



AD



ADVENA

Hotel Generation 2020
Proposal for exhibition.

Georgia Tucker



The proposal, briefly

– Advena

1. stranger, newcomer, foreigner, guest, alien, **tourist**.

Advena is a site-inspired installation using extended realities to blur the boundaries between what is real and what is virtual - layering the two to form a labyrinth of space.

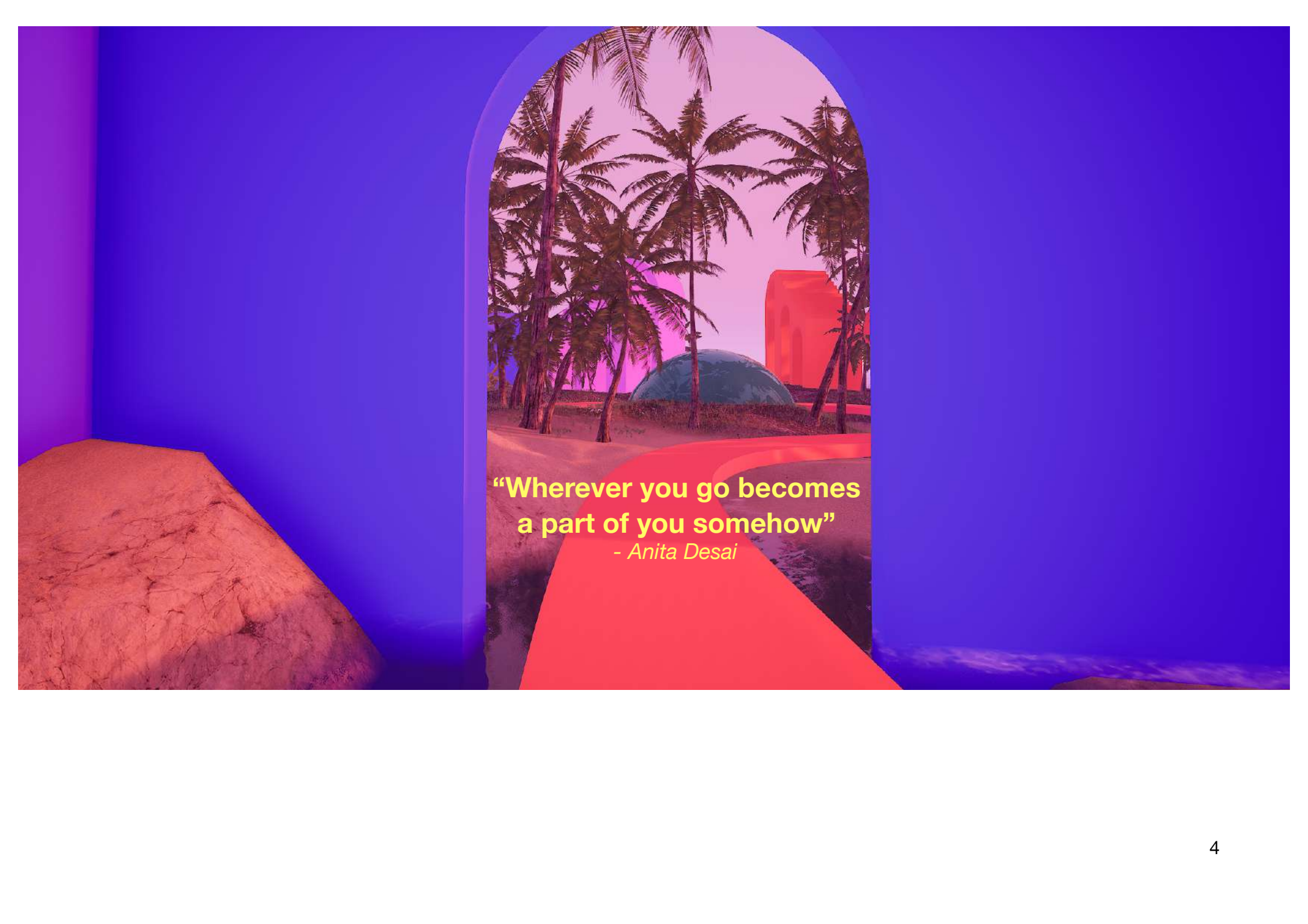
Taking the form of a futuristic tech-driven eco resort exploring how we travel, questioning what influences us to, and why we crave new environments. The main focus is a virtual reality (VR) environment for the viewer to navigate and is the centrepiece of the physical installation - being housed in the central hub built within arebyte gallery. The artist is the architect, [the viewer is the tourist](#).

The work makes reference to the development of London City Island resort, and the marketing surrounding it. *'Island life within the city'*. Ballymore (the developers behind LCI) utilised influencers to support and promote the island, encouraging sales - and Advena will do the same.

In an age of environmental awareness, it is common to feel detached. Just as people have utilised their own screens for escapism during Covid, Advena offers a space for contemplation and reflection on our priorities, and personal impact on the environments we visit. A paradise. A place to share, a place to explore alone.

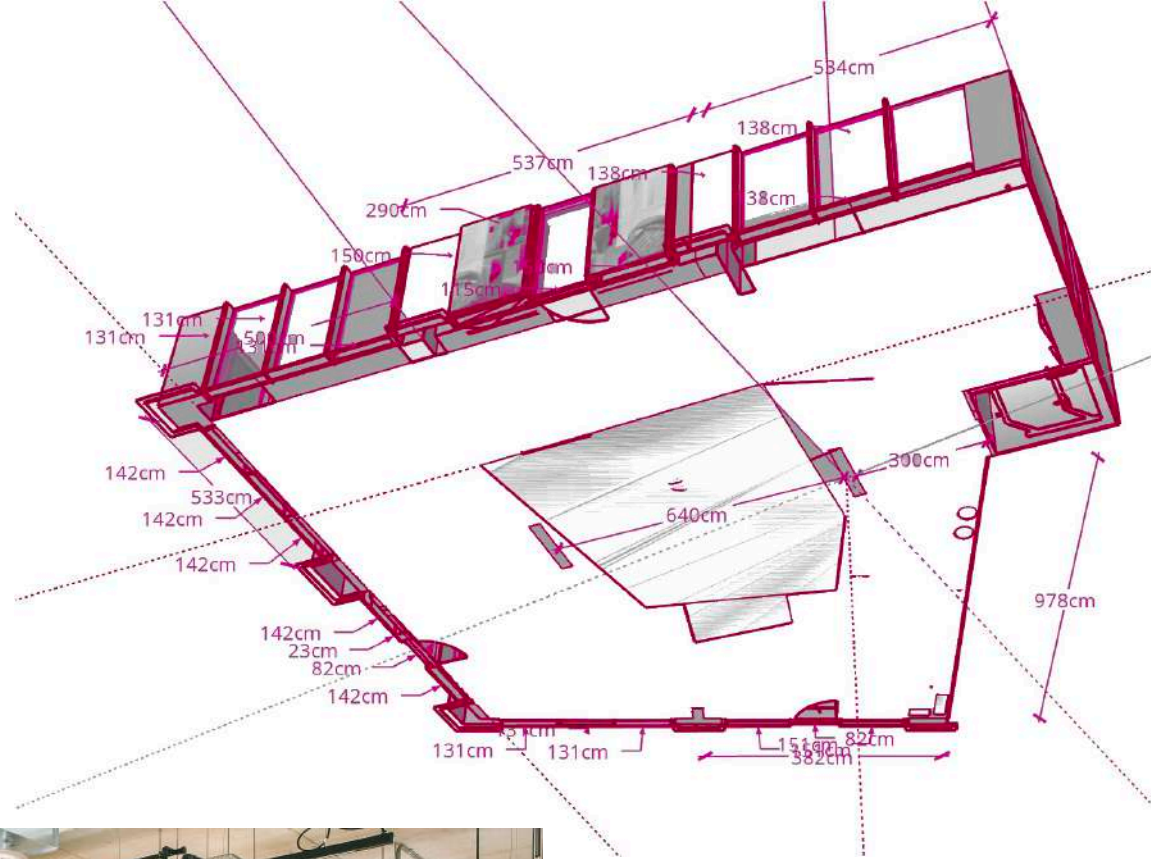
Through online platforms, the work can be appreciated inside the gallery but also from afar, exploring new ways to experience work. Augmented reality (AR); further layers the real and virtual. An interactive map, in the same colour scheme, will navigate the tourist to the physical site keeping with the thematic form while playing with controlling the viewer's journey.

There shall be several destinations of contemplation throughout the resort experience. Beginning before the viewer leaves home, outside the gallery space and inside with the AR experience and VR headset. Throughout, a soundscape changes as the viewer moves through the space and the headset audio overlays this. The soundscape is a collaboration with Paulie Roche and Kevin Luckhurst, the audiovisual engineers behind BEAM at Glastonbury, Liminal for the London Festival of Architecture and The Hive for Milan World Expo and Kew Gardens.

A surreal landscape viewed through an arched doorway. The scene is dominated by a vibrant red path that winds through a sandy area. In the background, there are several tall palm trees, a large blue dome, and a red building. The sky is a mix of purple and blue. The overall atmosphere is dreamlike and otherworldly.

**“Wherever you go becomes
a part of you somehow”**

- Anita Desai



PHYSICAL LOCATION



**arebyte Gallery,
London City Island Resort**

CONCEPT OF ADVENA

The resort with no boundaries

Advena examines our fundamental connection with the ecosystem, and how we utilise digital systems to experience this. *Advena*, though relevant and accessible to everyone, will mainly attract younger generations (millennials in particular) who are the largest consumer group, travelling the most, using social media the most and thus the ones most likely to be influenced by what they see or experience.

They are the generations who will be impacted the most by climate change and the environmental crisis. Wherever in the world they live, this generation has something in common: they are the first for whom climate disruption on a planetary scale is not a future threat, but a lived reality (Klein, 2019).

Escapism is an essential part of human nature, we crave travel and exploration - but at what cost to our environment? *Advena* will reflect the concept of a resort; a self-contained destination that can provide for all your travel needs in one location. Often people visit resorts and don't explore the environment outside, the one the resort is built within. This can make people extremely naive to the impact the resort is having. Resorts act as ideal **backdrops** to the tourist, parallel to wall murals which have been used for years to project the feeling of escapism in an urban setting.

Advena will be by nature **Instagrammable** - used to describe places worth visiting in order to receive gratification on social media.

According to a recent study conducted by *Schofields* of travellers aged between 18-33, more than 40% prioritised how Instagram worthy the holiday will be over other essential amenities (Arnold, 2018).

Luxury resort tourism is an extension of material wealth and *Advena* is interested in highlighting the overwhelming sensory experience of travel and the excessive nature of current **fast** lifestyles and **instant** consumerism. Taking influence from catwalk shows such as Prada's *24hr Museum (2012)* and how they are staged.

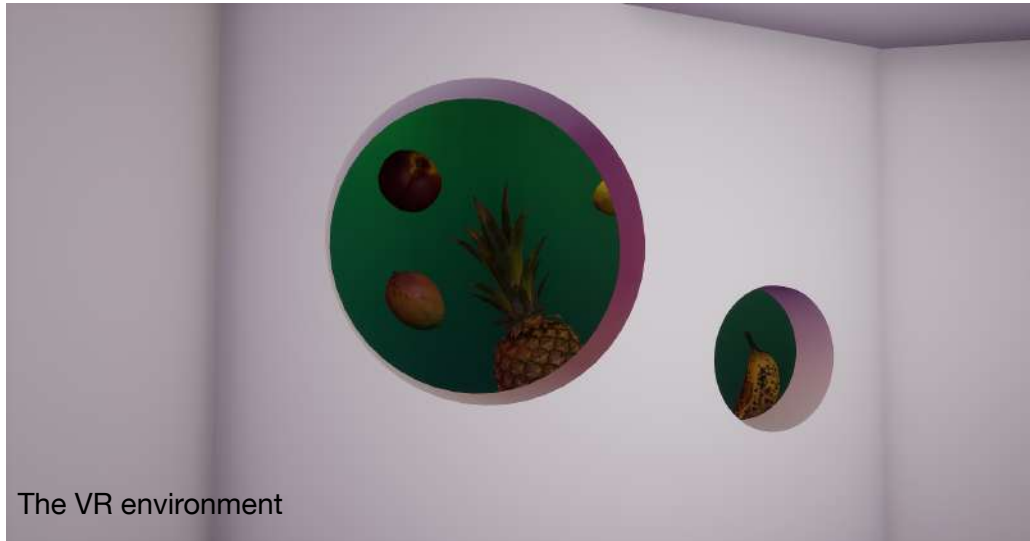
Throughout both the physical and virtual spaces of *Advena* there will be constant layering, asking the question of what is a designed environment and what is real. This creates confusion and discovery, with a constant tension about what is real and what is virtual; what is designed for you to experience and what is natural. By showcasing the complexity of materiality, environments and ecologies represented in virtual experiences, *Advena* will transform the sense that the viewer's world is both alien and familiar.

The use of maps and pathways is important to *Advena*, looking at how we are so commonly controlled while travelling, especially in designed environments like resorts and heterotopias (*Foucault, 1966*). People don't often question why they are following pathways, and routes that are laid out for them - nor do we question our susceptibility to influence. In Richard Lassel's *Voyage of Italy* he discussed how the journey to a destination is often more important - and equally as significant to an experience, a cultural phenomenon in its own right (*Franklin, 2018*).

THE EXPERIENCE:

JOURNEY TIMELINE OF THE TOURIST AKA THE VIEWER.

- Visit the web-app. RSVP a booking slot to visit the gallery, this allows us to monitor who is visiting in terms of social distancing but also they can agree to us using their location when on the website.
- Follow the interactive map to the gallery. Beginning properly once they reach the tube station: Canning Town.
- The AR part of the map will kick in at this point and begin tracking the tourist using GPS.
- Notifications will inform them when to use their phone for the AR - which will be on the red bridge as a WELCOME TO ADVENA sign.
- They will then continue to follow the map to the gallery entrance; arebyte Gallery.
- On reaching the gallery entrance, there will be a physical path instead of the map - acting as a continuation of the journey they have taken.
- While they wait for their slot, they will be able to view the large wall murals on the windows. This provides the first siting of *Advena*. A window into the virtual and physical space. Being encouraged to document themselves in front of the backdrop and sharing on social media - #Advenature.
- They can then begin to make their way around the physical installation, following the path between the window vinyl and mirrored wall which forms one side of a room. Another rabbit hole in the blurring of physical / virtual environment boundaries.
- The virtual reality headset, showing the full *Advena* environment, will be fixed within the main resort hub building in the centre of the space.
- Within the VR, the tourist is encouraged to follow the virtual pathway around the resort.
- On exiting they will have left a mark within the virtual environment. Their travel footprint (a tree).
- The viewer continues along the physical path, and the path on the interactive map home.



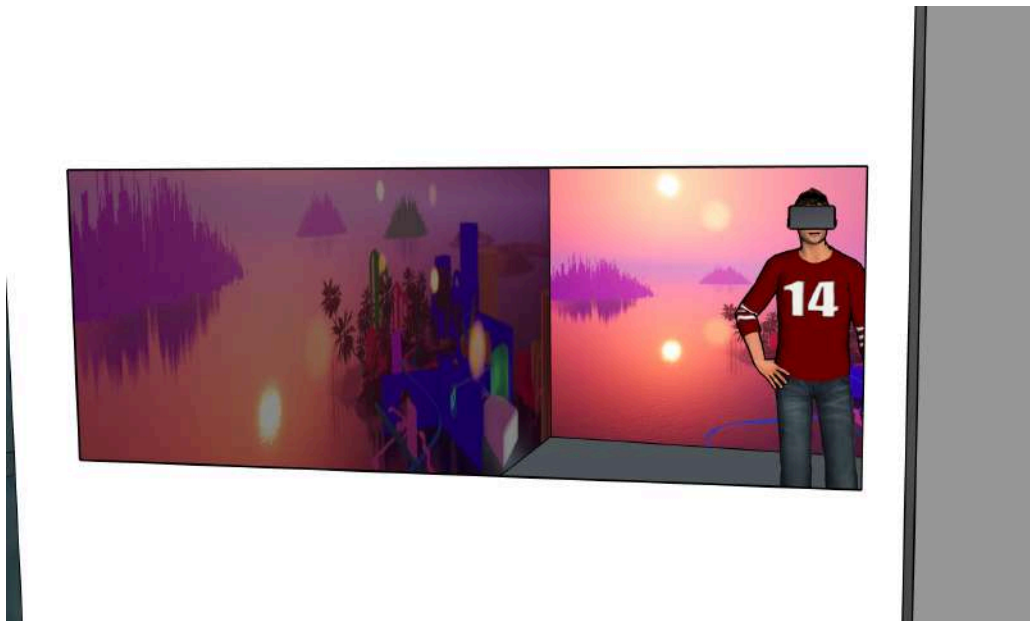
SHAPES

The use of circles is often depicted as representing commitment, community and wholeness.

From an architectural standpoint, curves in general are often from a feminine standpoint, showing compassion to a landscape, in comparison to straight lines which are traditionally masculine (*THEY, 2019*).

Advena will combine both, using circles to form windows into virtual environments but also acting as physical windows to view the person within the resort from a safe place.

A circle represents infinity, lending itself to the idea that *Advena* is in continuous motion.



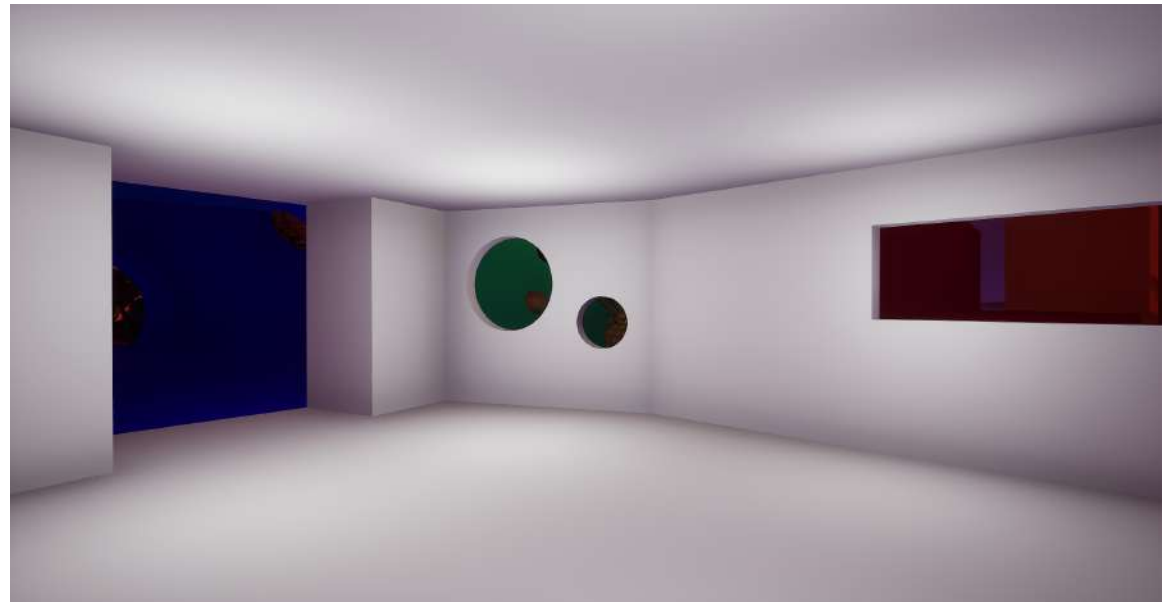
VIRTUAL REALITY (VR) ENVIRONMENT

The VR will showcase a futuristic Island resort complex. The resort will be lush, healthy and alive - a typical paradise where the ecosystem has had space to heal itself.

On the other hand *Advena* will give off the sense that it is not quite real, it will feel **designed** and things won't make complete sense - particularly showcased through the architecture, the use of geometric shapes and colours. This will remind the viewer that this isn't their current reality, remaining somewhat **alien**. While visiting the location, the viewer will offset their travel footprint by growing a tree within a jungle. The viewer may not be aware of this as it will happen automatically and therefore the experience will be permanently altered for the next person, just as a landscape is altered with every visitor.

The VR will be navigational so everybody's experience will be different and it is entirely up to the viewer if they choose to follow the path outlined for them or not. The next viewer will pick up from where the last viewer left it.

All images of the VR environment are to give a sense of the space and are works in development - created using Unreal Engine.





In the VR - the viewer will begin within a white room which is a direct model of the central hub that they physically entered to put on the headset. This is flipped from the physical as they now have to leave this space in order to enter the virtual resort.

Welcome
To The Jungle

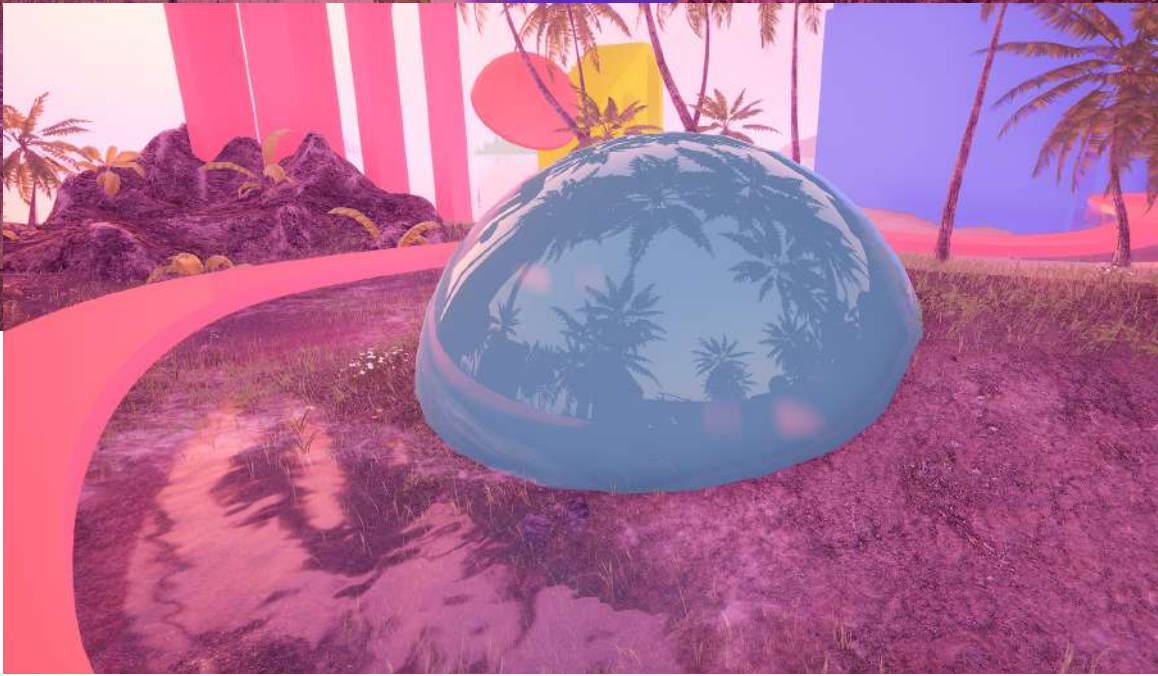




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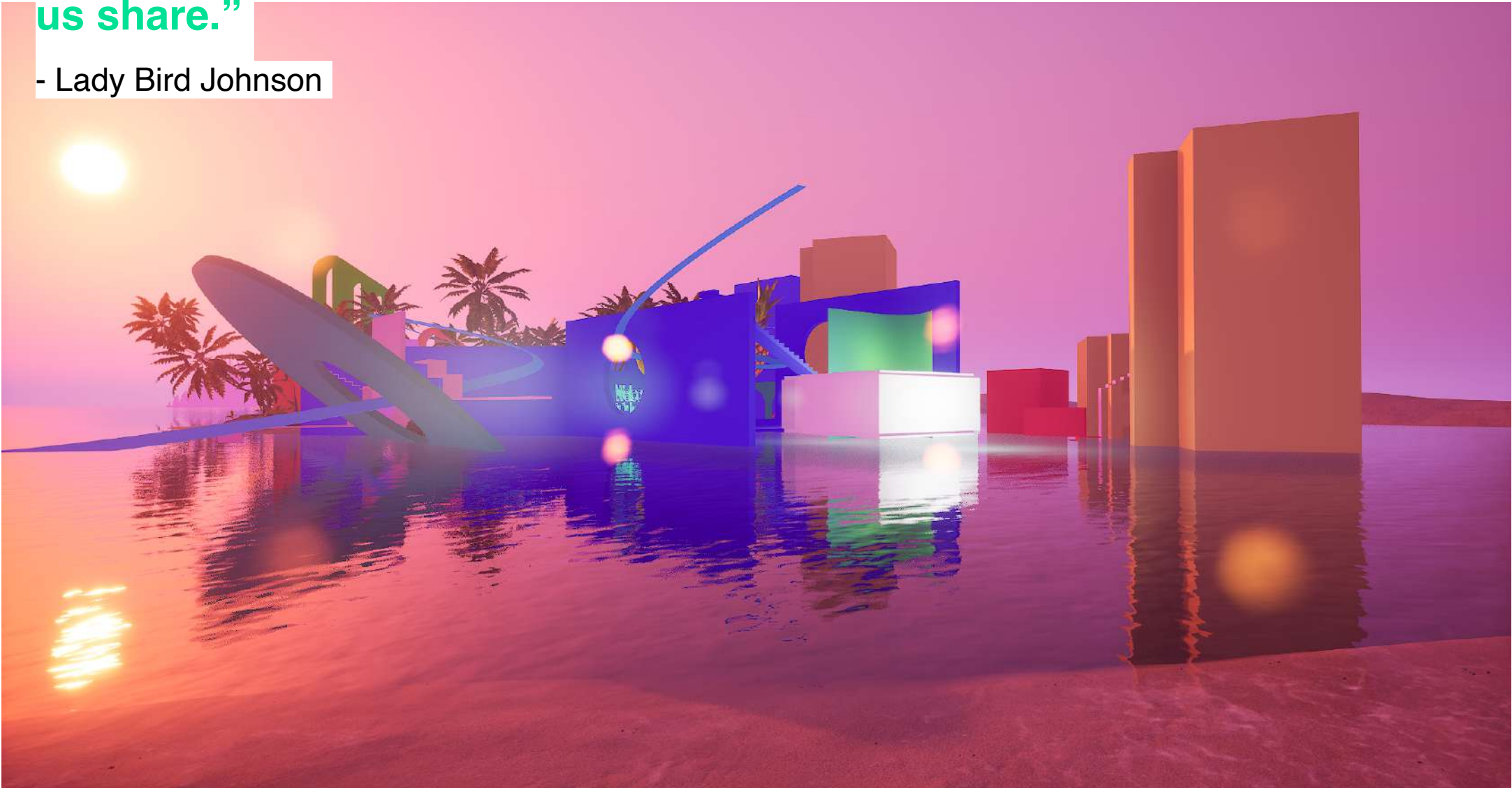


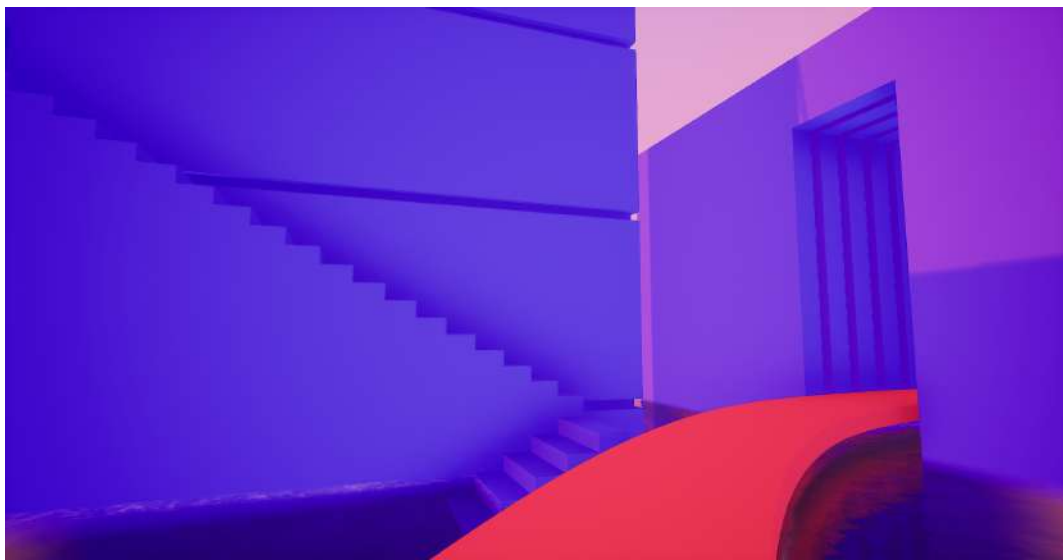
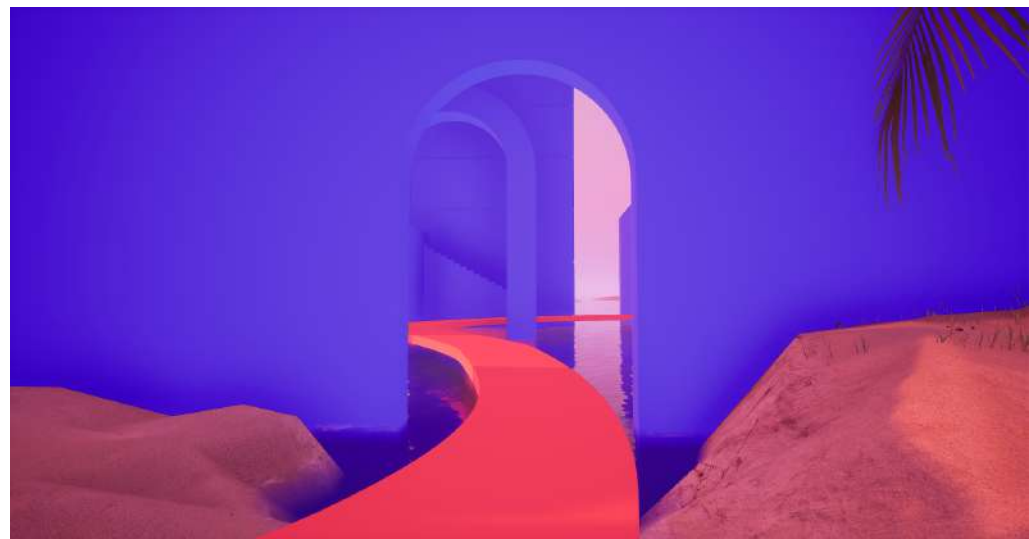
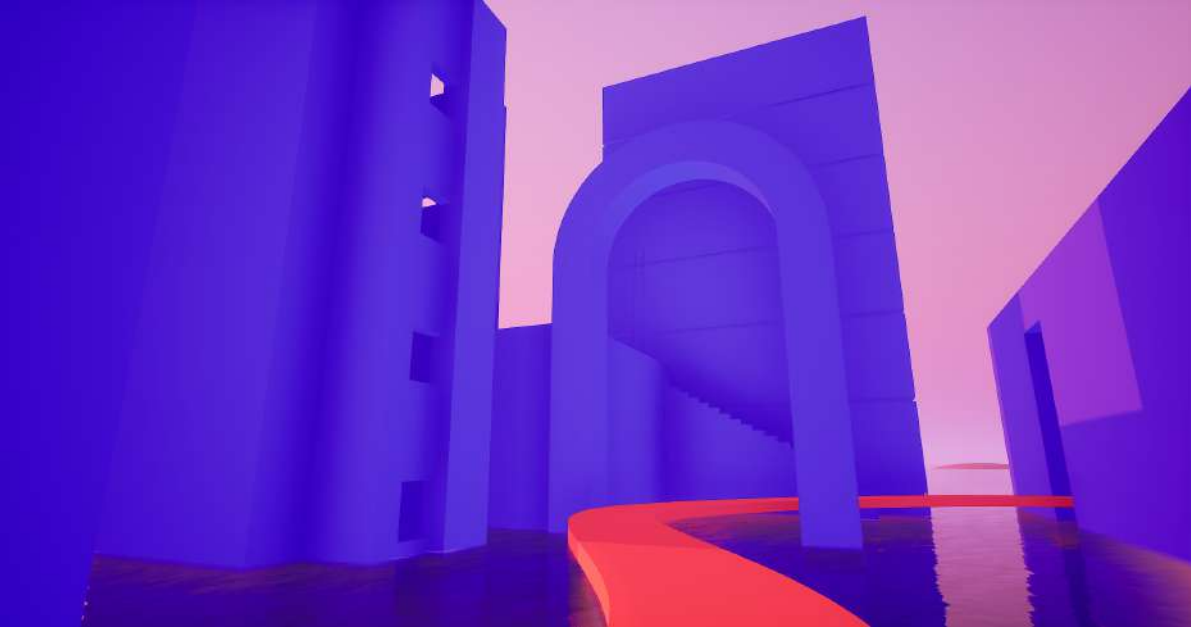




“The environment is where we all meet; where we all have a mutual interest; it is the one thing all of us share.”

- Lady Bird Johnson





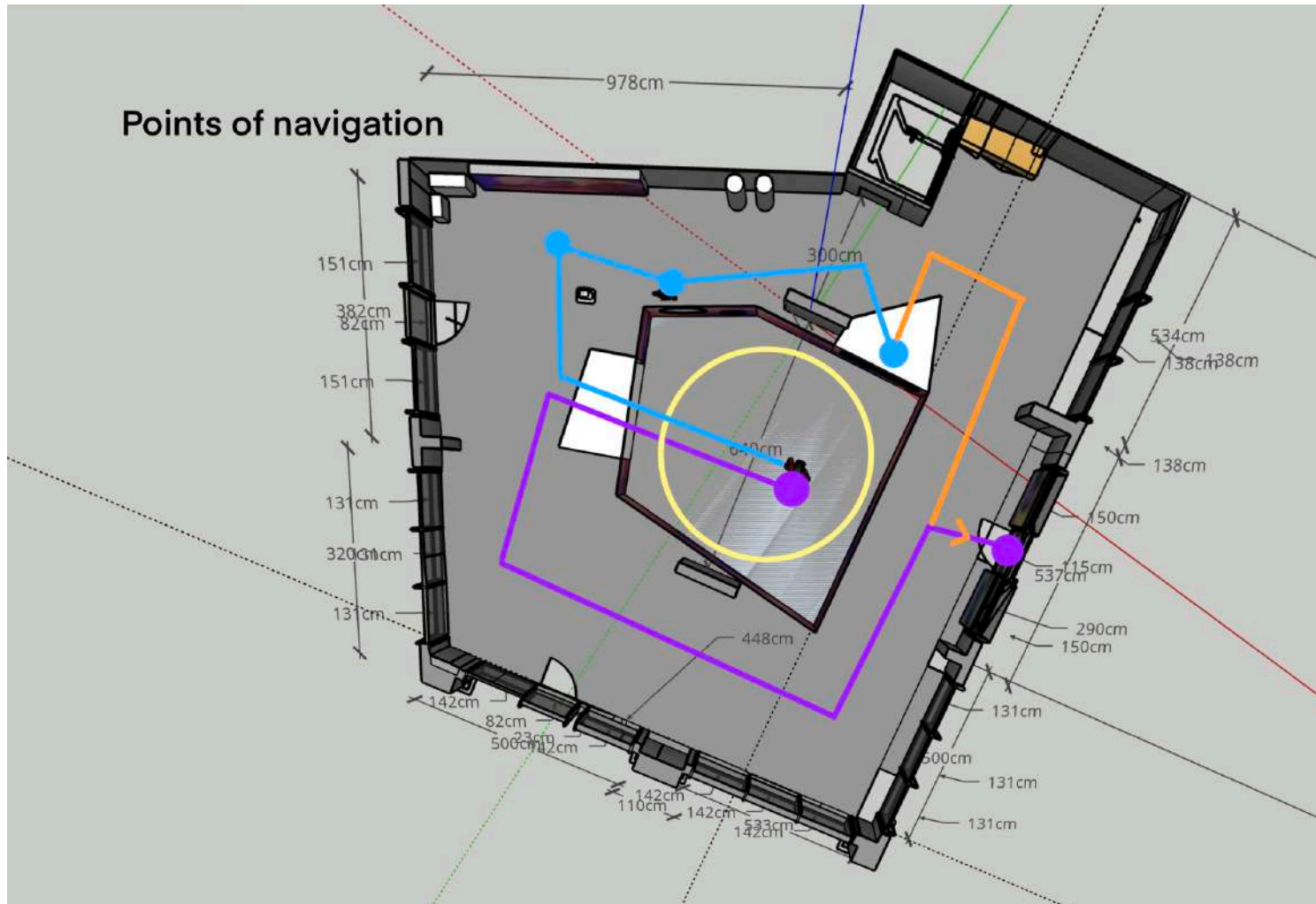
Possible resort expansion

Current resort scale

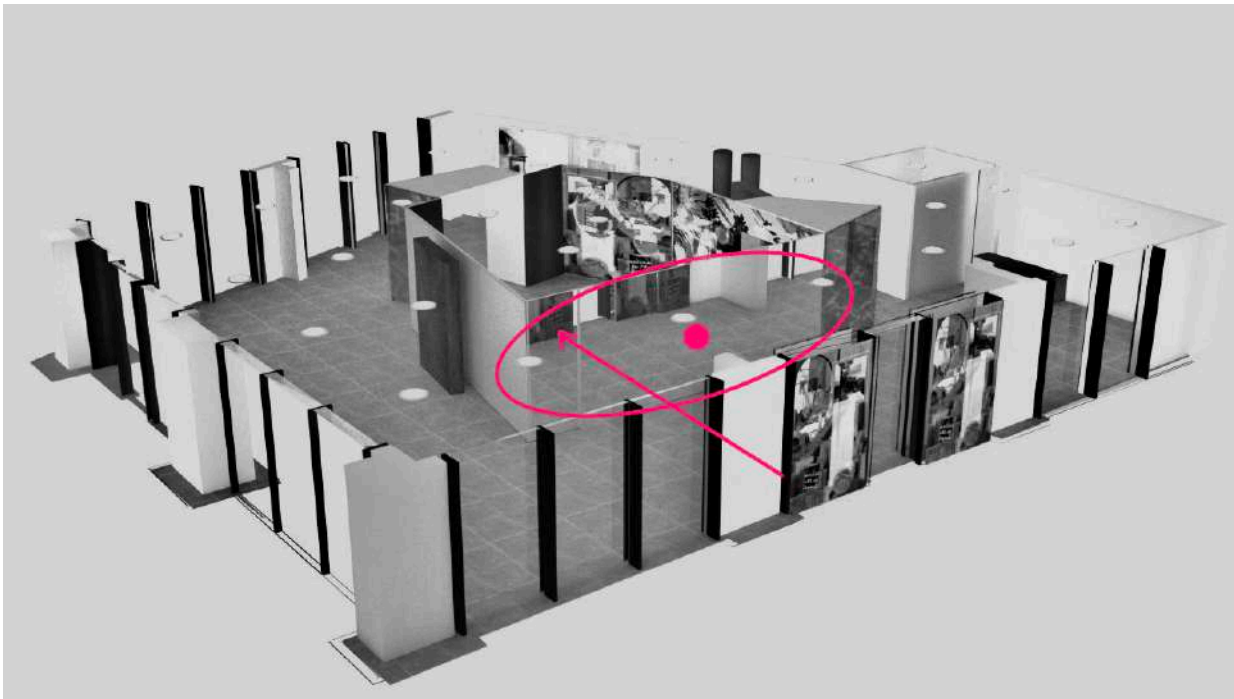
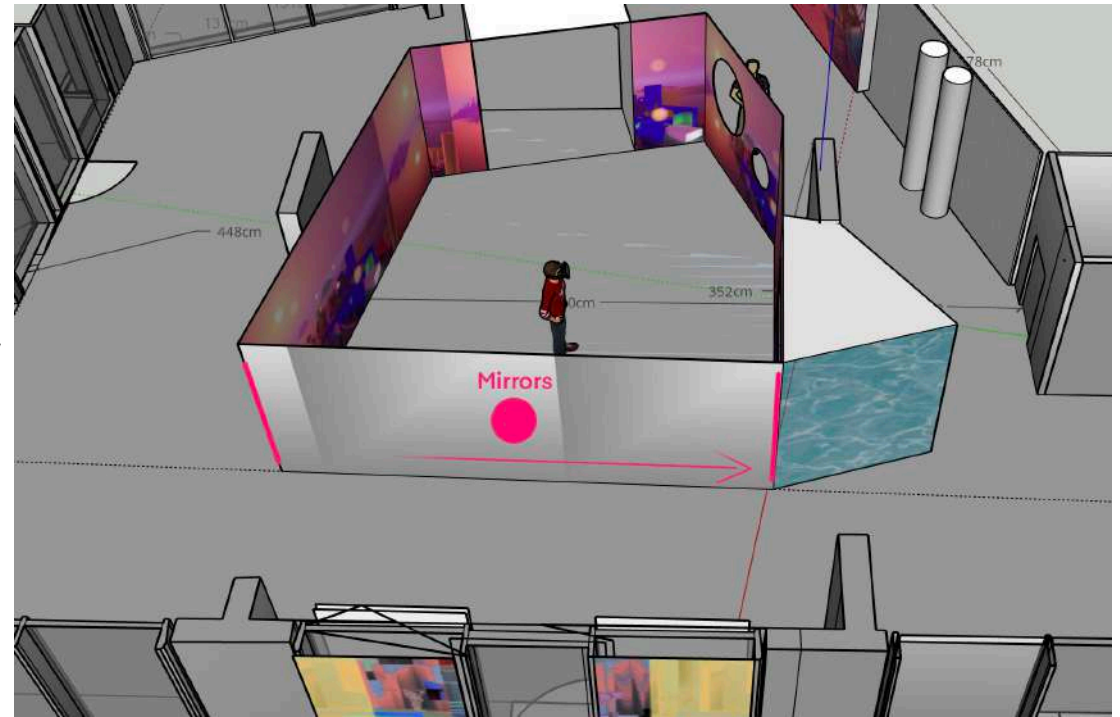


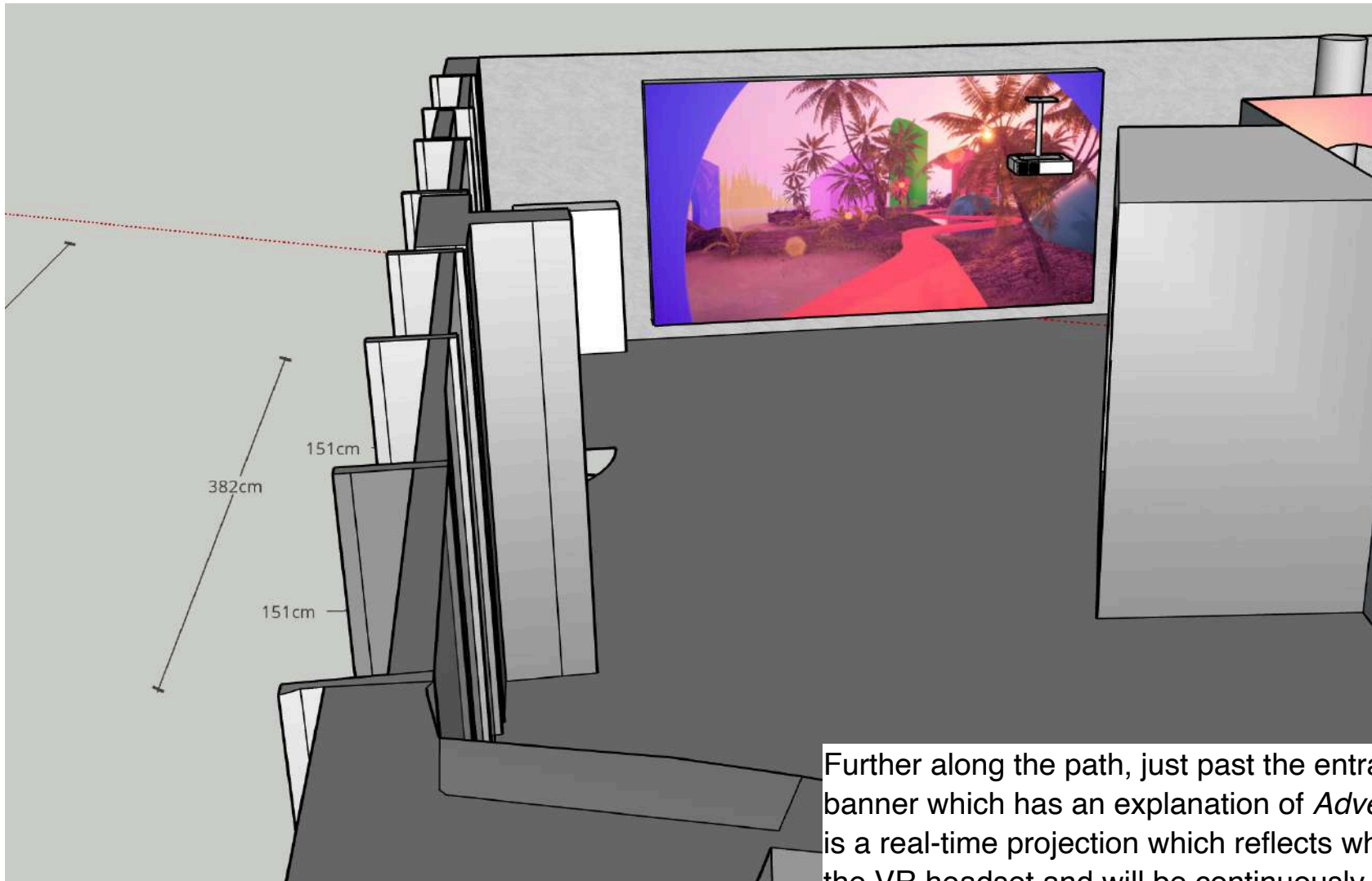
PHYSICAL INSTALLATION

As you walk into the gallery the viewer will notice a neon lit pathway on the floor to follow around the physical installation. This leads on from the interactive map online.



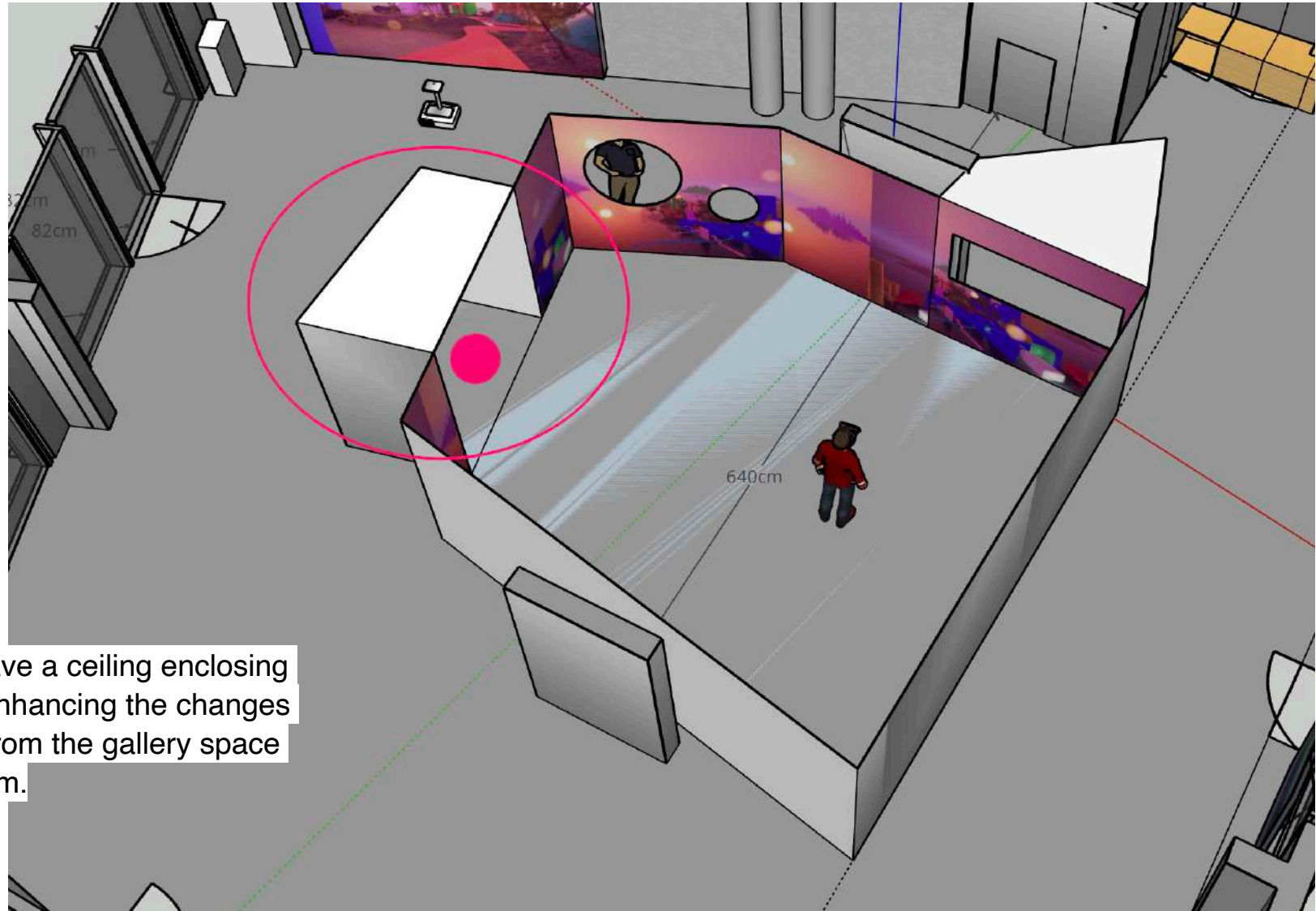
As you walk in there is a 6m long mirrored wall directly in front of the viewer, immediately placing them within the resort. Behind them is a wall mural - referencing a CGI mock-up poster of the development of Avena and printed onto the windows in semi-transparent vinyl. In this way the viewer will see this wall mural as their back drop in the mirror but turning around they will see the outside environment through the window and how they overlap each other.



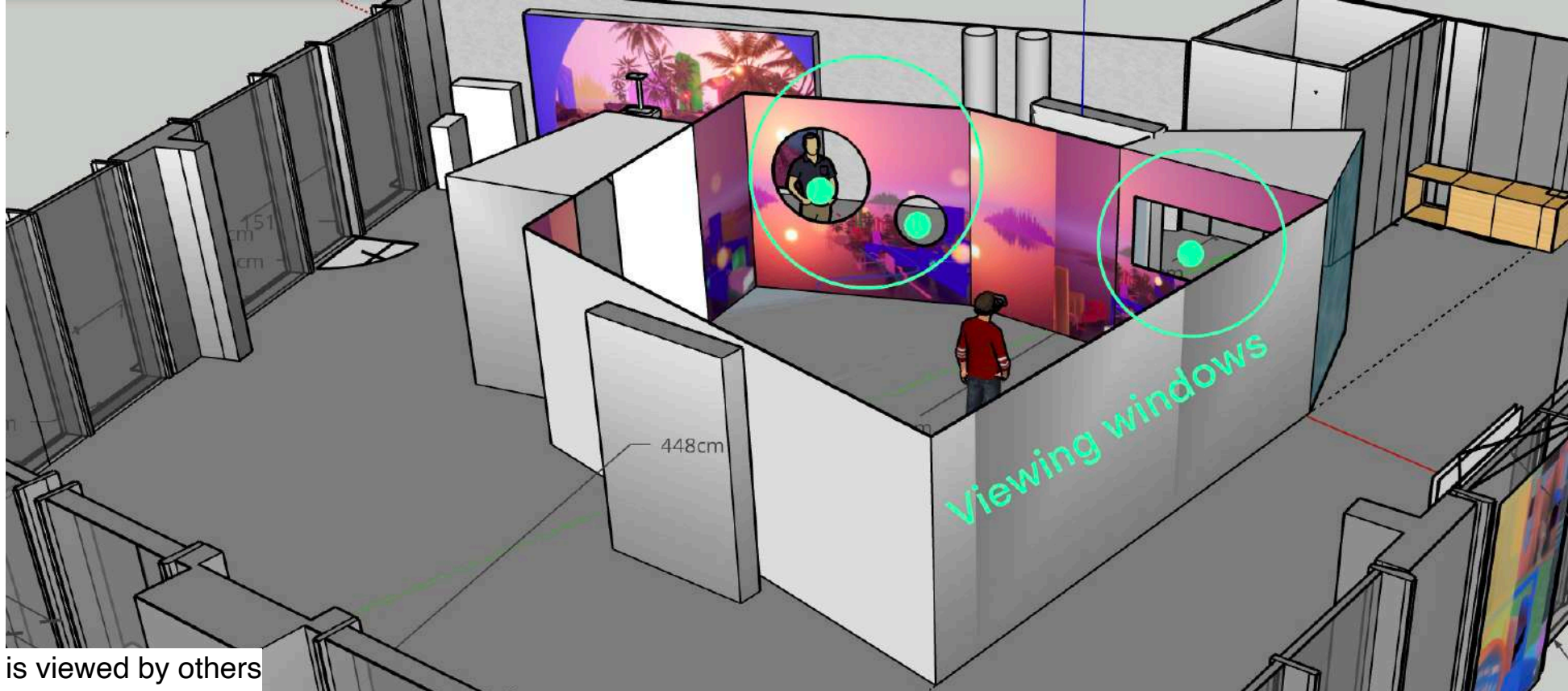


Further along the path, just past the entrance to the main hub, is a banner which has an explanation of *Advena* on. Over the top of this is a real-time projection which reflects what the viewer is seeing in the VR headset and will be continuously changing. Every viewpoint will be unique and individual - leaving the navigation and 'CCTV' feedback completely open-ended.

To enter the main, central hub room, you have to walk through a tunnel which is akin to crossing **the bridge** onto London City Island.

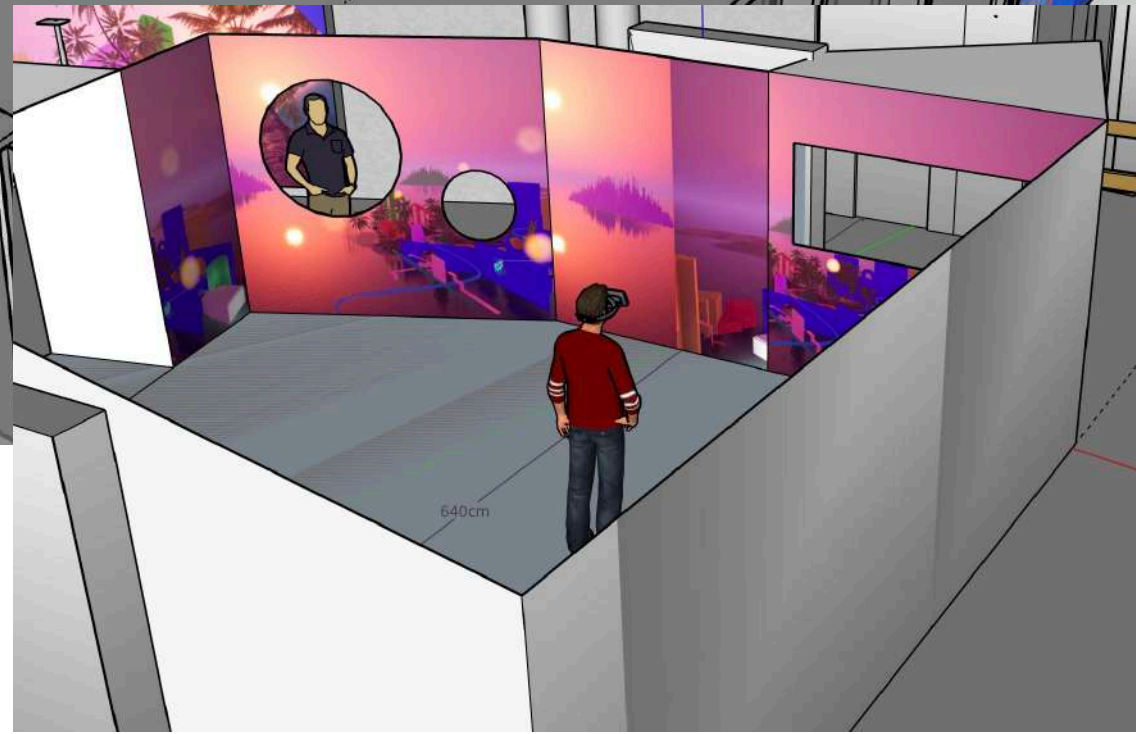


The room will have a ceiling enclosing the space and enhancing the changes in soundscape from the gallery space to inside the room.



The tourist is viewed by others through the two circle windows round the other side or the contained aperture with a transparent waterfall wall (*made from recycled acrylic*).

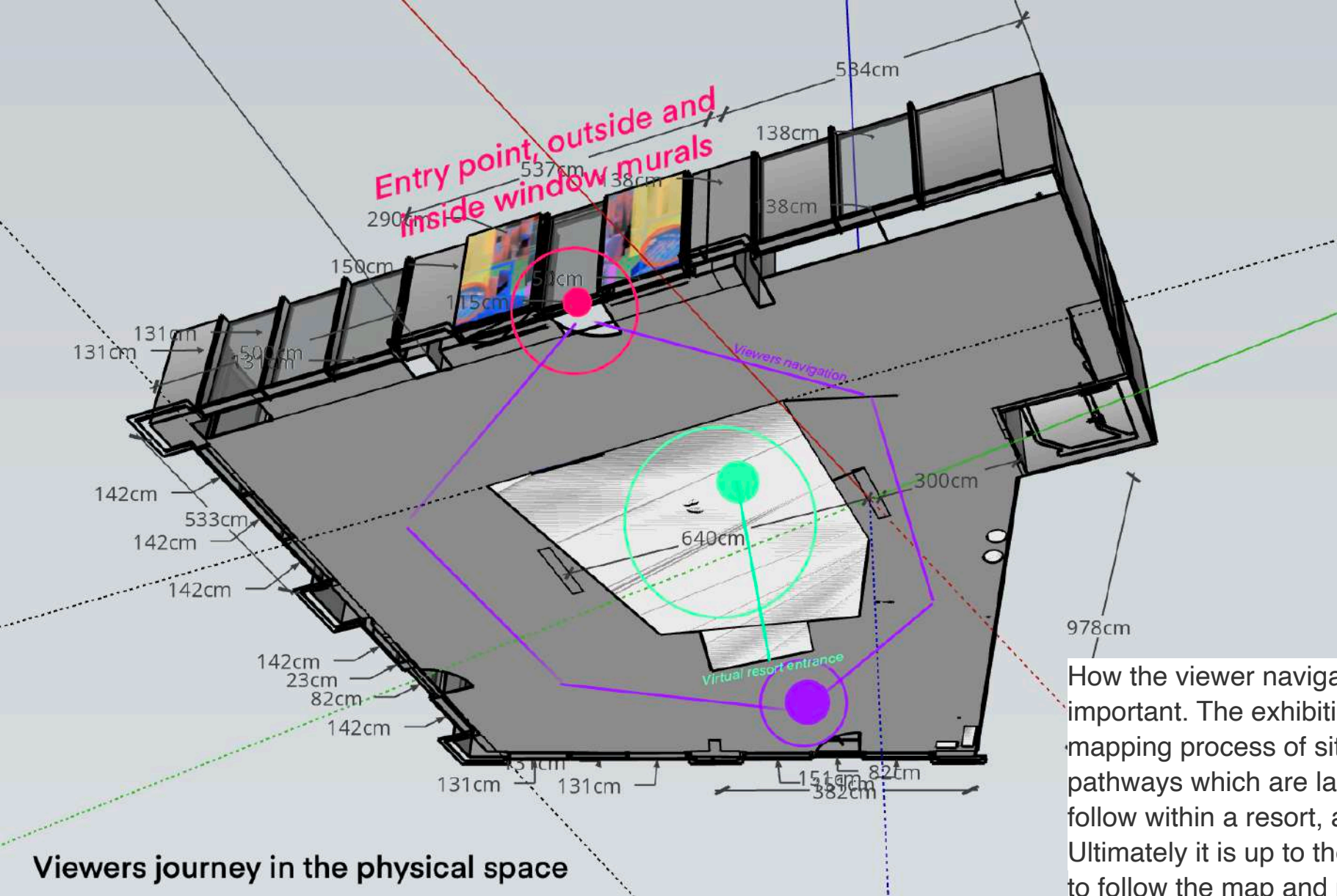
This turns the singular experience of VR into a collaborative one.



The central hub will be wallpapered with a digital render from the virtual environment - this will be a viewpoint that the viewer won't experience while within the headset. A shot of the entire resort from a birds-eye view.

This will mean that the viewer in the VR headset will be viewed with these as their backdrop.



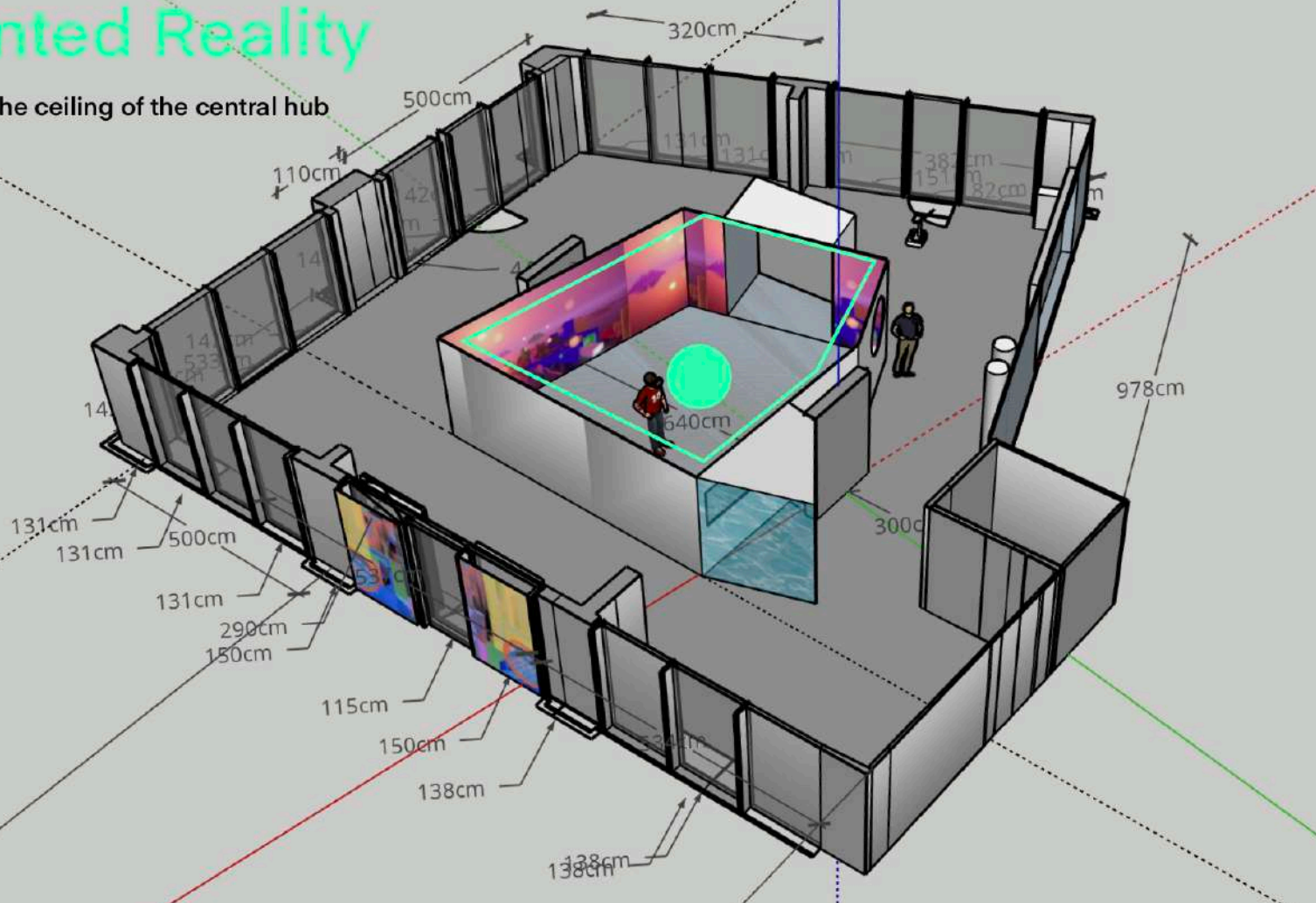


Viewers journey in the physical space

How the viewer navigates the space is important. The exhibition explores the mapping process of sites and the physical pathways which are laid out for tourists to follow within a resort, and while travelling. Ultimately it is up to the viewer if they choose to follow the map and path which is within *Advena* and en route.

Augmented Reality

Above and below the ceiling of the central hub



There will be AR within the gallery - above the physical hub space and on the ceiling within, which the outside viewers will be able to trigger on their phone and see the tourist encased within.

The viewer will be invited to visit the web-app within the press release. On entering they will have to agree to terms and conditions for the website to follow their location, therefore confirming that they are willing to fully participate in all aspects of the resort experience.



An example of the what the AR could appear as.

If for any reason the viewer isn't willing to agree to their location being tracked using GPS, they will have an alternative experience with the website. This will allow them to use the AR feature but will be reliant on them looking at the map as to where these features are available and likewise, the interactive map will need to be followed for directions to the gallery entrance.

The 'tourist' books their visit to *Advena* via the web-app and this allows for monitoring numbers assisting with social distancing. Alternatively if someone isn't comfortable visiting the physical installation, they are still able to experience a part of the exhibition - the soundscape, AR, explanation, visuals and interactive map will be available on the website.

AR combines digital systems with the physical environment. It simultaneously blends virtual and physical spaces, overlapping the two and forcing the tourist to experience both. By incorporating AR outside the gallery space, I am showcasing the importance of viewing outside the enclosure of the resort. **AR also encourages the use of phones within the exhibition,** documenting the experience to share on social platforms.

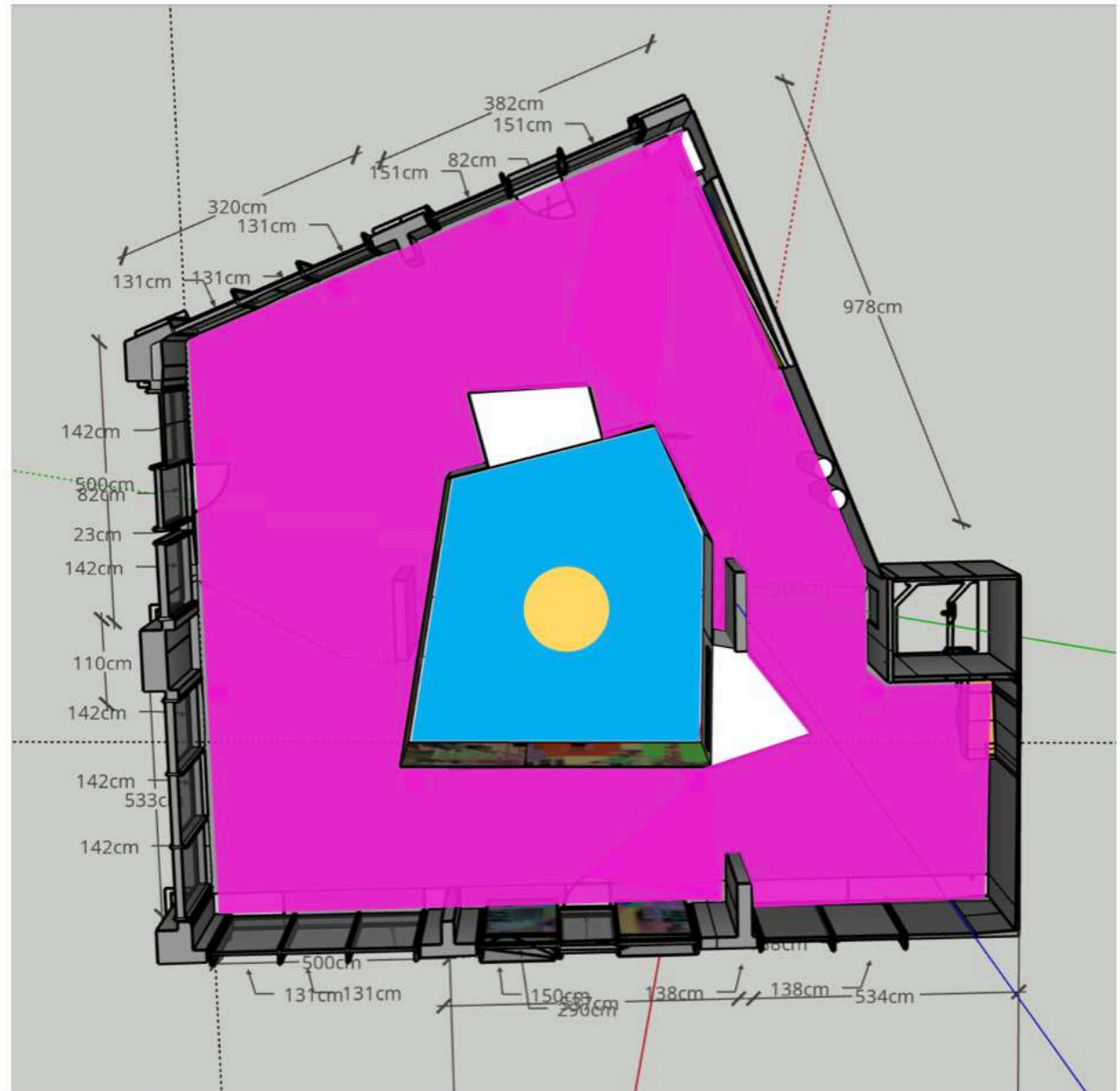
SOUNDSCAPE



The soundscape for Advena will be designed and composed to be split into three sections, changing as the viewer moves around the space and in different speakers. The sound within the VR headset will overlap the external sound so there will be a seamless transition between the two, and will be spatial.

Inspiration playlist so far:

<https://open.spotify.com/playlist/0Or9pecZQhdI5g0JQlSHGT?si=A3t-7PT7RgiLPihwLMiLxQ>



Audio Zones

Three individual zones of audio with unique content for Audio Zones 1, 2 and 3 (VR)



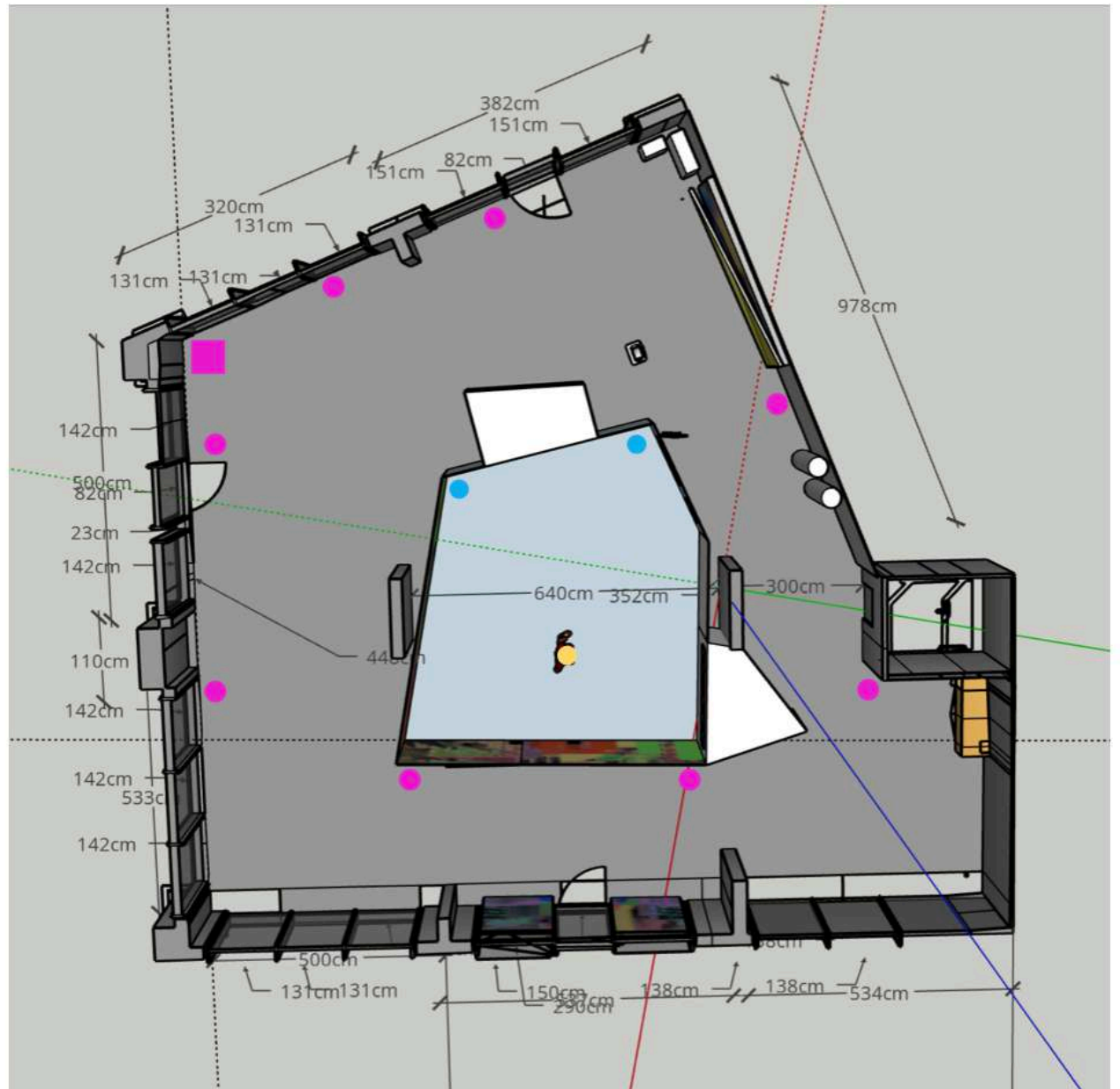
Audio Zone 1
Loudspeakers – 8No.



Audio Zone 2
Loudspeakers – 2No



Audio Zone 3 VR
Headphones – 1No





Audio Zone 1
Loudspeakers – 8No.



8No. Marin Audio CDD5 Loudspeaker
- Hoare Lea Supplied



1No. Marin Audio CSX118 Subwoofer
- Hoare Lea Supplied

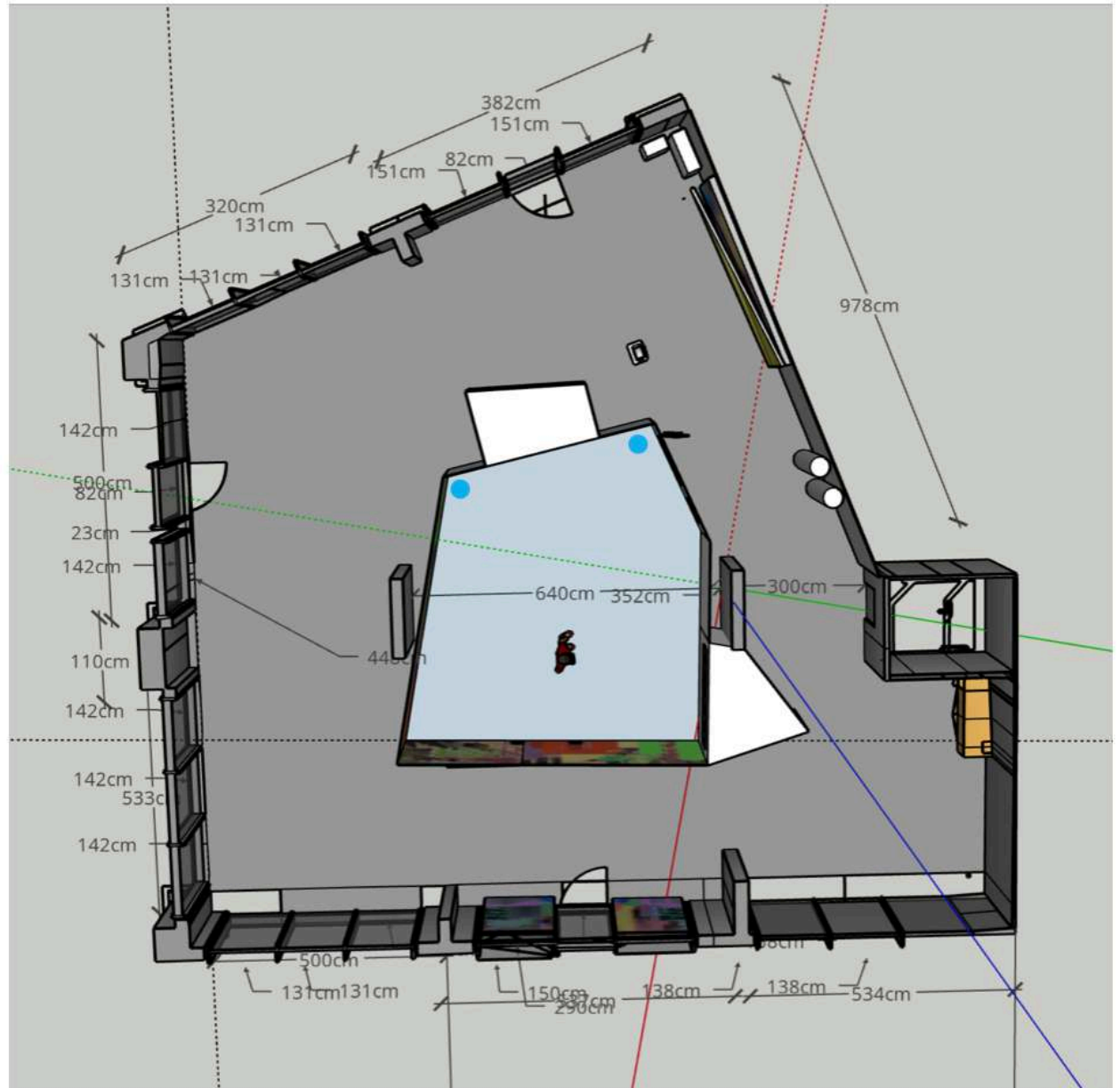


Zone 1 Amplification and control
- Hoare Lea Supplied





Audio Zone 2
Loudspeakers – 2No.

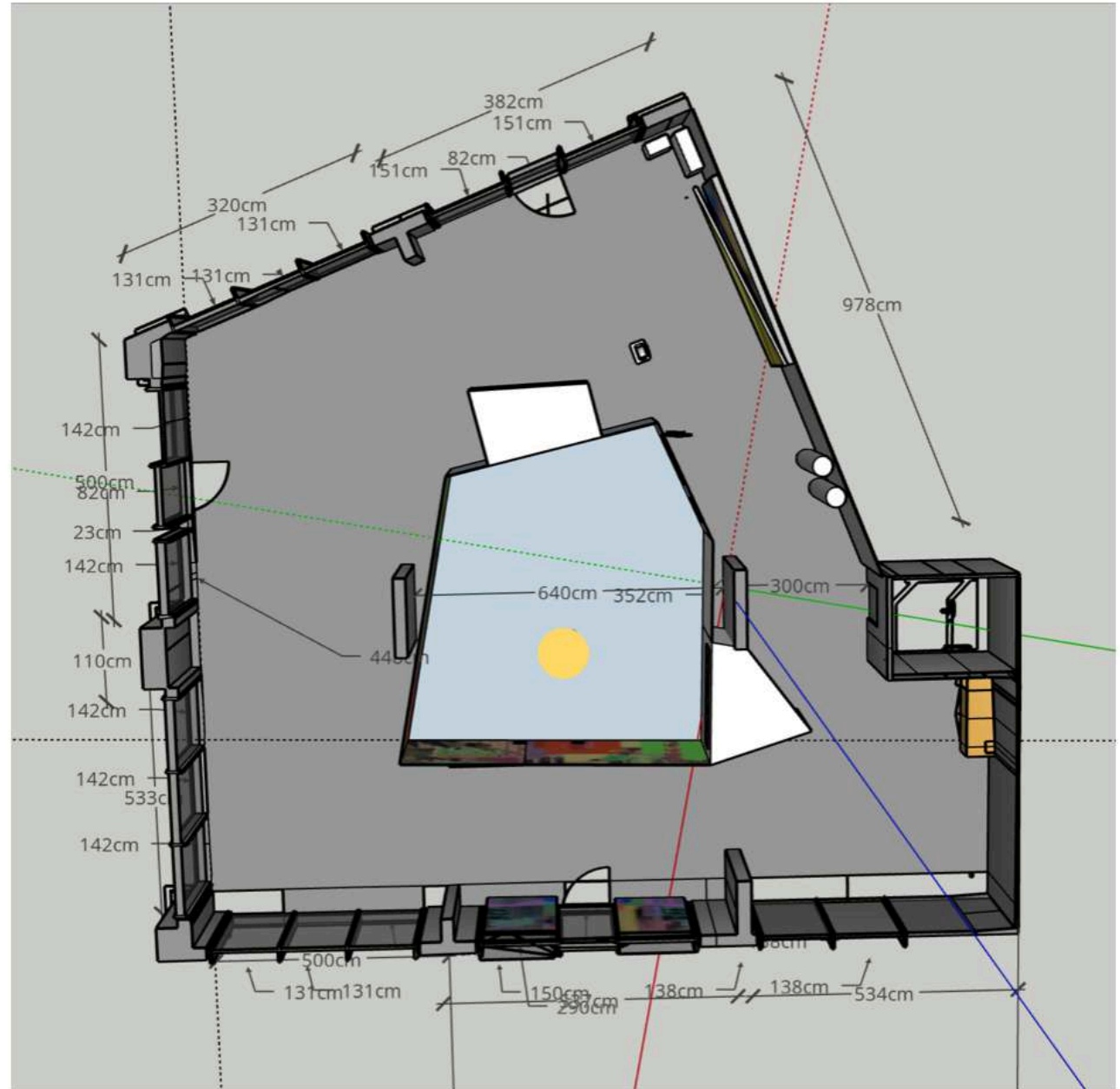


Hire Required:

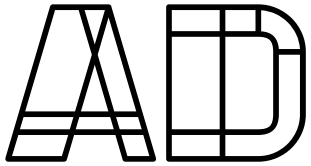
Minimum 2No loudspeakers (JBL Control 1 Pro + amplifier + cabling) required within VR Room for Zone 2 audio content.



Audio Zone 3 VR
Headphone – 1No.



VR Headphones to be supplied with VR Equipment.



THE LOGO

The logo to Advena is **AD**, in a construction inspired font. AD is indicative of time meaning Anno Domini. The letters A and D when placed together on social media reference an advertisement used as #ad. It is now law for influencers to express this when they are being paid to promote a product, service or **experience**.

COLOUR SCHEME

The colour scheme throughout the exhibition, including the website, publications and application is inspired by current trends. Trends link with the idea of utilising social media as a way to spread a message - social media is shaping the visual arts, 'never before has an artist had the power to get into a conversation directly with their audience' (Semple, 2018). Social media permits less revered artists to have an impact on the general public and allows us to be more susceptible to influence. The recent increase in popularity of social media platforms has been influenced by the way in which our brains work and process information, particularly in the case of Instagram, which is largely based on users uploading photographs (Lifelearn, 2015). The human brain processes images sixty thousand times faster than it can process words; in fact ninety percent of all information transmitted to the brain is visual (Lifelearn, 2015).





EVENTS

TALKS AND DISCUSSION PANELS

I will be inviting speakers from a diverse range of backgrounds - all interested in technology and making our future more sustainable. Ideally there would be two discussion panel events with 4 on each. Current options for talking panels are:

Sam Kemp - Head of Devices at EE, developing new technologies using 5G; the world's first AR dress worn by Maya Jama at the BAFTAS, AR performance advert with Bastille in Birmingham New Street.

Arthur Mamou-Mani - Eco Architect, founder of Mamou- Mani, designer of Galaxia at Burning Man Festival

Lauren Bravo - Environmentalist and journalist for Grazia, Cosmopolitan, Stylist, Time Out, the Telegraph and the Guardian, author of *How to Break Up with Fast Fashion*.

Sophie Tea - 'London's hottest new artist disrupting the art industry on Instagram', Owner of Sophie Tea Art on Carnaby Street and turned over £1m from Instagram sales in 2019.

Kadine James - Founder of Immersive Kind, Top 100 Women in Tech UK, Creative Technologist.

Wolfgang Buttress - Artist, The Hive at Royal Botanical Gardens Kew and Milan Expo, Liminal, River Thames, BEAM at Glastonbury.

Matt Pyke - Creative Director of Universal Everything, Immersive designer working with Hyundai, IBM, the Barbican and MoMA.

Brooke Roberts-Islam - Senior contributor at Forbes, Founder of Techstyler, Director of BRIA (a sustainable innovation agency for fashion tech)

Josef Hargrave - Global Foresight Leader at Arup, specialising in climate change, AI and smart materials. Board Member at the Museum of Architecture and Futures Fellow at London Transport Museum.

SCHOOL WORKSHOPS

A crucial part of protecting the ecosystem for future generations is through arming them with knowledge and counteracting the normalisation of fast tourism and influencer culture. Often these issues aren't discussed with younger audiences as they are considered taboo, however I believe art can be a powerful communication and education tool. I have a background working with school children and prior to COVID-19 was due to spend August at the National Marine Aquarium discussing ocean pollution with younger generations - this is now in October.

At the focus of my exhibition is a need for action to protect the planet for the next generations, I would like to initiate this by leading workshops around various topics (creating their own paradise resort, peer pressure from social media, ways of using technology and how to reduce their personal impact on Earth). These sessions could take place at the gallery or as school visits.

WALKING TOUR

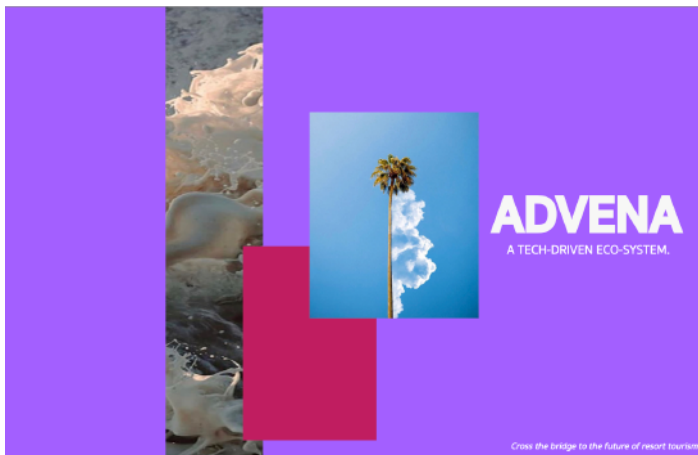
A tour of *Advena* and London City Island - using the interactive map and ran by Debbie Kent and I. Debbie has experience running historical walking tour of the area, looking how the local ecosystem has changed over time and the regeneration of the land.

PRE-SHOW ADVERTISING AND PUBLICATION

Developers use marketing events to attract potential investors to the projects; these often include physical and virtual mock-ups as well as publications.

Advena will follow this with AR billboard advertising and a publication (online and offline) which will explain the concept and educate the viewer further. It will also show some behind-the-scenes shots of *Advena*.

PUBLICATION (SEE ATTACHED PDF)

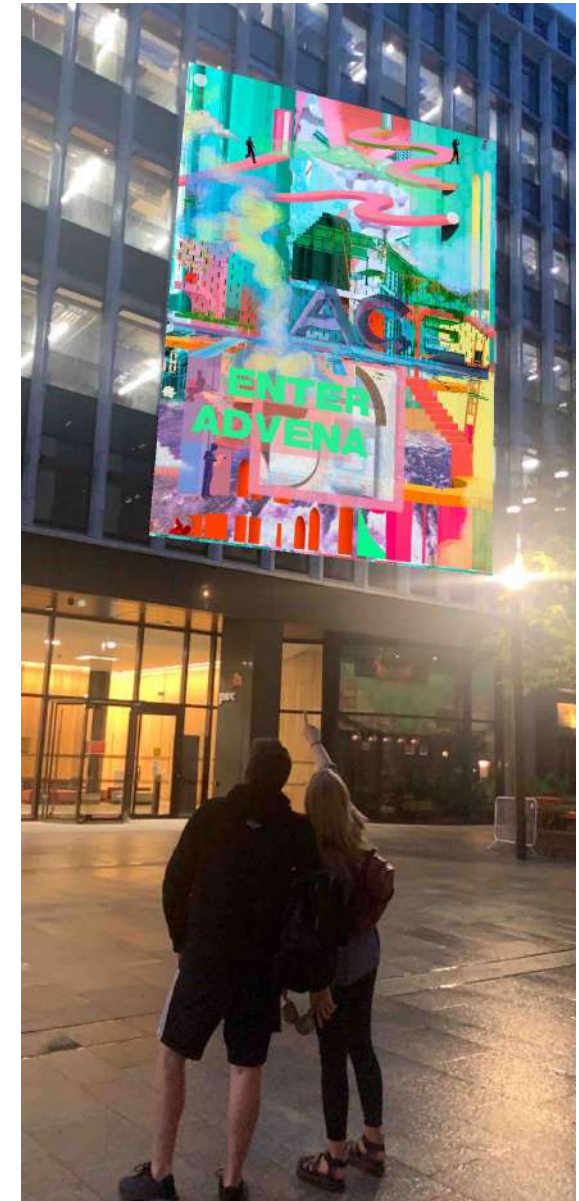


Ballymore's London City Island marketing brochure (above and below)



Publications are used by construction companies and architects to release / advertise a new development. The marketing around *Advena* mimics the way such developers and architects use language to entice and describe developments.

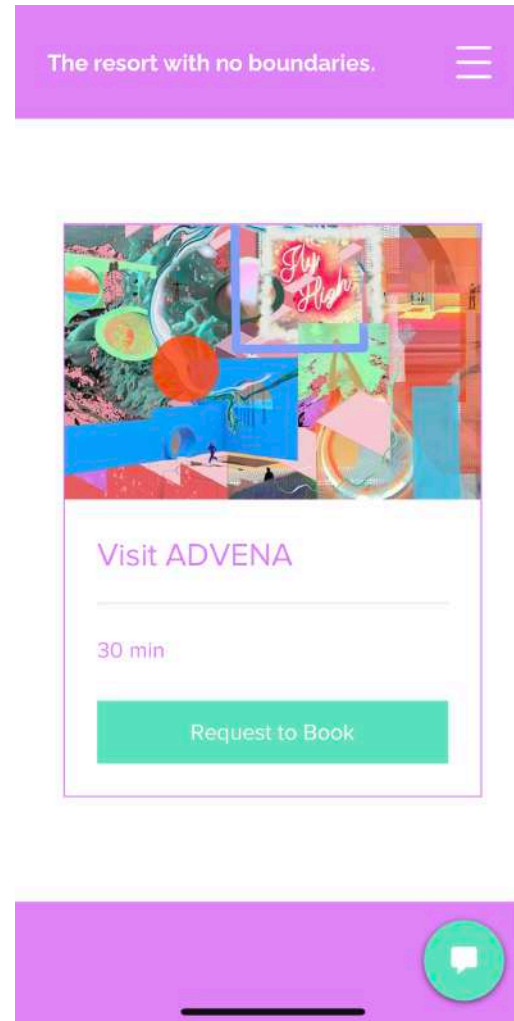
ADVERTISING ON BILLBOARDS AR MOCK UPS





WEBSITE AND INSTAGRAM

Advena will have an online presence in the run up to the exhibition as well as during via social media platforms and a website; where the interactive map, soundscape and AR feature will also be available for people to enjoy outside the gallery. Visitors will also be able to make bookings on the website. The website is available via the QR code in the publication.



BUDGET

EXPENDITURE		COLLABORATOR / COMPANY
Artist Fee	£1500	Georgia
PRODUCTION COSTS		
Exhibition - Collaborators Fees (VR production)	£1465	Chris Lane and Karam Bhamra
Exhibition - Collaborators Fees (Web-based app and map design)	£85	Fiverr
Exhibition - Collaborators Fees (Soundscape - Composing and design)	£0	Paulie Roche and Kevin Luckhurst (in-kind)
PHYSICAL INSTALLATION		
Mirrors - 5 panels 2.4 x 1.2m	£520	Glass company
Inner Room Construction (including materials)	£840	HMT Construction
Window Vinyls (x 2)	£210	Big Art and Banners
Explanation Banner	£120	BCU Birmingham School of Art
Metal Frame for Banner <i>Arebyte's Own</i>	£0	Arebyte
Wallpaper Wrap for Inner Room	£265	Contrado

EXPENDITURE		COLLABORATOR / COMPANY
Lighting Gels and Lights (for pathway and installation) - GOC Electrical (in-kind)	£0	GOC Electrical (in-kind)
Additional Publication Print (for show)	£47	Digital Printing UK
Paint	£68	Wholesaler
Fixings	£32	Wholesaler
EQUIPMENT		
Oculus Rift & Inspiron GTX 1080 PC - Artist's Own	£0	Georgia
Media Player - Artist's Own	£0	Georgia
Projector - Arebyte's Own	£0	Arebyte
JBL Control 1Pro Active Speakers (Pair)	£180	Stage Logic
Other Sound Equipment - Hoare Lea (in-kind)	£0	Hoare Lea (in-kind)
TOTAL	£5,332	
Contingency	£168	

TIMELINE PLAN

TIME				
Task	Duration	Start	Finish	Assigned to
September				
Feedback on proposal and critique	1d	29/09/2020	29/09/2020	Judges/arebyte
Talk to arebyte with a plan	1d	29/09/2020	29/09/2020	Georgia, arebyte
Zoom with Chris and Karam to discuss initial plan for VR	1d	30/09/2020	30/09/2020	Chris, Karam and Georgia
October				
Zoom with Kevin and Paulie to discuss the composition of soundscape	1d	2/10/2020	2/10/2020	Kevin, Paulie and Georgia
Visit Gallery	1d	3/10/2020	3/10/2020	Georgia
Finalise design of physical installation	5d	5/10/2020	10/10/2020	Georgia, arebyte
Design of web-app	3d	6/10/2020	9/10/2020	Georgia, Taran
Begin marketing for Advena and encourage visitors	3 months	10/10/2020	15/01/2021	Georgia, arebyte
VR environment development - Unreal Engine	10d (work over a longer period of time)	12/10/2020	12/11/2020	Georgia and Chris
Interactive Map design	5d	12/10/2020	19/10/2020	Kieran and Georgia
Lighting plan with GOC Electrical	1d	15/10/2020	15/10/2020	Graham and Georgia
AR Design	3d	17/10/2020	20/10/2020	Fiverr, Taran
Zoom with construction team about physical room build	1d	21/10/2020	21/10/2020	Georgia and HMT Construction
Meet Kevin and Paulie at the Gallery	1d	22/10/2020	22/10/2020	Kevin and Paulie

TIME				
Task	Duration	Start	Finish	Assigned to
Finalise list of A/V equipment	1d	26/10/2020	26/10/2020	Kevin and Paulie
Reserve A/V equipment	1d	26/10/2020	26/10/2020	Kevin, Paulie and Georgia
Finish designing the publication	Adding to it over the month	27/10/2020	20/11/2020	Georgia
Finalise lighting plans with GOC Electrical	1d	29/10/2020	29/10/2020	Graham and Georgia
November				
Order lights	1d	2/11/2020	2/11/2020	Graham (GOC Electrical)
Develop web-app	14d	4/11/2020	18/11/2020	Georgia
Meet with Chris to take renders of VR (for wall murals etc)	5d	16/11/2020	20/11/2020	Chris and Georgia
Turn Unreal Environment into VR - coding	10d	20/11/2020	30/11/2020	Chris and Karam
Order wallpaper for print	1d	20/11/2020	20/11/2020	Georgia
Order publication for print	1d	20/11/2020	20/11/2020	Georgia
Design explanation banner	2d	23/11/2020	25/11/2020	Georgia
Order banner	1d	25/11/2020	25/11/2020	Georgia
Order window vinyls	1d	25/11/2020	25/11/2020	Georgia
AR design with Spark	7d	25/11/2020	20/11/2020	Georgia, Taran and Fiverr
Code interactive map	2d	27/11/2020	29/11/2020	Chris and Karam
Zoom with construction team about final plan physical room build	1d	26/11/2020	26/11/2020	Georgia
Completed soundscape listen	1d	26/11/2020	26/11/2020	Kevin, Paulie and Georgia
Test soundscape in VR	1d	30/11/2020	30/11/2020	Kevin, Paulie, Karam, Chris and Georgia
Buy paint/fixings	3d	30/11/2020	3/12/2020	Georgia

TIME				
Task	Duration	Start	Finish	Assigned to
December				
Construction team to order materials and store	5d	2/12/2020	7/12/2020	HMT Construction
Have A/V equipment delivered	1d	9/12/2020	9/12/2020	Sound Logic
Test soundscape in gallery / speakers	1d	9/12/2020	9/12/2020	Kevin, Paulie and Georgia
Order mirrors to be delivered at arebyte	1d	10/12/2020	10/12/2020	Georgia
Test equipment - VR/projectors/ lights etc	3d	10/12/2020	13/12/2020	Georgia, arebyte and Graham
Order paint for room, wallpaper paste, fixings etc	3d	14/12/2020	17/12/2020	Georgia
Visit Gallery before Christmas for final plan / contingencies	1d	18/12/2020	18/12/2020	Georgia
January				
Start install	10d	5/01/2021	15/01/2021	Georgia, arebyte, Graham, Paulie, Chris and HMT Construction
Exhibition opens		15/01/2021	27/02/2021	arebyte

Georgia Tucker

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Georgia Tucker is an artist, virtual reality designer and environmental activist. Her practice utilises virtual reality and physical installations to raise awareness of current environmental concerns facing our planet. Her work explores the complexity of materiality, environments and ecologies represented in virtual experiences.

She is pushed by the boundaries of new technologies, exploring VR in an installation context - combining the virtual and real worlds. Her work relies on a collaboration with the viewer as they turn from a passive audience to active participant. By providing the viewer a space to navigate, she is offering them a unique, individual experience. This is a reflection of how we navigate things in the real world, both literally and morally.

Commissions and Residencies:

Aug 2020 Artist, Collaboration, *Hoare Lea LLP*

Aug 2020 Artist in Residence, Planets Places People, *The Immersive Kind*

Aug 2020 Interactive Game, *The Immersive Kind*

Jun - Sept 2020 Hotel Generation Scheme, *Arebyte Gallery*

Jun 2020 Artist in Residence, Med Tech, *The Immersive Kind*

Jun 2020 Exhibiting Artist, *Explorers' Club x ROLEX*

Jun 2020 Featured Artist, World Oceans Week, *United Nations*

Jan - Mar 2020 Artist, Collaboration, *Hoare Lea LLP*

Aug 2019 - June 2020 BBC ARTS, Commission, *New Creative x Rural Media*

Aug 2019 *Terra Firma*, VR & Physical Installation, *Orleans House Gallery, Richmond*

Jun 2018 Head 3D Designer, Social Space, *Birmingham City University*

Exhibitions:

Nov 2020 *Conniveo*, Aesthetica Short Film Festival, York

Oct 2020 *Conniveo*, Solo Show, *National Marine Aquarium, Plymouth*

Sep 2020 *Conniveo*, Solo Show, *St Ives Arts Festival (Postponed)*

Jun 2020 *Conniveo*, Solo Show, *BACKLIT Gallery, Nottingham (Postponed)*

Mar 2020 *Conniveo*, Solo Show, *Stryx, Birmingham*

Oct - Nov 2019 *Terra Firma*, Solo Show, *Coventry Biennial x NAWM*

Aug 2019 *Terra Firma*, Solo Show, *Orleans House Gallery, Richmond*

Jun 2019 *Terra Firma*, Degree Show, *Birmingham School of Art*

Feb - Jun 2017 Artist, Collaboration, *Hoare Lea LLP*

Awards:

July 2020 *Sustainability First Art Prize, Shortlist*

June 2019 *Gertrude Emily Griffin Award for Environmental Art*

Education:

2019-2021 MA Fine Art, Part-time, *Birmingham School of Art*

2016-2019 First Class Honours, BA Hons Fine Art, *Birmingham School of Art*

2014-2015 Foundation Acting, *Oxford School of Drama*

Volunteering:

March 2020 - NHS Responder

March - June 2020 Free online tutorials for artists stuck due to COVID-19
2019 Call-in-time Volunteer, *Age Concern*

Changes of scene are necessary in order to build an understanding of the world.

- John Locke

There are 3 pillars of eco-tourism; the conservation of nature, the ability to generate attraction for the local community and to offer a learning experience for visitors. Advena covers all three.





*A Wena
A Wena*

*Postcard
from
Paradise*

Coronavirus contingencies

- Booking slots will allow us to monitor how many people are due to come to the exhibition and limit this.
- If I am not able to use a VR headset for the exhibition, I have made connections with Igloo Vision who produce 360° VR experiences in rooms; <https://www.igloovision.com>. They have offered my first exhibition in-kind. They will build a cylinder room (similar to below) within the hub room in the exhibition and the viewer will still be able to navigate freely through the space. The viewer can do this either using controllers or through their phones.

