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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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