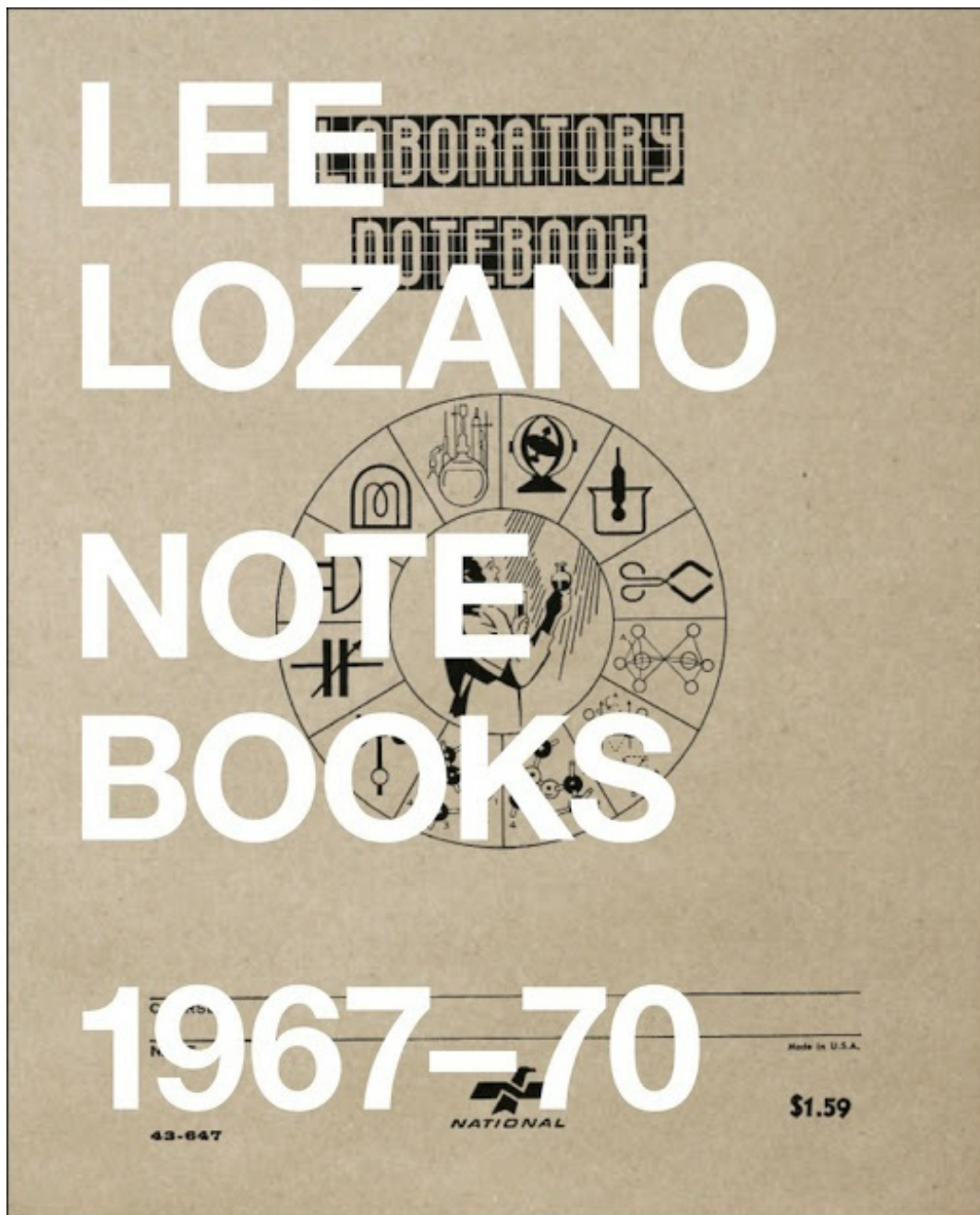


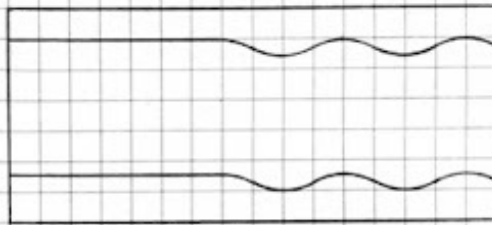
Lee Lozano | Notebooks 1967-70

artistsbooksandmultiples.blogspot.com/2018/07/lee-lozano-notebooks-1967-70.html



DEC 24 67

YES



← END COLOR HERE

12" ARC RADIUS

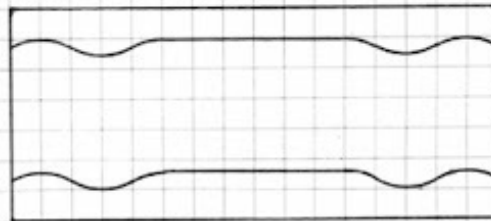


try lt blue (see 6)
and gold (see STOP, left panel)



← END COLOR

9" ARC RADIUS



← END COLOR

12" ARC RADIUS

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

NOV 16, 68

IDEA THAT CANNOT BE DRAWN:

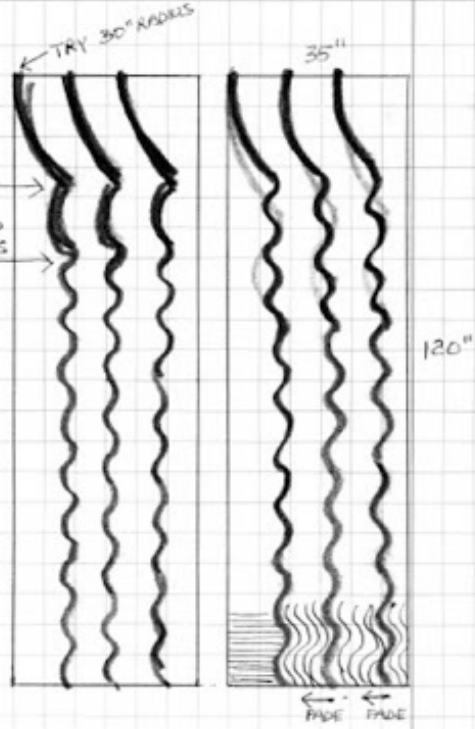
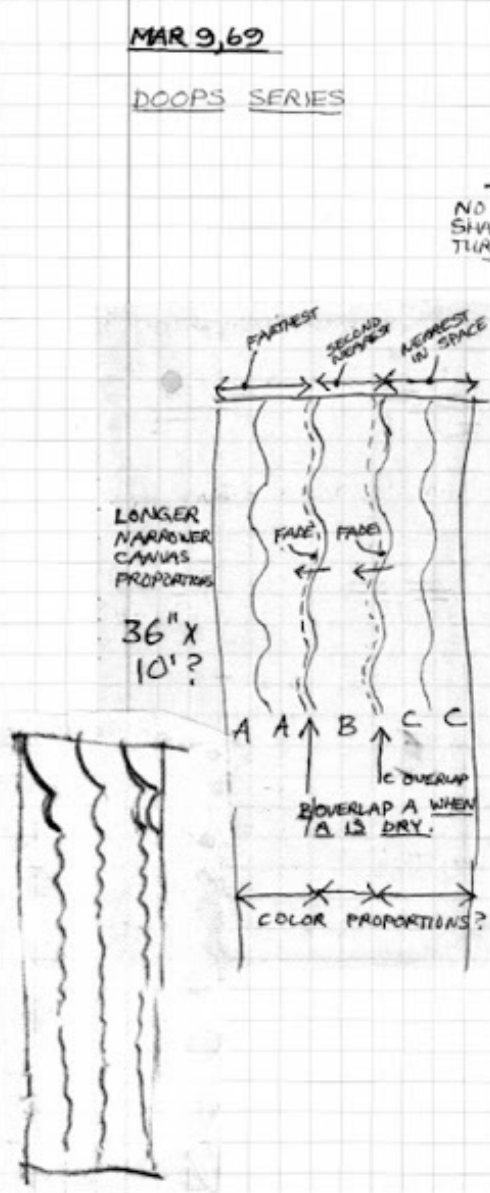
MAKE A PAINTING WITH TRANSPARENT PAINT THAT HAS SAME DENSITY AND VISCOSITY AS OIL PAINT. APPLY WITH BRUSH, RETAIN GROOVED TEXTURE. POSSIBLY COMBINE WITH OPAQUE PAINT, OR USE OPAQUE PAINT AS SECOND "COLOR." OBSERVE EFFECT OF DUST OVER PERIOD OF TIME. (IF DUST ENHANCES SURFACES OF PAINTINGS NOW, EFFECT OF DUST ON TRANSPARENT PAINT SURFACE COULD BE EVEN MORE INTERESTING.)

TRY TRANSPARENT PAINT OVER WHITE OR TINTED GROUND, THEN AN AREA OF OPAQUE PAINT OVER TRANSPARENT PAINT, AND SO ON TO OBSERVE "SPACIAL" EFFECT.

IS THERE SUCH A PRODUCT? YES.

MAR 9, 62

DOOPS SERIES



TRY FADE-WAVE IN THREE TONES OF THE SAME COLOR.
 ADD TO PAINT SILVERING, METAL FLAKE, JET SPARKLES, SNOW SPARKLES ETC.
 SURFACE COULD LOOK "CRUSTY" AND "EXPENSIVE, ELEGANT", "SHOWY."

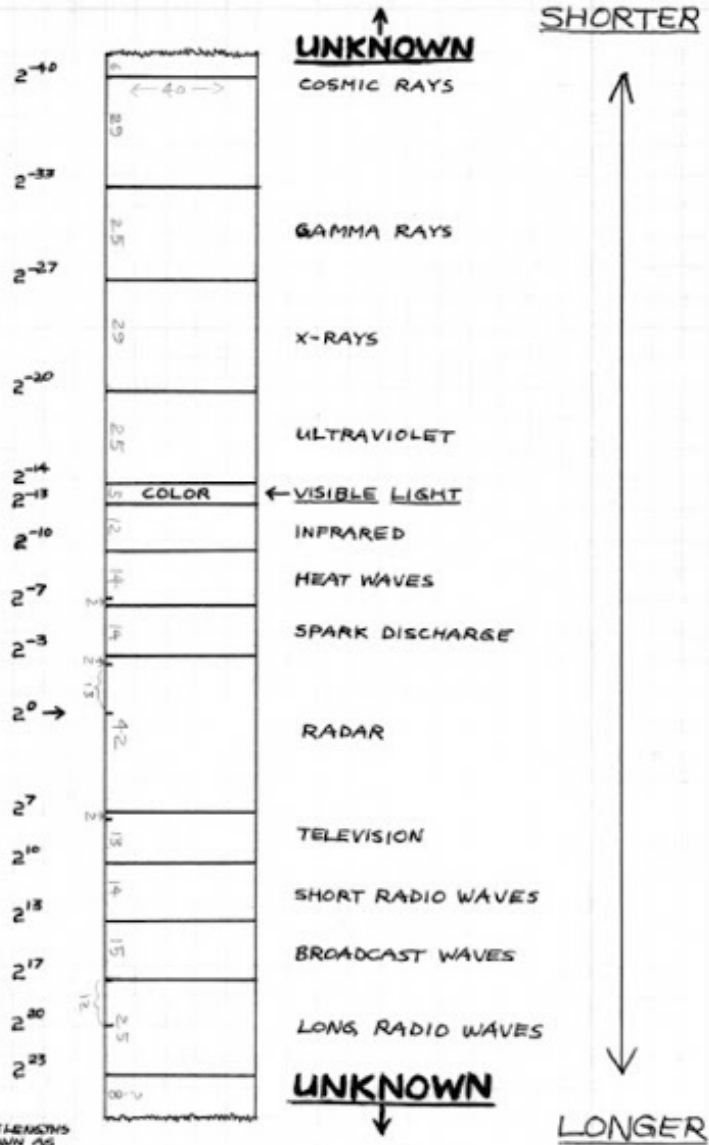
METAPHOR

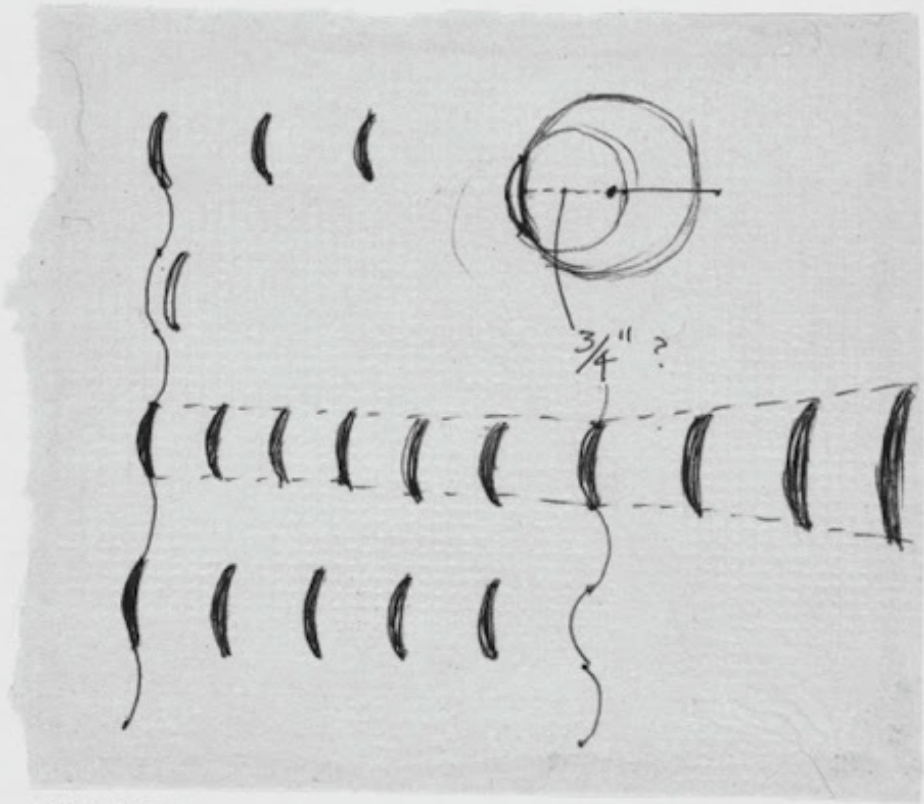
THE EXTENDED ELECTRO-MAGNETIC SPECTRUM

THE VELOCITY OF EACH WAVELENGTH EQUALS THE SPEED OF LIGHT: $V=c$

INFO FROM
GREAT IDEAS & THEORIES OF MODERN COSMOLOGY
BY JASJIT SINGH,
DOVER, 1961, p. 264.

THE WAVELENGTHS ARE SHOWN AS POWERS OF 2 IN CENTIMETERS.





AUG 28, 70
DAVE'S CORNER

This publication is a compilation of Lee Lozano's notebooks from 1967–1970, and the three included here contain her seminal "Language Pieces" and drawings for her paintings, including 12 studies for her 11-panel masterpiece, "Wave Series." Twenty years ago, Lozano's notebooks were photocopied and it is that record which serves as the basis for this book making Lozano's process and small graphic works, and their context, widely available for the first time.



Lee Lozano

Notebooks 1967-70

New York City, USA: Primary Information, 2010

224 pp., 8.5 x 10.75", softcover

Edition of 1500

Before this volume, I knew very little about Lee Lozano's confounding life and body of work. I was familiar with her contribution to the SMS periodical (see previous post) and her involvement with the [Art Workers Coalition](#) ("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[...]"), but little else.

This is possibly due to the success of two of her epic works, *General Strike* and *Dropout*. The former, from 1969, reads:

"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."

Dropout went even further.

"It was inevitable...that I do the *Dropout Piece*," she wrote on April 5, 1970, "It had been churning for a long time but I think it's about to blow. *Dropout Piece* is the hardest work I have ever done in that it involves destruction of (or at least complete understanding of) powerful emotional habits. I want to get over my habit of emotional dependence on love. I want to start trusting myself & others more. I want to believe that I have power & complete my own fate."

Retiring from the art world as an artwork is celebrated in the practice of Tehching Hsieh, but Lozano never attained the same cult-like status he was afforded. Or respect. Reclusive male artists, such as Stanley Brouwn and On Kawara, were granted autonomy from the art world without accusations of being "caught in the space between art and madness" [curator Alanna Heiss]. Even Bas Jan Ader and Ray Johnson - whose deaths straddled the line between artwork and suicide - are rarely discussed in such emotional terms.

Few artist's stories are as compelling and enigmatic as Lozano's. A New York Times obituary and an unmarked grave make strange bedfellows. But rather than attempt to piece together her complicated life, publisher Primary Information instead present pages compiled from notebooks that Lozano kept from 1967 to 1970. The volume eschews any supplemental information at all, even pagination, in favour of a facsimile reprint of the loose pages as they were found photocopied thirty-odd years ago.

Lozano notes within the journal that she considered the pages to be "drawings," and they were periodically exhibited and sold as such.

The first third of the entries are essentially preparatory sketches for paintings, and the shift towards conceptualism is anticipated in the evolving way that she views these works. In December of 1968 she writes "Decided to refer to the paintings as "Movies", then changed the word to "Films" for pun value". An entry from May 10th, 1969 reads "If the canvases are on warped stretchers, let them be hung on specially built warped walls."

She fantasizes for a few pages about refusing to sell her paintings and, eventually, to only showing them to close friends. The transition away from the medium she was celebrated for soon follows.

The move from painting towards conceptual and performative work was not uncommon in the mid-to-late sixties, but Lozano's might legitimately be called radical. Writing in *Art Journal Open*, Lauren O'Neill-Butler noted that "at a time when Conceptual artists were outdoing themselves in dematerializing their objects and their activities, competing as to who could do less and still call it art, Lee outdid them all by doing *less* with an unmatched intensity that made it *more*."

Alongside the two epic acts of refusal are smaller gestures that also illustrate Lozano's growing disdain for the ways that art making was intertwined with commerce and social activity. *Party Piece* (or *Paranoia Piece*) reads:

"Describe your current work to a famous but failing artist from the early 60's. Wait to see whether he boosts* any of your ideas. March 15, 1969. *hoist, cop, steal"

Withdrawal Piece, from February 1969, proposes:

"Pull out of show at Dick Bellamy's to avoid hanging with work that brings you down."

The two other artist notebooks I have in my collection are by George Brecht and Michael Snow, both designed to mimic the ubiquitous spiral-bound school workbook. The Brecht title documents his time as a student studying under John Cage, and serves as a collection of proto-Fluxus "event" scores. Snow's recounts his high school days, but is in fact (like his *The Last LP* record) an entire fabrication, playing on the juvenile pun of the title *High School*. "The high in *High School* refers to dope," he recounted, laughing, a few years ago.

Lozano may indeed have been stoned when she wrote many of her entries, given that *Grass Piece*, from 1969, proposes that the artist "Stay high all day, every day. See what happens". A similar work suggests taking acid for thirty days, something many friends think forever changed her. Even a painting proposal (unrealized) calls for the same paintings to be made while stoned, drunk and sober.

But whereas other artists' facsimile notebooks tend to focus on the formative years, and serve as additional colouring to an understanding of their practice, for Lozano's work the notebooks are instrumental. "I have started to document everything," she writes, "because I cannot give up my love of ideas."

While a few of these ideas are playful and light (such as proposing using a toilet tank as an aquarium for pet fish, because it self-cleans from the regular flushing) most of the scores consist of strict self-imposed rules that increasingly structured most aspects of Lozano's life.

Her 1969 *Masturbation Investigation* - which dictates the types of things she can fantasize about, as well as the various objects she may use (carrot, feather, hard rubber motorcycle pedal) - can also be viewed in the context of withdrawal and refusal. Immediately under the title, Lozano notes that the work takes place simultaneous to *Grass Piece*, and *General Strike*, but also "I refuse to see my partner or anyone else".

In August 1971, she began what might be her best known (and least understood) work, *Boycott Piece*. In her New York Times obituary, penned by Roberta Smith, this work was given top billing, in the headline: "Lee Lozano, 68, Conceptual Artist Who Boycotted Women for Years."

Initially, the plan was to stop speaking to women for a month, in order to "make communication

better than ever". But the work gradually morphed into a lifelong project. It was almost as though non-participation in the art world was not sufficient. Lozano had to further alienate herself, in order to achieve her own personal revolution.

Her mother was reportedly exempt, but otherwise it is said that the artist did not have a civil conversation with another woman for the last twenty-eight years of her life. Sol Lewitt, her friend, confirmed that New York waitresses became accustomed to being ignored by her. His wife, Carol LeWitt, confirmed that whenever the two encountered each other, Lozano would cover her eyes and turn away. Mark Kramer, the artist's cousin, said that she wouldn't even enter a store if a woman was behind the counter.

Alternately viewed as radical feminism or profound misogyny, the work surely must be considered one of the longest duration performances ever, and perhaps the most difficult to unpack.

Very little is known about Lozano's self-imposed exile in Texas, from 1972 until her death from cervical cancer in 1999. She left no survivors and was buried without a headstone, amongst the bodies of the homeless and unclaimed.

In a 2001 interview, Lucy Lippard (the first 'victim' of the *Boycott* piece) noted, "Lee was extraordinarily intense, one of the first, if not *the* first person (along with Ian Wilson) who did the life-as-art thing. The kind of things other people did as art, she really did as life--and it took us a while to figure that out."

Primary Information reissued *Lee Lozano: Notebooks 1967-70* earlier this year. The title is currently on sale for only \$25, [here](#).

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

CLARIFICATION PIECE (JULY 28, 69)

MAKE A CLEAR DISTINCTION² BETWEEN A PIECE AS AN ACT OR SERIES (SET) OF ACTS IN TIME, & THE WRITE-UP³ 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: DRAWINGS & FOR LUCY'S PEACE SHOW (FEB 28, 69).

SOME EARLY PIECES¹ EITHER WRITTEN UP LATER OR NOT YET WRITTEN UP:

THE JAN 1, 68 TO DEC 31, 69 OR 70 PIECE² INFO FOR THIS PIECE WAS BEGUN TO BE COLLECTED ON JAN 1, 68.

INVESTMENT PIECE (JAN 13, 69). INITIATED AS A PIECE & DESCRIBED VERBALLY AS A PIECE FROM DATE OF INVESTMENT (JAN 13, 69) TO DATE OF WRITE-UP (FOR DWAN LANGUAGE III SHOW, MAY 19, 69).

PIE³ 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.

- ¹ TO MARCIA TUCKER AFTER DIALOGUE JULY 28, 69.
- ² ALL WRITE-UPS OF PIECES ARE DRAWINGS. ← PLEASE NOTE.
- ³ SOMETIMES CALLED INVESTIGATIONS, OR EXPERIMENTS.
- ⁴ SUBJECT TO REMAIN UNDISCLOSED UNTIL COMPLETION.
- ⁵ THIS IS THE INSTANTION BETWEEN A ONE-OF-A-KIND (HAND) DRAWING (PIECE OR MATERIAL) & PRINTED MATERIAL, WHICH IS REPRODUCED PAPER.
- ⁶ I ACTUALLY ALLOW A FEW HANDBY PAPERS OR CARDS COPIES.

(QUOTE): IT WAS A CONSERVATIVE MEETING & WAS ONLY OCCASIONALLY BROKEN BY SMALL PARTS - SCREEN, THE WEEKLY SEX REVIEW.

DIALOGUE PIECE (STARTED APRIL 21, 69)

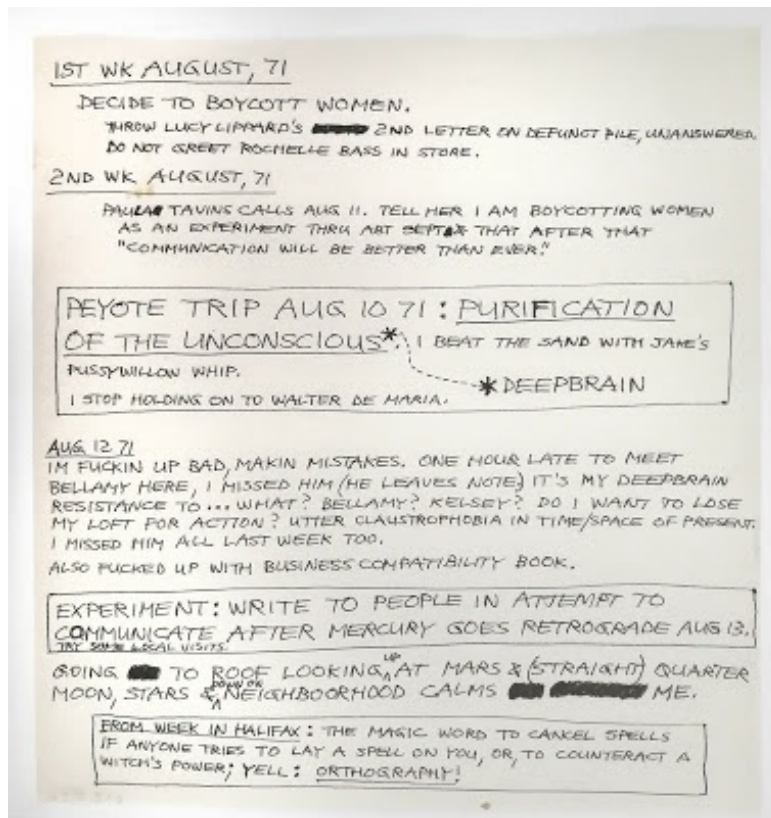
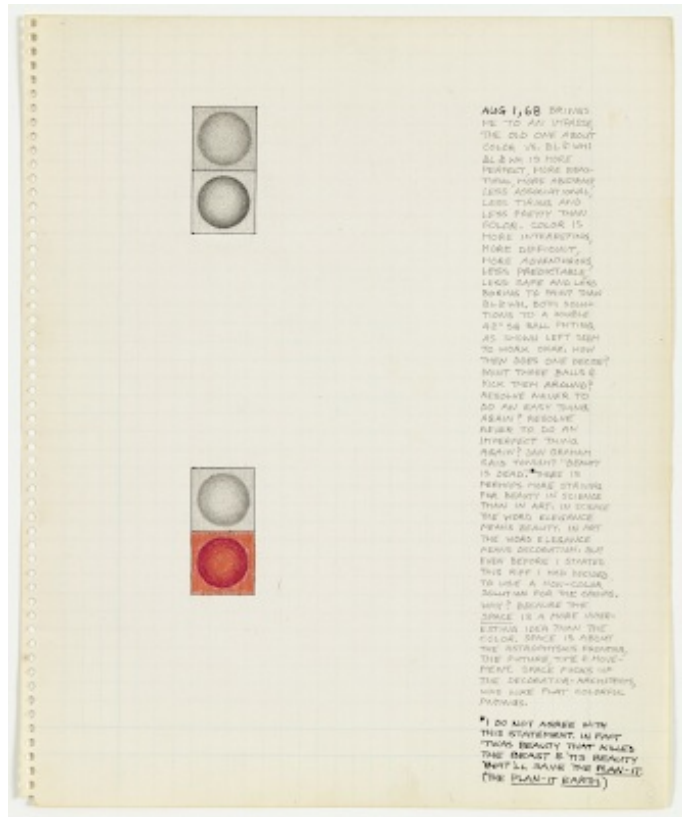
CALL, WRITE OR SPEAK TO PEOPLE* YOU MIGHT NOT OTHERWISE SEE¹ FOR THE SPECIFIC PURPOSE OF INVITING THEM TO YR LOFT FOR A DIALOGUE.²

IN PROCESS PERPETUALLY FROM DATE OF FIRST CALL (APRIL 21, 69). DATE OF FIRST INTEREST IN DIALOGUES - 1948. DATE OF DECISION TO PURSUE INVESTIGATION OF DIALOGUES - APRIL 8, 69.

NOTE: THE PURPOSE OF THIS PIECE IS TO HAVE DIALOGUES.³ NOT TO MAKE A PIECE. NO RECORDINGS OR NOTES ARE MADE DURING DIALOGUES, WHICH EXIST SOLELY FOR THEIR OWN SAKE AS JOYOUS SOCIAL OCCASIONS.⁴

- * THE DEFINITION OF "PEOPLE" REMAINS OPEN. "PERFECT STRANGERS," AN ANIMAL, AN INFANT WILL BE INCLUDED.
- ¹ ONE TO GENERAL STRIDE PIECE, WHICH SEE(S).
- ² DEFINITION OF "DIALOGUE" REMAINS OPEN. "VERBALL" IS PERTINENT.
- ³ DATE OF FIRST DIALOGUE - MAY 17, 67. NUMBER OF DIALOGUES ENTITLED TO CURRENT DATE - (18).
- ⁴ OFTEN SIVING OCCASION FOR PURSUING INVESTIGATION OF INFORMATION RATIO PIECE & PASS-ON ALL-YR-IDEAS PIECE.

LEE LOZANO, JUNE 18, 69.



[original pages from the Journals, in the collection of the Museum of Modern Art]