

About our work...

- Place

All of our work starts from a certain notion of place. We like places. We like places for many different reasons. We like actual places for their meaningful past, tangible presence and future potential. We like a place for its ability to connect collective and individual memories and its capacity to contain the specific within the generic and vice-versa. Or in other words: to (re-) present a world beyond its physical horizons. In short we like place for its non-fictional reality and its fictional potential. We want to capture the manifold, ambiguous and intangible character of place.

- Space

Space is our prime medium. We consider space, whether intentionally designed or as found, an interiorized articulation of place, a place or moment of becoming, of opening up. We intend to capture the notion of place through images of space, or rather through spatial images. Spatial images that (re-)present all potentiality space has to offer: traces and remembrances of things that could have happened, sights and effects of things actually (or not) happening and especially promises of things about to happen. Specifically this, here and now or anything, anywhere, anytime, all at once or nothing at all and certainly everything in between.

- Perception

We like to watch. We consider our work almost literally a form of perception: looking closely at what is, was or could be there, reassigning, redesignating and hoping to find somewhere in that crucible of perception and interpretation a different view of reality. We want to look through space. We conceive space as a device for looking, recording and imagining: a window on the world, a door of perception, a fictional diorama and a 3-dimensional camera all in one. Through space we want to look at the world with different eyes.

- Virtual Reality

So our work connects the real and the virtual in many different ways. It relates the suggestive virtual qualities of real spaces to the ambiguous character of real places. But our spaces themselves aren't real. Our work materially doesn't exist in the real world. Immaterial bits define our work. It is generated through advanced and complex combinations of hard- and software. In that sense our virtual space is essentially the space of all possible spaces; it is, was and could become anything, anywhere, anytime. Here, in this

space, this dislocating and immaterial connection between the virtual and the real called virtual reality, we try to capture another view at the world.

- Contingency

Most of our work is computer generated. Algorithms, driven and manipulated by endless sets of parameters, render immaterial bits visible, calculating every singular ray of light (pixel). The processes are only relatively controllable and the results are always unpredictable. We consider the inherent contingency of complex computerized processes of image rendering a key element of our work. It helps us to clear our view, to open our minds and to discover something unexpected. After infinite and intensive speculation we just love to deliberately enter our data and to await the results. Only in order to try again...

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