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undercommons; The police; Study; Invocation; Care; Complicit love; 16 What does a Question Do? Micropolitics and Art Education; 17 Being Able to Do Something; A decided 'perhaps'; A question mark within; Critical agency; 18 The Politics of Residual Fun; The art of conversation; Technologies of fun; Part V Refigurations
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warchitecture: Borders as sites of catastrophic memories
Curating soundscapes: Remembering the polyvocal/multilingual society
Performing counter-narratives: Reminiscing unofficial histories; Conclusion; 23 Non-Museums; Srinagar, 1963; Kassel, 2012; National Art Gallery, Islamabad, 2007; Toba Tek Singh, 1948 or 1949; Part VI Stages; 24 Curating, Dramatization and the Diagram: Notes towards a Sensible Stage; 25 Curating Context; Coda: Your Apples Fall Into My Garden: Two Takes on Context; 26 Backstage and Processuality: Unfolding the Installation Sites of Curatorial Projects; Processual notions; Call for materialism; Unfolding installation sites
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Sommario/riassunto

Stop curating! And think what curating is all about. This book starts from this simple premise: thinking the activity of curating. To do that, it distinguishes between "curating" and "the curatorial". If "curating" is a gamut of professional practices for setting up exhibitions, then "the curatorial" explores what takes place on the stage set up, both intentionally and unintentionally, by the curator. It therefore refers not to the staging of an event, but to the event of knowledge itself. In order to start thinking about curating, this book takes a new approach to the topic. Instead

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