

AYATORI REFLECTION

My involvement and my perspective –

Alex Smith, AMATA Technician

As a technician working to facilitate this residency and project, there were a few challenges. This isn't new or surprising to me; in fact, this is very much part of my job - to problem solve some of the practical limitations in the space to let the art flourish. AYATORI uses a few elements that can prove problematic for a sound engineer. The use of two electronics stations feeding just stereo DI signal to front of house can mean a certain relinquishing of control (to the performer) with regards to gain structure and levels – especially when working with generative AI and generative synthesis. This was mediated using in house limiters and compressors.

The visual elements to the project are clearly hugely important and we (AMATA) as the hosts to the residency, wanted to provide the best we could in terms of projection. There were multiple conversations from both the technical team and the artists about how the projections should work in the space.

At the start of the residency, we began with three screens, but we quickly ran into problems around how these looked in the space and how the different heights of the three screens felt aesthetically. There were also challenges on our end to do with image mapping. This led to the decision to use the one big screen at the back of the performance space and no lighting – which I personally believe made for a very powerful piece. (see Ayatori Reflections Keith Michael Reflections '*Defining the Frame: Space as a Research Condition*' for further reference).

These seemingly small issues can have a large effect on the time efficiency of the residency and definitely led to some tensions between members of the tech team and performers, although I believe these were resolved eventually to produce a project that everyone could be proud of.