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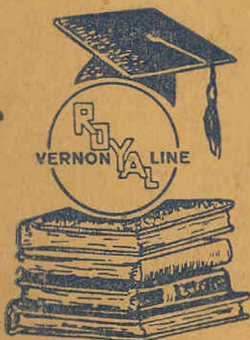
**This scan was produced by Vito Acconci's studio staff prior to the notebooks' acquisition by Gilbert Silverman, who subsequently donated them to The Museum of Modern Art Archives. The scan captures the notebook in its entirety, from front to back cover, except for blank pages.**

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UNIVERSITY  
NOTE BOOK

QUADRILLE RULED 5 x 5

45 LEAVES



S-1873-Q  
MADE IN AMERICA  
U. S. A.

name \_\_\_\_\_

subject \_\_\_\_\_

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ROOM SITUATION (PROXIMITY)  
 Jewish Museum; Software; Sept. 16 - Nov. 8, 1970)

Project:

STANDING NEAR A PERSON AND INTERVUING ON HIS PERSONAL SPACE.

Possible realizations:

1. Every day, for the entire day, I will be present at the exhibition area, going randomly from room to room.  
 At various points, a subject will be chosen who is standing in relative privacy at one of the exhibits: I will stand beside him, or behind him - closer than the expected distance - crowding him.  
 (I can stand near him until he moves away.)
2. When I cannot be present at the exhibition area, a substitute will be assigned to perform the activity.
3. I will be present at the exhibition area, performing the activity, whenever I can; when I cannot, the statement (on the wall) will continue to present the possibility of the piece.



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Performance as absorption (reduction of the status of a move when payment for it is no longer automatic but is dependent on decisions made at the end of the game, or before the game is begun.)

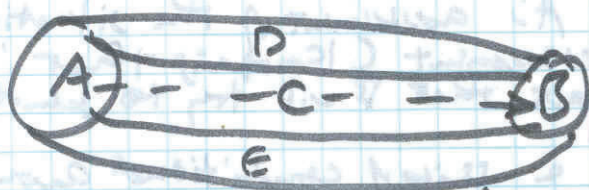
Performance as environment - the other performer adapting to that environment; performance as resonance, camera page: 'recognizing self from non-self'.

Performance as operational code: preference pattern of the opponent - utility function.

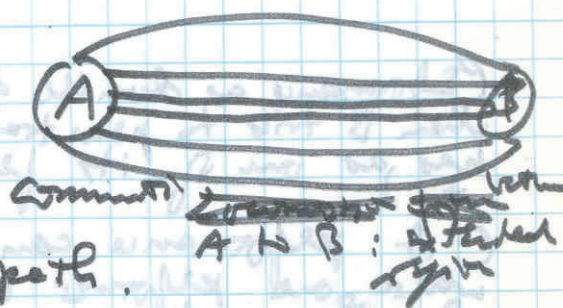
Performance as regulator - performer as computer.

Performance as non-integral organizations; performance as directive correlation.

Flexibility - Rigidity  
Availability - Virtual indifference  
Saturation - Insufficiency



Locomotion from A to B: path.



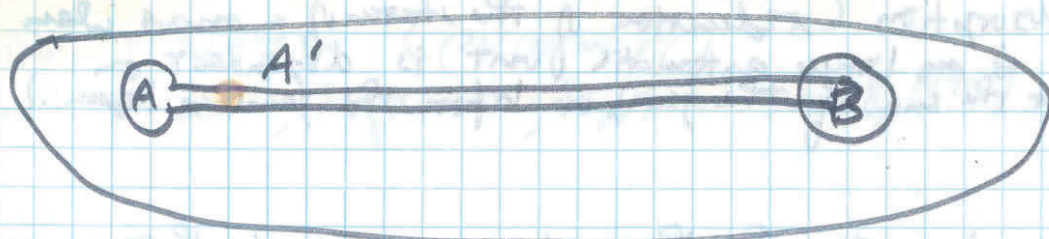
Tenacious performance - elastic performance - self-determinative performance.

Applicative performance - participative performance - adjunctive performance - subjective performance - complementary performance.

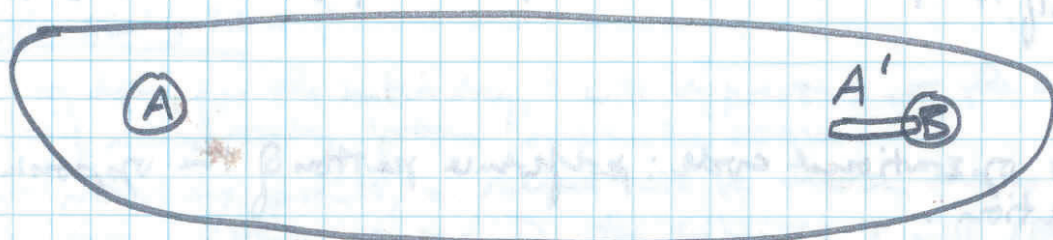
Grouping of performers according to the way they can be produced or derived from one another: performance as the step-by-step production of performers.



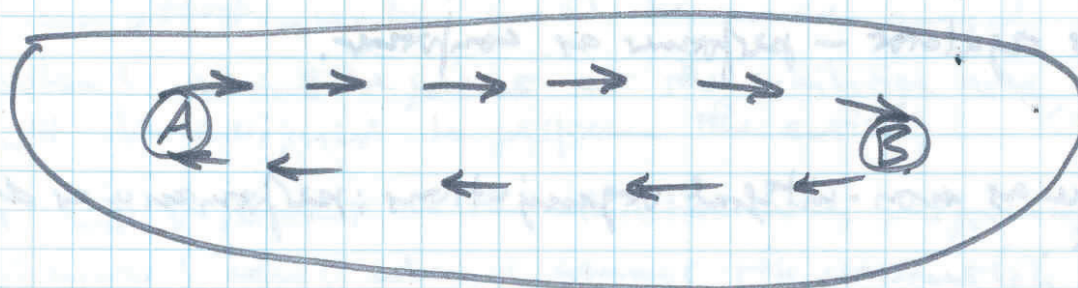
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1.



2.



3.

Three structures of A's communication with B: arm, separated region, power field.

Performance as double assessment: A's assessment of the situation, when B tries to penetrate that assessment (I know that it has as one of its features the fact that B will try to penetrate it).

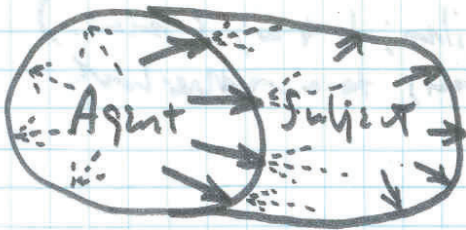
A performance can consist of a series of conditional awards, where one performer will pursue a given course of action if the other party engages, or does not engage, in another course of action.

Use of photographs: storing the specific responses to a specific agent (the non-specific responses — the alarm signals which indicate merely activity — being the subject of the live performance).

Performance as loss of sharp focus ("Get your face out of mine," "He shoved his fist in my face"): performance as blind.



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Boundary forces:

Arrows = activated forces.

Dotted arrows = potential forces.

(Moving subject: subject dissolves connection that agent has effected: subject reforms contours that agent has dissolved.)

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BUNDFOLDED CATCHING PIECE (Super 8 film; 6'4" w; 3 min.)  
 Catcher ball repeatedly thrown at me; catcher ball repeatedly thrown at me.)

- Performance as control, lack of control, of personal information; performance as control move: directive correlation.
- Finding the pathway of a change by removing one station at a time & checking whether the change persists in the other stations; performance as channel device: performance as differentiation of previously undifferentiated areas.
- Performance as recursive problem (ball-thrower as non-specific performer): the assessment that A is trying to penetrate — the assessment that B is likely to make — will contain as one of its features ~~the~~ the fact that A will try to penetrate it.



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## RUBBING PIECE

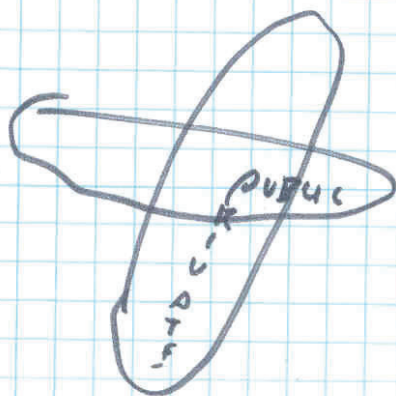
Max's Kansas City Restaurant, NYC  
Sat, May 2, 1970 (2 to 3 pm)

- Sitting alone at a booth, during the ordinary activity of the restaurant.
- Rubbing my left forearm for one hour, producing work.

My performance has been announced: my performance design (being announced)  
 (my performance consists in making my self as the performer: making time).

Performance as spread: breakdown of specific domain, of adaptation, so  
 that the reaction is forced to spread over different areas  
 (expansion of the self, exposure of a secret).

Performance as producer (of the self); performer as consumer (receiving  
 the self).

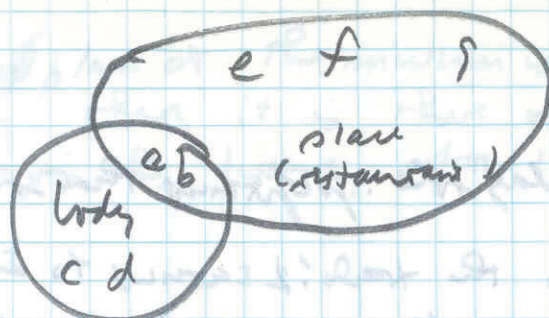


Performance as overlapping  
 situations: one place in  
 2 different social occasions  
 at one time.

(Performance as slip:  
 a restricted piece of  
 biography that  
 ordinarily would not  
 have become part of  
 one's active biography  
 at all: performance as  
 branding).



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Regions determined by change of state: change in state of a does not influence c or d but e, f, g.

Progression of the site after the activity: development of the site on its own.

(Performance as after-effect: performance as place — stopping of place for the site after is the result of the performance: since I do not happen to be there, before the program is over, the rest of the performance becomes wherever I happen to be.)



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## SERVICE AREA

- Performance as a day-to-day role: performing that role in a different style.  
(Learning to 'set on the track', learning to equify  
'going to the museum' & 'going for my mail'.)
- My performing here means reacting to stimuli: (wanting) or needing mail, fearing that mail might be stolen).
  - Performing the piece means going against a force (the mavericks decrease as I pick up the mail) if I do not perform, the material builds up (the mail increases) while I am at rest. Left alone, the mail seeks equilibrium, which would be reached at the end of the exhibition (all the mail together in one place): saturation.
- Living on the land. (Farmers.)  
 & Living off the land. (Nomads.) (Skinnering), scanning.)
- Accessibility (availability) of person: artist on exhibit, required to act, because of everyday living, where he may be at the time.
- Performer working as producer, going from step to step (linear).  
 Performer working as consumer, with agencies converging on him (radial).
- Performer as channel: finding the pathing of a change by removing one station at a time + checking whether the change persists in the other stations.

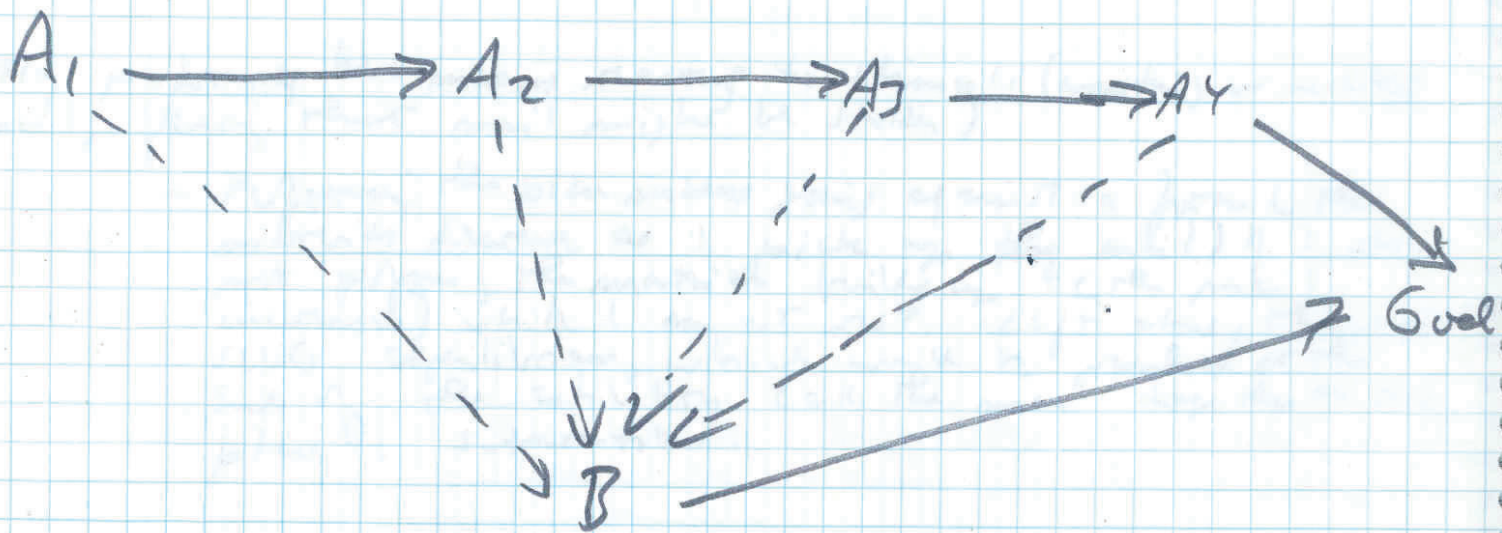
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- What is in place at the museum is 'out of place' (it doesn't belong there, it is there only so that it will not be there in the future, after I pick it up).



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## FOLLOWING PIECE



A = person followed  
 B = follower

(B is adapted to A; as each of A's steps goes to his goal, it goes to B, who takes it to bring him to A's goal.)

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## ROOM PIECE

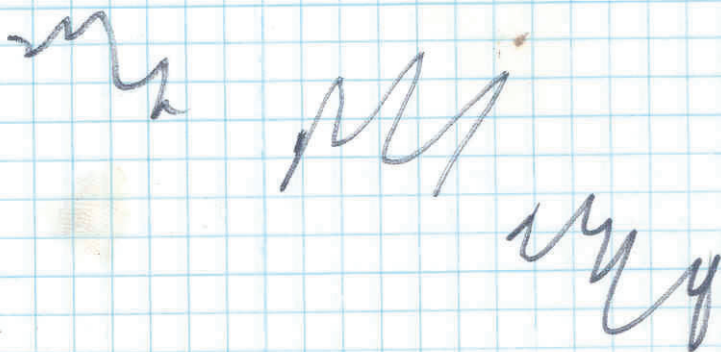
Performance as placement of restrictions with regard to a later time, when the performer's characteristics might be different.

Performance as an attempt to remove oneself from the physical circumstances that would allow one to alter an indicated course of action.

Doing something is making something, making do.

The intention of a performer can be to make unwitting moves, whose behavior is related to the assessment an observer might be making of it.

Performance as accessibility of person; information as side-effect.





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Plutus

Adrian

Good cooking pants

Pole Green shirt (pitt)

1/2. V-neck bag. purple bag

2 Satchels, 1 bag

Red undercoat

Good hair sweat, pants brown down front, red  
little brown leather under. like they

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## Adaptation -

Life weight: full with arm muscles, also shoulders, <sup>head & neck</sup>  
 After several weeks: heart beats more regularly to get enough blood in working muscles - respiration accelerates to oxygenate blood for liberation of energy for chemical reaction.

After adequate time - whole response more directed to particular muscles essential for performance of required task.

Muscles of right arm graded from large to small - no strain to any of joints of leg.

(Resisting) great cold -

At first, I shiver, use my arms, run around - intense muscular activity to increase internal heat production rapidly enough to maintain normal body temperature.

Spring this light - my thyroid will produce more of its metabolism stimulating hormones to increase internal heat production without excess muscular work.  
 Also, skin vessels learn to contract so as to minimize heat-losses from surface.

Alarm Reaction

Spontaneous

Resist

Spontaneous

Learn -

Spontaneous



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Self: one's attention which he considers  
matter of selfhood.

Activity of philosophical definition is carried  
on through the attention of a self.

Showing myself to myself.

When one means something, ~~the~~ it is one's  
meaning. One is in motion.

Meaning: like joining up to someone.

Directional language: wishing, expecting,  
hoping, intending, willing.

Body: contours which become open to us  
in our forms of life, in our ways of  
language.

Attention: production of an effect.

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Pyrip.

TV number: done-up: the paper  
look out in the audience.

The paper refers to love:  
the 1st part from the first  
performance to love.

The 12th performance: ring is  
discreted away from the audience,  
found the 1st paper.

Bundle of paper: paper as love



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In response to this change, much of my writing +  
 psychology is facing the question of future shock - it  
 examines ways of anticipating change so that the human  
 being, when the big change comes, it can ride with it.

My answer today for the future is a shift position:  
 Habitual, what work has been received as a product, as  
 a finished work of art. This position is to put it out  
 not the whole picture. ~~Thinking, artists work the same~~  
~~as a finished product. It is a work of art.~~ The  
 finished product. It is a work of art. It is a work of art.  
 which artists have traditionally been  
 with it - has like to do with secret need for  
 information of Anderson and part of ourselves. Then  
 + July, you - the art. in the 20th - see  
 in an idealist and ideal for early history.  
 As a result of the answer, my artists are  
 coming to you in the present.

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Atty Road

near the Burles

Rather Small

Mint Bros

—

Shirt — for a date

Shirt — yellow — flowers

Sweater — white for between sweaters

Knit sweater — red w. long sleeve

Ribbing

Red velvet bag

Beads

Blue jeans, w. — 00



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Sunday Aug 23

Betsy came at 3:00  
talked briefly to Vito and I  
Went into other room for rest of day & evening

Monday

Betsy tells Vito she isn't talking to us because of pills which are making her groggy.

Betsy comes back at 10:00  
Carol tells her we are playing games with her  
She is very down.

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I was brought up being made to say things that I did not feel.

Then I had the freedom from this I got by being alone. I needed in my solitude.

When I reached in my freedom from say things of which I feel with Vito, I was never in fear of what he would do or suggest then inspiration that he would do to himself if I did not say what he wanted me to say.

I knew I felt the same compulsion to give in with Peter as with my mother. So it immediately to head off the ever feared crisis.

I feel I have to run out of all this but it wasn't the same as it used to and I feel very empty now. How can I keep from sharing it.

I'm ~~very~~ enraged in a prison of ~~the past~~ ~~my~~ ~~inside~~ ~~feel~~ like they are getting ready to be taken away.

My diary has stopped functioning except to about one of my obsessions ~~and~~ of ~~the~~ ~~obsession~~.



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This can be broken down by my fear that I cannot tell Vito my feelings because I cannot act on my own interests (ful to vulnerability by Betty's demands) — cannot handle the guilt and the ever present awareness that I must be in constant fear of Betty's reactions to my behavior if I do not try to tell her what she wants to hear.

It makes me feel very distant from Betty that she makes me feel an obligation to assist her in doing or saying something soothing rather than something which ~~may~~ might be both truthful and helpful to her were she able to listen.

Telling Vito about this will only make him guilty but telling him will probably make him angry if any signs appear that I am holding some anxiety back.

I am more terrified of him I used to be at home about facing a day with the fear of being forced to make numerous concessions that I resist making.

How could one believe that there is any value in attention that one demands voluntarily why don't people hold out and hope for attention freely given?



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Wednesday August 12

Tumultuous flush backs

Possibly caused by going to my family's birthday today's  
 friends today about how much I cannot cope with the 12 lectures  
 in relation to Vito and my relationship.

Also caused by Vito and Betsy's scheming today.

Cannot delete the strong parallel I feel between living w  
 Betsy and living with my mother.  
 Feel totally hopeless about my own happiness. Guendhart  
 probably ~~do~~ do anything but ~~be~~ <sup>be</sup> ~~amused~~ <sup>amused</sup> about what I will  
 do.

Turmoil of saying my wrong thing to both of them.

Also fearful because of the reaction I have toward  
 their desperate demands.

Always feel forced to try to think of what they want  
 me to say, and forced to try to do what I think they  
 want me to do.

Totally guilty all the time w most of it with them.

Cannot get over my coldness.

I think this coldness is really my terrifying  
 anticipation of their excessive behavior.

How I always left but though I feel desperate in  
 my desire to be alone and away from them to  
 force the expected and demanded reaction.  
 I am being held back by my stronger desire to be  
 with Vito.