

American Painters in Paris

GALERIE DIANE DE POLIGNAC

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Exhibition January – March 2015

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American Painters in Paris : quatre artistes américains majeurs de l'Action Painting.

Un regards croisé sur l'œuvre de Sam Francis, Paul Jenkins, Mark Tobey et Loïs Frederick.

Ces artistes ont en commun le goût d'une gestuelle libre et la passion de la couleur, ainsi que l'influence de l'Europe sur leur œuvre.

Ces œuvres incarnent une fusion des scènes artistiques américaines et européennes, orientales pour certains.

Chacun d'entre eux a puisé de ses voyages et de sa terre natale la source de son inspiration : l'explosion de la couleur en Californie chez Sam Francis, les paysages sauvages du Nebraska pour Loïs Frederick...

Tous ont partagé leurs vies entre les États-Unis et l'Europe. Tous ont vécu à Paris où ils se sont rencontrés dans les années 1950. Un Paris qui connaît à cette époque une scène artistique bouillonnante où jaillit l'expression de l'abstraction sous toutes ses formes.

Mark Tobey est le premier à s'installer ponctuellement à Paris en 1925, puis y voyage en 1955 où son premier solo show en Europe est organisé. En 1961, une rétrospective lui est même consacrée au Musée des Arts Décoratifs à Paris, une première pour un artiste américain. Trois ans auparavant, l'artiste a reçu le Grand Prix de la Peinture de la Biennale de Venise, premier artiste américain à recevoir ce prix si prestigieux depuis James Whistler...

C'est à Paris que Paul Jenkins rencontre Mark Tobey mais aussi la galeriste américaine Martha Jackson: elle sera l'un de ses principaux marchands. C'est à cette époque aussi que le premier solo show de Paul Jenkins est organisé à Paris au Studio Paul Facchetti. Loïs Frederick arrive quant à elle dès 1953 à Paris grâce à l'obtention du Fulbright Award, la même année que Paul Jenkins qu'elle rencontre ainsi que Sam Francis.

Tous ont produit à Paris où ils ont eu un atelier. Rue Decrès pour Paul Jenkins – Joan Mitchell dont l'atelier était à St. Mark's Place à New York et lui échangèrent leurs ateliers pendant deux ans – d'abord à Arcueil pour Sam Francis et à la Cité Universitaire pour Loïs Frederick.

En développant chacun une technique qui leur est propre, tous s'inscrivent dans le courant de l'Action painting d'Après-guerre, entre spontanéité et maîtrise du geste artistique.

Mark Tobey est l'un des tout premiers à exploiter avec Jackson Pollock la technique du *all over* avec ses *white writings* dès 1935, ces surcouches de couleur blanche recouvrant totalement ses écritures calligraphiques. Sam Francis aussi utilise la technique du *all over* par le *dripping*, explorant des rythmes aussi variés qu'audacieux : deeps, mosaïques, blue balls, mandalas... Paul Jenkins explore quant à lui la technique du *controlled paint-pouring* qui l'invite à verser la couleur à même le pot directement sur le support, laissant le medium couler librement sur la toile tout en le dirigeant avec un couteau d'ivoire. Loïs Frederick enfin, scande sa toile de larges coups de brosses solides qui structurent puissamment l'ensemble de ses peintures. Sa palette est audacieuse jusqu'à utiliser les fluorescents qui irradient totalement son œuvre selon une volonté toujours plus vive de capter la lumière.

C'est aujourd'hui un privilège de présenter ce concentré de talents et témoins de l'histoire : ce florilège de l'Abstraction Lyrique, des années 50 en pleine effervescence artistique parisienne, jusqu'à son épanouissement décomplexé des années 60 et 70 et sa pleine maturité des années 80 et 90.

American Painters in Paris: four major American artists from the Action painting movement.

A fresh perspective on the work of Sam Francis, Paul Jenkins, Mark Tobey and Loïs Frederick.

These artists have in common a preference for free gestures and passion for colour, as well as the influence of Europe on their work.

Their works embody a fusion of the European and American art scenes, and in some cases Oriental ones too.

Each has drawn their inspiration from their travels and homeland: the explosion of colour in California for Sam Francis, the wild landscapes of Nebraska for Loïs Frederick...

They have all divided their lives between the USA and Europe. They have all lived in Paris where they met during the 1950s. A Paris that was enjoying at that time a bustling art world where the expression of abstraction in all its forms was gushing forth.

Mark Tobey was the first to settle for a time in Paris in 1925, then he travelled here in 1955 where his first solo show in Europe was organized. In 1961, a retrospective of his work was even held at the Paris Musée des Arts Décoratifs, a first for an American artist. Three years beforehand, this artist had received the Grand Prize in Painting at the Venice Biennale, the first American artist to receive this highly prestigious prize since James Whistler...

It is in Paris that Paul Jenkins met Mark Tobey as well as the American gallerist, Martha Jackson: she was to be one of his main dealers. It is also at this time that Paul Jenkins' first solo show was organized in Paris at Studio Paul Facchetti. Then, Loïs Frederick arrived in Paris during 1953, having won a Fulbright Award, the same year as Paul Jenkins whom she met as well as Sam Francis.

They all created in Paris, where they had a studio. Rue Decrès for Paul Jenkins – Joan Michell whose studio was in St. Mark's Place in New York and he exchanged their studios for two years – first in Arcueil for Sam Francis and the Cité Universitaire for Loïs Frederick.

Each one, while developing a technique specific to him – or herself, is a member of the Post-War action Painting movement, between spontaneity and artistic gesture.

Mark Tobey was one of the first, along with Jackson Pollock, to use the *all over* technique with his *white writings* of 1935, the overlays of white colour entirely covering his calligraphic writing. Sam Francis also used the *all over* technique with *dripping*, exploring rhythms that were as varied as they were audacious: deeps, mosaics, blue balls, mandalas... Paul Jenkins explored the *controlled paint-pouring* technique which invited him to pour colour directly from the pot onto the support, leaving the medium to flow freely on the canvas while directing it with an ivory knife. Finally, Loïs Frederick covered her canvases with broad solid brushstrokes which powerfully structure all of her paintings. Her palette is daring going as far as using fluorescents that irradiate her work totally, following an increasingly intense desire to capture the light.

Today, it is a privilege to present this concentration of talents which are witnesses to history: this plethora of Lyrical Abstraction, from the 1950s in its full Parisian artistic effervescence, to its uninhibited growth of the 60s and 70s and its full maturity of the 80s and 90s.

Mark TOBEY

(1890-1976)

“A painting should be a textile, texture. That’s enough! Perhaps I was influenced by my mother. She used to sew and sew.” Mark Tobey

Influences from a builder-carpenter father and a seamstress mother have enriched the multifaceted work of a major protean artist: painter, poet and composer.

“Like Kandinsky, Klee and Mondrian, Tobey sees the highest reality as spiritual rather than physical.” William Chapin Seitz

At the crossroads between **European Cubism** and **Asian painting**, Mark Tobey’s work is above all **spiritual**, drawing resources from Oriental religions and philosophies: Zen and Baha’I which he discovered during his numerous trips to Asia, the Near and Middle East.

A pioneer in the **use of sign in painting**, Tobey learned **Chinese calligraphy**, especially through his decisive encounter with the Chinese painter Teng Kuei in 1923.

Trained at the Art Institute of Chicago, Mark Tobey is none the less fundamentally self taught, exploring the multiple possibilities of using abstraction: with **Jackson Pollock**, he is one of the first to have used the innovative technique of **all-over** as early as 1935 with his **white writings** – overlays of white colour completely covering his calligraphic writing – then tending towards more and more abstract works, in tune with a way of life that was becoming progressively more meditative and contemplative.

Close to the great dealer, **Ernst Beyeler** who was his neighbour and friend, Mark Tobey divided his life between the United States and Switzerland.

In 1958, Mark Tobey was the first American artist since James Whistler to win the **International Prize for Painting at the Venice Biennale**.

“His art, though unassuming, is nonetheless a continual dialogue with the spirit. There are the Tablets of the Law whose indecipherable writing often moves us like messages from another world.” Michel Ragon



Major museum collections

Basel, Kunstmuseum
Brussels, Musées royaux des Beaux-Arts de Belgique
London, Tate Gallery
Los Angeles, The Museum of Contemporary Art (MOCA)
Madrid, Museo Nacional Centro de Arte Reina Sofia
New York, Museum of Modern Art (MoMa)
New York, Solomon R. Guggenheim Museum
San Francisco, Fine Arts Museums of San Francisco
Venice, Peggy Guggenheim Collection
Washington, National Gallery of Art
Washington, The Phillips Collection
Washington, Smithsonian American Art Museum

Selected exhibitions

Painting and Sculpture by Living Americans exhibition, Museum of Modern Art (MoMa), New York, 1930-31
Retrospective, Seattle Art Museum, Seattle, 1934
Mark Tobey retrospective, Whitney Museum of American Art, New York, 1951
American Painting, Tate Gallery, London, 1956
Retrospective, Musée des Arts Décoratifs, Paris, 1961
Retrospective, Museum of Modern Art, New York / Phillips Collection, Washington, 1962
Mark Tobey: Works 1933-1966, Retrospective, Stedelijk Museum, Amsterdam, 1966
Retrospective, Dallas Museum of Fine Arts, Dallas, 1968
Tribute to Mark Tobey, Smithsonian Institution, National Collection of Fine Arts, Washington / Seattle Art Museum, Seattle / City Art Museum, St. Louis, 1974-75
Retrospective, Museo Nacional Centro de Arte Reina Sofia, Madrid, 1997-98
Mark Tobey, Staatsgalerie, Stuttgart, 2001



Sam FRANCIS

(1923-1994)

“I painted to stay alive” said Sam Francis.

Confined to bed for three years following an airplane accident in 1943 during his service as a pilot in the USA Air Force, painting became for Sam Francis a way of survival and the strength of his recovery.

“Paint only the background, the location of the infinite in painting.” Sam Francis

Using the **all-over** technique, Francis’s canvases express the infinite, the space with neither beginning nor end, parts of sky as Francis explored them when he flew over the desert.

Only the mark is form, subject to chance, which emerges spontaneously. The figure dissolves, leaving *“the space that spreads between things”* to appear.

Between **Clifford Still** and **Mark Rothko** for **Color Field**, and of **Jackson Pollock** for **Action Painting** and **drip painting**, Sam Francis was also inspired by the innovative practices of **Matisse** in terms of colour, dimensionality of space and the purity of form and simplification of gesture.

“There is no development in my paintings. There is a rhythm. They are all intense from beginning to end.” Sam Francis

Francis’s work is prolific, exploring rhythms that are as varied as they are audacious: **deeps**, **mosaics**, **blue balls**, **mandalas**... an explosive oeuvre, borrowed from mysticism, spirituality and philosophy – a discipline he studied – nourished by his numerous journeys around the world, from Japan to Mexico via India and France.

“In him there is a cosmic and metaphysical feeling for a form of nature that is both welcoming and excessive on the scale of Northern California and the Pacific.” Yves Michaud

The **Sam Francis Foundation** based in California is preparing the Catalogue raisonné of the artist’s works, among other projects. The ***Catalogue Raisonné of Canvas and Panel Paintings, 1946–1994*** has already been published. The second volume, covering unique works on paper, is currently being prepared.

Major museum collections

Amsterdam, Stedelijk Museum
Basel, Kunstmuseum
Buffalo, Albright-Knox Art Gallery
Chicago, Art Institute of Chicago
Dallas, Dallas Museum of Fine Arts
London, Tate Gallery
Los Angeles, The Museum of Contemporary Art (MOCA)
Montreal, Musée des Beaux-Arts de Montréal
New York, Museum of Modern Art (MoMa)
New York, Metropolitan Museum of Art (Met)
New York, Whitney Museum of American Art
New York, Solomon R. Guggenheim Museum
Paris, Musée national d’Art moderne Centre Georges-Pompidou
Paris, Musée d’Art Moderne de la Ville de Paris
Philadelphia, Philadelphia Museum of Art
Rome, Galleria Nazionale d’Arte Moderna
San Francisco, Fine Arts Museum of San Francisco
Seattle, Seattle Art museum
Seoul, Museum of Modern Art
Stockholm, Moderna Museet
Stuttgart, Staatsgalerie
Tokyo, Idemitsu Museum of Arts
Washington, D.C., National Gallery of Art
Washington, D.C., Smithsonian Institution of American Art Museum

Selected exhibitions

Paintings by Sam Francis, The Philips Gallery, Washington, 1958
Sam Francis, Kunsthalle, Düsseldorf, 1959
Sam Francis, traveling exhibition: Kunsthalle, Bern / Moderna Museet, Stockholm, 1960
Sam Francis. A retrospective exhibition, The Museum of Fine Arts, Houston, 1967
Sam Francis, traveling exhibition: Kunsthalle, Basel / Stedelijk Museum, Amsterdam, 1968
Sam Francis, Centre national d’Art contemporain, Paris, 1968-69
Sam Francis. Paintings 1947-1972, traveling exhibition: Albright-Knox Art Gallery, Buffalo / Corcoran Gallery, Washington / Whitney Museum of American Art, New York / Dallas Museum of Fine Arts, Dallas / Oakland Museum, Oakland, 1972-73
Paintings of Sam Francis in The Idemitsu Collection, Idemitsu Art Gallery, Tokyo, 1974
Sam Francis: The Fifties, The Philips Collection, Washington, 1980
Sam Francis, les années parisiennes 1950-1961, Galerie du Jeu de Paume, Paris, 1995-96
Sam Francis: Paintings 1947-1990, travelling exhibition: The Museum of Contemporary Art (MOCA), Los Angeles / Menil Collection, Houston / Malmö Konsthall, Sweden / Museo Nacional Centro de Arte Reina Sofia, Madrid / Galleria nazionale d’Arte moderna, Rome, 1999–2001
Solo museum show, Idemitsu Museum of Arts, Osaka and Tokyo, 2000
Solo exhibition, Kunstmuseum, Bern, 2006

Paul JENKINS

(1923-2012)

“Jenkins has contributed significantly to the definition of the notion of space which today governs a vast sector of contemporary painting.” Pierre Restany

Having studied four years at the historic **Art Students League** during which years he met **Jackson Pollock** & **Lee Krasner**, **Mark Rothko** and **Barnett Newman**, Paul Jenkins is a major artistic figure associated with the Abstract Expressionist movement.

Starting in 1956, he was one of the major artists to be exhibited at the famous **Martha Jackson Gallery** in New York.

“Jenkins is obstinately attached to the fundamental dynamic, an attitude that could be described as a refusal of the static in all its states.” Pierre Restany

Using the technique of **“controlled paint-pouring”** with which the artist pours colour directly onto the support, Paul Jenkins integrates perfectly into the **Action Painting** movement of the Post-War period, between spontaneity and mastery of the artistic gesture.

Nourished by New York and Paris, he was also inspired by the masters of colour: Henri Matisse, Paul Gauguin and Vasily Kandinsky.

“Jenkins’ colour range ignores all censure in the visual: his palette ventures well beyond the conventional limits in the upper reaches of the spectrum.” Pierre Restany

In the 1950s, oils on canvas covered in matter like a potter’s glaze: recalling his time in his early years working with a ceramist in Kansas City, Missouri. His work evolved naturally towards the affirmation of colour, in particular from 1962 with the new use of **acrylic**. This resulted in refined liquid forms, which stand out from white backgrounds, these *Phenomena*... inspired by **Goethe’s colour theories**.

“Jenkins is one of the great religious or better, spiritual painters of our century.” Paul Veyne

Paul Jenkins was especially influenced by the theories of Jung in the 1950s, as well as by **Oriental religions and philosophies**, infusing his entire output with a **mystical and spiritual** character.

He often travelled to Asia, especially to Japan where he worked with **Jiro Yoshihara** and the Gutai.

He wrote ***Shaman to the Prism Seen***, a dance drama, presented at the Paris Opera in 1987.



Major museum collections

Amsterdam, Stedelijk Museum
Boston, Museum of Fine Arts
Buffalo, Albright-Knox Art Gallery
London, Tate Gallery
Los Angeles, Los Angeles County Museum of Art
Montreal, Musée des Beaux-Arts de Montréal
New York, Museum of Modern Art (MoMa)
New York, Solomon R. Guggenheim Museum
New York, Whitney Museum of American Art
Osaka, National Museum of Art
Paris, Musée national d’Art moderne Centre Georges-Pompidou
San Francisco, San Francisco Museum of Art
Stuttgart, Staatsgalerie
Tel Aviv, Tel Aviv Museum of Art
Tokyo, The National Museum of Western Art
Vienna, Albertina Museum
Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
Washington, D.C., Smithsonian American Art Museum
Washington, D.C., National Gallery of Art

Selected exhibitions

Nature in Abstraction, traveling exhibition: Whitney Museum of American Art, New York / The Phillips Gallery, Washington, D.C. / Fort Worth Art Center, Fort Worth / Los Angeles County Museum, Los Angeles / San Francisco Museum of Art, San Francisco / Walker Art Center, Minneapolis / City Art Museum, St. Louis, 1958
Abstract Expressionists and Imagists, Solomon R. Guggenheim Museum, New York, 1961
Paul Jenkins, retrospective, The Museum of Fine Arts, Houston, 1971
Paul Jenkins, retrospective, San Francisco Museum of Art, San Francisco, 1972
Abstract Expressionism, Albright-Knox Gallery, Buffalo, 1972
Paul Jenkins, Œuvres 1953-1986, Musée Picasso, Antibes, 1987
Paul Jenkins, Œuvres Majeures, Palais des Beaux-Arts, Lille, 2005

Paul Jenkins, Galerie Diane de Polignac, 2014 (Paul Jenkins exhibition catalogue published)

Lois FREDERICK

(1930-2013)

Lois Frederick’s **large, vivid coloured -even fluorescent** in the 1970’s- and **luminous paintings** are **“an hymn to the light”** and an echo to the wild landscapes of Nebraska, her native soil.

“Of her native Nebraska, she has retained images of immense plains leading to Rocky Mountains. Latitude: Rome. Altitude: 2700 feet. Sun, light, whatever the season. Climate of contrasts...” Michel Faucher

Heiress of Matisse and Rothko, her work is a marvellous **mix between the Color Field movement and Abstract Expressionism**, a bridge between the American and European artistic scenes.

Thanks to the **Fulbright Award**, she went to France in 1953 to study painting in Paris - the Fulbright Award was then renewed the following year.

Rare woman painter of Post-War art, she shared her life with the pioneer of European Abstract Expressionism **Gerard Schneider** and rubbed shoulders with **Pierre Soulages, Hans Hartung and Zao Wou-Ki** among others.

Gallery Diane de Polignac is preparing the ***Catalogue raisonné of works by Lois Frederick*** under the direction of **Laurence Schneider**, the artist’s only child.



Major museum collections

Denver, Denver Art Museum
Kansas City, Nelson-Atkins Museum of Art
Lincoln, University of Nebraska-Lincoln
Nantes, Musée des Beaux-Arts
Neuchâtel (Switzerland), Musée d’Art et d’Histoire
Paris, Centre national d’Art contemporain

Selected exhibitions

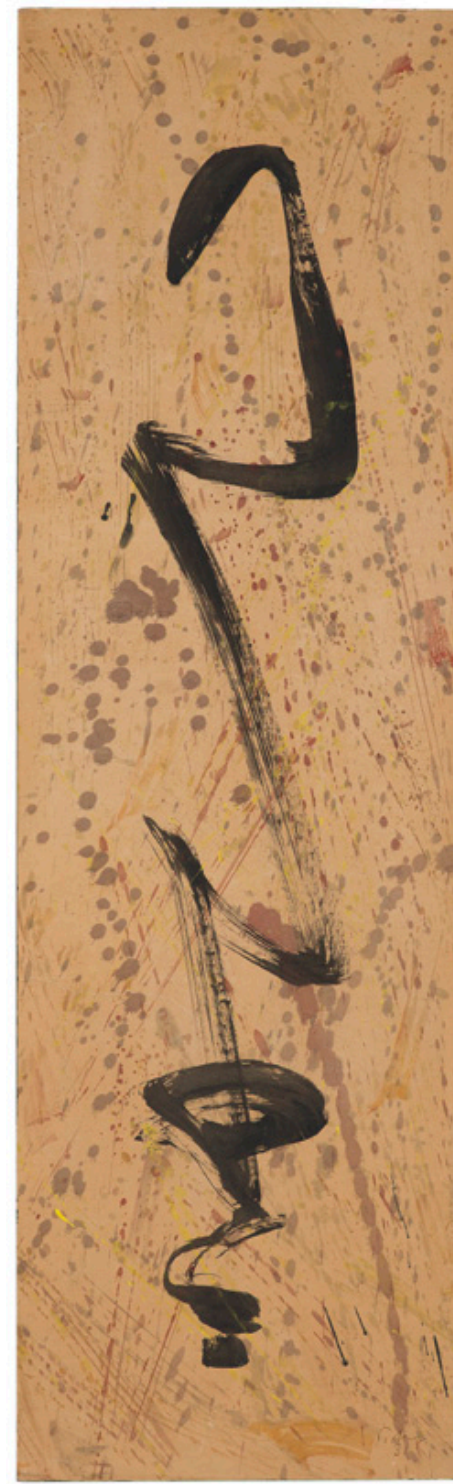
Artists West of the Mississipi, Denver Art Museum, Purchase Award, 1953
Mid-America exhibition, Nelson-Atkins Museum of Art, Kansas City, Purchase Award, 1954
Salon de la Jeune Peinture, Musée d’Art moderne de la Ville de Paris, Paris, 1954 & 1955
Peintres abstraits américains de Paris, Galerie Arnaud, Paris, travelling exhibition in Germany, 1956
Salon des Réalités Nouvelles, Musée d’Art moderne de la Ville de Paris, Paris, 1957-1959
Salon des Surindépendants, Paris, 1962
L’École de Paris, Galerie Charpentier, Paris, 1963
Salon d’Automne, Grand Palais, Paris, 1970-1983
Salon Grands et Jeunes d’aujourd’hui, Pavillon Baltard, Paris, 1971-1974
Salon de Mai, Galerie de la Défense, Paris, 1976-1978
Lois Frederick, peintures et gouaches, Le Grand-Cachot-de-Vent, Vallée de la Brévine (Neuchâtel, Switzerland), 1985
Les Années 1950, travelling exhibition in France, 1985
Aspect de l’Art abstrait des années 50, traveling exhibition in France, 1988-1989

Lois Frederick solo show, Galerie Diane de Polignac, Paris, 2015 (Lois Frederick exhibition catalogue published)



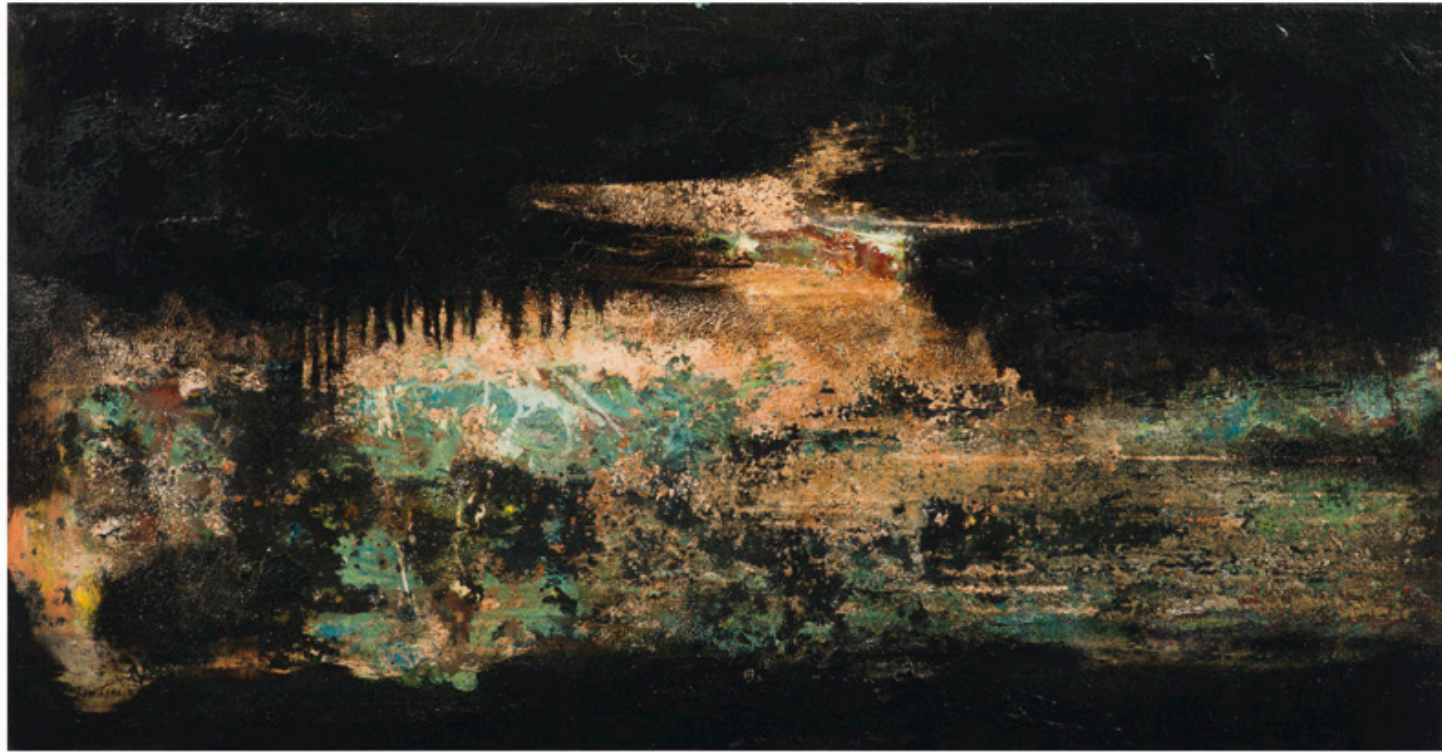
Loïs FREDERICK (1930-2013)
UNTITLED, 1950'S

Ink on paper
25.6 x 19.7 in. / 65 x 50 cm.



Mark TOBEY (1890-1976)
BLACK FLUTE, 1953

Signed and dated "Tobey 53" lower right
Ink, watercolour and gouache on paper laid down on cardboard
36.6 x 11 in. / 93 x 28 cm.



Paul JENKINS (1923-2012)
VENETIAN INTERIOR, 1955

*Signed "Jenkins" lower left
Signed, titled, dated and situated on the reverse
Oil on canvas
31.1 x 59.4 in. / 79 x 151 cm.*



Mark TOBEY (1890-1976)
UNTITLED, 1957

*Signed and dated "Tobey 57" lower right
Sumi ink and gouache on Japan paper
21.6 x 29.3 in. / 55 x 74.5 cm.*



Paul JENKINS (1923-2012)
EAST HOOF, 1959

*Signed "Paul Jenkins" lower right
Signed, titled, dated and situated on the reverse
Oil on canvas
29 x 24 in. / 72.5 x 60 cm.*



Paul JENKINS (1923-2012)
PHENOMENA DOWN WIND, 1960

*Signed "Paul Jenkins" lower left
Signed, titled, dated and situated on the reverse
Oil on canvas
23.6 x 19.7 in. / 60 x 50 cm.*



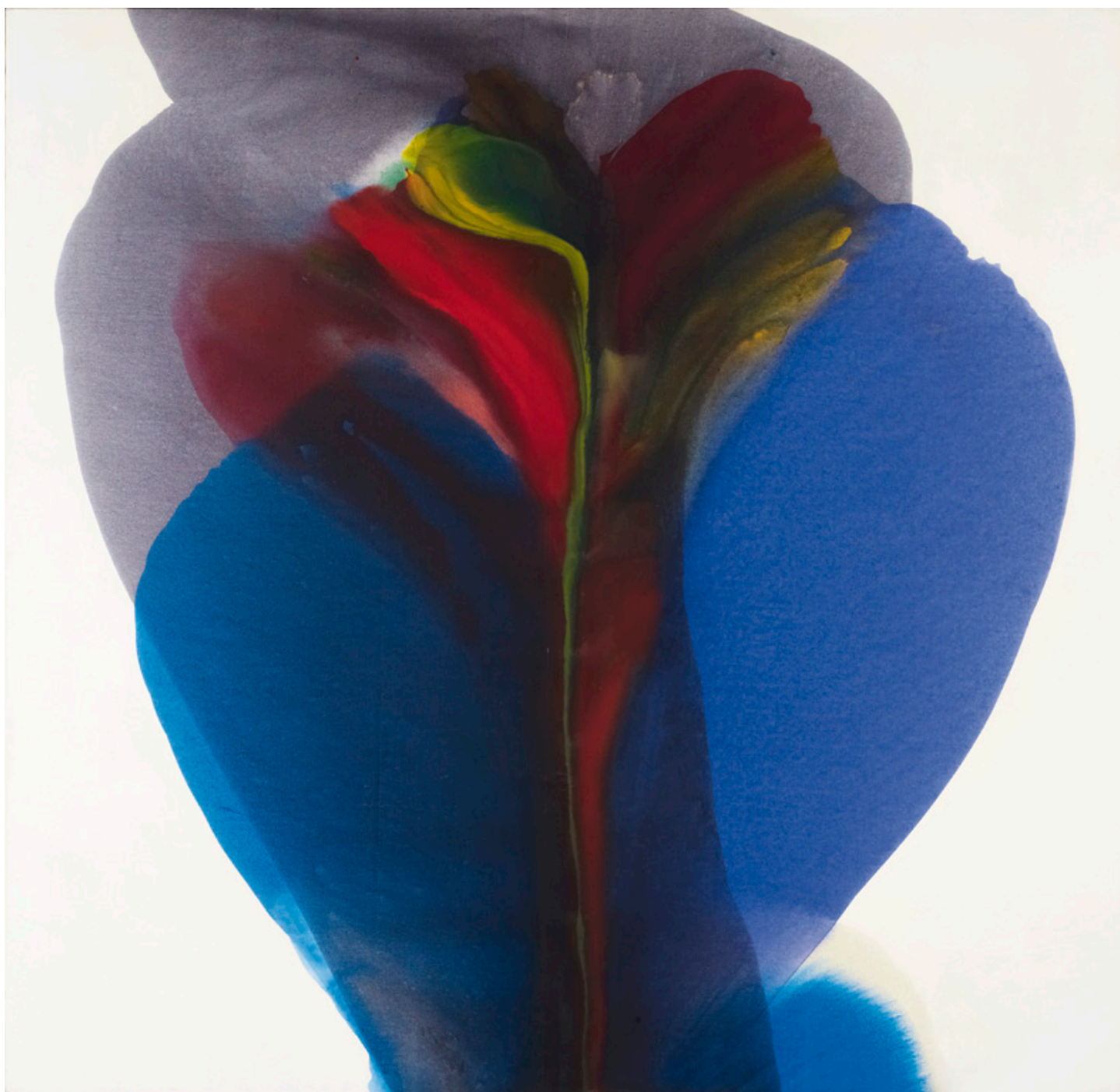
Sam FRANCIS (1923-1994)
 UNTITLED (SF73-656), 1973

*Stamped on verso with the Sam Francis facsimile signature stamp
 Acrylic on paper
 13.7 x 10.8 in. / 35 x 27.5 cm.*



Lois FREDERICK (1930-2013)
 UNTITLED, 1973

*Signed and dated "FREDERICK 73" lower left
 Oil on canvas
 52 x 64.5 in. / 130 x 162 cm.*



Paul JENKINS (1923-2012)
PHENOMENA SOUL'S SHIELD, 1975

*Signed upper left
Signed, titled and dated on the reverse on the stretcher
Acrylic on canvas
75.6 x 77.2 in. / 192 x 196 cm.*



Paul JENKINS (1923-2012)
PHENOMENA SPECTRUM WIND SOCK, 1977

*Signed lower left
Signed, titled and dated on the stretcher bar
Acrylic on canvas
77.2 x 48.8 in. / 196 x 124 cm.*



Paul JENKINS (1923-2012)
PHENOMENA SPECTRUM DIPPER, 1976

*Signed "Paul Jenkins" lower left
Signed, titled and dated on the reverse on the stretcher
Acrylic on canvas
77.5 x 78.7 in. / 197 x 200 cm.*



Paul JENKINS (1923-2012)
PHENOMENA LEANING WIND EDGE, 1978

*Signed and titled on the overlap and again on the stretcher bar,
and dated 1978
Acrylic on canvas
77 x 81 in. / 195 x 205 cm.*



Lois FREDERICK (1930-2013)
UNTITLED, 1978

*Signed and dated "FREDERICK 78" lower right
Gouache on paper
29.5 x 21.2 in. / 75 x 54 cm.*



Lois FREDERICK (1930-2013)
UNTITLED, 1979

*Signed and dated "FREDERICK 79" lower left
Gouache on paper
29.5 x 21.2 in. / 75 x 54 cm.*



Lois FREDERICK (1930-2013)
UNTITLED, 1979

*Signed and dated "FREDERICK 79" lower left
Gouache on paper
19.7 x 25.6 in. / 50 x 65 cm.*



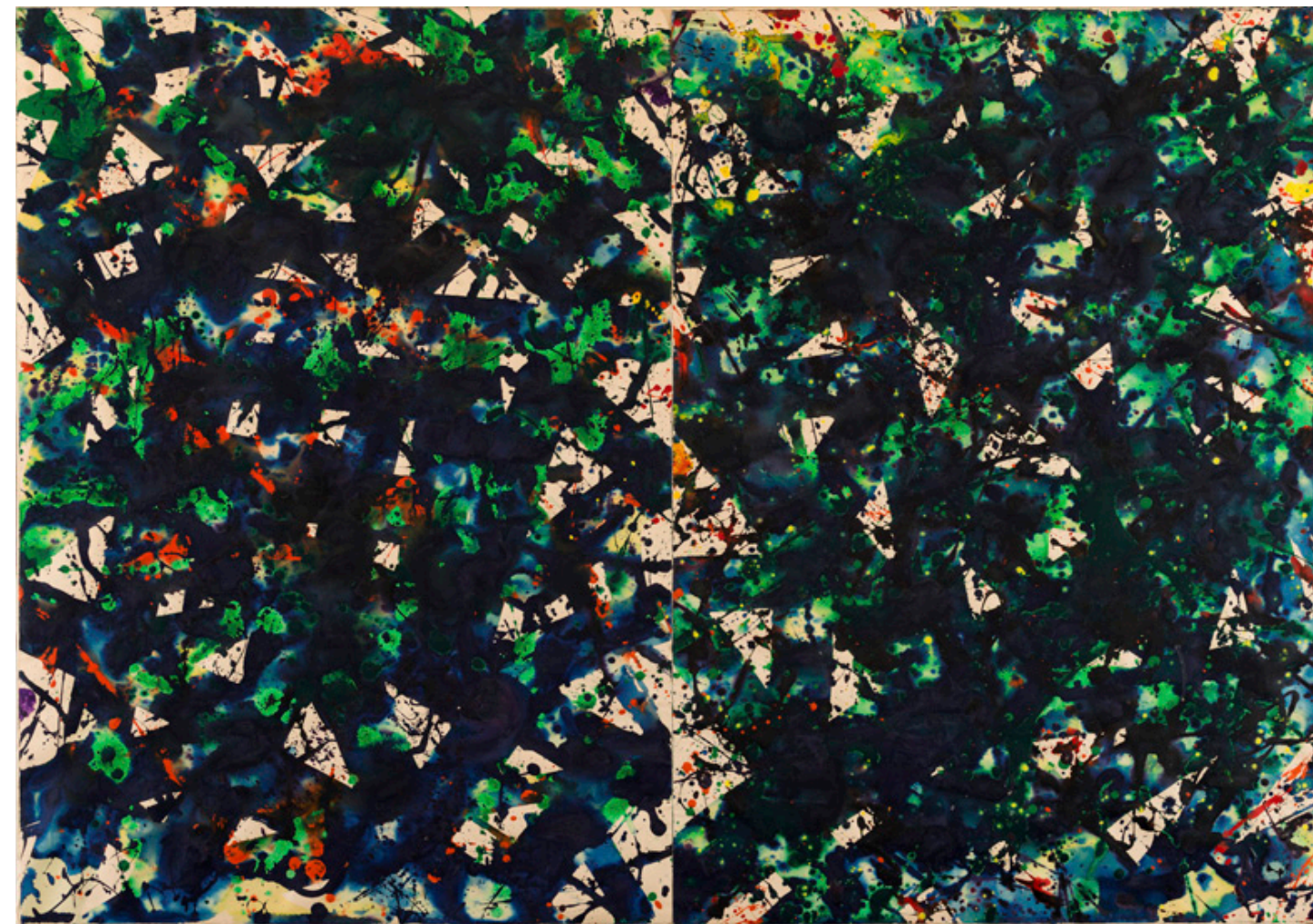
Sam FRANCIS (1923-1994)
UNTITLED (SF79-1035), 1979

*Stamped on verso with the Sam Francis facsimile signature stamp
Acrylic on paper
13.8 x 19 in. / 35 x 48.5 cm.*



Sam FRANCIS (1923-1994)
UNTITLED (SF78-092), 1978

Acrylic on paper
24 x 35.8 in. / 61 x 91 cm.



Sam FRANCIS (1923-1994)
UNTITLED (SF79-050), 1979

Acrylic on paper
41 3/4 x 59 1/8 in. / 106 x 150 cm



Paul JENKINS
PHENOMENA BUFFALO RIDGE, 1982

*Signed "Paul Jenkins" lower left
Watercolour on paper
42.5 x 29.9 in. / 108 x 76 cm.*



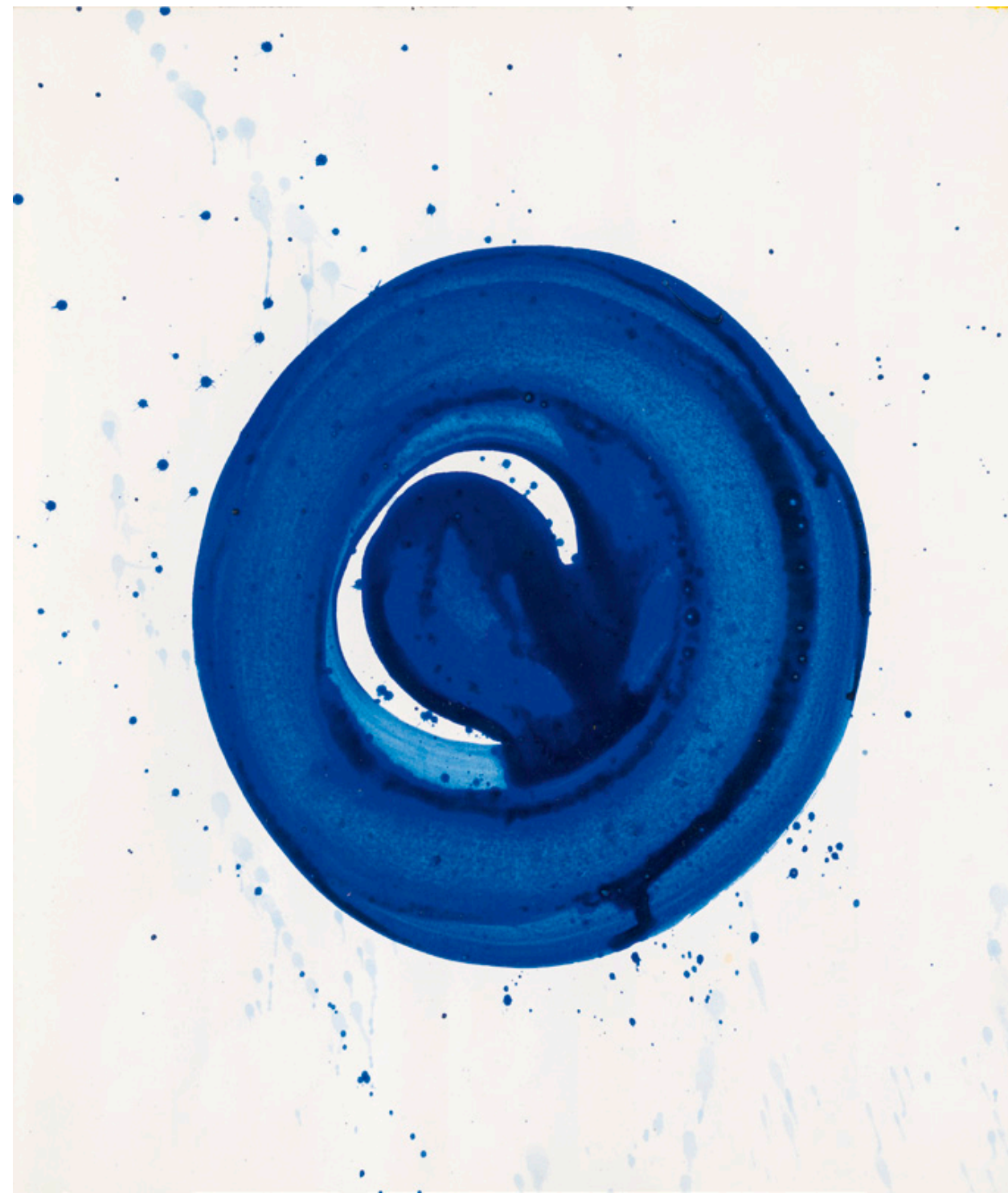
Sam FRANCIS [1923-1994]
UNTITLED (SF82-726), 1982

*Stamped on verso with the Sam Francis facsimile signature stamp
Acrylic on paper
15.7 x 12.6 in. / 40 x 32 cm.*



Sam FRANCIS (1923-1994)
 UNTITLED (SF83-100), 1983

Stamped on verso with the Sam Francis facsimile signature stamp
Acrylic on paper
14.6 x 3.1 in. / 37 x 8 cm.



Sam FRANCIS (1923-1994)
 UNTITLED (SF86-815), 1986

Stamped on verso with the Sam Francis facsimile signature stamp
Acrylic on paper
14.2 x 11.8 in. / 36 x 30 cm.



Sam FRANCIS (1923-1994)
UNTITLED

*Stamped on verso with the Sam Francis facsimile signature stamp
Acrylic on paper
16.9 x 9.4 in. / 43 x 24 cm.*



Sam FRANCIS (1923-1994)
UNTITLED (SF84-1152), 1984

*Stamped on verso with the Sam Francis facsimile signature stamp
Acrylic on paper
21.2 x 16.1 in. / 54 x 41 cm.*



Sam FRANCIS (1923-1994)
UNTITLED (SF89-116), 1989

Stamped on verso with the Sam Francis facsimile signature stamp
Acrylic on paper
29.9 x 2.4 in. / 76 x 6 cm.



Sam FRANCIS (1923-1994)
UNTITLED (SF89-133), 1989

Stamped on verso with the Sam Francis facsimile signature stamp
Acrylic on paper
32.3 x 22.4 in. / 82 x 57 cm.



Sam FRANCIS (1923-1994)
UNTITLED (SF90-242), 1990

*Stamped on verso with the Sam Francis facsimile signature stamp
Acrylic on paper
14.9 x 10.8 in. / 38 x 27.5 cm.*



Sam FRANCIS (1923-1994)
UNTITLED (SF90-362), 1990

*Stamped on verso with the Sam Francis facsimile signature stamp
Acrylic on paper
24 x 17.7 in. / 61 x 45 cm.*



Sam FRANCIS (1923-1994)
UNTITLED (SF91-100), 1991

Stamped on verso with the Sam Francis facsimile signature stamp
Acrylic on paper
21.2 x 29.1 in. / 54 x 74 cm.

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