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Nota di contenuto	Frontmatter -- Contents -- List of Figures -- Acknowledgements -- 1 Introduction -- 2 Mapping out the scope of this research: A literature review -- 3 Theories of interdisciplinarity and their methodological application to museum practice -- 4 A transdisciplinary and

participatory exhibition: Setting the bar for good practice – TOUCHDOWN. An exhibition with and about people with Down's syndrome -- 5 The 'inter-disciplined' exhibition: Art meets science – Weather Report. About Weather Culture and Climate Science -- 6 A multidisciplinary exhibition and the political dimension of interdisciplinarity – We Capitalists. From Zero to Turbo -- 7 Conclusion -- Bibliography -- Appendix: Interview questions

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#### Sommario/riassunto

How can exhibitions not only stage existing knowledge, but also raise questions that might eventually lead to new research? This question has become ever more relevant due to the museum sector's growing interest in the development of thematic exhibitions that combine narratives and objects from art, science, cultural history, and everyday life. Using theories from interdisciplinarity studies, Henriette Pleiger identifies different ways of producing knowledge during the exhibition-making process, as well as the mechanisms that are necessary for an exhibition to be considered interdisciplinary. The development of such exhibitions can be understood as collaborative research processes.

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