

# Samuel BAK



PUCKER GALLERY • BOSTON • 2006

# Still, life...

## Recent Paintings by Samuel Bak

*By Saul Touster & Irene Tayler*

In the history of Western art there are a number of artists, especially since the Renaissance, who have come to be identified by their still life paintings: Chardin, Cezanne, Morandi. Although a late-comer as a genre, the modern still life has effected major changes in technique and style in art and shifts in cultural consciousness. For example, cubism evolved mainly through still life painting, from Cezanne's radical vision to Picasso's and Braque's experiments, and moved from being avant garde to become a popular visual sensibility. It is too early to say whether Sam Bak's work in still life is to stand among the works of those artists. But it is time enough to see that in his still lifes – which are a major part of his oeuvre – he is working significant changes and challenges in the moral environment of Western art.

Bak works under the influence of the great tradition in Western art, as has been widely recognized in his painterly style and his appropriation of images from great artists of the past. His Genesis paintings were centered on Michelangelo's imagery in both God's creation of man – His extended arm and finger – and the Fall as He drove Adam and Eve from the Garden. Likewise, the Dürer figure of Melancholia moves through his paintings as the somber, contemplative angel puzzled over the troubled and troubling world viewing its scenes of ruin. Moreover, despite the unique vision of his work, Bak's still lifes reflect in both theme and technique the influence of two great periods in the history of the genre: 17th century Dutch still lifes, especially the vanitas paintings, and early 20th century Italian artists of the so-called Metaphysicals, Morandi and de Chirico.

The subject matter of Bak's still lifes is the conventional stuff of still life painting: objects inanimate and immobile, the paraphernalia of the domestic world, especially of the kitchen – cups and saucers, bowls, spoons, bottles, candles, vases, bread, and fruit. In Bak's case, that fruit is the ever-present pear, emblem for him of the first fruit of Eden. Although he bows to the 17th century Dutch in their elaboration of abundance, by which the great treasure of ostentatious consumables is presented, the objects he depicts are a rubble of things strewn across the canvas as if they were the debris of some great flood.

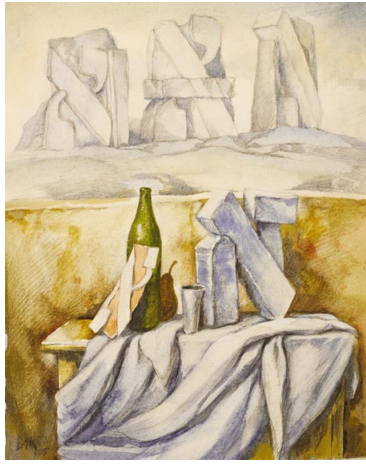
If, as it comes clear, Bak's world of ruin is the world after the Holocaust, he aligns this cataclysm with the only universal God-ordained destruction that is comparable: the Flood described in the Hebrew Bible. Thus, his paintings reveal a shore on which only the remains of an entire people and family world have been swept away. No wonder that two of his still lifes echo his Noah series, *Emigration I* and *Emigration II*, in depicting a wrecked boat, as if to literalize a foundered ark amid the wreckage of the world.



*Emigration I*, 2005,  
Oil on Canvas, 30 x 40", **BK1041**



*Emigration II*, 2005,  
Oil on Canvas, 30 x 40", **BK1042**



*Ancient Memory*, 2005,  
Gouache, 11 x 9", **BK1077**



*With an Aleph*, 2005,  
Watercolor, 13 x 13", **BK1086**



*Still There*, 2005, Oil on Canvas, 36 x 24", **BK1071**

Even when Bak arranges his objects on a table – the conventional placement – they withhold those qualities the Dutch painters and others traditionally emphasized: a tactile realism that can whet the appetite. That is, he eschews the illusionism that has characterized much painting since the Romans. His pears are precarious constructions, often of stone or wood, or patched together from remnants. They are not insect-infested or rotting (signs of organic life), but fragmented like a ruin. If the sumptuous painting of living fruits or flowers was once an invocation of life's fertility – saying that here is *life*, however 'still' – where is Bak's *life* among desiccated ruins and broken objects strewn on an abandoned shore?

In fact, we find it in several important places. For one thing, Bak's still lifes are replete with human words and letters half-hidden amidst the ruin. Language is quintessentially human, and written language is a sure sign of human presence. So we find here a complex of life's cultural creations in Bak's deposits: a Hebrew letter *aleph*, emblem of the desire or search for God; a double *yud*, the disguised form of the unutterable holy name; the letters *s t i l l i f e* constructed out of pottery shards and scattered lumber. In the painting titled *Still There* the sign *still* on a closed door behind the piled remains of a destroyed house announces that someone alive is still



*In Search of Aleph*, 2004, Oil on Canvas, 40 x 30", BK1055



*Cloud*, 2005,  
Watercolor, 10 1/2 x 8 1/2",  
**BK1078**

there behind the door, while the debris spells out *life*. Covert signs in Hebrew identify various distressed objects – a broken table, a shattered teapot – sending cryptic messages to the attentive viewer. In *Cloud* patched words on a signpost in three languages, Hebrew, English and French, variously name the painted cloud above. Two other paintings, titled *Found in Translation I* and *Found in Translation II*, are reminders that all these verbal signs are part of the visual *mélange* that takes us beyond any single language.

Moreover, we should remember how preoccupied the Jews were during the Holocaust with gathering, keeping, and attesting the truth of what was happening to them. Diaries, memoirs, diagrams, directions to massacre sites, identification of murderers, camp organizational charts – everything that could tell the real story – were hidden, buried, recorded in code, or placed in possibly neutral hands. They sent out messengers with ‘the word.’ In all, there was a compelling need to remember, in the thought that eventually the world would know and do justice. Remembrance is, in effect, the founding theme of Bak’s work. Thus, it’s not surprising for us to find in his canvases hidden codes identifying what might have been lost or is barely alive in the wreckage. The overpowering question in the minds of victims – Why? Why? – can sometimes be seen in the question marks that lie among the broken objects. Pictured tables and implements, inevitably broken, need to be repaired or propped by jerry-built devices. And the wrecked objects suggest that from this refuse the survivors will have to build



*Found in Translation I*, 2005,  
Oil on Canvas, 22 x 28", **BK1046**

their make-shift shelter and draw their sustenance. The necessary healing, or *tikkun*, is cryptically communicated in these pictures, where the world of objects is to be dug out, propped up, re-used, or prosthetically reconstructed to support the life that comes after.

The most important message from the signs and codes, implicit in every picture, is that despite it all *we survived*. There was *still life*, if only barely. In 17th century vanitas painting, a human skull among foodstuffs on the dining table was an explicit sign of vanity/mortality. The half-eaten food, or rotting fruit, or burned down candles, together with the skull, are emblems of life's inevitable end. But the Dutch did not paint words to tell that the course of life is to be 'stilled.' Why does Bak? For one thing, the revolution of technique and perception in art in the last century has introduced signage as a direct mode of identification and meaning. Through a variety of modern techniques, linguistic signs have become common in contemporary art. Even though Bak works within the classic tradition of oil painting, he can make vigorous use of the 'discoveries' of modernism when they suit his purposes. The faceting or layered surface of cubist painting, and the surrealist vision of transposed realities – as between the living and dead, the actual and dreamed, the organic and mechanical – all fit Bak's vision as if they were born for it.

And finally Bak's sharp sense of irony offers one last clue to his use of verbal signage. Look at the historic origin of the term *still life* itself. It wasn't until the 17th century that the depiction of arranged objects was given a name by the Dutch: *stilleven*, immobile models. This term entered English as *still life* and German as *stilleben*. But when the French adopted the term in the 18th century, it strikingly looked at



*Found in Translation II*, 2005,  
Oil on Canvas, 22 x 28", **BK1047**



*In French*, 2004,  
Oil on Canvas, 22 x 28", **BK1053**

the other end of the subject: *nature morte*, dead nature. And the Italians followed suit with *natura morta*. In Bak's painting titled *In French* the pieces of wrecked wood and stone ruins spell *nature morte*, while in almost all his other paintings Bak has the wreckage spell out in English *still life*. Even if the word *life* is emphasized in most of his signage – occasionally supplemented by hidden Hebrew letters indicating *Chayim*, 'life' – Bak generates everywhere the ironic awareness that life is itself an extended memento mori. As a survivor of the Holocaust Bak may triumphantly announce that he is alive. But he can never forget that six million others are not.

And this brings us to the strange emptiness that one feels in even the most crowded of Bak's canvases. In this regard his work reflects indirect but strong influences of two important Italian 'metaphysical' painters who preceded him: Morandi and de Chirico. In Morandi's still lifes, the objects appear on a flat plane, as if behind a veil. Sometimes the whole canvas is painted in muted dusty hues. The calm is preternatural; the space around the objects lacks even the human presence of a conjectural arranger of the objects. The atmosphere invites contemplation as in a spiritual exercise. Just so in Bak the space is often flattened; what he adds is his own special vision of the peace of bare survival. In this, Bak's layering becomes a shifting palimpsest of past and present. In some instances a shattered object is mended, repairing the past. Or a burned piece of paper might depict a part of one amputated object that serves in its transparency to repair another. This layering in space is in fact a layering of time, with memory serving as the connective. But the empty feeling here is not quite explained by the Morandi atmosphere. For that, we turn to de Chirico.

Facing a classic de Chirico, one is struck by deserted public spaces that stretch into the distance. Typically, the only 'presence' is that of statuary, often broken, as if in a memorial for an undefined past. You might find in the extreme background, toward the top of the canvas, literally on the horizon, a train moving across the edge of the world. The deserted public square feels not so much empty, as *emptied*. Humans have left the place, have abandoned it or been driven away. And the lonely broken statuary casts its shadow, unobserved and uncelebrated.





*Life for Hayim*, 2004,  
Oil on Canvas, 24 x 36", BK1056

In dealing with the remains of the Holocaust, Bak uses a version of this spatial strategy. He clearly will not depict the actual genocide with its many horrors. But by placing his still life against a distant landscape – a background of dreamy blue or green or sepia – he can convey the haunting loss of a previous human presence. This innovative compositional trope emphasizes human absence or degradation without being explicit or sentimental. This is also the tone of various kinds of post-World War II media in art: happenings, signs, conceptual art, or the Arte Povera works that privileges the extenuated materials of the world's residue. Bak's still lifes share such a platform.

The post-Holocaust world Bak describes is, indeed, similar to the world that was imagined, created, and rendered by modernism itself. Consider the precepts of cubism, surrealism, Dada, and all the other variations in Constructivism or Futurism: the past is incoherent, yet intrudes upon the present; memory invades reality; the natural and the fabricated are confounded; machinery works while the human becomes fantasy creatures or statuary; violence reigns; the monuments of modern culture are either faux or ruined; and chaos marks itself in the waste it creates. Consider as well the particular techniques and 'discoveries' introduced into art by this modernism – *found objects* in all their varieties; *assemblage* and *constructions*; *grattage*, where paint is scraped from a canvas; *aleatory* compositions depending on random accident, or the chance that invites improvisation; *mixed media* that welcomes all materials – glass, plastics, steel, concrete; and even images created by smoke fumes. Are these not prescriptions for the visual scenery of a Bak canvas? A dictionary definition of *bricolage*,

now a term of art, describes the total effect: an improvised creation, something made of materials that happen to be available. One could almost feel, in looking back on early 20th century modernism in art that it had described, if not forecasted, the degeneration and destruction that was Nazism.

Of course, the emptied space in a Bak painting expresses the larger spiritual emptiness around us. His question is: if God exists, where was He during the Holocaust? Not for the first time have Jews ‘charged’ and ‘prosecuted’ a wayward God for His derelictions. Bak’s intensity, rendered so deeply in his feel for emptiness, and for the laborious and haunting work of memory, gives him, ironically, a religious dimension. His gathering and staging of the material remains of the Holocaust might well be likened to the building of an altar, dressed and decorated for remembrance. But Bak’s works are not altars of worship. Rather they confront us and disturb us with an inescapable moral challenge. Like all true artists, Bak raises questions about what we see and how we see it. He troubles the spirit. He impresses and shakes us. If we look ahead, he makes us look back. He makes us remember.



*Precarious*, 2005, Pastel and Gouache, 8 1/2 x 8 1/2", **BK1082**

**IRENE TAYLER** is Professor Emerita of Literature and MacVicar Faculty Fellow at M.I.T. Since her first book, *William Blake’s Illustrations to the Poetry of Thomas Gray* (Princeton, 1971), she has taught and published widely on nineteenth-century poetry and art. She edited the monograph, *Between Worlds: Painting and Drawings by Samuel Bak* (Pucker Art Publications, 2002).

**SAUL TOUSTER** is Professor Emeritus at Brandeis University. His Holocaust work includes the discovery and editing of *A Survivor’s Haggadah* (Jewish Publication Society, 2000) and *Beyond Words* (American Jewish Historical Society, 2001), a Holocaust history in sixteen woodcuts done in 1945 by Miklós Adler, a Hungarian survivor. He has published several essays on the art of Samuel Bak.



*All of a Sudden*, 2005, Oil on Canvas, 22 x 28", **BK1036**



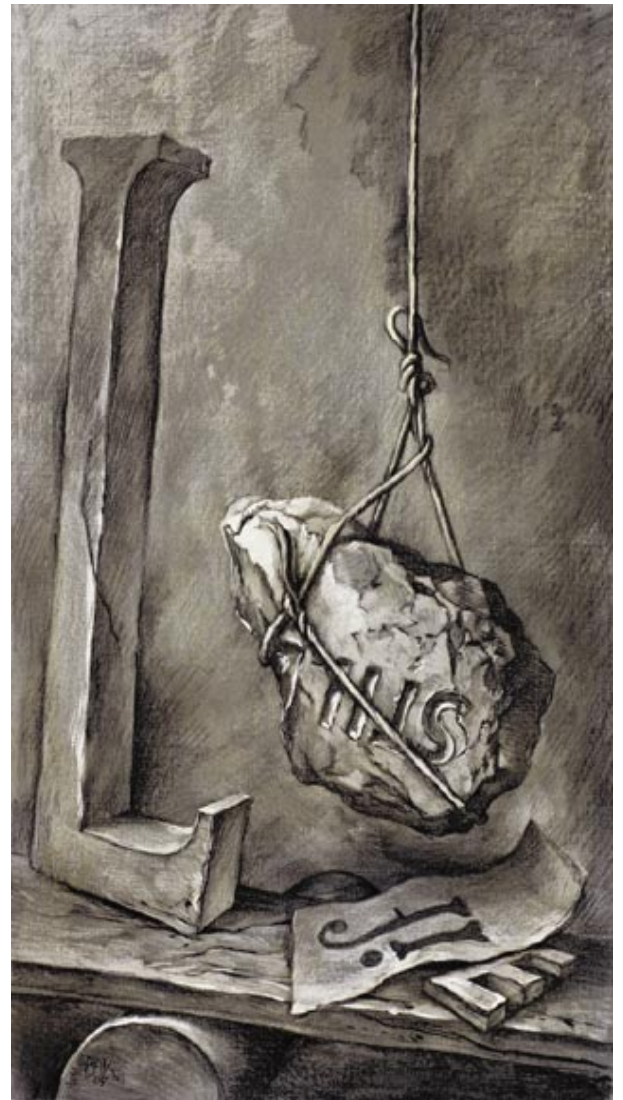
*Still Life with Smoke*, 2004, Oil on Canvas, 24 x 36", **BK1069**



*Still Life with Opening*, 2005, Pastel and Gouache, 9 x 16 1/2", **BK1085**



*On the F*, 2005, Watercolor and Gouache, 10 1/2 x 8 1/2", **BK1081**



*If*, 2005,  
Pastel and Gouache,  
17 x 9 1/2", **BK1080**



*Animated*, 2005, Oil on Canvas, 24 x 30", BK1037





*On a T.A.B.L.E.*, 2005, Oil on Canvas, 30 x 24", **BK1058**

left page:  
*Perfect Balance*, 2005,  
Oil on Canvas, 40 x 30", **BK1061**



*Transfiguration*, 2004, Oil on Canvas, 24 x 36", **BK1075**



*The Domain of the Domem*, 2004, Oil on Canvas, 24 x 36", **BK1072**

right page:  
*Forever*, 2005,  
Oil on Canvas, 30 x 24", **BK1045**





*Still Emerging*, 2005,  
Sanguine and Gouache, 13 x 13",  
**BK1084**



*Homework*, 2005,  
Watercolor, 13 x 13",  
**BK1079**



*Recovered*, 2005,  
Pastel and Gouache, 13 x 13",  
**BK1083**





*Emerging*, 2004, Oil on Canvas, 24 x 36", **BK1040**



*The Sound of Blues*, 2004, Oil on Canvas, 24 x 36", **BK1067**



*Parked*, 2004, Oil on Canvas, 24 x 36", **BK1060**



*Sheltered*, 2005, Oil on Canvas, 24 x 36", **BK1064**



*September*, 2004, Oil on Canvas, 30 x 40", **BK1063**



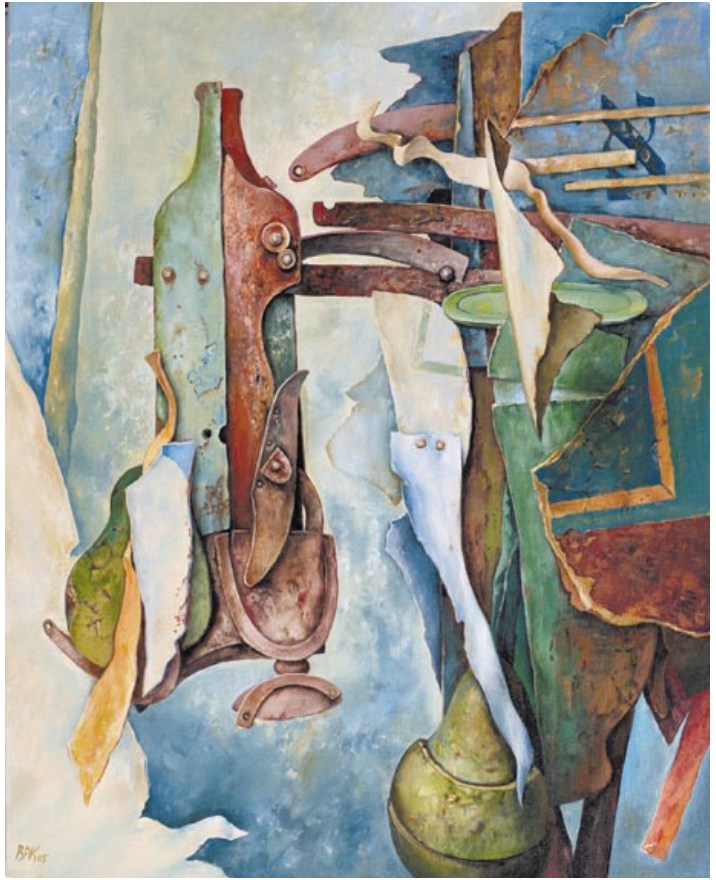
*Obligated Passage*, 2005, Oil on Canvas, 24 x 18", **BK1057**



*Open and Closed*, 2005, Oil on Canvas, 30 x 24", **BK1059**

right page:  
*Still Life with Tree*, 2005,  
Oil on Canvas, 36 x 24", **BK1070**





*From Aleph to Tav*, 2005,  
Oil on Canvas, 30 x 24", **BK1048**



*Here and Now*, 2002,  
Oil on Canvas, 24 x 18", **BK1051**





*For Ben N.*, 2004, Oil on Canvas, 24 x 30", **BK1043**



*Hidden Identities*, 2004, Oil on Canvas, 30 x 24", **BK1052**

*With a Silver Spoon*, 2005,  
Oil on Canvas, 20 x 16", **BK1065**



*S.P.L.*, 2005,  
Oil on Canvas, 20 x 16", **BK1062**



*Away from Home*, 2005,  
Oil on Canvas, 20 x 16", **BK1038**



*In Memoriam*, 2005,  
Oil on Canvas, 20 x 16", **BK1054**



*Give and Take*, 2005,  
Oil on Canvas, 22 x 28", **BK1049**



*Happiness*, 2005,  
Oil on Canvas, 22 x 28", **BK1050**



*Still Life with Rainbow*, 2005, Oil on Canvas, 30 x 24", **BK1068**



*For the Artist of the Ghetto*, 2005, Oil on Canvas, 30 x 24", **BK1044**

right page:  
*A Street in Vilna*, 2004,  
Oil on Canvas, 40 x 30", **BK1076**





*Early Autumn*, 2003, Oil on Canvas, 18 x 24", **BK1039**



*Soft Landing*, 2005, Oil on Canvas, 18 x 24", **BK1066**





*Three Birds with One Stone*, 2003, Oil on Canvas, 24 x 18", **BK1074**

# Samuel Bak

- 1933 Born 12 August in Vilna, Poland.  
1940-41 Under Soviet occupation.  
1941-44 Under German occupation: ghetto, work-camp, refuge in a monastery.  
1942 First exhibition of drawings in the Vilna ghetto.  
1945-48 Displaced Persons camps in Germany; studied painting in Munich.  
1948 Emigrated to Israel.  
1952 Studied at the Bezalel Art School, Jerusalem.  
1953-56 Army service.  
1956 Received the First Prize of the American-Israeli Cultural Foundation.  
1956-59 Lived in Paris. Studied at the *Ecole des Beaux-Arts*.  
1959-93 1959-66 lived in Rome; 1966-74 in Israel; 1974-77 in New York City; 1977-80 in Israel; 1980-84 in Paris; 1984-93 in Switzerland.  
1993 Moved to Weston, Massachusetts.

## SELECTED SOLO GALLERY EXHIBITIONS

- Galleria Schneider, Rome – 1959, 1961, 1965, 1966  
L'Angle Aigu, Brussels – 1965  
Alwin Gallery, London – 1965  
Gordon Gallery, Tel Aviv – 1966  
Roma Gallery, Chicago – 1967  
Pucker Safrai Gallery, Boston – 1969, 1972, 1975, 1979, 1985, 1987, 1989, 1991  
Hadassah "K" Gallery, Tel Aviv – 1971, 1973, 1978  
Aberbach Fine Art, New York – 1974, 1975, 1978  
Ketterer Gallery, Munich – 1977  
Amstutz Gallery, Zurich – 1978  
Vonderbank Gallery, Frankfurt – 1978  
Goldman Gallery, Haifa – 1978  
DeBel Gallery, Jerusalem – 1978, 1980  
Thorens Fine Art, Basel – 1981  
Kallenbach Fine Art, Munich – 1981, 1983, 1984, 1987  
Soufer Gallery, New York – 1986, 1988, 1990, 1992, 1997, 2006  
Galerie Ludwig Lange, Berlin – 1987  
Galerie Carpentier, Paris – 1988  
Galerie Marc Richard, Zurich – 1990  
Galerie de la Cathédrale, Fribourg – 1991, 1992  
Galerie Picpus, Montreux – 1991, 1992  
Pucker Gallery, Boston – 1993, 1995, 1996, 1998, 2000, 2002, 2003, 2004, 2006  
George Krevsky Fine Art, San Francisco – 1998  
Beaver Country Day School, Chestnut Hill – 2004  
The St. Botolph Club, Boston – 2004  
Finegood Gallery, Milken Jewish Center, Los Angeles – 2004

## SELECTED MUSEUM EXHIBITIONS

- Bezalel Museum, Jerusalem, Israel – 1963  
Tel Aviv Museum, Tel Aviv, Israel – 1963  
Rose Museum, Brandeis University, Waltham, MA – 1976  
Heidelberg Museum, Heidelberg, Germany – 1977  
Germanisches Nationalmuseum, Nuremberg, Germany – 1977  
Kunstmuseum, Düsseldorf, Germany – 1978  
Rheinisches Landesmuseum, Bonn, Germany – 1978  
University of Haifa, Israel – 1978  
Kunstmuseum, Wiesbaden, Germany – 1979  
Traveling Exhibition (to 30 cultural centers in Israel) organized by Ministry of Culture and Education – 1980-85  
Stadtgalerie Bamberg, Villa Dessauer, Germany – 1988  
Koffler Gallery, Toronto, Canada – 1990  
Temple Judea Museum, Philadelphia, PA – 1991  
Dürer Museum, Nuremberg, Germany – 1991  
Jüdisches Museum der Stadt Frankfurt am Main, Germany – 1993  
Hebrew Union College – Jewish Institute of Religion, New York, NY – 1994  
Janice Charach Epstein Museum/Gallery, W. Bloomfield, MI – 1994  
Spertus Museum, Chicago, IL – 1995  
The National Catholic Center For Holocaust Education, Seton Hall College, Greensburg, PA – 1995  
Holocaust Museum Houston, TX & B'Nai B'Rith Klutznick National Jewish Museum, Washington, DC – 1997  
Lamont Gallery, Phillips Exeter Academy Exeter, NH – 1997  
Panorama Museum, Bad Frankenhausen, Germany – 1998  
Snite Museum of Art, Notre Dame University, Notre Dame, IN – 2001  
Florida Holocaust Museum, Saint Petersburg, FL – 2001  
National Museum of Lithuania, Vilnius, Lithuania – 2001  
University of Scranton, Scranton, PA – 2003  
Neues Stadtmuseum, Landsberg am Lech, Germany – 2002  
Canton Museum of Art, Canton, OH – 2002  
Clark University, Worcester, MA – 2002  
92nd Street Y, New York, NY – 2002  
Jewish Cultural Center and Memphis College of Art, Memphis, TN – 2003  
The City Hall Gallery, Orlando, FL – 2004  
Texas Tech University, Lubbock, TX – 2004  
Tweed Museum of Art, University of Minnesota, Duluth, MN – 2004  
University of New Hampshire, Durham, NH – 2006

## SELECTED GROUP EXHIBITIONS

*Image and Imagination*, Tel Aviv Museum – 1967  
*Jewish Experience in the Art of the 20th century*,  
Jewish Museum, New York – 1975  
International Art Fair, Basel – 1979, 1981, 1982, 1984, 1986  
*Nachtbilder*, Kunsthalle, Hanover – 1979  
*Bilder Sind Nicht Verboten*, Städtische Kunsthalle,  
Düsseldorf – 1982  
*Still Life*, Tel Aviv Museum – 1984  
*Chagall to Kitaj*, Barbican Art Center, London – 1990  
*Witness and Legacy*, Traveling Group Exhibition in  
North America – 1995

## PUBLIC COLLECTIONS

Aidekman Arts Center, Tufts University, Medford, MA  
Bard College, Annandale-on-Hudson, NY  
Ben Uri Gallery, London, England  
Beth Israel Deaconess Medical Center, Brookline, MA  
Boston Public Library, Boston, MA  
Constitutional Court of South Africa, Braamfontein,  
South Africa  
Davis Museum, Wellesley College, Wellesley, MA  
DeCordova Museum, Lincoln, MA  
Dürer House, Nuremberg, Germany  
Facing History and Ourselves, Boston, MA  
Florida Holocaust Museum, St. Petersburg, FL  
Germanisches Nationalmuseum, Nuremberg, Germany  
German Parliament, Bonn, Germany  
Hillel Foundation, Washington, DC  
Hobart & William Smith College, Geneva, NY  
Holocaust Museum Houston, Houston, TX  
Hood Museum, Dartmouth College, Hanover, NH  
Imperial War Museum, London, United Kingdom  
Israel Museum, Jerusalem, Israel  
Jewish Museum, New York, NY  
Jüdisches Museum der Stadt Frankfurt am Main, Germany  
Kunstmuseum, Bamberg, Germany  
McMullen Museum, Boston, College, Chestnut Hill, MA  
Municipality of Nuremberg, Germany  
Museum of Modern Art, San Francisco, CA  
National Gallery of Canada, Ottawa, Canada  
National Museum of Lithuania, Vilnius, Lithuania  
Panorama Museum, Bad Frankenhausen, Germany  
Philips–Exeter Academy, Exeter, NH

Rose Museum, Brandeis University, Waltham, MA  
Royal Ontario Museum, Toronto, Canada  
Simmons College, Boston, MA  
Snite Museum of Art, Notre Dame University, South Bend, IN  
Springfield Museum of Fine Art, Springfield, MA  
Tel Aviv Museum of Art, Israel  
Tweed Art Museum, University of Minnesota, Duluth, MN  
University of Haifa, Israel  
University of Scranton, Scranton, PA  
Vaud State, Switzerland  
Williams College of Art, Williamstown, MA  
Yad Vashem Museum, Jerusalem, Israel

## MONOGRAPHS/BOOKS/FILMS

*Bak, Paintings of the Last Decade*, A. Kaufman and  
Paul T. Nagano. Aberbach, New York, 1974.  
*Bak, Monuments to Our Dreams*, Rolf Kallenbach.  
Limes Verlag, Wiesbaden & Munich, 1977.  
*Samuel Bak, The Past Continues*, Samuel Bak and  
Paul T. Nagano. David R. Godine, Boston, 1988.  
*Chess as Metaphor in the Art of Samuel Bak*,  
Jean Louis Cornuz. Boston & Montreux, 1991.  
*Ewiges Licht (Landsberg: A Memoir 1944-1948)*,  
Samuel Bak. Jewish Museum, Frankfurt, Germany 1996.  
*Landscapes of Jewish Experience*, Lawrence Langer.  
University Press of New England, 1997.  
*Samuel Bak – Retrospective*, Bad Frankenhausen Museum,  
Bad Frankenhausen, Germany, 1998.  
*The Game Continues: Chess in the Art of Samuel Bak*, Pucker Art,  
Boston, & Indiana University Press, Bloomington, 2000.  
*In A Different Light: Genesis in the Art of Samuel Bak*,  
Pucker Art Publications, Boston, & University of  
Washington Press, Seattle, 2001.  
*The Art of Speaking About the Unspeakable*, TV Film by  
Rob Cooper and Pucker Art Publications, Boston, MA, 2001.  
*Painted in Words: A Memoir*, Pucker Art Publications,  
Boston, & Indiana University Press, Bloomington, 2002.  
*Samuel Bak: Between Worlds, Paintings and Drawings  
from 1946-2001*, Pucker Art Publications, Boston, 2002.  
*Painter of Questions*, TV Film by Christa Singer,  
Toronto, Canada, 2003.  
*New Perceptions of Old Appearances in the Art of Samuel Bak*,  
Lawrence Langer. Pucker Art Publications, Boston & Syracuse  
University Press, Syracuse, 2005.



*The Tree of a Still Life*, 2005, Oil on Canvas, 30 x 24", **BK1073**

**FRONT COVER:** *A Day's Night*, 2005, 40 x 30", Oil on Canvas, **BK1035**

# Still, life...

Recent painting  
by Samuel Bak

7 October – 13 November 2006

Opening Reception:  
7 October 2006, 3:00 to 6:00 PM

The artist will be present.  
The public is invited to attend.

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