

THE SEQUEL

THE HOARDER

NEW YORK | DECEMBER 10-17

PART II

PROPERTY FROM A NOTED, NOT
PARTICULARLY DISTINGUISHED,
though undoubtedly *pugnacious*
and **LOQUACIOUS**
NEW YORK BASED
ARTIST/collector/CURATOR/
WRITER/lecturer/art & car dealer,
WITH PROCEEDS
TO BENEFIT HIMSELF

Sotheby's EST. 1744

SECTION: ① 2 3 4

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TO VIEW PROPERTY FROM THIS SALE

NEW YORK

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KENNY SCHACHTER THE HOARDER PART II

LOTS BEGIN CLOSING THURSDAY 17 DECEMBER 2020 AT 12 PM

EXHIBITION 10-17 DECEMBER
SALE N10571

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EST. 1744



DOCTOR'S ORDERS

BY KENNY SCHACHTER

Studies have established that hospital patients with art on the wall had a decreased need of medication relative to their counterparts and were discharged earlier. (The Connection Between Art, Healing, and Public Health: A Review of Current Literature", *The American Journal of Public Health*, February 2010). Living with art aids healing, decreases blood pressure, lowers stress, and favorably impacts our overall sense of wellbeing.

In other words, I'm not just speaking from self-interest ahead of my second annual Sotheby's Hoarder sale, featuring 120 lots, when I beseech you to buy something for yourself or as a gift for a loved one. More importantly, do it for your health! Doctor's orders!

Since it came off the wall of the cave, art has been voraciously coveted through good times and bad—socially, politically, and even economically. Short of a nuclear conflagration nothing will stop that, not even the tragic pandemic that won't quit. I'm speaking from experience: I collected my way through the quarantine and my own subsequent bout with the virus. And besides, don't underestimate the feel-good effects of a fat dopamine hit from placing a winning bid.

I have been roundly criticized, for a change, for selling another chunk of my collection, but hoarding is not just a habit and/or an addiction, rather it's a vocation, a veritable profession (or as close as I'll get, anyway). And the sale doesn't come close to approaching the tip of the iceberg of works that I own. Though I've literally never fully counted, or kept proper track of everything, like an art abacus I can tell the extent of my stuff by the ever-escalating storage bills spread far and wide.

Compared to others however, I am an amateur—one dealer told me he pays in excess of \$800,000 a year in warehouse bills. Yet, hard as it may be to believe, I consider myself an ascetic as I don't get attached to specific objects (or cars) per se, as long as there is something of equal caliber to replace anything I sell and thus fill the void.

With a pathological fear of empty space, I am an extreme sufferer of *horror vacui*. Not a day of my life has gone by without me rubbing my nose up against a work of art, touching it, rearranging it, regarding it, and loving it. Christopher Wool painted a text work that says: THE HARDER YOU LOOK THE HARDER YOU LOOK. Put plainly and simply, art is a slow burning, transformative process of accruing information and knowledge and of appreciating beauty (though one person's notion of attractive is another's vision of revolting).

The characteristics that define my diffuse aesthetic are unbridled passion, curiosity, and the desire to be challenged, again and again. Art in art's time. Like Hoarder 1, all of the art is being offered with NO RESERVE, meaning the highest bid, no matter the level, will take the lot home.

I see this as an act of generosity (as I would) affording the opportunity to own great art to those who might not ordinarily be able to afford it in the normal course of things. Especially in these constrained, uncertain, tumultuous times where there has never been a more pressing time to coexist with art. Good luck and stay safe.

www.KennySchachter.art



1 KOHEI NAWA

b. 1975

PIXCELL-TOY-LOCOMOTIVE

glass beads and glue on toy locomotive
5½ by 10 by 5 in. (13.9 by 25.4 by 12.7 cm.)
Executed in 2015.

\$ 15,000-20,000



2 RICHARD WOODS

b. 1966

RED HONDA (MOVING FROM RIGHT TO LEFT)

signed, titled and dated 1996 on the reverse
acrylic and screenprint on canvas mounted to board
61 by 78 in. (154.9 by 198.1 cm.)

\$ 1,000-2,000



3 1972 PORSCHE 911 S 2.4L

VIN: 9112300759. Indicated mileage: 44,339

A LARGELY UNRESTORED WELL-KEPT EXAMPLE. RECENTLY SERVICED BY MARQUE EXPERTS

\$ 140,000-160,000

In 1965, Porsche introduced the now iconic 911 model. Still today, the 911 platform represents the ultimate expression of what a sports car should be. Following the earliest production models of 1965 and 1966, in 1967 the more powerful S model was introduced with 160HP. Updated once again in 1969 with further improvements and revisions, the 1972 73 years served as the final series for the classic 911 before being overhauled in 1974 with the coming G Series 911 platform. The 1972 S offered here takes advantage of all design updates learned from the previous generation of cars. Now benefiting from increased power with a 2.4L (2,341cc) fuel injected engine, performance was vastly improved from earlier years. In an aid to balance the now increased power with greater handling, the 1972 cars benefited from a relocation of the oil tank from behind the rear wheel to in front. The desired effect of this was to move the weight from outside the wheelbase to inside, helping weight distribution. The resulting change created a unique, one year only design with the oil filler cap on the passenger side rear quarter panel; a tell tale sign immediately identifying this as a 1972. Largely unrestored and preserved, the original Albert Blue color was repainted in 1984. There is limited history about its ownership and early history, but the car today presents well kept and preserved in a way only an unrestored car can. With no less than 13 stamped entries in the original service book, the car has always benefited from careful maintenance. Recently, marque experts Speedsport Tuning in Danbury, CT comprehensively serviced the car ensuring it is ready for its next caretaker. Invoices for the work are on file and available to review for interested parties.



4

4 ROE ETHRIDGE

b. 1969

COKE CAN, BELLE GLADE, FL

c print, flush mounted to aluminum
 Sheet: 33 by 48¼ in. (83.8 by 122.5 cm.)
 Framed: 34¾ by 50½ in. (88.5 by 127.3 cm.)
 Executed in 2011, this work is number 3 from an edition of 5, plus 2 artist's proofs.

\$ 5,000-6,000

5 IAN DAWSON

b. 1969

UNTITLED

melted plastic in four parts
 i. 25 by 19 by 22 in. (63.5 by 48.2 by 55.8 cm.)
 ii. 36 by 19 by 22 in. (91.4 by 48.2 by 55.8 cm.)
 iii. 34 by 19 by 21 in. (86.3 by 48.2 by 53.3 cm.)
 iv. 25 by 19 by 22 in. (63.5 by 48.2 by 55.8 cm.)

\$ 2,000-3,000



6

6 KEN PRICE

1935 - 2012

VOUT

fired and painted clay
 18 by 29 by 22 in. (45.7 by 73.7 by 55.9 cm.)
 Executed in 2006.

\$ 180,000-250,000



5



7

7 MARIANNE VITALE

b. 1973

UNTITLED

stamped with the artist's initials and dated 09 on the underside
bronze
19½ by 7 by 11 in. (50 by 18 by 28 cm.)

\$ 2,000-3,000

8 JIM SHAW

b. 1952

DREAM DRAWING

i. signed, dated '92 and inscribed on the reverse
ii. signed, dated '92 and inscribed on the reverse
graphite on paper, in 2 parts
Each Sheet: 12 by 9 in. (30.5 by 22.8 cm.)
Each framed: 19 by 16 in. (48.3 by 40.6 cm.)

\$ 2,000-3,000



8

9 GEORGE CONDO

b. 1957

UNTITLED

incised with the artist's signature and numbered *Artist's Proof 1/1* on the underside
silver
2 by 1 by 1 in. (5 by 2.5 by 2.5 cm.)

\$ 4,000-6,000



9

10 JACK PIERSON

b. 1960

UNTITLED (JOINT)

signed and dated 2004 on the reverse
charcoal on paper
Sheet: 29 by 23 in. (73.6 by 58.4 cm.)
Framed: 35¼ by 26¾ in. (89.5 by 66.9 cm.)

\$ 2,000-3,000



10



11

11 KATHERINE BERNHARDT
b. 1975

GREAT WHITE SHARK

acrylic on burlap
Burlap: 40 by 26 in. (101.6 by 66 cm.)
Framed: 46½ by 31¾ in. (118.1 by 80.6 cm.)
Executed in 2015.

\$ 7,000-9,000



12

12 KATHERINE BERNHARDT
b. 1975

CHAPSTICK

acrylic on burlap
Burlap: 40 by 26 in. (101.6 by 66 cm.)
Framed: 46½ by 31¾ in. (118.1 by 80 cm.)
Executed in 2015.

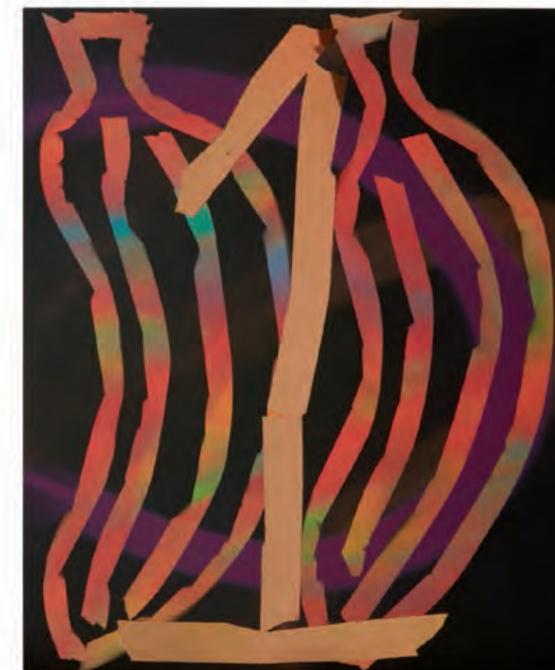
\$ 6,000-8,000

13 EDDIE PEAKE
b. 1981

NOTHING + 1 = TWO BANANAS

signed, titled and dated 2014 on the reverse
spray paint on copper panel
23½ by 19⅞ in. (59.6 by 49.8 cm.)

\$ 7,000-9,000



13

14 ELIZA DOUGLAS
b. 1984

ALL MY DAYS FREE AND EMPTY

signed and dated 2017 on the reverse
oil on canvas
82½ by 70¾ in. (210 by 180 cm.)

\$ 7,000-9,000



14



15

15 PETER HUJAR
1934 - 1987

PENNY
gelatin silver print
Sheet: 20 by 16 in. (50.8 by 40.6 cm.)
Framed: 25³/₈ by 21³/₈ in. (64.5 by 54.3 cm.)
Stamped with *The Estate of Peter Hujar* on the reverse.

\$ 4,000-6,000



16

16 MICHAEL LAVINE
b. 1963

UNTITLED (KURT COBAIN)
Sheet: 20 by 16 in. (50.8 by 40.6 cm.)
Framed: 22 by 22³/₄ in. (55.8 by 57.7 cm.)
Executed circa 1990.

\$ 500-1,000

17 JOHN LENNON & YOKO ONO
1940 - 1980 & b. 1933

THIS IS NOT HERE
signed by and numbered 69/100
poster
Poster: 18¹/₂ by 24¹/₂ in. (47 by 62.3 cm.)
Framed: 26 by 32 in. (66 by 81.3 cm.)
Executed in 1971, this work is number 69 from a limited edition of 100 from the exhibition *This Is Not Here* with John Lennon and Yoko Ono at the Everson Museum of Art, Syracuse.

\$ 1,000-2,000



BY YOKO ONO - JOHN LENNON - GUEST ARTIST - AT EVERSON MUSEUM OF ART, SYRACUSE, N.Y. - OCTOBER 9-27

17

18 MEL BOCHNER
b. 1940

BLAH, BLAH, BLAH, BLAH
signed and dated 2009 on the stretcher
oil on velvet
24 by 19 in. (61 by 48.5 cm.)

\$ 10,000-15,000



18



19

19 WADE GUYTON
b. 1972

UNTITLED

ink on canvas
Canvas: 23³/₈ by 23³/₈ in. (60 by 60 cm.)
Framed: 25 by 25 in. (63.5 by 63.5 cm.)
Executed in 2005.

\$ 250,000-350,000



20

20 RICCI ALBENDA
b. 1966

THINK

acrylic on paper
Sheet: 27 by 40 in. (68.5 by 101.6 cm.)
Framed: 33³/₈ by 45 in. (86 by 116 cm.)
Executed in 1996.

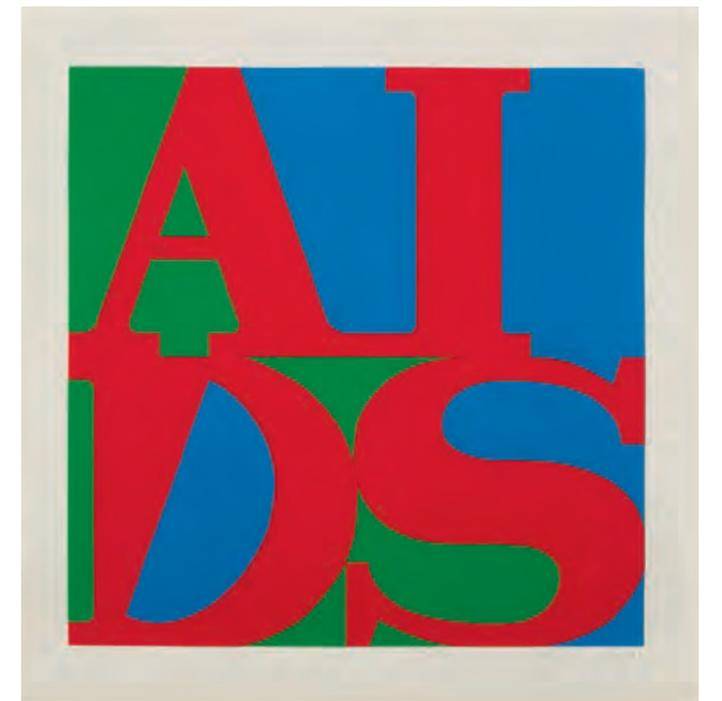
\$ 5,000-7,000

21 GENERAL IDEA
1968 - 1994

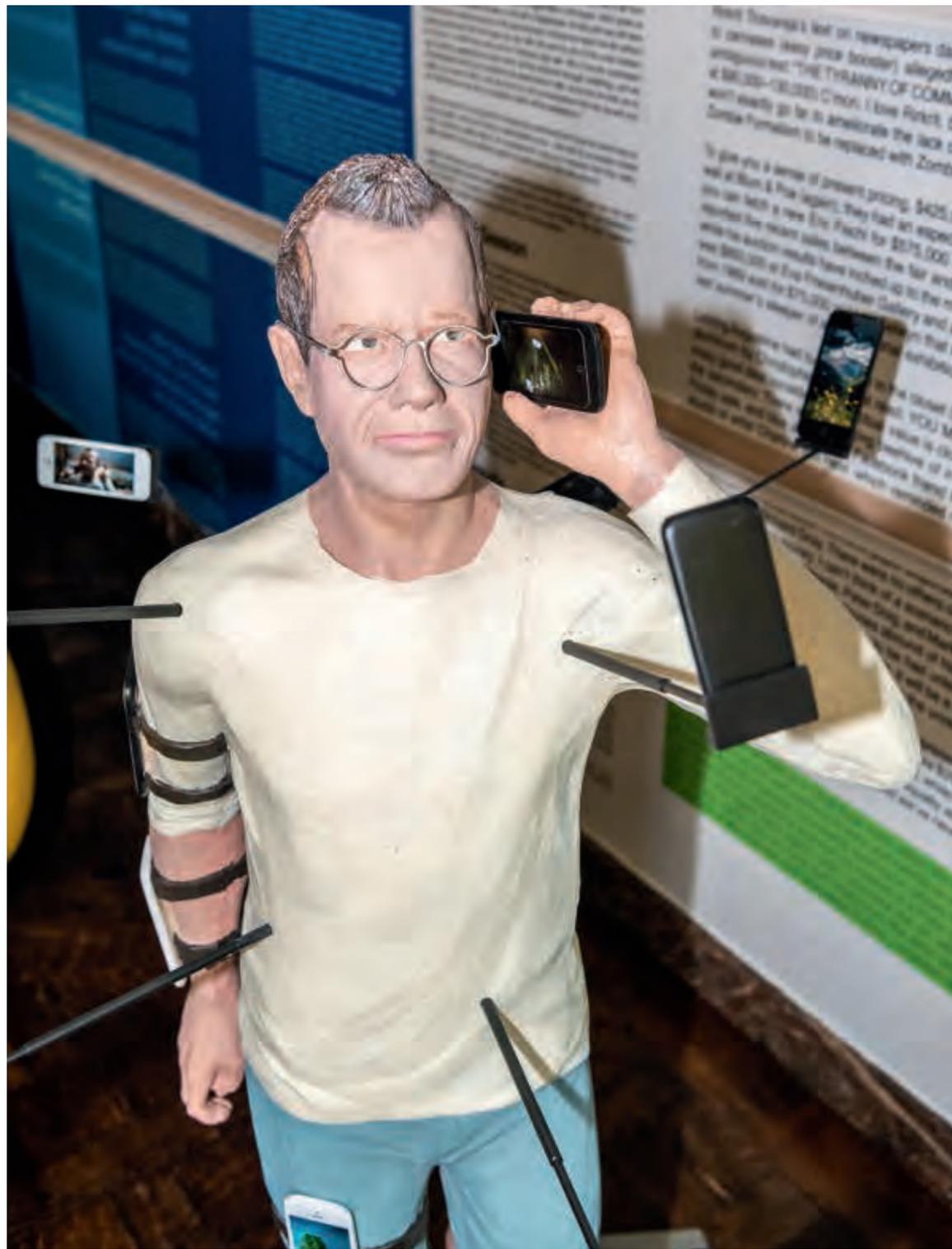
AIDS

signed, dated 88 and numbered 28/80
screenprint
Sheet: 32 by 32 in. (81.2 by 81.2 cm.)
Framed: 34¹/₂ by 34¹/₂ in. (87.6 by 87.6 cm.)
Executed in 1988, this work is number 28 from an edition of 80.

\$ 3,000-5,000



21



ARTWORK OF KENNY BY KENNY

22 CHRIS BURDEN

1946 - 2015

FULL FINANCIAL DISCLOSURE

signed and dated 1977
checks and paper laid down on board
Board: 30 by 36 in. (76.2 by 91.4 cm.)
Framed: 31¼ by 37½ in. (79.5 by 95.5 cm.)

\$ 10,000-15,000



22

23 DAN GRAHAM

b. 1942

PROJECT FOR LOCAL (CABLE) TV. 71

signed and dated 1971
photocollage and print text on paperboard
93¼ by 27½ in. (100 by 70 cm.)

\$ 500-1,000



Project for Local (Cable) TV. 71

Stage 1. 2 people selected for their opposing views look at (concentrate their attention on) each other through TV cameras, each one placed on their right eyes. They vary the zoom lens (to control the 'distance'). As each talks, the home screen shows his view of the other.

Stage 2. Next both reverse their respective points of view, so that A defends B's viewpoint and B defends A's. They are still concentrating their camera/right eye on the other's position. However, a monitor placed to their left is seen by their left eyes which conveys their opposite's 'inside' viewpoint (now conveying 'their' point of view). It is the director's decision to show either:
A's voice and external B he is seeing
A's voice and external B he is seeing

Stage 3. Both A and B's left monitor now show a split view, 1/2 of them seen by the other, 1/2 their view through the right eye. They talk about how they see the problem now. Audience sees the split-screens.



23



24

ROCKED HAND. Film stills from 4 minute, 8 mm color film.
(One hand covering the other). Aspen, Colorado 1970.

24 DENNIS OPPENHEIM

1938 - 2011

ROCKED HAND

signed and dated 1970-2000 on the printed sheet
c print on museum board, in 3 parts, with inkjet printed paper on museum board
Each c print: 13½ by 11½ in. (34.5 by 29.5 cm.); Printed Sheet: 3½ by 21½ in. (8 by 54.6 cm.)

Each c print framed: 14¾ by 12¼ in. (36 by 31 cm.)
Framed printed sheet: 6½ by 24¼ (15.7 by 61.4 cm.)
Executed in 1970 and printed in 2000.

\$ 6,000-8,000



25

LEAFED HAND stills from 8 mm film.
Aspen, Colorado, 1970.

25 DENNIS OPPENHEIM

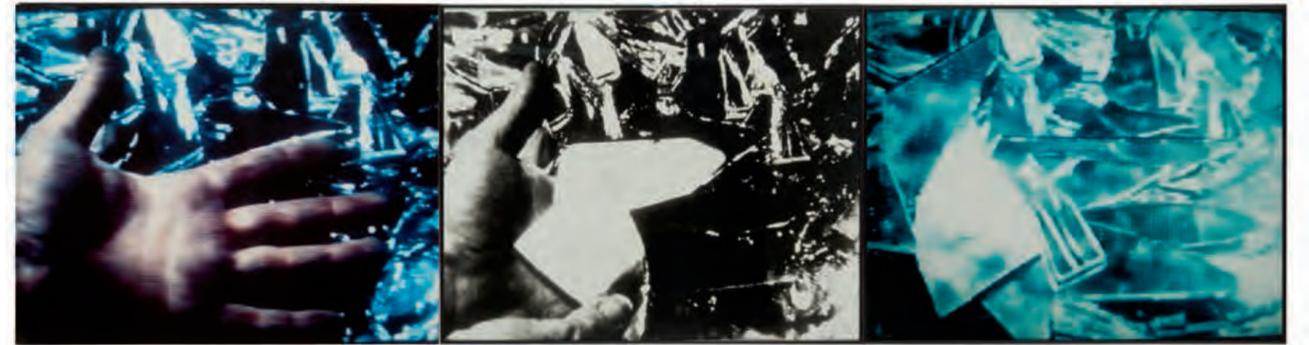
1938 - 2011

LEAFED HAND

signed, dated 70 - 2000 and numbered 1/2 on the printed sheet; titled on the reverse of part iv.
c print on museum board, in 4 parts, with inkjet printed paper on museum board
Each c print: 14 by 18 in. (35.5 by 45.7 cm.)
Printed Sheet: 4¼ by 13¼ in. (10.8 by 33.6 cm.)

Each framed c print: 14¼ by 18¼ in. (36.2 by 46.4 cm.)
Framed Printed Sheet: 6¼ by 15¼ in. (15.9 by 38.7 cm.)
Executed in 1970 and printed in 2000, this work is number 1 from an edition of 2.

\$ 5,000-7,000



26

GLASSED HAND Super 8 film NYC, 1970

26 DENNIS OPPENHEIM

1938 - 2011

GLASSED HAND

signed, titled, dated 1970-2000 and numbered 1/2 on part iv.
i. c print on museum board
ii. c print on museum board
iii. c print on museum board
iv. inkjet printed paper on museum board

Sheet: i., ii. & iii. 24 by 30 in. (60.9 by 76.2 cm.) iv. 3¾ by 29¾ in. (9.2 by 74.6 cm.)
Framed: i. Unframed ii. & iii. 24½ by 30¼ in. (62.2 by 76.8 cm.) iv. 6¼ by 30¼ in. (15.8 by 76.8 cm.)
Executed in 1970 and printed in 2000, this work is number 1 from an edition of 2.

\$ 5,000-7,000

27 RICHARD PRINCE

b. 1949

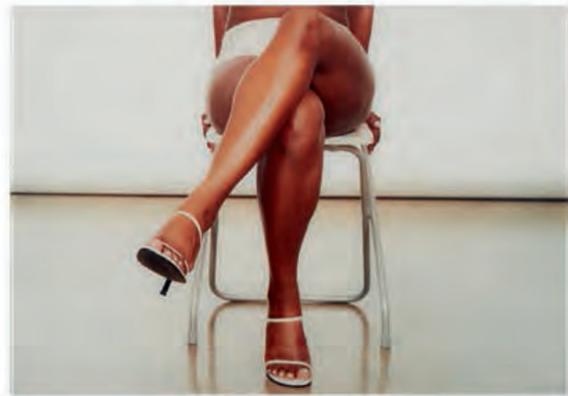
SHAUN CALLEY'S SHOE, CHATEAU MARMONT, LOS ANGELES, CALIF., WINTER 1990

signed with the artist's initials, dated 1995 and numbered G/26
chromogenic print with accompanying book
Sheet: 16 by 20 in. (40.6 by 50.8 cm.)
Framed: 20¾ by 26½ in. (51.7 by 67.3 cm.)

\$ 4,000-6,000



27



28

28 SUSAN SMITH-PINELO

b. 1969

PART III (FROM HIPHOPCRISY SERIES)

production still
27½ by 40 in. (69.8 by 101.6 cm.)
Executed in 2003, this work is from an edition of 3.

\$1,000-2,000



29

29 WALTER ROBINSON

b. 1950

SOME MISCHIEF STILL

signed, titled and dated 2017 on the reverse
acrylic on canvas
30 by 24 in. (76.2 by 61 cm.)

\$2,000-3,000



30

30 SUSAN SMITH-PINELO

b. 1969

ASSTRONOMICAL PROPORTIONS I (FROM THE HIPHOPCRISY SERIES)

production still
27½ by 40 in. (69.8 by 101.6 cm.)
Executed in 2003, this work is from an edition of 3.

\$1,000-2,000



31

31 SIGMAR POLKE

1941 - 2010

UNTITLED (FROM PARIS)

hand colored gelatin silver print
Sheet: 9½ by 11½ in. (24.2 by 29.7 cm)
Framed: 23 by 20 in. (58.4 by 50.8 cm.)
Executed in 1971, this work is unique.

\$50,000-70,000

Treasure of Art, The Value is for U to decide!

The Sequel: Hoarder Part 2/Deux



Property from a noted, not particularly distinguished, though undoubtedly pugnacious and loquacious New York based artist/collector/curator/writer/lecturer/art & car dealer, with proceeds to benefit himself.

Sotheby's online auctions will feature the second in a series of wide-ranging sales from the collection of Kenneth Anthony Schachter entitled Hoarder Part 2/Deux (superciliousness intended). The auction will consist of more than 100 lots ranging from Chris Burden, Paul Thek and Vito Acconci to Wade Guyton, Ken Price and Katherine Bernhardt. Or a rare 1972 Porsche 911S. You too will be able to own first rate works of contemporary art for third rate prices due to the fact that anything goes and the highest bidders take the works, no matter the levels. This is an opportunity not to be missed. December 10 -17th, 2020.

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ART BY KENNY SCHACHTER

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NEW YORK | DECEMBER 10-17

The Sequel

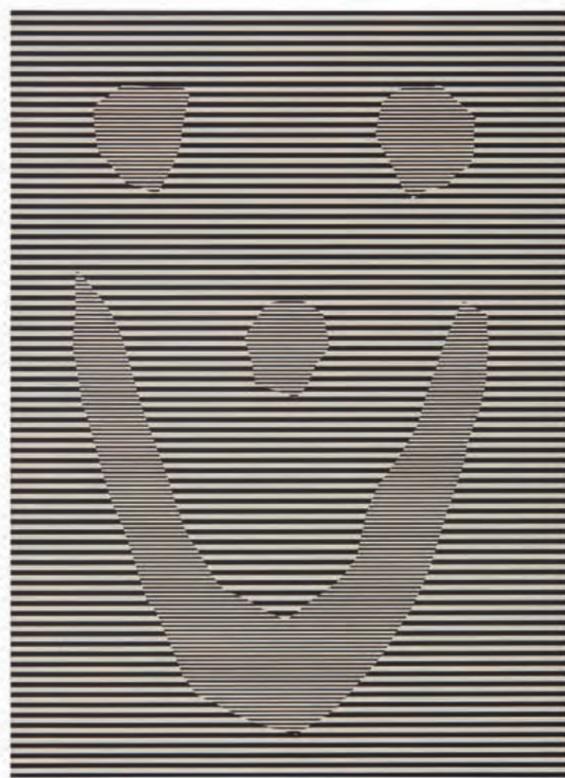
THE OFFER

PART II

**PROPERTY FROM
A NOTED, NOT
PARTICULARLY
DISTINGUISHED,
THOUGH
UNDOUBTEDLY
PUGNACIOUS
AND LOQUACIOUS
NEW YORK
BASED ARTIST/
COLLECTOR/
CURATOR/WRITER/
LECTURER/ART &
CAR DEALER, WITH
PROCEEDS TO
BENEFIT HIMSELF**

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SECTION: 1 2 3 4



32

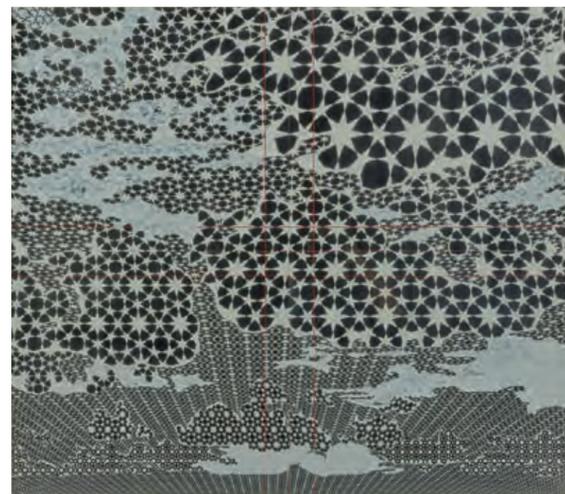
32 MICHAEL SCOTT

b. 1958

UNTITLED

signed and dated '99 on the reverse
enamel on aluminum
30 by 22 in. (55.8 by 76.2 cm.)

\$ 6,000-8,000



33

33 TOBY ZIEGLER

b. 1972

STUDY FOR EUPHEMISM

inkjet and correction fluid on paper
Sheet: 39¼ by 45½ in. (99.7 by 115.6 cm.)
Framed: 43 by 49 in. (109.2 by 124.5 cm.)
Executed in 2005.

\$ 2,000-3,000

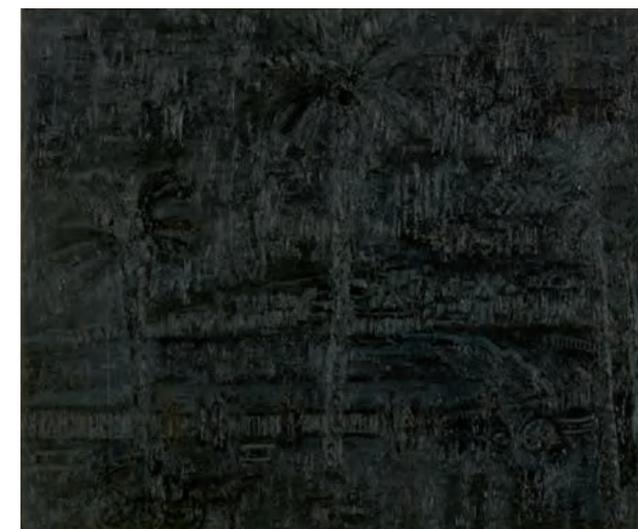
34 KEITH COVENTRY

b. 1958

BEACH AT NICE II

signed, titled and dated 2004 on the reverse
oil, wool and glass on board
Board: 20 by 24 in. (50.8 by 60.9 cm.)
Framed: 23¼ by 27⅞ in. (58.4 by 68.5 cm.)

\$ 10,000-15,000



34

35 LUCIEN SMITH

b. 1989

REALITY BITES 10

signed on the overlap
acrylic on unprimed canvas
Canvas: 25¼ by 19½ in. (64.1 by 49.5 cm.)
Framed: 24 by 18 in. (60.9 by 45.7 cm.)
Executed in 2012.

\$ 5,000-7,000



35



36

36 RICHARD ARTSCHWAGER
1923 - 2013

OHNE TITEL (WALL)

signed and dated '99
charcoal on paper
Sheet: 25 by 38 in. (63.5 by 96.5 cm.)
Framed: 36 by 47 7/8 in. (91.5 by 121.6 cm.)

\$ 3,000-5,000



37

37 LUCIEN SMITH
b. 1989

REALITY BITES 9

acrylic on unprimed canvas
25 1/4 by 19 1/4 in. (64 by 49 cm.)
Executed in 2012.

\$ 5,000-7,000



38

38 DAMIEN HIRST
b. 1965

LOVE WILL TEAR US APART

signed and dated 30/5/95 on a label on the reverse
acrylic syringe dispenser cabinet, needles, syringes and packaging
14 by 20 by 8 3/4 in. (35.6 by 50.8 by 22.2 cm.)
Executed in 1995, this work is number 16 from an edition of 30.

\$ 15,000-20,000



39

39 PAUL HOUSLEY

b. 1964

PILE OF BICS

signed, titled and dated 2008 on the reverse
oil on canvas
16 by 20 in. (40.6 by 50.8 cm.)

\$ 1,000-2,000

41 CHRIS JOHANSON

b. 1968

UNTITLED

acrylic and mirror on wood
42¼ by 47¼ by 4¼ in. (107.3 by 120 by 10.7 cm.)

\$ 4,000-6,000



41



40

40 MALCOLM MCLAREN

1946 - 2010

UNTITLED (IT'S THE BIGGEST JOB IN LONDON)

each signed
10 posters
Each Poster: 30 by 25¼ in. (76.2 by 64.1 cm.)

\$ 1,000-2,000

42 PETER HARVEY

b. 1961

TONGUE-IN-CHEEK CHAIR (ORANGE)

glass reinforced plastic shell with polished chrome steel base
35½ by 19½ by 27½ in. (90 by 50 by 70 cm.)
Executed in 2004.

\$ 2,000-3,000



42



43

43

A

UNTITLED

1 1/2 in. (3.8 cm.) and 1 1/2 in. (3.8 cm.)

\$1,000-2,000

PETER FEND

b. 1950

UNTITLED (RESPONSE TO BISMARCK, NILE & AFRICA AS CORE ZONES)

signed and dated 1996; signed, titled and dated '96 on the reverse
paper collage and felt tip pen on metal sheet, in two parts
Each: 16 by 8 in. (40.6 by 20.3 cm.)

\$ 800-1,200



44

EVAN ROBERTS

b. 1982

UNTITLED

ink, polymer and popsicle sticks on paper
Sheet: 44 by 30 in. (111.7 by 76.2 cm.)
Framed: 49 by 35 in. (124.4 by 88.9 cm.)
Executed in 2014.

\$1,000-2,000

46

JOSH REAMES

b. 1985

DIRTY

signed, titled and dated 2015 on the stretcher
acrylic on canvas
48





47

47 PAUL THEK

1933 - 1988

UNTITLED (SEA SERIES)

signed, titled and dated 75
acrylic on newsprint
Sheet: 22½ by 33 in. (57.1 by 83.8 cm.)
Framed: 26 by 36¼ in. (66 by 92 cm.)

\$ 30,000-50,000



48

48 WALTER PRICE

b. 1989

THIN LINE OF PRIVACY

signed on the reverse
acrylic on canvas
Canvas: 20 by 16 in. (50.8 by 40.6 cm.)
Framed: 21 by 17 in. (53.3 by 43.1 cm.)
Executed in 2016.

\$ 20,000-30,000



49

49 TOREY THORNTON

b. 1990

NOT A DRAWING (TING) (SINGULAR)

signed and dated 2017 on the reverse
acrylic, spray paint, oil, glue, felt tip pen, nail polish and paper collage
on paper
Sheet: 22 by 28 in. (55.8 by 71.1 cm.)
Framed: 24 by 30 in. (60.9 by 76.2 cm.)

\$ 6,000-8,000



50

50 CY TWOMBLY

1928 - 2011

NATURAL HISTORY PART I, MUSHROOMS: PLATE IX

signed with the artist's initials and numbered 7/98
lithograph, grano lithograph, collotype, photochrome, paper collage
and crayon on Rives Couronne paper
Sheet: 29 7/8 by 22 in. (74 by 55.8 cm.)
Framed: 37 1/2 by 29 1/2 in. (95.3 by 74.4 cm.)
Executed in 1974, this work is number 7 from an edition of 98. Two of
the elements are hand collaged and two elements drawn with crayon
by the artist after printing.

\$ 7,000-10,000

**51 AARON GARBER-
MAIKOVSKA**

b. 1978

UNTITLED

ink and pastel on archival gator board, in artist's frame
96 1/2 by 48 3/4 in. (245.1 by 123.8 cm.)

\$ 20,000-25,000



51



KENNY'S BASEMENT

52 **BRENDAN CASS**
b. 1974

MULTICOLOURED FOREST FOREVER

signed, titled and dated 2003 on the reverse
acrylic on canvas
60 by 72 by in. (152.4 by 182.8 cm.)

\$ 2,000-3,000



52

53 **BENJAMIN BUTLER**
b. 1975

AUTUMN FOREST, SEVEN TREES

signed, titled and dated 2004 on the strainer
oil on canvas
20 by 24 in. (50.8 by 60.9 cm.)

\$ 1,000-2,000



53



54

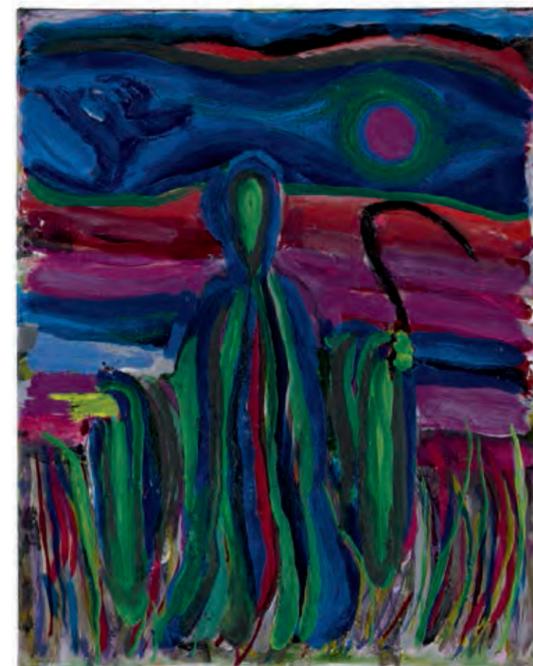
54 BENJAMIN BUTLER

b. 1975

LOOKOUT

signed, titled and dated 2002 on the strainer
oil on canvas
23¾ by 17⅞ in. (58.4 by 43.1 cm.)

\$1,000-2,000



55

55 JOSH SMITH

b. 1978

THE TRAVELLER

signed twice, titled and dated 2017 on the overlap
oil on canvas
20 by 16 in. (50.8 by 40.6 cm)

\$10,000-15,000



56

56 KATHERINE BERNHARDT

b. 1975

PALM TREES, TUBE SOCKS AND CIGARETTES

signed, titled and dated 2015 on the reverse
acrylic and spraypaint on canvas
72 by 60 in. (183 by 152 cm.)

\$20,000-30,000



ELI U A

b. 1974

SAT D AF ERNOON

signed, titled and

V

r

(58.4 by 63.5 cm.)

\$ 1,000-2,000



NJAN BUTLER

b. 1975

POPPY MOUN

2

00



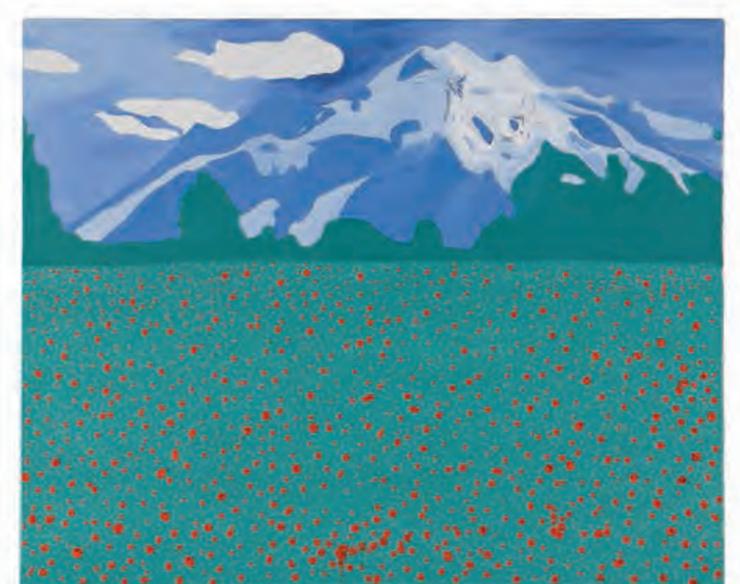
58 DAN KOPP

b. 1974

AFTER GOLD

signed, titled and dated *May 03* on the overlap
acrylic on canvas
64 by 72 in. (162.5 by 182. cm)

\$ 2, -3.





61

61 KIM GORDON
b. 1953

UNTITLED

signed on the reverse
acrylic on particle board
24½ by 48½ in. (62.2 by 123.1 cm.)

\$ 3,000-5,000



62

62 JOE REIHSEN
b. 1979

I WAS IN A SEQUINED BLUE DRESS

signed and dated 2014 on the reverse
natural and synthetic oil on panel
48 by 39 in. (122 by 99 cm.)

\$ 3,000-5,000



KENNY'S BEDSIDE TABLE, ARTWORK BY ADRIAN SCHACHTER



63

63 ED FORNIELES

b. 1983

GUARDIANS OF THE GALAXY

plywood, wood and household paint
86½ by 86½ by x 5½ in. (219.7 by 219.7 by 13.9 cm.)
Executed in 2014.

\$1,000-2,000



64

64 GEORGE CONDO

b. 1957

CLOWN

signed and numbered 27/55
color etching and aquatint
Plate: 15¾ by 14½ in. (38.1 by 35.5 cm.) Sheet: 24⅞ by 21⅞ in.
(60.9 by 53.3 cm.)
Framed: 27⅞ by 23¾ in. (70.1 by 60.3 cm.)
Executed in 1989, this work is number 27 from an edition of 55.

\$1,200-1,800



65

65 CHRISTIAN SCHUMANN

b. 1970

PROTECT THE EGGS!

signed, titled, dated Oct-Nov 1996 and inscribed *For Kenny + Ilona* on the overlap
acrylic and paper collage on canvas
72 by 59¾ in. (182.8 by 151.7 cm.)

\$5,000-7,000

HOARDER 2 - DEC. 10 - 17th, 2020

VITO ACCONCI * RICHARD ARTSCHWAGER * SANFORD BIGGERS * MEL BOCHNER * CHRIS
BURDEN * TOM DIXON * DAN GRAHAM * **CHRISTMAS** PETER HARVEY * PETER HUJAR * CHRIS
JOHANSSON * MICHAEL LEVINE * MARC NEWSON * YOKO ONO * **ALBUM** KEN PRICE * ALEX RUTHNER * JIM SHAW
LUCIEN SMITH * KEITH TYSON * MAARTEN VAN SEVEREN * AI WEIWEI * FRANZ WEST * AND MORE



ART BY KENNY SCHACHTER

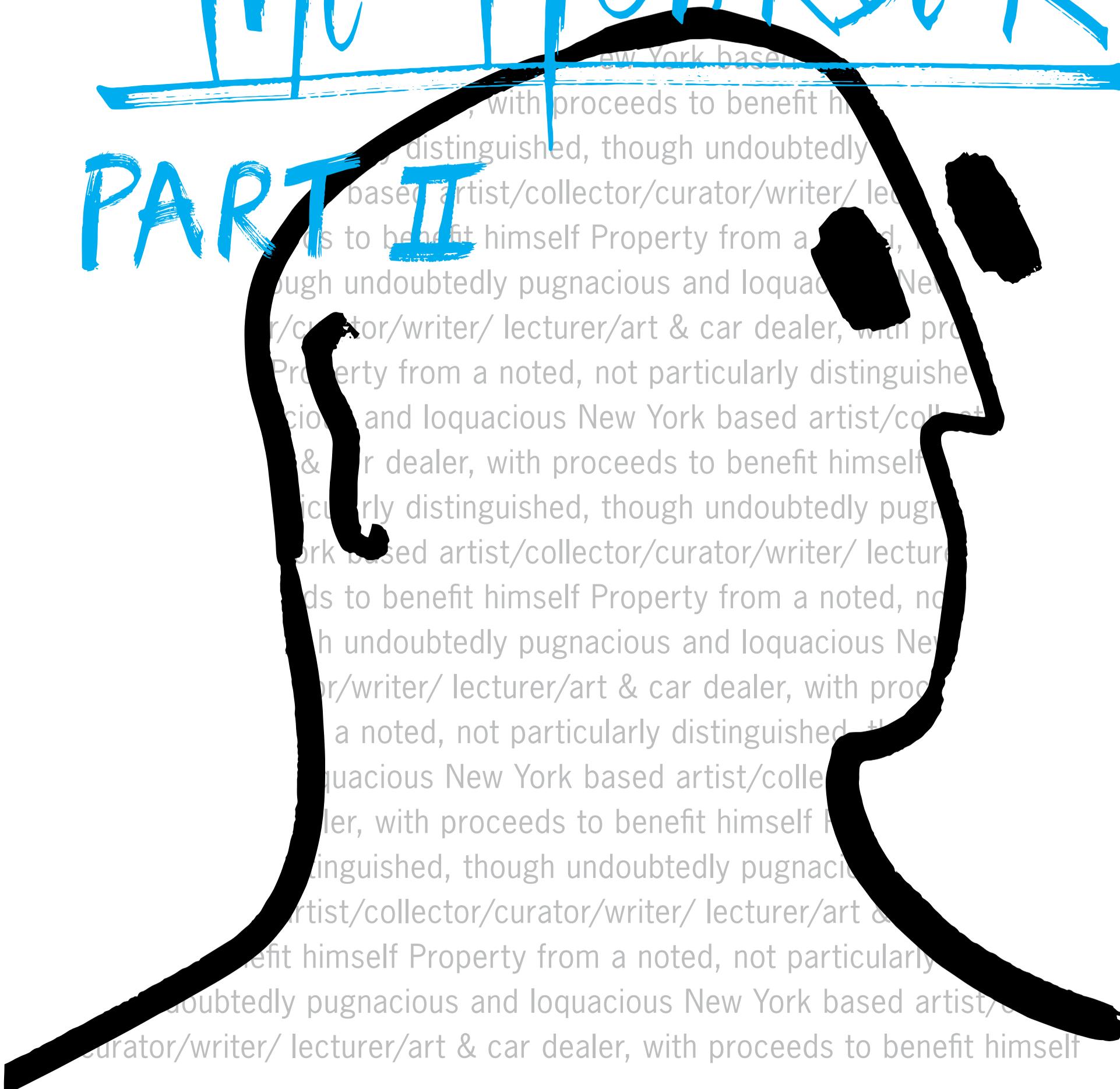
Sotheby's EST. 1744

THE SEQUEL

THE HOARDER

PART II

NEW YORK | DECEMBER 10-17



Sotheby's EST. 1744

SECTION: 1 2 3 4



66

66 DEARRAINDROP

est. 1995

SNIPSNAP

signed, titled and dated July 27 and 7/2007 on the reverse
acrylic, spray paint, glitter, felt tip pen, canvas board and paper
collage on board
19¾ by 18 in. (50.1 by 45.7 cm.)

\$ 300-500



67

67 DEARRAINDROP

est. 1995

PERE UBU AND GEORGE HARRISON

signed, titled and dated 7/2003
acrylic, spray paint, felt tip pen, canvas board and paper collage on
board
19 by 16 in. (48.3 by 40.6 cm.)

\$ 300-500

68 BRENDAN CASS

b. 1974

UNTITLED

oil, metallic oil, glitter and tempera on canvas
48 by 96 in. (121.9 by 243.8 cm.)

\$ 3,000-5,000



68

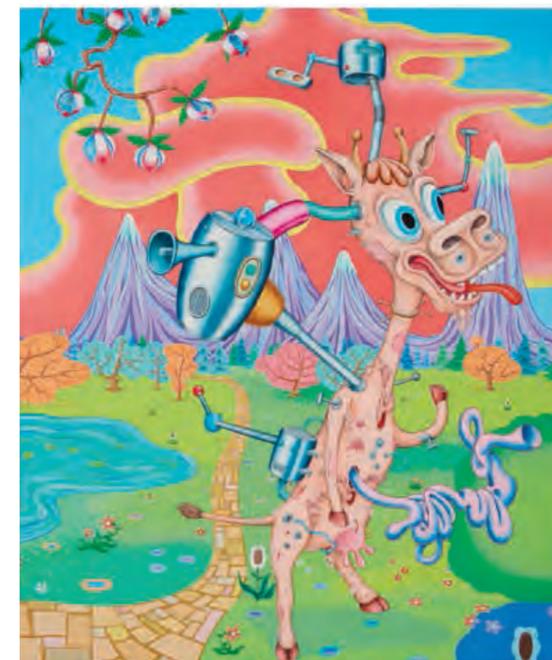
69 CHRISTIAN SCHUMANN

b. 1970

DAIRYLAND

signed, titled and dated April 1999 on the reverse
acrylic on canvas
54 by 72 in. (137.1 by 182.8 cm.)

\$ 4,000-6,000



69



70

70 THEO A. ROSENBLUM

b. 1983

ICE CAPADES

signed, titled and dated 2007 on the reverse
oil on panel mounted to wood
24 by 24 in. (60.9 by 60.9 cm.)

\$ 300-500



71

71 TAL R

b. 1967

E.N

titled; signed, titled and dated 2010 on the reverse
gouache and wax crayon on paper
Sheet: 23 3/4 by 28 3/8 in. (60.4 by 72.7 cm.)
Framed: 28 3/8 by 33 in. (72.6 by 83.8 cm.)

\$ 5,000-7,000



KENNY'S STUDIO, NEW YORK



72

72 MANUEL OCAMPO

b. 1965

MACHO FOREVER

signed, titled and dated 1996 on the reverse
oil on canvas
59½ by 70½ in. (151.1 by 179 cm.)

\$ 3,000-5,000

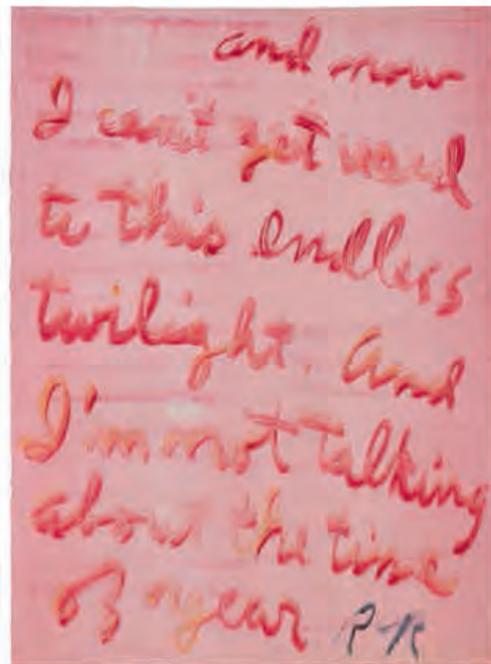
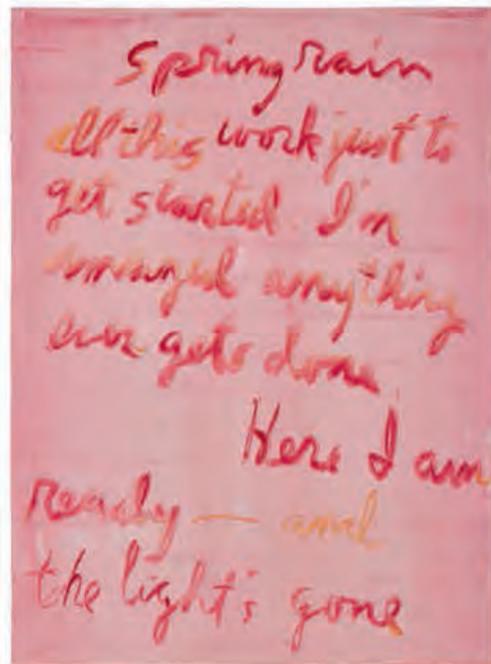
73 RENÉ RICARD

1946 - 2014

SPRING RAIN

signed with the artist's initials; signed, titled, dated May 11
1997 on the stretcher of each
oil on canvas, in 2 parts
Each Canvas: 40 by 30 in. (101.6 by 76.1 cm.)

\$ 4,000-6,000



73

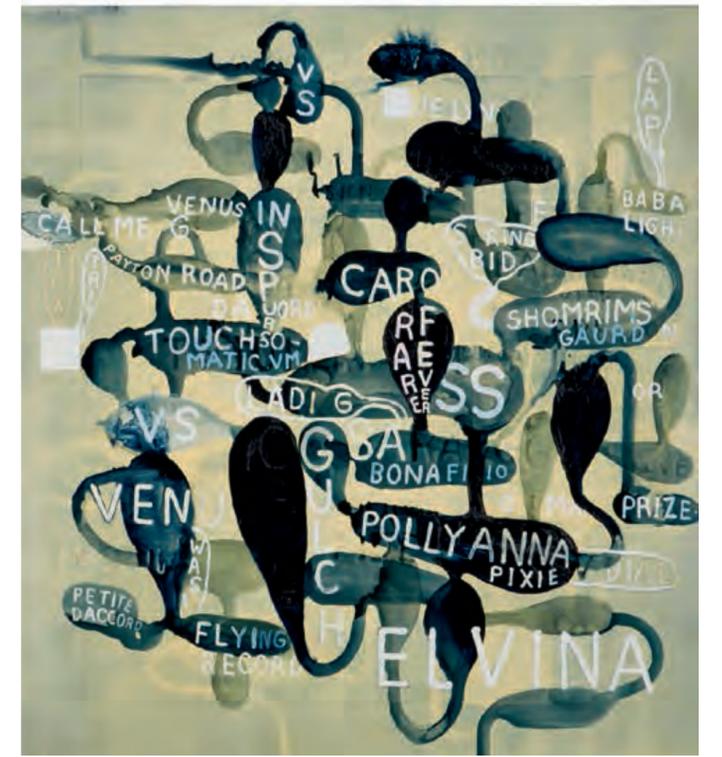
74 GRAHAM GILLMORE

b. 1963

UNTITLED

signed and dated 1999 on the reverse
oil and enamel on board mounted to wood
86 by 60 in. (218.4 by 152.4 cm.)

\$ 5,000-7,000



74

75 GARY STEPHAN

b. 1942

UNTITLED

signed and dated 1988 on the reverse
acrylic on linen
24 by 36 in. (60.9 by 91.4 cm.)

\$ 1,000-2,000



75



76

76 AUSTIN LEE
b. 1983

SWAN

signed, titled and dated 2016 on the overlap
flashe acrylic on canvas
50 by 40 in. (127 by 101.6 cm.)

\$ 20,000-25,000



77

77 KENNY SCHACHTER
b. 1961

FORBIDDEN AMUSE YOURSELF (PENDANT)

14k gold, rubies and 4k diamond pendant
1 by 1 by 1/2 in. (2.5 by 2.5 by 1.2 cm.)
Executed in 2019, this work is artist's proof 3 of 3.

\$ 6,000-8,000



78

78 BRIAN BELOTT

b. 1973

CLOCK EYED CAT (PORTRAIT OF BOB)

signed with the artist's moniker, titled and dated 2003 on the reverse
 acrylic and glitter on Plexiglas, in artist's frame
 38 by 49 in. (96.5 by 124.4 cm.)

\$ 1,000-2,000



79

79 TIM LOKIEC

b. 1977

ALLERGIES

signed, titled and dated 2003 on the strainer
 oil on canvas
 11 by 14 in. (27.9 by 35.6 cm.)

\$ 500-700



FORBIDDEN (AMUSE YOURSELF) BY KENNY IN HIS HOME



80

80 THE BOSTONIAN

L R T C W Y

signed on the reverse
graphite, ink, glue and paper collage on paper, in painted shadow box
14 by 14 by 3 1/2 in. (35.5 by 35.5 by 8.9 cm.)
dated 2001 2010 2012.

\$ 3,000-5,000



81

81 KEITH

signed with the artist's initials, titled and dated 97 on the reverse
oil on board
Board: 7 3/4 by 10 1/2 in. (19.6 by 26.6 cm.)
Framed: 9 1/2 by 11 1/4 in. (24.1 by 28.5 cm.)

\$ 5,000-7,000

82 LUCKY DEBELLEVUE
b. 1957

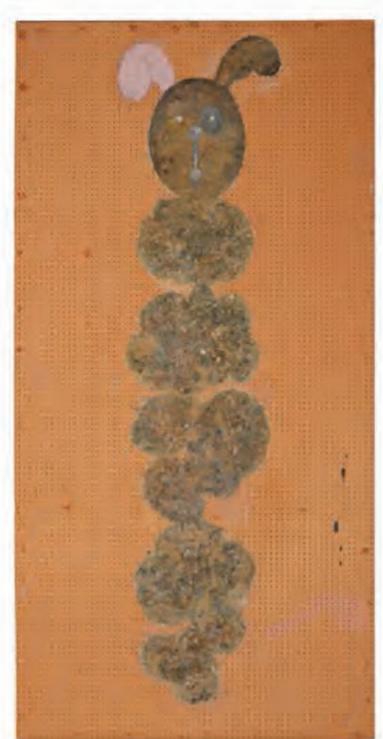
UNTITLED

chenille stem construction
94 by 8 3/4 by 9 in. (238.8 by 22.2 by 22.8 cm.)
Executed in 1996.

\$ 3,000-5,000



82



83

83 SIMON BILL

b. 1958

UNTITLED

wax, feathers, glue and acrylic on perforated hardboard mounted to board
48 by 86 in. (121.9 by 218.4 cm.)

\$ 1,000-2,000



84

84 DAN ASHER

1947 - 2010

UNTITLED

signed and dated 84 on the reverse
oil on canvas
68 by 64 in. (172.7 by 162.5 cm.)

\$ 2,000-3,000

85 CURTIS CUFFIE

1955 - 2002

UNTITLED

fabric, tulle, ribbon and feather assemblage on metal stand
72 by 18 by 18 in. (182.8 by 45.7 by 45.7 cm.)

\$ 5,000-7,000



85



SOTHEBY'S 2019 HOARDER CATALOGUE IN KENNY'S HOME

86 **JOE BRADLEY**
b. 1975

UNTITLED

signed and dated 2006 on the reverse
gouache on graph paper
Sheet: 27 by 32¼ in. (68.5 by 81.9 cm.)
Framed: 31½ by 37¼ in. (80 by 94.6 cm.)

\$ 4,000-6,000



86

87 **THE BRUCE HIGH
QUALITY FOUNDATION**
est. 2001

SELF PORTRAIT (TAIBRUCE)

signed on the reverse
paper and cigarette collage in painted shadow box
10 by 16 by 3½ in. (25.4 by 40.6 by 8.8 cm.)
Executed 2001 2010 2012.

\$ 2,000-3,000



87



88

88 **MIKA ROTTENBERG**

b. 1976

SUSAN

c print mounted to aluminum
27½ by 40 in. (69.8 by 101.6 cm.)

\$ 3,000-5,000

90 **A. R. PENCK**

1939 - 2017

THE SECRET BOX OF JAZZ

incised with the artist's signature and numbered *Nr 12*
engraved steel box with nine engraved steel plates
4¾ by 4¾ by 4¾ in. (12 by 12 by 12 cm.)
Executed in 1987, this work is number 12 from an edition of 30.

\$ 3,000-5,000



90



89

89 **ERIC DOERINGER**

b. 1974

UNTITLED

stamped with the artist's name and dated 2019 on the reverse
acrylic and paper collage on canvas
8 by 10 in. (20.3 by 25.4 cm.)

\$ 1,000-2,000

91 **MARIA PERGAY**

b. 1930

BRACELET POUF (PINK)

enameled stainless steel
16¼ by 12¼ by 22 in. (41.4 by 31.1 by 55.9 cm.)
Executed in 2007, this work is from an edition of 12.

\$ 12,000-18,000



91



92 ALEX ISRAEL

b. 1982

UNTITLED (FLAT)

signed and dated '13 on the reverse
acrylic on stucco, wood and aluminum frame
48 by 30 in. (121.9 by 76.2 cm.)

\$ 50,000-70,000



93 MAARTEN VAN SEVEREN

1956 - 2005

LOW CHAIR PLASTIC [LCP]

molded transparent plastic chair
19 by 25½ by 39 in. (48.5 by 65 by 99 cm.)
Executed in 2000.

\$ 2,000-3,000



94

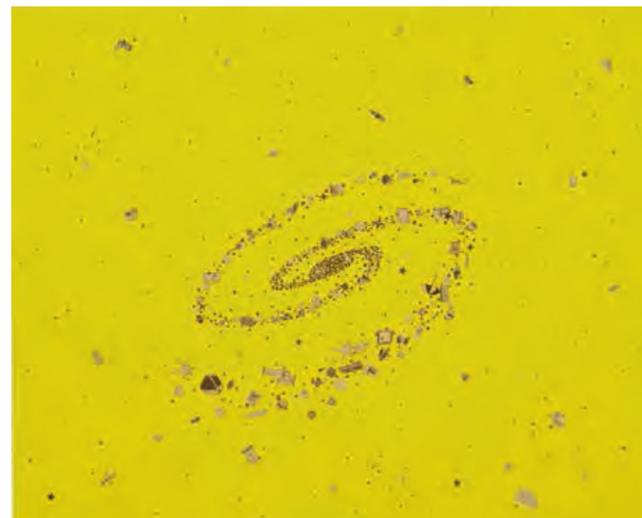
94 PETER HARVEY

b. 1961

TONGUE-IN-CHEEK CHAIR (YELLOW)

glass reinforced plastic shell with polished chrome steel base
35½ by 19½ by 27½ in. (90 by 50 by 70 cm.)
Executed in 2004.

\$ 2,000-3,000



95

95 THOMAS STOCKEL

b. 1972

BLACKHOLE

signed, titled and dated 2002 on the reverse
cut paper collage on paper
Sheet: 20 by 25 in. (50.8 by 63.5 cm.)
Framed: 22¾ by 27¾ in. (57.7 by 69.8 cm.)

\$ 200-300

96 MARC NEWSON

b. 1963

FELT CHAIR

stamped with the artist's signature, numbered E.A. 2 and dated 2003 on the base
lacquered white fiberglass with mirror polished aluminum base
32½ by 40 by 26 in. (82.5 by 101.6 by 66 cm.)
Executed in 2003, this work is artist's proof 2.

\$ 1,000-2,000



96

97 ALIX LAMBERT

b. 1968

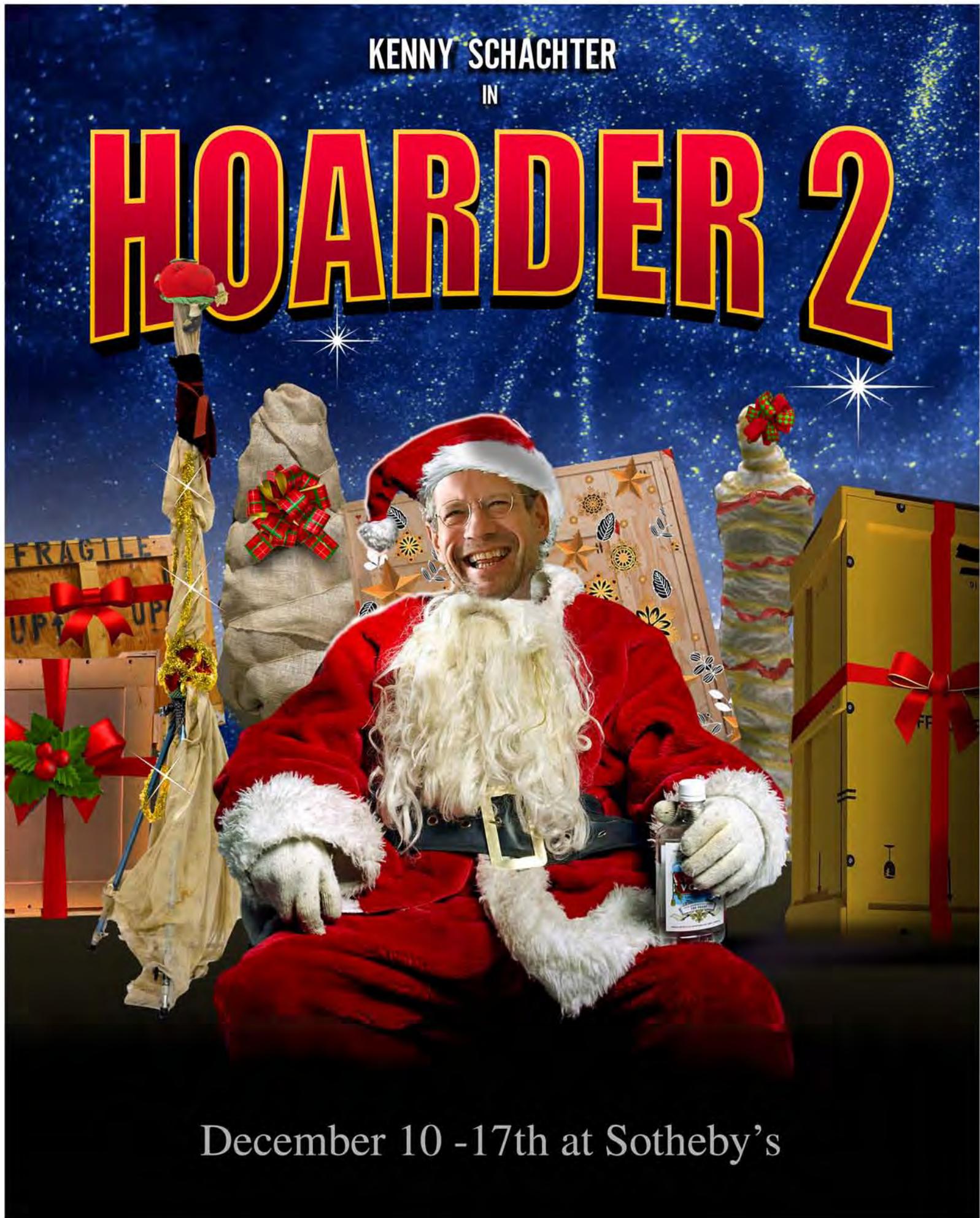
MALE PATTERN BALDNESS

gelatin silver print
Sheet: 20 by 16 in. (50.8 by 40.6 cm.)
Framed: 21½ by 18 in. (54.6 by 45.7 cm.)

\$ 300-500



97



ART BY KENNY SCHACHTER

Sotheby's EST. 1744

PART II

THE
SEQUEL

PROPERTY FROM
A NOTED, NOT
PARTICULARLY
DISTINGUISHED,
THOUGH
UNDOUBTEDLY
PUGNACIOUS
AND LOQUACIOUS
NEW YORK BASED
ARTIST/COLLECTOR
/ CURATOR / WRITER
/ LECTURER / ART
& CAR DEALER,
WITH PROCEEDS TO
BENEFIT HIMSELF

NEW YORK | DECEMBER 10-17

Sotheby's EST. 1744

SECTION: 1 2 3 4



98

98 AI WEI WEI

b. 1957

FAIRYTALE 1001 CHAIRS

Qing dynasty wooden chair
38¾ by 23 by 19 in. (98.4 by 58.4 by 48.2 cm.)
Executed in 2007.

\$ 7,000-9,000



99

99 AI WEI WEI

b. 1957

FAIRYTALE 1001 CHAIRS

Qing dynasty wooden chair
45½ by 24 by 19 in. (115.5 by 60.9 by 48.2 cm.)
Executed in 2007.

\$ 7,000-9,000

100 AI WEI WEI

b. 1957

DRESS WITH FLOWERS

Painted porcelain
28 by 24½ by 2¼ in. (71 by 57 by 6 cm.)
Executed in 2007, this work is unique.

\$ 50,000-70,000



100



101

101 PETER HUJAR

1934 - 1987

WOMAN IN HAMMOCK

gelatin silver print
Sheet: 17 by 14 in. (43.2 by 35.5 cm.)
Framed: 25 1/8 by 21 3/4 in. (63.8 by 55.3 cm.)

\$ 6,000-8,000

102 SANFORD BIGGERS

b. 1970

STICKY FINGERS

leather, wood, steel, faux fur and mattress
120 by 60 by 82.8 in. (304.8 by 152.4 by 210.3 cm.)
Executed in 2001.

\$ 6,000-8,000



102



103

103 TOM DIXON
b. 1959

MICRO FACTORY CHAIR [ORANGE]
extruded plastic chair
33 by 21 by 21 in. (83.8 by 53.3 by 53.3 cm.)

\$ 800-1,200



104

104 TOM DIXON
b. 1959

MICRO FACTORY CHAIR [BLACK]
extruded plastic chair
33 by 21 by 21 in. (83.8 by 53.3 by 53.3 cm.)

\$ 800-1,200

105 SHIO KUSAKA
b. 1972

STRAWBERRY 51

incised with the maker's mark
stoneware
22¾ by 16¼ by 16¼ in. (57.7 by 41.2 by 41.2 cm.)
Executed in 2017.

\$ 18,000-25,000



104



106

106 MARIA PERGAY

b. 1930

RIBBON POUF [RED]

stainless steel
21¾ by 43¾ by 17¼ in. (55.5 by 111 by 44 cm.)
Executed in 2007, this work is from an edition of 12.

\$ 12,000-18,000

SOTHEBYS.COM/HOARDERPART2

108 FORCEFIELD

est. 1997

UNTITLED

faux hair, sequins, beads, plastic eyeballs, safety pins and puffy paint on mixed textile costume with mannequin and stand
73 by 18 by 23 in. (185.4 by 45.7 by 58.4 cm.)

\$ 3,000-5,000



108

SOTHEBYS.COM/HOARDERPART2



107

107 JOHN LEKAY

b. 1961

DEMON (FROM DELIRIUM OF THE NEUTRAL ANGEL)

paradichlorobenzene construction, in Plexiglas vitrine
18 by 13 by 13 in. (45.7 by 33 by 33 cm.)
Executed in 1994.

\$ 2,000-3,000



109

109 MUHAMMAD ALI SIGNED BOXING GLOVE, IN PLEXIGLAS CASE

Overall: 10 by 13 by 10 in. (25.4 by 33 by 25.4 cm.)

\$ 2,000-3,000



110

110 DAN ASHER

1947 - 2010

UNTITLED (BOXING)

signed, dated 2000 and numbered 1/7 on the reverse
c print mounted to foam core
Sheet: 40 by 30 in. (101.6 by 76.2 cm.)
Framed: 41 1/8 by 31 in. (104.4 by 78.7 cm.)
Executed in 2000, this work is number 1 from an edition of 7.

\$ 1,000-2,000



ARTWORK BY KENNY ON KENNY'S ROOF



111

111 RYAN MCGINLEY
b. 1977

UNTITLED

chromogenic print, mounted to aluminum
29¾ by 39¾ in. (75.5 by 101 cm.)

\$ 5,000-7,000

113 GIDEON RUBIN
b. 1973

WHITE TOP

signed and dated 2011 on the reverse
oil on canvas
48 by 48½ in. (121.9 by 122.2 cm.)

\$ 2,000-3,000



113



112

112 KATY GRANNAN
b. 1969

KAMIKA, NEAR ROUTE 9, POUGHKEEPSIE, NY

c print
48 by 60 in. (121.9 by 152.4 cm.)
Executed in 2003, this work is number 2 from an edition of 6.

\$ 3,000-5,000

114 ALEX RUTHNER
b. 1982

WINDOW ON THE WORLD

signed, titled and dated 2014 on the reverse
oil and acrylic on canvas
66½ by 79 in. (168.9 by 200.6 cm.)

\$ 1,000-2,000



114



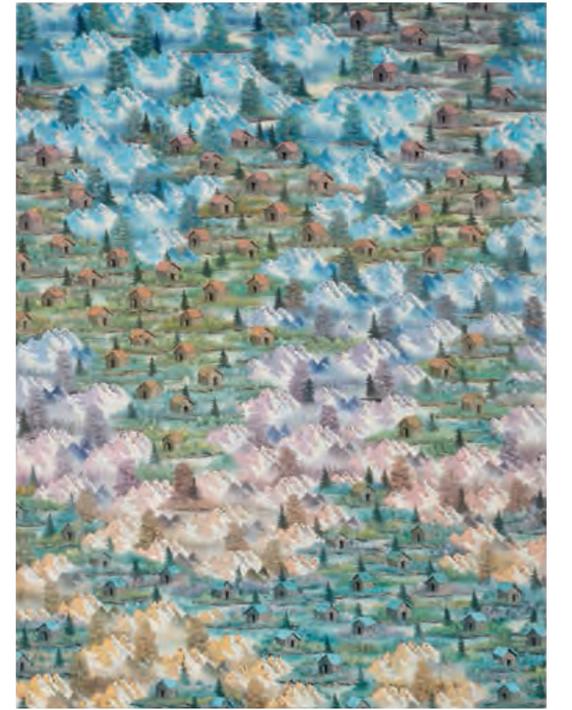
KENNY'S SAFETY SOFT TOILET PAPER

115 **NEIL RAITT**
b. 1986

KALEIDOSCOPE CABIN

signed twice and dated '15 twice on the overlap
oil on canvas
94½ by 70¾ in. (240 by 180 cm.)

\$ 6,000-8,000



115

116 **ROE ETHRIDGE**
b. 1969

TOWN AND COUNTRY, LIBERTY, NEW YORK

signed, titled, dated 2005 and numbered 1/5 on the backing board
c print
Sheet: 30½ by 24½ in. (77.4 by 62.2 cm.)
Framed: 32¾ by 26½ in. (83.1 by 67.3 cm.)
Executed in 2005, this work is number 1 from an edition of 5 aside from 2 artist's proofs.

\$ 4,000-6,000



116



117

117 PETER HUJAR

1934 - 1987

COW - BARBED WIRE

titled, dated 1978, and numbered 3/5 on the reverse
gelatin silver print
Print: 19¾ by 16 in. (50.2 by 40.6 cm.)
Framed: 23¾ by 23¾ in. (60.3 by 60.3 cm.)

Stamped with *The Estate of Peter Hujar / Stephen Koch Executor / Printed by the Artist*

\$ 10,000-15,000



118

118 RICHARD WOODS

b. 1966

SINGLE BIRD (RED + BLACK II)

signed, titled and dated 2003
household gloss on MDF
Board: 48 by 36 in. (121.9 by 91.4 cm.)
Framed: 49 by 37 in. (124.4 by 93.9 cm.)

\$ 2,000-3,000



119

119 RICHARD WOODS

b. 1966

SINGLE BIRD (BLACK, WHITE + BLUE)

signed, titled and dated 2003 on the reverse
household gloss on wood
Wood: 48 by 36 in. (121.9 by 91.4 cm.)
Framed: 49 by 37 in. (124.4 by 93.9 cm.)

\$ 2,000-3,000



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You may bid at or above the starting bid displayed on the online platform. You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted toward the total bid count displayed on the online platform. The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you, unless it is the leading bid. If the status of your bid changes, you will

receive notifications via email and push (if you have the Sotheby's App installed).

As soon as you place and confirm your bid amount, your bid is submitted. You accept and agree that bids submitted by you are final. Neither Sotheby's nor the Consignor is responsible for any errors in bidding. We reserve the right to reject any bid. The highest bidder acknowledged by the Sotheby's online bidding system will be the purchaser. Sotheby's has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

By participating in the sale, you represent and warrant that:

(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)");

(b) Where acting as agent (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

Sotheby's reserves the right, in our sole discretion, to refuse your participation in the auction or to revoke your permission to participate before, during or after the sale. Bidders should also consult the Sotheby's Website for the most up to date cataloguing of the property in this catalogue. Bidders are responsible for making themselves aware of all available notices, which will be posted online.

7. **Closing Bidding** Bids may be submitted from the start of the auction until bidding on the specific lot closes. An end time will be displayed for each lot on the lot detail page. Lots will close in one minute increments unless a bid is placed within one (1) minute of a lot's scheduled end time, in which case we will extend the sale of that lot by two (2) minutes from the time of the last bid. The extension of any one lot's closing time does not affect any other lot's closing time; therefore, it is possible that lots will close out of numerical lot order. Upon the closing of each lot, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

8. **Cancelling Bids** A bidder may cancel a bid placed in an online-only sale only if either (a) the description of the lot or the condition report for the lot listed in the catalogue has been materially revised after the bid was placed or (b) a notice regarding the lot has been posted on Sotheby's website after the bid was placed. For further information, please contact the Sotheby's Bids Department in New York at bids.newyork@sothebys.com.

9. **Record of Sale** The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails.

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10. **Purchaser's Responsibility** At the close of a lot, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the Purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Sotheby's New York office is currently closed until further notice. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the close of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss of or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales of our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims

under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

11. **Reserve** Unless otherwise indicated, all lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by notices posted on the Sotheby's website.

12. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

13. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

14. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

15. **Packing and Shipping** Neither we nor our vendors are responsible for the acts or omissions in or on our carriers' packing or shipping of purchased lots or of other carriers' or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

16. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid. Sotheby's will not be responsible for any errors or failures to execute bids placed online or for any errors or omissions in connection therewith including, without limitation, errors or failures caused by (i) a loss of connection to the internet or the Sotheby's online platform software by either Sotheby's or the client; (ii) a breakdown or problem with Sotheby's online platform software; or (iii) a breakdown or problem with a client's Internet connection, mobile network or computer.

17. **Data Protection** Sotheby's will hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com. Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Online bids may be recorded.

18. **Cancellation Right** The Consumer Rights Directive (Directive 2011/83/EU) and related regulations implemented by the European Union ("EU") member states and the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013 (as amended) (the "Regulations") give bidders who are consumers and are habitually resident within an EU member state or the United Kingdom (an "EU/UK Bidder") who purchase

goods and services online or otherwise "at a distance" certain cancellation rights under the Regulations.

Under the Regulations, an EU/UK Bidder who purchases property during the sale from a seller that is a trader has the right to cancel the contract (provided that such contract is a distance contract or an off-premises contract for the purposes of the Regulations) for any reason and without incurring liability within a period of fourteen days after the day on which the property comes into the physical possession of either the EU/UK Bidder or a person identified by the EU/UK Bidder to take possession of the property (but not the carrier of the property) (the "Goods Cancellation Period").

Under the Regulations, in connection with the purchase of property from a seller that is not a trader, an EU/UK Bidder who purchases shipping services from Sotheby's (the "Shipping Services") has the right to cancel the Shipping Services for any reason within a period of fourteen days after the date on which the contract to provide the Shipping Services is concluded (the "Services Cancellation Period") unless where at the EU/UK Bidder's express request it has been agreed that the Shipping Services will begin during the Services Cancellation Period. In the case that the Shipping Services have begun prior to the expiry of the Services Cancellation Period, the EU/UK Bidder will have the right to cancel the Shipping Services during the Services Cancellation Period until the Shipping Services have been fully performed after which point the cancellation right will no longer apply. If the EU/UK Bidder lawfully cancels the contract for Shipping Services, Sotheby's will reimburse the EU/UK Bidder all payments received from the EU/UK Bidder in relation to the Shipping Services provided always that if the EU/UK Bidder requested Sotheby's to begin the performance of the Shipping Services during the Services Cancellation Period, the EU/UK Bidder will remain liable for Sotheby's reasonable costs.

To exercise the right to cancel, the EU/UK Bidder must inform Sotheby's, Inc. at: Post Sale Services, 1334 York Avenue, New York, NY 10021; telephone: +1 212 606 7444; fax: +1 212 606 7043; uspostalservices@sothebys.com; of its decision to cancel the contract for the purchase of property and/or for the provision of Shipping Services (as applicable) by a clear statement (e.g. a letter sent by post, fax or email) or using the model cancellation form, a copy of which can be obtained from Sotheby's, Inc. at the address noted above. In order to meet the applicable cancellation deadline, the EU/UK Bidder is required to send his/her communication concerning the exercise of the cancellation right (i) in relation to a purchase of property before the Goods Cancellation Period has expired and (ii) in relation to the provision of Shipping Services before the Services Cancellation Period has expired. In connection with any cancellation, Sotheby's may require that you furnish us, upon our request, with any additional information necessary for Sotheby's to assess whether in our reasonable opinion you would be deemed a trader under the Regulations.

If you cancel the contract for the purchase of property within the applicable Goods Cancellation Period, Sotheby's, Inc. will reimburse you all payments received from you, including the costs of delivery but not any extra costs arising if you chose a type of delivery other than the least expensive type of standard delivery offered by us; or any import duties we incur as a result of you returning the property to us. Sotheby's, Inc. is entitled to deduct from the reimbursement the amount of any loss in value of property which is caused as a result of unnecessary handling by you. Sotheby's, Inc. will make the reimbursement without undue delay, and not later than (i) 14 calendar days after the date on which we receive back from you any property supplied; or (ii) (if earlier) 14 calendar days after the date on which you provide evidence that you have returned the property. Sotheby's, Inc. will make the reimbursement using the same means of payment as you used for the initial transaction, unless you have expressly agreed otherwise; in any event, you will not incur any fees as a result of the reimbursement. Sotheby's, Inc. may withhold reimbursement until we have received the property back or you have supplied evidence of having sent back the property, whichever is earliest. You must send back the property or return them to us at such address as we may specify for the purpose, without undue delay and in any event not later than 14 calendar days from the date after the date on which you communicate your cancellation to us. The deadline

is met if you send back the property before the period of 14 calendar days has expired. You will have to bear the costs of returning the property. If Sotheby's, Inc. arranged for the property to be delivered we estimate that the cost of returning the property by the same means is likely to be similar to the cost of delivery. You are only liable for any diminished value of the property resulting from the handling other than what is necessary to establish the nature, characteristics and functioning of the lot. If you cancel the contract for the supply of Shipping Services within the applicable Services Cancellation Period, we will reimburse to you any payments received from you in respect of the service. However, if you have requested us to begin the performance of services during the Services Cancellation Period, you shall pay us an amount which is in proportion to what has been performed until you have communicated us your cancellation from this contract, in comparison with the full coverage of the contract.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type in the initial heading following the lot number in the lot level catalogue description of the lot, as amended by notices posted on the Sotheby's website. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price paid and applicable buyer's premium and overhead premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the closing date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, closing date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the closing date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium and overhead premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any special, punitive, incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in

this catalogue, as well as the Glossary or any other notices. By bidding in the auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves Unless indicated by a box (○), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (○). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this online-only auction has a printed and/or PDF catalogue and the Guaranteed Property symbol for a lot is not included in that catalogue, the symbol will be included on the lot's specific webpage and a notice will be added to the Sotheby's webpage for the auction. If every lot in the online-only auction catalogue is guaranteed, this will be included on the webpage for the auction and, where there is a printed and/or PDF catalogue the Important Notices in that catalogue will state this and this symbol will not be used for each lot.

Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If this online-only auction has a printed and/or PDF catalogue and the irrevocable bid is not secured until after such catalogue is finalized, the symbol will be included on the lot's specific webpage and a notice will be added to the Sotheby's webpage for the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this online-only auction has a printed and/or PDF catalogue and the interested party's possible participation in the sale is not known until after such catalogue is finalized, the symbol will be included on the lot's specific webpage and a notice will be added to the Sotheby's webpage for the auction.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 13 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot

In order to bid on "Premium Lots" (in print catalogue or in the lot's specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are "Premium Lots", a notice will be included to this effect and this symbol will not be used.

US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

2. DURING THE AUCTION

The Catalogue The catalogue will be available online at the start of the auction and is available throughout the auction.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are often determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may publish in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for

confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist or Sotheby's Client Services Department at enquiries@sothebys.com.

Inspection Prospective bidders should make themselves aware of the property on which they wish to bid, which may include information about its condition, size, and whether or not the property has been repaired or restored. Please contact us regarding inspection or for additional information. Any images and condition reports are provided to assist you with assessing the condition of the property and are for guidance only.

Notices Notices amend the catalogue description of a lot after our catalogue has been published on the Sotheby's website. Please take note of them.

Security for Bid Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the last day of the sale. Any exchange losses or fees associated with the refund shall be borne by you.

The Auction Unless otherwise noted in the catalogue or by a notice posted on the Sotheby's website, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property.

Bidding If you would like to bid, you must have a Sotheby's online account. Sotheby's reserves the right, in our sole discretion, to refuse your registration or participation in the auction or to revoke your permission to participate before, during or after the sale.

All lots sold will be invoiced to the name and address registered for the bid and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record. For information about registering to bid please visit the Sotheby's website.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium and Overhead Premium For lots which are sold, the last price for a lot noted by the Sotheby's online bidding system is the hammer price. A buyer's premium and an overhead premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium and the overhead premium will be the amount stated in the Sotheby's Conditions of Sale.

3. AFTER THE AUCTION

Payment If your bid is successful, your invoice will be e-mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges to the hammer price on a per lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit

terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, (c) through the Sotheby's App, or (d) in person at our premises.

Payment by Check Sotheby's New York office is open on a limited basis by appointment only. During such time, Sotheby's cannot accept payment by check (including, but not limited to, personal, certified, banker's draft or cashier's checks).

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+1 212 606 7444
FAX: +1 212 606 7043
uspostsaleservices@sothebys.com

Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. As a courtesy to purchasers who come to Sotheby's to collect property, once Sotheby's reopens, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time

that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on time payment of the total purchase price for the lot. Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63 66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) **In our galleries** You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) **By photograph** If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is a considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding seller's commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains a physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri,

Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered reseller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such reseller. The art dealer, when reselling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Important Notice to Purchasers Sotheby's New York office is open on a limited basis by appointment only. Auctions conducted during this time will be processed through Post Sale Services as per usual business procedure. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. Payment is due immediately.

Property Collection All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Sale. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our or our vendor's premises (as indicated on your invoice) by the buyer at their expense no later than 30 calendar days following the close of the auction. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the close of the auction.

Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7332.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks following by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainly as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud Rivière

CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud Rivière CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR FURNITURE AND DECORATIONS

Louis XV Ormolu Mounted Marquetry Commode, MID 18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

Louis XV Ormolu Mounted Marquetry commode This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

Louis XV Style Ormolu Mounted Marquetry Commode The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR PHOTOGRAPHS

Name of Artist Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the photographer or author whose name appears in Bold Type Heading. This heading may precede a single lot or a series of lots by the same photographer or author. While every reasonable effort has been made to provide accurate descriptions or dates, the Terms of Guarantee do not extend to any descriptive information.

Titles Generally accepted titles for photographs have been put in quotation marks; in other cases, descriptive titles have been used.

Prints An early print is one made at roughly the same time as the negative by the photographer himself or by a person or procedure satisfactory to the photographer. Specific dates of positive prints are rarely known. The distinction between an early print and a print done considerably later would be expressed as follows, with the date referring to the production of the negative: 1901 (for an early print); 1901, printed later (for a later print)

The approximate date, year, or decade of a positive print is given when possible, based on Sotheby's knowledge of the history of the photograph, its provenance, and our visual assessment of the photograph's physical characteristics. However, in accordance with the Conditions of Sale, Sotheby's does not guarantee the printing date of a photograph. Sotheby's also does not undertake scientific testing in order to formulate our opinions on the dating of a positive print.

Measurements are given height preceding width rounded to the nearest eighth of an inch, and unless otherwise indicated, refer to the images only.

Framing Photographs described as framed are sold in the frames in which they have been offered. Sotheby's does not take responsibility for the appearance of the frames or for their conformity to proper standards of conservation.

Photography:

Julian Cassidy for Sotheby's



ART BY KENNY SCHACHTER

Sotheby's EST. 1744