

## Artist Resources – Lee Lozano (American, 1930-1999)

[Lozano at Hauser & Wirth](#)

[Lozano at MoMA](#)



Lozano ca. 1963

“It’s what often happens to advanced or experimental painting—it’s attacked by the people who are conservative and don’t like changes in painting,” reflected painter and friend David Reed in a [2001 interview](#) about Lozano’s practice and the importance of contextualizing her work to reassert her historical importance and contemporary relevance. “Also...It was OK for women to do variations on a style, but to invent and propel the direction of painting was too much.”

[Drawn from Life](#), produced by MoMA’s P.S. 1 in 2003, explored Lozano’s practice through works on paper made from 1961-71, her only active years in the New York art scene. The first major exhibition since her death, it included over 150 works, many never seen before, including drawings, paintings, and pages from her notebooks.

Lozano’s [2006 retrospective at Kunsthalle Basel](#) marked the first major European exhibition of the artist’s work. On view in the [traveling exhibition](#) were lesser-known drawings and paintings from her early abstract years paired with later conceptual works, including her widely celebrate [Wave series](#).

Stockholm’s [Moderna Museet](#) celebrated Lozano’s oeuvre in 2010, the first retrospective of her work in Northern Europe. [Works on view](#) included 60 paintings and 100 works on paper, as well as text-based conceptual pieces and background on her performance work. Digital resources include a [biographical timeline](#), a [catalogue exhibition essay](#), and a profile Courtauld Institute professor and [Lozano scholar Jo Applin](#).

The [Reina Sofia’s 2017 retrospective](#) focused on the erotic tenor of Lozano’s early practice, as well as the artist’s interest in science, tools, and mechanical innovation.

[Edinburgh’s Fruitmarket Gallery](#) showcased a selection of paintings, smaller works on paper, and final text-based works in 2018.

Jo Applin published [the first extensive work on Lozano’s career](#) in 2018. “I was excited by Lozano’s brave and bold insistence on thinking hard and seriously about complex issues, even when her conclusions seemed to many beyond the limits of respectability,” she [told YaleBooks](#). “Thinking critically, out loud—speaking the unspeakable...Lozano’s discomfort at joining any group—whether it be the New York art world or the women’s movement—speaks volumes to her own commitment to thinking through issues on her own terms as itself a political act.”

Applin also [discussed Lozano and her work](#) in a gallery talk at Hauser & Wirth’s [2020 exhibition](#), and covered the artist’s final provocative [series of performances](#), which marked her exit from the art world, beginning in 1969.



Lozano, 1971

Lee Lozano (American, 1930-1999)

**No title**, 1962-1963

Oil on canvas

Private Collection Los Angeles; L2021:9.1

In 1995, art critic, author, and feminist theorist Lucy Lippard praised Lee Lozano as the most important woman conceptual artist of her generation. Lozano paired her talents as a painter and draftsman with the conceptual performance pieces she used to signal a retreat from the art world, just over a decade after she began gaining recognition. After losing her painting studio, she withdrew from commercial galleries and documented her final appearances at openings in *General Strike Piece*, begun in 1969. In her final “artwork,” begun in 1971 and lasting for the rest of her life, she stopped speaking to women as an act of rebellion intended to cast light and criticism on the lack of power and respect held by women in the art world.

**No title** provides a glimpse of Lozano’s range of experimentations in painting, which evolved from bright, surreal Pop compositions through abstraction and conceptualism. Her investigations in abstraction in the early 1960s reveal an artist deeply attuned to the history of her medium and keen to evolve the thematic potential of mood, form, and color.

*On view April 7 – July 11, 2021*

