




Aprile 2020

Allegato alla richiesta di rilascio di una garanzia di restituzione

da parte di MASILugano - Fondazione Museo d'arte della Svizzera italiana, Lugano
del 17.11.2020

Descrizione e provenienza dei beni culturali




N.	Descrizione	Provenienza	Illustrazione
1	<p>Berenice Abbott, American, 1898–1991 <i>James Joyce</i> 1926 Gelatin silver print 4 3/8 × 3 13/16" (11.1 × 9.7 cm) (irreg.) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1598.2001 PHOT</p>	<p>The artist, New York [1]; to a private collection [2]; to Delano Greenidge, New York [3]; purchased by Thomas Walther, 1988–89 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>The name of the private collector(s) is unknown and, after substantial research, MoMA was unable to determine the name(s) of the private collectors/private collections.</p> <p>[1] Delano Greenidge, telephone conversation with Simon Bieling, April 4, 2005. [2] Ibid. [3] Greenidge, telephone conversation with Bieling, June 22, 2005. [4] Thomas Walther archival no. TW 881202 in pencil and erased on sheet verso and Walther archival no. TW 891202 on Walther inventory sheet.</p>	

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2	<p>Berenice Abbott, American, 1898–1991 <i>Fifth Avenue, Nos. 4, 6, 8, Manhattan</i> March 20, 1936 Gelatin silver print 15 3/16 × 19 1/2" (38.6 × 49.5 cm) Thomas Walther Collection. Gift of Mr. Robert C. Weinberg, by exchange 1600.2001 PHOT</p>	<p>The artist, New York; to Ed Landin [1]; to Pauline Strasmich, Somerset, Mass., c. 1970 [2]; to Lee Gallery, Winchester, Mass., July 2, 1997 [3]; purchased by Thomas Walther, September 1997 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 1. [2] Ibid. [3] Ibid. [4] Lee Gallery invoice, September 5, 1997; and Lee inventory no. Q1529.</p>	
3	<p>Berenice Abbott, American, 1898–1991 <i>Cedar Street from William Street, Manhattan</i> March 26, 1936 Gelatin silver print 9 1/2 × 7 1/4" (24.1 × 18.4 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1601.2001 PHOT</p>	<p>The artist, New York. Probably Carol Dorsky, New York, or Martina Hamilton, New York, or Harry Lunn [1]; purchased by Howard Greenberg Gallery, New York [2]; purchased by Thomas Walther, July 1995 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, November 5, 2013. [2] Ibid. [3] Howard Greenberg Gallery invoice no. 95-0433, July 18, 1995.</p>	
4	<p>Manuel Álvarez Bravo, Mexican, 1902–2002 <i>Ladder of Ladders</i> 1931 Gelatin silver print 9 3/8 × 7 5/16" (23.8 × 18.5 cm) Thomas Walther Collection. Grace M. Mayer Fund 1602.2001 PHOT</p>	<p>The artist, Mexico City; given to a writer (possibly Margaret Hooks), Mexico City, possibly 1931–39 [1]; purchased by Throckmorton Fine Art, New York, October 14, 1995 [2]; purchased by Thomas Walther, June 13, 1996 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Luke Leonard (Throckmorton Fine Art), e-mail to Simon Bieling, June 7, 2005; and Spencer Throckmorton, letter to Audrey Sands, September 27, 2013. [2] Leonard, e-mail to Bieling; and Throckmorton, letter to Sands. [3] Throckmorton Fine Art Inc. invoice no. 3077, June 13, 1996.</p>	

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5	<p>Gertrud Arndt, German, 1903–2000 <i>At the Masters' Houses</i> 1929–30 Gelatin silver print 8 7/8 × 6 1/4" (22.6 × 15.8 cm) Thomas Walther Collection. Gift of Thomas Walther 1607.2001 PHOT</p>	<p>The artist; to Alexa Bormann-Arndt, Darmstadt, Germany [1]; probably to Egidio Marzona, Berlin/Bielefeld; to Galerie Rudolf Kicken, Cologne, 1982 [2]; purchased by Thomas Walther, 1984 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Alexa Bormann-Arndt, conversation with Simon Bieling, Darmstadt, 2005. [2] Rudolf Kicken, conversation with Bieling, Kicken Berlin, February 17, 2004; and Egidio Marzona, conversation with Bieling, Berlin, August 2005. [3] MacGill/Walther 2001(4), p. 1; Ina Schmidt-Runke (Kicken Berlin), e-mail to Maria Morris Hambourg, November 13, 2013; and Thomas Walther archival no. TW 840506 on Walther inventory sheet.</p>	
6	<p>Aurel Bauh, French, born Romania. 1900–1964 <i>Untitled</i> 1929–32 Gelatin silver print 11 9/16 × 9 3/16" (29.4 × 23.3 cm) Thomas Walther Collection. Gift of Thomas Walther 1608.2001 PHOT</p>	<p>The artist; by inheritance to the artist's daughter, Paris, 1964 [1]; to Herbert Molderings, Paris, 1979–80 [2]; purchased by Thomas Walther; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Herbert Molderings, letter to Maria Morris Hambourg, October 1, 2013. [2] Ibid.; and MacGill/Walther 2000, p. 1.</p>	

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7	<p>Herbert Bayer, American, born Austria. 1900–1985 <i>Humanly Impossible</i> 1932 Gelatin silver print 15 5/16 × 11 9/16" (38.9 × 29.3 cm) Thomas Walther Collection. Acquired through the generosity of Howard Stein 1611.2001 PHOT</p>	<p>The artist; given to Allen Porter (1902–1987), Rhinebeck, N.Y., 1939–51 [1]; given to R. Sebastian Eggert, Port Townsend, Wash., 1983–84 [2]; sold through Christie's East, New York (sale 6135, lot 27), to Thomas Walther, May 13, 1986 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] R. Sebastian Eggert, letter to Simon Bieling, April 16, 2005. [2] Ibid. [3] Christie's invoice no. 66417, May 13, 1986.</p>	
8	<p>Lotte (Charlotte) Beese, German, 1903–1988 <i>Untitled</i> 1928 Gelatin silver print 3 5/16" (8.4 cm) Thomas Walther Collection. Gift of Thomas Walther 1615.2001 PHOT</p>	<p>The artist; to Alma Siedhoff-Buscher (1899–1944), Frankfurt; by inheritance to the estate of Alma Siedhoff-Buscher (Joost and Lore Siedhoff), Frankfurt, 1944 [1]; purchased by Egidio Marzona, Berlin/Bielefeld, 1978–79 [2]; possibly to Galerie Berinson, Berlin [3]; to Thomas Walther [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Egidio Marzona, conversation with Simon Bieling, Berlin, August 2005; and Marzona, conversation with Thomas Walther, Berlin, April 2014. [2] Ibid.; and MacGill/Walther 2001(4), p. 1. The image was published in Egidio Marzona, <i>Bauhaus Photography</i> (Cambridge, Mass.: MIT Press, 1987), pl. 113 (as Bauhaus weavers, 1928). [3] MacGill/Walther 2001(4), p. 1. This direct transfer is questionable: a print of the same size sold at an auction at Christie's East, New York (lot 139), May 26, 1982. [4] Ibid.; and Hendrik Berinson, conversation with Simon Bieling, Galerie Berinson, Berlin, February 18, 2005.</p>	

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9	<p>Aenne Biermann, German, 1898–1933 <i>Plow</i> c. 1929 Gelatin silver print 16 × 23 3/16" (40.6 × 58.9 cm) Thomas Walther Collection. Gift of Barbara Schwartz in memory of Eugene M. Schwartz, by exchange 181.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	
10	<p>Aenne Biermann, German, 1898–1933 <i>Summer Swimming</i> 1925–30 Gelatin silver print 7 × 7 7/8" (17.8 × 20 cm) Thomas Walther Collection. Bequest of Ilse Bing, by exchange 1621.2001 PHOT</p>	<p>The artist, Gera, Germany; to Franz Roh (1890–1965), Munich, by 1930 [1]; by inheritance to the estate of Franz Roh (Juliane Roh, 1909–1987), Munich, 1965 [2]; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1968 [3]; purchased by Thomas Walther, 1991 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Jürgen Wilde, letter to Simon Bieling, May 12, 2005. [2] Ibid. [3] Ibid.; and MacGill/Walther 2001(3), p. 1. [4] Wilde, letter to Bieling.</p>	

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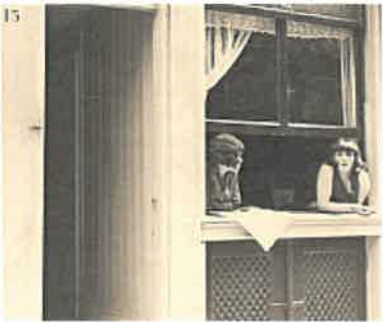


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11	<p>Aenne Biermann, German, 1898–1933 <i>Ficus elastica</i> 1926 Gelatin silver print 14 3/4 × 11 1/8" (37.5 × 28.2 cm) Thomas Walther Collection. Gift of Thomas Walther 1617.2001 PHOT</p>	<p>The artist, Gera, Germany; to Thilo Schoder (1888–1979), Gera/Norway, c. 1927 [1]; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1973 [2]; purchased by Thomas Walther, 1982 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 1; and Jürgen Wilde, letter to Simon Bieling, May 12, 2005. [2] MacGill/Walther 2001(4), p. 1; and Wilde, letter to Bieling. [3] MacGill/Walther 2001(4), p. 1; and Wilde, letter to Bieling.</p>	
12	<p>Aenne Biermann, German, 1898–1933 <i>Nose and Mouth</i> 1929 Gelatin silver print 7 1/16 × 9 5/16" (18 × 23.6 cm) Thomas Walther Collection. Gift of Mrs. Flora S. Straus, by exchange 1619.2001 PHOT</p>	<p>The artist, Gera, Germany. Willem Diepraam, Amsterdam; sold through Sotheby's New York (sale 6599, lot 268) to Thomas Walther, October 6, 1994 [1]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Sotheby's invoice no. 6599 125, October 5, 1994.</p>	
13	<p>Ilse Bing, American, born Germany. 1899–1998 <i>"It Was So Windy in the Eiffel Tower"</i> 1931 Gelatin silver print 8 11/16 × 11 1/16" (22.1 × 28.1 cm) Thomas Walther Collection. Bequest of Dorothy Norman, by exchange 182.2017 PHOT</p>	<p>From Ilse Bing to Carol Ehlers, Chicago in 1979 via Allan Frumkin Gallery Photographs, Inc. From Barry Friedman to Houk Friedman Gallery, to Thomas Walther on January 24, 1992. Purchased by The Museum of Modern Art, New York, 2017.</p>	

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14	<p>Ilse Bing, American, born Germany. 1899–1998 <i>Prostitutes, Amsterdam</i> 1931 Gelatin silver print 8 3/4 × 11 1/8" (22.2 × 28.3 cm) Thomas Walther Collection. Anonymous gift, by exchange 183.2017 PHOT</p>	<p>From Ilse Bing to Carol Ehlers, Chicago in 1978, to Thomas Walther via Allan Frumkin Gallery Photographs, Inc. in 1980. Purchased by The Museum of Modern Art, New York, 2017.</p>	
15	<p>Georges Blanc, French <i>Untitled</i> c. 1930 Gelatin silver print 6 5/16 × 8 3/8" (16.1 × 21.2 cm) Thomas Walther Collection. Mrs. Charles Liebman Fund, by exchange 1623.2001 PHOT</p>	<p>The artist. Sold through Sotheby's New York to Zabriskie Gallery, New York, February 21, 1989 [1]; purchased by Thomas Walther [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Zabriskie Gallery inventory no. GB14433 on sheet verso; and Virginia Zabriskie, e-mail to Maria Morris Hambourg, October 4, 2013. The photograph originally came to Virginia Zabriskie in a mat from the École Nationale Supérieure de la Photographie, Arles. [2] Zabriskie, e-mail to Hambourg.</p>	
16	<p>Karl Blossfeldt, German, 1865–1932 <i>Acanthus mollis (Soft Acanthus, Bear's Breeches. Bracteoles with the Flowers Removed, Enlarged 4 Times)</i> 1898–1928 Gelatin silver print 11 3/4 × 9 3/8" (29.8 × 23.8 cm) Thomas Walther Collection. Gift of Thomas Walther 1625.2001 PHOT</p>	<p>The artist, Berlin; by inheritance to the artist's estate (the artist's second wife, Helene Blossfeldt), Berlin, 1932 [1]; to the Blossfeldt-Löchner family, Schielo, Germany [2]; to Karl Blossfeldt Archiv/Stiftung Ann und Jürgen Wilde, Zülpich-Mülheim, Germany, 1989 [3]; purchased by Thomas Walther, 1992 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 1. [2] Jürgen Wilde, letter to Audrey Sands, October 1, 2013. [3] MacGill/Walther 2001(4), p. 1; and Wilde, letter to Simon Bieling, May 12, 2005. [4] MacGill/Walther 2001(4), p. 1.</p>	

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17	<p>Karl Blossfeldt, German, 1865–1932 <i>Adiantum pedatum</i> 1898-1926 Gelatin silver print 11 11/16 × 9 3/8" (29.7 × 23.8 cm) Thomas Walther Collection. Gift of James Thrall Soby, by exchange 1626.2001 PHOT</p>	<p>The artist, Berlin; by inheritance to the artist's estate (the artist's second wife, Helene Blossfeldt), Berlin, 1932 [1]; to the Blossfeldt-Löchner family, Schielo, Germany [2]; to Karl Blossfeldt Archiv/Stiftung Ann und Jürgen Wilde, Zülpich-Mülheim, Germany, 1989 [3]; to Werner Bokelberg, Hamburg [4]; to Hans P. Kraus, Jr. Inc., New York, 1991 [5]; purchased by Thomas Walther, April 13, 1991 [6]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 2. [2] Jürgen Wilde, letter to Audrey Sands, October 1, 2013. [3] MacGill/Walther 2001(3), p. 2; and Wilde, letter to Simon Bieling, May 12, 2005. [4] MacGill/Walther 2001(3), p. 2; and Werner Bokelberg, telephone conversation with Maria Morris Hambourg, September 2013. [5] Hans P. Kraus, letter to Sands, September 30, 2013. [6] Hans P. Kraus, Jr. Inc. invoice no. 001016, April 13, 1991.</p>	
18	<p>Karl Blossfeldt, German, 1865–1932 <i>Equisetum hyemale (Rough Horsetail Enlarged 25 Times)</i> 1898–1928 Gelatin silver print 23 7/16 × 9 5/16" (59.5 × 23.7 cm) Thomas Walther Collection. Gift of Thomas Walther 1627.2001 PHOT</p>	<p>The artist, Berlin; by inheritance to the artist's estate (the artist's second wife, Helene Blossfeldt), Berlin, 1932 [1]; to the Blossfeldt-Löchner family, Schielo, Germany [2]; to Karl Blossfeldt Archiv/Stiftung Ann und Jürgen Wilde, Zülpich-Mülheim, Germany, 1989 [3]; to Galerie Ulrich Fiedler, Berlin, c. March 1995 [4]; purchased by Thomas Walther, November 4, 1996 [5]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Jürgen Wilde, letter to Simon Bieling, May 12, 2005. [2] Wilde, letter to Audrey Sands, October 1, 2013. [3] Ibid.; and Julia Voigtländer (Fiedler Contemporary), e-mail to Bieling, June 14, 2005. [4] MacGill/Walther 2000, p. 4; and Ulrich Fiedler, letter to Sands, September 16, 2013. [5] MacGill/Walther 2000, p. 4; and Galerie Ulrich Fiedler invoice no. 806196, November 4, 1996.</p>	

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19	<p>Karl Blossfeldt, German, 1865–1932 <i>Saxifraga wilkommiana (Willkom's Saxifrage. Rosette of Leaves</i> <i>Enlarged 10 Times)</i> 1898–1928 Gelatin silver print 11 5/8 × 9 5/16" (29.5 × 23.6 cm) Thomas Walther Collection. Gift of James Thrall Soby, by exchange 1628.2001 PHOT</p>	<p>The artist, Berlin; by inheritance to the artist's estate (the artist's second wife, Helene Blossfeldt), Berlin, 1932 [1]; to the Blossfeldt-Löchner family, Schielo, Germany [2]; to Karl Blossfeldt Archiv/Stiftung Ann und Jürgen Wilde, Zülpich-Mülheim, Germany, 1989 [3]; purchased by Thomas Walther, 1992 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 3. [2] Jürgen Wilde, letter to Audrey Sands, October 1, 2013. [3] MacGill/Walther 2001(3), p. 3; and Wilde, letter to Simon Bieling, May 12, 2005. [4] MacGill/Walther 2001(3), p. 3.</p>	
20	<p>Anton Giulio Bragaglia, Italian, 1890–1960 Arturo Bragaglia, Italian, 1893–1962 <i>The Smoker–The Match–The Cigarette</i> 1911 Gelatin silver print 4 5/16 × 4 1/8" (11 × 10.4 cm) Thomas Walther Collection. Gift of Thomas Walther 1635.2001 PHOT</p>	<p>The artists, Rome; probably by inheritance to Antonella Vigliani Bragaglia or Carlo Ludovico Bragaglia, Rome. Giovanni Lista, Paris [1]; sold through Sotheby Parke-Bernet, New York ("Italian Futurist Photographs: Property from the Collection of Giovanni Lista," sale 4956, lot 12), to Weston Gallery, Carmel, Calif., November 9, 1982; sold through Sotheby's New York (sale 5571, lot 47) to Thomas Walther, May 6, 1987 [2]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] The print was included in Musée d'Art Moderne, Paris, Photographie futuriste italienne (1911–1939), organized by Giovanni Lista, October 29, 1981–January 3, 1982 (no. 27, incorrectly dated as 1913). [2] MacGill/Walther 2001(4), p. 2.</p>	

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21	<p>Brassaï (Gyula Halász), French, born Transylvania. 1899–1984 <i>Wanda</i> 1931 Gelatin silver print 11 3/4 × 9" (29.9 × 22.8 cm) Thomas Walther Collection. Gift of Henri Cartier-Bresson, by exchange 184.2017 PHOT</p>	<p>From unconfirmed source [Howard Greenberg gallery confirmed they were not the source, potentially from Houk Gallery] to Thomas Walther in [possibly late 1990s]. Purchased by The Museum of Modern Art, New York, 2017.</p>	
22	<p>Marianne Breslauer, German, 1909–2001 <i>Paul Citroen</i> 1928 Gelatin silver print 8 5/16 × 6 3/4" (21.1 × 17.2 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1638.2001 PHOT</p>	<p>The artist; to Paul Citroen (1896–1983); to Egidio Marzona, Berlin/Bielefeld, 1977 [1]. Probably to Kimmel/Cohen Photography Arts, New York [2]; purchased by Jane Corkin Gallery, Toronto [3]; sold through Sotheby's New York (sale 6004, lot 209) to Thomas Walther, April 26, 1990 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Egidio Marzona, conversation with Thomas Walther, Berlin, April 2014. [2] Jane Corkin, telephone conversation with Maria Morris Hambourg, November 2013. [3] Ibid. The print was published in <i>Photographs</i> (Toronto: Jane Corkin Gallery, 1989), the gallery's tenth-anniversary book (as no. 39). [4] Corkin, telephone conversation with Hambourg; Thomas Walther archival no. TW 900401 on sheet verso; and Sotheby's invoice no. 6004 140, April 26, 1990.</p>	

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23	<p>Anne W. Brigman, American, 1869–1950 <i>A Study in Radiation</i> 1924 Gelatin silver print 7 11/16 × 9 3/4" (19.6 × 24.8 cm) Thomas Walther Collection. Gift of Mrs. B. S. Sexton and Mina Turner, by exchange 1639.2001 PHOT</p>	<p>The artist; by inheritance to the artist's nephew, Willard Nott, 1950 [1]; to Susan Ehrens, San Francisco [2]; purchased by Thomas Walther, October 1989 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Susan Ehrens, telephone conversation with Simon Bieling, June 30, 2005. [2] Ibid. [3] Thomas Walther archival no. TW 891001 on mount verso.</p>	
24	<p>Gertrude LeRoy Brown, American, c. 1870–1934 <i>Max Weber</i> 1914–16 Platinum print 8 1/8 × 6 1/8" (20.7 × 15.6 cm) Thomas Walther Collection. Gift of Thomas Walther 1640.2001 PHOT</p>	<p>The artist; to Max Weber (1881–1961); to the Max Weber Collection (Weber's daughter, Joy Weber) [1]; to Howard Greenberg Gallery, New York [2]; purchased by Thomas Walther, 1996 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 2; and Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013. [2] MacGill/Walther 2001(4), p. 2. [3] Howard Greenberg Gallery invoice no. 96-0836, December 17, 1996.</p>	
25	<p>Francis Bruguière, American, 1879–1945 <i>Violent Intervention</i> 1925–29 Gelatin silver print 9 7/16 × 7 7/16" (24 × 18.9 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1644.2001 PHOT</p>	<p>The artist, New York. Anthony d'Offay, London [1]; to Robert Miller Gallery, New York, 1986 [2]; purchased by Thomas Walther, July 14, 1986 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Royce Howes (Robert Miller Gallery), e-mail to Simon Bieling, June 7, 2005. [2] MacGill/Walther 2001(3), p. 5. [3] Robert Miller Gallery invoice no. 3665P, July 14, 1986, annotated with Thomas Walther archival no. TW 860701.</p>	

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26	<p>Clarence Sinclair Bull, American, 1896–1979 <i>Refugees</i> 1916 Gelatin silver print 9 1/2 × 12 1/2" (24.2 × 31.7 cm) Thomas Walther Collection. Gift of Thomas Walther 1645.2001 PHOT</p>	<p>The artist. Robert Hershkowitz, Sussex, England; sold through Sotheby's New York (sale 6407) to William L. Schaeffer Photographic Works of Art, Chester, Conn., April 6, 1993 [1]; purchased by Thomas Walther February, 1995 [2]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 2. [2] William L. Schaeffer Photographic Works of Art invoice, February 16, 1995. Thomas Walther bought the print from Schaeffer at AIPAD 95.</p>	
27	<p>Max Burchartz, German, 1887–1961 <i>Industrial District at Gelsenkirchen</i> c. 1920 Gelatin silver print (photomontage) 16 × 15 3/8" (40.6 × 39.1 cm) Thomas Walther Collection. Gift of Barbara Schwartz in memory of Eugene M. Schwartz, by exchange 185.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	

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28	<p>Max Burchartz, German, 1887–1961 <i>Lotte (Eye)</i> 1928 Gelatin silver print 11 7/8 × 15 3/4" (30.2 × 40 cm) Thomas Walther Collection. Acquired through the generosity of Peter Norton 1646.2001 PHOT</p>	<p>The artist, Essen; to Franz Roh (1890–1965), Munich, by 1929 [1]; by inheritance to the estate of Franz Roh (Juliane Roh, 1909–1987), Munich, 1965 [2]; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1968 [3]; purchased by Thomas Walther, 1982 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Jürgen Wilde, letter to Simon Bieling May 12, 2005. The print was published in Franz Roh and Jan Tschichold, <i>Foto-Auge: 76 Fotos der Zeit</i> (Stuttgart: Akademischer Verlag Dr. Fritz Wedekind & Co., 1929), pl. 31 (as Lotte [Auge]–Charlotte [Oeil]– Lotte [Eye]). [2] Wilde, letter to Bieling. [3] Ibid. [4] Ibid.</p>	
29	<p>Claude Cahun (Lucy Schwob), French, 1894–1954 Marcel Moore (Suzanne Malherbe), French, 1892–1972 <i>Untitled</i> 1921–22 Gelatin silver print 9 5/16 × 5 7/8" (23.7 × 15 cm) Thomas Walther Collection. Gift of Mrs. Leon Dabo, by exchange 1648.2001 PHOT</p>	<p>The artists; to the estate of Claude Cahun (Suzanne Malherbe), Isle of Jersey, Channel Islands, 1954 [1]; sold through Langlois Auction House, St. Helier, Isle of Jersey, to John Wakeham, Isle of Jersey, 1972 [2]; to Zabriskie Gallery, New York, 1986 [3]; purchased by Thomas Walther, 1995 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Adam J. Boxer, e-mail to Simon Bieling, June 22, 2005; and Louise Downie, ed., <i>Don't Kiss Me: The Art of Claude Cahun and Marcel Moore</i> (New York: Aperture Foundation, 2006), p. 7. [2] Downie, ed., <i>Don't Kiss Me</i>, p. 7; and MacGill/Walther 2001(3), p. 5. [3] Downie, ed., <i>Don't Kiss Me</i>, p. 7; and Virginia Zabriskie, <i>Zabriskie: Fifty Years</i> (New York: Ruder Finn Press, 2004), p. 62. [4] Zabriskie Gallery invoice no. 08321, February 22, 1995, annotated with Zabriskie catalog no. CC36554.</p>	

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Claude Cahun (Lucy Schwob), French, 1894–1954
Marcel Moore (Suzanne Malherbe), French, 1892–1972

Untitled

c. 1925

Gelatin silver print

4 1/16 × 2 15/16" (10.3 × 7.4 cm)

Thomas Walther Collection. Abbott-Levy Collection
 funds, by exchange
 1649.2001 PHOT

The artists; to the estate of Claude Cahun (Suzanne Malherbe), Isle of Jersey, Channel Islands, 1954 [1]; sold through Langlois Auction House, St. Helier, Isle of Jersey, to John Wakeham, Isle of Jersey, 1972 [2]; to Zabriskie Gallery, New York, c. 1992 [3]; to Ubu Gallery (Adam J. Boxer), New York, November 1992 [4]; purchased by Thomas Walther, 1996 [5]; purchased by The Museum of Modern Art, New York, 2001.

[1] Adam J. Boxer, e-mail to Simon Bieling, June 22, 2005; and Louise Downie, ed., *Don't Kiss Me: The Art of Claude Cahun and Marcel Moore* (New York: Aperture Foundation, 2006), p. 7.

[2] Boxer, e-mail to Bieling; and Downie, ed., *Don't Kiss Me*, p. 7.

[3] Downie, ed., *Don't Kiss Me*, p. 7; Boxer, e-mail to Maria Morris Hambourg, November 25, 2013; Virginia Zabriskie, *Zabriskie: Fifty Years* (New York: Ruder Finn Press, 2004), p. 62; and Francois Leperlier, *Claude Cahun: l'Écart et la métamorphose: Essai* (Paris: Jean-Michel Place, 1992), pp. 38, 299.

[4] Boxer, e-mail to Bieling; MacGill/Walther 2000, p. 7; Boxer, e-mail to Hambourg; and Zabriskie Gallery invoice no. 1550.

[5] Boxer, e-mail to Hambourg.





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<p>31</p>	<p>Henri Cartier-Bresson, French, 1908–2004 <i>Alicante, Spain</i> 1933 Gelatin silver print 9 3/16 × 6 9/16" (23.3 × 16.7 cm) Thomas Walther Collection. Gift of Thomas Walther 1650.2001 PHOT</p>	<p>The artist, Paris; to Julien Levy Gallery, New York, 1933–37 [1]; possibly to Carlton Gallery (Carlton Willers), New York [2]; to Allan Frumkin Gallery Photographs Inc. (Carol Ehlers), Chicago, October 1982 [3]; purchased by Thomas Walther, October 21, 1982 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Inscription on sheet verso. In October 1933 Julien Levy showed his first exhibition of Cartier-Bresson's photographs in Photographs by Henri Cartier-Bresson and an Exhibition of Anti-Graphic Photographs (September 25–October 16, 1933) and included the artist's work in the group exhibition Documentary and Anti-Graphic Photographs by Henri Cartier-Bresson, Walker Evans, and Manuel Álvarez Bravo (April 23–May 7, 1935). In October 1937 the gallery relocated to 15 East Fifty-seventh Street. [2] Carol Ehlers, e-mail to Simon Bieling, April 19, 2005; Carlton Willers, telephone conversation with Bieling, September 2005; Willers, letter to Maria Morris Hambourg, August 23, 2014. [3] MacGil/Walther 2000, p. 7; Ehlers, letter to Audrey Sands, October 18, 2013. [4] Allan Frumkin Gallery Photographs Inc. invoice, October 21, 1982, annotated with Thomas Walther archival no. TW 821001.</p>	
<p>32</p>	<p>Paul Citroen, Dutch, born Germany. 1896–1983 <i>Metropolis</i> 1923 Gelatin silver print 8 × 6" (20.3 × 15.3 cm) Thomas Walther Collection. Gift of Thomas Walther 1651.2001 PHOT</p>	<p>The artist, Wassenaar, the Netherlands. Sold through Sotheby's London (sale LN8302, lot 168) to Thomas Walther, May 7, 1998 [1]; given to The Museum of Modern Art, New York, 2001. [1] Sotheby's invoice no. LN83020046, May 7, 1998.</p>	

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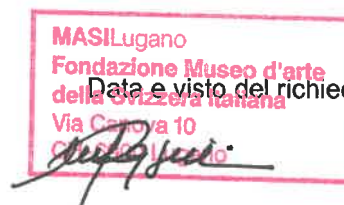
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33	<p>Paul Citroen, Dutch, born Germany. 1896–1983 <i>Self-Portrait</i> 1930 Gelatin silver print 9 5/16 × 7 1/16" (23.6 × 17.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1653.2001 PHOT</p>	<p>The artist, Wassenaar, the Netherlands; to Egidio Marzona, Berlin/Bielefeld, 1977 [1]; to Van Deren Coke [2]; consigned to Prakapas Gallery, Bronxville, N.Y. [3]; purchased by Thomas Walther, November 1984 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Egidio Marzona, conversation with Thomas Walther, Berlin, April 2014. [2] MacGill/Walther 2001(4), p. 3; Eugene Prakapas, telephone conversation with Simon Bieling, April 4, 2005; and William F. Cuozzi (on behalf of Dorothy Augusta Prakapas), letter to Maria Morris Hambourg, October 2013. [3] MacGill/Walther 2001(4), p. 3; and Cuozzi, letter to Hambourg. [4] Prakapas Gallery invoice, November 2, 1984, annotated with Thomas Walther archival no. TW 841106.</p>	
34	<p>Alvin Langdon Coburn, American, 1882–1966 <i>The Octopus</i> 1909 Gelatin silver print 22 1/8 × 16 3/4" (56.2 × 42.6 cm) Thomas Walther Collection. Gift of Thomas Walther 1654.2001 PHOT</p>	<p>The artist, London; given to George Eastman House, Rochester, N.Y., 1967 [1]; to Frank Kolodny [2]; to Ezra Mack, Greenwich, Conn. [1]; purchased by Thomas Walther; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Frank Kolodny, conversation with Maria Morris Hambourg, New York, spring 2013. [2] Ibid. [3] Ezra Mack, telephone conversation with Simon Bieling, June 22, 2004.</p>	

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35	<p>Alvin Langdon Coburn, American, 1882–1966 <i>Roofs, Paris</i> 1913 Gelatin silver print 8 9/16 × 10 7/8" (21.8 × 27.6 cm) Thomas Walther Collection. Gift of Thomas Walther 1655.2001 PHOT</p>	<p>The artist, London. Ezra Mack, Greenwich, Conn. [1]; purchased by Thomas Walther; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2000, p. 8.</p>	
36	<p>Alvin Langdon Coburn, American, 1882–1966 <i>Vortograph</i> 1916–17 Gelatin silver print 11 1/8 × 8 3/8" (28.2 × 21.2 cm) Thomas Walther Collection. Grace M. Mayer Fund 1656.2001 PHOT</p>	<p>The artist; given to Mr. and Mrs. Leonard Arundale [1]; by inheritance to the grandson of Leonard Arundale [2]; sold through Christie's London (sale 4832, lot 101) to One Bond Masterworks (Michael Senft), New York, October 29, 1992 [3]; purchased by Thomas Walther, 1993 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 5. Leonard Arundale and Coburn met through the Freemasons via a mutual interest in photography. The Arundales became close friends with Coburn and his wife. [2] Ibid. [3] Ibid. [4] Ibid.; and One Bond Masterworks invoice, April 11, 1993.</p>	
37	<p>Alvin Langdon Coburn, American, 1882–1966 <i>Vortograph of Ezra Pound</i> 1916–17 Gelatin silver print 2 15/16 × 3 15/16" (7.5 × 10 cm) Thomas Walther Collection. Gift of Thomas Walther 1657.2001 PHOT</p>	<p>The artist, London. Warren Coville, Sarasota, Fla. [1]; to James Danziger Gallery, New York, 1996–97 [2]; purchased by Thomas Walther, October 1997 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] James Danziger, e-mail to Maria Morris Hambourg, May 1, 2014. [2] Ibid. [3] James Danziger Gallery invoice no. 2240, October 18, 1997.</p>	

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38	<p>Edmund Colleïn, German, 1906–1992 Heinz Loew, German, 1903–1981 <i>Untitled</i> 1927–28 Gelatin silver print 4 1/2 × 3 3/8" (11.5 × 8.6 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1658.2001 PHOT</p>	<p>The artists; to the estate of Lotte and Edmund Colleïn, Berlin [1]; to Mario Smodej, Berlin [2]; purchased by Thomas Walther, February 23, 1993 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 6. [2] Ibid. [3] Ibid.; and Mario Smodej invoice, February 23, 1993.</p>	
39	<p>Horacio Coppola, Argentine, 1906–2012 <i>Bauhaus Study</i> October 1932 Gelatin silver print 3 3/8 × 4 1/2" (8.5 × 11.4 cm) Thomas Walther Collection. Gift of Thomas Walther 1662.2001 PHOT</p>	<p>The artist; to Thomas Walther, probably April 1986 [1]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 3; and Thomas Walther archival no. TW 860403 on sheet verso.</p>	
40	<p>Luc Dietrich, French, 1913–1944 <i>Untitled</i> 1929 Gelatin silver print 12 5/16 × 10 11/16" (31.3 × 27.2 cm) Thomas Walther Collection. Gift of James Thrall Soby, by exchange 1632.2001 PHOT</p>	<p>The artist, Paris. Jean Painlevé (1902–1989), Paris, 1976 [1]; to Christian Bouqueret, 1985 [2]; to Robert Miller Gallery, New York, 1997 [3]; purchased by Thomas Walther, October 28, 1997 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Christian Bouqueret, e-mail to Simon Bieling, October 27, 2005. [2] Ibid.; MacGill/Walther 2001(3), p. 3; and Royce Howes (Robert Miller Gallery), e-mail to Bieling, June 7, 2005. [3] MacGill/Walther 2001(3), p. 3; and Robert Miller Gallery archival no. RMG# B19709198-c on sheet verso. [4] Robert Miller Gallery invoice no. 9103P, October 28, 1997, annotated RMG# BI9709.198-C.</p>	

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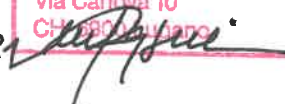
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41	<p>César Domela-Nieuwenhuis, Dutch, 1900–1992 <i>Hamburg, Germany's Gateway to the World</i> 1930 Gelatin silver print 15 7/8 × 16 1/2" (40.3 × 41.9 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1665.2001 PHOT</p>	<p>The artist, Berlin [1]. Eckhard Neumann (1933–2006), Frankfurt am Main [2]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Artist's stamp on mount verso. [2] MacGill/Walther 2000, p. 9.</p>	
42	<p>Hugo Erfurth, German, 1874–1948 <i>Snowscape near Zinnwald</i> 1896 Gelatin silver print 6 3/4 × 8 15/16" (17.2 × 22.7 cm) Thomas Walther Collection. Gift of Henri Cartier-Bresson, by exchange 187.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	

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43	<p>Walker Evans, American, 1903–1975 <i>Votive Candles, New York City</i> 1929–30 Gelatin silver print 8 1/2 × 6 15/16" (21.6 × 17.7 cm) Thomas Walther Collection. Gift of Willard Van Dyke and Mr. and Mrs. Alfred H. Barr, Jr., by exchange 1667.2001 PHOT</p>	<p>The artist; to Bobbi Carrey, Boston [1]; to Brent Sikkema Fine Art, New York [2]; purchased by Thomas Walther, September 1989 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 6. [2] Ibid. [3] Brent Sikkema Fine Art invoice no. 496, September 23, 1989, annotated with Thomas Walther archival no. TW 890901.</p>	
44	<p>Andreas Feininger, American, born France. 1906–1999 <i>Steam Tug on the Elbe</i> 1928 Gelatin silver print 9 1/2 × 7 1/8" (24.1 × 18.1 cm) Thomas Walther Collection. Frances R. Keech Bequest, by exchange 198.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	

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45	<p>Lore Feininger, German, 1901–1991 <i>Erich Salomon</i> 1929 Gelatin silver print 9 1/8 × 6 1/2" (23.2 × 16.5 cm) Thomas Walther Collection. Gift of Thomas Walther 1668.2001 PHOT</p>	<p>The artist; to Erich Salomon (1886–1944), The Hague; by inheritance to Salomon's son, Peter Hunter, Great Britain/The Hague, 1944 [1]; given to Tim Gidal (1909–1996), May 18, 1979 [2]. Sold through Christie's New York (sale 7649, lot 93) to Thomas Walther, December 14, 1994 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Peter Hunter was the name taken by Otto Erich Salomon, Erich Salomon's eldest son, while in exile in Great Britain in 1944. [2] Inscription on sheet verso. [3] Christie's invoice no. J228948, December 21, 1994.</p>	
46	<p>Lyonel Feininger, American, 1871–1956 <i>Bauhaus</i> February 26, 1929 Gelatin silver print 7 × 8 1/2" (17.8 × 21.6 cm) Thomas Walther Collection. Gift of Thomas Walther 1669.2001 PHOT</p>	<p>The artist. Sold through Sotheby's New York (sale 6073, lot 365) to Thomas Walther, October 16, 1990 [1]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Sotheby's invoice no. 6073161, October 16, 1990.</p>	

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47	<p>Hans Finsler, Swiss, 1891–1972 <i>Incandescent Lamp</i> 1928 Gelatin silver print 14 1/2 × 9 3/4" (36.9 × 24.7 cm) Thomas Walther Collection. Gift of Thomas Walther 1670.2001 PHOT</p>	<p>The artist; to Lotte Pottel [1]; purchased by Prakapas Gallery, Bronxville, N.Y., c. May 15, 1981 [2]; purchased by Thomas Walther, May 1987 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Prakapas Gallery invoice, May 5, 1987. Lotte Pottel was a former student of Finsler. Together they designed an advertising brochure for the chocolate company Most, in Halle, Germany. [2] MacGill/Walther 2000, p. 10; Dorothy Augusta Prakapas, letter to Maria Morris Hambourg, October 2013; and Prakapas Gallery inventory no. 81.5.15.28 on sheet verso. The number indicates that the print was purchased some time prior to and around May 15, 1981. [3] Prakapas invoice, annotated with Thomas Walther archival no. TW 870503; and Walther archival no. TW 870503 on sheet verso.</p>	
48	<p>Jaromír Funke, Czech, 1896–1945 <i>Plates</i> 1923–24 Gelatin silver print 8 7/16 × 11 9/16" (21.5 × 29.3 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1672.2001 PHOT</p>	<p>The artist, Prague; by inheritance to the artist's wife, Anna Funkova, Prague, 1945 [1]; to Wilhelm Schürmann, Cologne, 1975–77 [2]; to Ex Libris (Arthur Cohen and Elaine Lustig Cohen), New York, 1984 [3]; purchased by Thomas Walther, July 1977 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Wilhelm Schürmann, telephone conversation with Simon Bieling, April 1, 2005. [2] MacGill/Walther 2000, p. 11; and Schürmann, telephone conversation with Bieling. [3] Ex Libris invoice no. 8005, May 16, 1984. [4] Ibid.</p>	
49	<p>Jaromír Funke, Czech, 1896–1945 <i>Untitled</i> 1923–24 Gelatin silver print 8 5/8 × 11 5/16" (21.9 × 28.8 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1673.2001 PHOT</p>	<p>The artist, Prague; by inheritance to the artist's wife, Anna Funkova, Prague, 1945 [1]; to Wilhelm Schürmann, Cologne, 1975–77 [2]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Wilhelm Schürmann, telephone conversation with Simon Bieling, April 1, 2005. [2] MacGill/Walther 2000, p. 11; and Schürmann, telephone conversation with Bieling.</p>	

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50	<p>John Gutmann, American, born Germany. 1905–1998 <i>Shrug of the Shoulder</i> 1935 Gelatin silver print 7 7/8 × 8 5/8" (20 × 21.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1677.2001 PHOT</p>	<p>The artist, San Francisco; to Fraenkel Gallery, San Francisco, July 22, 1980 [1]; purchased by Brent Sikkema, Boston, March 7, 1984 [2]; to Robert Miller Gallery, New York, 1999 [3]; purchased by Thomas Walther, June 16, 1999 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Amy Whiteside (Fraenkel Gallery), letter to Audrey Sands, October 25, 2013; and Fraenkel Gallery registration no. JG.115.Y on sheet verso. [2] Ibid. [3] Robert Miller Gallery invoice no. 9846P, June 16, 1999; and Miller archival no. RMG +G+ 9901.058.c on sheet verso.</p>	
51	<p>John Gutmann, American, born Germany. 1905–1998 <i>Class</i> 1935 Gelatin silver print 8 3/4 × 7 9/16" (22.3 × 19.2 cm) Thomas Walther Collection. The Family of Man Fund 1678.2001 PHOT</p>	<p>The artist, San Francisco; consigned to Fraenkel Gallery, San Francisco, August 9, 1985 [1]; purchased by Kicken-Pauseback Galerie GmbH, Cologne, January 21, 1989 [2]; purchased by Thomas Walther, June 1, 1989 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 7; Amy Whiteside (Fraenkel Gallery), letter to Audrey Sands, October 25, 2013; and Fraenkel Gallery registration no. JG.0553.Y on sheet verso. [2] MacGill/Walther 2001(3), p. 7; and Whiteside, letter to Sands. [3] Kicken-Pauseback Galerie invoice no. 1078, June 1, 1989, annotated with Thomas Walther archival no. TW 890601; and Walther archival no. TW 890601 on sheet verso.</p>	

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52	<p>John Gutmann, American, born Germany. 1905–1998 <i>Protoplasmic Self-Portrait</i> 1937 Gelatin silver print 9 15/16 × 7 15/16" (25.2 × 20.1 cm) Thomas Walther Collection. Gift of Mrs. Mervyn Palmer, by exchange 210.2017 PHOT</p>	<p>From the John Gutmann Estate on consignment to Fraenkel Gallery, San Francisco in 2000; Thomas Walther purchased in 2004. Purchased by The Museum of Modern Art, New York, 2017.</p>	
53	<p>John Gutmann, American, born Germany. 1905–1998 <i>Hands on Wall Graffiti</i> 1939 Gelatin silver print 9 9/16 × 7 3/16" (24.3 × 18.2 cm) Thomas Walther Collection. The Family of Man Fund 1679.2001 PHOT</p>	<p>The artist, San Francisco; consigned to Fraenkel Gallery, San Francisco, August 9, 1985 [1]; purchased by Thomas Walther, October 8, 1996 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 7; Amy Whiteside (Fraenkel Gallery), letter to Audrey Sands, October 25, 2013; and Fraenkel Gallery registration no. JG.542.Y inscribed on mount verso. [2] Fraenkel Gallery invoice no. 2244. October 8, 1996.</p>	

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54	<p>Dr. Arvid Gutschow, German, 1900–1984 <i>Plowed Field in Frost</i> c. 1930 Gelatin silver print 15 3/16 × 19 3/16" (38.5 × 48.8 cm) Thomas Walther Collection. Committee on Photography Fund 211.2017 PHOT</p>	<p>Between 1929–1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	
55	<p>Johan Hagemeyer, American, born Holland. 1884–1962 <i>Untitled</i> c. 1924 Gelatin silver print 5 7/8 × 8 7/16" (15 × 21.5 cm) Thomas Walther Collection. Gift of Thomas Walther 1684.2001 PHOT</p>	<p>The artist, Berkeley; by inheritance to the artist's descendants, 1962 [1]; to Edwynn Houk Gallery, New York, early 1980s [2]; purchased by Thomas Walther, 1988 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Edwynn Houk, conversation with Simon Bieling, New York, March 2005. [2] Ibid.; and MacGill/Walther 2000, p. 12. [3] Thomas Walther archival no. TW 881005 on mount verso.</p>	

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Paul Edmund Hahn, German, 1897–1960*The Speaker*

1928–29

Gelatin silver print

6 1/4 × 8 9/16" (15.9 × 21.8 cm)

Thomas Walther Collection. Gift of Thomas Walther

1685.2001 PHOT

The artist, Frankfurt; by inheritance to the artist's daughter, Frankfurt [1]; purchased by Egidio Marzona, Berlin/Bielefeld, c. 1978–79 [2]; purchased by Ex Libris (Arthur Cohen and Elaine Lustig Cohen), New York, c. 1980 [3]; purchased by Prakapas Gallery, Bronxville, N.Y., c. March 17, 1981 [4]; purchased by Thomas Walther, December 21, 1988 [5]; given to The Museum of Modern Art, New York, 2001.

[1] Egidio Marzona, conversation with Thomas Walther, Berlin, April 2014.

[2] Ibid.

[3] Ibid. Arthur Cohen and Elaine Lustig Cohen mounted an exhibition of Foto-Auge photographs at Ex Libris, in New York, c. 1980.

[4] William F. Cuozzi (on behalf of Dorothy Augusta Prakapas), letter to Maria Morris Hambourg, October 2013; and Prakapas Gallery inventory no. 81.3.17.4, on file with the Prakapas family. The inventory number indicates that the print was purchased by Eugene Prakapas some time prior to and around March 17, 1981.



[5] Cuozzi, letter to Hambourg; Prakapas Gallery records for date of Walther's purchase; and Prakapas invoice, December 21, 1988.



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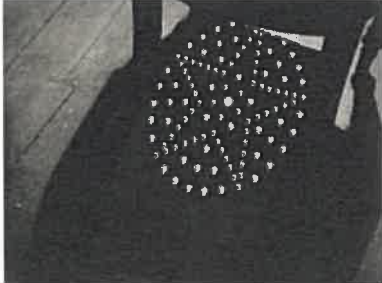

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<p>57</p>	<p>Jaroslava HatlÁková, Czech, 1904–1989 <i>Solid in Space – Enlarged</i> 1935 Two gelatin silver prints in overmat Overall 16 7/8 × 11 7/8 " (42.9 × 30.1 cm) Thomas Walther Collection. Frances Keech Bequest, by exchange 1686.2001 PHOT</p>	<p>The artist; to the artist's estate [1]; probably through Suzanne Pastor to Galerie Rudolf Kicken, Cologne, c. 1990 [2]; to Peter Berg, New York, c. 1991 [3]; to Walter F. Maibaum Fine Arts Inc., New York, c. 1992 [4]; purchased by Adam J. Boxer, Brooklyn, N.Y., October 1992 [5]; to Jack Banning + Associates, New York, 1994 [6]; to Ubu Gallery, New York [7]; purchased by Thomas Walther, January 21, 1997 [8]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 7. [2] Adam Boxer, e-mail to Maria Morris Hambourg, November 25, 2013. [3] MacGill/Walther 2001(3), p. 7; and Boxer, e-mail to Hambourg. [4] MacGill/Walther 2001(3), p. 7; and Boxer, e-mail to Hambourg. [5] MacGill/Walther 2001(3), p. 7; Boxer, e-mail to Hambourg; and Walter F. Maibaum Fine Arts Inc. invoice, October 22, 1992. [6] MacGill/Walther 2001(3), p. 7. [7] Ibid.; and Boxer, e-mail to Hambourg. [8] Ubu Gallery invoice, January 21, 1997.</p>	
<p>58</p>	<p>Raoul Hausmann, German, born Austria. 1886–1971 <i>Untitled</i> February 1931 Gelatin silver print 5 3/8 × 4 7/16" (13.7 × 11.3 cm) Thomas Walther Collection. Gift of Thomas Walther 1687.2001 PHOT</p>	<p>The artist, Berlin; given to the artist's first wife, Elfriede Hausmann-Schaeffer, Berlin, 1933 [1]; to the artist's daughter, Vera Hausmann, Berlin [2]; to Cornelia Frenkel, Freiburg, Germany [3]; purchased by Thomas Walther, June 1990 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 5. The artist went into exile in Ibiza in 1933. [2] Ibid. [3] Ibid. [4] Ibid.</p>	

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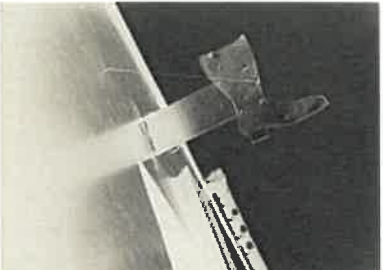

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59	<p>Raoul Hausmann, German, born Austria. 1886–1971 <i>Untitled</i> 1931 Gelatin silver print 6 3/4 × 9 5/16" (17.2 × 23.6 cm) Thomas Walther Collection. Horace W. Goldsmith Fund through Robert B. Menschel 1688.2001 PHOT</p>	<p>The artist, Berlin; given to the artist's first wife, Elfriede Hausmann-Schaeffer, Berlin, 1933 [1]; to the artist's daughter, Vera Hausmann, Berlin [2]; to Cornelia Frenkel, Freiburg, Germany [3]; purchased by Thomas Walther, June 1990 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 8. The artist went into exile in Ibiza in 1933. [2] Ibid. [3] Ibid.</p>	
60	<p>Raoul Hausmann, German, born Austria. 1886–1971 <i>Play of Light Around a Chair</i> 1931 Gelatin silver print 6 3/4 × 8 15/16" (17.1 × 22.7 cm) Thomas Walther Collection. Horace W. Goldsmith Fund through Robert B. Menschel 1691.2001 PHOT</p>	<p>The artist, Berlin. The artist's daughter, Vera Hausmann, Berlin [2]; to Cornelia Frenkel, Freiburg, Germany [3]; purchased by Thomas Walther, October 4, 1986 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 8. [2] Ibid. [3] Ibid. [4] Ibid.; and Thomas Walther archival no. TW 861004 on sheet verso.</p>	
61	<p>John P. Heins, American, 1896–1969 <i>Untitled</i> c. 1919 Platinum print 4 13/16 × 3 13/16" (12.2 × 9.7 cm) Thomas Walther Collection. Gift of Thomas Walther 1693.2001 PHOT</p>	<p>The artist, Saratoga Springs, N.Y.; by inheritance to the artist's wife, Frances Heins, Saratoga Springs, 1969 [1]; to Keith de Lellis, New York, c. 1986 [2]; purchased by Thomas Walther, October 1988 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Keith de Lellis, telephone conversation with Simon Bieling, March 30, 2005. [2] MacGill/Walther 2000, p. 13; and de Lellis, letter to Audrey Sands, October 26, 2013. [3] Keith Douglas de Lellis Fine Art Photography invoice, October 10, 1988, annotated with Thomas Walther archival no. TW 881003; and Walther archival no. TW 881003 on mount verso.</p>	

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62	<p>Florence Henri, Swiss, born United States. 1893–1982 <i>Composition No. 19</i> 1928–30 Gelatin silver print 10 5/16 × 14 3/8" (26.2 × 36.5 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1695.2001 PHOT</p>	<p>The artist, Paris; to Romeo Martinez, Paris [1]; sold through Sotheby's New York ("Photographs Including the Collection of Romeo Martinez and J. Kasmin") to Thomas Walther, May 10–11, 1983 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Jürgen Wilde, letter to Simon Bieling, May 12, 2005; and Thomas Walther, e-mail to Maria Morris Hambourg, November 21, 2013. [2] Walther, e-mail to Hambourg.</p>	
63	<p>Florence Henri, Swiss, born United States. 1893–1982 <i>The Little Boot</i> 1931 Gelatin silver print 8 3/16 × 11 1/4" (20.8 × 28.6 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1697.20 PHOT</p>	<p>The artist, Paris [1]; to Herbert Molderings, Münster, 1975 [2]; purchased by Thomas Walther, 1980s [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Herbert Molderings, telephone conversation with Simon Bieling, January 18, 2005. [2] MacGill/Walther 2000, p. 14; and Molderings, letter to Maria Morris Hambourg, October 1, 2013. [3] Molderings, letter to Hambourg.</p>	
64	<p>Florence Henri, Swiss, born United States. 1893–1982 <i>Wood and Coal, Wine and Liquor</i> 1931 Gelatin silver print 11 3/16 × 15 3/8" (28.4 × 39.1 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1698.2001 PHOT</p>	<p>The artist, Paris [1]; to Galerie m, Bochum, Germany, 1975 [2]; to Herbert Molderings, Münster, 1976 [3]; purchased by Thomas Walther, 1980s [4] or April 1992 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Herbert Molderings, telephone conversation with Simon Bieling, January 18, 2005. [2] Molderings, letter to Maria Morris Hambourg, October 1, 2013. [3] Ibid.; and MacGill/Walther 2000, p. 14. [4] Molderings, letter to Hambourg. [5] Thomas Walther Photography Collection inventory sheet, unnumbered, n.d.</p>	

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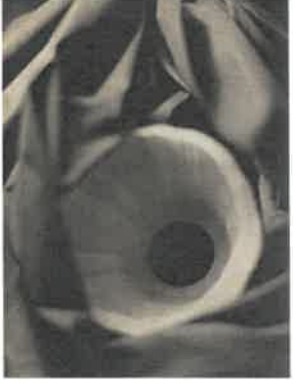

65	<p>J. Jay Hirz, American, 1879–1963 <i>Brooklyn Bridge in Rainy Weather</i> 1927 Gelatin silver print 9 1/2 × 7 11/16" (24.2 × 19.5 cm) Thomas Walther Collection. Gift of Thomas Walther 1700.2001 PHOT</p>	<p>The artist, New York. Frederick Lewis Stock Photos, after 1938 [1]; to Tom Jacobson, San Diego, c. 1979 [2]; sold through Sotheby's New York (sale 5043, lot 89) to Thomas Walther, May 6, 1987 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Tom Jacobson, letter to Simon Bieling, June 2005. Frederick Lewis Stock Photos was established in 1938. [2] Ibid. [3] MacGill/Walther 2001(4), p. 5; Thomas Walther archival no. TW 870502 on sheet verso; and Sotheby's invoice no. 5571 103, May 6, 1987.</p>	
66	<p>Irene Hoffmann, German, 1903–1971 <i>Bauhaus: View from the Workshops Building onto the Studio Building</i> 1929–33 Gelatin silver print 5 3/16 × 6 3/4" (13.2 × 17.1 cm) Thomas Walther Collection. Gift of Leon Levinstein, by exchange 1701.2001 PHOT</p>	<p>The artist; sold through Kunsthaus Lempertz, Cologne (sale 733, lot 16), to Thomas Walther, November 9, 1996 [1]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 9; and Kunsthaus Lempertz invoice, November 9, 1996.</p>	
67	<p>Ewald Hoinkis, German, 1897–1960 <i>Untitled (Self-portrait)</i> c. 1930 Gelatin silver print 9 3/8 × 6 15/16" (23.8 × 17.6 cm) Thomas Walther Collection. Gift of Thomas Walther 214.2017 PHOT</p>	<p>From unconfirmed source to Thomas Walther in [YEAR]. Purchased by The Museum of Modern Art, New York, 2017</p> <p>Thomas Walther and Jane Pierce confirmed the following were not the source of this work: Schneider-Henn, so JP reached out to Schneider-Henn, Einrich Berenson in the 1980s, Dietrich Schneider-Henn in 1996, Lempertz and Bassenge [March 2020]</p>	

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68	<p>Ewald Hoinkis, German, 1897–1960 <i>Untitled (George Grosz in his Berlin Studio)</i> 1928 Gelatin silver print 4 1/8 × 3 1/16" (10.5 × 7.7 cm) Thomas Walther Collection. Gift of Thomas Walther 212.2017 PHOT</p>	<p>From Grisebach Auction (November 23, 2000 sale 83, lot 1226) to Deborah Bell Gallery, New York in 2000 to Thomas Walther in 2002. Purchased by The Museum of Modern Art, New York, 2017.</p>	
69	<p>Bernard Shea Horne, American, 1867–1933 <i>Untitled</i> 1916–17 Platinum print 8 1/16 × 6 1/8" (20.5 × 15.5 cm) Thomas Walther Collection. Gift of Thomas Walther 1702.2001 PHOT</p>	<p>The artist, New York; to Max Weber (1881–1961), New York [1]; to Weber's daughter, Joy Weber, New Mexico [2]; to Keith de Lellis, New York [3]; purchased by Thomas Walther, May 12, 1995 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Keith de Lellis, telephone conversation with Simon Bieling, March 30, 2005. [2] <i>Ibid.</i>; and de Lellis, letter to Audrey Sands, October 26, 2013. [3] MacGill/Walther 2000, p. 14. [4] Keith de Lellis Fine Art Photography invoice, May 12, 1995.</p>	
70	<p>Bernard Shea Horne, American, 1867–1933 <i>Roll Film Holder</i> 1916–17 Platinum print 6 1/4" (15.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1703.2001 PHOT</p>	<p>The artist, New York; to Max Weber (1881–1961), New York [1]; to Weber's daughter, Joy Weber, New Mexico [2]; to Keith de Lellis, New York [3]; purchased by Thomas Walther, May 12, 1995 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Keith de Lellis, telephone conversation with Simon Bieling, March 30, 2005. [2] <i>Ibid.</i>; and de Lellis, letter to Audrey Sands, October 26, 2013. [3] MacGill/Walther 2000, p. 14. [4] Keith de Lellis Fine Art Photography invoice, May 12, 1995.</p>	

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71	<p>Bernard Shea Horne, American, 1867–1933 <i>Untitled</i> 1916–17 Platinum print 8 × 6 1/8" (20.3 × 15.5 cm) Thomas Walther Collection. Gift of Thomas Walther 1704.2001 PHOT</p>	<p>The artist, New York; to Max Weber (1881–1961), New York [1]; to Weber's daughter, Joy Weber, New Mexico [2]; to Keith de Lellis, New York [3]; purchased by Thomas Walther, May 12, 1995 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Keith de Lellis, telephone conversation with Simon Bieling, March 30, 2005. [2] Ibid.; and de Lellis, letter to Audrey Sands, October 26, 2013. [3] MacGill/Walther 2000, p. 14. [4] Keith de Lellis Fine Art Photography invoice, May 12, 1995.</p>	
72	<p>Bernard Shea Horne, American, 1867–1933 <i>Design</i> 1916–17 Platinum print 7 15/16 × 6 1/8" (20.2 × 15.5 cm) Thomas Walther Collection. Gift of Thomas Walther 1705.2001 PHOT</p>	<p>The artist, New York; to Max Weber (1881–1961), New York [1]; to Weber's daughter, Joy Weber, New Mexico [2]; to Keith de Lellis, New York [3]; purchased by Thomas Walther, May 12, 1995 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Keith de Lellis, telephone conversation with Simon Bieling, March 30, 2005. [2] Ibid.; and de Lellis, letter to Audrey Sands, October 26, 2013. [3] MacGill/Walther 2000, p. 14. [4] Keith de Lellis Fine Art Photography invoice, May 12, 1995.</p>	
73	<p>George Hoyningen-Huene, American, born Russia. 1900–1968 <i>Henri Cartier-Bresson</i> 1935 Gelatin silver print 9 11/16 × 7 11/16" (24.6 × 19.5 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1707.2001 PHOT</p>	<p>The artist; to the artist's first wife, Ratna Mohini (1904–1988), Paris [1]; to Mohini's archive, Paris, 1988 [2]; purchased by Alain Paviot, Paris, December 1989 [3]; purchased by Charles Isaacs, Malvern, Penn., 1993 [3]; purchased by Thomas Walther, January 16, 1993 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Charles Isaacs, letter to Maria Morris Hambourg, September 24, 2013. [2] Ibid. [3] Ibid. [4] MacGill/Walther 2000(2), p. 34.</p>	

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74	<p>Lotte Jacobi, American, born Germany. 1896–1990 <i>Franz Lederer</i> c. 1929 Gelatin silver print 8 3/8 × 6 1/8" (21.3 × 15.5 cm) Thomas Walther Collection. Grace M. Mayer Fund 1708.2001 PHOT</p>	<p>The artist; to the artist's archive (the artist's daughter-in-law) [1]; to Stephen White Gallery, Beverly Hills, Calif., 1986 [2]; purchased by Thomas Walther, December 28, 1987 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 9. [2] Ibid. [3] Ibid.; and Stephen White Gallery invoice no. 7340, December 28, 1987.</p>	
75	<p>Roman Karmen, Russian, 1906–1978 <i>Moscow Illuminations Celebrating the Tenth Anniversary of the Russian Revolution</i> 1927 Gelatin silver print 9 1/8 × 11 7/16" (23.2 × 29 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1712.2001 PHOT</p>	<p>The artist; to El Lissitzky (1890–1941), Moscow [1]; by inheritance to the estate of El Lissitzky (the artist's son, Jen Lissitzky), 1941 [2]; to Priska Pasquer, Photographic Art Consulting, Cologne, 1996 [3]; purchased by Thomas Walther, July 10, 1996 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Priska Pasquer, letter to Maria Morris Hambourg, October 28, 2013. According to Priska Pasquer, "[El] Lissitzky received the print during his lifetime. When Lissitzky was sick he worked a lot with prints by other photographers, for example for USSR in Construction [magazine]. It is said that he was lying in his bed covered with photographs from other photographers, producing montages and collages." [2] MacGill/Walther 2001(3), p. 10. [3] Ibid.; and Pasquer, letter to Hambourg. [4] MacGill/Walther 2001(3), p. 10; MacGill/Walther 2000(2), p. 51; and Priska Pasquer, Photographic Art Consulting invoice, July 12, 1996.</p>	

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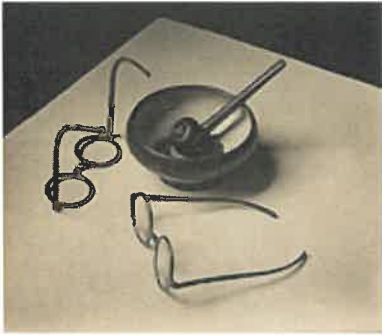


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<p>76</p>	<p>André Kertész, American, born Hungary. 1894–1985 <i>Chez Mondrian</i> 1926 Gelatin silver print 4 1/4 × 3 1/16" (10.8 × 7.8 cm) Thomas Walther Collection. Grace M. Mayer Fund and gift of the artist, by exchange 1717.2001 PHOT</p>	<p>The artist, Paris; to István (Étienne) Beöthy (1897–1961), Paris, c. 1927 [1]; by inheritance to Beöthy's wife, Anna Beöthy, Paris, 1961 [2]; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1980 [3]; purchased by Thomas Walther, 1980 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Jürgen Wilde, letter to Simon Bieling, May 12, 2005. [2] <i>Ibid.</i>; and MacGill/Walther 2000, p. 16. [3] MacGill/Walther 2000, p. 16; and Wilde, letter to Bieling. [4] MacGill/Walther 2000, p. 16; Wilde, letter to Bieling; and Wilde, letter to Audrey Sands, October 1, 2013.</p>	
<p>77</p>	<p>André Kertész, American, born Hungary. 1894–1985 <i>Mlle. Jaffée</i> 1926 Gelatin silver print 6 1/4 × 5 11/16" (15.8 × 14.5 cm) Thomas Walther Collection. Grace M. Mayer Fund 1719.2001 PHOT</p>	<p>The artist, New York [1]; to Jane Corkin Gallery, Toronto [2]; purchased by Thomas Walther, November 1979 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Thomas Walther, conversation with Simon Bieling, Berlin, February 2, 2006. [2] MacGill/Walther 2000, p. 17. [3] Jane Corkin Gallery invoice no. 161, November 8, 1979; and Thomas Walther archival no. TW 791104 on mount verso.</p>	
<p>78</p>	<p>André Kertész, American, born Hungary. 1894–1985 <i>Mondrian</i> 1926 Gelatin silver print 4 5/16 × 3 1/8" (10.9 × 7.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1720.2001 PHOT</p>	<p>The artist, Paris; to Michel Seuphor, Paris, c. 1928 [1]; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1979–80 [2]; purchased by Thomas Walther, 1980 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 6; and Jürgen Wilde, letter to Simon Bieling, May 12, 2005. [2] MacGill/Walther 2001(4), p. 6; and Wilde, letter to Audrey Sands, October 1, 2013. [3] MacGill/Walther 2001(4), p. 6; and Wilde, letter to Sands.</p>	

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79	<p>André Kertész, American, born Hungary. 1894–1985 <i>Mondrian's Glasses and Pipe</i> 1926 Gelatin silver print 3 1/8 × 3 11/16" (7.9 × 9.3 cm) Thomas Walther Collection. Grace M. Mayer Fund 1721.2001 PHOT</p>	<p>The artist, Paris; to Michel Seuphor, Paris, c. 1928 [1]; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1979–80 [2]; purchased by Thomas Walther, 1980 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Jürgen Wilde, letter to Simon Bieling, May 12, 2005. [2] MacGill/Walther 2000, p. 17; Wilde, letter to Audrey Sands, October 1, 2013; and Wilde, letter to Bieling. [3] Wilde, letter to Sands.</p>	
80	<p>André Kertész, American, born Hungary. 1894–1985 <i>Mondrian's Studio</i> 1926 Gelatin silver print 4 3/16 × 2 5/8" (10.7 × 6.6 cm) Thomas Walther Collection. Grace M. Mayer Fund 1722.2001 PHOT</p>	<p>The artist, Paris; to Michel Seuphor, Paris, c. 1927 [1]; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1979–80 [2]; purchased by Thomas Walther, 1980 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 11. [2] Ibid.; and Jürgen Wilde, letter to Audrey Sands, October 1, 2013. [3] Wilde, letter to Sands.</p>	
81	<p>André Kertész, American, born Hungary. 1894–1985 <i>Portrait of Mme. R.</i> 1926 Gelatin silver print 8 7/16 × 5 1/16" (21.4 × 12.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1723.2001 PHOT</p>	<p>The artist, New York [1]; purchased by Jane Corkin Gallery, Toronto, 1979 [2]; purchased by Thomas Walther, November 1979 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Thomas Walther, conversation with Simon Bieling, Berlin, February 2, 2006. [2] MacGill/Walther 2000, p. 17; and Jane Corkin, telephone conversation with Maria Morris Hambourg, November 2013. [3] Corkin, telephone conversation with Hambourg; and Jane Corkin Gallery invoice no. 161, November 8, 1979.</p>	

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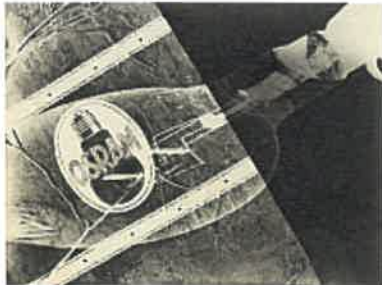
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M. Bieling

82	<p>André Kertész, American, born Hungary. 1894–1985 <i>Magda Förstner</i> 1926 Gelatin silver print 3 9/16 × 1 1/2" (9.1 × 3.8 cm) Thomas Walther Collection. Gift of Thomas Walther 1731.2001 PHOT</p>	<p>The artist, Paris; to István (Étienne) Beöthy (1897–1961), Paris, c. 1929 [1]; to István Beöthy's wife, Anna Beöthy, Paris, 1961 [2]; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1980 [3]; purchased by Thomas Walther, 1980 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Jürgen Wilde, letter to Simon Bieling, May 12, 2005. [2] Ibid.; and MacGill/Walther 2001(4), p. 6. [3] MacGill/Walther 2001(4), p. 6; and Wilde, letter to Bieling. [4] MacGill/Walther 2001(4), p. 6; and Wilde, letter to Bieling.</p>	
83	<p>André Kertész, American, born Hungary. 1894–1985 <i>Latin Quarter</i> 1927 Gelatin silver print 3 7/8 × 3 1/16" (9.8 × 7.8 cm) Thomas Walther Collection. Grace M. Mayer Fund 1718.2001 PHOT</p>	<p>The artist, Paris; to István (Étienne) Beöthy (1897–1961), Paris, c. 1927 [1]; by inheritance to István Beöthy's wife, Anna Beöthy, Paris, 1961 [2]; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1980 [3]; purchased by Thomas Walther, 1980 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Jürgen Wilde, letter to Simon Bieling, May 12, 2005. [2] Ibid., and MacGill/Walther 2000, p. 16. [3] MacGill/Walther 2000, p. 16; and Wilde, letter to Bieling. [4] MacGill/Walther 2000, p. 16; and Wilde, letter to Bieling.</p>	
84	<p>André Kertész, American, born Hungary. 1894–1985 <i>Paul Dermée, Enrico Prampolini, Michel Seuphor</i> 1927 Gelatin silver print 3 1/16 × 3 7/8" (7.8 × 9.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1727.2001 PHOT</p>	<p>The artist, New York; to Jane Corkin Gallery, Toronto; purchased by Thomas Walther, possibly July 1977 [1]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Jane Corkin Gallery invoice no. 87, item 11, annotated with Thomas Walther archival no. TW 770736.</p>	

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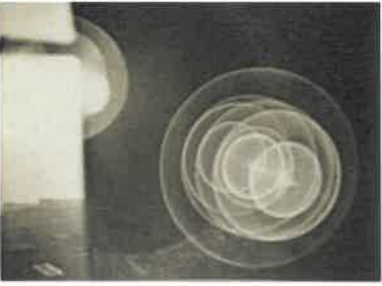

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85	<p>André Kertész, American, born Hungary. 1894–1985 <i>Fork</i> 1928 Gelatin silver print 2 3/4 × 3 5/8" (7 × 9.2 cm) Thomas Walther Collection. Grace M. Mayer Fund 1730.2001 PHOT</p>	<p>The artist, New York [1]; purchased by Jane Corkin Gallery, Toronto [2]; purchased by Thomas Walther, May 1979 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Thomas Walther, conversation with Simon Bieling, Berlin, January 2006; and Jane Corkin, telephone conversation with Maria Morris Hambourg, November 2013. [2] Walther, telephone conversation with Bieling, June 22, 2004; Jürgen Wilde, letter to Bieling, May 12, 2005; and Corkin, telephone conversation with Hambourg. [3] Corkin, telephone conversation with Hambourg; and Jane Corkin Gallery invoice no. 58, May 5, 1979.</p>	
86	<p>André Kertész, American, born Hungary. 1894–1985 <i>Distortion #126</i> 1933 Gelatin silver print 8 × 13 3/8" (20.3 × 34 cm) Thomas Walther Collection. Gift of Thomas Walther 1734.2001 PHOT</p>	<p>The artist; to Tibor Gergely (1900–1978), possibly New York [1]; by inheritance to Greta Schreyer (1917–2005), New York, January 13, 1978 [2]; to Janos Gat Gallery, New York, 1996 [3]; purchased by Thomas Walther, May 9, 1996 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Janos Gat, e-mail to Simon Bieling, March 30, 2005; and Gat, letter to Audrey Sands, September 23, 2013. Tibor Gergely was a Hungarian illustrator, a close friend of Kertész. [2] Gat, e-mail to Bieling; and Gat, letter to Sands. Greta Schreyer was an Austrian painter. [3] MacGill/Walther 2000, p. 18; and Gat, letter to Sands. [4] MacGill/Walther 2000(2), p. 25.</p>	
87	<p>Edmund Kesting, German, 1892–1970 <i>Photogram Lightbulb</i> 1927 Gelatin silver print 11 5/8 × 15 5/8" (29.6 × 39.7 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1737.2001 PHOT</p>	<p>The artist, Berlin; to the artist's estate (the artist's son, Konstantin Kesting), Birkenwerder, Germany [1]; to Galerie Berinson, Berlin, c. 1990 [2]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 11. [2] Ibid.</p>	

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88	<p>Edmund Kesting, German, 1892–1970 <i>Glance to the Sun</i> 1928 Gelatin silver print 13 1/16 × 14 1/2" (33.2 × 36.8 cm) Thomas Walther Collection. Gift of Thomas Walther 1736.2001 PHOT</p>	<p>The artist, Berlin; to the artist's estate (the artist's son, Konstantin Kesting), Birkenwerder, Germany [1]; to Galerie Berinson, Berlin, c. 1990 [2]; purchased by Thomas Walther, possibly March 1990 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 7. [2] Ibid. [3] Thomas Walther archival no. TW 900301 on mount verso.</p>	
89	<p>Imre Kinszki, Hungarian, 1901–1945 <i>Untitled</i> c. 1930 Gelatin silver print 3 3/8 × 4 9/16" (8.5 × 11.6 cm) Thomas Walther Collection. Gift of Thomas Walther 1739.2001 PHOT</p>	<p>The artist; to the artist's daughter, Judit Kinszki [1]; to Csaba Morocz, Paris, 1996 [2]; to Howard Greenberg Gallery, New York, 1996 [3]; purchased by Thomas Walther, February 20, 1998 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Csaba Morocz, e-mail to Simon Bieling, June 11, 2005. [2] Ibid.; and MacGill/Walther 2001(4), p. 7. [3] MacGill/Walther 2001(4), p. 7; and Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013. [4] Howard Greenberg Gallery invoice no. 98-231, February 20, 1998.</p>	
90	<p>Imre Kinszki, Hungarian, 1901–1945 <i>Untitled</i> 1929–32 Gelatin silver print 2 15/16 × 2 1/8" (7.5 × 5.4 cm) Thomas Walther Collection. Gift of Thomas Walther 1740.2001 PHOT</p>	<p>The artist; to the artist's daughter, Judit Kinszki [1]; to Vintage Galéria, Budapest, 1997 [2]; to Howard Greenberg Gallery, New York, 1997 [3]; purchased by Thomas Walther, February 20, 1998 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Attila Pocze (Vintage Galéria), e-mail to Simon Bieling, April 7, 2005. [2] MacGill/Walther 2001(4), p. 7; and Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013. [3] MacGill/Walther 2001(4), p. 7; and Colen, e-mail to Hambourg. [4] Howard Greenberg Gallery invoice no. 98-231, February 20, 1998; and Colen, e-mail to Hambourg.</p>	

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91	<p>Gustav Klutssis, Latvian, 1895–1938 <i>Untitled</i> 1926 Gelatin silver print 3 1/2 × 2 9/16" (8.9 × 6.5 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1741.2001 PHOT</p>	<p>The artist; to the artist's son, Edvard Gustavovic Kulagin [1]; to Priska Pasquer, Photographic Art Consulting, Cologne [2]; purchased by Thomas Walther, October 1, 1997 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 10. [2] Ibid. [3] Priska Pasquer, Photographic Art Consulting invoice, October 1, 1997.</p>	
92	<p>François Kollar, French, born Slovakia. 1904–1979 <i>Untitled (Circles of Light)</i> 1930 Gelatin silver print 9 3/8 × 6 15/16" (23.8 × 17.6 cm) Thomas Walther Collection. Gift of Thomas Walther 216.2017 PHOT</p>	<p>From PIASA Auction House, Paris, France, May 23, 2006 to Galerie 1900-2000 (David Fleiss), Paris, to Thomas Walther December 28, 2012. Purchased by The Museum of Modern Art, New York, 2017.</p>	

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93	<p>Germaine Krull, Dutch, born Germany. 1897–1985 <i>Untitled</i> 1926–28 Gelatin silver print 6 5/8 × 9" (16.9 × 22.9 cm) Thomas Walther Collection. Gift of David H. McAlpin, by exchange 1752.2001 PHOT</p>	<p>The artist, Paris [1]; to Archives Jean Selz, Paris [2]; to François Meyer, Paris [3]; to Galerie Alain Paviot, Paris, by 1997 [4]; sold through Robert Miller Gallery (Howard Read) to Thomas Walther, 1997 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Alain Paviot, telephone conversation with Simon Bieling, April 1, 2005. [2] MacGill/Walther, 2001(3), p. 12. [3] Ibid. [4] Ibid. [5] Ibid.; Paviot, conversation with Maria Morris Hambourg, Paris, September 2013; Robert Miller Gallery archival no. on sheet verso; and Robert Miller Gallery invoice no. 8803P, January 23, 1997. The print was exhibited in Galerie Alain Paviot: Vingt ans après at Robert Miller Gallery, January 8–February 8, 1997.</p>	
94	<p>Germaine Krull, Dutch, born Germany. 1897–1985 <i>Untitled</i> 1927–28 Gelatin silver print 9 × 6 1/4" (22.9 × 15.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1750.2001 PHOT</p>	<p>The artist. Henry Feldstein, Forest Hills, N.Y., by 1989 [1]; purchased by Thomas Walther, April 29, 1990 [2]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 8. [2] Ibid.; and MacGill/Walther 2000(2), p. 21.</p>	

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MacGill

<p>95</p>	<p>Germaine Krull, Dutch, born Germany. 1897–1985 <i>Street Fair, Slide</i> 1928 Gelatin silver print 9 × 6 1/8" (22.9 × 15.6 cm) Thomas Walther Collection. Gift of David H. McAlpin, by exchange 1751.2001 PHOT</p>	<p>The artist, Paris. Schostal picture agency archive, Vienna [1]; transferred to Christian Brandstätter Verlag, Vienna, early 1990s [2]; to Charles Nes Photography, New York, 1996 [3]; by consignment to Deborah Bell, New York, 1996 [4]; purchased by Thomas Walther, 1996 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Charles Nes, e-mail to Deborah Bell, August 8, 2013. [2] Ibid. [3] Bell, letter to Simon Bieling, April 4, 2005; Nes, e-mail to Bell. [4] Bell, letter to Bieling; MacGill/Walther 2000, p. 20. [5] MacGill/Walther 2000, p. 20.</p>	
<p>96</p>	<p>Germaine Krull, Dutch, born Germany. 1897–1985 <i>Jean Cocteau</i> 1929 Gelatin silver print 8 3/4 × 6 1/2" (22.3 × 16.5 cm) Thomas Walther Collection. Gift of Thomas Walther 1753.2001 PHOT</p>	<p>The artist, Paris. Private collection, Paris [1]; to Edwynn Houk Gallery, New York [2]; purchased by Thomas Walther, June 1990 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>The name of the private collector(s) is unknown and, after substantial research, MoMA was unable to determine the name(s) of the private collectors/private collections.</p> <p>[1] MacGill/Walther 2001(4), p. 8; and Edwynn Houk, conversation with Simon Bieling, New York, March 30, 2005. [2] MacGill/Walther 2001(4), p. 8; and Houk, conversation with Bieling. [3] MacGill/Walther 2001(4), p. 8; and Edwynn Houk Gallery invoice no. 4990, June 28, 1990.</p>	

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97	<p>Germaine Krull, Dutch, born Germany. 1897–1985 <i>Marseille</i> 1930 Gelatin silver print 8 9/16 × 5 13/16" (21.8 × 14.8 cm) Thomas Walther Collection. Gift of Thomas Walther 1748.2001 PHOT</p>	<p>The artist, Paris; to Walter Benjamin (1892–1940), Paris [1]; to Gershom Scholem, Jerusalem [2]; to Gary Smith, Berlin [3]; to Galerie Berinson, Berlin, 1990s [4]; purchased by Thomas Walther; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 8. [2] Ibid. [3] Ibid. [4] Ibid.</p>	
98	<p>Germaine Krull, Dutch, born Germany. 1897–1985 <i>Marseille</i> June 1930 Gelatin silver print 8 3/8 × 6" (21.2 × 15.3 cm) Thomas Walther Collection. Gift of Thomas Walther 1749.2001 PHOT</p>	<p>The artist, Paris; to Walter Benjamin (1892–1940), Paris [1]; to Gershom Scholem, Jerusalem [2]; to Gary Smith, Berlin [3]; to Galerie Berinson, Berlin, 1990s [4]; purchased by Thomas Walther; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Hendrik Berinson, conversation with Simon Bieling, Galerie Berinson, Berlin, February 18, 2005. [2] Ibid. [3] Ibid. [4] MacGill/Walther 2000, p. 20.</p>	
99	<p>Harry Lachman, American, 1886–1975 <i>Untitled still from The Magician (1926)</i> 1925 Gelatin silver print 8 15/16 × 11 5/16" (22.7 × 28.8 cm) Thomas Walther Collection. Gift of Thomas Walther 1755.2001 PHOT</p>	<p>The artist; to the artist's wife, Jue Quon Tai Lachman; given to Tom Jacobson, San Diego [1]; purchased by Howard Greenberg Gallery, New York [2]; purchased by Thomas Walther, February 26, 1994 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, November 5, 2013; and inscription on print verso. [2] MacGill/Walther 2001(4), p. 9; and Colen, e-mail to Hambourg. [3] Howard Greenberg Gallery invoice no. 94-1050, February 26, 1994; MacGill/Walther 2001(4), p. 9; and Colen, e-mail to Hambourg.</p>	

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<p>100</p>	<p>Walter R. Latimer, Sr., American, 1880–1924 <i>Concourse, Jersey City Station</i> 1915 Gelatin silver print 10 1/8 × 12 1/16" (25.7 × 30.6 cm) Thomas Walther Collection. Gift of Thomas Walther 1756.2001 PHOT</p>	<p>The artist, New Jersey; by inheritance to the artist's estate. Possibly sold through Christie's New York (sale 6234, lot 266) to Thomas Walther, November 11, 1986 [1]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Lot 00342, "Concourse, Jersey City, N.J. Station by Walter R. Latimer, 1915," was auctioned at Sotheby's on November 1, 1988, which may be this print.</p>	
<p>101</p>	<p>Jiří Lehovec, Czech, 1909–1995 <i>Luxury Rentals</i> 1932 Gelatin silver print 11 5/16 × 15" (28.7 × 38.1 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1757.2001 PHOT</p>	<p>The artist. An intermediary source, Prague [1]; to Galerie Rudolf Kicken, Cologne, 1987–88 [2]; sold through Kunsthaus Lempertz, Cologne (sale 733, lot 190), to Thomas Walther, November 9, 1996 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Ina Schmidt-Runke (Kicken Berlin), e-mail to Maria Morris Hambourg, November 13, 2013. [2] Kicken archival no. RK 1486-H [or RK 1486-TH] on mount verso; and Schmidt-Runke, e-mail to Hambourg. [3] Kunsthaus Lempertz invoice, November 9, 1996.</p>	
<p>102</p>	<p>Helmar Lerski, Swiss, born Germany. 1871–1956 <i>Metamorphosis 599</i> 1936 Gelatin silver print 11 1/2 × 9 1/8" (29.2 × 23.2 cm) Thomas Walther Collection. The Family of Man Fund 1758.2001 PHOT</p>	<p>The artist, Tel Aviv; by inheritance to the artist's estate (Walter Marti and Reni Mertens), Zurich [1]; possibly purchased by Galerie Rudolf Kicken, Cologne, early 1980s [2]. Sander Gallery (Gerd Sander), New York [3]; purchased by Thomas Walther, December 10, 1984 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, February 17, 2004. [2] Kicken, conversation with Bieling; and Ina Schmidt-Runke (Kicken Berlin), e-mail to Maria Morris Hambourg, November 13, 2013. [3] Sander Gallery invoice no. 1284.3.GS, December 10, 1984, inventory no. 1184.599, annotated with Thomas Walther archival no. TW 841001. [4] Ibid.</p>	

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103	<p>Helmar Lerski, Swiss, born Germany. 1871–1956 <i>Metamorphosis 601</i> 1936 Gelatin silver print 11 7/16 × 9 1/16" (29 × 23 cm) Thomas Walther Collection. The Family of Man Fund 1759.2001 PHOT</p>	<p>The artist, Tel Aviv; by inheritance to the artist's estate (Walter Marti and Reni Mertens) [1]; by consignment to Galerie Rudolf Kicken, Cologne, 1992 [2]; purchased by Thomas Walther, July 10, 1996 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, February 17, 2004. [2] Ibid.; Ina Schmidt-Runke (Kicken Berlin), e-mail to Maria Morris Hambourg, November 13, 2013; and Galerie Rudolf Kicken invoice no. 716, July 10, 1996, inventory no. P9203074. [3] MacGill/Walther 2000(2), p. 36.</p>	
104	<p>Otto Lindig, German, 1895–1966 <i>Self-Portrait in Mirror</i> 1925–30 Gelatin silver print 5 11/16 × 3 3/4" (14.4 × 9.6 cm) Thomas Walther Collection. Acquired through the generosity of Peter Norton 1767.2001 PHOT</p>	<p>The artist; to the estate of a Bauhaus student, Ahrenshoop, Germany [1]; purchased by Egidio Marzona, Berlin/Bielefeld, late 1970s [2]. Photofind Gallery/Howard Greenberg Gallery, New York [3]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Egidio Marzona, conversation with Thomas Walther, Berlin, April 2014. Marzona does not recall the name of the Bauhaus student or the estate holder from whom he purchased the print. [2] Ibid. [3] Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, November 5, 2013.</p>	
105	<p>EI Lissitzky, Russian, 1890–1941 <i>Self-Portrait</i> 1924 Gelatin silver print 5 1/2 × 3 1/2" (13.9 × 8.9 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1764.2001 PHOT</p>	<p>The artist, Moscow/Hannover. Archiv Nicolas Khardzhev, Moscow [1]; to Galerie & Edition Schlégl (Dr. István Schlégl), Zurich [2]; purchased by Thomas Walther, March 12, 1987 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Dr. István Schlégl, letter to Thomas Walther, April 4, 1990; and MacGill/Walther 2001(3), p. 13. [2] MacGill/Walther 2001(3), p. 13. [3] Ibid.; and MacGill/Walther 2000(2), p. 61.</p>	

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106	<p>EI Lissitzky, Russian, 1890–1941 <i>Record</i> 1926 Gelatin silver print 10 1/2 × 8 13/16" (26.7 × 22.4 cm) Thomas Walther Collection. Gift of Thomas Walther 1766.2001 PHOT</p>	<p>The artist, Moscow/Hannover; to the artist's estate (the artist's son, Jen Lissitzky) [1]; to Priska Pasquer, Photographic Art Consulting, Cologne, 1996 [2]; purchased by Thomas Walther, 1996 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 9; and Priska Pasquer, letter to Maria Morris Hambourg, October 28, 2013. According to Pasquer, "The son of El Lissitzky, Jen Lissitzky, who was banished with his mother in Novosibirsk returned in the late forties to the old studio of his father in Moscow. There he found a box with photographs and returned with the material to Novosibirsk. In the sixties his mother Sophie Lissitzky-Küppers [1891–1978] published the biography about the work of El Lissitzky [El Lissitzky. Maler, Architekt, Typograf, Fotograf Erinnerungen, Briefe, Schriften, (1967)]. The publishing house Verlag der Kunst kept the vintage prints in Germany until 1989. Verlag der Kunst lent these works to various exhibitions on El Lissitzky for example to the Sprengel Museum Hanover in 1988. After the fall of the wall in 1989 Jen Lissitzky emigrated to the West and shortly after Verlag der Kunst returned these original vintage prints to him." [2] MacGill/Walther 2001(4), p. 9; and Pasquer, letter to Hambourg. [3] MacGill/Walther 2001(4), p. 9; and Pasquer, letter to Hambourg.</p>	
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107	<p>EI Lissitzky, Russian, 1890–1941 <i>Cover study for Russia: Reconstruction of Architecture in the Soviet Union (New Ways of Building in the World)</i> 1929-30 Gelatin silver print 10 1/2 x 7 13/16" (26.7 x 19.8 cm) Thomas Walther Collection. Gift of Elizabeth Lorenz by exchange and gift of David A. Dechman in honor of Robert B. Menschel 220.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	
108	<p>EI Lissitzky, Russian, 1890–1941 <i>Cover study for America: The Development of Style in New Buildings in the United States (New Ways of Building in the World)</i> 1929-30 Gelatin silver print 10 1/4 x 7 5/8" (26 x 19.4 cm) Thomas Walther Collection. Gift of Henri Cartier-Bresson, by exchange 221.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	

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109	<p>Herbert List, German, 1903–1975 <i>The Couple</i> 1932 Gelatin silver print 4 9/16 × 5 7/8" (11.6 × 14.9 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1768.2001 PHOT</p>	<p>The artist. Possibly the List estate, Kaspar Fleischmann, or Galerie Rudolf Kicken, Cologne [1]; to Manfred Heiting [2]; sold through Sotheby's New York (sale 5043, lot 453) to Thomas Walther, May 10, 1983 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Manfred Heiting, telephone conversation with Maria Morris Hambourg, 2013. [2] Ibid. [3] Sotheby's invoice no. 5043 108, May 10, 1983, annotated with Thomas Walther archival no. TW 830504; and Walther archival no. TW 830504 on mount verso.</p>	
110	<p>Felix H. Man, British, born Germany. 1893–1985 <i>Platzl Beer Hall, Munich</i> August 1929 Gelatin silver print 6 15/16 × 9 7/16" (17.7 × 23.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1775.2001 PHOT</p>	<p>The artist; by inheritance to the artist's wife, Lieselotte Man, Lugano, Switzerland, 1985 [1]; to Edwynn Houk Gallery, Chicago, 1985 [2]; purchased by Thomas Walther, 1985 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Edwynn Houk, conversation with Simon Bieling, New York, March 30, 2005; and Matthew Ortiz (Edwynn Houk Gallery), e-mail to Maria Morris Hambourg, April 30, 2014. [2] Houk, conversation with Bieling; and Ortiz, e-mail to Hambourg. [3] Houk, conversation with Bieling; and Ortiz, e-mail to Hambourg. [4] MacGill/Walther 2000, p. 23.</p>	


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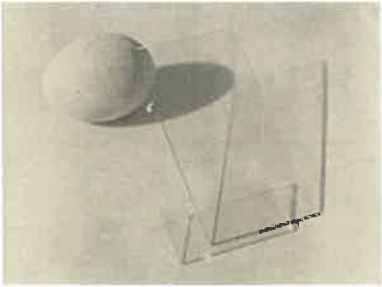

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<p>111</p>	<p>Man Ray (Emmanuel Radnitzky), American, 1890–1976 <i>Three Heads</i> 1920 Gelatin silver print 8 1/8 × 6 3/16" (20.7 × 15.7 cm) Thomas Walther Collection. Gift of Thomas Walther 1777.2001 PHOT</p>	<p>The artist; to Julien Levy Gallery, New York [1]; to Frank Kolodny, New York/Princeton, early 1970s [2]; purchased by Jane Corkin Gallery, Toronto [3]; purchased by Thomas Walther, September 1984 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Jane Corkin, telephone conversation with Maria Morris Hambourg, November 2013. The print was shown in <i>Photographs by Man Ray</i> at Julien Levy Gallery, April 9–30, 1932. [2] MacGill/Walther 2000, p. 23; and Corkin, telephone conversation with Hambourg. [3] Corkin, telephone conversation with Hambourg. [4] Jane Corkin Gallery invoice no. 1189, September 18, 1984.</p>	
<p>112</p>	<p>Werner Mantz, German, 1901–1983 <i>Cologne Kalkerfeld Settlement, Streetlight</i> 1928 Gelatin silver print 9 × 6 5/8" (22.9 × 16.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1780.2001 PHOT</p>	<p>The artist, Maastricht/Eijsden, the Netherlands; to Galerie Rudolf Kicken, Cologne, July 1996 [1]; purchased by Thomas Walther, February 27, 1997 [2]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 10; and Kicken archival no. P 9607010 on sheet verso. The print was exhibited in <i>Seen & Unseen</i>, Galerie Rudolf Kicken's twenty-year anniversary exhibition, at Robert Miller Gallery, New York, January 8–February 8, 1997. [2] MacGill/Walther 2001(4), p. 10; MacGill/Walther 2000(2), p. 36; and Galerie Rudolf Kicken invoice, February 27, 1997.</p>	
<p>113</p>	<p>Werner Mantz, German, 1901–1983 <i>Untitled (Sinn Department Store)</i> 1928 Gelatin silver print 9 × 6 11/16" (22.8 × 17 cm) Thomas Walther Collection. Gift of Henri Cartier-Bresson, by exchange 222.2017 PHOT</p>	<p>Unconfirmed source to Thomas Walther in [YEAR]. Purchased by The Museum of Modern Art, New York, 2017. Jane Pierce confirmed the work did not come from Priska Pasquer in Cologne</p>	

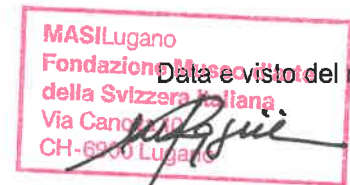
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114	<p>Hannes Meyer, Swiss, 1889–1954 <i>Co-op: 1926/III</i> 1926 Gelatin silver print 7 1/16 × 9 7/16" (18 × 23.9 cm) Thomas Walther Collection. Acquired through the generosity of Howard Stein 1784.2001 PHOT</p>	<p>The artist, Basel; to the Meyer estate (Léna Meyer-Bergner), Basel [1]; purchased by Egidio Marzona, Berlin/Bielefeld, 1975–76 [2]; purchased by Prakapas Gallery, Bronxville, N.Y. [3]. Allan Frumkin Gallery Photographs Inc. (Carol Ehlers), Chicago [4]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Egidio Marzona, conversation with Simon Bieling, Berlin, August 2005; and Marzona, conversation with Thomas Walther, Berlin, April 2014. [2] Marzona, conversation with Walther. [3] Ibid. [4] MacGill/Walther 2000, p. 24; Carol Ehlers, e-mail to Bieling, April 19, 2005; and Ehlers, letter to Audrey Sands, October 18, 2013. Ehlers has no records or memory of her source or exactly when she sold it to Thomas Walther.</p>	
115	<p>Lee Miller, American, 1907–1977 <i>Untitled</i> 1929–32 Gelatin silver print 8 3/8 × 9 3/4" (21.3 × 24.8 cm) Thomas Walther Collection. The Family of Man Fund 1786.2001 PHOT</p>	<p>The artist. Private collection, New York, 1982 [1]; sold through Sotheby's New York (sale 4956, lot 303) to a private collection, New York, November 10, 1982 [2]; consigned to Edwynn Houk Gallery, New York, 1983 [3]; purchased by Thomas Walther, March 1984 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>The name of the private collector(s) is unknown and, after substantial research, MoMA was unable to determine the name(s) of the private collectors/private collections.</p> <p>[1] MacGill/Walther 2001(3), p. 15. [2] Ibid.; and Edwynn Houk Gallery invoice no. 1416, March 9, 1984. [3] Houk invoice. [4] Ibid.; and MacGill/Walther 2001(3), p. 15.</p>	

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Data e visto del richiedente:




116	<p>Tina Modotti, Italian, 1896–1942 <i>Edward Weston</i> February 1924 Gelatin silver print 7 3/8 × 8 7/8" (18.7 × 22.5 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1908.2001 PHOT</p>	<p>The artist, Mexico City; to Frances Toor (1890–1956), Mexico City, 1926 [1]; by inheritance to Toor's son, Mexico City, 1956 [2]; purchased by Throckmorton Fine Art Inc., New York, 1983 [3]; purchased by Thomas Walther, August 12, 1999 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 25; and Spencer Throckmorton, letter to Audrey Sands, September 27, 2013. [2] MacGill/Walther 2001(3), p. 25. [3] Ibid. [4] Ibid.; and Throckmorton Fine Art Inc. invoice no. 10432. The invoice lists the print as a 1923–24 photograph by Edward Weston, titled <i>Self Portrait with 8-by-10-inch Seneca View Camera</i>.</p>	
117	<p>Lucia Moholy, British, born Czechoslovakia (now Czech Republic). 1894–1989 <i>Bauhaus Workshop Building from Below. Oblique View</i> September 1926 Gelatin silver print 13 3/4 × 10 13/16" (35 × 27.5 cm) Thomas Walther Collection. Gift of Thomas Walther 1789.2001 PHOT</p>	<p>The artist, Zurich [1]; purchased by Egidio Marzona, Berlin/Bielefeld [2]; purchased by Galerie Berinson, Berlin, midto late 1990s [3]; purchased by Thomas Walther; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Egidio Marzona, conversation with Thomas Walther, Berlin, April 2014. [2] Ibid.; and MacGill/Walther 2001(4), p. 10. [3] Marzona, conversation with Walther; and MacGill/Walther 2001(4), p. 10.</p>	

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118	<p>Lucia Moholy, British, born Czechoslovakia (now Czech Republic). 1894–1989 <i>Florence Henri</i> 1927 Gelatin silver print 14 5/8 × 11" (37.2 × 27.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1790.2001 PHOT</p>	<p>The artist, London; to Prakapas Gallery, Bronxville, N.Y., December 1983 [1]; purchased by Thomas Walther, April 1984 [2]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 10; William F. Cuozzi (on behalf of Dorothy Augusta Prakapas), letter to Maria Morris Hambourg, October 2013; and Prakapas Gallery record for date of acquisition from Lucia Moholy. [2] MacGill/Walther 2000(2), p. 55; and Prakapas Gallery invoice, April 13, 1984.</p>	
119	<p>László Moholy-Nagy and, American, born Hungary. 1895–1946 Lucia Moholy, British, born Czechoslovakia (now Czech Republic). 1894–1989 <i>Untitled</i> 1925 Gelatin silver print 3 11/16 × 2 1/2" (9.3 × 6.3 cm) Thomas Walther Collection. The Family of Man Fund 1791.2001 PHOT</p>	<p>The artists. Galerie Rudolf Kicken, Cologne, by 1994 [1]; purchased by Thomas Walther, May 12, 1995 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2000, p. 25; MacGill/Walther 2000 (2), p. 37; and Ina Schmidt-Runke (Kicken Berlin), e-mail to Maria Morris Hambourg, November 13, 2013. This print may have been jointly acquired by Galerie Rudolf Kicken and Alain Paviot, though Paviot does not recall it. [2] MacGill/Walther 2000(2), p. 37; and Galerie Rudolf Kicken invoice no. 512, May 12, 1995.</p>	
120	<p>László Moholy-Nagy, American, born Hungary. 1895–1946 <i>Berlin, Radio Tower</i> 1928 Gelatin silver print 15 × 10 15/16" (38.1 × 27.8 cm) Thomas Walther Collection. Gift of Thomas Walther 1793.2001 PHOT</p>	<p>The artist, Chicago [1]; possibly to Arthur Siegel, Chicago, or by inheritance to the artist's second wife, Sybil Moholy-Nagy (1903–1971), Chicago; to Jonathan Williams (1929–2008), North Carolina [2]; to The Tartt Gallery, Washington, D.C. [3]; purchased by Thomas Walther, March 1995 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] School of Design, Chicago, stamp on sheet verso. [2] Joe Tartt, e-mail to Simon Bieling, 2005. Jonathan Williams was a poet and photographer. [3] MacGill/Walther 2000, p. 25. [4] The Tartt Gallery invoice no. X7-95. The print was sold at AIPAD in 1995.</p>	

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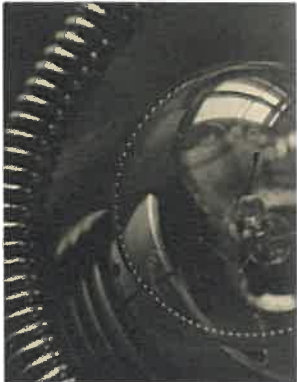
Data e visto del richiedente:


121	<p>László Moholy-Nagy, American, born Hungary. 1895–1946 <i>Boats, Marseille</i> 1929 Gelatin silver print 11 × 8 1/4" (27.9 × 21 cm) Thomas Walther Collection. The Family of Man Fund 1792.2001 PHOT</p>	<p>The artist; by inheritance to the artist's second wife, Sybil Moholy-Nagy (1903–1971), Chicago [1]; to Dr. and Mrs. Adelson, Detroit [2]; purchased by Edwynn Houk Gallery, Chicago [3]; purchased by Thomas Walther, June 1990 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 15; and Edwynn Houk Gallery invoice no. 4569, June 22, 1990. [2] MacGill/Walther 2001(3), p. 15; and Houk invoice. [3] Houk invoice. [4] Ibid.</p>	
122	<p>Georg Mucho, German, 1895–1987 <i>Reflection: the Weaving Workshop in the Ball</i> 1921 Gelatin silver print 6 1/4 × 4 11/16" (15.9 × 11.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1795.2001 PHOT</p>	<p>The artist, Lindau, Germany [1]; purchased by Egidio Marzona, Berlin/Bielefeld, 1975–76 [2]; purchased by Galerie Rudolf Kicken, Cologne, c. 1980 [3]; purchased by Thomas Walther; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Egidio Marzona, conversation with Thomas Walther, Berlin, April 2014. [2] Ibid.; and Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, February 17, 2004. Kicken purchased this print from Marzona in a group of several prints. [3] Marzona, conversation with Walther; Kicken, conversation with Bieling; and MacGill/Walther 2001(4), p. 10.</p>	

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123	<p>Martin Munkacsi, American, born Hungary. 1896–1963 <i>Untitled</i> 1925–28 Gelatin silver print 11 3/4 × 15 11/16" (29.8 × 39.8 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1796.2001 PHOT</p>	<p>The artist, New York; by inheritance to Joan Munkácsi, New York, 1963 [1]; to Howard Greenberg Gallery, New York, 1985 [2]; to Laurence Miller Gallery, New York, 1990 [3]; purchased by Thomas Walther, February 1990 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Howard Greenberg, conversation with Simon Bieling, New York, April 10, 2005. [2] MacGill/Walther 2000, p. 26; and Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013. [3] Laurence Miller Gallery Inc. invoice, February 28, 1990, accession no. MM90001. [4] Ibid., annotated with Thomas Walther archival no. TW 900201; and Walther archival no. TW 900201 on sheet verso.</p>	
124	<p>Adolf Navara, Czech, active c. 1930s <i>Untitled</i> c. 1930 Gelatin silver print 11 5/8 × 9" (29.5 × 22.8 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1797.2001 PHOT</p>	<p>The artist. Rudolf Skopez, Prague [1]; to Galerie Rudolf Kicken, Cologne [2]; purchased by Thomas Walther, possibly November 1989 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 16; Rudolf Kicken, e-mail to Simon Bieling, April 20, 2005. Rudolf Skopez was a Czech historian. [2] MacGill/Walther 2001(3), p. 16; Kicken, e-mail to Bieling. [3] Thomas Walther archival no. TW 891103 on sheet verso.</p>	

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125	<p>Oskar Nerlinger, German, 1893–1969 <i>Motorcycle in the Race</i> 1925 Gelatin silver print 8 11/16 × 6 7/8" (22 × 17.4 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1798.2001 PHOT</p>	<p>The artist, Berlin; by inheritance to the artist's estate, Berlin, 1969 [1]; to Galerie Berinson, Berlin [2]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2000, p. 26. [2] Ibid.</p>	
126	<p>Oskar Nerlinger, German, 1893–1969 <i>Photogram Signet</i> 1925–29 Gelatin silver print 9 3/8 × 7" (23.8 × 17.8 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1799.2001 PHOT</p>	<p>The artist, Berlin; by inheritance to the artist's estate, Berlin, 1969 [1]; to Galerie Berinson, Berlin [2]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2000, p. 26. [2] Ibid.</p>	
127	<p>Johan Niegeman, Dutch, 1902–1977 <i>Untitled</i> 1926–29 Gelatin silver print 2 15/16 × 4 1/8" (7.5 × 10.5 cm) Thomas Walther Collection. Gift of Thomas Walther 1899.2001 PHOT</p>	<p>The artist; to Alma Siedhoff-Buscher (1899–1944), Frankfurt; by inheritance to the estate of Alma Siedhoff-Buscher (Joost and Lore Siedhoff), Frankfurt, 1944 [1]; purchased by Egidio Marzona, Berlin/Bielefeld, 1978–79 [2]; purchased by Galerie Rudolf Kicken, Cologne [2]; purchased by Thomas Walther; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Egidio Marzona, conversation with Thomas Walther, Berlin, April 2014. [2] Ibid. [3] Ibid.</p>	

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128	<p>Jean Painlevé, French, 1902–1989 <i>Mouth of a Fish</i> 1930 Gelatin silver print 14 1/4 × 10 3/8" (36.2 × 26.3 cm) Thomas Walther Collection. Gift of James Johnson Sweeney, by exchange 1772.2001 PHOT</p>	<p>The artist, Paris; probably by inheritance to the artist's estate; sold through Hôtel Drouot, Paris, to Herbert Molderings, Cologne, October 14, 1985 [1]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2000, p. 23; and Nouveau Drouot catalogue for October 14, 1985, sale, cat. 44.</p>	
129	<p>Gyula Pap, Hungarian, 1899–1983 <i>Untitled</i> 1928 Gelatin silver print 2 5/16 × 2 3/16" (5.8 × 5.6 cm) Thomas Walther Collection. Paul C. Kovi Fund 1800.2001 PHOT</p>	<p>The artist; probably by inheritance to the artist's second wife, Dr. Lenke Haulisch-Pap, Budapest [1]; to Csaba Morocz, Paris, 1994 [2]; to Howard Greenberg Gallery, New York, 1994–95 [3]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Csaba Morocz, e-mail to Simon Bieling, June 11, 2005. [2] Ibid.; and MacGill/Walther 2001(3), p. 16. [3] MacGill/Walther 2001(3), p. 16; and Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013.</p>	
130	<p>Roger Parry, French, 1905–1977 <i>Untitled</i> 1930 Gelatin silver print 9 1/16 × 6 5/8" (23 × 16.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1803.2001 PHOT</p>	<p>The artist; by inheritance to the artist's wife, Madeleine Parry [1]; to Nicholas Callaway, 1980–81 [2]; to Jill Quasha, New York, 1981 [3]; purchased by Thomas Walther, December 19, 1987 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 10. [2] Ibid. [3] Ibid.; and Jill Quasha, telephone conversation with Maria Morris Hambourg, September 16, 2013. [4] Jill Quasha invoice no. 452, December 19, 1987, annotated with Thomas Walther archival no. TW 871203; and Walther archival no. TW 871203 on mount verso.</p>	

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131	<p>Roger Parry, French, 1905–1977 <i>Robert Couturier</i> 1931 Gelatin silver print 9 × 6 3/4" (22.8 × 17.2 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1802.2001 PHOT</p>	<p>The artist; to the artist's wife, Madeleine Parry [1]; to David Grob, 1980 [2]; to Zabriskie Gallery, New York, 1986 [3]; purchased by Thomas Walther, April 1986 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Jonathan Spies (Zabriskie Gallery), e-mail to Simon Bieling, April 13, 2005. [2] MacGill/Walther 2001(3), p. 16. [3] Ibid. [4] Zabriskie Gallery invoice no. 06217, April 8, 1986, annotated with Thomas Walther archival no. TW 860401; and Walther archival no. TW 860401 on sheet verso.</p>	
132	<p>József Pécsi, Hungarian, 1889–1956 <i>Untitled</i> 1926 Gelatin silver print 3 3/4 × 3 1/4" (9.5 × 8.3 cm) Thomas Walther Collection. Gift of Thomas Walther 1805.2001 PHOT</p>	<p>The artist, Budapest; to the artist's wife, Rozika Pécsi, Budapest, probably 1956 [1]; to the Magyar Fotográfiai Múzeum, Kecskemét, Hungary [2]; by trade to Howard Greenberg Gallery, New York, 1995 [3]; purchased by Thomas Walther, c. 1995 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013. [2] Ibid. [3] Ibid.; MacGill/Walther 2001(4), p. 10; Howard Greenberg, conversation with Simon Bieling, New York, April 10, 2005; and Csaba Morocz, e-mail to Bieling, June 11, 2005. [4] MacGill/Walther 2001(4), p. 10.</p>	

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<p>133</p>	<p>József Pécsi, Hungarian, 1889–1956 <i>Newspaper Propaganda</i> 1928 Gelatin silver print 10 11/16 × 7 5/8" (27.2 × 19.4 cm) Thomas Walther Collection. Paul C. Kovi Fund 1806.2001 PHOT</p>	<p>The artist, Budapest; to the artist's wife, Rozika Pécsi, Budapest, probably 1956 [1]; possibly to Csaba Morocz, Paris, 1993 [2]; to Howard Greenberg Gallery, New York, 1995 [3]; purchased by Thomas Walther, 1995 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Csaba Morocz, e-mail to Simon Bieling, June 11, 2005. [2] Ibid.; MacGill/Walther 2001(3), p. 16; and Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013. [3] MacGill/Walther 2001(3), p. 16; and Colen, e-mail to Hambourg. [4] MacGill/Walther 2001(3), p. 16; and Howard Greenberg Gallery invoice no. 95-0545, September 28, 1995.</p>	
<p>134</p>	<p>Walter A. Peterhans, American, born Germany. 1897–1960 <i>Waves of Sea and Gypsum</i> 1929–30 Gelatin silver print 8 5/16 × 8 9/16" (21.1 × 21.8 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1807.2001 PHOT</p>	<p>The artist; to E. L. T. Mesens (1903–1971), Brussels, 1930 [1]; by inheritance to Mesens's heirs [2]; purchased by Yves Gevaert, Brussels, early 1980s [3]; to Galerie Rudolf Kicken, Cologne [4]; sold through Kunsthaus Lempertz, Cologne, to Mario Smodej, Berlin [5]; purchased by Thomas Walther, March 1983 [6]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Yves Gevaert, fax to Simon Bieling, June 23, 2005. This print was submitted to E. L. T. Mesens, an artist and editor, by Peterhans, along with two other photographs, to be considered for inclusion in the international exhibition of photography at Palais des Beaux-Arts, Brussels, in 1930. [2] Ibid. [3] Ibid.; and MacGill/Walther 2001(3), p. 17. [4] MacGill/Walther 2001(3), p. 17. [5] Ibid. [6] Ina Schmidt-Runke (Kicken Berlin), e-mail to Maria Morris Hambourg, November 13, 2013; and Thomas Walther archival no. TW 830302 on Walther inventory sheet.</p>	

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135	<p>Walter A. Peterhans, American, born Germany. 1897–1960 <i>Andor Weininger, Berlin</i> 1930 Gelatin silver print 8 9/16 × 6 1/8" (21.7 × 15.6 cm) Thomas Walther Collection. Gift of Thomas Walther 1808.2001 PHOT</p>	<p>The artist; to Andor Weininger (1899–1986); by inheritance to Weininger's wife, Eva Weininger (1903–2007), New York [1]; consigned to Prakapas Gallery, Bronxville, N.Y., September 23, 1995 [2]; purchased by Thomas Walther, October 23, 1995 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Dorothy Augusta Prakapas, letter to Maria Morris Hambourg, October 2013; and Prakapas Gallery records. [2] MacGill/Walther 2001(4), p. 11; MacGill/Walther 2000(2), p. 55; Prakapas, letter to Hambourg; and Prakapas Gallery records. [3] Prakapas Gallery invoice, October 23, 1995.</p>	
136	<p>Robert Petschow, German, 1888–1945 <i>Oxen Plowing</i> c. 1930 Gelatin silver print 16 3/8 × 12 1/2" (41.6 × 31.8 cm) Thomas Walther Collection. Gift of Edward Steichen, by exchange 224.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	

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137	<p>Edward W. Quigley, American, 1898–1977 <i>Vortex</i> January 1932 Gelatin silver print 13 3/4 × 10 13/16" (34.9 × 27.4 cm) Thomas Walther Collection. Gift of Thomas Walther 1815.2001 PHOT</p>	<p>The artist; to the artist's estate [1]; to Jane Bunker, New Jersey [2]; to Keith de Lellis, New York [3]; purchased by Thomas Walther, June 1989 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Keith de Lellis, telephone conversation with Simon Bieling, June 22, 2004. [2] Ibid.; and de Lellis, letter to Audrey Sands, October 26, 2013. [3] de Lellis, telephone conversation with Bieling. [4] Thomas Walther archival no. TW 890605 on sheet verso.</p>	
138	<p>Edward W. Quigley, American, 1898–1977 <i>Constructivist Portrait of Joe Oliver</i> 1933 Gelatin silver print 2 11/16 × 2 3/16" (6.8 × 5.6 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1816.2001 PHOT</p>	<p>The artist; to the artist's estate [1]; to Houk Friedman, New York [2]; purchased by Thomas Walther, April 25, 1991 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 17; and Houk Friedman invoice, April 25, 1991. [2] MacGill/Walther 2001(3), p. 17; and Houk Friedman invoice. [3] Houk Friedman invoice.</p>	

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139	<p>Albert Renger-Patzsch, German, 1897–1966 <i>Hamadryas Baboon</i> 1928 Gelatin silver print 9 × 6 5/8" (22.9 × 16.8 cm) Thomas Walther Collection. Gift of James Thrall Soby, by exchange 227.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	
140	<p>Albert Renger-Patzsch, German, 1897–1966 <i>Street in Essen-Segeroth</i> 1929 Gelatin silver print 14 11/16 × 10 3/4" (37.3 × 27.3 cm) Thomas Walther Collection. Gift of David H. McAlpin, by exchange 228.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	

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141	<p>Albert Renger-Patzsch, German, 1897–1966 <i>Untitled (Essen)</i> 1929 Gelatin silver print 14 3/4 × 10 13/16" (37.5 × 27.4 cm) Thomas Walther Collection. Gift of David H. McAlpin, by exchange 229.2017 PHOT</p>	<p>Sold through Schoppmann & Partner, Düsseldorf, to Thomas Walther, May 4, 1985 or June 27, 1987; purchased by The Museum of Modern Art, New York, 2017.</p>	
142	<p>Albert Renger-Patzsch, German, 1897–1966 <i>Pitmen's houses in Essen, Stoppenberg</i> 1929 Gelatin silver print 10 3/4 × 14 13/16" (27.3 × 37.6 cm) Thomas Walther Collection. Gift of James Thrall Soby, by exchange 230.2017 PHOT</p>	<p>Sold through Schoppmann & Partner, Düsseldorf, to Thomas Walther, May 4, 1985 or June 27, 1987; purchased by The Museum of Modern Art, New York, 2017.</p>	
143	<p>Leni Riefenstahl, German, 1902–2003 <i>Nocturnal Start of Decathlon 1,500m Race</i> August 1936 Gelatin silver print 9 5/16 × 11 3/4" (23.7 × 29.8 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1821.2001 PHOT</p>	<p>The artist; to Christian Diener, Berlin, 1982 [1]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2000, p. 31; and Christian Diener, letter to Simon Bieling, June 4, 2005.</p>	

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<p>144</p>	<p>Leni Riefenstahl, German, 1902–2003 <i>Eight Metre Boats Crowding at the Turning Point</i> August 1936 Gelatin silver print 8 11/16 × 11 5/16" (22 × 28.8 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1822.2001 PHOT</p>	<p>The artist; to Christian Diener, Berlin, 1982 [1]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2000, p. 30; and Christian Diener, letter to Simon Bieling, June 4, 2005.</p>	
<p>145</p>	<p>Attributed to Leni Riefenstahl, German, 1902–2003 <i>Untitled</i> 1936 Gelatin silver print 9 3/16 × 11 5/8" (23.4 × 29.5 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1823.2001 PHOT</p>	<p>The artist; to François Gir (1920–2003), Paris [1]; to Hôtel Drouot, Paris [2]; jointly purchased by Galerie Texbraun, Paris, and Galerie Octant (Alain Paviot), Paris, 1980–83 [3]; purchased by Robert Miller Gallery, New York [4]; purchased by Galerie Alain Paviot, Paris [5]; purchased by Thomas Walther, December 1, 1997 [6]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Inscription on print verso. [2] MacGill/Walther 2001(3), p. 18. [3] Ibid.; and Alain Paviot, conversation with Maria Morris Hambourg, Paris, September 2013. [4] MacGill/Walther 2001(3), p. 18; and Paviot, conversation with Hambourg. [5] MacGill/Walther 2001(3), p. 18; and Paviot, conversation with Hambourg. [6] MacGill/Walther 2001(3), p. 18; Paviot, conversation with Hambourg; and Galerie F + A Paviot invoice, December 1, 1997.</p>	

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146	<p>Leni Riefenstahl, German, 1902–2003 <i>Under water after the start...</i> 1936 Gelatin silver print 9 1/4 × 11 5/8" (23.5 × 29.5 cm) Thomas Walther Collection. Gift of Mrs. Nickolas Muray, by exchange 231.2017 PHOT</p>	<p>From Leni Riefenstahl to a parent of Marc Petitjean/relative of Marc Petitjean by descent to Marc Petitjean to Alain Paviot, c. March 2003, to Thomas Walther in June 2003. Purchased by The Museum of Modern Art, New York, 2017</p>	
147	<p>Aleksandr Rodchenko, Russian, 1891–1956 <i>Demonstration</i> 1932 Gelatin silver print 11 5/8 × 9" (29.6 × 22.8 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1825.2001 PHOT</p>	<p>The artist, Moscow; to Sovetskoe Foto, Moscow, 1930s [1]; to a private collection [2]; to Priska Pasquer, Photographic Art Consulting, Cologne, 1998 [3]; purchased by Thomas Walther, June 22, 1998 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>The name of the private collector(s) is unknown and, after substantial research, MoMA was unable to determine the name(s) of the private collectors/private collections.</p> <p>[1] MacGill/Walther 2001(3), p. 18; and Priska Pasquer, Photographic Art Consulting invoice, June 22, 1998. [2] Pasquer invoice. [3] Ibid.; and Pasquer, letter to Maria Morris Hambourg, October 28, 2013. [4] Pasquer, letter to Hambourg; MacGill/Walther 2000(2), p. 51; and Pasquer invoice.</p>	

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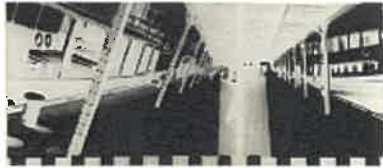
148	<p>Aleksandr Rodchenko, Russian, 1891–1956 <i>Girl with a Leica</i> 1932–33 Gelatin silver print 11 13/16 × 8" (30 × 20.3 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1828.2001 PHOT</p>	<p>The artist, Moscow; to John Heartfield (1891–1968); by inheritance to the estate of John Heartfield, 1968 [1]; to Kicken-Pauseback Galerie, Cologne, c. early 1987 [2]; purchased by Thomas Walther, March 1987 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 18; and Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, February 17, 2005. [2] MacGill/Walther 2001(3), p. 18; and Ina Schmidt-Runke (Kicken Berlin), e-mail to Maria Morris Hambourg, November 13, 2013. [3] MacGill/Walther 2001(3), p. 18; and Kicken-Pauseback Galerie invoice no. 1026, March 18, 1987.</p>	
149	<p>Aleksandr Rodchenko, Russian, 1891–1956 <i>Dive</i> 1934 Gelatin silver print 11 3/4 × 9 5/16" (29.9 × 23.6 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1826.2001 PHOT</p>	<p>The artist, Moscow; to Walker, Ursitti & McGinnis Gallery, New York [1]; purchased by Thomas Walther, by April 1991 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2000, p. 31. [2] Walker, Ursitti & McGinnis Gallery contract, n.d.</p>	

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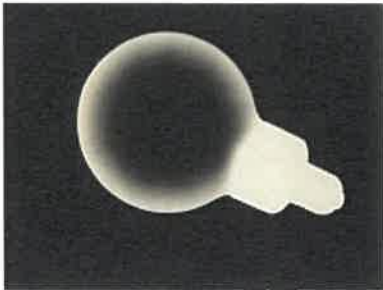
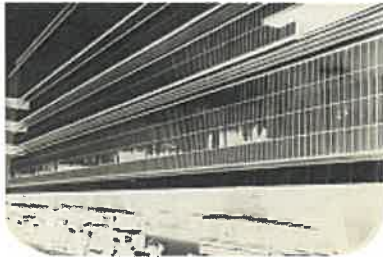
150	<p>Aleksandr Rodchenko, Russian, 1891–1956 <i>Dive</i> 1934 Gelatin silver print 11 11/16 × 9 3/8" (29.7 × 23.8 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1827.2001 PHOT</p>	<p>The artist, Moscow; to Sovetskoe Foto, Moscow, 1930s [1]; to a private collection [2]; to Priska Pasquer, Photographic Art Consulting, Cologne, 1998 [3]; purchased by Thomas Walther, June 22, 1998 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>The name of the private collector(s) is unknown and, after substantial research, MoMA was unable to determine the name(s) of the private collectors/private collections.</p> <p>[1] MacGill/Walther 2001(3), p. 18; and Priska Pasquer, Photographic Art Consulting invoice, June 22, 1998. [2] Pasquer invoice. [3] Ibid.; and Pasquer, letter to Maria Morris Hambourg, October 28, 2013. [4] MacGill/Walther 2001(3), p. 18; and Pasquer invoice.</p>	
151	<p>Franz Roh, German, 1890–1965 <i>Untitled</i> 1928–33 Gelatin silver print 4 × 9 3/16" (10.1 × 23.3 cm) (irreg.) Thomas Walther Collection. Gift of Thomas Walther 1829.2001 PHOT</p>	<p>The artist, Munich; by inheritance to the artist's estate (Juliane Roh, 1909–1987), Munich, 1965 [1]; Galerie Rudolf Kicken, Cologne, c. 1989–90 [2]; sold through Kunsthaus Lempertz, Cologne (sale 733, lot 276), to Thomas Walther, November 9, 1996 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Estate stamp on print verso. [2] Ina Schmidt-Runke (Kicken Berlin), e-mail to Maria Morris Hambourg, November 13, 2013; and Kicken archival no. P 9003003 RK on sheet verso. [3] MacGill/Walther 2001(4), p. 11; and Kunsthaus Lempertz invoice, November 9, 1996.</p>	

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152	<p>Franz Roh, German, 1890–1965 <i>Lightbulb</i> 1928–33 Gelatin silver print 7 3/16 × 9 7/16" (18.2 × 23.9 cm) Thomas Walther Collection. Gift of Willys P. Wagner and Mrs. Gerald F. Warburg, by exchange 1830.2001 PHOT</p>	<p>The artist, Munich; by inheritance to the artist's estate (Juliane Roh, 1909–1987), Munich, 1965 [1]; to Galleria del Levante (Emilio Bertoni, 1934–1981), Milan/Munich [2]; to a former assistant of Bertoni, Milan [3]; to Priska Pasquer, Photographic Art Consulting, Cologne [4]; purchased by Thomas Walther, October 1, 1997 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Estate stamp on print verso. [2] Priska Pasquer, telephone conversation with Simon Bieling, May 5, 2005. [3] Pasquer, letter to Maria Morris Hambourg, October 28, 2013. [4] Thomas Walther, telephone conversation with Bieling, June 22, 2004. [5] Priska Pasquer, Photographic Art Consulting invoice, October 1, 1997.</p>	
153	<p>Franz Roh, German, 1890–1965 <i>Architecture</i> 1928–33 Gelatin silver print 5 7/8 × 8 3/4" (14.9 × 22.3 cm) (irreg.) Thomas Walther Collection. Gift of Thomas Walther 1831.2001 PHOT</p>	<p>The artist, Munich; by inheritance to the artist's estate (Juliane Roh, 1909–1987), Munich, 1965; purchased by Galerie Rudolf Kicken, Cologne, c. 1980 [1]. Sold through Christie's New York (sale 8126, lot 202) to Thomas Walther, April 6, 1995 [2]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Egidio Marzona, conversation with Thomas Walther, Berlin, April 2014. The image was published in Marzona, <i>Retrospektive Fotografie</i> (Dusseldorf, 1981), p. 57. [2] MacGill/Walther 2001(4), p. 11; and Christie's invoice, April 6, 1995, provided May 1, 1995, by Megan Fox (proxy bidder for Thomas Walther).</p>	

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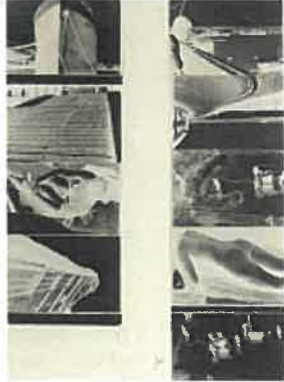
154	<p>Franz Roh, German, 1890–1965 <i>Untitled</i> 1928–33 Gelatin silver print 5 3/4 × 8 3/4" (14.6 × 22.2 cm) (irreg.) Thomas Walther Collection. Gift of Mr. and Mrs. Norman F. Donant, by exchange 1833.2001 PHOT</p>	<p>The artist, Munich; by inheritance to the artist's estate (Juliane Roh, 1909–1987), Munich, 1965 [1]; to Galleria del Levante (Emilio Bertonati, 1934–1981), Milan/Munich [2]; to a former assistant of Bertonati, Milan [3]; to Priska Pasquer, Photographic Art Consulting, Cologne [4]; purchased by Thomas Walther, October 1, 1997 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Estate stamp on print verso. [2] Priska Pasquer, telephone conversation with Simon Bieling, May 5, 2005. [3] Pasquer, letter to Maria Morris Hambourg, October 28, 2013. [4] Thomas Walther, telephone conversation with Bieling, June 22, 2004. [5] Priska Pasquer, Photographic Art Consulting invoice, October 1, 1997.</p>	
155	<p>Franz Roh, German, 1890–1965 <i>Actress</i> 1928–33 Gelatin silver print 6 1/8 × 8 3/8" (15.6 × 21.2 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1834.2001 PHOT</p>	<p>The artist, Munich; by inheritance to the artist's estate (Juliane Roh, 1909–1987), Munich, 1965 [1]; to Galleria del Levante (Emilio Bertonati, 1934–1981), Milan/Munich [2]; to a former assistant of Bertonati, Milan [3]; to Priska Pasquer, Photographic Art Consulting, Cologne [4]; purchased by Thomas Walther, October 1, 1997 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Estate stamp on print verso. [2] Priska Pasquer, telephone conversation with Simon Bieling, May 5, 2005. [3] Pasquer, letter to Maria Morris Hambourg, October 28, 2013. [4] Thomas Walther, telephone conversation with Bieling, June 22, 2004. [5] MacGill/Walther 2000(2), p. 51; and Priska Pasquer, Photographic Art Consulting invoice, October 1, 1997.</p>	

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Priska Pasquer

156	<p>Franz Roh, German, 1890–1965 <i>Untitled</i> 1928–33 Gelatin silver print 8 15/16 × 6 1/4" (22.7 × 15.8 cm) Thomas Walther Collection. Bequest of Arthur M. Bullowa, by exchange 1835.2001 PHOT</p>	<p>The artist, Munich; by inheritance to the artist's estate (Juliane Roh, 1909–1987), Munich, 1965 [1]; to Galleria del Levante (Emilio Bertonati, 1934–1981), Milan/Munich [2]; to a former assistant of Bertonati, Milan [3]; to Priska Pasquer, Photographic Art Consulting, Cologne [4]; purchased by Thomas Walther, October 1, 1997 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Estate stamp on print verso. [2] Priska Pasquer, telephone conversation with Simon Bieling, May 5, 2005. [3] Pasquer, letter to Maria Morris Hambourg, October 28, 2013. [4] Thomas Walther, telephone conversation with Bieling, June 22, 2004. [5] Priska Pasquer, Photographic Art Consulting invoice, October 1, 1997.</p>	
157	<p>Franz Roh, German, 1890–1965 <i>Under Water</i> 1928–29 Nine gelatin silver prints, paper, and pencil 8 1/16 × 5 15/16" (20.4 × 15.1 cm) Thomas Walther Collection. Gift of Thomas Walther 1838.2001 PHOT</p>	<p>The artist, Munich; probably by inheritance to the artist's estate (Juliane Roh, 1909–1987), Munich, 1965 [1]; to Galleria del Levante (Emilio Bertonati, 1934–1981), Milan/Munich [2]; to Sander Gallery (Gerd Sander), New York [3]; purchased by Thomas Walther, November 1987 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] All the other prints by Roh that passed through Galleria del Levante came from the artist's estate. [2] Priska Pasquer, telephone conversation with Simon Bieling, May 5, 2005. [3] MacGill/Walther 2000, p. 32; and Sander Gallery invoice no. 1187.7.GS, November 22, 1987. [4] Thomas Walther archival no. TW 871104 on mount verso; and Sander invoice, annotated with Walther archival no. TW 871104.</p>	

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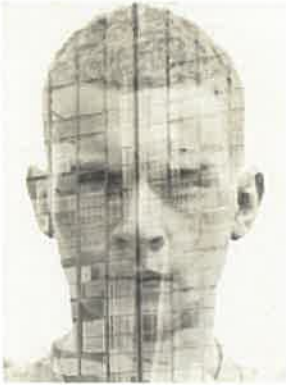


158	<p>Werner Rohde, German, 1906–1990 <i>Chaplin Costume</i> 1928 Gelatin silver print 9 5/16 × 6 13/16" (23.7 × 17.3 cm) Thomas Walther Collection. Acquired through the generosity of Peter Norton 1840.2001 PHOT</p>	<p>The artist, Bremen/Worpswede, Germany; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1976 [1]; purchased by Thomas Walther, 1981 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2000, p. 33; Jürgen Wilde, letter to Simon Bieling, May 12, 2005. [2] MacGill/Walther 2000, p. 33; and Wilde, letter to Bieling.</p>	
159	<p>Werner Rohde, German, 1906–1990 <i>Untitled (Self-Portrait)</i> September 1929 Gelatin silver print 3 13/16 × 3 1/8" (9.7 × 8 cm) Thomas Walther Collection. Gift of Thomas Walther 1839.2001 PHOT</p>	<p>The artist, Bremen/Worpswede, Germany; to Galerie Rudolf Kicken, Cologne [1]; probably to Paul Walter, New York [2]; sold through Christie's New York (sale 8884, lot 300) to Thomas Walther, April 8, 1998 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Archival no. RK11080-1TH3 on sheet verso. [2] Paul Walter, letter to Simon Bieling, May 2005. [3] MacGill/Walther 2001(4), p. 12; Walter, letter to Bieling; and Christie's invoice no. J290005, April 15, 1998.</p>	
160	<p>Werner Rohde, German, 1906–1990 <i>Untitled</i> 1934 Gelatin silver print 9 × 6 9/16" (22.8 × 16.7 cm) Thomas Walther Collection. Gift of Thomas Walther 1841.2001 PHOT</p>	<p>The artist, Bremen/Worpswede, Germany; by inheritance to the artist's estate (Loretta Baum) [1]; to Galerie Rudolf Kicken, Cologne, 1977 [2]; purchased by Thomas Walther, probably July 1977 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Rudolf Kicken, conversation with Simon Bieling, Galerie Kicken, Berlin, February 17, 2005. [2] MacGill/Walther 2000, p. 33. [3] Thomas Walther archival no. TW 770710 on sheet verso.</p>	

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Luigi Sui

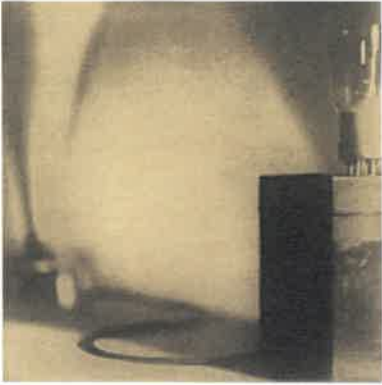
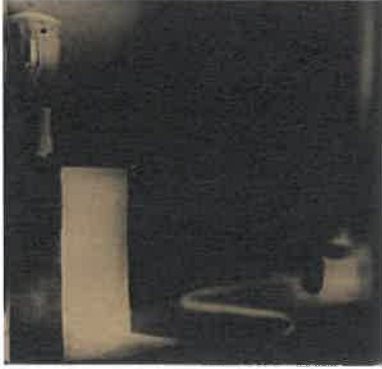
161	<p>Hajo Rose, German, 1910–1989 <i>Untitled (Self-Portrait)</i> 1931 Gelatin silver print 9 7/16 × 7 1/16" (23.9 × 17.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1842.2001 PHOT</p>	<p>The artist, Leipzig; purchased by Egidio Marzona, Berlin/Bielefeld, 1978 [1]; purchased by Galerie Rudolf Kicken, Cologne, August 1988 [2]; purchased by Thomas Walther, June 25, 1997 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Egidio Marzona, conversation with Thomas Walther, Berlin, April 2014. [2] MacGill/Walther 2001(4), p. 12; and Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, February 17, 2004. [3] MacGill/Walther 2001(4), p. 12; MacGill/Walther 2000(2), p. 37; and Galerie Rudolf Kicken invoice no. 97/1065, June 25, 1997, inventory no. P8712042.</p>	
162	<p>Jaroslav Rössler, Czech, 1902–1990 <i>Untitled</i> 1923–25 Gelatin silver print 8 11/16 × 8 9/16" (22.1 × 21.8 cm) Thomas Walther Collection. Horace W. Goldsmith Fund through Robert B. Menschel 1846.2001 PHOT</p>	<p>The artist, Prague; to Galerie Rudolf Kicken (Wilhelm Schürmann), Cologne, 1982 [1]; to Robert Miller Gallery, New York [2]; to Dr. Samuel Weiss [3]; to Howard Greenberg Gallery, New York [4]; purchased by Thomas Walther, November 9, 1999 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, February 17, 2004; and Kicken, telephone conversation with Bieling, June 22, 2004. Schürmann was Kicken's former partner. [2] Robert Miller Gallery archival no. RMG 382.42 on sheet verso; and Howard Greenberg Gallery invoice no. 99-974, November 9, 1999. [3] Greenberg invoice. [4] Ibid. [5] Ibid.</p>	

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163	<p>Jaroslav Rössler, Czech, 1902–1990 <i>Untitled</i> 1924 Pigment print 9 1/16 × 9 1/16" (23 × 23 cm) Thomas Walther Collection. Horace W. Goldsmith Fund through Robert B. Menschel 1843.2001 PHOT</p>	<p>The artist, Prague; to Galerie Rudolf Kicken (Wilhelm Schürmann), Cologne, 1982 [1]; purchased by Thomas Walther, February 1997 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 19; and Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, February 17, 2004. Kicken told Bieling that his former partner Wilhelm Schürmann was responsible for all acquisitions in the Czech Republic. The print was exhibited in <i>Seen & Unseen</i>, Robert Miller Gallery, New York, January 8–February 8, 1997. [2] MacGill/Walther 2001(3), p. 19; and Galerie Rudolf Kicken invoice, February 27, 1997.</p>	
164	<p>Jaroslav Rössler, Czech, 1902–1990 <i>Untitled</i> 1924 Gelatin silver print with paper border 9 1/16 × 9 3/4" (23 × 24.8 cm) Thomas Walther Collection. Horace W. Goldsmith Fund through Robert B. Menschel 1844.2001 PHOT</p>	<p>The artist, Prague; to Galerie Rudolf Kicken (Wilhelm Schürmann), Cologne, 1982 [1]; purchased by Thomas Walther, February 1997 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 19; and Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, February 17, 2004. Kicken told Bieling that his former partner Wilhelm Schürmann was responsible for all acquisitions in the Czech Republic. The print was exhibited in <i>Seen & Unseen</i>, Robert Miller Gallery, New York, January 8–February 8, 1997. [2] MacGill/Walther 2001(3), p. 19; and Galerie Rudolf Kicken invoice, February 27, 1997.</p>	

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165	<p>Eugen Rubin, Russian, 1906–2001 <i>Going to Work</i> c. 1930 Gelatin silver print 8 13/16 × 11 5/8" (22.4 × 29.5 cm) Thomas Walther Collection. Gift of Mrs. B.S. Sexton, by exchange 232.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	
166	<p>Willi Ruge, German, 1882–1961 <i>Photo of Myself at the Moment of My Jump</i> 1931 Gelatin silver print 5 9/16 × 8 1/16" (14.2 × 20.4 cm) Thomas Walther Collection. Gift of Thomas Walther 1849.2001.8 PHOT</p>	<p>The artist, Berlin; to Vertrieb für Pressephotos (Christoph Netzle), Zurich, probably 1931 [1]; to Freudenberg GmbH (Hans Guggenbühl and Guido A. Pozzi), after 1930 and possibly in summer 1945 [2]; to Internationale Bilderagentur (Dr. Heinz Müller), Oberengstringen, Switzerland, 1945–47 [3]; to Dr. Roland Müller, Brugg, Switzerland, possibly February 1971 [4]; sold through Christie's New York (sale 8982, lot 272) to Michael Shapiro Gallery, San Francisco, October 6, 1998 [5]; purchased by Thomas Walther, 1998 [6]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Roland Müller, e-mail to Simon Bieling, April 16, 2005. [2] Ibid. This series was acquired in a lot comprising one to two hundred thousand photographs. [3] Ibid. [4] Ibid. [5] MacGill/Walther 2001(4), p. 12; and Shapiro Gallery invoice no. 98-158, October 9, 1998. The series was purchased from Christie's by the gallery on behalf of Thomas Walther. [6] Shapiro invoice.</p>	

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167	<p>Willi Ruge, German, 1882–1961 <i>With My Head Hanging Down before the Parachute Opened . . .</i> 1931 Gelatin silver print 5 1/2 × 8" (14 × 20.3 cm) Thomas Walther Collection. Gift of Thomas Walther 1849.2001.9 PHOT</p>	<p>The artist, Berlin; to Vertrieb für Pressephotos (Christoph Netze), Zurich, probably 1931 [1]; to Freudenberg GmbH (Hans Guggenbühl and Guido A. Pozzi), after 1930 and possibly in summer 1945 [2]; to Internationale Bilderagentur (Dr. Heinz Müller), Oberengstringen, Switzerland, 1945–47 [3]; to Dr. Roland Müller, Brugg, Switzerland, possibly February 1971 [4]; sold through Christie's New York (sale 8982, lot 272) to Michael Shapiro Gallery, San Francisco, October 6, 1998 [5]; purchased by Thomas Walther, 1998 [6]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Roland Müller, e-mail to Simon Bieling, April 16, 2005. [2] Ibid. This series was acquired in a lot comprising one to two hundred thousand photographs. [3] Ibid. [4] Ibid. [5] MacGill/Walther 2001(4), p. 12; and Shapiro Gallery invoice no. 98-158, October 9, 1998. The series was purchased from Christie's by the gallery on behalf of Thomas Walther. [6] Shapiro invoice.</p>	
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168	<p>Willi Ruge, German, 1882–1961 <i>This Moment Was Decisive . . .</i> 1931 Gelatin silver print 5 3/8 × 7 15/16" (13.7 × 20.1 cm) Thomas Walther Collection. Gift of Thomas Walther 1849.2001.10 PHOT</p>	<p>The artist, Berlin; to Vertrieb für Pressefotos (Christoph Netze), Zurich, probably 1931 [1]; to Freudenberg GmbH (Hans Guggenbühl and Guido A. Pozzi), after 1930 and possibly in summer 1945 [2]; to Internationale Bilderagentur (Dr. Heinz Müller), Oberengstringen, Switzerland, 1945–47 [3]; to Dr. Roland Müller, Brugg, Switzerland, possibly February 1971 [4]; sold through Christie's New York (sale 8982, lot 272) to Michael Shapiro Gallery, San Francisco, October 6, 1998 [5]; purchased by Thomas Walther, 1998 [6]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Roland Müller, e-mail to Simon Bieling, April 16, 2005. [2] Ibid. This series was acquired in a lot comprising one to two hundred thousand photographs. [3] Ibid. [4] Ibid. [5] MacGill/Walther 2001(4), p. 12; and Shapiro Gallery invoice no. 98-158, October 9, 1998. The series was purchased from Christie's by the gallery on behalf of Thomas Walther. [6] Shapiro invoice.</p>	
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Data e visto del richiedente:





<p>169</p>	<p>Willi Ruge, German, 1882–1961 <i>Seconds before Landing Seconds before Landing_from the series_ I Photograph Myself during a Parachute Jump (Ich fotografiere mich beim Absturz mit dem Fallschirm) (Sekunden vor der Landung)</i> 1931 Gelatin silver print 8 1/16 × 5 9/16" (20.4 × 14.1 cm) (irreg.) Thomas Walther Collection. Gift of Thomas Walther 1849.2001.11 PHOT</p>	<p>The artist, Berlin; to Vertrieb für Pressephotos (Christoph Netze), Zurich, probably 1931 [1]; to Freudenberg GmbH (Hans Guggenbühl and Guido A. Pozzi), after 1930 and possibly in summer 1945 [2]; to Internationale Bilderagentur (Dr. Heinz Müller), Oberengstringen, Switzerland, 1945–47 [3]; to Dr. Roland Müller, Brugg, Switzerland, possibly February 1971 [4]; sold through Christie's New York (sale 8982, lot 272) to Michael Shapiro Gallery, San Francisco, October 6, 1998 [5]; purchased by Thomas Walther, 1998 [6]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Roland Müller, e-mail to Simon Bieling, April 16, 2005. [2] Ibid. This series was acquired in a lot comprising one to two hundred thousand photographs. [3] Ibid. [4] Ibid. [5] MacGill/Walther 2001(4), p. 12; and Shapiro Gallery invoice no. 98-158, October 9, 1998. The series was purchased from Christie's by the gallery on behalf of Thomas Walther. [6] Shapiro invoice.</p>	
<p>170</p>	<p>August Sander, German, 1876–1964 <i>High School Student</i> 1926 Gelatin silver print 9 7/16 × 5 1/4" (24 × 13.4 cm) Thomas Walther Collection. Gift of Edward Steichen, by exchange 1852.2001 PHOT</p>	<p>The artist, Westerwald, Germany; by inheritance to Gunther Sander, Cologne, 1964 [1]; to Volker Kahmen, Germany, after 1971 [2]; to The Metropolitan Museum of Art, New York [3]; sold through Sotheby's New York (sale 6888, lot 214) to Galerie Berinson, Berlin, October 2, 1996 [4]; purchased by Thomas Walther, 1998 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Gerd Sander, e-mail to Simon Bieling, October 29, 2005; Sander, letter to Maria Morris Hambourg, October 31, 2013; and Rajka Knipper (August Sander Archiv, Cologne), e-mail to Bieling, October 31, 2005. [2] MacGill/Walther 2001(3), p. 20; and Sander, letter to Hambourg. [3] MacGill/Walther 2001(3), p. 20. [4] Ibid. [5] Ibid.; and Galerie Berinson invoice, February 2, 1998.</p>	

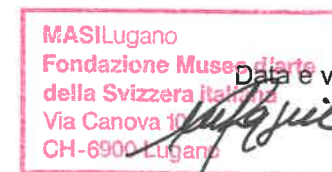
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<p>171</p>	<p>August Sander, German, 1876–1964 <i>Art Dealer</i> 1928 Gelatin silver print 8 5/8 × 5 7/16" (21.9 × 13.8 cm) Thomas Walther Collection. Gift of Thomas Walther 1853.2001 PHOT</p>	<p>The artist, Cologne; to the estate of F. Bonnier, Belgium [1]; to a private collection, New York [2]; consigned to Houk Friedman, New York, 1994 [3]; purchased by Fraenkel Gallery, San Francisco, January 3, 1996 [4]; purchased by Thomas Walther, October 8, 1996 [5]; given to The Museum of Modern Art, New York, 2001.</p> <p>The name of the private collector(s) is unknown and, after substantial research, MoMA was unable to determine the name(s) of the private collectors/private collections.</p> <p>[1] MacGill/Walther 2001(4), p. 13. [2] Ibid.; and Jeffrey Fraenkel, e-mail to Simon Bieling, April 5, 2005. [3] MacGill/Walther 2001(4), p. 13; Fraenkel, e-mail to Bieling; and Matthew Ortiz (Edwynn Houk Gallery), e-mail to Maria Morris Hambourg, April 30, 2014. [4] MacGill/Walther 2001(4), p. 13; Amy Whiteside (Fraenkel Gallery), letter to Audrey Sands, October 25, 2013; and Fraenkel Gallery registration no. AS.0202.x inscribed on mount verso. [5] MacGill/Walther 2001(4), p. 13; Whiteside, letter to Sands; and Fraenkel Gallery invoice, 1996.</p>	
<p>172</p>	<p>Friedrich Seidenstücker, German, 1882–1966 <i>Puddle Jumper</i> 1925 Gelatin silver print 7 1/8 × 5 1/8" (18.1 × 13 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1855.2001 PHOT</p>	<p>The artist; to Eva (Langer) Heimann (1913–2003), Berlin, c. 1930 [1]; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1984 [2]; purchased by Thomas Walther, 1991 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 20; Jürgen Wilde, letter to Simon Bieling, May 12, 2005; and Wilde, letter to Audrey Sands, October 1, 2013. [2] MacGill/Walther 2001(3), p. 20. [3] Ibid.</p>	

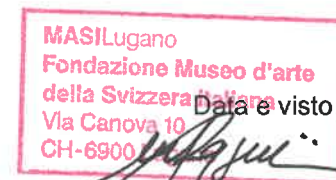
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173	<p>Peter Sekaer, American, born Denmark. 1901–1950 <i>Mardi Gras</i> 1936 Gelatin silver print 6 3/8 × 8 7/16" (16.2 × 21.5 cm) Thomas Walther Collection. Gift of Peter MacGill, by exchange 1856.2001 PHOT</p>	<p>The artist; by inheritance to the artist's wife, Elizabeth Sekaer Rothschild (d. 2001), 1950 [1]; through the artist's daughter, Christina Sekaer, Dobbs Ferry, N.Y., to Howard Greenberg Gallery, New York, 1999 [2]; purchased by Thomas Walther, March 19, 1999 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013. [2] MacGill/Walther 2001(3), p. 20; and Colen, e-mail to Hambourg. [3] Howard Greenberg Gallery invoice no. 99-333, March 19, 1999.</p>	
174	<p>Osamu Shiihara, Japanese, 1905–1974 <i>Construction of Hand</i> 1932–41 Gelatin silver print 11 7/8 × 8 7/8" (30.2 × 22.5 cm) Thomas Walther Collection. Gift of Thomas Walther 1859.2001 PHOT</p>	<p>The artist, Osaka; by inheritance to the artist's son, Tamotsu Shiihara, Osaka, 1974 [1]; to Priska Pasquer, Photographic Art Consulting, Cologne, 1998 [2]; purchased by Thomas Walther, June 22, 1998 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 13; and Priska Pasquer, letter to Maria Morris Hambourg, October 28, 2013. [2] MacGill/Walther 2001(4), p. 13; and Pasquer, letter to Hambourg. [3] MacGill/Walther 2001(4), p. 13; and Priska Pasquer, Photographic Art Consulting invoice, June 22, 1998.</p>	

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Data e visto del richiedente:




175	<p>Osamu Shiihara, Japanese, 1905–1974 <i>Untitled</i> 1932–41 Gelatin silver print 11 9/16 × 9 1/8" (29.3 × 23.1 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1860.2001 PHOT</p>	<p>The artist, Osaka; by inheritance to the artist's son, Tamotsu Shiihara, Osaka, 1974 [1]; to Priska Pasquer, Photographic Art Consulting, Cologne, 1998 [2]; purchased by Thomas Walther, June 22, 1998 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 21; and Priska Pasquer, letter to Maria Morris Hambourg, October 28, 2013. [2] MacGill/Walther 2001(3), p. 21; and Pasquer, letter to Hambourg. [3] MacGill/Walther 2001(3), p. 21; and Priska Pasquer, Photographic Art Consulting invoice, June 22, 1998.</p>	
176	<p>Elfriede Stegemeyer, German, 1908–1988 <i>Photogram</i> 1933 Gelatin silver print 8 7/16 × 6 15/16" (21.5 × 17.7 cm) Thomas Walther Collection. Gift of Imogen Cunningham and Max Radutzky, by exchange 238.2017 PHOT</p>	<p>From Eugene Prakapas on consignment to Carol Ehlers, Chicago in c. 1980 to Thomas Walther via Allan Frumkin Gallery Photographs, Inc. in c. 1980. Purchased by The Museum of Modern Art, New York, 2017</p>	
177	<p>Elfriede Stegemeyer, German, 1908–1988 <i>Untitled (Eye/Rocky Beach)</i> 1936 Gelatin silver prints 12 5/8 × 6 5/16" (32 × 16 cm) Thomas Walther Collection. Gift of Albert M. Bender and Alvin Langdon Coburn, by exchange 239.2017 PHOT</p>	<p>Unconfirmed source to Thomas Walther in [YEAR]. Purchased by The Museum of Modern Art, New York, 2017.</p>	

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178	<p>Edward Steichen, American, born Luxembourg. 1879–1973 <i>Self-Portrait with Studio Camera</i> c. 1917 Gelatin silver print 13 1/2 × 10 5/8" (34.3 × 27 cm) Thomas Walther Collection. Gift of Sandro Mayer, by exchange 1868.2001 PHOT</p>	<p>Provenance: The artist, New York; by inheritance to the artist's wife, Joanna Steichen (1933–2010), New York, 1973 [1]; to Bobbi Carrey, Boston, 1983 [2]; to Gallery Click, New York, 1983 [3]; sold through Brent Sikkema, New York, to David La Placa, New York, 1993 [4]; purchased by Thomas Walther, 1997 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 21. [2] Ibid. [3] Ibid. [4] Ibid. [5] Ibid</p>	
179	<p>Kate Steinitz, American, born Germany. 1889–1975 <i>Backstroke</i> 1930 Gelatin silver print 10 1/2 × 13 7/16" (26.6 × 34.1 cm) Thomas Walther Collection. Gift of Thomas Walther 1862.2001 PHOT</p>	<p>The artist, New York/Los Angeles; by inheritance to the artist's daughter, Ilse Berg, Los Angeles, 1975 [1]; to Galerie Berinson, Berlin, early 1980s [2]; purchased by Thomas Walther, possibly April 1990 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 13. [2] Ibid.; and Hendrik Berinson, conversation with Simon Bieling, Galerie Berinson, Berlin, February 18, 2005. [3] Thomas Walther archival no. TW 900404 on sheet verso.</p>	
180	<p>Alfred Stieglitz, American, 1864–1946 <i>From the Back Window at "291"</i> April 3, 1915 Platinum print 9 3/4 × 7 11/16" (24.7 × 19.5 cm) Thomas Walther Collection. Gift of Dorothy Norman, by exchange 1870.2001 PHOT</p>	<p>The artist, New York; given to Marie Rapp, New York, 1916 [1]; purchased by George Tice, New Jersey; sold through Sotheby's New York (sale 6216, lot 84) to Thomas Walther, October 9, 1991 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 22; and inscription by artist on mount recto. Marie Rapp was Stieglitz's gallery assistant at 291 Gallery in New York from 1911 until it closed in 1917. [2] Sotheby's invoice no. 6216 107, October 9, 1991.</p>	

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181	<p>Alfred Stieglitz, American, 1864–1946 <i>Georgia O'Keeffe: A Portrait</i> 1918 Palladium print 9 5/16 × 7 3/8" (23.6 × 18.7 cm) Thomas Walther Collection. Grace M. Mayer Fund 1871.2001 PHOT</p>	<p>The artist, New York; to Georgia O'Keeffe (1887–1986), 1946 [1]; to the estate of Georgia O'Keeffe, Santa Fe, 1986 [2]; to Pace/MacGill Gallery, New York, 1993 [3]; purchased by Thomas Walther, July 22, 1993 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 22. [2] Ibid. [3] Ibid. [4] Pace/MacGill Gallery invoice no. 7106, July 22, 1993</p>	
182	<p>Alfred Stieglitz, American, 1864–1946 <i>Music—A Sequence of Ten Cloud Photographs, No. 1</i> 1922 Gelatin silver print 7 9/16 × 9 1/2" (19.2 × 24.2 cm) Thomas Walther Collection. Gift of David H. McAlpin and Alfred Stieglitz, by exchange 1872.2001 PHOT</p>	<p>The artist, New York; to Dorothy Norman, New York [1]; to Photofind Gallery (Howard Greenberg), New York, 1991 [2]; purchased by Thomas Walther, April 13, 1991 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 21; Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013; and Photofind Gallery invoice no. 91-0074, April 13, 1991. [2] MacGill/Walther 2001(3), p. 21; and Colen, e-mail to Hambourg. [3] Photofind invoice.</p>	
183	<p>Cami Stone, Belgian, 1892–1975 <i>Nude Study 13</i> 1932 Gelatin silver print 15 1/2 × 11 1/4" (39.4 × 28.5 cm) Thomas Walther Collection. Gift of Thomas Walther 1863.2001 PHOT</p>	<p>The artist, Brussels. Stefan Lennart, Munich [1]; purchased by Allan Frumkin Gallery Photographs Inc. (Carol Ehlers), Chicago, 1988 [2]; purchased by Thomas Walther, March 1988 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Carol Ehlers, letter to Audrey Sands, October 18, 2013. [2] MacGill/Walther 2000, p. 36; and Ehlers, letter to Sands. [3] Ehlers, letter to Sands; Carol Ehlers Photographs Inc. invoice, March 8, 1988, annotated with Thomas Walther archival no. TW 88-3-2. Although the sale was made through Ehlers's gallery, the payment was made to Allan Frumkin Gallery Photographs Inc.</p>	

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184	<p>Atelier Stone Sasha Stone, American, born Russia. 1895–1940 Cami Stone, Belgian, 1892–1975 <i>Woman Smoking</i> 1928 Gelatin silver print 23 1/16 × 16 5/16" (58.6 × 41.4 cm) Thomas Walther Collection. Committee on Photography Fund 241.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurliitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	
185	<p>Paul Strand, American, 1890–1976 <i>Rebecca</i> 1922 Palladium print 9 9/16 × 7 5/8" (24.3 × 19.3 cm) Thomas Walther Collection. Gift of Thomas Walther 1866.2001 PHOT</p>	<p>The artist. Weston Gallery (Maggi Weston), Carmel, Calif. [1]; purchased by Jane Corkin Gallery, Toronto [2]; purchased by Thomas Walther, November 1983 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Jane Corkin, telephone conversation with Maria Morris Hambourg, November 2013. [2] MacGill/Walther 2000, p. 36; and Corkin, telephone conversation with Hambourg. [3] Corkin, telephone conversation with Hambourg; and Jane Corkin Gallery invoice no. 1022, November 5, 1983.</p>	

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<p>186</p>	<p>Jindřich Štyrský, Czech, born Bohemia. 1899–1942 <i>Untitled, from On the Needles of These Days (Na jehlách těchto dní) (1945)</i> 1934–35 Gelatin silver print 3 9/16 × 3 3/8" (9 × 8.5 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1873.2001 PHOT</p>	<p>Possibly the artist; probably to a private collection, Paris, or to the artist's daughter [1]; to Galerie Rudolf Kicken, Cologne, 1984 [2]; purchased by Thomas Walther, November 6, 1997 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>The name of the private collector(s) is unknown and, after substantial research, MoMA was unable to determine the name(s) of the private collectors/private collections.</p> <p>[1] MacGill/Walther 2001(3), p. 22; and Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, February 17, 2004. [2] MacGill/Walther 2001(3), p. 22; and Kicken archival no. P 84 03 004 on large mount verso. [3] MacGill/Walther 2001(3), p. 22; and Galerie Rudolf Kicken invoice no. 97/1107, November 6, 1997.</p>	
<p>187</p>	<p>Maurice Tabard, French, 1897–1984 <i>Untitled</i> 1928 Gelatin silver print 6 15/16 × 9" (17.7 × 22.9 cm) Thomas Walther Collection. Gift of Thomas Walther 1874.2001 PHOT</p>	<p>The artist. Sold through Sotheby's Parke-Bernet, New York (sale 4295A, lot 72), to Allan Frumkin Gallery, November 1, 1979 [1]; purchased by Thomas Walther, November 5, 1979 [2]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 14. [2] Allan Frumkin Gallery invoice, November 5, 1979, annotated with Thomas Walther archival no. TW 791108; and Walther archival no. TW 791108 on mount verso.</p>	

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188	<p>Maurice Tabard, French, 1897–1984 <i>Am I Beautiful?</i> 1929 Gelatin silver print 9 5/16 × 6 15/16" (23.6 × 17.7 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1875.2001 PHOT</p>	<p>The artist. Marlborough Gallery, New York [1] purchased by Sander Gallery (Gerd Sander), Washington, D.C., April 19, 1979 [2]; purchased by Seth Lester, Maine, September 22, 1979 [3]; sold through Christie's New York (sale 8126, lot 41) to Monika Half, Bronxville, N.Y., April 5, 1995 [4]; purchased by Thomas Walther, March 11, 1997 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Gerd Sander, letter to Maria Morris Hambourg, October 31, 2013. [2] Sander, letter to Hambourg; and Marlborough Gallery invoice no. 5166. [3] MacGill/Walther 2001(3), p. 22; Sander, letter to Hambourg; and Sander Gallery inventory no. SG/1678/X and invoice no. 431. Seth Lester was a painter and photographer. [4] MacGill/Walther 2001(3), p. 22; and Monika Half, e-mail to Simon Bieling, April 8, 2005. [5] Half invoice, March 11, 1997.</p>	
189	<p>Maurice Tabard, French, 1897–1984 <i>The Dancer Pomiès</i> 1929 Gelatin silver print 9 7/16 × 7 1/16" (24 × 17.9 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1877.2001 PHOT</p>	<p>The artist, Paris; to Galerie Wilde (Ann and Jürgen Wilde), Cologne, 1975 [1]; purchased by Thomas Walther, 1984 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 23; and Jürgen Wilde, letter to Simon Bieling, May 12, 2005. [2] MacGill/Walther 2001(3), p. 23; and Wilde, letter to Bieling.</p>	

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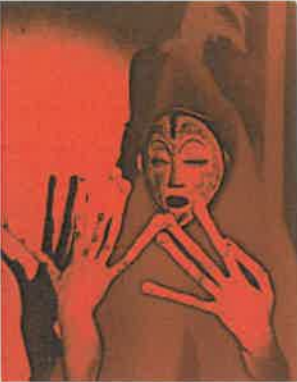



190	<p>Maurice Tabard, French, 1897–1984 <i>Untitled</i> 1929 Gelatin silver print 9 5/16 × 6 7/8" (23.7 × 17.5 cm) (irreg.) Thomas Walther Collection. Gift of Thomas Walther 1878.2001 PHOT</p>	<p>The artist, Paris. Private collection (possibly Robert Shapazian, 1943–2010), Los Angeles [1]; to Robert Miller Gallery, New York, 1986 [2]; purchased by Thomas Walther, March 1986 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>The name of the private collector(s) is unknown and, after substantial research, MoMA was unable to determine the name(s) of the private collectors/private collections.</p> <p>[1] MacGill/Walther 2001(4), p. 14. Robert Shapazian acquired several prints directly from the artist in the 1970s. [2] Ibid. [3] Robert Miller Gallery invoice no. 3498P, March 10, 1986, annotated with Thomas Walther archival no. TW 860301; and Walther archival no. TW 860301 on sheet verso.</p>	
191	<p>Maurice Tabard, French, 1897–1984 <i>Untitled (Self-Portrait with Roger Parry)</i> c. 1936 Gelatin silver print 9 1/4 × 6 5/8" (23.5 × 16.8 cm) Thomas Walther Collection. Gift of Thomas Walther 1879.2001 PHOT</p>	<p>The artist, Paris. Marlborough Gallery, New York [1]; to Edwynn Houk Gallery, Chicago, 1984 [2]; purchased by Thomas Walther, May 14, 1998 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 14; Edwynn Houk, conversation with Simon Bieling, New York, March 30, 2005; and Matthew Ortiz (Edwynn Houk Gallery), e-mail to Maria Morris Hambourg, April 30, 2014. [2] MacGill/Walther 2001(4), p. 14; and Ortiz, e-mail to Hambourg. [3] Edwynn Houk Gallery receipt, May 14, 1998, signed by Thomas Walther, May 15, 1998.</p>	

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192	<p>Maurice Tabard, French, 1897–1984 <i>Test for the Film "Culte Vaudou," Exposition 1937</i> 1936 Gelatin silver print with cellophane sheet 11 9/16 × 9 1/16" (29.3 × 23 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1880.2001 PHOT</p>	<p>The artist, Paris; to Christian Diener, Berlin [1]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001. [1] MacGill/Walther 2000, p. 37; and Christian Diener, letter to Simon Bieling, June 4, 2005.</p>	
193	<p>Maurice Tabard, French, 1897–1984 <i>Untitled</i> 1936 Gelatin silver print 11 1/2 × 9 1/4" (29.2 × 23.5 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1881.2001 PHOT</p>	<p>The artist, Paris; to Christian Diener, Berlin [1]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001. [1] MacGill/Walther 2000, p. 38; and Christian Diener, letter to Simon Bieling, June 4, 2005.</p>	
194	<p>Maurice Tabard, French, 1897–1984 <i>Solarized Film from "Culte Vaudou," 1937</i> 1936 Gelatin silver print 9 1/2 × 4 3/4" (24.1 × 12 cm) Thomas Walther Collection. Gift of Robert Shapazian, by exchange 1882.2001 PHOT</p>	<p>The artist, Paris; to Christian Diener, Berlin [1]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001. [1] Christian Diener, letter to Simon Bieling, June 4, 2005; Thomas Walther, telephone conversation with Bieling, June 22, 2004; and Jürgen Wilde, letter to Bieling, May 12, 2005.</p>	

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195	<p>Raoul Ubac, Belgian, born Germany, 1910–1985 <i>The Secret Gathering</i> 1938 Gelatin silver print 15 5/8 × 11 11/16" (39.7 × 29.7 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1884.2001 PHOT</p>	<p>The artist, Paris; to Marcel Jean (1900–1993), Paris, before 1959 [1]; to Herbert Molderings, Cologne, 1980s [2]; purchased by Thomas Walther, February 15, 1993 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Herbert Molderings, letter to Maria Morris Hamburg, October 1, 2013. Marcel Jean was a member and historian of the Surrealist movement. [2] MacGill/Walther 2000, p. 38; and Molderings, letter to Hamburg. [3] MacGill/Walther 2000(2), p. 47.</p>	
196	<p>Umbo (Otto Umbehr), German, 1902–1980 <i>Mystery of the Street</i> 1928 Gelatin silver print 11 7/16 × 9 1/4" (29 × 23.5 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1888.2001 PHOT</p>	<p>The artist, Berlin; to Julien Levy Gallery, New York, 1931–32 [1]; to Galerie Rudolf Kicken, Cologne [2]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 24; and gallery stamps on print verso. [2] MacGill/Walther 2001(3), p. 24.; and inscription on print verso.</p>	
197	<p>Umbo (Otto Umbehr), German, 1902–1980 <i>View of Berlin's Department Store Karstadt</i> 1929 Gelatin silver print 9 5/16 × 6 1/8" (23.7 × 15.5 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1889.2001 PHOT</p>	<p>The artist, Berlin; to Paul Citroen (1896–1983), Berlin, c. 1929 [1]; to Egidio Marzona, Berlin/Bielefeld, 1975 [2]; purchased by Galerie Rudolf Kicken, Cologne, November 1980 [3]; purchased by Thomas Walther, 1996 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Egidio Marzona, conversation with Thomas Walther, Berlin, April 2014. [2] Ibid. [3] Ibid.; Kicken archival no. P 8011165 on sheet verso; and Rudolf Kicken, conversation with Bieling, Kicken Berlin, February 17, 2004. [4] MacGill/Walther 2001(3), p. 23; and Galerie Rudolf Kicken delivery promise, November 20, 1996.</p>	

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198	<p>Umbo (Otto Umbehr), German, 1902–1980 <i>Stairs II</i> 1929–31 Gelatin silver print 9 7/16 × 6 7/8" (24 × 17.4 cm) Thomas Walther Collection. Gift of Thomas Walther 1891.2001 PHOT</p>	<p>The artist; to Photo-Archives Service, Paris, 1930s [1]; to Herbert Molderings, Paris, 1980s [2]; purchased by Thomas Walther, May 1995 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Herbert Molderings, letter to Maria Morris Hambourg, October 1, 2013. [2] Ibid.; and MacGill/Walther 2000, p. 39. [3] Molderings, letter to Hambourg.</p>	
199	<p>Umbo (Otto Umbehr), German, 1902–1980 <i>Six at the Beach</i> 1930 Gelatin silver print 9 3/8 × 7 1/8" (23.8 × 18.1 cm) Thomas Walther Collection. Gift of Shirley C. Burden, by exchange 1890.2001 PHOT</p>	<p>The artist; to Anglo-Continental, Paris, 1933 [1]; to Photo-Archives Service, Paris, 1933–40 [2]; to Herbert Molderings, Paris, 1980s [3]; purchased by Thomas Walther, May 10, 1995 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Herbert Molderings, letter to Maria Morris Hambourg, October 1, 2013. [2] Ibid. [3] Ibid.; and MacGill/Walther 2000, p. 39. [4] MacGill/Walther 2000(2), p. 47.</p>	



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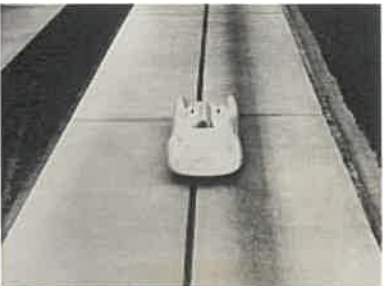


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200	<p>Unknown photographer / Globophot <i>Plane</i> c. 1920 Gelatin silver print 9 3/8 × 6 15/16" (23.8 × 17.6 cm) Thomas Walther Collection. Gift of Thomas Walther 242.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	
201	<p>Unknown photographer (U.S. Army Signal Corps, under the command of Edward Steichen) <i>Aerial Incendiary Bombs</i> 1917-18 Gelatin silver print 15 1/2 × 11" (39.4 × 27.9 cm) Thomas Walther Collection. Gift of Edward Steichen, by exchange 1867.2001 PHOT</p>	<p>Edward Steichen, New York. Sold through Sotheby's New York (sale 6973, lot 96) to Fraenkel Gallery, San Francisco, April 18, 1997 [1]; purchased by Thomas Walther, May 14, 1999 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 21; Amy Whiteside (Fraenkel Gallery), letter to Audrey Sands, October 25, 2013; and Fraenkel Gallery registration no. MES.0260.Z inscribed on sheet verso. [2] MacGill/Walther 2001(3), p. 21; and Fraenkel Gallery invoice no. 3973, May 19, 1999.</p>	

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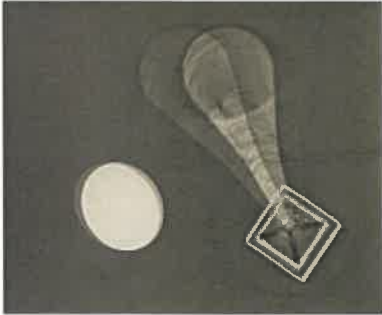

202	<p>Unknown photographer / Press-Photo G.M.B.H. <i>Untitled (from Here Comes the New Photographer!)</i> c. 1928-29 Gelatin silver print 8 5/8 × 6 3/8" (21.9 × 16.2 cm) Thomas Walther Collection. Gift of Edward Steichen, by exchange 243.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurlitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	
203	<p>Unknown photographer (Royal Air Force) <i>British 'Chute Jumpers</i> 1937 Gelatin silver print 5 15/16 × 6 15/16" (15.1 × 17.6 cm) Thomas Walther Collection. Gift of Thomas Walther 1666.2001 PHOT</p>	<p>Purchased by Aaron Rose, Herkimer, N.Y. [1]; given to Thomas Walther [2]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2000, p. 9; and MacGill/Walther 2000(2), p. 58. Aaron Rose found the print in a flea market in New York state. [2] Thomas Walther, conversation with Simon Bieling, Berlin, 2005.</p>	

204	<p>Unknown photographer / Keystone View Company <i>[Bernd] Rosemeyer Chasing the Record</i> 1937 Gelatin silver print 9 3/8 × 6 15/16" (23.8 × 17.6 cm) Thomas Walther Collection. Gift of Thomas Walther 244.2017 PHOT</p>	<p>From Galerie Kicken Berlin, Berlin, Germany to Thomas Walther in c. 2001. Purchased by The Museum of Modern Art, New York, 2017. Galerie Kicken Berlin founded in 1974, cannot confirm with 100% certainty the date of purchase of the works by Dr. Paul Wolff and the Anonymous works. The works were part of a group acquisition and were most likely purchased around 2001 and 2002.</p>	
205	<p>Unknown photographer / Keystone <i>Untitled (John Cobb in his 350 mile per hour car)</i> 1938 Gelatin silver print 9 3/8 × 6 15/16" (23.8 × 17.6 cm) Thomas Walther Collection. Gift of Thomas Walther 246.2017 PHOT</p>	<p>From Galerie Kicken Berlin, Berlin, Germany to Thomas Walther in c. 2001. Purchased by The Museum of Modern Art, New York, 2017. Galerie Kicken Berlin founded in 1974, cannot confirm with 100% certainty the date of purchase of the works by Dr. Paul Wolff and the Anonymous works. The works were part of a group acquisition and were most likely purchased around 2001 and 2002.</p>	
206	<p>Carl Van Vechten, American, 1880–1964 <i>Barcelona—Courtyard of Hotel Ritz under Awnings</i> June 11, 1935 Gelatin silver print 13 7/8 × 10 15/16" (35.2 × 27.8 cm) 1892.2001 PHOT</p>	<p>The artist. Sold through Sotheby's New York (sale 6497, lot 134) to William L. Schaeffer, Chester, Conn., April 6, 1993 [1]; purchased by Thomas Walther, 1994 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 24. [2] William L. Schaeffer Photographic Works of Art invoice, n.d.</p>	

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207	<p>Luigi Veronesi, Italian, 1908–1998 <i>Composition</i> 1935 Gelatin silver print 9 7/16 × 11 1/4" (24 × 28.6 cm) Thomas Walther Collection. Gift of Ansel Adams, by exchange 1893.2001 PHOT</p>	<p>The artist; to the artist's estate; to Galerie Rudolf Kicken, Cologne, 1996 [1]; purchased by Thomas Walther, February 1997 [2]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 24; and Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, February 17, 2004. [2] MacGill/Walther 2001(3), p. 24; and Galerie Rudolf Kicken invoice, February 27, 1997.</p>	
208	<p>František Vobecký, Czech, 1902–1991 <i>Untitled (Self-Portrait)</i> 1935 Gelatin silver print 9 5/16 × 6 3/4" (23.6 × 17.2 cm) Thomas Walther Collection. Gift of Thomas Walther 1896.2001 PHOT</p>	<p>The artist, Prague; probably to Wilhelm Schürmann, Cologne [1]; purchased by Thomas Walther, possibly July 1977 [2]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, August 2005; Gerd Sander, letter to Maria Morris Hambourg, October 31, 2013; Schürmann, telephone conversation with Bieling, April 1, 2005. Schürmann regularly went to Prague to buy photographs in the 1970s and early 1980s, and Vobecký was still living there at this time. This print did not come through Sander but most likely was acquired directly from the artist by Schürmann, who does not remember this print or the other Vobecký in the Thomas Walther Collection (1895.2001, which did come from Schürmann with the intermediary Gerd Sander). Thomas Walther bought several prints by Czech photographers directly from Schürmann. [2] MacGill/Walther 2000, p. 40; and Thomas Walther inventory sheet, annotated with archival no. TW 770753.</p>	

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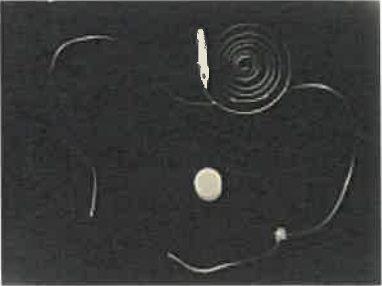

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209	<p>Friedrich Vordemberge-Gildewart, Dutch, born Germany. 1899–1962 <i>Untitled (Photomontage, Equilibrium)</i> 1927-28 Gelatin silver print 14 7/16 × 10 5/8" (36.7 × 27 cm) Thomas Walther Collection. Gift of Monroe Wheeler, by exchange 247.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurliitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	
210	<p>Friedrich Vordemberge-Gildewart, Dutch, born Germany. 1899–1962 <i>Untitled (Photomontage, No. 7)</i> 1928 Gelatin silver print 6 1/2 × 4 1/2" (16.5 × 11.4 cm) Thomas Walther Collection. Gift of Eulabee Dix and June Sidman, by exchange 248.2017 PHOT</p>	<p>Between 1929-1933 acquired by Hildebrand Gurliitt for Kurt Kirchbach. In 1967 inherited by Kurt Kirchbach's widow, Hildegard Kirchbach. In 1995 upon Hildegard's death, allegedly given to Angelica Burdack, director of Hildegard's nursing home. This gift is not confirmed. To support a Sotheby's sale Angelica's husband, Hans-Joachim Burdack fabricated a story that the collection was put together by his late mother, Helene Anderson. On May 2, 1997 Sotheby's London subsequently sold the works as the "Helene Anderson Collection." Thomas Walther purchased this work at Sotheby's auction. In 2008 Sotheby's London entered into an agreement with the Estate of Martha Kirchbach, which resolved the Estate's claims of title in the photographs. On February 2, 2017 The Museum of Modern Art, New York purchased this work from Thomas Walther.</p>	

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211	<p>Andreas Walsler, Swiss, 1908–1930 <i>Photogram</i> 1929 Gelatin silver print 7 × 9 3/8" (17.8 × 23.8 cm) Thomas Walther Collection. Gift of Thomas Walther 1897.2001 PHOT</p>	<p>The artist, Paris; to the estate of Paul-Gustave Van Hecke, 1929–30 [1]; to Yves Gevaert, Brussels [2]; to Galerie Rudolf Kicken, Cologne, July 1988 [3]; purchased by Thomas Walther, September 1990 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Yves Gevaert, fax to Simon Bieling, June 23, 2005. [2] Rudolf Kicken, conversation with Simon Bieling, Kicken Berlin, February 17, 2004. [3] Ibid.; and Kicken archival no. P 8807050 on mount verso. [4] MacGill/Walther 2001(4), p. 15</p>	
212	<p>Edward Weston, American, 1886–1958 <i>Attic</i> 1921 Palladium print 7 7/16 × 9 7/16" (18.9 × 23.9 cm) Thomas Walther Collection. Grace M. Mayer Fund and gift of Mrs. Mary Donant and Carl Sandburg, by exchange 1902.2001 PHOT</p>	<p>The artist, Los Angeles; to the Bixby Smith Family Collection, Los Angeles, 1985 [1]; to Stephen White, Los Angeles; sold through Sotheby's New York (sale 5383, lot 372) to Galerie zur Stockeregg (Kaspar Fleischmann), Zurich, November 12, 1985 [2]; purchased by Thomas Walther, July 22, 1987 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 25. Paul Jordan Smith and Sarah Bixby Smith were close friends of Weston. Smith was the Los Angeles Times literary critic, and Bixby Smith was a writer and the director of the Friday Morning Club in Los Angeles, where Weston first showed in 1914 and often exhibited after 1917. Llewellyn Bixby Smith, their son, studied photography with Weston in Mexico in 1923. [2] Ibid. [3] Ibid.; MacGill/Walther 2000(2), p. 69; and Galerie Zur Stockeregg invoice, July 22, 1987, annotated with Thomas Walther archival no. TW 870701.</p>	

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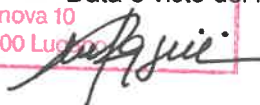
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213	<p>Edward Weston, American, 1886–1958 <i>Steel: Armco, Middletown, Ohio</i> October 1922 Palladium print 9 1/16 × 6 7/8" (23 × 17.4 cm) Thomas Walther Collection. Gift of Thomas Walther 1903.2001 PHOT</p>	<p>The artist; given to Tina Modotti (1896–1942), Mexico [1]; to Vittorio Vidali (1900–1983); by inheritance to Vidali's son, Carlos Vidali, 1983 [2]; sold through Sotheby's New York (sale 5176, lot 353) to Allan Frumkin Gallery Photographs Inc. (Carol Ehlers), Chicago, May 8, 1984 [3]; purchased by Thomas Walther, 1984 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 15. [2] Ibid; Beth Gates Warren, email to Ksenia Nouril, December 10, 2014. [3] Ibid; Warren, email to Nouril. [4] Ibid.; and Allan Frumkin Gallery Photographs Inc. invoice, May 11, 1984.</p>	
214	<p>Edward Weston, American, 1886–1958 <i>Untitled</i> 1923–27 Gelatin silver print 9 1/2 × 7 1/2" (24.2 × 19 cm) Thomas Walther Collection. Grace M. Mayer Fund 1905.2001 PHOT</p>	<p>The artist, Mexico City/Los Angeles; to Jean Charlot, by 1939 [1]; by inheritance to Zohmah Charlot [2]; to G. H. Dalsheimer Gallery Ltd., Baltimore [3]; to Nancy Medwell, Seattle, and AFG Photos [4]; to Allan Frumkin Gallery Photographs Inc. (Carol Ehlers), Chicago, May 1987 [5]; purchased by Thomas Walther, July 26, 1987 [6]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Zohmah Charlot, letter to Peter MacGill, March 17, 1983; and MacGill/Walther 2001(3), p. 25. Jean Charlot was a French painter and printmaker, and he and his wife, Zohmah Charlot, were part of Weston's circle in Mexico. This print was part of Jean Charlot's collection when he and Zohmah were married in 1939. [2] Charlot, letter to MacGill. [3] Carol Ehlers, letter to Audrey Sands, October 18, 2013. [4] Ehlers, e-mail to Simon Bieling, April 19, 2005; and Ehler, letter to Sands. Ehler has indicated that this print was recorded as Allan Frumkin Gallery Photographs Inc. inventory no. 1908. [5] MacGill/Walther 2001(3), p. 25. [6] Allan Frumkin Gallery Photographs Inc. invoice, July 26, 1987.</p>	

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215	<p>Edward Weston, American, 1886–1958 <i>Tina</i> 1924 Palladium print 8 7/16 × 6 1/8" (21.5 × 15.5 cm) Thomas Walther Collection. Grace M. Mayer Fund 1904.2001 PHOT</p>	<p>The artist, Mexico City; to Frances Toor (1890–1956), Mexico City [1]; by inheritance to Toor's son, Mexico City, 1956 [2]; purchased by Ava Vargas, Mexico City, 1990s [3]; purchased by Throckmorton Fine Art Inc., New York, April 27, 1996 [4]; purchased by Thomas Walther, January 31, 1997 [5]; purchased by The Museum of Modern Art, New York, 2001.</p>	
216	<p>Edward Weston, American, 1886–1958 <i>Tina</i> January 30, 1924 Gelatin silver print 9 1/16 × 6 7/8" (23 × 17.5 cm) Thomas Walther Collection. Grace M. Mayer Fund and The Fellows of Photography Fund, by exchange 1906.2001 PHOT</p>	<p>The artist; given to Tina Modotti (1896–1942) [1]; to Vittorio Vidali (1900–1983) [2]; by inheritance to Vidali's son, Carlos Vidali, 1983 [3]; to Mildred Constantine, Nyack/New York, 1970s [4]; to Ex Libris (Arthur Cohen and Elaine Lustig Cohen), New York, 1970s [5]; purchased by Thomas Walther, April 12, 1985 [6]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Spencer Throckmorton, letter to Audrey Sands, September 27, 2013. [2] Ibid.; and Mildred Constantine, conversation with Simon Bieling, New York June 21, 2005; Beth Gates Warren, email to Ksenia Nouril, December 10, 2014. [3] Throckmorton, letter to Sands; Warren, email to Nouril. [4] Ibid.; and MacGill/Walther 2001(3), p. 25. [5] MacGill/Walther 2001(3), p. 25. [6] Ex Libris invoice no. 8623, April 12, 1985.</p>	

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217	<p>Edward Weston, American, 1886–1958 <i>Cloud, Mexico</i> July 1924 Palladium print 6 15/16 × 9 7/16" (17.6 × 23.9 cm) Thomas Walther Collection. Gift of David H. McAlpin, by exchange 1910.2001 PHOT</p>	<p>The artist; possibly to the artist's sister, Mary Weston Seaman, and her son [1]; possibly to Daniel Wolf Inc., New York, January 1981 [2]; to Ezra Mack, Greenwich, Conn. [3]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Amy Conger, e-mail to Simon Bieling, December 4, 2006. [2] Ibid. [3] MacGill/Walther 2000, p. 42.</p>	
218	<p>Edward Weston, American, 1886–1958 <i>Boat, San Francisco</i> 1925 Gelatin silver print 9 5/16 × 7 9/16" (23.7 × 19.2 cm) Thomas Walther Collection. Grace M. Mayer Fund 1907.2001 PHOT</p>	<p>The artist, Los Angeles; by inheritance to the artist's family; by inheritance to Wes Longstreth [1]; purchased by Lee Gallery, Winchester, Mass., 1999 [2] ; purchased by Paul M. Hertzmann, Inc., San Francisco, May 1999 [3]; to Michael Shapiro Gallery, San Francisco [4]; purchased by Thomas Walther, June 16, 1999 [5]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Ben Ogilvyu (Lee Gallery), email to Audrey Sands, August 18, 2014. [2] Ibid.; and Paul Hertzmann, email to Maria Morris Hambourg, August 15, 2014. [3] Michael Shapiro, e-mail to Simon Bieling, April 13, 2005; and Hertzmann, email to Hambourg. Paul Hertzmann is a private art dealer. [4] MacGill/Walther 2001(3), p. 25; and Shapiro Gallery inventory no. 5392. [5] Shapiro Gallery invoice no. 99-78, June 16, 1999.</p>	

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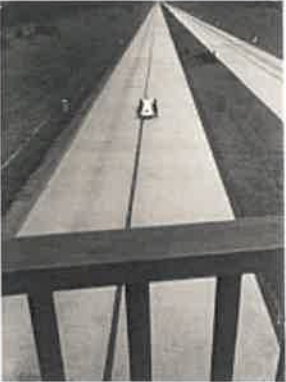


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219	<p>Edward Weston, American, 1886–1958 <i>Shells</i> 1927 Gelatin silver print 9 1/2 × 7 1/2" (24.1 × 19 cm) Thomas Walther Collection. Purchase 1909.2001 PHOT</p>	<p>The artist; to Willard Morgan (1900–1967) [1]; by inheritance to Morgan's son, Doug Morgan [2]; purchased by Jane Corkin Gallery, Toronto [3]; purchased by Thomas Walther, April 1982 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Jane Corkin, telephone conversation with Maria Morris Hambourg, November 2013. [2] Ibid. [3] Ibid.; and MacGill/Walther 2000, p. 42. [4] Jane Corkin Gallery invoice no. 668, April 22, 1982.</p>	
220	<p>Stanisław Ignacy Witkiewicz, Polish, 1885–1939 <i>Anna Oderfeld, Zakopane</i> 1911–12 Gelatin silver print 6 11/16 × 4 3/4" (17 × 12.1 cm) Thomas Walther Collection. Gift of Mrs. Willard Helburn, by exchange 1911.2001 PHOT</p>	<p>The artist; to the artist's estate, Zakopane, Poland, 1939 [1]; to Stefan Okolowicz, Warsaw, early 1970s [2]; purchased by Galerie Berinson, Berlin, 1976 [3]; purchased by Thomas Walther, October 1991 [4]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Stefan Okolowicz, e-mail to Simon Bieling, June 20, 2005. [2] Ibid.; and MacGill/Walther 2001(3), p. 26. [3] MacGill/Walther 2001(3), p. 26; and Hendrik Berinson, telephone conversation with Maria Morris Hambourg, September 2013. [4] Galerie Berinson invoice, October 10, 1991.</p>	
221	<p>Paul Wolff, German, 1887–1951 <i>Main Station, Frankfurt</i> 1931 Gelatin silver print 9 3/8 × 6 7/8" (23.8 × 17.5 cm) Thomas Walther Collection. Gift of James N. Rosenberg and James Thrall Soby, by exchange 251.2017 PHOT</p>	<p>From Galerie Kicken Berlin, Berlin, Germany to Thomas Walther in c. 2001. Purchased by The Museum of Modern Art, New York, 2017.</p> <p>Galerie Kicken Berlin founded in 1974, cannot confirm with 100% certainty the date of purchase of the works by Dr. Paul Wolff and the Anonymous works. The works were part of a group acquisition and were most likely purchased around 2001 and 2002.</p>	

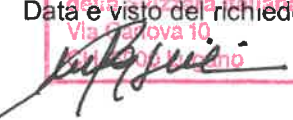
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222	<p>Paul Wolff, German, 1887–1951 <i>Untitled (Bobby Kohlrusch's record attempt on the Reichsautobahn)</i> 1936 Gelatin silver print 9 3/8 × 6 15/16" (23.8 × 17.6 cm) Thomas Walther Collection. Gift of Ansel Adams, by exchange 249.2017 PHOT</p>	<p>From Galerie Kicken Berlin, Berlin, Germany to Thomas Walther in c. 2001. Purchased by The Museum of Modern Art, New York, 2017. Galerie Kicken Berlin founded in 1974, cannot confirm with 100% certainty the date of purchase of the works by Dr. Paul Wolff and the Anonymous works. The works were part of a group acquisition and were most likely purchased around 2001 and 2002.</p>	
223	<p>Wanda Wulz, Italian, 1903–1984 <i>Exercise</i> 1932 Gelatin silver print 11 1/2 × 8 5/8" (29.2 × 21.9 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1912.2001 PHOT</p>	<p>The artist, Trieste, Italy; to the artist's family [1]; to Giovanni Lista, Paris [2]; possibly to Leon Seroussy, Paris [3]; to Galerie Octant (Alain Paviot), Paris [4]; purchased by Thomas Walther; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(3), p. 26. [2] Ibid.; and Alain Paviot, e-mail to Simon Bieling, Oct. 26, 2005. [3] MacGill/Walther 2001(3), p. 26. [4] Ibid.</p>	
224	<p>Iwao Yamawaki, Japanese, 1898–1987 <i>Articulated Mannequin</i> 1931 Gelatin silver print 9 1/16 × 6 13/16" (23 × 17.3 cm) Thomas Walther Collection. Gift of Thomas Walther 1913.2001 PHOT</p>	<p>The artist. Sold through Christie's New York to Jane Corkin Gallery, Toronto, 1991 [1]; to the Alexandra Marshall Collection, New York, April 1992 [2]; to Monika Half, Bronxville, N.Y. [3]; purchased by Thomas Walther, January 10, 1997 [4]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] Alexandra R. Marshall, letter to Simon Bieling, June 13, 2005; and Jane Corkin, telephone conversation with Maria Morris Hambourg, November 2013. [2] MacGill/Walther 2001(4), p. 15; and Marshall, letter to Bieling. [3] MacGill/Walther 2001(4), p. 15. [4] Ibid.; MacGill/Walther 2000(2), p. 31; and Half invoice, January 10, 1997.</p>	

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225	<p>Iwao Yamawaki, Japanese, 1898–1987 <i>Untitled</i> 1931 Gelatin silver print 8 11/16 × 6 1/2" (22 × 16.5 cm) Thomas Walther Collection. Abbott-Levy Collection funds, by exchange 1914.2001 PHOT</p>	<p>The artist; to Tom Jacobson, San Diego, 1985 [1]; to Howard Greenberg Gallery, New York, 1996 [2]; purchased by Thomas Walther, September 24, 1996 [3]; purchased by The Museum of Modern Art, New York, 2001.</p> <p>[1] Howard Greenberg, e-mail to Simon Bieling, April 10, 2005; and Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013. [2] MacGill/Walther 2000, p. 43; Colen, e-mail to Hambourg; and Howard Greenberg Gallery inventory no. PF 16769 inscribed on print verso. The gallery acquired the print for a Yamawaki exhibition. [3] Howard Greenberg Gallery invoice no. 96-0624, September 24, 1996.</p>	
226	<p>Iwao Yamawaki, Japanese, 1898–1987 <i>Dessau</i> 1931 Gelatin silver print 10 7/16 × 8 3/8" (26.5 × 21.3 cm) Thomas Walther Collection. Gift of Thomas Walther 1915.2001 PHOT</p>	<p>The artist; to Tom Jacobson, San Diego, 1985 [1]; to Howard Greenberg Gallery, New York, 1996 [2]; purchased by Thomas Walther, September 24, 1996 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 15; and Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013. [2] MacGill/Walther 2001(4), p. 15; and Colen, e-mail to Hambourg. The gallery acquired the print for a Yamawaki exhibition. [3] MacGill/Walther 2001(4), p. 15; and Howard Greenberg Gallery invoice no. 96-0624, September 24, 1996.</p>	

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227	<p>Iwao Yamawaki, Japanese, 1898–1987 <i>Portrait of a Man Smoking</i> 1931 Gelatin silver print 4 3/16 × 3 1/8" (10.7 × 8 cm) Thomas Walther Collection. Gift of Thomas Walther 1917.2001 PHOT</p>	<p>The artist; to Tom Jacobson, San Diego, 1985 [1]; to Howard Greenberg Gallery, New York, 1996 [2]; purchased by Thomas Walther, September 24, 1996 [3]; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 15; and Alicia Colen (Howard Greenberg Gallery), e-mail to Maria Morris Hambourg, October 25, 2013. [2] MacGill/Walther 2001(4), p. 15; and Colen, e-mail to Hambourg. The gallery acquired the print for a Yamawaki exhibition. [3] MacGill/Walther 2001(4), p. 15; and Howard Greenberg Gallery invoice no. 96-0624, September 24, 1996.</p>	
228	<p>Georgii Zimin, Russian, 1900–1985 <i>Untitled</i> 1926 Gelatin silver print 3 11/16 × 3 1/4" (9.4 × 8.3 cm) Thomas Walther Collection. Gift of Thomas Walther 1920.2001 PHOT</p>	<p>The artist. Natan Fedorowskij, Berlin [1]; to Galerie Berinson, Berlin [2]; purchased by Thomas Walther; given to The Museum of Modern Art, New York, 2001.</p> <p>[1] MacGill/Walther 2001(4), p. 16. [2] Ibid.</p>	

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