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Publications since 2012 examples available at
<https://arts-london.academia.edu/salomévoegelin>

Single Authored Books

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

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

Listening to Noise and Silence: Towards a Philosophy of Sound Arts, Bloomsbury, 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

Introductory chapter '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.

<https://www.museoreinasofia.es/en/exhibitions/audiosphere>

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

<http://retrospective.lydgalleriet.no> (free pdf)

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*, Speakersspeakers No 3, Gentian 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.

https://overgaden.org/wp-content/uploads/2019/03/2.19_Folder_KK_UK.pdf

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 Slighter 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 bi-

lingual 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. Vrhovc 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:
<http://www.fourbythreemagazine.com/issue/silence/accessing-the-silence-of-the-inaudible>

'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 Mülheim 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 <http://www.nochpublishing.com/>, April 2013.

'Ethical Listening' in international peer reviewed *Journal for Sonic Studies*, Issue 2, 2012.
<http://journal.sonicstudies.org/cgi/t/text/text-idx?c=sonic;sid=362a76c6464b127ba3ae81e0f9b6;view=text;idno=m0201a08;rgn=main>

'The Possibility of Sound' published in *Wolf Notes* #4, October 2012
<http://wolfnotes.wordpress.com/wolf-notes/>

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.