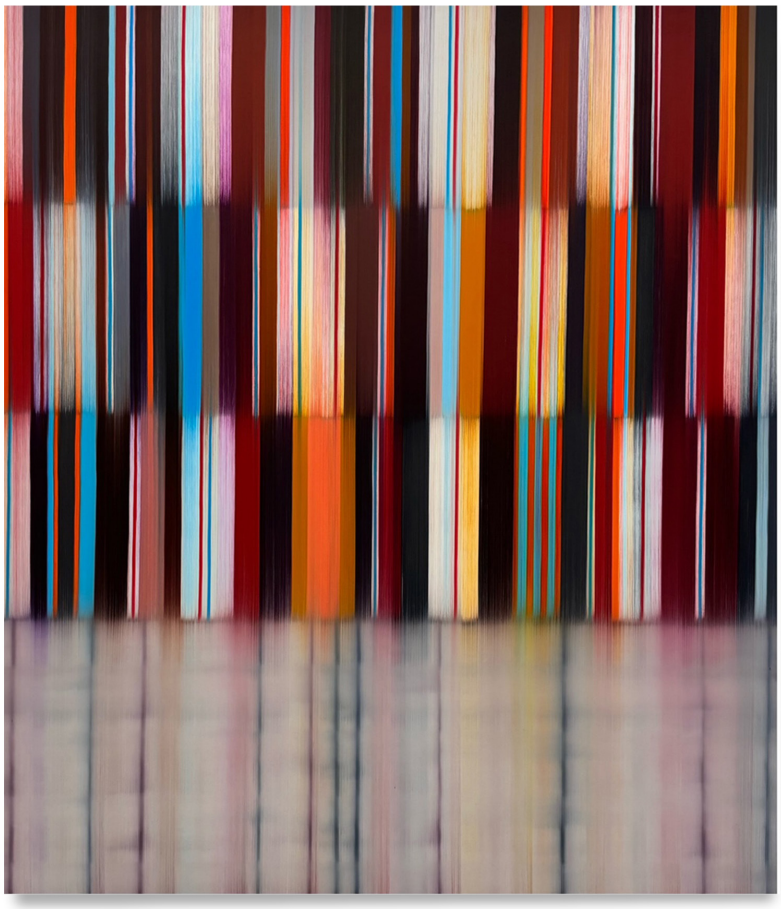
The Guardian

EXHIBITION PICKS OF THE WEEK

19 MARCH 2010 | ROBERT CLARK AND SKYE SHERWIN



Phonic Mix, 2026, Oil on canvas, 60 x 48 inches.

Mark Francis first gained acclaim in the early-90s with paintings of what looked like close-ups of sperm. As he developed, the animated blobs looked like anything teeming with small-scale or cosmic energy. This was distinctive stuff, like a microscopic or telescopic super-reality. Yet, even at their most pulsating, Francis's organic goings-on were always set on a grid-like backdrop of darkness. His more recent work retains the micro/macro ambiguity while the grids now evoke aerial or astronomy maps, or a mass of musical notations. Scenes that lie at the limits of vision.