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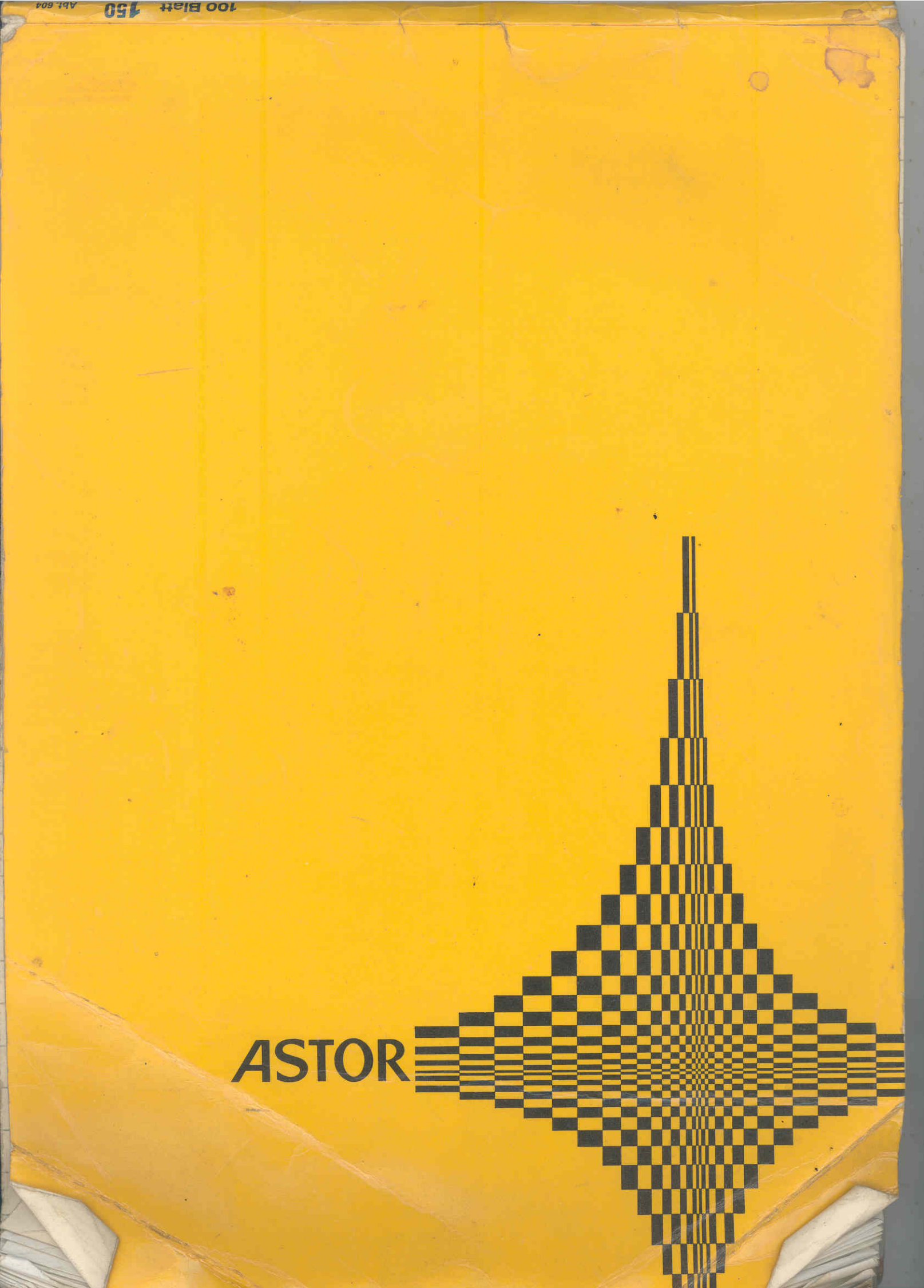
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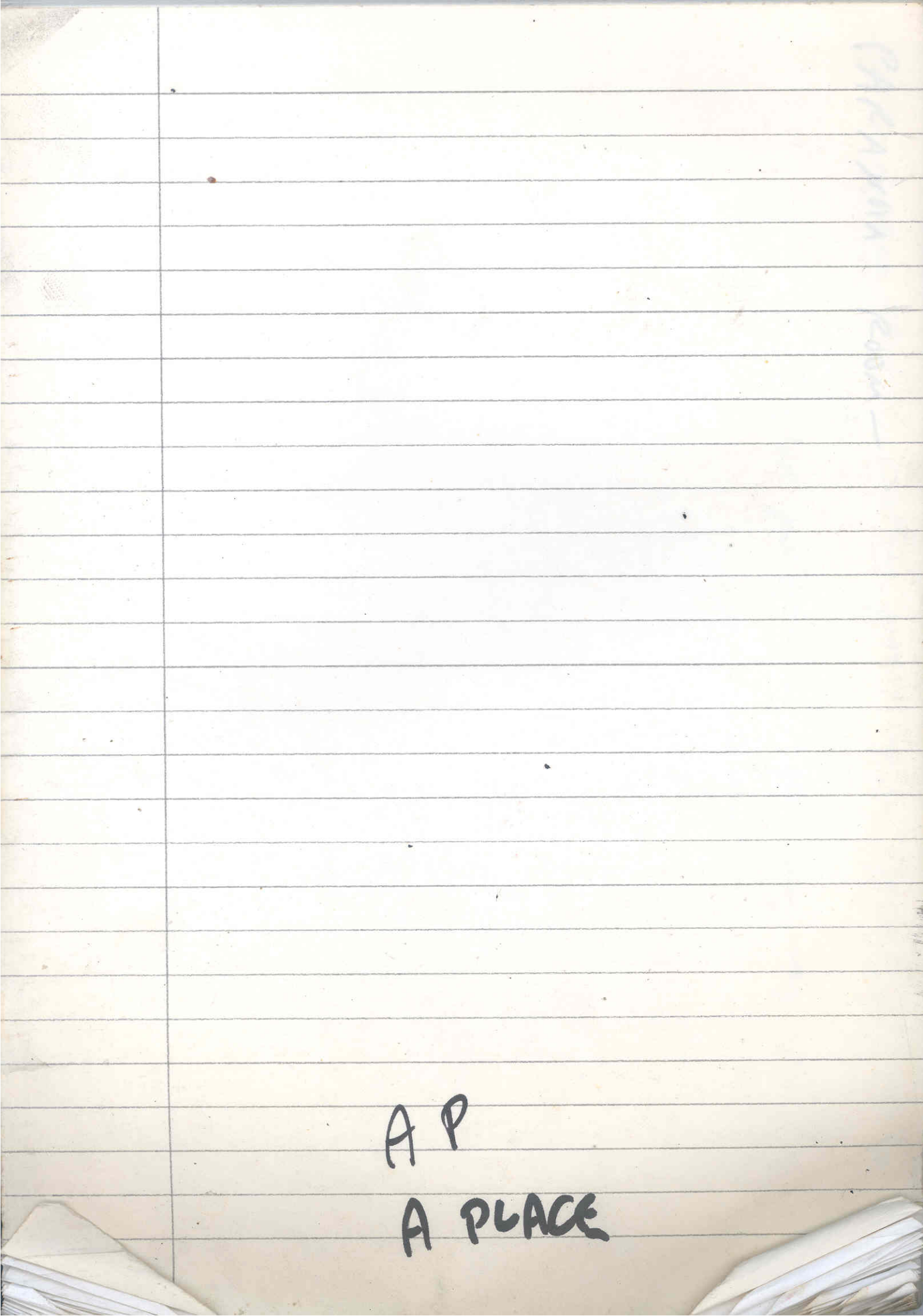
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**This scan was produced by Vito Acconci's studio staff prior to the notebooks' acquisition by Gilbert Silverman, who subsequently donated them to The Museum of Modern Art Archives. The scan captures the notebook in its entirety, from front to back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

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PAPA NOIA ROOM -

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outer space #1: clothes positions — points to step  
into.  
(Glove positions — 'feel my way into')

(Palm against the forehead)  
another layer (water for  
object)  
Projection (from the eye)  
child & adult in projection  
— (approximate motion)  
— (Self - describe body movement)  
— (Self - describe movement)

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Outside spaces: Compensations - displacements -

Aggression against an obstacle, or  
another object (room for this  
object)

Projection (room for the object or  
while a net is projected)

- (Expression room  
- Self-denial (say. room now  
is - destruction) room

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Performance Room: methods of affects and  
reaction paths (complexes)

- Projection bodies

- Role ~~the~~ niches

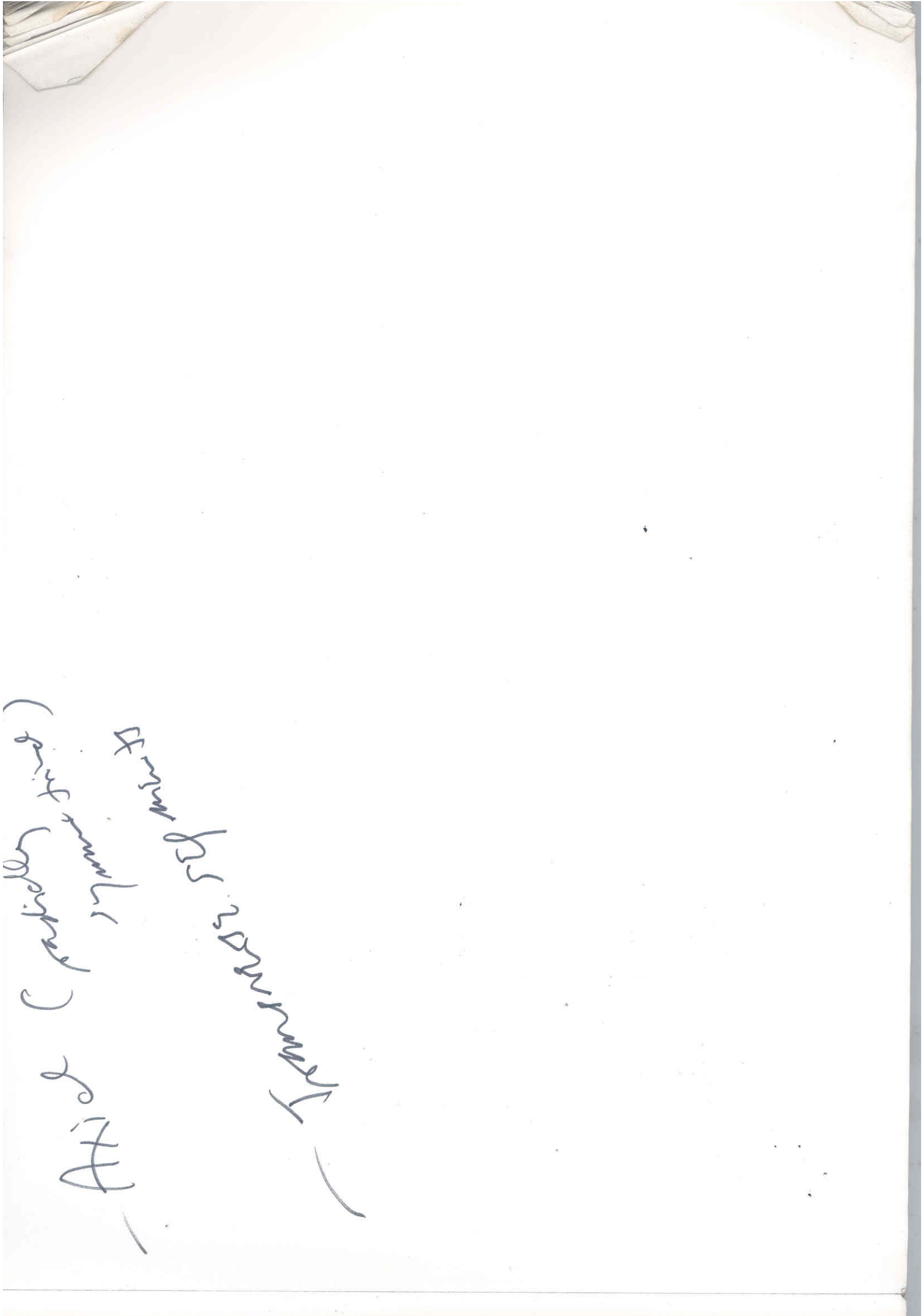
- Scenario corners  
(1 bit with and  
play out  
classics)

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- fusion  
- elimination of our present  
- can plan and symmetry



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Dominance - subordination  
Exhibition - spectators  
Involvement - experience

W  
over the treatment  
Knew p. 100  
Whole part  
J. H. H.

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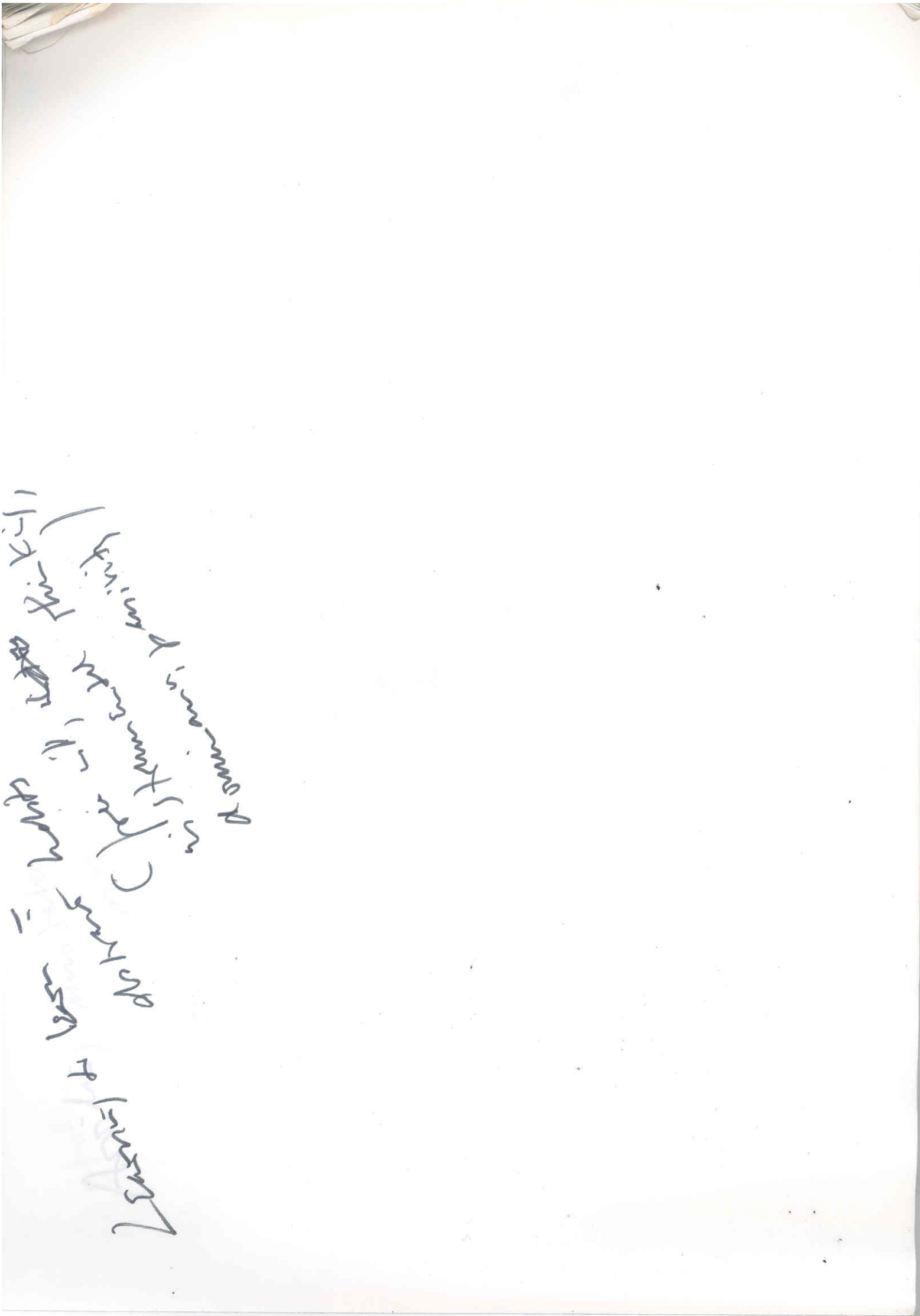
Eng in 3000's  
comp. history

W  
over-100% interaction  
over-100%  
over-100%  
over-100%

Whole good  
J. H. H.



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Asi-bi) mis yaku  
 re to

play: three actions in which we are  
 engaged as players. One floor upon  
 for which they speak words  
 power

His tension - played in air  
 - Campbell - played in air

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("The word 'cos' has no fun")

Meditative  
Meditative  
Meditative ("this is play")

Play: those actions in which we now  
engage do not denote what those actions  
for which they stand would

denote  
behaviors

Historical - playing with risk  
- Gamblers - playing with risk

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Play - messages is changed to play are not true or not meant  
 - these since it is denoted by these signals is non-existent

(within dream - unaware of dreaming)

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Picture frame (concrete)  
Mathematical set (abstract)

—  
—  
psychologic  
frame (concrete)  
physical not  
logical  
(Changes)



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Mark - signs

Messages which simulate mouth-signs

A change the look of the world  
focus on the text

probability to know what is if a message is  
message is

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Abuse of meta-communicative framing:  
 re hijack of brain

A changes the language of B's speech;  
 false integration

inability to know what sort of a message a  
 message is

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Hellphemer: no message of any particular type  
Paranoid: overly rigid classification  
Withdrawal

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Various communicative modes: play, not play, fantas,  
argument, metaphor

Humor

falsification of mode - identifying signs

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Process of discrimination  
within self or between self & others



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Process of discrimination; social model with  
within self or between self & others

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Don't miss, find

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Caravaggio  
Hellenistic (free of message as  
unimportant or to be (enlightened))  
Cotentin

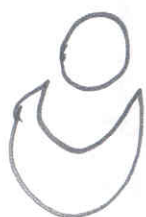
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the location - Delusion - Alteration - proximity - ~~Amnesia~~

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Maple: 1 deer  
→ events  
Curtis  
Linitia

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Continuity  
Continuity  
Symmetry  
Straight line

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Context - marks:

- hypnotist; shining object for inducing trance
- By Caris-rail signal; boxes' handshaker)

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000

in room  
with  
chair  
000

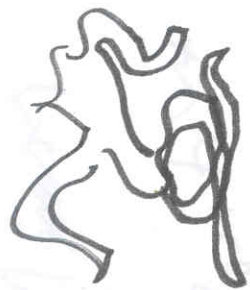
000 / in room  
000

Chair



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Space #1 (introduction)



When we first touch  
around do this in



do this in  
transition  
position to  
(do this for me  
it)

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Spore #1

- Moss of position / bar ven in (straps)
- positive / can try to get into (trials participation)

Chorus on borders

hook at mid

hook at  
right

hook at left as

hook at  
right

hook at  
right

hook at left

hook at left

hook at left

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- (Coles (great lumber, lumber))
- Trees (Copper)
- Bridges (lumber, shavings)
- Bramble,

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Performer now!  
 A / over / place for slides (continuous)  
 (I can perform on, over,  
 across, slides)

slides of emotion-positions  
 (chants).  
 slides of hand-or-lightball  
 (straight - light-  
 of hand)

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Arch. structure of body time

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Mad. Room

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31/17  
Dign  
tations  
toward, across, past  
various & covers

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Space #2: under stairs

- Drawings: note - drawings: 1 with  
use them again



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1. Anticipation (train for future)  
2. Residue (fix the past)  
for Jack-prints?

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performance - poem:  
one section — people role-playing  
one (double bind?)

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front region - Back region  
Outside



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Sitting - Moving the setting with me (this allows my 'acc')

front - present / front - present  
front - present / front - present

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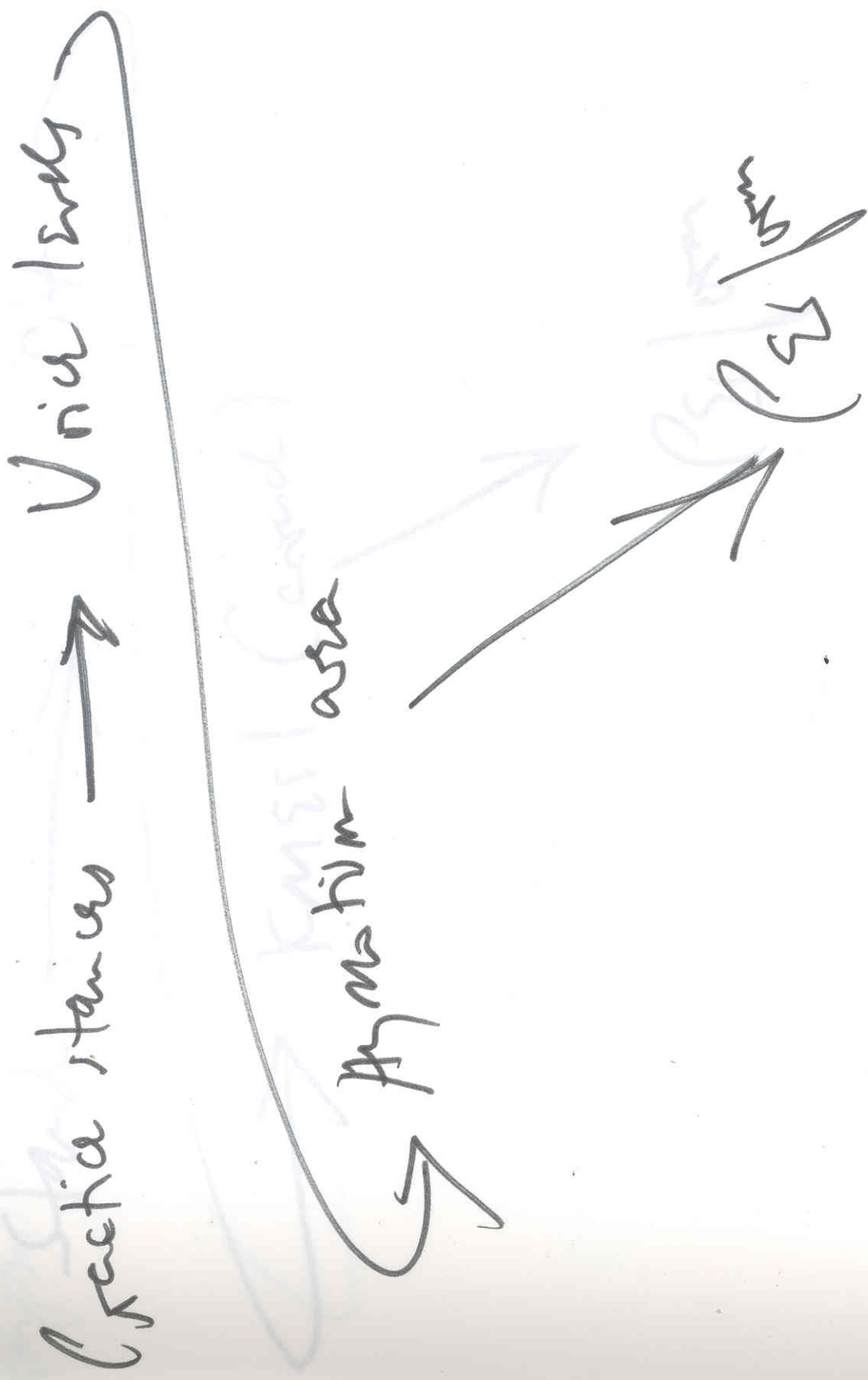
put - edge - lay - rather - look - pitch - capers  
(Viggo's performance)

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Camp-site  
 Tent spots  
 (Clem-tas)  
 Private areas  
 (for rest;  
 'boring' - up,  
 preparation,  
 (relaxing, 'boring')  
 (forgetfulness)

Meditation spots  
 Enclosures  
 (to turn in on  
 oneself, away  
 from distractions,  
 become hypnotized,  
 turn to 'other')

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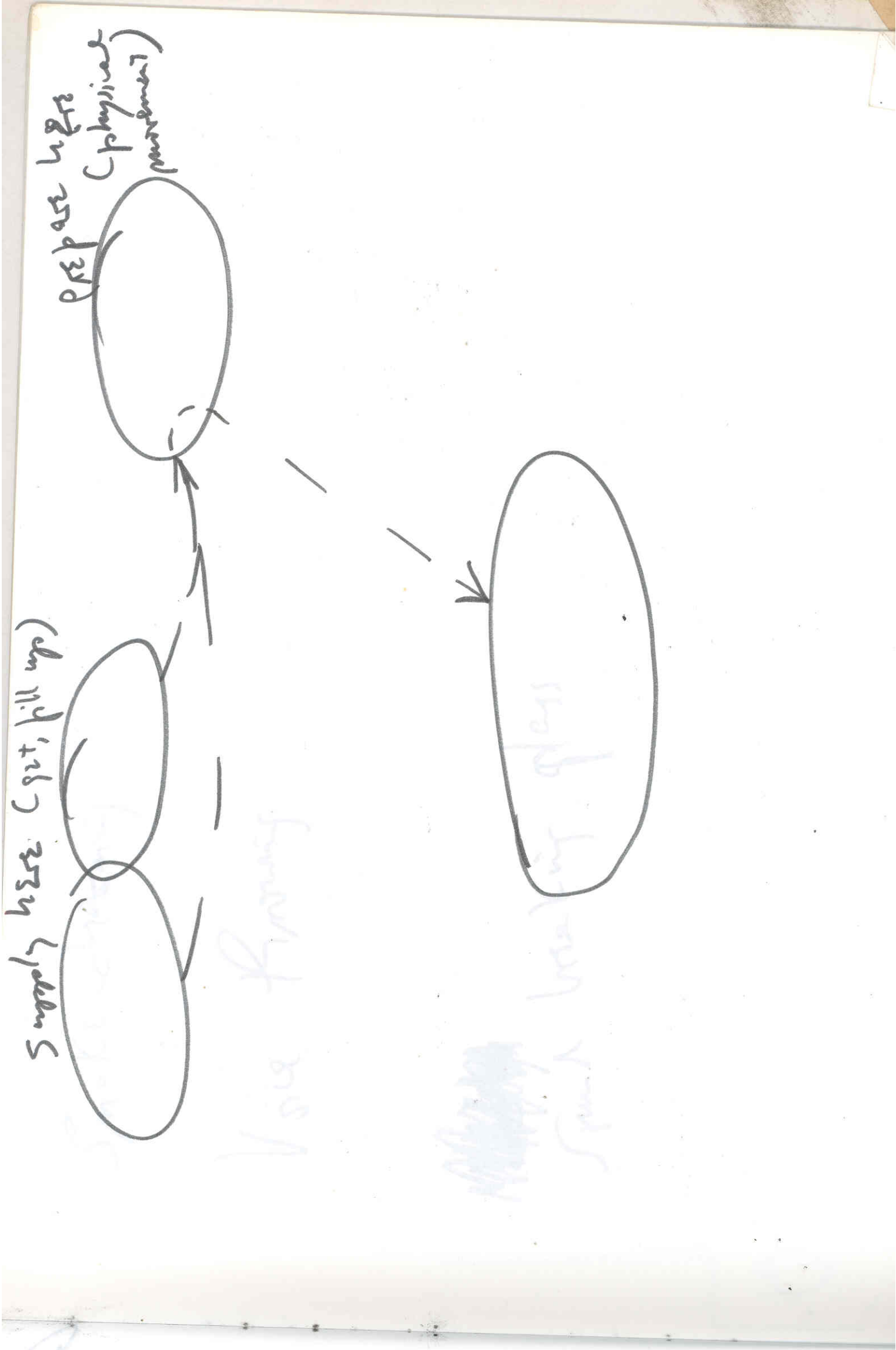


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Compromises/Displacement → Displacement  
Withdrawal (Expression)

150

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Snake-chasing

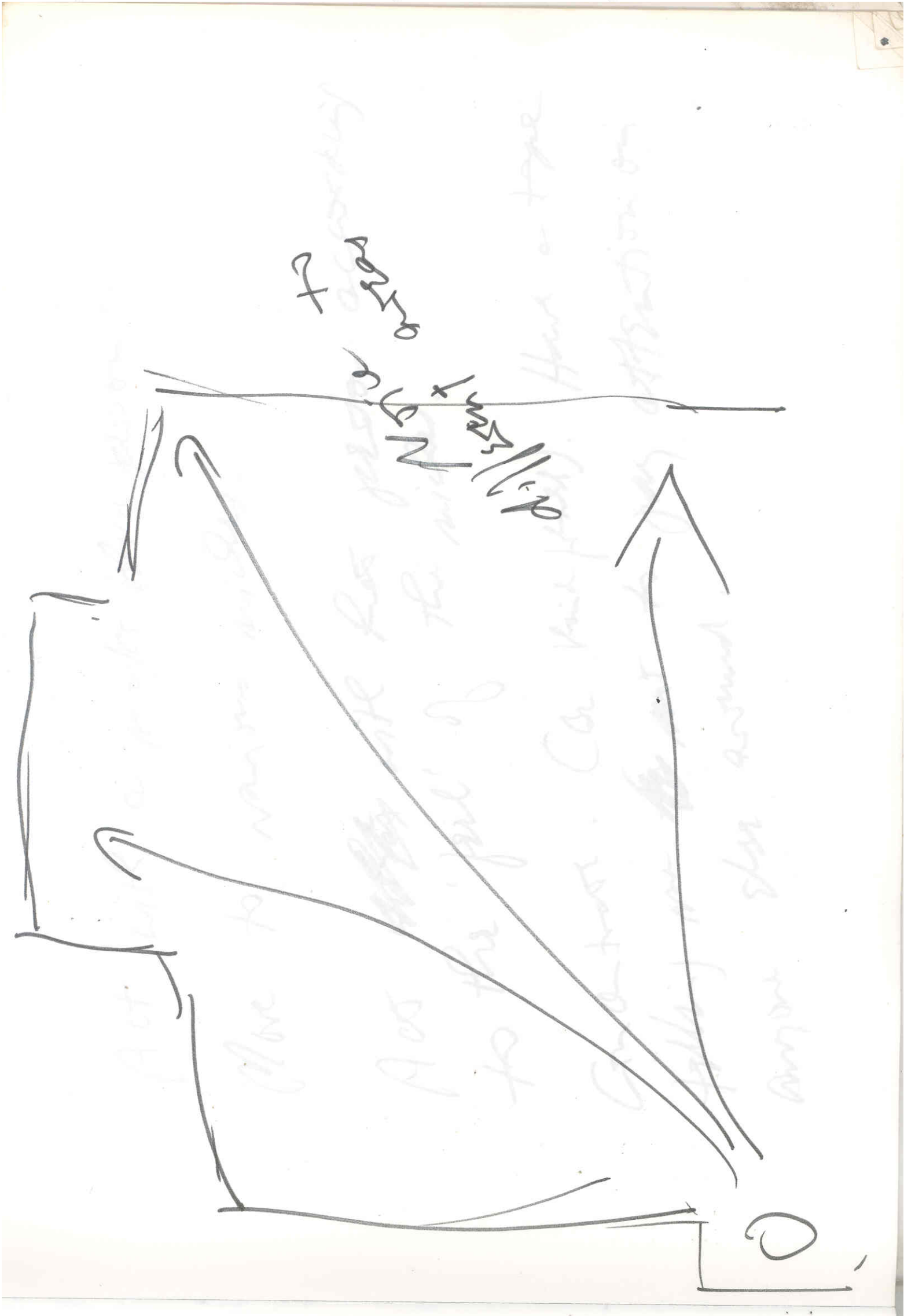
Vise drawing

~~Snake-chasing~~

Snake-chasing

Snake-chasing

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Act with a make-believe person.

Move to various niches.

Act ~~with~~ with real person according  
to the 'feel' of the niche.

Contract. (or risk period). Have a tape  
following me ~~to~~ not to pay attention on  
anyone else around.

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Notes of a painting, amē.

Scrub as 1 m. tall  
note position



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2 Yelink folds - 2 colors (black for me,  
red for opposite number)

Switched as 1 switch  
position

- drawing even role position  
- hypnosis stage (chair and  
chair, stage)

not position?



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Outside room:

- Octant tables (dining-room tables)

- dining room (artistic)

- hypnotherapy stage (chairs and

- hypnotherapy stage)

positions?



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Painting ↑

Aperture in  
projection

Boxed

Violet repulsion

Excitativ open



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needle +  
thread

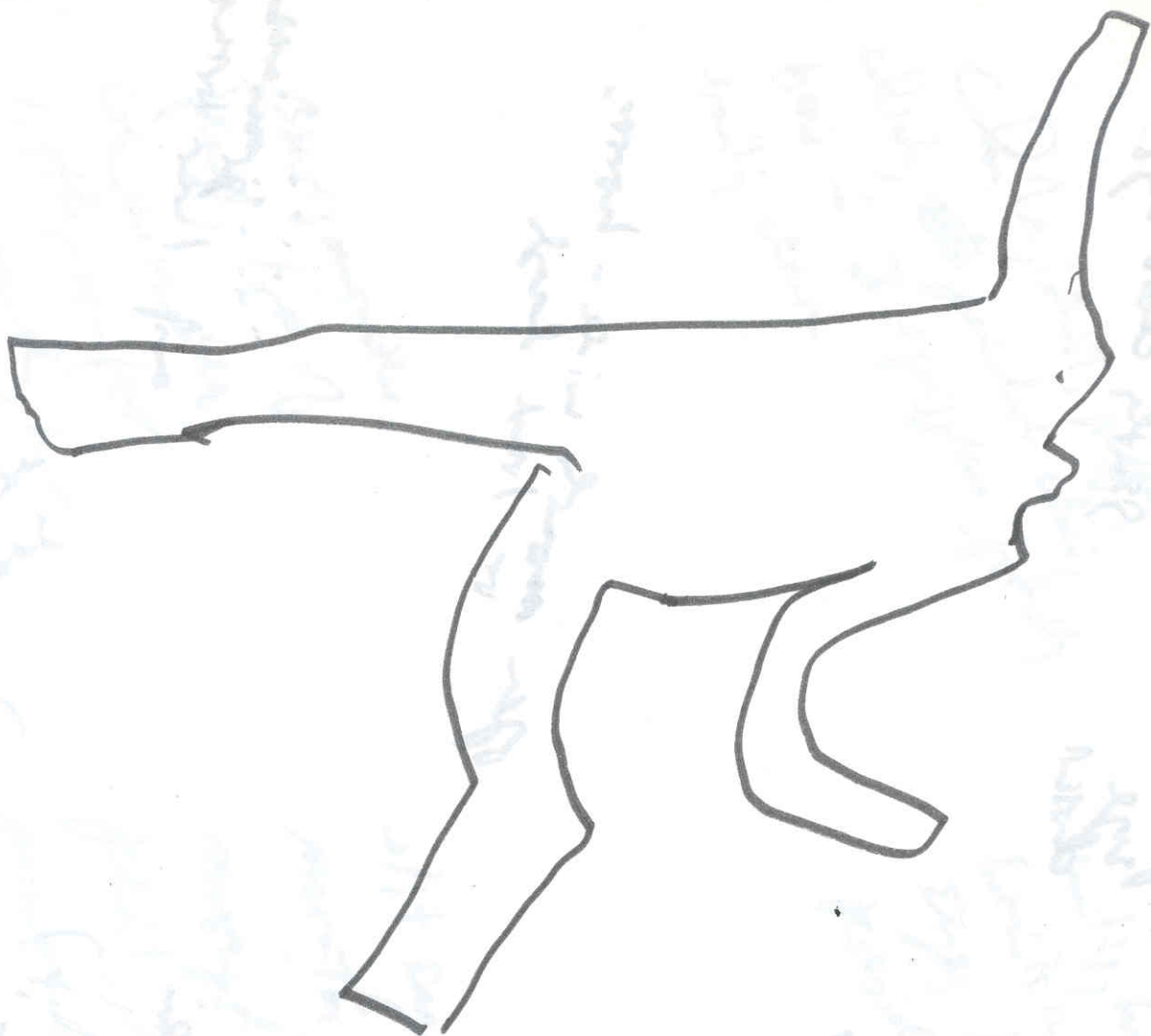
Ball







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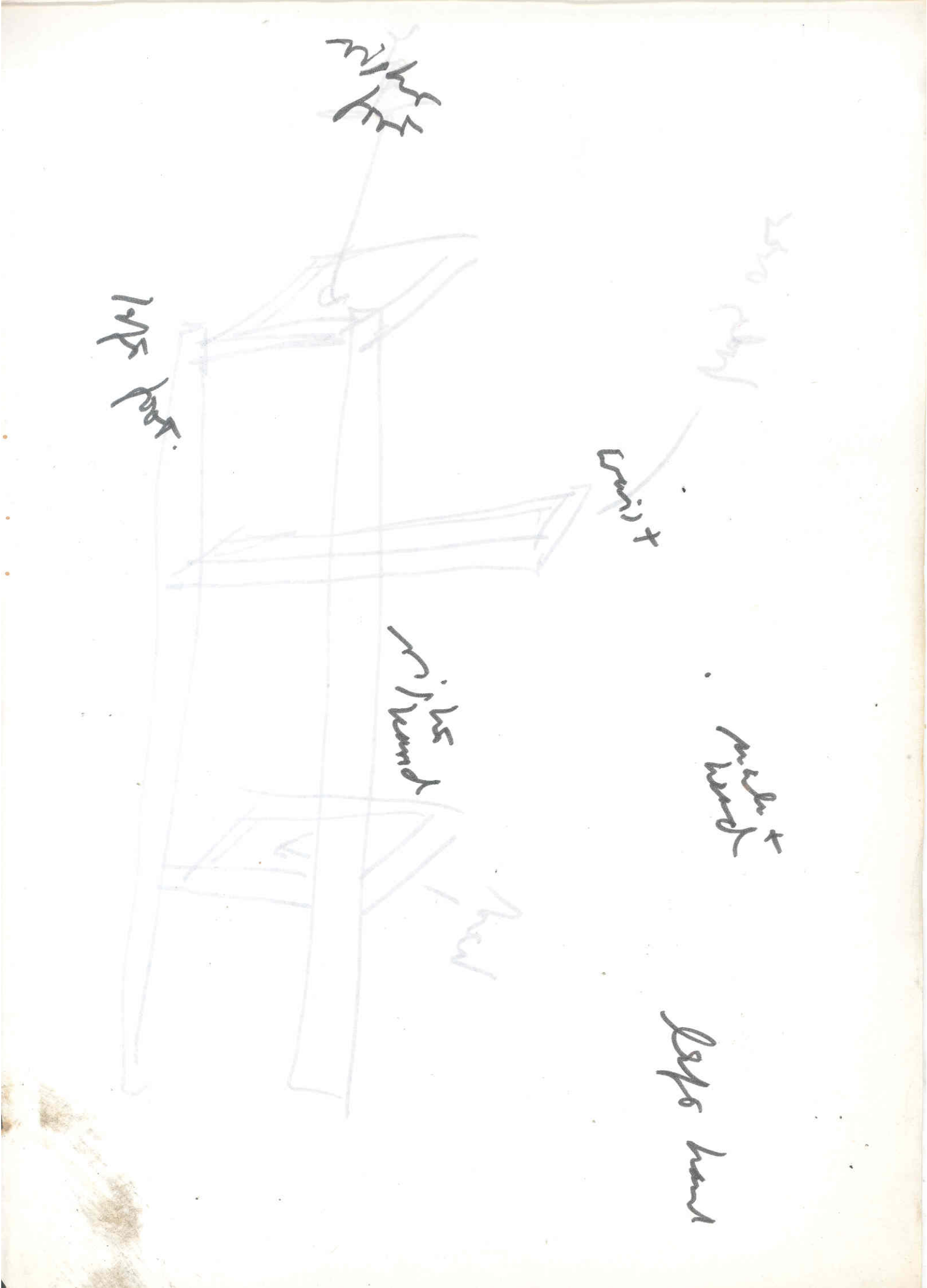


if 2 1/2 hours B.T.  
showers - drops in  
interacting

right arm - reach to  
wall, forward - back  
a wave to do head  
legs arm - reach out  
for legs, to legs  
right leg + foot - drop  
staying on the ground  
legs leg - swing forward,  
stay on to side  
only



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