Fwd: Invitation a la Sorbonne
Zivancevic Nina <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
19 February 2015 at 10:22

Dear MJL

I even ordered yr book on the Brave New Avant Garde through Amazone...to get acquainted w yr style/mode of thinking. And to format my essay..

I was joking about the gift phenomenon which is real..but not for this purpose of your project.

You must be tired or real busy... as you sort of misread some of my mails but to reassure you: i have to swallow an important conference on the AG in April, was invited by Georges Banu himself, so I will shape up my contribution to you as well (out of it). And out of Kantor’s body and the East European cum post AG theater vs performance practice (evreything I did and was and am and will be) So, out of the body of that text I’ll assemble a baby new born text fr you. Sounds good to you?

Yrs Truly
Nz

Nz ps: all yr texts are REALLY excellent!

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Marc Léger <leger.mj@gmail.com>
To: Zivancevic Nina <zivancevicn65@gmail.com>
19 February 2015 at 10:56

Nina ZEE, I’m not sure if how or why i misread your emails, but I assure you i did not intend (I try not to have my nose up against the glass), but anyhow it all seems interesting to me, especially as my writing somehow automatically seeks to mimic yours - so you will recognize that my form responds to yours - as so in this regard I look forward to sharing my new book Drive in Cinema, which will come out in September - but I will send you also the Millet Matrix, which I think you would like

thanks for ordering BNAG; you could say that BNAG goes with NU, but that whereas NU is more activist, BNAG makes some theoretical departures, especially Welcome to the Cultural Goodwill Revolution and The Subject Supposed to Over-Identify, which is the starting point for most of what I’ve done since then - deepening: 1) the class analysis of the real subsumption of labour in biocapitalism/post-fordism, 2) the limitations of activism-massism within biocapitalism, 3) the relevance of artistic avant-gardes and political vanguards in this context
for the volume 1 i wrote a very short introduction, This Is Not an Introduction, because with 50 contributors, and now 100, I do not ask contributors to be concerned with the editorializing - this is a discussion amongst ourselves and others, which I parametered as three generations: 60s-70s neo avant-gardes, 80s-90s (anti)post-modernists, 2000s activists - in the context of today's international crises, and inter-disciplinary, because different fields respond to AG with different references that the others can benefit from knowing more about – and so not so much a textbook, but to be used by users

still working on:
idiots: nomadic practices: discourse of the hysteric
morons: critically affirmative: discourse of the university
imbeciles: avant garde: discourse of the analyst

but now Žižek is coming out with his Discourse of the Master, which to me is simply Art, which causes a lot of problems (maybe not for Badiou), but my essay in BNAG you will see is about the Analyst

so yes, please send me your baby and i will do my best to be your meta-mom and this is good company, 100 people or more and now also Kantor theatre n perf ... thank you!!!

best
Marc

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Zivancevic Nina <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
19 February 2015 at 17:40

Dear M(a)rc, or should I say M(e)rc, which is our (:ar) in French. Come to think of it, it sounds like Merk or Merkel, but then this already sounds like Hitler to you, I bet.

You see how we get into linguistic taxonomies- and I am glad that you reminded me that I should be more serious in terms of my style of writing, or at least more sounding English than French.. Ay, you see what the French have done to me?

A couple of years ago I spoke and wrote perfect English but now I really sound like thinking in French and writing in English..

However, having said all this, I should warn you (ach, what should I warn You?) not to enter my form in writing simply because you are my editor and you should correct my errors and insufficiencies rather than "responding to my form".Imagine what a disaster it would be
if the contents resemble one another as well as our respective forms? However, I find this correspondence highly amusing, as much as you do, and I notice that it has started invading my ‘real’(ity), I was opening my mail tonight hoping that I’d find your response, or as Badiou has nicely remarked in his “A la recherche du réel perdu”. he says something like “Faut-il alors dire que le réel ne se laisse appréhender que du coté de l’expérience, de la perception sensible, du sentiment immédiat, voir de l’émotion, ou même de l’angoisse? C’est une longue tradition en philosophie.” And then, “C’est dans ces termes, finalement, que Pascal entreprend de ruiner la rationalisme cartésien, que les empiristes s’en prennent à Leibniz, que Kierkegaard critique Hegel,, ou que l’existentialisme remplace la vérité par la liberté”. And I was happy to find your message that you were planning to share your new book, Drive in Cinema with me- you probably know that it would make me very happy to read it and perhaps, if I like my own reading of it, publish a review somewhere etc.

You could even come to Paris to make a presentation/promotion of it, I surely know a couple of places which would be happy to host your conference. Until that happy day when your book arrives, I will probably sit here anxiously (biting my nails over Kantor) but as Badiou has also said “Disons que la question philosophique du réel est aussi, et peut-être surtout, la question de savoir si, étant donné un discours selon lequel le réel est contraignant, on peut, ou on ne peut pas, modifier le monde de telle sorte que se présente une ouverture, antérieurement invisible, par laquelle on peut échapper à CETTE contrainte sans pour autant nier qu’il y a du réel et de la contrainte...”

Has this passage explained my fear that you might have misunderstood my emails? I always misunderstand some- many people have already started numerous arguments because of the misunderstanding of emails. It is much better and nicer to talk to the Other (as Levinas wld say), directly, as the electronic communication becomes obtrusive. It is a new form of psychological warfare brought by the empires such as Google or Smoogle and Doodle...if you know what I mean. And of course you do!

And I am deeply moved that you want to be a meta-mom for my text, as you see that I need someone to mother my texts in English- here every editor is going to have plenty of work, hands full of work. If you can edit my writing I’d say it wld be great, and if you cannot really- I’ll give my article to one of my American friends to correct the basics. And you will always remain the “meta-pop” for this piece of writing, as you sollicited it...

Btw, how did you find my address? Who gave it to you? Meaning-- is there any friend in common who suggested you to contact me? I hear you saying “the world and the web is very big.."
Fwd: Invitation a la Sorbonne - 14

Anyways, please think about a possible presentation of your work here in Paris. One could invite to your evening all these bigwigs whom you’ve been reading and quoting... but for such an event, I wld have to contact all the idiots, morons and the imbeciles who you had mentioned in your letter. Voila! I wish you a very good evening,
nina zee

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

Dear Nina Zee, I see no choice here but to respond in between the lines, not unlike the white and black stripes that we love so much in underground Parisian fashion of the 50s (maybe even Germany in the 20s)

On 19 February 2015 at 17:40, Zivancevic Nina <zivancevicn65@gmail.com> wrote: Dear M(a)rc, or should I say M(e)rc, which is our (:ar) in French. Come to think of it, it sounds like Merk or Merkel, but then this already sounds like Hitler to you, I bet.

I like (e) but maybe in like Kurt Schwitters’ M(e)rz and a home full of Marzbau friends - which was my point sending you Rosika’s Mary Linwood Napoleon - her friend made one of George III after Benjamin West - but more to evading your typographic whatnots

You see how we get into linguistic taxonomies- and I am glad that you reminded me that I should be more serious in terms of my style of writing, or at least more sounding English than French.. Ay, you see what the French have done to me?

I see nothing but I can take your word for it and maybe also the imagined sound of your speeches to the French parliament.

A couple of years ago I spoke and wrote perfect English but now I really sound like thinking in French and writing in English..

that’s what they said about Gabrielle Roy, which led to Anne Hébert and Marie Claire Blais - I asked her for a signed copy of La belle bête and she said, “oui, c’est de ton age"

However, having said all this, I should warn you (ach, what should I warn You?) not to enter my form in writing simply because you are
my editor and you should correct my errors and insufficiencies rather than “responding to my form”. Imagine what a disaster it would be if the contents resembles as well as our respective forms?

yes, that's very true, though you should not underestimate my knowledge of the Black Arts - I am happy to do some editing work on your text and this reminds me are you doing this to be like the Others? - in any case it is my pleasure

However, I find this correspondence highly amusing, as much as you do, and I notice that it has started invading my ‘real’(ity). I was opening my mail tonight hoping that I’d find your response, or as Badiou has nicely remarked in his "A la recherche du réel perdu".. he says something like

you should email my pen pal - though he has been sick lately - poor little Bill ... his photographs remind me of your poems ...

Faut-il alors dire que le réel ne se laisse appréhender que du coté de l’expérience, de la perception sensible, du sentiment immédiat, voir de l’émotion, ou même de l’angoisse?

what is he saying ?

C’est une longue tradition en philosophie.

this is also -In- Praise of Love, which I endorse

And then, “C’est dans ces termes, finalement, que Pascal entreprend de ruiner la rationalisme cartésien, que les empiristes s’en prennent à Leibniz, que Kierkegaard critique Hegel,, ou que l’existentialisme remplace la vérité par la liberté”.

when in doubt ... truth procedure!

And I was happy to find your message that you were planning to share your new book, Drive in Cinema with me- you probably know that it would make me very happy to read it and perhaps, if I like my own reading of it, publish a review somewhere etc. I’d be happy to attempt at clarifying some issues of your good book with the general readership, so to speak..

I have to warn you there are some difficult essays in there

You could even come to Paris to make a presentation/promotion of it, I surely know a couple of places which would be happy to host your conference. Well, yes, such things have to be planned in advance, we all
know that. Until that happy day when your book arrives, I will probably sit here anxiously

at least I will, and this is August or September I think - but you can also promulgate The Idea of the Avant Garde, volume 1, which came out last September and still needs readers and reviewers - so maybe that’s something you would like to suggest - as for Paris! oh yes! and perhaps I could present something on the films of Vera Chytilova’s (RIP) Daisies, which I do with a comparison to Vaclav Vorlicek, Who Wants to Kill Jessie? in relation to psychoanalysis - I have not yet presented this material anywhere - I heard that in France they love their art rupestre and so it should go over well - I should maybe write something about Fruit of Paradise, which is maybe an even better film

(biting my nails over Kantor) but as Badiou has also said

the relation of the negation of the relation

“Disons que la question philosophique du réel est aussi, et peut-être surtout, la question de savoir si, étant donné un discours selon lequel le réel est contraignant, on peut, ou on ne peut pas, modifier le monde de telle sorte que se présente une ouverture, antérieurement invisible, par laquelle on peut échapper à CETTE contrainte sans pour autant nier qu’il y a du réel et de la contrainte...”

in relation to an invitation by me to Badiou through his friend in NY said “he doesn’t care about your Québec” - well, these punk girls, that say what? “And if you need to use institutions to make sure the world doesn’t cop out, we’re going to use them.” cop?

Has this passage explained my fear that you might have misunderstood my emails. I always do- many people have already started numerous arguments because of the misunderstanding of emails. It is much better and nicer to talk to the Other (as Levinas wld say),

yes, but the Other is always up to his phenomenology - les malheurs de M. Merleau-Ponty as Lefebvre put it - my hero - but you know if someone wants to give me some face, what am I to say - no thanks, I’m good - but I am not one for moral panics, only Freudo-Marxism and maybe a little bit of Kristeva

directly, as the electronic communication becomes obtrusive .

obtrusive? what's your solution to obtrusive? kill, kill, kill !!!
It is a new form of psychological warfare brought by the empires such as Google or Smoogle and Doodle...if you know what I mean. And of course you do!

yes, thank you for the compliment?

And I am deeply moved that you want to be a meta-mom for my text, as you see that I need someone to mother my texts in English- here every editor is going to have plenty of work, hands full of work. If you can edit my writing I'd say it wld be great, and if you cannot really- I'll give my article to one of my American friends to correct the basics. And you will always remain the “meta-pop” for this piece of writing, as you sollicited it.

I have to say I would you prefer to do it myself, unless it's incomprehensible to the uninitiated – I'm a greedy little editor.

Btw, how did you find my address? Who gave it to you? Meaning-- is there any friend in common who suggested you to contact me?

aliens

I hear you saying “the world and the web is very big..”

you can quote me on that in your review and it occurs to me that the notion of post-enlightenment schizo-something has something to say to this web which is not One - that's from Yurchak too - do you know him? - an article he wrote on late socialism was terrific and repeats a lot of those jokes about the socialist in hell who is up to his neck in it.

Anyways, please think about a possible presentation of your work here in Paris. One could invite to your evening all these bigwigs whom you’ve been reading and quoting...

it should go the oher way around

but for such an event, I wld have to contact all the idiots, morons and the imbeciles who you had mentioned in your letter. Voila! I wish you a very good evening, nina zee

splendid, as Kant used to say
ours is like Amiri Baraka’s dispute with Barrett Watten, but the opposite
what was Amiri Baraka’s dispute with Watten?
Amiri as a post-colonial continentalist and Watten of an analytic philosopher?
Look, you don’t have to give me an answer-- as you’re in quandry whether I’d get what you mean or not...perhaps i just mean what i say and probably you do too, but always swimming in the river of terms for which i need a special Latin dictionary. I don’t think that even the network of the networks could help me here..
Have no regrets though- if I manage to make anyone laugh,a serious artist like you... that’s already a punk accomplishment..
ach, and I have to go back to Schleiermacher now, some new problems on the horizon here, 3am in Paris..
best,

Zena, Here is another link for you, though I fear I may be maxing out your clicker:
[Essay on Barrett Watten and Amiri Baraka.]
I imagine that Schleiermacher’s at 3am in Paris is a script for a play ?
Marc

Hi,
I am glad that Nancy J. can write such a coherent and comprehensible review:
like I said last night- Stanley Cavell could possibly.. help yr or my own case
but
in
no
way
our dialogue cld be reduced (are you a reductionist?)
to
“ These two modes of debate — one rooted in formal discourse
and the other in quick rhetorical insults — made this a tough match to
watch. The contrast of these two extremes made it apparent that these
were two men who could not speak to each other because of their very
different approaches to speech and language. Each represented their
time and the radically different ways that they experienced the historical
realities of the past 40 years — and neither seemed willing to listen, or
learn from the other.

Through the course of the match they became caricatures of
themselves: The Opaque Gunslinger vs. the Verbal Terminator.”
I imagine that I wd be a Gunslinger and Theee- the Verbal T...? selon
l’age et l’expérience..
I am sure that our dialogue is a bit more meaningful (ah, Cavell!!) than
that.. although
I am a more radical poet than Baraka, and you are a more radical thinker
than Watten (oh, boy! oh girl)
I think I trashed inadvertently yr mail with your Rosika’s Napoleon link,
you can send these links along, thank you, you’re not “maxing out my
clicker although I might be busier than u at this time of the year) and
probably need more time- to get all things done
like to put Hermeneutics into a capsule of MLA scholarship,East
European style at 3am in paris etc.. a scrip for a horror movie?.
Indeed. Typing all my silly thoughts into 4-5 languages all the time (for
the last 30 years)..Boy, do i get tired! I wish you a good day and a less
condescending stance vis-a-vis yr less talented (verbally) collegues
in fact
I play scores, violin scores all the time.. the words fatigue me and i am
EVER more at home in the realm of pure..
V.Yankelevitch.
Yours Truly,
Lancealot in Another Man, Another Chance. One of the best opening sequences for a Western, which starts in the context of the Paris Commune.

I think though that you should be a Mexican bandita and you can be played by Julie Delpy. What do you say?

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**Zivancevic Nina** <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
20 February 2015 at 11:21

Hahahahaha!
Of course that I disagree!
Jus' tell me smth ..before I join bela bartok forever..& you..bela lugoshi.
Is claude lelouche a cousin of marc lelecher?
Tsss..a film crotic..a Member of the French Fed of Cinema Crots I never got to know..i like his girl, Huppert..but I prefer True Faux.
And you?
Ok. U r still in kowboi lands I see..
Come to paree and i'll take u to the movies.
"see ya at the movies"

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**Zivancevic Nina** <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
20 February 2015 at 11:36

Aussi:
Thanks for the links! u shd not joke w that “bandita” stuff though...some people shared the same opinion platform and started contemplating my acting avatars..and hop! Forever forbidden to enter the paradiso of the US.! The amer.gvmt says that I am a female version of ginsberg and chomsky cum stalin cum malcoma x cum...the policemen always come when I try to cross the us borders so I think I won’t even try again
Yr Paloma Rodriguez
**Marc Léger** <leger.mj@gmail.com>
To: Zivancevic Nina <zivancevicn65@gmail.com>
20 February 2015 at 11:40

my preference is for the unforgiven JLG (see attached),
but I did visit Day for Night at Père Lachaise
and I love this rebekah del rio with buttons for you to click since you’re
very fast from this other side of paradise - quick, give her something to
read and I would like to request your unconditional surrender and your
signature here:
https://www.youtube.com/watch?v=xrC3Bf-CvHU
[Rebekah del Rio performance of Roy Orbison’s “Crying” (Llorando) in
David Lynch’s *Mulholland Drive*]

Attachment: MJL essay on Godard’s *Film Socialisme*

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**Zivancevic Nina** <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
20 February 2015 at 12:27

Thank YOU! I have already eaten from this trashcan called
The Unconditional Surrender
But hmmm.. If really necessary- I’ll sign the damned thing again...
Here: I’m signing the contract!

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**Zivancevic Nina** <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
21 February 2015 at 09:18

Dear Marconi Legerissimo, have’nt had time to open my comp at home
since yesterday.. the ugly gargoyles of capitalism
Money and time, have swallowed all my activities..tonite I hope I will look
at all clips and give you my humble op..my small Samsung cannot open
heavy files
And this Nina-Marc email or ‘emaille’ file becomes hefty and quite big..it
reminds me of...
No, in fact. It does not remind me of anything I’ve already seen...
A ce soir...
Marc Léger <leger.mj@gmail.com>
To: Zivancevic Nina <zivancevicn65@gmail.com>
21 February 2015 at 10:19

keep me posted - i am now reading “the age of the poets” for real

Zivancevic Nina <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
21 February 2015 at 11:03

I’ll certainly keep YOU posted even if I have to trash 50 other emails waiting for my response...
How do u like that big book(age du poetes)??
Let me know..
The Goldslinger

Marc Léger <leger.mj@gmail.com>
To: Zivancevic Nina <zivancevicn65@gmail.com>
21 February 2015 at 12:27

seems like with his notion he’s trying something like the time-image ...