

Hanna Tuulikki: portfolio of selected work



photos by Laurence Winram





photos by Minttu Mänttynen

## the bird that never flew

Live performance, 50 mins, 2023

Commissioned by Historic Environment Scotland with Arts&Heritage, Hanna Tuulikki's *the bird that never flew* explores Glasgow Cathedral's roots in ornithological entanglements, bringing together sacred lament and political protest to raise the alarm for critically endangered birds. The premiere performances took place across two evenings in September 2023.

With its distinctive red breast and warbling song, the European robin plays a prominent role in the life of Glasgow's patron saint, St Mungo, who is said to have brought a dead bird back to life by holding it in his hands, smoothing its feathers, and praying until the lifeless creature revived.

In times of severe biodiversity loss, where numbers of wild birds in Britain have declined drastically, Mungo's story of empathy prompts us to consider how we might support other-than-human beings faced with severe decline brought about by human activity and, in acknowledging such loss, it may also provoke us to stand up, take action, and raise the alarm.

The alarm calls of birds are a way of signaling danger and, as a form of communication crossing species boundaries, a single alarm signal can save many recipients of different species simultaneously. As such, this seemingly altruistic behaviour poses a major challenge to the Darwinian evolutionary theory of the 'survival of the fittest', an idea that also underpins capitalist ideology.

As a starting point for composition, Tuulikki asks: "*How might we retune our senses and begin to listen with care and act with compassion? What if we were able to translate the alarm calls of birds into human language and discovered these signals were alerting all beings to the destruction of the earth? What if these alarm calls were a collective call to rise up and protest?*"



photos by Minttu Mänttynen

*the bird that never flew* is a song-cycle for three voices, field recordings, bowed psaltery and electronics; an animal fable for tomorrow that weaves together what the robin knows of past, present and future. Set within an imaginary woodland, the cathedral's gothic columns become trees, the stone arches, a canopy. Slowing down, a dawn chorus takes the audience into 'bird time', and the robin, a sentinel translator, introduces the birds of the greenwood one by one, each sounding their alarm: the Mistle thrush, Capercaillie, Nightingale, Wood warbler, Tree pipit and Greenfinch.

In reality, of course, these birds tend not to coexist within a singular habitat, but in different types of niche woodland across the British Isles, from the Caledonian pinewoods of Scotland to the scrub of the southern fens in East Anglia. What unites them, however, is their precarity; having suffered severe population declines due to ecological degradation, habitat loss, disease, and climate chaos, each of these species (except for the robin) are critically endangered and on the *UK Birds of Conservation Concern Red List*, a list which currently includes a shocking number of seventy species.

It is in this context then, that *the bird that never flew* invites us to attend to the future of our shared biosphere, sounding a red alert through a cacophony of human and avian harmony.

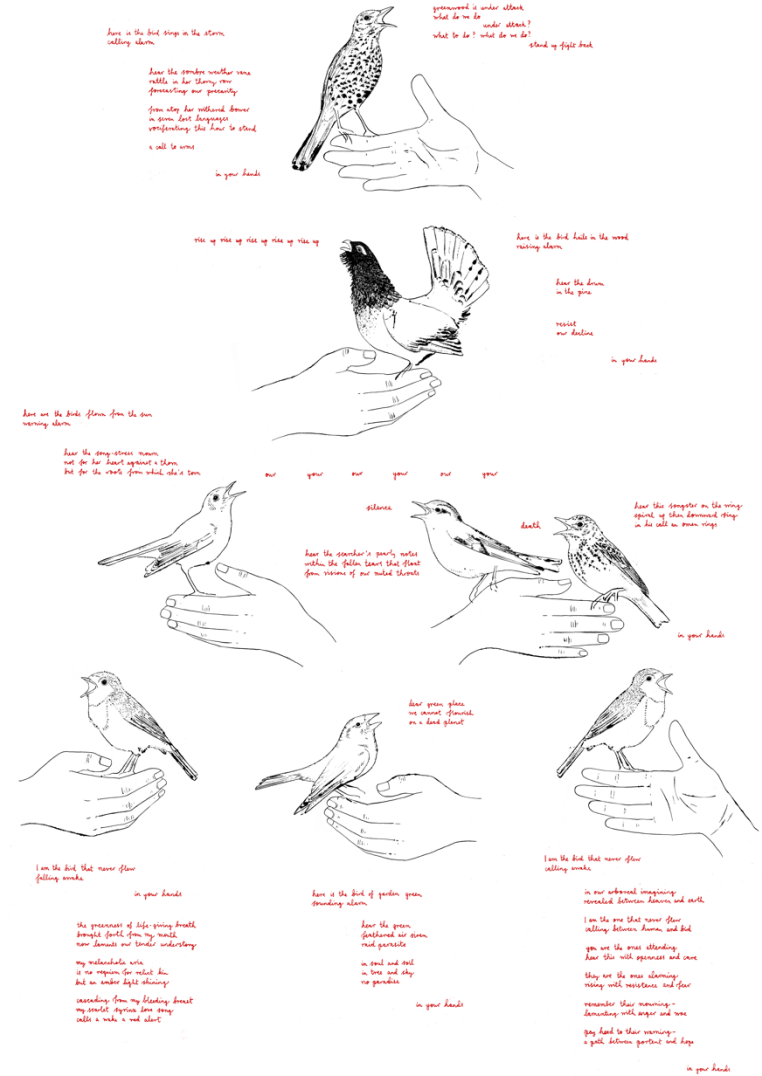
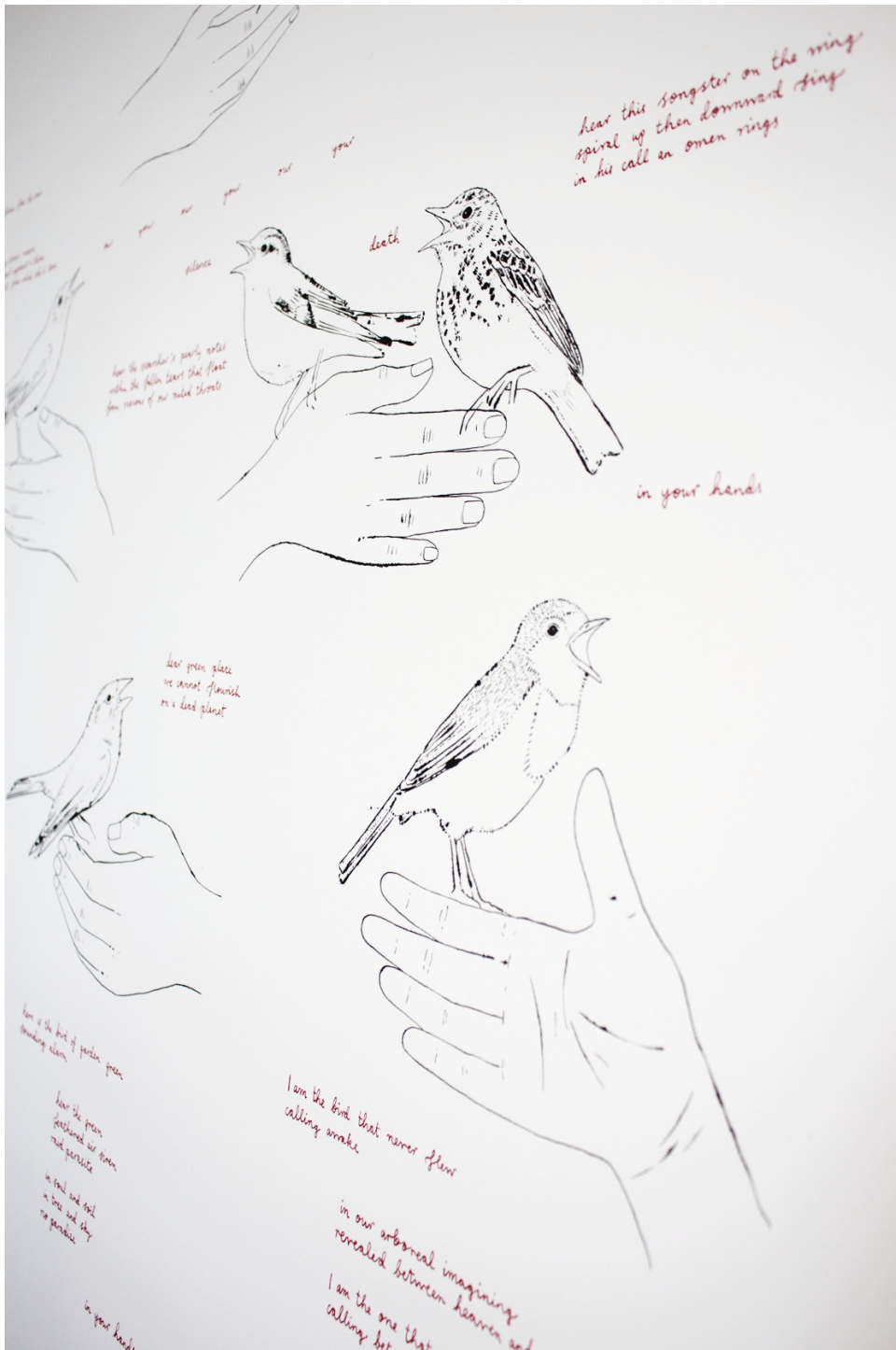
"*the bird that never flew* is a spine-tingling song cycle for three voices, delivered against a immersive soundtrack of sampled birdsong and electronic drones, which played out as an avian alarm call of climate catastrophe from a succession of endangered woodlands species"

– ★★★★★ Fiona Shepherd, the Scotsman

"Tuulikki's work is poignant, beautiful, and sadly vital. But it is also full of hope. It is an honourable and difficult responsibility to urge us to reassess our role in a world where we so often other ourselves from the species we share this ecosystem with. *the bird that never flew* is a call to action, encouraging us to be more ecologically aware. Perhaps our own miracle would be to truly listen and act in order to reverse that damage that has already been done."

– Blue Kirkhope, Caught by the River





Realised as a black and red screen print, the accompanying visual score combines lyrics from the song-cycle alongside drawings of the hand gestures and birds featured within the text.

Link to view visual score: <https://bit.ly/TBTNFVS>









photos by Tiu Makkonen

## Echo in the Dark

Live performance, 1 hour 30 mins, 2022

Commissioned by Hospitalfield, *Echo in the Dark* is a collaborative project directed by Hanna Tuulikki, weaving together music and live participatory performance to explore interconnections of raving and bat echolocation as a model for ecological coexistence.

Most bats have evolved to use echolocation, a complex navigation system made from emitting ultrasonic pulses, with each species calling at a different frequency. They then interpret the echoes of these sounds to build an intricate picture of their environment and prey. Too high for humans to hear, by using a heterodyne bat detector these signals can be converted into audible synthetic sound waves, allowing us to tune into their detailed clicks, buzzes, rhythms and warbles, which could easily be mistaken for samples of electronic dance music.

What might it feel like to dance to music created by these bat call rhythms? How might we think-with-bat to navigate various crises on the horizon? Can tuning into their hidden sounds help us access new ways of feeling and being that nurture our relationships with nonhumans? Can dance music and raving offer a space to come together to harness radical hope in the dark?

At the heart of *Echo in the Dark* is a set of electronic dance music tracks created in collaboration with music producer Tommy Perman, made entirely from bat echolocation calls blended with the human voice. The bat sounds, collected through a UK wide open call and by working locally with Tayside Bat Group, form a library of sounds which Tuulikki and Perman sampled to create 13 tracks, each focusing on a different species in the British Isles. The beats and melodies of the music were made by processing and manipulating these sonar samples, synthesising them with Tuulikki's distinct voice, to create an ephemeral human-bat hybrid world. The tracks also feature samples of bat-related popular culture, as well as spoken word from renowned philosopher Timothy Morton, whose experience of being part of a mass of dancing bodies inform their ideas about ecological awareness.



photos by Ben Douglas

Drawing on fifty years of electronic music history, *Echo in the Dark* is conceived as a love letter to dance music, with an invitation to tune into the more-than-human frequencies of bats, to feel the beat and explore the space where species meet. In July 2022, a limited-edition lathe cut 7" and digital download was released with Scottish label Blackford Hill, featuring two tracks dedicated to bat species local to Hospitalfield – the *Daubenton's bat* and *Common pipistrelle and Soprano pipistrelle* – with an album release in the pipeline. As a live event, *Echo in the Dark* was first realised as a series of silent 'bat raves', premiering in September 2022 on the grounds of Hospitalfield in Arbroath, Scotland. It has since been re-presented as a club night at the B018 nightclub in Beirut, Lebanon

In the bat raves, the music is experienced with studio quality closed ear headphones, and augmented by choreography, animation, lights and lasers. On arrival at sunset, audiences collect their headset-and-receiver housed in specially created rave-wear bumbags and, as dusk falls, they are greeted by a cast of costumed dancers, and led into a hidden sonic world beneath a tree canopy. Standing near a DJ booth, a figure holding a bat detector transmits the sounds of soprano pipistrelles as they flit across the sky, their live echolocation calls rippling through the music. On the ground, dancers dart in and out of audience, echoing the bats' flight before shifting their attention to the podiums that surround the space in a series of solo choreographies inspired by bat movements. A dance floor opens up beneath the canopy, and as dusk turns to night, lyrics invite the audience to move to the rhythm, participate in games of transformation from 'BAT' to 'HUMAN FORM', and find hope in the darkness. The trees, illuminated by vivid colours, shift between pink, orange, violet, green and blue. Animated acid bat faces and clouds of silhouettes dance in formation on the surrounding trees, pulsing in time with the music, while lasers beam through the air, forming shapes onto the leafy canopy. At the music's peak, UV light illuminates the dance floor, revealing bat outlines on the light-reactive rave wear, seemingly taking flight as the audience dance. The final track, a song lip-synced by the dancers, is a final invitation to hear the echo, take the memory and change the story.

Listen to the full track list here: <http://bit.ly/3zuxj57>





"Echo in the Dark is not just a momentary experience that concludes once the music stops: it demonstrates a new way of being in the world. One of awareness, of optimism and learning to be ecological" – Blue Kirkhope, Caught by the River

"...it comes together, and it musters joy and camaraderie amongst the humans present. That's partly because, art-world analysis aside, these are great songs. There is no hint of pastiche or arms-length intellectualism in the set, with its peaks and troughs of energy, snatches of sing-along lyric, and the plaintive, echoed vocal trills."  
– Greg Thomas, The Quietus

"...moving, uplifting and memorable with a finale that's well worth the wait."  
– ★★★★★ Paul Dale, The List

"A philosopher duetting with bats on a dance track? That's seriously deep house."  
– Hettie Judah, The Guardian



photos by Tiu Makkonen and Ben Douglas





## Seals'kin

*Single channel moving image and stereo sound, 19 mins 15 sec, 2022*

*Seals'kin (choreographic visual score), Flocking screenprint on somerset antique white, 90cm x 76cm, Edition of 9 with 3 APs, 2022*



Commissioned for the Biennale of Sydney, Hanna Tuulikki's short film *Seals'kin* is a sonic and choreographic meditation on loss, longing, transformation and kinship, shot on location in coastal Aberdeenshire in Scotland. At the mouth of the river Ythan, where the freshwater meets the North Sea, hundreds of grey and common seals haul out on the estuary banks. Here, Tuulikki explores with her body what it might mean to become-with-seal, drawing on myths of human-seal hybridity and folkloric musical practices to offer alternative forms of mourning through sensuous identification with more-than-human kin.

For as long as we have inhabited the earth, humans have shared the seas, coasts and islands with seals – web-footed mammals adapted to life in the water. In places where people depend (or once depended) on the sea for their livelihood, seals are intricately entangled with peoples' beliefs. In Ancient Greek mythology, the eerie calls of grey seals carried on the wind were probably the original siren voices, luring unwitting sailors to their deaths on the rocks. Shape-shifting is a recurrent theme, and nowhere are there more tales of human-seal transformation than in Scotland.

In Scottish folklore, mythical seal people known as selkies are said to shed their sealskins and step from water as humans, until mysteriously disappearing back to sea. The sealskin is essential to the act of transformation and, on visiting the human world, if their skin is lost or stolen, a selkie may end up trapped on land in human form. In their watery domain, a selkie distressed by the slaughter of a fellow seal may seek revenge on a human seal hunter, capsizing a boat in retribution, while a benevolent selkie might take pity on a lost mariner caught in a storm, offering shelter in their kingdom under the sea. Selkie stories were passed down from generation to generation and, embedded within the folklore are a number of musical traditions that appear to blur the line between human and seal, including melodies which imitate their plaintive sounds, and haunting seal-calling songs sung to attract seals to the shore.



Perhaps these selkie stories of loss and longing helped to alleviate the feelings of sorrow brought on by a sudden death in the community, or from relatives lost at sea. Musical practices of singing to or with seals may have maintained a felt connection with the dead through the fostering of kinship with seals and selkies, thought by some to be the souls of the departed. But as folkloric coping mechanisms for grief, how might these stories and songs help us to come to terms with the collective and personal tragedies of the present pandemic? And furthermore, how might they help us to navigate the sorrow of ecological or climate grief?

By virtue of having a body, we are all vulnerable to loss, and the more intense the love was for a person, being, place or thing, the greater the grief. Our response to loss moves us, changing us in ways we could not imagine; it leaves us more open to other bodies, exposes our shared vulnerability and finitude, and fosters meaningful connections. The work of mourning then, is politically and ethically transformative, for it implies empathy, obligation and responsibility. By directing our attention to more-than-human beings and places that are often excluded from the realm of the grievable, we can begin to nurture new forms of kinship and rethink more hopeful futures.

In *Seals'kin*, Tuulikki draws on her own recent experiences of loss to reimagine a contemporary mourning rite. Referencing traditional selkie tales as bereavement allegories and seal calling songs as practices of making kin, she adopts the sealskin as a powerful ritual object to explore how grief can open out new ways of knowing and being that stretch beyond human bodies into a visceral connection with the more-than-human world.

*"A haunting film of beautiful melodies, Seals'kin serves as a reminder that folklore need not be relegated to the past and that it can serve a vital purpose in the present when other tools fail us. It's a slow paced tale, in keeping with the traditions of the north, but Tuulikki successfully finds a point of balance. It doesn't drag but instead acquires a hypnotic quality, a stillness around which an ocean of grief might swirl yet do no harm"*

– ★★★★★ Jennie Kermodé, Eye for Film

*"The film is mesmerising: gently-paced, beautifully shot, and with a vocal score for human voice that responds to, and at times merges with, the seals' own singing."*

– Dougie Strang, LESS – a journal of degrowth, radical sufficiency and decolonisation in Scotland.





*Seals'kin (choreographic visual score)*



Link to film (PREVIEW to un-mastered stereo version):

<https://vimeo.com/684252463>

password: seal

Exploring the silhouette as a template for movement, Tuulikki's choreographic visual score combines seal and human-seal forms in a flocking screen-print reminiscent of furry mottled seal skin.

Link to view full edition of visual scores: <https://bit.ly/3CRPiTU>



Photos by Laurence Campbell

## Seals'kin: calling for the turning of the tide

*participatory vocal improvisation, approx 30 minutes, 2022*

*Seals'kin: calling for the turning of the tide* is a site specific vocal improvisation based on fragments of traditional seal-calling songs performed by a scratch choir of local singers, facilitated by artist Hanna Tuulikki, alongside fellow performers Nic Green and Jude Williams.

Growing out of an introductory workshop rooted in Tuulikki's exploratory vocal practice, the participants are invited to perform an improvised lament to the water at high tide, calling the seals, inviting them to surface.

The workshop and performance are part of a larger body of work exploring myths of human-seal hybridity and folkloric musical practices to offer alternative forms of identification with more-than-human kin.







Photos by Maija Toivanen

## Under Forest Cover | Metsänpeiton Alla

Five channel sound, single channel film hologram, birch tree trunks  
20 mins (looped), 2021

Live performance (voice and movement), 20 mins, 2021

Under Forest Cover (Notes Towards a Visual Score), Lithograph, 56.5x38cm,  
Edition of 60, 2021

Commissioned for Helsinki Biennial, Hanna Tuulikki explores the Finnish folkloric concept of being caught in *metsänpeitto* (forest cover), an enchanted forest landscape where places become unfamiliar and everything moves in reverse. Traditionally used to describe when people went missing in the forest, *metsänpeitto* is used by Hanna Tuulikki as a contemporary metaphor for the emotional trauma that comes with ecological awareness. We like to think of Finnish forests – heavily entwined with ideas of national identity – as rich ecosystems, or mystical, untouched wilderness. However, in reality, most forests are monoculture plantations exploited by industry.

The installation consists of silver birch tree trunks, surround sound audio, and a digital choreography. The sound features a vocal improvisation based on traditional cow calling songs recorded on Hanna Tuulikki's now derelict family farm in North Savo, in Eastern Finland. In the distance, emerging from sonic interference, a voice can be heard calling in Finnish: "Come back! Come back home! Come!" Projected as a hologram, a disembodied apparition appears slowly, limb by limb, crawling and searching in the dark. Hovering in reverse and out of time, repetitive glitching gestures recall the folkloric instructions said to help the one lost in forest cover find their way. In a backwards English incantation, she sings a song of sorrows to the birch, her grief obscured by language.

In this weird exploration of dark ecology, the body becomes a tangled map of damaged earth, nationhood and memory. And now, as we attempt to navigate the woods of a global pandemic, the work begins to take on strange new meaning. Hanna Tuulikki suggests that before we can begin to feel our way out of it, we first have to recognize the deceptive appearance of *metsänpeitto*.





Photos by Maija Toivanen and Yvonne Billimore

Link to film (PREVIEW to un-mastered stereo version):

<https://vimeo.com/542159720/a390f3e3be>

Link to film documentation of installation in Helsinki Biennial:

<https://vimeo.com/608954714/d2e4755b1c>

*"Hanna Tuulikki succeeds in building an entire magical world in a small exhibition space using a few simple gestures. Metsänpeiton Alla / Under Forest Cover (2021) takes place in a birch tree grove with an 'auditorium' that accommodates a small audience. This intimate work is an impressive combination of contemporary dance, folk song and cow calling songs. In the performance, a human transforms into a magical animal with legs and hands flashing through the landscape as a digital interference image."*

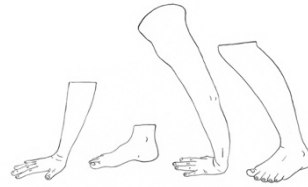
– Sini Mononen, Helsingin Sanomat

*"One of the most powerful works in the show is Hanna Tuulikki's immersive Under Forest Cover/Metsänpeiton Alla, made for the Helsinki Biennial in 2021. Inhabiting a birch forest with her own flickering, glitching image and haunting song, she seems to capture simultaneously an ancient fear and a modern one: that of being lost in a forest, and that of the forest itself, and its magic, becoming lost to us."*

– Susan Mansfield, Deep Rooted exhibition review, the Scotsman

Drawing on the themes explored within the 'Under Forest Cover' installation, the site-specific performances took the audience on a physical and metaphorical journey into-and-out-of metsänpeitto (forest cover), guided by the sound of Tuulikki's far-away voice animating the woodland with echoes of traditional herding songs, bird vocalisations, and a backwards song of sorrows. In Finnish folklore, there are a series of gestures and actions that will help the one lost in forest cover find their way out, for example looking between your legs. And so, the artist invites audience to begin to shift perspective...

The visual score print combines mirror lyrics from the song alongside drawings of the gestures within the choreography.



yro | Agurekt  
 ynie | Agurekt hmo  
 natted wery tar ab spab aht  
 yro | Agurekt  
 ynie | Agurekt hmo  
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 spete nwar gnagworr fur dard

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 yof wof tar i' di  
 ynie fur anas tar lliv | dard  
 ynie | nathr  
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 ynie fur anas tar lliv | dard  
 natted wery tar ab spab aht  
 spete nwar gnagworr fur dard

yro |  
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 yro |  
 sprojed nare aht w  
 arr nash tar ab yakt dard  
 arr nash hanna yakt Agurekt  
 ynie fur anas tar lliv |

esord aht w  
 maat fur aht |  
 Anid aht w tverror fur llet  
 esord aht w  
 maat fur aht |  
 Anid aht w tverror fur llet  
 ynie fur maad thooft aht Agurekt  
 natted wery tar lliv spab aht





Deer Dancer, Warrior, film still

## Deer Dancer

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 cross-artform project investigating deer mimesis, 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 and how hunting mythologies shape and impact real ecologies. Premiering at Edinburgh Art Festival 2019, *Deer Dancer* was presented as a two-channel film and sound installation featuring music and costumed choreography, alongside the costumes and series of visual score print works.

The project grew out 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 was 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 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 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. 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.



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





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

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 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

"There's something undeniably amusing about a tiny woman posturing in various mad fake beards and codpieces... it highlights the absurd weight we give to ideas of maleness. Tuulikki takes this stuff seriously for sure, but there's always an undercurrent of elegant wit that stops her work short of being po-faced."  
– ★★★★★ Nancy Durrant, The Times

"*Deer Dancer* challenges binary thinking. Instead of nature and culture; male and female; human and animal, the artwork suggests that perhaps it is time to soften these categories and allow for greater movement."  
– Anna Fleming, Caught By The River



Edinburgh Printmakers, Deer Dancer costumes, installation image



Edinburgh Printmakers, Deer Dancer visual score detail





## Deer Dancer

*Durational livestream performance, 6 hours, 2021*

In 2021, during the pandemic, *Deer Dancer* was developed into a six-hour durational live(streamed) performance, featuring movement, composition, and live voice with an ensemble of womxn performers playing each character.

It premiered at *Take Me Somewhere Festival*, streaming live from Glasgow's Tramway in May: <https://takemesomewhere.co.uk/hanna-tuulikki>

Exploring how patriarchal and colonial behaviours have impacted real ecologies, in this experimental and mostly improvised work, emphasis was placed on transforming the characters' toxic behaviours through relational improvisation, asking how we might nurture radical empathy to move towards healing.

Link to watch extracts from the performance: <https://vimeo.com/929564974>

*"Hanna Tuulikki's playful durational piece is kind of genius and almost certainly bonkers. Tucked underneath ridiculous stick-on beards and props is a really important notion: that the contrived, performative nature of gender is as useless as fixed ideas about it, and the earth itself. Every living thing evolves, in terms of consciousness and growth. New ideas about adapting beyond societal norms are all to the good, when they reject power and oneupmanship."*

– Lorna Irvine, Fjord Review



CCA, Glasgow, installation image 2017





## cloud-cuckoo-island

Single channel film & sound, 8 mins 21 sec, 2016

*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.

Link to film <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, 20 mins 50 sec (looped), 2016

*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.



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.

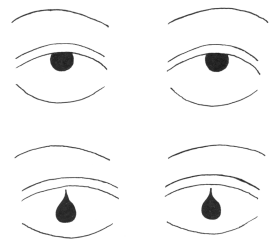
"One of the most effective dialogues between the traditional and the contemporary... an endless flow between the old and the new, the body and the mind, and language and rhythm." – VOGUE magazine's 12 must see artworks of Kochi Biennale

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/2iu8rpk>



allow your watching eyes  
to become heavy drops

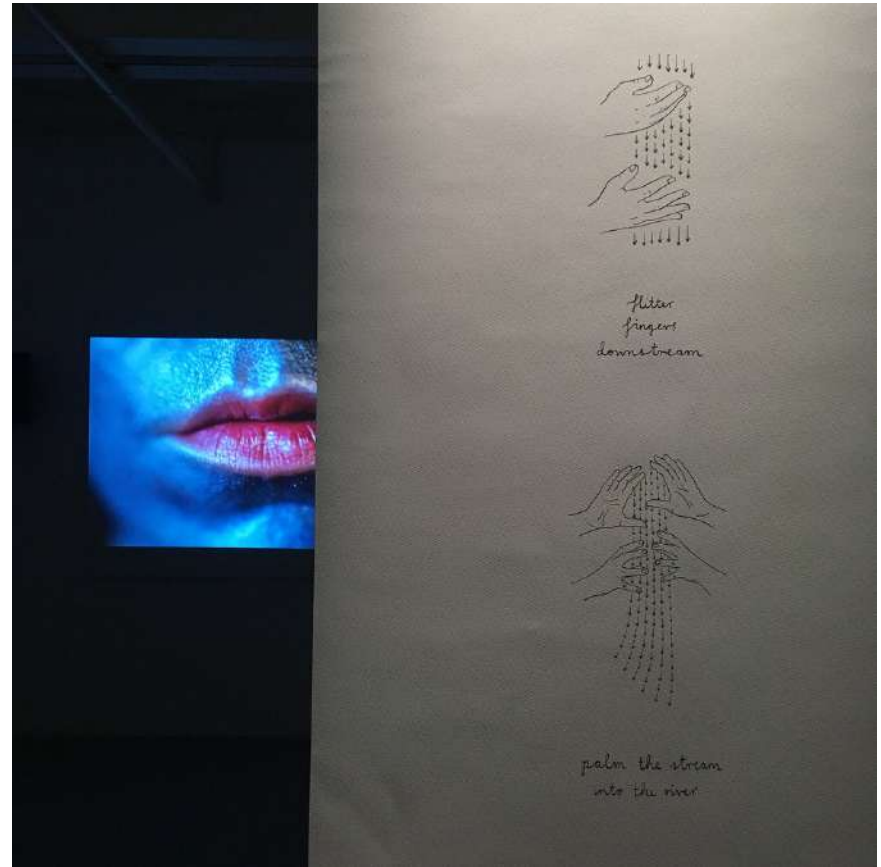


release droplets one-by-one  
from fingers and thumb





Kochi-Muziris Biennale : installation images, 2016



Wood Street Galleries : installation images, 2018



## Women of the Hill

*Live performance, 50 mins, 2015*

*Filmed documentation of performance and rehearsals, 49 mins 42 sec, 2015*

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





## SING SIGN: a close duet

Two-channel film & sound installation, 23 mins 17 sec (looped), 2015

Live performance, Approx. 25 mins, 2015

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, 2017, photo by Alan Dimmick



## Air falbh leis na h-eòin | Away with the Birds

*Live performance, Various durations 25 mins - 1hr, 2011 - 2014*

*Filmed documentation of performances and rehearsals, 49 mins 38 sec, 2014*

*Audio recording, 45 mins 41 sec, 2015*

*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.

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'

Link to film: <https://vimeo.com/388789250>



BALTIC installation image, 2017

## BIO

Hanna Tuulikki is a British-Finnish artist, composer and performer based in Scotland, who specialises in working with voice and movement to tell 'stories' about reworlding in times of biospheric crisis. Her practice spans vocal composition, choreography, costume, and visual score drawing, within performance, sound, moving image and installation. With a largely place-responsive process, she considers how bodily relationships and folk histories are encoded within specific places, often drawing on embodied vernacular knowledges, in particular practices of vocal and gestural 'mimesis' of the more-than-human, to offer alternative approaches to making kin. Most recently, her work has engaged directly with urgent questions around the psychology of the climate emergency and biodiversity loss, and how to meet and process complex emotions that come with ecological awareness.

Her critically acclaimed work has been commissioned and presented by organisations across visual, musical and performing arts in the UK, Europe, USA, Australia, India, and the Middle East, including (chronologically): Timepsan (2024), Bowes Museum (2024), City Art Centre, Edinburgh (2023-24), Mortorenhalle, Dresden (2023), the Bewick Society and Newcastle University with the National Trust and Arts&Heritage (2023), Glasgow Cathedral with Historic Environment Scotland and Arts&Heritage (2023), Institute of Modern Art, Brisbane (2023), National Galleries of Scotland: Modern One (2021-23), In Between Festival, B018, Beirut, Lebanon (2022), Timespan (2022), British Art Show 9 (2021-22), Acoustic Commons, Aix-Marseille (2022), Hospitalfield, Arbroath (2022), Full of Noises, Cumbria (2022), Biennale of Sydney (2022), Kelder, London (2021), Helsinki Biennial (2021), Take Me Somewhere festival, Tramway, Glasgow (2021), the VOV with National Galleries of Scotland (2021), Edinburgh Art Festival (2020), Edinburgh Printmakers (2019), Scottish Sculpture Workshop (2019), Galleri Format, Malmö (2018), Woodstreet Galleries, Pittsburgh (2018), Alchemy Film & Arts (2018), Marseille EXPO (2018), CCA Glasgow (2017), RMIT Melbourne (2017), BALTIC, Gateshead (2017), Dovecot, Edinburgh (2017), BBC Radio 4 (2017), Cooper Gallery, DJCAD, Dundee (2017), Kochi-Muziris Biennale (2016), Cappella Nova (2016), Edinburgh Art Festival (2015), ATLAS Arts (2015), The SPACE (2015), Glasgow 2014's Cultural Programme (2014), Travelling Gallery for GENERATION (2014), Tectonics Festival (2013), Tramway, Glasgow (2013), Red Note Ensemble (2012), Glasgow International (2012).

She was Magnetic North Theatre's first Artist Attachment supported by Jerwood Arts (2017-19) and shortlisted for the Max Mara Art Prize for Women (2020). She was a finalist in the Arts Foundation Music for Change Award (2022), won a Scottish Award for New Music in Sonic Arts (2017), and was twice shortlisted for a British Composer Award (2015, 2017).

## THE BIRD THAT NEVER FLEW

### Performance history:

2023 Glasgow Cathedral

### Exhibition history:

2024 *We Move As a Murmuration*, Timepsan, Sutherland  
(Visual Score & Audio)

### Credits:

Vocal ensemble: Hanna Tuulikki, Lucy Duncombe and Mischa Macpherson

Director, composer: Hanna Tuulikki

Sound design and operation: Tommy Perman and Sam Annand

BSL interpreter (Saturday performance only): Karen Forbes

Outside eye: Peter McMaster

Field recordings: Pete Smith

Costume: Hanna Tuulikki

Millinery: Lydia Honeybone

Make-up artist: MV Brown

Technical manager and set: Nick Millar

Lighting: Jazz Hutsby

Producer: Lydia Honeybone

Front of House: Eliza Coulson

Production support: Connor Burgess and Anissa Praquin

With special thanks to: Glasgow Cathedral, Kat Jones and Ruedi Nager, Camilla Nelson, Liz Honeybone, Minttu Mänttynen, Laurence Winram, National Theatre of Scotland and GAMIS.

*Commissioned by Historic Environment Scotland with Arts&Heritage.*

## ECHO IN THE DARK

### Performance history:

2022 Bat Club Night, In Between Festival, B018, Beirut, Lebanon

2022 Silent bat rave, Hospitalfield, Arbroath

### Music release:

2022 *Echo in the Dark* lathe cut vinyl 7 inch and digital download,  
Blackford Hill

### Silent Bat Rave Credits:

Conceived and directed by Hanna Tuulikki

Music by Hanna Tuulikki and Tommy Perman

Movement Director: Will Dickie

Dance Cast: Niamh O'Loughlin, Abbey Adams, Nicole Tait, Romany Dear

Laser lighting design: Jack Wrigley

Costumes and visuals: Hanna Tuulikki with animation by Tommy Perman

Production Manager and set: Nick Millar

Produced by Hospitalfield

Hospitalfield Angus Bat Walks led by Dr. David Martin of Tayside Bat Group.

*Commissioned by Hospitalfield; supported by Creative Scotland, PRS Foundation and the Silvia Waddilove Trust.*



## SEALS'KIN

### Exhibition history:

- 2023 *Maluw Adhil Urngu Padanu Mamuy Moesik*  
(*Legends from the deep sitting peacefully on the waters*),  
Institute of Modern Art, Brisbane
- 2023 *Seals'kin* (solo exhibition), Moray Art Centre
- 2022-23 *When Bodies Whisper*, Timespan, Sutherland
- 2022 Biennale of Sydney

### Performance history:

- 2022 Findhorn Bay, Moray Art Centre
- 2022 British Art Show, Plymouth
- 2022 *Galoshans Festival*, Greenock, Glasgow
- 2022 Full of Noises, South Walney Island, Cumbria
- 2022 The Biennale of Sydney
- 2021 COP26

### Film screening history:

- 2023 Lux Scotland: ONE WORK
- 2023 Cine Astra Film Festival, Glasgow
- 2023 Soundplay symposium, DCA, Dundee
- 2022 British Art Show 9, Plymouth
- 2022 *Galoshans Festival*, Greenock, Glasgow
- 2022 Centre for Human Ecology, Glasgow
- 2022 *Making Oddkin*, The New Phoenix Cinema, GAMIS, Glasgow
- 2022 *Folk Film Gathering*, Edinburgh Filmhouse

### Collections:

- 2024 Acquired by Contemporary Art Society for Aberdeen Art Gallery  
and Museum

### Film Credits:

Performed and directed by Hanna Tuulikki  
Produced by Glasgow Artist Moving Image Studios  
Additional vocals: Nic Green and Judith Williams  
Assistant director: Peter McMaster  
Director of photography and first camera: Minttumaari Mäntynen  
Music composer, costume design, editor: Hanna Tuulikki  
Underwater camera and second camera: Lindsay Brown  
Location sound, sound design and mix: Pete Smith  
Sealskin costume textile: Liz Honeybone

### Visual Score Credits:

Produced at Edinburgh Printmakers with Master Printmaker Anupa Gardner

*Commissioned by the Biennale of Sydney; supported by Creative Scotland, the  
British Council, Frame Finland.*

## UNDER FOREST COVER

### Exhibition history:

2024 *Deep Rooted*, City Art Centre, Edinburgh  
2021 Helsinki Biennial

### Performance history:

2021 Helsinki Biennial

### Visual score history:

2021 Castle Mills Contemporary, Edinburgh Printmakers

### Radio:

2021 BBC World Service

### Installation Credits:

Choreography performed by Hanna Tuulikki  
Dramaturgy and movement direction by Peter McMaster  
Costume by Caroline Dear & Meg Miller  
Cinematography by Andrew Begg Edited by Hanna Tuulikki  
On set wardrobe management by Lydia Honeybone  
Vocal improvisation performed by Hanna Tuulikki  
Location sound recorded by Pete Smith  
Backwards song composed & recorded by Hanna Tuulikki  
Sound mixed by Hanna Tuulikki Surround sound mixed by Pete Smith  
Installation design by James Boyer Smith  
Directed by Hanna Tuulikki

### Performance Credits:

Devised by Hanna Tuulikki and Peter McMaster

Early research supported by Saari Residence. Additional production support from The Work Room, Glasgow School of Art, and Centre for Contemporary Arts, Glasgow. Many thanks to the Finnish Literature Society Sound Archive, Lusto Forest Museum, Ulla Kärkkäinen, Päivi Alajärvi and Vuokko Andrews.

*Commissioned by Helsinki Biennial 2021*

## DEER DANCER

### Exhibition history:

2019 Hanna Tuulikki: Deer Dancer, Edinburgh Printmakers

### Film screening history:

2020 *Deer Dancer*, performance lecture & screening, BALTIC online

### Performance history:

2021 Livestreamed performance Take Me Somewhere Festival,  
Tramway, Glasgow

### Visual Score history:

2022 *Intercity Prints*, Glasgow Print Studio, extract from print work series, (group exhibition)

### Film (2019) 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  
Costume fabrication assistance and wardrobe management by Lydia Honeybone  
Production management by Amy Porteous  
Costumes and print works by Hanna Tuulikki

### Livestreamed performance (2021) credits:

Lead Artist: Hanna Tuulikki  
Performer-Devisers: Nic Green, Jo Hellier, Simone Kenyon, Fabiola Santana & Hanna Tuulikki  
Dramaturg: Peter McMaster  
Movement Director: Will Dickie  
Composer: Hanna Tuulikki  
Sound Designer & Sound Operator: Kim Moore

Sound Engineer: Kenny MacLeod

Costume Fabricator & Wardrobe Manager: Lydia Honeybone

Producer: Siân Baxter

Production Manager: Nick Millar

Director of Photography: Andrew Begg

Developed through conversations and interviews with tradition bearers and academics, Felipe Molina (Yaqui tradition bearer/ translator), Larry Evers (American Indian Studies, The University of Arizona), Jack Brown (Abbots Bromley Horn Dance tradition bearer/ 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 2017/2018); 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, autumn 2017/2018).

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

## CLOUD-CUCKOO-ISLAND

Film installation history:

- 2023 *Irgendwas mit Hoffnung / Something with Hope*, Motorenhalle, Dresden, Germany (group exhibition)
- 2022 British Art Show 9, Wolverhampton (group exhibition)
- 2018 *Hanna Tuulikki: Horo hi 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

*Commissioned by Kochi-Muziris Biennale. 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.*

## WOMEN OF THE HILL

### Live performance history:

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

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

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

## SING SIGN: A CLOSE DUET

### Film installation history:

- 2021-23 *New Arrivals: from Salvador Dali to Jenny Saville*; Scottish National Gallery of Modern Art (Modern One)
- 2021 Kelder Projects, London
- 2021 The Vov / Scottish National Galleries, (solo virtual online exhibition)
- 2020 Edinburgh Art Festival, online
- 2018 *Hanna Tuulikki: Horo hi 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

### Collections

- 2019 Acquired by Outset Scotland for Scottish National Galleries

### Live performance history:

- 2021 Kelder Projects, London
- 2020 Edinburgh Art Festival, online
- 2019 *Outset Scotland*, Edinburgh Printmakers
- 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, hair by Christie Sanders
- 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
- 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.*

## 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

2024	<i>Murmuration</i> , The Bowes Museum, County Durham
2021	<i>British Art Show 9</i> , online digital element
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

2024	<i>Murmuration</i> , The Bowes Museum, County Durham
2021	<i>British Art Show 9</i> , Aberdeen Art Gallery (group exhibition)
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)

### Digital iteration

2015	<a href="http://score.awaywiththebirds.co.uk/">http://score.awaywiththebirds.co.uk/</a>
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### Film history (*filmed documentation of performance and rehearsals*)

2023	<i>Murmuration</i> , The Bowes Museum, County Durham (screening)
2021	<i>British Art Show 9</i> , online digital element
2020	<i>Festival of Music and Ideas: Acoustic Ecologies</i> , Attenborough Centre, Brighton (screening)
2018	<i>Hanna Tuulikki: Horo hì hó</i> , Galleri Format, Malmö, Sweden (solo exhibition)

### 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.*