance and the broad range of possibilities it offers, from data extraction to subcorpus organisation and text tagging. Equally important to the analysis itself is the execution of preliminary tasks that enable it, which are outlined below.

3.2. Collection of Audiodescriptive Material and Compilation of the Ad Hoc Corpus

The material used in this analysis comprises a textual corpus formed by real samples of the specific subgenre of ADM for three-dimensional artworks within the French context. The compilation process of the audiodescriptive materials began with an inductive search through the websites of French museums, resulting in an initial selection based on the museum’s significance in French culture and the explicit mention of AD availability for their sculptural works. Once the museums were selected, initial contact was made by sending emails to various departments, from which three entities responded. Of these, two provided audiodescriptive materials for the corpus; the remaining audiodescriptions were

independently sourced through searches on the museums' websites, a process that also facilitated the identification of services offered for visually impaired individuals. In accordance with the classification outlined by Ramón García (2000), the corpus compiled for this research would be classified as oral, transcribed, specialised, closed, and tagged.

3.2.1. Selection and Characteristics of the Material

A monolingual French corpus has been created, compiling audiodescriptions of three-dimensional artworks from six museums located in Paris and Lyon. The primary objective of this corpus is to investigate a subcategory of audiodescription that has received less attention compared to more conventional pictorial works. The corpus includes a total of 37 audiodescriptive texts sourced from recognised museums: Centre Pompidou (4), Musée du Louvre (4), Musée d'Orsay (7), Musée d'Art Contemporain de Lyon (4), Musée du Quai Branly (5), and Musée d'Art Contemporain du Val-de-Marne (MAC-VAL) (13). Among the challenges encountered in compiling this corpus, a notable difficulty was locating specific audiodescriptions of three-dimensional works on museum websites, which restricted the selection and necessitated direct contact with the museums and external providers.

Each museum offers a unique and distinctive approach, both in its perspective and treatment of the artworks and in the content of its collections: these are generally contemporary museums, with the exceptions of the Louvre and Quai Branly (dedicated to the arts and civilisations of Africa, Asia, Oceania, and the Americas), and although they accompany their texts with sensory resources, these differ (Centre Pompidou provides accessible podcasts to explore bodily sensitivity; the Louvre offers Braille labels; MAC Lyon and MAC-VAL address social themes with monumental installations; Quai Branly includes tactile explorations of ritual and ceremonial objects). In terms of production, the audiodescriptions vary in origin: some were produced internally by museum teams, while others were developed by external providers specialising in accessibility and cultural mediation. This diversity in production is reflected in varied linguistic styles that capture both the visual and conceptual characteristics of the artworks, enabling an in-depth study of contemporary practices in museum audiodescription in France.

3.2.2. Preparation of the Material: Transcription and Compilation of the Corpus

This process is divided into several stages: evaluation of the textual population, preparation of the material, and compilation of the corpus. Firstly, the population of ADs was determined through a descriptive study of the state of museum accessibility among French museums that theoretically offer accessible services, flexible scheduling, and support for visitors with disabilities. From this preliminary research, it was concluded that, among the investigated centres, the highest number of museums providing ADs are located in Paris and that these are also the ones most likely to offer online access to such services. Secondly, the population of this ADM subgenre remains limited compared to pictorial works, and finally, there is a clear imbalance among museums regarding access to this material, as well as information about its production (criteria and authorship).

Secondly, the texts were collected and transcribed. Due to the difficulty in accessing the audiodescriptions directly and receiving them from accessibility officers in museums offering these services, the compilation of the corpus extended over five months. All audiodescriptions were extracted as text from their respective websites (see Álvarez de Morales Moreno, 2024), with the exceptions of those from the Louvre and Orsay, which were provided in audio format after contact with the relevant officers. As the tool employed only allows the attachment of written texts (Sketch Engine), the audio files were manually transcribed. Complementarily, a technical datasheet was created for each artwork and AD, containing the basic details of the work and an image of it.

Prior to analysis, the texts were reviewed and edited (correcting inconsistencies, errors, repetitions, or omissions) and their format was standardised and homogenised to ensure proper processing in the analysis tool, with each AD housed in a separate file. Once this general corpus was compiled, an exploratory study was conducted using the basic and common criteria of ADM guidelines, mentioned earlier, to characterise the texts and classify them accordingly. Based on these data—though preliminary, they highlight differences in projects, approaches, and information selection—several subcorpora were delineated to analyse similar traits or patterns among the museums: one for each museum and one for each synthesised criterion from the guidelines.

4. Objectives

To critically analyse the descriptions in relation to the theoretical frameworks, the following objectives guiding the research are outlined. We begin with the general objective, which is to study the formal discursive structure of this ADM subtype within the current French museum context through the analysis of real textual samples, to understand the configuration of our source text (ST), detect whether there are patterns or prototypical structures, and, if so, extract them. This will enable us to define the organisational and structural needs of this audiodescriptive typology, a task essential to the verbal description process for achieving successful communication between the artistic context and the visually impaired community.

Thus, to successfully meet this goal, it is essential to establish specific objectives as a roadmap:

1. To determine the specific needs of AD for sculptures by presenting the artistic characteristics of three-dimensional works alongside the description model established within the art discipline, both individually and in relation to multimodality theory.
2. To compile an ad hoc corpus with a representative sample of ADs from the current French museum landscape focusing on three-dimensional artworks.
3. To investigate the patterns employed in this corpus to verbally describe three-dimensional works by identifying their discursive markers, discourse organisation, and included content.

Having defined the theoretical foundations and outlined the study's premises, the analysis conducted is presented below, followed by the results derived from it, along with relevant comments.

5. Analysis of the Structure: Discourse Organisation

In this section, the discursive organisation of each museum is presented. It is worth noting the particular difficulty encountered in conducting this discursive analysis, especially regarding the systematisation, homogenisation, and prototyping of the constituent parts of the audiodescriptive discourse, due to the marked diversity of information collected and its organisation across different museums and even within the texts of a single museum.

We acknowledge the redundancy of certain parts or discursive moments presented under different labels, as each museum has followed its own guidelines for selecting the information to include in its texts and the manner of organising it. Specifically, we refer to the sections labelled "context," which exhibit some variation in designation, such as "geographical," "historical-artistic," and "cultural"; and those under "information," such as "basic," "complementary," or "creation-related"; as well as those termed "visual description" versus "visual impact"; and those related to "tactile exploration," distinguished by "invitation" and "instructions." This diversity of "subtitles" added to the titles under which each discursive part has been classified was selected based on the type of information collected; hence, although these involve contextual data, the same issues are not always addressed, as some museums mention only cultural concepts, others include biographical details about the artist or artistic inspiration, while some provide historical information.

The table presented below outlines the general structure of the audiodescriptive texts for each studied museum, divided into sections (Ap.) numbered according to their order of appearance. For greater detail, Annex I provides a detailed analysis of each superstructure, including the subsections into which the parts listed in the table are divided, based on a prototypical audiodescriptive text for each museum. This structuring is materialised with an ad hoc tagging system to visually facilitate the division and subdivision, with the code and its meaning specified in a legend.

Table 1. Macrostructure of the audio descriptions of each museum.

Museum	Ap. 1	Ap. 2	Ap. 3	Ap. 4	Ap. 5
Pompidou	Basic information and Introduction	Visual description	Historical and artistic context	Interpretation	
Louvre	Introduction	Iconographic visual description and interpretation	Basic information and location	Compositional materials	Function and additional information
Orsay	Basic information	Theme	Visual description and interpretation	Historical and artistic context	Additional information
Contemporain de Lyon	Basic information	Visual description and interpretation	Invitation to tactile exploration and visual impact I	Historical and artistic context and creation information	Directions for getting around
Quai-Branly	Geographical context and basic information	Directions for tactile exploration	Visual description	Cultural context: meaning and use	Additional information and directions for getting around
MAC-VAL	Basic information and Introduction	Visual description	Interpretation and creation information	Additional information	

Source: Álvarez de Morales Moreno, 2024

Below, we highlight some of the most striking similarities and disparities exhibited by the museums under study in relation to the structure of their audiodescriptions. For a deeper insight into the specific particularities of each and the specific deviations from their prototypical structure, we refer equally to Annex I, where a detailed analysis of a prototypical text from each museum is provided, along with a more thorough commentary.

The structure of the audiodescriptive texts from the analysed museums reflects the particularities of each institution, as well as their focus on accessibility and the interpretation of art, each work, and their specific museological context. Generally, the audiodescriptions begin with an introduction to the work, presenting the title, artist, and creation date—a crucial section to initially orient the listener and build a mental image upon these initial notions. For instance, the Centre Pompidou offers a brief and concise introduction: “Niki de Saint Phalle: La Mariée, 1963.” A detailed physical description of the works is another common aspect, as expected given the purpose of audiodescriptions to convey visual information. All museums provide an initial overview of the work’s first impression, leading into meticulous descriptions of the physical characteristics of the artworks, focusing on their various components to facilitate mental visualisation of the piece. Each museum also includes a section on the historical and artistic context of the work, discussing influences from other styles or artists, the author’s techniques or style, and interpretations of the intended message (e.g., Contemporain de Lyon: “Per Kirkeby, Danish artist, is known for his works that blend architecture and sculpture”). Emotional and symbolic interpretation is equally significant and present in all museums, enabling listeners to connect with the work and experience an immersive encounter. For example, at MAC-VAL, the interpretation is notably evocative: “The shape of this work and its material possess this same transitory character.”

However, differences in approach are also noteworthy. The Pompidou’s texts tend to be more narrative and evocative, employing a more emotional and reflective tone, partly due to their podcast format. This contrasts with the more formal and descriptive style of the Contemporain de Lyon, which emphasises providing precise and detailed information, both about the visual aspects and the artist, in a structured manner. For example, the description of “La Mariée” at the Pompidou includes rhetorical questions and emotional reflection, whereas “World Markets” focuses on identifying the work and its primary visual elements, alongside the artist’s intent and biography. Each museum adapts its text to highlight the visual and contextual aspects deemed convenient or most important to meet the specific needs of its target audience. The differences in style, tone, and focus reflect the diversity of the collections and the curatorial philosophies of each museum, yet all provide a rich experience for potential listeners.

6. Results

This analysis reveals a variable correspondence in the application of the organisational and presentation principles outlined in the guidelines examined for this study, as evident in the preceding commentary on the structure and language employed in the audiodescriptions of each museum, presented below. Regarding the approach adopted in the audiodescriptions of each museum, while no purely objective or subjective description is found—since within a single text, certain moments or remarks lean towards subjectivity while others remain objective—a prevalence of an objective perspective is observed in the texts.

The audiodescriptions from the museums generally adhere to the principle of moving from the general to the specific, using clear, simple, and concise language, except at the Pompidou, which employs complex sentences. Vivid verbs, adjectives, and adverbs are used to enrich the descriptions, though the Louvre, Orsay, and Contemporain de Lyon limit the use of the latter. Comparisons are common, except at the Louvre, with the Pompidou standing out for its analogies to clock hands. The present tense and third person predominate, except at the Louvre, which uses the first person due to the figurative nature of its works. References to the sense of sight are avoided, except at the Pompidou. The descriptions are predominantly objective, except at the Pompidou and Louvre, which incorporate subjective and evocative elements. The Louvre distinguishes itself by focusing more on historical context than on the visual and physical characteristics of the pieces, possibly because it provides tactile models for visitors.

As derived from the analysis of this section, the six museums generally exhibit a variable correspondence in applying structural and linguistic criteria, from which we can identify the progressive composition of the mental image as an area for improvement.

7. Conclusions

This research has enabled us to delve deeper into the characteristics defining this understudied modality of ADM. It has been established that, just as this artistic typology warrants specific attention, so too does its role as a source text (ST), consequently shaping the final product of its accessible translation. It is inevitable to highlight the intrinsic multisensory characteristics of three-dimensional artworks, which facilitate greater interaction and comprehension through other senses; while featuring visual components, they also offer visuotactile elements, such as texture or line, and purely tactile aspects, such as hardness and temperature, particularly pertinent in this context. Beyond the recognition it deserves for its compositional particularities, which are reflected in the target text (TT), this plastic, tactile nature, which generally allows for complete exploration, must be a focus in the research of this submodality and integrated into professional proposals to leverage it for a more personal and immersive experience.

The study's objectives have been met as follows: the first objective—to establish and present the formative elements of three-dimensional works—was achieved by outlining the artistic conception of these works and comparing it with other art forms. Within this same objective, contrasting this conceptualisation with the premise of multimodality has been accomplished by explaining its nature and detailing its contributions to accessible translation, specifically to ADM. Objectives 2 and 3—to compile a representative corpus of ADs from the current French museum landscape and to study the textual patterns and structures—were addressed in the methodology section, which explained the prior compilation process and the tool used, and in the corpus analysis and results sections, respectively. This implies the fulfilment of the general objective, as a real and significant textual sample has been gathered, pending the establishment of a structural relationship or model beyond the description of the presented differences and their correspondence with audiodescriptive recommendations.

A significant heterogeneity was observed among the audiodescriptions of the analysed French museums, possibly due to the lack of specific research on AD for three-dimensional works. This disparity prevented the identification of common patterns in the analysis, reflecting differences in the content and presentation of ADs according to the museum and the typology of the three-dimensional work. Hypothesis 2 was refuted upon observing clear differences in the information and organisation of ADs depending on whether the work is an installation, a figurative, or an abstract sculpture. The form, composition, and qualities of the work influence the description, with metaphorical resources being more frequent in ADs of experimental works than in figurative ones.

Our study confirms that sculpture holds specific value in its capacity to be perceived through touch, enabling artistic expression through three-dimensionality. In this regard, in relation to the presented

information, while visual qualities are covered in all studied texts, tactile aspects are not always considered. Not all museums include tactile exploration in their audiodescriptive guides, and even those that do, do not consistently apply it across all their audiodescriptions.

Thus, the study suggests that, despite the notable potential of AD as an informative and inclusive tool for accessing visual culture in museum and digital contexts, there is an urgent need to standardise audiodescriptive practices to ensure effective and relatively uniform accessibility.

For future research, it is crucial to continue exploring this previously unaddressed ADM submodality within academia. The semiotic analysis of the ST and the description of the TT provide a reference point for future studies. Given that the corpus of texts is small and diverse across museums, the results are not generalisable. In the future, it would be appropriate to work with a larger and more balanced textual volume across museums to obtain more rigorous and equitable findings on audiodescriptive practice in this field.

Descriptive studies of the TT in audiodescription not only outline formal characteristics but also allow the extraction of useful variables for designing reception studies (Soler, 2013, p. 24). In this vein, it would be necessary to conduct reception studies to assess the quality of the texts from the perspective of visually impaired individuals, the primary recipients of audiodescriptions. These studies would help identify areas for improvement and guide the development of best practice proposals for the audiodescription of three-dimensional artworks. The aim would be to determine which aspects should be audiodescribed and how, to enhance and broaden the multisensory experience of visitors. To achieve a holistic perspective, it will be essential to study and define the characteristics of the context in which this accessible communication occurs between visually impaired individuals and the museum, also considering the space as a venue for playful and interactive activities, based on sociocognitive theories of context.

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Annex I: Detailed discursive structure of each museum: prototypical tagged texts.

Centre Pompidou

Table I. Pompidou prototypical structure tags.

Pompidou	
Tags	Meaning
InfoBIntr	Basic information and introduction
InfoBIntr.a1	Title, author, year, dimensions and materials
InfoBIntr.a2	Location, environment or setting
DesV	Visual Description
DesV.a1	Printout/overview
DesV.a2	Colours, shapes and composition
DesV.a3	Detail of the visual aspect of the work
ContxHA	Historical-artistic context
ContxHA.a1	Information about the author and the artistic period
ContxHA.a2	Influences/style, technique
Interp.	Interpretation
Interp.1	Analysis of the meaning of the work
Interp.2	Possible interpretations and messages

Source: Álvarez de Morales Moreno, 2024

La Mariée, Niki de Saint Phalle

[InfoBIntr]

[InfoBIntr.a1]

Niki de Saint Phalle, *La Mariée*, 1963. Une mariée trône au bout de la longue allée qui traverse le niveau 5 du Centre Pompidou.

[InfoBIntr.a2]

Sa taille, imposante, la rend bien visible de loin. C'est une sculpture de 2 mètres 26 de haut réalisée par l'artiste française Niki de Saint Phalle en 1963.

[DesV]

[DesV.a1]

L'œuvre représente une femme vêtue d'une robe de mariée. Le bas de sa robe, en dentelle, se déploie sur une base de 2 mètres au sol, et remonte jusqu'à son buste évasé. Sa main droite tient un bouquet de fleurs qu'elle rabat contre son torse ; sa main gauche, démesurée, est posée sur son ventre, les doigts écartés, et en fait déjà une mère en devenir.

Ses épaules sont très larges – ce qui leur confère un caractère hors-norme – et contrastent avec sa petite tête qui se penche sur sa gauche. Ses longs cheveux, en crin, ébouriffés, sont détachés. Elle ne porte pas de voile.

[DesV.a2]

L'ensemble est entièrement recouvert de plâtre et de peinture d'un blanc cassé.

[DesV.a3]

Son visage est accidenté, traité de façon hâtive et grossière. Sa surface rugueuse le rend terriblement expressif et dérangeant. L'œil droit est fermé tandis que le gauche semble entrouverte et

vide comme un abysse. La bouche est également entrouverte, comme en écho à cet œil. Est-ce le rictus d'un sourire douloureux, l'exhalation d'un dernier souffle ? Le cri désespéré qui s'échappe de cette bouche crispée ? Cette mariée est figée, déformée par la souffrance. Sa tête, pitoyable et effrayante est penchée sur le côté dans une torsion douloureuse. Les bras et le bustier de la mariée fourmillent de jouets en plastique imbriqués entre eux, partiellement ensevelis dans le plâtre.

Parmi ces objets, il y a des poupons en plastique nus, désarticulés. Parfois, il ne s'agit que de leurs membres détachés, de leurs bras ou de leurs jambes. L'un des poupons se démarque : il mesure environ 15 centimètres, sa tête se situe tout près du menton de la mariée. Il a les bras levés, sa jambe droite tendue vers le bas, l'autre relevée vers nous, comme si le poupon allait nous donner un coup de pied.

Il y a aussi de petites voitures, des camions, des missiles, des avions, des hélicoptères, un tracteur ; des soldats et des guerriers ; des armes ; un petit éventail, un crâne. Enfin, il y a des figurines d'animaux : serpents, chevaux, un faon.

Deux figurines se font remarquer : un lézard est posé sur son épaule droite. Sa longue queue serpente le long de son bras. Un oiseau, qui ressemble à un moineau, est assis paisiblement sur son épaule gauche. Ils regardent tous deux le visage pétrifié de la mariée.

Niki de Saint Phalle assemble des éléments hétérogènes pour les recouvrir uniformément de peinture blanche. Certains évoquent la maternité et l'enfance, d'autres, comme le serpent, font allusion à la violence, à son passé de fillette abusée par son père.

Des branchages ornés de feuilles et de fleurs artificielles se glissent parmi ces jouets et ces objets de pacotille, comme en écho au bouquet que la mariée tient serré contre sa poitrine.

Le bouquet est composé de quatre pavots et de trois grands chrysanthèmes, traditionnellement associées au deuil. L'un des chrysanthèmes pointe vers nous, à la hauteur de nos yeux. Les autres fleurs penchent vers le bas, comme fanées. La mariée semble le porter comme un fardeau. Serait-ce le poids du devoir ?

« Le mariage c'est la mort de l'individu, c'est la mort de l'amour. La mariée, c'est une espèce de déguisement. » (Niki de Saint Phalle)

Tout près de ce bouquet, à la place du sein gauche, au niveau du cœur, un trou béant.

Un bras de poupon semble vouloir toucher ce sein inexistant et la ramener à son devoir de mère. L'absence de cœur participe à l'horreur de cette représentation de la mariée, à cette absence "d'humanité", de sentiments, de désirs propres et de rêves.

Faite de dentelle, sa longue robe imprégnée de peinture blanche semble figée. En faisant le tour de la sculpture, on découvre que tout son corps est courbé vers l'avant, comme plié de douleur, supportant le poids que la société lui donne à porter : celui d'objet de désir, celui de femme, d'épouse et de mère. Ce buste plié vers l'avant représente l'accumulation de ce qu'elle a subi et subira.

Le dos de la sculpture est traité de façon brute, inégale, ce qui donne une impression d'inachevé. À travers le plâtre, on devine des sections du grillage métallique qui constituent la structure interne. La mariée serait-elle en train de se libérer de sa robe de plâtre qui la paralyse, en révélant les éléments qui la constituent ?

[ContxHA.a1]

« Le symbole de ce mariée morte c'est une nouvelle vie. Je pense que nous allons arriver à un nouvel état social. Le matriarcat. » (Niki de Saint Phalle)

Née en 1930 dans une famille de la vieille aristocratie française, élevée entre la France et les États-Unis, Niki de Saint Phalle affirme avoir toujours cherché à exprimer dans son travail non ce qu'elle pense mais ce qu'elle ressent. Avec son œuvre *La Mariée*, c'est bien la vision romantique et stéréotypée de la vie conjugale qu'elle questionne en se réappropriant cette robe d'apparat symbolique.

Après une dépression et un passage à l'hôpital psychiatrique, Niki de Saint Phalle quitte son mari et ses deux enfants pour se consacrer à l'art. Autodidacte, elle atteint assez vite une grande célébrité grâce à la radicalité et à la richesse imaginative de ses œuvres.

[ContxHA.a2]

Dans *La Mariée*, Niki de Saint Phalle transgresse les normes de beauté et de grâce traditionnellement attachées à la figure féminine. La mariée qu'elle représente est disproportionnée, effrayante, et questionne la condition féminine des années 1960.

« Je n'accepterais pas les limites que ma mère tentait d'imposer à ma vie parce que j'étais une femme. NON. Je franchirais les limites pour atteindre le monde des hommes qui me semblait aventureux, mystérieux, excitant. » (Niki de Saint Phalle).

Autodidacte au parcours singulier, Niki de Saint Phalle est l'une des premières artistes à réfléchir sur la condition de la femme et à en faire un sujet central de son œuvre.

[Interp]

[Interp.1]

Niki de Saint Phalle remet en question ce rôle d'épouse et de mère transmis de génération en génération.

[Interp.2]

Ces sculptures proposent une nouvelle représentation du corps et des rôles féminins. Mariées, Mères, Prostituées, Déesses, et Sorcières : les femmes qu'elle représente sont victimes de leur condition, mais sont peut-être aussi, de potentielles héroïnes.

In addition to these aspects, three of the four audio-descriptions in this museum also include quotations from the author of each work, but they are interspersed among the rest of the information and not at the same time in all of them; e.g. "Il faut abandonner le passé tous les jours, ou bien l'accepter, et si on n'y arrive pas, on devient sculpteur". (Louise Bourgeois)".

Table II. Louvre prototypical structure tags.

Louvre	
Tags	Meaning
Intr.	Basic information
DesVlc.Interp.	Visual, iconographic description and interpretation
DesVlcInterp.1	Iconographic theme
DesVlcInterp.2	Description of elements/figures
DesVlcInterp.3	Focus on specific details
DesVlcInterp.4	Interpretation of the meaning of the work
InfoBibl	Basic Information and Location
DesVlcInterp.1	Place, date of creation and/or author
DesVlcInterp.2	Location and site
DesVlcInterp.3	Relation between figures and background
MatC	Compositional materials
MatC.1	Comments on the original and compositional material
MatC.2	Information on tactile elements
FInfoC.	Function and complementary information
FInfoC.1	Utility of the work
FInfoC.2	Relevant historical and cultural context

Source: Álvarez de Morales Moreno, 2024

Louis XIV à cheval[\[Intr\]](#)

“Vous vous demandez qui est cet imposant cavalier ? Venez m'admirer de plus près !

[\[DesVlcInterp\]](#)[\[DesVlcInterp.1\]](#)

Je suis Louis XIV, le Roi Soleil ! Qui d'autre pourrait être représenté par cette magnifique statue. Je vous autorise à briser les règles de l'étiquette pour cette fois et à me découvrir du bout des doigts.

[\[DesVlcInterp.2\]](#)

Je suis à cheval, dans une posture majestueuse. Avez-vous remarqué l'équilibre entre mes mouvements et ceux de mon cheval ?

[\[DesVlcInterp.3\]](#)

Je tends ma main droite, mon cheval lève sa jambe droite ! De même, mon visage et la tête du cheval sont orientés de manière très harmonieuse. Je le sais : je dégage une sorte de sérénité.

[\[DesVlcInterp.4\]](#)

Que dire de ma tenue royale ? Je porte une cuirasse, un manteau drapé et d'élégantes sandales comme les grands conquérants de l'Antiquité. Je pourrais presque passer pour un empereur romain, n'est-ce pas ? En effet, mon sculpteur s'est inspiré d'une statue de Marc-Aurèle, le célèbre empereur romain. Mais même si on pioche chez les Anciens pour choisir mes habits, ma coiffure est bien du XVIIème siècle. Vous sentez les longues boucles de ma perruque soigneusement coiffées ? À l'époque, cette coiffure était très à la mode.

[\[InfoBUbi\]](#)

[\[InfoBUbi.1\]](#)

Parlons un peu de mon histoire. Il y a plus de trois siècles, en 1699, on m'a installé au cœur de Paris, au centre d'une place toute neuve qu'on a nommée Place Louis le Grand. Et oui, le but était de m'honorer, j'étais roi de France à l'époque, et ce, depuis 1643 ! Je crains que le nom de cette place ne vous évoque rien. Elle s'appelle maintenant la Place Vendôme.

[\[InfoBUbi.2\]](#)

Quoi qu'il en soit, elle se situe tout près d'ici, à cinq cents mètres du Louvre. Le plan de Paris, dans le côté gauche du panneau tactile, vous indique les anciennes limites de la ville en pointillé et mon ancien emplacement. Tout autour, le trait continu délimite le Paris actuel.

[\[MatC\]](#)

[\[MatC.1\]](#)

Aujourd'hui, vous touchez la version de ma sculpture faite en résine. Mais en réalité, quand je dominais la place Louis le Grand, j'étais en bronze.

[\[MatC.2\]](#)

Touchez un morceau de bronze à droite du panneau en face de vous. Je mesurais 7 mètres. Malheureusement, cette immense statue a été détruite pendant la Révolution française. Il existe des dessins qui me montrent érigée au milieu de la place. Il y a aussi des reproductions de différentes tailles de ma sculpture originale. Je suis une copie de celle qui a été créée pour les expositions de l'Académie royale de peinture et de sculpture, vers la fin du dix septième siècle.

[\[FInfoC\]](#)

[\[FInfoC.1\]](#)

Bref, ma sculpture originale avait tout pour briller : un emplacement célèbre, une composition équilibrée, des dimensions monumentales.

[\[FInfoC.2\]](#)

Tout a été fait pour m'honorer ! La place servait de scène à ma gloire et je décorais la place en retour !"

Musée d'Orsay

Table III. Orsay prototypical structure tags.

Orsay	
Tags	Meaning
InfoB.	Basic information
T.	Topic
T1.	Treatment of the topic
T2.	Influences
DesvInterp.	Visual Description and Interpretation
DesVInterp.a1	General Description
DesVInterp.a2	Detailed visual explanation
DesVInterp.a3	Gestural interpretation and printout
ContxHA.	Historical-artistic context
ContxHA.b1	Epoch and period of creation
ContxHA.b2	Style and related artistic movements or trends
InfoC.	Supplementary information
InfoC.1	Historical and artistic impact
InfoC.2	Curiosities about the author and/or the work

Source: Álvarez de Morales Moreno, 2024

Ophélie, Auguste Préault

[InfoB]

[InfoB.a1]

Auguste Préault, *Ophélie*. Relief en bronze, hauteur 75 cm, largeur 2 mètres, profondeur 20 cm.

[T]

[T.1]

Ophélie est représentée après sa noyade, dérivant au fil de l'eau.

[T.2]

L'artiste a traité ce sujet à la façon d'une plaque funéraire de la fin du Moyen-Âge ou de la Renaissance avec une silhouette féminine drapée dans un voile semblable à un linceul.

[DesVInterp]

[DesVInterp.a1]

Les vaguelettes du courant d'eau se mêlent au pli mouillé du tissu, ce qui accentue la souplesse des membres dessinés par le tissu mouillé.

[DesVInterp.a2]

Seul le visage apparaît. Un bandeau enserrant le front, les yeux presque clos, les lèvres entrouvertes.

[DesVInterp.a3]

Suivant l'éclairage, le visage semble inexpressif ou soucieux, mais la fluidité de l'ensemble souligne la grâce du modèle.

[ContxHA]

[ContxHA.b1]

Auguste Préault appartient à la génération des artistes romantiques, et comme eux, ils cessent de faire référence à l'Antiquité.

[ContxHA.b2]

Plutôt que d'illustrer les actions des hommes célèbres, de traiter les sujets mythologiques ou allégoriques, il emprunte ici son sujet à Hamlet, dont il illustre l'épisode du suicide d'Ophélie.

[InfoC.1]

Le climat de poésie triste qui se dégage de cette sculpture est représentatif de la lecture romantique de Shakespeare qu'en faisaient les artistes de l'époque.

[InfoC.2]

Malgré sa qualité, Ophélie ne rencontre que peu de succès. Auguste Préault est tenté en but à l'hostilité d'une partie influente du monde des lettres et des arts, qui n'apprécie pas son franc parlé et lui reproche sa participation à la Révolution de 1830. Son atelier a été saccagé et ses plâtres détruits, si bien qu'il reste peu de choses de ses œuvres.

In addition to these common aspects, we find certain slightly divergent aspects or additions in some texts. Thus, one of the seven audio descriptions in this museum differs in the elements included in the section identifying the work: author, material and date, without mentioning title or dimensions like the others (e.g. "Ugolin et ses enfants, bronze 1863."). On the other hand, another audio description presents the purpose or reason for the creation of the work in the second section instead of the treatment of the theme or the influences that the author received in that work (e.g. "Pour orner la façade de l'Opéra Garnier, quatre sculpteurs reçoivent chacun la commande d'un groupe sculpté devant comport trois personnages, dont un génie au centre.) Finally, it should also be noted that two of the texts have a quotation inserted in the explanation, one after the general information prior to the visual description and the other between the curiosities and significance of the work at the end of the text.

Musée Contemporain de Lyon

Table IV. Tags for the prototypical structure of the Contemporain de Lyon.

Contemporain du Lyon	
Tags	Meaning
InfoB.	Basic information
DesVInterp.	Visual Description and Interpretation
DesVInterp.b1	Description of the structure
DesVInterp.b2	Description of the visual elements
DesVInterp.b3	Interpretation of design and layout
InvETIV.	Invitation for tactile exploration/visual impact
InETIV.1	Instructions to touch or interact with the work
InETIV.2	Interpretation of meaning and sensory experience
ContxHAInfCr.	Artistic-Historical Context and Information about the Creation
ContxHAInfoCr1	Information about the author
ContxHAInfoCr2	Context of creation and cultural references
IndD.	Indications of displacement
IndD.1	Indications for following the route

World Markets, Wang Du

[InfoB]

[InfoB.b1]

World Markets, Wang Du, 2004. Structure acier, inox poli et incrustation. 500 cm par 720 par 500. Cette œuvre a été donnée au Musée d'art contemporain de Lyon par la société Terre-Caméléon en 2009.

[DesVInterp]

[DesVInterp.b1]

Cette sculpture monumentale est une immense feuille métallique mise en boule. Elle évoque une cocotte en papier géante, froissée.

[DesVInterp.b2]

En effet, les creux et les plis alternent sur sa surface polie.

De profil, la sculpture peut également faire penser à un énorme rhinocéros. Figé sur la pelouse, il semble prêt à charger sur le parc de la Tête d'Or. Entre ces deux énormes pattes, filtre un triangle de lumière.

[DesVInterp.b3]

Toute la surface de la sculpture est imprimée de l'agrandissement d'une page de journal économique en anglais. Les plis faisant alterner ombre et lumière rendent certains mots et images illisibles. D'autres, au contraire, attirent l'attention et reviennent plusieurs fois, comme des maquettes. Tous ces mots sont à la fois des déchets d'information et un reflet rétrospectif de la réalité. Ils couvrent en tout sens la surface brillante qui réfléchit la lumière et dans laquelle se reflètent les bâtiments de briques et les passants.

[InETIV]

[InETIV.1]

Avançons maintenant sur la pelouse et touchons la sculpture.

[InETIV.2]

Cette figure hybride, née du flux incessant de l'information, pourrait raconter l'histoire d'un grand de ce monde agacé par les mauvaises nouvelles boursières. Les valeurs spéculatives, qui sont éphémères, se retrouvent gravées dans l'inox qui recouvre ici la sculpture d'acier.. Monument improbable à la mémoire des traiteurs disparus, à la gloire du monde de la finance, ou monument révélant la fragile puissance et l'immense orgueil de la finance? Wang Du montre avec cette sculpture que si les informations passent, tout comme les quotations, les œuvres restent.

[ContxHAInfoCr]

[ContxHAInfoCr.1]

Wang Du est un artiste internationalement connu, né en 1956 en Chine, qui vit et travaille en France. Après avoir reçu une formation académique au Beaux-Arts de Canton, Wang Du devient professeur d'architecture dans les années 80 et s'engage dans un travail mêlant performance, *happenings* et conférences. Considéré comme un artiste rebelle par le pouvoir chinois, il écope de 9 mois de prison pour sa participation aux événements de la place Tiananmen à Pékin. En 1990, il s'installe à Paris, où il découvre un nouvel environnement qui influence sa pratique artistique.

[ContxHAInfoCr.2]

Il est en effet frappé par l'omniprésence des images dans la ville. Elle devient la matière de son œuvre, l'amenant de la bidimensionnalité au volume. Son œuvre, composée de sculptures et d'installations monumentales et ludiques, offre un regard critique sur le système médiatique et la société de consommation.

Obsédé par les médias, Wang Du s'interroge sur les implications de la mondialisation dans la circulation de l'information et de sa réception. Pour lui, les médias constituent une post-réalité où se confondent monde réel et monde créé par les médias.

[IndD]

[IndD.1]

Continuons sur l'allée en direction du Nord et rejoignons la dernière œuvre de notre parcours.

On the other hand, some of these texts contain certain particularities or additional information. Two texts include a brief comment at the beginning of the description just after the general information on how the museum acquired the work: "This work was donated to the Musée d'art contemporain de Lyon by the Terre-Caméléon company in 2009" and "(...) don de l'artiste". Another text adds information about the location of the work (e.g. "At the foot of the staircase, two large doors, hidden in the centre, about 40 cm wide and almost all the way up, are placed side by side"). In addition, at the end of the audio description at the end of the tour, the authors of the audio descriptions are mentioned, although it is not specified whether they are employees of an internal department or "*external service providers*" (e.g. "This audio description was offered to you by the Musée d'art contemporain de Lyon, written by Cécile Mathias, and read by Maude Rudigoz").

Quai-Branly Museum

Table V. Quai-Branly prototypical structure tags.

Quai-Branly	
Tags	Meaning
ContxGInfoB	Geographical context and basic information
ContxGInfoB.1	Brief introduction on the geographical context of the work
ContxGInfoB.2	Type of work, materials and dimensions
IndET.	Indications for tactile exploration
IndET.1	Information on the route and the start of the scanning process
IndET.2	Clarification of differences between the original artwork and tactile diagram
DesV.	Visual Description
DesV.1	Overview and presentation
DesV.2	Comprehensive visual description
DesV.3	Colours, shapes, textures and composition
ContxC.	Cultural context, meaning and use
ContxC.1	Analysis of the function of the work in its culture of origin
ContxC.2	Explanation of the meaning and analysis of the symbolism
InfoCIndD.	Supplementary Information and Directions for Movement
InfoCIndD.1	Complementary information and indications of the route and the following audio tracks

Source: Álvarez de Morales Moreno, 2024

Crochet sepik

[ContxGInfoB]

[ContxGInfoB.1]

Notre première escale, l'Océanie, ce vaste continent est représenté par des objets venant de quatre grandes zones: la Mélanésie, la Polynésie, l'Australie et l'Insulinde qui correspondent à l'Asie du Sud-Est insulaire. Le premier objet du parcours vient de Papouasie Nouvelle-Guinée, la deuxième plus grandit du monde et plus précisément de la vallée du fleuve Sépik.

[ContxGInfoB.2]

Il s'agit d'une sculpture en bois qui représente un personnage féminin. Il mesure 118 cm de haut, sur 64 cm de large. Ce personnage est présenté de face, ses bras sont pliés, les mains en direction du ciel. Ces jambes sont écartées et pliées, comme si la femme était accroupie.

[IndET]

[IndET.1]

Nous allons la découvrir de haut en bas, d'abord son visage, il est long et fin.

[IndET.2]

Sur l'œuvre originale, seul le nez est sculpté. Les autres éléments du visage, comme les yeux, la bouche et les peintures corporelles, sont peints. Sur votre carnet, tous ces éléments sont représentés en relief pour aider à la lecture tactile.

[DesV]

[DesV.1]

Sous le visage, le corps a une attitude dynamique. Les épaules sont rondes et larges.

[DesV.2]

Juste sous les épaules, la poitrine est marquée en fort relief. Si l'on suit la ligne des épaules, on arrive aux coudes qui sont pliés. Puis aux avant-bras tendus vers le ciel. Les mains sont géométriques. Les doigts sont indiqués par de petites bandes peintes en blanc, noires et rouges, ici marquées en relief.

Sous la poitrine, le ventre est marqué par deux bande peints en noir. Elles sont ici, marquées en relief. Sur la bande la plus large au milieu du ventre, on a un motif géométrique abstrait représenté en creux.

[DesV.3]

Sous le ventre, au niveau de la taille, le personnage porte une véritable jupe de fibre. Ce sont les longs traits verticaux que vous pouvez sentir. De part et d'autre de cette jupe, les deux jambes sont écartées. Les cuisses sont partiellement peintes en noir, cette bande est ici matérialisée en relief. Les genoux sont pliés vers le haut et les pieds, peints également en noirs, se dirigent vers le sol.

[ContxC]

[ContxC.1]

Pourquoi un crochet est-il caché sous la jupe de fibre? Pour y suspendre des objets. Il existe différents types de crochets. Les modèles les plus simples sont utilisés dans les maisons. On y accroche de la nourriture pour la tenir à l'abri des rongeurs, on peut aussi y accrocher des objets précieux.

Le crochet présenté ici est particulièrement bien décoré, il devait être utilisé dans la maison des hommes.

[ContxC.2]

La maison des hommes est un lieu de rencontre des hommes d'un même clan. On y prend les décisions importantes concernant la chasse, les événements rituels, la guerre. Sur les crochets des maisons des hommes, on peut également accrocher de la nourriture des objets sacrés. Mais ce sont surtout des objets qui ont une fonction de protection, car ils représentent l'ancêtre du clan.

[InfoCIndD]

Continuer tout droit, à travers la Mélanésie, c'est-à-dire l'Arc d'île au Nord-Est de l'Australie qui s'étend de La Papouasie Nouvelle-Guinée à la Nouvelle Calédonie.

[InfoCIndD.1]

La prochaine escale a lieu devant une vitrine meuble, située le long du mur vitré du musée. Tapez trois pour accéder au commentaire suivant.

Musée d'Art Contemporain du Val-de-Marne (MAC-VAL)

Table VI. MAC-VAL prototypical structure tags.

Musée d'Art Contemporain du Val de Marne (MAC-VAL)	
Tags	Meaning
InfoBIntr.	Basic information and introduction
InfoBIntr.b1	Title, author and date
InfoBIntr.b2	Location in the museum
InfoBIntr.b3	Arrangement or space occupied
DesV.	Visual Description
DesV.c1	General description of the assembly, layout, dimensions and materials
DesV.c2	Detailed description of visual aspects and structure
DesV.c3	Focus on details, colour and texture
Interp.InfoCr.	Interpretation and creation information
InterpInfoCr.1	Explanation of the work's meaning or message
InterpInfoCr.2	Context of creation and purpose of the work
InfoCp.	Complementary Information
InfoCp.1	Other information about the artist and about other works by the author.

Source: Álvarez de Morales Moreno, 2024

Vase à loup garou, Gaëlle Choïsne

[InfoBIntr]

[InfoBIntr.b1]

Gaëlle Choïsne, *Vase à loup garou*.

[InfoBIntr.b2]

Dans la grande salle du Mac Val, entre les cloisons extérieures de deux espaces d'exposition, se loge une sculpture de Gaëlle Choïsne intitulée « Vase à loup garou ».

[InfoBIntr.b3]

La sculpture est posée sur un socle blanc de 10 cm de haut de 1,32 m de large et 70 cm de long à tenant à l'une des cloisons. L'exiguïté de cet espace empêche tout contournement.

[DesV]

[DesV.c1]

Le vase est un récipient haut de 70 cm, long de 40 cm et large de 30 cm. Il est asymétrique. La partie droite est plus haute que la partie gauche. Une armature en feuilles d'aluminium façonnée en forme de tubes irréguliers est revêtue et épaissie par des coulées successives de paraffine blanche ou grisâtre.

[DesV.c2]

L'aspect transparent de la cire évoque des icebergs grâce aux reflets bleutés de certaines zones. Des strates se devinent, des formes sont figées dans l'épaisseur de la paroi du récipient. Des petits morceaux d'aluminium ou autres copos brillants colorés parsèment la surface de la cire. Celles-ci incluent également des empreintes grillagées en relief, des coulures et des creux.

Un élément drapé bleu émerge du vase. Jaillissant depuis le fond du tube, il repose sur le bord gauche du récipient et se déploie sur le socle dont il enveloppe même une arête.

[DesV.c3]

Réalisé en silicone, l'étoffe drapée est rigide. Elle revêt de motifs composés de bandes de différentes largeurs qui se croisent et se chevauchent, structurant un cannage irrégulier. Sa surface présente une coloration bleu-nuit, poudreuse, provenant du dépôt d'un pigment pur en poudre. Le bleu se décline en diverses nuances, rappelant le délavage provoqué par l'eau de javel sur des tissus colorés. La blancheur initiale de la silicone paraît dans la tranche de la bordure sinueuse de l'étoffe et sur l'envers, révélée dans les plis et quelques fentes.

[InterpInfoCr]

[InterpInfoCr.1]

Gaëlle Choïsne réalise Vase à loup garou en 2015, inspiré par la culture haïtienne qui, après la colonisation européenne, s'est emparée de la figure de l'animal mythologique pour la réinventer.

[InterpInfoCr.2]

Dans cette réappropriation, le Loup Garou est une entité féminine qui prend soin d'ôter sa peau humaine et de la cacher dans un vase avant de se métamorphoser.

[InfoCp]

[InfoCp.1]

En plus du Vase à loup garou, Gaëlle Choïsne présente également un vaste ensemble d'œuvres au sein de l'exposition « À mains nues ». Invitée par le musée, elle déploie un dispositif intitulé « Temple of Love ». Des éléments mobiliers et sculpturaux sont dispersés dans l'exposition. Beaucoup peuvent être touchés et utilisés, permettant au spectateur d'être actif et de prendre conscience de leur corps et de leur sensation. Temple of Love est une expérience à vivre, placée sous le signe des relations à l'autre, et de l'amour en tant que force politique et sociale.

About seven of the total number of texts in this museum make some more interpretative allusion to the sensory and emotional impression or impact of the work, but the rest are merely descriptive despite the use of similes and metaphors to clarify forms through similarities, especially in the more complex or less clear works (e.g. "L'atmosphère enveloppante de soleil couchant crée l'illusion, le fou semblant."). Four other texts contain quotations from the author (e.g. "La pierre assurément jardine. Du moins, je vois dans ce travail le terreau expérimental de celui qui ne cesse d'interroger le monde vivant"); two that belong to a thematic collection collect information about them (e.g. "Dans première salle, le fou semblant. "Dans la première salle du Mac Val, comme une invitation, un arbre en bois, ornée de guirlandes lumineuses vertes, inaugure l'exposition " Le vent se lève ") and only one refers to other accessibility services available for visitors with DV (e.g. "Des éléments mobiliers et sculpturaux sont dispersés dans l'exposition. Beaucoup peuvent être touchés et utilisés, permettant au spectateur d'être actif et de prendre conscience de leur corps et de leur sensation").

Álvarez de Morales Moreno (2024) also presents a table showing the length of the audio descriptions in each museum, as well as an exhaustive analysis comparing these texts with the existing WMD guidelines.