

Lee Lozano

Dropout Piece

Sarah Lehrer-Graiwer



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The books insist that a single contemporary work of art (in all of its different manifestations), through a unique and radical aesthetic articulation or invention, can affect our understanding of art in general. More than that, these books suggest that a single work of art can literally transform, however modestly, the way we look at and understand the world. In this sense the *One Work* series, while by no means exhaustive, will eventually become a veritable library of works of art that have made a difference.

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Drop in to *Dropout*

In terms of actual Conceptual art, the major female figure in New York in the 1960s was Lee Lozano.

— Lucy Lippard¹

Lee Lozano's legendary and legendarily elusive *Dropout Piece*, begun around 1970, may or may not be precisely equivalent to her dropping out of the New York art world. It is among Lozano's most challenging works and notorious, lasting achievements. Yet in many ways there is **no piece to speak of**, not in any conventional sense of an artwork we can exhibit and study, nor of a performance that took place as an event for an audience. If those who should be best acquainted with Lozano's body of work – the artist's estate, her former dealers Jaap van Liere and Barry Rosen – question outright whether or not *Dropout Piece* exists at all, we must position our study in **uncomfortably close relation to not knowing**, continually asking ourselves what status the work occupies and how is it a piece.² In talking about *Dropout Piece*, we are talking around an absence – the artist's absence and the void of information it created. Lozano teased Duchamp's question 'Can one make works which are not works of "art"?'³ This ontological experiment is built into the work: through dropping out Lozano posed major problems of recognition. As much as this investigation will elucidate, we ought to preserve the fundamental quality of doubt in her thinking that produced *Dropout Piece* and was to be its desired effect.

We can begin by saying that *Dropout Piece*, first and foremost, is a title – a concise fragment of language indicating, with the word 'piece', the application of art's frame around a certain zone of defiant, difficult and joyously (ce)rebellious⁴ thinking represented by the ambiguous but decisive compound 'dropout'. Being a title, the piece functions as a verbal object to be considered in the literary context of the artist's writings. *Dropout Piece* is the name Lozano gave to her wrenching transformation from insider to outsider, her declaration of willed marginality. She named her position to the world, or rather to the art world, as a designation of otherness and refusal, rejection and critical defection.

As a title, *Dropout Piece* takes material form only in a few notes the artist wrote to herself in a private notebook on 5 April 1970 (fig.1-3) – not in an art object, drawing, document or discretely prepared entity of any kind. Nor is

it contained as an event, being imprecisely located in time and having no connection to a viewing audience except in the abstract. Lozano never prepared *Dropout Piece* for exhibition, as she had earlier art actions such as *Investment Piece* (1969, fig.4) and *Grass Piece* (1969, fig.7); but then again, the dropping out of the art world which the piece entails precluded that very possibility of exhibition. Formlessness followed function (or dysfunction) in order to enact content: *Dropout's* immateriality as art had to be consistent with the negation it enacted in life. As an uncommodified action, it couldn't be sold (and hasn't been yet), and that's a key part of its point.

Dropout Piece, then, is also a large-scale action Lozano carried out over a long period of time in the lived reality of her life that dictated making small-scale decisions on a daily basis, with lifelong, indeed posthumous consequences. Today, *Dropout Piece* is a screen for invisibility, a kind of ghost. It haunts as anecdote, oral history, ephemera and fantasy, which is to say, as speculative information and impressions passed on by individuals trying to piece history together – subjective as, to use Lozano's term, 'infofiction'.⁵ Without formal documentation and not dealing in images, *Dropout must exist verbally and discursively*, if it continues to exist at all. An underlying purpose of writing about it, then, is to ensure its survival.



Lozano's dropping out of the New York art world, which coincides with but may not be entirely equal to *Dropout Piece*, cannot be pinned down definitively in the historical record. Preferring to agitate chronology, the artist did not give *Dropout Piece* a starting date; it can be attributed to either 1970 or 1972, or both. It might depend on whether a work's life begins at conception or upon realisation, not that those are the only options. 1970 is the earliest extant mention of the piece by name that I have found written in her hand, although she likely articulated the desire to drop out in some other impermanent, unrecorded way earlier. Conflicting reports have her losing her Grand Street studio loft either at the very start of 1972 or as late as 1974, and 1971 was the last year she took an active interest in exhibiting her work.

Lozano was not alone in wanting to change course; a wave of other artists opted out around the same time. Closest to her, Stephen Kaltenbach departed New York City and its 'official' art world in 1970, when he moved back to California. Other friends were also stepping out of the gallery

system by going west, like Michael Heizer (fig.34) and Robert Smithson, whose Land art was in large part about leaving the city and its confining white cubes. Jo Baer, somewhat thwarted in the mid-1960s by the closure of Green Gallery, relocated to Ireland in 1975. A year earlier, Elaine Sturtevant put her art on ‘silent red alert’,⁶ pursued a masters degree in psychology and took herself off the art-historical record for over a decade. Lee Bontecou had moved out of the city in 1966 and stopped showing there too in the early 1970s. Agnes Martin abruptly re-moved to New Mexico, where she remained from 1967 on, putting painting aside for a period to focus on writing. Christine Kozlov, another female artist prominently featured in Lucy Lippard’s *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (1973), ‘made rejection itself her art form’, withdrawing from the art business in the mid-1970s.⁷ Farther away, in Germany, Charlotte Posenenske quit art for sociology in 1968. Even dealer and mega-instigator Seth Siegelaub turned his back in 1972 on the rarefied realm of contemporary art that he had such a hand in transforming. Inhabiting Conceptual art put one on precarious existential footing. *Dropout* identified with the counterculture’s fascination and utopian/dystopian fantasy, at least since Timothy Leary’s call in 1967 for the youth to ‘turn on, tune in, drop out’ in their psychedelic summer of love, and then again later with more anger and defiance as punk surged in the 1970s. It was a time of paradigm shifts and end-game strategies all around. From our historical vantage, Lozano’s piece is significantly representative of a collective turning, when protest culture and critique translated into radical acts of inwardness and refusal for artists.

There’s a case to be made for 1969 as the year Lozano began formalising withdrawal in her ‘Life-Art’⁸ practice by rehearsing withdrawal in another, proto-dropout piece called *General Strike Piece* (8 February 1969, fig.5):

GRADUALLY BUT DETERMINEDLY AVOID BEING PRESENT AT OFFICIAL OR PUBLIC ‘UPTOWN’ FUNCTIONS OR GATHERINGS RELATED TO THE ‘ART WORLD’ IN ORDER TO PURSUE INVESTIGATION OF TOTAL PERSONAL & PUBLIC REVOLUTION.

There’s still another case to be made for 1982, when Lozano, the Lone Star, relocated to Texas, marking her actual, final, physical departure from the New York scene.

If *Dropout* rejects attachment to any single date, then that in itself alerts us to one of the pivotal questions it poses: where and how does an artwork exist in time? *Dropout Piece* is associated with a bracketed period from 1969 to 1972, in which Lozano's dropoutitude incrementally increased, defining her gradually from inside to out, until it came to fill her up entirely to bursting. Or it may be most aptly understood as operating on the same plane as life itself, as an indefinite, ongoing, open-ended project of a lived duration that attests to the total nature of the artist's commitment – in which case nothing less than Lozano's death in 1999, due to cervical cancer, serves as closure. And yet there is no closure with an artist and a work that continues even now to cause so much thrilling, radical trouble for art. There is still the long view in which *Dropout Piece* is vigorously at work and powerfully operative in the present – if, in thinking about Lozano, we get used to her idea of *multiplying by time*.⁹



Dropout Piece is the culmination of Lozano's 'Life-Art' project, what she had been working towards: a metamorphosis. Its power is contextual, coming from where her practice was before and where it went after. The very grammar of dropping out is relational, prepositional and reactive. Alone and out of context, dropping out hardly signifies at all. It is all about connections and relationships and their severing. *Dropout Piece* was crucially both a rupture, a break, a schism *and* a contiguous extension of the trajectory the artist was on. This contradiction, at once climactic and incremental, produced an extraordinary, complex tension that throws light on the fundamental and dialectical opposition of 'Life-Art'. Rupture and continuity will coincide for artists who empower their art to actively prescribe and shape every aspect of how they live. The poet Vladimir Majakovskij committed suicide in 1930 (by coincidence, the year of Lozano's birth) to widespread shock, but Roman Jakobson noted soon after, 'This theme of suicide had become so real that it was out of the question to sketch the scene anymore. It had to be exorcised. ... And it was Majakovskij who wrote that even a poet's style of dress, even his intimate conversations with his wife, should be determined by the whole of his poetic production.'¹⁰ Picasso repeatedly sketched the features of Marie-Therese years before they met and became lovers; as

Rosalind Krauss put it, ‘Picasso dreamed a type; and then he found her.’¹¹ Life matters as a function of art. Lozano’s self-experimentation not only took real risks and suffered heavy consequences, but her very concept of art became explicitly predicated on danger and disruption. A break such as hers cuts through to our present: her exit forms my entry. Tracking the thinking that produced *Dropout Piece*, this is a story about what art can do to a life and the extremes it can lead to that are not necessarily agreeable or benevolent.

What Makes a Piece

A numbered set of eleven small notebooks that survived the artist’s self-exile, containing well over a thousand pages of text, are among Lozano’s greatest works: she proves to have been a writer, too. As a body of texts, a corpus of private writings she labelled ‘books’, they include much of the hybrid ‘Life-Art’ her practice transformed into at the end of the 1960s. The particular convergence of work and biography, art and everyday living that Lozano meticulously orchestrated takes place over these pages. Without them, there would be no *Dropout Piece* as we know it. More than autobiographical, they are autobiography itself.

Begun in the spring of 1968 and continuing into the early autumn of 1970, the notebooks open an astounding two-year window onto the artist’s private psychic space during a volatile period in her life. Their intimacy and brashness still shock and move me, like a naked encounter: Lozano between the sheets. We get access to her record of self at the time we would most want it, right when she was acting most awesomely on great leaps of consciousness. Radical change instigated the need to write, and the experience of writing produced new discoveries in turn. The notebooks witness Lozano peaking in middle age – during Vietnam, the hippie counterculture, the civil rights movement, sit ins and bed ins, rock and roll, mass student strikes in Paris, the moon landing, the shooting of Andy Warhol, the massacre at Kent State and the assassinations of Martin Luther King Jr. and Robert F. Kennedy. She is emblematic as a combustible figure in and of crisis.

Lozano’s writing is urgently for herself alone. In black felt-tip pen, she scrawled ‘private’ in large, underlined capitals across the covers, slyly sexing up her books with the word – Lozano’s private parts. The question of privacy is tied to larger concerns shaping her practice, involving intimacy

and exposure, the incommunicability of living in your head and the psychological state of possession, whether taking possession or being possessed. Writing privately for the self, with what she aspirationally termed the ‘new honesty’,¹² was liberating but certainly not uncomplicated. The self, though individual, still constituted an audience with internal multiplicities that could project forward to imagine the possibility of future readers even if she allowed none at the time. One can write very directly for oneself, with abandon, and *also* cross out, redact, revise and self-edit – which is exactly what Lozano methodically did throughout the entire set of notebooks, revisiting them all the way through over the course of one week in late January 1972. Private but edited. Protected but prepared. We are trespassing, and yet she has been expecting us.

The notebooks are palm-sized, cheap, spiral-bound memo pads of lined paper. Lozano kept them safe, treating them with care to ensure their pristine preservation. Inside, she wrote in all-caps, using ballpoint pen. A collection of disjointed entries, passages and exits, Lozano’s writing happens in terse, pill-like doses that atomise the non-unity and non-linearity of the dispersed, fugitive self. There are dated diaristic entries of every sort: ideas and decisions about art, polemics and politics; proposals for pieces; self-analysis; information about science and mathematics; notes on drugs and fantasies; quotes and lyrics; lists; debts owed and loans made; her fluctuating body weight; biographemes; anecdotes; rants; aphorisms, puns and jokes; questions for the I Ching; asides on sex and masturbation, people she slept with and orgasms achieved; colour-coded calendars; and logs of calls and visits made and received. Early in the first book, the possibilities of writing excite her:

*I COULD START WRITING
DOWN ALL MY FANTASIES.
I COULD RECORD* NUMBER
OF INCOMING CALLS REC'D EACH
DAY, FROM WHOM, CONTENT OF
EACH, ALSO CALLS OUTGOING.
REAL JUNKIE PLAY.¹³*

In the private notebooks, Lozano was free to experiment and try out ideas that might or might not amount to anything more. Many of the fantasies and pieces that she recorded were either never enacted or never formally written up elsewhere for exhibition. Mostly there are just underlined titles in all caps, generally without elaboration or explanation – so many blunt compounds that wear their action on their sleeve: *Stop Smoking Cigarettes Piece*, *The Lie-In-Bed-All-Day-And-Read-Cosmic-Books Piece*, *The Get-Fat-And-Lazy Piece*, *Keep Your Asshole-Virgin Piece* and *The See-How-Long-You-Can-Go-Without-Making-A-Call Piece*. Sometimes titles were slapped on retroactively, framing a past event or ongoing activity as a work of art. Or the reverse: sometimes language called a piece into being, triggering action through puns and wordplay; she was very pu(g)nacious. No rule consistently determined whether action preceded language or vice versa; her practice functioned both ways, concurrently.

Either way, an idea, action, behaviour or experiment became a piece when Lozano gave it a title, a name – really the moment she appended the word ‘piece’ (though there are a couple of other lexical triggers) and underlined it. Working in a mode she once called ‘verball’, Lozano believed deeply in the galvanic, transformational strength of language.¹⁴ Could the performative pronouncement of a title alone constitute a piece? **The saying was so much of the doing.** Language reframed everyday, embattled circumstance as something fundamentally empowered and full of intention, enacting a colossal perceptual shift. ‘Life-Art’ affirmed, even invented, agency where there was none before. From another perspective, Alan Saret called her art an ‘excuse’ to have adventures.¹⁵ At the same time, it functioned as a cover-up, a decoy, an alibi, a foil mitigating parts of lived experience that were hard to take. Billy Bryant Copley, a friend who lived in her building at the time, told me Lozano positioned her art so ‘it became her big defence’,¹⁶ a protective front sublimating emotional volatility and vulnerability. Turning everything into a piece was effectively a way of redeeming or repurposing bouts of depression, disappointment, frustration, loneliness, anxiety, rage and (self-)destruction.

Lozano maximised the transformational capacity of language according to an imperative of literary economy – she packed punches with neologisms, compounds, puns, metaphors and mathematical equations. As a matter of ecology, terseness was her ideal: ‘condense meanings for modern

communication'.¹⁷ At the same time that *Dropout Piece* identified withdrawal as an aesthetic gesture, it condensed meanings and linked associations in the strategic specificity of its title. Again, dropping out consummated the turning on and tuning in of Leary's psychedelic mind expansion and the self-realisation that Lozano manically pursued. It flashed back to dropping acid and the heaviness of being stoned. 'Dropout' signalled physics and physicality: gravity, weight, density and mass – a burden or attraction and its letting go, the relief of orgasm and evacuation. The word also had a free-floating spaciness, like dropping out of orbit. 'Dropout' structured an oppositional relationship to institutions, to the academy and the sanctioned, dominant art world. It suggested a fascination and affinity with so-called failure, otherness, marginality, quitting, suicide and detachment: 'win first dont last/win last dont care'.¹⁸ 'Dropout' declared an allegiance with misfits and underdogs, hippies and punks, outsiders and awkward outliers. Even as she acted out negation and withdrawal as dead-serious protest, Lozano stressed the 'pout' in 'dropout' with a sharp tweak of self-deprecation.¹⁹ But the artist's stealth decision, fundamentally tied to an aesthetic pursuit, is best tracked in visual terms: dropping out of view, out of sight, off the radar, disappearance.

We must also consider the use and associations of the word *piece*. A piece is a part of a whole, part of a larger practice and an experience of self-in-transition. It is a piece of ass and a piece of hash or grass. Lozano's use of the word homophonically spoke for peace at a time of war and signed peace in departure, as in 'peace out'. In early June 1969, she contemplated a 'switch from piece to investigation';²⁰ a few months after, she stretched the notion to its breaking point:

CONSIDER SWITCH FROM USING WORD PIECE TO DREAM
OR FANTASY OR FIND A BETTER WORD THAN THAT.
REVERIE?
FANCY? PHANTASY?
CONCEIT? FANTASY?
CAPRICE? DREAM?²¹

All these alternatives hover around *Dropout Piece*: we can imagine a hypothetical 'Dropout Investigation', 'Dropout Dream', 'Dropout Fantasy',

‘Dropout Reverie’, ‘Dropout Fancy’, ‘Dropout Phantasy’, ‘Dropout Conceit’ or ‘Dropout Caprice’.

Piece-ness, it turns out, is a quality of dispersion, a cumulative effect kept hazy around the edges. In addition to bewildering the art market and outwitting its capricious procedural assessment of monetary value, Lozano’s problematising of our ability to even recognise – let alone classify – her work as so many discrete pieces gets off on indiscretion. Her strategy harbours a disruptive politic of non-recognition and non-resolution, a conviction in the mind-expanding effects of sustained uncertainty. The question of where in time piece-ness is located further frustrates. Her works explore the full range of timeframes, from short durations, as in *Throwing Up Piece* (1969), which had her ‘throw the last twelve issues of *Artforum* up in the air’;²² to experiments over multiple days or weeks; to lifelong behaviours and open-ended projects. When does the work of art begin or end? The interconnect-edness of pieces in Lozano’s practice suggests the long view, extending a work’s agency far into the future.



Acknowledging the confusion surrounding the ‘Life-Art’ language works and how their material and immaterial aspects relate to traditional forms, Lozano offered ‘clarification’. A flow chart in the fourth notebook (fig.15) diagrams her main aesthetic pursuits and organises the relations between them, but the clarification itself took form in *Clarification Piece* (1969, fig.14):

*CLARIFICATION PIECE (JULY 28, 69) MAKE A CLEAR DISTINC-TION BETWEEN A PIECE AS AN ACT OR SERIES (SET) OF ACTS IN TIME, & THE WRITE-UP OF A PIECE WHICH OCCURS ONLY WHEN THERE IS OCCASION TO SHOW THE WRITE-UP (EITHER PUBLICLY OR PRIVATELY IN THE FORM USUALLY OF LETTERS TO INDIVIDUALS).*²³

Above these directions appears an unattributed quote that I can only imagine are her own words: ‘Blow yr nose to breathe clearly. Blow yr mind to

think clearly.’ As a rule, the artist penned the ‘write-ups’ of her pieces in all caps on standard sheets of blank, graph or carbon paper during or after the act or series of acts had been done. In contrast to the mechanised font employed in the language-based works typed up by her (mainly male) peers like Dan Graham, Robert Smithson, Sol LeWitt or Joseph Kosuth – in a manner approximating objectivity – Lozano characteristically wrote by hand, as she did in her private notebooks, persistently reasserting her own gendered subjectivity and non-neutrality. The ‘write-ups’ are formally composed, but not uptight; they are loose-leaf documents of very specific, succinct texts that were often added to and updated notationally as the piece developed. Her footnotes were sometimes colour-coded, adding bright coloured-pencil and pen accents to otherwise black-on-white drawings, and she noted her intention, at one point, to ‘continue with the idea of making the write-ups more and more like drawings’.²⁴

She only made ‘write-ups’ for exhibition or publication purposes, while asserting her prerogative to write one up any time there was an occasion to show ‘privately’, distributing a piece as a gift to friends usually in the form of a Xerox or carbon copy.²⁵ Worthwhile occasions for display could not keep pace with her ‘acts in time’, and only a relatively small number of actions were drawn into texts as ‘write-ups’. Fewer than twenty ‘write-ups’ are known in discrete material form (while the titles of well over eighty such pieces are to be found in her notebooks), and several of those exist as multiples, appearing as different versions of the same piece or as carbon copies passed along to friends. In ‘Life-Art’, Lozano did her best to resist the market’s fetish for original, one-of-a-kind objects – to neutralise or reverse the inexorable pull of capital on art. The ‘write-ups’ participated in a context of dematerialising – or as she would prefer to say, ‘ephemeralising’ – art production that was deeply conflicted about, if not totally opposed to, commerce.

The first ‘write-up’ was *Drawing for Lucy’s Peace Show*, also called *Piece* (28 February 1969, fig.6), which was exhibited in Lucy Lippard’s ‘Art/Peace Event’ group show at the New York Shakespeare Festival’s Public Theater on 5 March 1969. Its self-directive instructed Lozano to keep a growing pile of show announcements, press releases and ‘all printed matter relating to the art scene’ while she was a part of it: ‘when you “start to make

it" throw your own printed matter on the pile. Let it be covered up by time the way everybody else's is.'²⁶

The 'write-up' as a form came into being through an acute awareness of the ascendance of printed matter (publicity, discourse, reproduction, documentation, ephemera) as the defining media of Conceptual art in the 1960s. At the same time that *Piece* intended to archive the New York art scene's activities (as well as Lozano's own) with an eye to posterity, it conveyed a wary sense of the scene's growing volume in hoarding, suffocating terms (in piles and mess). The growing mound dwarfed any single piece in it, mocking Lozano's contributions along with the rest. The scene – its egocentric competition and self-promotion – was stifling and stressful; eventually, *Dropout* would be freeing. From their beginning, the 'write-ups' point to problems of locating (let alone controlling) one's own place in the crush. Even as Lozano circulated within the system, she trained one eye on the exit.

Two months later, in 'Number 7', another group show curated by Lipard, this time at Paula Cooper Gallery on Prince Street, Lozano exhibited *Grass Piece* and *No-Grass Piece* (both 1969, fig.7-9) as a pair. Also in May 1969, two pieces dealing with another variety of green stuff – *Investment Piece* and *Cash Piece* (also called *Real Money Piece*) – were written up for inclusion in 'Language III', conceived by Robert Smithson and Sol LeWitt for Dwan Gallery on 57th Street. Uncharacteristically typed versions of *General Strike Piece* and an abbreviated *Dialogue Piece* appeared in the July 1969 issue of Vito Acconci and Bernadette Mayer's magazine *0 TO 9*. Also that year, typed transcriptions of *I Ching Piece* (also called *Book-of-Change Piece*), *Grass Piece* and *No-Grass Piece* were included in the single issue of Dan Graham's self-published magazine *End Moments*.²⁷ It wasn't until January 1971 that Lozano had her only solo exhibition of 'Life-Art' pieces, a mini-retrospective called 'Infofiction' at Nova Scotia College of Art & Design (NSCAD) in Halifax, Canada; all seven of the above pieces plus *Masturbation Investigation* (fig.12), *Experience as Set Piece* (fig.13) and *Take Possession Piece* (all 1969) made up the 'Infofiction' group that constitutes what is now regarded as the canonical body of 'Life-Art' works.²⁸

The written form was merely a material record of something emphatically experiential, energetic, transient and ultimately private. Matter was secondary and mutable: 'the ash from an experiment invented to investigate

an idea'.²⁹ The 'write-ups' were the textual residue lining her pipe; the evidentiary remains of a conceptual high.

To reiterate, there are many more activities and pieces *without* 'write-ups' named in Lozano's private notebooks than there are with. Alert to her own limits and the possibility that some pieces may surreptitiously elude consciousness altogether – known unknowns – she acknowledged the existence of 'hidden pieces'. Some art actions gelled as stories she 'described verbally as a piece' to friends and other artists. The activities that took no material or even verbal form at all were not only no less operative to Lozano as 'Life-Art', they ultimately became everything – the energetic, evanescent entirety of her practice – after *Dropout* precluded her participation in the art world's routinised modes of presentation. Lone references made in notebook number eight bear witness to *Dropout Piece*:

APRIL 5, 70 IT WAS INEVITABLE, SINCE I WORK IN SETS OF COURSE, THAT I DO THE DROPOUT (NOTE PUN) PIECE. IT HAS BEEN CHURNING FOR A LONG TIME BUT I THINK IT'S ABT TO BLOW.

DROPOUT PIECE IS THE HARDEST WORK I HAVE EVER DONE.

THE REASON DROPOUT [COPOUT, DROPOUT] (PFEIFFER: MIDDLECLASS COPOUT REFERENCE TO ARTIST LYING INERT AS ART STATEMENT) IS THE HARDEST WORK I'VE EVER DONE IS THAT IT INVOLVED DESTRUCTION OF (OR AT LEAST COMPLETE UNDERSTANDING OF) POWERFUL EMOTIONAL HABITS. KEY > EMOTIONS ARE ALSO HABITS, LIKE ANY OTHER REPETITIVE BEHAVIOR.

I WANT TO GET OVER MY HABIT OF EMOTIONAL DEPENDENCE ON LOVE.

I WANT TO START TRUSTING MYSELF & OTHERS MORE.

I WANT TO REALLY BELIEVE THAT I HAVE POWER & COMPLETE MY OWN FATE.³⁰

Three pages later:

DROPOUT ONLY WORKS ALONG WITH DIMINISHED CONSUMPTION: OF CALORIES, CIGS, DOPE; OF JOYOUS ENERGY (LIKE DANCING), EMOTIONS, INTENSITY; OF RESTLESSNESS, AMBITION, WORK.

MY DROPOUT INSIGHTS CAME TODAY FROM A NEAR-SOBER STATE. I DID NOT GET SMASHED UPON ARISING, FOR A CHANGE.³¹

Life Before ‘Life-Art’

Looking back, from the stormy middle age of forty, the artist penned a very piece-like, autobiographical timeline that begins: ‘Only true name: November 5, 1930, 4.25 p.m., Newark, NJ’.³² Dates and times mattered as much for the scorpionic horoscope they set in motion as for their scientific facticity. Anonymity appealed; she wanted to be data. Rosemond (Rookie) and Sidney (Sid) Knaster named their only child Lenore three days after she dropped out of the womb; she registered the event in retrospect as ‘1st change of name’.³³

Lenore grew up in a middle-class home of assimilated, non-practising Jews. I don’t know much about her mother other than that she was the target of occasional, mostly inscrutable outbursts in her grown daughter’s notebooks – ‘Fuck you, mother!’ – symptomatic of what some who knew Lozano well have called ‘mommy issues’. Her father has been described as a tragic figure by his nephew, Mark Kramer: ‘A real middle-management Willy Lowman. He had an attitude, so he never got above the mid-level buyer echelon. [...] Sid smarted off to an important executive at Bamberger’s [department store], and it haunted him the rest of his life.’³⁴

‘2nd change of name’³⁵ came at age fourteen, when Lenore began calling herself Lee, actively redefining what had been received at birth and subtly enforcing a larger ‘rejection of traditional American middleclass female trip’.³⁶ ‘Lee’ is more compact than ‘Lenore’ and abstract – ambiguous in its gender neutrality. Extremely overweight as a teenager, Lee was prescribed thyroid medication (which she continued to take the rest of her life), after which the pendulum swung the other way. Weight obsessed her from then on, structuring a neurotic, ever-conflicted relation to mass and matter. In photographs as a young woman, Lee cuts a lean, lanky figure: her dark hair is styled in a bowl cut, she wears a starched, white button-up with its sleeves

rolled up, a rather effete bowtie, a pair of khakis with a skinny belt and pulled-up socks. A sophisticated tomboy.

The autobiographical timeline lists the formative and enduring passions of her youth: sex set in at age one; then art at five; science by ten; and drugs some time later, as a twenty-nine-year-old.³⁷ In 1948, Lee Knaster enrolled at the University of Chicago and earned her bachelor's degree three years later, with a focus on science and philosophy. She stayed in Chicago, and went to work in 1952 for the Container Corporation of America in their design department, famous for working with artists in applying Bauhaus principles. There she met Adrian Lozano, a Mexican-born designer and architect. When Adrian's first wife hung herself in the early 50s, Lee became fascinated by the suicide. The tragedy brought them closer together, and their friendship grew into a serious relationship. The couple wed in August 1956. In becoming Lee Lozano ('3rd change of name'),³⁸ she sloughed off any nominal vestiges of Jewishness. A year before the marriage, Lee had become pregnant and had an abortion. Though hardly referred to, even indirectly, in her private notebooks, the trauma of the abortion was significant enough to be included as a major landmark in her self-scripted timeline. She would never have children. When the Lozanos moved into Mies van der Rohe's iconic Lake Shore Drive apartments, Lee forewarned Adrian that she was going to move to New York City in five years.

In the same year that she became Lee Lozano she returned to school for a bachelor of fine arts at the Art Institute of Chicago. Her classmate Kes Zapus, whom she remained friends with after moving to New York, remembers:

Lee's transformation began in her first year at AIC as she craved to become an artist, a painter in the romantic sense of that time. Somewhat of an intellectual snob, she quickly reoriented her focus to the 'raw' artistic talents surrounding her as her new conversational and friendship interest. Gradually she gave up her Brooks Brothers suits (worn in twin manner with her husband) and her stylised bowl haircut, and reappeared in cut-off sweatshirts to match her bohemian, bearded friends. She would teasingly converse with arms raised to reveal hirsute armpits.

All was dialectic – all was exhilaration in the process of ‘becoming’ an artist. She worked hard, took to drawing and painting in methodical study form without the expressive bravado some of her younger, admired colleagues were already exhibiting. By senior year her transformation was complete. She was a figurative abstract expressionist (having studied with Paul Burlin) and cognizant of the New York School. Yet she was also resistant to the stylistic superficialities of it, which were so avidly dismissed by the Chicago mindset craving ‘authenticity’.

In 1960, she stepped up to the stage to receive her graduation diploma with her graduation gown caught up on her brassiere hanging out the back pocket of her jeans – a deliberate pre-feminist gesture to scandalise.³⁹

In the middle of art school, Lozano began psychoanalysis (1957–59), which may have been an effort to deal with the dangers of anorexia. While it didn’t resolve her persistent weight phobia, psychoanalysis left its mark: a looser, more irreverent, volatile and aggressive sensibility characterised her work from then on. She was learning to tap her unconscious and mine private fantasy – to un-repress. She was coming into her own.⁴⁰

Upon graduating in 1960, Lozano won a travel grant from the Art Institute and set off for Europe with her husband, touring Spain, France and Italy. But when it was time to go home after several months, Adrian returned to Chicago and Lee went to New York City – true to her word. In 1961, she secured a studio at 53 West 24th Street and quickly sussed out the scene. She befriended Richard Bellamy, whose recently opened Green Gallery was distinguishing itself as the major avant-garde venue for young artists moving beyond Abstract Expressionism. Supporting the emergence of Pop, Minimalism, Colour Field and Op art over the gallery’s five-year run, Bellamy gave significant, often first shows to Jo Baer, Lee Bontecou, Mark di Suvero, Dan Flavin, Donald Judd, Yayoi Kusama, Robert Morris, Claes Oldenburg, Larry Poons, James Rosenquist, Lucas Samaras, George Segal and Tom Wesselman, among others. It was through Bellamy that Lozano met Hollis Frampton and Carl Andre, who made up her inner circle during most of the decade.

Bellamy included Lozano in several group shows and had planned to mount her first solo exhibition in September 1965, but he abruptly lost his financing that summer and the gallery closed. It was a major blow. Still, they continued to be in close contact and worked together on occasion in subsequent years. Not long before articulating *Dropout*, Lozano contemplated a tiny thorn of a memory, returned from the fall of 1964, of sitting in a coffee shop next to Bellamy at a table full of Green Gallery artists:

BELLAMY (HANDING ME A ROLL): BUTTER MY BREAD FOR ME, LEE.

*LEE: (BUTTERS BREAD.)
END OF CONVERSATION.⁴¹*

Lozano's early work was irreverent and unabashed, propelled by an overt and oversexed drive to misbehave as much as possible for a woman in the early 60s. She made lots of gestural work with aggressive sexual imagery often shot through with mock-religious and personal iconographies. Her drawings erupted with a proliferation of penises of every size, in embodied and disembodied surreal scenarios: an erection punching through a Jewish star like a cock ring; clenched fists sprouting penile digits; crucifixes transforming into woodies. A grab bag of recurring symbols rolled and tumbled, orgiastic: skulls, aeroplanes, nuts and bolts, balls and chains, tits and asses, cocks and cunts, electrical sockets, lightbulbs and flashlights, cigars and cigarettes, crucifixes and stars, guns and knives. She painted a shit-eating grin on the wooden lid of a toilet seat, teeth biting down on a phallic cigar. Having come of age in Chicago, the loudmouthed, comic sauciness of Midwestern Pop and the Hairy Who was built into her artistic genome, radiating raunch.

Language mattered from the outset, incorporated explicitly as wordplay captions and implicitly as visual puns. A lollypop became a 'cocksucka' with the addition of a single slit curving over its obscene red head. A dick dressed in a business suit was a 'man w/cocked head'. Her love of comic books was evident in drawings ingrained with the image-text narrative logic of the funny papers. The cartoon universe of polymorphous perverse sexuality that fuelled her early Imagist practice extended out from the hips. When she spread a woman's legs (her own?) on a page, she painted a coin slot between them, picturing cunt as energy source and money hungry piggy bank (fig.19).

She started depicting hard, metal tools – hammers, screwdrivers, wrenches and crowbars – and at a bigger scale (fig.20–21). Relocating in 1965 to what would be the studio of consequence in her abbreviated career, Lozano moved into a sixth-floor loft at 60 Grand Street in Soho, which was then a largely industrial proto-neighbourhood with cheap rent (about \$150 a month).⁴² These stomping grounds were littered with coils, cranks, screws, shafts, springs, washers and all varieties of common machine parts. She used to scavenge nearby Canal Street for found objects with Carl Andre. Signifying metaphorically in terms of nuts and bolts, the ball bearings of machinery not only appeared in her pictures, they also influenced the way she related to her own body as a programmable machine.

Tool-mania transitioned her stylistically from energetic expressive gestures to hard-edged precision; she began rendering the cold grey sheen of her metallic subject matter to create illusionistic textures. The threaded shafts of screws and drill bits loomed large on multi-panel paintings, with the tool shapes gradually distilling into smooth, hard diagonals, thrusting dramatically like well-oiled pistons – dense, sharp and pointed. The geometric abstraction that evolved out of her tool paintings zeroed in on a clash of dynamic forces: compositions were built around moments of contact, tension, speed and the collision of conical sections and tapered rods, diagramming her passion for mechanics. These were the paintings slated for the Green Gallery; instead they were shown at the Bianchini Gallery, in her first solo show, which opened on 5 November 1966 – her thirty-sixth birthday. The show was well received by critics like Jill Johnston, Michael Benedict and Diane Waldman. Dennis Adrian marvelled in *Artforum* at her ‘genuine and polished ability to compress, within a deliberately restricted range of forms, a ferment of energetic perception’.⁴³

Between 1964 and 1967, Lozano painted verbs and listed the titles of these paintings – *Ream*, *Spin*, *Veer*, *Span*, *Cross*, *Ram*, *Peel*, *Charge*, *Pitch*, *Verge* (fig.22), *Switch*, *Shoot*, *Clamp* (fig.23), *Lean*, etc. – as a statement in the form of a poem-drawing (fig.24) that remains relatively obscure even though it predates her friend Richard Serra’s much fussed-over *Verb List* (1967–68, fig.35).

Making Waves

The path to *Dropout Piece* traces back to a critical juncture in Lozano's painting. In retrospect, it is clear that when the artist embarked on her ambitious *Wave* paintings (1967–70, fig.27–31), she set into motion the conditions for a new practice that made radical withdrawal possible. The *Wave Series* is made up of eleven vertical panels of the same size, each with a central waveform running from top to bottom and a horizontally brushed ground on either side.⁴⁴ Calling her late abstract works 'the most advanced paintings being done at the time', the painter David Reed, who has been outspoken in his support since the late 1960s, is unequivocal: 'I think the *Wave* paintings are one of the three great series of American painting, along with Barnett Newman's *Stations of the Cross* (1958–66) and Andy Warhol's *Shadow* paintings (1978).'⁴⁵ For many, Lozano remains best remembered for her waves.

The even factors of the panels' vertical dimension – 96 inches (244cm) – are the mathematical basis for determining how many humps appear in each waveform for the first ten panels: 2, 4, 6, 8, 12, 16, 24, 32, 48 and 96. The eleventh panel flips this factor logic and points forward to the first multiple of 96 with an unpainted waveform drawn in pencil that contains 192 undulations.

The series demands a direct physical encounter, as Lozano's directional brushwork produced continuous parallel ridges that reflect sheen depending on the lighting and shifting position of the viewer – now you see it, now you don't. Charging the medium with the task of resisting description (and photographic reproduction), Lozano wanted to make paintings 'which can only be seen, not described verbally'. Instead of description, she serviced the instinctive, tactile desire to literally stroke her paintings' textured grooviness when she made a swatch of discarded canvas available to touch at her solo exhibition of the *Wave Series* at New York's Whitney Museum of American Art (2 December 1970–3 January 1971).

The series sends ripples through language: making waves – causing trouble and attracting attention; 'whackoff wavecomes'⁴⁶ – gendered, menstrual, hormonal and orgasmic; 'wavelength'⁴⁷ – tuned in, radio-like and hippie-style; and waving goodbye⁴⁸ – a gesture made toward painting, the Whitney Museum and ultimately the art industry in general.

For Lozano, drawing on the electromagnetic spectrum as a model for energy – extending beyond optics, from invisibility through the visible and back again to invisibility – her paintings sought to capture the wave nature of light. She described the series years later in a statement published in *Art in America*:

I was trying to combine science and art and existence. One thing I always liked was this idea of energy that is not contained by the edges of the canvas. It's like a close-up of a huge thing that wouldn't even be a structure of human size. It would be something imagined, some energy that took on solidity. [...] The pictures refer to energy and they were brought into being with a great amount of energy. The more waves, the longer it took to do them. I was awake almost all the time it took; the last one in the series took the longest – 52 hours; the oscillations were high energy.⁴⁹

Procedurally, the series was structured so that each wave was painted in a single continuous session, turning the project into a feat of endurance. The paintings are the oily residue of hours, days and years of drugged exertion. As a rule, Lozano was high – ‘very stoned on hash throughout’⁵⁰ – and listed in her notebooks how many joints she smoked and when, in half-joint increments.⁵¹ The higher the frequency and shorter the wavelength, the longer and more demanding the labour. She kept track of how long each painting took: the central form of *32 Wave* (fig.29) consumed an eighteen-and-a-half-hour session, while *96 Wave* (fig.30) went on for three days.⁵² This durational dimension shifted her focus away from art’s public reception and toward the private experience of its production. Representing periods of meticulous labour, exhaustion and hallucinatory solitude, the series indicated a new direction. As the frequency of the waves grew, they pushed her into an expanded, extra-visual understanding of art that eventually disavowed physical matter to manifest ideas directly through behaviour and action: ‘my objects have become numens’.⁵³ *Dropout* dawned in the distance over the *Waves*.

Meanwhile, between 1968 and 1971, Lozano’s notebooks document how she and Dan Graham were constant companions. Her detailed log of calls and visits made and received, begun in the spring of 1969, make it possible

to follow her daily encounters at a most intimate level of voyeuristic specificity. Dan stayed over frequently (she kept score). They talked on the phone multiple times a day. They wandered around downtown and went to galleries, museums, bookstores, movies and concerts in the park. They went to the beach in New Jersey, watched the moon landing and shared Thanksgiving dinner with Vito Acconci.

Graham had already distinguished himself as a major critical voice of the era through his direction of the seminal John Daniels Gallery, which he opened in 1964; his analytical writings; and his own early landmark works that dilated the parameters of Minimalism and defined Conceptual art as a historical movement, from *Figurative* (1965) and *Homes for America* (1966) to *Side Effects/ Common Drugs* (1966, [fig.32](#)) and *Income (Outflow) Piece* (1969, [fig.33](#)). Graham's precedent and encouragement were instrumental in catapulting Lozano's art far beyond painting to the edges of their notoriously heady times, when Pop, Minimalism, Conceptualism, performance, Fluxus, Land art and the stirrings of feminism converged. His writings, for publication, catalysed her own private notebook practice. When systems logic was coming to the fore in the New York art scene, they were both in the thick of it, manipulating information as their chosen medium. They shared, with so many of their peers, a passion for astrology as a high-information system of organisation. Lozano followed 'Dan's info art' closely, even as she spun off in a different, more idiosyncratic and personal direction, towards what she called 'infofiction'.

Graham may have only been one link in the extraordinary network of intellectual heavyweights Lozano regularly engaged with, but he was the single most instrumental one for *Dropout's* evolution. Occurring at a crossroads in her practice, when she was looking to enact enormous change, their relationship helped shape the form her irrepressible radicality would take. 'Evidently when Dan and I got together (spring-summer 1968) each of us thought the other was "entrance - social? political? - to the art world"'.⁵⁴ Many years after dropping out, she insisted, vociferously, that Graham was the primary influence in the development of her Conceptual practice,⁵⁵ pointing the way full circle from her entrance to her exit - social and political - from the art world.

*WAITING FANCY: WHAT I AM WAITING FOR IS SOME KIND OF
FUSION BETWEEN 'ART' & 'LIFE'.⁵⁶*

Laying claim to heightened states of expectancy propelled Lozano's work forward – again a verb, picking up speed. The fusion she awaited between art and life made her practice too unwieldy and open-ended to be contained inside the art world, even as the field was being stretched to near-breaking by like-minded artists all around her. Confusing typologies and dematerialising the art object, others were also using their own bodies and purely intellectual processes in daily life as the medium of their art while significantly *not* adopting performance as their premise. Some, like Hanne Darboven or On Kawara, repeatedly affirmed the simple fact of the artist's existence in temporal or geographic terms, exemplified by the latter's *Date Paintings* (1966–ongoing), extensive notebooks tracking his whereabouts, daily postcards stating the time at which he woke and telegrams reassuring friends and colleagues 'I am still alive'. Ian Wilson was claiming unrecorded speech as the non-visual expression of aesthetic intention in his *Oral Communication* project (1969–72) and subsequent *Discussions*, which he continues to schedule with individuals and groups. Kaltenbach, whose work developed in conversation with Lozano's, experimented with transferring influence and 'beaming' ideas. Others, like Bruce Nauman, Vito Acconci, Chris Burden and Eleanor Antin, were manipulating their own flesh as material, while Adrian Piper publicly galvanised the body as identity and Hélio Oiticica psychoactively galvanised it as biochemical plaything. And for artists such as Stanley Brouwn, Richard Long and Hamish Fulton, who committed art acts in the form of walking, the artist's ambulatory body literalised just how vast the field had become.

In May 1969, Lozano named her breakthrough: 'I found it! My new "Life-Art" pieces'.⁵⁷ A few months later she called it her 'Life-Situation-Art'.⁵⁸ It formed a complementary and at the time parallel corollary to her painting practice, projecting artistic agency onto the everyday, as though translating notions of composition, texture, contrast and mark-making into the banality of daily living. Bound in an ever-tightening feedback loop, personal behaviour and aesthetic labour aligned asymptotically to approach an elusive singularity. Such exaggerated intercontamination and mutual administration mimicked the warp and blur of drug use that characterised Lozano's

methods. This lee-quick relation suffused artistic mediation transparently across the lens of perception and rendered it undetectable, like the Murine eye-drops that glazed her bloodshot eyes.

Becoming *Dropout*

Simultaneity/Multiply by t

Questioning what serious intelligence looked like (and how it was recognised), Lozano decidedly rejected the brand of Conceptualism advanced by her male peers that dominated the New York art world in the 1960s. She did not pretend to the ironic posing, dry neutrality or absurdly businesslike and often academic tone affected by Dan Graham, Joseph Kosuth, Sol LeWitt, Robert Morris, Robert Smithson and Lawrence Weiner, among others. They each made a point of rationalising (or deliberately over-rationalising) art-making: minimising personal decisions, removing the freehand and automating voice. Lozano leapt furiously in the opposite direction, overstating her subjectivity and the private, exasperating fact of embodied perception.

‘Life-Art’ put Lozano’s body at the centre of her take on Conceptual art, not only in (gendered) terms of subject matter or style (writing by hand while the guys typed) but in its basic sensitivity to pleasure, its addiction to turn-ons, adrenalin, erogenous zones, sensory deprivations and (literally) masturbatory self-centredness. Her subjectivity had to be highly systematic and rule-bound as she treated her body like a test tube, researching states of hyperbolic self-awareness.

Once Lozano gave herself permission to act out, a torrent of ideas burst forth in a short period of time. The simultaneity of multiple works altered the nature of each. Most of her ‘Life-Art’ pieces were crammed into just one year: 1969.

MAYBE THE IDEA OF ‘DESTROY IN ORDER TO CREATE’ IS FALLACIOUS. OVERLAP OR OVERLAY WORKS JUST AS WELL MOST OF THE TIME AND LEAVES SOMETHING FOR THE ARCHAEOLOGISTS TO PLAY AROUND WITH.⁵⁹

Cumulative effects and relationships between actions were aesthetic desires. An easy fluidity between works was crucial in pieces that constantly threatened to overrun and overwhelm each other:

THE GRASS PIECE IS SIMULTANEOUSLY THE BOOK-OF-CHANGE PIECE, THE GENERAL STRIKE PIECE (INCLUDING NO-FUCKING PIECE, NO GALLERY OR MUSEUM PIECE, NO UPTOWN PIECE ETC.) & THE MASTURBATION PIECE. MAYBE THERE ARE ALSO HIDDEN PIECES HERE, LIKE THE COSMIC JOKE PIECE OR THE LIE-IN-BED-ALL-DAY-AND-READ-COSMIC-BOOKS PIECE WHICH FOLLOWS THE WIN-A-GRANT PIECE. OR MAYBE THE WHOLE STRING OF PIECES IS REALLY JUST THE GET-FAT-AND-LAZY PIECE.*⁶⁰

In *Grass Piece*, Lozano directed herself to ‘make a good score, a lid or more of excellent grass. Smoke it “up” as fast as you can. Stay high all day, every day. See what happens.’⁶¹ The experiment began 1 April and lasted a month, through to 3 May 1969. On 24 April, the piece reached its climax by revealing to her what direction to go in next: ‘decided on next piece: go without grass for the same amount of time’.⁶² *No-Grass Piece* commenced immediately afterwards, on 4 May 1969, as a way to deliberately shock her system by attempting, not entirely successfully, to abstain from marijuana for 33 days. Both pieces include her written observations (diaristic or scientific, depending on how you read them). During *Grass Piece*, her drug tolerance increased, she became more and more tired until being high was just numbness and she longed for the piece to be over. Lozano wrote much more during *No-Grass Piece*, noting an adrenalin high at the start, sleepless nights paired with ‘excessive dreaming’, tension, painful headaches, severe sadness, exhaustion, ‘heightened verbal communication’ and productive ‘idea “rushes”’.⁶³ The two pieces were equally intoxicating drug experiments.

Grass Piece (and *No-Grass Piece*) coincided with many other pieces in a drugged palimpsest of convergence: ‘in nature there is no such thing as past or future, all events occur simultaneously ... there is only one event in nature, is-ness’.⁶⁴ Thinking in terms of this unified ‘is-ness’, or now-ness, opens up the distinct possibility that *Dropout Piece* – the piece to end all discrete pieces – could simultaneously be any number of overlapping, possibly even

hidden and perpetually in-progress ‘Life-Art’ pieces. In fact, Lozano’s principle of simultaneity positions *Dropout* as being the same as, or inclusive of, all other pieces she had going at the time. Such a temporal pile-up had dramatic levelling consequences:

*NO MORE ‘ART AS FASHION.’ ALL ART I HAVE EVER DONE IS MY ‘CURRENT WORK.’ [...] NO MORE OLD WORK, NEW WORK, ETC. THIS FEEDS MARKETING GREED, BUILT-IN OBSOLESCENCE, ART AS FASHION COMMODITY, ETC.*⁶⁵

On the flip side of simultaneity was the demand that ‘all ideas must be multiplied by t’.⁶⁶ Lozano formulated all decisions, actions and identities as dynamic systems stretching and taking form over years, decades, a lifetime – or longer. Watching meaning change as a function of time, the trick was to anticipate and guide future developments now, in the present, exercising agency in a far-reaching way that could only be fully perceived over time, like a slow-acting, time-release pill or radioactive isotope leaking its energy in half-lives. Margaret Mead’s ‘futurology’ modelled this idea of ‘being responsible now for what happens in the future’.⁶⁷ Lozano planned her pieces many moves in advance as long-term strategies or investments.⁶⁸ Multiplied by time, *Dropout*’s absence became a powerful presence of another kind, looming – major and mythic – in the distance.

Seek the Extremes

There was a transformative period (Kaltenbach remembers it as a month, but her records indicate even longer) when Lozano took acid as often as possible, testing her limits daily. Receiving a pure supply from her friend Wolfgang Christian Britz in May 1970 (and again in the following months, from multiple other sources as well), she inked the days on her handmade calendars in purple: ‘drop acid’.⁶⁹ She was busy burning a dropout-size hole in the art world’s crust through which to jump. The psychoactive ontology of drugs (mostly grass and acid, but also hash, mescaline and, rarely, cocaine and opium) laced Lozano’s thinking, saturating her mode of alterity, perception of time, sense of humour and relation to addictive consumption of every kind. Her example demands that we take drugged thought seriously in its striving to defamiliarise consciousness because, as

Walter Benjamin wrote from first-hand experience, ‘critical theory cannot fail to recognise how deeply certain powers of intoxication are bound to reason and to its struggle for liberation’.⁷⁰ Drugs are agents of rapture and animated interiority; they involve taking in toxic foreignness and self-obliteration. Being high and overdosing exaggerate the Heideggerian ‘thrownness of Being’.⁷¹ And that desired thrownness, as Avital Ronell has deconstructed, can be as much ‘an experience of nothing or nullity’,⁷² of boredom or anxiety, as it can be one of vitality, intensity or obsession; drugs operate in both directions as an amplifying technology. Structured upon craving and measured dosage, anything could function as a drug, even an idea: ‘dont tone down your fantasies. Give in to the wildest fantasies’.⁷³ Lozano had no patience for moderation of any kind: no middle path, no middle class, no middle management, no mainstream, no mediocrity, nothing half-assed.

‘SEEK THE EXTREMES,
THAT’S WHERE ALL THE
ACTION IS.’ (APRIL 24, 69)⁷⁴

To seek the extremes was also to theorise a serious bipolar or manic-depressive volatility. Not only extremes, but their reversal got her off. The oscillating highs and lows of the *Waves* registered the whiplash of mood swings as a logical extension of Newtonian physics, in which every action elicits an inverse reaction. Studying Barbara Lovett Cline’s book *Men Who Made a New Physics: Physicists and the Quantum Theory* (1965), which Lozano references in *Take Possession Piece* #3 (24 July 1969), the artist learned from Niels Bohr, who ‘thrived on opposition’⁷⁵ and whose distinctive genius in quantum mechanics was in reconciling seemingly contradictory points of fact – such as the dual nature of light as particle and wave – into complementary expressions of a unified whole. In deep accord with Bohr, Lozano also theorised that the opposite of one profound truth may well yield another profundity: *Grass Piece* was followed by *No-Grass Piece*; *Take Possession Piece* (1969, a work with three separate iterations) was offset by *Refuse to Take Possession Piece*; and the notion of ‘info baths’, which she called her ‘new work’ in June 1969 (‘deluge people with information’),⁷⁶ triggered *No-Info Piece*, ‘which would be to live here in solitary confinement for as long as I could stand it’.⁷⁷

Masturbation Investigation (a three-day comparative study of masturbating to fantasies versus pictures, using various objects and observing her genitalia in a small mirror) later produced the much lesser known ‘*I Refuse to Masturbate*’ Piece (‘may be the most difficult work I have ever attempted’).⁷⁸ *Dropout Piece* is the only other work whose challenge she characterised in such superlative terms (‘the hardest work I’ve ever done’). It took as great an effort for the nympho-infomaniac to refuse the masturbatory as the market. Maybe it was the masturbatory motive *in* the market that was so powerful. While *Investment Piece* (an experiment in investing money received from an art grant in the stock exchange to get financial feedback) was opposite to *Poverty Piece* (‘remain poor until the war ends’),⁷⁹ *Make-No-Move-To-Hustle-Money Piece* flipped into *Hustle on St. Marks & 8th St. Piece*. Money posed the common problem of how to survive as an artist and fuelled Lozano’s rejection of the art scene’s commercial apparatus. On 4 October 1969, she took a big step forward: ‘the galleries are part of my past (as of today)! Signs of decay (e.g. Poons’ pntings), pure commercialism, up-tight and mean’.⁸⁰ *Dropout Piece* took her (for a long time, anyway) out of circulation as art world currency.

She retreated into her crib. On 8 February 1969, under the rhetorical banner of class struggle, *General Strike Piece* banned art world schmoozing, networking, going out, being seen and being part of the scene. The related, overlapping *Withdrawal Piece* (‘pull out of a show at Dick Bellamy’s to avoid hanging with work that brings you down’)⁸¹ began the same day. Could non-presence be recognised for all the aggression and refusal it contained? At the opposite extreme was *Spend Every Night For 3 Weeks At Max’s* – carried out back in January and February of 1967, its title was only recorded, perhaps retroactively, in August 1969.⁸² *Dialogue Piece* further redefined the terms of her participation in the art world according to a private model of interaction. Begun 21 April 1969 (during *General Strike Piece*), *Dialogue Piece* (fig.10–11) instructed:

*CALL (OR SPEAK TO/ WRITE) PEOPLE FOR THE SPECIFIC
PURPOSE OF INVITING THEM TO YR LOFT FOR A DIALOGUE.
IN PROCESS FOR THE REST OF ‘LIFE’.*

The seven-page ‘write-up’ documenting the project through to 18 December 1969 gathers a formidable portion of the downtown avant-garde. Private by design, the information and ideas exchanged during the dialogues remain almost entirely unknown, but Lozano meticulously recorded all the artists, curators, gallerists and other players who took part, including Gary Bower, Dr. Milton Brutton and his wife Helen M. Herrick, James Lee Byars, Claire Copley, Agnes Denes, Dan Graham, Stephen Kaltenbach, Brice Marden, Robert Morris (‘Moose’), Weston Naef, Cindy Nemser, Larry Poons (‘Poon-sie’), Rolf Rieke, Alan Saret, Richard Serra, Robert Smithson (‘Smitty’), Keith Sonnier, John Torreano, Marcia Tucker, Lawrence Weiner and Kes Zapus. When she commented on the dialogues, her notes were minimal and generally enthusiastic: ‘one of the best dialogues I’ve had in a long time’;⁸³ ‘the most exquisite dialogue takes place’; ‘instant good Scorpio communication’. Serra smoked too much of Saret’s hash and got ‘an attack (too stoned), falls off the chair to the floor with a crash, has “convulsions” and passes out’. She argued paradoxically against *Dialogue* as a work even as she defined it in its ‘write-up’: ‘the purpose of this piece is to have a dialogue with as many people as poss. Not to make a piece’. ‘No double-loading of events’⁸⁴ multitasking or recording of conversations was allowed to distract.

Dialogue prioritised improvised collaboration (in a nod to Carl Andre and Hollis Frampton’s co-authored *12 Dialogues: 1962–1963*) over competitive claims to intellectual property, constantly expanding and evolving its purview with every new dialogue. Its explicit, extravagant open-endedness was a breakthrough, prefiguring similarly unbounded gestures like Douglas Huebler’s *Variable Piece #70 (In Process)*, begun in 1971 (which also claimed the remainder of the artist’s life), or, more to the point, *Dropout Piece*. This was what she most wanted from ‘Life-Art’:

THE DIALOGUE PIECE COMES THE CLOSEST SO FAR TO AN IDEAL I HAVE OF A KIND OF ART THAT WOULD NEVER CEASE RETURNING FEEDBACK TO ME OR TO OTHERS, WHICH CONTINUALLY REFRESHES ITSELF WITH NEW INFORMATION, WHICH APPROACHES AN IDEAL MERGER OF FORM AND CONTENT, WHICH CAN NEVER BE ‘FINISHED’, WHICH CAN NEVER RUN OUT OF MATERIAL, WHICH DOESN’T INVOLVE ‘THE ARTIST & THE OBSERVER’ BUT MAKES BOTH

PARTICIPANTS ARTIST & OBSERVER SIMULTANEOUSLY, WHICH IS NOT FOR SALE, WHICH IS NOT DIFFICULT TO MAKE, WHICH IS INEXPENSIVE TO MAKE, WHICH CAN NEVER BE COMPLETELY UNDERSTOOD, PARTS OF WHICH WILL ALWAYS REMAIN MYSTERIOUS & UNKNOWN, WHICH IS UNPREDICTABLE & PREDICTABLE AT THE SAME TIME, IN FACT, THIS PIECE APPROACHES HAVING EVERYTHING I ENJOY OR SEEK ABT ART, AND IT CANNOT BE PUT IN A GALLERY, ALTHOUGH SOME ASPECTS OF IT COULD BE 'EXHIBITED' IF SO DESIRED. [...] WHAT IF I STOPPED DOING DIFFERENT PIECES & JUST DID THE DIALOGUE PIECE FOR THE REST OF MY LIFE AS MY 'WORK'? I COULD MOVE TO AN EXOTIC PLACE & DO IT THERE; IT HAS NO SPACE OR TIME BOUNDARIES.⁸⁵

As Lozano transformed herself into a self-perpetuating feedback loop, did *Dialogue* turn into *Dropout*? With the latter in her sights, *Dialogue* was more than a way to talk with people who interested her, it was also a way to gain closure before *Dropout* severed ties with her community. Anticipating the break, she privately wondered if 'the dialogues are a saying goodbye?'⁸⁶

An opposite extreme came out of *Dialogue*. Two years later, in August 1971, she began her infamous boycott of women (fig.16), avoiding communication in a gender-targeted silence (commonly referred to as *Boycott Piece*, though that title has not been found written in the artist's hand).⁸⁷ The action's outrageous premise threw gender *in general*, as a construct, into question. She was disturbed and embarrassed by what she saw as the subordinate, pathetic role women played, and revolted against the association.⁸⁸ When Kasper König told her 'you are a good painter and a nice girl', Lozano lashed back, 'Wrong on both counts. I'm a very good painter and not a nice girl!'⁸⁹

Dictator to Oneself

As an extremist, Lozano led what her friend and neighbour Cindy Feldman called a 'highly artificial life'⁹⁰ – something plastic, malleable and wilfully self-formed:

NOT DICTATOR TO ANYBODY, BUT WHY NOT DICTATOR TO ONESELF? LIFE DOESN'T SEEM TO BE INTERESTING ENOUGH WHEN LEFT TO 'NATURE'S ORDER' [...] WHY NOT IMPOSE FORM ON ONE'S LIFE THE WAY ONE MAKES ART? AT LEAST IT IS WORTH AN EXPERIMENT, AND I'M STARTING NOW.⁹¹

'Life-Art' delivered artistic agency in urgent, martial terms: it would *dictate* how to live. Lozano's dictatorial powers hinged on acts of written and spoken dictation. Language was how to seize control, make rules and instil discipline. Self-determination was an adversarial process of resistance that included getting hammered (fucked, smashed) as much as hammering out a different way to be in the world. Autocratic artocracy reshaped the self as its own body politic, concerned more with the power to secede than succeed. As Duchamp put it, 'I don't believe in art. I believe in the artist.'⁹²

START LIVING AT MORE RANDOM HOURS. DESTROY SCHEDULES. SLEEP, EAT, GROOM, TAKE VITAMIN PILLS ETC IRREGULARLY TO BUILD UP RESISTANCE TO HABIT-FORMING, TO MAKE LIVING MORE INTERESTING & FLEXIBLE.⁹³

And so there were *The Change Your Sleeping Hours Piece*⁹⁴ and *Nonpredictable Piece*.⁹⁵ Lee had to 'build up resistance to habit-forming' because *Dropout* was about to break her habituated dependence on recognition as an artist for identity, or even on money for survival: 'fight programming to work, to ceaselessly make \$, to feed daddy his ret'n, to achieve, to compete, to win'.⁹⁶ She became competitively uncompetitive. 'I will not seek fame, publicity, or suckcess'.⁹⁷ That single declaration remains the cleanest summation of what *Dropout Piece* actually amounted to: a total disengagement from all professional art world ambition.

As dictator over herself alone, Lozano stood for smallness in all manner of things; she followed a general ecological principle: one ruler, one ruled. From capitalism, one learns that power has to do with controlling patterns of consumption, so she kept files on herself and listed the things she consumed everyday without fail: 'Much of my new work seems to concern itself with consumption, incl. consumption of time.'⁹⁸ Reducing matter and shedding fat while increasing energy and maximising time were top priorities.

Remember, *Dropout* had to do with ‘diminished consumption’. She maintained as a point of pride that ‘Hollis Frampton once said to me: “You seem to have no waste products.”’⁹⁹ Meanwhile, Lucy Lippard saw the potential of Lozano’s transformations to operate on a whole other level:

*Unlike most ‘instruction’ or ‘command’ pieces, for example, Lozano’s are directed to herself, and she has carried them out scrupulously, no matter how difficult to sustain they may be. Her art, it has been said, becomes the means by which to transform her life, and, by implication, the lives of others and of the planet itself.*¹⁰⁰

Total Revolution

On 10 April 1969, the Art Workers Coalition (AWC) convened an open hearing at the School of Visual Art in Manhattan. Tensions had escalated since January, when Takis Vassilakis physically removed his artwork in protest from the ‘Machine Show’ at the Museum of Modern Art (MoMA). Testing the waters of unionisation and tapping the era’s activist surge, the AWC formed as a non-hierarchical, grass-roots organisation of mostly artists, writers and curators to address the mounting resentment and animosity felt by the local art community towards MoMA in particular and the moneyed power structure of the official art world in general.

Open to anyone to deliver an address, over 65 art workers entered statements into the public record, including Carl Andre, Gregory Battcock, Frederick Castle, Rosemarie Castoro, Mark di Suvero, Hollis Frampton, Dan Graham, Hans Haacke, Robert Huot, Ken Jacobs, Joseph Kosuth, Sol LeWitt, Len Lye, Barnett Newman, John Perreault, Faith Ringgold, Seth Siegelaub, Michael Snow, Anita Steckel and Gene Swenson.¹⁰¹ Anti-war protests on college campuses across the nation, sit ins, bed ins, civil rights marches, bans, boycotts, student riots and the general strikes in Paris of the previous May were on the minds of all in attendance and set the bar high for action. Aligned with leftist class struggle, statements ranged from practical proposals to often impossibly outrageous demands. Andre, for example, delivered a fierce and lengthy manifesto that called for nothing short of ‘getting rid of the art world’, demanding that ‘all artists should withdraw instantly from all commercial connections, gallery and otherwise’, cease cooperation with museums, abstain from public exhibitions, forbid reproductions of their

works, reject the 'scene' and denounce 'big money artists'. The sheer chutzpah, thrilling and righteously audacious, astonishes as much now as ever. How far away that moment seems. There is no comparable radicality or blatantly anti-capital consensus apparent in the art world today.

Lozano made a brief statement to the coalition that was exceptional for looking beyond the sphere of contemporary art, refusing to segregate it within the fluid expansiveness of lived experience:

FOR ME THERE CAN BE NO ART REVOLUTION THAT IS SEPARATE FROM A SCIENCE REVOLUTION, A POLITICAL REVOLUTION, AN EDUCATION REVOLUTION, A DRUG REVOLUTION, A SEX REVOLUTION OR A PERSONAL REVOLUTION. I CANNOT CONSIDER A PROGRAM OF MUSEUM REFORMS WITHOUT EQUAL ATTENTION TO GALLERY REFORMS AND ART MAGAZINE REFORMS WHICH WOULD AIM TO ELIMINATE STABLES OF ARTISTS AND WRITERS. I WILL NOT CALL MYSELF AN ART WORKER BUT RATHER AN ART DREAMER AND I WILL PARTICIPATE ONLY IN A TOTAL REVOLUTION SIMULTANEOUSLY PERSONAL AND PUBLIC.¹⁰²

Lozano was a different kind of activist – more of an actionist.¹⁰³ *Dropout* is an activist piece in the expanded sense of action, from physical to political action. Charged by widespread social foment, her sympathies extended to the most radical of the sixties activist groups. She went to a Black Panther demonstration in February 1970,¹⁰⁴ and contributed to a benefit exhibit for the Panthers' legal defence that was advertised in the *Village Voice* alongside ads for yoga classes, kibbutzim, Alan Watts, an environmental 'survival march' and countless anti-war protests. Strategies of the progressive left informed her thinking and structured her language. Years before boycotting women, she decided to 'boycott galleries and dealers'.¹⁰⁵ Rejecting the competitive art world career trip went hand in hand with her lifelong 'rejection of traditional American middleclass female trip'. Helen Molesworth has best connected the dots of these negations, both disturbing and idealistic:

Lozano's refusal to speak to women implies an understanding of patriarchy that is akin to her rejection of the art world – both are

*systems, with rules and logics that are public with personal effects. [...] By refusing to speak to women as an artwork she also refused the demand of capitalism for the constant production of private property. That she elided the fetishised art object and women was perhaps no mistake, as both share the same fate.*¹⁰⁶

Boycott, General Strike and *Dropout* were about disrupting entrenched patterns of production (of value, of meaning) and *unworking* in the capitalist sense. The artist was ‘the enema of society’¹⁰⁷ and dysfunction was a critical position to be staked out on the margins. To the detriment of her career and material resources, she would not automatically churn out quantities of ‘art’ for pay, forcibly breaking what Duchamp dismissed as ‘that old habit which inclines [artists] to do one painting a month’.¹⁰⁸ At a lecture given in 1971, Lozano blasted prevalent assumptions about how creative production works:

*For example, what is expected of an artist or any creative person, as opposed to what really happens? Everyone knows that an artist's best work often covers a very short period of time, yet the artist is expected to function on a high, high level of performance at all times. And, if an artist does very good work at one period in life, he or she is always, actually competing with their own great period of work. It's almost very rare that an artist does high quality work and maintains this great period throughout their career. Yet, it's expected of him.*¹⁰⁹

Lozano participated in collective action, but only to a degree and only as long as she could remain a free agent. ‘Optimism for the revolution’¹¹⁰ was not incompatible with withdrawal; to the contrary, it was reason for it. Ultimately, protest boomeranged inward. Affirming the feminist rallying cry of the time, the political was made personal, and vice versa. Instead of solidarity, Lozano’s AWC statement (overstating the first-person singular) declared unilateral action, which, it should be noted, she had already taken two months prior in *General Strike*. While the culture around her voiced opposition by occupying public space, Lozano demonstrated resistance by occupying *time* – on her own terms – and by ‘complete occupation with self’.¹¹¹

AFTER SEEING ARTICLE IN LIFE RE \$ART I AM MORE SURE THAN EVER THAT I WISH TO DO PIECES THAT HAVE SUBJECT MATTER ONLY HIGHLY RELEVANT TO MY LIFE, THAT CAN FEED BACK INFO NECESSARY TO MY PERSONAL SURVIVAL, THAT IS UNPREDICTABLE IN ITS FEEDBACK & FROM WHICH I CAN 'LEARN', OR WHICH IS DANGEROUS, OR WHICH 'DOCUMENTS' ACTS (ART-LIKE) STARTED LONG AGO. I AM INTERESTED IN OPEN-ENDED INVESTIGATIONS, NOT CLOSED-CIRCLE (EFFETE) STATEMENTS ABOUT FORM (MANIPULATION). SELF-SURVIVAL ART.¹¹²

Restructuring her practice in service of self-survival not only pitched the stakes as high as existentially possible, dwarfing all else by comparison, but it charged her art with the task of anticipating and managing (precisely *not* avoiding) crisis. Catastrophe theory, introduced by French mathematician René F. Thom in 1968, offered Lozano a useful framework for understanding and predicting abrupt, revolutionary change. Rejecting the notion of a fundamentally chaotic universe governed by chance, Thom's theory posited the existence of an underlying mathematical system, or 'logos', responsible for stability as well as sudden, discontinuous behaviour in dynamic systems. Discerning the structural logos of an organism would reveal the conditions leading to 'catastrophe', in this sense meaning a critical morphological event – the destruction of one form and emergence of another – which Lozano identified as necessarily 'built in to all life forms', herself most of all.¹¹³ Her neighbour Ed Feldman, a mathematician, introduced her to the theorem in the months leading up to *Dropout*, and on the notebook pages immediately preceding *Dropout's* emergence she used its language to capture upheaval:

AM I IN (OR APPROACHING) A SINGULARITY IN MY LIFE? OR THE STRAIGHTLINE (CRACK) ON A GRAPH OF CURVES? A SPECIAL 4 OR MORE DIMENSIONAL (t)(3 -SPACE) WHERE CATASTROPHE 'OVERTURNS THE ORDER OR SYSTEM OF THINGS' (WEBSTER'S)?¹¹⁴

Violence and aggression followed. When Lozano taught herself to throw a switchblade, calling it 'maybe the most important event to date',¹¹⁵ she was

not only mastering her aim and a weapon, but wielding a metaphor for sharpness and revolution, sharpness spinning *in* revolution. The switchblade suggested other kinds of cutting – like cutting oneself loose from the (art) world, Yoko Ono's *Cut Piece* (1964) or perhaps Valerie Solanas's 'SCUM [Society for Cutting Up Men] Manifesto' (1967) – that were all part of a grand dismantling project. It has become an oft-repeated legend among those who knew her that Lozano cut the palm of her left hand till it bled with a sharp shard of dishware at a holiday party hosted by curator Weston Naef on 29 December 1971 – the cutting edge, the very precipice of dropping out. She told a friend she did it because she was bored. Schmoozing killed her; blandness stultified. The outburst scared many who were ready to write her off as too far gone.

*Danger Piece*¹¹⁶ was by then 'in process'. Lacking a 'write-up' or further description, all we know is that it concerned 'mental and emotional danger', and was paired on a notebook page with the similarly opaque *Nonpredictable Piece*, in the same conceptual and chronological set as *Dropout*. Notebook eight also announces, 'I am willing to die in the coarse [*sic*] of experimenting with some of my ideas'.¹¹⁷ The danger Lozano contemplated in 'Life-Art' resonates with the extreme and often spectacular risks being performed by a whole host of other contemporaneous artists as varied as Vito Acconci, VALIE EXPORT, Terry Fox, Michael Journiac, Otto Muehl, Yoko Ono, Dennis Oppenheim, Gina Pane, Ben Vautier and, perhaps most famously, Chris Burden, who, in *Shoot* (1971, [fig.36](#)), was shot in the arm by a friend in Los Angeles.

However, it was in her personal revolution that Lozano contested the self on its most basic level – 'I have no identity'¹¹⁸ – touching on self-loathing in misogynistic outbursts, rants against middle-class Jews and eviscerations of anything solid or stable. While identity could not be reduced to the pieces she made, biography and art coincided to the point that her sense of self became attenuated, impersonal and at times obliterated. One form of identity more or less persisted: as long as it guaranteed constant identity crisis, Lozano continued to think of herself as an artist ('art dreamer') beyond the reach of the art world. A long leash was not enough, she needed free reign: 'Artists are unique because artists are autonomous. Everybody else has a boss.'¹¹⁹ If revolution was an ethical imperative, autonomy was a grave responsibility on which culture depended and through which she would

serve society by dislodging from it. The idea was to test, like a guinea pig, techniques for living that could contribute to collective evolution.¹²⁰ She would ‘be an example’:¹²¹

*~~I WANNA BE PAID/ SUPPORTED FOR MY MENTAL ENERGY, BUT I DON'T WANT A TEACHING JOB. I WANNA WORK HARD DOING SOMETHING I KNOW IS IMPORTANT FOR SOCIETY, WORK WITH A FEW OTHER PEERS WHO ALSO USE/ OFFER MENTAL ENERGY SO THERE WD ALWAYS BE MENTAL STIMULATION. I WANNA DO WORK THAT I KNOW IS IMPORTANT TO SOCIETY'S FUTURE SO THAT I WOULDN'T HAVE TO WORRY ABT BECOMING FAMOUS OR RICH, WHAT A DRAG. THIS IS RIGHT OUT OF A SCIFI BK. MY IDEA OF HEAVEN: ONE OF A VERY SPECIAL GROUP OF THINKERS WHO USE THEIR MENTAL ENERGY ON THE IDEA FRONTIER. [...] USING MENTAL ENERGY FOR THE BENEFIT OF HUMANKIND IN SITUATIONS (4-SPACE) THAT ARE THRILLING, DANGEROUS & UNIQUE.~~*¹²²

Applied Quantum Mechanics

Lozano once wrote that she was married to art but, as she put it, science was her mistress.¹²³ The latter enforced an absolute commitment to precisely observed empirical truth – reality, objective or otherwise – while the former unleashed the transformational power of her singularly excessive intentionality to alter that reality, subjectively or otherwise. So she merged them on a microscopic level in the making of her highly artificial life; her art aspired to be a modern everyday science, an intelligent self-regulating technology for the high-info future. ‘Science’ and ‘art’ became equated to such an extent that Lozano started using the terms interchangeably.¹²⁴ Our heuristic he(u)ro was after discovery.

*EVERYTHING ‘IMPORTANT’ I SEEM TO HAVE DISCOVERED EXACTLY AS A SCIENTIST USES THE METHOD OF OBSERVATION AND EXPERIMENTATION. [...] THE PROCESS IS SELF-PERPETUATING, THAT IS, THERE IS NO SUCH THING AS AN ‘END’.*¹²⁵

Art-energy cycled through a feedback loop of ebb and flow, waves and sets of waves: 'make art as sets (e.g. Wave Series). Why not make experience (acts, events) as sets'.¹²⁶ *Experience As Set Piece* (26 June 1969) framed 'Life-Art' in mathematical terms, as sets and set theory: 'offer a set of experiences to a friend'.¹²⁷ She would consider 'the science version of an idea', the 'pun/metaphor' version, the 'life humour' version, the 'practical (health)' version, the 'ethical' version, the 'my-past-life-experience' version, the 'I-don't-have-enough-info' version, the 'I-haven't-thought-of-it' version.¹²⁸ As a way to establish systems, sets were as much about language and puns as mathematics and science. *Experience As Set Piece* included the 'power set', 'set of sets set', 'setback set', 'set at ease set', 'you-set-it set', 'upset set', 'outset set' and 'headset set' – all of which funnelled right back into that final summation: 'it was inevitable, since I work in sets of course, that I do the Dropout (note pun) Piece'.¹²⁹

Lozano contemplated being a physicist or mathematician since college, imagining inclusion within a utopian, supportive set of abstract thinkers.¹³⁰ *Scientific American* fed that fantasy (her readership of it was a bond shared with Carl Andre). In a list of favourite articles, compiled in August 1969, she starred the last for added emphasis: 'High-Energy Scattering', its gist being that physicists had found ways to infer the behaviour and properties of invisible fundamental particles *indirectly* by studying the trace ripple effects of their high-energy collisions.¹³¹ Indirect presence appealed. It suggested a model for operating post-*Dropout* as an agent of energy-transfer, which would be felt in her after-effects and displacements. Lozano gradually stopped leaving material traces and ephemeralised – poof into pot smoke! –emanating waves that propagated through the social circles she moved in and agitating the cultural field with interference patterns that lingered long after she detonated presence: "I'll always do something, I got energy" I said to Moose.¹³² Increasingly erratic, she disappeared and popped up unannounced, like an excited electron that appears in the fuzzy form of an orbital cloud of probabilities and unverifiable improbabilities. *Dropout* made her unstuck, untraceable: Lee, the free radical. By design, it wasn't a vanishing act as much as it was a project of dispersion and atomisation – 'I aint goin nowhere because I'm everywhere'¹³³ – another way to simultaneously pursue self-realisation and self-loss.

Living the self as an unknown thing to be studied and taken apart was very destabilising. The experience of self-experimentation warped her findings, confusing presumed cause and effect while merging fact and perception – thereby forming the basis of her hybrid notion of ‘infofiction’. Heisenberg’s paradigm-shifting uncertainty principle, published in 1927, addressed the fundamental limits of how precisely pieces of related information, like a particle’s position and momentum, can be measured simultaneously in a wave-like system. As one thing comes into focus, another falls into blur. For psychologists, it’s the ‘observer effect’: the act of observation always influences the behaviour of the observed. And when observer and observed are the same, wires get crossed and sparks fly: ‘the body, like photons, changes under observation’.¹³⁴

The connection between quantum uncertainty, the ‘observer effect’ and ‘Life-Art’ investigations is stated explicitly in a footnote to *Grass Piece*:

*I BELIEVE THIS PIECE IS A GOOD EXAMPLE OF HEISENBERG’S ‘UNCERTAINTY PRINCIPLE’, APPLIED QUANTUM MECHANICS: THE ACT OF OBSERVING SOMETHING CHANGES IT. THE PIECE MADE ME NUMB, NOT THE GRASS.*¹³⁵

This is an important distinction, that the *piece* made her numb: it changed her physiologically. Robert A. Heinlein played with the ‘observer effect’ in his science fiction term *grok*, meaning ‘to understand so thoroughly that the observer becomes a part of the process being observed’,¹³⁶ and Lozano vibed with its acid trippiness: ‘at Kaltenbach’s I grok art catalogue Conceptions’.¹³⁷ A grokked concept is so deeply absorbed that it becomes part of the thinker, and she puts some of herself back into it, evolving the concept through usage – as in, I grok Lozano.

Private, Man

*MAKE SOLITUDE VALUABLE, MAKE CHILDREN RARE & PRECIOUS. WE MUST BE MORE SELECTIVE ABOUT WHAT MATTER WE CREATE. [...] WOMEN, RELEASE YOURSELF FROM THE DRAIN OF BEARING CHILDREN, GIVE YOUR ENERGY TO THE WORLD IN MORE MODERN WAYS.*¹³⁸

For all the formal distance she put between herself and other women, Lozano's desire for total individuation and her disdain for gender's biological determinism was fully in sync with feminism's most radical voices, especially Valerie Solanas and Shulamith Firestone. Not having children lined up with a larger principle of non-reproducibility that Lozano connected to hopes for a great escape by conflating *Sanger Piece* (after Margaret Sanger, pioneer of birth control in the US) with *Way Out Piece (Revised)* in her notebooks on 26 June 1969, though neither are defined beyond their titles. Solitude was necessary to achieve the pathological state she termed 'autistic' and defined as 'absorbed in fantasy to the exclusion of interest in external reality'¹³⁹ – in other words, dropping out from the world. The absorptive power of fantasy created its own bubble, an airless and lonely closed circuit. Lozano invented every reason to stay in: she invited people over to dialogue, she talked on the phone, she got high, she painted, she drew, she wrote and she named her calculated isolation things like '*No Parties' Piece*, '*No Movies' Piece*, and '*No Eating Out' Piece*'.¹⁴⁰ There were secret bed ins, like this one, mere days before she named *Dropout Piece* for the first time:

*LYING ON BED SMOKING, EMPTYING MIND, LISTENING TO RACHMANINOV IN DIM (CITYPOOR) LIGHTBULB A FEELING OF PEACE COMES OVER ME, OF JOYOUS FREEDOM, OF IM DOING WHAT I WANT, OF I DONT HAVE TO DO ANYTHING UNTIL I FEEL LIKE IT[...] DROP OUT FROM WORLD, NO CALLS NO WORK NO OBLIGATIONS NO GUILT NO DESIRES, JUST MY MIND WANDERING LAZILY OFF ITS LEASH. THIS EVIDENTLY IS THE ONLY WAY TO TAKE A REST.*¹⁴¹

The defiant, infantile stampede of refusals was rejuvenating, as much an affirmation as a negation. As an epic midlife crisis, *Dropout* desired youth, refusing to grow up and settle down into a middle-class existence – or anything remotely like her parents'. The refusal she unleashed was its own 'joyous freedom', equal parts critical *breakdown* and *breakthrough*: 'I have decided what I don't want and am moving away from it, towards (o joy) the unknown (thrill of all thrills).'

¹⁴²

Spiralling deeper and deeper into the self led to 'total involution'.¹⁴³ Lozano composed 'Life-Art' on the theme of the studio's privacy. Internalising

the 24/7, live-work model of artist lofts that has since been digitally mainstreamed by mobile devices and freelance economies, she became increasingly interested in 'returning to private art, art "scene" in artists' cribs rather than public places like gallery openings'.¹⁴⁴ But the private mandate of her work went further than that, narrowing the target range in which her art operated from the already intimate space of the artist's crib to the impenetrable interiority of the artist's skull.¹⁴⁵ Observing *Grass Piece* first-hand and writing at the time of its making, Dan Graham immediately grasped the work's essential tension between expanding the cultural field and tightening access to aesthetic experience: 'The medium, "grass", here is a vehicle for the artist's perceptions alone. [...] The artist's personal life and its interaction with those people who encounter her in her work's process take precedence over the existence of the work in an art-institutional context'.¹⁴⁶ One could see where this was headed.

With *Dropout*, Lozano no longer presented ideas publicly through a pre-determined display system. In order to continue to want to be an artist, she had to abandon a public career and keep her art activities private and unannounced, inherently tied to her own physical presence, her person. Whether out of frustration or disinterest, she cared less and less about exhibiting work for an anonymous, abstract and hypothetical art world.¹⁴⁷ In fact, the notion of an audience did not sit well with her, and she avoided the mystifying term 'performance' because it reframed the space of concrete action as a stage, preparing the viewer too much and over-determining experience as 'art'. On the rare occasion that she did think about theatre, she went straight to its escape routes, homing in on 'coulisse',¹⁴⁸ the backstage area and hidden space between scenery through which a player makes her entrance, or exits.

Instead of performances, she did activities and experiments; instead of a stage, her studio was a lab. Lozano's loft was spacious and spartan, elongated and high-ceilinged with big windows facing onto the street at the far end, facing south and west. A heavy wooden table was the centrepiece, covered with drawings, books, tools, glasses and an array of odds and ends, including at least one sculpture by Andre titled *Cock* (1963). This worktable stood for something important: she used Hollis Frampton's photograph of it as the announcement (fig.25) for her Bianchini debut (she is notably absent in the image). A few years later, in April 1969, she had an 'idea for a show at Konrad Fischer's: my table, intact. Including dust'¹⁴⁹ that would convey a

stratified geological site indexing energy and matter over time.¹⁵⁰ Another *Table Piece*, begun around 1962 or 1963 at her Greene Street loft, was resumed at Grand Street, until ‘end *Table* Jan, 72’¹⁵¹ – corresponding with the loss of her loft. Putting a thing (whether a table or herself) out onto the street was a strategy she used repeatedly to announce endings. Next to her notes on *Table Piece*, she described another old piece in which she bought a black turtleneck sweater in Madrid in 1960: ‘wear it every winter as yr only sweater or one of two sweaters. Still in process as of Sept., 69’.¹⁵² Two years later, she noted, ‘put sweater on street: Dec, 71 to end this piece’¹⁵³ – the timing being roughly the same as *Table Piece*’s ending. Eviction was not only tied to the end of both *Table Piece* and the sweater piece – it was instrumental to making *Dropout Piece* a reality. All three make up the eviction set.

‘It has been churning for a long time but I think it’s abt to blow’.¹⁵⁴ Before losing her studio, some of Lozano’s final painterly actions included cutting holes into previously painted canvases, creating openings (or exits) and ejecting, in the process, little discs of fabric like dropout satellites. She needed to vent: ‘confinement is near the root of my rage’.¹⁵⁵ *Dropout* consolidated her ranging research into pictorial, spatial, temporal, anatomical, social and historical passage: ‘let worries fly out all holes at once’.¹⁵⁶

Final Send-off

I HAVE NO IDENTITY.

I HAVE AN APPROXIMATE MATHEMATICAL IDENTITY (BIRTH-CHART.)

I HAVE SEVERAL NAMES.

I WILL GIVE UP MY SEARCH FOR IDENTITY AS A DEADEND INVESTIGATION.

I WILL MAKE MYSELF EMPTY TO RECEIVE COSMIC INFO.

I WILL RENOUNCE THE ARTIST’S EGO, THE SUPREME TEST WITHOUT WHICH BATTLE A HUMAN COULD NOT BECOME ‘OF KNOWLEDGE’.

I WILL BE HUMAN FIRST, ARTIST SECOND.

I WILL NOT SEEK FAME, PUBLICITY, OR SUCKCESS.

IDENTITY CHANGES CONTINUOUSLY AS MULTIPLIED BY TIME. (IDENTITY IS A VECTOR.)¹⁵⁷

Post-Dropout

It is tricky to speak of the time following *Dropout Piece*. To begin with, I can't even say when *after* the piece was – when, exactly, its posterity commenced. As established, this work evades dating and duration. Beyond problems of pinning it down temporally (let alone chronologically), there is scant record of the artist's whereabouts and activities in her post-*Dropout* period. Then again, that inscrutability, that opacity, was at least partly the point of Lozano's self-exile. *Dropout* works to delineate the edges of art's economy and history: its limits, blind spots, forgetfulness and aporia.

So it's no accident that there is nearly nothing in the existing scholarship about Lozano's activities since 1971. This is what I know: In the fog preceding *Dropout*, she travelled to Europe for 'Infofiction II' at Lisson Gallery in London (8–12 February 1971), which was initially going to be a show of her paintings but ended up, as Nicholas Logsdail has recounted, 'a live performance installation which largely consisted of a drawing in a bed of sand on the floor of the gallery and being present in the gallery throughout the exhibition'.¹⁵⁸ She lived with the idea for longer than the five days of the show, keeping a sandbox (without the box) in her studio that year – a little island of beach in the city, a zone for impermanent mark-making that could support castle-building or Zen-garden wave-raking. A pharmacy receipt supposedly places her in Belgium around the time of her trip to London. On 16 July 1971, she gave a lecture in Halifax to David Askevold's class at NSCAD. She was having trouble paying rent for her Grand Street studio and eventually had to vacate the premises. Lucy Lippard remembers helping out near the end, lending a month's rent.¹⁵⁹ In January 1972, Lozano went through and edited her private notebooks, after which point she seems to have stopped writing. Then she drifted. Went into freefall. Crashed on friends' couches and floors until her welcome was overstayed. Her sexual appetite was robust and she continued to sleep around. David Reed recalls when she stayed with him: apparently homeless, itinerant and often strung out, Lozano was reckless; Reed, who was raising a young son at the time, could only handle her unpredictable, self-destructive behaviour for a short while. During her stay, she told him repeatedly that her life was her art.

She stopped referring to herself as Lee Lozano – 'Lozano (the name) snapped off' in 1971¹⁶⁰ – and acquired a small arsenal of new names, beginning with 'Lee Free'. *L-e-e-F-r-e-e*: a joyful option whose very pronunciation

turns up the corners of one's mouth. Some recall a time when she went by 'Leefer', as in Lee the combustible, smokable reefer; or the one who is deeply into the *potency* of leaves; or, the one who leaves and still is a lifer. The *L* dropped off and she played around with 'Eefer' for a while, retaining the reefer rhyme while emphasising the shift from 'free' to 'fer', conjugating freedom into feral wildness plus ferrous strength and structure, invoking the Latinate (scientific) designation for iron. 'Eefer' is tough, hard, unyielding and highly magnetic. The proliferation of *e*'s prepared the way for the eventual ascendance of the solitary and maximally terse 'E', her final, end-game name, extracted like a linguistic core sample, as though releasing an energy that was always inside her.

Before losing her studio, Lozano's work was to be stored in Philadelphia under the safekeeping of Dr. Milton Brutton, a child psychologist and avid collector of contemporary art together with his wife, Helen M. Herrick. Herrick remembers that Brutton took the initiative in advance of Lozano's increasing instability and inevitable eviction, arranging to pick up and drive numerous paintings (including all of the *Waves*), works on paper and her notebooks to the couple's spacious new house, bought in 1973.¹⁶¹ To document the shipment's transfer an agreement was apparently written up, but its whereabouts is unknown.¹⁶² Herrick describes the move more as a rescue than a formal arrangement, uncertain of where the work would have otherwise ended up (considering that Lozano was known to dump art on the street and occasionally even throw art out the window). Letting go of her accumulated body of work and edited set of notebooks suggests a possible endpoint: the handing-over brackets off her visibility within art history. It may offer one way to retroactively suture the piece's unnerving open-endedness, but that would relegate *Dropout* to a mere ending when the artist plainly conceived and lived it equally as a beginning, a phase-shift opening onto the future. Always mindful of her work, she was able to recall her paintings in detail 25 years later and thousands of miles away over the phone to Jaap van Liere.¹⁶³

I am not sure if what can be gathered about latter-day Lozano should be read in direct relation to *Dropout*, implying simple causation. The piece asks: How far can aesthetic intention be read into behaviour? Is *Dropout* equal to fallout? Is its radioactive, half-life aftermath also part of its content? Her notebooks make me take everything about her seriously, from what she

smoked to what she wore to the names she called herself and the music she danced to. At her most far out, I picture her in control – even in choosing not to be.

Being difficult makes memory fraught. Close friends lost track of her. She had fallen so out of touch that close companions like Dan Graham and collaborators like Lucy Lippard were unaware of her post-*Dropout* whereabouts. Lozano was notoriously unruly and few risked proximity lest she leave scars. John Torreano was scared by the power of her ‘torque’.¹⁶⁴ The mention of her name remains a conversational guillotine, a non-starter with Martha Rosler and Joan Jonas.¹⁶⁵ On the other hand, Dara Birnbaum speaks, without bitterness, about how Lozano would not talk to her or other women in the critique group they participated in. And, tellingly, Turid Meeker, the woman who took over Lozano’s loft, has fond memories to relay.¹⁶⁶ But Stephen Kaltenbach and Gerry Morehead remember her best, conveying her person with such vivid feeling and loving detail that the way they have retained her over the decades conveys as much as anything. Where the posthumous fate of dropouts is concerned, love can make all the difference because the way individuals remember each other, if at all, determines much of what makes it onto the historical record. Reflecting on the role of documentation, or lack of it, in relation to his own early actions in public, Kaltenbach identified this interest in the contingencies of historicisation: ‘So, there’s a ratio of how long it takes people to begin to investigate these works and how long these people live and how big their photograph box is and many other factors, which I think is a really dynamic thing.’¹⁶⁷ This, too, *Dropout* reveals over time.

The general presumption has been that Lozano left New York after dropping out and – jump-cut ten years – lived in Dallas. But it turns out withdrawal first manifested itself socially, as a shift to another generation’s peer group, before it did geographically. In middle age, she switched from her established community of now-canonised peers to the younger, untested Bowery punk scene that was more marginal, self-destructive and decidedly not professional. On a social level, she was testing categories of belonging and, as Eileen Myles has observed in another context, ‘that’s avant-garde, playing to a different audience’.¹⁶⁸ Consider, too, that Lozano tailored her ‘Life-Art’ activities to be received specifically by her new target milieu, by the individuals she chose to surround herself with. Scene determined the kind

of provocations she initiated. Seeking rejuvenation, she gravitated toward younger men.

Morehead grounds Lozano definitively in New York in the middle of that supposedly lost decade, post-*Dropout*. He first met her at her studio in December of 1971, while visiting the city, and he was immediately hooked. He kept in loose contact during graduate school, first at the University of Wisconsin-Madison, then at the Nova Scotia College of Art and Design. After NSCAD, he moved to New York; by the fall of 1975, they were living together at 179 Stanton Street, across from the Stanton Street Shul on the Lower East Side, in a back building just off Clinton Street.¹⁶⁹ In addition, Lozano kept a cheap room of her own in a run-down single-room-occupancy tenement at Second Ave and Fourteenth Street, near to the Palladium, where so many bands, from Bruce Springsteen and Iggy Pop to Television and the Ramones, played in the 70s and artists, most famously Warhol, became regulars. Which is to say, she explicitly did *not* pick an off-the-radar secluded locale, but opted for the environs of a high-traffic, countercultural epicentre for her hideout in plain sight.

It is safe to say Lozano continued to be deeply ambivalent about the art world, but she had an influence on those around her. Morehead insists: ‘She knew everyone and everyone knew her – she did not disappear.’¹⁷⁰ She was a regular visitor in the backroom at 3 Mercer Street Store, Stefan Eins’s alternative gallery, which was host to, among other things, Sherrie Levine’s first New York show ‘Shoe Sale’, in 1977; and frequented Jaap Reitman’s famed art bookstore at West Broadway and Spring Street, a hub where artists congregated and Morehead worked part-time. Sometimes Lozano and Morehead went to a jazz spot in the neighbourhood for cheap coffee. She loved Pell Street, off the Bowery in Chinatown, where there was mah-jong, gambling and more strong coffee. Even though they didn’t drink much, they went to bars all the time. And she always had good ‘smoke’ on her, grass remaining a constant.

Lozano stayed very visible in downtown New York among a new, younger crowd who mostly didn’t know her earlier work. In fact, her physical presence on the scene is at the heart of her disappearance from the market and art institutions. De-professionalisation subtly shifted her focus from energy in general to ‘the social’ more specifically. *Dropout* was a matter of redefining contact and loss, investigating degrees of closeness and

disappearance to achieve a distance in proximity. The decision to not leave material traces in the visual culture went hand in hand with a conviction that her kind of aesthetics required quality face-to-face time and intersubjective encounters with except with women. The boycott on direct female communication remained in effect.

He didn't quite realise it at the time, but Morehead would find out that Lozano kept about \$3,000 in cash in a duffle bag in the loft. The idea of being financially ready (to escape? for emergencies? for drugs? for loaning to friends in need?) had warranted a piece of its own before, in September 1969: *Keep \$1800 In Cash in Your Loft Piece*.¹⁷¹ And also the short-lived (or at least, very briefly documented) piece-like project dubbed the *Lozano Emergency T.S. Fund*, or *LETSF* (as in 'let's fuck'), of the following year. Together but independent, Morehead had his side of the loft and Lozano had hers; separate beds in nooks on opposite ends. A sheet of green Plexiglas tinted the window by her bed, casting green light. Between them was a big, open workspace across which a large worktable moved back and forth.¹⁷² The only physical piece of her own that Lozano kept in their shared studio was called *Time* (an undated holdover from before *Dropout*), which was comprised of two parallel lengths of string nailed taut to the wall (Morehead estimates their length was about two and a half meters) that passed through a metal washer you could slide freely back and forth to change its shape. Lozano helped with sculptures Morehead was working on, like one installation of cardboard tubes laid out parallel down the length of the loft's glossy floor. Ridged with paint, the tubes were fluorescent red facing one direction and green facing the reverse, creating a staggered spectrum that changed according to the body's position, its motility. It was a piece to run back and forth across, to bop and weave around in whizzing motion. Their joint effort was not exhibited; their labours were private.

If Lozano diagrammed what she did as an artist in terms of 'activities' before *Dropout* – prioritising the active, the action and the everyday activism of being an artist – what were her activities afterward, when documentation is lacking? What did she activate? How did she stay active?

One day she brought home an enormous, monstrous, impossibly heavy dictionary. She engaged with it like an instrument, heaving and flipping large chunks of pages as a technique for improvisatory stimulus. The artist was a writer who, it seems, ceased to write, preferring not to commit

anything as enduring as text. During these active, exploratory rallies with the dictionary there was euphoric laughter and dancing, fuelled by doses of nitrous oxide that she got from a dentist. Suicide, Lou Reed, the Dead Boys, Johnny Cash, Robert Gordon and Bob Marley rotated on the record player. Intoxication and extremes still amplified the 'throwtness of Being'. Characterising her goals as fundamentally haptic, she decided against recording these activities, these private experiences that occurred spontaneously.

During this Stanton Street dictionary-dancing period, Lozano was invited to be in Documenta. It would have been Documenta 6, in 1977, curated by artistic director Manfred Schneckenburger. She weighed her options for at least a week, wrestling with the invitation as a real dilemma. Around the time of the invitation, she almost returned to making art objects, trying out some ideas for a brushwork letter *E* mounted high on the wall. But she never worked it out to the point of wanting to show it. Again, no record. No split attention. No career. When she finally wrote back to Documenta's organisers, it was with a good measure of scepticism, responding along the lines of, What do I get out of it? Needless to say, she did not participate.

Morehead is unequivocal on this point: Lozano conceived of what she was doing – her activities, actions, walks, language – as her work. She explicitly proclaimed as much, even though, intangible, private and undocumented, her work continues to be nearly impossible to know. Everything, from her domestic dictionary-dancing to unannounced social experiments, was executed with an exceptional rigour that was recognised and taken seriously by those who knew her.¹⁷³

The inaccessibility of her practice after *Dropout* connotes freeing and paranoid aspects, utopian and self-destructive impulses. In fact, self-destruction is twinned to the awful bliss and horrible rush of transcendence. Beyond practical problems of poverty and loneliness, there was the risk and reality of non-recognition. In retrospect, from the context of our over-exposed present, the idea of emphatically choosing non-recognition, invisibility and anti-suckcess is downright exhilarating. Not participating in the art world in a classifiable way pushed 'Life-Art' out of discourse. The fusion she sought in her notebooks between life and art, reached an untenable point of equivalency and non-differentiation: neither entirely joyful, nor benign.

Lozano's project was aligned with but distinct from the broader wave of dematerialisation that swept the 1960s art world with the emergence of Conceptualism. Action and experience superseded objects and even documents; happenings and performance art were ascendant. Lozano's 'Life-Art' had a complicated relationship to performance. While the *Waves* were performative and the language pieces more so, there was no audience present or necessarily in mind in the conventional sense. She did not categorise the work as performance, and in many ways countered its spectacular mode with experiments and research into extreme, personal acting out.

Nevertheless, thinking in terms of performance becomes more applicable post-*Dropout*, when her focus shifted to cultivating her presence as a strategically manipulated and exercised force. Patti Smith's debut *Horses* came out at the end of 1975, and Lozano grokked Patti's unsettling androgyny, effusing that 'the guy's OK'. Morehead got a job as a waiter at CBGB in 1976 – in time for Smith's nine-day residency there. Lozano went a lot. She was very taken with Joey Ramone, and he with her; they looked like twins, with their thin frames and wild, dark Jewish manes (Morehead thinks she influenced him). She loved the one-man Boris Police Band, which used a megaphone to project the transmission and feedback of the police's radio signals. Saxophonist James Chance, who played with Lydia Lunch and others, was another favourite; and this one, very Van Morrison-sounding Mink Deville song, 'Mixed up, Shook up Girl' (1977), became a personal anthem, emblematic: 'And though you're gone away / I know not forever / Why don't you just come over here and tell me, baby / Is it over now? / She's a mixed up, shook up girl / Got me so strung out / I don't know what to do.'

As Morehead describes it, Lozano's mid-1970s work was primarily concerned with movement and the study of posture, stance, alignment and body language. She choreographed walking into stalking, going out on the prowl and carrying a transistor radio in her jacket pocket, tuned into WNEW or WLIB. Exaggerating lightness and gravity, Lozano calibrated the pressures of her own highly regulated weight. As was her style, she danced constantly, twirling herself into an engine of reverie around their loft or out at some dive she frequented, like the legendary, shoebox-sized art bar Barnabus Rex in Tribeca. When she shimmied her hips to feel a buzz and threw up her limbs

to approach flight, she was thinking with her body and doing what Walter Benjamin called the ‘toe dance of reason’.¹⁷⁴ Or was she wriggling her way out of sticky situations? Art was a thing to shake your ass to, and a reason to trip, tumble and flip out. She told Morehead she was an agent of ‘dis-ease’.

Delivering thought to dance, I think of Nietzsche, who ‘would not know what the spirit of a philosopher might wish more to be than a good dancer. For the dance is his ideal, also his art.’¹⁷⁵ Nimbleness of mind and exuberance of spirit translated into physical poses that engrained attitude on a cellular level through muscle memory: the feeling of stretching and sweating. The explosive energy and speed of a kick, jump or fall. The meditative hypnosis of shutting the mind off with the body. The aural intoxication of rhythm and pattern. The orgasmic, addictive rush of losing oneself. The assurance of impermanence.

Lone Star

Last Ash of an Idea

About a decade after *Dropout Piece*, Lozano finally left New York for good, making her even harder to pin down. According to Robert Wilonsky’s obituary in the *Dallas Observer*, which remains the most detailed source of published information about Lozano’s life in Texas, she moved to Dallas in 1982. Her cousin Mark Kramer, who lived there at the time, remembers her arrival as later: ‘Lee moved to Dallas in winter, 1983. [...] My cousin Jerry Knaster met Lee at the [New York] bar “1 University” aka “Chinese Chance” and gave her money for a plane ticket.’¹⁷⁶ Kramer claims the move was prompted by the end of her ‘free lunches’, linking her move to the May 1983 passing of Mickey Ruskin, the owner of Max’s Kansas City (and later Chinese Chance, among numerous other bars) who famously fed New York’s impoverished class of artists.

Lozano went to Dallas because that’s where her parents lived after her father took a job selling furniture at Sanger Harris department store in the early 1960s. Returning to the crib in her early fifties could have been a last resort. Still, could ‘Life-Art’ render circumstance purposeful and composed? Having disdained the security of normative institutions like family and home for as long as she could remember, maybe it was time to flip her earlier *Let Go Your Daddy’s Hand Piece* (12 August 1969) on its head. Or perhaps oil had something to do with Dallas’s attraction, since she prized the

lubricating fluid as an aesthetic medium both on and off the canvas, having previously discovered that ‘consuming much more oil in my diet (& on my body) I seem to be getting more transparent’.¹⁷⁷ The pursuit of transparency advanced her ‘new honesty’ and *Dropout*’s aesthetic of (in)visibility.

The Knasters lived in the Shenandoah Apartments at 3736 Glencoe Street, in the northern part of Dallas, where Kramer and his mother also lived. He remembers: ‘I just saw her for what she was – a pure, if mad, visitation from New York. She came directly from a barstool and arrived at my apartment in a swirl of pot smoke.’¹⁷⁸ She told him she had shed her ‘artistic identity.’ He was not to call her Lee. Her name was E now. She wanted nothing to do with what she called ‘the L universe’.¹⁷⁹ The L universe seemed pretty large, too large to leave without losing a lot.

It was tumult from the start. She convulsed and flopped erratically like a fish out of water. Her parents could no longer enjoy the orderly middle-class pleasures of retirement. E was a wrecking ball, swinging herself into fits that became so violent her father eventually filed for a protective restraining order. A few weeks later, E moved out and got an apartment on the other side of the building. Sidney died soon after, on 28 October 1988. Her mother died in a nursing home less than two years later, on 14 June 1990.

Marie Malouf, a close friend of her parents, saw it this way:

*She was so troubled, it’s difficult to evaluate anything with her. They did everything they possibly could – legally, morally, emotionally – within their power to protect her and safeguard her [...] and she would trash the apartment and, on at least one occasion, knock her mother down. It was so painful for them. When she came back to Dallas, it was not as an acclaimed artist. She was just troubled.*¹⁸⁰

What might be diagnosed as illness (according to ever-changing, culturally defined standards)¹⁸¹ falls somewhere on a slippery continuum of complex neurochemistry and behavioural expression that makes diagnosis not particularly helpful in understanding a difficult artist now dead and distanced by history. *Disorder*, like *dropout*, is a relative term on a sliding scale that gains more than a significant degree of volition when considering that Lozano explicitly trained herself through art to seek the extremes, investigate danger and be an agent of ‘dis-ease’. She did not moderate herself to be more

palatable; she endeavoured to be more emetic. Self-medication framed her consumption of all things – substances and ideas, more or less toxic – so that the management of her condition aligned in inextricable ways with the failure to manage risk.

Not long after moving to Dallas, E started to work with the New York dealers Barry Rosen and Jaap van Liere. They had sought her out on the suggestion of Donald Droll after her inclusion in Droll's 1982 exhibit 'Abstract Art: 1960–1969' at the Institute for Art and Urban Resources (now MoMA PS1) in New York. She received correspondence and cheques when a sale was made of past work. They talked on the phone. A conversation might start out with her enquiring about the new Julian Schnabel show and end up in the cosmos. Jaap remembers how her attention to language was acute, undiminished. Pun value was still the currency of her speech. When she spoke of waiting, she implied her fixation on weight and levels of consumption. She ate so little that by the end she weighed almost nothing.

She went to the library at Southern Methodist University, a few miles north of downtown Dallas, and frequented a local bookstore. She still smoked grass and cigarettes constantly, and continued to take a thyroid medication she had figured out long ago acted like speed.¹⁸² Her prescriptions tended to run out early, leaving her lethargic and unable to get out of bed. She cruised the nearby bars on Greenville Avenue, while boyfriends came and went. Money was touch-and-go, with a brief trickle after her mother's death and then occasionally when the odd painting sold in New York. She frequented pawnshops, to sell stuff like her parents' plate silver. The government notified her that she owed Social Security. She got behind on rent. It was not enough to pay what was owed. The landlord's lawyer, Jim Hewtell, evicted her:

*I worked with her for months, and the art dealers in New York would catch her up by selling a painting. It also got to be a safety issue – someone told me she had fifty candles in there lit, and I knew she wasn't stable. It was a safety issue. I had to let her be somebody else's problem.*¹⁸³

According to Kramer, numerous early paintings and drawings by Lozano that were at the Shenandoah Apartments would likely have ended up in a

dumpster if a local clergyman hadn't happened to pass by when the county authorities unloaded her things onto the street. The priest saved some work in church storage. She relocated to an apartment in the same vicinity, at 6019 Birchbrook Drive, her last home address.

In 1999, cervical cancer was discovered too late. Treatment was painful and soon discontinued. She did not want to fight the cancer. She stayed at the Birchbrook apartment as long as possible, but eventually moved to Baylor Hospital before ending up in hospice care at a rehabilitation centre in Oak Cliff, where she died on 2 October 1999. She almost made it to 'November: month of ritual death',¹⁸⁴ but failed to bring her death day full circle to coincide with her birthday and connect loose calendar ends: 'plan yr natural death for yr birthday (Nov. 5) in the year 2001'.¹⁸⁵

The year before she passed, she made a final piece. With three shows in New York and one at the Wadsworth Atheneum, 1998 marked her 'rediscovery', the resurgence of attention on her work that has continued to escalate posthumously. Under the heading 'E' and dedicated to her dealers Barry Rosen and Jaap van Liere, she scripted *Questionnaire, with Jokes, Concerning Purchases & Purchasers of My Art on November 2, 1998* (fig.17). The piece forecasts the preeminent role demographics and statistics have come to occupy in our metrics-centric computer age, keying into the way the evaluation of all things, notably museums and contemporary art, increasingly follows the bottom-line, number-crunching economic model of advanced marketing analysis. She had lots of data in mind to gather from her collectors, enquiring first about the number of purchases made of her art and then the age, sexuality, ethnicity, religion, education, occupation and class of buyer; she wanted to know if the purchase was for a home, museum or school or for speculation. The decades hadn't killed one iota of humour, probity and bite. She continued to think of herself – absolutely, categorically – as an artist making work.¹⁸⁶ She didn't stop working just because others stopped watching.

Post-Dropout Postscript

I think the great man of tomorrow in the way of art cannot be seen, should not be seen and should go underground. He may be recognised after his death if he has any luck, but he may not be recognised

at all. Going underground means not having to deal in money terms with society.

— Marcel Duchamp¹⁸⁷

Persistent holes in our knowledge of underground, post-*Dropout* Lozano signify the importance of *not knowing* and *not seeing* as a vital extension of the privacy and incommunicability built into 'Life-Art'.¹⁸⁸ In fact, we can think of *Dropout Piece*, which crystallised concerns evident throughout her conceptual practice, as the zugzwang in a continuous conflict between art as a totally private experience inside one's head and art as the public exchange of cultural information, where the artist is both particle and wave. From one angle, *Dropout* represents a hermetic internalisation of the art piece and the art experience, both ecstatic and traumatic; it involved opting out of public recognition, gallery representation and self-representation. The artist became unknowable and impenetrable by others: singular. But, in another sense, it was a way to engage more directly, haptically and consciously with other people according to Lozano's circumscribed notion of 'the social'. Motivated in part by a politically charged sense of social responsibility, dropping out localised and condensed the artist's energetic sphere to the radius of her arm and the earshot of her voice.

Withdrawal and self-redaction point to art-world fickleness and the contingencies by which figures fall out of favour or through the cracks to be forgotten, or maybe recognised again decades later and then vaulted to post-humous heights. If it led to anonymity and obscurity in the short term, the act of dropping out had long-term benefits, producing a peculiar longevity, integrity and intrigue gained by flying under the radar. *Dropout* anticipated and set the stage for the artist's delayed posterity and so-called rediscovery by historians, curators and the market. The strategic savvy so apparent in Lozano's notebooks prompts many questions: How much control does the artist retain over what is known about her after her death? What's worth being known for? And how can recognition be maximally intentional, instrumental and affective? Did Lozano administer *Dropout* on us like those still-sealed *Time Capsules* (fig.37–38) with secret contents that her close friend Kaltenbach began producing in 1967, 'taking everything or whatever might be inside out of the art stream for a period of time [to] be introduced back in when the capsule is opened'?¹⁸⁹ Kaltenbach has

explained his own withdrawal from the New York art world in terms of a love of secrecy and the desire to commit oneself to a gesture so expansive in time that its overall form becomes imperceptible from any given point.

We can see the sparse textual residue of *Dropout Piece* now, as *she* once described her *Waves*, ‘like a close-up of a huge thing that wouldn’t even be a structure of human size’. Such utopian withdrawal spreads contagiously, continuing to linger in the air like a contact high whose potency I can personally attest to. This book resists being closed on *Dropout Piece* because this one work’s mind-blowing temporal dimension elevates and extends its parameters, to envelop its ongoing reception and still-unfolding ramifications – of which I am an active part.



And I still felt the nagging need to follow Lozano’s tracks to Dallas, turning detective work into pilgrimage. I wouldn’t want to discount the core fan-atical impulse she inspires that admires punk heroes all the more for being self-destructive fuck-ups. Her whole practice sings through *Dropout Piece* as its foul mouth. I still want to get closer to the artist, which has everything to do with the distance put in place by her absence, both elective in life and permanent in death. Fading out of view, my subject slips into the atmospherics of mourning.

On the overcast, muggy grey day that I chased elusive capital-E endings in Dallas, the Shenandoah Apartments seemed to me a dismal brick fortress stinking of stale cigarettes and cat piss. Dreary and desolate, like the overgrown grounds of Southland Memorial Cemetery in Grand Prairie, scattered with tilted headstones, fake flowers and plastic pinwheels, where E’s body lies in an unmarked grave under grass and weeds: Space 3, lot 238, block 1, section H, case number NC 4951-99. As with her ‘only true name’ in the beginning, identity returned in the end to a coded set of numerical coordinates, cold facts. I took away a cup of her dirt for growing grass in.

But I was looking for signs of E’s energy in the wrong places, approaching sites too directly for an artist who mastered absence and being elsewhere. All the eueptic action I was searching for lay outside, not where she had lived but on the surface of the apartment building next door, where a huge wooden sign on the façade read in looping white letters: ‘Leeward

Islands'. The incongruous and improbable 'leeward' hovered like a gigantic arrow hidden in plain sight and encrypting her ripple effects in sailing terminology that refers to facing the same direction the wind is blowing toward – Lee winking at *lee-word*. On an undated scrap of extant ephemera, Lozano drew a small study (fig.18) for an imagined series of *Island Paintings* (also written as 'i(s)land', 'I land' and 'Eyeland') that remained unrealised, fixed only in her mind's eye: 'At last, after all this (blank) time, I have a wish!' To be a leeward island, facing the future with the wind at her back.

113) DO I WANT TO STUDY FROM BOOKS AS WEAPON TO USE WHEN PARTICIPATING IN WORLD? OR DO I WANT TO SEARCH FOR NEW KNOWLEDGE/INFO SYSTEMS, INVENT OTHER WAYS OF LEARNING FOR MYSELF?

APRIL 5, 70

IT WAS INEVITABLE, SINCE I WORK IN SETS OF COURSE, THAT I DO THE DROPOUT ~~PIECE~~ (NOTE ~~THE~~ PIECE). IT HAS BEEN ~~CHURNING~~ CHURNING FOR A LONG TIME BUT I THINK IT'S ABT TO BLOW.

DROPOUT PIECE IS THE HARDEST WORK I HAVE EVER DONE

115) THE REASON DROPOUT COPOUT, DROPOUT

(PREFERR: MIDDLECLASS COPOUT; REFERENCE TO ARTIST LYING INERT AS ARTSTATEMENT)

IS THE HARDEST WORK I'VE EVER DONE IS THAT IT INVOLVES DESTRUCTION OF (OR AT LEAST COMPLETE UNDERSTANDING OF) POWERFUL EMOTIONAL

HABITS.

KEY → EMOTIONS ARE ALSO HABITS, LIKE ANY OTHER REPETITIVE BEHAVIOR.

I WANT TO GET OVER MY HABIT OF EMOTIONAL DEPENDENCE ON LOVE.

I WANT TO START TRUSTING MYSELF & OTHERS MORE.

119) THE REAL REVOLUTION FOR THE WHITES IS THAT THEY WANT TO END LYING.

ED FELDMAN GAVE ME AN UNATTRACTIVE BUT USEFUL BOOK: CONCEPTS OF CALCULUS BY LIGHTSTONE.

↓

BEAUTIFUL NEW WORD: STONELIGHT

DROPOUT ONLY WORKS ALONG WITH DIMINISHED CONSUMPTION: OF CALORIES, CIGS, DOPE; OF JOYOUS ENERGY (LIKE DANCING); EMOTIONS, INTENSITY; OF RESTLESSNESS, AMBITION, WORK.

~~MY~~ MY DROPOUT INSIGHTS CAME TODAY FROM A NEAR-SOBER STATE. I DID NOT GET SMASHED UPON ARISING, FOR A CHANGE.

BOB DYLAN WOULD DO IT! - BILLY BRYANT COPLEY (ON OWNING STOCK)

... EVERY KIND OF THINKING, WITHOUT EXCEPTION, IS STAMPED WITH THE BRAND OF A CLASS. - MAO TSE-TUNG.

INVESTMENT PIECE (STARTED JAN. 15, 69)

BE THE RECIPIENT OF A GRANT.* (DEC. 30, 68) INVEST[†]
HALF THE MONEY[°] ON THE STOCK EXCHANGE,[™] (JAN. 16, 69)
& HOLD PURCHASE[§] FOR A MINIMUM TIME PERIOD OF
SIX MONTHS.

PIECE IN PROCESS UNTIL AT LEAST JULY 16, 69,[‡]

* CASSANDRA FOUNDATION, \$2,000.

† AS OPPOSED TO "SPECULATE" BUT THE PURCHASE WARRANTS THEN OUT TO BE A
HIGHLY SPECULATIVE FORM OF INVESTMENT IN NATIONAL GENERAL CORPORATION.

° \$983.25

™ BROKER: ALLEN F. TAYLOR, DIRECTOR
LING & COMPANY, INC.

LTV TOWER MALL
DALLAS, TEXAS 75201

INVESTMENT BROKERS, MEMBERS, NEW YORK STOCK EXCHANGE

§ NAT'L GEN'L CORP (NSC), 140 PURCHASE WARRANTS, EXP. 9/30/78.

‡ AS OF JAN 21, 70 I STILL OWN THESE PURCHASE WARRANTS WHICH NEED NOT BE SOLD
OR CONVERTED TO COMMON STOCK UNTIL EXPIRATION DATE, SEPT 30, 78. THE PIECE IS
FEEDING BACK QUANTITIES OF INFO BUT SO FAR NO \$.

LEE LOZANO (MAY 19, 69)

EXHIBITED IN DWAN GALLERY LANGUAGE III SHOW, NYC, 69

("QUOTE"): SOUND OF "DAISY" FADING IN BACKGROUND FOLLOWED BY SOUND OF
"ALSO SPRACH ZARATHUSTRA" (R. STRAUSS) FOLLOWED BY SOUND OF
"THE BLUE DANUBE" (J. STRAUSS) - SOUNDTRACK, 2001 (S. KUBRICK)

GENERAL STRIKE PIECE (STARTED FEB. 8, '69)*

GRADUALLY BUT DETERMINEDLY AVOID BEING PRESENT
AT OFFICIAL OR PUBLIC "UPTOWN" FUNCTIONS OR
GATHERINGS[†] RELATED TO THE "ART WORLD" IN ORDER
TO PURSUE INVESTIGATION OF TOTAL PERSONAL &
PUBLIC REVOLUTION.[°] EXHIBIT IN PUBLIC ONLY PIECES
WHICH FURTHER SHARING OF IDEAS & INFORMATION
RELATED TO TOTAL PERSONAL & PUBLIC REVOLUTION.[¶]

IN PROCESS AT LEAST THROUGH SUMMER, '69.

* WITHDRAWAL FROM 3-MAN SHOW COMPILED BY RICHARD BELLAMY,
GOLDOWSKY GALLERY, 1078 MADISON AVE.

† DATE OF LAST VISIT TO UPTOWN GALLERIES FOR PERUSAL OF ART - FEB. 13 OR 14, '69
" " " " " A MUSEUM - MARCH 2A, '69
" " " " " UPTOWN GALLERY OPENING - MARCH 15, '69
" " " " " A BAR - APRIL 5, '69
" " " ATTENDANCE AT A CONCERT - APRIL 10, '69
" " " " " FILM SHOWING - APRIL 4, '69
" " " " " AN "EVENT" - APRIL 10, '69
" " " " " A BIG PARTY - MARCH 15, '69

° TERMS OF TOTAL PERSONAL & PUBLIC REVOLUTION SET FORTH IN BRIEF
STATEMENT READ AT OPEN PUBLIC HEARING, ART WORKERS COALITION,
SCHOOL OF VISUAL ARTS, APRIL 10, '69. FURTHER PARTICIPATION IN
ART WORKERS COALITION OR ANY OTHER GROUP DECLINED AS PART OF
GENERAL STRIKE PIECE. THIS INCLUDES ARTISTS AGAINST THE EXPRESSWAY
GROUP & OTHERS.

¶ FIRST PIECE EXHIBITED AT ART/PEACE EVENT, N.Y. SHAKESPEARE FESTIVAL,
PUBLIC THEATER, MARCH 5, '69. GRASS PIECE & MO-GRASS PIECE EXHIBITED IN
NUMBER 7 SHOW COMPILED BY LUCY LIPPARD, PAULA COOPER, MAY 10, '69.
INVESTMENT PIECE & CASH PIECE^{EXHIBITED} IN LANGUAGE III SHOW, DWAN GALLERY,
MAY 24, '69.

LEE LOZANO, JUNE 12, '69.

5. Lee Lozano,
General Strike Piece, 1969,
graphite and ink on paper,
27.9 x 21.6cm
Wadsworth Atheneum Museum of Art,
Hartford, CT

FEB. 28, 69

DRAWING FOR LUCY'S PEACE SHOW

PIECE:

WHEN YOU'RE "TRYING TO MAKE IT" KEEP GOING FOR YEARS A PILE OF SHOW ANNOUNCEMENTS, PRESS RELEASE MATERIAL, ALL PRINTED MATTER RELATING TO THE ART SCENE. EVERYTHING THAT COMES IN THE MAIL OR IS ACCUMULATED OTHER WAYS IS TOSSED ON THE PILE. WHEN YOU "START TO MAKE IT" THROW YOUR OWN PRINTED MATTER ON THE PILE. LET IT BE COVERED UP BY TIME THE WAY EVERYBODY ELSE'S IS.

COMPANION PIECE:

TOSS YOUR OWN PRINTED MATTER ON TOP OF THE PILE AND KEEP IT ON TOP OF THE PILE.

LEE LOZANO

6. Lee Lozano,
Piece, 1969,
ink on paper,
27.9 x 21.6cm

GRASS PIECE

MAKE A GOOD SCORE, A LID OR MORE OF
EXCELLENT GRASS. SMOKE IT "UP" AS FAST
AS YOU CAN. STAY HIGH ALL DAY, EVERY DAY.
SEE WHAT HAPPENS. (APRIL 1, 69)

ONE THING THAT HAPPENS IS THAT IT TAKES MORE &
MORE GRASS TO GET FEELIN' GOOD. IMMUNITY BUILDING
UP? (APRIL 17, 69)

THE AMOUNT OF GRASS NEEDED TO GET HIGH HAS STABILIZED
ITSELF. TONIGHT I STARTED TO SMOKE THE LAST CONTAINER
OF CLEANED SHIT. WHEN THAT IS GONE THERE ARE TWIGGS
TO SMOKE AND A LOT OF SEEDS WHICH I'LL EAT.* (THIS
HAS BEEN A SCINTILLATING PIECE BUT I'D LIKE TO
FINISH IT IN A FLASH). DECIDED ON NEXT PIECE: GO
WITHOUT GRASS FOR THE SAME AMOUNT OF TIME.

"SEEK THE EXTREMES,
THAT'S WHERE ALL
THE ACTION IS."

(APRIL 24, 69)

I GET MORE TIRED EVERY DAY. THIS FEELING WASTED
MIGHT BE FROM SMOKING SO MUCH GRASS, OR FROM
WORKING SO HARD WHICH I'VE BEEN DOING, OR FROM
THE MONOTONOUSNESS OF MY DAYS.† (APRIL 29, 69)

I'LL END THE GRASS PIECE WITH A FANFARE: A CAP
OF Mescaline KALTENBACH GAVE ME.‡ (MAY 2, 69)

NOT HIGH ANYMORE, JUST NUMB.⁴ FINISHED GRASS,
TWIGGS & SEEDS⁵ ABOUT AN HOUR AGO. (MAY 3, 69)

NOTE: ASIDE FROM WHEN I WOKED UP (DOWN) IN
THE MORNING THERE WERE TWO OCCASIONS WHEN
I WASN'T HIGH DURING THIS PIECE, ABOUT A
COUPLE OF HOURS EACH.⁶

① I BELIEVE THIS PIECE IS A GOOD EXAMPLE OF HEISENBERG'S "UNCERTAINTY PRINCIPLE" APPLIED QUANTUM
MECHANICS: THE ACT OF OBSERVING SOMETHING CHANGES IT. THE PIECE HAD BEEN HIGH, NOT THE GRASS.

* NOTHING HAPPENED FROM EATING SEEDS. (MAY 3, 69) MORNING SLEEPS HAPPY (SEEDS
CAME MORE FOR HIGH & ONLY GIVE HEADACHE. DO NOT WORK OR GET SEEDS.)

† DUE TO GENERAL STRIKE PIECE DURING WHICH I STAY HOME ALMOST
ALL THE TIME. (IN PROCESS AS OF MAY 18, 69) (SEEN SIBING CIRCLE STARRIED APRIL 11, 69).

‡ THIS WAS POSTPONED DUE TO CIRCUMSTANCES BEYOND MY CONTROL. FINALLY
TOOK Mescaline: MAY 11, 69. IT BLANKED OUT, MUST'VE BEEN A BAD CAP,
A BAD CAP.

⁴ NOT YET HAD ANY EFFECT FROM EATING SEEDS. MIGHT HAVE BEEN DUE TO
BEING SO STONED FROM SMOKING TWIGGS, WRONG.

⁵ AND AFTER ANOTHER PIECE, ONLY A FEW DAYS WHEN I HAVEN'T BEEN STONED SINCE (NOT INCLUDING
THE WEEK I SPENT IN THE HALL). MY INVESTIGATION OF GRASS CONTINUES. (JAN 21, 71)

LEE LOZANO (MAY 16, 69)

NO-GRASS PIECE

GO WITHOUT GRASS FOR THE SAME AMOUNT OF TIME AS GRASS PIECE, WHICH TURNS OUT TO BE 33 DAYS. START IMMEDIATELY AFTER GRASS PIECE. (MAY 4, 69) [PIECE ENDS JUNE 6, 69].

PARANOIA STARTS, (MAY 4, 69) OTHER PRE-GRASS SYMPTOMS. NOTICE SUCH AN INTENSE FLOW OF ADRENALIN THAT I GET HIGH ON IT. (MAY 5, 69) GET HIGH ON A SMALL GLASS OF WINE. (MAY 5, 69)

SLEEPLESS NIGHT, ^{LAST NIGHT} ANOTHER PRE-GRASS SYMPTOM. (MAY 6, 69) EXCESSIVE DREAMING. (MAY 7, 69) HALF-AWAKE DREAMS. EVERYTHING SEEMS FUNNIER. (MAY 9, 69)

TONIGHT I FELT TENSE & HAD A HEADACHE & WANTED TO TURN ON FOR THE FIRST TIME IN THIS PIECE. (MAY 9, 69) IF SOMEONE HAD OFFERED ME GRASS I WOULD'VE TURNED ON. SLEEPLESSNESS CONTINUES; FITS OF PIQUE. (MAY 10, 69) UNCONTROLLABLE SADNESS. (MAY 10, 69) DEATHNESS.

DROP Mescaline BUT IT'S A DUD SO FRIENDS TURN ME ON WITH HASH & GRASS TO GET ME OFF MY BAD NO-TRIP. (MAY 11, 69) SLEEPLESSNESS CONTINUES. (MAY 12, 69). A FRIEND WHO VISITS ^{LAST NIGHT} BRINGS ME A JOINT. HOW CAN I REFUSE? (MAY 12, 69) SLEEP WELL, FOR FIRST TIME SINCE MAY 5. (MAY 14, 69) SMOKING GRASS WOULD HAVE MADE TODAY SO MUCH BETTER (I AM WAITING FOR SOMETHING). (MAY 14, 69) SLEEPLESSNESS RETURNS. I LIE IN BED & ~~NEED~~ ^{YOUR} GETTING IDEAS. (MAY 16, 69) [INSTEAD OF TURNING ON & SETTING IDEAS.]

START A "SEND GRASS TO BOG-SIDE" MOVEMENT. [WHAT CAN YOU DO FOR THE YOUNG BLACKS & P.R.'S TRYING TO GET AN "EDUCATION" IN N.Y., WHO ALREADY HAVE GRASS? SEND THEM ~~THE~~ ^{YOUR} NEW ART. (HIGH-INFORMATION ART)]. (MAY 16, 69) [WRITE THIS UP & SUBMIT IT, WITH GRASS PIECE TO LUCY'S SHOW-MAY 18, 69]

MOOSE VISITS & THEN WE GO OVER TO HIS CRIB & TURN ON AT MY REQUEST & HAVE A GREAT DIALOGUE. WHEN MOOSE WAS HERE I ASKED HIM IF HE HAD ANY GRASS & WOULD HE TURN ME ON. (MAY 17, 69) CAN'T SLEEP. (MAY 19, 69). EXHAUSTION INCREASES DAILY. (MAY 22, 69) JOHN TORREANO VISITS WITH SOME DELICIOUS HOME-GROWN IN AN ENVELOPE. WE SHARE SOME DURING DIALOGUE. HE WISHES TO LEAVE THE REST WITH ME

(CONTINUED ON P. 43)

NOTE: PERHAPS SLEEPLESSNESS IS BECAUSE I DON'T WANT TO DREAM. DURING MY DREAMS I TRAVEL, WHICH IS EXHAUSTING. I DON'T WANT TO GO ANYWHERE RIGHT NOW!

WE SHARE JOINT BUT I DON'T GET VERY HIGH.

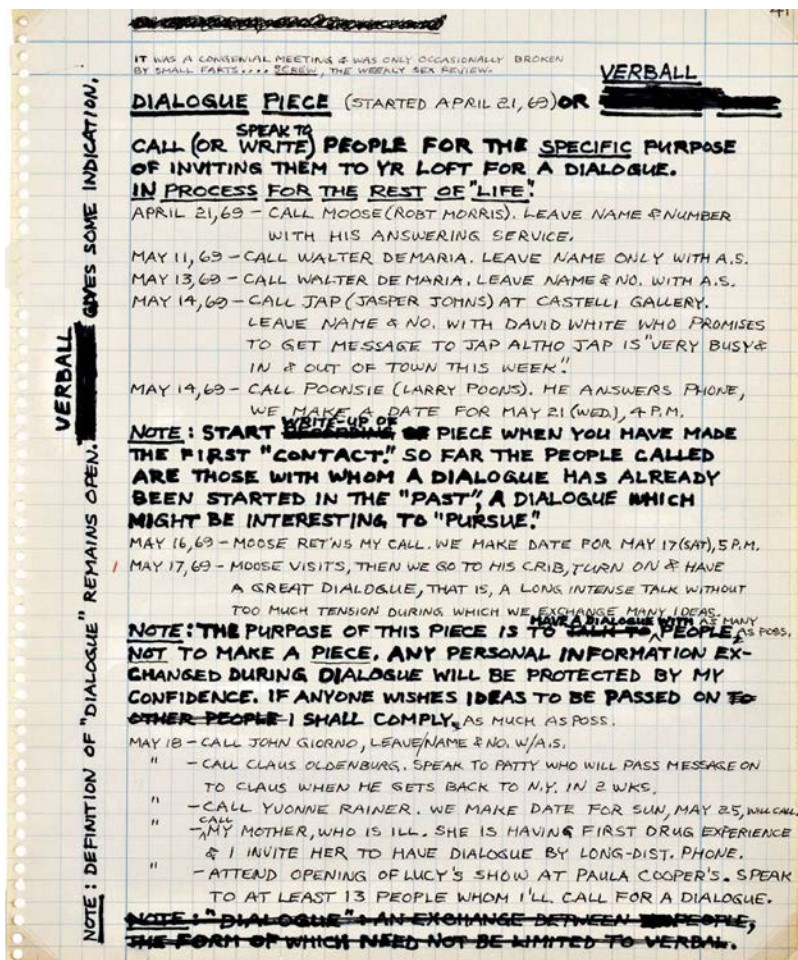
NO-GRASS PIECE (CONT. FROM P. 37)

BUT I ASK HIM TO TAKE IT BACK TO HIS CRIB & SAVE IT FOR ME UNTIL THE DAY AFTER THIS PIECE ENDS, WHEN I'LL GO TO HIS PLACE, TURN ON & BRING BACK REMAINDER TO "BREAK MY FAST" (FAST) BY ONCE MORE MAKING GRASS A PART OF MY LIFE. I INTEND TO HAVE GRASS AROUND ALL THE TIME IF POSS. IN THE "FUTURE." (MAY 22, 69)

NOTE: ADD TO WRITE-UP OF THIS PIECE NOW BEING "SHOWN" AT PAULA COOPER GALLERY THE FOLLOWING: SLEEPLESSNESS CONTINUES, EXHAUSTION INCREASES DAILY. (MAY 23, 69)

AT LA MONTE & MARION'S LISTENING TO THEM SING I SMOKE AN ENORMOUS AMOUNT OF POWERFUL HASH (NOT TO SMOKE THERE IS OUT OF THE QUESTION), IN FACT SO MUCH HASH THAT I LEAVE ABRUPTLY THINKING I'M ABOUT TO BE ILL. I MADE IT OKAY HOME - KIDNEY OVERLOAD! (MAY 23, 69) BAD HANGOVER FROM LAST NITE. SMOKE A SMALL AMOUNT OF GRASS BROUGHT BY A FRIEND TO SHARE WITH ME, "HARDLY" FEEL IT. (MAY 24, 69)

ALAN SARET VISITS, WE HAVE INTERESTING BUT SLUGGISH DIALOGUE, SUNDAY SLEEPINESS, HE SUGGESTS WE GO OVER TO HIS CRIB & SMOKE (HE JUST GOT A LB) BUT IMPOSSIBLE TO CONTINUE TALKING THERE. HE WANTS TO GIVE ME GRASS TO TAKE HOME, I SAY NO I COULDN'T RESIST, BUT I TAKE SOME SEEDS TO PLANT AROUND. (MAY 25, 69) ALAN SARET VISITS AGAIN BRINGING HASH & WE SMOKE. (JUNE 5, 69) TO BREAK THE PIECE I VISIT JOHN TORREANO AS PLANNED & COLLECT THE LITTLE GRASS HE HAS BEEN KIND ENOUGH TO SAVE FOR ME IN AN ENVELOPE & BRING IT "HOME" WITH ME SO THAT'S THE FIRST TIME I'VE HAD ANY DRUGS(SMOKE) HERE SINCE MAY 3, 69. (JUNE 6, 69). SLEEPLESSNESS & TENSION CONTINUED INTERMITTANTLY THROUGHOUT NO-GRASS PIECE. THE FEELING OF BEING TIRED & TIRING QUICKLY FROM ANY ACTIVITY HAVE BEEN DAILY SYMPTOMS SINCE APT HALF-WAY THRU GRASS PIECE. POSSIBLY MIND IN MORE "NERVOUSLY ACTIVE" STATE DURING NO-GRASS PIECE, "BRAIN FEVER", PAIN IN CEREBELLUM & SEVERE HEADACHES DURING NO-GRASS, WORK STARTS INVOLVING MENTAL WORK (INFO BATHS), HEIGHTENED VERBAL COMMUNICATION, IDEA "RUSHES". (JUNE 6, 69)



10. Lee Lozano

Dialogue Piece (part 1 of 7), 1969,

ink on notebook paper,

27.9 x 21.6cm

Wadsworth Atheneum Museum of Art,

Hartford, CT

Photograph: John Groo

DIALOGUE PIECE (CONT. P. 45A)

46A.

- NOV. 20, 69 - FINALLY A GROUP DIALOGUE, GARY BOWER BRINGS KIDS FROM ART RESOURCES CENTER OF WHITNEY MYS. FOR A TERRIFIC EXPERIENCE FOR ME. ABOUT 18 KIDS. TALK MOSTLY TO A BOY* WHO'S GOING BACK TO HIS FARM IN MICH., SAID HE'S THE ONLY ONE WHO'S NOT STAYING IN N.Y.C. OF HIS GROUP. SAID MINE OF ALL THEIR SYMPOSIUMS SO FAR ~~WAS~~ WAS MOST "DISORDERLY," THE LEAST "STRICT."
*BILL GOERS.
- NOV. 28, 69 - DR & MRS. MILTON BRUTTEN FROM PHILADELPHIA. ~~DR. BRUTTEN~~ DR. BRUTTEN, A CHILD PSYCHOLOGIST, WANTED TO TALK ABOUT ART & I WANTED TO TALK ABT PSYCHOLOGY, WHICH SEEMS LIKE THE CONDITIONS FAVORABLE TO A GOOD DIALOGUE.
- DEC 4, 69 - FRED GUTZEIT & I HAVE INSTANT GOOD SCORPIO COMMUNICATION.
- DEC 5, 69 - AGNES DENES TELLS ME ABT DIALECTIC TRIANGULATION, HER DO-IT-YRSELF PHILOSOPHY.
- DEC 5, 69 - ERIC, A STUDENT, COMES BY WITH KALTENBACH & THE DIALOGUE IS ~~MOSTLY~~ MOSTLY NONVERBAL.
- DEC 8, 69 - ED SHOSTAK, AN OLD FRIEND, GIVES A VERY GENEROUS & HIGH-INFO DIALOGUE WHICH I ENJOYED.
- DEC 12, 69 - GARY BOWER RET'N'S FOR A 7-HR DIALOGUE THIS TIME. I THANK HIM FOR LETTING ME GET OUT SO MANY IDEAS.
- DEC 13, 69 - LEFTY (SEBASTIAN) ADLER & I WERE JUST GETTING INTO A DIALOGUE WHEN BOB STANLEY WHO BROUGHT HIM DRAGS HIM AWAY.
- DEC 18, 69 - DINE AT ED & CINDY FELDMAN'S WHERE THE MOST EXQUISITE DIALOGUE TAKES PLACE.

11. Lee Lozano
Dialogue Piece (part 7 of 7), 1969,
ink on notebook paper,
27.9 x 21.6cm
Wadsworth Atheneum Museum of Art,
Hartford, CT
Photograph: John Groo

QUOTE, LETTER FROM MICHAEL, SEPT 29, 70: "INFO - SEND ME YOUR
MASTURBATION PIECE - OR DETAILS ABOUT IT."

MASTURBATION INVESTIGATION (APRIL 3-5, #69)

NOTE: OTHER PIECES SIMULTANEOUSLY IN PROCESS: GRASS PIECE,
GENERAL STRIKE PIECE, & A WITHDRAWAL FROM HUMANS & THE
OUTSIDE WORLD. I REFUSE TO SEE MY PARTNER OR ANYONE ELSE.

APR 3: MASTURBATION TO FANTASIES: BALLING SPECIFIC
HUMANS, THEN IMAGINARY HUMANS.

MASTURBATION TO PICTURES: SCREW, ISSUES 9 & 10.

APR 4: MASTURBATION USING VARIOUS OBJECTS: HARD
RUBBER MOTORCYCLE PEDAL, FEATHER, CARROT*,
PHALLIC-SHAPED LIGHTBULB.

APR 5: MASTURBATION LOOKING INTO SMALL MIRROR
REFLECTING GENITAL: OBSERVE TUMESCENCE,
TURBIDITY, COLOR CHANGE FROM LIGHT RED TO
BRIGHT RED, VIOLENT EJACULATION OF LUBRICATION
FROM DUCT NEAR CLITORIS, & VIBRATION DURING
ORGAISM.

SATISFACTION OF INTEREST IN INVESTIGATING
MASTURBATION.

* IT WAS A SEXY CARROT & BEING ~~ORGANIC~~ ORGANIC,
WORKED BEST OF ALL THE OBJECTS USED. BUT BALLIN
WITH OBJECTS IS THE ABYSS.

CC - MICHAEL, 90 MORNING SUN FARM.

LEE LOZANO 60 GRAND ST. N.Y.C. 10011
THE POSSIBILITY OF BEING WIGGS, OR UNINFORMED, OR SABOTAGE, ETC.

JULY 3, 69

EXPERIENCE AS SET PIECE (JUNE 26, 69)

OFFER A SET* OF EXPERIENCES† TO A FRIEND.
SET IS SET BY PREVAILING CONDITIONS. CHANGE
OF CONDITIONS ~~COULD~~ ^{MUST} LEAD TO CHANGE OF SET.
IN PROCESS AS OF JULY 2, 69.‡

* NULL SET (I.E. NULL-ACTION SET).

† EXPERIENCES IN THE FORM OF FANTASIES.

‡ R. SERRA

∞ POWER SET (SET RAISED TO ANY GIVEN POWER).
SET OF SETS SET.

SETBACK SET.

SET AT EASE SET.

YOU-SET-IT SET.

[DEFINITION OF SET: THE TOTALITY OF ALL ACTS THAT SATISFY
A GIVEN CONDITION.]

* ED FELDMAN, FEB 16, 70.

NOTE: FELDMAN, A MATHEMATICIAN, MADE THIS CORRECTION
ON THE BASIS OF RULES FOR SET THEORY. HOWEVER I AM HIGHLY
DUBIOUS ABOUT THE USE OF "MUST", "SHOULD", "OUGHT" IN LIFE
SITUATIONS (FOR WHICH REASON I ~~REJECT~~ ^{REJECT} A GERMAN PHILOSOPHY) &
PREFER A QUANTUM MECHANICAL VIEW OF THE UNIVERSE; "MIGHT",
"COULD".

‡ AS OF JAN 21, 71 THERE HAS BEEN NO CHANGE IN PREVAILING CONDITIONS
& THEREFORE NO CHANGE OF SET.

JULY 9, 69

SETS
OUTSET
SET (DIALOGUE WITH
ARTHUR BERMAN)

JULY 16, 69

HEAD SET (WFMU)
(OR) HEADSET SET

UPSET SET
AUG 20, 69

UP SET
SEP 11, 69 SET

SETTLED (MELLOWED MIX)
SETTLED (STASIS, ENTRY)

INVESTIGATIONS

E=TIME

FEB 16, 70
ART AS SET (PAINTING, I PIECES &...)
THINK/ACT IN TERMS OF A SET (BUT DON'T BE SET IN YOUR WAYS). SET INCLUDES THE HAIRY, HUMOR, &

LEE LOZANO

60 GRAND ST.

N.Y.C. 10013

(QUOTE) - BLOW YR NOSE TO BREATHE CLEARLY. BLOW YR MIND TO THINK CLEARLY.

CLARIFICATION PIECE (JULY 28, 69)

MAKE A CLEAR DISTINCTION[‡] BETWEEN A PIECE AS AN ACT OR SERIES (SET) OF ACTS IN TIME, & THE WRITE-UP^{*} OF A PIECE WHICH OCCURS ONLY WHEN THERE IS OCCASION TO SHOW THE WRITE-UP (EITHER PUBLICLY OR PRIVATELY IN THE FORM USUALLY OF LETTERS TO INDIVIDUALS).

FIRST WRITE-UP OF A PIECE: DRAWING^{*} FOR LUCY'S PEACE SHOW (FEB 28, 69).

SOME EARLY PIECES[†] EITHER WRITTEN UP LATER OR NOT YET WRITTEN UP:

THE JAN 1, 68 TO DEC 31, 69 OR TO PIECE[∞] INFO FOR THIS PIECE WAS BEGUN TO BE COLLECTED ON JAN 1, 68.

INVESTMENT PIECE (JAN 15, 69). INITIATED AS A PIECE & DESCRIBED VERBALLY AS A PIECE FROM DATE OF INVESTMENT (JAN 15, 69) TO DATE OF WRITE-UP (FOR DWAN LANGUAGE III SHOW, MAY 19, 69).

PILE^{YOUR} READING MATERIAL PIECE (BEGUN AS INTEREST IN ALREADY EXISTING ACCRETION INCREASED, APT EARLY 68). DESCRIBED VERBALLY AS A PIECE DURING 68.

TV PIECE (APRIL 13, 68 TO JULY 3, 68).

NIGHT SKY SHOW PIECE (APR 11, 68). DESCRIBED VERBALLY AS A PIECE TO BE IMAGINED, 68 & 69.

ETC.

‡ TO MARCIA TUCKER AFTER DIALOGUE JULY 28, 69.

* ALL WRITE-UPS OF PIECES ARE DRAWINGS. ← PLEASE NOTE! Ⓢ

† SOMETIMES CALLED INVESTISATIONS. OR EXPERIMENTS.

∞ SUBJECT TO REMAIN UNDISCLOSED UNTIL COMPLETION.

Ⓢ THIS IS THE DISTINCTION BETWEEN A ONE-OF-A-KIND (HAND) PRINTED (PIECE OF) MATTER & PRINTED MATTER, WHICH IS ~~REPRODUCED~~ REPRODUCED MATTER.

Ⓢ I GOTTA ALLOW A FEW CARBON COPIES, OR XEROX COPIES.

AUG 6, 69

7.



1ST WK AUGUST, 71

DECIDE TO BOYCOTT WOMEN.

THROW LUCY LIPPARD'S ~~2ND~~ 2ND LETTER ON DEFUNCT FILE, UNANSWERED.
DO NOT GREET ROCHELLE BASS IN STORE.

2ND WK AUGUST, 71

PAUL ~~AV~~ TAVINS CALLS AUG 11. TELL HER I AM BOYCOTTING WOMEN
AS AN EXPERIMENT THRU ABT SEPT & THAT AFTER THAT
"COMMUNICATION WILL BE BETTER THAN EVER."

PEYOTE TRIP AUG 10 71: PURIFICATION
OF THE UNCONSCIOUS* I BEAT THE SAND WITH JAKE'S
PUSSYWILLOW WHIP.
I STOP HOLDING ON TO WALTER DE MARIA. *DEEPBRAIN

AUG 12 71

IM FUCKIN UP BAD, MAKIN MISTAKES. ONE HOUR LATE TO MEET
BELLAMY HERE, I MISSED HIM (HE LEAVES NOTE) IT'S MY DEEPBRAIN
RESISTANCE TO ... WHAT? BELLAMY? KELSEY? DO I WANT TO LOSE
MY LOFT FOR ACTION? UTTER CLAUSTROPHOBIA IN TIME/SPACE OF PRESENT.
I MISSED HIM ALL LAST WEEK TOO.

ALSO FUCKED UP WITH BUSINESS COMPATIBILITY BOOK.

EXPERIMENT: WRITE TO PEOPLE IN ATTEMPT TO
COMMUNICATE AFTER MERCURY GOES RETROGRADE AUG 13.
TRY SOME LOCAL VISITS.

GOING ~~TO~~ TO ROOF LOOKING ^{UP} AT MARS & (STRAIGHT) QUARTER
MOON, STARS & ^{DOWN ON} NEIGHBORHOOD CALMS ~~ME~~ ME.

FROM WEEK IN HALIFAX: THE MAGIC WORD TO CANCEL SPELLS
IF ANYONE TRIES TO LAY A SPELL ON YOU, OR TO COUNTERACT A
WITCH'S POWER; YELL: ORTHOGRAPHY!

F.
QUESTIONNAIRE, WITH JONES,
CONCERNING PURCHASERS & PURCHASERS
OF MY ART.

NUMBER OF PURCHASERS.

INFO ABOUT PURCHASERS. INDICATE AGE GROUPS.

PURCHASERS WHO WERE INDIVIDUALS, NUMBER OF.

HETER COUPLES, " "

GROUPS, " "

U.S., " "

EUROPEAN, " "

ASIAN OR OTHER, " "

COLLEGE EDUCATED, PERCENTAGE OF.

CLASS OF PURCHASERS, BETTER, " "

MIDDLE, " "

WORKING, " "

RELIGIONS OF PURCHASERS, IN PERCENTAGES.

OCCUPATIONS OF PURCHASERS, NUMBER OF.

BUSINESSMEN.

PROFESSIONAL MEN.

ACADEMIC MEN.

POLITICIANS.

MEN WHO WERE ARTISTS, OR IN THE ARTS.

SCIENTISTS.

PUBLISHERS.

RICH.

GENDER OF PURCHASERS, PERCENTAGE OF

MALE HOMOSEXUALS.

PURPOSE OF PURCHASES, NUMBER OF, FOR

HOME,

MUSEUM,

OFFICE,

SCHOOL,

SPECULATION.

RE-SALE, GALLERY,

COLLECTIONS.

OTHER RELEVANT INFO.

FOR BARRY & YAP, NY

INVENTED IN AUGUST 1982, WRITTEN & SENT NOV 3, 88.

17. Lee Lozano,
 No title, 1998,
 pen on paper,
 27.9 x 21.6cm

AT LAST, AFTER ALL THIS
(BLANK) TIME, I HAVE A
WISH!



EYELAND

I\$LAND PNTNGS

I(S)LAND I LAND I LAND



19. Lee Lozano,
No title, 1962,
oil on canvas,
83.8 × 73.7cm



20. Lee Lozano,
No title, 1963,
graphite and crayon on paper,
40.5 × 58.5cm

21. Lee Lozano,
No title, 1964, oil on canvas,
two parts, 275.2 × 168.5 × 5.2cm (left)
275.2 × 168.0 × 5.2cm (right)



22. Lee Lozano,
Verge, 1965,
 oil on canvas,
 190.4 × 206 × 3.6cm
 Museum für Moderne Kunst
 Frankfurt am Main
 Photograph: Axel Schneider



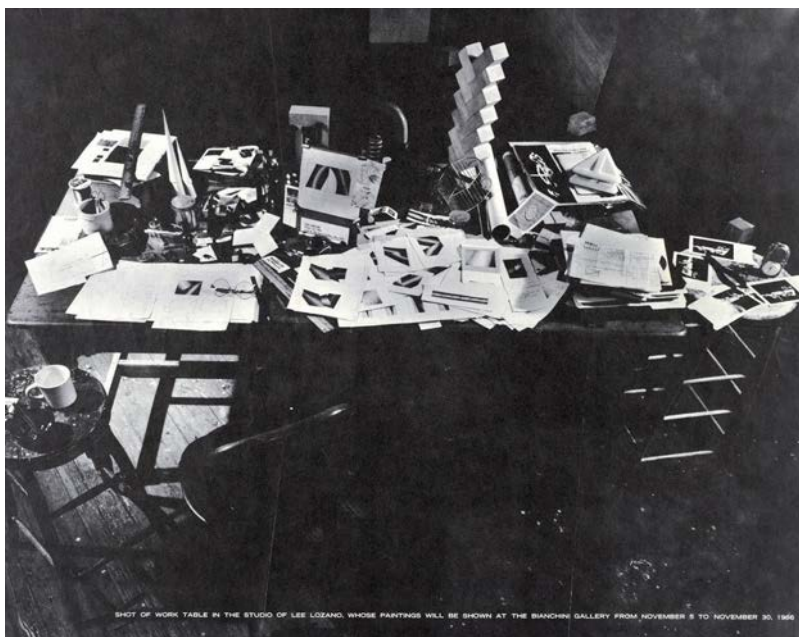
23. Lee Lozano,
Clamp, 1965,
 oil on canvas,
 two parts, overall
 224 × 213 × 3.9cm

LIST OF TITLES OF PAINTINGS 1964-67(MAY)

ALL VERBS

REAM
SPIN
VEER
SPAN
CROSS
RAM
PEEL
CHARGE
PITCH
VERGE
SWITCH
SHOOT
SLIDE
CRAM
GOAD
CLASH
CLEAVE
FETCH
CLAMP
LEAN
SWAP
BUTT
CROOK
SPLIT
JUT
HACK
BREACH
STROKE
STOP

24. Lee Lozano,
List of Titles of Paintings 1964-67 (May) All
Verbs, 1967,
ink on paper,
27.9 × 21.6cm



25. Invite card for Lozano's debut show at Bianchini Gallery, New York, 5 November 1966. Photograph: Hollis Frampton © Estate of Hollis Frampton

26. Lee Lozano rolling a joint while at her table in the Grand Street studio, New York, 1969



27. Lee Lozano,
2 Wave, 1969,
 oil on canvas,
 243.8 × 106.7cm
 Collection of Wadsworth Atheneum
 Museum of Art, Hartford, CT



28. Lee Lozano,
8 Wave, 1969,
 oil on canvas,
 243.8 × 106.7cm
 Collection of Wadsworth Atheneum
 Museum of Art, Hartford, CT



29. Lee Lozano,
32 Wave, 1969,
oil on canvas,
243.8 × 106.7cm
Collection of Wadsworth Atheneum
Museum of Art, Hartford, CT



30. Lee Lozano,
96 Wave, 1969,
oil on canvas,
243.8 × 106.7cm
Collection of Wadsworth Atheneum
Museum of Art, Hartford, CT



31. Lee Lozano,
installation view of the *Wave Series*, 1969,
from left to right 24, 32, 48, 96 and 192
Wave, in 'Win First Dont Last Win Last
Dont Care', Van Abbemuseum, 2007
Photograph: Peter Coxe

COMMON DRUG	SIDE EFFECT													
	Pallor	Nausea, vomiting	Nasal congestion	Insomnia	Hypertension	Hepatic dysfunction	Headache	Depression, torpor	Dermatosis	Decreased libido	Convulsion	Constipation	Blurring of vision	Anorexia (Appetite loss)
STIMULANT also APPETITE DEPRESSANT														
Dextroamphetamine (Dexadrine)	•				•	•	•				•	•		•
Methamphetamine chloride (Desoxyn)	•				•	•	•				•	•		•
ANTI-DEPRESSANT														
Iproniazid					•	•	•					•		
Trofanil							•		•				•	
TRANQUILIZER														
Chlorpromazine							•	•	•	•		•		•
Hydroxyzine							•	•	•					•
Meproamate								•			•			
Promazine							•	•	•			•		
Reserpine	•							•	•	•				•
Thiopropazate							•	•	•	•	•	•	•	•
SEDATIVE														
Barbitol								•						•
Phenobaritol								•						•
ANTI-MOTION SICKNESS														
Dimenhydrinate (Dramamine)								•	•					•
Marezine								•	•					
Meclizine								•	•					•
CONTRACEPTIVE														
Norethynodrel (Enovid)		•	•						•	•				•

32. Dan Graham,
Side Effects/Common Drugs, 1966,
 printed matter,
 dimensions vary
 Courtesy Dan Graham Studio

This announcement is under no circumstances to be construed as an offer to sell or as a solicitation of an offer to buy any of these securities. The offering is made only by the Prospectus.

NEW ISSUE

June 2, 1969

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Phone (212) 925-3490

33. Dan Graham,
Income (Outflow) Piece, 1969,
printed matter, dimensions vary
Courtesy Dan Graham Studio



34. Michael Heizer,
Double Negative, 1969,
240,000-ton displacement in rhyolite and
sandstone,
457 × 15.2 × 9.1m,
Mormon Mesa, Overton, Nevada
Contemporary Art, Los Angeles
© Triple Aught Foundation 2011

to roll	to curve
to crease	to lift
to fold	to inlay
to store	to impress
to bend	to fire
to shorten	to flood
to twist	to smear
to dapple	to rotate
to crumple	to swirl
to shave	to support
to tear	to hook
to chip	to suspend
to split	to spread
to cut	to hang
to sever	to collect
to drop	of tension
to remove	off gravity
to simplify	of entropy
to differ	of nature
to disarrange	of grouping
to open	of layering
to mix	of felting
to splash	to grasp
to knot	to tighten
to spill	to bundle
to droop	to heap
to flow	to gather

35. Richard Serra,
Verb List, 1967,
 graphite on paper, two sheets,
 each 25.4 × 20.3cm
 Museum of Modern Art, New York

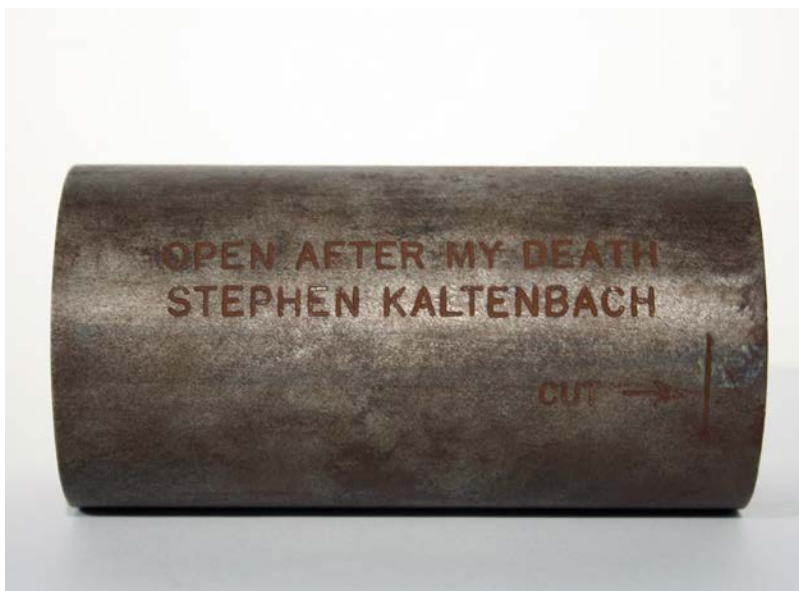
to scatter
to arrange
to repair
to discard
to pair
to distribute
to surfeit
to complement
to enclose
to surround
to encircle
to hide
to cover
to wrap
to dig
to tie
to bind
to weave
to join
to match
to laminate
to bond
to hinge
to mark
to expand
to dilute
to light

to modulate
to distill
of waves
of electromagnetic
of inertia
of ionization
of polarization
of refraction
of simultaneity
of tides
of reflection
of equilibrium
of symmetry
of friction
to stretch
to bounce
to erase
to spray
to systematize
to refer
to force
of mapping
of location
of context
of time
of carbonization
to continue

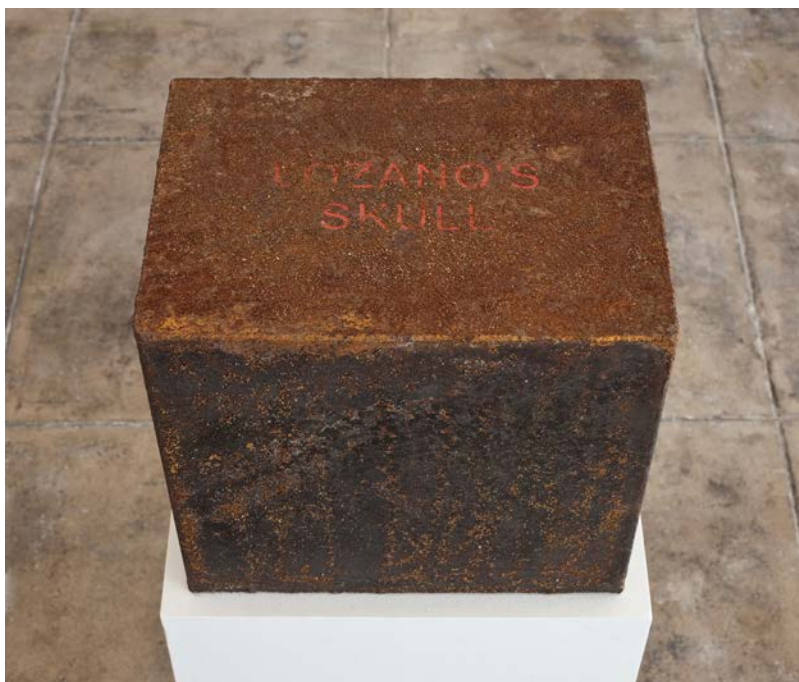


At 7:45 p.m. I was shot in the left arm by a friend. The bullet was a copper jacket .22 long rifle. My friend was standing about fifteen feet from me.

36. Chris Burden,
Shoot,
F Space, Santa Ana, California,
19 November 1971
© Chris Burden
Courtesy of the artist and Gagosian Gallery



37. Stephen J. Kaltenbach,
Open After my Death, 1967,
mild steel, unknown contents,
7.6 × 7.6 × 15.2cm
© Stephen J. Kaltenbach
Courtesy the artist



38. Stephen J. Kaltenbach,
Lozano's Skull, 1970-present,
steel
36.2 × 26 × 33.3cm
© Stephen J. Kaltenbach
Courtesy of Overduin and Kite, Los Angeles

1

Lucy R. Lippard, 'Escape Attempts', introduction to *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, New York: Praeger, 1973, Berkeley, Los Angeles and London: University of California Press, 1997, p.xiii. Lippard included Lozano in group shows at the time and in the above cited chronological survey.

2

'More importantly, we are wondering what you mean by *Dropout Piece*. We have never seen an actual piece or page with the title *Dropout*. There is a reference in notes where Lozano says that dropout was the most difficult thing she had ever done but that is the extent of our knowledge of a piece widely known as *Dropout Piece*. We've always assumed that people are actually referring to *General Strike Piece*, LOZAN30640, collection Wadsworth Atheneum, Hartford, which documents withdrawal from exhibitions, etc.' Email from Jaap van Liere, 8 November 2011.

3

From the notes assembled in *À l'infinif (La Boîte Blanche)* (*The White Box*, 1966); reprinted in *The Writings of Marcel Duchamp* (ed. Michel Sanouillet and Elmer Peterson), New York: Da Capo Press, 1973, p.74. The quoted text was translated by Cleve Gray.

4

Lozano played with the pun 'cerebellion': NB2, c.31 May 1969, p.61A. Unless otherwise noted, the author refers to entries in the notebooks as NB#, day Month 19##, p.##. The archive of the whole series of eleven private notebooks is held by the artist's estate.

5

NB5, 9 January 1970, p.58A. This is the first appearance I have found of 'infofiction' in the notebooks, but the term also appears as the heading of an earlier loose-leaf 'riff' from 17 August 1968. 'Infofiction' is the title Lozano gave her solo exhibition of language pieces at Nova Scotia College of Art & Design (NSCAD) in 1971.

6

Elaine Sturtevant in 'Sturtevant talks to Bruce Hainley', *Artforum*, vol.41, no.7, March 2003, p.246.

7

L.R. Lippard, *Six Years*, *op. cit.*, p.xx. See also Susanne Neuburger and Hedwig Saxenhuber (ed.), *Short Careers* (exh. cat.), Vienna: Museum Moderner Kunst Stiftung Ludwig (MUMOK), 2004, p.61.

8

'Life-Art' is the artist's term. It refers in her notebooks to art that employed behaviour, information, energy and action as its media. These works are also referred to, by others more than Lozano, as 'language pieces' (see note 5). See Iris Müller-Westermann's "'Making Art is the Greatest Act of All" Lee Lozano's Investigations', in I. Müller-Westermann (ed.), *Lee Lozano* (exh. cat.), Stockholm and Ostfildern: Moderne Museet and Hatje Cantz, 2010.

9

'I multiply everything by t (time), especially people.' NB4, 24 September 1969, p.43.

10

Roman Jakobson, 'On a Generation that Squandered Its Poets', *Language in Literature* (ed. Krystyna Pomorska and Stephen Rudy), Cambridge, MA: Belknap Press of Harvard University Press, 1987, p.290.

11

Rosalind E. Krauss, 'Life with Picasso Sketchbook No. 92, 1926', in Arnold Glimcher and Mark Glimcher (ed.), *Je Suis Le Cahier: The Sketchbooks of Picasso* (exh. cat.), New York: The Atlantic Monthly Press, 1986, p.118.

12

Lee Lozano, 'Lecture at NSCAD, Halifax, July 16, 1971', reproduced in Adam Szymczyk (ed.), *Lee Lozano: Win First Dont Last Win Last Dont Care* (exh. cat.), Basel: Schwabe AG, 2006, p.162.

13

NB1, 22 April 1968, p.27. The asterisk corresponds to the following addendum: 'By coincidence I start this almost exactly a year later.'

14

Verball was an alternate title for *Dialogue Piece* (1969), and is mentioned within Lozano's 'write-up' of that piece. See L. Lozano, *Dialogue Piece*, reproduced in A. Szymczyk (ed.), *Lee Lozano, op. cit.* p.150.

15

NB2, 22 June 1969, p.82.

16

Phone conversation with Billy Bryant Copley, 17 September 2007.

17

NB8, March 1970, p.17.

18

L. Lozano, *Untitled* (1970), reproduced in A. Szymczyk (ed.), *Lee Lozano, op. cit.*, p.208.

19

NB8, 5 April 1970, p.114. Lozano actually re-outlines POUT, and underlines it specifically. See fig.1 in this book.

20

NB2, 4 June 1969, p.68.

21

NB4, 1 October 1969, pp.47-47a

22

L. Lozano, *Throwing Up Piece*, reproduced in A. Szymczyk (ed.), *Lee Lozano, op. cit.*, p.129.

23

Clarification Piece had, in turn, come out of the open-ended *Dialogue Piece* (see note 14). Begun a few months earlier, it included a dialogue with Marcia Tucker, then a newly minted curator at the Whitney Museum of American Art, whose first major show, 'Anti-Illusion: Procedures/Materials', had just ended. Their conversation on 28 July 1969 (the same day *Clarification Piece* was made) is logged *Dialogue Piece*'s 'write-up': 'Marcia Tucker stays 3 hrs, asks good questions, intense if somewhat gossip-ish dialogue, but she enjoys the play. Dialogue meaning.'

24

NB2, c.31 July 1969, p.109.

25

Lozano was not bound by gallery representation at the time.

26

L. Lozano, *Piece*, reproduced in A. Szymczyk (ed.), *Lee Lozano, op. cit.*, p.160. See fig.6 in this book.

27

On pp.60, 25 and 26 respectively.

28

Additionally, in 1973, parts of *General Strike Piece*, *I Ching Piece*, *Dialogue Piece* and *Grass Piece* were included in L. R. Lippard, *Six Years, op. cit.*, pp.78, 97, 98 and 101-02 respectively.

29

NB4, 13 August 1969, p.16.

30

NB8, 5 April 1970, pp.114-17. See fig.1-2 in this book. Lozano's mention here of 'Pfeiffer' in her parenthetical note - (PFEIFFER: MIDDLECLASS COPOUT REFERENCE TO ARTIST LYING INERT AS ART STATEMENT) - most likely refers, misspelling aside, to a comic strip by cartoonist Jules Feiffer that features his famous, recurring dancer character and which was published in the 19 March 1970 issue (vol.15, no.12) of *The Village Voice*. Appearing on page four, this cartoon depicts Feiffer's dancer lying flat on the ground on her back while two young men ponder and debate whether her position is 'a protest or a cop out', 'a rejection' or 'acceptance of society'. The dancer answers, 'I'm lying here as art.' Then she adds in the next frame, 'It's a dance to spring.' Before moving on, one of the men observes that 'a paralyzed dancer' is 'a very strong comment', while the other labels her action as 'a middle class cop out'. The dancer has the last word, wondering aloud to herself, 'Whatever happened to art?'

31

NB8, 5 April 1970, p.120. See fig.3 in this book.

32

L. Lozano, *Untitled* (1970), reproduced in A. Szymczyk, (ed.), *Lee Lozano, op. cit.*, p.193.

33

Ibid.

34

Quoted in Robert Wilonsky, 'The Dropout Piece', *Dallas Observer*, 9 December 1999, p.2. Sidney Knaster was a furniture buyer. This and most information about Lozano's early biography can be sourced to the obituary by Wilonsky. See <http://www.dallasobserver.com/1999-12-09/news/the-dropout-piece> (last accessed on 2 October 2013).

35

L. Lozano, *Untitled* (1970), reproduced in A. Szymczyk, (ed.), *Lee Lozano, op. cit.*, p.193.

36

Ibid.

37

Ibid.

38

Ibid.

39

Letter from Kes Zapkus, 16 September 2007.

40

When Queen Elizabeth II visited the Art Institute of Chicago's annual student exhibition in 1959, everyone, even the newspaper, noticed that she singled Lozano out admiringly. "That was the high point," Adrian Lozano said. "I mean, the Queen of England comes by, pauses, talks to you, shakes your hand and asks you a question. Lee was excited. She told everyone." See R. Wilonsky, 'The Dropout Piece', *op. cit.*, p.3.

41

NB5, 22 January 1970, p.79.

42

According to her neighbour Billy Bryant Copley, their Grand Street building housed the Aztec Clay Moistener Company, which made materials for cigar humidors, and the Active Hat Company, which made hats. A current resident (Turid Meeker in conversation 21 May 2007) said the building also had a lace factory, and that there used to be piles of the stuff lying around. Lozano's notebooks include this comment: 'good thing I got that lace. Landlord (Mr. Louis Rubin) sold bldg today & I have to cover security by Mon'. NB2, 16 May 1969, p.36A. She also called money 'lace'.

43

Dennis Adrian, 'Lee Lozano', *Artforum*, vol.5, no.5, January 1967, p.60.

44

There are eleven panels just as there are eleven private notebooks.

45

'Making Waves: The Legacy of Lee Lozano' (David Reed interviewed by Katy Siegel), *Artforum*, vol.40, no.2, October 2001, p.25.

46

NB7, February 1970, p.148.

47

NB9, May 1970, p.13: 'As wavelengths of energy get longer, the action solidifies, that is, turns into matter. Hope the Wave Series makes this evident'.

48

NB6, February 1970, p.52: 'Artforum ad (another new one): Lee Lozano waves at the Whitney'.

49

'The '60s in Abstract: 13 Statements and an Essay' (ed. Maurice Poirier and Jane Necol), *Art in America*, vol.71, no.9, October 1983, p.135.

50

NB2, 4 July 1969, p.90.

51

NB4, 14 September 1969, p.35.

52

Lozano made a chart of how long it took to paint each panel's wave that was reproduced at the bottom of the Whitney Museum's press release. See 'Whitney Museum press release with artist's annotations', reproduced in A. Szymczyk, (ed.), *Lee Lozano, op. cit.*, p.117.

53

NB7, 28 February 1970, p.142.

54

NB9, 24 July 1970, p.114.

55

Conversation with J. van Liere, 9 May 2012.

56

NB5, December 1969, p.8. Elsewhere in her notebooks (NB5, January 1970, p.66), Lozano reveals that *Waiting Fancy* would culminate in sexual intercourse with a certain close friend.

57

NB1, May 1969, p.75.

58

NB2, 4 July 1969, p.89.

59

NB1, 14 May 1968, p.42. This idea corresponds closely with Stephen Kaltenbach's thinking at that time.

60

NB2, April 1969, pp.14-16. The asterisk's corresponding footnote is 'I lost wait'.

61

L. Lozano, *Grass Piece*, reproduced in I. Müller-Westermann (ed.), *Lee Lozano, op. cit.*, 2010, p.205.

62

Ibid.

63

Ibid., pp.206-07.

64

NB2, 5 July 1969, p.91.

65

NB2, 4 June 1969, pp.66-67.

66

NB6, c.12 February 1970, p.25.

67

NB8, c.29 April 1970, p.193.

68

“Perspective” & looking at things from a “distance” most important’. NB2, c.4 June 1969, p.67.

69

For details on how often she dropped acid at the time, with whom and where the acid came from, see NB9, May–September 1970, pp.157–72.

70

Walter Benjamin, *On Hashish* (trans. and ed. Howard Eiland), Cambridge, MA: Belknap Press of Harvard University Press, 2006, p.145.

71

Martin Heidegger, *Being and Time* (trans. Joan Stambaugh), Albany: State University of New York Press, 2010, p.189: ‘Inclination and urge are possibilities rooted in the thrownness of Dasein.’ This idea of *thrownness* in relation to *Dasein* (*being*) is central to Heidegger’s text and appears in various formulations throughout.

72

Avital Ronell, *Crack Wars: Literature, Addiction, Mania*, Chicago: University of Illinois Press, 2004, p.43.

73

NB6, c.14 February 1970, p.43.

74

L. Lozano, *Grass Piece*, reproduced in I. Müller-Westermann (ed.), *Lee Lozano, op. cit.*, p.205. Lozano’s principle of extremes emerges in the middle of *Grass Piece*’s ‘write-up’, making explicit its fundamental connection to her experience of drug use.

75

Barbara Lovett Cline, *Men Who Made a New Physics*, New York: Signet, 1965, p.92.

76

NB2, June 1969, p.62.

77

NB2, July 1969, p.99.

78

NB9, 30 July 1970, p.119.

79

NB8, April 1970, p.162.

80

NB4, 4 October 1969, p.49.

81

NB1, 8 February 1969, p.91. She specifically names ‘David Budd & Kuyama’ (perhaps the latter refers to Yayoi Kusama) in connection to the show.

82

NB4, August 1969, p.3. The title refers to the bar and artists’ hang-out Max’s Kansas City.

83

L. Lozano, *Dialogue Piece*, reproduced in A. Szymczyk, (ed.), *Lee Lozano, op. cit.*, p.152. This note concerned a dialogue with Murray Hochman.

84

NB5, December 1969, p.41.

85

NB2, 19 May 1969, pp.45-47.

86

NB2, 3 July 1969, p.88.

87

The strictness of her boycott cannot be taken simply at face value, as Bruce Hainley has pointed out, since Lozano made at least one big exception - her mother - to the communications ban.

88

Conversation with Gerry Morehead, 25 April 2010. David Reed views the boycott as 'a self-destructive way of dealing with a very real situation: women didn't have any power in the art world then, so she decided to just deal with men, who did have the power. [...] But it's masochistic also, because she couldn't form dialogues with other women and missed out on the feminist movement of the 70s.' 'Making Waves: The Legacy of Lee Lozano', *op. cit.*, p.126.

89

NB2, 16 May 1969, p.37.

90

NB8, April 1970, p.141.

91

NB2, April 1969, pp.12-13.

92

Calvin Tomkins, *Marcel Duchamp: The Afternoon Interviews*, Brooklyn: Badlands Unlimited, 2013, p.93.

93

NB7, c.20 February 1970, p.117. Fourteen pages later, she reiterates: 'I'm experimenting with random living.'

94

NB4, c.15 September 1969, p.38.

95

NB8, 12 April 1970, p.151.

96

NB8, 24 April 1970, p.186.

97

L. Lozano, *Untitled* (8 September 1971), reproduced in A. Szymczyk (ed.), *Lee Lozano, op. cit.*, p.194. She had written earlier, on 26 June 1969 (NB2, p.82A), 'I haven't wanted to be

a dedicated artist for a long time.’

98

NB2, c.24 April 1969, p.18.

99

NB2, 16 May 1969, p.38.

100

L. R. Lippard, *Six Years*, *op. cit.*, p.98.

101

This list of artist and the quotes from Carl Andre below are sourced from the complete archive of the Open Hearing statements made available by Primary Information, see <http://primaryinformation.org/files/FOH.pdf> (last accessed 2 October 2013).

102

L. Lozano, *Art Workers Coalition Statement*, reproduced in A. Szymczyk (ed.), *Lee Lozano*, *op. cit.*, p.139.

103

‘Once and for all, the sum of myself to date is in terms of the verb, not the noun; the act, not the word’. NB1, 9 May 1968, pp.39-40. Which prompts the open question, what is the verb to *Lozano*?

104

The event was in protest of the arrest on conspiracy charges of 21 members of the Black Panther Party (a revolutionary social organization at the forefront of the civil rights and Black Power movements in America) in 1969 in New York City. Public rallies mobilised support for their legal defence and release. Lozano’s notebook records how adrenalin ‘moves like lightening’ in a crowd, how the ‘pigs’ beat up many of the young men (‘they asked for it’) and that most of the demonstrators were white and beautiful. See NB7, February 1970, pp.72-74.

105

NB1, 25 September 1968, p.78.

106

Helen Molesworth, ‘Tune In, Turn On, Drop Out: The Rejection of Lee Lozano’, in A. Szymczyk (ed.), *Lee Lozano*, *op. cit.*, p.135.

107

NB8, 4 April 1970, p.110.

108

M. Duchamp in Pierre Cabanne, *Dialogues with Marcel Duchamp*, New York: Da Capo Press, 1971, p.98.

109

L. Lozano, ‘Lecture presented at NSCAD, Halifax, 16 July 1971’, reprinted in A. Szymczyk (ed.), *Lee Lozano*, *op. cit.*, p.162.

110

NB8, c.8 April 1970, p.136. Lozano underlined these words twice for emphasis. And a month earlier, she wrote: ‘Revolution is the new ethics. Only revolution is ethical these

days'. NB8, c.15 March 1970, p.28.

111

NB5, 10 January 1970, p.62.

112

NB4, 15 Sept 1969, p.36.

113

NB7, 16 February 1970, p.77.

114

NB8, 4 April 1970, p.112.

115

NB1, 6 April 1968, p.15.

116

NB8, c.12 April 1970, p.151.

117

NB8, c.30 March 1970, p.90.

118

L. Lozano, *Untitled* (8 September 1971), reproduced in A. Szymczyk (ed.), *Lee Lozano, op. cit.*, p.194.

119

NB1, 17 July 1968, pp.64-65. She added, on second thought, 'most artists get a boss, though: their dealer'. The only kind of dealer Lozano made a habit of seeing dealt drugs.

120

'I'm your guinea pig. Watch what happens to me.' NB6, February 1970, p.46.

121

Ibid., p.44.

122

NB8, April 1970, pp.166-71.

123

NB1, c.17 August 1968, p.72.

124

'Making art is the greatest act of all. Making science is the greatest idea of all. [...] Making art is the greatest idea of all. Making science is the greatest act of all.' NB1, May 1968, p.40.

125

NB1, 28 July 1968, p.66.

126

NB2, 26 June 69, p.83.

127

The friend in question was Richard Serra.

128

NB7, 17 February 1970, pp.85-86.

129

NB8, 5 April 1970, p.114. See fig.1 in this book.

130

She populated her notebooks with mentions of Henri Poincaré, John Willard Milnor, Ernst Mayr, Hermann Weyl and David Hilbert.

131

Vernon D. Barger and David B. Cline, 'High-Energy Scattering', *Scientific American*, vol.217, no.6, December 1967, pp.76-91.

132

NB2, May 1969, p.41A. 'Moose' is Robert Morris.

133

NB8, 16 March 1970, p.39.

134

NB4, 13 September 1969, pp.34-35.

135

L. Lozano, *Grass Piece*, see fig.7 in this book. It has to be noted that there is a difference between the uncertainty principle and the 'observer effect'. The uncertainty principle states that there is a limit to the precision with which two complementary properties of a particle can be known simultaneously. The observer effect states that in quantum mechanics it is not possible to observe or measure a system without changing it as the interaction between classical objects (the very large objects that measure) and quantum objects (the extremely small objects measured) affects the readings of the latter. The uncertainty principle is a statement about a fundamental property of quantum mechanics sometimes confused with the observer effect, which is a statement about the level of observational success due to the technology available at the time of measurement. Having made this distinction I am of course much more interested in disclosing Lozano's thought process within this context, and the misunderstandings and creative misprisions it may include, than any correct textbook definition of these terms.

136

See Robert A. Heinlein, *Stranger in a Strange Land*, New York: Ace Trade, 1991, p.266. Heinlein coined *grok* as a Martian word.

137

NB9, 10 June 1970, p.65. Konrad Fischer and Rolf Wedewer's 1969 exhibition 'Konzeption - Conception: Documentation of Today's Art Tendencies' brought together work by over forty artists, including Dan Graham, Sol LeWitt, Robert Smithson and Stephen Kaltenbach, as well as Daniel Buren's influential essay, 'Mise en garde!' ('Beware!', 1969) in *Konzeption/Conception* (exh. cat.) (trans. Charles Harrison and Peter Townsend), Leverkusen: Städtisches Museum, 1969.

138

NB6, February 1970, pp.15-18.

139

NB1, c.29 May 1968, p.52.

140

NB2, 4 May 1969, p.28. All three of these pieces appear together on the same notebook page.

141

NB8, 1 April 1970, pp.94-95.

142

NB7, c.26 Feb 1970, p.136.

143

NB5, 10 January 1970, p.62.

144

NB2, c.4 June 1969, p.65. Carl Andre also called for a shift to a private, insular art in his Art Workers Coalition statement's demand for 'no more public exhibitions'.

145

The experiential contents of the dialogues in *Dialogue Piece*, for example, are gone, unrecorded, confidential and beyond the scope of art history.

146

Dan Graham, 'Subject Matter' (1969), in *Rock My Religion: Writings and Projects 1965-1990*, Cambridge, MA: The MIT Press, 1993. He also notes: 'The residue (the "grass" "grounds" and the body's momentary processes in time) are consumed in the process - not collectable (or perhaps even recollectable) in the cash sense, re-collectable in form for gallery transport.'

147

'Want to give an invitation personally to the downtown people I know from being/living in this neighborhood for so long. In fact these are the only people I want at my opening. Just neighborhood people'. NB6, February 1970, p.55.

148

NB2, 28 May 1969, p.61.

149

NB1, 3 April 1969, p.106.

150

NB4, 6 September 1969, p.32.

151

NB4, January 1972, p.33.

152

NB4, September 1969, p.33A.

153

NB4, January 1972, p.33A.

154

NB8, 5 April 1970, p.114.

155

NB5, 20 December 1969, p.26.

156

NB5, 19 December 1969, p.21.

157

L. Lozano, *Untitled* (8 September 1971), reproduced in A. Szymczyk (ed.), *Lee Lozano, op. cit.*, p.194.

158

Email from Nicholas Logsdail, 18 July 2012.

159

Email from Stephen Kaltenbach, 5 October 2012, concerning an in-person exchange he had with Lippard: 'One bit she [Lippard] did offer was that she had paid Lozano's rent for a month just at the time she began her no talking to women piece.'

160

L. Lozano, *Untitled* (8 September 1971), reproduced A. Szymczyk (ed.), *Lee Lozano, op. cit.*, p.194. In the same manifesto-like statement, Lozano declares, 'I have several names', and a footnote reads, 'On roof after I write this, Cindy tells me that "Lozano (the name) snapped off."'

161

Telephone conversation with Helen M. Herrick, 23 August 2013. Herrick estimates the transfer of Lozano's art took place in 1974 or 1975, though at least one conflicting source, Turid Meeker, who took over Lozano's lease, claims to have moved into the loft in 1971 or 1972. Telephone conversation with T. Meeker, 21 May 2007.

162

According to the artist's estate, 'there exists somewhere in the Lozano papers a letter/ agreement between Lozano and Brutten that documents the storing of the artwork by Brutten'. Email from J. van Liere, 29 June 2013.

163

Conversation with J. van Liere, 9 May 2012.

164

Conversation with John Torreano, 28 April 2010.

165

In my separate in-person encounters with Martha Rosler and Joan Jonas in 2008, neither opted to engage in conversation about Lozano.

166

Telephone conversation with T. Meeker, 21 May 2007.

167

Interview with S. Kaltenbach, *Pep Talk*, issue 4, 2009, p.12.

168

Eileen Myles, *The Importance of Being Iceland*, Los Angeles: Semiotext(e), 2009, p.162.

169

The apartment's previous tenants included Marlon Brando and Leonard Cohen.

170

All quotations from Gerry Morehead are from my conversations with him in-person or by telephone, 2010–11. Morehead specifically noted Lozano's influence on Diego Cortez.

171

This appears to be the same as *Money Piece #3 (Laced Piece)*, which gave the self-directive 'keep \$1800 in cash in your loft, spending it whenever necessary or as desired'.

172

She reoriented and emptied the space without warning, hungry for muscular exertion. The tough black leather motorcycle jacket she was associated with became replaced in 1976 by sturdy work clothes, like white painter's pants and tan Carhartt jackets full of utility pockets. Morehead 'can't overstate the importance of' the many balls they collected off the street that got kicked around as an index of the room's circulatory system, or the hi-hat cymbal they bought from a pawnshop that supplied the daily jolt and crash of her tempo.

173

Jeffrey Deitch (in conversation, 29 June 2013) recounted being deeply impressed at meeting Lozano in 1974 at the John Weber Gallery, where he worked. She came in with the much younger filmmaker Scott B, whom she was presumably dating at the time. She wore a black T-shirt, black jeans and no bra. She never mentioned her past work, never promoted herself. To Deitch, she is emblematic of a time when it was more than legitimate to be an artistic presence, when that was highly respected and taken seriously by other artists.

174

W. Benjamin, *On Hashish*, *op. cit.*, p.20.

175

Friederich Nietzsche, *The Gay Science* (trans. Walter Kaufmann), New York: Vintage Books, 1974, p.346.

176

Email from Mark Kramer, 7 January 2010.

177

NB7, 16 February 1970, p.80.

178

R. Wilonsky, 'The Dropout Piece', *op. cit.*, p.6.

179

Ibid.

180

Ibid., p.7.

181

In an email dated 7 January 2010, Mark Kramer claims Lozano was diagnosed as a paranoid schizophrenic late in life. Gerry Morehead, on the other hand, has emphatically stressed the unforgettable strength of her mental acuity during their relationship.

182

'Desubutol gradumet is a thyroid booster made by Abbott labs which works as speed.' NB4, 11 November 1969, p.69.

183

R. Wilonsky, 'The Dropout Piece', *op. cit.*, p.7.

184

L. Lozano, *Untitled* (9 November 1970), reproduced in A. Szymczyk (ed.), *Lee Lozano, op. cit.*, p.127.

185

NB2, 22 May 1969, p.54.

186

J. van Liere in conversation, 9 May 2012.

187

C. Tomkins, *Marcel Duchamp: The Afternoon Interviews, op. cit.*, p.29.

188

It turns out some art-like vestiges survive from E's final years. A small, loose-leaf stack of paper was retrieved from her room after she died. Many of the sheets were cut from flattened-out cigarette wrappers, with her handwriting on one side and the coloured graphics of Marlboro, Carlton, Merit Ultima and Merit Ultra Light on the other. Page after page, she logged the times of day at which she habitually smoked (marijuana). Lists of Dallas radio stations, heavy-metal band names, Morse code, I Ching hexagrams, animals in the Chinese Zodiac and elements from the periodic table filled other sheets. She noted the molecular formulas of particularly interesting compounds, including cocaine, nicotine, cholesterol, isometheptene (a migraine drug), methylergometrine (an LSD relative) and heroin. She calculated litres and ounces per day of some unnamed liquid. Her love of math spiralled deep into abstract numerologies, spawning pages and pages of dizzying base conversions, turning the normal progression of base-10 or natural numbers into base-2 or binary numbers: 0=0, 1=1, 2=10, 3=11, 4=100, 5=101, 6=110...24=11000...100=1100100... In other words, she was contemplating the digital.

189

Interview with S. Kaltenbach, *Pep Talk, op. cit.*, p.13.

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