

# Bob Bicknell-Knight

## Artist Portfolio

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Bob Bicknell-Knight (b. 1996, Ipswich, United Kingdom) is a multidisciplinary artist and curator currently based in Tallinn, Estonia, working with digital media producing films, paintings, sculptures and installations. His practice explores ideas surrounding time, control and degradation, with a particular interest in the underlying mechanics of video game worlds and power structures that proliferate online and in new forms of technology. Bicknell-Knight is influenced and inspired by our pre-apocalyptic present, climate collapse, virtual worlds and 24/7 hyper-capitalism.

Bicknell-Knight is currently enrolled at the Estonian Academy of Arts (EKA) in Tallinn, Estonia, undergoing a Masters in Contemporary Art (2024 - 2027). During this time, he is continuing to expand upon recent projects, digging deeper into the philosophy and minutiae behind the production of games whilst broadening his own reflections and knowledge regarding loss, decay and societal collapse in relation to the climate crisis.

He is also the founder and director of [isthisit?](#), a platform for art that's specialised mainly in digital art since its creation in May 2016, and has worked with hundreds of artists since its inception. Through the platform he curates online and offline exhibitions, hosts an infrequent residency programme and has designed and edited a series of books, focusing on several broad themes from contemporary modes of surveillance to fake news and video game culture.

Selected solo and duo exhibitions include Scaffolding at Draakon Gallery, Tallinn, EE, (2026, upcoming); Real-Time at Cable Depot, Sofia, BG (2026, upcoming); [Asset Flip](#) at SEAGER, London, UK (2024); [Logging Off](#) at The Cut, Halesworth, UK (2024); [Sunday School](#) at Number 1 Main Road, Berlin, Germany (2023); [Insert Coin](#) at CABLE DEPOT, London, United Kingdom (2023); [Non-Player Character](#) at Klaipėda Exhibition Hall, Klaipėda, Lithuania (2023); [Non-Player Character](#) at Galeria Kollektiva, Kassel, Germany (2022); [Digging History](#) at INDUSTRY, Brno, Czech Republic (2021); [Eat The Rich](#) at Galerie Sono, Paris, France (2021); [It's Always Day One](#) at Office Impart, Berlin, Germany (2021); [Bit Rot](#) at Broadway Gallery, Letchworth, United Kingdom (2020); [The Big Four](#) at Harlesden High Street, London, United Kingdom (2019); Wellness, Ltd. at Galerie Manque, New York, USA (2019); [State of Affairs](#) at Salon 75, Copenhagen, Denmark (2019) and [CACOTOPIA 02](#) at Annka Kultys Gallery, London, United Kingdom (2018).

Bicknell-Knight has spoken on panel discussions and given artist talks at Vilnius Academy of Arts, Vilnius, Lithuania (2022); Mezanin, Bucharest, Romania (2021); panke.gallery, Berlin, Germany (2021); Contemporary Calgary, Canada (2020); Tate Modern, London, United Kingdom (2019); University of Cambridge, Cambridge, United Kingdom (2019); Camberwell College of Arts, London, United Kingdom (2019) and Goldsmiths, University of London, London, United Kingdom (2018).

## Dial, 2025

Produced over the course of ten months, Dial is a sculptural installation made up of several 3D printed pipe-like structures. The work explores ideas related to video game worlds, memory, decay and time. The works form, a gridded structure made from a thin layer of a concrete, was inspired by a map from the 2004 video game Ratchet & Clank: Up Your Arsenal. It's a game Bicknell-Knight played as a child, with the map being from a level that was incredibly tough to complete at the time. In the level, which is based within a complex series of underwater sewer tunnels, the player is tasked with collecting 99 sewer crystals. Collecting the crystals is not necessary to finish the game, more of an optional side quest.

This idea of collecting, both physically and digitally in this case, is an ongoing interest of Bicknell-Knight's, tied to ideas around consumerism and how video games have changed since he was a child, moving from small-scale projects to an increasingly large industry focused solely on making money through inserting gambling mechanics, commonly found in casinos, into video games.

Several 3D printed structures are displayed on top of this map. These structures resemble pipes, or perhaps small, building like bunkers, with moving dials attached. These function as clock hands or could be perceived as looking like the latch of a tray table on an airplane.



Dial, 2024 – 25  
PLA, 3 x clock mechanism, 3 x mini speakers, 3 x MP3 players, 3 x sound files, concrete, PVA, water, masking tape, dust, spit, sweat  
14 x 500 x 400 cm

These subtle movements are accompanied by a repetitively melodic soundscape emanating from tiny speakers hidden within the pipes of the sculpture. Recorded in an Estonian oil shale mine, the sound evokes elements of industry and the ongoing death and rebirth of the natural environment. Covered with multiple layers of concrete, the work appears to be a relic, or maybe some form of archaeological dig. The same mix is used to outline the areas of the map. Using concrete conceals the 3D printing production process, lightly obscuring how the work was produced, alongside making reference to the climate crisis through the use of a material which we are collectively running out of due to overconsumption.

Through using these different forms of technology Bicknell-Knight is both critiquing and engaging with how, without them, we would not be where we are today.



Dial, 2024 – 25  
PLA, 3 x clock mechanism, 3 x mini speakers, 3 x MP3 players, 3 x sound files, concrete, PVA, water, masking tape, dust, spit, sweat  
14 x 500 x 400 cm

## Altars, 2024 – ongoing

Altars is a series of wall-based paintings embedded within elaborate frames, revolving around time, video game worlds and control. The works have been produced as an accompaniment to *Rigged* (2024), a large-scale sculpture of a marionette-style figure.

The altar series is made up of a series of small hybrid paintings of clocks from different video games. The works are hybrid paintings, beginning as digital images found in different game worlds. The images are 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. These works are embedded within frames that have been digitally modelled, 3D printed and covered in layers of a concrete mix. The frames resemble and reference various elements of time, alongside having subtle religious connotations and connections to faith, power and control.

Accompanying the frozen clocks are lit candles, transforming the works into working time



Organ, 2024  
Printed ink and acrylic on canvas, pine wood, staples, PLA, concrete mix, PVA, water, beeswax, candle wick, steel bolt  
41 x 17 x 6 cm

pieces, being replaced every 30 minutes during a given exhibition period, effectively visualising the passing of time.



Threshold, 2025  
Printed ink and acrylic on canvas, pine wood, PLA, cement mix, steel bolts, PVA, water, filler  
130 x 45 x 8 cm



Anchor, 2024  
Printed ink and acrylic on canvas, pine wood, staples, PLA, concrete mix, PVA, water, beeswax, candle wick, steel bolt  
41 x 17 x 6 cm



Mascaron, 2025  
Printed ink and acrylic on canvas, pine wood, staples, PLA, cement mix, PVA, water, tealights, bolt, screw, glue  
45 x 31 x 8 cm



Crown, 2025  
Printed ink and acrylic on canvas, pinewood, staples, PLA, concrete, PVA, water, tealights, bolt, screw, glue  
103 x 35 x 10 cm



Font, 2025  
Printed ink and acrylic on canvas, pine wood, PLA, cement mix, steel bolt, screw, PVA, water, filler, glue  
40 x 20 x 13 cm

## Drag, 2025

Suspended from the ceiling, the chandelier-like sculpture hangs between elegance and menace, its form recalling both an anchor and a weapon.

Embedded electronic candles burn endlessly, casting a steady, artificial glow over a hybrid painting at its base, a clock captured from within the video game *Deadly Premonition* (2010). Beginning as a digital screenshot, the image is printed onto canvas and painted with acrylic, merging virtual and physical gestures. The painting becomes a clock frozen in time, reflecting how video game temporality rarely aligns with lived experience.

3D-printed and coated in layers of a cement mix, the chandelier becomes a relic of the digital age, its surface bearing traces of decay and permanence. The endlessly glowing lights and still clock speak to fabricated temporalities and the illusion of control, transforming the object into a monument to suspended time.



Drag, 2025  
Printed ink and acrylic on canvas, pine wood, PLA, cement mix, screws, PVA, water, filler, electric candle, steel chain, steel hardware  
72 x 40 x 40 cm



Drag, 2025  
Printed ink and acrylic on canvas, pine wood, PLA, cement mix, screws, PVA, water, filler, electric candle, steel chain, steel hardware  
72 x 40 x 40 cm

## Routine, 2025

The shape and overall design of the work was inspired by the shape of a UK plug-in timer that Bicknell-Knight's mother used to use. It enabled the boiler to turn on at the correct time whilst growing up in his childhood home. Several months after moving to Estonia in 2024 Bicknell-Knight bought a new European plug-in timer for the boiler in his flat. The design had changed but the utility of the object had stayed the same.

With that initial inspiration in mind, the artwork transforms into a simple time piece exploring ideas around memory and time. The clock, shown by the three separate candles surrounding the hybrid painting at the centre of the work, depicts the exact time of Bicknell-Knight's birth, 11:50pm.

Other elements reference the design of clocks, cogs and the inner vascular tissue of plants.

The inner hybrid painting is a clock documented from within a video game. The work is a hybrid painting, beginning as a digital image found within a game world. The image was 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.



Routine, 2025  
Printed ink and acrylic on canvas, pine wood, PLA, cement mix, copper bolts, PVA, water, filler, beeswax, candle wicks  
105 x 105 x 10 cm

The painting is effectively a clock frozen in time, mimicking how time in video games is often fabricated and stretched, never usually corresponding to time within the physical world. The painting is embedded within this complex frame that has been digitally modelled, 3D printed and covered in layers of a cement mix.

Accompanying the frozen clock are lit candles, transforming the works into working time pieces, being regularly replaced during a given exhibition period, effectively visualising the passing of time.



Routine, 2025  
Printed ink and acrylic on canvas, pine wood, PLA, cement mix, copper bolts, PVA, water, filler, beeswax, candle wicks  
105 x 105 x 10 cm

## 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.

The chandelier was 3D printed and covered



Traffic, 2025  
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

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.



Traffic, 2025  
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

## Decline, 2025

The protagonist of Decline, a 24-minute CGI film, is the figure from Bicknell-Knight's previous artwork Rigged.

Rigged is a life-size 3D printed figure, originally 3D modelled using Blender. After the work was produced the figure was then 3D scanned and brought back into the digital space, where Bicknell-Knight spent time animating its hybrid body.

In Decline the figure is seen falling down an endless expanse, its body parts flailing uncontrollably. Set to a melodic soundtrack with religious connotations, the work continues Bicknell-Knight's ongoing interest in control and time, exploring the idea of being in free fall.

Liked Rigged, which initially responded to the bone structure of video game avatars, the movement in Decline was inspired by ragdoll physics within game worlds. When a character dies within a given game space, rather than simply falling to the floor, if a game has ragdoll physics the characters' limbs will flail uncontrollably, sometimes to comic effect, as if all the bones in its body have been inexplicably broken. The film is the embodiment of this effect, with its seemingly endless duration transforming the comic effect into one that's painfully serious.



Decline, 2025  
4K video with sound  
24 min 0 sec

Watch a 30 second excerpt of the film here - <https://youtube.com/shorts/Ycga6G2Ffn0?feature=share>

## Rigged, 2024

Initially inspired by the underlying rigging and bone structure of virtual beings in video game worlds, Rigged explores ideas surrounding control, time and degradation.

The work is a human-scale sculpture, made to be slightly larger than Bicknell-Knight, resting on the floor whilst being suspended from a single chain attached to the ceiling. The figure is a marionette or crash dummy of sorts, tethered to a single spot whilst being only controlled by its head, reflecting human life and the lack of control one has over their own destiny.

Instead of having a face, the figure's head is hollowed out, replaced with a clock mechanism resembling a lily flower, referencing ideas surrounding purity and fertility. The parts subtly move and keep time; a visible nod to the artists anxieties and worries surrounding the lack of time one has in this world. The inner bone structure of the figure is also exposed, with its chest opened, showing empty innards and several ribs, their construction inspired by the form of a tree near the artist's childhood home in the UK.

The seated posture invites quiet contemplation, seemingly too exhausted and overwhelmed to oppose those who seek to control and manipulate. The pose is inspired by a recently deceased family member, who passed away peacefully whilst sitting in their



Rigged, 2024  
PLA, epoxy resin, concrete mix, PVA, water, dust, rubber matting, wall filler, clock mechanism, steel bolts, steel nuts, steel hook, steel chain  
122 x 130 x 125 cm

favourite armchair, with an afternoon tea slowly cooling on the side table.

The form of the sculpture was also inspired by action figures and toys played with by the artist when they were a young child, recently come upon when undergoing a clear out at his childhood home. Digitally sculpted to resemble objects that have been chewed upon and slowly degraded by time, the pieces of the sculpture were then 3D printed and covered with multiple layers of a concrete mix, translating the digital into the physical whilst speaking about how the world is quickly running out of sand due to climate-change-induced sea level rises.

Ideas of play and control are referenced in subtle and not-so-subtle ways, some examples being the hands of the sculpture resembling the hands of a Lego figure, alongside buttons from a video game controller seemingly coming out from the figures back, like the key of a traditional wind-up toy.



Rigged, 2024

PLA, epoxy resin, concrete mix, PVA, water, dust, rubber matting, wall filler, clock mechanism, steel bolts, steel nuts, steel hook, steel chain  
122 x 130 x 125 cm

## Asset Flip, 2024

Investigating the tools used to create video games as a vehicle for speaking about hypercapitalism and a general feeling of malaise towards the contemporary moment, Asset Flip, a solo exhibition by Bob Bicknell-Knight at SEAGER, London, UK, reflected upon the impending climate crisis and 24/7 hypercapitalism through the lens of prefabricated assets used in video game development.

Within video games, an asset is any resource that is used in the development of a video game, from 3D models to sound effects and pieces of code. An asset flip is a type of shovel-ware (a term for low budget, poor quality video games, released purely for monetary gain) in which a video game developer purchases pre-made assets and uses them to create numerous permutations of generic games to sell at low prices. These games, albeit unpopular, are still regularly bought by unsuspecting buyers, and have been accused of flooding video game markets. Although asset flips are condemned by the industry, the use of pre-made assets, however, is becoming increasingly commonplace in video game development. In the exhibition at SEAGER pre-made assets, appropriated from asset stores, are explored through sculptures, paintings and films, commenting on our 24/7 working lives and the acceleration of global production processes.



Asset Flip, 2024  
Installation View  
30th May - 1st July 2024  
SEAGER, Distillery Tower, 2 Mill Lane, London, SE8 4HP, UK

A series of paintings throughout the gallery explore how video games are created and the climate crisis. The works are hybrid paintings, beginning as digitally fabricated images within the video game development software Unity. The images are 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 in the series depict several animals, from a chicken in DREAD (2024) to a deer in EXPIRE (2024), at the precise moment that they're falling to the floor, never to rise again, accompanied by words associated with destruction and decay. Everything you see in the paintings, from the animals to the trees, has been purchased as a prefabricated (prefab) asset. The assets in the paintings are simple 3D models with low polygon counts, like animals and plant life, usually appearing in multiple places across different video games. The use of these models, purchased by game developers rather than being made themselves, is a contemporary coping mechanism harnessed to accelerate the production process of virtual experiences. The paintings use the idea of the prefab as a vehicle for speaking about how the world is in an unstoppable free fall towards a global climate crisis.

Several floor and wall-based sculptures appear



EXPIRE, 2024  
Ink and acrylic on canvas  
65 x 80 x 2 cm

throughout the gallery; physical reproductions of video game assets, 3D printed and sporadically presented within gridded structures. The sculptures range from mouldy mushrooms, like CRASH (2024), to life-size visualisations of deceased animals, with ANNIHILATION (Grid) (2024) depicting a cat, exploring ideas related to the political climate in the UK and our rapidly decaying world. Each of the sculptures in the series is printed with no perimeter, with the different objects shedding their outer, simplistic armour, to explore the inner beauty and intricacies of these seemingly uncomplicated objects and the ways they're used within video games.

These sculptures are produced using Polylactic Acid (PLA), a thermoplastic polyester made from plant starch. By producing versions or iterations of both animals and plants in this material, the sculptural works are effectively transformed back into the original natural elements that they are visually depicting. Like the paintings by Bicknell-Knight, the sculptures are emblazoned with words associated with destruction and decay, asking the question, at what point do we escalate? Many of the sculptures are positioned within structures made from painted MDF, replicating the digital space that creators first encounter when beginning a project in Unity; a grey and white grid.

Utilising the same 3D models of animals present in the paintings and sculptures, two films and an accompanying soundtrack



DOOM (Grid), 2024  
PLA, MDF, acrylic paint, varnish, glue, screws  
28 x 33 x 7.5 cm

dominate one half of the gallery. In *Procession* (2024) these animals, now animated, are seen walking from one end of the screen to the other in an endless march, towards the future and their own demise. *Final Exit* (2024) depicts this more literally, with the same animals repeatedly falling to the digital floor as they are pulled in and out the screen, slicing their bodies to expose their empty innards.

Exploring ideas surrounding our present, hyperconnected world, *Asset Flip* considers our collective unease for the near future.



Asset Flip, 2024  
Installation View  
SEAGER, Distillery Tower, 2 Mill Lane, London, SE8 4HP, UK  
30th May - 1st July 2024

## Digital Portraiture: Empathy In Virtual Worlds, 2024

Curated by Bob Bicknell-Knight w/ Chiho Aoshima, Cory Arcangel and Paper Rad, Myfanwy Ashmore, Bob Bicknell-Knight, Brody Condon, Jodi, Walter Langelaar, Eva and Franco Mattes, Eddo Stern, Petra Szemàn, Ubermorgen, Angela Washko and Laurie Simmons.

The show brings together several artists who, through their work, explore emotional and empathetic moments within and through digital spaces. The exhibition moves through different ways artists create empathy through the lens of digital portraiture, beginning with manufacturing feelings for artefacts, which is exemplified by Laurie Simmons' *Untitled (Woman's Head)* (1976), a photograph that's part of Simmons' seminal work anthropomorphising dolls by utilising an extremely shallow depth of field, bringing these figures to the foreground.

An earlier series of works in Eva and Franco Mattes' oeuvre, *Portraits* (2006 – 2007), introduces us to another sub-theme in the show; in-game photography techniques, and how artists have been using them for decades, documenting people and places within video games. The series of prints on canvas depict members of the *Second Life* (2003) community that the artists surrounded themselves with for a year, illustrating the different avatars that players chose to represent themselves within



Digital Portraiture: Empathy In Virtual Worlds, 2024  
Installation View  
25th April - 5th May 2024  
[Senne], rue de la Senne 19, 1000 Brussels, Belgium

the game space.

The final area of the exhibition investigates how artists have been appropriating video games through modifications and machinima, films produced within or using video games. This section of the show begins with Cory Arcangel and Paper Rad's *Super Mario Movie* (2005), a film made on a modified Super Mario Brothers Nintendo cartridge that sees Mario's life and the world around him slowly degrade and fall apart within the digital space, leading to a hallucinogenic journey through the plumber's mind. Through this sub-theme, we are then introduced to works by Brody Condon, JODI, Walter Langelaar, Petra Szemán and Angela Washko, among others.

Many of the works in the exhibition make you feel something for the virtual characters that you engage with when playing video games, in turn forcing you to reflect on your own existence outside of the game space. One such example is Alan Butler's *Down and Out in Los Santos* (2015 – present), an ongoing series of photographs of unhoused citizens within the world of *Grand Theft Auto V* (2013), itself a replica of Los Angeles. The photos range from blurry to hyperreal and could be misconstrued for real world people if you weren't looking hard enough. The figures are deemed unimportant non player characters (NPCs) within the game world, characters that are controlled by the computer who live looping lives, echoing how governments and corporations treat society's most vulnerable.



Digital Portraiture: Empathy In Virtual Worlds, 2024  
Installation View  
25th April - 5th May 2024  
[Senne], rue de la Senne 19, 1000 Brussels, Belgium

## Respawn, 2024

Curated by Bob Bicknell-Knight w/ Bob Bicknell-Knight, Roc Herms, Emily Mulenga, Léa Porré, Total Refusal, Georgie Roxby Smith and Angela Washko.

Respawn investigates violence, war and politics in the digital realm. The exhibition reflects upon how artists use video games and game aesthetics to speak about conflict, from exploring the history of deserters through the lens of digital warfare to confronting misogynistic portrayals of women in games.

Within game worlds, death is often trivialised. The term respawn is associated with game characters reappearing in the world after being killed. Rather than being an end state, within virtual space it's common that the only penalisation for dying is repeating part of a level after watching a loading screen. The option to start over, learn from your mistakes and press play again is all too tempting. Death then, like in the physical world, is omnipresent in the digital, and so is the violence associated with it. Simulated violence within video games comes in many forms, from the graphic, over the top style typically seen in military shooters, to the fantastical, psychological or environmental. Through games, death and violence become a common thread, something that game players are constantly aware of and becoming accustomed to.

What happens when artists, as is the case in



Respawn, 2024  
Installation View  
18th April - 18th May 2024  
SEAGER, Distillery Tower, 2 Mill Lane, London, SE8 4HP, UK

Respawn, reflect, pick up, and comment upon how this is affecting society as a wider whole, whilst harnessing the same games and visual language that has proliferated this seismic shift?



Respawn, 2024  
Installation View  
18th April - 18th May 2024  
SEAGER, Distillery Tower, 2 Mill Lane, London, SE8 4HP, UK

## Logging Off, 2024

A duo exhibition of work by Bob Bicknell-Knight and Rosa-Maria Nuutinen, Logging Off explored the seductive nature of video games worlds, digital addiction, climate collapse, apocalypse anxieties and 24/7 hypercapitalism. The exhibition reflected upon how the video games we play are created, how our lives are becoming increasingly disconnected because of new technologies and a general feeling of malaise towards the contemporary moment. The exhibition included new paintings, drawings, sculptures, installations and films throughout The Cut in Halesworth, UK.

On the ground floor, stairwell and second floor of The Cut were a series of works on canvas by Bicknell-Knight. Collectively titled Towards A Consensual Hallucination, the simple line drawings and paintings depict distorted figures in varying states of emotion. The ongoing series was partially created using DALL-E 2, a commercial artificial intelligence (AI) system that enables users to create new images with text to graphics prompts. Bicknell-Knight fed the AI with images of patent drawings for VR devices, with the image outcomes being his own abstracted patents of future technologies, created in part by an all-seeing AI predicting the potential futures of this technology. The image outcomes were then edited by Bicknell-Knight and transcribed onto the canvas.

Several floor and wall-based sculptures by Bicknell-Knight are present across both floors



Logging Off, 2024  
Installation View  
The Cut, 8, New Cut, Halesworth, Suffolk IP19 8BY, UK  
27th February – 6th April 2024

of The Cut; physical reproductions of video game assets, 3D printed and sporadically presented on aluminium structures. The sculptures range from mouldy mushrooms to life-size visualisations of deceased animals, exploring ideas related to the political climate in the UK and our rapidly decaying world. Each of the sculptures in the series is printed with no perimeter, with the different objects shedding their outer, simplistic armour, to explore the inner beauty and intricacies of these seemingly uncomplicated objects and the ways they're used within video games.

These sculptures are produced using Polylactic Acid (PLA), a thermoplastic polyester made from plant starch. By producing versions or iterations of both animals and plants in this material, the sculptural works are effectively transformed back into the original natural elements that they are visually depicting. Like the paintings by Bicknell-Knight in the same series, the sculptures are emblazoned with words associated with destruction and decay, asking the question, at what point do we escalate? Some of the sculptures sit on structures made from aluminium, referencing autopsy and dissecting tables, covered by vinyl prints which replicate the digital space that creators first encounter when beginning a project in Unity; a grey and white grid.

Two films by Bicknell-Knight also inhabit the second floor, utilising the same 3D models of animals present in the paintings and sculptures by Bicknell-Knight within the exhibition. In



Towards A Consensual Hallucination (Revelation), 2024  
Acrylic on canvas  
120 x 100 x 2 cm

Procession (2024) these animals, now animated, are seen walking from one end of the screen to the other in an endless march, towards the future and their own demise. Final Exit (2024) depicts this more literally, with the same animals repeatedly falling to the digital floor as they are pulled in and out the screen, slicing their bodies to expose their empty innards.

You are invited to sit and watch the films on several customised gamer chairs. Bicknell-Knight's grid motif, present in the aluminium structures, is seen here again in his chairs, accompanied by a series of 3D printed sculptures.

Logging Off is a collaborative duo exhibition between Bob Bicknell-Knight and Rosa-Maria Nuutinen, exploring ideas surrounding our present, hyperconnected world, and our collective unease for the near future.



DECLINE (Seat), 2024  
Gaming chair, acrylic paint, varnish, 3D printed PLA, glue, screws  
64 x 50 x 90 cm

## Character Creator, 2024

Curated by Bob Bicknell-Knight w/ Bob Bicknell-Knight, Jamie Janković, Cassie McQuater, Petra Szemán, Willem Weismann and Stacia Yeapanis.

Character Creator investigates the idea of the avatar, second selves and lives lived online. The exhibition reflects upon how artists use video games as a vehicle for speaking about representation in the digital space, escaping into virtual worlds and finding oneself through the act of play.

Within the world of video games, a character creator is a tool, usually appearing at the beginning of the game, that enables the player to design and customise the avatar that they will be playing as. The options available to a player will vary from game to game. In some the differences may simply be cosmetic, like changing a character's hairstyle or height, whilst in other, more complicated experiences, the player will be able to modify their avatar's mental and psychological state, adding in-game points to certain social and physical attributes. In many cases, these subtle changes will alter how the game world reacts to the player, echoing how, in the physical world, your personality and outward appearance will affect how you move through life.

The works included in Character Creator highlight and comment upon the avatars we design to represent ourselves within the games



Character Creator, 2024  
Installation View  
14th March – 14th April 2024  
SEAGER, Distillery Tower, 2 Mill Lane, London, SE8 4HP, UK

we play, and what that says about the human condition.



Character Creator, 2024  
Installation View  
14th March – 14th April 2024  
SEAGER, Distillery Tower, 2 Mill Lane, London, SE8 4HP, UK

## Out Of Bounds, 2024

Curated by Bob Bicknell-Knight w/ Aram Bartholl, Bob Bicknell-Knight, Alice Bucknell, Mario Mu, Rosa-Maria Nuutinen, Everest Pipkin, Amba Sayal-Bennett and Mathew Zefeldt.

Out Of Bounds is an exhibition investigating the architecture of game spaces. The exhibition reflects upon how artists use game development software within their practice to comment upon the video game landscape, alongside our collective fascination with seeing what's beneath the surface of both the games we play and the spaces we encounter on a daily basis.

Out Of Bounds takes its title from the video game term associated with areas within a game world that the player shouldn't necessarily be able to access, hidden behind tall structures and invisible walls. These zones, usually near the edges of a game map, sometimes enable you to explore and see what might have been, from half finished assets to gameplay testing areas. These hidden regions, ghostly and uninhabited by non-player characters, provide a glimpse into the complex and otherworldly infrastructure of video game worlds.

The works included in Out Of Bounds highlight and comment upon the structures that contribute to the creation of game worlds, architectural aesthetics and virtual landscapes.



Out Of Bounds, 2024  
Installation View  
1st February - 2nd March 2024  
SEAGER, Distillery Tower, 2 Mill Lane, London, SE8 4HP, UK

## Towards A Consensual Hallucination, 2023

A series of drawings produced at SARUYA, an artist residency in the city of Fujiyoshida at the bottom of Mt. Fuji in Japan.

For the end of residency presentation Bicknell-Knight transformed two of the bedrooms of the residency into a gallery space to present 90 drawings, out of a total 300, that he produced over the two-month period.

Towards A Consensual Hallucination is an ongoing series of drawings, partially created using artificially intelligent (AI) tools, exploring patents, techno-capitalism and virtual reality (VR) devices, depicting unknown figures seemingly trapped in a future metaverse.

A patent is an exclusive right granted for an invention, which is a product or a process that provides, in general, a new way of doing something, or offers a new technical solution to a problem. Patent applications usually contain a series of simple line drawings illustrating the invention and how it's used. I'm particularly interested in patents for new technologies, how they are a way of observing and predicting the future whilst simultaneously holding back humankind.

The series of drawings have been partially created using DALL-E 2, a commercially available generative AI technology that enables users to create new images with text to



Towards A Consensual Hallucination, 2023  
Installation View

graphics prompts. To create the work I have fed the AI with images of patent drawings for VR devices, with the outcomes being, in effect, my own abstracted patents of future technologies, created in part by an all-seeing AI predicting the potential futures of this technology.

The title references the 1982 short story *Burning Chrome* by William Gibson, where he refers to cyberspace as a "mass consensual hallucination". With the creation of the internet, the cost-of-living crisis and house prices skyrocketing, corporations have, for several years, been developing VR devices as a way of digitally expanding homes and workspaces, hoping that we will spend increasing amounts of time connected and hooked into the metaverse. Why take the long commute to an office when you can simply put on a pair of VR goggles, digitally transforming your environment into whatever your heart desires?

*Towards A Consensual Hallucination X* is an exploration of commercially available AI tools, the future of the metaverse and the power of patents.



*Towards A Consensual Hallucination X*, 2023  
Black gel ink on 380gsm Hahnemuhle photo rag  
29.7 x 21 cm

## Sunday School, 2023

Exploring predatory monetization practices within virtual experiences and the insertion of gambling mechanics into mainstream video games, Sunday School, a solo exhibition by Bob Bicknell-Knight, interrogated how our everyday lives are becoming increasingly gamified, making connections between loot boxes in video games, gambling and how embedded Christianity is within the English school system.

As our physical lives are becoming increasingly gamified the game industry has, for almost twenty years, been inserting ways of gambling real world money into video games. From purchasing extra lives to play another level in Candy Crush to buying new cosmetic options for your guns in Call of Duty, spending money within video games has become increasingly prevalent.

One of the most prevalent and destructive forms of monetization are loot boxes, consumable virtual items that are bought within the game which can be redeemed to receive a randomised selection of further virtual items, ranging from simple customization options for a player's avatar or character to game-changing equipment such as weapons and armour. As the items are randomised players have previously spent thousands of pounds attempting to gain specific products in different games. These gambling mechanics have become widespread across the industry, with considerable harm



Sunday School, 2023  
Installation view  
Number 1 Main Road, Ossastraße 21a, 12045 Berlin, DE  
29th April - 23rd May 2023

being done to the most vulnerable players; children and people with gambling addictions. Loot boxes are now illegal in several countries, whereas recently the UK government decided that loot boxes will not be regulated under betting laws.

Bicknell-Knight grew up in the English countryside during the late 90s and early 2000s and attended a Church of England state school that, every morning, had assemblies where all the children would come together to start the day, read portions of the Bible and sing Christian hymns, regardless of their religious affiliation. The way Christianity is embedded within many state schools in England, with children's perceptions being subtly distorted over the course of many years, is echoed in how loot boxes have become embedded within the majority of mainstream video games today, becoming normalised for children who have grown up with loot boxes having always been in their favourite games.

Sunday School sees the exhibition space at Number One Main Road being transformed into a colourful "play space", inspired by the aesthetics of Sunday schools, educational spaces usually connected to a Christian church that provide catechesis to children and teenagers before a Sunday church service. The exhibition is an exploration of loot boxes in video games, how they have transformed and embedded themselves within the video game industry and the gamification of everyday life.



Assembly (Relief), 2023  
3D printed PLA plastic, acrylic spray paint, steel bolts  
49.4 x 72.4 x 56.5 cm

The sculptures in the exhibition explore the many emotional and physical states of Wally, an anthropomorphised loot box from a fictional video game, posed in various situations, with each sculpture being painted in the RGB colour scheme.

Each painting within the exhibition is made up of a variety of different loot boxes from real world video games, transformed into an intricate pattern and digitally dragged across the canvas, referencing the victory screen of Microsoft's Solitaire where the playing cards appear to fall off each stack and bounce off the screen.

The original creator of Microsoft's Solitaire, Wes Cherry, included a boss key in the first build of the game in 1988 that would, at the tap of a key, switch your computer screen from the game to a fake Microsoft Excel spreadsheet. A boss key is a keyboard shortcut used in PC games to hide the program quickly, possibly displaying a special or fake screen that appears to be a normal productivity program.

Cherry was asked to remove the boss key from the final release of Microsoft's Solitaire, but the idea that the game, and in turn video games in general, would become so obsessively played that you would ultimately end up needing to hide your interest from those around you, is increasingly prescient in today's world of loot boxes and the insertion of gambling mechanics into video game worlds.



Boss Key (MapleStory, PlanetSide Arena and Payday 2), 2023  
Ink and acrylic on canvas, 3D printed PLA plastic, acrylic spray paint  
68 x 58 x 4.5 cm

## Player Piano, 2023

Curated by Bob Bicknell-Knight w/ Kara Chin, Kumbirai Makumbe, Catinca Malaimare, Emily Mulenga, Petra Szemán and Rafał Zajko.

Player Piano is an exhibition concerned with different forms of technology, exploring the digital and physical devices that we use on a daily basis whilst considering the tools of the recent past and how human beings will function in the future.

The title of the exhibition takes its name from the Kurt Vonnegut's first novel of the same name, published in 1952. The novel depicts a dystopia of automation partly inspired by the author's time working at General Electric, describing the negative impact technology can have on quality of life. The story takes place in a near-future society that is almost totally mechanized, eliminating the need for human labourers.

The exhibition's theme connects to the location, at The Art Station in Saxmundham, Suffolk, a building that was once a telephone exchange employing around fifty people at its height. As the hardware of technology decreased in size, and the need for people manning the exchange was surpassed by new digital technologies, large areas of the building became disused in the 1980s, and its role became unclear.

The works included in Player Piano highlight



Player Piano, 2023  
Installation view  
The Art Station, 48 High St, Saxmundham, United Kingdom, IP17 1AB  
5th May - 2nd June 2023

both new and old forms of technology, reconstructing and reconsidering our ongoing relationship to these important tools, questioning whether they are helpful or a hinderance.



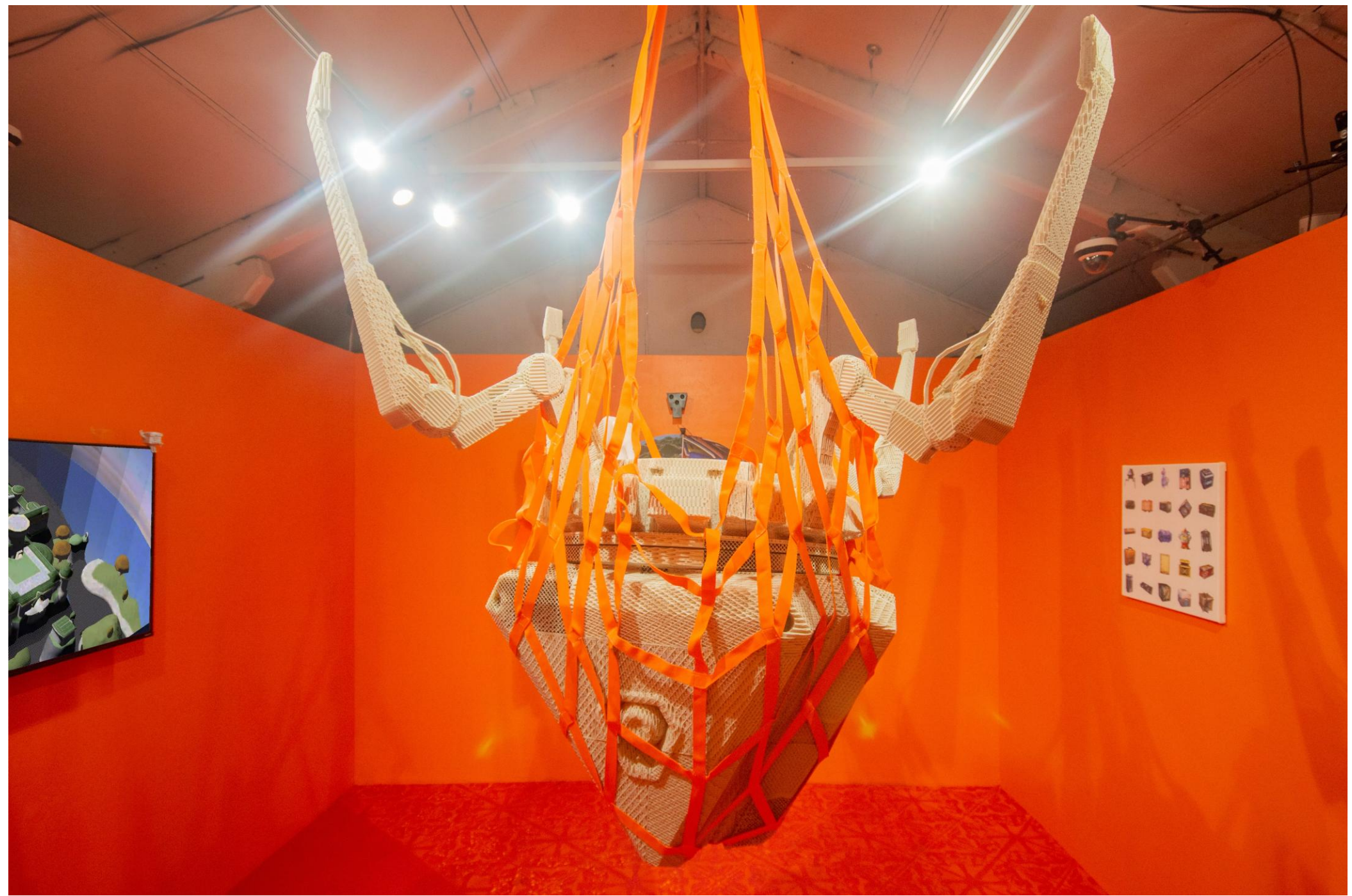
Player Piano, 2023  
Installation view  
The Art Station, 48 High St, Saxmundham, United Kingdom, IP17 1AB  
5th May - 2nd June 2023

## Insert Coin, 2023

Exploring predatory monetization practices within video games, specifically loot boxes, and the ongoing insertion of gambling mechanics into virtual experiences, Insert Coin was a solo exhibition by Bob Bicknell-Knight.

Insert Coin contains several works centred around loot boxes, with the central piece being a larger-than-life 3D printed replica of a loot box from the popular 2019 video game Apex Legends, a free-to-play battle royale-hero shooter.

The loot boxes in Apex Legends are visualised and known as “Loot Ticks” within the game world. Within the game they are a benign form of robotic tick, hidden across a given in-game map and are visualisations of Apex Packs (loot boxes) within the game, purchasable from the in-game store. It is somewhat ironic that Apex Legends has named their loot box after a parasitic arachnid that feeds on the blood of mammals, birds, and sometimes reptiles and amphibians. The work is produced using a marble filament, referencing ideas of power, wealth and commodity, with occasional use of clear filament to speak about issues regarding the lack of transparency within technology companies and the false promises implied by the gambling industry. The Loot Tick is hung in the middle of the gallery, caught in a custom-made bright orange cargo net, as if the loot box has been captured, ready to be dispatched or punished.



Insert Coin, 2023  
Installation view  
Cable Depot, 8, Submarine Cable Depot, Warspite Rd, London, UK  
1st February – 19th April 2023

The act of visiting the exhibition space has been gamified, with visitors being encouraged to spin a rotating painting to win prizes. On entering the gallery you are provided with a loyalty card, traditionally seen in cafes to encourage repeat business where, if you buy nine cups of coffee, you'll get the tenth for free. In this case, once stamped, the loyalty card enables the visitor to have one free spin of the painting. The painting, made up of six separate categories, enables the visitor to land on a series of algorithmically generated images of luxury items, consisting of private planes, houses, yachts, sports cars, private islands and passports. Once spun visitors are able to select their prize from a series of wall-based 3D printed shelves that contain a number of 3D printed sculptures resembling and referencing each of the six categories.

The other painting in the exhibition is an archive of twenty-five loot boxes from twenty-five different video games produced over the past fifteen years, from Fortnite to Call of Duty, illustrating the breadth of designs and how far these harmful practices have infiltrated the games industry.

The floor of the gallery is a red carpet painted with an orange repeating pattern, produced from and inspired by a variety of different loot boxes from a series of popular video games. The elaborate pattern, accompanied by the somewhat grotesque colour scheme, references intricate casino carpeting, which is said to be overly complex and confusing in



Spin To Win, 2023  
Ink and acrylic on canvas, plywood, 3D printed PLA plastic, metal brackets, plastic sheet, lazy susan hardware, spray paint, screws, bolts  
125 x 125 x 15 cm

order to push visitors to keep their eyes on the slot machines and gambling tables whilst simultaneously creating a somewhat exciting, otherworldly, adrenaline-pumping atmosphere. The walls of Cable Depot have been painted bright orange, with the colour commonly associated with ideas of optimism and energy, referencing the initial appeal of loot boxes and gambling experiences, and continues to transform the gallery into a gamified, painfully stimulating, space.

The final work included in Insert Coin is a CGI video exploring the history of loot boxes from the point of view of an anthropomorphised loot box called Wally. The video travels through various video game landscapes, originally released in the early 2000s before loot boxes came to prominence, whilst Wally speaks to the viewer about the video game industry, their complex ancestral history and the part they play within the gamification of our lives. The video is accompanied by a small 3D printed version of the Wally, waving to audience members.

Insert Coin at Cable Depot is an exploration of loot boxes in video games, how they have transformed the video game industry and the gamification of everyday life.



Spin To Win (House), 2023  
3D printed PLA plastic, glue  
25.6 x 50.4 x 6 cm

## Non-Player Character, 2023

A solo exhibition by Bob Bicknell-Knight, *Non-Player Character* presented a research-based body of work exploring the many facets of non-player characters (NPCs) in video games, from their looping lives to the repetitive dialogue that they bark at the player character, as a metaphor for the boundaries of human action within an increasingly algorithmic, surveilled existence.

NPCs are characters in video games that are controlled by the computer. They have a predetermined set of behaviours programmed by artificially intelligent (AI) software. The lives of these characters revolve around the player. They are stuck in the game world, doomed to repeat the same day for eternity, waiting to be interacted with.

In *Non-Player Character* Bicknell-Knight exhibited paintings, sculptures, a CGI video and an interactive video game, examining the game development tools used to create NPCs whilst imagining what NPCs are thinking and feeling on a daily basis.

The central piece in the exhibition, titled *Non-Player Character*, is a CGI film. The looping video explores the NPC as a vehicle by which we can understand human navigation of an increasingly codified and controlled existence. Controlled by the AI software, NPCs have predetermined sets of behaviours. Programmed to repeat the same day, their lives



Non-Player Character, 2023  
Installation view  
Klaipeda Exhibition Hall, Didžioji Vandens g. 2, 91246 Klaipėda, LT  
20th January – 19th February 2023

revolve around the player, waiting for interaction. Bicknell-Knight's film imagines what enemy NPCs are thinking and feeling, forced to be defeated over and over, until their data becomes unreadable.

Each enemy NPC 3D model that you see in the film has been directly taken from a different video game. The script, written by Bicknell-Knight, is read out in a series of high-pitched tones, referencing the use of grunts instead of professional voice acting in early video games. Grunts were used in the 90s and early 2000s when budgets were smaller, sound hardware was more basic and the cartridge space for video games were limited. Within the film these enemy NPCs have been killed by the player, falling off the map into a white non-space, breaking into small pieces to be subsequently recycled and reused to create endless copies of their own selves. Their collective memories have become homogenised whilst their voices have been replaced by a series of grunts. Viewers are invited to watch the film whilst sitting on a series of custom-made cubes featuring the video game textures from a number of the enemy NPCs included in the film.

A series of paintings throughout the exhibition space contain different NPC quotes from a number of video games from the past 20 years. The paintings explore NPC dialogue in video games, short one-line audio clips spoken by NPCs that populate the game world. These short sentences are called barks and can be



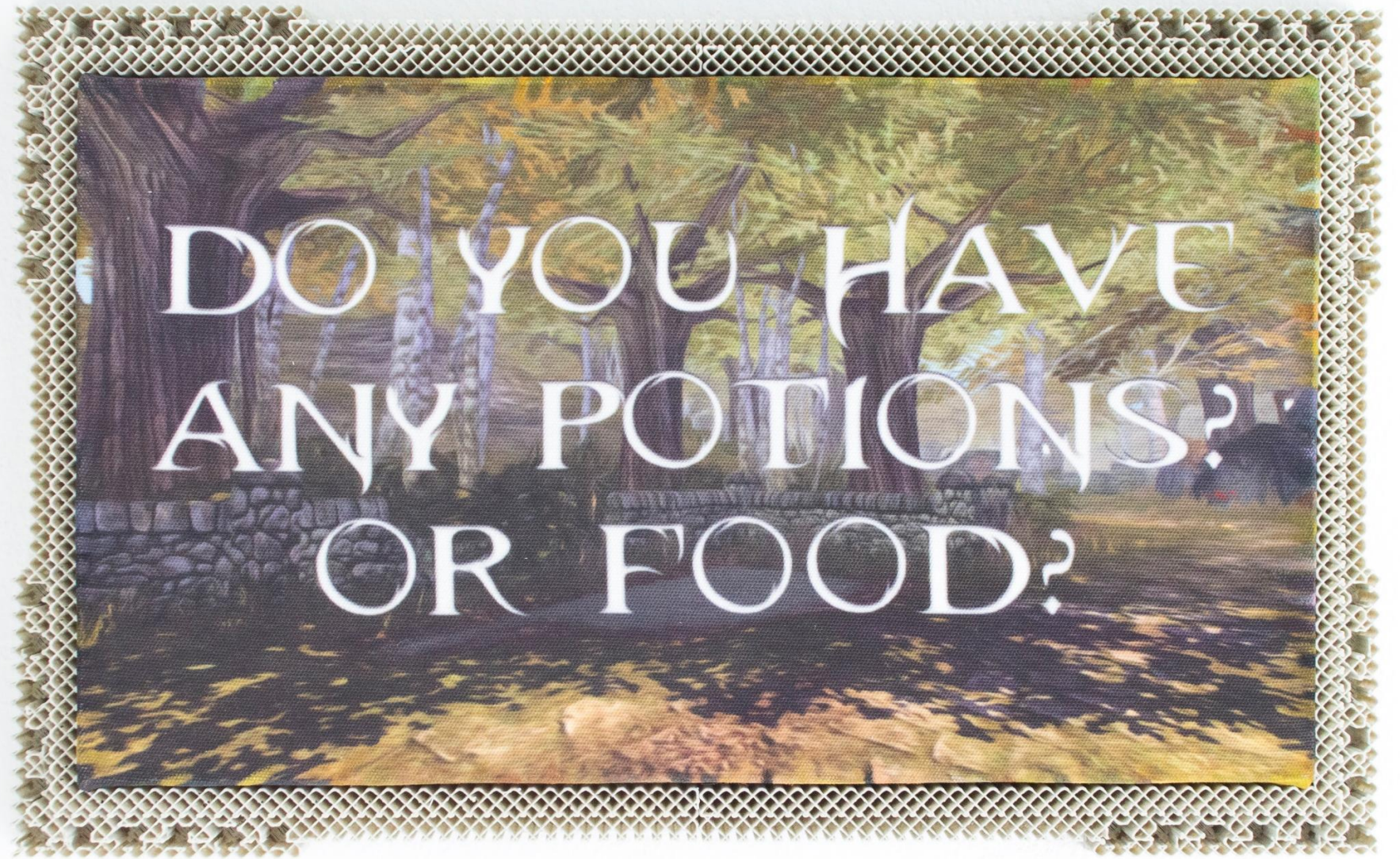
Non-Player Character, 2022  
4K video with sound, 3D printed marble PLA plastic, USB drive, USB male to female cable  
9 min 38 sec

Link to film - <https://bit.ly/Non-Player-Character-Film-BBK>

random or in reaction to the player or events happening within the game. The phrases are often repeatedly spoken to the player within the game world, sometimes heard hundreds or even thousands of times in a single playthrough. Each painting includes a specific bark from a different game, written in the game's typeface and set against imagery taken from within the specific game world.

The sculptures in the exhibition explore collectible items in video games, objects within different game worlds that can be collected by a player, and more specifically vendor trash, items found in video games that serve little or no use to the player, other than to be sold to NPC vendors for in-game money. This mainly occurs in role-playing games (RPGs), with the most well-known types of vendor trash being extremely poor-quality equipment or items that are literally useless other than their value to vendors. The sculptures in the exhibition include a series of useless items from the video game series *Fallout*. These items, ranging from a garden gnome to a human skull, have been 3D printed with translucent filament and are exhibited in a number of stacked plastic crates combined with transit blankets, referencing elements of the archive, storage facilities and industrial globalisation.

The interactive video game in the exhibition, *Gone But Not Forgotten*, transports the audience into a misty forest filled with the graves of a number of NPC companions from different video game worlds. NPC companions



Do You Have Any Potions? Or Food?, 2022  
Ink and acrylic on canvas, plywood, 3D printed marble PLA plastic  
21.3 x 34 x 3.5 cm

accompany the player throughout the game and usually have complimentary skills that boosts the players abilities. Their role in the overarching story can be anything from being a helpful sidekick to a potential love interest. They are NPCs within the game world that many players become particularly attached to, with some mourning their digital deaths in the same way that you might mourn a relative or close friend. Each grave within the work is custom made, referencing the companions' specific traits or interests.

Non-Player Character is an in-depth investigation into the tools and technologies used to create NPCs in video games, continuing Bicknell-Knight's ongoing investigation into the lack of agency and autonomy experienced by the vast majority of living human beings as they are unable to enact real change around the globe, dominated by higher forces. From the world of finance to the will of corporations, from increasingly pervasive bureaucratic systems to the inertia, greed, and corruption of the political class.



Gone But Not Forgotten, 2022  
Interactive video game environment, 3D printed PLA plastic  
Dimensions variable

## The Forest, 2022

Produced during a residency at SODAS 2123 in Vilnius, The Forest is a work in progress, interactive artwork that places audience members into an abandoned mountainous area. An unknown event has caused the inhabitants of this place to leave long ago, allowing the surrounding wildlife to infect and transform the structures that have been left behind. The work explores how relics and historical artefacts are perceived by future generations, surveillance culture, apocalyptic futures and the notion that human beings and our impact on the environment is virus-like, terra-forming and slowly obliterating the planet.

Through exploring the world and interacting with the artwork, viewers learn about the history of the space, slowly unravelling why this location may have been abandoned. Within the work participants are provided with a number of answers, from a rapture-like event occurring to the outbreak of a deadly virus. The work was produced using the game development software Unity, and features a 3D environment, running water, wind effects and digital bird song. Although the experience features revelatory moments, it's also a reflective one, enabling audience members to go for a walk in the woods, take a seat by the river or watch artificially intelligent birds flying in the sky.

The installation was open to visitors at Swallow, a project space on the second floor of SODAS 2123.



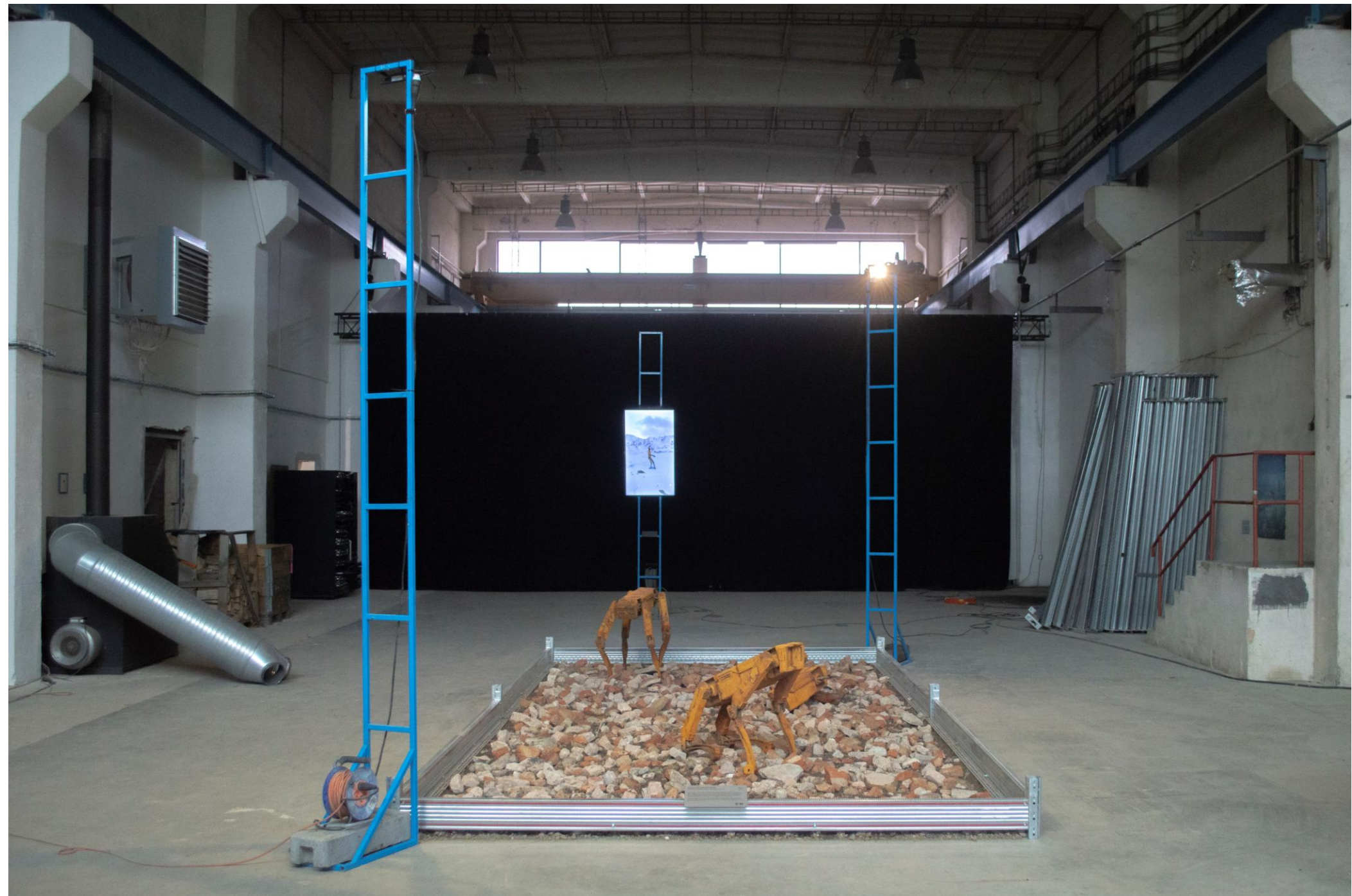
The Forest, 2022  
Video game, Microsoft controller, Razer gaming laptop, 60 inch TV, tree stumps  
Dimensions variable

## Digging History, 2021

Adopting the display conventions of the archaeological-site turned museum, Bob Bicknell Knight's solo exhibition Digging History projects us into a future troubled by the remains of a rogue society of Spots; autonomous robot dogs currently being produced by the American company Boston Dynamics. Drawing inspiration from Boston Dynamic's frequent promotional mistreatments of their creations, the exhibition calls into question whether new machine technologies will result in social stratification.

Presenting both the whole and partial remains of a fictional pack of Spots discovered in a border region between the Czech Republic and Germany, the display proposes a mysterious future in which a generation of machines rejects their programming and flees humanity to live in remote seclusion. Supported by a range of interpretative materials the instigating cause is left opaque and uncertain, asking us to suppose and acknowledge the potential misinterpretation of history. Or to consider the deliberate manipulation of the historical record to favour the agenda of technology corporations.

A continuation of Bicknell-Knight's investigations into the inequities caused by the growing economic disparities of technocapitalism, this most recent phase turns away from the physical human cost of modern labour practices to look at its proposed



Digging History, 2021  
Installation view  
INDUSTRA, Masná 9, 602 00, Brno, CZ  
2nd December 2021 - 5th February 2022

replacement. By drawing our attention to the American company Boston Dynamic, he raises a pertinent and contemporaneous question about the ethical cost of advanced robotics and how society at large will respond to new automated labour streams.



The Dig, 2021  
3D printed PLA plastic, rust effect paint, acrylic paint, steel rod, pine wood dowel, glue, found rubble, dirt, cable tray, metal floodlight stands, floodlights, miscellaneous cables, plastic stabilisers  
740 x 375 x 370 cm



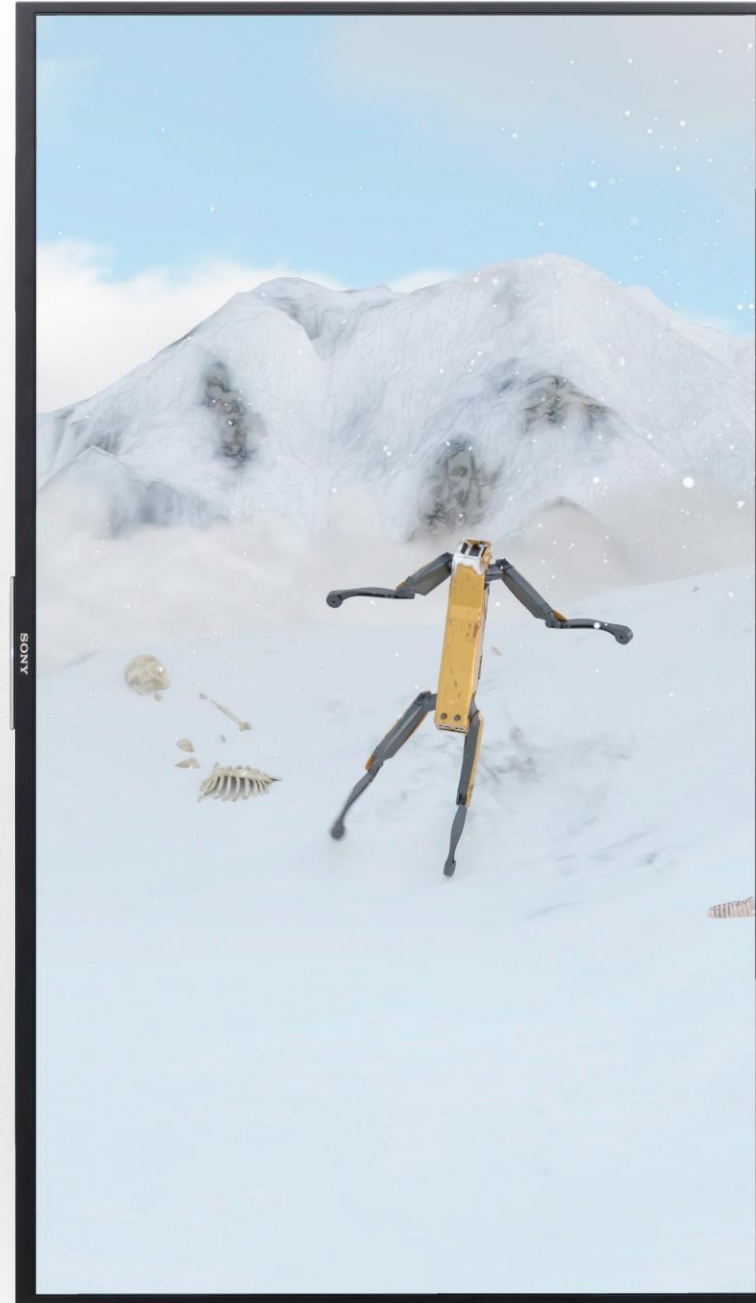
Adaptation, 2021  
Ink and acrylic on canvas  
60 x 120 x 2 cm

## The Dance, 2021

The Dance is a CGI looping video featuring Spot, an autonomous robot dog currently being produced by Boston Dynamics, enacting The Dance of the Sugar Plum Fairy from The Nutcracker, atop a snowy mountain, surrounded by human bones and plastic water bottles.

The Dance is a sombre exploration of our relationship to increasingly lifelike autonomous objects. As the camera continuously revolves around the mountain the audience becomes acutely aware that Spot is alone, enacting a perfectly executed pre-programmed routine with no one left to observe it.

The repeated actions are melancholic from the human perspective. However, for Spot, an autonomous robot that has been effectively freed from its anthropoid masters, enacting The Dance of the Sugar Plum Fairy is a joyous occasion, celebrating its own autonomy now that there is no one left to rule over its robotic body.



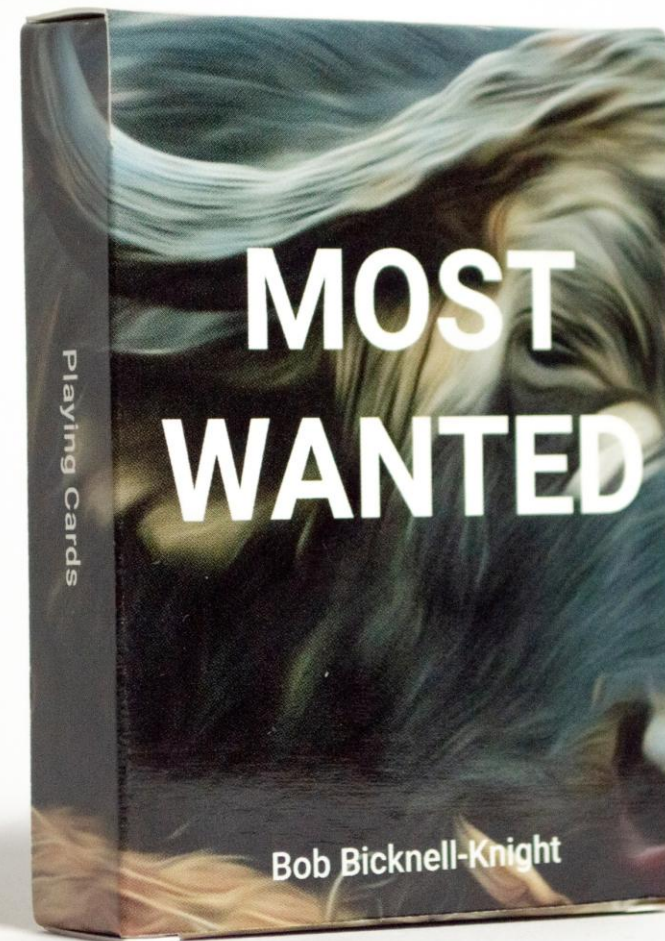
The Dance, 2021  
4K video with sound  
1 min 4 sec

Link to film - <https://bit.ly/The-Dance-BBK>

## Most Wanted, 2021

Most Wanted is an editioned deck of playing cards. The work presents the 54 wealthiest people in the world depicted as trophy hunters, individuals who hunt wild animals for recreational purposes. Each playing card is unique and features a different painting of a billionaire, accompanied by their job title and accrued wealth, as was recorded on the 20th October 2021.

The work was originally produced to coincide with Bicknell-Knight's 2021 solo exhibition Eat The Rich at Galerie Sono in Paris, France.



Most Wanted, 2021  
Card deck  
9 x 6.5 x 2 cm

## It's Always Day One, 2021

A solo exhibition by Bob Bicknell-Knight at Office Impart in Berlin, Germany, It's Always Day One forms part of a body of research-based work concerning Amazon Fulfilment Centres and Amazon's relationship to its human employees.

Within the project Bicknell-Knight has produced a number of paintings depicting Amazon workers and their warehouse jobs. Amazon employees, loosely dubbed Amazonians, spend countless hours within Amazon warehouses undergoing a variety of different jobs that will soon be automated, replaced by artificially intelligent machines. Human workers are already being treated as if they are machines within these warehouse environments, with timed bathroom breaks and constant surveillance. Their job titles, ranging from Picker to Water Spider, detail what menial, physically demanding and incredibly repetitive activity they'll be undergoing on a daily basis, from picking up and scanning products to wrapping pallets. These employees are aware of their precarious position but, as Amazon continues to dominate global markets, it's increasingly difficult to find work within this industry and to not be treated like an emotionless machine. Bicknell-Knight's paintings detail the insides of Amazon warehouses, working from photos released to global news outlets alongside tours of Amazon facilities, as a vehicle for speaking about automation, forms of hyper-capitalism and



It's Always Day One, 2021  
Installation view  
Office Impart, Berlin, DE  
22nd April - 6th June 2021

unstable warehouse environments.

Also included in the exhibition are a number of sculptures made from an aluminium modular extrusion system commonly used in autonomous forms of production and to build office partitions. Sitting atop these rigid structures are 3D printed body parts with SD cards embedded within. Each artwork in the sculptural series represents a Amazon worker and the body part that they use on a regular basis in their job whilst working for Amazon, body parts that will soon be replaced by intelligent automated machines. Within each 3D print an SD card is embedded that contains an interview with the affected employee, speaking about their experience working for the multinational technology company. The embedded technology references the ongoing practice of unpaid and underpaid labourers hiding 'cry for help' notes in different products, attempting to alert authorities to unsafe working conditions and forms of modern-day slavery.

The title, It's Always Day One, refers to Amazon founder and CEO Jeff Bezos and his most popular phrase, used regularly in shareholder letters and press briefings. The term is the basis of Amazon's methodology, to always act as a business that is undergoing it's first day of operation. It's a term that encompasses the idea that businesses, at the beginning of their life, must make tough, unflinching decisions, in order to increase their longevity.



Robert (Picker), 2021  
Aluminium modular system, 3D printed PLA, SD card, miscellaneous screws  
149 x 56 x 46 cm

Amazon is famous for underpaying their employees, setting unreachable targets and collapsing traditional independent brick and mortar stores. The problem with Amazon having this term embedded within their company policy is that they're a multi-trillion-dollar company. They no longer need to underpay staff or increase their revenue streams, they are no longer a start-up, and can afford to set reasonable work targets and allow their employees to join a union.

Many Amazon employees, particularly pickers who are responsible for picking up and scanning purchased items, have extremely strenuous workdays, timed toilet breaks and will slowly be replaced as artificially intelligent (AI) driven technologies become more widespread.



Slides, 2021  
Ink and acrylic on canvas  
115 x 135 cm

## Pickers, 2021

Pickers is a 24-minute CGI film concerning Amazon Fulfilment Centres, abusive workspaces and the 24/7 non-stop processes of twenty-first-century capitalism. The work is an exploration of what happens within Amazon warehouses, both now and in the future, where Amazon workers load trolley's full of items that are packed onto trucks for next day delivery. The work, informed by conversations with Amazon employees, examines how Amazon's human workers are treated within warehouse environments, imagining how the company will grow and change as artificially intelligent machines become increasingly popular, slowly replacing their human workforce.

The film represents a 24-hour day/night cycle, revolving around an Amazon warehouse in London, UK, that has been 3D modelled and animated. Delivery trucks are loaded, streetlamps are switched on and workers come and go. These elements are accompanied by a speculative script, read by different voice actors, that considers the automation of work and the reduction of workers' rights in our hyper-capitalist world. The animation utilises clay rendering, a method used by animators to quickly render scenes before adding textures to objects, enabling them to easily analyse the model and lighting. Clay rendering is rarely used and presented as the finished product, reflecting how Amazon as a company is a work in progress, and should not be permitted to operate in its current condition.



Pickers, 2021  
Single channel HD video  
24 min 0 sec  
Link to film - <https://bit.ly/Pickers-Film>

## Bit Rot, 2020

Working within various artistic mediums, Bob Bicknell-Knight's work responds to the hyper consumerism of the internet, exploring ideas of surveillance capitalism, utopian and dystopian ideologies and the digitization of the self.

Bit Rot, also known as bit decay, data rot and data decay, is the slow deterioration in the performance and integrity of data stored on storage media. The process occurs over many years, due to imperfect insulation on flash drives, floppy disks losing their magnetic orientation and by storing CDs and DVDs in warm, humid environments, causing them to physically and visually rot.

In Bit Rot, a solo exhibition by Bicknell-Knight at Broadway Gallery in Letchworth, UK, there are new paintings, sculptures and videos, depicting relics from the past and the present, set in a near future where nature has overwhelmed various forms of technology in a world not dissimilar to our own. The paintings and video works utilise imagery and footage taken from the video game Horizon Zero Dawn.

The 2017 game follows Aloy, a hunter in the year 3040, who inhabits a future Earth that has limited access to technology and has become overrun by animal-like machines controlled by a rogue artificial intelligence. The works began with Bicknell-Knight wandering through this virtual world, using in game photography techniques to document the degradation of



Bit Rot, 2020  
Installation view  
Broadway Gallery, Letchworth, UK  
27th February - 26th April 2020

technology and modern life in a number of different in-game environments. The in-game objects have become monuments to virtual users who would have previously inhabited them within the digital space. The cars, buildings and roads in the paintings and videos are relics from a future world, with these elements frozen in time and space due to unknown interventions.

The sculptures within the exhibition are real world objects that have been overwhelmed by artificial interventions, from faux grass to plastic flowers, mimicking the digital nature displayed within the game world, created and crafted over hundreds of hours by a small workforce of video game developers.

Within the exhibition the two videos are displayed on and around an aluminium modular extrusion system, used in office partitions and within forms of autonomous production. The films contain manipulated footage captured from within the video game, presenting a number of the digital landscapes over a 24-hour period, complete with digital birdsong and running water. The original footage has been altered, transforming the once hyper-real landscapes into moving paintings, presented in the same aesthetic style as the physical paintings. The videos are housed within 3D printed USB drives, digitally sculpted to resemble copper minerals, a material commonly used in CPUs and computer chips.



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

Another series of paintings in the show feature individual flower varieties, captured at different times of day within the in-game world. A series of 24 paintings, each depicting the intricacies of the same digital flower at a different hour in a given day, were produced as part of a unique edition.



Relic IV, 2019  
Hi-Tec Jaguar trainer, 3D printed PLA plastic, silk flowers, floral wire, artificial grass, spray mount, glue  
20 x 15 x 32 cm