

## MIGUEL ABREU GALLERY

### FEBRUARY SCREENINGS, READING & PERFORMANCES

WEDNESDAY, FEBRUARY 4, 7:30 PM

***Chronicle of Anna Magdalena Bach***, 1967, 35 mm, 93 minutes

Directed by Jean-Marie Straub & Danièle Huillet

In German with English subtitles, screening on DVD

The point of departure for our *Chronicle of Anna Magdalena Bach* was the idea of attempting a film in which music was utilized not as an accompaniment, nor as a commentary, but as esthetic materials. I don't have any real reference. Only perhaps, as a parallel, what Bresson did in *Jour d'un curé de campagne* with a literary text. It could be said, concretely, that we wanted to try to carry the music to the screen, to show for once some music to the people who go to the movies. Parallel to that aspect, there was the desire to show a story of love,...such as is not yet known... A woman speaks of her husband, whom she has loved, until his death. That's the story. A woman stays by him and can do nothing other than be there for the man that she loves, whatever happens to him, and despite all the difficulties he has. She recounts how many children they have had – they had thirteen children altogether – what they have become, how many are dead, etc. Therefore it is a story about her, but then her narrative fixes also on an exterior point. It is impossible to write an biography, any film biography, without having an exterior point, in this case the conscience of Anna Magdalena...

— Jean-Marie Straub

FRIDAY, FEBRUARY 6, 7:30 PM

***Octopus Time: Bellmer Painting***

A reading by Herbert Lust

Herbert Lust, the legendary art historian, collector, investment banker and avant-garde novelist, will read from his new book, *Octopus Time: Bellmer Painting*. His published works include, *Giacometti's Drawings (1946–1965): The "Gaze" and its Romantic Classicism*, 2003; *Alberto Giacometti, Love & Friendship*, 2003; *Hans Bellmer, For Women Are Endless Forms*, 1990; *Violence and Defiance*, 1983; *Enrico Baj, Dada Impressionist: A Catalogue Raisonné*, 1950–1973; *Alberto Giacometti: The Complete Graphics and Fifteen Drawings*, 1970; and *Art and Morals in the Philosophy of Nietzsche*, 1948

THURSDAY, FEBRUARY 12, 7:30 PM

***The Disciple's Premature Nostalgia***

An audio-visual lecture by Jimmy Raskin

Jimmy Raskin will speak about the disciple, a key figure in his ongoing aesthetic-philosophical investigation: 'There is a disciple who is permanently confused!' Derived from the chapter 'On Poets' in Friedrich Nietzsche's *Thus Spoke Zarathustra*, The New Philosopher struggles to explain to his disciple the difference between The Poet Pure – or the one 'who has too much faith in meaning' – and the New Poet-Philosopher who understands that meaning has died, and expounds upon the subversive techniques needed to keep meaning alive in a post-modern world. The disciple simply 'does not get it!' Raskin's fascination with figures of consequence – or with those who exemplify failure as pertaining to acts of expression – continues. Images, props and diagrams from the artist's cosmology will support this multi-media reading. Although the stage will be set to expand a new critical dimension, any Jimmy Raskin presentation can only guarantee poetic surprises and face-to-face entertainment.

THURSDAY, FEBRUARY 19, 7:30 PM

***Maybe if you hit it hard***

A reading by Chris Mann

Language is the mechanism whereby you understand what I'm thinking better than I do (where 'I' is defined by those changes for which I is required).

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SATURDAY, FEBRUARY 21, 2 PM

***La Commune (Paris 1871)***, 2000, 345 minutes

Directed by Peter Watkins

In French with English subtitles, screening on DVD

For the film *La Commune*, we travel back in time to 1871. A journalist for Versailles Television broadcasts a soothing and official view of events while a Commune television is set up to provide the perspectives of the Paris rebels. On a stage-like set, more than 200 actors interpret characters of the Commune, especially the Popincourt neighborhood in the 11<sup>th</sup> arrondissement. They voice their own thoughts and feelings concerning the social and political reforms. The telling of this story rests primarily on depicting the people of the Commune, and those who suppressed them.