



МӘДЕНИ МҰРА
ғылыми журнал

КУЛЬТУРНОЕ НАСЛЕДИЕ
научный журнал

CULTURAL HERITAGE
science journal

ISSN: 2708-3365 (print)

ISSN: 3006-1377 (online)

№4 (111)

Астана
2025

РЕДАКЦИЯ АЛҚАСЫ:

ӘБДІҒАЛИҰЛЫ
Берік

– саяси ғылымдарының кандидаты (алқа төрағасы) (Қазақстан)

ИБРАЕВА
Ақмарал Ғосманқызы

– алқа төрағасының орынбасары, Қазақстан ұлттық жаратылыстану ғылымдары академиясының академигі, тарих ғылымдарының докторы, профессор (Қазақстан)

ТАЙМАҒАМБЕТОВ
Жәкен Қожахметұлы

– ҚР ҰҒА академигі, тарих ғылымдарының докторы, профессор (Қазақстан)

САМАШЕВ
Зайнолла Самашұлы

– тарих ғылымдарының докторы, профессор (Қазақстан)

АЙМҰХАМБЕТ
Жанат Әскербекқызы

– филология ғылымдарының докторы, профессор (Қазақстан)

ҮМІТҚАЛИЕВ
Ұлан Үмітқалиұлы

– тарих ғылымдарының кандидаты (Қазақстан)

МЕРЦ
Виктор Карлович

– тарих ғылымдарының кандидаты (Қазақстан)

ЖАБАҒИН
Мақсат

– тарих ғылымдарының кандидаты (Қазақстан)

СЫДЫҚОВ
Айбек Жексеналыұлы

– PhD докторы (Қазақстан)

БИҒОЖИН
Ұлан Зейноллаұлы

– PhD докторы (Қазақстан)

САБИТОВ
Жаксылык

– PhD докторы (Қазақстан)

ДЮПЮЙ
Пауло

– PhD докторы (Қазақстан)

ҚАРА
Әбдуақап

– доктор, профессор (Түркия)

ШАМИЛЬОГЛУ
Юлай

– PhD, профессор (АҚШ)

АЙТПАЕВА
Гулнара Амановна

– филология ғылымдарының докторы, профессор (Қырғызстан)

РАДИВОЖЕВИЧ
Мильяна

– PhD, қауымдастырылған профессор (Ұлыбритания)

EDITORIAL BOARD:

Berik Abdygaliuly	– candidate of Political Science (Chairman of the editorial board) (Kazakhstan)
Akmaral Ibrayeva	– deputy chairman of the editorial board, Academician of the National Academy of Natural Sciences of Kazakhstan, Doctor of historical sciences, Professor (Kazakhstan)
Zhaken Taimagambetov	– academician of NAS RK, Doctor of Historical Sciences, Professor (Kazakhstan)
Zainolla Samashev	– doctor of Historical Sciences, (Kazakhstan)
Zhanat Aimukhambet	– doctor of Philology, Professor (Kazakhstan)
Ulan Umitkaliev	– candidate of Historical Sciences (Kazakhstan)
Victor Merts	– candidate of Historical Sciences (Kazakhstan)
Maxat Zhabagin	– candidate of Historical Sciences (Kazakhstan)
Aibek Sydykov	– PhD (Kazakhstan)
Ulan Bigozhin	– PhD (Kazakhstan)
Zhaxylyk Sabitov	– PhD (Kazakhstan)
Paula Dupuy	– PhD (Kazakhstan)
Kara Abdulvahap	– doctor, professor (Turkey)
Uli Shamiloglu	– PhD, professor (USA)
Gulnara Aitpaeva	– doctor of Philology, Professor (Kyrgyzstan)
Radivojevic Miljana	– PhD, Associate professor (UK)

РЕДАКЦИОННАЯ КОЛЛЕГИЯ:

ӘБДІҒАЛИҰЛЫ
Берік

– кандидат политических наук (председатель коллегии) (Казахстан)

ИБРАЕВА
Акмарал Госмановна

– заместитель председателя коллегии, Академик Казахстанской национальной академии естественных наук, доктор исторических наук, профессор (Казахстан)

ТАЙМАГАМБЕТОВ
Жакен Кожаметович

– академик НАН РК, доктор исторических наук, профессор (Казахстан)

САМАШЕВ
Зайнолла Самашевич

– доктор исторических наук, профессор (Казахстан)

АЙМУХАМБЕТ
Жанат Аскербековна

– доктор филологических наук, профессор (Казахстан)

УМИТКАЛИЕВ
Улан Умиткалиевич

– кандидат исторических наук, профессор (Казахстан)

МЕРЦ
Виктор Карлович

– кандидат исторических наук, профессор (Казахстан)

ЖАБАГИН
Максат

– кандидат исторических наук, профессор (Казахстан)

СЫДЫКОВ
Айбек Жексеналыевич

– PhD доктор (Казахстан)

БИГОЖИН
Улан Зейноллаулы

– PhD доктор (Казахстан)

САБИТОВ
Жаксылык

– PhD доктор (Казахстан)

ДЮПЮЙ
Пауло

– PhD доктор (Казахстан)

КАРА
Абдуакап

– доктор, профессор (Турция)

ШАМИЛЬОГЛУ
Юлай

– PhD, профессор (США)

АЙТПАЕВА
Гулнара Амановна

– доктор филологических наук, профессор (Кыргызстан)

Радивожевич Мильяна

– PhD, ассоциированный профессор (Великобритания)

МАЗМҰНЫ / CONTENT / СОДЕРЖАНИЕ

Этнология / Ethnology / Этнология

- Ахметжан Қ.С.* Көшпелі халықтардағы жоғары әлеуметтік дәреже белгісі – жыға тағу дәстүрі
Ахметжан К.С. Традиция ношения джига – знака высокого социального статуса у кочевых народов
Akhmetzhan K.S. The tradition of wearing a zhiga as a sign of high social status among nomadic peoples..... 7
- Атдаев С.Дж.* Печать как символ власти в туркменском обществе XIX в.
Атдаев С.Д. Мөр – XIX ғасырдағы түрікмен қоғамындағы билік символы ретінде
Atdaev S.J. The seal as a symbol of power in the Turkmen society of the 19th century..... 27

Археология / Archaeology / Археология

- Махмудова В., Алиев И.* Некоторые украшения, обнаруженные в памятнике Хыналыг Губинского района
Махмудова В., Алиев И. Губин ауданының Хыналыг ескерткішінен табылған кейбір әшекей бұйымдар
Mahmudova V., Aliyev I. Some ornaments discovered at the Hynalyq site in the Guba district..... 37

Тарих / History / История

- Артықбаев Ж.О.* Әл-Идриси (XII ғ.) картасы және оны тәпсірлеу мәселесі
Артықбаев Ж.О. Карта аль-Идриси (XII в.) и проблема её интерпретации
Artykbayev Zh.O. The map of Al-Idrisi (XII century) and the issue of its interpretation..... 48
- Somfai Kara D.* Edige and the Nogai epic tradition
Шомфай Кара Д. Едіге және ноғай эпикалық дәстүрі
Шомфай Кара Д. Едиге и ногайская эпическая традиция..... 71
- Летунова Н.В.* Опала и новая глава жизни третьего вождя СССР: Г.М. Маленков и Казахская АССР
Летунова Н.В. КСРО үшінші басшысының қуғынға ұшырауы және өмірінің жаңа кезеңі: Г.М. Маленков және Қазақ АКСР-і
Letunova N.V. Disgrace and a new chapter in the life of the third leader of the USSR: G.M. Malenkov and the Kazakh ASSR..... 87
- Крыгина Е.Д.* Духовное завещание надворного советника А. И. Еникуцева как источник исторического исследования
Крыгина Е.Д. Сарай кеңесші А. И. Еникуцевтің рухани өсиеті тарихи зерттеу көзі ретінде
Krygina E.D. The spiritual testament of court counselor A. I. Yenikutsev as a source of historical research..... 102

Музей ісі / Museology / Музейное дело

- Hanlin Y., Chengming Zh., Fan Zh.* Cross-Cultural Storytelling in Museums: Research on Silk-Themed Exhibitions and Their Global Communication
Ханлин Я., Жанг Ч., Жао Ф. Музейлердегі мәдениетаралық баяндау: жібек тақырыбындағы көрмелерді және олардың жаһандық коммуникациясын зерттеу
Ханлин Я., Жанг Ч., Жао Ф. Межкультурное повествование в музеях: исследование выставок на тему шелка и их глобальной коммуникации..... 114
- Калужников А.В.* Реставрация естественно-исторических коллекций: изделия таксидермии птиц и млекопитающих
Калужников А.В. Жаратылыстану-тарихи коллекцияларды реставрациялау: құстар мен сүтқоректілердің таксидермиялық бұйымдары
Kaluzhnikov A.V. Restoration of natural history collections: taxidermy products of birds and mammals..... 126
- Орынбекова А.Ө.* Музейдің мәдени-білім беру қызметі: мазмұны мен түрлері
Орынбекова А.У. Культурно-образовательная деятельность музея: содержание и формы
Orinbekova A.U. Cultural and educational activities of the museum: content and forms..... 141

Музей ісі / Museology / Музейное дело

IRSTI 13.51.01

<https://doi.org/10.47500/2025.v24.i4.08>

*Yang Hanlin¹, Zhang Chengming¹, Zhao Fan¹

¹China National Silk Museum

Hangzhou, China

*e-mail: yanghanlin@cnsilkmuseum.org

CROSS-CULTURAL STORYTELLING IN MUSEUMS: RESEARCH ON SILK-THEMED EXHIBITIONS AND THEIR GLOBAL COMMUNICATION

Abstract. Museums perform as indispensable function in advancing cultural transmission, fostering cross-cultural understanding, and promoting international exchange. In the context of globalization, the question of how exhibitions can effectively serve as instruments of cultural narration and communication has emerged as a key topic within contemporary museological discourse. This paper investigates the series of international exhibitions organized by the China National Silk Museum since 2020 across France, Belgium, Uzbekistan, Hungary, Serbia, and Kazakhstan. Focusing on silk-themed exhibitions such as “Silk and Silk Roads”, “Splendid Silk”, and “Beyond the Mulberry Fields”, it analyzes the curatorial strategies and object selections that shape their narrative structures. Through these practices, the study explores the ways in which museums reinterpret and recontextualize exhibition content to generate cultural resonance and emotional connection within diverse local settings. The findings suggest that silk-themed exhibitions, characterized by their adaptability, depth, and empathy, offer distinctive advantages in facilitating intercultural dialogue, enhancing mutual understanding, and providing innovative practices in the global museum communication.

Keywords: museum, international exhibition, cross-cultural communication, Silk Heritage, curatorial narratives.

For citation: Hanlin Y., Chengming Zh., Fan Zh. Cross-Cultural Storytelling in Museums: Research on Silk-Themed Exhibitions and Their Global Communication // Madeni Mura. 2025. № 4(111). Pp. 114-125 (in Eng.)

DOI: <https://doi.org/10.47500/2025.v24.i4.08>

Introduction

In today's world, where cultural interaction is becoming increasingly frequent, museums have evolved beyond their traditional roles as repositories and display spaces for cultural heritage. They now serve as vital platforms for fostering

cross-cultural dialogue and enhancing global understanding. As a form of “slow media” in the dissemination of human civilization, museums construct cultural narratives through exhibitions, bridging diverse cultures, evoking emotional

resonance, and promoting broader mutual respect and comprehension. In this context, exhibitions as a form of visual storytelling and cultural expression are taking on expanding communicative functions (Yu, 2023). In particular, thematic exhibitions rooted in regional characteristics face the pressing question of how to effectively translate cultural meanings, adapt exhibit content to new contexts, and localize curatorial practices on the international stage. Curators and communication scholars alike are increasingly concerned with these challenges.

This paper draws on a series of international exhibitions organized by China National Silk Museum since 2020 in countries such as France, the Czech Republic, Uzbekistan, Hungary, Serbia, and Kazakhstan, to explore its curatorial strategies and practical approaches in cross-cultural communication. By examining the exhibition themes, content presentation, modes of dissemination, and forms of local engagement, the study reveals how silk culture is reinterpreted and received within diverse cultural contexts. These international experiences demonstrate that integrating sensitivity to local contexts while maintaining authentic cultural expression can significantly enhance both the communicative effectiveness and emotional resonance of exhibitions. Through this analysis of curatorial practice, the paper aims to offer valuable insights for museums across different countries and regions in developing cross-cultural collaborative exhibitions, thereby contributing to the enhancement of museums' capacity for understanding, co-creation, and influence in global cultural exchange (Wu, 2023).

Materials and research methods

With the increasingly rapid global

cultural flow, museum exhibitions for external displays, are increasingly becoming a crucial instrument for cultural dissemination and public diplomacy. These exhibitions do more than present tangible cultural heritage; they convey a nation's or region's values, historical narratives, and aesthetic systems, offering audiences from different cultural backgrounds pathways to better understand one another's civilizations. Through the multilayered and visualized narrative form of exhibitions, museums serve as mediators connecting the past and present, the local and the global, fostering cultural resonance and mutual understanding across societies (Shan, 2014).

In recent years, as international cultural cooperation has deepened, museums in Asia – particularly in China – have been expanding their influence abroad. By employing diverse strategies such as thematic curatorial design, inter-institutional collaboration, and localized communication, several projects have emerged as exemplary models of international cooperation. For instance, in 2023, the *Tianjin Museum's Flowers on the River: The Art of Chinese Bird-and-Flower Painting, 1368-1911* was successfully exhibited in the United States, becoming one of the first major Chinese cultural heritage exhibitions in North America in recent years and receiving widespread acclaim from mainstream media and the art world. That same year, the Shanghai Museum, in collaboration with the Xuzhou Museum and the Chengdu Institute of Cultural Relics and Archaeology, presented *Indelible Armour: Masterpieces of Han Dynasty Jade* at the Móra Ferenc Museum in Hungary. With over 50,000 visitors, which is more than one-third of the city's population, the exhibition demonstrated the enduring appeal of East Asian ancient civilizations

to European audiences. Notably, such international exhibitions are no longer solely focused on accurate content delivery; they are also shifting toward cross-cultural adaptability in their modes of expression. Curators are increasingly attentive to the comprehensibility and emotional accessibility of exhibition narratives across different cultural contexts, especially in the design of displays and textual presentation.

Meanwhile, the rapid advancement of digital technologies has significantly expanded the boundaries of overseas exhibitions. Virtual galleries, digital reconstructions, and immersive interactive tools provide greater flexibility and wider dissemination. A notable case is the *Brilliance of the Silk Road: Dunhuang Caves Art Special Exhibition* curated by the Dunhuang Academy. Through digital modeling and VR immersion, the exhibition toured various museums and cultural institutions worldwide and offered remote online access, attracting over 20 million participants from 78 countries – an exemplary case of integrating traditional heritage with digital communication.

Thus, the core value of international exhibitions now lies not merely in cultural “export”, but in building platforms for multilateral consensus, shared experiences, and mutual understanding. They serve not only as showcases for material culture but also as practices of cross-cultural storytelling and mutual listening. Looking ahead, the question of how to tell “each other’s stories” through more inclusive, co-creative, and digitally-enabled exhibition forms will be key to deepening the international communication mechanisms of museums.

Discussion

In recent years, international exhibitions and cultural dissemination have become shared focal points in museology,

cross-cultural communication, and cultural heritage studies, with researches largely centering on cross-cultural curating, exhibition narratives, digital technologies, and audience reception, etc. International scholars generally regard exhibitions as platforms for cultural narration and exchange. Benedict emphasizes the role of co-curation and object exchange in facilitating cultural flow (Benedict, 1991); Guillot likens museums to “cultural theaters”, focusing on the interactive nature of exhibitions (Guillot, 2014); Hoang proposes achieving cultural accessibility in exhibition narratives to avoid misinterpretation (Hoang, Cox, 2018). Digital technologies are widely seen as important tools for enhancing the accessibility and inclusiveness of exhibitions (Giannini, Bowen, 2019). In contrast, Chinese scholarship often focuses on the effective expression of local culture in international contexts and on strategies for cultural adaptation. Zhao Junxiang and colleagues stress the integration of indigenous values with international languages (Zhao, 2019), while Yang Yueming advocates optimizing symbolic systems based on the cognitive frameworks of target cultural groups (Yang, 2020).

Despite these contributions, gaps remain in exploring the depth of humanistic narratives, analyzing cultural feedback in digital exhibitions, and understanding the psychology of diverse audiences. How to “tell each other’s stories” through narrative adaptation and the integration of local cultural contexts remains an urgent area for further research (Chen, 2021).

Results

Practices of China National Silk Museum’s Overseas Exhibitions

As the world’s largest museum dedicated to silk, China National Silk

Museum (hereinafter “CNSM”) bears the mission of collecting, preserving, researching, exhibiting, and innovating the cultural heritage of silk, textiles, and costume. Its collections include more than 20,000 Chinese exhibits dating from the Western Zhou period to the modern era, as well as over 30,000 pieces of Western fashion from the 17th century to the present.

Silk culture, as a symbol of trade, craftsmanship, and civilizational exchange, naturally possesses bridge-like qualities across cultures. Silk-themed exhibitions often employ images, textiles, documents, and interactive installations to showcase cultural connections that transcend geography and time, transforming exhibitions into genuine “spaces of dialogue”. Since 1993, CNSM has organized over 50 silk-themed cultural exhibitions in 32 countries, showcasing the profound heritage and superb craftsmanship of Eastern silk (Xia, 2022). However, beginning in 2019, the number of Chinese international exhibitions declined due to external uncertainties, venue constraints, and the complexities of overseas artifact loan approvals. In response, CNSM has innovated its exhibition themes, formats, and communication strategies, taking into account cultural adaptability, needs of overseas audiences, and depth of dissemination, then gradually developing a “refined, flexible, efficient” international exhibition model. Since 2020, CNSM has held multiple exhibitions in France, Belgium, Uzbekistan, Hungary, Serbia, and Kazakhstan, closely aligning with the Belt and Road Initiative, situating silk culture within the historical context of civilizational exchange, and incorporating local cultural elements to enhance regional resonance.

“Silk and Silk Roads” Thematic Exhibition

The “3+X” Flexible Menu-Style Exhibition

Framework

Launched in 2021, “Silk and Silk Roads: From Hangzhou to XX” adopts a “3+X” menu-style exhibition framework. The three core sections are: “Technique of Silk”, presenting the complete process from sericulture to weaving; “Art of Silk”, showcasing silk patterns and aesthetic craftsmanship; and “The Silk Road”, narrating the history and cultural exchanges along the Silk Roads. The “X” component represents personalized content that can be flexibly added according to the needs of each exhibition, achieving a balance between academic rigor and contextual adaptability. This model breaks through the fixed structures of traditional exhibitions, offering a more open and inclusive pathway for international cultural communication.

Deep Integration with Local Characteristics

This series emphasizes integration with local culture by incorporating locally significant artifacts and cultural elements, curating exhibition sections with distinctive local features to enhance cultural recognizability and interactivity (See Table 1). For example, in June 2025, the “Silk and Silk Roads: From China to Kazakhstan” exhibition at the National Museum of Kazakhstan was divided into three sections: “Origin of Silk”, “The Silk Road”, and “Uses of Silk”, featuring 145 items, including 21 cultural relics (See Fig. 1). In the “The Silk Road” section, a highlight was artifacts closely related to Central Asia, such as those from the Northern Zhou tomb of Shi Jun (See Fig. 2). The exterior wall paintings of the tomb display typical Central Asian styles, and the figure of Shi Jun depicts scenes of Central Plains envoys and Sogdian merchants interacting along the Silk Roads—imagery that resonates strongly with Kazakhstan’s historical memory. The exhibition presented the history

of friendly cultural exchanges between China and Kazakhstan from a bilateral perspective within the context of the Silk

Road, sparking local public interest in the mutual learning among civilizations along its route.



Fig. 1. Poster of the Exhibition “Silk and Silk Roads: From China to Kazakhstan”



Fig. 2. Replica of Northern Zhou tomb of Shi Jun in the “Silk and Silk Roads” Exhibition at National Museum of Kazakhstan

Time	Location	Theme
2021.6	Paris, France	From Silk to Silk Roads
2021.9	Confucius Institute, West Flanders Province, Belgium	From Silk to Silk Roads
2022.7	Samarkand State Museum-Reserve, Uzbekistan	Silk and Silk Roads: From Hangzhou to Samarkand (I)
2022.8	Prague, Czech Republic	Silk and Silk Roads: From Hangzhou to Prague
2022.11	William Paterson University, USA	Silk and Silk Roads: From Hangzhou to Paterson
2023.11	Samarkand State Museum-Reserve, Uzbekistan	Silk and the Silk Road: From Hangzhou to Samarkand (II)
2024.12	Samarkand State Museum-Reserve, Uzbekistan	Silk and the Silk Road: From Hangzhou to Samarkand (III)
2025.6	National Museum of Kazakhstan	Silk and Silk Roads: From China to Kazakhstan

Table 1. Overview on Development of “Silk and Silk Roads” Theme Exhibition Series

The “Splendid Silk” Thematic Exhibition

Building on the success of the previous “Silk and Silk Roads” series, the “Splendid Silk” exhibition introduced the “CNSM Global Showcase” brand concept (Ji, Pang, Zhang, 2024). Through content expansion and model upgrading, the series not only deepened the exploration of how silk culture can adapt to diverse cultural contexts, but also achieved innovations in curatorial structure and communication methods (see Table 2).

Standardization and Global Connectivity

The series adopts a “touring with a USB drive” approach, centering on “digital display + representative artifacts.” With standardized design and modular configuration, it adapts to diverse global display environments, significantly shortening installation time, reducing costs, and enhancing mobility, thereby providing an efficient solution for the global dissemination of silk culture.

The “1+4” Cultural Communication Model

The “1” refers to one main thematic exhibition, while the “4” refers to four

Stage	Time	Location	Theme
Birth	2023.7	China National Silk Museum	Splendid Silk: 16th-17th Luxury Silks and Velvets from Hungary’s Esterházy Family
Development	2023.10	Museum of Hungarian Agriculture, Hungary	Splendid Silk: Chinese Silk Art Exhibition
Refinement	2024.6	China Cultural Center in Belgrade, Serbia	Splendid Silk: Chinese Silk Art Exhibition
Maturity	2024.10	Musée Guimet, Paris, France	Splendid Silk: Chinese Silk Art Exhibition
Crossover	2025.1	Hangzhou Xiaoshan International Airport, China	Splendid Silk: Auspicious Patterns Across Time and Space
Integration	2025.10	Haroldo Alvarenga Cultural Center, Foz do Iguaçu, Brazil	Splendid Silk: Chinese Silk Art Exhibition

Table 2. Overview on Development of “Splendid Silk” Thematic Exhibition Series

complementary programs: an international symposium, a fashion show, intangible cultural heritage performances, and Silk Road culture-in-school activities, creating a multi-layered interactive system. In 2025, this model continued to be implemented at the National Museum of Kazakhstan, where its supporting events enhanced audience engagement and cultural immersion.

Exhibit Selection and Cultural Presentation

Adhering to the principle of “small but refined, beautiful and novel,” the physical exhibits include traditional costumes, classic patterns, and innovative designs—lightweight for transport and reusable—balancing cultural depth with visual appeal. In terms of storytelling, the narrative design emphasizes the cultural interconnections among exhibits, enhancing cohesion and immersion. The exhibition also integrates traditional silk elements with modern design concepts, showcasing not only silk’s innovative applications in contemporary fashion but also its sustainable development and timeless relevance (See Fig. 3).

Through multi-dimensional innovations in content, display models, and narrative structure, the series “Splendid Silk” not only shaped silk as a distinctive

international cultural brand for China, but also provided a practical model for the preservation and revitalization of cultural heritage.

“Beyond the Mulberry Fields” Overseas Intangible Cultural Heritage Touring Exhibition

Launched in 2024 by China National Silk Museum, “Beyond the Mulberry Fields” is an overseas touring brand for intangible cultural heritage. Through interactive demonstrations of sericulture and silk weaving techniques, it showcases to international audiences the profound heritage and craftsmanship of Chinese silk culture. In June 2025, the performance was presented at the National Museum of Kazakhstan, where Chinese arts and crafts masters gave live demonstrations of reeling silk, dyeing, embroidery, and weaving. Visitors experienced the artistic essence and contemporary vitality of this heritage in an immersive setting (See Fig. 4 and Fig. 5).

As a new form of the museum’s international outreach, the event broke away from the traditional static exhibition model by integrating traditional craftsmanship with modern technology. It deepened cross-cultural engagement



Fig. 3. The Exhibition “Splendid Silk: Chinese Silk Art Exhibition” at Museum of Hungarian Agriculture, Hungary



Fig. 4, Fig. 5. “Beyond the Mulberry Fields” Performances at National Museum of Kazakhstan

and participation, not only expanding the museum’s global communication channels but also enhancing international recognition and understanding of Chinese culture.

Conclusion

Although China National Silk Museum has accumulated valuable experience in overseas exhibitions, the real practice has also revealed a range of pressing challenges—shared more broadly by Chinese museums—in terms of exhibition content and form, communication strategies, and international collaboration. The following suggestions are proposed for future development:

1. Expand Exhibition Dimensions and Integrate Modern Technology

Current overseas exhibitions largely rely on traditional artifacts, lacking diversity in presenting contemporary culture, folk art, and intangible cultural heritage. The format remains predominantly static, with only superficial application of digital technologies, making it difficult to engage international audiences. It is essential to break the limitation of singular content by incorporating categories such as costume and embroidery, jewelry and jade, religious art, and numismatics to showcase cultural richness. In terms of presentation, the

application of digital, AR, VR, and PBR technologies should be deepened to achieve millimeter-level, life-size reproduction of artifact details, enhancing immersion and interactivity. For instance, China National Silk Museum has recreated Silk Road culinary scenes from the Western Regions in VR (See Figure 6), used AR to present sericulture and silk weaving techniques, and staged dynamic digital fashion shows to feature Song Dynasty-style collections, significantly boosting audience engagement and communication impact.

2. Innovate Narrative Approaches to Eliminate “Cultural Discount”

The “cultural discount” remains a prominent issue, largely due to the tendency to adopt a domestic-centered perspective that overlooks the cultural background and reception habits of overseas audiences, resulting in misinterpretation or oversimplification of cultural meanings. Some exhibitions rely excessively on singular symbols (e.g., Chinese panda, the Terracotta Warriors) without fully conveying the diversity and complexity of Chinese culture. Curation should therefore incorporate cross-cultural communication concepts, tailor content to the needs of target audiences, and employ narrative methods that are story-driven, emotionally engaging, and multisensory



Fig. 6. VR application in the “Silk and Silk Roads” Exhibition at National Museum of Kazakhstan

to avoid rigid, one-way cultural export. This requires curatorial teams with both global vision and creative capacity, along with the training of young curators and cross-disciplinary experts whose creativity and international experience can break conventional patterns. Pre-exhibition research on local cultural characteristics is essential to design content aligned with audience cognition, ensuring that exhibitions serve as a bridge for two-way exchange rather than a vehicle for one-way output.

3. Optimize Communication Strategies and Build Deep Collaboration Mechanisms

Current communication still relies heavily on official media and diplomatic channels, with insufficient precision engagement on new media and social platforms, limiting the ability to meet the needs of diverse cultural groups. Overseas digital platform development should be strengthened with differentiated and customized strategies. For example,

museums can use Facebook, Instagram, and Twitter to share exhibition stories and interact with audiences in real time, thereby expanding international influence.

International cooperation remains at a relatively superficial level, often limited to exhibition loans, with little in-depth collaboration in research, resources, or talent. Moving forward, museums should promote long-term co-curated projects with international partners, organize joint seminars, and share research outcomes to establish sustainable collaboration mechanisms. Meanwhile, it is crucial to cultivate young scholars and professionals with international vision, enhancing their cross-cultural communication and collaboration skills. This will enable the exploration of new cooperation models that balance academic and cultural exchange, shape a global brand for “Chinese museums”, and strengthen China’s international discourse power and influence.

References

1. Benedict B., 1991. International Exhibitions and National Identity // Anthropology Today. No. 7(3). Pp. 5–9.
2. Chen L., 2021. Museum International Exhibitions from the Perspective of International Relations: Roles and Challenges // Southeast Culture.
3. Giannini T., Bowen J.P., 2019. Rethinking Museum Exhibitions: Merging Physical and Digital Culture—Present to Future // In Museums and Digital Culture: New Perspectives and Research. Pp. 195–214.
4. Guillot M.N., 2014. Cross-cultural Pragmatics and Translation: The Case of Museum Texts as Interlingual Representation // A Multidisciplinary Approach. London: Palgrave Macmillan UK. Pp. 73–95.
5. Hoang T.N., Cox, T.N., 2018. Alternating Reality: An Interweaving Narrative of Physical and Virtual Cultural Exhibitions // Presence. No. 26(4). Pp. 402–419.
6. Ji X., Pang Ch., Zhang Ch., 2024 Integration and Re-creation: New Practices of Art Museums in International Communication // Future Communication. No. 31(03). Pp. 51–58.
7. Shan J., 2014. The Mission of Museums and Innovations in Cultural Exchange and Cooperation // Sichuan Cultural Relics. No. 3. Pp. 83–96.
8. Wu Zh., 2024. The Core Essentials and Promotion Path of the Global Civilization Initiative // International Studies. No. 4.
9. Xia D., 2022. Standing at Thirty: A Retrospective of the 30th Anniversary of the China National Silk Museum . China National Silk Museum. 5 p.
10. Yang Yu., 2020. Reflections on International Cultural Communication of China in the Post-pandemic Era // External Communication. No. 8. Pp. 14–17.
11. Yu Yu., 2023. Case Studies on Outstanding Practices in International Communication 2022. Beijing: Chaohua Publishing House. 12 p.
12. Zhao J., 2019. Research on International Exhibitions and Cultural Communication of Chinese Museums // Theory Journal. No.3. Pp.153–160.

***Ханлин Я.¹, Жанг Ч.¹, Жао Ф.¹**

Қытай Ұлттық Жібек музейі

Ханчжоу, Қытай

*e-mail: yanghanlin@cnsilkmuseum.org

МУЗЕЙЛЕРДЕГІ МӘДЕНИЕТАРАЛЫҚ БАЯНДАУ: ЖІБЕК ТАҚЫРЫБЫНДАҒЫ КӨРМЕЛЕРДІ ЖӘНЕ ОЛАРДЫҢ ЖАҒАНДЫҚ КОММУНИКАЦИЯСЫН ЗЕРТТЕУ

Аңдатпа. Музейлер мәдени мұраны жеткізуде, өркениеттер арасындағы өзара түсіністікті нығайтуда және халықаралық алмасуды дамытуда баға жетпес қызмет атқарады. Жаһандану жағдайында көрмелердің мәдени баяндау мен коммуникация құралы ретінде тиімді қызмет ету тәсілдерін анықтау – қазіргі музейтану дискурсының негізгі мәселелерінің біріне айналды.

Бұл мақалада Қытайдың Ұлттық Жібек музейі 2020 жылдан бастап Франция, Бельгия, Өзбекстан, Венгрия, Сербия және Қазақстанда ұйымдастырған халықаралық көрмелерінің топтамасы қарастырылады. Автор «Жібек және Жібек жолы», «Ғажайып жібек», «Жібек алқаптарынан тыс» секілді жібек тақырыбына арналған көрмелерге назар аудара отырып, олардың баяндау құрылымын қалыптастыратын кураторлық

стратегиялар мен экспонаттарды іріктеу ерекшеліктерін қарастырады.

Зерттеу осы тәжірибелер арқылы музейлердің әртүрлі жергілікті мәнмәтіндермен мәдени резонанс және эмоциялық байланысты қамтамасыз ету үшін көрмелер мазмұнын қандай тәсілдермен қайта пайымдап, қайта құрылымдайтынын айқындайды. Алынған нәтижелер жібек тақырыбына арналған көрмелердің бейімділігі, мазмұндық тереңдігі және эмоциялық айқындылығының арқасында мәдениетаралық диалогты ілгерілету, өзара түсіністікті нығайту және жаһандық музейлік коммуникацияға инновациялық тәжірибелерді енгізу үдерісінде ерекше артықшылықтарға ие екенін көрсетеді.

Кілт сөздер: музей, халықаралық көрме, мәдениетаралық коммуникация, жібек мұрасы, кураторлық нарративтер.

Дәйексөз үшін: Ханлин Я., Жанг Ч., Жао Ф. Музейлердегі мәдениетаралық баяндау: жібек тақырыбындағы көрмелерді және олардың жаһандық коммуникациясын зерттеу // Madeni Mura. 2025. №4 (111). бб. 114-125 (ағылш.)

DOI: <https://doi.org/10.47500/2025.v24.i4.08>

***Ханлин Я.¹, Жанг Ч.¹, Жао Ф.¹**

¹Китайский Национальный музей шелка

Ханчжоу, Китай

*e-mail: yanghanlin@cnsilkmuseum.org

МЕЖКУЛЬТУРНОЕ ПОВЕСТВОВАНИЕ В МУЗЕЯХ: ИССЛЕДОВАНИЕ ВЫСТАВОК НА ТЕМУ ШЕЛКА И ИХ ГЛОБАЛЬНОЙ КОММУНИКАЦИИ

Аннотация. Музеи выполняют незаменимую функцию в продвижении культурной передачи, содействии межкультурному взаимопониманию и развитию международного обмена. В условиях глобализации вопрос о том, каким образом выставки могут эффективно служить инструментами культурного повествования и коммуникации, стал одной из ключевых тем современного музееведческого дискурса.

В данной статье рассматривается серия международных выставок, организованных Национальным музеем шелка Китая с 2020 года во Франции, Бельгии, Узбекистане, Венгрии, Сербии и Казахстане. Сосредоточив внимание на выставках, посвящённых теме шелка, таких как «Шелк и Шелковый путь», «Великолепный шелк» и «За пределами шелковых полей», автор анализирует кураторские стратегии и подбор экспонатов, формирующих их повествовательные структуры.

Посредством этих практик исследование выявляет, каким образом музеи переосмысливают и реконструируют содержание выставок для создания культурного резонанса и эмоциональной связи с различными локальными контекстами. Полученные результаты показывают, что

выставки, посвящённые теме шелка, благодаря своей адаптивности, глубине и эмоциональной выразительности, обладают особыми преимуществами в содействии межкультурному диалогу, укреплении взаимопонимания и внедрении инновационных практик в глобальной музейной коммуникации.

Ключевые слова: музей, международная выставка, межкультурная коммуникация, шелковое наследие, кураторские нарративы.

Для цитирования: Ханлин Я., Жанг Ч., Жао Ф. Межкультурное повествование в музеях: исследование выставок на тему шелка и их глобальной коммуникации// Madeni Mura. 2025. №4 (111). С. 114-125 (анг.)

DOI: <https://doi.org/10.47500/2025.v24.i4.08>

Information about the author:

Yang Hanlin, Museum Specialist for International Collaboration; Curator & Coordinator of China National Silk Museum; Member of International Council of Museums (ICOM) and Chinese Museum Association (CMA), Hangzhou, China.

ORCID: 0009-0008-9896-0582

Zhang Chengming, Deputy Director, Associate Research Fellow, China National Silk Museum, Hangzhou, China.

Zhao Fan, Deputy Head of Exhibition and Collections Department, Associate Research Fellow, China National Museum, Hangzhou, China.

Авторлар туралы мәлімет:

Янг Ханлин, Халықаралық ынтымақтастық жөніндегі музей маманы; Қытай Ұлттық Жібек музейінің кураторы және үйлестірушісі; Халықаралық музейлер кеңесінің (ICOM) және Қытай музей қауымдастығының (CMA) мүшесі, Ханчжоу, Қытай.

ORCID: 0009-0008-9896-0582

Ченгмин Жанг, директордың орынбасары, қауымдастырылған ғылыми қызметкер, Қытай Ұлттық Жібек музейі, Ханчжоу, Қытай.

Фан Жао, көрме және коллекция бөлімі бастығының орынбасары, қауымдастырылған ғылыми қызметкер, Қытай Ұлттық Жібек музейі, Ханчжоу, Қытай.

Сведения об авторах:

Янг Ханлин, музейный специалист по международному сотрудничеству; куратор и координатор Китайского национального музея шелка; член Международного совета музеев (ICOM) и Китайской музейной ассоциации (CMA), Ханчжоу, Китай.

ORCID: 0009-0008-9896-0582

Ченгмин Жанг, заместитель директора, ассоциированный научный сотрудник, Китайский Национальный музей шелка, Ханчжоу, Китай.

Фан Жао, заместитель начальника отдела выставок и коллекционирования, ассоциированный научный сотрудник, Китайский Национальный музей шелка, Ханчжоу, Китай.