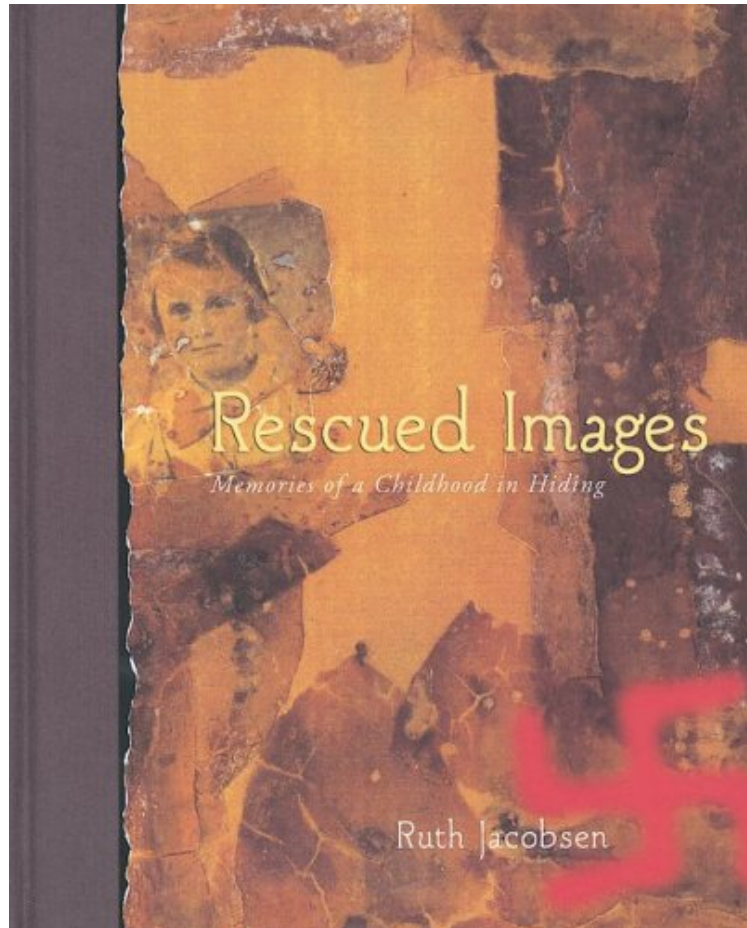


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Rescued Images : Memories of a Childhood in Hiding

Ruth Jacobsen

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Ruth Jacobsen : Rescued Images : Memories of a Childhood in Hiding before purchasing it in order to gage whether or not it would be worth my time, and all praised Rescued Images : Memories of a Childhood in Hiding:

4 of 4 people found the following review helpful. A Book to be Read and RereadBy Boston Legal addictI consider myself to be a student of the holocaust. As such, I have read many books and look at documentaries/movies and yet with every piece of media about the subject I learn new information, new sets of experiences about this horrible time in history. This book stands out among all the rest. I won't go into detail - it needs to be read the others have detailed the experiences of this girl, and her parents (to a lesser extent) but I came away from this book understanding huge conclusions....That you didn't need to be in a concentration camp during the war to have your life ruined, to have your family torn apart, and the most monstrous of all - that while there were 6 million Jews kills, 11 million overall, each of those people would have many stories to tell and, as this book clearly illustrates and raises the question as to how many who WERE NOT in concentration camps and survived are out there to tell their numerous stories?The possible numbers are mindboggling...so to be a student of the holocaust is to take on a life-long education process of which I'm

at the very beginning. But as the author I'm sure would agree, we must not forget....0 of 0 people found the following review helpful. Five StarsBy SMKBeautifully bound book.11 of 12 people found the following review helpful. A stunning, yet subtle, combination of images and wordsBy A CustomerPeople of my generation or younger, born after the mid nineteen-sixties, are caught in a strange place when it comes to learning about, and relating to, the events in World War II Europe. We come too late for direct experience, yet before the greater distance of the generation following us. In a sense, we will, if we are thinking people, shoulder the task of passing on the facts, impressions, and enormous lessons from this period, but without first-hand knowledge. "Rescued Images" is a remarkable book which should do much to provide us with a tool which is both entertaining (as extraordinary as that may seem) and profoundly moving. Jacobsen's gentle, yet strong voice, is made even stronger by her montages, which are simultaneously beautiful as they are emotionally raw. When she is old enough I will sit with my daughter and we will read this book together, in honor of the triumph of the human spirit, and in memory of the worst of human failings. Parents and schools should add this volume to their shelves, it will remain timeless.

Ruth Jacobsen spent her first childhood in Germany. It ended one night when she was six years old and hiding in terror as she watched people being thrown from windows. It was Kristallnacht, the Night of Breaking Glass. Her family fled and found haven in the idyllic Dutch village of Oud Zuylen. There Ruth became a child again. When she was eight, the Germans invaded Holland. When she was nine, her grandmother was put on a train and never seen again. Soon she was wearing a Jewish star on her coat. When she was 10, she was separated from her parents. Frightened and alone, she went from house to house, hiding from the Nazis in the homes of strangers. Ruth Jacobsen's childhood was over forever. For the rest of her life she tried to forget her loss. One day, forty years after the war, she opened an album of family photographs that had lain in a box at the bottom of a closet, untouched. "My fear had always been that I would break down or become hysterical," she writes. Instead, she transformed the images into art, creating a series of vivid collages that pieced together her shattered childhood. As she worked, long suppressed memories came to the surface. She wrote them down. The result is a unique document of a life and a time. Rescued Images combines Ruth's collages and her moving memoir of the wrenching events of a half century ago. Young Ruth Jacobsen is brought back to life on these pages: frightened and bewildered, buffeted by forces she cannot understand or control, bending but never breaking.

From Publishers WeeklyJacobsen, a Jewish artist, was six or seven years old when her parents fled with her from Germany to Holland in 1939, taking only the clothes on their backs. They survived the war in hiding, but to minimize the risks, Ruth was parted from her parents and sheltered by a long succession of people. Both parents would later commit suicide after the war. Astonishingly, neighbors had saved the family albums, but 40 years passed before Jacobsen, who had emigrated to the U.S. and had been producing collages and "constructions," could bear to look at them. When she finally did look, she writes, "The photographs evoked feelings I could only express in collage form. I needed to move the photographs out of the albums and into my life." The collages she made with the photos (and with often unsettling painted compositions), appear here in color, along with her episodic and sometimes elliptical recollections. Jacobsen writes with intelligence and unusual frankness. However, the author's voice is invariably that of her adult self, and she appears to take for granted that readers will understand not only the historical context but the psychological forces that affect her memory (for example, after a visit from her hiding place to her parents', "I felt my only option was to hate my parents. That way I wouldn't have to think about their helplessness or worry about them"). Accordingly, this poignant volume may be better directed toward adults than young people. Ages 12-up. Copyright 2001 Cahners Business Information, Inc.From School Library JournalGr 8 Up-Hidden in Holland during the Holocaust, the author explains that she came to write this memoir after years of suppressing memories of her experiences, including the suicides of her parents after the war. Opening family photograph albums that she had kept packed in a box for 40 years released feelings that she was impelled to express through the art that accompanies this narrative: color collages mixing streaks of paint with photographic fragments and memorabilia. They are the most emotionally engaging aspect of the book, combining frightening wartime images with pictures of the author as a child, her family, and her dolls. In contrast, the writing style is deliberate and unemotional, distancing Jacobsen from overwhelmingly sad memories, perhaps, but also distancing readers from an affective understanding of what she experienced and the price she paid for survival. Among the memoirs of child survivors of the Holocaust that have preceded this one, Anita Lobel's *No Pretty Pictures* (Greenwillow, 1998) is more successful in re-creating a terrified child's resentment toward her parents for their inability to protect her. Among recent novels, Ida Vos's *The Key Is Lost* (Morrow, 2000) portrays the loss of childhood and the protective measures that hidden children were forced to adopt with greater poignancy. The art that Jacobsen's memories inspired is the main object of interest in this book.Linda R. Silver, Jewish Education Center of Cleveland, OHCopyright 2002 Cahners Business Information, Inc.From BooklistGr. 6-12. Artist Jacobsen was eight when she and her parents fled to the Netherlands to escape the Nazis. For six years, most of the time spent separated from her parents, she was hidden by the Resistance and given a series of new identities. Although the family survived the war, within a few years of its end both parents had committed suicide,

and Jacobsen found refuge in America. Her memoir is a window into the lives of those who evaded capture but were, nonetheless, shattered by the Holocaust and its aftershocks. Recently she found the courage to open a box of family photos and began to reach back for memories of her youth. She captures them in words and images--collages of fragmented pictures mixed with swirling, stabbing brushstrokes. The writing is simple, fragile, and sometimes distant. It's the illustrations that pack the real punch, expressing a splintered emotional state Jacobsen's words can only hint at. An unusual blend of memoir and image that reveals the horror of war and the transformative power of art. Randy Meyer
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