

What the senses can not percept, the eyes can not see. Seeing without perception and hearing without ears. Finding itself in a dilemma like that, a sane spirit strives to optimize the own circuits so far, that of kinking presence of mind a satisfying concept for contemporary, yet unexplainable photography can be shaped. Konrad and Janka bring forward the imponderable of their own fallibility, re-setting it into scene, and based upon that turn it into programmatic doing. In their sparetime Konrad and Janka have narrowly escaped from order, took care back in their own hands and roam the planet on behalf of their own interests.

Spotted here and there in some bar, short of time, restless, travelling on, as digital mixture of light, briefly fixed in contemporary machinery, out again, remaining as copy in the apparatus, travelling on as original, swirling the streams of virtual weathermaps, unintentionally scientifically processed, as unknown phenomena ornated by fantastic names, released into freedom.

Their fine mechanics of elaborate perception fixes the unevenness of nearly not existing gravity.

Amazing are those colourful spectra generated by too much oxygen or the complete absence of it.

Konrad and Janka as a photographic emulsion, terristic and up in the air, taking over the ruling transmission of signals. Already considered to be incomprehensible back in ancient Greece, sensed as indescribable, back nowadays, returned from the lost nothingness of an abstract past. Today, they jointly appear at Tedden Gallery as combined components, rarely seen. All the world's ingenuity must fail trying to imitate their colours, trying to decrypt their desired magic. Konrad and Janka are glorious substances themselves, no matter which blend, even as residues in a closed bucket, without daylight, treasury and gravechamber all the same.

In real light however, as additive colour mixing provided by the sky itself, over the seas reflected towards the atmosphere, revealing the momentum of the old solar system.

Their own awareness, now substantially younger, penetrates all new conditions and their representation, interferes relevantly, and classifies the uniform urban movements of everyday life: furniture in chambers, leftovers of past decades, dust and void.