A Crafts Council Touring Exhibition

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Sound Matters
Exploring sound through forms

*Sound Matters* considers the connections between craft practice and sound art. Seven contemporary works have been selected to illustrate ways in which these two distinct practices can collide. Exploring the physicality of sound, the works are characterised by both their sonic properties and materiality.

The makers and artists represented in this exhibition demonstrate how an engagement with sound also implicates an engagement with matter. Drawn from across creative disciplines, each work is indicative of a different approach: looking to traditional craft heritage and processes such as weaving and woodturning to create new sound forms, playing with shared technologies and language and revealing the sounds of materials.

With its equal emphasis on sound and form, *Sound Matters* offers a new and multi-sensory engagement with craft, with each work demanding to be heard as well as seen. With works of varying scale and volume, it is as important to listen as to look to fully experience the show.

*Sound Matters* is produced by the Crafts Council with David Toop, Professor of Audio Culture and Improvisation at University of the Arts London, as curatorial advisor.
Objects are thought to have no auditory presence unless animated by some external force. A board creaks in the night; utilitarian and inanimate matter becomes temporarily uncanny. Virginia Woolf, T.S. Eliot and John Cage proposed a more expansive approach to listening, in which the contemplation of ancient craft objects unveils timeless silence: ‘Empty, empty, empty; silent, silent, silent,’ as Woolf wrote in Between the Acts. Conscious or otherwise, they were following John Keats, whose Ode on a Grecian Urn hypothesised the paradox of the object – ‘foster child of silence and slow time’ – sounding a silent music whose absence spoke to the spirit rather than the senses.

In his Lecture On Nothing, Cage described the feeling of ‘nowhere’ that came upon him when he heard the music he loved. Japanese shakuhachi music or the Navajo Yeibichai chant were experienced as weightless sculptures. This was an activity that could extend to infinity, sharing a quality with his contemplation of Richard Lippold’s complex wire construction, Full Moon. The difference lay in matter. ‘Chinese bronzes – how I love them,’ wrote Cage, ‘but those beauties which others have made – tend to stir up the need to possess.’ So a number of essential differences between matter and sound are identified: the stillness and relative permanence of an object evokes eternity by comparison with a transient sound, yet that same permanence can invoke the materialism of possessive desires.

Unlike a Chinese bronze, a sound cannot truly be owned (a realisation forced upon us in the digital age by a gradual disappearance of sound recordings as tangible objects). Instead, the uncertain dynamics of listening offer heightened intensities in our engagement with the world. There is an abstruse theory that the sounds of making can be preserved in the surface indentations of materials. As if in a science fiction story by J.G. Ballard, we could imagine the breath and voice, touch and tools of a maker sounding out posthumously from a carving, a ceramic vessel or woven textile, in much the same way that sounds lie preserved in the grooves of a vinyl record or information is stored in a computer hard disk.

In part this comes to us from early modernism’s opening of the sensory valves and its prolific discoveries: Picasso’s genius with humble materials – sacking, nails, cardboard, a bottle, news clippings – to conjure the spirit of an animal or the music of a guitar, for example, or the 1930s photographs of Dora Maar which revealed a world of strange landscapes in the abstracted matter of sand, hair, skin and stone. Following this transformation of matter by microscopy, Karlheinz Stockhausen described his close amplification of vibrating gong faces in the 1960s as the equivalent of a doctor using a stethoscope, applying the technique of auscultation to hear beneath the skin of a patient.

But the process of making is also central to this convergence of deep listening and silent matter. Japanese potter Shoji Hamada described himself as resolving the schism of mind and body with intuitive, percussive action that was learned yet almost unconscious: ‘I had a round pot in front of me for salt glaze,’ he wrote. ‘The next thing I found myself doing was dipping my brush in wax and I just went bom, bom, bom, all over the pot.’ Hamada also described himself as permitting the movement that his hands had learned over many years. Plausibly the words of a drummer, this echoes a...
statement by Max Eastley: ‘My hands think’. There is listening through hand, eye and ear; hearing is tactile, moving through the body, emanating from matter and reflecting from surfaces.

This sounding of action is a memory also. Sounds have the potential to open out into stories; they function as both recording and transmitter of complex memories, evocations of place, physical presence and the experiential richness of history. Cathy Lane’s piece, *Tweed*, gathers together oral history material drawn from interviews, field recordings and the sounds of machinery used in the process of Scottish weaving. They are sounds perpetually in motion yet profoundly embedded in a place, woven together through a process that echoes her subject.

All of the artists contributing to *Sound Matters* explore some variant on these themes. The collaboration between Dominic Wilcox and Yuri Suzuki convenes the sounds of East London makers, not as a fetishisation of Suzuki convening the sounds of East acoustic space.

We speak of dead or inert matter and the liveness of sound, yet as T.S. Eliot wrote in *Burnt Norton*, a Chinese jar embodies eternity, whereas music and speech are hostages to time. Sound is more like a ghost, perpetually on the edge of disappearance and so its power may lie in the ambiguities of an absent presence. Matter is no longer solid; the ears become the hands.

Who Makes the Makers?
— Mark Sinker

It’s hard to think of a tidier way to link craft and music: the composer Cornelius Cardew was the son of the potter Michael Cardew. And since Cornelius went straight from apprenticeship under the electronic music avant-gardist Karlheinz Stockhausen into a graphic design course, the composition that followed is the place to start: the legendary graphic score *Treatise* (1963–67).

Since the Futurists, new types of instruments had demanded new types of written score (as well as new schools of players). *Treatise* is named for Wittgenstein’s 1922 Tractatus Logico-Philosophicus, which examines the limits of language. Cornelius’s work explores the limits of musical notation – the relationship between pre-set instruction and outcome, and what this means for the players.

It’s a gorgeous, austere fantasia, which takes the symbols of conventional performed stave-music and transforms them into evolving patterns and suggestive elaborations. Musicians are expected to play from this score – but the rules for its interpretation are not set down. They must be discussed and decided on: Cardew had to put together a small improvising group, AMM, to explore its performance; most working musicians had already internalised too many unhelpful assumptions. Though Cardew died at just 45 in 1981, AMM will soon have been performing for 50 years, still making music informed by what they learned from *Treatise*.

So what has all this to do with the studio pottery movement? I’m tempted to turn straight away to the lines and curves in the *Treatise* score – to move from the strength and flow in this very subtle work to Michael Cardew’s fascination with Chinese ceramics and calligraphy; to discuss how even unfamiliar shapes and signs can produce shared effects in us. But *Treatise* is also very much an artefact of its time – elements in it remind me of George Dunning’s Yellow Submarine. I seriously doubt Cardew had the Beatles cartoon in mind, but of course like anything else, graphic design is subject to shifting pop fashions.

Nevertheless, similarities and contrasts emerge at a deeper level. Father and son both decisively turned their backs on their upper middle-class backgrounds, for lives as teachers and conflicted moral prophets, well outside the comfort zones they were born to, fashioning hopeful cottage-industry utopias. Michael spent years attempting to set up workshops in West Africa, to enable local ceramics traditions to thrive; Cornelius became a revolutionary Maoist, working in London’s East End (and repudiating much of his earlier music).

The studio pottery movement was a curious amalgam of modernist simplicity, unity and power of form, stripped of deceptive ornament and fuss, with vernacular elements of British, Oriental and (in Cardew’s work) African ceramics practice. It preached functionalism, though tended to be financed by gallery shows and collectors. The Arts and Crafts movement had been a 19th century reaction against the social evils and cultural banalities of mass production; as well as a well-born fascination with the skills and knowledge of the artisans that new technologies threatened with extinction, sometimes taking a rather vicarious and patronising form. Michael had been drawn to a vanishing artisanal layer as his moral model: ordinary musicians in the 1950s and 60s were also increasingly encroached on, by mass-market recording, by electronic

David Toop is Professor of Audio Culture and Improvisation at University of the Arts London, and a composer/musician, author and curator. He has worked in many fields of sound art and music, including improvisation, sound installations, field recordings, pop music production, theatre and dance. He has recorded, exhibited and performed internationally, published five books and released eight solo albums. As a critic, he has written for many publications, including *The Wire* and *The Face*. Exhibitions he has curated include *Sonic Boom* at the Hayward Gallery, London, and *Playing John Cage at Arnolfini, Bristol*. His opera, *Star*-fashioned Biscuit was performed as an Aldeburgh Faster Than Sound project in September 2012. www.daviddoopblog.com
composition – and by the disdain of some modern composers. Cornelius became increasingly absorbed in the value of the essential but less feted layers in music-making. One project, *The Scratch Orchestra*, would see combined musicians of very varied backgrounds and technical accomplishments, beginners alongside virtuosos. ‘Truth to the Materials’ had been a motto of the Arts and Crafts movement, shaping how the made object should occupy space, and why. In an era when technologies were changing dizzyingly quickly, styles and fashions flashing by, the materials of music would still be instruments, players, scores and techniques, setting the questions of how a performed piece unfolds in time.

Throwing clay on the wheel was a performative element of intense significance to Michael Cardew – he actually described the wheel as a kind of musical instrument, placing the maker directly in contact with the material. Technique mastered, a pot can manifest vitality and spontaneity. What must be mastered that a score like *Treatise* makes music of vitality and spontaneity? This was the conundrum this score set.

‘Written compositions are fired off into the future; even if never performed, the writing remains as a point of reference,’ wrote Cornelius of improvisation in the *Treatise Handbook* around 1970. Not that hindsight has been kinder to the primitivist futurism of Cornelius’s micro-sectarian Maoism than to the mediaeval modernism of Michael’s pots: neither have yet saved the world. Michael sought authenticity in a dream-vision of ancient pre-mediaeval China as a healed world; Cornelius came to be equally mesmerised by an imaginary present-day China, of utopian achievement and promise. Surrounding the word authenticity will always be a tangle of absurdities, delusions and masked passions – but as daft as the reasoning can seem, the passions may be important and productive.

Out of directness, dreaming, self-consciousness and self-absorption can emerge something greater than a solitary pre-made object, unfolding in time or occupying space. Both makers had a taste for aristocratic authoritarianism, a spartan ethic of transformative virtue – yet both ultimately bridled hard at the role of auteur; the maker or composer or the only person contributing value or significance to the work. Workshop administrator, band-leader, kiln adviser, score transcriber, lowly music or crafts teacher: both determinedly adopted a series of decreasingly glamorous roles. Father and son shared the conviction that they were fashioning the future. Yet what their lives and what they made describe and pass down – in their different yet interlinked ways – is what the fascinating texture of their respective overlapping presents.

Mark Sinker writes about music, film and the arts. He was editor of independent monthly music magazine *The Wire* in the early 1990s and has worked on *Crafts* magazine since 1998. He is interested in unexpected cross-disciplinary encounters; the points of friction between different genres and the creative spaces that emerge when different types of expertise clash. Sinker’s book on Lindsay Anderson’s film *if.....* about a schoolboy insurrection, was published by BFI Classics in 2004.

www.marksinker.co.uk
There are certain features that the Crafts Council and Sound and Music, the organisation that I work for, share. Both of these organisations seek to represent and support a broad range of practice within their respective spheres and both are, therefore, faced with the problem of how to define the creators whose work they promote. A catch-all term that is both retrospective, covering established modes of creation, and future-proof, allowing for emergent areas of creativity, is needed. The Crafts Council have solved this problem very elegantly: they speak of simply ‘Makers’. I like this term for a number of reasons. It cuts to the core of the activity itself. It sidesteps limiting definitions based on the particular media involved, and it helpfully avoids problematic distinctions between amateur and professional practice. It feels inclusive to me. I’ll admit to coveting it somewhat.

At a basic level, this is where craft and sound practices meet, something is intentionally made and that something has a physical manifestation, whether that physicality is embodied in an object, or in sound waves propagating in space. Furthermore sound is implied within the act of making itself, the acoustic relying on physical activity for its trigger. Sounds, like objects, imply physical relations in order to be experienced, their characters always affected by the spaces within which they are viewed or heard.

If we are seeking a notable historical work in which craft and sound collide, Marcel Duchamp’s 1916 assisted readymade With Hidden Noise will suffice. With Hidden Noise consists of a ball of twine pressed between two brass plates joined by four long screws. A small, mobile and unidentified object is hidden within the twine thus creating a rattle: a basic musical instrument. The work demands handling to be experienced, it is designed to be used. Duchamp’s idea of the readymade has been cited as pivotal to sound art’s employment of found sounds and a survey of this current exhibition bears this out.

Sound-based artistic practices are in a very interesting place right now with many academic disciplines looking within themselves to celebrate the aural in their midst. Social anthropology, literary criticism and architecture are just three examples of areas of study and research that have grown bigger ears in recent years. Scanning the assembled audience at a recent conference of field recording at The British Library, I was struck by the range of practices and approaches represented by the delegates and speakers. Political activists, ornithologists, archivists, improvisers, writers, artists and composers sat side-by-side sharing a genuine sense of community and mutual interest. Against this background it was timely to be approached by the Crafts Council with their emerging plans for this exhibition some months ago. Sound Matters counterpoints the curatorial attempts of recent years to stage encyclopaedic, and necessarily incomplete, historical surveys of sound art with something more fleet of foot: a series of proposals that move outwards towards new territory whilst recognising that sound bleeds and spills, resists containment, and challenges simple narrative channelling.

Richard Whitelaw is Head of Programmes at Sound and Music. Aiming to create a world in which new music and sound prospers, and challenging expectations, Sound and Music’s work includes composer and artist support and development, partnerships with a range of organisations, live events, touring, network building, and education. It champions new music and the work of British composers and artists, and seeks to ensure that they are at the heart of cultural life and enjoyed by many.

www.soundandmusic.org
Max Eastley is an internationally recognised artist in the field of sound art. Since the late 1960s he has been investigating the relationship of chance to music, creating kinetic forms which produce or play with sound. Using electricity or the environmental forces of wind, water and ice, his sound sculptures play on a balance between the natural environment and human intervention.

Currently an Arts and Humanities Research Council Senior Researcher at Oxford Brookes University, Eastley is investigating aeolian phenomena through artistic practice and historical research. He is a participant in Audible Forces, a group of artists using the wind as an energy source. He has performed and exhibited internationally and his work is represented in the permanent collection of the Centre for Art and Media, Karlsruhe, Germany.

www.maxeastley.co.uk
Landscape
Max Eastley
2012
Canvas, acrylic, steel fragments, motor, magnets

This delicate sound sculpture is operated by a motor fitted with magnets, which causes the movement of the metal fragments across the canvas surface. Their perpetual and automatic movement creates sounds with a near-silent subtlety. The interaction between the steel and canvas, and the resulting sound, reveals a new quality to these familiar materials.

Originally created to be installed within a Georgian fireplace, Landscape echoes the 18th century practice of placing a landscape-painted screen in the fireplace during the summer months.
Keith Harrison challenges preconceptions about the use and practice of ceramics. He is interested in the physical transformation of clay from a raw state, and the transformative qualities of sound. Using technology and sound in live public experiments, he attempts to permanently change the properties of clay or to produce a sensory alteration such as the generation of sound or an aroma.

Ceramics Resident at the Victoria and Albert Museum, London, from October 2012 to March 2013, Harrison developed a series of temporary installations and performances responding to the Museum’s ceramics collection, titled Disruptions. Harrison has also realised large-scale works for public galleries and museums including the Jerwood Space and Camden Arts Centre, London, and mima, Middlesbrough.

https://applications.bathspa.ac.uk/staff-profiles/profile.asp?user=academic\hark1
Lucie Rie Vs Grindcore was the first work in Harrison's Disruption series. He was drawn to the work of Lucie Rie, in particular the potter’s wheel, her use of manganese slip and the Roberts radio, a feature common to both Harrison and Rie’s studios.

Two potter’s wheels were adapted to make turntables, which are connected with and play out through two transistor radios. A grindcore metal record is played on one deck, and a raw clay record on the other. During the performance, the tone arm needle is scratched through a layer of manganese slip applied to the clay record, in reference to Rie’s sgraffito technique.
Cathy Lane is a composer, sound artist, lecturer and researcher. She is interested in sound and the ways in which it relates to the past: our histories, environment and our collective and individual memories. Her work is often described as ‘docu-music’, referring to her compositions of spoken word, field recordings and archive material.

Lane co-directs the Creative Research into Sound Arts Practice unit at London College of Communication. She is currently working on *The Hebrides Suite*, a series of works exploring aspects of the history and memory of the Outer Hebrides, Scotland, released on CD by German label Gruenrekorder. Previous works include compositions and sound design for large-scale outdoor theatre productions, film soundtracks, live performance and installations.

www.lcc.arts.ac.uk/research/research-staff-profiles/dr-cathy-lane
The voices and sounds in *Tweed* were recorded over a number of visits to the Outer Hebrides, Scotland. The first voice was documented in weaver Catherine Campbell’s weaving shed in Plocrapool, on the east coast of Harris. She is proud of her independent status as a weaver who ‘doesn’t work for the Harris Mill’. The second voice was recorded in a weaving shed near Callanish on Lewis, as the weaver gave instructions on the use of a Hattersley Domestic Loom – traditionally used to produce Harris Tweed since 1919.

The composition brings together the various sound elements – the weaver’s environment, their voices, and the mechanical sounds of a mill at Shawbost, Lewis – synthesising industry, craft, heritage and personal knowledge and experience.
Working with wood and electronics, Owl Project combine traditional techniques and digital technologies to create music-making machines. Drawing on influences such as 1970s synthesiser culture, DIY woodworking and current digital crafts, they produce a distinctive range of musical and sculptural instruments. Their works critique our increasing appetite for new and often disposable technologies.

Owl Project is a collaborative group of artists comprising Simon Blackmore, Antony Hall and Steve Symons. They have performed and exhibited internationally, including performances at Les Urbaines Festival in Lausanne, Switzerland, and the International Symposium on Electronic Art, Belfast, in 2009. Their project ~Flow, developed in collaboration with composer Ed Carter, was selected for the Arts Council’s Artists taking the lead project for the London 2012 Cultural Olympiad.

www.owlproject.com
**Sound Lathe**  
Owl Project  
2005  
Spruce, electronics

*Sound Lathe* highlights the relationship between the crafting of physical objects and the shaping of sound. Based on a traditional green woodturning pole lathe, when performed, it converts movements into electronic music. A set of eight sensors rest on the turning spindle and translate its changing profile shape into data. Sound is created from this collected data, and at the end of each performance, a unique wooden object is produced.

This piece was developed in collaboration with traditional green woodworkers, including Mike Abbott, a professional woodturner and author of the seminal text on green woodwork, *Living Wood*.

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**9 Volt Speaker**  
Owl Project  
2011  
Wych elm, electronics

*9 Volt Speaker* is an acoustically designed speaker. The geometry of a hendecahedral (11-sided) horn is adopted for natural amplification, generating an impressive sound quality. The shape of each horn is designed using vector maths and Owl Project’s bespoke software, *Bevelator 78.4°*, which calculates the cutting angle between the horn planes.

Simply connected to any audio device via a conventional audio jack, this speaker can provide up to seven days of sound, thanks to a rechargeable 9 volt battery.
Robin Rimbaud, aka Scanner, is an internationally acclaimed artist and composer. He explores the experimental terrain between sound, space, image and form, creating multi-layered sound pieces spanning a diverse array of genres, from scores and compositions to multi-media performances, product design and fashion campaigns.

Since 1991, Scanner has been intensely active in sonic art, producing concerts, installations and recordings. Recent projects include a solo show, *Scanner: A Month in the Life of an Artist* at Melkweg, Amsterdam and performances for *Elemental Force*, a series of large-scale outdoor shows at historic buildings. In 2012, he premiered an ambitious audio-visual spectacle based on the songs of Joy Division with Heritage Orchestra.

www.scannerdot.com
Ismini Samanidou specialises in woven textiles. Transcending the boundaries of craft, art and design, she combines digital technologies and traditional craft techniques to explore how textiles can articulate narrative and space. Her woven textiles link cultural history and place in both small-scale hangings and extensive installations.

Samanidou trained at Central Saint Martins College of Art and Design and the Royal College of Art, London. She has exhibited work internationally; recent exhibitions include the solo show *Topography: Recording Place – Mapping Surface* at the Crafts Study Centre, Farnham, which toured the USA. Samanidou's work can be found in public collections including the Victoria and Albert Museum, London.

www.isminisamanidou.com
Weave Waves
Scanner and Ismini Samanidou
2013
Cotton, silk

Commissioned for Sound Matters, Weave Waves is the outcome of a collaboration between Scanner and Ismini Samanidou, based on their shared interest in location and mapping.

The two resulting textiles are a visual and sonorous interpretation of place, representing the very personal – a breath, and the communal – the hum of the city. They explore ideas of scale and the relationship between the public and the private.

In the large-scale textile, the sound of a breath is seen, not heard, on a scale exploded from its natural intimacy. Scanner and Samanidou used software to visualise recordings of their own breath. The data produced was then translated for the loom software to create the digital jacquard weave design.

For the smaller piece, software was used to map the loudest points of sound in both London and Manchester. Via the weaver’s magnifying device, known as a pick counter, the delicate and intricate details of the fabric structure and interpretations of the city can be examined. Soundscapes, recorded in the locations, also become audible.

Both works highlight the common binary language employed by Scanner and Samanidou for digital sound recordings and textile production.
Studio Weave is an architecture practice known for a narrative-led design approach; fascinated by the powerful role that stories play in creating a sense of place. The studio is drawn to sustainable materials and processes and favours working with small, local makers and suppliers to create a diverse body of work, ranging from furniture and exhibition design, to buildings, urban planning and landscapes.

Sound-related projects include the transformation of an exterior space into the Lullaby Factory at Great Ormond Street Hospital, London, and a series of large-scale acoustic sculptures commissioned by the National Trust for Kedleston Hall in Derbyshire. Studio Weave’s work has been acknowledged by a number of awards including the Architectural Review’s International Emerging Architecture Award.

www.studioweave.com
Polyphony
Studio Weave
2013
Spun aluminium

*Polyphony* functions as a large compound ear that separates, abstracts and re-organises the myriad sounds of the world. Numerous listening horns, crafted from spun metal, are arranged across the large surface area of a sphere, and together capture sounds from different directions.

Commissioned for *Sound Matters*, this work assumes that the critical organ required to experience this exhibition is the ear, rather than the eye. By offering an acoustically buffered environment, the sounds of the surrounding exhibition and gallery are captured and amplified; the harvested sounds conjuring up a new soundscape.
Dominic Wilcox creates unique and innovative objects, drawings and installations, inspired by everyday environments and human interactions. Layered with a dry wit, his work places a spotlight on the banal; adding a new, alternative perspective on things that are taken for granted.

Since graduating from London’s Royal College of Art in Design Products in 2002, his work has been exhibited and published worldwide. Wilcox has worked on a number of commissions for organisations and brands including Nike and Esquire. In 2012, projects included the design of a pair of shoes with inbuilt GPS to guide the wearer home, and the launch of Variations on Normal, a book of his invention drawings.

www.dominicwilcox.com
A sound artist, designer and electronic musician, Yuri Suzuki explores sound through designed objects. With sound evermore reduced to data, Suzuki creates objects that give new meaning to obsolete analogue technology. Often using the vinyl record as raw material, he lends sound a new physicality.

A Design Products postgraduate from the Royal College of Art, London, Suzuki founded his studio in 2008 to create his own work and commissions for major brands. His sound art pieces and installations have been widely exhibited in the UK and internationally and in 2013 he published his first book, *B-side of Onomatopeic Music*, a collection of visualisations of soundscapes.

www.yurisuzuki.com
Dominic Wilcox approached Yuri Suzuki to create a new sound work inspired by the original record for Sound Matters. Suzuki used selected tracks from Sounds of Making in East London and mixed them to create a new vinyl edition. The record is pressed with loop grooves (the tracks continuously repeat, rather than play and move on to the next), which allows various points of the record to be played simultaneously.

The project was commissioned by CREATE as part of their 2012 commissioning programme.

Resonance FM commission

Resonance 104.4FM is a renowned platform for innovative and experimental sound and radio art. It was commissioned to create a broadcast exploring each of the works in **Sound Matters**.

The recordings feature each of the makers and artists in conversation with the exhibition's curatorial advisor, David Toop, discussing their unique relationships with sound and making.

You can listen to the recordings on the **Sound Matters** exhibition website.

www.soundmatters.org.uk

A Crafts Council Touring Exhibition

Curatorial Advisor: David Toop
Exhibition Design: Faudet-Harrison
Exhibition Production: Nick Winfield, Jim Haste
Graphic Design: A Practice for Everyday Life
Graphic Production: Screencraft, Healeys Print Group
Website Development: Oliver Smith
Audio Interpretation: Richard Thomas, Resonance FM
Audio Visual Display: ADi Solutions

For further information and content, please visit the exhibition website to download the exhibition guide and listen to the Resonance FM broadcasts, specifically commissioned for **Sound Matters**.

www.soundmatters.org.uk

The Crafts Council is the national development agency for contemporary craft in the UK. Its goal is to make the UK the best place to make, see, collect, and learn about, contemporary craft.

Visit our website to find out more about the work that we do and sign up to our email list for regular news and updates on events, exhibitions and opportunities. You can also find Crafts Council UK on Facebook and Twitter.

www.craftscouncil.org.uk

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