

MIGUEL ABREU GALLERY

FOR IMMEDIATE RELEASE

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