

# The Jewish Museum

## *Afterlives: Recovering the Lost Stories of Looted Art*

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## 1. Introduction

CLAUDIA GOULD: Welcome to *Afterlives: Recovering the Lost Stories of Looted Art*. I'm Claudia Gould, the Helen Goldsmith Menschel Director of the Jewish Museum. In this exhibition, you'll have the opportunity to experience some extraordinary objects and works of art. They all share a connection to the history of looting, principally from Jewish families, during World War II.

Many of the works are here against incredible odds; many were stolen, transported, hidden, and recovered under remarkable circumstances. This exhibition is about their stories. It's also about the artists, collectors, and communities whose lives were upended by the tragedy of the war. In addition to stories of loss, we also hope you'll find, in the presence of these special objects, themes of survival and hope.

DARSIE ALEXANDER: Hi, my name is Darsie Alexander, Susan and Elihu Rose Chief Curator and co-curator of this exhibition....

SAM SACKEROFF: And I am Sam Sackeroff, Lerman-Neubauer Assistant Curator and co-curator of the exhibition. Throughout the galleries, we explore the process of looting that took place during the war and the recovery effort that followed, concentrating on actual, physical objects that were stolen, how they moved through time and place, and the people involved in their histories....

DARSIE ALEXANDER: The idea of "afterlives" is very much connected to this notion of a journey, and suggests the lasting power of objects that have borne witness to tumultuous events of history, specifically World War II.

SAM SACKEROFF: These include depots where looted art was stored, internment camps where art was made under unthinkable conditions, and collecting points where looted art was catalogued before being returned to its rightful-owners. Many of the works hanging on these walls at the Jewish Museum have been together before, under very different circumstances. We begin the story here, with two paintings that were last shown together in the year 1938.

2. Max Pechstein, *Paysage*, 1912, oil on canvas, and Franz Marc, *Die grossen blauen Pferde* (*The Large Blue Horses*), 1911, oil on canvas

DARSIE ALEXANDER: In this first small gallery, we are presented with several paintings made decades before the looting began. In fact, Franz Marc -- the painter of this bold, colorful painting of blue horses -- had died just a few years after this work was made and long before the Nazis came to power in Germany.

SAM SACKEROFF: This painting by Marc, and the nearby painting by Pechstein were both included in an exhibition of modern German art that was held in London in 1938. The first "anti-Hitler" exhibition, the show was organized in opposition to a defamatory exhibition of so-called "degenerate" art that the Nazis opened in Munich the previous year. While Marc's painting traveled from London to America, Pechstein's painting had a very different fate. After the exhibition, the painting was returned to its owner, Hugo Simon, a German-Jewish banker and political activist living in Paris. In 1940, Nazi soldiers pillaged Simon's apartment and stole the painting.

Today, Simon's great grandson leads the restitution effort to recover works that were stolen from him.

RAFAEL CORDOSO: Hello, my name is Rafael Cardoso. And I'm an art historian and writer.

SAM SACKEROFF: Simon opposed the Nazis by financially supporting refugees and establishing the German League for Human Rights, a pacifist organization.

RAFAEL CORDOSO: There are two labels that would have been applied to him that I think tell you a lot about his personality. One is the Red Banker. And the other one is the Gray Eminence of Weimar Republic Cultural Politics. So between red and gray, you get an idea of the kind of figure we're talking about.

He had a very clear position on the Left. And this, of course, combined with the fact that he was Jewish, did not endear him to the Nazis when they came to power.

DARSIE ALEXANDER: After the painting was stolen, as Cardoso explains...

RAFAEL CORDOSO: It's a very complicated and messy story. We know that the Pechstein did not go to the Jeu de Paume immediately. And neither did it remain in the apartment. So what happened to it between '38 and '66 is a little bit of a mystery, still.

DARSIE ALEXANDER: The Jeu de Paume gallery was a large 18th-century building in Paris that the Nazis had turned into a storage depot.

After the war, *Paysage* was repatriated to France. It was forgotten in the basement of French museums for decades, until it was discovered in 1966 and entered the collection

of the National Museum of Modern Art in Paris. The painting remained there until this year, making it the most recently restituted work in the exhibition.

### 3. Gallery 2

**SAM SACKEROFF:** August Sander took these black-and-white portraits in and around Cologne as Hitler's anti-Semitic campaign expanded with terrifying speed. Sander wasn't Jewish, but he was sympathetic to the struggle of German Jews. He likely made these photographs to help his Jewish neighbors leave the country—they resemble familiar images used in passports and travel papers.

While some of these photographs mention the sitter's name and occupation, others are simply titled "Persecuted Jew."

Beginning in 1933, Nazis began burning books deemed "non-German." They established laws barring Jewish adults from dozens of professions and Jewish children from public schools. Boycotts and harassment were common for Jewish businesses owners. In 1938 marauding Germans raided Jewish homes, stores, and synagogues, shattering the glass of shop windows culminating in an event known as *Kristallnacht*.

**DARSIE ALEXANDER:** As you look at the sitters in Sanders' photographs, it's important to consider the scale of the persecution they faced. While the Nazis developed a range of ideological justifications for that persecution, it was often motivated by base economic interests. When the Nazis came to power, Germany was deeply in debt and anti-Semitic campaigns provided a convenient cover for appropriating wealth from Jews.

A special task force, the Einsatzstab Reichsleiter Rosenberg or ERR, organized and carried out much of the looting that took place during the war. The ERR began by seizing books to furnish research libraries dedicated to the so-called Jewish Question. But quickly the ERR became an all-out criminal enterprise that generated funds for the war by ransacking Jewish homes, bank vaults, galleries, and private collections for items of value, particularly art. As you look around this gallery, keep in mind that many of these works were confiscated for that purpose.

4. Paul Cézanne, *Bather and Rocks*; Pablo Picasso, *Group of Characters*; Fédor Löwenstein, *Composition*

DARSIE ALEXANDER: A monumental nude by Paul Cézanne, a tiny group of figures by Picasso, and a cubist painting by Fédor Löwenstein—all three of these works last hung together around 1942, in what was known as the Room of the Martyrs in the Jeu de Paume gallery, a large nineteenth-century building that the Nazis had converted into a storage depot for looted works in France. Tucked away on the second floor, the space was filled floor to ceiling with artworks considered degenerate by the Nazis for their forward-thinking and innovative style. From here, works deemed valuable were to be sold or kept by high-ranking Nazi officials; others were destroyed.

SAM SACKEROFF: Using one of only two photographs of the gallery that exists, we recreated the same grouping. Each work has its own fascinating story. Löwenstein's *Composition* was seized from a warehouse where it was being stored before shipment to America. Slated for destruction in a bonfire in the Jeu de Paume's courtyard, the painting was presumed destroyed, until it was discovered in the 1970s at a Paris auction house. Now, seven decades later, the painting is in the process of being restituted to the artist's heirs. Picasso's *Group of Characters* was slated for transport to a storage facility at a castle in the present-day Czech Republic, but was recovered when the train broke down just outside Paris. You'll hear more about that train elsewhere on this tour.

A key figure to the story told in this gallery is Rose Valland, an enterprising French curator who was instrumental in the tracking of objects coming in and out of the gallery and in later recovery efforts. She was an unassuming presence who was kept on by the Nazis to help with intake and registration. Valland kept copious notes, gathered information from truckers and drivers, and snuck into the offices at night to photograph important documents. Valland went on to become Chair of the Commission for the Protection of Works of Art after the war, and was widely recognized for her courage and expertise in the years that followed.

5. Claude Lorrain, *Battle on a Bridge*, 1655, oil on canvas

SAM SACKEROFF: This more traditional painting, *Battle on a Bridge*, stands out as a work that was *admired* by the Nazis, in contrast to the more modernist, experimental works nearby. Claude Lorrain was one of the most revered painters of the seventeenth century, and this work depicts a pastoral landscape, rendered in even passages of light and shade. In the foreground, people herding livestock evoke the steady rhythms of nature. The calm is broken, however, by the violent scene on the stone bridge to the right.

The scene depicted is a battle that took place on the Milvian Bridge near Rome in the year 312 CE, a pivotal event from antiquity that marked the conversion of the Roman empire from paganism to Christianity. The painting, with its naturalistic palette and dramatic subject matter, was chosen by Adolf Hitler for his Führermuseum, which he planned to build in his hometown of Linz. Its inventory number, 2207, still appears on the back of the stretcher.

The painting was owned by Paris art dealer Georges Wildenstein, but he was soon forced to part with it during “Aryanization.” This was a process many Jewish business owners were subjected to that involved transferring control of their business over to non-Jews in exchange for exit papers. Fearing for his life, Wildenstein was compelled to make his inventory available to Nazi buyers for well below market value and surrender his role in his company. The sale of *Battle on a Bridge* was brokered by a friend and associate from before the war who had since become a Nazi party member.

6. Henri Matisse, *Girl in Yellow and Blue with Guitar*, 1939, and *Daisies*, 1939  
SAM SACKEROFF: Made by Henri Matisse while he was living in the south of France shortly before the Nazi occupation, these two vivid paintings are landmarks in the history of art. Emblematic of Matisse's bold use of line and color, they belong to a period in the artist's career when he was revisiting many of the approaches for which he had become best known. The paintings were stolen from Paul Rosenberg, a renowned Paris-based collector and dealer who represented the most influential painters of the time. These included Picasso, Braques, Léger, and Matisse. Paul Rosenberg's granddaughter, Marianne Rosenberg:

MARIANNE ROSENBERG: As the war approached, my grandfather felt increasingly uneasy and he began sending enormous amount of inventory to countries outside of France.

SAM SACKEROFF: Although Rosenberg sent much of his inventory abroad, many works remained in France where they were vulnerable to Nazi seizure. The Rosenberg Gallery was on the Nazi's list of Jewish collections to pillage.

MARIANNE ROSENBERG: The Germans had set up a list of Jewish collections and/or Jewish dealers, who were targeted. And they were targeted because they were seen as an extremely rich source of the art that was desired and they were also seen as a large source of the art that was not desired, but was an excellent source, according to the Germans, for exchanges for art that they so desired. My grandfather was very high up on the list, and frankly not just his collection but him as a human as well.

SAM SACKEROFF: Paul Rosenberg managed to flee Paris, traveling first to Bordeaux, then to Spain, Portugal, and finally to the United States. In an act of deliberate cruelty, the Nazis not only looted his gallery but also occupied it. In the same space that had once shown some of the most avant-garde and forward-thinking art of the early twentieth century, they established the anti-Semitic Institute for the Study of the Jewish Question.

MARIANNE ROSENBERG: When the Institute opened it was recorded on the radio news and the speaker determines that 'here we are at the opening of the Institute and the premises were previously occupied'—he doesn't say owned, he says occupied—'by Rosenberg,' and then he says, '*le nom dit tout*, the name says it all.'

SAM SACKEROFF: More than 300 works from the Rosenberg collection ended up at the Jeu de Paume. Hermann Goering, one of the most powerful and brutal figures in the Nazi regime, had *Girl in Yellow and Blue with Guitar* sent to his estate in southwest Germany in 1944. *Daisies* remained in Paris. The two paintings were reunited decades later when they both entered the collection of



the Art Institute of Chicago, *Daisies* in 1983, and *Girl in Yellow and Blue with Guitar* in 2007.

7. Otto Freundlich, *The Unity of Life and Death*, 1936–38, oil on canvas  
DARSIE ALEXANDER: This piece by German artist Otto Freundlich is entitled *The Unity of Life and Death*. Its bold scale and vivid display of intersecting lines shows a palette of yellows, reds and blues interrupted by fields of gray and black. An ardent abstractionist, Freundlich leaves much to the imagination—but his title implies a clash of very real forces.

At the time he made this work, Freundlich was in an extremely precarious position.

He had been singled out by the Nazis as degenerate. In fact, another work, his sculpture *The New Man*, was the centerpiece of the 1937 Degenerate Art exhibition. The defamatory exhibition, mocking modern art in general and art by Jews in particular, attracted two million people. Freundlich's sculpture was placed right at the beginning of the exhibition with a label that read, "Here among other things is 'The New Man,' as dreamt up by the Jew Freundlich."

Undeterred, Freundlich created this powerful, striking composition. After fleeing to a mountain village in the Pyrenees, he was arrested in 1943 and sent to a concentration camp in Poland where he was murdered upon arrival.

8. Jacob Barosin, Untitled, 1940, charcoal on paper

DARSIE ALEXANDER: Many of these drawings were made by Jewish artists while they were imprisoned in Nazi concentration camps. These delicate renderings capture both the devastating conditions the artists faced, and their remarkable ability to persevere with human dignity and creative will. These moving qualities are especially pronounced in two large charcoal portraits by Jacob Barosin.

SAM SACKEROFF: These drawings exemplify the empathy and care that Jews were denied by their captors. With subtle shades of finely applied charcoal, they convey the intense emotional experience of their sitters, recording with depth and urgency their inner lives during an exceptionally traumatic moment.

Born in Latvia, Barosin escaped the Russian pogroms of the early twentieth century and settled in Berlin. When the Nazis came to power, he was forced to flee again, this time to France. When the Nazis invaded, he began a years-long period spent moving in and out of hiding and through multiple internment camps. He made the portrait of the man with thinning hair on the far end of the shelf in 1940 while interned at a forced labor camp in Nîmes.

Barosin secured release from the Nîmes camp by claiming that his wife, Sonia, was ill. They hid in a room above a schoolhouse where they remained until they were discovered. Aided by forged identity papers provided by Sonia's cousins, they fled once again, this time to a small town north of Paris where they hid until France was liberated. After the war, they emigrated to the United States and settled in New York.

DARSIE ALEXANDER: Barosin recorded his experience in his drawings, which he kept with him throughout his harrowing journey.

## 9. Dachau Log

SAM SACKEROFF: The works in these galleries must be seen in the context of the staggering and irreparable loss of life during the war. This small volume is a powerful record of that loss.

Recorded by Dr. Joseph Weiss, a political prisoner and camp clerk, it is a ledger of the men, women, and children who arrived at Dachau's Work Camp No. 3 between July 1944 and April 1945, when the camp was liberated. Each entry, written in German, gives the prisoner's identification number, name, date of birth, profession, prisoner category, and eventual fate. Of the 3,478 prisoners listed, 11 survived.

#### 10. Gallery 3a

**SAM SACKEROFF:** In this gallery, we explore the international recovery effort that began after the war ended. After the war, the Allies were confronted with the task of sorting through the staggering volume of property that the Nazis had stolen. To handle that material, they established a series of collecting points throughout Europe. The largest was the Munich Central Collecting Point. Located in a sprawling complex that had formerly served as a Nazi administrative headquarters, it processed more than one million objects between 1945 and 1951.

When the Allies moved in, they cleared out Nazi paraphernalia and replaced it with the materials they would need to process the recovered objects. Row after row of cabinets filled with filing cards used to retrace the histories of looted works lined the hallways alongside floor-to-ceiling stacks of documents recovered from Nazi storage facilities. Whole rooms were converted into photography and conservation studios. Some became carpentry shops for building the frames and crates they would use to ship recovered works of art around the world. The largest rooms were filled with the works themselves, stacked against walls, or piled high on shelves.

This gallery features works that were processed at the Munich Central Collecting Point during its six years of operation, as well as photographs documenting the activities there.

11. Gustave Courbet, *Nude Reclining by the Sea*, 1868, oil on canvas

SAM SACKEROFF: This small painting belongs to a series of nudes by the French painter Gustave Courbet. This nude woman, rendered in uneven tones against a background that includes a contemporary sailboat, violated conventional standards of beauty. It called to mind a naked studio model.

The Nazis stole this work from a vault belonging to collector and gallerist Paul Rosenberg.

You heard his story earlier in this tour, but that of his son, Alexandre, is equally remarkable. When Paul Rosenberg and his family attempted to flee France by crossing the border into Spain, authorities removed Alexandre from the car and eventually drafted him into service with the Free French Forces. Five years later, in the course of liberating Paris, Alexandre learned of one last train carrying what he thought were prisoners, who were to be used as hostages by the fleeing Germans. Marianne Rosenberg, Alexandre's daughter, tells a story she heard often as a child.

MARIANNE ROSENBERG: And my father took a small group of men to attack the train. There were no hostages. But the train was full of everything that the Germans had used in Paris and wanted to bring back to Germany. So it was pots and pans and furniture and books and furs... and art. And when my father broke into the train he found a large part of the Rosenberg collection.

SAM SACKEROFF: That is the collection of Paul Rosenberg—his father. The multigenerational connection to the family is—quite simply—remarkable.

MARIANNE ROSENBERG: It remains so mysterious to me how, of all the officers in all the armies, it was him that stopped that train. It's just bizarre.

12. Camille Pissarro, *Minette*, 1872, oil on canvas

SAM SACKEROFF: Several of the paintings that Alexandre Rosenberg discovered on the train he liberated in Paris are included in this exhibition: Cézanne's *Bather and Rocks*, Picasso's *Group of Characters*, and this intimate work by Camille Pissarro.

In 1870, Pissarro, who was Jewish, took refuge from the Franco-Prussian war at the home of fellow painter Ludovic Piette. While there, Pissarro's wife gave birth to a child who died during their stay. Pissarro painted this portrait of his other daughter, Minette, in 1872, as a gift to his friend who shared his time of grief. The painting depicts Minette standing in a blue dress, a bow tied neatly in her auburn hair and her small hands clasped delicately at her waist. Sadly, the portrait captured Minette in one of the last years in her life. She died at age nine, two years after the portrait was completed. Piette returned the painting to Pissarro, for whom it served as a token of grief for a second time.

At the outbreak of the Second World War, *Minette* belonged to Bruno Stahl. Fleeing Germany to Brussels and then America, Stahl stored the painting in a Paris bank vault along with works belonging to the prominent gallerist Georges Wildenstein. The ERR looted the vault in 1940. The painting was returned to Stahl after the war.

### 13. Case 4.3 (JCR)

DARSIE ALEXANDER: Along with the looting of art came the pillaging of synagogues. Ceremonial and ritual objects, or Judaica, belonging to synagogues and private families were stolen and stockpiled or destroyed in an effort to erase Jewish traditions and culture. Many objects recovered after the war could not be returned because the communities they came from had been completely eradicated. These objects were deemed “heirless” or “orphaned.”

The Jewish Museum played an important role in the redistribution of these objects to Jewish communities around the world. After the war, the Museum served as the main storage depot for the groundbreaking restitution organization, Jewish Cultural Reconstruction, or JCR. In 1949, the JCR shipped eighty-three crates containing more than 3,000 pieces of ritual silver to the Museum. Approximately 220 of the objects that arrived at the Jewish Museum eventually entered its collection in 1952.

SAM SACKEROFF: This display is modeled on the storeroom where many of these objects were housed when they arrived at the Jewish Museum more than seven decades ago.

On each item, you’ll notice a small aluminum tag. These discs, inscribed with a Star of David and the letters JCR, are a visible connection to the past. So are the dents, fractures, and scratches that bear witness to the traumatic events they survived and the remarkable distances they traveled.

The JCR took legal custody of Jewish cultural property recovered after the war. The fear was that this property would be restituted to the very governments that had been complicit in the looting. And that was unbearable.



#### 14. Case 4.1 (Danzig)

DARSIE ALEXANDER: This group of everyday objects and prized metalwork belonged to the Jewish community of Danzig in present-day Poland. Harassed by the local government, which was sympathetic to the Nazis, the community was forced to sell the real estate it owned, including the Great Synagogue, to pay for exit visas and other costs associated with immigration. Before the Synagogue was dismantled, community members packed more than three hundred of the synagogue's most precious items to send to New York for safekeeping. Listed in the shipping inventory stamped by local police were Torah scrolls, Hanukkah lamps, altar cloths, spice containers, and other items.

Through an arrangement with the American Jewish Joint Distribution Committee, the community sent ten crates, weighing two tons, to the Jewish Theological Seminary. The arrangement stipulated that if, after fifteen years, there were no safe and free Jews in Danzig, the collection would remain in America for the education and inspiration of the rest of the world.

#### 15. Works by Maria Eichhorn

DARSIE ALEXANDER: This installation is by Berlin-based artist Maria Eichhorn, one of the four contemporary artists you will encounter in the remainder of the exhibition. Eichhorn's research-based practice often involves delving into archives and bringing attention to aspects of history recovered from aged documents and forgotten volumes. Here she's recorded some of the letters, memos, statements, and field reports written by Hannah Arendt, one of the most important philosophers and intellectual-activists of the twentieth century. Listen to this excerpt:

*More than 300 pounds of silverware - ceremonial objects - are now housed in the JDC warehouse of the Jewish community Building at Joachimsthalerstrasse 13. These are the remnants of an almost complete Gestapo collection in the Meunchener Strasse consisting of synagogue silver from all over Germany. There were originally more than 500 pounds of silver. There's no doubt that the Berlin community has no right to these ceremonial objects. But, unfortunately it is also beyond doubt that one will have considerable difficulty in persuading this community that it should give up its greatest financial asset.*

DARSIE ALEXANDER: Arendt was instrumental in the postwar recovery effort. For this exhibition, Eichhorn selected documents prepared by Arendt when she served as executive secretary of the Jewish Cultural Reconstruction. Arendt's writings take their strength from her determination to preserve the historical record and affect change in the future.

#### 16. OAD album pages

SAM SACKEROFF: The Offenbach Archival Depot, or OAD, was another processing center that played an important role in the postwar recovery effort. The depot operated from July 1945 to June 1949, and was dedicated exclusively to Jewish material. There, scholars and librarians processed more than 2.5 million looted objects, most of them books. They created this photographic history album in 1946 to document their efforts.

It would have been impossible to reconstruct what happened to the millions of stolen items during the war without these archival records

On this wall, look for the map labeled “Book distribution from OAD: Reversing the flow started by the Einsatzstab Reichsleiter Rosenberg,” or ERR. The map is a reverse image of another map, in the case below, that shows the network of the ERR, the Nazi’s main looting task force. With points radiating out from the OAD, this map shows paths of restitution rather than paths of looting. As the map makes clear, the Jewish intellectuals employed at the OAD understood their efforts as the antithesis of Nazi plunder.

## 17. Paintings and drawings by Hadar Gad

DARSIE ALEXANDER: The enveloping paintings seen here by Hadar Gad, an Israel-based artist, draw inspiration from archival photographs and documents she researched for this exhibition. Appearing in textured hues of reds, yellows and grays, these large-scale works involved a painstaking act of labor for the artist, with each layer becoming a process of incremental refinement. Much like the history she explores, the canvases are often filled with scratches, cracks and fissures, as if seen as a memory.

Books constitute a central motif in her work, as they do in the history covered in this exhibition. By burning books and looting ceremonial objects, the Nazis attempted to destroy what Gad refers to as “the spirit and knowledge that are within.” In her drawings and paintings, she uses archival photographs to, as she says, “cleanse the fabric going back to a new beginning—and still, with history and time embedded in it.”

## 18. Works by Dor Guez

DARSIE ALEXANDER: Artist Dor Guez, who made this series of works, was born in Jerusalem. These objects reflect the experiences of his paternal grandparents who escaped from concentration camps in Nazi-occupied Tunisia and later, in 1951, immigrated to Israel.

DOR GUEZ: My grandparents had a theater company in Tunisia. My grandmother was the leading actress and the costume designer, and my grandfather was a playwright.

He wrote all of his plays in maalek, in Judeo-Arabic, a language which is a mix of Arabic and Hebrew characters with its own alphabet. Maalek is currently not in use. My grandparents' personal belonging, including the plays that my grandfather wrote, were damaged by water in the belly of the boat during their emigration from Tunisia. One of the plays survived, a manuscript written by hand. The ink was blotted on these fragile pages, and in my work, the ink stains are scanned, enlarged and duplicated.

DARSIE ALEXANDER: Through this unique digital-imaging process, which he calls scanography, he transformed those fragile pages into something new.

DOR GUEZ: The lettering is engulfed in abstract spot, and this become a metaphor for the junction between two Semitic languages, between one mother tongue and another and between homeland and a new country.

DARSIE ALEXANDER: There were other treasured belongings from his grandparent's theatre company that survived that boat trip, including designs for a child's vest and art deco buttons used for costumes.

DOR GUEZ: I'm presenting a museum-like display of several objects in vitrines who relates to their artistic practice as costume designer and as a writer. I'm doing it to emphasize the handling of the object, to emphasize what time actually did to the object. So beside having the information of what you are looking at, if it's a photograph or a document, you also have information about the material itself, about the history of the image as an object.

## 19. Works by Lisa Oppenheim

DARSIE ALEXANDER: The Jewish Museum commissioned these works from Brooklyn-based artist Lisa Oppenheim. She searched for still lifes in the archives of the ERR, the main Nazi art looting task force, that were never restituted. Oppenheim chose a still life by French artist Jean-Baptiste Monnoyer. The archives contained a black-and-white photograph of this painting. And Oppenheim photographed the photograph.

LISA OPPENHEIM: There are so many moments that are involved in a photograph, the moment of its making, the moment it's looked at, all the moments in between. There's a way in which in photography I can make time expansive.

DARSIE ALEXANDER: The ERR record documented the painting's travels.

LISA OPPENHEIM: Its measurements, it was framed, the intake place, which is of course the address of the family where it was stolen from, 17 Rue Cardonay, Paris, transfer place, Jeu de Paume, Transfer date, December 10th, 1942. And again, after that, Nikolsburg, November 15th, 1943.

DARSIE ALEXANDER: Oppenheim then turned to Google Maps for a street view of the apartment in Paris where the painting had "lived" before it was stolen, in the home of Pierre Michel-Levy.

LISA OPPENHEIM: When I panned up to the sky on Google Maps you could see there were these nice, white puffy clouds in the sky, these very kind of low-fi images that could be taken anywhere but happen to be taken here and happen to be taken on that day. Just as the Nazis had recorded the fact that that work happened to be taken from that address, on that particular day.

DARSIE ALEXANDER: We don't know what happened to the original still life—it was presumably destroyed during the Allied bombing. This detail led Oppenheim to use what she calls a "smoke" technique in her work, whereby she exposes the image using a flame.

LISA OPPENHEIM: So you get a very kind of other-worldly kind of image that could occupy any space or time. I'm using the photograph of the painting that was most likely destroyed by fire, so again, fire not only being destructive force, in terms of destroying this painting that was already stolen, but also a generative force that creates a new image in my darkroom.

CLAUDIA GOULD: Hello, this is Claudia. As you finish your visit, take a moment to consider again the artworks, ceremonial objects, and archives in this exhibition—and the people whose lives are reflected in their existence. *Afterlives* is a testament to them and to the enduring influence of art and the central role it plays in both the preservation and revitalization of culture.

