

OVERVIEW¹

It is with great pleasure that we introduce to you the issue 2 of the journal *Les Cahiers de Muséologie* after its reformation in 2021.

With this publication, the journal establishes itself as an important space for the circulation of knowledge in the field of Museology. It also opens up possibilities for disseminating the works done by students and young graduates, and contributes to the popularization of thought-provoking, non-hegemonic research, and reflections produced from different epistemological and practical bases.

Our online publications have already received more than 11.000 views and downloads. The journal accepts work from authors who are not only within the immediate circle of the Museology Service of the University of Liège but also students, researchers, and recognized professionals in Museology.

It is a privilege to establish these dialogues, read some texts firsthand, and promote exchanges and intellectual production in this field. We would like to thank once again the authors and the people who contribute in various ways to our journal for their trust and partnership, whether it is through the double-blind evaluation of the articles, the proofreading of texts, the steps of formatting, layout, encoding and importing texts online, the secretariat of the journal or the management of our website on the PopUPs platform.

This issue consists of five *Articles* that have been subjected to a double-blind review: *A Museology of the perceptible: issues and consequences for visually impaired visitors* (Cindy Lebat); *The Cinemateca Brasileira and the heritage field* (Fabiana Ferreira); *From the house to the museum: Renata Crespi and the institutionalization of a private collection* (Tamira Naia dos Santos); *Immigration Museums: between migratory phenomenon, memory, heritage and identity* (Andrea Delaplace) and *Testimony as a vehicle of museum authenticity* (Laurie-Ann Noris). These texts expand on relevant and current themes, most of them stemming from recent academic work of master's and doctorate-level scholars.

In the other sections, we travel through museums in Italy, Belgium, and Brazil (*Carnets de Visite*) and we get to know the *Notes de Lecture* of recent graduates in Museology on publications about Sociomuseology and Contemporary Art in heritage spaces.

In the section *Dans la Marge*, we are honored to present experts in the field of Museology who share texts of great interest for our time and as yet unpublished with our readers.

¹ Translation: Ana Swartz.

Alexandre Delarge leads us in reflecting on the acquisition of intangible heritage; Pedro Lorente has accepted the challenge of producing a text on Critical Museology exclusively written in French for our students and now presented in the journal; and Marta Jecu made connections between Contemporary Art and Sociomuseology. To close, Chloé Lewanczyk, a graduate of the University of Liège, shares her thoughts with us within the scope of an internship in Museology in Canada.

In the spirit of republishing material of limited diffusion, we have chosen to reissue in French a text of which I am the author, originally released in Portuguese. The topic, my own vision of the research within Museology, has been the subject of lectures given in universities such as Würzburg (Germany) and Saint Petersburg (Russia). The preliminary French translation, which circulated in the Museology courses of the University of Liège, has been revised. Through the regular use of this text in Museology courses at the University, we think we can attract students to the journal's website and promote its reading and broader use in academic work.

Long life to the Cahiers de Muséologie!

Manuelina Maria Duarte Cândido