

SELECTED PUBLICATIONS

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SINGLE AUTHORED BOOKS

Forthcoming: *Uncurating Sound*, Bloomsbury, NY, 2022

The Political Possibility of Sound: Fragments of Listening, Bloomsbury, NY, 2018.

Sonic Possible Worlds: Hearing the Continuum of Sound, Bloomsbury, NY, 2014.
Second and Revised Edition Jan 2021

Listening to Noise and Silence: Towards a Philosophy of Sound Arts, Continuum, NY, 2010.

EDITED BOOKS AND JOURNALS

Gardner, Thomas and Salomé Voegelin (eds), *Colloquium: Sound Art – Music*, Winchester, UK: ZeroBooks, John Hunt Publishing 2016.

Co-edited Special Issue 02 (Sound Art and Music, Historical Continuum and Mimetic Fissures) - August 2015 of the international peer reviewed journal *Organised Sound*, Cambridge University Press with Thomas Gardner. ISSN: 1355-7718 EISSN: 1469-8153

JOURNAL ARTICLES, CHAPTERS, BOOK SECTIONS, ETC. SINCE 2012

Forthcoming 2021/2

‘Points of Listening: Reflections on the Collective, Communal and Participatory in Sonic Practice’ *Listening & Polyphony*, Polish Journal of Aesthetics, Ineta Kivle, Lenart Skof and Maja Bjelica eds 2022, with Mark Peter Wright

‘Singing Philosophy: deviating voices and rhythms without a time signature’, in *Philosophy and Sonic Research*, Open Philosophy Journal, Poland: De Gruyter, 2021

‘Sonic testimonies: creating new imaginaries from the in-between’, in *Many Voices*, ed Hannes Schumacher, Freigeist Verlag, Berlin, 2021

Chapter in ‘Sammelband’ *Open Scriptures, Material Contemplations. The Art of Notation*, ed. Barbara Ventarola, Verlag de Gruyter, Germany 2020. Goes together with Keynote at International Symposium on **Material Contemplations. Open Scriptures. International Colloquium on Notation. Contemporary Practices and Crossroads between Latin America and Europe**, September 12-14.18 at National University in Mexico City, UNAM. <http://artecienciaytecnologias.mx/Notacion/>

Published

‘Sonic Sense’, Keynote Chapter and theme editor for *Oxford Handbook of Sound Art*, John Matthew, David Prior and Jane Grant eds, Oxford University Press, 2021

‘Being-With: an experiment of a self-isolating/locked down body’ in unlikely Journal for Creative Arts, Issue 07: Following sonorous bodies, guest editors: Anastasia Khodyreva and Elina Suoyrjö <https://unlikely.net.au/issue-07/being-with>

‘The Grain of Online Voices’, in *norient*, sonic vignettes, 28.04.21, <https://norient.com/salome-voegelin/grain-online-voices>

'Uncurating Politics in the Gallery space: the Possibility of Resistance and the Performance of Alternatives', *New Literary Observer*, «Неприкосновенный запас», Emergency Ration, 134, 2020, (Russian).

Introductory chapter to section 'Flesh' in the *The Bloomsbury Handbook of the Anthropology of Sound*, Holger Schulze ed., NY: Bloomsbury, 2020.

'I see you listening', catalogue text for '*Audiosphere: Sound Experimentation 1980-2020*', Reina Sofia Museum, Madrid, Spain, 14 October, 2020 - 11 January, 2021.

'Talking about/ possible impossible objects /the inaudible' in *Lydgalleriet Retrospective 2005-2020* Sissel Lillebostad ed., Lydgalleriet, Bergen, Norway, 2020.

untitled #346, a composition/text publication curated by Versalis Collectiv, Krisis Publishing, 2020.

'Building an ephemeral place from the indivisible volume of words' in *Libretas Pabellón Eco / Eco Pavilion Booklets* edited Andrea Ancira and Jorge Munguía, Buró-Buró Mexico and Museo Experimental Eco, Mexico City, 2020.

'Sonic Methodologies of Sound' in *the Bloomsbury Handbook of Sonic Methodologies*, Marcel Cobussen and Michael Bull eds, London and NY: Bloomsbury, 2020.

'Listening out for the Ambiguity of Unreliable Things', in *Documenta: tijdschrift voor theater*, 2020 #1, pp. 142-154.

'Vampiric Silences' in *Silence*, Speakerspeakers No 3, Gention Rhosa Meikleham eds, UK: Book Printing, 2020.

'My Skin of Rabbit Glue and Chalk' in *Writers in the Cinema*, text commissioned by Tyneside Cinema, projections series, Newcastle upon Tyne, UK, 2020.

'How does She Sound?' essay for *Sounds like Her* book to travelling exhibition, curated by Christine Eyene for the New Art Exchange, 2019.

Exhibition essay for *I Hear You*, Mikhail Karikis at De La Warr Pavilion, UK, 2019.

'Composing a Sonic Cosmos', catalogue essay for *The Big Orchestra*, exhibition of sound art at The Schirn Kunsthalle in Frankfurt, Germany, 2019.

'Reflections on the Politics of Sentiment', in *Sensorial Aesthetics in Music Practices*, Kathleen Coessens ed., Orpheus Institute book series, Ghent, Belgium, 2019.

'Sonic Materialism: hearing the arche-sonic' in *Oxford Handbook of Sound and Imagination*, Mark Grimshaw, Mads Walther-Hansen and Martin Knakkegaard eds, Oxford University Press, 2019.

'Unstable Contacts', essay in *The Middle Matter, sound as interstice*, Caroline Profanter, Henry Andersen and Julia Eckhardt eds. Umland: Bruxelles, 2019.

Exhibition text for Khaled Kaddall, *To the Nostrils of Time*, Overgaden Gallery, Copenhagen, Denmark, 6.04-26.05.19.

Catalogue essay for 'what time are you performing tonight' exhibition and performances at Chalton Gallery, London, UK, 2019.

'The Radical Elasticity of Sound' for CTM Magazine, Berlin, January 2019.

Text in *Ljudkonst, (SoundArt)* Åsa Stjerna and Andreas Engström eds, Kungl. Musikaliska akademiens skriftserie #140, Sweden, 2019 (Swedish).

'Technologies of Sound Art' in *The Routledge Companion to Sound Studies*, Michael Bull ed., London: Routledge, 2019.

'Writing Sonic Fictions: literature as a portal into the possibility of art research' in *Artistic Research and Literature*, Corina Caduff and Tan Wälchli eds, Fink Verlag München, 2018.

'Collaboration and Consensus in Listening', co-authored with Anna Barney in international peer reviewed Leonardo music journal issue 28, December 2018.

'LESSNESS: an unco-operative collaboration' sleeve notes for Untitled #2 (the Mute) Jessica Sligter and Wilbert Bulsink, Unsounds Records, Germany, 2018.

'Writing about the Sound of Unicorns', chapter in Hilevaara, Katja and Emily Orley. eds. *The Creative Critic: Writing As/About Practice*. London and New York: Routledge, 2018.

'Overlapping Environments made by Moving through Buildings and Paragraphs', in bilingual book: *Aurality and Environment, Auralidad y Entorno*, Alex Arteaga and Rachel Rivera (eds), co-authored with David Mollin, Ministry of Sports and Culture, Madrid, 2017.

'Sound Words and Sonic Fictions: Writing the Ephemeral' in *The Routledge Companion to Sounding Art*, Marcel Cobussen, Vincent Meelberg and Barry Truax (eds), London: Routledge, 2017.

'The Politics of Rhythm', exhibition essay for Tao G. Vrhovec Sambolec's solo show *The Rhythms of Presence*, at ŠKUC Gallery in Ljubljana – Slovenia, 18.11. - 9.12.2016.

'Inhabiting a World of Numerical Things' essay for *Circuit, Musique Contemporaine*, peer reviewed international journal, Volume 26, no 3, 2016.

'Music as Public Art' for the Programme Catalogue of the Donaueschingen Musiktage 13-16 October 2016. (English and German version)

'The Critical Agency of the 'Avatar-I' in FourbyThree Magazine, August 2016.

'Thresholds' catalogue essay for *Liminal States*, Sophie Mallet and Emma Letizia Jones, part of 16/CCA Curating Contemporary Art, RCA March 2016.

'Places Hardly Exist', catalogue essay for *Island Songs*, Silvia Ploner and Nicholas Perret, at Grimmuseum, Berlin, Germany, March-June 2016.

'During the Night Crops will Still Grow (unless the player sleeps)', David Mollin and Salomé Voegelin in international peer-reviewed *Journal of Interdisciplinary Voice Studies*, Konstantinos Tomaidis and Ben Macpherson eds, Intellect Jan. 2016.

'Reversed Anechoics' catalogue essay for *Play it by Ear*, solo show of Richard Carr's work at SOMA Contemporary Gallery Waterford, Ireland, August. Published by Gorey Cultural Centre, Wexford 2016.

'Klangkunst als Öffentliche Kunst' in *Labor Mühlheim Künstlerisches Forschen in Feldern zwischen Prekarität und Kreativität*, Krusche J. ed. Jovis Verlag: Berlin, 2015. (English and German version)

'Collateral Damage' essay, in *the Wire: Adventures in Modern Music*, 364, June 2014 issue.

'Soundwalking the Museum: A Sonic Journey through the Visual Display' in *The Multisensory Museum Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space*, Nina Levent and Alvaro Pascual-Leone (eds), Alta Mira Press, 2014.

'Compilation Fever' in *the Wire: Adventures in Modern Music*, 363, May 2014 issue.

'Sonic Possible Worlds', in international peer reviewed *Leonardo Music Journal*, MIT Press LMJ23, December 2013.

Chapter in *On Listening*, book edited by Cathy Lane and Angus Carlyle published by CRISAP and RGAP, Cornerhouse publication, published October 2013.

Essay in NOCH VOLUME, What Matters Now? (What Can't You Hear?), anthology on expanded listening, April 2013.

'Ethical Listening' in international peer reviewed *Journal for Sonic Studies*, Issue 2, 2012.

'The Possibility of Sound' published in *Wolf Notes* #4, October 2012

Foreword for D. Cascella, *En Abîme: Listening, Reading, Writing*, Winchester and Washington: ZerOBooks, 2012.

'A quieter Path' commissioned for Angus Carlyle's work *Face as Territory / Viso com Territorio*, text to site specific sound research. Aurelia Petroni Foundation, San Cipriano Picentina, Italy 2012.

SELECTED EXHIBITIONS, CURATORIAL PROJECTS, TEXT WORKS, PERFORMANCES SINCE 2012

2021

'Start to paint your lips while singing your favourite pop song' Album featuring AGF [Antye Greie], KMRU, Rhodri Davis, Rie Nakajima, Siavash Amini, claire rousay, Arturas Bumšteinas, and Rebecca Lennon, responding to text scores by Salomé Voegelin, released by Flaming Pines November 2021, launch event café Oto 27.01.22

'Closed spaces and open fields: words against enclosures', catalogue and wall texts for Dystopia Festival Istanbul, with David Mollin, curators Selçuk Artut and Jeremy Woodruff 09.03-15.06.2021.

'Being-With: an experiment of a self-isolating/locked down body' in unlikely Journal for Creative Arts, Issue 07: Following sonorous bodies, guest editors: Anastasia Khodyreva and Elina Suoyrjö

2020

untitled #346, a composition/text publication with Francisco Lopez, curated by Versalis Collectiv, Krisis Publishing, 2020.

'Vampiric Silences' in *Silence*, Speakerspeakers No 3, Gentian Rhosa Meikleham eds, UK: Book Printing, 2020.

2019

Sound installation with David Mollin (Voegelin+Mollin) part of *The Manifesto of Rural Futurism*, Bogong Centre for Sound Culture, Melbourne, Australia 2607.10.10.19, curated by Daniela d'Artielli, Leandro Pisano and Philip Samartzis

'And it Tastes like Hair' sound installation, in collaboration with Lisa Hall, part of *Translating Ambience* at Yarra Sculpture Gallery, Melbourne, curator Jordan Lacey, documented in Unlikely Journal for creative arts, Australia. catalogue: <http://translating-ambience.com/>

Performance with David Mollin and Jan Schacher 30. May at OOR Zürich, May 30.

2018

Text Scores in *Excercises in Listening #4*, December 2018, Zine edited by Richard Francis.

'A Cartography of Knuckles and Fingertips' Sound work, in collaboration with David Mollin at *Interferenze* collateral event of *Manifesta 12*, Palermo, Italy, November 2018.

Artistic Residency and performance part of *Liminaria*, in Guardia Sanframondi, Italy 16.07-22.07.18.

Score, *Performing Political Impossibilities*, mumei SIX : released on 24th March 2018, ed. Heather Frasch and Ryoko Akama.

'LESSNESS: an unco-operative collaboration' sleeve notes for *Untitled #2 (the Mute)* Jessica Sligter and Wilbert Bulsink, Unsounds Records, Germany, 2018.

Performance, *Sounds and Possibilities*, at Gabriola Poetry Society, Gabriola, Vancouver Island Canada, 11.02.18.

2017

Exhibition at La Tabacalera Gallery in Madrid, Spain part of FASE 6. 30.11.17 – 02.02.18, Mollin+Voegelin and Brandon LaBelle. Includes section in bi-lingual book: *Aurality and Environment, Auralidad y Entorno*, Alex Arteaga and Rachel Rivera (eds), Ministry of Sports and Culture, Madrid, 2017.

Exhibition Stadtgalerie Bern, Mollin+Voegelin, BASIS KUNST UND BAU; AKTUELLE KUNST UND BAU VERFAHREN IN DER STADT BERN, CH 9.11. - 9.12.17, (artist talk 23.11.17).

THIS I THAT IS ALL OF YOU, Mollin+Voegelin in artist publication of sound text works, Brian Shabaglian curator, design Tadao Kawamura, NY, 2017.

Dokumenta 2017, *The Glad Circle*, radio work, Mollin+Voegelin on: UKW 103.0 MHz in Berlin, UKW 90.4 MHz in Kassel, SW 15560 kHz Berlin, Athens, Kassel. Broadcast #17 Saout Africa(s) on the 4th July 2017.

Dokumenta 2017, *They own the Night* radio work, Mollin+Voegelin produced in collaboration with Silvia Ploner and Nicolas Perron YNK's, on: UKW 103.0 MHz in Berlin, UKW 90.4 MHz in Kassel, SW 15560 kHz Berlin, Athens, Kassel. Broadcast on the 27th June 2017.

Sound work Mollin+Voegelin at Connecting Columns, Srishti Outpost @ Mill Hall, 01.3-12.03.15, Kochi Muziris Biennale a collateral project Kochi Biennale, India.

2016

Showroom Gallery, London: performance 'practising the current political situation with words, movements, numbers, and a cello', with David Mollin and Thomas Gardner, 02.11.16.

Dirty Ear Forum 4 at Peer Gallery, London, workshop, work and conversations in collaboration with Brandon LaBelle to produce with Hannah Rickards, Barby Asante, David Mollin and Kevin Logan, reflections on voice, text, speech and listening as a means to engage with our contemporary political scene 5+6.07.16.

'Now I listen, I listen now', in *Listening and its not*, artist book edited by Patrick Farmer, Published by SARU and Compost & Height, 2016.

Languages of Exile, Installation with performances, in collaboration with David Mollin, in 'Narrating Transformed' at Dar Bellarj. Partner Project of 6. Marrakech Biennale, Marrakech, Morocco 24.02-08.05.2016.

2015

Factual Dispersion, Poetic Compression: LANGUAGES OF EXILE on Sounding out! podcast #48, Jennifer Lynn Stoeber ed.

Performance 'All the Time to Write it: Writers Habits Mix' written and performed with David Mollin (Mollin+Voegelin) in *Reflections on Process in Sound*, Iris Garrelfs ed. Issue 4, Winter 2015.

'All the Time to Write it: Writers Habits Mix' performance talk written and performed with David Mollin in *Reflections on Process in Sound*, Iris Garrelfs ed. Issue 4, Winter 2015

A ventriloquised performance of *Languages of Exile* via [thickear at Foundation B.a.d](http://thickear.at/foundation.b.a.d), Rotterdam, 31 October.

Kunst Raum Riehen, Switzerland, exhibition of sound text installations and performance produced in collaboration with David Mollin (Mollin+Voegelin) 23.05.18.06.2015. (includes catalogue with text contributions by the artists)

2014

SoundWriting 2 at Lydgallerie, Bergen, Norway. *The Cyclist and the Mushroom* a collaborative performative sound-text work, produced with David Mollin (Mollin+Voegelin) November and December.

Liquid Architecture, Melbourne Australia. Commissioned to produce, in collaboration with David Mollin, *Dustcatcher*, a 3 minute sound work as album track for 'The Ear is a Brain' Compendium by Liquid Architecture, Melbourne Australia.

Commissioned to produce, in collaboration with David Mollin, a multi-channel work, 'Drafts', for Fermata, Stereomix of 44 channel piece produced for Fermata a group show at Artisphere Gallery, Washington DC, US, 24.04 -10.08.2014.

Arnolfini Bristol, performance, part of Tertulia Writing Sound, 25.01.2014.

2013

Exhibition of work produced in collaboration with David Mollin at *Sound Reasons*, Delhi, India sound arts festival and conference, 17.11-07.12.13.

Essay in NOCH VOLUME, What Matters Now? (What Can't You Hear?), anthology on expanded listening, 04.2013.

Soundpocket Residency and talk at Around Sound Art festival and conference, soundpocket (soundpocket.org.hk) Hong Kong 24.01-07.02.13.

2012

Essay 'The Possibility of Sound' and composition *Not Quite Sitting Down for 6 Minutes* published in Wolf Notes #4, October 2012

Institute for Contemporary Arts, ICA, Commissioned to produce work for SOUNDWORKS June 01.06-04.07.12.

Foreword for D. Cascella, *En Abîme: Listening, Reading, Writing*, Winchester and Washington: ZerOBooks, 2012.

LONGER TERM PROJECTS

2016-2027 Kleefeld-Klangfeld: Sound Art as Public Art, commissioned by the Kunstcredit Kommission Bern and the Hochbau Amt der Stadt Bern to produce a site-specific work for the new rebuild of a Primary School in Kleefeld, Bern, Switzerland, December 2016 (CHF175'000) The project will involve interventions by Gilles Aubrey, AGF Antye Greie aka poemproducer, Rahel Kraft, Jan Schacher and Cathy von Eck

Since 2014, Points of Listening (PoL) collaborative and participatory sound art events. A monthly now expanded termly programme of workshops, soundwalks, activities and discussions engaging sound to communicate across disciplines, habits and conventions. Co-convened with Mark Peter Wright. www.pointsoflistening.wordpress.com

Since 2012, phonography/text score blog www.soundwords.tumblr.com, provides a template for a participatory public listening, writing and sounding and has been practiced for example at at Around Sound Art Hong Kong 2013, at Liquid Architecture Melbourne, 2014, Sound Reason IV Delhi 2016, for the Connecting Columns 2017 Srishti Outpost at Mill Hall - Collateral Venue, Kochi-Muziris Biennale, and Alberta University, Edmonton, Canada 2018. Most recently it has enabled the album 'Start to paint your lips while singing your favourite pop song' Album featuring AGF [Antye Greie], KMRU, Rhodri Davis, Rie Nakajima, Siavash Amini, claire rousay, Arturas Bumštein, and Rebecca Lennon, to be launched later this year.

2013-2015 Monthly radio broadcasts, with Daniela Cascella, ora: voyages into listening and writing, every last Thursday on Resonance FM and on www.ora2013.wordpress.com