

JIM DINE

master draughtsman



SAM FRANCIS

master colourist



ACKNOWLEDGEMENTS

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- Front cover (L) Jim DINE *The Venus Dances* 2005
drypoint & relief signed, numbered & dated in pencil ed. 7/12
image: 130.81 x 74.93 cm sheet: 144.78 x 86.99 cm
- Front cover (R) Sam FRANCIS *Untitled* 1974
acrylic on paper annotated 'SF74-89' on the stretcher; stamped 'The Sam Francis Estate' on the backboard:
this work has been documented in the Sam Francis Foundation as SF74-89
76.2 x 55.88 cm
- Frontispiece Jim DINE *Women and Water* 2010
digital printing and copperplate signed, dated & numbered in pencil ed. 14/14
sheet: 98.42 x 84.13 cm
- Back cover Jasper JOHNS *Target with Plaster Casts* 1980
etching & aquatint signed, dated & numbered in pencil ed. 43/88
image: 59.37 x 45.08 cm sheet: 74.93 x 57.46 cm

JIM DINE **SAM FRANCIS**
master draughtsman *master colourist*

MASTER VISIONS

*Chuck Close · Richard Diebenkorn · Helen Frankenthaler
David Hockney · Jasper Johns · Roy Lichtenstein
Frank Stella · Donald Sultan · Andy Warhol*

drawings etchings lithographs screenprints

OPENING Wednesday 7 November 6:30 - 9:00 pm
Exhibition dates 6 November - 15 December 2012

In association with Leslie Sacks Fine Art Los Angeles
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ANNANDALE GALLERIES

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Gallery Hours Tuesday - Saturday 11:00 - 5:00 pm
Directors **Anne & Bill Gregory** **acga**

INTRODUCTION

Bill Gregory Director Annandale Galleries Sydney

There are as many images as eyes to see – Sam Francis

JIM DINE is a consummate draughtsman whose images including hearts, landscape, figures, studies from nature and after antiquity, are among some of the most accomplished and beautiful of our time. Associated initially with Pop Art in 1962, in his over 300 solo exhibitions since, drawing and the related print-making became and remained at the core of his practice. The medium played a fundamental role in the transformation, beginning with changes indicated in tool drawings and collages from the early seventies, to the then radical shift to life drawing in 1974. Nearly forty years later, drawing remains the centre of Dine's range of expression. Colour is critical to the emotional and graphic impact of his work but the process is always informed by line. He draws from life or from his imagination and metaphor, but the images are always there and he stops short of abstraction. In this he may be seen art-historically to be carrying on in the tradition of PICASSO. Both artists communicate primarily through figurative imagery using colour as a tool.

SAM FRANCIS frequently uses the word 'sensational' when discussing people, places, art or poetry. As Ruth Fine has written in a forward to the catalogue raisonne of his prints: "In fact, the word 'Sensational', in its literal sense is a word that can quite accurately be used to describe his own art: sensations as a source of his allusions to light, to color, to sound." He has been influenced by dreams and memories through the work of Jung and been deeply involved in Eastern religion and philosophy. Francis has been an abstract artist since the start of his career. However, nothing comes from nothing and his work is marked by a spirit of exploration of form, rhythm, line and above all – colour. In the same way that Dine may be compared to Picasso we may think of Francis as being closely associated with JOAN MIRO. Both Miro and Francis communicate above all through colour using line as a tool.

The contemplation of an artist's work via the solo exhibition is the most usual way into the meaning of the art as well as the place of the artist in the art-historical continuum. However, the two-person exhibition in the same space may provide the viewer with an opportunity to see both artists with fresh eyes and discover aspects of the work that might otherwise remain unnoticed. The inevitable comparing and contrasting of form and style allow us to absorb these images in a different way. The incredible drawing of Jim Dine juxtaposed with the sensational colour of Sam Francis.

MASTERVISIONS is a group show of related contemporaries of DINE/FRANCIS. The masterworks have been carefully selected to both work off each other and to further inform the Dine/Francis exhibition. Many of the artists such as Warhol, Lichtenstein, Johns and Hockney need no introduction here as they are towering figures of 20th century art and have beginnings related to Dine. Diebenkorn, Stella and Frankenthaler, no less revered in many circles are closer to Francis in sensibility. Chuck Close and Donald Sultan are of a younger generation carrying on traditions which relate to both artists.

Finally, I would like to thank Leslie Sacks and Sandy Shin of Leslie Sacks Fine Art without whom this show would not have been possible.



Jim DINE *The Sea Behind* 1999
aquatint & woodcut with hand-coloring on paper
numbered, signed & dated lower left ed. 9/25
119.38 x 100.33 cm



Jim DINE *A Girl and Her Dog I* 1970
etching & aquatint
signed, dated & numbered in pencil ed. 21/75
image: 27.62 x 21.59 cm sheet: 88.9 x 71.12 cm



Jim DINE
Russian Poetess, from Eight Sheets from an Undefined Novel 1976
etching with hand-coloring
signed, dated & numbered in pencil ed. 28/30
image: 60.32 x 50.8 cm sheet: 106.04 x 78.74 cm



Jim DINE *Strelitzia, from Temple of Flora* 1978
etching, soft-ground etching, drypoint, photo-gravure with watercolor hand
painting in two shades of green & pink on paper
signed, dated & numbered in pencil ed. 9/30
image: 60.32 x 45.08 cm sheet: 99.06 x 70.16 cm



Jim DINE *Anthurium, from Temple of Flora* 1978
etching, soft-ground etching, drypoint, photo-gravure with watercolor hand
painting in green, pink, red, yellow and orange on paper
signed, dated & numbered in pencil ed. 9/30
image: 60.32 x 45.08 cm sheet: 99.06 x 70.16 cm



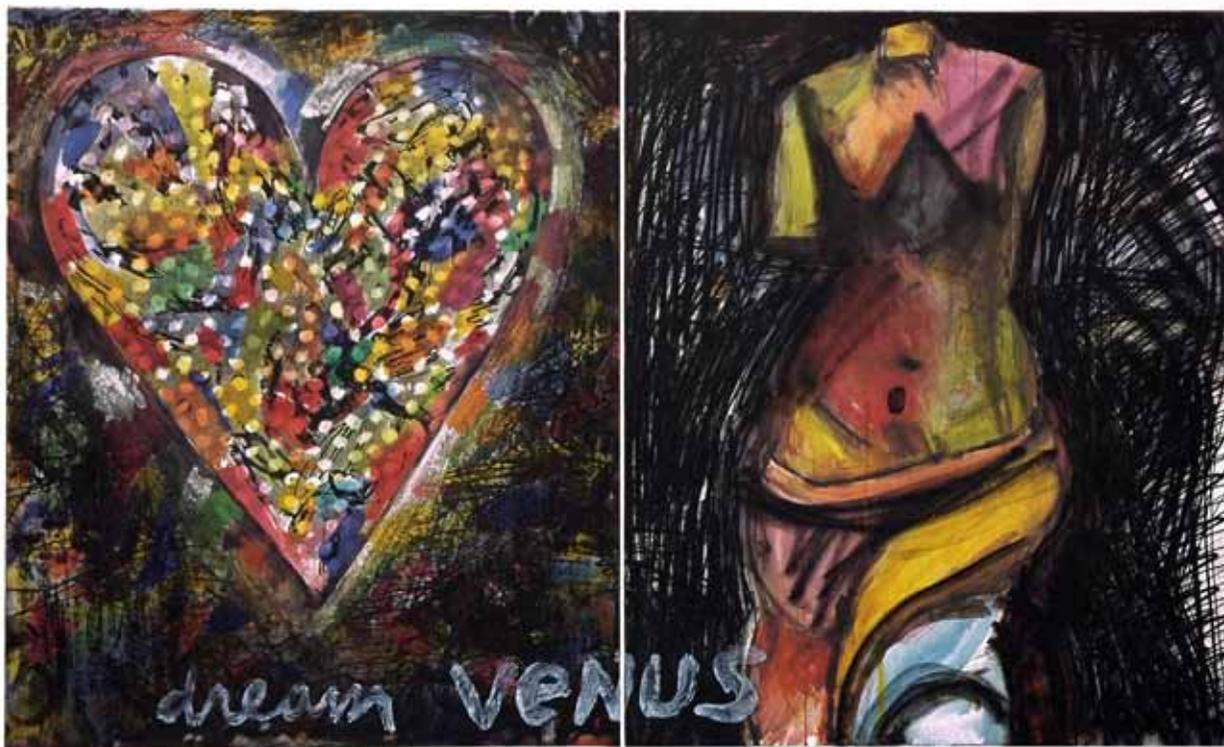
Jim DINE *Gay Laughter at the Wake* 2010
collograph & intaglio
signed, dated & numbered ed. 20/35
124.46 x 105.41 cm



Jim DINE *A Heart on the Rue de Grenelle* 1981
etching, soft-ground etching & aquatint with extensive hand painting in green and blue acrylic on paper
signed, dated & numbered ed. 26/36
image: 81.91 x 66.67 cm sheet: 106.36 x 75.24 cm



Jim DINE *The Venus Dances* 2005
drypoint & relief
signed, numbered & dated in pencil ed. 7/12
image: 130.81 x 74.93 cm sheet: 144.78 x 86.99 cm



Jim DINE Dream Venus 2002
softground etching, lithography & handstamping
signed, numbered & dated '2002' in pencil ed. 14/22
image: 60.32 x 100.64 cm sheet: 73.66 x 113.03 cm



Jim DINE *Fo Dog In Hell* 1990
etching with hand coloring on paper
signed, dated & numbered in pencil ed. 27/30
121.92 x 81.28 cm

JIM DINE (b. 1935)

Jim Dine was born in Cincinnati, Ohio in 1935. He grew up in what he regards as the beautiful landscape of the Midwest, a tone and time to which he returns constantly. Dine studied at the University of Cincinnati and the Boston Museum School and received his BFA from Ohio University in 1957.

Dine, renowned for his wit and creativity as a Pop and Happenings artist, has a restless, searching intellect that leads him to challenge himself constantly. Over four decades, he has produced more than three thousand paintings, sculptures, drawings, and prints, as well as performance works, stage and book designs, poetry, and even music. Dine's art has been the subject of numerous individual and group shows and is in the permanent collections of museums around the world.

Dine's earliest art - Happenings and an incipient form of pop art - emerged against the backdrop of abstract expressionism and action painting in the late 1950s. Objects, most importantly household tools, began to appear in his work at about the same time; a hands-on quality distinguished these pieces, which combine elements of painting, sculpture, and installation, as well as works in various other media, including etching and lithography. Through a restricted range of obsessive images, which continue to be reinvented in various guises - bathrobe, heart, outstretched hand, wrought-iron gate, and Venus de Milo - Dine presents compelling stand-ins for himself and mysterious metaphors for his art.

The human body conveyed through anatomical fragments and suggested by items of clothing and other objects, emerges as one of Dine's most urgent subjects. Making use of the language of expressionism and applying it to themes concerning the artist as a creative but solitary individual, Dine ultimately asserts himself as a late-twentieth-century heir to the romantic tradition.

Jim Dine has had more than 300 solo exhibitions world wide since 1962.



Sam FRANCIS *Untitled from the Pasadena Box* 1964
gouache painting on paper
signed in pen on verso
9.84 x 20.63 cm



Sam FRANCIS *An 8 Set - 8, 1966, from the Pasadena Box* 1964
lithograph
signed & numbered in pencil ed. 66/100
59.69 x 40 cm



Sam FRANCIS *Untitled* 1978
lithograph
signed lower left & numbered lower right AP
97.47 x 71.12 cm



Sam FRANCIS *The East is Red* 1970
lithograph
signed lower right & numbered lower center
63.5 x 88.9 cm



Sam FRANCIS *Untitled 093* 1994
sugarlift & spitbite aquatint ed. 19/25
41.91 x 83.18 cm



Sam FRANCIS *Untitled* 1986
aquatint
signed right & numbered left, under image; publisher's chop lower right AP
39.05 x 32.7 cm



Sam FRANCIS *Untitled* 1993
etching
signed & numbered in pencil AP
61.59 x 49.84 cm



Sam FRANCIS *Untitled* 1990
aquatint
signed & numbered ed. 8/20
44.45 x 32.38 cm



Sam FRANCIS *Untitled* 1995
etching
embossed signature chop & numbered in pencil by Jacob Samuel, lower right;
'The Sam Francis Estate' stamp on the verso
53.34 x 45.72 cm



Sam FRANCIS *Untitled 068* 1989
aquatint printed in colors with chine colle on paper
signed & numbered in pencil lower right AP
image: 40.64 x 148.59 cm sheet: 59.69 x 160.02 cm



Sam FRANCIS *Untitled, Variant B* 1989
watercolor, acrylic & aquatint with chine colle on paper
signed & annotated 'B' right, under image, publishers chop mark lower right ed. variant 2/10
image: 40.64 × 148.59 cm sheet: 59.69 × 160.02 cm



Sam FRANCIS *Untitled* 1974
acrylic on paper
annotated 'SF74-89' on the stretcher, stamped 'The Sam Francis Estate' on the backboard
76.2 x 55.88 cm

SAM FRANCIS (1923 - 1994)

American painter and printmaker, Sam Francis, born in 1923 in San Mateo, California, is renowned for his California Abstract Expressionist work. His career as an artist started following an accident leading to spinal tuberculosis while serving in the US Army Air Corps. Francis started to paint for distraction in 1944, studying privately under David Park in 1947. He subsequently relinquished his earlier medical and psychology studies in favor of painting, completing his BA (1949) and MA (1950) at the University of California at Berkeley. During this period Francis experimented with different styles of painting, notably Surrealism and Abstract Expressionism.

In particular, Francis was influenced by the Abstract Expressionist works of Mark Rothko, Jackson Pollock, and Clyfford Still. Francis soon emerged with his own unique styles of painting in the late 1940s. During the late 1950s, he travelled to Japan and his later works seem to be influenced by Oriental art with thin paint texture and large void spaces. The saturated fields of color reveal the influence of the contemplative quality of Japanese art. The increasing simplicity of his latter works resembled Minimal Art.

Primarily interested in transforming different sensations of light onto canvas, Francis was drawn by the light of California, where he lived and worked, as well as Monet's Waterlilies series. Dripping, corpuscular shapes painted in fluid are typical elements, which circulate freely around his canvas, indicating what was to become a perennial concern with 'ceaseless instability.' With his sensitivity to sensuous color and light, Francis showed very different concerns from the expressive iconography and energy of many of the Abstract Expressionists.

Despite the apparent spontaneity of his compositions, Francis was highly methodical and rigorous. In his later work he pushed out the abstract forms to the edges of the composition, leaving large empty spaces, again in accordance with the Oriental notion of negative space.

Although, Francis is more renowned for his paintings, he was also an accomplished printmaker and sculptor. The work of Sam Francis is held in the permanent collection of every encyclopedic modern art museum in the world. Sam Francis's works have been exhibited internationally for over fifty years. He is represented in numerous public and private collections throughout the United States, Europe, and Japan.

On November 4, 1994 Sam Francis passed away in Santa Monica, California.

MASTER VISIONS

Chuck Close

Richard Diebenkorn

Helen Frankenthaler

David Hockney

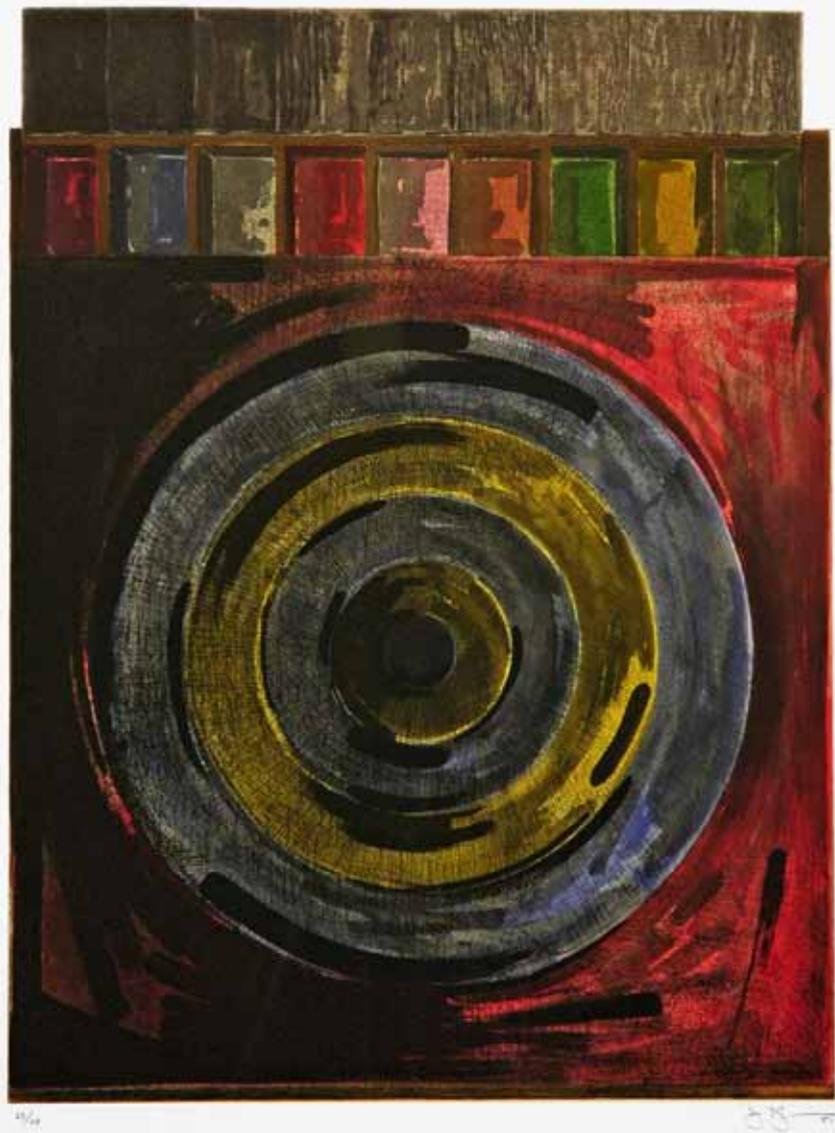
Jasper Johns

Roy Lichtenstein

Frank Stella

Donald Sultan

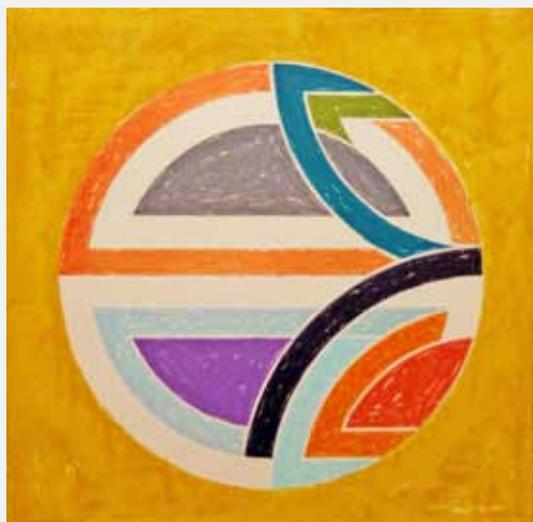
Andy Warhol



Jasper JOHNS *Target with Plaster Casts* 1980
etching & aquatint
signed, dated & numbered in pencil ed. 43/88
image: 59.37 x 45.08 cm sheet: 74.93 x 57.46 cm



Frank STELLA *Polar Co-Ordinates III* 1980
offset lithograph & screenprint on paper
signed, dated & numbered in pencil 'F. Stella '80' lower left CTP IX/XV
97.47 x 96.52 cm



Frank STELLA *Sinjerli Variation Squared With Colored Ground IA* 1981
offset lithograph & screenprint on paper
signed, dated & numbered in pencil lower left ed. 37/61
81.28 x 81.28 cm



Roy LICHTENSTEIN *Bull Head III* 1973
lithograph, screenprint & line-cut
signed, numbered & dated in pencil ed. 64/100
image: 53.34 x 72.54 cm sheet: 63.5 x 83.66 cm



Andy WARHOL *Reds - Pete Rose I* 1985
graphite on paper
unsigned; stamped on verso with 'Estate of Andy Warhol' and 'Authorized by
the Andy Warhol Foundation for the Visual Arts'
80.32 x 60 cm



Andy WARHOL *Reds - Pete Rose II* 1985
graphite on paper
unsigned; stamped on verso with 'Estate of Andy Warhol' and 'Authorized by
the Andy Warhol Foundation for the Visual Arts'
79.69 x 59.69 cm



David HOCKNEY *Celia in Wicker Chair* 1974
softground etching & aquatint
signed, numbered & dated in pencil ed. 10/60
91.44 x 74.93 cm



David HOCKNEY *Black Tulips* 1980
lithograph
signed & dated in pencil lower right; numbered lower left ed. 85/100
111.76 x 76.2 cm



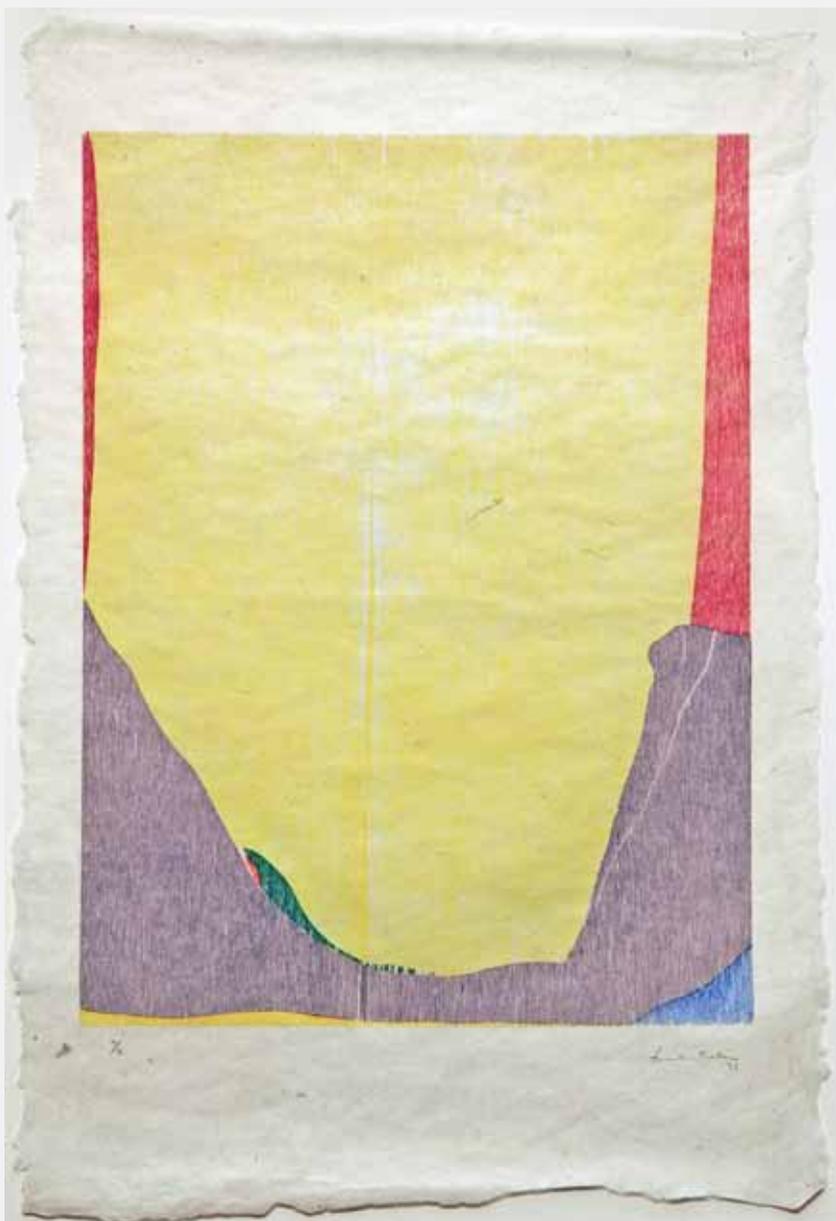
David HOCKNEY *Tyler Dining Room* 1984
lithograph
signed & numbered in pencil ed. 3/98
81.28 x 99.06 cm



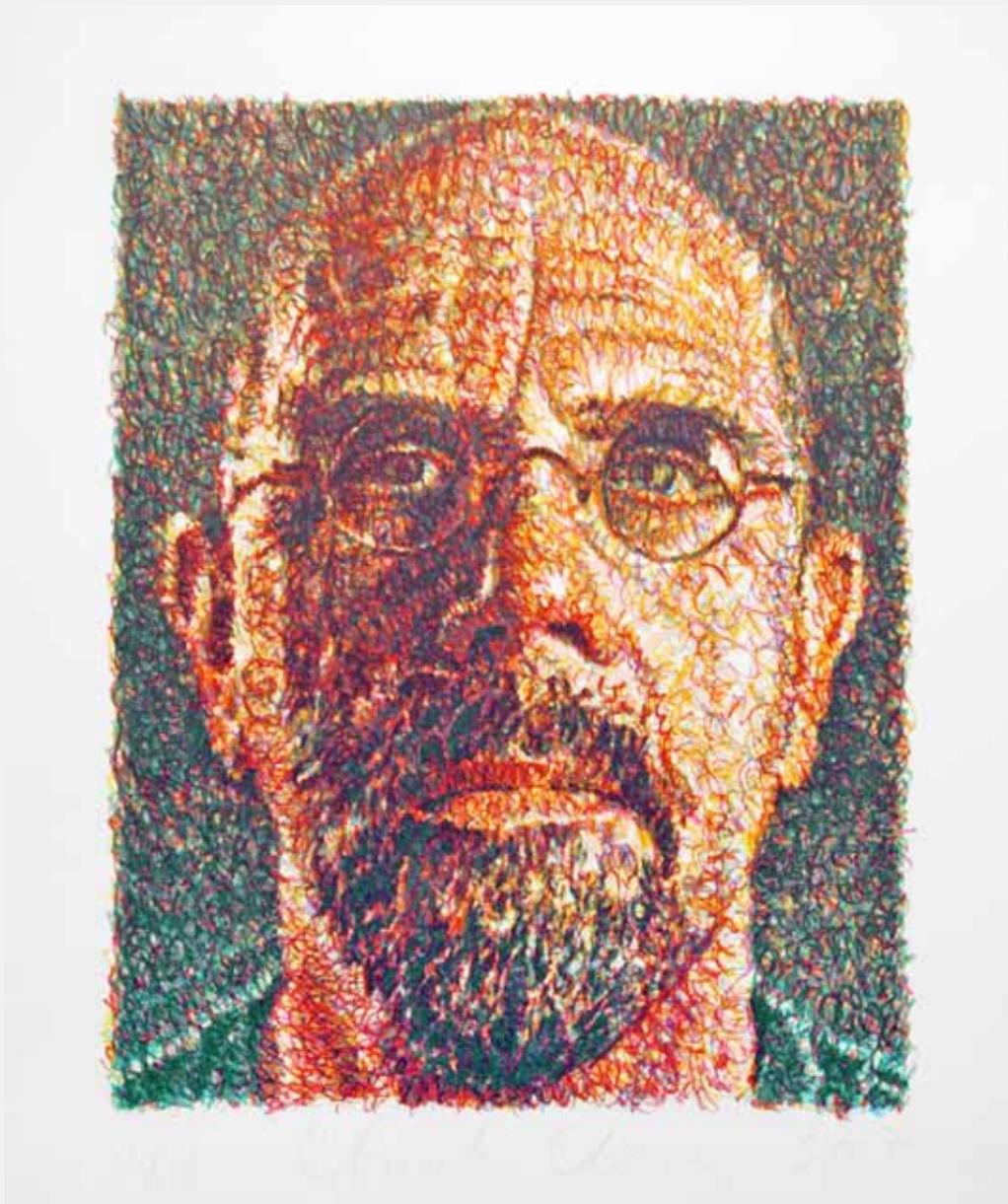
Donald SULTAN *Mimosa* 2007
charcoal & conte on paper
signed, titled & dated in pencil
69.85 x 100.33 cm



Richard DIEBENKORN *Black Club, from Clubs and Spades* 1981
hardground etching, drypoint & aquatint
initialed, dated & numbered in pencil ed. 17/35
image: 34.29 x 24.13 cm sheet: 76.83 x 57.46 cm



Helen FRANKENTHALER East and Beyond 1973
woodcut from lauan mahogany plywood blocks in 8 colors on paper
signed, dated & numbered in pencil ed. 4/18
image: 60 x 45.40 cm sheet: 80.01 x 54.61 cm



Chuck CLOSE *Selfportrait* 2007
screenprint
signed, numbered & dated in pencil ed. 36/118
96.52 x 76.2 cm



Andy WARHOL *Portrait of Isabelle* 1986
graphite on paper
80.01 x 59.69 cm



Andy WARHOL *Marilyn* 1967
screenprint from the original - published by Sunday B Morning
stamped 'Sunday B. Morning, fill in your own signature' on verso
set of 10 - 91.3 x 91.4 cm (each)

CHUCK CLOSE (b. 1940)

Chuck Close was born in Monroe, Wisconsin. He has been a leading figure in contemporary art since the early 1970s. Best known for his monumental portraits painted in thousands of tiny airbrush bursts, thumbprints, or looping multi-color brushstrokes, Close has developed a formal analysis and methodological reconfiguration of the human face that has radically changed the definition of modern portraiture.

In 1988, Close suffered a spinal injury, which left him paralyzed from the neck down. The artist remains confined to a wheel chair since the injury but has painted with a paintbrush strapped to his arm or hand. His style has remained largely the same, although his portraits have become more pixelated than before. Chuck Close currently lives and works in New York.

RICHARD DIEBENKORN (1922 - 1993)

Born in Portland, Oregon, Diebenkorn credited Edward Hopper, Paul Cezanne and Arshile Gorky as major influences on his painting. In the mid-1960s he settled in Santa Monica, CA. Around this time, he turned away from imagery and focused purely on the abstract, creating his famous *Ocean Park* series. These paintings are geometric abstractions of line and space. The influence of California - its light and color, as well as coastal allusions to sky, ocean, seaside and sun - can be seen throughout the series. Diebenkorn was the U.S. representative at the Venice Biennale in 1978. In 1992, the Whitechapel Art Gallery in London organized a major Diebenkorn travelling retrospective.

HELEN FRANKENTHALER (1928 - 2011)

Born in 1928 in New York City, where she was to spend most of her life. Frankenthaler became the first American painter after Jackson Pollock to pursue the technique of color staining of raw canvas in order to create an integration of color in which foreground and background cease to exist. According to critic Clement Greenberg, using this technique Helen created the "first monument of Post-Painterly Abstraction" in 1952. Throughout her career, Helen Frankenthaler won

a number of awards and distinctions. Although the paintings are abstract, a strong suggestion of landscape is often apparent, and the works have been praised for their lyrical qualities.

DAVID HOCKNEY (b. 1937)

One of the most widely acclaimed of all living artists, Hockney's popularity is based on the enormous, continuing appeal of his pictures and the popular perception of him as a colorful extrovert. He first came to public prominence in the early sixties as a post-graduate student of painting at the Royal College of Art in London. In 1964, Hockney moved to Los Angeles. In that year a swimming pool first appeared in the seminal painting, *The California Collector*, and Hockney continued to paint the subject passionately. Hockney's originality as a printmaker was apparent by the time he produced *A Rake's Progress*, a series of 16 etchings of William Hogarth's visual narrative. His large body of graphic work, concentrating on etching and lithography, assured him an important place in modern British art.

JASPER JOHNS (b. 1930)

Jasper Johns became one of America's best-known post-Abstract Expressionists and Minimalists. His name is most associated with pictorial images of targets, flags and numbers - Pop-Art subjects that he depicted in Minimalist style with emphasis on linearity, repetition, and symmetry. Johns completed his first flag painting in 1955, worked with his iconic alphabet subjects in 1956, and finally moved on to lithographs in 1960. Unlike Abstract Expressionism, these signature works seem removed from the artist's emotions. They are modernist in that they lack traditional perspective, focusing on the interrelationships of color and shapes, but are realist in that they have a recognizable subject matter. In 1988, he was awarded the Grand Prix at the Venice Biennale. In 1997, a major retrospective of 225 of Johns' works was held in New York at the Museum of Modern Art.

ROY LICHTENSTEIN (1923 - 1997)

Lichtenstein is considered to be the greatest artist of the Pop Art movement after Warhol. The use of familiar subjects like comic strips, bank notes and advertising themes makes Lichtenstein's work easily accessible and quintessentially "Pop." As a central figure in the Pop Art movement of the 1960s, Lichtenstein sought an anonymous style, removing all personal reference from his work to convey the appearance of mass production. Lichtenstein's unconventional paintings, regarded by many as beyond the bounds of fine art during the 1960s, are now considered icons of the Pop Art movement and have secured his place in art history. Lichtenstein retrospectives have been held at the Tate Gallery in London, the Solomon R. Guggenheim Museum in New York and the Stedelijk Museum in Amsterdam.

FRANK STELLA (b. 1936)

Born in Maiden, Massachusetts and lives in New York. His work gained prominent exposure in 1959 and it was included in the seminal exhibition, *Sixteen Americans*, at the Museum of Modern Art, New York. That same year, Stella's black paintings were the basis of his first one-man show at the renowned Leo Castelli Gallery. In 1970, at the age of 34, he became the youngest artist ever to receive a career retrospective. Stella has worked extensively in the graphic media throughout his career, notably with master printer Ken Tyler. The prints they created together grew in complexity over time and are groundbreaking in both scale and texture. Frank Stella is considered one of the most important contemporary artists and printmakers. His work can be found worldwide in the permanent collections of museums. He received the National Medal of Arts in 2009.

DONALD SULTAN (b. 1951)

Born in Asheville, North Carolina, Donald Sultan moved to New York in 1975. Since his first one-man show in 1977, he has enjoyed a distinguished career as painter, printmaker, and sculptor. His extensive body of

work has placed him at the forefront of contemporary art, where he has become best known for his ability to successfully merge the best of yesterday's artistic tradition with a fresh, unique approach to imagery and materials. Although his paintings fit into the criteria of still life, Sultan describes his works as, first and foremost, abstract. His work incorporates basic geometric and organic forms with a formal purity that is both subtle and monumental. His images are weighty, with equal emphasis on both negative and positive areas. Sultan describes his work as "heavy structure, holding fragile meaning" with the ability to "turn you off and turn you on at the same time."

His work is included in The Museum of Modern Art, the Dallas Museum of Art, and the Metropolitan Museum of Art.

ANDY WARHOL (1928 - 1987)

Andy Warhol, American painter, draughtsman, graphic artist and film producer, had his first one-man exhibition in 1952. By the early 1960's, he was the most controversial of all American Pop Artists, his name becoming the most widely known both in the United States and abroad.

The Pop Art movement began as a reaction against the seriousness of Abstract Expressionism. Warhol, along with other artists of the movement, turned away from the emphasis on emotion in favor of a hard-line realism that made use of many common images associated with popular media. At a time when enigma was one of the most sought after of aesthetic virtues, Andy Warhol achieved the difficult feat of remaining the most enigmatic artist of all. Since he first gained fame for his *Campbell's Soup Cans* and *Brillo Box* sculptures at the beginning of the Pop Art movement in the early sixties, critics and the public have argued constantly about him and the success of his art. Still, of all the post-war artists, Warhol has made the most obvious breaks with tradition and has shown the most single-minded consistency.

MASTER VISIONS



CLOSE

DIEBENKORN

FRANKENTHALER

HOCKNEY

JOHNS

LICHTENSTEIN

STELLA

SULTAN

WARHOL

ANNANDALE GALLERIES