

in the contemporary art, in the same boat. Let me take just a small example of the intersection of different semiotic axes, or to be more precise, the case in which this intersection was simply positioned within an expository gesture by artists, who have taken the role of the visitors of the exhibition. In the particular case they, at the same time, pointed to a decentring of the colonial gaze and they put a specific and very directly pointed emphasis on the notion of double exposure. The case, which I shall briefly report on, is identified by the name of the artistic tandem *Shanghai Twins*. I had a personal encounter with this artistic 'phenomenon' at the *Venice Biennale* of 2007. I met sisters Cara and Celine Zhuang from Shanghai at the *Arsenali* exhibition space. At first, I took them to be global visitors or tourists from afresh prospering China. I shot two photographs of them, then I had a brief chat with the girls, and I promised to e-mail my photos to them. Only in retrospect was I able to decipher what they were actually telling to me during our brief chat on the spot, where an artist put an old issue of *Vogue Hommes* magazine in an aquarium. Their mission became obvious, when I got on my e-mail, the zipped portfolio of photos (one of the two I shot included in it) depicting the twins together with art objects at the *Biennale* and the *Documenta* in Kassel the same year. Their project in the given case was a work of double exposure on a basic level: two young artists produced their work of art by 'inserting' themselves into the position of art objects. This gesture, however, became more persuasive by the fact that they represented an agency of looking back or returning their look to the colonial gaze. Thanks to the Internet, it was possible to find out that their subsequent work consisted of exposures, which combine genres of fashion modelling and performances. Of course, photographic evidence of their subject/object artistic mix rounds off the exposure. In the same year (2007) they worked with a renowned fashion photographer Jeremy Stockton Johnson and another photographer Giuseppe Ciaolo in a Yu Wei and *Island6* project *Twins and Trompe l'oeil*.² Definitely, we have a case in which an effect, conforming the notion of singularity, was produced by the means of multiple double exposures. Obviously, the acts of *Shanghai Twins* retain the exposing representation only and foremost as a photographic trace; they are totally immersed in the aesthetic regime of the arts, which "dismantled this correlation between subject matter and mode of representation" (Rancière, 2000: p. 50).

2 Evidence of this project can be found on this internet address: http://www.island6.org/Twins_info.html (Last accessed on the 17th September 2016).