

What is "my ghost"? What does the phrase "the ghost of my other I" say? My other I, is that myself or an other I, an other I who says "I"? Or a "myself" which is itself only divided by the phantom of its double?[1] An attempt to fit objects-works that appear on this exhibition (which are results of an open call) into one category is an arduous though necessary task, as there is a need to draw a certain spectrum of emerging interpretative possibilities. This text, however, is against any interpretation, as the works cannot be read freely. They don't reveal much but they don't conceal much either, referring to the order in the seemingly innocent children's play (there is and there isn't) called Fort-da, observed in a one-and-a-half- year-old child and later described (and deconstructed) by the above-quoted Derrida as the emanation of Nietzsche's eternal return.

The impulse that would allow this art to emerge would not come from 'in-between' that is a choice within the culture of the center, choice of a middle way, a golden mean etc. Such territorialization implies awareness of the ideal point or area, the place of contact and the point at which we will finally meet. The eponymous 'in-between', however, turns out to be far more distant from the socio-cultural lebenswelt and reveals the emptiness of possible otherness through the present surface that apply the vocabulary of dream. "How can I manage to keep each of these fragments from never being anything but a symptom? - Easy: let yourself go, regress." [2] An escape from the meaning, by using a fragment instead of organizing the whole, multiplications, reflections and speaking the language that is a transgression of itself (textual oversight, covering the text or deleting dialogues) are like descending into a network of tunnels inhabited by unknown creatures. Regression, understood as a dismissal from often discredited sense, is close to transgression.

All of this happens mainly on the surface, and allows endless variations. The repetition of images or the repetition of elements does not stop the image, but instead puts us into a state of an uncertain future. However, we don't ask what the next step will be, but more important is that next step is and will be possible at all. The polysemy of the mirror deprived of its ability to reflect and to show happens through a look. Whose look? A decorative framing (un cartouche or une cartouche- a bullet that breaks the surface that organizes our image into pieces), a print, an ongoing transformation into predatory animals or the other way round, a horizontal (continuity) a duplication of the same image on the surface. Doubled images, that are never a whole, oppose to being annexed into a narration of only one dictionary and may lead to an experience of delight that is a result of being exposed to quasi-knowledge (para doxa).

The paradox is also expressed in the symbiotic relations between the works. The multiplicity does not flatten singularity but favours the process of inclusion without hierarchization. Lone wolves create a pack, but none of them loses their identity.

[1] J. Derrida, The Truth in Painting

[2] R. Barthes, R. Barthes

