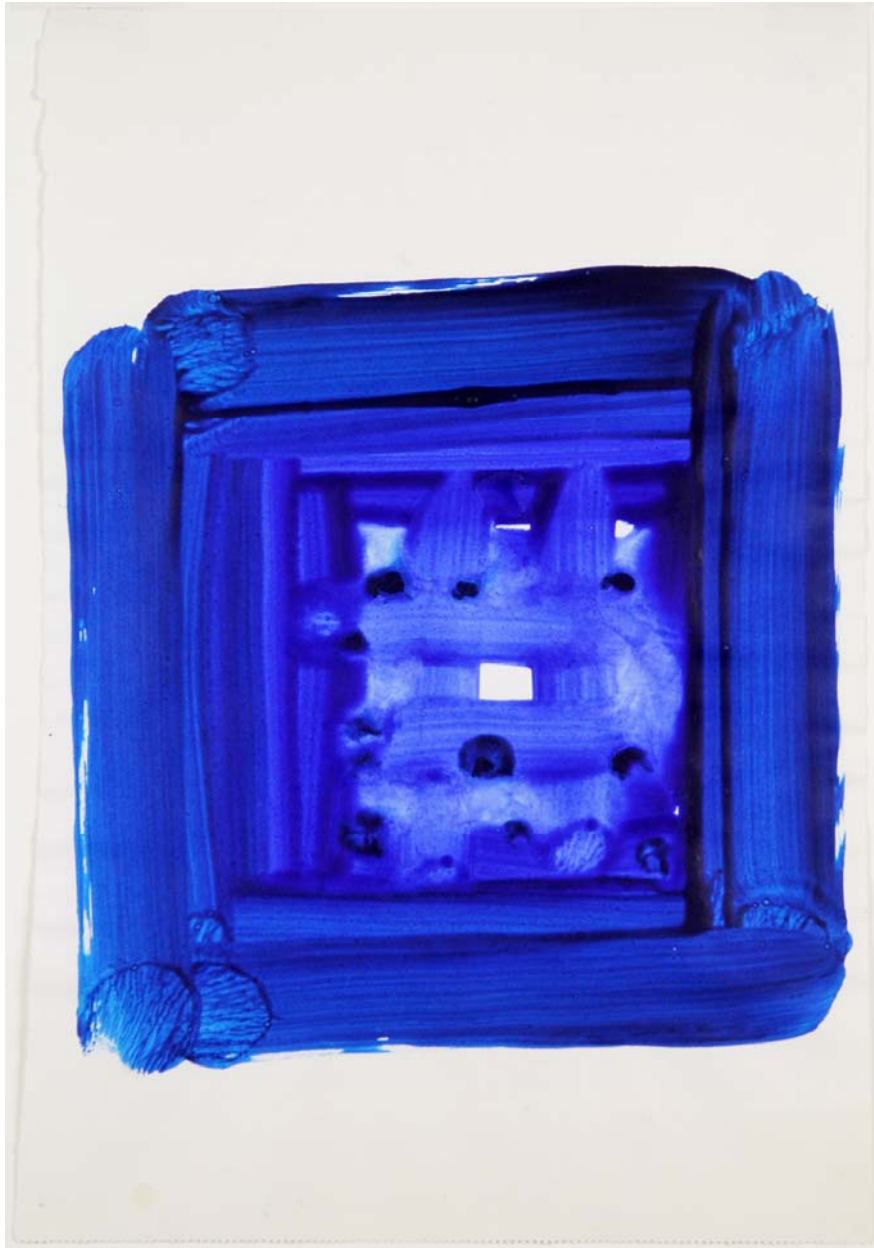


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SAM FRANCIS

1923 San Mateo (California) – Santa Monica 1994

Untitled

Acrylic on paper; executed 1974.

353 x 206 mm

PROVENANCE: Bernard Jacobson Gallery (acquired directly from the artist c.1980s)

EXHIBITIONS: *Discursive Abstraction*, 11th January 2011 - 25th February 2012, Bernard Jacobson Gallery, New York – *Sam Francis*, 5th June - 29th August 2014, Bernard Jacobson Gallery, London

In 1971 Francis began to undergo intensive Jungian analysis, and from the mid 1970s began to explore certain formal archetypal structures that he uncovered during the course of his immersion in the theories of Jung. This led him to produce a series of paintings reminiscent of *mandalas*, with centrally placed squares, rectangles and circles, all of which express ideas of unity, wholeness, and completeness. For Jung the *mandala* represented the path to the centre, the core of the individual, a path Sam Francis had long associated with the practice of painting itself.

Blue, the colour of the sky, embodied Francis's aspirations for release from gravity and its weight, his old wish to move over the earth as if suspended in time and space, as the aviator does.¹

This work is registered in the Sam Francis Foundation Archives. It has been assigned the work-on-paper identification number SF77-135; it will be included in the forthcoming Sam Francis Catalogue Raisonné edited by Debra Burchett-Lere.

¹ 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. 74.