

*Between These Walls* Short Synopsis Mar. 11, 2026

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An adopted Jewish American art curator must prove Renoir's Oedipus was stolen from a Jewish family to win back his job—only to uncover a WWII-era secret tied to two German families that threatens his identity, his love, and his sanity.

In the final days of the Second World War, Lt. Col. Samuel Singer of the U.S. Army Medical Corps races to the wreckage of a shattered SS staff car. Inside, a young woman lies dead, her body shielding a living infant. Singer rescues the child, unknowingly severing him from a legacy of violence, secrecy, and stolen lives.

Forty-six years later, that child—now Daniel Singer, a respected curator at the Guggenheim—unveils a recent acquisition: a Renoir painting of Oedipus responding to the oracle. An enigmatic old man warns him that the artwork conceals dark truths. Acting on instinct, Daniel publicly questions the painting's provenance. The story explodes in the press, and Daniel is fired by his anti-Semitic superior.

Fueled by outrage and supported by his fierce Jewish American girlfriend, Madelaine, Daniel sets out to prove the Renoir was stolen from a Jewish family during the Holocaust. The investigation opens a maze of moral ambiguity and buried crimes. When Rachel Jacobs, a Jewish New Yorker, sees the painting in the newspaper, it ignites buried memories of deportation, terror, and the disappearance of her twin brother.

Daniel's search takes a devastating turn when a German law firm bequeaths him a Berlin apartment. There, he learns the truth of his birth: he was born Heinrich Schmidt, the son of Bruno Schmidt, an SS colonel. In the apartment's hidden attic, Daniel discovers children's drawings—proof that a family once hid there, desperate to survive.

As Daniel uncovers more, the truth darkens. Bruno Schmidt is revealed to be alive, newly captured, and unrepentant. Rachel recounts her childhood trauma: watching her grandmother beaten to death, being crushed in a cattle car as her mother died in her arms, and never seeing her twin again. Bruno denies responsibility, but his own memories betray him—he seized Rachel's family apartment and murdered her twin when the boy emerged from hiding.

When Daniel tells Madelaine that his biological father was a murderer of Jews—possibly complicit in the death of her own family—she is shattered. Unable to reconcile love with such horror, she leaves Daniel without revealing that she is carrying his child.

Daniel confronts Bruno and rejects his demand for gratitude. Soon after, Daniel is kidnapped by Bruno's former driver and coerced into delivering poison into the prison—unwittingly becoming an instrument of his father's death. When authorities suspect Daniel of murder, he is Oedipus, despair overwhelming him. Alone and broken, he attempts suicide, but is saved by a Hasidic stranger, forcing him to confront both his Jewish upbringing and his blood-soaked inheritance.

Daniel finally brings Rachel the truth: her grandfather lawfully purchased the Renoir, and her lost twin's drawings survived in the attic. Rachel forgives Daniel, realizing he cannot be responsible for the sins of a father he didn't know existed. Together they reclaim the apartment and uncover photographic proof that the Renoir once hung on her family's wall.

Daniel regains his position at the Guggenheim. Rachel donates the Renoir on one condition—that its stolen history be displayed beside it. Madelaine returns, pregnant, wanting her child to know its father's identity. The survivors break down walls to reclaim dignity, memory, and the possibility of redemption.