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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	4

45

EXTRA HEAVY WEIGHT PAPER

33-687

60 Sheets 11" x 8½" 5 x 5 Quadrille



NATIONAL BLANK BOOK COMPANY, INC., HOLYOKE, MASS. 01040

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1 STOPPING THE MUSIC PIECE

Large (long) area : gym.

- At one end, a tape recorder : annoying song - loud song
- Person A is in charge of turning on the recorder.
- Person B has a starting position at the opposite end of the gym.
(I am person B)

The piece begins when A turns on the tape recorder.
As the song starts, B runs from his end to the other end.

- B's object is to turn off the recorder.
- A's object is to stop him (hold him back).

(B wants to stop the song as quickly as possible - the song is loud, annoying.)

The length of the piece can be pre-determined (45 minutes? The activity can be repeated as many times as fit the 45 minutes - each time, the duration of the activity will depend on the stamina of performers A and B.)

Or the piece can end when B succeeds in turning off the song : The piece can be short if B is stronger, intermediate if A is stronger.

1. The piece is designed as an activity.
It seems it would work best as a performance - except that this allows for audience interference (a member of the audience finding the song too annoying can turn off the recorder himself).

2. The piece can work as an unobserved activity, a private game.

It can be recorded by means of tape recorder -

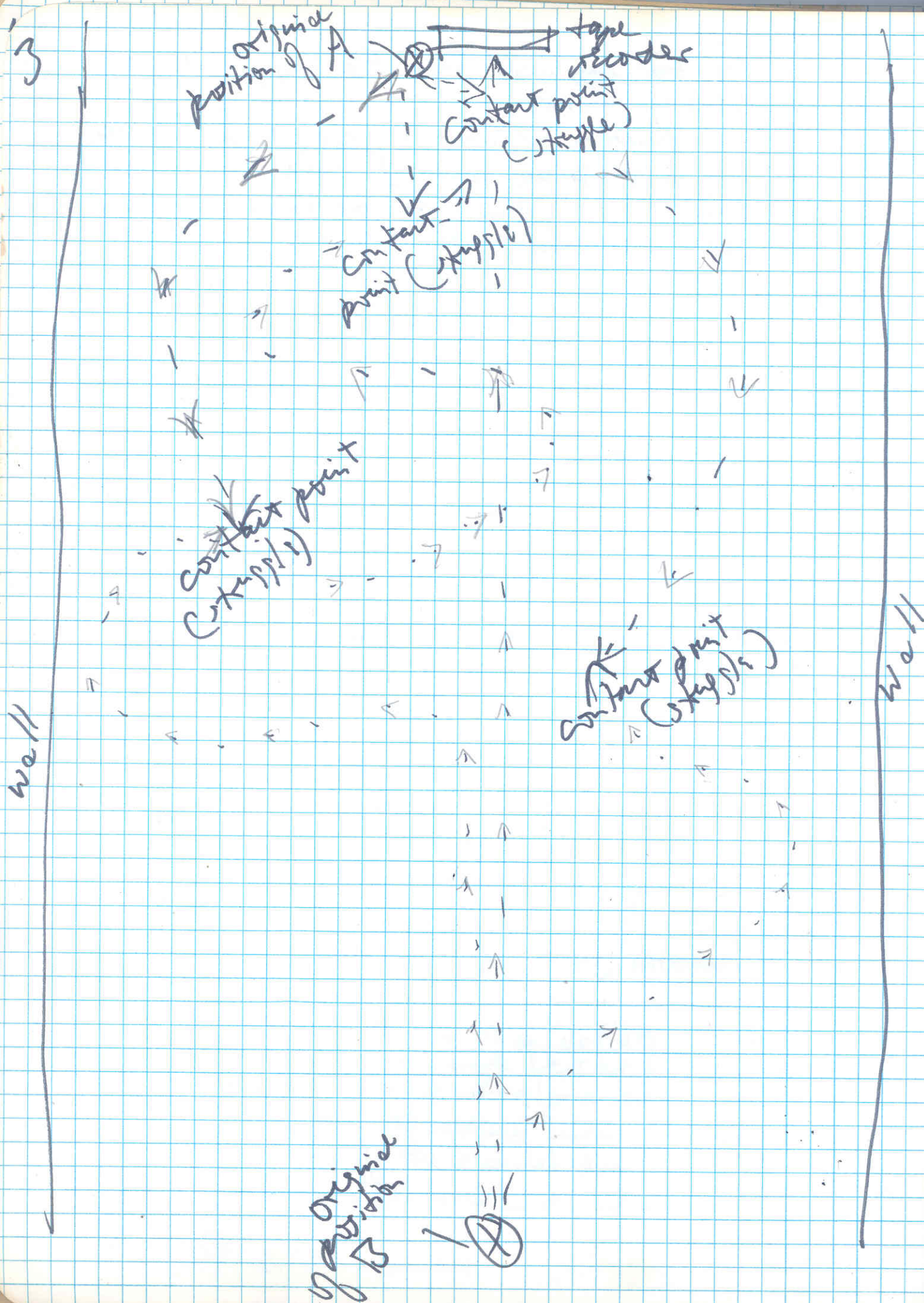
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2

The tape ~~rec~~ would tape the song plus the sounds of struggling, running.

The results on tape would be, probably, different lengths of song - the listener would be second-guessing, 'waiting' for either side, 'pulling' the song longer or 'pulling' at it, 'contracting' it so it would stop.

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IMITATION PIECE

1 Film.

— More than 3 minutes (at least 6 or 9)
When the film begins, A is in the frame, sitting in the middle, facing the camera.

After about $\frac{1}{2}$ a minute, B enters and sits alongside A. (I am person B.)

I will face relatively the same direction A is facing — except that I will be turned slightly so that I have A easily in sight.

While A appears alone on the screen, he has been talking to someone off-screen, by the camera.

When I come in, he continues talking — gesturing, making faces, etc.

My task is to imitate A — his gestures, facial expressions, etc.

1. A will play himself more as he is conscious of B playing him.

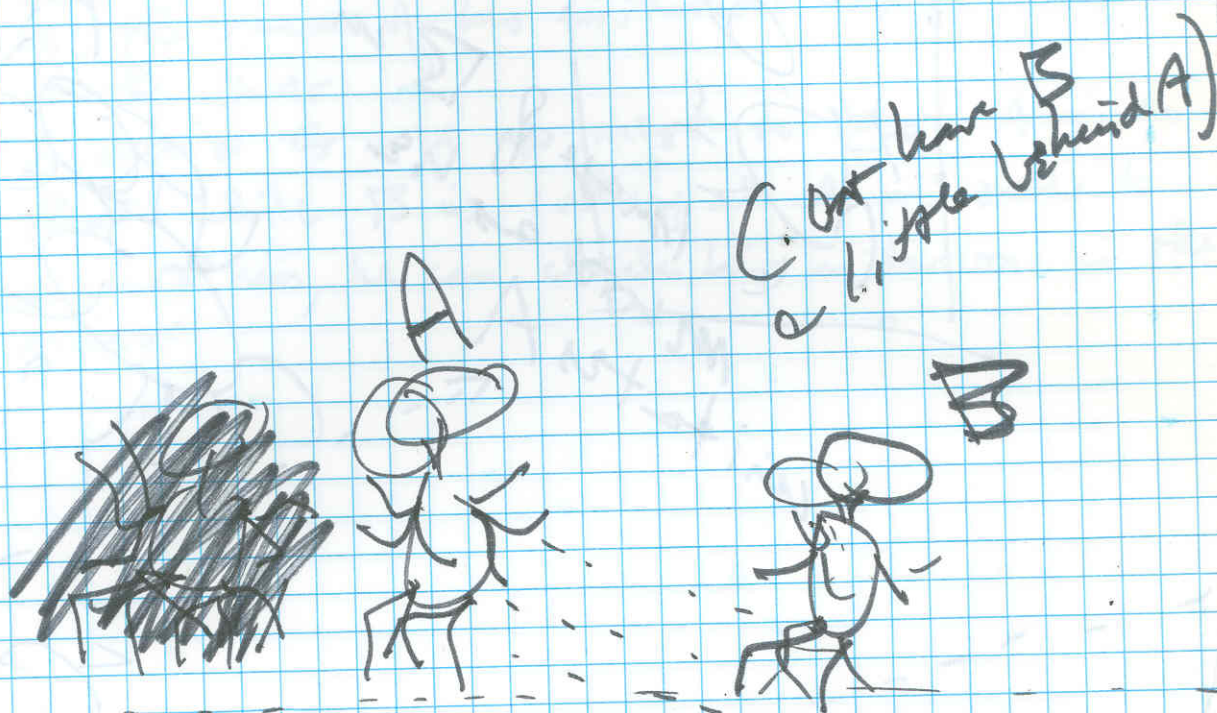
2. B is a step behind A.

B tries to catch up to A.

A may somehow repeat (have a nostalgia for) previous move as he is on his present move.

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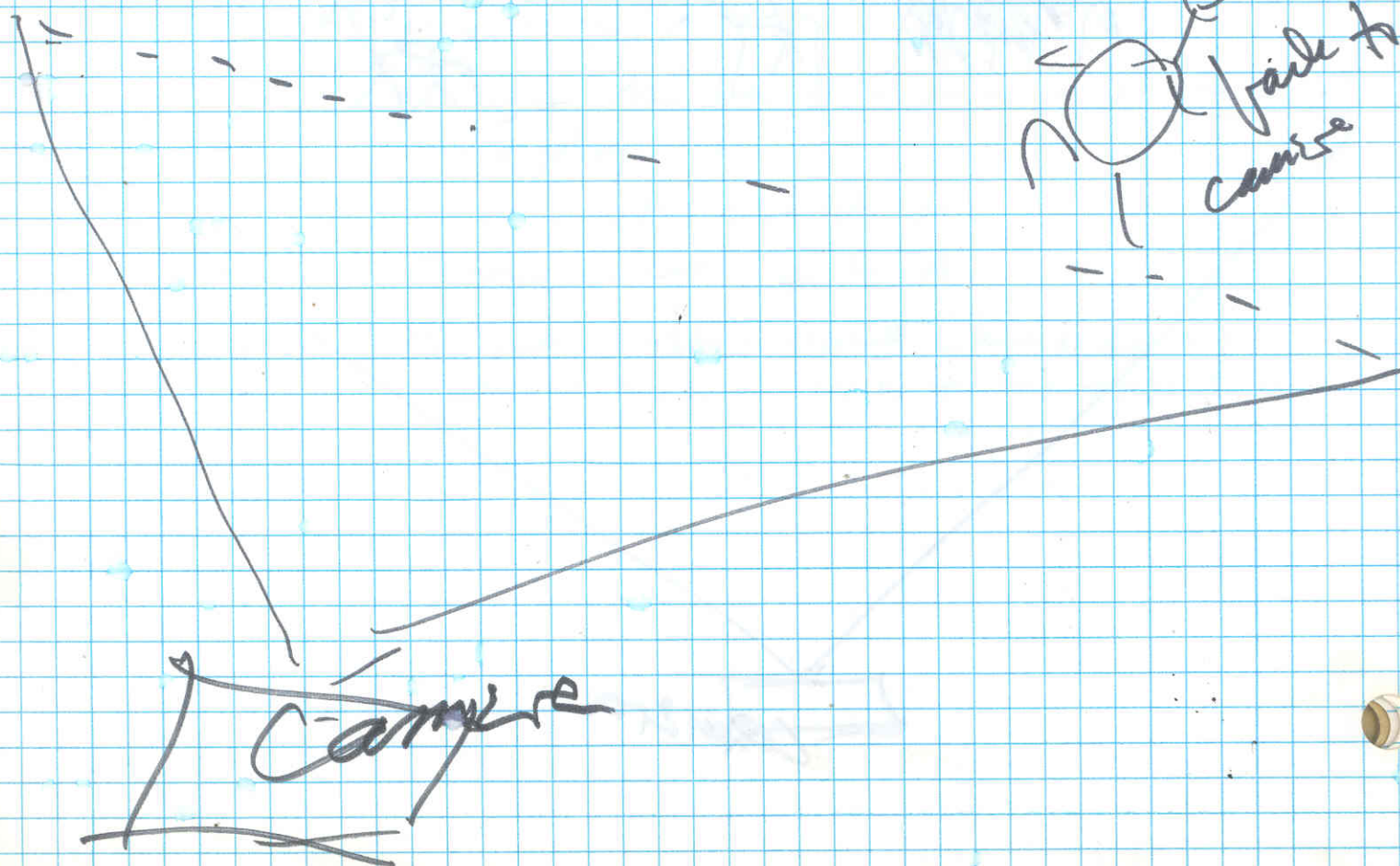
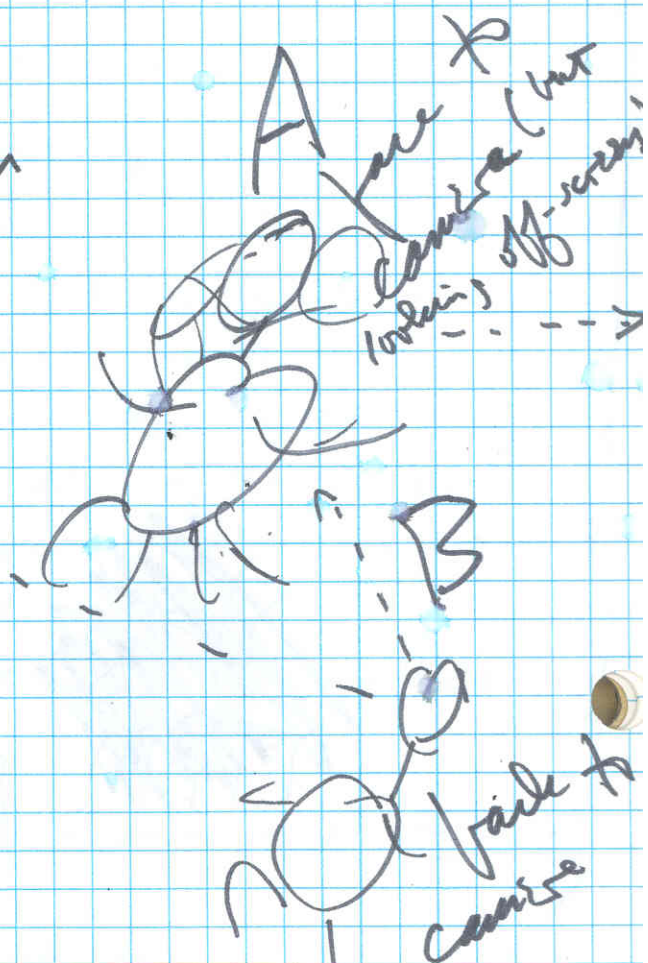
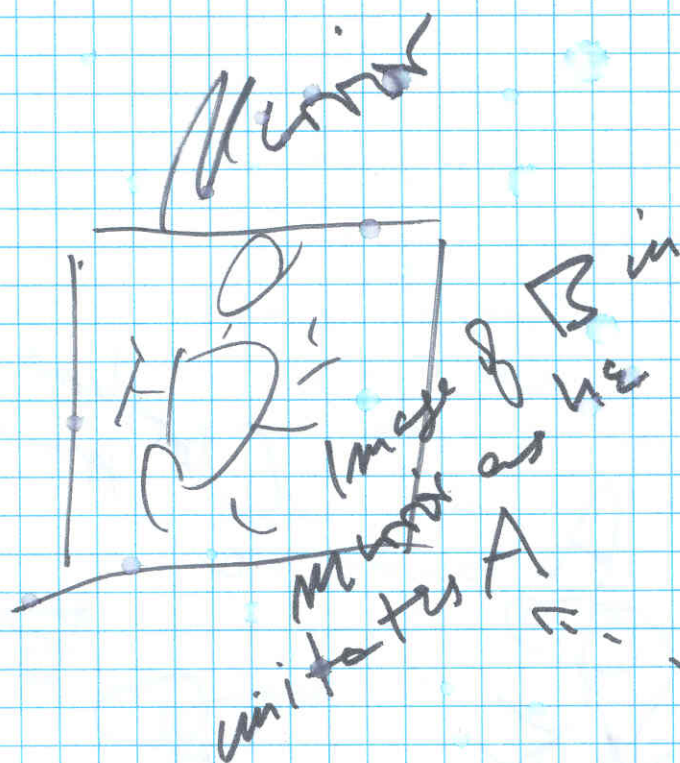
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camera

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4 Alternate notion of IMITATION PIECE:

Person A still has conversation with someone off-screen, but this off-screen person is off to the side, not by the camera.

When B comes on, he sits so that he has a really good look at A — almost facing him, back almost to camera.

So: the success of his imitations has to be revealed to the viewer.

A mirror is set up next to person A — so that, while B is looking at A in order to imitate him, he can check his imitations in the mirror.

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Drift.

No repeated images.

Instead, a situation in which there are no images ~~at all~~
in which there are approaches or for situation.

E.g. A location including people.

One-minute (3 minute? etc) imitations of the people.

Going through something.

Going through the room, the crowd, etc.

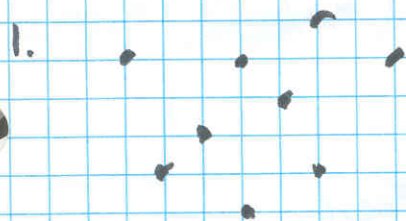
Going through with something.

Setting up points in the room.

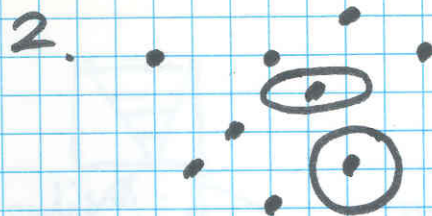
Actions to be performed at these points.

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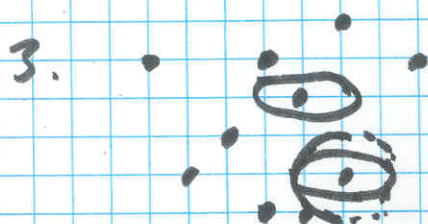
~~Agent~~ Schemata for the structure of an imitation piece (1)



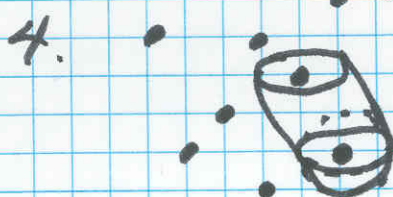
Field.
Unconnected region.
Drifting points.



Agent (circle).
Chosen subject (ellipse).
2 connected regions within the
unconnected region. (Formed by
consistent viewing in time?
Agent \rightarrow agent; Agent \rightarrow subject.
~~imitation~~

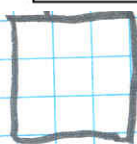


Agent's transformation
into subject's region.
stretching or bending without
breaking (and without
accumulation).
Still 2 connected regions.



By transformation, connecting the
2 ~~regions~~ individually connected
regions.
Agent opening his region so that it
allows for the subject's region.
(Subject reacting by opening his region
so that it allows for the agent's
region.)

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subject: 1
Unit # 1
Action A

subject: 2
Unit # 2
Action B

subject: 3
Unit # 3
Action C



Agent

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Drift. (After drive.)

Alarm reaction; stage of resistance; stage of exhaustion.

Acute → chronic → total disintegration.

Reversible exhaustion. (A change to a different pattern.)

Drift and slant.

Groupings of figures according to the way they can be produced or derived from each other.
~~A separated from D.~~
~~A connected to B connected to C connected to D.~~

An annoying song; loud song.
~~A sits on the end of a gym. B at the other.~~
~~A turns on the song; B jumps it. B jumps it. B jumps it. B jumps it.~~
~~A tries to stop him.~~
~~When the action (struggle) is over, the song is over. (The audience can talk.)~~

Groupings of performers according to the way they can be produced or derived from each other.

~~Changes in performers; change from performer to performer.~~
~~Discovering the meaning of the change by removing performer or a time and seeing where the change exists in the other performer.~~

A seen as separated from D.

A seen as connected to B as connected to C as connected to D.

Storing the specific responses to a specific agent (story on film).

Letting the non-specific responses (the abstract which without merely activity) be the subject of the live performance.

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The performer working as producer, going from step to step (linear).
The performer working as consumer, ~~having~~ ^{being} agent is ~~consequence~~ ^{consequence} on him (radical).

→
The agent placing restriction on himself with regard to a lot of time, when such restriction might be different. (splitting).
(human.)

Some schemes for the structure of an imitation piece

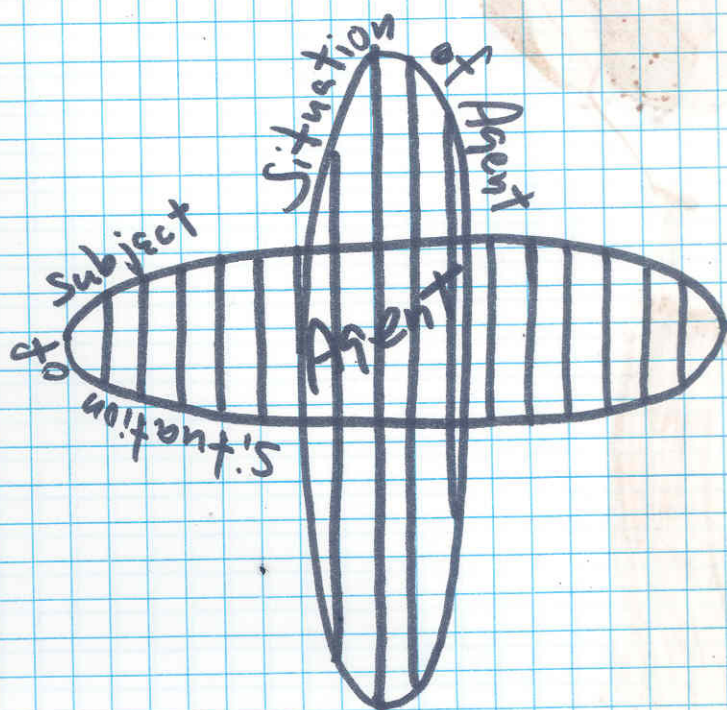
1.

Unconnected
region

Agent

Subject

2.



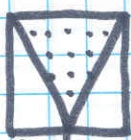
3.

Subject



Action A

Subject

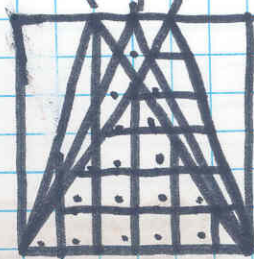


Action B

Subject



Action C

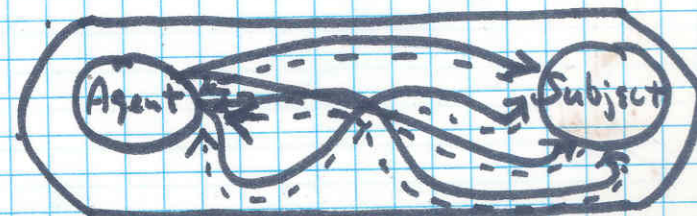
Specific
changesAgent
(Specific
changes
non-specifically
induced
changes)

4.

Agent

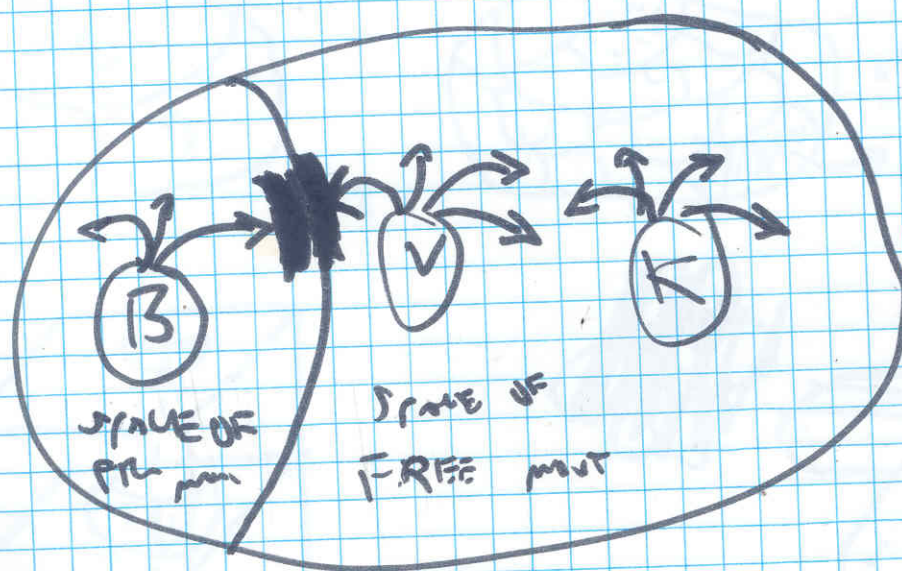
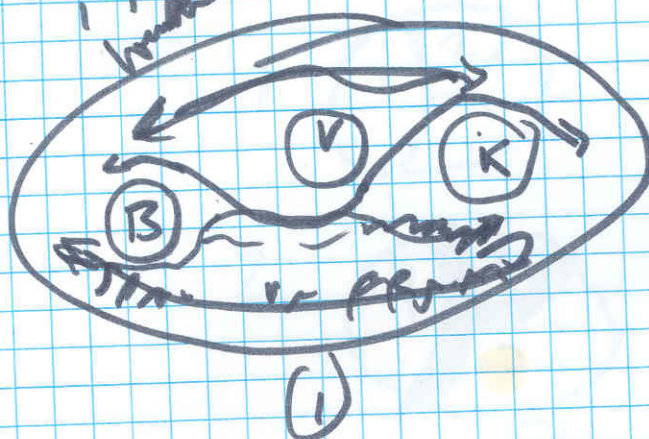
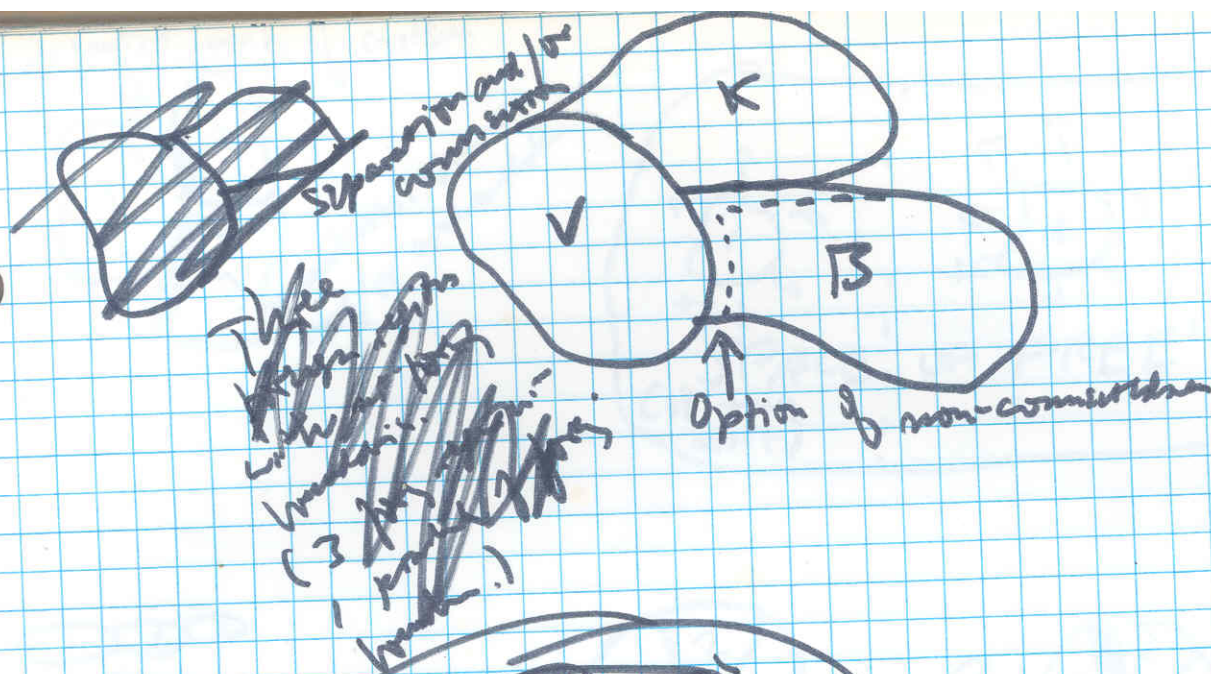
Subject

Unstructured region

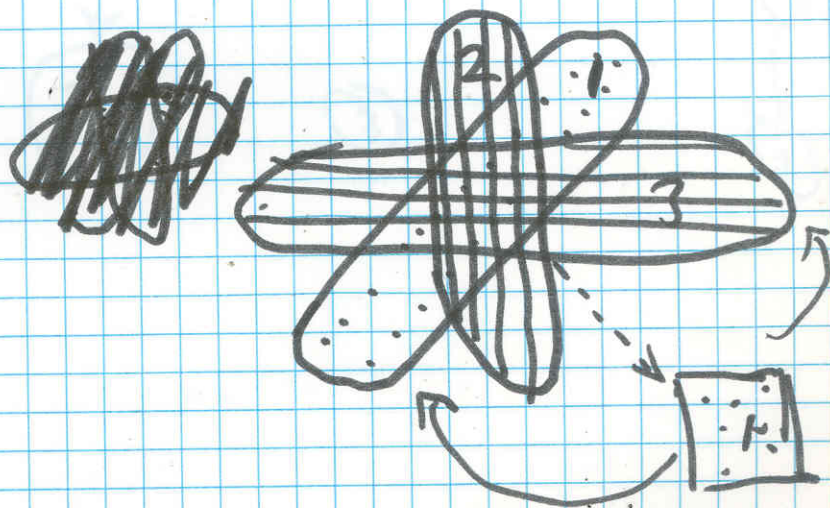
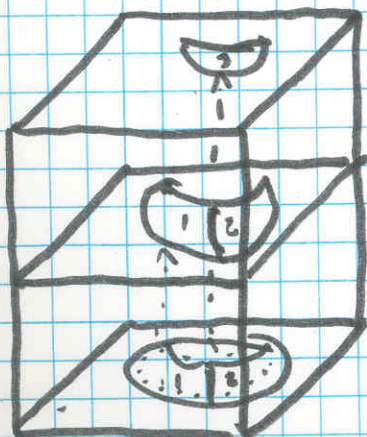
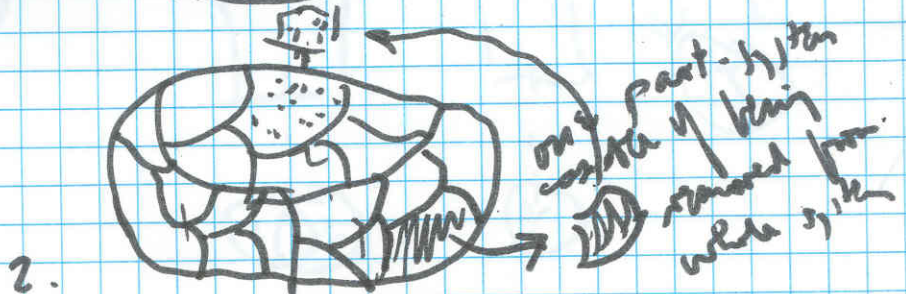
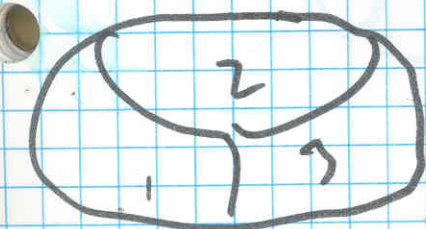
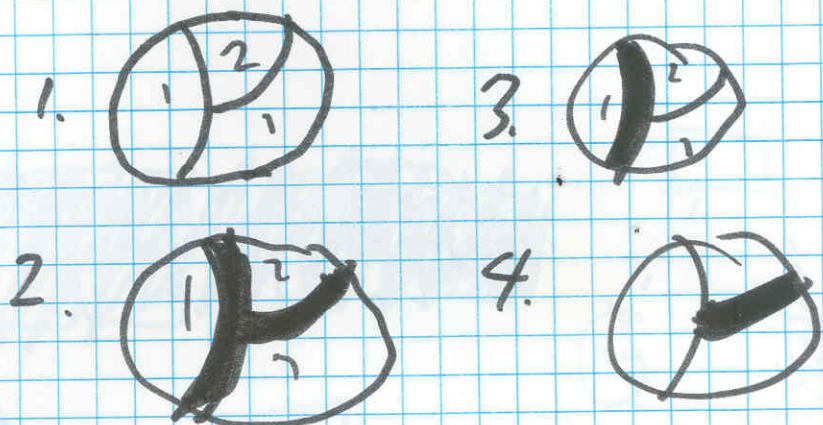
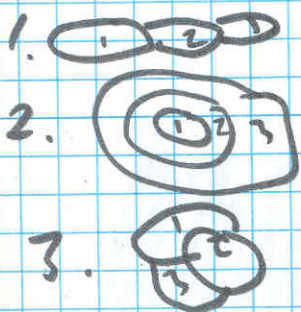
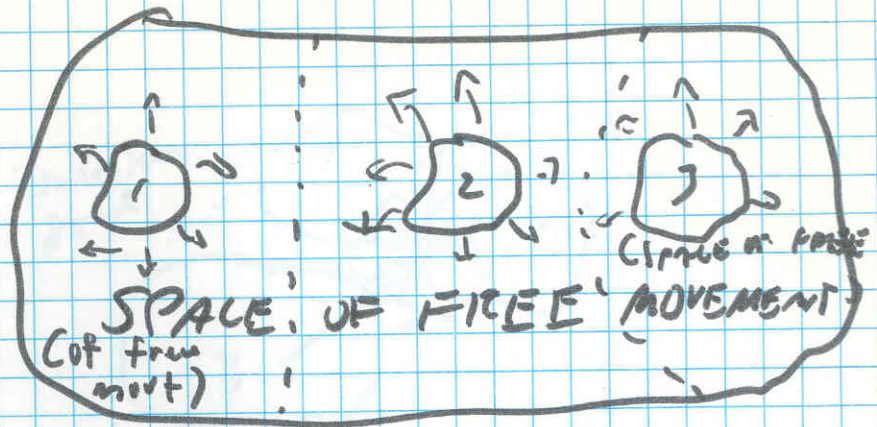
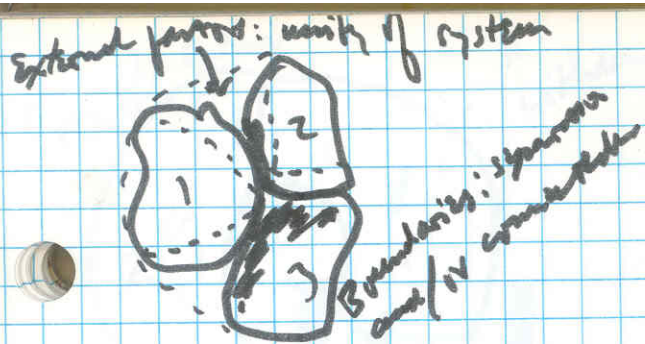
First approach + assimilation
~~Getting an impression.~~
"Getting an impression."Successive approaches +
assimilations.

Differentiating processes.

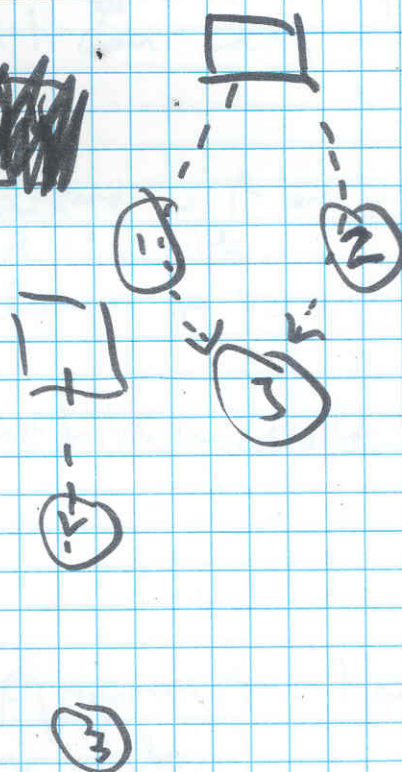
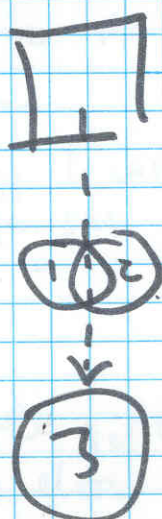
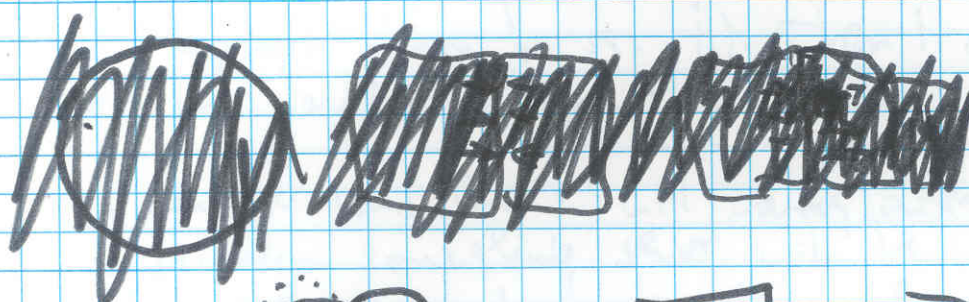
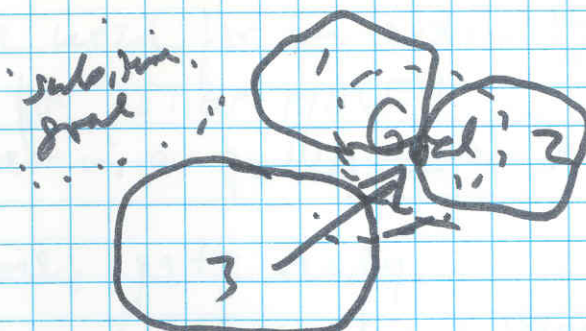
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STORAGE (PREPARATION, REST)

An object that will be used for an activity (like the stool, used for STEP PIECE)

The object is placed in a gallery, in a show (3, 4 weeks)

The object gains time, gets ready.

(It gets notice, becomes observed and thus solidified enough to be used for activity.)

The object can have something to do with seeing. If it is seen enough, seeing becomes habitual ~~with~~ with regard to it (people learn to see it). Then I can carry out a "seeing" activity upon it.

It can be something I will carry around with me - like a medal - something that will be invisible.

The gallery display gives it a chance to be visible before it is hidden.

After the gallery display, I will have to be undressed in order for someone to see it.

A stomach band.

A thigh band.

(It is at rest in the gallery. Afterwards, it will move when I move. It is close to my private.)

(Its color can be close to my skin color.)

Elastic band.

On an object I will hide, distort.

The gallery can serve as a place to have "one last look" at it.

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INVITATION

An ad is placed in newspapers. (Village Voice; Times?
ARTFORUM?)

The ad gives my phone number (no address); the ad invites people to call me for ^{an} appointment; an arrangement for a special ~~private~~ performance (only one person at a time.)

Possibilities for performance:

- ① I can be non-reflecting performer
- ② I can be an invisible performer.
- ③ I can strategically interact with the visitor

- ① I can sit opposite him and do the Kenfield laugh
- ② I can leave the door open and then be hiding under the bed.
- ③ I can be his "shadow" as he comes in the door. (I can follow alongside him.)

The ~~assumes~~ ^{the one I make,} that the visitor is trying to ~~purchase~~ ^{purchase} ~~the~~ ^{the} ~~performance~~ ^{performance}, will contain as one of its ~~plans~~ ^{plans} the fact that the visitor will try to purchase it.

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STARING

Concentrating on staring at the tip of my nose.
(or at the center between the eyebrows?)

1. A film of this.

I am filmed from the waist up.

The audience has my entire torso to look at; the audience can be directed to look where I am looking.

2. An activity.

I stare at my nose for an hour.

Every time I lose concentration and look elsewhere, I snap a photograph of whatever I look at.

FAILURE PIECE. Record of failures.

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RELAXING

Losing sense of feeling in my body.
Muscles of my mouth sagging; difficulty in moving
my arms and legs.

How to note this?

I can be holding something, closing something (to
the environment - the ground - or to whatever I am
holding). The progressive lack of motion in whatever I am
working on will show my progressive lack of
activity, my progressive relaxation.

(I can concentrate on a the bulb, or on the light from
the bulb, in order to facilitate this relaxation.)

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BREATH. BLOWING.

Blowing objects (envelopes, sand, powder) across a table.

Blowing powder, flour, off a body.

Blowing it off my own body.

Leaving something off my own body.

SOME NOTES ~~ON~~ ACTIVITY AND PERFORMANCE

1. Accessibility (Availability) of person

1) The artist is a performer, in action, his presence alone produces signs and marks. The information he provides necessarily concerns the source of information, himself, and cannot be solely about some absent object. The information pertains to the general relationship of the individual to what is transpiring.

If the artist cannot be continuously on exhibit, he can provide a situation that he is required to ~~be on~~ ^{be on} his very day (live) - to act on act in, wherever he might be at the time. (There might be exhibited, for example, an object that the artist must sometimes or other need, and therefore go looking or send for; the object exhibited is then in preparation for his use).

In either case, generating expression - and hence meaning - the information available - is not an official end of the action but only a side-effect.

time available. The intention of the ~~researcher~~ performer can be to make everything Altruistic, observe behavior uninvolved to the extent an observer might be making of it.

2. Adaptation line of action

A performance can consist of performing (according to the terms of) a certain element (a space, a rule, a previous performance, and so on).

If the ~~performer~~ performer goes through a step, he can use his knowledge of the results of that step in order to ~~carry on~~ to the next step; The performance can be a utilization of knowledge in order to be a process of differentiating previously un-
dermined areas, ~~the performance can be~~ the

balance between tactics, selecting an immediate action
from available expertise, and strategy, choosing
where we wish to be at a future time.

where the model is not a perfect fit.
 7) ~~There is a lag in feedback, the direction of the performance~~
~~can be changed; a line of action can be altered by emergent~~
~~forces. The performer can work as a person, go from step to step;~~
 But as a community, with rationality, with agencies, control on it.

3. Dm

Don't as a comment, "Don't" is a negative statement. There is a lag in feedback, the directing the performer can be changed; a line of action can be attenuated by emergent field forces; experience of the performer, whether by the artist himself or by the ^{room} scene, can be a context within which various

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and some are encountered.

The performance can begin with an alarm reaction. ^{to a certain} ~~the performer~~ ^{the performer} can go on, it can take time, as the performer goes through a stage of resistance to the stressor. The performer continues on to a stage of ~~exhaustion~~ ^{exhaustion} to local disintegration - when a physical or psychological part of the performer is no longer working, and momentum is retained for a while after a short off of power.

If the performer can rest, as part of the performance, or if he can ~~pass~~ ^{pass} with active resistance to a different stressor, the exhaustion is reversible.

4. Stigma

^{performer} ~~the performer~~ can be potentially vulnerable. ~~the performer~~ ^{the performer} his virtual social identity is ~~the performer~~ ^{the performer} and ~~the performer~~ ^{the performer} might be contradictory to ~~the performer~~ ^{the performer} personal identity, career and attributes. ~~the performer~~ ^{the performer} can be ~~the performer~~ ^{the performer} his actual personal identity. ~~the performer~~ ^{the performer} reduced, ~~the performer~~ ^{the performer} of an audience, for a while person does train.

A performer can be ~~the performer~~ ^{the performer} dealing with ~~the performer~~ ^{the performer} information control: how a stigma is established, how much to cover, how to prepare for exposure.

(The performer can be an occasion for developing a stigma that makes control more difficult.) A performance can be an 'overshoot', 'false start': after disclosure following an inhibition, supernatural reaction after entering a deprivation. If the performer can be degraded, he can tend to disappear; distinction and separation that sustain him as a career can be ~~the performer~~ ^{the performer}.

5. Strategic Interaction

If the performer comes into contact with another performer, a spectator, the performance can be his assessment of the situation when the other, trying to penetrate that assessment, leaving that it has as one of its features the fact that the other will try to penetrate it.

A performance can be ~~the performer~~ ^{the performer} in addition to sequential choices, a choice of actions that will draw off other organization.

(The interest in a performance can be ~~the performer~~ ^{the performer} not location but the capacity to move more or less at will. The performer can involve himself in strategies of absorption and parasitism. The performer can consist of conditional avowals, like the performer claims that he will perform a given course of action if the other

the possibility of exhaustion, ~~the performer~~ ^{the performer} can become potentially vulnerable. When he reaches the stage of exhaustion, ~~the performer~~ ^{the performer} is potentially vulnerable. How he ~~acts~~ ^{acts} can be at variance with ~~the~~ ^{the} carrying and attributes that are socially desired of him. The performer can be reduced from a whole person to a fainter and discredited one.

Deportation, Exile, and Invasion of Crimea

Drift

1) There is a lag in feedback, the direction of the performance can be changed. A line of action can be created by ~~forces~~ ~~the~~ emergent forces in the surrounding field; the consequences of an action can be ^{more} ~~very~~ unpredictable.

~~A performer can involve things coming out of the bag.~~
~~The performer can be a part of the 'making' process, as the~~

The performer can begin with an external reaction to a stimulus. ~~the stimulus is the performer's own~~ it can develop in time as the performer goes through a stage of ~~adjustment~~ + adjust - to the stimulus. It can continue on to a stage of exhaust - when a physical or mental performance is ~~broken down~~ broken down, is reduced after the shut-off of power. In exhaust - is ~~the~~ the shut-off of power.

If the performer can rest, as part of the performance - if he can't make time, or this ~~idea~~ can be cut out of the - or if he can't give without a driver, resistance to exercise pattern, ~~the situation is reversed~~.

as the density of species found in 2 years.

The performer can begin with an alarm reaction to a stimulus when the performer is going because he has not yet specifically developed a system to cope with the task at hand. The performer can develop in time as the performer goes through a stage of resistance + adaptation, developing a specific channel of defense.

Adaptive Learning

The use of feedback can stabilize and bring into union one stage of the performance; once that stage ~~is achieved~~, the system on which the performance ~~is based for~~ changes, for the introduction of new material that in turn must be adapted to. There can be a change: adjustment and motion that in turn must be adjusted to.

The performance can be a learning process, the use of feedback can add to bring into union one stage of the performance after which there can be change, ~~and in particular~~ of new material ~~is minor to be adopted to~~.

→ while the first involves a move, ~~the second involves a move~~ the consequence of his behavior can control his next move.

~~Project Time analysis~~

The performer can work as a producer. ~~his pattern can be radical lines of additions of material and energy.~~ his pattern of performance can be a series of additions of material + things. The performer can work as a consumer: his pattern can be radical lines of material and energy 'coming on him' for his use.

The performance can continue to a stage of exhaustion, when the specific channel of adaption is broken down, and movement is restricted for a while after the shut off of power.

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MOVIE : SCENE - STEALING

Kathy appears in camera range.

Before she can be seen, I am in front of her, my back to the camera.

She tries to be seen, to get away from my cover; I keep in front of her — wherever she moves, I keep blocking her from the camera.

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MOVIE : ABSORPTION

The camera has to be held, moveable, because the location of the action will probably keep changing.

The cat is in view.

I try to envelop the cat, absorb him like a hole.

The cat will try to get out of the envelope I create.

I should be made, so that the cat's scratching will affect me, will attenuate his escape.

I try to retain the absorption.

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MOVIE: HAIR-PULLING (Concentrated room)
(OPENING PIECE)

Still camera.

The focus is on my stomach and navel, from about
four feet away.

The navel - the opening - is closed, covered with
hair.

I pull out the hairs around the navel, so that the
opening is cleared.

The film should last until a ~~few~~ fairly clear space
is made around the navel.

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MOVIE: TOMATO AND PRICK

Still camera. Focus ~~off~~ on my groin.

I am lying, or half-lying, on a bed.

As the film opens, the tomato is a large red ball in conjunction with my other balls.

I move the tomato around my prick and balls, slowly, sensuously.

The attempt is to harden my prick. (The movie should probably begin with my prick soft. But the film would last, probably, no more than six minutes. So it might be necessary to start with my prick at least slightly hard. Or else it might be necessary to ~~end~~ end the movie even though my prick has not yet hardened.)

When my prick is hard, I use it to push into the tomato, or at least dent it. (If my prick does not harden enough, I push it soft into the tomato - or push the tomato into it. The tomato should be very ripe - maybe even rotten.)

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MOVIE: MIRROR AND TOUCHING

Still camera.

Kathy is standing naked. Next to her is a mirror, nearly full length.

A few seconds, I come into the picture, naked, and stand in front of the mirror. (It might be necessary that my body ~~be seen in the picture~~ - actual body - be seen in the picture in addition to my mirror image.)

I touch, ~~by proxy~~, parts of Kathy's ~~body~~ body. I touch, e.g., where her breast would be if she were in contact with me. My touching activity is reflected in the mirror. My hand should be on a line with the actual part of her body, as she stands next to the mirror.

As I touch a part 'by proxy,' Kathy herself touches the actual part of her body.

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MOVIE: MIRROR AND CHANGE

still camera.

The focus is on me, head to groin. There is a mirror in front of my groin.

Kathy stands in front of me, so that her groin is seen as mine.

After a few ~~seconds~~ seconds, I ~~to~~ start to touch my penis and masturbate. At the same time she touches her cunt and masturbates.

I am seen to be touching my cunt.

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MOVIE : CHANGING BROOK

Narrow stream.

still camera focuses on it : the forward movement of the water must be visible.

After about a minute, I enter the picture, lie down in the stream so that the water can not move forward; since I am setting up ~~a~~ a dam, the water has to move on either side of me in order to flow on.

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LENDING PIECE

The bulletin will include seven photographs.

One will be a full shot of me wearing certain clothes.

The other six will ~~show~~ each present one ~~article of clothing~~ of the article of cloth that I am wearing. (Since the photos ~~will~~ have to be, I assume, black and white, ~~that is to be a copy of the~~ each photo will have a caption ~~listing~~ the color of the particular ~~piece~~ of clothing.)

An attendant will read: "During the exhibition, any of the articles of clothing pictured above can be borrowed and used."

Anything borrowed should be returned at the end of the exhibition.

~~A request for loan can be made only to ART & Pen
for a loan with lent to the person who
is the first to request it. The request
will be part of the exhibit.~~

The letters of request will be part of the exhibition. The person who successfully obtains an article of clothing will ~~be~~ a member of the museum of the clothes.

(The words of the attendant can, of course, change. The one in charge to keep track of the information is also. I'm not sure, at the present, whether to limit the number of articles borrowed by ~~any~~ ~~any~~ one person.)

(Additional note: I'm aware that the cloth can be kept at your establishment. If this is not possible, I can keep them; then, arrangements for borrowing will be made directly with me.)

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An agreement for borrowing can be made by ^{with a copy of the}
~~the~~ for CL & ST, NYC 10014. ~~The latter~~
except ~~the~~ ~~copy~~ of ~~it~~. ^{in some part}
(The words it cannot might be changed. The
doc is an attempt to get most of the information.
~~A copy~~ (plus at this point) has been given to
limit the number of articles borrowed by one person.)
(Added note: At first, I considered keeping the
clothes at your establishment, and arranging the
arrangements for borrowing would be made through
you. However, since another ~~is~~ ^{is} part of it piece ~~of~~
it seems more appropriate for books and borrow to be
done directly.

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~~Installation piece (work)~~
~~A conventional working day~~
~~The ordinary working day~~
~~will be~~

Learning Project

An ordinary working day (seven hours, one hour for lunch) will be devoted to learning how to be another person (learning his behavior patterns).

Project for Avantgarde; editor, Willylyly sharp.

~~One hour for each activity: standing, sitting, walking, eating, talking, work + reading, washing and dressing, feeding, welling, eating, feeding, talking on the telephone, washing and dressing, smoking pot,~~

Working day.

One hour for each activity.

People can be around; people can photograph.

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LEARNING PROJECT

(Designed as photographic article for Avalanche, edited by Willoughby Sharp).

General Scheme:

- An ordinary working day will be spent in learning how to be another person.

Particular Scheme:

- An ordinary working day will be spent in trying to learn Willoughby Sharp's behavior patterns.

1. I will be with Willoughby for eight hours.

2. One hour will be devoted to learning a specific activity: there will be eight specific activities:

1. Washing and dressing.
2. Walking (outdoors)
3. Talking on the telephone.
4. Eating.
5. Smoking pot.
6. Fucking.

plus 2 ~~more~~ more, chosen according to Willoughby's habits.

3. The activities chosen should be specific ~~activities~~ or directed activities - activities in which generalized, or non-specific actions (such as sitting) are used for a specifically intended end (such as sitting).

4. ~~The~~ The activity should be one in which the movements are repetitive enough ~~that I can gradually~~ so that, over a time, I can gradually adapt to them, pick them up.

5. An activity might even be such that, if Willoughby is conscious of his movements while performing it, he can specifically teach me certain movements.

6. Willoughby should be performing the activity 'naturally'. However, since he knows this is ~~his~~ a task he will ~~be~~ use exaggerated actions.

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~~Therefore~~ So, since it will be useful to complete the material, there should probably be no attempt to keep people from writing. Willoughby + I perform the activities.

7. Since the piece is designed as a photographic article for Aravane, there will be a photographic present.

~~The photographs can serve as an additional purpose. They can serve as a public document. The photographs can serve as an additional purpose: they can reveal to me how closely I have assimilated Willoughby's picture.~~

There can be photographs of me writing at center of Willoughby; there can be photographs of Willoughby teaching me how to make a specific move.

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Stage Piece

Something valuable can be kept on exhibit.

Something I buy especially for this thing, the time of the show.

Not clothes. Rather, something that ~~is~~ is for pleasure. 2. In part.

Something that I do not need all the time.

Something that is important to me, that I might have in mind which it is about.

A possession. A possession that has no practical use - as far as that is possible.

Something that is in a place. Something that I can act on even though I am not in that place.

I can act on something if I have some right to it.

If it is something I do not own, anyone, any person, can take it with impunity.

If it is something I own, a spectator can still take it, control it - but there is resistance; he is forced to do it somewhat under cover.

If something I own is on exhibition, I can call for it whenever I need it.

There might be a reason for it to be on exhibition.

If it is something valuable, the exhibition area can act as a ~~kind~~ kind of safe-deposit vault.

This would be irony: what should be safely deposited secret, is public and on exhibition.

Besides its function as a joke, something valuable on exhibition can serve simply to reveal something about me.

Making something private into something public can be a ~~reason~~ reason for a thing to be on exhibition.

The thing could be something I haven't used yet: something that will be private (secret?) - the exhibition gives it a chance to be public. Publicity gives it a solidity so that it can sustain itself later, when it is private.