



Lee Lozano: Dropout Piece (AFTERALL)

Sarah Lehrer-Graiwer

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The artist Lee Lozano (1930--1999) began her career as a painter; her work rapidly evolved from figuration to abstraction. In the late 1960s, she created a major series of eleven monochromatic *Wave* paintings, her last in the medium. Despite her achievements as a painter, Lozano is best known for two acts of refusal, both of which she undertook as artworks: *Untitled (General Strike Piece)*, begun in 1969, in which she cut herself off from the commercial art world for a time; and the so-called *Boycott Piece*, which began in 1971 as a month-long experiment intended to improve communication but became a permanent hiatus from speaking to or directly interacting with women. In this book, Sarah Lehrer-Graiwer examines Lozano's *Dropout Piece*, the culmination of her practice, her greatest experiment in art and endurance, encompassing all her withdrawals, and ending only with her burial in an unmarked grave. And yet, although *Dropout Piece* is among Lozano's most important works, it might not exist at all. There is no conventional artwork to be exhibited, no performance event to be documented. Lehrer-Graiwer views *Dropout Piece* as leveraging the artist's entire practice and embodying her creative intelligence, her radicality, and her intensity. Combining art history, analytical inquiry, and journalistic investigation, Lehrer-Graiwer examines not only Lozano's act of dropping out but also the evolution over time of *Dropout Piece* in the context of the artist's practice in New York and her subsequent life in Dallas.

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