

terminated) gaze. Categories of the binary, the double, the dual in different asymmetrical arrangements, which are usually supposed to produce some deconstructive effect, form frames of contemporary art and its contents, attitudes, gestures and positions. Artists invent statements as much as they produce artefacts. However, so-called shock effects from modernist period are mostly absent; they mostly fail to be generated, although it is obvious that a form of presentation is derived from artistic 'shocks' in the days of yore. Henceforth, a semblance of a structural similarity with the 17th Century Baroque situation seems quite attestable in spite of relative narrowness of the analogy, especially when we take into account incomparable historical contexts and particularly only barely comparable notions of art.



Figure 2. Shanghai Twins at Venice Biennale 2007 (photo: D. Štrajn)

Globalisation, which may well be a content empty concept, has some relevance in art and in the theory, which is trying to crack meanings of art, to define a presence or absence of a message, or decipher any explicit or implicit statements. However, artists and thinkers seem to be, predominantly