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TITLE:	ANNE TRUITT: PERCEPTION AND REFLECTION
AUTHORS:	Kristen Hileman and James Meyer
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ISBN:	1 904832 61 X (10 digit); 978 1 904832 61 4 (13 digit)
SPECIFICATION:	280mm × 240mm (9½" × 11"), portrait, 176 pages, printed in 4 colours, hardback PLC and jacket
ILLUSTRATIONS:	Up to 150 colour and 12 b & w illustrations
TEXT:	Up to 40,000 words, including Foreword and Acknowledgments, Essay by Kristen Hileman, Essay by James Meyer, Colour plates and captions for up to 50 sculptures, 24 works on paper and 27 associated works on wood and canvas, Selected Chronology, Selected Exhibition Chronology, Selected Bibliography, Exhibition Checklist and Index
MARKET:	Students and scholars of the artist, contemporary art, comparative media and fine art; students and colleges of contemporary literature and media; galleries; libraries
SALES POINTS:	<ul style="list-style-type: none">• Publication accompanies a major exhibition opening at the Hirshhorn Museum and Sculpture Garden in October 2009, the first major retrospective exhibition of Anne Truitt's work in over 30 years• The first complete monograph of the artist, which includes a full survey of 50 of Anne Truitt's sculptures and over 40 two-dimensional works made during the artist's 40-year career, up to her death in 2004.• Features essays by organizing curator Kristen Hileman and leading scholar James Meyer that interpret Truitt's career and her place within the broader context of the American Abstraction
CONTENTS:	Anne Truitt, an artist based in Washington D.C. for most of her career, remains an under-recognized force in art post-1960, which has been dominated by artists such as Donald Judd and Ellsworth Kelly who strongly influenced the movement now known as Minimalism. Part of this lack of recognition stems from the fact that Truitt pursued a staunchly independent course in her art: not only did she take a different path from the <i>Color Field</i> artists often associated with Washington, D.C., but she created reduced geometric abstraction that deviated from the approached of Minimalist artists in some significant ways. For example, her highly nuanced use of colour veered dramatically from primary hues, and the titles of many of her works evoked places and events that were important to her, suggesting a complex network of references beyond and yet somehow contained by the sculpture.

advance information



This volume, and the accompanying exhibition, will form an important part of the re-evaluation of Truitt's art, due to the scope of work which it presents. A wide range of three-dimensional works will be presented, to showcase Truitt's exploration of colour, scale and proportion, as well as examples of two-dimensional series on canvas and 24 works on paper, some which represent a three-year period during the 1960's from which there are almost no extant sculptures. At the heart of this volume are colour plates of the columnar sculptures that became the hallmark of Truitt's profoundly focused practice, and that made her so significant to the development of minimal abstraction. Whilst Truitt's work has featured as part of larger surveys of Minimalism, as well as in Truitt's own artist's journals – *Daybook* (1984), *Turn* (1987), and *Prospect* (1996) – it has never before been the subject of a complete monographic survey. For this reason alone publication of *Anne Truitt: Perception and Reflection* in 2009 will be a major event in itself, and one that will significantly increase our understanding of post-1960's art.

AUTHORS:

Kristen Hileman is associate curator, the Hirshhorn Museum and Sculpture Garden, where she recently curated *The Cinema Effect: Illusion, Reality and the Moving Image, Part II, Realisms* (2008); **James Meyer** is Winship Distinguished Associate Professor of Art History at Emory University and the author of *Minimalism: Art & Polemics in the Sixties* (Yale, 2001) and in *Themes & Movements: Minimalism* (Phaidon, 2000). He organised the Anne Truitt exhibition at the Michael C. Carlos Museum, Emory University in 2004. He also co-authored *Howard Hodgkin* with Nicholas Serota (Tate Britain 2006)

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