

1: - They Called Me Mayer July by Mayer Kirshenblatt

*They Called Me Mayer July: Painted Memories of a Jewish Childhood in Poland before the Holocaust [Mayer Kirshenblatt, Barbara Kirshenblatt-Gimblett] on www.enganchecubano.com *FREE* shipping on qualifying offers. Intimate, humorous, and refreshingly candid, this extraordinary work is a remarkable record of Jewish life in a.*

In an exceptional exhibition and ambitious companion book of the same title, *They Called Me Mayer July*: We go on meandering walks with him, taking in the spectacle of the livestock market, eavesdropping on gossiping women, inspecting the components of a shoe and the workings of a whistle. In the s, Apt was largely a Jewish town, with 6, Jews and 3, Christians, so much of daily life was Jewish life. Kirshenblatt illustrates the minutiae of formal and informal Jewish ritual in multicolored detail. The mikve was a square pool, four feet deep and heated by a wood-burning oven. Women would bring their own soap and towel and, with the bucket provided, rinse themselves with hot soapy water and then step into the water. The Black Wedding in the Cemetery c. Daily interaction in the Polish village was often cluttered and eccentric. But Kirshenblatt does not sanitize pre-war life. We see this in the kleptomaniac who slips a herring down her bosom and in the depiction of Baynish the Drummer catching Yankele Zishes in bed with his wife. Their intricacy betrays a life and a memory that is about learning and exploration, not knowledge and erudition. They are about feeling more than fact. Kirshenblatt-Gimblett helped her father build the scaffolding for his memory by eliciting stories through word associations, encouraging tales to become sketches and sketches to inspire paintings. It was only through letters that arrived after the war that Kirshenblatt learned the fate of his family members who remained in Poland. In *Slaughter of the Innocents II: Execution at Szydlowiec* , he depicts the bloody execution of his family by the Nazis: They lashed my grandmother to a tree and, before her very eyes, they shot her entire family. Then they shot her. Execution at Szydlowiec But Kirshenblatt himself is not a Holocaust survivor, and the execution scene is a memory he borrowed from survivors and reports. In Jewish tradition, memory has long been preserved and transmitted through ritual and liturgy, passed on not only through texts but also through religious practice. Jewish rituals, such as the Passover meal, are an active way Jews share the past with future generations. When Kirshenblatt paints Jewish rituals and Jewish life, whether in their joy or their sadness, he preserves both his own memories and also the collective memories of the Polish Jewish community.

2: Painting a Jewish Memory Book | May 29, | Religion & Ethics NewsWeekly | PBS

At once encyclopedic and uncensored, They Called Me Mayer July, a book and exhibition, draws the reader into its universe, as the narrator roams the streets and courtyards of Apt (Opatów in Polish), capturing the details of daily life and the personalities of those who lived and worked there. In images and words, Mayer has created a unique.

They are only in my head, and if I die they will disappear with me. In effect, as Kirshenblatt noted, Apt stands for all of small-town Poland at this time. The difference between Kirshenblatt and these artists is that his paintings and stories are elements of performance. Although Kirshenblatt dated many of his paintings, he began working with his daughter, Barbara Kirshenblatt-Gimblett, on this memory project decades later when he was well into his seventies. The Apt that he knew ceased to exist after Hitler invaded Poland. Like the few survivors of concentration camps and those who left Poland before the war, Kirshenblatt is a last remaining link to a vibrant culture abruptly obliterated. They remember a time when, before Yom Kippur, people transferred their sins to a chicken by swinging it over their heads; a drummer served as town crier and postman; acrobats and gypsies performed in the streets; and everyone had a nickname. Kirshenblatt moved to Canada with his mother and three brothers to join his father, who had emigrated six years earlier. Eventually, he married and opened his own paint and wallpaper store. Painted Memories of a Jewish Childhood in Poland Before the Holocaust, published in 1997, Barbara says that her father kept silent about his past. At age 59, he sold his business and retired. Used to constant physical work, he became depressed and in need of an occupation to productively fill his time. He collected clocks and repaired and refinished antique furniture, which his wife sold at auction, but after three years he still had not found a calling. As a child he had drawn sketches of his observations as he traveled through Apt, and in the 1950s he had taken an adult education art class. Kirshenblatt admits that formal education was never his chosen method. Among the first Jewish boys to attend compulsory education at the Polish school in Apt, Kirshenblatt also attended a religious school and was active in one of the local Zionist organizations, which his mother helped to found. Yet he seems to have been everywhere and seen just about everything. In fact, he had to repeat a year at the Polish school because he spent much of it out observing the residents; in many of his paintings, he appears in traditional blue schoolboy uniform and cap. His mastery, his gift and his art is storytelling in the tradition of the great raconteurs. With humor, suspense and the grisliest of details, the artist captures his audience, appealing to the child inside who relished detective stories, superhero comics and afternoon matinees. Apparently, thieves and scoundrels of all kinds, even a laundry mafia and murderers, were common in Apt; the most benign being a wealthy woman who stole fish at the market by slipping it down her bosom. As a Jew, Kirshenblatt focuses on the centers of Jewish life: But little escaped his eye, and his paintings also show the daily activities of Gentiles, with whom he associated although he says that few of his Jewish friends did. As a child Kirshenblatt seems to have been quite sensitive to class and religious distinctions. His stories also touch on the hardscrabble existence of many Apt residents, who supported themselves at a minimal level by whatever means came to hand. For instance, he says that men who did not work spent much of their days, particularly in winter, in houses of study that were either kept warm or had windows through which the sun would shine to impart some comfort. He describes wealthy residents in terms of what they own, where they live and the comparative luxury of their homes. Special features of the exhibit round out a thoroughly enjoyable and moving experience of pre-World War II Poland: The many cards so displayed are poignant reminders of the treasures of memory that must be expressed to be preserved. For many years, Mayer Kirshenblatt resisted his memories. When his daughter travelled to Poland in the early 1980s, he refused to accompany her. His first visit, nearly ten years later, left him with a heavy heart: After five hundred years of Jewish habitation in Apt, there was not a single sign that Jews had ever lived there. Subsequently, on a second visit to Poland he connected with people who remembered places he had known and loved. With it, we have history. They Called Me Mayer July: Magnes Museum, 1997, p. Organized by the Judah L. Barbara Kirshenblatt-Gimblett is university professor and professor of performance studies at New York University; author of Destination Culture: The title Studio International is the property of the Studio International Foundation and, together with the content, are bound by copyright.

3: They Called Me Mayer July: Painted Memories of Jewish Childhood

About the Author. Mayer Kirshenblatt is an artist living and working in www.enganchecubano.com work has been exhibited in solo and group exhibitions at The Jewish Museum in New York, Koffler Gallery, and Canadian National Exhibition, as well as in an exhibition organized by the Smithsonian Institution.

Related Books About the Book Intimate, humorous, and refreshingly candid, this extraordinary work is a remarkable recordâ€”in both words and imagesâ€”of Jewish life in a Polish town before World War II as seen through the eyes of an inquisitive boy. Mayer Kirshenblatt, who was born in and left Poland for Canada in , taught himself to paint at age . Since then, he has made it his mission to remember the world of his childhood in living color, "lest future generations know more about how Jews died than how they lived. Together, father and daughter draw readers into a lost worldâ€”we roam the streets and courtyards of the town of Apt, witness details of daily life, and meet those who lived and worked there: This moving collaborationâ€”a unique blend of memoir, oral history, and artistic interpretationâ€”is at once a labor of love, a tribute to a distinctive imagination, and a brilliant portrait of life in one Jewish home town. She is the author of *Destination Culture*: This unique project is a blend of memoir, oral history, and visual interpretation. When Kirshenblatt paints Jewish rituals and Jewish life, whether in their joy or their sadness, he preserves both his own memories and also the collective memories of the Polish Jewish community. Thanks to this father-and-daughter team, a reader is inexorably drawn into a universe that was obliterated by the Nazis and only really exists in the minds of survivors such as Kirshenblatt. His recalled details are precise, colorful and emotional. In this glorious ark of a book, Mayer Kirshenblatt has accomplished a project of no less epic proportions: He has rescued from oblivion stories of his town of Apt as it lived and breathed before the war. There is an old saying that a picture is worth a thousand words and Mr. Kirshenblatt uses his skill in painting to tell the story of a way of life that has all but disappeared. Mayer Kirshenblatt has a unique gift for evocation of the past in his simple and beautiful paintings. Each one tells a story. Together they make up a world. Gross, author of *Neighbors*: His paintings are simple, direct, often witty, and always moving. A book to buy, a book to share. The accompanying narrative mirrors the qualities of his art:

An invitation to operator theory Italian travel pack Digestion in stomach in humans Ottoman ethnographies of warfare, 1500-1800 Virginia Aksan At midnight on the 31st of March First period: Vedic literature. The story of Philip Work health safety regulation 2011 nsw Medical vocation and generation X 1. Unconditional Surrender and Its Legacies 1 A storm in stageland. Preventing HIV and other sexually transmitted diseases among young teens Nutrition promotion in the retail sector 4th grade math puzzles Low Down and Derby (Ohio River Valley Chapter Sisters in Crime) Alaska journey, 1919-1934 Child magazines guide to eating India in the nineteenth century Financial inclusion Manual documentation summary : it has to be you. Alice in Rapture, Sort Of (Alice) MediSoft made easy Giving it to other people in the ass Ways to plan organize your Sunday school: adult Movie Soundtracks And Sound Effects (The Magic of Movies) The law of company liquidation Opus one: the sleepwalker Hvac duct systems inspection guide Banging your head against a brick wall The hearing aid trial Introduction to insect study in Africa The long winter Partners in learning Notes for army medical officers Hematology basic principles and practice 7th edition Americas Top Jobs for College Graduates (Americas Top Jobs for College Graduates, 4th ed) Warmans Baseball Card Boston (Access Guides) Precarious dependencies The brave soldiers revenge