Press

The Political Possibility of Sound, Interviewed by Leandro Pisano in Digitcult
http://digicult.it/articles/the-political-possibility-of-sound-interview-with-salome-voegelin/

On the Field Recording Show #7 - Listening, Kate Carr and Luca Nasiuti, Sunday 12th January 2020, Resonance FM
http://extra.resonance.fm/episodes/the-field-recording-show-number-7-listening

Huffington Post, Spain, interviewed by Andrés Lomeña about Sonic Possible Worlds
https://www.huffingtonpost.es/entry/los-mundos-possibles-del-sonido_es_5df168bfe4b0b75fb53741f2

Guest on Radio UNAM, Mexico City 96.1 FM, Cinthya García Leyva, 04.06.19
http://www.radiopodcast.unam.mx/podcast/verserie/319

Guest on Late Junction, Max Reinhardt, BBC Radio 3, 21 March 2019, https://www.bbc.co.uk/programmes/m0003c70


Siân Lyn Hutchings & The Noematic Collective The Dominant Eye
https://www.researchcatalogue.net/view/479312/479336/0/4346


Auralidad Y Entorno, in Madriz, 19 December 2017
http://www.madriz.com/auralidad-y-entorno/


Interviewed for Radio WEB MACBA (Barcelona Museum of Contemporary Arts) 2014
http://rwm.macba.cat/en/research/on-listening-1/capsula

Guardian Newspaper, 23 October 2016

Interviewed by Andrej Tomazin for Radio Študent, Ljubljana, Slovenia, podcast
http://radiostudent.si/kultura/otitis-media/om-46-salomé-voegelin

Interviewed by Anna Raimondo for Syntone http://syntone.fr/salome-voegelin-pour-une-approche-philosophique-du-son/

Interviewed for fourbythree magazine

Review Drafts at Artisphere
https://www.washingtonpost.com/goingoutguide/museums/fermata-at-artisphere/2014/05/08/4bec5ac8-d21f-11e3-9e25-188ebf1fa93b_story.html

Interviewed for Grafters Quarterly, 'Indexing Abstraction', December 2014, Bergen, Norway

Interviewed for radikaliai a Lithuanian journal for politics and culture, September 2014
http://www.radikaliai.lt/radikaliai/2057-salom-voegelin-there-are-sounds-that-we-cannot-or-do-not-want-to-hear

Interviewed for the The Archive of Now, 2013:


Interviewed by urbantick about sound and time:

Hebdo, Semaine du 5 janvier 2012, ‘Les 10 Suisses qui font bouger Londres’ by Julie Zaugg

Blow-UP magazine: roch e alter contaminazioni, March 2012 issue, by Leandro Pisano
Interviewed by Mark Peter Wright for Ear Room, re-sounding dialogues across the globe,
http://earroom.wordpress.com/2012/07/01/salome-voegelin/ July 2012,

Book reviews, examples for The Political Possibility of Sound: Fragments of Listening
‘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)