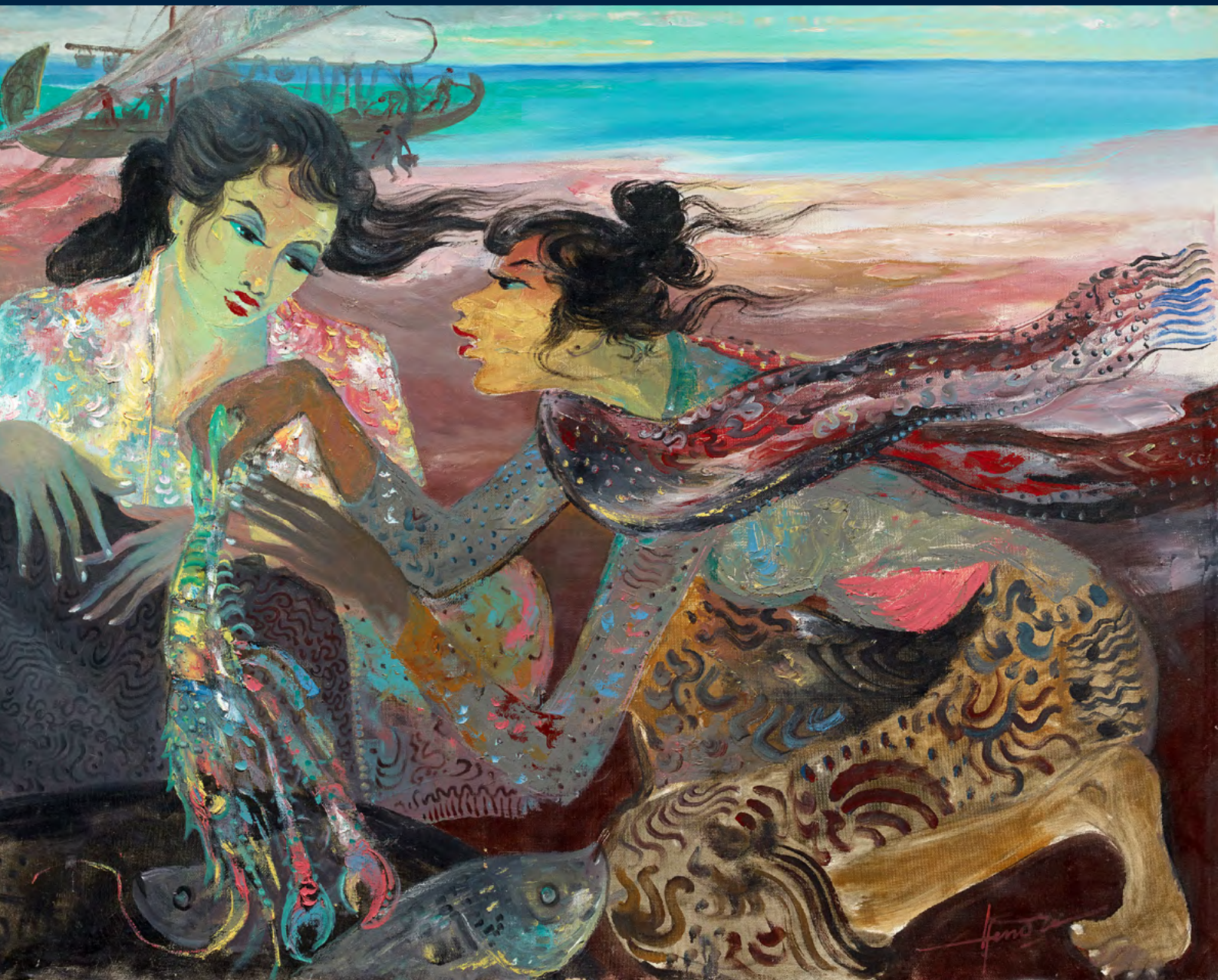




ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS



INDONESIAN ART

8TH OF DECEMBER 2015



ZEEUWS VEILINGHUIS

Z E E L A N D A U C T I O N E E R S

INDONESIAN ART

AUCTION: Tuesday December 8 2015
1.30 PM (CET)

VIEWING: Friday December 4 1 PM - 5 PM
Saturday December 5 10 AM - 4 PM
Monday December 7 10 AM - 5 PM
Tuesday December 8 10 AM - noon

For those who are living overseas,
it is also possible to visit by appointment.

INQUIRIES: René de Visser
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Fax. +31 118 650 682
info@zeeuwsveilinghuis.nl

Cover illustration:

Front: lot 45
Back: lot 76

INTRODUCTION



Dear art lover,

One of the nice aspects of running an auction house is that there are always surprises. Nearly all paintings that are offered now are fresh to the art market. Moreover, I didn't even know that they existed! We selected ca. 100 lots out of the hundreds that we saw the last months.

This time we not only have great paintings by Indo-European artists, but also strong pieces of Indonesian artists. Not easily to miss is the masterpiece by Hendra Gunawan. It's depicted on the cover of this catalogue. In my opinion one of the most refined works of him with marvellous colours. Also the painting by Sudjojono is one to mention. It showed up here totally unexpected. Modern Indonesian artists are not commonly found here in the Netherlands, so we are excited to have them in our auction. Beside that, we have two really big paintings: a modern Balinese painting by I. Reneh and an impressive landscape by Raden Basuki Abdullah.

From the Indo-European artists there are star lots by Isaac Israels, Willem Dooyewaard en Rudolf Bonnet.

Furthermore we offer a large variety of paintings. With estimates between € 100 to € 150.000 there is enough to choose.

Especially I want to thank Gianni Orsini for his research and for sharing his art-historical knowledge with us.

I hope you enjoy reading this catalogue and wish you a good auction!

Yours sincerely,

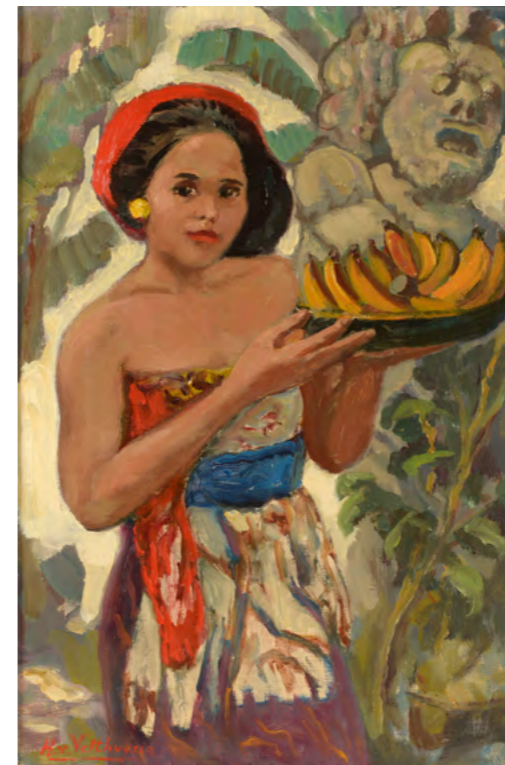
Ir. René de Visser
Director



1
HENRY VAN VELTHUYSEN (1881-1954)
'Kampong', signed lower left, board, 60 x 44 cm.
€ 400-600



3
HENRY VAN VELTHUYSEN (1881-1954)
'Kampong life', signed lower left, board, 60 x 44 cm.
€ 400-600



2
HENRY VAN VELTHUYSEN (1881-1954)
'Balinese woman with bananas',
signed lower left, canvas, 60 x 40 cm.
€ 300-500



4
HENRY VAN VELTHUYSEN (1881-1954)
'Man in Indonesian landscape',
signed lower left, canvas, 60 x 50 cm.
€ 400-600



5
LUCIEN FRITS OHL (1904-1976)
'Temple entrance with flamboyant',
signed lower right, board, 60 x 50 cm.

€ 1.750-2.250



7
LUCIEN FRITS OHL (1904-1976)
'Boats', signed lower right, water colour, 55 x 43 cm.

€ 500-700



9
LUCIEN FRITS OHL (1904-1976)
'Streetview with betjak',
signed lower right, board, 39 x 50 cm.

€ 2.000-3.000



11
LUCIEN FRITS OHL (1904-1976)
'Pasar',
signed lower right, board, 30 x 24 cm.

€ 500-700



6
LUCIEN FRITS OHL (1904-1976)
'Satay seller', signed lower right, board, 50 x 40 cm.

€ 1.000-1.250



8
LUCIEN FRITS OHL (1904-1976)
'The harvest', signed lower right, water colour, 33 x 23 cm.

€ 300-400



10
LUCIEN FRITS OHL (1904-1976)
'Under the flamboyant',
signed lower right, board, 38 x 51 cm.

€ 700-900



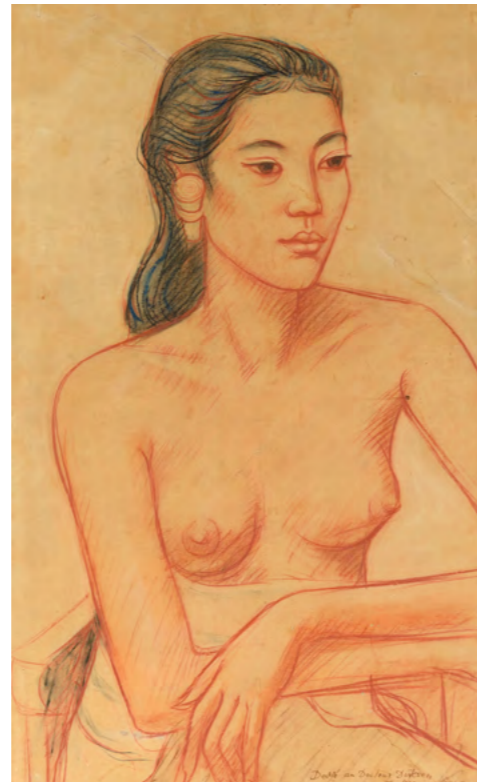
12
LUCIEN FRITS OHL (1904-1976)
'Street vendors',
signed lower right, board, 30 x 24 cm.

€ 500-700



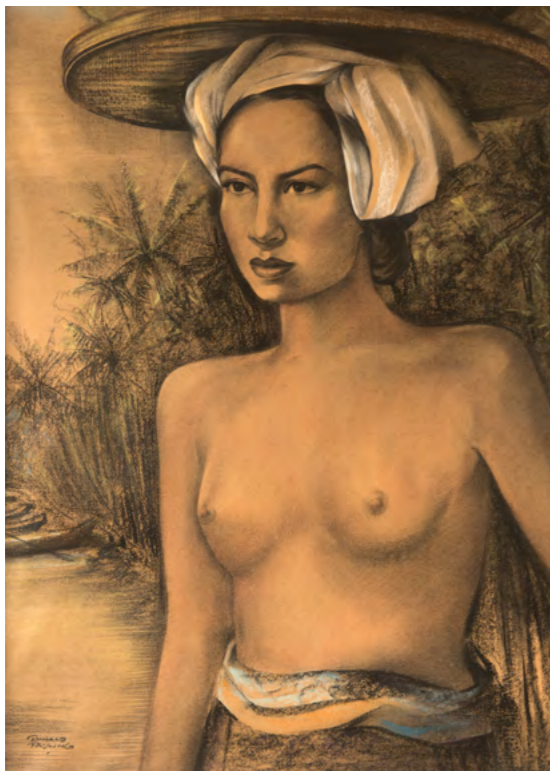
13
WILLEM CAREL (WIM) DE VISSER (1910-1980)
'Wife of the artist', signed lower right and dated 1947
Den Haag, drawing, 34 x 24 cm.

€ 300-500



15
THEO MEIER (1908-1982)
'Ni Made Pegi, wife of the artist', signed lower right and dated 1948, chalk on paper, 69 x 42 cm.

€ 1.000-1.500



14
RONALD HENRY ARTHUR FRIJLING
(1917)
'Balinese woman',
signed lower left, chalk on paper, 62 x 44 cm.

€ 300-400



16
RUDOLF BONNET (1895-1978)
'Woman', signed lower left,
chalk drawing, 44 x 29 cm.

€ 700-900



17
ADRIEN-JEAN LE MAYEUR DE MERPRES (1880-1958)
'Ni Pollok',
signed lower right,
mixed media, 36 x 26,5 cm.

€ 8.000-12.000



18
 WILLEM IMANDT (1882-1967)
 'Sawah', signed lower left, canvas on board, 55 x 61 cm.

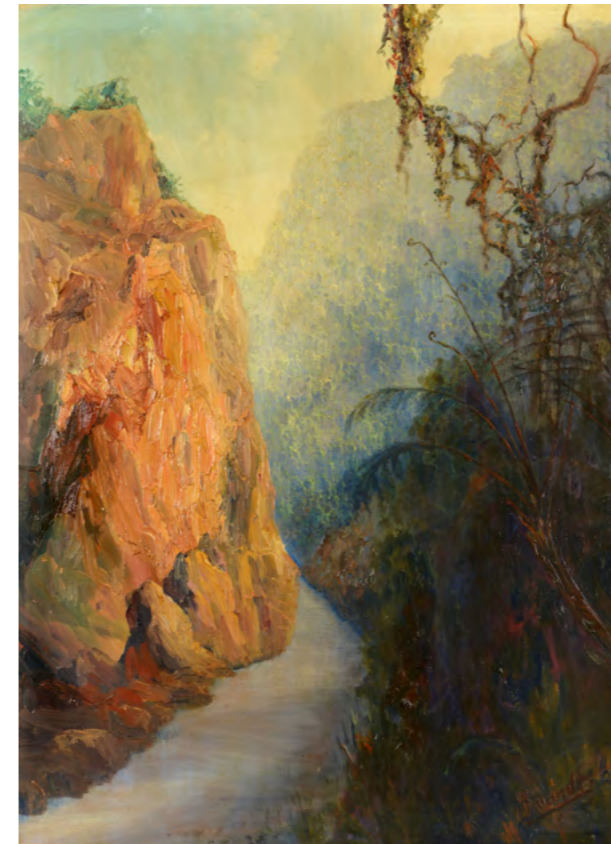
€ 1.000-1.250



19
 WILLEM IMANDT (1882-1967)
 'Mountain landscape, Preanger', signed lower right, canvas, 50 x 70 cm. Executed around 1920.

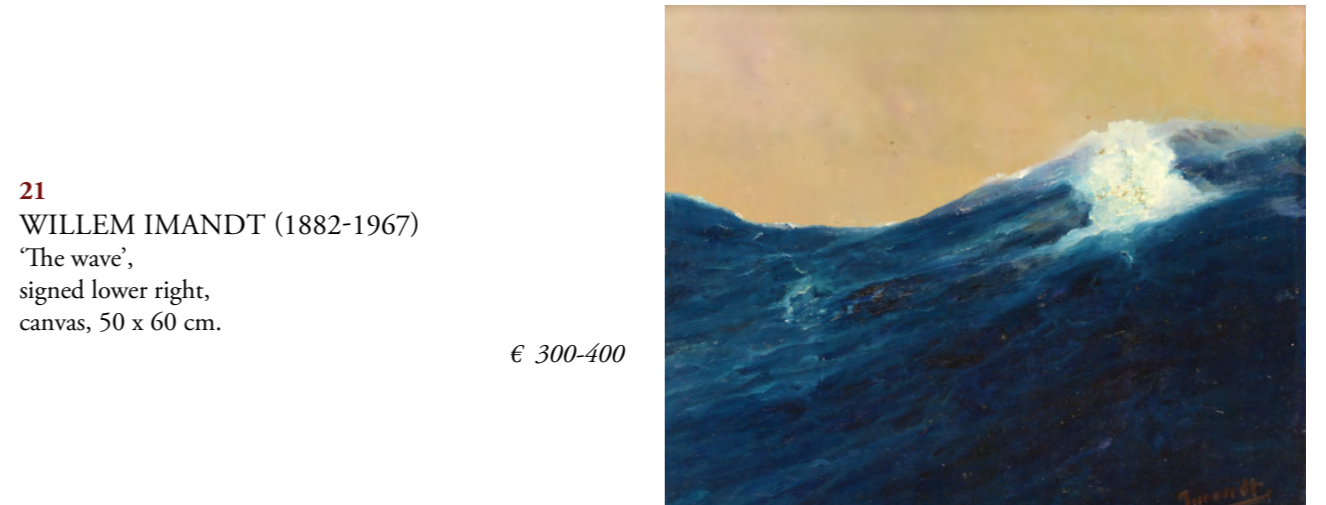
Literature: Van der Velde, P., monograph 'Willem Imandt. De Indische Romantiek van een Zeeuws Vlaamse schilder', published in Zeeuws Tijdschrift 1-2, 2015, p. 58-89.

€ 1.750-2.250



20
 WILLEM IMANDT (1882-1967)
 'Mountain path', signed and dated '28 lower right, canvas, 80 x 60 cm.

€ 1.200-1.600



21
 WILLEM IMANDT (1882-1967)
 'The wave', signed lower right, canvas, 50 x 60 cm.

€ 300-400



22
 WILLEM IMANDT (1882-1967)
 'Storm at sea', signed lower right, canvas on board, 41,5 x 81 cm.

€ 500-700



23

SINDUDARSONO SUDJOJONO (1913-1986)

'Horse carriage in mountain landscape with banyan tree', signed lower left and dated 1983 upper left, canvas, 50 x 70 cm.

See for a painting with a nearly identical view: Sidharta, A., 'S. Sudjojono: Visible Soul', Museum S. Sudjojono, Jakarta, Indonesia, 2006, p. 264.

€ 25.000-35.000

SINDUDARSONO SUDJOJONO (1913-1986)

Born in Kisaran, Sumatra, S. Sudjojono (1913-1986) is undoubtedly one of the most important figures in the history of modern Indonesian art. One of Sudjojono's biggest contributions to Indonesian Art is unarguably his view that art of Indonesia should reflect the character of the land and its people. When Mooi Indië (Beautiful Indies) – a style which depicted the idealized representation of Indonesia with beautiful landscapes and sceneries – was the dominating art style during the early 20th century, S. Sudjojono strongly rejected the style and coined the term Mooi Indië as a sinister remark to that particular style of paintings. He continued working in the style of works which represent Indonesia at that time, portraying Indonesian people in their everyday life activities.

Sudjojono's point of view in art was also further disseminated in his involvement in the establishments of several significant art associations during the colonial period. Amongst others, he was one of the founders of PERSAGI (Association of Indonesia Drawing Specialists, 1938). His involvement in these associations was done together with many other leading artists at that time, including Affandi, Agus Djaya, Henk Ngantung and Hendra Gunawan. These associations undoubtedly played an important role in the formation and development of modern Indonesian Art. Sudjojono was a prolific artist and writer. His artistic oeuvre covers a wide spectrum, from paintings, sketches, drawings, public art and reliefs as well as ceramic works. (Source: ssudjojonocenter.com)

At first sight, the current painting seems to be another typical example of Mooi Indië art; the Holy Trinity (as Sudjojono himself cynically described it) of volcanoes, sawahs and palm trees... they are all present. But when one takes a closer look, the colour palette and expressionist brush stroke clearly transcend the souvenir oeuvre of any self-taught Beautiful Indies painter. Instead, it betrays the hand of the master. What's more, Sudjojono purposely shows uncensored details from an Indonesian reality, details that would not fit in the romanticized conception of Beautiful Indies paintings. The electricity pole, the irrigation channel, and the hierarchy of the master, seen from the back, wearing a hat, inspecting the work of the labourer.

The current lot is in fact a intriguing amalgamation of demonstrating this realism of daily life, and at the same time, it is Sudjojono sharing his great sense of pride with the viewer, a deep-rooted love for his home-country Indonesia, expressed with utmost subtlety. The sacred Banyan tree, symbolizing the power and unity of Indonesia, is indispensable in the panoramic composition. The tree is both a silent witness and an impressive guardian of the beauty of this sunlit landscape, somewhere outside Jakarta.



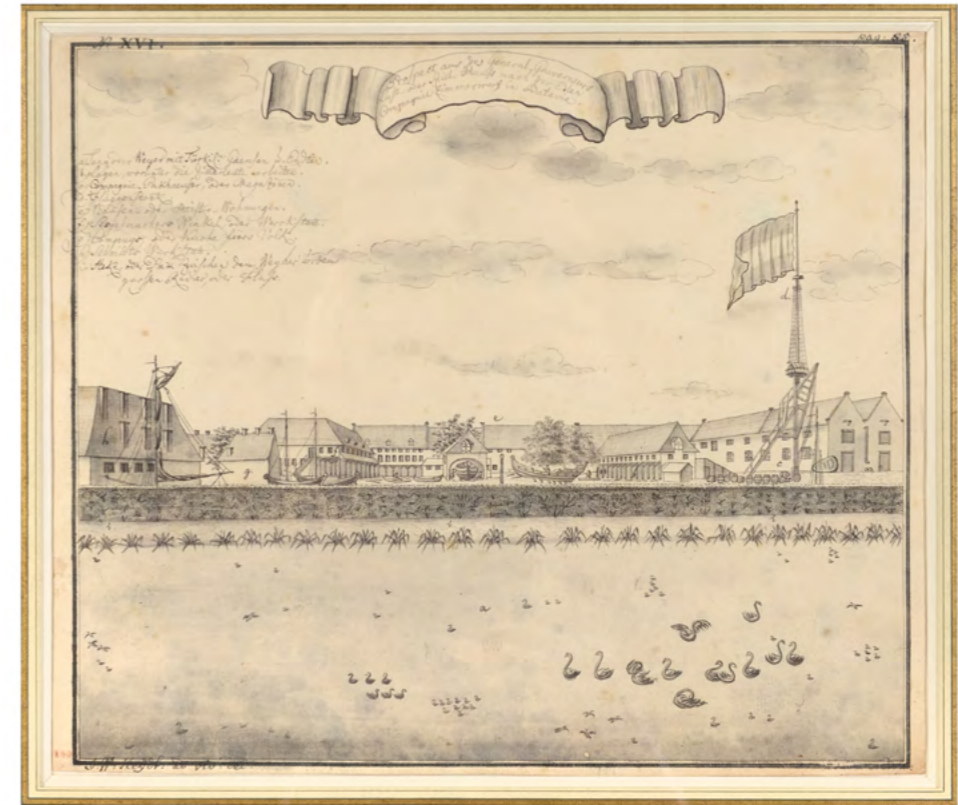
24
MARIUS BAUER (1867-1932)
 'Godsdienstig feest op Bali' ('Religious feast on Bali'), signed, etching, 51,5 x 66,5 cm.
 This lot and lot 25 are made in 1925 on request of the 'Comité van het Indisch Huldeblijk' for the silver wedding anniversary of HM Queen Wilhelmina and prince Hendrik.

€ 500-700



25
MARIUS BAUER (1867-1932)
 'Wajong Wong', signed, etching, 51,5 x 66,5 cm.

€ 500-700



26
JOHANN WOLFGANG HEYDT (ACTIVE IN BATAVIA, 1737-1741)
 'The ships wharf of the V.O.C. at Batavia, seen from the 'Lusthuis' of the Governor-General', signed lower left, pen and brush in grey and black ink, grey wash, 24 x 28 cm. Unframed.

The present sheet is a preparatory drawing for ill. XVI (p. 46) in Heydt's book 'Allerneuester geographisch- und topographischer Schau-Platz von Africa und Ost-Indien, oder, Ausführliche und wahrhafte Vorstellung und Beschreibung von den wichtigsten der Hollandisch-Ost-Indischen Compagnie in Africa und Asia zugehörigen Landere, Kusten und Insulen in accuraten See- und Land-Karten', Nuremberg, 1744.

€ 2.000-2.500



27
LEE MAN FONG (1913-1988)
'Eating herring',
signed lower right MF, etching, 53,5 x 19,5 cm.

€ 400-600



28
FIVE LARGE PHOTOS OF BATAVIA
Ca. 1900. Afm. ca. 18 x 24 cm.
Provenance: De Siso family.

€ 100-200



29
FOUR BOOKS
'Paintings and Statues from the Collection of President Sukarno of the Republic of Indonesia', Toppan, Tokyo, 1964. Part I, II, III and IV.

€ 100-150



30
HENDRIK PAULIDES (1892-1967)
'Fruit seller',
hand signed and 'no. 6' lower right, dated '24,
lithograph, 55 x 44,5 cm.

Literature: Haks & Maris,
'Lexicon of foreign artists who visualised Indonesia',
Utrecht 1995, p. 385, no. B247, illustrated (full page).

€ 200-300



31
PHOTO BOOK
Ca. 122 photos, Indonesia,
around 1903.

€ 200-300



32
DIRK HOMBERG (1885-1952)
'Pasar',
signed lower right,
etching, 22,5 x 20 cm.

€ 100-150



33
JACKET OF A NOBLEMAN
With Arabic text on the inside.
South Sumatra, Palembang, 1900-1940.

€ 100-300



34
THREE CLOTHS
One Indonesian, two Burmese. Ca. 1900.

€ 70-90



35
FOUR INDONESIAN CLOTHS
One with coins dated 1951/1952.

€ 150-200



36
 GERARD PIETER ADOLFS (1898-1968)
 'In de tuin van Java' ('In the garden of Java'),
 signed lower right and dated '37, panel, 60 x 80 cm. Verso original label by Adolfs with title and no. 552.

€ 4.000-6.000



38
 GERARD PIETER ADOLFS (1898-1968)
 'Men with fighting roosters', signed and dated '34 lower left, canvas, 35 x 45 cm. **Exhibited:** Surabaya, January 1935.
Literature: Eveline Borntraeger & Gianni Orsini, Gerard Pieter Adolfs (1898-1968), The Painter of Java and Bali, Wijk en Aalburg, 2008, p. 182, this painting can be seen on the b/w picture, second to the right.

€ 2.000-3.000



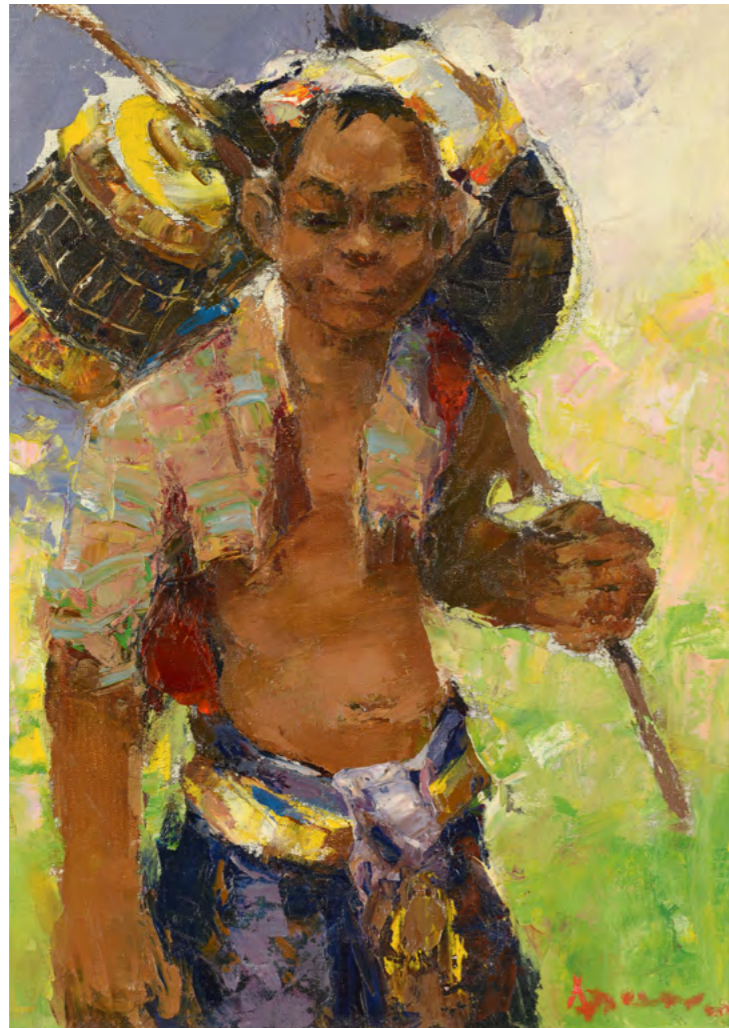
37
 GERARD PIETER ADOLFS (1898-1968)
 'Rice harvest', signed lower left, canvas, 60 x 80 cm.
 This painting will be shown on a calendar which will be published by Moesson magazine (NL).

€ 6000-8000



39
 GERARD PIETER ADOLFS (1898-1968)
 'Landscape with kampong and people in the distance',
 signed lower left, canvas, 50 x 70 cm.

€ 1.000-1.500



40
GERARD PIETER ADOLFS (1898-1968)

'Dessa Katjong', signed lower right,
inscribed with title, dated '51 and numbered No 58, on the reverse, canvas, 40 x 30 cm.

Provenance: directly from the estate of the artist. **Exhibited:** Galerie d'Orsay Paris 1951. **Literature:** E. Borntraeger-Stoll & G. Orsini, Gerard Pieter Adolfs - The Painter of Java and Bali, 1898-1968, Wijk en Aalburg 2008, p. 391 (oeuvre catalogue).
€ 3.000-4.000



41
LEONARDUS JOSEPH (LEO) ELAND (1884-1952)

'Picknicking', signed lower left, canvas, 32 x 56 cm.

€ 400-500



42
ERNST DEZENTJÉ
(1885-1972)

'Indonesian landscape',
signed lower right,
canvas, 60 x 90 cm.

€ 500-700



43
ERNST DEZENTJÉ
(1885-1972)

'Coastal view',
signed lower right,
canvas, 50 x 76 cm.

€ 400-600



44
HUGO VILFRED PEDERSEN
(1870-1959)

'Batak houses on the Paya-Jambo
plantation', signed lower right,
canvas, 55 x 73 cm.
Verso dated 1901.

€ 500-600



45
 HENDRA GUNAWAN (1918–1983)
 'Selling the lobster',
 signed lower right,
 canvas, 100 x 126 cm.

Provenance: Collection Jacob Vredendregt, Jakarta, friend of the artist.
 Vredendregt provided the materials that were needed to make paintings during Gunawans stay in prison.
 Purchased from Vredendregt by the present owners in 1974.

€ 100.000-150.000

HENDRA GUNAWAN (1918–1983)

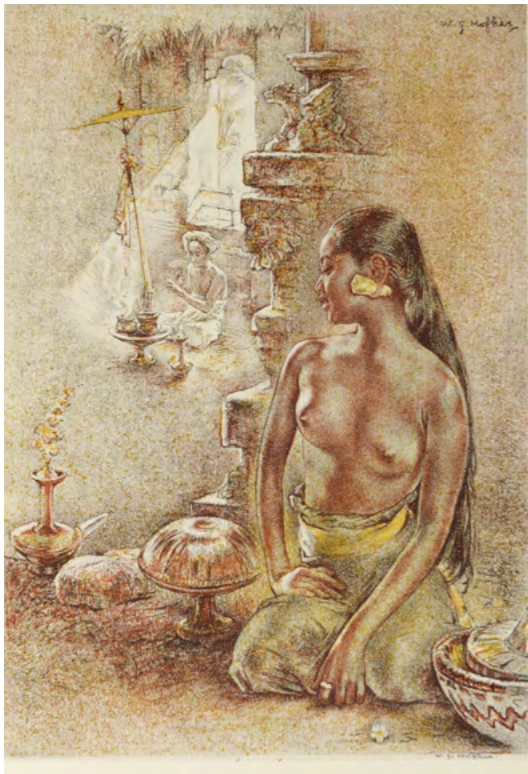
Hendra Gunawan was one of the greatest modern artists of Indonesia. He is known for his caricaturist, colorful style of painting that draws on an expressionist background. A highly principled man, he was imprisoned for his communist beliefs, and his work kept out of the public eye for close to four decades.

Hendra Gunawan was born to Raden Prawiranegara and Raden Odah Tejaningsih in Bandung, West Java. He began drawing very early on, using everyday objects such as fruits, flowers, and pictures of movie stars as his models. He had begun making landscapes by the time he was in the seventh grade, studying at Pasundan High School. Gunawan decided not to restrict himself to painting, and in 1938 began to teach himself sculpture. The painter Affandi was a big influence on Gunawan as well, and they were to form the "Kelompok Lima Bandung" (The Bandung Group of Five) with Barli, Sudarso, and Wahdi in 1950. During the Japanese invasion of Indonesia, Gunawan spent time teaching young students painting and sculpture. He held a one-man show in 1946 at the KNIP building in Yogyakarta. A few years later, he teamed together with a number of other Indonesian artists to create the Indonesian Fine Arts Academy.

Gunawan was eventually imprisoned in 1965 after there was an attempted coup against Sukarno. His crime was to have been involved with The Institute of Popular Culture, which happened to be associated with the ex-Indonesian Communist Party. He kept himself busy through his time in jail by painting. There also exist sketches from his time there made in pencil or ink on paper. Gunawan was eventually released in 1978 and moved to Bali. He was in the process of painting a selfportrait when he fell ill and died in 1983.

The oeuvre of Hendra mostly consists of symbolic themes, visualized in a surreal and multi-colored setting of working people, mainly women. The wayang topeng was a beloved theme of Hendra too, with the Javanese and Balinese masks embodying the symbolism and ancient culture of Indonesia. Hendra typically used pastels and saturated colors, and backgrounds in his paintings often include views of the rugged nature of Java and Bali.

In the current lot, we see a woman offering a lobster and some fish to another woman. In the background we see a beach with a fishing boat, suggesting that the sea animals have just been caught. The hard exterior of a lobster acts as a protective sheath and is symbolic of the guard that people tend to put up in order to protect themselves. In addition to safeguarding, the lobster symbolizes strength of character in the form of resolution, self-control, nobility, and regeneration. The woman offering the lobster is kneeling, looking determined, and she is painted in greyish tones, almost as a chameleon, clearly putting the emphasis on the woman on the left. The woman being offered the fresh lobster, has a slightly undetermined look in her eyes, as if she is wondering what to do. This painting might symbolize a woman and her 'voice inside' (being the kneeling lady), encouraging the woman to be resilient, untouchable, and powerful. It seems as if the woman accepts this encouragement. Despite her insecure gaze, her kebaya blouse and her skin tone have lit up, and her posture and hands could not be more elegant. With this painting, Hendra honors and celebrates the beauty and power of Indonesian women.



46
WILLEM GERARD HOFKER (1902-1981)
 'Ni Asoeg', hand signed lower right,
 lithograph, 33 x 23 cm. Unframed.

€ 300-400



48
WILLEM GERARD HOFKER (1902-1981)
 'Balinese women with offerings', hand signed lower right,
 lithograph, 32 x 22 cm. Unframed.

€ 300-400



47
WILLEM GERARD HOFKER (1902-1981)
 'Balinese dancer', hand signed lower right,
 lithograph, 32 x 21 cm. Unframed.



49
WILLEM GERARD HOFKER (1902-1981)
 'Man at temple entrance', hand signed lower right,
 lithograph, 32 x 22 cm. Unframed.



50
WILLEM GERARD HOFKER (1902-1981)
 'Woman near temple', hand signed lower right,
 lithograph, 33 x 23 cm. Unframed.

€ 200-300



52
WILLEM GERARD HOFKER (1902-1981)
 'Women at temple entrance', hand signed lower right,
 lithograph, 33 x 23 cm. Unframed.

€ 300-400



51
WILLEM GERARD HOFKER (1902-1981)
 'Charming & Beautiful Bali',
 Bali Hotel (KPM) Denpasar, poster, 78 x 50 cm.



53
WILLEM GERARD HOFKER (1902-1981)
 'Ni Asoeg in Ardja', etching, 26,5 x 22,5 cm.
 Premie-ets 1944, Vereniging tot bevordering van
 beeldende kunst.

€ 300-400



54
WILLEM GERARD HOFKER (1902-1981)
 'Ni Kenjoeng', signed and 'epr. d' artiste' lower left, text 'voor Rudolf' lower right, etching, 42 x 28 cm.

€ 600-800



56
WILLEM GERARD HOFKER (1902-1981)
 'Ni Goesti Made Toewi', signed and dated Bali 1949 lower left, etching, 51 x 27,5 cm. Unframed. The colouring could have been done by someone else.

€ 400-500



58
WILLEM GERARD HOFKER (1902-1981)
 'Pont-Neuf', signed and dated Parijs 1966 lower right, conté crayon on paper, 37,5 x 49 cm. The girls are Elena van der Heyde (left) and Ina Levina Adriana de Jager. The Teylers Museum Haarlem has a drawing with a similar view of Pont-Neuf, dated 1954 (nr. KT 2000 065).

€ 1.500-2.000



55
WILLEM GERARD HOFKER (1902-1981)
 'Ni Kenjoeng', signed lower left, etching, 35,5 x 24,5 cm. Unframed. The colouring could have been done by someone else.

€ 250-400



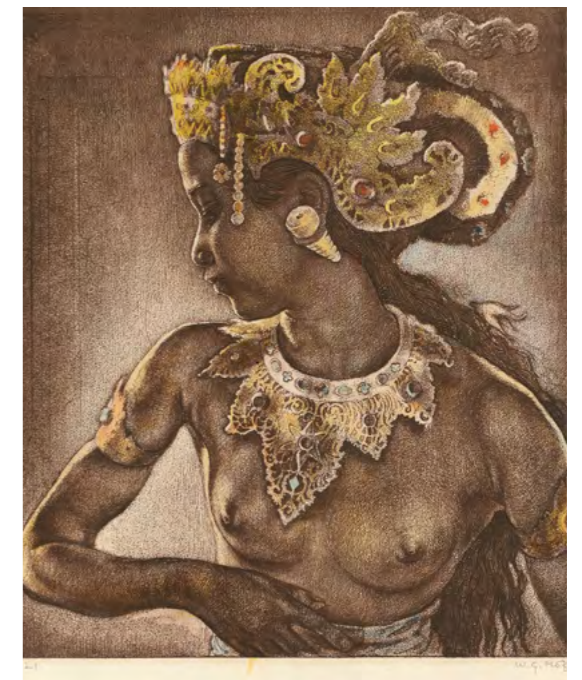
57
WILLEM GERARD HOFKER (1902-1981)
 'Ni Dablig at the Poera Batoe Karoe, Oeboed Bali', signed and dated 1949 lower left, etching, 46,5 x 29 cm. Unframed. The colouring could have been done by someone else.

€ 250-400



59
WILLEM GERARD HOFKER (1902-1981)
 'Portrait of Maria Hofker-Rueter, wife of the artist', signed and 'proefdruk', etching, 36 x 29 cm.

€ 150-200



60
WILLEM GERARD HOFKER (1902-1981)
 'Ni Asoeg in Ardja', signed lower right, etching, 24,5 x 22,5 cm. Unframed. The colouring could have been done by someone else.

€ 200-400



61
RUDOLF BONNET (1895-1978)

'Contadini d'Anticoli'
 signed and dated 1927 upper right, titled upper left
 charcoal, pastel and gouache on paper
 135 x 142 cm

Literature:

Roever-Bonnet, dr. H. de, Rudolf Bonnet, een Zondagskind, Pictures Publishers, Wijk en Aalburg, The Netherlands, 1993, illustrated on p. 94, plate 48.

Exhibited:

- Koninklijke Kunstzaal Kleykamp, The Hague (NL), October-November 1928;
- Rotterdamsche Kunstkring, Rotterdam (NL), November 1928.

€ 20.000-30.000

RUDOLF BONNET (1895-1978)

"This piece truly is a heroic ode to Labour. In a monumental manner, these three figures stand on the ruthless soil, with its jagged boulders. In the middle, the untiring fighter who refuses to be pushed back, ignoring adversity, looking straight ahead towards the future, that compels him not to give up the tethered battle. On his right, the woman that stares at the harsh ground in a resentful way. On his left, the exhausted young son, who is merely occupied with his own fatigue. (...)

The background, which has shaped itself (sometimes a bit too deliberately) toward the contours of the three peasants, like the curving of the little mountain road running parallel with the boy's arm, remains subservient and pleasing because of its fairylike atmosphere."

(Jan D. Voskuil, reviewing Contadini d'Anticoli, in Op De Hoogte, December 1928)

Before Bonnet traveled to the Dutch East Indies in 1928, where he was to become an influential artist, he spent eight years in the small Italian town of Anticoli Corrado, just south of Rome.

He was immersed in their culture, and portrayed the locals and their tough lives with great empathy. Not only the physical size of this work, with the peasants being portrayed in life-size (and betraying Bonnet's background as a mural painter), but also the viewpoint that Bonnet has chosen, indeed give this work a monumental touch. When estimating the horizon, one can conclude that Bonnet has made this work sitting, which gives the 3 Anticolian models an even more untouchable, heroic appearance.

There is a paradox that makes the drawing intriguing. On the one hand, exaggerated proportions of hands and arms, the roughness of the hatching in their faces, emphasizing their worn-out skins as a result of working on the land all day, and the despair that exudes from their gazes. On the other hand, there's the fluent contour lines and the poses that seem to refer to heroes from Roman mythology. Bonnet's early Italian oeuvre, of which the current lot is so quintessential, is often compared to the style of Jan Toorop (1858-1928). The dramatic visualisations, the thick outlines, the stylized form, and taking peasantry as a (metaphoric) theme, all resemble the work of Toorop.

Furthermore, it is well-known that Bonnet was an admirer of the Renaissance. Consequently, his body of work draws parallels with the art of Michelangelo Buonarroti (1475-1564), whom Bonnet considered one of his greatest examples. In this case, the dramatic postures of the peasants seem to refer to 'Gli Schiavi', that Michelangelo made between 1520-1532. Made from Carrara marble, The Slaves are world famous, but contrary to the David, these sculptures are so-called non-finito (purposely unfinished), which gives them an exciting suggestive dimension. Especially the resting young man on the right has a striking resemblance to Michelangelo's Dying Slave, now in the Louvre in Paris.

Rudolf Bonnet, in a letter to his parents, described his Anticoli Corrado oeuvre as "...the story of the still classical peasantry of a people with such an ancient culture behind them. And a race which is bound to disappear." Mrs. de Roever-Bonnet, the artist's niece, argues that Bonnet portrayed characters rather than individuals: "In Anticoli, he [Bonnet] is struck by the harsh life of the peasants, perceiving its beauty, and typifying them during their daily chores." (op. cit., p. 77)

In this monumental interbellum piece, the descendants of the ancient Roman culture are characterized with a primitive beauty that will doubtlessly never disappear.

Gianni Orsini, November 2015

62
 NO LOT



63
I GUSTI MADE BARET (1928)
'Balinese women with offerings',
signed and dated 1985 upper left,
canvas, 67 x 51 cm.

€ 700-900



64
I GUSTI MADE BARET (1928)
'Balinese women with offerings',
signed and dated 1984,
canvas, 67 x 51 cm.

€ 700-900



66
DEWA PUTU BEDIL (1921-1999)
'Pasar',
signed 'Bali Ubud' lower right,
canvas, 91,5 x 65 cm.
The artist was a pupil of Rudolf Bonnet.

€ 800-1000



67
I DEWA GDE RAKA TURAS (1917-1993)
'Birds at the river',
signed lower right,
canvas, 95 x 70 cm.

€ 1.000-1.500



65
I. RENEH (1910-1976)
'Kampong life, Bali',
unsigned,
board, 297 x 37 cm.

Provenance:
Bought in the 1930s
by a friend of Rudolf Bonnet in Ubud.

€ 2.000-3.000



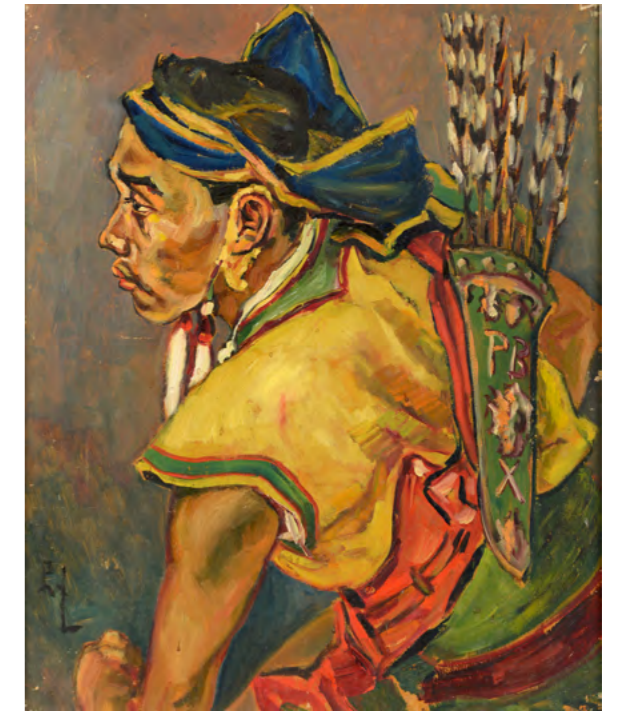
68
I WAYAN KARIA (1965)
 'The harvest', signed (in the banner on the altar),
 canvas, 48,5 x 36,5 cm. In original Balinese frame.
 Pupil of Ida Bagus Made Nadera (ca. 1912 – 1998).
 The Museum Volkenkunde Leiden (NL) has a painting of
 this artist in their collection.
 € 300-400



70
I NYOMAN LESUG (1939)
 'Pasar',
 signed lower right and text Ubud Bali '79,
 canvas, 35 x 30 cm.
 € 150-200



72
HUGO VILFRED PEDERSEN (1870-1959)
 'Portrait of a dancer',
 signed and Soerakarta Java lower right, canvas, 41 x 31 cm.
 € 400-500



74
PETER MARTIN LAMPEL (1894-1965)
 'Prajurit, portrait of an archer in the kraton of Solo, under
 Paku Buwono X', signed lower left, plywood, 60 x 50 cm.
 Ca. 1938.
Provenance: Private collection, Gerard Pieter
 Adolfs(1898-1968); Thence by descent, private collection
 of Eveline Borntraeger-Stoll, granddaughter of Adolfs.
 € 400-600



69
KETUT TUNGEH (1915)
 'Bali life', unsigned, canvas, 46,5 x 68 cm.
 Verso text: Kt. Tungeh, Padangtegal Ubud, Bali.
 € 200-300



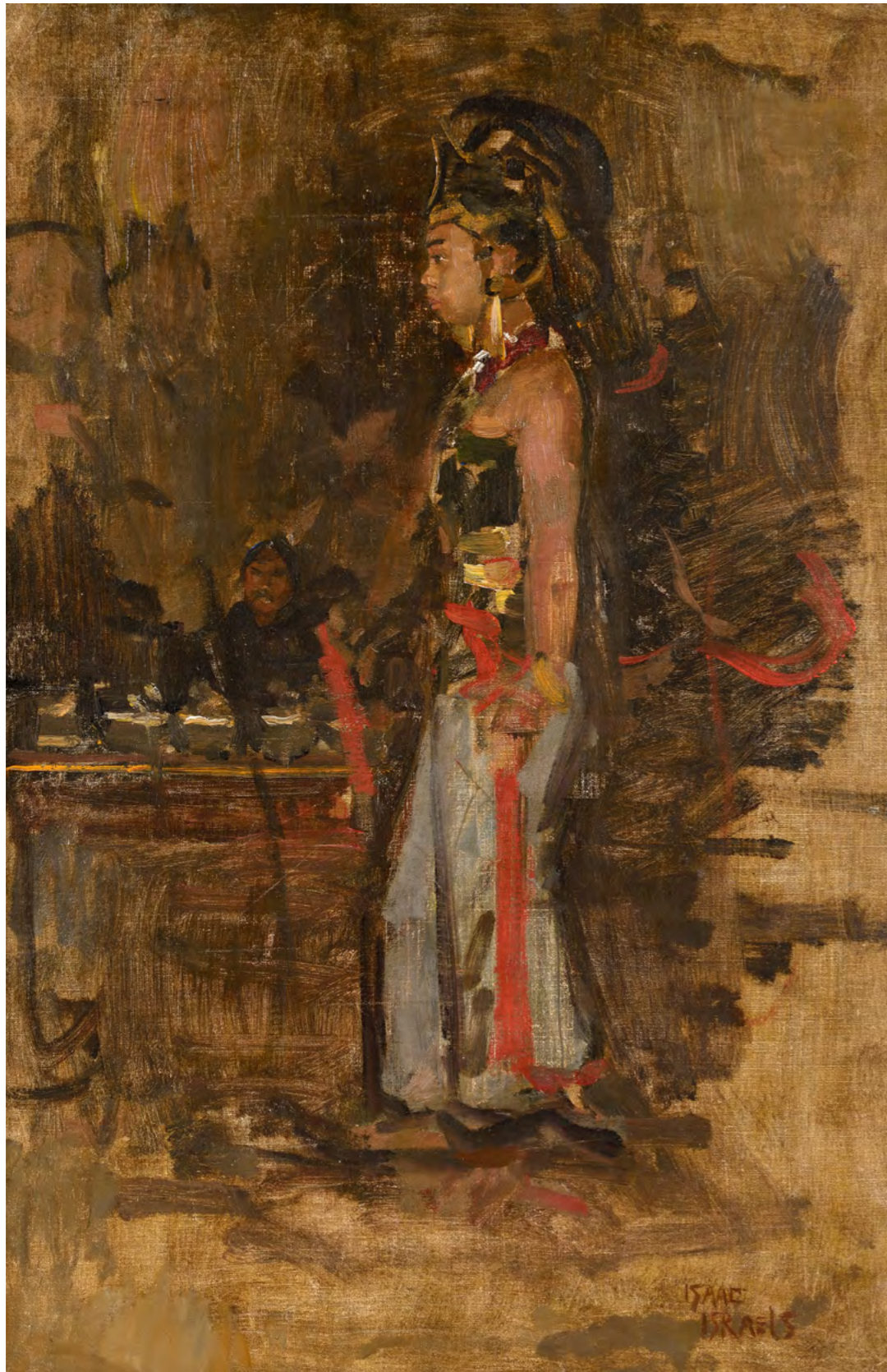
71
ERNST DEZENTJÉ (1885-1972)
 'Kampong at the river', signed lower left,
 canvas on board, 25 x 37 cm.
 € 200-300



73
HASIM (1921-1982)
 'Two fighting cocks',
 signed lower right, canvas, 71 x 51 cm.
 € 250-350



75
HENDRIK AREND LUDOLF (HAL) WICHERS (1893-1968)
 'Fishing boats near the beach',
 signed lower right, board, 70 x 50 cm.
 € 300-500



76

ISAAC ISRAËLS (1865–1934)

'Javaansche danseres' ('Javanese dancer'), signed lower right, canvas, 60 x 40 cm. Executed in 1922.

Literature:

Glerum, J.P., *De Indische Israëls*, Waanders Uitgevers, Zwolle, The Netherlands, 2005, illustrated on p. 111.

€ 40.000-60.000

ISAAC ISRAËLS (1865–1934)

Isaac Israëls is known to be one of the finest exponents of Dutch Impressionism. In 1898 and 1915/1916, he had already painted Javanese subjects (in The Hague), when in 1921 the idea came up to actually visit the Dutch East Indies. Israëls was encouraged by a number of his artist friends, like Jan Veth and Willem and Marie Witsen, to experience the mesmerizing beauty and colours of the Emerald Belt with his own eyes. He was a bit reluctant to make the 5-week boat journey, but in October 1921 he would write to Jan Veth: 'For better or worse – I come. I'll take a pile of canvases with me, a tout hazard.' Early December 1921, at age 56, he arrived in Batavia, and would travel through Java and Bali, returning to the Netherlands in October, 1922. It is said that Israëls came back with some 30 oils and 50 watercolours, but presumably the yield from his Indies sojourn was much more comprehensive.

After arriving in Java, Israëls was introduced to the two royal courts of Surakarta, the kratons of the Mangkunegara and the Susuhunan. In these courts, Israëls was enabled to draw and paint portraits, gamelan orchestras, and court dances like the Bedhaya and Srimpi. The Srimpi or Serimpi is performed by four female dancers, symbolizing the balance between the four elements. They are traditionally young girls from noble descent, demonstrating soft movements and highly stylized positions of their hands and bodies. Their graceful and controlled gestures express modesty and refinement. The girls are trained to deliberately move very slowly, accompanied by serene gamelan music. Sri means king or queen, Impi means wish; Srimpi, in other words, represents the wish to live in honor and peace. It is originally performed in the pendopo (open hall) of the Javanese kratons of Yogyakarta and Solo.

Other Dutch artists have been inspired (strikingly also in and around the 1920s) to depict the srimpi dance, e.g. Johannes ten Klooster (several woodcuts, 1919-1920), Hendrik Paulides (drawings and a lithography, 1925), Jan Poortenaar (several etchings and oils, ca. 1926), and Johannes Gabriëls, who painted a magnificent portrait of a Srimpi dancer from Yogyakarta in 1921.

Israëls, however, had already witnessed and painted the elegant beauty of the srimpi in 1898, during the National Exhibition of Women's Labour in The Hague (see Glerum, p. 57). In the current lot, about 24 years later, and being in the country of the srimpi's origin, he reinvents his vision on the srimpi. Israëls depicts a Srimpi dancer in one of the Solo kratons. In the background we see the gender player of the gamelan orchestra that accompanies the srimpi. The young girl is dressed in a traditional way, including a gilded leather tiara and black lacquered head dress. She is holding her two red garland-like cloths which serve to emphasize the dancer's gestures.

The current painting perfectly demonstrates how Israëls differentiates his level of detail. Known to have said he was 'merely making drawings with paint', the dark tones around the dancing girl are sketchy and dry. Clearly, these brush strokes have been put onto the canvas very quickly, in his signature 'slashing' way, just to capture the pose. The arms, tiara, highlights on the gamelan instrument, and especially the girl's face however, have been treated with utmost precision. In this way, Isaac Israëls, an observer like no other, was able to express a very pure sense of tranquility and self-control. Upon his return from Java, he wrote: 'There is something mysterious in the atmosphere of this country that, once having left, one cannot imagine.' Going far beyond a mere portrait, Israëls managed to convey in a single dancing girl the mystery and the rich heritage of Javanese culture.

Gianni Orsini, November 2015



77
 ISAAC ISRAËLS (1865–1934)
 'People on the bridge over the Pintoe Ketjil', Batavia', unsigned, collection stamp Ivo Bouwman,
 water colour, 24 x 32 cm. See for another water colour of the same location: Glerum, J.P., 'De Indische Israëls',
 Waanders Uitgevers, Zwolle (NL), 2005, p. 79.

€ 5.000-7.000



78
 ISAAC ISRAËLS (1865–1934)
 'Flute player in the kraton', unsigned, collection stamp Ivo Bouwman, water colour, 25,5 x 36 cm.
 Verso 'On board, in between Indonesia and Europe', unsigned, crayon, 23 x 34 cm.

€ 5.000-7.000



79
 SINDUDARSONO SUDJOJONO (1913-1986)
 'Portrait of Magdy Warjiniak', signed upper left and dated 1965 upper right, board, 61 x 45 cm.

Provenance: Andre Warjiniak, former diplomat in Jakarta and founder of the Asia Pacific Museum in Warsaw.

€ 5.000-7.000



Verso of lot 78



80
 UNSIGNED
 'Karbouwengat (Ngarai Sianok)
 near Fort de Kock (Bukittinggi,
 West-Sumatra)', panel, 49 x 69 cm.
 € 200-300

83
 HENDRIK AREND LUDOLF
 (HAL) WICHERS (1893-1968)
 'Indonesian landscape',
 signed lower right and dated 1937,
 panel, 48 x 64 cm.
 € 800-1000



81
 JAN VAN AKEN
 'Near the rice field',
 signed lower left and dated Java '09,
 canvas, 35,5 x 46 cm.
 € 300-400

84
 LEONARDUS (LEO)
 JOSEPH ELAND
 (1884-1952)
 'The walk home after a day's work at
 the tea plantation, West-Java',
 signed lower right, ca. 1930,
 plywood, 30 x 40 cm.
 One of the annotations by the former
 owner on the verso determines the
 view as: 'In Preangan, West-Java,
 omgeving Garoet, Thee onderneming
 Malangbong'.
 € 600-800



82
 HASIM (1921-1982)
 'Under the flamboyant',
 signed lower right,
 canvas, 43 x 63,5 cm.
 € 250-350

85
 RUDOLF BONNET (1895-
 1978)
 'Coast at Siracusa',
 signed lower right,
 dated upper left 1964,
 chalk drawing, 24 x 50 cm.
 € 400-600





86
HENDRIK PAULIDES (1892-1967)
'Two Javanese women pounding rice in a desa',
monogrammed lower right and dated: HP 24,
colour crayon and pencil on paper, 49 x 26,5 cm.
€ 600-800



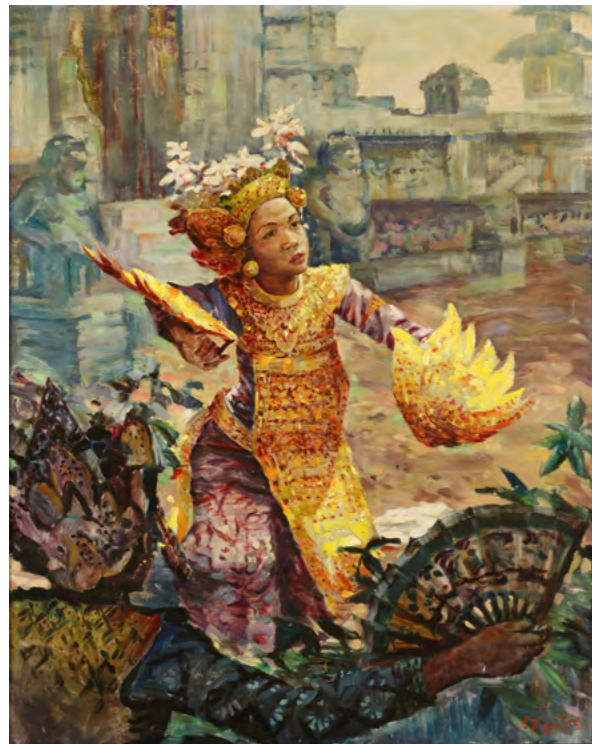
88
PIETER OUBORG (1893-1956)
'Indonesian landscape', indistinctly signed lower right,
gouache on paper, 66 x 50 cm.
€ 300-500



90
LEO ELAND (1884-1952)
'Bringing home the harvest',
signed lower right, canvas, 40 x 30 cm.
€ 250-300



92
S. DJUPRIJANY (1929)
'Working on the sawah', signed lower left, canvas,
32 x 28 cm. Text verso: 'Megamendung, 20/11 - 1966'.
€ 200-300



87
I FANTJE (1931-2002)
'Balinese dancers', signed lower right, canvas, 93 x 75 cm.
€ 500-700



89
I FANTJE (1931-2002)
'Balinese woman', signed lower right, canvas, 58 x 44 cm.
€ 300-400



91
ERNST DEZENTJÉ (1885-1972)
'Flowers', signed lower right, canvas, 40 x 35 cm.
€ 100-150

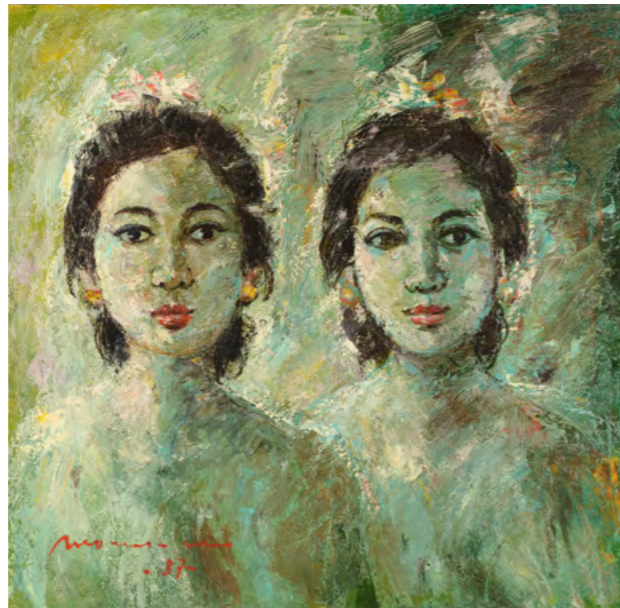


93
MORI KINSEN (1888-1959)
'Flowers', signed lower left, canvas, 40 x 60 cm.
€ 300-400



94
RUDOLF BONNET (1895-1978)
 Two studies, both crayon and pencil on paper:
 'Balinese men' (double-sided), paper size 62 x 48 cm,
 1940s. **Provenance:** family of the artist.
 Added: 'Woman from Weltevreden, Batavia',
 28.5 x 27 cm. The portrait signed, dated 1930, and
 annotated 'Weltevreden' upper right.

€ 600-800



95
INDISTINCTLY SIGNED
 'Two Indonesian women', dated 1987, canvas 68 x 70 cm.
 € 150-200



96
CHARLES SAYERS (1901-1943)
 'Red and white roses', indistinctly signed lower right,
 1930-1940, canvas, 37 x 30 cm.

Literature: monografie Sayers, p. 128, illustrated.

Exhibited: Memorial Exhibition, Panorama Mesdag, 1960.
 Indisch Portret, Charles Sayers (1901-1943),
 Schilder en Verzamelaar, Tropenmuseum, Amsterdam,
 2004-2005.

€ 800-1.200



97
JAN LARIJ (1879-1962)
 'Rice planters West-Java',
 signed and dated 1910 lower left,
 board, 21 x 25 cm.

€ 200-300



99
ERNST DEZENTJÉ (1885-1972)
 'Flamboyant near the river',
 signed lower right,
 canvas, 47 x 57 cm.

€ 300-400



98
ARTHUR JO KÖNIG (1910-1953)
 'Men working on a sawah behind paddy storage',
 signed and dated 12/36 lower right,
 canvas, 61 x 51 cm.

€ 300-400



100
ERNST DEZENTJÉ (1885-1972)
 'The rice harvest',
 signed lower left, canvas, 27 x 48 cm.

€ 200-300



101
ERNEST DEZENTJÉ (1885-1972)
 'Harbour', signed lower right,
 canvas, 48 x 68 cm.

€ 300-400



102

WILLEM DOOYEWAARD (1892-1980)

'A Balinese fruit and pottery vendor',
signed upper right, canvas 73 x 50 cm.
Executed ca. 1932.

Literature Reference: Please compare with a very similar painting in the Sukarno collection, part III, plate 65: *Pendjual Buah/Fruit Saleswoman*.

€ 10.000-15.000

WILLEM DOOYEWAARD (1892-1980)

'We know: the passion for travel is an innate urge within us [the Dutch]. (...) the young Willem Dooyewaard should absolutely be mentioned, an artist of great talent, but also a man with old-fashioned guts, a wanderer more dauntless than any of his predecessors. (...) Dooyewaard did not imagine of this fairytale island any Far Eastern dreams or phantastic depictions. He considered reality to be sufficient, and generously visualized this reality, in vigorously, broadly painted colour gamuts.'

(Theodoor van Lelyveld, *Willem Dooyewaard op Bali*, in *Nederlandsch Indië Oud en Nieuw*, November 1936)

It could be argued whether Willem Dooyewaard (1892-1980) was a painter who traveled, or a traveler who painted. It is beyond any doubt, however, that Dooyewaard had a great passion for Asia, a passion he shared with a man who would become his soul brother, the Austrian painter Roland Strasser (1895-1974). Over a period of 20 years, between 1912 and 1932, Dooyewaard traveled through Asia. After finishing his studies at the Royal Academy of Art in Amsterdam in 1912, he spent 6 years at a rubber plantation in Sumatra, before he left for Bali. It was in Bali where he met and befriended Roland Strasser, in 1922. The two artists worked together and traveled together, defying hardships of all kinds, and observing things that were hardly ever observed before by Europeans. Dooyewaard and Strasser managed not only to visit, but also immortalize on paper and canvas the people of China, Mongolia, Japan, India, and Tibet, to name but a few. Bali, however, takes a special place in Dooyewaard's body of work.

Dooyewaard's Balinese oeuvre can be divided into three periods: his stays in 1920, 1922-23 and 1931-32. Stylistically, these three periods differ quite a bit; his 1920 work comprises small pencil sketches, with a documentary feel to them, similar to the sketches he made in Sumatra in 1918-1919; the second part of his Balinese oeuvre, after having met Strasser in 1922, is much more convincing: his sketches are bold and confident, his oils very determined, clearly choosing an almost divisionist style. Dooyewaard was greatly influenced by Roland Strasser. In 1931, shortly after marrying Jacoba Reinders in Japan, he enjoys a third stay on Bali, initially intended to be Willem and Jacoba's honeymoon. During this period, his work developed into the impressionist style that Dooyewaard is best known for. His favourite themes are legong dancers (mostly portrayed full length onto one-meter high canvases), cock fighters, and girls portrayed as market vendors.

The current lot is a typical example of this third Balinese period.

An almost identical painting, dated 1932, and part of the Sukarno collection, is illustrated on page 159 of *W. Dooyewaard, A Dutch Artist in Indonesia* (Dhaimeler, van Lelyveld, Eka, 1992).

Elegantly posing for the artist, the same girl as in the present lot is sitting on top of the local fruit she is selling, like bananas, coconuts and rambutan ('hairy fruit'). Possibly that same girl, together with another girl, is portrayed on page 161 on an oil painting, titled *Kintamani Market*. Kintamani is the northern Balinese town, just west of Gunung Batur, where both Willem Dooyewaard and Roland Strasser resided.

The Balinese market vendor in the present lot is shown selling fruit and vegetables at a typical Balinese pasar. She is gazing forward in a self-conscious, proud way, while holding a jar. Possibly, the girl is not merely selling fruit, but also pottery; this is not surprising, considering the existence of so-called Peken Payuk, traditional Balinese pottery markets, that this girl vendor might have been a part of. Painting in his matured manner, using spontaneous brush strokes and saturated, complementary colours, portraying reality within the perception of a 'fairytale island', and above all, sensing and capturing this expression of indigenous dignity, Willem Dooyewaard yet again proves to be an experienced traveler, a talented observer, and a full-fledged impressionist.

Gianni Orsini, November 2015



103
 RADEN BASUKI ABDULLAH (1915-1993)
 'Indonesian landscape',
 signed lower right,
 90 x 252 cm.

€ 6.000-8.000



104
 RUDOLF BONNET (1895-1978)
 'View of Gunung Batur',
 signed and dated Bali 1955 upper left,
 canvas on board, 47 x 80 cm.
 In original Balinese frame.

See Dr. H. de Roever - Bonnet,
 'Rudolf Bonnet - Een zondagskind', Pictures Publishers, Wijk en Aalburg (NL), 1991, p. 127 no. 108
 for a pastel with a nearly similar view.
 On the back of the painting a hand written envelope by Rudolf Bonnet is attached.

€ 2.000-3.000

GENERAL TERMS AND CONDITIONS

Article 1 Applicability

1.1 These General Terms and Conditions govern all aspects of the relationship between the auctioneer and the purchaser, including aspects relating to purchase, sale, agency, valuation, assessment, appraisal, cataloguing and safekeeping. The term 'purchaser' includes prospective purchasers who participate in the auction.

1.2 Deviations from these General Terms and Conditions are valid only if and insofar as they are explicitly accepted in writing by the auctioneer.

1.3 Visitors to the auction will be informed of the applicability of these General Terms and Conditions by publication in the catalogue prior to the auction and/or notification prior to the auction. All parties who participate in the auction thereby indicate their full acceptance of the applicability of these General Terms and Conditions.

Article 2 Duty to provide information/duty to examine

2.1 The auctioneer and his personnel provide all descriptions in the catalogue and all written or oral information to the best of their knowledge.

2.2 Before making a purchase the purchaser must carefully and professionally inspect (or cause the inspection of) the condition and the description of the object in the catalogue or the lot list to his own satisfaction and to form his own opinion about the degree to which the object is in accordance with its description. If reasonably necessary or desirable the purchaser must obtain the independent advice of experts. The purchaser cannot rely on illustrations contained in the catalogue. If particular defects or imperfections are noted in the catalogue, such notifications must be deemed a non-exhaustive indication from which the purchaser cannot derive any rights.

2.3 The auctioneer cannot be held liable for the accuracy of the description of materials contained in the catalogue, or otherwise made known, such as types of wood, fabrics, alloys, earthenware, porcelain or diamonds, with the exception of precious metals. The auctioneer will accept liability for incorrect descriptions only insofar as provided in Article 6 of these General Terms and Conditions.

Article 3 Bidding

3.1 The purchaser can bid in person. The purchaser can also bid by telephone or by leaving written bidding instructions. Other bidding methods, such as electronically, via the Internet or oral bidding instructions, may be used only if explicitly offered by the auctioneer.

3.2 Written bidding instructions must be unambiguous and clear and must be received by the auctioneer in sufficient time, in the auctioneer's opinion, before the commencement of the auction. If the auctioneer receives more than one set of bidding instructions and the amounts to be bid are the same, and if at the auction those bids are the highest bids for the object in question, the object will be sold to the person whose bid was first received by the auctioneer.

3.3 Bidding instructions will be followed only if the auctioneer has a reasonable opportunity to do so. The auctioneer may at any time refrain from carrying out bidding instructions. 3.4 If the purchaser wishes to bid by telephone he must so agree with the auctioneer in writing not later than one day before the auction.

3.5 The auctioneer excludes all liability in respect of the failure, for any reason whatsoever, of a bid by telephone. The same applies to written bids, electronic bids and bids via the Internet.

Article 4 Conclusion of contract of sale

4.1 The sale is concluded upon definitive allocation. An object has been definitively allocated when the auctioneer has accepted the purchaser's offer or has declared the object sold to the purchaser.

4.2 All objects are sold in their condition at the time of allocation.

4.3 Nearly all lots are from private sellers. Because of this, a 'consumentenkoop' as written in article 7.5 of the Dutch 'Burgerlijk Wetboek' (BW) is not applicable.

Article 5 Purchaser's obligations

5.1 The purchaser must provide proof of his identity at the auctioneer's first request.

5.2 The purchaser is deemed to have bought the object for himself and is liable for payment. The purchaser may not invoke the obligations of a principal.

5.3 The rights and obligations pursuant to the contract of sale and these General Terms and Conditions are vested in and accrue to the purchaser. The purchaser cannot transfer those rights and obligations to third parties.

Article 6 Auctioneer's obligation to take back objects

6.1 Unless explicitly excluded in respect of a particular object in the catalogue or lot list, the auctioneer is willing – without prejudice to Articles 2 and 4.2 – to take back an auctioned object and simultaneously reimburse the purchase price and auction charges if the purchaser proves to the auctioneer's satisfaction within a period of three weeks after the sale that the auctioned object has such serious hidden defects or that the description provided was so inaccurate that if the purchaser had been aware of those defects or that inaccurate description at the time of allocation he would have decided not to go ahead with the purchase or would have purchased the object only for a considerably lower price. This provision does not apply if the defects relate only to the condition of the object (such as wear and tear and restorations). Because the Zeeuws Veilinghuis wants to pay the sellers soon after the auction, taking back by the auctioneer is not possible after three weeks from the auction date.

6.2 The auctioneer is not willing to take back an object if the description in the catalogue was revoked prior to or during the auction and if those present at the auction were informed of the correct description orally or in writing.

6.3 The auctioneer's willingness to take back an object will also lapse if, in the auctioneer's opinion, the purchaser cannot return the auctioned object in the same condition as that at the time of allocation.

Article 7 Auctioneer's rights

7.1 The auctioneer reserves the following rights:

- a. to refuse to accept persons as bidders or as purchasers without stating any reason;
- b. to change the order of sale at any time;
- c. to omit or add objects;
- d. to combine or split up sales;
- e. to refrain from awarding sales or to suspend sales;
- f. to rectify errors in bidding or allocation or to nullify a sale, without the bidder being permitted to take advantage of errors and thereby invoke the conclusion of a contract of sale;
- g. to demand full or partial payment immediately after allocation; in the event of refusal or inability to pay, the auctioneer is entitled to nullify the contract of sale, auction the object again and refuse to accept any offers from the bidder who was in default;

h. if the purchaser refuses to state his full name and address and provide appropriate proof of identity to the auctioneer at the auctioneer's first request, to dissolve the contract of sale and auction the object again;

i. to refrain from transferring objects from the account of the original purchaser to the account of another party;

j. to refrain from delivering objects during the auction;

k. to make bids on behalf of purchasers or sellers; and

l. to once again auction objects in respect of which a dispute has arisen during or shortly after the auction and to dissolve any contract of sale.

Article 8 Payment/transfer of ownership

8.1 The purchaser must pay the purchase price in euros, plus auction charges (buyers premium) of 25% (for online bidding 28%), and –if applicable- Resale royalties (see article 15) before delivery of the item purchased and within a term to be set by the auctioneer, without applying any discount or setoff, unless the parties have agreed otherwise.

8.2 The 'margin arrangement' may be invoked only if, in the sole opinion of the auctioneer, all of the relevant rules have been complied with prior to the auction, including the rules governing the purchasing statement.

8.3 The ownership of objects will not be transferred until the full purchase price has been paid. In the event of late payment the ownership of objects will not be transferred until the full purchase price has been paid including the fees referred to in Article 9.

Article 9 Late payment

9.1 In the event of late payment the auctioneer may charge the purchaser interest at the statutory interest rate increased by 3% or – at the auctioneer's discretion – 1% monthly, to be calculated as from the date on which the payment term expired. In addition, all court and out-of-court costs must be paid by the defaulting purchaser; those costs are estimated at 15% of the purchase price increased by the auction charges, with a minimum of EUR 250 (in words: two hundred and fifty euros), without prejudice to the right to recover the actual costs.

9.2 If the purchaser exceeds the payment term and is thereby in default by operation of law, the auctioneer is also entitled to dissolve the contract of sale in writing. In the event of dissolution, any partial payments will be forfeited to the auctioneer as compensation of damage. The auctioneer will also be entitled to recover from the purchaser the full damage, such as lower proceeds, and costs and once again to auction the object immediately or at a later date or to sell it. The defaulting purchaser cannot claim any higher proceeds.

Article 10 Term for collection

10.1 The purchaser is obligated to take possession of the object purchased and to collect it (or have it collected) within a term to be indicated by the auctioneer. The ultimate term for collection is five working days after the last day of the auction, subject to the auctioneer's right to indicate a shorter or longer term.

10.2 If the purchaser fails to take possession of and collect the object purchased (or have it collected) within the term set, the purchaser will be deemed in default by operation of law and the provisions contained in Article 9 will apply accordingly. The auctioneer will also be entitled to have the purchased object stored at the purchaser's risk and expense, in which context transport costs and the related risks will also be for the purchaser's account.

Article 11 Unsold objects

11.1 If an object to be auctioned remains unsold, for a period of ten days after the auction the auctioneer is entitled, but not obligated, to sell the unsold object, unless a different agreement has been made with the contributor.

11.2 The auctioneer will conclude such a sale after the auction ('aftersale') only if that sale can be made for a price that results in an amount that is at least equal to the net proceeds of sale to which the seller would have been entitled if the object had been sold at the reserve that applied to that auction, unless a different agreement is made with the seller.

11.3 A purchase by a purchaser within the meaning of this Article will be deemed a purchase at auction that is governed in full by these General Terms and Conditions.

Article 12 Auctioneer's liability

12.1 The auctioneer will in no event be liable for damage to picture frames, other frames and any related objects such as glass plates, passepartouts, etc., unless the damage is caused by an intentional act or wilful recklessness on the part of the auctioneer and/or assistants or staff members whom the auctioneer engages.

12.2 The auctioneer will in no event be liable for loss of profits, consequential loss, pecuniary loss and/or indirect damage.

12.3 The auctioneer will in no event be liable for any accident or any form of damage that anyone incurs in or near the buildings or sites intended for contribution, storage or viewing, or where the auction is held or goods sold can be collected, unless the damage is caused by an intentional act or wilful recklessness on the part of the auctioneer and/or assistants or staff members whom the auctioneer engages and/or insofar as the damage is covered by the auctioneer's insurance.

12.4 Buildings or sites are entered at one's own risk.

Article 13 Photographs and illustrations

13.1 The auctioneer is entitled to photograph, illustrate or otherwise portray, depict or cause the depiction of all objects offered for sale, in any manner whatsoever, before, during or after the auction, with due observance of applicable statutory provisions. The auctioneer retains the copyright on all such depictions.

Article 14 Miscellaneous

14.1 If any provision contained in these General Terms and Conditions is null, nullified or non-binding, the other provisions will continue to apply in full. In the event that one or more provisions are null, nullified or non-binding, the purchaser and the auctioneer will agree on replacement provisions that are valid and that approximate the content and purport of the null, nullified or non-binding provision(s) as closely as possible.

14.2 These General Terms and Conditions are governed exclusively by Dutch law.

14.3 All disputes with respect to, arising from or related to a contract of sale concluded by the auctioneer and the purchaser, the conclusion of a contract of sale or these General Terms and Conditions will be submitted for resolution exclusively to the competent court of Middelburg, the Netherlands, subject to the auctioneer's right to submit the dispute to the competent court in the purchaser's district.

Article 15 Artist's resale right regulations

('Volgrecht' or Droit de suite)

Since the 1st of January 2012 Artist's resale right regulations apply for living artists and artists who lived the last 70 years. Resale royalties apply where the price realised (Hammer and premium) is € 3000 or more, excluding VAT. The heights of these royalties are:

4% up to € 50.000

3% between € 50.000 and 200.000

1% between € 200.000 and 350.000

0,5% between 350.000 and 500.000

0,25% in excess of € 500.000

Maximum of the royalties are € 12.500 per lot.



ZEEUWS VEILINGHUIS

ZEELAND AUCTIONEERS

WRITTEN AND / OR TELEPHONE BIDS

The person mentioned below hereby requests to bid on the following lot numbers, conform the terms and conditions of the Zeeuws Veilinghuis.

Name :

Adress :

Postal code : City :

Telephone :

E-mail (important for notification):

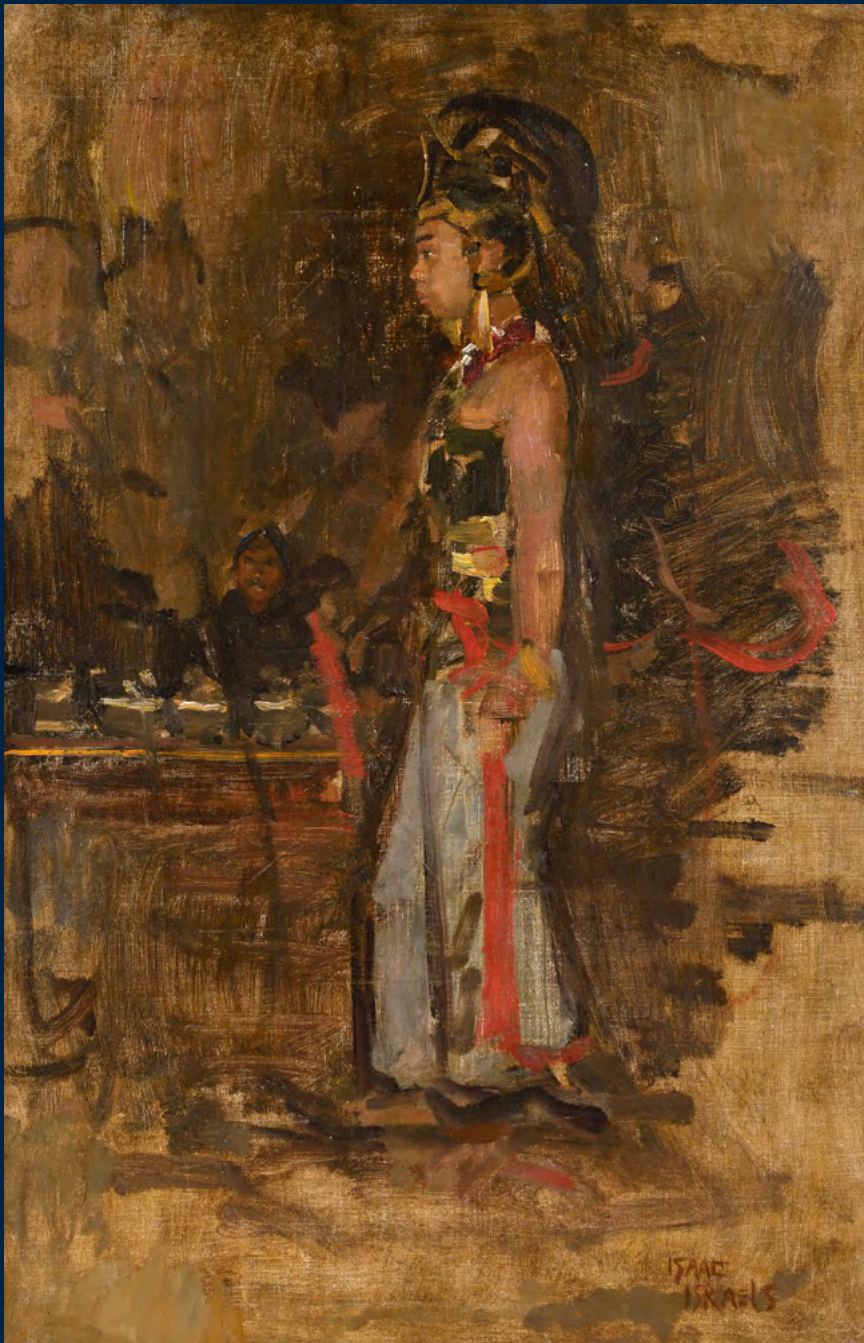
This is a written / telephone bid (please cross out which is not applicable).
Telephone bidding is possible from € 500,-.

I agree with the General Conditions (Algemene Verkoopvoorwaarden) of Zeeuws Veilinghuis.

Date : Signature :

- Please note:
- New clients might have to give extra information, for example ID and references
 - Online live bidding is possible too, but not for lots with an estimate higher than € 10.000,-
 - Only succesful bidders will receive notification after the auction
 - Article 15 of our general conditions (regarding Artists resale rights)

Lot number	Description	Maximum amount (Buyers premium not included)



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