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Argentina Journal

Peter Z. Malkin, Patricia G. Ambinder
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Peter Z. Malkin, Patricia G. Ambinder : Argentina Journal before purchasing it in order to gage whether or not it would be worth my time, and all praised Argentina Journal:

2 of 3 people found the following review helpful. This is the greatest historical art book I've ever readBy Janet SmithI didn't expect this book to teach me about the holocaust and world war II. I was curious of the role of Mr. Peter Malkin in capturing Adolf Eichmann. After reading the memories and looking at the woderful paintings in the book, I realize how important life is. And how woderful it is I live in a free country where things like this do not happen. I enjoyed reading the narratives and the paintings in the book, trying to imagine how it was done over 40 years ago.....it is such a good book that I would recommend it. This book is very unique, the narratives about the paintings brings the entire capture of Eichmann to life.3 of 4 people found the following review helpful. beautiful artworkBy Richard SheppardI bought this book mostly for the artwork but the story behind the pictures also seemed--and is--very interesting. I came across it through a New York Times article and read more about it on Peter Malkins website. This is such a wonderful book. Every page is printed in georgous color and the artwork is fantastic. If you like the sketchbbook style paintings you see here and on his website, you won't be dissapointed. If I had to complain about anything it would be that the pictures run too far into the binding of the book (to help show the original sketchbook) and is sometimes difficult to see the pictures in all their glory.0 of 1 people found the following review helpful. This is a great historical artbook I've ever readBy Janet SmithI didn't expect this book to teach me about the holocaust and world war II. I was curious of the role of Mr. Peter Malkin in capturing Adolf Eichmann. After reading the memories and looking at the woderful paintings in the book, I realize how important life is. And how woderful it is I live in a

free country where things like this do not happen. I enjoy to digest the narratives and the paintings in the book, trying to imagine how it was done over 40 years ago.....it is such a good book that I would recommend it.

Peter Z. Malkin is an acclaimed artist and an Israeli intelligence legend. In 1960, Malkin was sent by the Head of the Mossad, to capture Nazi war criminal Adolf Eichmann and bring him to Israel from Argentina to stand trial for war crimes. Malkin used his painter's identity as his cover while he captured Adolf Eichmann. He sketched the people, places, events, and memories that not only touched him, but also haunted him during his stay in Argentina. Malkin depicted the capture of Eichmann, his memories of World War II, Mussolini, Hitler and the scenes around him where Eichmann was guarded for ten days. The colored drawings were done with make-up, oil, pastels, colored pencils and dry watercolor, the others with pencil and ink, on the pages of *The South American handbook*. In *The Argentina Journal* along with the paintings he wrote his memories and his feelings of the events that surrounded him. You may call it a mixture of Art and History. In 1991, after the facts of the operation including Malkin's role were publicly revealed, Malkin was interviewed by every major publication around the world. He exhibited the paintings that became known as *The Argentina Journal*. Curators from the Israel Museum in Jerusalem carefully removed the pages from the spine of the book. For the first time since they were created in 1960, the paintings that comprise *The Argentina Journal*, with the painters' thoughts, feelings, memories, and descriptions of technique, are being published in their entirety. The paintings appear in the precise order as the pages in *The South American Handbook*. Some of the paintings have never been shown before, or their existence known. There are a total of 60 paintings and 60 narratives, including excerpts from his book *Eichmann In My hands* for a total of 156 pages. Along with *The Argentina Journal* painted in 1960 during the capture of Eichmann, is *Casting Pebbles on the Water with a Cluster of Colors* painted in 1996 and finished in 1998 in an Atlas handbook. The book reflects the distinctive painting skill of a professional spy, it is hard to imagine but it is so true. Peter is the most unique talented artist in the 20th Century.

filled with the faces of the dead and the living. Malkin is more than a diarist; he is an artist. -- Chaim Estulin, *HK Magazine*, December 6, 2002
From the Publisher's Note: On June 26, 2001, I was introduced to Peter Z. Malkin. Peter was interested in publishing his artwork, painted in 1960 at the time of the capture of Adolf Eichmann. We had spoken for a short time before I realized who was in front of me: an artist and a secret agent! Time stood still as I listened for hours to his unbelievable story, while examining and marveling at the painted images on the pages of *The South American Handbook*. Peter gave me a copy of his memoir, *Eichmann In My Hands*. I read the book that night until the last page. I could not put it down. I was very impressed with the man that I came to know as my friend, through his writing, his art and his presence. I did not realize that we would be partners in such a complex and important project. Never before had all sixty paintings been published in their entirety and in the correct order as they appear in the original book. It is my pleasure to be a part of *The Argentina Journal*, with its history, its meaning, its relevancy and its art. Thank you, Peter, for revealing the face of evil, the beauty of goodness, and the poetry of life.
Victor Weiss. Editor's Note Peter Z. Malkin was a secret agent. He has always been an artist. Agents can reveal very little, while artists and writers are more candid. Throughout his many years in the intelligence service, Peter's cover was as a painter. By day he strolled the streets watching people and their surroundings. Late into the night he painted from memory what he had observed. He continues this custom through today. Rarely does a man who has lived such an exceptional life possess a passion for teaching, especially to children. When speaking to audiences about the capture of Adolf Eichmann as an act of moral justice, not revenge, he is usually questioned about the most effective weapon he carried. He always replies, I never carried a gun; my brain was my weapon. Peter Z. Malkin personifies the limitless potential of the whole-brained individual, one who draws on the common sense of the left side and the creativity of the right. Peter chose to describe his ordeal in South America through words and colors in *The Argentina Journal*. Writing and painting are the same for me, he says. He painted the pages in no particular order, just as there was no particular order in his life at that time. Peter never expected that this diary would become anything more than a means for catharsis and a private memorial to his family. The narratives that describe his memories, feelings and artistic technique in *The Argentina Journal* include simple phrases and broken sentences with unanswered questions like a conversation. They echo his unconventional, but intriguing perspective: I like the rough edges to life; it makes for more interesting experiences. My challenge, as the editor, was to polish the prose without losing the poetry of the quintessential Zvika. As the man who physically captured Eichmann on a rainy night in Buenos Aires and guarded him for ten days before his flight to stand trial in Jerusalem, as a Jew, as an artist, and as one who suffered a tragic personal loss as a consequence of the orders given by Adolf Eichmann, Peter Z. Malkin's story on the pages of *The Argentina Journal* is a revelation of human nature at its most poignant. Patricia G. Ambinder, April 2002
Publisher's note: Patricia G. Ambinder has been Peter Z. Malkin's executive assistant, editor and co-writer since 1995.
From the Author I bought a copy of *The South American Handbook* in France en route to Buenos Aires. I could never have imagined, however, that these pages with their information on Argentina would eventually function as the background to my own pictures. Once I started, I couldn't stop until most of the pages were covered by drawn and colored images and by scribbled sentences and signs. I took the little red book with me wherever I went. No one could possibly have

suspected that I related to it as my diary. During the day, I would sketch houses, and toward the evening, figures from the Carnival celebrating Argentina's 150th anniversary of Independence. In the small hours of the night, however, I depicted Eichmann, Nazis, personal memoirs, and members of my own family, as well as local people I encountered during my stay in Argentina. For four whole months, I filled the book with my colored drawings, continually revising. Upon returning to Israel, I hid it in a closet in my mother's house. Following her death seventeen years later, I recovered it just as I had left it. Now I saw how each picture told a story, and how every snatch of sentence in color hinted at the event it described. Today, after many years, the book still affects me, as if I had made these drawings only yesterday. Peter Z. Malkin