

HANNAN JONES

Selected works

Portfolio Overview

[Biography](#)

[3](#)

[Sound](#)

[4 – 14](#)

[Live Performance](#)

[15– 22](#)

[Moving Image](#)

[23 - 29](#)

[Sculpture and Printed Matter](#)

[30- 39](#)

[CV + Further Reading](#)

[40 - 41](#)

Biography

Hannan Jones is a research-led, process-driven artist of Algerian and Welsh origin, raised on Whadjuk Noongar Boodja, Western Australia, and currently based between Glasgow and Marseille. Jones' practice exists at the intersections of moving-image, installation, and sound. Guided by explorations of hybridity, rhythms, psychogeography, and the cultural and social dynamics of migration.

Her projects have explored free speech movements, survival rituals, strategies for occupying public space, archaeological muteness, and the sonic traces of ancient sites. Through layered sound and moving image, she examines continuity and rupture, language and ritual, and questions of distribution, positionality, and belonging. Reflecting on her Welsh and Algerian heritage, she explores wider notions of culture, memory, and the politics of temporal and space.

Sonically, Jones' work encompasses sampling, electronics, musique concrète, and analogue recording techniques. She layers audio materials to create alternate possibilities, reclaim parallel histories, and reimagine connections between sound and image. Her sound works have been released through labels including 12th Isle, Optimo Music, Paralaxe Editions, and Oscillation ::: Materia Forma II (distributed by QO-2, Brussels), as well as through self-initiated projects.

Notable exhibitions and presentations include Forma, London; The Common Guild, Glasgow; Triangle, Marseille; Artes Mundi and the National Roman Legion Museum, Caerleon, Wales; Collective Gallery, Edinburgh; Cafe OTO, London; Edinburgh Art Festival; Tate Lates at Tate Modern, London; REWIRE, The Hague; SAVVY Contemporary, Berlin.

Jones also practices in composition and sound design for moving-image and film, for BAFTA-nominated, Sundance Grand Jury Prize winning 'The Flowers Stand Silently, Witnessing and 'In Praise of Slowness' (Fondazione MAST, The Whitney Museum and e-flux) directed by Hicham Gardaf.

In a collaborative capacity, she engages in long-term shared projects, including 'Re-Imagining In Conversation' with artist Shamica Ruddock, together they have undertaken fellowships at Akademie Schloss Digital Solitude (DE) and Liquid Architecture (AU), and residencies at the CCA, Glasgow supported by A/C Projects and Counterflows, Glasgow. They are current residents at Wysing Arts Centre (2024–2026). Further significant collaborators include Algerian-British choreographer and performance artist Samir Kennedy, Conal Blake of experimental music label Feedback Moves, and the Scottish sound-engineer musician, Murray Collier.

Jones holds a BA (Hons) in Sculpture and Environmental Art from Glasgow School of Art, where she has been a Visiting Lecturer since 2023 until present. Designing and delivering the curriculum 'Material Matters: Sound and Music' since 2023. From 2020-2021 she was Artist Associate at Open School East and 2021 - 2022 a co-director of Transmission Gallery, Glasgow. In 2023, she was awarded the Oram Award, a platform elevating women and gender non-conforming artists innovating in sound, music, and related technology.

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Selected Sound Works



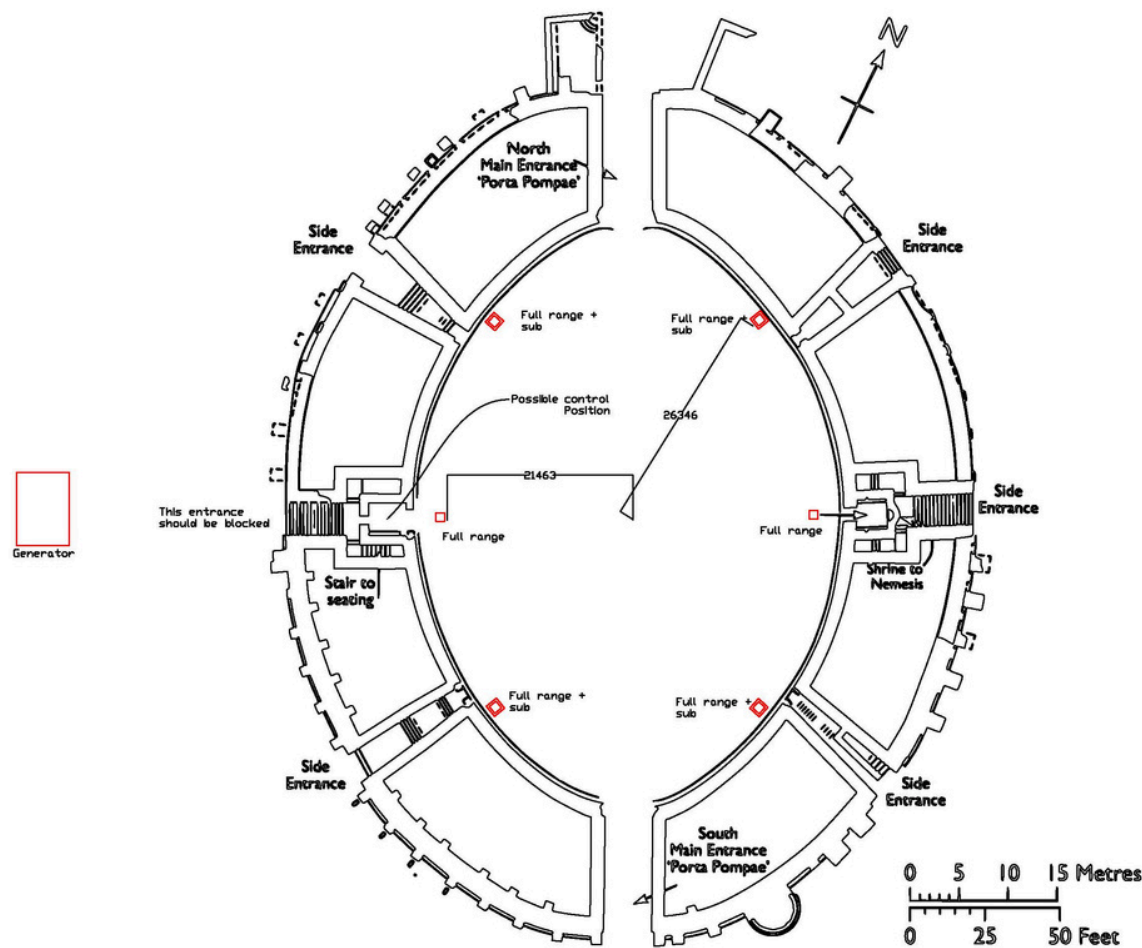
Templum Terrarium (re-adapting the spectacle in imperial debris) 6.2 multichannel sound installation (2025), Caerleon Ancient Ruins Amphitheater, Wales
Commissioned by Artes Mundi, The National Roman Legion Museum in collaboration with Arts Council of Wales and Amgueddfa Cymru – Museum Wales

Templum Terrarium (re-adapting the spectacle in imperial debris)

6.2 multichannel sound installation (2025), Caerleon Ancient Ruins Amphitheater, Wales

Commissioned by Artes Mundi, The National Roman Legion Museum in collaboration with Arts Council of Wales and Amgueddfa Cymru – Museum Wales

[Listen here to record](#) / [Documentation of sound installation here](#)



Templum Terrarium (re-adapting the spectacle in imperial debris) does not seek to tell a new story or follow a linear narrative. Instead, it positions us centrally, inside ancient ruins, where the past, present and future intertwine, re-adapting the sonic spectacle of an ancient Roman Amphitheater to offer a contemporary interpretation within a post-colonial framework.

Recordings of the atmosphere - infrasonic frequencies, seismic vibrations, electromagnetic interference and radiation captures the resonances of ancient sound and combines with contemporary acoustics on-site at the Caerleon Amphitheater, constructed in 75 AD. The composition blends field recordings with studio instrumentation processed via reel-to-reel tape loops, incorporating contemporary technological innovations of common, ancient Roman instruments, such as the panpipes and organ. These processes re-compose and re-imagine the spectacles of the past, forging a musical connection between the location of the imperial age of the Roman Empire in Britain and its ruins in a contemporary post-colonial society. Offering new perspectives on the Imperial legacies through a reflective sonic-counterpoint, the film subverts violent traditions that thrived on this site two thousand years ago.

Archaeology is often linked to the notion of 'muteness'; the idea that without expert interpretation, objects and their contexts are considered 'silent'. This belief, rooted in colonial ideologies, is in direct contrast to the soundscape which speculates while never arriving at a given moment, constantly rupturing and turning.

Tuned to the space, and mixed lived for 6.2 multichannel sound installation powered by photovoltaic solar panels and re-composed for pressing on to limited edition 12in vinyl record '*A Frontier in Depth*'.



The Site of Sound (2023, 2025)

Public Announcement speakers, stereo sound installation

Adapted with the support of FLUXUS Art Projects 2025 and Triangle-Asterides

Like a spring, I will be many, exhibition view at Triangle-Asterides, 2025. Photographer: Aurélien Mole. With works by Ouassila Arras, Sonia Chiambretto, Hannan Jones and Agata Ingarden. Courtesy of the artists, the Berthold Pott gallery and the Collection du Frac Champagne-Ardenne

The Site of Sound (2023)

Sound installation - infinite tape, cassette player, speaker, amplifier, and wallpaper

[Listen here](#)

The Site of Sound explores ideas around belonging, memory, rupture, and site.

Recorded in July 2023, in the aftermath of riots sparked by the killing of Nahel Merzouk, a French teenager of Algerian and Moroccan descent who was shot at point-blank range, this soundscape merges everyday life with the complex atmosphere following the unrest.

Deliberately excluding the sounds of violence and riots, this piece explores the varied realities of our origins and destinations. It illuminates the fragmented truths, with soundbites rupturing the field recordings and loops from previous compositions emerging, signifying that we are our lineages and that the past is intertwined with the present.

The presence of tanks on the streets during the 5th of July, Algerian Independence Day, adds to the poignant backdrop, where the streets were quiet, and a violin is practiced from a window. This soundscape gently blends field recordings and composed sounds, capturing the environment and the feelings post-riots, juxtaposed with the joy of Bastille Day celebrations on the beachfront. It serves as a gesture of the fluid lines between socio-political collective experiences and personal spaces.

The wallpaper is made up of collaged postcards, enlarged, bought from a stall in Marseille, where a conversation in broken English about the beauty of the landscape took place. The landscape itself is a postcard from Algeria.

Recorded to K7 in July, in Marseille, in 2023.

Composed in August, in Glasgow, in 2023.

Adapted to the Panorama, 2025 with support from FLUXUS Art Projects and Triangle-Asteriades, Marseille.





Surface, Bounce and Cycles

solar powered sound installation and sculpture installed
underneath two bridges in Edinburgh, UK

Surface, Bounce and Cycles (2022), solar powered sound installation and sculpture installed underneath two bridges, on the Union Canal, Edinburgh, UK

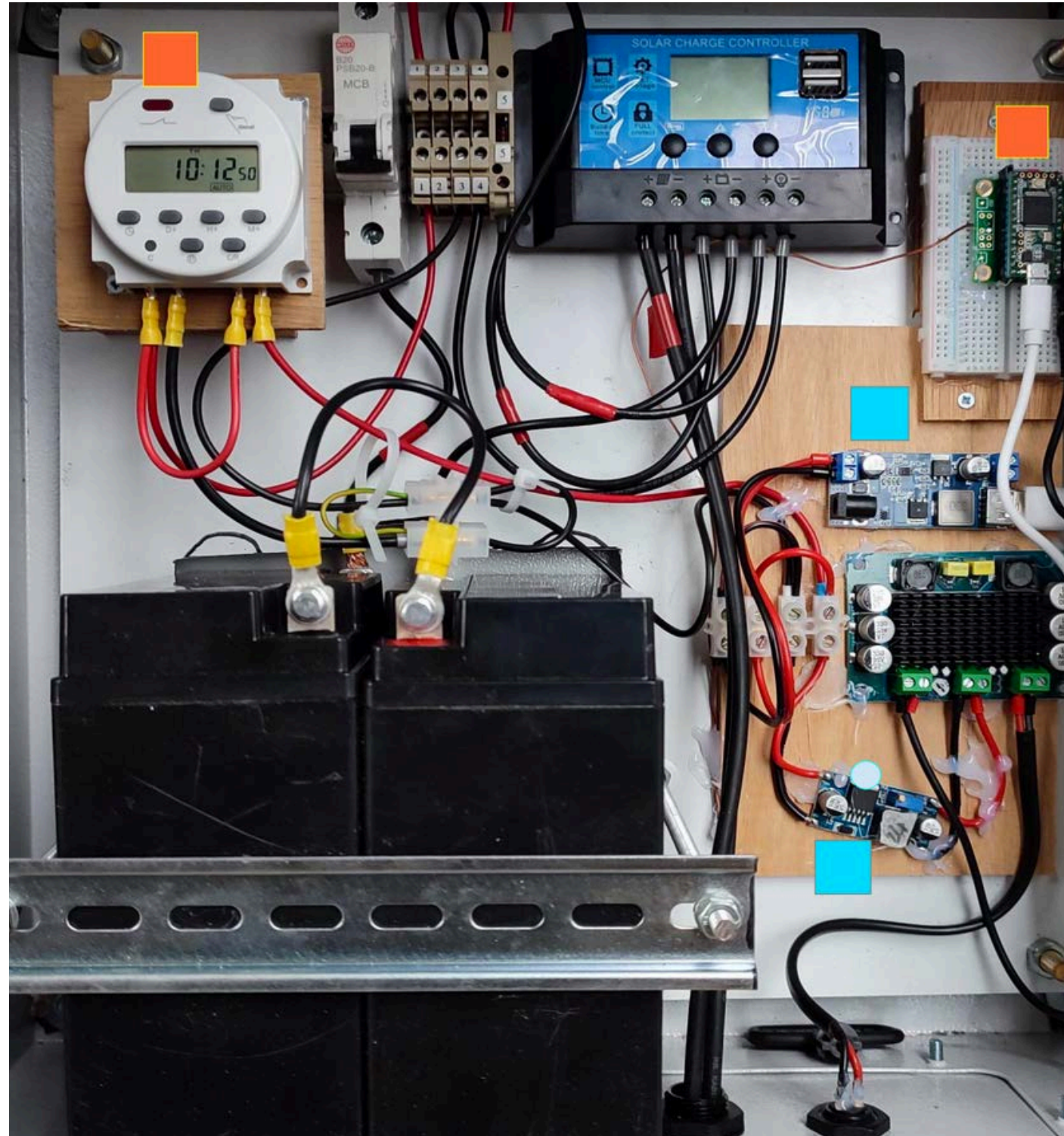
Commissioned by Edinburgh Art Festival 2022

***Surface, Bounce and Cycles* (2022)**

Solar powered sound installation and sculpture installed underneath two bridges, on the Union Canal, Edinburgh, UK

Commissioned by Edinburgh Art Festival 2022

[Listen here](#)



Surface bounce and cycles explored what is underneath the Union Canal – its edges, its depths, the mirage of animals and objects which float under its waters. Primarily centred around sound, the artist's work employed listening as a means of exploring multiplicity. Through collecting sounds from along the canal – both under and above the water – the work allowed listeners to move through the riverbed of the canal, reassessing their understanding of the natural world's relationship to the human world.

The sound installations were placed beneath two bridges, alongside two sculptural elements: a convex form and a note formation. These sculptures reference graphic scores, visualising how sound can be expressed and perceived in different dimensions. The recorded sounds include subtle underwater murmurs, soft currents, and distant echoes of urban noise, mingling with above-water sounds such as birdsong, canal-side chatter, and the movement of trees.

Together, they create a layered auditory experience that blurs the line between the canal's natural and human environments.

Powered by solar panels programmed to respond to the cycles of day and weather, the soundscape shifts with natural conditions, altering volume, tone, and rhythm according to wind speed, sunlight, and time of day. This variability makes the sound feel alive, continuously evolving in step with the canal's organic rhythms. The installation's left and right channels offer unique, location-specific sound properties, creating distinct auditory layers that reveal different aspects of the canal as listeners move through the space.

Each bridge's architecture also affects the amplification and distribution of sound, producing a subtle echo effect and contributing a sense of spatial depth. Carefully positioned to harmonise with its surroundings, the work invites discovery through gentle resonance rather than direct impact, encouraging reflection and connection to the layered histories and sounds of the canal.

How Do We Hold On?

Commissioned by The Common Guild for 'Roundtable Discussions' An audio response to 'May amnesia never kiss us on the mouth' exhibition by Abbas and Abou-Rahme, Glasgow, 2022

[Listen here](#)



Digital Still from Basel Abbas and Ruanne Abou-Rahme – 'May amnesia never kiss us on the mouth'

The field recordings of Marseilles' Noailles neighbourhood provide a fragmented foundation to consider connections of self, community, proximities, and historical migration routes.

A diary-like composition that leans into the artists experience of the diaspora and brings to attention the chaos of distant yet familiar surroundings. Elongated murmurs, fragments of sidewalk hustling, and live busking is stitched together into a fluid yet busy soundscape.

A prose, spoken in English acknowledges the varied degrees of diasporic experience and displacement; a polyphonic gesture towards fractured individuals and communities.

Composed by Hannan Jones, How do we hold on? Invited Carina Haouchine as the live reader.

re/tell atlas
audio mix cassette tape, (2020 - ongoing)
[Listen here](#)



Sonic assemblages that echos both collective and autobiographical experiences of migration, language, origin and chaos deriving from mixed-heritage experiences. Reclaiming this through sampling techniques of selected vinyl, cassettes and archives to create a fractal patchwork of h

New Horizons (2021)

Audio-visual installation made from deconstructed car doors, subwoofer, radio player, and speakers.

Presented at Nayland Rock, Margate, 2021 for Margate NOW and Sonica 2022, Glasgow, Scotland



Through an installation, *New Horizons* explores the issues of displacement, nationhood, and identity, using speculative 3-D simulated fictive landscapes to challenge our assumptions about belonging, cartography, and territory.

Using sound and installation to not only reclaim histories, but also explore the space between them, allows for a visceral and embodied experience. The soundscape plays through the deconstructed vehicle speakers, sub, and radio player.

Above: Detail of simulated landscape in digital rearview mirror.

Right: Installation view, 2022, Sonica, Glasgow





New Horizons, Audio-visual installation made from deconstructed car doors, subwoofer, radio player, and speakers. Sonica, Glasgow

Selected Live Performance



Re-imagining in Conversation, live performance
Counterflows, Contemporary Centre for Art Glasgow 2022

Hannan Jones and Shamica Ruddock extend a multiplicity of identified overlapping and diverging themes through sonic and visual improvisation in 'Re-Imagining In-Conversation'.

Responding to the comparative essay *'Female Voices in Revolution: Autobiography and Collective Memory in Assia Djébar's Fantasia: An Algerian Cavalcade and Merle Collins's Angel'* by Koichi Hagimoto in addition to their individual practices routed in world-building, speculative fiction and autobiographical origins.

Bringing research into a performative focus, provides with the possibility of creating a polyphony as a way to draw upon unspoken narratives and as a tool to negotiate this feeling. Aphasia is a condition that robs you of the ability to communicate, can affect your ability to speak, write and understand language, both verbal and written.

Through sound we consider Aphasia as subjects of diaspora, with colonised histories, albeit differing, holding precarious relationships with pasts, presents and futures. By inhabiting this space, we are becoming agents of histories and futures.

The pair worked with aspects of jazz and improvisational performance under the mentorship of legendary and generous Pat Thomas,

Hannan Jones and Shamica Ruddock (2024)
Documentation. Oscillation::: Materia Forma, Q0-2 Brussels
[Listen to Re-Imagining in Conversation live at SAVVY Contemporary, Berlin](#)



Re-Imagining in Conversation has been performed at Cafe OTO (London), Counterflows (Glasgow), MadiraDig (Portugal), Hospitalfield (Arbroath), Q-O2 (Brussels), La Chunky (Glasgow), Future Soundscapes (Berlin), SAVVY Contemporary (Berlin), Nottingham Contemporary (Nottingham) and the Royal College of Art (London),



re/tell atlas (live)
2020- ongoing

re/tell atlas is recognised by the PRS Foundation and The Radiophonic Institute through the Oram Awards. The awards celebrate women and gender-diverse artists who demonstrate innovation in music, sound, and related technologies. Named in honour of Daphne Oram—a pioneering composer, electronic musician, and co-founder of the BBC Radiophonic Workshop. The award recognises experimental and forward-thinking practices in sound and music-making.

re/tell atlas has been performed at Kings Place (London), Cafe OTO (London), La Chunky (Glasgow), Diasporas Now, Spike Island (Bristol), and South London Gallery (London)

Left: *re/tell atlas*, Kings Place, London (2023). Right: Spike Island, Bristol (2026)



Relay (2026)

Performance by Hannan Jones and Samir Kennedy

Presented at Parallèle Festival, GEM – Centre national de création musicale, Marseille

With support from Triangle-Astérides

[Full Video Documentation here](#)



Relay

Hannan Jones and Samir Kennedy

Live performance (variation of times 1hr - durational)

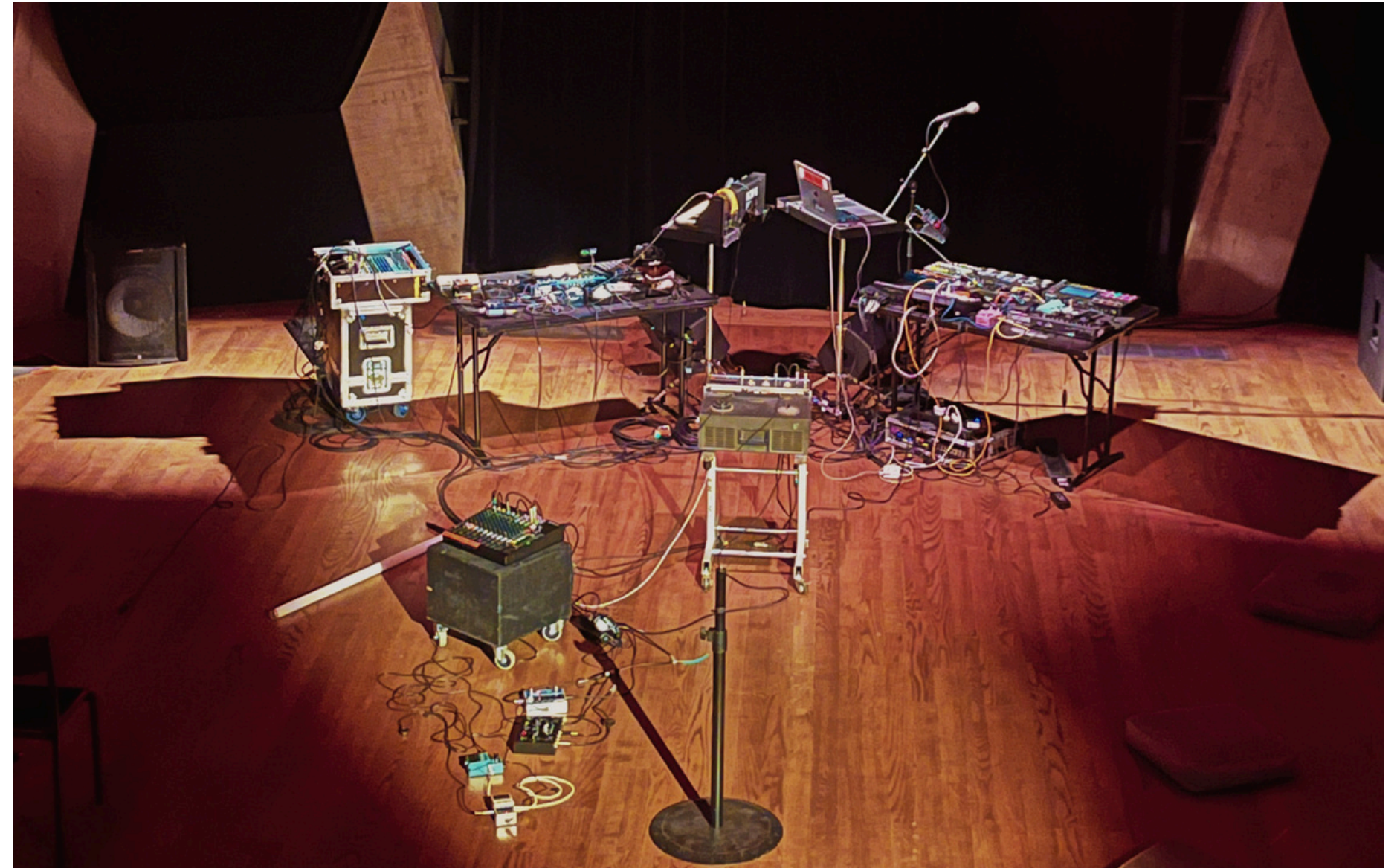
Relay' is a series of site-responsive and iterative sonic performances conceived by Hannan Jones and Samir Kennedy. Employing movement, sound, sampling and improvisation to construct a sonic environmental container which interrogates the complexities of the artists' shared Algerian-British identities; testing live ways in which to articulate and embody multiplicity and intersecting psychological states.

The work interrogates the infinite flux and construction of fragmented identities and the dissolution of self through sampling collected personal sonic archives, in an attempt to bridge cultural chasms and to speak to a lingering sense that our bodies carry histories that are intangible in theory but become tangible through our very existence. Situating sound and movement as vectors for lived understanding whilst shaping a persistence of anticipation of a future already felt.

Through live sound composition and field recordings, Jones and Kennedy map temporal, sonic and geographical space, connecting points between France, UK, Algeria and Australia unearthing shared histories that extend beyond the present - clawing at the past and projecting futures to settle into.

The two work with analogue synthesis and sampling - specifically using an elongated reel-to-reel tape loop that is stretched through the space - Jones and Kennedy build a multilayered soundscape that rhythmically returns, drops out and repeats on itself. Using contact microphones, they sample sounds made by the body in motion. In recurrent movements, and choreographic abstraction, Kennedy builds bodily narratives and an emotional progression that reaches towards exhaustion. Together, the pair develop a cyclical exchange between sound and choreography, body and machine, relaying back and forth within sonic space.

'Relay' articulates a sense of a constantly searching present: infinitely shifting, endlessly adrift and always propelling forwards. The performance tests the ways in which liveness can reveal thresholds of both vulnerability and resistance through a durational approach to liveness.



Performed at:

The Common Guild, Glasgow (2025)

Somerset House, London (2026)

Parallèle Festival at GEMM – Centre national de création musicale, Marseille (2026)

Supported by:

The Common Guild, Wysing Arts Centre, and Triangle-Astérides.



Relay (2025 - ongoing) Live performance, Hannan Jones and Samir Kennedy, Assembly, Somerset House, London

Murray Collier and Hannan Jones

Collaborating since 2015, performing in various formations and under multiple aliases, with releases on Optimo Music, 12th Isle, and Real Landscape.

Latest radiophonic piece commissioned by Radiophrenia (Glasgow) and WORM Sound Studio (Rotterdam)

[Listen here](#)



Hannan Jones and Murray Collier – Live Performance (2017), performing live at Tate Modern as part of the retrospective exhibition of Wolfgang Tillmans.

Moving Image



safe keeping (2026), duo-channel, 16mm to HD, 10.36, installation view, commissioned by Market Gallery for Glasgow International

[Watch here](#)



A spirit, a deity, a barbarian? Captive in the subterranean, 2025, 16mm to digital, 9'26". Part of *A Frontier in Depth* (Trilogy). Installation view. Commissioned by Artes Mundi and National Museum Wales

[Watch here](#)

Cosmotechnic Templum, 2025, 16mm to HD, 6,28.

[Watch here](#)

There is a common misconception that time is linear, the present an illusory synchronicity of the experiential ‘now’; a notion that when we face forward, we are facing the future and that the past is behind us. But what happens when we look up? What are the possibilities when we engage in the unlimited non-linear potentiality of time, its circularity, countless realities and multiple cosmologies.

In the unclouded celestial realm, mythologies intertwine, planetary alignments take on divination, oracles and prophecy, and ancient civilisations as well as society today are guided by these cosmogenesis systems of knowledge. Intertwining resistance, power and storytelling —forces that shape decisions of war, peace, politics, and hope. These systems of governance, rooted in the 26 earthly, reflect and mirror the celestial order; relatively finite and infinite.

Working Knowledge of Ritual (2023)

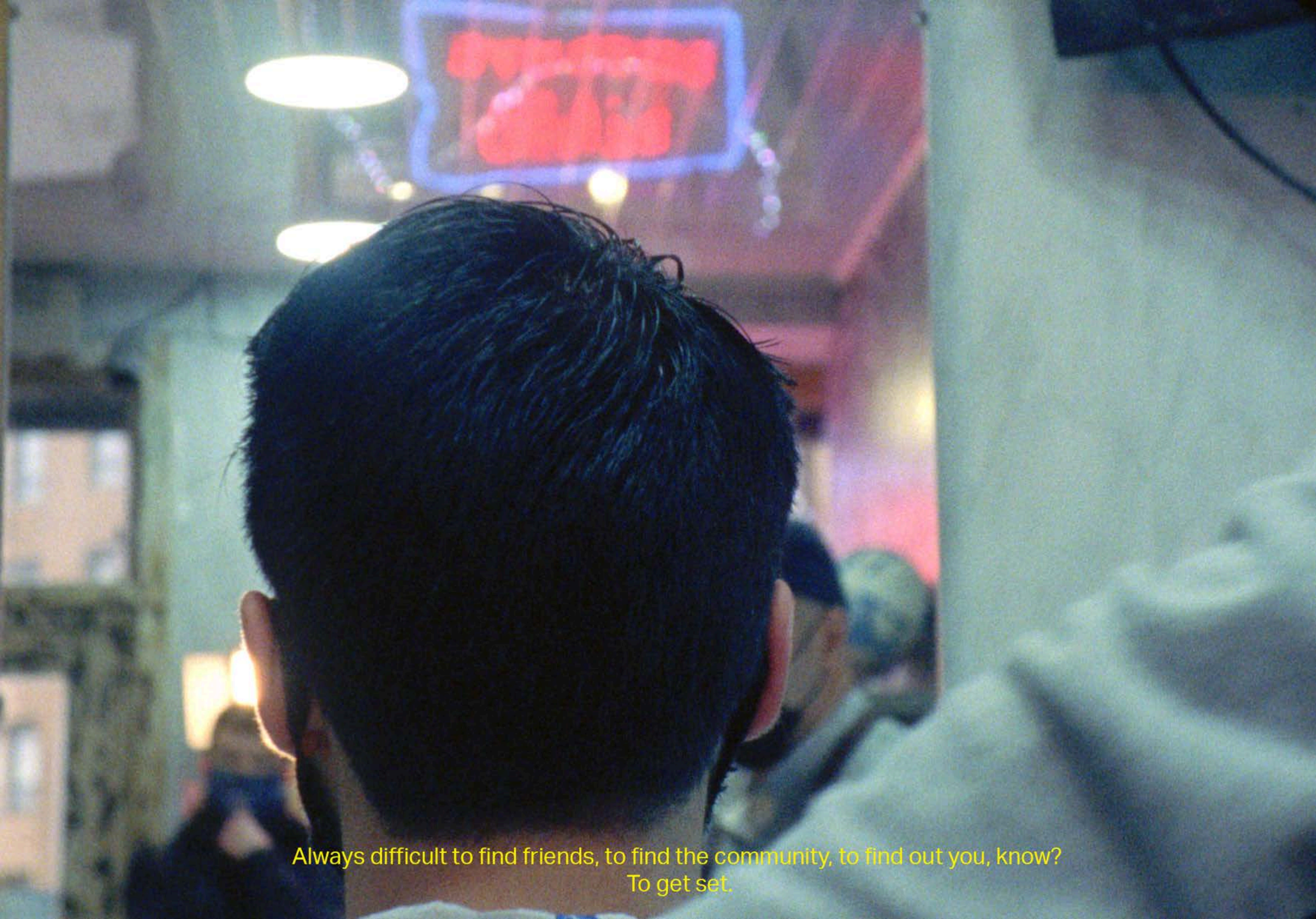
Super 8 to digital, 4'04

[Watch here](#)

and possibilities of expansion.



Hiraeth: Pandy lane, installation view as part of pass shadow, whisper shade, Collective, Edinburgh (2024)



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

“This story I am going to tell you is the same story as any Algerian will tell you when you’re living abroad...”

Set in a local barbers, the short hybrid film features discussions around language/s, the translation of the letters. Exploring the relationship of personal and collective identity and the power of community pillars, such as barbers, and hairdressers, especially ones of migrant communities.

Based on letters received by the directors father’s friend found 30 years later.

[Watch here](#)

Sculpture and Printed Matter

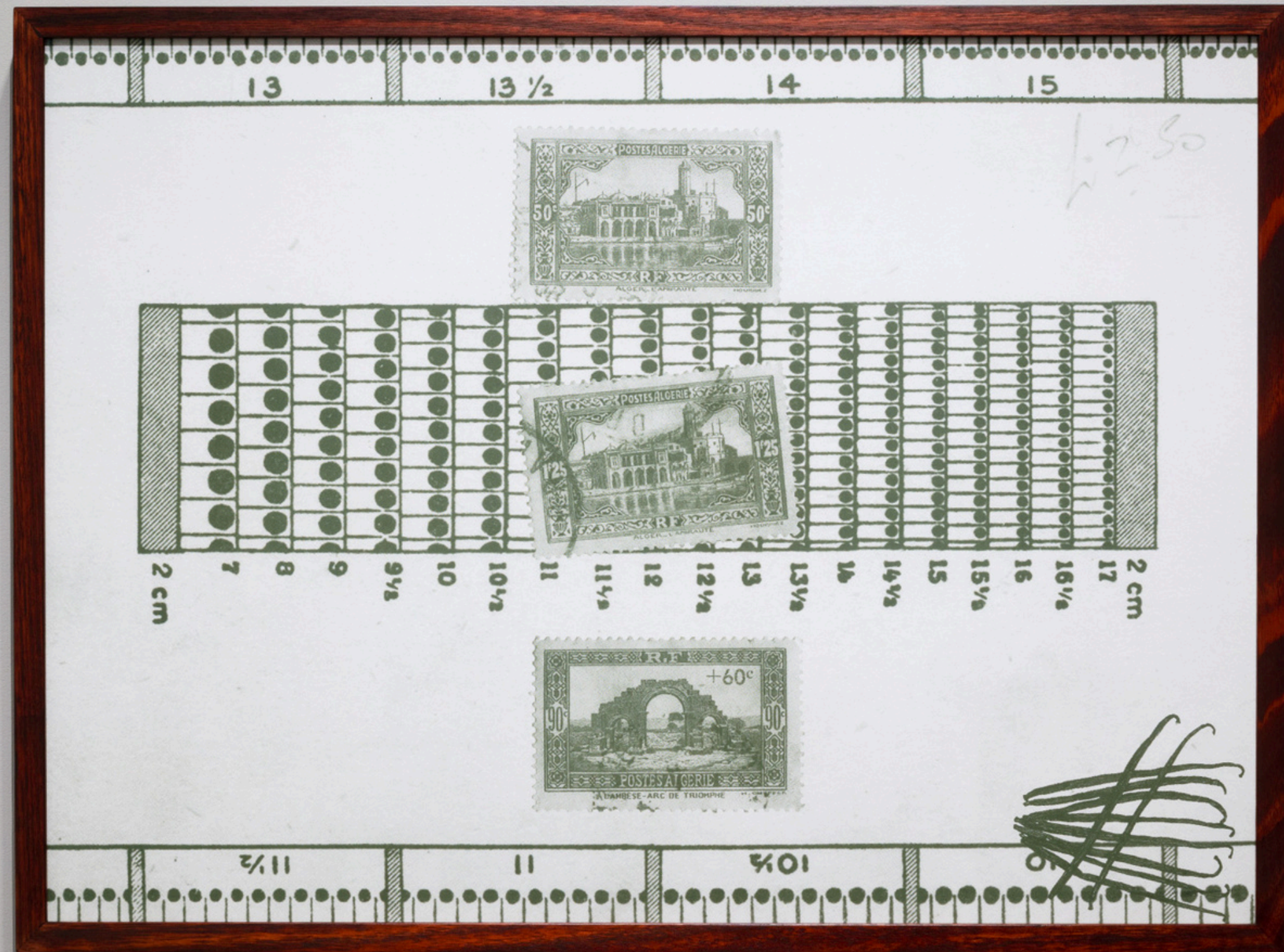


Foresight & Fiction
installation view, photo Dan McCabe

Foresight & Fiction

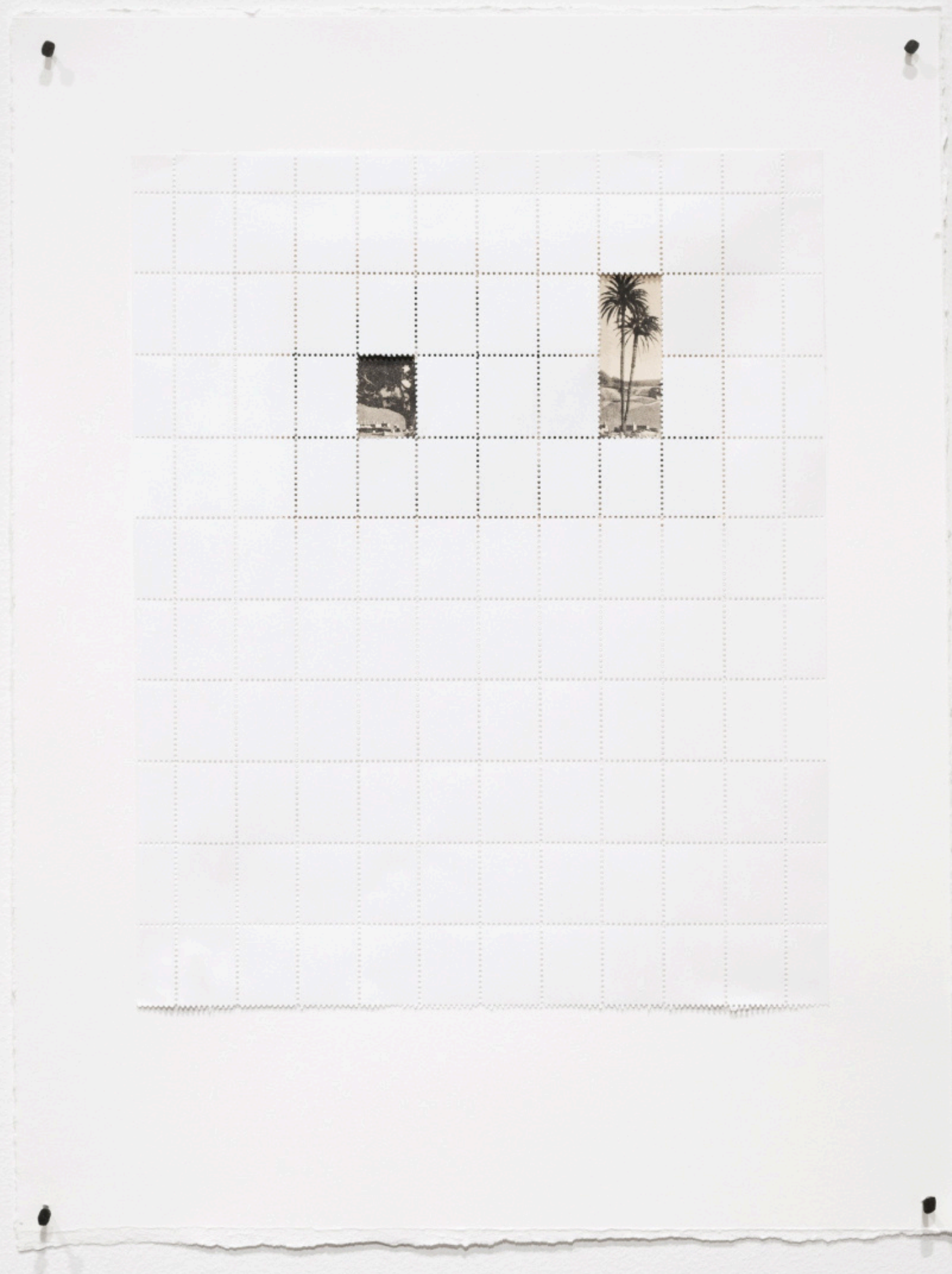


L to R: *Foresight & Fiction*, Digital printed collage stamp Issued by the Philatelic Bureau Australia, in Jarrah (Djarraly) Timber frame; *How Do We Hold On?* (2022 & 2024) a recomposition of a provocation set by The Common Guild's Roundtable Conversation event in response to Basel Abbas and Ruanne Abou-Rahme's exhibition 'May amnesia never kiss us on the mouth', Infinite tape, 12 m, Pioneer Stereo Receiver SX-408, Pioneer Cassette Tape Deck CT-200 and Bang and Olufsen Speakers s45; *Wanliss and Noailles*, (2024), 2 colour screenprint,





Foresight & Fiction, Digital printed collage stamp Issued by the Philatelic Bureau Australia, in Jarrah (Djarraly) Timber frame, 2020, Edition of 20





Strike | the mark feeds the score | surface as notation' (2025), duo exhibition Hannan Jones and Shamica Ruddock, Installation view, Forma, London



Strike | the mark feeds the score | surface as notation' (2025), duo exhibition Hannan Jones and Shamica Ruddock, detail, metal elongated bells, natural died hide in aluminum bath Forma, London



Strike | the mark feeds the score | surface as notation' (2025), site installation, by Hannan Jones and Shamica Ruddock, detail, metal elongated bells and steel drumming plate, Wysing Arts Centre, Cambridge, 2026



Strike | the mark feeds the score | surface as notation' (2025), site installation, by Hannan Jones and Shamica Ruddock, Wysing Arts Centre, Cambridge, 2026

Education

2020-2021 | Open School East | Associate Artist Programme | Margate, UK

2012-2016 | Glasgow School of Art | BA (HONS) Fine Art | Sculpture and Environmental Art | Glasgow, UK

Solo + Duo Exhibitions

2026 | under the guise of commonplace | Hannan Jones and The Camelia Committee | Market Gallery, Glasgow International, UK

2026 | Strike | the mark feeds the score | surface as notation | Hannan Jones and Shamica Ruddock | Forma, London, UK

2025 | A Frontier in Depth | Perspective(s), Artes Mundi, National Roman Legion Museum, ACW, Amgueddfa Cymru | Wales, UK

2024 | Foresight & Fiction | Goolugatup Heathcote | Australia, AU

2022 | Re-imagining In Conversation w/ Shamica Ruddock (audio-visual essay commission) | CCA Annex

2022 | The Shift (Seeking Channels duo show w/ Shamica Ruddock) | Well Projects | Margate, UK

2016 | I OPEN SOMETIME [duo show with Rachael Simpson] | Gallery Unit, Glasgow International 2016 | UK

Selected Group Exhibitions & Screenings

2026 | Strike | the mark feeds the score | surface as notation | Hannan Jones and Shamica Ruddock | with invited guests Shenece Oretha and Cambridge Young Peoples Orchestra | Wysing Arts Centre, UK

2025 | The Site of Sound (sound installation) | Like a Spring, I will be many | group exhibition | Triangle-Asterides | Marseille, FR

2025 | Dear F (film) | British Lives | London Short Film Festival | Curzon Soho, UK

2024 | pass shadow, whisper shade | Satellites | Collective Gallery | Edinburgh, UK

2024 | How Do We Hold On? (Performance) | Memory In Motion | Manchester Museum | Manchester, UK

2024 | ISCA [WIP] (film) | The Conch | South London Gallery | London, UK

2024 | Dear F (film) | The Ground Is Not Unchanging | Offline | Glasgow, UK

2023 | Dear F (film) | Selected 13: UK Screening Tour by videoclub and FLAMIN | RCA, London; Fabrica, Brighton; John Hansard Gallery, Southampton; CCA, Glasgow; Nottingham Contemporary, UK

2023 | Dear F (film) | Alchemy Festival | Scotland, UK

2023 | Dear F (film) | MENA Film Festival | Vancouver, Canada

2023 | Working Knowledge of Ritual (film) | Garden Utopias | Curated by Kimia Collective | Casablanca, MA

2023 | Working Knowledge of Ritual (film) | #26 Mascara Film Club | P/////AKT | Amsterdam, NL

2023 | The Site of Sound (sound installation) | Rupture, Rapture | 16NSt x Patricia Fleming Gallery | Glasgow, UK

2023 | Blue Grey Haze (radio/performance) | David Dale Gallery | Glasgow, UK

2023 | How Do We Hold On? (radio/performance) | Radiophrenia | 87.9FM & CCA | Glasgow, UK

2022 | How Do We Hold On? (Performance) | Roundtable Discussion | The Common Guild | Glasgow, UK

2022 | Surface, Bounce and Cycles (sound installation) | curated by Emmie McLuskey | Edinburgh Art Festival | UK

Fellowships & Residencies

2024 - 2026 | Artist in Residence Wysing Art Centre | Cambridge, UK

2025 | Artist in Residence, Triangle-Astérides in partnership with Glasgow Sculpture Studio and CCA, Glasgow | Marseille, FR

2025 | WORM Rotterdam x Radiophrenia w/ Murray Collier | Rotterdam, NL

2024 | Ecoacoustics: Recording, Curating and Documenting | CAMP | Pyrenees, FR

2023 | Reimagining In Conversation: A New Poetics | Algorithmic Poetry Fellowship | Akademie Schloss (DE) x Liquid Architecture (AU)

2022 | Re-imagining In-Conversation | Centre for Contemporary Arts x A/C Projects | Glasgow, UK

Grants / Awards

2026 | Creative Scotland, Open Fund | UK

2026 | The Hope Scott Trust, UK

2025 | FLUXUS Projects, FR/UK

2025 | A-N Artist Bursary, UK

2024 | Creative Scotland, Open Fund, UK

2023 | Creative Australia Grant, AU

2023 | Oram Award 2023 | Presented by PRS Foundation and The Radiophonic Institute, UK

2022 | Visual Arts and Craft Makers Award | Scotland, UK

2021/22 | CCA Annex x A/C Projects, UK

2021 | Composer Grant | Sound and Music, UK

2021 | DYCP | Arts Council England, UK

2020 | Ian Potter Cultural Trust, Travel Fund, AU

2020 | The Department of LGS and Cultural Industries Western Australia, AU

Publications and Printed Matter

2025 | A Frontier In Depth, Vinyl 12in | Artes Mundi, National Roman Legion Museum, ACW, Amgueddfa Cymru

Forthcoming | re/tell atlas | Cassette Tape | Self Release

2024 | Oscillation::Materia Forma III | Ana María Romano G. Hannan Jones & Shamica Ruddock | umland editions | Q0-2 | Split digital release

2024 | Orsova | w/ Murray Collier (as Echo Party) | Various Artists compilation | 12th Isle | Digital and Vinyl Release

2023 | Speculation is the Vehicle w/ Shamica Ruddock | RESIST Issue, 17:1 | Un-Magazine

2023 HARD DRIVE | w/ Murray Collier (as Echo Party) | Self-published CDr and Digital Release 2023 | The Shift | Seeking Channels, Anthology | Curated by Kris Lock | Published by Park Press 2021 | How to Lift Heavy | Guided by Sepake Anigama | Published by Open School East

2019 | WEAPONISE YOUR SOUND | LP Vinyl | Independent Women's Day Comp. | Curated by Kristina McCormack

2018 | Human Jones, Some Divide | Cassette Compilation | Huntley + Palmers x Clyde Built Radio 2017 | Newsletter; Volume II: a collaborative archive of idea fragments | Los Angeles Contemporary Archive

Selected Curatorial and Facilitation / Teaching Practice

2023 - Current | Visiting Lecturer | Sculpture and Environmental Art | Glasgow School of Art

2024 | Co-Programmer | Lux Moving Artist Image Programmer | Dundee Contemporary Arts | Dundee UK

2023-2024 | Guest Lead Artist | Rhubaba Choir | Mote 102 | Edinburgh

2023 | Visiting Lecturer for Material Matters: Sound/Audio | Sculpture & Environmental Art | Glasgow School of Art

2023 | Associate Curator | Second Sights and Infrared Sprites | CineAstra | Glasgow Women's Library, Glasgow

2023 | Sound Arts Guest Lecture | LCC/CRiSAP | London College of Communication | London 2023 | Mapping Collaborations w/ Shamica Ruddock | Royal Conservatoire Scotland | Glasgow

2021-2022 | Committee Member | Transmission Gallery | Glasgow

2022 | Lead Artist for WARRIOR/WORRIOR, Shifting Tactics x Lux Scotland | Collective Gallery | Edinburgh

2021 | Film Programmer | Dardishi | Online

2018-2019 | Artistic Director and Co-Producer | PEAKS at Paper Mountain ARI for FRINGE WORLD | Perth/Boorloo

Selected Sound-based Performances and Recorded Compositions

2026 | Relay w/ Samir Kennedy | Assembly | Somerset House, London, UK
2026 | Relay w/ Samir Kennedy | Parallele Festival | GMeM | Marseille, FR
2025 | Relay w/ Samir Kennedy | The Common Guild | Glasgow, UK
2025 | Re-imagining In Conversation w/ Shamica Ruddock | Your Ears Later Will Know to Listen | Nottingham Contemporary | UK
2025 | A Line Drawn Downwards (composition) | commissioned by WORM Rotterdam x Radiophrenia w/ Murray Collier | Rotterdam, NL
2024 | Conal Blake and Hannan Jones (duo) | Counterflows | Cafe Oto | London
2024 | Sagome 023: Saint Abdullah & Jason Nazary + Hannan Jones + Bidimensional Gangsta | Cafe Oto | London 2024 | Re-imagining In Conversation w/ Shamica Ruddock | Q-O2, Material Forma | Brussels, BE
2024 | Conal Blake, Hannan Jones x Shamica Ruddock, DeForrest Brown Jr | La Chunky | Glasgow, UK
2024 | Pat Thomas, Hannan Jones x Shamica Ruddock x Dr. Hannah Catherine Jones, DeForrest Brown Jr | Cafe Oto | London
2023 | re/tell atlas | ORAM Awards 2023 | Kings Place | London, UK
2023 | Re-imagining In Conversation w/ Shamica Ruddock | MADERliDIG Festival | Portugal, PRT
2023 | Re-imagining In Conversation w/ Shamica Ruddock | Future Soundscape | silent-green | Berlin, DE
2023 | Re-imagining In Conversation w/ Shamica Ruddock | In Inner Bark of the Tree | SAVVY Contemporary for Archive Sites | Berlin, DE 2023 | Re-imagining In Conversation w/ Shamica Ruddock | Home: A Domestic Fiction | Royal College of Art | London
2023 | re/tell atlas | Sisters with Transistors Film Screening + Sonic Response | Events Research Project | Glasgow, 2023 | Hannan Jones x Pat Thomas x Shamica Ruddock (trio) | Fred Moten, Gerald Cleaver, Brandon Lopez (trio) | Counterflows | Glasgow
2023 | Hannan Jones x Pat Thomas x Shamica Ruddock (trio) | Ain Bailey and Dr. Edward George | Cafe Oto | London 2023 | Blue Grey Haze | Listening Party | David Dale Gallery | Glasgow
2022 | Re-imagining In Conversation w/ Shamica Ruddock | Listening Session | Counterflows | Glasgow
2022 | re/tell atlas | New Radicalisms | Rotterdam
2022 | re/tell atlas | Edinburgh Art Festival, Opening the Associate Artist Programme | Union Canal | Edinburgh
2021 | Iterations w/ Ex.sses (Guest Show) | Balamii Radio 2021 | Slimy Karma w/ Sophie Mallet (audio recording) for TACO Radio RTM.FM
2020 | World Building w/ Shamica Ruddock (Radio Show) | Synaptic Island Takeover, Resonance FM
2017 | Uniqlo x NTS x Tate Lates (performance w/ Murray Collier & live visuals by Wolfgang Tillmans | The Turbine Hall, Tate Modern

Selected Sound Design and Composition for Film and Artist Moving-image

2024 | The Flowers Stand Silently, Witnessing. Director: Theo Panagopoulos – Sound Design Screenings: Edinburgh International Film Festival, International Documentary Film Festival Amsterdam 2024 (Winner, Best Short Documentary Award), Slamdance Film Festival 2025, Winner of Sundance Film Festival 2025 Grand Jury Short Film Prize, BAFTA Scotland Nomination (2025), BAFTA Shortlist (for Best Short Film 2025)

2024 | Seeing Red. Director: Owain Train McGilvary – Sound Design and Score Premiered at: Glasgow International, MOSTYN Gallery Wales

2023 | In Praise of Slowness. Director: Hicham Gardaf – Sound Design and Compositional Score Screenings: MAST Foundation, Italy,; Berlinale 2024, IndieLisboa 2024, Kurzfilm Festival Hamburg 2024, DOXA Documentary Film Festival 2024, Open City Documentary Festival 2024, Clocking Out: Time Beyond Management at the Whitney Museum of American Art.

2023 | Comfort. Director: Daisy Smith – Sound Design Screenings: Aesthetica Short Film Festival 2024, Braziers International Film Festival 2024, Swedenborg Film Festival 2024, Galerie Martin van Zomeren (Amsterdam).

2023 | Nightcore. Director: Daisy Smith – Sound Post-Production – Special Mention Swedenborg Film Festival

Further Reading

[*FIGURE/FIGURE* \(2025\) Hannan Jones in conversation with Angela Blanc,](#)

[*Oscillations Across Time and Space: Archeoacoustics and the Sonic Imagination of Hannan Jones' A Frontier in Depth* \(2025\).](#)

[*A Frontier In Depth* \(Exhibition Catalogue\) Artes Mundi,](#)

[*Stamping, Smuggling* \(2024\),](#)

[*Speculation is the Vehicle*, Hannan Jones and Shamica Ruddock](#)

[*Endless Sonification, Techno-creolisation, Shamica Ruddock and Hannan Jones in conversation with Denise Helene Sumi*](#)

Thank you

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