

TWO POINT FIVE

This video synopsis applies to the English version called: *TWO POINT FIVE*, and to the German version entitled: *ZWEI KOMMA FÜNF*. The reason for a communal text, available in English and in German, is justified by the limited amount of linguistic content in both videos.

There is no spoken dialogue throughout the entire slidervid. In addition, the opening credits provide as succinct written information as possible about what was filmed, by whom, and with which type of music. Elsewhere, my accustomed slogans show up in the opening and closing graphics. Among other essays, texts about technical aspects of the double-sided drawings, and the role of music in the two videos, can be found on the NeanSite homepage, where information and reflection about the 2.5 / 2,7 project have their rightful place. The limited intrusion of a linguistic content in *TWO POINT FIVE*, and in *ZWEI KOMMA FÜNF*, is intended to avoid detracting from the combined visual and aural impact expected from these films.

The German version: *ZWEI KOMMA FÜNF*

In the German version, an uninterrupted succession of twenty sequences shows all twenty drawings following one another in their sets of varied positions.

Within each sequence, a three-second-long still flows into the next, with exactly the same screen timing, until a completed sequence of eight stills is replaced by the next sequence, which functions in the same way.

Each still interprets a drawing exhibiting a selected side, in a specific position. Each sequence comprises eight stills: 4 verso and 4 recto. They show the main positions of a double-sided drawing, each at a rate of three seconds per image. Namely: recto at some point right, left, top, or bottom; and verso at some point right, left, top, or bottom. Within the framework of a sequence, the multi-positional characteristics of each drawing unfold in front of the viewers, so that they can develop an understanding of how the drawings were actually displayed and filmed, but also sense possibilities, how they could be displayed and perceived in viewing installations.

The English version: *TWO POINT FIVE*

In the English version, instead of twenty sequences, a single arch spans the whole film. The hundred and sixty stills are no longer divided into units that enclose each drawing's eight positional variations; they are intuitively ordered according to form, colour, size, and dimensions.

Tempi, dynamics and generic effect

In both video versions, the music contrasts the simple, calm flow of the three-second-long sequential frames with its complex, fluctuating rhythms. Similarities and differences, that are musically and visually expressed, capture our attention. In some instances, visual and/or musical similarities strike us as strong; in others, differences feel soft or faint. Viewers can choose to mute a video version, and contemplate the twenty double-sided drawings in silence. Or they can listen to the music and see the drawings. Either way, a flexible rule applies: similarities appear different, and differences appear similar.

Date: 20th June 2026

Duration: 8 minutes and 15 seconds

Themes

Double-sided drawings, multipositionism, editing video versions, slidervids, audiovisual complementarity.

Thumb

