

The Last Echo — Visualising the Epirotic Lament

Technical Rider and Installation Guide

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Purpose and Use of This Document

This rider accompanies the exhibition *The Last Echo* and specifies everything a venue requires to install, operate and de-install the work. It is written so that a technical manager can cost and schedule the installation from the document alone, and so that a curator can confirm that the participatory and data-handling elements meet institutional and legal standards before committing. The exhibition is deliberately zero-build: it requires no custom construction, no fabricated architecture and no bespoke software, and it is scalable from a single room of thirty-five square metres to a full suite of one hundred and twenty. Where a specification gives a range, the lower figure is the minimum at which the work reads as intended and the higher figure is the preferred configuration. Nothing in this rider assumes equipment the artist supplies; all playback, projection and display equipment is expected from the venue and is specified generically so that house stock can be used.

The document follows the eleven-part structure published on the project site, and each part can be read independently. Two components carry obligations beyond the ordinary handling of artworks and are flagged in their own sections: the immersive sound environment, which has acoustic and neighbour-noise implications, and the *Hold the Drone* participatory component, which records visitor audio and therefore engages data-protection law.

01 · Spatial Footprint and Visitor Flow

The exhibition occupies a single continuous space or a sequence of connected spaces through which the visitor moves in one direction. The ideal gallery footprint is between sixty and one hundred and twenty square metres; the minimum workable footprint is thirty-five to forty square metres, at which the visual cycle and the sound zone share one room rather than occupying separate ones. Ceiling height should be at least three metres, with four to five metres preferred, because the immersive sound environment depends on vertical separation between the visitor and the overhead return of the recorded lament.

The intended route runs in five stages: an entry threshold carrying the opening wall text and the point at which each visitor draws a village card; the visual cycle of six works; the field-recording listening station; the immersive sound zone in which the drone is held; and a final passage dominated by the sixth and almost-empty work, from which the visitor exits past the dossier and artist information. Visitor capacity is approximately fifteen to thirty people in the space at one time, and the average dwell time is eight to fifteen minutes, extending where visitors engage fully with the participatory component. The flow is designed so that the act of holding the drone occurs after the visitor has received a named village at entry and has passed through the images and recordings, so that the final gesture is informed rather than arbitrary. Environmental conditions should hold low ambient light throughout, controlled acoustics, minimal external noise, and eighteen to twenty-four degrees Celsius at forty to fifty-five per cent relative humidity in any zone where original fine-art prints are hung.

02 · Canyon-Inspired Immersive Sound Environment

The sound zone is conceived as an acoustic analogue of the gorge landscapes of the Pindus, in which sound returns from above and from the sides rather than arriving frontally. The environment is achieved through loudspeaker placement and level rather than through built structures: overhead and elevated side positions carry the recorded lament and the cumulative drone, while floor-level positions carry the field environment. No physical canyon is constructed. The effect depends on the room being acoustically dry enough that the designed spatialisation is legible; highly reverberant rooms will require light absorptive treatment, which is discussed under venue responsibilities. The zone should be the darkest part of the exhibition, lit only sufficiently for safe movement, so that attention transfers to hearing.

03 · Loudspeakers, Playback and Audio Files

The work plays back from a fixed set of audio files supplied by the artist as high-resolution uncompressed WAV. The minimum configuration is stereo; the recommended configuration is four discrete channels; the ideal configuration is eight channels distributed between overhead, elevated side and floor positions. Playback is from any reliable multichannel media player or a computer running standard playback software on a continuous loop with automatic restart on power restoration; no proprietary software is required. Loudspeakers should be full-range with adequate low-frequency extension to carry the drone, matched across the array, and mounted on stands, brackets or rigging appropriate to the venue. A single subwoofer is optional and, if used, should be placed to reinforce the drone without localising it. Levels are set at installation by the artist or from a supplied reference and should be documented so that daily opening restores the same calibration. The field-recording station described in section 06 runs independently of the immersive array and must not bleed into it.

04 · Power, Sockets, Cabling and Control

The exhibition requires a standard supply of two hundred and thirty volts at fifty hertz, with six to eight grounded Schuko outlets distributed around the space to serve playback, amplification, projection and the participatory station. All equipment should sit on a single switchable circuit or a documented start-up sequence so that opening and closing the exhibition is a single predictable operation for front-of-house staff. Cabling is run and secured to venue standard, concealed or taped along edges away from visitor paths, with overhead runs to elevated loudspeakers dressed and strain-relieved. A daily power-on and power-off checklist is provided under section 09. No uninterruptible power supply is required, but the playback system must restart cleanly and resume the loop unattended after any interruption.

05 · Visual Works, Printing, Framing and Hanging

The visual cycle comprises six works, each conceived at one hundred and eighty by one hundred and eighty centimetres, produced as high-resolution digital paintings and output as fine-art prints. Printing is by archival pigment on a matte or lightly textured cotton rag stock appropriate to the muted tonality of the series; a proof is approved by the artist before the edition is printed. Works may be framed behind non-reflective glazing or face-mounted, according to venue preference and the humidity conditions of the room, and are hung at a consistent centre line throughout. The works carry the titles Threshold, River of Memory, The Voice That Remains, Stone Archive, House Without Voices and The Last Echo, hung in that order along the route so that the sequence moves from passage through landscape and interior to near-erasure. The sixth work is hung last, in or beside the exit passage, and is given the most space and the lowest light so that its near-emptiness is felt rather than merely seen.

06 · Field-Recording Archive and Listening Station

The field-recording archive presents eight original recordings collected by the artist in Epirus: Acheron River, Village Bells, Village Café, Wind, Birds, Fireplace, Wooden Door and Stone Paths. In the gallery these are offered at a listening station where only one recording plays at a time, selected by the visitor, on headphones or a single near-field speaker positioned so as not to enter the immersive zone. Each recording carries a short label giving its title, location and duration and the one-line description used on the project site. The station is a table or lectern with a simple selector; it requires one power outlet and no network connection, since the files play locally. The archive is framed as listening as evidence, and its labels state that the recordings are documentary field material rather than composed sound.

07 · Film, Screen and Projection

A short film of approximately forty seconds serves as a visual and sonic introduction and may be shown at the entrance or as a looping projection within the space. Projection is from any standard projector of sufficient brightness for the controlled low light of the room, onto a wall or a simple screen; the visual cycle's prints are never used as projection surfaces. Where projection and the immersive array share a room, the film's audio is either muted, with the immersive environment carrying the sound, or is kept at a level that does not compete with the drone. The projected surfaces referred to in the participatory component are low-level greyscale landscape imagery and are not the film; they may be still or slow-moving and exist to give the sound zone a visual ground rather than a narrative.

08 · Wall Texts, Labels and Exact Typography

Typographic consistency is part of the work and is specified here so that every venue reproduces it identically. The exhibition uses a single old-style serif family for all texts — wall texts, work labels, recording labels and the village cards — in order to bind the printed cards to the wall texts as one system. The specified face is EB Garamond, which is freely licensed, carries full Greek and Latin coverage including the accents required for Greek toponyms, and matches the classical register of the material; where a more distinctly Greek letterform is preferred for the Greek-language texts, GFS Didot, issued free by the Greek Font Society, is an approved alternative for the Greek only, with EB Garamond retained for the English so that the two languages sit consistently. No sans-serif, no second family and no substitute default such as Times or Calibri is used anywhere in the exhibition.

Wall texts are set in sentence case, ranged left or centred to venue standard but consistently throughout, in a size legible at reading distance, with generous line spacing and ample margin so that each text sits as a quiet field rather than a block. The opening threshold text and the participatory wall text are the two largest texts in the exhibition. Work labels give the title in italic, the medium and year, and the dimension, in that order, at a modest size, placed consistently to the same side of each work.

The village cards used in the Hold the Drone component are set in the same EB Garamond. Each card carries, in Greek, the village name in spaced capitals at approximately thirty-two point, the district in italic beneath it at approximately eleven point, the line reading Κάτοικοι (απογραφή 2021) followed by the figure with the figure enlarged, and the ritual line in italic; the same content follows in English beneath a short rule, with the English name in capitals at approximately twenty-four point. Every card closes with the attribution line, Population figures: Hellenic Statistical Authority (ELSTAT), 2021 Census, at approximately eight point in grey. Cards are printed by letterpress or fine digital press on a heavy ivory cotton stock with a deckled or torn edge, one village per card, so that the object in the hand has the weight the gesture requires. The exact card texts and population figures are fixed in the participatory component's own documentation and must not be altered except to refresh the census figures against a later official return.

09 · Staffing, Installation Schedule and Daily Operation

Installation takes two to five days depending on configuration and on whether acoustic treatment is required. A representative sequence is: day one, delivery, unpacking and hanging of the visual cycle; day two, loudspeaker rigging, cabling and calibration of the immersive array; day three, projection, listening station, participatory station and wall-text and label placement; a further day for acoustic adjustment and a full technical rehearsal where the room demands it. The artist or a nominated technician sets the audio calibration and signs off the participatory component before opening.

Daily operation is designed to be a single sequence performable by front-of-house staff without technical training. Opening consists of powering the system on in the documented order, confirming that the immersive loop and the listening station are running, confirming that the participatory station is recording or in private mode as configured, and replenishing the village cards. Closing reverses the sequence and secures the cards. A one-page opening-and-closing checklist is left at the venue. The cards are consumable and the venue is supplied with, or prints from artist-supplied files, sufficient stock for the run; the running total of breaths held, if displayed, is reset or continued according to the touring configuration agreed with the artist.

10 · Accessibility, Safety, Insurance and Venue Responsibilities

The low light of the exhibition is held above the threshold required for safe movement, with any level changes, thresholds or cable runs marked to venue accessibility standard. The participatory component is entirely optional and carries no barrier to entry; a visitor who does not wish to vocalise experiences the full exhibition without it, and the wall text makes clear that participation is voluntary. Seating is provided in or near the sound zone for visitors who need it. Headphone surfaces at the listening station are cleaned to venue hygiene standard.

The venue is responsible for the supply and safe rigging of all loudspeakers, projection and playback equipment; for any acoustic treatment its room requires to render the spatialisation legible and to contain sound within permitted neighbour-noise limits; for the standard insurance of the loaned prints against the agreed values; and for the lawful operation of the participatory recording component under section 11, including display of the required privacy notice. The artist is responsible for supplying the audio files, the print files, the film, the card texts and figures, the wall-text content and the calibration reference, and for sign-off of the installed sound and participatory component.

11 · Hold the Drone Participatory Component

The participatory component invites each visitor to sustain a single note, for the length of one breath, whereupon the recorded lament returns in the space above; the vanished melodic voice is heard only while the visitor holds the ground. The component is framed throughout as a ritual act rather than a performance, and its wall text states plainly that the visitor is not asked to sing. It has two parts, an entry element and a sound-zone element, and one legal obligation.

The entry element is The Assignment. At the threshold, beneath the wall text Κράτησε ένα χωριό / Hold a village, each visitor draws one card from a small stack on a lectern. Each card names one real village of Epirus and its population in the 2021 census, and the visitor holds the drone of that named place. The nine cards, their exact texts and their figures are supplied by the artist and are drawn from the official returns of the Hellenic Statistical Authority; they must be printed exactly as supplied, with the census attribution retained, and must not be paraphrased, repopulated or extended to other villages without refreshing the figures against a current official return. The cards are not shown or listed in advance in any public-facing material, because the visitor's not knowing which village they will receive is part of the work.

The sound-zone element is the recording and cumulative drone. With the visitor's explicit consent, each held breath is anonymised and layered into a growing drone that accumulates across venues, so that the audience slowly rebuilds what the emptied villages lost. Consent is operated as a clear opt-in at the point of participation: a Contribute action adds the anonymised breath to the cumulative archive, and an Only me action lets the visitor hear the return in the moment without any recording being retained. The default, absent a choice, is not to retain.

The legal obligation follows from the recording of visitor audio. The component processes personal data in the form of voice recordings and must be operated in compliance with the General Data Protection Regulation. The venue displays a short privacy notice at the participatory station stating what is recorded, that contribution is optional and anonymised, the purpose and duration of retention, and the contact through which a visitor may request information or deletion; recordings are anonymised at capture so that no individual is identifiable; and the private mode retains nothing. This approach follows established museum practice for participatory sound commissions in which visitor contributions are

anonymised and layered. No recording of any visitor takes place until the opt-in architecture and the privacy notice are in place and confirmed by the venue.