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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.

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	Vito Acconci Notebooks	16



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Collection:

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Series.Folder:

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PUBLIC APPEARANCES

Gallery space - winding space, a series of rooms, hallways ~~that can consider this~~
~~a space for me to be in, move through~~ (This can be considered
 a furnished frame for me to
 exist in, move through - a place
 for me to maintain control in,
 preserve myself in).

Throughout the space, in corners,
 doorways, are set up potential
 alarm points - ~~points~~ where
 routine is disturbed, where appearances
~~cannot~~ cannot be normal.

- + tape recorder
1. Hot seat (chair, ~~off~~ light bulb in doorway): a place where I can be investigated, analyzed, broken apart.

hand writing

2. Screen (folding screen with ropes, belts, shawls): a place where I can change expression, change appearance, so that I can get by, possibly, undetected.

3. Imposition (clothes rack, tape recorder, by a doorway): a place where I can be ~~crowded~~ crowded in on, where I can blend with the person crowding me.

4. Warning (~~musical instruments, hand writing, via a window sill~~): a place where I can call for help, where I can assert my existence, my person.

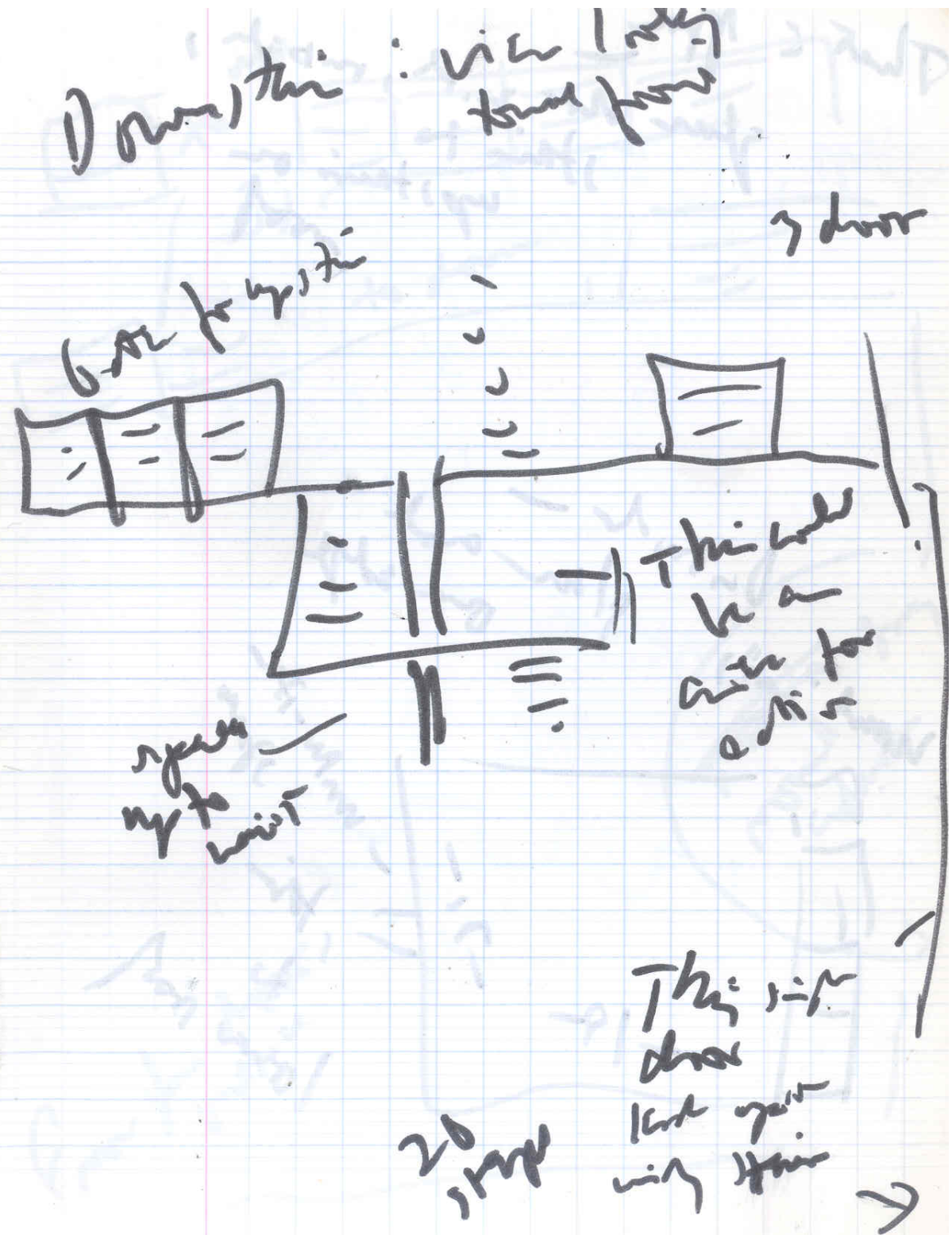
~~17~~

5. Bed (sleeping bag, mats, tape recorder, in a ^{corner} ~~doorway~~): a place where I can divide myself, leave my body and be free of it.

6. Luck (curtain, weapons, tape recorder): a place where I can hide, where I can fight myself so that no one else has to fight me — a place where I can beat myself down and disappear, change to another state.

~~The space as in preparation for~~
The space as in preparation for

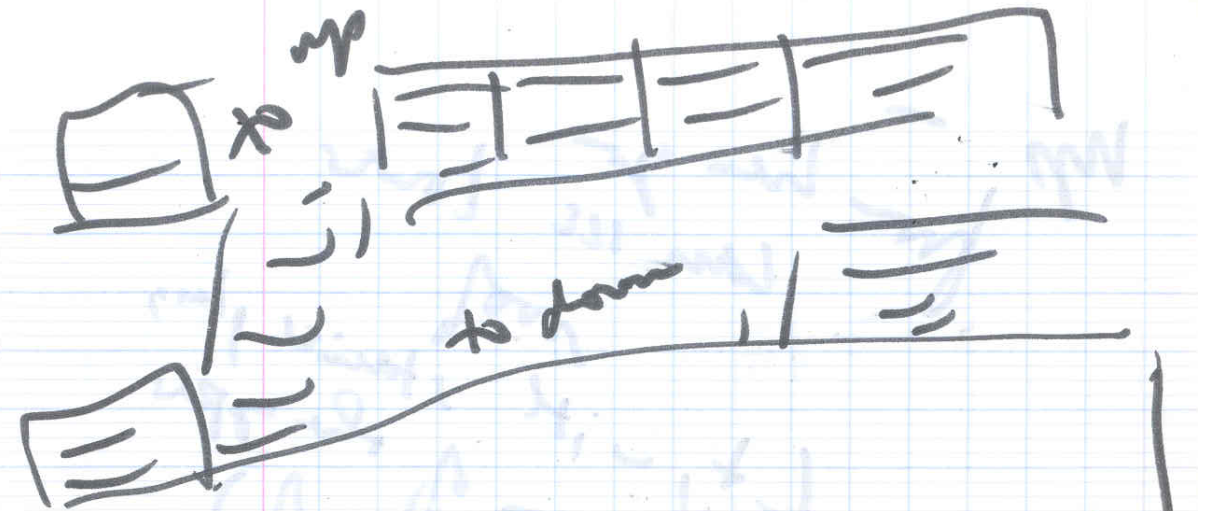
my potential presence, in preparation for a viewer's potential interaction with me. I occupy, actively, the space behind the curtain: this is a place where I can sum up the ~~potential~~ potential activity in the other spaces - I can shake out my plans, desires, I can ~~get beyond my physical presence~~ attempt to get beyond my physical presence. The performance itself, the performer himself, should not be displayed as something to focus on: the performance is just one element in an attempt to perform the space, activate the walls and floor.



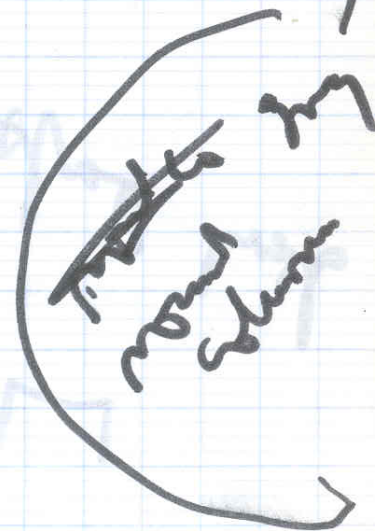
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That's the
 glass are with, rubbish,
 stain to
 up, stain on
 roof

On the
 plan and
 one edge
 hand - rail
 - 12
 - 12 - under the
 - 12 - to
 lower may




From the
 outside

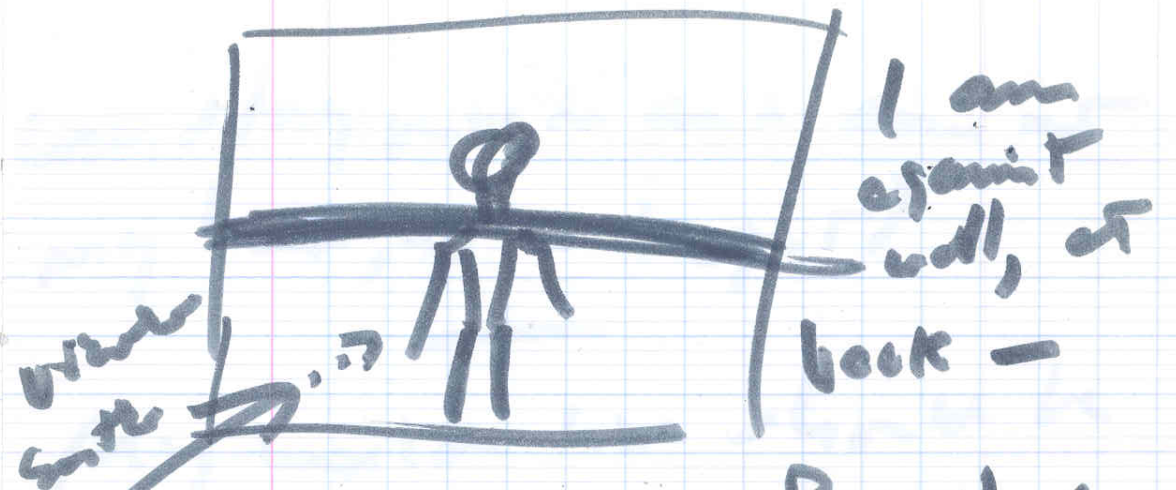


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up -
 for her to
 can see lower
 Lt, with roof, stairs plan,
 room of the upper
 roof)

grey
 1975


 wide light



my head comes up through a
hole in a construction that
fills the gallery room (a
platform - a niche can
enter under the platform
(he can lean over my
shoulder - it should be
unobtrusive, unobtrusive - or
he can refuse to enter: be

can stay outside and aim at
my head, as a target!

My world here should be
the world of my thinking on
the platform should be
objects — a kind of town, a
system of shelters — for
my head to inhabit (but
my head can't move toward
them, it's obstructed by
the platform it just through,
my head has to look at

→

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the 'object', not just
influence, we then.

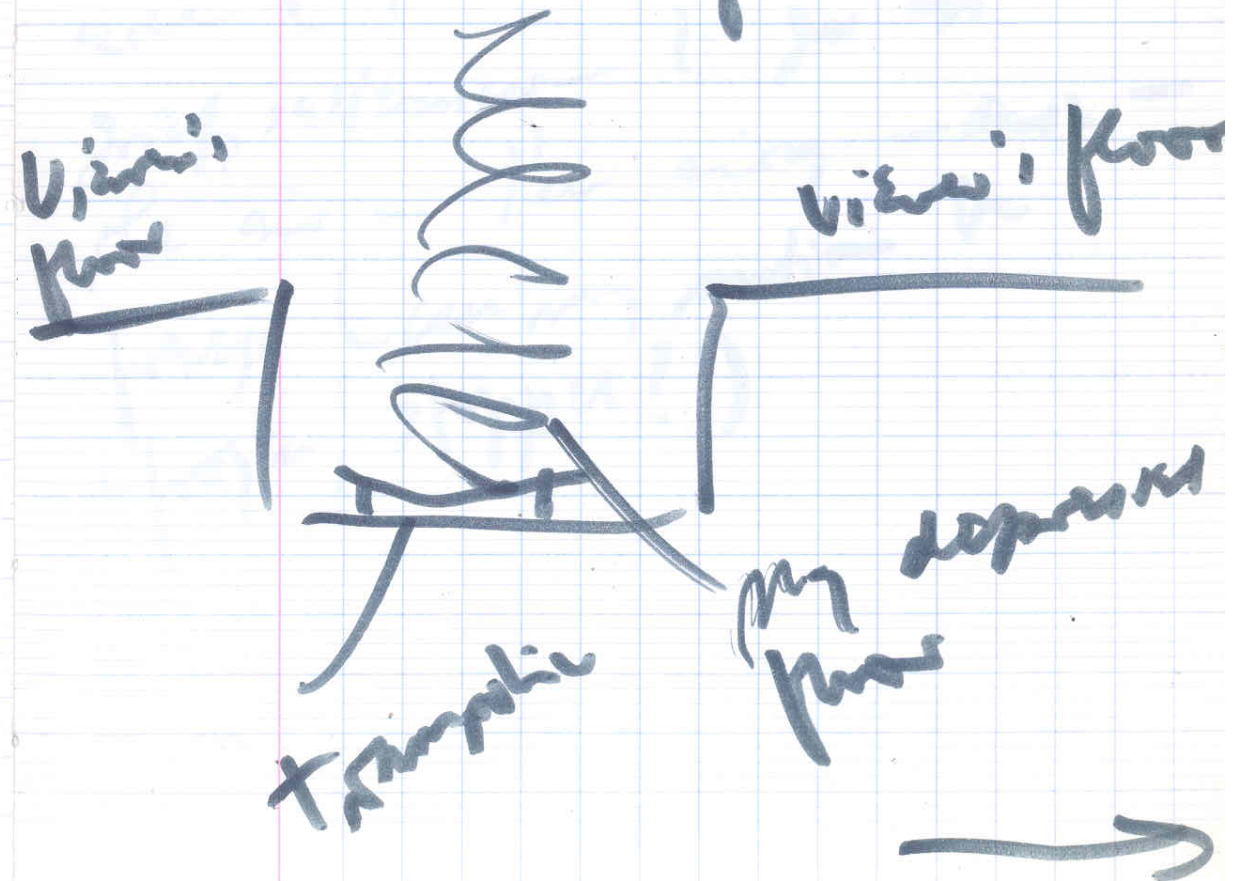
2 words: base + stomach.

Something should be done with
legs + arms - they should be
used for something (potential
projection, grasping, motion:
projection, purpose?)

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Trampoline: any position
will be on it, jumping up &
down it

This should be in a hole in
the middle of the gallery
floor



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Vizual can walk around
me - I can come up
through window

My area: deep water
area (I come out of
grip, release - I go on it
the air - I'm airy - sure -
freeze (can my motion be
frozen, stopped!)

Most art language
 (mode: initiation,
 subjective, imperative,
 - picture)

My word: priority not (I
 am in command)

wishing (I am dependent
 on my god)

commanding (either is control
 or with control - the
 word dependent on first
 two)



~~infinite~~ (I am sure,
 my thoughts are
 ungrounded — my
 other mouth might be
 dependent on this — or
 the other was used: the
 first two mouth ground this
 one — or the first two
 moved present this one
 from physics, being
 itself



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mood and a room: room
and language: language
and a room (speech
a room — have this
lead to more than ~~the~~
the mood of a room)

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$$\begin{array}{r} 28 \\ 11 \overline{) 82} \\ 22 \\ 11 \overline{) 28} \\ 22 \\ 11 \overline{) 16} \\ 22 \\ 11 \overline{) 4} \end{array}$$

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(mountain: &
 space all over for
 space of me (space of
 from me & space of
 me coming from something
 else, someone else)

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6/11/71 ant. 10:15: rjc and
needs: jil, and rjc: finding
me in relation to these rjc:
finding my group, in the kind
of group, in relation to these
rjc.

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Performer as missing of a
performance (audience) space -
not so much 'fitting over'
the space as allowing the
space to fit its larger
environment, to fit into, against,
a larger space.

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(performance as prisoner
on an audience; ~~they~~
they can place their
cast on me and feel the
prisoner)

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[Handwritten signature] *[Handwritten signature]*

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Song on tape
(original version)

I sing song,
sing with smile

I sing to
an unknown
member of the
audience

Party B
criticizes me,
stops me
when I am
not convincing

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(Radio — Perform on radio
(Perform down in recording studio

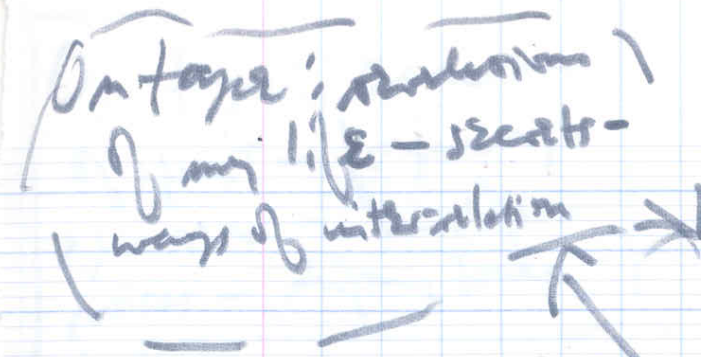


1. speak with a void
Disperses space that I'm
addressing
My voice, my meaning,
disappear themselves,
disappear themselves

1. pick out a specific possible
person in the audience
1. mold that person
until that person
to me

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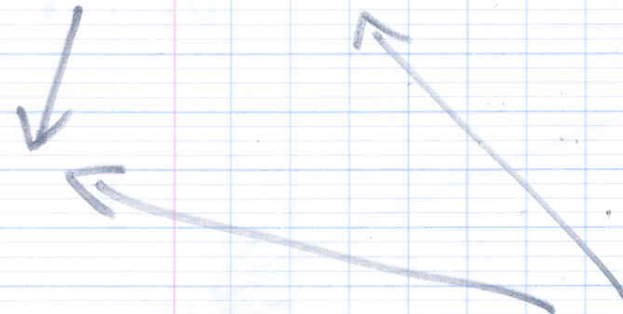
On tape: revolution
of my life - secret-
ways of interaction



Live: I keep
talking, lower
the tape, keep
filling up
spaces -
prevent the
tape revolutions
from being heard

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On tape: recording
of part - fragment -
recorded - in different
voices - shifting tones



In person, I:
stop the recording,
stop the tape
when I feel need
to connect or
one - turn back,
again, to one
that needs
connect

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Live: I talk to
records: talk
to it: 'Talk
to yourself...'

→ This is recorded
on tape: 'Talk
to yourself...'

← Live: I listen
to tape: I hear:
'Talk to yourself...'
I hear to per
ception

→ Live: I talk,
convincingly type

← Live: I am not
convinced - I
go back to the
taping of tape,
repeat it, try again
to be convinced

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Tape: 'Tell them
your leg is
shaking... Tell
them it's windy...

Tape:
'My leg is shaking' is
(tells in that
particular tone, the
rhythms of that frame
of mind) ... 'It's
windy' (Make most
rhythms) ... etc.

Live: I play
part of the tape,
live up to what
I'm saying (tell
anecdote...)

Live: I skip
around tape, go
back, repeat, go
forward, anticipate

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Topic: 'Talk to
yourself... tell
them ~~you're~~ you're
on the ~~line~~ line...
it's cold...

physical adjustments
physical adjustments

List:
I connect myself
into this... play
back tape... as often
as I need


... (faint handwritten notes)

... (faint handwritten notes)

... (faint handwritten notes)

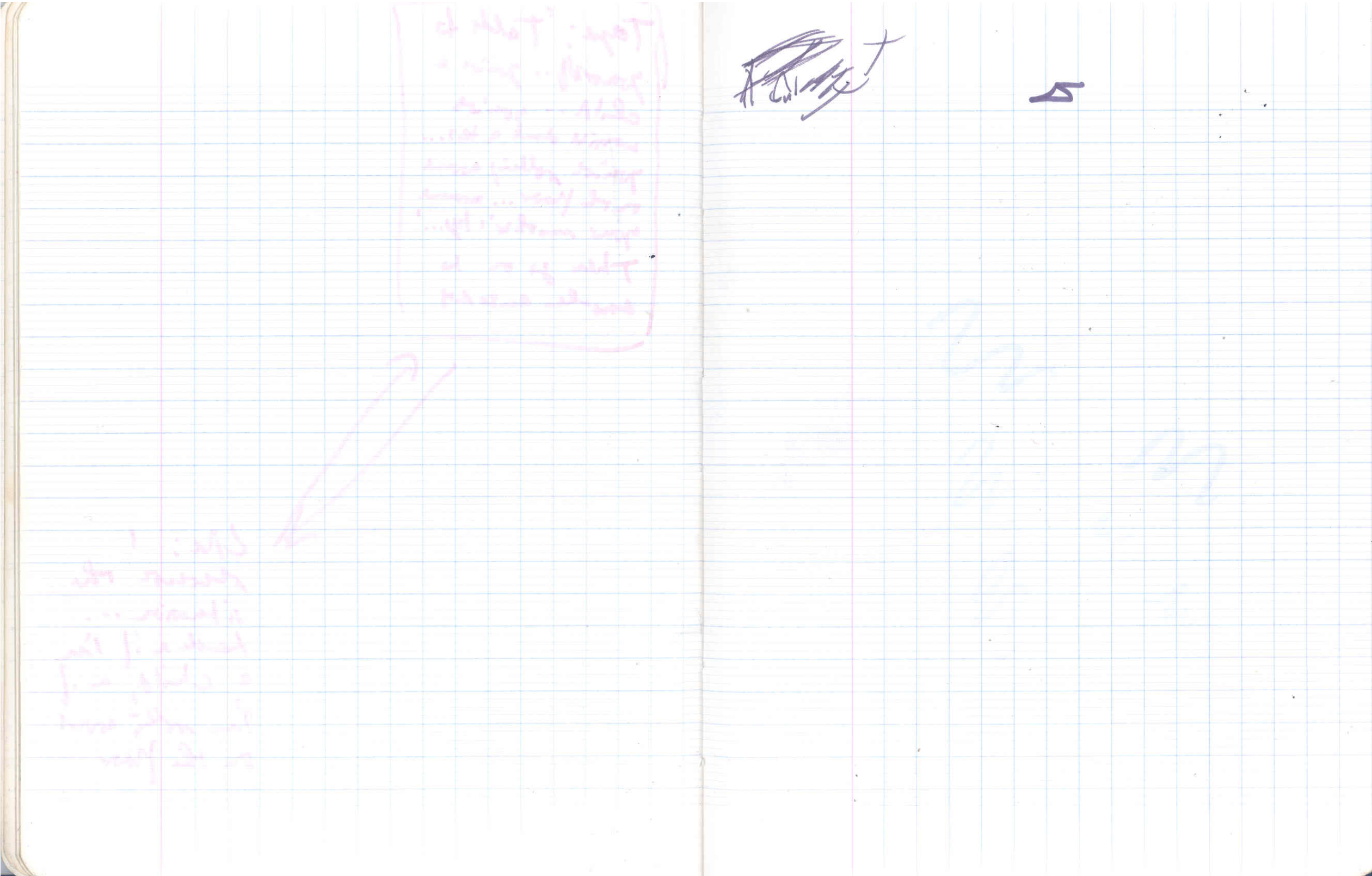
Tape: sounds,
 carried till now
 heard some out -
 changing, sounds -
 each sound unit
 itself is brief, is
 followed by another
 sound unit - 'vrrrr' -
 'crrrr' - 'zzzz'...

Live: I play the
 tape, listen -
 a sound might
 remind me of a
 story - I tell
 the story, playing
 + re-playing the
 sound all the
 while as I tell
 it, to remember,
 keep it going



Life: I
reverse the
situation...
take a if I'm
a child, a if
I'm not even
on the floor

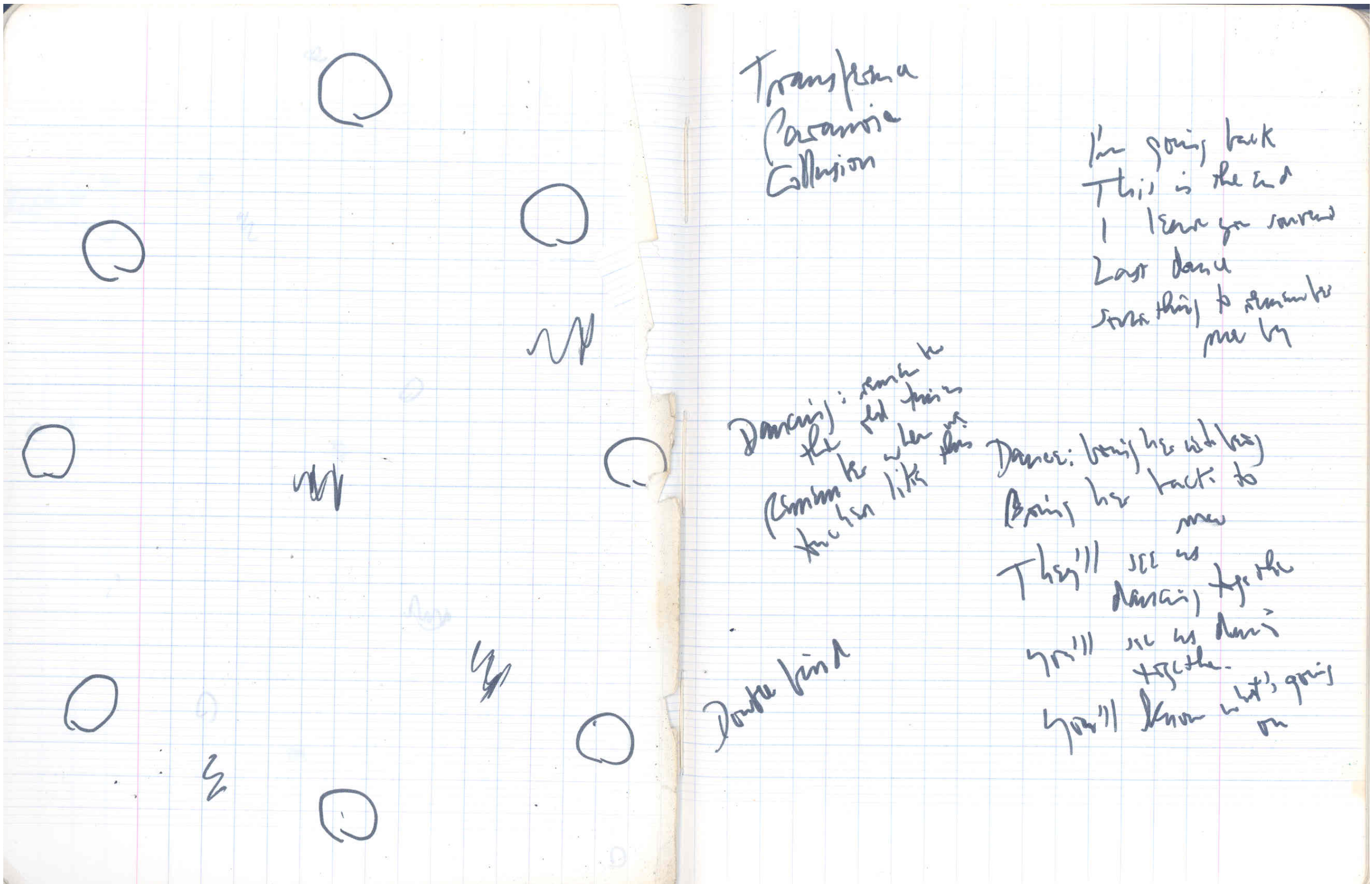
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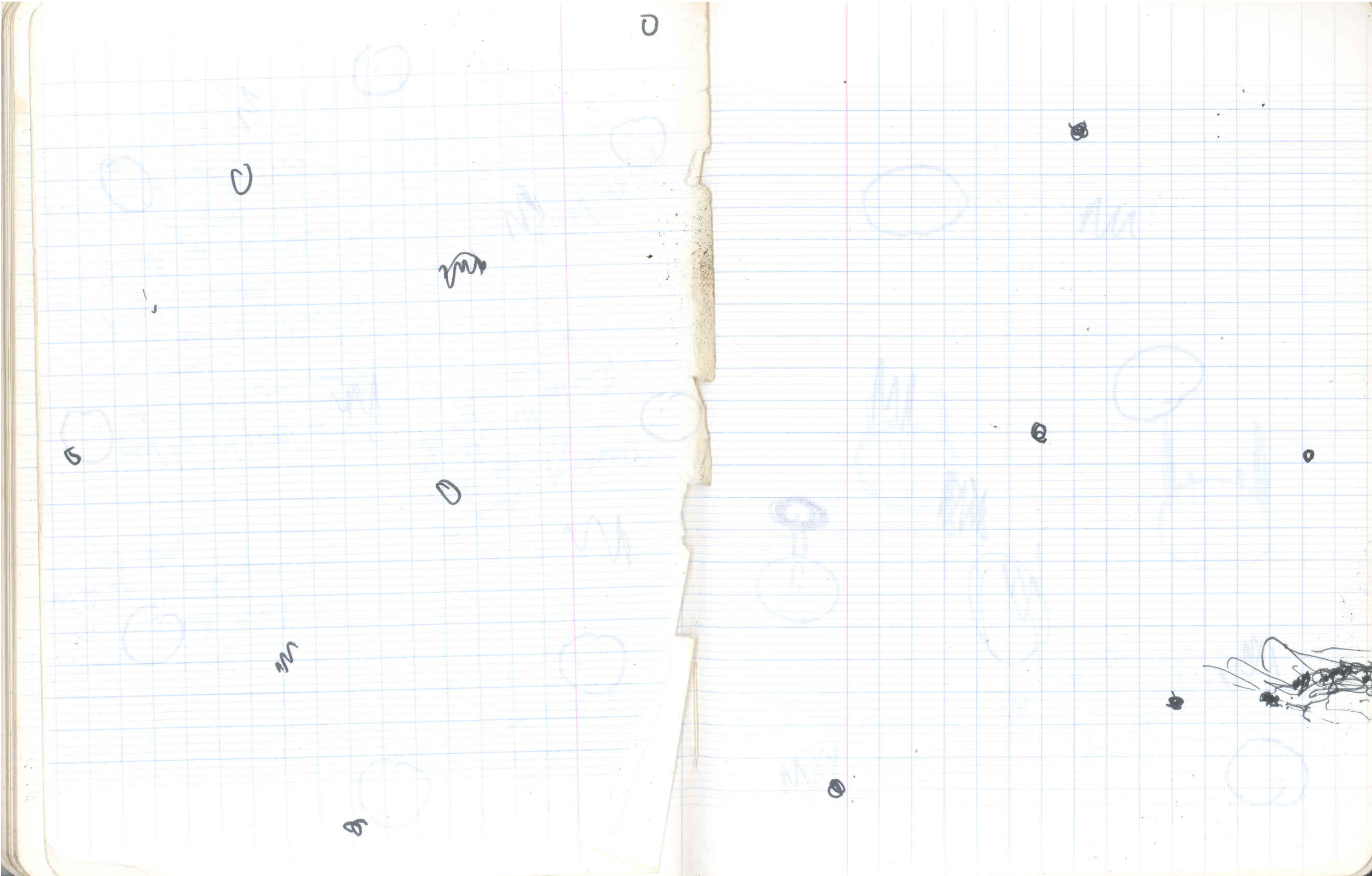
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W
W M
W W
W W

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Spot +
some take

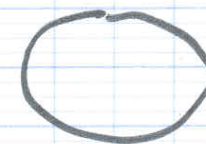


mm



mm

mm

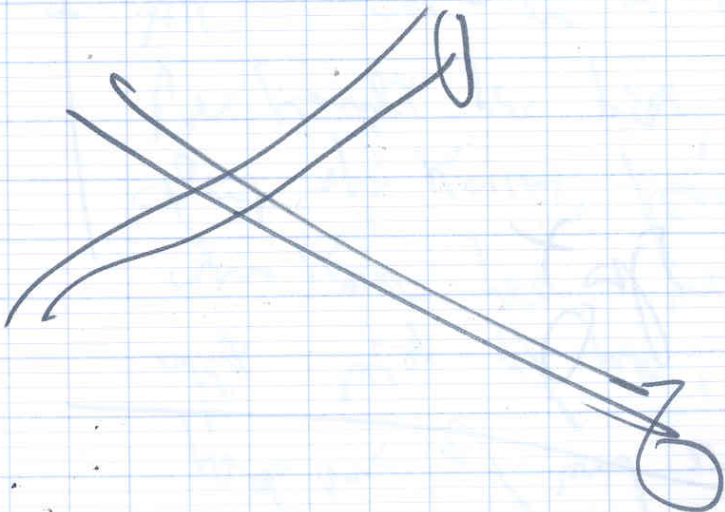
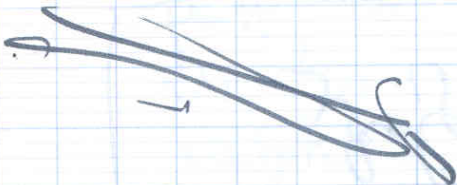


mm



mm

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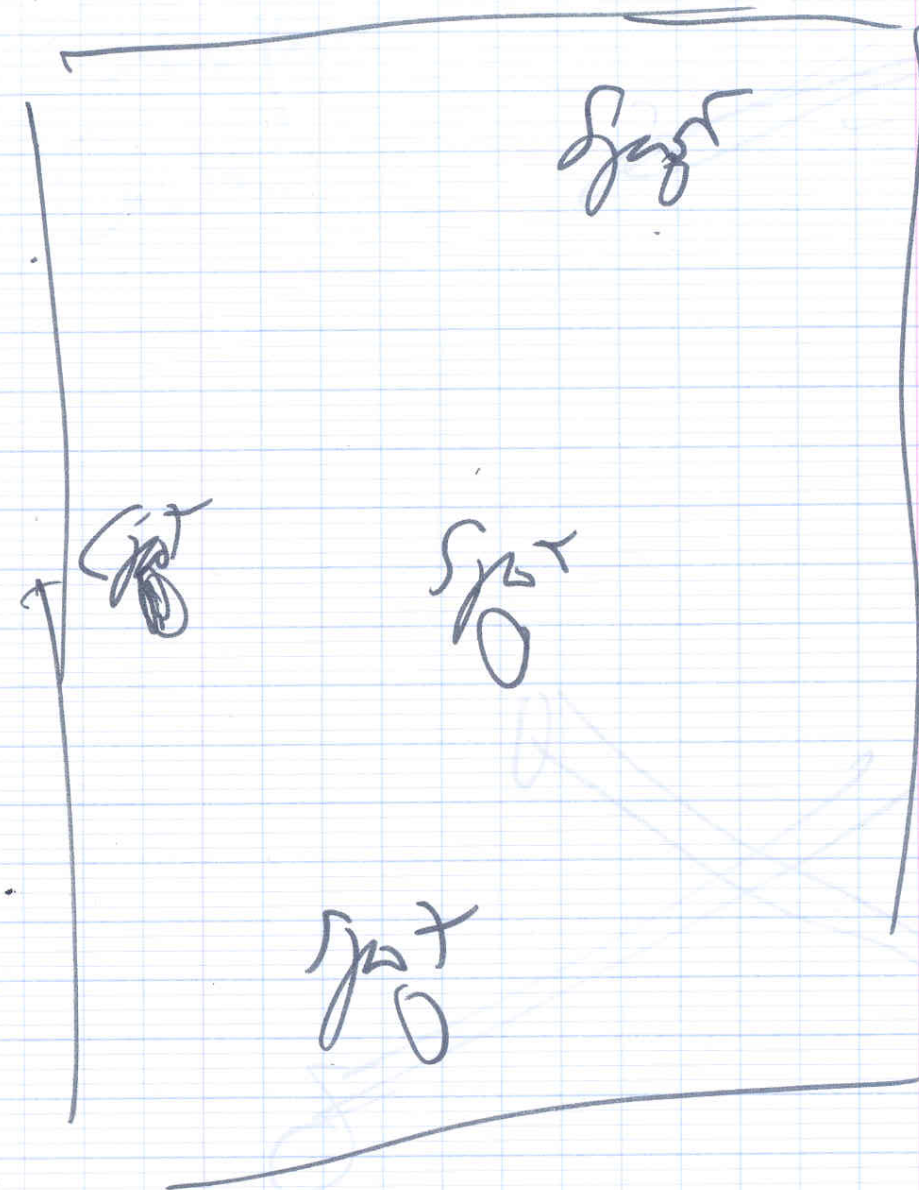
Spotlight
Dance floor
Curtain

C / Rm u

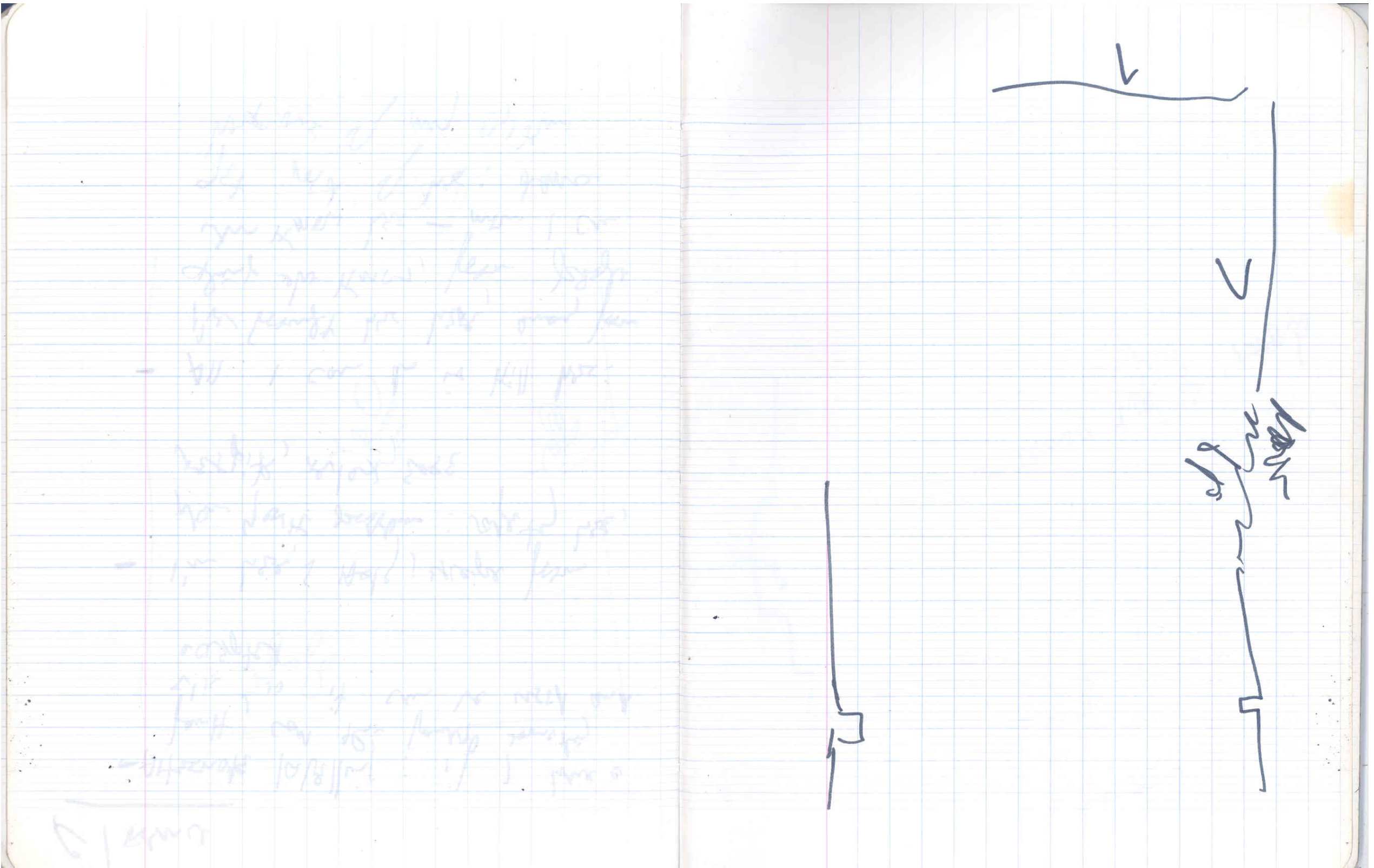
- Alternate labelling: if I have a fault, can the faulted something else, so it can be used and accepted

- I'm here, I help; escape from New York problem: safety here, respect, relax, ease

- All I can do is kill her: I've brought her here, away from things she knows, from people who know her - now I can get rid of her: dance her out of my system

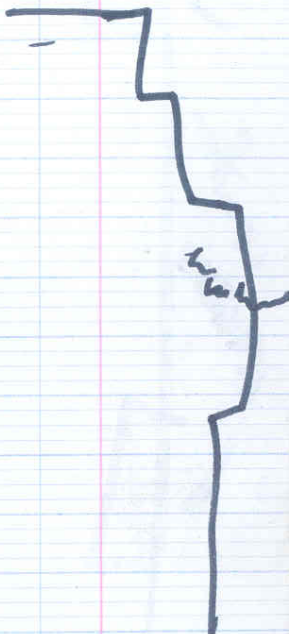


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Corner:



doors: 4 feet across

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(Rike
 23 05 98
 Lunatic. 22

23 72 00

21 55 33
 Allie trust, 16

~~50-21-27~~

~~30-21-27~~
~~30-21-27~~
 30-21-27