



Plate 46

Blue, Black, Red and Green

1962/63

Gouache and watercolor on paper

11 x 10¼ in. (27.94 x 26.04 cm)

Jonathan Novak Contemporary Art, Los Angeles



Plate 47

Untitled

1963

Gouache and watercolor on paper

16³/₈ x 9¹/₁₆ in. (41.5 x 23 cm)

Fine Arts Museums of San Francisco;

Bequest of Louisa Jean de Bretteville (1995.41.4)



Plate 48

As For Appearance IX

1963–65

Oil on canvas

20⁷/₈ x 17³/₄ in. (53.04 x 45.09 cm)

The Curry Family Collection



fig. 32



Plate 49

Untitled

1963

Acrylic on paper

23³/₄ x 27³/₈ in. (60.33 x 69.53 cm)

The Curry Family Collection



Plate 50

Untitled No. 24

1965

Acrylic and oil on canvas

24 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (61.29 x 46.05 cm)

The Curry Family Collection



fig. 33



Plate 51*

Untitled

1965–66

Acrylic on canvas

101 x 96½ in. (256.54 x 245.11 cm)

Collection of the Oakland Museum of California;
Gift of Concours d'Antiques, Art Guild (A73.45)



fig. 34



Plate 52

Untitled

c. 1965–68

Acrylic and oil on Masonite panel
 31⁷/₈ x 23⁵/₈ in. (80.98 x 60.02 cm)

Laguna Art Museum Collection; Gift of Kay Richards



fig. 35



Plate 53*

Study for Gate Sculpture

1966

Acrylic on paper

13⁹/₁₆ x 9¹⁵/₁₆ in. (34.49 x 25.3 cm)

The Cantor Arts Center, Stanford University;
Gift of Joan Seeman Robinson with appreciation to the
Stanford University Art History Department (1984.241)



Plate 54

Untitled [Edge Painting]

1966

Oil on canvas

42 x 30¼ in. (106.68 x 76.84 cm)

Private Collection, Los Angeles



Plate 55

Untitled

1967–68

Acrylic on canvas

52 x 31 in. (132.08 x 78.74 cm)

Anthony E. Nicholas, Beverly Hills



fig. 36



Plate 56

Untitled

1968

Acrylic on paper

12 x 18 in. (30.48 x 45.72 cm)

Nancy Escher, Ojai



Plate 57

Untitled

1969

Acrylic on paper

29½ x 41½ in. (74.93 x 105.41 cm)

Private Collection, Los Angeles



Plate 58*

Untitled

1969

Acrylic on paper

36¼ x 71⅝ in. (92.08 x 181.93 cm)

Private Collection



Plate 59*

Berkeley

1970

Acrylic on canvas

168 x 108 in. (426.72 x 274.32 cm)

University of California, Berkeley Art Museum and Pacific Film Archive; Purchased with the aid of funds from the Janss Foundation and the National Endowment for the Arts (1972.73)

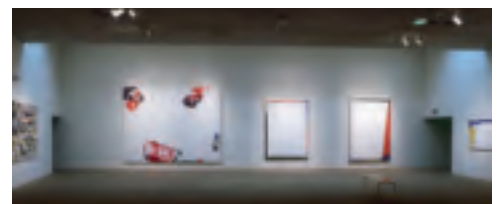


fig. 37

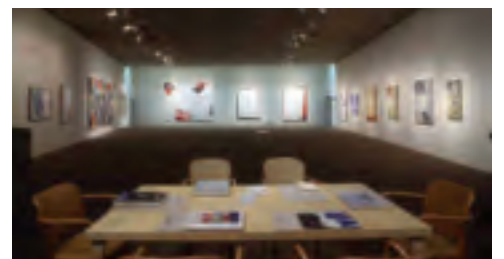


fig. 38



Plate 60

Untitled

1970

Acrylic on canvas

108 x 80 in. (274.32 x 203.2 cm)

Collection of Cindy and Tony Canzoneri, Malibu



fig. 39

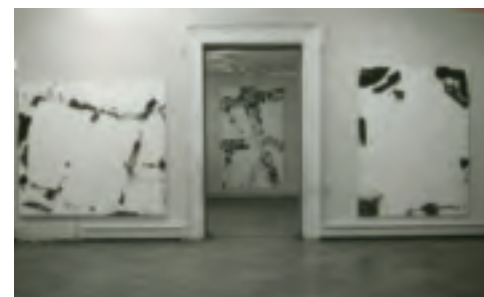


fig. 40



Plate 61

Untitled

1969/71

Acrylic on canvas

36¼ x 42⅞ in. (92.08 x 107 cm)

Private Collection; Courtesy L. A. Louver, Venice



Plate 62

Untitled

1971

Acrylic on paper

29½ x 40½ in. (74.93 x 102.87 cm)

Collection of Martin and Kelly Katz, Beverly Hills



Plate 63*

Green

1971/72–73

Acrylic and oil on canvas

120 x 95½ in. (304.8 x 242.57 cm)

Private Collection



fig. 41



Plate 64

Untitled No. 11

1972–73

Acrylic and oil on canvas

96³/₈ x 120³/₈ in. (244.81 x 305.77 cm)

Private Collection, Los Angeles



fig. 42



Plate 65*

Untitled

1973

Acrylic on canvas

120 x 96½ in. (304.8 x 245.11 cm)

Sharon and Irwin Grossman



fig. 43



fig. 44



Plate 66

Untitled

1973

Acrylic on canvas

64 x 51 in. (162.56 x 129.54 cm)

Matthew and Iris Strauss Collection, Rancho Santa Fe



fig. 45



Plate 67

Untitled

1973

Acrylic and oil on canvas

42 x 30 in. (106.68 x 76.2 cm)

Sam Francis Foundation



Plate 68*

Untitled

1973

Ink and egg tempera on paper

20 x 14 in. (50.8 x 35.56 cm)

Cantor Arts Center, Stanford University;
Gift of James D. and Pat Warren (1982.349)



Plate 69

Untitled

1973

Acrylic on paper

22½ x 31½ in. (57.15 x 80.01 cm)

Private Collection



Plate 70

Untitled (Grid)

1973

Acrylic and oil on canvas

23³/₄ x 23³/₄ in. (60.33 x 60.33 cm)

Private Collection, Los Angeles



Plate 71

Untitled

1974

Acrylic on paper

36½ x 71½ in. (92.71 x 181.61 cm)

Private Collection



fig. 46

Plate 72

Untitled

1974/76

Acrylic on canvas

66 x 108 $\frac{1}{8}$ in. (167.64 x 274.65 cm)

Cherie and Edwin Silver



fig. 47



Plate 73

Untitled Mandala

1975

Acrylic on paper

16 x 12³/₄ in. (40.64 x 32.39 cm)

Katherine and Kenneth Doctor



Plate 74

Untitled

1976

Acrylic on paper

29 x 23 $\frac{1}{16}$ in. (73.66 x 58.58 cm)

William and Melinda Bentz



Plate 75

Untitled

1976–77

Acrylic on paper board

40 $\frac{1}{8}$ x 29 $\frac{1}{8}$ in. (101.92 x 73.98 cm)

Sam Francis Foundation; Gift of Robert Shapazian



fig. 48



Plate 76

Untitled

c. 1976–78

Acrylic on paper

16 x 13 in. (40.64 x 33.02 cm)

Katherine and Kenneth Doctor



Plate 77

Untitled

1977

Acrylic on canvas

96 x 77 $\frac{7}{8}$ in. (243.84 x 197.8 cm)

Jonathan Novak Contemporary Art, Los Angeles



fig. 49

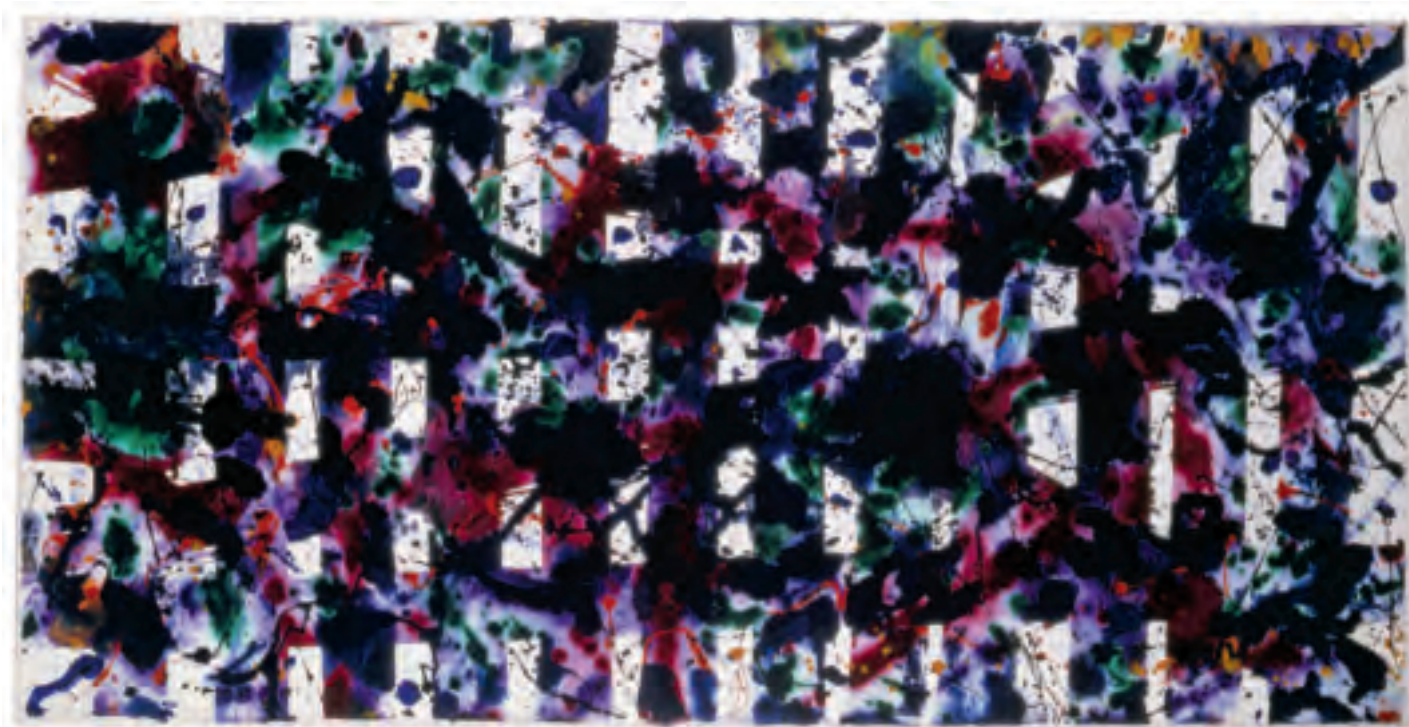


Plate 78

Untitled

1977–78

Acrylic on paper

36³/₄ x 71⁵/₈ in. (93.42 x 181.93 cm)

Jonathan Novak Contemporary Art, Los Angeles



Plate 79

Untitled

1978

Acrylic on paper

12½ x 14⅞ in. (31.75 x 37.78 cm)

San Jose Museum of Art;
Gift of David Devine (1984.29)



Plate 80*

Untitled

1978

Acrylic on canvas

153½ x 208½ in. (389.89 x 529.59 cm)

Sam Francis Foundation



fig. 50



Plate 81*

Untitled

1978

Acrylic on canvas

120 x 72 in. (304.8 x 182.88 cm)

Private Collection, Sacramento

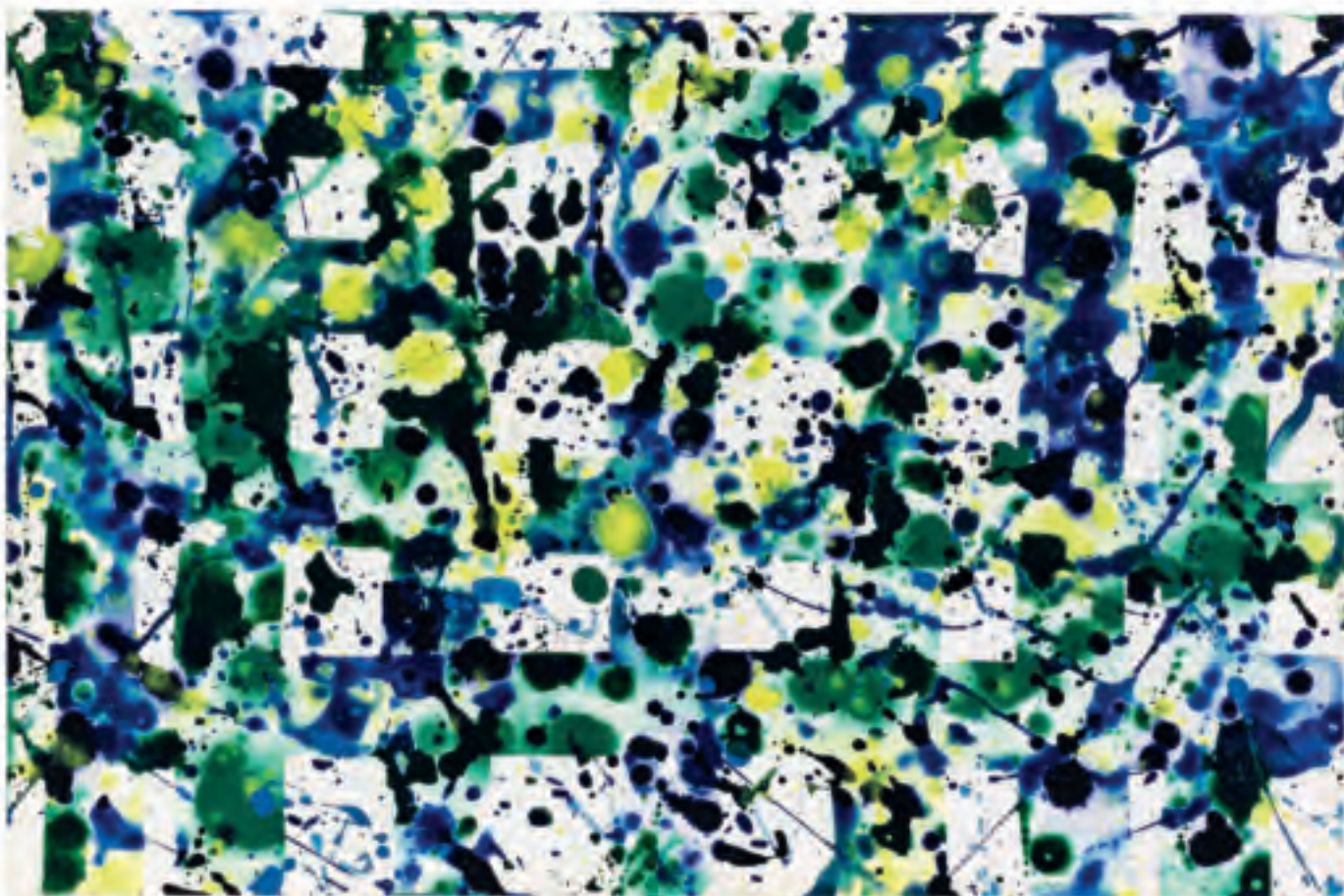


Plate 82

Untitled

1979

Acrylic on paper

11³/₁₆ x 17³/₄ in. (30 x 45.09 cm)

Collection of Deborah and Jonathan Davidson, Los Angeles



Plate 83

Untitled

1979

Acrylic on paper

18 x 58 in. (45.72 x 147.32 cm)

Private Collection; Courtesy Leslie Sacks Fine Art, Los Angeles



Plate 84*

Untitled

1979

Acrylic on canvas

120 x 96 in. (304.8 x 243.84 cm)

Collection Palm Springs Art Museum; Gift of Steve Chase



Plate 85

Untitled

1980

Acrylic on canvas

54 x 142 in. (137.16 x 360.68 cm)

The Doris and Donald Fisher Collection, San Francisco



Plate 86

Untitled

c. 1973

Acrylic on paper

17 x 14 in. (43.18 x 35.56 cm)

Collection UCLA Grunwald Center for the Graphic Arts,
Hammer Museum; Gift of the Samuel L. Francis Foundation (2003.26.4)



Plate 87

Untitled [Self-Portrait]

1974

Acrylic on paper

16¼ x 12½ in. (41.28 x 31.75 cm)

Collection UCLA Grunwald Center for the Graphic Arts,
Hammer Museum; Gift of the Samuel L. Francis Foundation (2003.26.5)



Plate 88

Untitled

1985

Acrylic on paper

19 x 15½ in. (48.26 x 39.37 cm)

Collection UCLA Grunwald Center for the Graphic Arts,
Hammer Museum; Gift of Eunice and Hal David.
The Eunice and Hal David Collection of 19th- and
20th-Century Works on Paper (2001.39.19)



fig. 51



Plate 89

Untitled

1982

Acrylic on paper

36³/₄ x 72 in. (93.35 x 182.88 cm)

Private Collection, Los Angeles



Plate 90

Untitled

1982

Acrylic on canvas

16 x 10½ in. (40.64 x 26.67 cm)

Collection of Charles Arnoldi

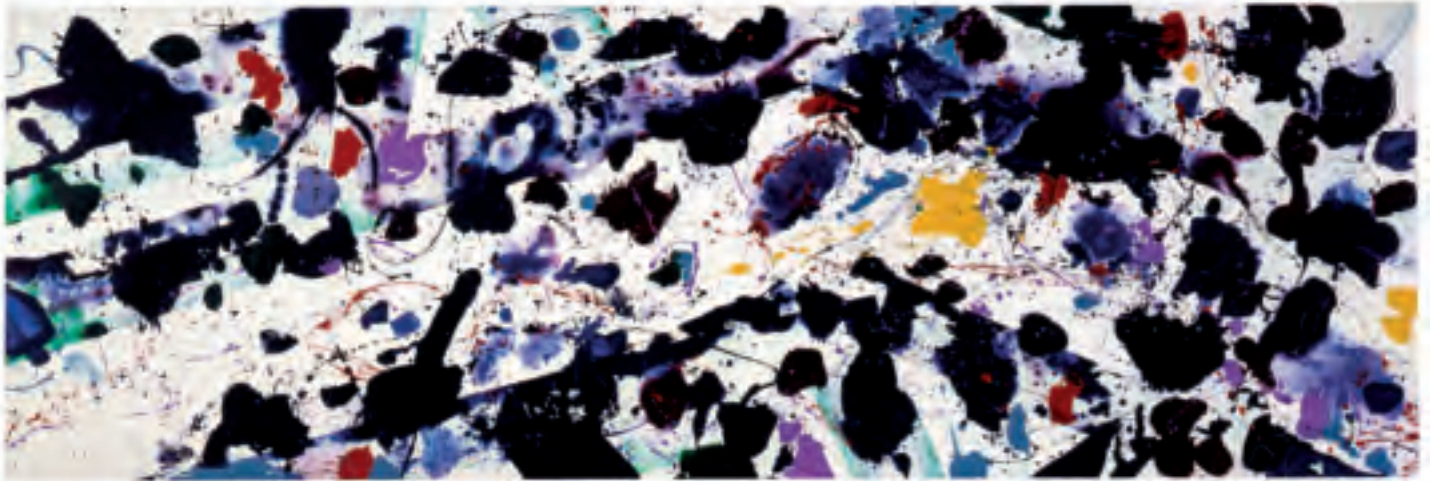


Plate 91

Blue Jade

1982/83

Acrylic on canvas

48 x 144 in. (121.92 x 365.76 cm)

The Museum of Contemporary Art, Los Angeles;
Gift of the artist and The Litho Shop, Inc. (93.36)



fig. 52



Plate 92

Untitled

c. 1980–83

Acrylic on Masonite panel

18½ x 21¾ in. (46.99 x 55.25 cm)

Sam Francis Foundation



Plate 93

Untitled

1983

Acrylic on canvas

12¼ x 12¼ in. (31.12 x 31.12 cm)

Private Collection, Santa Monica



Plate 94

Untitled

1983

Acrylic on canvas

16¼ x 10⅝ in. (41.28 x 27 cm)

Joe Goode and Hiromi Katayama



Plate 95

Untitled

1983

Acrylic on unstretched canvas

Irregularly shaped: approx. 59 x 26¾ in. (149.86 x 67.95 cm)

Private Collection, Woodside

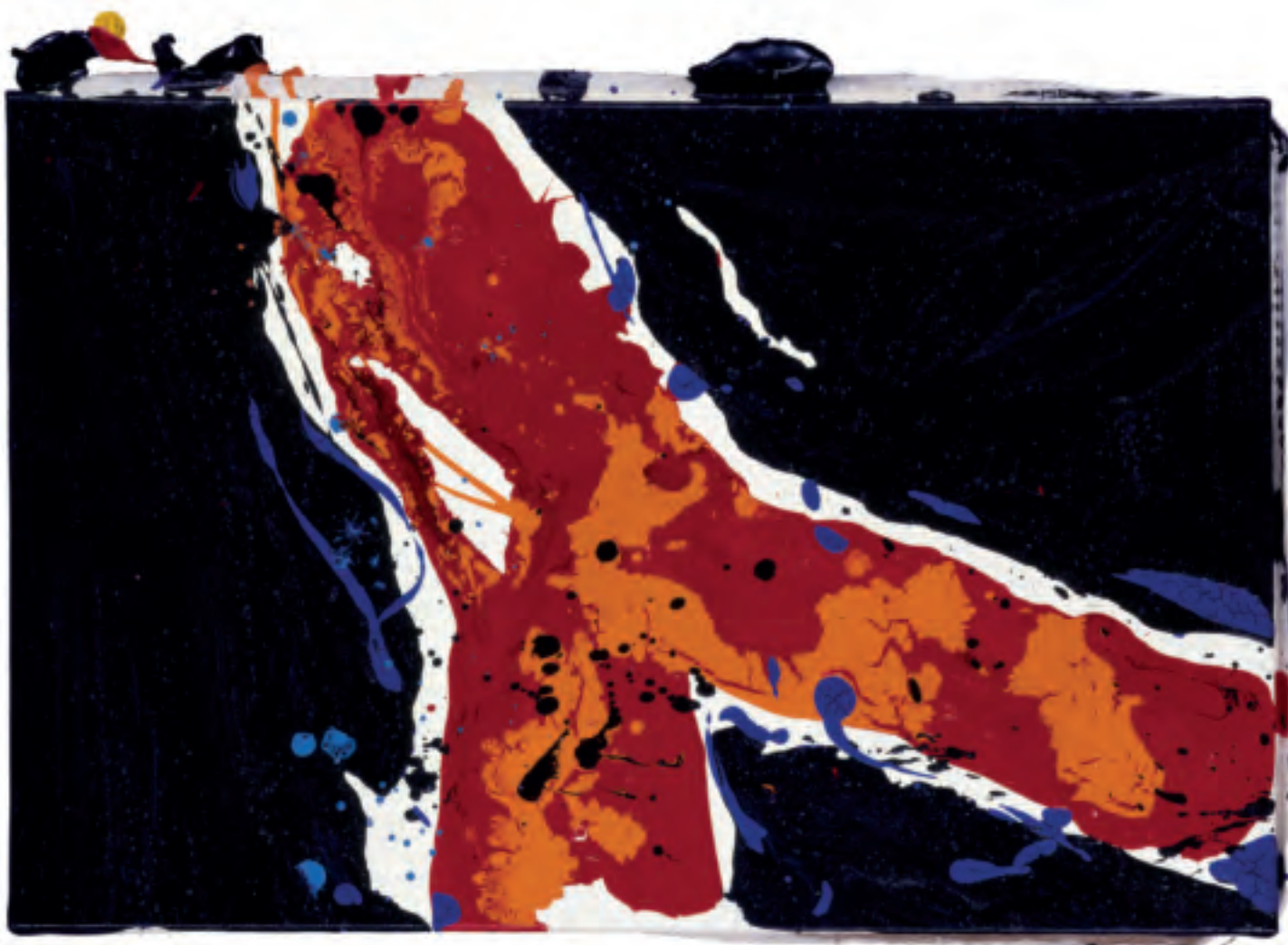


Plate 96

Untitled

1983

Acrylic on canvas

10½ x 16¼ in. (26.67 x 41.28 cm)

Kwon Family Trust, Fullerton

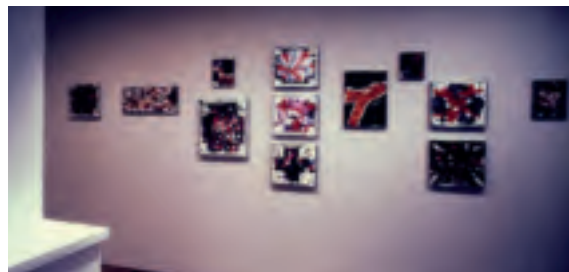


fig. 53



Plate 97

Untitled

1983

Acrylic on canvas

60¼ x 13½ in. (153.04 x 34.29 cm)

Jonathan Novak Contemporary Art, Los Angeles



Plate 98

Untitled

1984

Acrylic on paper

72 x 37 $\frac{1}{8}$ in. (182.88 x 94.3 cm)

Private Collection



Plate 99

Untitled

c. 1984

Acrylic on unstretched canvas,
laid down and mounted on stretched canvas panel
Irregularly shaped: approx. 74 x 28 in. (187.96 x 71.12 cm)

Sam Francis Foundation



Plate 100

Untitled

1984

Acrylic on unstretched canvas,
laid down and mounted on stretched canvas panel
Irregularly shaped: approx. 48 x 126 in. (121.92 x 320.04 cm)

Bruce and Marilyn Gillis, Beverly Hills



Plate 101

Untitled

1984

Acrylic on canvas

48 x 48 in. (121.92 x 121.92 cm)

The Curry Family Collection



Plate 102

Perseverance

1981

Acrylic on canvas

3 x 2 in. (7.62 x 5.08 cm)

Jerry and Eba Sohn, Los Angeles



Plate 103

Big Red

1983

Acrylic on canvas

3 x 2 in. (7.62 x 5.08 cm)

Jerry and Eba Sohn, Los Angeles



Plate 104

Yellow Lead

1984

Acrylic on canvas

3 x 2 in. (7.62 x 5.08 cm)

Jerry and Eba Sohn, Los Angeles



Plate 105

Untitled

1985

Acrylic on canvas

40 x 30 in. (101.6 x 76.2 cm)

Private Collection



Plate 106

Untitled

1987–88

Acrylic on shaped canvas

Tondo: 59½ in. (151.13 cm) diameter

Judy and Bernard Briskin



fig. 54



Plate 107

Augustus After Sonny, Sonny Before Augustus

1989

Acrylic on paper

72 x 36 in. (182.88 x 91.44 cm)

The Buck Collection, Laguna Beach



Plate 108

Iron Forest

1989

Acrylic on paper

72 x 36 in. (182.88 x 91.44 cm)

Collection of Martin and Kelly Katz, Beverly Hills



Plate 109*

Untitled

1989

Acrylic on paper

63½ x 48 in. (161.29 x 121.92 cm)

Private Collection

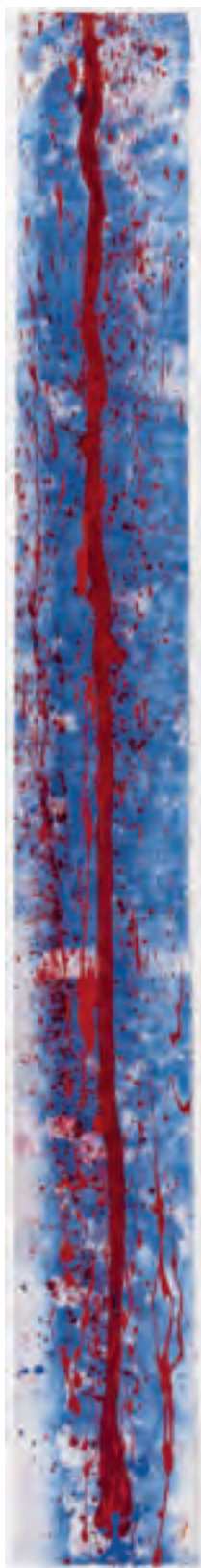


Plate 110

Untitled

1990

Acrylic and watercolor on paper
56¼ x 6½ in. (142.88 x 16.51 cm)

Fine Arts Museums of San Francisco;
Gift of Bruce and Jean Conner (2002.157)

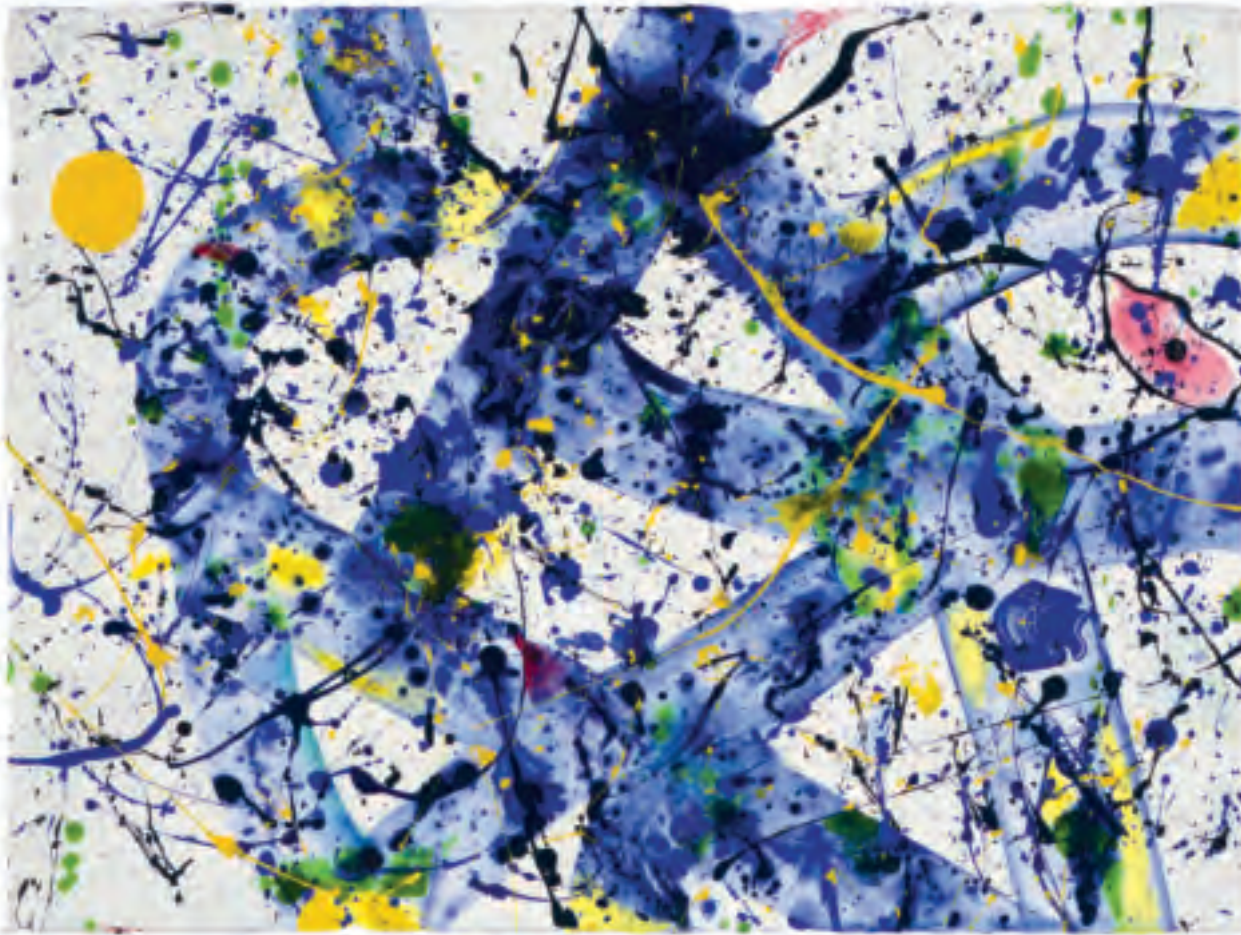


Plate 111

Untitled

1992

Acrylic on paper

22³/₄ x 31 in. (57.79 x 78.74 cm)

Bobbie and Bob Greenfield



fig. 55



Plate 112

Untitled

1992

Acrylic on canvas

40 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (101.93 x 51.13 cm)

University of California, Berkeley Art Museum
and Pacific Film Archive; Gift of the artist and
the Sam Francis Art Museum, Inc. (1994.24)



fig. 56

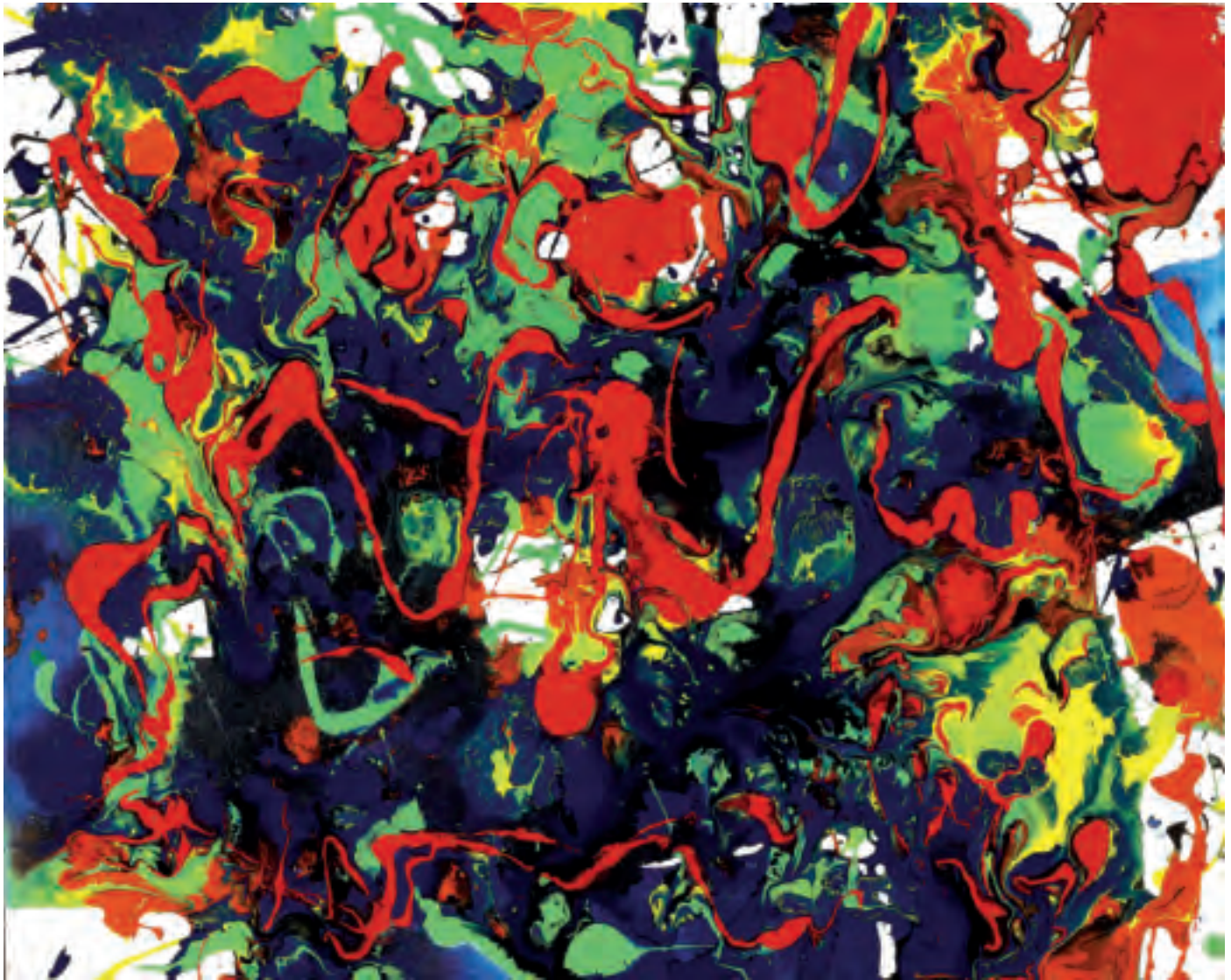


Plate 113

Untitled

1994

Acrylic on canvas

16 x 20 in. (40.64 x 50.8 cm)

Private Collection; Courtesy of Martin Lawrence Galleries



Plate 114

Untitled

1994

Acrylic on canvas

18 x 15 in. (45.72 x 38.1 cm)

Private Collection; Courtesy of Martin Lawrence Galleries

Sam Francis: Abridged Biography

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1923–1942

Samuel Lewis Francis is born on 25 June 1923 in San Mateo, California, to Katherine Lewis Francis and Samuel Augustus Francis.

Birth of his brother, George Conant Francis (1926).

Death of his mother when Francis is twelve (1935).

1943–1945



fig. 57

A plane accident during Army Air Corps flight training as well as progressing illness from spinal tuberculosis hospitalizes him for years (1943–1947).

Begins painting while lying prone in his hospital bed first in Denver, Colorado, and then at Fort Miley Hospital in San Francisco (1945–1947).

1947–1950

Released from hospital (1947). Paints and studies in San Francisco Bay area. Creates series of early works both figurative and abstract.

Receives his BA degree (1949) and MA degree (1950) from University of California, Berkeley.

Marries and divorces high school girlfriend Vera Miller.

With the support of the GI Bill moves to Paris in October 1950.

1951–1956

Maintains several studios in Paris and works in the south of France.

Championed by art critics Michel Tapié and Claude Duthuit (son-in-law of painter Henri Matisse) in Paris.

First gallery exhibitions at Galerie Nina Dausset, Paris; Galerie Rive Droite, Paris.



fig. 58

Marries Muriel Goodwin (1955) during trip back to California.

1957–1959

Extended 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 “12 Americans” group exhibition at the Museum of Modern Art, New York, organized by Dorothy Miller.

Solo gallery exhibitions at Galerie Rive Droite, Paris; Zoe Dusanne Gallery, Seattle; Martha Jackson Gallery, New York; Galerie Ad Libitum, Antwerp, Belgium; Gimpel Fils, London.

Time magazine feature describes Francis as “the hottest American painter in Paris these days.”

Travels to Tokyo in autumn where he paints a mural for the Ikebana Sogetsu School (1957). Maintains his studio in Paris.

Included in “The New American Painting” group exhibition at the Museum of Modern Art, New York, with portrait by Irving Penn for *Vogue* magazine featuring Francis with artists: Jack Tworkov, Barnett Newman, Theodoros Stamos, James Brooks, Franz Kline, Philip Guston, William Baziot.



fig. 60



fig. 59

Rents additional studio in New York City and begins work on *Chase Manhattan Bank Mural* (1959).

Museum exhibitions at Pasadena Art Museum (now Norton Simon Museum), Pasadena; San Francisco Museum of Art, San Francisco; Seattle Art Museum, Seattle.

Divorces Muriel Goodwin. In New York, marries Japanese painter Teruko Yokoi; birth of their daughter, Kayo (1959).

1960–1964

Lives and works in Paris and Tokyo. Hospitalized in Bern for almost a year due to recurrence of tuberculosis in 1961.

After release from hospital moves back to California, first staying in Santa Barbara and then the Santa Monica area, with trips to New York.

Begins to establish a working studio in Tokyo, traveling back and forth from California on a regular basis. Paintings loosely grouped in series known as: Blue Forms, Blue Balls, Bright Rings, Floating Land Masses.

Museum exhibitions at Kunsthalle, Bern; Moderna Museet, Stockholm; Museum of Fine Arts, Houston; University Art Museum, Berkeley; Centre National d' Art Contemporain, Paris; Kunsthalle, Basel.



fig. 61

Gallery exhibitions at Minami Gallery, Tokyo; Kornfeld and Klipstein, Bern; Galerie Benador, Zurich; Esther Bear Gallery, Santa Barbara; Pierre Matisse Gallery, New York.

Included in *Documenta III*, Kassel, Germany, where *Basel Mural Triptych* is shown (1964).

1965–1969

Works and travels between California, Japan, and Switzerland and focuses on the Edge/Sail Paintings.

Purchases property and designs new studio on West Channel Road, Santa Monica, which becomes his permanent home base.

Divorce finalized with Teruko Yokoi (1966).

Creates two environmental performance paintings: “Sky Painting” with helicopters flying over Tokyo Bay and “Snow Painting” with skiers in Naibara, Japan.

Marries Japanese filmmaker Mako Idemitsu; birth of their first son, Osamu (1966) in Santa Monica.

Receives honorary Ph.D. from University of California, Berkeley (1968).

Birth of Francis’s third child, a son named Shingo (1969) in Santa Monica.

1970–1979

Continues to live and work in southern California (with studios in Santa Monica and Venice through 1994) and Tokyo, with periods in Bern and



fig. 62



fig. 63

Paris. Paintings series include Berlin Red/Berkeley and Fresh Air groupings in the early 1970s and Grids/Matrixes, as well as explorations of his Archetypal imagery including Mandalas, Circles, Crosses, Stars, and Self-Portraits.

Creates mural-sized canvas, *Berlin Red*, for the National Gallery of Art, West Berlin.

Establishes The Litho Shop, Inc. in Santa Monica to print and publish his own limited edition prints.

Lives and works primarily in Tokyo (1973–1974).

Museum 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; Stanford University Museum of Art, Palo Alto, California; Idemitsu Art Museum, Tokyo; Louisiana Museum of Art, Humlebaek, Denmark; Centre Pompidou, Paris; Liljevalchs Konsthall, Stockholm; Israel Museum, Jerusalem; Otis Art Institute, Los Angeles; Institute of Contemporary Art, Boston; travels to venues in Taiwan, Hong Kong, Philippines, Korea, Japan (under the U.S. International Communication Agency).

Selected gallery exhibitions at Minami Gallery, Tokyo; Nicholas Wilder Gallery, Los Angeles; Galerie Jean Fournier, Paris; André Emmerich Gallery, New York; Richard Gray Gallery, Chicago; Galerie Kornfeld and Klipstein, Bern; Smith Andersen Gallery, Palo Alto, California; Martha Jackson Gallery, New York; Felix Landau Gallery, Los Angeles.

The monograph, *Sam Francis*, authored by Peter Selz is published by Harry N. Abrams (1975), with revised edition 1982.

1980–1984

Continues to work in various studio spaces in California, Japan, and Switzerland. Works explore free-flowing color compositions.

Museum exhibitions at Abbaye de Senanque, Gordes, France; Fondation Maeght, Saint-Paul de Vence, France; Colorado State University, Fort Collins, Colorado; Los Angeles County Museum of Art, Los Angeles.

Selected gallery exhibitions 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; Ruth Schaffner Gallery, Santa Barbara, California; Nantenshi Gallery, Tokyo; Richard Gray Gallery, Chicago;

Galerie Kornfeld, Bern; Studio Marconi, Milan; Galerie Jean Fournier, Paris; John Berggruen Gallery, San Francisco; Robert Elkon Gallery and Knoedler Gallery, New York.

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. Completion of mural painting installed at the San Francisco Airport (1983).

Awarded the honor of Commandeur de l'Ordre des Arts et des Lettres from France (1983).

The last studio maintained in Paris is razed in 1983.

Forms the Lapis Press to publish books.

1985–1989

Continues to travel between California, Europe, and Japan. Works evoke a feeling of rebirth with organic and alchemic elements of thickly-applied paint.



fig. 64

Marries English painter Margaret Smith in a Shinto ceremony in Tokyo (1985).

Museum exhibitions in Japan at Toyama Museum, Toyama; The Museum of Modern Art, Seibu Takanawa, Karuizawa; The Museum of Modern Art, Shiga; Ohara Museum of Art, Murashiki; Setagaya Art Museum, Tokyo (1988).

Selected gallery exhibitions at Galerie Kornfeld, Bern; Galerie Jean Fournier, Paris; Nantenshi Gallery, Tokyo; Richard Gray Gallery, Chicago; Knoedler Gallery, London; André Emmerich Gallery, New York; Heland Thorden Wetterling Galleries, Stockholm; Manny Silverman Gallery, Los Angeles; Galerie Pudelko, Bonn; Smith Andersen Gallery, Palo Alto, California; Greenberg Gallery, St. Louis, Missouri; Galerie de Seoul, South Korea; Bernard Jacobson Gallery, London.

Completion of mural for the Wattis Rotunda at the San Francisco Museum of Art (1986).

Completion of commissioned ceiling mural for the Opera National, Théâtre Royal de la Monnaie, Brussels, Belgium (1986).



fig. 65

Birth of Francis's fourth child, a son Augustus, in Santa Monica (1986).

Acquires new studio space in Palo Alto, California, and Paris. Maintains working studios in Santa Monica. Begins working in new Venice, California, studio (1987).

Works in Moss Farm studio near Manchester, England (1989).

1990–1994

Works and lives between the northern and southern California studios, with additional properties acquired in the Point Reyes Station area north of San Francisco. Maintains several working studios in Paris, and Santa Monica, Palo Alto, and Venice, California. In spite of failing health and confined to a wheelchair, Francis creates over 150 paintings, "The Last Works," during the summer of 1994.

Museum exhibitions at Ogawa Art Foundation, Tokyo; Talbot Rice Gallery, Edinburgh; Centre Régional d'Art Contemporain Midi-Pyrénées, Toulouse-Labège, France; Museum van der Togt, Amsterdam, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany; The Museum of Contemporary Art, Los Angeles; University Art Museum, University of California, Berkeley.

Selected gallery shows at Gallery Delaive, Amsterdam; Heland Wetterling Gallery, Stockholm; Galerie Kornfeld, Bern; Galerie Jean Fournier, Paris; James Corcoran Gallery, Los Angeles; Gagosian Gallery, New York; Kukje Gallery, Seoul; Galerie Pudelko, Bonn; Bobbie Greenfield Gallery, Venice, California; Michel Cohen Gallery, New York; Ochi Gallery, Ketchum, Idaho; Manny Silverman Gallery, Los Angeles; Galerie Iris Wazzau, Davos, Switzerland; Galerie Proarta, Zurich; Nantenshi Gallery, Tokyo; Richard Gray Gallery, Chicago.

Publication of *The Prints of Sam Francis: A Catalogue Raisonné* by Connie Lembark, published by Hudson Hills Press (1992).

Major 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).

Receives the Distinguished Alumnus Award from University of California, Berkeley (1994).

Sam Francis dies on 4 November 1994 in Santa Monica, California, from complications of prostate cancer.



fig. 66

His wife, Margaret Smith, and their son Augustus, as well as children from previous marriages survive him: Kayo, Osamu, and Shingo, and three grandchildren: Tai, Aisha, Mawusi (Anela). Francis is buried in northern California near Point Reyes Station.

1995–1998

Solo museum exhibitions at Los Angeles County Museum of Art, Los Angeles (“The Last Works” installation); Grunwald/UCLA/ Hammer Museum, Los Angeles; Kunstverein Ludwigsberg,

Frankfurt; Jeu de Paume Museum, Paris (reunites the *Basel Mural Triptych* panels); Sogetsu Art Museum, Tokyo; Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California; Fundación Caja de Madrid, Spain; Museo d’Arte, Mendrisio, Switzerland; Fundació Joan Miró, Barcelona.

Selected solo gallery exhibitions at André Emmerich Gallery, New York; Manny Silverman Gallery, Los Angeles; Smith Andersen Gallery, Palo Alto, California; Gallery Delaive, Amsterdam; Gagosian Gallery, Beverly Hills; Gallery Guy Pieters, Knokke, Belgium; Galerie Michael Haas, Berlin; Galerie Proarta, Zurich; Galleria il Gabbiano, Rome; Leslie Sacks Fine Art, Los Angeles; Robert Green Fine Arts, Mill Valley, California; Galleri Faurschou, Copenhagen, Denmark; Ikon Ltd. Contemporary Art, Santa Monica; Galerie Jean Fournier, Paris; Baukunst Galerie, Cologne.

1999–2009

Solo museum exhibition originates at The Museum of Contemporary Art (MOCA), Los Angeles (*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; Galleria Comunale d’Arte Moderna e Contemporanea, Rome (1999–2001).

Museum exhibitions at Idemitsu Museum of Arts, Osaka and Tokyo (travels to six other locations in Japan); Las Vegas Art Museum, Las Vegas; Musée d’Art et d’histoire, Freiburg, Switzerland; Santa Monica Community College, Santa Monica; Museum Jan van der Togt, Amsterdam; Kunstmuseum, Bern; College of the Canyons Art Gallery, Santa Clarita, California.

Selected solo 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; Galleria il Gabbiano, Rome; Galerie Guy Pieters, Saint-Paul de Vence, France; Alan Cristea Gallery, London; Galerie Proarta, Zurich; Brian Gross Gallery, San Francisco; Lawing Gallery, Houston; 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; Baukunst Galerie, Cologne; American Contemporary Art Gallery, Munich; Leslie Sacks Fine Art, Los Angeles; Kaare Berntsen, Oslo; Movimento Arte Contemporanea, Milan; Galerie Flintholm, Verster Skerninge, Denmark; LC Galerie, Paris; Jack Rutberg Fine Arts, Los Angeles; Galleria San Carlo, Milan; Galleria Repetto, Acqui-Termi, Italy; Smith Andersen North, San Rafael, California; Samuelis Baumgarte Galerie, Bielefeld, Germany; L & M Arts, New York; Bernard Jacobson Gallery, London; Guy Pieters Gallery, Knokke, Belgium.



fig. 67

Sam Francis Estate begins transfer of documentary archives of the artist's estate to the Getty Research Institute Library and Special Collections, Los Angeles.

2010–2014

Publication of *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, edited by Debra Burchett-Lere; published by the University of California Press (Berkeley) and the Sam Francis Foundation (2011).

Solo museum exhibitions at Danubiana Meulensteen Art Museum, Bratislava, Slovak Republic; Pasadena Museum of California Art, Pasadena; Crocker Art Museum, Sacramento.

Selected solo exhibitions at Galerie Proarta, Zurich; Helly Nahmad Gallery, New York; Coskun Fine Art, London; Galerie Koch, Hannover, Germany; Galerie Jean Fournier, Paris; Gallery Delaive, Amsterdam; Galerie Thomas Modern, Munich; Guy Pieters Gallery, 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; Galleri Nørballe, Augustenborg, Denmark; Galerie Le Feuvre, Paris.

Legacy

The Foundation continues organizing exhibitions, donating artworks to charitable institutions across the United States, researching data on artworks from the 1940s to the 1990s as part of its mission to document, protect, and perpetuate the creative legacy of Sam Francis. The goal of the Sam Francis Foundation is to promote awareness of and knowledge about the art of Sam Francis to the public through education and information.

Captions and Credits

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Openers

Front cover Sam Francis working on *Basel Mural I* in Arcueil, Paris studio, c. 1958; photo by Georges Boisgontier

Frontispiece Detail of Plate 67, *Untitled*, 1973

page 2 Sam Francis in Broadway studio, Santa Monica, c. 1980; photo by Meibao D. Nee

page 9 Sam Francis in Santa Monica, 1986; photo by Jerry Sohn

page 41 Detail of Plate 64, *Untitled No. 11*, 1972–73

page 42 Detail of Plate 107, *Augustus After Sonny, Sonny Before Augustus*, 1989

page 43 Francis's hands mixing paint in Bern, c. 1973; photo by Kurt Blum

Inside back cover Detail of Plate 46, *Blue, Black, Red and Green*, 1962/63

Figures

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fig. 2 Museum Fridericianum, Kassel, West Germany, 1964; photo courtesy Documenta Archive

fig. 3 Sam Francis, *Basel Mural I*, 1956–58, oil on canvas, 151¾ x 237⅜ in. (385.5 x 602.9 cm); Collection: Norton Simon Museum, Pasadena, California; Gift of the artist, 1967; photo courtesy Norton Simon Museum

fig. 4 Sam Francis exhibition at University Art Museum, University of California, Berkeley, 1968; photo courtesy University of California, Berkeley Art Museum

fig. 5 Sam Francis exhibition at the Museum of Fine Arts, Houston, 1967; photo by Allen Mewbourn; courtesy Museum of Fine Arts, Houston, Archives

fig. 6 Sam Francis, *Black in Red*, 1953, oil on canvas, 77 x 51½ in. (195.58 x 130.81 cm); Collection: Frederick R. Weisman Art Foundation, Los Angeles; photo courtesy Frederick R. Weisman Art Foundation

fig. 7 Peter Selz with Sam Francis at Garner Tullis's San Francisco studio, 1982; photo by Sue Kubly

- fig. 8** Peter Selz at his home in Berkeley, California, in 2012 with Sam Francis, *Iris*, 1965/67, acrylic on canvas, 89½ x 71 in. (227.33 x 180.34 cm); photo by Debra Burchett-Lere
- fig. 9** Sam Francis, *Big Red*, 1953, oil on canvas, 120 x 76¼ in. (304.8 x 193.68 cm); Collection: The Museum of Modern Art, New York; Gift of Mr. and Mrs. David Rockefeller (5.1958); photo by Brian Forrest, Santa Monica
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