Abstract

The dissertation *The Resonant Museum: Sound, Art and the Politics of Curating* combines museology and sound studies and discusses how the perspectives of artistic and curatorial practice with sound can reinvigorate current political debates about the role of the art museum.

Its point of departure is a series of curatorial projects carried out by the author at the Museum of Contemporary Art in Roskilde, Denmark. In the dissertation, the figure of resonance works at a fundamental level of thought to describe how museums, art practices and curatorship all resonate with their social and political surroundings and histories. Thus, the art museum and sonic art practice are both viewed from a curatorial perspective and within a biopolitical frame. The combination of these perspectives provides a view that is able to perform cultural analysis and political criticality situated within contemporary museum practice and curatorship.

The relationship between immersive listening and discursive interpretation that underpins sound art discourse figures on several levels in the dissertation. In order to account for the tension within this relationship, the author develops and refines a concept of sounding situations that encompasses both the embodiedness and situatedness of listening as well as its cultural contexts and conditions. This enables a curatorial perspective where the situatedness of artworks, listeners, institutions and politics alike becomes central to the understanding of how matter, sensation and meaning are inextricably entwined in the encounter with sounding artworks. The concept of sounding situations is unfolded specifically in relation to museum practices regarding the archive and the exhibition.