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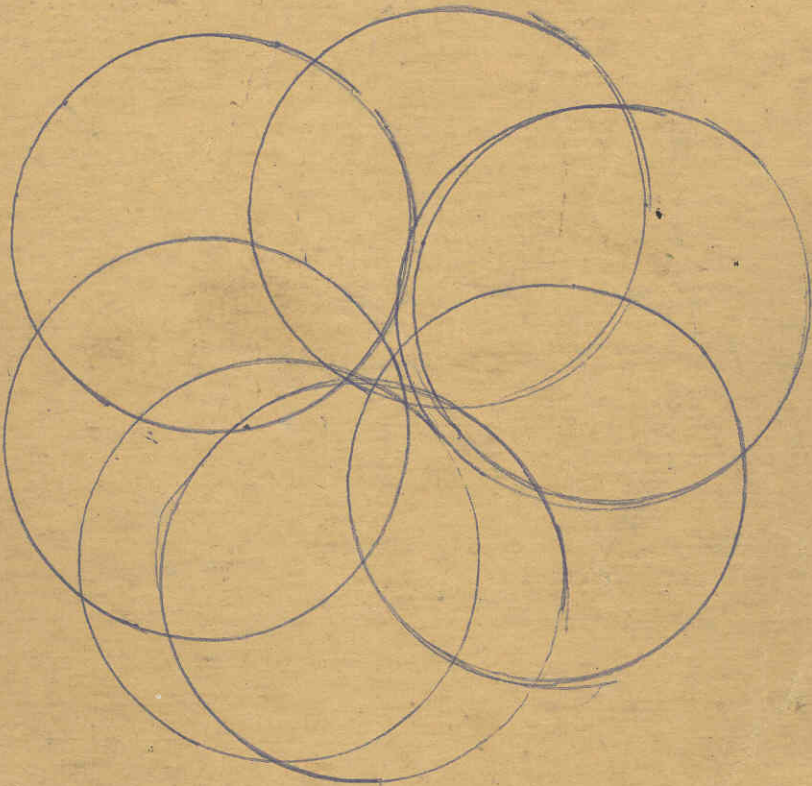
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This scan was produced by Vito Acconci's studio staff prior to the notebooks' acquisition by Gilbert Silverman, who subsequently donated them to The Museum of Modern Art Archives. The scan captures the notebook in its entirety, from front to back cover,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

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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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4/6 - 920 - 3628

552 - 2222 - 030 A

861 - 1080

364 (~~MA~~) in ^{End}
Quito
Quito!

3.75 8

4.5 10

30 0 37.0

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- Video: Use of situation (iteration: begin with students for a somewhat extended period of time).
- Video project to be made relatively at beginning of stay with students.
(Working as usual - working with students - learning to work with students, with groups).
 - Beginning project: Trust project.
(Learning to adapt to a situation. Putting myself into a situation when there is not enough time to adapt gradually.)
 - Project to be done with a group I will be with for some extended time.
 - I will tell someone to blindfold me.
Once I am blindfolded I tell the group to circle around me - not too close but, say, said ~~the~~ person about five or six big steps away.
 - I fall backwards: I attempt to lose all control.
(I learn to trust - they can't be too close to me - I shouldn't know exactly where they are).
 - The activity should be ~~filmed~~ taped, shot from above; and on the tape - I want my directions on film.

Before they come into the area, the students should not know what's going to be done.

They should come into the area simply to meet with me: it is one of our first meetings.

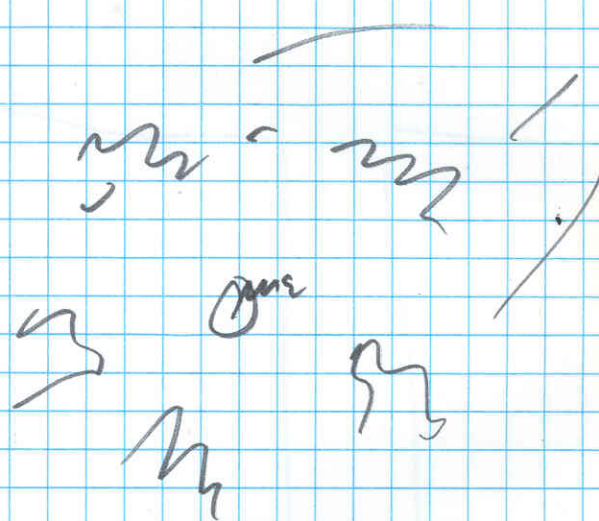
I give them directions only after the video camera has been set up & only after I am blindfolded.
(The blindfold arrangement is the one thing that has to

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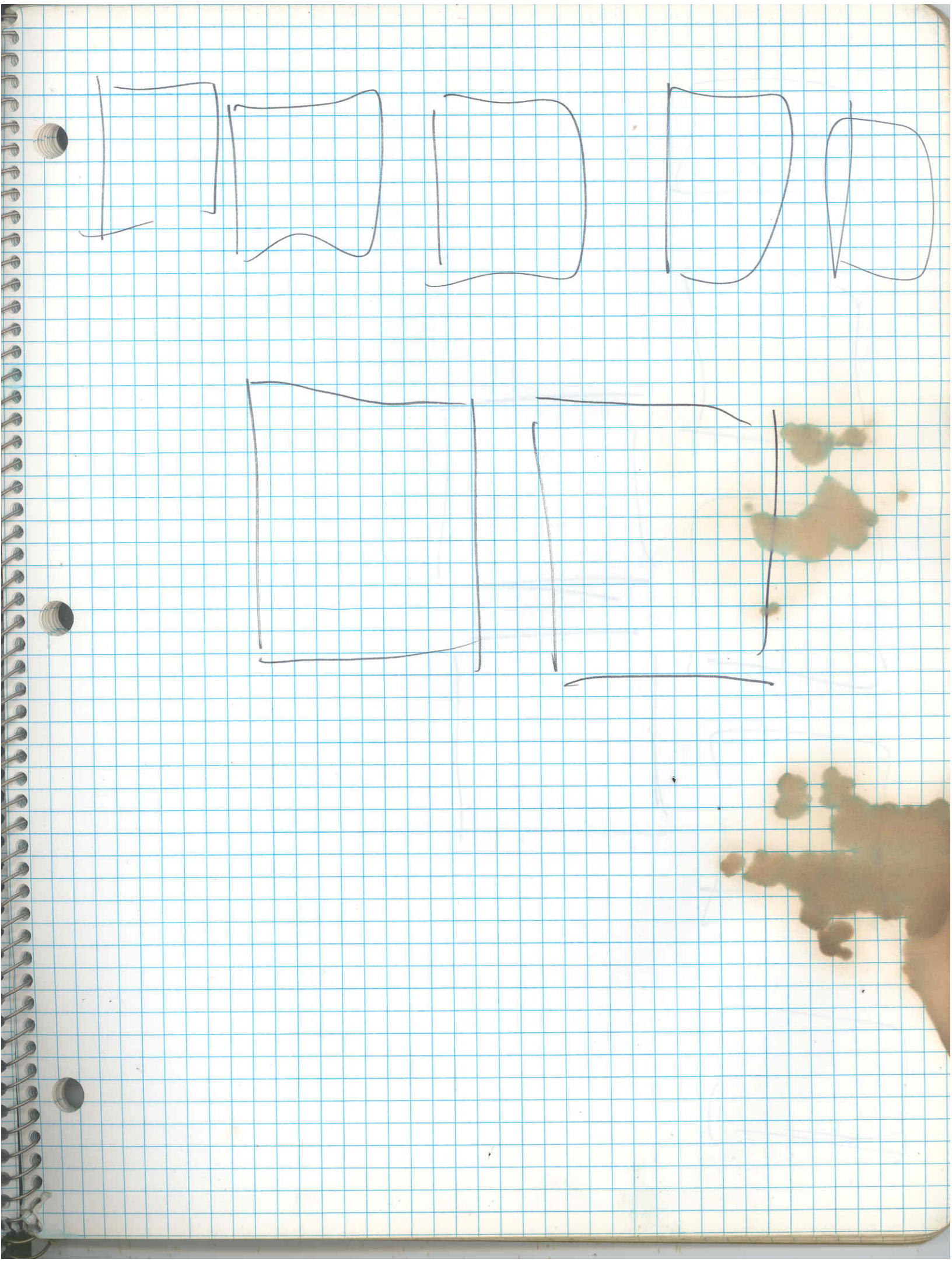
be made beforehand.

- The project, actually, only makes sense if something comes out of the whole story - if we do some other project or, if we simply slide together.
- However dumb the sounds are, however dumb I sound talking this talking is part of my getting to know trust: can they trust someone who looks so dumb?

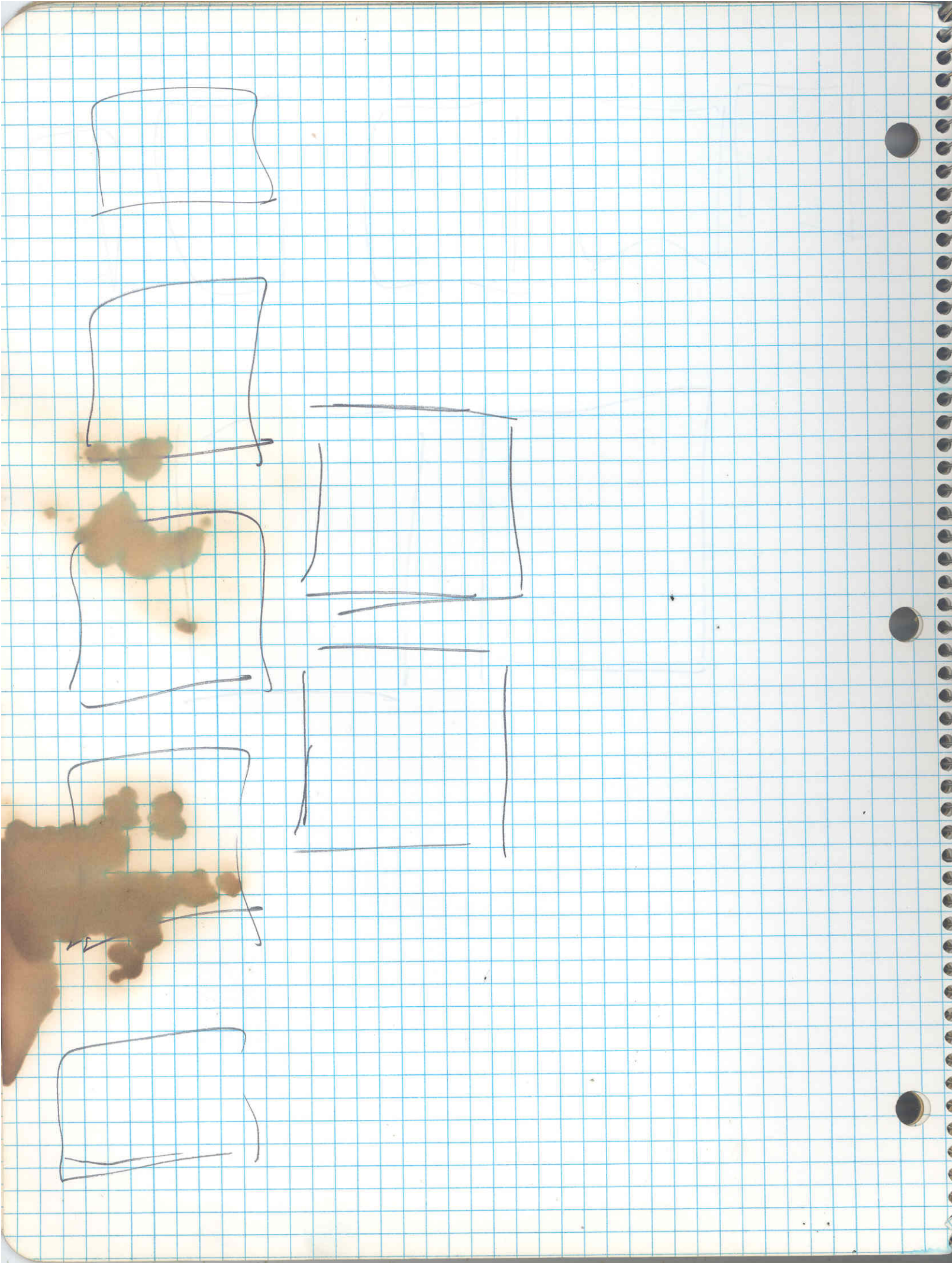
ways of
students as
they come
in to catch
me



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KISS OFF (February 11, 1971)

- ① Putting on lipstick; ② Kissing my hand
and wrist (I put a stamp on it, 'closing
myself up in my choice). ③ Rubbing my hand
on the little finger (no; it's down to clean
my hand)

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[illegible]

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① Whole system.

Body - whole person.

Input and output.
Throughput.

Feedback.

TOTE

An action that calls constantly for questioning the results of each step of the action.

Question of image:

- Person does something, the consequence of that action is a human image, he works off that image in order to do something else.

② Body haunting space

- memory, present, future (anticipation)

③ Alarm reaction, defense, exhaustion

AA

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NOTES FOR CONTROL BOX (Box Inds; & Car)

- Control situation: a situation in which I have sole control of some thing (I have the only keys to the box: I control the car): a situation that tests how I will respond to that control (move: a course of action that gives rise to concrete situations in a life situation).
- Tests: assessments: position (parameters of possible next moves): when do I give the car prod. move? How often do I clean out his list? How large the car confined in a limited space? (How long do I want to keep him there? Can I discover if confinement is having effect on the car? How would that discovery influence me?
- Interaction: trust: can the fellow ^{make} ~~make~~ be sure that I am taking care of the car? Does it matter to him? (He can work from whatever knowledge he may have of me - personal knowledge, knowledge: expectancy set; he may deem this particular situation has to be judged itself - habitual response - that it is not a question of considering my detailed 'operational code.')
- Commitment: my own resolve: I can back up my stand - I can arrange to remove myself from the physical circumstances that would else me to alter my indicated course of action - I can be so far away that I cannot conveniently come

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FEELING WITHOUT HANDS

- Video

- My body from neck to waist; naked.
- A partner, female: only her hands should be visible.
- I am blindfolded.
- She ~~puts~~ places her hands at ~~various~~ different parts of my body - close ~~to my body~~ but not touching.
- Each time she has her hand at a spot, she says 'now' - I try to feel where she is - I name a spot - she says yes or no - she moves on to another spot.

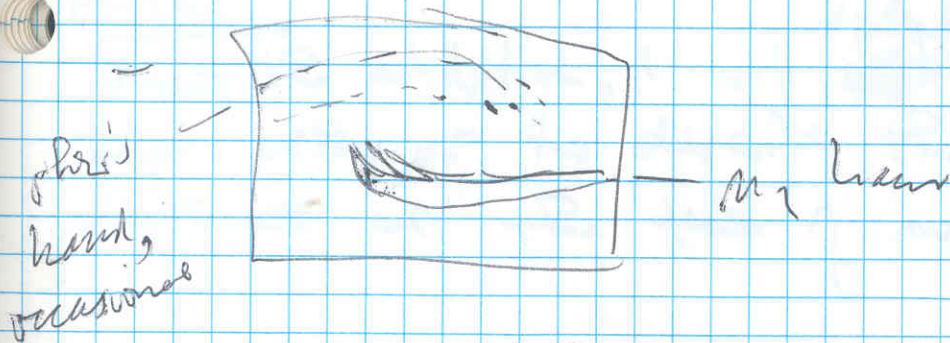
FEELING HANDS.

- My hands are on screen, palms up.
- Various people extend a hand over the screen, palms down, we move.
- I am blindfolded, my ears are plugged.
- I try to feel the closeness of the hand: what feel it? say so (I should get no feedback, I am completely in the dark).

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FEELING HANDS (cont'd)

- Alternate version



- When I feel it, I grab it

- Another alternate version:

- When I feel the hand, I say so; I give feedback - the other person says yes or no.

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Project:

During the exhibition, I will ~~visit~~ ^{telephone} the Art Center and attempt to describe the piece ready: this statement of the time of my cell.

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1. System of possible movements transmitted from the body to the environment: body location in space; availability (info. as side-effect); a situation or which I am required to act, where I may have to be at the time.
2. 'Apartment - or - fully' piece, 'mont. - or - more' piece.
3. Adaptive line of action: differentiation of previous conditions / fixed areas: constant, region.
4. 'Zany' piece, 'wonder' piece, 'key' piece, 'correct' piece.
5. Examination: breakdown of specific chains of activity, remaining spaces, no different areas: ~~some~~ ~~for~~ ~~used~~ ~~as~~ ~~a~~ ~~target~~ ~~area~~
6. 'Drops' piece, 'campy' piece.
7. stress: dynamic that calls for response, category is static: splitting reality in two on say half are other + remainder of it is a power piece of living ~~the~~ ~~other~~ ~~very~~ ~~will~~ ~~not~~ ~~have~~ ~~to~~ ~~be~~ ~~of~~ ~~an~~ ~~and~~ ~~by~~ ~~at~~ ~~or~~.
8. 'Rally' piece, 'vague' piece, 'ex. of' piece.
9. Examinative area & heavily (partly for or and): common place (whole region): ~~in~~ ~~space~~: within of a particular situation can not be getting out from the situation.
10. 'Fly' piece, 'Punch' piece, 'lips' piece, 'stomach' piece.
11. C

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to the gallery + provide for the cat's needs. (I have to decide, of course, what it is I am committed to, what my stand is.)

- Conditions: resources: that cat should be one who is used to more room - not one who has been brought up in confinement. (The cat should have set on him ~~many~~ constraints that, in turn, set up a structured constraints, restrictions - ~~rules~~ controls, personal limitation controls - ~~one~~ one. The cat cannot be one I might one ~~be~~ attached to - he should be a cat who has assumed immediate control, to react on the spot, not one who has any daily manipulations.

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SUBSTITUTION

- During the exhibit the clothes I have been married to wear, for the past few months, are available on loan.
- So that the borrower need not feel constrained, the clothes have not been left here; they are kept stored in a locker in Grand Central Station.
- The locker is no. 9057 (between tracks 1 & 16, upper level; near Ans. entrance).
- The key to the locker is here on the desk; if not here, it is about being taken.
- Whoever takes the key should be responsible of the locker lasts only 24 hours (but might, if the key has not yet been taken, I will have rented renewed.)
- Since the clothes are 'on loan,' I am assuming that they will be returned to me at the end of the exhibition.
- When known the clothes need not be known to me.
(i.e., at the end of the exhibition, he does not to return them to me personally, he can let me know when to pick them up.)
- The borrower might want to be known to me: he can be an active party who negotiates with me on his own, for whatever reasons he wants.

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- Since the clothes I am most accustomed to wear
 are no longer in my possession, I have to replace
 them with clothes I might not be so
 comfortable in - clothes that people might not
 be so used to seeing me in.

- Since the borrower has my clothes, he can replace
~~the~~ part of his image with part of mine -
 he can alternate styles.

... might not want to wear my clothes
 in help them unused: he can be
 customizing resources, but of

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PIER 17

1. Since the pier will be dark the visitor might want to bring a flashlight or some other means of finding his way around. (The photographs of the legs, which were taken during the day, can give him some idea of the importance of what the location is like.)
2. Since the pier, at night, is unpopulated, dangerous, visitors to come in groups. My intention is to meet each person individually so that he alone will have the informative pick.
3. Each visitor will be told the same story. The story must be a failure: I might hear from nothing to tell, or I might give him trivial or previously transmitted information. (The visitor may want to see me for the purpose of clearing up relevant confusions.)
4. My attempt will be to wait at the pier every night at the given time. If I know beforehand that I cannot be there on a given night, I will note that here at the gallery.

Camera: 'photo-finish.'

Use a movie camera in an analogous way - film built around this - Camera functions to reveal the success of a certain activity.

Or stills as 'photo-finish.'

Or camera as measure (like early 'cine' film):

e.g.: camera high, as a level to reach
I jump in front of it, trying to reach the level

Should be done with
sound - so unsuccessful
jumps can be heard.

jumping

jumped

Camera as aura: outlining a person.

Camera as alternate, substitute, second: 1st
object. Camera frame on object.
person staring (eye icon) ... (arrow icon) ... (square icon)

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Film as waiting period : camera as clock,
anticipatory device.

CAMERA



BOX WITH
CAT INSIDE:
CAT TRIES TO
GET ON

I AM IN
DISTANCE,
WAITING FOR
CAT TO GET
LOOK: WHEN
IT DOES I RUN
TO RE-ENTER

Licking a person.
Exhausting myself by licking the person.

Getting through to person by licking something outside
her.
Something that makes me drunk,
When I get through to the person I am drunk.

Sexual feeler.
Saliva.
Urine.
Area of this.

Video (sound necessary).

Focus on my face.

Developing saliva — easily expended in developing saliva.
Open mouth — saliva must go within, but some should
drip out.

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Do something with saline inside mouth
Use it with regard to another person / I have another
person use it with regard to me.
Get to me.

—
Why might
move? when?

ginseng

17
T.C. 17

open mouth
part 101

2/10/81

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Camera subject:

Anticipation

Conflict

Arrangement

Two find post
element:

find post
subject

find post
composition

with try to film
the other.

CAMERA

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~~THE CANDLE IS ON THE TABLE~~

The candle is on the table.

THE CANDLE IS ON THE TABLE

The Candle is on the table

The Candle is on the table

"The candle on the table."

ERIK CANDLE ON THE
TABLE

ERIK candle on
the TABLE

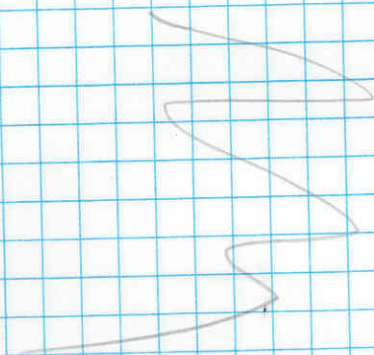
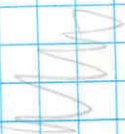
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the candle is on the table.

the candle is on the table.

The candle is on the table

{ the candle is on the table }



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Ad to ~~the~~ Christian raiders of Moslems in Phillipines.
offer to treat/shelter their band.

Steal papers: submit: publish papers.

TV piece: Sisters

I act as 'measure.' TV camera as judge, 'proof.'

I am in middle; naked. Focus on, approximately, neck to waist.

Kathy's hands on me — Nancy's hands on me.

I am blindfolded; my goal is to
intuit whose hands are on me.

— Camera man should
probably follow a
specific teacher's hands —
+ the specific are
teacher.

— K + N touch
one at a time

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Models.

Correspondence, Analysis.

- Taking photos of a person in the position (assumed at various times) of another person not present.
 - The photo-taking acts as work, an attempt to take control of another person by means of a third person.
 - Maybe should be done with a polaroid.
 - If not a polaroid, the photos show what I wanted, or projected, or assumed, or intuited, at some past time.
 - ① The photos intuit a position.
 - ② The photos ask for, attempt to have or true, a certain position.

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Video.

Camera used as a start onto the back of my neck; sensing this start.

The start - zooming in the camera.

Video.

Blindfolded.

Feeling the frame.

Feeling before me with my hands.

Screen.

Stop the screen.

Video.

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Dear Mr. Souda:

Down for me today

- [illegible]

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The book:

For which I was typed on June 22nd,
and the show.

I'm: That was, of a kind of a
book for the book - and the
book, of the 22nd.

Then: The book from getting
in - in - 2nd; 1st 1st to
the book by 1st of the
country.

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- 3A The contract's not for me, I should have 'spends man' 'advertising' make 'advertising' make.
- B The group is something passed away from me: I have been living with Kathy for 3 years, I have been with me for three weeks, I am in love with both of them.
- C Sick girl in a set loose, no pleasure in an uncomfortable region: I can open a region I would like to keep closed - the successful opponent contract can open, in fact a region of night only appears to be opening.
- D The anyone in competition: the boards - by jump balls: you got wrong one is right - by sick successful opponent over the other.
- E Kathy and I am like each other, feel close to each other: they are joined into a competition they claim they don't feel - of course. categories and edgy poles that now might seem multiple dimensions and dimensions.
- F I jump for the board so she jumps away from me: I might feel more jumping the other - my position in college as a free way relationship.

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552 - 2222 - 070 A

201 - 272 - 6631

——
Jouanolme
12 Rue Mazarine
Paris 6^e

——
Peller
93 Prince

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Breast-view

① Close-up lens #1

② Focus: $1\frac{1}{2}$ past 15 ft.③ Height of tripod: $43\frac{1}{4}"$ ④ Front leg of tripod: 23" from
leg of chair

⑤ High angle of camera

Light reading: 8:15 PM

410 ASA

18 fps.

1/1000

between 2 + 2.8

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