Bob Bicknell-Knight Traffic, 2025

Resembling a traditional chandelier, Traffic was originally created to be exhibited within a gallery space based within a local market in Tallinn, Estonia which, at the time, was going to be renovated and subtly gentrified.

Complete with candles and a series of 12 small hybrid paintings of clocks from different video game worlds, Traffic explores ideas related to wealth and its signifiers, the precarity and anxiety inducing effect of time and the escapism that is sometimes felt when moving through virtual space.

The hybrid paintings depict clocks documented within different video games. The works are hybrid paintings, beginning as a digital images found within different games. The images were then printed onto canvas, stretched and painted onto with acrylic paint, with the offline artist's hand interacting with the original digital image. The painting method explores the tension between the digital and physical sides of Bicknell-Knight's practice and is a collaboration between his digital and physical working methods.

The paintings are effectively clocks frozen in time, mimicking how time in video games is often fabricated and stretched, never usually corresponding to time within the physical world.



Printed ink and acrylic on canvas, pine wood, staples, PLA, dust, cement mix, PVA, water, beeswax, candle wick, steel bolts, wall filler, steel nuts, steel hook, steel chain
65 x 125 x 115 cm

The chandelier was 3D printed and covered with several layers of a cement mix. Displayed on the floor, the work imagines that the chandelier has fallen from the ceiling and collapsed, being left to rot and decompose within a space that has itself been left to degrade and waste away over time.



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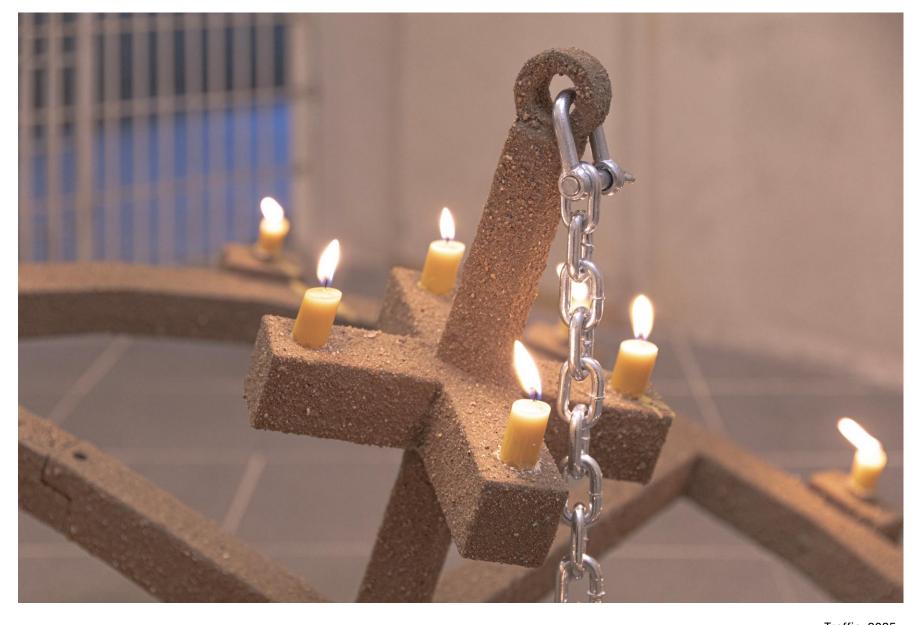
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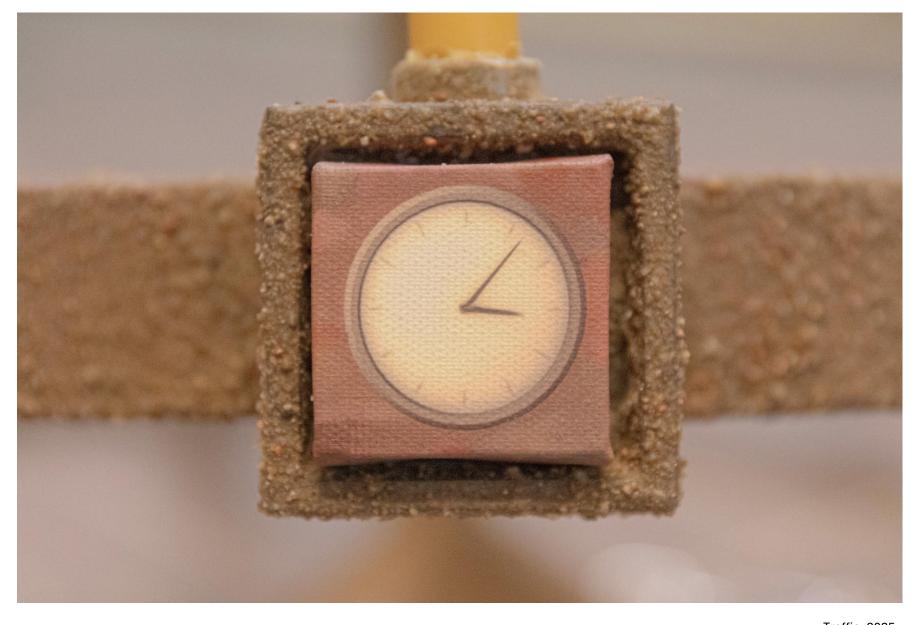
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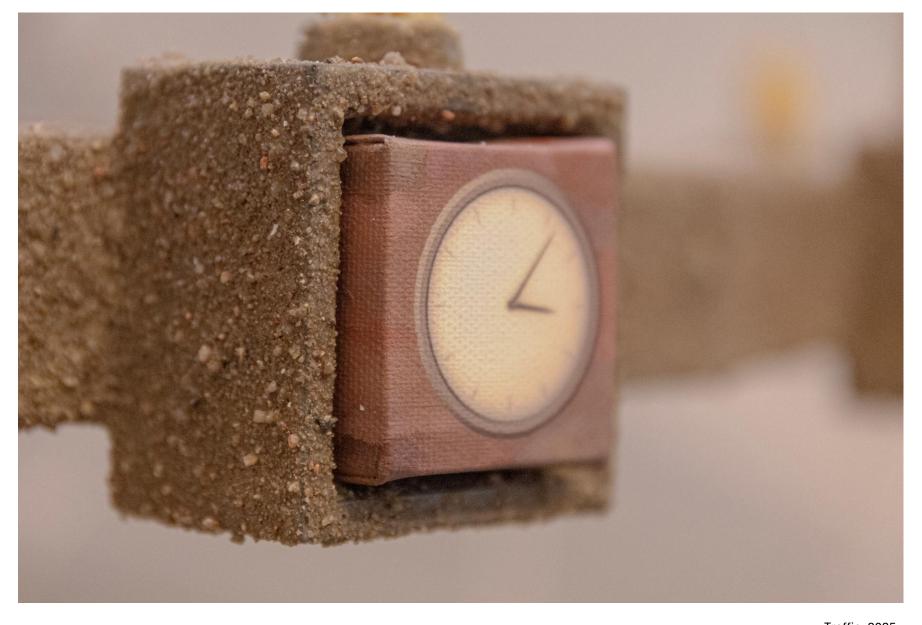
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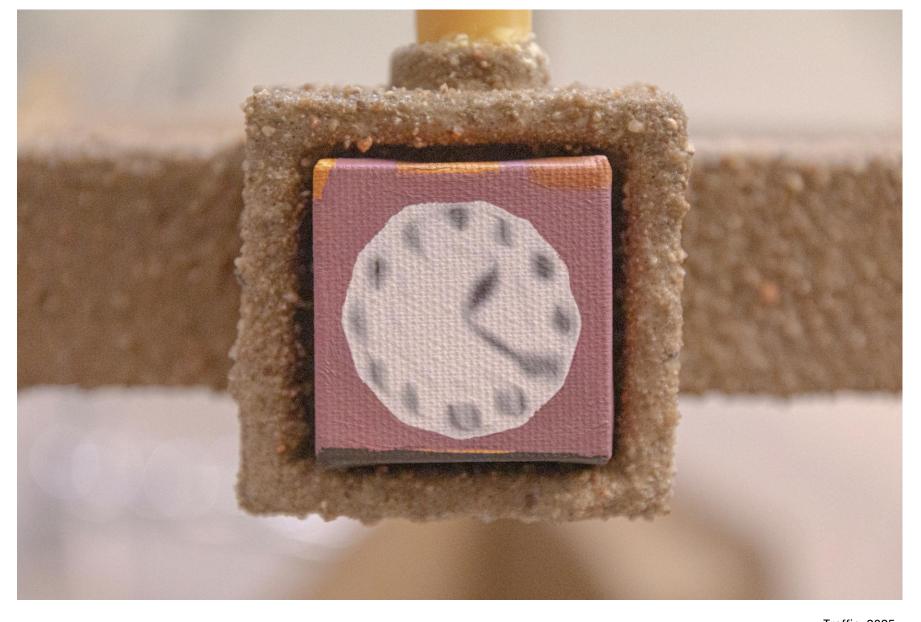
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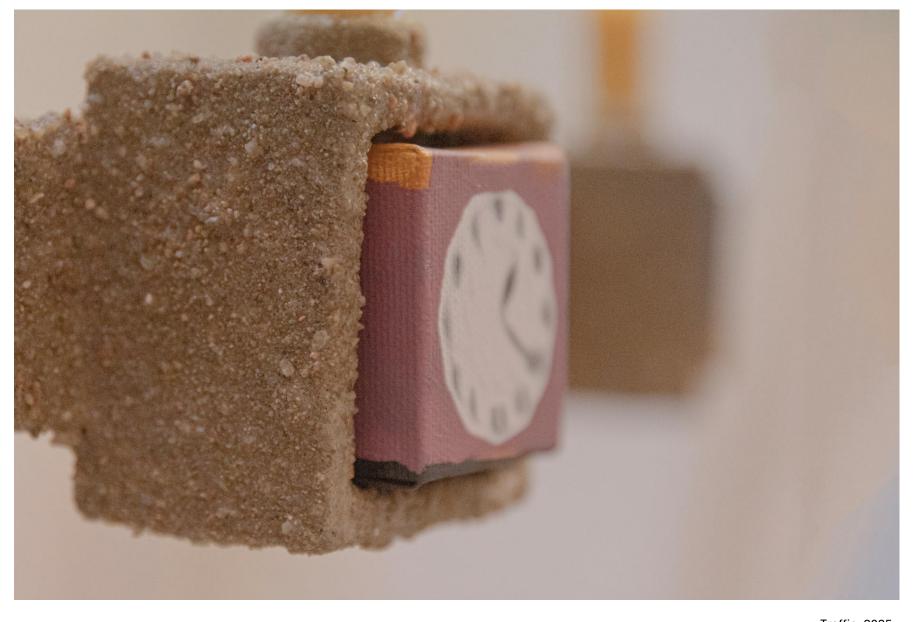
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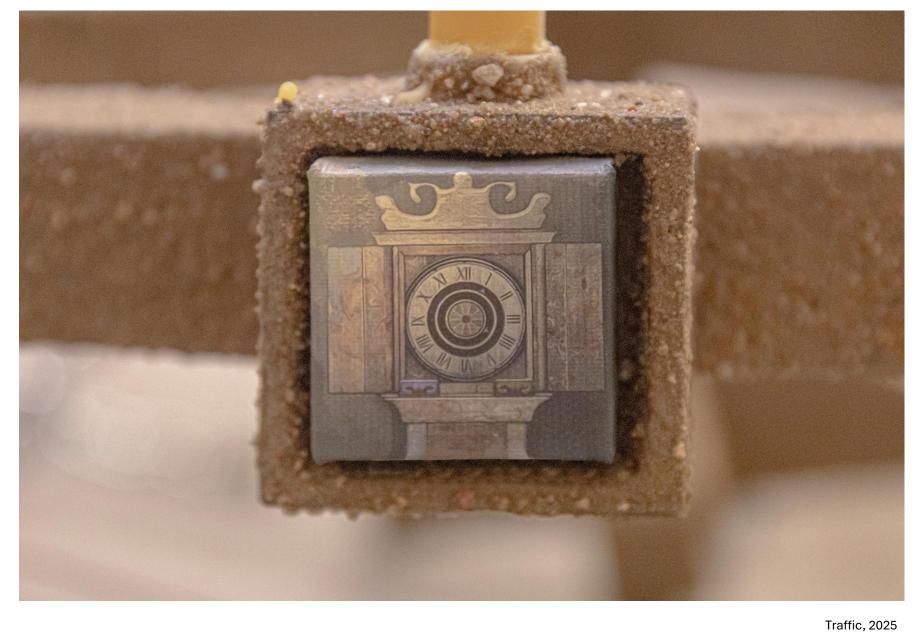
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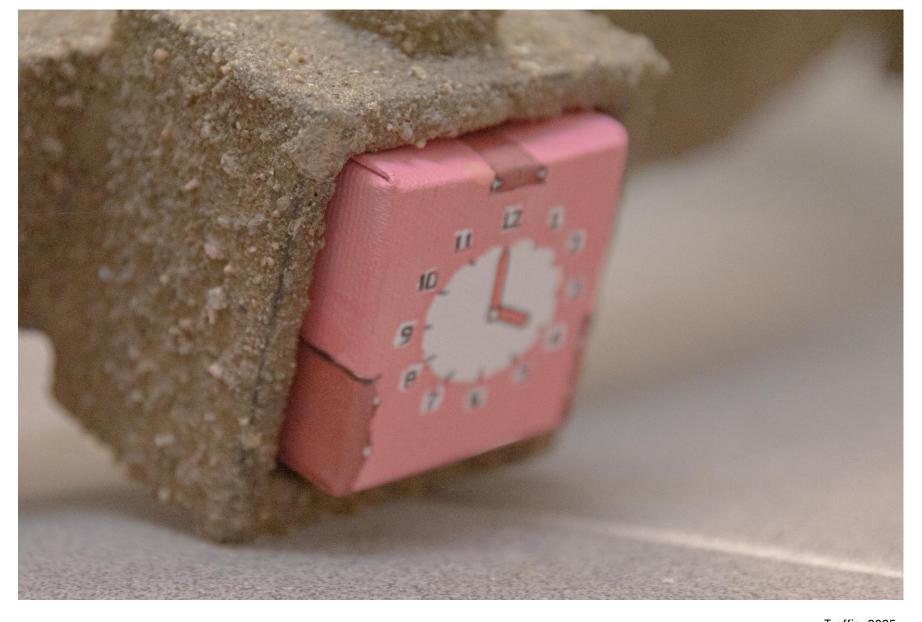
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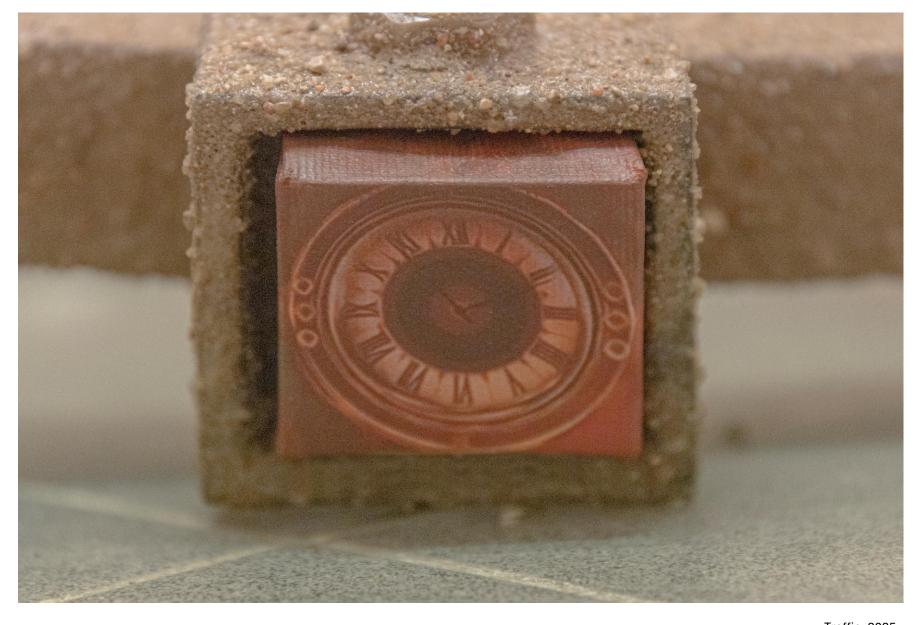
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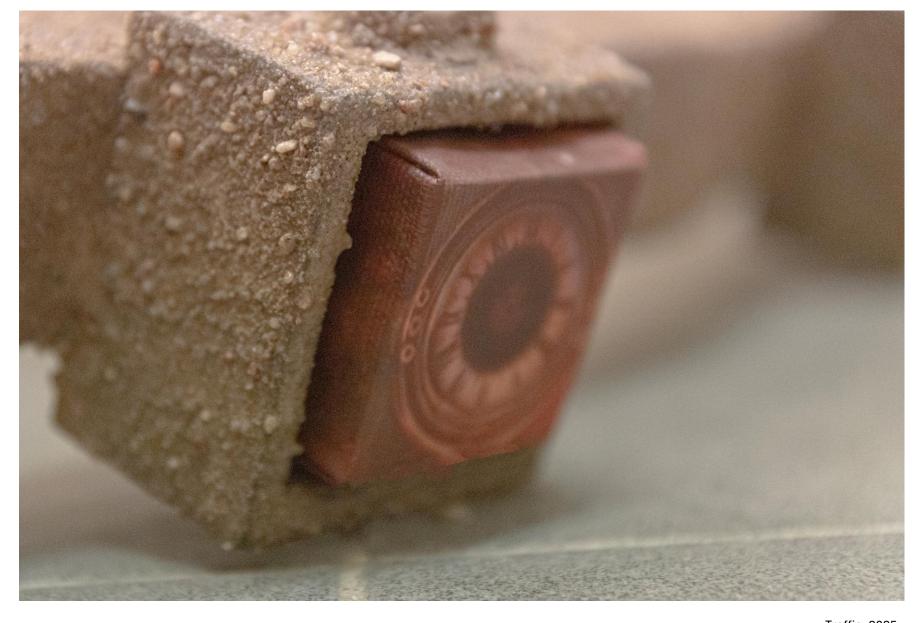
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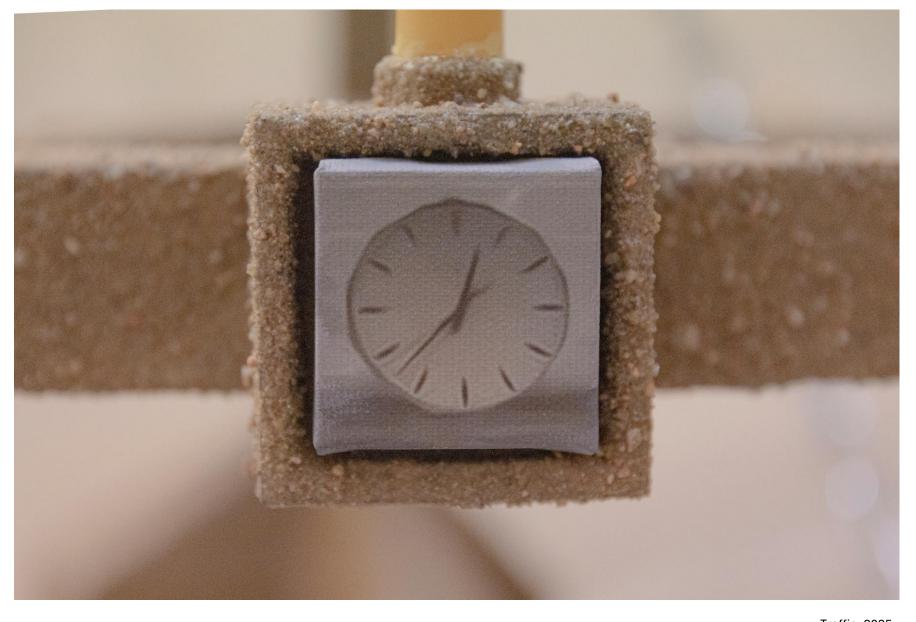
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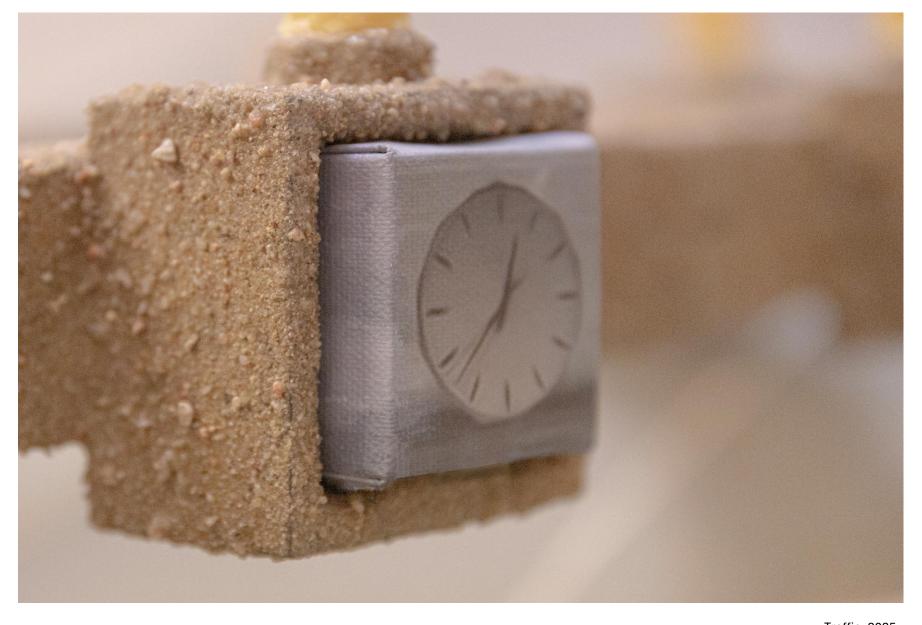
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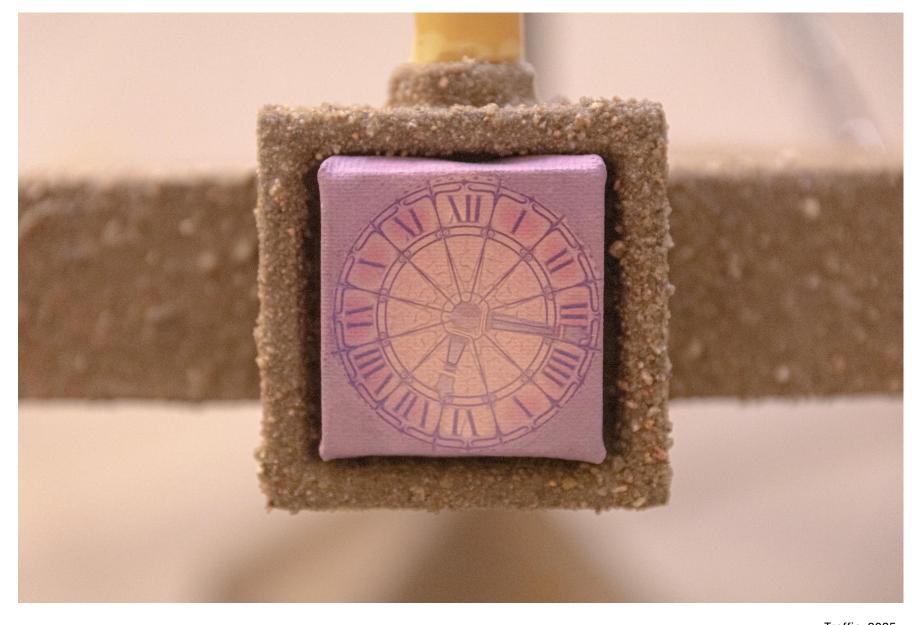
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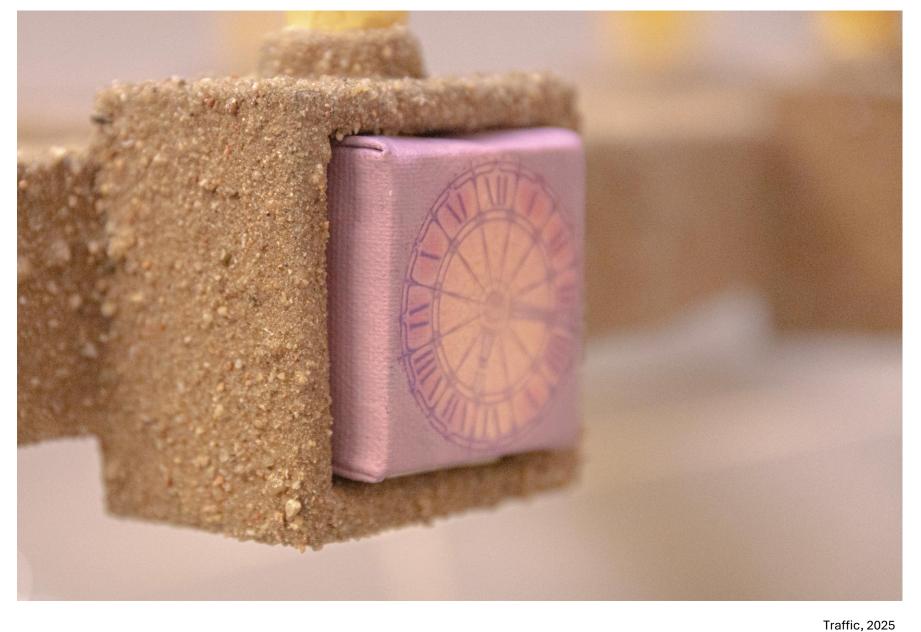
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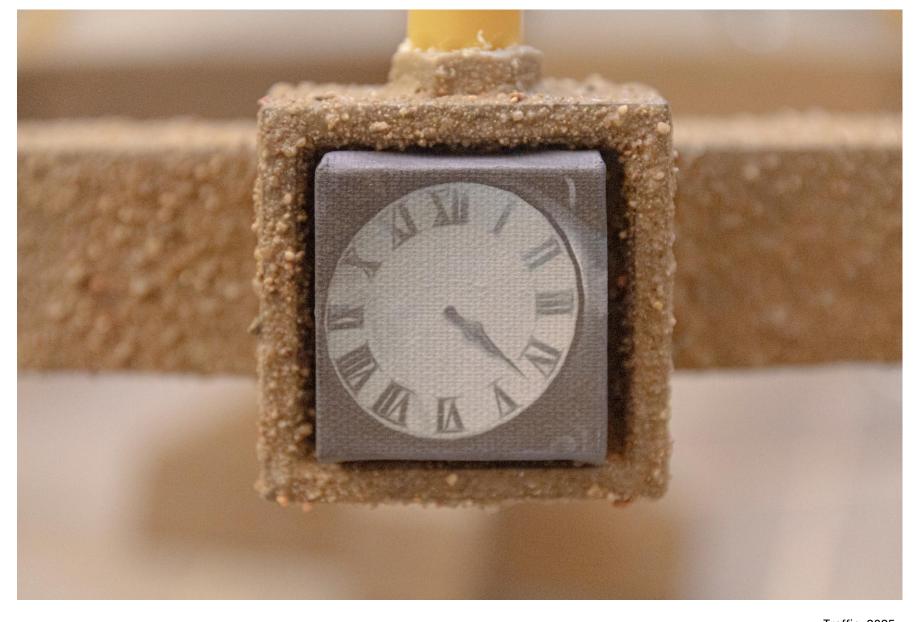
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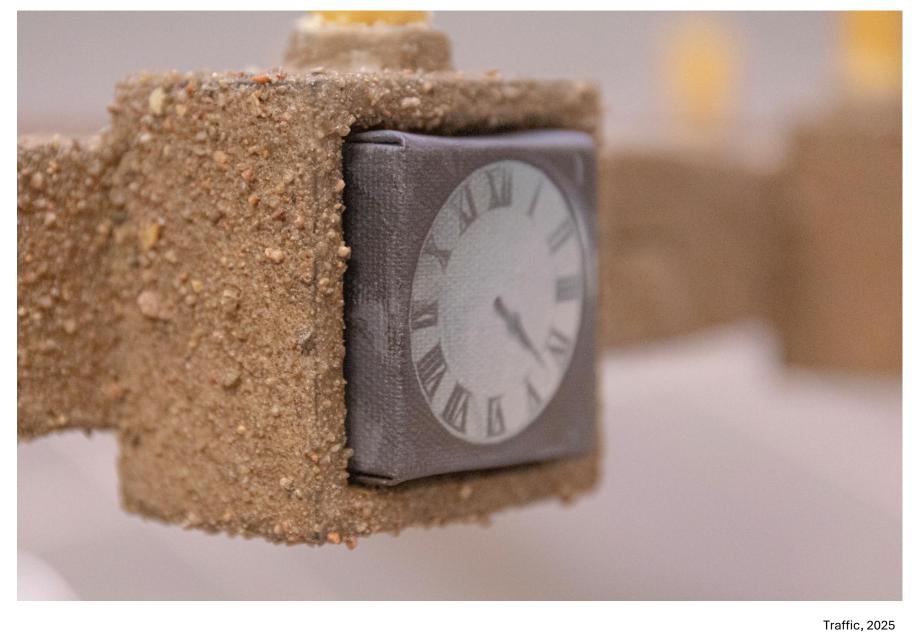
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