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SUMMARY

Keywords: sound studies, sonic, sonic studies, listening, standpoint theory, politics of possibility

Agnieszka Lniak's doctoral dissertation entitled *Political possibilities of listening. Sonic practices in contemporary theory and art*, is devoted to the relatively new research discipline of sound studies and, more specifically, to the issue of the politics of listening, concerning sensory experience and the ways of sonic writing. The dissertation is structured in three chapters. The first, *Listening and Politics*, introduces the issue of the politics of sensorium. In this chapter, the author comments on post-structuralist conceptions of listening and links them to conceptions of the politics of aesthetics and biopolitics, drawing attention to the metaphor of voice that constitutes these discourses. This chapter introduces methodological possibilities of sonic standpoint knowledge, which is important for the rest of the dissertation. The chapter *Listening and Knowledge* condenses previous sound studies publications and introduces polemics with Brian Kane's sound studies theses. In this chapter, the author incorporates a critical approach built on feminist philosophy of science into the sonic perspective. The final chapter, entitled *Sonicity*, attempts to respond to the claims made in chapters one and two. It introduces the concept of sonicity, which becomes a main tool for interpreting sonic events. The author undertakes to interpret selected works from the perspective of situated sonic research, which is always created from subjective perspective. Each chapter interweaves the theoretical argument with case studies that allow the author's theory to be developed. These include works representing different media: literature, music, sound art; essays referring to sonic events; and phenomena that situate themselves outside the institution of art. These include Marcin Lenarczyk's composition *Electronics Studies / Greek Funeral*, Marcin Dymiter's book *Notes from the Field*, Xochitl Gonzalez's essay *Why do rich people love quiet?*, Tomasz Pizio's album *Women's Hell* composed of field recordings, Katharine Norman's *Window* from the genre of digital literature, Johannes Kreidler's performance *Earjobs* and the Cadenza piano devastation event in the space of Katowice.

