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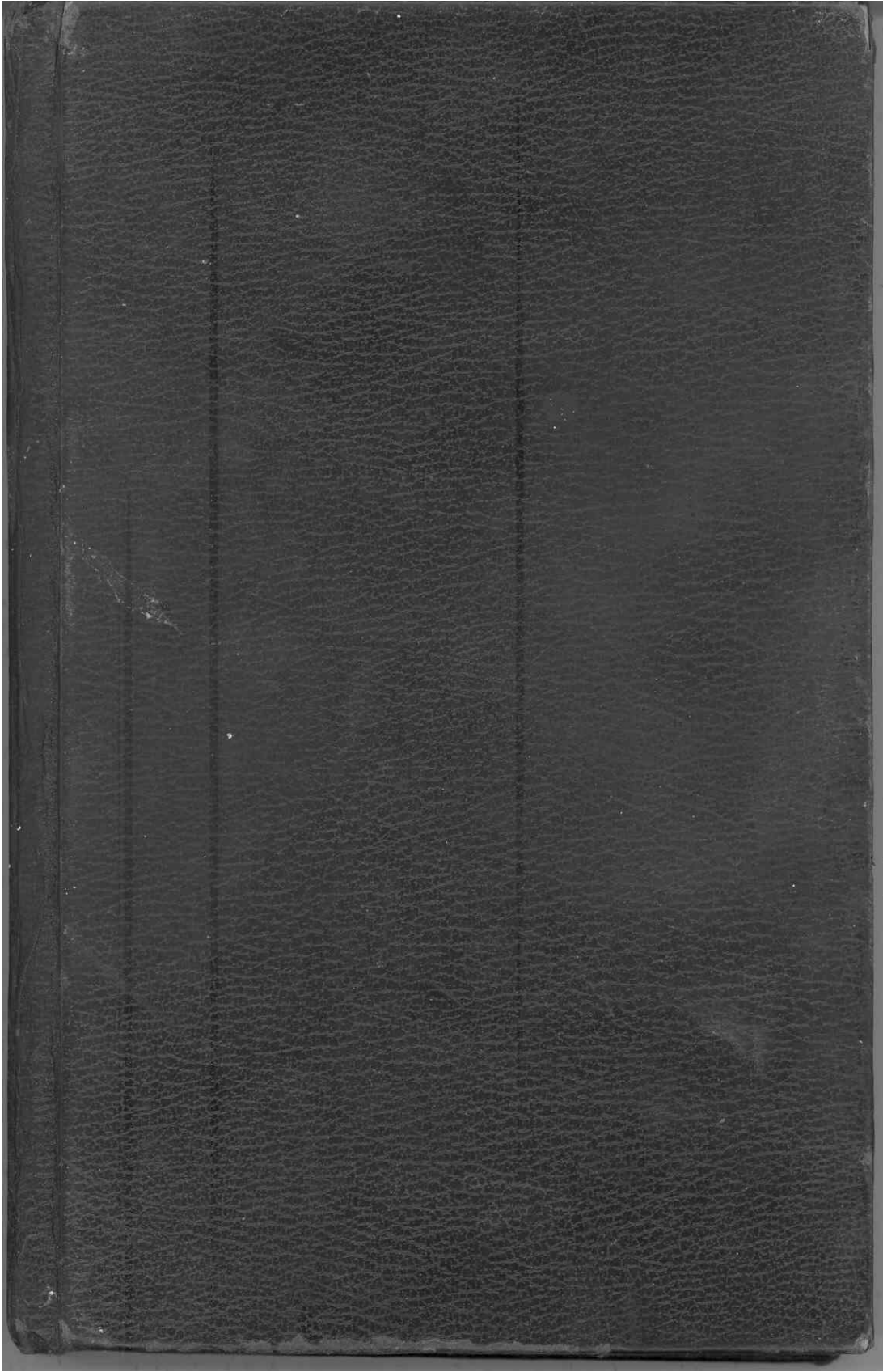
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This scan was produced by Vito Acconci's studio staff prior to the notebooks' acquisition by Gilbert Silverman, who subsequently donated them to The Museum of Modern Art Archives. The scan captures the notebook in its entirety, from front to back cover,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

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	Vito Acconci Notebooks	34



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Jannis Kourellis
21, via di Baucio Santo
Spirito Roma

AGRICOLTORE.

212-863-1525

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Cork - a novel - trees, the
 sun shines through - like a
 summer garden, but a writing
 place - 'no, no, no, no, no,
 Maria' - voices - please,
 sidewalks - taking garden
 chairs - the Germans walk
 through - it is July 20, 1976 -
 'I would have come but (I
 forgot)' - hand on hand, arm
 on chair-arm - we never
 knew what we wanted -
 Change a novel - Around the
 corner is Spain - Love, love,
 the world goes round -
 Remember: I have never met
 her named. That was my
 cousin before on the Russian
 stage - dancing, dancing (with
 it day) - too sleepy - to
 be re-written (see, it's not

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too strong to be re-written
 the power - The Hebrews
 sit more from us down
 This was re-written from the
 day in the past (but
 this is the past this is
 now) - she holds her as -
 (what do I choose to write
 down of what I see?) - I
 sit at a table, I hold a
 drink (I

VENEZIA CI APPARTIENE

July 22 -
 Keep defining the
 necessity of the spec - 'art
 as a special situation, a
 meeting in-spec, a use of
 space for meeting) - a
 meeting, then, in a particular
 social context (a business
 context - 'we are here as if
 at an industrial exhibit,
 'we are here as observers,
 as players, play-ers, while
 serious business is being
 carried on in the other room -
 carried on behind our backs)
 - a meeting, then, in a

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particular cultural context
(we are here while America
lives, while America is
moving, others; we are here
as Americans in a place
where ~~there~~ [there] America
never once).

The gallery as church, the
church as de-sanctified, the
space as re-sanctified as
gallery.

Business (fact) and art
(projection, metaphor). But
not as projected (in this
world, there is a projection
of business, an illusion of
business).

'We are here' - 'We will be

here' - 'We might be here' -
'We could be here (if we
tried)' - 'We should be
here (if we say so)' ~~(if~~
(if they say so)' - 'We could
be a WE in order to be
here' - 'Can we be we?' -
'How be we?' ~~(when,~~
where, why?)

If I give up installations,
do I face the wall? - do
I have my back to the
wall? - do I have the
wall on my side?

Does a projection (does
the light of a projection)
allow the place (the
business of the place) to shine

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through?

The Jews in Spain (Chomsky
to Lippie - to Lippie with
the last the Negroes are
going).

Movie - ① Alley, canyon,
of Venice; ② people -
close, camera hardly
held steady; ③ some
types of building, some
city; ④ close
black, grey, Venice -
Camera moves, more just
an opening, a vista, a way
out, into another world, field;

- ⑤ From people up - to
building up - to sky up -
⑥ talk of beauty - the
ideal world - the
fading of the ideal world -
Venice as the setting
for a novel that will
deal with the death
for this world (how
do I shift this from
the history, resist
content? how does it
mean this content?);
⑦ some scenes of people
shown as if instantly on
a high point

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July 25 -

Mistakes in piece:

① Tape too complex (too long? Movie length - but no one could, no one should stay there: it's a pass-through space.) The tape shoots down, points down - the sound is direct, downward, but the subject-matter twists too much - subject matter more of an Ambience (like the H, light) than a direct hit (as if a person has been caught by the ladders, trapped by the ladders.

② I'm too unconsciously influenced by a place, or

the anticipation of a place. This tape sounds too 'Italian,' too much like a fellow movie (the way, e.g., ANALOGUE just too much like Baudelaire, too 'Parisian-lyrical').

③ Is the whole thing too cinema-like? As if I'm afraid of the sparseness of the physical structure - I want to drive it with sound, fill it with sound.

④ Is the H, light user enough? ~~Does the~~ Do the 'score' passages of the tape have enough of a stanza? Do they 'hold' the H, light, do they

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present the 14, light waves
as a kind of (partial) given
a span out of reach, a
span made mental?

⑤ Are there too many
some changes in the
tape? Can the static
physical structure bear
all these changes? Or
does this simply reveal
that I'm (...)

July 27 -

- Series of 3-minute
movies: like pop-ops:
proper time for
Top 40.

- ① Love song:
~~Rocky Horror~~
- ② Death song:
Scaliger's Tomb
- ③ Scholar song, which
song, Occasional
song, ~~Harmonies~~
~~Marion~~ Marion.
Pigeon
Horse
- ④ Religion song:
Jemo

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① Train song

① Woman's song:
Ame

- These 'songs' should be
mainly non-lyric:
blatant / color, occasionally
introspective - the kind of
quasi-lyric, post-lyric
almost-lyric - this
sort of thing you see
minors & by the way
work of the male.

- During the blank periods:
noise, like crowd song
almost: but like trying
to be song: trying to get

a song out: trying to result
in a package, a product:
trying to 'sell' something
(+ message, + product).

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July 28 -

- Student on the train: 2
woman (13, 18) young men
1 man (18, 19), short
hair, short dark hair
and, next to me - he
lies down, head close to
me. Talk of Saba,
Flaubert

- Listen! The music!
The music!

- Come upon land
Chorus across the
ocean - the first
night - through

clouds, under clouds -
it might as well be
Zanzibar

- Film for Rosalind
still:
strong moving -
'Ligeia!' - Ligeia
from scene to scene
- or click:
one for
shot after
another

- Talk: 1st to go to the
movies: 1st to go to
Italy: Italy is under

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one: Holly is war-torn.
 - Still shots: elegant,
 speechless, not moving.
 figure, just - a
 man + a woman,
 but at separate
 time - end of a
 movie, knots, turns,
 walks... [part of
 body, not whole
 figure]

- Still shots: some
 have longer than
 others (e.g., gaining

from-dolzes): from
 into a white part, a
 dark but gay
 part: Telle is
 different now -
 the music! The music!
 Listen to the music!
 Then - silence for
 10 seconds or so.

- The movie is war;
 The movie is war.

- Let's go to the movie:
 let's see: let's look
 let's understand, assume
 (etc)

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Notes for my book:

- Begin: the drawing
figure 8 (that's the
original) - it has
many folds with shooting
from the hip - we want
the report to be a
film - but, then,
have 2 more figs &
then my book, rest is
not it, but a e
just can - but
maybe not we get
part of a ~~some~~ home
movie - a game I can
put it home now

- Begin 4: the song &
of figure 8 as, currently,
a shot movie. The
task, then, is to do
figure 8: do a
shot movie, do a
movie shot movie,
do a movie for
page of movie.

- A movie shot movie:
A movie as the same for
movie (same for most
of the 7).

- But a shot movie

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like (I hear you)

- I know how you're
feeling (I see you, or
a line more -
not to the
point); but a painter
more than a poet
(I know me when my
point is).

- Where am I? That!
(So I can write the
book and my book is
your answer me: I start
to write the more as
a poem.

- Because you're saying it's
as if I can hear the
sound again, I can hear it
when I write it for
it: hear! hear, hear!

= Here I am! Take your
mind off what you're
doing & look at me
(but it's not you:
I'm not aiming, I'm
for you & not for me)
~~But~~ (anyway:
draw).

- It's as if I'm writing
as if there's sound there

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first very low look

- But the sea is pale. It's
a mix of blue & grey
formation.

- How to walk ~~the~~ &
move around you: how
to walk & dance
around a point.

- Walk myself out &
dance: walk myself
out & in: go
from point to
point - make a
point & turn

from one to the other.

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July 29 -

Empire State: walk into
past, walk into
past, walk (there is
past, no cut -
continuity into the
past - from space
to time, from now
to various things
time

July 30 -

Adrian H: If you're
from) to show person
A's movement
person B, don't show
person B: just show
person A 'staying'

As, if course, just
show person B:
the cause of the
issue, w. the
decision - emphasis
(either) is person
A (doesn't 'person'
A - doesn't is A -
assumption of A)

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July 31 - Last Tang:
 begins with (Marta Brown
 showing his hand
 back) - the entire
 movie then he
 thought the hand
 coming back at you,
 this hand that
 you should see again
 down and freshener
 (wide forehead, many
 eyes, the forehead
 more, the mouth
 almost a disappearing
 slit then chin off
 in the distance)

August 1 -
Swiggy Ang:
 if a movie is done
 (ideas, then don't
 have pretensions, illusion
 (character analysis,
 etc) - deal with ideas
 not recognizable people
 (to be recognized by the
 people might see the
 ideas, go off into
 TV, then would be)

2 Banks:
 I couldn't do this
 in Venice: I'm not
 Italian enough to
 point out Italian

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can't (But as I know
 to point out? - can't I
 it with? can't I
 Every time I play
 with them, I see
 through them (wonder
 who are?)

August 2 -
 From the Negroes
 piece: can I be like
 the American, still
 staying to Negroes
 ('I love more, than
 paint, once more
 the American - you
 you...')

There is a
 as identity - a mass
 they can't move out
 of all their actions
 help to create the
 mass - they have a
 be present - in order for

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This 'go' to the front -
 the 1st 1/2 of the
 front (pigeon hole):
 'find us, find us' - we
 are here, like many, our
 1/2 of don't know, they
 don't even know we
 are all in the 'hole',
 they say 'work' like
 we are.

August 5 - am I worried
 of a dinner party (2nd)
 when talking 'Annie'
 room for culture change
 clear (2nd) the hotel
 you as being 'in it'
 (1st) the way the France
 is talking about)

Back to Tan Tan:
 Indian history - The
 Indian language does not
 belong to the present

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August 6 - The Slider:
 mostly of air/pressure
 (noted below as for
 living in air pressure
 main element due to
 low - 2 inch thick
 window) - back from -
 down - (low gen) -
 floor the easy way,
 w/ only for random
 ('the book') & its own
 into it

August 11:

My hand photos
 (1 more photo)
 Corner Furniture
 Denial Back-left
 Window (outside view)
 [walk-in closet] Price
 roof (ground)
 (off. 7)

Performance (Hanging to my left)
~~Slider~~
 Face
 Me & furniture
 room (protect)
 work/me

$$\frac{8}{10} - \frac{x}{28}$$

$$\begin{array}{r} 22 \\ 10 \overline{) 22} \\ \underline{22} \\ 0 \end{array}$$

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Set 10m: 20m
 short - from above -
 low shadows, darkest
 lights more clear
 in eye

from 10m/20m
 to showing

The screen frame
 becomes a window
 frame (a nice
 note)

OCT. 23 - from the 7th floor:
 Narrator is H. 11/22 by Noyis -
 same of him & day - he keeps
 on talking, talking of someone
 Tracy, she 'knows' '...I was
 dead, I could see.'

[Signature]

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OCT. 24 - in the shoe
room: Keep the time
part of the talking:
'... it's getting later,
it's later now, now
we're in such end
and a place...' Keep
on going, keep on
staying...

DEC. 19 - sleep, Mexican
town: pentas (corners) -
space (openness) ~~the~~
comes through objects,
props

'Sooner or later, you'll...'

Video installation: show
away the monitor
(moving object on
monitor)
show the k
another monitor?

Camera
wanders among
objects

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Dec. 20 - Blade: flashes
 of parts of things
 (bodies) - but would it
 move more if the bodies
 weren't charged, visible,
 [as if tending toward the
 darkness they come out of -
 no, rather: as if the
 'chargedness' is a cause of
 bright, almost unbearable
 light]

Talk of 'die' and 'kill':
 easy to say, but...
 wait till the real thing,
 Kid...

Dec. 24 -

- Remarks Serial: woman talks,
 within background of noise
 turning in & out of noise,
 within turning in and out of
 noise

- Three Corporals: scene like
 John Wayne talking, after
 discovering women don't
 have a baby - 10 sec.
 figure should come on
 to screen, talk to audience
 (or to someone on other
 side of screen) about
 having their babies
 M-screen, other side, post
 title.

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- say: like gathering by the river.
- have a tall man: do I want to come in, as if I'm going like John to help?

Dec. 25 -

Maestro Man as a Christ:
not because the person
is ambiguous (like Carli Bologna
to us) but because it seems
to be specific - particular
hands - yet there is easily
comparable, generalized (easy)
enough to say everything is
connected - this allows need
for action, ~~strong~~ demands
[not only virtue] proximity.

SVA piece: should my work be
hungry?

SVA piece: ~~slip~~ ~~man~~ ~~man~~
town - this is a private
place to us, for us -
don't want ~~slip~~ - I want
some, there is my own,
John Wayne-like (but

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very hard as if it is an out
 of the music, as if getting
 the notes for the music,
 the heart for the music -
 'As this' not the
 heart of it...

Jan. 1 -

- 2 portraits on screen: like
 dancing the tango.

Wife: but what do
 their feet do? what
 do their hands do?

- 30: musical: criticism
 rings on screen: strong,
 many figures, main figures
 (extremes) come in on a
 diagonal: camera doesn't
 move much (the criticism
 has time and space to
 be itself)

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Jan 2: Music - Oratorios -
 Convention of copying - copying
 as - convention - convention
 as copying)

- A relationship in space of
 other: not till the other
 comes: relationship not
 binding, no future commitment
 (whereas, if notion of future
 disaster present relationally,
 this might be only a way of
 escaping commitment from
 love ones, or hints of joy)

- Cockpit

- Transfer social ills to
 narratives of disaster-in-love

Jan. 3 - 30i-40i: American
 Countries (Cayman, etc.): it
 not these things are turned
 to a job - rather,
 the job exists: what
 happens then is that, out
 of a job, comes a
 creation of a house, a
 house that consists of
 the work everyone knows
 to begin with (things
 that found the work -
 the house knows this will
 happen - a projection of
 their (past) life)

- John Mitchell: what makes
 it is - too many words -
 why is he saying this at all?
 - it has to be said when,
 'work' - dark work -

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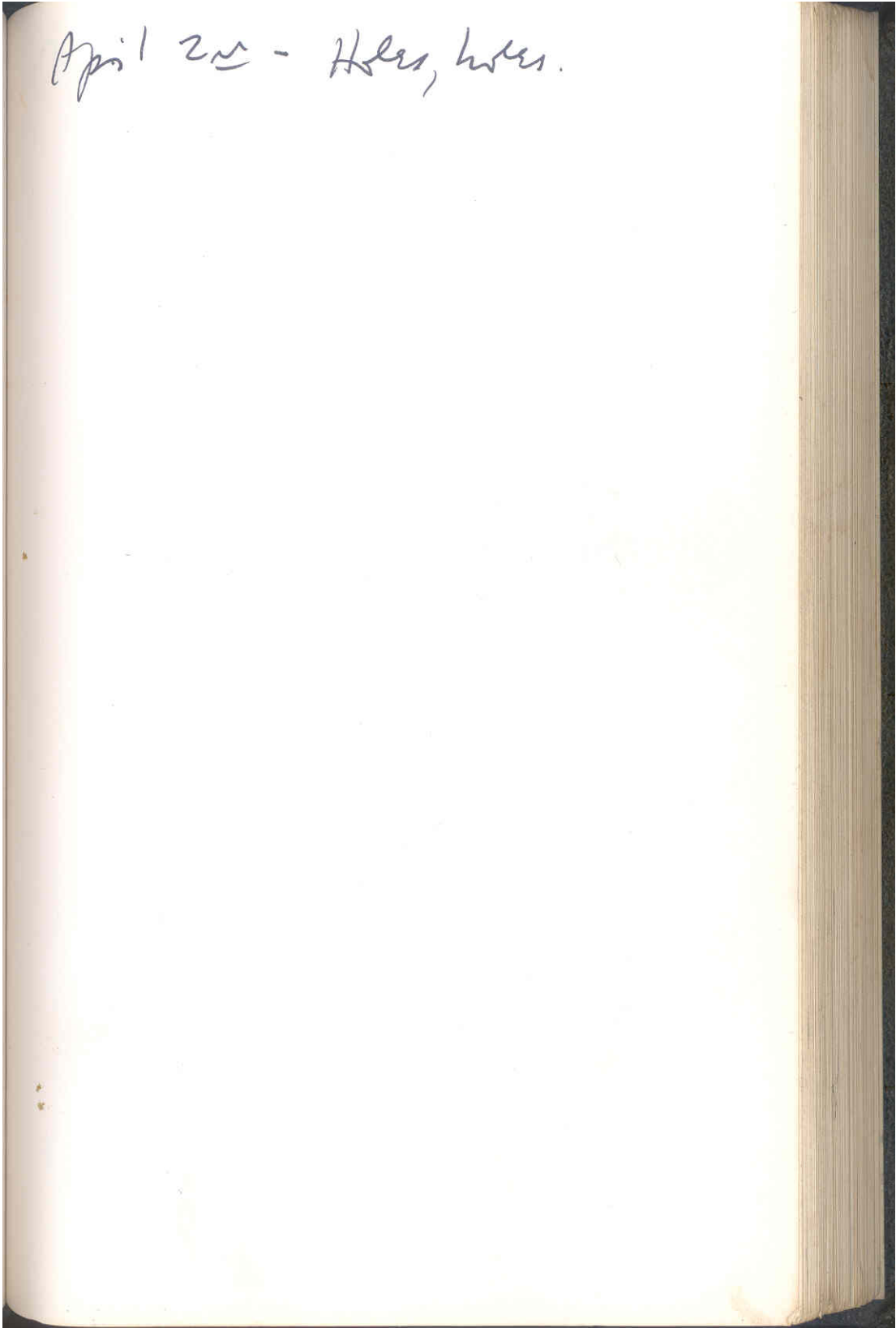
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February 12th - Today, for the first
time, I discovered the limits of this
island. It wasn't the first
time, I would, that I walked
as far as the edge; but, before,
I never ~~saw~~ ^{felt} it as an edge -
it simply continued into the
water, there was more. Before,
there was no reason to doubt that
I could walk on water.

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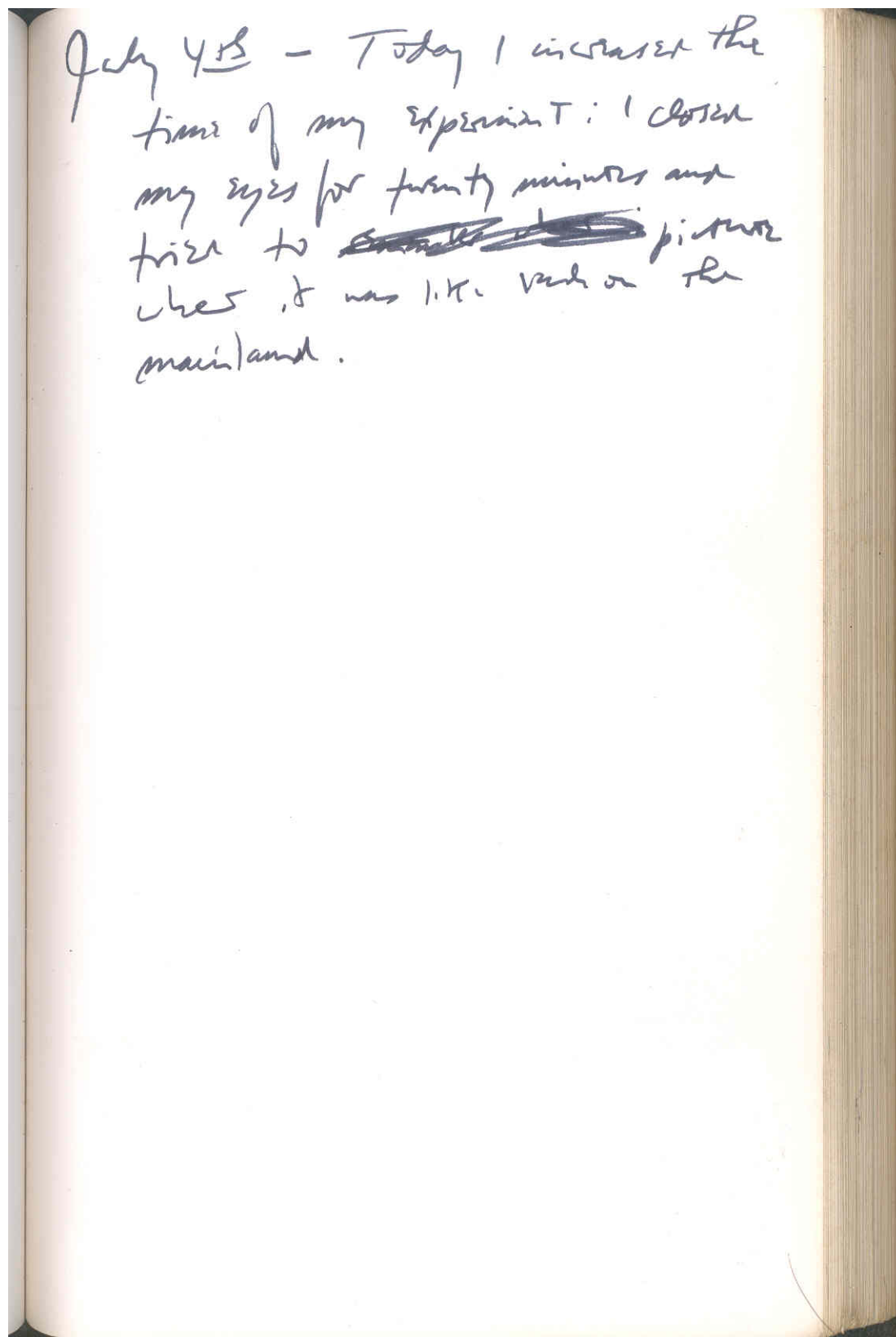
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May 30th - The clear number 2:
 are these the same clear as
 before, changed a bit through
 age - or are these clear that
 grow, and did they just
 recently spring up out of the
 ground - or did someone pass
 above, when I wasn't looking,
 and drop the clear from a
 great height, so that the
 impact of the fall rooted
 them ~~in~~ into the ground - or
 is it that, simply, I've been
 lifted ^{away} somehow, to another
 island?

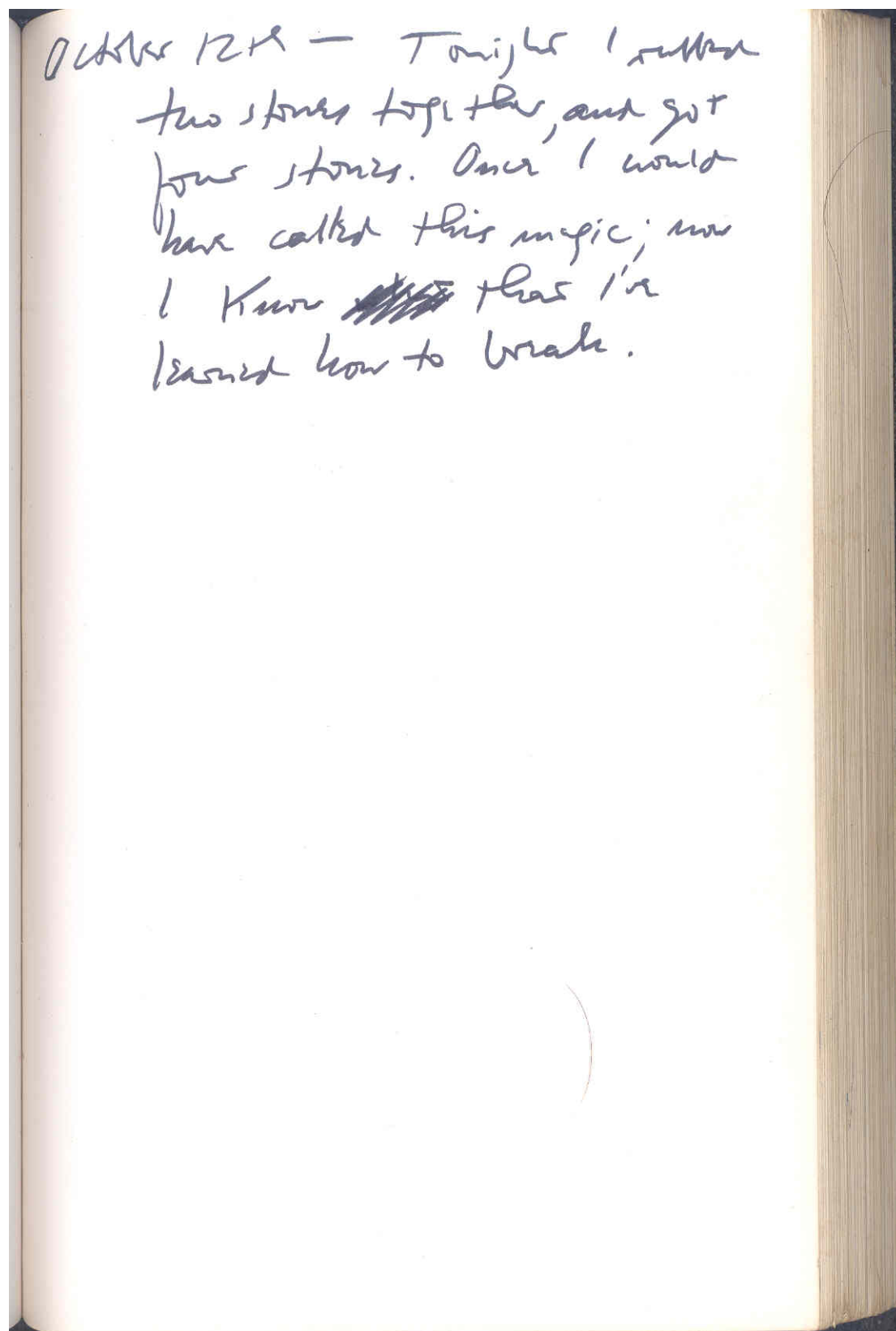
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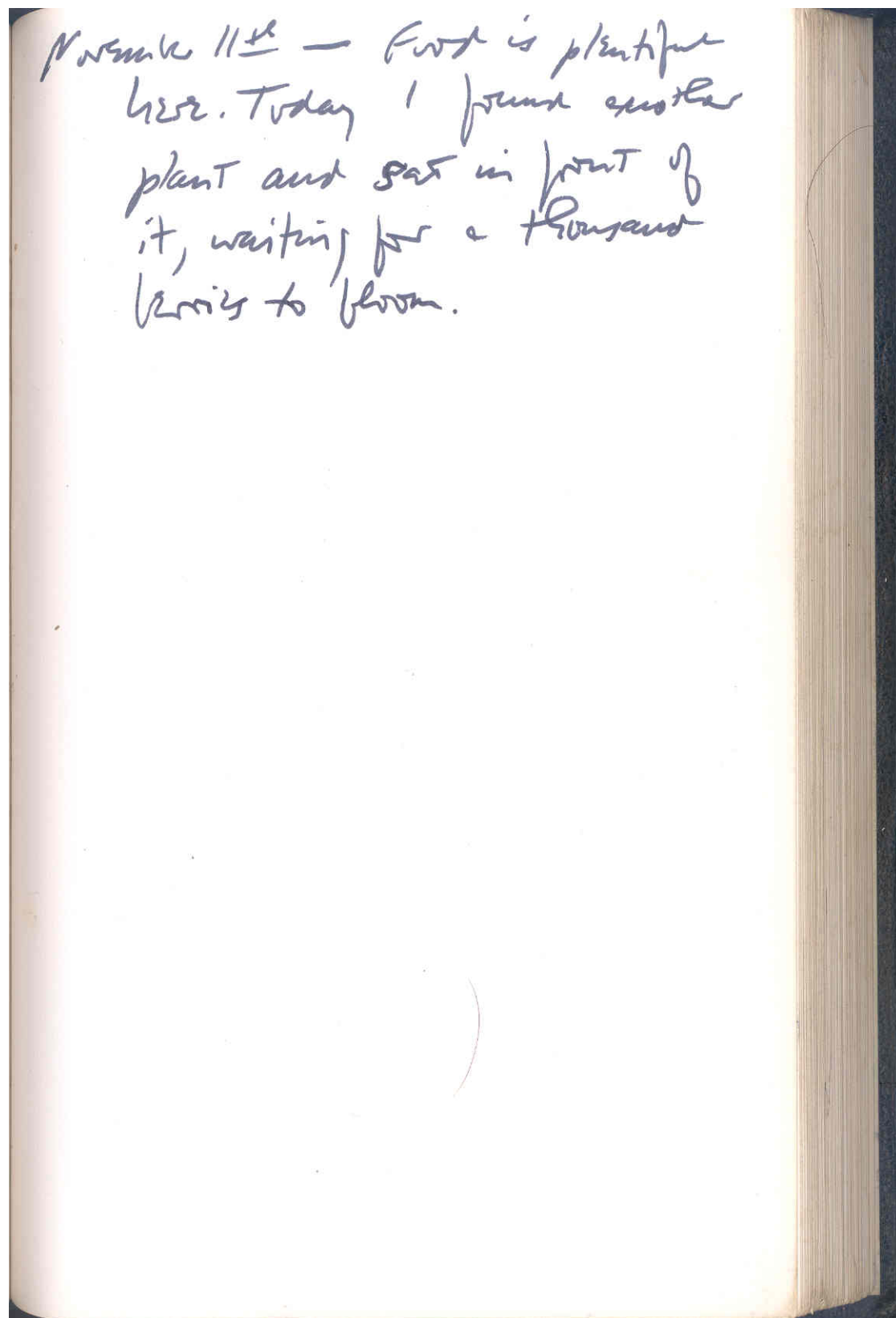
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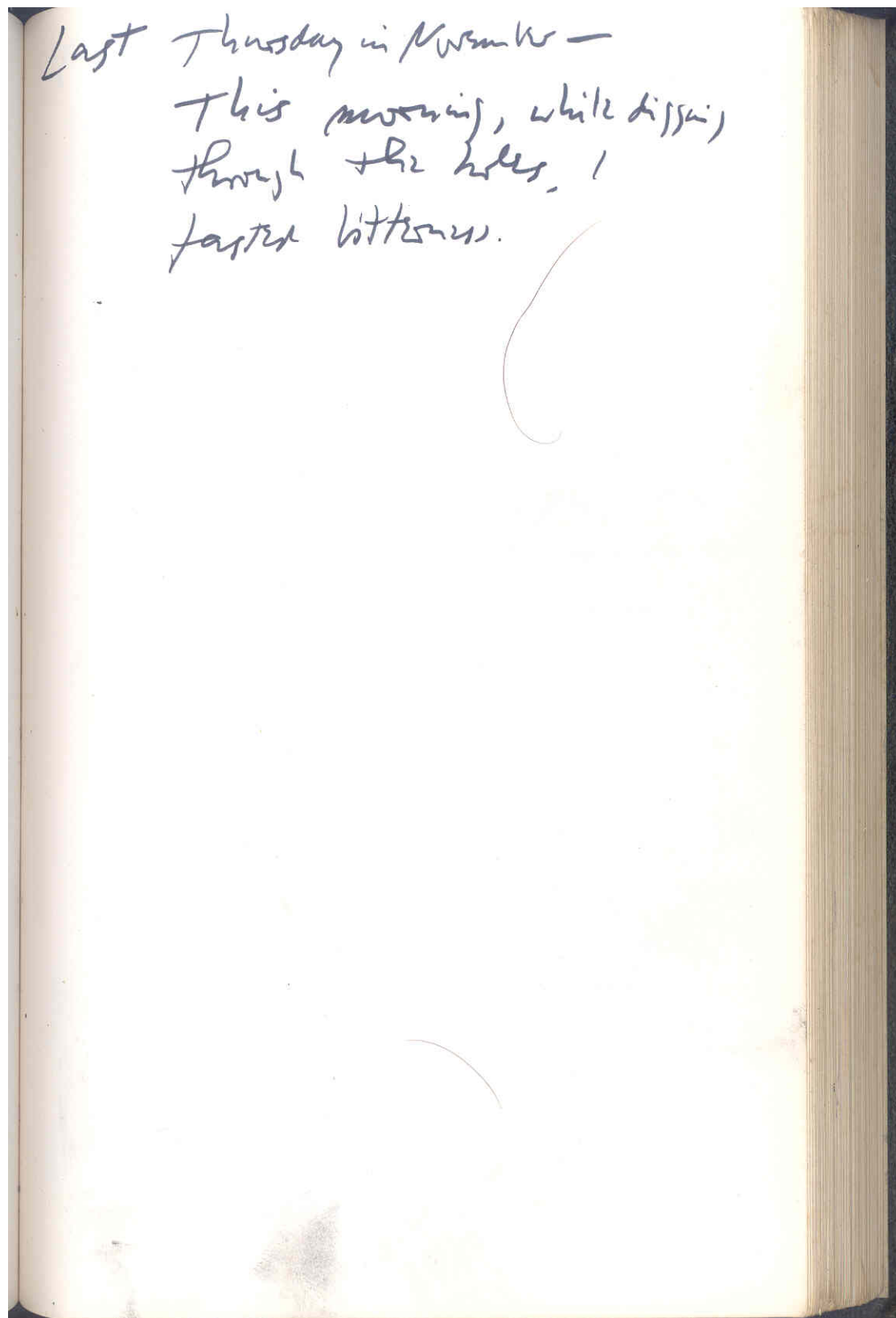


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Norman 11th — Food is plentiful
here. Today I found another
plant and sat in front of
it, waiting for a thousand
berries to bloom.

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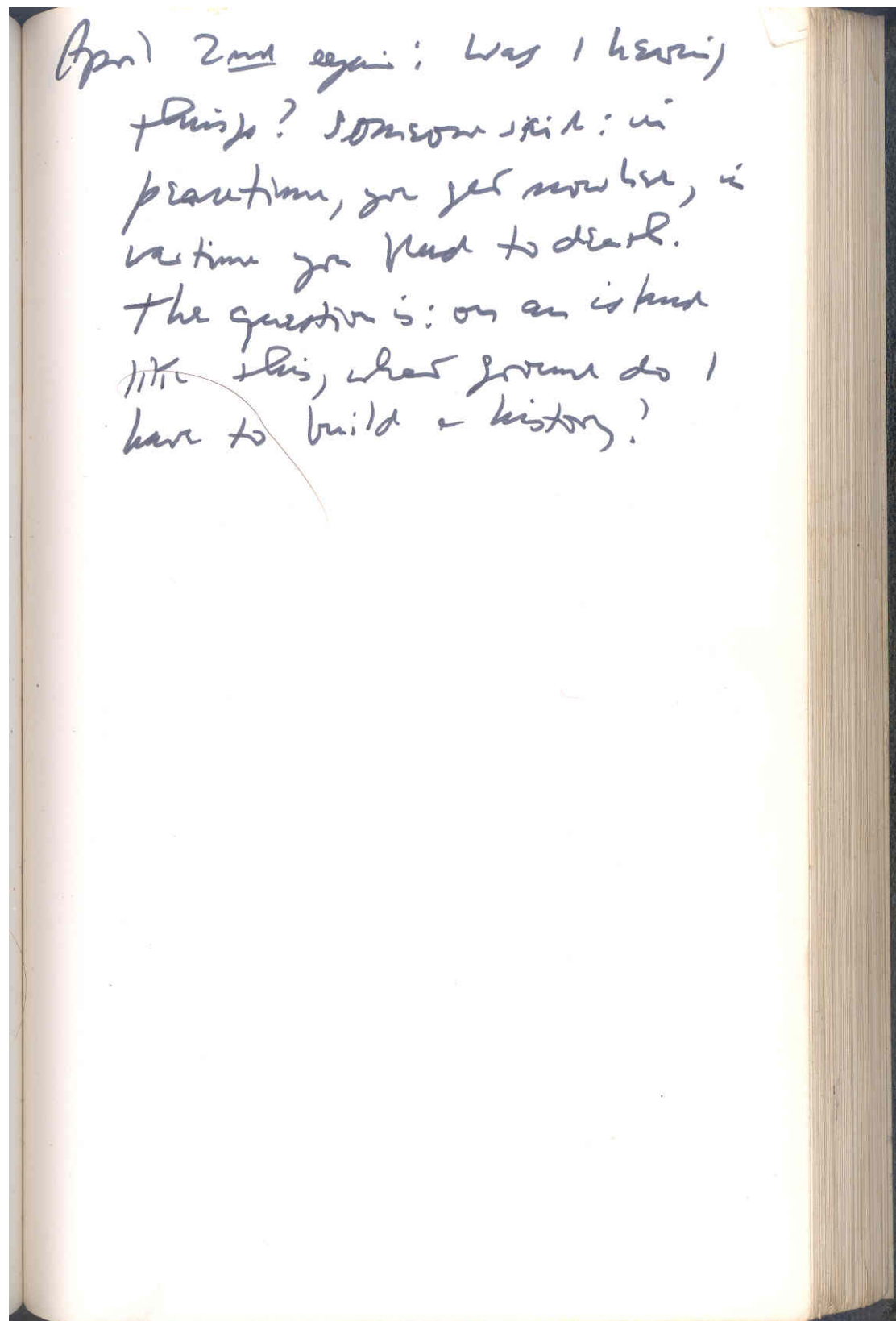
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February 12th — It's time, I
 think, to make use of the
 class. For the sake of argument,
 let's call them blocks. Now, as I
 see it, the blocks rise out of
 the ground to a height of 100',
 say 50 feet. Forget about the
 top of the blocks: do you see them
 anyway? But the sides, the
 sides... Let's take one side or
 the other: let's assume that the
 sides could be used as a base:
 on this base, then, ~~you could~~ a
 person like me could build a
 house — the house would rise, from
 bottom to top (or, in this instance,
 from end to end) parallel to
 the ground. It will take me,
 figure, two years to build the
 house, and another year to
 learn to walk as if I were
 floating on air.

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February 22nd again: Bad dreams
again last night: the invasion -
the dew - the sinking mainland -
the screaming, no - the
shattering yes - the will to
repeat.

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May 30th again — My worst
fears have been confirmed.
Today, while walking, again,
from side to side, I
measured myself. ~~It was~~
It was true: the island is,
indeed, unbalanced, and is
drifting away into the sea.

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July 4th again: of course I
remember her; I don't have to
say her name; I don't have
to prove anything to myself.
Of course I remember where we
grew up; I don't have to prove
the place; I don't have to
prove anything to myself.
Of course I remember.

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First Monday - September: If only
there were one other person here,
we could start a family.
If only there were two other people
here, we could start a ~~village~~ ^{tribe}.
If only there were three other
people here, we could start a
~~village~~ ^{tribe}: If only there were four other
people here, we could start a
town. If only there were five...

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April 18 -

Concurrence very 17 Beasts:
 'living' (perhaps delivered, I don't
 know - delivered to group of
 people: 'to the Italian who didn't
 know ...') - each group and
 call 'the great' -

At the House: seen before though
 a drawing - we see it, we
 see it are outside of the
 public-lan world, we are the
 middle-lan world, - white with
 wild pouring [but] pale, -
 almost eye, not-funk in [the]
 colors

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frontality in picture: but
 people (no more than
 four) facing one for
 screen (like 1 image)
 the value + unified program?
 this is an address - but
 not really: not so
 much a message as a
 self-assertion

Delta stewardesses: part
 on dress - manner of life -
 to you read the woman
 does really by you know to
 be boy? or does it stay
 you any? are you ~~with~~

why ~~submerge~~ a 20 year
 old woman?

Spent for day: the study -
 found for day, not ready before.
 Score as last time. Forget
 the ~~work~~, the ~~long~~ work, 1
 the ~~man~~ - ~~me~~
~~story~~ story.

Again the word of God:

Each again ~~the~~ boat.
 The part of the move:
 journey - move - or the
 journey - follow it, and
 up to ~~be~~ it, just ahead

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Wilson to LA: the way home,
 it figure - sketchy state -
 not like the house sketch -
 earlier, this - sketchy down
 sketch -

May 8 -

1. 1 Palm ~~BEH~~ ^{GREEN}
2. Palm cluster
3. 2, 3 palm ^{GREEN}
4. ~~Beach~~ ^{2, 3 palm}, dark
5. Multi palm ^{ORANGE}
6. Light palm ^X
7. Palm
8. Beach structure ^X
9. Beach play

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10. Beach my, key

11. ~~Beach my, key~~
Beach my, key

12. Distant town

13. Low build

14. High build

15. Mid-build, palm

16. House, palm

17. Build, palm

18. Palm, landscape

19. House (1)

20. House (2)

21. Thyme house

22. Mid^{LT}

23. Car

24. But

25. Palm, pole

26. Lowly palm

27. Palm, flag

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July 10 -

Remember phrases of HKM:

grain - guide - jolts
displacement, as if all
the stuff, all the by of
any has: Can this work
for etching purposes?

Lithograph: paper as well

Defective movies: the
defective test people alone

Can a work be addressed
to a specific (program)
image? (As if to someone
very ordinary) a phenomenological

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more.

—
Videos: don't work with
scene-staging, angle, etc.
Content and sound.

—
Film: as a language
thru the audience:
staring at. Little
black field in front of
the river.

—
People back & forth:
is the the basis of
all work?

July 11 -

The notion of 'bursting
out into song': song
because the singer can't
help it, because s/he
has finally realized something,
has finally been pushed
into something (or out
of something)

—
Think more patiently,
deliberately, about a
'physical' space: one
through — leap up —
drive down — push
out, (should the

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mental / cultural / social /
political space is as
drastically approached,
attained?)

July 16 -

~~W~~ Mire: If the female lead
(probably daughter of
character actor, e.g. scientist)
is in love with someone who
will turn out to be 'evil',
then there has to be a
'plant' of another male,
an outsider, that she will
be capable of falling in
love with (he should be
either younger or older than
the 'bad love' - arranged for
age difference)

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July 22 -

Notes for NY.

1. I used to think the situation was like this: a person does not answer to me via a writing/voice of a person does at some point, person does at some some some.

~~Notes~~ first step - person does at some some some - person does at some some some. The other is day. By an answer in some an answer in some person does a person does - if one has an answer, see the person does with my answer.

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2. By now - NY means
 don't come here (in)
 acting & in 1971. ~~After~~
 in my dog & when we do
 by which; ~~the~~ the color
 just of, like t. f. 21.
 as it is - in - in
 hope 22th.

3. The plan for 9
 for the year for
 who plan to go
 community interest
 report - on the
 (on in, say) and on
 plan

July 25 -

STONE wall - in house

- Window on top
- May be something
 inside: a pen-
- Color over one?
- 1 stone into stones
 for a wall

1. I can't remember
 my my. 1972

me
 1972

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July 31-

The musical as relationship study: in the background is the social time (music of the time) - international ground: the ensemble (changes to form the time) - fragments: the duet (one person goes the other on, ~~two~~ two people blend / provide proper ground for the other's idiosyncrasies) - formal-fragment, out of focus: the solo (one person has time to perform - that place where she can, take over,

stands alone - being on a new plane - or maybe just the river in being that what is out of focus is, in reality clear - focus changes, and a social ambience disappears, the movie scene fades into black and a star is born.

—
Sentence after sentence: 'He is lying on the bed' [discrete clothes, etc.]

Then you find sentence after sentence she comes back here and there:

'He is lying, dead, on the bed...'

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all installations can be
about head: the topic:
too much: over money.

Or all installations
can be about just people
the viewer is over
with a space, help
feel the the viewer
too close, smells/feels
the body head...

Movie: Tropical scene -
plants and water,
rain

Hint from SORCERER:
more a movie about the

big tracks: trucks fill the
room, run side to side,
frame through the track on
track, lumber, frame/
lumber, just in frame

Remember tropical sides -
project: Two heads &
~~the~~ people, head to
head - tropical music
in background -
background, noise, clapping
(coming from behind)
part: talk of what
the rest of their
body is doing.

Radio program, or
tape: voice and

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listen:

Voin I: 'Tch.?, Sam—

— husband I

The Voin II: 'You turn,
Bo—'

— listen II

Come together—
yeah

Hint from voice: one
violent scene after another—
as if the river is a
presence that all
follow of plot knows
continues, hearted, who
away—only the climaxes
remain: —

Installation: Italian province
brown, American of money
found the opportunity, to
Roman the hands...

Installation: ~~plot~~ res
by a plot among
artists, jolly leaders, as
male mobs... compressions,
~~the~~ disconnection...

Installation: the corner
plan provides the
voice/probe context—
the people provide the
rest, the basis—the
construction provides the
dream that may therefore
the people and ~~hands~~

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English things the setting.

Aug. 1
The installation install,
a night.

'Yes yes.' (But not
nearly as installation as
happening')

Yes I am only a voice. You:
you're alive, you're alive!
(Radio program? Antistope?
No voice)

Let's work, on scale, reach
into deep th, deep space:
works to walk away on.

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Aug. 13 -

Can an installation afford
its own equipment - the
equipment (the way)
the equipment plans
how is where plan the
installation is - the
man disappears, the
equipment takes over -

Aug. 23 -

Installation: audio - mostly
to China:

Radio program: talk about
preparations, writing
(like army program for
the Longest Day) -
like Envoys

Radio show: like
from home?
Answer: My soul
can't get away from
these sounds...

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Aug. 24 -

- Something like Earl
Lubin's claim: the
exchanged money - the
influx of consumers to NY -
the concentration of
celebrities (with for
an illustration more than
for radio show)

Foreign language people: voice-
over, in English: 'What I
want them to be saying
is ...'

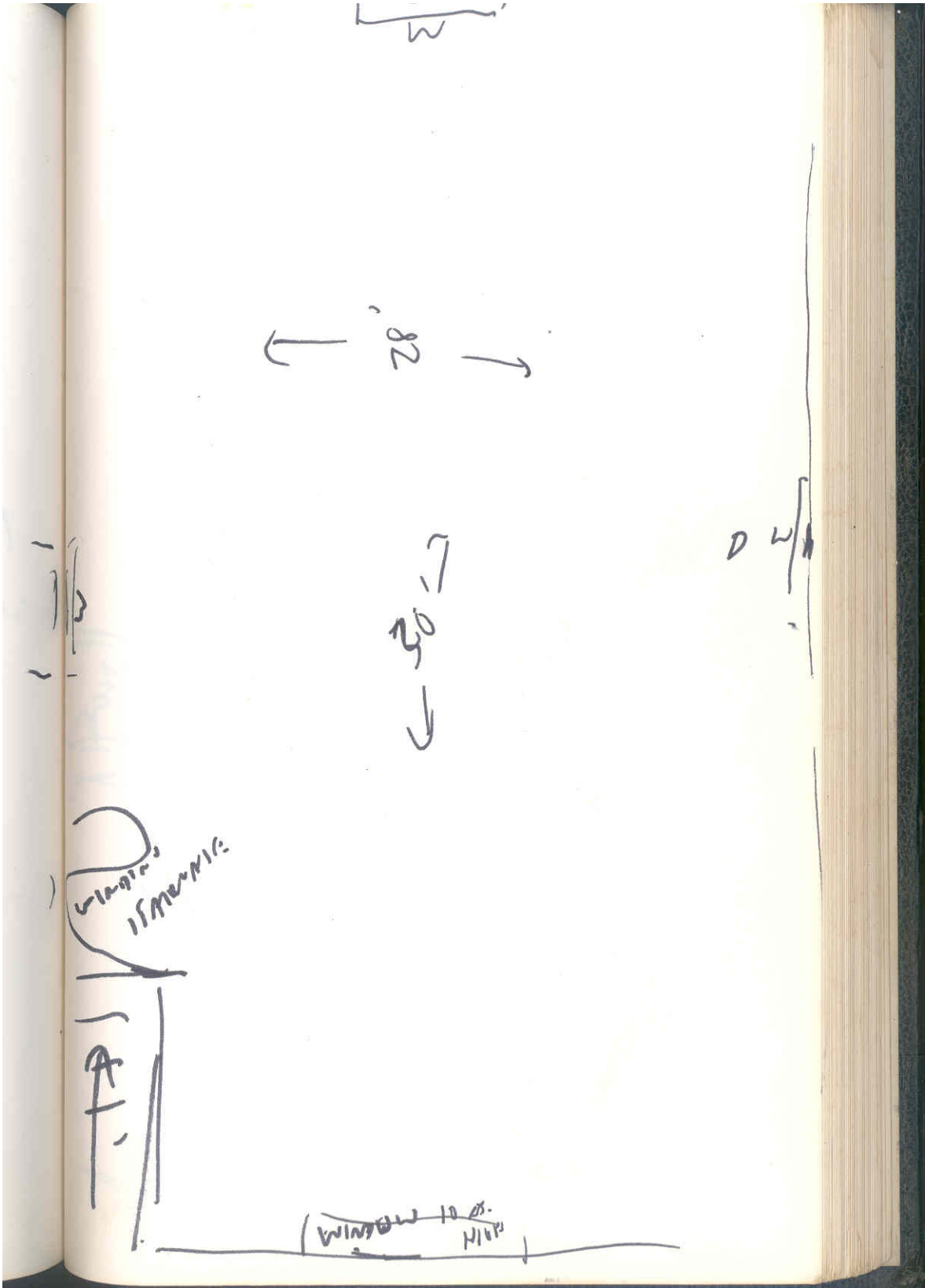
Sept. 13 - Barby: more 7 ga
some ~~thing~~ to put

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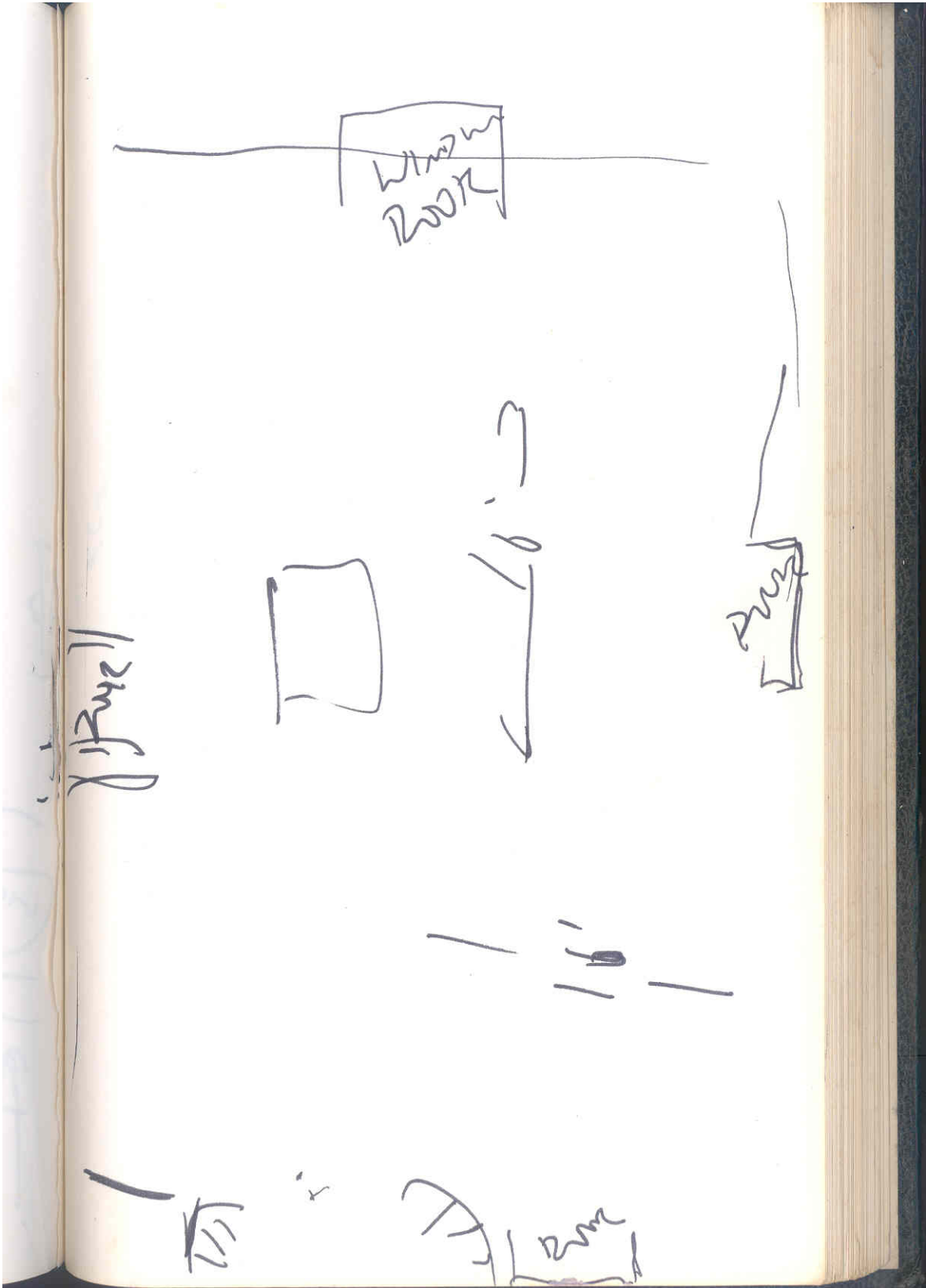
- and play on different time,
different places.
8. Something like die jolly:
"parts of records"
9. Telephone again:
Like reaching the end of
a phone cord:
Coward, Coward's talk, then:
"O my God - what"
happy? - Look out, '...'
10. Anonymous of thoughts +
telephone number
11. PR carrying out.
12. Talk to low down
100,

13. Piece - as if jolly -
like auditioning for an
audience.
14. 'All for people -
advisement'
15. Jolly answer
16. Harry - but piece - from the -
her we are at the bar
17. 'Where are we? What time
is it now? ... Where
we - history.'
18. Most music - direction, -
if only direction: his own
for a reproduction
19. Harry Warren piece music +
story
20. 'No what are the words,
we can't say or radio?'

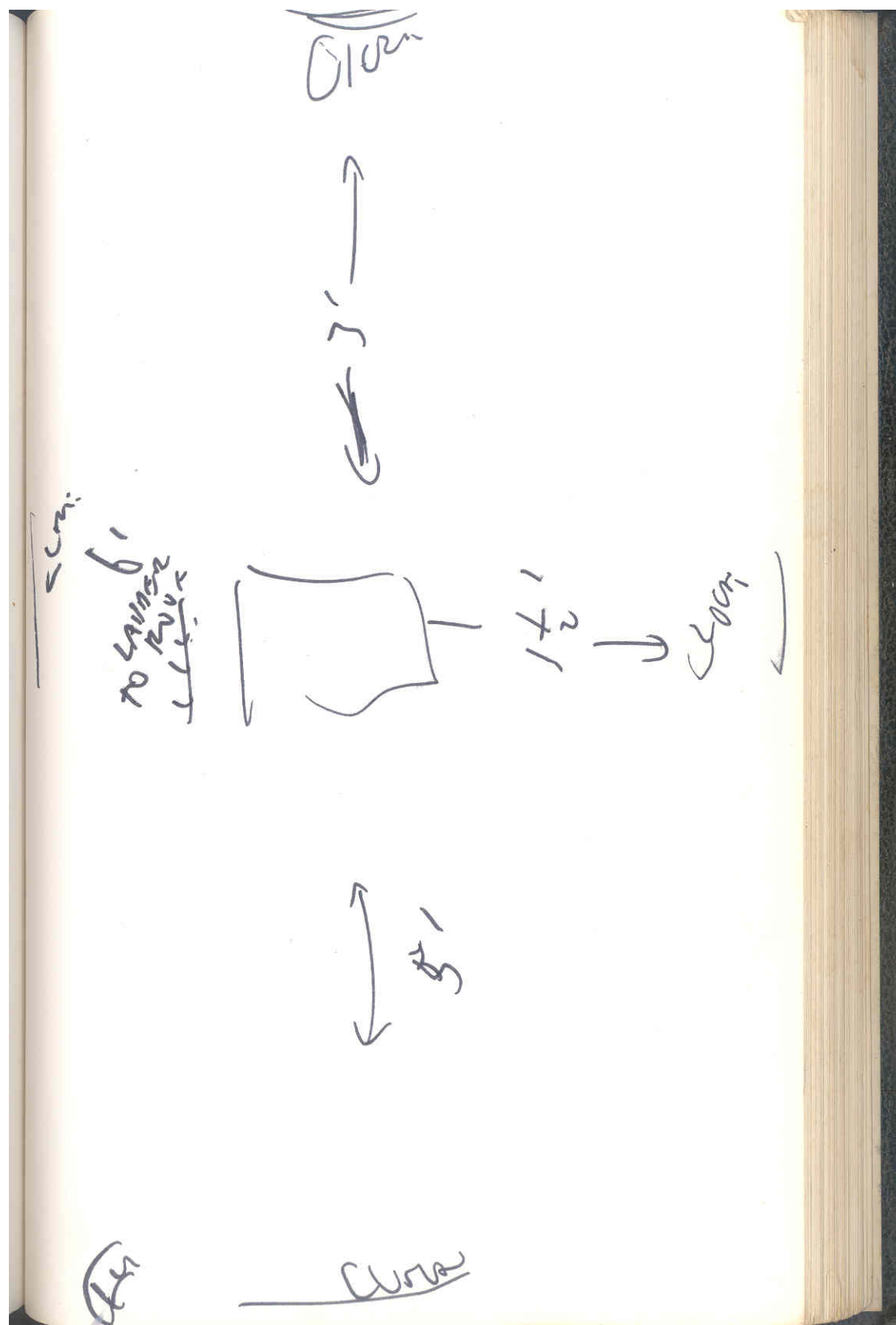
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1. My notion of some of the
post-modernism: the space
in-forms - what forms a piece is
the situation around the piece - the
surround is defined by ~~myself~~
the viewer.

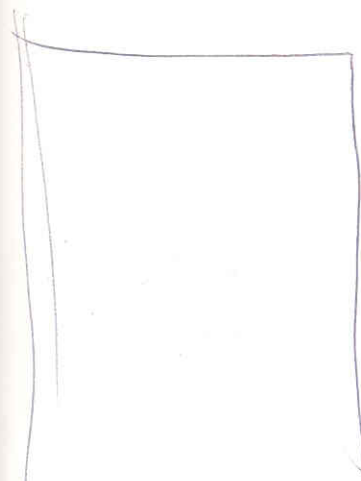
2. ~~My notion~~ Since a piece is a way to
organize a cult space; a piece
is form by the space. Other
space is ~~space~~ is form by the
viewer; the piece then
acts as a model of the cult
space. It, the piece is a way to
define this more, do it
than cult space.

3. A piece is form is defined by
the viewer's relation to the
piece - NY.

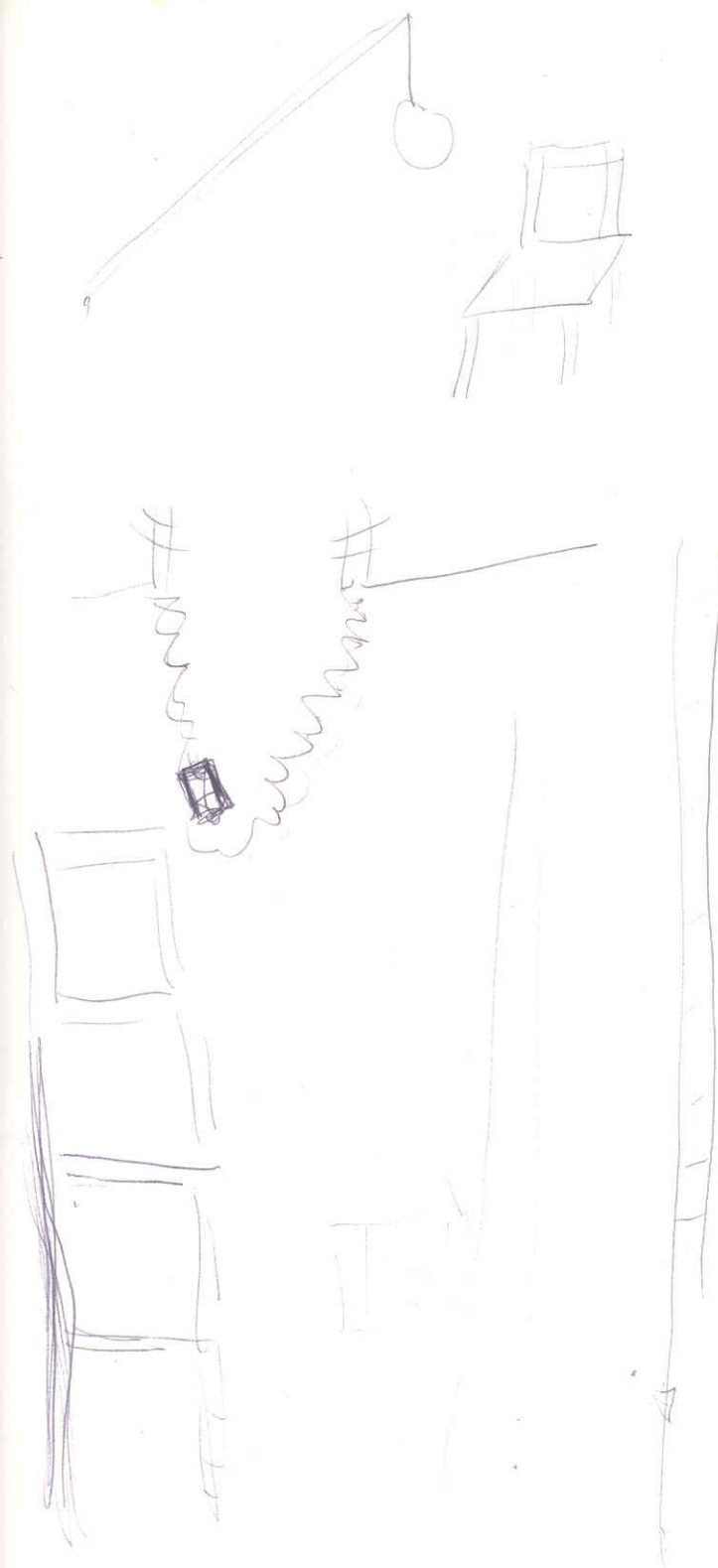
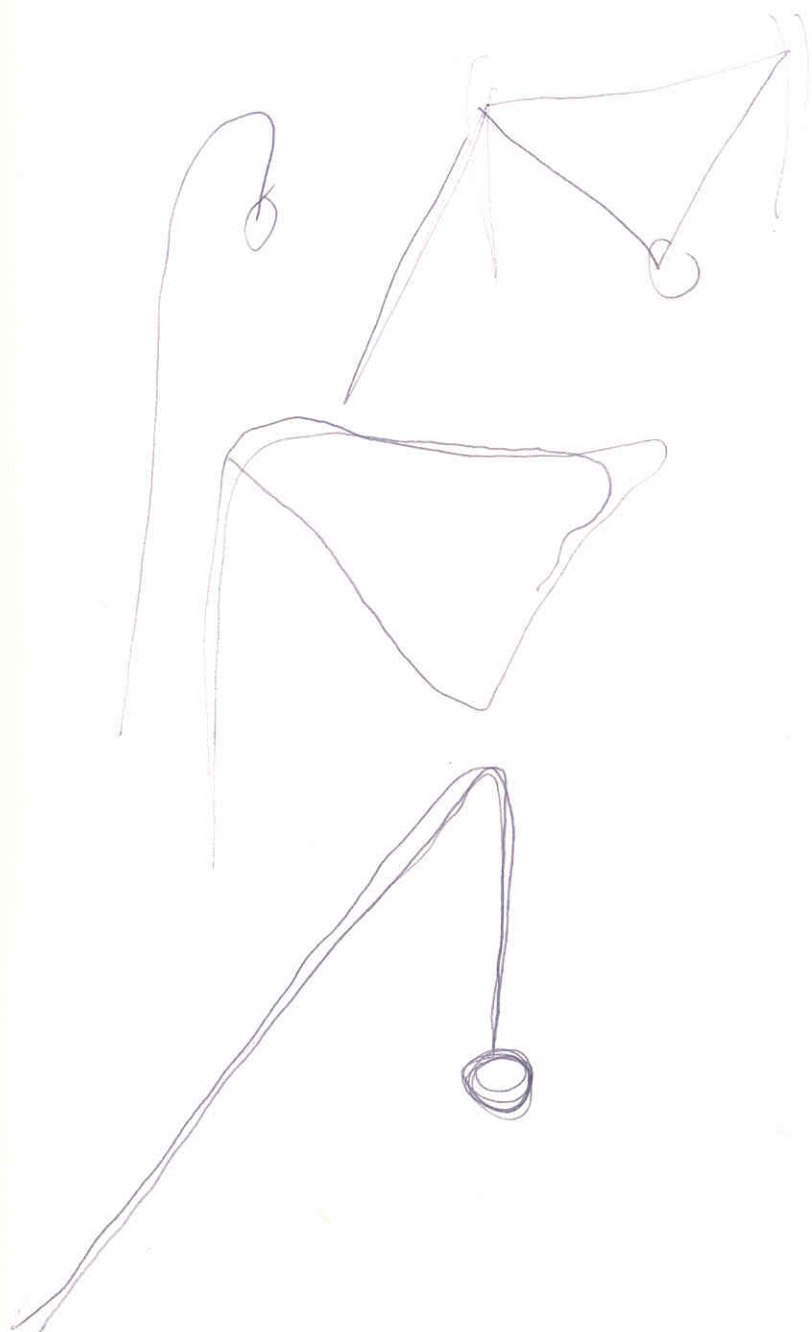
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4. The form of H. above: I'm
 like four figures - four
 to terrain.

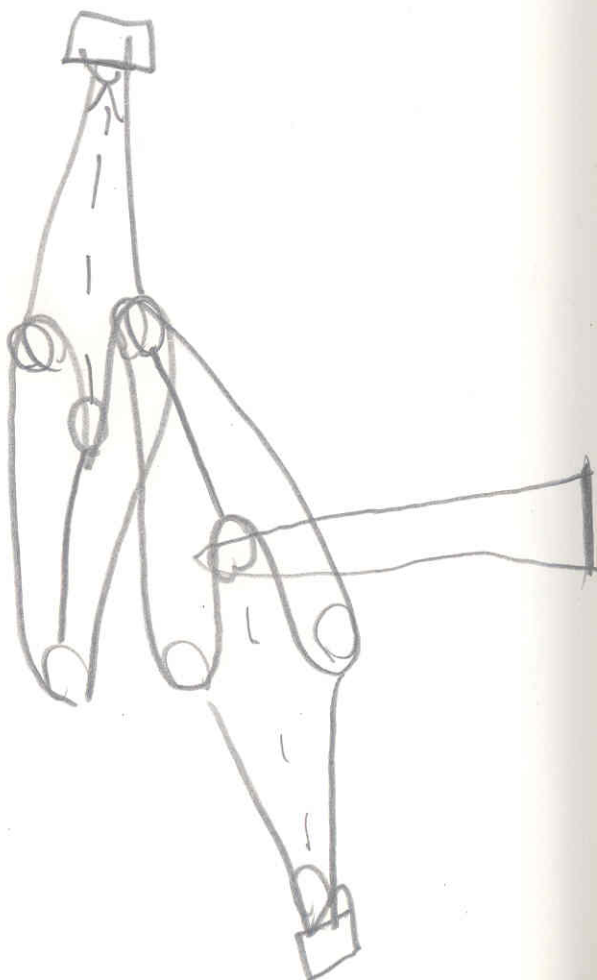
5.



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1. The Body



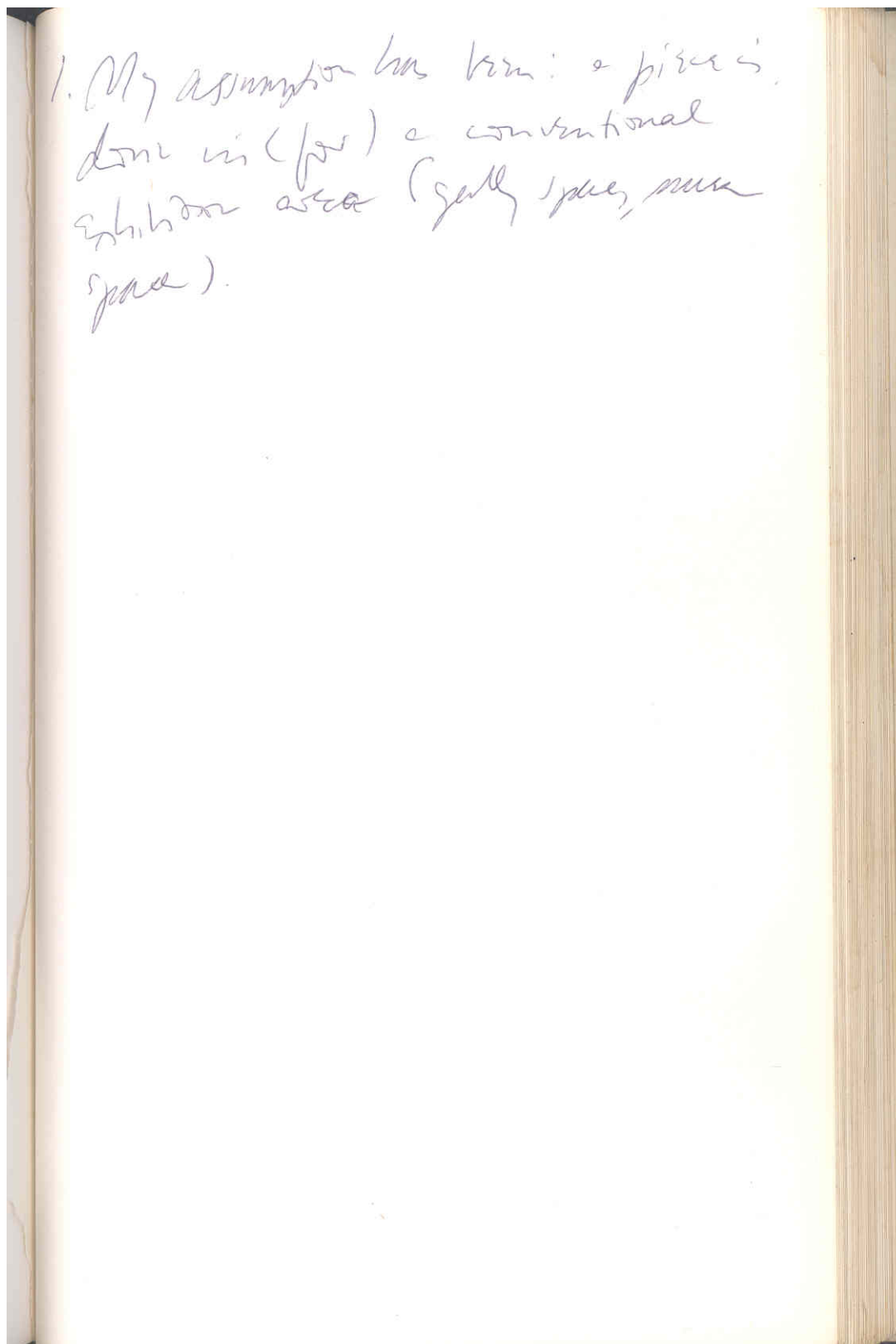
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1. My assumption has been: a piece is done in (for) a conventional exhibition area ~~greatly~~ space, more space.

[Handwritten signature]

2. Behind this assumption was a
choice. ~~that was~~ a work
~~that was~~ was oriented
toward an art context, and if
this work were done elsewhere
(out of gallery space) ^{the response}
of this work, would be ^{different} ^{than} ⁱⁿ ^{the} ^{gallery}
barred to a gallery space. The gallery
space, then, was to be seen as a
work space, a place of up and
down.

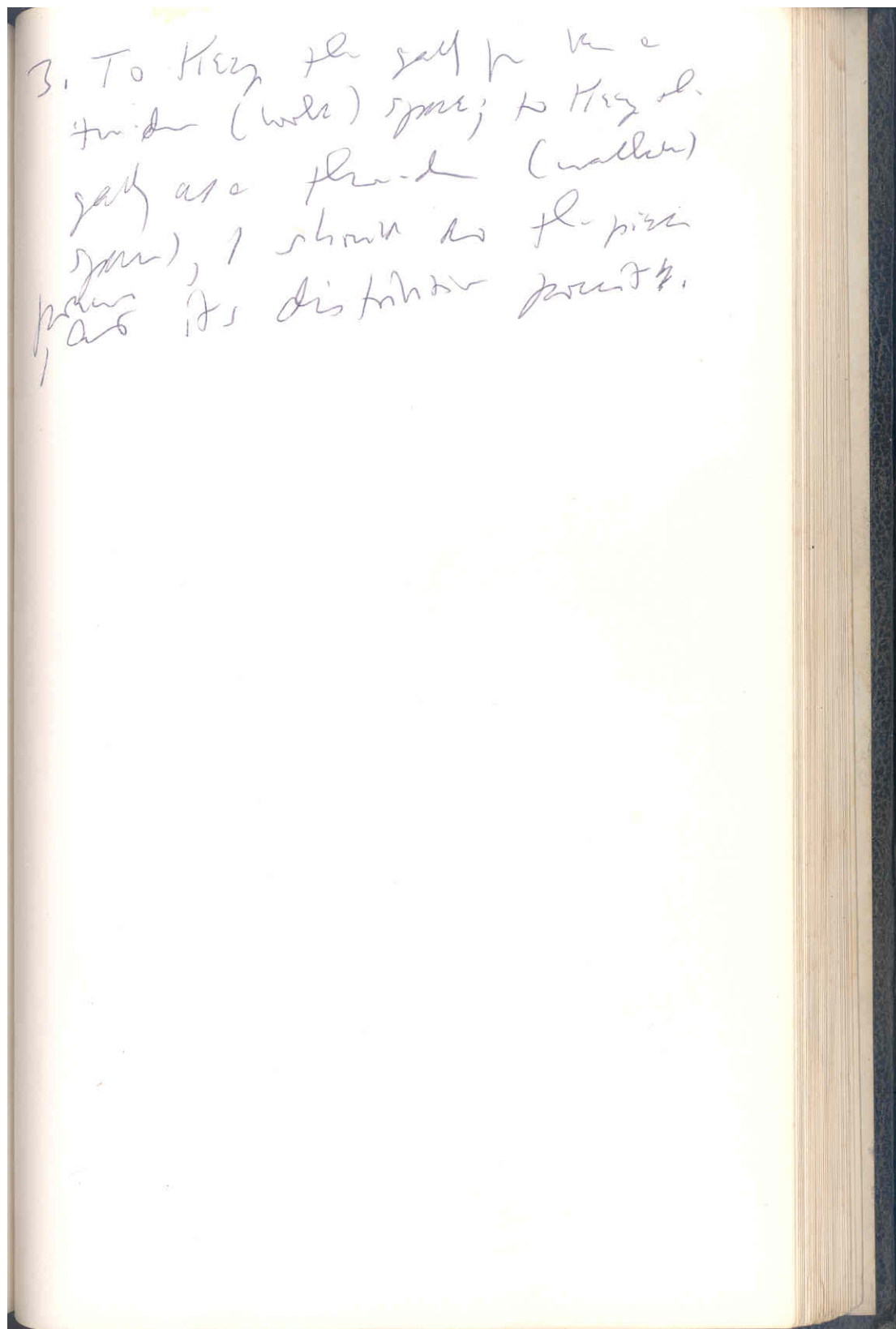
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2. Behind that assumption was a
 choice: do I treat a gallery
 as work-space or 'real'
 (proper) space? In other
 words: as long as I want the
 work to function as art, it
 doesn't matter how far away it
 is from the gallery - ~~it's~~ in
 some way (photo, tape, sound,
 it's ~~an~~ important work, separate
 work, to the gallery, which
 from a plan where the work
 can be 'seen'.

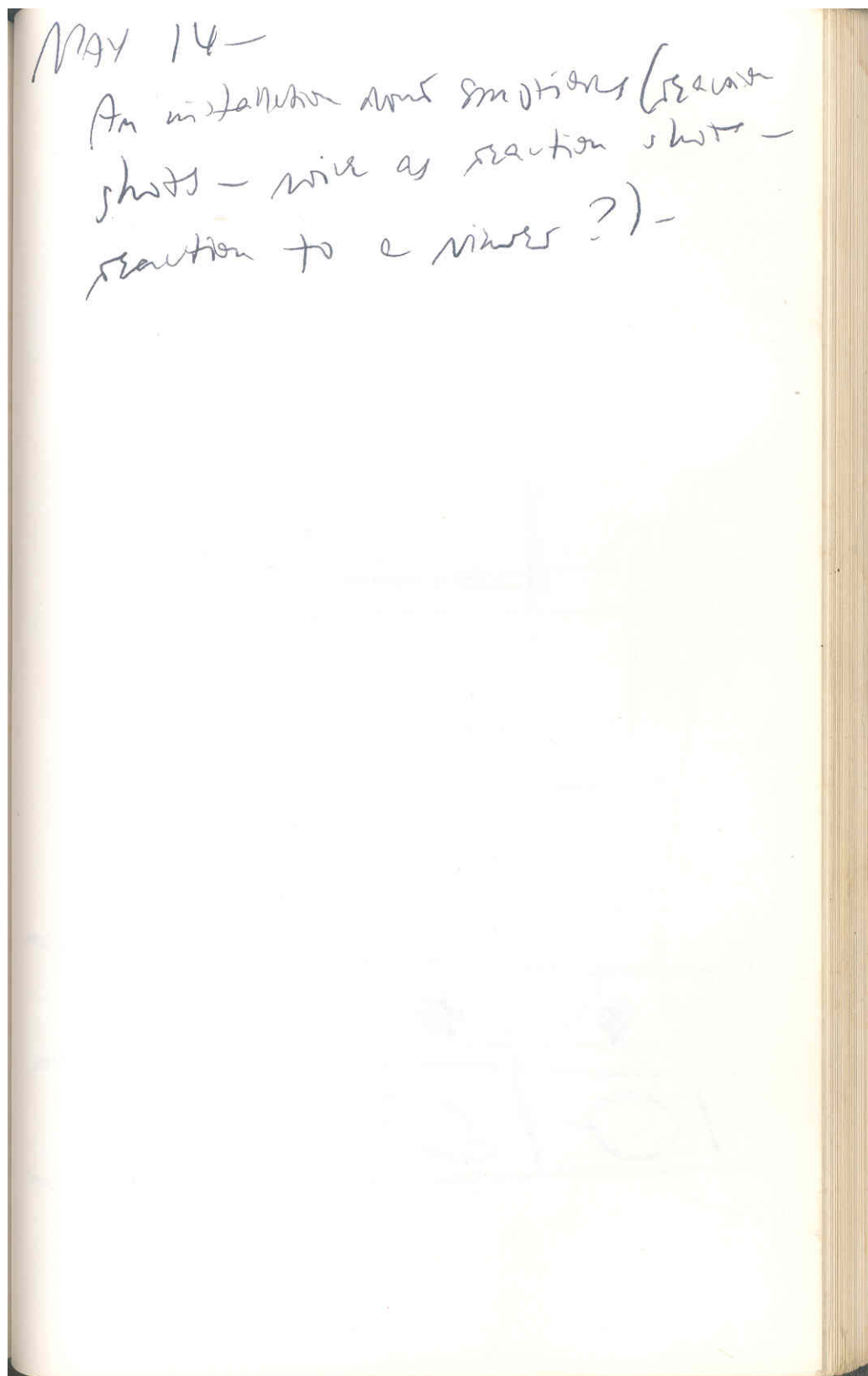
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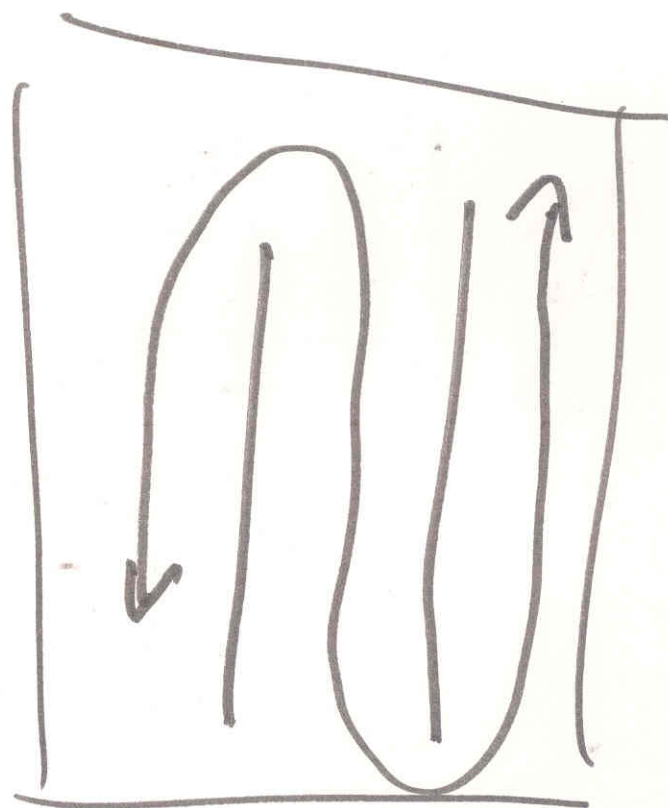
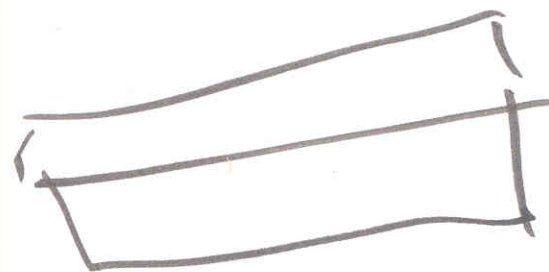
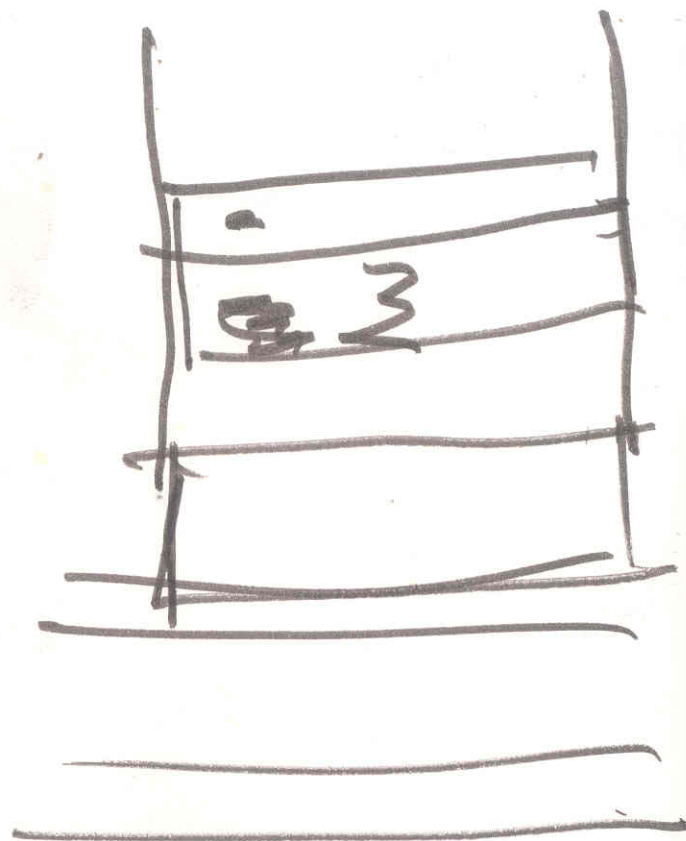
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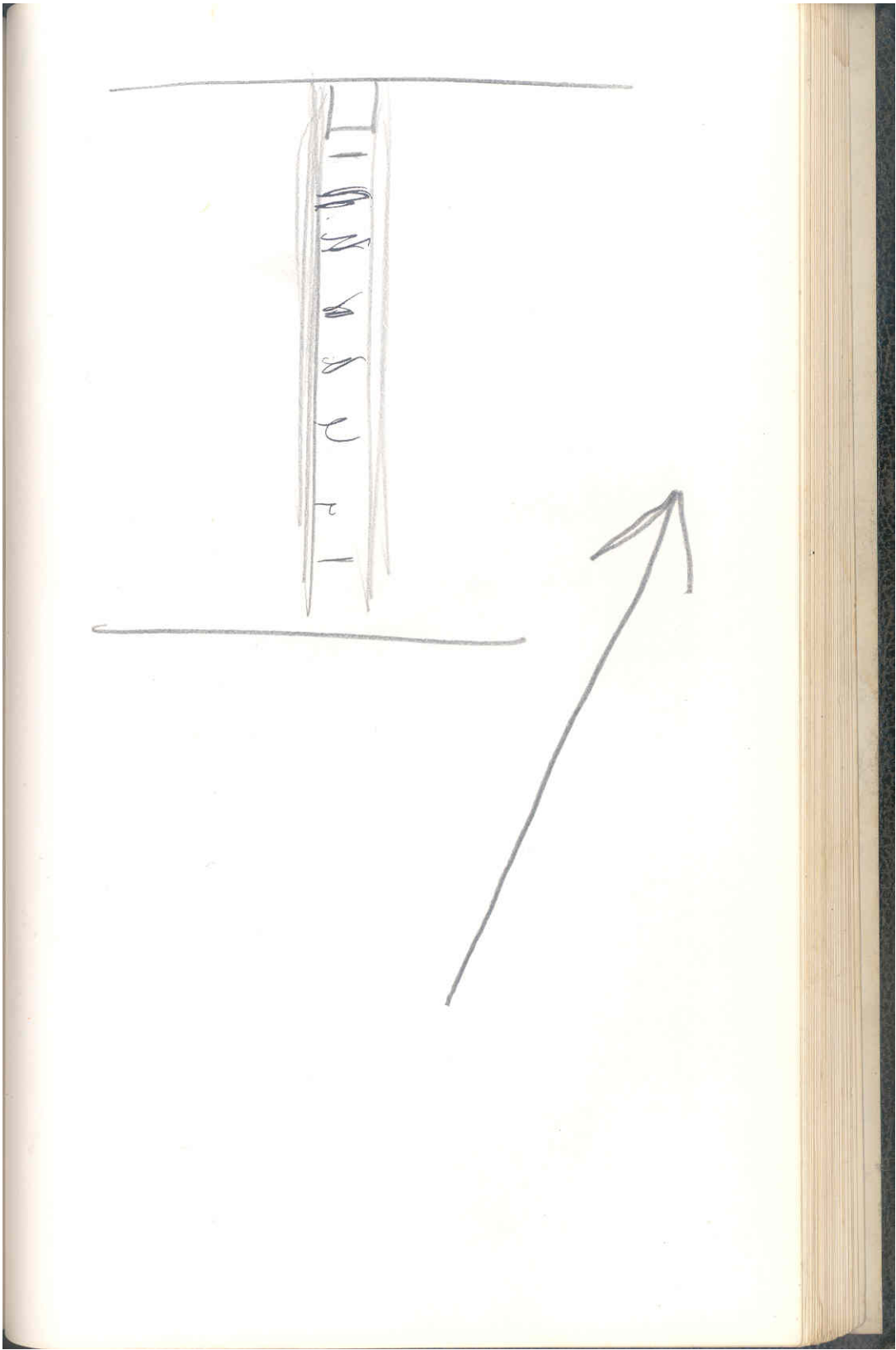
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MAY 28 -

Prep for Dinner:

- Brown bag
- Alas photo
- Two unknowns for...
- 'Knock-Knock...'

'My god, L's Knolly again:
"but how he was now?"

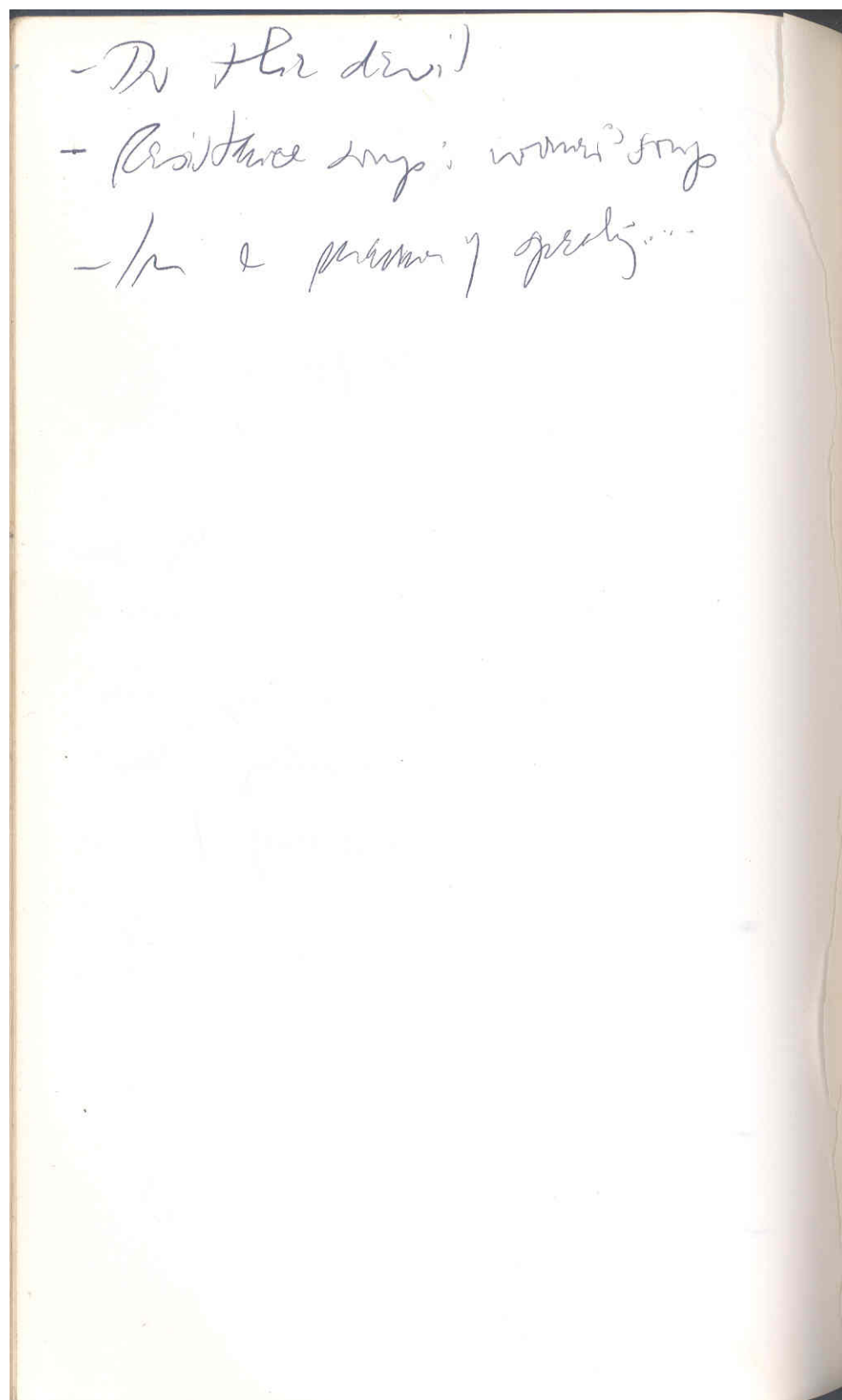
(His Knolly & anger, his
Knolly is demanding, his
Knolly is extra tough)

- Or, at least, please my
remembrance it is...

- Water/horizon

- One piece - the through
wall, through window

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"Transit" thematic
 book "translation - trans-
 formation":
 dm 94 21,7 cm x 29,9 cm.
 printed facsimile.
 in brand
 Friedrich of 14
 ellescom (gld)
 Holland.

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430 cm

5 x 86 cm

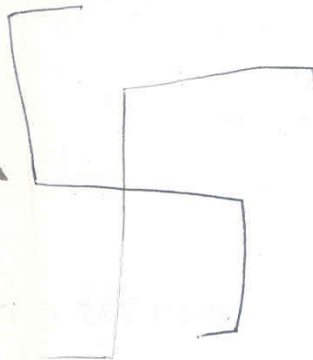
$$\begin{array}{r} 50.5 \\ 61 \overline{) 303} \end{array}$$
~~80.8~~~~12.2~~

25.25

$$\begin{array}{r} 33.6 \\ 91 \overline{) 303} \\ \underline{27} \\ 33 \\ \underline{27} \\ 60 \end{array}$$

17

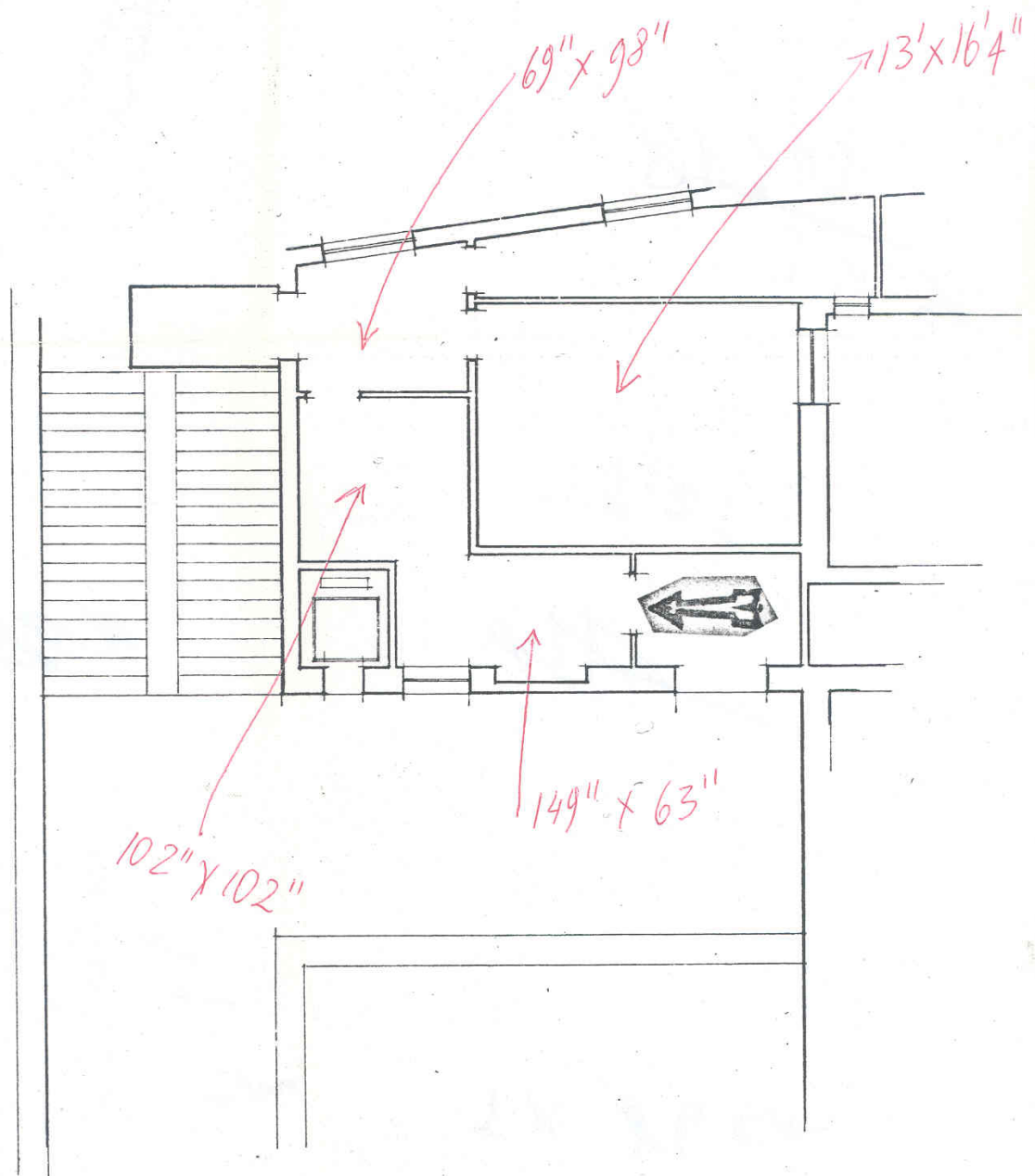
r



$$\begin{array}{r} 37.8 \\ 87 \overline{) 303} \\ \underline{27} \\ 63 \\ \underline{56} \\ 70 \\ \underline{63} \\ 7 \end{array}$$

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PIANTA INDICATIVA DI UN APPARTAMENTO IN BOLOGNA,
AL PRIMO PIANO DEL FABBRICATO IN VIA S. STEFANO, 20.



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