

Hannan Jones



She grew up in south of western australia, the closest city is perth, Mandjoogoordap on Binjareb Noongar Boodja. It's very isolated and she felt very remote. She grew up with her grandparents who were avid cassette tape collectors. She studied sculpture and environment art at the glasgow school of art. She learnt about art in various spaces.

Glasgow School of Art: The Green Door Studio

During this time, she trained in thought and working collectively with others, it was always about the process and not necessarily the outcome. They had the mindset of "it is ok to fail." when she was a teenager, she became aware of glasgow school of art because of a band "Life without buildings", the front woman went to the school and very much inspired Jones. At glasgow, she undertook a free course for those who are unemployed or not in education, in green door studio. This was her first experience of her entering sound, she was in her 20's at the time. They approached the studio not just by exploring but by finding sounds they enjoyed and finding out the process behind it. It was a very important hands on experience.

This course influenced her peers and built a strong music and sound scene in glasgow due to the access they allowed. She works sometimes by research and sometimes by process. She released an album on optimo music with a very ungoogleable name, much to her dismay. She went on to play in the tate modern.

To be continued:

Her degree show piece, a ambitious first piece. It was her final year at GSOA and it's a multi-channel quadrophonic insulation. It documented her peers passing on a whisper, through inflection and accent. She did a public callout and the instruction was to pass around a secret message. She filmed with two cameras, one that followed the secret as it passed around the room and the other pointing the opposite direction to capture the reactions of those watching the secret move. It comes from

the idea of how the sounds get passed during games and how each of these whispers carry weight.

High Energy Heavy Feelings:

A response to a request from a lecturer at the GSOA. it was pressed onto a disc. It was a collaboration between past students, present students and lecturers. It blurs the line between music and sound. It was shown in the railway club in glasgow. It incorporated her voice as well as multiple instruments. She thought about how sound can be used as a vehicle, it moves us both physically and mentally. This project made her excited to think of sound as a catalyst to come together.

Re/Tell Atlas:

Is a collection of vinyl and cassette tapes to explore the history and culture. She used a sampling technique of where she takes bits of archival history. Working with traditional algerian music, they sing out loud what their mothers used to hum. Working with sound acted as a vehicle to asses and access how community and sound has changed through archive. She collected any kind of acoustic material she could to make the piece. She used vinyl, tape manipulation and tapes to create a soundscape that reporsented her mixed background. Sound became the way she was linking the past present and future. Cassette became a gift of the lives they used to live. She thought alot about theory. It was her catalyst for wanting to create her piece.

Nicolas collins:

"Devil's Music is a performance piece about global media, local culture and individual interference. It developed in 1985 out of the confluence of my fascination with early Hip Hop DJs, a Cagean love of the splendor of radio, the introduction of the first affordable, portable samplers (Electro-Harmonix's 16 Second Digital Delay and Super Replay), and a simple home-made "stuttering circuit" (inspired, perhaps, by my years as a student of Alvin Lucier.) In Devil's Music the performer sweeps the radio dial in search of suitable material, which is sampled in snippets of one second or less. These are then looped, layered and de-tuned. The stuttering circuit "re-rhythmitizes" the samples by retriggering and reversing the loops in response to accents in the rhythm of the ongoing (but usually unheard) flow of signal out of the radio – in other words, the radio material you don't hear is always governing the phrasing of the sounds you do hear, defeating the annoying periodicity of digital loops. The brevity of the samples is disguised by this constant shifting of the start and end points of the loop – a thrifty solution to the high cost of memory. All sounds are taken from transmissions occurring in the AM, FM, shortwave and scanner bands at the time of the performance; no samples are prepared in advance. The result is a jittery mix of shards of music, speech and radio noise – sometimes phasing languidly, sometimes driving rhythmically, sometimes careening frantically – a patchwork quilt stitched from scraps of local airwaves. I revived the piece in 2002 by replicating the original hardware in software for open distribution and group performances." (Collins, *Transmission art archive* 1985)

Collins, N. (1985) Transmission art archive, Wave Farm | Devil's Music. Available at: <https://wavefarm.org/ta/archive/works/hmpmtf> (Accessed: 11 May 2023).