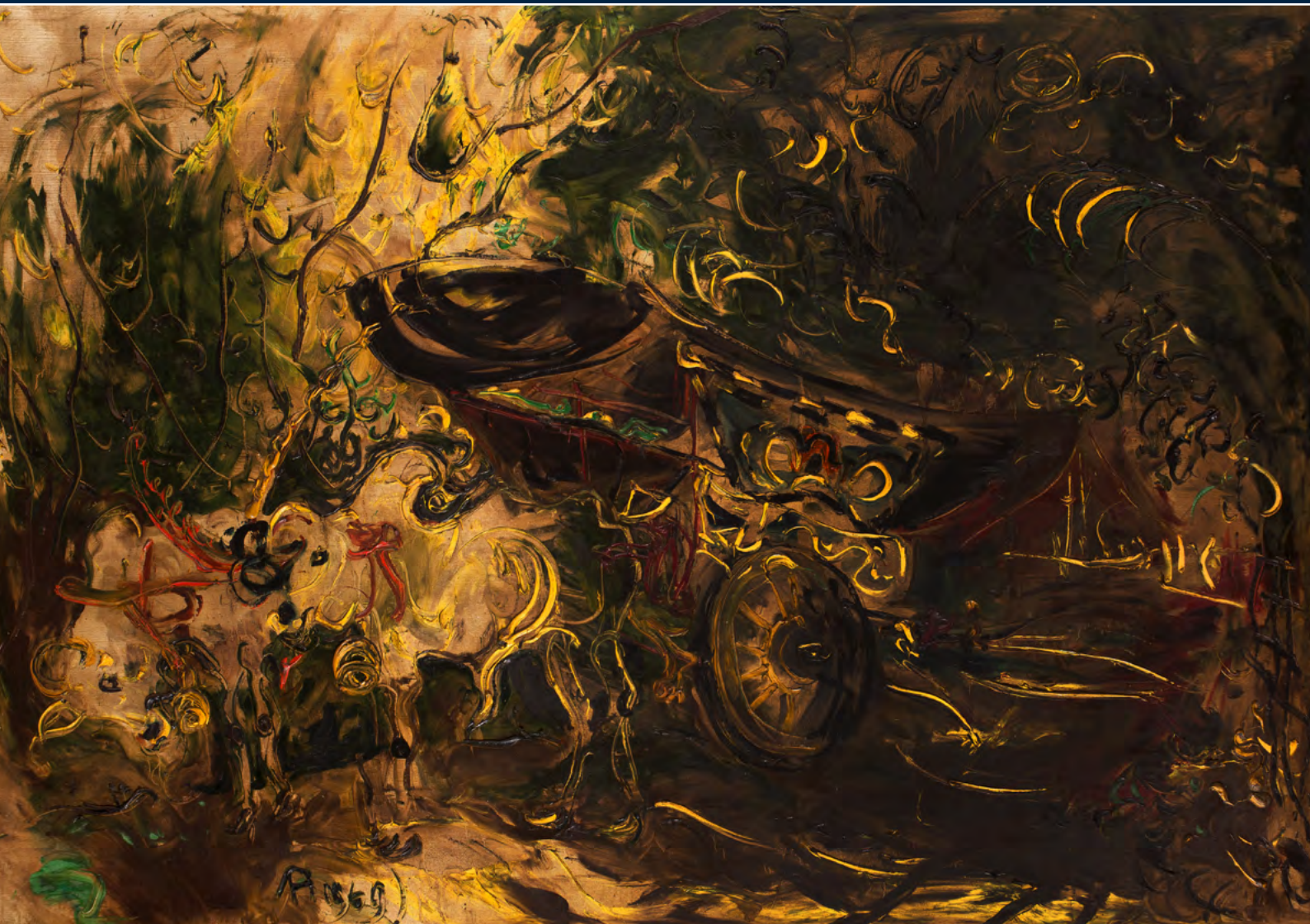




ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS



INDONESIAN ART
5TH OF DECEMBER 2017

INTRODUCTION



Dear art lover,

After the great success of our Indonesian auction last June, we are proud to present you this new catalogue. As always, nearly all paintings came from private collections in the Netherlands and have never been on the art market before. This time however, we also received important pieces from abroad. The drawing made by Hofker (in my opinion one of his best) came to us from France and the four paintings by Arie Smit came from Germany. The German lady who became a friend of Arie Smit visited Indonesia more than seventy times!

One of the star lots is the painting by Theo Meier. It appeared on Dutch TV in the Art and Antique Programme 'Tussen Kunst en Kitsch' in March 2014.

Two monumental works with a very special provenance and history are 'Weavers' by Charles Sayers and 'Ritorno dalla Campagna' by Rudolf Bonnet. These came to us from the son of Albert Hendrik Smook, who was a surgeon in the Padang Brahrang hospital of the Deli-Batavia Maatschappij in Deli Serdang. From his autobiography we know many interesting details about these works. In my humble opinion they should have a museum as their destination.

There are no less than five paintings by Lee Man Fong. Two of them came from the same family as the Affandi that is placed on the cover. This is a family which owns high quality art and antique: last September we sold a 19th century Chinese scroll for them with a staggering hammer price of € 185.000!

'Balinese dancer' by Rudolf Bonnet is another masterpiece, and again with a special provenance. Mr. Ellerbeck bought it from the artist on Bali in the 1930's. Later on Ellerbeck stayed with Hofker in a Japanese internment camp, where Hofker made a portrait of him.

This auction contains no less than ten works by Adolfs! A real discovery is the large, early drawing 'The garden of healing', which was probably made around 1926.

Besides all these highlights, there is a large variety of other paintings, as usual.

We thank Barney Agerbeek, Gianni Orsini and Seline Hofker for their help. I hope you enjoy reading this catalogue and wish you a good auction!

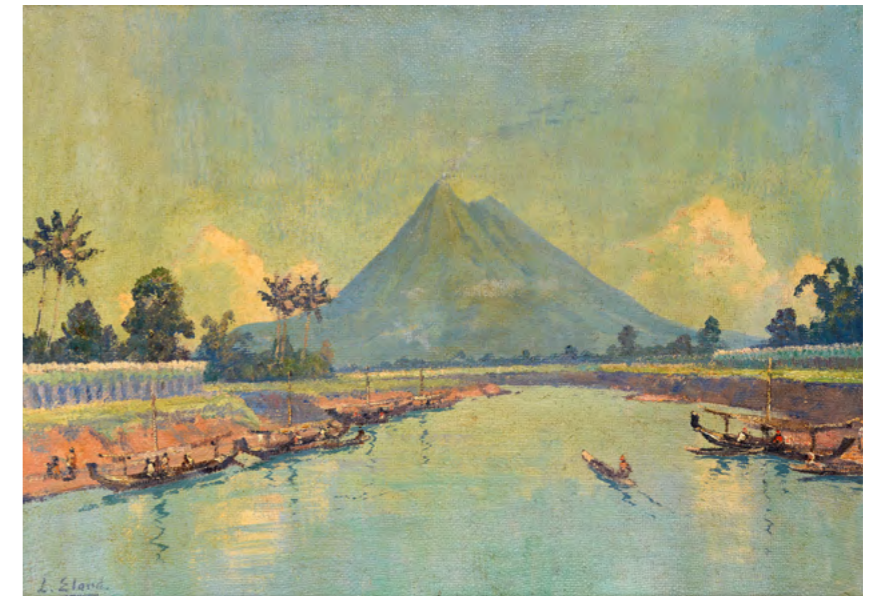
Yours sincerely,

Ir. René de Visser
Managing director

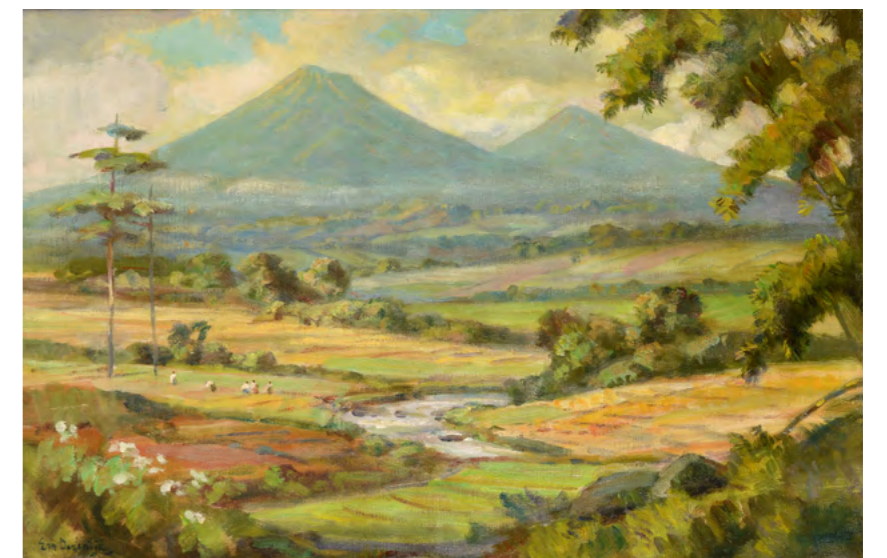
1
LUCIEN FRITS OHL
(1904-1976)
'Flamboyant', signed lower right,
board. 60 x 80 cm.
€ 1.000 - 1.500



2
LEO ELAND (1884-1952)
'Boats on the river', signed lower left,
canvas. 50 x 70 cm.
€ 500 - 700



3
ERNEST DEZENTJÉ
(1885-1972)
'Indonesian landscape', signed lower
left, canvas. 40 x 60 cm.
€ 400 - 600





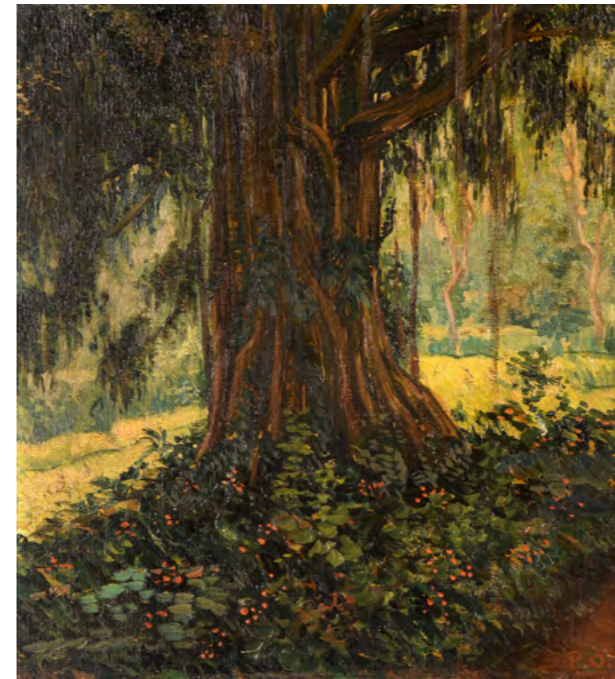
4
R. HADI
'Under the flamboyant',
signed lower right, canvas. 65 x 50 cm.

€ 500 - 700



6
RADEN MAS PIRNGADI (1875-1936)
'Kampong', signed lower left, canvas on board.
39,5 x 25 cm.

€ 300 - 400



8
PIETER OUBORG (1893-1956)
'Banyan tree', monogram lower right, board. 35,5 x 33 cm.
€ 700 - 900



10
SUDJONO ABDULLAH (1911-1991)
'Flamboyant', signed lower left, canvas. 46 x 34 cm.
€ 150 - 200



5
RADEN MAS PIRNGADI (1875-1936)
'Javanese Kampong', signed and dated 1930 lower left,
canvas on board. 39 x 26 cm.

€ 500 - 700



7
RADEN MAS PIRNGADI (1875-1936)
'Kampung Ngaglik near Soerabaya', signed (and dated
1911 under the frame) lower right, watercolour on paper,
48 x 38 cm. Titled verso (under the frame).

€ 300 - 400



9
LEE MAN FONG (1913-1988)
'Eating herring', signed MF lower right, etching.
53 x 19 cm.

€ 400 - 600



11
LEE MAN FONG (1913-1988)
'Three doves', photo litho by G. Kolff & Co.
35 x 18 cm.

€ 50 - 80

Willem Gerard Hofker (1902-1981), educated on the Royal Academy of Arts in Amsterdam, is well appreciated for his portraits and cityscapes. But his Balinese oeuvre, which he created on the island from June 1938 till December 23th of 1943, made him known across many international borders. Quoting Hofker's comments on this unexpected success in November 1945, when residing in Makassar: (...) 'The last three years I expanded my clientele over the whole Pacific, from Tokyo to Melbourne! But of course, you understand that I only owe this acknowledgement to Bali, which is found equally charming and unusual.'

In the five years that Willem Hofker and his wife Maria lived in Bali, they were deeply involved in the daily lives of the local people and got well acquainted with their culture and traditions. Well kept documents, written by them both, show detailed knowledge about and admiration for customs, rituals and places of great architectural beauty. Especially Maria explored the island and found extraordinary sites. On these trips she was often accompanied by Marianne van Wessem, who was trained in Asian art and lived in one of the pavilions of Walter Spies in Champuan, adjacent to the Hofker's premises. In January 1940 Maria wrote: '(...) Marianne and I make beautiful research trips to look for Hindu fragments and we have drawn many deities like Ganesa and Singa. We have certainly been in twenty temples already.'

This presented drawing, titled 'Dalam Poeri Tebesaje', was made in the last month of 1943, before Hofker left Bali – forever, as it turned out. It depicts a magnificent temple entrance, a Kori Agung. Maria discovered this sanctuary dedicated to Durga and her consort Siwa, deities of death and reincarnation, behind a split gate showing enormous sculptures of Rangda, the widow-witch with her flaming tongue. Maria came across the temple on her walk to Budulu, where she frequently visited a Dutch friend by the name Alphons or 'Fons' Bonnike.

Hofker depicted the temple rising high into the sky by using the whole paper upright. He positioned himself out of its center to capture as much detail as possible of this Pura Dalem Puri, located in Tebesaye, a community of Peliatan in the Gianyar regency. In the oeuvre of the artist, as we know now, no other conté drawing shows this much detailed statuary. Under the roof of thick black *alang-alang* grass the Karang Boma shows his terrifying big teeth and long-nailed hands to protect the sanctity of the temple against negative influences. The elaborate floral ornaments, Patra Punggel, are positioned on both sides of the main doorway. They ultimately merge in Kekarangan on the doorstep, the animal head carvings of Gajah, Guak, Tapel and Asti. The pair of mirrored gate guardians called Dwarapala on either side of the door provide the essential balance of positive and negative. Beside the moss-clad stairs, which are accentuated with white gouache to represent the sunlight, stands the shrine Apit lawing. With its tall upward repetitive steps and a lotus ornament on its side, the shrine provides a shade for the squatted girl who is preparing the offerings in her basket. The pentimenti that Hofker left around her head and with her reaching arm add life to this petrified stilled monument.

The whole picture, including a young frangipani tree rising just above the shrine and the palm leaves in the background, shows a realistic image of Bali, where everything has an artistic existence and is part of their religion in absolute serenity.

The drawing is marked on the right bottom with the words 'Eigendom Maria Hofker' (property of Maria Hofker) in capital letters. Very few of Hofkers works carry this note, making it stand out as a piece that was not meant to let go. A gift from Willem to Maria was that it would remain to be 'a memento of Bali' and perhaps also of their friend Fons, who had not survived the cruelties of war. History tells us that they were not able to keep it for long. In the winter of 1946 the Hofkers sailed back to Holland. Quoting Maria as she wrote on board of the MS Tegelberg: '(...) ourselves and Wim's art is all we bring! We are rich with experiences and beautiful memories.'

Rebuilding their life in Amsterdam, in the after war circumstances, was not easy and many of the Balinese work was sold that same year. This Dalam Poeri Tebesaje passed on to a new owner in 1948 and can now be considered to be one of Hofkers best and most detailed drawings depicting a Balinese temple.

Provenance:

Acquired directly from the artist in 1948 by J.A. van Tienhoven (1907-1971), architect and designer of no less than 250 Dutch and foreign passenger ships interiors. Thence by descent. Discovered in France by Seline Hofker in 2010.

Literature:

- Carpenter, B.; *Willem Hofker; Painter of Bali*, Pictures Publishers, 1993, mentioned on page 204 as 541: Dalam Poeri Tebesaje, December 1943.

- Hofker S. and Orsini, G.; *Willem Gerard Hofker (1902-1981)*, Uitgeverij de Kunst, Zwolle, 2013, illustrated on page 140.

Seline Hofker, September 2017



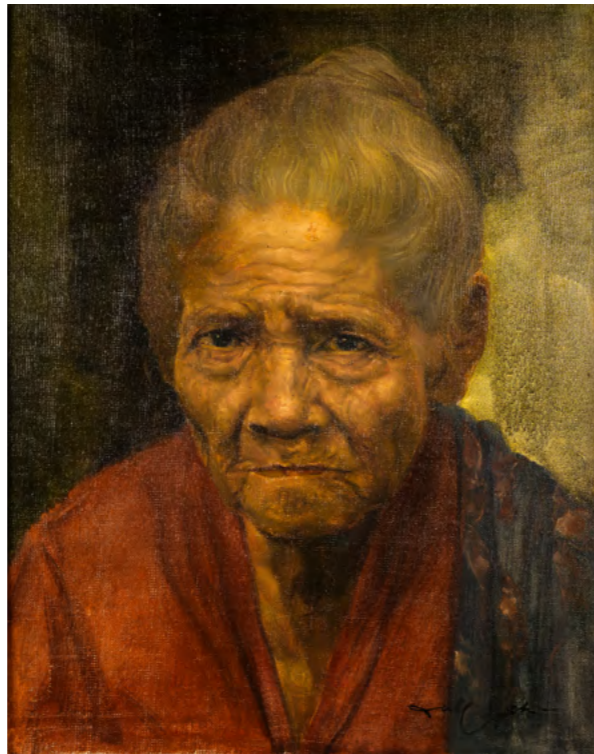
12
WILLEM GERARD HOFKER (1902-1981)

'Dalam Poeri', conté crayon and gouache on paper. 48,5 x 26,5 cm.
Signed and dated Dec. 1943 lower left. Titled and 'Tebesaje Bali' upper right and 'eigendom Maria Hofker' lower right.
Verso: signed again, and 'Bali'.

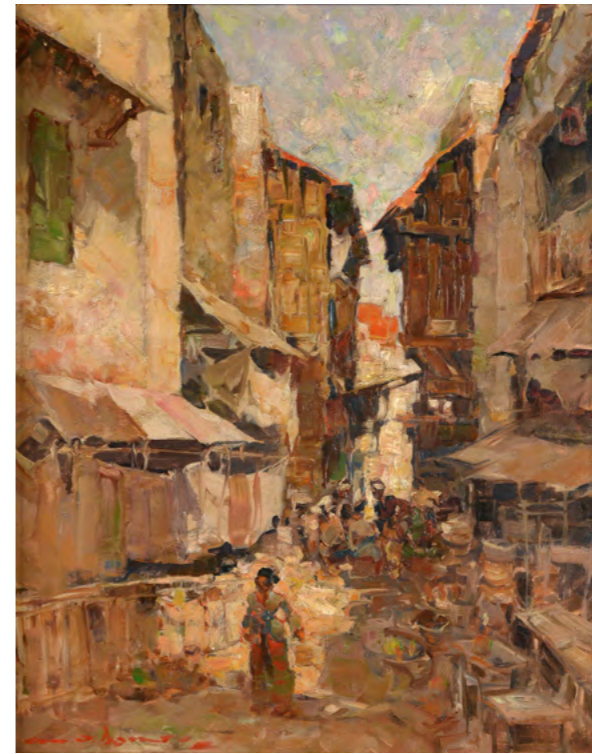
€ 30.000 - 50.000



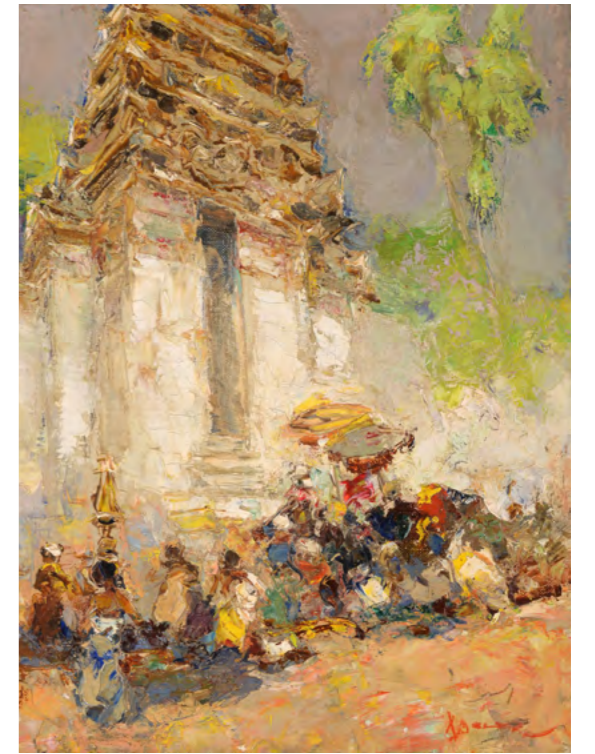
13
DULLAH (1919-1996)
'Old man', signed lower left, ca. 1960, canvas. 60 x 50 cm.
€ 1.000 - 1.500



15
DULLAH (1919-1996)
'Old woman', signed lower right, ca. 1960, canvas.
50 x 40 cm.
€ 700 - 900



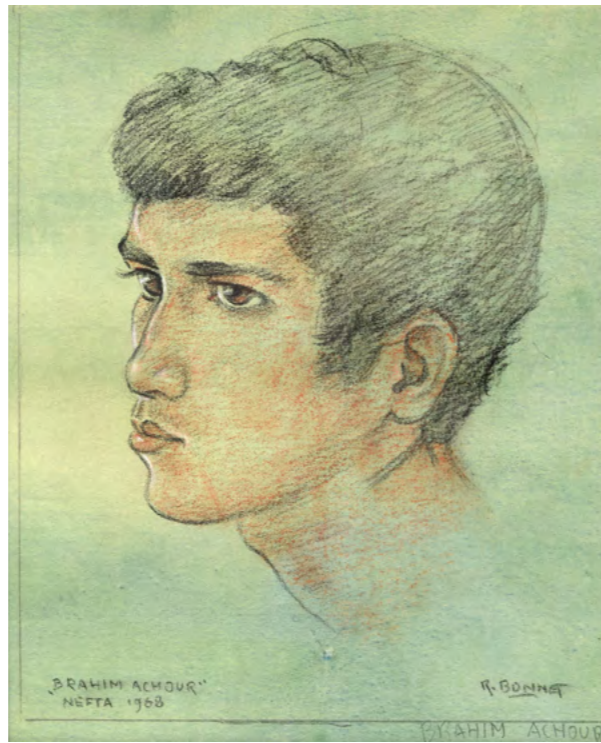
17
GERARD PIETER ADOLFS (1898-1968)
'Indonesian street view', signed lower left, canvas.
50 x 40 cm.
€ 3.000 - 4.000



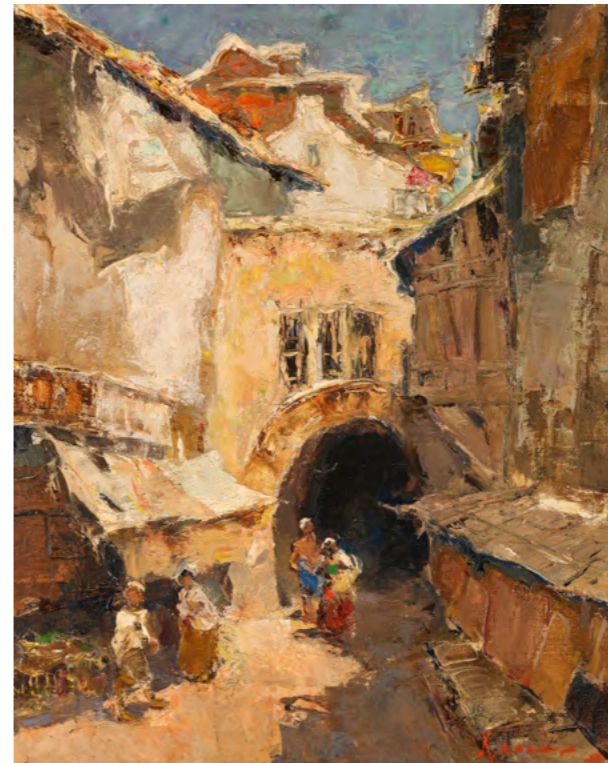
19
GERARD PIETER ADOLFS (1898-1968)
'Bali procession', signed lower right, canvas. 40 x 30 cm.
Verso: signed and dated '50.
€ 2.500 - 3.500



14
LUIGI NOBILI
'Seated nude', signed lower left, chalk on paper.
59,5 x 44 cm.
€ 600 - 800



16
RUDOLF BONNET (1895-1978)
'Portrait of Brahim Achour', signed lower right and dated
Nefta 1968 lower left, crayon and pastels on paper.
31 x 26,5 cm.
€ 300 - 500



18
GERARD PIETER ADOLFS (1898-1968)
'Kampung Kepoetran', signed lower right, canvas.
Verso: Signed and dated '50. 50 x 40 cm.
€ 2.500 - 3.500



20
UNSIGNED
'Indonesian forest', panel.
60 x 45 cm.
€ 300 - 500

‘...I began to realise that the tropical landscape is not at all as we see it. It is, rather, an experience. This landscape is warm in tone, and so I simply started to paint my pictures over a reddish priming coat. When the painting is finished, it is redder than Nature, yet it conveys the landscape accurately. One must ‘translate’. Nowadays, the colours in my paintings more than ever come from my imagination. Some colours are particularly attractive to me. Those yellow tones, those warm ochre tones, red, muted red – these are colours which clearly play a great role with me. Music, in which I love to indulge, is played for me in these tones. [...] I often work with blue outlines. Blue is sort of a handwriting that goes across the picture to emphasize something. I feel this to be beautiful. [...] In Bali [...] everything has a cosmic significance. The mountain is high, and is frequently in the clouds, and these are blue and also black, according to the Balinese. Brahma is red, warm as fire. The Sun is yellow; between red and gold, and the Sun is Life.’

(Theo Meier, in Klaus Wenk, *Theo Meier, Bilder aus den Tropen*, Verlag Stocker-Schmid, Zürich, 1980, p. 29-30)

The above quotes tell us a lot about Theo Meier, his painting style and his inspirations. Born in Basle, Switzerland, in 1908, Theo Meier attended the local Fine Art Academy in 1928. A year later, he went to Berlin and Dresden, where he met Max Liebermann, Karl Hofer, Otto Dix, and Emil Nolde. The latter had been part of Die Brücke, a community of expressionist painters. Meier was directly influenced by them, especially Otto Dix (1891-1969). Apart from that, Paul Gauguin (1848-1903) greatly inspired Theo Meier’s travelling ambitions and especially the way Meier’s painting style evolved. After having attended an exhibition in Basle of Gauguin’s work, Meier decided to visit Tahiti in 1932, but returned in 1934. In 1936, Meier traveled back to the tropics, this time to Bali. He first settled in Sanur, but six years later he moved to Iseh, near Gunung Agung. The tropical light and the symbolism of colour in Balinese culture must have influenced the way Theo Meier expressed himself onto canvas. On a less artistic level, Theo Meier had a penchant for alcohol, leading him to often be intoxicated while painting, which to a certain extent must have had an artistic effect on his paintings too. In 1956, he returned to Basle, and a year later moved to Thailand, where he would live until 1981. After a most productive life, Theo Meier passed away in Berne, Switzerland, in 1982.

From 1942 onward, Theo Meier’s studio was situated in the Balinese village of Iseh, only ten kilometres south of Gunung Agung, Bali’s highest and holiest mountain. The view over the multi-layered sawah is breathtaking. The rice fields, exuding tropical heat, and waiting to be harvested, are captured magnificently in vibrant ochre brush strokes, with a proud, quiet Gunung Agung in the background.

‘According to the Balinese cosmological order the Gunung volcano, dominating the island, is not only the center of the world around which the orientation system is articulated (kaja toward the mountain, kelod towards the sea), but also considered a living god. This divine presence brings death and desolation when erupting. The last eruption dates from 1963 and destroyed part of Meier’s house in Iseh. The volcano brings agrarian prosperity thanks to his ashes that enrich the rice fields with natural fertilizer. The majesty and wealth of this unique landscape, visual icon of Bali, can be seen in Landscape with Gunung Agung.’

(source: Georges Breguet, *Theo Meier, a Centenary Tribute*, 2008, p. 93).

Gianni Orsini, November 2017



21

THEO MEIER (1908-1982)

‘Landscape with Gunung Agung, Bali’,
signed and dated ‘48 lower right,
canvas. 74 x 80 cm.

This painting has been reviewed in the Dutch TV program
‘Tussen Kunst & Kitsch’ on the 5th of March 2014.

€ 20.000 - 30.000

Provenance:

Bought directly from the artist on Bali, 1948. Thence by descent.

Literature reference:

- Hamel, D., *Theo Meier, a Swiss Artist under the Tropics*, Hexart Publishing, Jakarta, 2007, very similar paintings are illustrated on p. 63, plate 112, and p. 109, plate 179;
- Breguet, G., *Theo Meier, a Centenary Tribute*, Pasifika Museum, Bali, 2008, a very similar painting is illustrated on p. 45, plate 26 (the same painting as Hamel, p. 63).



22
BEN SNIJDERS (1943-)
 'Prisoners of war working on the Pakan Baroe railway on Sumatra', signed lower center, oil on paper, 40,5 x 64 cm. Added: the book 'Dodenspoorweg door het oerwoud', by Henk Hovinga, 1976. On the cover of this book a nearly identical painting is shown.

€ 400 - 500

23
TWO BOOKS

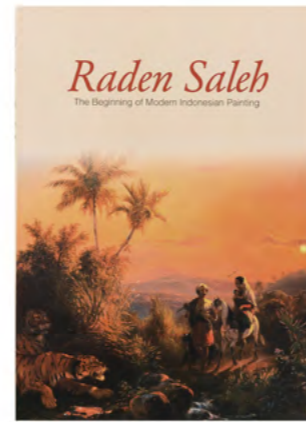
'Raden Saleh, The Beginning of Modern Indonesian Painting', by Werner Kraus, Goethe-Institut Indonesien, 2012, and 'De Indische Israëls', by J.P. Glerum, Waanders Uitgevers, Zwolle, 2005.

€ 100 - 150



24
NYOMAN LONDO (1945-)
 Lot of two paintings, 'Bali life', both signed and 'Penestanan, Ubud Bali', lower left, canvas. 40 x 60 cm.

€ 400 - 600



25
FIVE BOOKS
 'Paintings and Statues from the Collection of President Sukarno of the Republic of Indonesia', Lee Man Fong, Toppan, Tokyo, 1964. 39 x 30,5 cm.

€ 200 - 300



26
ROUND SILVER LIDDED BOX
 decorated with floral designs. Standing on 3 silver knobs. Riau, Sumatra. 19th century. Tot. weight. ca. 230 gr. Diam. 18 cm.

€ 600 - 800



27
AN ART-DECO WOODCARVING
 of a sitting Balinese man with a keris on his back. 1935 - 1940. Wood, H. 27,5 cm. Literature reference: Leidelmeijer, Frans, *Art Deco beelden van Bali, van Souvenir tot Kunstobject*, Waanders Uitgevers, Zwolle (NL), 2006. On page 58, an inkdrawing by W.O.J. Nieuwenkamp depicts an almost identical woodcarving.

€ 700 - 900



29
AN ART-DECO WOODCARVING
 of a Balinese female, kneeling. 1935 - 1940. Wood, H. 28 cm. With remains of a Pita Maha exhibition label on the bottom.

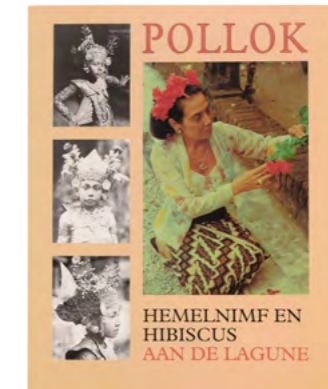
€ 700 - 900



28
PHOTO OF NI POLLOK
 42 x 38 cm.

Added: book 'Pollok, hemelnimf en hibiscus aan de lagune' by Paul de Bont, 1992.

€ 100 - 150



30
65 WALLPLATES
 with Indonesian subjects, Kleynenberg, ca. 1912, large folio. 60 x 73 cm.

€ 100 - 150



31
AART JOHANNES COCK (1905-1981)

'Balinese cremation ceremony',
signed and dated 1955 lower right,
board. 78 x 120 cm.

€ 1.500 - 2.500



32
GERARD PIETER ADOLFS (1898-1968)

'The garden of healing',
signed and titled 'De tuin van de genezing' lower left, ca. 1926,
mixed media on paper. 47 x 70 cm.

€ 2.000 - 3.000



33
ERNEST DEZENTJÉ
(1885-1972)
'Pemandangan, Tampak Siring, Bali',
signed lower left, canvas on panel,
24 x 34 cm. **Verso:** title.
€ 200 - 300



34
ERNEST DEZENTJÉ
(1885-1972)
'View on the Salak vulcano,
West Java', signed lower left,
canvas on board, 19 x 29 cm.
€ 200 - 300



35
ERNEST DEZENTJÉ
(1885-1972)
'Indonesian landscape', signed lower
left, canvas. 58 x 43 cm.
€ 150 - 200



36
CAREL LODEWIJK DAKE JR.
(1886-1946)
'View of a flamboyant tree in front
of a Javanese entrance', signed lower
right, plywood. 37 x 50 cm.
€ 300 - 400



37
HAL WICHERS (1893-1968)
'The rice harvest', signed and dated
1937 lower right, panel. 32 x 48 cm.
€ 400 - 600



38
SRI HADHY (1943-)
'Sunset', signed and dated 1975
lower left, canvas on board.
63,5 x 63,5 cm.
€ 200 - 300

Charles Sayers was born in Gemuh, Central Java, in 1901. At the age of eleven, he is sent to the Netherlands to receive a formal education. From 1920 until 1923, Sayers attends the Royal Academy of Fine Arts in Amsterdam, under Derkinderen, Jurses and van der Waay. Following his education, he spends 4 years in Paris, before returning to Java. From 1932 until 1934, Sayers lives in Bali. By that time, he has become a well-known painter, exhibiting frequently and receiving commissions for murals and portraits of state officials, mayors and upper-class civilians. In 1939, Sayers and his wife and daughter move to North-Sumatra, where he meets and befriends Albert Smook. Sayers stays at the Smook house to portray their son Aycke, and Sayers even helps them to get rid of a wild boar that ruins the vegetables in their kitchen garden. Both Sayers and Smook live near Medan, and when Sayers exhibits his Balinese paintings at the Medan Deli Fine Arts Circle, in November-December 1939, Smook decides to buy 'Weavers'. Less than three years later, Sayers and Smook are both interned by the Japanese. Smook survives and is able to save 'Weavers' from the horrors of war. Sayers, however, is forced to work on the Burma Railway, and in 1943 tragically dies from malaria and malnutrition, at the age of 42.

'Weavers' is certainly an attractive painting. The top half is bathed in sunlight, with the two figures in the foreground placed in the shade of the open pavillion's roof. Though the main action occurs in the lower half, the viewer's eye is immediately drawn to the brighter upper half. (...) Moreover, though Sayers did not usually include excessive detail in his work, he included a box with weaving shuttles and spools of thread behind the two women, with obvious pleasure. A box of tools used to make a sirih quid has been placed alongside the water jar. Sirih scissors and betel leaves can also be seen.' (van Brakel, op. cit., 2004, p. 76)

Sayers' painting style evolved from a romantic style (especially visible in some of his earlier portraits) to an impressionist style (especially in his landscape painting), in which the bold, fearless brush strokes are reminiscent of the vigour of Isaac Israels (1865-1934). In the early 1930s, Sayers started using more cubistic elements in his work. This is no coincidence, considering Sayers was acquainted with Jan Frank Niemantsverdriet (1885-1945). In 1934, Jan Frank, Charles Sayers and Henry van Velthuysen (1881-1954) were asked to (re)paint portraits of past Dutch East Indies Governor-Generals. These commissions were executed in a realistic style of painting, but apart from that, both Frank and Sayers became known for their subdued, cubist style with a sense of stillness and mystery.

What differentiates Sayers from Frank and van Velthuysen though, is an alienating use of perspective. In the foreground of 'Weavers', we are observing a near-top view of the scene, while in the background, we seem to be looking at the young mother carrying her child in side view. This creates an exaggerated sense of depth, which is amplified by the unusual one-point perspective, the lack of a visible horizon, and the tropical sun coming from the back, creating powerful backlit shadow effects.

The dramatic shift from top view to side view in one scene is applied several times in Sayers' work. He creates the same effect in the highly dynamic *Sanghyang Dedari* (op. cit., p. 73), dated 1933. One can assume that *Weavers*, being exhibited early 1934, was executed by Sayers in 1933 as well.

Considering the maturity of Sayers' style, the iconic use of perspective and light, a Balinese theme which is most pleasant to behold, the sheer size of this work, and the scarcity of Sayers' artistic oeuvre, it can only be concluded that we are dealing with a monumental painting by a still underestimated artist.

Gianni Orsini, November 2017

Literature:

- van Brakel, K., *Charles Sayers 1901-1943, Pioneer painter in the Dutch East Indies*, KIT Publishers, Amsterdam, 2004, illustrated on p. 75 & on the back cover, and catalogued on p. 140, no. 144.
- Het Nieuws van den Dag voor Nederlandsch-Indië, December 15, 1937, p. 6, illustrated;
- De Indische Courant, December 15, 1937, p. 13, illustrated.
- d'Oriënt (?) magazine, *Charles Sayers*, March 1934, illustrated, p. 21.

Exhibited:

- Kunstzaal G. Kolff & Co., Batavia, March 17-31, 1934, no. 5 at Dfl. 700,-;
- Bataviasche Kunstkring, Batavia, December 17, 1937 - January 16, 1938, no. 1, at Dfl. 1,000,-;
- Batavia Lodge of the Dutch East Indies Theosophical Society, November 19-26, 1938, at 1,200,-;
- Deli Fine Arts Circle, Medan, November 27-December 3, 1939, where sold for Dfl. 950,-;
- Tropenmuseum, Amsterdam, *Indisch Portret, Charles Sayers (1901-1943) schilder en verzamelaar*, October 14, 2004 – January 30, 2005.



39
 CHARLES SAYERS (1901-1943)
 'Weefsters' (Weavers), signed lower right, canvas. 150 x 131 cm.

€ 25.000 - 40.000

Provenance:

- Private collection of Albert Hendrik Smook (1907-1983), a surgeon who acquired 'Weavers' directly from the artist at the Deli Fine Arts Circle exhibition, Medan, 1939.
- Thence, by descent.



40
ISAÄC ISRAELS (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.

€ 2.000 - 3.000



41
ISAÄC ISRAELS (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.

€ 2.000 - 3.000



42
WILLEM DOOIJEWAAARD (1892-1980)

'Balinese man with kris',
 signed and dated Bali 1932 lower right,
 charcoal on paper. 45,5 x 33 cm.

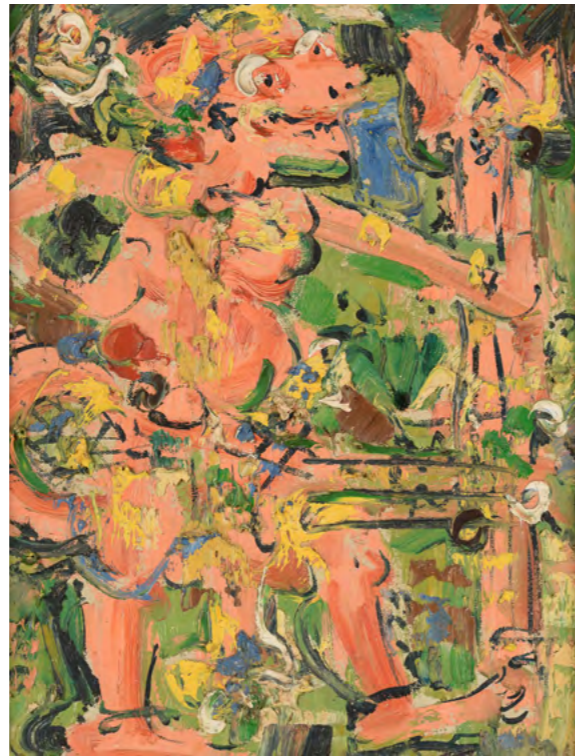
Literature:

- Hamel, D., Willem Dooijewaard: *a Dutch artist in Indonesia*, Duta Fine Arts Foundation, Jakarta, 1992, p.51, illustrated (full page)
- Koenraads, J.P., *De Gebroeders Jacob en Willem Dooijewaard*, C. de Boer Jr., 1966, p.97, illustrated (full page).

€ 2.000 - 3.000



43
I NYOMAN GUNARSA (1944-2017)
 'Balinese dancers', signed lower right, canvas. 59 x 49 cm.
 € 500 - 700



45
I NYOMAN GUNARSA (1944-2017)
 'Mythological figure', unsigned, canvas. 48 x 38 cm.
 € 400 - 600



47
INDO EUROPEAN SCHOOL
 'Balinese dancers', monogram 'CS' and 'Bali' lower left, mixed media, canvas on board. 71 x 56 cm. Unframed.
 € 1.000 - 1.250



49
GERARD PIETER ADOLFS (1898-1968)
 'Jonge vrouw, Bali', signed lower left, 1954, canvas, 40 x 30,5 cm.
Verso: signed again, titled, and numbered 316.
Literature: E. Borntraeger-Stoll & G. Orsini, Gerard Pieter Adolfs, the Painter of Java and Bali, 1898-1968, Wijk en Aalburg 2008, p. 397, illustrated (oeuvre catalogue).
Provenance: Private collection, granddaughter of the artist.
 € 3.000 - 4.000

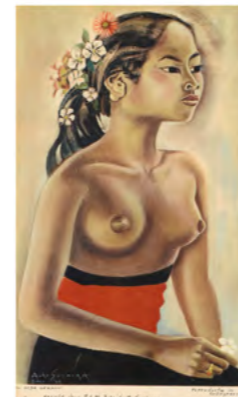
48
AUKE CORNELIS SONNEGA (1910-1963)
 Three lithographs: 'Sampih', 'Ni Desa Gendjir' and 'The glory of I Tandu', all ca. 30 x 20 cm.
Provenance: Mr. C.G.C. Sonnega (1932-2008). Half-brother of Auke Sonnega.
 € 150 - 250



44
AART JOHANNES COCK (1905-1981)
 'Fishermen at Lake Toba', signed lower right, board. 61,5 x 38,5 cm.
 € 500 - 700



46
BATUAN SCHOOL
 'Balinese man with bow and arrow', unsigned, watercolour on paper. 47 x 28 cm. Probably 1930's.
Provenance: same as the painting by Theo Meier (lot 21) in this auction.
 € 1.000 - 1.500



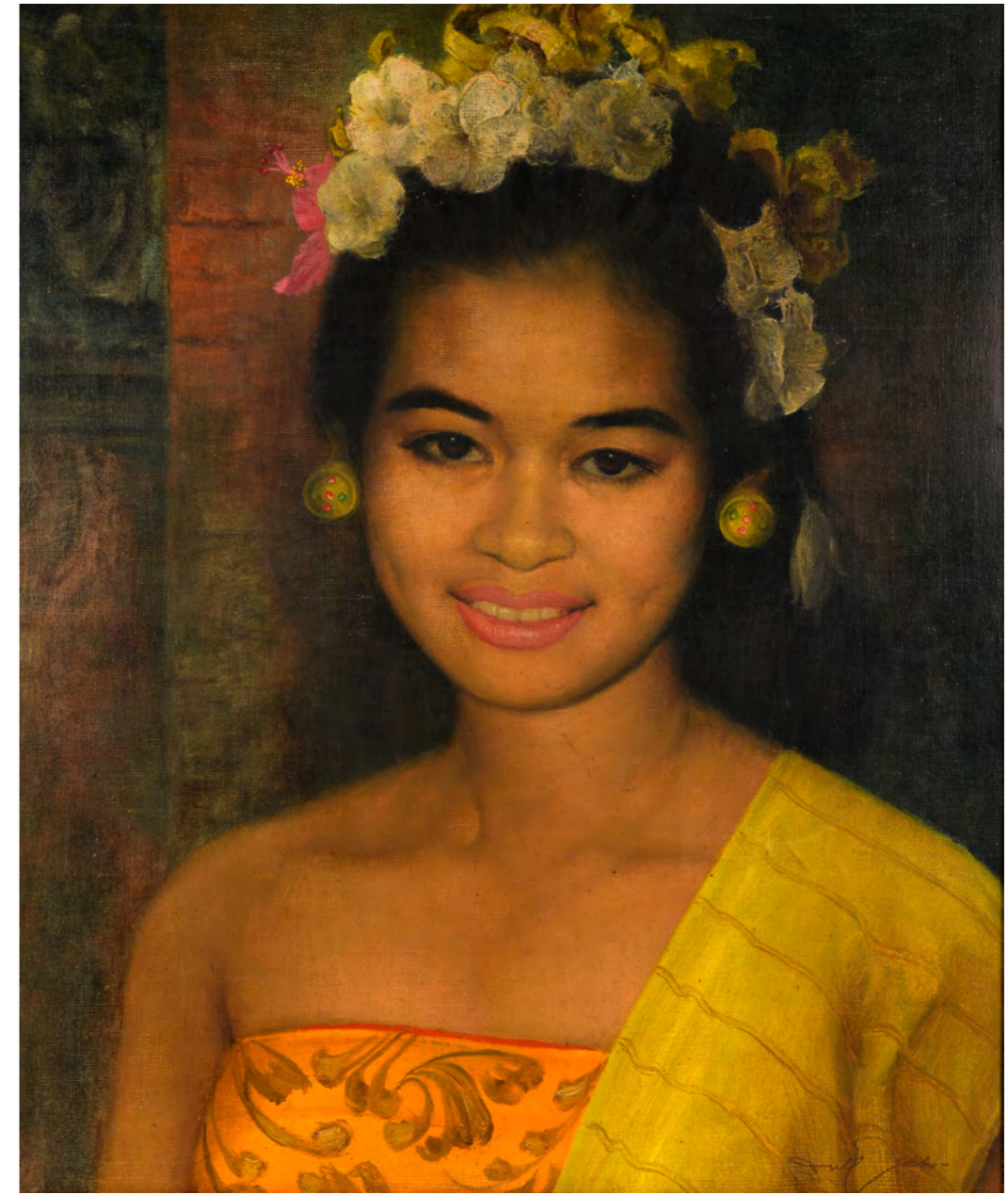
50
TH. P. SALESTIN
 'Raden Adipatiario Kromodjojoedinegoro, oud regent van Modjokerto', signed and dated Mojokerto 3 jan. 1934 lower right, charcoal on paper. 39,5 x 26,5 cm. Unframed.
 € 100 - 150



51
RADEN BASOEKI ABDULLAH (1915-1993)

'Balinese girl',
signed and dated Bali 1977 lower left,
canvas. 50 x 40 cm.

€ 2.000 - 3.000



52
DULLAH (1919-1996)

'Baby Huwae',
signed lower right, ca. 1960, canvas. 59 x 49 cm.

Baby Huwae (1939 – 1989) was an Indonesian film actress and singer. Born in Rotterdam, she had moved to Indonesia by the 1950s and taken up modelling. She entered the film industry in 1958, and gained popularity following the success of Asrama Dara (Dormitory for Girls). Over the next several years she acted in a further five films and established a girl group, the Baby Dolls. However, after she married in 1960, Huwae focused on modelling.

€ 1.250 - 1.750



Felicitas Fischer (1928-2012) and Bali – ‘A deep love for the island and its people’

My mother, Felicitas Fischer, came to Bali for the first time around 1972, as far as I know. This first time she was accompanied by a travel agent, Marga Thinnes, who became her friend later on. Indonesia, and especially Bali, attracted her magically since then. This was certainly due to the extraordinary people, the nature-loving religion, and the harmonious landscape, which she also included as a passionate amateur painter in her heart. All in all, she visited Java and Bali more than seventy times. After 2001 she was no longer able to travel, as advancing dementia made independent travel impossible. In the advanced stage of the illness, when she no longer recognized anyone, I played music to her, especially gamelan music, which always conjured up a special smile on her face. The magic of Bali extended far beyond the normal mind.

In 1980 and 1984 I accompanied my mother on two trips to Indonesia and Bali. In 1984, I also met Arie Smit in person. My mother once told me that Arie knew how to express the exceptional light and magic of Bali in his paintings, something she could never have done. It is significant that I do not know whether she has ever painted a picture of Bali herself. There were strong ties between my mother and Arie, based on mutual respect, their artistic views and, of course, their shared love for Bali. Whenever she was on Bali, she visited Arie. Over the years, she bought eight of his pictures, which hung at her favourite places in her house on the Holderlinstrasse 21 in Offenburg, probably to have the magical connection to Bali always in her presence. In my memory, Arie was a tall, slender man with a special charisma that captivated you immediately. His cordiality is still well remembered. Even though I did not inherit the artistic vein of my mother, I felt a cordial familiarity with Arie, which certainly was reciprocal. On the postcard which is shown here, he also mentions me (in the past my nickname was Billy).

Unfortunately, it was impossible for me to accompany my mother again during one of her travels to Bali. After her death (26-03-2012), I had the task of sorting and cataloguing my mother's estate. The pictures of Arie passed through my hands again. Today, five years after her demise, I want to part with a few of his pictures. The memory of them both is still preserved.

Matthias Louis Fischer



Felicitas Fischer and Arie Smit



Postcard from Arie Smit, May 1982



53
ARIE SMIT (1916-2016)

‘Balinese landscape’,
signed and dated Bali ‘74 lower right,
canvas. 34 x 44 cm.

€ 4.000 - 6.000

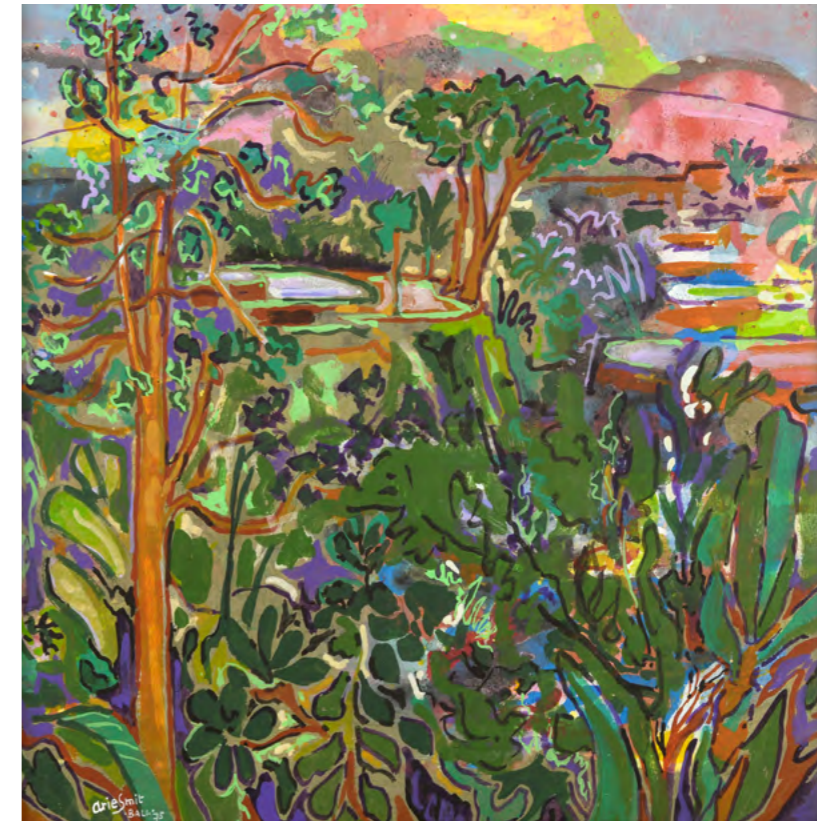


The house of Arie Smit



54
ARIE SMIT (1916-2016)
'Palmtrees at sunset', signed and dated Bali '81 lower left, canvas. 32 x 35 cm.

€ 2.000 - 3.000



56
ARIE SMIT (1916-2016)
'Balinese landscape', signed and dated Bali '75 lower left, mixed media on paper. 38 x 37,5 cm.

€ 3.000 - 5.000



55
ARIE SMIT (1916-2016)
'Balinese landscape', signed and dated Bali '77 lower left, canvas on board. 33 x 37 cm.

€ 3.000 - 4.000



Felicitas Fischer



57
GERARD PIETER ADOLFS (1898-1968)
'Flamboyant', signed and dated '38 lower right, panel. 40 x 50 cm.

€ 2.500 - 3.500



59
GERARD PIETER ADOLFS (1898-1968)
'Warm days', signed lower left, plywood. **Verso:** artist label with title ('Warme dagen') and numbered 11. 30 x 40 cm.
Provenance: Mr. Evert Jansen, who was editor of the Indische Courant Soerabaia, between ca. 1935 and 1940, and acquired the paintings directly from the artist, or at one of his Surabaya exhibitions; thence by descent.
Literature: Borntraeger-Stoll, E., and Orsini, G., *Gerard Pieter Adolfs, The Painter of Java and Bali*, Pictures Publishers, Wijk & Aalburg, 2008, illustrated, p. 109, and p. 383 (oeuvre catalogue).

€ 2.000 - 3.000



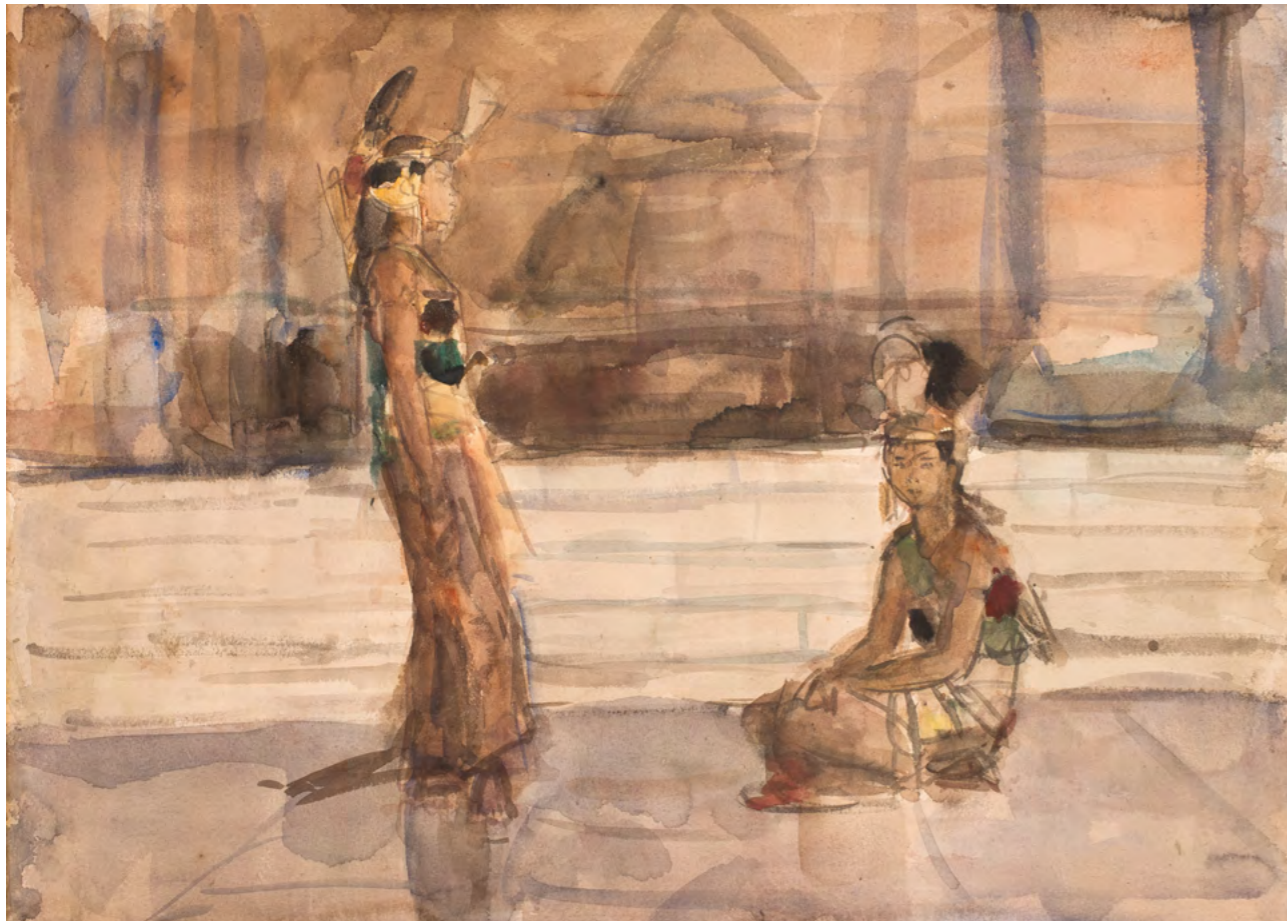
58
CAREL LODEWIJK DAKE JR. (1886-1946)
'Indonesian landscape', signed lower left, panel. 26 x 35 cm.

€ 300 - 500



60
GERARD PIETER ADOLFS (1898-1968)
'Langs Kampongmuurtjes', signed lower left, plywood. **Verso:** artist label with title. 30 x 40 cm.
Provenance: same as lot 59.
Literature: Borntraeger-Stoll, E., and Orsini, G., *Gerard Pieter Adolfs, The Painter of Java and Bali*, Pictures Publishers, Wijk & Aalburg, 2008, illustrated, p. 384 (oeuvre catalogue).

€ 2.000 - 3.000

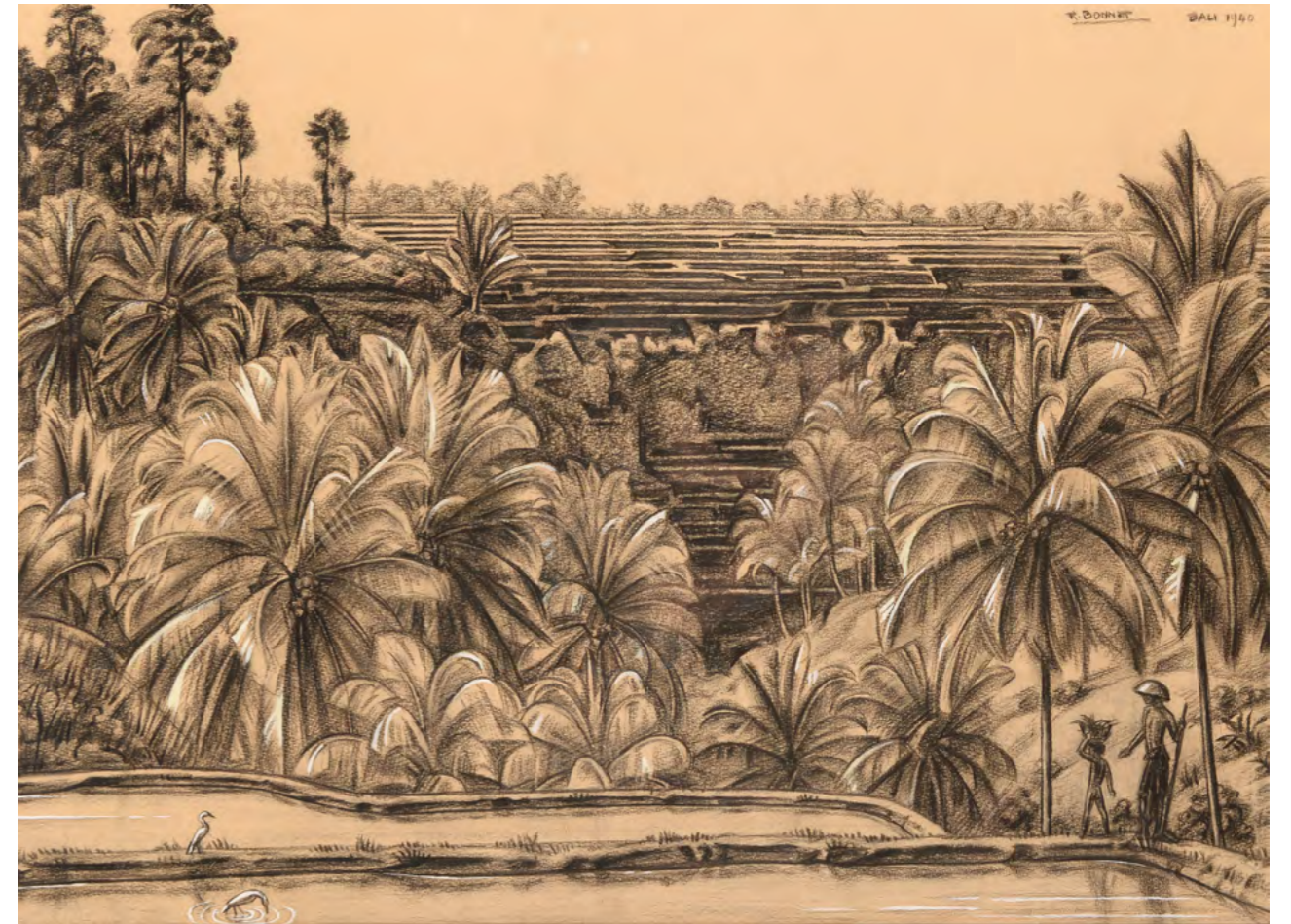


61
ISAÄC ISRAELS (1865-1934)

'Court dancers',
unsigned, chalk and watercolour on paper. 38 x 51 cm.
Verso: 'Seated dancer'.

Provenance: Kunsthandel E.J. van Wisselingh & Co, Amsterdam,
inv.no. 763XA and Christie's, Amsterdam, 10 June 2009, lot 161.

€ 8.000 - 10.000



62
RUDOLF BONNET (1895-1978)

'Balinese landscape',
signed and dated Bali 1940 upper right,
pastel. 49 x 68 cm.

€ 8.000 - 12.000



63
 Attributed to DEWA PUTU BEDIL (1921-1999)
 'Man and woman with rice', watercolour, 31 x 18 cm.
 Signed verso. Added: Batuan School, 'Near the river',
 canvas, 50 x 35,5 cm. (One item illustrated)

€ 200 - 400



65
 TWO WATERCOLOURS, BATUAN SCHOOL
 'Bali life', both 31 x 22 cm. One by Ida Bagus Putu Astawa,
 one signed Kt. Ketië. Both 31 x 22 cm.
 (One item illustrated)

€ 100 - 200



67
 DEWA NYOMAN JUTA
 (son of Dewa Nyoman Leper), 'Balinese birds',
 signed and 'Ubud Bali' lower center. 78 x 40 cm.

€ 150 - 200



69
 BALINESE SCHOOL
 'Bali life', canvas, 51 x 67 cm.
 Verso signed I Wayan Karia.

€ 200 - 400



64
 TWO WATERCOLOURS, BATUAN SCHOOL
 'Bali life', both 31 x 22 cm. (One item illustrated)

€ 100 - 200



66
 BALINESE SCHOOL
 'Men with horses', tempera on panel. 60 x 46 cm.

€ 300 - 600



68
 BALINESE SCHOOL
 'Monkey with bird', unsigned, ink on paper. 35 x 24 cm.

€ 200 - 300



70
 BALINESE SCHOOL
 Two watercolours on paper, 'Activities near the river',
 1930's, both 46 x 61 cm. One verso with stamp 'Batavia'.

€ 800 - 1.200

From 1911 until 1917, Rudolf Bonnet attended the Amsterdam Royal Academy of Fine Arts and 3 other schools in Amsterdam and Haarlem, giving him a broad knowledge and educational background. He lived and worked in the Italian village of Anticoli Corrado during the 1920s. Bonnet also traveled through northern Africa before embarking on a journey to the Dutch East Indies. He visited Java, Bali, and Nias in 1929-1930, and finally found his second home in Bali in 1931, after being mesmerized by Balinese dance performances. Bonnet developed an intense connection with Balinese culture and art forms. He founded Pita Maha in 1936, together with I Gusti Nyoman Lempad, Walter Spies and Cokorde Gde Agung Sukawati, preserving, developing, and maintaining a high artistic level of the Balinese arts and crafts. He initiated and designed the Ubud museum Puri Lukisan, and was highly respected by President Sukarno.

The dancer in the current lot is probably I Jemul (referred to by Bonnet as I Djemul or I Tjemul), who helped Bonnet around the house and the garden while he was living in Ubud from the late 1930s until 1958, when Bonnet was forced to leave Indonesia. Judging from Jemul's age and from Bonnet's drawing technique, this work can be dated late 1930s. Jemul is dressed up like a prince, although it is unsure which exact role he is enacting, and whether he is performing Gambuh, Arja or Daag (from the Janger). However, we are able to fully enjoy Bonnet's talent to meticulously draw the beautiful ornaments on the dancer's head, shoulders and neck. These are all made from buffalo hide, in a similar way that wayang kulit puppets are made. The leather is perforated in geometric patterns, gilded and decorated with small pieces of mirrored glass to give a suggestion of (semi-)precious stones. The headgear, adorned with two fresh *frangipani* flowers, contains two rows of reflective droplets. Typically, these are odd-numbered, similar to the number of roofs in a meru tower and the number of waves in an undulated keris. With a subtly cast shadow, Bonnet shows that the *badong* (the triangular necklace ornament) floats just above the *sesimping* (the rigid vest with its typical pointed shoulder elements), giving the drawing a dynamic feel. In the dancer's neck, one can just see *Garuda Mungkur*, the mythical bird Garuda, its head pointing backwards to protect the dancer from evil spirits.

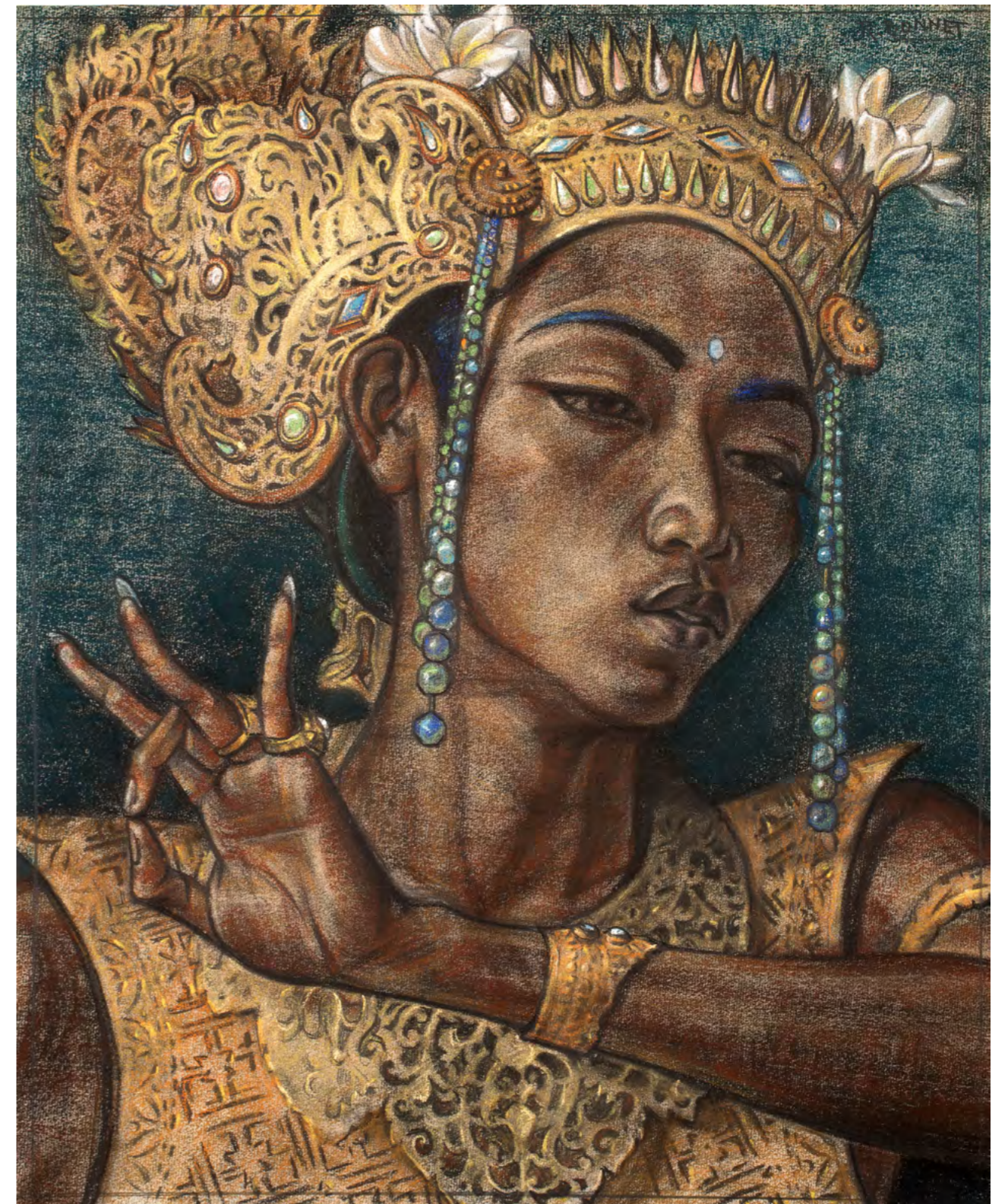
The dancer's hands are in a specific position. According to ancient Indian philosophy, *bhastha mudra* (hand gestures) have specific meanings. The fingers represent the elements; fire, air, space, earth, and water. When the tips of the thumbs and the middle fingers touch while the other fingers are kept straight, a so-called *akash mudra* is formed. It is believed that this mudra boosts intuition power and alertness, and purifies emotions and thoughts.

Rudolf Bonnet visualized Balinese actors and dancers many times throughout his life. From the early 1930s until his death in 1978, Bonnet drew and painted Arja, Keris, Gambuh, Joged and Legong dancers. This particular drawing is imbued with a very intimate energy; it combines Bonnet's passion for the renowned Balinese dances -which in 1931 were an important reason for him to permanently move to Bali-, and a Balinese young man who has been close to Bonnet for so many years.

Gianni Orsini, November 2017



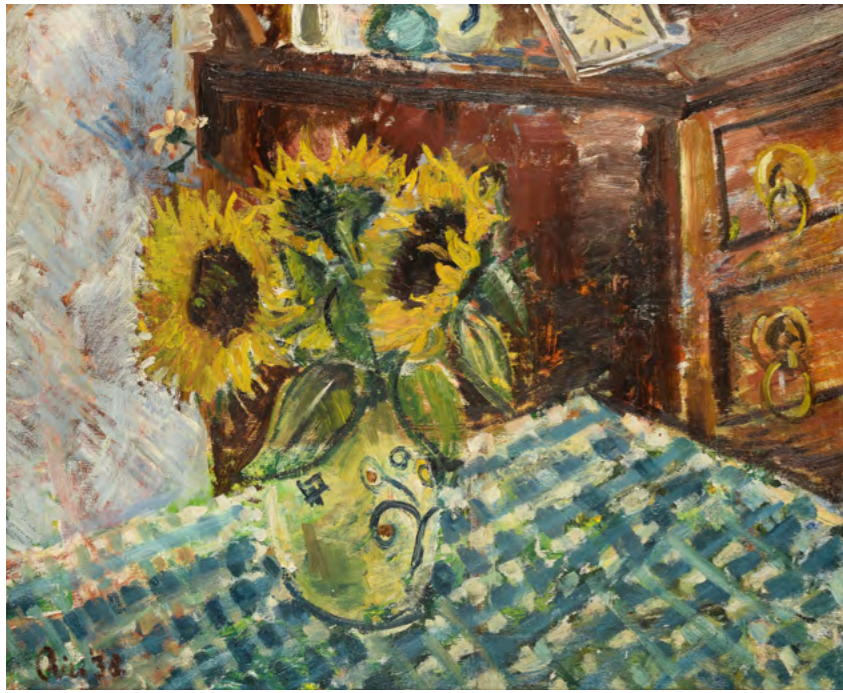
*The Gambuh dance,
from: Beryl de Zoete and Walter Spies,
Dance & Drama in Bali, London, 1938, plate 64
(photo: Walter Spies).*



71
RUDOLF BONNET (1895-1978)
'A Balinese dancer', signed upper right, crayon and pastels on paper. 52,5 x 42,5 cm.

Provenance: Mr. A.W.A. Ellerbeck, thence by descent. During World War II, mr. Ellerbeck stayed in a Japanese internment camp with Willem Hofker. In 1945, Hofker made a portrait drawing of him in one of the internment camps, either Kali Bojo or Bolong, Sulawesi (ref.: Hofker, S., and Orsini, G., *Willem Gerard Hofker [1902-1981]*, Uitgeverij de Kunst, Zwolle (NL), 2013, p. 179, plate 239).

€ 40.000 - 60.000



72
RIES MULDER (1909-1973)
 'Sunflowers', signed and dated '38 lower left, canvas. 51 x 60,5 cm.
 Mulder was artist and teacher at the Fine Art Academy in Bandung. He had a great influence on modern art in Indonesia. He was teacher of well-known artists like Popo Iskandar, Ahmad Sadali, Srihadi Soedarsono, But Muchtar and Mochtar Apin.
 € 400 - 600



73
CHARLES BURKI (1909-1994)
 'The house at the Whang Po', signed and dated '64 lower left, gouache on paper. 24 x 36 cm.
 € 300 - 400



74
THEODOR FRANCISCUS GOEDVRIEND (1879-1969)
 'View of a Javanese river', signed lower right, ca. 1940, board, 31,5 x 49 cm. Added two drawings on paper, by the same hand (20,5 x 23,5 cm) and (24,5 x 24 cm).
 € 150 - 200



75
LUCIEN FRITS OHL (1904-1976)
 'Working on the sawah', signed lower right, board. 60 x 80 cm.
 € 1.250 - 1.750



76
LUCIEN FRITS OHL (1904-1976)
 'Under the flamboyant', signed lower right, board. 60 x 90 cm.
 € 1.500 - 2.000



77
KENG KWANG CHOO (1931-)
 'The catch of the day', signed lower right, canvas. 56 x 91,5 cm.
 € 1.500 - 2.000



Lee Man Fong in 1949.
 Photo: Wereldkroniek, 30th of July 1949.

LEE MAN FONG (1913-1988)

Born in 1913 in Guangzhou, China, Lee Man Fong was one of 10 children. At a young age, the family moved to Singapore, where Man Fong would eventually make ads and artwork to earn a living. In 1932, he moved to Jakarta, where he was inspired by both the 'Nederlandsch-Indische Kunstkringen' and the counter movement Persagi. In 1942, he was imprisoned because of his opposition to Japanese colonialism in Indonesia.

Following World War II, Lee Man Fong was introduced to Western painting in the Netherlands, and was inspired to mix Eastern and Western art forms, creating a unique artistic body of work. In 1941, he visited Bali, and was inspired to paint a series of Balinese oils in a Western impressionistic style, applying grey, brown and green hues in a rich impasto way, creating a non-romanticized view of his subjects. In the course of his career, he went back to his Chinese roots, painting in a much more calligraphic way.

When Lee Man Fong lived in Jakarta, he was so respected as an artist that he was asked by President Sukarno to become his personal art advisor and editor of a 5-volume edition of Sukarno's vast art collection, in 1964. In the introduction of these books, Man Fong summarized his vision on art as follows:

'Painting is the flower of culture forming an expression without words, but with strokes that can communicate with anyone everywhere, without the limits of time, nationality and language.'

(Lee Man Fong, in: *Lukisan Lukisan dan Patung Patung Koleksi Presiden Sukarno dari Republik Indonesia*, part I, Foreword, p. 18)

*'The exceptional interplay
 of colours and lines creates
 a brilliant unity.'*

(Corn. Basoski about this painting in
 De Nieuwe Haagsche Courant,
 23th of May 1949.)

78

LEE MAN FONG (1913-1988)

'Flower girl',
 signed upper left,
 board, 88,5 x 39 cm.

Provenance:

Acquired directly from the artist in the Netherlands. Thence by descent.

Exhibited:

Lee Man-Fung, exhibition rooms Kunst van onze Tijd, Mauritsplein, The Hague, May 1949 as 'Bloemenmeisje'.

Literature:

- *Lee Man Fung*, een Chinees schilder exposeert in ons land, Kunst en kunstleven, June 1949, illustrated

- *Lee Man Fung*, de Chinese schilder, De Nieuwe Haagsche Courant, 23th of May 1949.

€ 30.000 - 50.000





79
LEE MAN FONG (1913-1988)

'The lotus',
signed upper left,
board, 89 x 38 cm.

Provenance:
Acquired directly from the artist in the
Netherlands. Thence by descent.

Exhibited:
Lee Man-Fung, exhibition rooms
Kunst van onze Tijd, Mauritsplein, The Hague,
May 1949 as 'Waterlelie' (water lily).

€ 20.000 - 30.000

*'In landscape paintings like
'Willows and fishermen', one can
admire the enormous virtuosity and
refined taste.'*

(R.E. Penning in the *Haagsch Dagblad*,
10th of May 1950.)

80
LEE MAN FONG (1913-1988)

'Willows and fishermen',
signed and dated 1949 upper left,
board, 99 x 34 cm.

Provenance:
Acquired directly from the artist in the
Netherlands. Thence by descent.

Exhibited: *Lee Man-Fung*, exhibition rooms
Kunst van onze Tijd, Mauritsplein, The Hague,
May 1950, as 'Wilgen en vissers'.

Literature:
Lee Man Fung, *Haagsch Dagblad*,
10th of May 1950.

€ 50.000 - 70.000





'Observed with a close look, though obviously with a stranger's eye.'
 (Cornelis Veth about this painting in the Haagsche Courant, 15th of May 1950.)

81
 LEE MAN FONG (1913-1988)

'Rue du Sacré-Coeur, Paris', signed and with red stamp center right, board. 69,5 x 50 cm.

Exhibited: *Lee Man-Fung*, exhibition rooms Kunst van onze Tijd, Mauritsplein, The Hague, 1950.

Literature: *Lee Man Fung*, Kunst van onze tijd, Haagsche Courant, 15th of May 1950.

On the back of the frame is written 'Fojjita'. It is very well possible that Lee Man Fong met the famous Japanese artist Tsuguharu Foujita (1886-1968) who lived in Paris at that time, and that this painting has a relation with Foujita.

€ 15.000 - 20.000



82
 LEE MAN FONG (1913-1988)

'Fishing boats, Tandjung Priok',
 signed and dated 1940? lower right, canvas. 60 x 74 cm.

Exhibited:
Lee Man Fung, Hotel des Indes, Batavia, November 1949, as 'Vissersboten, Tandjung Priok'.

Provenance:
 Bought at this exhibition, thence by descent.

€ 25.000 - 35.000



83
 Attributed to I NYOMAN NGENDON (1906-1946)
 'Bali life', watercolour on paper. 92 x 72 cm.

I Nyoman Ngendon was among the first Batuan painters who embraced the modernization of Balinese art that took place around the beginning of the 1930s. His works can be found in several museums throughout the world. In Bali, his works can be viewed at the Museum Puri Lukisan and the Agung Rai Museum of Art (ARMA). In the Netherlands, his works can be found at the Rijksmuseum voor Volkenkunde, Leiden and the Tropenmuseum, Amsterdam.

€ 2.000 - 3.000



84
 Attributed to IDA BAGUS MADE TOGOG (1913-1989)
 'Balinese legend', unsigned, watercolour on paper, 43,5 x 59 cm.

Togog was born into a noble Brahmana clan in the center of Batuan. Together with I Ngendon, he was one of the foremost painters from Batuan. His works can be found in Tropenmuseum in Amsterdam and in the Rudolf Bonnet collection at the Ethnography Museum in Leiden, the Netherlands. In Bali, his work can be viewed at the Puri Lukisan Museum and the Agung Rai Museum of Art (ARMA) in Ubud, Bali.

€ 1.000 - 1.500



85
 Attributed to DEWA KETUT RUNGUN (1922-1986)
 'Bali life', unsigned, board. 45 x 113 cm.

€ 700 - 900

‘There is a sense of worship around these silent, pensive figures in the evening on the high mountain path, which has a biblical beauty. Over yonder bridge, a shepherd leads a bovine to the village, which seems a powerful fortress, insuring the safety of its inhabitants. Bonnet perceives the existence of humanity as a touching mystery of divine seriousness. In his Ritorno, the aged face of the solicitous woman carrying a heavy load, has become wrinkled with grief. There is a suffering in her woeful face, sanctified by resignation.’

(Anne Hallema, on Ritorno dalla Campagna, in: De Hollandsche Revue magazine, 1926, no. 1, p. 16)

From 1920 until 1928, Rudolf Bonnet lived in the small Italian town of Anticoli Corrado, less than 50 km east of Rome. The inhabitants of this small village in the Sabine Hills were hard-working, poor peasants. Bonnet adjusted to their elementary lifestyle, and was allowed to portray their harsh lives, their rituals, their melancholia. It would prove to be a formative prelude to a life he would spend in Bali, where Bonnet would become an important figure in the development of Balinese arts and crafts, but at the same time he would portray the locals and their culture, just like he had done in Italy. Bonnet once said that his Anticoli Corrado oeuvre could be interpreted ‘...as a unit, as a single portrayal of a race. It is a story. The story of a peasant-class, preserved in its classical state and part of a people whose background spans the centuries. Still, one of these days that race will have vanished. So, considered from this viewpoint these hard faces are not portraits. They are the representatives of a race.’

Bonnet was inspired, not only by the charm and authenticity of the Anticolian people, but also by preceding artists. Thematically, there is a clear connotation to the work of Jean-François Millet (1814-1875), who also influenced Vincent van Gogh and Claude Monet, and was himself, like Bonnet, a great admirer of Michelangelo. Millet became well-known for his depiction of peasant people at work, with an occasional biblical reference. In Bonnet’s Ritorno dalla Campagna, the theme of peasants at work struggling to make a living is a direct echo of Millet’s oeuvre, and in this case it holds a strong reference to the biblical theme of Joseph and Mary on their donkey, fleeing to Egypt. Regarding viewpoint, posture and clothing, the man on the right carrying chopped wood clearly refers to Millet’s Shepherd Tending his Flock, executed in the early 1860s. The way the flock of sheep surrounds Millet’s peasant man even tends to be similar to the compelling way the houses of Anticoli enclose the Italian family, as if seen through a magnifying glass. Another inspiration, closer to Bonnet, is obviously Jan Toorop (1858-1928). The dramatic visualisation, drawing thick outlines, stylized form, using religious connotations, and taking peasantry as a (metaphoric) theme, all resemble Toorop’s iconic work. The way the tree and the mountain tops, in the upper right corner, are abstracted and assimilated into one triangular grid, is also typical of the early 1920s Art-Deco movement of which Toorop and consequently Bonnet were exponents. Apart from these art-deco elements, Bonnet has carefully composed the people from Anticoli in their Sabine Hills habitat. The viewer’s eye is led from the main characters to the road they are following, and back again across the bridge toward the village, that lights up like an ominous backdrop. The repetition of a man herding an animal, and the endless occlusion of foliage, people, village and mountains creates an intense perspective.

Following Contadini d’Anticoli (1927), sold for € 38,000 hp in December 2015, and Sposi d’Anticoli (1922), sold for € 48,000 hp in December 2016, this is the third December in a row that Zeeland Auctioneers is honoured to auction an essential piece from Rudolf Bonnet’s Anticoli period. In 1924, both Ritorno dalla Campagna and Sposi d’Anticoli were shown at the Kunstzaal Kleykamp exhibition in The Hague. Bonnet was only 29, and at that point still unknown, but the exhibition, visited by Berlage and Toorop, yielded promising reviews, and Bonnet managed to sell most of the works on display. It had become a launching exhibition for Bonnet. He himself literally returned from the Italian countryside to show his work; Bonnet’s own Ritorno dalla Campagna had proven a great success.

Nobody would suspect, that twenty years after this exhibition at Kleykamp, the ‘Ritorno’ would have traveled to the other end of the world, and would magically survive the tropical climate, and World War II. The diaries and memoirs of the former owner, mr. Albert Smook (1907-1983), clearly show that the title ‘Ritorno’ became multi-interpretable: ‘Our residence in Medan included a large, open porch. Any thief could just walk in... but this never happened, and there was never anything missing. On this porch, the ‘Ritorno’ had an exceptional place, behind glass. Every time I was sitting there, I would always look at it, majestically hanging above a couch. This way, one grows attached, and when planes were circling above Medan, there was a risk of being bombed, so the thought occurred to take ‘Ritorno’ to a safer place, the ‘onderneming’ (enterprise) of my colleague Janssen, who lived at Sungei Sengkol. The ‘Ritorno’ was given a brilliant spot. Then, the Japanese came, and after a while, the Sungei Sengkol residence became, what you might call, a ‘relax house’. Although it was not called ‘Romantica’, there were quite a number of pretty girls, and the guests (officers) had a great time. I envisioned bottles smashing the ‘Ritorno’s’ glass. A Swiss guy was living at this ‘onderneming’. He was the gutsy type, so I asked him if he could save the ‘Ritorno’. One night, he broke into the house and took the ‘Ritorno’ out of the frame. He put the drawing in a large tube, and immured it. Later on, I was imprisoned in a camp in Sungei Sengkol. I heard the whole story after the war. The drawing, in the tube, was sent to the Netherlands, and carpenter Wierda, a professional with a great knowledge of antiques, made a new frame.’

(Excerpts from the memoirs of the former owner, mr. Albert Smook (1907-1983), ca. 1942-1946)

Gianni Orsini, November 2017



86

RUDOLF BONNET (1895-1978)

‘Ritorno dalla Campagna’ (Returning from the Countryside)

signed and dated Anticoli 3/23 lower right,
charcoal, pastels and gouache on paper, 129 x 143 cm.

Literature:

- Roever-Bonnet, dr. H. de, *Rudolf Bonnet, een Zondagskind*, Pictures Publishers, Wijk en Aalburg, The Netherlands, 1993, illustrated on p. 91, plate 45.
- Boer, H. de, *R. Bonnet*, in: *Op De Hoogte* magazine, vol. 21, 1924, no. 5, p. 82-86, illustrated, p. 83;
- Hallema, A., *Rudolf Bonnet, de Hollandsche schilder van het Italiaansche landleven*, in: *Ons Eigen Tijdschrift* magazine, juli 1924, p. 256-261, illustrated, p. 258.
- Hallema, A., *Vaderlandsche Kunst, Rudolf Bonnet*, in: *De Hollandsche Revue* magazine, vol. 31, 1926, no. 1, p. 10-23, described, p. 16.

Exhibited: Koninklijke Kunstzaal Kleykamp, The Hague (NL), March 1924.

Provenance:

- Private collection of Albert Hendrik Smook (1907-1983), a surgeon who lived in Medan, Sumatra, from 1937 until 1946;
- Thence, by descent.

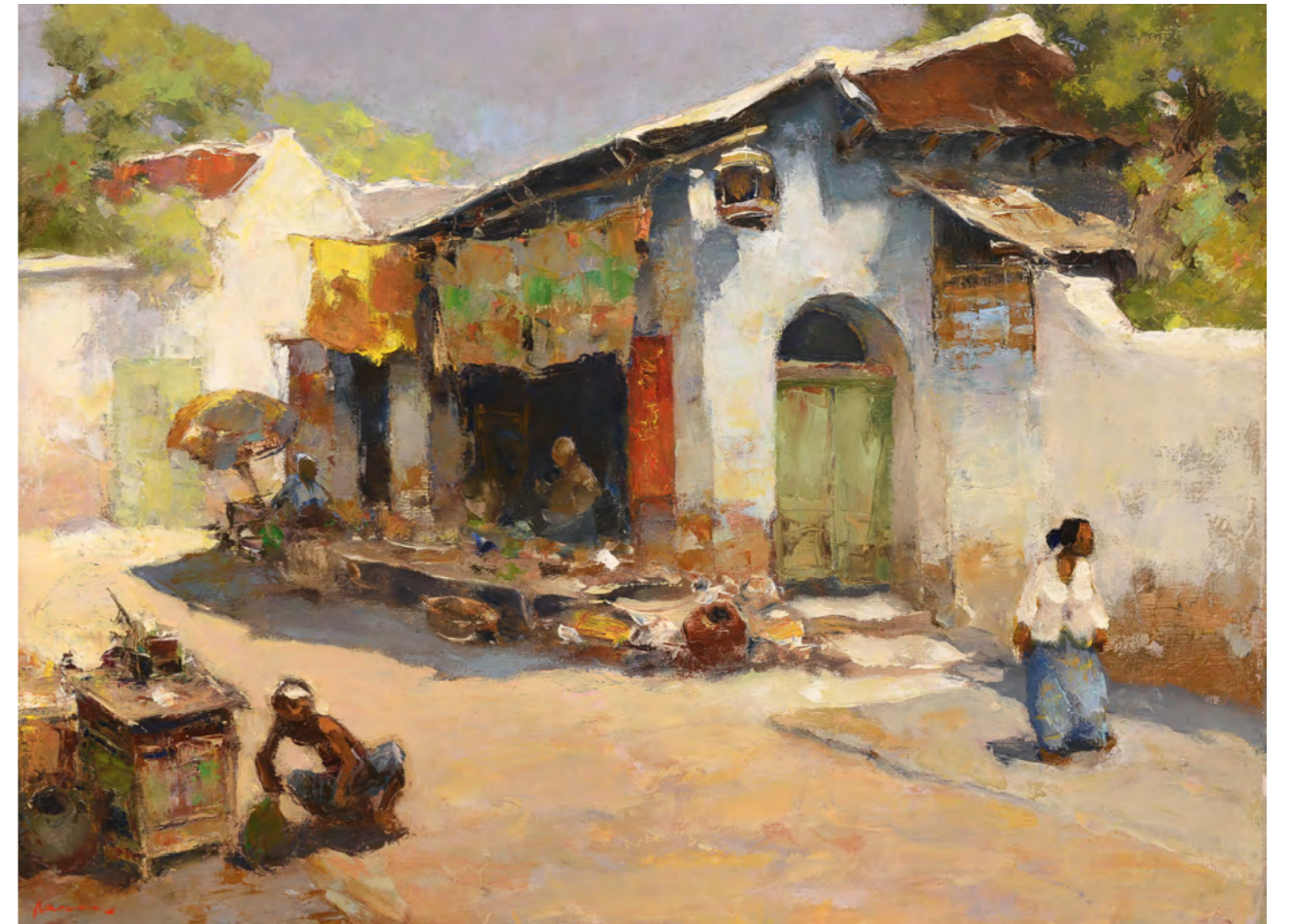
€ 40.000 - 60.000



87
GERARD PIETER ADOLFS (1898-1968)

'Padi plant',
signed lower right,
canvas. 60 x 80 cm.

€ 6.000 - 8.000



88
GERARD PIETER ADOLFS (1898-1968)

'Warong Babeh Gemoek, Soerabaya',
signed lower left, canvas. 60 x 80 cm.
Verso: title, signature and dated '59.

€ 4.000 - 6.000

Affandi is the grand old master of Indonesian art. As a self-taught artist, he acquired world fame.

Affandi depicted life around him, always working on the spot. He painted in an expressionist way. His method of working was characteristic. First of all he meditated about his subject, taking all the time he needs. He never learned to use a palette and instead developed his own typical 'hands-on' style. He squeezed the oil paint directly out of the tube and smeared it with powerful movements of his right thumb on the canvas, all in a very short span of time. Occasionally, Affandi finished the painting by using a paintbrush to fill in the empty spaces between the (mostly dark) thumb strokes.

This painting of a two-wheeled ox cart (gerobak), pulled by two oxen, clearly shows that it has been painted with a lot of energy and speed, and certainly with a lot of pleasure. Affandi always worked non-stop and probably finished this painting in less than ninety furious minutes.

Gerobaks were mainly used in the countryside for heavy transports. They were the heavy duty trucks from the past. The cart on the painting still has wooden wheels. The sound of the little bells around the necks of the oxen and the high-tuned squeaky sounds of the axles kept the tigers at a distance. After the cargo had been unloaded, the gerobak returned home. Often children tried to get a free lift from school to their homes. People liked gerobaks because they were safe and strong. Nowadays one rarely sees gerobaks, only a few are left in rural areas.

Affandi must have had affinity with these powerful as well as friendly giants. He bought one and placed it next to his house at the Museum Affandi in Yogyakarta. Presently this gerobak is being used as a musholla, a place to pray for muslims. Affandi's daughter Kartika, an internationally known painter, also bought a gerobak. She put it in the lush tropical garden of her house, situated in the surroundings of the Merapi volcano near Yogyakarta.

Barney Agerbeek, November 2017

Barney Agerbeek is currently preparing the biography of Kartika Affandi, which will be launched by LM Publishers in Asia, Europe and the United States early next year.



89
AFFANDI (1907-1990)

'The ox cart',
signed and dated 1969 lower left,
canvas. 97,5 x 138,5 cm.

Provenance:
Inherited from Madam Lie-Han (Surabaya),
sister of the late mother in law of the current owner (Dutch).
Same family as the paintings by Lee Man Fong, lot 78 and 79.
Madam Lie-Han bought the painting probably directly from the artist.

€ 50.000 - 70.000

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 via Live Auctioneers 30%), 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

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

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 € 400,-.

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)





ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS

MIDDELBURG: HERENGRACHT 74 AMSTERDAM: HERENGRACHT 566
THE NETHERLANDS +31(0)118 650 680
WWW.ZEEUWSVEILINGHUIS.NL INFO@ZEEUWSVEILINGHUIS.NL