AYATORI AMATA RESIDENCY

Curatorial, Artistic, and Process Reflections

Keith Michael, En Rapport

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Contents

1. Abstract

This reflection documents key artistic, curatorial, and structural dimensions of the *Ayatori AMATA Residency* (Falmouth University, 2023), a two-week practice-based research project exploring the transformation of a remotely developed audio-visual collaboration into a live interdisciplinary performance environment. Originating during lockdown as an improvised exchange between musician Ed Jones and photographer Yuriko Takagi, and active curatorial input from Asako Taguchi and Keith Michael, Ayatori evolved into this residency integrating live improvised music, photography, AI systems, digital mediation, dance, and student collaboration.

Written from the perspective of Keith Michael (En Rapport, Falmouth University), who operated in overlapping roles as curator, artistic director, performing musician, and informal production

coordinator, the account examines how improvisation, spatial design, and technological mediation shaped the residency's process and outcomes. It considers the impact of real-time performance deadlines, projection and spatial configuration challenges, AI experimentation (Matthew Yee-King), and the development of live audio-visual systems (Si Waite), alongside the pedagogical integration of Falmouth University students.

The reflection traces how structural constraints and creative ambitions interacted, revealing tensions between research and presentation, technological aspiration and embodied practice. It further articulates how improvisation functioned not only as musical practice but as a relational methodology across curatorial, artistic, and production domains.

In documenting both the achievements and limitations of the residency, the account clarifies the conditions necessary for sustainable interdisciplinary collaboration. These insights directly informed subsequent large-scale development within *You to We* (Southbank Centre, 2025), demonstrating how process-led inquiry can evolve across contexts while maintaining artistic cohesion and intent.

2. Introduction

My role within the *Ayatori* residency at Falmouth University was necessarily multiple, fluid, and shaped as much by necessity as by design. Operating across overlapping positions: as curator and artistic director in relation to the projects broader vision and conceptual arc; as a contributing musician within the live creative process; and as informal producer and production manager, navigating the interface between the projects evolving needs and the institutional and technical framework of AMATA.

The overlap between curator and artistic director was expressed through responsibility for the projects vision across both macro and micro scales: holding the artistic intentions developed during the earlier remote collaboration while extending them across an expanded ensemble and remaining attentive to the day-to-day decisions emerging within the residency. Crucially, this role did not operate as an external or authoritative position but was embedded within the collaborative process integral to the project; rather than directing outcomes, my responsibility was to *hold the process* – to maintain coherence, continuity, and momentum while allowing uncertainty, experimentation, and change to remain active forces within the work.

Alongside this, I assumed aspects of production management, particularly in relation to scheduling, logistics, communication with technical staff, and troubleshooting during moments of pressure. Having no formal training for this role and recognising that it does not ideally combine with essential

artistic and curatorial responsibilities, the experience highlighted a clear learning for future projects of this scale and complexity: the necessity of a qualified and independent production manager who can operate between artists, institutions, and technical teams without overloading the creative core of the project. Here, the absence of such a role placed strain on both individuals and process, and at times diverted attention away from artistic development.

3. ***Origins, Collaborative Structure, and Expanded Ensemble***

The residency involved a core of two artists, Ed Jones (*music and audio*) and Yuriko Takagi (*photography and video*), alongside me and fellow En Rapport curator Asako Taguchi. Asako had been closely involved in the remote period and joined the residency later in the first week, continuing her reflective role and strengthening the connection with the earlier foundational stages of the project.

Figure 1: Remote session, zoom November 2020 – Ed Jones, Keith Michael, Asako Taguchi, Yuriko Taguchi.

It is important to note that *Ayatori i*tself began through contingency rather than by design. The initial exchange between Ed Jones and Yuriko Takagi during the early lockdown period was not conceived as a formal artistic or research project but emerged through an unplanned act of creative response. This element of chance – an unforeseen alignment of circumstance, availability, and curiosity – set the tone for the project's development. The openness of the initial encounter in a zoom call, established a methodological orientation in which uncertainty, responsiveness, and exchange became foundational rather than incidental. In this sense, the residency did not introduce chance into the work; it inherited and attempted to extend the condition that had been present from the outset. *(*see *Video (Ayatori Story 2022).*

A further addition to the core team in the months preceding the residency was computer scientist and digital musician Matthew Yee-King (Goldsmiths, AI research), whose role was to lead the development

of AI processes aimed at extending the role of chance within the project — both in individual practice, collective interaction, and audience experience. Also joining for the residency was AMATA Creative Music Technology course leader Si Waite (interactive audio-visual systems), who developed the interface between Yuriko and Matthew, facilitating live improvisation through visual technologies and data systems.

Expanding this core were three photography and film students, led by SOFT lecturers Tom Ingate and David White (*documentary supervision*), and in the second week four AMATA student dancers, led by Katrina Brown and Owen Smith (*dance and choreography*).

### 4. *Performance Structure and Research Tension*

The process was structured around a balance of solo work, paired experimentation, and full group sessions, with two sharing's — one at the end of each week. While these deadlines provided focus and momentum, they also introduced a structural tension that became increasingly apparent as the residency progressed. The requirement to produce performance-facing outcomes within a compressed timeframe inevitably shaped decision-making in ways that influenced the depth and risk of experimentation. The performance-driven framework sat in tension with the residency's research and development aims — particularly the intention to dwell within the uncertainty inherent in interdisciplinary experimentation across sound, image, movement, and technology.

Figure 2: Public event at The Poly – week 1

5. *Defining the Frame: Space as a Research Condition*

This tension was present from the outset, most visibly in decisions concerning the configuration of the physical performance environment. A further curatorial focus therefore concerned the selection, configuration, and impact of space itself on the research-led process. Two contrasting environments were central to the residency: the studio space provided by AMATA, and the natural forest and river valley setting of *Kennall Vale*. These reflected two fundamental working conditions – a constructed, self-made environment shaped by technical and institutional parameters, and a natural environment offering sensory openness and material responsiveness.
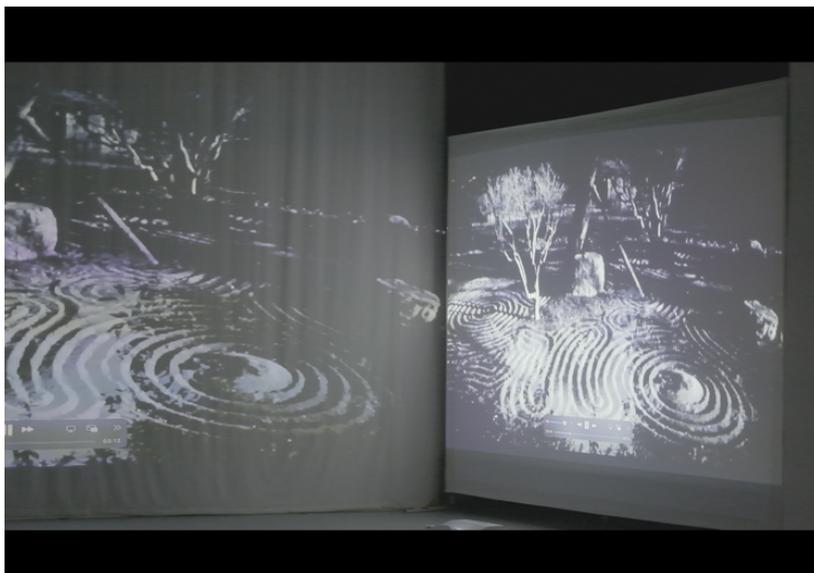
Figure 3: Section of the Initial irregular configuration of screens

Ideas of immersive, multi-screen presentation had formed part of the project's earlier remote conceptual development, and a curatorial decision was made in creating the residency to explore a three-sided projection configuration within the studio. This decision, while aligned with earlier conceptual intentions, immediately positioned the residency within a performance-oriented framework. Limitations here were further compounded when the technical preparation required to realise this configuration proved more complex than anticipated, with approximately a day and a half absorbed by resolving projection and infrastructure issues.

It is important to clarify that this delay was not solely a consequence of technical ambition. In the two months preceding the residency, several planning meetings were held with the AMATA technical team to address the feasibility of a three-sided projection configuration, including the challenge of intersecting gantry levels within the studio. Responsibility for resolving this was assumed within the technical management structure. However, on return to the studio shortly before the residency commenced, it became apparent that the agreed configuration had not been implemented and that no handover documentation had been provided prior to a period of staff leave. As a result, the opening days of the residency were redirected toward constructing a workable projection solution rather than beginning the intended research process.

Ultimately, these constraints led to a shift away from the intended three-sided configuration towards a single projection surface. While this outcome initially appeared to run counter to the curatorial intention, it produced an unexpected and valuable result. The resulting single screen, being larger

than anticipated, created a visual scale that proved highly effective for Yuriko Takagi's imagery, particularly in conjunction with high quality projection of Ed Jones's music. The simplicity of a single dominant image allowed the visual work to retain clarity and impact, while functioning effectively as a spatial anchor for improvised music and dance.

Figure 4: Yuriko and Ed establishing the single screen

From a curatorial perspective, this episode revealed two intertwined insights. Firstly, immersive effect does not necessarily depend on multiplicity or technical complexity; scale, resolution and focus can be equally powerful in shaping audience experience. Secondly, the act of fixing the spatial frame early in the process, while integral to the artistic process, subtly reoriented the residency towards presentation logic rather than exploratory uncertainty. The time required to reach a workable configuration represented a significant loss within a short residency period, underscoring the importance of realistic technical planning and adequate production support in future projects.

6. ***Recalibrating Process Under Time Pressure***

As a result of these initial diversions, elements of the process that required extended time — such as deeper integration of AI, the evolving relationship between movement and image, and the gradual development of a shared interdisciplinary language — were sometimes compressed in favour of material that flowed more clearly and effectively in live performance. This did not undermine the artistic outcomes, but it did shift the balance of the residency. The emphasis moved, at times, from open-ended research towards preparing work that could stand coherently in front of an audience.

7. ***The AI Turning Point***

A second key turning point came following the first public sharing at the Poly, and in transition into the second week of the residency. At this stage, the project shifted away from an emphasis on custom-coded analytical processes towards the use of generative AI approaches. As noted by Matthew Yee-King in his reflection, the available dataset was insufficient to produce a meaningful synthesis of Ed

Jones and Yuriko Takagi's audio-visual material through mapping and analysis alone. While the initial ambition had been to develop a system capable of analysing and recombining existing material, practical and conceptual limitations became increasingly apparent once the work was placed within a live interactive performance ecology.

The shift proved significant, not only in technical terms, but in how the collaboration was configured. Moving towards generative processes reoriented the work away from system building as an end in itself and towards integration within the live performance environment. It placed greater emphasis on the Touch Designer as a shared performative space, intensifying collaboration with Si Waite around real-time visual control, distribution of agency, and performative legibility. The visual system became less about demonstrating technical process and more about supporting an embodied, responsive relationship between sound, image, and performance.

8. **Technological Collaboration and Musical Mediation**

The collaboration with Matthew Yee King and Si Waite introduced a distinct layer of methodological and aesthetic complexity to the residency. Matthew contributed both as AI researcher, developing mapping and live signal processing, and as a performing musician with digital drums and samples.

This dual presence as digital designer and sonic participant positioned him at a unique intersection between system architecture and musical agency. The initial ambition had been to be able to integrate AI as an active real-time compositional agent within the collaborative ecology. In practice, the relationship between algorithmic and live performance proved more structurally demanding than anticipated. Questions emerged not only around dataset limitation and

Figure 5: Si Waite, Ed Jones, Matthew Yee-King experimenting

system responsiveness, but also around aesthetic integration: how to embed AI processes deeply enough that they shaped the evolving field, rather than functioning simply as an added layer, or technical demonstration.

Matthew's live electronic performance and signal processing brought computational and improvisatory logics into proximity. This proximity was productive to some degree but also revealing; the audio-visual language developed by Ed Jones and Yuriko Takagi over several years of remote exchange possessed a high degree of depth, nuance, and aesthetic coherence. By contrast, the digital signal processing vocabulary available within the residency's limited timeframe operated at an earlier

stage of compositional and expressive development. While technically functional, it had not reached parity with the sophistication of either composed or improvised languages already readily in play. As a result, moments of processing felt applied rather than embedded.

Si Waite's role became pivotal in mediating this complexity. Working at the interface between AI systems, *Touch Designer* environments, and Yuriko Takagi's live visual performance, he translated computational output into performable visual architecture. His facilitation enabled technological process to enter the live ecology in ways that were stable and legible, even if the deeper ambition of AI as a pervasive compositional agent remained only partially realised.

Figure 6: Matthew, Ed, Si soundcheck

A further clarity emerged retrospectively. Matthew's dual role as digital musician and AI system designer revealed that these functions, while related, are not interchangeable; on one side lay scientific approach to in computational research and system development, the other his musical contribution operated through electronic percussion, sampling, and processing. The residency revealed the distinction between developing digital architecture and embodying a fully integrated live computational performance language, and to achieve anything like this requires extended pre-development, shared aesthetic, and clearly delineated technical coordination and management – conditions that exceeded what could be realised within the residency's timeframe and infrastructure. (For further information see: *Text (Ayatori-Reflection_MatthewYeeKing)*; Text (*Ayatori-Reflection_SiWaite*); *Archive (Ai Visual Outputs...); Archive (Visual Software...))*

9. ***Adaptation, Transformation, and Technological Agency***

While the artistic quality, coherence, and relevance of the audio and visual work developed by Ed Jones and Yuriko Takagi was never in question, it became apparent that aspects of the residency functioned more as an adaptation of the earlier remote methodology than as a full transformation

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catalysed by live, real-time conditions. From a curatorial perspective, this revealed a central challenge inherent in designing interdisciplinary research: how to create an environment that is simultaneously supportive of existing artistic languages and sufficiently disruptive to provoke genuine transformation. The conditions required to sustain artistic confidence and continuity are not always the same as those needed to unsettle process, introduce risk, and open space for failure or radical reconfiguration.

Navigating this tension became a core, if implicit, part of the residency's methodology. In particular, the ambition to harness AI as a real-time agent of chance — shaping interaction across the whole process rather than operating as an isolated technical layer — was not fully realised. This limitation exposed the difficulty of embedding technological experimentation deeply enough to influence the structural dynamics of collaboration, rather than merely extending existing methods.

Figure 7: Source images from ice or smoke by Takagi for three remote pieces; Birth of a Planet, Fragile Uncertainty, Icelines

Crucially, the shift in approach following the first performance did not function as a singular curatorial decision but rather emerged organically through the convergence of technical limitation, artistic intuition, performative necessity, and collective reflection. In this sense, the evolution of the process was authored collaboratively rather than directed, reinforcing the residency's emphasis on emergence over prescription.

10. *Environmental Catalyst: Kennall Vale*

A further factor in this mid-process shift was the engagement with the natural environment at Kennall Vale. This functioned – as planned – as a highly productive source and catalyst for new work. The forest, river, and surrounding landscape offered a multiplicity of perspectives, textures, and atmospheres that translated into new images, sound recordings, and thematic material. The fieldwork expanded the overall arc of the project and played a key role in establishing the relevance of situating the research in a Cornish context. Unlike the studio

Figure 8: Ed Jones sound explorations

environment, which required negotiation and   adaptation, Kennall Vale enabled a more fluid and

responsive way of working, reinforcing the value of site-based exploration as an integral component of the residency's methodology.

11. ***Artistic Integration and Pedagogical Structure***

A further research question underpinning the residency asked whether a single methodology could meaningfully combine educational and professional artistic developmental processes with a time limited, research-led environment. This question informed the involvement of nine Falmouth University BA students as active participants across multiple disciplines, positioning the residency as both an artistic development process and an expanded pedagogical context.

Within photography and film, four students from the School of Film and Television (SOFT) were tasked with capturing the residency and producing a documentary record of the process and outcomes. Their involvement proved highly effective, resulting in a thoughtful and coherent record of the project and the members that functioned both as a robust process documentation and as a strong foundation for the subsequent documentary short edited by Tom Ingate and myself. *See: Video (Ayatori-Documentary 2024).*

In the dance context, for AMATA BA Choreography students engaged with the residency through interactions with both live and composed audio-visual element of *Ayatori t*hrough movement improvisations exploring themes relating to neurodiversity. The students were led and supported by dance practitioners and teachers Katrina Brown and Owen Smith. While time restraints limited the depth of integration possible, this strand nonetheless offered valuable insight into how embodied research practices might intersect with live audio-visual work. These explorations are discussed further in *Text (Ayatori Reflection: Owen Smith)*.

Figure 9: Yuriko and dancers discussion

The intended involvement of a Creative Music Technology student was disrupted by a last-minute withdrawal, creating a noticeable gap in the intended audio- AI research strand. This gap required core collaborators to absorb additional technical responsibilities, thus increasing the pressure in workload at critical moments in the residency. This highlighted a structural vulnerability within hybrid educational-artistic models: while student involvement can meaningfully enrich research, requires contingency planning to ensure that pedagogical aims do not destabilise the professional creative process. Taken together, these experiences suggest that educational and artistic

Figure 10: Dancers exploring live audio-visual material

methodologies can be productively combined, but that doing so within a combined performance driven research context requires careful calibration. Clear role definitions, appropriate support structures, and realistic expectations are essential if pedagogic participation is to enhance rather than constrain outcomes.

12. *Dance, Neurodivergent Practice, and Internship Structure*

Figure 11: Katrina Brown and Owen Smith explore movement in live audio-visual space

The dance element entered the residency through the interest of London-based dancer Owen Smith, whose practice centres on movement work with pre-verbal children on the autism spectrum through an approach he terms *Dance Unfolding*. With Owen, we were interested in exploring whether Ayatori's audio-visual material could create an immersive environment in which this methodology might be extended or recontextualised.

Bringing neurodivergent children directly into the residency was beyond the project's practical and ethical capacity. In response, an adapted framework was developed involving the four AMATA BA Choreography students under the guidance of their lecturer Katrina Brown. Within this structure, principles of Dance Unfolding would be explored in dialogue with *Ayatori's* evolving audio-visual process, allowing questions of sensory immersion, responsiveness, and embodied improvisation to be tested within an HE context (see Owen Smith's reflection for further detail).

As part of the internship framework established between En Rapport, Falmouth University Placements, and participating students from SOFT (photography and film) and AMATA (dance), a preparatory session was held at *Kennall Vale* prior to the core residency period. This session functioned as a collaborative warm-up, enabling students to work together outside the immediate pressure of the main schedule. The intention was twofold: to provide creative work experience within a site- responsive context, and to create space for students to explore their own interdisciplinary ideas independently of the primary *Ayatori* ensemble.

This early engagement fostered dialogue between photography, movement, and environment, establishing a shared working rhythm before entering the compressed structure of the residency. However, technical challenges, including issues with the interface of Touch Designer, DAW, and Yuriko's system, reduced the time available for sustained audio-visual-live music-dance integration. As a result, the final sharing demonstrated moments of genuine interaction between the movement, image, and sound rather than a fully realised

 synthesis. The residency therefore functioned less as a completed integration of dance within *Ayatori,* and more as proof of concept for future interdisciplinary collaboration grounded in embodied interdisciplinary collaboration grounded in embodied and neurodivergent-informed methodologies.

13. *Transformation Through Collaboration*

A core principle underpinning En Rapport's interdisciplinary work has been the question of whether – and how – an individual artist's process may shift through sustained interaction with another creative language that requires altered modes of thinking and making. Ayatori provided a concentrated site for this inquiry.
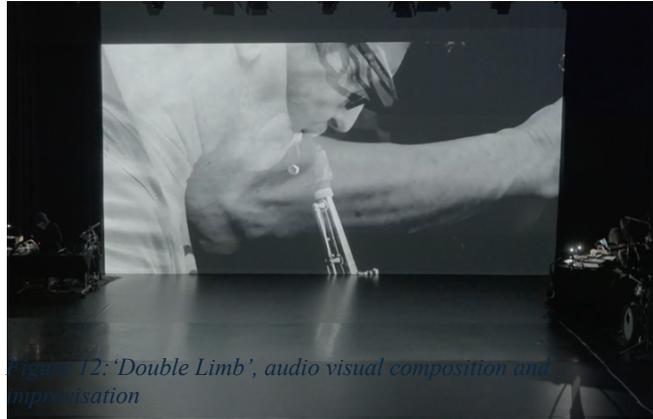

Figure 12: 'Double Limb', audio visual composition and improvisation

From the outset, this dynamic was visible in the remote exchanges between Ed Jones in England and Yuriko Takagi in Japan. Each artist worked within an established practice – Jones rooted in jazz and improvisation, and Takagi in photographic and film composition – yet the dialogue between sound and image requiring each artist to adapt their own processes and responses, resulting in work which was both provocative and energised.

The transition into live residency introduced a further decisive element: real-time improvisation across all media. For Jones, whose artistic methodology is deeply embedded in improvisatory practice, this extension into live audio-visual exchange represented a natural expansion. For Takagi though, the move towards visual improvisation with live 'editing' initially generated uncertainty, and a degree of scepticism regarding the use of unknown technology (see Takagi's reflection). The prospect of VJ'ing – relinquishing fixed compositional control in favour of responsive manipulation - required a shift in her established artistic praxis. During the residency though, this shift occurred rapidly and visibly. As live visual editing incorporated outputs through the AI architecture and Touch Designer interface, Takagi's engagement with real-time image making evolved from cautious experimentation to confident, embodied performance. What began as an extension of fixed images became a dynamic

Figure 13: Yuriko and Ed; the sound of breath

improvisatory dialogue with the shared performance field, and making work created in the residency both provocative and exciting.

Figure 14: Stop frame of a single live AI manipulation by Yuriko with video taken at Kennall Vale

In this sense, *Ayatori* did not simply combine disciplines; it altered artistic processes through collaboration. The transformation was not imposed but emerged through sustained interaction under live conditions. *See Text (Ayatori Reflection:Yuriko Takagi).*

14. *Improvisation Across Curating, Performance, and Production*

Alongside the curatorial and structural responsibilities, I was present throughout the residency as a live musician. While my contribution operated through improvisation rather than pre-composed material, this did not place it outside the project's developmental framework. The improvisation unfolded within the same aesthetic and structural parameters shaping the audio-visual work, responding directly to and with the evolving relationship

Figure 15: Drums, audio and visual workstation

between, sound, image, space, movement, and technology.

The collaborative dynamic depended on a finely tuned, empathetic rapport between all contributors. Musical decisions were not made in isolation or alongside the audio-visual elements, but in continuous dialogue with them. At times, improvisation operated across all strands as an interconnected compositional field, interwoven with the technological layers and capable of functioning as a mirror, a catalyst, or a disruptive force within the emerging form.

Improvisation in this context was not synonymous with spontaneity alone; it required acute listening, restraint, and sensitivity to the structural frame of the work. From this position, the distinction between process and performance became less pronounced, as improvisation operated across all

Figure 16: Curatorial meeting with core collaborators across artistic, technological, and production roles.

strands of the project — musical, visual, technological, and choreographic — as an active compositional force. It functioned as a relational method rather than a discrete technique, shaping dynamics, transitions, and emphasis in real time within the evolving field of sound and image.

While the project also explored algorithmic approaches to chance through AI systems, improvisation foregrounded a human mode of contingency, grounded in shared, embodied awareness and intuitive rapport, through which uncertainty could be integrated without fragmenting cohesion.

Holding overall curatorial responsibility while remaining actively involved as a musician introduced an inherent tension of balance. This developed into moments of friction when combined with the additional demands of informal production coordination and management. Although responsiveness to contingency was a common thread across all three roles, they operated through distinct modes of attention. The curator tracked coherence and consequence across time; the production role attended to logistics and infrastructure; the musician navigated the fragile balance between definition and uncertainty in the immediacy of performance. In this context, improvisation functioned as a shared methodology, helping to align these divergent responsibilities through an emphasis on process over product.

Realising this through the challenges of the AMATA residency prepared the way to expand and upscale both curatorial and production focus, while also intensifying my involvement in the live music performance aspect later in the *You to We* project.

15. ***Limitations and Forward Learning***

While the residency generated significant artistic and methodological insight, certain tensions surrounding planning and execution warrant clearer articulation. The ambition of integrating AI as an active compositional agent exceeded what was realistically achievable within the available timeframe and dataset conditions. Questions regarding technical feasibility, aesthetic positioning, and live system integration were necessarily resolved during the residency itself, compressing development stages that might otherwise have unfolded earlier.

Similarly, the configuration of spatial and technical infrastructure absorbed time and attention that impacted research depth. These pressures did not undermine the work, but they did reveal the importance of more rigorous pre-residency alignment regarding technical scope, production planning, and role clarity across collaborators. Future projects of comparable complexity would benefit from extended pre-production prototyping, clearer delineation of technical roles, and dedicated production oversight to protect research time from infrastructural compression.

16. *Funding Structure and Resource Allocation*

The residency was made possible through a combination of in-kind institutional support and project-based funding. The provision of studio space and technical facilities by AMATA represented a significant in-kind contribution, estimated at approximately £10,000, and was foundational to the realisation of the project. However, the allocation of technical support was necessarily limited in terms of available technician hours, and a substantial proportion of this capacity was absorbed during the initial resolution of projection and screen configuration, reducing the technical flexibility available for subsequent experimentation.

Project funding from RKE covered core artists fees, including per diems, and further collaborators costs were covered by individual lecturers' research funding and Falmouth University internship funds. Additional miscellaneous funding (£15,000) supported other logistical elements – e.g. flights, accommodation, laptops etc. However, the budget did not allow for extended technical staffing, bespoke system design, or the engagement of an independent production manager. As a result, contingency capacity was minimal, and structural pressures – particularly during the early spatial setup and AI integration phases – had amplified impact.

17. *Structural Learnings and Forward Application*

Overall, the *Ayatori* residency reinforced the value of adaptive, process-led approaches to interdisciplinary collaboration, while also clarifying the conditions under which such process can flourish. For En Rapport, the project sharpened an understanding of the relationship between curatorial vision, collaborative authorship, spatial and technical infrastructure, and institutional support. These learnings now directly inform the structure of future En Rapport project's, particularly in relation to timeframes, production models, and the balance between research, experimentation, and public presentation.

Figure 17: Q & A after final share, AMATA - Keith Michael, Si Waite, Yuriko Takagi, Ed Jones, Matthew Yee-King, Asako Taguchi

18. **Footnote: Genealogy, Legacy, and Future Structures**

In the period following the AMATA residency, it became clear that *Ayatori* had expanded and matured in a way that reflected recognisable stages in the development of a performance project: from the planting and gestation of an idea, through extended development, into rehearsal and performance. In this case, however, those stages unfolded across an unusually compressed and uneven timeline — with nearly three years of developmental exchange followed by only one or two days of rehearsal and public presentation.

In fact, the project's genealogy extends further back. The origins of *Ayatori* can be traced to the conception of *Lotus Code* in 2018, initially envisaged as a live audio-visual project exploring the relationship between composed and improvised material. The cancellation of *Lotus Code* during the COVID-19 pandemic created the conditions from which *Ayatori* emerged, shifting focus toward a remote, process-led exchange centred on audio-visual interaction between Ed Jones and Yuriko Takagi.

By the final sharing of the AMATA residency, elements of *Lotus Code*'s original conceptual framework had begun to re-surface, particularly through the inclusion of live improvised music and dance. At the same time, *Ayatori* had developed a distinct identity of its own, grounded in its set audio-visual works and the specific collaborative language formed through remote exchange. As a result, a clear structural distinction emerged for future development. *Ayatori* would continue as an audio-visual duet between Ed Jones and Yuriko Takagi, while *Lotus Code* would be reactivated and developed separately as a larger-scale, cross-disciplinary ensemble project.

This relationship became more clearly articulated and distinct through *You to We*, presented at the Southbank Centre (Purcell Room), London, in July 2025. In that context, *Ayatori* appeared in a distilled and focused form as an audio-visual duet between Ed Jones and Yuriko Takagi, bringing together live improvised music, digital visuals shaped through AI processes, and real-time audio-visual interaction. The work foregrounded the intimate language of image–sound exchange that had evolved through extended remote collaboration and was tested, stretched, and clarified during the AMATA residency.

Alongside this, *Lotus Code* was presented at a different scale, with seven artists and a broader range of materials, incorporating live music, AI informed digital sound and visual systems, and spoken text and poetry within a larger collaborative framework. Importantly, the methodologies developed through the remote stages of *Ayatori* and the residency — particularly the emphasis on responsiveness, reduced authorship, and process-led exchange between sound and image — directly informed the approach to live, ensemble-based creation in *Lotus Code*. Rather than representing a departure, *Lotus Code* absorbed and extended these methods, applying them to a more complex, multi-voiced performance context.

Seen together within *You to We*, the two works revealed a shared lineage while maintaining distinct identities. *Ayatori* functioned as a focused, relational collaboration grounded in close listening and reduction, while *Lotus Code* operated as an expanded site for collective authorship and cross-disciplinary interaction.

Figure 18: Holding screen, Purcell Room, Southbank 2025

The Southbank presentation thus offered a moment of clarity, showing how a single research trajectory could unfold into different forms and scales of practice without losing cohesion, continuity, or intent.

One of the direct structural outcomes of the AMATA residency concerned future venue selection. A key consideration in developing *You to We* at the Southbank Centre was the opportunity to collaborate with a venue possessing extensive technical resources and highly experienced production staff. This decision was not incidental; it emerged directly from the residency's experience, where ambitious technical aims were constrained by limited technician hours and infrastructure continuity.

Working with the Southbank Centre provided access to advanced projection, audio, and staging systems, alongside a depth of technical expertise capable of supporting three distinct project's within a single space and timeframe, without diverting the creative process. The production environment functioned as a collaborative extension of the artistic team, allowing experimentation within a stable technical framework.

There was, however, one notable contrast in technical provision. Although the performance area of the Purcell Room was comparable in scale to the AMATA studio, the projection screen was significantly smaller — approximately half the width of the screen used during the residency. This reduction impacted the immersive quality of the audio-visual experience, particularly in relation to the spatial presence of large-scale imagery. The Southbank therefore offered enhanced production infrastructure and technical support, while simultaneously presenting different spatial parameters that required aesthetic adaptation. In this way, the

Figure 19: Ayatori at the Southbank 2025

move to the Southbank did not simply scale the project; it recalibrated the balance between research ambition, spatial constraint, and production capacity.

You to We
Curated by **En Rapport** for the *East South-East Asian Festival* at the Purcell Room, Southbank Centre, London, and **Lotus Code** at The Poly, Falmouth in July 2025:

AYATORI
Ed Jones: audio-music composition and improvisation.
Yuriko Takagi: photography, videography composition and improvisation
Erin Robinson / Shin Miyachi: digital image assistant

LOTUS CODE

Ed Jones: saxophones

Toku: trumpet, flugelhorn, voice

Rebecca Nash:

piano

Takashi Sugawa: bass, electronics

Keith Michael: drums (Falmouth & St Ives)

Federico Reuben: digital

sound

Hannah Copley: poetry, voice

Yuriko Takagi: videography

Erin Robinson / Shin Miyachi: digital image realisation

Figure 20: 'Lotus Code' at the Southbank, 2025

NO ONE'S AN ISLAND

Kit Downes: piano

Emi Makabe: shamisen,

vocal

Thomas Morgan: bass

En Rapport

Keith Michael

Asako Taguchi

https://en-rapport.org

Figure 21: 'No One's an Island' at the Southbank, 2025

All photos © En Rapport