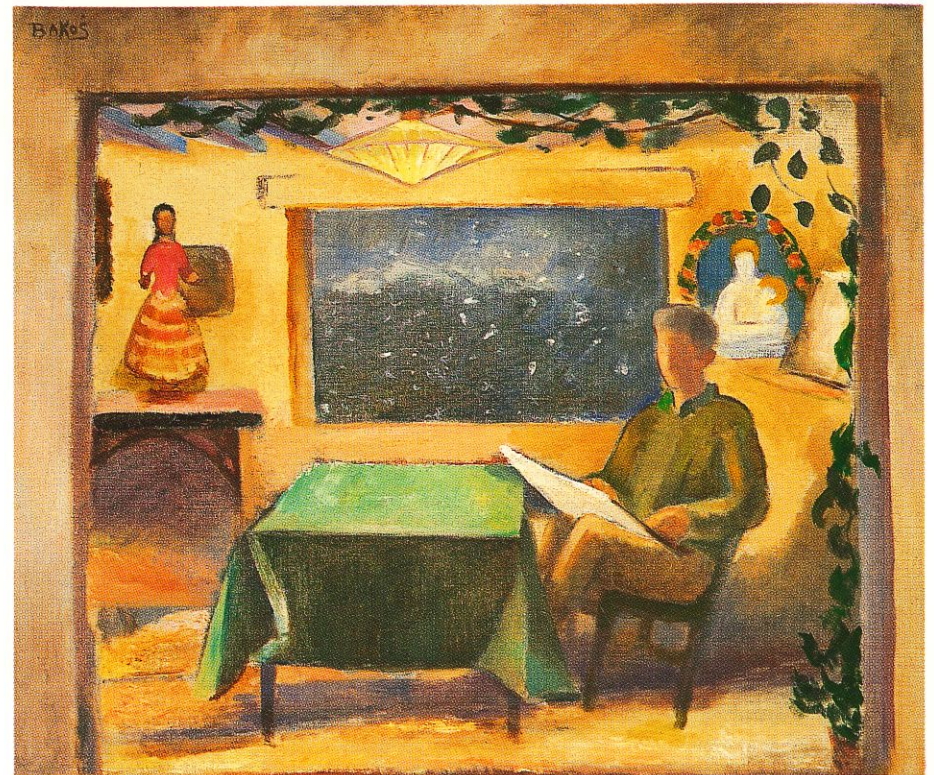


November 24, 1985 - January 26, 1986

JOZEF BAKOS



Burchfield Art Center

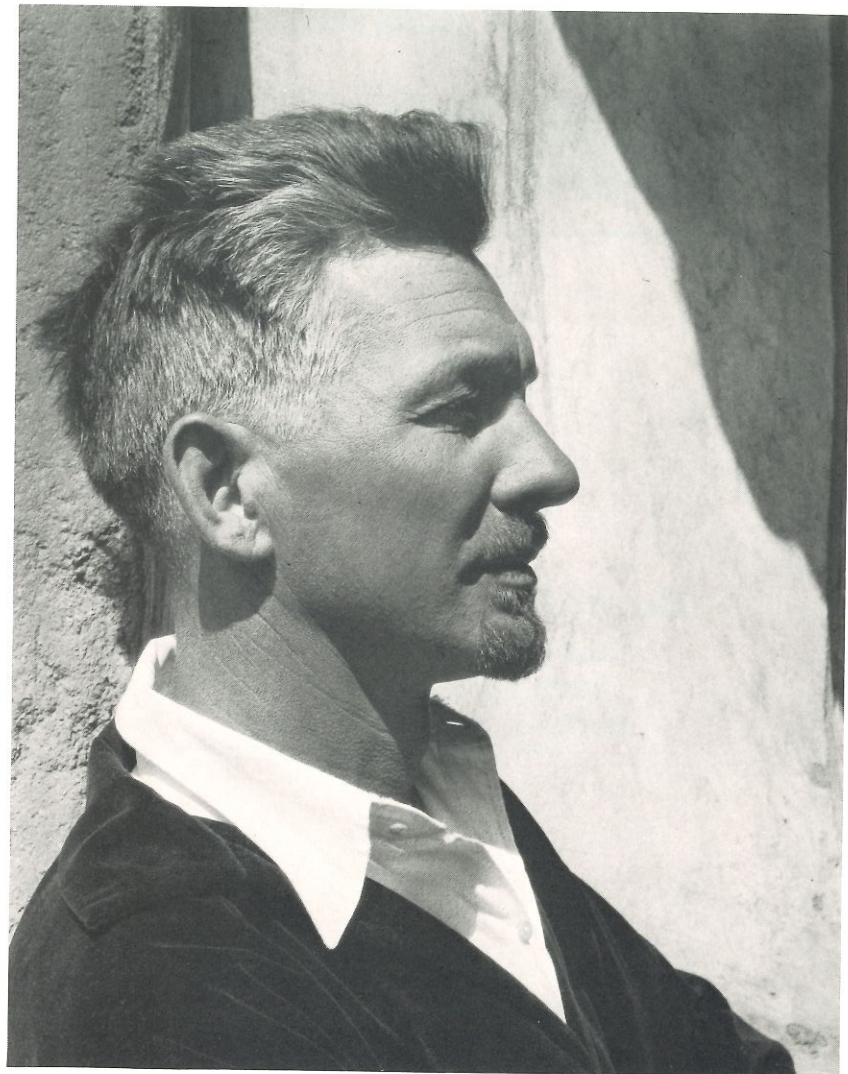


**BURCHFIELD
ART CENTER**

JOZEF BAKOS

Burchfield Art Center
State University College
1300 Elmwood Avenue
Buffalo, New York 14222

©1985 Buffalo State College Foundation, Inc.
All rights reserved



Jozef Bakos by Ansel Adams, c. 1930

FOREWORD

Unfortunately, I never really knew my Uncle Jozef but by listening to those who did, or more accurately, those who think they did, I find that he was a multifaceted person. To those who knew him well he appeared to be like the chameleon, changing colors and blending comfortably into most any environment. Some knew him as a teacher, others as an artist. Some close friends will tell you he was a very simple, thoughtful, god-fearing man who loved solitude and nature, but in contrast, to others he was always the life of the party at social events, dancing, singing and playing his concertina. Uncle Jozef had strong, powerful hands that could topple a tree with an axe and at the same time he had sensitive fingers like his beloved St. Francis of Assisi, that could gently splint a wounded bird's wing. Aunt Teresa's ashes will rest forever in Jozef's arms. Even the selection of his beloved Teresa as a life-long partner, heralds the extreme parameters that he lived and loved by.

Jozef was born into a simple, humble family of Polish ancestry which he never forgot or neglected to acknowledge with pride. He chose as his wife the Countess Di Locci Di Lanti, an inspiring and beautiful woman, who was born and raised in splendor, studied in the finest European schools and played as a child in the castles of kings. Obviously Aunt Teresa saw something unique and truly noble in Jozef! She sacrificed many of the creature comforts that had been available to her in exchange for love, companionship and peace of mind. They spent a good portion of their lives together, high on a mountain which they homesteaded, close to nature and close to each other.

Unfortunately, I never really knew my Uncle Jozef, which most assuredly is my personal loss, but he knew me and trusted me. He gave me the responsibility and the authority, as his personal representative, to distribute the remaining fragments of his existence, his art. I pray to God I'm equal to the task before me. I never really knew Uncle Jozef, and perhaps there were very few who did, but since his passing I, and many others, have learned to love him in his absence.

The Honorable Norman M. Bakos

ACKNOWLEDGEMENTS

There is a special grace, an attractive completion, to this exhibition of works by Jozef Bakos, whose art now returns to the roots his family had extended in Buffalo, New York. Then, as we issue his work forth again to the nation in a subsequent tour, the work, renewed by consideration that looks freshly upon his career, draws once more the extended circle that was a lifetime's accomplishment in the four quarters of this country: West Coast and East, the South and North.

Bakos' painting *Homestead*, from the early 1940s, was selected to stand for his work upon the cover of this catalog. It expresses a sense of the fullness of Bakos' life in art: a life that was informed by sources as diverse as Cezanne, the tribal people of the Southwest and Della Robbia; that was held by the nurture of home while searching the starry universe for the inspiration of nature; that constantly engaged in a process of discovery, never finished, always redefining the possible, even of self.

The exhibition, JOZEF BAKOS, has moved with that spirit of discovery, sharing new information, creating new friendships, determining new levels of accomplishment. For this process, begun before I joined the effort, we are grateful. There are specific acknowledgements, too, though before any are mentioned, we must declare that without Dr. Edna M. Lindemann, founding director of the Burchfield Art Center, this exhibition would never have come to pass. She led the selection and organization process, brought the team together and with the great creative energy that enabled her to give life to the Burchfield Art Center, gave this exhibition the creative spark that has continued in its heart throughout.

We especially wish to thank Councilman Norman M. Bakos for his generous gift of time and energy crucial to the organization of his uncle's exhibition and Stanley Cuba, author of a full-length biography about Jozef Bakos to be published in 1986, for his guidance and informative essay. The exhibition grew from a suggestion by Peter A. Vogt, who with his wife, Mary Lou, have lent works from their collection and assisted with color separations for the catalog cover. Other private lenders to whom we are grateful include Mr. & Mrs. Norman M. Bakos, Mr. & Mrs. Richard J. Jankowski, Sr., Mr. & Mrs. Hayes Lyon, Mr. & Mrs. Thaddeus S. Ptak, Jeffrey C. Thier and an anonymous lender. Thanks go to the staffs at The Brooklyn Museum; The Denver Art Museum; The Museum of Fine Arts, Museum of New Mexico, Santa Fe and Rose Art Museum, Brandeis University, Waltham, Massachusetts who greatly facilitated the loan of works from their collections. Likewise the staff of Cook Moving Systems, Inc. provided easy access to works in storage at which time three student interns — Jill Boetcher, Carol Carlson and Holly Flickinger — assisted in the inventory and selection of works. Production of the exhibition catalog was accommodated by Partners' Press, Inc. and Greater Buffalo Press, Inc. Wanda Winiarz and the Polish Arts Club of Buffalo are hosting the opening reception. Last, but not least, the Center's staff have helped to make the whole project go: Nancy Weekly, Charles Cary Rumsey Curator, who completed with discerning eye and organized mind the many tasks necessary to an exhibition of this size, Micheline Lepine, Technical Assistant, who insures that all things run smoothly, and Delight Dann, Administrative Assistant to the Director, who makes all things smooth.

Anthony Bannon, Director

JOZEF BAKOS (1891-1977)

Jozef Bakos often casually remarked that "Painting is a little like flirting — you never know how it's going to turn out." This retrospective exhibition presents the most comprehensive overview to date of his life-long love affair with art, nature and beauty. He drew most of his inspiration from northern New Mexico where for more than half a century after 1920 he lived and worked as a professional artist and teacher in Sante Fe, a 300-year-old town with a colorful mixture of Indian, Hispanic and Anglo cultures.

In mentality and atmosphere Sante Fe was a world away from Buffalo, New York, Bakos' hometown, which by the turn of the century had become a bustling industrial-commercial center providing ready employment for a large pool of cheap immigrant labor from Eastern and Southern Europe. In it were Jozef's parents, Martin and Antonina nee Dzikowska Bakos, who had arrived in Buffalo from Poland in the 1880's.

Early on they noticed and encouraged the interest in art demonstrated by Jozef Gabryel, their eldest of seven children. Jozef's inclination partially stemmed from his father's talent as a woodcarver, cabinetmaker and amateur painter, which avocations Martin pursued apart from his profession as a general contractor. During a visit to his son in Santa Fe in 1932, Martin displayed his carvings and watercolors at the local art museum where they received favorable critical attention.

Beginning with the fall term in 1912, Jozef Bakos attended night classes for four years at the Art School of the Albright Art Gallery (today, Albright-Knox) where he received the Joseph Albright Medal, an early recognition of his artistic talent. The school functioned as an alternative socialization center for the promising children of local immigrant families. Among them were Walter Mruk, Augustine Korda and Peter Jablonski, all Bakos' boyhood friends from the Polish community in East Buffalo, who variously joined him in Colorado and New Mexico during and after World War I.

Since his financial situation did not allow him to subsequently travel to Europe, Bakos received his most important formative introduction to European art — and particularly to the French Post-Impressionist, Cezanne — from John Thompson, a Buffalo-born artist with whom Bakos studied privately following his completion of the Albright Art School in Spring 1917. In August 1918, Bakos and Mruk left Buffalo for Colorado to join Thompson, who had relocated to Denver. Bakos and Mruk spent part of their first winter in Colorado at a cabin at Elk Creek near Mt. Evans. Continuing the plein-air approach they had begun in the Buffalo suburbs as art students, they avidly painted the alpine landscape until the lack of food and money forced them back to Denver.

In April 1919, Bakos, Mruk and Korda participated with John Thompson in the 25th Annual Exhibition of the Denver Art Association. The modernistic style of their pictures turned the show into a mini-Colorado "Armory Exhibit" that shocked Denver's museum-going public and elicited vituperative letters in the local press associating their art with Bolshevism. This controversy over the merits of modernism, the first to surface in the Rocky Mountain region, occurred a year or so in advance of a similar storm that engulfed the newly-established Museum of New Mexico in Santa Fe and also included Bakos among the exhibiting artists.

In 1920, Bakos permanently relocated to Santa Fe from Boulder, Colorado, where he had been one of the first art instructors at the local university. The following spring he and Mruk first exhibited their work in an alcove of the museum in Santa Fe. One of Bakos' first paintings of New Mexico is a snow-

covered Santa Fe landscape whose twinkling lights radiate the charm the town held for its out-of-town visitors and its permanent residents.

During his first years in Santa Fe, Bakos dearly earned the "luxury to paint." The town then numbered only 7,000 inhabitants and did not have any commercial galleries. He supported himself by initially working with Mruk as a forest ranger at Rito de los Frijoles (now Bandelier National Monument) near Santa Fe. Bakos also used his carpentry and woodcarving skills learned in Buffalo to make ends meet and so produced beautiful Spanish Colonial-style headboards for La Fonda Hotel in Santa Fe and other pieces of handmade furniture found in private collections in the Southwest.

In 1921, Bakos became a founder-member of *Los Cinco Pintores* (The Five Painters), Santa Fe's first modernist art group. It also included Fremont Ellis, Walter Mruk, Willard Nash and Will Shuster. The group developed principally because its five members, sharing similar views on art and popularly remembered as the town's "radical youth" of the Roaring Twenties, could not exhibit with the more established Taos art colony, as their work was considered "too modern." The Cincos' program featured traveling shows in the region, as well as the desire (spearheaded by Bakos) to bring art to the people, including prison inmates and factory workers. This stemmed both from his own background in Buffalo as the son of an immigrant building contractor from Poland, as well as from a general reaction against academism and exclusivity in art similarly seen during this period in various cultural centers in the East and Midwest. The Cincos' program received favorable notices in widely-read contemporary periodicals, such as *Art News* published in New York City. The Cincos' reinforced their cohesiveness in Santa Fe by building adobe houses next door to one another on the Camino del Monte Sol, the town's first mini-art colony. Some six decades later those anxious to acquire a piece of local history are now paying half a million dollars for their Camino homes.

In addition to his affiliation with *Los Cinco Pintores*, Bakos also was a founder-member in 1923 and later secretary in 1927 of The New Mexico Painters. This group comprised the leading talents of both the Santa Fe and Taos art colonies, such as Ernest Blumenschein, Walter Ufer, John Sloan and Andrew Dasburg with whom Bakos occasionally painted. Through traveling exhibits held from 1923 to 1928 at important galleries and public institutions, such as Montross Galleries (New York), Albright Art Gallery (Buffalo), Art Institute of Chicago and Minneapolis Institute of Arts, The New Mexico Painters provided a showcase for the more progressive artists from Santa Fe and Taos and also enhanced the stature of these two art colonies beyond the confines of New Mexico.

Throughout his life in Santa Fe, Bakos always actively participated in community life. He joined his fellow New Mexico artists and writers in 1922 to lobby against the Bursum Indian Bill, which unsuccessfully sought to disperse the Pueblo Indians of New Mexico. Long before historic preservation became fashionable, Bakos contributed his carpentry skills to the restoration of the 17th-century mission church at Zia Pueblo. While there he painted an Indian maiden, one of his very few works on Indian subjects. At Zia he also supplemented the Indians' musical repertoire with a popular Polish drinking song, "Pije Kuba do Jakuba" (Jake Drinks to Jacob), which they later had translated into their own language and for which they won first prize at the annual Indian Ceremonial in Gallup, New Mexico. With an eloquent editorial, "Why Sell Your Town?", in the *Santa Fe New Mexican*, he likewise spoke out against the proposed summer cultural colony project advocated by the local Chamber of Commerce that would have forever changed the town's unique character. In the same vein he marched in various Hysterical Pageants, part of the "El Pasatiempo" carnival initiated in 1924 by Santa Fe's artists and writers to protest the commercialization



CACTUS, 1937



EARLY SNOW, undated

of the annual fiesta.

In the late 1920's Bakos received two important underpinnings that had beneficial, long-range consequences for his artistic career. In 1929 he married Teresa Di Locci Di Lanti, an Italian countess who had been trained as a concert pianist at the Royal Academy in Berlin. Attracted by Santa Fe's Bohemian lifestyle as an escape from her first marriage to an American diplomat, Teresa gave Bakos great self-confidence as an artist, despite his proletarian origins and his lack of formal art study in Europe. Under her husband's influence she became an artist in her own right and a founder-member of the Santa Fe Women Artists' Exhibiting Group.

At the outset of the Depression, Bakos homesteaded with Shuster and several others in the Tano Road area northwest of Santa Fe. They had to install all of the amenities, such as roads and electricity. Out of that experience came Bakos' "Storm, Santa Fe". A striking canvas shown at the Second Whitney Biennial in New York, "Storm" exemplified his Expressionistic style. It universalizes the motif of Canyon Road, which had been rendered more pictorially by many Santa Fe painters. The homestead provided Jo and Teresa with a refuge from the growing distractions of Santa Fe and brought them into close touch with nature. It also brought them growing financial security beginning in the 1940's when Jo started to sell and trade real estate parcels.

Jo and Teresa were shielded from some of the devastating financial effects of the Depression by renting out their Camino home in Santa Fe for most of the period to summer visitors while homesteading their Tano Road property. Bakos also supplemented his income in the early 1930s by teaching summers in the Santa Fe Art School and during the academic year from 1932 to 1934 at the Chappell School of Art, an affiliate of the University of Denver. Therefore he could not initially qualify for Public Works of Art Project assistance, although after 1936 he participated in the easel painting aspect of the Treasury Relief



UNTITLED (PROSPECTING), 1938

Art Project, submitted designs for post office murals in New Mexico and assisted Randall Davey with the mural decoration of the Will Rogers Shrine in Colorado Springs, Colorado, in 1937.

In the late 1920s, Bakos began to work in watercolor, which subsequently became an important part of his creative output. Around 1927 he started with tightly-painted scenes of New Mexico that evolved into masterfully-rendered nature vignettes of that state and of Colorado, such as "Early Snow," "Red Rocks" and "Santuario de Chimayo," a pilgrimage site in New Mexico. The last-named, also treated in several versions in oil, was donated by Bakos to the art museum in Santa Fe to honor Ignace Paderewski, the Polish pianist who died in New York in 1941.

Throughout his career, Bakos' artistic output received national recognition in the form of inclusion in exhibits that constitute noteworthy moments in the history of 20th-century art, namely the Sesquicentennial Exhibition (Pennsylvania Academy, Philadelphia, 1926), Pan American Exhibition (Los Angeles, 1926), the first several biennials of the Whitney Museum of American Art (including a purchase prize, "Santa Fe Canyon," in 1931), five consecutive Corcoran Biennials of American Painting (1928-1937), "Half a Century of American Painting," at the Art Institute of Chicago (1939-1940, the only New Mexico artist included), and "Directions of American Painting" (Carnegie Institute, Pittsburgh, 1941). Two examples of works that were exhibited often are "Mill in the Wind," which evidences traces of 1930s regionalism, and "Cactus," which has a surrealist quality. Bakos' work is found in a number of museums and public institutions in New Mexico, in the Whitney Museum of American Art and Brooklyn Museum in New York City, Rose Art Museum at Brandeis University, Delaware Art Museum in Wilmington, Denver Art Museum, and the Palace of the Legion of Honor in San Francisco.

As an artist, exhibitor, art teacher and committee member of the annual Fiesta Shows at the Museum of Fine Arts in Santa Fe, Bakos contributed to the formation of one of the most important regional art traditions in this country. He represents the transplantation onto American soil and subsequent transferal to the Southwest of the Cezannesque and the Expressionistic currents in art.

Josef Bakos penciled a note in his student sketchbook: "There is no negation when it comes to life." This outlook is evident in the sensitive, yet emotionally-charged work in the current retrospective exhibition. It bespeaks his intimacy with nature, love of people and boundless enthusiasm for life itself.

Stanley L. Cuba

CATALOG OF THE EXHIBITION

Works by Jozef Bakos are listed alphabetically by title, followed by date of execution, medium, and size in inches with height preceding width. All works are from the estate of Jozef Bakos unless noted otherwise. Works by other artists follow.

- APACHE CANYON, undated
watercolor, 30 x 22 $\frac{1}{4}$
- ASPENS, c. 1942
watercolor, 14 x 20
- AUTUMN, 1925
oil on canvas, 24 x 30
- BEFORE A STORM,
CANYON ROAD, SANTA FE, undated
oil on canvas, 24 x 30
Lent by Mr. & Mrs. Hayes Lyon
- BOWLS WITH VEGETABLES, undated
pastel on paper, 23 $\frac{3}{8}$ x 19 $\frac{3}{8}$
Lent by Mr. & Mrs. Thaddeus S. Ptak
- BUCKMAN, N.M., undated
watercolor, 13 x 19 sight
- BURROS, SANTE FE, 1928
watercolor, 14 x 19
- CACTUS, 1937
casein tempera on pressed board,
24 $\frac{1}{4}$ x 20
- CAMINO DEL MONTE SOL, undated
oil on board, 18 x 23 $\frac{3}{8}$
- CASA BLANCA, undated
oil on canvas, 18 x 24
- CERILLOS, 1920
oil on canvas, 16 x 20
- CHAMITA, undated
watercolor, 15 $\frac{1}{2}$ x 19 $\frac{3}{8}$
Lent by Mr. & Mrs. Richard J. Jankowski, Sr.
- CORNER OF ST. MICHAEL'S, c. 1940
oil, 27 $\frac{1}{2}$ x 21 $\frac{1}{2}$
- COTTONWOOD, undated
watercolor, 19 x 14
- COTTONWOODS, c. 1938
oil on canvas, 26 x 34
- EARLY SNOW, undated
watercolor, 14 $\frac{1}{16}$ x 20 $\frac{3}{8}$
Collection of The Brooklyn Museum
- FLOWERS, undated
pastel on paper, 25 $\frac{1}{4}$ x 19 $\frac{3}{8}$
Lent by Mr. & Mrs. Thaddeus S. Ptak
- FORGOTTEN HOMESTEAD, Elk Creek,
Colorado, August 1918
oil on canvas, 13 $\frac{3}{4}$ x 17
Private Collection
- GARDEN GATE, undated
watercolor, 14 x 21
- GERANIUMS, undated
oil, 40 x 30 $\frac{1}{2}$
Collection of Museum of Fine Arts,
Museum of New Mexico, Santa Fe, NM,
Gift of Friends of the Museum
- HOLLOW TREE TRUNK, undated
oil on canvas, 27 x 24
- HOMESTEAD, early 1940s
oil on canvas, 20 $\frac{1}{4}$ x 24
- MADROMA, undated
watercolor, 21 $\frac{1}{4}$ x 25 $\frac{3}{4}$
- MILL IN THE WIND, mid-1930s
oil on canvas, 39 $\frac{1}{2}$ x 29 $\frac{1}{4}$
Lent by Mr. & Mrs. Norman M. Bakos
- MINUET NO. 5, undated
oil on canvas, 20 x 14
- MONTEREY, CALIFORNIA, undated
watercolor, 14 x 19
- MOUNTAIN STREAM, c. 1930
watercolor, 19 x 26
- MY HOUSE, undated
watercolor, 14 $\frac{1}{2}$ x 17 $\frac{3}{4}$ sight
- MY STUDIO, 1946
watercolor, 13 $\frac{3}{8}$ x 18 $\frac{3}{8}$
- NUDE, undated
watercolor, 26 $\frac{1}{2}$ x 19
Lent by Mr. & Mrs. Thaddeus S. Ptak
- PLACITA CHAMITA, late 1930s
oil on canvas board, 18 x 24
- RANCHO DE VALLECITOS, undated
oil on canvas board, 18 x 23 $\frac{3}{4}$
- RED RIVER, N.M., 1926
watercolor, 13 $\frac{1}{2}$ x 18
- #15 RED RIVER, N.M., undated
watercolor, 14 x 19
- RED ROCKS PARK, 1923
watercolor, 15 x 21
Collection of The Denver Art Museum
- RIO GRANDE, undated
oil on canvas, 25 $\frac{3}{4}$ x 33 $\frac{3}{4}$
Collection of Rose Art Museum, Brandeis
University, Waltham, MA, Gift of N. and L. Horch
to the Riverside Museum Collection



SPRING STORM, VELARDE, N.M., c. 1943-44

- ROAD WOODSIDE, c. 1960
watercolor, 20 x 28 $\frac{3}{4}$ sight
- SANGRE DE CRISTO, 1945
oil on canvas, 20 x 24
- SANTA FE NO. #10, 1928
watercolor, 14 $\frac{3}{4}$ x 13
- SANTUARIO DE CHIMAYO, 1939
watercolor, 20 $\frac{3}{4}$ x 26 $\frac{1}{2}$ "
Collection of Museum of Fine Arts,
Museum of New Mexico, Santa Fe, NM
- SELF-PORTRAIT, 1925
oil on canvas, 33 $\frac{1}{4}$ x 24
- SELF-PORTRAIT, undated
oil on canvas board, 20 x 16
- LE SENORA DE LA ASCENSION, 1938
tempera & oil glaze on canvas board,
24 x 20
- SPACES, 1945
oil on canvas, 20 x 16
- SPRING STORM, VELARDE, N.M., c. 1943-44
watercolor, 13 x 19 $\frac{1}{2}$
- TERESA, 1928
oil on board, 17 x 14
- TWO STEER, undated
oil on canvas, 20 x 24
- UNTITLED (Adobe Pueblo Landscape),
undated
oil on canvas, 24 x 30
Lent by Mr. & Mrs. Peter A. Vogt
- UNTITLED, (Aspen), undated
watercolor, 21 $\frac{1}{2}$ x 27 $\frac{3}{4}$
- UNTITLED (Barnyard), undated
watercolor, 12 $\frac{3}{4}$ x 14 $\frac{3}{4}$
Lent by Mr. & Mrs. Norman M. Bakos
- UNTITLED (Big Tree in the Spring),
undated
oil on canvas, 8 x 10
- UNTITLED (Canyon), undated
watercolor, 21 x 15
- UNTITLED (Church), undated
watercolor, 22 x 30
- UNTITLED (Cow), undated
watercolor, 22 $\frac{1}{2}$ x 31 $\frac{1}{4}$
- UNTITLED (Flowers), 1963
watercolor, 18 x 26
- UNTITLED (Mountain Cliffs), 1943
watercolor, 20 x 14
- UNTITLED (Mountain Landscape), 1920
oil on canvas, 24 x 30
Lent by Mr. & Mrs. Peter A. Vogt
- UNTITLED (Mountains, cliffs, houses), 1943
watercolor, 14 x 20
- UNTITLED (Peak), undated
watercolor, 20 x 26
- UNTITLED (Pleached Trees), undated
watercolor, 14 $\frac{3}{4}$ x 21 $\frac{3}{8}$
- UNTITLED (Portrait: woman and two men)
undated
oil on canvas, 24 x 20
- UNTITLED (Prospecting), 1938
oil on board, 13 $\frac{3}{8}$ x 56 $\frac{3}{4}$
Lent by Mr. & Mrs. Richard J. Jankowski, Sr.



COTTONWOODS, c. 1938

UNTITLED (Rapids), undated
watercolor, 15½ x 21¼

UNTITLED (Road before mountains), undated
oil, 20 x 24

UNTITLED (Snow Mountain), undated
oil on canvas, 24 x 30

Lent by Mr. & Mrs. Norman M. Bakos

UNTITLED (Trees), undated
oil, 24 x 28

UNTITLED (U.S. Post Office), 1938
oil on board, 13¾ x 56¾

Lent by Mr. & Mrs. Richard J. Jankowski, Sr.

UNTITLED (Water over rock), undated
oil on canvas, 15½ x 11½

Lent by Mr. & Mrs. Norman M. Bakos

UNTITLED (White Tree), undated
watercolor, 15 x 22¼

UNTITLED (Winter Landscape), undated
oil on canvas, 15 x 11½

Private Collection

YOUNG REDWOODS, undated
watercolor, 21¼ x 29½

ZIA INDIAN MAIDEN, c. 1925
oil on masonite, 16 x 20

Martin Bakos

UNTITLED (Primitive Landscape), undated
oil on burlap, 14 x 17

Lent by Mr. & Mrs. Peter A. Vogt

Martin Bakos

KENSAS-RUSSELLI, undated
watercolor, 9¼ x 14

Martin Bakos

6 LALKI

hand-carved, painted, wooden dolls

Lent by Mr. & Mrs. Richard J. Jankowski, Sr.

Martin Bakos

9 LALKI

hand-carved, painted, wooden dolls

Lent by Mr. & Mrs. Thaddeus S. Ptak

Augustine Korda

UNTITLED (Child), 1916
ink, 4¾ x 3¾

Walter (Wladyslaw) Mruk

SANTE FE, undated

watercolor, 9½ x 13

Walter (Wladyslaw) Mruk

UNTITLED (Winter Scene), undated

oil on board, 8¾ x 11¼

John Sloan

A THIRST FOR ART, 1939

intaglio, plate size: 3¾ x 6½

John E. Thompson

UNTITLED, undated

oil on canvas, 31 x 25

Lent by Jeffrey C. Thier