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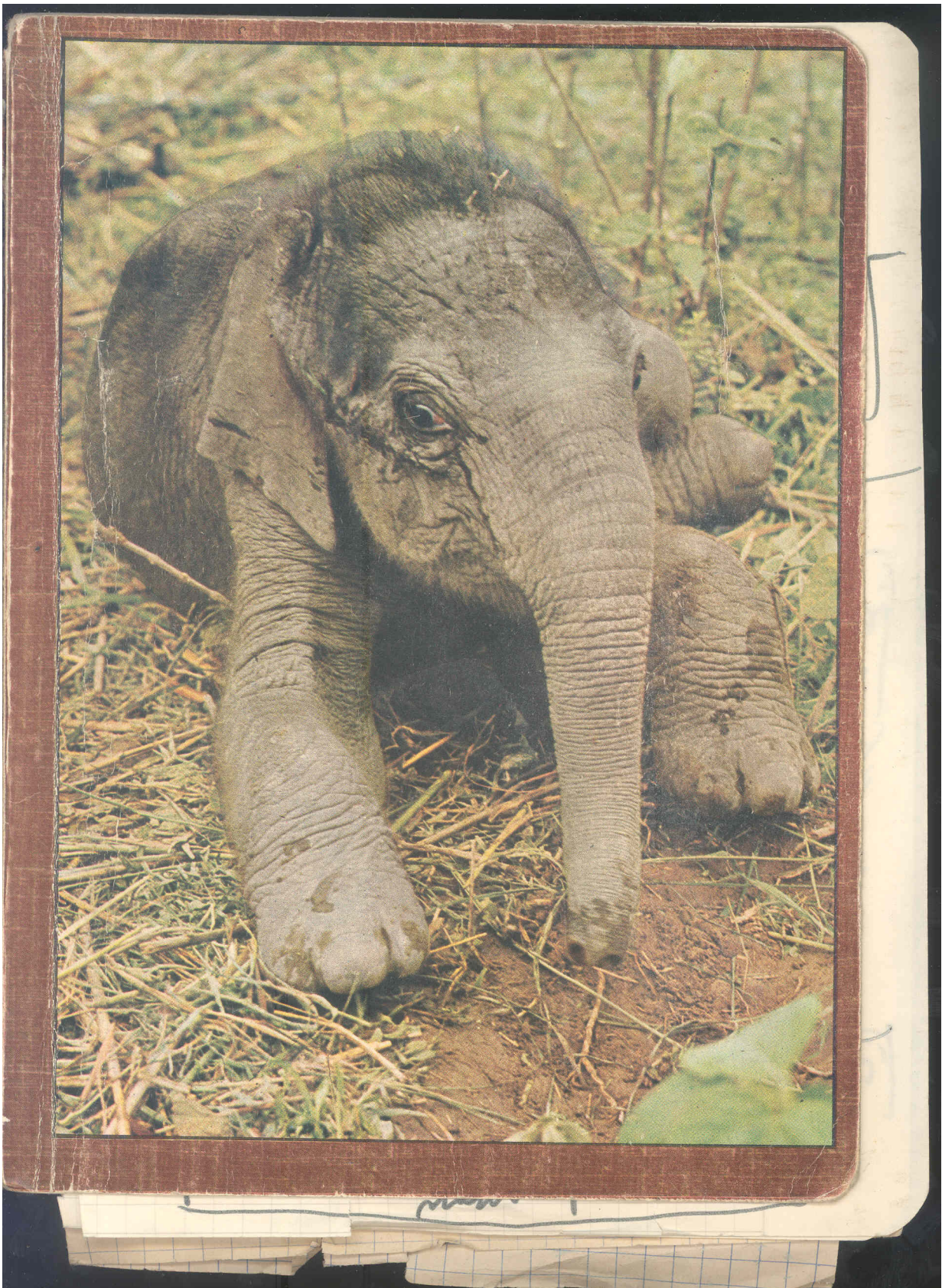
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This scan was produced by Vito Acconci's studio staff prior to the notebooks' acquisition by Gilbert Silverman, who subsequently donated them to The Museum of Modern Art Archives. The scan captures the notebook in its entirety, from front to back cover,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

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	Vito Acconci Notebooks	23



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I got all, I gave a lot: I might
 as well do it to man - an end
 it ~~was~~ dancing.

I got bored; so dance, I can
~~the~~ relieve this boredom and
 change pictures

Look, Kary, I've been saying her
 so she still be without her usual
 support: I'll be her ~~support~~ only
 support: then I can drop her

Hey, Mary, I know: I know
 aren't I'm already gone back to
 you.

Dispel appearance of a 'with'
 cannot ~~these~~ down the
 member of a 'with'

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Cin
in that
between
separate
partitions
unit

Thank, lady
to
short

Shirley

Thompson
Lakewood
parttime
agreements
community

~~Gottman~~

Circle time for collection on
Good because I'm getting place

Critic has to pay attention & watch me

Circle has to work up for
me (very few and they
aren't really interested in
Katy)

20th June a ball

24 1/2 jive together

A man just

Groene Kieken: hijst Kieken
Studeer

~~Have one thing~~

Don't stop talking
it's talking
and for you
with a dance.

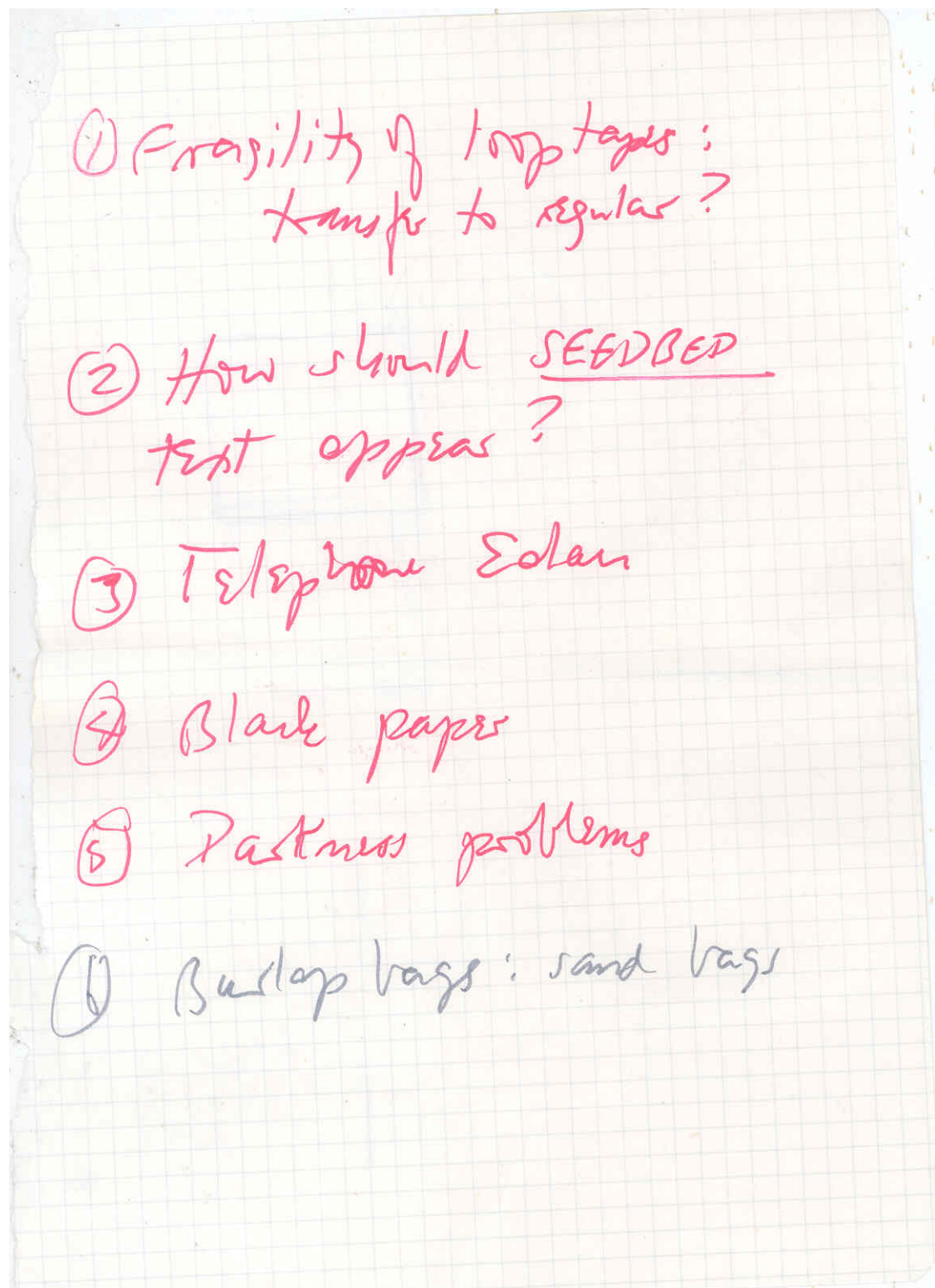
Dance as code

Stades of Foreign
Operation

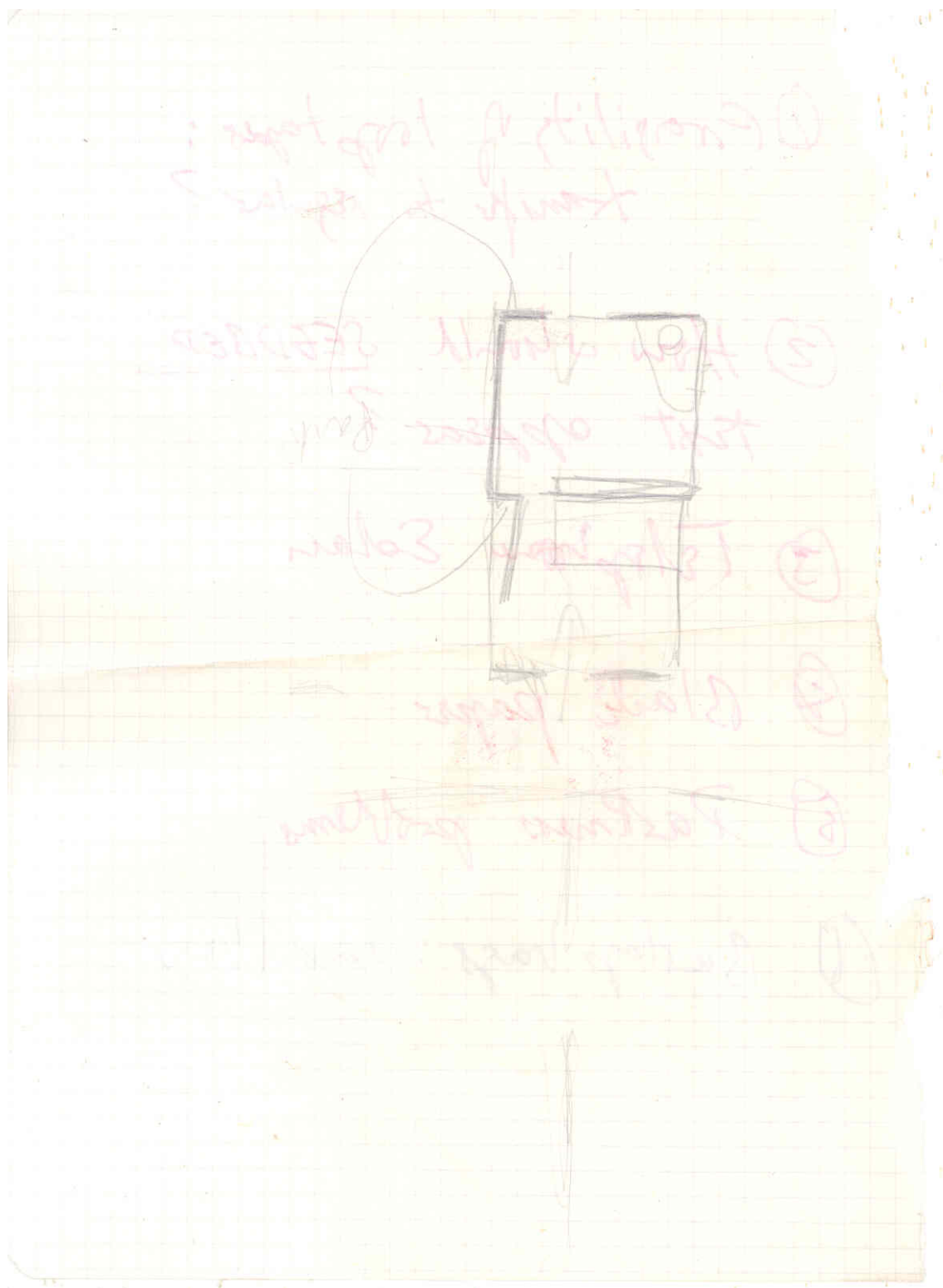
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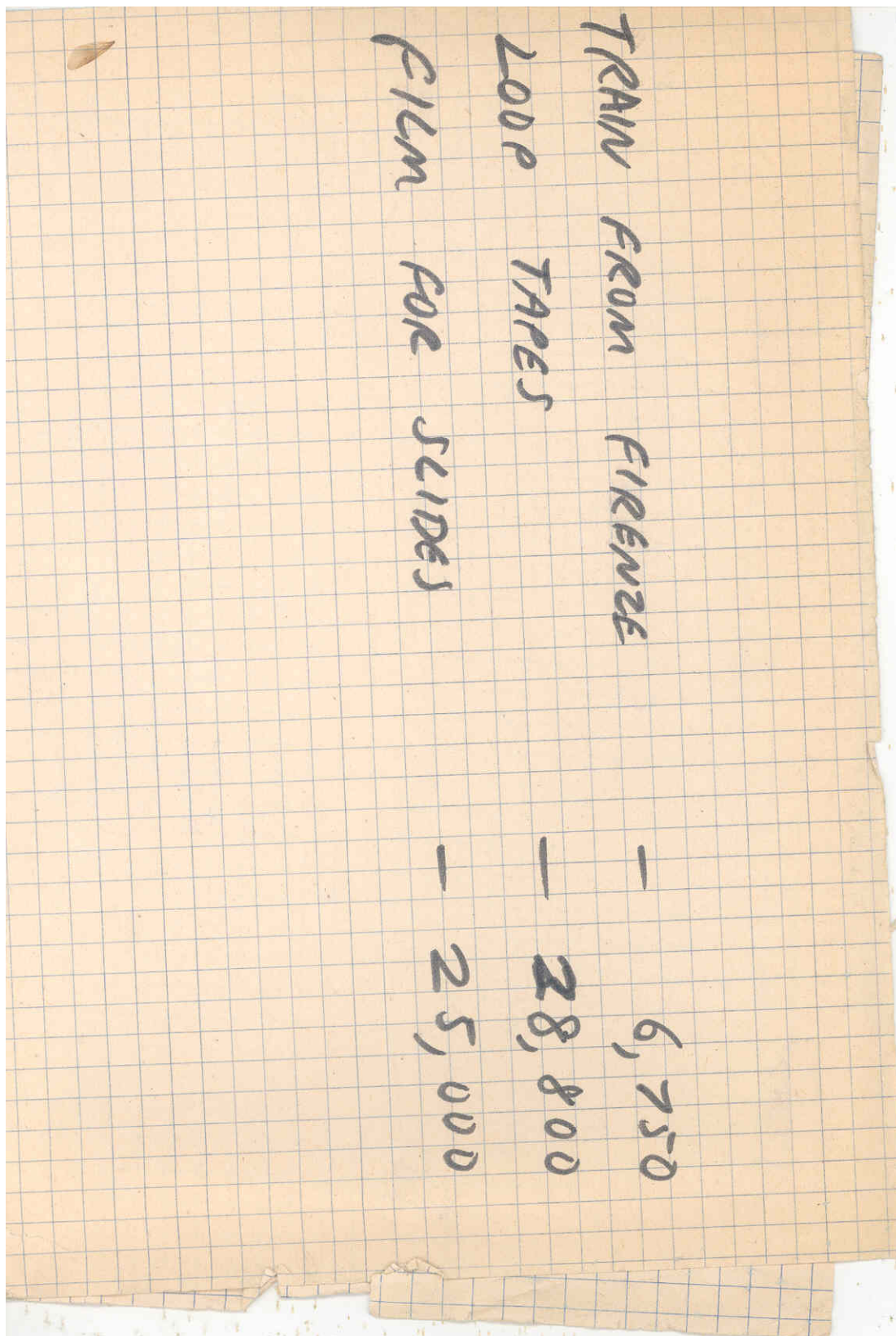
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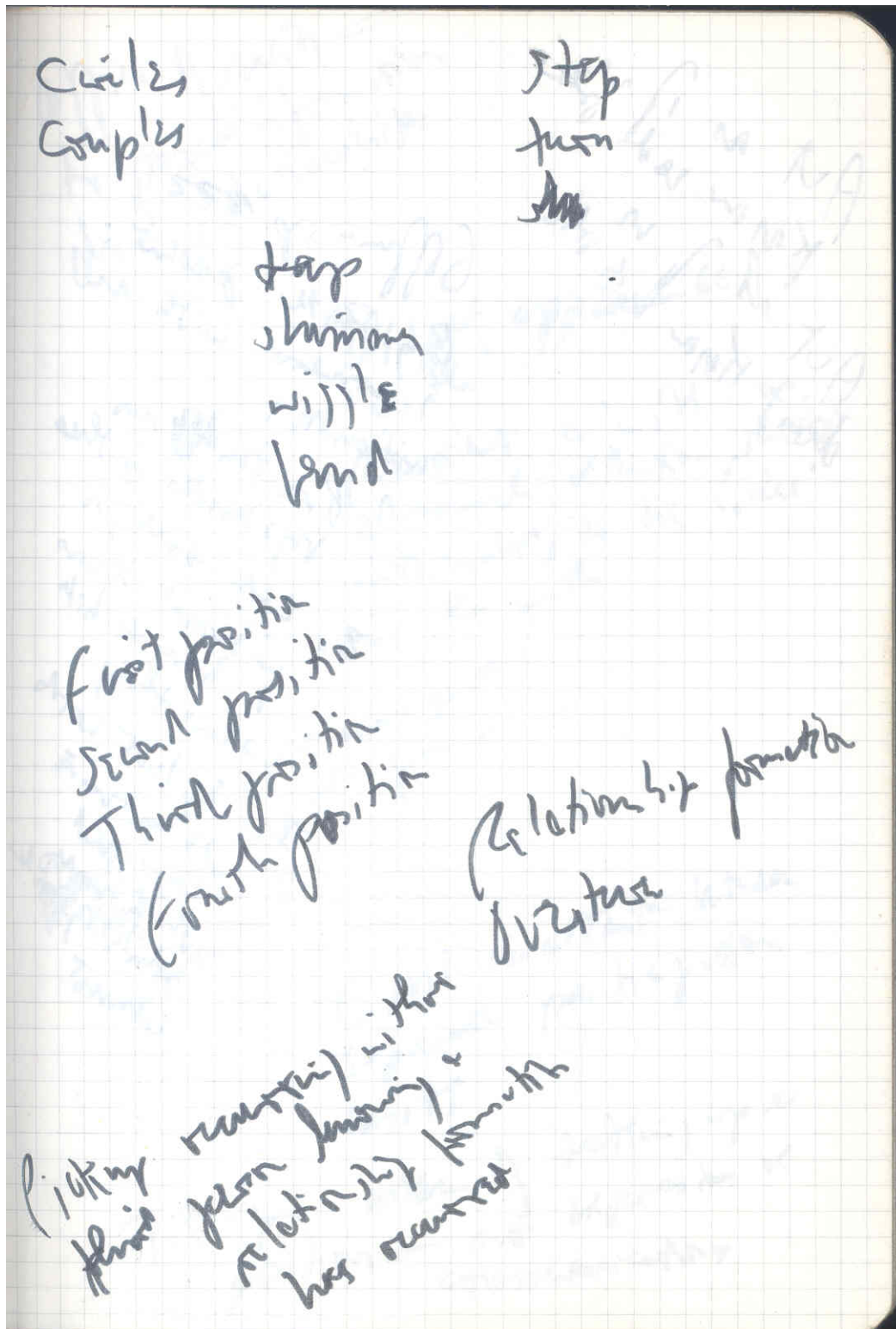


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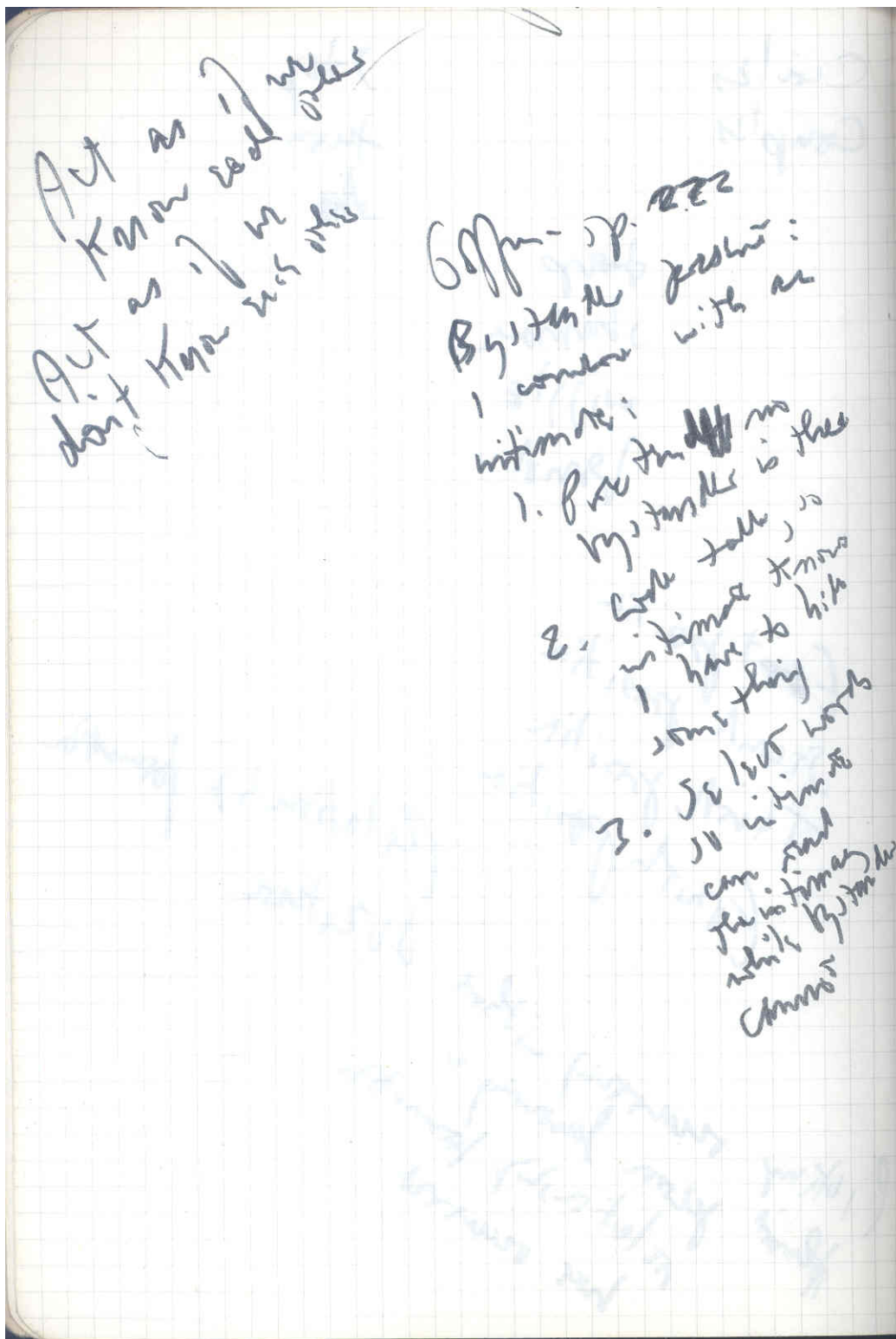
TRAIN FROM FIRENZE	-	6,750
LOOP TAPES	-	28,800
FILM FOR SLIDES	-	25,000

Vito Acconci

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office of unity
 to provide information
 about relationships

Disrupt appearance of a
 'with'
 Re-orient a 'with': an
 channel attack, through
 interrogator, to his 'order'
 in the with

Ambiguity, more ambiguous:
 tell a 'with' from a
 'non-with'

Civil inactivity between
 separate participation
 units

Tie types: mixture of telling up &
 position - not expression or
 communicating

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Hand-holding: 'one-only'
 Holding hands with 2
 different individuals with
 intention to share for
 termination of relationship
 & initiation of another
 If I see like this,
 I have to look
 straight white
 across the
 quizzical

Form of touch:
 married couple should
 'hold' as party -
 no holding hands

Foreign plan: without-
 holding hands for support -
 also, we can be informal

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Engagement party:
 wedding, looks as
 a duty as well as
 a privilege

Appear naturally + nature
 of the relationship
 (hand-holding)

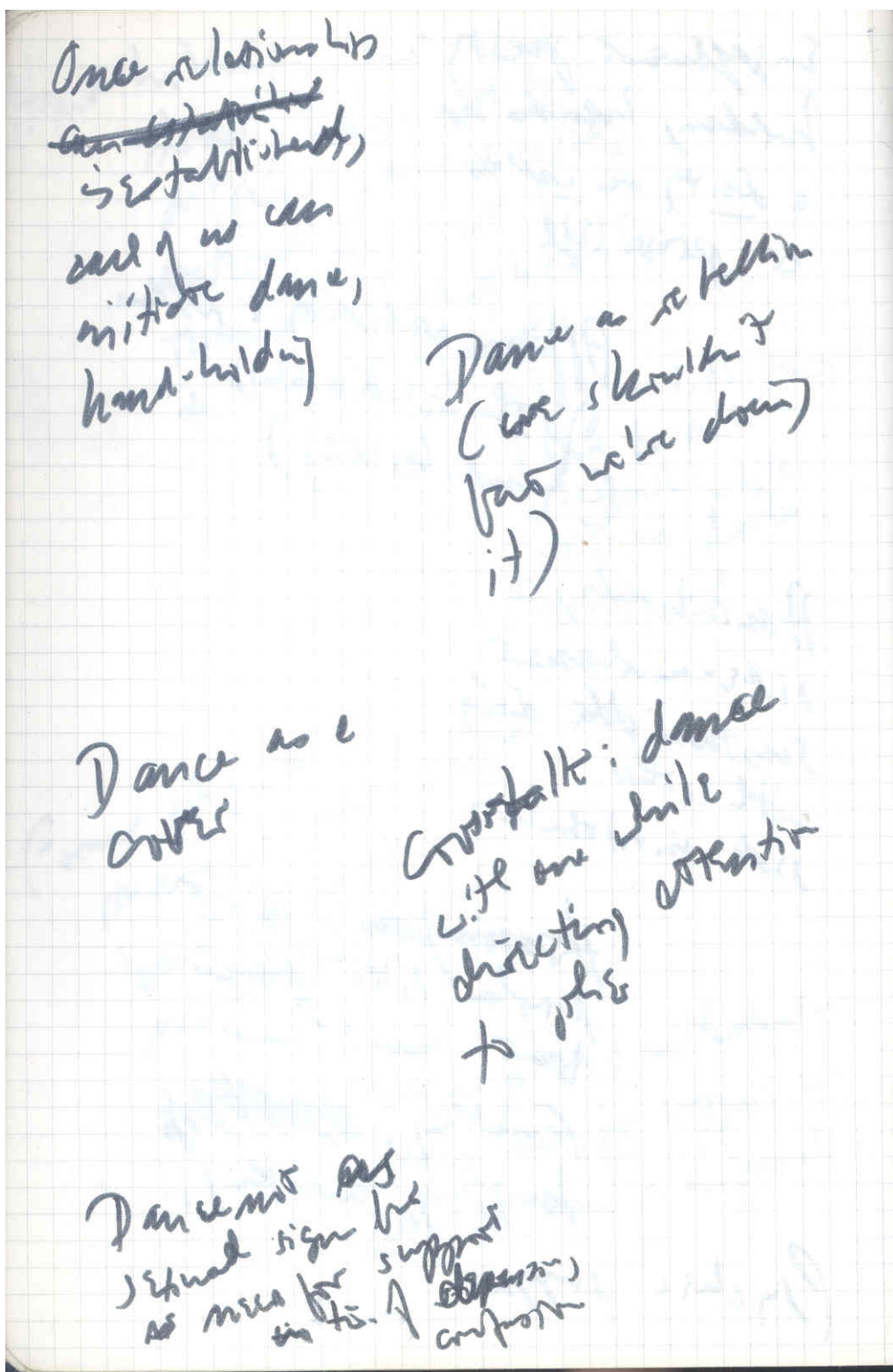
Hand-holding, a
 like-involvement,
 sustainable doing
 with other
 like-involvement

Homonymy: what
 people like know
 but isn't? —

Fucking, ~~working~~
 hugging, working,

Psychic support

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Signs of alarm signs: these
may signs for alarm in
others

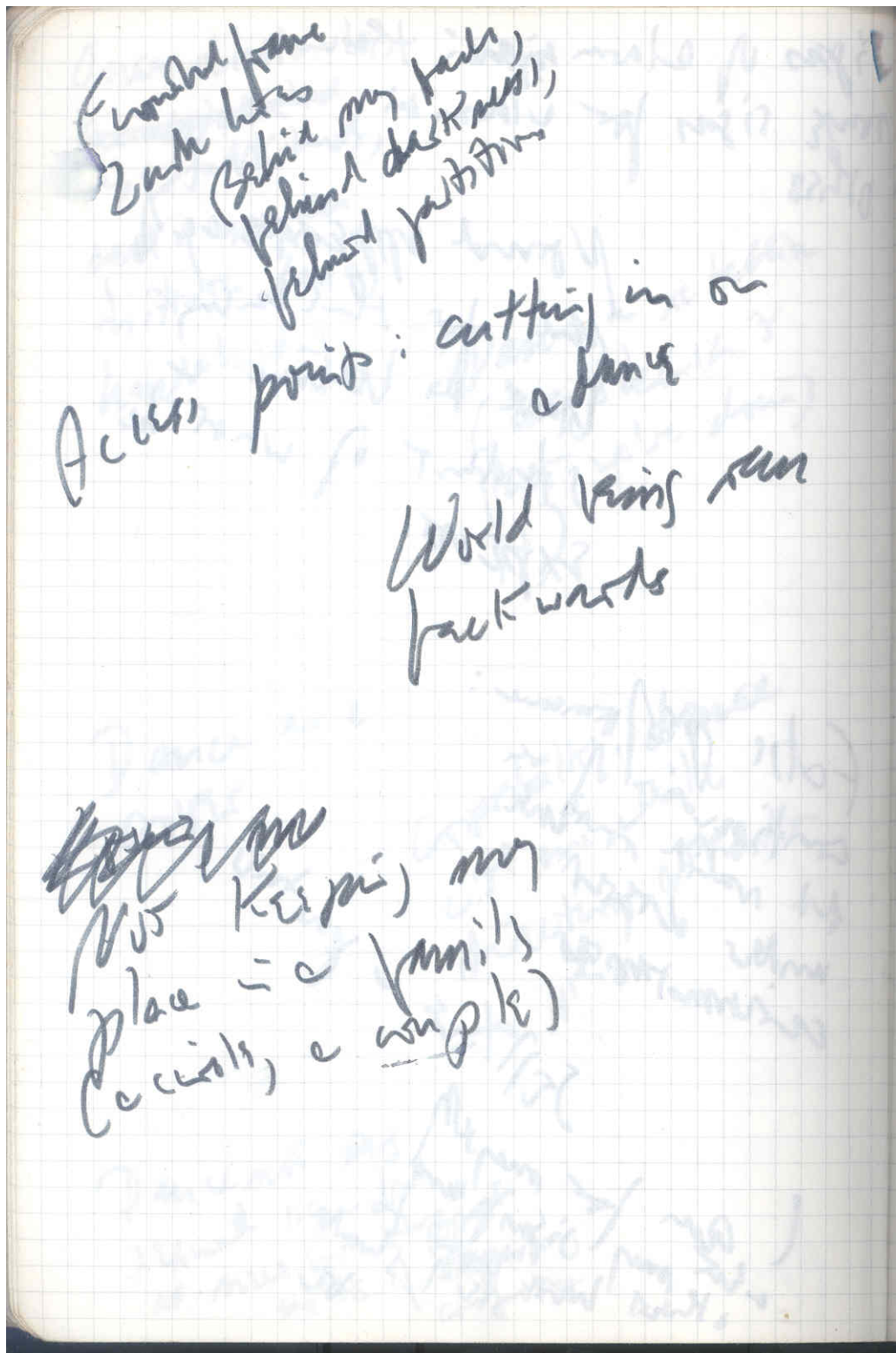
Normal appearance of
me for this thing: I
have to become a
student of what he
expects

False performance:
anticipation of or
not valid routine
under stress
circumstances

Still not a factor

I am for myself
what my signs are
& that have come to
see I should
be

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So this circle
 / uses it place:
 the outside world
 (acting via bounded
 Association) - the internal
 relation expanded
 (all on my
 part - I leave
 my circle +
 go to others)

Fences and pots
 (Boundary between circle
 and outside world is
 threatened)

(Age for connection
 and position)

Support (system)
 for internal state
 that is collapsing

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Flight from
circle into
community

Attention, I have
to be watched

Circle tries to
cover up for me:
collusion against
me

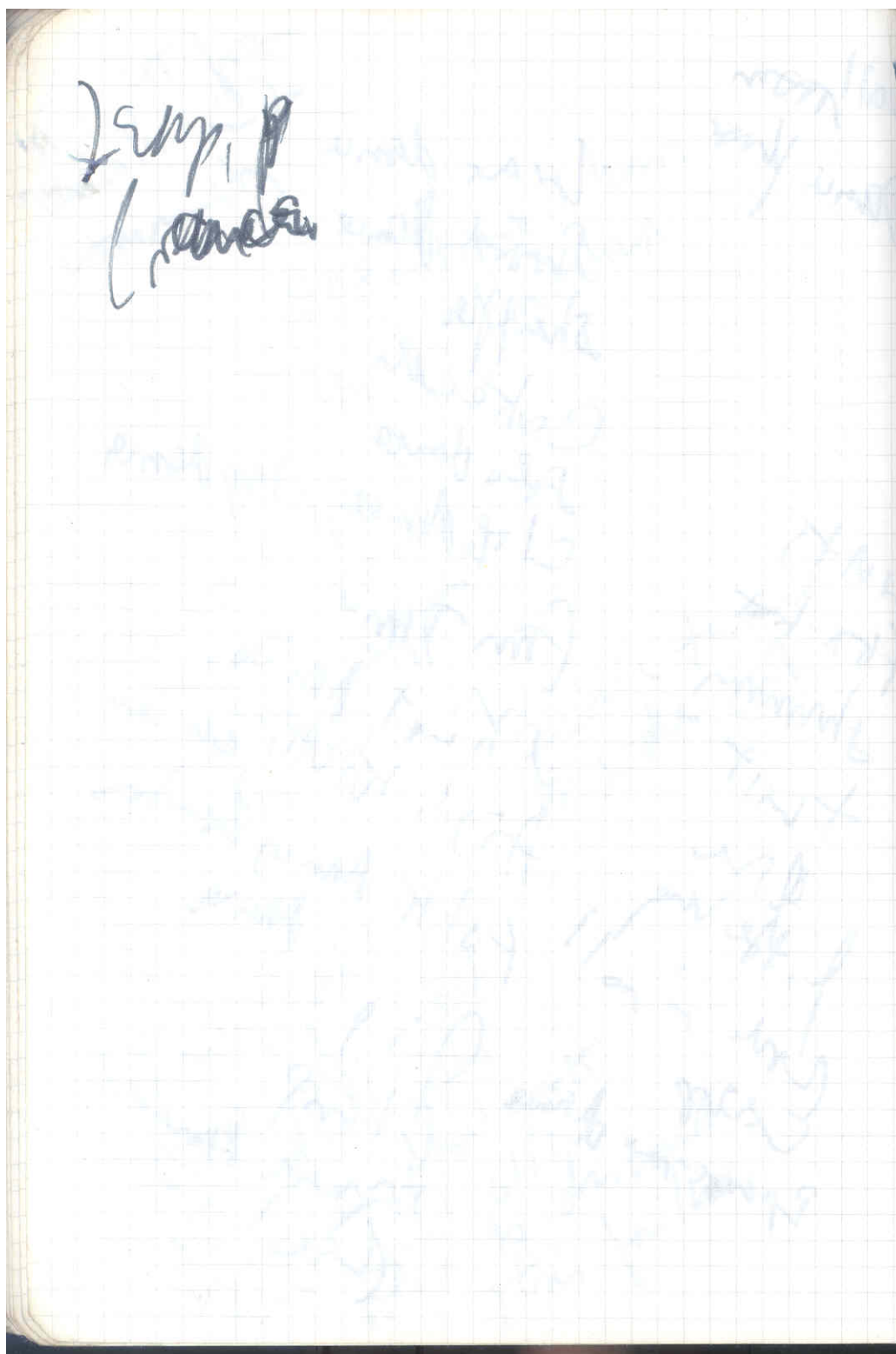
Circle turns
in his out

Not my fail
Keep my place
but I decided to
stay in ritual work
that would allow
to discount
this failure

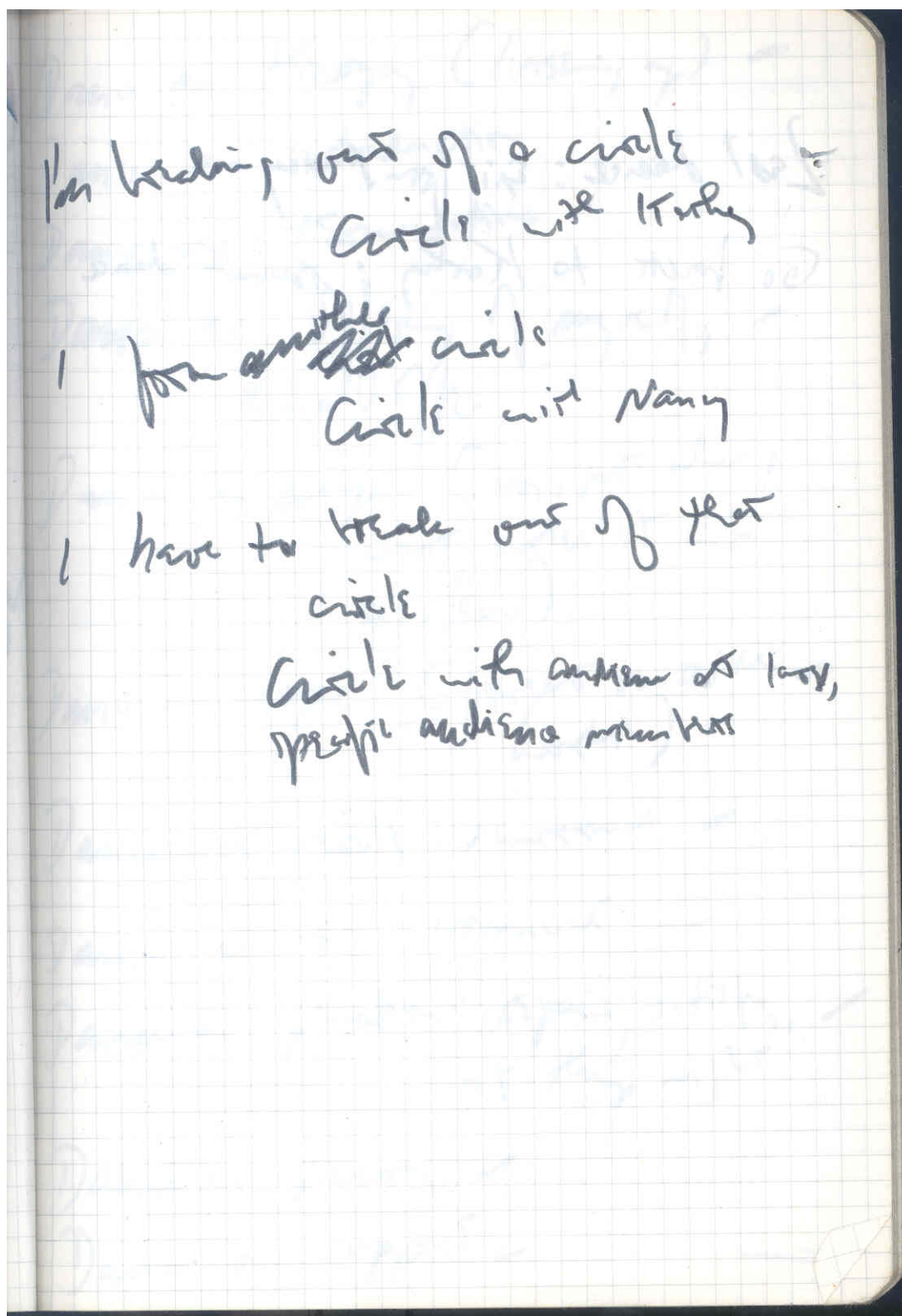
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Ballroom
 Dance floor
 Waltz
 Fox-trot
 Shimmy
 Twist
 Line
 Little line
 Line in roll
 Strip
 Square-me dance
 Lip
 Cling
 Square dance
 (Cec)
 Line dance
 Sword dance
 Shuffling
 Cate with
 Sals dance
 Clap dance, step dance
 Fan dance
 Skirt dance
 High kick, can can
 Folk dancing, can can
 Dance

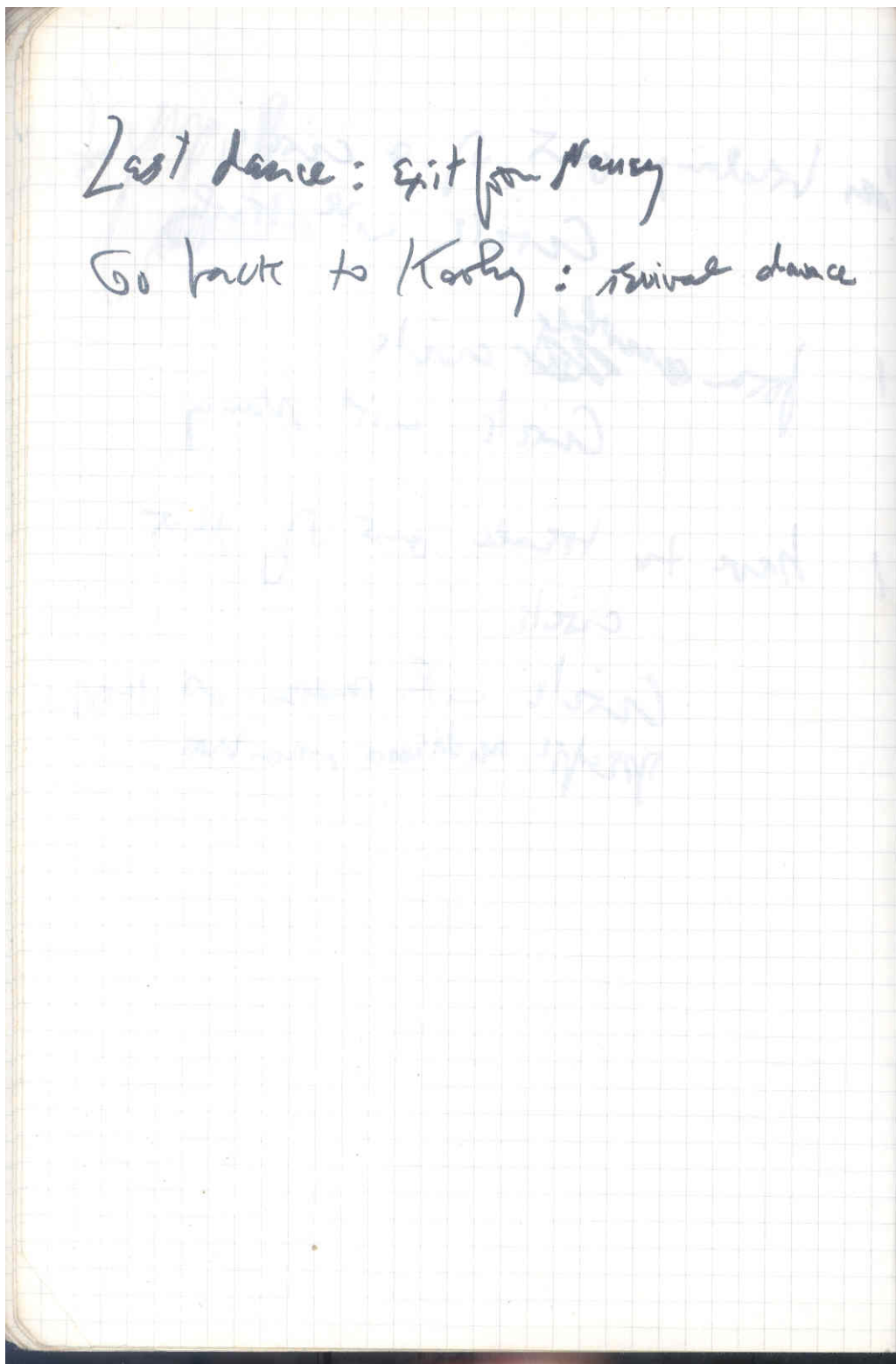
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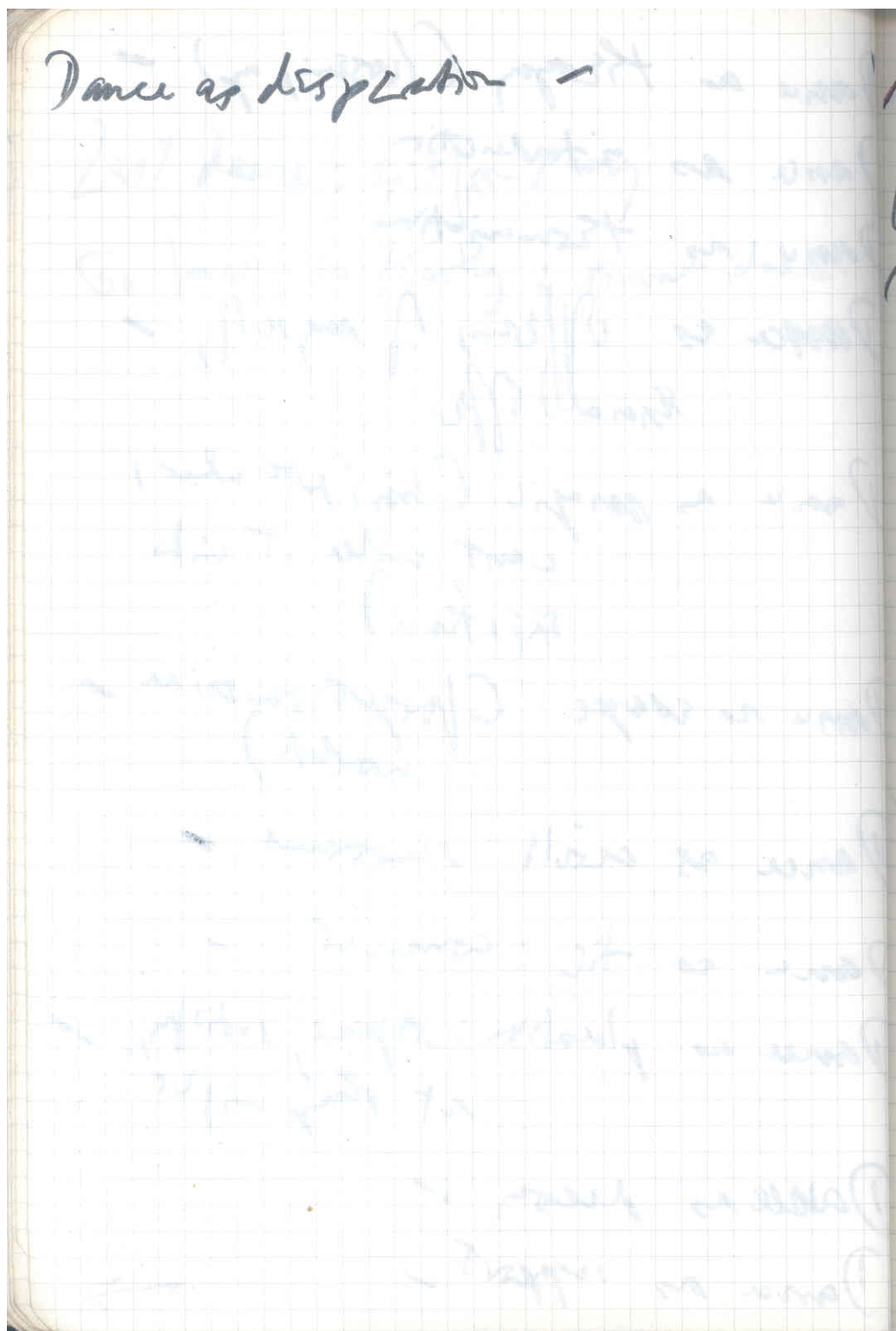
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Dance as therapy (lossing, up) -
 Dance as introduction
 Dance as termination
 Dance as offering of myself, -
 sexual offer
 Dance as magic (in it, the other,
 can't make it into
 existence)
 Dance as escape (larger on time -
 world)
 Dance as circle: surround -
 Dance as tie: connect -
 Dance as playtime: repair, satisfy, -
 at things right
 Dance as person ✓
 Dance as support - →

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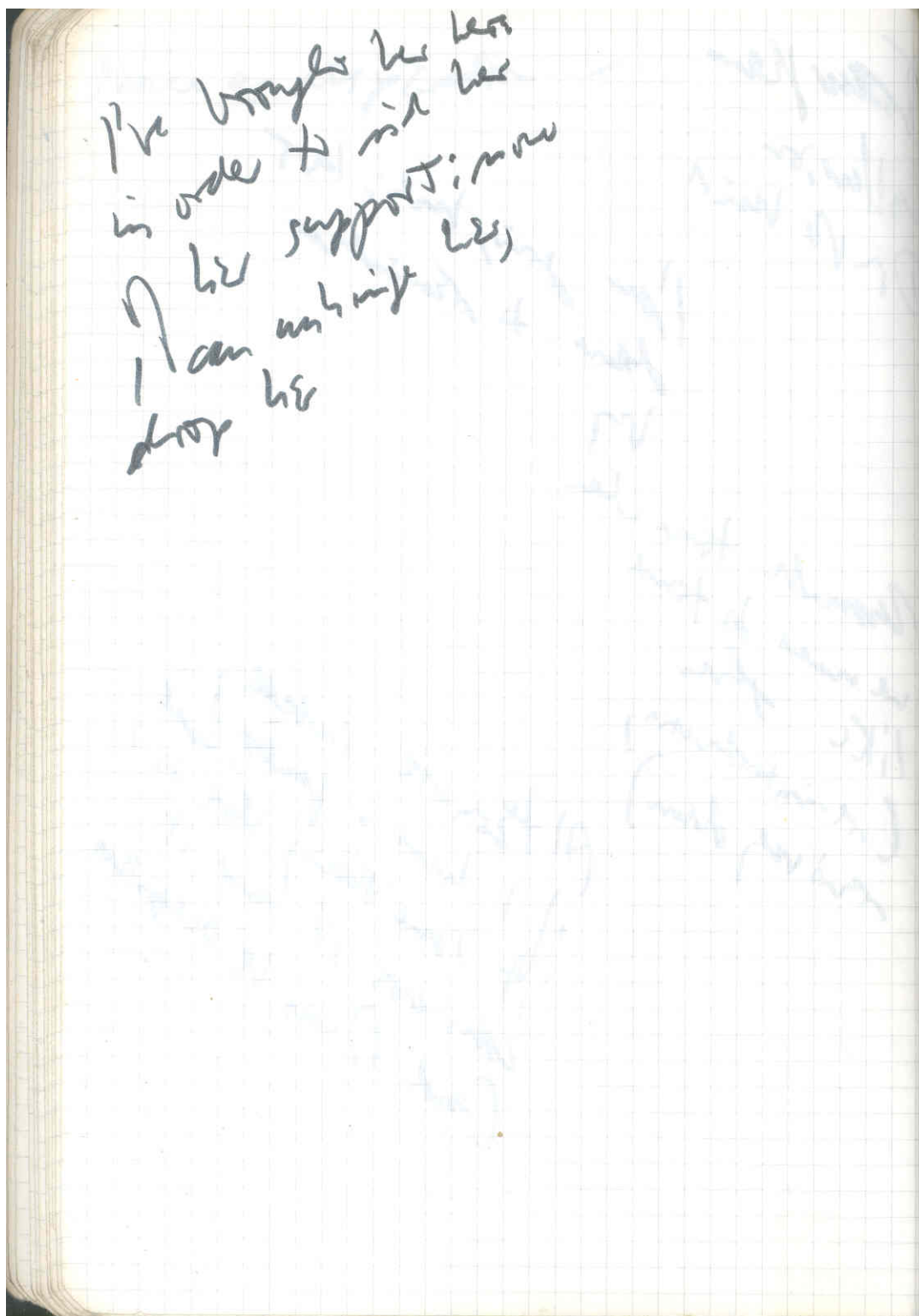
To the person
 collection
 Dr. V. V. V.

I'm just, here: last
 done + introduction
 by

Assume time when
 we need to think
 like this
 (not introduction,
 very very done)

Alternate labeling:
 if I have. Just, card
 if some then slot 10
 then use it and it
 (card 1) can be occupation

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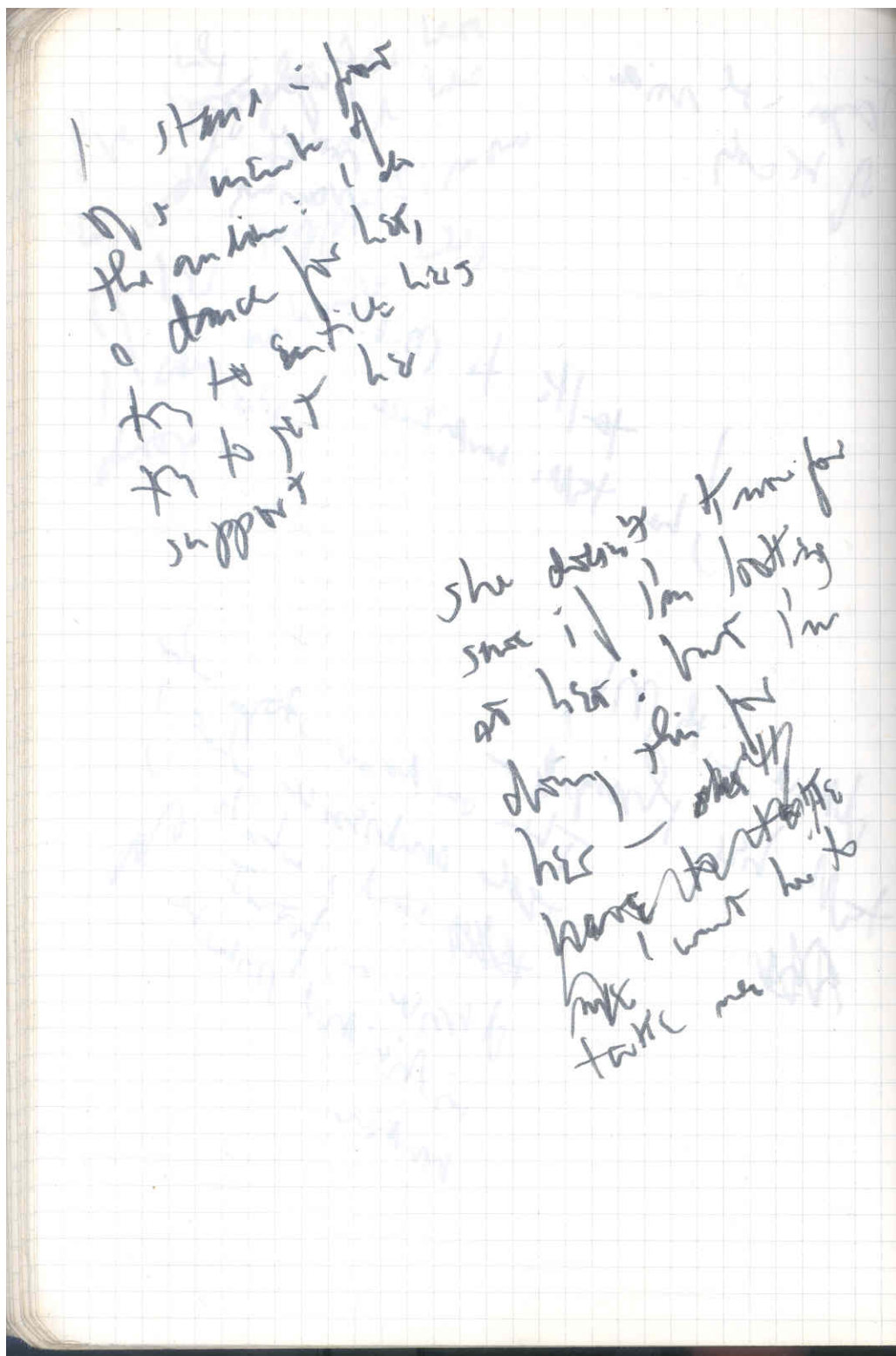
Type is the
 voice of
 nature

Type is the
 voice of
 nature

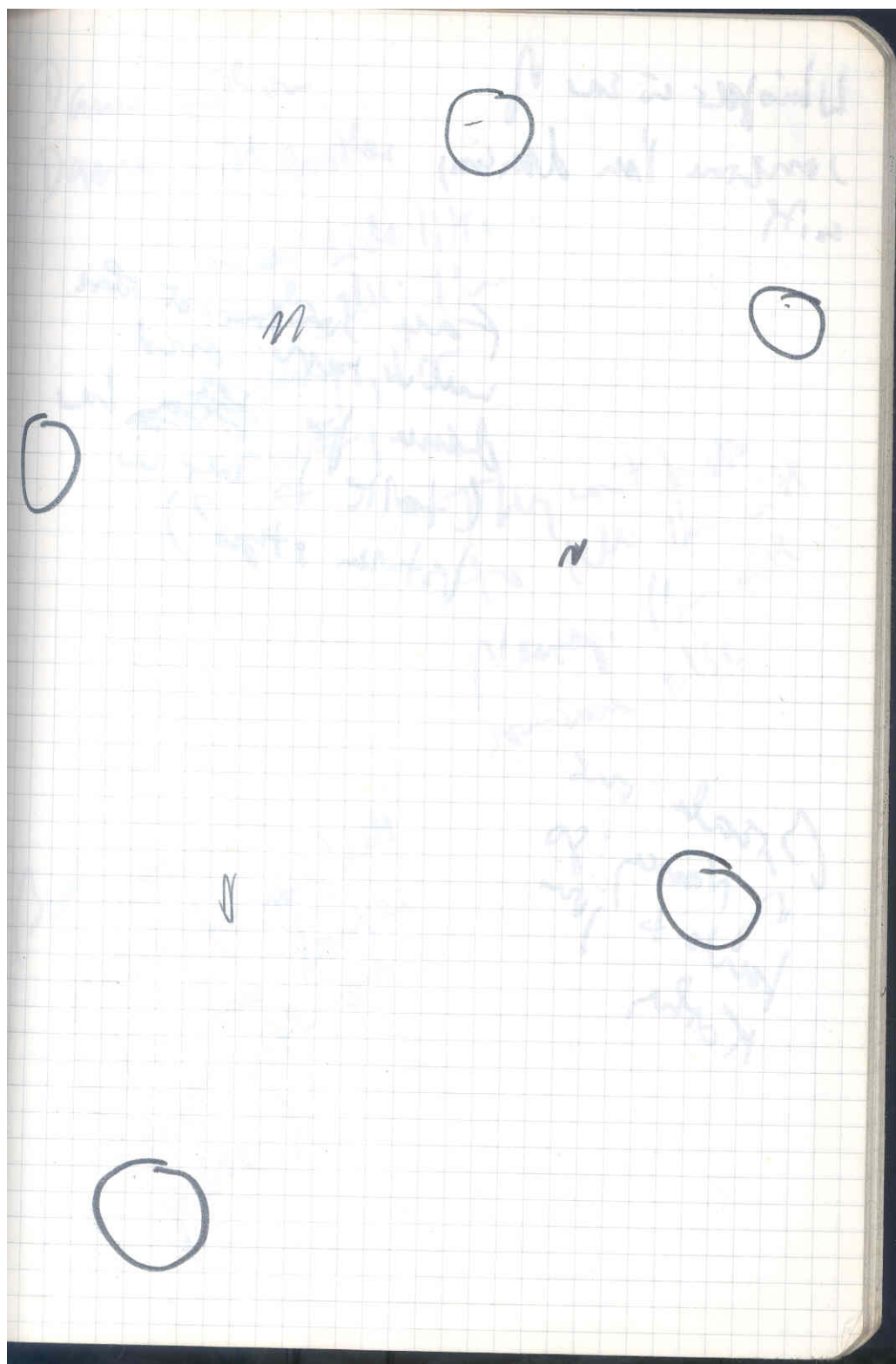
I talk to M.B.:
 he tells audience

I dance with Mb,
 tell her things -
 Then we know stop: she
 tells audience what,
 they said, while
 dance in front of
 in front of
 machine

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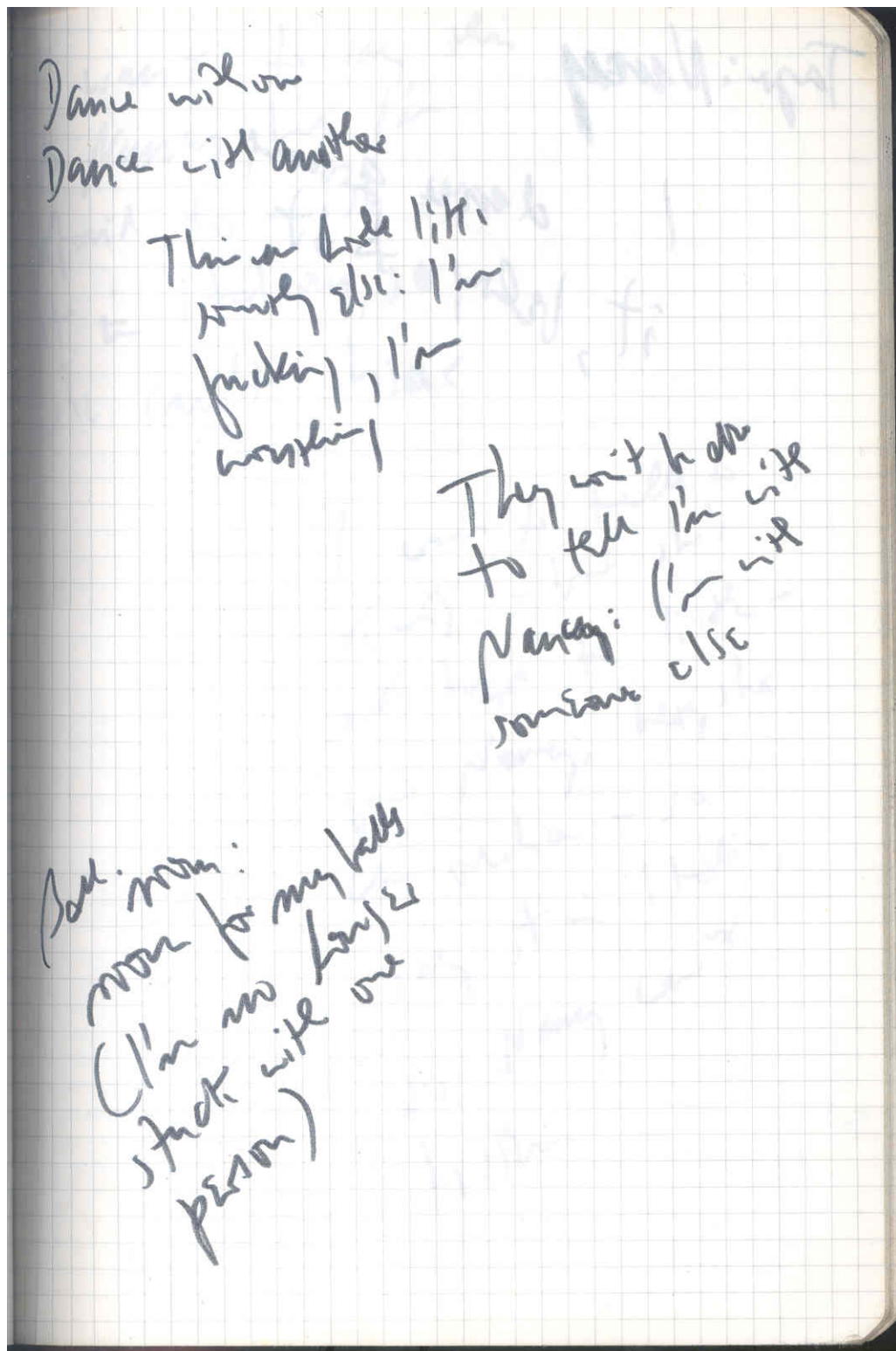
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Whisper in ear of
someone I'm dancing
with

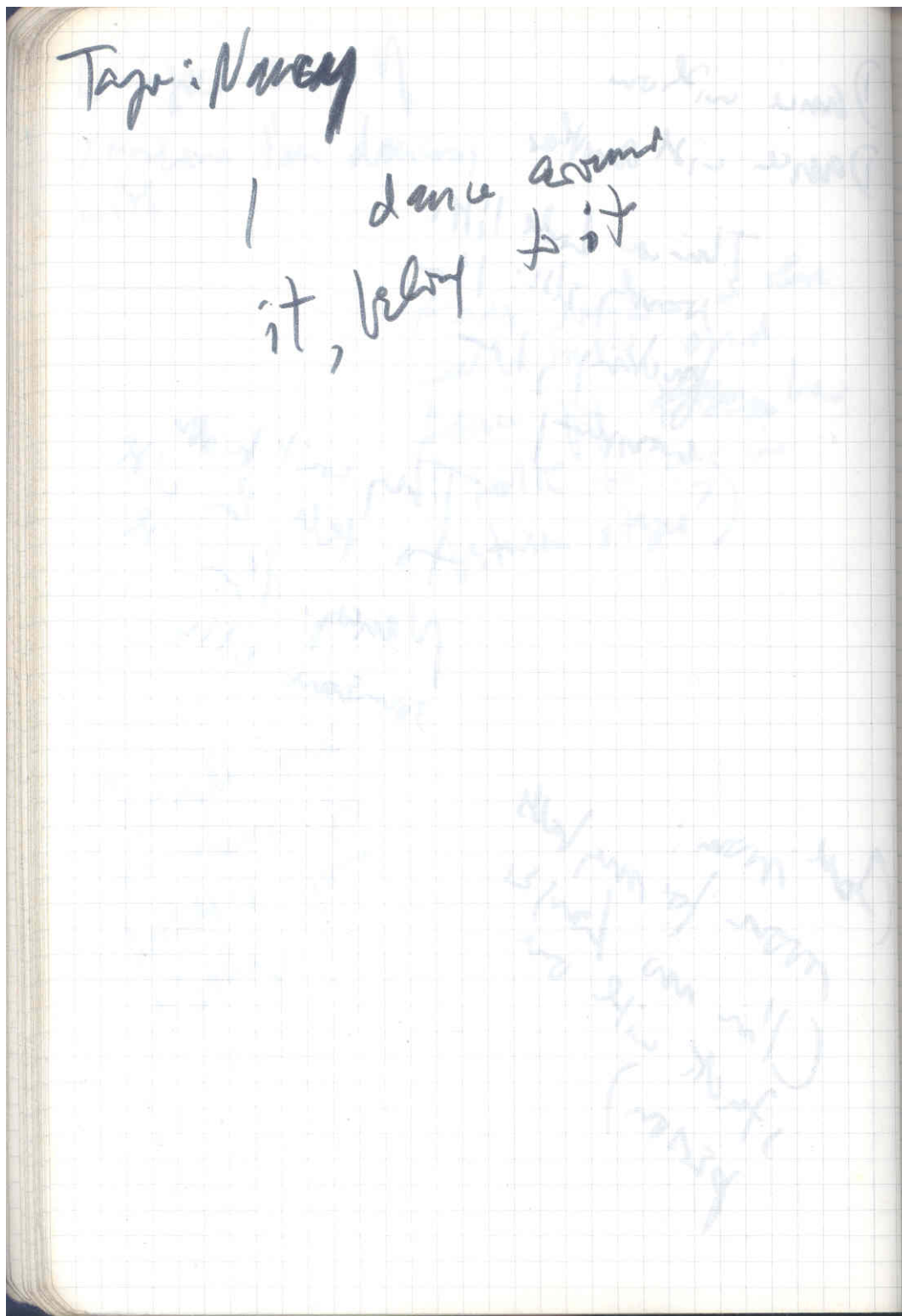
Face women at stage
when take and
dance for ~~them~~ her
(talk to her in
between steps?)

Break out
of Nancy: go
back to join
Kathy

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I want to say this
to Nancy, but I'm
afraid to - so say
it in Italian, so
he can't hear

I want to talk to
him - but he's
not here to listen -
has Nancy; here, she
can overhear - so
say it in Italian,
so Nancy can't
listen

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181, my last time with you.
 I know to go back to you.
 The circle is false here.
 I know it's a trap.
 But it doesn't work, she, the love
 to end.
 (oh in reality say) to you
 what I really mean is this,
 have to be to heart.
 I want to work on of the circle
 with you.
 I know I think I really believe in.
 I thought say by heart you, I would
 have to go to circle with her.
 But it doesn't work.
~~former number circle with her.~~
 But I feel you to don't work
 for the - it is done here.

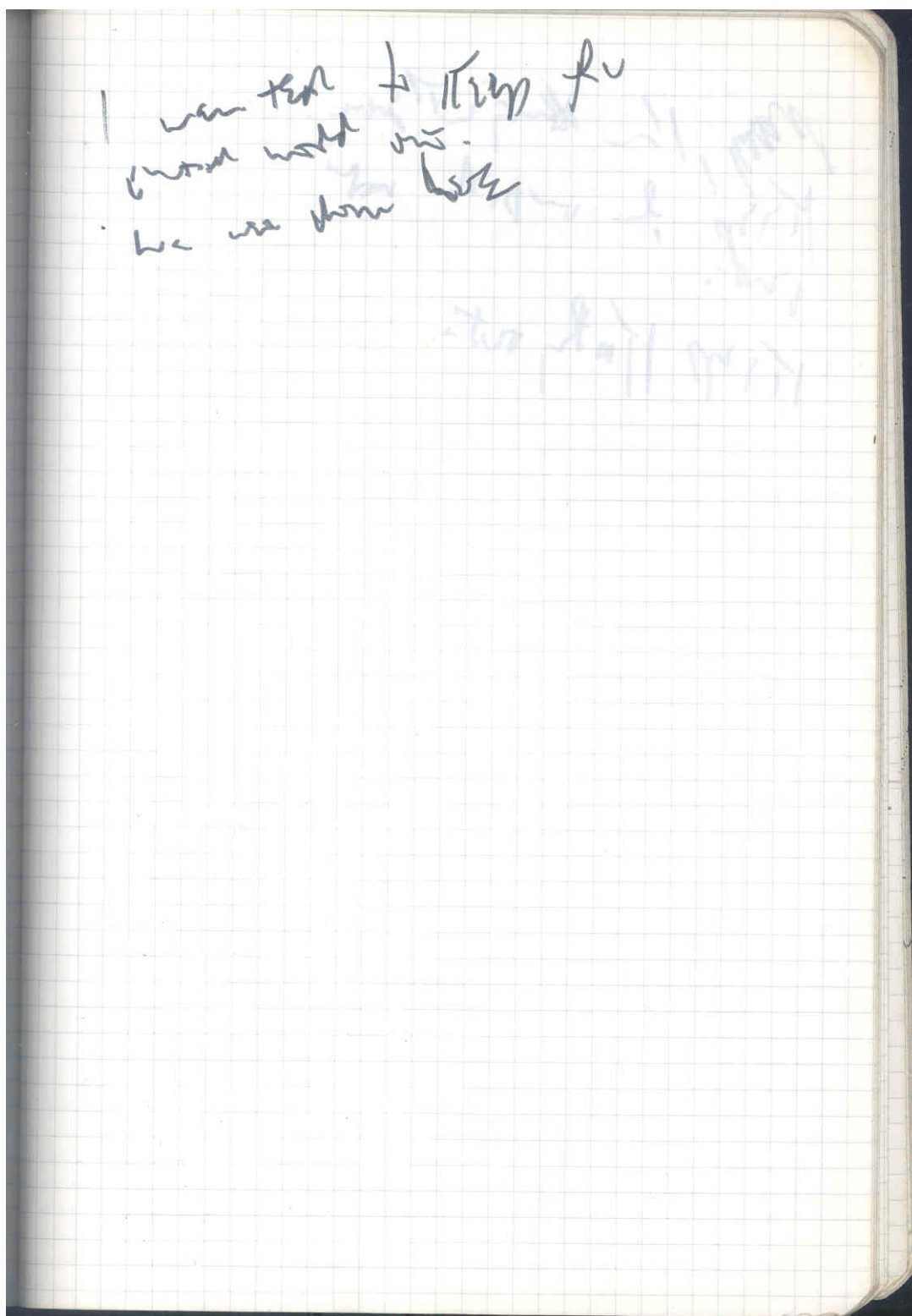
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The girl gets with her more
 complex.
 I can only keep telling you the
 same things.
 I never stopped loving her.
 I'm not sure what it is - I'm
 connected with her.
 I can't even remember this when
 I'd have to stop to think hard
 in order to remember.
 But what I do remember is the
 way she looks.
 I can't get her image out of my
 mind.
 As I'm with her even while I'm with
 you.

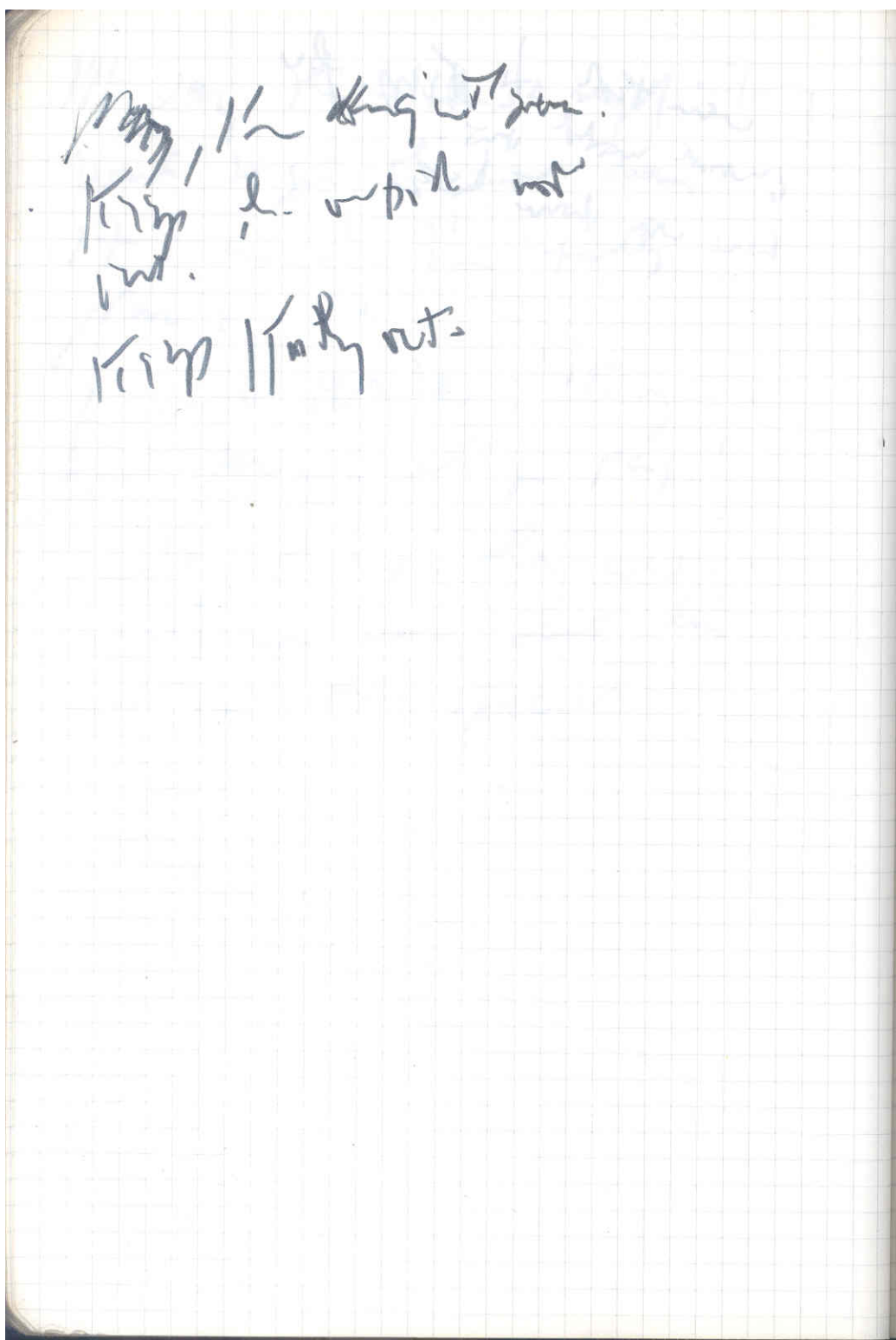
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1971 May 10 to 10:00 AM: I
 went to get the water down.
 It's as if I'm talking to
 myself.
 I never hear her: '19'
 from her - not in May.
 They're not us; they were so
 sure of us many, that this
 was some thing special.

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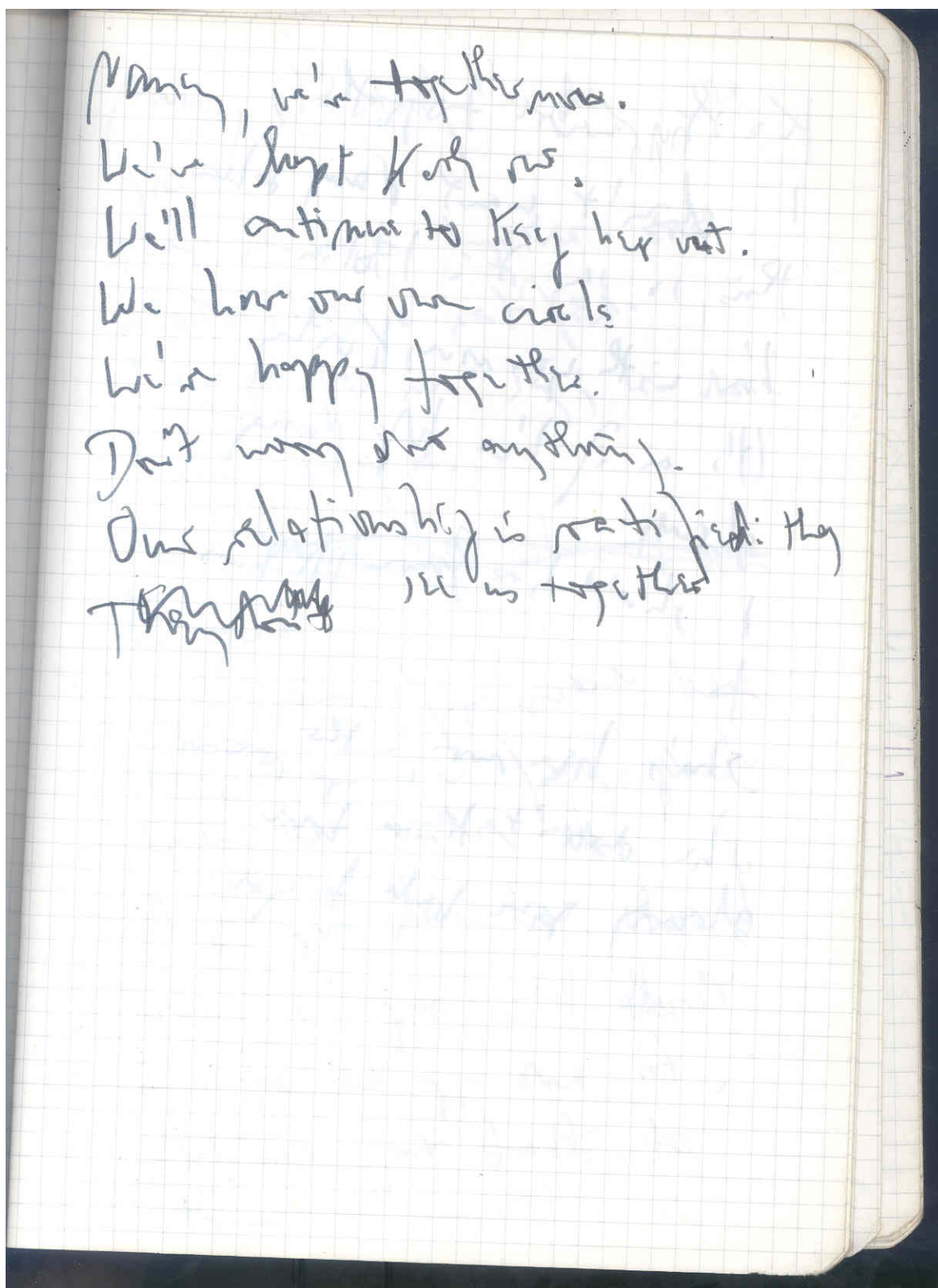
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Numb, Ring in the
 like...
 you don't like it, huh?
 I'll have to show you.
 It's not me.
 I'll have to convince you
 It's not just a... we're
 about before

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He's my, well, hope the,
 I don't want to say to her
 this, is my it: I told
 in with you now, K only.
 It's as if I've left many
 things.
 I should have known it was
 to.
 She's here now, in the room.
 She doesn't know I've
 along your back to you.

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Mary, it's a / i' - Ag with
 you.
 They are seen together: one
 relationship is satisfied.
 They are here in 1955 in Rome
 I am to you.
~~They have been close to me~~
~~to you.~~
 When my / for over here -
 he was in a / for. He -
 was with me at the
 But you know he was I
 am to you - I don't
 have to tell you that it.
 Let me just talk to
 them.

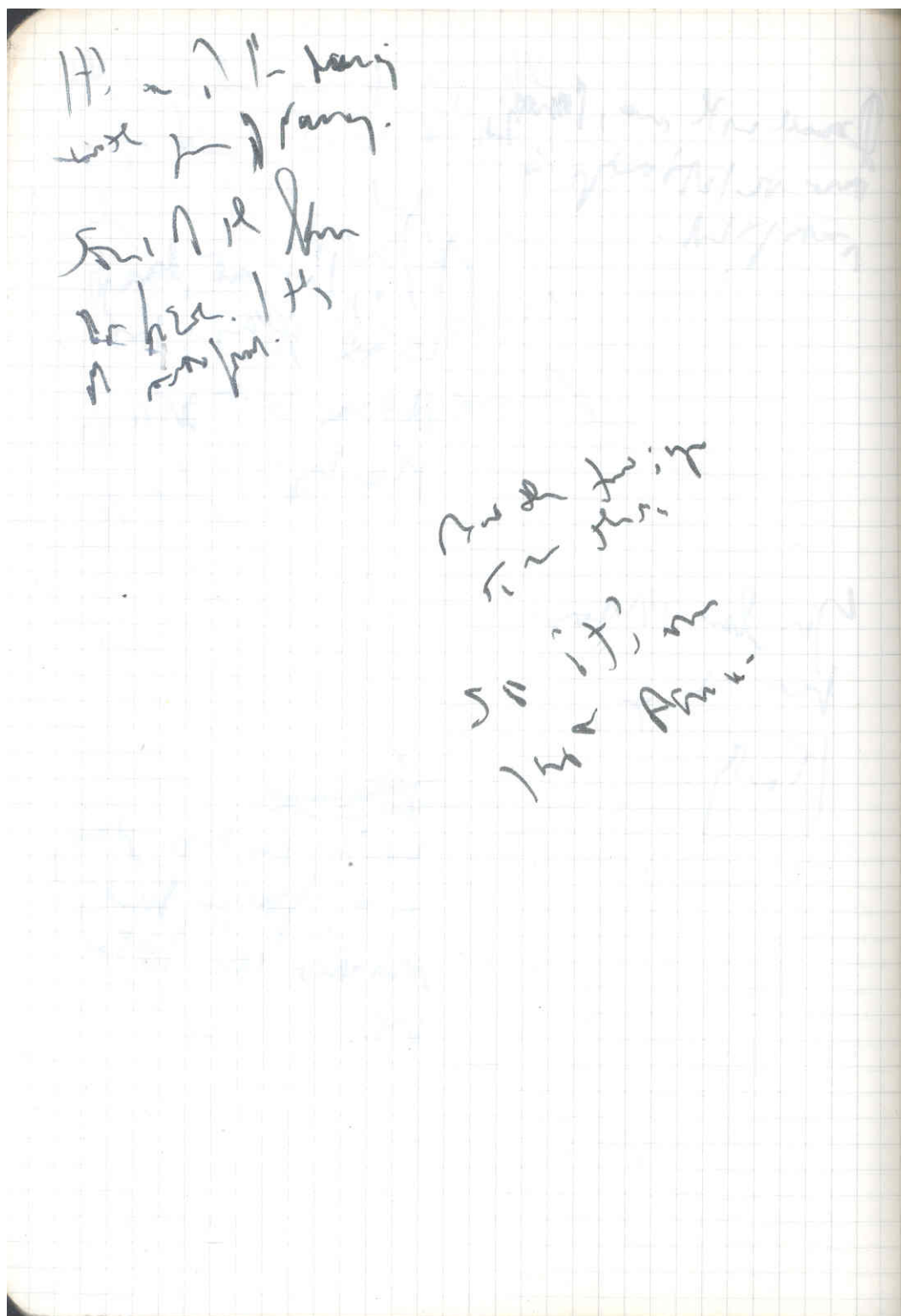
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This is a list of the
 for his visit to
 the "M. L.
 Am. in Karl.
 He has my aunt
 with. I mention of
 Karl, man.

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- Are you there yet
- you're there, finally
- I'm under for you
- I've waited for you to be there, watching me. I wasn't concerned about the others. I wanted to walk toward you.

- You've waited, too
- It would be the same.

- You've waited for me, the same way others waited for you. If you wait for me to come close to you, the way it used to be. Now it's like it used to be: I'm ~~up against~~ right up against you again.

- There's nothing.

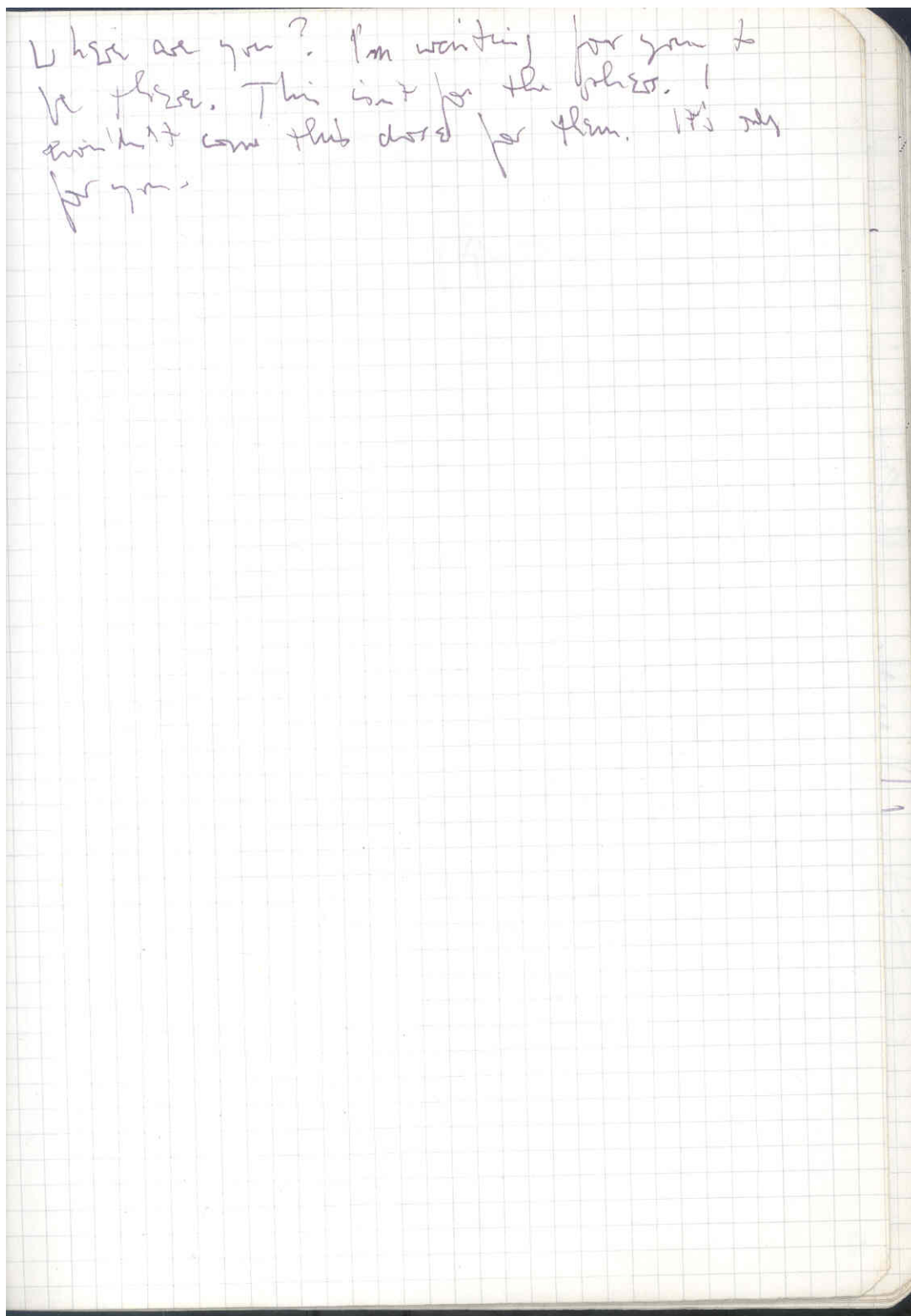
- It's all changed.

- But it's all changed now. I'm not with you any more. I'm far away. We can just get pieces of each other.

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- I'm with her.
 - she's on my mind.
 - not you.
 - I'm with her now. You know
 that. She and I are together, not
 you and I. When I come next
 time, I'm really coming with her at
 my side.
 - I'm fairly good
 - getting to you.
 - so I'm big crowd.

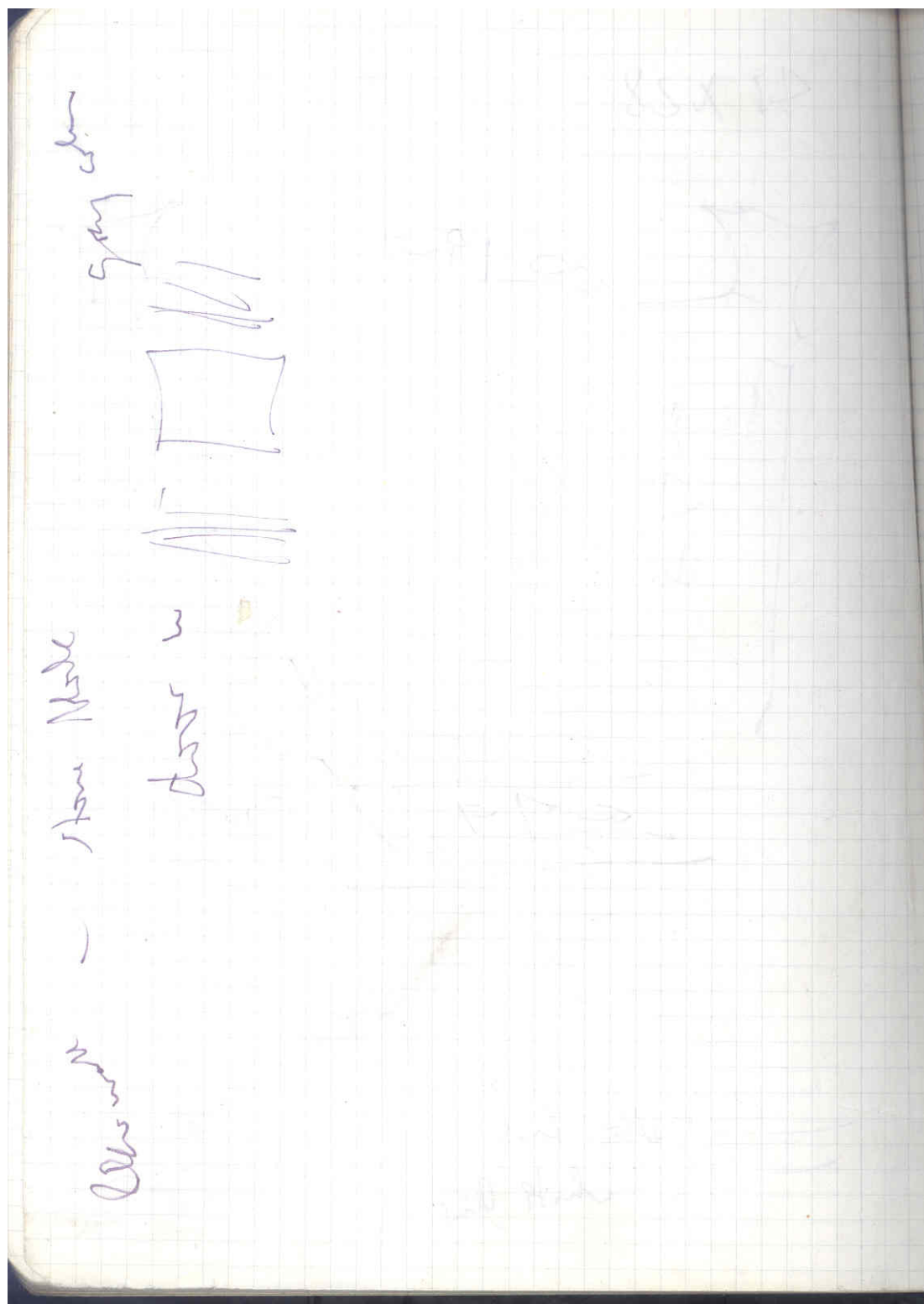
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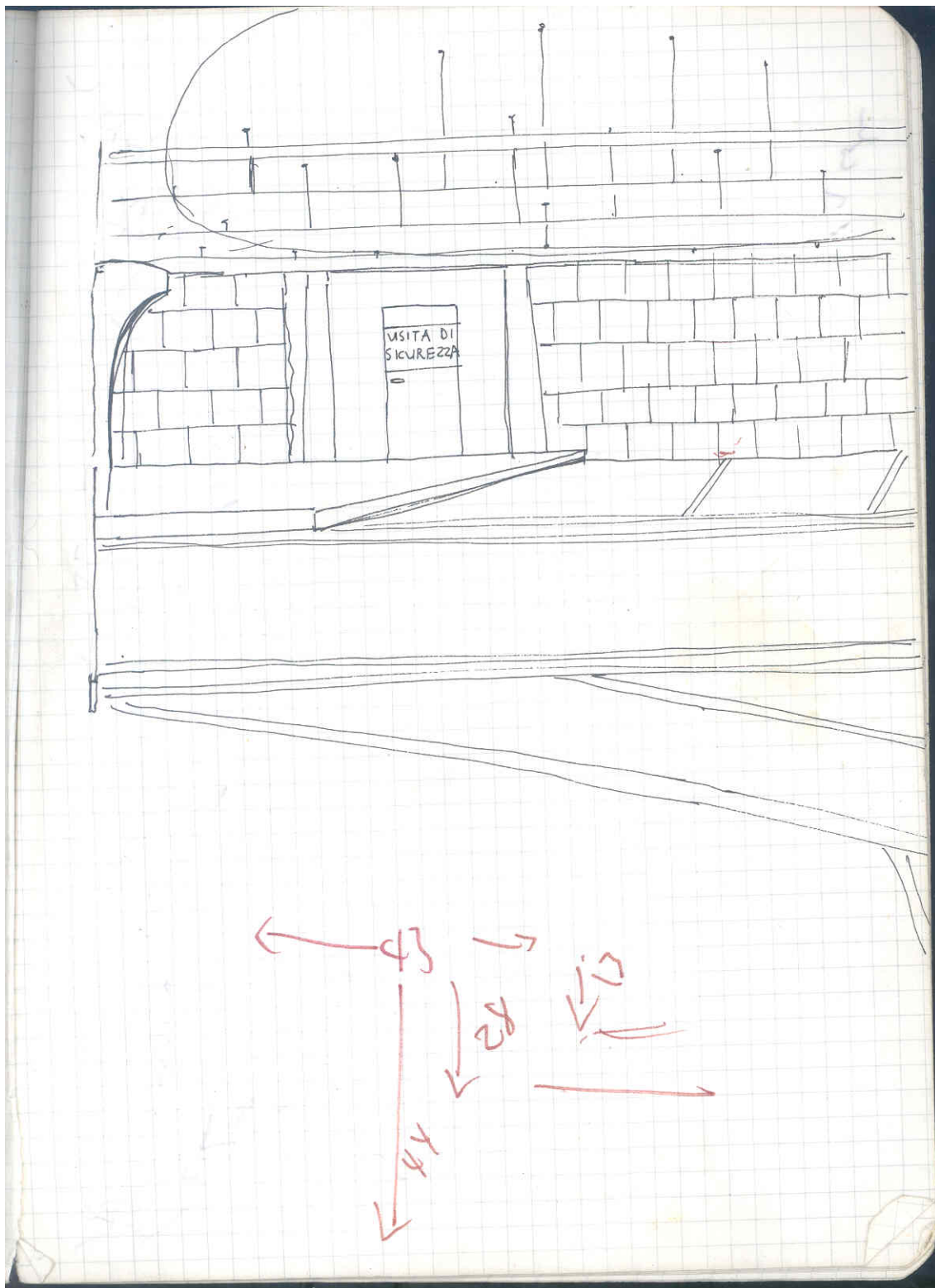
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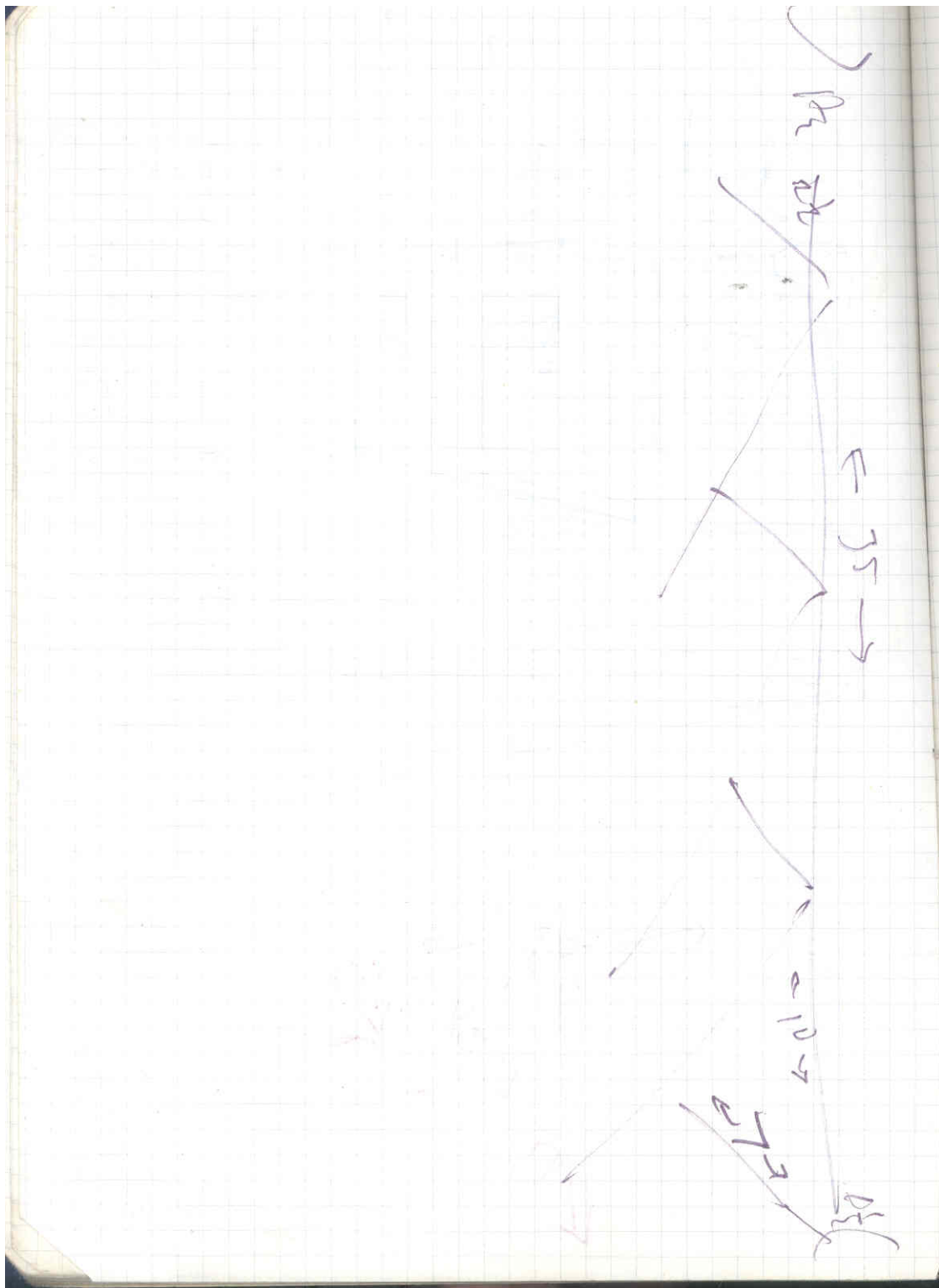
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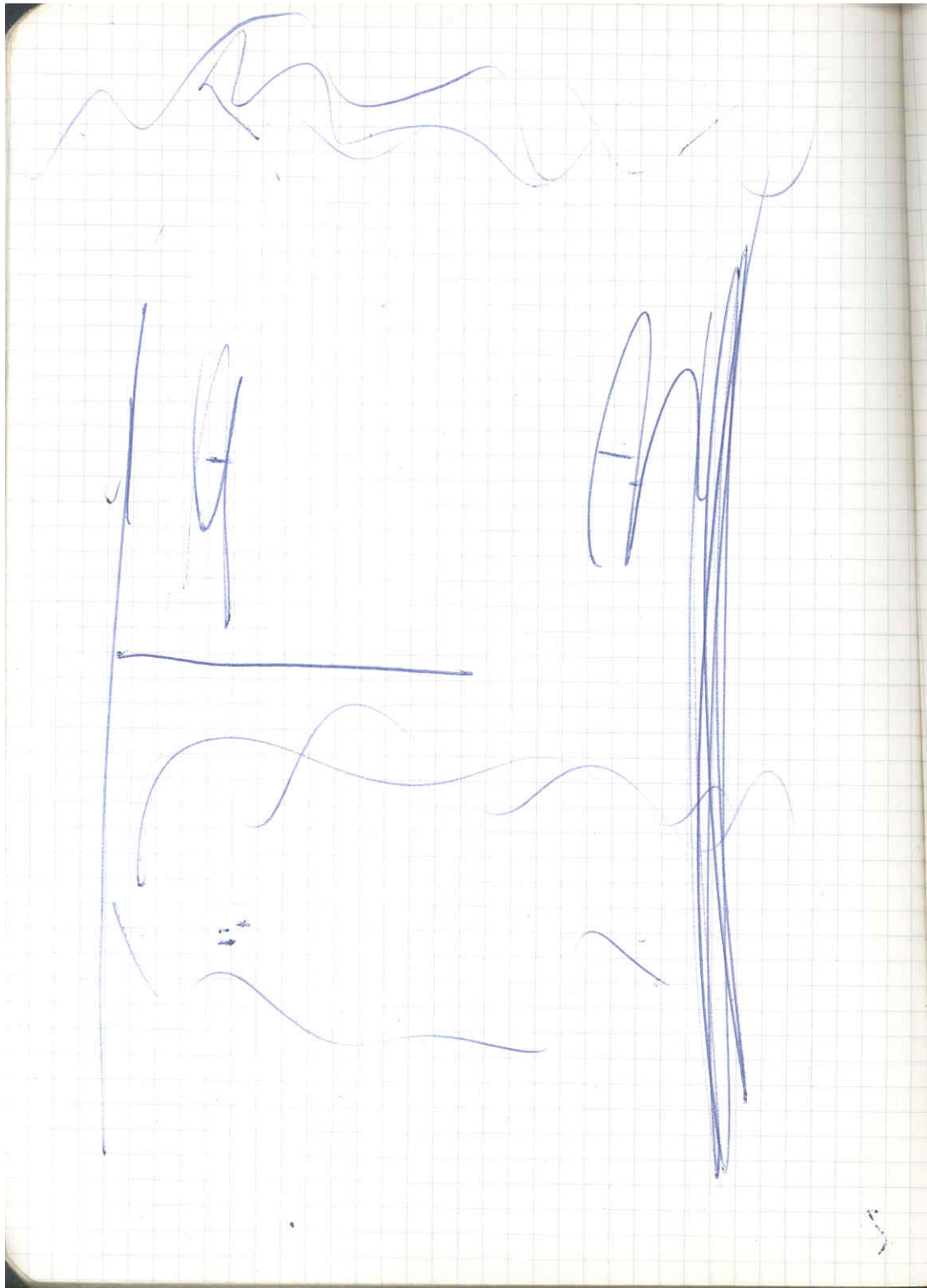
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