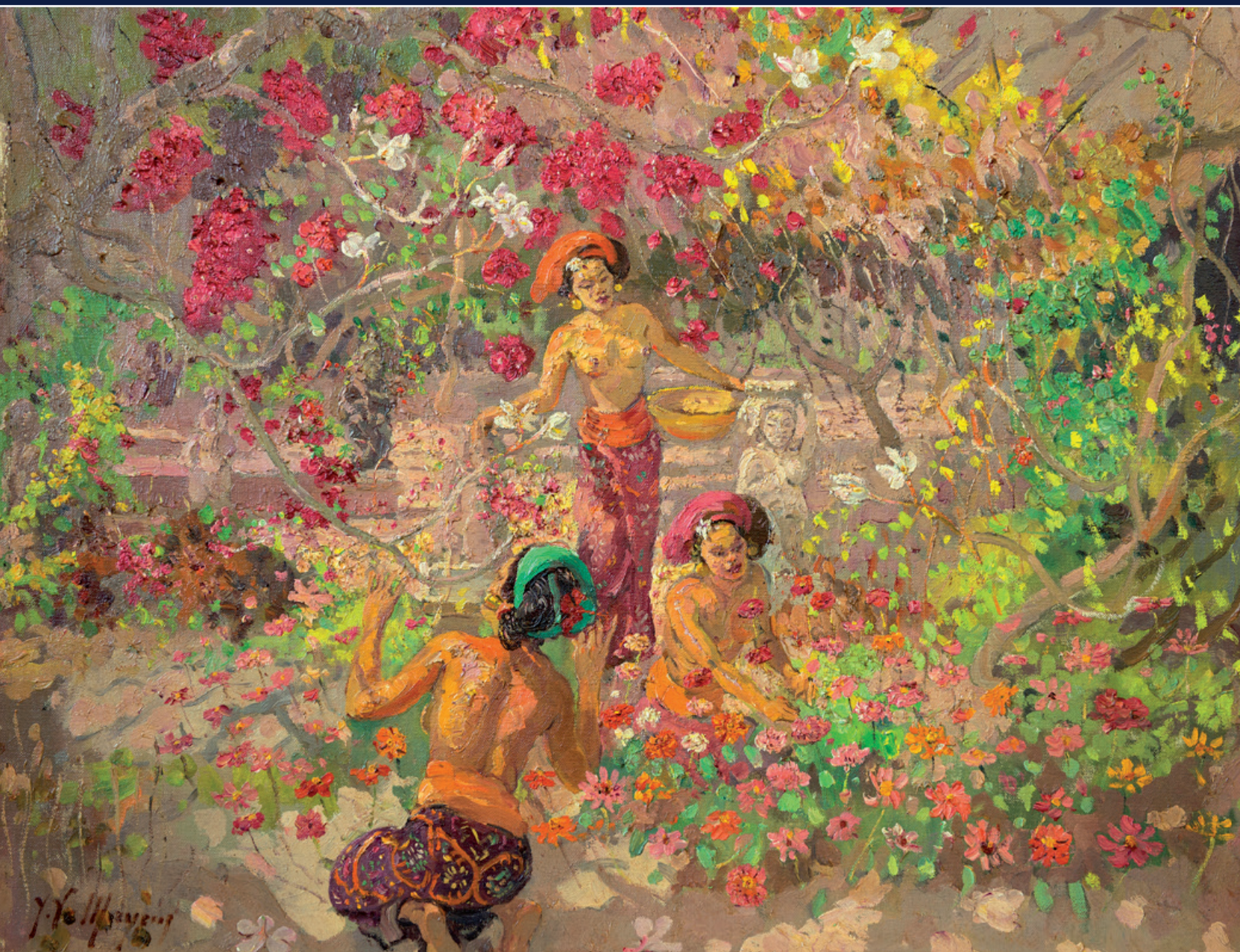




ZEEUWS VEILINGHUIS  
ZEELAND AUCTIONEERS



INDONESIAN ART

8<sup>TH</sup> OF JUNE 2016



# ZEEUWS VEILINGHUIS

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

## INDONESIAN ART

AUCTION: Wednesday June 8 2016 1.30 PM

VIEWING: Saturday June 4 10 AM - 4 PM  
Monday June 6 1 PM - 5 PM  
Tuesday June 7 1 PM - 5 PM  
Wednesday June 8 10 AM - noon

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

INQUIRIES: René de Visser  
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Fax. +31 118 650 682  
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**Cover illustration:**

Front: lot 17  
Back: lot 9



## INTRODUCTION



Dear art lover,

We are pleased to inform you that this auction of Indonesian paintings is probably one of the best we had in the last 10 years! A few days ago, someone said to me: 'you can use the same introduction as last time, because you have the same story again!'.

He was right. The story is quite similar as the last one. The paintings are different, but again we found masterpieces that have never been on the art market before. More than we expected.

End of February I did an 'Indonesian tour' through the Netherlands. I visited places where I normally don't come so often, like Eindhoven, Zwolle and Groningen. I visited a few clients with good paintings and hoped to find ones that I didn't see before. To be honest: the result was poor. In Eindhoven I found a drawing by Le Mayeur (lot 32) and in Groningen a nice drawing by Bonnet (lot 56).

After a week I came home a bit disappointed, but soon after that the good things came. If somebody told me in January that we would have three oil paintings by Le Mayeur de Merprès and a big work by Hendra Gunawan, I would not have believed him! Beside that there are (among others) pieces by Hofker, Raden Saleh, Locatelli, Israëls, Bonnet and Lee Man Fong.

Especially I would like to thank Gianni Orsini, Paul de Bont 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  
Director

### 1 GERARD PIETER ADOLFS (1898-1968)

'Kampong with flamboyant',  
signed lower right,  
panel, 40 x 50 cm.

€ 2.000-3.000



### 2 CARL FAHRINGER (1874-1952)

'Returning home',  
signed lower left, paper on board,  
44 x 55 cm. Unframed.

€ 500-700



### 3 HAL WICHERS (1893-1968)

'Indonesian landscape',  
signed and dated 1927 lower right,  
canvas, 48 x 78 cm.

€ 500-700





**4**  
LEO ELAND (1884-1952)

A) 'Lake Toba',  
signed right, canvas,  
20 x 30 cm.

B) 'Coastal view',  
signed lower right, panel,  
20 x 30 cm.

€ 200-300



**5**  
LEO ELAND (1884-1952)

'Paddy plant',  
signed lower left, board,  
40 x 51 cm.

€ 650-800



**6**  
FRANS BAKKER (1871-1944)

'Kampong',  
signed lower right, board,  
35 x 48 cm.

€ 300-500



**7**  
ERNEST DEZENTJÉ  
(1885-1972)

'The harvest',  
signed lower left, canvas,  
49 x 66 cm.

€ 500-700



**8**  
ERNEST DEZENTJÉ  
(1885-1972)

'Landscape with sawahs',  
signed lower left, canvas,  
53 x 66 cm.

€ 300-500



9  
WILLEM GERARD HOFKER (1902-1981)

'Bali, Poera Tjampoean Oeboed', signed lower left and dated Februari 1943-October 1945 lower right, conté crayon and gouache on paper, 54.5 x 36.5 cm.

**Provenance:** Exhibited at Arti et Amicitiae in Amsterdam on June 29th till July 21st of 1946 and sold on opening day to Ton Koot (1907-1986). He became a close friend of Hofker and wrote four books containing 154 illustrations made by Hofker about the city of Amsterdam and Muider slot castle. Thence by descent to the present owner.

€ 30.000-50.000

When this drawing of the temple, Pura Gunung Lebah, also known as Pura Campuhan, was made in February of 1943 Hofker had already been living his fourth year on Bali. This sacred 8th century temple, located in the Campuhan valley, only a few minutes' walk from Hofkers humble home at Abangan, is prominently situated on a jutting rock at the confluence of two tributaries of the Cerik and Wos river. The valley is a magical and beautiful location with huge trees and abundant tropical plants. Secluded lies the temple in its depth, with the sound of the rushing water in the background. In this gorgeous setting Hofker created multiple artworks with a central role for the temple, basking in sunlight.

This presented lot, titled Bali, Poera Tjampoean, Oeboed and dated Februari 1943- October 1945, shows the impressive seven- stepped Meru (pagoda) rising high above a Balinese beauty. The girl is soft in tone but elegant and proud in her posture. Draped only in a colorful sarong, while standing in the Candi bentar (split gate). It is a masterpiece of superb draughtmanship created in a time of great turmoil, due to the Second World War, and only 10 months before Hofker was deported by the Japanese to an internment camp in Paré-Paré on the island of Celebes. In this short period of insecurity, Hofker made some of his best Balinese artwork. The image of this young girl appears in most of them. Her name is Ni Ketut Kenjoeng and she still remembers that she posed for the artist Willem Hofker. Her likeness is seen in 7 of his drawings and in 8 known paintings until today, dated from 1942 up to the end of 1943. In this particular drawing Hofker positioned the girl slightly out of center against the right side of the gate with a twisted torso, resembling an ancient Hellenic sculpture. Hofker admired these sculptures as a student in 1920 during a three-month trip to the Louvre in Paris. As one can see, he placed her left arm out of the shade by giving it more exposure with a single stroke of gouache to enforce the brightness of the tropical sun. Her hand touches the rough stone and becomes one with the overall picture. This way, Hofker created a stage for the most sacred inner part of the temple, called Jeroan as it lights up in the morning sun.

The second date, being October 1945, as well as the English spelling of the title on the verso, were probably added to emphasize that he had retouched it for the purpose of selling. In October, when the war had ended, Hofker was reunited with his wife Maria Hofker-Rueter, and was living in Makassar. There, he received great attention for his art by the Australian liberators. Eventually, this drawing was sold in Amsterdam after the artist returned to The Netherlands. Hofker revealed his comprehensive talent with this drawing of the Pura Campuhan with Ni Ketut Kenjoeng. He was phenomenally good at depicting architecture. A specialist in portraits, and in topographic cityscapes.

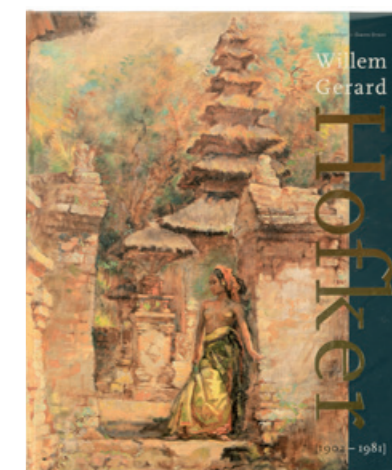
A similar version of this presented lot is a drawing, portraying Ni Goesti Made Toewi standing in front of the same temple, made in 1943(1). It goes together with another drawing of just the temple, dated July 4th 1943(2), which is on permanent display at the Neka Art museum in Ubud, Bali. And a painting on canvas identical to this offered lot, except for the positioning of the right arm of Ni Ketut Kenjoeng, shown on the cover page of the last book about Hofker.

**Seline Hofker, May 2016**

- 1) Carpenter, B., and Hofker-Rueter, M.: *Willem Hofker, Painter of Bali*, Pictures Publishers, 1993, p.102. And Kuiper-Weyhenke, T.: *Bali gezien door Willem Hofker*, Omniboek, 1978, p.78.
- 2) Spruit, R.: *Kunstenaars op Bali*, The Pepin Press, p.91 & 92.



*Pura Champuan personal photo by W.G.Hofker, archive S. Hofker.*



**10  
BOOK**

Hofker, S. and Orsini, G., *Willem Gerard Hofker [1902-1981]*, Waanders & de Kunst, Zwolle (NL), 2013.

€ 100-150



**11**  
JOHN VAN DER STERREN  
(1938)

'Judgement of the tree that would not be red', signed and dated '97 lower right, canvas, 60 x 70 cm.  
With certificate made by the artist.  
€ 500-700

**12**  
HAL WICHERS (1893-1968)

'Boats along the coast of Java', signed and dated 1935 lower right, plywood, 48 x 96,5 cm.  
€ 1.200-1.500



**13**  
ERNEST DEZENTJÉ  
(1885-1972)

'Indonesian landscape', signed lower left, board, 20 x 36 cm.

€ 200-300



**14**  
CZESŁAW MYSTKOWSKI  
(1898-1938)

'Borobudur', signed lower left and dated 1928 lower right, watercolour, 52 x 69 cm.

€ 200-300



**15**  
WILLEM JAN PIETER VAN  
DER DOES (1889-1966)

'Streetview with flamboyant', signed lower left, canvas on panel, 50 x 75 cm.

€ 2.500-3.000



**16**  
ERNEST DEZENTJÉ  
(1885-1972)

'Indonesian landscape', signed lower right, panel, 28 x 41 cm.

€ 400-600



**17**  
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880–1958)

'Ni Pollok with friends in the garden',  
signed lower left, canvas, 75 x 90 cm.  
In the original hand-carved Balinese frame.

**Provenance:**

- mr. Jan Martijnse, a Dutch architect in Batavia;
- Thence by descent, private collection, the Netherlands.

€ 300.000-400.000

When Jean Le Mayeur, a Belgian artist from noble descent, arrived in Bali early 1932, he was enthralled by what he saw. Although he was 52 years old, and an experienced traveller, Bali met all the wishes he could ever devise. Venice, North Africa, Istanbul, Benares, Tahiti, Colombo, Madagascar, nor any other exotic place in the world could beat the magic of Bali. Meeting the famous Legong dancer Ni Nyoman Pollok (1917-1985), and marrying her in 1935, only confirmed that belief. In a paradise he and Pollok created for themselves, they were host to many tourists, and at the same time did not have extensive contacts with other European painters. Between 1932 and 1942, Le Mayeur managed to organize four exhibitions of his work in Singapore. The couple survived the hardships of World War II without any serious problems. As a Belgian, Le Mayeur was not put in a Japanese camp, but merely placed under house arrest, which he did not really mind. Despite several setbacks after the war, like falling from his horse in 1948, being assaulted and severely wounded by twelve (!) thugs in 1951, and a hernia attack in 1956, Le Mayeur kept his focus and, maybe as a therapy for his physical setbacks, managed to produce works of art that radiated the sunny side of life. In 1951, National Geographic Magazine reported that 'Le Mayeur has found his own heaven on earth together with his dancer wife Pollok', and that 'the Le Mayeurs hospitality is unending.'

In his post-war work, which differs substantially from his pre-war work, Le Mayeur's compositions become more complex and more colourful. Flowers are depicted in finer detail, and there are more women interacting. It can be assumed that all three paintings by Le Mayeur, featured in this auction, are from his post-war period, painted between ca. 1947 - 1955. Le Mayeur's garden was a key element in his post-war oeuvre. In a letter from Bali, Le Mayeur describes the importance of the garden of his Sanur beach residence:

"I organized my home exactly as I liked it. I intended to surround myself with nothing but beauty. I planted a mass of bougainvillea, frangipani, hibiscus and all around the cottage I put groups of intertwining plants. I built little temples, completely made of white coral, dug little ponds in which the reflections of all the Gods of Hindu mythology can be seen among the sacred lotus flowers. The two temples are surrounded by approximately two hundred of these little sculptures, which have integrated with the flowers whose silhouettes are drawn on the purple and pink tropic skies."

The current lot is a magnificent example of the garden that Le Mayeur made into a paradisaical one. We see three women, two or possibly all depicting Ni Pollok, posing in the process of arranging and selecting flowers. The large red hibiscus and white frangipani flowers play a prominent role in the overwhelming composition. The standing woman, possibly Pollok's friend Ni Ketut Reneng, holds a small offering basket to collect some of the flowers for their daily offering rituals. All three women have gold-thread woven wrong (hair cloths), with their frangipani and hibiscus adorned hair typically worn on one side, and they all wear golden subeng (earplugs). The painting exudes the meditative silence of nature; Le Mayeur creates a perfect balance between the three women and the flourishing garden foliage.

Lot 80 in this auction, another oil by Le Mayeur is quite comparable, in the sense that the same three women are featured, in a similar composition of the standing woman with orange wrong directing the other two girls. The main difference, however, is the 180 degrees shift in viewing angle. We are not looking into the garden, but from the garden toward the beach. Subsequently, the setting changes dramatically, and so does the light, from frontal sunlight, reflecting on the back and shoulders of the sitting lady on the left (lot 17) to a completely backlit situation, with the tropical sun magnificently lighting up the yellow flowers and especially the parasol of the woman on the right (lot 80).

Lot 98 in this auction completes the trinity of settings that Le Mayeur favoured; the garden, the beach and now the interior of his Sanur home serves as center stage. The warm light and long shadows suggest a lazy afternoon or early evening setting. Two Balinese ladies are relaxing and socializing.

Le Mayeur mastered the art of creating an atmosphere, in which light and colour prove essential. These paintings stand testimony of Jean Le Mayeur being a true Luminist, and a true Epicurean.

**Gianni Orsini, May 2016**



Photo: Collection Paul de Bont



**18**  
ERNEST DEZENTJÉ  
(1885-1972)  
'Indonesian landscape',  
signed lower left, canvas on board,  
40 x 60 cm.  
Verso dated 1957.  
€ 250-350



**19**  
ERNEST DEZENTJÉ  
(1885-1972)  
'At the coast',  
signed lower right, canvas,  
42 x 69 cm.  
€ 300-400



**20**  
S. DJUPIRIJANY (1929)  
'At the coast',  
signed lower left, canvas, 25 x 39 cm.  
Text verso: 'Pelabuan Ratu 20/11 -  
1966'.  
€ 200-300



**21**  
HASAN DJAAFAR (1919-1995)  
'Forrest with storage houses',  
signed lower left, canvas,  
57 x 85 cm.  
€ 300-400



**22**  
JULIUS PHILIPPUS STAUPE  
(1919-1971)  
'Landscape with sawahs',  
signed and dated '58 lower left,  
canvas, 40 x 50 cm.  
€ 200-400



**23**  
HAL WICHERS (1893-1968)  
'Paddy fields',  
signed lower right, panel,  
19 x 29,5 cm.  
€ 200-300



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

Hendra Gunawan was born to Raden Prawiranegara and Raden Odah Tejaningsih in Bandung, West Java. He began drawing very early on, using everyday objects such as fruits, flowers, and pictures of movie stars as his models. He had begun making landscapes by the time he was in the seventh grade, studying at Pasundan High School.

Gunawan decided not to restrict himself to painting, and in 1938 began to teach himself sculpture. The painter Affandi had a big influence on Gunawan as well, and they were to form the “Kelompok Lima Bandung” (The Bandung Group of Five) with Barli, Sudarso, and Wahdi in 1950. During the Japanese invasion of Indonesia, Gunawan spent time teaching young students painting and sculpture. He held a one-man show in 1946 at the KNIP (Komite Nasional Indonesia Pusat) building in Yogyakarta. A few years later, he teamed together with a number of other Indonesian artists to create the Indonesian Fine Arts Academy.

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

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

In the current lot, a woman is breastfeeding her baby. She is accompanied by a friend, and possibly her husband on the right, who seems to be a fruit seller. In the distance we see two ladies strolling, a squatting man selling showing his market wares, and far left, some people walking home. These three elements possibly symbolize what is important for the young mother: friendship, work and a safe home. The saturated colours of her sarong and kebaya draw the attention; the warmth of their attire combined with the cool blue mountains backdrop not only creates a beautiful colour perspective, it also emphasizes the warmth and security the baby must feel toward his loving mother. Hendra clearly sets the husband apart, making him look down, and using camouflage colours. The women are the center of Hendra’s attention and adoration.

In the foreground, surrounding the mother, are several fruits: nangka (jackfruit), mangosteen, pisang (banana) and durian. It is quite typical that Hendra paints mangosteen and durian, the queen and king of fruits. They are again symbolic of the the power and resilience of Indonesian women, that Hendra so often expressed.





**25**  
LUCIEN FRITS OHL  
(1904-1976)

'Boats in the harbour',  
signed lower right, canvas,  
50 x 80 cm.

€ 1.250-1.750



**26**  
LUCIEN FRITS OHL  
(1904-1976)

'Indonesian street view',  
signed lower right, board,  
60 x 90 cm.

€ 2.000-4.000



**27**  
LUCIEN FRITS OHL  
(1904-1976)

'Cock fighting',  
signed lower right, board,  
70 x 90 cm.

€ 2.000-3.000



**28**  
F. WILLIAMSON

'Colonial house with garden',  
signed and dated 1926 lower right,  
canvas, 57 x 151 cm.

€ 400-600

**29**  
HENRY VAN VELTHUYSEN  
(1891-1954)

'Dessa',  
signed lower left,  
canvas, 58 x 78 cm.

€ 1.000-1.500



**30**  
CAREL LODEWIJK DAKE  
(1886-1946)

'View on the small Gedeh vulcano,  
West Java', signed lower right, canvas,  
70 x 120 cm.

€ 600-800





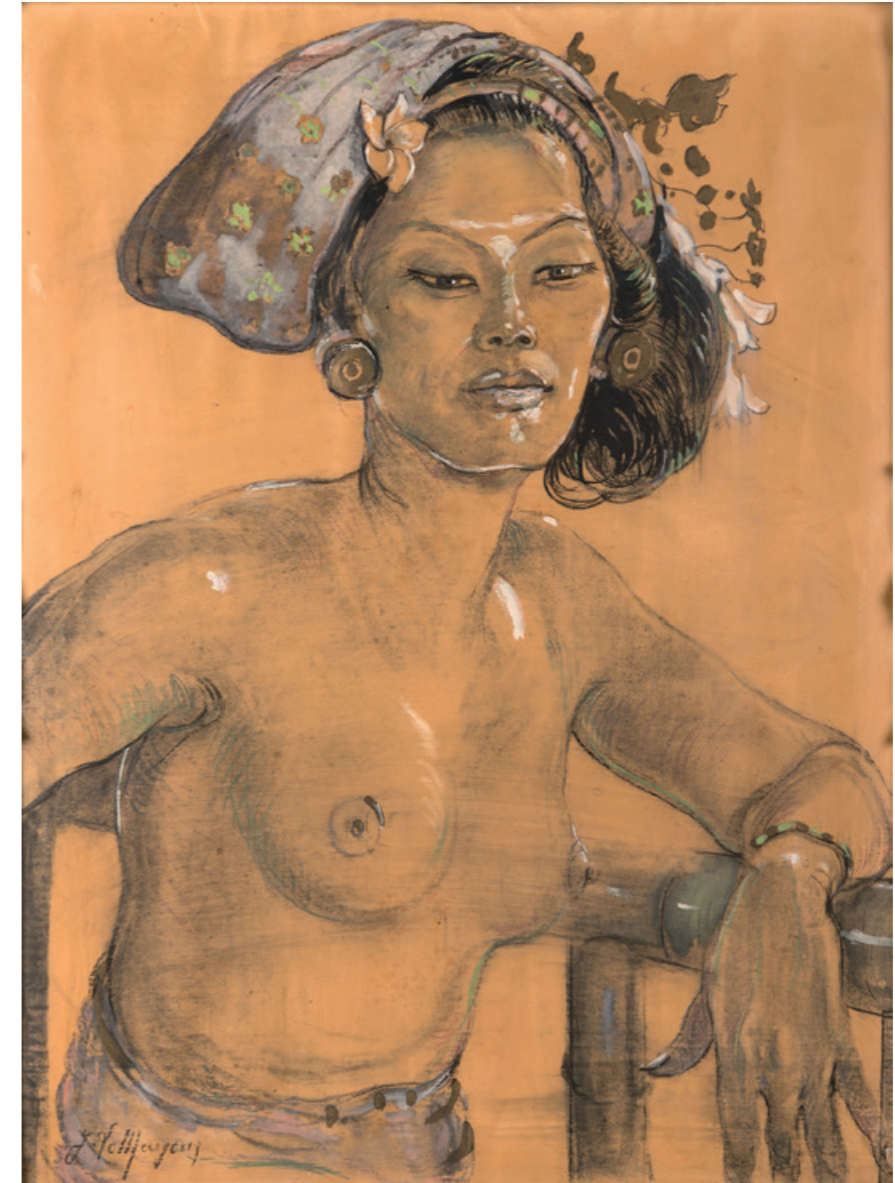
**31**  
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880–1958)

'Four women in a garden',  
signed lower right, mixed media on paper,  
46 x 62 cm.

€ 18.000-22.000



Photo: Collection Paul de Bont



**32**  
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880–1958)

'Ni Pollok on a balcony',  
signed lower left, mixed media on paper,  
62 x 47 cm.

€ 12.000-14.000



Photo: Collection Paul de Bont



**33**  
I NYOMAN GUNARSA (1944)  
'Balinese dancer', signed and dated 1969 lower right,  
canvas, 63 x 50 cm.

€ 700-900



**35**  
HENRIËTTE HUBREGTSE-LANZING  
(1879-1959)  
'Palm trees', signed lower left, canvas, 62 x 46 cm.

€ 300-500



**37**  
WILLEM IMANDT (1882-1967)  
'City gate Marrakech', signed lower right, canvas,  
30 x 23 cm.

Literature: Van der Velde, P. , monograph 'Willem Imandt.  
De Indische Romantiek van een Zeeuws Vlaamse schilder',  
published in Zeeuws Tijdschrift 1-2, 2015, p. 50.

€ 250-350



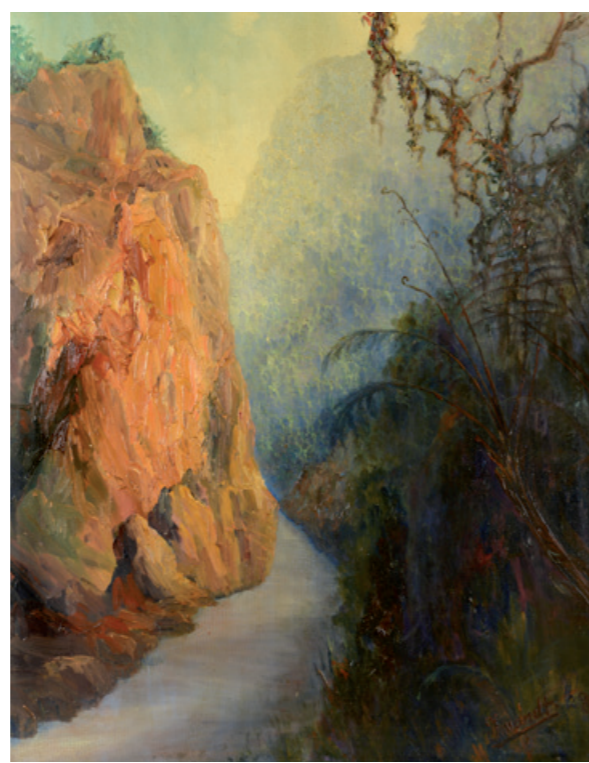
**39**  
LUCIEN FRITS OHL (1904-1976)  
'Entrance with flamboyant', signed lower right,  
board, 59 x 49 cm.

€ 1.000-1.500



**34**  
HASAN DJAAFAR (1919-1995)  
'Indonesian Dancers', signed lower left,  
canvas, 102 x 73 cm.

€ 400-600



**36**  
WILLEM IMANDT (1882-1967)  
'Mountain path', signed and dated '28 lower right,  
canvas, 80 x 60 cm.

€ 800-1.000



**38**  
AART JOHANNES COCK (1905-1981)  
'Food vendors', signed lower left, board, 50 x 40 cm.

€ 400-600



**40**  
INDISTINCTLY SIGNED

'Balinese dancer', mixed media on paper, 47 x 28 cm.

€ 150-200



**41**  
RADEN SJARIEF BUSTAMAN SALEH (1811-1880)

'A Dutch ship in a storm', signed and dated 1836 lower right, canvas, 59 x 69 cm.

€ 25.000-35.000

'For Raden Saleh, who travelled across the Indian and Atlantic Oceans on a sailing ship from Java to Europe in 1829, such pictures are not merely cosy depictions of disaster. He experienced the fear incited by a rising storm on a number of occasions, and was thus well able to reproduce the specific conditions of air and light.'

(Werner Kraus, in: Raden Saleh, *The Beginning of Modern Indonesian Painting*, Goethe Institut Indonesien, 2012, p. 256)

As the title of his biography suggests, Raden Saleh is considered a legend. A Javanese prince in the early 19th century, having embraced the Western culture and arts, he was truly an amalgamation of East and West. Born in 1811 in Semarang, Central Java, and taught by Bik and Payen early on, he already absorbs the Western artistic influences before he sets sail to Holland in 1829. Eventually, he is taught by Kruseman and Schelfhout. In 1839 onwards, he travels through Europe, mainly Dresden, Paris and London, engaging with royalty and nobility, and making portraits, landscapes and hunting scenes. In 1851, he returns to Java, where he meets his first and eventually his second wife, and in 1857 he completes the opus magnum *The arrest of Pangeran Dipanegara*. After a four-year trip back to Europe, from 1875 til 1879, Raden Saleh passes away in Buitenzorg (Bogor).

Arguably, the current lot is one of the largest known seascapes by Raden Saleh. Upon closer inspection, the painting is quite narrative as well; one can see people standing on the deck, in a panic; the sails are either gone, or lowered to prevent the storm from capsizing the ship, but still, one of the masts is already broken and in the water. A flock of sea gulls surrounds the ship, eagerly awaiting the ship's destiny. It is suggested that the barrel at sea, left from the ship, is thrown off to distract whales or other 'seamonsters' and not attack the crew. On the left, in the distance, another boat is at sea, with the upper sails still out. Brave or plain stupid?.... The diffuse light coming through the dark clouds lights up the waves that ferociously hit the Dutch ship, focusing the viewer's eye on the victimized vessel, and making the scene even more dramatic.

Gianni Orsini, May 2016



**42**  
AART JOHANNES COCK (1905-1981)

'Batak Karo couple in traditional clothes',  
signed lower right, board,  
70 x 50 cm.

€ 3.000-4.000



*“Here there is no sadness and sorrows that are shown, but their opposite, the beauty and happiness of the world. Here are no complicated voices from a mysterious psyche... but here is represented pure pleasure of the senses.”*

(De Javabode, 5 May 1939, cited from Erminia Locatelli-Rogers, Romualdo Locatelli, “Memoirs 1938-1946”, The Ultimate Voyage of An Italian Artist in the Far East, Darga Fine Arts Editions, Jakarta, 1994, p. 166)

‘Romualdo Locatelli is one of the most fascinating figures in the artistic context of the early decades of the 20th century. He led an itinerant life that took him to distant countries in the near and far East. Spurred on by a fierce inner restlessness, he abandoned his homeland at a young age to search for new impressions that led him to follow the ways of the “exotic romanticism”, preceded by a few other artists from Bergamo, like Luigi Brignoli, Giorgio Oprandi and his friend Ernesto Quarti Marchiò with whom he undertook the African adventure.

During the first decades of the 20th century, until the onset of the Second World War, the East still exerted a strong attraction on the artistic European culture. Romualdo Locatelli can be called an “orientalist”. In 1925, he participated in the Triennale Exhibition of the Accademia Carrara with a work entitled *Il Dolore* (Pain), for which he received the silver medal of the Ministry of Education. In 1927, Locatelli travelled to the African continent in the company of the painter Ernesto Quarti Marchiò. The two young men, beyond the fascination aroused by a land untouched compared to civilized and industrialized Europe, were certainly encouraged by the “glimmers of Africa”, the Equatorial light that permeates and dissolves any form giving an impression of limitlessness, to deepen their vibrant luministic research. This research led the artist Locatelli well beyond the borders of the ‘East’ (which generally meant North Africa and the Middle East), causing him, in 1938, to travel to a world mostly unknown to the Europeans, namely the Dutch East Indies.

Unrelated to the reality of his time, unconcerned of artistic and political upheavals that characterize the first half of the 20th century so strongly, he continued his journey in solitude. When the Second World War had moved from the Western front to the East, Romualdo Locatelli disappeared on February 24, 1943. His body was never found and his death is a mystery still unsolved.’

(excerpt from: Marcella Cataneo, Romualdo Locatelli, *Un Prigioniero della Suadente Malia d’Oriente*, La Rivista di Bergamo, N.S. 20.2000, 2000, p. 44-49)

The present lot probably represents some of the most primal instincts of mankind – the desire to live, and to express oneself freely. Locatelli used the themes of young innocence, which the boy clearly expresses, and the joy of making music, which makes this painting a feast for the eyes. His vigorous and light-hearted brush strokes emphasize these themes.

**Gianni Orsini, May 2016**

**43**  
ROMUALDO FEDERICO LOCATELLI (1905-1943)

‘Allegria (The Joy of Music)’, signed lower right, canvas, 100 x 70 cm.  
Executed ca. early 1930. In a handmade Italian gilded frame.

**Exhibited:**

- Galleria San Marco di Bergamo, “Pittori Bergamaschi dell’Ottocento e del Novecento”, Bergamo, Italy, 1981;
- Galleria Elleni, “Dipinti dell’Ottocento e del Novecento”, Bergamo, Italy, 2006.

**Provenance:** Private Italian collection, since 1981.

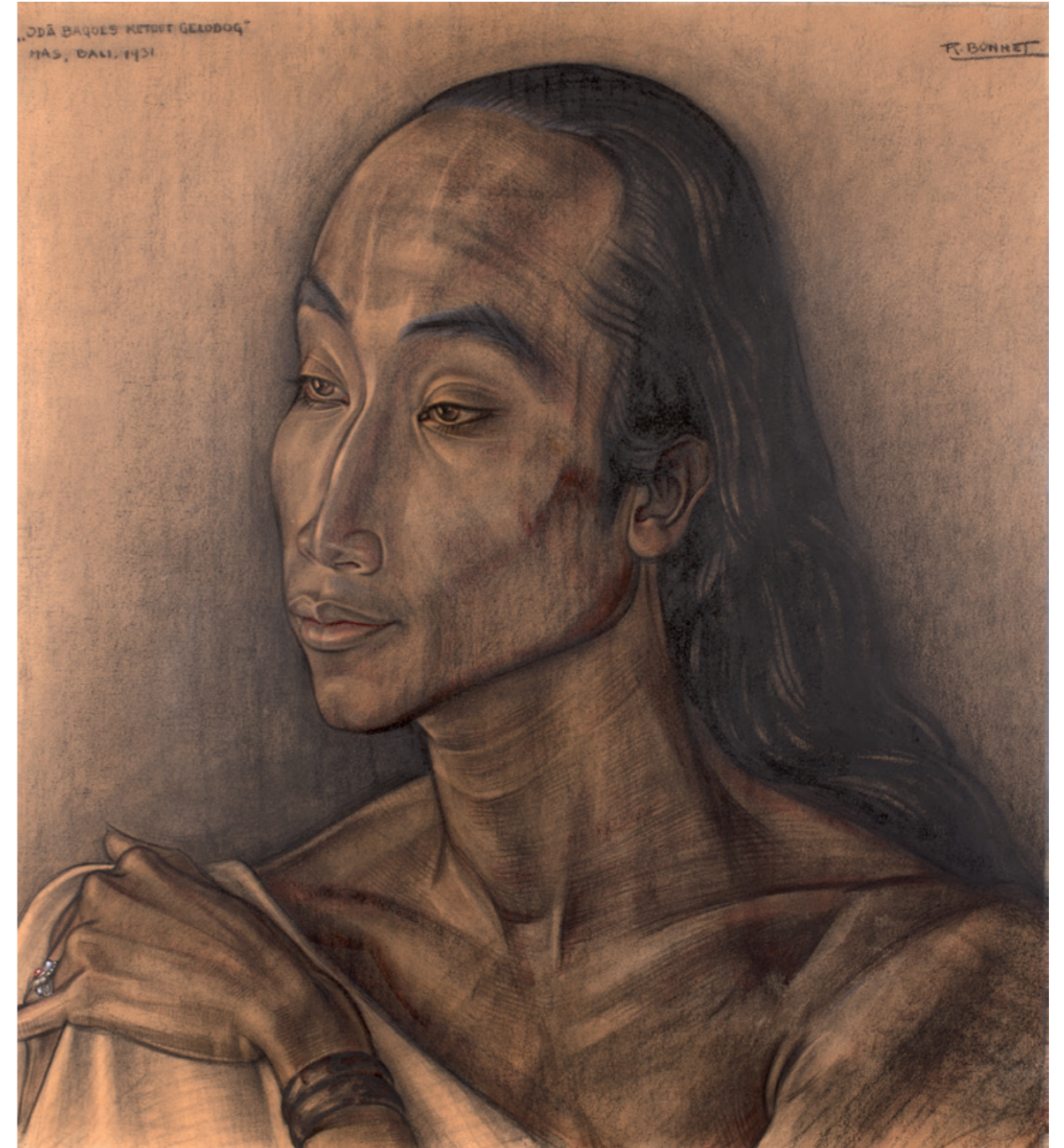
€ 4.000-6.000



**44**  
ISAAC ISRAËLS (1865-1934)

'Rebab player', signed, water colour, 44 x 28 cm. Literature: A. Wagner, Isaac Israels, Venlo 1985, page 138, no. 178 and S. de Bodt et al., Isaac Israëls, Hollands impressionist, Scriptum Art 2014, p. 132, no. 181. On the cover of the book 'Indonesian Impressions' by Ruud Spruit (1992), a nearly identical oil painting is shown.

€ 10.000-15.000



**45**  
RUDOLF BONNET (1895-1978)

'Ida Bagus Ketut Gelodog, signed upper right and dated Bali 1931 upper left, mixed media 66 x 60 cm. Ida Bagus Ketut Gelodog (1912-1978) was a versatile artist, singer, musician, dancer and sculptor.

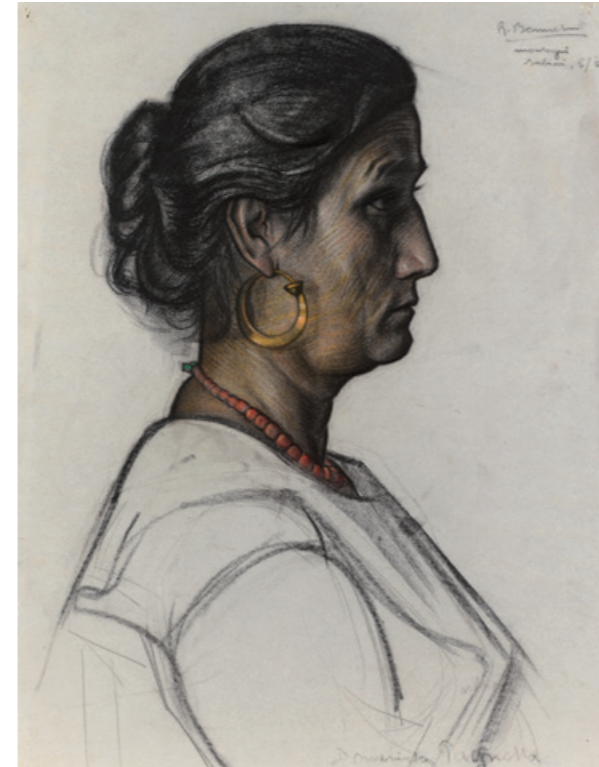
€ 8.000-12.000



**46**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Ni Asoeg in Ardja', etching, 26,5 x 22,5 cm. Premie-ets 1944, Vereeniging tot bevordering van beeldende kunsten.  
 € 150-200



**48**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Ni Gusti KOMPIANG Mawar', signed and dated 'Bali 1948' lower left, no. 27/100, epr. d'artiste, etching, 29 x 29 cm.  
 € 700-900



**50**  
**RUDOLF BONNET (1895-1978)**  
 'Italian woman', signed upper right and dated 'Montagni Sabini, 8/27', chalk on paper, 59 x 45 cm. Unframed.  
 € 1.500-2.000



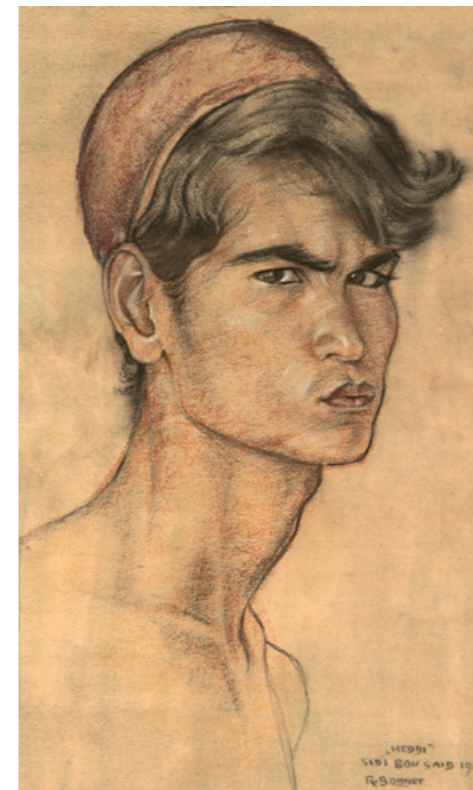
**52**  
**WILHELMINE CARBIN - GIPS (1897-1975)**  
 'Javanese woman', signed and dated January 1921 lower left, lithograph, 41 x 32 cm.  
 € 100-150



**47**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Ni Kenyung, standing', signed and dated 1948 lower left, epr. d'artiste, etching, 40 x 25 cm. Unframed.  
 € 500-700



**49**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Ni Kenyung by Lamplight', signed and 'Bali' lower left, epr. d'artiste, mezzotint, 36 x 25 cm. Unframed.  
 € 600-800



**51**  
**RUDOLF BONNET (1895-1978)**  
 'Portrait of Heddi', signed and dated 'Sidi Bou Said 1967' lower right, chalk on paper, 45 x 27 cm.  
 € 900-1.100



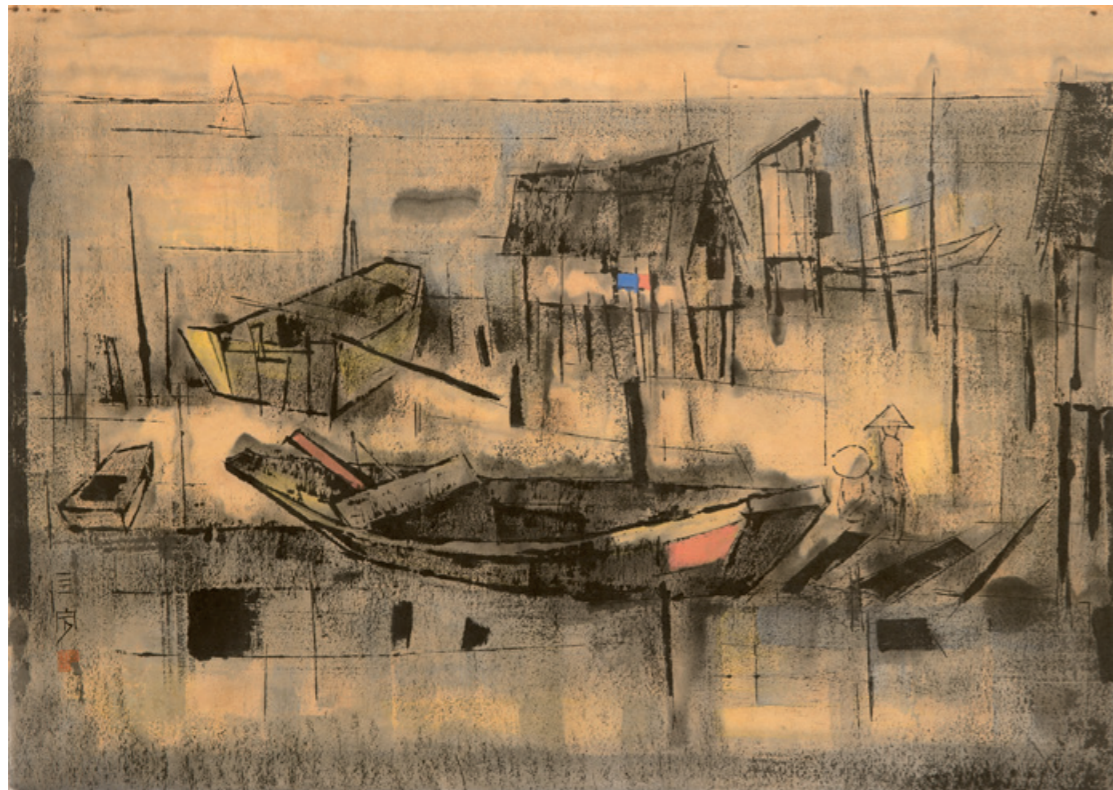
**53**  
**RUDOLF BONNET (1895-1978)**  
 'Female nude', signed upper right and 'Siracusa 1965' lower left, chalk drawing, 44 x 28 cm. Unframed.  
 € 500-700





**54**  
WILLEM IMANDT (1882-1967)  
'Banyan trees', signed lower left, canvas, 106 x 145 cm.

€ 2.500-3.500



**55**  
CHEONG SOO PIENG (1917-1983)  
'Fishing boats near village', signed lower left, water colour on paper, 46 x 65 cm.

€ 5.000-7.000



**56**  
RUDOLF BONNET (1895-1978)  
'Dewa Njoman', signed and 'Makassar 4/46' upper right, pastel, 56 x 40 cm.

€ 12.500-17.500



**57**  
**IDA BAGUS KETUT TOGOG WARTA**  
 (1919-1983)  
 'Bali life', signed upper right, watercolour, 58 x 44 cm.  
 € 300-500



**58**  
**I DEWA PUTU MOKOH**  
 (1936-2010, *attributed to*)  
 'Fishing at the river', canvas, 58 x 42 cm.  
 € 400-600



**60**  
**HENK NGANTUNG**  
 (1921-1991)  
 'Man', signed lower right and dated '40, watercolour, 59 x 21,5 cm.  
 € 300-400



**61**  
**I WAYAN SADIA** (1939) 'Rice harvest', signed lower right and Penestanan Ubud Bali, canvas, ca. 110 x 148 cm.

**The owner about the provenance:** 'In the summer 1965 my parents Lin Jaldati (singer) and Eberhard Rebling (pianist, writer and musicologist) traveled to Indonesia. It was a big concert tour of three months around Southeast Asia. Indonesia, Korea, China. My father did research for his book Die Tanzkunst Indonesiens. In their memoirs they wrote how they left Indonesia on August 30th 1965. At the airport, they were presented a large farewell present in cardboard cylinder by the Indonesian Minister Njoto. Four months later, in December 1965 he was shot. Njoto (1925-1965) was a senior national leader of the Communist Party of Indonesia (PKI), who joined the party shortly after the country's declaration of independence and was killed following the 1965 coup attempt.'

€ 1.000-1.250

**59**  
**"I DEWA GDE RAKA TURAS** (1917-1984)

'Scene from the story of Bintang Lara',  
 Indian ink and grey wash on paper, 30 x 19 cm (incl. margin with annotations). Circa early 1950s. Inscribed with title (handwritten by Rudolf Bonnet) and artist's name in the lower margin.

**Literature:** Hooykaas-van Leeuwen Boomkamp, Dr. Jacoba, Sprookjes en Verhalen van Bali, Den Haag, The Netherlands, 1956, illustrated on p.72.

NOTE: a copy of this book accompanies the drawing.

**Provenance:**  
 -private collection Rudolf Bonnet, who probably acquired the drawing directly from Turas;  
 -Christie's Amsterdam, April 21, 1998, lot 46.  
 € 400-600



**62**  
**BALI SCHOOL**, 'Bali life', canvas, 50 x 80 cm. Unframed.  
 € 300-400

**63**  
**TWO BOOKS:**  
 'Paintings from the Collection of Dr. Sukarno, president of the Republic of Indonesia', part I and II, 1956.  
 € 150-200



**64**  
LEE MAN FONG (1913-1988)

'Two doves', signed in Chinese lower left, stamps lower left and upper right, board, 102 x 49 cm.

€ 30.000-50.000



**65**  
LEE MAN FONG (1913-1988)

'Two fish', signed in Chinese lower right, stamps lower right and upper left, board, 102 x 49 cm.

€ 15.000-20.000



**66**  
**MARIA HOFKER-RUETER (1902-1999)**  
 'Kwanzan flower (Japanse sierkers)', signed and dated '9 mei '86' lower right, watercolour on paper, 24 x 33 cm.  
 € 200-300



**69**  
**MARIA HOFKER-RUETER (1902-1999)**  
 'Blossom', signed and dated '17 mei '87' lower right, watercolour on paper, 60 x 70 cm.  
 € 200-300



**72**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Ni Gusti Nyoman Klepon in Ardje', signed 'Bali' lower left, 'proefdruk 1948' lower right, lithograph, 31 x 21,5 cm.  
 € 800-1.000



**74**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Ni Wiria', signed and dated 'Bali 1947' lower right and 'proefdruk, 2e staat' lower left, etching, 30 x 20 cm. Unframed.  
 € 500-700



**67**  
**WILLEM DOOYEWAARD (1892-1980)**  
 'Evening meal', signed and dated 1920 lower right, lithograph, 56 x 63 cm.  
 € 150-200



**70**  
**RUDOLF BONNET (1895-1978)**  
 'Man of Nias', signed lower right and dated lower left 'Nias 1930', chalk drawing, 32 x 34 cm. Unframed.  
 € 500-700



**73**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Ni Legit in Djanger', lithograph, 31 x 21 cm.  
 € 200-300



**75**  
**HENDRIK PAULIDES (1892-1967)**  
 'De Javaansche sawah', signed lower right, dated '27' lower left, lithograph, 32 x 25 cm.  
 € 100-150



**68**  
**RUDOLF BONNET (1895-1978)**  
 'Preparing for the dance performance', signed and dated 1954 lower right, lithographic reproduction, 60 x 80 cm.  
**Provenance:** This lithograph was acquired directly from Bonnet, late 1950s, when visiting his studio with Sukarno's nephew.  
 € 150-200



**71**  
**ENGRAVING (CA. 1780)**  
 'Vue de l'isle et de la ville de Batavia appartenant aux Hollandois, pour la Compagnie des Indes', paper, 30 x 40 cm.  
 € 100-150



**76**  
 GERARD PIETER ADOLFS (1898-1968)  
 'Activities along the main road', signed lower right, panel, 30 x 40 cm.  
 Verso: no. 187, title 'Langs de grote weg' and dated '33.

€ 3.000-4.000



**77**  
 GERARD PIETER ADOLFS (1898-1968)  
 'Market in Port Said', signed lower left, canvas, 30 x 40 cm. Verso signed again, and inscribed with date (1959), number (556) and title. **Provenance:** directly from the estate 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. 401 (oeuvre catalogue).

€ 2.000-3.000



**78**  
 GERARD PIETER ADOLFS (1898-1968)  
 'Rio Mercheria, Venetië', signed lower right, canvas, 40 x 50 cm. Inscribed with title and number (24) on the stretcher. Executed in 1945. **Provenance:** private collection, The Netherlands. Literature: E. Borntraeger-Stoll & G. Orsini, Gerard Pieter Adolfs -The Painter of Java and Bali, 1898-1968, Wijk en Aalburg 2008, p. 387 (oeuvre catalogue).

€ 2.500-3.500



**79**  
 GERARD PIETER ADOLFS (1898-1968)  
 'Office of notaris Hazenberg, Soerabaia', signed lower right, plywood, 50 x 60 cm. Executed ca. 1937. Verso: inscribed with title on a label. **Provenance:** a gift from Hazenberg's personnel, possibly on the occasion of his retirement in the late thirties. Mr. Henri Hazenberg (1876-1942) was a well-known notary in Surabaya. He is portrayed in the painting, 4th to the left, wearing a white suit. Note: although Adolfs only worked with brushes in the late thirties, he painted certain parts of this work using palette knives, a technique he would often use from the late 1940s onward.

€ 4.000-6.000



**80**  
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)

'Ni Pollok with friends in the garden',  
signed lower right, canvas,  
45 x 55 cm.

With original hand-carved Balinese frame.

€ 100.000-150.000



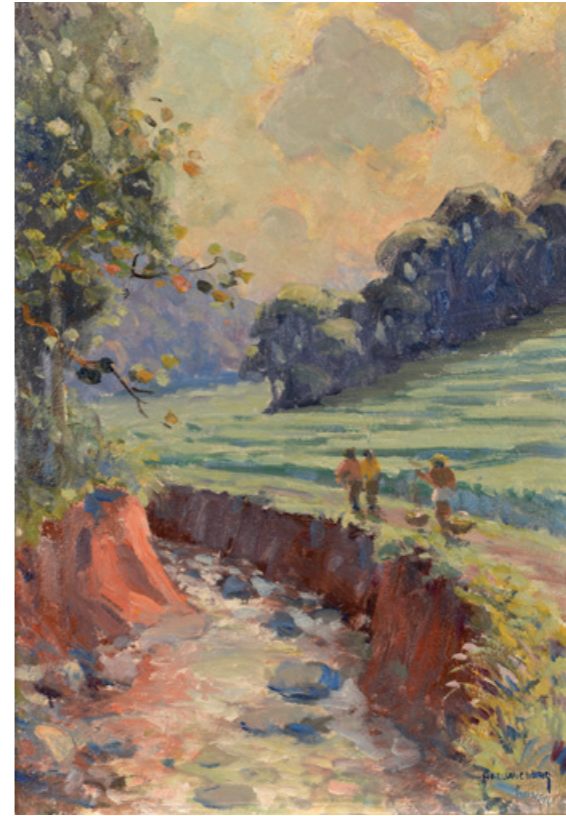
*Photo: Collection Paul de Bont*



**81**  
GERARD PIETER ADOLFS (1898-1968)  
'Kamponghoekje Soerabaia', signed lower left, canvas, 40 x 30 cm. Verso: signed again, inscribed with title, dated (1960) and numbered (606).  
**Provenance:** directly from the estate of the artist.  
Exhibited: Baden, Zwitserland, 1970.  
Literature: Gerard Pieter Adolfs, p. 402 (oeuvre catalogue).  
€ 2.500-3.000



**83**  
GERARD PIETER ADOLFS (1898-1968)  
'Woman with child, Celebes', signed lower left, canvas, 40 x 30 cm. Verso: signed again, and inscribed with date (1963), number (795) and title.  
**Provenance:** directly from the estate of the artist.  
Literature: Gerard Pieter Adolfs, p. 406 (oeuvre catalogue).  
€ 3.000-5.000



**85**  
HAL WICHERS (1893-1968)  
'Path along the river', signed lower right, board, 50 x 35 cm.  
€ 300-500



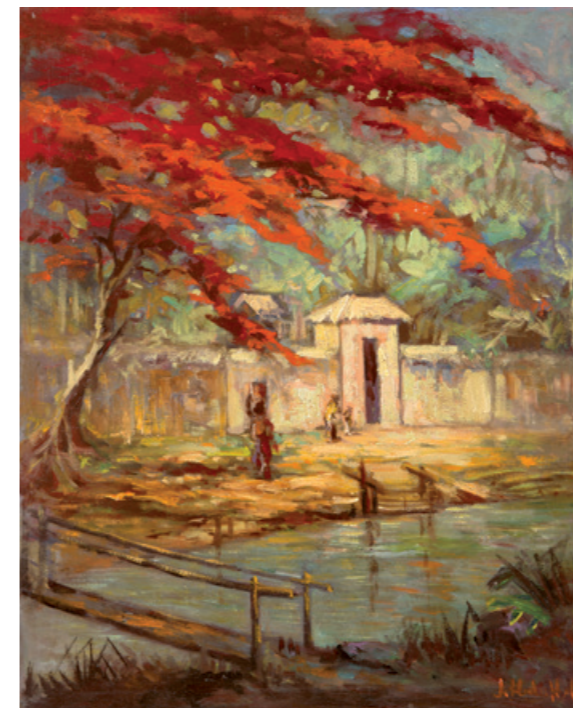
**87**  
MENNO SIMON JACOBUS VAN MEETEREN BROUWER (1882-1974)  
'A street scene with krètek smokers', signed lower right, watercolour and gouache on paper, 42,3 x 25,8 cm. Ca. 1920.  
€ 600-800



**82**  
GERARD PIETER ADOLFS (1898-1968)  
'Twee Klapperbomen', signed lower right, board, 27 x 20 cm. Verso numbered no. i327. Executed ca. 1946.  
**Provenance:** directly from the estate of the artist.  
Literature: Gerard Pieter Adolfs, p. 387 (oeuvre catalogue).  
€ 500-700



**84**  
GERARD PIETER ADOLFS (1898-1968)  
'Man with cock', signed lower left, gouache on paper (laid on board), 65 x 50 cm.  
€ 2.000-3.000



**86**  
SUDJONO ABDULLAH (1911-1992)  
'Side entrance of a Kampong', signed lower right, canvas, 60 x 49 cm.  
€ 200-400



**88**  
KARL VICTOR MAYR (1882-1974)  
'Balinese dancer', signed and dated 'Bali 1932' lower left, gouache on paper, 26,5 x 18 cm. Verso signed, dated, and annotated.  
€ 150-200



**89**  
ISAAC ISRAËLS (1865–1934)

'Portrait of a seated Javanese man',  
signed lower left, canvas, 76 x 56 cm.  
Numbered A119 on a label, and numbered again No. 22,  
both on the stretcher.

€ 70.000-90.000

In 1898 the Nationale Tentoonstelling van Vrouwenarbeid was organized in The Hague to honour the coronation of Queen Wilhelmina. A section of this exhibition called 'Insulinde' was devoted to the Dutch East Indies; Isaac Israëls was impressed by the Javanese dancers. From then on he would regularly paint Javanese dancers, musicians and portraits. It would be twenty years, before he would travel to Java and Bali, which he did in December 1921. He stayed for only ten months.

Isaac Israëls' 'Indonesian' pictures can be more or less divided into two different periods. The first comprises the pictures with an Indonesian theme painted in The Hague and the second, Indonesian subjects painted in the Dutch East Indies. The most striking difference between these two periods is the rendering of light and colour. In his The Hague period, light was more subdued and colours tended more toward The Hague School tones like grey, green and brown. In the Dutch East Indies Israëls preferred his subject to be outside in broad daylight, which is reflected in his pictures.

The current lot can be dated circa 1915/1916. During these years, he portrayed many Javanese living in The Hague, as well as Javanese students (among them his friend, the law student Sosro Kartono). They posed in his studio or on his balcony at home. To give the pictures a true Indonesian feel, Israëls borrowed attributes like Oriental clothing, daggers, jewelry and wayang dolls. He even obtained palm trees from the zoo across the street (see: J. Ubbens, 'Isaac Israëls en de Oriënt', in: Isaac Israëls, *Hollands Impressionist*, Schiedam 1999, p. 128).

The chair the Javanese young man is sitting on in the present lot, is depicted in several other portraits from his Hague period. It is not completely clear whether the young man is being painted inside or outside. It could well be somewhere in a tropical part of the zoo, just across the street from Israëls' house. Are we looking at a background formed by folding screens with Indonesian flower motives, or is it real tropical flowers and vegetation, and maybe even a peacock, just left of the chair? The direct sunlight is scattered across his torso and cloth. He is clearly at ease, smoking a cigarette, plunged in thought.

What is most striking about the current painting, are the vivid colours. This 1915-1916 work has the illuminating brightness of the works he made in Java in 1922, while most other portraits from the 1915-1916 period have a more subdued colour palette. In this painting, we see Israëls at his best; slashing his brush strokes across the canvas, transparent, colour and composition well balanced, every stroke spot-on. The ease and nonchalance of the sitter beautifully corresponds with Israëls' inimitable way of painting.





**90**  
**B.J. BRIENEN JR.**  
 20 original pen and ink drawings with Indonesian subjects. Probably made for the book 'Hadji Sagadoer', Amsterdam 1943, by H.P. van den Aardweg, a children book about Indonesia.

€ 200-400



**93**  
**FIVE BOOKS**  
 Paintings and Statues from the Collection of President Sukarno of the Republic of Indonesia, Lee Man Fong, Tokyo, 1964.

€ 200-300



**95**  
**ISAAC ISRAËLS (1865-1934)**  
 'View of a square', collection stamp Ivo Bouwman, watercolour, 28,5 x 38 cm. Verso text: 'Indië 1922'. Unframed.

800-1.000



**91**  
**WALLPLATES**  
 Ten wallplates with Indonesian subjects, large folio, 60 x 73 cm, Kleynenberg, ca. 1912.

€ 200-400



**94**  
**THREE COLOURED LITHOGRAPHED PLATES**  
 After Van Pers, and lithographed by Mieling, 1854: 'Chineesche rondventer (Klontong)', 'Een Chinees in een tandoe' and 'Singo-Sekars'. Ca. 27 x 33 cm.

€ 600-800



**96**  
**JOHAN FREDERIK TEN KLOOSTER (1873-1940)**  
 'Bandjir', signed lower right, woodcut, 13 x 50 cm.

€ 80-120



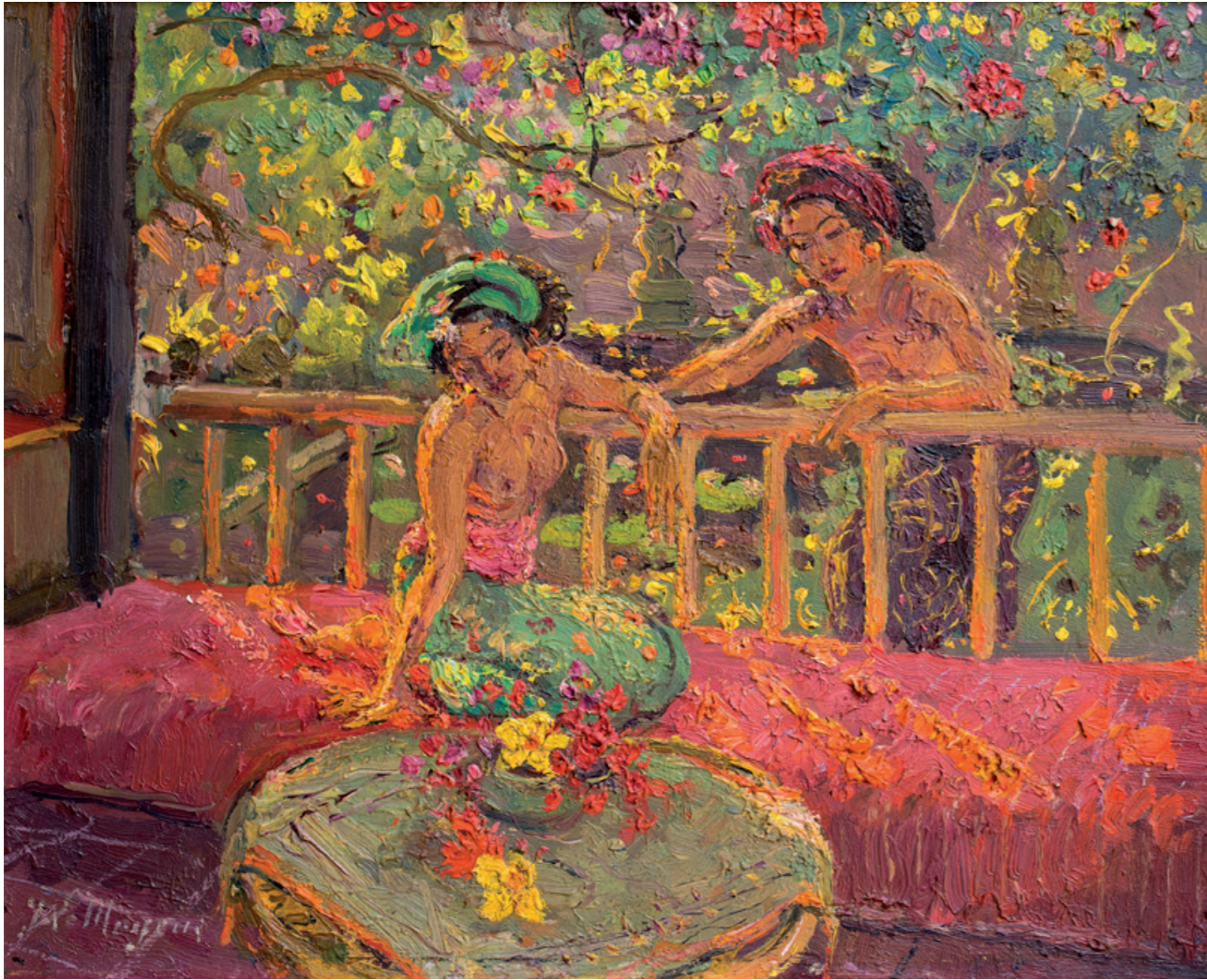
**92**  
**VARIOUS INDONESIAN CLOTHS**

€ 100-200



**97**  
**FOUR MENU CARDS**  
 Rotterdamse Lloyd: Borneo, Sumatra, Bali, Celebes.

€ 40-60



98  
ADRIEN JEAN LE MAYEUR DE MERPRÈS (1880-1958)

'Ni Pollok and friend on a balcony',  
signed lower left, panel, 35,5 x 44,5 cm.

**Provenance:**  
Mr. Visser, captain at K.P.M. (Koninklijke Paketvaart-Maatschappij),  
father of the current owner.

€ 70.000-90.000



*Photo: Collection Paul de Bont*



**99**  
**WILLEM GERARD HOFKER (1902-1981)**

'Legong Bedahoeloe'  
 signed lower right, titled upper right and annotated with the dancers' names  
 Ni Goesti Poetoe Bemis and Ni Lambong, lower right.  
 Conte crayon and gouache on pigmented paper,  
 32,5 x 44,5 cm.

€ 20.000-40.000



*Legong at Bedulu: pangipuk (love dance),  
 photo by Walter Spies*

When Willem Gerard Hofker was invited to visit the Dutch East Indies in 1938, he had never travelled outside of Europe. For Willem and his wife Maria, there must have been a feeling of déjà-vu though; in the early 1920s, before they were even acquainted, both of them had already heard mesmerizing stories from befriended artists who had visited Java and Bali, like Isaac Israels, Marius Bauer, Willem Dooijewaard, Jan Veth and Willem's godfather Willem Witsen. As early as 1918, Maria had visited an exhibition of drawings and lithographs by W.O.J. Nieuwenkamp in Amsterdam.

Willem and Maria prepared well for the journey and the indigenous cultures of the overseas colony, picking up some Malay words and sentences, and reading books about Bali by Karl With and Gregor Krause, and *Island of Bali* by Miguel Covarrubias. There were good reasons to do so; Willem Hofker had been invited by the Batavia headquarters of the KPM (Koninklijke Paketvaart Maatschappij) not only to make, and personally deliver in Batavia a portrait of the Dutch Queen Wilhelmina, he was also asked to combine this presentation with a sojourn through Java and Bali, immortalizing the Javanese and Balinese people in a documentary way. These drawings were to be sent to Holland, so KPM could reproduce them for marketing purposes. Although Hofker hardly had the anthropologic skills or interest that W.O.J. Nieuwenkamp, Walter Spies, Rudolf Bonnet and Miguel Covarrubias did, he knew that in this case, he should describe and explain ceremonies, dances, and architecture in detail. He would do this specifically for his client, KPM, but it became routine, and later on, he continued doing so, as the current lot shows.

The south-Balinese village of Bedahulu, just east of Ubud towards Gianyar, is well-known not only as the birth place of one of the most iconic Balinese artists ever, I Gusti Nyoman Lempad (1862-1978); the famous Yeh Pulu Temple was also found in Bedahulu. Apart from that, the village has become renowned for its dance performances. One of Walter Spies' many talents was photography, and in the late 1930s, he took striking pictures of Bedahulu Legong dances (see picture on the left page).

The Legong is arguably one of the most well-known Balinese dances. With more than fifteen different stories, best-known of which is the Legong Keraton, it features two prepubescent girls, introduced by a (male) condong. In the background, Hofker sketched a gamelan musician playing the gender; a simple yet effective way to set the scene, and to add depth to the drawing.

It has once been written: 'Willem Hofker never painted dancers performing, but always at rest, as if they were reflecting for a moment before the actual dance.' (Willem Hofker, *Painter of Bali*, 1993, p. 43). We now know that this is not quite the case; Hofker did immortalize a number of Balinese girls in the act of dancing, both in conte crayon and oil; the current lot is a fine example. It must be said, however, that these girls have not been drawn from life, but based on a photograph. The complex dancing pose and the facial expression of both girls are clearly (photographic) snapshots. The lack of any scribbly sketch lines only affirms this hypothesis. A similar work, based on a photograph, portraying Ni Cawan dancing the Legong Kebyar, was auctioned in these rooms two years ago. The most famous example of a Hofker drawing after a photograph can be found in the Sukarno Collection; a conte crayon drawing of a girl at prayer is based on a photograph from *Island of Bali* by Covarrubias...the book that Hofker was gifted in 1937.

The current drawing has not been dated. In this respect, it seems Hofker distinguished three types of drawings. Drawn from life, Hofker dated his work, more than often to the day; copied from an earlier drawing or painting (like lot 9 in this auction), Hofker documented the date of the original drawing and the reworked version; drawn from a photograph, typically dancing girls in action, Hofker purposely and conceivably did not date the work. However, there are some signs that help us determine when it was executed. A complex composition involving two girls dancing and a gamelan backdrop, the exuberant use of opaque white gouache, the coloured fixative, sprayed onto the paper... all these elements betray that Hofker made this drawing at a later stage during his stay in Bali, in 1942-1943, or even in one of the Japanese camps, 1944-1945. It could have even been made late 1945, early 1946 in Makassar, but this seems unlikely, considering Hofker would usually provide drawings from that period with English titles, attracting Australian officers to buy them.

Be as it may, one thing is certain: throughout his Indies oeuvre, and this conte drawing in particular, Hofker yet again proves his ability to portray the finesse, pride, and elegance of the Balinese, and the richness of their ancient culture.

**Gianni Orsini, May 2016**

## GENERAL TERMS AND CONDITIONS

### Article 1 Applicability

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

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

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

### Article 2 Duty to provide information/duty to examine

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

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

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

### Article 3 Bidding

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

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

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

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

### Article 4 Conclusion of contract of sale

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

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

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

### Article 5 Purchaser's obligations

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

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

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

### Article 6 Auctioneer's obligation to take back objects

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

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

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

### Article 7 Auctioneer's rights

7.1 The auctioneer reserves the following rights:

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

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

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

j. to refrain from delivering objects during the auction;

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

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

### Article 8 Payment/transfer of ownership

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

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

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

### Article 9 Late payment

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

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

### Article 10 Term for collection

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

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

### Article 11 Unsold objects

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

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

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

### Article 12 Auctioneer's liability

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

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

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

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

### Article 13 Photographs and illustrations

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

### Article 14 Miscellaneous

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

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

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

### Article 15 Artist's resale right regulations

('Volgrecht' or Droit de suite)

Since the 1st of January 2012 Artist's resale right regulations apply for living artists and artists who lived the last 70 years. Resale royalties 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 € 500,-.

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

Date : ..... Signature : .....

Please note:

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

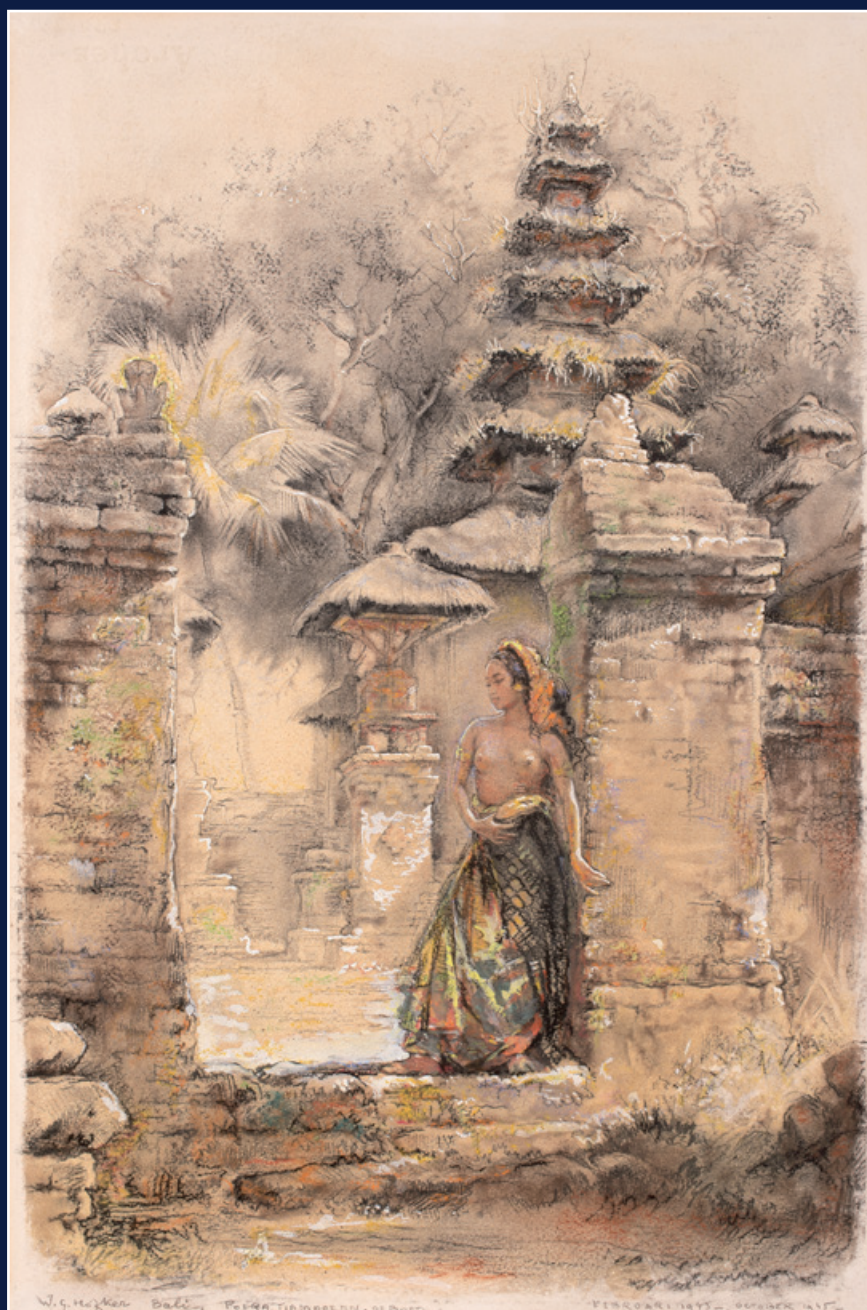
Lot number	Description	Maximum amount (Buyers premium not included)

Lepang Beda Poetoe



W. G. H. H. H.  
Bali

ni Grest Poetoe Bennis  
ni Lambong



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