

Liz Kotz, Acconci's Poetics



Accenci
Vito

ARTIST
FILE

ARTIST: Vito Accenci
TITLE: Security Zone
YEAR: 1971
MEDIUM: Pier, one companion, blindfold, ear-plugs, rope, trust
SIZE: One hour
PHOTOS: Shunk-Kender

1. A person is chosen as my guard and/or opposition party. He is specifically chosen: someone about whom my feelings are ambiguous, someone whose moves I don't fully trust.
2. We are together on the pier: I am blindfolded, my ears are plugged, my hands are tied behind my back -- I am spun around a few times to lose ground orientation.
3. I walk around the pier -- I attempt to gain assurance in walking around the pier (putting myself in the other person's control -- learning to trust in that control -- trying out whether or not I can trust in that control). The other person determines how he wants to use the trust I am forced to have in him.
4. The piece is designed for our ~~specific~~ particular relationship: it tests that relationship, works on it, can possibly improve it.

Piece done with Les Jaffe
February 28, 1971

~~PHOTOS~~
Photos seem to belong
to L. Sharp

VF-77
Artist
Vito
ARTIST: Vito Acconci
TITLE: Pull
YEAR: 1971
MEDIUM: Performance
Videotape of the performance
LOCATION: Eisner & Lubin Auditorium, NYU
SIZE: Thirty minutes
PHOTOS: Lee Jaffe

ARTIST
FILE

~~Two performers, one male and one female.~~

~~The female performer forms the center of a circle.~~

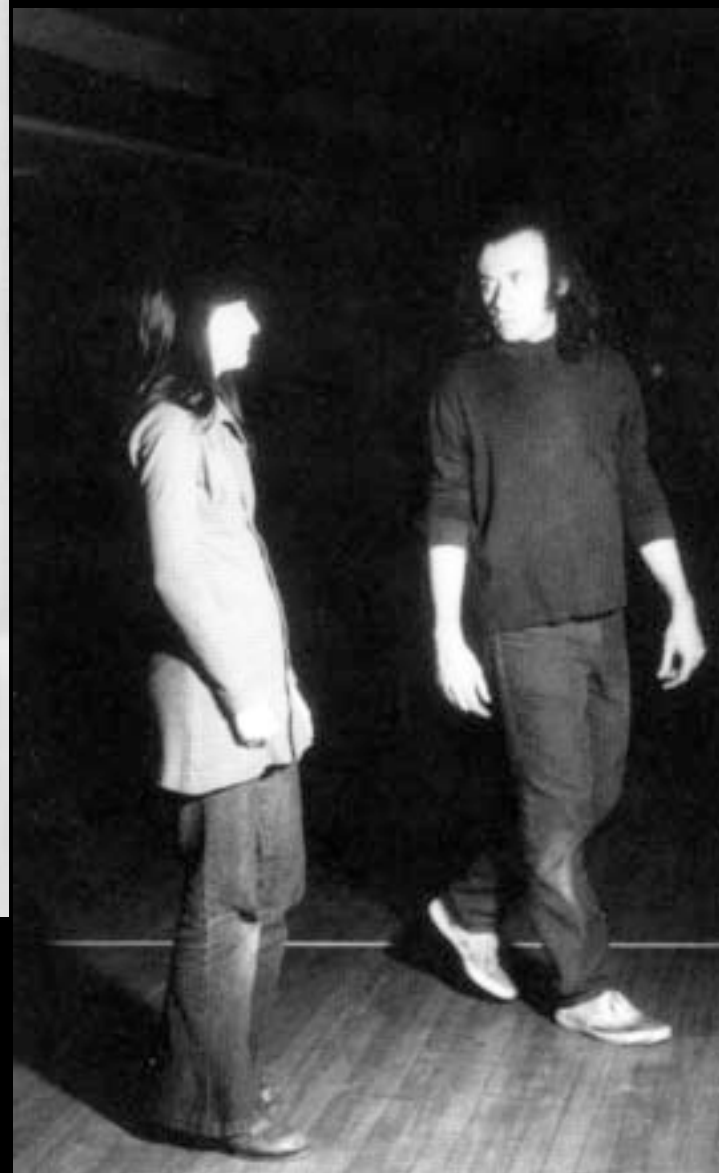
An area 10 ft. square marked off with masking tape to the right of and in front of the audience. One 500-watt bulb lighting the area; everything else ~~in~~ dark.

Two performers, one male and one female.

1. The female performer forms the ~~center~~ center of a circle.
2. The male performer walks in a circle around her (the female performer rotates on her point).
3. The goal of each performer is to keep staring at the other, to keep his eyes bound to the other's.
4. At any time, either of the performers can shift direction, ~~change~~ change speed etc.; either performer can control, exert pull on, the other performer.
(Each performer has to decide whether he wants to control or be controlled; each performer has to decide whether he can determine if he is controlling or being controlled.)

COLOR SLIDES INCLUDED

1261



I. THE TERMS ARE: 'I' - 'IT'. MY PRESENCE IS: MARGINAL. THE VIEWER'S POSITION IS: AFTER-THE-FACT. THE MODE IS: DEPENDENCE. THE MOVEMENT IS: LINEAR, RADIAL. THE INTENTION IS: EXTENSION. THE METHOD IS: CONSUMPTION. THE RESULT IS: ADJUSTMENT. THE STYLE IS: EVERYDAY-NORMAL. THE LOCATION IS: LIFE-WORLD. THE SPACE IS: OVERLAPPING. THE TIME IS: DRIFT. THE APPROPRIATE MEDIUM IS: SCHEMATICS, REPORTAGE, RUMOR.

II. THE TERMS ARE: 'I' - 'ME'. MY PRESENCE IS: CENTRAL. THE VIEWER'S POSITION IS: VOYEUR. THE MODE IS: DETACHMENT. THE MOVEMENT IS: CIRCULAR. THE INTENTION IS: ON THE ONE HAND, AVAILABILITY; ON THE OTHER HAND, SELF-SUFFICIENCY. THE METHOD IS: STRESS, ADAPTION, EXHAUSTION. THE RESULT IS: SELF-ENCLOSURE. THE STYLE IS: DEPRIVATION, VULNERABILITY, SUPER-NORMAL REACTION. THE LOCATION IS: TRAINING-ROOM, ISOLATION-CHAMBER. THE SPACE IS: FRAMED. THE TIME IS: DRIVE. THE APPROPRIATE MEDIUM IS: FILM, PHOTO, CAMERA (WITH OR WITHOUT FILM).

III. THE TERMS ARE: 'I' - 'HE'/'SHE'. MY PRESENCE IS: OCCUPIED. THE VIEWER'S POSITION IS: NON-ADMISSION. THE MODE IS: MANIPULATION. THE MOVEMENT IS: REVERSAL. THE INTENTION IS: DISSOLUTION OF BOUNDARIES. THE METHOD IS: STRATEGY, COUNTER-ASSESSMENT. THE RESULT IS: DOMINANCE, DISAPPEARANCE. THE STYLE IS: CAMOUFLAGE. THE LOCATION IS: MEDITATION-CHAMBER, MAGIC-CIRCLE. THE SPACE IS: VIRTUAL. THE TIME IS: ATTENTION-SPAN. THE APPROPRIATE MEDIUM IS: VIDEO, REHEARSAL, SOAP-OPERA.

IV. THE TERMS ARE: 'I' - 'YOU'. MY PRESENCE IS: FRONTAL, COMBINATORY. THE VIEWER'S POSITION IS: COMPLEMENTAL. THE MODE IS: EXCHANGE. THE MOVEMENT IS: FLOW. THE INTENTION IS: COMMUNICATION THROUGH BOUNDARIES. THE METHOD IS: AUTOBIOGRAPHY AS CALLING-CARD. THE RESULT IS: TRUST, BETRAYAL, STIGMA. THE STYLE IS: THERAPY. THE LOCATION IS: EXHIBITION-SPACE AS MEETING PLACE, EXHIBITION-SPACE AS BUFFERZONE. THE SPACE IS: ACTUAL. THE TIME IS: METAPHORIC. THE APPROPRIATE MEDIUM IS: THEATER, ENCOUNTER-GROUP.

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(here){      }(      )
(      )(there){      }
(      ){      }(here and there -- I say here)
(      )(I do not say now){      }
(I do not say it now){      }(      )
(      )(then and there -- I say there){      }
(      ){      }(say there)
(      )(I do not say then){      }
(I do not say, then, this){      }(      )
(      )(then I say){      }
(      ){      }(here and there)
(      )(first here){      }
(I said here second){      }(      )
(      )(I do not talk first){      }
(      ){      }(there then)
(      )(here goes){      }
(I do not say what goes){      }(      )
(      )(I do not go on saying){      }
(      ){      }(there is)
(      )(that is not to say){      }
(I do not say that){      }(      )
(      )(here below){      }
(      ){      }(I do not talk down)
(      )(under my words){      }
(under discussion){      }(      )
(      )(all there){      }
(      ){      }(I do not say all)
(      )(all I say){      }

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Re (1967/68)

READ THIS WORD THEN READ THIS WORD READ THIS
WORD NEXT READ THIS WORD NOW SEE ONE WORD
SEE ONE WORD NEXT SEE ONE WORD NOW AND THEN
SEE ONE WORD AGAIN LOOK AT THREE WORDS HERE
LOOK AT THREE WORDS NOW LOOK AT THREE WORDS
NOW TOO TAKE IN FIVE WORDS AGAIN TAKE IN FIVE
WORDS SO TAKE IN FIVE WORDS DO IT NOW SEE
THESE WORDS AT A GLANCE SEE THESE WORDS AT
THIS GLANCE AT THIS GLANCE HOLD THIS LINE IN
VIEW HOLD THIS LINE IN ANOTHER VIEW AND IN A
THIRD VIEW SPOT SEVEN LINES AT ONCE THEN TWICE
THEN THRICE THEN A FOURTH TIME A FIFTH

Text (1969)

Vito Hannibal Accorci

on(to this, that is, to the sum of it all, they move on until they have something on him, and another on her, and more on you, and most of all((it all))on me, that is to say, on one and all((it all)), until then, and then it was that they could move only on and off, and this it was((all this, it has been said))that they did on and on. They did it up. No, they did it up. So but's about it, it was the day that did it up.

But at least they half-did it up. "The smallest in size, in degree, in importance, they have done it up((just as much as they, at least, half-did it up there))when they mounted a ladder to climb into the saddle((they did it up here))to go upstairs."

--Continued on Page 11--

ON(a magazine version of a section of a long prose)

sum In
until was
him seemed
more thing
it jaws
by
unto enormous
thunder
off young
burglar
give
on
but's and
that refuge
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that
The
they door
much ATELIER
did He
mounted felt
the

--Continued--

Guillaume Apollinaire

POETRY

In the first days of the year 1911, a badly dressed young man was running up the rue Houdon. His extremely mobile face seemed in turn joyful and disturbed. His eyes devoured everything they saw and when his eyelids came together rapidly like jaws, they engulfed the universe which was endlessly renovated by him as he ran along imagining the smallest details of the enormous worlds he was feasting his eyes on. The clamor and thunder of Paris boomed out in the distance and around the young man, who sometimes stopped, completely winded, like a burglar who's been chased too long and is at last ready to give himself up. The noises indicated that the enemies were on the verge of tracking him down, like a thief. His mouth and eyes expressed the double -- walking slowly now, he took refuge in his memory, and he went on ahead, while all the forces of his destiny and his consciousness dismissed time so that the truth of what is, was and will be might appear.

The young man went into a one-story house. On the open door a placard read:

ATELIER ENTRANCE

He followed a corridor where it was so dark and cold he felt as if he were dying, and with all his will, clenching his

Chapter 10 of the Poet Assassinated. The complete translation by Ben Padgett with illustrations by Jim Pine will be published in the fall of 1968 by Holt, Rinehart, and Winston.

reading-is-getting-the
 e-meaning-of-something
 g-written,-printed,-e
 te,-by-interpreting-i
 te-characters-or-sign
 s,-reading-is-utterin
 g-sound-printed-or-wr
 itten-matter,-reading
 is-learning-the-true-
 meaning-of-something,
 understanding-the-nat
 ure-or-significance-a
 s-if-by-reading,-read
 ing-is-interpreting-d
 ouble,-sign,-etc,-re
 ading-is-foretelling-
 the-future,-reading-i
 s-interpreting-or-und
 erstanding-a-printed-
 passage,-etc,-as-havi
 ng-a-particular-meani
 ng,-reading-is-having
 or-giving-something-a
 s-a-reading-in-a-cert
 ain-passage,-reading-
 is-getting-knowledge
 of-something,-learnin
 g-from-printed-matter
 r,-reading-is-applying
 oneself-to-something,
 studying,-reading-is-
 recording-and-chewing
 something,-registrin
 g,-reading-is-putting
 someone-into-a-specif
 ic-state-by-reading.

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 dreamy
 readmission
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 understate
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 thimbles
 wipe lighter
 town
 frightening
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 disposition
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 nothing
 fighting
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 biting
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 one thing
 riding
 note
 spitting
 lighting
 come one
 editing
 another writing

writing-is-forming-or
 inscribing-words,-let
 ters,-symbols,-etc,-
 n-a-surface,-as-by-en
 cutting,-carving,-or,-
 specially,-marking-wi
 th-a-pen-or-pencil,-w
 riting-is-forming-the
 words,-letters,-symbo
 ls-of-something-with-
 pencil,-shank,-typewr
 iter,-etc,-putting-d
 own-in-writing,-writi
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 osition,-composing-w
 riting-is-drawing-up-
 or-composing-somethin
 g-in-legal-form,-writ
 ing-is-filling-in-a-s
 heet,-printed-form,-e
 tc,-with-necessary-wr
 iting,-writing-is-ov
 ering-something-with-
 writing,-writing-is-c
 ommunicating-somethin
 g-in-writing,-writing
 is-communicating-with
 someone-in-writing,-w
 riting-a-letter-or-no
 te-to-someone,-writin
 g-is-calling,-entitat
 ing,-or-designating-s
 omeone-something-in-wr
 iting,-writing-is-und
 erwriting-something.-

lettuce
 onager
 cuttle
 espial
 withal
 writ of prohibition
 symmetallism
 typewriting
 down-beat
 writ of right
 literate
 compositor
 wrong
 sometime
 wrongdoer
 checkbook
 etch
 wrongdoing
 covering letter
 communication
 sometimes
 wrongful
 notebook
 wrongheaded
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 undesigning
 arm
 belt
 ear
 ceiling
 chair
 chest
 chin
 cigarette
 concrete
 desk
 door
 dress
 ear
 eye
 floor
 forehead
 grass
 hand
 lamp
 leg
 mouth
 neck
 nose
 pants
 pencil
 radio
 rug
 shirt
 shoe
 shoulder
 sink
 skirt
 sky
 table
 wall
 window

temperatures in the lower thirties. Fair and cold tonight and

(The line you have read is the 339th of
a 350 line piece; the rest appears in the
other 349 copies of O TO 9 number 5.)

Clark Coolidge

we
movie

bomb
blood

bleeding
are

and
death

the
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the
arms

happens
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painting
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