

tistic acts of counter-identification. Working in a vast field of the possible production of singularities, which more or less address and express the phenomena of micro levels of social life, especially the counter-identification exposes or subverts the functioning of politics, which exists through the distribution of modes of domination. Artistic gestures, acts, stunts, reflexive exposures, etc. of social realities (often containing a self-reflection of their generative formula within a social space), which come to life through the counter-identification, are also readable as at least an initiative or an exigency for emancipatory counter-politics. This remains true also in the period of postmodernism, when the “shock value” of modernist art seems utterly exhausted, due to the acceptance of singular positions of artistic acts and products in the public space. However, as art continues to “make statements”, we may say that in the best case it takes part in a political context within democracy or that it is in the worst case decentring perceptions of “normality” for which politics strives in its dealings within power relations.