

Salomé Voegelin Professor of Sound, London College of Communication, University of the Arts London www.salomevoegelin.net

Education

2011 Phd Supervision qualification, University of the Arts London
2007 PgCert HE Middlesex University (University Teaching Qualification)
1999-2004 PhD in Visual Arts at Goldsmiths, University of London, UK
funded by the Arts and Humanities Research Board (AHRB), Goldsmiths
College, University of London and the Zumstegg-Stiftung Switzerland.
1993-97 Ba (hons), first class honours, Fine art Film and Video, Central Saint Martins
College of Art and Design, UK,

Current Academic Position at the London College of Communication, University of the Arts London

Since 2019 Professor of Sound, PI (Principle Investigator) Listening across Disciplines!
www.listeningacrossdisciplines.net

2012-2019 Reader in Sound Arts at the London College of Communication, University of the
Arts London:

Responsibilities:

PhD supervision, admission and funding, mentoring of new supervisors.
Teaching across MA Sound Arts and BA Sound Art and Design courses.
Pastoral care and supervision of students, curriculum development, organising of
extra curricular/ industry opportunities and internationalisation.
Research management and co-ordination, funding applications, knowledge
exchange events, line management and mentoring of early career researchers.
Academic leadership responsibilities across LCC and UAL: membership of
committees, task forces, ethics and funding review panels.

2008-2015 Senior Lecturer, Course Leader MA Sound Arts, at the London College of
Communication, University of the Arts London:

Responsibilities:

Planning and development of new course MA Sound Arts: preparing course
literature, curriculum development. Course leadership, teaching and supervision
across the units of the post-graduate course: organisation of staff appointments,
mentoring and line management, working with online teaching platforms (Moodle),
chairs course monitoring meetings, general administrative and academic
oversight, admissions, pastoral care and organising of extra curricular/industry
opportunities and internationalisation.
PhD supervision, admission and funding.
Academic leadership responsibilities across LCC and UAL: membership of
committees, task forces, ethics and funding review panels, mentoring of early career
researchers, funding applications, knowledge exchange events, etc.

2006-2008 Senior Lecturer BA Sound Art and Design, year two leader, at the London College of
Communication, University of the Arts London:

Responsibilities:

BA Year two leader, teaching across various units, pastoral care and student
supervision. Timetabling, course administration, chairs of course monitoring

meetings, working with online teaching platforms (Moodle), pastoral care and curriculum development.
PhD supervision

Research Supervision

Current PhD Supervision

Director of Studies: 'Physical Composition', Part-Time, started 2013

Director of Studies: 'Mapping conflict: A sonic exploration of Belfast's contested interface sites' PT, 2016

Director of Studies: 'New Ears for New Noise – How Can Sound Art Probe Signal Density as Pollution in Smart Cities?' PT, 2018

Director of Studies: 'Extending listening strategies for the public reading of Christian Scripture', FT, 2018 TECHNE funded

Co-Supervisor: 'Experiencing Inner Voices', PT, 2013

Co-supervisor: 'Counter-publics: gendered labour migration representation and the politics of listening' PT 2016

Co-Supervisor: 'Listening across history: India's partitions and colonial subjectivities within the oral archive.' FT 2018 TECHNE funded.

Co-Supervisor: 'Curating Sound Art: Defining new strategies for the public exhibition of Sound Art in Museums, Art Galleries and Institutions.' 2016 PT suspended

Completions

Co-Supervisor: 'Nothing Short of Complete Liberation: The Burroughsian Ideal of Space in the Sonic Arts'. AHRC funded, Completed 2014.

Co-Supervisor: 'A Resounding Place: How the practice of site-specific listening can engage histories of industrial and ecological change.' AHRC funded, completed 2015.

Co-Supervisor: 'Cross-breeding art: The impact of cross-platform arts practice on soundart at the beginning of the 21st century.' AHRC funded, completed 2015.

Director of Studies: 'Mediating the live Sonic Event'. Completed 2018

Co-Supervisor: 'Deep Listening: the Strategic Practice of Female Experimental Composers post 1945', TECHNE funded, completed 2018.

Academic Memberships

Member of CRiSAP (Centre for Creative Research into Sound Arts Practice) LCC, UAL

Member of CDRSC (College Research Degree Subcommittee) LCC, UAL

Member of CRC (College Research Committee) LCC, UAL

Fellow of the Higher Education Academy

Member of TECHNE peer review college (AHRC post-graduate funding)

Member of the AHRC peer review college (PRC UK research council)

Examiner Positions

External examiner for PhD, School of Creative Industries, University of South Australia, 2019

External examiner for PhD, University of Leiden, The Netherlands, 2019

Internal examiner confirmation, Chelsea College of Art, UAL 2018

External examiner for PhD at Huddersfield University, UK, 2017

External examiner for PhD at University of Central Lancaster, UK, 2016

Internal examiner for confirmation at Chelsea College of Art, UAL, 2015

External examiner for PhD, the University of Canberra, Sidney, Australia, 2015

External examiner for PhD, the University of Sidney, Australia, 2014

External examiner for MRes, de Montfort University, Leicester, 2014

Internal examiner for confirmation, London College of Communication, UAL, 2014

External examiner for PhD at SARC, Queens University Belfast, 2013
Internal examiner for confirmation at Chelsea College of Art, UAL, 2013
External examiner at SymbioticA, Centre of Excellence in Biological Arts,
University of Western Australia, 2011
Internal examiner for PhD at Chelsea College of Art, UAL, 2011

Consultancy, jury, peer review roles

Scientific Advisor, Gutenberg University Mainz, *ARS – CUPRAS* a research project located between the arts and the sciences, since 2020.
Arts Foundation jury UK, 2020
Peer-reviewer for ERC (European Research Council) 2019 COG applications
Jury Program Braunschweig Projects, Germany, 2019
Peer-reviewer for Tenure-Track promotion, University of Tel Aviv, Israel, 2019
Peer-reviewer for FWF Austrian Science Fund 2018
Peer-reviewer for the SNSNF (Swiss National Science Foundation) 2015, 2018 and 2019
Peer reviewer for tenure-track, University of Toronto Scarborough, ON, Canada 2018
Peer reviewer for Estonian Research Council, 2017
Peer reviewer of Tenure-Track promotion, Western University London, ON, Canada, 2017
External advisor for PhD at Umea and Goteborg University, Sweden, 2017
Peer-review for Leonardo Music Journal, 2017
Manuscript reviewer for Goldsmiths University Press 2016
Peer-review for Early Career Fellowship, Arts and Humanities Research Council, 2016
Peer-review for RS•SI Recherches sémiotiques, 2016
Peer-reviewer for Interference, Journal Writing About/Through Sound 2015
Reviewer Post-doc funding research foundation of Flanders, NL, 2015
Advisory committee for FASE 2015
Bloomsbury, reviewer book proposal 2014 and 2015
BASCA judging panel for the BBC Sonic Arts Award 2014
Wellcome Trust, reviewer project proposal 2013
Bloomsbury, reviewer journal proposal, 2013
Peer reviewer for papers for ICMC (International Computer Music Conference) 2012
Manuscript reviewer for Oxford University Press 2011
Judging Panel for ICMC (International Computer Music Conference) 2011
Peer reviewer for Organised Sound, Cambridge University Press, 2011 and 2013.

Editorial roles

Member of the CEC (Canadian Electroacoustic Community) selection committee, since 2016
Member of the editorial board Journal of Sonic Studies JSS, since 2015.
Member of the editorial advisory board of a series of Mediaphilosophical books with Bloomsbury, series editor Bernd Herzogenrath, since 2014.

Awards and Funding

2000 **AHRC (UK Research Council) funding for PhD** at Goldsmiths, University of London.
2006 **Arts Council** award for *Scene of the Crime* (£4000).
2016-17 PI on **AHRC network project Listening across Disciplines** (FC £33'688).
2018 **HERA** Horizon 2020 *Sounding Urban Spaces* (€565.000) rejected last round.
2018-22 **Art and Architecture Award**, Bern, Switzerland, with David Mollin, (CHF150'000).
2019-22 **AHRC standard grant** funded project **Listening across DisciplinesII** (FC £ 467'327)

Press:

Interviewed on Fieldrecording show #7 Resonance 104.4 FM, Kate Carr and Luca Nasciuti
<https://m.mixcloud.com/resonanceextra/the-field-recording-show-7-listening-sunday-the-12th-of-january-2020/>

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>

interview for Lithuanian State radio: <https://www.spreaker.com/user/lrt.lt/kulturos-savaite-garsas-prasideda-nuo-ki>

Siân Lyn Hutchings & The Noematic Collective *The Dominant Eye*

<https://www.researchcatalogue.net/view/479312/479336/0/4346>

Echoic Chamber Interview, Westernfront, Vancouver 2018-06-08 <https://front.bc.ca/events/the-possible-impossible-thing-of-sound-a-dialogue-between-salome-voegelin-juliet-palmer/>

Auralidad Y Entorno, in Madriz, 19 December 2017

<http://www.madriz.com/auralidad-y-entorno/>

'Stilte is het begin van luisteren' in Trouw national newspaper in the Netherlands 9. November 2016 <http://www.trouw.nl/tr/nl/5091/Religie/article/detail/4411102/2016/11/09/Stilte-is-het-begin-van-luisteren.dhtml>

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

<https://www.theguardian.com/lifeandstyle/2016/oct/23/cult-of-quiet-in-pursuit-of-silence-movie>

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 Sonic Terrain <http://sonic-terrain.com/2015/12/listening-to-inner-voices-and-sonic-possible-worlds-an-interview-with-salome-voegelin/>

Interviewed for fourbythree magazine

<http://www.fourbythreemagazine.com/salome-voegelin-interview-sonic-possible-worlds.html>

https://www.washingtonpost.com/goingoutguide/museums/fermata-at-artisphere/2014/05/08/4bec5ac8-d21f-11e3-9e25-188ebe1fa93b_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:

<http://www.archiveofthenow.org/pages/an-interview-with-salome-voegelin/>

Interviewed for Les Matinales d'Espaces2, Swiss Radio RTS, broadcast 26.12.12

Interviewed by urbantick about sound and time:

<http://urbantick.blogspot.com/2010/09/mytime-interview-salome-voegelin-on.html>

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

Blow-UP magazine: roche 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 as a 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)