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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	8

4/9

EXTRA HEAVY WEIGHT PAPER

33-687

60 Sheets 11" x 8½" 5 x 5 Quadrille



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

MADE IN U. S. A.

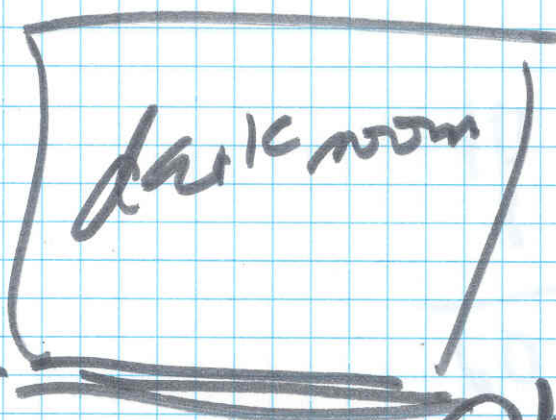
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Antje von Graevenitz  
Amsterdam  
Vondelstr. 27  
Holland

asks ~~for~~ for  
for of the "vulva"  
sex-change  
clock  
blue wall



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Barriers  
(line through  
slots)  
with  
flashlight



chair for Fritzy.  
Fritzy translates  
what I say — he  
doesn't try to translate  
word for word: he  
catches where he can or  
wants to. He can learn  
Cruz Ver

I talk to myself. I talk knowing  
that Fritzy can hear me, hear me.  
I am private + public at same time.  
I want to remain private: ~~as private as~~  
I want Fritzy to get with what I am putting  
with — so he will be my mirror. He  
is my link to the outside. I can talk to him  
directly if he's there, ask him questions,  
ascertain if he is concentrating hard enough.



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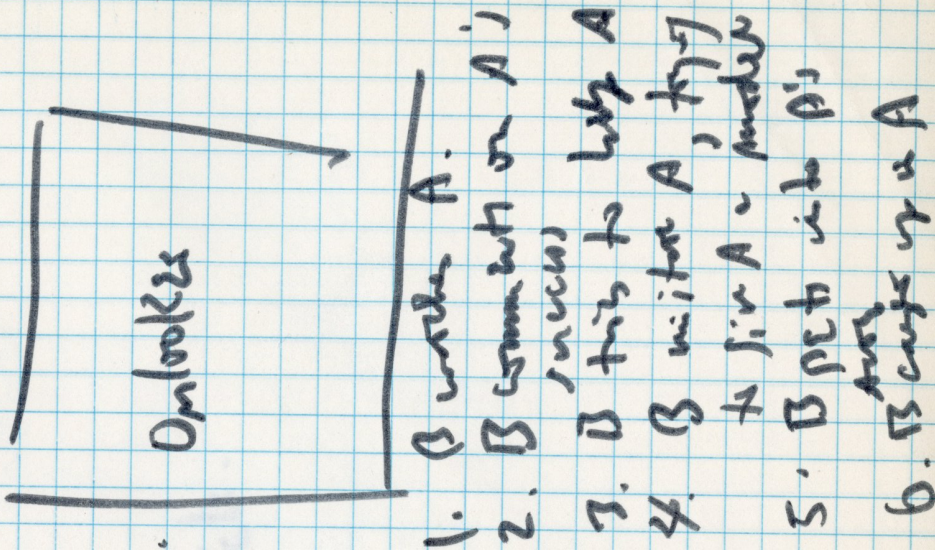
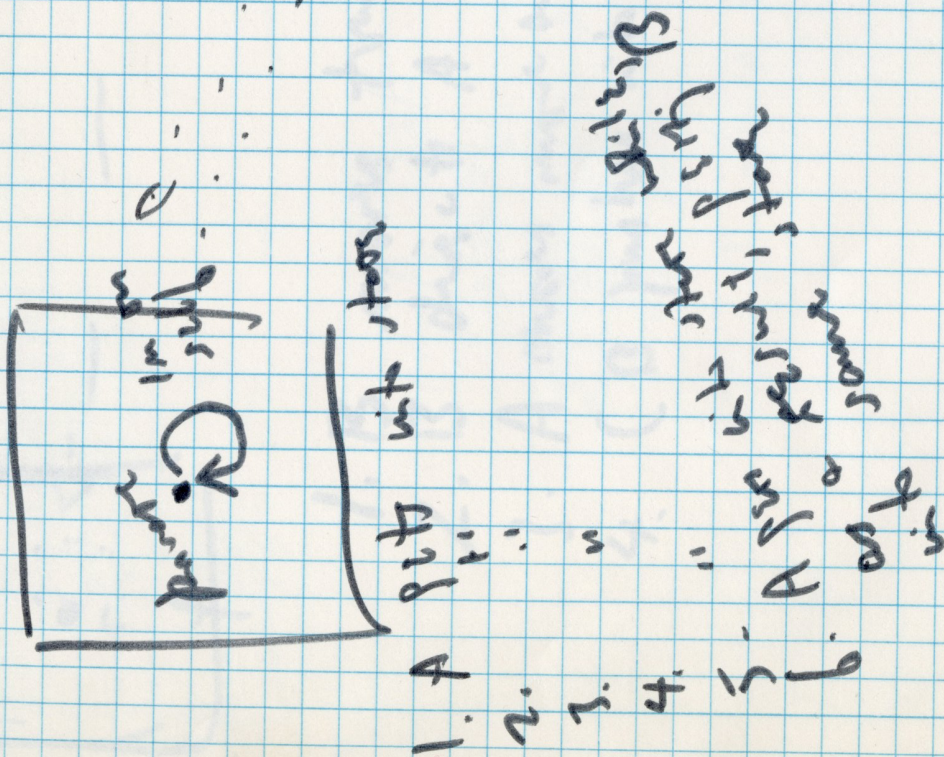
$$\begin{array}{r} 52 \\ 50 \overline{) 2600} \\ \underline{250} \\ 100 \end{array}$$

~~2600~~  
~~250~~  
~~100~~

$$\begin{array}{r} 10 \\ 1 \\ \hline 60 \end{array}$$

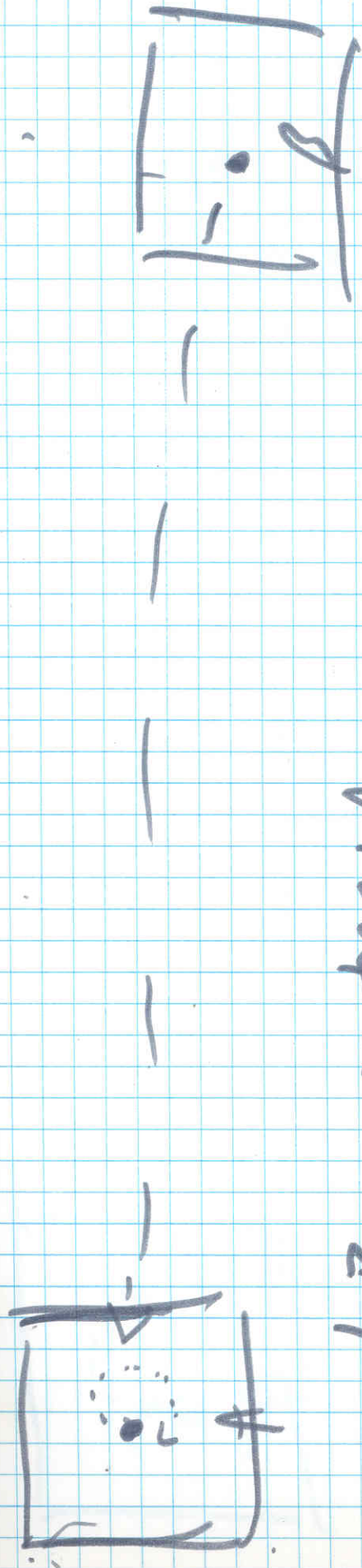


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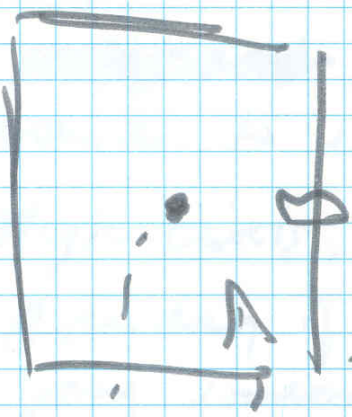
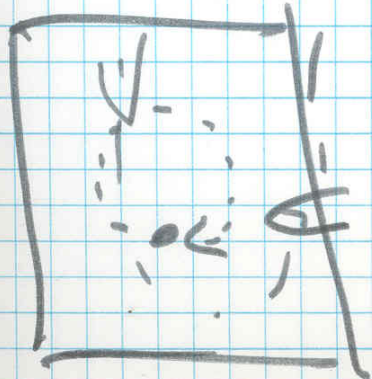
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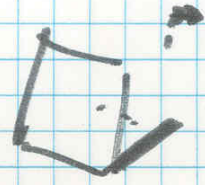
1. B moves toward A.
2. B directs A to put up a share.
3. A moves more and more into heart.
4. (B pushes into A; A pushes into, circle.



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1. A gets into a self-enclosed circle, starts.
2. B moves towards A: his goal is to have A move to him.
3. B tries to prevent A to move into his box.



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1. Body as a starting point.
2. ~~Point~~ Point is the center of a circle; point to something else.
3. Magic circle.
4. Boundary of the circle: centrifugal force: being someone else with the circle.

1. Body as a starting point.
2. Point: something reached: body reaching by something else, some other body.
3. End point.



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~~1. "It's me."~~

1. "It's me." "I am."

2. "I" goes to "me."

3. Turning in on myself.

4. Closed circle.

5.

1. "I am."

2. Loose ends; I go nowhere.

3. I retain the intention to go in any direction

4. "It's me."

5. I'm back in myself: turning in on myself.

6. Closed circle.

~~7. Point in the center of the circle.~~

~~8. End point.~~

7. Point in the center.

8. End point.

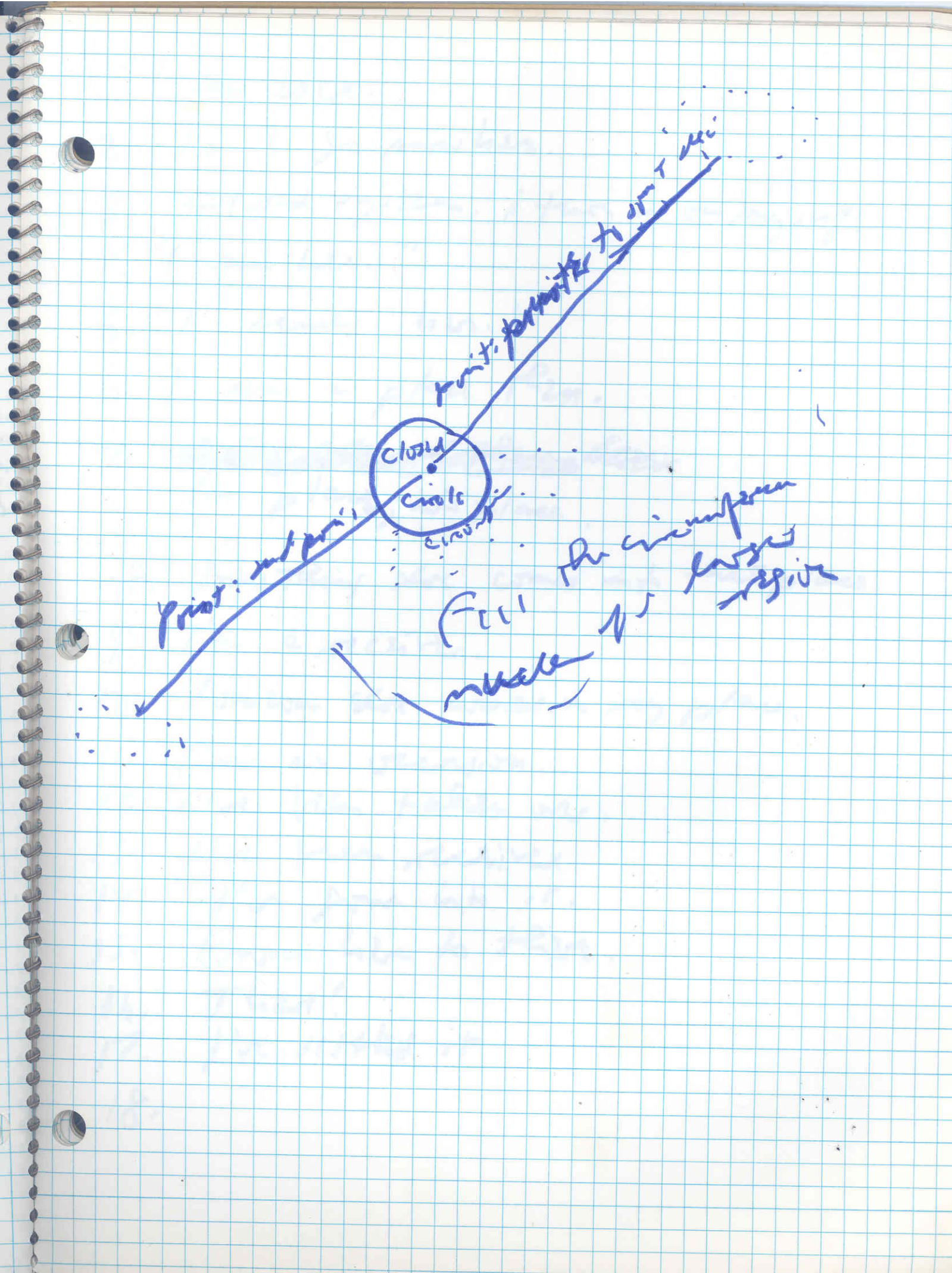
9. Receiver.

10. Pointer: to somebody else.

11.



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1. "I am here."

2. So I go now here.

3. closed system: I turn in on myself.

4. "I am here."

5. "I" equals "here."

6. I am a place then.

7. ~~There is a place there.~~  
In place; into place.

8. Something else comes into that place.

9. I'm a receiver.

10. Someone else comes in my place.

11. I'm an occasion.

12. I've been taken over.

13. I've been received.

14. I've gone into it.

15. From here to there.

16. There!

17. I've settled it.

18.



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I took the \$20 out of 'thief's journal'  
I had a crummy day — maybe what  
I need is a movie tonight.  
My brain is getting all screwed trying to  
decide on when to live, whether or not to  
do that performance.

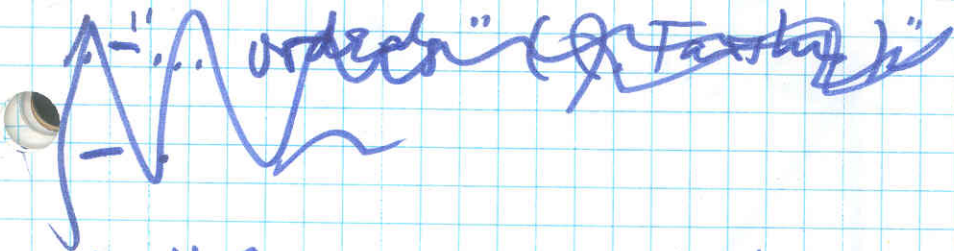
Oh forget it —

It makes me so mad when I think  
of how we ~~love~~ love & how screwed  
up it can get.

989-0961

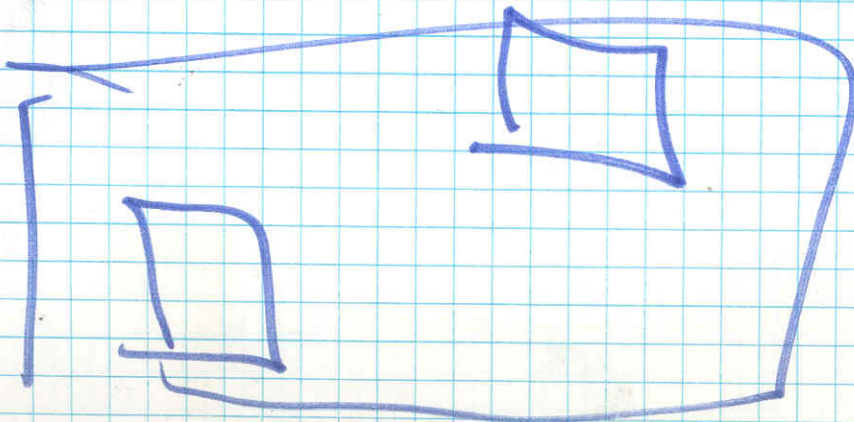
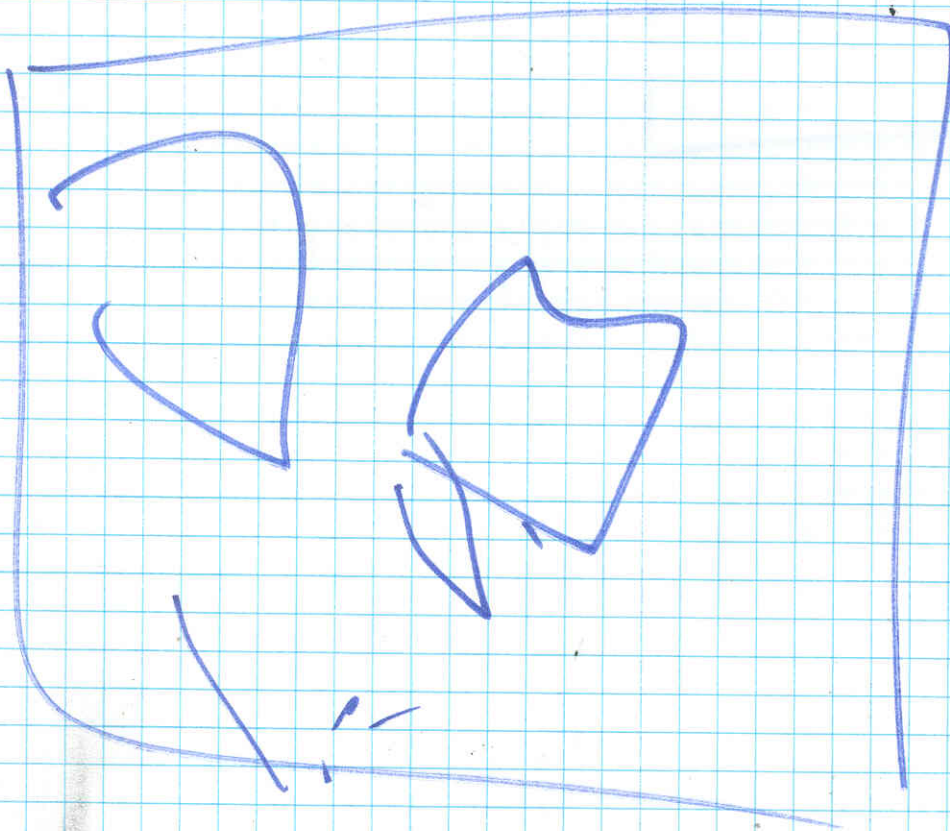


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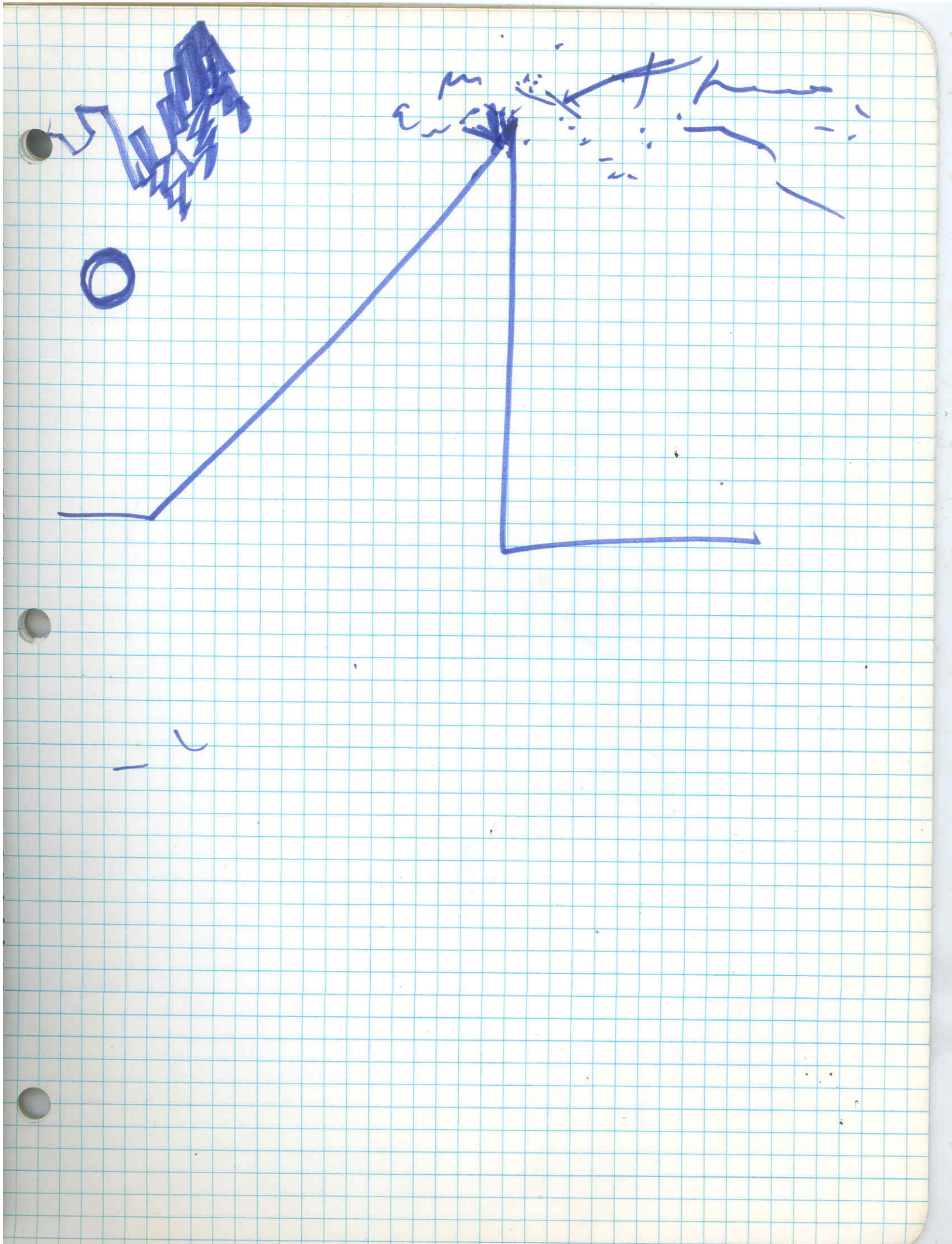


1. - "Acconci seems to be specializing in wavy lines" (q. Tashiro).

- a.



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Hotel Tel. 27-01 room 517 Antonio  
 " 314 Diane

Kunstmarkt - Kunsthalle am  
 NEU MARKT

Groundfloor  
 10-21



See if Antonio can place

call to Terry

1. Ask Terry about film he got
2. Ask