

Lee Lozano / MATRIX 135

WADSWORTH ATHENEUM
HARTFORD CONNECTICUT

January 18 - April 19, 1998

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exhibition is
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by Janice and
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THERE
CAN BE NO
ART
REVOLUTION
THAT IS
SEPARATE

Lee Lozano/MATRIX 135

"Seek the extremes,
that's where all the action is."

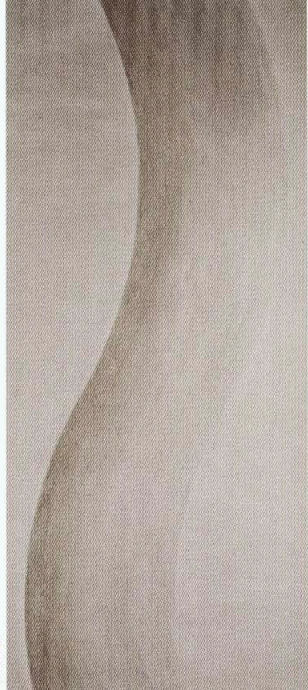
Lee Lozano (April 24, 1969)

Throughout the 1960s, artist Lee Lozano produced a diverse body of work that is as strikingly original as any made during that famously innovative decade. Lozano's artistic production during those years is comprised of several related but distinct projects. As an accomplished painter, she produced a vast array of eccentric and deeply personal pieces, ranging from small figurative compositions to large-scale abstractions. Although she was widely recognized for these works, Lozano's creative output was by no means limited to oil on canvas.

The drawings and studies for Lozano's paintings co-exist in her working notebooks and diaries with a unique group of language-based works that document a variety of the artist's everyday interactions and actual, lived experiences. Like Lozano's later paintings, these "art-as-life" experiments belong to a larger movement known as Conceptual art, an art historical designation that encompasses a wide range of then unorthodox practices — principal among them the use of serial processes and the incorporation of language — that emphasize the artistic value of actions and ideas over the traditional material aspects of the art object. Indeed, Lozano was one of the earliest and most disciplined practitioners of Conceptual art in the United States.

By the end of the 1960s, Lee Lozano was duly regarded among the most important and influential artists of the decade. As the noted critic and art historian Lucy Lippard recently observed, "in terms of actual Conceptual art, the major female figure in New York in the 1960s was Lee Lozano."¹ Although she was a well-known and respected member of the New York art community throughout the 1960s, the artist has, in subsequent years, received very little recognition for her pioneering efforts.² In fact, the majority of her work never has been exhibited publicly. This two-part MATRIX exhibition, which features Lozano's **Wave Series** paintings (1967-1970) and a selection of largely unknown language-based Conceptual pieces drawn from the artist's notebooks (1965-1970), marks the first museum presentation of Lozano's work in over ten years.

2-WAVE



I.

Unlike the majority of her conceptually-driven colleagues, Lozano continued to paint throughout the 1960s. From 1961 to 1963, she produced a substantial number of expressionistic figurative paintings.³ Around 1964, however, her painting style changed dramatically with a series of cool, reductive, and, often, monumental images — first of machine-made objects and, later, of geometric forms such as arcs, cones, and circles. Lozano's painting career culminated with a dramatic series of eleven abstract canvases that explore the notion of wave phenomena. At one point, Lozano considered the **Wave Series** to be a single work of art, and this MATRIX presentation marks the first installation of the entire set according to the artist's original specifications.⁴

The individual paintings are distinguished by the varying number of wave-like forms which occupy the central, vertical axis of each panel. Like much Minimal and Conceptual art of the period, Lozano's **Wave Series** was generated through a logical, pre-set system. In this case, the artist used the uniform height (ninety-six inches) of each of the eleven canvases as a point of departure. The *number* of waveforms within each painting was determined by calculating the even factors of ninety-six (two, four, six, eight, twelve, sixteen, twenty-four, thirty-two, forty-eight, ninety-six etc.) and the *length* of each individual wave within a single composition was determined by dividing the height of the canvas by the total number of waves needed for the particular panel. In the **4-Wave** painting, for example, each individual wave measures 24" ($96 \div 4 = 24$), while in the **96-Wave** painting each individual wave measures one inch ($96 \div 96 = 1$).

The canvases are also distinguished by color. Lozano used only one or two different colors of Shiva[®] oil paint on each panel, limiting herself to muted shades of red, yellow, green, purple, brown, and gray. For the first six paintings in the series, she worked with two closely-valued colors on each canvas — one for the monochromatic field and another for the waveforms. After completing the first six canvases, however, Lozano seems to have lost interest in these painterly color juxtapositions and further restricted her palette to two closely-valued hues of the same color on each panel. Despite appearances to the contrary, Lozano rejected any notion of color theory. Describing her choices for the series as necessarily "*arbitrary, inescapably arbitrary, and irrevocably arbitrary,*" she insisted that she varied the colors of the paintings only "*to avoid boredom*" or "*to learn more about color.*" (March 29, 1969).

Indeed, process and technique were of significantly more interest to Lozano than color. After preparing the canvases with glue and two base-coats of lead-white paint, she applied the selected color with a three-inch-wide household paintbrush over the entire surface in a regimented horizontal motion. To create the longer waveforms for the first six panels, Lozano used the same brush to blend in a second color, raking the coarse

bristles over the surface from top to bottom with rhythmic, sweeping S-curves. As the series progresses and the number of waves in each composition increases, however, the waves get shorter and shallower. The dramatic, undulating lines of the early paintings eventually yield to more intricate "ripples" that define central, columnar forms.⁵ Although these later paintings are essentially monochromatic, the waveforms are articulated by the contrasting appearance of the heavily textured ridges left by Lozano's pronounced horizontal and vertical brushstrokes.

Like much of her artistic activity, the **Wave Series** was the result of Lozano's obsessive reliance upon a self-imposed set of pre-determined rules. Such a system would dictate not only how the paintings would look but also how and when they were made. Lozano stipulated, for example, that each **Wave Series** canvas would be completed in a single painting session. Importantly, the slow-drying Shiva® oils allowed her to paint for long periods of time and still maintain a wet, pliable surface. (The prolonged manipulation of thin coats of paint created what appear to be thickly layered surfaces.) Throughout the series, the duration of these painting sessions varied significantly. In fact, the artist was eager to assign a mathematical logic to the variances, observing near the end of the project that the length of each session was "*inversely proportional to the length of the wave.*" (c. November 1970). That is, the longer waves were easier to paint, while the shorter waves of the higher numbers required focused draftsmanship and long, grueling sessions. The **2-Wave** painting, for instance, lasted only eight hours, while **96-Wave** required three consecutive days of relatively uninterrupted labor. As she approached the end of the series, Lozano began to view these intensely focused sessions as performance-based endurance tests.

Based on her original concept for a series of paintings structured by the uniform, ninety-six inch height of the canvases, Lozano might have logically concluded the project after the **96-Wave**. In order to end the series, however, she wanted to test the parameters of her system. Having used all of the constituent even factors of ninety-six, Lozano simply chose to double the original figure as the basis for the singular **192-Wave** painting — a white canvas with a pencil-drawn waveform that approaches a straight line. "*In physics,*" Lozano noted, "*all straight lines are really curved if you extend them far enough ...Where else is there to go but all the way around?*"⁶ For the artist, the **192-Wave** marked more than simply the culmination of this consuming series. Indeed, after finishing the last of these eleven canvases she resolved never to paint again.

O L U T I O N ,

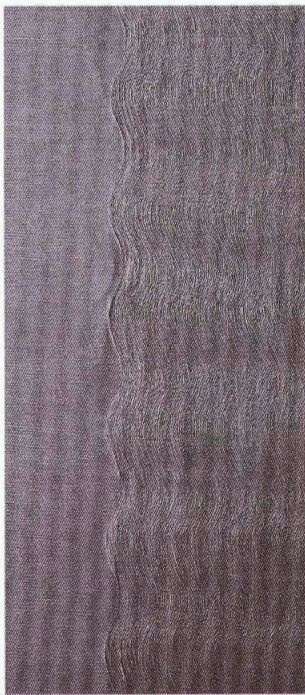
A P O L I T I C A

Lozano's approach to this, her final series of paintings, was profoundly ambitious. Conceived as her *magnum opus*, she hoped the works would, when viewed as an entirety, function as more than mere paintings. They were, after all, designed not as individual objects but as components of a room-sized installation. More than anything else, the **Wave Series** was a grand experiment, an attempt to move beyond the formal specifics of painting to create a contemplative, interactive environment. "*I can't be interested in form for form's sake,*" Lozano wrote. "*Form is seductive. Form can be perfect. But there's no justification for form...unless it's used to expose content which has meaning.*" (July 19, 1971).

For Lozano, the production of meaning was rooted in the systematic observation, documentation, and analysis of the physical world. Her art aspired, then, to the qualities of science and mathematics. Discussing the **Wave Series**, Lozano recalled: "*I was trying to combine science and art and existence...It was a science idea transferred to an art idea. What interested me, still interests me, what turns me on, excites me the most [is] astronomy, physics, cosmology.*"⁷ The waveforms themselves were generated by means of several basic mathematical calculations. Additionally, the painted images are metaphors for scientific phenomena, references to a range of wave-related energies (including, in order of decreasing frequency, cosmic-ray photons, gamma rays, x-rays, ultraviolet radiation, visible light, infrared radiation, microwaves, and radiowaves) described by the electromagnetic spectrum. With this metaphor as the foundation of her thinking, Lozano envisioned the completed installation as an extended meditation on the nature of light and energy.

As objects, the paintings were intended — from their conception to their execution and eventual display — as vehicles to capture and reflect light. Although the colors themselves may have been arbitrary choices, the specific properties of the ferrous oxide paints Lozano chose were of great importance. The artist was drawn to the muted earth tones of the Shiva® colors and to the reflective, metallic quality of those tones. Applying this paint directionally with a coarse, wide brush resulted in the textured ridges that mark the surface of each of the canvases. As one critic observed, "*The finely ridged surfaces reflect and diffuse light in a complicated fashion...intensities*

96-WAVE (DETAIL)



AL REVOLU

and hues shift and change as the viewer...changes position."⁸

In order to maximize the potential for these paintings to respond to light, the artist spelled out very specific requirements for their exhibition. Rejecting the traditional presentation of paintings hung on white gallery walls, Lozano mused: *"I would like to show the series leaned against black walls...with spots aimed at the canvases as the only light in the room."*

(February 9, 1969). Unlike the reflective surfaces of white walls, black walls absorb the projected light and enhance the luminosity of the painted canvases. Leaning the objects at an angle instead of hanging them flat against a straight wall also intensifies the reflective properties of the painted surfaces.

Furthermore, the leaning canvases allow for easier access to a contiguous view of the paintings from a side-long perspective. Viewed from

this vantage point, the rich, tactile canvases take on an almost *trompe l'oeil* quality, as the flat surfaces of the later paintings begin to resemble a series of corrugated — almost sculptural — projections and recessions in three-dimensional space.

Ultimately, Lozano viewed the **Wave Series** in a way that transcended their status as painted objects. For her, these paintings did more than represent waveforms; they actually created and transmitted their own energy. Fearing that the waves would be confined by the edges of the canvas, she refused to allow any protective stripping or framing along the top or bottom edges. *"The idea was always that they were to be extended in any direction, that the energy left the canvas, beyond the edges."*⁹ The presence of the **Wave Series**, Lozano hoped, would be nothing short of magical. *"I was never engaged by the idea that painting ought to be flat...and I never felt that the edges of the canvas were a boundary,"* she wrote. *"All my paintings are just details of a form that can be extended to infinity..."*¹⁰



LEE LOZANO C.1968

TION,

III.

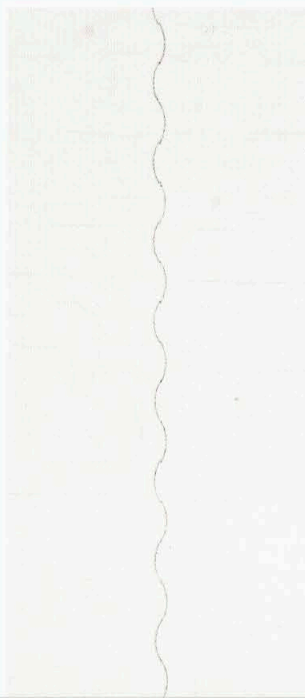
Although widely disparate in form and content, much of Lee Lozano's work can be understood as an investigation into the nature of systems, and, more broadly, into the ways in which systems determine actions. As indicated by the **Wave Series**, Lozano was interested in using art as a method of shaping particular experiences in controlled environments. Indeed, she structured many aspects of both her art and her life with a series of speculative propositions and self-imposed instructions. The second half of this MATRIX exhibition features a selection of the artist's written documentation of these ideas for everyday interactions and includes more than twenty works on paper selected from an exceptional body of largely unknown material incorporated within Lozano's working notebooks.

For Lozano, as it was for a handful of other pioneering Conceptual artists, 'art' could be created in conversation, in political action, or simply even in thought. As the artist herself said in 1968, "*I have started to document everything because I cannot give up my love of ideas*" (February 3, 1968). Ranging from whimsical fantasies to pragmatic guidelines for specific behavior, Lozano's ideas always are stated simply and directly in terse, plain language. Conceived during the same period as the **Wave Series**, this work — like much of the art of the 1960s — attempted to blur the distinction between art and everyday life. Unlike most "instruction" or "command" pieces of the period, however, Lozano's works are almost always directed at herself.¹¹

Many of these diaristic pieces document intense "duration performances" involving the artist's communication with and physical movement through the world. Together, they created an elaborate system of prescriptions and prohibitions, dictating the ways in which Lozano would and would not act in certain everyday situations. At various points in the late 1960s, these written works record ideas that would determine — with varying degrees of flexibility — the kinds of clothes she would wear, the types of food she would eat, the amount of drugs she would use, the people she would talk to, the frequency and nature of her masturbation, the amount of money she would invest, spend, or give away, and countless other aspects of her daily life.

Although these activities are recorded in the artist's notebooks, Lozano was careful to

192-WAVE (DETAIL)



I WILL NOT CALL MYSELF AN
ART WORKER BUT RATHER AN
ART DREAMER

AND I WILL PARTICIPATE ONLY IN
A TOTAL REVOLUTION THAT IS
SIMULTANEOUSLY PERSONAL
AND PUBLIC.⁷

Lee Lozano, Statement for Art Worker's Coalition (April 10, 1969)

PLEASE NOTE: Composer Alvin Lucier, John Spencer Camp Professor of Music at Wesleyan University, will present a new work for voice and pure wave oscillators created in response to Lozano's Wave Series paintings and featuring vocalist Joan La Barbara on Sunday, March 29, 1998 at 2:00 p.m. A reception in honor of Mr. Lucier and Ms. La Barbara will follow the performance. Please call 860.278.2670 x 3047 for information and reservations.

Andrea Miller-Keller, Emily Hall Tremain Curator of Contemporary Art, will present a gallery talk on the exhibition on Tuesday January 20, 1998.

James Rondeau, Associate Curator of Contemporary Art, will present gallery talks on the exhibition on Tuesday February 3 and Tuesday March 31, 1998.

All events are free with museum admission.

21, 1969) is, perhaps, one of Lozano's most original and influential works.¹² As always, the project commenced with a simple set of instructions: "Call or write [or] speak to people for the specific purpose of inviting them to your loft for a dialogue." Over the course of the next eight months, Lozano contacted different art world figures and asked them to participate in the project. In the beginning of the piece she recorded, in the form of a simple list, the name of the person she invited, the date of the invitation, and the person's response to the offer. Later, only the dates of actual dialogues and the person or persons involved were documented, along with occasional references to the content of the conversation or the nature of the interaction.¹³

Although the documentation for **Dialogue Piece** ends on December 18, 1969, Lozano indicated from the outset that the piece would be "in process perpetually from the date of the first call." Acknowledging the limitless possibilities of the idea, she asked "what if I stopped doing different pieces and did the **Dialogue Piece** for the rest of my life as my 'work'? [It] comes the closest so far to an ideal I have of a kind of art...which is not for sale, which is democratic, which is not difficult to make, which can never be completely understood....In fact, this piece approaches having everything I enjoy or seek about art..." (n.d.) In working through the project, Lozano recognized the potential of extending her practice to its logical conclusion. If living and making art could be one and the same thing, the possibilities were indeed endless. Most importantly, she would no longer need to operate within the conventional art world.

As the 1960s drew to a close, Lozano's activity was marked by an increasing sense of isolation. In the artist's own words, her "dialogue was becoming increasingly interior."¹⁴ In **General Strike Piece**, she had described a "withdrawal from humans and the outside world" and had refused "to see [her] partner or anyone else." (April 3-5, 1969). Exactly a year later, Lozano elaborated on her feelings of growing detachment from the New York art world. "It was inevitable, since I work in

BACKGROUND FOLLOWED BY SOUND OF
R. STRAUSS) FOLLOWED BY SOUND OF
RUSS) - SOUNDTRACK, 2001 (S.KUBRICK)

(STARTED FEB. 8, '69)*

EDLY AVOID BEING PRESENT
DOWNTOWN" FUNCTIONS OR
THE "ART WORLD" IN ORDER
OF TOTAL PERSONAL &
ABSTINENCE IN PUBLIC ONLY PIECES
OF IDEAS & INFORMATION
PERSONAL & PUBLIC REVOLUTION.⁹

THROUGH SUMMER, '69.

COMPILED BY RICHARD BELLAMY,
100 W. 4TH AVE,
GALLERIES FOR PERUSAL OF ART - FEB. 13, 1969,
MARCH 29, 69
GALLERY OPENING - MARCH 15, 69
APRIL 5, 69
CONCERT - APRIL 18, 69
FILM SHOWING - APRIL 4, 69
MUSIC "EVENT" - APRIL 18, 69
BIG PARTY - MARCH 15, 69

IC REVOLUTION SET FORTH IN BRIEF
HEARING, ART WORKERS COALITION,
69. FURTHER PARTICIPATION IN
OTHER GROUP DECLINED AS PART OF
MUSICIANS ARTISTS AGAINST THE EXPRESSWAY

PEACE EVENT, N.Y. SHAKESPEARE FESTIVAL,
PIECE & NO-GRASS PIECE EXHIBITED IN
LIPKARD, PAULA COOPER, MAY 18, 69.
N.Y. LANGUAGE III SHOW, DWAN GALLERY,
69.

sets of course, that I do the *Dropout Piece*. It has been churning for a long-time but I think it's about to blow. *Dropout Piece* is the hardest work I have ever done." (April 5, 1970)

In the late summer of 1971, Lozano seized upon a single notion that would hasten the "dropout," and, in the process, structure the course of her life for the next twenty-plus years. "*Decide to boycott women,*" she writes in the first week of August 1971. Lozano first conceived the piece as a short-term exercise. She started by throwing away an unanswered letter from a female colleague and refusing to greet a female acquaintance in a neighborhood store. By the second week of August, Lozano tells a female friend who phones that she is boycotting women as an experiment for a month or so. "After that," she says "*communication will be better than ever.*" For reasons that are beyond the scope of art historical inquiry, Lozano has continued her boycott of women to this day.

In many ways, Lee Lozano's art and life can be understood as a series of confrontations — with the canvas, with herself, with other artists, with the art world in general, with more than half of the world's population. After leaving New York City in the early 1970s, Lozano eventually settled in Dallas, Texas. Since that time, her rejection of women has been one of the principal defining aspects of her life. Her determination to sustain this extreme position has, at times, made her life incredibly difficult. It often prohibits her from completing even some of the most basic tasks of daily living. Lozano's decisions also have made it nearly impossible for her — and, in turn, her work — to circulate in the contemporary art world. Regardless of adversity, Lozano maintains her conviction, now as before, with tenacious will, unwavering commitment, and fierce integrity.

James Rondeau
Associate Curator of Contemporary Art

(quote): it was a congenial meet
by small farts - screw,

DIALOGUE PIECE (STARTED APRIL 21,

CALL, WRITE OR SPEAK TO PEOPLE* Y
OTHERWISE SEE† FOR THE SPECIFIC P
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DIALOGUES - 1948. DATE OF DECISIO
INVESTIGATION OF DIALOGUES - APRIL

NOTE: THE PURPOSE OF THIS PIECE I
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OR NOTES ARE MADE DURING DIALOGUES
SOLELY FOR THEIR OWN SAKE AS JOYOUS

*the definition of "people" remain
an animal, an infant will be incl
† due to general strike piece, whic
º definition of "dialogue" remains
º date of first dialogue - may 17,
to current date - (13).
º often giving occasion for pursuit
!information baths piece & pasa-o

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the weekly sex review.

69)

YOU MIGHT NOT
PURPOSE OF INVITING

OF FIRST CALL
INTEREST IN
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, 8, 69.

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h see(s).
open. "verbal" is pertinent.
69. number of dialogues enjoyed

g investigation of
e all-yr-ideas piece.

Unless otherwise noted, all Lozano quotations are from actual drawings for works of art or from unpublished materials found in the artist's correspondence, working notebooks, and diaries. Wherever possible, exact dates are included within the body of the text. This material was made available by Rosen and van Liere *Modern and Contemporary Art, NYC*.

1 Lucy R. Lippard, "Escape Attempts," in Ann Goldstein and Anne Rorimer, eds. **Reconsidering the Object of Art: 1965-1975** (exhibition catalogue), The Museum of Contemporary Art (Los Angeles, CA), 1995, p.26. Curiously, although the text of the exhibition catalogue acknowledges Lozano's significance, this large-scale retrospective exhibition did not include work by the artist.

2 In 1980, the art critic Robert Hughes acknowledged the extreme radicality of Lozano's work in the 1960s, but correctly reported that "What became of this [artist] the record does not show."

The Shock of the New. British Broadcasting Corporation (London), 1980, p. 379. 3 See Eric Lawing, et al .

4 Previous to this **MATRIX** installation, the eleven canvases of the **Wave Series** have been exhibited together on only one occasion. Immediately following their completion in 1970, the **Wave Series** was shown at the Whitney Museum of American Art in New York City from December 1970 to January 1971. In 1988, seven of the eleven canvases were exhibited at the Weatherspoon Art Gallery in Greensboro, North

Carolina. Neither of these two installations was designed according to Lozano's original instructions. 5 See Kasha Linville, p. 81. 6 Lozano, in Corinne Robins, p.68. 7 Lozano, in Poirier and Necol, p. 135. 8 See Dennis Adrian, p. 60. 9 Lozano, in Poirier and Necol, p. 135. 10 Lozano, in Robins, p.68. 11 There are rare examples of works designed to be carried out or completed by someone other than Lozano herself. **Throwing Up Piece** (May 8, 1969), for example, seems to allow for anyone who sees the instruction to execute the work. 12 Although many of Lozano's pieces seem to lack both precedents and followers, the work of artist Ian Wilson (1940-) should be acknowledged in this context. Under the descriptive term "Oral Communication," Wilson became interested in making conversation an integral part of his artistic practice around 1966-1967. Throughout the 1970s, he limited his work to the activity of speech. Wilson, was, in fact, among the first people that Lozano contacted to initiate a "dialogue." Curiously, however, Lozano describes the conversation as "unpleasant" and Wilson as less than eager to cooperate. 13 Under all circumstances, Lozano was most eager to keep the nature of these proposed interactions as flexible as possible, defining "dialogue" as "an exchange between people, the form of which need not be limited to verbal [communication]." Indeed, several of the "Dialogues" are described as "nonverbal," or, in an unmistakable reference to sexual activity, as "non-verbal." 14 At one point, Lozano wondered if "the Dialogues are a saying good-bye?" (unpublished, c. July 3, 1969).

WORKS IN MATRIX

WAVE SERIES

Unless otherwise indicated, all works are 96" x 42", oil on cotton duck, 1967-1970, collection of the artist and courtesy of Rosen and Van Liere Modern and Contemporary Art, NYC.

2-Wave, painted March 12, 1968; **4-Wave**, Wadsworth Atheneum, gift of David Parson, Chicago, Illinois, painted December 16, 1967; **6-Wave**, painted May 16, 1970, (first version painted February 5, 1968 and destroyed); **8-Wave**, painted February 16, 1969; **12-Wave**, Wadsworth Atheneum, gift of Milton Brutton and Helen Herrick, painted May 9, 1969; **16-Wave**, painted January 19, 1969; **24-Wave**, painted March 1969; **32-Wave**, painted July 1969; **48-Wave**, Wadsworth Atheneum, gift of Milton Brutton and Helen Herrick, painted c. September-November 1969; **96-Wave**, painted c. November-December 1970; **192-Wave**, painted c. December 1970, graphite and oil on canvas.

WORKS ON PAPER

Unless otherwise indicated, all works are graphite and ink on paper, 8.5" x 11", collection of the artist and courtesy of Rosen and Van Liere Modern and Contemporary Art, NYC. Where applicable, citations indicate position in Lozano's original notebooks and date.

Untitled (Wave Study), vol. 1, page 33, no.350, December 24, 1967; Untitled (Wave Study), vol. 1, page 34, no.351, December 30-31, 1967; Untitled (Wave Study), vol. 1, page 36, no.353, January 7, 1968; Untitled (Wave Study), vol. 1, page 36A, no.354, January 25 - February 3, 1968; Untitled (Wave Study), vol. 1, page 37, no.355, January 30, 1968; Untitled (Wave Study), vol. 1, page 38, no.356, February 7, 1968; Untitled (Wave Study), vol. 2, page 1, no.371, April 13-29, 1968; Untitled (Wave Study), vol. 2, page 22, no.387, n.d.; Untitled (Wave Study), vol. 2, n.p. ,

PARTY PIECE (OR PARANOIA)

DESCRIBE YOUR CURRENT
BUT FAILING ARTIST FR
WAIT TO SEE WHETHER I
IDEAS. (MARCH 15, 69)
*HOIST, COP, STEAL

PAINTING PIECE

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TO BE AVAILABLE ONLY
I LIKE ENOUGH TO INVITE
WHO HAVE THE CHANCE
INVITED. (APRIL 3, 69) MA
ART FOR THE OUTSIDE

REAL MONEY PIECE

OFFER TO GUESTS COP
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AND MONEY. OPEN JAR
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APR 17 - KEITH BONNIE
APR 27 - KALTENBACH TAK
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JAR, UNBOUND. THE MONEY COMES FROM
ROSE-KRICKER FROM SALE OF PAINTING.

no.388, February 9, 1969; Untitled (Wave Study), vol. 3, page 13, no.427, n.d.; Untitled (Wave Study: INFO), c. December 1970, 8.5" x 11".

Untitled (General Strike), handwritten version, February 8, 1969; Untitled (General Strike), typed version, February 8, 1969; Untitled (Drawing for Lucy's Peace Show/Piece, Companion Piece), vol. 2, page 25, no.390, February 28, 1969; Untitled (Piece, Lace, Withdrawal Piece, Transistor Radio Piece), vol. 2, page 27, no.391, February 28, 1969; Untitled (Party/Paranoia Piece, Painting Piece, Real Money Piece), vol. 2, pp. 32-33A, nos.394-396, March 15-July 9, 1969; Untitled (Masturbation Investigation), April 3-5, 1969; Untitled (various including Pile Reading Material Piece, Wear and Eat More-or-Less the Same Thing Every Day Piece, Pass On All Your Ideas Piece, Plan the Date of Your Death (Natural) Piece etc.), vol. 2, n.p., no.398, April 18-May 22, 1969; Untitled (Grass Piece), vol. 2, page 36, no.399, April 1-May 3, 1969; Untitled (No Grass Piece), vol. 2, pp. 37&49, nos.400&417, May 4-June 6, 1969; Untitled (Stoned-Drunk-Sober Piece, Pun Piece, Throwing Up Piece), vol. 2, page 38, no.401, April 24-May 8, 1969; Untitled (Fish-in-the-Tank Piece), vol. 2, page 40, no.403, n.d.; Untitled (Dialogue Piece), vol. 2, pp. 41-46A, nos.404-413, April 21- December 18, 1969; Untitled (Dialogue Piece), typed version, tear-sheet from Vito Acconci's 0-9, p. 10, April 21, 1969; Untitled (Investment Piece), xerox of lost original, May 19, 1969.

14

A PIECE)

IT WORK TO A FAMOUS
IN THE EARLY 60'S.
HE BOOSTS* ANY OF YOUR

THE WAVE SERIES
E, WITHIN THE STUDIO,
TO THOSE PEOPLE
E OVER, OR THOSE
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KE ANOTHER KIND OF
WORLD.

PEPSI
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ONE PERSON EXHIBITIONS

Bianchini Gallery, NYC, '66; The New Gallery, Bennington College, VT Lee Lozano: *Paintings* '66; Galerie Rolfe Ricke, Cologne, Germany '69; Lee Lozano Whitney Museum of American Art, NYC '70-71; Mezzanine Gallery, Nova Scotia College of Art and Design, Halifax Lee Lozano: *INFOFICTION* '71; Lisson Gallery, London, England Lee Lozano: *INFOFICTION II* '71; Weatherspoon Art Gallery, University of North Carolina, Greensboro Lee Lozano: *The Sixties* '88; Rosen and van Liere Modern and Contemporary Art, NYC '95.

SELECTED GROUP EXHIBITIONS

Green Gallery, NYC, '64, '65; Van Bovenkamp Gallery, NYC *Contemporary Erotica* '64; Davison Art Center, Wesleyan University, Middletown, CT *The New Art* '64; Bianchini Gallery, NYC '66; The Lannis Museum of Normal Art, NYC *Normal Art* '66; Allentown Art Museum, PA *New Acquisitions 1963-1966: The James A. Michener Foundation Collection* '66; Old Dominion College, Norfolk, VA *Contemporary Paintings from the Michener Foundation Collection* '67; The Contemporary Art Center, Cincinnati, OH *Gordon, Lozano, Ryman and Stanley* '68; Dwan Gallery, NYC *Language III* '69; Paula Cooper Gallery, NYC *Number 7* '69; The Corcoran Gallery of Art, Washington, D.C. *31st Biennial Exhibition* '69; Galerie Rolf Ricke, Cologne, Germany '69; Suermondt Ludwig Museum, Aachen, Germany *Heutige Kunst* '69; Watson Gallery, Wheaton College, Norton, MA *8 Painters* '69; University Art Museum, University of Texas at Austin *Selected Paintings from the Michener Collection* '70; Neue Galerie im Alten Kurhaus, Aachen, Germany *Klishee+Antiklishee: Bildformen der Gegenwart* '70; Reese Palley Gallery, San Francisco, CA *Some New York Painting* '70; Galerie Rolf Ricke, Cologne, Germany *Bilder, Skulpturen, Objekte, Zeichnungen* '70; PS 1 Institute for Art and Urban Resources, Long Island City, NY *Abstract Art: 1960-1969* '83; Weatherspoon Art Gallery, University of North Carolina, Greensboro *Art on Paper: The 19th Weatherspoon Annual Exhibition* '83; Grey Art Gallery, New York University, NYC *1969: A Year Revisited* '94; Lawrence Markey Gallery, NYC *Graphite Drawings* '96.

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Lee Lozano was born Lenore Knaster on November 5, 1930 in Newark, New Jersey. She received a B.A. from the University of Chicago in 1951. In 1956, she married architect Adrian Lozano and enrolled at the Art Institute of Chicago. After receiving a B.F.A. from the Art Institute in 1960, Lozano spent several months traveling in Europe. Upon her return, she settled in New York City, where she lived until c.1972. Currently, the artist lives in Dallas, Texas.