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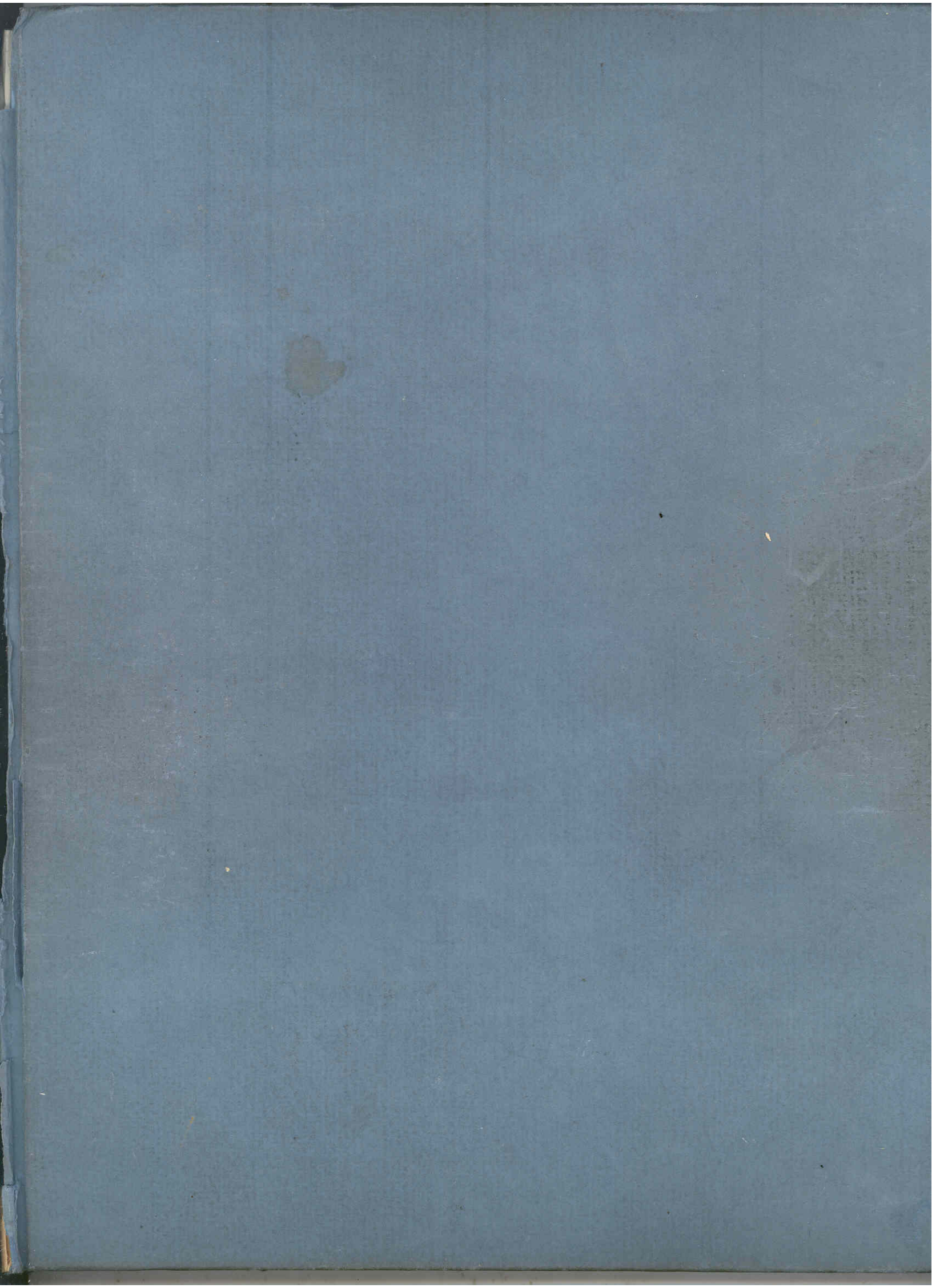
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**This scan was produced by Vito Acconci's studio staff prior to the notebooks' acquisition by Gilbert Silverman, who subsequently donated them to The Museum of Modern Art Archives. The scan captures the notebook in its entirety, from front to back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

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	Vito Acconci Notebooks	26

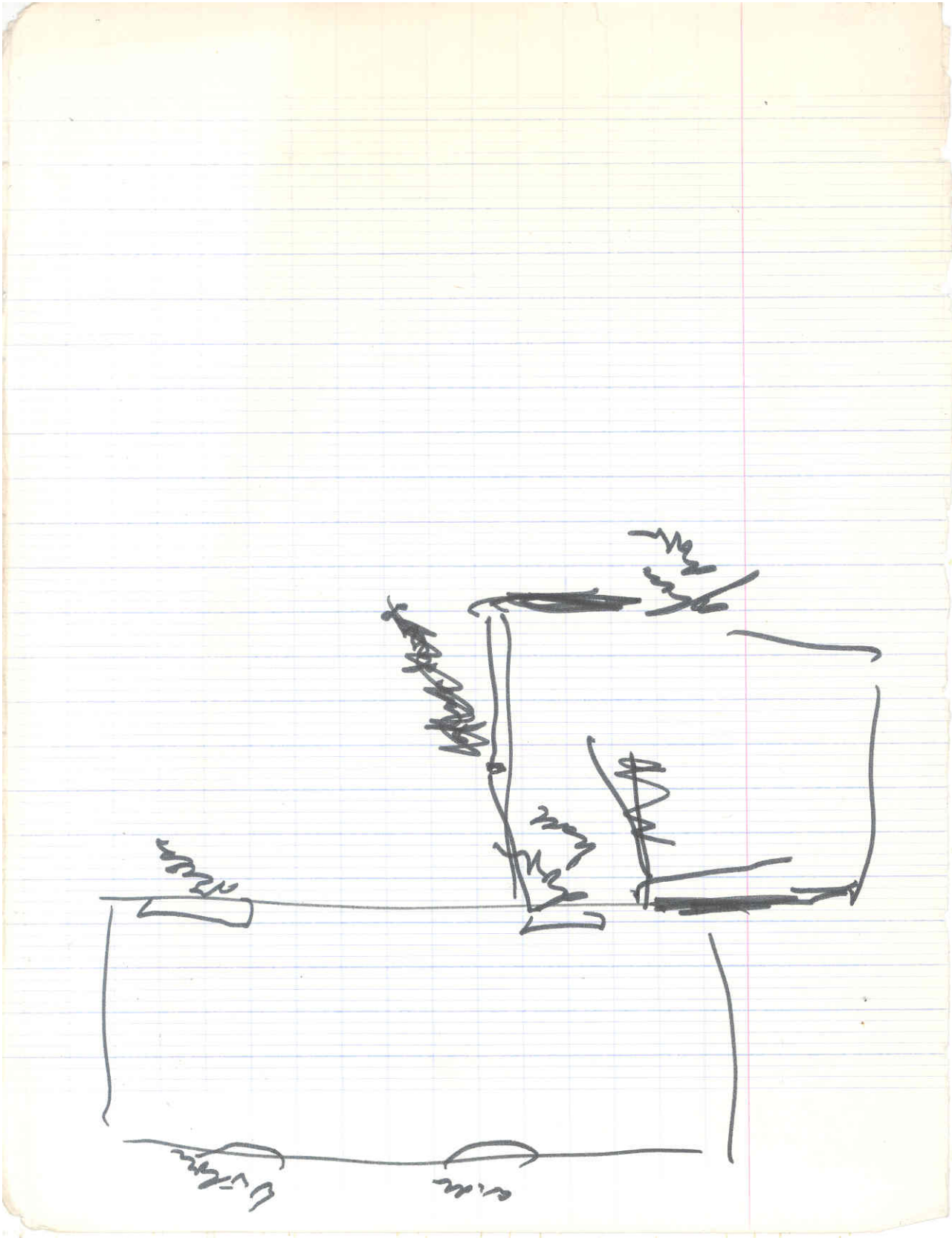


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EXTRA  
WERNER LIPPERT  
5 KÖLN 1  
POSTFACH 10 13 26

PHOTOGR. OF  
"SECOND HAND DRAWING"



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FILM: DARK - LIGHT

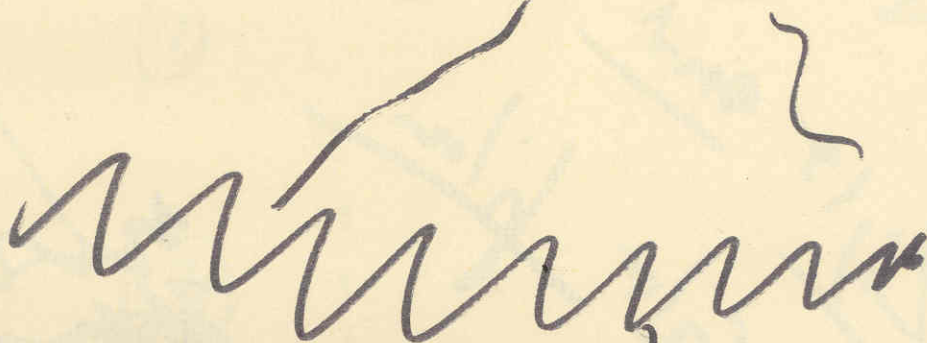
Zoom in to light spots:

0 → 0

↓ 0

→ 0

Then zoom out



~~Why~~ wide angle on  
bright overexposed scene:

Beach (sand)

Water

White building

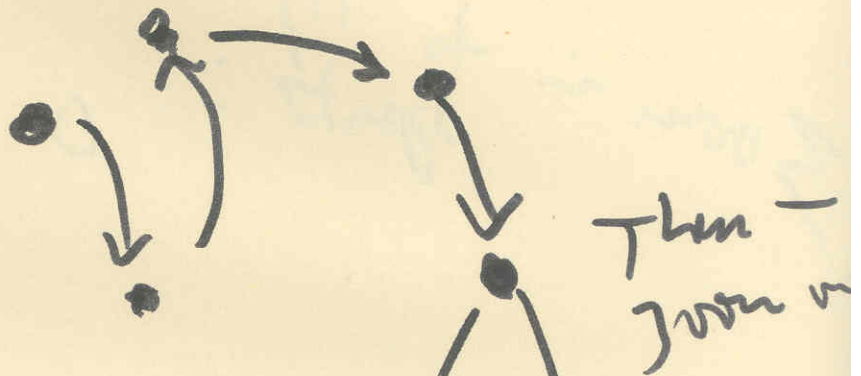
Bulb + white wall

Light sidewalk

Sky →

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Alternate light parts with dark:  
 Zoom in on dark points:



Light and dark  
in color film

~~Then~~ wide angle on  
 dark scene:

Night street  
 Night ~~not~~ with  
 flashlight

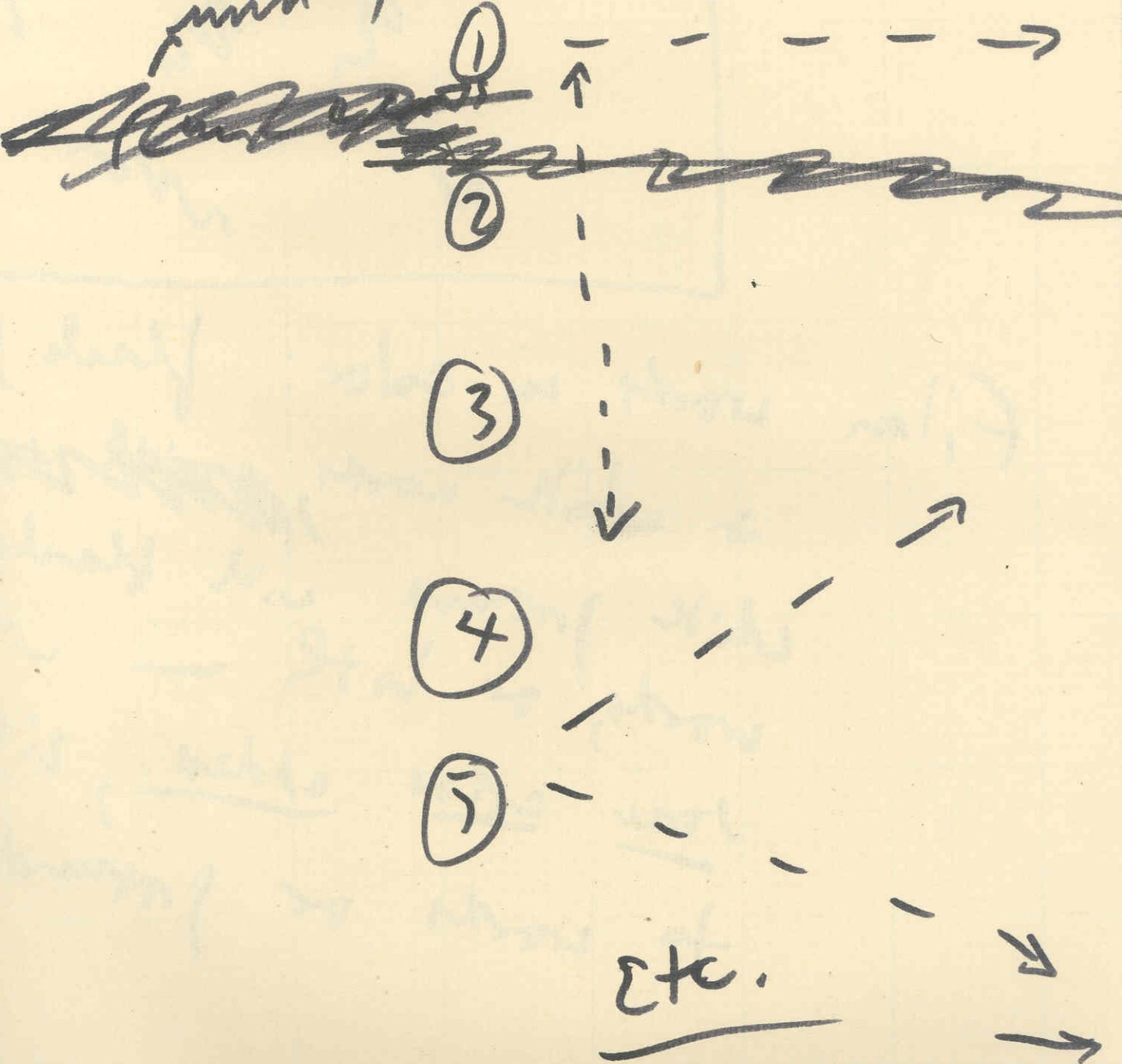
Night home scene  
 (Clung man)

Night bar scene  
 Mid Dark alley

into dark  
 windows

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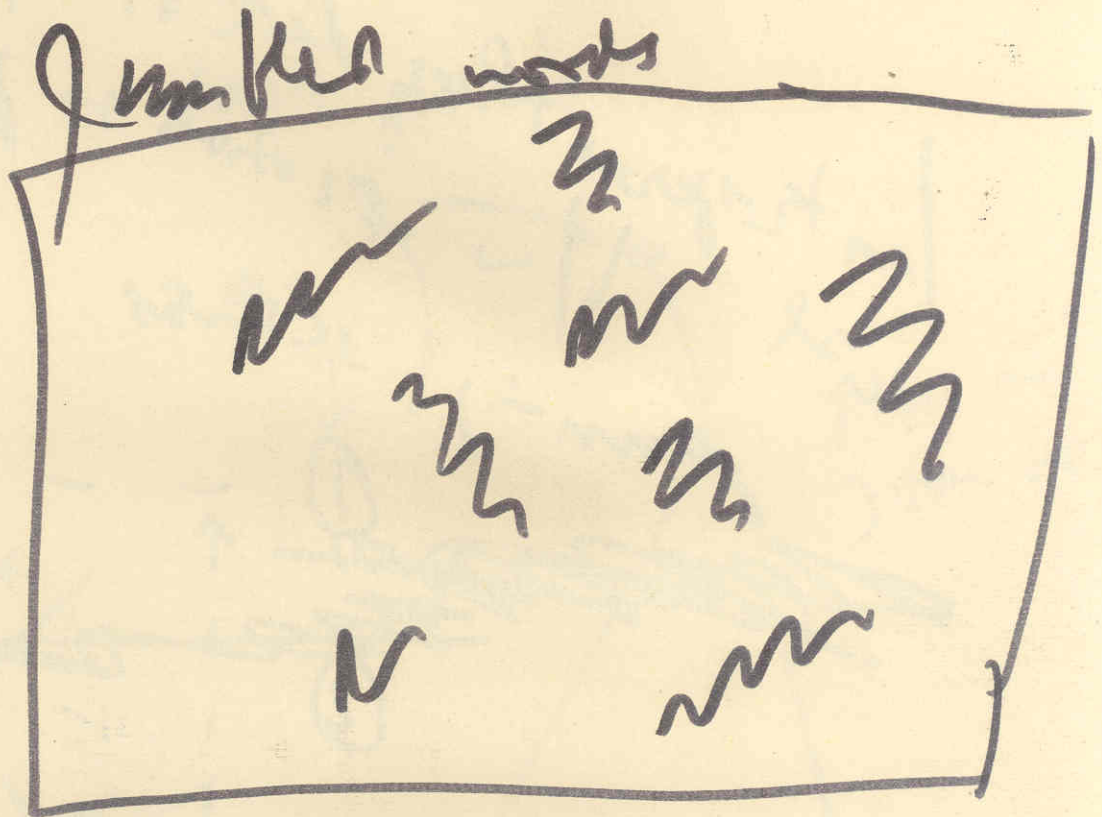
Interpersed these dark & light part  
with  
section: person-mc-  
series





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Film is silent: text to be read:



Film words in color: black ground  
 + white words, ~~with~~ or  
 white ground with black  
 words, or both — with  
some color added, either  
 to words or ground

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Be Vista  
17 W. 67  
585 - 6339

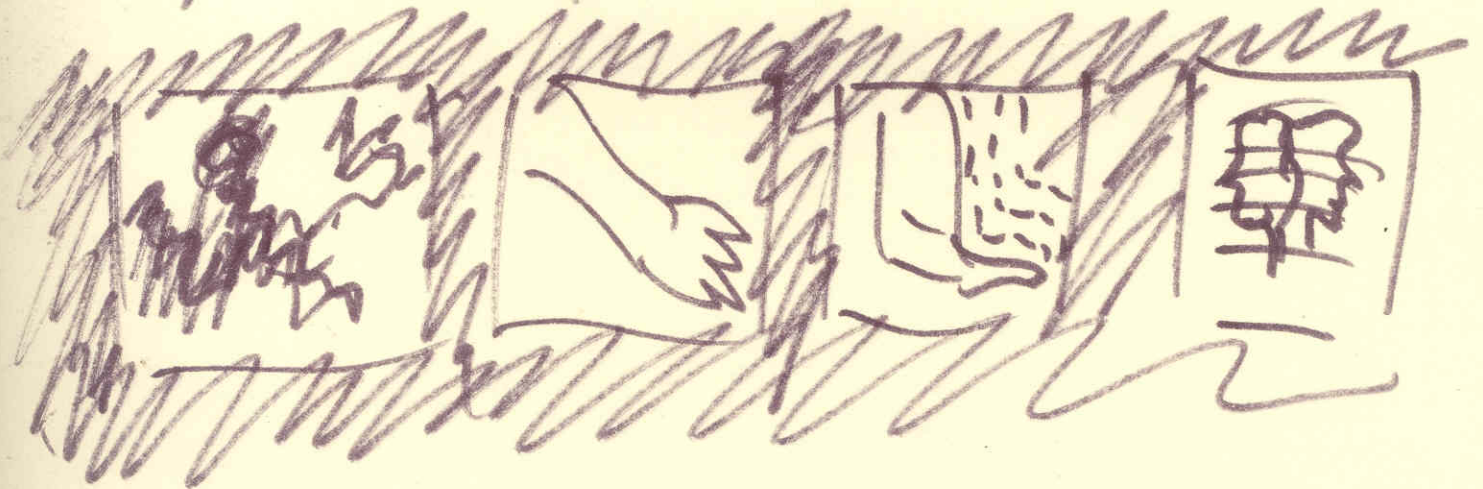


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Films:

Movie stills.

Each still (6/2) followed by  
the shots of me (and,  
perhaps now of 'moving' the  
still shot - moving legs,  
arms, turning head.



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Text: Build a movie word,  
direction for camera.

Probably ~~build~~ one word at  
a time, or at most a short  
phrase.

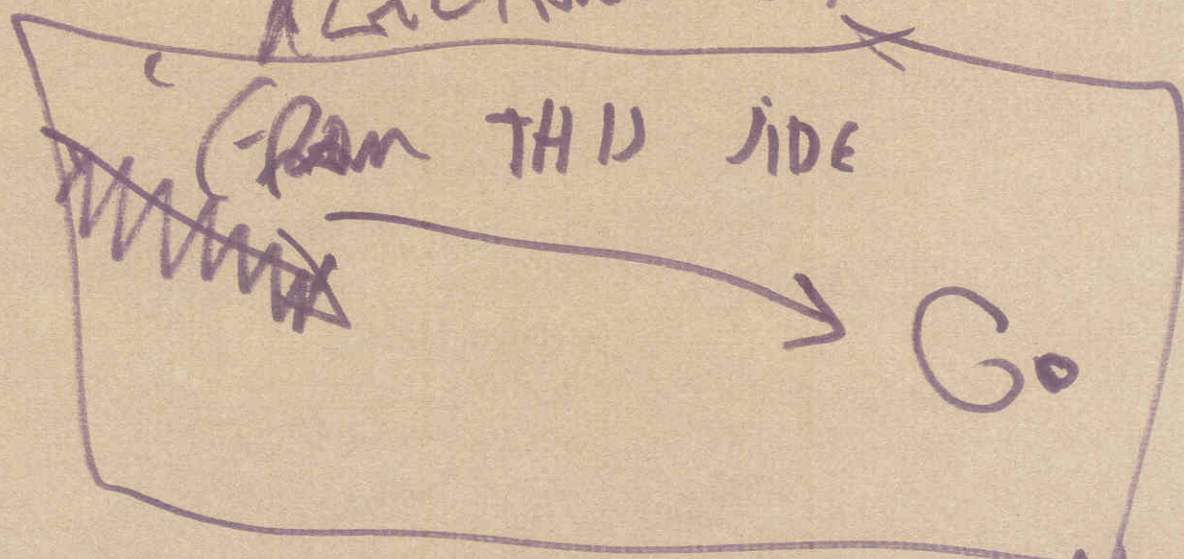


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Film & Sound on movie  
Hills.

Intersperse with written  
text: short phrases - letters,  
one word.

With arrows +  
directional statements -



Intersperse ~~short phrases~~ with shots of my body





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going in direction of the  
the words are assumed to  
be in.



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Film: Motion of Handmade —

1. Still camera: I am in a position close to camera, relatively still.
2. Cam: I'm behind the first position, as if walking back it, into it
3. Cam: to #1 again.
4. Cam: I'm in a different position behind #1, moving through a different stage to set (with) to it.
5. Cam to #1 again.  
etc

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Film: Text as a letter —  
my hand should be seen  
in act of writing it

Images: many — changes,  
some fast, some slow:  
like printing, like  
drawing for many  
hours, from my  
hand

perhaps more  
might be stopped  
with a short beginning  
high interest with  
great final, great  
ending, great  
series



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Film:

Silver film does  
simple dance.

(shape moving) camera on  
magazines, newspapers:

Down chairs,

a wall,

~~the~~ camera goes  
through pictures

Intergoes with cuts to

~~left~~ right hand, and his  
right hand there comes,  
dancing, plan out -

Intergoes with cuts to his face, close  
→

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as if L(1) would draw them.



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VIDEO:

Film: instance of text 'casting,'  
have my mouth shaping  
words.

Images: - as if I'm calling  
to them  
- as if I'm spelling  
them out  
- as if I'm calling  
them up

- maybe someone  
interpreting & what  
I'm saying (I'm,  
out, out) →

Keep my white skin  
white →

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as if L(1) would drive them.

- I call up certain images, or call  
out to them
- They put one of hand
- I shout at them, drive to  
drive them out, still there

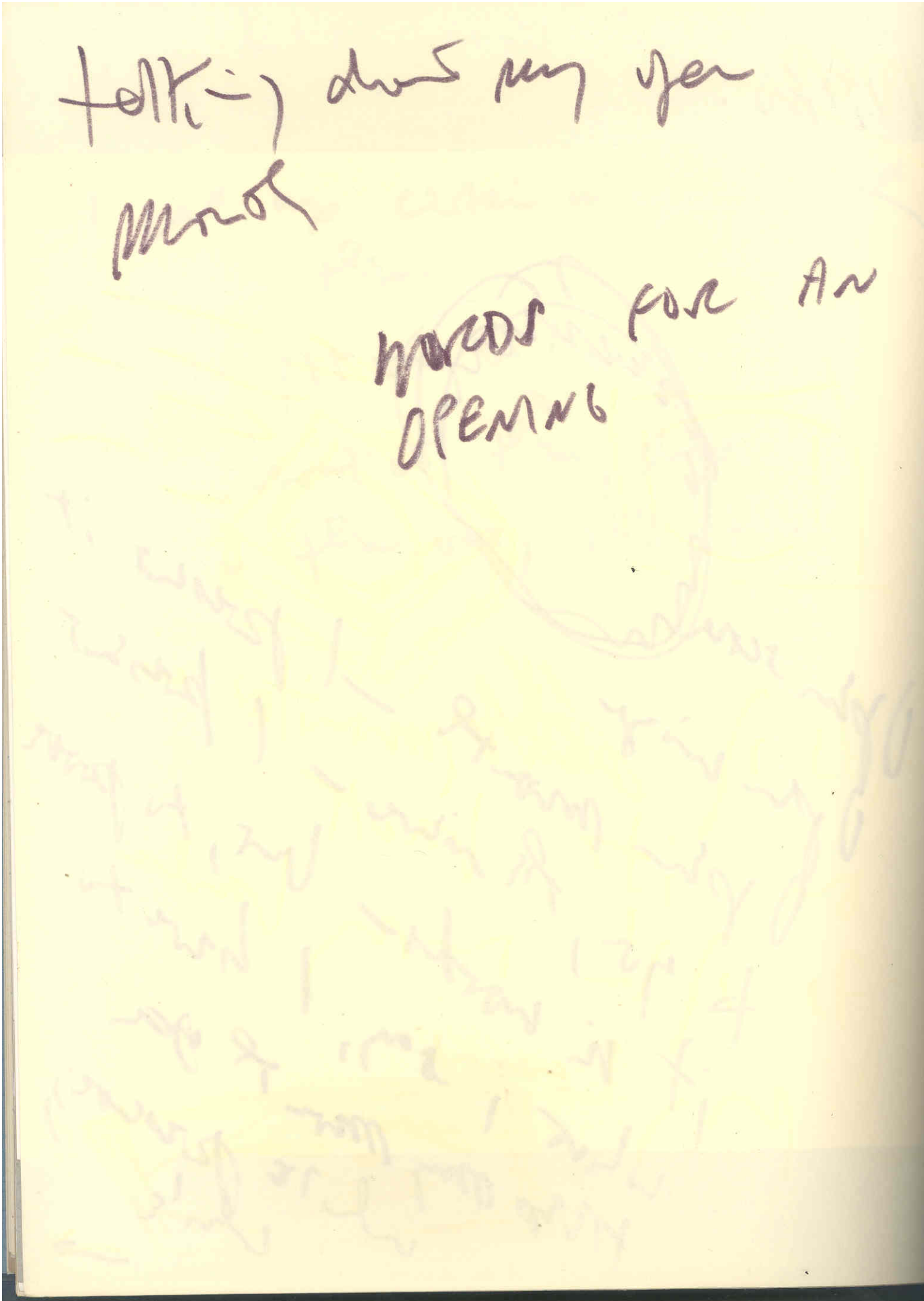
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VIDEO:



Open screen  
Open wire  
Open mouth - I present it  
to go, the wire - I present  
it in words - but, to prove  
what I say, I have to  
keep my mouth open  
while presenting,  
while

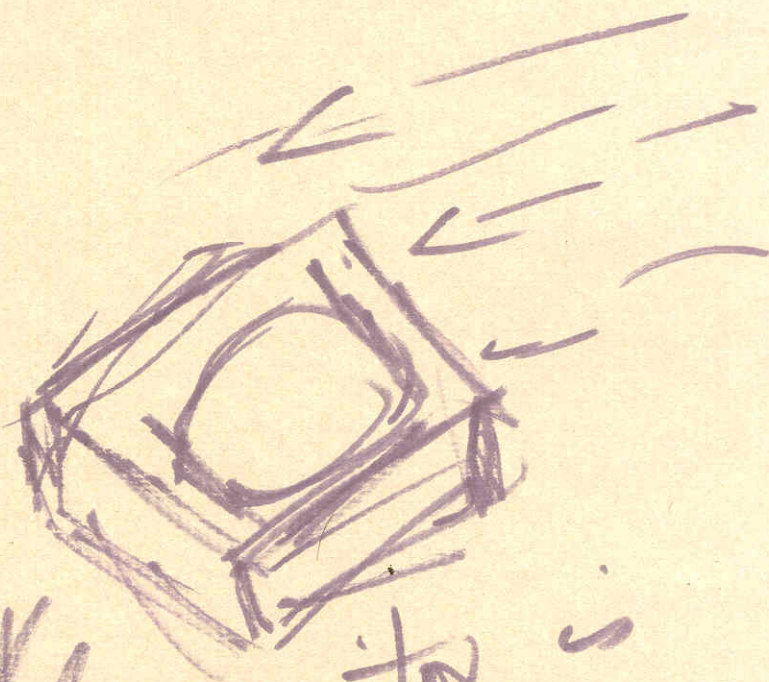
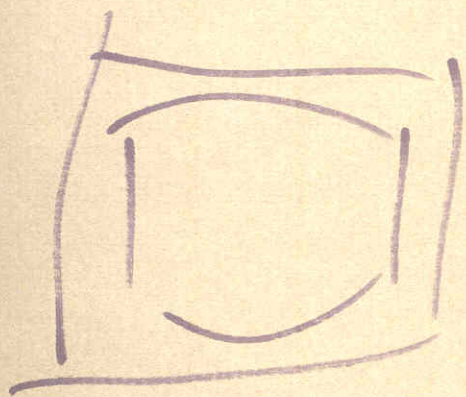
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VIDEO:



- As if ~~video~~ monitor is  
on its back  
- As if it is my back  
- M, L









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VIDEO:

SCENES OFF THE  
TOP OF MY HEAD

- I play my  
face

- Present my face

- Face up

- Lie down to  
face up

- Finger my face, as if  
I'm checking it →





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YIPES:

/// O /// O m (C)  
 om - ob - m - ob

— 1 ju m — 1 ju m

— whole thing goes on  
 and ob

— m on, on stage (the  
 ob - stage)  
 ob the off  
 →



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Handwritten scribbles in dark ink, appearing as dense, overlapping strokes across the top of the page.

Handwritten scribbles in dark ink, appearing as several distinct, elongated strokes in the middle section of the page.

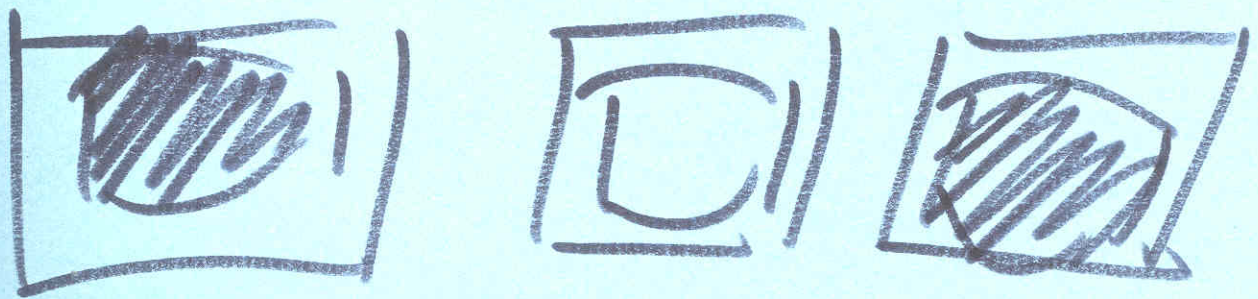
Handwritten scribbles in dark ink, appearing as small, scattered marks and dots in the lower middle section of the page.

Handwritten scribbles in dark ink, appearing as dense, overlapping strokes across the bottom of the page.

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Answer equivalent for  
 'on - fl': gun, hats  
 cluck - cluck -  
 cluck

2, etc & was.



Black - green - white  
 green - black - white  
 etc. →



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flashing light.

1 come on white

light flash

1 heavily white

appears as grey for

rule light

1 appears as a ground

2 equivocate black & light ground



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- My face as ground
- My shadow as ground
- My groin as ground
- My ass as ground

Come - and us  
of the participants

- American! yes
  - That's what I am
  - Here I am
-



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I can't hide

my COUNTRY,  
your cunt

scenes for Corey

ATTENTION, BASSY

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VIDEO:

Screen: On + closed

Close by blocking it

My face as 'screen',

around

Block my face with  
it's back of

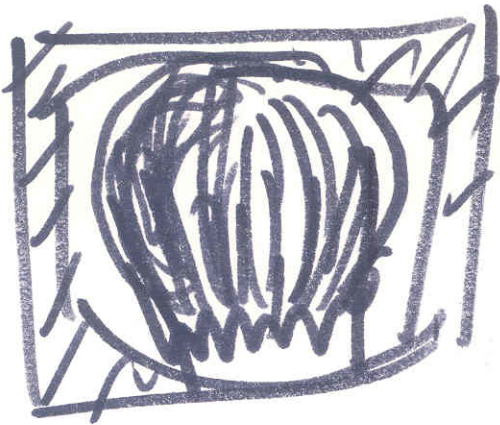
face, back of my head)

Turn around





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Back of  
my head

Against the wall!

As if I'm  
back of my head  
against the wall in  
front of me — as if I'm  
back of my head  
against the wall in  
front of me



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Sing to my supper  
Bide my time  
Sing like my heart is  
fused -

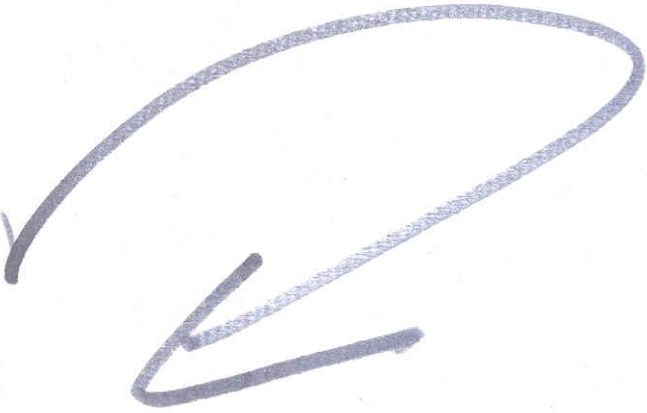
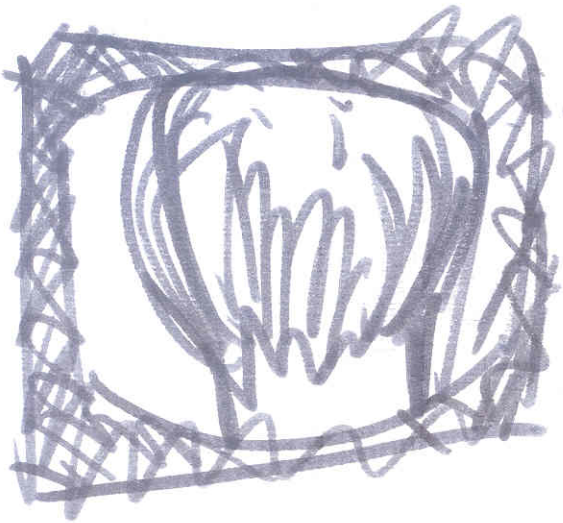
Sing myself out of it,  
Wrote myself up,  
Wrote myself out  
of it

So: then quick ~~—————~~  
Once I've  
worked ~~—————~~ →



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myself up



Thonghida: face  
front - back



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Turning Point  
Turn Around  
Turn over  
Turn Left

THE FINAL TURN  
TURNABOUT IS  
FAIR PLAY

NOW, BABY  
NOW IS THE HOUR  
THU IS IT





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A look like a  
move!

Solid block of pages  
About 300 pages

— (Reading material: the art  
of reading this material (S.F.)  
messages)

— Count of people preparing for  
a journey

— A kind of tour through  
→



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- sheet, introducing  
perhaps on that sheet
- Two people doing remarks  
off from the work.
- A narrator and friend  
surveying the disaster of  
a town
- photos as point (prior)  
Drawings as new  
paragraph



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- A kind of ERP section  
for character forces  
another to move according  
to his (the main character's)  
mind
- Scene of - hand appearing  
unexpected (in, from  
around - corner): the  
desire for that hand
- Many plot: twists,  
confusions: the victimizer +  
the victims: the side:  
→

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the control by money: the American dream.

- The character who keeps coming back, who reappears mysteriously, throughout the novel: he comes when the group gets tough: his function is ambiguous: either he eases the situation, or he complicates it (or, perhaps his own caused the trouble to begin with).

- Disembodied thoughts





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# SET OF PRINTS:

- Following the line of fate:  
concentric this: (clv), or  
Thrust cards
- The scene of explosion is  
extreme circumstances: the search  
for shelter.



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the control by money : the  
A ... ..

—

→



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# SET OF PRINTS:

- 2, 1/2" x 1 1/2"
- Silk screen
- Etching
- Hand made
- 1/2" x 1 1/2" size -
- the ground
- Print may
- vary



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My image: I just  
 paint to write it —  
 I use the print  
 to imprint these  
 plans. My I use  
 the print to  
 mark the plans,  
 and myself





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- Silk screen: screen my image: layer of new pieces, new pieces, on top of my piece
- Litho: push in my part & touch
- Etch: cut through my printing mouth, carefully re-design it, as if by needle-point
- Woodcut: ~~the~~ give block form to my flatter checks →

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Drawing:



Newspaper page elements  
with color-blended page

—  
Newspaper page sets up  
ground: start blotching it:  
continue the blotching on  
the 'white' page and  
talk it up, go into  
pick parts of text  
→



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Essay:

- ① Henry Br III - Colony:  
discussion of its failure: the  
attempt to realize an old  
framework. A
- ② Non-performance: the inability to  
express - same situation as  
performance B
- ③ Setting up possible changes from  
place to place C
- ④ Last minute texts
- ⑤ Failure: the necessity for  
opponent to it
- ⑥ Art as occasion for community G
- ⑦ Art as dreaming, non-performance  
last pass; per-~~form~~ →

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- ⑧ plan for an audience E
- ⑨ L on in sensibility
- ⑩ Performance as performing a  
 plan: like walking it out-  
 roads to my early pieces. >
- ⑪ ~~Performance~~ how the piece offers  
 a life: the other way use  
 toward + refusal of a mate



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Aug. 16 -

MMA piece:

Installation piece with ~~out~~

Pendings:

A place with signs  
to myself:

- Washing sign
- Direction sign
- Signs forbidding certain actions

one, from 2 attempts to have  
them.

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**Sonnabend Gallery, Inc.**

Fox hits  
Rhila - College of Art.

**420 West Broadway New York 10012 (212) 966-6160**



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Aug. 16 -

MMA piece:

and, it's a story of  
(creativity) project -  
emotions  
like movies

- survey (like  
telephone)

- Maybe I should see  
in someone to help me  
fig it out for me  
(creating) engineer?  
movie?

- Then on the air: I  
hear the sound around  
me, from 2 neighboring rooms;  
attempt to leave  
them.

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- the music I'm  
 playing: on  
 2nd track: 123  
 of under music - after  
 a while, I'm singing  
 along - then I'm  
 singing along, no  
 more repetition  
 more.

- parts of kinds of broadcast:  
 drum, code

a	a b c d e
b	c a b e
c	d c a d
d	e b
e	
a	
b	
c	
d	

etc.



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VITO

October (Germany) - Milan NY

November (Germany) - Milan

November (end) - Paris (Germany)

December (Germany) - ~~Italy~~

Part in Paris - 2nd + 3rd with  
of 13 years

February (Germany) - London NY

February (March) - New York London

February (end) - Brazil

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Speaker in 2 rooms: park  
 past the 1. the 2nd is  
 pit

- one by the door, as you  
 come in

- the other over by the  
 'reading room' window

The broadcast  
 should have the  
 same - to last  
 some of them - at  
 his fingertips

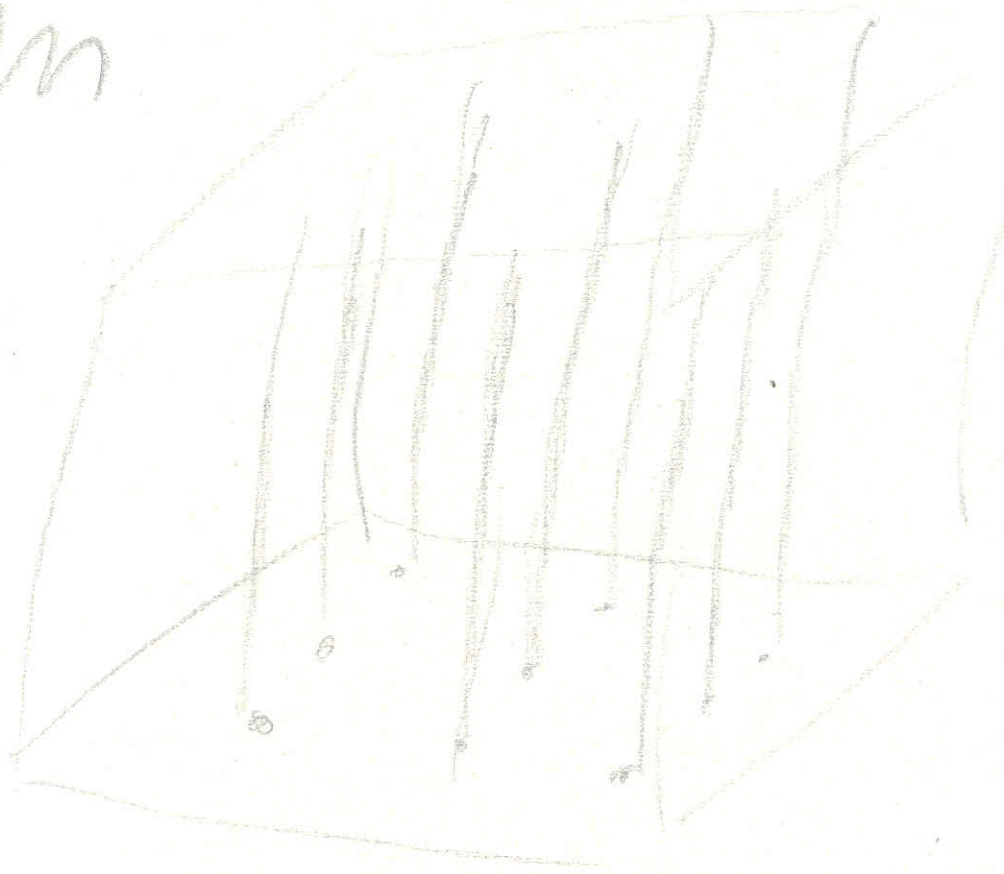


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- Weather
- News
- old time adventure story
- romance serial
- special address (presidential  
War of the Worlds)

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Ladder  
Swing  
Raised platform  
Wall with open- (window)  
Wall  
Screen





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Swiss

40 1230

43 mirror ceiling wall

45 projection on sky cord 51

54 stack like box

59 surface slanted in relation to each other

72

107, 58 relief surface

62 curtains of light

81, 82 angled screens, 94, 96, 99, 100, 152

83 box screens

110 Architecture, 148, 149

126, 114 wagon stage

125 Panels, poles 153

127 Filled curtain

133 Outline structure

137 Book ends slanting wall

148 Walkways

149 Box within box

153 Blocks, 164

154 Windows

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156 Horizontal plane  
 169 Curved plane

Experimental Theatre =

-167

I static platform  
 18, 19, 20 Gustav  
 Table  
 Asylum  
 Operating - floor  
 hallway

52 Living - cages ~~etc~~

57 Living - platforms

70 S/O's

LIVING

4-6 Performing body  
 11 - platforms

23-5

29-31



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Drinking (Mey word 85)  
 (airpound book " 96

Platform structure 160, 1

Many walls 184-5

Current bridge 184-5, 256-7

Bamboo curtain 200-1

'Cat walk' 240-1

Platform + slot  
 work 272-3

Curtain walls 304-5

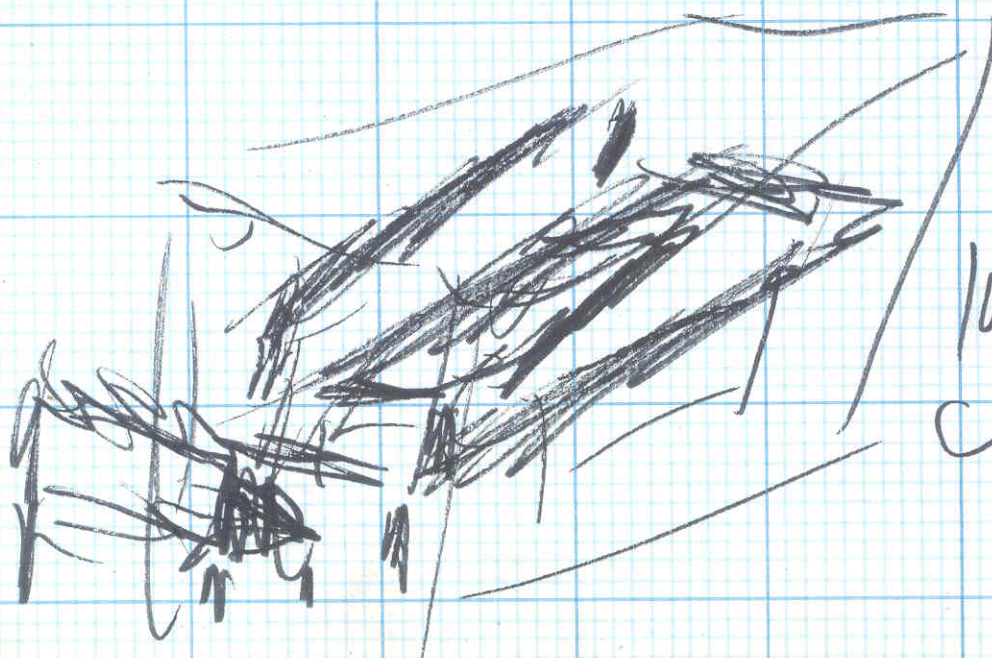
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(Side) projections as people through +  
 woven shirts, it's over

- Mixing in the

- Projected by wings. In-between

know, suggest, for images  
 that know - know in  
 an image itself.  
 (know with take)



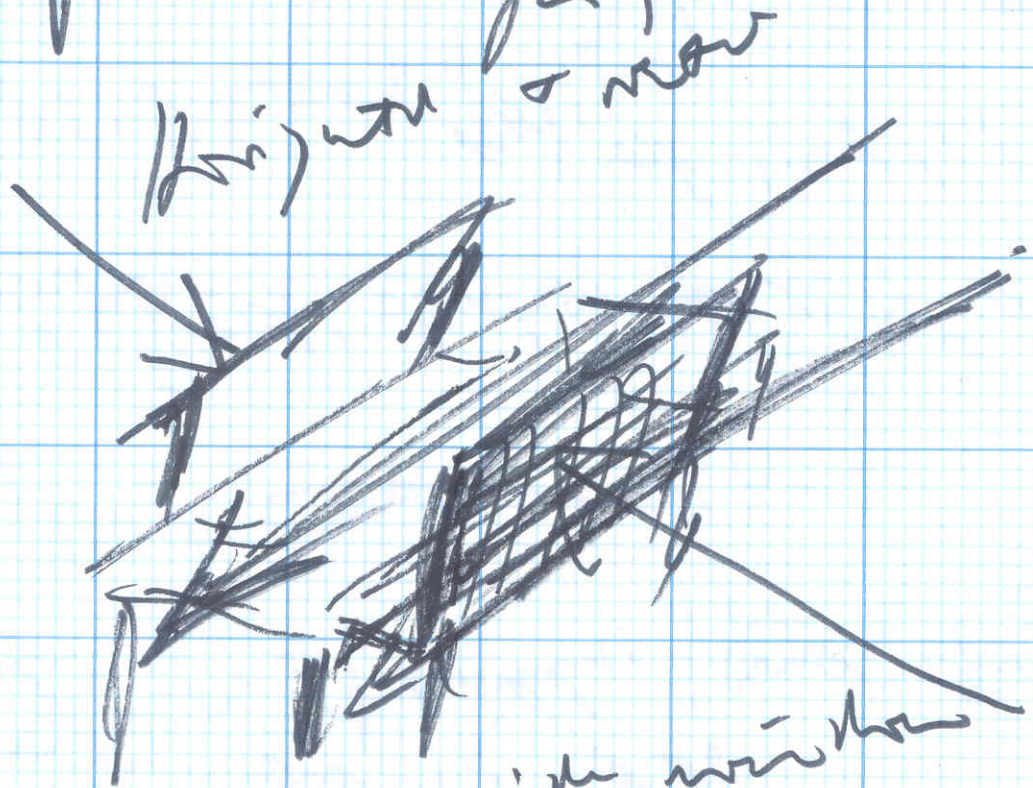
Talk of  
 last - back  
 Gino





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These provide planes for  
 projection.



Chair inside window  
 (L connects  
 with & north)  
 View is 'at table',  
 in the set

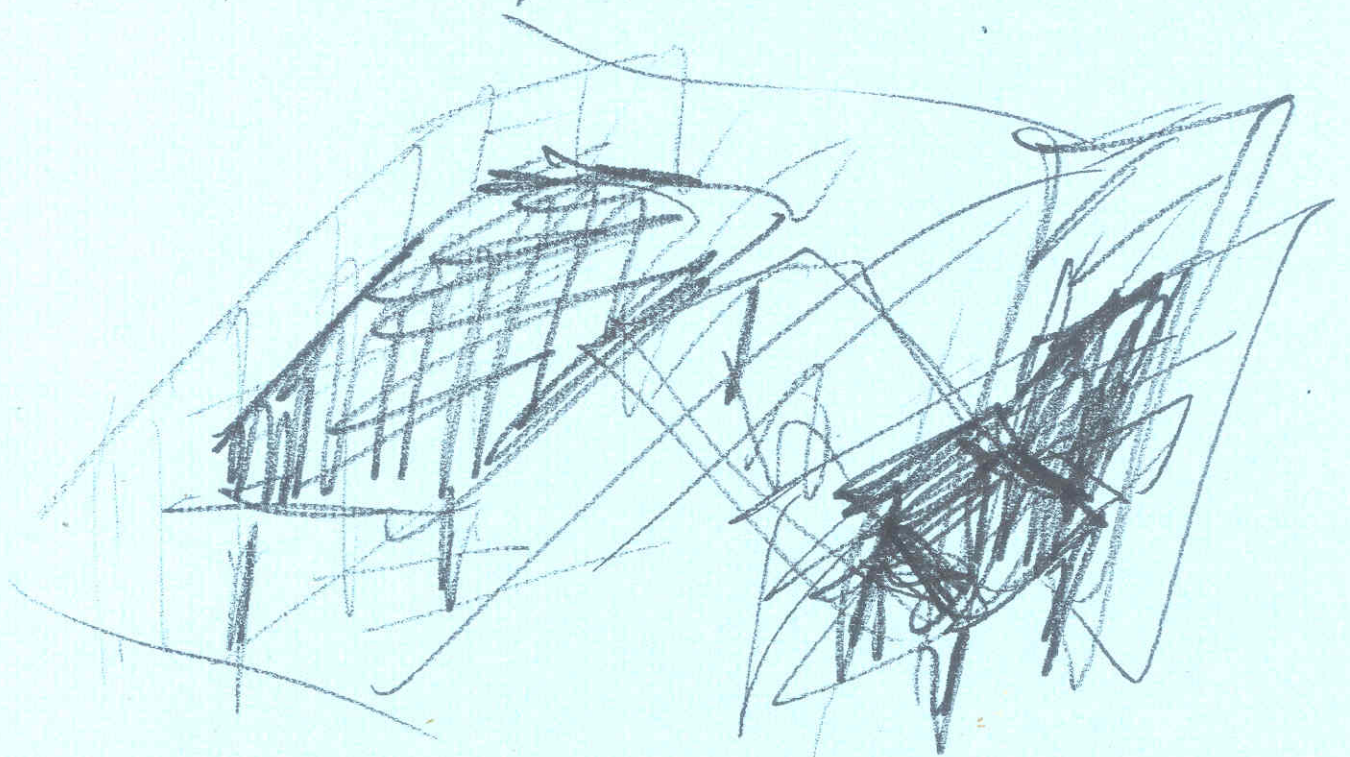


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Outline ~~table~~ supports for  
planes.

Supports allow for  
planes ~~to~~ 'join' tables  
& chairs

Red table & chairs with  
rope (rope)  
& tensions





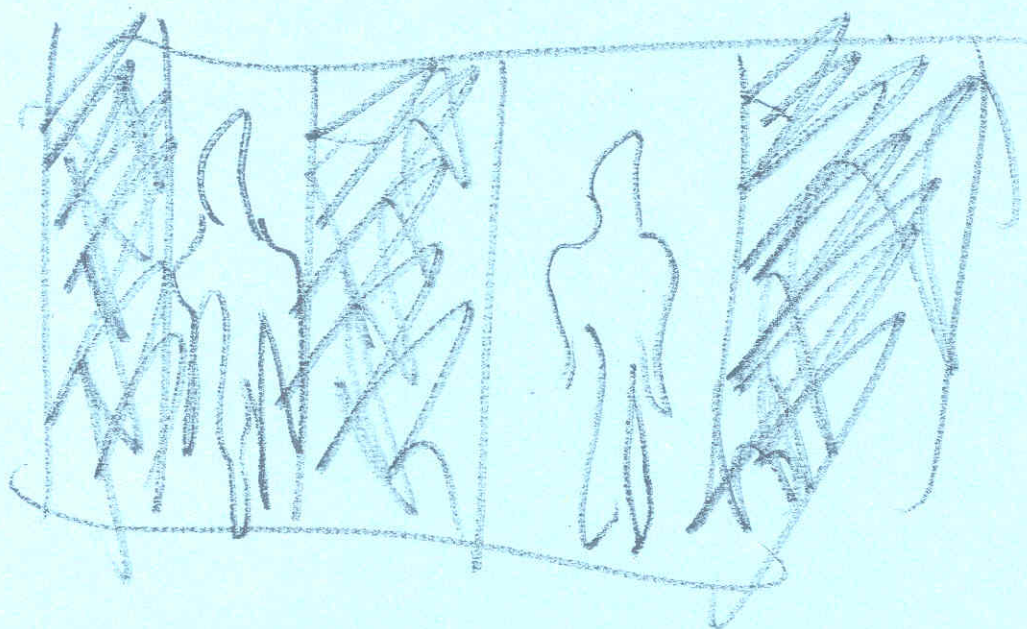
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5:10 hrs from ring on 'table'.

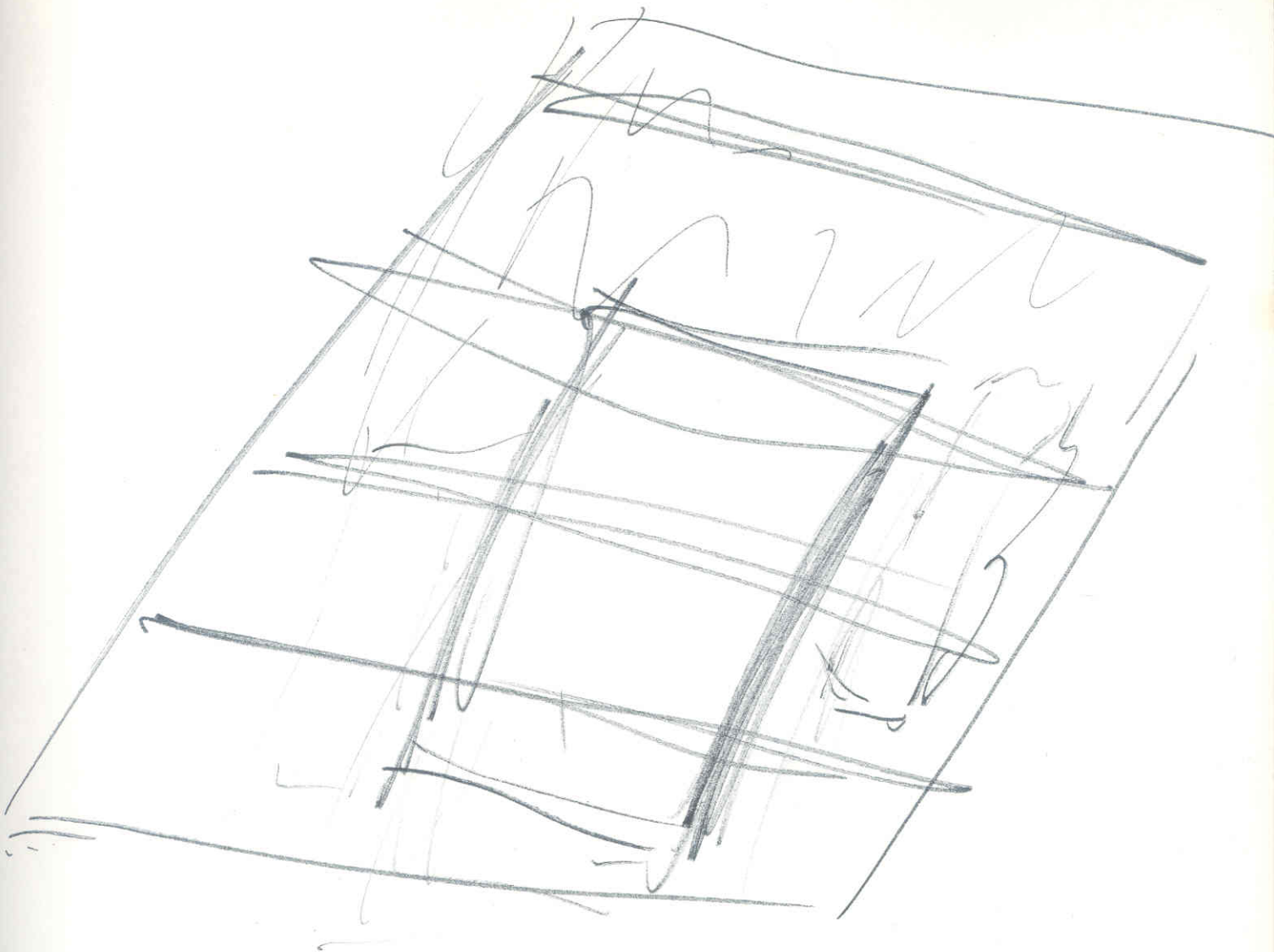
person in table out,  
(ceiling)

from ring in table out  
rising, out window.

V. note framed in 'space'.



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17 took 4 in one row  
the ph one night  
have certain



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2 - 1968

Slides for 'Paris' room:

- grain
- 'drawing' (copy) figure
- 'fetus' movement
- Close-ups

Project for 'Paris' room

- Continuity
- Landscape



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Table as platform stage

Under and over table

Can 'distance' platform  
suggest table +  
chairs?

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Broadness

Cast of dice

Cast to the winds

Cast of character

Cast off

Project character

Project luck (dice)

Cast - mold

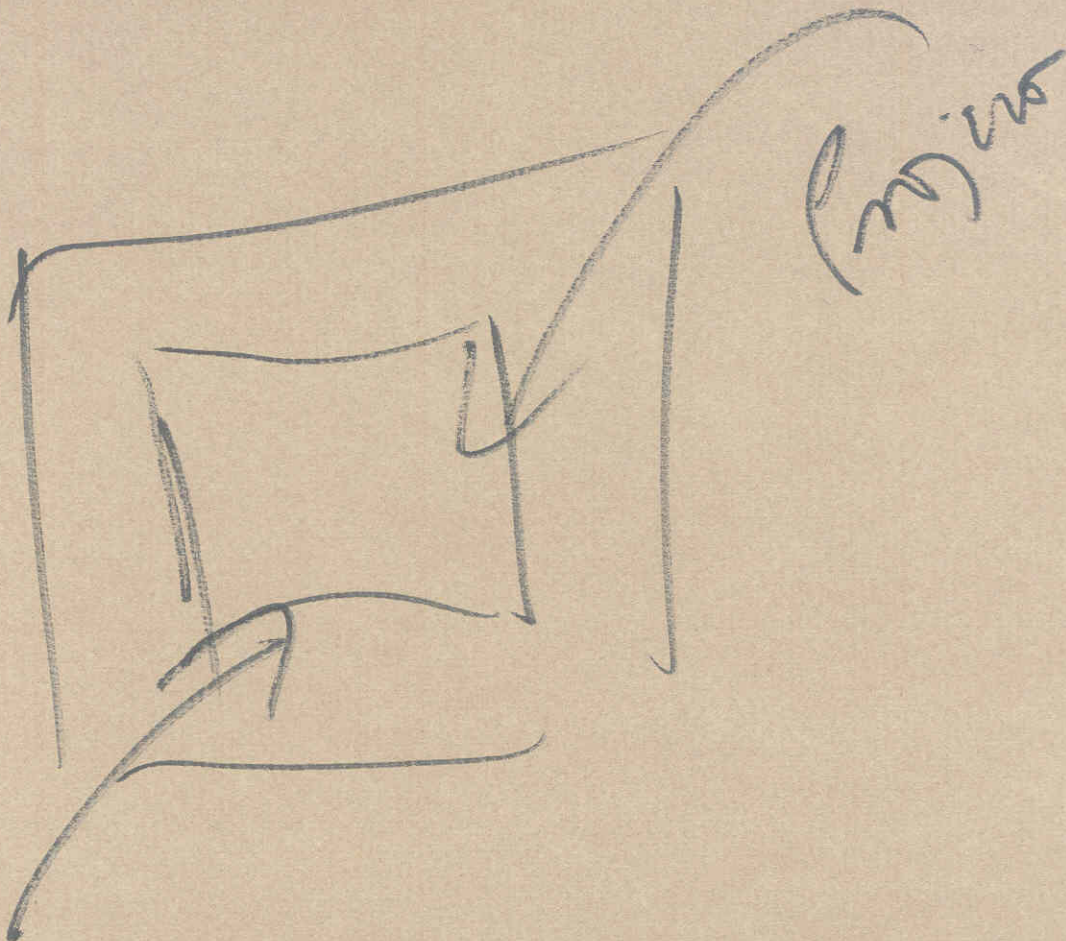
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Function as mold  
with slides



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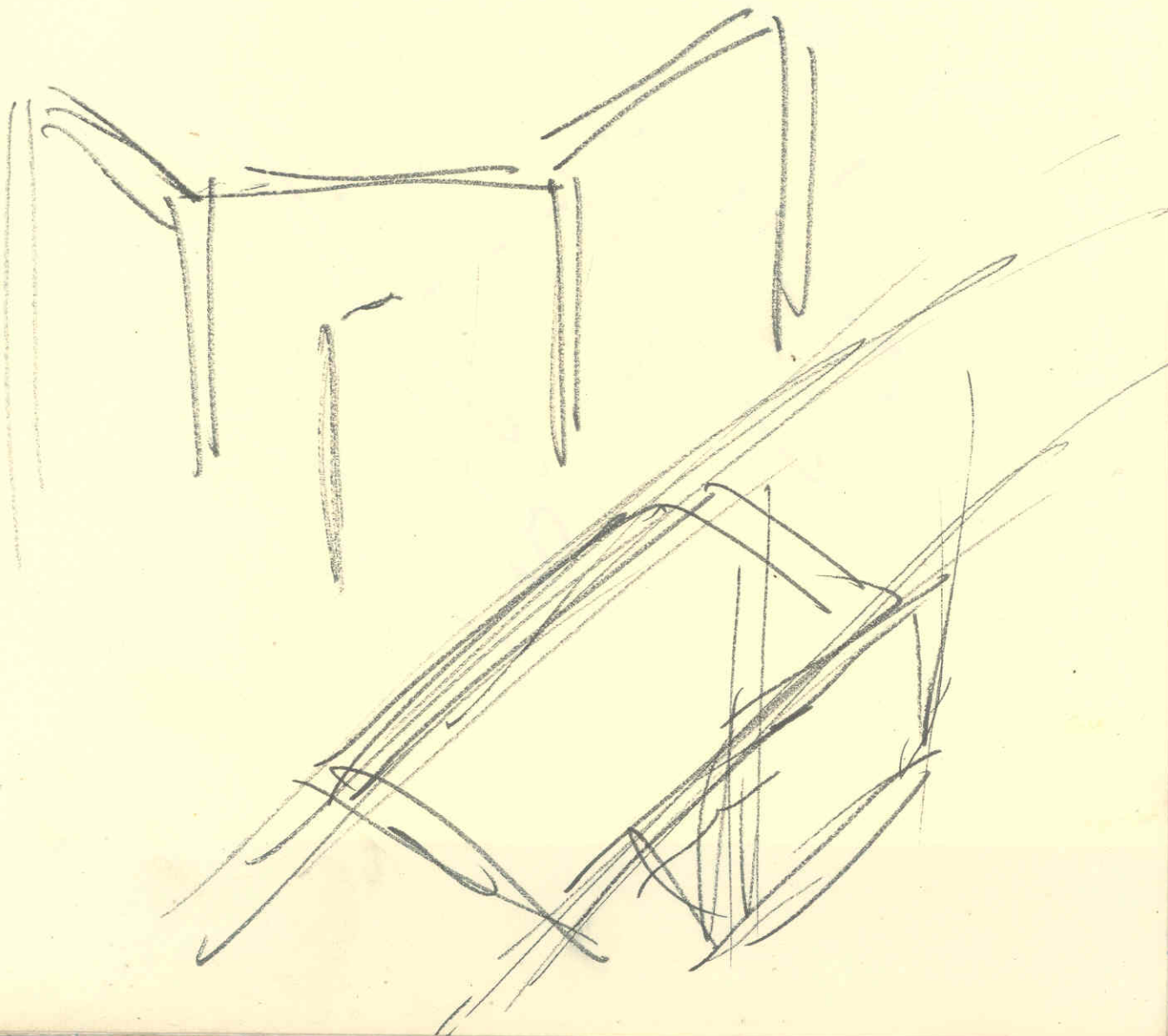
Hole



Emilio

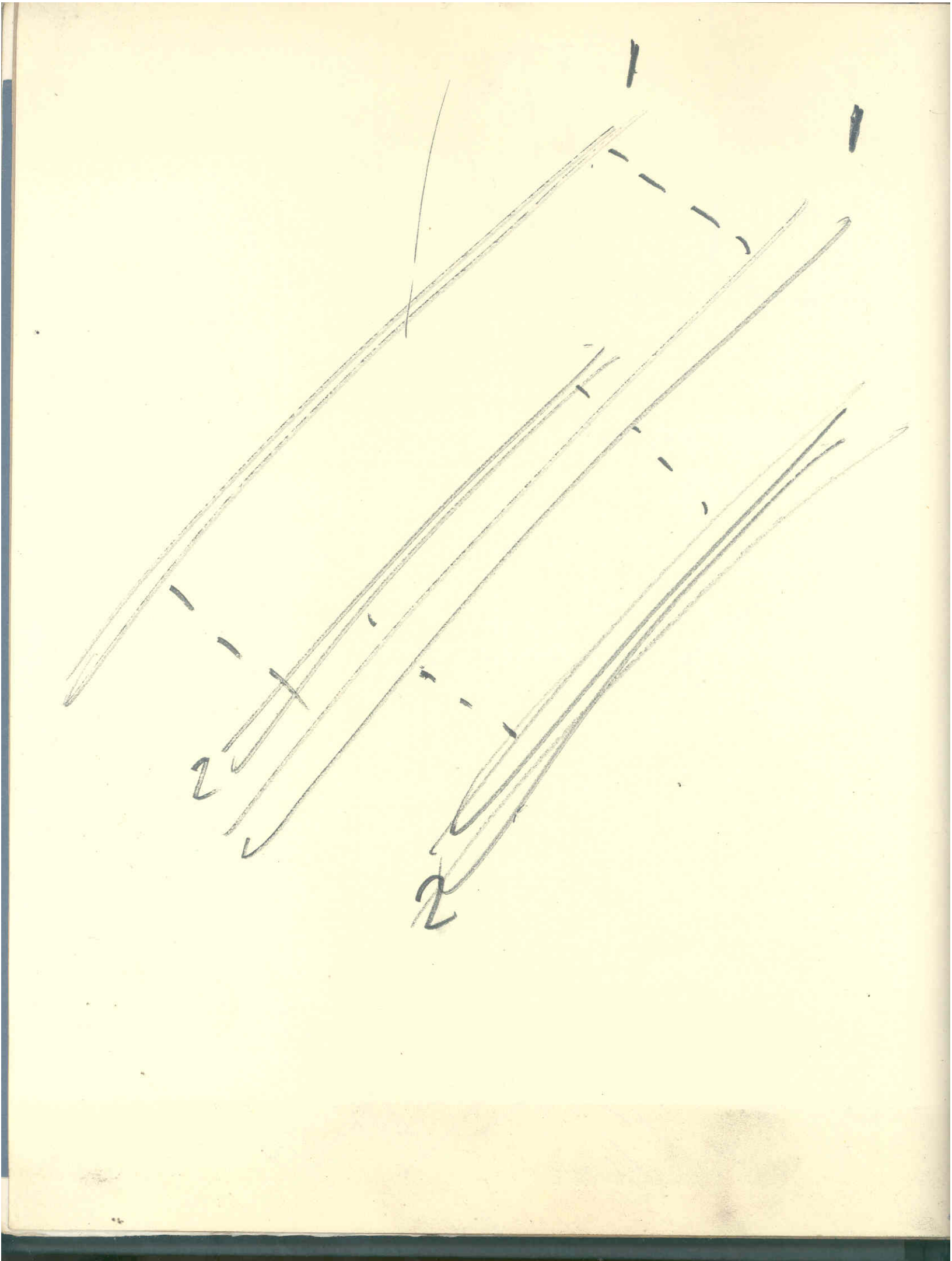
10/22

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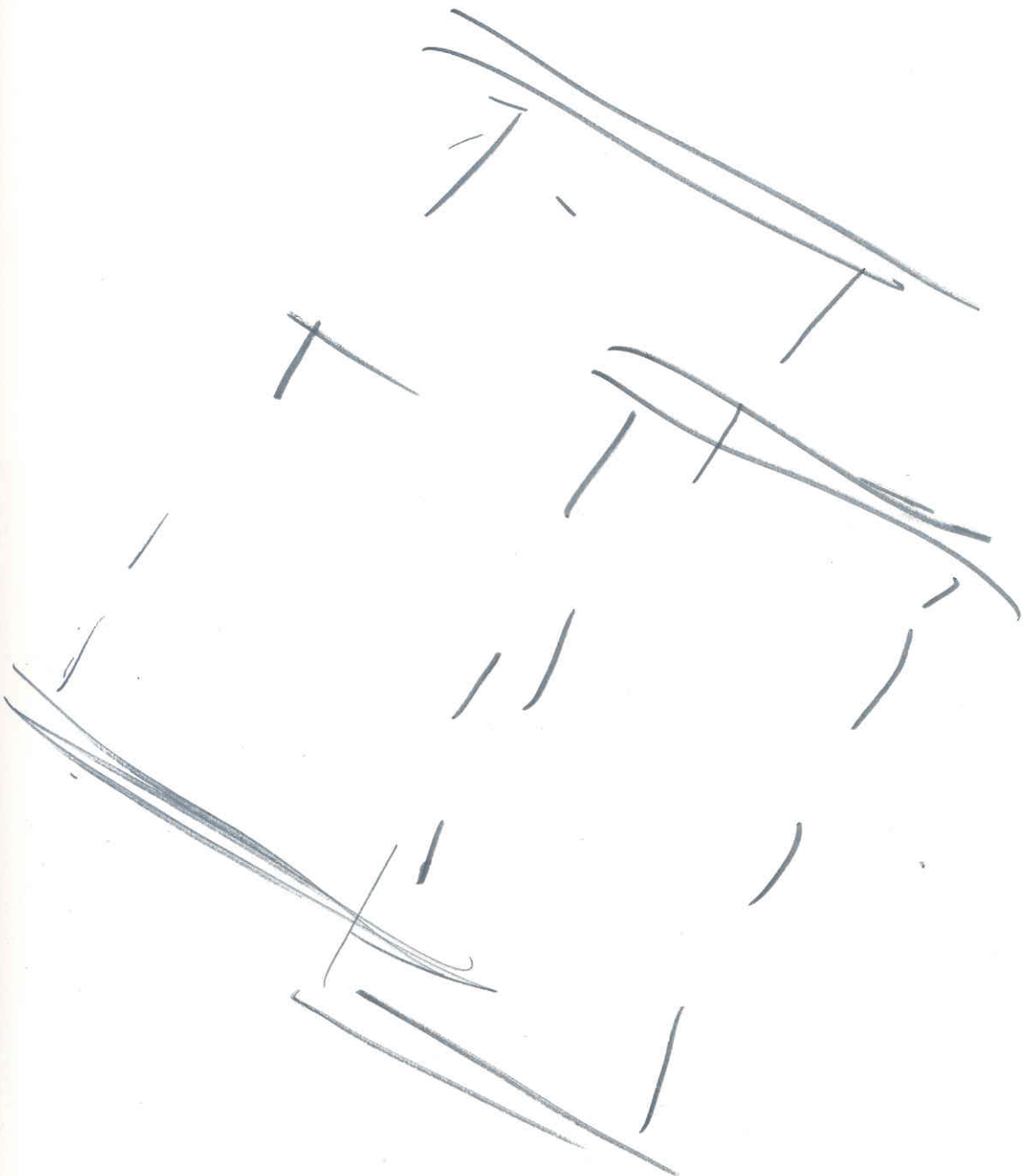


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COLORITE WILL PUSH EK tungsten (ASA 125) 3 1/2 stops - to ASA 1500  
\$4.60 per roll





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Technicolor 1000 projector 58 \$65 month rent

L 7.5 lens (12 ft. image from 10 ft. back) \$70. purch.

⊕\* L 10 lens (doubles normal size <sup>image</sup> adaptor lens) \$40. purch. (Dennis has)

EKE bulb 150 watts 21 volt \$12.35 200 hours

\* Buhl Image ~~Adaptor~~ Amplifier (doubles size of image) \$21.- FOR USE WITH BUHL LENSES

~~1.4~~ Buhl F 2.5 lens (142" x 96.6" image from 14 ft.) \$125

Rental from Ace Sound

1" Buhl (from 10 ft. - 6.7 ft. image  
from 14 ft. - 9.3 ft. image) \$30 month to rent

1.4 Buhl (from 10 ft. - 9.3 ft. image  
from 14 ft. 13.1 ft. image)

Avcom Bulb Changer \$65 mo. to rent

ENH bulbs 175 hours 250 watts \$14.95

(⊕ from 8 ft. - 58 inch image)

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COLORITE WILL PUSH EK tungsten (ASA125) 3 1/2 stops - to ASA 1500  
\$4.60 per roll

Point in ESTAR BASE  STOP



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1. Run in place
2. Crawl forward  
paw up body
3. ~~Body to sand to water to sky~~ Body to sand to water to sky  
sawing body
4. Walk along waves
5. Run on beach  
crawl body
6. Tracks
7. Hand to sand
8. Face to water to sky
9. Sky: delirium

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ED + ELMOIA  
508 8590  
272 0097  
(W. 215

KONRAD FUCHS  
0211-68 59 08

WILLOWAY (FRAS)  
HOTEL ROUNDER  
AUE DE L'ECHAUDÉ

LEGIN  
CANNON  
255-6863



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CHANTAL PONTBRIAND  
VEHICLE ART INC.  
514.844.9623  
61 SAINTE-CATHERINE O. MONTREAL H2X 1Z7

TANDA TASHYAN  
105 E. 10 ST.  
NYC  
260-4667

PROBKS. 74  
WALLART - ALWANTZ - MUSEUM  
AN DER RECHSCHULE  
5 KÖLN

REBECCA HORN  
6125 ZELL  
ODENWALD  
GERMANY  
KREISS ERBACH

FAMM : 02154 - 3387

MARINA ABKAMOVIC  
MAKEDONSKA 32  
BELGRADE, YUGOSLAVIA

HEUBACH  
72 88 97



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Yoko Ono  
Schuyler House  
Gillian Nakagawa  
26

Arline  
26  
see I will have  
Hans Margit