



ZEEUWS VEILINGHUIS  
ZEELAND AUCTIONEERS



INDONESIAN ART  
5<sup>TH</sup> OF JUNE 2018



ZEEUWS VEILINGHUIS  
ZEELAND AUCTIONEERS

INDONESIAN ART

AUCTION: Tuesday June 5 2018 1.30 PM

VIEWING: Friday June 1 1 PM - 5 PM  
Saturday June 2 10 AM - 4 PM  
Monday June 4 1 PM - 5 PM  
Tuesday June 5 10 AM - noon

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

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Fax. +31 118 650 682  
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Cover illustrations:

Front: lot 36  
Back: lot 23

## INTRODUCTION



Dear art lover,

Soon after I started working for this auction house (about sixteen years ago), I felt attracted to Indonesian paintings already. With their bright colours and exotic subjects they were totally different from all other paintings I saw before. At that time, I could not have imagined that we would come to organize auctions of Indonesian paintings twice a year!

These depictions were interesting for me, because a few years earlier I had travelled to Asia for the first time. I visited cities like Kuala Lumpur, Singapore, Hong Kong, Shanghai and Tokyo by ship. Those places were very impressive, but I also remember the quietness and the aromatic smells when we sailed close along the coast of Pulau Weh, north of Sumatra. Later I visited many places in Indonesia, and I must say I prefer the more remote and quiet places. Many paintings in this auction remember me of the good experiences I enjoyed there. In October I hope to visit the Maluku Islands. My wife, who is an Indonesian internist, will join a medical mission there, organized by a Zeeland based foundation.

I realize that in the future, we will have to look further than we did up to now. The majority of the paintings still comes from the Netherlands, but just as with the last auction, we also received works from other countries. The paintings by Dooyewaard and Mystkowski, for example, come from the USA. Sellers from Germany, France, the United Kingdom, Switzerland and Sweden contributed to this sale as well.

We have a nice auction of Indonesian art again. Many of the major artists in this field are represented in this sale, from late 19th and early 20th century Indo-European paintings to no less than five paintings by Lee Man Fong, but also a collection of batik and a few Balinese woodcarvings. We also present an interesting cross-section of Italian, North-African and Balinese work by Rudolf Bonnet, many of them directly from the estate of Bonnet's family.

Again, I want to thank Gianni Orsini, Seline Hofker and Paul de Bont for their help.

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

Yours sincerely,

Ir. René de Visser  
Managing director

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



**1**  
LUCIEN FRITS OHL (1904-1976)  
'Harbour with Chinese junks', signed l.r., board. 60 x 80 cm.

€ 2.000 - 3.000



**2**  
WILLEM JAN PIETER VAN DER DOES (1889-1966)  
'Lake Wanayasa', signed l.r., panel. 49 x 73 cm. Titled verso.

€ 1.250 - 1.750



**3**  
 ARIE SMIT (1916-2016)  
 'Temple entrance', signed and dated Bali '81 l.r., canvas. 26,5 x 31,5 cm.

**Provenance:** Felicitas Fischer (1928-2012).

€ 3.000 - 5.000



**4**  
 ARIE SMIT (1916-2016)  
 'Road in Balinese landscape', signed and dated Bali '75 l.r., canvas. 34 x 34 cm.

**Provenance:** Felicitas Fischer (1928-2012).

€ 4.000 - 6.000

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

My mother, Felicitas Fischer, came to Bali for the first time around 1972, as far as I know. This first time she was accompanied by a travel agent, Marga Thinner, who became her friend later on. Indonesia, and especially Bali, attracted her magically since then. This was certainly due to the extraordinary people, the nature-loving religion, and the harmonious landscape, which she also included as a passionate amateur painter in her heart. All in all, she visited Java and Bali more than seventy times.

In 1980 and 1984 I accompanied my mother on two trips to Indonesia and Bali. In 1984, I also met Arie Smit in person. My mother once told me that Arie knew how to express the exceptional light and magic of Bali in his paintings, something she could never have done. It is significant that I do not know whether she has ever painted a picture of Bali herself.

There were strong ties between my mother and Arie, based on mutual respect, their artistic views and, of course, their shared love for Bali. Whenever she was on Bali, she visited Arie. Over the years, she bought eight of his pictures, which hung at her favourite places in her house, probably to have the magical connection to Bali always in her presence.

In my memory, Arie was a tall, slender man with a special charisma that captivated you immediately. His cordiality is still well remembered.

**Matthias Louis Fischer**



*Felicitas Fischer (1928-2012)*



**5**  
LUCIEN FRITS OHL (1904-1976)  
'Pasar', signed l.r., board. 50 x 40 cm.  
€ 1.000 - 1.500



**7**  
LUCIEN FRITS OHL (1904-1976)  
'Street vendors', signed l.r., board. 60 x 50 cm.  
€ 1.250 - 1.750



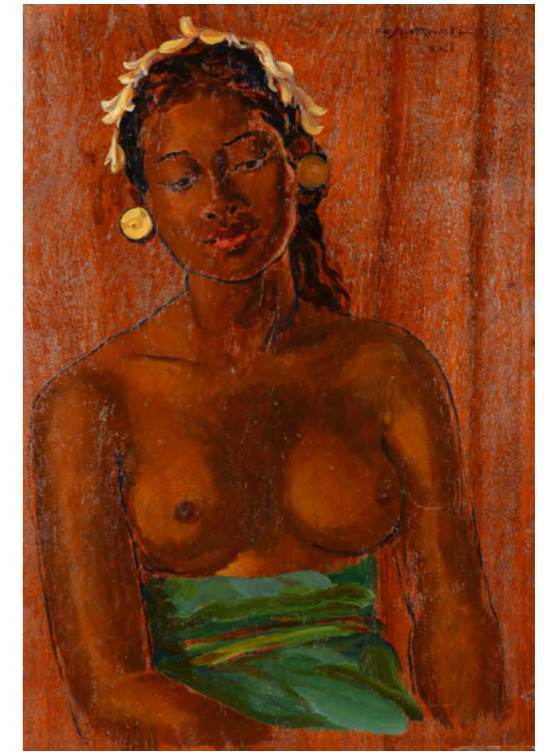
**6**  
HENRY VAN VELTHUYSEN (1881-1954)  
'Doorkijk Sindanglaja', signed and dated 1929 l.l.,  
canvas on triplex. 46 x 37 cm.  
€ 600 - 800



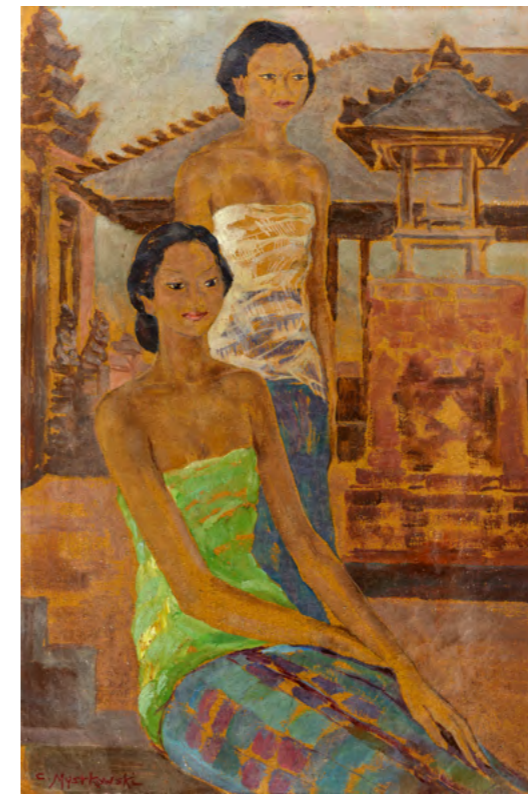
**8**  
HASAN DJAAFAR (1919-1995)  
'Fighting roosters', signed u.l., canvas. 85,5 x 65 cm.  
€ 300 - 500



**9**  
CZESLAW MYSTKOWSKI (1898-1938)  
'Javane man', signed l.r., watercolour on paper.  
68,5 x 51 cm. **Provenance:** a gift from the wife of the artist  
to the family of the present owner. Private collection, USA.  
€ 800 - 1.000



**11**  
CZESLAW MYSTKOWSKI (1898-1938)  
'Balinese woman', signed u.r., board. 55 x 37,5 cm.  
**Provenance:** a gift from the wife of the artist to the family  
of the present owner. Private collection, USA.  
€ 1.000 - 1.500



**10**  
CZESLAW MYSTKOWSKI (1898-1938)  
'Two Balinese ladies', signed l.l., canvas. 41 x 27 cm.  
**Provenance:** a gift from the wife of the artist to the family  
of the present owner. Private collection, USA.  
€ 600 - 800



**12**  
CZESLAW MYSTKOWSKI (1898-1938)  
'Balinese woman', signed u.r., board. 36,5 x 36,5 cm.  
**Provenance:** a gift from the wife of the artist to the family  
of the present owner. Private collection, USA.  
€ 600 - 800



**13**  
LEO ELAND (1884-1952)  
'Activities on the anchorage of an Indonesian port',  
signed l.r. canvas. 80 x 110 cm.

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

€ 3.000 - 5.000



**14**  
WILHELM CH. CONSTANT BLECKMANN (1853-1942)  
'Bij Sindanglaja, Java', signed l.l. canvasboard, 35 x 58 cm. Executed ca. 1890, titled verso. Original, gilded frame.

**Provenance:** private collection, mr. Frits Liefkes (1930-2010), The Hague, the Netherlands. Liefkes was the furniture curator at the Rijksmuseum, Amsterdam (NL) from 1965-1987, and a well-known collector of Indonesian art and craft. After he passed away, most of his collection and savings were given to the Foundation Rijksmuseum voor Volkenkunde (NL). In 2013, his collection was exhibited (*Een huis vol Indonesië: De Liefkes collectie*) and an accompanying book was launched: *Living with Indonesian Art: The Frits Liefkes Collection*.

€ 4.000 - 6.000

Wilhelm 'Willem' Christiaan Constant Bleckmann was born on February 14, 1853 in Batavia, today's Jakarta. His mother, born in Java and with Indo-European ancestry, was a sister of the renowned Indologist and linguist Herman Neubronner van der Tuuk (1824-1894).

After a formal education in Holland, Bleckmann returned to his native island of Java in 1872, where he worked as a civil servant. An essential turning point in Bleckmann's life took place in 1877, when he left for the Netherlands on sick leave. There, he was hugely impressed by the paintings of the The Hague School artists, which, following in the footsteps of the Barbizon School, had now risen to great heights, like the Maris brothers and J.H. Weissenbruch (1824-1903). He decided to attend art classes at the Amsterdam Academy of Fine Arts. After returning to Batavia, he made a dramatic career change, being appointed drawing teacher at the Batavia Willem III gymnasium in 1882. In his spare time, he would depict the Javanese landscape, in and around Batavia, in watercolours and oil paintings. From 1882 until 1898, Bleckmann underwent a huge artistic development, evolving from a Romantic into an Impressionist painter. He did so, after famous painters like Raden Saleh, Salm en Beynon had passed away, and long before the next generation of painters would even think of travelling to the Indies. Bleckmann may have met Mari ten Kate (1831-1910), Maurits van den Kerkhoff (1830-1908), and W.O.J. Nieuwenkamp (1874-1950), but looking at the oeuvres of these artists, there don't appear to be any (mutual) influences. In 1898, Bleckmann retired at 45, repatriated, and settled in The Hague with his wife and daughter, to become a much appreciated painter in the Dutch art scene.

The present lot is a rare and fine example of Bleckmann's late 19th century Indonesian oeuvre, made during the rise of the European impressionists, yet painted solitary, at the other end of the globe. The misty Javanese landscape, east of Bogor, near Sindanglaja, exudes the humidity of the tropics. The subtle use of backlight, making the *sawah* scintillate, and the grazing goats glow, fully justify Willem Bleckmann to be called the first Dutch East Indies Impressionist painter.

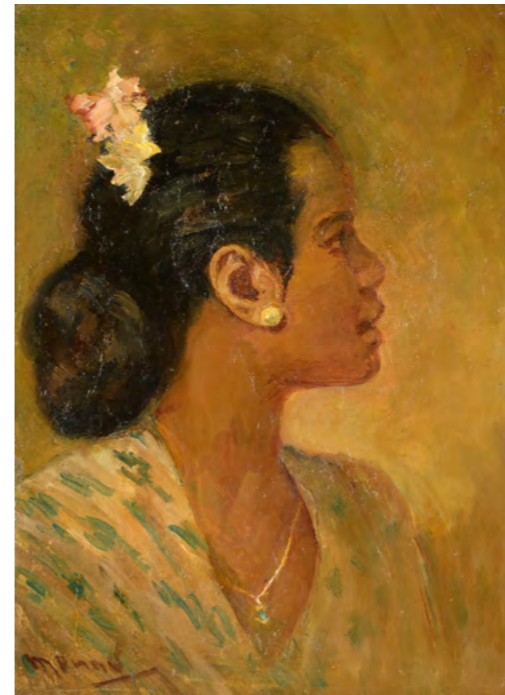
**Gianni Orsini, May 2018**



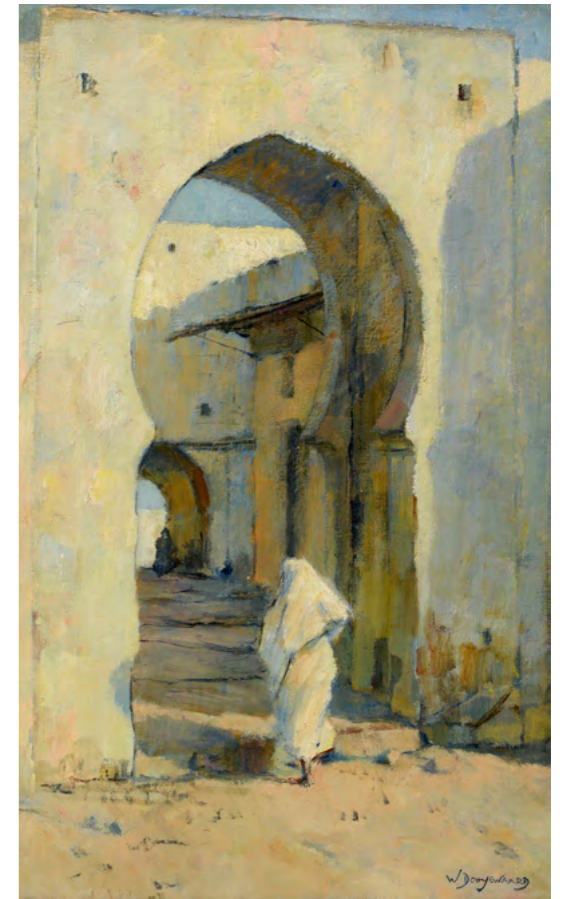
**15**  
DEWA PUTU BEDIL (1921-1999)  
'Working along the river', signed l.r., canvas. 65 x 45 cm.  
€ 500 - 700



**17**  
DEWA PUTU BEDIL (1921-1999)  
'The rice harvest', signed l.r., canvas. 50 x 40 cm.  
€ 500 - 700



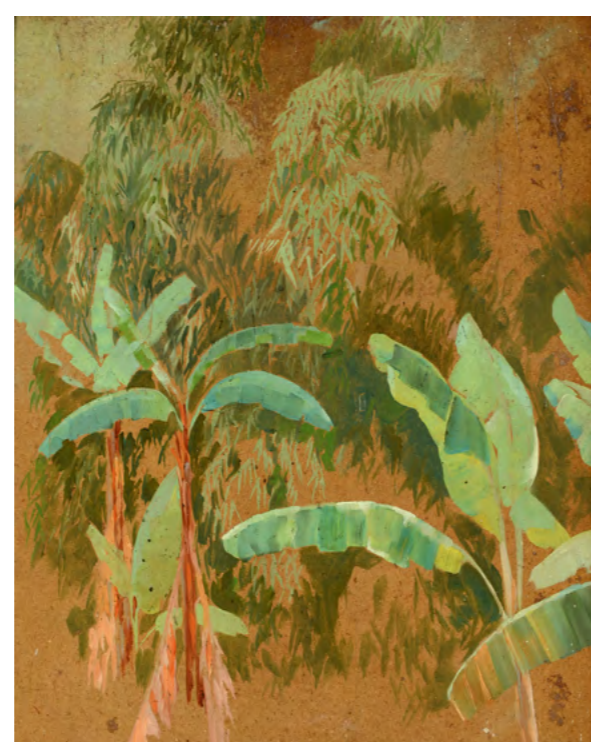
**19**  
MENNO VAN MEETEREN BROUWER  
(1882-1974)  
'Portrait of an Indonesian lady', signed l.l.,  
canvas. 40 x 30 cm.  
€ 150 - 200



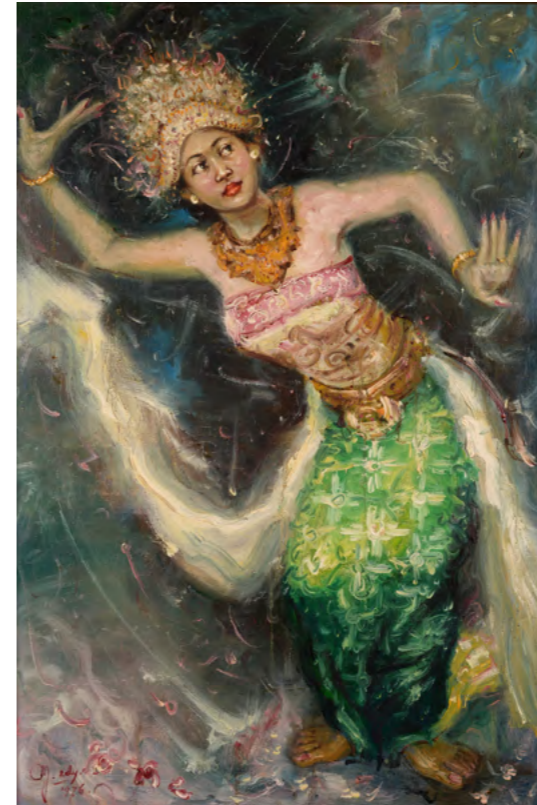
**21**  
WILLEM DOOIJEWAARD (1892-1980)  
'At the city gate, North Africa', signed l.r.,  
canvas. 65,5 x 40,5 cm.  
€ 2.000 - 2.500



**16**  
CZESLAW MYSTKOWSKI (1898-1938)  
'The road near the kampung', signed and dated Sindanglaya  
1929 l.r., watercolour on cardboard. 76 x 56 cm.  
**Provenance:** a gift from the wife of the artist to the family  
of the present owner. Private collection, USA.  
€ 500 - 700



**18**  
CZESLAW MYSTKOWSKI (1898-1938)  
'Jungle village', unsigned, board. 51 x 40,5 cm.  
**Provenance:** a gift from the wife of the artist to the family  
of the present owner. Private collection, USA.  
€ 100 - 150



**20**  
ATTRIBUTED TO A PUPIL OF TRUBUS  
SOEDARSONO  
'Balinese dancer', indistinctly signed and dated 1976 l.l.,  
canvas. 100 x 66 cm.  
€ 300 - 500



**22**  
AART JOHANNES COCK (1905-1981)  
'Sellers at the pasar', signed l.l., watercolour on paper.  
48,5 x 43,5 cm.  
€ 200 - 300



*Exhibition in the Netherlands, 1949.  
The third painting from the right side is lot 23.*

**23**

LEE MAN FONG (1913-1988)  
'After the rain', signed u.l., board, 90 x 40 cm.

**Provenance:**

Private collection, The Netherlands.

**Literature:**

- Siont Teja, 'Lee Man Fong - Oil Paintings Volume II', Art Retreat, Singapore, 2005, p. 167 (third painting from the right side).
- H. de Boer, 'Lee Man Fong, een Chinees schilder exposeert in ons land', Kunst en kunstleven magazine, June 1949.

**Exhibited:**

- Exhibition rooms Kunst van onze Tijd, The Hague, 1949,
- Arti et Amicitia, Amsterdam, 1949.

There are two titles on the list of 52 paintings for both these exhibitions that could refer to this painting: no. 41 'After the rain' ('Na de regen') and no. 36 'Winter landscape' ('Winterlandschap'). According to us, the title for this painting is most probably 'After the rain'.

€ 50.000 - 70.000

**PLEASE NOTE:**

For buyers outside the European Union the normal buyers premium applies (official proof of export needed). Otherwise 21% VAT applies to both hammer price and the buyers premium.

*"How much Lee Man Fong is still attached to ancient Chinese traditions, despite modern influences, appears from his 'After the rain'.*

*This is an exceptionally subdued and harmoniously composed painting, which we could call 'a symphonic poem in brown and grey' and in which the resonance of the rustling rain still seems to be recognized."*

(H. de Boer, June 1949).







**24**  
SOERJOSOE BROTO  
ABDULLAH (1879-1943)  
'Indonesian landscape', signed l.l.,  
board. 29 x 39,5 cm.  
€ 300 - 500



**27**  
ERNEST DEZENTJÉ  
(1885-1972)  
'Indonesian landscape with farmer  
and oxen', signed l.r., canvas.  
55 x 79 cm.  
€ 400 - 600



**25**  
ERNEST DEZENTJÉ  
(1885-1972)  
'Mountain sawah near Gunung  
Burangrang, Bandung', signed l.l.,  
canvas. 44 x 63,5 cm. Titled on the  
back of the frame.  
€ 500 - 700



**28**  
SAIMAN DULLAH (1954-)  
'Padi harvest', signed l.l., canvas.  
60 x 100 cm.  
€ 250 - 400



**26**  
SUDJONO ABDULLAH  
(1911-1991)  
'Landscape near Gunung Salak',  
signed l.l., canvas on board.  
34 x 48 cm.  
€ 400 - 600



**29**  
R. HADI  
'Padi plant', signed l.r., canvas.  
63 x 83 cm.  
€ 400 - 600

'Willem Hofker is showcasing a dozen very well executed drawings; his art has a subtle finesse, proving his complete control of the crayon. Especially the work in mezzotint reveals some attractive aspects; the gloss on the skin of a Balinese model's back or breast in brown and light shades, and the fresh colours of a Balinese woman carrying a singha show us we are dealing with dedicated works of art by a most gifted artist.' (Indische Courant, December 2, 1939)

After his formal education at the Royal Academy of Fine Arts in Amsterdam, and winning second prize at the Prix de Rome in 1924, Willem Hofker became a well-known artist in the Netherlands during the 1930s. In 1936, Willem Hofker was invited by the Batavia headquarters of the KPM (Koninklijke Paketvaart Maatschappij) to make a portrait of the Dutch Queen, Wilhelmina. Moreover, he was asked to combine the portrait presentation in Batavia with a sojourn through the Dutch East Indies and draw documentary impressions of the country. From 1940 onwards, KPM reproduced these drawings to promote boat travels to the Indies. Willem and Maria Hofker happily lived in Bali from 1938 until 1943. Having gone through the horror of war and Japanese camps, Willem and Maria returned to the Netherlands in 1946. The official portraits Hofker made of queens Wilhelmina and Juliana helped to regain his reputation as a portraitist.

Willem Hofker was known to occasionally draw portraits from photographs, both in Bali and the Netherlands, yet with an estimated 1,000 commissioned portraits, he was like no other able to immortalize a human character onto paper or canvas from life:

'...the lighting is sometimes unimaginable in a dark barn seated on the floor – the natives typically sit on the floor – so you have to do it yourself, otherwise you look down on them! It's certainly a great adventure for my work and my painting style. Good that I took on this "task". I hope to come back an Isaac Israels.'

(Willem Hofker, July 23, 1938, Denpasar)

We see I Sangol, a Balinese farmer or *petani Bali*, dressed in a sarong, and a hat that protects him from the tropical sun. It is a *capil*, a hat woven from bamboo leaves, with a cilindric band inside that fits the wearer's head. The shape of the *capil* differs per region; it depends on which type of flora is growing and available. It seems these spheric *capil* were typical of the Ubud region. In his sarong, the man seems to hold a *dompét*, a square woven wallet, notably the only part of the drawing with ochre yellow conté accents. It is not quite clear what Sangol is doing, but he is probably taking a rest, while posing for the artist. Behind him, we see the suggestion of an agricultural instrument.

It might be an *udud*, a rake-like tool to prepare the land for ploughing and planting rice. This is touching an essential part of the indigenous culture. Balinese people don't see rice merely as food; it is considered a source of life and wealth, created through the symbiosis of Vishnu, God of Water, and Mother Earth. I Sangol was probably a rice farmer, but he might also have been a member of the Padangtegal *subak*, the local organisation that controls the complex irrigation systems and arranges the region's planting and harvesting of rice. Perhaps we see Sangol inspecting the soil after other farmers have ploughed the field, preparing the very sawah that Hofker suggests in a few sketchy lines in the distance.

Late November, 1939, Willem and Maria moved from Denpasar to Ubud for a period of six weeks, to see if they would feel at home. The present drawing was made during the first days of this temporary stay at 'Abangan'. Hofker portrayed I Sangol nearby their new home, at Padangtegal, Ubud.

In Java, during that same period, from September until November 1939, the travelling exhibition 'European Painters of Bali' had been running in Batavia and Bandung. Adorning the exhibition with their *magnum opus*, Bonnet and Spies were arguably the key exhibitors, accompanied by Willem Hofker, Theo Meier, Willem Jilts Pol and his wife, and a female painter called Jane Foster. Hofker sold 4 from the 11 works he had consigned during these two exhibitions, so he decided to add a few more, just before the start of the subsequent exhibition in Surabaya (December 1-15, 1939) where he allegedly exhibited 'a dozen very well executed drawings'. In a later newspaper review, it is mentioned that Hofker sold 3 of these in Surabaya, one of which must have been the present lot. Selling 7 works in total made Hofker into the exhibition's best-selling artist by quantity.

The present portrait of the Balinese rice farmer I Sangol is a full-fledged drawing, with intricate pencil and conté details of Sangol's concentrated facial expression, his hands and feet, and the anatomy of his torso. Hofker cleverly uses the medium of coloured paper by applying white gouache paint to indicate some *contre-jour* highlights on the sitter's arms and sarong. This drawing shows Willem Hofker's remarkable talent to capture not only the personality of the sitter, but more importantly, the representation of an ancient culture. Now, almost 80 years after its completion, I Sangol is presented at auction, restored to the original condition and colours once again, the way Willem Hofker intended.

Gianni Orsini, May 2018



Picture by Auke Sonnega (1910-1963), from the Auke Sonnega archives.



30

WILLEM GERARD HOFKER (1902-1981)

'I Sangol, Padang Tegal', November 1939, graphite pencil, conté crayon and gouache on coloured paper, 32 x 24 cm signed and dated l.l., and titled u.r., signed again 'W.G. Hofker' in graphite pencil on the verso.

**Literature:**

- Spruit, R.: *Artists on Bali*, The Pepin Press, Amsterdam (NL), 1995, p.76, illustrated in colour.
- Hofker, S., & Orsini, G.: *Willem Gerard Hofker (1902-1981)*, Waanders de Kunst, Zwolle (NL), 2013, page 149, plate 191, illustrated in colour.

**Exhibition:**

*Europeesche Schilders op Bali*, Soerabaiasche Kunstkring, Surabaya, December 1-15, 1939, where Hofker exhibited Balinese work with Bonnet, Spies, Meier, Pol, Pol-Mees and Foster, and most probably sold the present lot.

**Provenance:**

Private collection, the Netherlands.

€ 12.500 - 17.500



**31**  
**BATUAN SCHOOL**  
 'Bali life', unsigned, canvas.  
 60 x 120,5 cm.

€ 500 - 700



**32**  
**IDA WAYAN TURUN (1935-1986)**  
 'Pasar', signed and dated 1954 l.l., canvas. 46 x 63 cm.

**Provenance:** family of Rudolf Bonnet.

€ 1.000 - 1.500



**33**  
**BATUAN SCHOOL**  
 'Balinese legend', unsigned,  
 watercolour on paper. 36 x 22 cm.

€ 200 - 300



**35**  
**BATUAN SCHOOL**  
 'Balinese man with bow and arrow', unsigned, watercolour  
 on paper. 47 x 28 cm. Probably 1930's. 47 x 28 cm.

€ 400 - 600



**34**  
**ATTRIBUTED TO IDA BAGUS BELAWA (1917-2000)**  
 'Bali life', unsigned, canvas. 43,5 x 56 cm.

€ 100 - 200



**36**  
 RUDOLF BONNET (1895-1978)  
 'Son of a Hindu priest',  
 signed and dated 'Bali 1929' u.r.,  
 titled 'Priesterzoon' and 'Hindu - Tampaksiring' u.l.,  
 mixed media on paper. 58 x 63 cm.

€ 40.000 - 60.000

The current lot is one Bonnets first works that he made on Bali. He arrived on Bali end of January 1929, and from April on he lived two months in Tampak Siring, where he must have met the portrayed son of a Hindu priest.



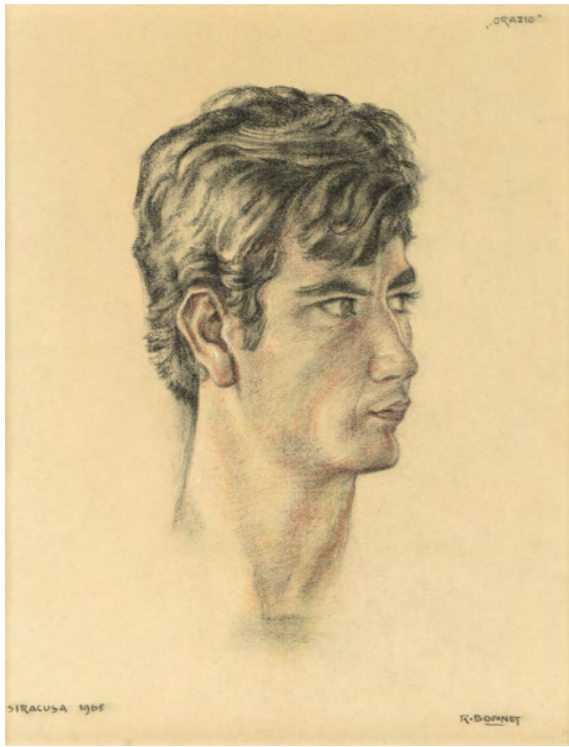
**37**  
 RUDOLF BONNET (1895-1978)  
 'Gente Abruzzese',  
 signed u.r., pastel on paper. 68,5 x 89 cm.  
 Executed in 1927.

**Provenance:**

Dr. Christine Lucia Bonnet (born 1893), the older sister of Rudolf Bonnet. Thence by descent.

Miss Christine Bonnet was a government doctor, who lived in the Dutch East Indies from 1926 until 1939, mainly in Batavia and Semarang. She was an admirer and supporter of her brother's work, and bought the present lot in August 1941, for 400 Dutch guilders (!), during World War II, notably nine months after being released from the German camp Ravensbrück.

€ 20.000 - 30.000



**38**  
**RUDOLF BONNET (1895-1978)**  
 'Orazio', signed l.r. and dated 'Siracusa 1965' l.l., charcoal on paper. 46 x 50 cm. **Provenance:** family of the artist.  
 € 400 - 600



**40**  
**RUDOLF BONNET (1895-1978)**  
 'Clarinet player', signed and dated Anticoli 1924 u.l., charcoal on paper. 34 x 25,5 cm.  
 € 200 - 300



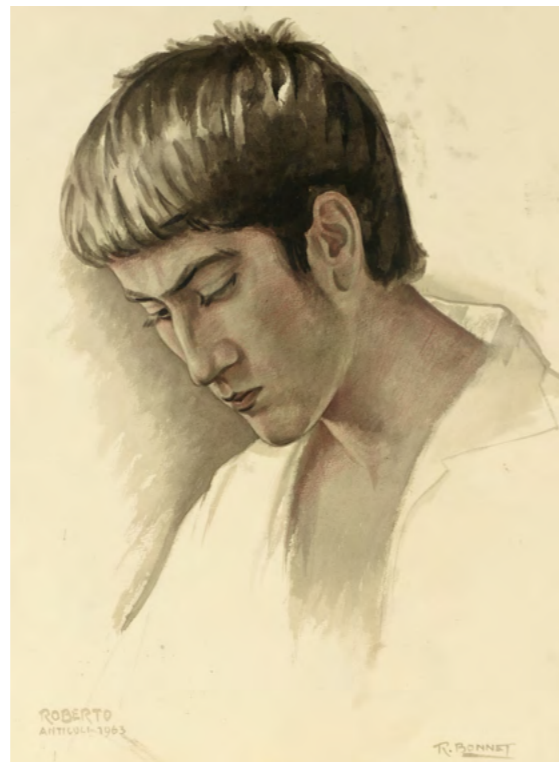
**42**  
**RUDOLF BONNET (1895-1978)**  
 12 nude studies and four sketches in a sketch book, one signed, a few with drawings on both sides. Sizes between 28 x 24 and 63 x 48, cm.  
*One illustrated*  
**Provenance:** family of the artist.  
 € 200 - 300



**44**  
**RUDOLF BONNET (1895-1978)**  
 3 studies:  
 1) 'At the fishermen village', signed l.r., 19 x 25,5 cm.  
 2) study for 'The rice harvest', 64 x 48,5 cm.  
 3) 'Italian man', 56,5 x 45 cm.  
*One illustrated*  
**Provenance:** family of the artist.  
 € 200 - 300



**39**  
**RUDOLF BONNET (1895-1978)**  
 'Study of a back', unsigned, mixed media on paper. 53 x 39,5 cm.  
 € 500 - 700



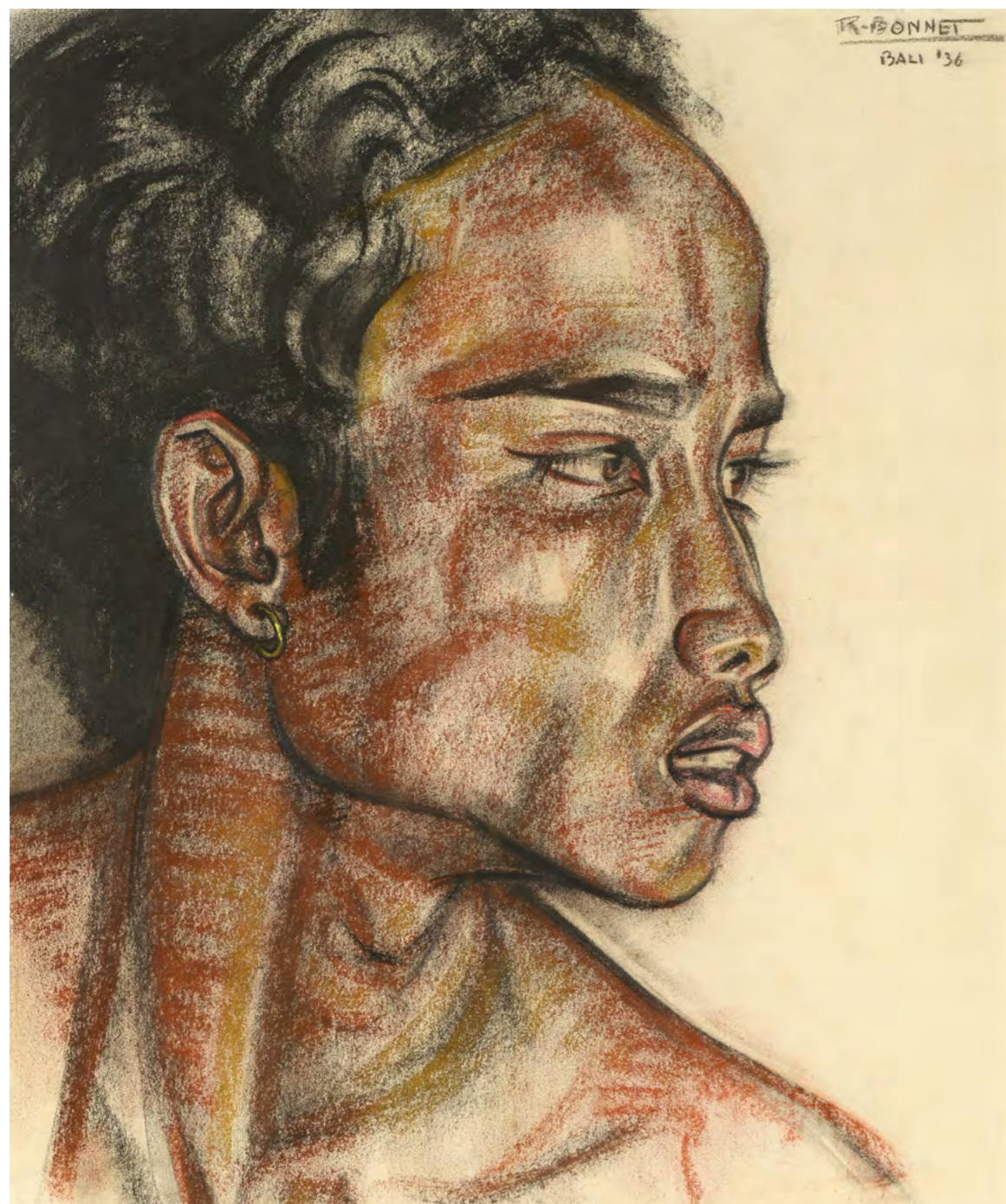
**41**  
**RUDOLF BONNET (1895-1978)**  
 'Roberto', signed l.r. and dated 'Anticoli 1963' l.l., watercolour on paper. 58 x 44 cm.  
**Provenance:** family of the artist.  
 € 500 - 700



**43**  
**RUDOLF BONNET (1895-1978)**  
 4 studies:  
 1) study for 'Scena pastorale' (\*p.93) 30,5 x 46 cm.  
 2) 'Farmer', 50 x 24,5 cm.  
 3) 'Farmer', study for the mural in the 'Gouvernementshuis' in Makasar (\*p.110), 31 x 43 cm.  
 4) 'Hands', signed and dated 'Anticoli 1960' u.r., 37 x 44,5 cm.  
 \* See Roever-Bonnet, dr. H. de, *Rudolf Bonnet, een Zondagskind*, for the works for which the drawings in this lot are studies.  
*One illustrated*  
**Provenance:** family of the artist.  
 € 200 - 300



**45**  
**CALENDAR**  
 'Moderne kunst van Bali', 1963. Published by Tong-Tong International. 49 x 33,5 cm.  
 Added: Willem Gerard Hofker (1902-1981) 'Ni Asoeg in Ardja', etching, 25 x 23 cm (premie-ets, 1944, vereniging tot bevordering van beeldende kunst).  
**Provenance:** family of Rudolf Bonnet.  
 € 100 - 150



**46**  
RUDOLF BONNET (1895-1978)  
'Balinese man',  
signed and dated 'Bali '36' u.r.,  
mixed media on paper. 42 x 35 cm.

€ 4.000 - 6.000



**47**  
RUDOLF BONNET (1895-1978)  
'A man from Nias',  
signed u.r. and dated 'Nias 1930' u.l.,  
charcoal on paper. 32 x 25 cm.

**Provenance:** family of the artist.

€ 1.000 - 1.500



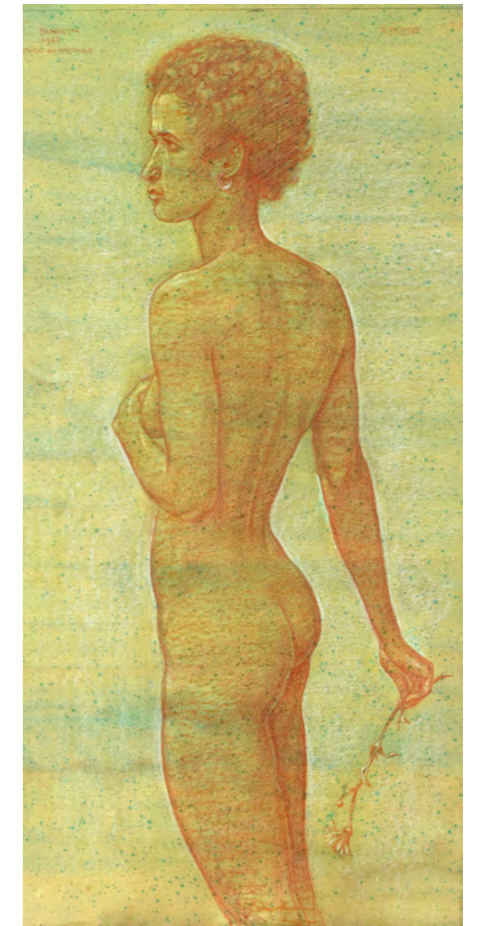
**48**  
 RUDOLF BONNET (1895-1978)  
 'Resting from the harvest', signed and dated Bali 1973 l.r., pastel on paper. 32 x 34,5 cm.  
**Provenance:** family of the artist.

€ 2.500 - 3.500



**50**  
 RUDOLF BONNET (1895-1978)  
 'Anticolian woman', signed u.r. and dated 'Anticoli 6/24' u.l., charcoal on paper. 122 x 58,5 cm.

€ 5.000 - 7.000



**51**  
 RUDOLF BONNET (1895-1978)  
 'A girl from Martinique', signed u.r., dated 'Blaricum 1968' and titled 'Meisje van Martinique' u.l. Red chalk on coloured paper. 95 x 45,5 cm.

€ 800 - 1.200



**49**  
 RUDOLF BONNET (1895-1978)  
 Study for 'Italian shepherds', unsigned, canvas. 52 x 70,5 cm. **Provenance:** family of the artist.  
 See 'Paintings and statues from the collection of President Sukarno of the Republic of Indonesia', part IV, for the painting for which the present lot is a study (no. 52).

€ 500 - 700



**52**  
 RUDOLF BONNET (1895-1978)  
 'The mosque of Kairouan', signed l.r. and dated 'Kairouan '65' u.l., mixed media on paper. 23,5 X 43,5 cm.

€ 800 - 1.200



*Lee Man Fong, making frames in his studio.  
Lot 53 is displayed on the wall as well.  
Amsterdam, July 1949.*

**53**

LEE MAN FONG (1913-1988)

'Bathing woman', signed u.l., board, 73,5 x 37 cm.

**Provenance:** private collection, The Netherlands.

**Exhibited:**

- Exhibition rooms Kunst van onze Tijd, The Hague, 1949,
- Arti et Amicitia, Amsterdam, 1949.

**Literature:** 'Lee Man Fong exposeert in verschillende Nederlandse steden', Wereldkroniek, 30th of July 1949, illustrated.

€ 50.000 - 70.000





**54**  
ART-DECO WOODCARVING  
Crowned Balinese archer.  
H. 32 cm. 1936-1942. Remains of an exhibition label on the bottom.

€ 400 - 600



**56**  
BALINESE WOODCARVING  
Resting lady, ca. 1950.  
H. 57 cm.

€ 50 - 70



**55**  
SIX BALINESE WOODCARVINGS  
*One illustrated.*  
H. 18 - 30 cm.

€ 100 - 150



**57**  
BALINESE WOODCARVING  
Bust of a Balinese woman. With Pita Maha label.  
H. 26 cm.

€ 100 - 200



**58**  
LEO ELAND (1884-1952)  
Three paintings, one of them with a view of the Prambanan temples, all unsigned, panel. 24,5 x 38 cm.

**Provenance:** family of the artist.

€ 400 - 600



**59**  
LEO ELAND (1884-1952)  
Six watercolour drawings on paper with Indonesian subjects. All signed, ca. 16 x 25 cm.

**Provenance:** family of the artist.

€ 150 - 200



**60**  
SILVER BEAKER  
With pearl edge rim, decorated with floral design with yellow enamel highlights. With crown and initials P B X (= Pakoe Boewono X, Susuhunan of Surakarta from 1893-1939). First half 20th century. H. 8,5 cm. Total weight ca. 250 gr.

€ 500 - 700



**61**  
**WILLEM GERARD HOFKER (1902-1981)** 'Corner of the Heerengracht and Leidschegracht, Amsterdam', signed and dated 1956 l.r., canvas. 70 x 90 cm. Verso: signed, dated and titled.

**Provenance:** sold by the art dealer Willem Sloot, Amsterdam, on behalf of the artist in 1957; farewell gift to an executive of the heavy industry company Jonker - Du Croo, Amsterdam in the 1970's.

€ 5.000 - 7.000

It was 1952 when Willem Gerard Hofker completed three paintings showing the Keizersgracht in Amsterdam for a client in Stuttgart. Encouraged by the satisfying result, he decided to work in the city more often in-between commissions.

This resulted in a series of large paintings, created in several years and seasons. He mentioned in a letter: 'I am so busy this summer, or rather; I make myself very busy. I am working in our beautiful city, encouraged by the result of those cityscapes, which I made in the wintertime. (...) Now this summer I started the sixth.' And further: 'The corner of the "Herengracht bij de Leidsegracht", an enormously complicated work, especially the row of houses, each with its own character.'

Clearly Hofker succeeded excellently in capturing the monumental houses on the Herengracht in the presented painting titled 'Heerengracht, hoek Leidschegracht, Amsterdam 1956'. Take for example the two mirrored houses with neck facades that start out on the right corner and are known as 'Two sisters', which date from around 1680. Together with the other houses along the canal that Hofker visualized, flanked by the two bridges, these represent one of the oldest parts of the Herengracht. The triple arch bridge named 'Vier Heemskinderenbrug' dates from 1772. Its long balustrade invites you to look more closely and detect, in just a few paint strokes, the ornate wrought iron Ritter lamp post; an ornament in itself, displayed in the Amsterdam street scene. It shows how impassioned Hofker was in emphasizing importance. He also omitted street signs and cars, as these could only distract attention from beauty. The bright sunlight shining through the street illuminates the mostly dark canal, so that the unlikely sharp but masterly reflection of the cityscape suggests a windless summer afternoon. Even the freshness of the young green leaves on the still visible branches contributes to a harmonious interaction between nature and architecture. Hofker managed to visualize tranquility in a busy part of the so-called 'Grachtengordel', a part of Amsterdam that has been on the UNESCO World Heritage List since 2010.

**Seline Hofker, April 2018**



**62**  
**LEO ELAND (1884-1952)**  
 'Lake Toba', signed l.l., canvas. 120 x 180 cm.

This painting is one of the largest that Eland made. As far as we know it is the largest that ever appeared at auction.

**Provenance:** family of the artist.

€ 1.500 - 2.000



*The monkeys guarding the lake*



**63**  
**WILLEM IMANDT** (1882-1967)  
 'Coastal view of Istanbul', signed l.r., canvas. 40 x 80 cm.

€ 400 - 600



**66**  
**LEO ELAND** (1884-1952)  
 'Boats at lake Toba', signed l.r., board. 20 x 40 cm.  
**Provenance:** family of the artist.

€ 200 - 300



**64**  
**DOLF BREETVELT** (1892-1975)  
 'Boats in the harbor of Surabaya',  
 signed l.r., watercolor. 37,5 x 55 cm.  
 € 300 - 400



**67**  
**RUDY PRANAJAYA** (1948-2005)  
 'The fishing fleet', signed l.l.,  
 canvas. 50,5 x 121 cm.  
 € 400 - 600



**65**  
**LEO ELAND** (1884-1952)  
 'Elephant Rock, Java', signed l.l.,  
 canvas on panel. 33,5 x 43 cm.  
 € 300 - 500



**68**  
**WILLEM IMANDT** (1882-1967)  
 'Coastal view', signed l.r.,  
 canvas. 50 x 70 cm.  
 € 400 - 600



**69**  
 ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)  
 'Ni Pollok performing the Garuda dance',  
 signed l.l., mixed media on paper. 47 x 62 cm. In original Balinese frame.

€ 15.000 - 20.000



*Ni Pollok*  
 Photo: Collection Paul de Bont



**70**  
 ISAAC ISRAËLS (1865-1934)  
 'Gamelan players', signed l.r., watercolour on paper. 33 x 43 cm.

**Provenance:**

- Brian L. Koetser Fine Art Dealer, London.
- Auction Van Marle & Bignell, Den Haag, Sept. 1979, lot 619.
- Private collection the Netherlands.

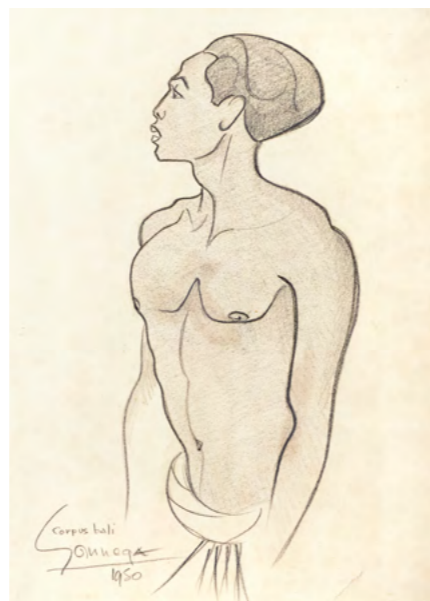
**Exhibited:** 'The Burlington International Fine Art Fair', Burlington House, London, Dec. 1977.

€ 15.000 - 20.000



**71**  
**AUKE CORNELIS SONNEGA (1910-1963)**  
 'Balinese man', signed l.l. and numbered 26/8'51 l.r., pencil on paper. 33,5 x 26,5 cm.  
**Literature:** Hamel, D., Auke Sonnega, *Artist of the Enchanting Tropics*, Hexart Publishing, Jakarta, 2011, p. 127, no. 198.

€ 500 - 700



**73**  
**AUKE CORNELIS SONNEGA (1910-1963)**  
 'Corpus Bali', signed and dated 1950 l.l., pencil on paper. 33,5 x 24 cm. **Literature:** Hamel, D., Auke Sonnega, *Artist of the Enchanting Tropics*, Hexart Publishing, Jakarta, 2011, p. 161, no. 252.

€ 500 - 700



**75**  
**GERARD PIETER ADOLFS (1898-1968)**  
 'Washing pleasure', signed l.l., panel. 40 x 30 cm. Verso titled in Dutch.

During World War II, this painting was hidden at the bottom of a suitcase while the owner (mother of the current owner) stayed in a Japanese internment camp.

€ 2.000 - 3.000



**77**  
**AART JOHANNES COCK (1905-1981)**  
 'Fishermen at Lake Toba', signed l.r., board. 61,5 x 38,5 cm.

€ 300 - 400



**72**  
**HAN SNEL (1925-1998)**  
 'Bathing Balinese women', signed l.l., numbered 15/40 and dated Bali '77 l.r., woodcut. 40 x 30 cm.  
**Provenance:** bought from the artist in 1980.

€ 300 - 400



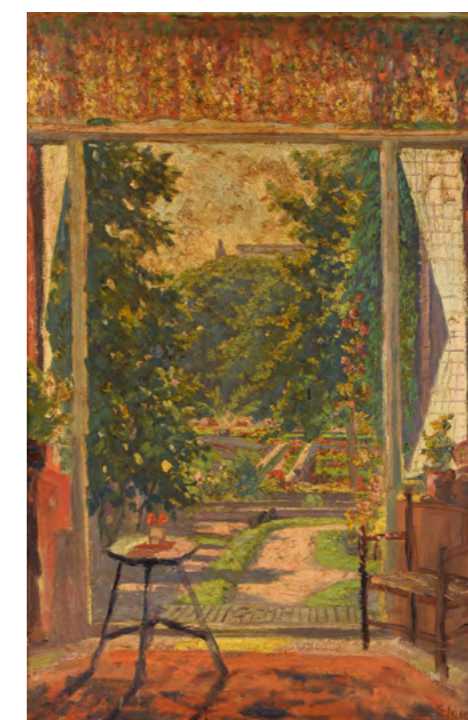
**74**  
**EMIL RIZEK (1901-1988)**  
 'Balinese Legong dancer', ca. 1929, hand signed l.r., hand-coloured linocut 26.5 x 20 cm. unframed, under silk passe-partout.  
**Provenance:** private collection, the Netherlands.  
**Literature:** Hamel, D., *Emil Rizek, An Austrian Artist in Indonesia (1928-1935)*, Jakarta, 1996, differently coloured versions of this same linocut are illustrated on pp. 46 and 51; Suppan, M., *Emil Rizek (1901-1988), Impression und Sachlichkeit*, Vienna, 1995, p. 159, described and illustrated (G445-446, oeuvre catalogue).

€ 300 - 400



**76**  
**HAL WICHERS (1893-1968)**  
 'Path along the river', signed l.r., board. 49,5 x 34,5 cm.

€ 150 - 250



**78**  
**LEO ELAND (1884-1952)**  
 'Garden view', signed l.r., canvas. 60 x 40 cm.  
**Provenance:** family of the artist.

€ 150 - 200

*“When he paints he is like a flying pennant,  
and he employs his brush like a playful, dancing child.  
He observes, and he celebrates.”*  
(Tim Visser, De Koerier, June 29, 1936)

Gerard Pieter Adolfs was born on January 2, 1898 in Semarang, Central Java. He studied architecture in Amsterdam. After graduating, he was drawn back to Java, where he designed houses in Yogyakarta, Solo and Surabaya. During the 1920s he switched, dedicating the rest of his life to painting. From the start of his career as an artist, Adolfs was successful, allowing him to travel for a few months, each year. He exhibited all over the world. The main subjects of his work were scenes of Java, Bali, Japan and of North Africa: portraits, market sceneries, cock-fights, landscapes and townscapes. In 1940 - shortly before the occupation of Holland - Adolfs came back to Europe and settled in Amsterdam. He exhibited in many well-known European galleries. In 1967 he retired to a small Dutch village. On 1 February 1968, Adolfs died in the Dutch city of 's-Hertogenbosch.

Until 1940, every painting that Adolfs made in the Dutch East Indies was sketched or painted on-site, and then perfected in his Surabaya studio, giving these paintings a realistic, unromanticized feel. From 1940 onwards, Adolfs painted his beloved country and its inhabitants from memory, in his Amsterdam studio.

Executed circa 1943, 'Scenery in Songoyudan, Surabaya' is a typical representation of one of Adolfs' best-kept secrets, his Luminist period (1940-1947). Although Adolfs was very productive in the war years, unfortunately most of the works from that period would subsequently be destroyed in bombing-raids. Few works from his Luminist period have gained any wide renown, probably for this reason.

The works from this period that did survive possess a strong dynamic quality, and a subtle spark of tropical light. They distinguish themselves by their exceptional wealth and intricacy of detail. Not only had Adolfs's interest in the human face grown, with increasingly portrait-like renderings as a result, but all the major and minor foreground and background elements are thoroughly observed and comprehensively (if impressionistically) captured. Quintessential in the overall effect is the brushwork: Adolfs used forceful, short, mostly rectangular strokes, each subtly different in shade from the next, making faces gain a deep glow, buildings a rich texture, and backgrounds a fervid flamboyance. Typically, all the spices and groceries in 'Scenery in Songoyudan, Surabaya' are depicted using small, brightly coloured brush strokes, creating a deeper sense of perspective and luminism.

Employing *repoussoir*, a signature effect by Adolfs, is done in a subtle way in the present lot; only a parasol and a warong on the right, and the two women on the left, serve as a way of achieving marked effects of depth, notably not in the direct foreground, but as a middle layer of perspective. Additionally, the woman in the middle of the painting, bending to take her selection of fruit and vegetables, is painted with less contrast and less saturation than the two squatting men in the foreground, which creates a sense of atmospheric perspective. Adolfs actually based the poses of these two men on pictures from his extensive collection of photographs. In Amsterdam, he was even known to have himself photographed by his girlfriend, only wearing underwear, so he was able to study and portray skin, muscles and bone structure in his paintings.

The obvious bright colours that Adolfs uses actually goes back to his Vibrant (Impressionist) period, which started around 1936. It is assumed to stem from several journeys, amongst others to Japan. There, he was introduced to lavishly bright colours in the local flora and fauna, and in the traditional Japanese clothing. From that moment on, it became a part of his painting style:

*“In one piece, he brilliantly captures the tranquillity and expanse of the Orient, and the silent introspection of its people. Yet in another, he surprises us again by being as keen an observer of the slender, lithe suppleness, the vibrating inner life of the people of the Orient [...] These works derive greatness from their use of colour. That is: they are all, pre-eminently, the visions of a painter. [...] If comparisons are called for, I compare Adolfs to that other highly colourful and atmospheric painter: Isaac Israels.”*  
(NN, Haagsche Courant, July 13, 1940)

Indeed, specifically in the current lot, this comparison is not strange. Isaac Israels was well-known for his nonchalant way of painting. Some even referred his way of using the brush as 'slashing', with thick, decisive brush strokes. Typically, when observing these six people in 'Scenery in Songoyudan, Surabaya', one can see they are portrayed in a quick, suggestive style, similar to Israels. It resulted in a most energetic painting of his beloved native country, with which he had such a deep connection.

**Gianni Orsini, May 2018**



79

GERARD PIETER ADOLFS (1898-1968)

Scenery in Songoyudan, Surabaya, Rich Display In a Passer Corner)  
(Tafereeltje in Songojoedan-Soerabaia, Rijkdom in een Passerhoekje)

signed l.l., canvas 60 x 80 cm.

Executed circa 1943.

Titled, and numbered No. C on the stretcher.

**Literature:** Borntraeger-Stoll, E., & Orsini, G., *Gerard Pieter Adolfs- The Painter of Java and Bali, 1898-1968*, Wijk en Aalburg 2008, illustrated full-page on p. 351.

**Provenance:**

- Private collection, the Netherlands;
- Private collection, granddaughter of the artist.

€ 15.000 - 20.000



*Pictures from the G.P. Adolfs archive, showing Balinese cockfighters, late 1930s.*



**80**  
GERARD PIETER ADOLFS (1898-1968)  
'Fishing under the flamboyant', signed l.l., panel. 30 x 40 cm.

€ 2.000 - 3.000



**82**  
AART JOHANNES COCK (1905-1981)  
'Balinese cremation ceremony', signed and dated 1955 l.r., board. 78 x 120 cm.

€ 800 - 1.200



**81**  
KENG KWANG CHOO (1931-)  
'Fishermen', signed l.r., board. 61 x 81 cm.

€ 1.000 - 1.250



**83**  
HENRY VAN VELTHUYSEN (1881-1954)  
'Activities in a local port', signed l.l., panel. Afm. 47,5 x 59 cm.

€ 800 - 1.200



**84**  
**'INDIAE ORIENTALIS'**  
 An early map of Southeast Asia and the east Indian Islands (Indonesia) by Nicolas Visscher II (1649-1702). 17/18th century edition. 47 x 58 cm.  
 € 300 - 400



**85**  
**FIVE BOOKS**  
 Lee Man Fong, 'Paintings and Statues from the Collection of President Sukarno of the Republic of Indonesia', Toppan, Tokyo, 1964. Luxury edition (twice as thick as the normal edition). 39 x 32 cm.  
 € 200 - 300



**86**  
**THREE ETCHINGS**  
 Indonesian themes by G.P. Adolfs, J. Poortenaar and P. van Bergen, 1920s. Two signed and titled.  
 € 200 - 300

**87**  
**LOT RELATED TO MAKASSAR, SULAWESI.**

1) Map of Celebes, by Nicolas Bellin (1703 - 1772), 21,5 x 15 cm.

2) Three 18th century prints (all ca. 21 x 15 cm) in one frame, 'A family from Makassar', 'A Buginese warrior', 'Fort Rotterdam, Makassar'

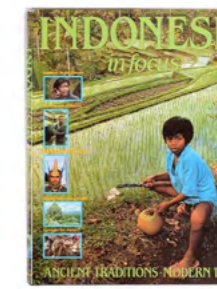
3) Wallplate, 'Street in Makassar', Kleynenberg, ca. 1912, large folio. 60 x 73 cm.

€ 100 - 150



**88**  
**SEVEN BOOKS**  
 'Beyond the Dutch', 'Pictures from the Tropics', 'Indonesia in focus', 'Cheong Soo Pieng, Visions of Southeast Asia', 'Cultureel Indië' (with a few Hofker prints), 'Führer durch das Museum für Völkerkunde Basel, Bali und Lombok' and 'Paradise framed'.

€ 80 - 100



**89**  
**THREE ETCHINGS**  
 Indonesian themes by G.P. Adolfs, J. Poortenaar and P. van Bergen, 1920s. All signed and titled.  
 € 200 - 300



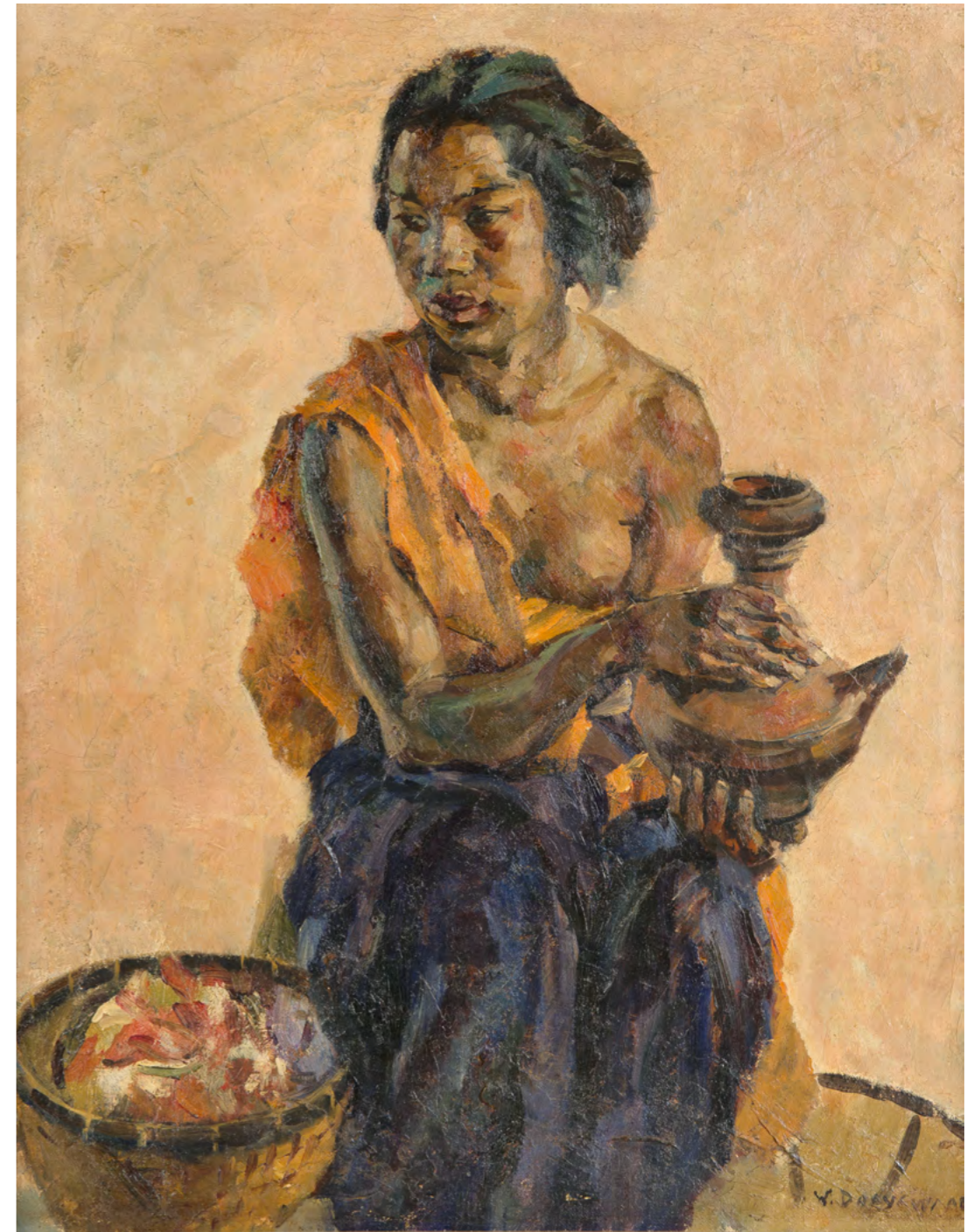




**90**  
WILLEM DOOIJEWAARD (1892-1980)  
'Balinese man with rooster',  
signed l.r., canvas. 67 x 55 cm.

**Provenance:** private collection, USA.

€ 20.000 - 30.000



**91**  
WILLEM DOOIJEWAARD (1892-1980)  
'Woman at the market',  
signed l.r., canvas. 67 x 54,5 cm.

**Provenance:** private collection, USA.

€ 15.000 - 20.000



**92**  
**BATIK PATTERNS**  
 Ca. 70 examples.  
 Among them from Normalschool  
 Salatiga (Director Duynhouwer and  
 teacher M. Martasoedono).  
 € 80 - 100



**93**  
**A LOT OF BATIK**  
 Among them a shoulderwrap,  
 headscarf and sarongs. Added an ikat  
 (Hinggi). Bali, Java, Sumatra and  
 Flores.  
 € 300 - 350



**94**  
**BATIK PATTERNS**  
 A box with more than 120 old batik  
 patterns.  
 € 125 - 175



**95**  
**BATIK PATTERNS**  
 Two books with old batik patterns.  
 One with 84 parang patterns, the  
 other one with 49 diverse patterns.  
 26,5 x 35 cm.  
 € 125 - 175



**96**  
**A LOT OF BATIK**  
 Among them two sarongs,  
 a headscarf, a hat and bag. Java,  
 Sumatra and possibly Bali.  
 € 200 - 250



**97**  
**IKATS**  
 A lot of ikat shoulderwraps, a songket  
 and shoulder wrap. Roti, Java and  
 Timor.  
 € 300 - 500



**98**  
LEE MAN FONG (1913-1988)  
'Winter journey', signed l.l., board, 50 x 70 cm.

**Provenance:** private collection, The Netherlands.

**Exhibited:** *Lee Man-Fung*, exhibition rooms Kunst van onze Tijd, Mauritsplein, The Hague, May 1950.  
The poster of this exhibition is attached on the back of this painting.

**Literature:**  
- Ly Sengko and Liu Kang; '*Lee Man Fong*', Hiap Seng Press Co, probably early 1970s. Illustrated as 'Winter Journey',  
- Corn. Basoski, '*Lee Man - Fung, de verbeelders van het ongekunstelde*', *De Nieuwe Haagsche Courant*, May 1950.  
Illustrated as 'Paarden-wagen' ('Horse cart').

€ 35.000 - 50.000



*'One of the beautiful and colourful creations by Lee Man Fong.'*

Corn. Basoski about this painting in *De Nieuwe Haagsche Courant*, May 1950.



**99**  
LEE MAN FONG (1913-1988)  
'View of the St. Nicolas church, Amsterdam', signed l.l., board, 70 x 40 cm.

Lee Man Fong painted the St. Nicolas church in Amsterdam from the Oudezijds Voorburgwal, and in the foreground portrayed the 'Arm Bridge' over the most narrow canal of Amsterdam, nicknamed 'Het Kolkje'.

**Provenance:** private collection, The Netherlands.

**Exhibited:** *Lee Man-Fung*, Hotel des Indes, Batavia, November 1949, as 'Gezicht op de St. Nikolaas-kerk. (Amsterdam)' and probably: *Lee Man-Fung*, exhibition rooms Kunst van onze Tijd, Mauritsplein, The Hague, May 1950.

**PLEASE NOTE:** for buyers outside the European Union the normal buyers premium applies (official proof of export needed). Otherwise 21% VAT applies to both hammer price and the buyers premium.

€ 30.000 - 50.000



**100**  
**ABEDY**  
 'Near the temple, Sibang Gede, Bali',  
 signed and dated l.r., canvas.  
 55 x 80 cm.

€ 200 - 300



**101**  
**CAREL LODEWIJK DAKE JR.**  
 (1886-1946)  
 'Ranu Klakah lake, east Java', signed  
 l.r., board. 47,5 x 78 cm.

€ 500 - 700



**102**  
**WILLEM JAN PIETER VAN  
 DER DOES** (1889-1966)  
 'Evening fire near Gunung Raung,  
 east Java', signed l.l., canvas.  
 Verso dated 1928. 45,5 x 60 cm.

€ 700 - 900

**103**  
**JOHAN HENDRIK POOTJES**  
 (1882-1944)  
 'Old Batavia', signed l.l., canvas.  
 40 x 50 cm. Ca. 1925-1928.

**Provenance:** private Dutch  
 collection, family of the artist.

Johan Hendrik Pootjes was vice-  
 president of the Dutch East Indies  
 Escompto Maatschappij, one of the  
 three most important banks in the  
 Dutch East Indies. Besides that,  
 being a sports enthusiast, he was also  
 president of the Batavia Yacht Club  
 and a respected painter. In March  
 1928, when he left Batavia after  
 22 years of service, he was given a  
 farewell painting by Ernest Dezentjé.

€ 300 - 500



**104**  
**ERNEST DEZENTJÉ**  
 (1885-1972)  
 'Telaga Warna, Puncak', signed l.r.,  
 board. 69 x 89 cm.

€ 700 - 900



**105**  
**I WAYAN TOHJIWA**  
 (1916-2001)  
 'At the pasar', signed and 'Pelatian,  
 Br. Taruna' l.r., canvas. 44 x 59 cm.

€ 500 - 700





**106**  
**INDONESIAN CLOTHS**  
 1) a cotton batik selendang, Java.  
 2) four ikat sarongs,  
 Flores, Bali, Savu.  
 3) three batik sarongs,  
 Java, Pekalongang, Bali.  
 4) three batik tjap sarongs,  
 Sumbawa, Bali, Java.  
 5) belt, East-Flores.  
 6) Chinese silk cloth with metal  
 thread and decor of dragons.  
 7) ikat Hingghi shoulderwrap,  
 Sumba.

€ 500 - 700

**109**  
**THREE INDONESIAN CLOTHS**

Among which a kain limar with gold thread, Palembang, Sumatra and an ikat sarong, Flores.

€ 500 - 700



**107**  
**IKATS**  
 A lot of ikats, songkets and a shoulder wrap. Flores, Bali and Sumatra.

€ 250 - 300

**110**  
**INDONESIAN CLOTHS:**

1) three batik sarongs, Java.  
 2) two ikat sarongs, Flores and Bali.  
 3) a shoulderwrap, Maluku Islands.  
 4) ikat (Hinggi) shoulderwrap, Sumba.  
 5) Kain limar on cotton, Sumatra.  
 6) cloth, Prada, Bali.

€ 500 - 700



**108**  
**BATIK / IKAT**  
 Six silk selendang batiks and a batik tjap, Java. Added a silk purple shoulderwrap, Bali and an andan ikat (Hinggi), East-Sumba.

€ 500 - 700

**111**  
**INDONESIAN CLOTHS:**

1) three ikat sarongs, Flores Nage, Flores, Flores Nage Keo.  
 2) two batik sarongs, Java and Pekalongang.  
 3) batik test cloth, Java.  
 4) Sarong, Laos.  
 5) embroidered shawl, Bali.

€ 500 - 700





**112**  
 GERARD PIETER ADOLFS (1898-1968)  
 'A crowded Javanese market square', signed l.r., canvas. 30 x 40 cm.  
 Verso signed again. 1942-1945. In an original Adolfs frame.  
**Provenance:** private collection, the Netherlands, 1945-2012, thence by descent.

€ 6.000 - 8.000



**117**  
 I MADE SUKADA (1945-1982)  
 'Legong and Barong dance', signed and 'Padang Tegal, Bali' l.r.,  
 canvas. 67 x 66,5 cm.

€ 4.000 - 6.000



113

**113**  
 IKAT  
 (Hinggi), decorated with horses.  
 Sumba. 168 x 250 cm.  
 € 200 - 250



114

**114**  
 IKAT  
 (Hinggi), decorated with chickens  
 and trees. Sumba. 236 x 168 cm.  
 € 200 - 250

**115**  
 IKAT  
 (Hinggi), decorated with horses.  
 Sumba. 260 x 170 cm.  
 € 200 - 250

**116**  
 IKAT  
 Sumba. 250 x 170 cm.  
 € 200 - 250



115



116



Legong and Barong dance, Ubud



**118**  
TWO SILK SONGKETS  
Bali, 182 x 106 cm and 200 x 94 cm.  
€ 200 - 300



**119**  
TWO INDONESIAN CLOTHS  
Sumba. 130 x 230 and 75 x 165 cm.  
€ 100 - 150



**120**  
IKAT AND BATIK  
A red silk ikat with gold thread, 196 x 69 cm  
and a batik with prada, 236 x 100 cm. Both Sumatra.  
€ 250 - 350



**121**  
TWO INDONESIAN CLOTHS  
With gold thread, 118 x 118 cm  
and 127 x 117 cm. Both probably  
Lampung, Sumatra.  
€ 100 - 150



**122**  
LEE MAN FONG (1913-1988)  
'Satay seller, signed l.l., board. 74 x 38 cm. Ca. 1945.

**Provenance:** the father of the current owner worked as ENT doctor in Jakarta / Batavia from 1945 - 1950. In that period he bought this painting. See for paintings with comparable subject, size or signature: Siont Teja, 'Lee Man Fong - Oil Paintings Volume II', Art Retreat, Singapore, 2005, p. 112 and 113.

€ 30.000 - 40.000

## GENERAL TERMS AND CONDITIONS

### Article 1 Applicability

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

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

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

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

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

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

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

### Article 3 Bidding

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

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

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

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

### Article 4 Conclusion of contract of sale

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

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

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

### Article 5 Purchaser's obligations

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

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

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

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

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

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

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

### Article 7 Auctioneer's rights

7.1 The auctioneer reserves the following rights:

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

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

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

j. to refrain from delivering objects during the auction;

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

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

### Article 8 Payment/transfer of ownership

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

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

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

### Article 9 Late payment

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

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

### Article 10 Term for collection

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

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

### Article 11 Unsold objects

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

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

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

### Article 12 Auctioneer's liability

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

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

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

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

### Article 13 Photographs and illustrations

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

### Article 14 Miscellaneous

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

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

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

### Article 15 Artist's resale right regulations

('Volgrecht' or Droit de suite)

Since the 1st of January 2012 Artist's resale right regulations apply for living artists and artists who lived the last 70 years (only for European Union (EU) artists)

Resale royalties applies where the price realised (Hammer and premium) is € 3000 or more, excluding VAT. The heights of these royalties are:

4% up to € 50.000

3% between € 50.000 and 200.000

1% between € 200.000 and 350.000

0,5% between 350.000 and 500.000

0,25% in excess of € 500.000

Maximum of the royalties are € 12.500 per lot.





# ZEEUWS VEILINGHUIS

Z E E L A N D   A U C T I O N E E R S

## WRITTEN AND / OR TELEPHONE BIDS

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

Name : .....

Adress : .....

Postal code : ..... City : .....

Telephone : .....

E-mail (important for notification): .....

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

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

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

Please note:

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

Lot number	Description	Maximum amount (Buyers premium not included)

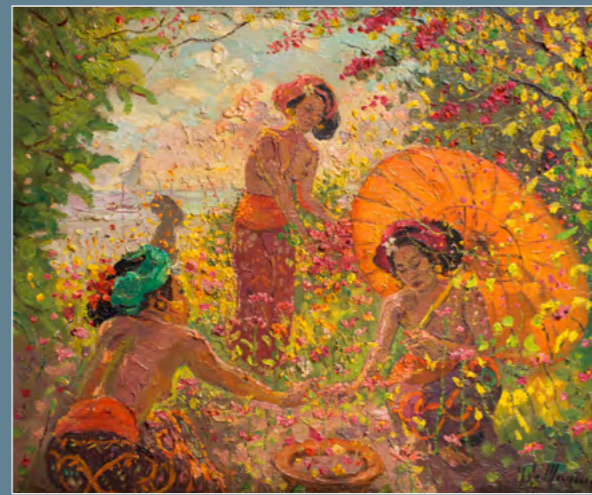
HIGHLIGHTS 2016  
(HAMMER PRICES)



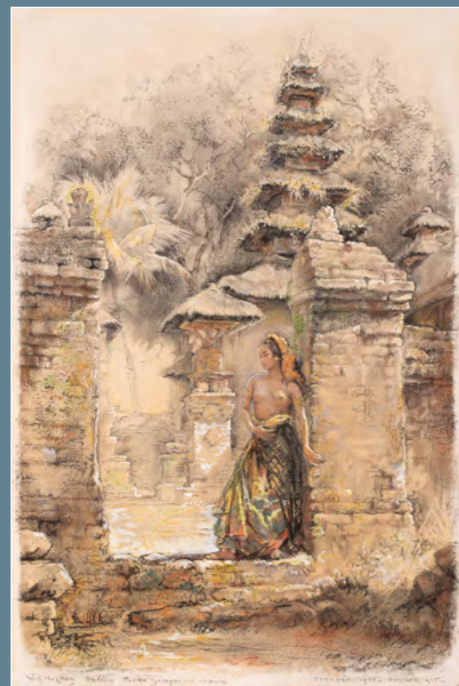
Hendra Gunawan (1918-1983)  
€ 210.000



Adrien Jean Le Mayeur de Merprès (1880-1958)  
€ 460.000



Adrien Jean Le Mayeur de Merprès (1880-1958)  
€ 160.000



Willem Gerard Hofker (1902-1981)  
€ 110.000

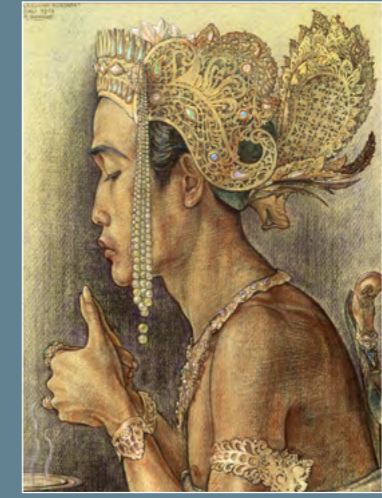


Willem Gerard Hofker (1902-1981)  
€ 420.000

HIGHLIGHTS 2017  
(HAMMER PRICES)



Rudolf Bonnet (1895-1978)  
€ 150.000



Rudolf Bonnet (1895-1978)  
€ 200.000



Rudolf Bonnet (1895-1978)  
€ 160.000



Charles Sayers (1901-1943)  
€ 130.000



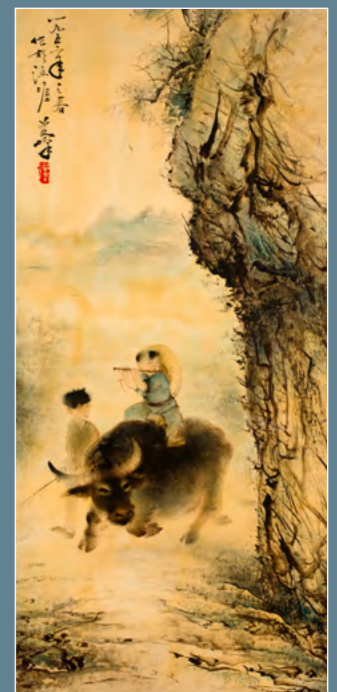
Lee Man Fong (1913-1988)  
€ 150.000



Lee Man Fong (1913-1988)  
€ 270.000



Lee Man Fong (1913-1988)  
€ 450.000



Lee Man Fong (1913-1988)  
€ 200.000



ZEEUWS VEILINGHUIS  
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