

Fig.076 Screenshot showing a set up I made to paint a large canvas using both hands symmetrically. At this time a rich couple allowed me to use one of their villas to paint. They were expecting traditional types of paintings but I was stubborn in pursuing and perfecting my ritualistic style. Upon showing the results the couple were very disappointed.

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After a few years experimenting with chemicals I completely shifted to natural materials such as pigments, eggs, bee-wax and tar. At this time also I began to choose natural sites where to execute my paintings like on the rocks of my native highland, on a small beach by a river and on the hills. As painting became increasingly more ritualistic, I focused on painting symmetrically with both hands. At this point filming the process became more relevant; in order to execute my symmetrical paintings on a big canvas I had to build very precarious structures so as to be able to suspend myself over it. For example I would lay the canvas below a tree and then secure a ladder with ropes around it so as to be able to be fully inclined over the canvas. The procedures with which I executed such paintings using both my hands became increasingly more a formula to which I adhered to. Secluded in nature I began to act like a shaman of some kind. First I would have my hands drop an egg each on the canvas and then I would drop two natural pigments prior executing a mirrored scribble dripping paint with both my hands. Later I would position the canvas on the ground and carefully paint inside the shapes that resulted from my scribbling. After this I would pour bee wax on it and spread it all over the canvas with a hair-drier.