

in Ljubljana, Slovenia. Although much more could be said about BridA's work, let us focus on the question of a common denominator of different exposures, which even in the case of a 'classical' painting succumbs to its inclusion in the narrative of the whole exhibition and, therefore, the common denominator identifies the painting with a screen. This holds especially true in the case of the series of 'screens' under the title *Printed Circuit Boards*. Therefore, the common denominator of BridA's work could be defined as an exposure of a systemic construction, which functions as a metaphor of a scientific mind and its objectification. In the case of Viola's work we came across very visibly used elements of mysticism and primitive imaginary of the spiritual "realities," and in the case of BridA's work, the same aesthetic function is fulfilled by science. What makes both approaches comparable is their distancing from postmodernist play with identity and social signifiers. However, precisely this distancing, which can be deciphered in the visual effects of all three cases, and which we discussed in this chapter, must be read as primarily a gesture, which is in principle comparable to the original Baroque attitude.

Double exposure, which is fundamentally structuring digital and/or digital media one way or the other related to the digital technology, gives the contemporary art a common significance and readability. We are increasingly talking about the modes of production of art works, about aesthetics, meaning the affecting of senses, and about an institution that enfold this aesthetics into itself and into the world, pretending to have resisted impulses for a social change in the modernist times.