

Hanna Tuulikki: portfolio of selected work

BIO

Hanna Tuulikki is an award-winning British-Finnish artist, composer, and performer based in Scotland. Her work explores our connection with the more-than-human world. Practising across sound art, music, visual art, and live art, she blends sonic composition with ritual forms and visual elements – including costume, choreography, and graphic scores – to tell ‘stories of re-worlding’ through immersive installation, moving image, and live performance.

At the heart of her practice, Tuulikki works with the voice, using singing and extended vocalisation to explore how the body communicates beyond language. Her sonic compositions weave vocal textures – both composed and improvised – with field recordings and electronics. Often site-specific, her work engages directly with place, activating natural acoustics and adopting processes of experimental translation to create hybrid ‘human-and-more-than-human’ soundscapes. Her work with choreography, costume, and visual scores expands this inquiry, examining how movement and image can embody a kinaesthetic form of listening, while her drawn notations map relationships between voices, bodies, and landscapes, deepening our sensory connection to place and ecology.

Ecological research underpins Tuulikki’s practice, particularly around multispecies kinship. She draws on embodied vernacular knowledge, especially sonic and bio-mimesis – imitating the sounds and movements of other creatures – to ask what we might learn from animals and birds about how to coexist on our shared planet in times of ecological crisis. Her recent research explores the emotional dimensions of climate crisis and biodiversity loss, and how art and music can help us navigate grief, wonder, and care in a rapidly changing world.

For her work across multiple disciplines, she has received a **Paul Hamlyn Artist Award** (2025), a **Henry Moore Artist Award** (2025), an **Oram Award** (2024), and a **Scottish Award for New Music** in Sonic Arts (2017). She was shortlisted for an **Ivor Novello Award** in Sound Art (2024), was a finalist for the **Arts Foundation Music for Change Award** (2022), shortlisted for the **Max Mara Art Prize for Women** (2020), and twice shortlisted for a **British Composer Award** (2015, 2017). She held an Artist Attachment with Magnetic North Theatre, supported by Jerwood Arts (2017–19).

Tuulikki’s 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): Fruitmarket, Edinburgh (2026), Aberdeen Art Gallery (2026), Tang Museum, Saratoga Springs, New York (2026), Jameel Arts Centre, Dubai (2025-26), Lost Farm Festival, Denmark (2025), **Folkestone Triennial** (2025), Radical Ecology (2024), 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).



Love Warbler (Live), performance photo by Matt Rowe



Love (Warbler Remix), installation photos by Thierry Bal

Love (Warbler Remix)

Installation: Radio broadcast on FM and shortwave, handheld radios with headphones, stereo composition (21 mins 41 secs) mixed with live sound from sited microphones, visual score giclée on canvas, 2025

Love Warbler (Live)

Live performance, 35 mins, 2025

Commissioned for Folkestone Triennial, Hanna Tuulikki's *Love (Warbler Remix)* is a place-responsive sound work for radio that takes a bird's-eye view of the Kent coastline to expand and remix cultural understandings of 'territory' and 'migration' through an aperture of love.

Love (Warbler Remix) is inspired by the way in which Folkestone and the wider Kentish coast are part of a route over which animals, birds, and humans alike have long travelled. This once included the Marsh Warbler, a small migrating bird that breeds in Northern Europe, before making its passage via the Mediterranean, the Balkans and the Middle East, to winter in East and South Africa. Until recently, a breeding population was concentrated in Kent, and though they can still be found across the channel in northern France, they are now rarely seen in the UK. This remarkable bird recounts its migratory path through its music, composing its song entirely from mimicry of other species' songs and calls, sampling and remixing European and African birds into rapid, complex sequences. Tuulikki worked closely with sound recordist Geoff Sample alongside ornithologists to analyse the song of an individual in a short recording, identifying 90% of its mimicry, revealing 64 species in just 7 minutes. The Marsh Warbler is Nature's original DJ!

It is generally thought that birds sing to attract a mate and in defence of territory, yet such utilitarian explanations fall short of accounting for the sheer complexity of the Marsh Warbler's song, or for why it sings not only on its breeding grounds, but along its migratory routes and wintering sites. Perhaps our ideas of natural selection and territory are so deeply entangled with human language of competition, aggression, borders, defence, and ownership, that our understanding is limited by our own preoccupations.

A guiding question for Tuulikki emerged: *"By listening-with Marsh Warbler, how might we shift our human understanding of migration as anomalous and disruptive, to reimagine it as a process central to all life on earth?"*



Love Warbler (Live), performance photo by Matt Rowe

As a companion ritual invocation for the Marsh Warbler's return to Kent, on the opening day of Folkestone Triennial, Tuulikki performed a series of solo vocal improvisations in the guise of a Love Warbler, animating the acoustic of the Lade Pits' listening ears.

"Tuulikki tweets into the mirrors for 45 minutes at the top of her lungs, eliciting responses from nearby birds... It's bizarre, astonishing, and could only be art." – Sean Burns, Frieze

The Kent coastline, with its proximity to the continent, is not only a gateway for migrating beings, but also a place deeply entwined with practices and technologies of territorial defence, remnants of which can be seen dotted along the coast. At the Lade Pits of Dungeness, on RSPB-reclaimed land, giant concrete sound mirrors, once used as a military warning system, now stand as monuments to the physicality of sound. Tuulikki asks, "What if through these parabolic 'listening ears' we overheard an avian love song to migration? How might this offer a counter narrative to the stories we are told?"

She begins with imagining a fictional human-avian being – a 'Love Warbler' (*Homoacrocephalus amor cantorix*) – which has returned to breed in the rewilded reedbeds of the Lade Pits. *Love (Warbler Remix)* brings to life its song. Created from a sample bank of traditional love songs collected from 27 musicians along its flyway, the piece adopts the Marsh Warbler's polyvocal song-structure to remix these into multilingual, multispecies music. This is then combined with live ambient sounds from 'open mics' sited at the Lade Pits sound mirrors.

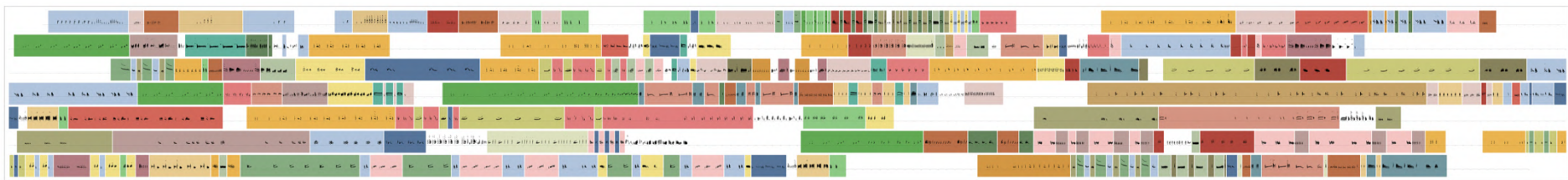
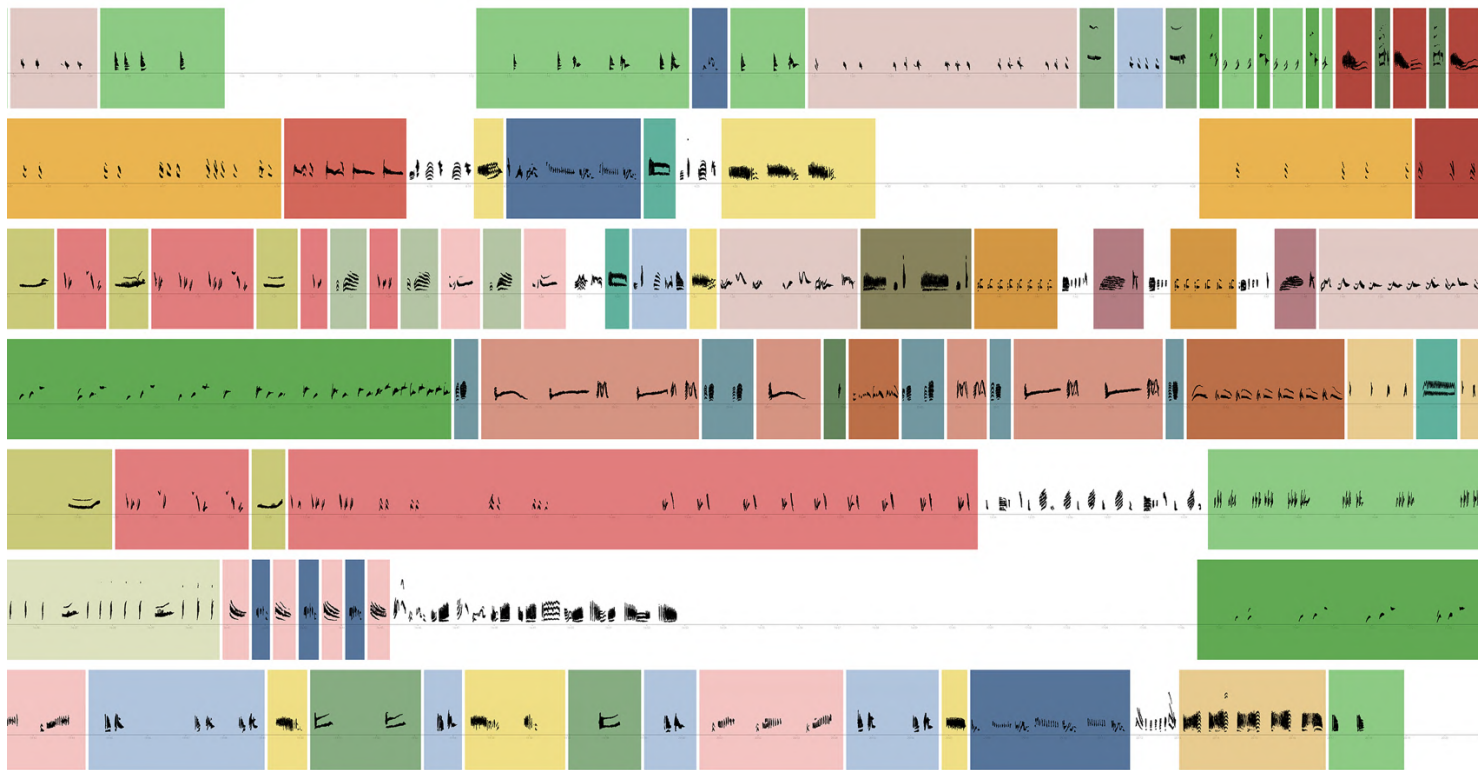
The resulting sound work is broadcast on FM radio into a 'listening station' housed within a former military site in Folkestone overlooking the Channel. The sound is accessed via handheld radios with closed-ear headphones, and pinned to the walls, a sonogram-inspired visual score mapping the song territories and corresponding bird mimicry offers insight into the world of the warbler, alongside love song lyrics in their original languages and poetic translations. Across the duration of the Triennial, it is further broadcast on shortwave radio to places along the migration path, connecting with communities across continents.

Listen to a mix of the radio work recorded 5pm, 25 July 2025 (best listened to on closed ear headphones): <https://on.soundcloud.com/Yzn1PeTo6gyWLmls7R>

Connecting Kent with the geographic route over which many beings have long travelled, Tuulikki's timely work speaks to contemporary environmental and humanitarian concerns.

"A successful sound work... Imagine Holger Czukay making a hybrid of Messiaen and Steve Reich. Very pleasing." – John Quin, The Quietus

"...a richly layered piece, strong in both research and imagination, which celebrates migration and subverts the region's many coastal defences with a radio broadcast from the sound mirrors at Dungeness." – Mark Sheerin, the Arts Desk



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LOVE (WARBLER REMIX)

Exhibition history:

2025 Folkestone Triennial

Performance history:

2026 Performance lecture, Cobalt Studios, Newcastle

2025 Folkestone Triennial

Credits:

Artist and composer: Hanna Tuulikki

Field recording, ornithologist, lead Marsh Warbler mimicry analysis: Geoff Sample

Love song vocalists: Hanna Tuulikki (British Isles), Guillaume Maupin (France), Daria Occhini (Switzerland), Rocco Zecca (Italy), Katarina Juvančič (Slovenia), Dunja Knebl (Croatia), Selma Droce (Bosnia and Herzegovina), Sabri Ayberk Hocaoglu (Montenegro), Antigona (Gashi) Altıntaş (Albania), Filis Sinanoska (North Macedonia), Velichka Chausheva (Bulgaria), Zoe Katsilerou (Greece), Sumru Ağiryürüyen (Turkey), Mahmoud Olabi (Syria), Petra El Hawi (Lebanon), Hanan Wakeem (Palestine), Hind Hamed (Jordan), Saleh Al-Rabeea (Saudi Arabia), Habat Zerezghi (Eritrea), Tasew Wendim (Ethiopia), Mzee Tendere Mwangi (Malindi, Kenya), Salma Faraji (Tanzania), Yobu Maligwa (Malawi), Wezi (Zambia), Matchume Zango (Mozambique), Phineas Magwati (Zimbabwe), Lungiswa Plaatjies (South Africa)

Additional Marsh Warbler mimicry analysis contributors: Françoise Dowsett-Lemaire, Magnus Wadstein, John Fanshawe, Terry Stevenson, Gerard Grant, Jimu Katengu, Samuel Chihana

Open live microphones sited at Lade Pits Sound Mirrors, RSPB Dungeness

Audio mixing: Kim Moore

Audio mastering: Sam Annand

Coding: Iain McClenaghan

Open microphone streambox design: Grant Smith

Audio web host: Locustream (locusonus.org)

FM transmitter hosting: National Coastwatch Institution Folkestone

Shortwave radio transmission: Encompass (Woofferton Transmitter)

Production design and technical manager: Nick Millar

Installation build: Form and Matter

Costume fabricator: Lydia Honeybone

Project manager: Ellie Beedham

Studio assistant: Yuezhang Gu

International musical connections made with thanks to: SOAS, Angela Impey, Cara Stacey, Hani Bdeir, British Council (Norah Campbell, Marc Mouarkech, Rosana Besednik, Melody Sango, and Ackim Banda), Mwiche Chikungu, Debbie Armour, Christoph Wagner, Nadja Räss, Aydin Dorsay, Alison Phipps, Hyab Yohannes, Karine Polwart, Simon Glinn, Veli Chauchev, Rami Magharbeh, Girma Yifrasheva, Martin Kaona and Neil Nayar.

Thank you to Ofcom's Peter Madry and Andrea Jackson, Folkestone and Hythe District Council, RSPB Denge, Vanessa Finn-Kelcey, Amy Edwards, Craig Edwards, Izzy Donovan, Charlotte Powell, Kent Downs National Landscape, Hospitalfield, National Coastwatch Institution Folkestone, John Holmes, Encompass, Leon Barrett, Andrea Maddin, Steve Palmer, Full of Noises, SOAS, British Council, Freya Alder, Tim Dee, Callan Cohen, Rudi Nagar, Gabriel Jamielan McClenaghan, Jonathan Wright, Jack Matcham, Cameron Simcock, Jake Browne, Mitchell Bloomfield, Robbie Coleman, Jack Wrigley, Offline.

Commissioned by Creative Folkestone for Folkestone Triennial 2025 with support from Folkestone and Hythe District Council, RSPB, and National Coastwatch Institution, Folkestone and Locus Sonus.



photos by Laurence Winram





photos by Minttu Mänttynen

the bird that never flew

Live performance, 50 mins, 2023

Visual Score, two-colour screenprint on somerset satin white, 76 x 112cm, Edition of 18 with 2 APs 2024

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 to not 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.

Watch extracts from performance: <https://vimeo.com/934260592>

Watch full documentation: <https://vimeo.com/video/977799096> password: robin

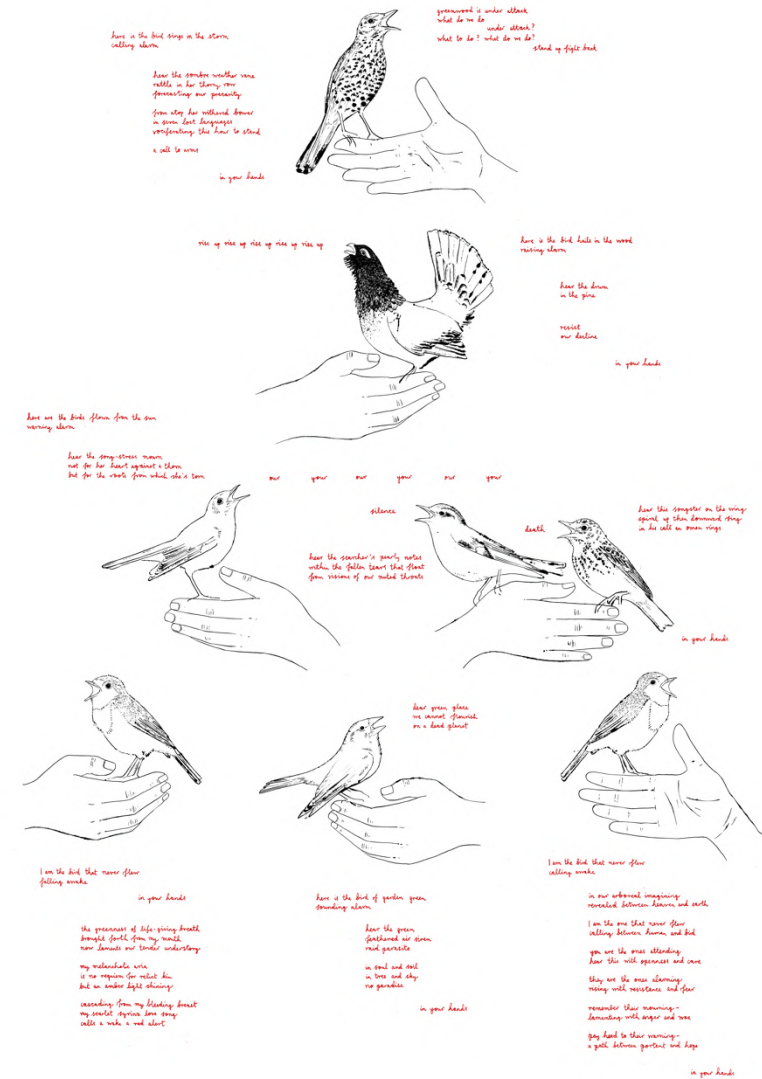
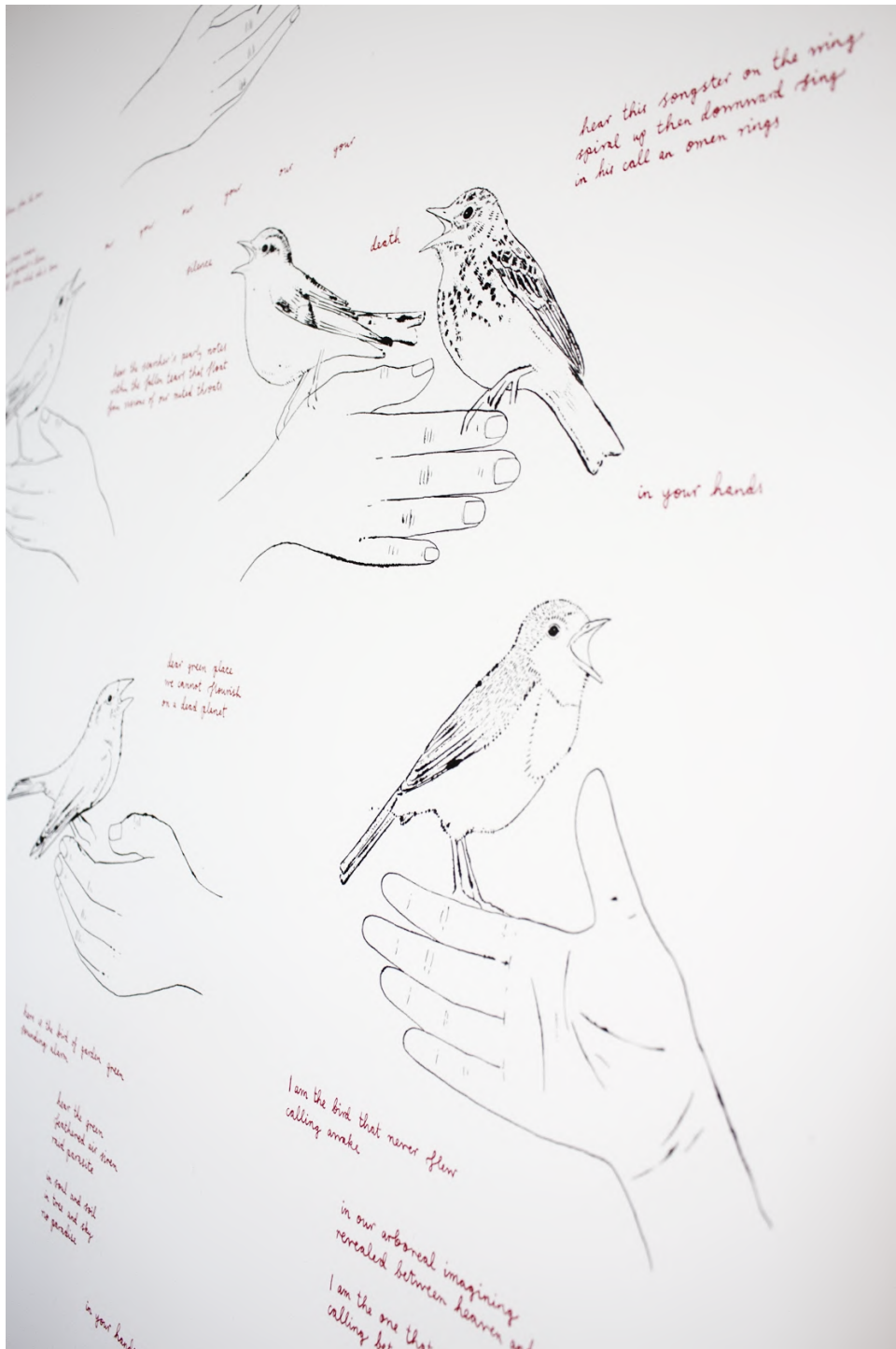
Shortlisted for Ivor Novello Award 2024 for Sound Art

"*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/TBTFVVS>

THE BIRD THAT NEVER FLEW

Performance history:

2024 Prototipoak Biennial, Azkuna Zentroa, Bilbao
2023 Glasgow Cathedral

Exhibition history:

2024 -25 *We Move As A Murmuration*, Timespan, Sutherland, *Visual Score*
Print, Video documentation of performance (group exhibition)

Film screening history

2024 Headlands Center for the Arts, California, USA

Awards:

2024 Shortlisted for Ivor Novello Award for Sound Art

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.



Avi-Alarm

Five augmented reality filters for social media, 2023

avi-

a prefix pertaining to birds or flight, used in the formation of compound words such as avian, aviary, aviation.

avi

an informal abbreviation for avatar, specifically those displayed by a user's profile on a social networking site.

Hanna Tuulikki's *Avi-Alarm* is a collection of augmented reality effect filters for social media, bringing together experimental digital avian masks and political protest chants to raise the alarm for critically endangered birds.

Commissioned by The Bewick Society and Newcastle University, in partnership with the National Trust and Arts&Heritage, Tuulikki was invited to create a new digital art work responding to the life and legacy of British wood-engraver and natural history author Thomas Bewick (1753-1828). Bewick is celebrated for his engravings, in particular of birds, as well as his technical innovation in print making, and in his day he was also known for his radical politics, speaking out against war, enclosure acts and slavery.

As a starting point for her work, Tuulikki asks *"I wonder how Bewick would respond to the devastating biodiversity loss we are experiencing today? Many species which appeared in his 'A History of British Birds' books are now threatened by climate chaos and ecological degradation, with 70 species on the UK red list. Would Bewick be a contemporary eco-activist? Would he embrace digital technologies and take to social media as a tool for communication and protest?"*

Tuulikki draws on Bewick's politics and innovative ecological art to create a playful digital work with a timely ecological message. Hosted and accessed via Instagram, *Avi-Alarm* is an AR filter series that transforms the face of the user/participant into five different hybrid human-avian beings, using digital makeup and animated virtual masks. Created in collaboration with artists Saturn Akin and MV Brown, each filter focuses on a critically endangered bird in the UK – capercaillie, curlew, lapwing, mistle thrush and puffin – bringing to life the unique characteristics of each bird.



This exploration of avian alarm is part of a wider body of Tuulikki's work that grows out of her research into the parallels between bird alarm call behaviour and human protest culture.

Embedded into the five filters, miniature human-avian alarm calls are activated when the user/participant opens their mouth. Exploring a space where human and bird meet, these short sonic pieces fuse manipulated field recordings of each bird with sung eco-poetic texts, drawing on the language of protest to sound a red alert for bird life through a cacophony of human and avian harmony.

Beginning as an exploration of how Bewick's work and values might speak to the contemporary experience, *Avi-Alarm* will come alive through online participation. This innovative interactive work offers a space to collectively become-with-bird, harnessing digital tools to nurture empathy, raise alarm and cultivate multispecies kinship in the technosphere and the biosphere.



AVI ALARM

Online launch:

2023 https://www.instagram.com/hanna_tuulikki

Exhibition history:

2024 *Invasion Ecology*, Radical Ecology for Southcombe Barn,
Dartmoor (group exhibition)

Commissioned by The Bewick Society and Newcastle University, with the National Trust and Arts&Heritage.





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.

A limited edition vinyl album and digital download is being released this year on Glasgow's Kin-Tu label.

Listen to the full track list here: <https://on.soundcloud.com/WtFTOLb6X93gDalh2u>



"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

ECHO IN THE DARK

Performance history:

- 2022 Bat Club Night, In Between Festival, B018, Beirut, Lebanon
- 2022 Silent bat rave, Hospitalfield, Arbroath

Music release:

- 2026 (forthcoming) *Echo in the Dark*, album, limited edition vinyl, digital download, Kin-Tu
- 2026 *We Came Out (Lesser Horseshoe Bat)* single, digital download, Kin-Tu
- 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

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.

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

<https://vimeo.com/684252463> password: seal

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

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>



Seals'kin (choreographic visual score)



"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 – journal of degrowth, radical sufficiency & decolonisation in Scotland.



British Art Show 9, Plymouth, Performance, Photo by Dom Moore

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 touring 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.



Full of Noises, Workshop and performance, Photos by Laurence Campbell



SEALS'KIN

Exhibition history:

- 2026 *Where we meet land: environment and ecology in artists' moving image*, Fruitmarket, Edinburgh (group exhibition)
- 2026 *Artist Film: Hanna Tuulikki*, Aberdeen Art Gallery and Museum (solo exhibition)
- 2025-26 *How to Reappear*, Jameel Art Centre, Dubai, UAE (group exhibition)
- 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 9, 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*, Offline (previously 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.

Participatory Performance Credits:

Facilitated by Hanna Tuulikki, Nic Green and Jude Williams





Photos by Maija Toivanen

Under Forest Cover | Metsänpeiton Alla

Five channel sound, single channel film hologram, birch tree trunks

20 mins (looped), 2021

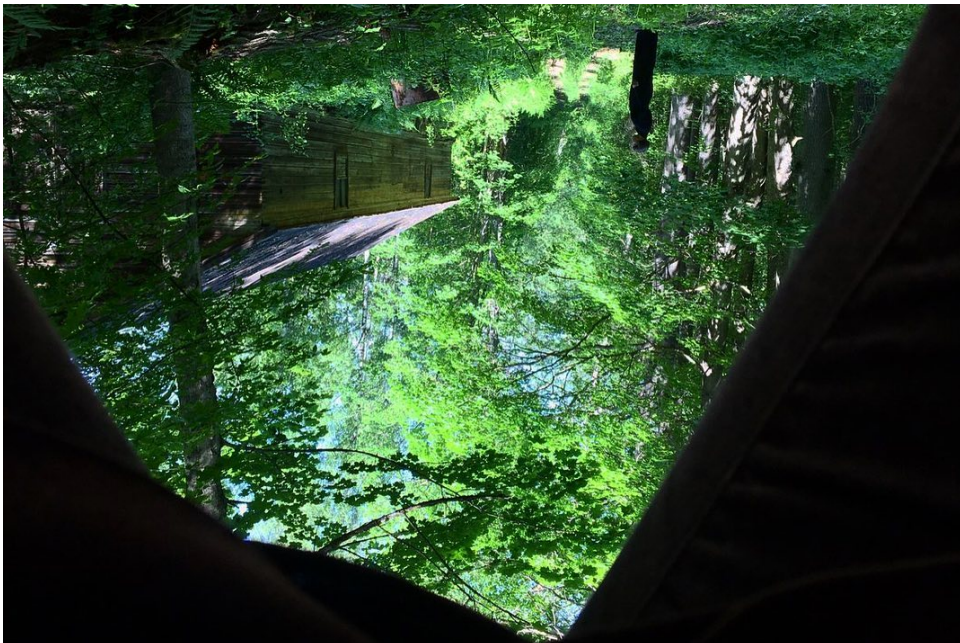
Live performance (voice and movement), 20 mins, 2021

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 stereo version):

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

Link to extracts from to film documentation of installation in Helsinki Biennial and City Art Centre: <https://vimeo.com/1157571615>

Link to full 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."

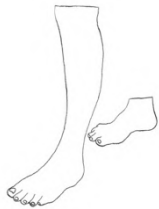
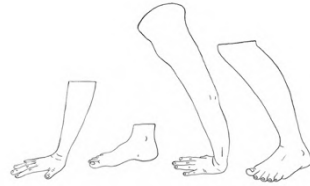
– Sini Mononen, Helsingin Sanomat

"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.



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yrno | dgarwakt
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 nettod weryf tar ab qwab aikt
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yrno | mawhr
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 gwnic qun aawo tar lliv | dard
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 gwnic qun aawo tar lliv |

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awrd aikt ad
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 dard aikt ad awrnon qun lliv
 gwnic qun mawst banwaf aikt dgarwakt
 nettod weryf tar lliv qwab aikt



Under Forest Cover, Installation, City Art Centre Edinburgh, 2024, photos by Jassy Earl

UNDER FOREST COVER

Exhibition history:

2026 FORTHCOMING: *Our Songs Came Through*, Breda Photo Festival, Netherlands
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, 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

Durational livestream performance, 6 hours, 2021

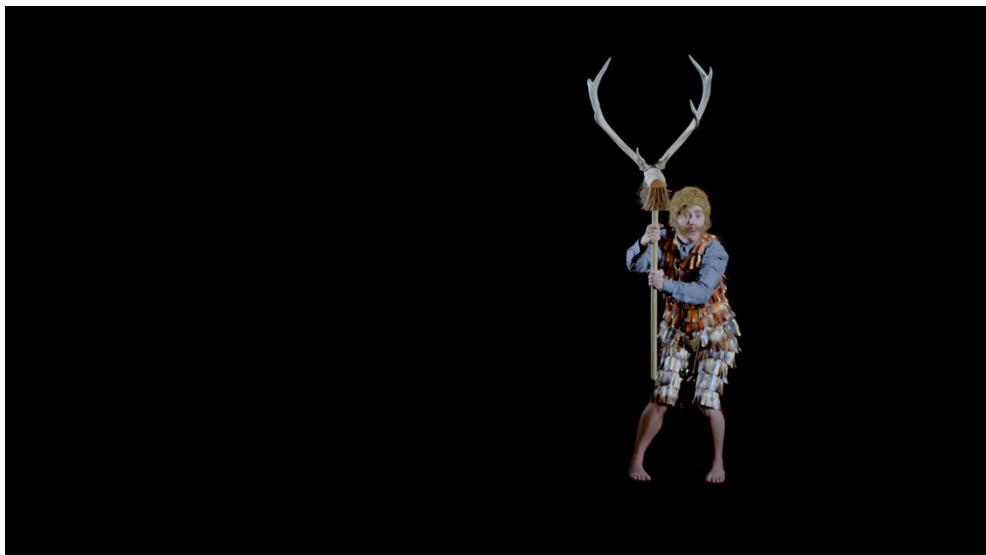
Featuring film, visual scores, and durational performance, Hanna Tuulikki's *Deer Dancer* (2019/21 - ongoing) explores our multifaceted relationship with 'wild-deerness', unravelling striking connections between the ecological crisis and toxic masculinity in an explicit contemporary life-crisis ritual for a damaged planet.

Premiering at *Edinburgh Art Festival 2019*, *Deer Dancer* was first presented as a two-channel film and sound installation featuring a solo performance to camera choreography and composition, alongside costumes and series of visual score print works. In 2021, it was developed into a six-hour durational live-streamed performance, featuring movement, composition and live manipulated voice, with an ensemble of womxn performers, premiering online at *Take Me Somewhere Festival 2021* in Glasgow's Tramway.

Hanna's initial research began with an exploration of representation of deer in art, specifically, the mimesis-of-deer within three traditional dances: 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. Studying with tradition bearers, Hanna explored the tacit and cultural knowledge embodied in the three dances, their ecological roots and associated mytho-poetic and cultural contexts. This was further informed by experiential research of hunting practices (deer stalking and animal tracking), by direct observation of deer in their habitats and an examination of changing deer ecologies. Additionally, the archaeological discovery at *Star Carr*, a Mesolithic site in North Yorkshire, of several red deer frontlets worn as ritual headdresses, offers an interesting prehistoric parallel to these dances practiced today. By conjuring the antlered male deer, the dances evoke images of 'wild nature', but how do they relate to the reality of their habitat? How does the mimesis of male deer behaviours inform a 'performance' of masculinity? Is it possible to honour folk traditions and histories where sensitivity is due, yet critique and de-stabilise constructed problematic narratives encoded within or imposed onto them?



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



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

Growing from this, Tuulikki examined the ways the ways in which imitation of deer behaviour constructs ideas of wilderness as the site for the cultivation of heroic-hetero-masculinities, and how hunting mythologies have been co-opted by patriarchal-colonial systems, impacting real vulnerable ecologies, suggesting the issue is not just about how we conceptualise and manage land, but also how we construct and perform gender.

Drawing on her research, Tuulikki sought to queer, re-code and re-dance her own gendered understanding of wild-deer-ness, developing five hybrid stag-men figures – the Monarch, Warrior, Young Buck, Fool and Old Sage – each with their own voice and movement vocabulary, costume and prop, transforming herself into these characters in a choreographed performance to camera, realised as a two-channel film soundtracked by a multi-layered vocal composition.

Crosscutting between two opposing screens, intricate costumes and props appear piece by piece on Tuulikki's body, in a queer assemblage, challenging human:animal and male:female binaries. 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 pre-hunt ritual, the characters face one another, performing their dance, drawing their weapons, before their *death*. In a perpetual loop of learned behaviour and appropriation, the stag-men are condemned to self-destruct.

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

Tuulikki also created a suite of choreographic visual scores, tracking the steps of the dancers, replacing human footprints with blind emboss 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 – and blind deboss red deer antlers for Highland Fling arm positions. This blend of dance notation with animal tracks informed the steps for the *Deer Dance* choreography, delineated in gold foil on the visual scores.



Edinburgh Printmakers, Deer Dancer costumes, installation image



Edinburgh Printmakers, Deer Dancer visual score detail



"...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

Tuulikki had intended to create a live performance version of *Deer Dancer*, but in 2021, due to COVID-19, the work had to be rethought and was developed into a live-streamed performance with an ensemble of womxn performers, performed in Tramway, premiering online at Take Me Somewhere 2021.

In the rehearsal process, a new question emerged: After we've de-stabilised behaviours that are toxic to the earth, how might we evolve beyond them and find new approaches that place ecological co-existence at the heart? The resulting livestream performance was durational in form and mostly improvised. Across six hours, the ensemble took it in turns to play – or become-with – two deer-men characters each, interacting with one another in the wilderness of the black box theatre using their bodies and voices, before concluding with the choreographed *deer dance and death*. With its experimental lab-like space and emerging emphasis on transforming the characters' toxic behaviours through relational improvisation, this iteration asked how we might move towards healing.

"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 onepmanship." – Lorna Irvine, Fjord Review

Link to watch extracts from the livestreamed performance:

<https://vimeo.com/929564974>

DEER DANCER

Exhibition history:

- 2026 FORTHCOMING: *Animale*, Void Art Centre, Derry,
Northern Ireland
2019 Hanna Tuulikki: *Deer Dancer*, Edinburgh Printmakers

Film screening history:

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

Performance history:

- 2026 FORTHCOMING: *Deer Dancer*, Tramway, Glasgow
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.



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

CLOUD-CUCKOO-ISLAND

Film installation history:

- 2026 FORTHCOMING: *Animale*, Void Art Centre, Derry, Northern Ireland
- 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

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.

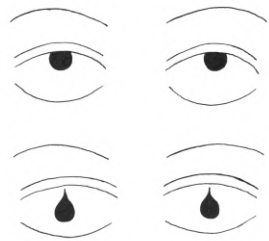
"One of the most effective dialogues between the traditional and the contemporary... an endless flow between the old and the new, the body and the mind, and language and rhythm." – VOGUE magazine's 12 must see artworks of Kochi Biennale

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

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

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

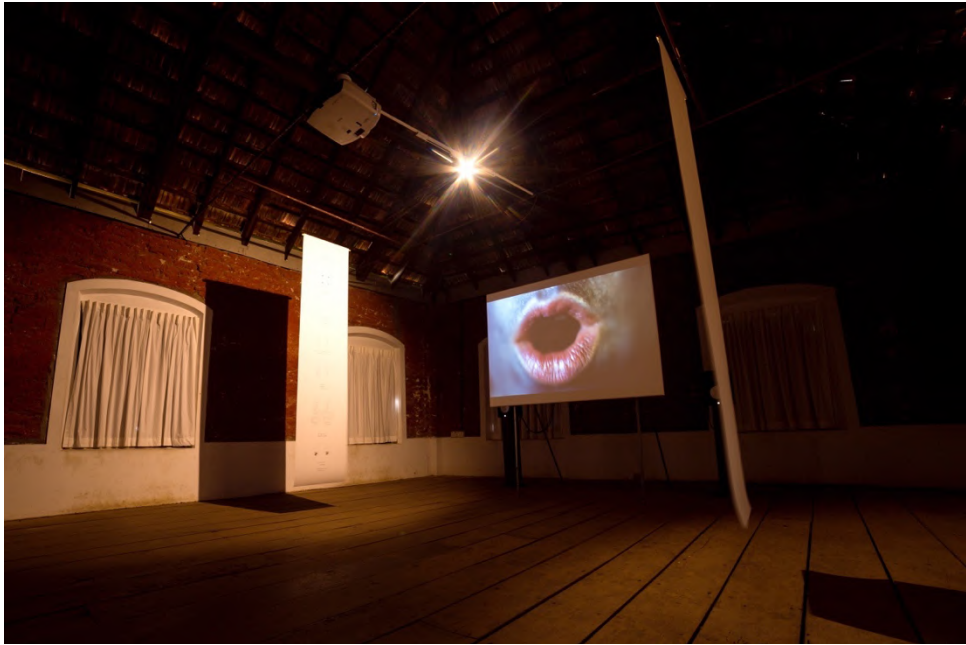
View complete visual scores here: <http://bit.ly/2iu8rkp>



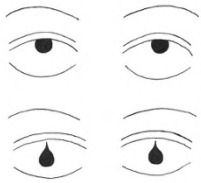
allow your watching eyes
to become heavy drops



release droplets one-by-one
from fingers and thumb



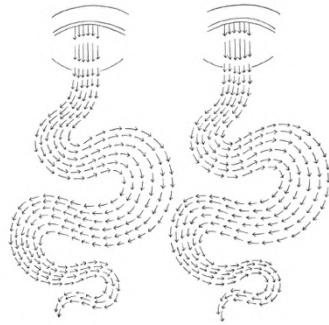
installation details



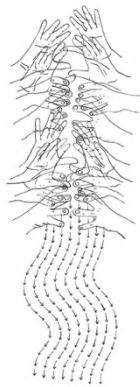
allow your watching eyes
to become heavy drops



release droplets one-by-one
from fingers and thumb



coil your eyes
with the current



flicker your hands
through the torrent

wave-on-wave-on-wave



take your eyes to the top
of the high mountain
wait for the rain to fall



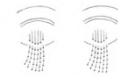
allow your watching eyes
to become heavy drops



observe the flow
gather
the ripples
in your gaze



pour the mountain stream
through your eyes



cascade
cascades
into the river



coil your eyes
with the current



see the river
meander
drift your eyes
out to sea



trace the top of the mountain
with the tip of your fingers
open the brow



release droplets one-by-one
from fingers and thumb



open the channel



flicker
fingers
downstream



pour the stream
into the river



flicker your hands
through the torrent
wave-on-wave-on-wave



trace how the river
meanders
from your arms
out to sea

visual score details (above); full visual score (right)

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, 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.

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

"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



Images: *Women of the Hill*, 2015, production stills and detail of costume/prop pieces

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 hi 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

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 hoquet (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)

Acquired by Outset Scotland for Scottish National Galleries, 2019

"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



Scottish National Gallery of Modern Art, installation image, 2022

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 Arteam, 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-eòin | 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

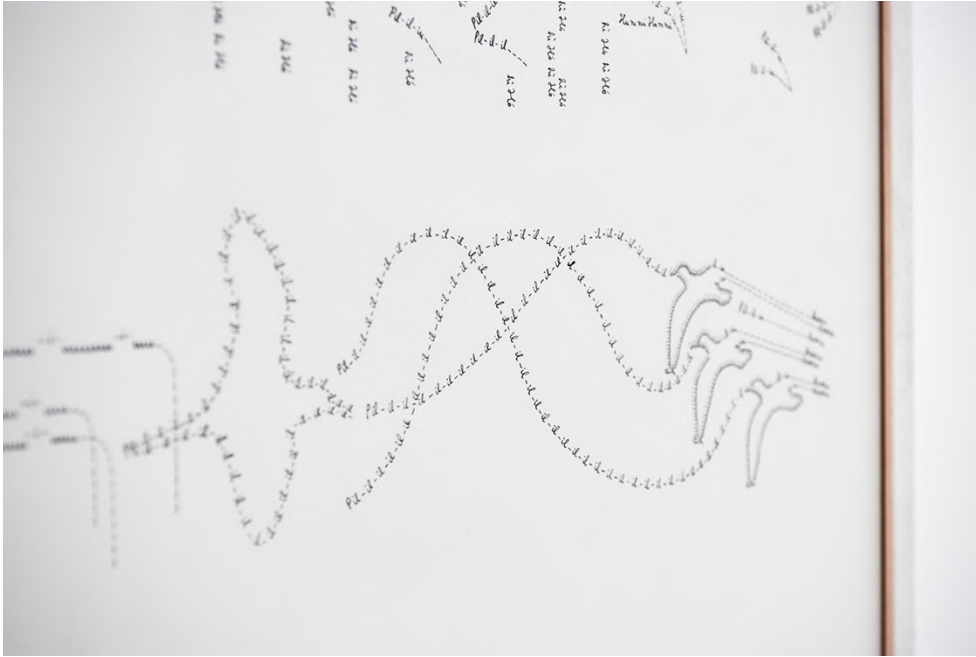
Five Habitats, Pen and ink on paper, various sizes, 2015

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.



Visual score detail & installed at BALTIC, 2017 (Visual score & Habitat drawings)

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/>

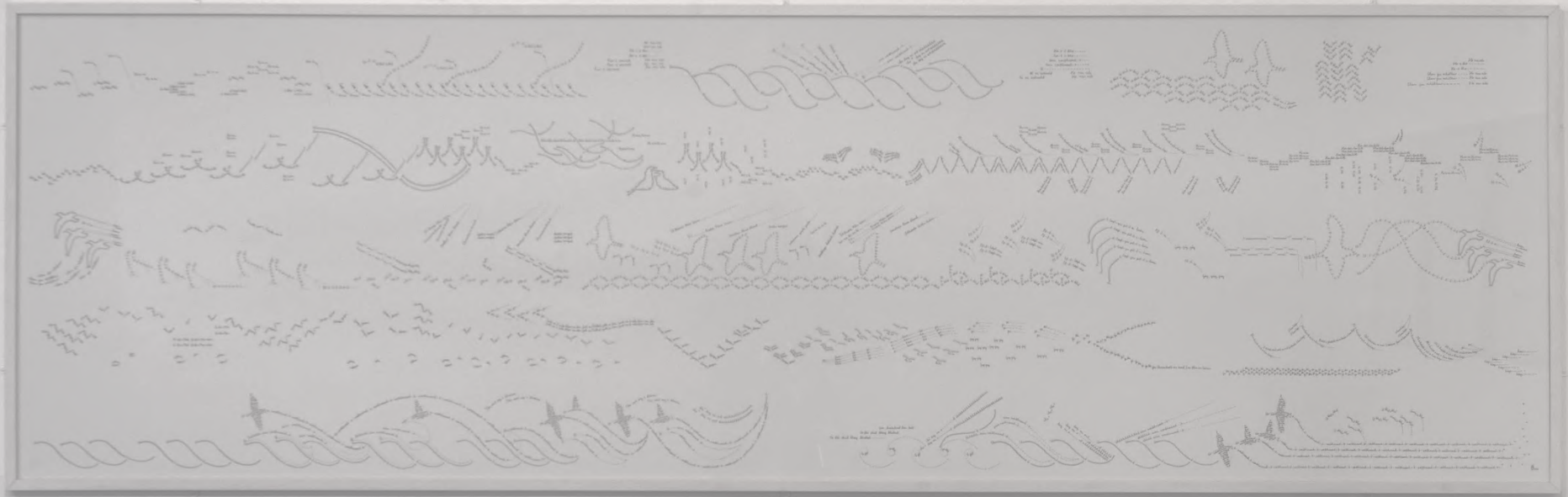
The visual score, drawings, audio recording and filmed documentation of the performance have been exhibited in different combinations.

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

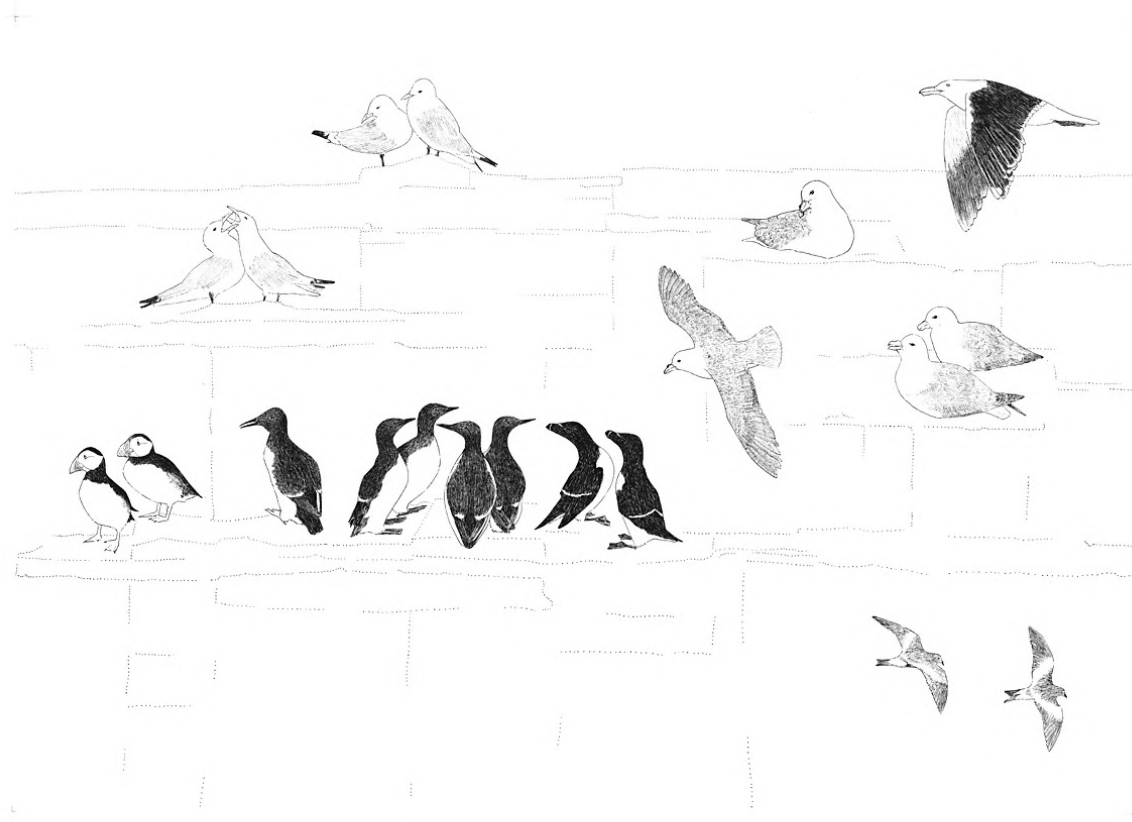
"Enchanting, beautiful and completely original" – Mark Cocker, author of 'Birds and People'

Link to *Filmed documentation of performances and rehearsals*:
<https://vimeo.com/388789250>

Link to *Audio recording*:
<https://hannatuulikki.bandcamp.com/album/away-with-the-birds>



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





Five Habitats, Pen and ink on paper, installed in various formats alongside visual score and audio of composition (BALTIC, 2017 / CCA Glasgow, 2017-18)



Bird of Bride - Oystercatcher, species drawing detail



Ten Species, Pen and ink on paper installed alongside audio composition (Aberdeen Art Gallery, British Art Show, 2021)



Audio / film (BALTIC, 2017 / Galleri Format, Malmö, 2018)

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 - 2025 <http://score.awaywiththebirds.co.uk/>

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.



spinning-in-stereo

Vocal composition visual score, Pen and ink on paper, 133 x 98.4 cm
Vinyl LP audio, 32 mins 12 secs (2014)

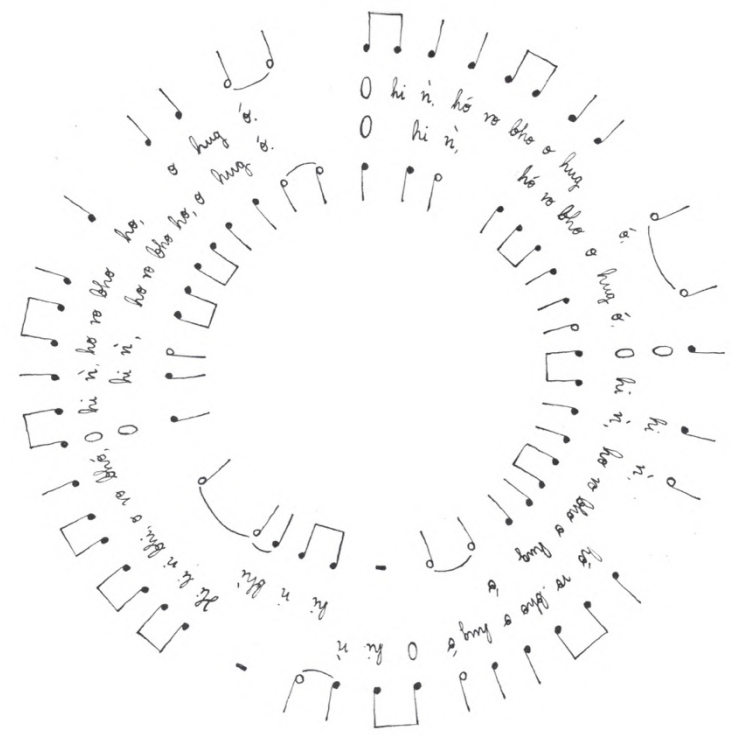
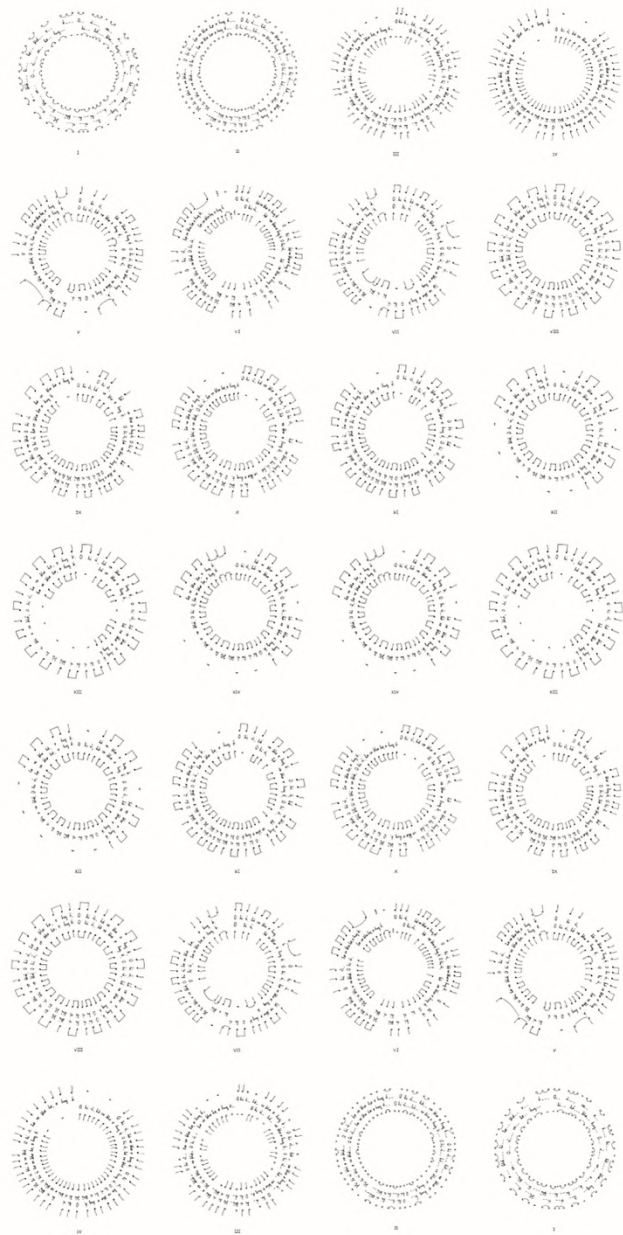
spinning-in-stereo is a composition for two female voices, presented as an installation – visual score and vinyl LP. The piece adopts a traditional Scottish Gaelic spinning song, *Oran Snìomhaidh*, as the basis of a circular score. Beginning with elongated tones and ending with a steady pulse, the arrangement moves through fourteen revolutions, each with a different emphasis in terms of time, rhythm and/or pitch. As it turns on the record player, *spinning-in-stereo* echoes the cyclical, rhythmic nature of working with wool, from caring for the sheep out on the hill, to carding, spinning, and the waulking of the tweed, with its renowned song tradition.

Listen to composition:

<https://hannatuulikki.bandcamp.com/album/spinning-in-stereo>



photos: installation / visual score details



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images: full visual score (left); visual score detail (above)

SPINNING-IN-STEREO

Exhibitions:

- 2026 *Elevator Music 54: Hanna Tuulikki – spinning-in-stereo*, Tang Museum, Saratoga Springs, New York
- 2018 *lùl*, An Lanntair, Isle of Lewis, (group exhibition)
- 2018 *Artists Who Make Music / Musicians Who Make Art*, Queens Park Railway Club, Glasgow (group exhibition)
- 2017-18 *Daughters of Penelope*, Dovecot, Edinburgh (group exhibition)
- 2014 *TG GENERATION*, The Travelling Gallery, Scotland (group exhibition)

Performances:

- 2017 *Daughters of Penelope*, Dovecot, Edinburgh
- 2016 *Eavesdropper*, CCA
- 2015 Glad Café, Glasgow;
- 2014 Holyrood High School/ Travelling Gallery, Edinburgh

Radio:

- 2017 Live on Late Junction, BBC Radio 3

Commissioned by the Travelling Gallery