AstaGuru

India's Premium Auction House



INTERNATIONAL ICONIC

JULY 19–20, 2024

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JULY 19-20, 2024

SALE GUIDE

All bidding will take place on **www.astaguru.com**

All lots are published in this catalogue and may be viewed on the website.

Start:
Friday, 19 July, 2024 10:30 am IST
(1:00 am US Eastern Time 19 July, 2024)

Close:
Saturday, 20 July, 2024 8:00 pm IST
(10:30 am US Eastern Time 20 July, 2024)

Please note that bidding closes at different times according to lot groups/sessions. These timings have been listed in the **Bid Closing Schedule**.

ICIA
INSTITUTE OF CONTEMPORARY INDIAN ART

VIEWING
10 - 20 July, 2024
11:30 am - 7:00 pm
Institute of Contemporary Indian Art
ICIA Building, Rampart Row,
Next to Rampart House, Kala Ghoda,
Mumbai - 400 001, India

ENQUIRIES
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ICIA Building, Rampart Row, Next to Rampart House, Kala Ghoda, Mumbai - 400 001 India

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BUYING AT ASTAGURU

Estimates

- Estimates are based on an average market value of the lot, determined at AstaGuru's discretion.
- These are provided only as a guide for Buyers.
- Buyers should not rely on estimates as a prediction of actual price. Buyers are advised to carry out independent research.
- Estimates do not include margin, packing, insurance, shipping, handling charges and any other taxes.

Reserves

- The Reserve price is the minimum price at which the lot shall be sold.
- The Reserve price is confidential and will not be disclosed.

Margin

- In addition to the hammer price, the buyer agrees to pay AstaGuru a margin calculated at [18%] of the winning bid value on each lot.
- For all lots, taxes are payable on the final price which includes the Auction House Margin at the applicable rate, included in the invoice.

Bidding

Pre–Registration and Verification

- Prospective buyers should be registered and verified by AstaGuru in order to bid.
- If you have already registered before, you will still need to login and accept the terms and conditions for the sale. (Use your previous login Id).
- Fill the form online in order to pre-register, or call AstaGuru.
- Once you have pre-registered, a representative will call you to verify your details.
- If the representative cannot reach you, an email will be sent.
- AstaGuru may (i) request a security deposit to be made in ₹ or its equivalent in $ (in the event the buyer is a non-resident). The tier based bidding limit corresponding to security deposit are as the following.

Security Deposit	Bidding Limit
₹ 2,00,000	₹ 20,00,000
₹ 3,00,000	₹ 30,00,000
₹ 5,00,000	₹ 50,00,000
₹ 10,00,000	₹ 1,00,00,000

  (ii) please note if there has been no acquisition during the auction a refund of the entire deposit amount is issued to the relevant account within 15 working days; (iii) in case there has been an acquisition, the deposit amount will be adjusted with the total amount payable for the purchase; (iv) request additional information from the bidders, including PAN and Aadhar details to verify any information in the registration form; (v) request any additional bank references or guarantees.
- In case pre-registration has been applied on behalf of a corporate entity upon the completion of verification all first time corporate users will require to update the relevant 'Articles of Incorporation' and 'Memorandum of Association'.
- All bidders should obtain bidding access 24 hours before the auction.
- Once your application for bidding access has been accepted you shall receive an email confirming your bidding access along with your login Id and password.
- AstaGuru reserves the right to give bidding access at its discretion.

BUYING AT ASTAGURU

Absentee Bids

- You may place an absentee bid, by faxing the written bid form available online and in the printed catalogue.
- All bids must come in 24 hours before the auction.

Proxy Bids

- You may place proxy bids on the website once the auction catalogue goes live and will be available until the end of the auction.
- Once you have identified the lot that you would like to bid on, click on "Proxy bid" and enter desired amount (10% more than the "next valid" bid) and confirm your bid at the value submitted.
- Proxy bid placed on a lot before an auction cannot be resubmitted online. Bidders can update such proxy bids by submitting a duly signed written bid form provided on the website.
- In case a bidder is outbid on their proxy bid, they will be intimated of the same and can update the proxy online if they wish to so.
- AstaGuru reserves the right to reject any proxy bid at its discretion without having to provide any explanation.

Opening Bid

- Opening Bid is the value at which the auction house starts the bidding of each lot.
- Opening bid is 10% lower than value of the lower estimate.

Bidding Online

- Once you have identified the lot that you would like to bid on, click on "Bid" to confirm your bid at the value listed.
- You may participate in the bidding process, by entering the next valid bid each time you are out-bid.
- In the event a bid is placed under three minutes from the closing schedule of the lot, the closing time for that particular lot will be extended by three minutes. The extension will continue until such time that the last bid is not placed under three minutes from the closing time.
- All lots bid history will be made available to be viewed for valid bidders.

Modes of Bidding

- Online bidding access, access to bid through AstaGuru's Mobile App and telephone bidding facility, shall be given at our discretion.
- We may set limits on the number of bids that may be made by a bidder.
- Bidders/Participants shall be informed of their bidding limits if applicable.
- Upon exhausting the respective bidding limit any further bid will be restricted at AstaGuru's behest.

Bid Increments

- All bids will have an increment of 10% of the current valid bid. Once the bid value exceeds the Rupees five crores (equivalent value $) the increment will be of 5%.

Personalized Bid Notifications

- By clicking on 'My Bid Summary', which is your personalized bid page, you may choose how frequent you would like to be notified of a change on your bid status.
- You may also be notified on your registered email address and mobile number, if:
- You are outbid on a particular lot;
- You have won a particular lot in an auction.

BUYING AT ASTAGURU

Bid History

- Bid history indicates the value recorded for each lot since the start of the auction.
- The bid history, current bid and countdown shall be accurate at the time of downloading/refreshing the page.
- However, such information shall not reflect during the data transmission/processing period as to when the information is being relayed from the bidder's computer to our server and vice versa.
- The most recent/updated bid values will reflect only when the information on bid values is refreshed, which shall happen either automatically, or when a bidder clicks on the "Refresh" icon on the website/mobile App page.
- After the values on the page have been refreshed, any further progress with regards to the bid will reflect on the bid history page only once the bidder refreshes the page again.
- The page may also refresh automatically on the website.
- Bid History will not be displayed once the auction has closed.

Bid Extension

- Bidding terminates for the specified lot groups in accordance with the bid closing schedule.
- In the event a bid is placed under three minutes from the closing schedule of the lot, the closing time for that lot will be reset to three minutes. This process shall continue until there are no further bids placed under three minutes remaining for the end of the auction.
- Under such circumstances of closing extension, bidding on the lot shall only end if no bid is recorded during the duration of the granted extension.
- Bidders are advised to click on the 'Refresh' button icon on AstaGuru's website page.
- It is of utmost importance to 'Refresh' the website page at regular intervals in order to ensure updates on the latest bids and time extensions get corresponded effectively.

Currency of Bidding

- Bids can be placed in US Dollars ($) or Indian Rupees (₹).
- Buyers in India must pay for their purchase in ₹ and all other buyers must pay in $.

Closing and Winning Bid

- Winning bid is the last and highest bid at which the lot has closed.
- No new bids can be placed after the Winning Bid
- The closing bid is considered the winning bid only if such bid exceeds the reserve price.
- All winning bids shall be posted on the website after the close of the auction.

Bid Cancellation

- Once a bid / proxy bid has been placed, the Bidder cannot cancel it. AstaGuru reserves the rights to cancel any bid, as determined in its discretion.

Margin

- In addition to the hammer price, a margin calculated at 18% of the winning bid value is added on each lot and is payable by the buyer, exclusive of packing, insurance, shipping, handling charges and any taxes as may be payable.

After the Sale

- If you have won a lot you shall be informed via email after the auction has closed.
- You shall thereafter receive an email with the invoice stating the final purchase price payable for the lot.
- If you are the winning bidder, you are legally bound to purchase the lot from AstaGuru.
- No purchased lots will be shipped out until full payment has been received and cleared by AstaGuru.

BUYING AT ASTAGURU

Invoicing

- All details for the invoice are to be provided prior to the auction accurately, in the online registration form.
- After the sale, the Buyer as invoiced is required to pay the final purchase price in full (including additional charges as may be applicable).
- No lots shall be dispatched to the Buyer without receipt of payment in full by AstaGuru.

Shipping and Insurance

- All packing, insurance, shipping or handling charges will be borne by the buyer.
- Unless the description of the lot stipulates otherwise, all purchased lots are framed and dispatched. However if the buyer prefers an alternative, the same may be implemented, at AstaGuru's discretion and at the buyers cost. AstaGuru will invoice the buyer for costs incurred in relation to the foregoing.
- Shipping charges are charged on courier rates and are determined on basis of the size, weight and destination of the package.
- In case of international shipments the additional charges calculated are only till the destination port. Import-related duties, taxes delivery and any other charges, wherever applicable, will be directly paid by the buyer.

Duties & Taxes

- All duties and taxes shall be borne by the buyer.
- All sales in India shall attract the applicable GST on the winning bid, including margin.
- There shall be no GST on International sales.

Payment

- Buyers will be required to complete payment of the final purchase price within a period of 7 business days from the receipt of the invoice via e-mail.
- Any delay in payment will be liable for a 2% interest charged per month.

Refund Policy

- Security Deposit - If there has been no acquisition during the auction a refund of the entire deposit amount is issued to the relevant account within 15 working days.
- Security Deposit Adjustment - In case there has been an acquisition, the deposit amount will be adjusted with the total amount payable for the purchase.
- Please note once a lot(s) has/have been acquired the refund policy is not applicable, furthermore there is no provision for cancelling the transaction.

Delivery / collection of purchase

- Purchased lots will be shipped within 7 days of the payment being cleared. Buyers may choose to collect their purchase from AstaGuru in Mumbai within 7 days from date of the payment being cleared.
- Buyers who have duly completed payment formalities, but have not taken delivery of their purchased lots from AstaGuru within 30 days of the date of payment will be charged interest @ 2% per month on the value of the lot.

Participate in our next auction

- If you are interested in selling works from your collection with AstaGuru, please contact us at contact@astaguru.com or at the auction help desk +91 22 22048139.

J M W TURNER RA

Joseph Mallord William Turner, commonly known as J M W Turner, is celebrated as one of the foremost figures of English Romantic art. His enduring legacy, encapsulated by the moniker 'the painter of light,' highlights his profound fascination with the interplay of light and colour in his landscapes and seascapes. Turner's artistic repertoire spans watercolours, oils, and engravings, with each medium showcasing his evolving style and innovative techniques.

Born in 1775 in London, Turner demonstrated prodigious artistic talent from an early age. His father, a barber and wigmaker, recognised and nurtured his son's abilities, proudly proclaiming, "My son is going to be a painter." Turner's formal education in art began when he entered the Royal Academy Schools at just 14 years old in 1789. His early works adhered to the 18th-century topographical tradition, but he drew inspiration from the 17th-century Dutch masters like Willem van der Velde and the Italianate landscapes of Claude Lorrain and Richard Wilson.

Turner's career trajectory was swift and impressive. He exhibited his first watercolours at the Royal Academy's Annual Exhibition in 1790, only a year after joining the RA Schools. By 1796, he had showcased his first oil painting, and in 1799, at the age of 24, he was elected an Associate Member of the Royal Academy. By 1802, Turner had ascended to the status of a full Academician. His involvement with the Royal Academy was deep and multifaceted; he not only exhibited regularly at the Summer Exhibition but also served on the Council and was Professor of Perspective from 1807 to 1837, occasionally even stepping in for the Academy's President.

The Royal Academy of Turner's time esteemed history painting above all other genres. Turner, however, sought to elevate landscape painting, demonstrating its potential to convey historical, religious, and literary themes with equal profundity. His ambition to establish a Professorship of Landscape Painting within the Academy remained unfulfilled, possibly fueling his dedication to the Liber Studiorum (1807-1824). This series of prints categorised into Historical, Pastoral, Epic Pastoral, Mountainous, Architectural, and Marine, aimed to underscore the emotive power and expressive breadth of landscape art.

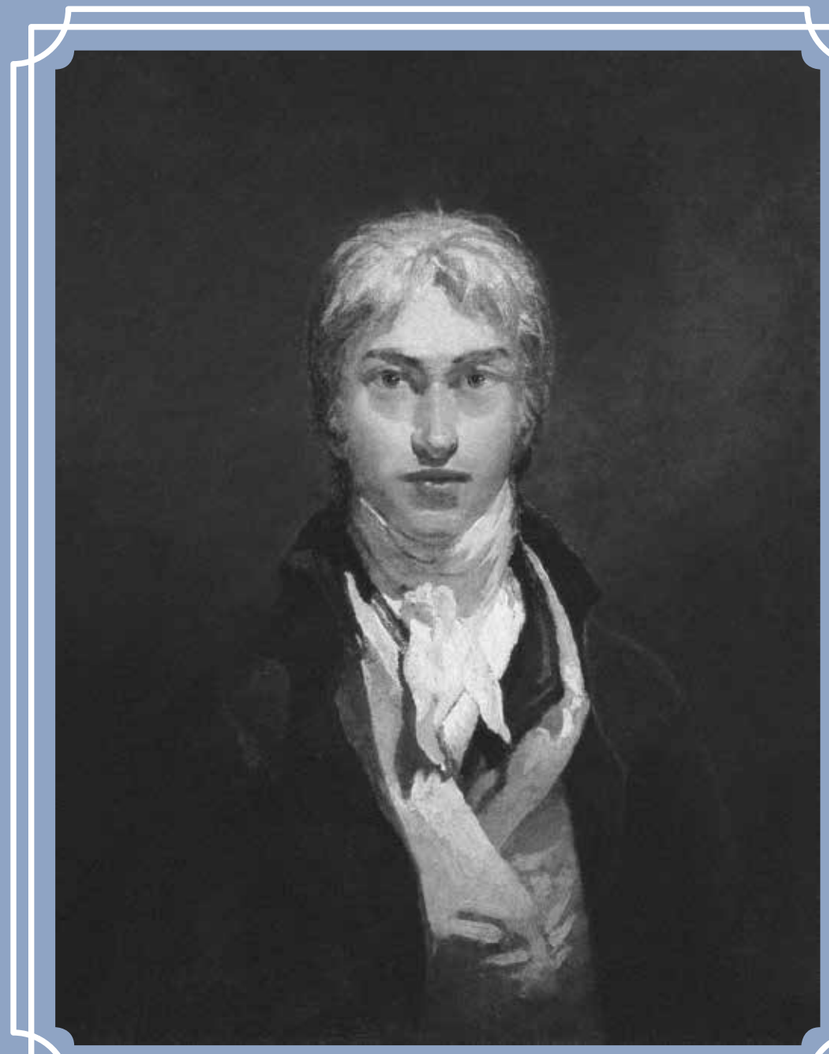
Turner's wanderlust significantly influenced his artistic development. His first journey abroad in 1802 took him through France to Switzerland, and upon returning, he studied extensively in the Louvre. From 1817, he traversed the Low Counties and later more frequently Europe, particularly Venice and Rome in Italy, which left a lasting impact on his work. His travels within the British Isles became less frequent post-1831.

Turner's collaboration with publishers of illustrated books from 1827 to 1835 bolstered his reputation as a topographical watercolourist. His approach involved sketching from nature primarily in pencil, amassing a trove of ideas to be revisited and developed into finished works much later. This method reflects Turner's commitment to elevating landscape painting to the stature of ideal art, akin to history painting. His experimental approach in both watercolours and oils saw him pioneering various techniques, pushing the boundaries of the medium.

The 1830s marked a shift in Turner's oeuvre towards darker themes. His Venetian scenes, once vibrant, began to depict the city as a decaying relic. His portrayal of the Houses of Parliament engulfed in flames, a scene he witnessed firsthand from a boat on the Thames, exemplifies this darker turn. Perhaps his most iconic work, 'The Fighting Temeraire' (1839), epitomises this period. The painting poignantly depicts the once-mighty warship, instrumental in the Battle of Trafalgar, being towed to its final resting place, symbolising the inexorable march of time and progress.

In 1845, Turner's contributions to the Royal Academy culminated in his election as Acting President. However, declining health forced his retirement just a year later. His public presence waned, and he often adopted disguises and pseudonyms, while in London, reflecting a growing dishevelled appearance and increasing paranoia. This period of seclusion did not dampen his creativity. Works like 'Sisteron from the North West, with a Low Sun' exemplify the rough brushwork and muted palette that would later inspire the French Impressionists.

"The contemplation of nature can free the mind from everything."



SPECTATOR DELIGHT

Landmark Turner paintings in museum collections



THE SLAVE SHIP
36 x 48 in (91 x 123 cm)
Oil on canvas, 1840
Museum of Fine Arts, Boston



FISHERMEN AT SEA
36 x 48 in (91.4 x 122 cm)
Oil on canvas, 1796
Tate Modern, London



THE FIGHTING TEMERAIRE
35.7 in x 47.9 in (90.7 x 121.6 cm)
Oil on canvas, 1893
National Gallery, London



SNOW STORM: HANNIBAL AND HIS ARMY CROSSING THE ALPS
57.5 x 93.5 in (146 x 237.5 cm)
Oil on canvas, 1812
Tate Modern, London



THE BURNING OF THE HOUSES OF LORDS AND COMMONS
36.2 x 48.5 in (92 x 123.1 cm)
Oil on canvas, 1834
Philadelphia Museum of Art, Philadelphia



RAIN, STEAM AND SPEED – THE GREAT WESTERN RAILWAY
36 x 48 in (91 x 121.8 cm)
Oil on canvas, 1844
National Gallery, London



THE RISE OF THE CARTHAGINIAN EMPIRE
61.2 x 91 in (155.5 x 230 cm)
Oil on canvas, 1815
National Gallery, London

HISTORIC WORKS

Artworks by J M W Turner sold in past auctions



VENICE: LOOKING TOWARDS THE DOGANA AND SAN GIORGIO MAGGIORE
8.7 x 12.6 in (22.2 x 32 cm)
Watercolour, pencil & pen on paper, 1834
Sold for $ 6,026,796



LAUSANNE FROM THE WEST
9 x 13 in (23.1 x 33 cm)
Watercolour, pencil & pen on paper
Sold for $ 1,960,524



THE GRAND CANAL, WITH SANTA MARIA DELLA SALUTE, VENICE
5.5 x 8.5 in (14 x 21.6 cm)
Watercolour on paper, 1811
Sold for $ 862,602



THE LAKE OF LUCERNE FROM BRUNNEN, WITH A STEAMER
9.8 x 12.1 in (24.8 x 30.8 cm)
Watercolour & pencil on paper
Sold for $ 1,092,500



THE LAKE OF THUN, SWITZERLAND
11 x 15.3 in (27.8 x 39 cm)
Watercolour & pencil on paper
Sold for $ 1,847,572



LAKE LUCERNE AT DUSK
9.8 x 14.4 in (24.9 x 36.7 cm)
Watercolour on paper
Sold for $ 1,290,500



SUNSET OVER WATER
8.4 x 10.5 in (21.5 x 26.8 cm)
Watercolour on paper
Sold for $ 830,499



SUNRISE OVER THE SEA, PERHAPS AT MARGATE
9 x 11.6 in (22.8 x 29.4 cm)
Watercolour on paper
Sold for $ 1,312,814

Lot No. 1

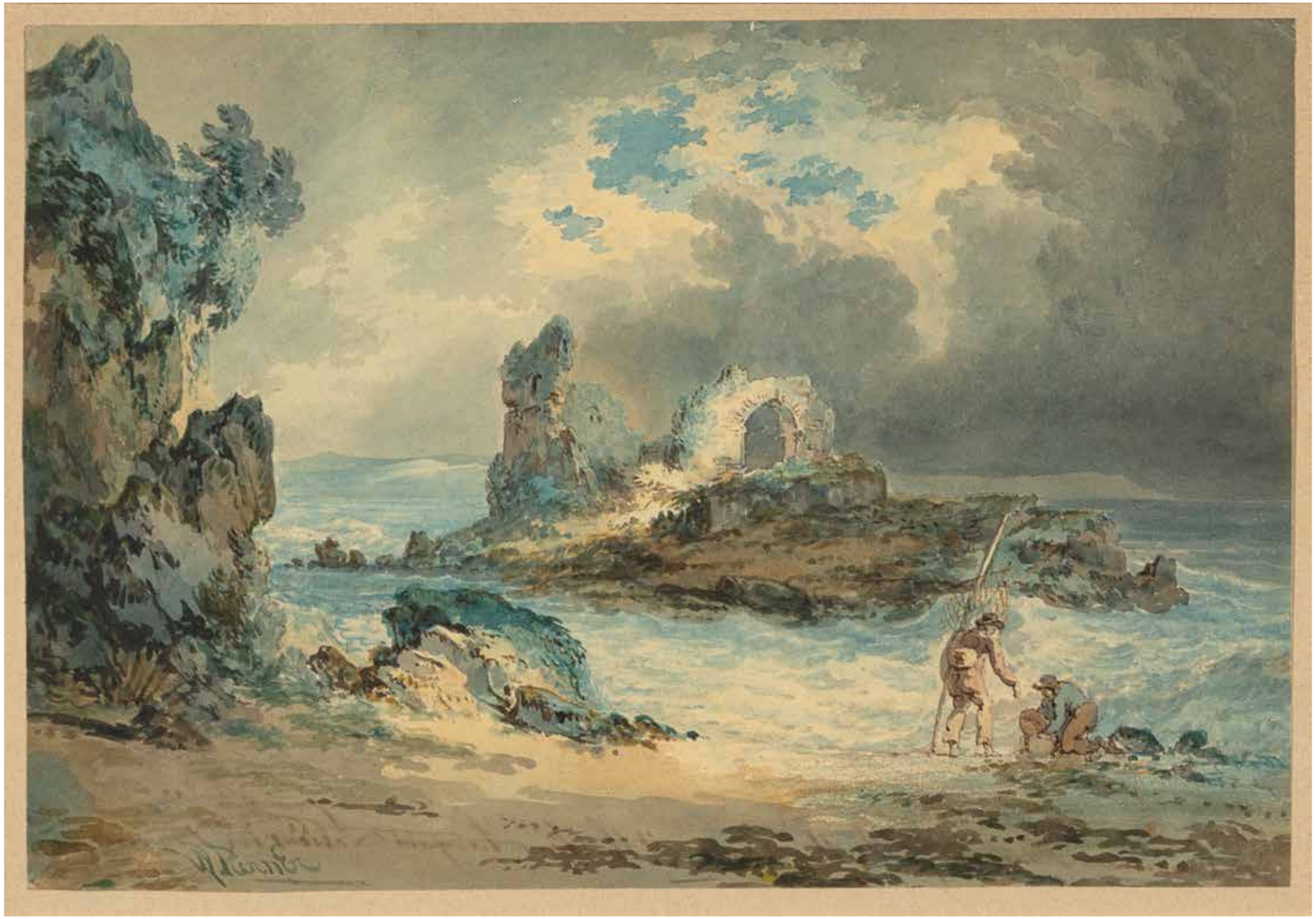
J M W TURNER RA
1775-1851

FISHERMEN WITH THEIR NETS OFF A SANDY BANK
6.3 x 9.1 in (16 x 23 cm)
Watercolour & ink on paper
Circa 1800
Signed: Bottom Left

₹ 66,07,000 - 1,00,00,000 | $ 77,729 - 117,647

Provenance:
Auctioned by Thomas Agnew and Sons Ltd.
Auctioned by Sotheby's in 1978
Auctioned by Freeman's | Hindman in 2019
Private collection, Netherlands

This lot once imported into India will need to be registered as an antique with the Government of India, under the Antiquities and Art Treasures Act -1972, under Antiquities and Art Treasures Rules 1973, under section 16 of the above act, with the Archaeological Survey of India (ASI)



SALVADOR DALÍ

One of the greatest showmen in the history of modern art, Salvador Dali's enigmatic personality continues to generate fascination among people across the globe. It was in the course of his life that one can trace the situations that led Dali to become the artistic powerhouse he was.

Born in 1904 in the small Spanish town of Figueres, Salvador Dali grew up under the shadow of his deceased brother, who was also named Salvador and died in 1903, aged two. Anguished by this loss, the artist's parents preserved their deceased son through his brother, which led to a sense of a hollowed identity for the artist. Owing to this, Dali grew up with innate rebellious tendencies that would later become a hallmark of his artistic identity. At the same time, Dalí was haunted by the idea of his dead brother throughout his life, mythologizing him in his writings and art.

Art had been a major influence in Dali's life since a young age. He pored over several volumes of art monographs gifted to him by his father. He also received encouragement from Pepito Pichot, a friend of his father whose brother was an impressionist painter living in Paris and known to Picasso. This culminated with Dali executing paintings even before he had turned ten. In 1917, he enrolled at the Municipal School of Drawing in Figueres to study under Professor Juan Nuñez, who further nurtured the talents of the young artist.

Next year, at the age of 15, Salvador Dali had his first public exhibition at the Municipal Theatre in Figueres. The early years and the decades of 1920 were a sinuous journey for the artist. A profound sadness swept over him with the passing of his mother in 1921. In 1923, he was rusticated from the San Fernando Royal Academy of Fine Arts and had to undergo compulsory military service. Despite these detours, Dali continued to dedicate himself to his art and experimented with various styles of painting. He explored Cubism and Purism and also experimented with representationalism of the subconscious in a Surrealist manner. His talents were soon recognised.

In 1925, the first one-man exhibition of his works was showcased at Dalmau Gallery in Barcelona. This success was followed by his enlightening trips to Brussels and Paris, where he also met Picasso. His first exhibition in Paris at Camille Goemans Gallery in 1929 generated much enthusiasm among the critics and consolidated Dali's reputation as a bonafide artist of the time.

One of his most famous works, The Persistence of Memory was first exhibited in his second exhibition in Paris held at Pierre Colle Gallery in 1931.

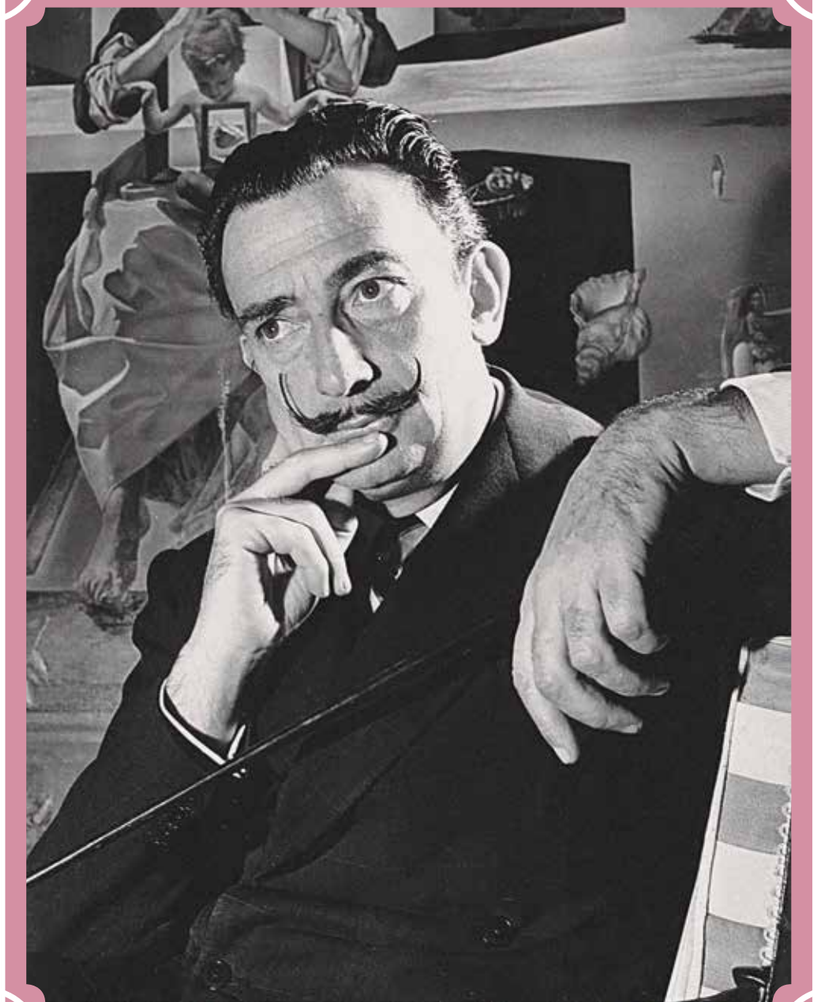
The artist's association with America marked an important juncture in Dali's larger-than-life popularity. After his first solo show in 1933 there, the artist frequently travelled to the United States. "The only difference between a madman and myself is that I am not mad," the artist famously claimed during a lecture at the Museum of Modern Art in 1935. Eventually, a watershed moment came when he had to move to America in 1940 as World War II broke out. Known as a country of no bounds, when it came to self-expression, America made for a perfect playground for Dali's eccentric self-styling. The floodgates of publicity were swung open, and Dali's company began to be coveted by the rich members of the upper echelons of modern American society.

"I do not paint a portrait to look like the subject, rather does the person grow to look like his portrait."

During these years, Dali dabbled in several modes of expression. He painted society portraits, wrote a novel titled Hidden Faces, began publishing his self-promotional newspaper, Dalí News, and also collaborated with Hollywood giants such as Walt Disney and Alfred Hitchcock.

Dali, at last, returned to Europe in 1948 and was expelled from the Surrealist movement, primarily due to his public admiration of fascist dictators like Hilter and General Franco. In this post-war era, Dali became the poster boy of a frenzy for sensationalism perpetuated by the consumption of the burgeoning mass media. Referring to himself as the 'Divine Dali,' he was widely celebrated for his ludic personality.

At the same time, he continued to experiment with his artistic modes and visual language. During different phases, he adopted different styles, including expressionism, pointillism, and optical art. He also introduced several new techniques like holography, stereoscopy, and digitalisation into his art practice.



DALÍ'S MASTERPIECES

Famous paintings by the artist in museum collections



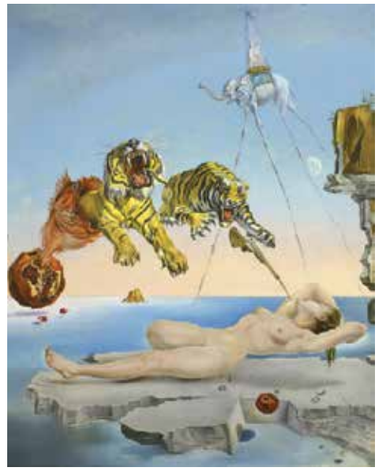
THE DISINTEGRATION OF THE PERSISTENCE OF MEMORY
10 x 13 in (25.4 x 33 cm)
Oil on canvas, 1952-54
The Dalí Museum,
St. Petersburg, United States



THE PERSISTENCE OF MEMORY
9.5 x 13 in (24 x 33 cm)
Oil on canvas, 1931
Museum of Modern Art, New York



TUNA FISHING
119.6 x 159 in (304 x 404 cm)
Oil on canvas, 1966-67
Paul Ricard Foundation, Isle of Bendor, France



DREAM CAUSED BY THE FLIGHT OF A BEE AROUND A POMEGRANATE A SECOND BEFORE AWAKENING
20 x 16.1 in (51 x 41 cm) | Oil on wood, 1944
Museo Nacional Thyssen-Bornemisza, Madrid



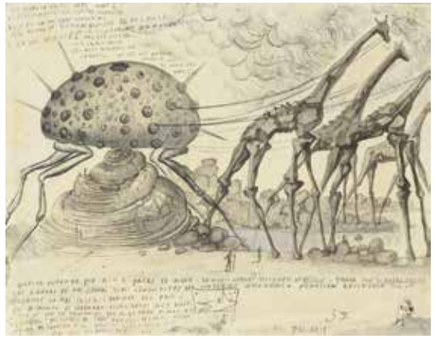
MÉTAMORPHOSE DE NARCISSE
20.1 x 30.7 in (51 x 78 cm)
Oil on canvas, 1937
Tate Modern, London

ICONIC PAPERWORKS

Artworks by Salvador Dalí sold in past auctions



FIGURE AUX TIROIRS
29.7 x 22 in (75.5 x 55.8 cm)
Pen & ink on paper, 1937
Sold for $ 1,218,907



DALÍ NOCHE (BURNING GIRAFFES LEADING URCHIN)
11.2 x 14.5 in (28.6 x 36.8 cm)
Gouache, gray wash, pen & ink on paper, 1957
Sold for $ 242,500



ILLUSTRATION POUR L'ARTICLE DE SALVADOR DALÍ (THE AMERICAN CITY NIGHT-AND-DAY BY DALÍ)
11.8 x 17.3 in (30 x 44 cm)
Black conté crayon & pencil on card, 1935
Sold for $ 403,200



LA MÉTAMORPHOSE DE NARCISSE
21.3 x 17.1 in (54 x 43.5 cm)
Pen, ink & pencil on paper, 1937
Sold for $ 282,404



PERSONNAGE FANTASTIQUE EN COSTUME MÉDIÉVAL
35.4 x 22 in (90 x 56 cm)
Gouache, pen & ink on paper, C. 1937
Sold for $ 423,857



NOURRICE AVEC APPARITION DE LA STATUE DE LA LIBERTÉ ET TÊTE AÉRODYNAMIQUE AVEC SOULIER ET VERRES
21.2 x 15.3 in (54 x 39 cm)
Conté crayon & pencil on paper, 1935
Sold for $ 279,400



LA FANTASIA GLI SI EMPÍ DI TUTTO QUELLO CHE LEGGEVA NEI LIBRI
12 x 16 in (30.5 x 40.8 cm)
Pen & ink on card, 1964
Sold for $ 177,702



LE CHEVALIER
23 x 29 in (58.4 x 73.3 cm)
Watercolour, pen & ink on paper, 1954
Sold for $ 192,000

Lot No. 2

SALVADOR DALÍ

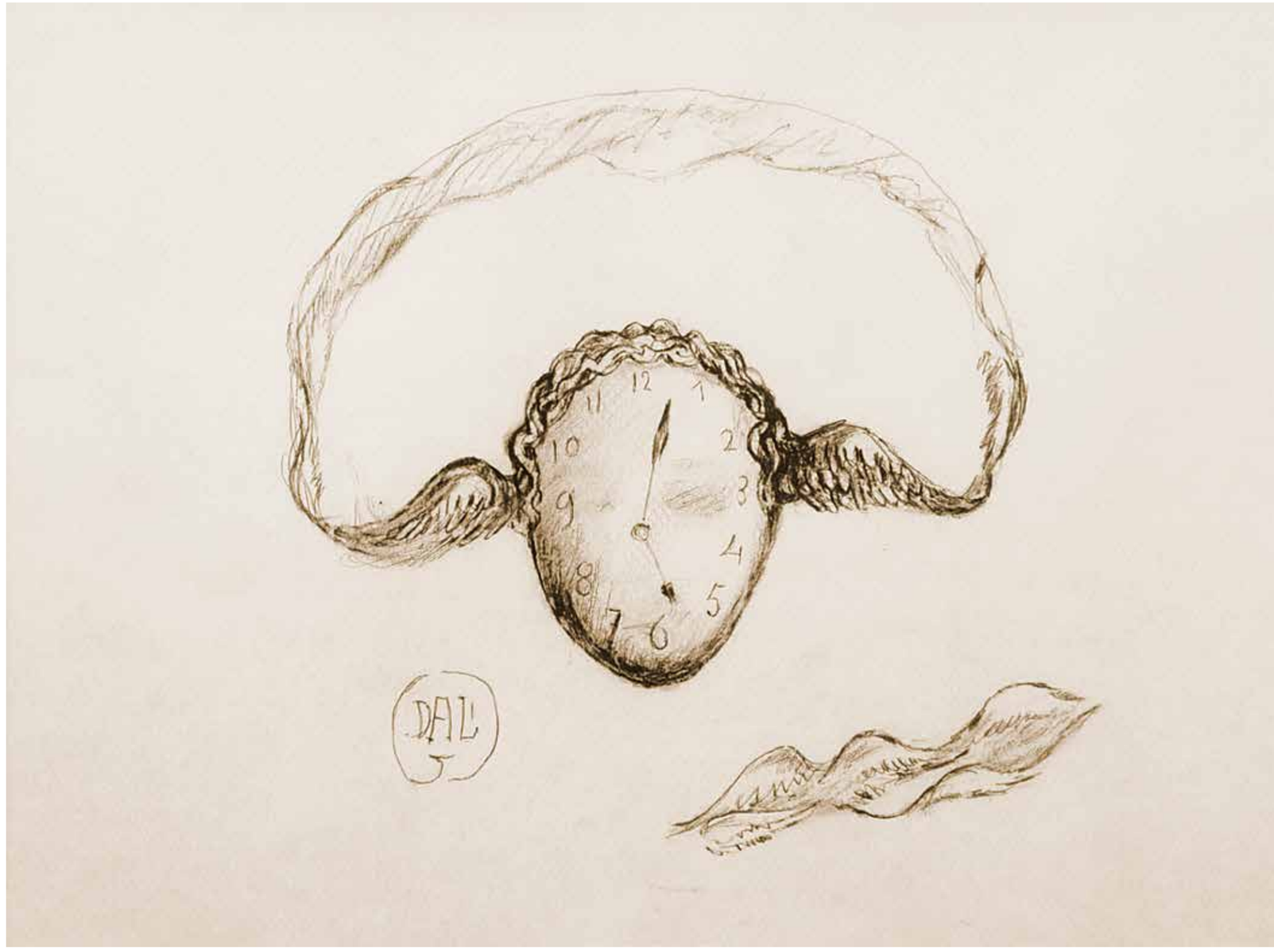
1904-1989

LE BRACELET HERMÈS (THE HERMÈS BRACELET)
8.9 x 12.3 in (22.6 x 31.2 cm)
Ballpoint pen, pencil & felt pen on paper
1981
Signed: Bottom Left

₹ 23,60,000 - 40,00,000 | $ 27,765 - 47,059

Provenance:
Private collection, Europe
This work is registered in the Archives Descharnes under reference number d820

This lot is accompanied with a certificate of authenticity issued by Robert & Nicolas Descharnes, administrators of Dalí's Archives and Copyright



Certificate of Authenticity issued by Robert & Nicolas Descharnes





Lot No. 3

SALVADOR DALÍ

1904-1989

REINA (QUEEN)
19.8 x 12.9 in (50.2 x 32.7 cm)
Gouache & collage on paper
1971
Signed: Bottom Right

₹ 18,90,000 - 37,80,000 | $ 22,235 - 44,471

Provenance:
Auctioned by Christie's in 2003
Judith and Abraham Amar Foundation
Auctioned by Christie's in 2008
Private collection, Europe
This work is registered in the Archives Descharnes
under reference number d5755

This lot is accompanied with a certificate of authenticity
issued by Nicolas & Olivier Descharnes, administrators
of Dalí's Archives and Copyright

Certificate of Authenticity issued
by Nicolas & Olivier Descharnes



Selon mon opinion et ma connaissance de l'œuvre, la pièce reproduite ci-dessus ainsi que sur le recto est bien de la main de Salvador Dali Domenech (1904-1989).

Référence de l'œuvre :

Étude préliminaire de la Reine d'Épée, arcane mineur, pour le jeu de carte Le Tarot Universel de Salvador Dalí, 1971
Gouache, collages de reproductions d'un papillon et d'une figure, sur papier, pas de timbre sec ni filigrane, 50 x 32,5 cm
Signé à l'encre de Chine en bas à droite "Dalí"
Inscrit par un tiers au stylo à bille en haut à droite dans un cercle "9"

Référence d'archives : POUR INFORMATION

Aucun autre certificat original ne sera délivré. fermé 31 octobre 2004

Nicolas A. Descharnes
ndescharnes@descharnes.com
Fondé
FAYUM Arau-le-Château

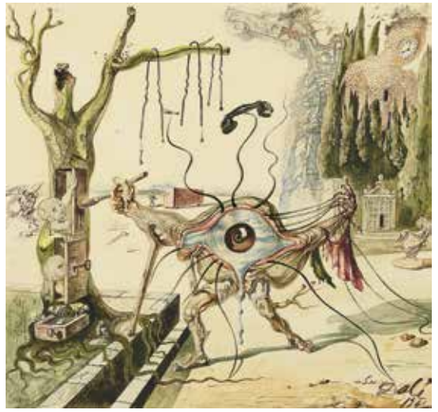
Olivier M. Descharnes
Archiviste

ARCHIVES DESCHARNES 1

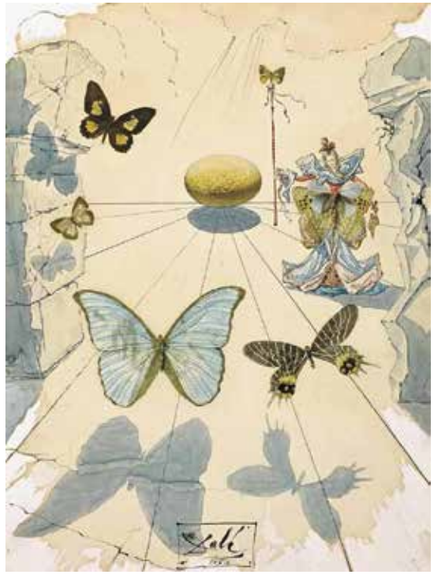


SURREAL ICONS

Salvador Dalí artworks sold in past auctions



L'OEIL DU PEINTRE
10.1 x 10.5 in (25.6 x 26.7 cm)
Watercolour, pencil, pen & coloured ink on card
Sold for $ 711,000



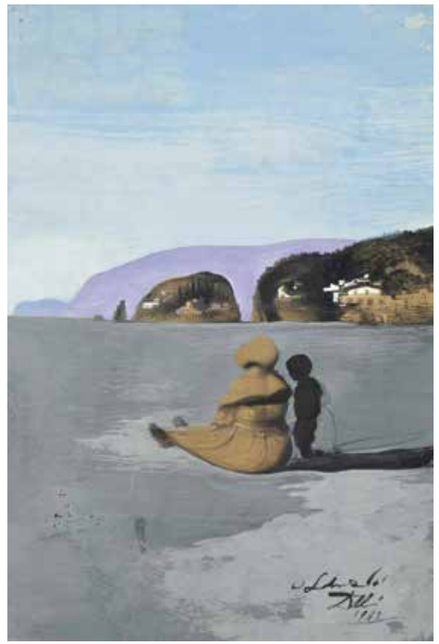
ALLÉGORIE DE SOIE
20 x 15 in (51 x 38 cm)
Gouache, watercolour, pen & India ink with paper collage on board, 1950
Sold for $ 665,000



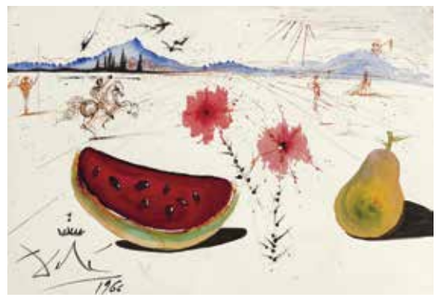
ALLÉGORIE DE L'ÂME
12.2 x 9.1 in (31 x 23.2 cm)
Pencil, estompé, pastel, gouache, collage & ink on tinted paper, 1951
Sold for $ 626,230



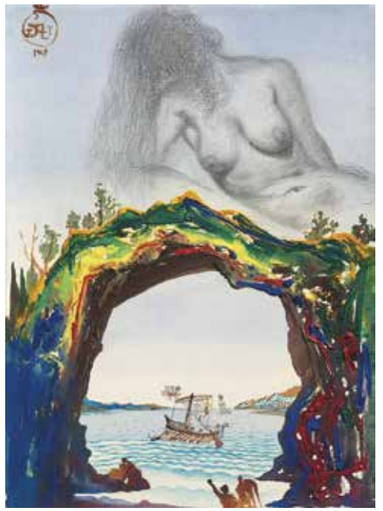
DREAM OF VENUS (RÊVE DE VÉNUS)
14.5 x 23 in (36.9 x 58.2 cm)
Gouache, pen & ink on paper, 1939
Sold for $ 578,495



L'ADOLESCENCE
17.7 x 11.8 in (44.9 x 30.1 cm)
Gouache, pen, brush, India ink & pencil on magazine cover, 1941
Sold for $ 1,452,500



FLEURS, PASTÈQUE ET POIRE DANS UN PAYSAGE AMPURDANAIS
15.1 x 22.3 in (38.6 x 56.7 cm)
Watercolour, gouache, ink & pen on paper, 1966
Sold for $ 377,319



SIRÈNE
30.3 x 22.2 in (77 x 56.5 cm)
Watercolour, gouache, pen, India ink & charcoal on paper, 1969
Sold for $ 552,656



HOLLYWOOD
12 x 8.8 in (30.7 x 22.4 cm)
Gouache, watercolour, pen & coloured ink & paper collage on card, 1947
Sold for $ 650,000

Lot No. 4

SALVADOR DALÍ

1904-1989

LE CORREGIDOR ET LA MEUNIERE
(THE CORREGIDOR AND THE MILLER)
19.7 x 12.4 in (50 x 31.6 cm)
Watercolour, colour pencil, India ink & felt pen on cardboard
1959
Signed & Dated: Bottom Left

₹ 1,13,30,000 - 2,10,00,000 | $ 133,294 - 247,059

Provenance:
Perrot-Moore Collection, Cadaqués
Auctioned by Artcurial in 2011
Private collection, Europe
This work is registered in the Archives Descharnes under reference number d3479

This lot is accompanied with a certificate of authenticity issued by Nicolas, Robert & Olivier Descharnes, administrators of Dalí's Archives and Copyright



Certificate of Authenticity issued by Nicolas, Robert & Olivier Descharnes



Selon mon opinion et ma connaissance de l'œuvre, la pièce reproduite ci-dessous ainsi que sur le recto est bien de la main de Salvador Dalí Domenech (1904-1989).

Référence de l'œuvre :

Le corregidor et la meunière Illustration pour "Le Tricorne" de Pedro de Alarcon, 1959
Aquarelle, encre de Chine et feutre sur carton, signé et daté monogramme "G. DALI 1959" en bas à gauche, 41 x 28,5 cm (16,14 X 11,22 in)
Ancienne collection Perrot-Moore

Référence d'archives : **d3479**

Aucun autre certificat original ne sera délivré. vendredi 1 juillet 2011

Nicolas R. Descharnes
nicolas@descharnes.com
Perré
F37190 Azay-le-Rideau

Robert F. Descharnes

Olivier M. Descharnes
Archives

ARCHIVES DESCHARNES



RENÉ MAGRITTE

One of the defining characteristics of René Magritte's art was his fascination with ordinary objects, which he would visually reinterpret and transform, imbuing them with new and unexpected meanings. With his thought provoking and enigmatic works, the Belgian artist carved a unique niche for himself in the art world, becoming one of the most influential figures in the history of Surrealism.

Born in 1898 in Lessines, Belgium, the artist first studied at the Académie Royale des Beaux-Arts in Brussels, a well-known institution for art education, between 1916 and 1918. In 1920, René Magritte enlisted with the Belgian military for a year, post which he also briefly worked as a designer at a wallpaper factory. With the influence of the Impressionistic style in his early works, he underwent an artistic transformation during the mid-1920s, when he began to reinvent himself as a figurative artist. The first solo exhibition of his works took place at the Galerie Le Centaure in Brussels in 1927. After his surrealist works for the exhibition received harsh criticism, he moved to avant garde Paris the same year to be closer to the French Surrealist movement.

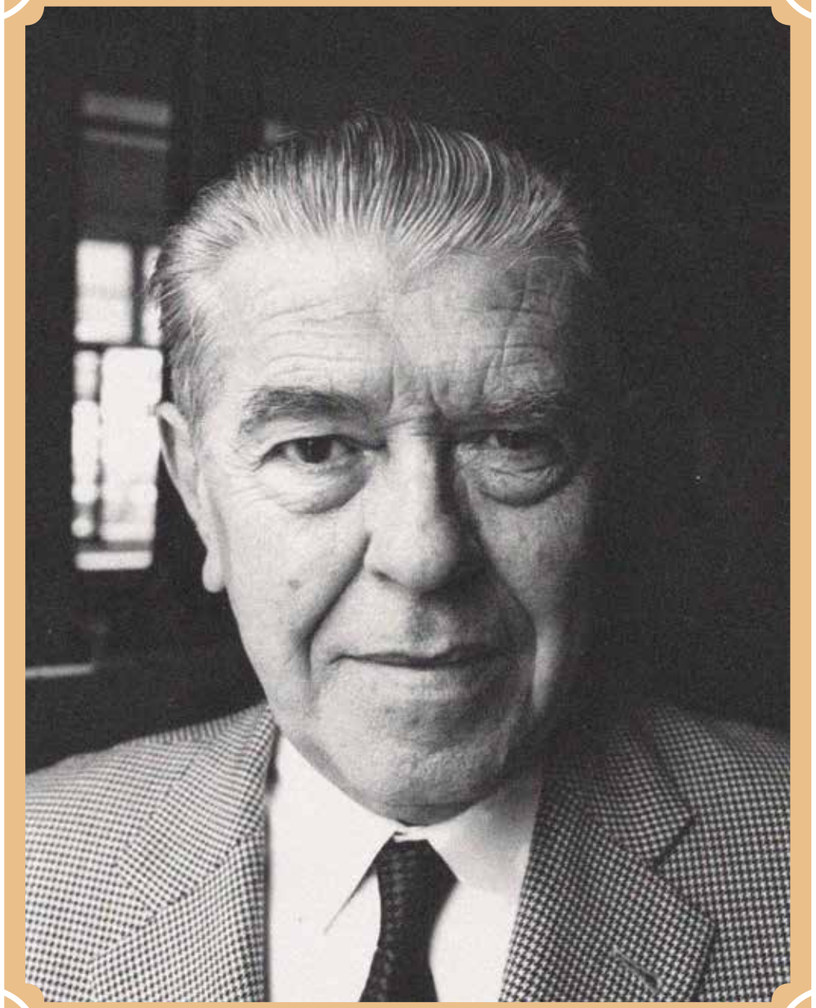
"Everything we see hides another thing, we always want to see what is hidden by what we see."

The ensuing three years were highly productive for his career. In Paris, he also came in contact with the members of the Surrealist circle, including Jean Arp, André Breton, Salvador Dalí, Paul Eluard and Joan Miró. Led by André Breton, the movement aimed to emancipate the mind by undermining rational thinking and granting unrestrained freedom to the unconscious. This would result in Magritte creating more biomorphous and 'automatic' style works that Breton encouraged. He moved on to create naturalistic works of art that focused on adding an uncanny element to everyday objects. This shift would later go on to earn him recognition from the mainstream art world. However, facing financial difficulties, the artist moved back to Belgium in 1930.

During the 1930s, René Magritte achieved significant success in his artistic career. In 1933, he held a solo exhibition at the Palais des Beaux-Arts in Brussels. In 1936, he exhibited twice in New York – first with a solo show at the Julien Levy Gallery, followed by a group exhibition at MoMA titled "Fantastic Art, Dada, Surrealism." He also showcased at the International Surrealist Exhibition in London the same year. With the outbreak of World War II, he continued to live in Belgium.

During the war years, the artist embarked on a journey of artistic exploration, delving into different styles and techniques. These include what is now known as his 'Renoir' period, spanning from 1943-1947, and the 'Vache' period in 1948. René Magritte reconnected to his preoccupation, after several years of following varied artists' styes, with Surrealist imagery towards the end of the 1940s. The 1950s and 1960s saw a rise in his popularity in the art world with several exhibitions around the world including Paris, Geneva and New York.

A major retrospective of his works was held at MoMa in 1965 which prompted Magritte to travel to the United States for the first time. This was also the time the Pop Art movement was gaining momentum. Despite the artist's vehement refusal of being associated with the movement, he was credited with being influential in Pop Art. He would continue painting impressive Surrealist works till his passing in 1967, leaving behind a legacy of unearthing magic in the mundane.



IN MUSEO

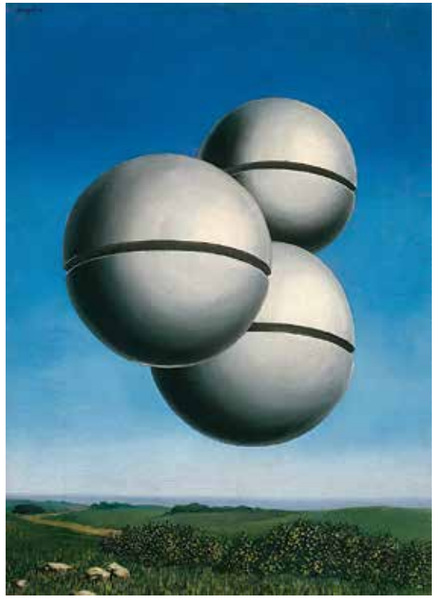
René Magritte works in museum collections



THE LOVERS
21.2 x 28.9 in (54 x 73.4 cm)
Oil on canvas, 1928
Museum of Modern Art, New York



DELUSIONS OF GRANDEUR
60 x 48 in (152.4 x 122 cm)
Bronze, 1967
The Getty Museum, Los Angeles



VOICE OF SPACE
28.6 x 21.3 in (72.7 x 54.2 cm)
Oil on canvas, 1931
Solomon R. Guggenheim Museum, New York



THE EYE
10.6 x 9.7 in (27 x 24.8 cm)
Oil on canvas, 1935
Art Institute of Chicago, Chicago



TIME TRANSFIXED
57.5 x 38.1 in (146 x 97 cm)
Oil on canvas, 1938
The Metropolitan Museum of Art, New York



THE ANNUNCIATION
44.8 x 57.4 in (113.8 x 145.8 cm)
Oil on canvas, 1930
Tate Modern, London



PERSONAL VALUES
31.5 x 39.4 in (80 x 100 cm)
Oil on canvas, 1952
San Francisco Museum of Modern Art, San Francisco



THE TREACHERY OF IMAGES
23.7 x 31.9 in (60.3 x 81.1 cm)
Oil on canvas, 1929
Los Angeles County Museum of Art, Los Angeles

SEMINAL WORKS

Magritte artworks sold in past auctions



LE FILS DE L'HOMME
45.7 x 35 in (116 x 89 cm)
Oil on canvas, 1964
Sold for $ 5,392,500



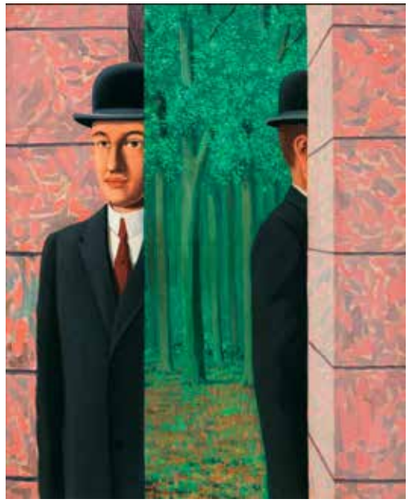
L'AMI INTIME
28.6 x 25.5 in (72.6 x 64.9 cm)
Oil on canvas, 1958
Sold for $ 43,040,739



A LA RENCONTRE DU PLAISIR
18.1 x 21.6 in (46 x 55 cm)
Oil on canvas, 1962
Sold for $ 24,625,273



L'EMPIRE DES LUMIÈRES
31.6 x 25.8 in (80.3 x 65.7 cm)
Oil on canvas, 1951
Sold for $ 42,273,000



LE LIEU COMMUN
39.4 x 31.9 in (100 x 81 cm)
Oil on canvas, 1964
Sold for $ 24,424,835



LE PRINCIPE DU PLAISIR
28.7 x 21.5 in (73 x 54.5 cm)
Oil on canvas, 1937
Sold for $ 26,830,500



The original rendition of the presented lot
(René Magritte, Le bouchon d'épouvante, 1966)



THE BOWLER HAT

The 1920s saw the first appearance of a recurring motif that is now synonymous with Magritte - the bowler hat. The object was used to symbolise generic men belonging to the bourgeois, middle class who were anonymous and would often go unnoticed. Much like real life during the time, these were the same men who adorned the bowler hats in Magritte's works. During the 1920s, Magritte used the bowler hat to showcase the accessory's pop culture associations, especially with detectives.

He then abandoned the motif before returning to it in the 1950s and 1960s. These decades saw a new meaning to the accessory's appearance which was used to reference the everyman. Although these figures were nondescript, they commanded the viewer's undivided attention, much like the creator of these images. Magritte himself began donning bowler hats, trying to blend into the crowd and rejecting individuality. Hence, these works also functioned as self portraits and soon came to be identified with Magritte himself.

Lot No. 5

RENÉ MAGRITTE

1898-1967

LE BOUCHON D'ÉPOUVANTE (THE TERROR STOPPER)
(ED: 119/250+20 AP)
5.9 x 11.4 x 13.4 in (15 x 29 x 34 cm)
Painted bronze
1966 (cast later)
Signed: On the base

₹ 10,31,000 - 13,33,300 | $ 12,129 - 15,686

Published:
'Letter from Magritte to Marcel Mabille,' 1966
'Magritte, Ideas and Images' by H. Torczyner, New York, 1977, pg. 164
'Magritte' by J. Meuris, Paris, 1988, pg. 204
'René Magritte: 1898 - 1967' by J. Meuris, Geneva, 1990, pg. 213
'René Magritte: Catalogue raisonné, vol. III, Oil Paintings, Objects and Bronzes 1949-1967' by D. Sylvester, Antwerp, 1993, pg. 458
'Magritte' by D. Sylvester, Antwerp, 1992, pg. 26

Provenance:
The Magritte Estate

This lot is accompanied with a certificate of authenticity issued by Charly Herscovici, director of the Magritte Foundation


CERTIFICAT

Certificate of Authenticity issued by the Magritte Foundation



Cover of publications with the work illustrated (another)







MARC CHAGALL

Marc Chagall, born Moyshe Segal in July 1887 in present-day Belarus, is celebrated as one of the most influential and unique artists of the 20th century. His upbringing in the town of Vitebsk, rich in Jewish tradition and folklore, left a profound impact on his artistic vision. This early life experience became a recurring source of inspiration throughout his career, spanning an impressive 75 years during which he produced over 10,000 works of art.

Chagall's formal art education began at 19 when he moved to St. Petersburg. Here, he was exposed to the Russian avant-garde movement and developed a distinctive style that fused elements of his childhood memories, Jewish iconography, and the vibrant colours of Eastern European folk art. His early works showcase the dreamlike, fantastical qualities that would define his oeuvre.

In 1911, Chagall relocated to Paris, the heart of the contemporary art world. This move was transformative. Immersed in the city's dynamic art scene, he encountered various modernist movements and artists, including Pablo Picasso. This exposure led him to experiment with Cubism and Fauvism, infusing his work with a new intensity of colour and form. Chagall's Paris period witnessed innovative works featuring his signature motifs: cows, roosters, fiddlers, and lovers floating in mid-air, all rendered in a vibrant, surrealist palette.

The outbreak of World War I extended Chagall's visit to Russia, where he became involved in the cultural politics of the Bolshevik Revolution. He was appointed commissar of art in Vitebsk, a role that saw him promote avant-garde art in his hometown. During this period, his work took on more surreal elements, with imagery such as blue cows and flying horses symbolising a fantastical escape from the harsh realities of the time.

In 1922, disillusioned with the Soviet regime, Chagall left Russia permanently. His journey took him to Berlin and back to Paris, where he delved into etching and created numerous stunning etchings, gouaches, and colourful lithographs. Chagall's work also became more politically charged, particularly his interpretations of the Crucifixion of Christ, which he used to comment on the persecution of Jews, both in his childhood and during the rise of the Nazi regime.

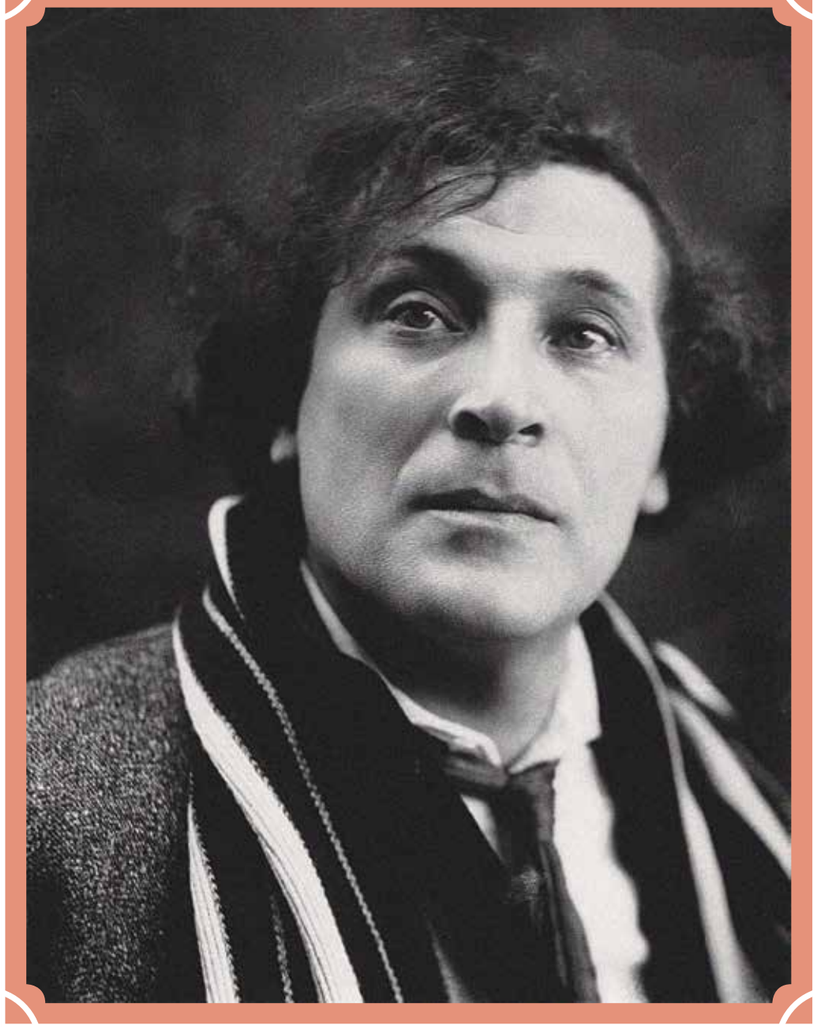
Chagall's career in the United States during World War II further expanded his artistic repertoire. In addition to painting, he explored other media, such as tapestries, sculpture, and ceramics. His work in the performing arts included designing sets and costumes for the American Ballet Theatre's 1942 production of Tchaikovsky's Aleko and Igor Stravinsky's The Firebird in 1945.

In the late 1950s, Chagall perfected the art of stained glass, creating some of his most acclaimed works. Notable examples include the windows for the Cathedral of Metz in France, the ceiling of the Paris Opera, and the windows for the United Nations building in New York. These works are celebrated for their luminous colour and intricate designs.

Among Chagall's most renowned works are The Dead Man (1908), I and the Village (1911), White Crucifixion (1938), and Nocturne (1947). His works have been exhibited in major retrospectives at prestigious institutions such as Kunsthalle Basel, the Museum of Modern Art in New York, the Art Institute of Chicago, and the Louvre. Chagall's legacy includes numerous accolades, including the Grand-Croix de la Légion d'honneur in 1977 and membership in the Royal Academy of Science, Letters and Fine Arts of Belgium in 1974. Marc Chagall passed away in 1985 in Saint Paul de Vence, leaving behind a rich legacy that continues to inspire and captivate audiences worldwide.

"The soil that had nourished the roots of my art was Vitebsk."

The town of Vitebsk played a crucial role in the art of Chagall, influencing his whimsical style. It was here that Chagall experienced formative life events, including his first love, marriage, and the beginnings of his artistic journey. The town's unique atmosphere and 'special sky' inspired many of his early works, featuring iconic motifs such as soaring brides, flying cows, and dancing fiddlers. These vivid, fantastical images, rooted in his memories of Vitebsk, continued to animate his paintings for decades, highlighting the town's lasting impact on his creative vision.



THE DREAMSCAPES

Marc Chagall creations in museum collections



AMERICA WINDOWS
96 x 385 in (244 x 978 cm)
Stained glass, 1977
Art Institute of Chicago, Chicago



THE LOVERS
42.9 x 53 in (108.9 x 134.6 cm)
Oil on canvas, 1913-14
The Metropolitan Museum of Art, New York



BOUQUET AUX AMOUREUX VOLANTS
(BOUQUET WITH FLYING LOVERS)
51.4 x 38.4 in (130.5 x 97.5 cm)
Oil on canvas, 1934-47
Tate Modern, London



COUPLE AMOUREUX (COUPLE IN LOVE)
36.2 x 28.9 in (92 x 73.5 cm)
Oil on canvas, 1925
Stedelijk Museum, Amsterdam



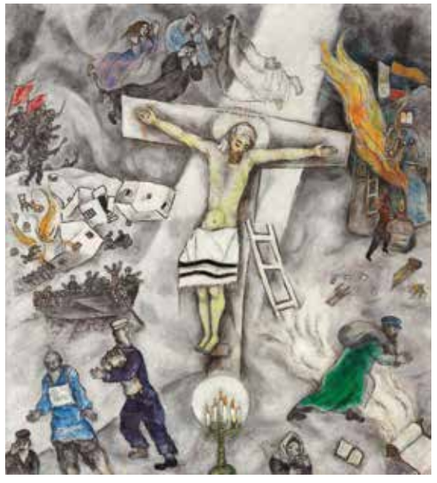
LES MARIÉS DE LA TOUR EIFFEL
(THE BRIDE & GROOM OF THE EIFFEL TOWER)
59.1 x 53.7 in (150 x 136.5 cm)
Oil on linen, 1938-1939
Centre Pompidou, Paris



LA DANSE ET LE CIRQUE
(THE DANCE AND THE CIRCUS)
13.8 x 10.5 in (35 x 27 cm)
Oil on canvas, 1950
Tate Modern, London



I AND THE VILLAGE
75.6 x 59.6 in (192.1 x 151.4 cm)
Oil on canvas, 1911
Museum of Modern Art, New York



WHITE CRUCIFIXION
60.9 x 55.1 in (154.6 x 140 cm)
Oil on canvas, 1938
Art Institute of Chicago, Chicago

PIONEERING WORKS

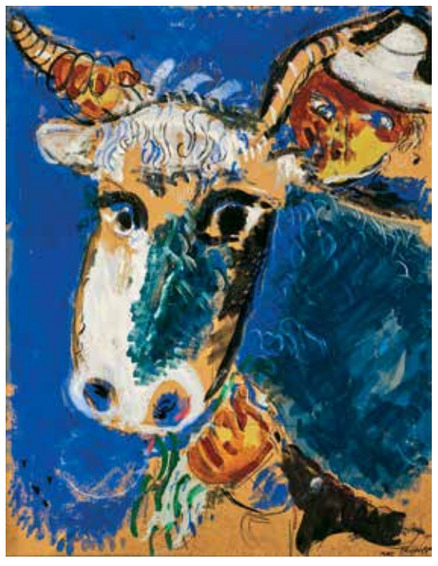
Artworks by Marc Chagall sold in past auctions



BORD DE FLEUVE
19 x 23.7 in (48.5 x 60.2 cm)
Gouache & watercolour on board, 1930
Sold for $ 2,258,500



HÔTEL DE LA POSTE
25.9 x 20 in (65.8 x 51 cm)
Gouache & pencil on paper, 1926
Sold for $ 1,212,531



TÊTE DE VACHE OR LA VACHE
25.8 x 19.8 in (65.5 x 50.3 cm)
Gouache & pencil on paper, 1926
Sold for $ 1,881,113



LA BRANCHE DE GUI OR LE RÊVE
20.2 x 25.7 in (51.3 x 65.2 cm)
Gouache, black chalk & pencil on paper, 1928
Sold for $ 2,505,664



L'ECUYÈRE, ÉTUDE
25.2 x 19.2 in (64 x 48.8 cm)
Gouache & graphite on cardboard, 1931
Sold for $ 1,301,982



ETUDE POUR 'LE SAOUL'
9.4 x 11.9 in (24 x 30.3 cm)
Mixed media on paper, 1911-1912
Sold for $ 2,133,397



LE BAISER OR LES AMOUREUX EN BLEU
24.6 x 19.4 in (62.5 x 49.3 cm)
Gouache, pastel & black crayon on paper, 1930
Sold for $ 1,530,175



L'ACROBATE OU LE TRAPÈZE
25.8 x 18.8 in (65.5 x 47.7 cm)
Gouache & pastel on card, C. 1937-1938
Sold for $ 1,935,000

Lot No. 6

MARC CHAGALL

1887-1985

RÉSONANCES DE VITEBSK POUR LA FAMILLE
(SOUNDS OF VITEBSK FOR THE FAMILY)
29.8 x 22 in (75.8 x 56 cm)
Gouache, tempera, India ink, pastel & graphite on paper
1980
Signed & Dated: Bottom Right

₹ 2,90,00,000 - 4,35,00,000 | $ 341,176 - 511,765

Provenance:
The estate of the artist, and thence by descent
Private collection, UK

This lot is accompanied with a certificate issued by Meret Meyer, head of the Comité Marc Chagall, the official administrators of Chagall's copyright



Certificate of Authenticity issued by the Comité Marc Chagall



AMEDEO MODIGLIANI

Amedeo Modigliani was born on July 12, 1884, in Livorno, Italy. His childhood was marked by serious illnesses that continued to affect him throughout his life. At 14, he began studying painting. In the summer of 1902, he experimented with sculpture and the following year attended the Reale Istituto di Belle Arti in Venice. In early 1906, Modigliani moved to Paris, settled in Montmartre, and attended the Académie Colarossi. His early work was influenced by artists such as Paul Cézanne, Paul Gauguin, Théophile Alexandre Steinlen, and Henri de Toulouse-Lautrec.

When Modigliani moved to Paris in 1906, most of the prominent avant-garde artists were exploring "primitive" forms. Inspired by Paul Gauguin's sculptures, artists like Constantin Brancusi, André Derain, Henri Matisse, and Pablo Picasso began creating archaic stone and wood sculptures. Brancusi, with whom Modigliani formed a close friendship, significantly influenced him.

"What I look for is neither reality nor unreality but the subconscious, the instinctive mystery of the human race."

This is evident in Modigliani's carvings between 1909 and 1915, where he created idol-like heads and caryatids with monumental and simplified forms.

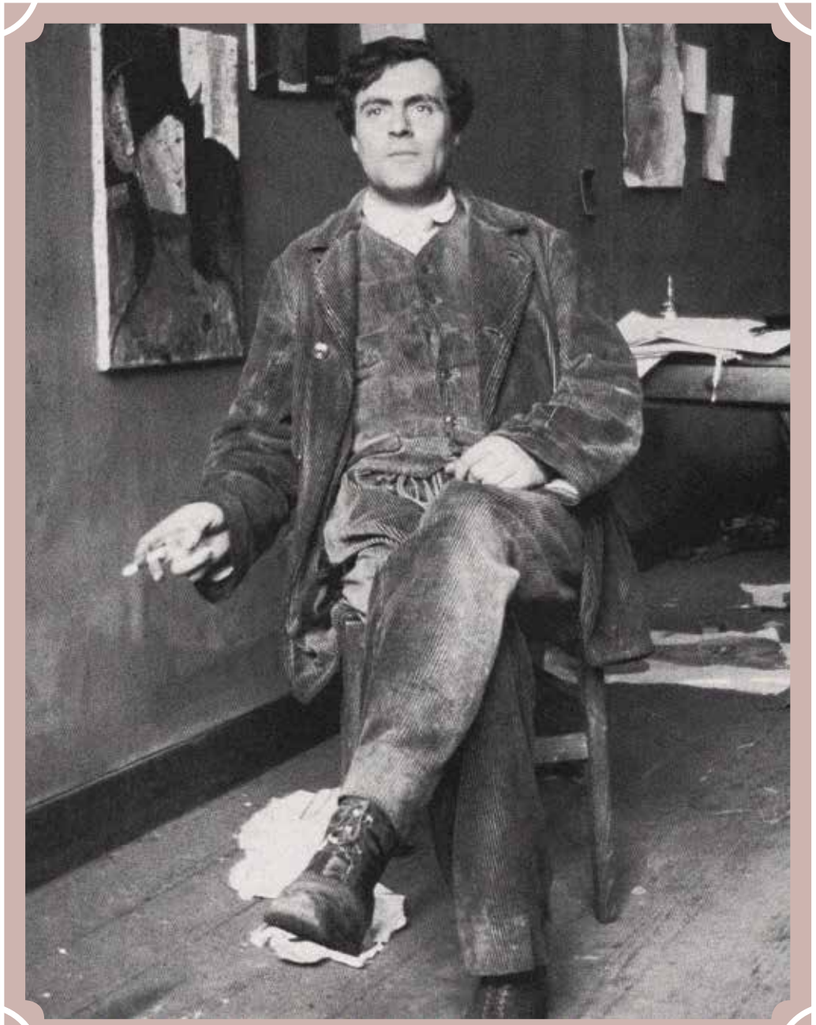
In the fall of 1907, Modigliani met his first patron, Dr. Paul Alexandre, who bought works from him before World War I. He exhibited at the Salon d'Automne in 1907 and 1912 and at the Salon des Indépendants in 1908, 1910, and 1911.

In 1909, Modigliani met Constantin Brancusi in Montparnasse. From 1909 to 1914, he focused on sculpture but also drew and painted. Most of his paintings date from 1916 to 1919. His early circle of friends included Max Jacob, Jacques Lipchitz, and Portuguese painter Amedeo de Souza-Cardoso. Later, he associated with artists like Tsugouharu Foujita, Moïse Kisling, Jules Pascin, the Sitwells, Chaim Soutine, and Maurice Utrillo. His dealers were Paul Guillaume (1914–16) and Leopold Zborowski (by 1917). The only solo show he had in his lifetime was at the Galerie Berthe Weill in December 1917.

In March 1917, Modigliani met Jeanne Hébuterne, who became his companion and model. They lived in the south of France, in Nice and Cagnes, from March or April 1918 until May 31, 1919. Modigliani died on January 24, 1920, in Paris.

Modigliani's sculptural interests translated into his paintings, such as "Jeanne Hébuterne with Yellow Sweater," where he depicted Jeanne as a fertility goddess with a stylized face and blank eyes, reminiscent of a deity. The emphasis on her hips and thighs reflects ancient sculptures focused on reproduction. Both this work and "Nude," with their simplified, elongated faces, noses, and button mouths, suggest an interest in African masks.

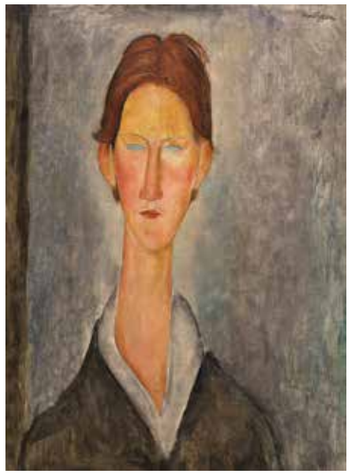
Modigliani predominantly painted human figures and created at least 26 reclining female nudes. Although influenced by Modernist practices, he was also deeply rooted in tradition; the poses in "Nude" and similar works echo those of Titian, Goya, and Velázquez. However, Modigliani's figures are uniquely raw and sensual, often considered lascivious or pornographic, partly due to their depiction of body hair and his notorious lifestyle. His nickname, Modi, rhymes with the French word "maudit" (accursed), likely a reference to his lifestyle. Modigliani died of tuberculosis, exacerbated by substance abuse and hard living. Jeanne Hébuterne, pregnant with their second child, tragically committed suicide the day after his death, adding to the romantic speculation surrounding Modigliani's work.



MODIGLIANI'S FACES



JEANNE HÉBUTERNE
36 x 28.7 in (91.4 x 73 cm)
Oil on canvas, 1919
The Metropolitan Museum of Art, New York



PORTRAIT OF A STUDENT (L'ETUDIANT)
24 x 18.1 in (60.9 x 46 cm)
Oil on canvas, 1919
Solomon R. Guggenheim Museum, New York



JACQUES AND BERTHE LIPCHITZ
32 x 21.4 in (81.3 x 54.3 cm)
Oil on canvas, 1916
Art Institute of Chicago, Chicago



PAUL GUILLAUME, NOVO PILOTA
39.4 x 29.5 in (100 x 75 cm)
Oil on board, 1915
Musée de l'Orangerie, Paris

Important works by the artist in museums



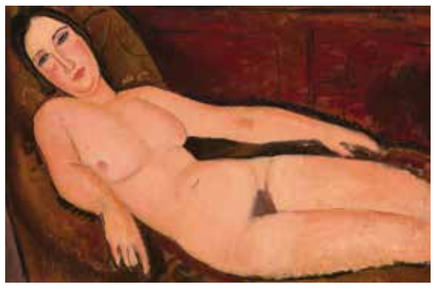
HEAD
35.1 x 13.8 x 5.5 in (89 x 35 x 14 cm)
Limestone, 1912
Tate Modern, London



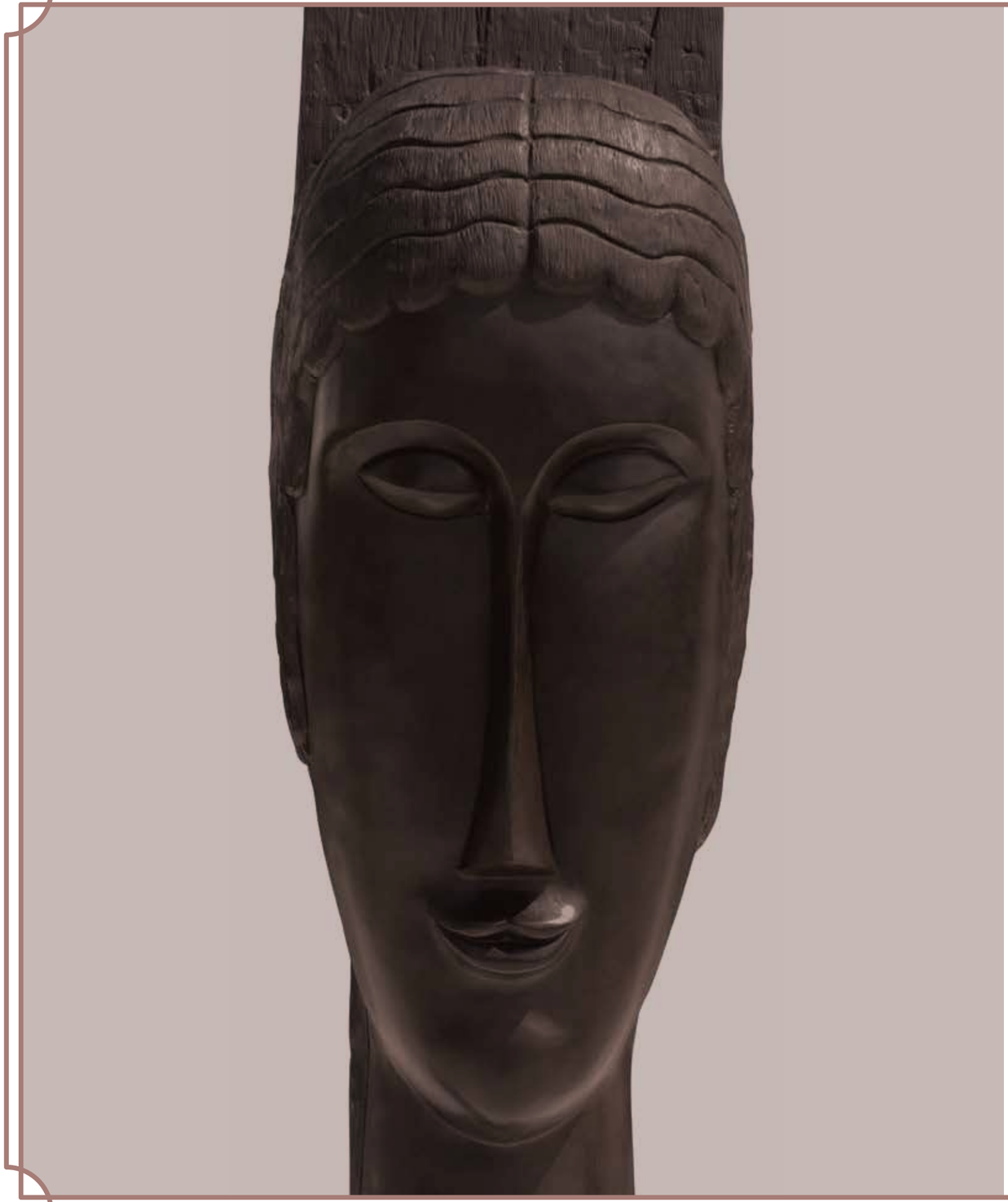
WOMAN'S HEAD
26.9 x 6.2 x 9.5 in (68.3 x 15.9 x 24.1 cm)
Limestone, 1912
The Metropolitan Museum of Art, New York



CARYATID
22.7 x 18.5 in (57.8 x 47 cm)
Gouache & ink on paper, 1914
Museum of Modern Art, New York



NUDE ON A DIVAN
23.7 x 36 in (60.2 x 91.7 cm)
Oil on canvas, 1918
National Gallery of Art, Washington D.C.



CARVED IN STONE

Amedeo Modigliani artworks from past auctions



TÊTE
H: 28.7 in (73 cm)
Stone, 1911-1912
Sold for $ 70,725,000



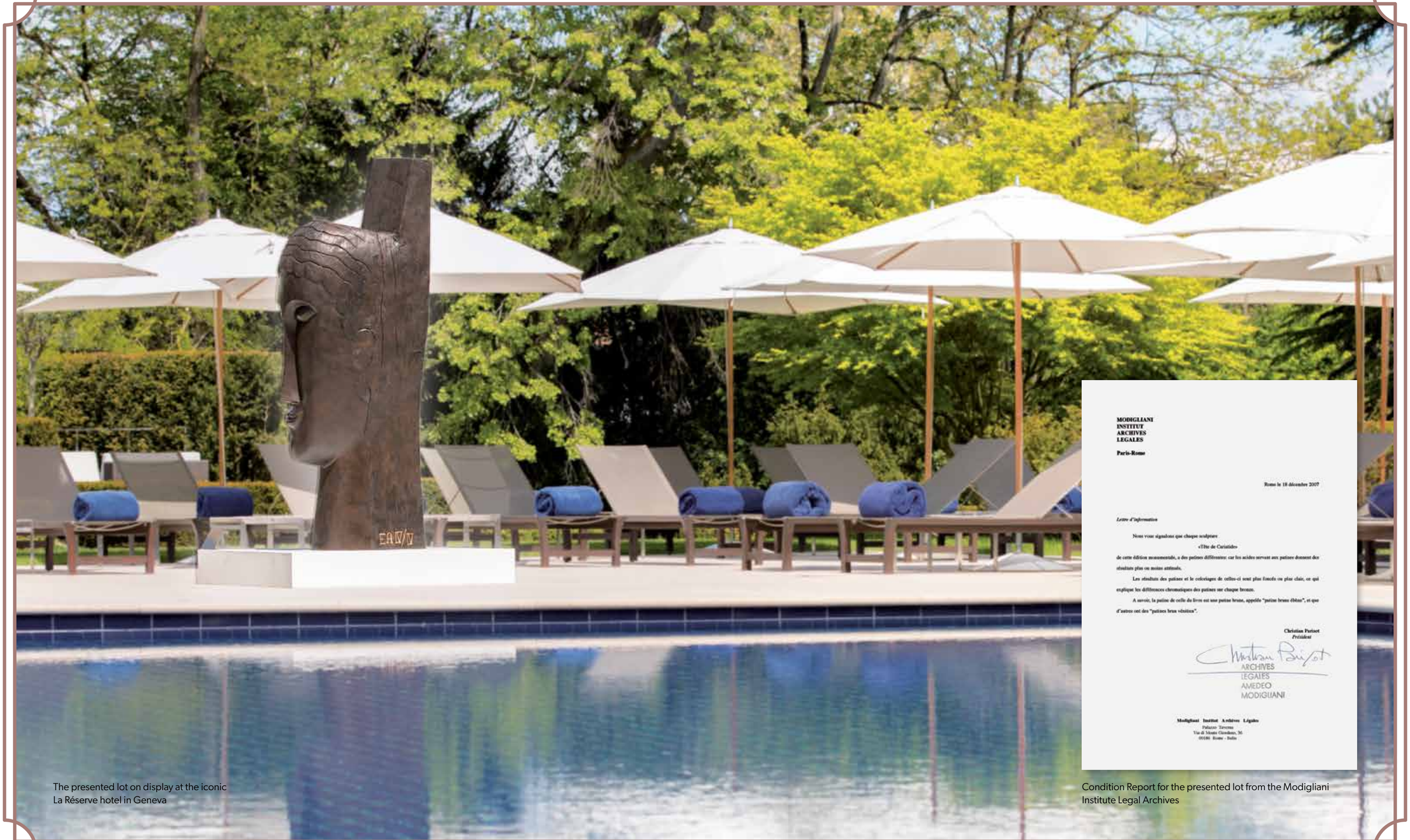
TÊTE
H: 25.2 in (64 cm)
Stone, 1910-1912
Sold for $ 52,327,265



TÊTE
H: 9.2 in (23.5 cm)
Carved stone
Sold for $ 2,902,702



TÊTE
H: 20 in (51 cm)
Stone, 1911-1912
Sold for $ 30,000,000



The presented lot on display at the iconic La Réserve hotel in Geneva

MODIGLIANI
INSTITUT
ARCHIVES
LEGALES

Paris-Rome

Rome le 18 décembre 2007

Lettre d'information

Nous vous signalons que chaque sculpture

«Tête de Caryatide»

de cette édition monumentale, a des patines différentes: car les acides servant aux patines donnent des résultats plus ou moins atténués.

Les résultats des patines et le coloriages de celles-ci sont plus foncés ou plus clair, ce qui explique les différences chromatiques des patines sur chaque bronze.

A savoir, la patine de celle du livre est une patine brune, appelée "patine brune ébène", et que d'autres ont des "patines brun vénitien".

Christian Parisot
Président

ARCHIVES
LEGALES
AMEDEO
MODIGLIANI

Modigliani Institut Archives Légales
Palazzo Taverna
Via di Monte Giordano, 36
00186 Rome - Italia

Condition Report for the presented lot from the Modigliani Institute Legal Archives

COMPARABLE WORKS

Amedeo Modigliani artworks sold in past auctions



TÊTE À LA FRANGE (ED: 5)
H: 19.7 in (50.2 cm)
Bronze & black patina, 1912
Sold for $ 264,494



TÊTE À LA FRANGE (ED: 4/8)
19.7 x 6.7 x 9 in (50 x 17.2 x 23 cm)
Bronze & brown patina
Sold for $ 90,819



TÊTE DE JEUNE FILLE À LA FRANGE
18.9 x 5.9 x 9.4 in (48 x 15 x 24 cm)
Patinated bronze, 1911-1912
Sold for $ 42,806



TÊTE DE CARIATIDE (HEAD OF CARYATID)
89.4 x 29.5 x 33.5 in (227 x 75 x 85 cm)
Bronze, 1906
PRESENTED LOT



TÊTE DE JEUNE FILLE À LA FRANGE (ED: 2/4)
H: 19.6 in (50 cm)
Bronze & black patina
Sold for $ 89,396



TÊTE DE JEUNE FILLE À LA FRANGE
H: 19.6 in (50 cm)
Bronze
Sold for $ 75,646



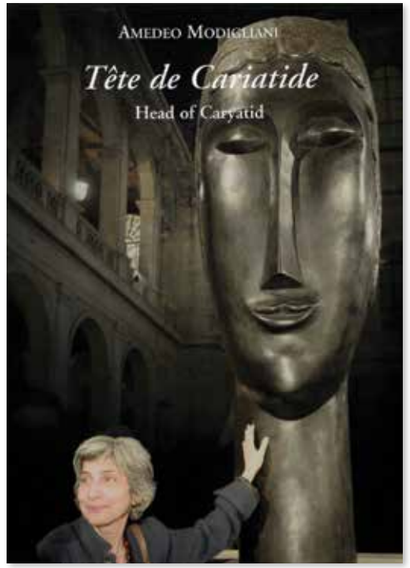
TÊTE DE JEUNE FILLE À LA FRANGE
H: 19.4 in (49.5 cm)
Bronze & patina
Sold for $ 74,635



TÊTE DE FEMME
22.4 x 4.7 x 5.9 in (57 x 12 x 15 cm)
Bronze & dark brown patina
Sold for $ 81,847

A MILESTONE WORK

The presented lot is an iconic Modigliani creation, detailed and fêted in Tête de Cariatide, *a dedicated publication*







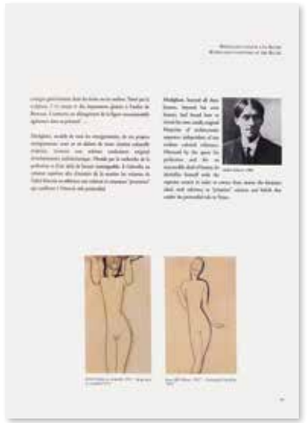
The figural works of the iconic modernist Amedeo Modigliani are celebrated for their instantly recognizable style and are among the most coveted in the world of art collecting. Modigliani ranks among the world's ten most valuable artists of all time.

The presented lot, a monumental sculpture titled *Tête de Cariatide (Head of Caryatid),* is a brilliant rendition of Modigliani's renowned Tête series, known for their timeless quality and strong, stoic presence. Tête de Cariatide embodies these attributes, offering a compelling insight into Modigliani's greatest artistic passion.

This bronze figure is an enlarged casting of a wooden sculpture, the only known sculpture that Modigliani carved in wood rather than stone. It perfectly captures the rich wood grain texture of Modigliani's original carving and maintains its careful compositional balance. Soulful and intense, it reflects the exaggerated yet very elegant elongation characteristic of Modigliani's figural paintings, which became his signature style.

Modigliani's interest in African and other non-Western art is well-documented. This bronze resembles a tribal mask or ancient deity, with its exaggerated features and totemic appearance achieved through its texture, meditative presence, and sheer size. However, it also nods to the artist's Italian heritage and training. A caryatid, a staple of classical architecture, is an ornate column in the form of a female figure, commonly seen on temple façades, with the most famous examples on the Acropolis of Athens. This sculpture exudes the same striking, memorable quality.



















Pages from the publication that detail the presented lot, including sketches from the artist and the lot's official unveiling

A MEMORABLE EXHIBIT

Tête de Cariatide was displayed amidst much fanfare







Snapshots of installation and unveiling of an edition of Modigliani's monumental sculpture 'Tête de Cariatide' in the city of Rome



Laure Modigliani Nechtschein, Amedeo Modigliani's granddaughter, before the monumental sculpture Head of Caryatid during the unveiling in 2006





Lot No. 7

AMEDEO MODIGLIANI
1884-1920

TÊTE DE CARIATIDE (HEAD OF CARYATID)
(AP IV / IV + EDITION OF 8)
89.4 x 29.5 x 33.5 in (227 x 75 x 85 cm)
Bronze
Conceived 1906 (cast later)
Signed on the sculpture

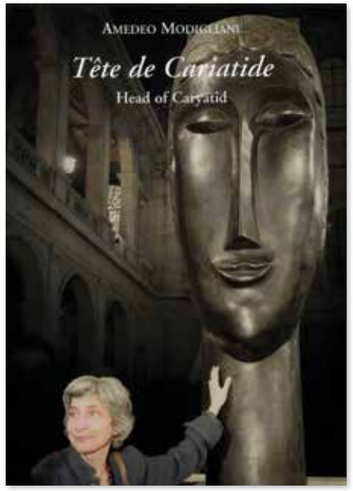
₹ 9,00,00,000 - 12,00,00,000 | $ 1,058,824 - 1,411,765

Published:
'Amedeo Modigliani: Tête de Cariatide,' 2007

Provenance:
Private collection, Paris

This lot is accompanied with a certificate issued by Laure Modigliani Nechtschein, the artist's granddaughter and authenticated by Modigliani's Archives

This lot once imported into India will need to be registered as an antique with the Government of India, under the Antiquities and Art Treasures Act -1972, under Antiquities and Art Treasures Rules 1973, under section 16 of the above act, with the Archaeological Survey of India (ASI)



Cover of the publication 'Tête de Cariatide'

Certificate of Authenticity issued by Laure Modigliani Nechtschein, the artist's granddaughter and authenticated by Modigliani's Archives





AMEDEO MODIGLIANI
1884 – 1920

L'œuvre photographiée ci-contre a été classée parmi les authentiques aux
ARCHIVES LEGALES AMEDEO MODIGLIANI.
L'œuvre est répertoriée sous le numéro :
N° IV / IV Bronze a patine : brun florentin.
Titre : « Tête de Cariatide »
Dimensions : Hauteur 227cm. / 89 1/5 Inches
Largeur : 75cm. / 29 ½ Inches
Profondeur : 85cm. / 33 ½ Inches
Signature : signé en bas à droite, indélébile.
Technique : Bronze, édition monumentale limitée à 12 exemplaires numérotés de 1 / 8 à 8 / 8, puis I / IV à IV / IV en chiffre romain, puis une épreuve numérotée H.C 1 / 1, Hors Commerce, qui a fait l'objet d'un don de la part de Laure Modigliani Nechtschein à la ville de Rome le 14 Novembre 2006, et installée dans la cour du Palais par les Archives d'Etat à Rome.
La sculpture est définie et numérotée sous le contrôle du : Modigliani Institut Paris – Rome et de Laure Modigliani Nechtschein, ayant-droit de l'oeuvre de Amedeo Modigliani.

Avec la signature et la numérotation dans le bronze, par le fondeur : Fonderia d'Arte Paolo Olmeda Roma. Classée avec son dossier aux Archives Légales AMEDEO MODIGLIANI, à Rome le 20/11/06, chaque sculpture sera répertoriée aux Archives de l'institut Modigliani à Rome en y précisant la localisation définitive de l'oeuvre.
L'œuvre est reproduite : Amedeo Modigliani
« Tête de Cariatide », Editions Modigliani Institut.

Fait à Rome le 20/01/07

Laure Modigliani Nechtschein

C. Nechtschein. Modigliani

Modigliani



PABLO PICASSO

Born in Malaga, Spain in 1881 to artist and professor Don Jse Ruiz y Blasco and mother Maria Picasso y Lopez, Pablo Picasso is known as one of the foremost figures of modern art. After being trained at an early age by his father, Picasso went on to study art in Madrid and Barcelona in 1897 and 1899 respectively. He is known for inventing the Cubist art movement alongside Georges Braques, where subjects were analysed and depicted from various angles simultaneously. The movement became one of the most significant in the 20th century. Picasso also pioneered the art of collage, along with influencing the Surrealist movement.

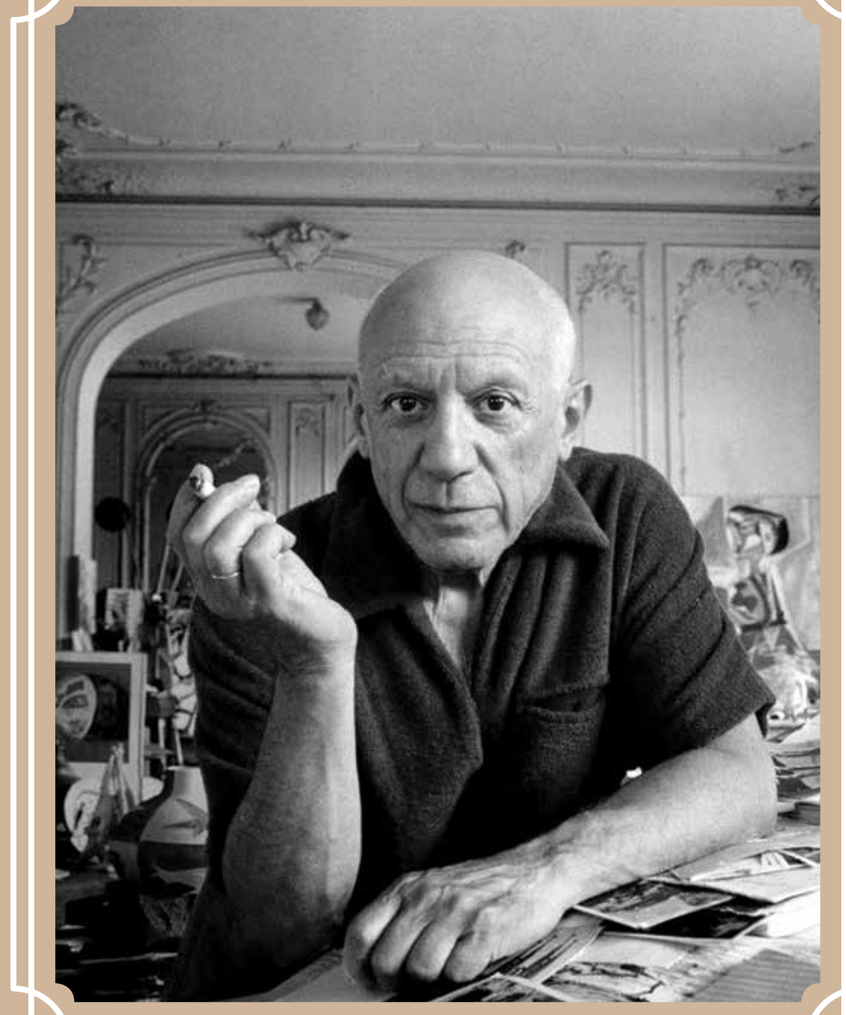
Between 1901 and 1904, Picasso moved between France and Spain, during which he created his famed paintings from what is known as his Blue Period. His works from this time are characterised by the moody blue palette and dark themes like poverty, destitution and old age. He then settled in France and created paintings with more cheerful subjects like acrobats, clowns and other circus performers. Picasso was also heavily influenced by traditional African and Oceanic art along with artists such as Cezanne and Van Gogh and this helped him ultimately create Cubist artworks. The geometry and bold usage of colours of this art movement shaped several other influential art movements as well including Art Deco. 1912 also saw Picasso inventing collage art, bringing several different media such as wicker, newspaper clippings and wallpaper into his work.

His visit to Italy in 1917 would prompt the artist to start his experimental works that combined his modernist approach with the typical neoclassical style. He also paid homage to Classical paintings of Old Masters such as Manet and Rembrandt in later years, mixing the many styles he had experimented with throughout his illustrious career. In an oeuvre of over 20,000 artworks, Picasso shaped modern art as we know it today and left behind a magnificent legacy.

Some of Picasso's famous paintings include Portrait of Gertrude Stein (1905) created during his Rose Period, an oil on canvas painting of the artist's foremost patrons and friends. Another is Les Demoiselles d'Avignon (1907), depicting the influence of African and Iberian art on Picasso's works. Guernica (1937) is one of his most famed paintings, executed after a Nazi bombing of the city took place and depicts the horrendous aftermath of war. His work Faun With Stars (1955) is another chronicling of his stylistic versatility, showcasing his fascination with graphic depictions of mythological figures during this time.

Several exhibitions and retrospectives have been held around the world including London, Paris, Tokyo, Milan, Rome, Venice and New York. His works are now housed in permanent collections in major museums, including Musee Picasso, Paris; Museo Picasso, Malaga; Museum Ludwig, Cologne and Museum of Modern Art, New York. The artist passed away in 1973 in Mougin, France.

"Others have seen what is and asked why.
I have seen what could be and asked why not."



CUBIST MASTERPIECES

Iconic Picasso paintings in museum collections



GUERNICA
137.5 x 305.7 in (349.3 x 776.6 cm) | Oil on canvas, 1937 | Museo Nacional Centro de Arte Reina Sofía, Madrid



AT THE LAPIN AGILE
(HARLEQUIN WITH GLASS)
39 x 39.4 in (99.1 x 100.3 cm)
Oil on canvas, 1905
The Metropolitan Museum of Art, New York



THE OLD GUITARIST
48.3 x 32.5 in (122.9 x 82.6 cm)
Oil on canvas, 1903-1904
Art Institute of Chicago, Chicago



FEMME EN PLEURS (WEEPING WOMAN)
23.9 x 19.6 in (60.8 x 50 cm)
Oil on canvas, 1937
Tate Modern, London



PORTRAIT OF GERTRUDE STEIN
39.3 x 32 in (100 x 81.3 cm)
Oil on canvas, 1905-1906
The Metropolitan Museum of Art, New York



LES DEMOISELLES D'AVIGNON
96 x 92 in (243.9 x 233.7 cm)
Oil on canvas, 1907
Museum of Modern Art, New York



GIRL BEFORE A MIRROR
63.8 x 51.1 in (162.3 x 130.2 cm)
Oil on canvas, 1932
Museum of Modern Art, New York

PHENOMENAL ON PAPER

Artworks by Pablo Picasso sold in past auctions



TÊTE DE FEMME
16 x 12 in (40.6 x 30.4 cm)
Pencil on paper, 1940
Sold for $ 1,505,000



TÊTE D'HOMME
20.1 x 13.5 in (51.2 x 34.2 cm)
Pencil on paper, 1934
Sold for $ 636,500



NU COUCHÉ ET TÊTE DE FEMME
21.4 x 27.8 in (54.3 x 70.8 cm)
Pencil on paper, 1969
Sold for $ 952,500



TÊTE D'HOMME AU CASQUE, ARMURE ET EPÉE
19.8 x 25 in (50.5 x 64.8 cm)
Pencil on paper, 1969
Sold for $ 317,500



LA FEMME QUI PLEURE I
27.2 x 19.5 in (69.2 x 49.5 cm)
Drypoint, aquatint, etching & scraper
on Montval laid paper, 1937
Sold for $ 1,650,000



FEMME ASSISE (DORA MAAR)
18 x 9.6 in (45.9 x 24.5 cm)
Pen & India ink on paper, 1938
Sold for $ 1,502,000



HOMME, FEMME ET PROFILS
19.8 x 23.6 in (50.2 x 60 cm)
Pen, ink & wash on paper, 1967
Sold for $ 1,145,000



TROIS HOMMES ET FEMME NUS
22 x 29.7 in (55.9 x 75.6 cm)
Coloured crayon & wash on paper, 1967
Sold for $ 419,100

Lot No. 8

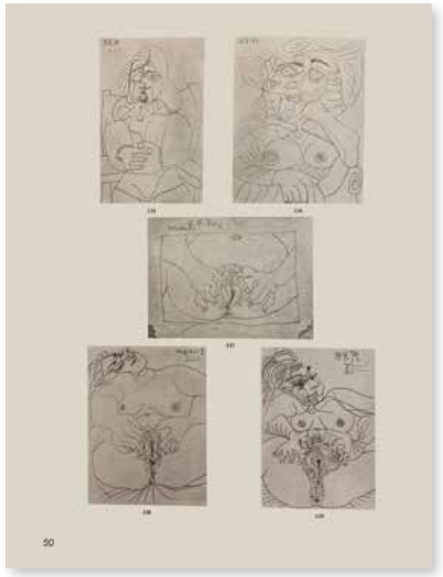
PABLO PICASSO
1881-1973

HOMME ASSIS (SEATED MAN)
14 x 9.3 in (35.6 x 23.6 cm)
Pencil on card
1971
Signed & Dated: Top Left

₹ 1,35,00,000 - 2,30,00,000 | $ 158,824 - 270,588

Published:
'Pablo Picasso: Oeuvres de 1971-1972' by Christian Zervos, Volume 33, pg. 50

Provenance:
Galerie Tamenaga, Toyko
Hammer Galleries, New York
Private collection, 1981
Auctioned by Christie's in 2022
Private collection, Korea



The presented lot illustrated on pg. 50



Cover & pages of the publication, with the presented lot listed as 135 in the catalogue raisonné







GEORGES BRAQUE

A monumental figure in 20th-century art, Georges Braque is celebrated for his role in developing Cubism alongside Pablo Picasso. Born in 1882 in Argenteuil-sur-Seine, near Paris, Braque moved with his family to Le Havre in 1890. There, he initially pursued a path as a house painter and decorator, following in his father's and grandfather's footsteps. However, Braque's passion for fine art led him to take evening classes at Le Havre's École des Beaux-Arts.

In 1900, Braque moved to Paris to work as an apprentice decorator. By 1902, he had earned a certificate in draftsmanship and decided to devote himself entirely to fine art. He enrolled at the Académie Humbert in Paris, studying there from 1902 to 1904. Initially influenced by the Impressionists, Braque's style underwent a significant transformation after he encountered the works of the Fauves, including Henri Matisse and André Derain, in 1905. This exposure led him to adopt a bolder, more vivid approach.

Braque's career took a decisive turn in 1907, a pivotal year marked by two major events. He attended a memorial exhibition for Paul Cézanne at the Salon d'Automne in Paris, where he was deeply inspired by Cézanne's manipulation of spatial relationships and geometric forms. Concurrently, Braque met Pablo Picasso, who was experimenting with similar artistic concepts. This meeting sparked a collaboration that would revolutionise modern art.

The year 1907 also saw the creation of Picasso's groundbreaking work "Les Demoiselles d'Avignon," which, like Cézanne's work, challenged traditional perspectives and utilised geometric shapes. Together, Braque and Picasso pioneered Cubism, an art movement characterised by fragmented, geometric representations of subjects. The term "Cubism" was coined by art critic Louis Vauxcelles in 1908 after he remarked that Braque's work reduced everything to "geometric schemas and cubes."

Braque's first solo exhibition in 1908 at the Daniel-Henri Kahnweiler Gallery showcased his Cubist style, contributing significantly to the movement's growing popularity. He continued to develop this style until 1914, collaborating closely with Picasso. In 1912, the two artists introduced "papier collé" (pasted paper) and collage into their work, further expanding Cubism's boundaries.

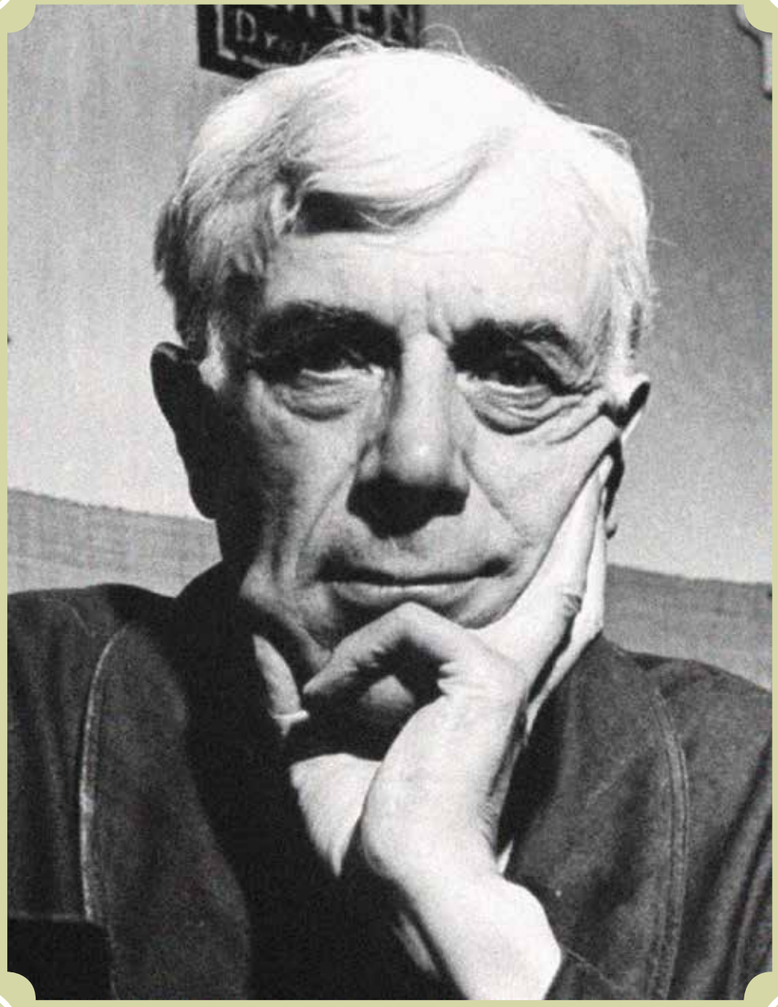
World War I interrupted Braque's career. He enlisted in the French Army in 1914 and suffered a severe head injury. Upon returning to his studio in 1917, his art evolved, displaying freer forms and brighter colours while retaining elements of Cubism. The early 1930s saw Braque move to the Normandy coast, where his art began to reflect the local seascapes.

The late 1930s and early 1940s introduced a melancholic phase in Braque's work, but the 1950s marked a resurgence of his vibrant colours.

Beyond painting, Braque's diverse artistic output included lithographs, sculptures, illustrations, jewellery, and decorative art. He designed stage decor for Sergei Diaghilev ballets in the 1920s and contributed to various significant projects, such as the ceiling of the Etruscan Room at the Louvre and stained glass windows for the Varengeville church. The still-life was a central theme in Braque's artistic vision, appearing in various forms throughout his career, from his early Cubist works to the large-scale oils of the 1940s and 1950s. His flower paintings from the late 1940s are among the most lavish and well-developed in his body of work, reflecting the influence of the French still-life tradition of Jean-Baptiste-Siméon Chardin, the innovations of Paul Cézanne, and his own lifelong exploration of depicting objects in space.

In 1946, visitors to Braque's house and studio in Varengeville, Normandy, noted it was filled with flowers, especially sunflowers. Although his initial paintings of these subjects were created in Paris, it was upon his return to Normandy after the Liberation of Paris that Braque revisited the theme with renewed energy. He experimented with an increasingly acidic and vibrant palette and an abstract approach to the subject.

"The still life is a tactile, even manual space in contrast to the space of the landscape, which is a visual space."



STILL LIFE SPLENDOUR

Important Georges Braque paintings in museum collections



STILL LIFE WITH FRUITS AND STRINGED INSTRUMENT
45 x 58 in (114.3 x 145.5 cm)
Oil & sand on canvas, 1938
Art Institute of Chicago, Chicago



TEAPOT ON YELLOW BACKGROUND
13.8 x 25.6 in (35 x 65 cm)
Oil & chalk on canvas, 1955
Solomon R. Guggenheim Museum, New York



THE STUDIO (VASE BEFORE A WINDOW)
44.5 x 57.5 in (113 x 146.1 cm)
Oil & sand on canvas, 1939
The Metropolitan Museum of Art, New York



THE TABLE (STILL LIFE WITH FAN)
15 x 21.8 in (38 x 55.3 cm)
Oil on canvas, 1910
Museum of Modern Art, New York



NATURE MORTE
17.7 x 21.7 in (45 x 55.2 cm)
Oil on canvas, 1930-1933
San Francisco Museum of Modern Art, San Francisco

IMPORTANT WORKS

Artworks by Georges Braque sold in past auctions



PAYSAGE À LA CIOTAT
20.1 x 24 in (51 x 62 cm)
Oil on canvas, 1907
Sold for $ 15,845,000



LE GUÉRIDON
16.1 x 13 in (41 x 32.9 cm)
Oil on canvas, 1911
Sold for $ 10,103,500



L'ÉGLISE DE CARRIÈRES-SAINT-DENIS
21.5 x 18.2 in (54.6 x 46.3 cm)
Oil on canvas, 1909
Sold for $ 3,915,000



COMPOTIER, QUOTIDIEN DU MIDI
16.4 x 12.8 in (41.7 x 32.6 cm)
Oil & sand on canvas, 1912-13
Sold for $ 4,105,923



MAISON SUR LA COLLINE
18.1 x 15 in (46 x 38 cm)
Oil on canvas
Sold for $ 4,340,000



LA TASSE
9.4 x 13 in (24 x 33 cm)
Oil on canvas, 1911
Sold for $ 2,872,000



TÊTE DE FEMME II
18 x 15 in (45.7 x 38.1 cm)
Oil on canvas, 1930
Sold for $ 3,077,000



PICHET ET JOURNAL
13.1 x 18.1 in (33.5 x 46.2 cm)
Oil on canvas, 1928
Sold for $ 2,965,000

Lot No. 9

GEORGES BRAQUE
1882-1963

LES SOLEILS (THE SUNFLOWERS)
21.3 x 15 in (54.1 x 38.1 cm)
Oil on paper laid down on canvas
1946
Signed: Bottom Right

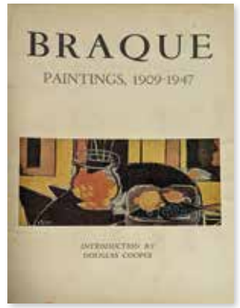
₹ 1,90,00,000 - 3,50,00,000 | $ 223, 529 - 411,765

Exhibited:
Galerie Maeght, Paris, June 1947
'Cent tableaux de collections privées de Bonnard à De Staël' at Galerie Charpentier, Paris, 1960
'Hommage à Denise Colomb' at Caja Ibérica, Saragossa, 1995
'Luci del Mediterraneo' at Palazzo Bricherasio, Turin, 1997
'Braque, Friesz' at Musée de Lodève, Lodève, 2005

Published:
Cahiers d'Art, 1947, p. 32
'Braque, Peinture 1909-1947' by JJ. Grenier, Paris, 1948 (illustrated pl. XIII)
'Braque, Paintings, 1909-1947' by D. Cooper, London, 1948 (illustrated pl. XIII)
'Catalogue de l'oeuvre de Georges Braque, Peintures 1942-1947' by Galerie Maeght, Paris, 1960, pg. 108-109 (illustrated pg. 108)
'L'œil du décorateur', in L'œil, Issue 39, March 1958
'Braque' by John russell, The Phaedon Press, London, 1959 (illustrated pl. LXIV)

Provenance:
Mrs. Leo Glass, New York
M.P. Beglarian, Paris, 1960
Galerie Cazeau-Béraudière, Paris
Private collection
Auctioned by Christie's in 2011
Private collection, UK

Covers & pages of the publications with the work illustrated

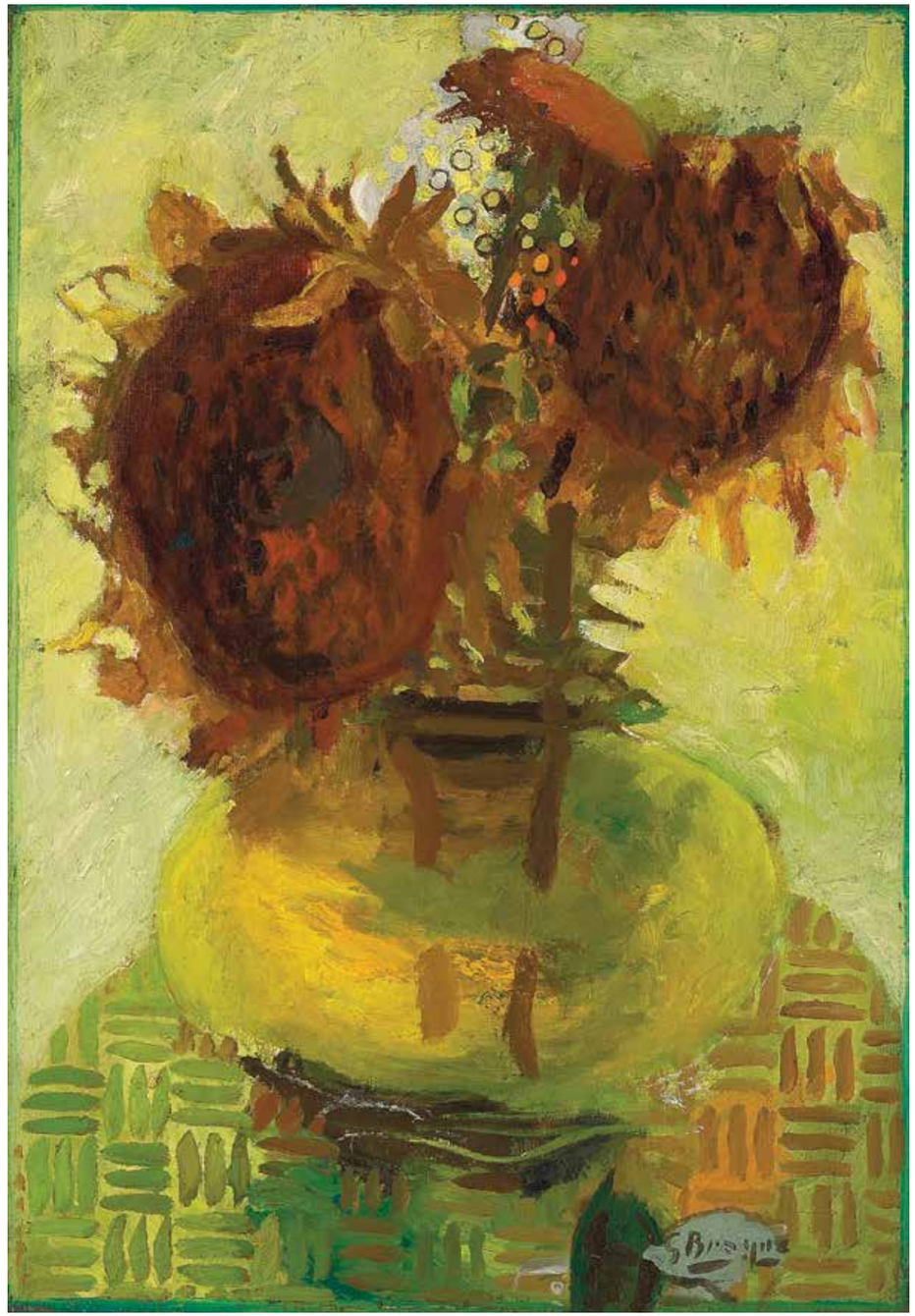












ALEXANDER CALDER

A revered American sculptor and painter, Alexander Calder was born in 1898 in Pennsylvania to a family of artists. He showed a penchant for creativity and artistic expression at an early age, creating sculptures of a dog and a duck from brass sheets at 11. The movement in the duck sculpture which rocked back and forth would foreshadow his illustrious career.

Lovingly known as Sandy, he first trained to be a mechanical engineer at Stevens Institute of Technology, graduating in 1919. He then joined the Art Students' League in New York in 1923, during which he also illustrated for the *National Police Gazette*. Here, he was assigned to create illustrations of the Ringling Bros. and Barnum & Bailey Circus. This would lead to his fascination with circus scenes, which translated to his famed series Cirque Calder.

Cirque Calder came to being post his move to Paris in 1926 and included moving sculptural figurines of acrobats and animals constructed of wire and found material, which the sculptor moved himself, resulting in performance art. He also created several wire portraits of his friends and renowned public figures. In 1928, as Calder's fame grew, he held his first solo show at the Weyhe Gallery in New York, post which he held several exhibitions in New York, Berlin and Paris. His stay in Paris was filled with meeting other famed artists such as Joan Miró, Marcel Duchamp, Fernand Léger and Piet Mondrian among others. He visited Mondrian in his studio in 1930 and was heavily impacted to lean towards abstraction, creating a series of abstract paintings before shifting his focus back to sculpture.

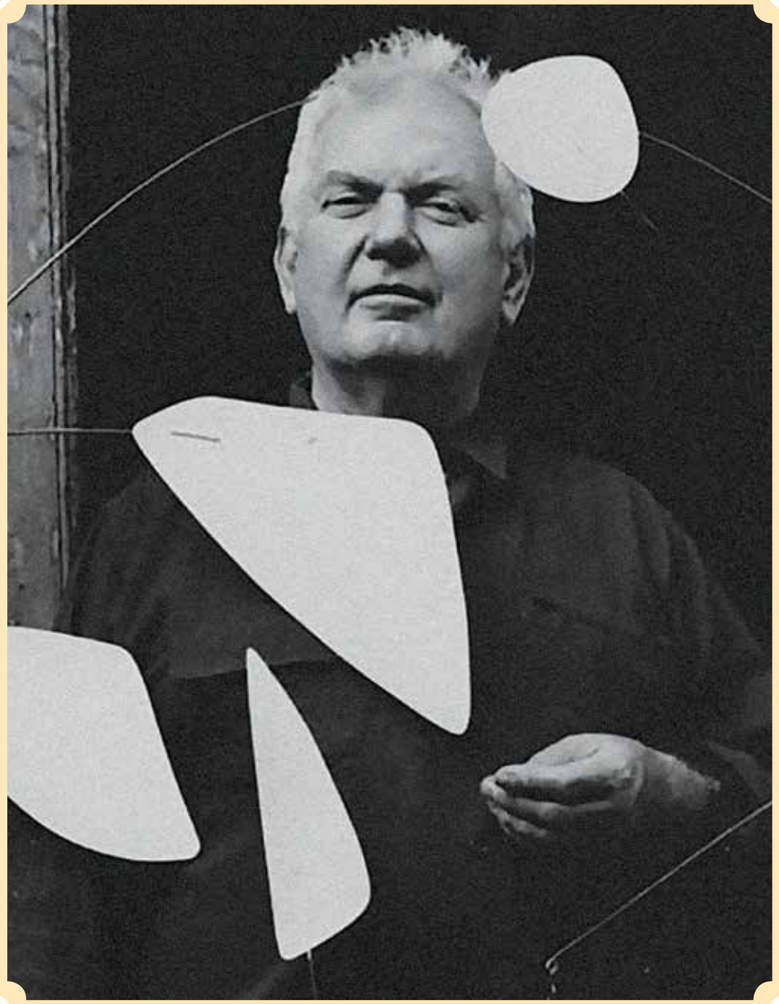
The year 1931 was a monumental year for Calder. He married Louisa James and created his first truly kinetic sculpture, in effect inventing what Marcel Duchamp called the 'mobile'. The early instances of kinetic sculpture were powered by a motor that was later abandoned in favour of undulating sculptures that moved solely by air currents. Upon his move back to America in 1933, he started taking on larger sculptural commissions which were placed outdoors and were stationary, which Jean Arp called 'stabiles'. The first, titled 'Devil Fish', was a precursor for other revered works such as the 'Mercury Fountain' at the Spanish Pavilion at the Parisian World Fair and 'Lobster Trap and Fish Tail' for the Museum of Modern Art in New York. During this time, he also created sets for ballets by Martha Graham and a symphonic drama by Erik Satie.

The 1940s and 1950s saw immense success for the artist as he had his works displayed in major retrospectives at the George Walter Vincent Smith Gallery (1938) and the Museum of Modern Art (1943). He created several public commissions as well as smaller works during this period. Similarly, in the 1960s and 1970s, major retrospectives of the sculptor's works were held at the Guggenheim Museum (1964) and the Fondation Maeght in France (1969). The last retrospective he was able to attend before his passing was at the Whitney Museum of American Art (1976).

Alexander Calder's legacy and his impact on contemporary artists of the time and in the present time are enormous. Not only is he credited with the introduction of 'mobiles' and 'stabiles' in the art world, but for forever altering the way we view visual arts. Although Calder was preoccupied with sculptures throughout his artistic career, he never abandoned his initial fascination with painting. Many of his works were executed with gouache, which he first used in 1953 in Aix-en-Provence, France, and then continued to use throughout his life. These paintings displayed Calder's immense fascination with movement and his exploration of vivid primary colours. First inspired to experiment with abstraction by Piet Mondrian, his works utilise abstracted and geometric forms along with celestial and natural motifs.

Often seen in his sculptures, spirals are also heavily featured in his paper works. His process involved painting freely and quickly, utilising vividly coloured planes and lines of movement to showcase his varied interpretations of patterns, metaphysical themes and geometric form.

"To an engineer, good enough means perfect. With an artist, there's no such thing as perfect."



CLASSIC CALDER

Works by the artist in museum collections



UNTITLED
29.4 x 43.3 in (74.6 x 110.1 cm)
Gouache on paper, 1971
Solomon R. Guggenheim Museum, New York



UNTITLED
29.4 x 43.2 in (74.8 x 109.7 cm)
Oil & gouache on paper, 1969
Museum of Modern Art, New York



UNTITLED
29 x 23 in (73.6 x 58.4 cm)
Oil on canvas, 1930
National Gallery of Art, Washington D.C.



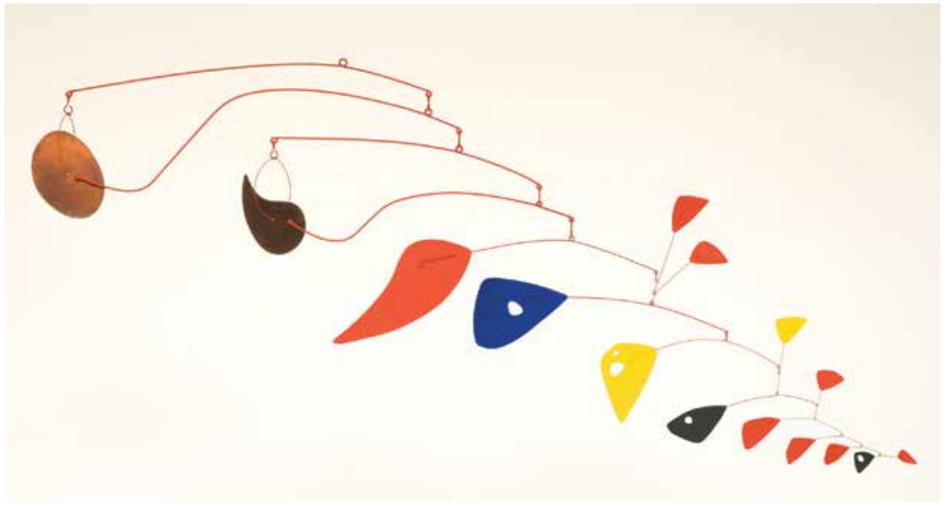
OEUF AU PLAT
29.4 x 43.1 in (74.8 x 109.5 cm)
Gouache & ink on paper, 1969
Art Institute of Chicago, Chicago



LES MASQUES
63.7 x 97.2 in (161.9 x 247 cm)
Wool & synthetic fibre, 1971
Whitney Museum of American Art, New York



VIOLIN
21.6 x 29.5 in (55 x 75 cm)
Screenprint on paper, C. 1960
Smithsonian American Art Museum, Washington D.C.



DOUBLE GONG
60 x 132 x 132 in (152.4 x 335.3 x 335.3 cm)
Metal & paint, 1953
San Francisco Museum of Modern Art, San Francisco

COMPARABLE

Alexander Calder artworks sold in past auctions



UNTITLED (CARTOONS FOR CENTRE SQUARE PHILADELPHIA BANNERS)
43 x 14.6 in (109.2 x 37.1 cm)
Gouache on paper, 1975
Sold for $ 317,000



UNTITLED
21.9 x 31.2 in (55.6 x 79.4 cm)
Gouache on paper, 1944
Sold for $ 257,000



STABILE AT SUNRISE
30.7 x 22.4 in (78.1 x 56.8 cm)
Gouache & ink on paper, 1944
Sold for $ 441,000



LE BUVEUR D'EAU
43 x 29.2 in (109.2 x 74.3 cm)
Ink on paper, 1967
Sold for $ 378,000



UNTITLED
29 x 42.5 in (73.7 x 108 cm)
Gouache & ink on paper, 1953
Sold for $ 250,000



MOSTLY SPIRALS
31 x 22.6 in (78.7 x 57.2 cm)
Gouache & ink on paper, 1944
Sold for $ 438,500



DUCKS AND SEALS
29.5 x 43.1 in (75 x 109.5 cm)
Gouache on paper, 1971
Sold for $ 236,771



UNTITLED
29.5 x 43 in (74.9 x 109.2 cm)
Gouache & ink on paper, 1973
Sold for $ 212,500

Lot No. 10

ALEXANDER CALDER
1898-1976

THE YELLOW SHOCK ABSORBER
29.7 x 43.2 in (75.5 x 109.5 cm)
Gouache & watercolour on paper
1969
Signed & Dated: Bottom Right

₹ 1,17,00,000 - 2,10,00,000 | $ 137,647 - 247, 058

Provenance:
Perls Gallery, New York
Mr. and Mrs. Patrick J. Kelleher, Princeton, New Jersey
Mitchell-Innes & Nash, New York
Private Collection, UK
This work is registered in the archives of the Calder Foundation, New York, under application number A06262



BALTASAR LOBO

A revered Spanish avant-garde sculptor, Baltasar Lobo was born in Cerecinos de Campos in Zamora, Spain, in 1910. His first tryst with art was at the Cervantes School, Benavente, after which, at the young age of 12, he became an apprentice to sculptor Ramon Nuñez. Here, he would cultivate his creativity, winning a scholarship to study at School of Fine Art in Madrid at 17. This was a short-lived stint, as three months later he had abandoned his studies and instead attended night drawing classes at the School of Arts and Crafts. He also frequented the Archaeological Museum in Madrid and spent considerable time exploring Iberian art. He was also introduced to the works of Joan Miró, Salvador Dalí and Pablo Picasso at the museum, which indelibly impacted his own artistic style.

"My work is, as always, figurative; which is to say that it is abstract. It necessarily begins with figuration. Simplified and synthesised, it becomes abstraction."

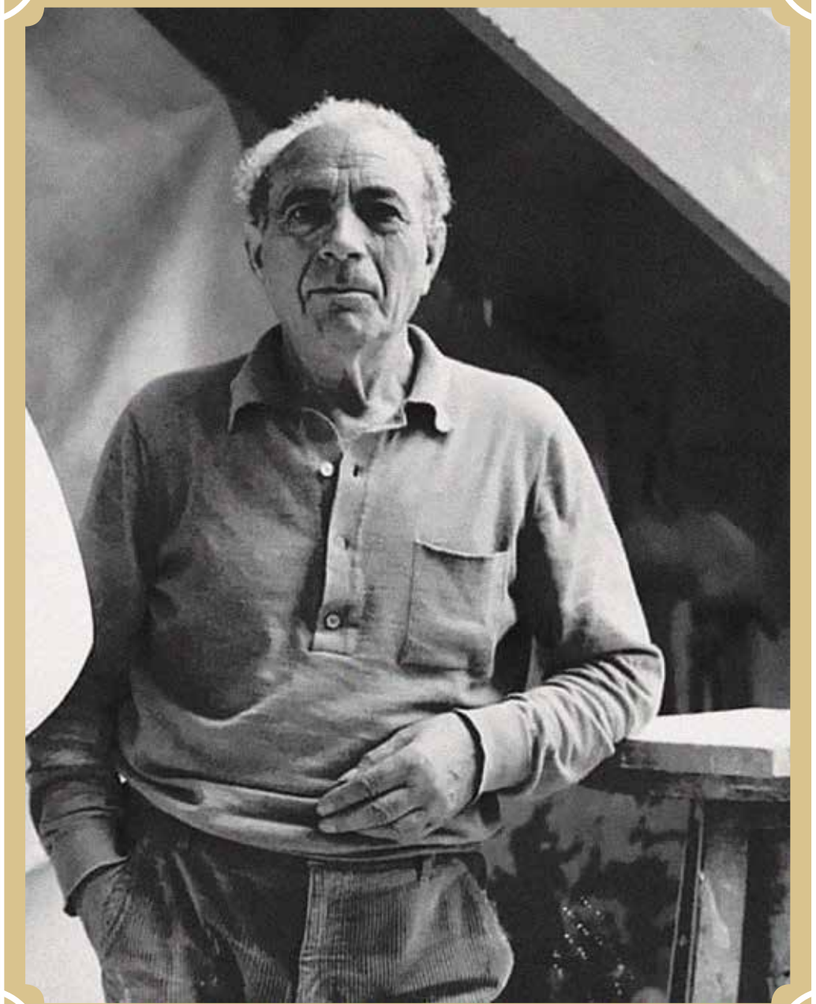
In 1936, Spain was catapulted into a Civil War in which Lobo actively participated from the Republican side, drawing for anarchist magazines. He lost his father to a bomb during this time, which also destroyed his artist workshop. With the rise of the Franco dictatorship in 1939, he fled to Paris to live with his wife in Montparnasse. Here, he began participating in artistic movements enthusiastically, eventually meeting and becoming friends with Jacques Lipschitz, Pablo Picasso and Henri Laurens, whom he also assisted for a while. His meeting with these artists allowed him to further evolve his style.

Lobo exhibited at the Galerie Vendôme in 1945, after which his works were part of travelling exhibitions in Oslo, Tokyo, Prague, London and Caracas. His first solo exhibition took place in 1960, which received critical acclaim for its blend of French and Spanish sensibilities, and a rustic subtlety of form.

Lobo is best known for his sculptures which, similar to his peers Jean Arp, Constantin Brancusi and Miró, depict the female nude in an abstract form. These expressive works take inspiration from his home, his adopted home France, the artists he met during his lifetime and Iberian art he witnessed as a young artist. These sculptures often reference the female forms depicted in archaic art and express the sensuality of the body. Amongst his many themes, motherhood was a favourite, seen in the series Maternidad and Mère et enfant.

Lobo received several awards during his lifetime, including the André Susse Sculpting Award in 1958, the Jacques Lenchener Award in 1974, the French Official Arts and Letters Award in 1981, the National Award for Plastic Arts in 1984, the Gold Medal Award Castilla y Leon in 1986, the Andres Bello Award by the government of Venezuela in 1989, and the Gold Medal Susse Fréres Fondeul in 1990. He has created several public installations, including at the University of Venezuela. Lobo's works are part of several public collections around the globe, and there is a museum dedicated to the artist, Museo Baltasar Lobo, in Zamora, Spain.

The artist passed away in 1993, leaving behind an enduring legacy of emotion-evoking, poignant abstract sculptures that transcended boundaries.



SENSE OF PERMANENCE

Baltasar Lobo creations in public spaces



MATERNIDAD
Central University of Venezuela, Caracas, Venezuela



MOTHER AND CHILD
Los Momos Palace, Zamora, Spain



TRIBUTE TO POET LEON FELIPE
Leon Felipe Park, Zamora, Spain



PIÈCE D'EAU
Museo Reina Sofia, Madrid, Spain

ICONIC WORKS

Artworks by Lobo sold in past auctions



FEMME SE COIFFANT (ED: 8/8)
H: 34 in (86.4 cm)
Bronze, 1970
Sold for $ 317,000



À LA SOURCE (ED: 3/8)
21.9 x 50.2 x 19.1 in (55.5 x 127.5 x 48.5 cm)
Bronze, 1982-1989
Sold for $ 173,367



CONTEMPLATIVE (ED: 5/8)
26 x 51.8 in (66 x 131.5 cm)
Bronze, 1988
Sold for $ 212,500



GRANDE JEUNE FILLE À GENOUX (ED: 2/8)
H: 84.6 in (215 cm)
Bronze & dark brown patina, 1987
Sold for $ 612,500



MOMENT DE BONHEUR, MOYEN (ED: 3/4)
H: 25.9 in (65.8 cm)
Bronze, 1990
Sold for $ 247,354

Lot No. 11

BALTASAR LOBO

1910-1993

MÉRE ET ENFANT (MOTHER AND CHILD)
(ED: 2/4 + 4 AP)
24.4 x 20.9 x 10.6 in (62 x 53.1 x 26.9 cm)
Bronze
1986
Signed & Numbered

₹ 48,00,000 - 63,00,000 | $ 56,471 - 74,118

Provenance:
Private collection, United States

This lot is accompanied with a certificate of authenticity issued by Galeria Freites, representatives of the artist



Certificate of Authenticity issued by Alejandro Freites, director of the Galeria Freites



CERTIFICATE OF AUTHENTICITY

GALERIA FREITES, as representative of the artistic work by Baltasar Lobo, certifies that this sculpture reproduced in this picture, has the following technical specifications:

Title: MERE ET ENFANT X VERSION

Conceived: 1986

Measurements: 63 cm. Height x 53 cm. x 27 cm.

Technique: Cast with the lost mould methods in Fonderia Artistica Bonvicini, Verona, Italy, edition of 4 + 4 Artist Proof (E.A.) + 4 H.C.

Cast Number: H.C. 3/4

Other: Signed "Lobo" and numbered.

and is an authentic Baltasar Lobo's work, recorded with the number 9804 of the Catalogue Raisonnee, nearly to be edited by GALERIA FREITES.

Issued in Caracas, July Twenty Seven of Two Thousand and Eleven

Alejandro Freites
Director

A copy of this certificate of authenticity lies in the archives of GALERIA FREITES, under the registration number 11-28



FERNANDO BOTERO

Fernando Botero is one of the most renowned South American artists of the contemporary era. Adapting a vibrant and bold approach to the prevalent themes of Latin American art, Botero has developed a style which is uniquely his own and at the same time, pays a tribute to the voluptuousness of the form in the works of Old Masters.

Born in Medellín, Colombia, in 1932, Botero was four years old when his father passed away. While he was inclined towards art from an early age, Botero first enrolled in a school to become a bullfighter. During these early years he also made watercolour paintings of bulls and matadors. One of his first illustrations was published in a leading newspaper when he was only 16 years old. After his first show in Bogotá in 1951, the artist travelled with a group of artists to Barcelona before moving to Madrid. During his stay in Spain, he came across and was enthralled by the works of the high Renaissance and Spanish Baroque, which would continue to inform his practice.

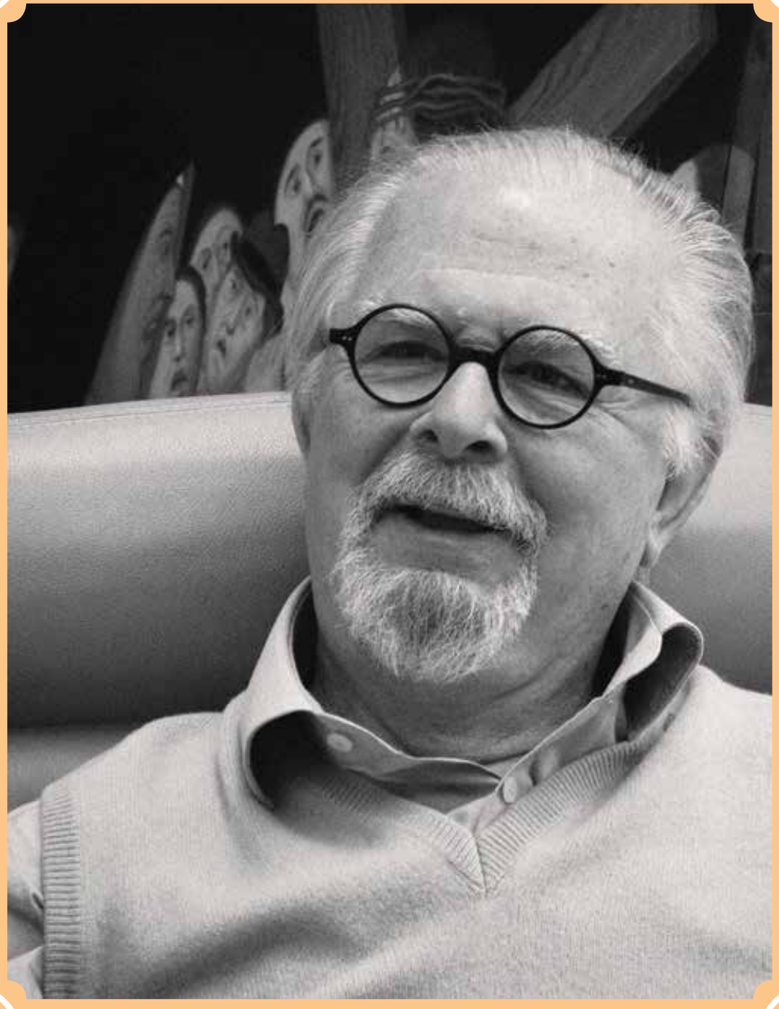
His other inspirations included Spanish masters such as Pablo Picasso and Juan Gris, as well as Mexican muralist Diego Rivera. In 1953, the artist moved to France and then to Florence, Italy. In Paris, he got the opportunity to study the works at the Louvre museum and in Italy, he encountered frescoes by the Masters of the Italian Renaissance. Calling himself 'the most Colombian of Colombian artists,' Botero garnered widespread prominence in his country after winning the top prize at the Salón de Artistas Colombianos in 1958. Two years later, the artist moved to New York, where he continued working on his trademark style and started to gain international recognition.

During the early 1970s, the artist settled in Paris, where he began creating sculptures in addition to his work on canvas and paper and producing works such as Big Hand, executed in 1976-77. By the 1980s, Botero's success led to large public commissions of his art. Botero Plaza in Medellín is now home to 23 of his sculptures. His works can be found in the collections of the world's leading museums, such as Museo Nacional de Arte Renia Sofía, Madrid, the Museum of Modern Art, New York, the Botero Museum, Bogotá, and others. They are also publicly installed on the streets of several global cities, including New York, Paris, Barcelona, Madrid, Jerusalem, and Bamberg in Germany. Botero created monumental sculptures for public spaces in numerous major cities, including New York (Park Avenue), Paris (Champs-Élysées), Rome, and Monte Carlo.

His works are featured in significant private and public collections such as the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution (Washington, D.C.); Ho-am Museum (Seoul); Israel Museum (Jerusalem); Kunsthalle Nuremberg (Nuremberg); Museo d'Arte Moderna del Vaticano (Rome); Museum Moderne Kunst (Vienna); Neue Pinakothek (Munich); Staatgalerie Moderne Kunst (Munich); Tel Aviv Museum of Art (Tel Aviv); The Metropolitan Museum of Art (New York); The Museum of Modern Art (New York); and The Solomon R. Guggenheim Museum (New York).

The artist's importance in Colombia's cultural landscape cannot be overstated, and Museo Botero in Bogotá dedicated to his work still draws a multitude of art lovers from his home country and across the world. Botero's figures have also become icons of pop culture and been the subject of many art discussions. The artist passed away in 2023, in Monaco.

"Art should be an oasis: a place or refuge from the hardness of life."



IN MUSEO

Celebrated Botero paintings in museum collections



DANCING IN COLOMBIA
74 x 91 in (188 x 231.1 cm)
Oil on canvas, 1980
The Metropolitan Museum of Art, New York



COUNTRY CONCERT
31.5 x 40 in (80 x 101 cm)
Watercolour on paper, 1994
Botero Museum, Bogotá, Colombia



MONA LISA
72 x 65.3 in (183 x 166 cm)
Oil on canvas, 1978
Botero Museum, Bogotá, Colombia



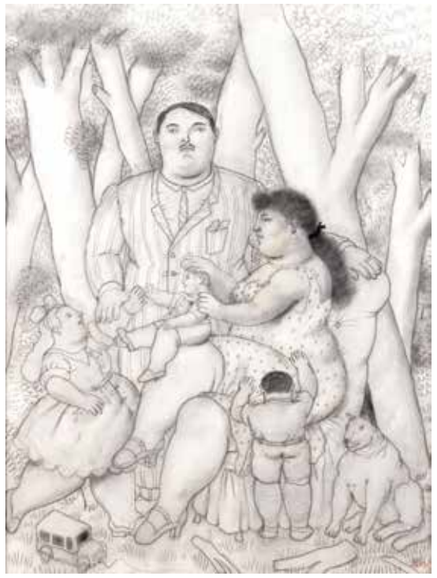
CORAZÓN DE JESÚS (JESUS'S HEART)
Oil on canvas, 1999
Museo de Antioquia, Medellín, Colombia



STILL LIFE WITH VIOLIN
73.2 x 43.1 in (186 x 110 cm)
Oil on canvas, 1999
Botero Museum, Bogotá, Colombia



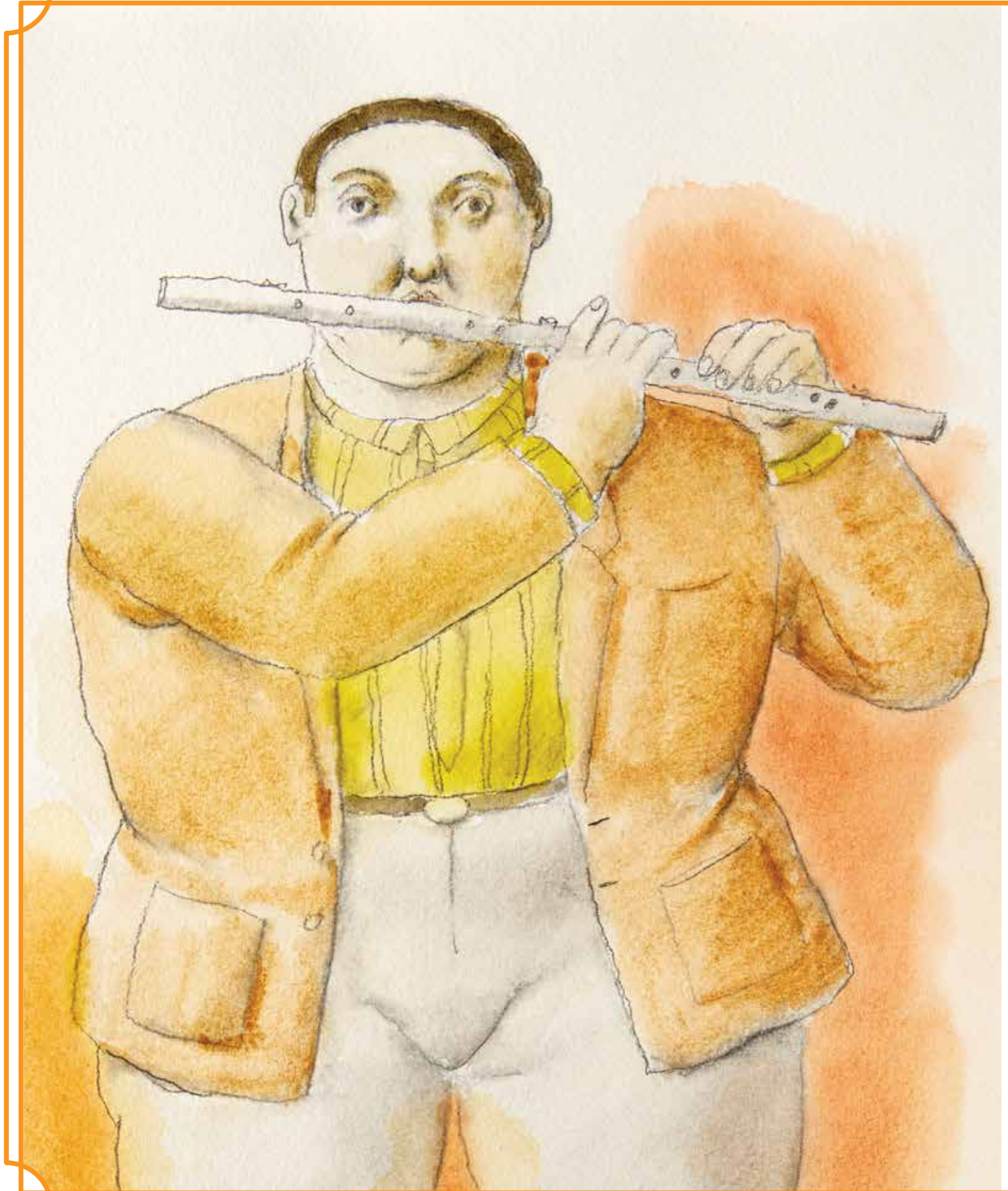
GUITAR
58.2 x 42.1 in (148 x 107 cm)
Watercolour on paper, 1980
Botero Museum, Bogotá, Colombia



LA FAMILIA (THE FAMILY)
52 x 39.5 in (132 x 100.3 cm)
Charcoal on canvas, 1992
Museum of Latin American Art, California



SELF-PORTRAIT
76 x 51.1 in (193 x 130 cm)
Oil on canvas, 1992
Museum of Fine Arts, Budapest, Hungary



FAMOUS WORKS

Botero artworks sold in past auctions



THREE MUSICIANS
73.5 x 61.2 in (186.7 x 155.6 cm)
Red chalk on canvas, 1990
Sold for $ 401,000



DANCERS
41.3 x 29.5 in (105 x 75 cm)
Watercolour & graphite on paper
Sold for $ 362,500



THE MUSICIANS
48.7 x 37.5 in (123.8 x 95.3 cm)
Charcoal & watercolour on canvas, 2013
Sold for $ 240,873



CANTANTE
46.8 x 39.4 in (119 x 100 cm)
Charcoal, sanguine & ochre on canvas, 2013
Sold for $ 336,500

Lot No. 12

FERNANDO BOTERO
1932-2023

FLAUTISTA (FLUTIST)
16.1 x 12.2 in (40.9 x 31 cm)
Watercolour on paper
2023
Signed & Dated: Bottom Right

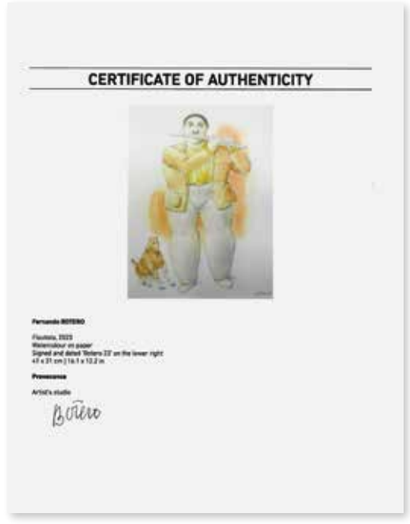
₹ 76,00,000 - 90,00,000 | $ 89,412 - 105,882

Provenance:
Private collection, Dubai

This lot is accompanied with a certificate of authenticity signed by the artist



The pictorial language of Botero has often been likened to the musical language of Mozart, especially evident in his paintings of musicians. This subject, along with joyful scenes of couples dancing, frequently appears in Botero's work. These lively and dynamic pictures provide an ideal canvas for Botero's unique compositions, where his still and often frontal characters paradoxically engage in activities like playing, dancing, and singing within well-defined environments that contextualize and frame their actions. Botero's art is deeply rooted in his personal experiences, often reflecting the pleasures of love, music, and leisure, infused with humour and sentiment. Examples abound in his oeuvre, such as the mandolin painting done in Mexico, and numerous paintings and drawings of guitar players, flautists, violinists, and singers. Botero acknowledges that the beauty of music stems as much from the instrument as it does from the musician. His recurring themes of musicians and dancers showcase his ability to blend life, movement, and emotion within his distinct artistic style. Through these works, Botero creates a vibrant, animated world that resonates with his audience, celebrating the joys of life with a playful and affectionate twist.


CERTIFICATE OF AUTHENTICITY

Certificate of Authenticity signed by the artist

H CLAUDE PISSARRO

Hugues Claude Pissarro, the gifted French painter, remains the steadfast custodian of his family's artistic heritage. Over the years, he has created a remarkable body of work that seeks to capture the pure essence of Nature in exquisite detail, and showcases its bounty and beauty. Claude Pissarro's paintings, characterized by intimate and vibrant hues with textured pastel strokes, are crafted through a swift and direct application of paint onto the canvas.

Born in 1935 in Neuilly-sur-Seine, France, Pissarro was named after his godfather, the legendary Claude Monet. His father, Paul Émile, was one of the five sons of the legendary French Impressionist Camille Pissarro, one of the world's most celebrated artists. Immersed in an artistic environment since he was born, Claude received his first art lessons from his father, transforming their home into an informal art school where his budding talent was nurtured and celebrated.

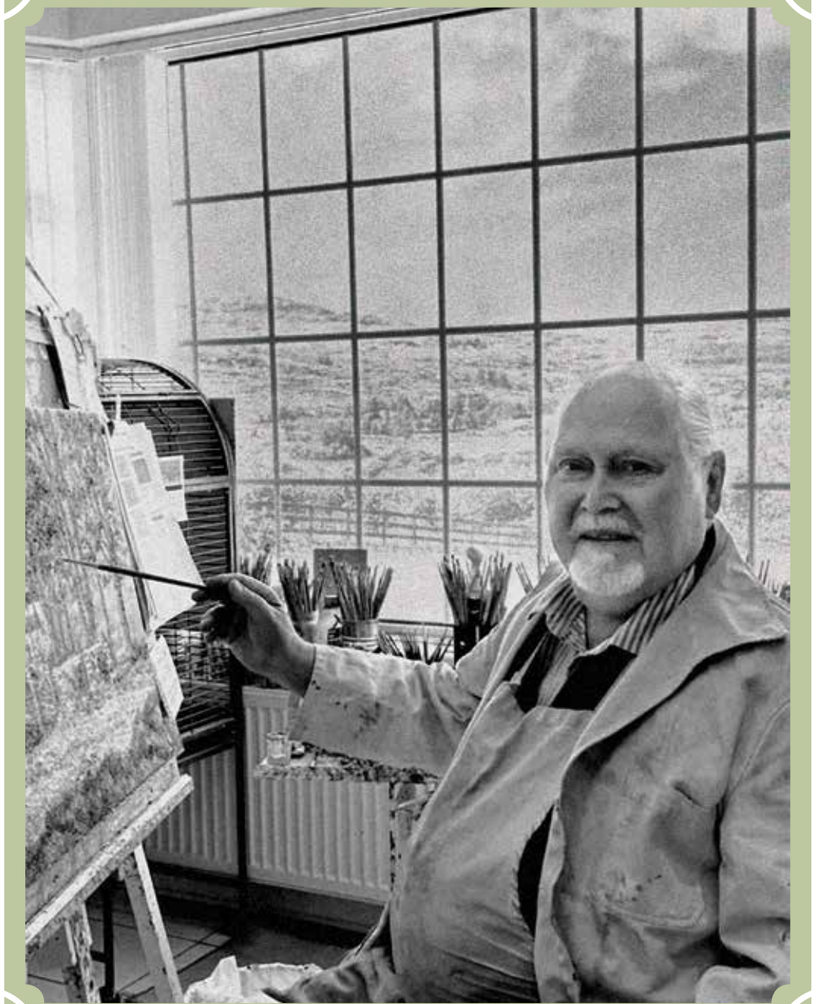
Claude Pissarro exhibited his first piece at 14, which prompted his family to encourage him to pursue formal art education. At prestigious Parisian institutions, including the École Normale Supérieure, he honed his talent and skill. In addition to building on his painting aesthetic, he also refined his skills in art restoration at the Musée du Louvre, under the mentorship of Henri Linard. This experience allowed him to hone and develop his oeuvre, besides allowing him to fully understand and appreciate the memorable works of his forbears.

At 24, Claude Pissarro's career took a notable turn when he was commissioned to paint a portrait of President Dwight Eisenhower at the White House. It was a coveted assignment and gave the artist acclaim on a global level.

Throughout his career, Claude Pissarro's style evolved, drawing from various influences. His post-Impressionist works transport viewers to a bygone era, featuring scenes with horse-drawn carriages and early automobiles and figures dressed in 19th-century attire. This nostalgic journey through time contrasts with his explorations into abstract, minimalist, and conceptual art, where he experimented with different media, including engraving, lithography, and publishing.

Pissarro's rich educational background led to a parallel career as an art professor, with his works exhibited in major art capitals like Paris and London. In 1989, he began a series of contemporary landscapes signed as 'Isaac Pomié' to differentiate them from his traditional pieces. Hugues Claude Pissarro's art balances tradition with modernity, reflecting artistic evolution and the preservation of heritage in a constantly changing world.

"I am drawn to the past and I have kept an imperishable memory of it."



Lot No. 13

H CLAUDE PISSARRO

b. 1935

LES JARDINS DE MONTE-CARLO
(THE GARDENS OF MONTE-CARLO)
14.6 x 20 in (37 x 51 cm)
Pastel on card
Signed: Bottom Right

₹ 7,74,000 - 9,00,000 | $ 9,106 - 10,588

Provenance:
Studio of the artist, Ireland
Private collection, UK

This lot is accompanied with a certificate of authenticity issued by the artist


CERTIFICAT

Certificate of Authenticity issued by the artist



KEITH HARING

Keith Haring emerged as a defining figure in contemporary art during the 1980s. Born in 1958 in Pennsylvania, Haring exhibited a passion for drawing from a young age. His early influences came from the cartooning skills of his father and the whimsical styles of pop icons, such as Dr. Seuss and Walt Disney. This fascination with drawing set the foundation for his future as an artist known for his distinctive and engaging visual language.

After graduating high school in 1976, Haring briefly attended the Ivy School of Professional Art in Pittsburgh. However, he quickly realized that the path of a commercial graphic artist did not align with his aspirations. Following two semesters, Haring left formal education to pursue his artistic interests independently. His efforts bore fruit when he held a solo exhibition at the Pittsburgh Arts and Crafts Center in 1978, a pivotal moment that led to his relocation to New York City.

In New York, Haring enrolled at the School of Visual Arts (SVA) and became deeply immersed in the city's vibrant and eclectic art scene. Here, he found inspiration in the city's burgeoning graffiti culture and began to participate in exhibitions and performances outside conventional venues, such as Club 57. During this period, he forged friendships with notable artists like Kenny Scharf, Jean-Michel Basquiat, and Andy Warhol, along with musicians, performance artists, and photographers, including Tseng Kwong Chi, who meticulously documented Haring's career.

At SVA, Haring explored various artistic mediums but remained steadfastly committed to drawing. His influences ranged from the raw, outsider art of Jean Dubuffet and Pierre Alechinsky to the pop sensibilities of Andy Warhol and the public and participatory nature of Christo's works. Haring's dedication to creating public art led him to a significant discovery in 1980: the blank advertising panels in the New York City subway system. Using these spaces, Haring created white chalk drawings that quickly became familiar to daily commuters, allowing him to engage directly with a broad audience.

From 1980 to 1989, Haring's work garnered international attention. He participated in numerous exhibitions and created over 50 public artworks across cities like New York and Paris. His art, characterized by bold lines, vivid colours, and iconic images such as dancing figures, radiant babies, and barking dogs, conveyed themes of birth, death, love, sex, and war. Haring's unique style and the universal concepts he addressed in his art created a visual language that resonated globally.

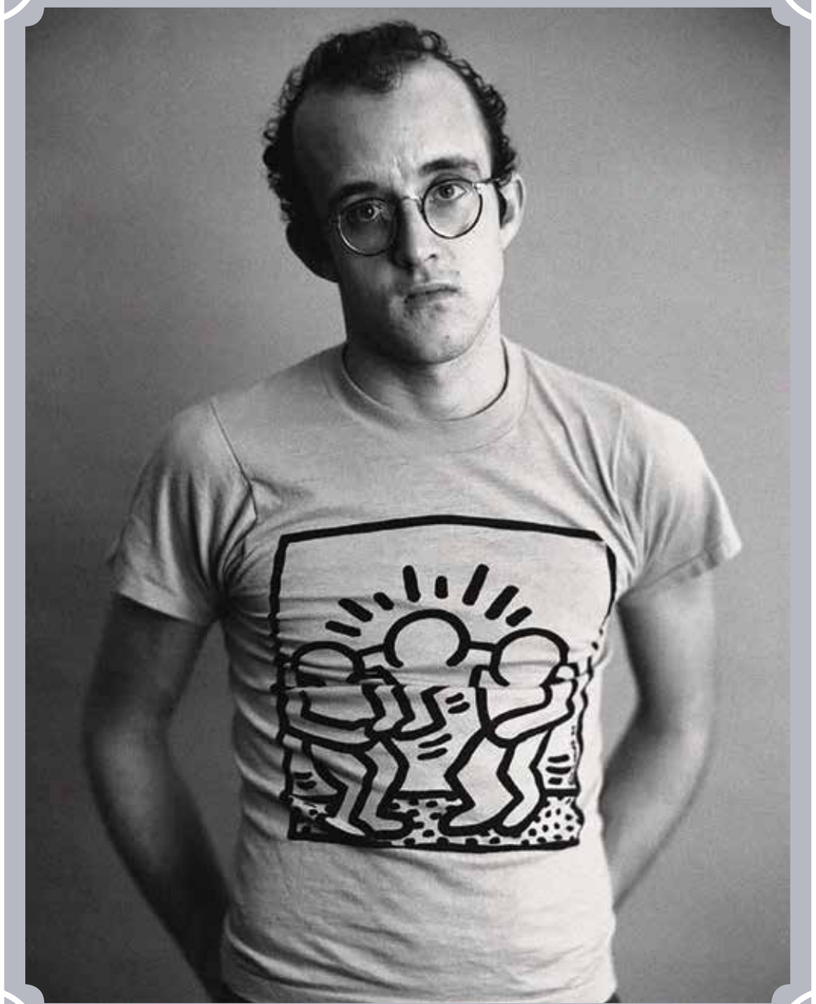
In 1986, Haring expanded his reach by opening the Pop Shop in SoHo, New York. This retail space sold affordable merchandise featuring his art, a move that sparked controversy within the art world, with critics arguing it compromised his artistic integrity. Yet, the Pop Shop thrived and expanded to Tokyo, though the New York store eventually transitioned to an online platform in 2005.

Haring's activism was as integral to him as his visual art. He used his work to spotlight social issues such as apartheid, the AIDS crisis, and environmental destruction. After being diagnosed with AIDS in 1988, he established the Keith Haring Foundation, dedicated to supporting AIDS organisations and children's programmes. His notable activist works include the "Crack is Wack" mural in Harlem and the "Ignorance = Fear" poster.

Keith Haring's life was tragically cut short on February 16, 1990, when he died of AIDS-related complications at the age of 31. Despite his brief career, Haring left an indelible mark on the art world and society. His messages of love, social justice, and individual freedom continue to inspire and resonate. Haring's art remains prominently displayed in major museums worldwide and continues to be celebrated through numerous exhibitions.

Recent exhibitions of Haring's work include shows at the Stedelijk Museum in Amsterdam (2023), the National Gallery of Victoria in Melbourne (2020), and the Tate Liverpool (2019), among others. His works are part of the permanent collections at prestigious institutions such as The Museum of Modern Art in New York, the Los Angeles County Museum of Art, and the Smithsonian American Art Museum in Washington, D.C. Keith Haring's legacy endures through his vibrant art and his unwavering commitment to addressing critical social issues, ensuring his place as a pivotal figure in the history of contemporary art.

"Art is nothing if you don't reach every segment of the people."



THE ACTIVIST ARTIST

Important Keith Haring artworks in museum collections



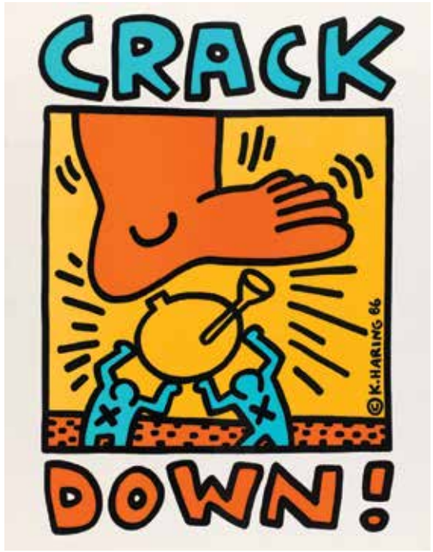
TOTEM
73.6 x 21.8 in (187 x 55.5 cm)
Woodcut on three sheets, 1989
Museum of Modern Art, New York



UNTITLED
22.2 x 30.1 in (56.5 x 76.5 cm)
Brush & black ink on white board, 1981
Art Institute of Chicago, Chicago



UNTITLED (FROM THE PORTFOLIO ANDY MOUSE)
38 x 38 in (96.5 x 96.5 cm)
Screenprint on paper, 1986
Smithsonian American Art Museum, Washington D.C.



CRACK DOWN POSTER
22 x 17 in (55.9 x 43.2 cm)
Offset lithograph, 1986
San Francisco Museum of Modern Art, San Francisco



DOMINATION THROUGH SERVITUDE
23 x 29 in (58.4 x 73.7 cm)
Sumi ink on paper, 1984
Brooklyn Museum, New York



IGNORANCE = FEAR / SILENCE = DEATH
24 x 43 in (61.1 x 109.4 cm)
Offset lithograph, 1989
Whitney Museum of American Art, New York



HARING PAINTING
A mural at the Stedelijk Museum in Amsterdam, Netherlands, 1986

NOTABLE WORKS

Keith Haring creations sold in past auctions



UNTITLED (GRACE JONES MASK)
44.5 x 43.5 x 12.5 in (113 x 110.5 x 31.8 cm)
Aluminium & enamel, 1987
Sold for $ 2,220,999



DOG
50 x 35.5 x 1.5 in (127 x 90.2 x 3.8 cm) each
Screenprint on plywood, 1986
Sold for $ 1,690,000



UNTITLED
69.4 x 70.6 x 2.4 in (176.2 x 179.4 x 6 cm)
Sculpture, wood & enamel, 1983
Sold for $ 1,925,500



UNTITLED (BURNING SKULL)
44 x 21 x 9 in (111.8 x 78.7 x 22.9 cm)
Enamel on aluminium, 1987
Sold for $ 965,000



RED-YELLOW-BLUE #9
36 x 36 in (91.5 x 91.5 cm)
Oil & acrylic on canvas, 1987
Sold for $ 378,000



UNTITLED (MARILYN MONROE)
38.5 x 26.7 in (97.8 x 67.9 cm)
Sumi ink on paper, 1981
Sold for $ 227,000



UNTITLED
73 x 73 in (185.4 x 185.4 cm)
Vinyl paint on vinyl tarpaulin with metal grommets, 1983
Sold for $ 3,000,000



UNTITLED
Diameter: 36 in (91.4 cm)
Oil & acrylic on canvas, 1985
Sold for $ 1,470,000



Keith Haring with a proof for Totem (another)

Lot No. 14

KEITH HARING

1958-1990

TOTEM (ED: 1/25 AP)
72 x 21.3 x 2 in (182.9 x 54.1 x 5.1 cm)
Concrete
1989

₹ 1,42,00,000 - 2,10,00,000 | $ 167,059 - 247,059

Published:
'Forty are Better than One' by J. Schellmann, Munich, 2009, pg. 144

Provenance:
Schellmann Art, Munich
Auctioned by Phillips in 2022
Private collection, Paris



Cover of the publication with the work illustrated (another)





YAYOI KUSAMA

Japanese contemporary artist Yayoi Kusama, born in 1929 in Matsumoto, Nagano, emerged from a family managing plant nurseries in rural Japan. Even as a child, Kusama demonstrated a natural talent for art. Despite initial resistance, she persuaded her parents to allow her to pursue her passion for painting. She enrolled in the Kyōto City Specialist School of Arts to study Nihonga, a traditional Japanese painting style. Her artistic journey took a pivotal turn when she encountered the writings of Georgia O'Keeffe, which inspired her to move to New York in 1958 to immerse herself in the city's dynamic art scene.

Kusama's childhood was marked by vivid hallucinations, often involving dots, which later became a central theme in her work. These early experiences were both a source of inspiration and a means of escape from her traumatic home life. She destroyed most of her early paintings upon relocating to New York at the age of 27, seeking a fresh start in the bustling art capital.

The catalyst for Kusama's signature dot motif came from an episode she describes as "depersonalization." While sketching in a field of flowers, she hallucinated the flowers speaking to her and transforming into a sea of dots. This experience profoundly influenced her artistic vision, leading her to incorporate dots into many of her works as a coping mechanism for her hallucinations. Among her most renowned creations are the "Infinity Mirror Rooms," immersive installations featuring mirrored walls and LED lights that create the illusion of infinite dots. Another recurring motif in her work is the pumpkin, appearing in numerous paintings and sculptures.

Kusama's impressive body of work spans environmental sculptures, large-scale paintings, soft sculptures, and light installations. She rose to prominence in the 1960s, becoming a significant figure in both the Pop Art and Minimalism movements. Influential artists such as Andy Warhol, Joseph Cornell, and Claes Oldenburg have cited her as a major influence. During this period, Kusama also created her famous "Infinity Nets" series, featuring impasto loops and dots inspired by the sea, producing a surreal, mesmerizing effect.

In addition to her visual art, Kusama staged various "Happenings" in the late 1960s, including anti-war protests, fashion shows, and body painting festivals. She also ventured into film production and literature, earning accolades for her contributions to both fields.

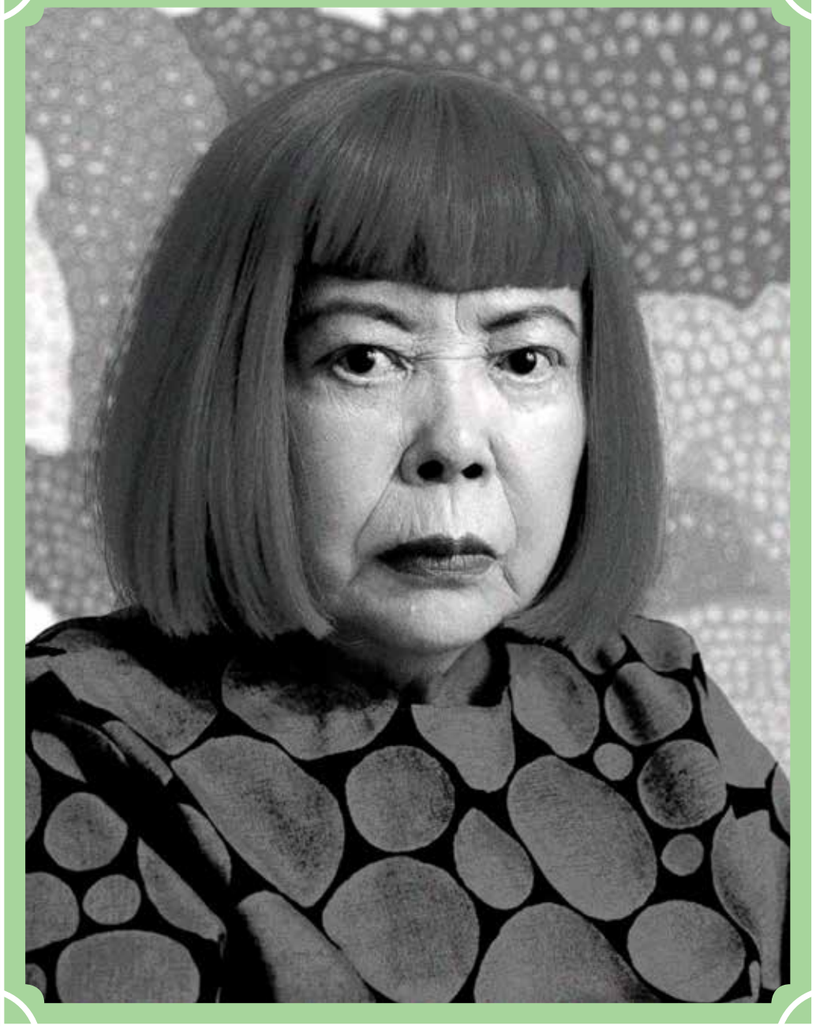
Kusama is regarded as one of the most popular and influential artists of the 21st century. Her vibrant, unique perspectives have garnered a diverse and devoted following across the globe. Her work, deeply rooted in personal experiences, chronicles her evolution as an artist, offering a window into her vibrant mind and repetitive patterns.

Throughout her illustrious career, Kusama has exhibited her works globally. Significant exhibitions include the Musee Municipal in Dole (1986), The National Museum of Modern Art in Tokyo (2004), Tate Modern in London (2011), and Centre Pompidou in Paris (2011). A major retrospective of her work toured from the Los Angeles County Museum of Art to the Museum of Modern Art in New York from 1998 to 1999. In 2017, the Hirshhorn Museum in Washington, D.C., opened a fifty-year retrospective dedicated to her.

"Polka dots can't stay alone. When we obliterate nature and our bodies with polka dots, we become part of the unity of our environments."

Kusama has received numerous awards throughout her life, recognizing her outstanding contributions to the art world. Notable accolades include the Asahi Prize in 2001, the National Lifetime Achievement Award from the Order of the Rising Sun in 2006, and the Praemium Imperiale, also in 2006.

Yayoi Kusama's art is celebrated for its bold colours, intricate patterns, and profound emotional depth. Her ability to transform personal struggles into universally resonant works of art has cemented her place as a seminal figure in contemporary art. Her influence extends far beyond the art world, inspiring countless individuals with her resilience, creativity, and unyielding dedication to her craft.

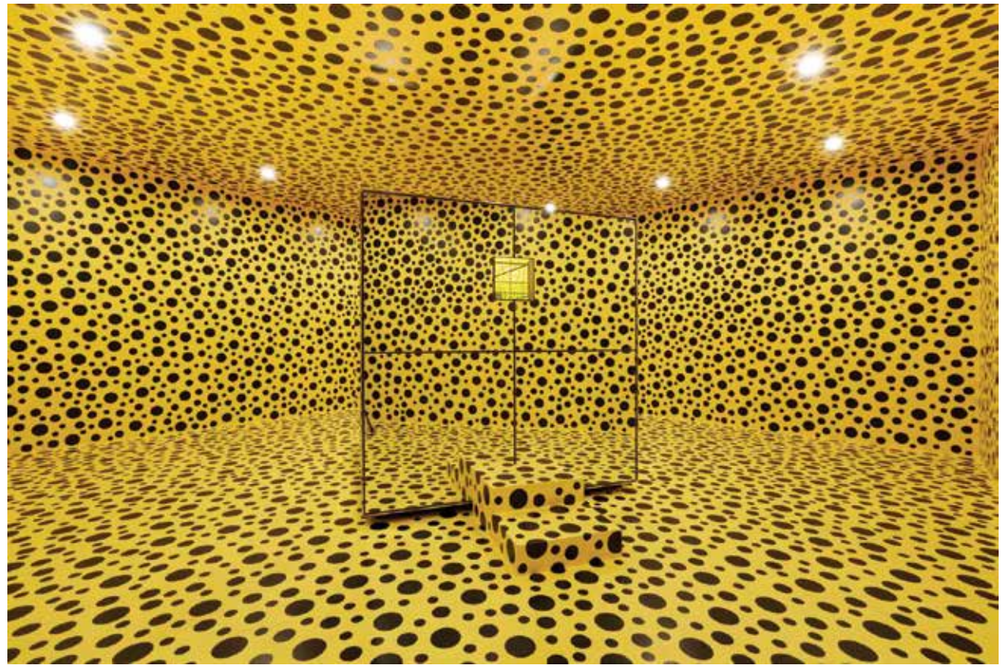


POLKA DOT WONDERS

Yayoi Kusama creations on display



HYMN OF LIFE
Tulips, Beverly Gardens Park, Los Angeles



THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS
National Gallery of Australia, Canberra



YELLOW PUMPKIN
Naoshima, Japan



INFINITY MIRRORED ROOM-THE SOULS OF MILLIONS OF LIGHT YEARS AWAY
The Broad, Los Angeles



MY YELLOW PUMPKIN, HANAKO-CHAN, MUSHROOM OF THE SUN, SPIRIT OF MUSHROOM, GOD OF LOVE, RING-RING, KEN and TOKO-TON
Towada Art Centre, Japan



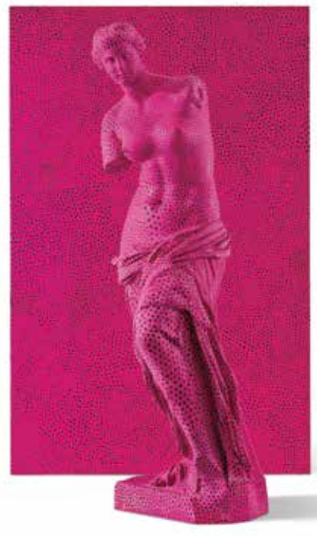
AN COLLECTION OF KUSAMA'S FAMOUS SCULPTURES CELEBRATE HER ENIGMATIC WORLD
Aviva Studios, Manchester, UK

POPULAR FORMS

Kusama artworks sold in past auctions



PUMPKIN
49.2 x 47.2 x 47.2 in (125 x 120 x 120 cm)
Urethane on fibre reinforced plastics, sculpture, 2010
Sold for $ 5,102,589



STATUE OF VENUS OBLITERATED BY INFINITY NETS (ED: 9/10)
Statue: 85 x 25.2 x 27.5 in (216 x 64 x 70 cm)
Canvas: 89.5 x 57.4 in (227.5 x 145.8 cm)
Acrylic on fibreglass & canvas, 1998
Sold for $ 2,596,217



BLUE SPOTS
31.5 x 27 x 4 in (80 x 68.3 x 10.2 cm)
Stuffed cotton & kapok on wood, 1965
Sold for $ 3,206,000



RED STRIPES
26.7 x 31.1 x 6.5 in (67.9 x 79.1 x 16.5 cm)
Stuffed cotton & kapok on wood, 1965
$ 2,722,000

BETWEEN HEAVEN AND EARTH
71 x 71 in (180 x 180 cm) each
Soft sculpture on wood, 1987
Sold for $ 2,449,003





FLOWERS - THAT BLOOM AT MIDNIGHT
53.5 x 86.6 x 89.7 in (136 x 220 x 228 cm)
FRP, metal, all-weather urethane paint, 2009
Sold for $ 1,440,647



FLOWERS THAT BLOOM TOMORROW (M)
114.1 x 80.7 x 72.8 in (290 x 205 x 185 cm)
FRP, metal, urethane paint, 2010
Sold for $ 2,042,117



Lot No. 15

YAYOI KUSAMA

b. 1929

HI KONNICHIWA (HELLO! GORO)
53.5 x 37.4 x 68.9 in (135.9 x 95 x 175 cm)
Painted styrofoam & urethane resin
2005

₹ 7,50,00,000 - 10,00,00,000 | $ 882,353 - 1,176,471

Provenance:
Private collection
Auctioned by Shinwa Auction in 2009
Auctioned by Christie's in 2023
Private collection, Singapore

This lot is accompanied with a certificate of authenticity issued by the artist's studio



Certificate of Authenticity issued by the artist's studio



View 2



DAMIEN HIRST

One of the most popular artists of the present times, Damien Hirst is known for extraordinarily bold creations that often leave the viewers in shock and awe. Born in Bristol in 1965, Hirst grew up with a keen interest in drawing and also took classes. Later, after working on building sites in London for two years, he enrolled in Goldsmiths College to study Fine Art in 1986. It was during his days here that Hirst first encountered success with an independent student exhibition titled 'Freeze'. Apart from being the main organiser, he also contributed with a cluster of cardboard boxes painted with household paint. Famously visited by influential collectors, including Charles Saatchi and Nicholas Serota, Director of the Tate Museums at the time, this show became an important juncture in the subsequent development of Young British Artists (YBAs), which dominated the art scene in the UK in the 1990s.

Hirst's work for the show, titled The Physical Impossibility of Death in the Mind of Someone Living, was an installation with a tiger shark in formaldehyde in a vitrine. Probing the entwined relationship between the themes of art, science, and faith, his other piece from this 'Natural History' series, titled 'Mother and Child Divided,' won him the Turner Prize in 1995.

Through the course of the 1990s, Hirst experimented with a myriad of subjects in his work, such as the theme of smoking as well as his enquiry into the pharmaceuticals objects, which led to his Pharmacy restaurant artwork in London's Notting Hill in 1998.

Among others of his widely collected pieces are his colourful series, such as Butterfly paintings executed with butterflies, his Spot paintings and Spin paintings, both of which he began doing in the mid-1990s. Hirst's exploration of life and nature has also led to the creation of several landmark sculptures executed with precious metals and depicting leviathans, gods, and heroes in colossal form.

"The spot paintings and spin paintings were trying to find mechanical ways to make paintings."

Since the start of his career, Hirst was influenced by the reality of death, and his intrigue was further exaggerated after working at a mortuary as a student. Works by Irish-born British figurative painter Francis Bacon, known for his unnerving imagery, also served as an inspiration in Hirst's formative years.

The artist's first major creature installation, titled 'A Thousand Years', was showcased in one of the two "warehouse" shows he organised with his artist friends in 1990. A glass cage containing flies and maggots feeding off a cow's head, the work both stunned and repulsed the critics. After showcasing his works in several group shows, including the Emmanuel Perrotin Gallery in Paris, Hirst had his first solo exhibition titled 'In and Out of Love' in 1991. At the same time, with the support of Charles Saatchi, the first exhibition by Young British Artists was held in 1992.

In 2007, Hirst once again astonished the art world with what is touted to be his most famously recounted work, a platinum-cast human skull studded with 8,601 diamonds titled 'For the Love of God'. The overt sensationalism and a penchant for self-promotion have also made Hirst controversy's favourite child and have generated a strong response from his critics. However, at the same time, his unrestrained aesthetic instinct and unique artistic sensibility have been integral in redefining the meaning of art in the contemporary era.

The artist's works are exhibited in numerous museums worldwide, including the Tate Modern, London, the Astrup Fearnley Collection, Oslo, and the Museum of Fine Arts, Boston.



CELEBRATED WORKS

Damien Hirst creations in museum collections



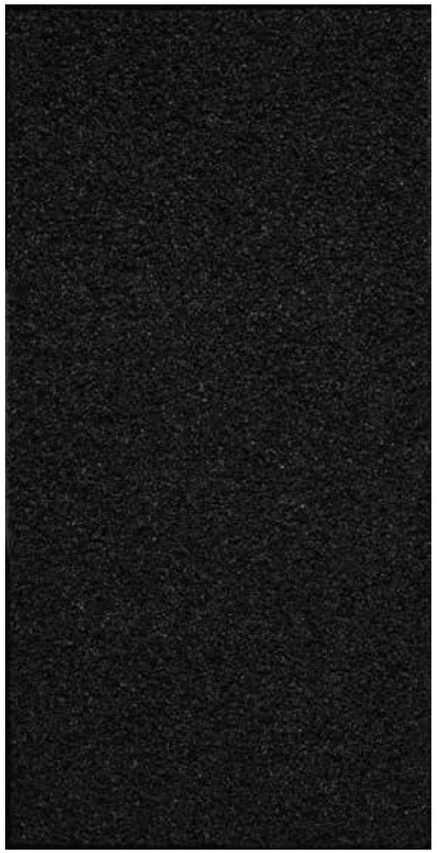
UTOPIA
53.6 x 52.8 in (136 x 134 cm)
Butterflies & household gloss paint on paper, 2008
RISD Museum, Rhode Island



STILL
77 x 99 x 20 in (195.6 x 251.5 x 50.8 cm)
Glass, stainless steel, steel, nickel, brass, rubber, & medical, surgical, & laboratory equipment, 1994
Art Institute of Chicago, Chicago



UNTITLED FROM THE PORTFOLIO LONDON (ED: 65)
33.9 x 24.6 in (86.1 x 62.4 cm)
Screenprint with varnish additions from a portfolio of ten screenprints & one embossing, 1992
Museum of Modern Art, New York



WHO'S AFRAID OF THE DARK?
84.3 x 42 x 2.2 in (214 x 106.7 x 5.5 cm)
Flies & resin on canvas on fibreboard, 2002
Tate Modern, London



THE ASTHMATIC ESCAPED II
87 x 168.3 x 84 in (221 x 427.4 x 213.4 cm)
Glass, steel, silicone rubber, camera on tripod, film, saucer, biscuits, plastic cup and lid, jeans, t-shirt, trainers & inhaler, 1992
Hirshhorn Museum and Sculpture Garden, Washington D.C.



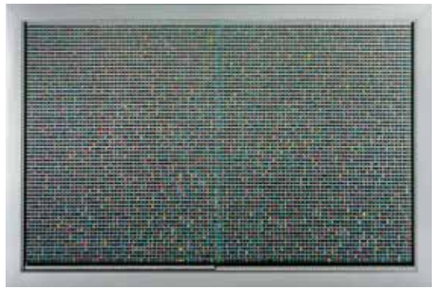
PRAY
84 x 84 in (213.4 x 213.4 cm)
Butterflies & household gloss paint on canvas,2003
San Francisco Museum of Modern Art, San Francisco



MEATBALLS (THE LAST SUPPER SERIES)
60.1 x 39.9 in (152.7 x 101.3 cm)
Screenprint, 1999
Brooklyn Museum, New York

SHOCK & AWE

Important Damien Hirst works in past auctions



LULLABY SPRING
72 x 108 x 4 in (182.9 x 274.3 x 10.2 cm)
Mixed media sculpture (steel, glass cabinet, painted cast pills), 2002
Sold for $ 19,213,271



THE KINGDOM
51.4 x 151 x 55.8 in (130.6 x 383.6 x 141.8 cm)
Mixed media sculpture (tiger shark, glass, steel, silicone & formaldehyde solution with steel plinth), 2008
Sold for $ 17,159,575



THE BLACK SHEEP WITH THE GOLDEN HORN
43.4 x 64 x 25.2 in (110.3 x 162.3 x 64.1 cm)
Mixed media sculpture (sheep, 18 carat gold, glass, steel, acrylic, silicone, formaldehyde solution) , 2008
Sold for $ 4,697,179



HERE TODAY, GONE TOMORROW
80.3 x 145 in (204 x 368.1 cm)
Mixed media sculpture (glass, stainless steel, fish skeletons, fish, acrylic, MDF, paint, formaldehyde solution), 2008
Sold for $ 5,300,198

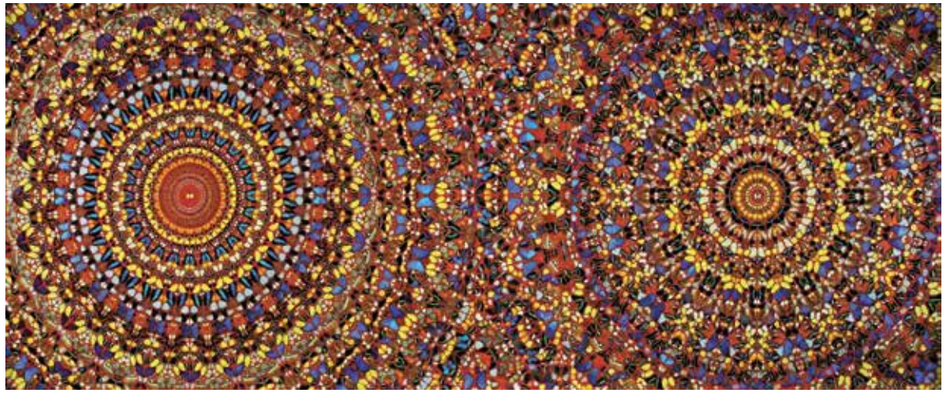


THE GOLDEN CALF
84.8 x 126 x 54 in (215.4 x 320 x 137.2 cm)
Mixed media sculpture (calf, 18 carat gold, glass-plated steel, silicone & formaldehyde solution), Carrara marble plinth, 2008
Sold for $ 18,566,620

BEAUTIFUL MIDER INTENSE CATHARTIC PAINTING (WITH EXTRA INNER BEAUTY)
84 x 84 in (213.3 x 213.3 cm)
Household gloss on canvas, 2008
Sold for $ 1,199,667



I AM BECOME DEATH, SHATTERER OF WORLDS
84 x 210 in (213.4 x 533.4 cm)
Household gloss paint, butterflies on canvas, 2006
Sold for $ 3,440,214



COMPARABLES

Damien Hirst artworks sold in past auctions



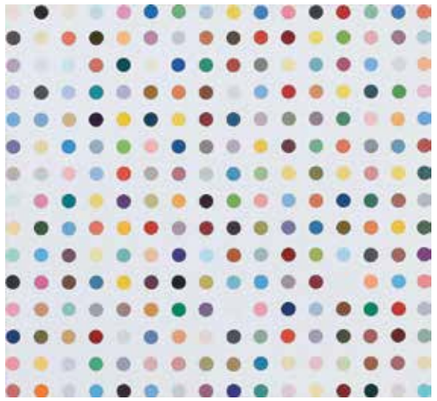
UNTITLED
Diameter: 18 in (45.7 cm)
Household gloss on canvas, 2008
Sold for $ 347,290



EIGHT OVER EIGHT
36 x 48 x 6 in (91.4 x 122 x 15.2 cm)
Installation (glass, painted MDF, aluminium, metal pins, nickel-plated steel, sliding door lock & pharmaceutical packaging), 1997-1998
Sold for $ 944,023



SPIN SKULL
28 x 20.2 in (71.1 x 51.4 cm)
Acrylic & metallic paint on paper, 2009
Sold for $ 34,914



ADRENALIN
28.7 x 30.7 in (73 x 78 cm)
Household gloss on canvas, 1992
Sold for $ 290,000



HAPPY [DAPPY]
52 x 48 in (132 x 122 cm)
Oil on canvas, 1993
Sold for $ 1,290,500



BEAUTIFUL IS THIS WHAT THE BIG BANG LOOKED LIKE PAINTING
27 x 38 in (68.6 x 96.5 cm)
Household gloss on canvas, 2005
Sold for $ 374,500



I NEED YOU
36 x 40 in (91.4 x 101.6 cm)
Mixed media on canvas, 1998
Sold for $ 322,230



DEAD HEAD III
29.3 x 23.5 in (74.6 x 59.7 cm)
Oil on canvas, 2009
Sold for $ 302,500

Lot No. 16

DAMIEN HIRST

b. 1965

CIRCLE SPIN PAINTING
Diameter: 20.5 in (52 cm)
Acrylic on paper
2009

₹ 7,60,000 - 8,40,000 | $ 8,941 - 9,882

Provenance:
Private Collection, Switzerland



COMPARABLE



CIRCLE SPIN PAINTING
Diameter: 20.3 in (51.5 cm)
Acrylic on paper, 2009
Sold for $ 36,469

Lot No. 17

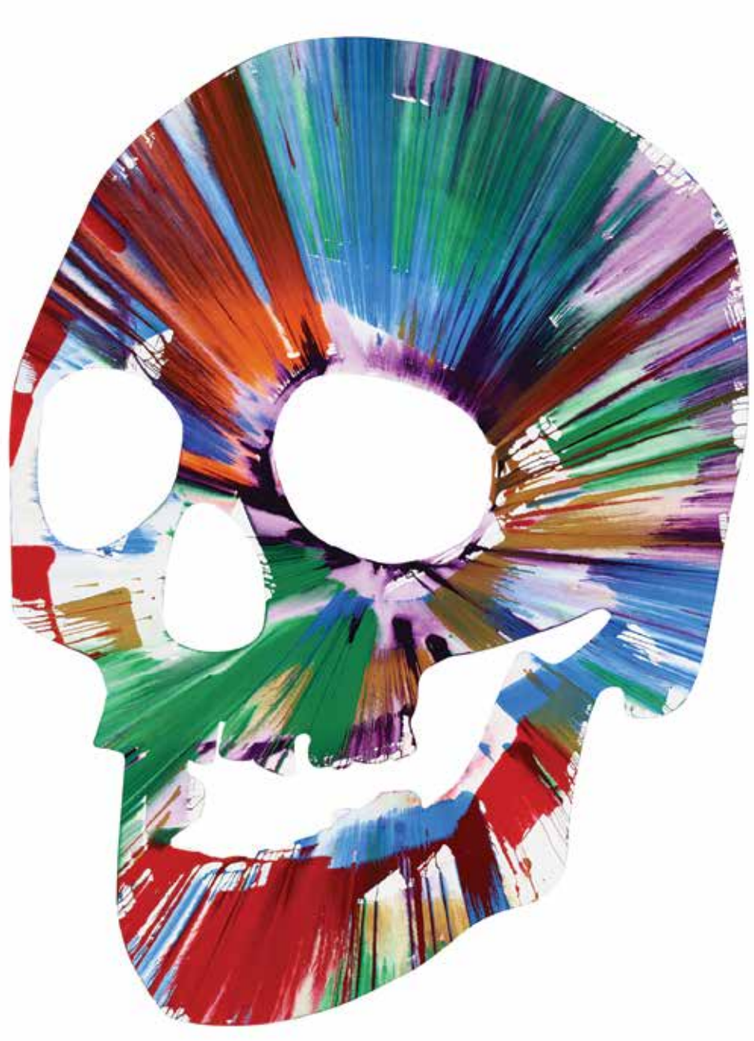
DAMIEN HIRST

b. 1965

SKULL SPIN PAINTING
28 x 20 in (71.1 x 50.8 cm)
Acrylic on paper
2009

₹ 7,60,000 - 8,40,000 | $ 8,941 - 9,882

Provenance:
Private Collection, Switzerland



COMPARABLE



SPIN PAINTING (SKULL)
28 x 20 in (71 x 51 cm)
Acrylic on paper, 2009
Sold for $ 31,250

Lot No. 18

DAMIEN HIRST

b. 1965

STAR SPIN PAINTING
21.5 x 21.5 in (54.6 x 54.6 cm)
Acrylic on paper
2019

₹ 7,60,000 - 8,40,000 | $ 8,941 - 9,882

Provenance:
Private Collection, Switzerland



COMPARABLE



SPIN PAINTING (STAR)
21.2 x 21.2 in (54 x 54 cm)
Acrylic on paper
Sold for $ 18,750

DASHA

Artist and architecture enthusiast couple, Dan and Shana Benchetrit, began their Miami-based luxury atelier DASHA as a way of channelling their respective visions. Shana Benchetrit has been entrenched in the art world since she was a child, resulting in studying art business in Paris after which she joined her father's art gallery in 2007. Dan, on the other hand, is an architect whose studies in Paris and work in luxury real estate has led to a unique aesthetic that can be seen in DASHA's works. They were both highly inspired by the concepts of spirituality and symbolic talismans across cultures, resulting in their series of awe-inspiring sculptures.

Their series of sculptures aims to project the age-old tradition of talismans beyond geographical borders. These works are inspired by popular talismans from across varied cultures including the eye for protection, the four-leaved clover for luck, the Hebrew letter "chai" for life, and the Hamsa for blessings.

Their choice of medium, crystalline resin, arose from Dan's work with galleries where he had the opportunity to observe varied techniques and materials. He chose resin for its malleability, and transparent and resistant nature. He was also drawn to the idea of the sculpture reflecting light as he resides in a city that receives an abundance of sunlight.

The idea for as talismanic approach to their work emerged from the couple's desire to create hope and to help their audience bring in good fortune into their homes. Their deep interest in symbolism led to the mixture of spirituality, positivity and art. The sculptural works harken back to ancient times where these symbols were born and the generations of people that these symbols have provided with comfort and hope. With these works they hope to not only be inclusive of all cultures but also aid in people being proud of their heritage.

THE PRESENTED LOT: THE EYE

As a symbol, the eye has been used in varied cultures across the world, including the vast expanses of the Mediterranean, Asia, North Africa and Middle East, varying in depiction and meaning in different regions. Shana was drawn to the eye owing to her North African heritage. In various cultures including India, there is a belief in the 'evil eye' or 'nazur' where the eye is used as a symbol to protect and provide good luck while warding off negative energy and malevolent forces. In these cultures, the eye is often depicted in a blue and seen in jewellery, accessories and home decoration. Today, the symbol has transcended boundaries to become a global symbol in not just cultural and spiritual circles, but also contemporary art and fashion.

The presented lot is DASHA's interpretation of the eye, a limited edition crystalline polished resin sculpture in a vibrant blue, meant to invoke serenity.

"In your home, every day, a work of art pursues two objectives: beautifying and protecting your space."





Lot No. 19

DASHA

DAN & SHANA BENCHETRIT
1987 & 1988

PINK PROTECTION
12.6 x 19.7 x 7.1 in (32 x 50 x 18 cm)
Resin
2021

₹ 9,45,000 - 10,10,000 | $ 11,118 - 11,882

Provenance:
Studio of the artists, Miami
Private collection, Paris





The artist duo with the presented lot



LAURENCE JENKELL

Born in 1965, in Bourges, France, Laurence Jenkell, popularly known as JENK, is a renowned contemporary French artist. During the 1990s, she began experimenting with techniques including charcoal, watercolour, oil, acrylic and ceramics and wished to further fuel her passion for creativity.

She then dove into other techniques that were created by using materials such as aluminium, copper, and plexiglass. Jenkell mastered the plexiglass medium, which led to her creating her own signature 'wrapping'. In this technique, she twists the foil of the material that forms the look of a wrapping candy sculpture, also for which she is globally renowned. These works are executed in varied sizes and she has included mediums such as bronze, marble, polyester, and many others.

determination through her art. The process allowed the artist to express her inner struggles, feelings, and emotions with a sweet touch. These sculptures when viewed from a close distance activate the senses of sight, taste, and smell which makes the viewing experience intriguing and engaging; creating a world of its own and making space for curiosity.

Famous series by the artist include the DNA series, symbolising the molecule of immortality; the Shiny Polished Aluminium Wrapping series, where the artist explores the twisting gesture and expresses her perspective on today's society; the BuildArt series inspired by the dramatic world of architecture; the Robot series where Jenkell explores and contemplates the role of humanity in the evolution of the world and new technologies.

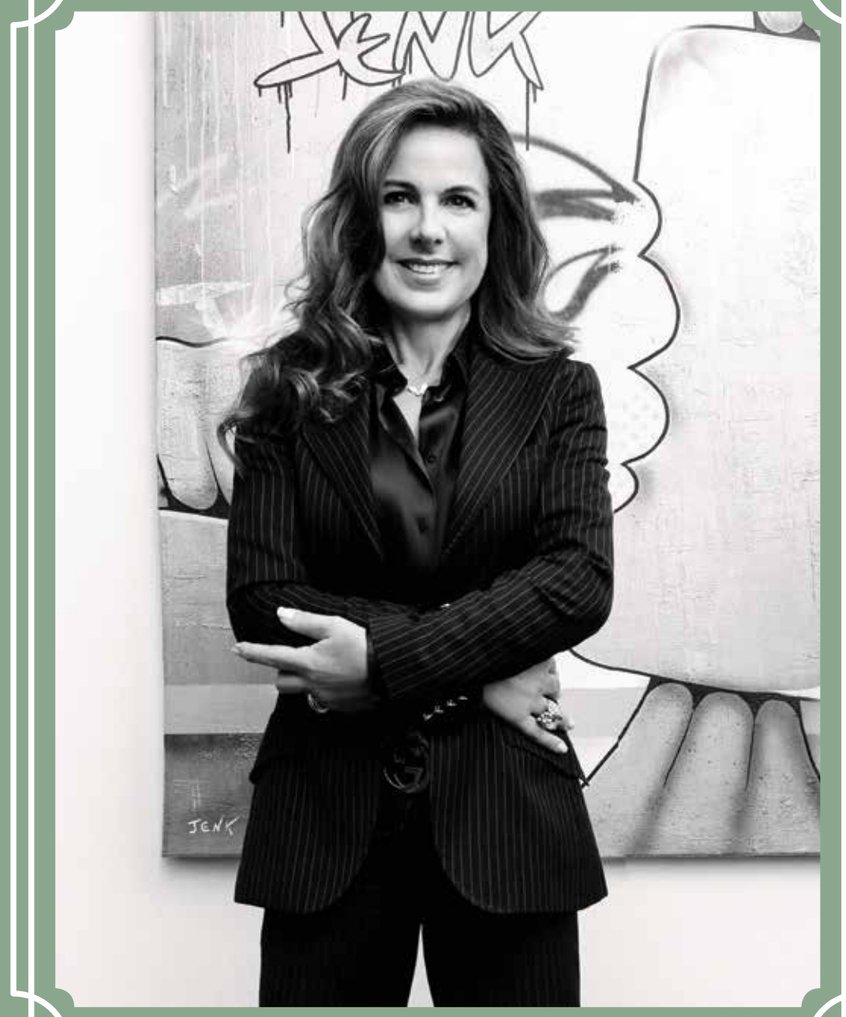
"My inspiration began with an introspective look at my childhood passion for candies."

The candy wrapper became a source of inspiration for the artist very early on in her life. As a child, Jenkell was naturally drawn towards drawing and painting. Her influences include various modern and contemporary artists such as Picasso, Louise Bourgeois, and Camille Claudel although art as a career happened to her a little later. Like most kids, she had a deep love for sweets and had once turned a bright melted plastic into a candy wrapper. As time passed by, as the artist began exploring, the same memory came back and drove her to the idea of creating candy sculpture. This sweet childhood memory turned into an inspiration for her art.

The sugary melted candies of her kitchen provided her an escape from daily life and helped build her own identity; paving the path for true creative liberation with courage, patience and

Her works are part of various public and private collections all over the globe. The artist has showcased her works in numerous solo and group exhibitions at venues such as the Grand Palais in Paris, the Guggenheim Museum in New York, and the Louvre Abu Dhabi. Jenkell also holds 'Bonbon' workshops to create wrapping candy sculptures utilising plexiglass and paint, and shares her process of creation with enthusiasts and learners of all ages at her own studio in Monaco.

The artist continues to push boundaries and inspire the future generations of artists worldwide. The wrapping technique became her signature style and symbol of her art and what started as a journey of exploration brought the artist closer towards her truth. She continues to work and live in Vallauris, France.



Lot No. 20

LAURENCE JENKELL

b. 1965

BONBON DRAPEAU INDE (INDIA FLAG CANDY)
32.3 x 13.8 x 13.8 in (82 x 50.3 x 50.3 cm)
Plexiglass
2019

₹ 3,80,000 - 5,00,000 | $ 4,471 - 5,882

Provenance:
Private collection, Singapore



COMPARABLE



BONBON ALUMINIUM POLIMIROIR (ED: 2/8)
80.7 x 29.5 x 29.5 in (205.1 x 74.9 x 74.8 cm)
Aluminium, 2013
Sold for $ 337,500

PENG WEI

Beijing-based artist Peng Wei was born in 1974 in Chengdu, China. The artist completed her BA in Chinese Painting in 1997, followed by a Masters Degree in Philosophy in 2000 from the Nankai University, Tianjin. She's an active member of the China Fine Arts Association and presently works as a senior faculty at the Beijing Fine Art Academy.

Peng Wei was deeply influenced by the paintings created by her father, Peng Xiancheng. She developed her artistic skills under his guidance at a young age and was able to gain experience in a variety of techniques and methods. The artist draws inspiration from her everyday experiences, such as a conversation with a friend, television shows, ancient paintings, the experience of shopping, and other seemingly normal ideas to tell her story. The artist has worked across mediums such as painting, photography, installation, and video to express her creative thought process and interpret her visions.

"I always strive to create a more perfect work. We need perfection, but the meaning of life lies not in perfection, but in love."

Through her work, she merges the past with the present. A reflection of this is visible in her art. "I always strive to create a more perfect work. We need perfection, but the meaning of life lies not in perfection but in love," the artist once said, which are reflected in her exceptional body of work.

Wei incorporates the traditional Chinese painting style with contemporary forms and materials to give her art a unique perspective and dimension. Feminine space, landscape painting traditions, and translation between Eastern and Western cultures are dominant themes in her work. While working on her paintings, her brushwork technique is focused on the breath, where she follows the lead of the brush.

This presented lot is part of a series of Chinese robes that the artist rendered on rice paper using the ink and wash technique. The robe, depicted in an elegant, classical style, features soft, pastel-blue mountains and serene waters. The neck and sleeve hemlines are painted to resemble brocade trimmings.

The artist has showcased her works in several solo and group exhibitions. Her solo exhibition includes Migrations of Memory-The Poetry and Power of Music, Cleveland Museum of Art, Ohio (2021); Feminine Space, Tina Keng Gallery, Taipei and Guangdong Museum of Art, Guangzhou (2020); Old Tales Retold, Tang Contemporary Art, Beijing (2019); I Thought of You, Suzhou Museum, China (2017); and many more.

The Poetry and Power of Music, Cleveland Museum of Art, Ohio (2021); The Consciousness Flows Within, Asia University Museum of Modern Art, Taichung (2020); Brilliant Portrayals of Beijing Spanning 70 Years Selected Painting Works, National Art Museum of China, Beijing (2019); are some of the group exhibitions where Wei presented her artworks.

Peng Wei's works are part of numerous collections worldwide, including the National Art Museum of China, the Asian Art Museum of San Francisco, the Hong Kong Museum of Art, the Guangdong Art Museum, the He Xiangning Art Museum, the Uli Sigg Collection, the M+ Museum, the DSL Collection, among others. One of her 2012 works Letters From a Distance, won the APB Foundation Signature Art Prize 2014. She was also among the twenty-five artists in the 'Contemporary Art from China: Visual Expression Through Ink and Paper' exhibition. The artist continues to work and lives in Beijing, China.



SUBLIME WEI

Artworks sold in past auctions



ANCIENT MAP NO. 1
43 x 77 in (109 x 196 cm)
Ink & colour on paper
Sold for $ 225,498



SNOWY FOREST
32.6 x 62.4 in (83 x 158.5 cm)
Ink on paper, 2007
Sold for $ 224,736



IMMORTALS CELEBRATING THE LONGEVITY
61 x 71 in (155 x 180 cm)
Ink & colour on silk, 2006
Sold for $ 182,664



BROCADE
33.4 x 61 in (85 x 155 cm)
Ink & colour on paper, 2003
Sold for $ 136,891



THE FEAST OF HAN XIZAI
32 x 61 in (81.3 x 155 cm)
Ink & colour on paper, 2007
Sold for $ 175,304



Lot No. 21

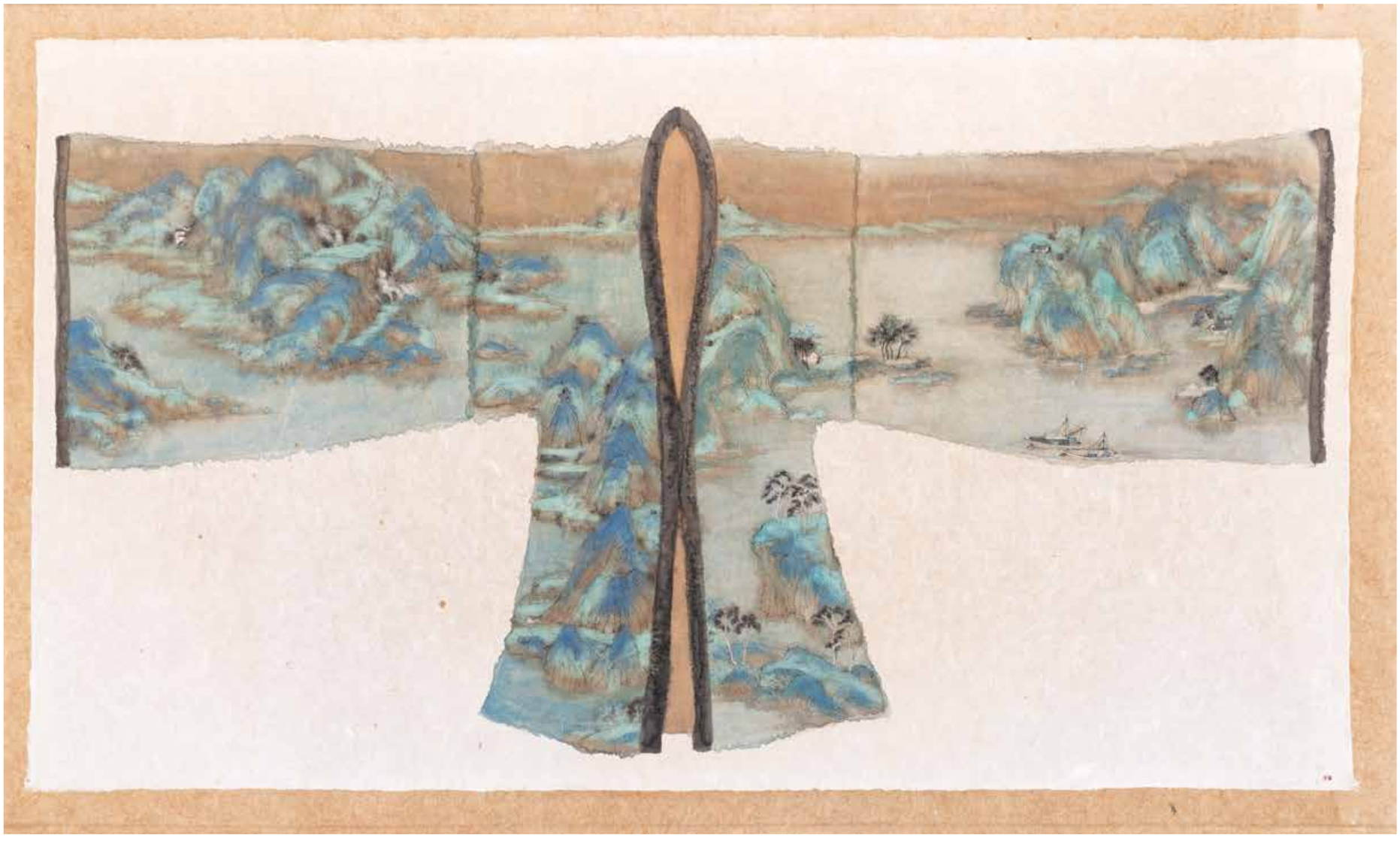
PENG WEI

b. 1974

KINGDOM OF MOUNTAINS AND RIVERS
33 x 62.5 in (84 x 158.5 cm)
Ink on rice paper on board
2007
Signed & Dated: Bottom Right

₹ 30,00,000 - 50,00,000 | $ 35,294 - 58,824

Provenance:
Private collection based in North India



JEFF KOONS

Born in 1955 in York, Pennsylvania, Jeffrey Lynn Koons is considered one of the most prominent contemporary artists to emerge in the post-war era. He studied at the School of the Art Institute of Chicago and then received his BFA from the Maryland Institute College of Art, Baltimore in 1976. His first job entailed working at the Museum of Modern Art after moving to New York in 1977. He also worked as a commodities broker on Wall Street to finance the art he would later create.

He is known for his exploration of the meaning behind art through the usage of easily recognisable objects found in mass media seen through various contexts and references. His first breakthrough exhibition in 1980 called 'The New' displayed heavily commercialised objects like vacuum cleaners in Plexiglass boxes lit with fluorescent lights - a comment on America's heavy reliance on consumption. This was followed by 'Equilibrium' in 1985, suspending basketballs in large aquariums filled with water. His inflatable objects gained him recognition globally with his exploration of toy-like objects. He also gained appreciation for his work with pop culture.

Jeff Koons' Celebration series, starting in 1994 and going on to the late 2000s, was the beginning of his work with oil paintings. These hyper-realistic artworks and sculptures evoke nostalgia with images like jewellery, foods and household objects. His later works including the Gazing Ball series and Antiquity series harken to Old Master paintings and Renaissance sculptures, both with his own unique spin to them. Jeff Koons' works are housed in permanent collections of several museums around the world including the Whitney Museum of American Art, Museum of Modern Art, the Hirshhorn Museum and the Los Angeles County Museum of Art. He also received several awards for his work including the Wollaston Award from the Royal Academy of Arts, London in 2008 and the Golden Plate Award of the American Academy of Achievement in 2014.

First appearing as a part of his Celebration series in 1994, the monumental Balloon sculptures by Jeff Koons were scaled sculptures of objects often found in celebratory events like birthdays and parties. These polished balloon animals catapulted the artist further into fame and solidified themselves as a signature for Jeff Koons. The works are highly endearing as they are masterfully manipulated to mimic contorted inflated balloon animals that can be seen at children's birthday parties. These pieces are a beautiful example of Koons' grip of Pop art, his play with reflection and the juxtaposition of lightness with heavy objects. His smaller scale sculptures too have gained popularity, appearing in several different animal forms like the rabbit, monkey and dog, in hues of violet, magenta, yellow, red, blue and orange. Although the sculptures possess the essence of simplicity they are impactful and evoke nostalgia and are reminiscent of the playful nature of childhood.

Post the Celebration series, he continued his work with sculptures with series like Antiquity, Seated Ballerina, Play-Doh and more, all exploring themes he has been fascinated by throughout his career like mass media and pop culture. While all these series have gained their own due praise, none have endured like the richly coloured and fascinating balloon sculptures.

"The only thing the artist can do is be honest with themselves and make the art they want to make. That's what I've always done."



KOONS' WORLD

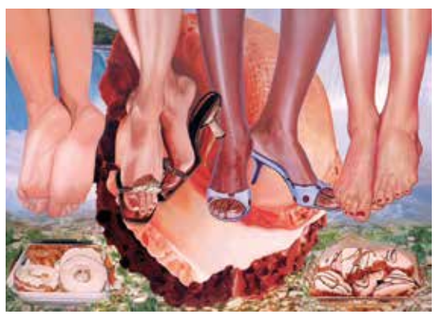
Works by the artist in museum collections



ENCASED - FOUR ROWS
80 x 55.1 x 17 in (203.2 x 140 x 43.1 cm)
Glass, steel, plastic & basketballs, 1983-93
Tate Modern, London



PINK PANTHER
41 x 20.4 x 19 in (104.1 x 52 x 48.2 cm)
Porcelain on formica base
Museum of Modern Art, New York



NIAGARA
120 x 168 in (304.8 x 426.7 cm)
Oil on canvas, 2000
Solomon R. Guggenheim Museum, New York



POODLE
22.2 x 40.8 x 21.1 in (56.5 x 103.7 x 53.7 cm)
Painted wood, 1991
Whitney Museum of American Art, New York



NEW HOOVER CONVERTIBLES, GREEN, RED, BROWN, NEW SHELTON WET/DRY 10 GALLON DISPLACED DOUBLEDECKER
98.8 x 54 x 28.1 in (251 x 137.1 x 71.5 cm)
4 vacuum cleaners, perspex & fluorescent lights, 1981-1987, Tate Modern, London



CHRIST AND THE LAMB
79 x 55 x 7 in (200.7 x 139.7 x 17.8 cm)
Gilded wood & mirror, 1988
Art Institute of Chicago, Chicago



GAZING BALL (DA VINCI MONA LISA)
68.3 x 45.5 x 17.7 in (173.7 x 115.6 x 45.1 cm)
Oil on canvas, glass & aluminium, 2015
The Broad, Los Angeles



UNTITLED (GIRL WITH DOLPHIN AND MONKEY)
27 x 40 in (68.6 x 101.6 cm)
Chromogenic print, 2006
Whitney Museum of American Art, New York

IMPORTANT WORKS

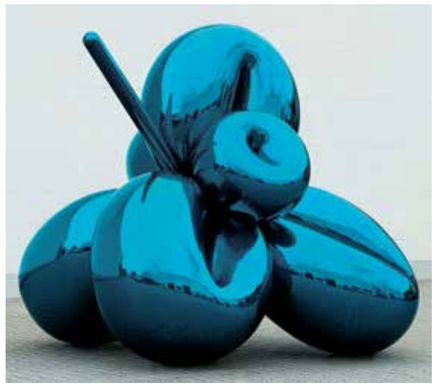
Artworks by Jeff Koons sold in past auctions



CRACKED EGG (MAGENTA) (ED. 1/5)
65 x 62.6 x 62.6 in (165 x 159 x 159 cm)
Mirror-polished stainless steel with transparent colour coating, 1994-2006
Sold for $ 23,237,533



POPEYE (ED. 3/3)
78 x 51.6 x 28.5 in (198.1 x 131 x 72.4 cm)
Mirror-polished stainless steel with transparent colour coating, 2009-2011
Sold for $ 28,165,000



BALLOON FLOWER (BLUE) (ED. 1/5)
134 x 112.2 x 102.4 in (340 x 285 x 260 cm)
Mirror-polished stainless steel with transparent colour coating, 1995-2000
Sold for $ 16,882,500



PLAY-DOH
124 x 152.2 x 137 in (315 x 386.7 x 348 cm)
Aluminium (polychromed), 1994-2014
Sold for $ 22,812,500



BALLOON DOG (ORANGE)
121 x 143 x 45 in (307.3 x 363.2 x 114.3 cm)
Mirror-polished stainless steel with transparent colour coating, 1994-2000
Sold for $ 58,405,000



RABBIT (ED: 2/3 + 1 AP)
41 x 19 x 12 in (104.1 x 48.3 x 30.5 cm)
Stainless steel, 1986
Sold for $ 91,075,000



BALLOON SWAN (YELLOW) (ED: 5)
138 x 119.2 x 94 in (350.5 x 302.3 x 238.8 cm)
Mirror-polished stainless steel with transparent colour coating, 2004-2011
Sold for $ 14,725,000



BALLOON MONKEY (MAGENTA) (ED: AP)
150 x 126 x 235 in (381 x 320 x 596.9 cm)
Mirror-polished stainless steel with transparent colour coating, 2006-2013
Sold for $ 12,367,310

Lot No. 22

JEFF KOONS
b. 1955

BALLOON RABBIT (VIOLET) (ED: 361/999)
11.5 x 5.5 x 8.3 in (29.2 x 14 x 21.1 cm)
Porcelain
2019

₹ 13,00,000 - 16,80,000 | $ 15,294 - 19,765

Provenance:
Private collection, Hong Kong



COMPARABLE



BALLON RABBIT (RED) (ED: 893/999)
5.8 x 7.4 x 10.8 in (14.8 x 19 x 27.5 cm)
Porcelain with high-gloss glazing, 2017
Sold for $ 27,135

Lot No. 23

JEFF KOONS
b. 1955

BALLOON SWAN (MAGENTA) (ED: 362/999)
9.5 x 6.5 x 8.5 in (24.1 x 16.5 x 21.6 cm)
Porcelain
2019

₹ 13,00,000 - 16,80,000 | $ 15,294 - 19,765

Provenance:
Private collection, Hong Kong



COMPARABLE



BALLOON SWAN (MAGENTA) (ED: 418/999)
9.7 x 6 x 8 in (24.8 x 15.2 x 20.3 cm)
Porcelain multiple painted in chrome, contained in the original Styrofoam-lined box, with silver printed signature, 2019
Sold for $ 30,240

Lot No. 24

JEFF KOONS
b. 1955

BALLOON MONKEY (ORANGE) (ED: 362/999)
9.8 x 15.4 x 8.3 in (24.9 x 39.1 x 21.1 cm)
Porcelain
2019

₹ 13,00,000 - 16,80,000 | $ 15,294 - 19,765

Provenance:
Private collection, Hong Kong



Lot No. 25

JEFF KOONS

b. 1955

BALLOON DOGS (YELLOW, MAGENTA, ORANGE)
(ED: 1763/2300)
11.1 x 11.6 x 5.1 in (28.4 x 29.5 x 13 cm) each
Porcelain
2017

₹ 29,24,000 - 42,00,000 | $ 34,400 - 49,412

Provenance:
Private collection, Switzerland

This lot is a set of 3 works

This lot has been imported into India. In order to release it from the Free Trade Warehousing Zone (FTWZ), a customs duty including surcharge of 11% will be added to the hammer price. The applicable GST will be added to the final amount



B.



A.



C.

GENERAL TERMS

- By participating in this auction, you acknowledge that you are bound by the Conditions for Sale listed below and on the website www.astaguru.com
- Securing the Winning Bid results in an enforceable contract of sale.
- AstaGuru is authorized by source to display at AstaGuru's discretion images and description of all lots in the catalogue and on the website.
- AstaGuru can grant, record and reject any bid.
- Bidding access shall be given at AstaGuru's discretion.
- AstaGuru may request a security deposit to be made in ₹ or its equivalent in $ (in the event the buyer is a non-resident). The tier based bidding limit corresponding to security deposit are as the following.

Security Deposit	Bidding Limit
₹ 2,00,000	₹ 20,00,000
₹ 3,00,000	₹ 30,00,000
₹ 5,00,000	₹ 50,00,000
₹ 10,00,000	₹ 1,00,00,000

- AstaGuru may review bid history of specific lots periodically to preserve the efficacy of the auction process.
- AstaGuru has the right to withdraw a lot before, during or after the bidding, if it has reason to believe that the authenticity of the Property or accuracy of description is in doubt.
- Reserve price on lots are confidential.
- AstaGuru shall raise all invoices including Auction House Margin and related taxes.
- The Auction House Margin shall be calculated at 18% on the hammer price.
- Foreign currency exchange rates during the auction are made on a constant of $ as per converted in the catalogue.
- All invoicing details should be provided by the buyer prior to the auction.
- All payments shall be made within 7 days from the date of the invoice.
- In case payment is not made within the stated time period, it shall be treated as a breach of contract, AstaGuru shall take any steps including the institution of legal proceedings.
- AstaGuru will charge a 2% late payment fine per month.
- If the buyer wishes to collect the property from AstaGuru, it must be collected within 30 Days from the date of the auction. The buyer shall be charged a 2% storage fee if the property is not collected on time.
- AstaGuru is the sole authority to award the Winning Bid to the Bidder with the highest Bid at the end of the auction, and AstaGuru is also the sole authority to nullify the same if it deems it necessary.
- In an unlikely event of any technical failure and the website is inaccessible, the lot closing time shall be extended.
- Bids recorded prior to the technical problem shall stand valid according to the terms of sale.
- All Lots are offered during the auction in its 'present/current condition', this implies and encompasses all existing faults and imperfections. We encourage all potential buyers to inspect each item carefully before bidding.

AUTHENTICITY GUARANTEE

- AstaGuru assures on behalf of source that all properties on the website are genuine works of the artists listed.
- However in an unlikely event if a property is proved to be unauthentic to AstaGuru's satisfaction within a period of 1 month from the collection date, the seller shall be liable to pay back the full amount to the buyer. These claims will be handled on a case-by-case basis, and will require that examinable proof which clearly demonstrates that the property is unauthentic is provided by an established and acknowledged authority. Only the actual buyer (as registered with AstaGuru) can make the claim.
- The property when returned, should be in the same condition as when it was purchased.
- AstaGuru shall charge the buyer in case any steps are to be taken for special expenses that shall take place in order to prove the authenticity of the property.
- In case the source fails to refund the amount, AstaGuru shall be authorized by the buyer to take legal action on behalf of the buyer to recover the money at the expense of the buyer.

EXTENT OF ASTAGURU'S LIABILITY

- AstaGuru has to obtain the money from the source and refund to the buyer the amount of purchase value in case the work is not authentic.
- All damages and loss during transit must be covered by the insurance policy, AstaGuru will not be liable.
- AstaGuru or any member of its team is not liable for any mistakes made in the catalogue.
- The description and additional information provided by AstaGuru in the catalogue is to our best opinion, however we have not undertaken a comprehensive research exercise and therefore potential buyers are encouraged to gauge and consult with professional advisors of their preference.
- If any discrepancy with regards to description and additional information occurs AstaGuru/ AstaGuru Team Members are not liable for the same.
- AstaGuru's liability with regards to authenticity is limited to the values mentioned in Capital letters in the title heading section of the Lot. Furthermore the AstaGuru's liability for the same is limited for a period of one month from the date of the auction of the lots.
- AstaGuru is not liable for any claims on insurance.
- AstaGuru is not liable in case the website has any technical problems.
- If any part of the Conditions for Sale between the Buyer and AstaGuru is found by any court to be invalid, illegal or unenforceable, that part may be discounted and the rest of the conditions shall be enforceable to the fullest extent permissible by law.
- The said named Owner being the principal is the sole, absolute and rightful owner of the ARTWORK(S) and is able to transfer good and marketable title over the ARTWORK(S) to AstaGuru, free from any liens, encumbrances, unpaid taxes or dues or charges. There are no legal proceedings pending in respect of the ARTWORK(S) and the ARTWORK(S)is not the subject matter of any dispute.

EXTENT OF THE BIDDER'S LIABILITY

- The bidder must take the onus of inspecting the condition and cross checking the descriptive information with regards to the lots prior to the auction schedule.
- The bidder must assert their decision based on their own judgment.
- In parity with the unpredictable nature of internet/Mobile App data network there may be a lag period between the time of the bidder placing the bid and it being received/registered by AstaGuru's server. Although the bidder may have placed a bid within the stipulated closing schedule, none the less AstaGuru receives the transmitted bid, post the closing schedule the bid will be rejected under such circumstances. Therefore bidders are requested to update their account with the relevant Proxy Bid in order to safeguard any lag oriented delays while placing individual bids.

LAW AND JURISDICTION

- The terms and conditions of this Auction are subject to the laws of India, which will apply to the construction and to the effect of the clauses. All parties are subject to the exclusive jurisdiction of the courts at Mumbai, Maharashtra, India.
- Under the circumstances that a legal notice has to be issued by AstaGuru, the modes to do so are as follows:
- I: Via an email to the registered email id as per AstaGuru's records.
- II: Via dispatch of a courier to the registered address as per AstaGuru's records.

TERMS AND CONDITIONS OF SALE

1. DEFINITIONS AND INTERPRETATION

1.1 Definitions

a) **"Applicable Law"** shall mean to the extent it applies to a Person, all applicable laws, statutes, by-laws, rules, regulations, orders, ordinances, protocols, codes, guidelines, policies, notices, directions, judgments, decrees or other requirements or official directive of any Governmental Authority or Person acting under the authority of any Governmental Authority and/or of any statutory authority in India, whether in effect on the Execution Date or thereafter;

b) **"AstaGuru Auction" (or "auction")** shall mean an online auction conducted by AstaGuru in accordance with these Terms and Conditions of Sale;

c) **"AstaGuru Buyer's Margin" (or "Margin")** is the percentage of margin charged by AstaGuru to the successful Registered Bidder on the Hammer Price of the Artwork, in any auction conducted or hosted by AstaGuru. This Margin shall be 18%, unless specified otherwise.

d) **"Auction Date"** shall mean the day on which the AstaGuru Auction is conducted for the Lot;

e) **"Business Day"** shall mean any day, other than Saturday or Sunday, on which banking institutions in Mumbai, India are open for banking transactions;

f) **"Buyer"** shall mean the Person whose bid is accepted by AstaGuru as the winning bid in an AstaGuru Auction, at AstaGuru's discretion;

g) **"Estimate Price"** shall mean the estimates provided by AstaGuru, at its discretion based on the average market value of the Lot;

h) **"Governmental Authority"** shall mean any international, national, provincial, regional, central, state, municipal or local government, any instrumentality, subdivision, court, administrative, executive or regulatory agency, commission, board, tribunal or other authority thereof, or any quasi-governmental or private body exercising any regulatory, taxing, legislative or other governmental or quasi-governmental authority (in each of the foregoing cases, whether in India or outside India), in each case, having jurisdiction pursuant to Applicable Law;

i) **"Hammer Price"** is the final winning bid amount in the Auction placed by a Registered Bidder, which shall be above the Estimate, and also above the Reserve Price, if any, set by the Owner or AstaGuru, and which excludes the AstaGuru Buyer's Margin.

j) **"INR"** shall mean the lawful currency of the Republic of India;

k) **"Lot"** shall mean the individual jewellery / memorabilia / automobile / timepiece / artwork or any other item being offered for sale at an AstaGuru Auction;

l) **"Person(s)"** shall mean any individual, sole proprietorship, unincorporated association, unincorporated organization, body corporate, corporation, company, partnership, limited liability company, joint venture, Governmental Authority or trust or any other entity or organization;

m) **"Prospective Bidder"** is anyone who wishes to participate to potentially bid in any AstaGuru Auction.

n) **"Registered Bidder" (or "Bidder")** shall mean any person who has registered with AstaGuru to participate and bid in any auction conducted by AstaGuru.

o) **"Reserve Price"** shall mean the minimum price at which the Lot shall be sold at the AstaGuru Auction and shall not be disclosed to the Registered Bidders;

p) **"Opening Bid"** is the price at which all bidding for the Lot will start.

q) **"Terms and Conditions of Sale"** means the terms and conditions stipulated herein below, which are applicable to all Buyers, Bidders and any prospective bidders in an AstaGuru Auction, as may be amended by AstaGuru from time to time; and

r) **"Website"** shall mean www.astaguru.com;

1.2 Interpretation: Unless the context of these Terms and Conditions of Sale requires otherwise:

a) words of any gender are deemed to include those of the other gender;

b) words using the singular or plural number also include the plural or singular number respectively;

c) the terms 'hereof', 'herein', 'hereby', 'hereto' and derivatives or similar words refer to these Terms and Conditions of Sale or specified Clauses thereof, as the case may be;

d) the term 'Clause' refers to the specified Clause of these Terms and Conditions of Sale;

e) headings and bold typeface are only for convenience and shall be ignored for the purpose of interpretation;

f) reference to legislation or law or to any provision thereof shall include references to any such law as it may from time to time, be amended, supplemented or re-enacted, and any reference to statutory provision shall include any subordinate legislation made from time to time under that provision;

g) references to the "Terms and Conditions of Sale" shall be construed as a reference to these Terms and Conditions of Sale as may be amended, varied, supplemented or novated in writing at the relevant time in accordance with the terms herein;

h) any reference to books, files, records or other information or any of them means books, files, records or other information or any of them in any form or in whatever medium held including paper, electronically stored data, magnetic media, film and microfilm;

i) no provisions of these Terms and Conditions of Sale shall be interpreted in favour of, or against, any party by reason of the extent to which such party or its counsel participated in the drafting hereof or by reason of the extent to which any such provision is inconsistent with any prior draft hereof;

j) any time of day or date is to that time or date in India; and

k) time is of the essence in the performance of the Parties' respective obligations. If any time period specified herein is extended, such extended time shall also be of the essence.

2. REGISTRATION OF BIDDERS

2.1 In order to qualify as a Bidder and be eligible to bid at an AstaGuru Auction, prospective bidders should complete all registration and verification formalities with AstaGuru as stipulated in these Terms and Conditions of Sale.

2.2 If a prospective bidder is not previously registered with AstaGuru, he shall register with AstaGuru to bid at an AstaGuru auction at least 4 (four) Business Days before the Auction date.

2.3 The prospective bidder shall fill the online registration form on the Website and may be required to provide AstaGuru, with the following details – (i) any government issued proof of identity; (ii) any government issued proof of residence; (iii) PAN and Aadhar details (proof of the prospective bidder's tax residency status); (iv) any information requested by AstaGuru to examine the prospective bidder's source of funds; (v) purpose behind purchasing the Lot, if deemed necessary by AstaGuru; (vi) if the prospective bidder is not an individual, AstaGuru may require additional information and documentation with respect to the entity in addition to information required in this Clause 2.3 (iv) and (v), including but not limited to: (a) its certificate of incorporation/establishment/registration; (b) proof of authority of the authorized representative to transact on behalf of the entity; (c) details mentioned in 2.3(i), (ii) and (iii) of the authorized representative.

2.4 AstaGuru shall verify the details provided by the prospective bidder under Clause 2.3 and may at its sole discretion, refuse acceptance of registration of a prospective bidder, should any of the information furnished under Clause 2.3 is not acceptable or for any reason whatsoever.

2.5 The prospective bidder may be required to provide a financial reference (past 6 months' bank statements, the last 3 years' IT Returns, etc.) and/or a deposit of Rs. [3,00,000 (Indian Rupees Three Lakh) to 5,00,000 (Indian Rupees Five Lakh)] or such other amount as determined by AstaGuru, prior to gaining bidding access at an AstaGuru Auction, if deemed necessary by AstaGuru. The Bidder shall not be entitled to any interest on the Security Deposit for the duration

that it remains with AstaGuru and is returned to the Bidder in case the Bidder is unsuccessful in the auction, or if the value of the successful bid is less than the amount of Security Deposit, then the positive difference between the Total Purchase Price and the Security Deposit.

2.6 AstaGuru reserves the right to: (i) request additional information from the prospective bidder to verify the information provided in the registration form; (ii) request any additional bank references or guarantees from the prospective bidder.

2.7 AstaGuru shall give bidding access to any prospective bidder at its discretion, subject to the fulfilment of all registration formalities as contained in these Terms and Conditions of Sale.

2.8 AstaGuru shall provide all bidding access at least 24 hours before the Auction Date.

2.9 AstaGuru reserves the right to cancel any bidding access provided to a Bidder.

2.10 AstaGuru reserves the right to withdraw a Lot before, during or after the bidding at an AstaGuru Auction, at its sole discretion, including if it has a reason to believe that the authenticity or accuracy of the Lot is in doubt.

2.11 AstaGuru reserves the right to postpone completion of a sale under an AstaGuru Auction until AstaGuru completes its registration and client identification formalities.

2.12 AstaGuru reserves the right to refuse registration to any entity at its sole discretion.

2.13 The email and the phone number given by the Prospective Bidder at the time of registration cannot be changed by the Registered Bidder once it has been registered with AstaGuru. It can only be changed by AstaGuru by proper verification to its satisfaction after the Registered Bidder initiates a request for such a change by making a written request to AstaGuru.

2.14 AstaGuru may at its discretion use any third-party payment gateway providers for collecting payments on its Digital Platforms, either for the deposit or the payment for the purchase of any item through auction, or for any other purpose. Anyone who makes any payment though such third-party payment gateway shall be bound by the Terms & Conditions of that payment gateway provider in addition to and not in derogation of these present Terms & Conditions. In the case of any conflict, those provisions shall be upheld which provide the benefit of data protection and privacy to the payer. AstaGuru does not retain any Credit Card or Debit Card information, and all such transactions are carried out on the third-party payment gateway provider.

2.15 AstaGuru may choose to receive payments through Bank Transfer or Cheque or any other appropriate means of payment.

3. RESERVE PRICE, ESTIMATES AND MARGIN

3.1 The Reserve Price is confidential and will not be disclosed to any Bidders.

3.2 AstaGuru may provide an Estimate Price for each Lot to be auctioned, based on the average market value of the said Lot as determined by AstaGuru.

3.3 The Estimate Price given by AstaGuru shall only be a guide to the Bidders and does not indicate with any accuracy, the Total Purchase Price (as defined below).

3.4 The Estimate Price given by AstaGuru, and the Hammer Price of the Lot at an AstaGuru Auction do not include: (i) AstaGuru Buyer's Margin at [18%] of the Hammer Price; (ii) any packing, insurance, shipping or handling charges in connection with the sale of the Lot; (iii) any duties or taxes payable on the Lot.

3.5 The Estimate Price is based on an average market value of the lot, determined at AstaGuru's discretion. This Price is provided only as a guide for the Bidders. Bidders should not rely solely on the Estimate Price as a prediction of the price that the Lot may get sold at in any auction. All Bidders are advised to carry out their independent research. The Estimate Price does not include the AstaGuru Buyer's Margin, packing, insurance, shipping, handling charges and any other taxes.

4. CONDUCT OF ASTAGURU AUCTION

4.1 The auction catalogue for an AstaGuru Auction shall be made available 1 (one) week before the Auction Date for all prospective bidders as may be available in the AstaGuru database and who AstaGuru deems fit to receive the catalogue. AstaGuru has the right to withdraw a Lot before, during or after the auction, if it has reason to believe that the authenticity of the Lot or accuracy of the description is in doubt.

4.2 Bidding Process

a) Bid may be placed online by the Registered Bidders. AstaGuru shall not be responsible for any Bidders not being able to place their bids online due to lack of an understanding of the process.

b) AstaGuru may set limits on the number of bids that may be made by a Bidder.

c) Bidders shall be informed of their bidding limits, if applicable. Upon exhausting the respective bidding limit, the Bidder will not be able to place any further bid, unless allowed by AstaGuru at its sole discretion or by depositing such sum of money with AstaGuru for increasing the bidding limit; such facility being made available to any Bidder at AstaGuru's sole discretion.

d) If the Bidder is successful, then the further process is described herein. If a Bidder is unsuccessful, then the Security Deposit shall be refunded to the Buyer within 15 working days of the auction date.

e) In the case a Bidder is successful, the Security Deposit shall be adjusted towards to the Total Purchase Price.

4.3 Absentee / Proxy Bids

a) Absentee or Proxy Bids are those bids which are placed by a Registered Bidder in any auction, either before the start of the auction or during a live auction, where the system automatically places the bids for the Registered Bidder as per the amounts set by the Bidder.

b) Absentee or Proxy Bids can only be placed by a Bidder through the AstaGuru website.

c) A Proxy Bid placed before the start of an auction (pre-auction Proxy Bid) may be placed at least 24 hours prior to the start of an auction. A pre-auction Proxy Bid can be cancelled more than 24 hours prior to the start of an auction.

d) A Proxy Bid placed during a live auction cannot be cancelled once placed.

e) The starting value of a Proxy Bid placed before the start of an auction (pre-auction Proxy Bid) shall be at least 10% higher than the Opening Bid.

f) If a Proxy Bid is placed during the live auction, the amount shall be at least 20% higher than the next valid bid, for all bids below ₹5,00,00,000/- (Rupees Five Crores) and shall be at least 7% higher than the next valid bid for all bids above ₹5,00,00,000/- (Rupees Five Crores).

g) The increments for the Proxy Bids shall be 10% for all bids below ₹5,00,00,000/- (Rupees Five Crores) and shall be 5% for all bids above ₹5,00,00,000/- (Rupees Five Crores).

h) The Bidder may place a proxy bid at any time, before an AstaGuru Auction goes live until the end of the auction.

i) The Bidder may place a proxy bid by submitting a duly signed written bid form provided on the Website.

j) AstaGuru reserves the right to reject any proxy bid at its discretion.

4.4 Opening Bids

The value of the opening bid shall be determined as follows:

a) The opening bid shall be [10%] lower than the value of the lower estimate.

b) In case of a 'No Reserve' auction, the opening bid shall be at [INR 20,000 (Indian Rupees Twenty Thousand)]. (A 'No Reserve' auction is one in which, no 'Reserve Price' has been set.)

4.5 Bid Increments

a) All live bids on the Website shall have an increment of 10% (ten per cent);

b) ÄIf the bid exceeds INR 5,00,00,000 (Indian Rupees Five Crores only), the increment on the live bid shall be 5%.

TERMS AND CONDITIONS OF SALE

4.6 Phone Bidding

a) Phone bidding is a free service offered as a convenience to all Registered Bidders and "AstaGuru Auction House Pvt Ltd." is not responsible for any error (human or otherwise), omission, or breakdown in providing this service.

b) Phone Bids request must be made no later than 24 hours prior to the auction. AstaGuru will accept bids by telephone for lots only if any staff is available to take the bids. AstaGuru may record telephone bids at its discretion. By bidding on the telephone, the Registered Bidder is agreeing to AstaGuru recording any telephonic conversations. The telephone bids are governed by these Conditions of Sale.

c) In the case of telephone bids, at about the time the Lot comes up for auction, attempts will be made to contact the Bidder by telephone and, if successful, the Bidder may then participate in the auction through the AstaGuru staff. The Bidder accepts that such contact is at the Bidder's risk. AstaGuru does not take any liability or responsibility should there be any interruption or suspension of phone services.

d) The Bidder accepts that in the event that the telephone link is not established, or breaks down, or there is any confusion or disruption, then the Bidder will not be able to participate in the Auction.

e) AstaGuru will not be held responsible for instructions or authorizations given to them which are unclear or incomplete, and in the case of unclear or incomplete instructions, such bids will not be accepted and/or placed in the concerned auction.

f) If it is impossible to obtain telephone contact or the link breaks down, AstaGuru is authorized to continue to bid on behalf of the telephone bidder up to the maximum bid last stated over the call.

g) The Bidder shall have to provide his Login access, including the password to his account to an AstaGuru representative, who will then place the Bid on his behalf. If the password is not available with the Bidder, he may choose to generate an OTP from the AstaGuru website, which he will have to provide to the AstaGuru representative to access his account. The Bidder is advised to change his account password after the end of each auction when he has disclosed his password or the OTP to any AstaGuru representative to avoid any unauthorised account access in the future.

h) The Bidder indemnifies AstaGuru from any claims and damages that he may incur as a result of him disclosing his account access details to an AstaGuru representative.

4.7 Personalized Bid Notifications

a) The Bidder shall be kept informed about the progress of his bids at an AstaGuru Auction, including when he is outbid or when he wins a particular Lot by e-mail and mobile alerts.

4.8 By bidding at an AstaGuru Auction, the Bidder makes an irrevocable offer to purchase the Lot. Such an offer shall be deemed to be accepted when the bid placed by the Bidder is the 'Hammer Price' for any Lot in an auction.

4.9 Bids may be placed in USD or INR. All foreign currency exchange rates during an AstaGuru Auction shall be based on a constant rate. However, they are subject to change after each session.

4.10 AstaGuru reserves the right to accept, record and reject any bid.

4.11 AstaGuru reserves the right to reject the highest bid from any Bidder on the Auction Date, at its sole discretion.

4.12 Once the Bidder has placed a bid and/or a proxy bid, the Bidder cannot cancel such a bid.

4.13 The closing bid is considered to be the winning bid only if such a bid exceeds the Reserve Price.

4.14 In the event a bid is placed under three minutes from the closing schedule of the Lot, the closing time for that Lot will be reset to three minutes. This process shall continue until there are no further bids placed under three minutes remaining for the end of the auction.

4.15 AstaGuru reserves the right to rescind the sale within 7 (seven) Business Days of the Auction Date on account of a breach of any of these Terms and Conditions of Sale.

5. AUTHENTICITY

5.1 AstaGuru assures on behalf of the source/owner of the Lot, the authenticity of the Lot on its Website to the best of its knowledge and abilities. AstaGuru relies on the authenticity guarantees given by the source of the Lot and cannot be held liable for its accuracy. Buyers are advised to conduct their independent verification of the Lot for its authenticity and condition.

5.2 The Buyer may, subject to conditions under Clause 5.3, raise a claim challenging the authenticity of the Lot within 1 month from the date the Lot is collected by the Buyer from AstaGuru. A claim for refund in the case of any inauthenticity of the Lot may be made only by the Buyer, and nobody else. If the Buyer transfers the Lot to any other entity, that entity shall not be eligible to make any claim against AstaGuru for any reason whatsoever.

5.3 In order to successfully raise a claim to challenge the authenticity of the Lot under this Clause 5:

a) the Buyer shall be required to produce examinable proof clearly demonstrating that the Lot is deemed inauthentic by an established and acknowledged authority;

b) the Lot should be in the same condition as it was at the time of purchase from AstaGuru, subject to AstaGuru's satisfaction; and

c) any expenses incurred by AstaGuru in recovering the amount refundable under Clause 5.5 shall be borne by the Buyer.

5.4 List of Authenticators- If the Lots are Memorabilia, AstaGuru relies on the below mentioned 3rd party authenticators, as may be updated from time to time, at AstaGuru's discretion.

- PSA / DNA, based out of Newport Beach, California, United States of America.
- Authentic Autographs Unlimited (AAU), based out of Las Vegas, United States of America
- James Spence Authentication (JSA), based out of Florida, United States of America.
- Online Authentics, based out of California, United States of America.
- Beckett Authentication Services (BAS), based out of Phoenix, Arizona, United States of America.
- Guaranteed Forensic Authenticators (GFA), based out of United States of America.
- Firma Stella based out of United Kingdom
- Field of Dreams, based out of Texas, United States of America.
- Online Authentics, based out of California, United States of America.
- Antiquities Experts, based out of New York, United States of America.
- Wonderland Memorabilia, based out of Nottingham, UK
- Antiquities of California (AOC), United States of America
- SchwartzSportsAuthentic.com
- Upper Deck Authenticated (UDA), based out of California, United States of America.
- International Cricket Council (ICC) based out of Dubai, United Arab Emirates. Autograph Collectables, based out of California, United States of America.
- Icons.com.
- Online Authentics, based out of California, United States of America.
- Authenticatedsignedink.com.

5.5 If the Buyer's claim to challenge the authenticity of the Lot under Clause 5 is successful, the Buyer shall be refunded the Total Purchase Price (as defined below), subject to recovery of such amount by AstaGuru from the source of the Lot.

5.6 In the unlikely event that any Lot is proved to be inauthentic to AstaGuru's satisfaction, within a period of 1 month from the date the Lot is collected by the Buyer from AstaGuru, AstaGuru shall be liable to pay back the Total Purchase Price minus any shipping charges, to the

Buyer. The Lot shall be returned to AstaGuru by the Buyer in the same condition as it was, when it was delivered, at the Buyer's expense and responsibility.

5.7 The Buyer shall be responsible for any expenses that AstaGuru may need to incur in order to authenticate the Lot, in the case of any claim of inauthenticity.

5.8 In the unlikely even that a Lot is proved to be inauthentic, AstaGuru shall raise a claim for refund of money with the original owner/source. If the original owner/source fails to refund the amount, the Buyer shall authorize AstaGuru and cooperate in any manner possible to recover the amount as may be due and payable by the original source/owner to AstaGuru, by adopting any appropriate legal proceedings.

6. PAYMENT BY THE BUYER

6.1 The title and ownership interest in the Lot shall be transferred in favour of the Buyer, along with the assignment of the Copyright that AstaGuru owns, only after all payment due under Clause 6 is received by AstaGuru in its bank account notified to the Buyer for payment through bank transfer. Every sale shall be completed, and the title of ownership shall be transferred to the Buyer, in accordance with the provisions of law as may be applicable from time to time. In particular, in the case of items covered under the Antiquities & Art Treasures Act, 1972, as also any vehicles, etc. covered under the Motor Vehicles Act, 1988, and the amendments as may be made from time to time, the transfer of ownership shall occur only after statutory requirements are complied with, and not before.

6.2 The Total Purchase Price payable by the Buyer to AstaGuru shall include the Hammer Price, AstaGuru Buyer's Margin and any shipping, packing and handling charges incurred by AstaGuru in connection with the Lot, as calculated by AstaGuru.

6.3 AstaGuru shall raise an invoice in favour of the Buyer within 3 (three) Business Days of the Auction Date ("Invoice Date").

6.4 The Buyer shall pay the Total Purchase Price to AstaGuru within 7 (seven) days of the Invoice Date ("Collection Date").

6.5 Buyers, who are Indian Tax residents, shall pay the Total Purchase Price in INR and all other Buyers shall pay in USD. If the Total Purchase Price is stipulated in INR terms, then the Buyer must ensure that AstaGuru receives the full payment of the Total Purchase Price, irrespective of exchange rate fluctuations, if any.

6.6 In the event the Buyer does not pay the Total Purchase Price within the timeframe provided under Clause 6.4, he shall be liable to pay a Late Fee to AstaGuru at 2 % (two per cent) per month up to 4 months after which, the Sale may be subject to cancellation and a further penalty of 18% on the "Hammer Price".

6.7 In the event the Buyer does not pay the Total Purchase Price within the stipulated timeframe provided under Clause 6.4, AstaGuru shall treat such non-payment as a breach of these Terms and Conditions of Sale and Parties shall proceed on the premise that a Dispute under Clause 10 has arisen.

6.8 In the event the Buyer does not pay the Total Purchase Price within the stipulated timeframe provided under Clause 6.4 & 6.6, AstaGuru may at its discretion dispose the Lot as it may deem fit, including by a re-auction.

6.9 AstaGuru may at its discretion use any third-party payment gateway providers for collecting payments on its Digital Platforms, either for the deposit or the payment for the purchase of any item through auction, or for any other purpose. Anyone who makes any payment though such third-party payment gateway shall be bound by the Terms & Conditions of that payment gateway provider in addition to and not in derogation of these present Terms & Conditions. In the case of any conflict, those provisions shall be upheld which provide the benefit of data protection and privacy to the payer. AstaGuru does not retain any Credit Card or Debit Card information, and all such transactions are carried out on the third-party payment gateway provider.

6.10 AstaGuru may choose to receive payments through Bank Transfer or Cheque or any other appropriate means of payment.

6.11 If any statutory requirements cannot be complied with for any reason whatsoever, AstaGuru reserves the right to terminate the transaction and cancel the Sale.

7. DELIVERY AND COLLECTION OF PURCHASED LOT

7.1 Subject to receipt and clearance of the Total Purchase Price, AstaGuru shall ship the Lot to the Buyer within 7 Days from receipt of the Total Purchase Price ("Date of Payment").

7.2 All delivery durations / periods mentioned shall only be an estimate based on past experience and estimates given by our delivery partners and shall not be construed to be a guarantee.

7.3 Subject to receipt and clearance of the Total Purchase Price payable by the Buyer, the Buyer may also opt to collect the Lot from AstaGuru at his own expense and responsibility.

7.4 Any Buyer who opts to collect the Lot from AstaGuru under Clause 7.2 but has not collected the said Lot within 30 days from the Date of Payment shall be charged a demurrage/storage fee at 2% per month on the Total Purchase Price of the Lot calculated from the Date of Payment.

7.5 The Buyer shall be liable to insure the Lot against any damages or losses in transit.

7.6 Unless the description of the Lot stipulates otherwise, all purchased Lots are packed & dispatched as per AstaGuru's determination of the best mode of shipping. However, if the Buyer prefers an alternative, the same may be implemented at the Buyer's cost & responsibility. AstaGuru will invoice the buyer for costs incurred in relation to the foregoing and shall not incur any responsibility for any damage that may be caused to the Lot during transit.

7.7 In the case of international shipments, International Chamber of Commerce (hereinafter: ICC) EXW (Mumbai), Incoterms 2020 shall be applicable to these Terms & Conditions of Sale.

7.8 Every sale shall be completed in accordance with the provisions of law as may be applicable from time to time. In particular, in the case of items covered under the Antiquities & Art Treasures Act, 1972, as also any vehicles, etc. covered under the Motor Vehicles Act, 1988, and the amendments as may be made from time to time, the transfer of ownership shall occur only after statutory requirements are complied with, and not before. The timelines for delivery shall commence only after the requirements of law have been complied with.

8. EXTENT OF ASTAGURU'S LIABILITY

8.1 The description of the Lot, as contained on the Website is to the best of AstaGuru's opinion and as represented by the source. Bidders are advised to engage and consult with independent professionals / experts on the same.

8.2 AstaGuru shall not be liable for any damage or loss during transit of the Lot. Such losses must be covered by the Buyer as provided under Clause 7.4.

8.3 AstaGuru shall not be liable in case the Website has any technical problems, including for any failure or delay in executing the bids placed via the Website.

8.4 AstaGuru shall not be liable for the rejection of any bids received post the stipulated closing time of the bid. AstaGuru acknowledges that there may be a lag period between the Bidder placing the bid and the same being received and registered by AstaGuru. Bidders are advised to safeguard against such lags in placing individual bids by updating their account with the relevant Proxy Bid.

8.5 AstaGuru and any of its affiliates and (as applicable) their respective directors, officers, employees, representatives and advisors shall not be liable for any errors or omissions on the Website, in the catalogue or in any marketing communication.

8.6 Each and every obligation under these Terms & Conditions of Sale shall be treated as a separate obligation and shall be severally enforceable as such in the event of any obligation or obligations being or becoming unenforceable in whole or in part. To the extent that any provision or provisions of these Terms & Conditions of Sale are unenforceable, they shall be deemed to be deleted from these Terms & Conditions of Sale and any such deletion shall not affect the enforceability of the remainder of these Terms & Conditions of Sale not so deleted provided the fundamental Terms & Conditions of Sale are not altered.

TERMS AND CONDITIONS OF SALE

8.7 AstaGuru shall made an honest endeavour to ensure that the Sale goes through properly and the title of ownership is transferred to the Buyer, and shall assist the Buyer in completing any statutory compliances as may be required. However, AstaGuru shall not be liable and cannot be held responsible for any statutory compliances which may fail for no fault of AstaGuru. It shall primarily be the Buyer's responsibility to ensure all statutory compliance.

9. EXTENT OF BUYER'S LIABILITY

9.1 Securing the winning bid shall be deemed to result into an enforceable contract of sale between AstaGuru and the said Bidder in accordance with these Terms and Conditions of Sale.

9.2 All Lots offered in an AstaGuru Auction are in its 'present/current condition' encompassing all existing faults and imperfections. Bidders are advised to inspect each Lot carefully before bidding.

9.3 The Buyer shall be liable for all the packing, insurance, shipping or handling charges in connection with the sale of the Lot.

9.4 The Buyer shall be liable for any duties or taxes in addition to the Total Purchase Price under Clause 6.2 in connection with the sale of the Lot.

9.5 All Lots classified as Antiquities or Art Treasures under the Antiquities and Art Treasures Act, 1972 are non-exportable and cannot be taken out of India. Any attempt to export such a work without the express permission of Archaeological Survey of India (ASI) shall entirely be at the Buyer's risk.

9.6 All Lots deemed to be a 'Notified Antiquity' under the Antiquities and Art Treasures Act, 1972 need to be registered with ASI. After such a Lot is sold at the auction, it is the Buyer's responsibility to intimate the ASI of such transfer.

9.7 Due to the unpredictable nature of internet/Mobile App data network, there may be a lag period between the time of the Bidder placing the bid, and it being received/registered by AstaGuru's server. Although the Bidder may have placed a bid within the stipulated closing schedule, nonetheless, AstaGuru receives the transmitted bid post the closing schedule; in that event the bid will be rejected under such circumstances. It shall be the Bidder's responsibility to update his account with the relevant Proxy Bid in order to safeguard any lag-oriented delays while placing individual bids.

10. GOVERNING LAW AND DISPUTE RESOLUTION

10.1 These Terms & Conditions of Sale shall be governed by and construed in all respects in accordance with the Applicable Laws of India, as amended from time to time [without giving effect to its principles of conflict of laws]

10.2 Any dispute, claim or controversy whatsoever arising out of or in connection with or relating to these Terms & Conditions of Sale, including the existence, breach, termination or invalidity thereof ("Dispute"), shall first be attempted to be resolved by good faith negotiations between the respective senior executives of the Parties who have the authority to settle such Dispute. Negotiations pursuant to this clause shall be requested by either Party by notice to the other Party in writing.

10.3 In the event that any Dispute is not resolved through negotiations in accordance with Clause 10.2 above within 14 (fourteen) days after one Party has served a written notice on the other Party requesting the commencement of negotiations, either Party may elect to refer the dispute to mediation by a Sole Mediator, who shall either be an Advocate having at least 10 years' practice at the Bombay High Court with experience or training in Mediation, or a retired High Court Judge. The expenses for Mediation shall be borne equally by the Parties. The Mediation can take place at any venue mutually convenient to the Parties or even online through a video-conferencing application or any other suitable platform or application.

10.4 In case of the failure of the mediation proceedings, any dispute arising out of or in connection with this Agreement, including any question regarding its existence, validity or termination, shall be referred to and finally resolved by arbitration in accordance with the Arbitration Rules of the Mumbai Centre for International Arbitration ("MCIA Rules"), which rules are deemed to be incorporated by reference in this clause. The seat of the arbitration shall be Mumbai. The Tribunal shall consist of one arbitrator, appointed with the mutual consent of both parties. The language of the arbitration shall be English. The law governing this arbitration agreement shall be The Arbitration & Conciliation Act, 1996, or any statutory amendment or modification thereof. The law governing the contract shall be the Indian Contract Act, 1872, or any statutory amendment or modification thereof. All the costs and fees to be borne by the parties to these Terms & Conditions of Sale in equal measure without recourse to recovery of costs. Any reference to Arbitration under the terms of these Terms & Conditions of Sale, shall be made by either Party in writing. The Courts in Mumbai shall have exclusive jurisdiction in relation to any court proceedings, arising under, out of, or in relation to the arbitration. All costs related to the Arbitration shall be borne by both the Parties equally.

10.5 Each of the Parties hereby acknowledges and agrees that its failure to participate in arbitration proceedings commenced pursuant to Clause 10.4 above in any respect or to comply with any request, order or direction of the arbitrator shall not preclude the arbitrator from proceeding with such arbitration and/or making a valid final award.

10.6 The decision/ award of the arbitrator shall be made in writing and shall be final and binding on the Parties. The Parties shall submit to the arbitrator's award and the same shall be enforceable in any competent court of law.

10.7 All notices or other communications to be given under these Terms & Conditions of Sale shall be made in writing and by letter to the Registered Address of AstaGuru or by email to legal@astaguru.com; and shall be deemed to be duly given or made when delivered (in the case of personal delivery).

11. MISCELLANEOUS

11.1 By participating in any auction, the Bidder acknowledges and accepts that he is bound by these Terms & Conditions of Sale, as may be updated from time to time on the AstaGuru website at www.astaguru.com. AstaGuru can make changes to these Terms and Conditions of Sale from time to time without any prior notification. It shall be the Bidder's responsibility to make himself aware of the updated Terms and Conditions of Sale, if any before an AstaGuru Auction.

11.2 Each and every obligation under these Terms and Conditions of Sale shall be treated as a separate obligation and shall be severally enforceable as such in the event of any obligation or obligations being or becoming unenforceable in whole or part. To the extent that any Clause of these Terms and Conditions of Sale are unenforceable, they shall be deemed to be deleted and any such deletion shall not affect the remainder of these Terms and Conditions of Sale not so deleted, provided the fundamental terms of these Terms and Conditions of Sale are not altered.

11.3 AstaGuru reserves the rights to store, engage with, and use all the data shared by a Registered Bidder across all formats, including but not restricted to – website registrations, social lead generation forms, search engine lead forms, etc.

11.4 AstaGuru does not sell the personal information of its Registered Bidders. AstaGuru, however, does share personal information with third parties for the purpose for marketing and analytics services to create and improve its marketing activities, its own services and provide a better experience to its clients/customers.

11.5 Until the Buyer pays the Total Purchase Price to AstaGuru, no title, right of ownership or otherwise shall be transferred in favour of the Buyer.

11.6 AstaGuru reserves the right to store, maintain and use any data as it may collect before, during or after any auction to provide any service in the present or future. AstaGuru shall also have the right to use such data as it may see fit in order to analyse, improve and market its services. These data shall include any personal information, auction data, bid history, pricing history, etc.

FAQ

1: What is a Condition Report?

A: All Lot are dispatched in its 'present/current condition', furthermore the lots are sold and shipped in their respective original form, which includes any flaws or age oriented wear and tear. AstaGuru strongly urges all bidders to inspect the lots to their satisfaction and not be dependent on the illustrations and description stated in the catalogue, which may be deemed as AstaGuru's opinionated statements in their truest form.

2: What are the various Modes to Bid?

A: Bidding Online: All bidders can select and add the lots of their interest in 'My Auction Gallery' and place bids upon the relevant notification (in case they have been out bid in a lot that is being pursued).

B: Phone Bidding: AstaGuru will provide Phone Bidding facility based on the availability of phone lines and available staff capacity. While bidding telephonically a team member will assist the bidder and place bids on their behalf, once we have received a confirmation.

For quality control reasons the calls may be recorded for future reference.

C: Mobile App Bidding:

All bidders can download the AstaGuru App from i Tunes App store or Google Play store.

AstaGuru App is available without any charge.

Once the App is downloaded and account verified bidders may place their bids via Astaguru's Mobile App.

D: Written/Proxy Bids:

Bidders can place bids on lots of their interest by submitting the written bids form (available at the final section of the catalogue) or by updating their account online on AstaGuru's website/Mobile App.

All form of written bids need to be communicated 24 hours prior to the auction's start time.

3: What are the applicable additional charges?

A: All post sales charges are borne by the buyer, this includes packaging, insurance, shipping and handling charges.

Shipping will be charged as per all the applicable parameters such as weight and distance.

Lot winners can arrange for their lots to be handled at their own discretion, however all required formalities and documentation must be completed prior to taking possession.

4: What are the various Duties & Taxes applicable?

A: All applicable Duties & Taxes are borne by the Buyer.

I: All sales in India will attract GST.

II: No GST applicable on International Sale.

III: Import Duties if applicable are specified explicitly in the description section.

5: Procedure in case goods/lots are damaged in transit?

A: Bidders are requested to inform AstaGuru about any damage incurred while the goods/lots are being shipped. Intimation about the same must be communicated within 2 days of taking custody of the goods/lots. Any grievances after the stipulated timeframe will not have any validation as per AstaGuru's liability and will be considered as a null and void claim.

Please contact AstaGuru for any further clarification.

INTERNATIONAL ICONIC

Closing Schedule for July 20, 2024

AUCTION CLOSING

For your convenience, especially if you are bidding on multiple lots, lots are scheduled to close at different times on July 20, 2024.

Bidding terminates for the specified lot groups in accordance with the bid closing schedule. In the event a bid is placed under three minutes from the closing schedule of the lot, the closing time for that lot will be reset to three minutes. This process shall continue until there are no further bids placed under three minutes remaining for the end of the auction. Under such circumstances of closing extension, bidding on the lot shall only end if no bid is recorded during the duration of the granted extension.

Lots have been allotted into groups, and the closing schedule for the various groups is as follows:

Groups	1	2	3	4
Lot Numbers	1 - 6	7 - 12	13 - 18	19 - 25
Closing Time (IST)	8:00 pm	8:30 pm	9:00 pm	9:30 pm
Closing Time (US EASTERN Time)	10:30 am	11:00 am	11:30 am	12:00 pm
Closing Time (US WESTERN Time)	7:30 am	8:00 am	8:30 am	9:00 am
Closing Time (UK Time)	3:30 pm	4:00 pm	4:30 pm	5:00 pm
Closing Time (JAPAN)	11:30 pm	12:00 am	12:30 am	1:00 am
Closing Time (HONG KONG)	10:30 pm	11:00 pm	11:30 pm	12:00 am

AstaGuru
India's Premium Auction House

You're Invited...

Explore the potential for your prized collections
with our world-renowned auctions.

Modern Art | Contemporary Art | International Art | Remarkable Silver & Heirlooms | Exceptional Timepieces | Jewellery & Ornaments



TYEB MEHTA
Diagonal, 69 x 59 in,
Oil on canvas, 1973
Winning Bid: ₹ 25,29,41,062



SUBODH GUPTA
Untitled (Ed: Unique)
Stainless steel and utensils, 2014
Winning Bid: ₹ 1,79,08,605



PIERRE-AUGUSTE RENOIR
Baigneuse Assise, 17.1 x 14.3 in
(43.4 x 36.3 cm), Oil on canvas
Winning Bid: ₹ 5,44,14,607



TIFFANY & CO.
A Pair Of Art Deco
Silver Fruit Bowls
Winning Bid: ₹ 16,79,263



ROLEX
18K Yellow Gold & Diamond Oyster
Perpetual Lady Datejust Wristwatch
Winning Bid: ₹ 34,15,500



An Important Two Row Zambian
Emerald Bead Necklace From
A Reputed Family
Winning Bid: ₹ 1,37,65,500

Welcome to an elite community of sellers who have found
the right collectors for their precious pieces.

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