

electronic presentation in a gallery or a museum or in an exhibition within an event – for example, the biannual *mostra* in Venice or the *Documenta* in Kassel, etc. Digital technology further enfolds the imagined space behind the screen since the object can be also generated within the act of what used to be the shooting of an object, or a scene, or whatever the case may be. Still, the double gestures are retained at least in the same way as a Derridian trace, which has a complex signifying effect. Therefore, double gestures also affect the institutional external/internal space within the institution of museum. “It is no exaggeration to suggest that new media provides performance with an energy and excitement perhaps unparalleled since the advent of silent cinema. Spectators, faced with the morphing shapes of holographic form and virtual reality, are confronted with an artistic spectacle strangely similar in effect to that of the silent cinematic image described in 1927 by Antonin Artaud” (Murray, 2008: p. 36). This gives Murray a pretext to suggest a new understanding of an increasingly important feature of contemporary art under the auspice of the *digital baroque*. Digital technology is only the last agency in a whole history, in which marvellous effects appear in the artistic field. Changes of the modes of production within the industrial civilization, which decidedly determined social and economic spaces, exposed a new relevance to the processes of making a work of art. These changes propelled a range of different approaches to the processes of the conceptualisation of reflexive impacts of representation (in a performance) of interactions between perception and objects generated in the artistic practice. Of course, Benjamin’s epistemological break, as it has been expressed in the notion of *aura*, serves as an unavoidable explanatory theoretical reference here.

### *Shanghai Twins*

“Expository agency ought, however, not to be equated with individual intention” (Bal, 1996: p. 8). This, Mieke Bal’s imperative, expressed in a kind of a methodological request addressed to expository agency, could be taken nowadays as almost a rule by which the museum custodians work, being aware that their practice makes up part of some cultural politics. There is no need to say that especially in art museums, but increasingly in other kinds of museums too and in other forms and genres of the presentations of art, the curators tend to avoid any accusation of essentialism against them. Hence, in this sense they tend to ally with artists in an effort to contribute to a decentring or even subverting of a dominant (broadly ideologically de-