

TWO POINT FIVE
TECHNICAL



This text about the group of double-sided drawings called 2.5 explores specific aspects of the artworks that relate to the processes according to which they were made: paper cutting and paint priming, layers of colour pencil applications, experiment versus technique, and organic motifs characteristic of an intuitive composition.

Paper cutting

Low, middle and heavyweight papers, from 100 to 500 grams per square meter were selected for these drawings. The lighter the paper, the finer and the more detailed the internally and externally cutout shapes; the heavier the paper, the firmer and more stable the shapes. Unexpectedly, as demonstrated by the *slider-vid*, light paper cutouts hang just as well from their support, a textile sheathed aluminium hollow rod, as stronger types. Lighter paper tends to stay flat, even when extensively cut. It also accepts weights placed on its overall surface, which help it to regain its original flatness, whereas the structure of heavy paper tends to become and remain distorted when cut. If it is placed under weights over a period of time, it will still contract and resume the same level of distortion once the weights have been released. When a long shape has been cut out across a piece of paper, the whole piece is weakened irrespective of its weight. As a result, such a bold compositional choice restricts the number of secure hanging positions.

Paint priming

Painters typically prime their canvas with gesso, a combination of chalk and white pigment, before applying a first level of paint, called the ground, on the treated textile surface. For my double-sided drawings I used paint as a primer, applying water-colour, gouache or acrylic on the paper, before I started drawing on the dried painted surface. Depending on the paper's absorption level, high for water-colour, medium for gouache and very low in the case of acrylic, I was either drawing on paper primed with a painted background or on layers of painted colour that blocked a direct contact between colour pencil and the paper underneath the painterly primer. Both brushstrokes and pencil markings, and the reflective or matt quality of the uppermost drawn surface, are visible on the drawings and captured by the photographs.

Layers of colour pencil applications

It became difficult to draw on dried layers of acrylic paint thickly applied on paper. Some pencil colours would spread better than others, but could not fully adhere to a surface rendered uneven by brushmarks. Each drawing proved to be an experiment that never enabled full control of the colour pencil applications. In some cases, water colour or gouache turned out to be more problematic than acrylic. At the end of the project, I could not contemplate making even one more drawing using a difficult random technique, from which I had been unable to work out practical rules. Completing the project meant that all twenty double-sided drawings were visibly different in style and mood, not only in execution.

Yet, not only different, but also similar. Most importantly, this overall range balances sizes and levels of complexity, so that all drawings, be they small or large, very or hardly detailed, possess, at least in my opinion, an equal claim to interest the viewers.

Technique and experiment

The project's aesthetic aim was not to rationalise a *draw on paint* system to make it usable and effective, but to give to experiment a priority gleefully denied to technique. In the *slider-vid*, all drawings are allocated the same film-time duration, three seconds per piece. Whether this egalitarian treatment of artworks should be allegorically transposed into a statement about democracy is none of my business; I am an artist, not an activist or a politician.

Organic motifs characteristic of an intuitive composition

Free of planning and ideological intention, organic motifs complement the *draw on paint* experiments. I accept the forms that I intuitively draw, just as I accommodate the problems that arise from using paper, paint and colour pencils in an open-ended manner.

W.I.M.Z.

In the vicinity
of an oasis city
miles away from Timbuktu,
whose name at the moment
... escapes me completely...

Photo: 17th November 2025

Text (English version): 20th June 2026