CMOK begins as a professional correspondence about the idea of the avant garde and quickly evolves into a lived manifesto. The two never meet. Their relation is virtually lived, but deeply, compulsively felt. A Serbian exile living in Paris via New York, the poet Živančević is a dizzy and brilliant flâneuse. A scholar of Žižek and avant-garde art, Léger acts, by turns, as her provocateur, foil and fan. Punning wildly and goading each other on to exhilarating heights of confession and intellect, their correspondence dances around emptiness and despair but eventually flies above it. “We are already history,” Živančević writes. “I hope you agree to that.” CMOK is a stunning example of the correspondences two people can reach in its wake.

CHRIS KRAUS, author of I Love Dick and Where Art Belongs

Our two authors charge up the mountaintop, where a zen monk resting there observes with a smirk: “When you get to the top of the mountain, keep climbing.”

BART PLANTENGA, author of Beer Mystic and Yodel in Hi-Fi