



conversation with **HANNAN JONES**
OCTOBER 2025

N° 77



“The Site of Sound”, Exhibition view, 16N at Patricia Fleming Gallery, Glasgow, UK, 2023. Photographer: Aga Paulina Mlyncza.



The Site of Sound (detail), Infinite tape and cassette player, 2023.
Photographer: Aga Paulina Mlyncza.

ANGELA BLANC *in conversation with*
HANNAN JONES

AB Growing up in a remote region of Western Australia, could you share your earliest encounter with art, and perhaps your first experience with sound?

HJ I spent my early childhood in a rural place called Jarrahdale in the Darling Range. It is on Whadjuk Noongar Boodja, indigenous country, as all of Australia is. Jarrahdale is a pioneer forestry settlement, full of this specific, tall tree called the Jarrah. I had a lot of space to imagine, because there was not much going on. When I lived there it was a village that had lots of trees, a fish and chip shop, a pub, long walking tracks and a tiny school—and that was it.

Later, I moved to a town by the Indian Ocean, it held a different rhythm from the bush. I was either living with or visiting my grandparents, they are creative people, always

fixing things up and then selling them by putting out a sign at the end of the garden. My mum was a youth worker, and on the weekends, when she was not at work, we spent time drawing together.

Sound is a significant part of my memories growing up. Each person in my family has a different accent. We would sit around the dinner table talking and it was my Grandad's voice I loved the most; a beautiful, husky, sing-song, Welsh lilt. His pace was fantastic, allowing you to transcend into his stories and away from where you were in the present moment. I am grateful that the stories were textured, even when they were mundane. Speaking is the starting point and being surrounded by slow rhythms and stories created spaces of possibility. I always knew that I wanted to be an artist.

As a teenager, I was influenced by *Rage*. *Rage* is an all-night music programme which is aired from the late night into the morning hours on the weekends. When you are younger it is on at the sleepovers, then as a teenager you stay up all night and watch it, it is everything from back catalogues from artists, musicians to curated guest programmes, and top 40 countdown, it is all genres. This experience of music and evidently sound was at an intersection of what was around me in a slow reality and this connection to the beyond was hugely influential, an important introduction to popular culture in a place that felt at odds with that. This larger, collective experience of sound, music and visual popular culture became deeply influential, especially when living just outside the most isolated city in the world.

AB

And how did you come to live in Glasgow?

HJ

I have always felt a kind of dislocation when it comes to home. Half my family is from the UK, so many of the stories I grew up with were from

places far away. And because of that, I have had to approach wherever I lived with a real sense of dedication. I first landed in Manchester which was an important experience for me. It is a post-industrial city with a deep connection to music, culture and art. I soon found myself a part of it. After a few years, I was eager to study and was accepted into the Glasgow School of Art for Fine Art Photography—my first passion and love is light itself. In Australia, light is so overpowering and it feels almost otherworldly. That sensitivity to light drew me towards film as a material in photography and moving-image. For me, photography holds a similar property to sound—both are phenomena that subtly yet constantly reframe our experience of reality.

When I first arrived in Glasgow I could not quite locate myself. It was September when I arrived and it felt like there was barely any light until the following March. With little light available, everything I thought I had understood diminished and I even got SADs (seasonal affective disorder)! I decided to transfer into Sculpture and Environmental Art. Immediately I felt aligned. Historically, that department is known for its unique approach to fine art. Students are encouraged to work with anything and everything; film, sound, concepts, parties, events, performance. I thrived with that freedom to move across disciplines with intention. There were rigorous critical thinking and interdisciplinary inquiry. That shift opened up my practice and helped me to understand how to be in your practice wholly and ask what the work needs.

AB What kinds of spaces and questions were you first exploring?

HJ At the beginning, I was drawn to memory, not just as a concept, but as something shaped and



New Horizons (detail), Vehicle doors, vehicle tape player stereo, subwoofer, vehicle chair, cassette tapes, Variable dimensions, 2022.



“New Horizons”, Exhibition view, Sonica, Glasgow, UK, 2022.
Photographer: Hannan Jones.

held by materials, by collective ways of working, or hidden by them. I explored non-traditional exhibition spaces and the ethical, contextual dialogues they create. I ran a DIY space in a shopping centre with a friend, Rachael Simpson. It was both an open studio and a place for facilitating gathering, conversation, and exchange. It was chaos but it was more of a social experience.

The same chaos of energy carried over to The Vic, the Art School bar, where there were loads of events, parties, music, gatherings—moments of connection. Like everyone else, I was always there. During this time, being offered a place on a course in an analogue recording studio at Green Door Studios became a turning point. This is a common thread for many of us in Glasgow at that time, we were transformed through the NEET course at Green Door—what played out was a blend of what we created in our tenement flat and in the studio. Just experimenting with what was possible. When I was in Green Door with Murray Collier—a Scottish musician, producer and sound engineer, and a long-term collaborator—we focused on the spatial aspect of sound. *The studio* as an instrument and really thinking through sonic qualities and acoustics. This was also my introduction to electronic music, and I fell in love with electroacoustics and electronic music equipment. It gifted me a lot of freedom. We had no expectations and we made something somewhat significant almost by accident, this soon became an EP record released on Optimo Music. One of my favourite moments is when Murray had made this percussive section on the spokes of my bicycle. Although we had access to incredible equipment, there was no musical hierarchy or need for traditional approaches. These experiences cross-pollinated

with how I was thinking about my artistic practice and sound more broadly. I was asking how sound moves through a room, how it fills a space. Where does it come from? How is it positioned? How is it experienced in the body? How does it change the way we experience a place? It feels elastic.

AB

Was there a specific project where you began to really test those ideas?

HJ

My final show is relational to this, it echoes these experiences both at Glasgow School of Art and surrounding it, I created a quadraphonic sound installation and multi-channel video installation that took a Scottish ballad, that informed what is known as ‘mondegreen’—it is a misunderstood or misinterpreted word or phrase resulting from a mishearing of the lyrics of a song. In the ballad, ‘mondegreen’ is coined from the misheard “laid him on the green” as “Lady Mondegreen” by Sylvia Wright, who writes, “Mondegreens are not errors. They are portals into other worlds.”

It began with the Scottish ballad, but extended into other forms of exchange—gossip, secrets, the slippage and dissonance between what is said and what is heard. The mic followed closely to each speaker, there were 20+ participants passing on what they interpreted, so you hear the spoken passage translate and mutate into something far from its origin. I was thinking about it as a chorus of worldly accents, when experiencing this work now, it is like a punctuation or a time capsule of pre-Brexit Britain, so it has become somewhat political. Attendees were mainly students from everywhere, all over the world studying at Glasgow School of Art, this is when University fees were not as expensive, and it was more accessible for international students to study in the UK. It is a portrait of that time, and of a specific time in Art School. This kind of

Your highlands and your highlands
you've got to lay there

Here in the highlands and the lowlands
there's a likeness
Here in the highlands and the lowlands
there's a likeness

I hear that the highlands
and a

I hear the silence in
the woods

I hear the silence of the wind flow

gathering feels tender and perhaps less possible or fluid now.

AB

Could you speak about how your collaboration with Shamica Ruddock developed through *The Shift*—a sound installation I had the chance to experience at Wysing Arts Centre—and how your shared research shaped the way you approached sound?

HJ

Shamica and I met as Associate Artists at Open School East. We shared a basement studio in Margate, where both of us were investigating our own sound practices. We called our studio *The Beat/s Kitchen* because no one really came downstairs unless they were going to the kitchen so we were very much left to our own devices. We were deeply interested in ideas such as speculative identity and archives—where do we find archives? and asking: How might sound hold archives? As well as the physicality of what sound can be and how it exists within cultural and artistic spaces. From this shared inquiry, many moments evolved and continue to do so, one of those is *The Shift* which was originally commissioned by Well Projects in Margate. We had both relocated back to our respective cities by then, and the invitation to exhibit in the context of Margate was significant for us. For the exhibition, we created two, DIY sound showers using two parabola domes, each with a speaker, and extended cords carrying two separate channels so that the sound could move between them. The sound was an element of a recorded live performance. When we play live, we often pan sounds toward each other's speakers. It is like a conversation through sonic improvisation.

AB

A practice that you call “quantum noise improvisation”...

HJ

Yes. It was identified by pianist Pat Thomas, someone we also perform with. It is like a cosmological approach that brings many things





“The Shift”, Exhibition view, Well Projects, Margate, UK, 2022.

together.

For *The Shift*, the research behind the project was rooted in various texts, in specific the same texts which sit under the umbrella of *ReImagining in Conversation*, which is an ongoing umbrella, using an essay published on women and autobiography “Female Voices in Revolution: Autobiography and Collective Memory in Assia Djebar’s *Fantasia: An Algerian Cavalcade* (1985) and Merle Collins’s *Angel* (1987)” by Koichi Hagimoto as a tool for our own futures. It was the first time I encountered this way of working with women writing both fragmented histories and futures simultaneously. So together we are reimagining various iterations of these movements. My father is Algerian—something which is evident in my features—and Shamica’s family comes from Jamaica and Guyana. We both grew up as first and second-generation people in colonial, English-speaking countries, full of colonial entanglements. We are building through our resonance to propel ourselves into a collective future. *The Shift* is about responding, reorienting and building a shared space sonically through improvisation.

In *The Shift*, we were interested in creating sonic spaces that could hold multiple voices without collapsing them into one unified narrative. It was not about negotiating or compromising; it was about creating a kind of space where multiplicities could exist side by side. The ability to build these speaker systems ourselves meant we could conduct an iteration and draw from the live set-up. Simultaneously, we wanted to move away from the standard Yamaha or Genelec gallery speaker setup that carries a very codified language of presentation and instead, we wanted to create a different kind of invitation, something

we might understand a context, we must be open to one more to a border that defends and prevents. Borders must be permeable; they must not be weapons against migration or immigration processes. —Édouard Glissant in *One World or Relation?*

Édouard Glissant's seminal treatise *Poetics of Relation* is a profound philosophy of Relation, one published in 1997, a time when the so-called western philosopher was still trying to be defined about the place of Africanity, and then professor of French Studies history was looking for a way to be defined as the "house of the world."

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"Voice,"

Fantasia: an Algerian Cavalcade, Assia Djebar

APHASIA

CLAMOUR

MURMUR

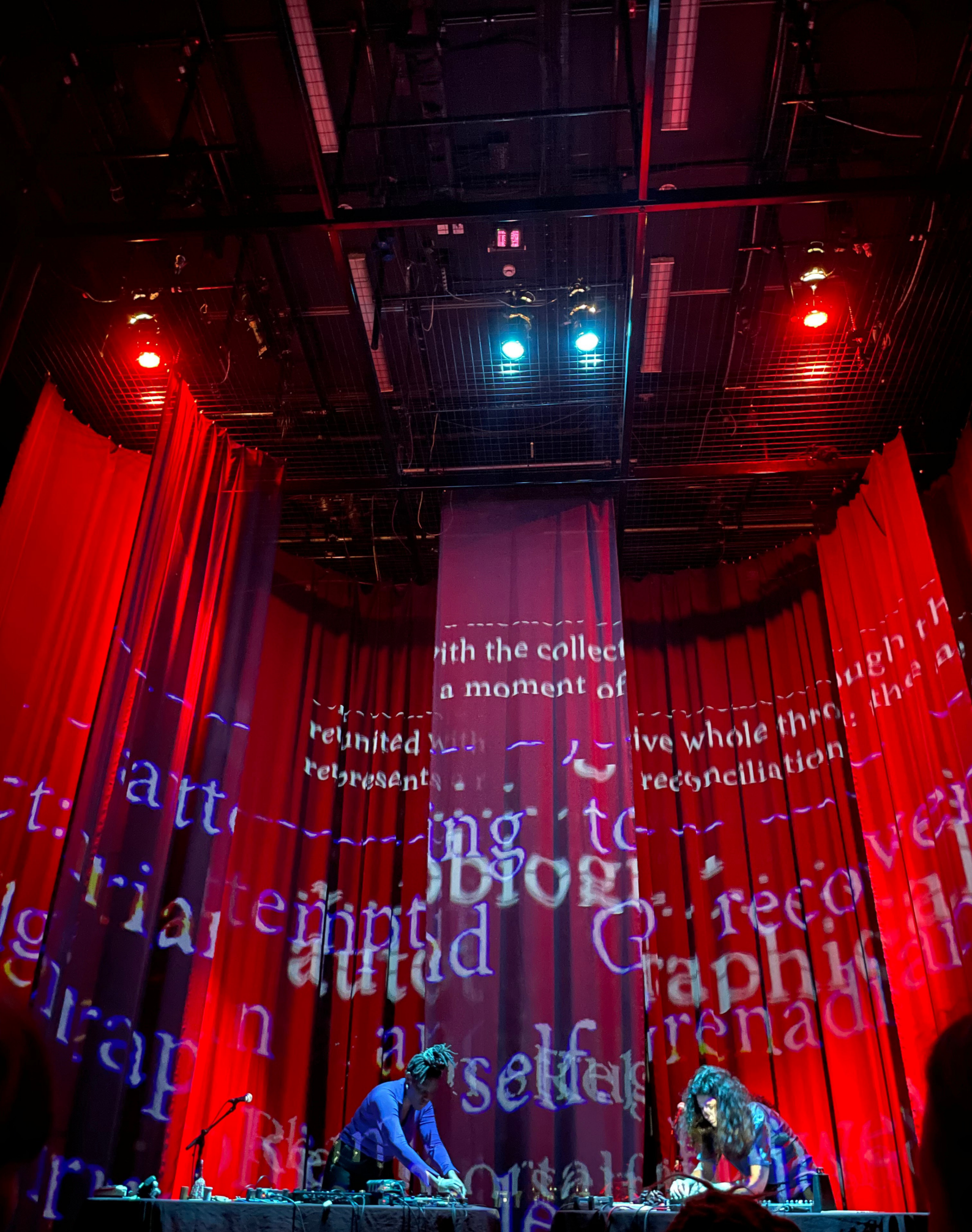
VOICE

WHISPERS

This is not a passive participation.

Poetics of Relation: The Relative and Chaos, Édouard Glissant





Re-imagining in Conversation, Live performance, Hannan Jones and Shamica Ruddock, The Center for Contemporary Arts, Glasgow, UK, 2022.

more intimate that asked people to physically move into the sound. The setup was a way of drawing attention to active engagement. Sound has this ability to bleed into architecture, to bleed into bodies. We were thinking a lot about how to guide people toward the experience of being present, to receive. I could go on a tangent, but maybe that is the point.

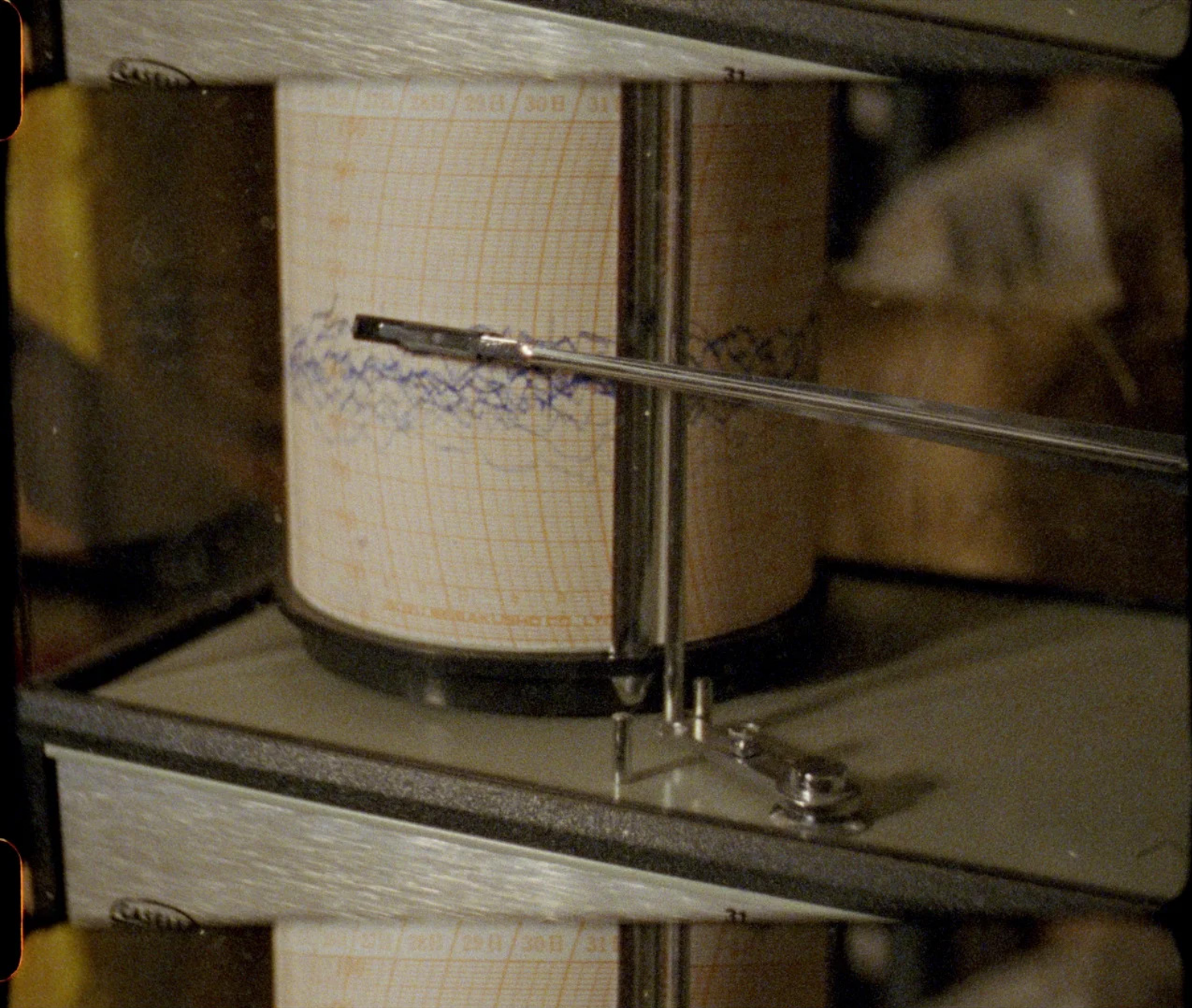
AB

Sound has this fascinating, almost elastic quality that can draw you into the present, immerse you in an entirely different world, or shift how you perceive the world you are already in. At times, those experiences collapse and become indistinguishable.

HJ

Yes. And it is very much about concept as it is about materiality. Sometimes these states blur, folding into each other until you cannot tell where one ends and the other begins. For me, it is not just about sound as an abstract idea, but about its materiality, how it lives inside objects, moves through air, and resonates within spaces. I have been fascinated by how different speakers and transmission methods shape the experience.

In *Blue Grey Haze*, a radio-based commission for David Dale Gallery, I explored the doubling of space—the dualism between the receiver and the broadcaster—where something is positioned and where it is coming from. Echoing the research I had been doing in relation to Frantz Fanon, who wrote about how Algerians used the radio as resistance during the war “This is the Voice of Algeria” in *A Dying Colonialism*. All of this is deeply intertwined but slips through in different iterations of my work. They become tools that I work with towards transition, transformation, and ideas of freedoms. *Blue Grey Haze* also offers an overlap with the notion of the locked groove – the concept of ‘return’ and ‘origin’ in sound, so underpinning *Blue Grey Haze* is a



A Spirit, a deity, a barbarian? Captive in the subterranean, Film still,
16mm to HD, 10 min, 2025.

locked groove, and the work moves through this cycle with spoken word, a mix of composers, artists, musicians who work with this format or incorporate this endless cycle of repeat, but how it is not the same when we next encounter it. A kind of practice into repetition and liminal kind of nuances. Sound is so fluid—it surrounds us, and yet we must choose what to focus on. That is perhaps why it feels not just fluid, but intangible.

AB

This recalls Annie Goh's writing on echo. She reclaims the mythological figure of Echo, shifting her from a passive imitator to an "agent of ambiguity and resistance", a presence that unsettles dominant ways of knowing. In your work, there is an echo of that same impulse: to create a sonic space that does not resolve into one meaning but holds space for presence and projection.

HJ

Yes! I connect with this. It returns to the idea of origin and techniques like sampling, delay, and echo—methods that extend into a temporal plane. In relation to Annie's writing on echo, which I am a fan of—I think of echo not only as sound, but as a temporal disruption. It unsettles the linear model where the past is behind and the future lies ahead. Echo introduces a call from elsewhere, opening new registers and reframing how we understand our position in time. Sound is especially suited to this inquiry. Few mediums contain approaches that so directly engage temporality—the pedal can create delay, echo, etc. It is not about nostalgia but generating new presence. Echo becomes a way of creating layered beginnings.

Recently I presented *A Frontier in Depth*, commissioned by Artes Mundi, the National Roman Legion Museum and Amgueddfa Cymru (Museum Wales), it became a trilogy of films, 12in vinyl and a sound installation that was set in a 2,000-year-old Roman amphitheatre, an ancient



A Frontier in Depth, 6.2 Multichannel sound installation, Sculpture, Caerleon Roman Amphitheatre, Artes Mundi and the National Roman Legion Museum, Supported by Arts Council of Wales, Amgueddfa Cymru Museum Wales, and CADW, UK, 2023.

ruin, in Caerleon, Wales. Using a 6.2 multichannel system, I composed field recordings, paired with contemporary versions of ancient instruments, pan pipes, lyre and an organ that would have been played in the amphitheatre during the Roman Empire. I recorded onto tape loops at Green Door Studios, this is ten years after my first record was recorded there, which was a fuller circle—and then myself, and Lottie Poulet, who is a sound-engineer and works at Wysing Arts Centre mixed it into multi-channel to the site and on site of the amphitheatre.

When does it begin? In much of my practice, the echo or origin stems from something ancestral or distant, sounds and rhythms archived and re-sampled to generate not just reflection, but a sense of this moment forward. It becomes a way of establishing a different origin composed of multiple anchors.

I have always been drawn to Raymond Williams' notion of the "consciousness of feeling"—how certain structures and contexts generate feeling. That resonates with how I understand echo—an on-going consciousness, a feeling that persists and carries.

AB While *The Shift* created an intimate environment within the domes, your work *Surface, Bounce and Cycles* operates quite differently. It unfolds within an open landscape, and sounds become amplifiers of the surroundings. The work associates manipulated sound recordings with sculptural elements which you consider as a kind of "visual score" of sound. Could you speak about how you approached the relationship between sound, sculpture, and landscape in this project?

HJ *Surface, Bounce and Cycles* is a site-specific work involving two speakers installed beneath two different bridges, on the Union Canal. The bridges have unique acoustic properties—it functions like



Surface, Bounce and Cycles, Solar panels, sound installation and sculpture,
Edinburgh Art Festival, 2022. Photographer: Sally Jubb.

a natural tunnel, producing acoustics shaped by the environment, the architecture, the water and especially by the wind and its direction. The sound system ran off of two large solar panels that were programmed to mimic the cycle of the sun.

I was invited to respond to the Union Canal through the commission by the Edinburgh Art Festival as part of *Channels*, curated by Associate Artist Emmie McLuskey. The canal was initiated as part of the Industrial Revolution; it was once forecast to become a major trade route and has since become a site of leisure. I spent a lot of time reflecting on the site, which is sonically in constant flux. I began thinking about vibration, understanding sound at its most fundamental level as vibration. How to highlight what already exists.

The composition was made using various equipment—field recorders, hydrophones placed underwater, mobile phone recordings, and high-quality devices. I combined these sources, and the intention from the beginning was always for the sound to be powered by the cycle of the sun using solar panels. That was important to me: that the cycle became synthesized with the landscapes itself, where the activation of the speakers comes directly from the sun. It ties into a larger reflection on energy—electricity, breath, cycles—as forces that shape the work. Perhaps, we return to the comparisons I made earlier about the phenomena of light and sound.

I wanted to bring something to life without overtly inserting myself onto it. Of course, you always do, but I was trying to approach it subtly. I created the jesmonite sculptures that functioned like visual sculptural scores for the two sites. They acted as commas, moments of stillness that

invited listening. On windier days, it was easy to miss the sound—and that was fine with me. The wind too was a composer. But within the context of presenting at a festival, questions come up: Should an artwork always be fully available? When working in and with the landscape, the things you record and accumulate have their own lives, their own rhythms.

AB

I was reading the essay *Listening Back* (2021) by composer and artist Cathy Lane earlier today, where she reflects on how listening back to her early field recordings made her realise how much her own listening had evolved over time. I wondered whether you feel that your relationship to recording and listening has shifted as your practice has developed.

HJ

I believe that listening is constantly changing because the intention behind it is also evolving. Of course, I am interested in the quality of sound but I also want to be completely in the present. Listening back to my archives, I would say that my recording process varies and is expansive because there is always a different intention in the process. Different moments call for different attunements.

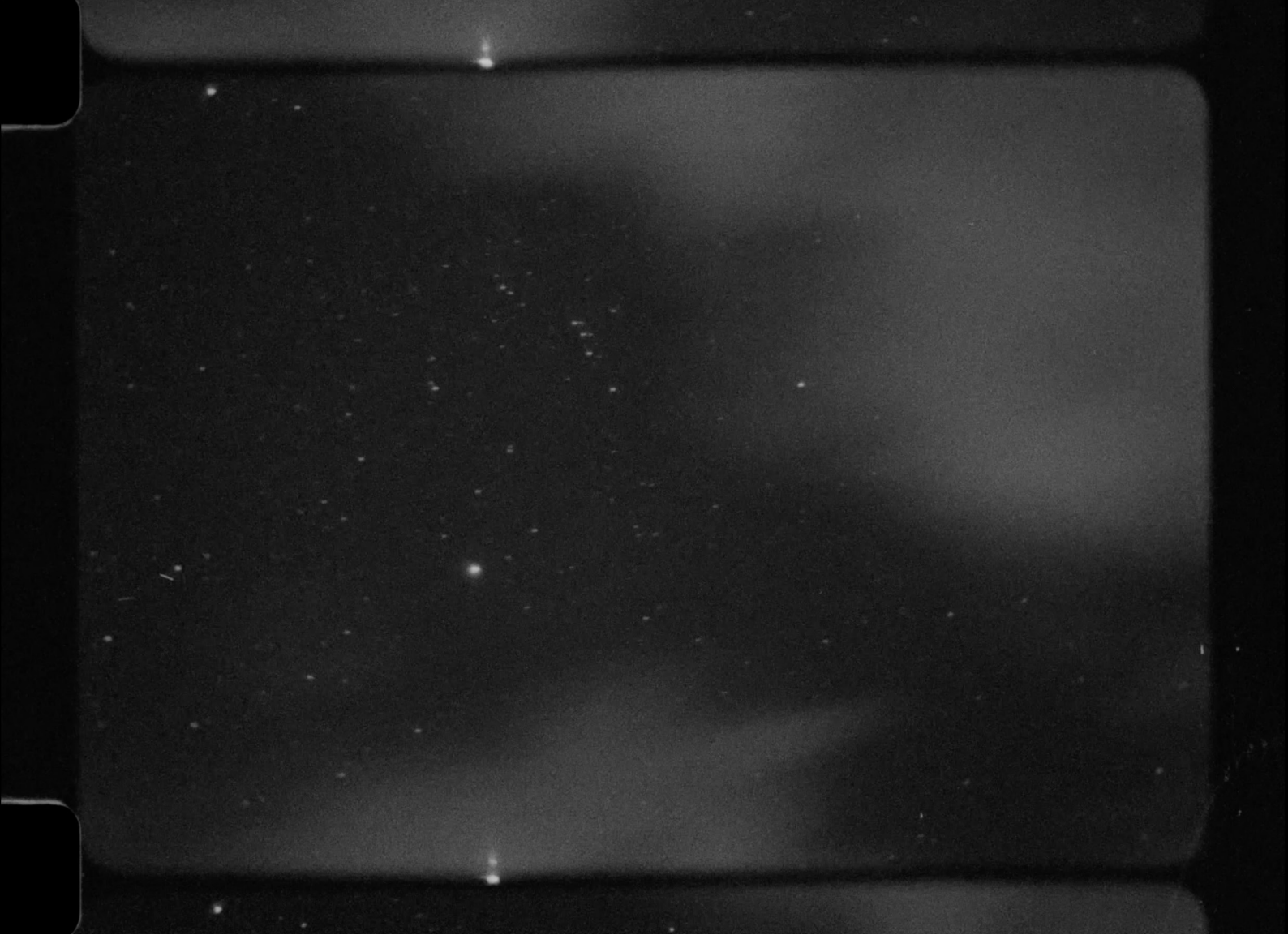
Maybe I have become a better listener over time—more nuanced. Recently I have been working with electromagnetic recordings, picking up the hidden infrastructures embedded in landscapes, or trying to capture signals of asteroids moving across the sky, this venture resulted in a film work *Cosmotechnic Templum*.

AB

Your sonic repertoire must have grown more diverse and complex over time.

HJ

Absolutely. Processes vary and mutate. As I grow, so does my approach. My earlier works from ten years ago still influence me but perhaps I have become more dynamic in my practice. I have nothing to prove, it is a pleasure to make sound



work. This intangibility can sometimes be challenging, but I am committed to versioning and unfolding with it. It is also only one of many of the mediums I am thinking through. There are often many other structures simultaneously at play.

AB And you have worked with a choir as well, which seems like another way of exploring collective listening. Could you tell me more about that project, and how it connects to your personal history?

HJ The Rubaba Choir, which is attached to an artist-run space Rhubaba based in Edinburgh, has been running for ten years. The choir was formed as a tool for artists. Initially, they invited me to run a workshop that reflected where I was in my practice at the time, while also expanding into collective vocal work. When they reached out, I sent them two local articles from the 1990s about my great-grandparents in Wales, who were celebrating their 80th wedding anniversary. One of the questions in the article asked how they stayed connected after all those years, and their answer was simple: we sing together. It became a much longer collaboration than I expected, around a year and a half. I would travel from Glasgow to Edinburgh every second Tuesday, and together we explored all kinds of approaches around singing and listening under the workshops that I called *Mixed Signals—Collective Tuning*. My approach to the choir was pretty experimental—tuning, and de-tuning. It was important that I would not lead the choir so much but create responsive listening and shared exploration. Since I am autodidactic and not formally trained, we navigated the process together, negotiating where our registers fit and how they fluctuated, which also depended on who was present. Building on the experimental side of the project, I invited



a friend, a Lebanese experimental improviser, Firas Khnaisser for a public performance together for “Voices in Buildings” in Edinburgh. The second half featured a version of *Ray of Light* made for *Hiraeth: Pandy Lane*, a film I was working on in Wales.

AB

How did the film *Hiraeth: Pandy Lane* come about? Was it your first film?

HJ

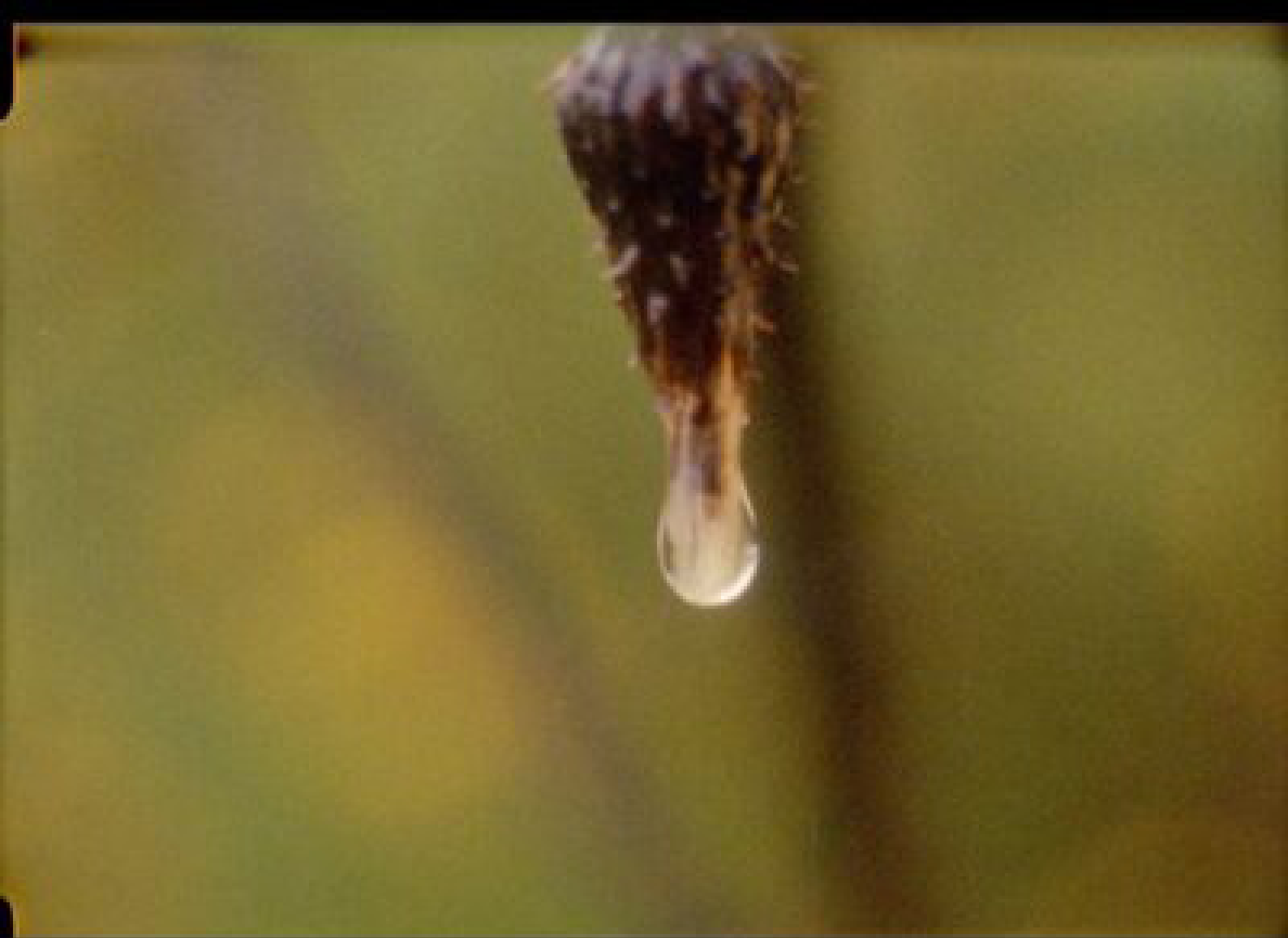
It was my third short film, despite a version shown at Collective Gallery, Edinburgh, it feels still in development. It goes back to my Grandad, and a story he told about stealing lettuce in Dyserth, Wales. I have not articulated what I need to do yet, so I am letting it simmer with me for a while. The first film I directed was *Dear F*, a hybrid documentary set in a barbershop in Glasgow. The film moves temporally between the time period of the 1990s—drawing from letters sent to my father as he was leaving Algeria at a period when many people were fleeing an increasingly oppressive government during the Algerian Civil War, also known as the Black Decade—and my present moment in an Algerian barbershop in Glasgow. I was working with a collection of letters my grandfather had kept for me: messages from my father’s friends, searching for a place to rest, live, and rebuild their lives.

When I first met the barber, he recognised and understood that history. He spoke about his own experience of migration, of finding a community, and of what it takes to rebuild a life in a new place. The barbershop itself was also a powerful site—a place of gathering, of transformation, and of storytelling.

The film's cinematographer was Alexander Hetherington, who I worked with on both *Hiraeth* and *Dear F*... Alex’s precision in cinematography allows me to be responsive and improvisational,



“Hiraeth: Pandy Lane”, Exhibition view, *Pass Shadow, Whisper Shade*,
Collective, Edinburgh, UK, 2024. Photographer: Sally Jubb.



true to the environment as there was no script. Everyone involved in the process was moving together, almost like an improvised dance choreographed by tuning into the sensibility of the moment. *Dear F* was edited by Reman Sadani, who understood the collapse of time that I was aiming for—a search that never lands in one place or time. We formed a friendship through that ongoing conversation. The sound was designed by Murray Collier, who deeply knew my sonic sensibility.

AB

It is also a sonic space too: the buzzing of clippers, the scissors, the low hum of conversation....

HJ

Yes, and the sound of the stories. This film began with a moment of visual and cultural contrast. When I first encountered the barbershop, what struck me was a very political display of two football jerseys—Rangers and Celtic—hung side by side. These teams are usually symbolic of deep social and sectarian divisions in Scotland, particularly during the "Old Firm" matches, which historically are marked by aggression and violence. But in that context, the jerseys represented something else: a shared identity, beyond sectarianism. They were Algerian players. That juxtaposition—of rivalry and unity—moved me. It reminded me of how football can function as another form of gathering, of collective identity. Simultaneously, we are in a barbershop, a place of exchange where conversation and transformation is constant which is what the sound design captures here so effectively. In post-production, we considered the layers of sound and what they meant—codified cultural references.

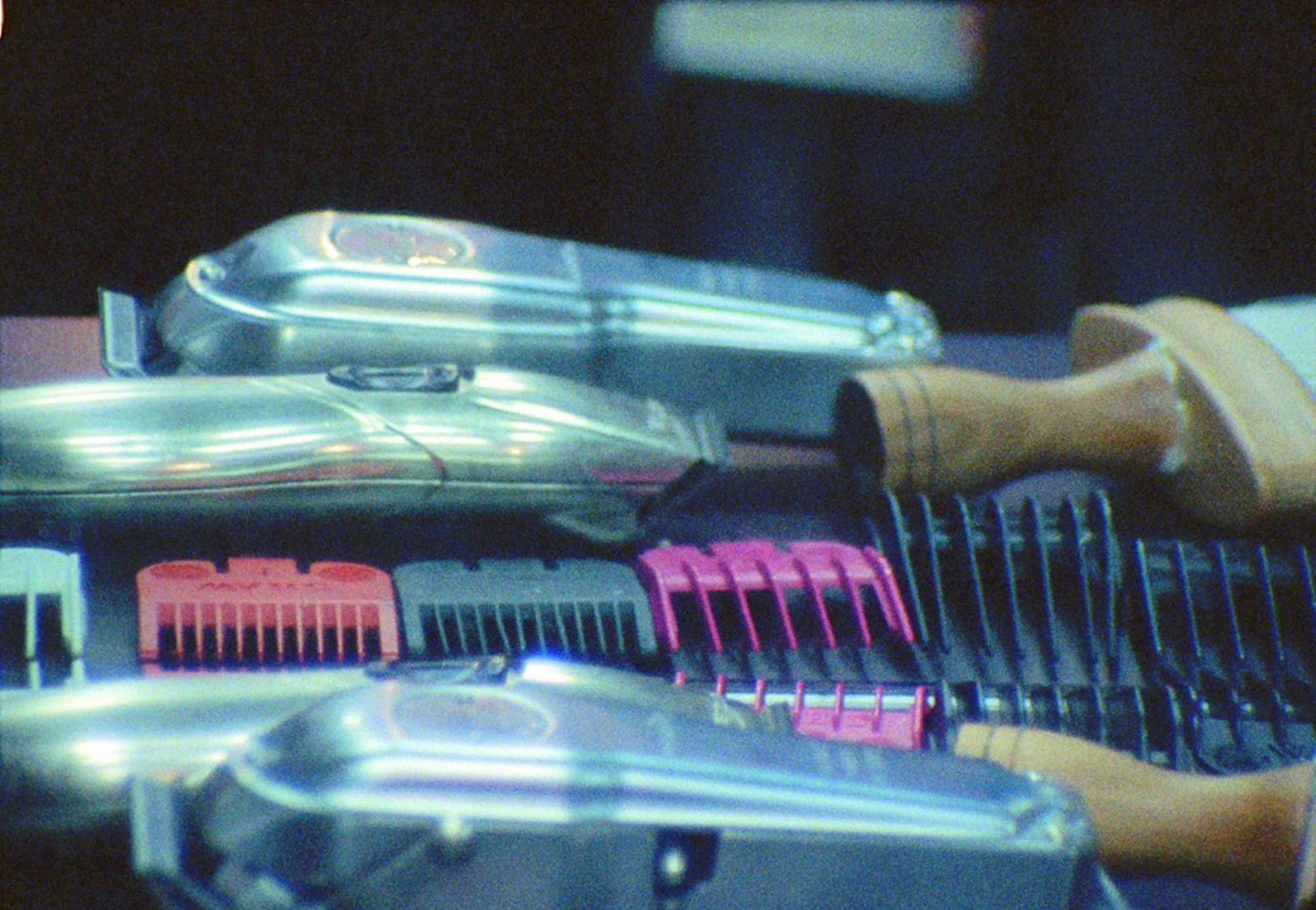
AB

Why make it a film and not a sound piece?

CAF

Film, as opposed to a sound piece, offers a different kind of accessibility. It allows for broader public





engagement. Referencing thinkers like Raymond Williams and Stuart Hall writings into popular culture, media and distribution are still vital tools for changing cultural understandings. The moving image has the power to transcend physical spaces and ideological borders, and cinema traditionally is a place of assembly.

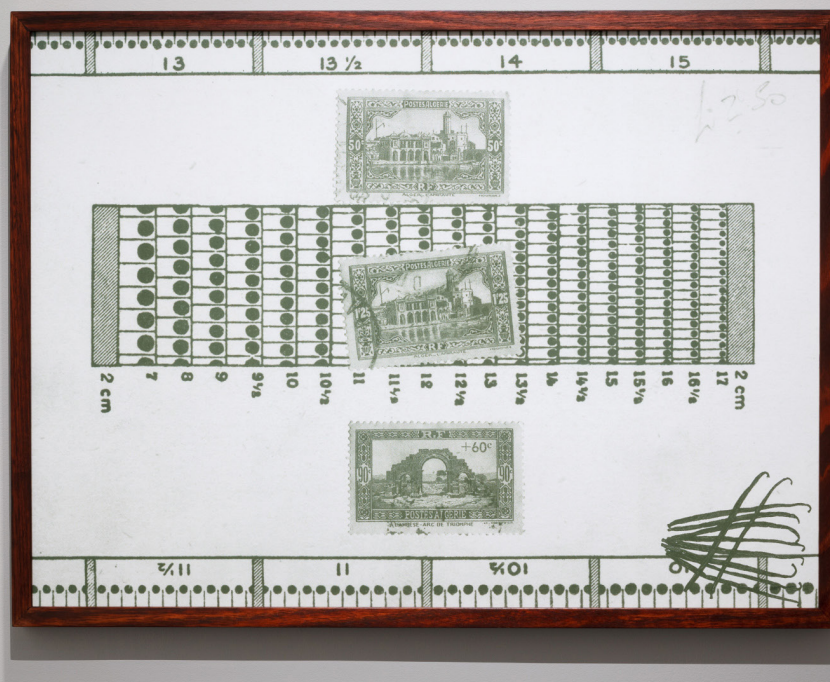
So the film medium, 16mm, which I often use, becomes a way to preserve and share these experiences together—both mine and those of many others before me. The work has been shown in various settings: cinema, galleries, community-run places. With *Dear F*, screenings have toured the UK and beyond, and each time it is programmed, a new side of the film emerges, depending on where it is, and whose work it sits next to. It is complex, but it allows for the depth of the film's subject to be understood from the multiple positions that this work occupies.

AB

I also wanted to ask about your exhibition *Foresight & Fiction*. For me, it felt like one of your most direct political works, especially in the way it deals with representation, landscape, and nationhood..

HJ

The exhibition was an opportunity to show work connected to the landscape where I grew up. The Noongar people are the Indigenous custodians of that land, and I felt it was an important moment to consider colonial histories that are layered; the colonised, colonising. Imperial ideologies became more visible, more urgent to address the longer I lived within the British Empire itself. I was thinking about psychogeography—how national identities are represented and carried—which led me to start collecting materials that explore concepts of 'nationhood' and 'identity' through keepsakes such as postcards and, more specifically, stamps; the fancier term being 'philately.' At the same time, in the back of my mind was my interest



Perfectogauge, imperfect inquiry, Screenprint, 790 x 590 mm, 2024.
Photographer: Dan McCabe.



“Foresight & Fiction”, Exhibition view, Goolugatup Heathcote, Western Australia, 2024. Photographer: Dan McCabe.

in micronations—small, self-declared sovereign entities that define their own rules and identities, often with their own flags, anthems, or passports. This exploration of representation led me to develop a visual language grounded in archival materials as a starting point. One example that spurred me on was the discovery of a vinyl record and stamps from the Principality of Hutt River in Western Australia, a self-declared nation founded by Prince Leonard, who refused to pay taxes to the Australian government and he sustained it for decades! He racked up 3 million AUD in unpaid taxes. It sparked my curiosity how identity is constructed, and, in turn, governed.

Working visually was a way to explore speculative spaces. I was trying to bring them together, because I needed to create a space I could inhabit. In 2020, I created my own stamp. You can have stamps printed by Australia Post—they are fully functional and can be used to send mail within or from Australia. This featured a landscape made up of small fragments from the various places I had embodied; the UK, Algeria, and Wales. This is how the subjects and scenes began to evolve for the exhibition—through a research practice rooted in a collection methodology and materialised experience. With the stamps, for instance, they are small but potent carriers of national identity—intended to travel, to declare an image of a place to someone elsewhere.

The audio component was a recomposition of a commissioned work I had made in Marseille. I reworked that material to include recordings from other places—interweaving and collapsing different places and times. The final sound piece played endlessly through an affinity cassette tape in the gallery. I have an affinity with analogue

materials, the quality that connects to memory and materiality. I inherited a huge collection of cassettes and mixtapes, and now I am continuing to add to it.

I approached the exhibition not just as an archive or presentation, but as a structure for research and dialogue. A mapping of sorts. There is an overarching sense of hybridity in the work that is too complex to be resolved but highlights the kind of succumbing of many moments. The accompanying catalogue essay, “Stamping, Smuggling”, is written by economist and artist Azza Zein, who articulated the nuances of commodity and identities. Zein writes:

In this multiplicity of juxtapositions, contact zones form and recede. Sound waves mix with machine-like echoes, maybe an engine of a taxi driver who will translate to the artist the history of the word hanan in Arabic (affection)...

The work is inherently political as it spans multiple moments, archives, languages, collections, hobbies vs politics, the commodification of culture through regions, territories, in-between and in the present.

AB

Throughout your work, hybridity feels like a constant move between mediums, between spaces, between different cultural references. You have mentioned writers like Homi Bhabha, and ideas of mimicry and transformation. How does hybridity shape your practice?

HJ

Yes, there is a cultural convergence of many histories, absent and present in my practice. I do not see myself as a sole author, but arriving from many moments and alongside many collaborators, colleagues, histories and elements. I hope my work carries an intrinsically political presence, I feel it does, and who I chose to collaborate do too, through their various registers, as much as the subject matters at hand. Making work with your



Templum Terrarium (re-adapting the spectacle in imperial debris), Film still
from 16mm to HD, 18 min, 2023.

identity present is not always fixed or interesting per se, but I felt a time came where a part of me needed to speak and simultaneously I felt something indescribable I needed to search for.

I am always in dialogue. I cannot imagine working any other way—this is where my energy and passion lie. I am not only one thing, nor a whole thing, I am silly, serious, sometimes a riot! I love dialogue, exchange and field work to excite my attention. Interdisciplinarity and nuance is essential! My practice does not follow one voice or form, it shifts with context.

AB

Your recent work with radio and transmission also explores the idea of sound as a collective and political act.

HJ

Yes, it does, and I continue to do so. Recently, I was commissioned by Radiophrenia in an exchange with WORM Sound Studio in Rotterdam. As part of this invitation, Murray Collier and I collaborated in WORM's synthesizer studio to create a new radio piece titled *A Line Drawn Downwards* for Radiophrenia. It was an incredible opportunity we worked with some rare and beautiful synths Kawai 100F, Syntron Syrinx, Korg PS3210, Optigan, Moog Prodigy, ARP 2600, EMS Synthesi, Publison DHM89 B2, Yamaha CS100, ARP Odyssey... There were many! The work is a favourite of mine because I love radio pieces. I also love synthesizers! It is a lighthearted piece. It took as its starting point the early radio experiments by Nikola Tesla, an engineer and futurist.

The synthesizer in itself is political because it is a tool of the future. It breaks away from traditional, hierarchical understandings of music and instrumentation. It does not rely on virtuosity in the classical sense, and it challenges fixed ideas of harmony, and even authorship. With a



“Like a Spring I will be many”, Exhibition view, Triangle-Asterides, Marseille, France, 2023-2024. Photographer: Aurélien Mole.

synthesizer, you are not playing an instrument, you are building a system, shaping a signal, engaging in a kind of sculptural listening. Historically, synthesizers have been used in both countercultural and state contexts from underground electronic movements to military signal processing and into new sonic imaginaries. In thinking about transmissions today, we have to also reflect on how sound and speech are circulated. Social media plays a huge role in shaping what gets heard and who gets to speak. Radio offers something different, somewhat—maybe a more deliberate form of gathering and listening. Be that DIY, community radio, internet, FM frequencies, streaming, and so forth. It occupies so many positions, with its own hierarchies, but also a rich history of resistance.

Community radio is a powerful platform, but much of it now is dominated by DJ mixes. I sometimes feel that the current DJ culture leans toward apathy. It is worth questioning whether that space serves a collective good or individual ego. These questions are important because we are witnessing new kinds of social structures forming through transmissions and broadcasts. Some of them are exciting, but others are questionable. They affect how sound is made, shared, and received—and ultimately, how communities are formed or can be fragmented around listening. This is the blurry, complicated space of transmission. And I really do feel it is tied to how we shape the future. Free speech, gatherings, protest, art and culture is already under pressure. We are seeing it happen and we have seen it be silenced. So, we have to think through, with, against and alongside these infrastructures. This feels like some sort of social-techno critique on transmission but I identify as

an artist; it is the role that makes the most sense to me and I believe, it is part of my role to keep questioning the structures and conditions that we operate within.

I often hear feedback on my arts practice because it is mainly time-based with a lead of sound, “We do not really know where to place this.” That is fine with me. I am not searching for a medium—I am searching for consciousness.



Always difficult to find friends, to find the community, to find out you, know?
To get set.

Hannan Jones, Figure Figure 2025
Courtesy of the artist.

DIRECTION OF PUBLICATION

Angela Blanc
blanc.angela@outlook.fr

INTERVIEW

Angela Blanc
blanc.angela@outlook.fr

VISUAL IDENTITY

Atelier Pierre Pierre
hello@pierre-pierre.com

www.figurefigure.fr

[Instagram](#)

[Facebook](#)

[Twitter](#)