

**Exhibitions**

<b>2010</b>	'Sounds from my Neighbourhood' 'Parisonic'	Installation – Musiktriennale Cologne, Germany Installation – Le Jardin D'Alice, Paris, France
	'Active Crossover II'	Installation – Grey Area, Brighton - 5 <sup>th</sup> - 28 <sup>th</sup> February
<b>2009</b>	'Active Crossover' 'Lightyears'	Installation – Arnolfini, Bristol - 1 <sup>st</sup> – 18 <sup>th</sup> October Installation to accompany painting by Kathryn Thomas, Paintworks, Bristol
	'Amazonas' – 7.1 surround sound	Installation – Sound Sight Space Play '09, Leicester
<b>2008</b>	'Amazonas' – 7.1 surround sound '60x60' 2008 'Co-LAB'08' 'Amazonas' 'Amazonas' 'Amazonas' 'Sound Café' '60x60' 2007	Installation - AES Audio for Games Conference, RES, London Music and dance project - www.voxnovus.com Installation – Polymer Factory, Tallinn, Estonia Installation and performance – Sightsonic 2008, York Installation – Pierian Centre, Bristol Installation - Hat Factory, Luton Jedburgh Community & Arts Centre, Jedburgh, Scotland Online music project - www.voxnovus.com
<b>2007</b>	'Soundlab 5 – soundSTORY' 'The Ocean Project' 'Spike Open' 'In The Water' 'Mantis' 'A Dark Light'	Online sound art festival - www.soundlab.newmediafest.org Barbican Theatre Gallery, Plymouth Spike Island Studios, Bristol (with video artist Phil Toy) Artists Harbour Gallery, Southampton University of Manchester, Manchester City Hall, Reykjavik
<b>2006</b>	'The sky I missed' 'Our Environment - Planet Earth' 'TwoNotTen Digital Arts Festival' 'Soundlab v.04 - Memoryscapes'	Online Exhibition by Watershed Media Centre, Bristol Pierian Centre, Bristol Bargate Gallery, Southampton Online sound art festival
<b>2003</b>	'New Light' soundtrack	Hotwell Gallery, Bristol
<b>2003</b>	'New Light' soundtrack	Modern Artists Gallery, Pangbourne
<b>2001</b>	'Now Wash Your Hands'	Spike Island Studios, Bristol
<b>2000-4</b>	Open Studios	Spike Island Studios, Bristol with KathrynThomas

**Releases**

'Greyscale: Restricted Access'	WLED:001.2010 White Line Editions – fourm.wordpress.com
'Beneath the Swinging Bridge'	MS59 Mystery Sea – www.mysterysea.net
'Eineandereweltstrasse' w/mise_en_scene	Inst009 Install – www.installsound.net
'Undercurrent'	SOK032 Slightly Off Kilter – www.myspace.com/slightlyoffkilter
'D/R'	1000fussler013 1000fussler – www.1000fussler.com
'Quiet Please'	LENS0100 Lens Records – www.lensrecords.com
'Ratcha Anachak Thai'	CNV55 Con-V – www.con-v.org
'Fractures'	E72 Entr'acte- www.entr'acte.co.uk
'Lightyears'	TrEc Traceable Echoes – Published by Touch Music (MCPS)
'Understory'	TOC808 Trente Oiseaux – www.trenteoiseaux.eu
'landlocked'	Gr 056 Gruenrekorder – www.gruenrekorder.de
'A Dark Light – Winter Lights Edition'	re:mp001b Earth Monkey Productions – www.earthmp.com
'Dark Light Audio Tracks' reissue	re:mp001a Earth Monkey Productions – www.earthmp.com
'ascension_suspension'	E41 Entr'acte - www.entracte.co.uk
'Dark Light Audio Tracks'	FILA0016 Filament Recordings – ceased trading

### **Projects**

'Active Crossover'	Artist in residence, Polymer Factory, Tallinn, Estonia, by invitation of Non Grata to run workshops and create site specific sound installation. Work resulting from residency continues to be exhibited in UK.
'Resistance'	Installation by Roaring Girl – commissioned for surround sound voice piece
'Urban Sound Stories'	Radio project for Kunstradio in Austria, curated by Gruenrekorder of Germany.
'Amazonas' – 7.1 surround sound	Commissioned by Creative Labs and University of York to produce surround sound installation using speaker system, soundcard and software supplied by Creative Labs.
'Co-LAB'08'	Residency in Tallinn, Estonia, to produce collaborative performance piece
'Atmospheres 2' - The Bridge Project	Performance for series of events at the Museum of Garden History, London, curated by Touch Records
'Mamori Sound Project'	Participant in recording project based in Amazon region of Brazil with Francisco Lopez, funded by <b>Arts Council England</b>
'Lightyears'	Soundtrack to retrospective exhibition by artist Kathryn Thomas
'A Dark Light'	Collaborative project based on journey around Iceland
'Night-Flight'	Assisted artist Scanner in sound design and implementation for performance

### **Selection of clients 2005 – 2010**

#### **Madeiradig**

Composition of site specific 4 channel audio work for performance at Madeiradig Festival 2010

#### **Audio Art Festival, Krakow**

Composition of site specific audio work for performance

#### **Roaring Girl Productions**

Sound design and composition for 'Resistance' touring exhibition.

#### **Kunstradio/Gruenrekorder**

Sound recording and composition for soundmapping radio project.

#### **Protoplay**

Sound design for performances at Tactile Bosch, Cardiff, and Shunt Vaults, London.

#### **Creative Labs/University of York**

Interactive installation using rainforest sounds gathered during the Mamori Sound Project to demonstrate 7.1 surround sound system

#### **Andy Whiteside**

Soundtrack, recording and sound design for short film

#### **Germination**

Assisting Robin Rimbaud (aka Scanner) and implementing sound for 'Night-flight' performance

#### **Kathryn Thomas Ltd**

Website design/maintenance: [www.kathryn-thomas.co.uk](http://www.kathryn-thomas.co.uk) and composition of music for exhibitions

#### **Simon Chapman**

Soundtrack to short animated film

#### **Phil Toy**

Soundtrack to short film - 'A Trip to the Mountains'

**Personal details** Date of Birth: **28/12/1970**

Nationality: **British**

### **References**

Professional:

**Robin Rimbaud (aka Scanner)**  
**40 Sunlight Square**  
**London**  
**scanner@scannerdot.com**  
**www.scannerdot.com**

Personal:

**Ms K Chant**  
**126 Hillside Road**  
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### **Statement**

In my work I attempt to bring the listener's attention to sounds not normally noticed. It is easy to miss, or dismiss, beautiful and strange sounds that constantly surround us - dripping melt water on a wooden porch, the whistle of wind through grass, the crack of thawing ice, the whirr of a cable car.

The eye being the primary receptor of information is a concept I work against. A sound without a visual context becomes an abstract, often unidentifiable entity, leading one to reconsider the importance of sound in an environment.

Sound can trigger memories and emotions beyond our control, and it is difficult to shut sound out. Unlike closing or averting our eyes when we do not want to see, we are unable to close our ears, such is the power of sound.