

Bob Bicknell-Knight
Humachine Flux, 2019
Group exhibition at OVADA, Oxford, UK.
19th September - 20th October 2019



A text written by me included in the accompanying exhibition publication:

Over the past year I have been working on a project concerning automated and sculptural objects that examine the infrastructures of data and online consumerism. Within the new series of works I have been producing fake or faux paintings, utilising Photoshop's Oil Paint filter to render painterly stills of futuristic transport, robodogs and autonomous beings in various environments, with a more recent series focusing on Mark Zuckerberg, the founder and CEO of Facebook, and his private persona.

The works are originally produced as digital images, circulated online through Instagram, Facebook and my website. They are first documented as if they are a work in progress, mounted on a wall in my artist studio, complete with a digitally imposed palette and empty cups of coffee. Staging the paintings using found online imagery, the paintings appear in studios and living rooms as actualized art objects. Sitting between the fakeness of a three-dimensional render and the image as function, the paintings appear to be authentic, highlighting the misconceptions of viewership through social media and other digital platforms.

Once posted online, I can gauge interest for the work, choosing carefully which works to actually produce as physical, real world objects. The digital images are printed onto canvas, stretched and then partly painted onto with acrylic and oil paint, with the offline artist's hand interacting with the original online digital image.

During the DAR online residency I have been continuing this online performance; creating the fabricated persona of a painter. Throughout the two-month period I have created a new series of images consisting of digital paintings placed within artist studios, alongside finalised physical outcomes.

For the physical exhibition at OVADA I've been developing a series of works concerning the automation of work and dystopic portrayals of the future. During my time on the DAR residency I produced a new series of paintings, exploring apocalyptic video games, where, due to a lack of human intervention, nature has been able to reclaim urban space within the digital world.

The works depict abandoned, long forgotten cars that have become monuments to virtual users who would have previously inhabited them within the digital space. The works in the series began with me wandering through virtual worlds, using in game photography techniques to document the degradation of technology and modern life in a number of different in game environments. The cars, buildings and roads in the series depicted in the paintings are relics from a future world, not dissimilar to our own, with these elements frozen in time and space due to unknown interventions.

Alongside the paintings there are sculptural works, familiar items covered in artificial grass, becoming relics of the future in the present.



Relic III, 2019

Road bike, 3D printed PLA plastic, artificial grass, adhesive spray

Dimensions variable

Unique



Sunken Relic, 2019
Ink and acrylic on canvas
80 x 140 cm
Unique



Humachine Flux, 2019
Installation view



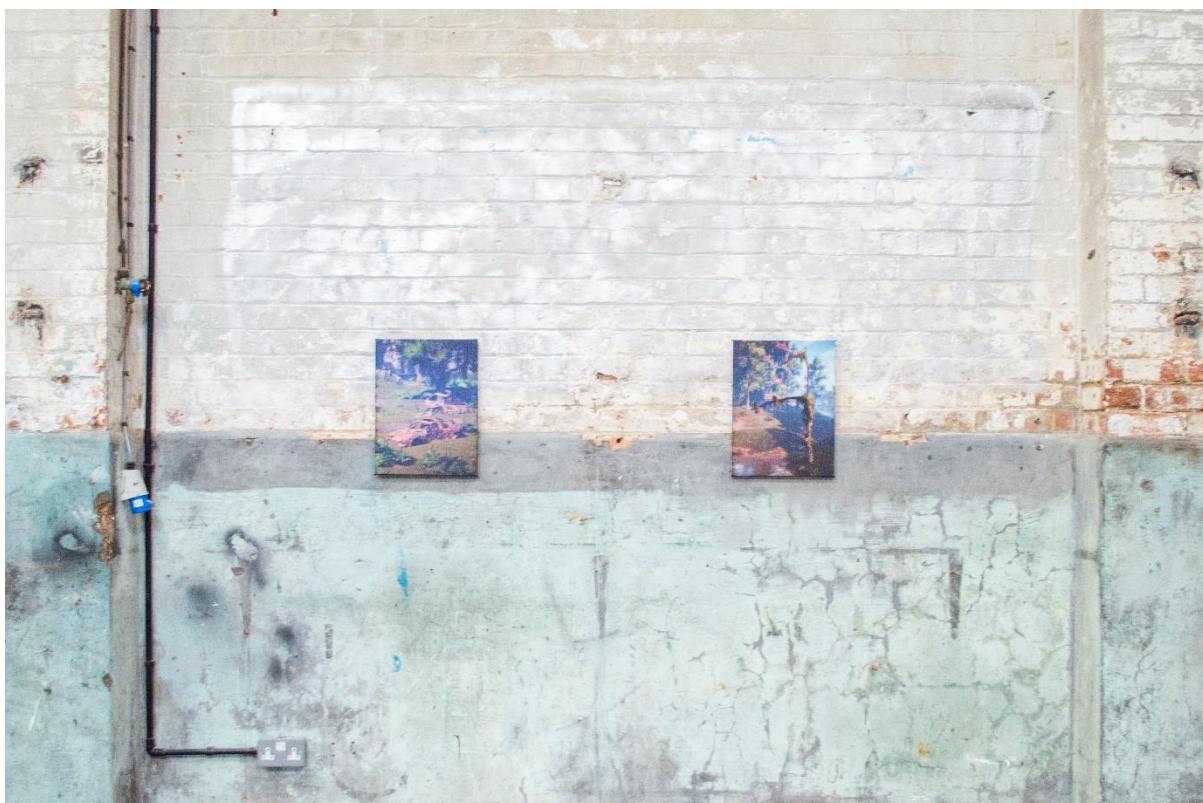
Service Station, 2019
Ink and acrylic on canvas
30 x 20 cm
Unique



Humachine Flux, 2019
Installation view



Humachine Flux, 2019
Installation view



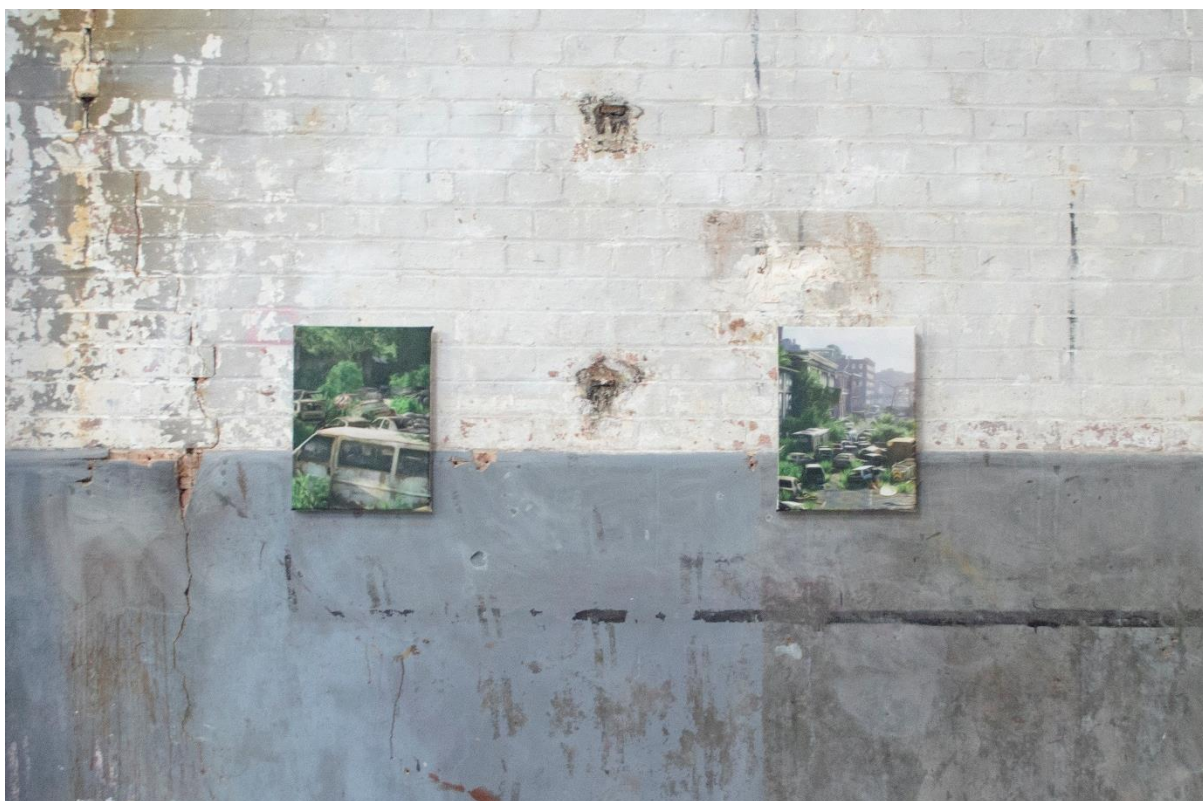
Humachine Flux, 2019
Installation view



Sunken Relics, 2019
Ink and acrylic on canvas
41 x 31 cm
Unique



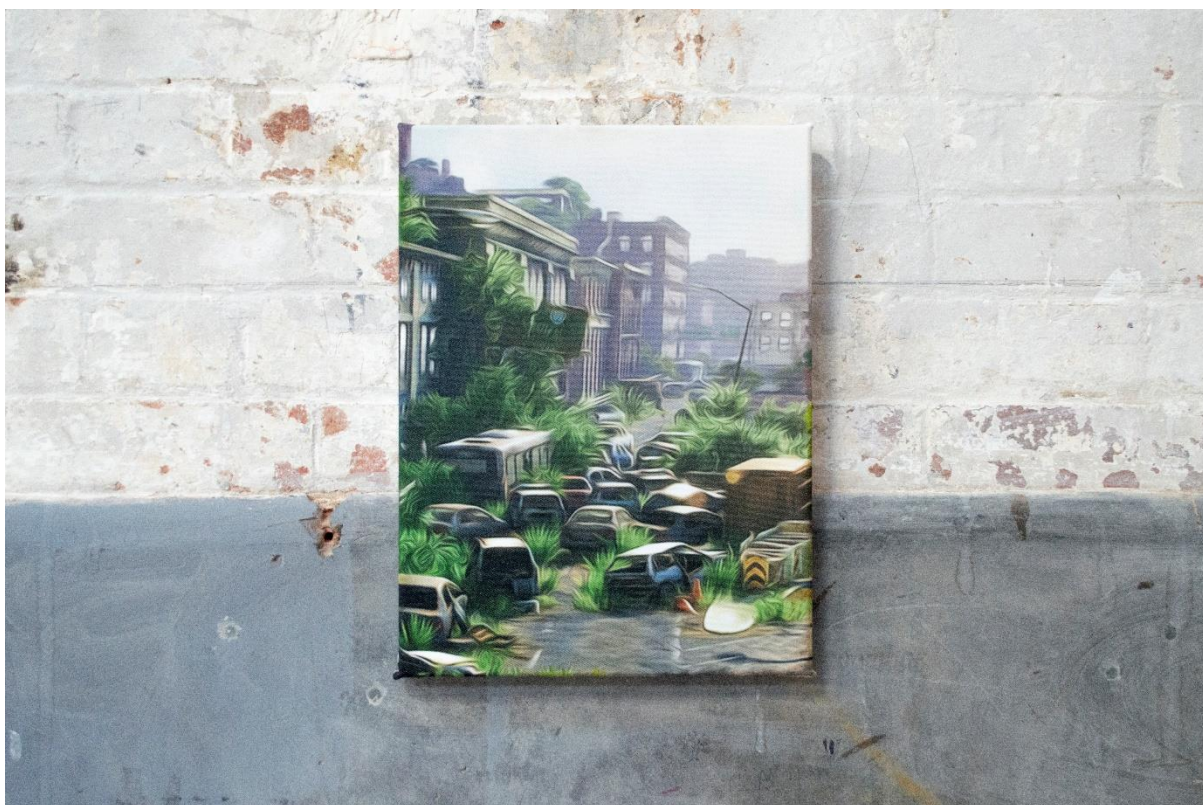
Hollow Robots, 2019
Ink and acrylic on canvas
41 x 31 cm
Unique



Humachine Flux, 2019
Installation view



Graveyard, 2019
Ink and acrylic on canvas
40 x 30 cm
Unique



Burial Ground, 2019
Ink and acrylic on canvas
40 x 30 cm
Unique