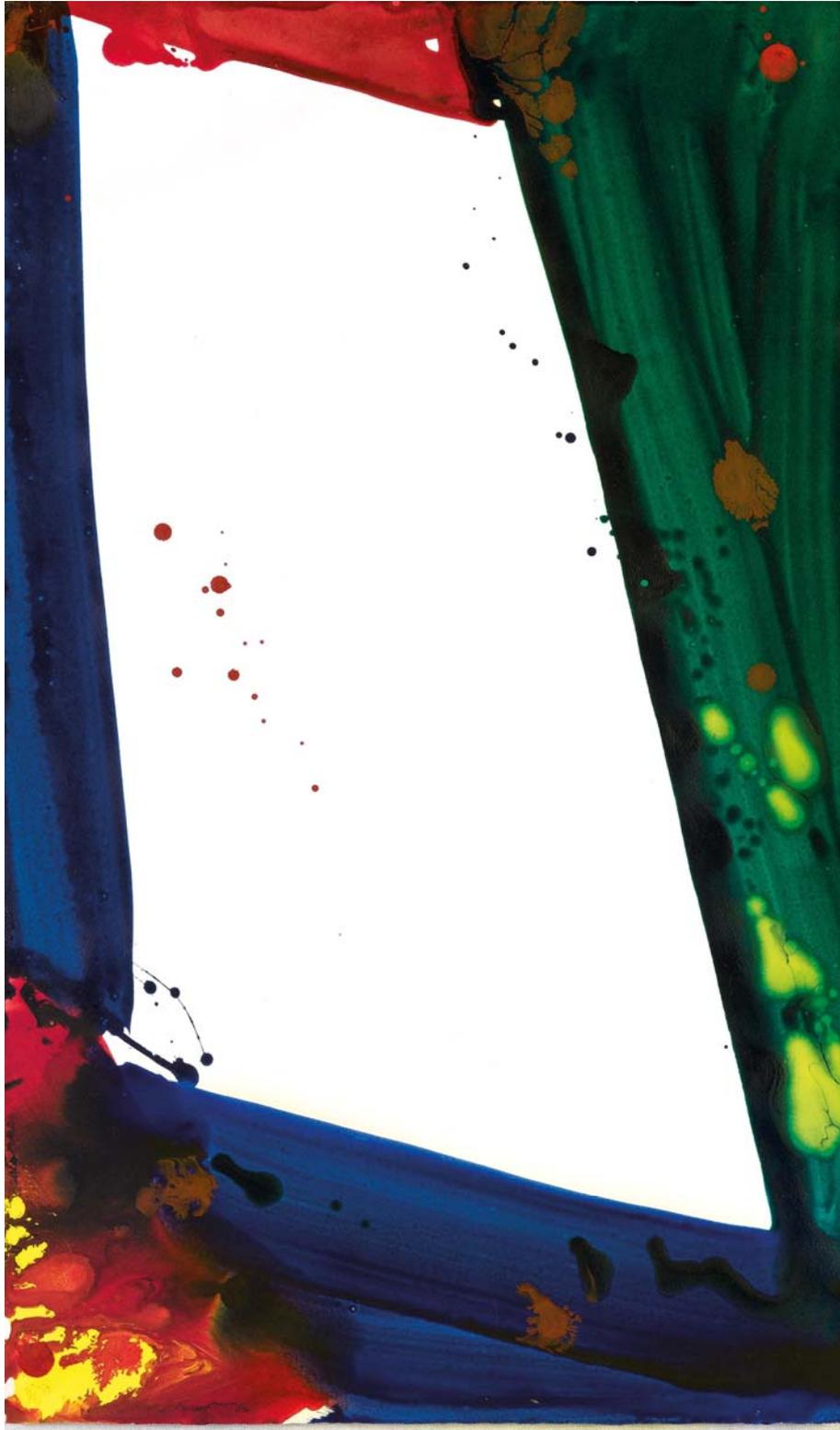


# LE CLAIRE

SEIT 1982

## KUNST



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SAM FRANCIS

1923 San Mateo (California) – Santa Monica 1994

*Untitled*

Acrylic on paper; executed 1965  
550 x 330 mm

PROVENANCE: Private collection, Beverly Hills (acquired directly by the artist) – Private collection, Italy – Private collection, Europe.

Francis's use of large, void spaces reflects his immersion in Oriental art, and Japanese art in particular. By 1965 he had started a series of paintings that, in their extreme openness, flat, pure color, strong line, and minimal shapes, belonged unmistakably to the aesthetic of the 1960s, while still continuing old pictorial habits. Our drawing is a virtually geometricizing work, with its clear internal frame, but this type of structure, so necessary to carry and sustain the colour, had long been present in Francis's work. The drawing presents an extraordinary rich modulation and internal spreading that could only have come from the mastery of color Francis had developed in the 1950s. With his painterly dexterity, he could easily introduce a wide variety of sizes, scales, and formats, horizontal or vertical, with edges either firm or brushed, thick or thin, sometimes painted on all four sides, enclosing the painting, or open on one or two sides.<sup>1</sup>

This work is registered in the Sam Francis Foundation Archives. It has been assigned the work-on-paper identification number SF65-121; it will be included in the forthcoming Sam Francis Catalogue Raisonné edited by Debra Burchett-Lere.

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<sup>1</sup> William C. Agee: 'Sam Francis: A Painter's Dialogue with Color, Light, and Space', in Debra Burchett-Lere (ed.), *Sam Francis. Catalogue raisonné of Canvas and Panel Paintings. 1946-1994*, Berkeley, Los Angeles and London 2011, p. 98.