beyond what the organizers could predict, a space where they could discuss and debate their similarities and differences. In this way, *Truth is Concrete* was a way of producing an arena for debate and action using the specific knowledge of theatrical practice to do so. Building on the conclusion of section 2.3.3, the project once again is designed to be an event of critical knowledge production, with an approach that is determined by the background and history of the discipline(s) being employed.

Putting this together with his position that calling oneself curator should be a self-provocation to do something new, Malzacher uses the *methods* of theatre in order to achieve the *ethos*, the moral character, of curating.

3.5   Conclusion

This chapter began by using the approach to interdisciplinary arts scholarship of Shannon Jackson to argue for a receiver-centric understanding of the art encounter. Theatricality here is understood as a characteristic inherent to every encounter with art, be it performance or an object, because every such encounter is an event, constituted by a number of factors. The way that curating fits into this constellation is by understanding it as a practice of taking responsibility for at least a portion of these factors, and attempting to shape them so as to produce an event of critical knowledge production for the audience. Taking this broad theorization, this chapter then explored ways that curatorial thinking, understood as an undisciplined practice, has found its ways into the performing arts of dance and theatre. In contrast to music, these are areas where extensive and thorough scholarly and artistic commitments to curatorial practice have taken place, and as such help to form a collection of curatorial practices in the performing arts that can be referred back to in the consideration of curatorial practice in music as will be examined in the following two chapters.

What this chapter has shown is that, far from being a specific set of practices and definitions, curating in the performing arts, just as in the visual arts, is a site- and situation-specific task, acting at the nexus of so many stakeholders. This means that curating begins with a knowledge of its connections, and is *not* material-agnostic. While Jackson's theses helped approach these in a more nuanced way at the beginning of the chapter, how curating has intermingled with dance and performance, in particular in the context of dance in the museum, has also shown how engagement with specificities of a disciplinary practice can lead to new forms of mediation, as in Bishop's concept of the grey zone, or Malzacher's concept for *Truth is Concrete*.

In the field of theatre, curating has had to be differentiated from the related practice of dramaturgy, with which it shares many similarities. While the two fields conceptually are highly similar, the professional profiles of the curator and dra-

maturg are differentiated by the former's history of hypervisibility, as well as the tactics that artists have over time developed to resist these forms of singular authorship. This goes beyond just its field, and spills also into neighbouring ones, in such a way as to tend to pull practices experimenting with the format of theatrical presentation also towards the terms and discourses of curating. However, it has also been shown that performance curating is not simply an importation of theories and concepts from another field, but rather that these contribute to informing a kind of new curatorial *ethos*, one that is grounded in discipline-specific practices of mediation that retain (and reimagine) specific disciplinary histories, while also forming the methodological basis for performance curating.

Having now seen several ways in which curating has come into contact with the performing arts, sufficient basis has been established for examining two case studies in music from a new perspective that will help illuminate previously obscured areas of their practice.