

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

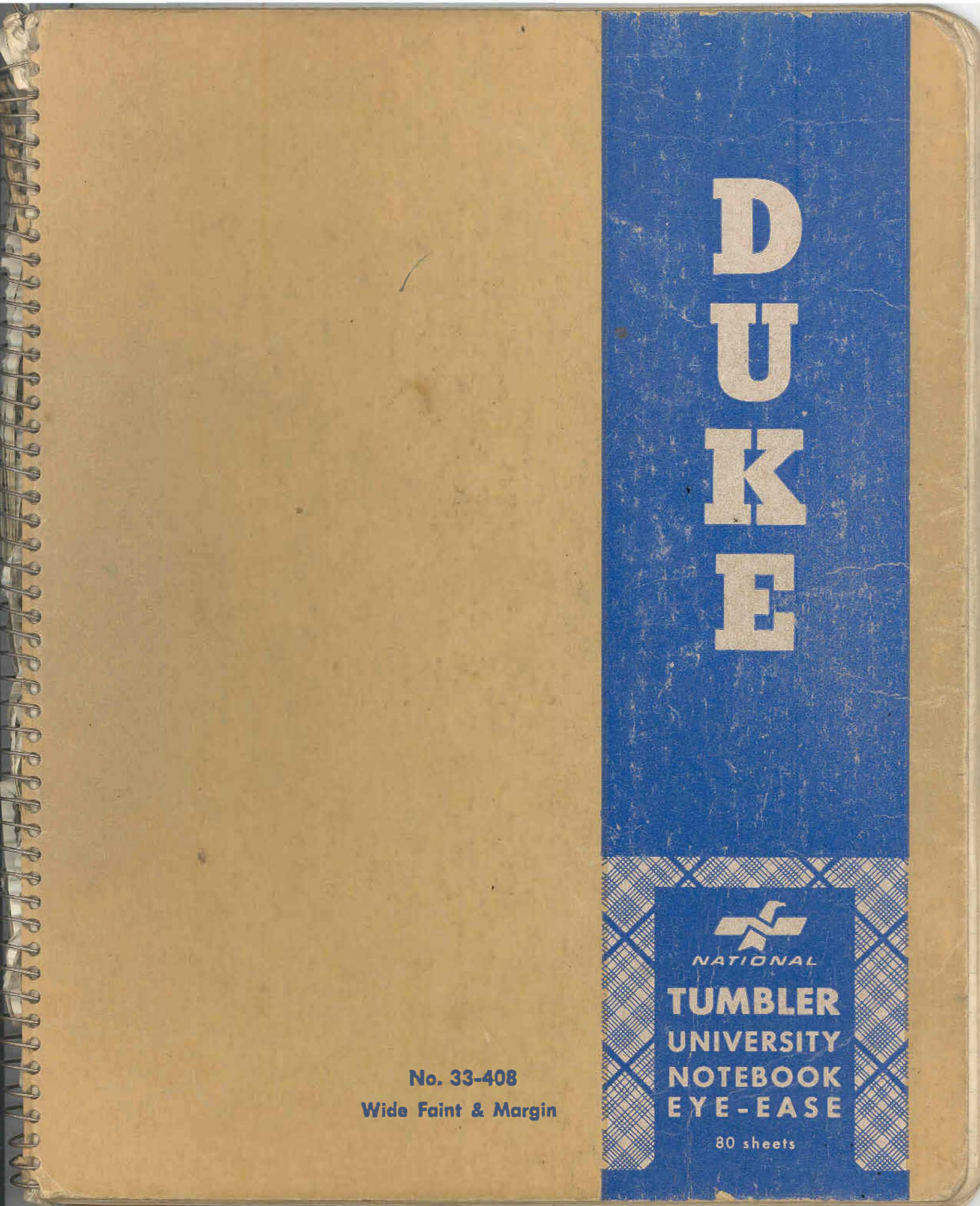
In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

This scan was produced by Vito Acconci's studio staff prior to the notebooks' acquisition by Gilbert Silverman, who subsequently donated them to The Museum of Modern Art Archives. The scan captures the notebook in its entirety, from front to back cover, except for blank pages.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	1



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	1

Wednesday, Dec. 10
~~~~~  
4:30

Coffee Hour:

\*

Vito Acconci

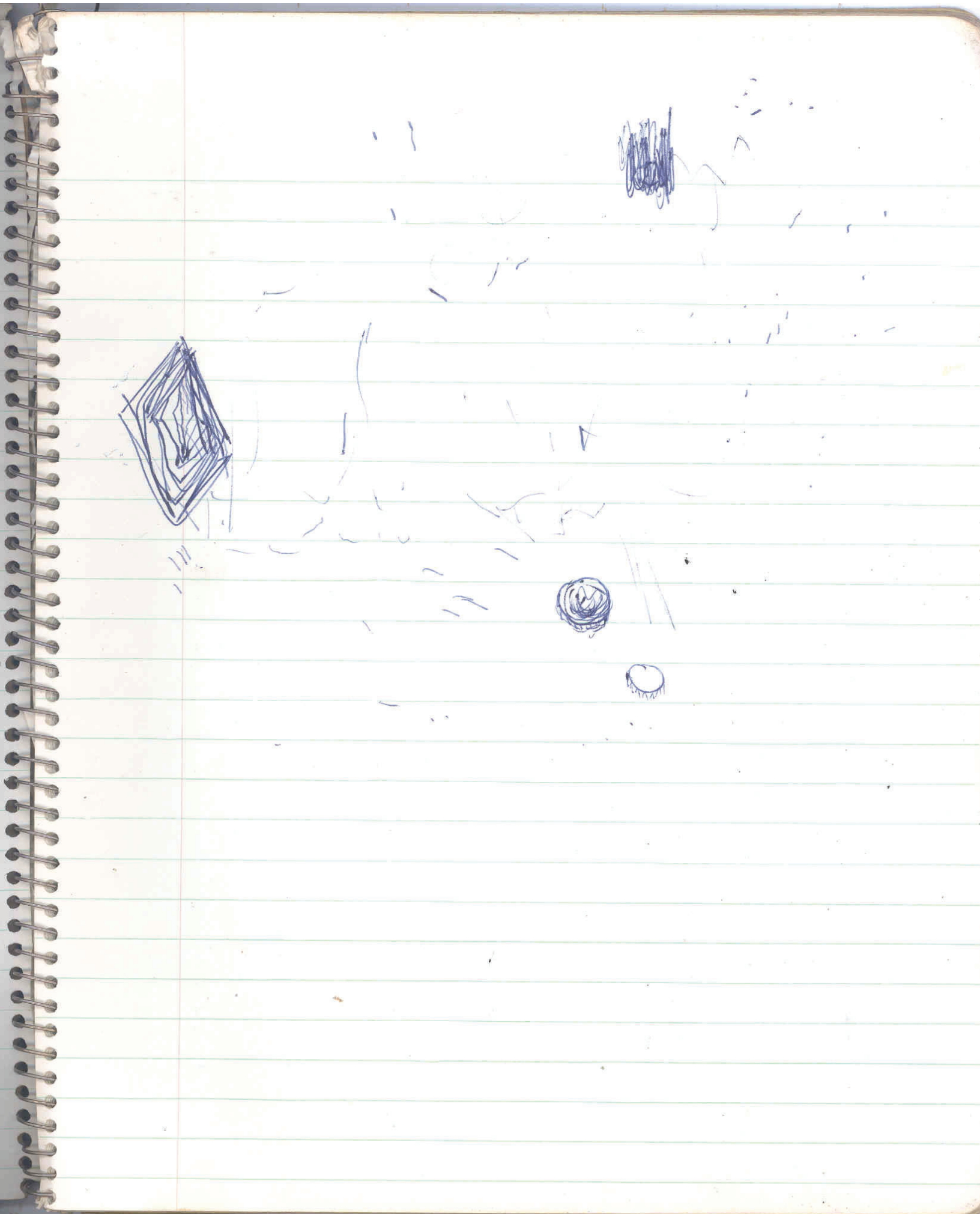
performance, discussion

Talk - was  
Elm.

6:30 - 23 on pt.  
to up. 1m 15m, 1m



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

Room - it's mine for a while

- I can use it
- it can be part of my activity
- I can use it as I use anything of mine
- I use things in my house
- The things I ~~will~~ have to use I will use even if they are not in my house.
- I will use house things if they are in the gallery
- When I put them away, I will put them back in their temporary location, the gallery location
- My house is divided into 4 rooms
- One room (its contents) can be taken out of it for the duration of each weekend (bathroom and living room-bedroom together)
- ~~My~~ My house then is still divided into points; one of those points is now in another location.
- Ordinarily I walk from ~~point~~ point to point (from room to room) in my house.
- While ~~the~~ the furniture, possession, etc, are in the gallery I still walk from point to point in order to get hold of them; a farther point.

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

Room - it's mine for a while

- I can use it
- it can be part of my activity
- I can use it as I use anything of mine
- I use things in my house
- The things I ~~will~~ have to use I will use even if they are not in my house.
- I will use house things if they are in the gallery
- When I put them away, I will put them back in their temporary location, the gallery location
- My house is divided into 4 rooms
- One room (its contents) can be taken out of it for the duration of each weekend (bathroom and living room-bedroom together)
- ~~My~~ My house then is still divided into points; one of those points is now in another location.
- Ordinarily I walk from ~~point~~ point to point (from room to room) in my house.
- While ~~the~~ the furniture, possession, etc, are in the gallery I still walk from point to point in order to get hold of them; a farther point.



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

Training room -

- (1) 20-inch step
- (2) Climb up and down at rate of 30 steps a minute
- (3) Keep doing it until exhausted
- (4) Rest
- (5) Repeat the activity
- (6) Thus, train until I can step a longer time.
- (7) All this on first day of the show
- (8) Continue for the three days of the first weekend showing
- (9) ~~Rest during the week~~ Rest from the activity during the week.
- (10) Repeat the activity, at the gallery, ~~this~~ on the 3 days of the next weekend showing.
- (11) Rest during the week.
- (12) Repeat the activity at the next + last weekend showing.
- (13) The activities will be recorded on tape, probably. (These tapes can be played while resting)

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

## Computer dating piece

Date: — to make a date with

~~At the moment~~

- to determine or fix the date of origination, fabrication, composition, or occurrence of
- to note down, record, or make with the date
- to make strongly or essentially with the qualities typical of a particular period
- to become dated, obsolete
- to continue in existence, extend (e.g. friendship dating from college days)

DATELINE (180th meridian — place where each calendar ~~day~~ day first begins)

A line of dates (to go over with).

CA (line of dates (with))

The line extends from girl to girl, each girl that



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

the dating service provides.

Date - Time

To make time - to flirt, woo, make progress  
toward winning favor or sexual  
acceptance

- to go quickly

Go quickly from girl to girl.

Should the date be asked about the date?

When I date her, do I make her with the qualities typical  
of a particular period? Further, do I make her "only  
briefly fashionable or artistically appealing" - do I  
"quickly" deprive her of artistic originality or freshness?

This might be leading to another work.

Perhaps there should be a series of "dating" works.

The notion of "dating" her - depriving her of freshness -  
does not seem to require a computer service.

This dating of her can be done on a single-date  
basis, it doesn't need a series of dates.



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

Or can one physical activity, the same physical activity, have a function in two different works?

1, 2. — One work would deal with the change from date to date

— The other, described later schematically and referring to the series of dates — this other would be a method of "dating," making obsolete each girl.

The "making obsolete" comes naturally. (i. date 625. Therefore, I have dated her; I go on to the next girl.

Assume that there will be the one activity — the one series of computer dates (no matter how many "works" — written works — are derived from that one activity).

- It consists of going from date (day) to date (day): points of time, fixed points, circle points (concentrated time: "My dates are the dates I list")
- It consists of going from date (girl) to date (girl): person as moving point, her and my location as field, our date as placement/juxtaposition/state
- It consists of dating the date (day): the time is obsolete as it becomes past, as the new date is the present
- It consists of dating the date (girl): one girl becomes obsolete

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

when the dating service provides a new girl.

~~Subsystem~~

If I choose to see a girl more than once —  
is this a sub-system of the original system?

Does this sub-system interrupt the larger system? ~~Does it do~~  
I choose to see the first girl ~~if~~ even if I have dated  
with a second, unknown girl?

How do I "date" ("note down, record, or make with the date") the date?

A photograph of the date, as I have, would give evidence of  
the close of the date.

Is the photograph itself "dated," at this particular time (art  
fashion?)

Should the photo be used because it is dated?

"Date" becomes "data."

The piece has validity as an activity — (only) if information  
is gathered from the individual dates, if that information is  
used in succeeding dates.

Otherwise the piece does not have to be activated.

What has been said in these notes has reason enough to exist if  
the piece is merely described, if it is presented as a general  
(possible) scheme.



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

What has been said in these notes can be derived from the piece as potential.

Date — Data — Then this data can be used as a basis ~~for~~ <sup>for</sup> determination of policy.  
 What happens on one date determines how I act on the next.

Cost of computer dating.

Paying for a date.

Since I make a date, I pay for time.

Buy time — Bid time

I pay the service, I acquire the right to use its services.  
 I can call the girl, make a ~~date~~ <sup>date</sup> with her, see her, talk to her, ~~try~~ <sup>try</sup> to make her (use her).

At the same time, since she has paid the service, she has the right to the use of me.

<sup>my use of</sup>  
 If I can make a decision to making the dating-process an "art work," can I make a decision to make her use of the dating-process an "art work," even though she does not have the intention to do so?

Dating — Paying for the date.

How much does each date cost me? (Payment to the service, money)



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

spent on the individual date)

Each date becomes obsolete as I go on to the next one. Skew this. "Dot the date."

Each day becomes obsolete (over) as I go on to the next one on the dating schedule.

A calendar notes this. The day has been dated, so it can be crossed off the calendar.

The calendar with days crossed off ~~the day~~ can be used as evidence of the dating process (dating the day/date).

Evidence of the date's (girl's) obsolescence can be in the form of her phone number, address, etc.

Once she is "out of time," she is information that can be used by others.

Time lag.

But if I use her to "make time" with her, isn't she "in time"?

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

## ROOM SITUATION

I am having a show, and that show is in a room that is not normally my room.

But ~~since~~ since it is my show, the room must be used.

It ~~also~~ follows, then, that the room be used for my purposes.

~~Because the room is for my use, it is not to be used by others.~~

The room, however, is too far away to be used up.

So my presence can cover only a 'mere part' of the room. (I am not used to the room; I cannot stay there as I do at home. ~~And~~ they are reluctant to be in it.)

— Jewish Museum: 50 years show.

Every day, I call the museum (main desk).

Time like everyday.

I give the number of people who have come into the museum.

I'm told whether I was right or wrong.

I use the information the following day: guess again.

— Performance.

Making something.

Leaving it for a specific time.

465-9585



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |



### - Lending piece.

During a specific period (e.g., three weeks, the duration of a show), I lend some thing of mine  
(I lend all my clothes for three weeks).

During that period, I am obliged to buy things.

The money spent is the energy exerted in "making something."  
The clothes I buy are the "object made."

These objects are shown only in the brief time I wear them (brief time for underwear).

### - Performance (based on previous activity; progression in time; reading of previous activity, progression in that activity. Previous activity: walking a mile.)

(counting the steps taken, the minutes)

Performance: before the audience, in the performance area - running in place (same number of steps as were taken in the activity).

Choice the time: how much faster than the activity?

Or the performance can be merely walking in place: reiterating but not progressing (reiterating = tending to the static).



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

Or: running in place for the ~~seconds~~ of minutes it took me to  
walk the mile.

How many ~~steps~~ steps ~~1~~ less?

- Gallery piece (foreign gallery for one, at least, in a far-away city).

Necessary objects of mine are kept in the gallery for the duration of  
the exhibition (S.T., all my shirts, ~~the~~ except for one  
set that I happen to be wearing.)  
"showing" = "Depriving"

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

## Human Engineering Guide

### System Requirements

#### Effectiveness:

1. Accuracy
2. Reliability
3. Reaction Time
4. Capacity

#### c) Input handling

##### 1) Sensing

a) Electromagnetic

b) Chemical

c) Optical (mass, w volume)

d) Documentary info

e) Atmospheric

f) Underwater

g) Geological

h) ~~Seismological~~

##### 2) Storage

a) Capacity

b) Access

##### 3) Processing

a) Internal

b) Transfer

##### 4) Evaluation

a) Identification

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

- b) Measurement
- d) Classification
- s) Display

## Environment

1. Ambient
  - a) Climate
  - b) Weather
  - c) Temp - humidity
  - d) Light
  - e) Noise
2. Geography

## Geographic coverage

1. Range
2. Deployment

## Operations

Functional performance criteria (time, accuracy, etc)

Operating conditions

1. Temp
2. Humidity
3. Shock
4. Acceleration



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

5. Airflow
6. Toxicity (gaseous or liquid)
7. Acoustic noise - vibration
8. Irradiation
9. Isolation + confinement
10. Pressure
11. Restraint personal equipment

Equipment design

1. Displays
2. Controls

Skills

- a) Perceptual
  - 1) Detection
  - 2) Identification
  - 3) Intensity + display reading
- b) Psychomotor
  - 1) Tool + test, equipment usage
  - 2) Control - equipment operation
  - 3) Flight-control operation
- c) Cognitive
  - 1) Data interpretation
  - 2) Judgment - decisions
  - 3) Numerical computations

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

- 4) Work Planning
- a) Communication
- 1) Oral
  - 2) Written
  - 3) Other (teletype, signal light, etc)
- e) Integrated-task performance
- 1) Time-shared tasks in real time
  - 2) Crew performance

### Task description

4. Perspective  
a) static

b) Dynamic

Challenge with -

Pressure

Max.

Tension

Noise

Temporal aspects

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

## Man vs. Machine

## Man Exceri

Detection of certain forms of  
very low energy levels  
Sensitivity to ~~extreme~~ wide range of  
stimuli

Receiving patterns & making  
judging them about them  
Detecting signals in high noise  
levels

Ability to store large amounts of  
info. for long periods - & re-  
call relevant facts at  
appropriate moments

Ability to exercise judgment where  
results cannot be completely  
defined

Imagining & adapting  
flexible particularities

Ability to react to unexpected  
low-probability events

Applying originality in solving  
problems: alternate solutions

Ability to persist from experience  
& also cause of action

## (Machine Exceri

(Filtered)

## Monitoring

Doing different things at one time  
Deductive processes

Storing & recalling large amounts of  
info. in short time-periods

Ability to repeat operations rapidly,  
continuously, precisely same way  
over long periods



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

Ability to perform fine  
manipulation, esp. where  
misdiagnosis appears  
unexpectedly

Ability to continue to perform  
even when overloaded

Ability to reason inductively

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

### Understand Environments

Reducing time allowed for performing task

Introducing abnormal temp, conditions

Subject exposed to shock, vibration, oscillations

Imposing restriction to movement. (clothing)

Failing to provide proper light

Introducing "noise" in task or environment

Failing to provide compatible interface design

Physiological or physical stress (acceleration, weightlessness, Coriolis, muscle strain)

General stress (loss of sleep, confinement, isolation)

Emotive stress (fear, anxiety, boredom)

### Gen. population stereotypical reactions

Handles on electrical equipment - clockwise for on, to increase current, & counter-clockwise for off or decrease in

~~Apparent~~

Handles for controlling lights - opposite

Control motion to right will result in motion to right

Large or dark objects - heavy

At bottom

People expect normal speech sounds to be in front of them & at approximately head height

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

2 parts of ~~sketch~~ clothes or human body dimensions

|                         | men                         | women                               | men                | women                        |
|-------------------------|-----------------------------|-------------------------------------|--------------------|------------------------------|
| Weight                  | 5 lb.                       | $3\frac{1}{2}$ lb.                  | 10 lb.             | 7                            |
| Height                  | $1\frac{1}{2}$ in.          | $\frac{1}{2} - 3\frac{3}{4}$ in.    | 1 in.              | $\frac{1}{2} - 3\frac{3}{4}$ |
| Vertical reach          | 1                           | $\frac{1}{2}$ in.                   | 1                  | "                            |
| Eye height, standing    | 1                           | "                                   | 1                  | "                            |
| Control to floor        | 1                           | "                                   | 1                  | "                            |
| W. length               | $\frac{1}{2}$               | $\frac{1}{2}$                       | $1\frac{1}{2}$ in. | $\frac{1}{2} - \frac{3}{4}$  |
| W. width                | $\frac{1}{2} - \frac{3}{4}$ | $\frac{1}{4} - 1 - \frac{1}{2}$ lb. | $\frac{1}{2} - 1$  | $\frac{1}{4} - \frac{1}{2}$  |
| head length             | -                           | -                                   | <del>1</del>       | <del>1</del>                 |
| head width              | -                           | -                                   | <del>1</del>       | <del>1</del>                 |
| hand length             | -                           | -                                   | <del>1</del>       | <del>1</del>                 |
| " width                 | -                           | -                                   | $\frac{1}{2}$      | $\frac{1}{2}$                |
| " thickness             | -                           | -                                   | $\frac{1}{2}$      | $\frac{1}{4}$                |
| foot circumference      | -                           | -                                   | $\frac{1}{2}$      | $\frac{1}{4}$                |
| shoe width              | $\frac{1}{2}$               | $\frac{1}{4}$                       | 1                  | $\frac{3}{4}$                |
| " "                     | $\frac{1}{2}$               | $\frac{1}{4}$                       | 2-3                | 1                            |
| elbow to elbow width    | $\frac{3}{4}$               | $\frac{1}{4}$                       | 2-3                | 1                            |
| thigh clearance         | $\frac{1}{2}$               | $\frac{1}{4}$                       | 2-3 $\frac{1}{2}$  | 1-1 $\frac{1}{2}$            |
| groin to foot clearance | $\frac{1}{2}$               | $\frac{1}{4}$                       | 1                  | $\frac{3}{4}$                |
|                         |                             |                                     | $\frac{3}{2}$      | $\frac{1}{2}$                |

head 11.9

torso 78.2

arms 21.3

legs 58.6

170.0



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

| Estimate | Fact |
|----------|------|
| 30 steps | 36   |
| 22       | 26   |
| 35       | 47   |
| 42       | 43   |
| 57       | 52   |
| 102      | 89   |

*AAA*

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

~~Handwritten~~  
 Center of gravity (human body) varies w. position of body &  
 its extensions

(Stand up - get higher.  
 1" forward - 1" forward)

2nd strength - 2nd only to protect strength  
 Force ~~is~~ in stretching - greater than in bending  
 Maximum force w. back rest - 450 lbs for short periods

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

— Allen White — Phil. of Action  
Oxford U.

— Norman Care & Landesman —  
Readings in the Phil. of Action  
Northwestern U. Press

— Mischel — Human Action  
Academic Press

— Melden — Free Action  
Putledge K's +  
Paul



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

"Off the land" — wanderers

"On the land" — farmer

: urban : away from the land

Base — ground — gravity — farmer

scanning — sleeping — from time to time. Wanderers.

Something that is placed on a spot, for a duration, and has to constantly be replenished (as the spectators use, pass by, exit, dropside, it).

Different chains of production; evidence (parts) of all in one place. Trading. Picking out one (choice).

Meeting of 2 wanderers. Noticeable. Made noticeable. Found noticeable.

— Underground: water, sewage system

— On ground: roads

— Above ground: electric wires, telephone wires, telegraph, ~~radio~~ Radio + TV

Photographs.

~~Photograph~~ Relatively open field.

Pick a site (subject: tree, etc.), looking far away.

photograph it.

Estimate no. of steps it will take me to walk there.

|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

When I take that no. of steps, take another photograph  
of the object, ~~where I am~~ ~~is in front of the object~~ from  
where I am: ~~is in front of the object~~ as the object,  
~~before it~~, ~~after it~~ is in front of it,  
past it.

Movie.

Kobalt in Formate, 3-min. Film.

Open with Clitoris (not ball),  
stand at one end,

Start playing an object ~~at~~ the other end.  
Run towards it.

See how close I can get to it in 3 minutes.

1 read it, 1 stop ~~and~~ ~~write~~ ~~the~~ ~~plan~~ until the plan runs out.

Learning pieces.

~~Page~~ On tape.

Play a round of Cradling: (yellow bird), 4 phases.  
 After ~~the~~ four phases play it again, sing along  
 with it.

Keep playing the four plan until I consider myself in  
union with Leadbelly.  
Then go out the west door. ~~Keep~~ <sup>Keep</sup> ~~do~~ <sup>do</sup> the







|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

Something (someone) that is seen approaching equilibrium, inertia:  
 something else imported (not actively) into that first system  
 and lending it energy ~~while~~ all the while it is approaching  
 equilibrium.

Plan to take an initiative — ~~plan~~ calculation or ~~plan~~ a  
 reaction by another party (Plan a counter-reaction).  
 - Abuse.  
 - Be a parasite.

Buying one's life:  
 Relations not with normal order but with  
 social order.  
 (Communal country)

Provisional goal.

Flexibility: different part, different goal.

Proximate + transient goal: Subsequent to this transient + less  
 proximate goal.



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

Film: Walking toward a point (post, tree) holding camera.  
 Extending my arm + pointing to this point as I walk.  
 My arm and hand pointy can be seen in the picture.  
 Adjusting my walk, ~~is that~~ + my body so that  
 the pointer is constantly on the point.

Film: Responses sent in varied + random directions,  
 constantly changing direction.  
 The camera man attempts to follow.

Film: Still camera.  
 I stand far enough in front of the camera so that my  
 whole body can be seen.  
 When the film begins, I am out of the picture.  
 I enter at the left, walk in a straight line  
 toward ~~the~~ the right.  
 I walk by putting one foot directly in front of +  
 flush against the other.  
 I go out of the picture at the right.  
 I enter again at the right, walk to the left, same  
 way as before; this time the line I walk is  
 directly in front of the first (it would be flush  
 in front of it if that first line were still there.)  
 Etc.



|                                       |                        |                |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:            | Series.Folder: |
|                                       | Vito Acconci Notebooks | 1              |

By the time the film ends, I am up to the camera (a  
blur?)

Film: 2 performers ~~to be facing the camera~~  
 still camera. facing the camera; runs in place  
 One performer, ~~runs in place~~ (specified number of steps)  
 (specified no. of steps)  
 The other performer backs to the camera, walks  
 away from it (half that specified no. of steps)  
 & then turns around & walks back to it (other  
 half of that specified no. of steps).