



Unstill Life

New Work by
SAMUEL BAK
Pucker Gallery | Boston

Questions and Transformations

For me, the still life was always a family of survivors—
and the possibility of telling a story of what once was.

—SAMUEL BAK

Imagine approaching a Samuel Bak still life painting. What can you expect from the encounter? Scholars of Jewish history, art historians, and casual observers alike should expect a moving, demanding, and resonant experience with a weighty and intense painting that feels as if it takes up far more space than its measurements suggest. This painting, like all his paintings, is kaleidoscopic in its daring, with surprising pairings of objects, landscapes, and architectural features. It is ambiguous, intriguing, and full of contradictions, a soul-searing canvas filled with embers of memories smoldering under the weight of history.

A survivor of the Holocaust, Bak portrays through his remarkable work a lifelong search for meaning amidst the aftermath of unspeakable acts of inhumanity; complex symbolic and allegorical compositions convey what it is to survive unfathomable suffering and to imagine the hope of *tikkun*—repair. His paintings illustrate both the disruption of cosmic harmony and the necessity of humankind to mend the damage. Bak is a masterful storyteller chronicling an internal struggle that finds him questioning at all turns. “Far from offering ideologies, beliefs, or answers, my paintings ask questions,” he says. Through their penetrating emotional and intellectual reach, his works take observers wherever their own questions and interpretations lead them. What are the relationships among his clustered items? What are the metaphorical meanings

of objects and landscapes? What do his wordplay and puns convey? What personal and historic meanings does he reference? How does he render, and possibly resolve, the tension between destruction and repair? Regardless of one’s interpretations, Bak reassures the viewer that the act of questioning and the search for meaning are mechanisms of hope, always pulsing beneath the surface. He offers a fully charged viewing experience and an invitation to explore what it is to be human.

Bak employs an intriguing mix of genres, from landscape to the still lifes featured here. His artistic lexicon aligns with traditional still lifes, such as works by 17th-century Dutch masters, but in structure and temperament also reflects surrealism, modernism, and other movements. His still lifes include many of the domestic items found in early examples of the genre, presented as a bricolage of inanimate objects overwhelmed by distress and breakage. No work is a thing of immediate, conventional beauty. No delicate floral arrangements burst from ornate vases. No filigree candlesticks sit on a sunlit windowsill. No skulls or dead animals, found in *vanitas* works, remind us that death is inevitable. Instead, Bak employs his familiar catalogue of iconography and motifs, among them, pears, bottles, pitchers, bowls, teapots, stone tablets, and dice, usually shattered, broken, and adrift in a sea of symbolism. Objects of everyday life signify families separated or religious rituals disrupted. Items



CONTENT	Oil on canvas
2012	16 x 12 inches
	BK2493

crumbling amidst devastation are but stand-ins for images of the Holocaust too harrowing to convey directly. Things are rarely what they seem as the artist peels back layers of experiences so painful that they must be veiled and obscured. Memory, what is recalled and what is reimagined, is a stirring presence.

While the works contain inanimate, technically “still” objects, movement and transformation are always in play. Fragmented and unusable subjects feel alive, engaged in metamorphosis, part of the natural cycle of birth, death, decomposition, and regeneration. Everything breaks down in a process of decay—transitioning from use to disuse, from inhabitable to uninhabitable—that changes not only form but meaning. Painful lessons of history reverberate, memory both ravages and heals. Beneath the surface of his works, still as they might appear, a struggle between despair and hope continues.

Bak’s still life collection is a dynamic, layered group, with numerous still lifes set within landscapes. This dramatic compositional trope (employed frequently throughout his career), carries viewers to wide-ranging realms: from crowded table tops to roiling seas, from household shelves to mountain tops. Still lifes set within landscapes are reminiscent of the theater, with the still life subjects taking center stage. These landscapes may offer a visual respite from the assemblages of distressed objects, they may represent a panorama of personal and historic pain, or they may be a place for repair. Is nature an escape from the past, or the harbinger of a safe future? Is it a way to save humanity from itself, a balm for existence?

In *Revisiting the Four Elements* (BK2510; front cover), a still life set within a landscape—the traditional four elements of fire, earth, air, and water vie

for prominence, and the natural checks and balances of nature are indeed revisited. The complex and powerful fire dominates, having charred most of the ragtag items. This fire, now raging at the base of a teapot, neither provides domestic warmth to home and hearth, nor contributes to family life and survival. It is not the eternal flame of memory, observance, or the Divine Presence. It is instead a damaging force. Does the fire represent the loss of life in the Holocaust, whose name comes from the Greek *holos* (“whole”) and *kaustos* (“burn”)? And what of the earth element? Has the land mass jutting out into the water survived this fire? Although colored by dark ribbons of smoke, the air clears as the vista expands toward the distant mountains, perhaps symbolic of Divinity, eternity, or faith itself. Out of range of the fire, do they represent safety, or healing? Bak’s predilection for irony is on display as the destructive fire roars in the midst of water, which is the element traditionally used to put fire out. Water, like fire, can represent both a creative force (birth, healing, eternity, revival, the sacred) and a destructive force. The light of the sky and the prevalence of water suggest a deliverance from the ravages of fire, life overcoming darkness. In the image, reconstruction seems possible—the burning, singed items may be transformed, potentially leading to a newly formed set of objects. Will nature (life) restore itself, as in a burning forest? The elements might be at odds with each other, or they may eventually pull together to promote the restoration of life.

Amid a storm or its aftermath, the waves of an unsettled sea pound a rocky coastline in *Grandma’s Secret* (BK2512; back cover). A round table in the foreground, standing precariously in the water or perched along the coast, is laden with familiar domestic items in states of breakage and disrepair. An inedible, cloth-wrapped blue pear is attached with a thin rope



OPEN-MINDED
2019
Oil on canvas
16 x 12 inches
BK2496

to a large receptacle, perhaps suggesting a swaddled baby, or a precious memory in danger of being lost. The receptacle, a teapot in the process of transforming into a hybrid container, enfolds the bottle like a memory too cherished to lose. The objects dynamically seek shelter among each other, possibly reflecting Bak's quest to recapture happy memories. The title refers to a delightful story from Bak's childhood when his grandmother, in a conspiratorial pact against his pediatrician's recommendations, gave Bak frozen ice cream as a treat when he was recovering from bronchitis. Tender, personal notes are rarely explicit in Bak's works, though all are drawn from profound personal experiences.

Observers often find themselves in a spirited visual conversation with Bak, treated to his subtle and engaging sense of irony and the absurd, the degree of humor he finds necessary to survive tragedy. The teapot—a common receptacle used to welcome visitors, celebrate holidays, or offer comfort—is a frequent actor in Bak's works. In Yiddish, a person who is speaking nonsense is said to be “destroying a teapot.” Bak recalls being a child and overhearing adults using the phrase in conversations. The broken teapots of Bak's works might, then, represent the sorrows of family life disrupted (by the Holocaust, or simple human folly). The very form of the teapot can convey something of an attitude, a posturing of insistence, silliness, arrogance, or even gluttony. Bak often turns the handle into a question mark, a reference to his persistent questioning of things.

Plays on words and puns often accompany or substitute for irony and humor in Bak's works. The pear in *Content* (BK2493; page 2), as in many of Bak's paintings that include the subject, is rich in religious and cultural meaning—from birth to immortality, to fertility, abandonment, sensuality,

and vulnerability. “Like Biblical stories, so endlessly enigmatic, my pears let us see that not everything in this world can be explained,” says Bak. In *Content*, the pear can hardly contain itself, an oversized, nearly overwhelming presence on the canvas. Are the bottle and goblet escaping from within the pear's stone cracks, or taking refuge within the fruit? Bottle and goblet might represent the fulfillment of family and the home, or the sacred rituals of faith. The pear might be an imperfect protector of the memory of departed loved ones. Is the glory of life found in the mountains, which offer the protection of nature, and as majestic structures, are closest to God? Accenting the first syllable in the word, *content*, refers to the ingredients of the pear itself, while accenting the second syllable in the word, *content*, recalls happiness and peace. Is the pear jolly, having imbibed the contents of the bottle and goblet? Or, is the fruit struggling with its own weight, metaphorically giving birth to a bottle and a goblet, bearing life to objects that cannot be used in their present state?

Bak offers a different take on the pear in *Open-Minded* (BK2496; page 4), which, despite its serious overtones, has a jaunty feel that shows the artist having a bit of fun. A primitive mask is constructed out of strips of brightly colored metal fashioned into the outline of a pear, perhaps the center of a somewhat jagged face, eyes to each side? The pear shape frames a cacophony of images—clouds or floating rocks, a rainbow, a pear, a segmented bottle, a goblet, and beyond it? Items are supported by other objects or fastened together, offering a sense of security among family and community. Part of the framework of the pear is an inverted question mark, possibly alluding to the unknown fate of these objects. The vaguely cheerful blue sky backdrop suggests that, within and beyond the literal and allegorical framework of the pear, memories of family, of cultural and religious rituals, persists. *Open-Minded*



LANDSCAPE WITH SUSPENSION
2015–2019

Oil on canvas
39.5 x 30.25 inches
BK2504

might signify being open, perhaps as the pear is, to the possibility of renewal and—dare we imagine—fun?

Bak once again engages viewers in a bit of wordplay in *Landscape with Suspension* (BK2504; page 6), a brooding still life with a surreal landscape backdrop. *Suspension* literally references the structure of the painting, as a still life is suspended above a panorama. Metaphorically, does suspension refer to the act of suspending disbelief, suspending judgment, suspending one's hope and faith between heaven and earth, between life and death, between despair and sorrow? A rough-hewn table teeters under the weight of an array of broken, useless items, as it overlooks a river stretching toward a bright but hazy horizon. Are these remnants of a family gathering disrupted—of life itself suspended—or precious items rescued from destruction? The unclear landscape speaks of impermanence, and distressed dice (one half-submerged in the river and one cracking under the table's weight) symbolize an uncertain future. Greenery encroaches on the table, either a regenerative sign of burgeoning life or a menacing force of destruction. The lid of the teapot is suspended, tied by a rope to a broken, barren branch. Does this suggest salvation, or is it a signal that the tranquility of domestic life is tethered to the outside world in a tenuous bond? The river, which brings life, might possibly drown objects that seem to be becoming part of the landscape itself.

Open House with Still Life (BK2501; page 8) takes viewers head-on into Bak's enigmatic, surreal world of fantasy and metaphor. Under less grave circumstances, the setting might resemble a picnic spot overlooking a vast body of water and towering cliffs. A crumbling stone building, perhaps once a house or a temple, has broken loose from its foundation and hovers above an

assemblage of damaged, cracked domestic utensils and pears in various forms. Braids of dark smoke emanate from the structure's darkened, red-hot, and empty windows. *Open House* in the title might refer to windows and lower floors open to the elements, but a more ironic and inverted interpretation recalls either the traditional "open house" of inviting family and friends for holidays or daily gatherings, or the existence of safe havens for those fleeing persecution. But this uninhabitable building—reminiscent of a ghetto structure from the artist's youth, or a concentration camp building—is no longer open. Was the family home fractured, or does this suggest a family itself, uprooted from their homeland and each other? The structure simultaneously threatens and teases the objects below it: will it collapse entirely, crushing all below it, or will it be reconstructed to provide shelter? Round discs scattered about and attached to the walls of the building may refer to life-saving unleavened bread consumed by Jews during their Exodus from Egypt. The swift clouds and rough sea are anything but still, there is no serenity here.

Bak's remarkable still lifes constitute a compelling personal and universal narrative, reflecting the well-considered insights of a life of resilience, purpose, and inspiration. His extraordinary talent and vision are exceeded only by the depth of a spiritual presence in his works. The burden of memory is layered into each brush stroke, the inexorable pain suffered by Jews part of Bak's palette, but he never lets us linger within darkness, without hope, for long. Honor and renewal illuminate the true measure of beauty in each painting—a powerful undercurrent of assurance that repair is possible within a life of faith, meaning, and respect for humankind. There is *still life*, indeed.

— ANN BARGER HANNUM



OPEN HOUSE WITH STILL LIFE
2016

Oil on canvas
20 x 16 inches
BK2501



STILL LIFE | Oil on canvas
2012 | 12 x 12 inches
BK2489



OPINIONS | Oil on canvas
2018 | 12 x 12 inches
BK2488



PREMORANDIA
2019 | Oil on canvas
12 x 12 inches
BK2491



WEIGHTLESSLY
2019 | Oil on canvas
12 x 12 inches
BK2492



PROTECTED
2018

Oil on canvas
23.75 x 36 inches
BK2511



TIME REPAIR | Oil on canvas
2012 | 20 x 20 inches
BK2507



STILL LIFE IN SEARCH OF COLOR
2019 | Oil on canvas
12 x 12 inches
BK2490



FROM ABOVE
2019 | Oil on canvas
12 x 12 inches
BK2487



SEATED SOURCE
2019 | Oil on canvas
16 x 12 inches
BK2495



IN THE HOUSE OF BLUES
2019 | Oil on canvas
16 x 12 inches
BK2494



STILL LIFE WITH VIEW
2016

Oil on canvas
24 x 24 inches
BK2509



INTERFERENCES
2012 | Oil on canvas
20 x 16 inches
BK2503



EDGE
2015 | Oil on canvas
20 x 16 inches
BK2502



INFINITY, SUGGESTED
2020

Oil on canvas
28 x 22 inches
BK2518



18

STILL LIFE WITH RIVERBED
2020

Oil on canvas
24 x 24 inches
BK2517



RECOMPOSED
2018 | Oil on canvas
20 x 16 inches
BK2513



BELATED ARRIVAL
2019 | Oil on canvas
20 x 16 inches
BK2516



STILL LIFE WITH PRIMORDIAL BLUES
2018

Oil on canvas
16 x 20 inches
BK2514



SEASCAPE WITH CELEBRATION
2017

Oil on canvas
20 x 16 inches
BK2500



PAINTING WITH PAINTING
2016-2020

Oil on canvas
28 x 22 inches
BK2519



FULL CYCLE
2016-2020

Oil on canvas
22 x 28 inches
BK2520



THEME AND VARIATIONS I
2019

Oil on canvas
14 x 18 inches
BK2498



VERTICAL B | Oil on canvas
2018 | 30 x 15 inches
BK2499



YELLOW STILL LIFE
2016

Oil on linen
32 x 25.5 inches
BK2505



STILL LIFE WITH ROOF
2015

Oil on canvas
24 x 20 inches
BK2508



MEMORABILIA A
2020

Oil on canvas
16 x 16 inches
BK2497



ADAPTABLES
2020

Oil on canvas
30 x 40 inches
BK2521



UNDER THE TABLE
2017

Oil on canvas
20 x 16 inches
BK2574



VERTICAL A
2018 | Oil on linen
30 x 15 inches
BK2576



EVERLASTING STILL LIFE
2019 | Oil on canvas
16 x 12 inches
BK2528



OPEN HOUSE
2018 | Oil on canvas
16 x 12 inches
BK2547



32

STILL LIFE WITH ANTIQUATED HOPE
2010-2020

Oil on canvas
30 x 30 inches
BK2525



FREE SPACE
2019 | Oil on linen
12 x 12 inches
BK2532



LANDSCAPE
2015 | Oil on canvas
8 x 8 inches
BK2540



ON THE RUN
2017 | Oil on canvas
20 x 16 inches
BK2546



COMPOSED
2020 | Oil on canvas
20 x 16 inches
BK2526



A LITTLE MORE
2017 | Oil on canvas
20 x 16 inches
BK2522



FONTANA'S SLASH
2018-2020

Oil on linen
24 x 20 inches
BK2531



LANDSCAPED STILL LIFE
2020

Oil on canvas
30 x 24 inches
BK2543



ON ANOTHER CLOUDY DAY
2020

Oil on canvas
40 x 30 inches
BK2545



PENDING AFFAIR
2018

Oil on canvas
16 x 20 inches
BK2548



RETURN TO A STILL LIFE
2019

Oil on linen
20 x 16 inches
BK2551



STILL ALIVE
2017-2019

Oil on canvas
20 x 16 inches
BK2556



KEEPING THE DOCTOR AWAY
2017-2020

Oil on canvas
22 x 28 inches
BK2539



PENDING MATTER | Oil on linen
2016 | 28 x 22 inches
BK2549



GREEN MOUNTAIN
2020 | Oil on canvas
16 x 20 inches
BK2533



RECOVERY
2020 | Oil on canvas
16 x 20 inches
BK2550



STILL
2019 | Oil on linen
12 x 12 inches
BK2555



STILL LIFE WITH TREE
2019 | Oil on linen
18 x 13.75 inches
BK2563



STILL LIFE WITH ANYTHING
THAT MIGHT HAPPEN
2020

Oil on canvas
15.25 x 30 inches
BK2557



STILL LIFE WITH A QUESTION A
2016

Oil on linen
24 x 24 inches
BK2558



STILL LIFE WITH DARKNESS
2020

Oil on canvas
24 x 24 inches
BK2559



STILL LIFE WITH A FRAGMENT
2019 | Oil on linen
16 x 20 inches
BK2560



STUDY FOR REINVENTION
2017 | Oil on canvas
16 x 20 inches
BK2566



STILL LIFE WITH RETURNEE
2020

Oil on canvas
24 x 24 inches
BK2562



STUDY FOR TIMELESS
2018 | Oil on canvas
16 x 20 inches
BK2567



THE MARVELOUS CLOUDS
2019 | Oil on linen
12 x 16 inches
BK2569



STILL LIFE WITH WIND
2019

Oil on linen
24 x 24 inches
BK2564



WITH A SPOON
2012

Oil on canvas
12 x 9 inches
BK2573



STUDY FOR A STILL-LANDSCAPE
2019

Oil on linen
16 x 16 inches
BK2575



UNDER THE CUP
2015 | Oil on canvas
12 x 12 inches
BK2570



WITH AN OLD RUIN
2019 | Oil on linen
12 x 12 inches
BK2572



UNDER THE THREE ARCHES
2018

Oil on linen
23.75 x 36 inches
BK2571



STABLE LANDSCAPE
2016

Oil on linen
20 x 24 inches
BK2554



UP ONE FLOOR
2020

Watercolor on paper
6 x 9.75 inches
BK2473



STILL LIFE WITH
FRAGMENTS OF SMOKE
2020

Crayon, egg tempera, and
watercolor on paper
11 x 8.5 inches
BK2471



TOGETHER
2020

Crayon and egg tempera on paper
11 x 8.5 inches
BK2472



ALL OVER AGAIN
2020
Gouache and charcoal on paper
15 x 17.75 inches
BK2523



EMPTY SHELVES
2020
Crayon and gouache on paper
11 x 14.25 inches
BK2527



HINGED STILL LIFE
2020

Watercolor and egg tempera on paper
10 x 13.75 inches
BK2534



HOLDING OUT
2020

Mixed media on paper
10 x 13.75 inches
BK2535



FAMILIAR SUSTAIN
2020 | Watercolor on paper
12 x 9.5 inches
BK2530



ALMOST
2020 | Pencil and gouache on paper
11.5 x 7 inches
BK2524



INCLINED
2020 | Egg tempera on paper
11.5 x 11.5 inches
BK2537



EXCAVATED
2020

Charcoal, oil, and egg tempera on paper
19.75 x 25.5 inches
BK2529



SPHERES OF INFLUENCE
2020 | Crayon and egg tempera on paper
10 x 13.75 inches
BK2553



IN FORMATION
2020 | Egg tempera on paper
11.5 x 8.75 inches
BK2538



TEA FOR TWO A
2020 | Gouache and egg tempera on paper
10.25 x 14.25 inches
BK2568



STILL LIFE WITH WIND
2020
Crayon and gouache on paper
11.5 x 13 inches
BK2565



LANDSCAPE B
2020
Pencil and egg tempera on paper
7.5 x 7.5 inches
BK2542



LANDSCAPE A
2020
Pencil and egg tempera on paper
7.5 x 7.5 inches
BK2541



STILL LIFE WITH NAILS
2018 | Charcoal, oil, and egg tempera on paper
14.5 x 11 inches
BK2561



MOVEABLE
2019 | Charcoal and gouache on paper
12.25 x 9.5 inches
BK2544



SUGGESTED AND IMPLIED
2020 | Egg tempera and charcoal on paper
25.5 x 19.5 inches
BK2485



TRUNK SHOW
2020 | Oil and charcoal on paper
25.5 x 19.75 inches
BK2484



WALLED IN
2020 | Crayon and egg tempera on paper
19.5 x 15.75 inches
BK2482



CHAIRE
2020 | Gouache and crayon on paper
19 x 15 inches
BK2483



LARGE STUDY FOR SMALL PAINTING
2020 | Gouache on paper
15 x 15 inches
BK2481



TEA FOR TWO B
2020 | Gouache and egg tempera on paper
14.25 x 10.25 inches
BK2479



TURNED TABLE
2020 | Charcoal and egg tempera on paper
24.5 x 19 inches
BK2486



SILENT ECHO | Egg tempera on paper
2020 | 15.5 x 19.5 inches
BK2480



INDICATIONS
2020 | Crayon, gouache, and watercolor on paper
10 x 13.5 inches
BK2475



EMBRACED
2020 | Charcoal and egg tempera on paper
11 x 8.75 inches
BK2474



OLD STORY
2019 | Crayon and gouache on paper
14.25 x 10.5 inches
BK2478



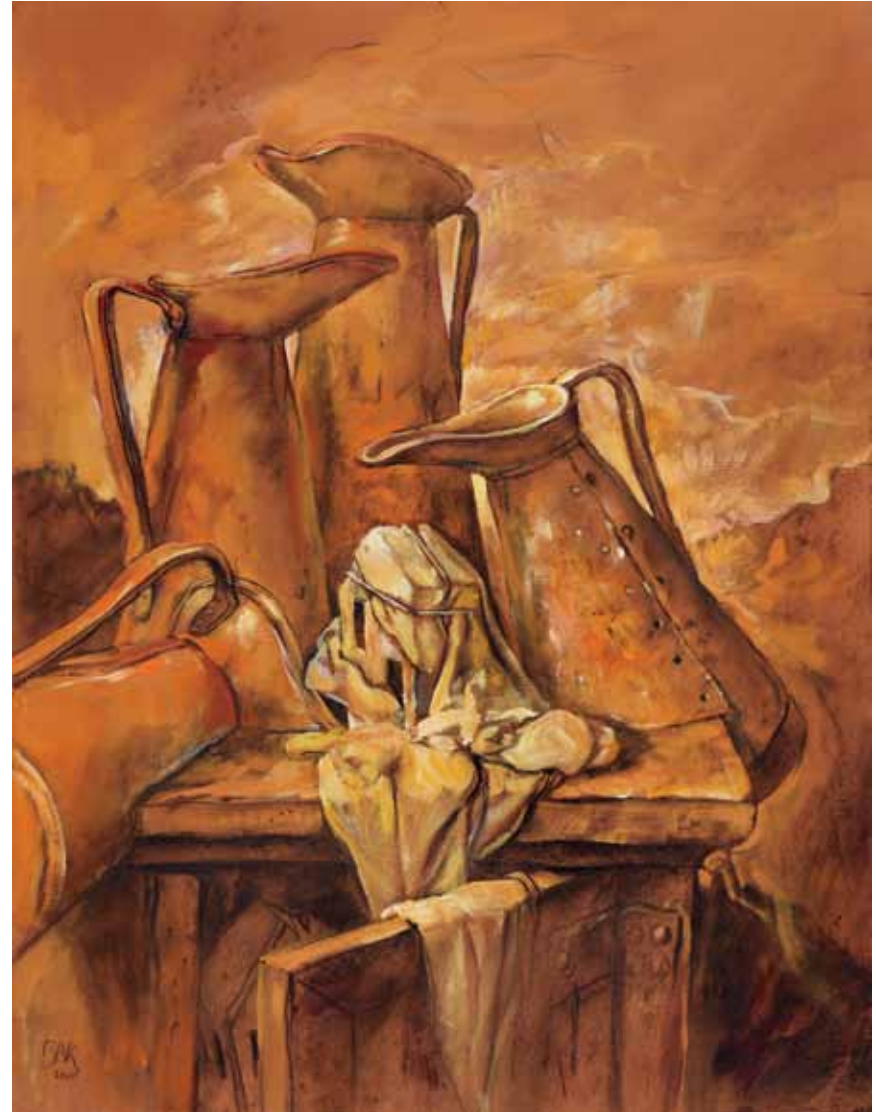
WITH
CONSTANCY
2020 | Pencil and egg tempera on paper
14.25 x 9.25 inches
BK2476



TENDING
2020 | Crayon and egg tempera on paper
14 x 9.75 inches
BK2477



REUNITED
2020 | Crayon and egg tempera on paper
25.5 x 19.75 inches
BK2552



INCLINATIONS
2020 | Charcoal, oil, and egg tempera on paper
25.5 x 19.75 inches
BK2536

Sam Bak | Biography

Samuel Bak was born in Vilna, Poland in 1933, at a crucial moment in modern history. From 1940 to 1944, Vilna was under Soviet and then German occupation. Bak's artistic talent was first recognized during an exhibition of his work in the Ghetto of Vilna when he was nine years old. While he and his mother survived, his father and four grandparents all perished at the hands of the Nazis. At the end of World War II, he fled with his mother to the Landsberg Displaced Persons Camp, where he enrolled in painting lessons at the Blocherer School in Munich. In 1948, they immigrated to the newly established state of Israel. He studied at the Bezalel Art School in Jerusalem and completed his mandatory service in the Israeli army. In 1956, he went to Paris to continue his education at the École des Beaux Arts. He received a grant from the America-Israel Cultural Foundation to pursue his artistic studies. In 1959, he moved to Rome where his first exhibition of abstract paintings was met with considerable success. In 1961, he was invited to exhibit at the *Carnegie International* in Pittsburgh, followed by solo exhibitions at the Jerusalem and Tel Aviv Museums in 1963.

It was subsequent to these exhibitions that a major change in his art occurred. There was a distinct shift from abstract forms to a metaphysical figurative means of expression. Ultimately, this transformation crystallized into his present pictorial language. Bak's work weaves together personal history and Jewish history to articulate an iconography of his Holocaust experience. Across seven decades of artistic production Samuel Bak has explored and reworked a set of metaphors, a visual grammar, and a vocabulary that ultimately privileges questions. His art depicts a world destroyed, and yet provisionally pieced back together, preserving the



memory of the twentieth-century ruination of Jewish life and culture by way of an artistic passion and precision that stubbornly announces the creativity of the human spirit.

Since 1959, the artist has had numerous exhibitions in major museums, galleries, and universities throughout Europe, Israel, and the United States, including retrospectives at Yad Vashem Museum in Jerusalem and the South African Jewish Museum in Cape Town. He has lived and worked in Tel Aviv, Paris, Rome, New York, and Lausanne. In 1993, he settled in Massachusetts and became an American citizen. Bak has been the subject of numerous articles, scholarly works, and eighteen books, most notably



MEETING
2017

Oil on canvas
16 x 20 inches
BK2515

a 400-page monograph entitled *Between Worlds*. In 2001, he published his touching memoir, *Painted in Words*, which has been translated into four languages. He has also been the subject of two documentary films and was the recipient of the 2002 German Herkomer Cultural Prize. Samuel Bak has received honorary doctorate degrees from: the University of New Hampshire in Durham; Seton Hill University in Greenburg, Pennsylvania; Massachusetts College of Art in Boston; and the University of Nebraska Omaha.

In 2017, The Samuel Bak Museum opened on the first two floors of the Tolerance Center of the Vilna Gaon State Jewish Museum. In addition to the more than 50 works already donated by the artist, the Museum will accept more than 100 works in the coming years, and ultimately build a collection

that spans the artist's career. Also in 2017, Samuel Bak was nominated by the Vilna Gaon State Jewish Museum, and subsequently named by the city's mayor as an Honorary Citizen of Vilnius. He is only the 15th person to receive this honor, joining Ronald Reagan and Shimon Peres for their exceptional contributions to Lithuania. In 2019, The Samuel Bak Gallery and Learning Center, In Loving Memory of Hope Silber Kaplan, opened at the Holocaust Museum Houston to house more than 125 works donated by the artist. Also in 2019, the Sam and Frances Fried Holocaust and Genocide Academy and the Natan & Hannah Schwalb Center for Israel and Jewish Studies partnered with Pucker Gallery to create *Witness: The Art of Samuel Bak*, an exhibition of Sam Bak's works at University of Nebraska Omaha.

PUCKER

ESTABLISHED 1967 BOSTON

GALLERY

PUCKER GALLERY

240 Newbury Street, 3rd floor

Boston, MA 02116

Phone: 617.267.9473

Email: contactus@puckergallery.com

GALLERY HOURS:

Monday through Saturday 10:00 AM to 5:30 PM

Sunday 10:30 AM to 5:00 PM

We are open to all and taking the necessary precautions for visitor and staff safety. We welcome appointments to maximize visitor experience.

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Leslie Anne Feagley

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Jeanne Koles and

Jacqueline Belfield Gertner

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On the cover:

REVISITING THE
FOUR ELEMENTS
2015

Oil on canvas
23.75 x 36 inches
BK2510

IN SEARCH OF MORANDI
2012

Oil on canvas
20 x 20 inches
BK2506

GRANDMA'S SECRET
2020

Oil on canvas
20 x 20 inches
BK2512

Unstill Life

DATES

New Work by
SAMUEL BAK

6 March through 18 April 2021

ONLINE EVENTS

Please visit www.puckergallery.com for a list of virtual gatherings and events accompanying *Unstill Life*.

