

*HOTEL GENERATION 2022*

*ARTIST: AMA DOGBE*

**WORKING TITLE:**

**COMPARTMENTALISING**

# Introduction

'Compartmentalising' [working title], is an exploration into ideas around belonging and the memories associated with migration and cultural assimilation. Based on familiar and personal domestic settings, I will create compartmentalised virtual and physical spaces that visitors can navigate around, enabling active engagement with the work. As someone from a dual-heritage and diasporic background I am interested in cross-cultural similarities and differences, how these link to memories of the 'domestic', how the 'domestic' changes during one's life in relation to different contexts and cultures. I am delving into my own experiences of how change and migration have affected my memories of the household and my understanding of home.

Through the exploration of these initial ideas, broader contextual themes have arisen, opening questions around the repercussions of colonialism. Through the selection and development of symbolic 'characters', the exhibition will use symbolism as a tool to pose questions around the inequalities and disparities found in basic domestic systems, as well as their links with wider national and global inequalities.

The exhibition will include:

- **an experimental video game**, using my experience of mixed heritages/cultures to explore these themes
- **corresponding sculptural pieces**, that link the virtual world with the physical
- **audio pieces**, using personal sound recordings that further contextualise the work
- **a dedicated space for reflection and workshops**, encouraging visitors to explore their own experiences and understanding of the themes

# Brief Contextualising

- 'Compartmentalising' is still a working title; it sums up some key themes in the exhibition:
- ◆ being expected to fit into a socially defined box as a person
  - ◆ sectioning off places and spaces in a home
  - ◆ Compartmentalising the memories and homes lived in at different stages in one's life
  - ◆ being compartmentalised by others and expected to choose between ones heritages

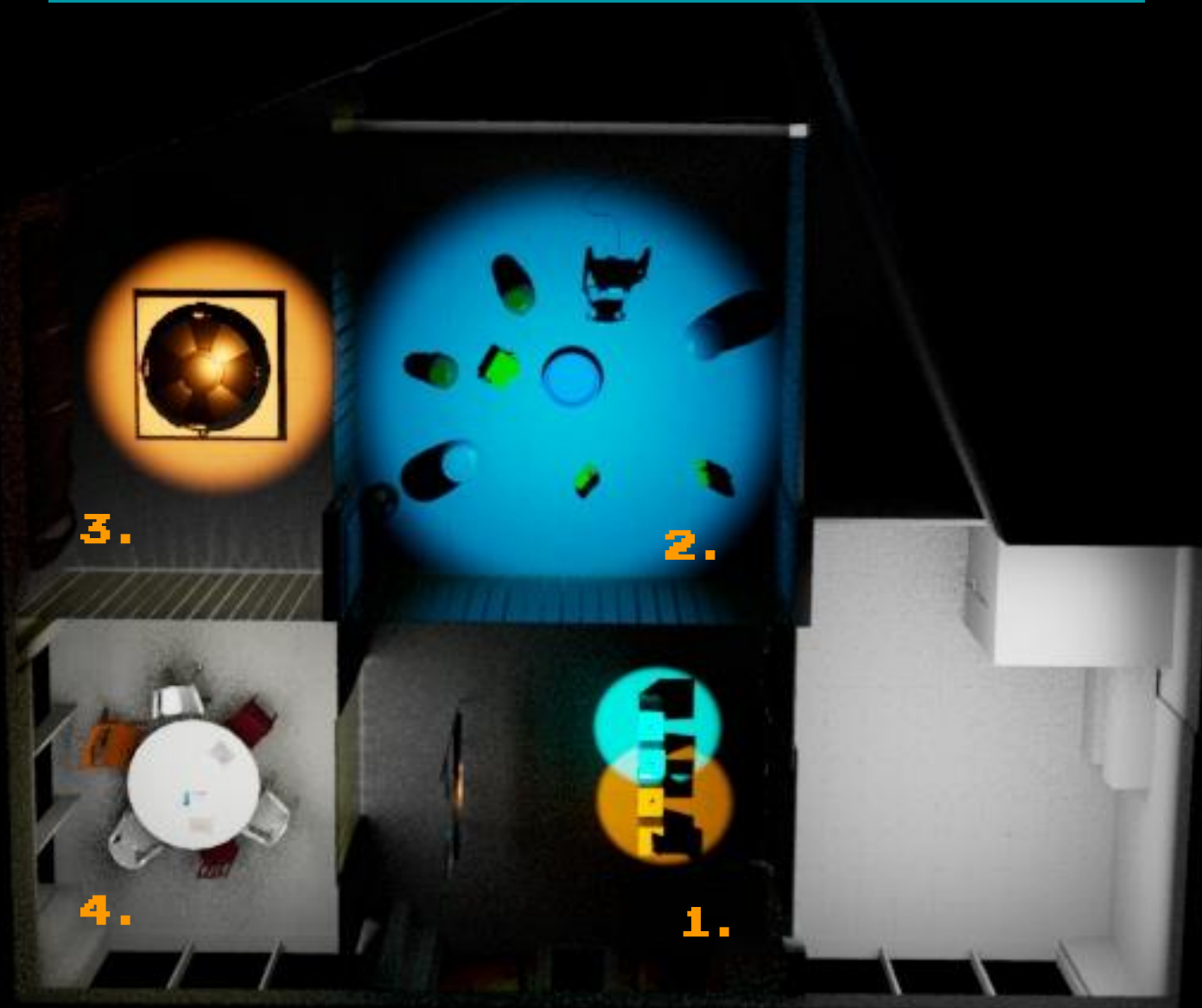
## Other features

- The core themes in this work will engage a wide range of viewers and yet the surreal nature to the work will leave audiences with an inkling into the wider context it sits in, while also leaving space for their own ideas and experiences to form.
- The interactive components of the exhibition will engage audiences and give them a level of agency on how they navigate the show.

# EXHIBITION OVERVIEW

1. THE PRELUDE
2. THE GAME ROOM
3. SOUNDS OF HOME
4. REFLECTING & MAKING

Virtual tour of proposed gallery layout:  
[https://youtu.be/vY940vHx\\_mI](https://youtu.be/vY940vHx_mI)



**\*\* birdseye view of the Arebyte Gallery \*\***



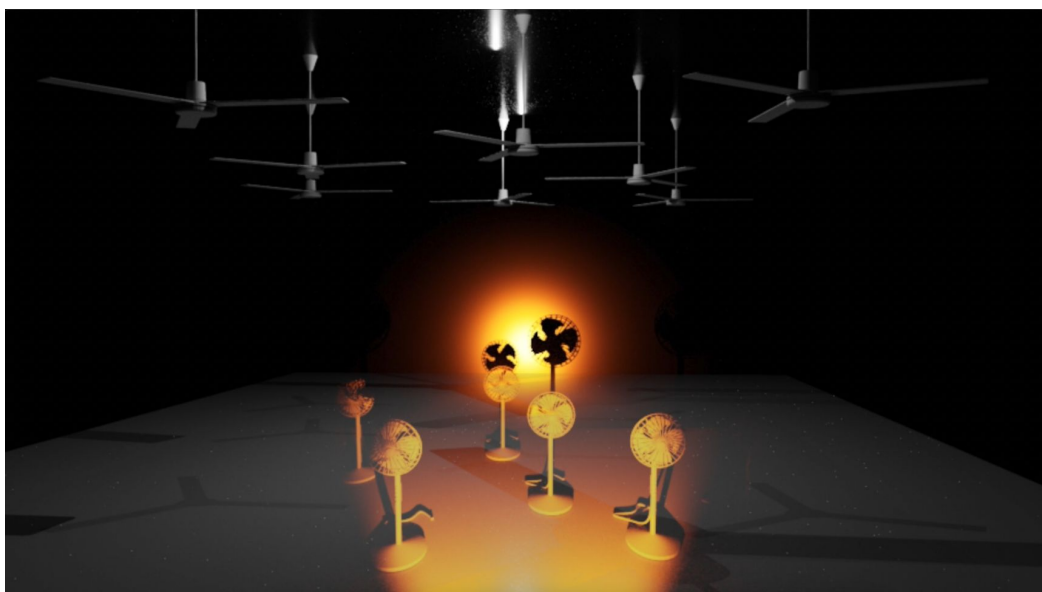
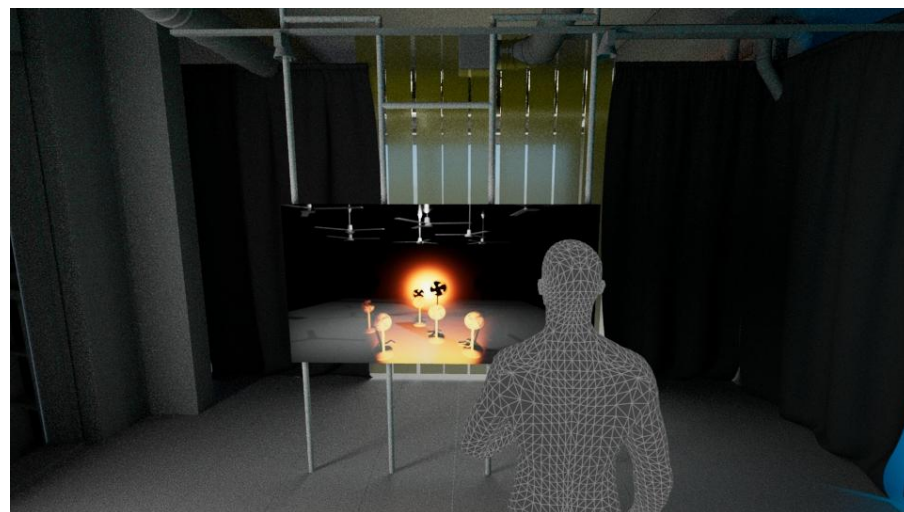
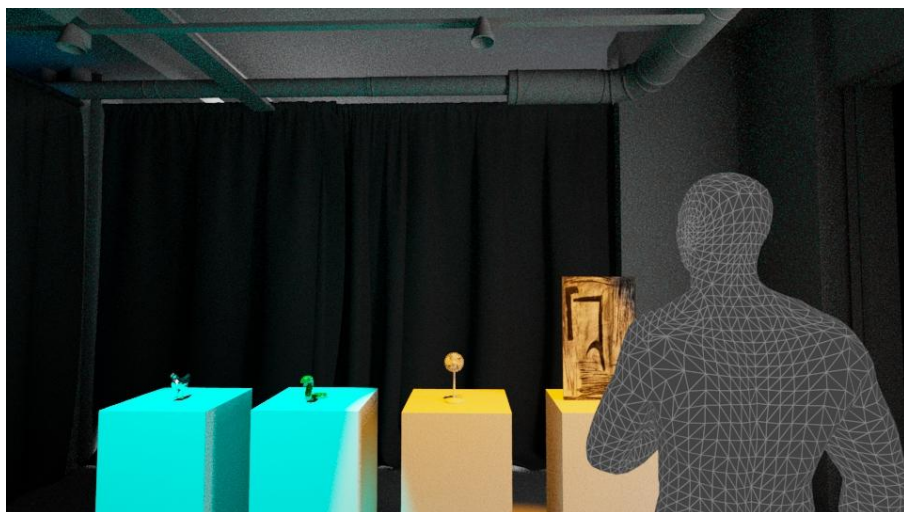
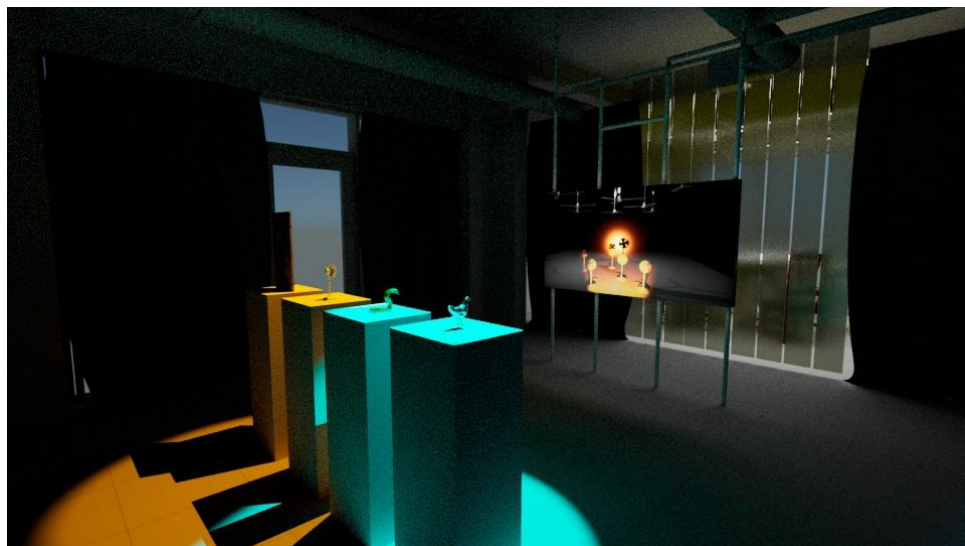
# 1. THE PRELUDE

- Orientation of visitors to the exhibition
- Introduction to the game through sculptural objects
- Materiality of these objects
- Trailer/snippet video

On entering the gallery, it is important for the space to create an atmosphere that correlates with the game, I plan to do this by bringing sculptural elements from the virtual world into the physical world.

The first compartment that visitors enter will display 4 symbolic 'characters' that represent the 4 compartments within the game.

The chosen objects recur in different scenes in the game. Thus, by bringing them into the space right at the start, it will hint at what is yet to come through an uncanny display of physical 3D objects/sculptures.



I am also interested in having a snippet/trailer video displayed in this space that alludes to what is in the virtual world. I have used a variety of renders, made over the last couple of months, to make this draft/example which shows some of the key themes that the game and audio work address.

[https://youtu.be/PiF\\_TIIQibg](https://youtu.be/PiF_TIIQibg)



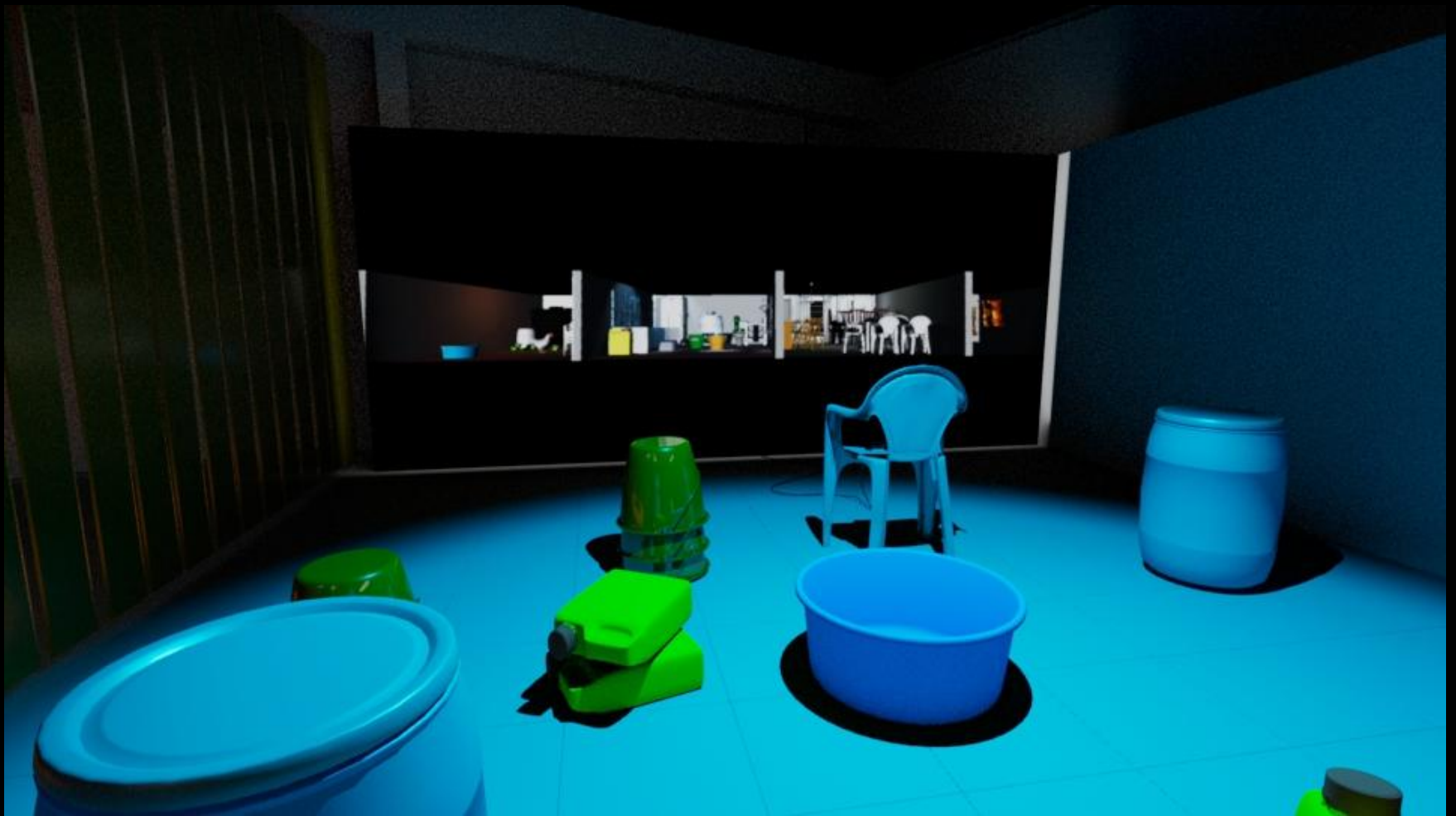
Within my practice I have experimented with sculptural elements based on virtual objects. I like to use 'basic' craft methods to create these pieces. I have previously experimented with modroc and air-dry clay. Although this may develop in a different way, I have already experimented with making the snake using air-dry clay and painting it. I find that using simple processes allows me the freedom to work in a loose, intuitive and immediate way, and enables a free and easy approach to expressing ideas.



On a recent trip to Ghana I found a hand-carved and painted chicken that I was attracted to. The game itself uses a mixture of both pre-modelled objects and objects modelled by myself. This will be reflected in the physical exhibition as well.



I have recently experimented with pewter casting and liked the 'home made' quality, as well as the surprises you can get during the process. I will continue to develop and experiment with different materials to create these sculptural objects, some could be used in workshops with visitors.



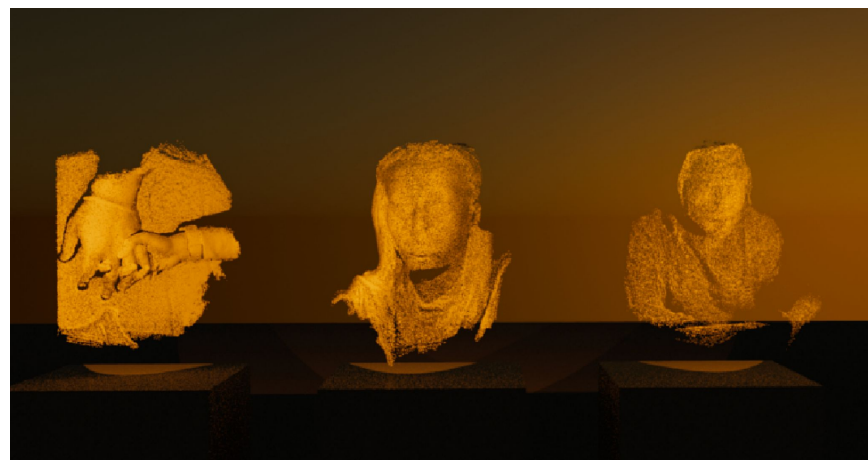
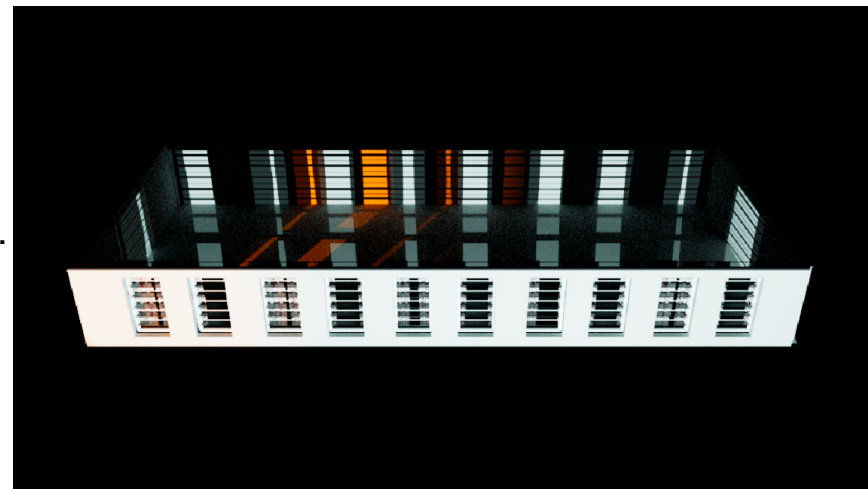
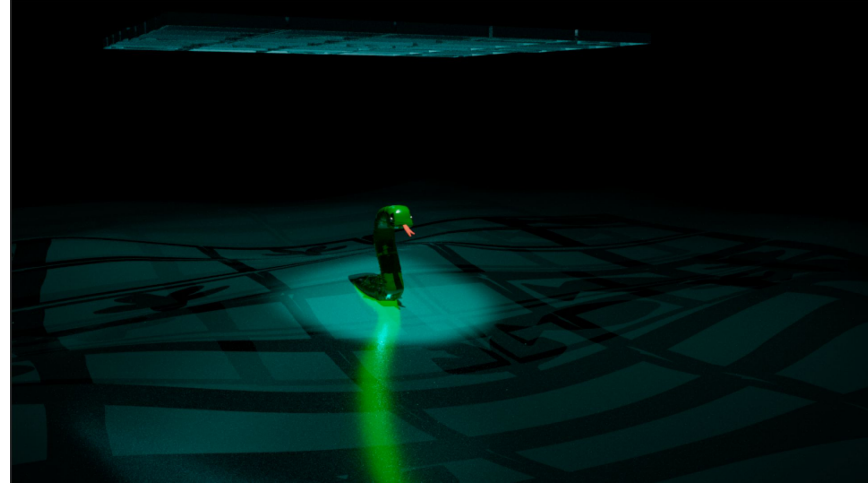
## 2. THE GAME ROOM

- Development of the game:
  - within my practice
  - main concepts
- Demo of the game
- Sound in the game
- Seating
- Coding/technical assistance



## Features of the game

- 3D animation has been a key part of my practice over the last few years. In 2021 I began to experiment with the Unity game engine, using YouTube tutorials to learn about and navigate this space. I believe that being self-taught in the use of all the software packages I use offers the opportunity to create experimental results, uninhibited by conventional use of these software.
- Growing up, I often watched my elder brother play *his* playstation. As kids we would gather around a console taking turns, playing and watching together. Participating as part of a group watching gameplay has been an important part of my understanding of the game world. To replicate this communal experience, I will make a single-player game which will be projected onto one screen. This will ensure only one person holds the controller at a time, compelling the rest of those present (the audience) to watch, and wait their turn, thus being 'actively passive'.
- Having the game projected on a larger screen rather than a computer screen, will make it feel more immersive and make the virtual spaces appear slightly overwhelming, which mimics how exploring memories can be.
- This game will present as a conventional video game and will be played using a Playstation controller. However, the content of the game itself diverts from the norm and there will be no end goal or objective to win.



***\*Scenes from the game\****

# Game Format

The game will be split into 4 compartments:

- Gardens
- Bathrooms
- Living /dining rooms
- Everyone I've ever known

The idea for these compartments began with drawings where I tried to remember/imagine all the gardens/bathrooms/dining rooms in places I have ever considered home. The final compartment is an extension of the thought that it is people that make a home.

The game begins with viewers being presented with all four options and the ability to navigate and explore the objects within each compartment. When the player gets close to certain objects they can choose to switch to a different scene, transporting them into different spaces.

Over the last couple of months I have developed the game further and a preliminary demo can be viewed using the link below.

As the four compartments are based on drawings, the objects and scenes reflect the vagueness of memory.



Game Demo

<https://youtu.be/UDON1AW9fIO>

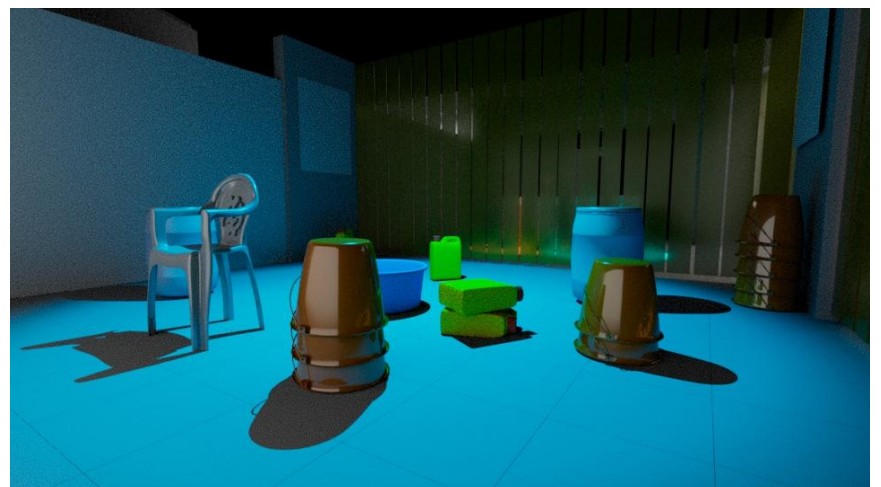
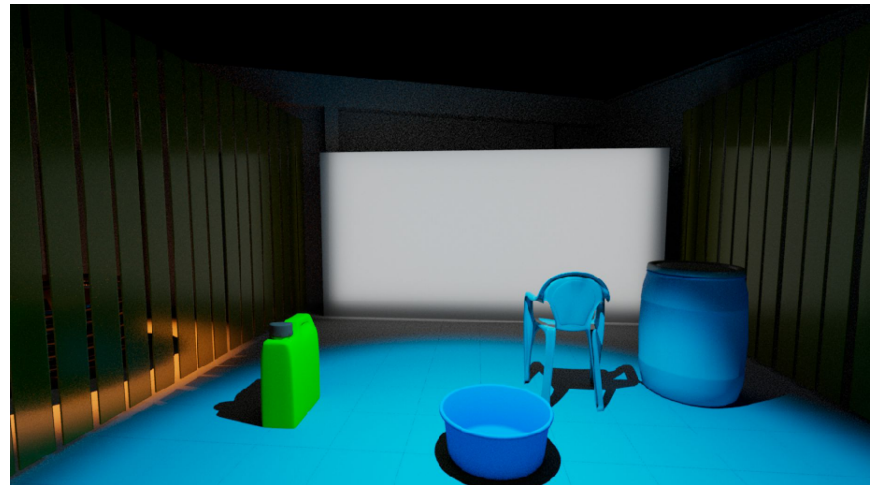
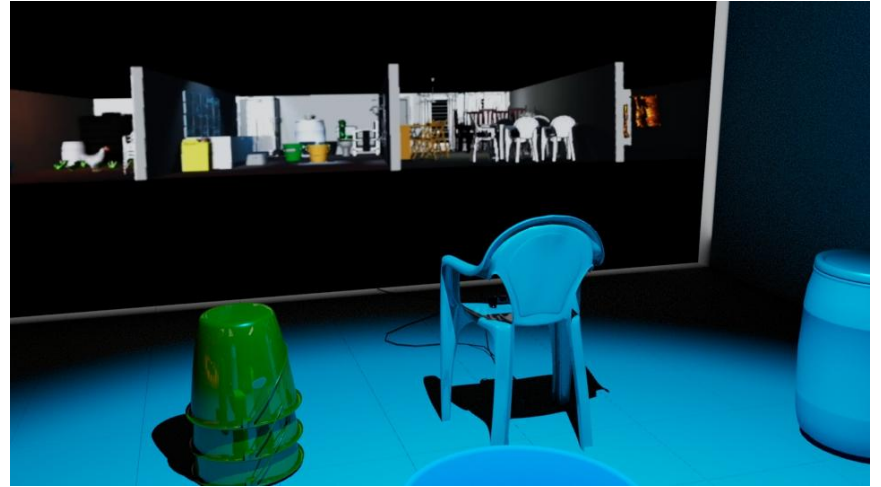
## Seating

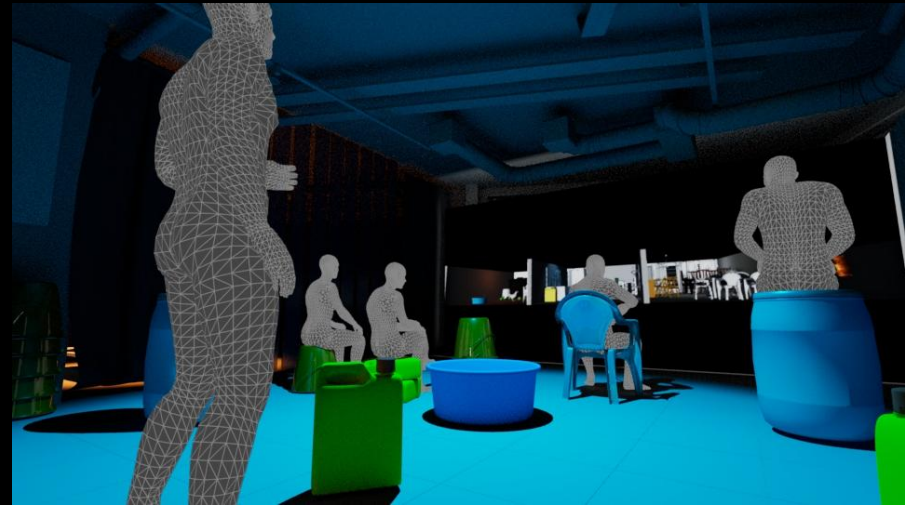
The physical seating within this space will consist of a range of plastic barrels, buckets, 'gallons' and chairs. These pieces can be moved around by audiences while playing or watching the game.

The dual intention behind this is to enable visitors to engage in a tactile way with objects in the game but also to encourage reflection on another layer that has emerged during the making of this work: the on-going colonial influences perpetuating poverty. My attention has been drawn again to the political and economic reasons for why basic systems don't function in Ghana and why plastic has become such an essential commodity. When moving between Ghana and the UK, water supply and plastic waste are things that I particularly notice and yet whatever my location I am quick to settle back into what I'm used to.

## Power Cut

The exhibition will have a randomly scheduled 'power cut' once a day. Electrical power cuts are common in Ghana and extremely rare in the UK. Growing up I would marvel when my mum said the one time she experienced power cuts as a child was during the strikes in the 1970s. This will mean the whole show will need to be booted up and turned on again and players will have to start their game all over again, a reality for many in Ghana and a frustration if you haven't saved or backed up work! I plan to create and develop a level in the game that explores electricity supply.





## Lighting

I will use orange and blue lighting within the gallery to correlate with the virtual spaces.

- The use of orange has recurred within my practice and within this work is a representation of heat, red sand, the harmattan in Ghana as well as a warming sense of home.
- Blue relates to water and the cooler environment of the UK. It also creates a hazy, foggy environment mimicking dream states and the fuzzy nature of memories.

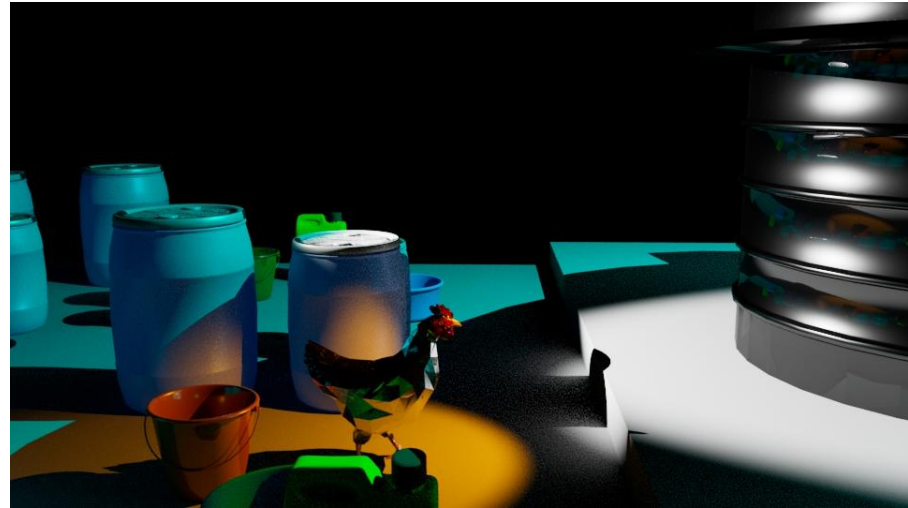


## Coding

As I am self-taught in the software I use and come from a fine art background, I often need assistance with some of the coding for the game. To date I have worked with my brother who is a software engineer, but I am also interested in exploring assistance from a creative coder as I think developing a relationship with someone who sees themselves and coding in a more creative way could benefit the work. I have made contact with Daberechi Ukoha-Kalu who is a Nigerian creative coder currently working in London. She has expressed interest on working on the project if available once further dates are arranged.

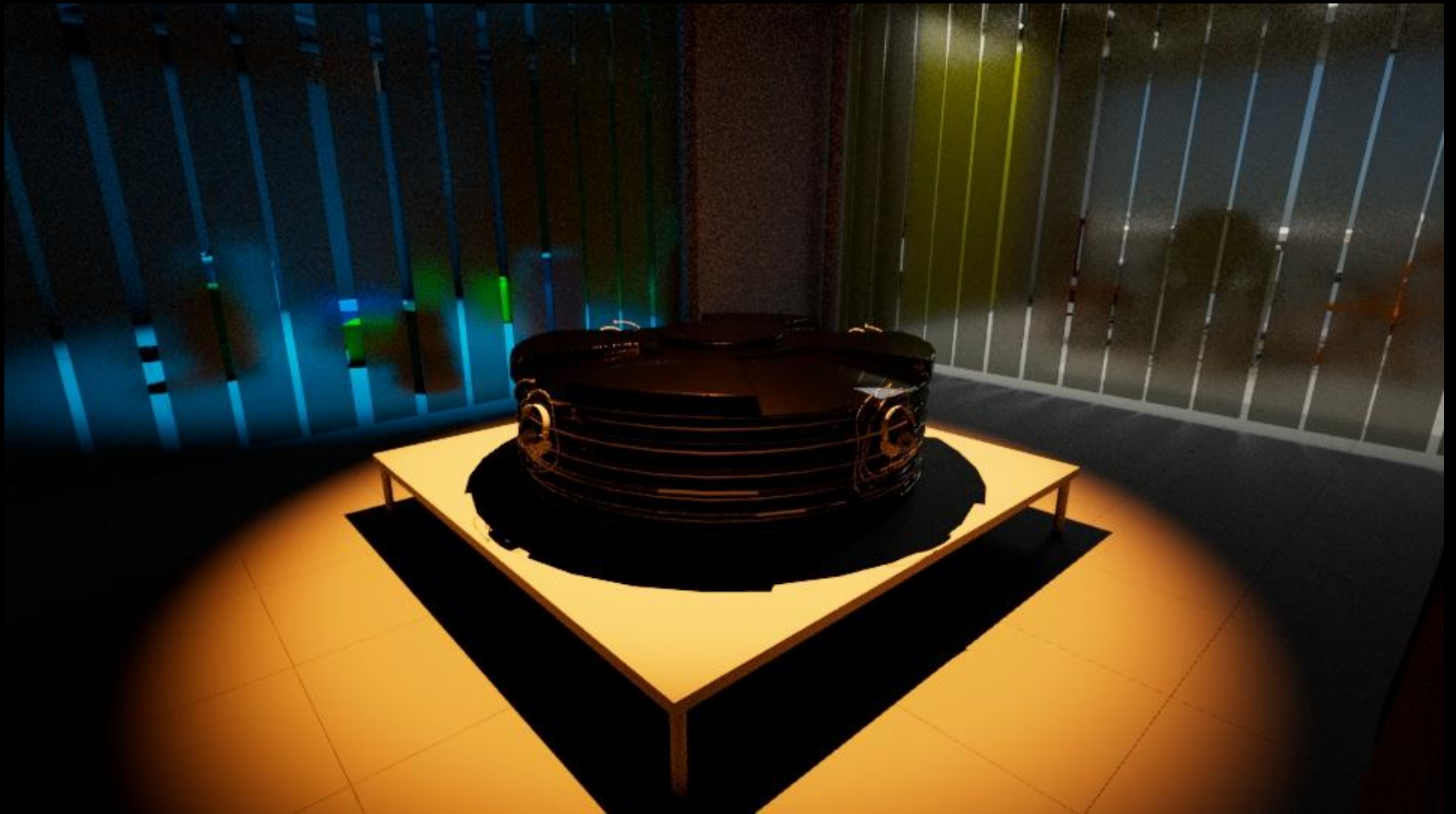
## Sound

For the sound in the game I will be collaborating with Louis Jack. Louis has worked on sound for my animations and games since 2019. Our collaboration on sound has become a key element in my practice as it creates a desired atmosphere, and is built around personal sound recordings to add another layer of context to the work. An example of Louis' sound work can be heard in this trailer example: Chicken @ a Gig': <https://youtu.be/uOtq5JgLU3I>



I will also be collaborating with Ratiba Aayadi who is an artist and sound producer. I was inspired by her track 'Exchanging Time' ([https://soundcloud.com/ratibaayadi/exchanging-time-ratiba-ayadi-ft-silent-songstress?utm\\_source=clipboard&utm\\_medium=text&utm\\_campaign=social\\_sharing](https://soundcloud.com/ratibaayadi/exchanging-time-ratiba-ayadi-ft-silent-songstress?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)) and will work with her to create a sound for the opening scene of the game. Her sounds are ethereal in their nature which will resonate with the uncanny sci-fi aspect of the exhibition.

Both sound artists come from mixed heritage backgrounds and I believe that the themes of the work will inspire conversations which will affect the sounds they create.



## 3. SOUNDS OF HOME

- Development of the audio - main concepts
- Demo of some audio
- Water Tank significance

In coming to a conclusion through my initial drawings that it is people that make a home, I wanted to create a space that conveys this by using personal audio recordings of friends and family.

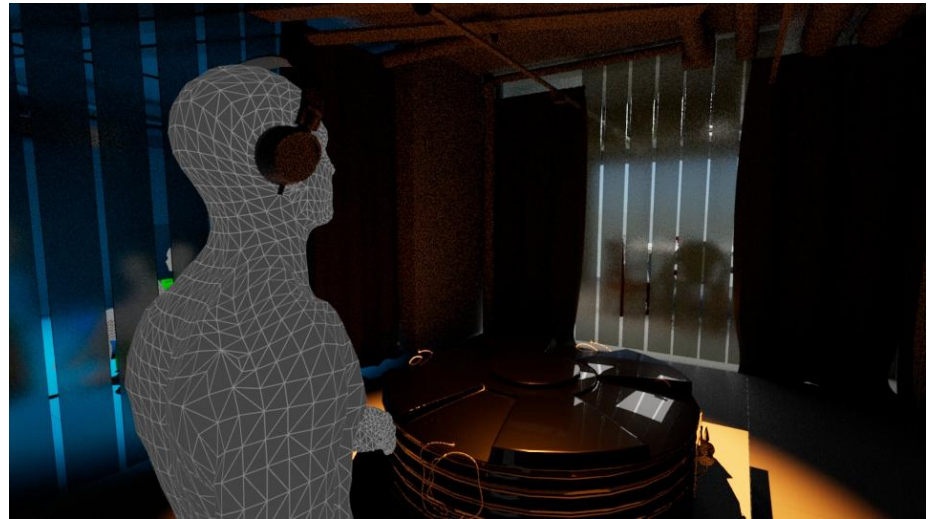
The water storage tank will be the object that 'holds' the audio. In Ghana you fetch water (a valuable resource) from these kinds of tanks and I like the idea of linking this to the process of 'fetching' (receiving from) and sharing. The sounds played will be deeply personal and signify me sharing my sense of home with the listener.

I plan on having 4 audio pieces using personal recordings. An example of one can be listened to here:

[https://soundcloud.com/user-83367110/sets/celia-rough-initial-recordings/s-q1Xn8FIUW4I?utm\\_source=clipboard&utm\\_medium=text&utm\\_campaign=social\\_sharing](https://soundcloud.com/user-83367110/sets/celia-rough-initial-recordings/s-q1Xn8FIUW4I?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)

This piece is of my mother reading some text she wrote. She is someone I know I will always have a home with wherever she is.

I plan on developing this work by expanding on other audio recordings I have and mixing elements to simulate the experience of different understandings of home. I will be working with Louis Jack on designing these audio pieces.



# Reference Images

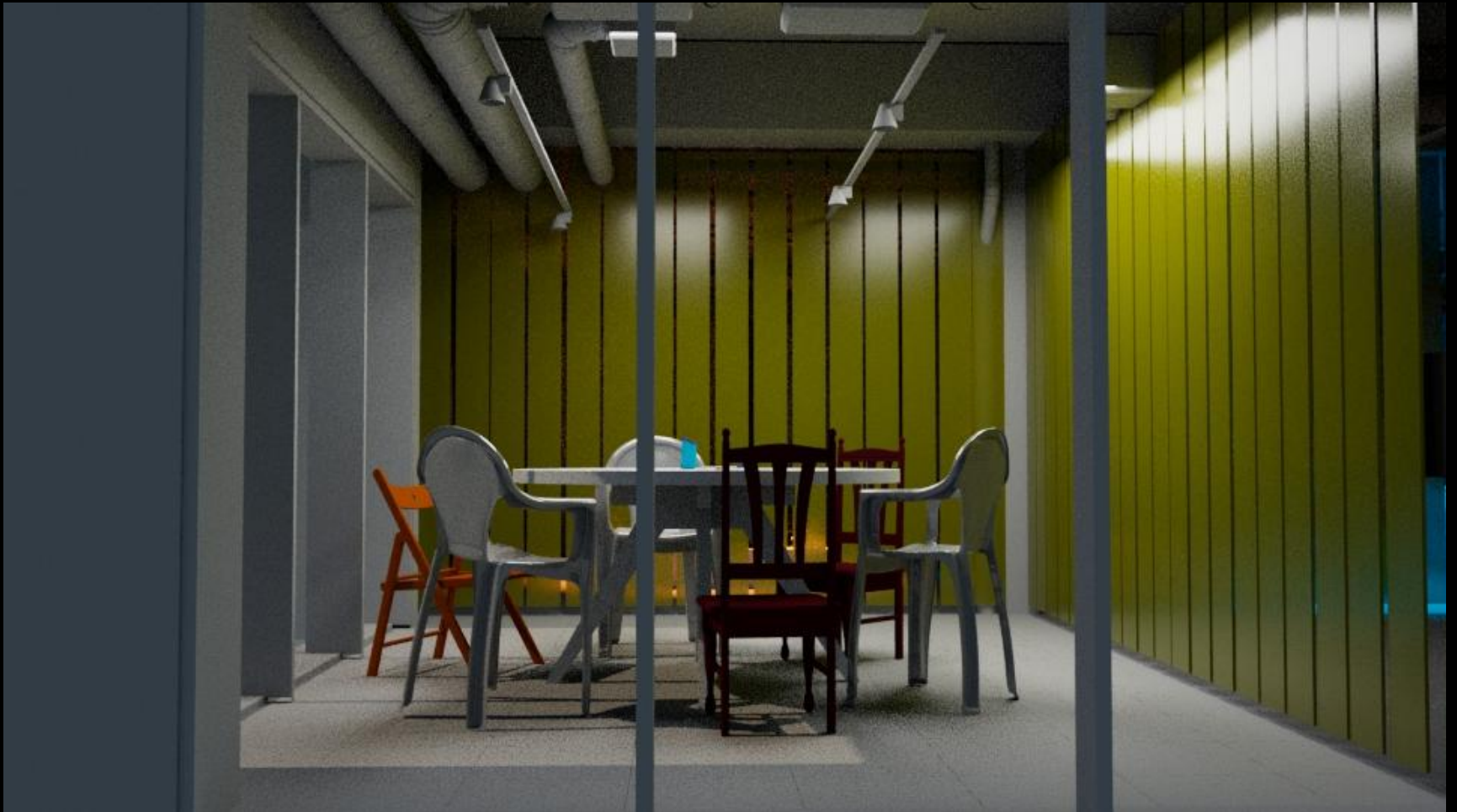
On a trip to Ghana earlier this year, I photographed various objects that struck me on my return. The omnipresence of plastic water storage containers caught my eye, as did the chickens that navigated around them (see next slide).

More Images - <https://padlet.com/amamaisie/ukl5w9vohrllpkvz>









## 4. REFLECTING & MAKING

- Space for reflecting and responding
- Possible workshops/programming

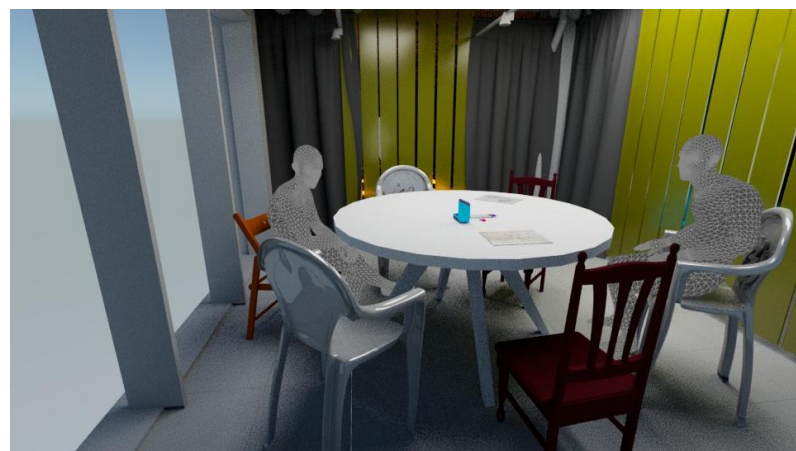
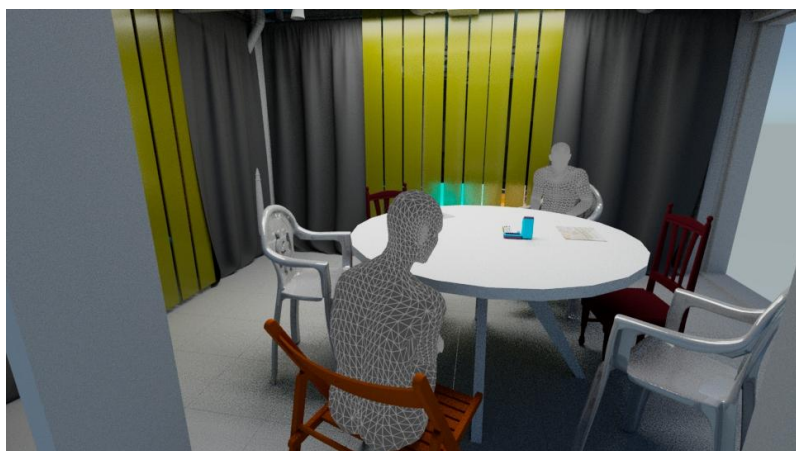
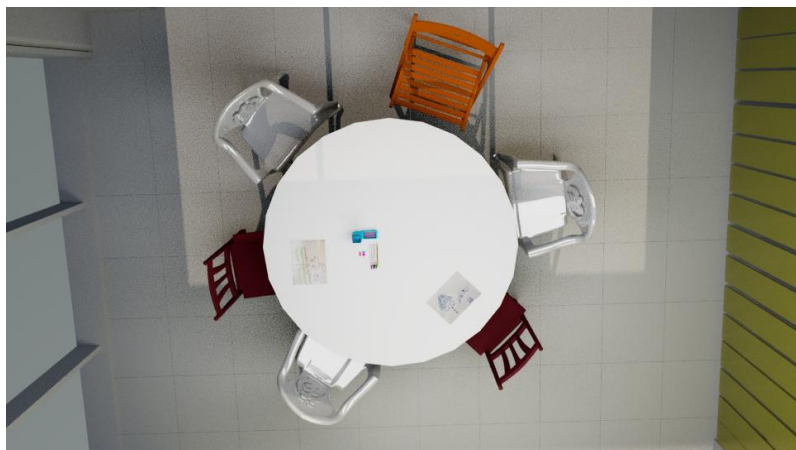
# The Space

Although the show is created around my personal experience, many people can relate to the topics within it. I am interested in generating conversation about this by providing a separate space for people to independently reflect and participate in programmed activities.

Drawings play a crucial role in my practice as they are the starting point and most raw stage, aesthetically and emotionally. This project stems from drawings I have brought into the virtual realm through 3D modelling of my memories of domestic objects. So I plan on this space having a variety of simple making tools similar to ones I use e.g. felt tips, pencils, paper, air-dry clay. I hope this will encourage people to respond to the show. I envisage having some examples of my own work within the space such as sketchbooks and some prompts I used when doing my initial drawings. I will also use questions to stimulate a personal response, such as: 'What objects do you especially remember from your childhood home/s?'

## Ideas for Workshops/Programming

- Performance by Ratiba Aayadi based on sound made for the game
- Audio/drawing/writing workshop
- Poetry/spoken word workshop by Iman Sultan
- Tour and gameplay session with the artist
- Drawing - 3D modelling - led by artist
- Pewter casting workshop

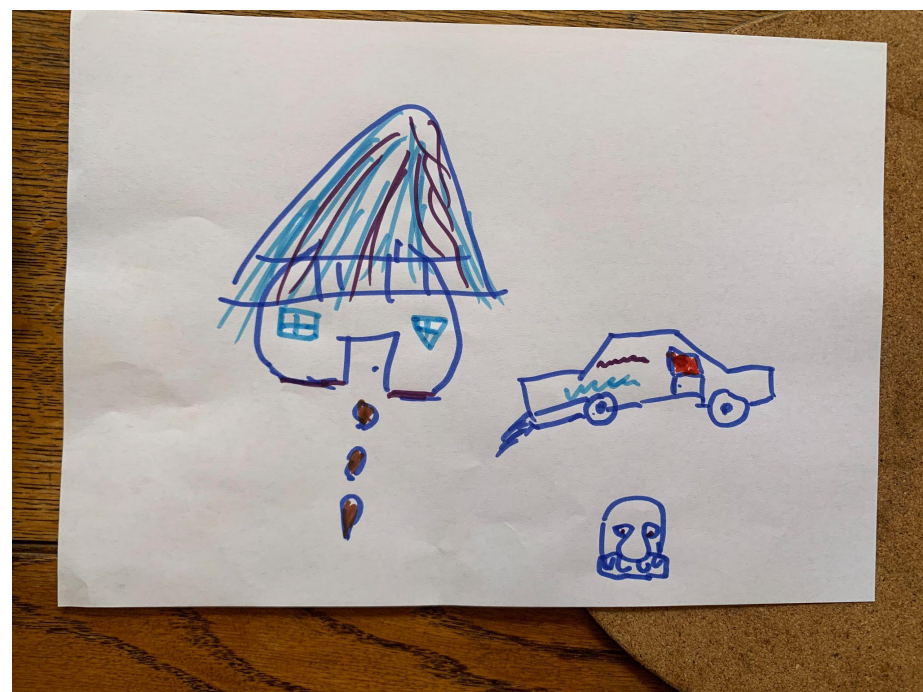


# Testing : Drawing - 3D modelling Workshop

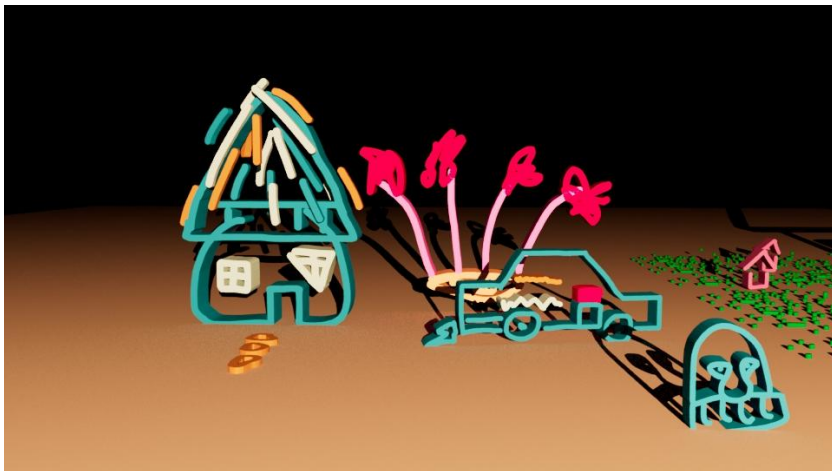
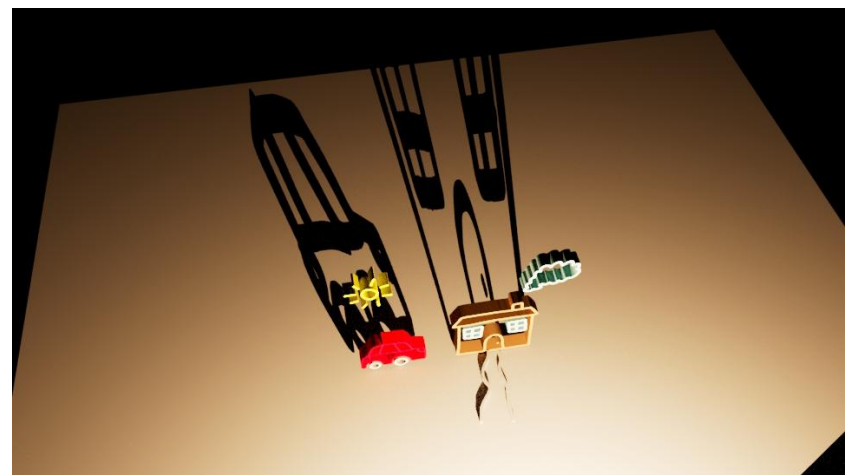
My idea is to use basic drawing materials e.g. felt tips, pencils, pens crayons to generate images based on conversations had during the session and then offer the opportunity to explore these in virtual spaces.

In this informal session I held with some friends we discussed our typical drawings of a house when we were about 6. This led to further conversations about how we view homes.

Using the drawings made, we used Autodesk TinkerCAD to transfer the drawings into the digital world. This software is aimed at classroom spaces so is very easy to use and pick up and free to use. This can then be turned into a collaborative virtual space that will be a summary of what was discussed.



# Example Workshop Results



# Contextual Influences {my experience}

## ABOUT ME:

I am British-Ghanaian and lived in Ghana until I was 15. I have lived in the UK since then. My mixed heritage has meant that my identity and place within these cultures has been questioned just by my very existence. I originally set out to explore my memories of the domestic settings within all the places I have ever called 'home' using reflective drawings as an entry point. The process of doing this has highlighted to me how different some of the basic systems within domestic settings I am familiar with in Ghana and the UK are. Water supply became a key focus in this work, as when moving between both countries it is something I always notice. Highlighting disparities such as this and why these inequalities continue to exist is important.

At the age of 15 when I began school in the UK, I was shocked at how little my peers knew about other parts of the world and phenomena such as colonialism. I recall even being questioned about where Africa was and whether it is a country. Knowing that current British global dominance is built on its colonial past, seems invisible to many of my generation growing up in the UK. Yet as a British-Ghanaian I see both its continuing impacts in perpetuating cycles of privilege and inequality. As this work developed, some of the objects I chose to explore became symbolic of these colonial influences. The work thus also aims to invite us to examine some of the reasons behind such inequalities, using the different places I have called home as a personal starting point.

# Contextual Influences {my experience}

## My Memories:

My memories of Ghana are now seen through a somewhat nostalgic lens and formed during my childhood and upbringing there. I tend to see the UK through an older lens and as it is the place I live in now, has a different tone to my reflections of Ghana. The complex, fleeting, fading, nostalgic, sometimes incorrect nature of memories meant that the virtual spaces and objects created have a 'fuzziness' that gives the effect of hallucinations, dreams and nightmares. It has made the work cryptic in its aesthetic, a neither here nor there space, where objects sharing the same space may not have any obvious correlation to each other.

## Other Peoples' Experiences:

Through conversations with friends and family, an experience of this ambiguous space is shared by many others and yet because it is deeply personal each experience is unique. These conversations informed the virtual space by ensuring that it maintains a vague somewhat cryptic and surreal atmosphere. This shares my experiences and yet opens up the work for audiences to find their experiences within the work.

## Contextual Research {Sci-Fi}

- Within the theme 'Sci-fi', my practice in general utilises digital virtual spaces to transport myself and viewers into a foreign space and tread a line between fantasy and a recognisable reality. The 1982 film E.T. is one reference for this project. The famous expression: 'E.T. phone home' resonates with me and the story of E.T first losing his home, making a new home, and then returning to his original home, depicting the feelings of love and loss linked to a sense of home.
- The book 'Between Dystopia and Utopia', by Doxiadis has been a significant reference in my work. Doxiadis explores the idea of 'entopia - halfway between utopian dreams and plan'. I often aim to achieve an 'entopic' environment. This has informed this project when trying to create places from memories and yet these are also distorted by time.

## Contextual Research {Repercussions of colonialism}

- **'In the Wake: On Blackness and Being' - Christina Sharpe**  
This book has enabled me to position the autobiographical nature of this exhibition as functioning as part of a wider body of work that exists in cultures that live in the 'wake' of colonialism.
  - 'Because how does one memorialize the everyday? How does one, in the words so often used by such institutions, "come to terms with" (which usually means move past) ongoing and quotidian atrocity?' [pg20]
  - If we are lucky, the knowledge of this positioning avails us particular ways of re/seeing, re/inhabiting, and re/imagining the world. And we might use these ways of being in the wake in our responses to terror and the varied and various ways that our Black lives are lived under occupation. [pg22]



# Contextual Research {Repercussions of colonialism}

## → 'Dear Senthuran' - Akwaeke Emezi

In a chapter within this memoir, Emezi describes their experiences of returning to Nigeria from abroad and how they are made to feel that they must justify themselves as authentically Nigerian. I have been in similar situations on trips to Ghana this year where my belonging within the culture has come 'under fire'.

- 'When I came back to the country after leaving for college, I knew from my first circling of the Lagos crowd that the location of my childhood could serve as ammunition against people who thought I didn't belong, that I wasn't Nigerian enough'... 'It made me "authentic" in a way that was absolute'...
- 'I looked and smelled too foreign, even down to my blood'...
- 'We longed for green apples that were too expensive' [pg. 5]

## → 'Nosferasta' - Adam Khalil & Bayley Sweitzer with Oba

Having watched this film several times while working at Spike Island as a gallery assistant, it began to inform my work by considering the lasting nature of colonial legacies and the gaps created in the spaces we now exist in and work from. Acknowledging our history as a wider society is of great importance in considering why things are the way they are.

- 'Nosferasta tells the story of an ageing Rastafarian vampire reckoning with the impact of colonialism. It examines the guilt surrounding his complicity in imperial conquest, while acknowledging the extreme difficulty of unlearning centuries of vampiric conditioning. Ultimately, the film tackles an uncomfortable question: How can you decolonise yourself, if it's in your blood?' [Spike Island, Exhibition Guide]

# Contextual Research {Repercussions of colonialism}

## IN MY WORK:

The impact of the research is evident in various ways in the exhibition: within the video game, audio pieces and sculptural elements. Deciding to have 'The workshop room' was a result of this research. Because the exhibition emanates from the personal and yet sits in a space that I believe many people can connect with, I felt it was important to have a focused space that invites people to explore their own experiences using simple creative mediums. I hope this space will seem inviting and create opportunities for conversation and making, using methods that enable people to explore and process experiences and perspectives, both independently and collectively.

## Contextual Research {Artists/Exhibitions}

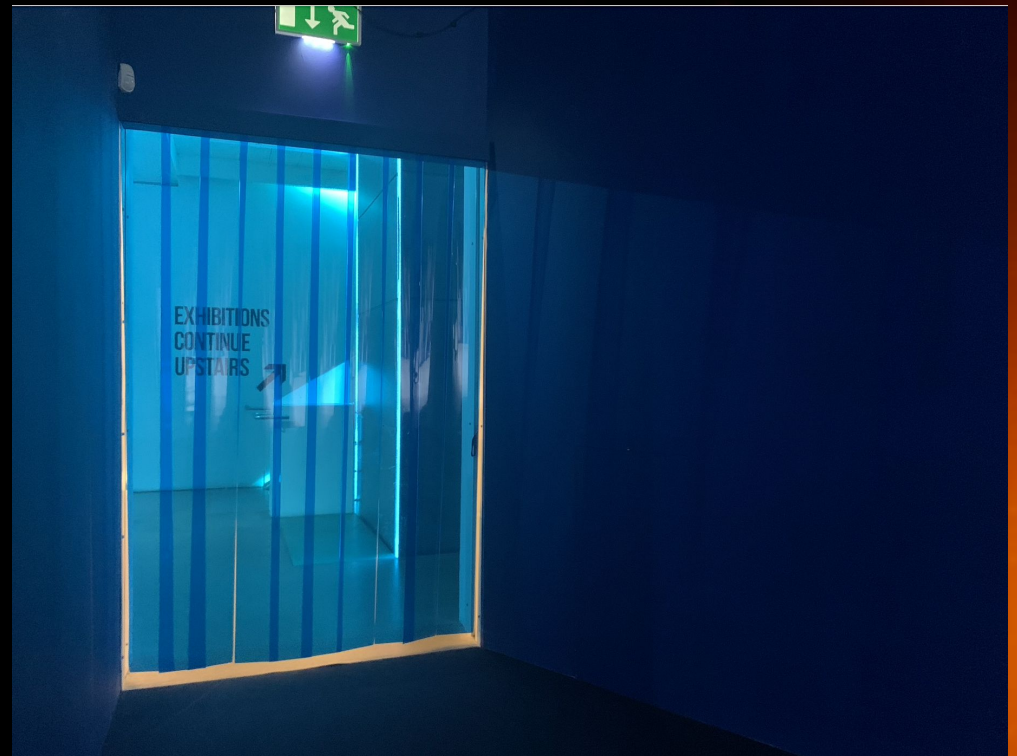
→ **Rebecca Allen, Bush Soul (#3) , 1999, Interactive installation:**

<https://www.zabludowiczcollection.com/exhibitions/view/among-the-machines>

- After seeing the 'Among the Machines' exhibition at the Zabludowicz Collection, I was interested in the 'possessing' of objects in the game world. This 'possession' is an aspect I am interested in developing further in the game. It will add an additional layer to how the selected objects will be viewed by the player. Not only can they be observed, but a player can control the object. Giving agency to the player to possess an object, makes them decide what now happens to it. In doing this, I want to comment on the difference between being an observer versus embodying/experiencing has.
- I took inspiration from Rebecca Allen's game 'Bush Soul (#3)' which also uses a single controller. The game 'responds to and subverts the characteristics of video games' and 'there is no goal or objective'. These are both elements that I believe are crucial in the games I make.

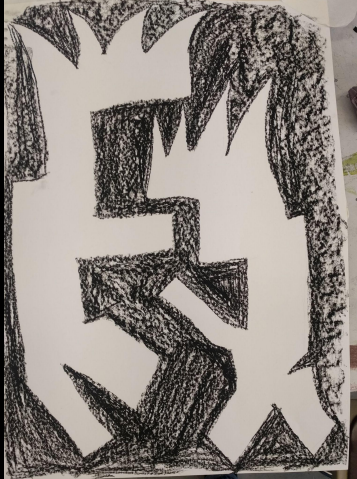
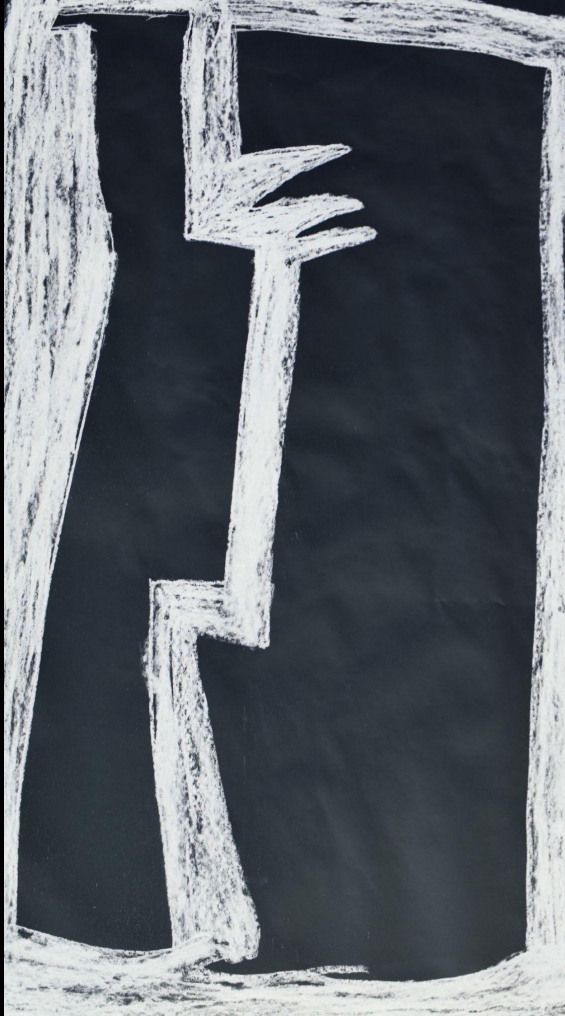
# Contextual Research (Artists/Exhibitions)

- **Hito Steyerl : I Will Survive - Exhibition at the Stedelijk Museum, Amsterdam**  
On viewing exhibition images online, I was inspired by how Steyerl creates dynamic seating spaces for viewing their work. I am also inspired by their use of sculpture in the physical space that correlates with elements seen in the virtual. They bring the elements to life and create an uncanny feeling within the space.
- **Donna Huanca: Cueva De Copal, Exhibition at the Arnolfini, Bristol**  
On viewing this exhibition I was drawn to the use of coloured PVC strips at the entrance and exit. It created an intriguing illusion of the colour of the space and transparency aroused interest before entering. In this exhibition I felt it would be an appropriate material to divide the space. As plastic materials recur in the objects it will fit into this narrative while also enabling visitors to see into the other compartments before entering them.

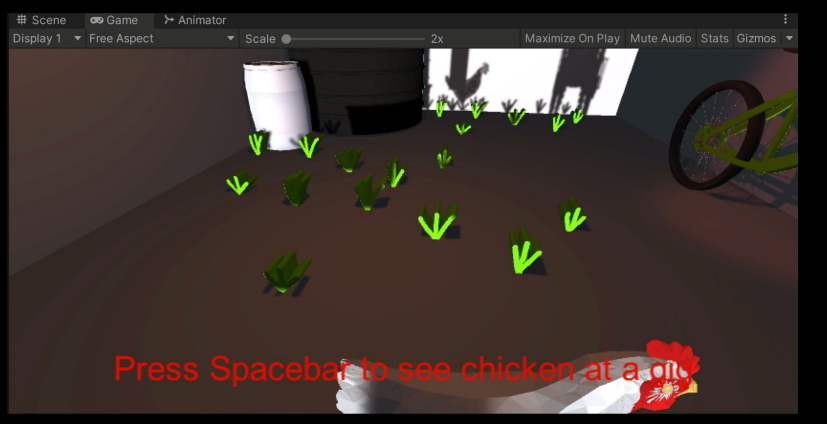
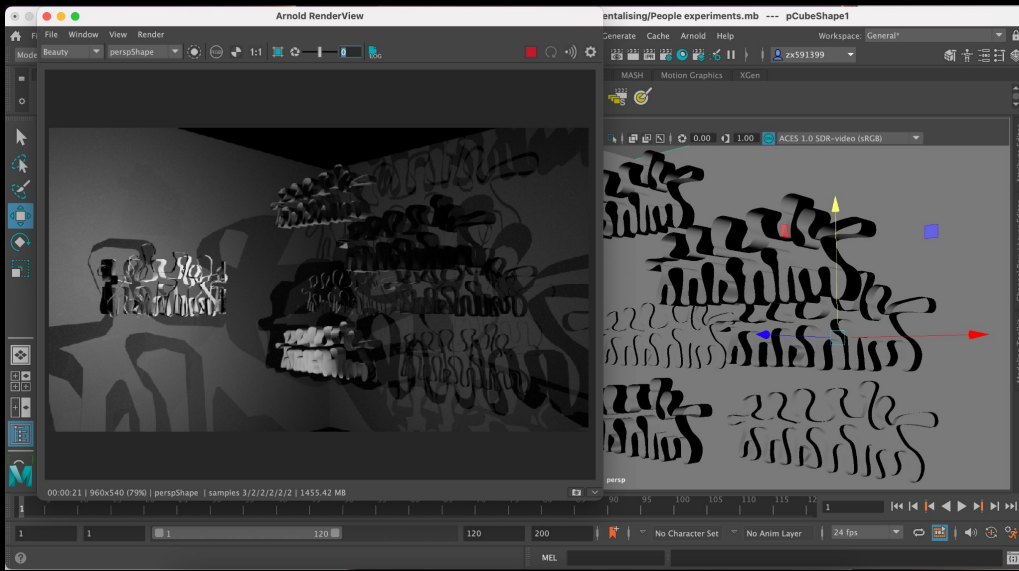
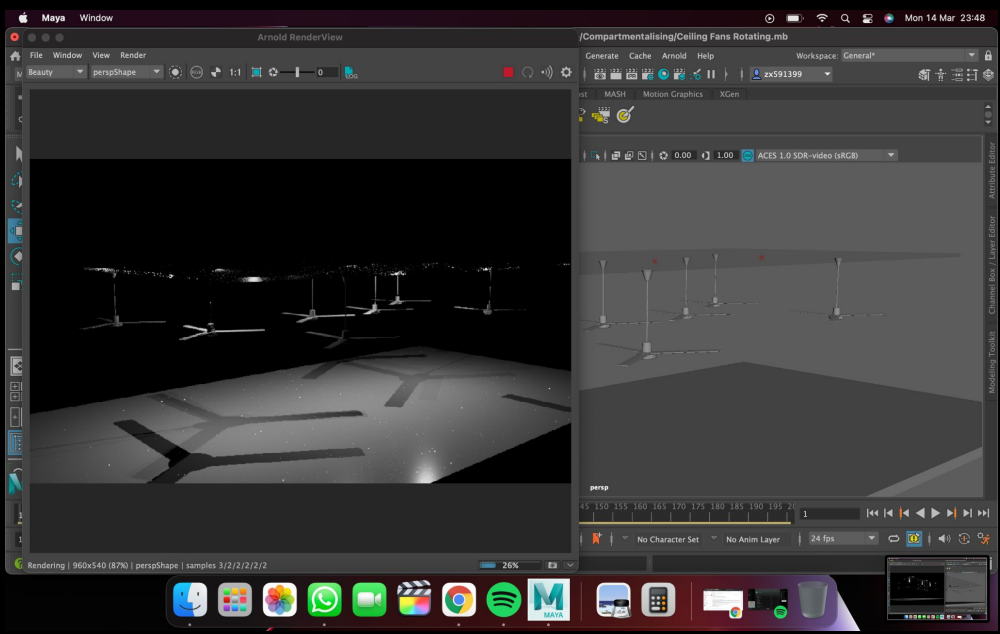
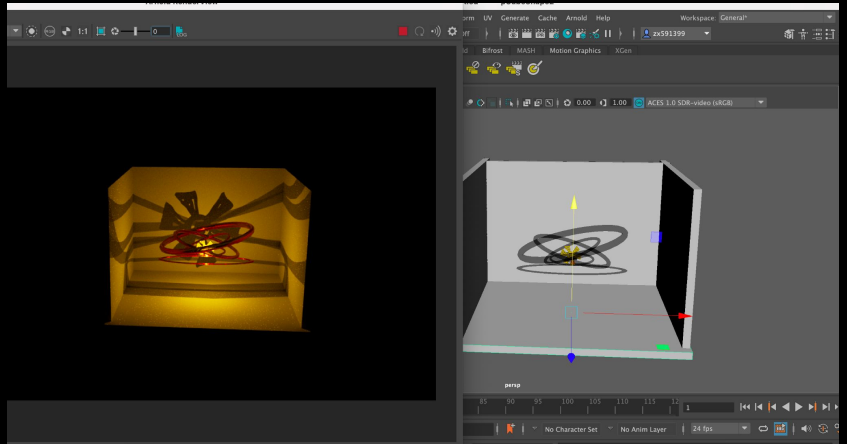
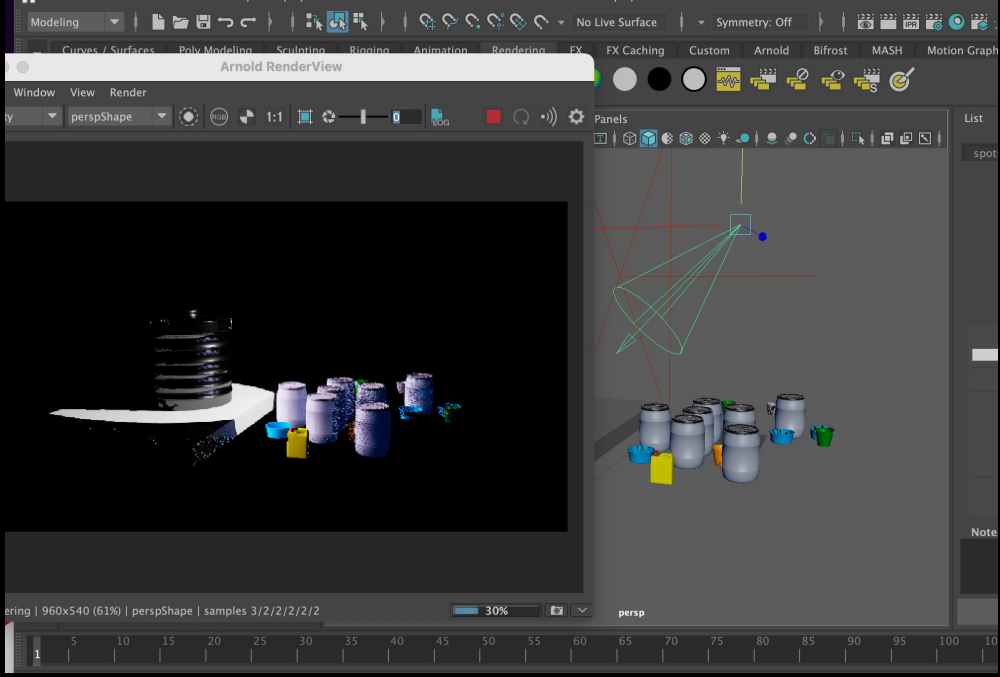


*\*Own images from the exhibition\**

# Example drawings

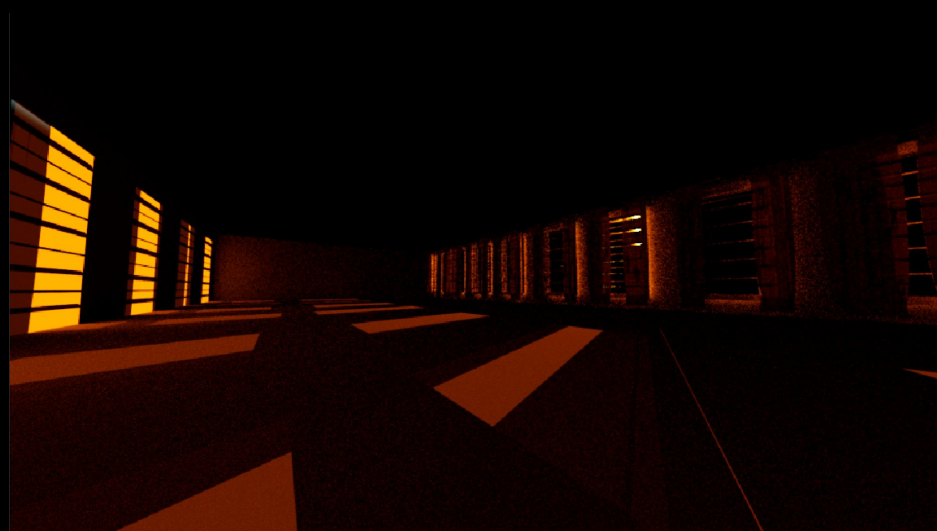
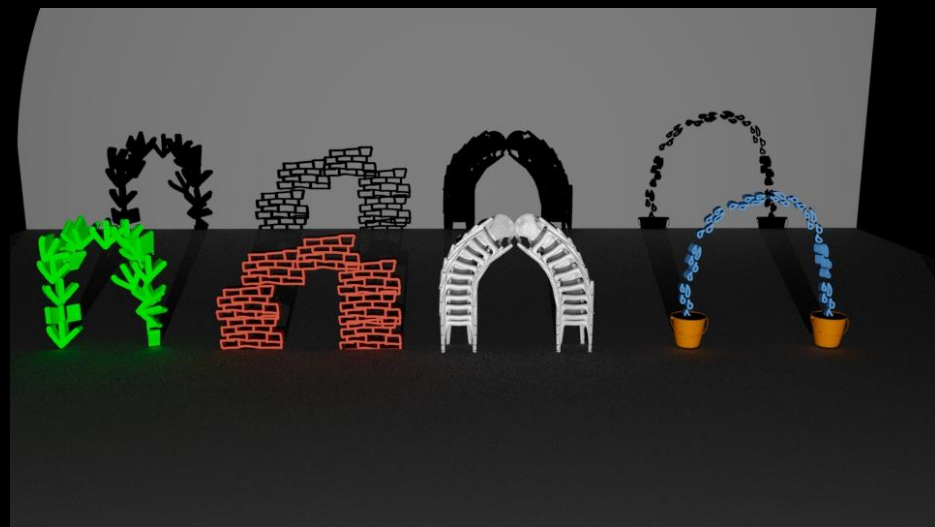
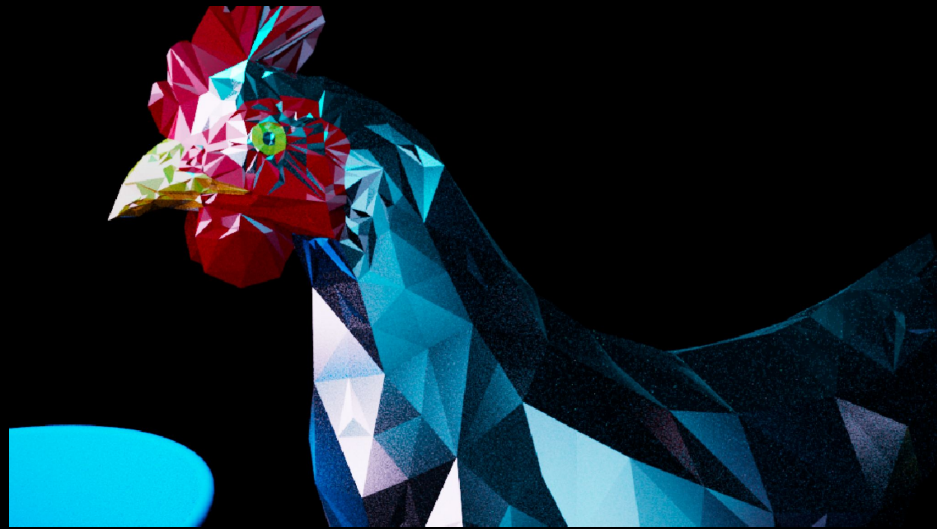


# Works in progress over HG22



Press Spacebar to see chicken at a table

Work developed over  
HG22 programme



# KEY DEVELOPMENT POINTS

## ● GAME:

- Create/develop more scenes e.g. power cuts, chairs scene, carpark
- Refine existing scenes - animated components, lighting,
- Create boundaries within game & make sure player can't go through objects
- Develop intro to game + standby screen
- Develop 'possessing' objects scenes - coding for it - ref Rebecca Allen
- Develop more archway 'exits'
- Develop sound with Louis Jack
- Develop sound with Ratiba
- Work with experienced coder to refine the game - smooth playing
- Poster & instructions for game
- Develop trailer/snippet video
- Build on the duality within the game more - currently very heavily focussed on Ghana and need to balance this out a bit more with observations of the UK e.g. Bristol water tower idea

## ● SOUND:

- Listen through different personal recordings and select key sounds/conversations
- Work with Louis to develop this - mix and master
- Develop conceptually, how the different audio pieces will link
- Record Celia(mum) reading with better microphone

## ● SCULPTURES:

- Further experimentation with 'homemade' materials and processes e.g. pewter, air dry clay, papier mache

## ● WORKSHOP SPACE:

- Brainstorm possible prompts
- Gather own drawings/sketchbooks - photocopies
- Decide on materials to have in the space e.g. felt tips, modroc etc.

# Timeline

Date	Activity
August	<ul style="list-style-type: none"><li>● Reflect and refresh on proposal and identify key development points</li><li>● Contact collaborators to organise meetings and possible deadlines.</li><li>● Setup ClickUp to organise</li><li>● Meet with Arebyte team to discuss timeline, programming and any feedback from proposal</li></ul>
Week 1 (4th - 10th Sept)	<ul style="list-style-type: none"><li>● Listen to and identify personal sound recordings</li><li>● Meeting with Ratiba to discuss ideas for sound</li><li>● Meeting with Louis to discuss ideas for sound</li></ul>
Week 2 - (11th - 17th Sept )	<ul style="list-style-type: none"><li>● Contact company to confirm pre-order of tank - triple check measurements (deliver to Arebyte during install week - Feb)</li><li>● Add more scenes to the game + archways</li><li>● Develop possessing object scenes</li><li>● Work on boundaries within the game</li><li>● Develop intro for game + standby scene</li></ul>
Week 3 - (18th - 24th Sept)	<ul style="list-style-type: none"><li>● Further development on new scenes</li><li>● Further development possessing object scenes</li><li>● Further work on boundaries within the game</li><li>● Further development on intro + standby scene</li></ul>
Week 4 - (25th - 30th Sept)	<ul style="list-style-type: none"><li>● Meet with coder for initial chat about what will be needed + deadlines</li><li>● Continue refining game development</li></ul>
Week 5 - (2nd - 8th Oct)	<ul style="list-style-type: none"><li>● Continue game dev</li><li>● Work with Louis on sound</li></ul>
Week 6 - (9th - 15th Oct)	<ul style="list-style-type: none"><li>● Continue game dev</li><li>● Contact Ibeyi Camp for informal crit</li></ul>
Week 7 - (16th - 22nd Oct)	<ul style="list-style-type: none"><li>● Continue game dev</li><li>● Update with Ratiba on sound</li></ul>
Week 8 - (23rd - 29th Oct )	<ul style="list-style-type: none"><li>● Identify and communicate any coding assistance needed. Set date for next meeting - start resolving any possible errors/glitches</li></ul>



# Timeline

Date	Activity
Week 9 - (30th Oct - 5th Nov)	<ul style="list-style-type: none"><li>● Experiment with sculptural elements - materials, scale, colour etc.</li></ul>
Week 10 - (6th - 12th Nov)	<ul style="list-style-type: none"><li>● Further development of sculptural elements - make final decisions on materials/objects that will be used</li></ul>
Week 11 - (13th - 19th Nov)	<ul style="list-style-type: none"><li>● Work on audio pieces for tank</li><li>● re-record Celia reading texts on better mic</li></ul>
Week 12 - (20th - 26 Nov)	<ul style="list-style-type: none"><li>● Photocopy/scan drawings and sketchbooks for workshop space</li><li>● Contact any workshop/programming facilitators/participants</li><li>● Work on any game refining</li></ul>
Week 13 - (27th Nov - 3rd Dec)	<ul style="list-style-type: none"><li>● Start designing promotional resources e.g. poster, booklet, banners, social media posts</li><li>● Start writing up text about exhibition</li></ul>
Week 14- (4th - 10th Dec)	<ul style="list-style-type: none"><li>● Check in with Arebyte team - give any updates - arrangements for install - marketing</li></ul>
Week 15- (11th - 17th Dec)	<ul style="list-style-type: none"><li>● Tinker with game - work on any outstanding bits (visual + audio)</li><li>● Contact Ratiba + Louis if needed on sounds</li></ul>
Week 16- (18th - 24th Dec)	<ul style="list-style-type: none"><li>● Work on snippet video</li><li>● Break - rest and reflection</li></ul>
Week 17- (25th - 31st Dec)	<ul style="list-style-type: none"><li>● Christmas break</li><li>● Rest and reflection</li><li>● Refresh on any upcoming deadlines (admin bits)</li></ul>
Week 18- (1st - 7th Jan)	<ul style="list-style-type: none"><li>● Order PVC strips (deliver to Arebyte for install period)</li><li>● Order barrels/buckets etc for seating (deliver to Arebyte for install period)</li><li>● Double check water tank to be delivered</li><li>● Refine posters and instructions for game - promotional content</li></ul>

# Timeline

Date	Activity
Week 19- (8th - 14th Jan)	<ul style="list-style-type: none"><li>● Ensure game plays smoothly using controller - get 'outsiders' to play and identify any issues</li></ul>
Week 20 - (15th - 21st Jan)	<ul style="list-style-type: none"><li>● Finalise any game scenes and audio</li><li>● Final meeting for any technical help on game - glitches, bugs etc.</li></ul>
Week 21- (22nd - 28th Jan)	<ul style="list-style-type: none"><li>● Game pretty much finished by this week - plays smoothly + sound refined</li></ul>
Week 22 - (29th Jan - 4th Feb)	<ul style="list-style-type: none"><li>● Order materials for stud wall &amp; projector screen</li><li>● Make sure all materials needed have been ordered/know when to order them in time for install</li></ul>
Week 23 - (5th - 11th Feb)	<ul style="list-style-type: none"><li>● Installing begins<ul style="list-style-type: none"><li>○ Collect chairs to be used - organise their transport to London</li><li>○ Materials being delivered/transported to gallery this week</li><li>○ Construct stud wall and projector screen (5 days)</li></ul></li><li>● Posts on social media regarding exhibition + programming - liaise with Arebyte on scheduling pots etc.</li></ul>
Week 24 - (12th - 18th Feb)	<ul style="list-style-type: none"><li>● Installing continues<ul style="list-style-type: none"><li>○ Build trusses for tank, plinths and TV screen (1 day)</li><li>○ Set up video equipment</li><li>○ Set up audio equipment</li><li>○ Hang blackout and pvc vinyl curtains (1 day)</li><li>○ Set up workshop room - chairs, table, materials</li><li>○ Attach headphones to tank (1 hour)</li><li>○ Adjust lighting in space i.e. orange/blue spotlights</li></ul></li></ul>
Week 25 - (19th - 25th Feb)	<ul style="list-style-type: none"><li>● Installing continues [any last minute adjustments + testing]<ul style="list-style-type: none"><li>○ Test 'power cut' (fuse box)</li><li>○ Risk Assessment done with Rebecca</li><li>○ Run through + stress test</li></ul></li></ul>

# Ama Dogbe

[amamaisie@gmail.com](mailto:amamaisie@gmail.com)

<https://amadogbe631752414.wordpress.com/>

Instagram [@artyfartyama](https://www.instagram.com/artyfartyama)

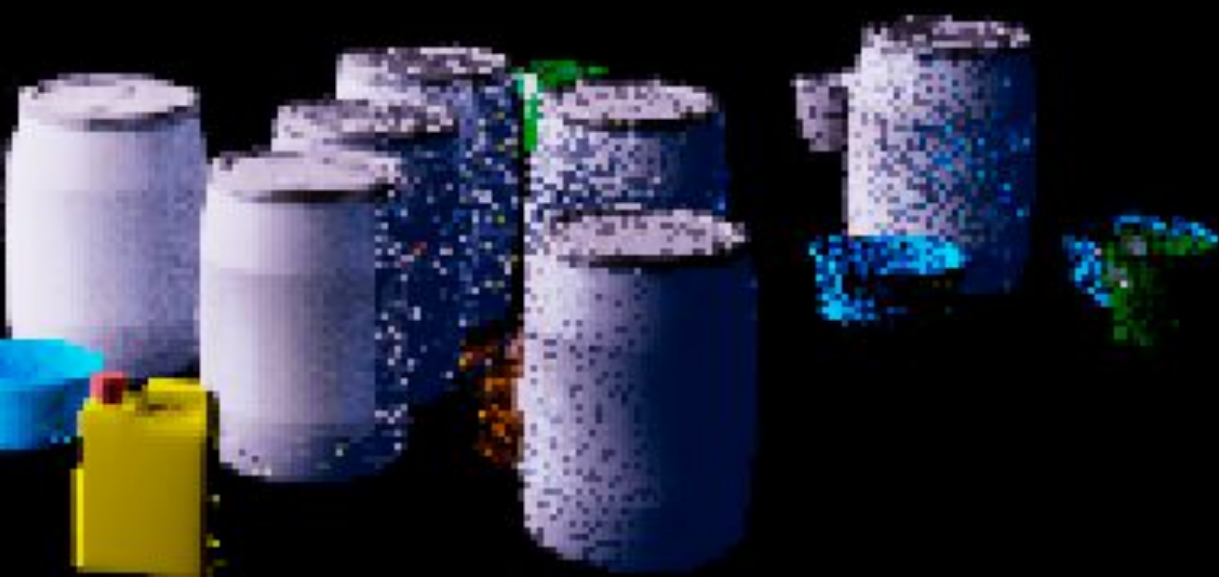
## Education

Loughborough University, Epinal Way, Loughborough, Leicestershire LE11 3TU

- 2018-2021: **Degree:** Fine Art BA [Hons] - 1st Class
- 2017-2018: **Diploma:** UAL Level 3 Diploma in Art and Design Foundation Studies - Merit

## Awards/Exhibitions/Commissions

- **East Bristol Contemporary Day School 21/22 - group exhibition, June 2022**
- **Arebyte Gallery Hotel Generation 2022 Programme - participant**
- **West Of England Visual Arts Alliance Bursary - research and development bursary**  
<https://www.vasw.org.uk/news/wevaa-research-and-development-fellowships-and-bursaries-successful-applicants-announced>
- **The World is a Work in Progress, Attenborough Arts Centre, November 2021**  
<https://attenborougharts.com/exhibitions/ama-dogbe/>
- **Earthling - Modern Painters, New Decorators (MPND) Members Show, June - July 2021** <https://youtu.be/fPYaUyqV0qA>
- **LCB Depot Film Exhibition, March 2021**  
<http://www.lcbdepot.co.uk/event/film>
- **LCB Depot L.O.V.E Art Exhibition, November 2020**  
<https://www.loveartexhibition.co.uk/>
- **New Gen Gap - Dazed X GAP - one of six commissioned finalists, October 2020**  
<https://www.dazeddigital.com/art-photography/article/50816/1/your-first-look-at-the-artworks-created-by-new-gen-gaps-six-finalists>
- **The Good Life - Modern Painters, New Decorators (MPND) Members Show, February 2020 -** <https://modernpaintersnewdecorators.co.uk/archive/the-good-life>
- **Royal Academy A-level Summer Online Exhibition, shortlist, 2017**  
<https://www.royalacademy.org.uk/exhibition/a-level-exhibition-online-2017>



the end/beginning