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Nota di contenuto	Introduction: conceptualising Curatopia -- Philipp Schorch, Conal McCarthy and Eveline Durr -- Part I: Europe. The museum as method (revisited) / Nicholas Thomas -- What not to collect? Post-connoisseurial dystopia and the profusion of things / Sharon Macdonald and Jennie Morgan -- Concerning curatorial practice in ethnological museums: an epistemology of postcolonial debate / Larissa Forster and Friedrich von Bose -- Walking the fine line: From Samoa with Love? at the Museum Funf Kontinente, Munich / Hilke Thode-Arora -- Curating across the colonial divides / Jette Sandahl -- Thinking and working through difference: remaking the ethnographic museum in the global contemporary / Viv Golding and Wayne Modest -- Part II: North America. The times of the curator / James Clifford -- Baroque modernity, critique and Indigenous epistemologies in museum representations of the Andes and Amazonia / Anthony Alan Shelton -- Swings and roundabouts: pluralism and the politics of change in Canada's national museums / Ruth B. Phillips -- Community engagement, Indigenous heritage and the complex figure of the curator: foe, facilitator, friend or forsaken? / Bryony Onciul -- Joining the club: a Tongan 'akau in New England / Ivan Gaskell -- 'c[schwa]sna?

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Sommario/riassunto

What is the future of curatorship? Is there a vision for an ideal model, a curatopia, whether in the form of a utopia or dystopia? Or is there a plurality of approaches, amounting to a curatorial heterotopia? This pioneering volume addresses these questions by considering the current state of curatorship. It reviews the different models and approaches operating in museums, galleries and cultural organisations around the world and discusses emerging concerns, challenges and opportunities. The collection explores the ways in which the mutual, asymmetrical relations underpinning global, scientific entanglements of the past can be transformed into more reciprocal, symmetrical forms of cross-cultural curatorship in the present, arguing that this is the most effective way for curatorial practice to remain meaningful. International in scope, the volume covers three regions: Europe, North America and the Pacific.
