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Sound-as-Art

The Rise of the Corporeal and Noise in Twentieth-Century Art Practice

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ABSTRACT

This thesis explores the relationship between human corporeality, space, sound and noise in twentieth-century art. The thesis introduces some novel concepts, notably that corporeality, noise and the notion of an expanded field form the bedrock of contemporary sound-based art practice, or what the author refers to as sound-as-art. The terms Corporeal Sound Art and Non-Corporeal Sonic Art are introduced as a way to highlight the traditional distinction between corporeally inclusive sound art and corporeally exclusive acousmatic music. Ultimately, this thesis extols extramusical elements in the realization of sound-based artwork and champions human corporeality and noise as central concerns for sound artists and sonic artists in our current age of digital mediatization.
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