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ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS



SOUTHEAST ASIAN ART
5TH OF DECEMBER 2018



ZEEUWS VEILINGHUIS

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

SOUTHEAST ASIAN ART

AUCTION: Wednesday December 5 2018 1.30 PM

VIEWING: Saturday December 1 1 PM - 4 PM
Monday December 3 1 PM - 5 PM
Tuesday December 4 1 PM - 5 PM
Wednesday December 5 10 AM - noon

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

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Cover illustrations:

Front: lot 8
Back: lot 96

INTRODUCTION



Dear art lover,

One of the highlights in our company history is without a doubt 'The eagle' by Lee Man Fong which we sold in June 2017. At that time, everybody thought it was a unique work in Man Fong's oeuvre. However, in February I received an email from a Dutch man who had moved to Iceland. He told me he had two paintings by this artist, and to my surprise, one of them was another eagle!

For a long time, he didn't know who the artist was, since the paintings were signed in Chinese. Recently however, he found an invoice from 1950 with the name Lee Man Fong on it.

When I read his email, I became very excited and wanted to fly to Iceland soon. When I told him, he warned me for the arctic conditions, because he lived in the northern part of Iceland, close to the polar circle. Because I also would travel to Indonesia soon, I decided to go in June with my family. At that time of the year, it doesn't get dark at all in Iceland! Although it was summer, I think we never had temperatures above 10 C.

The family lived in a very remote, but beautiful area. The address consisted of the name of their farm and the name of the village. No street name or number. The closest village was actually 30 minutes from their house. They owned a large piece of land, including a mountain and a waterfall! All in all it was a great adventure, and I am proud to present these paintings in our auction now.

Maybe you noticed that we changed the name of this auction from 'Indonesian Art' to 'Southeast Asian Art'. We decided to change the name because we received two works by Thawan Duchanee, by many seen as Thailand's most prominent contemporary artist. The pieces we offer now, are the largest that were ever auctioned. The Dutch owner bought them directly from the artist in 1968. Remarkable is that Duchanee, just like Man Fong, lived a few years in the Netherlands. Between 1964 and 1968 he studied at the national academy of fine arts in Amsterdam, and in 1966 and 1967 he had solo exhibitions in the Stedelijk Museum Amsterdam.

Beside the mentioned star lots there are great pieces by Hendra Gunawan, Hofker, Dooijewaard, Bonnet, Le Mayeur de Merprès, Smit and many others.

This time I would like to thank Cathinka Huizing, Gianni Orsini and Seline Hofker for their help.

I hope you enjoy the catalogue and wish you a good auction!

Yours sincerely,

ir. René de Visser
Managing director

A handwritten signature in black ink, appearing to be 'R. de Visser'.



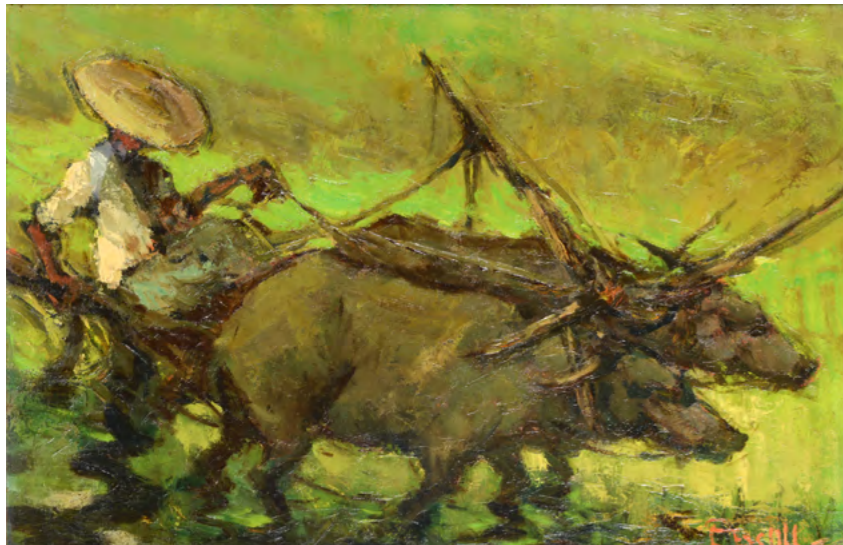
The farm in the north of Iceland where we found 'Awakening eagle' and another painting by Lee Man Fong this summer.



At the same farm in winter time.



1
JEAN LOUIS GELDTMEIJER
(1920-1995)
'Working on the sawah', signed and
dated '74 l.r., canvas. 70 x 120 cm.
€ 600 - 800



2
LUCIEN FRITS OHL
(1904-1976)
'Farmer with water buffalos, signed
l.r., board. 40 x 60 cm.
€ 500 - 700



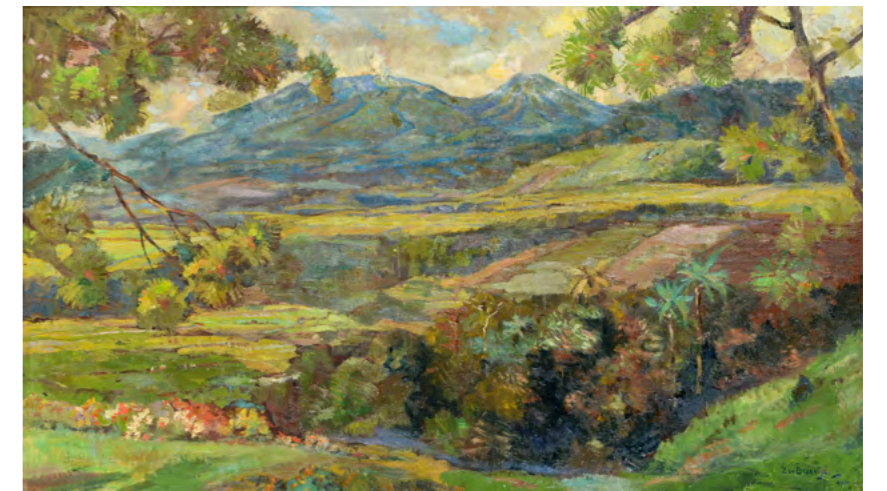
3
FRANS BAKKER (1871-1944)
'Indonesian landscape', signed l.r.,
canvas. 37 x 57 cm.
€ 150 - 250



4
HASIM (1921-1982)
'The harvest', signed l.r., canvas on
board. 60 x 97 cm.
€ 400 - 600



5
ERNEST DEZENTJÉ
(1885-1972)
'Working on the sawah', signed l.r.,
canvas. 32 x 43 cm.
€ 400 - 600



6
ERNEST DEZENTJÉ
(1885-1972)
'Indonesian landscape', signed and
dated '49 l.r., canvas. 63 x 106 cm.
€ 400 - 600



7
HENDRA GUNAWAN (1918-1983)

Six drawings, ink on paper, made during his trip via Suez to east Berlin in 1951.
Three signed and dated, sizes between 27 x 31 cm and 27 x 35 cm (all unframed).

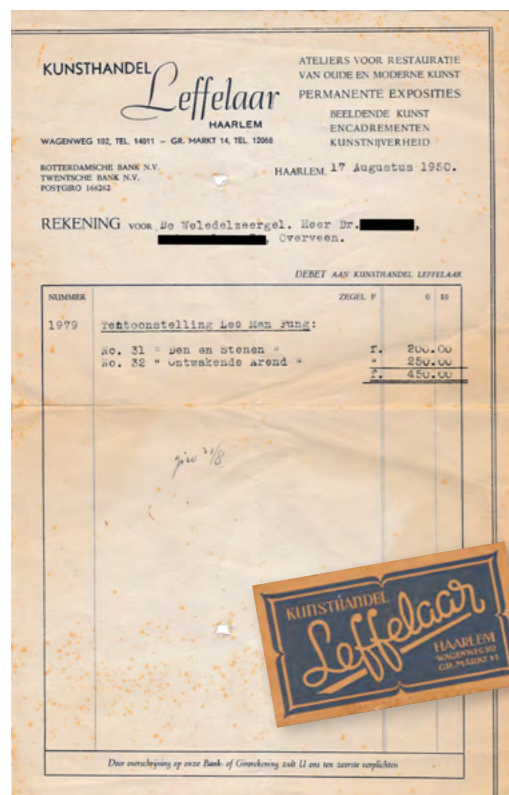
Hendra visited the The Third World Festival of Youth and Students (WFYS), which was organised by the World Federation of Democratic Youth. The third WFYS was held in a period of growing international tension between the Soviet Union and the western powers; it took place against the background of the Korean War and the spread of communism in Central Europe and China. The motto of the festival was: For Peace and Friendship – Against Nuclear Weapons.

Provenance: given by the son of Hendra Gunawan to the current owner in 1970 when he bought two paintings (these paintings were sold at auction in Singapore, 2001).

€ 3.000 - 5.000



'The aesthetics in Lee's paintings can be seen and felt through his manipulation of the brush, his quality of paint and his orchestration of colour. [...] All the units in this illustration have an equilibrium as well as changing proportions set in motion not by the subject but by the rhythm of the brush, the colours and the artist's emotions. In this way his spiritual home is interpreted in the art, and subject matter is but a vehicle. This transcendental conception of subject matter leaves the artist free in orchestration. It enables him to compose the higher elements of visual art within the laws of harmony and symmetry.'
 (Alexander Dickman, *The Studio*, April 1956)



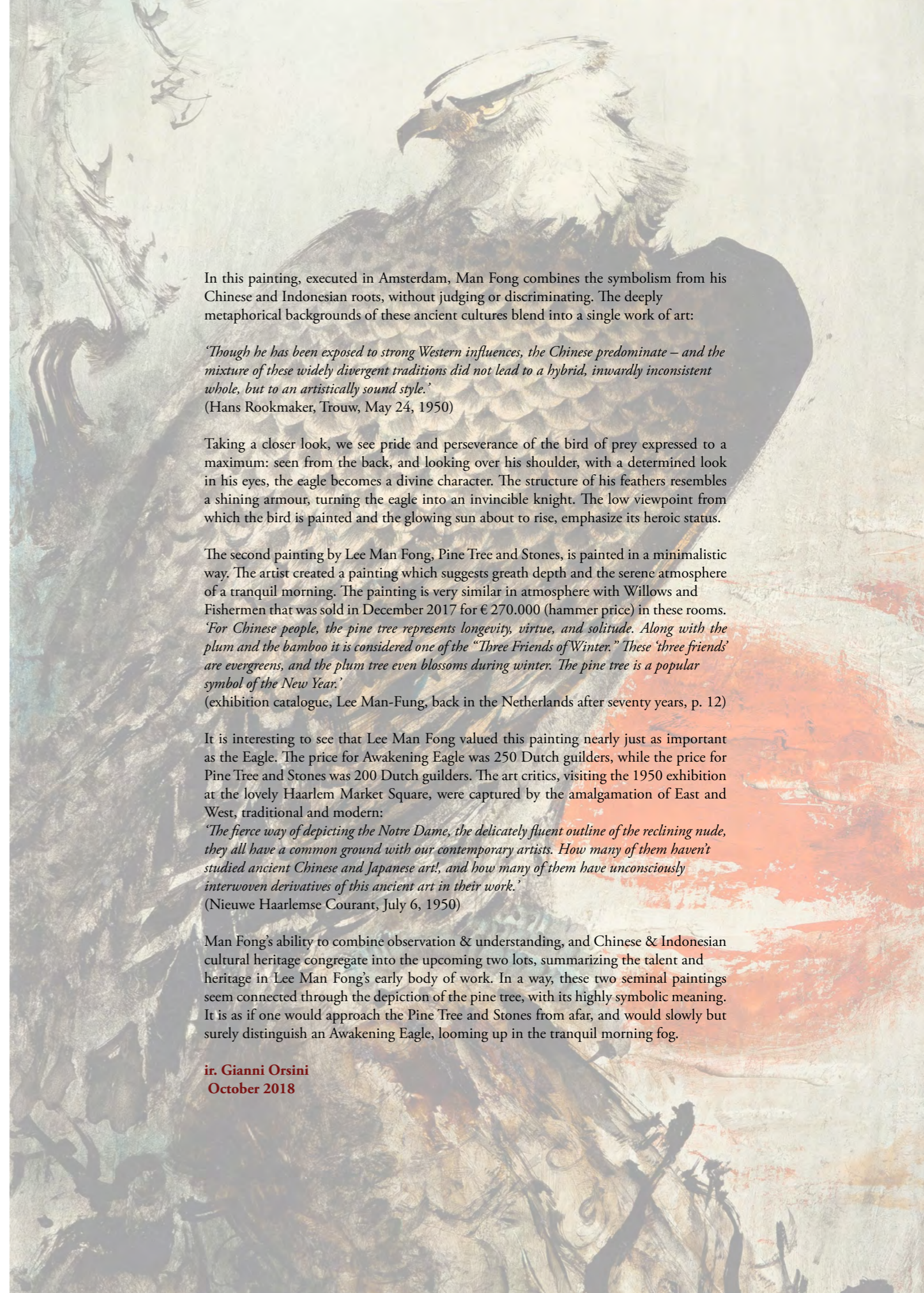
The original 1950 invoice of the two paintings by Lee Man Fong

Born in Guangzhou, China, raised in Singapore and going through his formative years in Jakarta when it was under Dutch, Japanese, and ultimately Indonesian rule, and living in the Netherlands in the years following World War II, Lee Man Fong was inspired by many cultures and teachings. In the course of his career, Man Fong reinvented his Chinese heritage, switching from the European impressionist way of painting into a more calligraphic way of handling his brushes, painting onto long-stretched boards.

Lee Man Fong was known to keep roosters, chicken, doves and parrots, as well as dogs and a huge pond of goldfish in his garden. He would frequently paint these animals from life, portraying them at ease, wandering around in a more or less 'perfect world'. This style of painting has become Man Fong's trademark.

In June 2017, such a long-stretched oil on board by Man Fong, depicting *The Eagle* (1948), was sold in these rooms for € 450.000 (hammer price). At that time, it was believed to be the only painting the artist ever made of an eagle. Through an amazing discovery in northern Iceland, another early Man Fong painting, *Awakening Eagle* (1950) is now at auction.

In ancient animist beliefs, the Eagle is considered one of the Primordial Animals, together with, amongst others Naga, the mythical snake, inspired by which undulated keris came to be, and Bedawang Nala, the cosmic turtle that carries the world. In the Hindu and Buddhist teachings of India and Indonesia, Garuda is a mythical bird appearing as the vahana (vehicle) of Vishnu. Indonesia's national symbol is Garuda Pancasila, and the national airline Garuda Indonesia.



In this painting, executed in Amsterdam, Man Fong combines the symbolism from his Chinese and Indonesian roots, without judging or discriminating. The deeply metaphorical backgrounds of these ancient cultures blend into a single work of art:

'Though he has been exposed to strong Western influences, the Chinese predominate – and the mixture of these widely divergent traditions did not lead to a hybrid, inwardly inconsistent whole, but to an artistically sound style.'
 (Hans Rookmaker, *Trouw*, May 24, 1950)

Taking a closer look, we see pride and perseverance of the bird of prey expressed to a maximum: seen from the back, and looking over his shoulder, with a determined look in his eyes, the eagle becomes a divine character. The structure of his feathers resembles a shining armour, turning the eagle into an invincible knight. The low viewpoint from which the bird is painted and the glowing sun about to rise, emphasize its heroic status.

The second painting by Lee Man Fong, *Pine Tree and Stones*, is painted in a minimalistic way. The artist created a painting which suggests great depth and the serene atmosphere of a tranquil morning. The painting is very similar in atmosphere with *Willows and Fishermen* that was sold in December 2017 for € 270.000 (hammer price) in these rooms. *'For Chinese people, the pine tree represents longevity, virtue, and solitude. Along with the plum and the bamboo it is considered one of the "Three Friends of Winter." These "three friends" are evergreens, and the plum tree even blossoms during winter. The pine tree is a popular symbol of the New Year.'*
 (exhibition catalogue, Lee Man-Fung, back in the Netherlands after seventy years, p. 12)

It is interesting to see that Lee Man Fong valued this painting nearly just as important as the *Eagle*. The price for *Awakening Eagle* was 250 Dutch guilders, while the price for *Pine Tree and Stones* was 200 Dutch guilders. The art critics, visiting the 1950 exhibition at the lovely Haarlem Market Square, were captured by the amalgamation of East and West, traditional and modern:

'The fierce way of depicting the Notre Dame, the delicately fluent outline of the reclining nude, they all have a common ground with our contemporary artists. How many of them haven't studied ancient Chinese and Japanese art!, and how many of them have unconsciously interwoven derivatives of this ancient art in their work.'
 (Nieuwe Haarlemse Courant, July 6, 1950)

Man Fong's ability to combine observation & understanding, and Chinese & Indonesian cultural heritage congregate into the upcoming two lots, summarizing the talent and heritage in Lee Man Fong's early body of work. In a way, these two seminal paintings seem connected through the depiction of the pine tree, with its highly symbolic meaning. It is as if one would approach the *Pine Tree and Stones* from afar, and would slowly but surely distinguish an *Awakening Eagle*, looming up in the tranquil morning fog.

ir. Gianni Orsini
October 2018



8
 LEE MAN FONG (1913-1988)
 'Awakening eagle',
 signed and dated 'early summer 1950'
 u.r., board, 95 x 40 cm.

Literature:
 Lee Man-Fung, Back in the
 Netherlands after seventy years, 2018,
 illustrated, p. 13 and on the back
 cover.

Exhibited:
 - Lee Man-Fung, exhibition rooms
 Leffelaar, Haarlem, July 1950, no. 32;
 - Lee Man-Fung, Back in the
 Netherlands after seventy years,
 ANNA@KV2, The Hague, October
 19-27, 2018, no. 9.

Provenance:
 Acquired directly from the artist at
 the 1950 exhibition in Haarlem, the
 Netherlands, by the father of the
 current owner, who lives in Iceland
 now.

€ 100.000 - 150.000

PLEASE NOTE:
 For buyers outside the European
 Union the normal buyers premium
 applies for lot 8 and 9
 (official proof of export needed).

For European buyers 21% VAT
 applies to both hammer price and the
 buyers premium.



9
 LEE MAN FONG (1913-1988)
 'Pinetree and stones',
 signed u.l., board. 92 x 33 cm.

Literature:
 Lee Man-Fung, Back in the
 Netherlands after seventy years, 2018,
 illustrated, p. 12.

Exhibited:
 - Lee Man-Fung, exhibition rooms
 Leffelaar, Haarlem, July 1950, no. 31;
 - Lee Man-Fung, Back in the
 Netherlands after seventy years,
 ANNA@KV2, The Hague, October
 19-27, 2018, no. 8.

Provenance:
 Acquired directly from the artist at
 the 1950 exhibition in Haarlem, the
 Netherlands, by the father of the
 current owner, who lives in Iceland
 now.

€ 40.000 - 60.000



10
LUCIEN FRITS OHL (1904-1976)
'Balinese women at the pasar', signed l.r., board.
70 x 50 cm.

€ 600 - 800



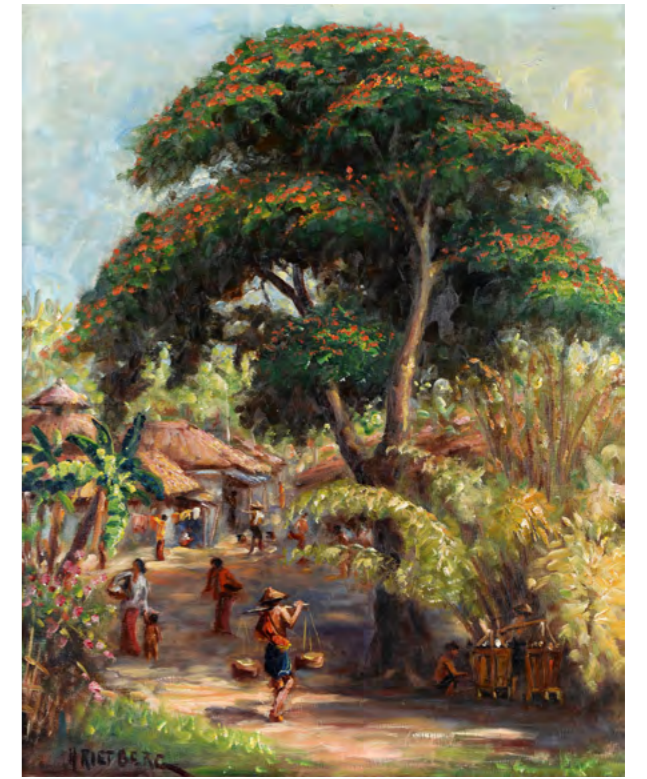
12
HAL WICHERS (1893-1968)
'Boats in the surf', signed l.r., board. 40 x 30 cm.

€ 200 - 300



14
A.E. HERRMANN (active 1920s and 1930s)
'Pasar Pabean, Soerabaya', signed l.l., canvas. 66 x 50 cm.

€ 400 - 600



16
H. RIETBERG (20TH CENTURY)
'Indonesian village', signed l.l., canvas. 69 x 56 cm.

€ 250 - 400



11
HAL WICHERS (1893-1968)
'Food sellers under the old banyan tree', signed and dated
1946 l.l., canvas. 50 x 40 cm.

€ 500 - 700



13
S. DJUPRIANY (1929-)
'View on Gunung Pangrango, seen from Megamendung
(Bogor)', signed and dated 1969 l.r., canvas on panel.
65 x 51 cm.

€ 250 - 400



15
HASIM (1921-1982)
'The harvest', signed and dated '75 l.l., canvas on board.
69 x 44 cm.

€ 400 - 600



17
UNKNOWN
'Man, indistinctly signed G... Clark? and dated 1937 l.r.,
pastel on paper. 48 x 32 cm.

€ 200 - 300



18
WILLEM GERARD HOFKER (1902-1981)
 'Jean Spears, dressed as an Italian dancer', signed and dated 1954 u.r., canvas. 77 x 50 cm.

Provenance:
 - A gift from the artist to Jean Spears.
 - Private collection the Netherlands.

Literature:
 Carpenter, B.; *Willem Hofker; Painter of Bali*, Pictures Publishers, 1993,
 mentioned on page 206 as 634*: Jean S., dancer, in Italian dress, oil 50 x 75 cm.

€ 5.000 - 7.000

Willem Gerard Hofker (1902-1981), educated at the national academy of fine arts in Amsterdam, was a great admirer of art- and music performances. When summer is over and autumn sets in, the cultural season in Holland begins. A time in which Hofker frequented the Royal Theater Carré in Amsterdam to see the artists practice or preform trials. It was a fun and good place to spot 'a kaleidoscope of characters to portray', as he once remarked. Numerous quick sketches of these visits emphasized this enthusiasm. Some of the best performing actors and musicians of the time adorn the small pages of his sketchbooks.

It is 1954 when Hofker approaches one of the dancers performing in the famous 'Snip and Snap' Revue playing in Carré and asks her to pose for him, resulting in the here presented painting with the mesmerizing portrait of Jean Spears. Jean is an English young lady, dressed in a striking Italian costume. Her elegant posture emphasizes the lavish folds of the lace and gold embroidery motifs against the black satin fabric, put to the canvas by Hofker in bold and thick paint. Her intriguing gaze and bare shoulders resembling his well-known Balinese portrayed models, Hofker shows us once again his extraordinary skill of capturing female beauty. Pleased with the result, he made two more paintings with Jean in 1955. One portrait in conté on paper, dated 1954, is included in the collection of the Rijksmuseum, together with the sketches of the best performing artists of his time.

Seline Hofker, October 2018



*Fragment of conté on paper;
 'Jean Spears, Little dancer, 1954',
 coll. Rijksmuseum Amsterdam, photo by S.Hofker,
 W.G.Hofker archive.*



19
DULLAH (1919-1996)
'Plowing on the paddy field'
signed and dated 'Bali 1977' l.l., canvas.
70 x 100 cm.

€ 2.000 - 3.000



20
LEONID GECHTOFF (1883-1941)
'Gunung Arjuno, east Java'
signed l.r., canvas.
95 x 145 cm.

€ 600 - 800

Gechtov was born in Odessa, at that time imperial Russia. Around 1905 he fled with his parents to Egypt, supposedly to escape being drafted into the Russian Army. There he started painting in the at that time popular orientalist style. He was a great admirer of Vincent Van Gogh, and went to the Netherlands, Van Gogh's native country, where he met his Russian wife Etya. In 1918 he and his wife moved to the Dutch East Indies, where he was overwhelmed by the volcanic landscapes of Java. From thereon they travelled to the Philippines which since the Spanish-American War of 1898 was an American dependency. In 1921 the couple settled in Philadelphia where Gechtov's paintings were a great success. This established him as a prominent American painter. Several important American museums have his work on display.

Source of this biography:
Planetarium Zuylenburgh, The Netherlands.
This museum has a painting by Gechtov as well.



21

WILLEM DOOIJEWAARD (1892-1980)

'The cockerel fighter',

signed l.l., canvas.

85 x 55 cm.

Executed ca. 1932.

Literature reference:

Dhaimeler, D.H., *W. Dooyewaard, a Dutch artist in Indonesia*, Jakarta 1992, compare with an almost identical painting, p. 155.

Koenraads, J.P.: *De Gebroeders Jacob en Willem Dooyewaard*, Hilversum, 1966, compare with an almost identical painting, p. 89.

€ 50.000 - 70.000

'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)

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 Dooyewaards body of work.

Dooyewaards Balinese oeuvre can be divided into three periods: his stays in 1918-1920, 1921-22 and 1931-1933. Stylistically, these three periods differ quite a bit; In the second period, 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.

'Many of Willem's Balinese paintings were done during the three happy years they were to spend there. They avoided close contacts with the white population in the island and lived alone amidst luxuriant nature, fully accepted by the kind Balinese people. They understood them and loved their culture and customs, the highly mystical religious dances, the fascinating intense surrender of the dancers to their emotions and the beauty of the strictly traditional movements and figures, full of symbolism.'

(Koenraads, 1966, p. 167)

Consequently, Dooyewaards paintings from 1931-1933 depict legong dancers (mostly portrayed full length onto one-meter high canvases), market vendors, landscapes, and cock fighters. The current lot is a typical example of a man holding his cockerel, from this period. It represents all the energy, pride and virility of this ancient blood sport.

Fighting cockerels were usually pampered by their owners like prize-winning horses. A majority of Balinese men spent a substantial amount of time with their favorite cockerels, grooming them, feeding them, discussing them, trying them out against each other, or just gazing at them with a mixture of rapt admiration and dreamy self-absorption. Judging from his intense look, the cockerel fighter we see here, seems as fearless as his prized animal. Dooyewaard is able to capture the impressive sense of distinction, with which the cockerel is presented to the world. There seems no doubt that this man's beloved creature will emerge victorious from the next battle.

The keris on his back makes us wonder where he is from: in the few suggestive brush strokes, Dooyewaard seems to depict an elaborately carved ivory keris hilt from Madura. The red hibiscus (kembang sepatu) in his headdress, however, suggests we are dealing with a Balinese man. Be as it may, his expression of power and determination is unchallengeable.

Painting in his matured manner, using spontaneous brush strokes and saturated, earthy colours, and above all, sensing and capturing the raw expression of indigenous dignity, Willem Dooyewaard portrayed his perception of a 'fairytale island', and an ancient, proud culture.

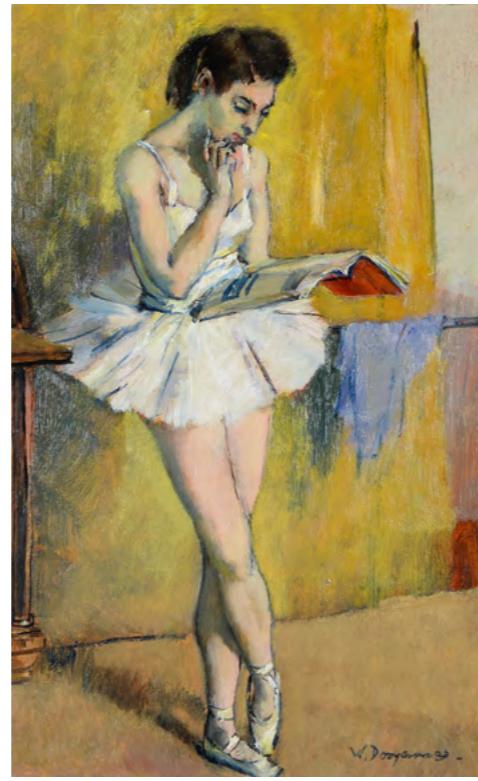
ir. Gianni Orsini

October 2018



22
WILLEM DOOIJEWAAARD (1892-1980)
'Seated southeast Asian man', signed l.r., panel.
24 x 19,5 cm.

€ 500 - 700



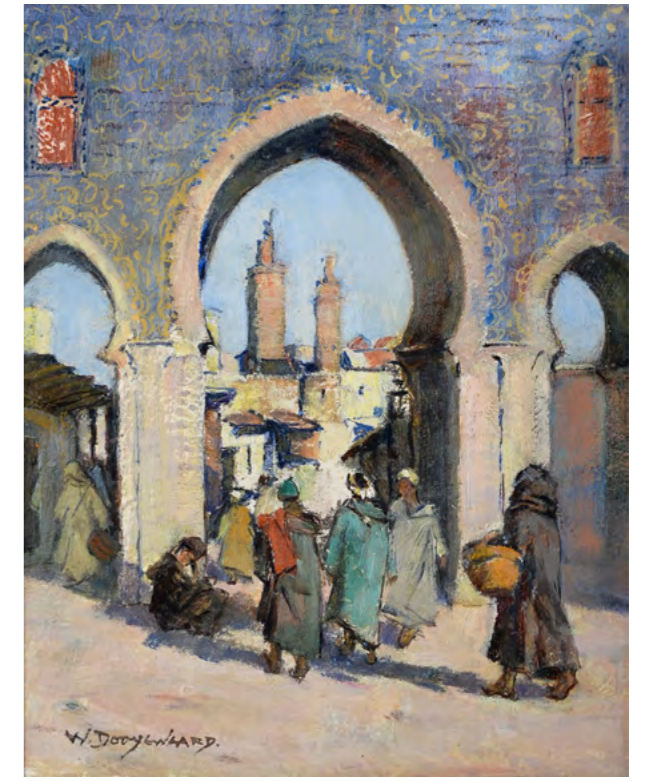
24
WILLEM DOOIJEWAAARD (1892-1980)
'Ballerina', signed l.r., panel. 40 x 25 cm.

€ 1.250 - 1.500



26
WILLEM DOOIJEWAAARD (1892-1980)
'Street view in the Kasbah of Tanger', signed and
dated 1949 l.r., canvas. 50 x 40 cm.

€ 1.250 - 1.500



28
WILLEM DOOIJEWAAARD (1892-1980)
'The gates of Fez', signed l.l., panel. 25 x 20 cm.

€ 700 - 900



23
WILLEM DOOIJEWAAARD (1892-1980)
'Chinese woman', signed and dated 'China, april '23' l.r.,
watercolour on paper. 46,5 x 27 cm.

€ 600 - 800



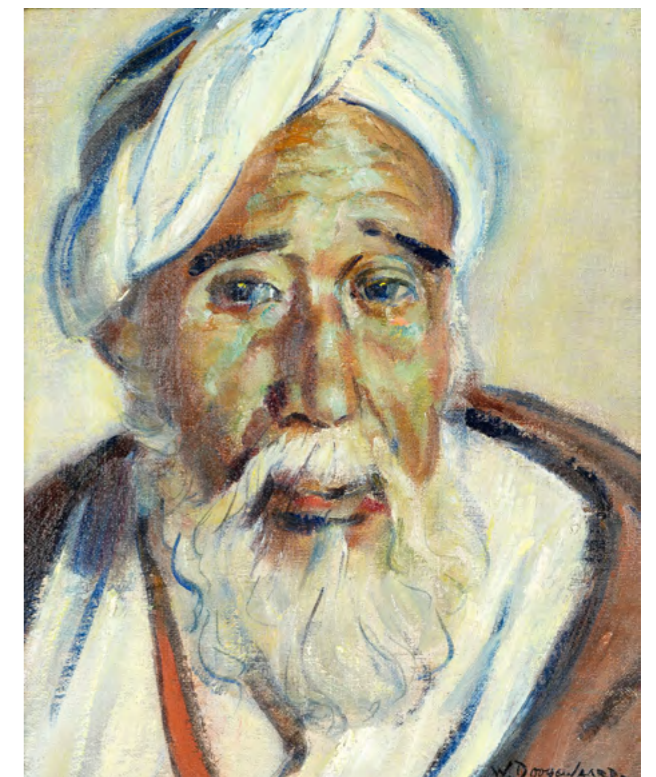
25
WILLEM DOOIJEWAAARD (1892-1980)
'Mongolian woman', signed with monogram WD l.r.,
pastel on paper. 27 x 20 cm.

€ 500 - 700



27
WILLEM DOOIJEWAAARD (1892-1980)
'Street in the old part of Tanger', signed and dated
'Tanger 1949' l.r., charcoal on paper. 37 x 34 cm.

€ 200 - 300



29
WILLEM DOOIJEWAAARD (1892-1980)
'North African man', signed l.r., canvas. 30,5 x 24 cm.

€ 700 - 900



30
RADEN BASOEKI ABDULLAH (1915-1993)
'Balinese dancer',
signed l.r., canvas.
74 x 99 cm.

€ 7.000 - 9.000



31
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)
'Ni Pollok with flowers',
signed l.r., mixed media on paper.
27,5 x 35 cm.

€ 3.000 - 5.000



32
WILLEM DOOIJEWAAARD
 (1892-1980)
 'Street view, Northern Africa',
 signed l.l., panel. 21 x 25,5 cm.
 € 600 - 800



35
DAVID BRONKHORST
 (active 1930s)
 'Balinese cremation procession',
 signed l.r., panel. 48 x 60 cm.
 Unframed.
 € 150 - 200



33
LÉA LAFUGIE (1890-1972)
 'Village under the coconut trees',
 signed l.l., gouache on paper.
 24 x 32 cm. Unframed.
Provenance: family of the artist.
Literature: 'Lea Lafugie', Hamel, D.
 and Dapsens, S., Hexart Publishing,
 Jakarta 2016, illustrated, p. 120.
 € 400 - 600



36
HENK HOFSTEDE
 (active 1930s)
 'Plowing water buffalos', signed l.r.,
 canvas. 60 x 80 cm.
 € 400 - 600



34
LÉA LAFUGIE (1890-1972)
 'Village on the hills', signed l.l.,
 watercolour on paper. 26 x 33 cm.
 Unframed.
Provenance: family of the artist.
Literature: 'Lea Lafugie', Hamel, D.
 and Dapsens, S., Hexart Publishing,
 Jakarta 2016, illustrated, p. 120.
 € 500 - 700



37
HARM HENRICK
KAMERLINGH ONNES
 (1893-1985, attributed to),
 'Indonesian valley', indistinctly signed
 with monogram l.l., canvas on panel.
 38 x 48 cm. Kamerlingh Onnes went
 to the Dutch East Indies in 1922.
 Later he also visited China and Japan.
 € 300 - 400

From 1911 until 1917, Johan Rudolf Bonnet was formally educated at the Amsterdam Royal Academy of Fine Arts and three other schools in Amsterdam and Haarlem, giving him a broad knowledge and an academic 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.

It is suggested this drawing was made by Bonnet in one of the Japanese internment camps, in the period December, 1943 until August, 1945. This seems hard to believe, as his monography states that Bonnet hardly produced any drawings at all in any of the three camps, apart from a few sketchy little portraits. It is more realistic to suppose that Bonnet made the current drawing in the vacuum of the Japanese occupation of Bali, between February, 1942 and December, 1943. Rudolf Bonnet and his good friend Wim Hofker were imprisoned twice at Denpasar jail, but released when a Japanese officer found out both men were artists. After that, both could live and work in 'relative freedom' for about year and a half, although they were regularly told to produce drawings for Japanese officers. Thus, from both artists a number of drawings are known that bear a Japanese date, 2602 or 2603, being Japanese synonyms of 1942 and 1943. In Bonnet's monography, a drawing depicting *Mebakti* bears the date 2603*. The praying young man is possibly the same person as the portrayed man in the current lot.

There is an even more comparable drawing, but lacking the detailed background, which was sold in these rooms almost 10 years ago. It was dated 1941, and was bearing the title: *Priesterzoon - a Balinese priest's son*.

Mebakti is a Balinese term that encompasses the act of praying, showing respect and reverence, alone or together. Elevating one's hands, with a frangipani flower clamped between the index fingers and middle fingers, *mebakti* is a moment of reflection and meditation as well. The current drawing, with its stylized nightly background, adds a great deal to the atmosphere of solitude and intimate quietude.

Balinese Man during Mebakti can be best compared to the style of Jan Toorop (1858-1928). The dramatic visualisation, using thick outlines, stylized form, using religious connotations, and drawing in side view, all these elements echo Toorop's iconic oeuvre. In the early 1920s, Toorop produced numerous portraits in side view, some of them depicting his subjects while praying. It is no coincidence that Bonnet was a great admirer of Toorop's work. When young Rudolf Bonnet exhibited his Anticoli Corrado oeuvre in The Hague, at the Kunstzaal Kleykamp, in 1923, he was honoured to see Jan Toorop and the famous architect H.P. Berlage (1856-1934) visiting the exhibition. Berlage had traveled to the Dutch East Indies a year before, and Toorop (being of Javanese descent himself) would draw the portrait of W.O.J. Nieuwenkamp (1874-1950) only 4 months after the exhibition. Knowing that Nieuwenkamp would meet Bonnet in Italy a few years later and would be the one inspiring Bonnet to travel to Bali, it is obvious there is a chain of 'Indies connections' and (mutual?) inspiration that has made Bonnet's prolific life so fascinating.

*Roever-Bonnet, dr. H. de, *Rudolf Bonnet, een Zondagskind*, Pictures Publishers, Wijk en Aalburg, The Netherlands, 1993, compare with the drawing on p. 86, plate 35.

ir. Gianni Orsini
October 2018



38

RUDOLF BONNET (1895-1978)

'Balinese Man during Mebakti', signed l.r., mixed media on paper. 54 x 45 cm.
Executed ca. 1942-1943.

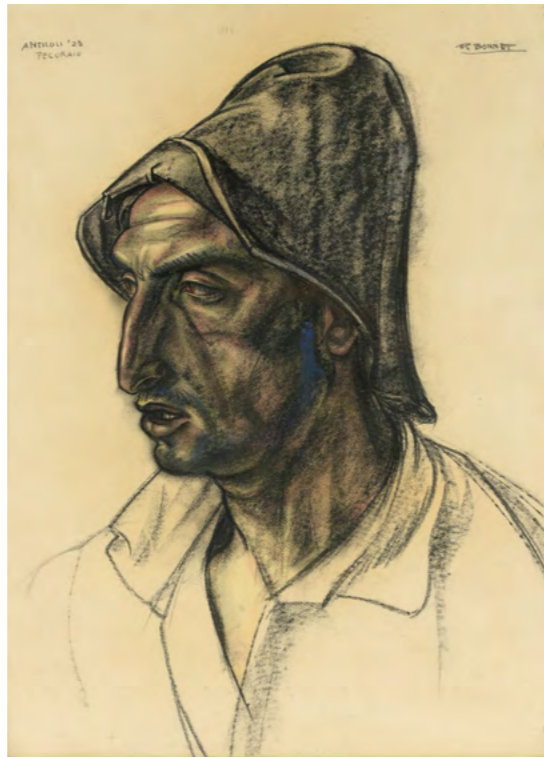
Provenance:

Gifted by Rudolf Bonnet to the mother of the current owner.
According to her, this piece was made in an internment camp during World War II.

€ 20.000 - 30.000



39
 RUDOLF BONNET (1895-1978)
 'Italian woman', signed and dated Anticoli 8 / '22, canvas.
 56 x 46,5 cm. Unframed. Signature on part of the canvas
 that is folded on the wooden stretcher.
Provenance: from the estate of Rudolf Bonnet.
 € 500 - 700



41
 RUDOLF BONNET (1895-1978)
 'Pecoraio', signed u.r. and dated 'Anticoli '28' u.l.,
 charcoal on paper. 65 x 47 cm.
Provenance: from the estate of Rudolf Bonnet.
 € 1.000 - 1.500



43
 RUDOLF BONNET (1895-1978)
 'Taormina', signed l.r. and dated 'Taormina 1964' u.l.,
 pastel on paper. 45 x 35 cm. **Provenance:** from the estate of
 Rudolf Bonnet.
 € 700 - 900



45
 IDA BAGUS MADE NADERA (1910-1998)
 Ida Bagus Made Nadera (1910-1998), 'Balinese legend',
 signed and dated 1976 l. center, black ink on paper.
 39 x 26,5 cm, unframed. Added 'Balinese legend about the
 heron and the fish', unsigned, ink on paper.
 21,5 x 13,5 cm. **Provenance:** estate of Rudolf Bonnet.
 € 200 - 300



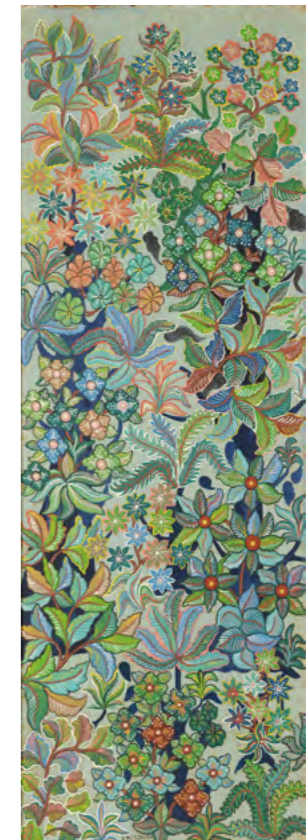
40
 RUDOLF BONNET (1895-1978)
 'The painter Mangku Wayan Nomer', signed and
 dated 'Bali 1977' l.l., charcoal on paper. 43,5 x 31 cm.
Provenance: from the estate of Rudolf Bonnet.
 € 1.000 - 1.500



42
 RUDOLF BONNET (1895-1978)
 'L'acteur Mohamed Dridi', signed and dated 'Kairouan
 1968' l.r., mixed media on paper. 41 x 43 cm.
Provenance: from the estate of Rudolf Bonnet.
 € 1.000 - 1.500



44
 RUDOLF BONNET (1895-1978)
 'Abstract', signed on the reverse, watercolour on paper.
 66 x 49 cm, unframed. Added 'Two women', signed and
 dated 1967 u.r., red chalk on coloured paper. 46 x 50 cm.
Provenance: from the estate of Rudolf Bonnet.
 € 100 - 150



46
 I NYOMAN TJAKRA (1945)
 'Floral composition', signed l. center, watercolour on panel.
 120 x 41 cm. **Provenance:** estate of Rudolf Bonnet.
 € 200 - 300



47
CHARLES EYCK (1897-1983)
 Four drawings, pencil on paper:
 2 caricature portraits of Rudolf Bonnet (27 x 20 and 20,5 x 15 cm),
 a portrait of Rudolf Bonnet (attributed to Eyck, 26 x 18,5 cm)
 and 'Mother and child', signed l.r. (21 x 15,5 cm). Between 1922 and 1928, both Bonnet and Eyck lived in Anticoli Corrado, near Rome.

Provenance:
 from the estate of Rudolf Bonnet.
 € 200 - 300

48
RUDOLF BONNET (1895-1978)
 Study for 'Italian shepherds', unsigned, canvas. 52 x 70 cm. Unframed.
Provenance: from the estate of Rudolf Bonnet.
 See 'Paintings and statues from the collection of President Sukarno of the Republic of Indonesia', part IV, for the painting for which the present lot is a study (no. 52).
 € 150 - 200

49
RUDOLF BONNET (1895-1978)
 'The mosque of Kairouan', signed l.r. and dated 'Kairouan '65' u.l., mixed media on paper. 23 x 43 cm.
 € 400 - 600

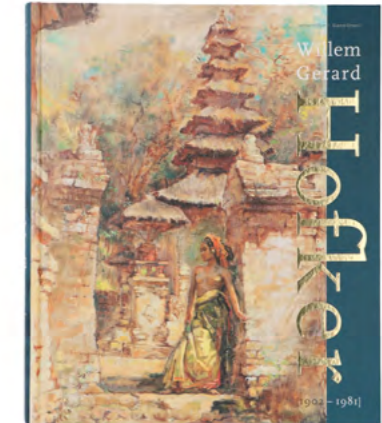


50
FIVE BOOKS
 'Paintings and Statues from the Collection of President Sukarno of the Republic of Indonesia', Lee Man Fong, Toppan, Tokyo, 1964. 39 x 30 cm. Incomplete.
 € 100 - 150



52
BOOK
 Hamel, D. and Dapsens S., 'Léa Lafugie, Art & Adventure of a French artist in the Far East'. Hexart Publishing, Jakarta 2016. Limited & numbered edition (copy number: 16/100). 29,5 x 31 cm.
 € 80 - 120

51
BOOK
 Hofker, S. and Orsini, G., Willem Gerard Hofker (1902-1981), Waanders & de Kunst, Zwolle (NL), 2013.
 € 150 - 200



53
A 22-CARAT GOLD BRACELET
 Bracelet consisting of one intertwined twisted coil. Probably Mataram Kingdom, 7/10th century AD, Java. Weight: 33 g. Diam. inside of the bracelet: 5,5/6,5 cm. A similar piece was on display in Geneva in 2016/2017 at the museum of Far East Art 'Fondation Baur' during the exposition 'Bijoux d'Orients lointains -Au fil de l'or, au fil de l'eau'. The Mataram Kingdom flourished in Central Java between the 7th and the 10th century AD. During the Mataram Kingdom, when the Shiva temple complex Pranbanam (ca 856) and the Buddhist temple of Borobudur (780-833) were built, art on the island was very refined, as is also reflected in the golden jewelry of that time. Jewels also played a social role, as a sign of wealth and prestige. For example, refined jewelry was found in tombs to serve as a burial gift and as a reflection of the social rank of its owner.
 € 1.200 - 1.500



54
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)
 'View on Palazzo Frollo garden, Venice'
 signed l.r., canvas.
 100 x 120 cm.
 Annotated verso: 'no 1. a encadrer à la place du no. 18 (Vahinées)'.

Provenance: private collection Belgium.

€ 40.000 - 60.000

Immediately after World War I, where he had served in the so called 'Régiment des Soldats Artistes' for three years, Adrien-Jean Le Mayeur de Merprès (1880 – 1958) left Belgium in search of more cheerful themes, bright colours and sunlight.

It is known that he spend time in Venice in 1919, 1921 and later in 1927, 1928, 1929 and 1931. Though initially his colours are still atmospheric in subdued shades, before long bright lights and garish city colours began to influence his works: purple waters, bright blue skies and yellow or orange sails. And of course the sparkling sunlight and reflections on the waters in the city, causing the brightness and light in his paintings.

Le Mayeur was inspired by architectural forms as the San Marco Cathedral, domes of other churches, gondola's, sails, boats and mooring-masts. Among his favourite themes were cheerful events, the Venetian fiesta's like the Regatta, and activity on the quays and wharfs in the different quarters of the city. Many sketches and drawings are made on the Zattere quay on the Giudecca island, opposite the San Marco square. It was at Zattere – Giudecca in Pensione Frollo where Le Mayeur stayed when he visited Venice. Originally it was a sixteenth-century convent designed by the greatest Renaissance architect, Andrea Palladio. In the early part of the 20th century, the pension was frequented by a clientele of painters, writers, and actors like Gabriele D'Annunzio. Since 2011 the building has been transformed into a luxury hotel; Bauers Palladio Hotel & Spa.

In the secluded lush garden of Palazzo Frollo, Le Mayeur found inspiration as well. The breakfast table with attributes like a teapot, a vase with flower and a water jug has been his theme in numerous charcoal sketches, drawings and several large canvasses executed from different angles, sometimes entitled *Palazzo Frollo*. In some works a pond or gate is visible, in others a glimpse of the pension. On some sketches he wrote 'matin' or 'soir' in order to experiment with the different illuminations of the day.

In the painting which is to be sold at the Zeeuws Veilinghuis, we see a view from the garden towards the back of the building. The breakfast table with the white table cloth, surrounded by orange lilies-of-the-day and a small elegant tree, introduces the spectator to the entrance at the back of the house, which is flanked by four columns supporting a balcony. Two terracotta pots stand before this entrance. Green shutters contrast beautifully with the pink plastered walls of the pension. A flowerbed with irises and roses is visible between the table and the house. The colours Le Mayeur uses in this painting foreshadow his favourite palette during the two future decades in Bali. Pinks, oranges, reds against greens and purples blend into an artistic and elegant whole. Spots of light on the columns, ground, branches and leaves along with the long purple shadows suggest a delicate early morning light. The paint was roughly applied in impasto with short, thick brush strokes. Probably the artist used a palette knife too. The critics wrote about the works of Le Mayeur: "... he works with much paint, which is mixed with so little oil that it is as if he has to pay for its weight in gold. This still proves necessary for the rendition of the light." Another reviewer: "I believe that Le Mayeur's force is in the direct, well-aimed rendering of the tonal values and the quick smearing and squeezing out of the right colour."

On the reverse of the canvas is written, in the handwriting of the artist: 'no 1. a encadrer à la place du no. 18 (Vahinées)', which means: 'no. 1 to frame instead of no 18, Vahines.' Clearly, this sentence is an indication to the frame-maker. During his travels around the world, Le Mayeur used to send his canvasses to his business representatives and agents employed in the firm of Felix Mommen in Brussels. They framed the paintings and offered them for sale or sent them to exhibitions all over Europe. The paintings of women (Vahines) Le Mayeur made in Tahiti were shipped to this firm as well. Le Mayeur probably visited Tahiti in 1929 for several months. It is most likely that 'no. 18' refers to the painting of *Two women on the beach in Tahiti* (illustrated on p. 77/116 in the reference book *Le Mayeur Painter – Traveller*, 1995), for 'no. 18' is written on the back of that painting and both paintings have the same size. According to a few reviews, several large-sized canvasses executed in Tahiti were shown in an exhibition at the Palais des Beaux-Arts in Brussels in 1931. Considering the fact that the painting of the garden in Venice was framed around the same time as the Vahines no. 18, and that another 'Garden in Venice' was shown in an exhibition in 1931 in Galerie de la Toison d'Or in Brussels, and also from a stylistic point of view, we can presume that it has been painted between 1929 and 1931.

In this canvas Le Mayeur shows his mature stylistic and artistic skills: the rendering of the light, the use of colours, and the ability to render a very intimate atmosphere. They already predict the genius in which the artist will create the Bali works less than a decade later. That's why, in my opinion, this Venice work is a beautiful and fine example from his European and pre-Bali period.

Drs. Cathinka Huizing, October 2018



55
 ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958, attributed to),
 'Garden view',
 unsigned, canvas.
 56 x 46 cm.
 Probably a fragment of a larger painting.
 Annotated verso: 'No. 36'.

Provenance: private collection Belgium (same as lot 54).

€ 5.000 - 7.000



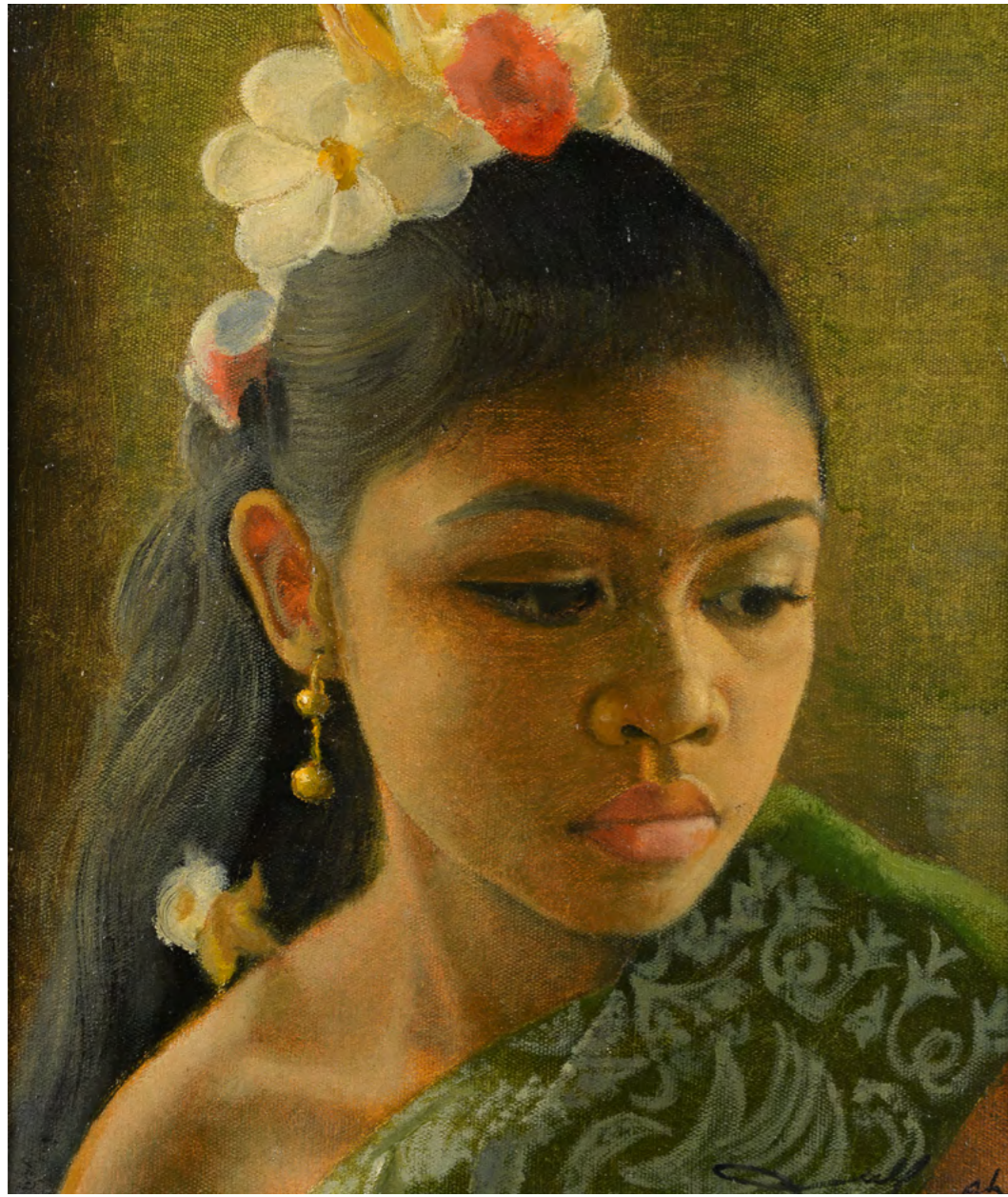
56
 LEO ELAND (1884-1952)
 'Kampung near the river', signed l.l., canvas. 75 x 111 cm.

€ 600 - 800



57
 LUCIEN FRITS OHL (1904-1976)
 'Chinese junks', signed l.r., board. 70 x 100 cm.

€ 1.500 - 2.000



58
DULLAH (1919-1996)
'Balinese girl'
signed l.r., canvas.
34 x 29 cm.

€ 1.200 - 1.500



59
ABDUL AZIZ (1928-2002)
'Balinese girl'
signed and dated 'Bali 1978' l.r., canvas.
37 x 31 cm.

€ 1.000 - 1.500



60
LUCIEN FRITS OHL
 (1904-1976)
 'Bridge near the flamboyant',
 signed l.r., panel. 31 x 39 cm.
 € 400 - 600



61
LUCIEN FRITS OHL
 (1904-1976)
 'Toreador', signed l.r., board.
 60 x 80 cm.
 € 700 - 900



62
FREDERIK ANTON KIEVITS
 (1887-1951)
 'Indonesian village', signed l.r.,
 canvas. 40 x 60 cm.
 € 500 - 700

63
KAY IT (1938-1977)
 'Temple Festival at Pura Ulun Danu
 Bratan', signed and dated '66 l.l.,
 canvas. 57 x 67 cm. Unframed.
 € 300 - 500



64
KAY IT (1938-1977)
 'Legong dancers', signed and dated
 '69 Bali' l.l., watercolour on paper.
 42 x 61 cm. Unframed.
 € 300 - 500



65
KAY IT (1938-1977)
 'Balinese girls on the beach',
 signed and dated '69 Bali' l.r.,
 watercolour on paper. 42 x 61 cm.
 Unframed.
 € 300 - 500





66
 LEE MAN FONG (1913-1988)
 'Doves', signed l.r., board.
 102 x 50 cm. Executed ca. 1965.

Provenance:
 Private collection New Zealand.

Literature:
 Lee Man-Fung, Back in the
 Netherlands after seventy years, 2018,
 illustrated, p. 22.

Exhibited:
 Lee Man-Fung, Back in the
 Netherlands after seventy years,
 ANNA@KV2, The Hague, October
 19-27, 2018, no. 18.

€ 20.000 - 30.000



67
 LEE MAN FONG (1913-1988)
 'Gold fish', signed l.r., board.
 102 x 50 cm. Executed ca. 1965.

Provenance:
 Private collection New Zealand.

Literature:
 Lee Man-Fung, Back in the
 Netherlands after seventy years, 2018,
 illustrated, p. 23.

Exhibited:
 Lee Man-Fung, Back in the
 Netherlands after seventy years,
 ANNA@KV2, The Hague, October
 19-27, 2018, no. 19.

€ 15.000 - 20.000



68
EMIL RIZEK (1901-1988)
'At the pasar'
signed and dated 1929 l.r.
canvas on panel.
30 x 41 cm.

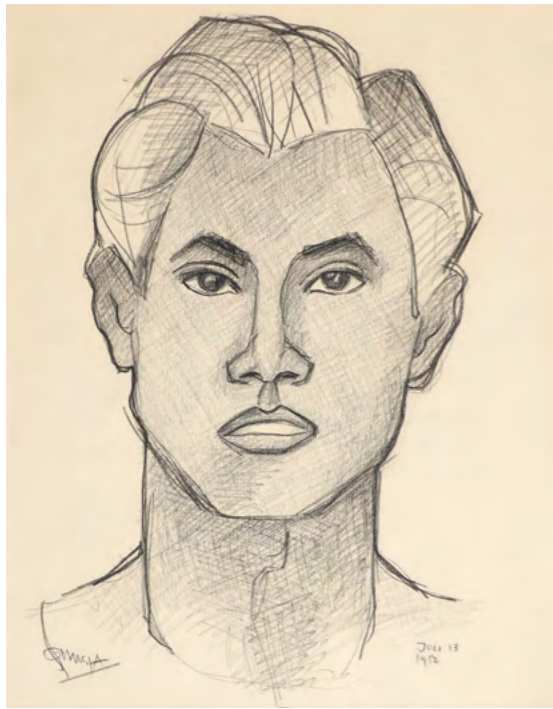
€ 1.000 - 1.500



69
LEO ELAND (1884-1952)
'Activities on the anchorage of an Indonesian port'
signed l.r., canvas.
69 x 105 cm.

The National Maritime Museum (Scheepvaartmuseum) in Amsterdam has a painting by Eland with a nearly identical composition of the anchorage of Surabaya (inv./cat.nr 1995-1253).

€ 2.000 - 3.000



70
AUKE CORNELIS SONNEGA (1910-1963)
 'Portrait of an Indonesian boy', signed l.l. and dated 'Juli 13, 1952' l.r., pencil on paper. 36 x 29 cm. Unframed.
Literature: Hamel, D., 'Auke Sonnega, Artist of the Enchanting Tropics', Hexart Publishing, Jakarta 2011, illustrated, p. 70.

€ 500 - 700



72
AUKE CORNELIS SONNEGA (1910-1963)
 'Indonesian motor militant', signed l.l., titled and dated Djakarta 1951 l.r., pencil on paper. 24 x 26 cm. Unframed.
Literature: Hamel, D., 'Auke Sonnega, Artist of the Enchanting Tropics', Hexart Publishing, Jakarta 2011, illustrated, p. 87.

€ 350 - 500



74
AUKE CORNELIS SONNEGA (1910-1963)
 'Growth', unsigned, lithograph on paper. 30 x 23 cm. Unframed.
Literature: Hamel, D., 'Auke Sonnega, Artist of the Enchanting Tropics', Hexart Publishing, Jakarta 2011, illustrated, p. 35.

€ 100 - 200



76
WILLY SLUITER (1873-1949)
 (Attributed to), 'Man at open window', unsigned, mixed media on paper. 27 x 20 cm.

€ 300 - 400



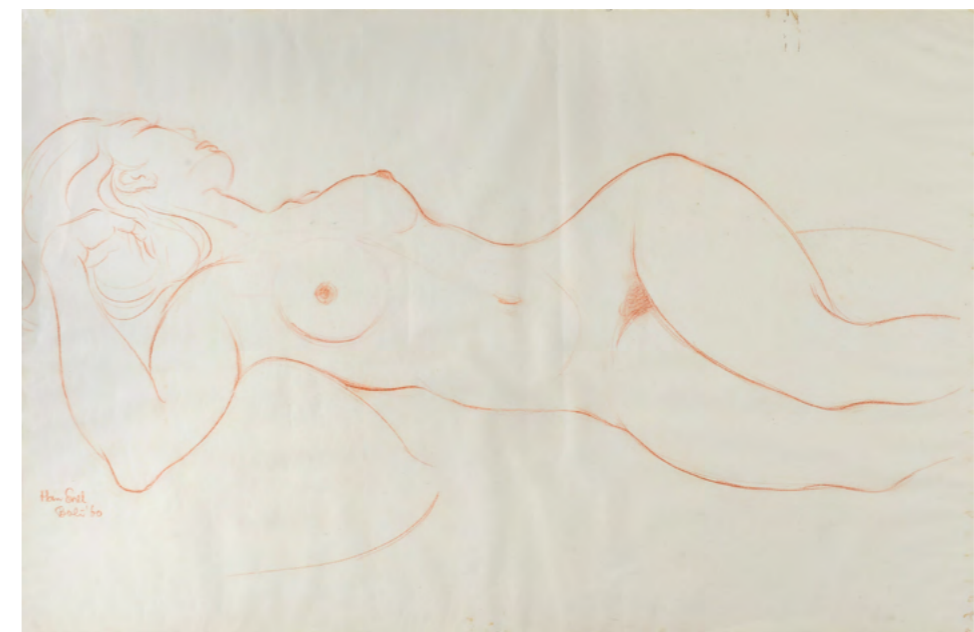
71
AUKE CORNELIS SONNEGA (1910-1963)
 'Boy sleeping in the camp', signed and dated Java 9-4-'46 l.r., pencil on paper. 29 x 19 cm. Unframed.
Literature: Hamel, D., 'Auke Sonnega, Artist of the Enchanting Tropics', Hexart Publishing, Jakarta 2011, illustrated, p. 157.

€ 350 - 450



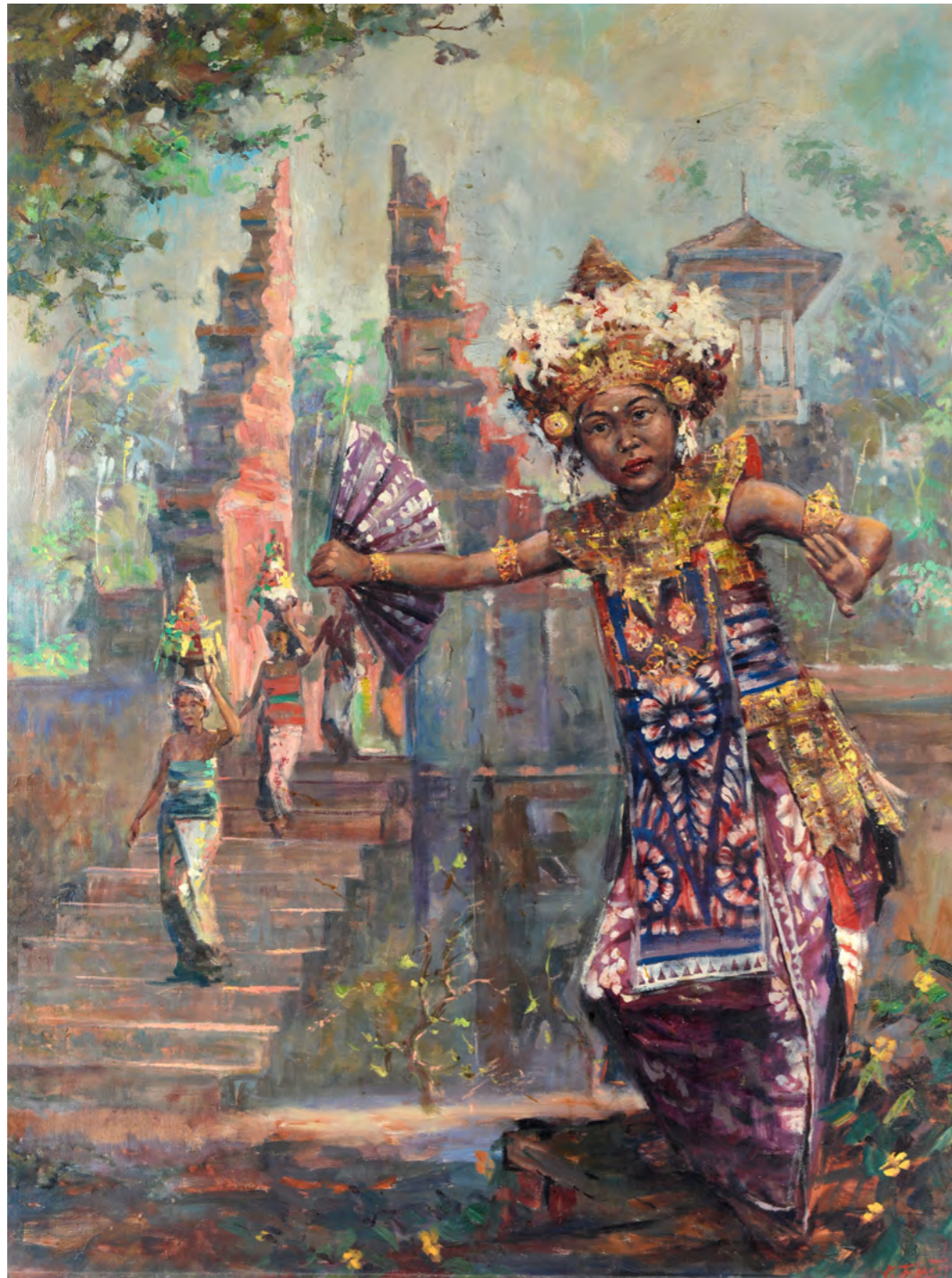
73
AUKE CORNELIS SONNEGA (1910-1963)
 'Herman cooking', signed l.r. and dated 9-4-'46 l.l., pencil and watercolour on paper. 21 x 23 cm. Unframed.
Literature: Hamel, D., 'Auke Sonnega, Artist of the Enchanting Tropics', Hexart Publishing, Jakarta 2011, illustrated, p. 144.

€ 300 - 400



75
HAN SNEL (1925-1998)
 'Balinese nude', signed and dated Bali '60 l.l., red chalk on paper. 56 x 86 cm. Unframed.

€ 800 - 1.200



77
I FANTJE (1931-2002)
'Balinese dancer'
signed l.r., canvas.
118 x 89 cm.

€ 1.500 - 2.000



78
RADEN MAS PIRNGADIE (1875-1936)
'Indonesian landscape'
signed and dated 1921 l.l., canvas.
55 x 78 cm.

€ 1.500 - 2.000



79
IDA BAGUS PUTU GEDE (1947-2011)

'Ngabèn', signed l.r. ink on paper, 45 x 60 cm. Literature: Bakker, W.: Bali verbeeld, Volkenkundig Museum Nusantara, Delft, 1985, p.51, illustrated; Bakker, W.: 'Ngabèn', 'Bulletin van de etnografische vereniging Delft', ca. 1985, illustrated. In the article Bakker stated that the artist worked several years on it, between 1981 and 1984. Besides that, he made clear that this piece was his favourite of the exhibition 'Bali in beeld', Volkenkundig Museum Nusantara, Delft, 1985.

€ 600 - 800



Ketut Lasia while painting 'The birth of Christ', lot 80.



80
KETUT LASIA (1945-)

'The birth of Christ',
signed l.l., canvas.
95 x 62 cm.

€ 400 - 600

81
KETUT LASIA (1945-)

'Gethsemane', signed l.r., canvas.
61 x 43 cm.

€ 300 - 500





82
 WILLEM GERARD HOFKER (1902-1981)
 'Maria' / Portrait of Maria Hofker-Rueter, the wife of Willem Gerard Hofker',
 signed and dated 1965 l.r., canvas. 65 x 35 cm.
 Signed again and titled on the reverse.

Provenance: The private collection of Dutch author and publisher mr. Jan Schilt (1927-2015), Amsterdam. Acquired directly from Mrs. Maria Hofker-Rueter (1902-1999), with whom mr. Schilt published the booklet 'Maria Hofker's Indische impressies' (H.J.W. Becht, Haarlem, 1994).

€ 5.000 - 7.000



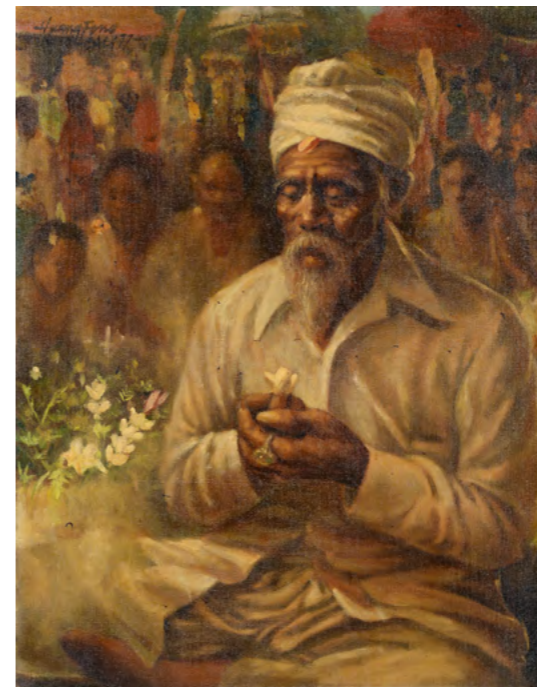
83
 GERARD PIETER ADOLFS (1898-1968)
 'Kasbah, Maroc', signed l.l., signed, titled and numbered
 736 verso, canvas. 40 x 30 cm. **Provenance:** private
 collection, granddaughter of the artist. Literature:
 E. Borntraeger-Stoll & G. Orsini, *Gerard Pieter Adolfs,
 the Painter of Java and Bali*, 1898-1968, Wijk en Aalburg
 2008, p. 404, illustrated (oeuvre catalogue).

€ 1.750 - 2.000



85
 GERARD PIETER ADOLFS (1898-1968)
 'Portrait of a lady', signed in monogram l.l., numbered
 i317 on a label on the stretcher, canvas. 40 x 30 cm.
Provenance: private collection, granddaughter of the artist.
 Literature: E. Borntraeger-Stoll & G. Orsini, *Gerard Pieter
 Adolfs, the Painter of Java and Bali*, 1898-1968, Wijk en
 Aalburg 2008, p. 408, illustrated (oeuvre catalogue).

€ 1.000 - 1.500



84
 HUANG FONG (1936-)
 'Balinese temple ceremony', signed and dated Bali '77 u.l.,
 canvas. 65 x 50 cm. Unframed.

€ 500 - 700



86
 BATUAN SCHOOL (1930S)
 'Adventures by the river', unsigned, watercolour on paper.
 65 x 49 cm.

€ 400 - 600



87
ARIE SMIT (1916-2016)
'Balinese landscape'
signed and dated 1980 l.r., canvas.
100 x 81 cm.

Provenance: bought from the artist in Bali.

€ 5.000 - 7.000



88
ARIE SMIT (1916-2016)
'Balinese landscape'
signed and dated '82 l.r., canvas.
30 x 35 cm.

Provenance: bought from the artist in Bali.

€ 3.000 - 4.000



89
ARIE SMIT (1916-2016)
'Sawahs near a temple'
signed and dated Bali '81 l.r., canvas.
25 x 40 cm.

Provenance:
Felicitas Fischer (1928-2012), friend of the artist.

€ 4.000 - 6.000



90
ARIE SMIT (1916-2016)
'Balinese landscape',
signed and dated Bali '84 l.l., canvas.
31 x 39 cm.

Provenance:
Felicitas Fischer (1928-2012), friend of the artist.

€ 3.000 - 4.000



91
 SIAUW TIK KWIE (1913-1988)
 'Market view', signed and dated 1966 l.l., canvas on board. 44 x 59 cm.

€ 500 - 700



93
 TAWEE NANDAKWANG (1925-1991)
 'Floating market, Thailand', signed l.r., canvas. 56 x 71 cm.

€ 900 - 1.200



92
 CESAR BUENAVENTURA Y ESPINOSA (1919-1983)
 'Boats', signed and dated Manila 1964 l.r., canvas. 56 x 76 cm. Unframed.

€ 300 - 400



94
 CESAR BUENAVENTURA Y ESPINOSA (1919-1983)
 'Philippine street view', signed and dated 1979 l.r., canvas. 62 x 61 cm.

€ 300 - 400

THAWAN DUCHANEE (1939-2014)

Chiang Rai-born National Artist Thawan Duchanee, Thailand's most prominent artist, was a rambunctious extraordinaire whose career was as renowned as his influence in shaping the contour and perception of modern Thai art in the past 40 years.

Thawan's paintings are known for their phantasmagorical swirls of solid colours, usually black on white canvas, and often with the figures of Buddha, demons and beasts forming a metaphysical cosmology. Throughout the decades, Thawan refused to be pigeonholed into any easy category. It's often said that early 20th-century European surrealists were his inspiration, but Thawan rejected the label and sometimes claimed, more in jest than in condescension, that people who said so didn't understand his art.

Likewise he often mixed laughter with ambivalence when he said that his pieces - from paintings to sculptures, architectural design to ballpoint-pen drawings - weren't essentially Buddhist. That was typical for the rotund man with the flowing Gandalf-beard, indigo shirt and flip-flops, who was often remembered for his humour and witticisms. Thawan's disarming appeal was manifest in the fact that he could hide seriousness and truth in boyish jokes and sarcasm.

"People don't care about art, but hundreds of thousands of them flock to the Motor Show," Thawan said in an interview with in 2002. "Among nations with the same level of development, Thailand is exceptional in its lack of national art museums. We only use temples and old palaces to display art."

Thawan Duchanee was born on Sept 27, 1939, in the northern province of Chiang Rai. He was the youngest boy in a family of four siblings. He attended school in Chiang Rai before moving to Bangkok to join Pohchang Academy of Arts. An exceptional student with a skill for doing quick, realistic portraits, he went on in 1957 to the Silpakorn University's Faculty of Fine Arts, where Thawan became part of the last batch of Silpa Bhirasri's pupils. It was with Silpa's encouragement and support that Thawan received a scholarship to study a master's and Ph.D at the prestigious Rijks Akademie van Beeldende Kunsten in Amsterdam, the Netherlands.

His outstanding skills and eccentric personality quickly earned him a reputation in Europe. When he returned to Thailand in the early 70s, he was present at the crucial crossroads in the paradigm of Thai art. According to art historian and permanent secretary at the Culture Ministry, Dr Apinan Poshyananda, Thawan was a transitional force between the legacy of traditional Thai art as established by Silpa Bhirasri since the pre-war period and the modern and even postmodern thinking of the new times.

"At that time, internationalism was all the rage and artists were influenced by Western aesthetics," said Dr Apinan. But Thawan came to the scene and made a huge impact when he offered a gift of hybridisation and reinterpretation. His love of Lanna art and his belief in regionalism and spiritualism meant he could bring the local identity to the forefront. He also took inspiration from Tibetan Buddhism, Burmese art and other Oriental thinking. It was anti-mainstream and later what he did was so popular that it became a new mainstream.

"He was a true avant-garde - not because he did abstract art, but because of his individualism. He defied category because his greatest skill is to assimilate and hybridise various elements, identities and forms."

In the early 70s, Thawan's set of paintings that interpreted Buddhism in a progressive and somewhat unusual light - depicting Lord Buddha and the Mara - became a case of notoriety that signified a shift in the way Thai art made its contact with the larger society. Seeing the paintings as blasphemy, vandals walked in and scratched his pieces. It caused uproar. Thawan, true to his jovial form, said that the vandalism was a case of misinterpretation of his works, which of course promoted the Buddhist spirits, then he proceeded to destroy most of the paintings from that series. Only a few of them are left.

After the incident, Thawan's post-tradition take on Buddhism received a major boost. He had a major exhibition at the British Council in Bangkok in 1973 and one of the guests was MR Kukrit Pramoj, a former prime minister and renaissance man with substantial cultural influence. In no small part, Mr Kukrit's presence served as an endorsement that Thawan wasn't a subversive force, but an artist whose vision was pushing the country into a new artistic realm.

As his fame rose, Thawan challenged another long-standing myth about being an artist in Thailand: He made money from his art, and he wasn't shy about it. Thawan often said, again more in jest than in arrogance, that a few brushstrokes could earn him a million baht. It was true, but it's also a good-humoured exaggeration and Thawan said it not to brag but probably to prove that art could indeed have a modern value. Internationally, his works could fetch millions as well. One of his most legendary projects was when, in 1977, Thawan was commissioned to paint a few hundred rooms at the 700-year-old Gottorf Castle in Germany. The artist took three years to complete the paintings that showed his unorthodox hybrid of Mars, mystery, Germanic strength, Italian swirls and Thai intricacy.

Throughout his career, Thawan didn't have all that many exhibitions in Thailand, but the masterpiece that most Thais are familiar with is his iconic Ban Dam compound in Chiang Rai, which is open to visitors. A collection of almost 40 houses, mostly in black, is an architectural cosmology of Thawan's philosophy and a museum for his love of the dazzling as well as the macabre.

The houses, built over the past 40 years, are made of wood, glass, concrete, brick and terracotta and they house his collections of paintings, sculptures, silver, gold, animal bones, skins and what seems to be his favourite item, buffalo horns. The land on which the houses stand is where, as a young man, Thawan is said to have practised knife-throwing and archery, the practice that he later said helped him to focus when he held a paintbrush. *"I'm a painter. All the carcasses here are for sharpening my imagination, starting with nature,"* he said of his Ban Dam.

Death, in many forms, had been Thawan's obsession. *"It's a normal part of ancient civilisation,"* he said in 2004. *"Since I was 36, I've thought about death, questioning myself on what I've achieved and I always maintain a state of awareness. We should be aware that the tongue of the viper could bite us any time, kill us with venom."* But that fatal taste of the venom can probably be alleviated, or distracted, or exalted, by the virtue of art.

"Art is breath. It adds value to man," said Thawan. "But let me say something. People often say that art is achieved through the heart. For me, art should never have a heart. If there's still an ego, a soul, then it is not yet enlightened. Aside from art, everything else is like outer skin.

"One day the greatness of politicians or important people will disappear. The only thing that will remain is art."

Source: *Thawan Duchanee: Losing a legend*

Kong Rithee, Bangkok Post, 4th of September 2014



95
 THAWAN DUCHANEE (1939-2014)
 'Harmony'
 unsigned, woodcut.
 216 x 213 cm.

Provenance:
 Bought directly from the artist in 1968.
 The Dutch owner lived in Thailand at that time.

€ 150.000 - 200.000



96
 THAWAN DUCHANEE (1939-2014)
 'Wake up call'
 signed and dated '68 u.r., canvas.
 201 x 240 cm.

Provenance:
 Bought directly from the artist in 1968.
 The Dutch owner lived in Thailand at that time.

€ 150.000 - 200.000

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 (only for European Union (EU) artists)

Resale royalties applies 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):

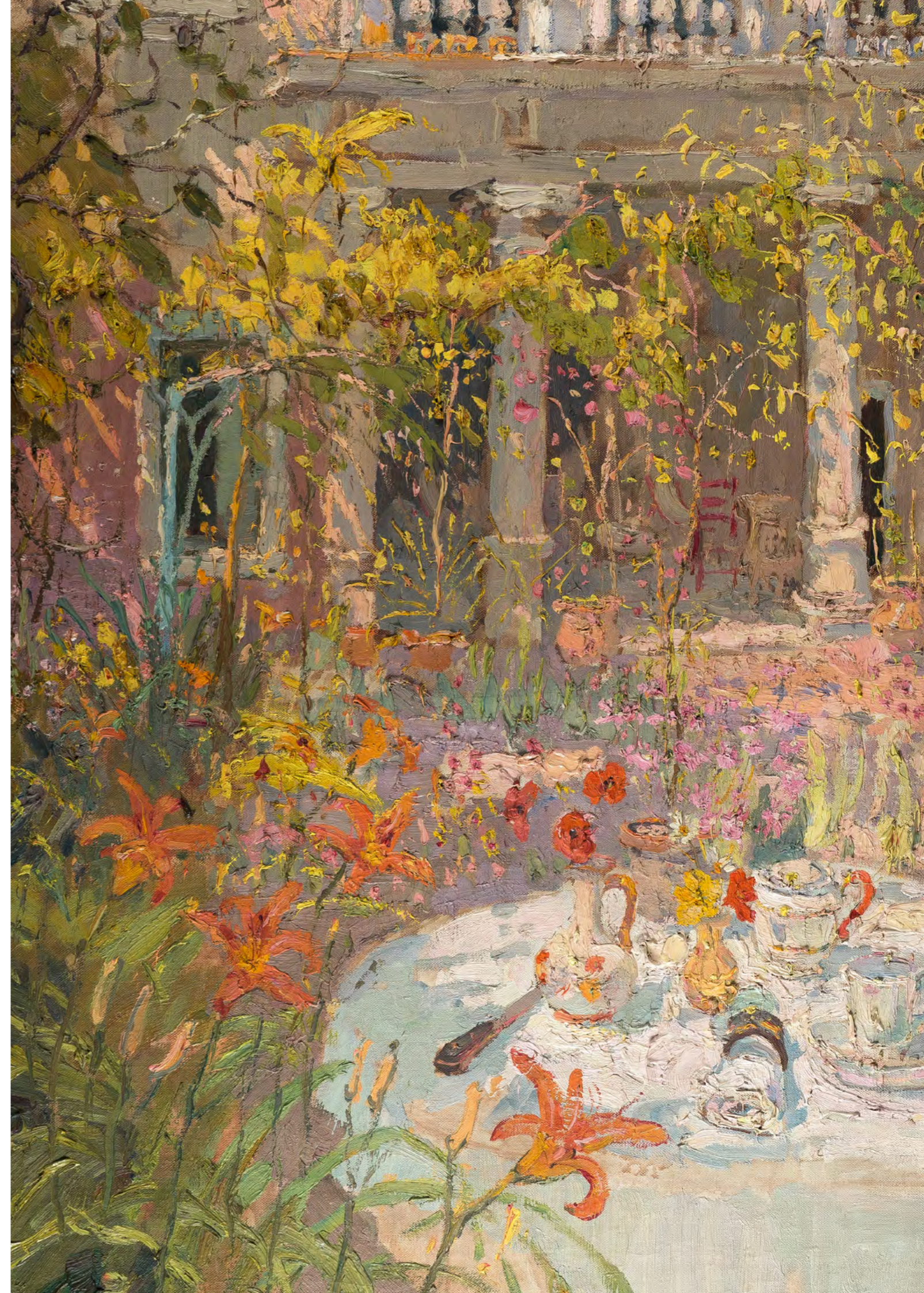
This is a written / telephone bid (please cross out which is not applicable).
Telephone bidding is possible from € 400,-.

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
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