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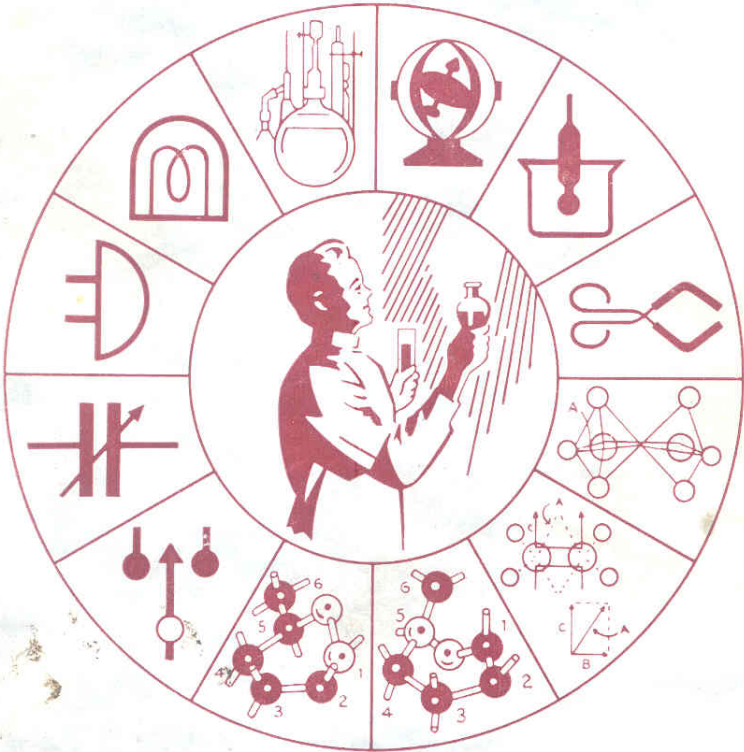
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This scan was produced by Vito Acconci's studio staff prior to the notebooks' acquisition by Gilbert Silverman, who subsequently donated them to The Museum of Modern Art Archives. The scan captures the notebook in its entirety, from front to back cover,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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Vito Acconci Notebooks	25

LABORATORY
NOTEBOOK



4 x 4 QUADRILLE RULED

43-647

50 SETS

8½" x 11"

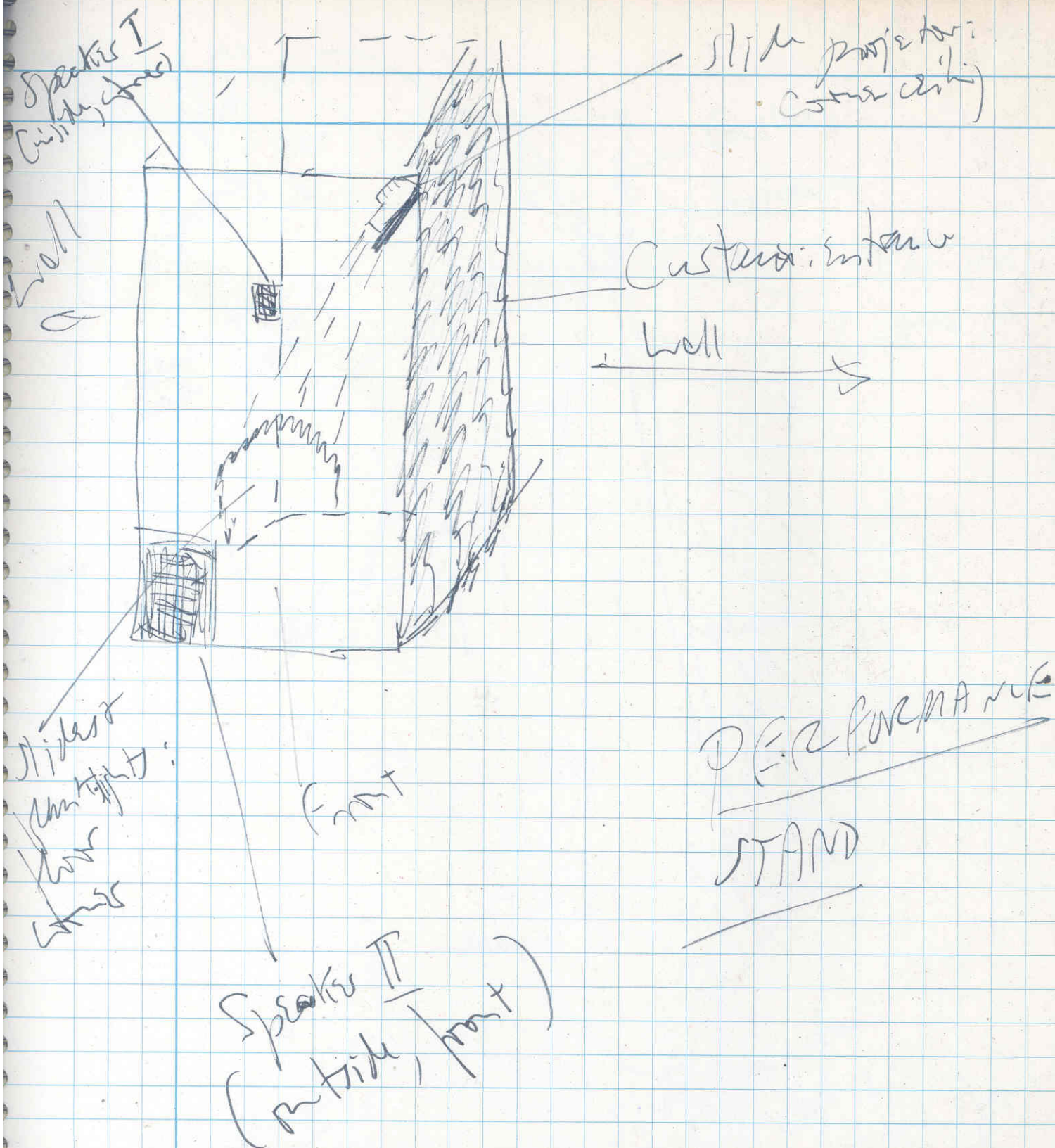


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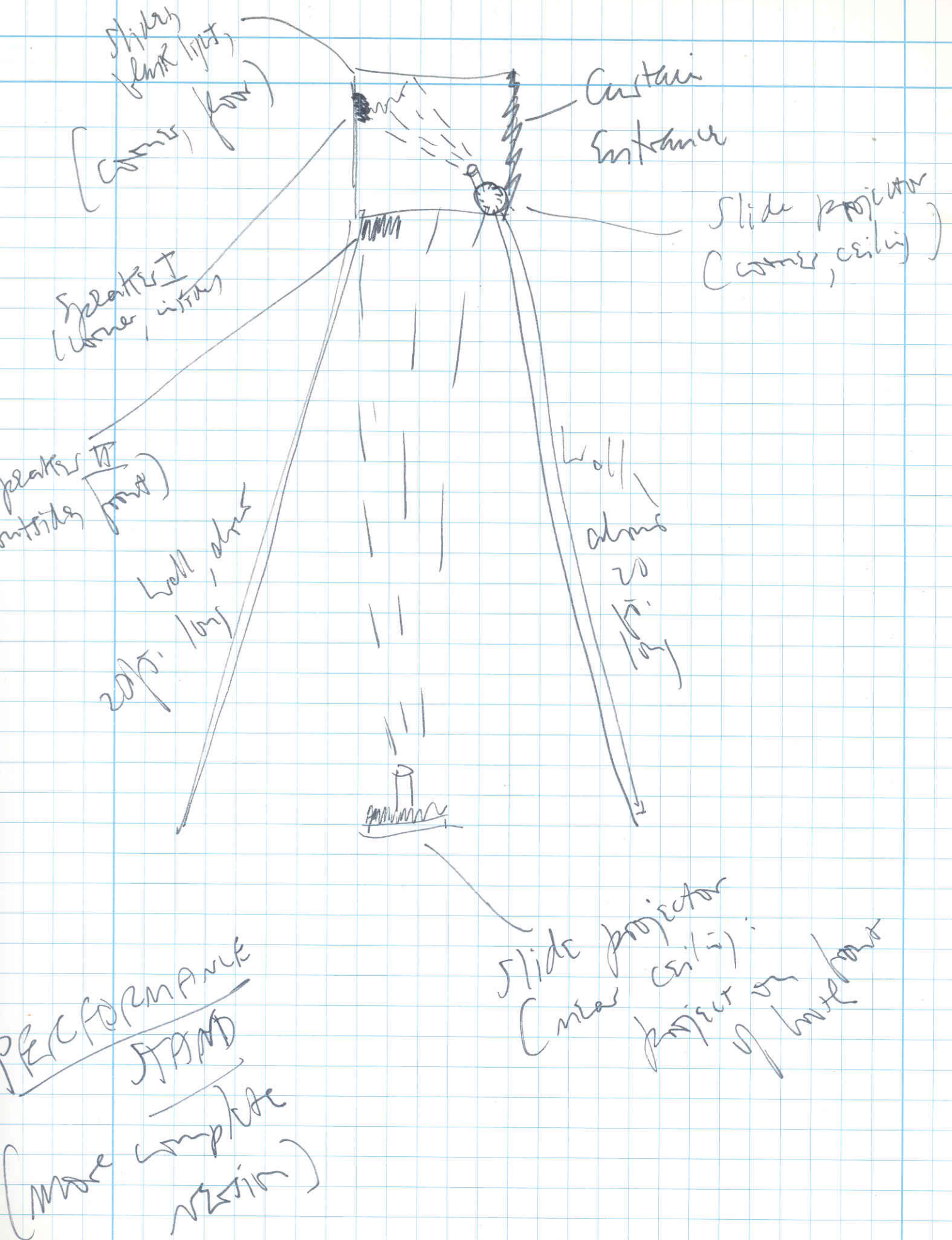
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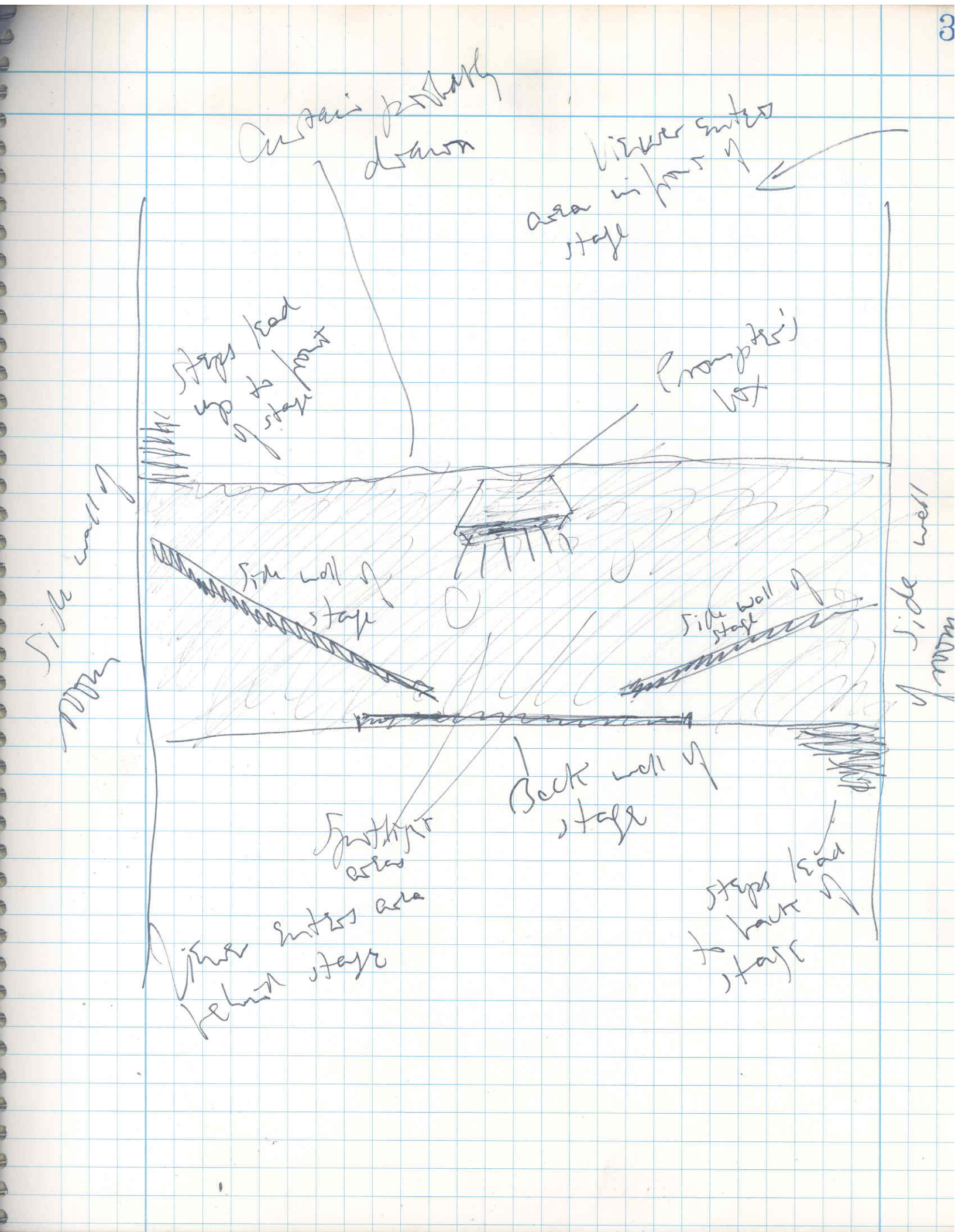


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5

March 19 - Consider the nature: trying to find the value in something ~~that~~ that I can't grasp: e.g. Douglas Sirk's movies. More complicated than that: something draws me to them - but I'm not sure if I would be drawn were it not for Sirk-like elements. I can't build what I'm getting at here into a larger structure: it has something to do with grandeur, 'fast' - it's not like a ray gun (that I feel close to) - I keep thinking of Sirk shots from the west.

March 20 - Excerpt of movie, with a large cast: introduce large cast of characters - quick introduction to figures, groups of figures - fast rotation of their backgrounds, histories - hints of interactive habits - quick dashes of color (static color in midst of dynamics).

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23 - A piece with the same who were
'one-half' or 'personnel,' or 'people who
didn't live up to perfection' - like the
Jelani, Jannet, Dale Robertson,
Zyk Butcher. They will not give: but
to camp themselves, but to be reminders
(both to himself & to the audience) of their
past roles as they do on now (they have
dreams - or dreams can be imposed on them).

24 - Nancy's notes show the gap between
red intention and a new one: this is
where you hypnotize yourself - with numbers -
with an abdication of the categorizing
capacity - so it's not that there's no
category here - rather, you put yourself into
the awareness of that gap, that concept -
so that no question of a deviation
toward it.

25 - When I say 'I belong' to Nancy, when
I'm really extremely involved in saying it,
am I directing it to her, or am I
just involved in the saying it, knowing that
I can avoid the real goal, which is talking.

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March 25 - (Sun) Had a r. street: I'm frozen: 6
 I don't cross the street to her: I
 start to walk when I've seen her go, though I
 stay on the other side of the street: but then
 I don't even continue that: I hear back
 when I was going: the first plan: but I
 look back: I see her walking this way
 (but still across the street): I gently
 disappear into ~~the~~ Carl Carl: but
 I keep thinking, see the while I'm
 free, that I can come upon her again
 when I come out, a half-hour later: I
 want to will ~~to~~ into existence what
 I've given up when it came by chance: I
 walk home by way of Brown street: I
 look positively toward her house, from the
 corner of Brown & Lafayette: I know
 I'm looking 'positively': I from Cafe
 Roma, I look with, as if it's much
 ago, when I used to be sure I'd find her
 there, when I was right about that.

March 25 - Drawing:

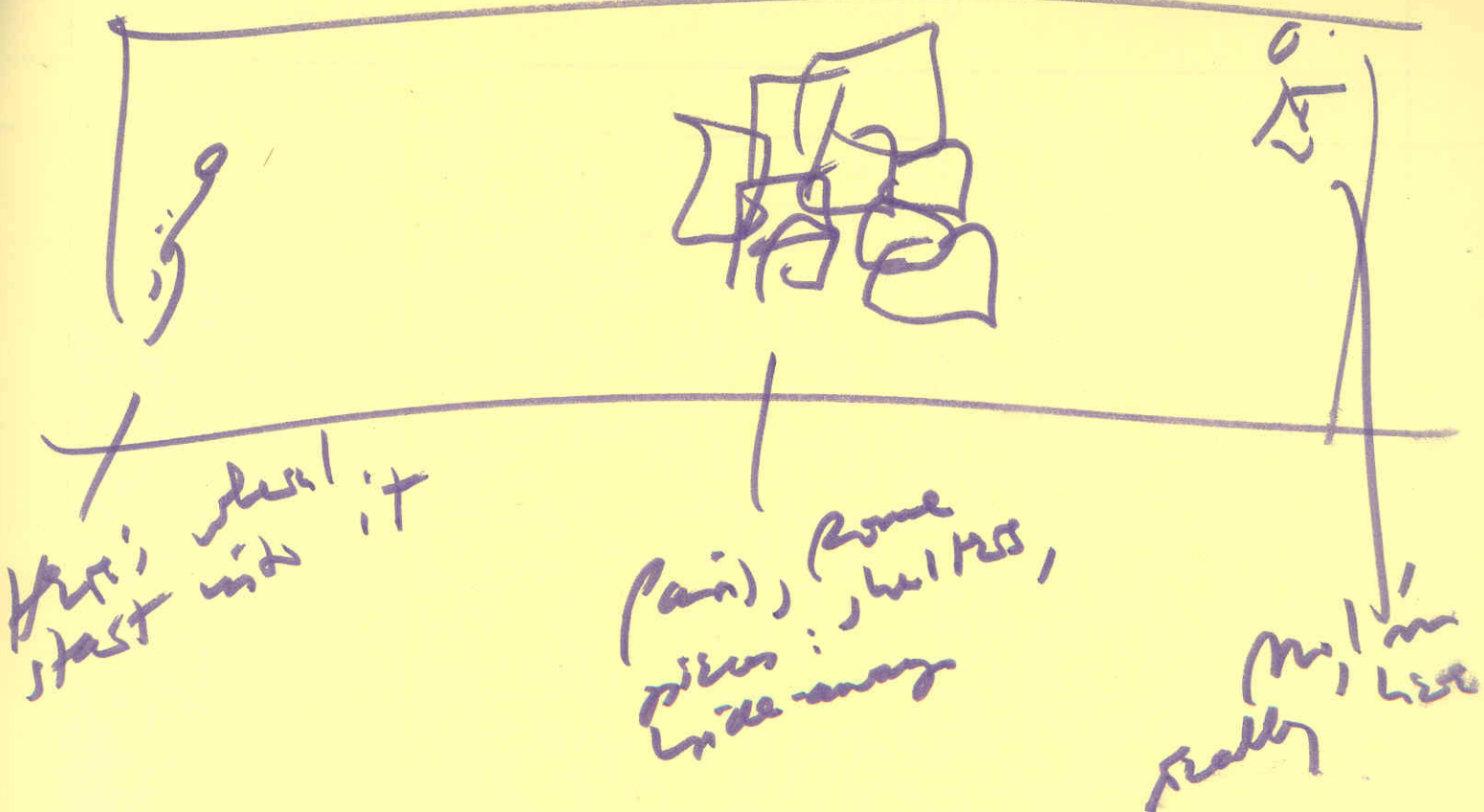
the heading
 + it

3/2

no, I'm not
 really

Collage of photos:
 Paris, some pieces -

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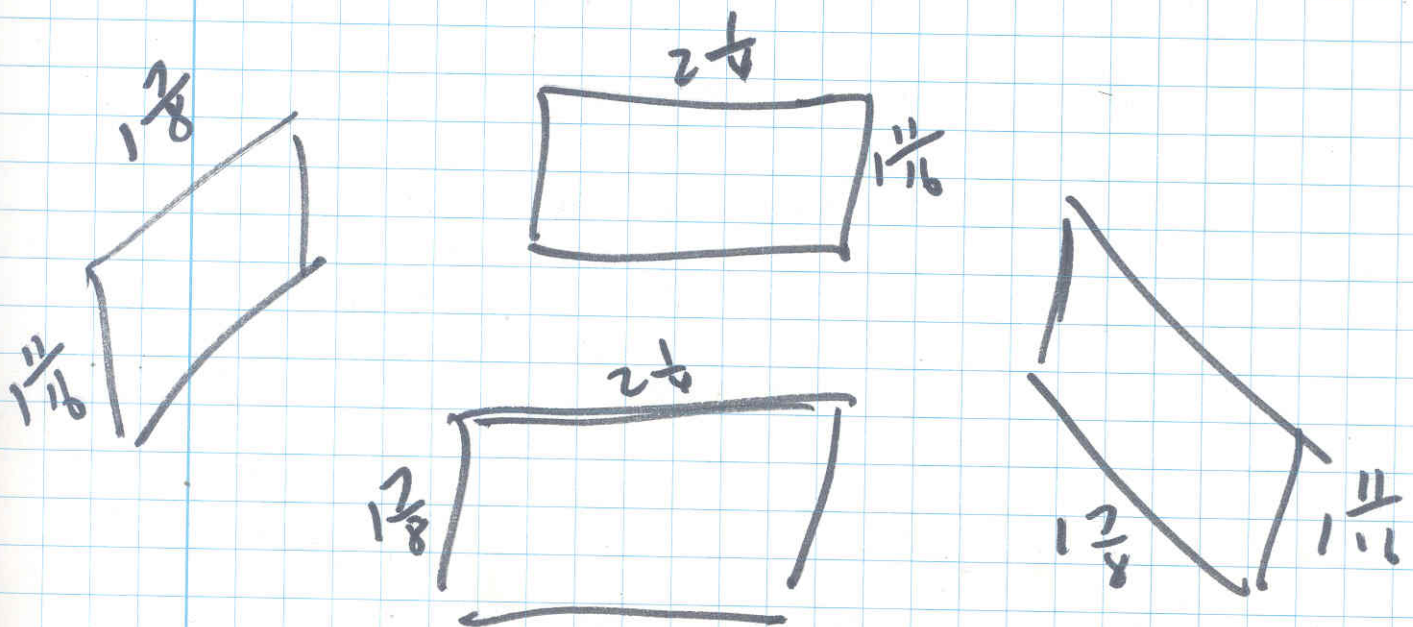
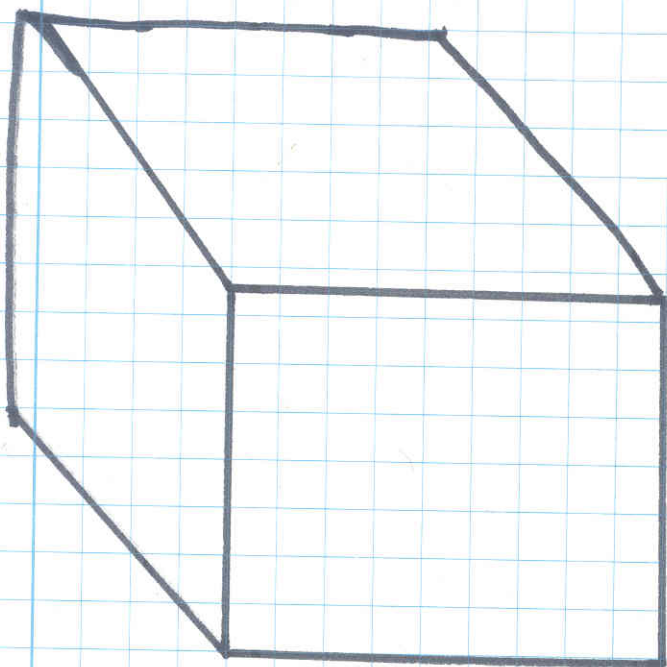


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March 30 - Going near Court Street, where I saw her, the
 2 or 3 block area: wanting to bring her back? NO -
 rather, depending myself: making an effort (so I can
 assure myself) while all the while knowing that that effort
 will have no consequences and, therefore, can't call for
 further action and decisions from me.

- 'I love you': anyone can fit the you: with
 certain rules: does this fit the 'foster' piece
- Grading on: like standing on someone's shoulder:
 giving him liquor: talking someone into it:
 (stage for furniture).

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Vision of Landing

Vision of a House Landing

1. It's a house a. of it. - but many have no
 mass, only a stone - the support vision, then a place
 phone vision. On the other hand, the center - but
 a feeling of mass: - a very rich - even then -
~~but a point~~ with that in part of
 4:10 am, only a few stones in front of
 much, only a place, like - even you can see
 in a plant-like that is what it is, the
 but has a habit, it's a night, just, but
 says that you - but to be, and the point -
 it might be, just on your hand, it's
 here, pushing vision.

2. ok. - it's a house. But it's too much to
 take, to go up it. So it's off to a
 15th, or 16th, 17th, 18th. But it's too
 much just here, too much support, too much
 1. to go to the stairs, that's what I'm
 myself. But I'm not right. I'm
~~not~~ very in a, afternoon.

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Cus corner : 18⁵⁰ to 10

Cus corner : from 2⁴⁵ to 10
17 to 10

Cus 300 wires : 3m from 5
+ due 203

Cus : from 17 to 10

Cus 1000 wires : 2 km

On lighting & space

Cus did not for stage of
17 to 10

Cus : 17 to 10

Cus 1000 wires

Cus 1800 wires

10
13

10
10

17 100
91
8

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2
 15 7/10 11 : 5
 14
 13
 12
 13
 12

- Can still keep pace - more it
 stop at end, not
 beginning

- Phoebe of Jeff
 Susan Jones
 Began '11' was to do it I need some
 for it, but it
 might be better

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Agassi: car - mtA/c

- Grid 50: cut out
from

- Strip 21: cut out
from subgraph
section

Talk to myself: car zone:-
put
show

First zone:-

7

7

5

20

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Don't want more 15g : car
hill right

Exit stage

on
SK, left below

Car as Vign &
end of Zoom

to
window

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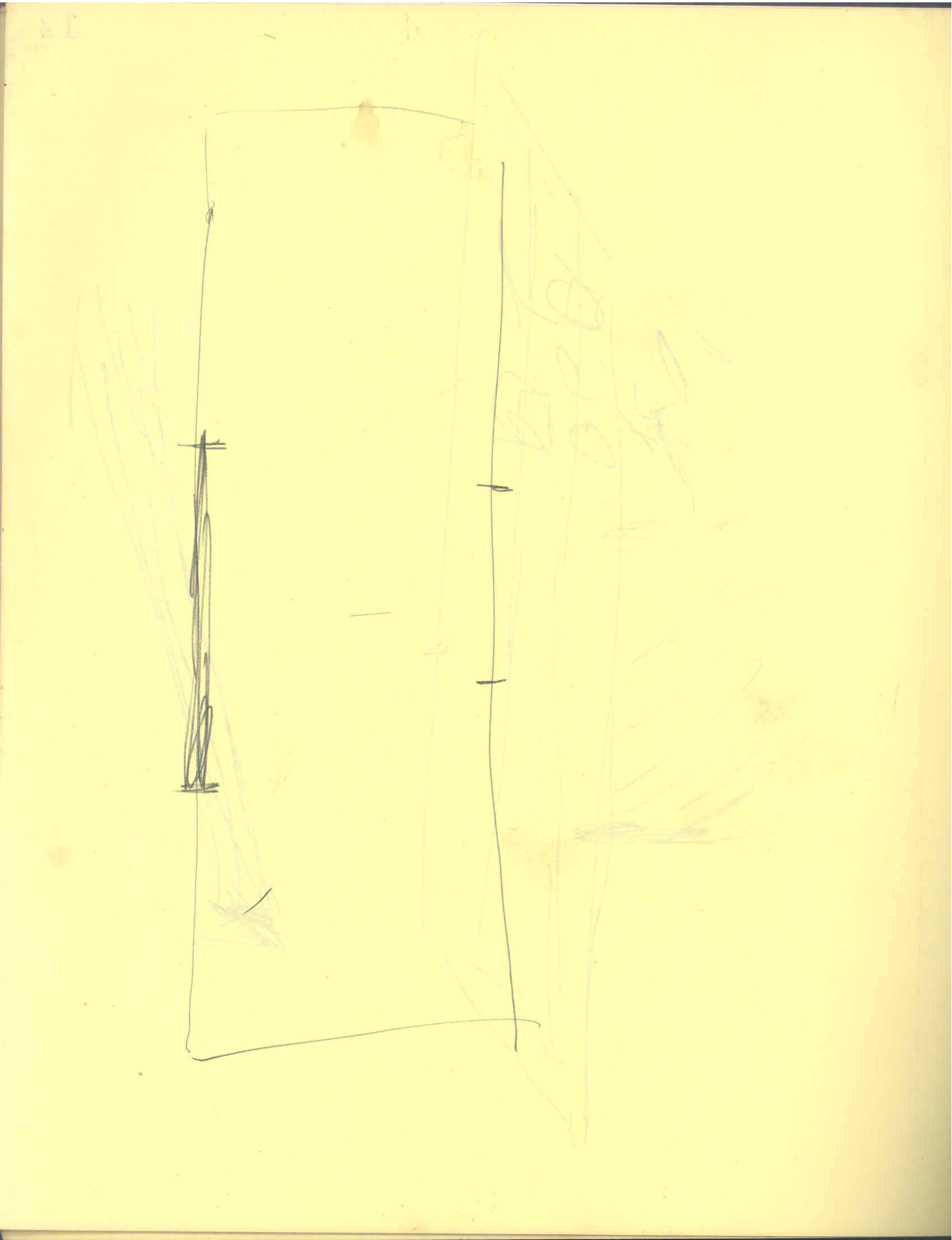
3 part from 11 to 15
en it it out use it : use as
T2
as further

2x it settle
Dmg any : 3m pwr

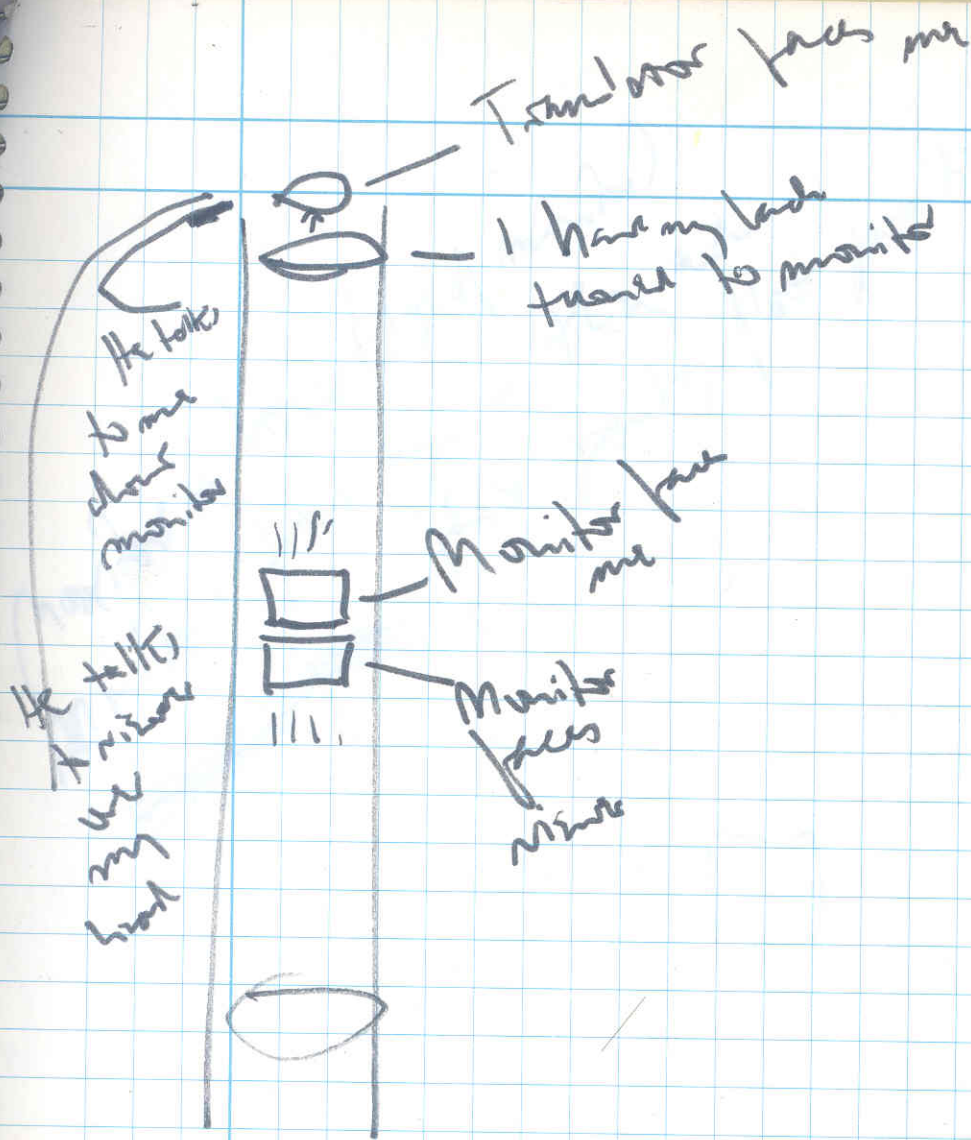
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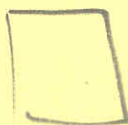


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monitors in boxes (signed monitor):
mm for, face up - then all
four points, four positions



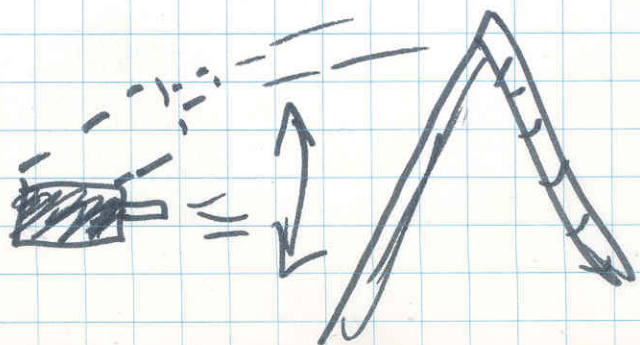
- View of bottom of feet, as seen from under
 - View of legs (from front position)
 - View of legs (from above, over knee)
 - View of top of head

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14
 Videotape: A7 head
 - Face the camera
 - (Back to the camera)

Videotape: I bring my head on screen
 I take it off

Videotape: A folder
 - Camera swings from
 down to up, slowly, up
 down



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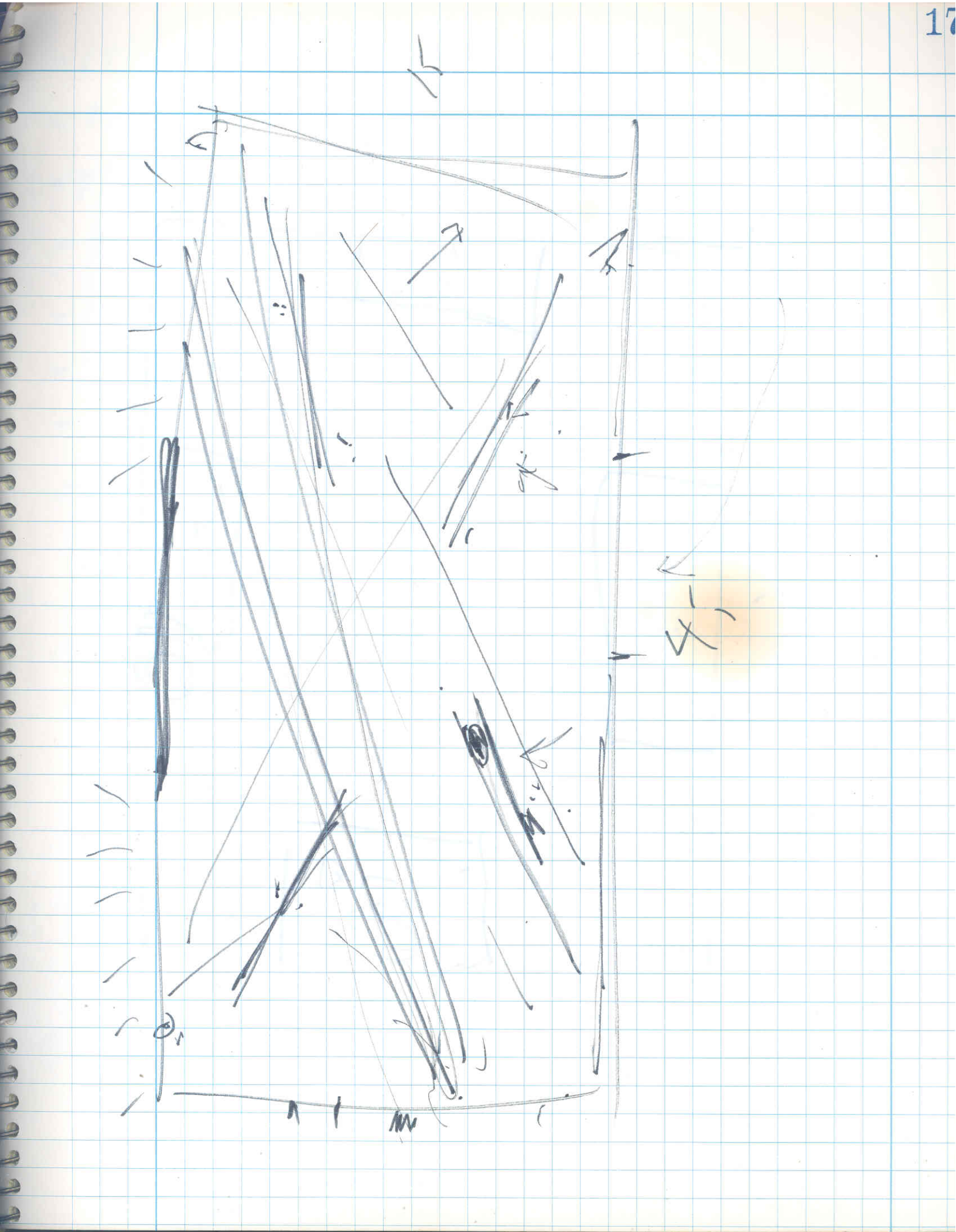
~~My face on screen when camera~~
~~My face on screen as looking~~
~~ladder — 1 so lady climbed~~
~~top ladder — my face on~~
~~screen as top~~

Film or videotape:

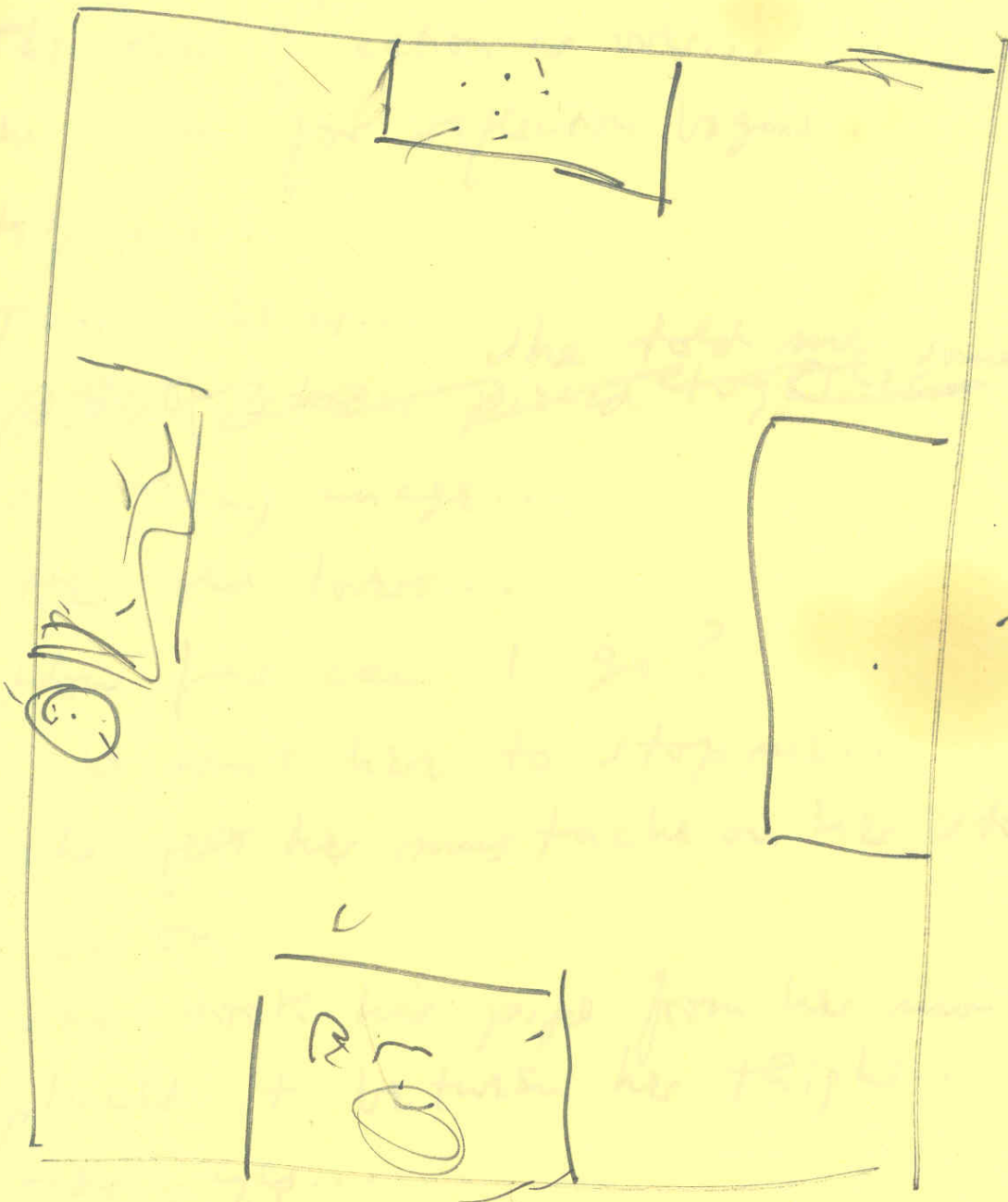
I'm facing a mirror — 1
 swing, move away, on to
 surroundings — 1 swing
 move to floor wall —
 walk in to wall position — etc.



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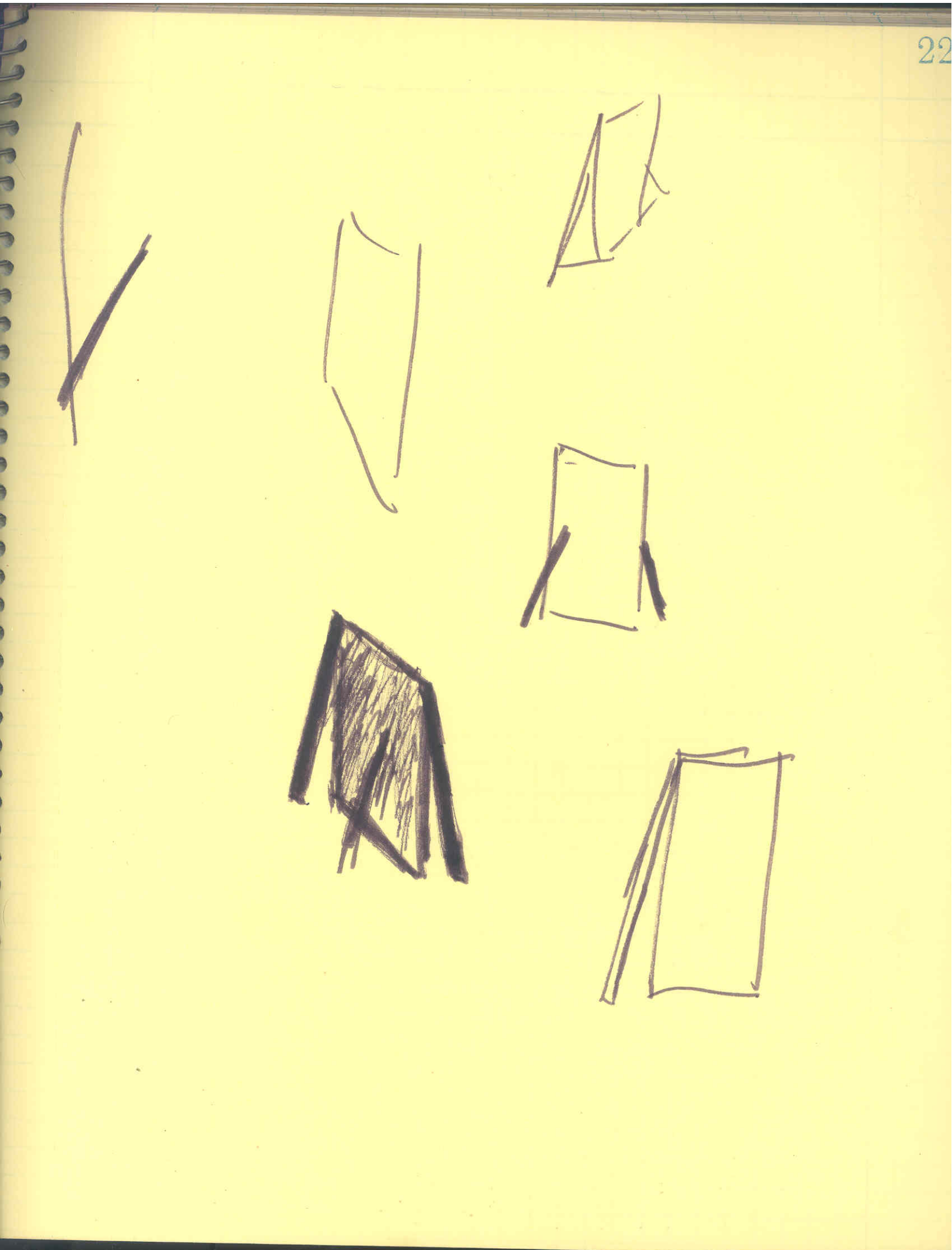
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- It's summer 1974... New York... Cologne...
- I can lie back exhausted...
- The agony of completing a piece... the self-doubt...
- The time of action is over...
- The time for reflection begins...
- Help me...
- There she is... she told me something...
- ~~Bits of stories pieced together~~
- Flickering image...
- Her old lovers...
- How far can I go?
- She isn't here to stop me...
- She felt her mustache on her stomach
- Go on...
- She took his pipe from her mouth and placed it between her thighs...
- Yes... yes...
- ~~More tender~~ ^{Gentler} than I can remember ever being...
- ~~Some~~ ^{Places} I couldn't imagine...
- Bigger than me... the silver screen
- He's always there...

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- 20
- I can't go to her, I'd be going to them...
 - Come back to myself
 - For me the tie of action is over.
 - 'His next piece would have been better': that's what I want them to say of me.
 - 'He was on the right track.'
 - 'If only he had lived to continue.'
 - I had a lot of time ahead of me.

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