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‘Voegelin’s texts are supple yet sticky and recursive, they cling and involve. Reading them is not a process of transmitted insight and straightforward reception. Rather it is an experience of becoming entangled, intertwined or embedded, of shedding preconceptions and encountering within printed language the mobile formlessness and unlimited materiality of sound.’ (Julian Cowley, The Wire 420, Feb. 2019) This book ‘seeks to question the ways we think about the relationship between sound, politics and art” (Ecrit-O) and presents ‘an abundance of ideas, which the reader can embrace, like the inaudible becoming a “socio-political horizon”, using new sonic materialism to create “a place of pure possibility”. (Neural, 22. May 2019)

Book reviews, examples for Sonic Possible Worlds: Hearing the Continuum of Sound
‘The most complex, interesting and astonishing book I’ve ever read’ by Mindaugas Peleckis in radikaliai, 26 January 2015. David Rothenberg considers that it ‘might change the way you listen, and increase the depth of your questioning and wondering.’ (The Wire 370, December 2014). ‘The author traces a trajectory in which not only aesthetic meanings are highlighted, but also social and political ones, tied to listening, intended a as generative and participatory practice.’ (Leandro Pisano, Blow-up Magazine, issue 201, 2015). And ‘Voegelin dares to analyse “listening to the inaudible”, venturing into what only our mind can create’ (Neural, 1 July, 2015).

Book review, examples for Listening to Noise and Silence: Towards a Philosophy of Sound Arts…‘a refreshing departure from the many surveys of sound art’ (Michael McCrea, Sound Art, June 2010) and for ‘making a perceptive contribution to an emerging debate.’ (Montgomery, The Wire, August 2010), providing ‘new departures in the academic study of sound’ (Times Higher Education, 28 October 2010) “Listening to Noise and Silence will be of interest to a great many people following breakthrough trends within art and philosophy.” – (Art Monthly)

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