

# Hanna Tuulikki: SELECTED WORKS



Deer Dancer, Warrior, film still



Deer Dancer, Monarch (above), Young Buck (below), film stills

## DEER DANCER *current work*

Two-channel film & sound installation, 9 mins 24 sec (looped), 2019

Costumes, various materials, 2019

Print works series, blind deboss and emboss with gold foil, 111 x 77.5cm, 2019

*Deer Dancer* is a new cross-artform project investigating the mimesis of deer – specifically, representations within dance from across cultures. The work examines how the imitation of deer behaviour constructs 'wilderness' as the site for the cultivation of hetero-masculinity in 'gender performance' and how hunting mythologies shape and impact real ecologies. Premiering at Edinburgh Art Festival 2019, *Deer Dancer* is presented as a two-channel film and sound installation featuring music and costumed choreography, alongside a series of visual score print works. In 2020/2021, it will be developed for live performance.

The project has grown out of a period of research into three traditional dances, their ecological roots and associated mytho-poetic and cultural contexts: the *Deer Dance* of the indigenous Yaqui of Sonora, Mexico, and their Pascua Yaqui descendants in Arizona, USA; the *Highland Fling* of the Scottish Highlands; and the *Abbots Bromley Horn Dance* of Staffordshire, England. This has been further informed by experiential research into hunting practices – deer stalking and animal tracking – and by direct observation of deer in their habitat. Additionally, the archaeological discovery at *Star Carr* – a Mesolithic site in North Yorkshire – of a number of red deer frontlets worn as ritual headdresses, offers an interesting prehistoric parallel to these dances practiced today.

As traces of hunting rites, how are these dances to be understood within a contemporary context? How does the mimesis of male deer behaviours, from the capering of the fawn, to the bravado, display and aggression of the rutting stag, inform a 'performance' of masculinity by male dancers? What are the implications of these gendered performances in society today?

Exploring the tacit and cultural knowledge embodied in the three dances, Tuulikki has created a suite of visual scores, tracking the steps of the dancers, replacing human footprints with deer hoofprints: red deer for the Highland Fling steps, white-tailed deer for the Yaqui Deer Dance steps, and reindeer for the Abbots Bromley Horn Dance.



Deer Dancer, Fool (above), Old Sage (below), film stills

This blend of dance notation with animal tracks forms the basis of a choreography that features within her film, delineated in gold foil on the visual scores. At the heart of this are five hybrid stag-men characters, each performed by Tuulikki: the Monarch, Warrior, Young Buck, Fool and Old Sage. Crosscutting between two screens, intricate costumes and props appear piece by piece on Tuulikki's body, in a queer assemblage, challenging human:animal and male:female binaries. Soundtracked by a multi-layered vocal composition, she utilises technology to extend her vocal range into 'male' and 'stag' pitches. We then encounter the five characters in an imaginary *wilderness world*: the Monarch asserts his dominance, bellowing and displaying his sixteen-tine crown; the Warrior, highly alert, tracks and hunts, defending himself on attack with antlered spears; the Young Buck, lustful, cocksure and trigger-happy, challenges anyone in his close proximity; the conflicted Fool wrestles with his hobby stag, which appears to push and pull him into battle; and the Old Sage, spirit of the wild hart and ghost of a man, tends the land with hooves and hands. One by one they take a bow and the *deer dance* commences. With movements that signify both the deer rut and a pre-hunt ritual, the characters face one another, performing their dance, drawing their weapons.

In a perpetual loop of learned behaviour and appropriation, the stag-men are ultimately condemned to self-destruct. Exploring the interconnections between the crisis of ecology and the crisis of masculinity, *Deer Dancer* is an explicit contemporary life-crisis ritual for a damaged planet.

Link to film (one screen version): <https://vimeo.com/345922486> (Password: deer)

"...a thought-provoking study of how ritual can reinforce culture." Frieze magazine, Seven Highlights from Edinburgh Art Festival

" Works are playful and meticulously crafted... the two-channel film of the title sees Tuulikki herself wearing the costumes as invented masculine, historical figures. These characters' gestures and movements are beautifully matched by a score for voice which is haunting and ethereal." \*\*\*\* the List

"...a perfectly pitched work... shown on two opposing screens and set to a bewitching and acutely atavistic sound track... On screen, the artist, in a succession of fabulous costumes, plays multiple deer-inflected roles, dancing out a perfectly choreographed, rhythmic tale of hunt and kill.... This is a confident, elegantly produced and richly layered work that translates something elemental about nature and ritual." the Spectator



CCA, Glasgow, installation image



## CLOUD-CUCKOO-ISLAND

Single channel film & sound, 2016

8 mins 21 sec

*cloud-cuckoo-island* is a single channel film with sound, featuring a solo vocal improvisation in a natural amphitheatre on the Isle of Eigg, inspired by the tale of Sweeney. *Buile Suibhne – Sweeney's Frenzy* tells of an Irish King of legend who, cursed by a saint, was sent mad in battle. Abandoning his past life, he is condemned to wander lost in the landscape, leaping bird-like from place to place. Sleeping in thorn trees, he grows feathers on his skin and develops a sensitivity to sound. A contemporary reading suggests that Sweeney's symptoms are a form of post-traumatic stress caused by experiences of extreme violence in the battlefield – the thorns then, are a memory of spears; the feathers, fine hairs growing from his weight loss.

In an absurd ode to Sweeney, in the guise of this bird-man gone cuckoo, Tuulikki's moss-bearded fallen King sings a wordless lament in protest of the culture that sent him to battle and instigated his madness. Responding to a call of a real cuckoo and the echo from a cliff, Tuulikki's vocal improvisation mimics the cuckoo's perpetual call, haunting the space with emotionally charged nonsensical song until the effort exhausts him.

<https://vimeo.com/193946068>

Shortlisted for British Composer Award 2017 (Sonic Arts Category)

Special Commendation Nick Reeves Award for the Environment 2017

*"beautifully filmed and audio recorded, Tuulikki's training in composition and song allow her to emit wild and ambitious vocal offerings which swoop and dive in mimetic relation to birdsong. 'Cloud-Cuckoo-Island' uses ritual and folklore as a structure of articulation... As she sings to wordless exhaustion, we see a considered relationship between thresholds of self and non-self; music and sound; utterance and communication, and the voice as a meeting point between internal and external landscapes."* Ruth Barker, MAP magazine





## SOURCEMOUTH : LIQUIDBODY

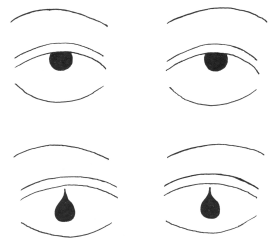
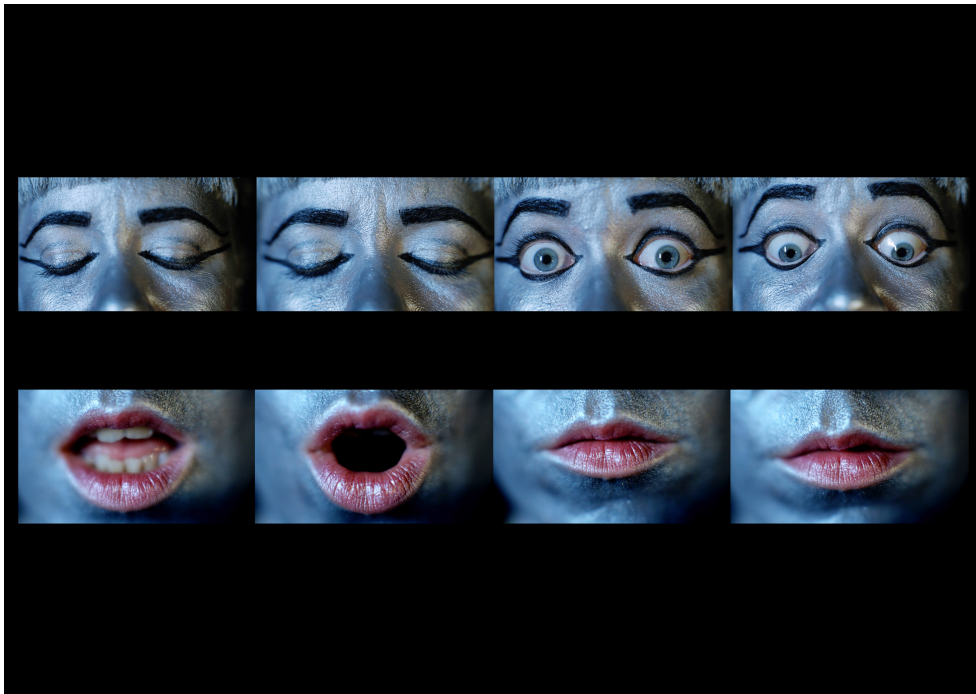
Three channel film & sound, with two visual score giclée prints 2016  
20 mins 50 sec (looped)

*SOURCEMOUTH : LIQUIDBODY*, is an audiovisual installation comprising of three interlinked films, featuring a costumed choreography to camera and accompanying vocal composition, alongside an innovative visual score. Commissioned as a place-responsive work for Kochi-Muziris Biennale 2016-17, the project reflects on India's mnemonic landscapes, specifically, the relationship between river-systems and the human body, drawing on South Indian traditions.

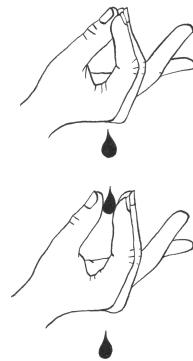
At the heart of the work is a sequence of gestures from the Kutiyattam tradition – a form of ancient Sanskrit theatre practiced in Kerala. Known as 'Nadi Varnana' (River Description), the sequence embodies the formation of a river through exaggerated, codified gestures made with the eyes and hands. It is water personified, from the first rain on the mountaintop and rivulets becoming mountain streams, to a fast-flowing river and final meander out to sea.

Beginning as a novice, over the course of a month-long residency in 2016, Tuulikki learned the Nadi Varnana cycle, tutored by her friend and mentor Kapila Venu, a practitioner of Kutiyattam. Adapting the traditional sequence into a performance-to-camera, Tuulikki created three interlinked films.

Projected onto the largest screen and taking up the majority of a wall, in the first of the films, Tuulikki's silver-painted body traces a fluvial line that enacts each stage of the river's journey. Recalling early photography experiments in chronophotography, the use of repetition and layering suggests a liquid body flowing from source to mouth. Traditionally accompanied by mimetic percussion, which evokes the river's formation and flow, for her version Tuulikki created a vocal composition from multiple layered vocals whose drum-like sounds echo the original percussion, playfully and poetically depicting the sounds of rain, wind, insects, and the effects of water in motion.



allow your watching eyes  
to become heavy drops



release droplets one-by-one  
from fingers and thumb

Opposite, projected onto a second screen above an open doorway, the second film is a startling close up of Tuulikki's open eyes performing choreographed gestures that signify the same transition from river source to mouth. The practice of Kutiyattam requires the eyes to be receptors and projectors, in this case to see the river, become the river, and create the river before the audience, in an invitation to become aware of the bond between what is perceived and what is embodied.

Placed in relation to the eyes to create a 'face', through the doorway, on a third screen, Tuulikki's disembodied mouth begins to incant instructions for the performance, using a melody that draws on the vocal chanting style of Kutiyattam: *"take your eyes to the top of the high mountain, trace the summit with your fingers, open the brow, wait for the rain to fall..."*. Two visual scores are displayed nearby, transcribing the stages of the river embodied movement using line drawing and text. As the mouth closes, bringing an end to the song, the body gives corporeal expression to the lyrics, beginning a new cycle of the river score, flowing along the carrying stream of tradition – teacher to novice, observing eyes to embodiment, score to performance.

As a work of hydrological expression, *SOURCEMOUTH : LIQUIDBODY* is as universal as it is local.

Winner of New Music Scotland Award 2017 in the sound art category.

*"One of the most effective dialogues between the traditional and the contemporary... an endless flow between the old and the new, the body and the mind, and language and rhythm."* VOGUE magazine's 12 must see artworks of Kochi Biennale

BODY screen: <https://vimeo.com/191966017>

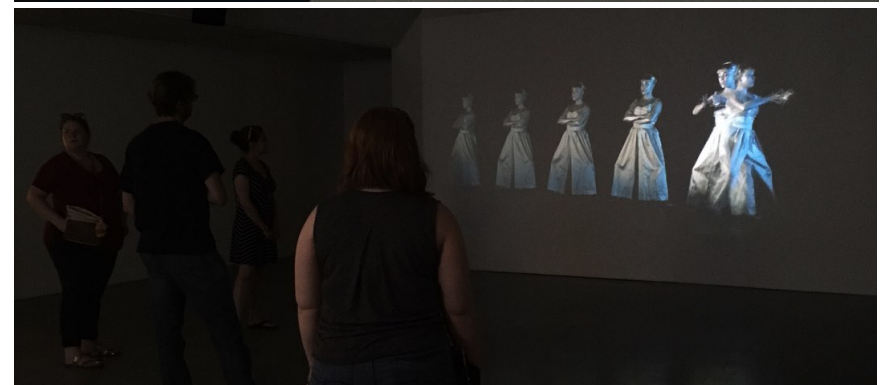
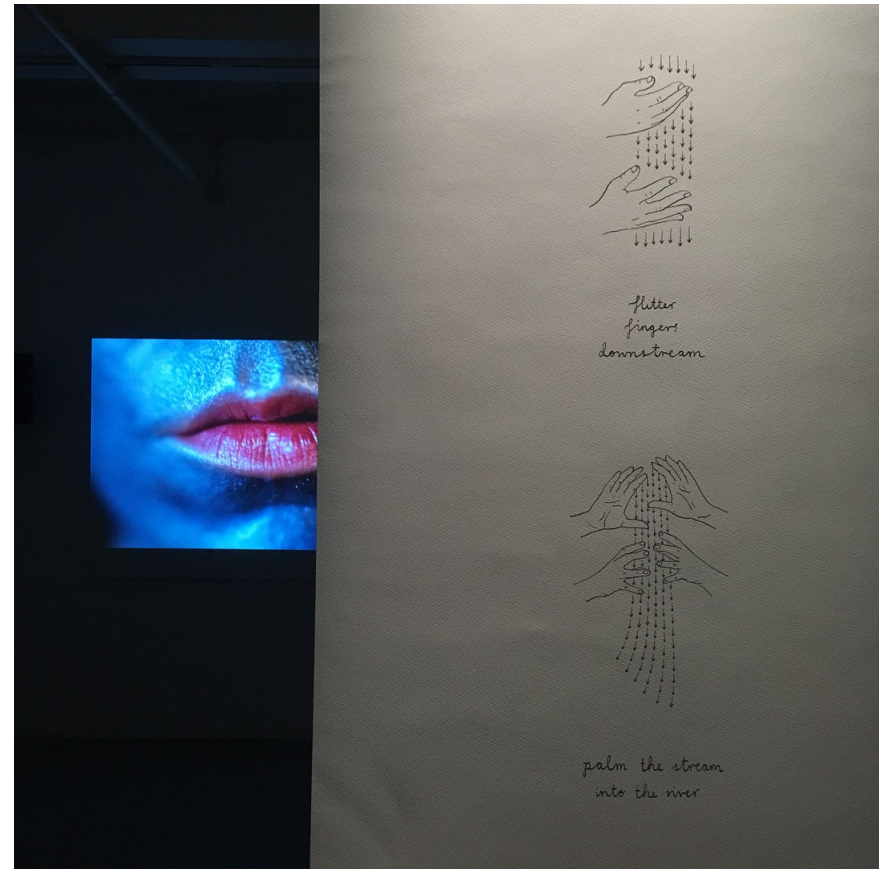
MOUTH screen: <https://vimeo.com/190353363>

EYES screen: <https://vimeo.com/194175700>

View complete visual scores here: <http://bit.ly/2iu8rkp>



Kochi-Muziris Biennale : installation images, 2016



Wood Street Galleries : installation images, 2018



## SING SIGN: A CLOSE DUET

*Two-channel film & sound installation, 2015*

*23 mins 17 sec (looped)*

*Live performance, 2015*

*Approx. 25 mins*

Commissioned by Edinburgh Art Festival, *SING SIGN: a close duet* is a vocal and gestural suite devised for the historic 'closes' of Edinburgh – the small alleyways that lead off either side of the Royal Mile. Sheltered in the confined space of a 'close', facing one another, a male and female performer enact an enigmatic encounter: a wordless dialogue conducted entirely through gesture and song.

Inspired by a baroque dance suite, a street-map dating from 1765 provides a visual score. The music takes the form of a wordless hocket (a musical device where the melody is split between two voices), divided between the singers in accordance with the closes, as they branch off from the arterial high street. Performing within a shared vocal range, the male and female voices, with their inherent pitch differences, stretch beyond comfort to seek common ground. The choreography spells out street names, weaving together British Sign Language, mimetic hand gesture, and exaggerated body language.

Reflecting on the nature of dialogue and bringing together the seemingly opposed forms of *singing* and *signing*, Tuulikki explores the diverse, non-sensical ways in which we experience the city, immersed in sensory data, and mediated by the language(s) we have access to.

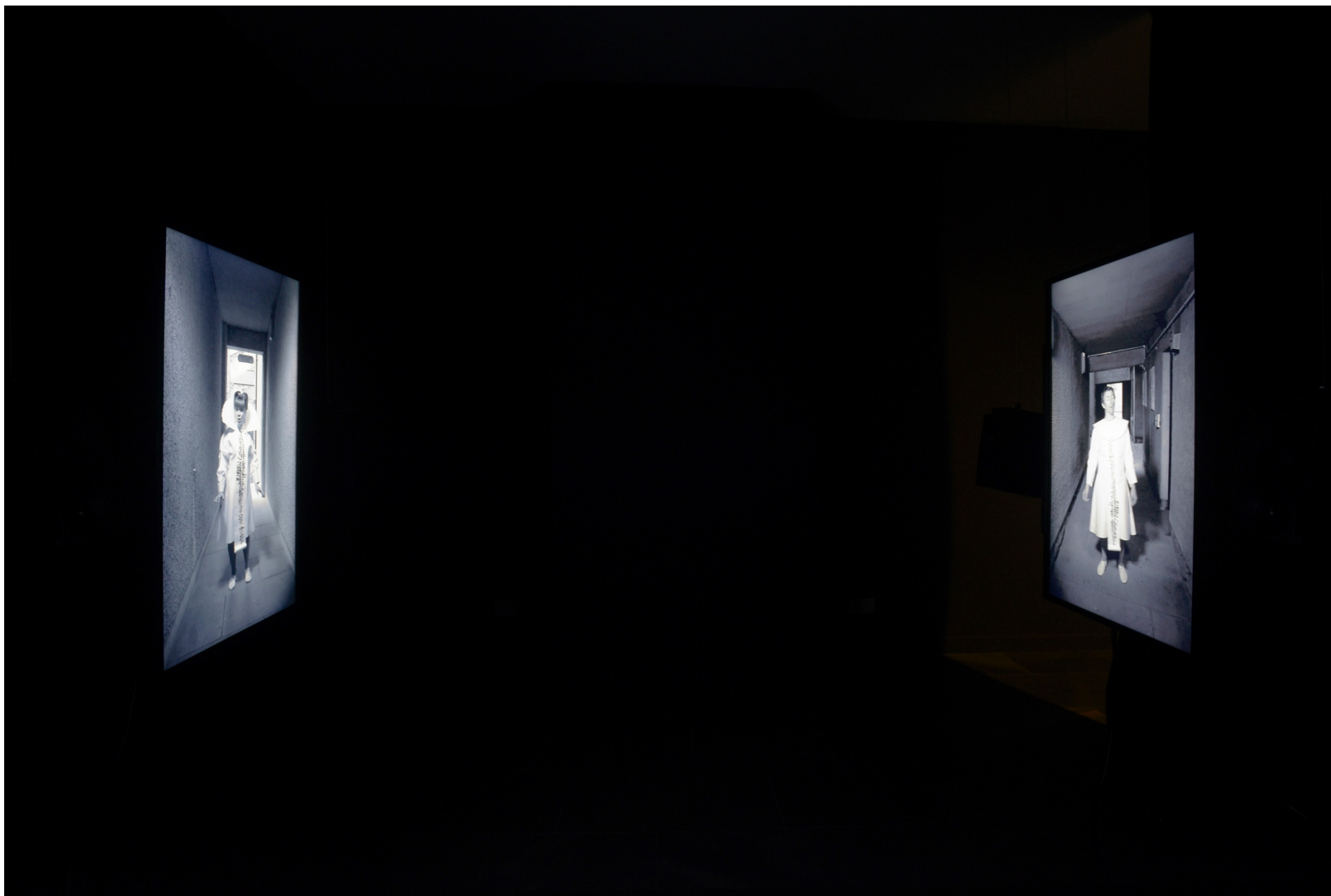
Link to film (mono version): <https://vimeo.com/188564794>

*Shortlisted for British Composer Award 2016 (Sonic Arts Category)*

*"Tuulikki's sheer force of personality, imaginative energy and unique artistry promise much for the future." \*\*\*\* Moira Jeffrey, The Scotsman*

*"a serenade to the Royal Mile" Fiona Hyslop, Scottish Cabinet Secretary for Culture*

*"beautiful, solemn and austere." Barry Didock, The Herald*



CCA, Glasgow, installation image



## WOMEN OF THE HILL

*Live performance, 2015, 2018*

*Approx. 50 mins*

*Filmed documentation of performance and rehearsals, 2015*

*49 mins 42 sec*

Commissioned by ATLAS Arts, *Women of the Hill* is a song-cycle for three female performers, responding to the archaeology and topography of High Pasture Cave, an iron-age sacred site dedicated to a matriarchal culture.

At sunset on Samhain (31st October), at the hidden entrance to a complex, limestone cave-system, a trio of female performers guided the audience across the threshold, on a song-journey through three worlds: Past, Present and Otherworld. Conceived as a contemporary rite, *Women of the Hill* summoned the mysterious young woman interred at the site; the women who ground grain, spun yarn and watched over the hearth; and the female deities – Bride and Cailleach – who, according to myth, do battle each year at the meeting of the seasons.

The performance, resulting film documentation, is a work of contemporary archaeo-acoustics, utilizing natural echo-phenomena and mnemonic topographies – *the land encoded in the song, the lore embedded in the land* – making visible what has lain hidden and audible what has been forgotten.

The site-specific performance was re-staged for theatre in 2018.

Private link to film: <https://vimeo.com/189223351> Password: HT

*"the setting is breathtaking, and the music matches it echo for echo" \*\*\*\* Joyce McMillan, The Scotsman*

*"I know it's been worthwhile to drive across Scotland to the island of Skye, and traipse up a hill in the wind, when Hanna Tuulikki begins singing. Her voice, swooping and bird-like, echoes off the dramatic hills." Amy Liptrot, Broadly*

*"Over the piece's forty-five-minute duration, a matriarchal sense of unity is conjured up with a kinetic intensity that eventually gives way to playfulness." \*\*\*\* Neil Cooper, The Herald*



## AIR FALBH LEIS NA H-EOIN | AWAY WITH THE BIRDS

*Live performance, 2011 - 2014*

*Various durations, 25 mins - 1hr*

*Filmed documentation of performances and rehearsals, 2014*

*49 mins 38 sec*

*Audio recording, 2015*

*45 mins 41 sec*

*Visual Score, Pen and ink on paper, 840mm x 2756mm, 2013*

*Five Habitats, Pen and ink on paper, various sizes, 2015*

*Ten Species, Pen and ink on paper, various sizes, 2015*

*Air falbh leis na h-eòin | Away with the Birds* is a body of work exploring the mimesis of birds in Scottish Gaelic song. At its heart is a vocal composition performed by a female vocal ensemble. Composed from fragments of songs and poems that imitate the sound and movement of birds, an extended soundscape emerges across five movements, each one a different habitat.

Developed over four years, with outings at various venues, including BBC Scottish Symphony Orchestra's *Tectonics* music festival, and *Rip it Up* at Glasgow's Tramway, the work culminated in a performance event on the Isle of Canna in August 2014. Commissioned as one of the closing events of the *Glasgow 2014 Cultural Programme*, the performance took place in the harbour, on a specially constructed wooden platform with a sound system suspended in the water.



BALTIC installation image

The music responds to the island's topography, the co-existence of tradition and innovation, and the delicate equilibrium of Hebridean life. Over five movements, it guides us through communities of waders, seabirds, wildfowl and corvids, evoking sea, shoreline, cliffs, moor and woodland. The ensemble sing the sea and the winds. They sing the motion of birds – wading on the shoreline, swooping before the cliffs, and beating skeins. As the music ebbs and flows, they call to mind the eco-tones where species meet. Listening to this musical portrait of the inter-relationship between bird and human, we recognise a lineage that stretches back to early hunter-gatherer cultures for whom bird-calls and animal cries had magico-religious symbolism – like the splay-toed fowlers who scaled the cliffs of St Kilda.

Translating sound and music into line and gesture, the visual score represents the sung composition in terms of different habitats. Words and vocables – sounds without meaning – represent the shapes of individual birds, flocks, skeins, waves and islands, as well as more abstracted forms, suggestive of motion or topography. It forms the basis of a digital online version of *Away with the Birds*, commissioned by The Space (2015). The audience is invited to navigate through the depths and breadths of the composition, research and performance, in an interactive iteration that brings together audio recordings, filmed documentation of performance, habitat drawings, species drawings and audio essays: <http://score.awaywiththebirds.co.uk/>

The visual score, drawings, audio recording and filmed documentation of the performance have been exhibited in different combinations.

*"A chance to hear the sky brought down to earth, absolutely stunning"* Tim Dee, BBC broadcaster

*"Enchanting, beautiful and completely original"* Mark Cocker, author of 'Birds and People'

## DEER DANCER

### Exhibition history:

2019 Hanna Tuulikki: Deer Dancer, Edinburgh Printmakers

### Credits:

Performed & directed by Hanna Tuulikki

Character development and choreography by Will Dickie, Peter McMaster and Hanna Tuulikki

Dramaturgy by Peter McMaster

Movement direction by Will Dickie

Sound composed and recorded by Hanna Tuulikki

Sound mixed with Pete Smith

Director of photography by Andrew Begg

Edited by Laura Carreira

On set wardrobe management by Lydia Honeybone

Production management by Amy Porteous

Costumes and print works by Hanna Tuulikki

Costume fabrication assistance by Lydia Honeybone

Developed through conversations and interviews with tradition bearers and academics, including Felipe Molina (Yaqui tradition bearer and translator), Larry Evers (American Indian Studies, The University of Arizona), Jack Brown (Abbots Bromley Horn Dance tradition bearer and historian), Doug and Joyce Gilbert (Trees for Life); by observing a number of dances and participating in rituals, including the Yaqui Deer Dance (Pascua Yaqui Easter ceremonies, Old Pascua, Tucson, Arizona, March 2018), Abbots Bromley Horn Dance (Abbots Bromley, September 2017 and September 2018); and direct learning with Sandra Robertson (Highland Fling), Indalecio 'Carlos' Moreno Matuz (Yaqui Deer Dance), Gary Faulkenberry (animal tracking, March, July 2018), Allan Common (deer stalking at Trees for Life, Dundreggan Conservation Estate, autumn 2017 and autumn 2018).

*Commissioned by Edinburgh Printmakers, funded by Creative Scotland. Research and development supported by Magnetic North Artist's Attachment, funded by the Jerwood Charitable Foundation and Creative Scotland. Additional support from Hope Scott Trust, The Work Room, University of Arizona Poetry Center, Trees for Life, Bothy Project, University of Glasgow, Glasgow School of Art, and CCA: Centre for Contemporary Arts, Glasgow.*

## CLOUD-CUCKOO-ISLAND

### Film installation history:

2018 Hanna Tuulikki: *Horo hì hó*, Galleri Format, Malmö, Sweden (solo exhibition)

2018 *lùl: art, course, learning, guidance*, An Lanntair, Isle of Lewis, Scotland, (group exhibition)

2017-18 *Lilt, Twang, Tremor*, CCA, Glasgow (3-person exhibition)

2017 *Chapter Two: Of Other Spaces: Where Does Gesture Become Event?*, Cooper Gallery, DJCAD, Dundee (group exhibition)

### Film screening history:

2018 La Nuit de l'Instant, Marseille, France

2018 Bath Spa University

2017 In Other Tongues, creative summit at Dartington Hall, Devon

### Radio:

2017 Natural Histories, *Cuckoo*, BBC Radio 4 (sound only)

### Awards:

2017 Shortlisted for British Composer Awards, Sonic Arts category

2017 Special Commendation Nick Reeves Award for the Environment

### Credits:

Vocal improvisation performed by Hanna Tuulikki

Costume by Hanna Tuulikki

Filmed by Daniel Warren

Sound recorded by Pete Smith and mixed by Hanna Tuulikki

Film edited by Daniel Warren and Hanna Tuulikki

Directed by Hanna Tuulikki

*Supported by the Bothy Project, Creative Scotland and Cooper Gallery, DJCAD, University of Dundee. Installation photo by Alan Dimmick, CCA Glasgow.*

## SOURCEMOUTH : LIQUIDBODY

### Film installation history:

- 2018 *Hanna Tuulikki: SOURCEMOUTH : LIQUIDBODY*,  
Alchemy Film & Arts, Hawick (solo exhibition)
- 2018 *River Separates Water*, Wood Street Galleries, Pittsburgh,  
USA (3-person exhibition)
- 2017-18 *Water + Wisdom*, RMIT Gallery, Melbourne, Australia  
(group exhibition)
- 2017 *Hanna Tuulikki: SOURCEMOUTH : LIQUIDBODY*, Timespan,  
Helmsdale, Scotland (solo exhibition)
- 2016-17 *Forming in the pupil of an eye*, Kochi-Muziris Biennale 2016,  
Kochi, India

### Radio:

- 2017 Late Junction, BBC Radio 3 (sound only)

### Awards:

- 2017 Winner of Scottish Awards for New Music, Sound Art category,

### Credits:

Performed by Hanna Tuulikki  
Kutiyattam mentor & choreography by Kapila Venu  
Sound composed and recorded by Hanna Tuulikki  
Sound mastered by Pete Smith  
Filmed by Daniel Warren  
Film edited by Daniel Warren and Hanna Tuulikki  
Visual Score drawings by Hanna Tuulikki  
Costume fabrication by Emily Millichip  
Production consultancy by Beinn Watson  
Production management by Amy Porteous  
Directed by Hanna Tuulikki

*Supported by the National Lottery through Creative Scotland, The British Council,  
Edinburgh Sculpture Workshop and CCA Glasgow. Installation photos by Zuzana  
Zweibel, Artforum, Kochi-Muziris Biennale, Wood Street Galleries.*

## SING SIGN: A CLOSE DUET

### Film installation history:

- 2018 *Hanna Tuulikki: Horo hì hó*, Galleri Format, Malmö, Sweden (solo  
exhibition)
- 2018 *Territoires Sonores, Sound Territories*, Mac Arteum, Châteauneuf-  
le-Rouge, France (group exhibition)
- 2017-18 *Lilt, Twang, Tremor*, CCA, Glasgow (3-person exhibition)
- 2015 *The Improbable City*, Gladstone's Land, Edinburgh Art Festival

### Live performance history:

- 2018 Adelaide, Marseille
- 2016 *Eavesdropper*, CCA (sound only)
- 2015 Royal Salute private performance, Trinity Apse, Edinburgh
- 2015 *The Improbable City*, Fountain Close, Edinburgh Art Festival

### Radio:

- 2017 Late Junction, BBC Radio 3 (live performance, sound only)
- 2015 BBC Radio 6 music (sound only)

### Awards:

- 2016 Shortlisted for British Composer Awards, Sonic Arts category

### Credits:

Performed by Daniel Padden and Hanna Tuulikki  
Composed by Hanna Tuulikki  
Dramaturgy by Ruth Barker  
Costume by Deirdre Nelson and Hanna Tuulikki  
British Sign Language Choreography by Karen Forbes and Hanna Tuulikki  
Filmed by Daniel Warren  
Lighting and second camera operation by Andrew Begg  
Sound recorded by Pete Smith and mixed by Hanna Tuulikki  
Film edited by Daniel Warren and Hanna Tuulikki  
Hair by Christie Sanders  
Production management by Amy Porteous  
Directed by Hanna Tuulikki  
*Commissioned by Edinburgh Art Festival with support from the Scottish  
Government's Edinburgh Festivals Expo Fund.*

## WOMEN OF THE HILL

### Live performance history:

|      |                                                            |
|------|------------------------------------------------------------|
| 2018 | <i>Lilt, Twang, Tremor</i> , CCA, Glasgow                  |
| 2016 | <i>Eavesdropper</i> , CCA (sound only)                     |
| 2015 | <i>Women of the Hill</i> , High Pasture Cave, Isle of Skye |

### Film history (filmed documentation of performance and rehearsals)

|      |                                                                                                                 |
|------|-----------------------------------------------------------------------------------------------------------------|
| 2018 | <i>Hanna Tuulikki: Horo hì hó</i> , Galleri Format, Malmö, Sweden (solo exhibition)                             |
| 2018 | <i>luì</i> , An Lanntair, Isle of Lewis (group exhibition)                                                      |
| 2016 | <i>NEO NEO // Extreme Past</i> , Pig Rock Bothy, Scottish National Gallery of Modern Art, Edinburgh (screening) |
| 2016 | <i>Scots:Land</i> , St Giles Cathedral, Edinburgh (screening)                                                   |

### Credits:

Performed by Nerea Bello, Lucy Duncombe and Hanna Tuulikki

Composed and choreographed by Hanna Tuulikki

Costume, props and set by Caroline Dear and Hanna Tuulikki

Metal jewellery by Nerea Bello

Filmed by Daniel Warren

Sound recorded by Pete Smith and mixed by Hanna Tuulikki

Film edited by Daniel Warren and Hanna Tuulikki

Project Management by Amy Porteous

Directed by Hanna Tuulikki

*Commissioned by ATLAS Arts, with support from Creative Scotland*

## AIR FALBH LEIS NA H-EOIN | AWAY WITH THE BIRDS

### Live performance history:

|      |                                                                                                                      |
|------|----------------------------------------------------------------------------------------------------------------------|
| 2014 | <i>Away with the Birds</i> , Isle of Canna                                                                           |
| 2013 | BBCSO's Tectonics Festival, Old Fruitmarket, Glasgow                                                                 |
| 2013 | Rip It Up, Tramway, Glasgow                                                                                          |
| 2013 | Film 's Craic, CCA, Glasgow                                                                                          |
| 2013 | Outset Scotland Launch, The Common Guild, Glasgow                                                                    |
| 2012 | Music Language Festival, Glasgow                                                                                     |
| 2012 | Sea Change, Dovecot, Edinburgh                                                                                       |
| 2012 | New Networks for Nature conference, Stamford                                                                         |
| 2012 | Glasgow Short Film Festival (with archive film footage of St. Kilda from The Scottish Screen Archive)                |
| 2012 | Song as Portrait, Peacock Arts Centre and St. Andrews Cathedral, Aberdeen / The National Portrait Gallery, Edinburgh |
| 2011 | The Old Hairdressers, Glasgow, 1 November 2011                                                                       |
| 2011 | SOUND festival, Aberdeen                                                                                             |
| 2011 | Celtic Connections, CCA                                                                                              |

### Visual score history

|         |                                                                                       |
|---------|---------------------------------------------------------------------------------------|
| 2017-18 | <i>Lilt, Twang, Tremor</i> , CCA, Glasgow (3-person exhibition)                       |
| 2017    | <i>Hanna Tuulikki: Away with the Birds</i> , BALTIC, Newcastle (solo exhibition)      |
| 2013-14 | <i>Sea Change</i> , Cape Farewell, Royal Botanic Garden, Edinburgh (group exhibition) |
| 2013    | <i>Between the Late and Early</i> , RSA, Edinburgh (group exhibition)                 |

### Audio recording & Drawings history

|         |                                                                                  |
|---------|----------------------------------------------------------------------------------|
| 2017-18 | <i>Lilt, Twang, Tremor</i> , CCA, Glasgow (3-person exhibition)                  |
| 2017    | <i>Hanna Tuulikki: Away with the Birds</i> , BALTIC, Newcastle (solo exhibition) |

### Film history (filmed documentation of performance and rehearsals)

|      |                                                                                     |
|------|-------------------------------------------------------------------------------------|
| 2018 | <i>Hanna Tuulikki: Horo hì hó</i> , Galleri Format, Malmö, Sweden (solo exhibition) |
|------|-------------------------------------------------------------------------------------|

Digital iteration

2015 <http://score.awaywiththebirds.co.uk/>

Selected Radio:

|      |                                                   |
|------|---------------------------------------------------|
| 2018 | Late Junction, BBC Radio 3                        |
| 2016 | Late Junction, BBC Radio 3                        |
| 2014 | Composers Rooms, BBC Radio 3                      |
| 2013 | Late Junction, BBC Radio 3                        |
| 2013 | Hear and Now, BBC Radio 3 (tectonics performance) |
| 2013 | The Echo Chamber, BBC Radio 4 (live performance)  |

Credits

Vocal composition performed by Nerea Bello, Kim Carnie, Anna Sheard, Lucy Duncombe, Megan Henderson, Kirsty Law, Mischa Macpherson, Nicola Scrutton, Hanna Tuulikki, and Judith Williams

Composed by Hanna Tuulikki

Field recording interludes by Geoff Sample

Dramaturgy and performance direction by Nic Green

Costume design by Deirdre Nelson

Gaelic mentoring by Mary Smith

Live sound mixed by Iain Thomson

Sound recorded by Iain Thomson and mixed with Hanna Tuulikki

Filmed and edited by Daniel Warren

Production management by Nick Millar

Project production by Suzy Glass and Emmie McKay

Digital design by Rydo and Nat Buckley

Visual score and drawings by Hanna Tuulikki

*Supported by Creative Scotland, The Space, Isle of Canna Community Trust, National Trust for Scotland, Cape Farewell, and PRS for Music Foundation.*

## BIO

Hanna Tuulikki is an artist, composer and performer, specialising in working with voice and gesture to re-imagine resonant stories of contemporary relevance. In research-led, multi-disciplinary projects, she investigates the ways in which the body communicates beyond and before words. With a particular interest in the practice of 'mimesis' within musical and movement traditions across cultures, her work explores the place of folk narratives, memory, ritual and technology within specific environments. Informed by contemporary understandings of 'naturecultures' and 'gender performance', she gravitates towards the spaces 'in-between', be it human-and-more-than-human, male-and-female, or ancient-and-contemporary, considering the 'sounding body' as a meeting point between self and the world.

Tuulikki's practice spans live performance, music, moving image and multi-channel audio-visual installation, blending together textural tapestries of extended vocal composition, gestural choreography, iconic costume and original visual score drawings. Her critically acclaimed work has been commissioned and presented by organisations across visual, musical and performing arts in the UK, Europe, USA, India and Australia including: BBC Radio; Kochi-Muziris Biennale; Wood Street Galleries, Pittsburgh; Marseille Expos; Edinburgh Art Festival; Glasgow 2014's Cultural Programme; Glasgow International; RMIT, Melbourne; ATLAS Arts; BALTIC, Gateshead; Galleri Format, Malmo, Sweden; CCA, Glasgow; Travelling Gallery for GENERATION; Tramway, Glasgow; The Space; Tectonics festival; Dovecot, Edinburgh; Cape Farewell; Red Note Ensemble; and Cappella Nova.