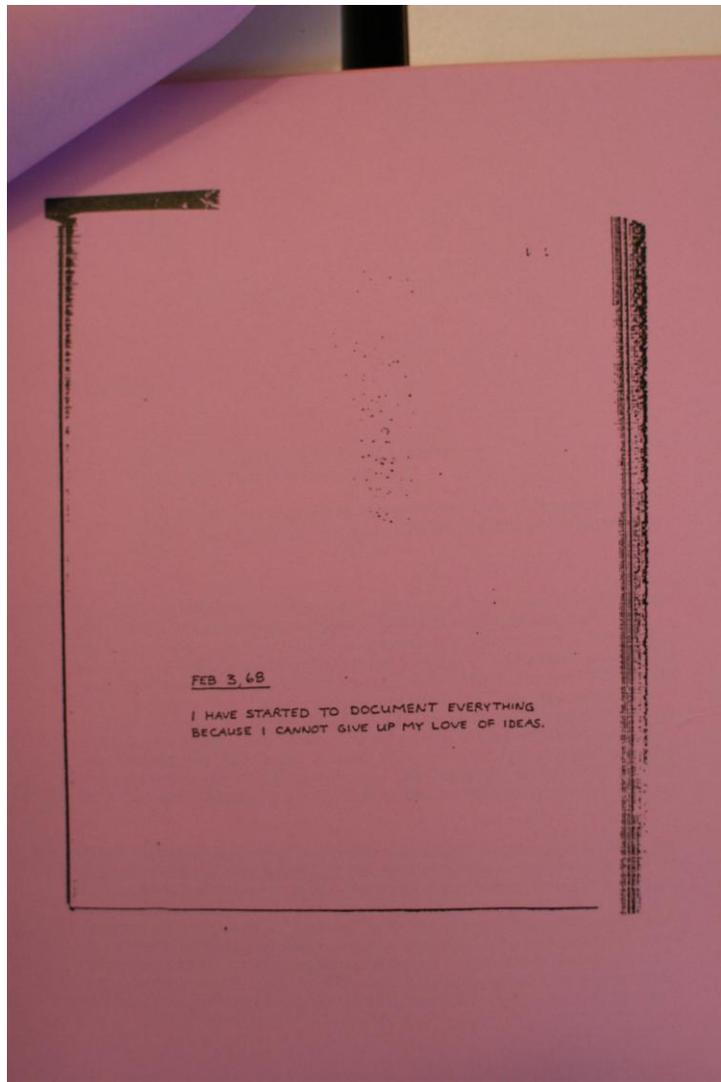


PROJECT SERIES:  
*LEE LOZANO*

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*LEE LOZANO*

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Agency  
NYC 1998



## Foreword

*M. Heizer: "I can't stand to be possessed."*

*L. Lozano: "But we're all possessed."*

-From a dialogue in April 1968, quoted in her *Take Possession Piece* (1969), from a carbon copy, mailed to Dan Graham, and later returned.

In about 1989, I first came across Lee Lozano in the Art Worker's Coalition handbook entitled *Open Hearing*. Published in 1969, Lozano had submitted "Statement for open public hearing" where she had called for a revolution inseparable from "a science revolution, a political revolution, an education revolution, a drug revolution, a sex revolution or a personal revolution." For me, in the context of the rest of the *Open Hearing*, the last part stood out. I was still trying to extend Beuys' notion of social sculpture into the personal, and trying to find out if it was possible in stranger's homes, and before dirty dishes. At this time, I also assumed that she was a man. It wouldn't be until several years later that I would find out that her identity, and her frequent name changes, were, in fact, another project of hers, altered with the intention to obscure her gender and live in a male only society.

Then, in 1996, while working on a project with James Rondeau and Andrea Miller Keller at the Wadsworth Atheneum, Lozano's name came up again. But this time, I was able to look at a photocopy of her lab books and read over what can only be described as a treasure-trove of work virtually unknown. Months later, James introduced me to Jaap van Liere and Barry Rosen, Lozano's gallery representatives, and a series of conversations began around which a new appreciation and understanding of art practices in the 1960s and 70s started to emerge. Other artists usually not included in the histories, frequently edited out by even those who remembered them, began to call for comparison. People such as

Stanley Brouwn, Lygia Clark, Chris D'Arcangelo, Mierle Laderman Ukeles, and Ian Wilson were those that came to my mind, resulting in the possibility for an interactive model in light of current activities in the 1990s. On a more personal level, I was also immensely relieved and pleased to have found earlier examples of an artist's practice which considered issues of generosity, commitment, and dialogue, and, as if it wasn't enough, all supported by her own careful documentation.

At the present time, I am still not sure if it's important to reconcile her painting activities and her interactive projects. Some themes are certainly consistent, themes such as sexuality & identity<sup>1</sup> and process & duration<sup>2</sup> run throughout her work. One unusual constant, however, and perhaps especially unique in the context of Conceptual Art, is her interest in fantasy and dreaming. For example, in the *Open Hearing*, on p. 38, Lozano refused to call herself an art worker "but rather an art dreamer." Earlier, in her lab books, this focus on the imaginary was already there in a piece entitled *Fantasy*, a piece which also explained why the *Wave Series* (a painting series exhibited at the Whitney in 1970) was not for sale. Her association between economic rights and imagination, while not uncommon amongst earlier thinkers (e.g. the Romantics some 200 years earlier), was usually absent in most discussions concerning Conceptual Art. That Lozano chose to focus on it speaks to her innovation and, perhaps, to her gender during a time of political crisis and social division.

It is difficult to avoid peering into her notebooks with the voyeuristic intensity of one who reads another's correspondence; but, in fact, I would argue that it was in her life *not* covered by the documentation, that is, in the chaos implied by her supreme attentiveness and control, from which her love of dreaming and fantasy arose. Maybe to my own distraction, I am actually much happier locating the energy of her works there and not in the anecdotes and story telling that she provided about others who have since been etched into the histories of the period; but, rather, in the other side of her write-up drawings, a side more common to us all where, like the work of another recluse of the period, On Kawara, her specificity helps us to look against the pieces and onto ourselves.

---

<sup>1</sup> Consider her figurative paintings (1961-63) and the tool paintings (1963-64) and later projects such as *Masturbation Piece*, 1969, and her rewriting of the Whitney Museum press release in 1970.

<sup>2</sup> For example, the time limitations of the *Wave Series* paintings, where each painting had to be completed within one painting session, and the endurance and temporal nature the interactive projects.

All of the works transcribe below first appeared in Lozano's set of small private notebooks which she later organized and transcribed into a quarto sized set of lab books. For exhibitions, such as the Virginia Dwan *Language III* show, 1969, she would then re-transcribe the particular work to be shown and exhibit it framed and hanging from the wall. In addition, she also distributed the pieces freely through the mail to her friends in the form of carbon and Xerox copies. My transcriptions below come from her lab books and span an eleven month period in 1969, with the *Dialogue Piece* spanning almost the entire time. A careful reading will reveal the intertwining of the works as various participants found themselves in one project, and then in another.

I have tried to maintain all idiosyncrasies in her spelling and punctuation; when clarification was needed, I added my notes in square brackets. Beyond those people mentioned above, special thanks is due to Mr. Brad Campbell who actually transcribed most of the works below and continues to assist me in all of the Antinomian Press publications. However, all errors in the final draft are mine as I was responsible for the proof reading and final format.

Ben Kinmont  
NYC, February 1998

**WITHDRAWAL PIECE**

Pull out of a show at Dick Bellamy's to avoid hanging with work that brings you down. (Feb. 8, 69)

## GRASS PIECE

Make a good score, about a lid (probably it was 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 and more grass to get feelin good. Immunity building up? (Apr 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 twigs to smoke and a lot of seeds which I am going to 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, I'll end the GRASS PIECE with a fanfare: a cap of mescaline Kaltenbach gave me. (May 2, 69) Not high anymore, just numb. Finished grass, twigs & seeds. (May 3, 69)

\*This was postponed due to circumstances beyond my control. Finally took mescaline: May 11, 69. It blanked out, must've been a dud pill, a bad cap.

NOTE: aside from when I woke up (down) in the morning there were two occasions when I wasn't high during the piece, about a couple of hours each. There's a spot of yin in every yang & a spot of yang in every yin, as "they" say.

## REAL MONEY PIECE

Note: At beginning of this piece the jar contains bills of \$5, \$10, \$20, about ? \$585.'s worth, coiled in two or three packets around the inside of the jar, unbound. The money comes from Rolfe Ricke from sale of painting "Switch".

Offer to guests coffee, diet pepsi, bourbon, glass of half and half, ice water, grass, and money. Open jar of real money and offer it to guests like candy.  
(Apr 4, 69)

Note: Apr 3- Offer money verbally to Steve Kaltenbach. He refuses.  
Apr 4- Offer jar of money to Hannah Weiner. She takes (by chance) a \$10, which she keeps. This is a "Chain Piece", since Hannah must make a piece by deciding what to do with the \$10. This real money piece has become exceedingly interesting to me. This is a jarring piece.  
Apr 15- Offer jar to Ron Kleeman who takes out a \$20. He wishes to put it back into jar but I talk him into keeping it.  
Apr 17- Keith Sonnier refused, later screws lid very tightly back on.  
Apr 27- Kaltenbach takes all the money out of the jar when I offer it, examines all the money & puts it all back in jar. Says he doesn't need money now.  
Apr 28- David Parson refused, laughing.  
May 1- Warren C. Ingersoll refused. He got very upset about my "attitude towards money."  
May 4- Keith Sonnier refused, but said he would take money if he needed it which he might in near future.  
May 7- Dick Anderson barely glances at the money when I stick it under his nose and says "Oh no thanks, I intend to earn it on my own."  
May 8- Billy Bryant Copley didn't take any but then it was sort of spoiled because I had told him about this piece on the phone & he had time to think about it he said.  
May 10- Dan Graham puts \$50 into the jar (to repay loan).

May 12- Abe Lubelski refrains, says he's expecting a big check soon, income tax return (I think).

May 13- Paul Bianchini declines until he can "ask his wife", then asks me why I have money in a brown jar. Simone Stern (who has a gallery in New Orleans) says she doesn't care to have any now, "Too salty."

May 15- Dan Graham takes \$30 from jar (on loan).

May 16- Rolf & Uschi Ricke visit. Uschi takes out a bill (\$20) & Rolf takes next bill (\$5). I urge them to keep money, which they stash in their wallets after a while.

May 17- Offer money (only \$25 left in jar) to Moose [Robert Morris-ed. note], he doesn't take any.

More bills added to jar (ck for \$500 from Paul Bianchini, sale of drawings, cashed & added May 17, 69) including \$1 bills & one \$100 bill.  
Write up piece for inclusion in Dwan Language show. (May 19,69)

May 20- David Lee takes \$1. [Note: Start new method of first removing all bills from jar, spreading them out & offer a free choice of various denominations: "deck of cards" method.

May 22- John Torreano doesn't want any money (says he doesn't need it now) but he takes the jar! Hooray!

" 23- Paula Davies and Marilyn Learner drop in unexpectedly. Neither take any lace but Paula says later she was "controlling herself".

" 25- Alan Saret takes all the money for a minute but I must have had an expression of terror on my face because he puts it all back.

May 26 ,69- Larry Weiner takes \$1.

" 26- Dan visits to borrow \$10. That makes \$40 he owes the "jar".

" 28- Claire Copley doesn't take any she seems insulted & offended that I offer it to her (in such a 'vulgar' way?).

June 3- Brice Marden doesn't need any, he says, & finds it amusing, laughing.

" 6- Alan Saret visits again & makes a Piece of the money which is now in two piles on the floor, each shaped similarly to a "foot-step" by folding & molding to his hand. It looks good like that & I'm gonna leave it on the floor for a while.

June 16- Gary Bower doesn't take any now but says he might come back for some in a few days.

" 17- Gary Stevens plays with money, re-stacks it, counts it?, doesn't take any.

" 23- For some reason I just don't feel like offering lace to Felix Roth.

“ 24- Jake asks if he can take \$10 to cover acid in advance & of course I give it to him. (July 1, 69- Jake ret'ns \$10 because he cant score now).

June 30- Nor do I offer it to Romy McDonald & friend Marg from England, alto I tell them abt the piece.

July 1- Jake and/or Brian substitute a \$1 bill for a \$20 bill when I am not looking. I guess it was Brian, who asked me for money in retn for drawing he left here to which I replied that I'd rather he steal it than ask me for it. Discover substitution after they leave.

July 9, 69- Jason Crum refuses to take money.

“ 9, - Arthur Berman who is flat broke will only take 20 cents for his subway fare home.

**MASTURBATION PIECE**

(Started at abt same time as Grass Piece and General Strike Piece; "Petered out" within approx. 10-day period)

(Describe verbally, at discretion)

## DIALOGUE PIECE

(Started April 21, 69) OR VERBALL. CALL (OR WRITE/SPEAK TO) PEOPLE FOR THE SPECIFIC PURPOSE OF INVITING THEM TO YR LOFT FOR A DIALOGUE. IN PROCESS FOR THE REST OF "LIFE". [printed in the notebook's margin] NOTE: DEFINITION OF "DIALOGUE" REMAINS OPEN. VERBALL GIVES SOME INDICATION.

- April 21, 69- Call Moose (Robt Morris). Leave name & number with his answering service.
- May 11, 69- Call Walter DeMaria. Leave name only with A.S.
- May 13, 69- Call Walter DeMaria. Leave name & number with A.S.
- May 14, 69- Call Jap (Jasper Johns) at Castelli Gallery. Leave name & no. with David White who promises to get message to Jap although Jap is "very busy & in & out of town this week".
- May 14, 69- Call Poonsie (Larry Poons). He answers phone, we make a date for May 21 (Wed), 4 P.M.

NOTE : START WRITE UP OF PIECE WHEN YOU HAVE MADE THE FIRST "CONTACT". SO FAR THE PEOPLE CALLED ARE THOSE WITH WHOM A DIALOGUE HAS ALREADY BEEN STARTED IN THE "PAST", A DIALOGUE WHICH MIGHT BE INTERESTING TO "PURSUE".

- May 16, 69- Moose ret'ns call. We make a date for May 17 (Sat), 5 P.M.
- May 17, 69- Moose visits, then we go to his crib, turn on and have a great dialogue, that is, a long intense talk without too much tension during which we exchange many ideas.

NOTE: THE PURPOSE OF THIS PIECE IS TO HAVE A DIALOGUE WITH AS MANY PEOPLE AS POSSIBLE, NOT TO MAKE A PIECE. ANY PERSONAL INFORMATION EXCHANGED DURING DIALOGUE WILL BE PROTECTED BY MY CONFIDENCE. IF ANYONE WISHES IDEAS TO BE PASSED ON I SHALL COMPLY. As much as poss.

- May 18- Call John Giorno, leave name & no. w/ A.S.
- " Call Claus Oldenburg. Speak to Patty who will pass message on to Claus when he gets back to N.Y. in 2 wks.

“ Call Yvonne Rainer. We make date for Sun, May 25.

“ Call my mother , who is ill. She is having first drug experience & I invite her to have dialogue by long-dist. phone.

“ Attend opening of Lucy’s show at Paula Cooper’s. Speak to at least 13 people whom I’ll call for a dialogue.

May 19, 69- John Giorno ret’ns call, will call Wed or Thur.

“ Call Heizer to acknowledge rec’t of repros, invite him for dialogue, he’ll call soon and bring more prints to show me.

“ - Call Ian Wilson, leave name/ no. w/ his wife?

“ 20, 69 - David Lee calls from downstairs waking me up & we have a beautiful two hour dialogue (before I even have a chance to take a shit).

“ - Ian Wilson returns call. After a very unpleasant conversation he refuses to visit. I suggest taking a walk, he refuses and can’t wait to get off phone. The conversation yielded an enormous amount of information, in spite of his being adamant about not believing in “passing information”, and some of his questions forced me to think more about what I am doing. He put his ideas into art mag jargon: “Are you setting up an environment?” He said something about the first “conversation “ we had (abt a yr ago , at Longview, thru Lucy’s suggesting that he talk to me), that it made him vomit, or something we talked about concerning art mags which I don’t recall. I must now decide what to “do”. Note: Mention inviting an animal to I.W. during this call.

May 21- No word from Poonsie. Call him at 5:15 P.M. He said (a bit fakely) “Oh this is Wednesday isn’t it”, that he was “inta sumpthin”, could I call next Tues, I said I’d be glad to call next week, and he called me “Dear”.

May 22- John Torreano calls , I invite him over & we have a dialogue on grass he brought. At end he stays too long but then I am so tired, I would not have been “up” to anything today. It was a good dialogue, very “dense”, I clarified some important ideas.

DECIDE TO INVITE A CAT & A BABY FOR A DIALOGUE EACH. (May 22, 69)

May 23- Call Larry Weiner (as I promised at Cooper opening). Make date for visit Mon, May 26, 4 P.M.

May 24- Kaltenbach comes at last for our first “official” dialogue. We trade a lot of our art ideas & discuss doing a piece together when he returns from Cal. (He leaves on June 3 for teaching job).

May 24, 69 When I call Claire Copley to apologize for abrupt departure last night from La Monte’s I invite her & we make date for Wed, May 28, after 7 P.M.

- “ 25 Call Yvonne around 2 P.M., no answer. Again later (to be correct) at 6:15. No answer.
- “ 25 Call David Diau, he'll call very soon for a visit.
- “ 25 Call Alan Saret, he will come tonight at 9:00. Later: it was very sluggish dialogue but I learn more than can be expressed verbally from Alan (a lot abt his no-scene), and about this time & place in history. Also realize I have no floor-pad for stoned guests stretching.
- “ 26 Larry Weiner & I have a “fast-paced” dialogue. He seems to behave as though to let the other person talk is to let the other person win. The “element” missing from this dialogue which happened to be present in all the previous dialogues was love.
- “ 28 Claire Copley mostly talks during dialogue, is interested in learning, she said.
- “ 30 Dan Graham & I have important dialogue in that definite changes were immediately effected because of it.
- June 2, 69 Call Poons, leave name & no. w/ A.S.
- “ Call Brice, make date for June 3 (Tue), 8:30. Will Brice Marden bring his old lady I wonder?
- “ 3 No Brice doesn't come with Helen & we discuss “the Revolution”, Brice talking almost entirely abt shitty business practices in the art world, & shitty treatment of artists by each other.
- “ 4 Larry Stafford who is in bldg to visit Ray Siemanowski knocks on my door & we have spontaneous dialogue, much abt gallery & dealer pitfalls.
- “ 5 & 6 Alan Saret returns both these nights & we continue dialogue. More later re this.
- “ 6 Vogels visit, we have long “dialogue.”
- “ 7 Serra comes over a little high on beer & no food. Just into a dialogue with him ( we've been smoking Saret's hash) when he gets an attack (too stoned), falls off chair to floor with a crash, has “convulsions” & passes out. later he feels sick, lies down on bed until Saret comes over.
- “ 9 Call more people for dialogue. From now on I won't enter these calls in Piece but only dialogues per se, & calls when they are relevant.
- “ 10 Meet with Dick Anderson. We walk to 8th st. bkstores & return to his loft for rest of “dialogue”. He talks continuously.
- June 16, 69 Gary Bower comes for dialogue at 3:00 P.M. & leaves at 9:00 P.M. It was engaging almost the whole time.
- “ 17 Gary Stevens talks abt his job at mental hosp. & other interesting subjects but I sense something (resistance, tension)?

which keeps him at a distance. Perhaps he was just uncomfortable?

“ 18 Send following postcard to Walter De Maria: “The reason I called you twice to which you have not been gracious enough to reply was to invite you for a dialogue. Love, Lozano”. [Walter replies by letter before he leaves town for summer. July.]

“ 23 Felix Roth comes for a “dialogue”, laying on me all the problems of the middle class including operations.

“ 24 Jake (neighbor, 2 loft bldgs east of mine) unexpectedly drops in thru fire escape door which I open in hot weather. We have dialogue including stock market info & drug info.

“ 30 I receive a visit from Romy McDonald & her friend Margo who were given my name in England by Tim Head. Pass info.

July 9, 69 Jason Crum comes & is interesting but we do not have dialogue.

“ 9 Arthur Berman comes & is not very interesting but we do not have dialogue. (see July 17).

“ 10 Kass Zapkus & I have terrific dialogue, much abt art workers coalition, but then our dialogues have always been good & are mellow by now.

“ 11 Start dialogue with Hugo the Cat, who will live here for a while while his owners (neighbors Bill & Charlotte Saylor) are out of town. He mauls my arm as a start but the dialogue progresses slightly to a good fighting dialogue. One wkend is all I can take with Hugo.

“ 15 Bob Hout comes. We have rather stiff formal exchange. I try an abrupt move to wake him up.

“ 16 Bob (Smitty) Smithson arrives early. It is a matter of discomfort I think. But I get a lot of info out. (He wants my info.)

“ 17 Arthur Berman brings Doc Hughes. Doc does his rapp & then goes to sleep. Have better talk with Arthur.

“ 24 Receive a visit from Phyllis Rosen & Portia Marcus, who have galleries in Boston. We talk a lot & I learn a lot, it was a good dialogue (trialogue). Abt 3 hrs, maybe more.

“ 26 Weston Naef has his own info but also allows himself to be drenched by my info. 4 hrs.

“ 28 Marcia Tucker stays 3 hrs, asks good questions, intense if somewhat gossipish dialogue, but she enjoys the play. Dialogue meaning.

Aug 1, 69 Mike Shore & I were falling asleep from boredom with “conversation” so I suggested we go out & we ran around doing errands & stopping in stores, especially the bicycle store in E. Village.

Aug 8, 69 Kent Cunow. Told a great "How I got my 1.Y. rating" story.  
 Aug 19, 69 Jim Harithas is as modern & interesting as ever- we have very good dialogue. Info from the world of museums, trustees & "political heavies".

Aug 26, 69- Larry Stafford ret'ns.  
 Sept 2- David Lee ret'ns. Contrast with his visit May 20, 69.  
 Sept 10- Jerry Kastner comes back to pick up dope. This visit was slightly better than last time he came to see me.  
 Sept 10- Ted Castle. For some reason, I no longer get turned on by his ideas, but he wasn't relaxed.  
 Sept 11- David Levin, faggot, ex-Andover, stays 6 hrs, honest talk.  
 Sept 19- Jillen Lowe comes to see wk (she's a double Leo).  
 Sept 20- Ted Castle ret'ns once more for a brief visit.  
 Sept 21- James Lee Bryars stretches out on bed for entire dialogue enjoying window view, bourbon, grass, etc.  
 Sept 22- Jillen Lowe ret'ns bringing Baron & Baroness John & Helen Von Echt (both rich, young, beautiful & a lot of fun). For a change a pleasurable exchange with collectors.  
 Sept 29- Jillen Lowe brings Jeff Paley. This was more of a trilogy. Jeff Paley was more interest (ed) than (ing).  
 Oct 1- Clement Meadmore brings the Englishwoman Jennifer A.Towndrow for a brief, packed dialogue betw. them & my work. She's with Studio Vista publ., London.  
 Oct 1- Keith Sonnier & I on some previous visits he made here had more fun talking than we did today, but it was okay.  
 Oct 8- Billy Bryant Copley & I has as good a dialogue today as any previously & we didn't even turn on till the end.  
 Oct 12- Miles Forst hasn't been here for a long time but unfortunately I was too tired to be enthusiastic.  
 Oct 14- Gregorie Muller & Whee Kim come unannounced (from Paris) given my name by Bellamy. Dan Graham happened to be here & he & I both dumped our own info in them. Gregorie says I am the only artist enthusiastic abt N.Y.C.  
 Oct 16- Max Hutchinson from Australia invites me to join gallery he's opening here but I tell him at present I don't want to join any gallery. Dialogue mostly about galleries. Jolly Max.  
 Oct 16- Miles Forst & I have a much better talk, a lot about teaching.  
 Oct 22- Have one of the best dialogues I've had in a long time: Murray Hochman.  
Oct 27,69 Mac Dody (from Whitney Mus.) doesn't get turned on by abstract painting but sure digs my comix. That's all right. Belts two bourbons for his trip to the suburbs.

Nov 1,69 Larry Stafford retns & we are both more relaxed & have more fun.

Nov 7,69- Rolfe Ricke brings friend Hans, from Germany.

Nov 8- Amanda (Mackie?) from Wheaton College visits as a result of the colloquium there on Nov 6. She is bright & sophisticated, pretty, family lives in N.Y.C. (16th & Ave A?). We have very good talk especially towards end. She has her own grass & we get smashed on it. Her (male) family picks her up (her mother calls when she is here).

Nov 10- Alan Bayman (Baiman?) who was sent by Jillen Lowe is very draggy, from Brooklyn (but not Jewish, but I never know who is & who isn't).

Nov 11- Connie Bower visits to pick drawings for "Art Resources Center of the Whitney Museum of American Art" (Nov 22-Dec 6, 185 Cherry St. near Manhattan Bridge & South St).

Nov 11- Brief dialogue with Jerry "Walker" to whom I give some acid (instead of ass. As Kaltenbach said). Pick up from St. Adrian's.

Nov 16- Kass-Kes Zapkus brings over Mr & Mrs Frankel. The Frankels, from Chicago, to turn them on. They get high just fine, offer me money which I refuse telling them I'm Insulted that they offered, & we part sugarly.

Nov 17- Cindy Nemser. Aries. I like Aries women, they're not sentimental. The big Brooklyn rebellion.

Nov 18- Larry Frifeld (sp?) drops in, good talk.

Nov 19- George ("Dick") Bellamy comes again, slightly less hard work than last time he was here, enigma at end (both very high), inscrutable as sometimes before.

Nov 20,69- Finally a group dialogue, Gary Bower brings kids from Arts Resources Center of Whitney Mus. 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 most "disorderly", the least "strict". \*Bill Goers.

Nov 28, 69- Dr & Mrs Milton Brutton from Philadelphia. 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-yourself philosophy.

Dec 5,69- Eric, a student, comes by with Kaltenbach & the dialogue is mostly non-verbal.

Dec 8, 69-

Ed Shostak, an old friend, gives a very generous & high-info dialogue which I enjoyed.

Dec 12, 69-

Gary Bower ret'ns 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.

**THROWING UP PIECE**

Throw the last twelve issues of ArtForum up in the air.  
(May 8, 69)

(Quote) - Blow yr nose to breathe clearly. Blow yr mind to think clearly.

**CLARIFICATION PIECE** (July 28, 69)

Make a clear distinction<sup>+</sup> between a piece as an act or series (set) of acts in time, & the write-up<sup>#</sup> 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<sup>@</sup> written up later or not yet written up:

The Jan 1, 68 to Dec 31, 69 or 70 Piece<sup>+</sup> 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, abt early 68). Described verbally as a piece during 68.

TV Piece (April 13, 68 to July 9, 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!<sup><a></sup>

@ Sometimes called investigations or experiments.

+ Subject to remain undisclosed until completion.

<a> This is the distinction between a one-of-a-kind <sup><b></sup> (hand) printed (piece of ) matter & printed matter, which is reproduced matter.

<b> I gotta allow a few carbon copies. Or Xerox copies.

Only true name : Nov. 5, 1930, 4:25 pm, Newark, N.J.<sup>1</sup>  
1st change of " : " 8, Lenore Knaster  
2nd " " " : Dec, 1944, Lee Knaster  
3rd " " " : Aug, 1956, Lee Lozano  
Container Corp. of America, 1952-56  
Rejection of Traditional American Middleclass Female Trip, 1944  
Univ. of Chicago, 1948-51 B.A.  
Art Inst. " " , 1956-60, B.F.A.  
Travel in Europe, 1960-61  
Psychoanalysis, 1957-59  
Abortion, 1955  
Marriage, 1956-60  
Sex, 1931 continuing  
Drugs, 1959 "  
Art, 1935 "  
Science, 1940 "

Green Gallery, NYC  
Bianchini " , NYC  
Ricke " , Cologne, Germany

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<sup>1</sup> Probably written in August of 1970 in preparation for the Whitney Museum press release for her one person show of the *Wave Series*.



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