

MATTHEW MARKS GALLERY

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# ARTFORUM

## Anne Truitt

MATTHEW MARKS GALLERY | 523 W. 24TH STREET  
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“Anne Truitt: Drawings” has little to do with Anne Truitt’s sculpture, which couldn’t be better for both media. The elegantly installed retrospective of Truitt’s works on paper spotlights her career-long formal investigations, laid flat in two dimensions instead of the standard vertical three, and to dramatic effect. Made between the 1960s and ’90s, the drawings range from slight pencil lines to intense prismatic swaths of paint, the latter of which convey acts of ecstatic defilement and reveal an alter ego whose impulses Truitt never dared indulge in the presence of her august columns. 28 Dec ’62, for instance, bears visible brushstrokes, oscillating hues, and jagged lines from hurriedly deracinated tape. In these works, the occasional preciosity of Truitt’s iconic pillars takes a backseat to roving curiosity.



Anne Truitt, *Untitled*, 1986, acrylic on paper, 30 1/4 x 23”.

Three domestically inclined pencil and white acrylic drawings from 1965–66 present a link to the surprisingly figurative beginning of Truitt’s large-scale sculpture practice. First, 1961, a section of ersatz white picket fencing perhaps plucked from her suburban neighborhood in Washington, DC. A highlight within this group, 21 Nov ’62, a barely there outline of a mid-Atlantic gable, flickers into perception, bringing along with it self-assured identification and a decidedly (if understated) feminist ethos. More recent drawings, such as *Untitled*, 1986, with its acrid clashing of lemon and tangerine and severe composition, amplify Truitt’s prioritization of color, with form coming in a close second. Affinities and influences appear from time to time in modified forms, including Barnett Newman’s zips or Agnes Martin’s fey grids, though such gestures serve to reinforce the artist’s heightened individual sense of pleasure and disregard for the fashionable. By focusing on the lesser seen, the exhibition provides a fuller view of Truitt’s oeuvre and leaves one longing for more.

— Beau Rutland