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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D.1

INFORMATION - ARTISTS

Vito Acconci

3	7 min.
4	12 min. 20 sec.
5	13 min.
6	14 min. 34 sec.
7	15 min. 10 sec.
8	15 min.
9	15 min. 46 sec.
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17	16 min. 20 sec.
18	16 min. 44 sec.
19	17 min.
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22	18 min.
23	18 min. 56 sec.
24	18 min. 42 sec.
25	18 min. 50 sec.
26	18 min. 10 sec.
27	18 min. 4 sec.
28	19 min. 20 sec.
29	20 min.
30	20 min. 6 sec.
31	19 min. 20 sec.

Fourth series of performances: November 1970; 8 AM each day.
The public can see the activity performed, in my apartment, any morning during the performance-month; whenever I cannot be home, I will perform the activity wherever I happen to be.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D.1

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Information Exhibition Papers 5.111
Vito Acconci

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Museum of Modern Art
11 W. 53 ST
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July 1	8 min.
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25	18 min. 50 sec.
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Kymarton McShine
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Duration

July 1	8 min.
2	9 min. 30 sec.
3	7 min.
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D.1

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This weekend, during Vito Acconci's
ROOM SITUATION (A SITUATION USING ROOM),
marked boxes may be stolen from.

Gain Ground Gallery; 246 W. 80 St.; 877-8584
January 24, 25

ProgreThirdDateDuration

July 1	8 min.
2	9 min. 30 sec.
3	7 min.
4	12 min. 20 sec.
5	13 min.
6	14 min. 34 sec.
7	15 min. 10 sec.
8	15 min.
9	15 min. 46 sec.
10	15 min.
11	15 min. 24 sec.
12	15 min. 30 sec.
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27	18 min. 4 sec.
28	19 min. 20 sec.
29	20 min.
30	20 min. 6 sec.
31	19 min. 20 sec.

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The public can see the activity performed, in my apartment, any
morning during the performance-month; whenever I cannot be home,
I will perform the activity wherever I happen to be.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Vito Acconci

STEP PIECE

Apartment 6B, 102 Christopher Street, New York City.

8AM each day; 1970: February, April, July, November.

Project:

An 18-inch stool is set up in my apartment and used as a step. Each morning, during the designated months, I step up and down the stool at the rate of 30 steps a minute; each morning, the activity lasts as long as I can perform it without stopping.

Progress Report: daily record of performance time:
Third month (July, 1970):

<u>Date</u>	<u>Duration</u>
July 1	8 min.
2	9 min. 30 sec.
3	7 min.
4	12 min. 20 sec.
5	13 min.
6	14 min. 34 sec.
7	15 min. 10 sec.
8	15 min.
9	15 min. 46 sec.
10	15 min.
11	15 min. 24 sec.
12	15 min. 30 sec.
13	15 min. 10 sec.
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31	19 min. 20 sec.

Fourth series of performances: November 1970; 8 AM each day. The public can see the activity performed, in my apartment, any morning during the performance-month; whenever I cannot be home, I will perform the activity wherever I happen to be.

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Progress Report: daily record of performance time:
Fourth month (November 1970):

<u>Date</u>	<u>Duration</u>
November 1	5 min. 10 sec.
2	5 min. 0 sec.
3	5 min. 40 sec.
4	5 min. 10 sec.
5	8 min. 0 sec.
6	9 min. 12 sec.
7	11 min. 44 sec.
8	13 min. 6 sec.
9	12 min. 50 sec.
10	13 min. 30 sec.
11	15 min. 22 sec.
12	15 min. 8 sec.
13	16 min. 26 sec.
14	15 min. 52 sec.
15	16 min. 38 sec.
16	15 min. 40 sec.
17	15 min. 36 sec.
18	15 min. 20 sec.
19	15 min. 54 sec.
20	9 min. 12 sec.
21	8 min. 50 sec.
22	14 min. 38 sec.
23	16 min. 10 sec.
24	17 min. 0 sec.
25	18 min. 42 sec.
26	19 min. 10 sec.
27	15 min. 40 sec.
28	19 min. 44 sec.
29	20 min. 12 sec.
30	21 min. 36 sec.

Completion of project.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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This 8½ x 11" area is the location of a page of talk during and about STREET WORKS II (Friday, April 18, 1969, 5 to 6 PM, from 13th Street to 14th Street, between the Avenue of the Americas and Fifth Avenue)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D.1

Films: Kodak Instamatic movie camera; color; 3 minutes each.
The titles are temporary titles, used to separate one film from the other.

-- Jumping in

Still camera. Outdoors.

When the film begins, there is no one in view.

After a few seconds, I am seen jumping from the outside of the picture, at the left, into the inside.

After the jump, I walk off, to the left, and jump again; etc.

Each time I jump, I land in a slightly different place. There are no visible marks on the ground to note each landing spot; the viewer has to depend on memory to mark each previous landing spot.

-- Timing

Holding the camera, I walk from one point (a soccer goal post) toward another (a soccer goal post); filming whatever is in front of me.

My object is to reach the second point in exactly three minutes, just as the film ends.

My rate of walking is sped up or slowed down periodically, according to my estimation of the time it will take to cover the remaining distance.

-- Tracking

Performer walks; camera man walks beside him, at relatively the same pace; camera man is filming the performer.

Now and then, at irregular intervals, the performer falls; the camera man keeps moving, his pace unchanged.

The performer, when he gets up, makes an effort to catch up to the camera, to get back in the picture (he had fallen out of the picture when he fell and the camera man moved on).

-- Filling up space

Still camera. Outdoors.

As the film begins, I am far enough from the camera to allow my whole body to be seen. I begin walking, from the left of the picture, in a straight line to the right. I walk by placing one foot directly in front of the other and flush against it.

When I go out of the picture, at the right, I turn around and head back toward the left, walking in the same manner. This time I am walking in a line just in front of the previous line.

The process is continued, from left to right, and then from right to left, etc; each line in front of the one before.

By the time the film ends, the line I follow is close to the camera.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D.1

Films: Kodak Instamatic movie camera; color; 3 minutes each.
The titles are temporary titles, used to separate one film from the other.

-- Jumping in

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-- Tracking

Performer walks; camera man walks beside him, at relatively the same pace; camera man is filming the performer.
Now and then, at irregular intervals, the performer falls; the camera man keeps moving, his pace unchanged ~~the performer falls again and again~~.
The performer, when he gets up, makes an effort to catch up to the camera, to get back in the picture (he had fallen out of the picture when he fell and the camera man moved on).

-- Filling up space

Still camera. Outdoors.
As the film begins, I am far enough from the camera to allow my whole body to be seen. I begin walking, from the left of the picture, in a straight line to the right. I walk by placing one foot directly in front of the other and flush against it.
When I go out of the picture, at the right, I turn around and head back toward the left, walking in the same manner. This time I am walking in a line just in front of the previous line.
The process is continued, from left to right, and then from right to left, etc; each line in front of the one before.
By the time the film ends, the line I follow is close to the camera.

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An activity situation using streets, travelling, following, changing location, "going wherever you go"

General circumstances: "Street Works IV," sponsored by the Architectural League.

New York City.

October 3-25, 1969.

Follow: to act in accordance with something; to take as an example; to come about or take place as a result, effect, or natural consequence; to keep the mind fixed on something.

Street: a public thoroughfare; a promising line of development or a channeling of effort; "right up your street."

Particular circumstances: Each day, a person is chosen, at random, in the street, any location.

I follow him wherever he goes, no matter how long or how far he travels.

I stop following only when he enters a private place (home, his office, etc).

An activity situation using streets, a traffic light, standing still, traffic, pedestrians

General circumstances: "Street Works IV," sponsored by the Architectural League.

41 East 65 Street.

Opening; October 2, 1969; 5-7 PM.

Light: to attend or conduct with or as with a light; a source of light used as a signal; a conspicuous or dominant person in a particular country, place, or field of endeavor; capable of moving or acting swiftly and dexterously; barely moving or existing; to come or arrive by chance.

Stand one's ground; stand by; stand a chance; stand for.

Particular circumstances: For the duration of the opening, I stand in one spot by the traffic light at 65th Street and Madison Avenue, northeast corner (watching the traffic, waiting for the cars to stop, losing sight of a moving pedestrian, anticipating a car of a certain color, thinking that somewhere someone else is standing in a similar position, etc).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D.1

GAIN GROUND; 246 WEST 80th STREET (BROADWAY); 877-8584
(102 CHRISTOPHER STREET; APARTMENT 6B; 242-7040)

JANUARY 10, 11; 17, 18; 24, 25
11AM TO 5PM (ALSO, 8PM TO 11PM ON SATURDAYS)

Vito Acconci: ROOM SITUATION (A SITUATION USING ROOM)

- Each weekend, the movable contents of a section of my apartment (Christopher Street) will be re-located at GAIN GROUND (West 80th Street). January 10, 11: kitchen; 17, 18: living room-bedroom and bathroom; 24, 25: workroom.
- Whenever I need something that has been re-located at GAIN GROUND, I will go there to get it; anything taken out of the gallery will be returned when I have finished using it.
- At GAIN GROUND, a checklist will be used to define the "extended apartment" by noting the daily activity between its two farthest points; the list will include the objects taken each time I go to the gallery, the times of pick-up and return, the routes and means of transportation.

- Vito Acconci

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.P.1

Vito Acconci
SERVICE AREA

ACCONCI, VITO
orig: Reg
cc: apul
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file
KM

1. Since I am in a show at the museum, I can use that show, as a service. My space in the museum functions as a 'post-office box': during the exhibition, my mail is being forwarded by the post office to the museum.
2. Because the mail is at the museum, on exhibit, the museum guard's normal services are used to guard against a 'federal offense': his function shifts to that of a mail guard.
3. The piece is performed (unawares) by the postal service, as the mail travels to the museum, and by the senders of the mail, wherever they happen to be. I perform the piece actively by coming to the museum to pick up my mail.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D.1

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Vito Acconci

STEPS (STEPPING-OFF PLACE)

Apartment 6B, 102 Christopher Street, New York City.

February 1-28, 1970; continuing thereafter, indefinitely, every day in alternate months.

8AM each day.

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 35
 50
 35
 1500

- An 18-inch stool used as a step. ent and is being
- Each morning, du step up, and down
 the stool at the ach time, the ac-
 tivity lasts as out stopping.
- At the end of ea will be sent
 out -- noting th ivity, the course
 of changes in du
- There will be a month's layoff, after each performance-month,
 before the next series of performances.

(The public can see the activity performed, in my apartment, any morning during the performance-months. Whenever I cannot be home, I will attempt to perform the activity wherever I happen to be.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.P.1

Vito Acconci

STEPS (STEPPING-OFF PLACE)

Apartment 6B, 102 Christopher Street, New York City.

February 1-28, 1970; continuing thereafter, indefinitely, every day in alternate months.

8AM each day.

- An 18-inch stool has been set up in my apartment and is being used as a step.
- Each morning, during the designated months, I step up and down the stool at the rate of 30 steps a minute; each time, the activity lasts as long as I can perform it without stopping.
- At the end of each performance-month, a chart will be sent out -- noting the results of the repeated activity, the course of changes in duration.
- There will be a month's layoff, after each performance-month, before the next series of performances.

(The public can see the activity performed, in my apartment, any morning during the performance-months. Whenever I cannot be home, I will attempt to perform the activity wherever I happen to be.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.P.1

Vito Acconci

STEPS (STEPPING OFF PLACE)

Apartment 6B, 102 Christopher Street, New York City.

8AM each day; revised schedule: 1970: February, April, July, November...

Project: An 18-inch stool is set up in my apartment and used as a step. Each morning, during the designated months, I step up and down the stool at the rate of 30 steps a minute; each morning, the activity lasts as long as I can perform it without stopping.

Progress Report: daily record of performance time:
Second month (April 1970):

<u>Date</u>	<u>Duration</u>
April 1	7 min. 30 sec.
2	6 min. 4 sec.
3	9 min. 40 sec.
4	8 min. 35 sec.
5	8 min. 52 sec.
6	9 min. 24 sec.
7	10 min. 8 sec.
8	11 min. 46 sec.
9	13 min. 10 sec.
10	14 min. 22 sec.
11	15 min. 54 sec.
12	16 min. 30 sec.
13	17 min. 28 sec.
14	18 min. 10 sec.
15	18 min. 42 sec.
16	19 min. 20 sec.
17	20 min. 6 sec.
18	21 min. 40 sec.
19	22 min. 52 sec.
20	23 min. 18 sec.
21	24 min. 0 sec.
22	24 min. 34 sec.
23	25 min. 20 sec.
24	26 min. 54 sec.
25	28 min. 0 sec.
26	24 min. 16 sec.
27	25 min. 0 sec.
28	27 min. 50 sec.
29	26 min. 14 sec.
30	26 min. 10 sec.

Third series of performances: July 1970; 8AM each day.

The public can see the activity performed, in my apartment, any morning during the performance-month; whenever I cannot be home, I will perform the activity wherever I happen to be.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.P.1

Book

Transference : Rozeta Thourne

Accorde

crease as I pick up the mail, while I am at rest. Left alone,
build up (the mail increases) while I am at rest. Left alone,
the mail seeks equilibrium, which would be reached at the end of
the exhibition (all the mail together in one place: saturation).
Living on the land. (Farmers.)
Living off the land. (Nomads.) (Skimming; scanning.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.P.1

Vito Acconci: SERVICE AREA

1. Since I am in a show at the museum, I can use that show, as a service. My space in the museum functions as a 'post-office box': during the exhibition, my mail is forwarded by the post office to the museum.
2. Because the mail is at the museum, on exhibit, the museum guard's normal services are used to guard against a 'federal offense': his function shifts to that of a mail guard.
3. The piece is performed (unawares) by the postal service, as the mail travels to the museum, and by the senders of the mail, wherever they happen to be. I perform the piece actively by going to the museum to pick up my mail.

Notes on and around some uses of SERVICE AREA

- I going to the museum, I am performing in a different style my ordinary role of going down to get my mail. Learning to 'get on the track.' Learning to make equivalent 'going to the museum' and 'going for my mail.'
(A performance piece consisting of 1: a tape of a walk, specified number of steps, and 2: a live performer running in place, the same number of steps, trying to outrun the tape.)
(A performance piece in which a phrase of a song, on record, is played over and over again until I can sing it, fairly exactly, along with the original singer; going on to the next phrase.)
- My performing here means reacting to stimuli (wanting or needing mail, fearing that mail might be stolen).
Performing the piece means going against a form (the materials decrease as I pick up the mail). If I do not perform, the materials build up (the mail increases) while I am at rest. Left alone, the mail seeks equilibrium, which would be reached at the end of the exhibition (all the mail together in one place: saturation).
Living on the land. (Farmers.)
Living off the land. (Nomads.) (Skimming; scanning.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D.1

Realization of SERVICE AREA

1. A small table (about 25"x25" and of ordinary height; the size is not important.
My mail, as it comes into the museum, is placed on the table.
The table should have, at its edge, a label: "Mail Table."

2. A second table, about the same size as the first and placed about one or two inches apart.

Three maps and one diagram are placed on this table.

- a. In the upper left-hand corner, a map of the world.
This will define the route of each letter from outside the city. A line will be drawn from the source (the place the letter was mailed) to the destination (the museum, NYC); I can draw the lines when I come to the museum to pick up the mail.
Beneath the map there will be a label: "Map of Mail Routes (#1)."
- b. In the upper right-hand corner, a map of New York City.
This will define the route of each letter from within the city. As on the map of the world, a line will be drawn from the source of each letter to its destination.
Beneath the map there will be a label: "Map of Mail Routes (#2)."
- c. In the lower left-hand corner, a map of Manhattan.
This will define the route I follow when I come to the museum to pick up my mail. A line will be drawn from my starting point (home or elsewhere) to the place of pick-up (the museum).
Beneath the map there will be a label: "Map of Pick-up Routes."
- d. In the lower right-hand corner, a diagram of the room in which the piece is placed.
This will define the movement of the guard around the room. Since his movements are indeterminate, the arrows will be general, following the edges of the outlines of the room; the arrows will each point in both directions. Label: "Diagram of the Guard's Walking Area (Indeterminate)."
Note: I will attempt to get maps of fairly uniform size.

see diagram, sheet #3

3. Wall.
A statement of the project (page 1 of the enclosed sheets) will appear on the wall, above the first table.
Next to the statement will appear calendars of the exhibition months. On the calendars I will mark the dates and times I come to the museum to pick up mail.

Note: The second table, with its documentation, functions to clarify the movement and circulation that the piece involves.
If I decide that the second table could get too much focus, I might decide to leave it out and have only the first table.
In that case, the materials of the piece would be: Table, mail, printed statement, calendars, museum guard.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.P.1

Realization of SERVICE AREA

1. A small table (about 25"x25" and of ordinary height; the size is not important.
My mail, as it comes into the museum, is placed on the table.
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Beneath the map there will be a label: "Map of Mail Routes (#1)."
 - b. In the upper right-hand corner, a map of New York City.
This will define the route of each letter from within the city. As on the map of the world, a line will be drawn from the source of each letter to its destination.
Beneath the map there will be a label: "Map of Mail Routes (#2)."
 - c. In the lower left-hand corner, a map of Manhattan.
This will define the route I follow when I come to the museum to pick up my mail. A line will be drawn from my starting point (home or elsewhere) to the place of pick-up (the museum).
Beneath the map there will be a label: "Map of Pick-up Routes."
 - d. In the lower right-hand corner, a diagram of the room in which the piece is placed.
This will define the movement of the guard around the room. Since his movements are indeterminate, the arrows will be general, following the edges of the outlines of the room; the arrows will each point in both directions. Label: "Diagram of the Guard's Walking Area (Indeterminate)."
Note: I will attempt to get maps of fairly uniform size.
3. Wall.
A statement of the project (page 1 of the enclosed sheets) will appear on the wall, above the first table.
Next to the statement will appear calendars of the exhibition months. On the calendars I will mark the dates and times I come to the museum to pick up mail.

see diagram, sheet #3

Note: The second table, with its documentation, functions to clarify the movement and circulation that the piece involves.
If I decide that the second table could get too much focus, I might decide to leave it out and have only the first table.
In that case, the materials of the piece would be: Table, mail, printed statement, calendars, museum guard.

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

I N F O R M A T I O N

PROPOSALS

How will you be represented in the show? By a piece entitled
SERVICE AREA.
(See enclosed sheet #1.)

Describe its components, medium or is it printed matter or is it on paper?
Tables, mail, maps, diagram, printed statement, calendars,
museum guard.
(See enclosed sheets #2 and #3.)

Installation: Are there any special instruction on how the piece is to be shown?
The instructions appear on the enclosed sheets, #2 and #3.
I will be available to help install the piece.

If there are any other instructions that are best described by a diagram please
send it. Please make sure that the Museum's role in the execution of the piece
is made clear.

Insurance value: none

If your piece, or any part of it, must be shipped (or collected from a lender)
please indicate all details here and we will instruct you further. Please send
at your own risk any material you can entrust to the regular mail.

I will bring ~~some~~ personally the maps, diagram, statement,
and calendars.
If possible, I would like the museum to provide tables.

ACCONCI, VIIb

orig: Reg

cc: April

pub
file
Kynast

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I will bring ~~some~~ personally the maps, diagram, statement,
and calendars.
If possible, I would like the museum to provide tables.

ACCONCI, VIIo

orig: Reg

cc: April

pub

file

Kynasto

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How do you want to be represented in the catalogue? A page is the size of this sheet and each artist will have one page.

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

Please see enclosed sheet #4

In any other way?

April 6, 1970
Date

Vito Acunzi
Signature

On enclosed sheet #5, I have descriptions of some of my short films. Perhaps a film or two might be included in the 'visual juke box.'

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.P.1

How do you want to be represented in the catalogue? A page is the size of this sheet and each artist will have one page.

Photographs of the piece in the show?

Photographs of a previous piece?

Other photographs,

By a statement?

Please see enclosed sheet #4

In any other way?

April 6, 1970
Date

Roberto Acconci
Signature

On enclosed sheet #5, I have descriptions of some of my short films. Perhaps a film or two might be included in the 'visual juke box.'

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	KM	V.D.1

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

INFORMATION

ARTIST'S BIOGRAPHY

Name (in full): Vito Acconci

If your professional name is not your full name, please give professional name:

Date of birth (month, day, year): January 24, 1940

Place of birth: Bronx, New York

Present address(es): 102 Christopher Street
New York, New York 10014

242-7040

Citizenship (and date of naturalization, if appropriate): U.S.

Places and dates of former permanent residences: 383 Broome Street, NYC (1961-1963); 102 Bowery, NYC (1966-1967)

Study (places and dates):

Holy Cross College (Worcester, Mass.); 1958-1962
University of Iowa (Iowa City); 1962-1964

Travel (places and dates):

Prizes, grants, etc.:

When did you first begin work as an artist?

If your work is related to experiences (in background, education, travel, etc.) that you feel are important to its documentation, please explain.

Place and date work first publicly shown:

Performances: Central Park, 1968; Pieces: Gain Ground Gallery (NYC, 1969)
One man shows: Important group shows:

Gain Ground Gallery (NYC, 1970)

One-man performances:

Rhode Island School of Design, 1969.
Wesleyan University, 1970.

Dwan Gallery (Language III, 1969)
Art of the Mind (Oberlin College, 1970)
Software (Jewish Museum, 1970)
557,087 & 955,000 (Seattle & Vancouver, 1969)
Street Works (Architectural League, 1969)

Performances: Paula Cooper Gallery, NYU, Wadsworth Atheneum, YM-YWHA

ACCONCI, VITO

orig: Reg

cc: Apul

pub

file

Kynaston

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Media in which you have worked (painting, sculpture, photography, films, etc.):

performances, activities, writing, room situations, films, photographs

Have you worked in fields other than the visual arts? see above

Writings, published and unpublished: Editor, O TO 9 magazine.
~~Notes on performances, activities, and room situations. (Probably to be published by Follett Publishing Company)~~

Notes on performances, activities, and room situations. (Probably to be published by Follett Publishing Company)

Bibliography (include documentary films and TV tapes): Critical mention in:
Arts (Schuldt, Summer 1969; John Perreault, December-January 1970).
Village Voice (John Perreault: March, April, October 1969; January 1970)
Penthouse (John Wilcock, Summer 1970)

If there is any further information that you think might be valuable or interesting, or if you care to make a general statement, we should appreciate it.

April 6, 1970
Date

Vito Acconci
Signature

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SEK-AL AREA

Wall

statement of the
prison
↓

calendar of
exhibition months
↓

mail

MAIL TABLE

Map of Mail
Routes (#1)

Map of Mail
Routes (#2)

Map of
pick-up
Routes

Diagram
Map of the
Guard's Walking
Area (Inde-
terminable)

floor

3

← guard →

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Media in which you have worked (painting, sculpture, photography, films, etc.):

performances, activities, writing, room situations, films, photographs

Have you worked in fields other than the visual arts? see above

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Date

April 6, 1970

Signature

Vito Acconci

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Nova Scotia College of Art and Design
6152 Coburg Rd.
Halifax, Nova Scotia
Canada

Vito Acconci
December 1-15
1970

ACCESSIBILITIES

