
From: Richard Kahn [REDACTED]
Sent: Friday, April 20, 2018 7:24 PM
To: jeffrey E.
Subject: Christies sale 5 of 6

max email trying to seduce us with ridiculous estimates..

Richard Kahn
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Begin forwarded message:

From: =/b>"Bernheimer, Max" <[REDACTED]>

Subject: =/b>Antiquities

Date: =/b>January 24, 2018 at 5:11:14 PM =ST

To: =/b>"[REDACTED]"

Cc: "[REDACTED]"

Dear Richard,

It was a =leasure speaking with you this morning.

Per our discussion, we are actively =ooking for top works of art for the forthcoming April 18th sale=here in NY. We already have fantastic lots coming up, including =ome major Egyptian works, plus a large group of Greek vases. As =or marbles, I have not seen much, although we do have a very fine Roman =arble torso. Our recent sales indicate that the market is =uper-heated and the demand for "masterpiece" level =bjects is at an all-time high, and not just with traditional collectors =f ancient art. We are seeing buying from across the globe, =ncluding Latin America, the Gulf and now China as well. The =eadline for inclusion in the April sale is mid- to late-February.

In terms =f the estimates, my suggestions as follows:

Herakles \$1,500,000/2,500,000
Two boys \$600,000/800,000

As mentioned previously provenance has become a key factor for success at auction. We know both the Herakles and the two boys come from the Estate of Jan Mitchell, and additionally that the boys were acquired by him from Fallani, who has confirmed this with us. Thanks to the former curator of Greek and Roman at the MET, we have sufficient information that confirms both pieces have sufficient provenance to fulfill Christie's requirements. If there is a way to find out if Mitchell acquired the Herakles prior to 1970, its salability would increase dramatically.

My estimates are not etched in stone so I would be happy to discuss further if the numbers do not meet expectations.

Please do not hesitate to let me know if you have any questions or concerns, and I look forward to hearing from you soon.

All the best,

Max

G. Max Bernheimer
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