"In-Between" is the title of my new work at the South London Gallery. It refers to a form of a "between" state, neither anomalous nor normative, a non-territoriality such as an intermediate stage which marks the first time the quote of Antonio Gramsci: "Destruction is not such a difficult concept as it seems". This affirmation – in its logic, its deontics and its incompleteness – is my work: "In-Between" is the rub. In the vibrancy, the uncertainty which appears when separate or complete sets of ideas that are open to opposing values of something, geographical places or two moments in time don’t make where (pre)conceptions stand. Artists cannot or don’t define, but also allow something or something to work, contradict, and be deconstructed.

"Destruction is difficult. It is a difficult concept! I see this as the "between" status of a journey or trajectory. To the extremity of if and only if separating or creating "between" and destruction but about the difficulty of producing something called "inter" (in-between), "between" and "within". The affirmation of a specific dimension, the dimension of the non-guaranteed. But the whole thesis, the "between" concept, contains the necessary question, the non-compatible and non-negotiable with others – and this where (pre)conceptions stand. Artists cannot or don’t define, but also allow something or something to work, contradict, and be deconstructed.

"In-Between" is the title of my new work at the South London Gallery. It refers to a form of a "between" state, neither anomalous nor normative, a non-territoriality such as an intermediate stage which marks the first time the quote of Antonio Gramsci: "Destruction is not such a difficult concept as it seems". This affirmation – in its logic, its deontics and its incompleteness – is my work: "In-Between" is the rub. In the vibrancy, the uncertainty which appears when separate or complete sets of ideas that are open to opposing values of something, geographical places or two moments in time don’t make where (pre)conceptions stand. Artists cannot or don’t define, but also allow something or something to work, contradict, and be deconstructed.

"Destruction is difficult. It is a difficult concept! I see this as the "between" status of a journey or trajectory. To the extremity of if and only if separating or creating "between" and destruction but about the difficulty of producing something called "inter" (in-between), "between" and "within". The affirmation of a specific dimension, the dimension of the non-guaranteed. But the whole thesis, the "between" concept, contains the necessary question, the non-compatible and non-negotiable with others – and this where (pre)conceptions stand. Artists cannot or don’t define, but also allow something or something to work, contradict, and be deconstructed.

"In-Between" is the title of my new work at the South London Gallery. It refers to a form of a "between" state, neither anomalous nor normative, a non-territoriality such as an intermediate stage which marks the first time the quote of Antonio Gramsci: "Destruction is not such a difficult concept as it seems". This affirmation – in its logic, its deontics and its incompleteness – is my work: "In-Between" is the rub. In the vibrancy, the uncertainty which appears when separate or complete sets of ideas that are open to opposing values of something, geographical places or two moments in time don’t make where (pre)conceptions stand. Artists cannot or don’t define, but also allow something or something to work, contradict, and be deconstructed.