

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 They may not be published in print, posted on the internet, or exhibited.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 | 13 |

EXTRA HEAVY WEIGHT PAPER

33-689

60 Sheets 11" x 8½" Unruled

NATIONAL BLANK BOOK COMPANY, INC., HOLYOKE, MASS. 01040


NATIONAL
MADE IN U. S. A.

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.

| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |

Cost ball diagrams

Architecture from post: split-ideaism

Persistent refusal to make up my mind

Subjective mood

Idea takes shape. Action takes time.

Here and there. The new mood
at same time.

Time does this automatically.

A space as diagram of my possible space.

New mood as reaction to my image.

Make this reaction part of
the actual piece.

Reaction to my past image.

Have that image in place.

Destroy my image by me while not in a place.

| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |

My image. I've created it. It's gone out elsewhere,
away from me.

- I can fight myself in the past, at the
time I created it.

- I can fight myself in the present, myself,
as I am seen by others.

So I'm not fighting
myself but a diagram
of myself.

Concrete Paris. For pieces as
transitive stage (I'd be embarrassed
- just if these were more
permanent).

Ways to try out my hand -
drawing - feel my hand -
draw without looking.

Abstract expressionism - Expressionist
artistic: through expressionism to G.
order to reach an abstraction).

| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |

↳ 'abstract' can be a word like
'pattern' (pattern make then
detail.

—
Think. Don't cover right eye.
Be immersed. Like in a bag;
more + immersed passage at some
time.

~~Abstract~~
—
Turn to body → Turn body to place

—
Go into a corner → go throughout
the walls, room, be part of the room

| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |

- Roll (Candisize)
- slaps (Candisize)
- Blinks *
- Level *
- shadow box
- see-through
- 3 Adaptation studies
- imitation studies
- Leaving Pica
- Applications
- Broadjig 71 *
- 35 Approaches *** *
- Points, blanks
- Peppercorn Test *
- Over taking Pica *
- Room Projects
- Control Box *
- Sound Barrier
- Pull

- Combination
- Inclusions
- Mining Box
- Recreation
- Projections
- Hand to Hand
- Face to Face
- Head to Head
- Feeler *
- Control Medium *
- Substitutions

| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |

Moments for translation = P + R pieces:
 Engraving to show like a translation -
 seen it off the ground - diagram
 space

Space - spaced out - what does 'space'
 in' mean? Try 'closed'

Drawings - do over on entire page
~~drawings~~ ~~drawings~~ ~~drawings~~
 drawing check, from it,
 & photographs



Come piece
 way?

Check up a piece: do, like child

Do my body. Let my body do & space.
 I am in space. The space is best
 by me.

| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |

Before: ~~changing~~ changing myself to fit
environment

now: changing environment - making
little environments - to fit myself

Performance as performance in place it
has to take place somewhere

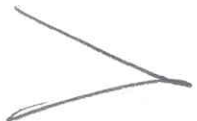
Domain and perhaps other
the plan (goal -
plan - in plan)

thing, person would be considered
the 'place' + place, space, under space
has to be the domain.

1000
I see that someone will act
they be cause people act
found in a way
without through

| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |

Interactive space
appear space.



Forms
Use space with
forms, space
of a city

| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |

thick

Continue tape loop: it gives me
a reason to ignore the viewer -
tells me it's a state of mind

where I'm ~~free to ignore the viewer~~
~~thinking~~ of viewers. (My own

thought, for a time, is that I'm fixed on
Acconci's "The or can be: 'Acconci, or
the or can be..." - I can see this
as a way of going outside myself
to myself as another person).

| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |

~~make my eye down~~
 Wanted to ~~lay down~~ - wanted to
~~make my eye~~
~~disappear~~ (I've been in the hunch:
 mile, fall; but the for men): I'm
 on the lake now, pushing my foot down,
 stop down hard, - the hand: the
 ... I'll take his side... and you
 disagree ... keep so it the ground...
 well - 2 ...

Too easy to use me (I've been
 in the hunch back: mile, shall the
 one-eye man off my back - escape
 the one eye man, the, by thing by
 with the draw): I'm in + draw:
 mile ~ : ... shall my loose ...
 put off I but ... unit/for ...
 , but + be on ... I'm ~~staying~~
 touch my body, pushed, my hand
 round the hand, first day but it's
 am.

| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |

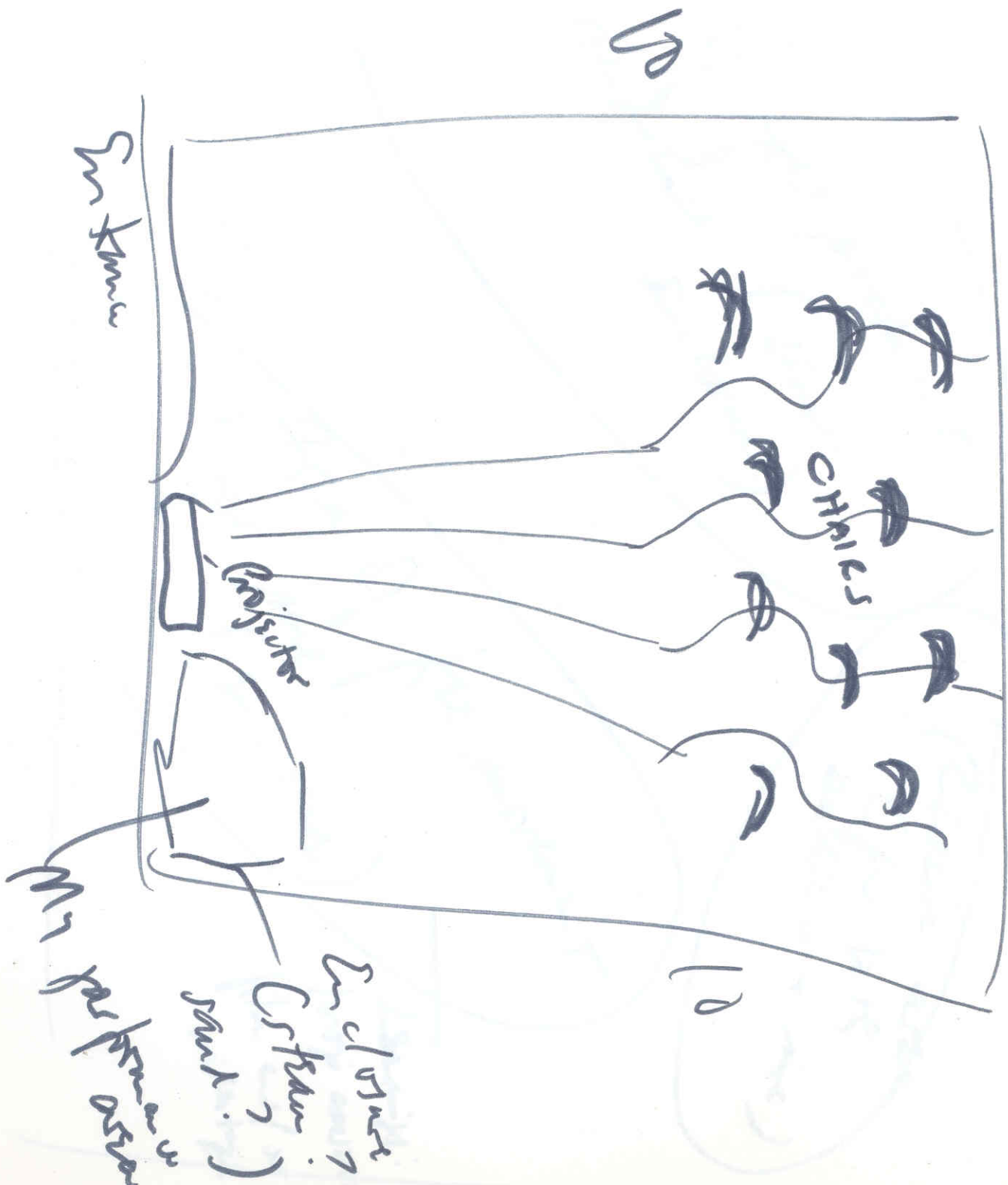
Reserve area
(for both
architects + more)

After the
Architectural
Firm (Stern)
(Stern)

After the
Architectural
Firm (Stern)

Learnings:
large concrete,
plan and/or
videotape

| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |



| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |



| | | |
|---------------------------------------|------------------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Vito Acconci Notebooks | 13 |

