



ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS

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INDONESIAN ART
8TH OF JUNE 2017



ZEEUWS VEILINGHUIS

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

INDONESIAN ART

AUCTION: Thursday June 8 2017 1.30 PM

VIEWING: Saturday June 3 10 AM - 4 PM
 Tuesday June 6 1 PM - 5 PM
 Wednesday June 7 1 PM - 5 PM
 Thursday June 8 10 AM - noon

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

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Cover illustration:

Front: lot 17
Back: lot 110

INTRODUCTION



Dear art lover,

This year we celebrate the 10th anniversary of our Indonesian auctions!

It all started in 2006 with the painting 'Balinese beauty' by Lee Man Fong. To be honest: at first we could not recognise the artist. But what we saw was the high quality of it. We decided to do research first, and auction it later. After discovering the artist, it was exciting to see that not only we admired his artwork, but many collectors did as well! It was the first time we reached the magic amount of € 100.000. It marked our breakthrough in this field and many blessings, good paintings and results (even far above € 100.000), would follow.

On anniversaries, there are presents. And if you would have asked me what I would prefer this time, I would have said: a good Lee Man Fong. Well, we received not one, but even four! At least three of them were bought in the period that the artist lived in the Netherlands.

Since Lee Man Fong made many paintings with the same subjects, we are proud to present two paintings which are unique in his oeuvre: an eagle and a beggar. It shows how versatile Lee Man Fong was, even in his choice of subjects. While an eagle stands for things like power and independence, a beggar is quite the opposite, but that was not a problem for him. In both subjects he was able to express his artistic skills very well.

Beside the paintings by Lee Man Fong there are highlights by Rudolf Bonnet, Hofker, Affandi, Sonnega and many others. With a total of 110 lots, there should be something for everyone.

We thank Barney Agerbeek, Ton Boutellier, Philip Hartmann, Hedi Hinzler, Seline Hofker and Gianni Orsini and for their help.

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

Yours sincerely,

Ir. René de Visser
Managing director



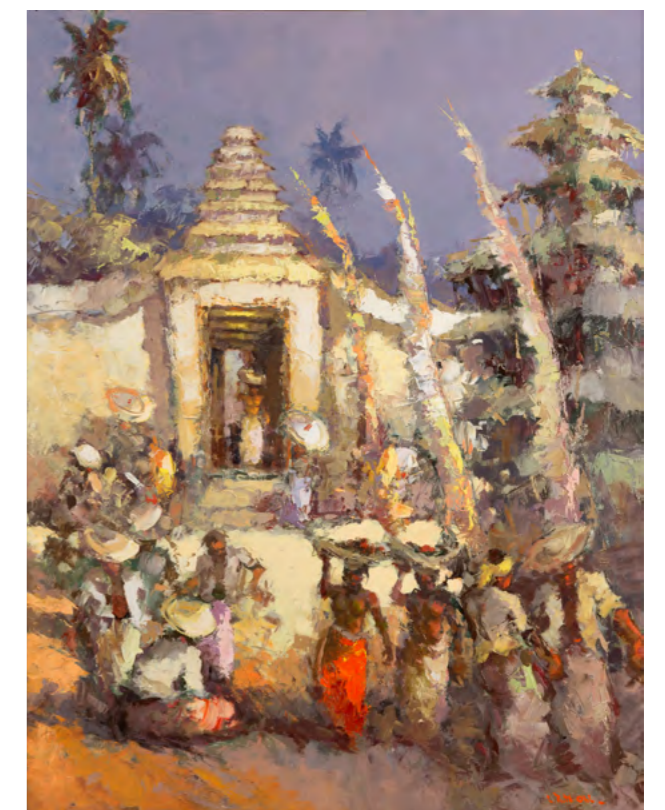
1
WISADE
'Women at the temple gate',
signed and dated 1948 lower left, board. 59 x 47 cm.
€ 300-400



3
E.L. SPAR (ACTIVE IN INDONESIA IN 1930s)
'Women on their way to the temple', signed and dated
'Bali 1933' lower right, panel. 52 x 38 cm.
€ 300-500



2
HASAN DJAAFAR (1919-1995)
'Pasar, Bali', signed lower left, canvas. 105 x 60 cm.
Provenance: Christies Amsterdam 1-10-'95, lot 656.
€ 600-800



4
LUCIEN FRITS OHL (1904-1976)
'Near the temple entrance',
signed lower right, board. 90 x 70 cm.
€ 2.000-3.000



5
WILLEM JAN PIETER VAN DER DOES (1889-1966)
'People on their way to the pasar', signed lower left, board. 50 x 80 cm.

€ 1.500-2.000



7
WILLEM IMANDT (1882-1967)
'Banyan trees', signed lower right, canvas. 80 x 87 cm.

€ 2.500-3.500



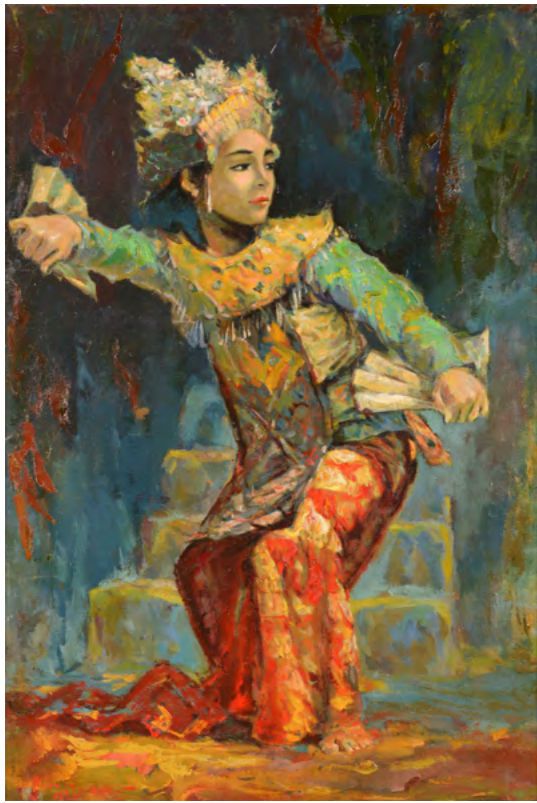
6
WILLEM JAN PIETER VAN DER DOES (1889-1966)
'Forrest pool Sumatra', signed lower left, panel. 60 x 90 cm.

€ 500-700



8
WILLEM DOOIJEWAAARD (1892-1980)
'Mountain landscape', signed lower right, canvas. 60 x 80 cm.

€ 2.000-3.000



9
SAROSO
 'Dancer', signed lower left, canvas. 115 x 77 cm.
Provenance: Christies Amsterdam 19-10-'94, lot 100.
 € 400-600



11
EDITH ELIZABETH PIJPERS (1886-1963)
 'Portrait of an Indonesian woman', signed lower left,
 ca. 1950-1955, canvas. Unframed. 60 x 46 cm.
 € 400-600



13
FRED VAN ROSSUM DU CHATTEL (1856-1917)
 'A Javanese woman washing in the river', signed lower left,
 watercolour on paper. 53 x 36 cm.
 Executed 1908-1911 or 1913-1917.
 € 500-700



15
GERARD PIETER ADOLFS (1898-1968)
 'Streetview Surabaya', signed lower right,
 panel. 48 x 38,5 cm.
 € 2.000-3.000



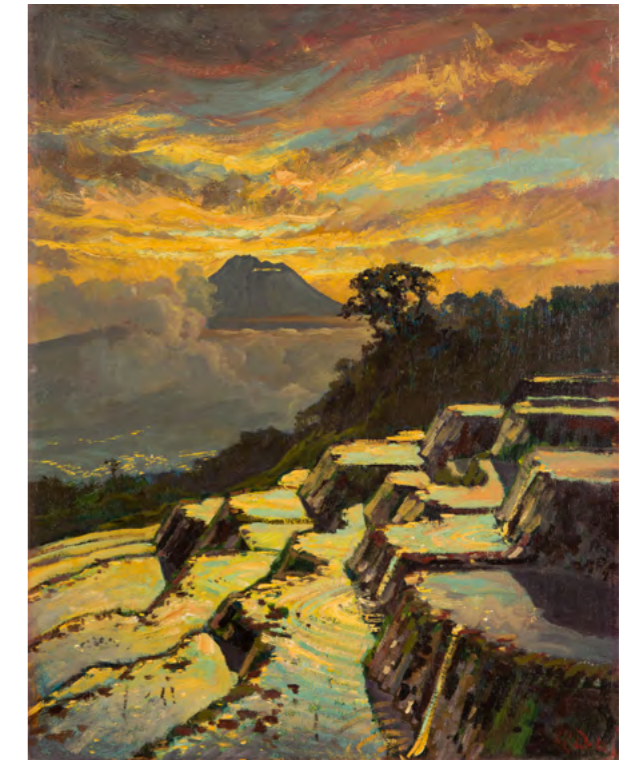
10
REINIER WILLEM PIETER DE VRIES
 (1874-1952) 'The Groom (De Bruidegom)',
 signed lower right, canvas. 49 x 24 cm.
 € 100-150



12
BALINESE BEAUTY
 An Art Deco bronze of a Balinese beauty, 1940s.
 22 x 11,5 x 6 cm. **Literature reference:** Leidelmeijer, Frans,
 Art Deco beelden van Bali, van Souvenir tot Kunstobject,
 Waanders Uitgevers, Zwolle (NL), 2006. On pages 19 and
 54, similar bronze statues are illustrated. It is noted that this
 kind of bronze Balinese Art Deco statues is very rare.
 € 700-900



14
ABDULLAH SUDJONO (1911-1991)
 'Activities on a river raft under a flamboyant',
 signed lower left, canvas. 45 x 35 cm.
 € 150-200



16
CAREL LODEWIJK DAKE JR. (1886-1946)
 'Sawah with vulcano in the background',
 signed lower right, panel, 52 x 40 cm.
 € 500-700



17
LEE MAN FONG (1913-1988)
‘The eagle’, signed and dated February 1948 upper left in traditional Chinese, board, 122 x 60 cm.

Provenance: acquired directly from the artist in the Netherlands.

Exhibited: Lee Man-Fung, exhibition rooms Kunst van onze Tijd, Mauritsplein, The Hague, May 1949.

Literature: Chinese schilder zag Java en Bali, Algemeen Dagblad (NL), May 14, 1949, illustrated.

€ 80.000-120.000

‘The oriental style of oil painting created by mr. Lee Man Fong is definitely a great artistic bridge. Though he is not a ‘formalist’, he created a unique style never seen before. He is also not a realist painter, yet the artistic conception in his works evokes a certain type of oriental wisdom, teaching people to adapt to the imperfections of life.’
(Siew Hock Meng, ‘A Debate with mr. Lee Man Fong’, in: Lee Man Fong Fine Selection, Soobin Art Gallery, Singapore, May 12-21, 2000, p. 10)

Lee Man Fong was fond of animals. He was known to keep roosters, chicken, doves and parrots, as well as dogs and a huge pond of goldfish in his garden, and he would frequently paint these animals from life. 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, typically circa 100 x 50 cm, portraying all kinds of animals that are at ease, wandering around in a more or less ‘perfect world’. This style of painting has become Man Fong’s trademark.

The current lot, however, is a unique piece because of its multiple symbolic meaning. In Chinese metaphors, an eagle on a rock in the sea symbolizes a hero who fights a lone battle. 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, 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.

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 low viewpoint from which the bird is painted and the glowing sun about to set, emphasize its heroic status.

In the series of vertically elongated paintings that Man Fong did from the 1940s onward, the current lot takes a very special place. Not only because he mainly portrayed Balinese ladies, rudjak sellers, and a vast array of animals -but never a bird of prey-, but also simply because of the size. Usually, Man Fong used board sizes of circa 100 x 50 cm (ref. lots 37 and 81; 99 x 45 cm, and lot 82; 91 x 40.5 cm). The current lot is considerably larger (122 x 60 cm), adding to the impressive character of the bird and the painting.

Exhibited in The Hague in 1949, where it was probably bought by the (father of the) current owner. Man Fong’s paintings were well received by the media at the time. The renowned Dutch art critic Cornelis Veth commented:

‘In these painted contours, so broad and spot-on, there is a continuous tension and movement in both colour and tone. Relievo and a distinct picturesque quality are spontaneous yet thought through. This Chinese painter reveals to us the grandeur and the mystique of the Indies landscape, in a way that only very few Europeans are able to. He portrays the people with a naturalness, a grace and a humor that only observation and understanding combined are able to grasp.’
(Cornelis Veth, in: Haagsche Courant, May 13, 1949)

This combination of observation and understanding, and the combination of Chinese and Indonesian cultural heritage congregate into the current lot, making it a seminal work of art within the oeuvre of Lee Man Fong.

Gianni Orsini, May 2017



Chinese schilder zag Java en Bali, Algemeen Dagblad (NL), May 14, 1949.



18
GERARD PIETER ADOLFS (1898-1968)
 'Woman with child', signed lower left, signed again, titled, and numbered 692 on the reverse, canvas, 30 x 40 cm. Executed in 1961. **Literature:** E. Borntraeger-Stoll & G. Orsini, Gerard Pieter Adolfs, the Painter of Java and Bali, 1898-1968, Wijk en Aalburg 2008, p. 403, illustrated (oeuvre catalogue). **Provenance:** Private collection, granddaughter of the artist.

€ 3.000-4.000



20
ABDULLAH SUDJONO (1911-1991)
 'Indonesian man', signed lower left, canvas, 60 x 43 cm.
 € 400-600



21
GÉRARD VAN WIJLAND (1912-)
 'Portrait of a Javanese man', signed and dated '42 lower left, canvas, 60 x 48 cm.
 € 600-800

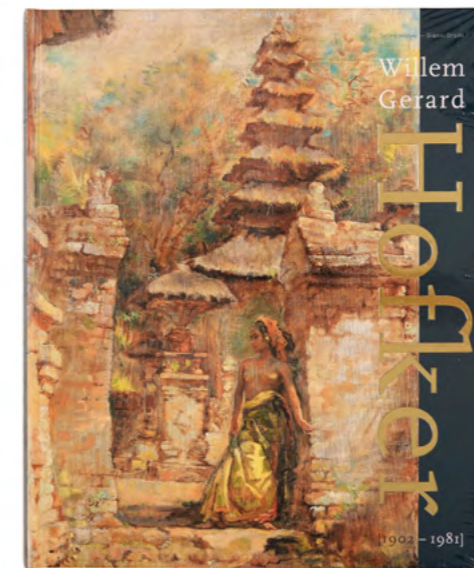


23
HENDRIK PAULIDES (1892-1967)
 'Kokkie', signed 'HP' and dated 'Djocja, 1929' right, canvas, 60 x 45 cm. A drawing with the same woman can be found in Peter E.M. Hammann, 'Hendrik Paulides, painter and narrator' Photo Asia, Singapore, 1997, p. 159.
 € 2.000-3.000



19
JOHAN VAN AERSCHOT (19TH/20TH CENTURY)
 Two portraits: a) 'Indonesian man', signed lower right and dated 1903, b) 'Indonesian man with glasses', signed upper right and dated 1919. Both on canvas, ca. 35 x 25 cm. Note: please compare with Haks & Maris, Lexicon of foreign artists who visualized Indonesia, 1995, p. 370, plate B 189. In this painting by van Aerschot, the same Javanese man is portrayed.

€ 300-400



22
BOOK
 S. Hofker and Orsini, G. 'Willem Gerard Hofker' 2013, 256 pages, hard cover. Note: new, still in the original shrink-wrap sealing.
 € 250-300



24
WILLEM GERARD HOFKER (1902-1981)
 'View from Abangan, Ubud', signed and 'proefdruk' lower left, lithograph, 32 x 24 cm.
 € 300-400



25
WOODCARVING

A rare early Art Deco woodcarving of a female Balinese archer, (Srikandi or a Legong), 1930-1935, wood. H. 46 cm.

€ 1.500-2.000

This impressive statue was created between 1930 and 1940, a transition period for art in Bali. The subject is traditional, taken from the important Hindu saga 'Ramayana' where the archer plays a prominent role. However, for the execution the carver chose for a new approach that was just introduced in the woodcarving village of Mas, near Ubud. Instead of a realistic rendering of the subject, the carver used a more stylish approach with less attention for detailed ornaments. The arms and fingers are longer and slender, and the traditional ornaments are restricted to certain parts of the carving. The hair for example has been carved as a flat curling surface, and the head and torso are enlarged. The subtle bending of the head and by pointing the arrow upwards the artist increased the expression to a maximum.

Without realizing, the carver followed a new art movement in Europe during the Interbellum (1920-1940), called the 'Art Deco'. New is the emphasis on form, rather than a copy of reality. Sometimes reality is even distorted to achieve a greater effect. In architecture more stylish elements are introduced. That is why among collectors these Balinese sculptures are sometimes called 'art deco' sculptures.

Carvings like this archer demanded a very high skill from the artist. In prewar Bali few artists were able to execute such a masterpiece. The carver must have been a mastercarver. There is no signature under the base, which is consistent of that period. Carvers were used to work for the village community, not for their own personal reputation. That's why they didn't bother to put their names on their artworks. After 1960 this would change, when more carvers were working for the tourist market. However from old sales catalogues of Pita Maha-exhibitions we know the names of carvers whose artworks were always included in the top of the sales-list; I Krut Rodja, I Made Geremboeng, I Bagus Poetoe, I Bagus Njana, I Bagus Nj Taman, Anak Agung Gde Raka to name a few. It is very likely that this archer was made by one of the above mentioned artists.

Because there were only a few outstanding mastercarvers in prewar Bali, the production of top 'art deco' sculptures was limited. This in contrast to the fast number of tourist sculptures in post war Bali. Sculptures like this archer are rare, and will become more sought after in the future. Even more when one realizes that the old carving technique is not learned by new generations, and has to be considered lost.

Ton Boutellier, May 2017.



A commercial poster, designed by J.A.W. von Stein (1896-1965), issued by the Rotterdamsche Lloyd, ca. 1930, portraying the same character of a female Balinese archer. See: Haks & Maris, p. 505, plate C 309.



26
 S. DJUPRIANY (1929-)
 'Gunung Salak, Bogor', signed and dated 1965 lower left, signed, dated 17-7-1965 and titled on the reverse, canvas. 48 x 78 cm.
 € 300-400



29
 ERNEST DEZENTJÉ
 (1885-1972)
 'Sawah near a vulcano', signed lower right, panel. 22 x 30 cm. Unframed.
 € 150-200



27
 LEO ELAND (1884-1952)
 'Indonesian village', signed lower left, canvas. 40 x 60 cm.
 € 400-600



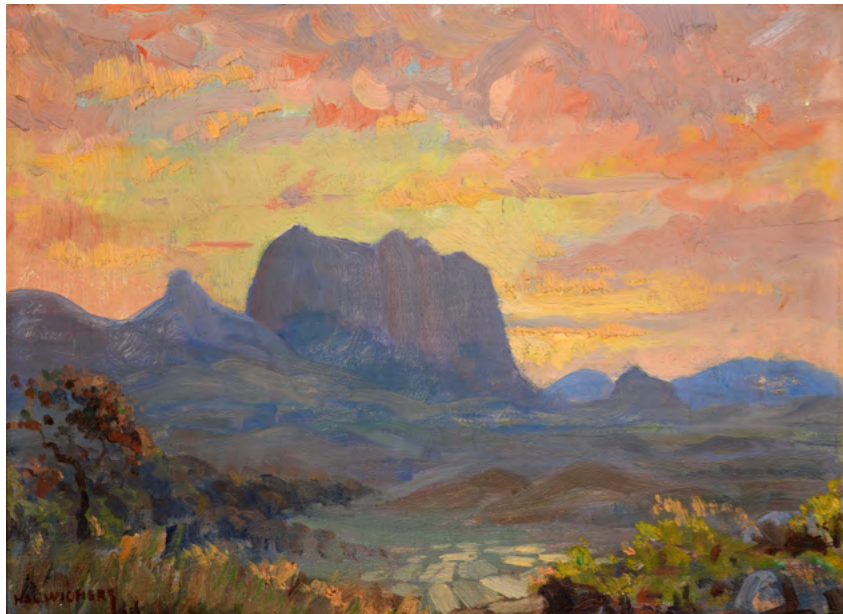
30
 WAKIDI (1889-1979)
 'Karbouwengat (Ngarai Sianok), Sumatra', signed lower right, canvas. 55 x 75 cm.
 € 400-600



28
 UNSIGNED
 'Landscape with vulcano', watercolour on paper. 72 x 106 cm.
 € 200-300



31
 MAS PIRNGADI (1875-1936)
 'Indonesian landscape', signed lower right, board. 44 x 63 cm.
 € 300-400



32
HAL WICHERS (1893-1968)
'Mountain landscape', signed and dated 1926 lower left, canvas on panel. 30 x 41 cm.
€ 250-350



34
HANS VON HAYEK
(1869-1940)
'Kampong, Borneo', signed lower right, canvas. 50 x 65 cm.
€ 400-600



33
SLAMET
'Temple' and 'Sawah', signed lower right, canvas. Both 47,5 x 64 cm.
€ 300-400



35
ABDULLAH SUDJONO
(1911-1991)
'Indonesian mountain landscape', signed lower left, canvas. 75 x 100 cm.
€ 300-400



36
ABDULLAH SUDJONO
(1911-1991)
'Sawah landscape', signed lower right, canvas. 70 x 90 cm.
€ 300-400





37

LEE MAN FONG (1913-1988)

'Flute player on a buffalo and his friend', signed and dated 1952 upper left in traditional Chinese, board. 99 x 45 cm.

Provenance: acquired directly from the artist in the Netherlands.

€ 80.000-120.000

*Mounting the Ox, slowly
I return homeward.
The voice of my flute intones
through the evening.
Measuring with hand-beats
the pulsating harmony,
I direct the endless rhythm.
Whoever hears this melody
will join me.*

(Riding the Bull Home, 6th poem from the Ten Ox-herding Pictures)

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

Following World War II, Lee Man Fong was introduced to Western painting in the Netherlands, and was inspired to mix Eastern and Western art forms, creating a unique artistic body of work. In 1945, he visited Bali, and was inspired to paint a series of Balinese oils in a Western impressionistic style, applying grey, brown and green hues in a rich impasto way, creating a non-romanticized view of his subjects. In the course of his career, he went back to his Chinese roots, painting in a much more calligraphic way. His record-breaking panoramic paintings depicting (a quite idyllic) Bali, typically coined 'Bali Life', are executed in a similar way. This style of painting has become Man Fong's trademark.

The motif of a youth herding a water buffalo alludes to a famous Chinese twelfth-century cycle of parables known as the Ten Ox-herding Pictures, a series of short poems and accompanying images. In this cycle, actions such as looking for an ox and herding it represent some of the steps in the quest for enlightenment.

The ten poems include searching the bull, discovering his footprints, perceiving, catching and taming the bull, riding the animal home, transcendence of bull and Self, reaching the source and returning to society.

The ox-herding pictures had an immediate and extensive influence on the Chinese practice of Chan Buddhism.

Lee Man Fong was well aware of this cycle of parables. The 6th poem, Riding the Bull Home, was one of his favorites to translate into paintings. We see the youth, accompanied by a friend, herding the bull who willingly carries the boy while listening to the sounds of his flute. In this part of Man Fong's oeuvre, he celebrates the adagium of Less Is More; the transparent background of distant mountains and a steep rocky cliff, overgrown with wild vegetation, is very suggestive, only painted with a few fluent brushstrokes, all in natural tones of brown, green and blue.

The bull seems to wonder which direction to go, but is encouraged by the boy and his musical guidance. Although his anatomy suggests a ferociously large animal, the lightness with which Man Fong paints the bull creates a light-legged and friendly character.

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

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

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

Gianni Orsini, May 2017



The Ten Ox-herding Pictures.



38
ABDULLAH SUDJONO
(1911-1991)
'Working on the paddy field',
signed lower left, canvas. 60 x 80 cm.
€ 400-600



39
CAREL LODEWIJK DAKE JR.
(1886-1946)
'Indonesian landscape', signed lower
right, panel. 60 x 74 cm. Executed in
Semarang, ca. 1938. 60 x 74 cm.
€ 500-700



40
CAREL LODEWIJK DAKE JR.
(1886-1946)
'Working on the paddy fields', signed
lower right, panel 40 x 52 cm.
€ 500-700



41
LUCIEN FRITS OHL
(1904-1976)
'Street vendors under the flamboyant',
signed lower right, board. 60 x 80 cm.
€ 1.500-2.500



42
LUCIEN FRITS OHL
(1904-1976)
'Flamboyant', signed lower right,
board. 40 x 60 cm.
€ 1.000-1.500



43
JEAN LOUIS GELDTMEIJER
(1920-1995)
'Boats at dusk', signed and dated
1967 lower right, canvas.
40 x 60 cm.
€ 300-400



44
 I DEWA KOMPIANG KANDEL ROEKA (1916-1975)
 'Tjiritera Goesti Ngoerah Batoelipang', ink with red watercolour. 30 x 37 cm.
 See for a comparable work: Klaus D. Höhn, 'Reflections of faith', 1997, p. 94.

€ 600-800



46
 IDA BAGUS MADE TIBAH (1916-1968)
 'Orang mentjoeri perempoean', ink drawing. 27 x 27,5 cm.

€ 400-600



45
 I MADE TUPELEN (1919-1938)
 'Gambar orang ngaben', ink drawing. 37 x 49 cm.

€ 400-600



47
 IDA BAGUS MADE TOGOG (1913-1989)
 'The hunt', ink drawing. 46 x 57 cm.

€ 500-700



48

WILLEM GERARD HOFKER (1902-1981)

'Candi bentar temple, Sukawati Bali',
signed lower left and dated 1938,
canvas. 28 x 39 cm.

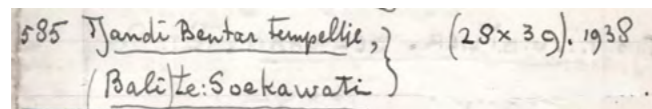
€ 5.000-7.000

Provenance: a present by the artist to the Dutch fleet pastor in 1952, and thence by descent in the same family.

Literature:

-Willem Gerard Hofker (1902-1981), by S. Hofker & G. Orsini, Publisher De Kunst, 2013,
p. 170 ill. 224 and on p. 230 ill. 353, in the Oeuvre catalogue of Balinese oil paintings and watercolours.

-Willem Hofker, Painter of Bali, B. Carpenter, and M. Hofker-Rueter, Pictures Publishers, 1993, on p. 205,
Delivered work : "The numbers 573*- 593* are missing", is incorrectly assumed.



*Fragment of the original notebook of delivered
work recorded by Willem Gerard Hofker.*

When Willem Gerard Hofker (1902-1981) arrived in Bali in June 1938 he had made numerous drawings and sketches on his preceding journey through Java. But once he resided in Denpasar he found the tranquillity and the rural setting for his work in painting. The area provided the artist with an abundance of architectural monuments and graceful models who were willing to pose for him. At dawn, Hofker, wearing his panama hat, often rode his bicycle to explore the area, the field easel on the carrier so he could capture the view of palace or temple entrances in oil paint as often as the weather permitted it. In the 'Hofker's Letters and Diary of 1938' many references are made to his finished artwork, depicting these gateways in paint.

The Regency of Gianyar was an oasis of possibilities as Hofker described the surroundings as full of "Stilled models", that have all the time in the world'. Bali was more he could ever have hoped for. Quoting him again '...and on a grey or rainy day I can have the choice of a beautiful, joyful male or female model to work with in the studio'. Why is it that so little of these 'Stilled Models' are known today? Certainly not due to a lack of research but most likely due to losses caused by the devastating actions during World War II.

What we do know today is that the presented painting titled: 'Soekawati 1938' is a unique gem. It is, as far as we know, the first painting made by the artist on Bali. It reveals the then somewhat insecure hand of the master. After nine months without using paint, Hofker applied the oil to the canvas in a very modest way, expressing his view on the split gate, the Candi Bentar in Sukawati. The painting survived the journey back to the Netherlands. It stayed in the artist's possession until 1952 when he decided to give it away as a token of gratitude to a friend, a former fleet pastor of the Dutch Naval Aviation Service who served in Netherlands East Indies. Maybe Hofker purposely left the condition of the painting as it was, like a testimony of the circumstances during times of ordeal.

The Candi Bentar is situated only 20 km from where Hofker was living at the time, and is in fact a double guarded entrance gate to a Kori Agung, a second gate with a closed door in the middle that is made of red brick. It is slightly visible behind the tree branches on the right of the painting. With a few red brushstrokes, Hofker marked that spot between the green of the sketchy trees. The whole complex is located on the current Jalan Raya Sukawati and is part of the Puri Ageng, the residence of the royal family of Sukawati.

Seline Hofker, May 2017



49
IDA BAGUS BELAWE (1917)
 'Ceremonial dance', canvas.
 55 x 74 cm. **Provenance:** Sothebys
 Amsterdam 21-10-'97.
 € 300-400



50
BALINESE SCHOOL
 'Procession', canvas. 42 x 62 cm.
 € 200-300



51
KRIJONO (1951-2011)
 'Masks', signed and dated '79 lower
 right, batik on canvas. 79 x 85 cm.
 € 400-500

52
RUSTAMADJI (1932-1990)
 'Roasted corn sellers', signed lower
 left, canvas. 50 x 60 cm.
 € 600-800



53
SUJATNO KOEMPOEL (1912-1987)
 'A rooster fight', signed lower left,
 oil on board. 40 x 60 cm.
 € 250-350



54
ARIE SMIT (1916-2016)
 'Streetview Batavia', signed and dated
 'Batavia '47' lower right, watercolour
 on paper. 28 x 39 cm.
Provenance: family of the artist.

We thank Lucienne Smit, author
 of 'Arie Smit - A painters life in the
 tropics', for authenticating this lot.

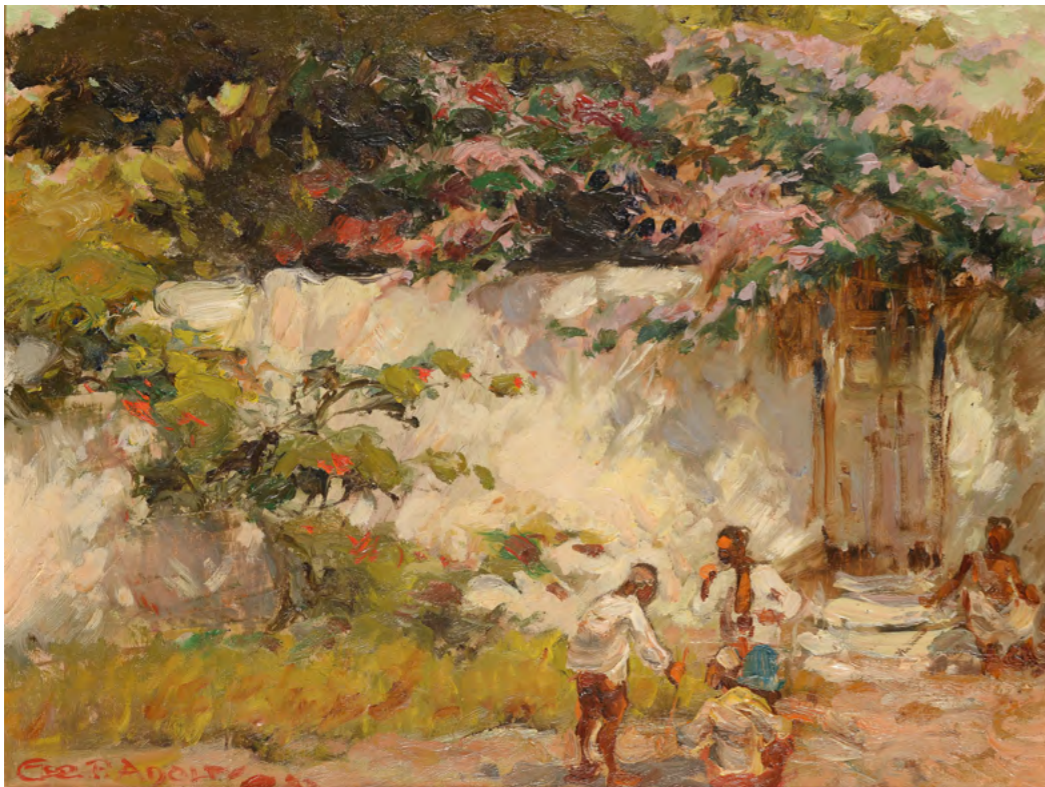
€ 1.000-1.500





55
 GERARD PIETER ADOLFS (1898-1968)
 'Kampung Colours', signed lower right and dated '37, panel. 40 x 50 cm.
 Verso: on artist label: no. 606, 1937, and title 'Kampong kleur'.

€ 5.000-7.000



56
 GERARD PIETER ADOLFS (1898-1968)
 'Under the bouganville', signed and indistinctly dated lower left, panel. 30 x 40 cm.

€ 2.000-3.000



57
 GERARD PIETER ADOLFS (1898-1968)
 'Arab quarter', signed lower left, signed again, titled, and numbered 822 on the reverse, canvas. 40 x 50 cm. Executed in 1964. **Literature:** E. Borntraeger-Stoll & G. Orsini, Gerard Pieter Adolfs, the Painter of Java and Bali, 1898-1968, Wijk en Aalburg 2008, p. 406, illustrated (oeuvre catalogue). **Provenance:** Private collection, granddaughter of the artist.

€ 3.000-4.000



58
 GERARD PIETER ADOLFS (1898-1968)
 'The rice harvest', signed lower left, panel. 45 x 60 cm.

€ 5.000-7.000



59
DOLF BREETVELT (1892-1989)
 Three drawings, 'Nude seen from the back', all signed lower right:
 a) 51 x 35 cm,
 b) 56 x 42,5 cm and
 c) 69 x 56 cm (red chalk).

€ 1.000-1.500



61
FOUR PRINTS DEPICTING BATAVIA
 After drawings by Wolfgang Heydt, 18th century. 28,5 x 41 cm.

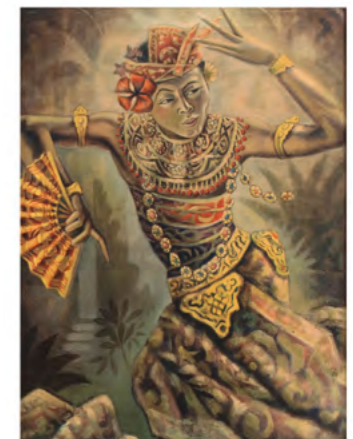
€ 100-150



60
PIET REZELMAN (1887-1967)
 Three portraits of Indonesian women, all unsigned, canvas. Two 50 x 40 cm, one 40 x 34 cm.

Provenance: Christies Amsterdam 25-4-'95, lot 69.

€ 300-500



62
THREE CHROMO LITHOGRAPHS
 'Balinese scenes': Theo Meier (1908-1982) 30 x 30 cm, Auke Sonnega (1910-1963) 30 x 22 cm, Piero Antonio Gariazzo (1879-1963) 25 x 32 cm. All framed.

€ 300-400

Lots 63-66 are four small oil paintings by G.P. Adolfs that are part of a series that he made in or just before 1948, depicting a number of typical Javanese and Balinese themes. Allegedly, this series of paintings was reproduced in a late 1940s calendar.

Literature: Borntraeger-Stoll, E. & Orsini, G., Gerard Pieter Adolfs, The Painter of Java and Bali, Wijk en Aalburg, 2008, p. 388-389, illustrated (oeuvre catalogue).



63
GERARD PIETER ADOLFS (1898-1968)
'The rooster fight', signed lower left, board. 20 x 27 cm.

€ 600-800



65
GERARD PIETER ADOLFS (1898-1968)
'Passer loods, Wonokromo, Soerabaja', signed lower left, board. 19 x 26 cm.

€ 600-800



64
GERARD PIETER ADOLFS (1898-1968)
'Kampong Arab, Soerabaja', signed lower left, board. 19 x 26 cm.

€ 600-800



66
GERARD PIETER ADOLFS (1898-1968)
'Balinesche Processie', signed lower right, board. 19 x 26 cm.

€ 600-800



67
AFFANDI (1907-1990)
 'Portrait of Drew Pearson and Joe Borkin', signed and dated 1967 lower left, canvas. 132 x 103 cm.
 Borkin (left) was an advisor of President Sukarno, Pearson an important journalist.

With this painting comes a box with photographs, Time Magazine (December 13, 1948) and the book 'The crime and punishment of I.G. Farben' by Joseph Borkin.

€ 20.000-30.000

Affandi is the number one of Indonesia's world-famous painters. He has painted in numerous countries, ranging from Asia, Europe, as well as North and South America. He joined the Venice, Sao Paulo and Sydney Biennale and received several international awards. In 1965 he established the first private museum in Indonesia, Museum Affandi in Yogyakarta.

Joseph Borkin was an American economist, legal scholar and corruption fighter for the American Ministry of Justice. He is the writer of Crime and Punishment of IG Farben. Drew Pearson was a journalist and friend of Borkin.

Borkin got to know President Soekarno in the early fifties of the 20th century in his capacity of advisor to the president. Willem Oltmans, the Dutch journalist, also used to accompany them. President Soekarno liked to surround himself by artists and that's how Borkin met with Affandi. As an art collector he immediately was so impressed by Affandi that he called him the world's next Van Gogh.

Their friendship lasted long. During Affandi's visits to the USA from the sixties onwards, Borkin supported Affandi many times. In 1962 Affandi was commissioned by Joseph Borkin to paint scenes in America. Affandi also made several portraits of Joseph Borkin, depicting him as an inquisitively and upright man. Borkin introduced Affandi to various politicians, amongst whom the American Minister of Justice Robert Kennedy and his wife. Later on the couple visited the Affandi's in Yogyakarta.

In 1967 Affandi was invited by the East West Center, at the University of Manoa, Hawaii, together with Maryati, his wife, Kartika Affandi, his daughter, and Saptohoedoyo, where they painted a monumental mural, Wisdom of the East. After finishing this work the family again was invited to Washington by Borkin, where Affandi visited several locations and Kartika studied museum management at the Corcoran Gallery of Art. Kartika has a vivid memory of their meetings with Joseph Borkin and is very grateful for his support.

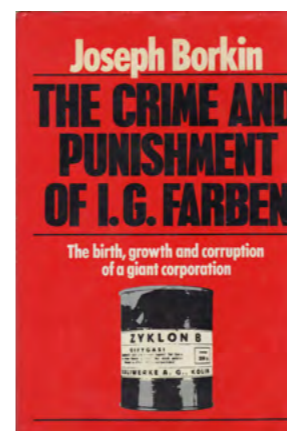
Barney Agerbeek, May 2017

Barney Agerbeek is currently preparing the biography of Kartika Affandi, which will be brought out by LM Publishers in Asia, Europe and the United States in December 2017.



*From left to right:
 The Indonesian secretary of Foreign Affairs
 Roeslan Abdoelgani, the American advisor of
 President Sukarno Joe Borkin,
 President Sukarno and Oltmans.
 Pompei, Italy, June 1956.*

Source: Koninklijke Bibliotheek, Den Haag.



Drew Pierson and President J.F. Kennedy.





68

WILLEM GERARD HOFKER (1902-1981)

'The Doge's Palace, or: Venice, seen from San Giorgio (Palazzo Ducale / Venetië, vanaf San Giorgio)', signed and dated 1968 lower left, canvas. 60 x 80 cm.

€ 10.000-15.000

Literature:

Carpenter, B., Willem Hofker, Schilder van/Painter of Bali, Pictures Publishers, Wijk en Aalburg, 1993, no. 1208, p. 213, as: Venice, from San Giorgio. 1971, oil.

'...the [...] views of Venice are particularly striking because of the way he manages to dissolve this city of marble into a diaphanous, intangible dream floating above the water.'

(Algemeen Handelsblad, April 5, 1962, at an Arti et Amicitiae, Amsterdam exhibition, honouring Hofker's 60th birthday)

Born in the city of The Hague in 1902, Willem Gerard Hofker applied for the local Academy of Fine Arts at the age of 15. Shortly after that, he moved to the Royal Academy of Fine Arts in Amsterdam. He won second prize at the Prix de Rome in 1924, and became a well-known artist in the Netherlands during the 1930s.

Hofker is mostly known for the body of work he made in Bali, where he and his wife Maria lived from 1938 until 1943.

Hofker felt a deep emotional connection with his Balinese oeuvre, making it hard for him to sell any of it. Being childless, he even considered the drawn and painted portraits of the Balinese models his children.

Having gone through the horror of war and Japanese camps, Willem and Maria Hofker returned to the Netherlands in 1946. The official portraits he made of queens Wilhelmina and Juliana helped to quickly regain his reputation as a portraitist. Although Hofker had a remarkable talent to capture the character of the sitter, it was merely a way to earn a living.

He was not very sociable, and often 'hid' behind his easel. The models he really loved were tireless and patient; Nature and Architecture, both in the Netherlands and abroad.

In 1951, Rudolf Bonnet invited Willem and Maria to come with him to Italy. Bonnet had lived in the Italian village of Anticoli Corrado during the 1920s, before W.O.J. Nieuwenkamp (1874-1950) encouraged him to visit the Dutch East Indies. Eventually, when Hofker arrived in Bali in 1938, he met Bonnet, and they became close friends.

'It was Rudolf who opened the mesmerizing doors of Bali for us, and helped us appreciate its beauty, both visible and elusive. In 1951, he also took us to Italy and shared the admiration with us, that he had for Italian nature and Italian art.' (1)

In the end, Maria and Willem would develop a great passion for Italy. In the 20 years that followed, the couple would make city trips to Rome, Assisi, Arezzo and Venice. Especially the latter deeply impressed Willem Hofker; more than half of his entire Italian oeuvre depicts Venice. Willem and Maria visit the ancient city in the northern Italian laguna many times between 1951 and 1970. In 1956, 1959, and 1961, Willem stays in Venice over a longer period of time, and makes numerous sketches and conté crayon drawings. The (rare) oil paintings were sometimes made on the spot, but were mostly done in his Amsterdam studio, based on sketches he had done during his trip.

This also goes for the current lot, which is possibly based on a 1961 drawing (2). It was made from the island of San Giorgio Maggiore, which is well known for its breath-taking view of the ancient Venetian skyline. Hofker was sitting on a small square in front of the 16th-century San Giorgio Maggiore basilica church overlooking the Canal Grande. In the distance, the Campanile di San Marco, the Bell Tower of the St. Mark's basilica, rises above all other monumental buildings; we catch a glimpse of St. Marks square (Piazza San Marco), with its two granite columns, showing Venice's patron saints, St. Theodore and the winged Lion of Venice. The Palazzo Ducale, originating from 1340, built in Venetian Gothic style and the residence of the Doge of Venice, takes center stage. In the foreground, some sailing boats and one of the famous gondolas can be seen, among the hustle and bustle of tourists: 'I savour the most beautiful dresses in passing. The lovely buildings are adorned with them and they pose whenever and for as long as I want' (Willem Hofker, August 1959, Venice) (3)

Whether it was done purposely or not, this painting might well be an interpretation of the early impressionists' Venetian paintings, like the famous series of cityscapes by Claude Monet (1840-1926) that he made in 1908. The 1881 painting by Pierre-Auguste Renoir (1841-1919) is even identical in viewpoint, and also Adrien Jean Le Mayeur de Merprès (1880-1958) painted Venice from San Giorgio in 1919-1921. Hofker's style is less impressionist, more documentary than the mentioned painters, but with a similar sense of imagination and interpretation.

As I described in the epilogue of the book on Hofker, his primary focus was on portraying beauty, be it a girl from the Dutch province of Zeeland or from Bali, be it a Venetian palace or a Balinese temple. Hofker was a very associative person, sensitive to atmosphere, often comparing themes of beauty, and in awe of their parallels.

'... I would not want to miss this silent hour in the life of the city, as the sun rises; the fresh coolness is reminiscent of the start of the day in the East Indies and a cup of coffee made by my hostess the evening before underlines the similarity...'

(Willem Hofker, August 1959, Venice) (4)

The composition of the current lot, Palazzo Ducale, is even comparable to a 1938 Balinese drawing and painting by Hofker of the Pura Dalem near Batubulan (5). The compository element of a holy waringin tree on the right is comparable to the architectural element we see in the current painting. This element seems to be the edge pedestal of the 16th-century San Giorgio Maggiore basilica church, but in fact it is not. Whereas the Palazzo Ducale is painted in a perfectly truthful manner, the pedestal in the foreground is merely repoussoir; an occlusive element, made up by the artist to create a layered perspective. The pedestal and the foliage are even painted in blurry brush strokes, enhancing the sense of photographic depth of field.

Willem Hofker uses classic impressionist elements: a low horizon, suggesting the painting to be made en plein air, and the dramatic clouds competing with the medieval architecture that only takes up a modest part of the canvas; yet, interestingly, the style of this painting is quite romantic, and the composition quite narrative. This mixture of romanticism and impressionism creates a fascinating paradox. Be as it may, Architecture, Nature and Man, these three rudimentary themes that Hofker was so fond of, amalgamate in wonderful harmony in this magnum opus within Hofker's Italian oeuvre.

References:

(1) Maria Hofker-Rueter, in de Roever-Bonnet: Rudolf Bonnet, een Zondagskind, 1993, p. 5,

(2) Christie's Amsterdam, September 3, 2002, lot 206

(3) Hofker/Orsini, Willem Gerard Hofker, 2013, p. 40

(4) *ibid.*, p. 218, (5) *ibid.*, p. 138-139 and 141

Gianni Orsini, May 2017

Photo: Rudolf Bonnet and Willem and Maria Hofker in Venice, 1951. From: de Roever-Bonnet, Rudolf Bonnet, een Zondagskind, 1993, p. 4.





69
RUSTAMADJI (1932-1990)
'Fisherman with his son', signed lower left,
canvas. 60 x 50 cm.

€ 600-800



71
Arthur Johann (Jo) König (1910-1953)
'Balinese woman', signed and dated 'Bali 3-'52'
lower right. 57 x 35 cm.

€ 250-350



73
LUCIEN FRITS OHL (1904-1976)
'Chines junk', signed lower right, board. 80 x 60 cm.

€ 2.000-3.000



75
ANAK AGUNG GDE RAI
'Balinese sculptor at the river', signed and 'Ubud Bali',
canvas. 68 x 40 cm.

€ 100-150



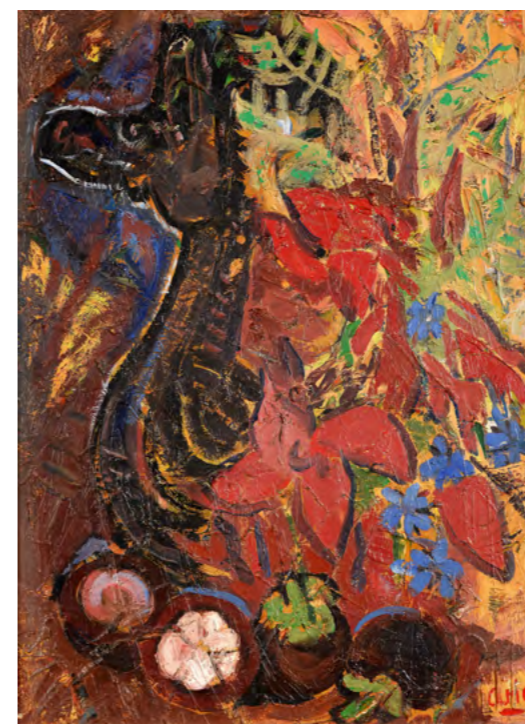
70
A PUPIL OF TRUBUS SOEDARSONO,
'Balinese dancer', indistinctly signed and dated 1976
lower left, canvas. 100 x 66 cm.

€ 700-900



72
LUCIEN FRITS OHL (1904-1976)
'Pasar', signed lower right, board. 60 x 50 cm.

€ 1.000-1.200



74
ARIE SMIT (1916-2016)
'Dragon behind flowers', signed lower right, board.
39 x 29 cm. **Provenance:** family of the artist.

We thank Lucienne Smit, author of 'Arie Smit - A painters life in the tropics', for authenticating this lot.

€ 1.000-1.500



76
ARIE SMIT (1916-2016)
'Stained glass design, depicting Adam and Eve driven out
from paradise by an angel, unsigned, watercolour on paper.
57 x 49 cm.

Provenance: family of the artist. Smit gave this watercolour as a wedding gift to his sister in 1938. We thank Lucienne Smit, author of 'Arie Smit - A painters life in the tropics', for authenticating this lot.

€ 500-700



77
CARL FAHRINGER (1874-1952)
'Street vendors', signed lower right, watercolour and gouache on paper. 43 x 32 cm.

€ 1.500-2.000



78
THEO MEIER (1908-1982)
'Balinese village at sunrise', signed lower left, canvas. 65 x 50 cm.

€ 15.000-20.000



79
AUKE SONNEGA (1910-1963)
'Balinese man', signed lower right, canvas. 42 x 34 cm.

€ 4.000-5.000



80
RUDOLF BONNET (1895-1978)
'Balinese man', signed and dated 'Bali 1955', crayon and pastels on paper. 66 x 45 cm.

€ 10.000-15.000



81
LEE MAN FONG (1913-1988)
'Two carps', signed and dated 1952 upper right in Chinese, board. 99 x 45 cm.

Provenance: bought from the artist in the Netherlands.

In Chinese culture, number 2 suggests harmonious existence and reproduction of good things such as happiness, joy, and luck. There is a Chinese saying: "good things come in pairs". During Chinese New Year, for instance, people put up decorations symbolizing luck in pairs, usually one on each side of the window or the front door.

It is not coincidental that, in lot 81, Lee Man Fong (1913-1988) painted two koi carps. Being of Chinese-Indonesian descent, and having lived in Singapore for many years, he like no other realized that symbolism is highly valued in South-East Asian culture.

Furthermore, it is no coincidence either that president Sukarno kept a very similar painting of two carps in his own collection (Lukisan Lukisan dan Patung Patung Koleksi Presiden Sukarno dari Republik Indonesia, editor Lee Man Fong, part I, plate 58: Dua Ikan Mas Hitam).

In Feng Shui, the koi is tied to yin yang. In fact, the black and white teardrops of the yin yang symbol are said to be representations of two koi, one male and one female. The eye of each teardrop is symbolic of the constant watchful eye of the koi. The two koi complete each other and create a perfect balance of the negative and positive energies of chi energy, which is the life-force of all things on earth.

There are several types of koi carps, each with their specific symbolic meanings. In the current lot, Man Fong portrayed two Ogon koi. This solid, silver colored koi represents wealth and success in business.

Lot 81 can be considered a classic example of Lee Man Fong's oeuvre of portraying animals. The Ogon koi are painted in a very fluent, transparent way. One can almost feel their oily smooth skin, as they flow through the water. The right koi has her tail above the water's surface while the other, almost a trompe l'oeil, seems to be submerged completely.

The two koi seem to be weightless, floating without a care in the world, as if they are aware of their symbolic meaning as yin-yang.

€ 20.000-30.000

Lot 82 is a very rare theme within Man Fong's body of work. A beggar, gravely disappointed with the setbacks in life, his lower left leg injured and forced to walk with crutches, wanders about, hoping people will ignore his grumpy appearance and grant him some small change.

The calligraphic fluency of lines with which the anatomy is drawn, and the subtle sponge technique with which Man Fong tones and textures the work, is delightful, making the beggar's hard-faced appearance more lighthearted.

These two paintings reflect the artistic bandwidth of Man Fong's artistic capabilities, ranging from deeply metaphorical depictions of animals to unromanticized scenes, portraying caricatures from daily life. This broadness has made Lee Man Fong the highly respected and renowned artist he is today.

Gianni Orsini, May 2017



82
LEE MAN FONG (1913-1988)
'The beggar', signed upper left, board. 91 x 40,5 cm.

€ 20.000-30.000



83
FOUR ETCHINGS:
 Jan Christiaan Poortenaar (1886-1958): 'Proa boats on the coast of Bali' (9,5 x 16 cm platemark), and 'Scene from a wayang performance' (11.7 x 7.7 cm platemark).
Literature: Poortenaar, J., Dans en Wajang, Haarlem, 1929, the second etching is illustrated on p. 53.

P. Van Bergen (20th century) 'Karretje (betjak)' (12 x 21 cm platemark), and 'Padiplanten (rice planting)' (17.5 x 21 cm platemark). Both signed and titled in pencil. 1920s.

€ 80-120



84
GERARD PIETER ADOLFS (1898-1968) AND ISIDORUS CORNELIS VAN MENS (1890-1985)
 Three etchings:
 a) Adolfs: 'Kampung in Gresik' (near Surabaya), signed lower right, 15 x 22 cm,
 b) Adolfs: 'Streetvenders Djokjakarta', 15 x 22 cm,
 c) Van Mens: 'Maisons Chinoises Batavia', 1928, signed lower right, 13,5 x 17,5 cm.

€ 100-150



85
EDUARD GERDES (1887-1945) AND JAN POORTENAAR (1886-1958)

a) Gerdes: 'Rain season in the Preanger', signed and dated 1916 lower left, chalk drawing on paper. 31,5 x 46,5 cm,
 b) Poortenaar: 'Coast, south Java', ca. 1924, signed lower right, etching. 24,5 x 30,5 cm.

€ 100-150



86
UMAR BASALMAH (1912-1985)
 Album with 91 watercolours on paper, all signed and dated between 1969 and 1972. Also the depicted locations are mentioned.

€ 150-200

87
11 INDONESIAN CLOTHS

€ 300-500



88
PHOTO ALBUM
 A photo album with over 500 photos of the early years of the Indonesian Republic. Indonesia, 1947/1948. Photo sizes: 6,5 x 10 cm.

€ 300-500



89
WALLPLATES
 60 wallplates with Indonesian subjects, Kleynenberg, ca. 1912, large folio. 60 x 73 cm.

€ 100-150



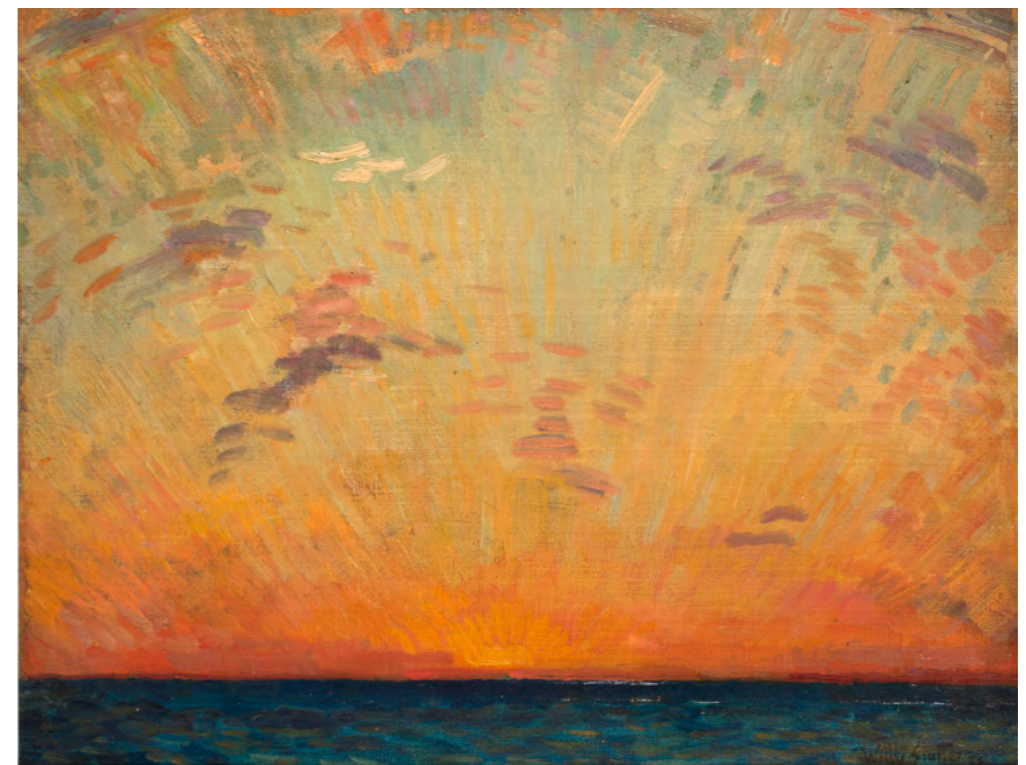
90
 I NYOMAN GUNARSA (1944-)
 'Two dancers', signed and dated '93 lower right, canvas. 95 x 95 cm.
Provenance: Christies Singapore, 28-9-'97, lot 777.

€ 2.000-3.000



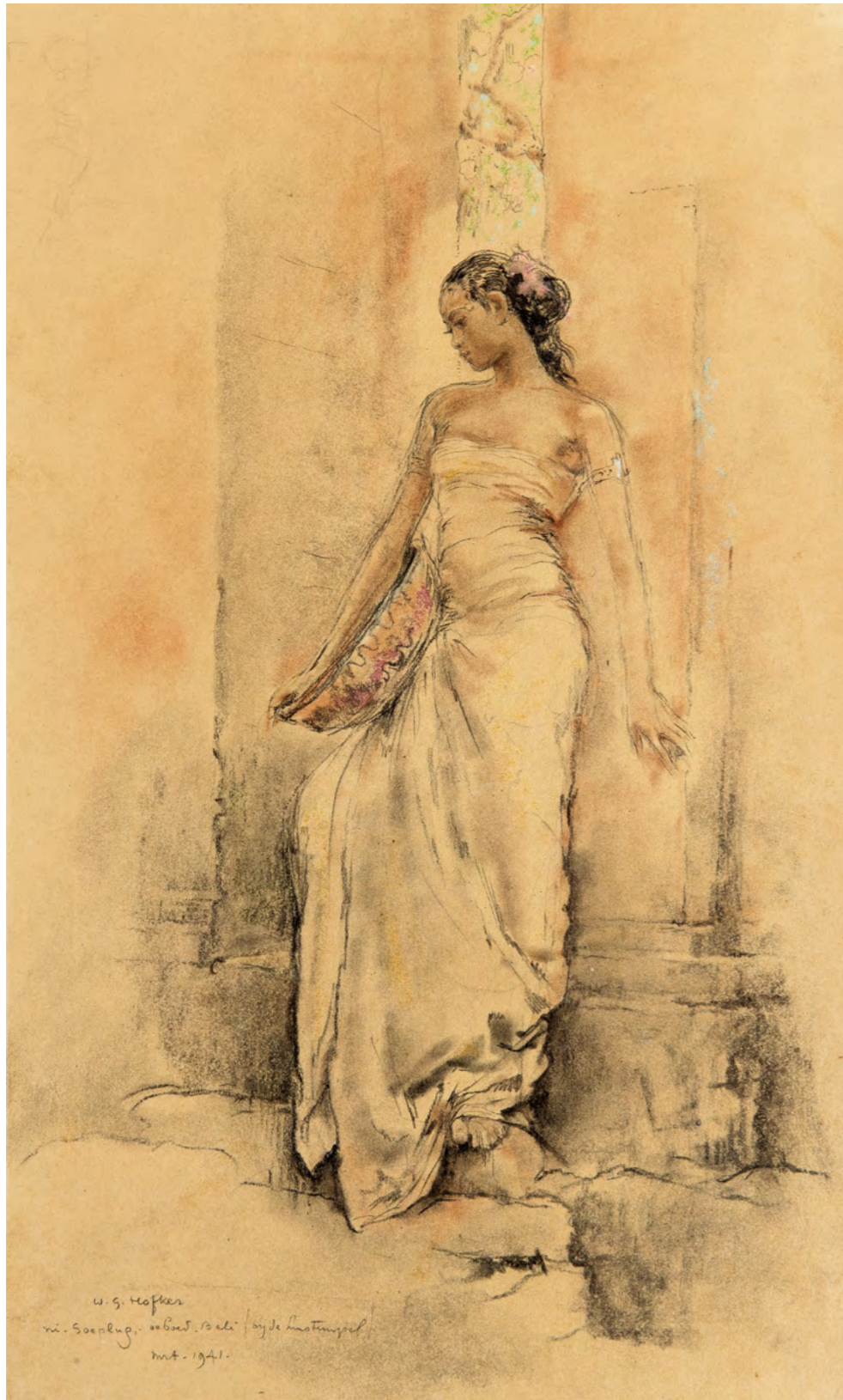
91
 ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)
 'Two weavers, Bali', signed lower right, charcoal on paper. 47 x 62 cm.

€ 6.000-8.000



92
 WILLY SLUITER (1873-1949)
 'Sunset Indian Ocean' signed and dated '23 lower right, canvas.
 Verso signed, dated and titled 'Ondergaande zon Indische Oceaan' on wooden stretcher.
Exhibited: (probably) 'Tentoonstelling van Indisch werk door Willy Sluiter',
 Buffa Amsterdam, Sept-Oct 1924 as 'Indische Oceaan', no. 50. 40 x 50 cm.

€ 2.000-3.000



93
WILLEM GERARD HOFKER (1902-1981)
 'Ni Soeplug bij de huistempel, Oeboed Bali', signed and dated March 1941 lower left, conté pencil and crayon on paper, 48 x 29 cm.

€ 10.000-15.000

During the summer of 1920, Willem Gerard Hofker (1902-1981), accompanied by fellow students of fine art, traveled to Paris. Along with his friends and classmates Mari Andriessen (1897-1979) and Frits van Hall (1899-1945), both sculptors, he developed a great admiration for the classical sculptures. The friends visited the newly opened 'Hotel Biron', currently known as the Musée Rodin, several times. Willem wrote about these visits in detail in letters to his parents. The works of 'the master of sculptors', August Rodin, and the enormous collection of ancient sculptures and artefacts from Greece, Rome and Egypt in particular 'made an ever-lasting impression'. He wrote '..., so much The Louvre can be jealous of! '.

After Paris, the party traveled on to Chartres where Hofker stayed for 10 days to study the main Cathedral. In more enthusiastic letters he made interesting remarks about the differences in sculptures. 'In the Cathedral of Reims', which he had visited before, he continued, (...) 'the sculptures are placed in niches to separate them from the architecture'. ' (...) by itself they are nicer than here in Chartres, where they are purely narrative (...) the size of the figures, and their setting express the significance of it'. 'But in Chartres they form an integral part of the architecture, with their beautiful modest forms but powerful expressions, everything is good and there are no disturbing elements present'.

If we translate Hofker's remarks from Paris 1920 to this presented drawing of the charming beauty "Ni Soeplug, at the house temple" from Bali 1941, we can see that Hofker made a combination of the two. He displays the girl on a raised level in front of the doorway, as a niche. She is wrapped in a light, single pleated dress that detaches her from the red wall against which she is leaning. Like a 'Dvarapala statue', the Balinese gatekeeper, she stands guard while humbly gazing down, awaiting a visitor who might pass. Hofker portrays her features in thin but striking lines beginning at her left hand, equal in colour and tone to the building. The details of the golden jewellery and the rosette on her temple are vague, but unmistakably visible. More prominent is the elegant hibiscus flower that is positioned against her raven black hair. The sarong which covers her body is without elaborate patterns or striking colours but formed in a few outlines with added smudge in a fade technique. Ni Soeplug is part of this divine environment, where nothing disturbs the serenity.



Verso: a preliminary study of a young boy playing the flute.

On the reverse side, we discovered a preliminary study that reveals the excellent drawing technique of Hofker. What can be seen in the sketched lines is the face of a young boy playing the flute. Although nothing is noted about his identity the image undoubtedly represents Diederik Walraven (1930-2015), cousin of the sculptor Frits van Hall. In 1938, Willem and Maria Hofker regularly stayed with the Walraven family in Bandung (East Indies). Later on, throughout the fifties in Amsterdam, Diederik visited the violin playing artist Hofker in his studio to play music together on a weekly basis. In that same period, his sister Carla had become one of Hofker's main Dutch nudes. Diederik grew up to become a gifted flute player and composer of music on which the sounds of his native city Bandung had a prominent influence and gave it a distinct sonority.

Seline Hofker, May 2017

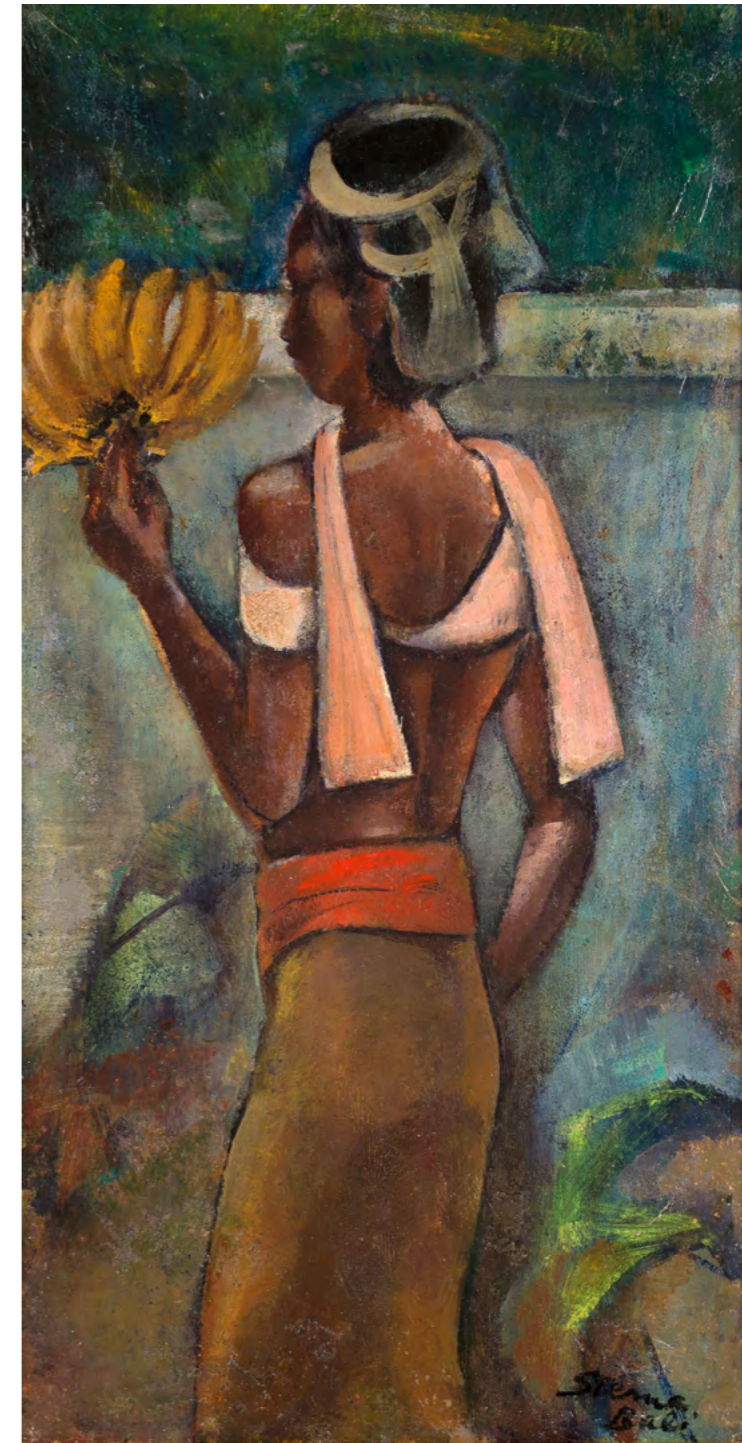


94
DOLF BREETVELT (1892-1989)
 'Boats in the port of Surabaya', signed lower right, canvas. 58 x 49 cm.
 Ca. 1925-1927. In original frame.
Literature: 'Soerabaja 1900-1950 - Havens, marine, stadsbeeld' (cover), Uitgeverij Asia Maior, Zierikzee 2004.
 € 1.500-2.000



95
H. RIETBERG (20TH CENTURY)
 'A view of a Balinese temple (diptych)', signed, canvas on board. 18 x 22 cm.

€ 150-200



96
MAURICE STERNE (1878-1957)
 'A Balinese woman selling fruit'
 Signed and 'Bali' lower right, board. 53 x 27 cm.
 Executed 1913-1914.
Provenance: Private collection, United States.

Maurice Sterne was a 'well-known painter, draughtsman, graphic artist and sculptor, who came to Bali in 1913-1914. His striking drawings, paintings and sculptures from Bali were very well received in New York at the time, as they will undoubtedly be, should they appear on the market today.'
 (Source: Haks & Maris, Lexicon of foreign artists who visualized Indonesia (1600-1950), 1995, p. 255)

€ 1.500-2.200



97
 WILLEM GERARD HOFKER (1902-1981)
 'Ni Rinit', signed and dated 'Bali juli 1941' upper centre,
 conté crayon and pencil on paper. 45 x 25 cm.

€ 15.000-20.000

In 1941, Willem Gerard Hofker (1902-1981) was producing work in a fast pace, finishing and starting a new drawing or painting on a daily basis. He was fully comfortable working on Bali. At the same time, he experienced the contrast with his home country could not be bigger as it was being torn apart by war and enduring its first year of German occupation since May 1940. Letters written by the Hofkers had already been opened and covered with German swastika censor stamps before they reached their beloved family in The Netherlands. When reading between the lines, the letters expressed a continuing concern about whether they were in good and safe circumstances. In the meantime, the Hofkers were trying to make the best of things in Ubud and kept life as busy as possible. Long afternoon walks and visits to fellow countrymen in the nearby area, like the artist Rudolf Bonnet, the sculptor Louis van der Noordaa at 'Puri Saren' and the retired lawyer Alphons Bonnike in Goa Gajah, were part of the daily routine. And on several occasions Willem and Maria dined with the Cocorda Agung and attended music concerts in Sajan given by the talented Czech/Hungarian pianist Lily Kraus, who greatly admired Hofker's work.

Throughout the whole year, acquaintances and artist friends like Frieda Holleman came to stay with the Hofkers for a few weeks. These social events kept Hofker working closer to home and in nearby settings like in the Pura Gunung Lebah, a temple also known as Pura Campuhan. Possibly this temple was where this present drawing, portraying Ni Rinit in July of 1941, was originated. The girl was often found at the Hofker residence baking bread. Maria Hofker mentioned her to be sloppy and leaving all sorts of things out of place, a trait considered amusing by the artist.

In this particular drawing, Hofker pictured Ni Rinit looking back directly at the viewer, revealing the innocence of the young girl. In a classical pose, called Contrapposto, with her hand resting on the base of a Pelinggih, the seat for the ancestors, Hofker made an imaginary bridge between young and old. He draped her body in a triple colorful sarong which characterized his work of that time. Ni Rinit (also spelled Ni Rindit by Hofker) is often represented in his drawings, even in the most difficult years on Celebes where he was interned by the Japanese during the war. Precious memories of her innocent smile and characteristic features show great refinement even on the smallest pieces of paper.

Seline Hofker, May 2017



Photograph from the Hofker album with Maria Hofker's handwriting on the back:
*This girl brings an offering to the ancestors in this specially made shrine.
 With her left hand, she touches her right elbow which is an age-old gesture of respect.*
 Source: Archive Seline Hofker.



98
WILLEM GERARD HOFKER (1902-1981)
 'Balinese women at the temple', signed and 'Bali' lower left, 'proefdruk 1947' lower right, lithograph. 32 x 22 cm.
 € 300-400



100
WILLEM GERARD HOFKER (1902-1981)
 'Ni Asoeg', signed and 'Bali' lower left and 'proefdruk 1948' lower right, lithograph. 33 x 23 cm.
 € 300-400



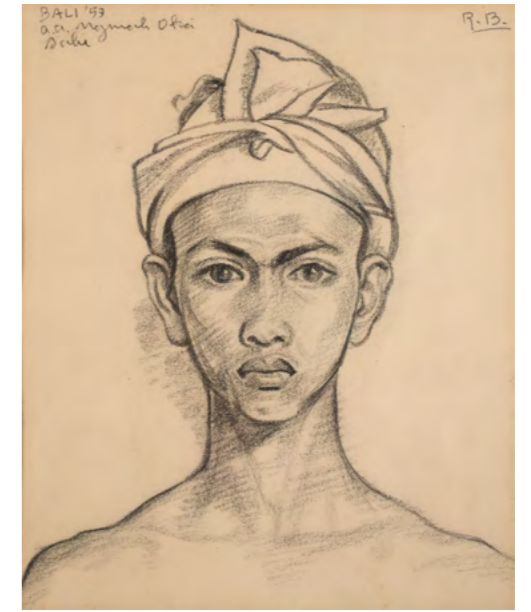
99
WILLEM GERARD HOFKER (1902-1981)
 'Preparation for Mekiis', signed lower right and 'epr. d'artiste 6' lower left, etching. 40 x 18 cm.
 € 300-400



101
WILLEM GERARD HOFKER (1902-1981)
 'Pura Batu Karu', signed and 'Bali' lower right, etching. 46,5 x 29 cm.
 € 300-400



102
AUKE SONNEGA (1910-1963)
 'Portrait of a Balinese man', signed and dated 1950 lower left, charcoal on paper. 25 x 30 cm.
 € 200-300



104
RUDOLF BONNET (1895-1978)
 'Portrait of a Balinese young man, Anak Agung Ngurah Oka', signed, titled, and 'Bali 1953' upper right, crayon on paper. 22,5 x 18,5 cm. In the original frame by the artist. **Provenance:** Mr. and Mrs. Vandiver, Stockholm. Vandiver helped establish Garuda Airlines. They acquired this drawing directly from the artist, while living in Indonesia in the 1950s.
 € 1.200-1.500



103
AUKE SONNEGA (1910-1963)
 'The embrace', signed 'Son' and dated '52 lower left, charcoal on paper. 37 x 30 cm.
 € 400-600



105
RUDOLF BONNET (1895-1978)
 'Domenico Spigno', signed and dated upper right 4/21, mixed media on paper. 80 x 63 cm.
 € 4.000-6.000



106
ANAK AGUNG GEĐE SOBRAT (1911-1992)
 'Bali life', unsigned, canvas. 61 x 48 cm.

€ 1.000-1.500

107
JAN CHRISTIAN POORTENAAR (1886-1958)
 (attributed to), 'Sulawesi fishing boats', canvas. 45 x 60 cm.
 € 200-300

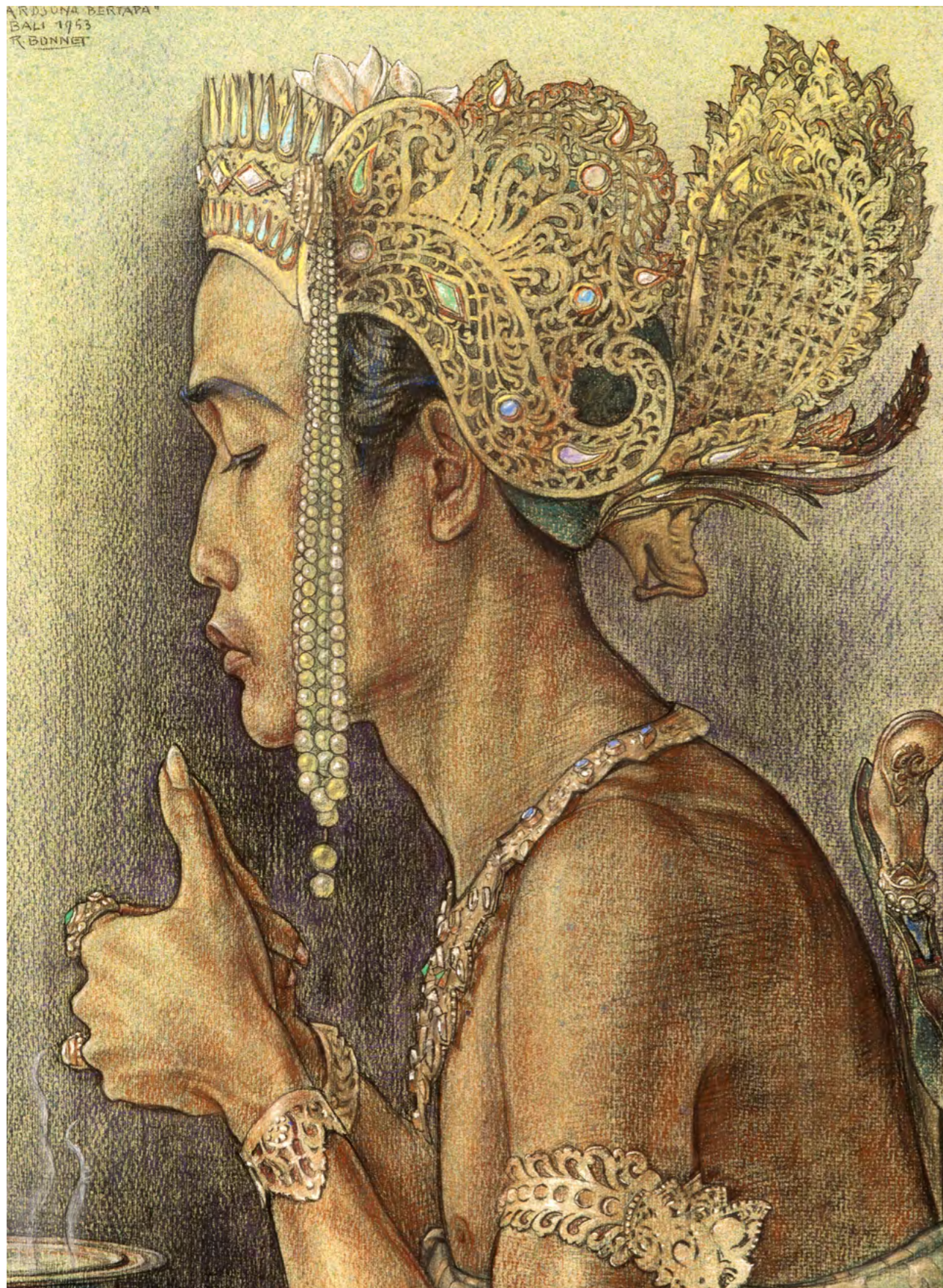


108
HAL WICHERS (1893-1968)
 'Pond in a garden, signed lower right and dated 1939?', canvas. 50 x 95 cm.
 € 200-300



109
WILLEM IMANDT (1882-1967)
 'View on the Aya Sophia mosque, Istanbul', ca. 1932, signed lower right, canvas. 80 x 86 cm.
 € 200-300





110

RUDOLF BONNET (1895-1978)

'Arjuna Bertapa', signed, titled and dated 'Bali 1953' upper left, crayon and pastels on pigmented paper. 67 x 49 cm.

€ 50.000-70.000

'Art is the permanent and sublime expression of the creative power inherent in a nation's character.'

(Rudolf Bonnet, on the development of Balinese art forms. In: De Rover-Bonnet, H., Rudolf Bonnet, een Zondagskind, 1993, p. 22)

The complex background to this magnificent drawing by Rudolf Bonnet can be best summarized by his friends, Beryl de Zoete and Walter Spies:

'A favourite theme of the drama which generally follows the old style of Djanger is the asceticism of Arjuna, the most famous of the five Pandava brothers, whose adventures form the main theme of the Mahabharata. [...] ...we have some one wrapped in meditation on a mountain at the very moment when his help is needed to destroy a ravaging demon. In this case the demon Nivatakavaca had received from Shiva the boon that he should be invincible by gods, demi-gods, demons, and rishis. In their dilemma, the gods turn to the mortal Arjuna. Indra sends a bevy of divine courtesans to beguile him, with Suprabha and Tilottama at the head. They are rejoiced at the failure of the nymphs, and submit him to various other tests, all of which he passes successfully, and is recognized by the gods as their appointed saviour.'

(Arjuna Vivaha, from: Beryl de Zoete & Walter Spies, Dance & Drama in Bali, 1938, p. 282)

The title of the current lot, Arjuna Bertapa, literally Arjuna the Ascetic, is written in Bahasa Indonesia by Bonnet. This is remarkable, as the original text is part of an old Javanese writing, Arjuna Wiyaha, in which he is referred to as Arjuna matapa, or simply Arjuna tapa (stemming from the Sanskrit word tapas, meaning ascetic). Be as it may, Rudolf Bonnet was well aware of the backgrounds of his subjects. After his formal education at the Amsterdam Royal Academy of Fine Arts, he lived and worked in the Italian village of Anticoli Corrado during the 1920s. He also traveled through northern Africa, before embarking on a journey to the Dutch East Indies. Bonnet 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 formed Pita Maha in the mid 1930s, together with I Gusti Nyoman Lempad, Walter Spies and Cokorde Gde Agung Sukawati, preserving, developing, and at the same time maintaining a high artistic level of the arts and crafts of Bali. He initiated and designed Puri Lukisan, and was highly respected by President Sukarno.

The dancer enacting Arjuna is adorned with an elaborately decorated headdress, necklace, and arm bracelets, all of which are made from buffalo hide, in a similar way that wayang kulit puppets are made. The leather is perforated in beautifully geometric patterns, gilded and decorated with small pieces of mirrored glass to give a suggestion of diamonds, rubies, sapphires, and other precious stones.

In the dancer's neck, a stylized Garuda is attached to the headdress. Garuda Mungkur, the mythical bird Garuda pointing backwards, protects him from evil spirits.

Arjuna's hands are in a hand position (mudra) called muspa. Although the drawing does not depict a flower in the dancer's hands, a few other cambodja flowers are tucked in the top part of the headdress, that must have been held in his hands shortly before as part of the meditation ceremony. The incense, burning softly in the lower left corner, completes the drawn suggestion of this ceremony.

The keris that is tucked into the dancer's breast garment is worn high, rising above the owner's shoulder. This is adat for Balinese men, whereas Javanese men wear their keris around the waist. The keris itself is a remarkable combination of known shapes, both wrangka (boat) and ukiran (handle). The wrangka is an old type of Patun Poh (the modest kidney-shaped gayaman boat) and Serengatan (the extraverted type of ladrang boat). The handle seems to be an archetypical Bebondollan shape, but it also holds elements of a veiled Durga handle, representing the evil witch Durga, veiling her forbidding face. Bonnet might as well have used some fantasy here, in order to create an aesthetic balance. This idea is confirmed by the way the actor wears his hair: usually, Arjuna the Ascetic wears his hair long.

Rudolf Bonnet captures the character of Arjuna during his moments of deep meditation. Admiring the beauty of the Balinese people, he typically draws the male actor in side view, catching his attractive face en profile. Bonnet mastered the skills of making a side view into a suggestion of perspective, using three-dimensional elements like the incense bowl, the keris, the subtle lines suggesting the right arm, and hatching the space behind the actor's face in darker tones, thus creating depth and suggesting the surroundings of the cave to which Arjuna retreated. The spattering that Bonnet started using in the early 1940s also adds a sense of rich atmospheric depth to the drawing.

Rudolf Bonnet visualized Balinese actors and dancers many times throughout his life. From the early 1930s until his passing in 1978, Bonnet drew and painted Arja, Keris, Gambuh, Joged and even Legong dancers. With his background as a fresco painter, he was imbued with a sense of drama, and was always searching for the perfect moment of quietude to catch in his art. The current lot is a fine example, containing all the elements of beauty and composition that Bonnet cherished.

Gianni Orsini, May 2017

GENERAL TERMS AND CONDITIONS

Article 1 Applicability

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

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

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

Article 2 Duty to provide information/duty to examine

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

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

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

Article 3 Bidding

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

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

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

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

Article 4 Conclusion of contract of sale

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

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

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

Article 5 Purchaser’s obligations

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

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

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

Article 6 Auctioneer’s obligation to take back objects

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

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

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

Article 7 Auctioneer’s rights

7.1 The auctioneer reserves the following rights:

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

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

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

j. to refrain from delivering objects during the auction;

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

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

Article 8 Payment/transfer of ownership

8.1 The purchaser must pay the purchase price in euros, plus auction charges (buyers premium) of 25% (for online bidding 28% and via Live Auctioneers 30%), and –if applicable– Resale royalties (see article 15) before delivery of the item purchased and within a term to be set by the auctioneer, without applying any discount or setoff, unless the parties have agreed otherwise.

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

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

Article 9 Late payment

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

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

Article 10 Term for collection

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

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

Article 11 Unsold objects

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

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

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

Article 12 Auctioneer’s liability

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

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

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

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

Article 13 Photographs and illustrations

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

Article 14 Miscellaneous

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

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

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

Article 15 Artist’s resale right regulations

(‘Volgrecht’ or Droit de suite)

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

4% up to € 50.000

3% between € 50.000 and 200.000

1% between € 200.000 and 350.000

0,5% between 350.000 and 500.000

0,25% in excess of € 500.000

Maximum of the royalties are € 12.500 per lot.



ZEEUWS VEILINGHUIS

ZEELAND AUCTIONEERS

WRITTEN AND / OR TELEPHONE BIDS

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

Name :

Adress :

Postal code : City :

Telephone :

E-mail (important for notification):

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

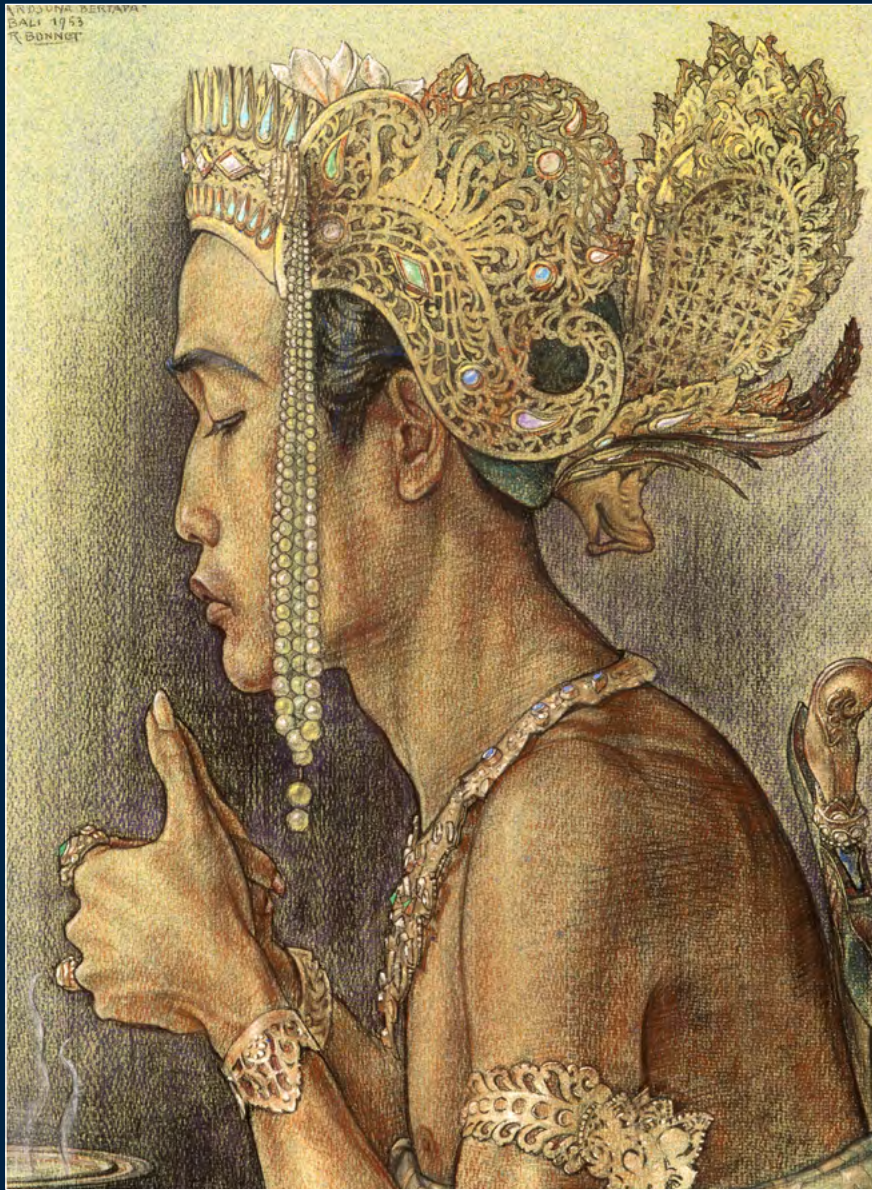
I agree with the General Conditions (Algemene Verkoopvoorwaarden) of Zeeuws Veilinghuis.

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)





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