

EPIC TIME details an omnidirectional survey. Individual works are configured as a puzzle to a big whole. It creates a complex web of content-related and visual connections. An invisible system reveals itself through various “access points,” each of which, in turn, allows connection to all other (access) points of the configuration. EPIC TIME is a structure, similar to a neural network that connects different realities, cycles and figures. In various media, Bonnie Camplin (b. 1970, lives and works in London) revolves around universal and complex themes concerning fundamental questions of being human (and of being an artist). Addressing concepts of reality and consciousness is the primary focus. In her work, Bonnie Camplin explores how we relate to and perceive our material, human, and non-human entities. In recent years, a mysterious, fantastical, and concurrently formulaic visual cosmos has emerged. This meta-work reflects the interpenetration of constructed realities that are expressed through experimental semiotic and syntactical systems. The artist references excerpts from theory, research, texts of different knowledge systems as well as her very experience, although for viewers these references often remain fragmentary and cryptic. Bonnie Camplin’s work also reflects the process of making art itself. Art is a potential strategy for accessing certain knowledge.

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