



SAM FRANCIS

SELECTED WORKS: 1957-1994

SAMUEL VANHOEGAERDEN GALLERY

SAM FRANCIS

1923-1994



Sam Francis, c. early 1960s. Photographer unknown.

SAM FRANCIS

SELECTED WORKS: 1957-1994

EXHIBITION: AUGUST 6 - SEPTEMBER 18, 2016

SAMUEL VANHOEGAERDEN GALLERY – KNOKKE – 2016
Zeedijk 720 – 8300 Knokke – Belgium
www.svhgallery.be – info@svhgallery.be



Sam Francis working at Ashland Studio, Santa Monica, California, 1977. Photo by Meibao D. Nee.

FOREWORD

Sam Francis (1923 – 1994) is one of the most internationally acclaimed American Abstract Expressionists, but his works cannot be reduced to a single movement. He was always searching for innovative interpretations and manipulations of colour throughout the second half of the twentieth century. Francis maintained studios in Los Angeles, New York, Bern, Tokyo, and Paris, while exhibiting throughout the United States and Europe. This extensive travel placed his work within an international milieu.

He went to Paris in 1950 and studied briefly at Fernand Leger's academy, and also became heavily influenced by seeing original paintings by Pierre Bonnard, Henri Matisse, and Claude Monet. Whilst these artists focused on figuration and objects, Francis decided to focus on a timeless display of emotions. He wanted to bring colour to a surface, which appeared to be able to infinitely extend. The dripping organic forms serve as a reminder of his encounters during his early days with works produced by Mark Rothko and Clyfford Still.

Sam Francis also spent a considerable amount of time in Japan during the 1950s, where he was influenced by the Japanese technique of using negative space, as well as Asian art theories and philosophies. Francis will often revert back to these Eastern thoughts and ideas for the remainder of his career, by sometimes incorporating large surfaces with white areas in his canvases, with the aim of achieving a 'Zen emotion' and exploring the emptiness and space.

Sam Francis has taken up a central place among a generation of the highest level, historic artists and brought his own style into the landscape of Abstract Expressionism in a career spanning almost half a century and three continents.

01

Symbols and Spaces

1957

Watercolor on paper

106,5 x 185,5 cm

PROVENANCE:

Collection of Mr. and Mrs. Thomas Colt, Jr., 1957

Christies New York, 17 November 1977, lot no. 13

Barbara G. Pine, New York

Heather James Fine Art, Palm Springs, California

EXHIBITED:

The Cleveland Museum of Art, Cleveland, Ohio,

Some Contemporary Works of Art, 11 November –

31 December 1958, exhibition catalogue, no. 11, ill. in b/w.

Sam Francis *Untitled* from 1957 is a typical example of a series of works, which explore the visual power of emptiness. The artist has created this emotion in the current work with the use of a number of drops of watercolour on a large white surface. His extreme desire for open spaces is stunningly offset by an urge to create balance in the void, with a few splashes of colour and to thereby point out our overly ordered world.

In an essay for Francis's 1957 exhibition in Berlin, the prominent art historian Arnold Rüdlinger wrote: "He is familiar with Eastern thought. The last gouaches show he knows how to employ silence and the void of Oriental painting as an artistic means of expression." The works produced by Francis reveal influences from traditional Japanese haboku landscapes through their horizontal layout, the asymmetry and the splashes of ink and they remind us of Oriental calligraphy. It's this fusion of East and West, which allows the artist to realise his typically extraordinary sublime balance. These works all produce an enormous emotional charge, which are both cheerful and contemplative at the same time.

The paintings he produced during the second half of the nineteen fifties are proof of the fervent efforts of a young artist to take on a revolutionary style. Today these works are seen as ultimate examples of Sam Francis's unique and very highly acclaimed abstract painting technique.



Sam Francis installing artworks for the exhibition at Martha Jackson Gallery, New York, Sam Francis, 25 November – 20 December 1958.



Installation view of painting in Cleveland Museum of Art exhibition 1958.





02

Untitled

1963

Acrylic on paper

61,6 x 76,2 cm

Signed, dated and inscribed by the artist on verso in pencil

"Sam Francis 1963 L.A."

PROVENANCE:

Private collection, California

Galerie LC, Paris, France (2008)

Mayoral Galleria d'Arte, Barcelona, Spain

*"When I paint,
I try to create the feeling of being in it."*

The artist cited in "New Talent", *Time*, New York, January 1956, p. 72.



03

Triptychon (Panel #3)

1964

Acrylic and gouache on paper

35,5 x 28 cm

Signed, dated and inscribed on verso in pencil "Sam Francis 1964
#3 Triptychon"

PROVENANCE:

Private collection

Private collection, Paris

Sotheby's, New York, 15 November 2000, lot 384

Collection of David C. Copley, La Jolla, California

EXHIBITED:

Galerie Kornfeld & Klipstein, Bern, *Sam Francis: Werke 1962 – 1966*,
24 September – 29 October 1966, exhibition catalogue, no. 75,
p. 43, ill. in b/w.

"With this new openness, we are given more breathing room in which to move around the paint and the surface, with areas of white now modulating the color zones, pulling them back as we would part a curtain and affording us a glimpse of another kind of space...the space of infinity."

William C. Agee in Debra Burchett-Lere, Ed., *Op. Cit.*, p. 74



04

Untitled Bright Ring

1964

Acrylic on paper

35,9 x 24,8 cm

Signed, dated and inscribed on verso in pencil

"Sam Francis 1964 Tokyo # 51"

PROVENANCE:

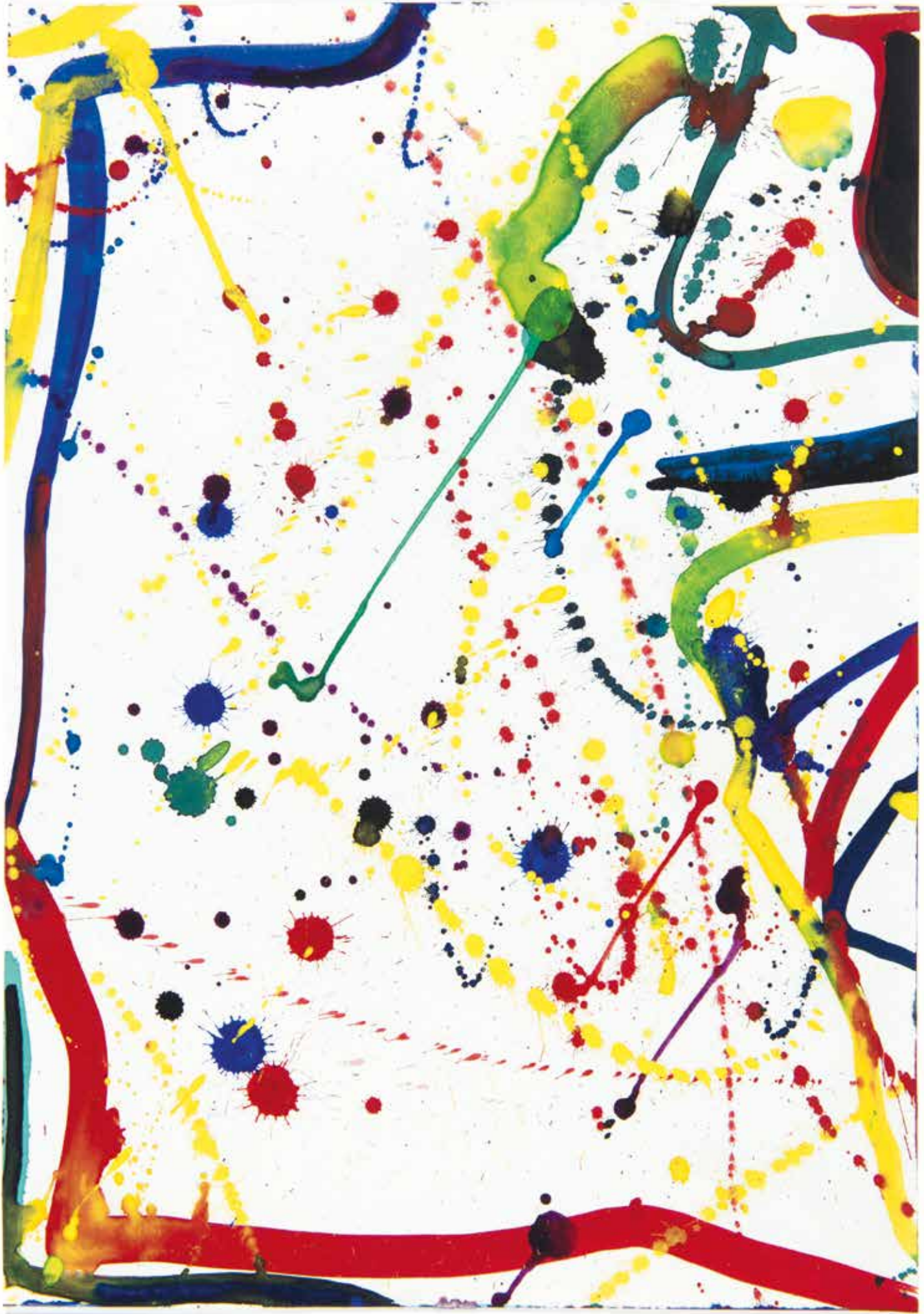
Manny Silverman Gallery, Los Angeles, 1994

Jonathan Novak Contemporary Art, Los Angeles, 1994

Private collection, New York, 1994

Private collection, 1995

The viewer's eye is naturally drawn to the intense colours, but it was actually the confrontation of these colours with white that aroused Sam Francis' interest. This work shows a clear drive for emptiness and open spaces. It's the spontaneously painted and splattered mass of colour that appears to disrupt it, but this actually serves to add more emphasis to the emptiness.



05

Untitled

1964

Acrylic on paper

76,2 x 57,3 cm

Signed and dated by the artist on verso "1964 Sam Francis"

PROVENANCE:

Galerie Kornfeld, Bern

Galerie Iris Wazzau, Davos, Switzerland, 2012

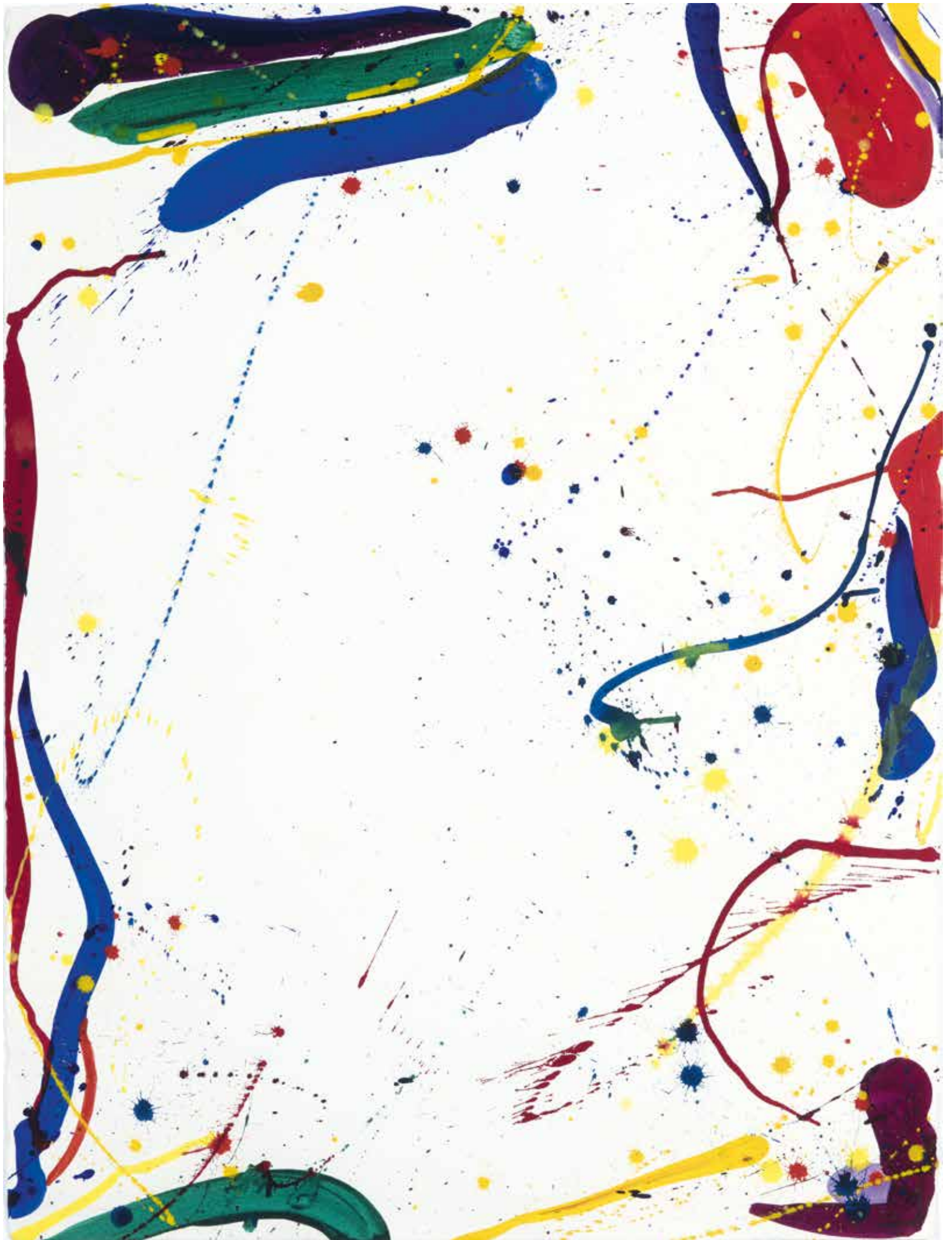
EXHIBITED:

San Francisco Museum of Art, San Francisco, *Sam Francis Exhibition of Drawings and Lithographs*, 23 August – 24 September 1967, exhibition catalogue, no. 48, ill. in b/w.

- Traveled to: Dickinson Art Gallery, University of California, Los Angeles, 30 October – 17 December 1967.

"Francis liked to use highly pigmented, saturated colours. The luminous intensity of his colours is, in Francis's words "like a firing of the eye. Color is light on fire, each color is the result of burning, for each substance burns with a particular color. The processes talked about in alchemy are parallel to the processes in painting. For that reason I am fascinated with alchemy. But my work is not just my painting -- it is something else. Painting holds me in check, so to speak, or keeps me from flying off in other directions. It is a way of being anchored in the world."

S. Francis, quoted in Jan Butterfield, 'The Other Side of Wonder', *Sam Francis: Works on Paper*, Boston, Institute of Contemporary Art, 1979



06

Untitled
1967
Acrylic on paper
110 x 79 cm
Signed and dated on verso

PROVENANCE:

Estate of the artist, California
Gallery Delaive, Amsterdam, Netherlands
Guy Pieters Gallery, Knokke, Belgium

EXHIBITED:

Maison de la culture André Malraux, Bourges, France.
Abstraction américaine: James Bishop, Sam Francis, Shirley Jaffe, Joan Mitchell, Kimber Smith, 11 December 1998 – 22 January 1999, exhibition catalogue, ill. in color.

Galerie Jean Fournier, Paris, France. *Sam Francis: Edges 1962 – 1970*, 16 March – 30 April 1999.

At the end of the 1960s, his paintings became more open, flat and minimal. In the 'Edge paintings,' the bright pigment rapidly retreats to the very borders of the paper, leaving an unprecedented white void gaping at the centre.



07

Untitled
1969
Acrylic on paper
105 x 75,5 cm
Signed, dated and inscribed on verso
"Sam Francis 1969 Bern"

PROVENANCE:

Galerie Thomas, Munich
Private collection, Europe (June 2009)
[through Galerie Kornfeld auction]
European Private collection



Sam Francis in his West Channel Road Studio, Santa Monica, California, 1966.



Yellow Beam

1973

Acrylic on canvas

80,2 x 71 cm

Signed with date by the artist and annotated on verso:

Sam Francis 1973 Bern

PROVENANCE:

Gimpel Fils Gallery, Ltd., London (January 1974)

Galerie International, Milan (February 1974)

André Simoens, Knokke, Belgium (c. 1986)

Private collection, Belgium

EXHIBITED:

Galerie Kornfeld und Cie, Bern, *Sam Francis: Werke 1969–1973*
 (Ausstellung von Ölbildern und farbigen Zeichnungen von
 1969 – 1973, geschaffen in Tokyo, Los Angeles, New York und
 Bern), October – November 1973, exhibition catalogue, no. 10,
 ill. in color.

LITERATURE:

Burchett-Lere, Debra and William C. Agee. *Sam Francis: Catalogue
 Raisonné of Canvas and Panel Paintings, 1946–1994*. Berkeley,
 California: University of California Press, 2011; cat. no. 612,
 ill. in color on DVD I.

The diversity and evolution of Sam Francis's abstract works led to an unbelievable journey of self-discovery for the artist during the second half of the 20th century. Sam Francis experienced an intense spell of creative activity at the start of the nineteen seventies. He brought his energetic palette back into the centre of his paintings and rediscovered joyful vitality. He started working in a Pollock-type energy, placing his canvases on the floor and using a wet roller to allow the powerful bands of colour to cross right across the surface.



Verso of painting "Yellow Beam"



09

Untitled
1976
Acrylic on paper
55,5 x 76,2 cm
Signed by the artist on verso in pencil "Sam Francis"

PROVENANCE:

Private collection, Switzerland, 1983

EXHIBITED:

Galerie Kornfeld, Bern. *Sam Francis: Ausstellung Ölbilder und farbige Zeichnungen von 1976 – 1983*, 16 March – 14 April 1983, exhibition brochure, no. 29, checklist.

As his passion is palpable in the hectic bands of colour and in the lively, deep colours of this work, the line structure results in an organisation of the artist's creative energy. Francis realises a perfect harmony between chaos and order in these works.



Francis's Tokyo studio, Japan, c. 1974.



10

Untitled
1983
Acrylic on paper
94 x 184 cm
Signed and dated on verso in pencil "Sam Francis 1983"

PROVENANCE:

Private collection, Birmingham, 1983
Heather James Fine Art, Palm Springs, California

EXHIBITED:

André Emmerich Gallery, New York, *Sam Francis: Paintings on Paper*, 13 October – 5 November 1983.

Sam Francis approached the physical act of painting in a new way by making use of drops and controlled 'paint accidents' on the surface. He didn't follow a systematic system of experimenting, but simply allowed the different acrylic stains to sometimes overlap each other.



Francis working in the Broadway studio, Santa Monica, California, 1983. Photo by Jerry Sohn.





11

Untitled
c.1986
Acrylic on canvas
122 x 91,5 cm
Signed on canvas verso in black pencil "Sam Francis"

PROVENANCE:

Private collection, Los Angeles, California, 1990
Jack Rutberg Fine Arts, Los Angeles, California, 1999
Gerhard Wurzer Gallery, Houston, Texas, 1999
Estate of Ivan Bowen II, Wayzata, Minnesota

LITERATURE:

Burchett-Lere, Debra and William C. Agee. *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946 –1994*. Berkeley, California: University of California Press, 2011; cat. no. 1375, ill. in color on DVD I

Sam Francis was fascinated by colour and light throughout his entire career: the brilliant cerulean blue prevalent in this painting is his signature. The deep blue, the addition with islands of colour and the large parts of white canvas gives this work a balance in a masterful manner. This results in the inimitable power of light literally jumping off the canvas, as if though to gain entry to a spiritual experience.



12

Untitled

c. 1988–89

Egg tempera and acrylic on paper

46,5 x 61 cm

Stamped on verso with the Sam Francis Estate logo and facsimile signature stamps

PROVENANCE:

Estate of the artist, California, 1994

Galerie Delaive, Amsterdam, 1997

Galerie Pascal Retelet, St Paul de Vence, France, 1999

Private collection, Belgium

EXHIBITED:

Galerie Delaive, Amsterdam, *Sam Francis, 19 October – 23 November 1997*, exhibition catalogue, p. 25, ill. in color.

Galerie Pascal Retelet, St Paul de Vence, France, *Sam Francis, 1 April – 30 June 1999*, exhibition catalogue, pp. 35–36, ill. in color.

As the shapes themselves seem quite abstract, Sam Francis also paints clear organic models, seemingly created by nature, or they seem inspired by cosmic planetary forms.



13

Untitled

1990

Acrylic on paper

90 x 182,5 cm

Stamped on verso with the Sam Francis Estate logo and facsimile signature stamps

PROVENANCE:

Estate of the artist, California, 1994

Gallery Delaive, Amsterdam, 1999

Guy Pieters Gallery, Knokke, Belgium

Private collection, Belgium

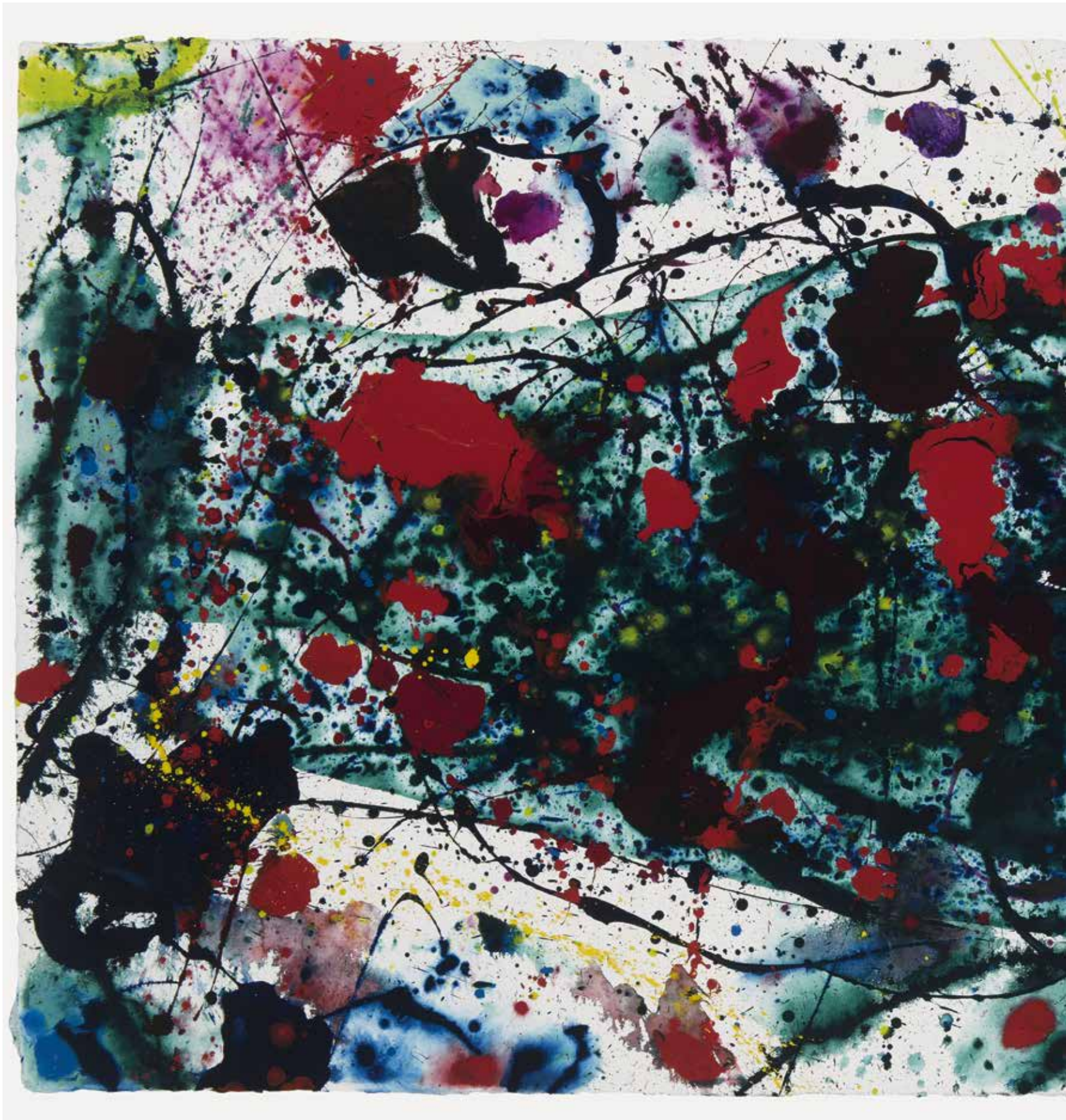
EXHIBITED:

Gallery Delaive, Amsterdam, *Sam Francis: Works from 1948–1994*, 23 October – 19 November 1999, exhibition catalogue, p. 38, ill. in color.

Broadbent Gallery, London, *Sam Francis: Selected Paintings 1955 – 1990*, 22 June – 28 July 2001, exhibition catalogue, ill. in color vertically.

"Sam Francis's paintings are hymns to the joy of life. For the painter himself, who has suffered many illnesses they are the same as life."

Robert T. Buck, Exh. Cat., Buffalo, Albright-Knox Art Gallery, Sam Francis: Paintings, 1947 – 1972, 1972, p. 24.





Untitled

1994

Acrylic on paper mounted on panel

65,4 x 53 cm

Inventory number by the Sam Francis Estate on verso

PROVENANCE:

Estate of the artist, California, 1994

Galleri Faurshou, Copenhagen, Denmark, 1996

Private collection

Jonathan Novak Contemporary Art, Los Angeles, 2012

Galerie Pascal Lansberg, Paris, France.

EXHIBITED:

Los Angeles County Museum of Art, Los Angeles, *Sam Francis: The Last Works*, 25 May – 17 September 1995, exhibition brochure, ill. in color.

Galleri Faurshou, Copenhagen, Art Basel, 28, Basel, *The Complete (152) Paintings from the Last Studio of Sam Francis*, 11 – 18 June 1997, exhibition brochure, ill. in color.

Galleri Faurshou, Copenhagen, *Sam Francis: The Last Works*, 18 March – 5 June 1999, exhibition catalogue, pp. 12–13, ill. in color.

Galerie Gabriele Von Loeper, Hamburg, Germany, *Sam Francis: Letzte Bilder und Papierarbeiten*, 30 September – 15 November 1999 [?]

Kaare Berntsen Galleri, Oslo, *Sam Francis: De siste arbeider*, 12 February – 27 January 2005, exhibition catalogue, no ill. [?]

Galerie Egelund, Copenhagen, *Sam Francis: The Last Works*, 23 September – 22 October 2005 [?]

Sotheby's, S2, New York, *Sam Francis: The Exploration of Color*, 17 September – 14 October 2011, exhibition catalogue, no. 39, p. 87, ill. in color.

LITERATURE:

Sam Francis: Les années parisiennes 1950 – 1961.

Paris: Galerie nationale du Jeu de Paume, 1995, p. 39, ill.

Sam Francis. Mendrisio, Switzerland: Museo d'Arte, 1997, pp. 20 – 21, ill.

Burchett-Lere, Debra and William C. Agee. *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946–1994.* Berkeley, California: University of California Press, 2011, p. 130, fig. 144, ill.

"My starting point has no dimension neither in time, neither in color, space or death but is a unified even wave with intensity."



SAM FRANCIS: ABRIDGED CHRONOLOGY WITH SELECTED EXHIBITIONS

© 8/2014 Debra Burchett-Lere for Sam Francis Foundation

- 1923-1942 Samuel Lewis Francis is born on 25 June 1923 in San Mateo, California, USA to Katherine Lewis Francis and Samuel Augustus Francis, Sr. His brother, George Conant Francis is born in 1926. Francis's mother dies in 1935 when he is twelve.
- 1943-1945 Attends University of California, Berkeley as pre-med student, but is called to military service. He trains to become a pilot until a plane accident during Army Air Corps training (and subsequently progressing illness from spinal tuberculosis) hospitalizes him for years (1943–1947). Begins painting while lying prone in his hospital bed first in Denver Colorado at Fitzsimons Hospital, and then at Fort Miley Hospital in San Francisco (1945–1947).
- 1947-1950 Released from hospital (1947). Paints and studies in the San Francisco area, California. Creates series of early works both figurative and abstract. Early influences include artists: Arshile Gorky, David Park, Mark Rothko, and Clyfford Still, among others. Returns to Cal Berkeley and changes his major to art and receives his BA degree (1949) and MA degree (1950). Marries and divorces high school girlfriend Vera Miller (1947–1952).
- 1950-1959 With the support of the GI Bill moves to Paris in October 1950. Lives and works primarily in Paris (at several studios) and the south of France with working periods in Mexico City, Tokyo, Bern, and New York. Long-term relationship, marriage and divorce with California painter Muriel Goodwin (1950–1959).
- 1952-1955 Championed by art critics Michel Tapié and Claude Duthuit (son-in-law of painter Henri Matisse) in Paris. First solo exhibitions at Galerie Nina Dausset, Paris; Galerie Rive Droite, Paris.
- 1956 Solo gallery exhibitions at Galerie Rive Droite, Paris; Zoe Dusanne Gallery, Seattle; and his first New York show at the Martha Jackson Gallery, New York. *Time Magazine* feature describes Francis as "the hottest American painter in Paris these days."
- 1957-1959 Extended travels and working periods in Bern, New York City, Mexico City, and Tokyo. Series groupings and styles during the 1950s are loosely referred to as: Cells, Clouds/Atmospheric Landscapes, In Lovely Blueness, Japan Line, Moby Dick, Islands of Color, Chase Mural, and White Line. Included in seminal "12 Americans" group exhibition at the Museum of Modern Art (MoMA), New York, organized by Dorothy Miller. In autumn 1957 paints a commissioned mural for the Ikebana Sogetsu School, Tokyo. Maintains his studio in the Arcueil district, Paris. Solo gallery exhibitions at Galerie Rive Droite, Paris; Zoe Dusanne Gallery, Seattle; Gimpel Fils, Ltd., London; Galerie Ad Libitum, Antwerp, Belgium, and Galerie Kornfeld und Klipstein, Bern. Included in "The New American Painting" group exhibition at MoMA, New York with portrait by Irving Penn for *Vogue* magazine featuring Francis with artists: William Baziotis, James Brooks, Philip Guston, Franz Kline, Barnett Newman, Theodoros Stamos, Jack Tworok. Rents additional studio in New York City to complete commissioned painting for the *Chase Manhattan Bank Mural*. Museum exhibitions at the Pasadena Art Museum (now Norton Simon Museum), Pasadena; travels to San Francisco Museum of Art, San Francisco; Seattle Art Museum, Seattle; Phillips Gallery, Washington, D.C. Marries Japanese painter Teruko Yokoi; birth of their daughter and Francis's first child, Kayo Andrea (1959) in New York.

- 1960-1966 Lives and works in New York, Paris, Tokyo, Bern, and California. Hospitalized for almost a year due to recurrence of tuberculosis in Bern (1961). After hospitalization moves back to California, first staying in Santa Barbara and then Santa Monica, with working trips to New York and Tokyo, where he establishes a working studio. Paintings loosely grouped in series known as: Blue Forms, Blue Balls, Bright Rings, Floating Land Masses.
Solo museums exhibitions at the Kunsthalle, Bern; travels to Moderna Museet, Stockholm; and gallery shows at Martha Jackson Gallery, New York; Minami Gallery, Tokyo; Galerie Kornfeld und Klipstein, Bern; Galerie Jacques Dubourg, Paris; Arthur Tooth & Sons, London.
Purchases property (formerly owned by silent film actor, Charlie Chaplin) and designs new studio on West Channel Road, Santa Monica that becomes his permanent home base until his death.
Included in exhibition "Documenta III," Kassel, Germany, where *Basel Mural Triptych* is shown (1964).
Maintains the Arcueil studio in Paris until it is razed in 1983.
Divorces Teruko Yokoi (1966).
Creates environmental performance "Sky Painting" with helicopters flying over Tokyo Bay, Japan.
Marries Japanese filmmaker Mako Idemitsu; birth of their son and Francis's second child, Osamu William (1966) in Santa Monica.
- 1967-1969 Works and travels primarily between California, Japan, and Switzerland and focuses on the Edge/Sail paintings.
Solo gallery exhibitions at Minami Gallery, Tokyo; Galerie Kornfeld und Klipstein, Bern; Galerie Benador, Zurich; Pierre Matisse Gallery, New York; Galerie Jean Fournier & Cie, Paris; André Emmerich Gallery, New York.
Solo museum shows at the Museum of Fine Arts, Houston, Texas; University Art Museum, Berkeley; Centre National d' Art Contemporain, Paris; Kunsthalle Basel, Basel.
Creates environmental performance "Snow Painting" with skiers in Naibara, Japan
Receives honorary Ph.D. from University of California, Berkeley (1968).
Birth of Francis's third child, a son named Shingo Jules (1969) in Santa Monica.
Begins work on mural-sized canvas, *Berlin Red* for the National Gallery of Art, West Berlin.
- 1970-1974 Maintains several studios in southern California (Santa Monica and Venice) through 1994. Also lives and works for longer periods of time in Tokyo, with trips to Bern and Paris. Paintings series include Berlin Red/ Berkeley and Fresh Air groupings in the early 1970s.
Solo gallery exhibitions at Nicholas Wilder Gallery, Los Angeles; Martha Jackson Gallery, New York; Galerie Jean Fournier, Paris; André Emmerich Gallery, New York; Richard Gray Gallery, Chicago; Galerie Kornfeld and Klipstein, Bern; Gimpel Fils Gallery, London; Smith Andersen Gallery, Palo Alto, California; Robert Elkon Gallery, New York.
Establishes The Litho Shop, Inc. to print and publish his own limited edition prints, as well as his office and studio staff. Also works at times with other print shops such as Gemini G.E.L., Los Angeles.
Solo museums exhibitions at Albright-Knox Art Gallery, Buffalo, New York; Corcoran Gallery, Washington, D.C.; Whitney Museum of American Art, New York; Dallas Museum of Fine Arts, Texas; Oakland Museum of Art, Oakland, California; Los Angeles County Museum of Art, Los Angeles; Idemitsu Art Museum, Tokyo; Nagoya American Center, Nagoya, Japan; Fundación Eugenio Mendoza, Caracas.
- 1975-1979 *Sam Francis*, the first major monograph on Francis and his work written by Peter Selz, is published by Harry N. Abrams, New York (1975), with revised edition 1982.
Begins series of ongoing collaborations of monotypes with Garner Tullis. Paintings series include explorations of his Archetypal imagery including Jungian and Zen inspired symbols of Mandalas, Circles, Crosses, Stars, and Self-Portraits.
Solo museum exhibitions at Louisiana Museum of Modern Art, Humlebaek, Denmark; Centre Georges Pompidou, Paris; Liljevalchs Konsthall, Stockholm, Israel Museum, Jerusalem; Otis Art Institute, Los Angeles; Institute of Contemporary Art, Boston, Massachusetts.
Solo gallery shows at Nicholas Wilder Gallery, Los Angeles; Richard Gray Gallery, Chicago; Galerie Jean Fournier, Paris; André Emmerich Gallery, New York; Galerie Kornfeld und Klipstein, Bern (and Zurich); Minami Gallery, Tokyo; Robert Elkon Gallery, New York.

- 1980-1985 Continues to travel and work between studios in California, Japan, and Switzerland. Paintings explore free-flowing color compositions.
Solo museum exhibitions at L'Abbaye de Sénanque, Centre International de Création Artistique, Gordes, France; Los Angeles County Museum of Art, Los Angeles; Phillips Collection, Washington, D.C.; Fondation Maeght, Saint-Paul de Vence, France; National Gallery of Art, Washington, D.C.
Solo gallery shows at Riko Mizuno Gallery, Los Angeles; James Corcoran Gallery, Los Angeles; Smith Andersen Gallery, Palo Alto, California; André Emmerich Gallery, New York; Ace Gallery, Los Angeles; Richard Gray Gallery, Chicago; Galerie Kornfeld, Bern; Knoedler Gallery, London; Nantenshi Gallery, Tokyo.
Divorces Mako Idemitsu (1982).
Elected to Board of Trustees at Museum of Contemporary Art, Los Angeles.
Establishes temporary painting studio in San Leandro, California to paint larger murals; including one for the San Francisco International Airport (1983).
Awarded the honor of "Commandeur de l'Ordre des Arts et des Lettres" from France (1983).
Develops the Lapis Press to publish original books by artists and writers.
- 1985-1989 Acquires additional working studios in Palo Alto, northern California; a residence in Paris, south of Montparnasse (1985), and in southern California in Venice (1987). Continues to travel and work in the different studios, including Japan and Santa Monica, as well as spending time painting in Manchester, England (1989). Paintings evoke a feeling of alchemy and rebirth with an organic visceral intensity and thickly applied gestural paint.
Solo gallery exhibitions at Galerie Kornfeld, Bern; Galerie Jean Fournier, Paris; Nantenshi Gallery, Tokyo; Richard Gray Gallery, Chicago.
Solo gallery exhibitions at André Emmerich Gallery, New York; Galerie Jean Fournier, Paris; Nantenshi Gallery, Tokyo; Knoedler Gallery, London; Manny Silverman Gallery, Los Angeles; Nantenshi Gallery, Tokyo; Richard Gray Gallery, Chicago; Galerie Kornfeld, Bern; Galerie Delaive, Amsterdam.
Solo museum exhibitions at Toyama Museum, Toyama, Japan; The Museum of Modern Art, Seibu Takanawa, Karuizawa; The Museum of Modern Art, Shiga; Ohara Museum of Art; Murashiki, Setagaya Art Museum, Tokyo.
Marries English painter Margaret Smith in a Shinto ceremony in Tokyo (1985).
Completion of mural for the Wattis Rotunda San Francisco Museum of Art (1986).
Completion of commissioned ceiling mural for the Opera National, Théâtre Royal de la Monnaie, Brussels, Belgium (1986).
Birth of Francis's fourth child, a son named Augustus James Joseph (1986) in Santa Monica.
- 1990-1994 Solo gallery exhibitions at Gallery Delaive, Amsterdam; Heland Wetterling Gallery, Stockholm; Galerie Kornfeld, Bern; Galerie Jean Fournier, James Corcoran Gallery, Los Angeles; Gagolian Gallery, New York; Kukje Gallery, Seoul, South Korea; Manny Silverman Gallery, Los Angeles.
Acquires properties and rents studios in northern California at Pt. Reyes Station. Maintains working studios in Santa Monica, Palo Alto, and Venice, California.
The Prints of Sam Francis: A Catalogue Raisonné by Connie Lembark, is published by Hudson Hills Press (1992).
Solo retrospective exhibition at Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany (1993).
Large-scaled painting, *Dynamic Symmetry* (1978), installed at the German Parliament building, Bonn (1993).
Donation of ten paintings to The Museum of Contemporary Art, Los Angeles (1993) accompanied by an exhibition.
Receives the "Distinguished Alumnus Award" from University of California, Berkeley (1994) accompanied by solo exhibition (1994).
Sam Francis dies on 4 November 1994 in Santa Monica from complications of prostate cancer. His wife, Margaret Smith and their son, Augustus as well as children from previous marriages survive him: Kayo (with her three grandchildren: Tai, Aisha, Mawusi (Anela), Osamu, and Shingo).
Francis is buried in northern California near Point Reyes Station.

- 1995-1998 The Sam Francis Estate continues to coordinate shows with solo museum exhibitions at Los Angeles County Museum of Art, Los Angeles (*The Last Works* studio recreation); Grunwald/UCLA Hammer Museum, Los Angeles; Kunstverein Ludwigsberg, Frankfurt; Jeu de Paume Museum, Paris (reunites the Basel Mural panels); Frederick M. Weisman Museum of Art, Pepperdine University, Malibu, California; Fundación Caja de Madrid, Spain; Museo d'Arte, Mendrisio, Switzerland; Sogetsu Art Museum, Tokyo; Fundación Miro, Barcelona.
- Selected solo gallery exhibitions at Smith Andersen Gallery, Palo Alto, California; Sogetsu Art Museum, Tokyo; Gallery Delaive, Amsterdam; Gagosian Gallery, Beverly Hills; Gallery Guy Pieters, Knokke, Belgium; Galerie Proarta, Zurich; Robert Green Fine Arts, Mill Valley, California; Galleri Faurshou, Copenhagen, Denmark; Manny Silverman Gallery, Los Angeles; Galerie Jean Fournier, Paris; Baukunst Galerie, Cologne.
- 1999-2009 Solo museum exhibition originates at The Museum of Contemporary Art (MOCA), Los Angeles (with *Basel Mural Triptych* reunited in MOCA venue only) and travels to Menil Collection, Houston, Texas; Konsthall Malmö, Sweden; the Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Galleria Communale d'Arte Moderna e Contemporanea, Rome, Italy (1999–2001). The *Chase Manhattan Mural* (on temporary loan from its permanent location in New York) was also on view for part of the exhibition at the MOCA venue.
- Other museum shows at Kunstmuseum, Bern; College of the Canyons Art Gallery, Santa Clarita, California; Santa Monica Community College, Santa Monica; Museum Jan van der Togt, Amstelveen, Netherlands.
- Selected solo gallery exhibitions at Galleri GKM Siwert Bergstrom, Malmö, Sweden; Richard Gray Gallery, New York and Chicago; Gallery Delaive, Amsterdam; Lawrence Rubin Greenberg Van Doren Fine Art, New York; Galerie Guy Pieters, Saint-Paul de Vence, France; Galerie Proarta, Zurich; Brian Gross Gallery, San Francisco; Galerie Pudelko, Bonn; Galerie Thomas, Munich; Galerie Boisserée, Cologne; Galerie Iris Wazzau, Davos, Switzerland; Ace Gallery, Beverly Hills; Artemis Greenberg Van Doren Gallery, New York; Robert Green Fine Arts, Mill Valley, California; Broadbent Gallery/Robert Sandelson Galleries, London; Galerie Thomas, Munich; American Contemporary Art Gallery, Munich; Leslie Sacks Fine Art, Los Angeles; Kaare Berntsen, Oslo; Jack Rutberg Fine Arts, Los Angeles; Galleria Repetto, Acqui-Termi, Italy; L&M Arts, New York; Bernard Jacobson Gallery, London.
- Idemitsu Museum of Arts, Tokyo organizes major exhibition that travels to six museums in Japan. Other museum shows at Las Vegas Art Museum, Las Vegas; Musée d'Art et d'histoire, Freiburg, Switzerland; Museum Jan van der Togt, Amstelveen, Netherlands;
- Sam Francis Estate begins transfer of documentary archives of the artist's estate to the Getty Research Institute Library and Special Collections, Los Angeles. The Sam Francis Estate closes and all assets and reproduction rights are transferred to the Sam Francis Foundation.
- 2010-2014 Solo museum exhibitions at Danubiana Meulensteen Art Museum, Bratislava, Slovak Republic; Pasadena Museum of California Art, Pasadena; Crocker Art Museum, Sacramento.
- Solo gallery exhibitions at Galerie Delaive, Amsterdam; Helly Nahmad Gallery, New York; Galerie Koch, Hannover, Germany; Galerie Thomas Modern, Munich; Galerie Jean Fournier, Paris; Nantenshi Gallery, Tokyo; Page Gallery, Seoul; Tibor de Nagy Gallery, New York; Galerie Kornfeld, Bern; Robert Green Fine Arts, Mill Valley, California; Martin Lawrence Galleries, New York; S2 Gallery, Sotheby's, New York; Jonathan Novak Contemporary Art, Los Angeles; Galerie Iris Wazzau, Davos, Switzerland; Leslie Sacks Fine Art, Los Angeles.
- Publication of Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, edited by Debra Burchett-Lere with essay by William C. Agee; published by the University of California Press (Berkeley) and the Sam Francis Foundation. (2011).*

2015-Current Solo museum exhibitions at Bechtler Museum of Modern Art, Charlotte, North Carolina; Milwaukee Art Museum, Milwaukee; Norton Simon Museum, Pasadena; Amon Carter Museum of Western Art, Fort Worth, Texas

Solo gallery exhibitions at Bernard Jacobsen Gallery, London; Manny Silverman Gallery, Los Angeles; Galerie Koch, Hannover, Germany; Samuel Vanhoegaerden Gallery, Knokke, Belgium

The foundation continues documenting and researching data for the planned publication of the forthcoming catalogue raisonné of "unique works on paper from 1940s to the 1990s" (scheduled to begin online postings 2017).

The Sam Francis Foundation continues organizing exhibitions, donating artworks to charitable institutions across the United States, and managing the documentary archives. The staff continues researching and providing educational data to the public that promotes the knowledge about the art of Sam Francis. Projects include a variety of educational programs and outreach events with the goal of perpetuating the creativity legacy of the artist.



Center panel of *Flemish Skies*, 1986, in Grand Vestibule of Théâtre Royal de la Monnaie, Brussels. The floor inlay is by Sol LeWitt. (Photo courtesy Archives of La Monnaie/De Munt, Brussels and Galerie Jean Fournier, Paris.)

This is a partial list of museums that have Sam Francis works in their collections. It is not a complete list of all the public collections throughout the world.

NORTH AMERICA

UNITED STATES

ALASKA

General Services Administration, U.S. Federal Building, Anchorage (SFF.781) (figs. 1–2)

CALIFORNIA

Crocker Art Museum, Sacramento (SFF.307)

de Young Museum, Fine Arts Museums of San Francisco (SFF.1231)

Huntington Library, Art Collections, and Botanical Gardens, San Marino (SFF.733)

Los Angeles County Museum of Art (SFF.242, SFF.358)

Museum of Contemporary Art, Los Angeles (SFF.100, SFF.347, SFF.383, SFF.473, SFF.703, SFF.854, SFF.1202)

Norton Simon Museum, Pasadena (SFF.234, SFF.236, SFF.236.239b, SFF.236.239d, SFF.237)

Oakland Museum of California (SFF.444)

Orange County Museum of Art, Newport Beach (SFF.46)

Palm Springs Art Museum (SFF.729)

San Francisco International Airport, Collection of the City and County of San Francisco (SFF.822.824) (fig. 3)

San Francisco Museum of Modern Art (SFF.377, SFF.457, SFF.1217.1221)

University of California, Berkeley Art Museum and Pacific Film Archive (SFF.25, SFF.44, SFF.119, SFF.539, SFF.1662)

CONNECTICUT

Yale University Art Gallery, New Haven (SFF.33, SFF.375)

FLORIDA

Norton Museum of Art, West Palm Beach (SFF.661)

HAWAII

Contemporary Museum, Honolulu (SFF.76, SFF.76.a, SFF.489)

ILLINOIS

Art Institute of Chicago (SFF.139, SFF.201)

INDIANA

Indiana University Art Museum, Bloomington (SFF.416)

IOWA

Des Moines Art Center (SFF.219)

LOUISIANA

New Orleans Museum of Art (SFF.281)

MASSACHUSETTS

Rose Art Museum, Brandeis University, Waltham (SFF.497)

Worcester Art Museum (SFF.412)

MICHIGAN

Detroit Institute of Arts (SFF.397)

MINNESOTA

Walker Art Center, Minneapolis (SFF.699)

MISSOURI

Mildred Lane Kemper Art Museum, Washington University in St. Louis (SFF.190, SFF.272)
Saint Louis Art Museum (SFF.261)

NEW YORK

Albright-Knox Art Gallery, Buffalo (SFF.42, SFF.111, SFF.124, SFF.188, SFF.223, SFF.506, SFF.582)
Hessel Museum of Art and CCS Galleries, Bard College, Annandale-on-Hudson (SFF.215)
Metropolitan Museum of Art, New York (SFF.355)
Museum of Modern Art, New York (SFF.136, SFF.244, SFF.254)
Solomon R. Guggenheim Museum, New York (SFF.72, SFF.73, SFF.73.a, SFF.161, SFF.278, SFF.361)
University at Buffalo Art Galleries (SFF.578)
Whitney Museum of American Art, New York (SFF.282)

NORTH CAROLINA

Bechtler Museum of Modern Art, Charlotte (SFF.399)
Mint Museum Uptown, Charlotte (SFF.712)

OHIO

Dayton Art Institute (SFF.199, SFF.462)

OKLAHOMA

Oklahoma City Museum of Art (SFF.1232)

PENNSYLVANIA

Carnegie Museum of Art, Pittsburgh (SFF.250)
Philadelphia Museum of Art (SFF.187)

RHODE ISLAND

Museum of Art, Rhode Island School of Design, Providence (SFF.880.882)

TEXAS

Blanton Museum of Art, University of Texas at Austin (SFF.328)
Dallas Museum of Art (SFF.122, SFF.289)
Modern Art Museum of Fort Worth (SFF.476, SFF.477)

WASHINGTON

Seattle Art Museum (SFF.487)

WASHINGTON, D.C.

Corcoran Gallery of Art (SFF.642)
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution (SFF.256, SFF.360, SFF.461, SFF.571)
National Gallery of Art (SFF.280)
Phillips Collection (SFF.267)
Smithsonian American Art Museum (SFF.343, SFF.439)

WISCONSIN

Chazen Museum of Art, Madison (SFF.831, SFF.839, SFF.937)
Milwaukee Art Museum (SFF.710)

CANADA

Musée des beaux-arts de l'Ontario/Art Gallery of Ontario, Toronto (SFF.290)
Musée des beaux-arts de Montréal/Montreal Museum of Fine Arts (SFF.51, SFF.164, SFF.333)
Musée national des beaux-arts du Québec, Québec City (SFF.257)

Center panel of *Flemish Skies*, 1986, in Grand Vestibule of Théâtre Royal de la Monnaie, Brussels. The floor inlay is by Sol LeWitt. (Photo courtesy Archives of La Monnaie/De Munt, Brussels and Galerie Jean Fournier, Paris)

EUROPE

AUSTRIA

Albertina Kunst Museum Palais, Vienna (SFF.372)

Essl Museum-Kunst der Gegenwart, Klosterneuburg/Vienna (SFF.503, SFF.1314, SFF.1453, SFF.1496, SFF.1618, SFF.1631)

BELGIUM

La Monnaie/De Munt, Brussels (SFF.1382.1384) (fig. 4)

DENMARK

Louisiana Museum of Modern Art, Humlebaek (SFF.189, SFF.445, SFF.447, SFF.455, SFF.463, SFF.492, SFF.500, SFF.517, SFF.521, SFF.730, SFF.776, SFF.865) (fig. 5)

Museum Jorn, Silkeborg (SFF.156)

FINLAND

Matti Koivurinta Foundation Art Collection at Aboa Vetus and Ars Nova, Turku (SFF.1187)

FRANCE

Les Abattoirs—Art moderne et contemporain, Toulouse (SFF.1560)

Centre Pompidou, Paris (SFF.107, SFF.203, SFF.468, SFF.692)

Collection d'art moderne de Renault, Boulogne (SFF.747)

Fondation Cartier pour l'art contemporain, Paris (SFF.723)

Fondation Marguerite et Aimé Maeght, Saint-Paul de Vence (SFF.526, SFF.550)

Fonds national d'art contemporain at Musée des beaux-arts de Rennes (SFF.326)

Le LAAC (Lieu d'Art et d'Action Contemporaine), Dunkerque (SFF.719)

Musée d'art moderne de la Ville de Paris (SFF.78)

Musée de Grenoble (SFF.387, SFF.532)

GERMANY

Hamburger Kunsthalle, Hamburg (SFF.370)

Kunstsammlung Nordrhein-Westfalen, Düsseldorf (SFF.114, SFF.146)

Museum Folkwang, Essen (SFF.104)

Museum Ludwig, Cologne (SFF.196)

Museum Pfalzgalerie Kaiserslautern (SFF.483)

Neue Nationalgalerie, Staatliche Museen zu Berlin (SFF.540)

Sprengel Museum Hannover (SFF.132, SFF.192)

Staatsgalerie Stuttgart (SFF.241)

World Conference Center, Bonn (SFF.691)

NETHERLANDS

Museum Jan van der Togt, Amstelveen (SFF.947, SFF.1622)

Rijksmuseum Twenthe, Enschede (SFF.792)

Stedelijk Museum, Amsterdam (SFF.235)

Van Abbemuseum, Eindhoven (SFF.222)

NORWAY

Henie-Onstad Kunstsenter, Oslo (SFF.279, SFF.327)

POLAND

Muzeum Sztuki, Lodz (SFF.452)

PORTUGAL

Berardo Collection, Museu de Arte Moderna, Sintra (SFF.717)

SLOVAKIA

Collection Meulenstein at Danubiana Meulenstein Art Museum, Bratislava (SFF.10, SFF.29, SFF.34, SFF.38, SFF.61, SFF.228, SFF.1041, SFF.1165, SFF.1490, SFF.1557)

SPAIN

Fundació Joan Miró, Barcelona (SFF.1126)

SWEDEN

Moderna Museet, Stockholm (SFF.110, SFF.270, SFF.351, SFF.502, SFF.1038, SFF.1418, SFF.1821)

SWITZERLAND

Fondation Beyeler, Riehen/Basel (SFF.275)

Fondazione Marguerite Arp, Locarno (SFF.364)

Kunstmuseum Basel, Museum für Gegenwartskunst (SFF.167, SFF.266)

Kunstmuseum St. Gallen (SFF.259)

UNITED KINGDOM

Tate, London (SFF.214)

Ulster Museum, Belfast (SFF.113)

ASIA**ISRAEL**

Israel Museum, Jerusalem (SFF.620)

JAPAN

Aichi Prefectural Museum of Art, Nagoya (SFF.246)

Fukuoka Art Museum, Fukuoka City (SFF.697)

Hiroshima City Museum of Contemporary Art, Hiroshima, Japan (SFF.1564)

Idemitsu Museum of Arts (SFF.60, SFF.67, SFF.74, SFF.75, SFF.77, SFF.82, SFF.108, SFF.116, SFF.147, SFF.150, SFF.155, SFF.165, SFF.227, SFF.271, SFF.283, SFF.348, SFF.381, SFF.385, SFF.423, SFF.453, SFF.475, SFF.482, SFF.486, SFF.534, SFF.555, SFF.647, SFF.649, SFF.671, SFF.684, SFF.706, SFF.713, SFF.716, SFF.765, SFF.797, SFF.801, SFF.859, SFF.961.970, SFF.985, SFF.1147, SFF.1387, SFF.1404, SFF.1565, SFF.1576, SFF.1599, SFF.1624, SFF.1659) (fig. 6)

Kawamura Memorial Museum of Arts, Sakura City (SFF.117, SFF.633)

Museum of Contemporary Art Tokyo (SFF.1158.1162, SFF.1170.1171)

Museum of Modern Art, Otsu City, Shiga (SFF.129)

Museum of Modern Art, Toyama (SFF.335, SFF.828.830)

National Museum of Western Art, Tokyo (SFF.97)

Nishi-Nippon City Bank, Ltd., Fukuoka City (SFF.556)

Ohara Museum of Art, Kurashiki (SFF.213, SFF.698, SFF.785)

Okazaki City Mindscape Museum (SFF.1497)

Sezon Museum of Modern Art, Karuizawa, Nagano (SFF.707, SFF.767, SFF.782, SFF.786)

Sogetsu Art Museum, Tokyo (SFF.407, SFF.923)

SOUTH KOREA

Song Eun Arts and Cultural Foundation, Seoul (SFF.764)

AUSTRALIA

Art Gallery of New South Wales, Sydney (SFF.566)

SAMUEL VANHOEGAERDEN GALLERY – KNOKKE – 2016

Zeedijk 720 – 8300 Knokke – Belgium
www.svhgallery.be – info@svhgallery.be
Tel: + 32(0)477 51 09 89
Fax: +32(0)15 340 541

Photographic credits: Luc Scrobiltghen
Impression: Verdographics
Layout: Verdographics and Samuel Vanhoegaerden
Copyright: © Sam Francis Foundation, California / Artists Rights Society (ARS), New York, SABAM, Brussels
© Samuel Vanhoegaerden Gallery, 2016, Knokke

Cover: *Untitled, #3* tryptich, 1964, acrylic on paper

This publication is made possible with the support of
Sam Francis Foundation, California
Beth Ann Whittaker-Williams
Debra Burchett-Lere



SAMUEL VANHOEGAERDEN GALLERY – KNOKKE – 2016

Zeedijk 720 – 8300 Knokke – Belgium