CMOK to You To: A Correspondence

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Published by Punctum Books


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brilliant!
Zivancevic Nina <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
21 February 2015 at 18:14

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

Zivancevic Nina <zivancevicn65@gmail.com>
To: Marc Léger <leger.mj@gmail.com>
21 February 2015 at 19:15

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)

Marc Léger <leger.mj@gmail.com>
To: Zivancevic Nina <zivancevicn65@gmail.com>
21 February 2015 at 19:35

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

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21 February 2015 at 19:45

I don’t want to sound repetative, but I really really liked yr Godard -God vs Dog review,
brilliant! - 30

I wrote of review of it in serbian and i guess you cannot read it
nor the video done a

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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

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21 February 2015 at 19:57

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 creativuty 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.
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

aaaaa, 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 bancrupcy 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..

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”

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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(?)
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

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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)