

1
00:00:00,000 --> 00:00:29,210

2
00:00:29,210 --> 00:00:30,140
46.

3
00:00:30,140 --> 00:00:31,035
Take 18.

4
00:00:31,035 --> 00:00:31,535
OK.

5
00:00:31,535 --> 00:00:34,150

6
00:00:34,150 --> 00:00:35,440
Yes.

7
00:00:35,440 --> 00:00:42,520
A very important moment in my
creative work in the ghetto

8
00:00:42,520 --> 00:00:47,830
began after Mr. Tory
had talked to me.

9
00:00:47,830 --> 00:00:52,750
And he introduced me to
Professor Chaim Nachman

10
00:00:52,750 --> 00:01:00,550
Shapiro, who was in charge
of the educational part

11
00:01:00,550 --> 00:01:01,420
of the ghetto.

12
00:01:01,420 --> 00:01:03,730
They had schools there.

13

00:01:03,730 --> 00:01:05,830

It was not allowed
by the Germans,

14

00:01:05,830 --> 00:01:08,320

but still they had them.

15

00:01:08,320 --> 00:01:16,020

And told me that Professor
Shapiro will advise me

16

00:01:16,020 --> 00:01:19,930

as what is important
for the archives,

17

00:01:19,930 --> 00:01:24,580

and I should bring everything
I'm drawing to him,

18

00:01:24,580 --> 00:01:29,510

and he will see to it
that it goes to safety.

19

00:01:29,510 --> 00:01:33,270

And for a few years, I did it.

20

00:01:33,270 --> 00:01:36,560

It was-- I couldn't
do much of it,

21

00:01:36,560 --> 00:01:40,160

because I was organized
to forced labor,

22

00:01:40,160 --> 00:01:42,260

like everybody else.

23

00:01:42,260 --> 00:01:47,630

But from time to time, they
gave me some piece of paper

24

00:01:47,630 --> 00:01:53,100

that I was employed

by the inside,

25
00:01:53,100 --> 00:01:55,940
the services of the ghetto.

26
00:01:55,940 --> 00:01:59,240
And then I could go
and draw every day.

27
00:01:59,240 --> 00:02:03,260
And I went to the social
services and to the gates.

28
00:02:03,260 --> 00:02:07,790
All those drawings that I
did near the gates and all

29
00:02:07,790 --> 00:02:16,940
those things that are connected
with types from the ghetto

30
00:02:16,940 --> 00:02:19,190
is what--

31
00:02:19,190 --> 00:02:21,530
Professor Shapiro
tried to tell me,

32
00:02:21,530 --> 00:02:26,930
we want people, how they
looked, how they lived.

33
00:02:26,930 --> 00:02:32,510
There's this scene
where old people

34
00:02:32,510 --> 00:02:38,780
stay in line to receive their
soup at the social kitchen.

35
00:02:38,780 --> 00:02:43,730
It was one of them that the
team mostly appreciated--

36
00:02:43,730 --> 00:02:48,740
and then that woman that
sits at the table and then

37
00:02:48,740 --> 00:02:51,710
has her cup of soup.

38
00:02:51,710 --> 00:02:59,570
And then the scene at the gate
when people come back from work

39
00:02:59,570 --> 00:03:02,300
or go out to work--

40
00:03:02,300 --> 00:03:08,660
this I did from a window
that was opposite the gate

41
00:03:08,660 --> 00:03:15,950
where the police department was.

42
00:03:15,950 --> 00:03:20,870
And they came from
the Council of Elders

43
00:03:20,870 --> 00:03:24,500
to persuade the policeman
to let me sit there.

44
00:03:24,500 --> 00:03:27,650
And they were bringing
me up all sorts

45
00:03:27,650 --> 00:03:30,440
of people from downstairs.

46
00:03:30,440 --> 00:03:33,210
I had a big collection
of those types.

47
00:03:33,210 --> 00:03:39,860

But they were lost with my
collection that was lost.

48
00:03:39,860 --> 00:03:48,320
What has remained is what
Mr. Tory has photographed

49
00:03:48,320 --> 00:03:50,720
at an exhibition
that was arranged

50
00:03:50,720 --> 00:03:53,780
in the ghetto of the
work that, by that time,

51
00:03:53,780 --> 00:03:55,820
I had managed to do.

52
00:03:55,820 --> 00:04:01,640
So he chose about
20 to 25 pictures

53
00:04:01,640 --> 00:04:05,750
that were most characteristic.

54
00:04:05,750 --> 00:04:13,820
And they are what I
later reconstructed

55
00:04:13,820 --> 00:04:16,804
from the photographs he
did from my pictures.

56
00:04:16,804 --> 00:04:20,440

57
00:04:20,440 --> 00:04:22,760
What about that house
that you went to?

58
00:04:22,760 --> 00:04:23,260
You want-- ?

59

00:04:23,260 --> 00:04:23,830

Yes.

60

00:04:23,830 --> 00:04:29,200

There was a room
where there was--

61

00:04:29,200 --> 00:04:33,040

in the first days
of the ghetto, there

62

00:04:33,040 --> 00:04:37,090

was a slaughter of a family.

63

00:04:37,090 --> 00:04:45,520

And the people were so depressed
by it that they shot it up.

64

00:04:45,520 --> 00:04:49,060

And no one went into it.

65

00:04:49,060 --> 00:04:52,090

And even the living
conditions were

66

00:04:52,090 --> 00:04:55,360

so difficult and so
crowded in the ghetto,

67

00:04:55,360 --> 00:04:57,940

they didn't open the tomb.

68

00:04:57,940 --> 00:05:03,880

And Mr. Tory told me he wanted
me to do a drawing of the tomb.

69

00:05:03,880 --> 00:05:10,030

And it is among the collection
of the series, A Living

70

00:05:10,030 --> 00:05:13,210

Witness, Room After Slaughter.

71
00:05:13,210 --> 00:05:14,720
What did it look like?

72
00:05:14,720 --> 00:05:17,200
How did you feel?

73
00:05:17,200 --> 00:05:24,480
Look, by that time, I
tried to do a good drawing.

74
00:05:24,480 --> 00:05:27,370
This is my concern till today.

75
00:05:27,370 --> 00:05:29,380
It doesn't matter what it is.

76
00:05:29,380 --> 00:05:32,318
Make a good drawing.

77
00:05:32,318 --> 00:05:32,860
Of what you--

78
00:05:32,860 --> 00:05:34,580
Of what you see, yes.

79
00:05:34,580 --> 00:05:36,100
Don't think of anything.

80
00:05:36,100 --> 00:05:40,410
Only think of making
a good drawing.

81
00:05:40,410 --> 00:05:43,530
What did you see?

82
00:05:43,530 --> 00:05:45,570
Well, I can show.

83
00:05:45,570 --> 00:05:49,470
Everything was upside down.

84
00:05:49,470 --> 00:06:04,750
And there were remains
of blood and remains

85
00:06:04,750 --> 00:06:09,840
of human tissue on the walls.

86
00:06:09,840 --> 00:06:14,130
But between them were
pictures, and the arrangement

87
00:06:14,130 --> 00:06:16,515
of a nice room, of a
nice Jewish family.

88
00:06:16,515 --> 00:06:22,650

89
00:06:22,650 --> 00:06:25,110
Do you know why they
were slaughtered?

90
00:06:25,110 --> 00:06:30,810
This was the reaction of--

91
00:06:30,810 --> 00:06:33,720
the first reaction of
the Lithuanians, yes.

92
00:06:33,720 --> 00:06:37,050

93
00:06:37,050 --> 00:06:39,840
When they heard that the
Germans were coming in,

94
00:06:39,840 --> 00:06:43,500
they were rounding up Jews
wherever they could find them,

95
00:06:43,500 --> 00:06:47,790

or went into houses and
slaughter them in the hundreds,

96
00:06:47,790 --> 00:06:49,050
in the thousands.

97
00:06:49,050 --> 00:06:54,480
There were no Jews left in
the little towns, not at all.

98
00:06:54,480 --> 00:07:01,860
This was their revenge for the
collaboration with the Soviets.

99
00:07:01,860 --> 00:07:06,240
And you drew the Democracy
Square and the road.

100
00:07:06,240 --> 00:07:06,870
Yes.

101
00:07:06,870 --> 00:07:14,830
I did the things that were
historically important

102
00:07:14,830 --> 00:07:20,685
and that appealed to me as
a subject for my painting.

103
00:07:20,685 --> 00:07:23,220

104
00:07:23,220 --> 00:07:26,850
And these were
mostly appreciated.

105
00:07:26,850 --> 00:07:30,150
So they survived, because
they were photographed.

106
00:07:30,150 --> 00:07:37,800
And that way up the
mountain to the Ninth Fort,

107
00:07:37,800 --> 00:07:40,950
it was a most beautiful
[NON-ENGLISH],,

108
00:07:40,950 --> 00:07:44,550
a most beautiful
view with big trees.

109
00:07:44,550 --> 00:07:47,520
And you see it in the picture.

110
00:07:47,520 --> 00:07:49,230
I did [NON-ENGLISH] of it.

111
00:07:49,230 --> 00:07:52,150

112
00:07:52,150 --> 00:07:59,590
And especially in rainy days,
it had such an atmosphere that

113
00:07:59,590 --> 00:08:05,890
really appealed to me as what
it was, the [NON-ENGLISH],,

114
00:08:05,890 --> 00:08:15,310
as we called it, the march to
death by many tens and hundreds

115
00:08:15,310 --> 00:08:20,650
of thousands of Jews, because
they brought over Jews from

116
00:08:20,650 --> 00:08:26,230
Austria, from Czechoslovakia,
from all over Europe to be shot

117
00:08:26,230 --> 00:08:33,909
at the Ninth Fort, because
they wanted to confound

118

00:08:33,909 --> 00:08:39,220
the population that they were
going to other working places.

119
00:08:39,220 --> 00:08:42,580
So there were certain
concentration camps,

120
00:08:42,580 --> 00:08:44,080
like Treblinka.

121
00:08:44,080 --> 00:08:52,300
And one of the places of
destruction, of annihilation,

122
00:08:52,300 --> 00:08:57,070
was the Ninth Fort that
now has a museum where

123
00:08:57,070 --> 00:09:00,540
my pictures figure.

124
00:09:00,540 --> 00:09:02,590
I am in contact with them.

125
00:09:02,590 --> 00:09:03,830
I sent--

126
00:09:03,830 --> 00:09:07,470

127
00:09:07,470 --> 00:09:20,750
After Gorbachev, there was a
release of many difficulties.

128
00:09:20,750 --> 00:09:22,550
And Jews started to come here.

129
00:09:22,550 --> 00:09:27,440
And Jews from Vilnius
started to come here.

130

00:09:27,440 --> 00:09:31,170
And Jews from here
went to and Vilnius.

131
00:09:31,170 --> 00:09:34,760
And then they came to me and
asked me for my pictures.

132
00:09:34,760 --> 00:09:38,400
And there are three or four
museums in Vilnius and Kovno

133
00:09:38,400 --> 00:09:42,450
who have my work on
view, on permanent view.

134
00:09:42,450 --> 00:09:46,160
This is why I did the etchings.

135
00:09:46,160 --> 00:09:48,620
How did you get
drawing materials?

136
00:09:48,620 --> 00:09:50,000
I had my own.

137
00:09:50,000 --> 00:09:53,650
In the ghetto, I
still had my own.

138
00:09:53,650 --> 00:09:55,340
Where did you get paper?

139
00:09:55,340 --> 00:09:58,490
I still had my own paper.

140
00:09:58,490 --> 00:10:05,180
And paper, you could
get at the offices

141
00:10:05,180 --> 00:10:06,930
that worked for the Germans.

142
00:10:06,930 --> 00:10:09,530
Paper was no problem.

143
00:10:09,530 --> 00:10:13,190
I had my [NON-ENGLISH], my--

144
00:10:13,190 --> 00:10:15,820

145
00:10:15,820 --> 00:10:18,410
I even had my colors.

146
00:10:18,410 --> 00:10:24,310
I was an artist in full
creative strength just then.

147
00:10:24,310 --> 00:10:29,750
And I took my things
with me into the ghetto.

148
00:10:29,750 --> 00:10:34,490
Did you make two
copies of everything?

149
00:10:34,490 --> 00:10:35,960
This was later.

150
00:10:35,960 --> 00:10:38,790
This was another enterprise.

151
00:10:38,790 --> 00:10:43,100
This was the archives, what
I did with Professor Shapiro.

152
00:10:43,100 --> 00:10:46,200
By the way, his fate
was very tragic,

153
00:10:46,200 --> 00:10:50,030
if you want to hear of it.

154

00:10:50,030 --> 00:10:56,210
This was initiated by Mr.
Tory, by the Council of Elders

155
00:10:56,210 --> 00:10:59,720
itself, for their archives.

156
00:10:59,720 --> 00:11:01,010
I did several.

157
00:11:01,010 --> 00:11:06,000
I always-- when the
subject intrigues me,

158
00:11:06,000 --> 00:11:12,980
I always do stay with it for
a few drawings or paintings,

159
00:11:12,980 --> 00:11:21,410
especially when it's beautiful
and appealing from the painter

160
00:11:21,410 --> 00:11:22,470
point of view.

161
00:11:22,470 --> 00:11:27,350
So I return to it, like I
did the Democratic Square,

162
00:11:27,350 --> 00:11:30,430
and I did the way up--

163
00:11:30,430 --> 00:13:29,280