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THE GOERING CATALOG

A 52' FILM WRITTEN BY
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DIRECTED BY
LAURENCE THIRIAT AND
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AUKTION XXX / KATALOG 33

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LOGLINE

As a fanatic Anti-semitic who had control over the implementation of the "final solution", Hermann Goering built up the most impressive collection of 20th century artworks, thanks to a gigantic enterprise of plundering throughout Europe, shamelessly dispossessing thousands of Jewish families. To understand how Carinhall's Ogre organized the greatest kidnapping of the century, this case has only one piece of proof against him: the Goering catalogue, recently exhumed from the abyss of history.

This documentary film speaks to all generations and immerses us in this incredible predation operation.



SYNOPSIS

In the cabinets of the diplomatic archives of the Museum of Quai d'Orsay, a stunning document on the disturbing and paradoxical aesthetic aspirations of Nazi barbarism has been dormant for over sixty years: the very detailed inventory of the works of art collected by Hermann Goering, the second most powerful Nazi, after the Reich.

Throughout the Second World War, he set up a gigantic enterprise of Nazi plunder. In this catalogue, with the same concern for sorting, listing, numbering and cataloguing as done at all levels of the Nazi system, each work, each date of acquisition, each place of conservation has been registered with great detail. An incredible source of clues which help to discover how such an organization could have been possible.

To understand all these issues, we will go to the four corners of the world to meet families, experts and personalities from the art world for whom this subject remains more relevant than ever.

First, Goering's character. Vain, egocentric, theatrical, Goering had an inordinate taste for power and pomp. The one who would become Reich's Marschall had the skills of a leader and a manipulator, showing the most brutal energy. He had no moral sense and had a very high self-esteem.

A very detailed description is proposed, which can be found in the transcriptions of the interviews of Leon Goldenshon, the psychiatrist from Nuremberg. Goering, who dreamed of being a "Renaissance man", would accumulate these paintings in his monumental seigneurial residence in Carinhall, in the heart of the Prussian forest. From Cranach to Bruegel, including the masters of French and Italian classicism, all the great masters are there



SYNOPSIS

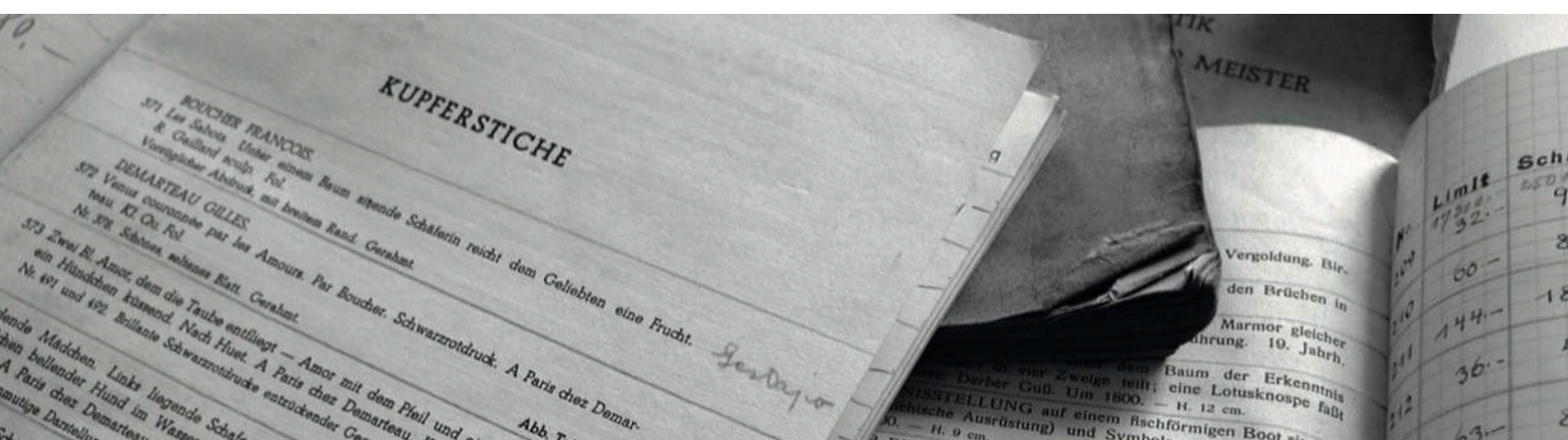
As a frenetic collector, he took advantage of the immense fortune he had accumulated - resulting from the persecution of the Jews of Europe and the extent of the confiscations practiced, to develop a collection that would meet the canons of German nationalism, canons that are interesting to decipher.

It was difficult to know if Goering had any taste, but if he didn't, he was very well advised then. Moreover, between him and Hitler, a real artistic competition is set up, which will encourage the development of this vast system of nazi plunder. For them, owning these works of art was a way of rewriting history by imposing on it a new perception, inscribed in the codes of Nazi ideology only.

At the time of the collapse of the Third Reich, Carinhall was dynamited under Goering's own orders. Like all Nazis, he wanted to leave no trace of his obscure activity. Today, there is only a vast forest where treasure "seekers" are regularly encountered, convinced that the number-two man of Nazism buried artwork there.

His collection will be exfiltrated to Berchtesgaden. The catalogue will follow the movement towards Hitler's residence, where the works were stored in underground cavities that can still be visited today...

This documentary film will therefore be carried by the testimony of the despoiled families but also by many people from Europe and elsewhere, such as lawyers specialising in plundering, psychologists who will help us understand Goering's personality better, people in charge of the restitution of large auction houses, as well as unexpected witnesses such as Goering's daughter, or those who, in Carinhall, are still searching and will continue searching.



POTENTIAL PERSONALITIES

ANNE WEBBER

Head of the Commission for
Looted Art in Europe, London

STEFAN MARTENS

Goering specialist

LEON GOLDENSOHN

American psychiatrist who
conducted the interviews with
Goering in Nuremberg

LOTHAR JONCKE

German psychiatrist residing in
Belgium

CHRISTOPHER MARINELLO

Lawyer in restitution of works, New
York

ISABEL VON KLITZING

Research specialists from Berlin

JOHANN CHAPOUTOT

Historian specialising in
contemporary history and Nazism,
Paris

CHRISTIAN FUHRMEISTER

Art historian under National
Socialism, Munich

**LAURENCE BERTRAND
DORLÉAC**

Art historian at the Institut
Politique de Paris, Paris (curator of
the exhibition "Art en Guerre" 2015)

**AURÉLIE FILIPETTI, AUDREY
AZOULAY**

Former Ministers of Culture

LUCIAN SIMMONS

Vice President and Head of
Restitutions at Sotheby's, New York

BERNHARD MAAZ

Director of the Bavarian Museums,
Munich

EYAL DOLEV

Research specialists from Tel Aviv

ERIC MICHAUD

Historian of politics and ideologies,
Paris



DIRECTOR'S NOTE

A door opens. A ray of light is formed and we discover, lying on a table, a document turned yellow over time, the whole scene is shot in a subdued atmosphere. A white glove hand delicately turns the pages, a text with different writings appears in front of our eyes. We discover the name of a city, Paris, the name of a painter, Michelangelo, a date, November 22, 1943. Words used as clues that fill pages and pages of this unique document: the Goering catalogue. All around, carelessly placed, pictures of paintings and of Goering.

Thanks to this litany of names, we will search for what represented the greatest robbery of the century, the one organized by one of the strongest men of the Nazi regime. The catalogue will be the "matrix" of my narrative, the one from which I will constantly return to draw my material to better start over in history with a big H. Through this catalogue, we will draw all the elements allowing us to discover the actors of history, whether they are psychologists, historians, lawyers specialized in plunderings, politicians or simply just anyone.

The lines that are regularly cut out of the catalogue will be for me like rails that will lead us onto the tracks, tracks of an investigation with an international dimension. These rails will also materialize those who led many Jews to the death camps.

Most of my interlocutors today will be filmed close-up and in a diffuse light. They will face the camera according to two shot values. An atmosphere that encourages confidentiality and which will contrast with scenes that are more realistic, such as those of families who are still looking for their belongings. The places where I will be setting up my camera today will also be filmed with some mystery in order to keep the viewer on the edge of his or her seat.

Undergrounds lit by flashlights, buildings filmed in the moonlight, a forest that is discovered in the early morning in a cloud of mist... The atmosphere I wish to create on this film will be an essential determinant of the film, just as the light and darkness of Caravaggio will be in his paintings.



DIRECTOR'S NOTE

The processing of archives will be addressed in different ways. A neutral use without visual effects that will first support the purpose to better highlight the issues. I would also like to project them on the sites themselves that we will be filming (underground, library, floors, museum walls...).

Finally, in some places, such as Carinhall which has completely disappeared due to Goering's will, I would like to use a graphic treatment to reconstruct the space and make my characters evolve in the photos, as they have come down to us. Such a bias will turn these archives into constitutive elements of image language.

I will also rely on the pictorial material that all these paintings represent. My camera will walk on faces, graze bodies, criss-cross landscapes in order to better appreciate their aesthetic character. Sometimes I will film the paintings where they have been preserved, well attached to the walls of a museum.

I will also give a special treatment to sound, this will help in creating the atmosphere. We will give sound to the archives, we will work on the echo of the places, the crackling of hardwood floors, the sound of rain on a windowpane... all of the above and more will be sound elements that will give the film its character, as will the music I will entrust to a composer.

The main aim of this documentary film is to breathe deeply into an exciting investigation that will continue to open new avenues and new doors to a story that is constantly being questioned.





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