

1
00:00:00,000 --> 00:00:02,964
[MUSIC PLAYING]

2
00:00:02,964 --> 00:00:42,710

3
00:00:42,710 --> 00:00:43,210
Sorry.

4
00:00:43,210 --> 00:00:46,700
That would come out
of your net pricing.

5
00:00:46,700 --> 00:00:48,850
So what I'm going to do now--

6
00:00:48,850 --> 00:00:52,240
I know that we sent you back
a signed copy the other day.

7
00:00:52,240 --> 00:00:55,560
But you didn't have the
official net pricing

8
00:00:55,560 --> 00:00:57,010
and all the writing.

9
00:00:57,010 --> 00:01:00,130
So I will send that
up into you again,

10
00:01:00,130 --> 00:01:01,630
if you could just
do the same thing,

11
00:01:01,630 --> 00:01:03,849
and sign it, and send it back.

12
00:01:03,849 --> 00:01:07,150
But other than that, now,
we just kind of have this.

13
00:01:07,150 --> 00:01:09,380
We sold five of them before now.

14
00:01:09,380 --> 00:01:11,895
And we'll see what happens.

15
00:01:11,895 --> 00:01:17,960

16
00:01:17,960 --> 00:01:20,620
[LAUGHTER]

17
00:01:20,620 --> 00:01:24,200
The [? store was ?] very nice.

18
00:01:24,200 --> 00:01:25,160
Yeah, me too.

19
00:01:25,160 --> 00:01:28,160
So I'll be in touch if
there is any update.

20
00:01:28,160 --> 00:01:30,020
And I'll send that
contract out in the mail.

21
00:01:30,020 --> 00:01:33,014
[MUSIC PLAYING]

22
00:01:33,014 --> 00:06:51,875

23
00:06:51,875 --> 00:06:52,873
[? Bye. ?]

24
00:06:52,873 --> 00:06:53,870
All good.

25
00:06:53,870 --> 00:06:54,370
OK.

26
00:06:54,370 --> 00:06:58,861

27
00:06:58,861 --> 00:06:59,859
Good.

28
00:06:59,859 --> 00:07:02,353
And the table.

29
00:07:02,353 --> 00:07:02,853
Table?

30
00:07:02,853 --> 00:07:04,350
Sit to a table.

31
00:07:04,350 --> 00:07:05,347
[INAUDIBLE]

32
00:07:05,347 --> 00:07:05,847
Good.

33
00:07:05,847 --> 00:07:06,346
Oh, thanks.

34
00:07:06,346 --> 00:07:06,846
Oh.

35
00:07:06,846 --> 00:07:10,230

36
00:07:10,230 --> 00:07:11,290
Tell me when I can start.

37
00:07:11,290 --> 00:07:12,700
We are recording.

38
00:07:12,700 --> 00:07:13,200
OK.

39

00:07:13,200 --> 00:07:15,780
This is a United States
Holocaust Memorial Museum

40
00:07:15,780 --> 00:07:17,640
interview with Sam Bak.

41
00:07:17,640 --> 00:07:20,700
And we are talking now with
his good friend and partner

42
00:07:20,700 --> 00:07:24,720
for over 50 years, Bernie
Pucker of the Pucker Gallery,

43
00:07:24,720 --> 00:07:30,030
on Newbury Street, in Boston,
where a number of Samuel Bak's

44
00:07:30,030 --> 00:07:31,650
works are here.

45
00:07:31,650 --> 00:07:35,160
And Mr. Pucker
will explain to us

46
00:07:35,160 --> 00:07:38,880
the significance and
the meaning behind many

47
00:07:38,880 --> 00:07:40,410
of these major pieces.

48
00:07:40,410 --> 00:07:42,650
Thank you very much
for agreeing to do so.

49
00:07:42,650 --> 00:07:43,150
My pleasure.

50
00:07:43,150 --> 00:07:45,300
So tell us, what
is this painting?

51

00:07:45,300 --> 00:07:47,260

This painting is
entitled The Family.

52

00:07:47,260 --> 00:07:53,940

It was done in 1974 when Sam
had been promised an exhibition

53

00:07:53,940 --> 00:07:57,390

at the Museum of Modern Art
by a dealer in New York, which

54

00:07:57,390 --> 00:07:59,430

turned out to be a fabrication.

55

00:07:59,430 --> 00:08:01,860

But Sam did not have
large paintings.

56

00:08:01,860 --> 00:08:03,270

So he did this painting.

57

00:08:03,270 --> 00:08:06,810

It was taken by the dealer, put
it in his gallery, and sold.

58

00:08:06,810 --> 00:08:08,670

And Sam repurchased
it because he

59

00:08:08,670 --> 00:08:11,220

knew it was a painting he
would never paint again.

60

00:08:11,220 --> 00:08:12,720

And what is it of?

61

00:08:12,720 --> 00:08:20,280

It is an imaginary real family
and memory of his own family.

62

00:08:20,280 --> 00:08:23,160

So there are specific
characters in this

63

00:08:23,160 --> 00:08:28,740

who are portraits of people
who were in Sam's background--

64

00:08:28,740 --> 00:08:32,280

the blind inventor, who was
his grandfather for whom

65

00:08:32,280 --> 00:08:34,799

he was named, and apparently
died just a couple of days

66

00:08:34,799 --> 00:08:39,299

before Sam was born;
the women, both aunts

67

00:08:39,299 --> 00:08:44,100

from his memory in the '20s,
wearing these fox stoles

68

00:08:44,100 --> 00:08:45,930

with little, beady eyes.

69

00:08:45,930 --> 00:08:48,760

Really remarkable, my Aunt
Rose had one of those.

70

00:08:48,760 --> 00:08:49,800

It used to terrify me.

71

00:08:49,800 --> 00:08:51,000

[LAUGHS]

72

00:08:51,000 --> 00:08:54,450

But they were memories both
of people he had known,

73

00:08:54,450 --> 00:08:57,180

people whose stories he

had learned about and heard

74

00:08:57,180 --> 00:09:01,080
about when he was in the DP
camp after having survived.

75

00:09:01,080 --> 00:09:02,580
And you know the
numbers, basically,

76

00:09:02,580 --> 00:09:04,290
that in Vilna,
throughout the war,

77

00:09:04,290 --> 00:09:07,440
there were probably upwards
of 80,000 Jews, most of whom

78

00:09:07,440 --> 00:09:08,280
were killed.

79

00:09:08,280 --> 00:09:13,140
And by the end, there were 200
survivors and another, maybe,

80

00:09:13,140 --> 00:09:15,060
1,000 in the woods around.

81

00:09:15,060 --> 00:09:19,140
So that Sam and his mother
survived out of those numbers

82

00:09:19,140 --> 00:09:20,950
is almost impossible.

83

00:09:20,950 --> 00:09:23,070
And then layered
upon that is the gift

84

00:09:23,070 --> 00:09:25,110
that he had as a prodigy.

85

00:09:25,110 --> 00:09:27,840
And so from age three on,
he was making, really,

86
00:09:27,840 --> 00:09:29,550
very good drawings.

87
00:09:29,550 --> 00:09:31,560
And many of those
drawings have survived.

88
00:09:31,560 --> 00:09:33,600
His mother was the
perfect Jewish mother.

89
00:09:33,600 --> 00:09:36,550
She saved every scrap
of paper he drew upon.

90
00:09:36,550 --> 00:09:40,440
And so these become memories
of both Sam's acquaintances--

91
00:09:40,440 --> 00:09:43,320
say, in the DP camp and the
stories that they were told.

92
00:09:43,320 --> 00:09:46,920
But it also stands, in
a very specific sense,

93
00:09:46,920 --> 00:09:49,380
for all those who
were destroyed.

94
00:09:49,380 --> 00:09:50,910
It's a very personal one.

95
00:09:50,910 --> 00:09:53,160
I mean, they all speak from him.

96
00:09:53,160 --> 00:09:54,240
They all are from him.

97
00:09:54,240 --> 00:09:57,540
But this one is truly
personal, his family.

98
00:09:57,540 --> 00:09:58,890
It is, and it's not.

99
00:09:58,890 --> 00:10:03,060
It's really the symphony
of voices of millions

100
00:10:03,060 --> 00:10:04,320
of people who were destroyed.

101
00:10:04,320 --> 00:10:07,800
And so he basically gets
you to look at the fact

102
00:10:07,800 --> 00:10:09,240
that many are blind.

103
00:10:09,240 --> 00:10:10,800
Many cannot hear.

104
00:10:10,800 --> 00:10:13,330
Most of them cannot speak.

105
00:10:13,330 --> 00:10:15,360
And at the same time,
he introduces this very

106
00:10:15,360 --> 00:10:17,950
profound image of the egg.

107
00:10:17,950 --> 00:10:20,190
All of our skulls are
the shape of an egg--

108
00:10:20,190 --> 00:10:23,880
this with bullet holes, this
was the target, this broken,

109
00:10:23,880 --> 00:10:26,850
the fragility of life
as portrayed just

110
00:10:26,850 --> 00:10:29,880
in those few images
within the painting.

111
00:10:29,880 --> 00:10:31,920
And interestingly
enough, in 1968,

112
00:10:31,920 --> 00:10:34,260
when Robert Kennedy
was assassinated,

113
00:10:34,260 --> 00:10:37,620
Sam did a large single
painting that is in his home.

114
00:10:37,620 --> 00:10:38,670
We filmed it.

115
00:10:38,670 --> 00:10:40,035
And so it's in memory of RK.

116
00:10:40,035 --> 00:10:40,770
Yeah, RFK.

117
00:10:40,770 --> 00:10:45,210
So again, the notion of the
fragility of our existence.

118
00:10:45,210 --> 00:10:49,770
And in truth, Sam's work is
about his own experience,

119
00:10:49,770 --> 00:10:52,230
about the Holocaust,
about the 20th century.

120

00:10:52,230 --> 00:10:53,760
And it's exactly
about what's going

121
00:10:53,760 --> 00:10:55,890
on every day in the
world we're living.

122
00:10:55,890 --> 00:10:58,860
And that's why he
raises the questions

123
00:10:58,860 --> 00:11:02,640
about the meaning of our
ability to stand up and speak

124
00:11:02,640 --> 00:11:04,260
out or not.

125
00:11:04,260 --> 00:11:06,120
When this painting is
shown in classrooms--

126
00:11:06,120 --> 00:11:07,950
we've done it as a poster--

127
00:11:07,950 --> 00:11:11,610
the students see these people
as looking up and out at us,

128
00:11:11,610 --> 00:11:13,800
saying, where were you?

129
00:11:13,800 --> 00:11:15,780
Were you a bystander or
were you an upstander?

130
00:11:15,780 --> 00:11:17,460
Did you speak out?

131
00:11:17,460 --> 00:11:20,880
Did you do anything to make
it possible for us to survive?

132
00:11:20,880 --> 00:11:23,670
And interestingly enough,
if you look at the painting,

133
00:11:23,670 --> 00:11:25,950
all the figures are not
moving towards the destruction

134
00:11:25,950 --> 00:11:26,940
of the crematoria.

135
00:11:26,940 --> 00:11:28,720
They're all moving toward us.

136
00:11:28,720 --> 00:11:33,030
So it represents a kind
of visual confrontation

137
00:11:33,030 --> 00:11:34,830
with our responsibility.

138
00:11:34,830 --> 00:11:36,840
And then he's using
the device that

139
00:11:36,840 --> 00:11:39,930
surrealists use, particularly
Magritte, of a painting

140
00:11:39,930 --> 00:11:40,770
within a painting.

141
00:11:40,770 --> 00:11:44,280
So you have this painting on
an easel within a painting.

142
00:11:44,280 --> 00:11:46,200
And it suggests
the notion that--

143
00:11:46,200 --> 00:11:48,510

I remember the movie,
the King of Hearts,

144
00:11:48,510 --> 00:11:50,940
where Alan Alda in an asylum.

145
00:11:50,940 --> 00:11:53,755
He escapes into a countryside
where there's a war

146
00:11:53,755 --> 00:11:55,380
and eventually goes
back in the asylum.

147
00:11:55,380 --> 00:11:55,980
Exactly.

148
00:11:55,980 --> 00:11:59,880
And so the notion is, are we
living in the crazy world?

149
00:11:59,880 --> 00:12:01,740
Are we really in an asylum?

150
00:12:01,740 --> 00:12:03,850
And it's not clear, even today.

151
00:12:03,850 --> 00:12:05,580
And so Sam's work,
although it is

152
00:12:05,580 --> 00:12:08,780
time in terms of his
own life experience,

153
00:12:08,780 --> 00:12:11,030
it also relates to all
of human experience

154
00:12:11,030 --> 00:12:14,900
and how we respond to our
responsibility as human beings.

155

00:12:14,900 --> 00:12:15,860

Wow.

156

00:12:15,860 --> 00:12:16,670

Thank you.

157

00:12:16,670 --> 00:12:17,690

Let's see the next one.

158

00:12:17,690 --> 00:12:20,300

159

00:12:20,300 --> 00:12:29,960

This one-- so this is based
upon the Albrecht Durer

160

00:12:29,960 --> 00:12:33,630

wood engraving from
the 16th century.

161

00:12:33,630 --> 00:12:35,570

A short-- we saw
that just a little

162

00:12:35,570 --> 00:12:39,590

bit ago when we filmed before
starting our segue here.

163

00:12:39,590 --> 00:12:44,040

And so the Durer represents
the beginning of enlightenment.

164

00:12:44,040 --> 00:12:45,890

So the angel is
contemplating what

165

00:12:45,890 --> 00:12:50,090

could be the use of reason that
will create a sense of order.

166

00:12:50,090 --> 00:12:51,860

The prism is perfect.

167
00:12:51,860 --> 00:12:53,420
The mill wheel is perfect.

168
00:12:53,420 --> 00:12:55,010
The rainbow is perfect.

169
00:12:55,010 --> 00:12:57,740
And then Sam takes
this single image

170
00:12:57,740 --> 00:13:00,380
and transforms it, through
his own life experience

171
00:13:00,380 --> 00:13:03,470
and through his genius,
into a massive set

172
00:13:03,470 --> 00:13:06,350
of questions about
what we as human beings

173
00:13:06,350 --> 00:13:07,790
have done to one another.

174
00:13:07,790 --> 00:13:11,090
The angel in the Durer,
in fact, is a woman.

175
00:13:11,090 --> 00:13:13,310
Here, it is a soldier
with a helmet,

176
00:13:13,310 --> 00:13:15,290
with the same laurel wreath.

177
00:13:15,290 --> 00:13:18,020
The calipers are in both
paintings with the book.

178
00:13:18,020 --> 00:13:20,810

And then look at the
angel in the Duerer, which

179
00:13:20,810 --> 00:13:22,340
has the accumulation of fabric.

180
00:13:22,340 --> 00:13:24,890
Here, it's the tallis,
the prayer shawl.

181
00:13:24,890 --> 00:13:27,230
And it is either
that or the stripes

182
00:13:27,230 --> 00:13:28,920
of the prisoner's garment.

183
00:13:28,920 --> 00:13:32,250
So you need to sort of
position where you are.

184
00:13:32,250 --> 00:13:34,740
The sphere in the
Duerer is perfect.

185
00:13:34,740 --> 00:13:36,530
This is bullet-hole-ridden.

186
00:13:36,530 --> 00:13:38,870
In the background, in the
Duerer, you have the prism.

187
00:13:38,870 --> 00:13:43,220
And what Bak introduces here
are broken Ten Commandments

188
00:13:43,220 --> 00:13:44,720
as gravestones.

189
00:13:44,720 --> 00:13:47,450
So this is the one, two,
and three in the Hebrew.

190

00:13:47,450 --> 00:13:50,180

And then the vav is
the Sixth Commandment,

191

00:13:50,180 --> 00:13:53,660

which appears dominant in
so many of Sam's works,

192

00:13:53,660 --> 00:13:55,760

which is the commandment
most desecrated,

193

00:13:55,760 --> 00:13:57,630

thou shalt not kill.

194

00:13:57,630 --> 00:14:02,120

Even here, you begin to have
the incipient, if you will,

195

00:14:02,120 --> 00:14:05,900

tablets to write the next
set of Ten Commandments on.

196

00:14:05,900 --> 00:14:08,150

In the background,
you have the niches,

197

00:14:08,150 --> 00:14:10,550

which are shaped like
the Ten Commandments

198

00:14:10,550 --> 00:14:13,250

with the extinguished
Sabbath candlesticks.

199

00:14:13,250 --> 00:14:15,120

And where the flame
would have gone

200

00:14:15,120 --> 00:14:17,660

and the smoke would have gone,
the plaster's pulled off.

201

00:14:17,660 --> 00:14:21,770

And what is revealed is the
bricks of the crematoria ovens.

202

00:14:21,770 --> 00:14:26,840

You have, on this side, a
reminder or contextualisation

203

00:14:26,840 --> 00:14:29,570

of the smoke from the
crematoria in the background,

204

00:14:29,570 --> 00:14:32,330

this desiccated tree,
this broken ladder,

205

00:14:32,330 --> 00:14:37,530

this kind of broken drainpipe
with the stagnant water.

206

00:14:37,530 --> 00:14:39,800

And then the other
side introduces

207

00:14:39,800 --> 00:14:42,710

the deconstructed
rainbow with the colors

208

00:14:42,710 --> 00:14:44,250

of the rainbow on the ground.

209

00:14:44,250 --> 00:14:45,830

I was going to ask
you about that.

210

00:14:45,830 --> 00:14:47,690

The rainbow is the
symbol at the end

211

00:14:47,690 --> 00:14:50,210

of the Noah story in
the book of Genesis,

212

00:14:50,210 --> 00:14:52,820

which is a covenant
between God and mankind

213

00:14:52,820 --> 00:14:55,995

that there will never, ever
be such a disaster again.

214

00:14:55,995 --> 00:14:57,620

And there have been
multiple disasters.

215

00:14:57,620 --> 00:15:01,160

So you find yourself realizing
that the rainbow was only

216

00:15:01,160 --> 00:15:03,930

a symbol of a covenant
which has been broken.

217

00:15:03,930 --> 00:15:07,070

The angel itself is positioned
under a tent-like form,

218

00:15:07,070 --> 00:15:08,480

which we'll come back to.

219

00:15:08,480 --> 00:15:10,460

Here, at the base, you
have the yellow star,

220

00:15:10,460 --> 00:15:12,050

which Jews were made to wear.

221

00:15:12,050 --> 00:15:15,140

And above it, looming
above it, is the crucifix.

222

00:15:15,140 --> 00:15:18,350

Finally, this is unique
in all of this series

223

00:15:18,350 --> 00:15:22,310
because Bak places the angel
under a chuppah, a marriage

224
00:15:22,310 --> 00:15:23,300
canopy.

225
00:15:23,300 --> 00:15:27,110
So the constant
contradictions of the reality

226
00:15:27,110 --> 00:15:29,900
that the war created and
the world is living with,

227
00:15:29,900 --> 00:15:32,450
which is a world
of brokenness, is

228
00:15:32,450 --> 00:15:34,940
raised on every level
in this painting

229
00:15:34,940 --> 00:15:38,740
and contrasts exactly with the
optimism the Duerer actually

230
00:15:38,740 --> 00:15:39,740
did the Melencolia with.

231
00:15:39,740 --> 00:15:42,050
It was here, with
all these tools,

232
00:15:42,050 --> 00:15:43,850
with all our
intelligence, we're going

233
00:15:43,850 --> 00:15:46,850
to open the world
with enlightenment.

234
00:15:46,850 --> 00:15:49,640

How is it-- do you--

235

00:15:49,640 --> 00:15:53,000
did he paint these during
the time that you knew him?

236

00:15:53,000 --> 00:15:53,510
Oh, yes.

237

00:15:53,510 --> 00:15:54,218
Yeah, I knew him.

238

00:15:54,218 --> 00:15:55,280
So we've-- yes.

239

00:15:55,280 --> 00:15:57,660
You're so familiar with them.

240

00:15:57,660 --> 00:16:00,140
Were you speaking about
the paintings with him

241

00:16:00,140 --> 00:16:01,970
as he was doing it,
that you see it?

242

00:16:01,970 --> 00:16:04,622
Or you look at it right away,
and you can tell the symbolism,

243

00:16:04,622 --> 00:16:06,830
and you can tell that this
is this, and this is this.

244

00:16:06,830 --> 00:16:10,640
In other words, were you
privy to the process?

245

00:16:10,640 --> 00:16:13,500
Or is it only at the end?

246

00:16:13,500 --> 00:16:15,980

So that's a really
terrific question.

247
00:16:15,980 --> 00:16:19,220
Because there really is
no right answer to it.

248
00:16:19,220 --> 00:16:24,500
Sam does these images in such a
profoundly mystifying way to me

249
00:16:24,500 --> 00:16:28,035
that these images almost
appear in his mind's eye.

250
00:16:28,035 --> 00:16:30,410
I've always thought about him
as having a slide projector

251
00:16:30,410 --> 00:16:31,740
at the back of his head.

252
00:16:31,740 --> 00:16:33,110
The image, it appears here.

253
00:16:33,110 --> 00:16:35,450
And he has a facility
simply to draw it.

254
00:16:35,450 --> 00:16:36,950
And then he paints it in.

255
00:16:36,950 --> 00:16:39,920
But the conversations take
place between the two of us

256
00:16:39,920 --> 00:16:41,300
after it's done.

257
00:16:41,300 --> 00:16:44,930
And it reveals itself
to him as it does to me.

258

00:16:44,930 --> 00:16:45,920

Oh, wow.

259

00:16:45,920 --> 00:16:48,020

And the same thing is
true in his relationship

260

00:16:48,020 --> 00:16:50,270

with Professor
Larry Langer, where

261

00:16:50,270 --> 00:16:54,320

Larry will take a body of
work that Sam has completed,

262

00:16:54,320 --> 00:16:55,520

will write about it.

263

00:16:55,520 --> 00:16:57,343

And then Sam will get
so excited by what

264

00:16:57,343 --> 00:16:58,760

Larry sees in the
paintings, he'll

265

00:16:58,760 --> 00:17:00,590

do a whole new body of work.

266

00:17:00,590 --> 00:17:05,030

So there is this kind
of, really, pursuit

267

00:17:05,030 --> 00:17:07,790

of answers to questions.

268

00:17:07,790 --> 00:17:12,079

And as a result of that,
Sam, of all the people,

269

00:17:12,079 --> 00:17:14,540

best understands the notion

that these are actually

270
00:17:14,540 --> 00:17:16,160
Matryoshka dolls.

271
00:17:16,160 --> 00:17:18,500
Inside one is four more dolls.

272
00:17:18,500 --> 00:17:21,660
And inside one painting
are four more questions.

273
00:17:21,660 --> 00:17:24,530
So my favorite quote
of Sam's, really,

274
00:17:24,530 --> 00:17:27,952
is all these paintings
are knocking at my door.

275
00:17:27,952 --> 00:17:29,410
They're just waiting
to be painted.

276
00:17:29,410 --> 00:17:32,380
If he has more time, he
can paint until he's 150.

277
00:17:32,380 --> 00:17:37,420
I mean, he has-- whereas most
artists struggle so profoundly

278
00:17:37,420 --> 00:17:39,790
for visual ideas--

279
00:17:39,790 --> 00:17:40,490
not all.

280
00:17:40,490 --> 00:17:42,670
In fact, the conversation
I had, the one

281

00:17:42,670 --> 00:17:44,950
I had with Michael
Grunberger was, in fact,

282
00:17:44,950 --> 00:17:47,860
that these are
visual testimonies.

283
00:17:47,860 --> 00:17:51,820
So these are interactive
in a very profound way.

284
00:17:51,820 --> 00:17:54,520
Whereas the videotape
of Sam is fine.

285
00:17:54,520 --> 00:17:56,000
And you'll get to know him.

286
00:17:56,000 --> 00:17:59,170
But the invitation for you
to interact with his artwork

287
00:17:59,170 --> 00:18:00,310
is even more important.

288
00:18:00,310 --> 00:18:04,240
Because that will endure
long beyond the videotaping

289
00:18:04,240 --> 00:18:05,193
of some guy.

290
00:18:05,193 --> 00:18:06,610
Well, that is great
art, isn't it?

291
00:18:06,610 --> 00:18:08,700
Yes, and that's what
the work is about.

292
00:18:08,700 --> 00:18:09,610
OK.

293
00:18:09,610 --> 00:18:10,720
Let's go to the next one.

294
00:18:10,720 --> 00:18:12,220
It's going to take me
a minute because we

295
00:18:12,220 --> 00:18:13,137
have to push and pull.

296
00:18:13,137 --> 00:18:15,752

297
00:18:15,752 --> 00:18:18,112
Oh, it's here already.

298
00:18:18,112 --> 00:18:19,540
Start rolling again.

299
00:18:19,540 --> 00:18:20,790
And anytime.

300
00:18:20,790 --> 00:18:21,290
OK.

301
00:18:21,290 --> 00:18:22,190
So what is this?

302
00:18:22,190 --> 00:18:27,620
This is called Pardes, which
is the Hebrew word for orchard.

303
00:18:27,620 --> 00:18:34,490
It is remarkable because most
of Jewish history is literary.

304
00:18:34,490 --> 00:18:37,010
It's not visual because
of the second commandment,

305

00:18:37,010 --> 00:18:40,310
thou shall not
create graven images.

306
00:18:40,310 --> 00:18:42,320
What Bak has
succeeded in doing is

307
00:18:42,320 --> 00:18:46,250
taking two of the
most fundamental forms

308
00:18:46,250 --> 00:18:49,160
within Jewish iconography,
which Jews did not

309
00:18:49,160 --> 00:18:51,170
do a good job of marketing.

310
00:18:51,170 --> 00:18:52,850
Christianity did
an excellent job.

311
00:18:52,850 --> 00:18:55,940
That cross is amazing.

312
00:18:55,940 --> 00:18:58,640
And so one is the Ten
Commandment's form.

313
00:18:58,640 --> 00:19:01,250
So he takes the
shape of the tablets

314
00:19:01,250 --> 00:19:04,700
and divides them,
essentially, into chambers.

315
00:19:04,700 --> 00:19:08,090
And above each of the
four doors that you have

316
00:19:08,090 --> 00:19:09,620

is a Hebrew letter.

317

00:19:09,620 --> 00:19:12,680

Starting from the right
as you're looking at it,

318

00:19:12,680 --> 00:19:15,530

the pe, the resh, the dalet,
and the samekh So this

319

00:19:15,530 --> 00:19:17,210

is the symbol.

320

00:19:17,210 --> 00:19:20,600

The rabbis, in the 13th
century, devised this way

321

00:19:20,600 --> 00:19:22,550

of interpreting biblical text--

322

00:19:22,550 --> 00:19:25,910

the simple, the allegorical,
the legendary-- midrashic,

323

00:19:25,910 --> 00:19:27,350

and the mystical.

324

00:19:27,350 --> 00:19:30,140

And each of those
had a Hebrew letter,

325

00:19:30,140 --> 00:19:33,020

which is Peshat,
Remez, Derash, and Sod.

326

00:19:33,020 --> 00:19:36,680

And it translates or
becomes the word "pardes."

327

00:19:36,680 --> 00:19:38,930

If you put vowels--

328

00:19:38,930 --> 00:19:42,853
the P, and then put an A, and
an R, it becomes paradise.

329
00:19:42,853 --> 00:19:43,520
Oh, my goodness.

330
00:19:43,520 --> 00:19:46,468
The P, the R, the D, and
the S. But it's hell.

331
00:19:46,468 --> 00:19:48,260
And one of our clients
came in looked at it

332
00:19:48,260 --> 00:19:50,540
and said, look at this
amazing construction

333
00:19:50,540 --> 00:19:52,130
in this gorgeous setting.

334
00:19:52,130 --> 00:19:52,640
Yeah.

335
00:19:52,640 --> 00:19:55,370
And so look what
mankind, again, has done.

336
00:19:55,370 --> 00:20:00,290
So in terms of the
interpretation, it's brilliant.

337
00:20:00,290 --> 00:20:02,240
So this is just the facts.

338
00:20:02,240 --> 00:20:05,390
This is use of allegory,
the use of legend,

339
00:20:05,390 --> 00:20:09,050
and then the mystical,
or the boarding up.

340
00:20:09,050 --> 00:20:13,490
Raul Hilberg approaches the
Holocaust by using train tables

341
00:20:13,490 --> 00:20:16,520
and amounts charge for
animals and for Jews.

342
00:20:16,520 --> 00:20:17,720
Give me the facts.

343
00:20:17,720 --> 00:20:19,490
And so the door is wide open.

344
00:20:19,490 --> 00:20:21,950
You have a path directly
to the tree of knowledge

345
00:20:21,950 --> 00:20:24,110
of good and evil, all good.

346
00:20:24,110 --> 00:20:28,910
The second door, the use
of legend or allegory,

347
00:20:28,910 --> 00:20:30,020
the door is ajar.

348
00:20:30,020 --> 00:20:31,220
You walk in.

349
00:20:31,220 --> 00:20:33,433
And all the spaces
are the replication

350
00:20:33,433 --> 00:20:34,850
of the shape of
the tablets, which

351
00:20:34,850 --> 00:20:37,190
are in the back with the

Hebrew letters on it.

352
00:20:37,190 --> 00:20:40,160
The third door, Sam
says, the Derash,

353
00:20:40,160 --> 00:20:43,340
the use of Midrash or legend,
you just push the door,

354
00:20:43,340 --> 00:20:43,910
and it opens.

355
00:20:43,910 --> 00:20:45,980
And then you find
yourself caught up

356
00:20:45,980 --> 00:20:49,310
in the labyrinth of
Jewish reasoning,

357
00:20:49,310 --> 00:20:50,720
of Jewish storytelling.

358
00:20:50,720 --> 00:20:54,290
These two areas, after Elie
Wiesel wrote the book Night,

359
00:20:54,290 --> 00:20:55,560
are exactly what he did.

360
00:20:55,560 --> 00:20:57,770
He relied upon
legend and allegory

361
00:20:57,770 --> 00:21:00,230
in order to address the horrors.

362
00:21:00,230 --> 00:21:02,510
The last is boarded up.

363
00:21:02,510 --> 00:21:04,520

And this becomes the deniers.

364
00:21:04,520 --> 00:21:06,200
It didn't even happen.

365
00:21:06,200 --> 00:21:08,450
But once you get into
the space itself,

366
00:21:08,450 --> 00:21:12,170
what you have is an altar, with
flames and smoke coming off

367
00:21:12,170 --> 00:21:13,640
of it, and the destruction.

368
00:21:13,640 --> 00:21:15,410
So they're denying
that it exists.

369
00:21:15,410 --> 00:21:18,680
But visually, for
Sam, it does exist.

370
00:21:18,680 --> 00:21:20,540
Our grandson, when he was 15--

371
00:21:20,540 --> 00:21:24,170
he's now 25-- his class
came to the gallery,

372
00:21:24,170 --> 00:21:26,720
and I gave the same
interpretation.

373
00:21:26,720 --> 00:21:29,900
And then afterwards-- he was
nice enough not to embarrass me

374
00:21:29,900 --> 00:21:31,220
before his friends--

375

00:21:31,220 --> 00:21:32,750
said, I see it
totally differently.

376
00:21:32,750 --> 00:21:36,470
He said, this is an
autobiography of Sam Bak.

377
00:21:36,470 --> 00:21:40,050
Born in '33, until '39,
life was fantastic.

378
00:21:40,050 --> 00:21:42,680
I was going to say, the
first one looks pretty nice.

379
00:21:42,680 --> 00:21:43,880
Life is good.

380
00:21:43,880 --> 00:21:45,800
He was a prodigy.

381
00:21:45,800 --> 00:21:47,610
Both sets of grandparents--

382
00:21:47,610 --> 00:21:49,460
he had his parents
and a maid, so there

383
00:21:49,460 --> 00:21:52,970
are seven adults tending
this little, chubby kid.

384
00:21:52,970 --> 00:21:55,520
And a genius-- don't
send him to school,

385
00:21:55,520 --> 00:21:57,410
give him pencil and paper.

386
00:21:57,410 --> 00:21:59,570
In '39, the Russians come.

387

00:21:59,570 --> 00:22:01,280

But it's still not
so bad because one

388

00:22:01,280 --> 00:22:03,810

of the Russian officers
takes over the grandparents

389

00:22:03,810 --> 00:22:04,310

apartment.

390

00:22:04,310 --> 00:22:06,020

So they have more
heat and more fuel

391

00:22:06,020 --> 00:22:07,850

than most of their friends.

392

00:22:07,850 --> 00:22:10,670

Then in July of
'41, the Nazis come

393

00:22:10,670 --> 00:22:12,470

and it really gets
to be terrible.

394

00:22:12,470 --> 00:22:15,230

And they're running
around, trying to survive,

395

00:22:15,230 --> 00:22:16,490

which they do.

396

00:22:16,490 --> 00:22:20,420

And at the very end, this
becomes their escape.

397

00:22:20,420 --> 00:22:22,880

Virtually all the Jews
are destroyed, except he

398

00:22:22,880 --> 00:22:25,580

and his mother escape
on those ladders.

399
00:22:25,580 --> 00:22:28,748
Well, you know, it's as
legitimate an interpretation

400
00:22:28,748 --> 00:22:29,540
as yours, isn't it?

401
00:22:29,540 --> 00:22:30,315
Yeah.

402
00:22:30,315 --> 00:22:32,160
I'm more than there with it.

403
00:22:32,160 --> 00:22:35,570
So this becomes another
vehicle for representation.

404
00:22:35,570 --> 00:22:38,420
When I was growing up and
going to summer camps,

405
00:22:38,420 --> 00:22:41,390
girls had little charm bracelets
with a set of Ten Commandments

406
00:22:41,390 --> 00:22:42,770
and Jewish stars on them.

407
00:22:42,770 --> 00:22:44,480
And they were kind of trinkets.

408
00:22:44,480 --> 00:22:51,110
So it is risky to take
such an acknowledged icon,

409
00:22:51,110 --> 00:22:54,350
and then transform it into
an extraordinary work of art

410

00:22:54,350 --> 00:22:57,020
and an extraordinary
work of the intellect,

411
00:22:57,020 --> 00:22:59,540
and asking questions,
and then opening up

412
00:22:59,540 --> 00:23:03,860
the capacity for you, for me,
for everyone to engage with it.

413
00:23:03,860 --> 00:23:08,270
Except that when I do, I see it
as powerful, and it moves me.

414
00:23:08,270 --> 00:23:11,240
I could never see
all in it that you

415
00:23:11,240 --> 00:23:15,110
have described right now until
you describe it, you know?

416
00:23:15,110 --> 00:23:18,170
It is-- you can't walk
by these paintings

417
00:23:18,170 --> 00:23:22,190
without stopping and
saying, oh, my god.

418
00:23:22,190 --> 00:23:25,970
But to have the words, to
say, why is it, oh, my god?

419
00:23:25,970 --> 00:23:27,485
You know, that's--

420
00:23:27,485 --> 00:23:28,610
Well, that was one of the--

421
00:23:28,610 --> 00:23:32,570

I mean, so the melding of my background is both academics

422

00:23:32,570 --> 00:23:34,940
and working on a PhD in Jewish history, and Bible,

423

00:23:34,940 --> 00:23:37,720
and all this other stuff, and then having my life converge

424

00:23:37,720 --> 00:23:39,020
with Sam's.

425

00:23:39,020 --> 00:23:43,400
And being able to work alongside him

426

00:23:43,400 --> 00:23:48,560
and then be totally blown away by the extraordinary capacity

427

00:23:48,560 --> 00:23:51,140
both to create images, but to also

428

00:23:51,140 --> 00:23:52,940
be able to discuss them with him,

429

00:23:52,940 --> 00:23:54,860
and then know that out of this discussion

430

00:23:54,860 --> 00:23:57,320
would become even more fertile images.

431

00:23:57,320 --> 00:24:01,910
It just-- it's a blessed kind of friendship and relationship.

432

00:24:01,910 --> 00:24:02,700

OK, thank you.

433
00:24:02,700 --> 00:24:03,200
Sure.

434
00:24:03,200 --> 00:24:04,950
Was there another one
here in this series?

435
00:24:04,950 --> 00:24:05,525
No.

436
00:24:05,525 --> 00:24:06,650
Then we'll go to the other.

437
00:24:06,650 --> 00:24:06,920
OK.

438
00:24:06,920 --> 00:24:07,190
Yeah.

439
00:24:07,190 --> 00:24:07,970
Let's do that.

440
00:24:07,970 --> 00:24:08,660
OK.

441
00:24:08,660 --> 00:24:11,440
And we are recording.

442
00:24:11,440 --> 00:24:11,940
OK.

443
00:24:11,940 --> 00:24:13,250
Tell me about this painting.

444
00:24:13,250 --> 00:24:15,090
Well, the background,
as you know,

445
00:24:15,090 --> 00:24:18,380

is the very famous photograph
in the Stroop diary,

446
00:24:18,380 --> 00:24:21,170
of the little boy with his hands
up and the Nazi officers all

447
00:24:21,170 --> 00:24:21,770
around him.

448
00:24:21,770 --> 00:24:22,460
In Warsaw.

449
00:24:22,460 --> 00:24:23,810
In Warsaw, exactly.

450
00:24:23,810 --> 00:24:28,370
And the diary itself is one of
the most depressing documents

451
00:24:28,370 --> 00:24:28,870
ever.

452
00:24:28,870 --> 00:24:34,030
Stroop decided to record the
destruction of the vermin.

453
00:24:34,030 --> 00:24:36,440
And then he made an
album for himself

454
00:24:36,440 --> 00:24:38,380
and then one for
Himmler, I believe.

455
00:24:38,380 --> 00:24:41,200
And that was brought in
evidence in his trial in 1951,

456
00:24:41,200 --> 00:24:43,810
where he died unrepentant.

457

00:24:43,810 --> 00:24:45,940
In any event, there's
this famous photograph

458
00:24:45,940 --> 00:24:48,620
that represents the
vulnerability of all children--

459
00:24:48,620 --> 00:24:50,500
and I think, in
many ways, came out

460
00:24:50,500 --> 00:24:54,910
to be the most important
photograph from the entire war.

461
00:24:54,910 --> 00:24:59,088
It was in Life magazine, it
was redone and reinterpreted.

462
00:24:59,088 --> 00:25:00,880
And there's a very good
book by a guy named

463
00:25:00,880 --> 00:25:04,720
Raskin, who teaches in
Denmark of the history

464
00:25:04,720 --> 00:25:05,740
of that photograph.

465
00:25:05,740 --> 00:25:09,670
In any event, Sam had a
friend his own age named

466
00:25:09,670 --> 00:25:11,620
Samek, the same name as his.

467
00:25:11,620 --> 00:25:14,320
The Nazis had killed the
boy and then left his body

468
00:25:14,320 --> 00:25:16,840

at the base of the
courtyard for a day.

469
00:25:16,840 --> 00:25:21,320
And 60 years later, Sam
did about 120 paintings

470
00:25:21,320 --> 00:25:24,810
of the little boy and
vulnerability in children.

471
00:25:24,810 --> 00:25:27,660
So this one becomes the
good and bad, if you will,

472
00:25:27,660 --> 00:25:30,840
the light and dark, the angel,
and the sort of normal--

473
00:25:30,840 --> 00:25:33,480
a warrior-like child.

474
00:25:33,480 --> 00:25:35,340
And they're all
being manipulated

475
00:25:35,340 --> 00:25:36,780
by this force above them.

476
00:25:36,780 --> 00:25:38,670
And I just love the
painting every time I

477
00:25:38,670 --> 00:25:41,250
see it because it raises
all these questions

478
00:25:41,250 --> 00:25:43,140
about the presence of God.

479
00:25:43,140 --> 00:25:44,930
Because for religious
people, God somehow

480
00:25:44,930 --> 00:25:47,340
is still a good presence
in the universe.

481
00:25:47,340 --> 00:25:49,350
For other people, they
keep saying, well, we

482
00:25:49,350 --> 00:25:52,530
as human beings are
responsible for our behavior.

483
00:25:52,530 --> 00:25:54,030
Rabbi Yitz Greenberg,
who I think

484
00:25:54,030 --> 00:25:56,370
is really an important
thinker, basically

485
00:25:56,370 --> 00:25:57,930
has talked about
the three areas.

486
00:25:57,930 --> 00:25:59,460
Now we're post-rabbinic.

487
00:25:59,460 --> 00:26:02,610
And during this time, all
of it inures back to us.

488
00:26:02,610 --> 00:26:06,840
The covenant is broken, the
presence of God in the world

489
00:26:06,840 --> 00:26:08,170
has withdrawn itself.

490
00:26:08,170 --> 00:26:10,860
And now we, as human beings,
are responsible for what we do.

491

00:26:10,860 --> 00:26:15,090
So we can't even blame him or
her any longer with the piece.

492

00:26:15,090 --> 00:26:17,940
And the amazing thing
is that the handles

493

00:26:17,940 --> 00:26:19,950
for the manipulation
are both crucifixes.

494

00:26:19,950 --> 00:26:20,890
Oh, my goodness.

495

00:26:20,890 --> 00:26:24,990
So this whole notion of
both religion, nonreligious,

496

00:26:24,990 --> 00:26:26,640
and angels, not-angels.

497

00:26:26,640 --> 00:26:29,910
And then he includes two
really important elements.

498

00:26:29,910 --> 00:26:33,660
The one hanging on the side is
the tallit or the prayer shawl.

499

00:26:33,660 --> 00:26:37,420
So it's a sense of kind of a
circus but also a holy space.

500

00:26:37,420 --> 00:26:40,290
And the other, the young boy
on the right of the painting,

501

00:26:40,290 --> 00:26:43,050
holding a piece of wood
that looks like dynamite.

502

00:26:43,050 --> 00:26:45,360
And the string itself
was manipulating him,

503
00:26:45,360 --> 00:26:46,620
is also burning.

504
00:26:46,620 --> 00:26:47,880
So is it a fuse?

505
00:26:47,880 --> 00:26:50,250
Will it get back and
destroy the force that's

506
00:26:50,250 --> 00:26:51,960
essentially manipulating them?

507
00:26:51,960 --> 00:26:54,000
They're just endless
number of questions

508
00:26:54,000 --> 00:26:57,870
that evolve from a single
image that Sam has created.

509
00:26:57,870 --> 00:26:59,820
And every time I
look at it, I'm just

510
00:26:59,820 --> 00:27:02,010
re-inspired by his
questions and the way

511
00:27:02,010 --> 00:27:06,150
that he forces the
viewer to think

512
00:27:06,150 --> 00:27:07,830
about themselves
in the context of,

513
00:27:07,830 --> 00:27:12,600
what if I was that kid at

that age in that situation?

514

00:27:12,600 --> 00:27:13,890

Who do you trust?

515

00:27:13,890 --> 00:27:16,650

How do you survive any
of these experiences?

516

00:27:16,650 --> 00:27:19,860

And the reality of his
capacity to make you

517

00:27:19,860 --> 00:27:24,510

believe in cloth, in metal,
in string, in rope, in smoke

518

00:27:24,510 --> 00:27:26,100

makes it seem real.

519

00:27:26,100 --> 00:27:30,220

And going back to that notion
of the reality of that film,

520

00:27:30,220 --> 00:27:32,370

what is real, the asylum or war?

521

00:27:32,370 --> 00:27:33,730

Ah, King of Hearts, you mean.

522

00:27:33,730 --> 00:27:34,230

Yes.

523

00:27:34,230 --> 00:27:34,950

Alan Bates.

524

00:27:34,950 --> 00:27:35,580

Exactly.

525

00:27:35,580 --> 00:27:39,030

So that notion of going back
and forth from that reality

526
00:27:39,030 --> 00:27:40,020
to this reality.

527
00:27:40,020 --> 00:27:43,080
And Sam paints all of
these as if they are real.

528
00:27:43,080 --> 00:27:45,630
When people say the works
are surreal, they're not.

529
00:27:45,630 --> 00:27:46,890
They're real.

530
00:27:46,890 --> 00:27:49,860
And it's very hard to get
people to accept that notion,

531
00:27:49,860 --> 00:27:52,330
that this is the reality
that we all live with.

532
00:27:52,330 --> 00:27:52,830
Oh, gosh.

533
00:27:52,830 --> 00:27:54,630
So it is not a dream.

534
00:27:54,630 --> 00:27:56,340
If anything, it's a nightmare.

535
00:27:56,340 --> 00:27:59,910
But it's a nightmare filled with
the potential questions of how

536
00:27:59,910 --> 00:28:03,360
we, as human beings, responded
to even the innocence

537
00:28:03,360 --> 00:28:05,880
and vulnerability of children.

538
00:28:05,880 --> 00:28:07,510
Thank you.

539
00:28:07,510 --> 00:28:08,010
OK.

540
00:28:08,010 --> 00:28:10,760
Let's go on.

541
00:28:10,760 --> 00:28:13,770
And recording, and anytime.

542
00:28:13,770 --> 00:28:14,270
OK.

543
00:28:14,270 --> 00:28:16,170
Tell us what this is about.

544
00:28:16,170 --> 00:28:18,050
So in the most recent
series of paintings

545
00:28:18,050 --> 00:28:22,220
that Sam is engaged with, there
are about 120 to 140 images

546
00:28:22,220 --> 00:28:23,930
using candles.

547
00:28:23,930 --> 00:28:28,650
And the brains of Sam
Bak is on many levels.

548
00:28:28,650 --> 00:28:34,290
One is his ability to hear
words in many languages.

549
00:28:34,290 --> 00:28:38,000
So the Hebrew word for
candle is ner, N-E-R.

550

00:28:38,000 --> 00:28:40,570

And the plural is nerot.

551

00:28:40,570 --> 00:28:43,010

And frequently, the
feminine in Hebrew

552

00:28:43,010 --> 00:28:45,650

becomes pluralized by OT, ot.

553

00:28:45,650 --> 00:28:48,890

If you separate the
two words, ner and ot,

554

00:28:48,890 --> 00:28:51,650

it means candle as a symbol.

555

00:28:51,650 --> 00:28:54,980

And he just invents this.

556

00:28:54,980 --> 00:28:55,820

But it's true.

557

00:28:55,820 --> 00:28:59,300

It's based upon an understanding
of English, an understanding

558

00:28:59,300 --> 00:29:01,970

of Hebrew, and then
the capacity to realize

559

00:29:01,970 --> 00:29:05,450

that he has taken the candle,
which represents celebration.

560

00:29:05,450 --> 00:29:07,100

It represents mourning.

561

00:29:07,100 --> 00:29:08,420

It's on birthday cakes.

562

00:29:08,420 --> 00:29:11,420
You light them when
you go into churches.

563
00:29:11,420 --> 00:29:15,320
And it also is an enormously
important symbol for life.

564
00:29:15,320 --> 00:29:18,530
Because essentially, the phrase
you burn your candle at both

565
00:29:18,530 --> 00:29:22,490
ends, that essentially,
your life burns down.

566
00:29:22,490 --> 00:29:25,130
The memorial candle that we
light in memory of people

567
00:29:25,130 --> 00:29:28,940
burns out within the 24-hour
or 25-hour period on the day

568
00:29:28,940 --> 00:29:30,500
that you're remembering
those people.

569
00:29:30,500 --> 00:29:35,870
And then flames and how they all
somehow interact and represent

570
00:29:35,870 --> 00:29:40,670
aspects of destruction, the
Holocaust, the chimneys.

571
00:29:40,670 --> 00:29:42,980
And so here, he
titles this Klooga,

572
00:29:42,980 --> 00:29:48,110
which was the concentration camp
which Herman Kruk was taken to.

573

00:29:48,110 --> 00:29:52,760

Herman Kruk was the historian
of the Vilna Ghetto.

574

00:29:52,760 --> 00:29:54,300

And Sam actually knew him well.

575

00:29:54,300 --> 00:29:54,800

Oh, wow.

576

00:29:54,800 --> 00:29:58,160

And near the end of the war,
he was deported to Klooga,

577

00:29:58,160 --> 00:29:59,420

and he was killed there.

578

00:29:59,420 --> 00:30:00,140

In Estonia.

579

00:30:00,140 --> 00:30:00,920

In Estonia.

580

00:30:00,920 --> 00:30:04,040

And by that time-- and
this particular camp

581

00:30:04,040 --> 00:30:05,623

did not have a crematoria.

582

00:30:05,623 --> 00:30:07,790

So what the Nazis were
doing, and they were doing it

583

00:30:07,790 --> 00:30:09,770

elsewhere, was taking
the dead bodies

584

00:30:09,770 --> 00:30:12,590

and putting them
between logs in order

585

00:30:12,590 --> 00:30:17,085

to erase the traces of what
they had destroyed and done.

586

00:30:17,085 --> 00:30:18,920

And we've seen
photographs of that.

587

00:30:18,920 --> 00:30:21,098

Yeah, well, it's just horrific.

588

00:30:21,098 --> 00:30:22,640

And then you look
at it, and then you

589

00:30:22,640 --> 00:30:24,090

realize that there are logs.

590

00:30:24,090 --> 00:30:26,330

And if you look at the
cross-section of a log,

591

00:30:26,330 --> 00:30:28,680

you're also dealing with
the timeline of the tree.

592

00:30:28,680 --> 00:30:30,200

You can tell how old it is.

593

00:30:30,200 --> 00:30:33,380

The logs are transformed into
candles, which are burning,

594

00:30:33,380 --> 00:30:34,550

which could be celebratory.

595

00:30:34,550 --> 00:30:35,758

But they're also destructive.

596

00:30:35,758 --> 00:30:37,580

There are the Sabbath
candles, the one

597
00:30:37,580 --> 00:30:39,200
in the sky floating away.

598
00:30:39,200 --> 00:30:41,640
And then they're also
like Torah scrolls.

599
00:30:41,640 --> 00:30:43,790
So you have all of this notion.

600
00:30:43,790 --> 00:30:47,060
And there is this phrase
in Hebrew, [HEBREW]

601
00:30:47,060 --> 00:30:49,790
that "She is a tree of life,"
referring to the Torah.

602
00:30:49,790 --> 00:30:53,150
So here, you're dealing with,
really, destruction and death.

603
00:30:53,150 --> 00:30:55,730
And at the same time, you're
dealing with life, and memory,

604
00:30:55,730 --> 00:30:57,350
and hope.

605
00:30:57,350 --> 00:30:57,850
Thank you.

606
00:30:57,850 --> 00:31:01,250

607
00:31:01,250 --> 00:31:03,690
Recording, and anytime.

608
00:31:03,690 --> 00:31:04,880
OK.

609

00:31:04,880 --> 00:31:07,010

Well, this looks
almost self-evident.

610

00:31:07,010 --> 00:31:08,390

But tell us more.

611

00:31:08,390 --> 00:31:09,740

Tell us what it's about.

612

00:31:09,740 --> 00:31:12,380

Tell us-- yeah.

613

00:31:12,380 --> 00:31:15,350

So the truth is that
it's not self-evident.

614

00:31:15,350 --> 00:31:17,360

And you should read
that book, These Truths

615

00:31:17,360 --> 00:31:19,880

by Jill Lepore at Harvard,
called These Truths Are

616

00:31:19,880 --> 00:31:20,960

Self-Evident.

617

00:31:20,960 --> 00:31:22,730

It's a history of
the United States.

618

00:31:22,730 --> 00:31:26,360

And it is a perfect
primer for understanding

619

00:31:26,360 --> 00:31:27,770

how Trump got to where he is.

620

00:31:27,770 --> 00:31:31,400

Because it's based upon
hatred, violence, prejudice,

621
00:31:31,400 --> 00:31:34,103
repression, how this
country was founded.

622
00:31:34,103 --> 00:31:36,270
And those are the same
questions Sam's dealing with.

623
00:31:36,270 --> 00:31:38,960
So it's not exactly irrelevant.

624
00:31:38,960 --> 00:31:41,210
We used to have the gallery,
as you remember, down

625
00:31:41,210 --> 00:31:42,110
below street level.

626
00:31:42,110 --> 00:31:43,340
And people would walk by.

627
00:31:43,340 --> 00:31:46,040
And you're looking over
a balcony into the space.

628
00:31:46,040 --> 00:31:48,710
And you feel like you're
extending your ability

629
00:31:48,710 --> 00:31:50,237
to fall into a space.

630
00:31:50,237 --> 00:31:51,320
Because it's even further.

631
00:31:51,320 --> 00:31:51,830
Correct.

632
00:31:51,830 --> 00:31:54,770
But you also are far
enough away that you

633
00:31:54,770 --> 00:31:58,340
can identify this opening
as a six-pointed star.

634
00:31:58,340 --> 00:31:58,850
Right.

635
00:31:58,850 --> 00:32:00,590
If you're close up
to it, it really

636
00:32:00,590 --> 00:32:03,260
becomes an abstraction
of triangles,

637
00:32:03,260 --> 00:32:07,280
and rectangles, and kind of
closed, more rectangles there.

638
00:32:07,280 --> 00:32:09,630
And it's somehow closed.

639
00:32:09,630 --> 00:32:12,140
So the discovery of
this being the ghetto

640
00:32:12,140 --> 00:32:15,050
from the landscapes of
Jewish experience is amazing.

641
00:32:15,050 --> 00:32:17,300
And then you find, once
you're into that space,

642
00:32:17,300 --> 00:32:21,070
that you look at it and realize
that there are no people.

643
00:32:21,070 --> 00:32:21,860
They're all gone.

644

00:32:21,860 --> 00:32:23,600
The windows are all filled up.

645
00:32:23,600 --> 00:32:25,280
There are bloodstains
on the walls.

646
00:32:25,280 --> 00:32:26,810
And there are broken houses.

647
00:32:26,810 --> 00:32:31,320
So this becomes an
indication of what was.

648
00:32:31,320 --> 00:32:33,620
And at the same time,
it raises the question,

649
00:32:33,620 --> 00:32:35,570
is it being excavated?

650
00:32:35,570 --> 00:32:37,490
Or is it about to
be covered over?

651
00:32:37,490 --> 00:32:38,000
Yeah.

652
00:32:38,000 --> 00:32:40,910
And the whole issue of how
we're relating to the past--

653
00:32:40,910 --> 00:32:44,240
I'm a member of the
Japan society of Boston.

654
00:32:44,240 --> 00:32:46,400
It's the oldest Japan
society in the United States.

655
00:32:46,400 --> 00:32:51,350
And I keep trying to get them
to get a conversation going

656
00:32:51,350 --> 00:32:54,410
about the Germans'
response to what they did

657
00:32:54,410 --> 00:32:57,080
and the atrocities
of the Japanese.

658
00:32:57,080 --> 00:33:01,070
And there's a total
unwillingness in Japan

659
00:33:01,070 --> 00:33:03,155
to even engage
around this subject.

660
00:33:03,155 --> 00:33:05,030
Whereas in Germany for,
better or for worse--

661
00:33:05,030 --> 00:33:07,190
and they're still
neo-Nazis and so on.

662
00:33:07,190 --> 00:33:11,720
But there still is a recognition
in a profoundly sincere way,

663
00:33:11,720 --> 00:33:13,730
I believe, to recognize it.

664
00:33:13,730 --> 00:33:16,400
And even the Bak
Museum in Vilnius

665
00:33:16,400 --> 00:33:19,700
represents a window
to acknowledgment.

666
00:33:19,700 --> 00:33:26,120
Whereas in Japan, comfort
women, the whole issue of--

667
00:33:26,120 --> 00:33:30,560
when we were there 10 years
ago with our grandson,

668
00:33:30,560 --> 00:33:33,162
we went to the
Hiroshima Peace Museum.

669
00:33:33,162 --> 00:33:35,120
And the first thing you
see in the Peace Museum

670
00:33:35,120 --> 00:33:38,480
is a replica of the "Little
Boy," of the atom bomb.

671
00:33:38,480 --> 00:33:41,270
And he looked at me, and
he said, what's this?

672
00:33:41,270 --> 00:33:42,230
This is a peace museum.

673
00:33:42,230 --> 00:33:44,990
Why is this the major
first exhibit you see?

674
00:33:44,990 --> 00:33:48,080
And I said, because the Japanese
don't recognize responsibility

675
00:33:48,080 --> 00:33:49,760
for anything that they did.

676
00:33:49,760 --> 00:33:52,220
What they're saying is
what we imposed on them.

677
00:33:52,220 --> 00:33:53,960
And then we had this
discussion about all

678

00:33:53,960 --> 00:33:56,630

of this was led up to
by all of the things

679

00:33:56,630 --> 00:33:59,510

that the Japanese did to others.

680

00:33:59,510 --> 00:34:01,790

And it is a profoundly
interesting way

681

00:34:01,790 --> 00:34:03,540

to reinterpret history.

682

00:34:03,540 --> 00:34:06,258

Sam keeps saying, are we
going to excavate this?

683

00:34:06,258 --> 00:34:07,550

Are we going to acknowledge it?

684

00:34:07,550 --> 00:34:09,590

Or are we going to cover
it up and ignore it?

685

00:34:09,590 --> 00:34:13,590

And lovely-- in the corner's a
suggestion of the yellow star.

686

00:34:13,590 --> 00:34:15,800

And since he was the
artist in the family.

687

00:34:15,800 --> 00:34:17,989

His mother let him cut
out the yellow triangles.

688

00:34:17,989 --> 00:34:19,760

And then she sewed
them on their clothing.

689

00:34:19,760 --> 00:34:20,510

Oh, my goodness.

690
00:34:20,510 --> 00:34:24,110
So it's both a very powerful
symbol but at the same time

691
00:34:24,110 --> 00:34:28,219
a very important
acknowledgment of what was.

692
00:34:28,219 --> 00:34:34,429
Well, you know, also in a very,
again, small world kind of way,

693
00:34:34,429 --> 00:34:36,989
the one Japanese diplomat
who was helping--

694
00:34:36,989 --> 00:34:37,610
Sugihara.

695
00:34:37,610 --> 00:34:39,350
Sugihara.

696
00:34:39,350 --> 00:34:43,100
Some of the people who were in
Sam's life who came as refugees

697
00:34:43,100 --> 00:34:44,300
from other parts of Poland--

698
00:34:44,300 --> 00:34:44,800
Right.

699
00:34:44,800 --> 00:34:46,945
--were trying to get
out and going to--

700
00:34:46,945 --> 00:34:47,570
Through Kaunas.

701
00:34:47,570 --> 00:34:48,528

To Kaunas, to Sugihara.

702
00:34:48,528 --> 00:34:51,290
And when to went
back to Japan, he

703
00:34:51,290 --> 00:34:54,170
was dishonored and thrown out.

704
00:34:54,170 --> 00:34:55,880
Now he's a big deal.

705
00:34:55,880 --> 00:34:58,970
Every Japanese consul general
that comes here-- oh, I'm

706
00:34:58,970 --> 00:35:02,330
going to the Sugihara
Memorial in Chestnut Hill.

707
00:35:02,330 --> 00:35:05,510
So yeah, there's a kind
of long-term redemption

708
00:35:05,510 --> 00:35:07,250
because he did a
lot of good things.

709
00:35:07,250 --> 00:35:09,290
But immediately, he had really--

710
00:35:09,290 --> 00:35:10,760
he was a traitor.

711
00:35:10,760 --> 00:35:13,880
Because he had ignored the
orders that he was given.

712
00:35:13,880 --> 00:35:15,710
And he was one of the
few traders around

713

00:35:15,710 --> 00:35:17,180
in that business.

714
00:35:17,180 --> 00:35:19,040
So I need to find
the price book.

715
00:35:19,040 --> 00:35:19,540
OK.

716
00:35:19,540 --> 00:35:20,340
Is this is?

717
00:35:20,340 --> 00:35:20,840
No.

718
00:35:20,840 --> 00:35:21,890
And cut, ready.

719
00:35:21,890 --> 00:35:23,490
And any time.

720
00:35:23,490 --> 00:35:23,990
OK.

721
00:35:23,990 --> 00:35:28,580
So this is a photograph
taken in 2001 in Ponary

722
00:35:28,580 --> 00:35:30,200
which is the killing field--

723
00:35:30,200 --> 00:35:31,280
Oh, yeah, I see it.

724
00:35:31,280 --> 00:35:31,863
I can read it.

725
00:35:31,863 --> 00:35:36,680
--outside of Vilna, where
Sam's both sets of grandparents

726

00:35:36,680 --> 00:35:38,570
and his father were killed.

727

00:35:38,570 --> 00:35:41,330
And this memorializes
the remaining few Jews

728

00:35:41,330 --> 00:35:44,720
who were killed on
the 5th of July, 1944.

729

00:35:44,720 --> 00:35:47,630
So it's a single headstone
with little bits in front

730

00:35:47,630 --> 00:35:49,050
of it and some flowers.

731

00:35:49,050 --> 00:35:50,620
I can read it in
Lithuanian, I think.

732

00:35:50,620 --> 00:35:51,120
Oh, yeah.

733

00:35:51,120 --> 00:36:09,100
It says, [LITHUANIAN]

734

00:36:09,100 --> 00:36:13,990
So it says in this pit, from--

735

00:36:13,990 --> 00:36:15,440
the workers from--

736

00:36:15,440 --> 00:36:16,380
HKP, the labor camp.

737

00:36:16,380 --> 00:36:20,530
--HKP, and the fur
factory, Kailis, was--

738

00:36:20,530 --> 00:36:21,730
they were killed.

739
00:36:21,730 --> 00:36:26,410
And on the seventh-- oh, no,
excuse me, on July 5, 1944.

740
00:36:26,410 --> 00:36:29,380
And their remains
are resting here.

741
00:36:29,380 --> 00:36:31,230
I'm not sure that's
true, but that's OK.

742
00:36:31,230 --> 00:36:32,230
But that's what it says.

743
00:36:32,230 --> 00:36:34,010
At least-- it exactly
memorializes it.

744
00:36:34,010 --> 00:36:34,510
Yeah.

745
00:36:34,510 --> 00:36:38,050
So I was with Sam in 2001.

746
00:36:38,050 --> 00:36:40,480
Right after 9/11, there
was an exhibit of his

747
00:36:40,480 --> 00:36:43,210
at the National Museum.

748
00:36:43,210 --> 00:36:45,970
And then he came back and
painted this painting in 2002

749
00:36:45,970 --> 00:36:47,470
called Personal Corner.

750

00:36:47,470 --> 00:36:48,760
Oh, wow.

751
00:36:48,760 --> 00:36:51,870
So the photograph is
important on many levels

752
00:36:51,870 --> 00:36:54,370
to understand that there is a
tombstone and a space in front

753
00:36:54,370 --> 00:36:55,630
of it.

754
00:36:55,630 --> 00:36:59,470
Sam's eldest daughter had
had a stillborn child,

755
00:36:59,470 --> 00:37:01,690
had the remains
cremated and mixed up

756
00:37:01,690 --> 00:37:03,610
with the sand of the Sahara.

757
00:37:03,610 --> 00:37:06,250
So the ashes were
mixed with the sand.

758
00:37:06,250 --> 00:37:10,270
When we came to this site,
which included a memorial to his

759
00:37:10,270 --> 00:37:13,300
father, because he was the last
of the Jews who were killed

760
00:37:13,300 --> 00:37:17,350
there, he then poured the sand
and the ashes of the great

761
00:37:17,350 --> 00:37:20,320
grandson on the gravesite

that would have been the great

762

00:37:20,320 --> 00:37:21,363

grandfather's.

763

00:37:21,363 --> 00:37:22,030

Oh, my goodness.

764

00:37:22,030 --> 00:37:26,080

So the mound of sand, our
earth there, represents it.

765

00:37:26,080 --> 00:37:28,360

And then he becomes--

766

00:37:28,360 --> 00:37:29,950

I guess it's not really a word--

767

00:37:29,950 --> 00:37:31,510

Bak-izes it.

768

00:37:31,510 --> 00:37:34,300

So you have the tombstone
with the bullet holes.

769

00:37:34,300 --> 00:37:35,770

You have the braces.

770

00:37:35,770 --> 00:37:39,190

Then you have, in the upper
corner, a bird and the Hebrew

771

00:37:39,190 --> 00:37:40,030

word for--

772

00:37:40,030 --> 00:37:41,320

this is a dove.

773

00:37:41,320 --> 00:37:43,928

Yonah was his
father's name, Jonas.

774
00:37:43,928 --> 00:37:44,470
That's right.

775
00:37:44,470 --> 00:37:46,780
And it's been X-ed
out, so it means

776
00:37:46,780 --> 00:37:49,030
he's been killed, and
part of the yellow star.

777
00:37:49,030 --> 00:37:52,240
So that's as if it makes
it his father buried here

778
00:37:52,240 --> 00:37:53,950
with the great grandson.

779
00:37:53,950 --> 00:37:56,290
On this side, you have
the family name, Bak,

780
00:37:56,290 --> 00:37:58,600
with the Lion of
Judah in Hebrew.

781
00:37:58,600 --> 00:38:01,360
And on this side, you have one
of these other combinations

782
00:38:01,360 --> 00:38:03,250
of Hebrew.

783
00:38:03,250 --> 00:38:07,810
This is the Hebrew letter P. And
in Hebrew, there's a word, po,

784
00:38:07,810 --> 00:38:12,670
which means hear, H-E-A-R. And
this is the word we now know

785
00:38:12,670 --> 00:38:15,050

in Hebrew from the
other paintings, ner.

786
00:38:15,050 --> 00:38:16,587
So if you put po
and ner together,

787
00:38:16,587 --> 00:38:17,920
you have the name of the forest.

788
00:38:17,920 --> 00:38:18,550
Ponary, yeah.

789
00:38:18,550 --> 00:38:21,220
And they're both shaped as
part of the Ten Commandments.

790
00:38:21,220 --> 00:38:22,300
Po-ner.

791
00:38:22,300 --> 00:38:25,330
Then you have the cut off
tree, which is the cut off life

792
00:38:25,330 --> 00:38:26,480
of his father.

793
00:38:26,480 --> 00:38:27,280
Oh, my goodness.

794
00:38:27,280 --> 00:38:31,390
So it becomes, as the painting
says, a personal corner.

795
00:38:31,390 --> 00:38:34,870
So it's an interesting way to
think about how his mind does

796
00:38:34,870 --> 00:38:39,160
work, to take a very
personal situation,

797

00:38:39,160 --> 00:38:42,850
the loss of what would have
been his grandson and then

798
00:38:42,850 --> 00:38:45,190
the great grandson,
to bring those two

799
00:38:45,190 --> 00:38:47,800
generations, great grandfather
and great grandson,

800
00:38:47,800 --> 00:38:50,950
together to
memorialize his father,

801
00:38:50,950 --> 00:38:52,510
still deal with a sense of loss.

802
00:38:52,510 --> 00:38:55,240
And what's interesting is
that at Jewish cemeteries,

803
00:38:55,240 --> 00:38:56,710
you don't take flowers.

804
00:38:56,710 --> 00:38:59,290
They do here in Lithuania,
but you put stones

805
00:38:59,290 --> 00:39:00,850
because they're
permanent reminders.

806
00:39:00,850 --> 00:39:03,280
And the bird itself
is made of stone.

807
00:39:03,280 --> 00:39:06,430
Well, you know, this also
reminds me of the very first--

808
00:39:06,430 --> 00:39:09,070

well, not the first one, but
the second or the third painting

809
00:39:09,070 --> 00:39:12,595
where we had the four rolls of--

810
00:39:12,595 --> 00:39:14,470
you had the factual,
which is the photograph.

811
00:39:14,470 --> 00:39:15,520
Mm-hm.

812
00:39:15,520 --> 00:39:20,090
And then you have
the interpretation--

813
00:39:20,090 --> 00:39:20,590
Right.

814
00:39:20,590 --> 00:39:21,810
--which is here.

815
00:39:21,810 --> 00:39:24,010
In addition to
that, that factual

816
00:39:24,010 --> 00:39:25,480
is from the 13th century.

817
00:39:25,480 --> 00:39:29,080
It's rabbis creating
a literary device.

818
00:39:29,080 --> 00:39:31,508
And Sam then creates
it into a visual.

819
00:39:31,508 --> 00:39:32,050
That's right.

820
00:39:32,050 --> 00:39:33,400

I mean, which is amazing--

821
00:39:33,400 --> 00:39:37,420
even to have the genius
to do that transformation

822
00:39:37,420 --> 00:39:42,250
is, to me-- still, I'm in awe
of his intellectual capacity.

823
00:39:42,250 --> 00:39:44,000
Plus all the talent,
plus the painting,

824
00:39:44,000 --> 00:39:46,180
plus all the other things
that make him an artist,

825
00:39:46,180 --> 00:39:49,030
there is this powerful
intellect that is essentially

826
00:39:49,030 --> 00:39:50,497
driving every image.

827
00:39:50,497 --> 00:39:51,705
And it has those connections.

828
00:39:51,705 --> 00:39:52,205
Yep.

829
00:39:52,205 --> 00:39:54,490
He sees those connections
that the rest of us

830
00:39:54,490 --> 00:39:55,560
have to go, oh, my god.

831
00:39:55,560 --> 00:39:56,060
Yeah.

832
00:39:56,060 --> 00:39:56,980

Yeah.

833

00:39:56,980 --> 00:39:58,470

The sense of
discovery with them.

834

00:39:58,470 --> 00:39:58,970

Yeah.

835

00:39:58,970 --> 00:40:00,070

Yeah.

836

00:40:00,070 --> 00:40:01,990

Is there any final
painting that you

837

00:40:01,990 --> 00:40:05,650

would like to show us today?

838

00:40:05,650 --> 00:40:06,910

Oh, you can choose.

839

00:40:06,910 --> 00:40:07,960

I mean, there's this--

840

00:40:07,960 --> 00:40:11,190

And any time.

841

00:40:11,190 --> 00:40:12,070

OK.

842

00:40:12,070 --> 00:40:13,440

Tell us about this painting.

843

00:40:13,440 --> 00:40:17,940

844

00:40:17,940 --> 00:40:20,970

The Stroop diary, which was
done by a Nazi Lieutenant

845

00:40:20,970 --> 00:40:25,500
Colonel, Jurgen Stroop,
in April of 1943

846
00:40:25,500 --> 00:40:28,530
as he recorded the destruction
of the Warsaw Ghetto,

847
00:40:28,530 --> 00:40:31,080
included the seminal
photograph of a little child

848
00:40:31,080 --> 00:40:34,920
with his hands up and
Nazi officers around him

849
00:40:34,920 --> 00:40:37,290
with a pure sense that,
obviously, this child and so

850
00:40:37,290 --> 00:40:39,170
many other hundreds
of thousands,

851
00:40:39,170 --> 00:40:40,950
if not 1.5 million
children, would

852
00:40:40,950 --> 00:40:43,530
be killed in the Holocaust.

853
00:40:43,530 --> 00:40:48,030
For Sam, it is a very personal
memorial to a friend of his

854
00:40:48,030 --> 00:40:51,480
by the same name, Samek,
who the Nazis killed

855
00:40:51,480 --> 00:40:54,330
and left his body at the
bottom of the courtyard

856

00:40:54,330 --> 00:40:55,920
for a full day.

857
00:40:55,920 --> 00:41:01,110
And 60 years later, Sam
refers to this photograph

858
00:41:01,110 --> 00:41:04,200
and refers to all of those
children in the context of war

859
00:41:04,200 --> 00:41:05,640
and destruction.

860
00:41:05,640 --> 00:41:09,150
And it's a combination
of fundamental-- what

861
00:41:09,150 --> 00:41:12,390
we call religious orientations.

862
00:41:12,390 --> 00:41:15,360
The form itself is
a powerful crucifix.

863
00:41:15,360 --> 00:41:18,510
And then the opening
is also suggestive

864
00:41:18,510 --> 00:41:20,250
of the six-pointed star.

865
00:41:20,250 --> 00:41:24,960
So these two, if you will,
competing visual structures

866
00:41:24,960 --> 00:41:27,480
also represented
different aspects

867
00:41:27,480 --> 00:41:30,990
of the destroyed and the
destroyer, in this case.

868
00:41:30,990 --> 00:41:33,420
And certainly, within
central and Eastern Europe,

869
00:41:33,420 --> 00:41:34,380
the church--

870
00:41:34,380 --> 00:41:36,705
aspects of the church,
both in Poland, Lithuania,

871
00:41:36,705 --> 00:41:39,570
and throughout,
prepared the ground

872
00:41:39,570 --> 00:41:44,490
for the destruction of the Jews
who were in their community.

873
00:41:44,490 --> 00:41:47,580
And here you have the
extraordinary, almost

874
00:41:47,580 --> 00:41:50,310
Durer-like representation
of the hands, which

875
00:41:50,310 --> 00:41:51,810
in Durer are so important.

876
00:41:51,810 --> 00:41:54,780
But they're also the
stigmata, the symbol

877
00:41:54,780 --> 00:41:59,550
of the crucifixion of Christ,
of this resurrection notion that

878
00:41:59,550 --> 00:42:02,790
is in Christianity, and
the destruction of anything

879

00:42:02,790 --> 00:42:06,240

that had to do with respect
for other human beings.

880

00:42:06,240 --> 00:42:10,440

The boy is so, in a way,
beautifully rendered,

881

00:42:10,440 --> 00:42:12,220

and yet at the same
time, heartbreaking.

882

00:42:12,220 --> 00:42:12,720

Absolutely.

883

00:42:12,720 --> 00:42:15,060

Because we all know, as
we look at the painting,

884

00:42:15,060 --> 00:42:16,680

that this is over.

885

00:42:16,680 --> 00:42:18,660

And it was over for
another million and a half

886

00:42:18,660 --> 00:42:20,220

young people.

887

00:42:20,220 --> 00:42:25,080

And it becomes-- when Sam
began that series in 1997,

888

00:42:25,080 --> 00:42:26,960

I looked at him
and said, they're

889

00:42:26,960 --> 00:42:29,830

among the most important
paintings you've ever done.

890

00:42:29,830 --> 00:42:33,420

And we will never sell one
because they're too demanding.

891
00:42:33,420 --> 00:42:36,240
It turns out that on
a percentage basis,

892
00:42:36,240 --> 00:42:37,740
these images of
the little boy have

893
00:42:37,740 --> 00:42:41,250
sold more, percentage-wise,
than any other subject outside

894
00:42:41,250 --> 00:42:43,190
of chess that he's done.

895
00:42:43,190 --> 00:42:44,010
Wow.

896
00:42:44,010 --> 00:42:46,620
So that shows you how much I
know about the art business.

897
00:42:46,620 --> 00:42:49,505
[LAUGHS] Well, I
want to thank you.

898
00:42:49,505 --> 00:42:50,130
You're welcome.

899
00:42:50,130 --> 00:42:51,910
There's so many more
paintings we could look at.

900
00:42:51,910 --> 00:42:52,410
Yeah.

901
00:42:52,410 --> 00:42:53,820
Well, you have to go sometime.

902

00:42:53,820 --> 00:42:54,540
Yeah.

903
00:42:54,540 --> 00:42:56,100
And you have an event.

904
00:42:56,100 --> 00:42:58,740
And anytime.

905
00:42:58,740 --> 00:42:59,370
OK.

906
00:42:59,370 --> 00:43:00,810
Well, thank you, Mr. Pucker.

907
00:43:00,810 --> 00:43:03,810
Thank you very, very
much for sharing so much

908
00:43:03,810 --> 00:43:06,540
of your knowledge and your
passion for Sam's work,

909
00:43:06,540 --> 00:43:10,020
and for what it means, and
for what we can see into it

910
00:43:10,020 --> 00:43:12,870
and keep asking more
questions, and the questions

911
00:43:12,870 --> 00:43:14,100
that it raises.

912
00:43:14,100 --> 00:43:17,190
And there are so
many paintings here,

913
00:43:17,190 --> 00:43:19,830
so many that he's produced.

914
00:43:19,830 --> 00:43:21,590

We could go on and on.

915
00:43:21,590 --> 00:43:23,400
But the paintings will stay.

916
00:43:23,400 --> 00:43:25,230
And people will see them.

917
00:43:25,230 --> 00:43:28,980
And we have had the privilege
to have a glimpse into both

918
00:43:28,980 --> 00:43:30,460
his life and his work.

919
00:43:30,460 --> 00:43:30,960
Great.

920
00:43:30,960 --> 00:43:33,990
And for your help in that,
thank you very, very much.

921
00:43:33,990 --> 00:43:37,980
And that concludes the United
States Holocaust Memorial

922
00:43:37,980 --> 00:43:42,330
Museum interview with Sam
Bak and Mr. Bernie Pucker.

923
00:43:42,330 --> 00:43:42,920
Thanks.

924
00:43:42,920 --> 00:43:45,000
Thank you.

925
00:43:45,000 --> 00:43:45,500
OK.

926
00:43:45,500 --> 00:43:45,780
Yeah.

927
00:43:45,780 --> 00:43:46,530
And now we can--

928
00:43:46,530 --> 00:43:48,930
Isn't that extraordinary to
have brought them together?

929
00:43:48,930 --> 00:43:49,768
Yeah.

930
00:43:49,768 --> 00:43:51,810
At the very last minute,
he had to get more money

931
00:43:51,810 --> 00:43:54,210
from his publisher, who was
going to do it in color,

932
00:43:54,210 --> 00:43:55,590
and blah, blah, blah.

933
00:43:55,590 --> 00:43:56,745
So this is with Sam.

934
00:43:56,745 --> 00:43:57,540
There's Sam?

935
00:43:57,540 --> 00:43:58,170
Yeah.

936
00:43:58,170 --> 00:43:59,070
OK.

937
00:43:59,070 --> 00:44:02,460
And the photograph was taken by
Cary Wolinsky, whose exhibition

938
00:44:02,460 --> 00:44:03,420
is now in the gallery.

939
00:44:03,420 --> 00:44:06,220

And Sam was here for the opening because he and Cary

940
00:44:06,220 --> 00:44:07,955
are friends.

941
00:44:07,955 --> 00:44:09,330
Can we get the cover of the book?

942
00:44:09,330 --> 00:44:09,830
Sure.

943
00:44:09,830 --> 00:44:11,580
Just quickly.

944
00:44:11,580 --> 00:44:13,410
And that's a famous, famous--

945
00:44:13,410 --> 00:44:14,160
Photograph.

946
00:44:14,160 --> 00:44:15,030
Yeah.

947
00:44:15,030 --> 00:44:18,690
And it's been tampered with, as well.

948
00:44:18,690 --> 00:44:21,680
They frequently will put the Jewish star here.

949
00:44:21,680 --> 00:44:22,320
Yeah.

950
00:44:22,320 --> 00:44:24,485
I mean, there are all sorts of perversions.

951
00:44:24,485 --> 00:44:26,668
And there are also boys who

have said, I'm that boy.

952

00:44:26,668 --> 00:44:28,710

In this book, he has,
like, six or eight of them.

953

00:44:28,710 --> 00:44:29,130

Did you get the cover?

954

00:44:29,130 --> 00:44:30,060

Are you good on the cover?

955

00:44:30,060 --> 00:44:30,590

Yeah, we got it.

956

00:44:30,590 --> 00:44:31,000

OK.

957

00:44:31,000 --> 00:44:31,500

OK.

958

00:44:31,500 --> 00:44:32,820

Yeah, yeah, yeah.

959

00:44:32,820 --> 00:44:37,140

It's rather fascinating,
the whole idea of--

960

00:44:37,140 --> 00:44:38,950

this was before fake news.

961

00:44:38,950 --> 00:44:42,630

[CHUCKLES] Or fake Jews.

962

00:44:42,630 --> 00:44:44,730

[LAUGHS]

963

00:44:44,730 --> 00:44:45,330

Oh, good.

964

00:44:45,330 --> 00:44:45,830

OK.

965

00:44:45,830 --> 00:44:47,180

OK.