

MIGUEL ABREU GALLERY

FOR IMMEDIATE RELEASE

Exhibition: SEQUENCE 2: One or Two Works, One Week

Dates: September 13 – October 11, 2009

Opening on Sunday, September 13, Miguel Abreu Gallery is pleased to present *Sequence 2: One or Two Works, One Week*, an exhibition wherein over the course of four weeks, several sometimes extremely different – not to say opposed – works will be installed, perhaps like shots in a film experiment, one or two at a time in the main gallery space. After hanging upstairs for a few days, exhibited works will migrate to the downstairs gallery, accumulating over the month-long exhibition period to constitute another sequence, a sequence in space this time around.

Week 1: **Olivier Mosset** (Sunday, September 13 – Sunday, September 20)

Week 2: **Hans Bellmer** (Wednesday, September 23 – Sunday, September 27)

Week 3: **Liz Deschenes** (Wednesday, September 30 – Sunday, October 4)

Week 4: **R. H. Quaytman** (Wednesday, October 7 – Sunday, October 11)

This show is the second installment of an ongoing exhibition project we initiated in May 2008.

Slavoj Žižek

The Political Parallax

Wednesday, October 7, 2009

7:30PM

A Lacanian Ink event

Seating is available on a first-come, first-serve basis and is limited to 85 people.

Confirmations will be sent to the 1st 85 RSVPs only.

Please RSVP to post@miguelabreugallery.com

“... The illusion on which the two stories rely, that of putting two incompatible phenomena on the same level, is strictly analogous to what Kant called “transcendental illusion,” the illusion of being able to use the same language for phenomena which are mutually untranslatable and can be grasped only in a kind of parallax view, constantly shifting perspective between two points between which no synthesis or mediation is possible. Thus there is no rapport between the two levels, no shared space – although they are closely connected, even identical in a way, they are, as it were, on the opposed sides of a Moebius strip. The encounter between Leninist politics and modernist art (exemplified in the fantasy of Lenin meeting Dadaists in the Cabaret Voltaire in Zurich) cannot structurally take place; more radically, revolutionary politics and revolutionary art move in different temporalities – although they are linked, they are *two sides* of the same phenomena which, precisely as two sides, can never meet. There is more than a historical accident in the fact that, in matters of culture, Leninists admired great classical art, while many modernists were political conservatives, proto-Fascists even. Is this not already the lesson of the link between the French Revolution and German Idealism? Although they are two sides of the same historical moment, they could not directly meet – that is to say, German Idealism could emerge only in the “backward” conditions of a Germany where no political revolution occurred.

In short ... the occurrence of an insurmountable *parallax gap*, the confrontation of two closely linked perspectives between which no neutral common ground is possible. In a first approach, such a notion of parallax

gap cannot but appear as a kind of Kantian revenge over Hegel: is not “parallax” yet another name for a fundamental *antinomy* which can never be dialectically “mediated/sublated” into a higher synthesis, since there is no common language, no shared ground between the two levels? It is the wager of this book that, far from posing an irreducible obstacle to dialectics, the notion of the parallax gap provides the key which enables us to discern its subversive core.”

—Slavoj Žižek, *Introduction, The Parallax View*

Slavoj Žižek is a philosopher and cultural critic. He has published more than thirty books, including in recent years In Defense of Lost Causes, The Puppet and the Dwarf: The Perverse Core of Christianity, The Universal Exception, and First as Tragedy, Then as Farce.

For more information or for visuals, please contact the gallery:

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Gallery hours: Wednesday – Sunday, 11:00 AM to 6:30 PM

Subway: F to East Broadway; B, D to Grand Street or J, M, Z to Delancey / Essex Street