

## TEXTS and TALKS

examples available @ <https://arts-london.academia.edu/salomévoegelin>

### Single Authored Books

*Uncurating Sound: Knowledge with Voice and Hands*, Bloomsbury, NY, 2023.

*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.

2. 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)

Barney, Anna, Timothy Smith, Phoebe Stubbs, Salomé Voegelin, Julian Weaver, Mark Peter Wright, 'Protocols of Listening: Reflections on the development of an interactive digital platform for cross-disciplinary sound research', in *Resonance Journal for Sound and Culture*, Volume 3, Issue 3, 2022.

'Hummingbirds fly upwards', in *Risonanze e Coesistenza. Suono, territori e margini*, Leandro Pisano e Beatrice Ferrara eds, co-authored with David Mollin, Italy: Book Republic, 2022, pp. 109-133.

'Silence does not exist' a conversation in: Echakhch, Latifa (Hg.) *The Concert: Catalogue of the Swiss Pavillon's Exhibition at the Venice Biennale*, London: Sternberg Press, 2022.

'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.

'Sonic testimonies: creating new imaginaries from the in-between', in *Many Voices*, ed Hannes Schumacher, Freigeist Verlag, Berlin, 2022.

Chapter in 'Sammelband' *Open Scriptures, Notation in Contemporary Artistic Practices in Europe and the Americas* ed. Barbara Ventarola, Iberoamericana/Vervuert, 2022. Proceedings from 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.

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

'Closed Spaces and Open Fields: Words against Enclosures', with David Mollin, in exhibition catalogue *Dystopia*, 09.03-15.06.2021, Selçuk Artut and Jeremy Woodruff eds, Istanbul, Turkey: 2021.

'Sonic Sense', Keynote Chapter 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.

'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.

'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.

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

Chapter 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 Bultink, 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. Accompanies Exhibition of the same name at Tabacalera Gallery Madrid.

'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 on Ryoji Ikeda 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).

'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)

'A new generation of field recordists is challenging the myth of the invisible figure with the microphone', 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.

'A Short History of Radio Listening', in *On Listening*, book edited by Cathy Lane and Angus Carlyle published by CRiSAP and RGAP, Cornerhouse publication, published Oct. 2013.

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

### **Radio work, audio papers, podcasts**

The research process and outcomes of Listening across DisciplinesII was disseminated also through two seasons of radio programmes broadcast on Resonance 104.4fm. Season 1 (Episodes 1-6) explores listening as a professional practice, diagnostic strategy and investigative method in the fields of health science, auscultation, speech synthesis, anthropology, urban planning, and the environment. Season 2 (Episodes 7-13) explores listening across the fields of audiology, engineering, museum environment, pedagogy, archives, and sonification. <https://www.listeningacrossdisciplines.net/podcasts/>

Voegelin Salomé and Mark Peter Wright "Leaky Knowledge: Listening between bodies, technology and learning", in *Seismograf* 26/01 2021, Sounds of Science, audiopaper, <https://seismograf.org/node/19473>

2013-2015 monthly radio broadcasts, produced with Daniela Cascella, *ora: voyages into listening and writing*, on art, philosophy, sonic world making and everything else, every last Thursday on Resonance FM and on [www.ora2013.wordpress.com](http://www.ora2013.wordpress.com)

### **Text work**

sound it IIIIIIIII 10, in *Dears Magazine* for transversal writing practices, issue no, Fall 2021 re.sonate.

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

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

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

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

'Are we staring down a doomsday clock getting closer to midnight or merely looking out of the kitchen window', in *THIS I THAT IS ALL OF YOU*, with David Mollin in artist publication of sound text works, Brian Shabaglian curator, design Tadao Kawamura, NY, 2017.

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

'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.

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

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

### **SELECTED TALKS AND KEYNOTES**

Keynote "Disrupting vision, hearing voices", Birmingham Centre for Media and Cultural Research, *Disruption, voice and listening: one-day 'flipped' conference*, 21.11.2022, Birmingham University, online.

Research talk and workshop, *Transversal Sound Studies: an affirmative troubling of disciplines*, Uniarts Helsinki, 02.11.2022

Invited presentation, “the work has not got a sense of ambiguity, part of it is simply not there”. with David Mollin at *Beyond the Visual*, Wellcome Trust, 21/22.10.2022 (book chapter to follow)

Research talk and workshop, *Transversal Sound Studies: an affirmative troubling of knowledge*, part of *Conviviality and Contamination*, Bard College Berlin, 03.10.2022 (related article written for PARSE peer-reviewed journal, to be published spring 2023)

Keynote “Sonic Epistemologies: Confrontations with the Invisible” at Epistemologies of Dialogue: Exploring the potential of the second person perspective, University of Aarhus 22.09.2022

Keynote, ‘*Sonic Possible and Impossible Bodies: uncurating knowledge*’, international conference WHAT SOUNDS DO: New Directions in an Anthropology of Sound, Sound Studies Lab at Department Arts & Cultural Studies and Rhythmic Music Conservatory Copenhagen, DK, 13.-16.09.2022

Research talk and workshop, “Transversal Sound Studies: practising new competencies from the invisible in-between”, at Casino Luxembourg, Studio Space 7.09.2022

Keynote, ‘Designing Possible Worlds from Sound’s Transversality’ at *I am not sitting in a room - urban, political and social resonances*, international conference Bauhaus University Weimar, Germany, 24.06-26.06.22.

‘Sound’s Transversal Breath’ paper presentation with Mark Peter Wright at *Airy Encounters, Respiratory Philosophy and Sound Arts*, 2 day International Transdisciplinary Symposium, 6./7.06.2022.

‘Listening to wicked problems: Sound Studies as transversal studies’, part of a series of talks *Sounding Crises*, University of Copenhagen, Department Arts & Cultural Studies DK, 24.03.2022

*Phantom Power: Listening as socio-political practice*, conversation with Thibault Walter and Salomé Voegelin, Teatrino di Palazzo Grassi / Atrium of Palazzo Grassi, Venice, 20.11.2021, collateral event Architecture Biennale Venice.

‘uncurating sound’, at *être à l’écoute* : symposium son, a EDHEA école de design et haute école d’art du Valais, Switzerland, 02.10.2021.

Panelist on ‘Ideas and perspectives of a new Feminist Sonic Materialism in the context of field recording art, soundscape composition, and acoustic ecology’ at *Heroines of Sound Festival* Berlin, 03.07.2021.

Keynote at ‘Sound, Identity and Territory’, part of 8<sup>th</sup> ICIA (international congress of audio-visual research), Lisbon, 23.06.21.

Invited Speaker at ‘The Aesthetics of Noise’, Kings College London and Collège International de Philosophie, Paris, 24.02.21.

Voegelin, Salomé and Mark Peter Wright “Auscultating the Museological Body and Space”, at *Sound Instruments and Sonic Cultures*, an interdisciplinary conference hosted by the Science and Media Museum (UK) 15.12.2020

Invited Speaker at *For Many Voices*, Middlesbrough Institute of Modern Art (MIMA), UK, 15.02.20, related publication with Freigeist Verlag, Berlin, published 2022.

‘Listening Conduits: hearing between ears and technologies’, presentation as part of *Auralities*, CRASSH Cambridge University, 16.10.19.

Keynote, 'Sonic Materialism', at RE:SOUND, the 8th International Conference on the Histories of Media Arts, Aalborg, Denmark, 20-23.08.19.

Invited Speaker, at *On Silencing – Zur Produktion der Stille*, Symposium im Rahmen von Brückenmusik at the Deutzer Brücke, Cologne, Germany, 25/29.06.19.

'Unstable Contacts: a political imaginary made from water and honey' performance talk at *Oscillation Festival*, Q0-2 Bruxelles 26/27.04.19.

'sonic materialism : sonic cosmopolitanism : raptures and responsibility'. Invited talk as part of ICST-Musikgespräche Zhdk (University of the Arts Zürich) Switzerland, 29.05.19.

Invited to talk on 'The Political Possibility of Sound' at Darat al Fanun, Amman, Jordan, 04.05.19.

'Listening to Indivisible Volumes', at *Jaunas Muzika*, Festival, Vilnius, Lithuania, 23.04.19.

Keynote 'A Voice that Speaks in Raptures: Performing Language's Formless Self', for T&pra Theatre and Performance Research Association, University of Oxford, UK, 03.04.19.

'The Sonic Volume as a Sphere of Non-resilience', at *CTM Festival for Adventurous Music and Art*, Berlin, Germany, 25.01.03.02.19. Includes publication of essay in festival journal *Resistance* (The Radical Elasticity of Sound).

Keynote with Prof. Anna Barney, at Irish Sound, Science and Technology Association (ISSA) annual conference, 2018 - Derry, Northern Ireland, 9-11.11.18.

Keynote at International Symposium on *Material Contemplations. Open Scriptures. International Colloquium on Notation. Contemporary Practices and Crossroads between Latin America and Europe*, at National Autonomous University in Mexico City, UNAM, 12-14.09.18. (Proceedings by Iberoamericana/Vervuert, 2022).

Invited to do a performance talk on *Possibilité politique du sonores: le son comme volume indivisible*, Theatre Gaîté Lyrique Paris, France, 14.06.18.

Performance talk, 'Performing Fragments of Political Possibility', as part of DNK-days, 27.05.18, Theatre Perdu, Amsterdam, the Netherlands.

Invited speaker at colloque pouvoirs du son/ sons du pouvoir esthétique et politique du sonore, Université de Picardie Jules Verne, Logis du Roy Amiens, 15-17.11.17.

Invited speaker and panel member *4th Council of Europe Platform Exchange on Culture and Digitisation*, ZKM Zentrum für Kunst und Medien, Karlsruhe, Germany, 19-20.10.17.

Invited speaker at the *Geometry of Now*, GES 2, 20-27.02.17, Moscow, Russia.

Keynote at *The Role and Position of Sounds and Sounding Arts in Public Urban Environments* Leiden University, NL, 29-30.11.2016.

'The Political Possibility of Sound' lecture for FASE 6. at Hybrid Lab, Berlin, 04.11.16.

Keynote 'Curating Volumes: hearing architecture, light and words' at *On Space and Sound: Study Day for Displaying, Collecting and Preserving Sound Pieces* at Tate Britain, London, 27.10.16.

Keynote at *Sound, Ethics, Art and Morality*, Tel Aviv University, Israel, 29/30.05.2016.

Keynote 'Writing about the Sound of Unicorns', at *SAR International Conference on Artistic Research*, The Hague 28/29.04.16.

Panelist Performance Philosophy at the RMA Music and Philosophy conference, Kings College London, 16-20.07.15.

'Performing Multisensory Conflict' at Crassh, *Sound Studies: Art, Experience, Politics*, 8-10.07.15., Cambridge with Daniela Cascella.

'Inaudible Disaster Warning', performance talk at Aural Lighthouse, part of the International Performance Network Event, Santorini Greece, 17-23.05.15.

Keynote at *Invisible Places - Sounding Cities*, Viseu, Portugal, 18-20.07.14.

Performance talk with Daniela Cascella at ESSA, *Sound Studies, Mapping the Field*, Copenhagen University, DK, 26-28.06.14.

'Listening to the Inaudible', invited paper at international symposium part of Sonar+D, Barcelona, Spain 10-12.06.14.

Keynote at *The Noises of Art: Audiovisual Practice in History, Theory and Culture* a conference convened by the School of Art, Aberystwyth University in collaboration with The Courtauld Institute of Art, London, and Aberystwyth Arts Centre, 4-6.09.13.

Respondent to Ethics of Music, 3<sup>rd</sup> Annual Conference of Royal Musical Association, King's College London, 18-20.07.13.

'Listening through Noise into Space, Time and Memory', invited speaker 'Neuroarts' international conference, Plymouth University 28+29.06.13

Invited Speaker at *Resonant Bodies: Landscapes of Acoustic Tension*, ICI Berlin Institute for Cultural Inquiry, Kulturlabor Berlin, 14-16.06.13.

'The soundscape as possible life world" Invited Speaker at *Sonorities*, SARC, Sonic Arts Research Centre, Queens University Belfast, 26.04.13.

Paper presentation IN THE FIELD International Symposium for Field Recording at the British Library, 15/16.02.13.

'Sonic Crossings" Invited Speaker *Bridging Sound* Workshop and symposium, Sussex University, UK, 23/4.11.12.

'Ephemeral Environments' Invited Speaker *Ephemeral Sustainability* conference about writing, curating and archiving sound, at Lydgalleriet in Bergen, Norway 1-3.11.12.

Invited speaker at *Neuroarts* at Plymouth University 28/29.06.12.

Paper presentation 'Landscape as Sonic Possible World', at *Hearing Landscape Critically: Sense, Text, Ideology* conference in the Music Faculty at the University of Oxford, UK, 18/19.05.12.

Panellist for *Boxed Tunes* at ICA (Institute for Contemporary Arts), in London 27.10.11.

Presentation at *Uses and Abuses of Fieldrecording*, CRiSAP (Creative Research in Sound Art Practice), University of the Arts London, 09.06.11.

Keynote 'Sonic Possible Worlds' at *Sound Art Theories* Conference at the Arts Institute of Chicago, 5/6.11.11.

Invited Speaker at *Sounds and Sound Technology as Spatial Parameters* symposium at ETH Zürich, Switzerland, 27.05.11.

## CONVERSATIONS

In conversation with Mikhail Karikis for VIDEOART AT MIDNIGHT #128:

FRIDAY, 17 FEBRUARY 2023, 22:00, Babylon Cinema Berlin

With Ania Mauruschat, Für Ästhetik und Erkenntnis XI Kongress der Deutschen Gesellschaft für Ästhetik, at ZHDK, the University of the Arts Zürich, 13-15.07.2021.

Jennifer Walshe and Salomé Voegelin at REWIRe Festival, online, 6-9 Mai 2021.

‘Care-full Listening’, with Mikhail Karikis at Rupert, Vilnius, Lithuania, 10.12.20.

*Writing Audible, Inaudible and Unwanted Sound*, talks and conversation between Marie Thompson, Michael Bull and Salomé Voegelin at the British Library, London, 16.03.18.

Conversation with Salomé Voegelin, David Toop and Daniela Cascella, at *Off The Page* literary festival on music criticism in Whitstable, 11-13.02.11, organized by Sound and Music and The Wire: Adventures in Modern Music.