CMOK to YOU To: A Correspondence

NinaŽivančević, Marc JamesLéger

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NinaŽivančević and Marc JamesLéger.
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Goldslinger theme
Marc Léger <leger.mj@gmail.com>
To: Zivanovevic Nina <zivancevicn65@gmail.com>
21 February 2015 at 14:59

portable zen(a)
let meow no wha?
and my foray into avant-theatre-performance with bruce barber


Marc Léger <leger.mj@gmail.com>
To: Zivanovevic Nina <zivancevicn65@gmail.com>
21 February 2015 at 16:54

Poem for Nina Zee

julie delpy, click here:
https://www.youtube.com/watch?v=OmLOt9mRD18
[Elvis Presley, live performance of “Unchained Melody” 1977]

Zivanovevic Nina <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
21 February 2015 at 17:14

Marconi!
thank you for the song via Prelvis Esley, lemmie jus’ watch these x2 videos and- ..
see ya at the movies...

Ah, has anyone told you that – you’re too much, Marco legerus (sounds like a Roman xcenturion, no re to Barbars) now onto Barber E
Goldslinger theme - 26

performance- it was a strange day today
as I’ve just got Perec’s EEE book (Espèces d’espaces) and bunch of
other videos..
but barber’s got it wrong when he said “about Brecht (is) that you could
see the apparatus, so there’s no illusionistic distancing”
just the contrary (see Innis, etc etc)- brecht was for the intellectual
distance, so the whole theater of Images (via Foreman) comes from him,
he didn’t want to bother the spectator in any way--
and it was Piscator who was for “no illusionistic distancing”.. PLEASE!! i
f you want me to write a text for you- a painfully correct la Sorbonne type
of info has to go into yr book.
And i don’t think that Julie Delpy’s lovely image goes with me.. Yeah, I
am really sweet and naive
but more like that image downhere (sort of VEEERY determined)
and always agreeing with you! yes!
Thank you so much, Marc- you really ma

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Marc Léger <leger.mj@gmail.com>
To: Zivancevic Nina <zivancevicn65@gmail.com>
21 February 2015 at 19:20

well, this E was not written for the book on [performance] so that is
just as well then given that bruce got it backwards - judith malina sent
me something on Piscator for volume 1 and i should get to know my
dramaturgs better that’s for sure - in the semiotexte book on Müller he
says just days before the wall came down that he thinks it will never
come down, so that must have taken everyone by surprise, especially
the wall - which is, you know, gone
Nina Zee playing the violin.