

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 They may not be published in print, posted on the internet, or exhibited.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	20

55

WELDED ENDS



UNIVERSITY NOTE BOOK

VERNON
VR
ROYAL

NAME _____

SUBJECT _____

05-9106 (S-1805)

10 IN. x 8 IN.

100 SHEETS

PLAIN

S. E. & M. VERNON CO., ELIZABETH, N. J. 07208 • A DIV. OF THE MEAD CORPORATION

WELDED ENDS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

shit - make an impression

Disapprove

Lack of understanding

Class of

impression

paper

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

Hotel piece:

Disapprove

Lack of understanding,

(basis of

non performance

paper).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

Memory Box - plan to store date
 - I go to pick up date

Fifth Box I+II: - plan to store date
 - I fit myself over

Sound Base —
 also: room as for
 (Int'l) another room

Comprehension / Right Arc:
 plan to go
 after in action

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Vito Acconci Notebooks	20

Reception Room:

- I: I should have met you
but I didn't.

- II: As I'm feeling false
perhaps to make us for
contact

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

Notes

Room I: I am here, with
you to come + take
get me

Analysis + language
can make me
disappear - ~~in~~ get
/out, can make
me have no
effect

Room II:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

File 2

One sign → One person (in 7)

Obj - 25 - Obj - 150 - Obj, etc.

Two in 181 with → 25

More in 181 with the first -
 (in) across 181
 Spring 181 with

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

I

real

72: , last

↓
15

181 → 258

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

III: simulation

p 5

Feb: 15

12

181 → 528

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

story: this is a first for me
 it was - as we.

April 1971
 to New York.

In my night. I had a lot
 of things to do.

Failure on a ship.
 This thing had to be with

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

2 mif.

2 dec Heftie in modern my way
pimister

1- mif 1- x 1- dr
my cage.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

slides

face

Voice slides

Voice drops

Keep it up

Save face

Look face

For work

My voice keeps
falling off

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Vito Acconci Notebooks	20

| wanted to tell you but I
didn't know how

| couldn't tell you -) / didn't
have you

| wanted to tell you about,
maybe then but I
didn't know
how

- she told you that I couldn't
get a head-on

- No, she couldn't have. I let it
slip myself?

- You can tell the size of your face
the back on my face.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

Wall

- How much presence

- Define & divide space: give
 (building) shape -
 give me
 shape

- Dependent: take position to the
 wall

- Show behind a wall,
 interaction, ~~imprison~~
 set within

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

1. Support, steady myself, brace myself ^{well}
2. Reach out to my limits: feel out my surroundings, my container, my setting - border myself
3. Separate myself
 isolation: withdraw: ~~withdraw~~
 separate, exit myself:
 Press barriers, rotate: feel that barrier
4. Screen myself, hide myself
 shield, disguise
 shield - how you want
5. Separate myself (after look the over)
 defend myself: protect - but not myself
6. Verticality: started myself up:
 hurt myself
7. All the then to create me: defeated

- 6.



The first part of the
 paper is a list of
 names of the
 people who
 were present at
 the meeting.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

film - seen - I can't talk - I'm
any way Commission - sometimes I want to
be seen - so I ask her to handle the Commission -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

1. Back and forth (boulders, garden windows)
 L-R, L-R, L-R, L →

2. Left tonight across words
 'L-R' starts, up + screen

Alternate with wall

'Wallowing my feelings

- Why now I want to go on
 feelings

- I want to talk

- I can't talk

- you can't hear me

Flick - screen - covers

- you can't hear me

- read my mind

- handwriting on the wall

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

1. Rule (one) the 1st

2. 'You can't hear me'

3. 'How many times did you hear me?'

1. Floor (1, 2, 3) then stop up to wall +
back down to floor
floor floor

2. still on floor: don't talk

3. still on wall - walk floor

4. Camp: push to hear - don't bother
writing

then walk floor up -

begin run back -

Now it's finished -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

1. L eye to right over wall
L-R-L-R-L-R-L
2. L-R over words: "I won't talk"
3. Right to left ~~over, not again~~
~~across junction between~~
~~hall + floor~~
R-L-R-L-R-L-R-L
4. L-R over words: "There's nothing to
lose - I've lost that part"
5. Right to left ~~over~~ over junction between
hall + floor
R-L-R-L-R-L-R-L-R-L
6. L-R over words: "You'll have to
read my mind - because I won't
say anything."
7. Right to left over floor boards
R-L-R-L-R-L-R-L-R-L-R-L

The Museum of Modern Art Archives, NY	Collection: Vito Acconci Notebooks	Series.Folder: 20
---------------------------------------	---------------------------------------	----------------------

8. 2-R over words: "1" is deep,
too deep for any words to
come out - deep structure."

9. ~~Circle~~ ^{Circle} shot of floor (shot
15 sec.): floor blossoms at end.

10. still words: "1" high above - p77
avoid your eyes - I won't let
you know I'm thinking about
you."

11. Circle shot of wall (shot 15 sec.):
wall blue at end

12. still words: "1" and "1" and
then of eye: it all has
color."

* 14. still shot of wall: 10 sec.
color, 15 sec. 1/4

15. still words: "See I'm nervous
about this."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

16. Still shot of floor (5 sec) - (hand -
V) L shot of floor (10 sec)

17. ~~The note to, so that~~ Still shot
of words: "I'm nervous; not, or
know, this; what I'm telling."
"I can't hide it from you - I
don't trust my ears," I keep moving.

~~18. L-R: floor up to wall
Quickly, back to L
L-R again: floor up to wall
Quickly, back to L~~

~~L-R: floor up to wall to
door~~

~~19. L-R: "up & away" in still on floor
for a few seconds (5)
20. Our hands: for now - now
tops, tails, everything (sum)
21. "Like dreaming" still up words~~

The Museum of Modern Art Archives, NY	Collection: Vito Acconci Notebooks	Series/Folder: 20
---------------------------------------	---------------------------------------	----------------------

18. Look, ~~on~~ short floor; life comes
up to film front window
19. Short from window: straight down
to left to right
20. R.C.: Blank blank paper; the
C.R. over words: "I'm out in
the open"
21. Still shot of words: "Of course, you
can see me - she" then to show
more."
22. Still camera: on roof - heavily
at edge of roof.
shot ~~2~~ 2 minutes
- 23, 24, 25, 26, 27: interpositions of
still camera work
- "Thank, die you: I wait
for them now you"
- "I can't wait it: I want my hand
on C, then 38"

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Vito Acconci Notebooks	20

- "I don't want them to think of you as part of me."

- "I'm done with my dream life."

- "It's as if I'm floating away into the sky."

28. L-R was made (after I've been making L-R + R-L): "Because I can't face you, Nancy: I'm not sure if I - that you really don't my past relationships - I have to look down."

~~28~~
29.

Short into neighbor's roof: go around it, save it

30. Cut to guide shot across Nancy

31. Guide across neighbor's roof - then along north-south as in # 29.

32, 33, 34, 35: repeats of #30 + 31.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Vito Acconci Notebooks	20

36. "I want you to be gray — but
~~that's not~~ that I want you to
 disfigure: I want no image of
 you — I want you to be there
 without an image.

37. Fast, short across, glad to
 move; maybe move, should be
 moving.

38. More talk about no image.

39. More move

40. More talk

41. More mirror

42. Still camera: my face, close-up:

~~43.~~ I'm moving my lips, as if talking

43. "You can't read my lips — I'll find
 you."

44. More lips — closer on lips

45. "You can't get any thing out of
 me: I'm catatonic."

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Vito Acconci Notebooks	20

46. B/W film, talking

47. "I don't want to be
anywhere: this is just
there, I come."

48. B/W shot of screens
some film behind each -
clothes, underwear - but
I push the underwear
away quickly, jarringly,
when the clothes come into
view

49. Talk about cars: "cars my life"
50-60: shots of (11-12) signs,
in place with text.
Things like chairs")
won't tell you the way
there, who I want to
sit there."

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Vito Acconci Notebooks	20

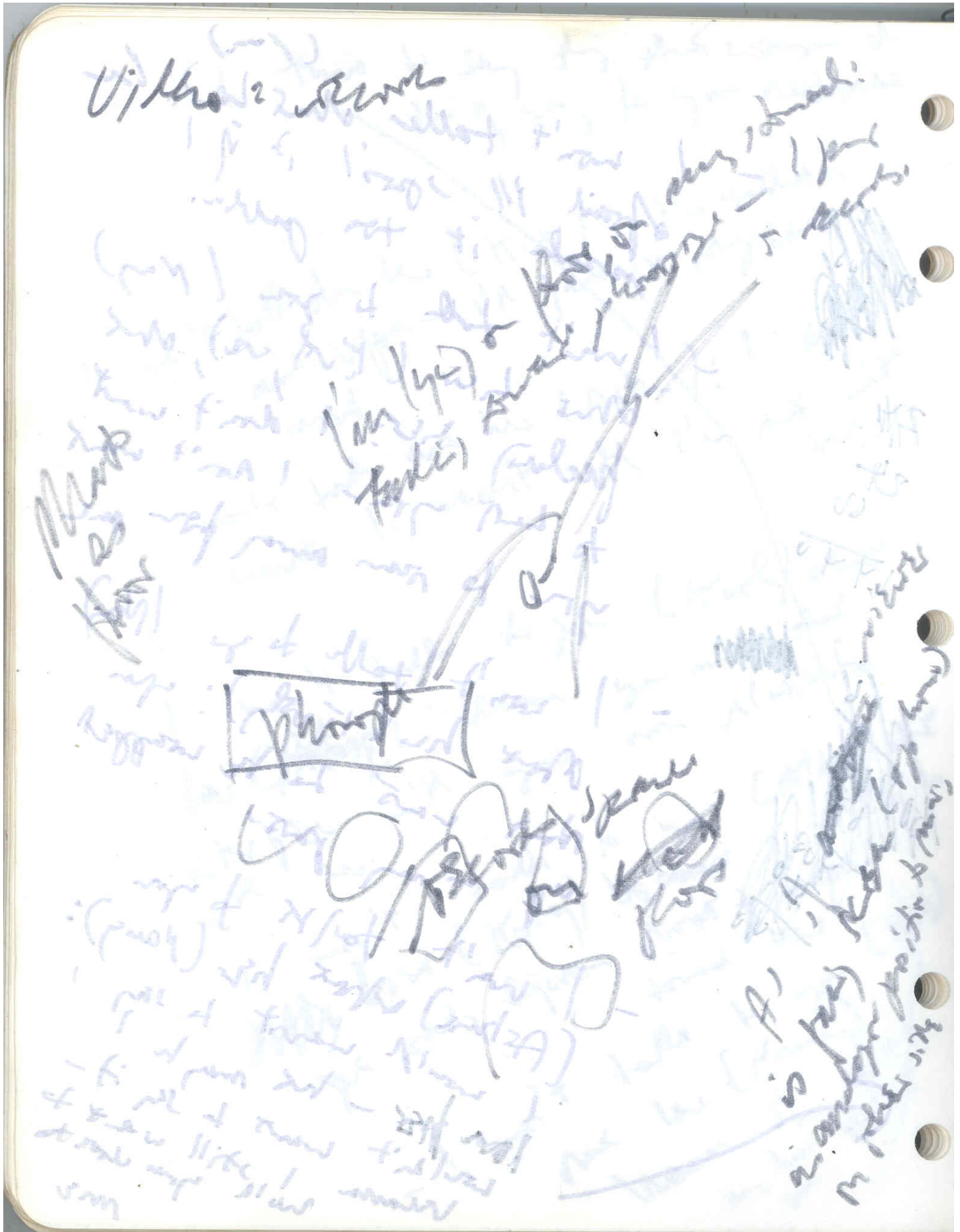
Thump like dishes, etc,
 wooden (handicraft) objects:

"I won't tell you who has
 told this - but, he was
 here! just here - what is
 his name?"



my in my
- I want talk to you
(Ashley) about her (plany):
I would want to say,
I'm ~~her~~ - but maybe I
wouldn't want to say it -
because I still want to
see you close to
me

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Vito Acconci Notebooks	20

- I play record
- I talk about what mostly interests me: the making of a tape alone - stage
- I have to withdraw for you, that's right then with me
- Play, search for friends: I've to do that - I've just finished (I can secure them now. like play - for Benedetti at El G - my daughter is this not sister (girl) I have for her + (Sally like that), with spirit work, I'm, I'm giving more

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

- I'm probably a sucker for the
Hawkeye thingy: they are the one +
plus are

- I'm going to try but in reality
I'm not sure you have to look
very far, for me

- I see the fine - about (reading):
I have to be done to do
that - I'm not too concerned

- Quasiy + really a
demand that doesn't
require anyone: but it probably
requires a different position
from this - only you
can only down you
side a category looks

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

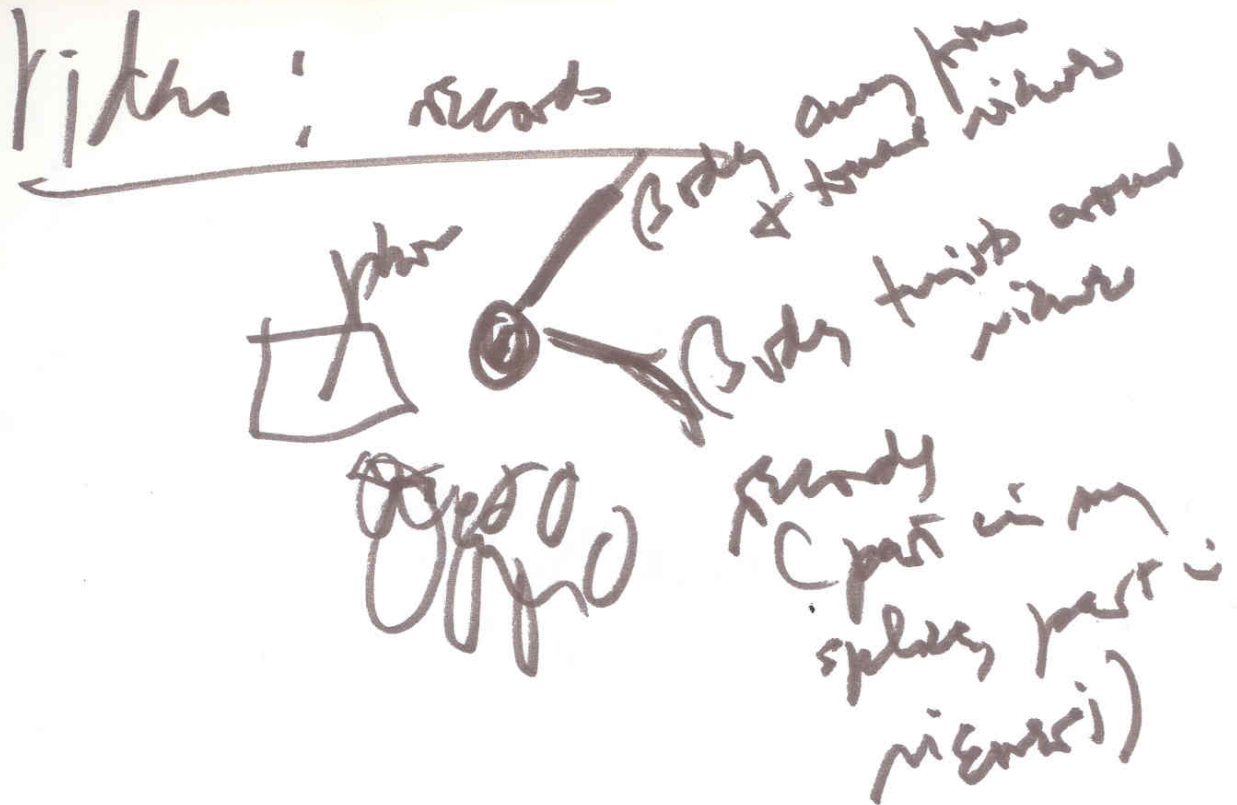
Videos: walking to end scene (Kino)
 & back, & forward, etc.

- In way that you (specific
 person)

- At wall, back, I think and
 what I want to tell you
 about her

- I work toward camera she
 thing that will appear
 you next, I say you
 I'm up against you (camera?)
 then

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20



(M) both directed away to land
 of song: 17. (if you recall)
 the around river; Bolton, the
 away, she's out of my range &
 dream

Thatcher: the away, early with
 location void, in the
 kitchen.
 looking for so

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

film (cont)

- I don't want to admit
that I need a lot of
security, safety - and ~~Adrian~~
a situation with Adrian is
to mix) for me

- I don't want to admit
that I ~~stays~~ things along
with Kory when I should
have ended them: or
that I refused to go
out with her when
that's really what I
wanted all the time

The Museum of Modern Art Archives, NY	Collection: Vito Acconci Notebooks	Series.Folder: 20
---------------------------------------	---------------------------------------	----------------------

Wider: - - - - -

- Slides (slides of me)

- Pointer: point at parts of slides
part of me

- Comment on them: relate them to
a specific 'you' and also to a
more generalized 'you'.

- You (specific) have had
these parts, in your
hands

- Appear with
- Biting
- Soap
- Hair
- Blowing
- Dipping

But for to
find show the
are more
indirect than
don't depict from afar
so clearly, so
poorly

1. Look: we
can see it
part
2. I have + done
2. 7m, 1m, 1m
Red

1. 4m, 1m
2. 7m, 1m
3. 7m, 1m

6. 1m, 1m
7. 1m, 1m
8. 1m, 1m
9. 1m, 1m
10. 1m, 1m
11. 1m, 1m
12. 1m, 1m
13. 1m, 1m
14. 1m, 1m
15. 1m, 1m
16. 1m, 1m
17. 1m, 1m
18. 1m, 1m
19. 1m, 1m
20. 1m, 1m
21. 1m, 1m
22. 1m, 1m
23. 1m, 1m
24. 1m, 1m
25. 1m, 1m
26. 1m, 1m
27. 1m, 1m
28. 1m, 1m
29. 1m, 1m
30. 1m, 1m
31. 1m, 1m
32. 1m, 1m
33. 1m, 1m
34. 1m, 1m
35. 1m, 1m
36. 1m, 1m
37. 1m, 1m
38. 1m, 1m
39. 1m, 1m
40. 1m, 1m
41. 1m, 1m
42. 1m, 1m
43. 1m, 1m
44. 1m, 1m
45. 1m, 1m
46. 1m, 1m
47. 1m, 1m
48. 1m, 1m
49. 1m, 1m
50. 1m, 1m
51. 1m, 1m
52. 1m, 1m
53. 1m, 1m
54. 1m, 1m
55. 1m, 1m
56. 1m, 1m
57. 1m, 1m
58. 1m, 1m
59. 1m, 1m
60. 1m, 1m
61. 1m, 1m
62. 1m, 1m
63. 1m, 1m
64. 1m, 1m
65. 1m, 1m
66. 1m, 1m
67. 1m, 1m
68. 1m, 1m
69. 1m, 1m
70. 1m, 1m
71. 1m, 1m
72. 1m, 1m
73. 1m, 1m
74. 1m, 1m
75. 1m, 1m
76. 1m, 1m
77. 1m, 1m
78. 1m, 1m
79. 1m, 1m
80. 1m, 1m
81. 1m, 1m
82. 1m, 1m
83. 1m, 1m
84. 1m, 1m
85. 1m, 1m
86. 1m, 1m
87. 1m, 1m
88. 1m, 1m
89. 1m, 1m
90. 1m, 1m
91. 1m, 1m
92. 1m, 1m
93. 1m, 1m
94. 1m, 1m
95. 1m, 1m
96. 1m, 1m
97. 1m, 1m
98. 1m, 1m
99. 1m, 1m
100. 1m, 1m

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Vito Acconci Notebooks	20

Notes:

- (M) hms: I'm in form of it,
with points - like weather
map

• I point to various areas, various parts
of my body.

This is their 'weather'

Hints of turbulence,

temperature, but kinetic

forms as they move

they are ~~moving~~ ~~points~~

from the air

and the air is moving

- Come zone in to part 1

point

of

the

air

is

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Vito Acconci Notebooks	20

15. "I'm mentored! I'm not going to talk on Avenue; I just put my foot on the ground - no more talk."

17. (back of Arlene)

18. "I'm on back of picture of him, don't let me."

19. Mr. picture:

20. Mr. talk

21-26: ~~figure~~. I begin sketch.

I start to admit that I'm of my sign of Arlene signifies ~~the same~~. & now to start.

Talk about it. I stop now but Mr. here.

27. "If you can see me I'll sit here & talk."

That, now: no talk.

28. I'm of talk into you with talk. "I'll talk to you in your."

That: you know - (Pigeon - Old)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

(1st phase: 1/5 are on
~~the~~ table; throw one
 more into pile.

29. Shots of pillows.
 ↓
 30. + Talk: "Why - I can't let go
 out now; 1/1 - you know
 he is in here."

31. "High rising" song: "1/1 in press."

2. Talking my M in the place.

7. Talking my way through the place, into the ~~no~~ passage.

~~One of the things I don't like
is the way the people are
treated - so~~

son of a basic assembly of old pieces across
 from the point of ~~the~~ piece Europe: 1. In
 and be the base with the talk in vol
 under have to be transferred and (in a
 and in a - with a L a L +) ~~fold~~
 they, or talk - not but a white piece -
 if by me - eye, at a L a + b a piece
 note to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

~~My mother is a very~~

I am not for the wife. But her
her. is ~~the~~ her is a very - position -
Can he be content with me or can't he?

There, there are, there is a model:
I'm a poor person ~~from~~ - I can't
to see area.

But on the other side, the
my wife - my wife is there to
space.

The new car, is very old; I don't
care it now, for I don't like it -
I don't like it for the way it is -
the - I don't like it for the
way it is - I don't like it.

The new car can define the space:
I don't like it. (I don't like it to
show it and my wife is the house).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

The new room on ~~the~~ style from
lilly.

But I want to be here with a
new to be here. I want a, better
one to be here. I don't have that
shelter. I've fallen myself out of the space.
I've found myself in a mid-air
area. I've got in my mind - ~~there~~
there. no ~~new~~ place for my body.

The course of my work over the past four years can be described the way: from 1) myself
~~in~~ turn - on myself, trying myself in a
close manner; to 2) myself ~~reacting to~~
the reports (conditions, by which I, or
only not ~~that~~ sense of things; to 3)
myself reacting to ~~a~~ family (and) -
people; to 4) myself in part of the
you, ~~and appearing as a person~~
~~of the world to others & place to~~
~~see it all / I would it~~ ~~as a person~~
~~there.~~ In fact, in ~~the~~ ~~world~~ ~~to~~
you that can ~~be~~ ~~seen~~ ~~to~~ ~~be~~

The more, the better for the people.
~~the more~~ The more the better for the people
and the more the better for the people.

- [illegible]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

~~this activity was a piece done for the "Shore's work"~~

That outside proven of course, could have
other mark of markers; The page had been
assumed as a marker of because I had
be sent to call myself a poet.

[illegible]

The Museum of Modern Art Archives, NY	Collection: Vito Acconci Notebooks	Series.Folder: 20
---------------------------------------	---------------------------------------	----------------------

main concern: find my place, ~~after~~
~~my place~~ ~~in~~ my point -
 space; in that point is a release,
 as a timing device for other people,
 or; my place to place

By 1968, ~~the more that I~~ ~~in contact~~
~~with the~~ ~~in contact~~, ~~my mind~~ ~~it~~
~~was a longer and greater~~ ~~the I~~ ~~in~~
~~more contact with~~ ~~of me~~ ~~on a page~~
~~the end the~~

~~There are~~

The Museum of Modern Art Archives, NY	Collection: Vito Acconci Notebooks	Series/Folder: 20
---------------------------------------	---------------------------------------	----------------------

My background is in literature. Until 1964, when I received a MFA from the Central Library at the University of Iowa, I was writing, mailing, fiction, and published work in little magazines like Arise and Open. For then until 1968, I wrote poetry, mostly in magazines like Parade and Open. In 1967, Arise and Open stopped, but my ~~interest~~ ^{interest} in magazines collapsed. I TO P; ~~besides~~ ^{besides} ~~the~~ ^{the} ~~magazines~~ ^{magazines} it pointed out Open under Arise - so that just of Pluto, for the first time in Arise - but just poetry, the only ~~one~~ ^{one} I thought of the magazine, mail, as a means to present my own work with a high art context, ~~it was not for me~~.

My interest with writing was with movement on a page, with the page as a field for action; my aim was to find a language that went with the page and the against it. ~~By 1967, I knew how to use the page as a literal, self-ent space; this space, under and only above and around things, which down at either the most of text and/or over the page of movement, were plus come to be as it is~~ ~~and, why, it was a new space that gave~~

~~Come & dep by adding another page
to the book, that describes an
rather the rest of our work or the
page; the year was an old model
this exists 'as long' - idem, in fact, ~~this~~
~~what we have as most wide reports,~~
~~film that come~~~~

then space could accord, for say, only
 station that desk and restore the
 mount of work and/or set on the page
 (with the depicting more than sent out the
 it). 3 1968, 1 ~~work on large~~
 - later

it). } 1968, I have written
consider who is a senior writer;
entity, it is more than one; and;
~~the same as the other two~~
I am thinking, but in

[illegible]

page, in some cases
 of the page, then, as a matter
 my mind ~~about~~ on side it.
 but the page, and each of them, distinct and
 to the boundaries
 the more - then in my paper is
 combined with the page, ~~the~~

I have on the page; I try to think
 of the day, the, as a ~~matter~~ ^{most} of my
~~my mind~~ ~~on it~~, but this is
 a lot of part of my mind. One
 I pay no use to point to
 part, of mind, the ~~in~~ ~~stay~~
 but I can't think; I can't be so,
 no ~~opposite~~ mind as I mind say.

[illegible]

11. ~~11. 11. 1970~~ 11. 11. 1970

In 1970, [unclear] was to [unclear]

[illegible]

The Museum of Modern Art Archives, NY	Collection: Vito Acconci Notebooks	Series/Folder: 20
---------------------------------------	---------------------------------------	----------------------

~~I spent a whole day that was to be~~
~~the first day of the work~~

in the space, my mind had to be open
myself, but on my own, i.e. she was on the
to the to ~~the~~ to ~~the~~ to ~~the~~ to ~~the~~ to
which, I had to split my mind in two, on the 1
on my mind to a teacher for other.

Then we need that ~~for~~ just in the into
the center, it had me as a focal point. Stage as
screen just in the + present you, a kind of
is like a character; my mind then had to be
back on myself, i.e. the work on the + the

~~stage and screen~~ The process of stage and
These were ways to center into myself; I
was ~~placed~~ ~~in the~~ ~~center~~ ~~of the~~ ~~stage~~ ~~and~~ ~~screen~~
place in a kind of hot seat. The four
space of stage + screen focus as a kind of
is ~~on~~ ~~the~~ ~~stage~~ ~~and~~ ~~screen~~ ~~and~~ ~~the~~ ~~body~~
pain here - I could ~~not~~ ~~on~~ ~~my~~ ~~body~~ ~~and~~ ~~the~~ ~~stage~~ ~~and~~ ~~screen~~

turn in on myself. The ~~work~~ ~~on~~ ~~my~~ ~~body~~ ~~and~~ ~~the~~ ~~stage~~ ~~and~~ ~~screen~~
~~body~~ ~~to~~ ~~be~~ ~~the~~ ~~stage~~ ~~and~~ ~~screen~~ ~~and~~ ~~the~~ ~~body~~
led to the body: ~~on~~ ~~the~~ ~~stage~~ ~~and~~ ~~screen~~ ~~and~~ ~~the~~ ~~body~~
led to ~~ways~~ ~~of~~ ~~connecting~~ ~~to~~ ~~the~~ ~~body~~ ~~and~~ ~~the~~ ~~stage~~ ~~and~~ ~~screen~~
the led to change, transfer. The ~~body~~ ~~and~~ ~~the~~ ~~stage~~ ~~and~~ ~~screen~~
I was in ~~the~~ ~~stage~~ ~~and~~ ~~screen~~ ~~and~~ ~~the~~ ~~body~~

The new car was designed to function as a
 "train" - when works, it was not a
 plan to "escape" but to come back to you.
~~It was the first half of 1971, the~~
~~piece was not my own work but~~
 was piece into my art with a
 and specific goal. On 1st of April
 my work can be seen in the
 of video; ~~the work of the~~
 TV screen. - it was a work of art
 in the art world, as the work, it
 was not a work of art but a work of art
 work. The pieces were a work of art
 work of art; ~~the work of art~~
 work of art. A car -
 SEVERAL W.F.

~~John & son 1871 or 1872 1877~~
~~now been done for some. The~~
~~concern was paid (as) as a~~
~~part to the firm who still interest~~
~~for as much as 1000; that in~~
~~all kinds of ways, who she are going~~
~~with (and) now into that all for~~
~~to work on in for~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

This concern ship for the 1571 & re
tying 1572, I believe we can do
the rest of public in, not by the
by - just the; the the have
- the the per (w out). The ~~the~~
then, ~~in~~ ~~may~~ ~~of~~ ~~per~~ ~~of~~ ~~the~~
~~to~~ ~~the~~
concern us to have a per from the
~~the~~ ~~the~~ ~~the~~ ~~the~~ ~~the~~ ~~the~~ ~~the~~ ~~the~~ ~~the~~ ~~the~~
of per in the the quality
moving ship of C.A.S.

~~The letter to~~

L - r - s - l - w - p - t - s - h - u - i -
an, at least to spirit us, but h,
I put in - (last) I have
it is my ~~to~~ not to run,
on to in your press. ~~the~~ Per
then we understand, please that
but you can write } me (for
to be a tag, please, i.e. or last
by some other).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

and you that are - some for me,
 this was again 12 months - 12
per 12

12 - 12 of 1971; the 12 can
 be - 12 - 12; the 12
 (12, 12, 12, 12) and for
 12 of the same ~~12~~ 12
 should be - 12, but not it
 would be - 12. (12)
 does the 12 in the extension; or
 it - 12, is not ~~12~~ but
 the 12 of 12, the 12
 of 12, 12, 12, 12, 12, 12
 is one of the 12 (12, 12, 12, 12)
 part of a 12, 12, 12, 12, 12, 12

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

low - under and - y - L -
we might

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

Reform: I'm out of the gate - I am
above prejudice against Blacks, Puerto
Ricans

Submission: I should be with Kathy
(longer)

Indifference: I'm with Nancy

Reform: I'm not with
Kathy.

I haven't
fulfilled my
obligations

I'm with Nancy instead

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

Offer / Hook up
 Go for her: floor - who she likes
 See Name: put your hands, not possible
 you? / over L E
 Offer her up to be loved
 Live-up
 Kinky night M
 with M
 1st, on
 mattress

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Vito Acconci Notebooks	20

Me

Trans/over

- I've told you the stuff is the just;
my more about it again here or not.
My name - with trans/over
another: if I tell you to tell you.

- On the way: Whiffy is - some
to trans/over - trans/over say, ~~the~~
~~what~~ 1/11 to the other side, for
him.

- In the end: which I want to
trans/over - he says, if you
me to tell you...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

1. Say what I'm going to do
2. Ask my (time for doing it)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

Walk with hat
 discard the job

Walk toward to sky:
 outside here
 with other
 girls

Keep something, to focus on, or how
 on to: then I can drift
 anywhere

See myself in past (as in past
 pieces): discard myself

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

- 2nd New York: 1971, 1972, 1973
 New York
 Away from 1971 + 1972

2. Away from 1971
 person

1971, 1972, 1973, 1974
 1971, 1972, 1973, 1974
 1971, 1972, 1973, 1974

1971, 1972, 1973, 1974
 1971, 1972, 1973, 1974

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

25 pgs # — (Order) chair
— (Box)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

0.9.9
20.6

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Vito Acconci Notebooks	20

But she is still there like he
 would: tip his hat to the corner
 where he was ~~but he was~~
~~happy as a lark, I have~~
~~to make for him in the~~
~~the is the only way to~~
~~but~~ (I have to be)
 his ~~my~~ ^{my} ~~for~~ that
 my heart shelly, you have to love you
 are making him I don't like ~~it~~ (I don't like it).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	20

