CMOK to YOu To: A Correspondence

NinaŽivančević, Marc JamesLéger

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brilliant!
can we have some more of this salad for lunch, please? (Regarding MJL essay “Drive in Cinema: The Dialectic of the Subject in Daisies and Who Wants to Kill Jessie?”)

I LOVED it!
thank you

Wait a minute..now it gets really interesting..i.m finishing the godard
text..will send u a response in a sec..am really impressed
“are u real, my ideal?” James? ( but joyce)

there is a true sandwich story there that actually happened where
Here Comes Everybody was dropped at the start of Marxism and
Urban Culture (to which Cayley and me contributed an essay on
psychogeography and protest marches) that i found a little bit planted
and then the former editor of Parachute invited me to Dora Garcia’s
Finnegan’s Wake reading group at which I was sentenced to pharmakon
as usual - but this should be extended into a monologue or a memoir
which is one thing i don’t have in me - my guess is it’s mostly all on tape,
or in this email, which is somehow involution of the convolution

I don’t want to sound repetitive, but I really really liked yr Godard -God vs Dog review,
I wrote of review of it in serbian and i guess you cannot read it nor the video done a

Zivancevic Nina <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
21 February 2015 at 19:50

oops, a year later in Dec 2013 where the images were supplied (that is a film in the background by Godard's right hand, Lou Kokowski, simply called the Film.
But Lou went to see him last year and found him in a very poor state, impoverished in a village in Switzerland i love that man (Godard) and often see myself as a silly version of Ana Karina where I stroll through the Alphaville of New York and Paris and London and Belgrade looking for people “who did not forget how to cry”, but is that Uncle big Art? is it.. AG? I don't know, but I totally agree with you when you say that a “provisional definition of an AG artist can be his acceptance of NO aesthetic criteria”, as exemplified and “taught ” by Duchamp

that there are no guarantees for the social importance of artworks therefore it goes without saying and perhaps the artist should not really worry about the importance (once he understood that he's got only his walk along the narrow “passage from creativity to consequences”..
Well, he shd be balanced out.. sort of so as not to confuse this absence of social importance for his deep Desire (yes Lacan)for air and airy abstraction which some of us imbeciles call “l’art pour l’artism” etc etc.. here’s my video..
no, wait, i have to use the We trasfer i guess it’s really heavy;o

Image: [next page]
Photo by Margo Berdishewsky.
Zivancevic Nina <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
21 February 2015 at 20:18

now i see.. it’s almost.. 3 am in Paris and I’ve been reading Marc J Léger all night long-- which is a much nicer task indeed that going back to Schleiermacher, although some people might say “it’s the same thing but upside down” however, as a former member of the Living theater—I'm always for “the Living” and the dead authors.. well, we admire some of them, don’t we? but hard to keep up with that dialogue!
I may be going back to my violin, luckily, have veeery good neighbors (they never complain when i play)
hasta la vista
y muchos besos

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21 February 2015 at 20:27

aaaa, now i’m really going to cry-- as I had sold my coffret with all his films (Jonas Mekas)- i was THAT hungry and that was before i signed my bancruptcy act and sold my apartment.. but his retro at the Serpentine was really great, this i remember and i am glad that everything stays in my head, sort of stuff you cannot sold or buy, certain types of memories..

Marc Léger <leger.mj@gmail.com>
To: Zivancevic Nina <zivancevicn65@gmail.com>
21 February 2015 at 20:37

i have an answer to this artist poor artist idea (ars gratia artis, just in time for the Oscars) but i,m not saying it straight out - but you have more in my writings in terms of the basic structure - and am still developing this aspect --- yes, we love Ana Karina as perhaps JLG/JLG could not or only as he would have liked us to
Mr Leger,
thank you for these two .. silly me I sent you the second part of the performance which you cannot understand anyways..
here’s a reading of the Cure - for good night..
thank you fr yr overall care and thinking of me
i wish you a very nice evening indeed..
NZ

Attachment: Two audio works by NZ: “4 philosophers death” and “5 doctors come and go”

then i don’t know what to do with you, a rat that i am.. I wish I were a gentle creature, something like a mouse..

Poem for Nina Zizancevic

twas the night before Christmas
and all through the house
Nina was stirring
not even a mouse

not at all, the sad truth Marc is-- that i am a mutant, a replicant escaped from that old movie by Scott(?)

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21 February 2015 at 21:01

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21 February 2015 at 21:21

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21 February 2015 at 21:28

Marc Léger <leger.mj@gmail.com>
To: Zivancevic Nina <zivancevicn65@gmail.com>
21 February 2015 at 21:23
see, my head is full of movies, extended paintings in movement as i call them,  
my father was a director of the national museum, a really cultured guy,  
but a bloody perfectionist..  
he wanted me to describe, write down every image i see in galleries etc  
since age 5..  
i adored him and hated, both, as he was my “missing father”, a point  
addressed in a long analysis i undertook a couple of years ago  

Marc Léger <leger.mj@gmail.com>  
To: Zivancevic Nina <zivancevicn65@gmail.com>  
21 February 2015 at 21:35  
  
yes, we were all the children of Marx and Scott but because of him we  
were not allowed to forget it –i used to work in two national museums so  
i understand completely  
but I have to go for now xena, the warrior photocopy machine  

Zivancevic Nina <zivancevicn65@gmail.com>  
To: Marc Léger <leger.mj@gmail.com>  
21 February 2015 at 21:40  
  
good night, brave knight,  
see you at the movies...(and other virtual realms)