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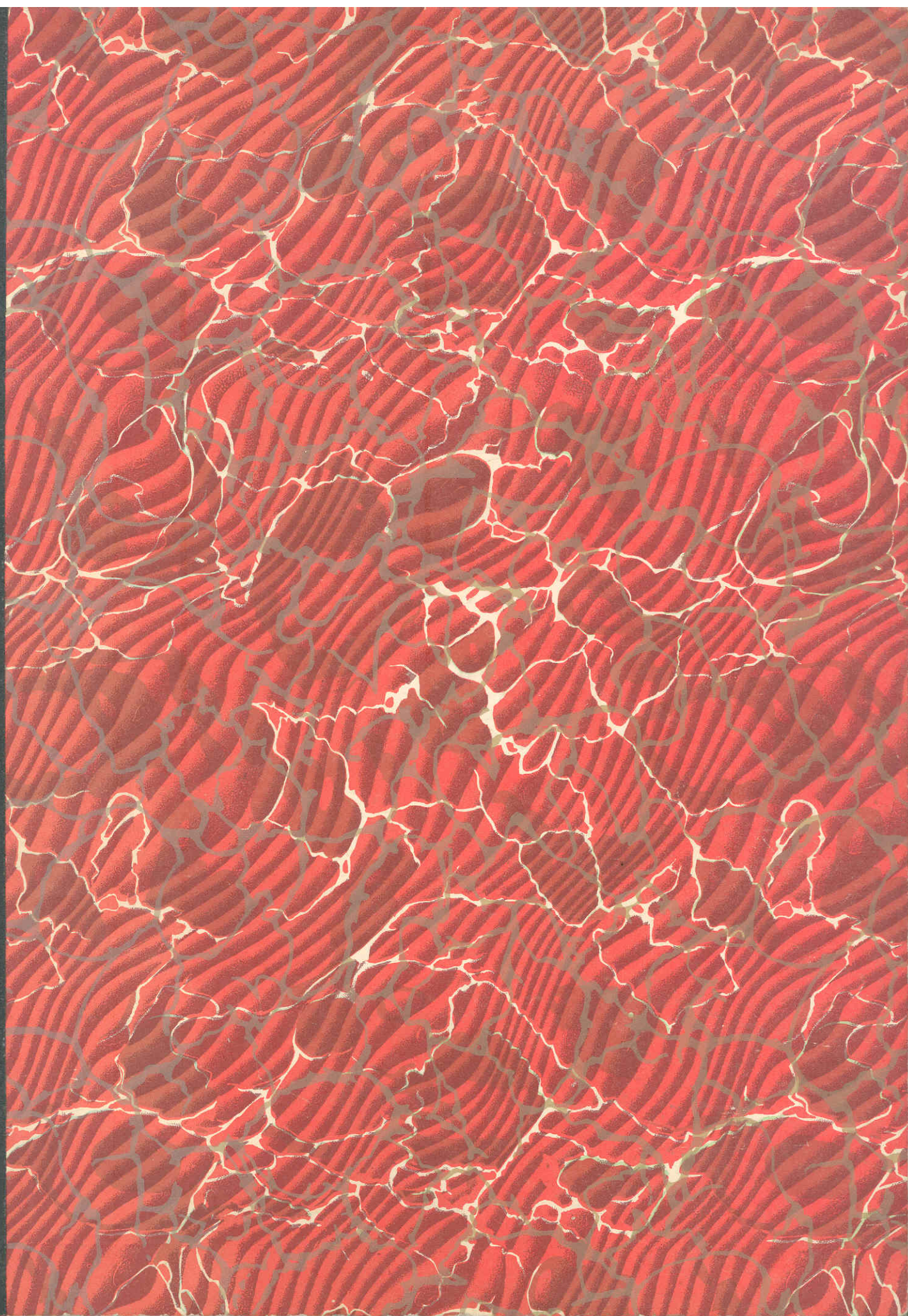
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This scan was produced by Vito Acconci's studio staff prior to the notebooks' acquisition by Gilbert Silverman, who subsequently donated them to The Museum of Modern Art Archives. The scan captures the notebook in its entirety, from front to back cover,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

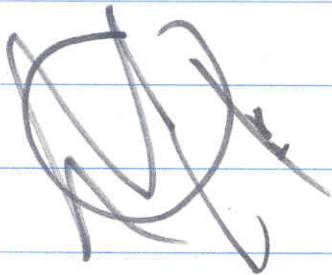
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	Vito Acconci Notebooks	19



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on the table — sweater, in plain sight

under the table — steps
— secret



of

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Bed: under my eye -
 sink in - ~~right~~
 away from her

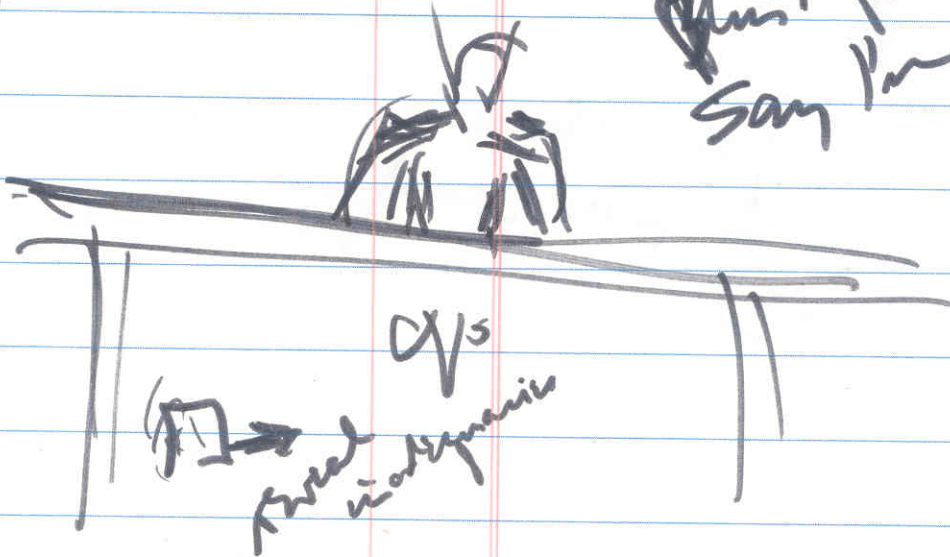
I'm writing in a good book. don't think I am
 - in touch, what's that? I've got by these
 words

Under the table in my room
 come out get me.
 Over the table I'm admitting my
 sexual past.

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off my side
front or side

sitting or take
plant looked
say for a good
fruit



Fantasies

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I try to try women: I want them to love
me forever.



I drift away from them.
I want them to take care of me, while
I disappear

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Long ~~my~~ cards on the table
Write re. table

4

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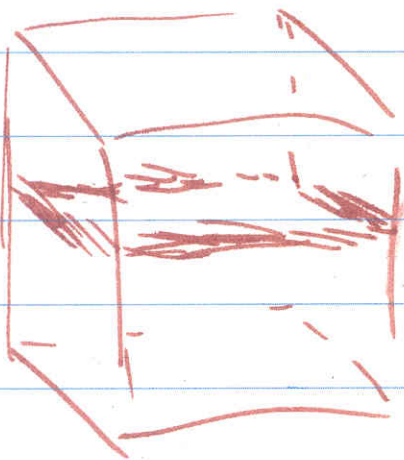
~~Maybe lying down here~~

I could be lying down here - let this sit
with me - the reason I can't stay
with her

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FLORENCE

Sustaining narrow platform: place
for toys, ~~the~~ sheep -
They look down
upon me



Maybe chairs

I can potentially be in the
middle - (in exercise,
rest)

Or they're my angels -
I can look to them for
help - they can
potentially help pull me
up out of ground

They are
the marks
and in the
light



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Crowded entrance: small way - connect
this with platform
Back platform and entrance
around me, mostly in
my end 'has' not used
by me

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My background is literature. Until 1967, when I saw some
~~pieces~~ of the U. of W. Works works, by name, I was
 writing, mainly, fiction; not in public in 15th way,
 like Olympe or Archit. The ~~concern~~ ~~was~~ it was
 to treat ~~novels~~ as a ~~field~~ of ~~eyes~~ ~~had~~ ~~field~~ of
 eyes, to ~~let~~ ~~did~~ ~~not~~ ~~have~~ ~~appear~~ ~~in~~ ~~the~~
 magazine is, to ~~write~~ ~~for~~ ~~what~~ ~~it~~ ~~had~~ ~~in~~
~~the~~ ~~mind~~ ~~of~~ ~~the~~ ~~author~~ ~~and~~ ~~the~~ ~~reader~~ ~~the~~
~~the~~ ~~mind~~ ~~of~~ ~~the~~ ~~author~~ ~~and~~ ~~the~~ ~~reader~~ ~~the~~
 no ~~there~~ ~~is~~ ~~an~~ ~~eye~~ ~~to~~ ~~write~~ ~~the~~ ~~work~~ ~~as~~ ~~a~~ ~~rule~~ ~~or~~ ~~principle~~;
 the ~~work~~ ~~is~~ ~~in~~ ~~the~~ ~~mind~~ ~~of~~ ~~the~~ ~~author~~ ~~and~~ ~~the~~ ~~reader~~ ~~the~~ ~~work~~ ~~is~~ ~~in~~ ~~the~~ ~~mind~~ ~~of~~ ~~the~~ ~~author~~ ~~and~~ ~~the~~ ~~reader~~ ~~the~~
 it is ~~not~~ ~~just~~ ~~a~~ ~~field~~ ~~of~~ ~~eyes~~, of ~~the~~ ~~eyes~~ ~~of~~ ~~the~~ ~~author~~ ~~and~~ ~~the~~ ~~reader~~ ~~the~~ ~~eyes~~ ~~of~~ ~~the~~ ~~author~~ ~~and~~ ~~the~~ ~~reader~~ ~~the~~
 The ~~work~~ ~~is~~ ~~in~~ ~~the~~ ~~mind~~ ~~of~~ ~~the~~ ~~author~~ ~~and~~ ~~the~~ ~~reader~~ ~~the~~ ~~work~~ ~~is~~ ~~in~~ ~~the~~ ~~mind~~ ~~of~~ ~~the~~ ~~author~~ ~~and~~ ~~the~~ ~~reader~~ ~~the~~

↳ What I wanted was a prose that had to be
 awkward, because it was sticking in the act of being
 an ~~eye~~, a series of ^{high} 'short' ~~eyes~~. In, ~~and~~
 was not meant as a ~~the~~ ~~right~~ ~~field~~ ~~of~~ ~~eyes~~ -
 it, ~~was~~ ~~not~~ ~~just~~ ~~like~~ ~~it~~ ~~was~~ ~~only~~ ~~writing~~ ~~as~~ ~~an~~
 effort of ~~the~~ ~~eye~~; it ~~was~~ ~~not~~ ~~by~~ ~~the~~ ~~idea~~ ~~of~~ ~~the~~ ~~author~~ ~~and~~ ~~the~~ ~~reader~~ ~~the~~
 was ~~not~~ ~~just~~ ~~the~~ ~~idea~~, ~~and~~ ~~the~~ ~~idea~~ ~~of~~ ~~the~~ ~~author~~ ~~and~~ ~~the~~ ~~reader~~ ~~the~~
 was ~~not~~ ~~just~~ ~~the~~ ~~idea~~, ~~and~~ ~~the~~ ~~idea~~ ~~of~~ ~~the~~ ~~author~~ ~~and~~ ~~the~~ ~~reader~~ ~~the~~

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Can be I didn't give you a water, I felt to see
 the, ~~rough~~ ~~rough~~ to draw but and even the
 limited. I went. For the I see + see, at US.
 I was with Jerry. My intent with Jerry was to
 move on a page, the page as a field for action. So,
 as we to go a large, this was not the page
 over the eyes it, to use Jerry to cover a space
 and then to work a meaning. ~~It was~~
~~not to use words~~ Typed words were: ~~my~~
~~the play~~ ~~in~~ ~~the~~ ~~to~~ ~~so~~ ~~circle~~ ~~with~~ ~~city~~
 my to which ~~that~~ ~~could~~ ~~define~~ ~~myself~~
~~myself~~ ~~myself~~ ~~myself~~ ~~myself~~ ~~myself~~ ~~myself~~
 when that def. meant on a page and then
 a def. movement that just existed; ~~my~~
 more that play on the ~~and~~ ~~live~~ ~~you~~ ~~and~~ ~~so~~
 circle back on themselves, just to check on ~~the~~ ~~page~~;
 under the ~~circle~~ of a .st system, like ~~it~~ ~~was~~,
 and it was only on Jerry.

Just see just a bit in, in la la, and it is
 in art; the the the. the the, the

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~~My all started a writing messy on 0.17.1~~
~~with a very much to be done part on 0.17.1~~
~~and it's still a part of my story of works and to~~
~~do it in a part; it's a kind of work - but~~
~~but by a new part, it may see part as~~
~~story of work and to do it in a part; it was~~
~~as a kind of work - but.~~
~~was a kind of work - but.~~
~~was a kind of work - but.~~

15. but this is a new
 we have to see it as a part of a new
 work and in relation to the new part of
 the work but it's a new part of the work
 to see.

By ~~1918~~ 1918, my ~~interest~~ interest was
 on a page that had been about 1 year to
 my action. For 5, 6 or 7 years ago now:
 'In 1 do it in a part of the work.' But,
 a kind of work, and it may be a part of
 our story but to see it, about. So the page
 by 2 is a kind of work for the part of
 the work, or a container of the work of part of the work.

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~~larger~~
~~the~~ ~~was~~ ~~the~~ ~~best~~ ~~for~~ ~~it~~. ~~On~~ ~~of~~
~~the~~ ~~part~~ ~~I~~ ~~was~~ ~~the~~ ~~MOVE~~, ~~you~~ ~~(~~
 The ~~you~~ ~~been~~ ~~a~~ ~~very~~ ~~a~~ ~~dis~~. ~~On~~ ~~of~~ ~~the~~
 you ~~was~~ ~~critical~~ ~~MOVIE~~, ~~MOVES~~ (D O I B U T I N G).
 the ~~time~~ ~~to~~ ~~be~~ ~~in~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~
 17 ~~th~~ ~~of~~ ~~the~~ ~~60~~ (over) ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~ ~~by~~ ~~at~~ ~~the~~ ~~end~~ ~~of~~ ~~the~~ ~~60~~
 you ~~are~~ ~~in~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~ ~~for~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~
 the ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~ ~~was~~ ~~a~~ ~~very~~ ~~to~~ ~~be~~ ~~equivalent~~ ~~to~~ ~~the~~
 the ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~.

It ~~was~~ ~~on~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~ - it ~~was~~
 clear ~~that~~ ~~of~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~.
 17 ~~th~~ ~~of~~ ~~the~~ ~~60~~, ~~you~~ ~~was~~ ~~the~~ ~~best~~
~~most~~ ~~of~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~. The ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~
 part, ~~is~~, ~~the~~ ~~most~~ ~~of~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~ ~~of~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~
 of ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~. ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~.
 the ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~ ~~is~~ ~~the~~ ~~best~~ ~~of~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~,
 what ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~ ~~is~~ ~~the~~ ~~best~~ ~~of~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~
 now), ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~ ~~is~~ ~~the~~ ~~best~~ ~~of~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~
 can ~~be~~ ~~found~~ ~~in~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~. (the ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~, ~~is~~ ~~the~~ ~~best~~ ~~of~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~)
~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~ ~~is~~ ~~the~~ ~~best~~ ~~of~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~.
~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~ ~~is~~ ~~the~~ ~~best~~ ~~of~~ ~~the~~ ~~part~~ ~~of~~ ~~the~~ ~~17~~ ~~th~~ ~~of~~ ~~the~~ ~~60~~.

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RECORD

COUNTY OF _____, STATE OF _____

CHARACTER OF INSTRUMENT	CONSIDERATION	DATE OF INSTRUMENT			SPECIAL REMARKS	LEGAL FEES
		Month	Day	Year		

By 1960, my sketches with most no page had been
 done specifying to some I made, rather than as
 document of what he presented the work showing
 them on next. My art, other it might be -
 a page or two then, but plus sketch. This was
 this of page we used now a mask, ~~found~~
~~that page~~ ~~was~~ a certain that ~~you~~ ~~of~~ ~~you~~ for an
 onward process. On of it had personal write
~~the~~ ~~is~~ a journal they (right) Thus - by, as the
 first page & copying, my work with the first separate
 number, then in. What page & copy, my work with ~~the~~
~~the~~ ~~is~~ a separate unit, therefore, to other pages, i.e.,
 copy the copy right these in on 20 pages.

By 1961, the art was ~~present~~ ^{with} the same
 space, red time, as a gift for moment; if ~~the~~ -
 page we used, it was not open, as drawn off
 a activity. On the it. as a idea to be tested:
 for example, walk a walk ball, walk for it to
 120m, walk on + just say or say 'the', will it go.
 it draw it was Buddy's art.

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1

NOTARIAL

NOTARY PUBLIC

DATE			EXECUTED BY	EXECUTED TO
Month	Day	Year		

etc. The concern is to find room to improve a
 see space. The kind of activity was culminated
 the ~~1968~~ fall of 1969, in a plan for the area
 like 'the north' plan - follow
 (Plan 10-7-69): end by, day after it was
 in the end, as fully his desire he goes, ~~stay~~ however
 long or far he travels, end it away when he returns
 private plan.

No that I was not on a page, I had ~~the~~ the
 ground was used to. 9

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RECORD

COUNTY OF _____, STATE OF _____

CHARACTER OF INSTRUMENT	CONSIDERATION	DATE OF INSTRUMENT			SPECIAL REMARKS	LEGAL FEES	
		Month	Day	Year			
					<p> means of self-expression find my place defining my presence in space. to be a conduct 2 EYE - int in top down and the other it comes at 5 point in a full job of photos from each of the parts, pri- me, they for example, a "Kari" in' of the spirit. with other would hold a can. where go through it was step of an exercise. The blue, dis - from that resulted was pictures there or act out the of a activity. My a in ⁱⁿ the ^{the} work ^{work} the ^{the} space ^{space} in ⁱⁿ view ^{view}. The other was to read in the view ^{view} of, you = to ^{to} the ^{the} work ^{work} the ^{the} view ^{view} of, you </p> <p style="text-align: center;"> the other was to get it from the stage </p> <p> The to ^{to} get ^{get} the ^{the} work ^{work} the ^{the} view ^{view} of, you the work ^{work} the ^{the} view ^{view} of, you was a condition ^{condition}. to ^{to} be ^{be} a ^a condition ^{condition}. to ^{to} be ^{be} a ^a condition ^{condition}. was a condition ^{condition}. to ^{to} be ^{be} a ^a condition ^{condition}. was a condition ^{condition}. to ^{to} be ^{be} a ^a condition ^{condition}. was a condition ^{condition}. to ^{to} be ^{be} a ^a condition ^{condition}. was a condition ^{condition}. to ^{to} be ^{be} a ^a condition ^{condition}. was a condition ^{condition}. to ^{to} be ^{be} a ^a condition ^{condition}. </p>		

