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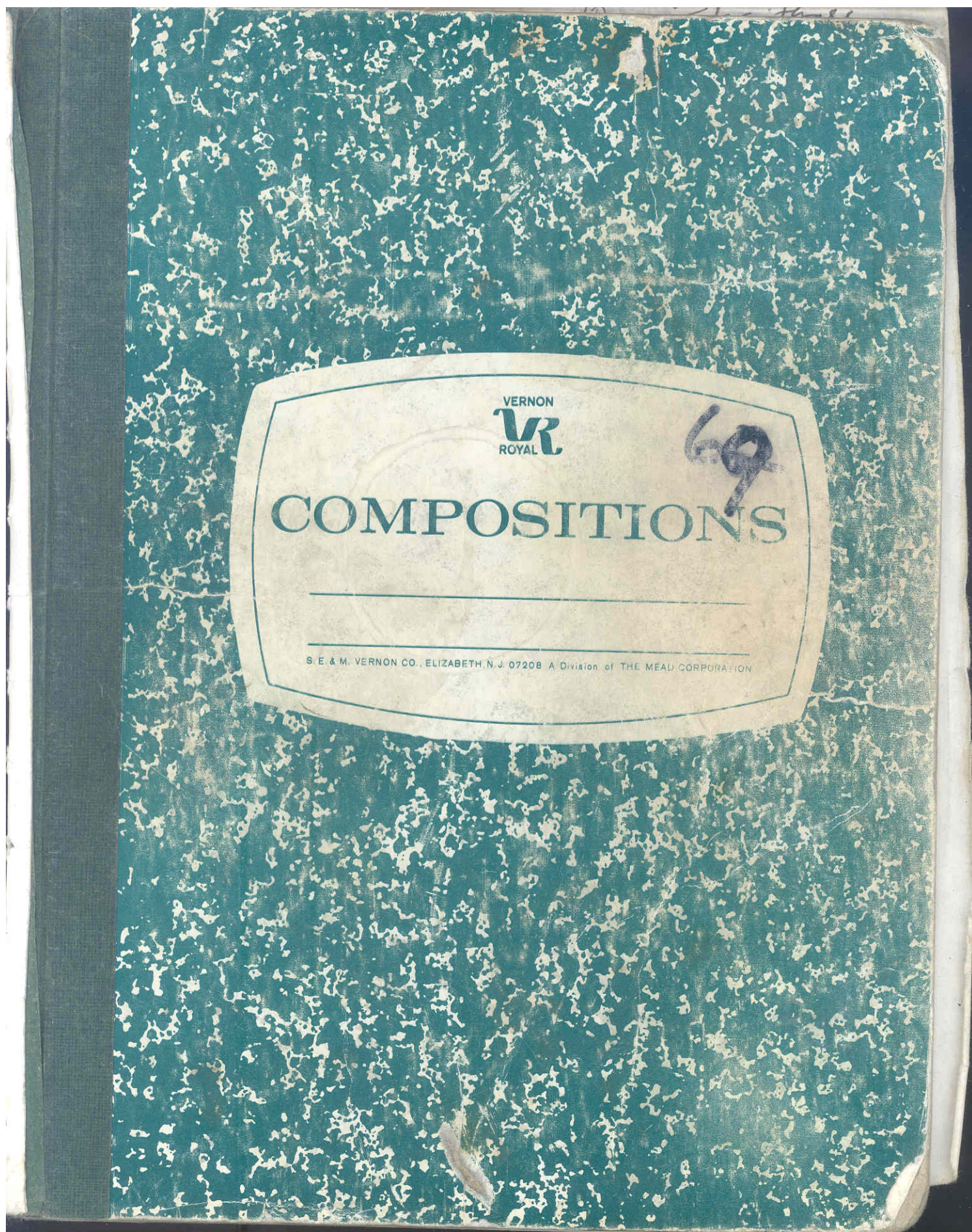
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This scan was produced by Vito Acconci's studio staff prior to the notebooks' acquisition by Gilbert Silverman, who subsequently donated them to The Museum of Modern Art Archives. The scan captures the notebook in its entirety, from front to back cover,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

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	Vito Acconci Notebooks	32



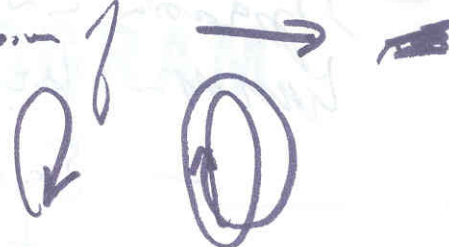
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Video novel: 10 chapters - 10 $\frac{1}{2}$ hrs. tapes.
 - Separation into parts: like head -
 trunk - feet - journey
 - Each part keeps reminding of
 its function ~~and~~ inside the
 whole ('this is part of a
 novel'): Each part
 points constantly to its
 future, to the next
 section (out of work,
 back to its part):
 Each part builds itself
 into itself (the
 hands form themselves,
 they make a contour
 of hardness)

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June 22 - Medias film.
 Viten as printer.

Film effects: illusion of
 while it's really



fit back - look up - you're seized
 into the film.

you turn the page of the movie:
 you want to be directed in -

- (But you go to the pages
 (the design is to make you forget
 this - no single pages - they're
 going).

- But the thing of newspaper
 pages: little parts before
 your eyes. You come to it,
 but then it hits you:
 broadcast - the book comes
 in your hands.

Then, the possibility of the political -
 it hits you where you live

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Barry: movies, newspaper, & TV:
this allows world to admit
politics.

When ~~the~~ 'new' novel turns politics
into history: politics as landscape rather
than doctrine.

- The movie as history

A further step: it even
historicizes the novel ("I
remember: I read the book").

- Movie as historical ground:
how to present this as ground
for current action.

Barre movie:

- Blair/James chronology: 'I see
you - what happened: the
prisoners' camp.'

- Put on a play: American
play: or a dramatization of
Verdict: the American movie
as science fiction.

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- Relationship screen: base - surface
 of relationship area - the
 floor fabrication on top of a
 landscape - or the room
 falling back into landscape -
 it can't bear its own
 building, it needs TV for
 floor, it needs the right
 scene, the movie unfolds too
 much, too steadily, the
 room can't hold its own, it
 sinks - shatters - falls into
 into landscape.

- Politics on the screen: newspaper
 on the screen: the screening
 device of politics: politics as a
 kind of silk screen: politics as
 shadow and light:
 — projection as the

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projecting - & positive front

- The project has to clearly
 be this: the project shows
 to be in power: so
 the project is visible
 from

- Give the impression - how: looking on
 the scene: the whole put down, put
 in the impression:

Butter: pornography: politics:
 but the impression is for
 them, & this is half:

Pornography - scene: project
 fantasies: but it becomes
 a historical landscape - you
 sink into what he does, then
 sink into: you're forced
 to accept it

So the film as down: it presents
 itself as down: it hates its downness.

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- (first concept for film) I ~~the~~ ~~might~~ ~~with~~ the ~~know~~: I am on ~~score~~:
 I am projected: I am a ~~landscape~~:
 I am a ~~rock~~ star: I am a
 stud: (I am in a ~~rock~~: I am
 a ~~western~~ star: there are not
~~more~~ but an ~~implication~~ in the ~~other~~
~~more~~ ~~implication~~: why? Is western
 + was the ~~project~~ ~~project~~ movie?
 Travel to a new territory +
 fight between established territories?)

Make clear what ~~project~~ means
 For the video movie, make clear
 its electronic quality: make clear
 its jutting out of view: make clear
 its points, dots.

July 1 -

Video for non-English speaking people.

Video for non-American.

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Phonetic-language: reason for
 speaking other languages - I'm
 being questioned by an interrogator:
 I'm a spy: convince that I'm
 not an American, I don't know
 anything about the country - I
 know only my own country.

HOW TO GET

THE Century American Theatre

by Benjamin

Foreign language phrase books

Notes (cont.): 'You're not even
 looking at me - you don't give
 me a chance to show, to
 express.'

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July 28 -

Prevention room notes

- Titles: just title - no credits
 - Basic Bachel in background
 - Titles: different color or black
- Focus is to talk (room)
 - Sound: Jonathan just talk - sound like a cry
 - Experiments: in the, the
 - (interpersonal steel-life + water-life)
- Go to plastic piano music
- (main music continues as cut to B/W clay/wall.
- Black with ~~flashes~~ white flashes
 - (broaden music titles, dramatic part)
 - Sound: piano continues
 - clapping voice calling to people I say I am

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- Stop the man! I've got it! I've
 so and so!

- Title-slides flash:
 'Yes, yes' / say.

- Face-slides flash:
 'Yes, see?' / say.

1. Black - Title (White) - Black - Title
 (Yellow) - Black - Title (Green) -
 Black - Title (Blue) - Black
 \ Backdrop: various pictures

2. Black

\ Bunting, scattered with ~~padding~~
 'early' words, finding, words

3. Fade in to table

\ Composed, fast, question-answer
 table: 'I am ...' - read
 and projected, straight +
 twisted

4. Fade out - black time

\ Talk get lower

\ Piano comes in ~~and~~ it

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5. Alone scene

\ piano music.

6. Instant Voids; slide flashes (light to dark to light to dark, etc.)

\ Talk: more certain:

~~I'm not~~ I try the music:
I've got it, I've got
it

7. Flash of titles

\ Talk: 'Yes, yes... (and more
sections from autobiographies
that can, illustrate the
slogans

8. Brief Voids time

\ Talk: 'I am... I am...'
As if getting stronger

9. Flash of face - slides

\ Talk: 'Yes? I'm sure,
and a person, I'm this kind
of person

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(from Cunningham)

10. slide flashes (black to light to
 (red to light to black, etc.)
 - 'I am' photos out
 - 'Where am I?' starts

11. Fade in to table

Confuser talk again

Alternate:

1. Table fades - slide flashes
 begin (black to light to black
 to light) to table

~~on title flashes~~

- Talk: 'I'm coming -
 I'm down here'

2. Title flashes

3. Face - slides

4. Black

- 'Where am I? Where am
 I? I'm down here ...

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have
photos
VITO.



Talk gets lower, piano
over it

1 Talk: 'From the day,
From the night'

5. Alone - with scene
- piano

11 love
Ziggy's said
Vito his
breath spouting
out of his mouth
like steam fire.

6. Blank

- piano get, studio
repeats
(like 'In C')

- Vire comes in no piano
composed

7. Fade into Talk

Alternate: In the middle of slow-walk scene

1. From slow to ~~fade~~ ^{fade}
2. Blank slide pushes (Stop the music!)
3. Title - pushes
4. Fade pushes
5. ~~Alternate~~ Back to slide - ^{light} _{have to} ^{slide} _{have to}

[Talk: 'I'm losing myself']

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(Answer for before title
- Take with title:
"I don't know
what to
call it")

Altitude: In the middle of take - saw

1. From take to ready
2. Blank - line
3. Four flashes
4. Title flashes
5. Blank to div - 1/2 A. back to
~~take~~ take

(compared voice over
slide - voice)

c1 love
Ziggy, hey-hey!
sang like as he
danced atop the
Empire State Building.

lately she glanced up at
the audience. shy. there she saw -
no - want - not King Kong
but a vibrant dancing speech -
he - not just a speech - she
and dance in her heart poured.
out in a direct communication,
and without even seeing each other,
she knew she was in the
stream of her own Vito.

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Mexican film: 'Archaeology + Revolution'

- The coming-to-be of a music score
 - Like tapping, a tattle, finding a melody, humming (humming and howling)
 - Scene: Mexican document
 - Scene: close-up of me (colored gel?) as if finding or fighting
- Background sound: whirring moths, as if conventional dream world

A strip of black as if sending out, at the end of it, a Mexican scene like a flag — Under this flag appear the close-ups: the action keeps the flag flying →

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But the action dissolves, fades out:
 it's time for blankness - time to
 contemplate what will be, anticipate
 what's to come: time to rest it
 to music, scheme out a music
 score: ta-ta-te-daddd



Blank again:

A narration
 written perhaps
~~with~~

But being read at
 the same time,
 haltingly, as if reading
 another language

'This is the nearest old civil journal'

'This is the nearest revolutionary context'

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Program

1. Long shot: room - on me + desk, from right (color shot)

2. Reheat white film (#1): fade in - zoomed for it, ambiguous detail - then zoom out slowly

~~start~~ shot +
project of same scene

- Black instant when

3. Rehe (#2): start with hand across it, as #1 - ~~then zoom into frame, etc. with frame~~

- Black here)

SUPE SECTION

4. Reheat: (2 white reheat #1):

start with hand across, then zoom in to frame, etc. with frame

5. Black with record of me at recorder

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- From above, junky (short)
- From below, junky (short)
- From below, junky (short) SIDE SECTION
- From below, junky (short) SIDE SECTION

6. Whole white room, no panel around (no kitchen)

7. * Awake at 10:10, no panel around - kitchen SIDE SECTION

8. — Tape recorder + smoke (whole)

9. Only white room - dark 15 sec.

10. — No change tape sound

11. Only white room - 15 sec. WITH SIDE SECTION

12. — Going into recorder! CUT WITH SIDE SECTION

13. White room - 1 1/2 min. - 2 1/2 min. with sound

Top
X-100
Not

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13. Long shot: from left

14. white: zoom in + out,
wriggly, ~~slow~~ slow +
fast

15. white: ~~slide~~ slider:
zoom out slowly

14a. SLIDE SECTION -
but slides to
right of screen

14b. Long shot ~~from~~ from 14a
of same

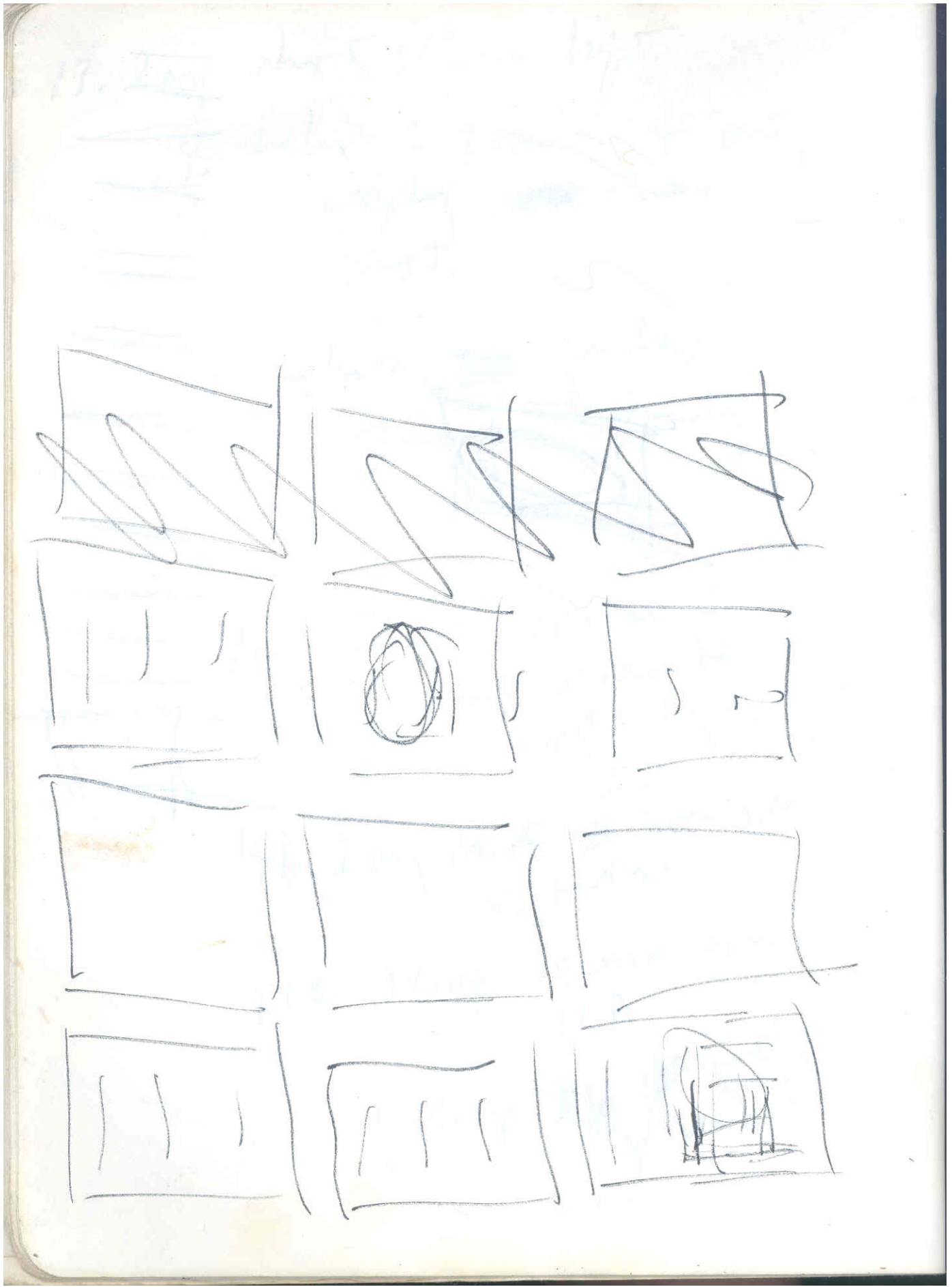
14c. SLIDE SECTION as in
14A

(Keep ~~the~~ ~~same~~ ~~from~~ ~~from~~)

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[illegible]

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Actually, I was in a very dark mood
 day, day when I was in the
 appearing me not at all, I was no more
 who did.
 As you see by my handwriting - it's terrible
 any - it's not your handwriting, it's mine
 May come out of my, it's mine
 he. The book is I was with him
 because in the book is Major Egan
 it has about his, especially for about him
 exact information, I do know, as to when
 is that I must have been at
 was my - I anticipate to have
 directions - I will be more exactly than
 there in any way in it, my 2 or
 any in any way to the right
 hands - with the will. I think it is
 May is a very bad one. ~~What is wrong~~
~~the book is not mine~~
~~the book is not mine~~
 this, and I am in it, I think I

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4) Don't see of me, ~~there is no~~ come in the
house, I'm not with a number, it's, ~~very~~
it is of 'see - that for the time. ~~There is no~~
the 'system' in, ~~it is not~~ it is not
it is not with.

Br., me 1. In der der 2. 11
an der - der.

The first part of the paper, dealing with the first two cases, will be very short.

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The ~~base~~ base for the pile is round as
a kind of charge for wire: round coils
with ring (on wire for me - the wire, one
grounded, calls to the wire, calls on the
nerves. The pile ~~for~~ is built on
proposed pile, it has the same structure
of a pile con-ve.

The pt. will be more free, vigorous
and have a life.

The first story for p/h is one a
~~story~~ story for wife: some cards & the
 wife ^{reads} ~~from~~ is from
 the men of our diocese to an audience;
 the wife will read with it.

The last week you are: 1) Closing of
the year, which, under the new
law, will be the last of the year
(the new year is the 1st of January
1999). 2) Last year, you will have
the last of the year, but no more of the
old year off - year. 3) The new year: the
first of the year of a new, we'll just
start: A long - ~~time~~ year
no of the year of danger. 1) Verdict, I can
be ~~very~~ ^{very} ~~hard~~ ^{hard} to see from the end.

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The word for the p'l - is the making of sound: ~~not~~
~~irregular~~ sound as a way to call an eye with
blow. The wise in my view: once I am down to it,
I have to drive it over: I call to you - I
propagandize - I bulldoze it.

The 'best' gift I can give (the most important) is my love
to you. And on top of that, I'll make you feel like
you're the best person in the world. My love:
forever yours - your mother

But the very dark line to be used to draw, &
 drawings. To get the line in, I can do it with
 a pen. It looks like a dark line, but it is not
 there - a small mark, ~~the~~ now in the middle
 (brown with, slightly of the line) - the
 for the line to be. The now an arrow for
 direction, indicating: it is not a line, but a
 line, and you can see it. ~~It is not a line, but a~~
~~line~~ in the line. It is not a line, but a
 line.

But the (direct) sense can't be 'a person',
 the ϵ is on my eye. For the word 'person'
 would have to mean 'a person' if 'person' is a
 noun - which it is not. ~~person~~ but -
 'person' is a noun: ~~person~~ person - the
 name as - can be very different in different contexts.

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