



ZEEUWS VEILINGHUIS

ZEELAND AUCTIONEERS

INDONESIAN ART

17TH OF NOVEMBER 2020



ZEEUWS VEILINGHUIS

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

INDONESIAN ART

AUCTION: Tuesday 17 November 2020 1.30 pm

VIEWING: Friday 13 November 10 am - 5 pm
Saturday 14 November 10 am - 5 pm
Monday 16 November 10 am - 5 pm
Tuesday 17 November 10 am - noon

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

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LOCATION: Kleverskerkseweg 53C, 4338 PB Middelburg, The Netherlands

Cover illustrations:
Front: lot 47
Back: lot 103



Introduction

Dear art lover,

The year has not ended yet, but I'm sure we will remember 2020 for a long time. Quite a lot happened after our last auction in December. We moved to our new sustainable office, had our first arts and antiques auction and opening there, and last but not least, my second child Hanna was born! All in all a very busy time until early March, with little opportunity to search for Indonesian paintings. We were not really worried about how to find them, for why would it be different from the last years? We all know what happened. Everything slowed down. Against this background we are proud to present you this auction, which again contains world class paintings.

From the contact we had with many collectors we concluded there is still a high demand for Indonesian paintings. Moreover, the auction results worldwide were still good, and the auctions we held since the Covid breakout were even significantly better than we would have expected in the time before the pandemic. Our Asian Art Sale of October (with mainly Chinese porcelain) showed a total result that was double of what we expected! Many new and unexpected bidders joined the auction. This all assured us that it is the right time to hold this auction now.

We are proud to present one of the very few Southeast Asian paintings that Locatelli made, the only one known to exist which he made on his way to the Dutch East Indies. Maybe not everyone would agree, but in the past quite a few collectors told me they considered Locatelli as the best 'Indo-European' artist. Here he painted the activities in the port of Malacca from his viewpoint on board of the M/V Victoria. If you are not familiar with the world of ocean liners, it might be difficult to understand what is happening. This 'mystery' absolutely makes the painting a 'conversation piece', more than many other paintings. We thank Joost Bakker, retired master mariner and art expert who sailed in this area many times, for unravelling the mystery.

Other highlights are the Balinese dancers by Strasser, Dooijewaard, and Hofker. The Tunesian Bonnet is of outstanding quality as well. These four works are not only highlights in our auction, but also in the oeuvre of the artists! As always there is a large variety of art works, this time with gems from Sonnega, Dullah, Adolfs, Meier, Sayers, Snel, and many others. Indonesian artists are well represented as there are interesting pieces by, for example, Ida Bagus Made Poleng, I Made Sukada, Raden Basoeki Abdullah, and I Gusti Made Deblog. In addition, we are happy to show you four works by Mies Callenfels-Carsten. She had strong ties with our province Zeeland and lived in Indonesia from 1934 until 1939.

I would like to thank Gianni Orsini and Seline Hofker for their contributions to this catalogue. I hope you will enjoy this catalogue and I wish you a good auction, and above all a good health!

Yours sincerely,

ir. René de Visser
Managing director



1
LUCIEN FRITS OHL (1904-1976)
'Street vendors', signed lower right, canvas.
25 x 20.5 cm. Unframed.
€ 300 - 400



3
LUCIEN FRITS OHL (1904-1976)
'Temple offerings', signed lower right, canvas.
30 x 24.5 cm. Unframed.
€ 300 - 400



5
YOUNG ARTIST SCHOOL
'Bali life', signed 'Arep. Br. Baung' lower left,
canvas. 84 x 64 cm.
€ 200 - 300



7
FRANZ KIENMAYER (1886-1963)
'Pasir Panjang, Singapore', signed and dated
Singapore 1929 lower left, watercolour on
paper. 60 x 47 cm. Unframed.
€ 200 - 300



2
AART JOHANNES COCK (1905-1981)
'Food vendors', signed lower left, board.
50.5 x 40 cm.
€ 150 - 200



4
I MADE SUTA (1960-)
'Balinese legend', signed lower right, canvas.
46 x 36.5 cm.
€ 200 - 300



6
AART JOHANNES COCK (1905-1981)
'Boats at the harbour', signed lower right,
gouache on paper. 66 x 41.5 cm.
€ 100 - 150



8
KARTONO YUDHOKUSUMO (1924-1957)
'Man with hat', signed and dated 1946 upper
left and 'Boy', signed and dated Jokjakarta
1949 upper right. Both black ink on paper.
ca. 40 x 26 cm.
€ 100 - 150



9

AUKE CORNELIS SONNEGA (1910-1963)

'Balinese girl', signed lower right and dated 'I. Mindri, Bali '57' lower left, canvas. 33 x 40 cm.

In original Balinese frame.

€ 5.000 - 7.000



10

DULLAH (1919-1996)

'Balinese dancer', signed and dated lower right Bali 1973, canvas. 50 x 40 cm.

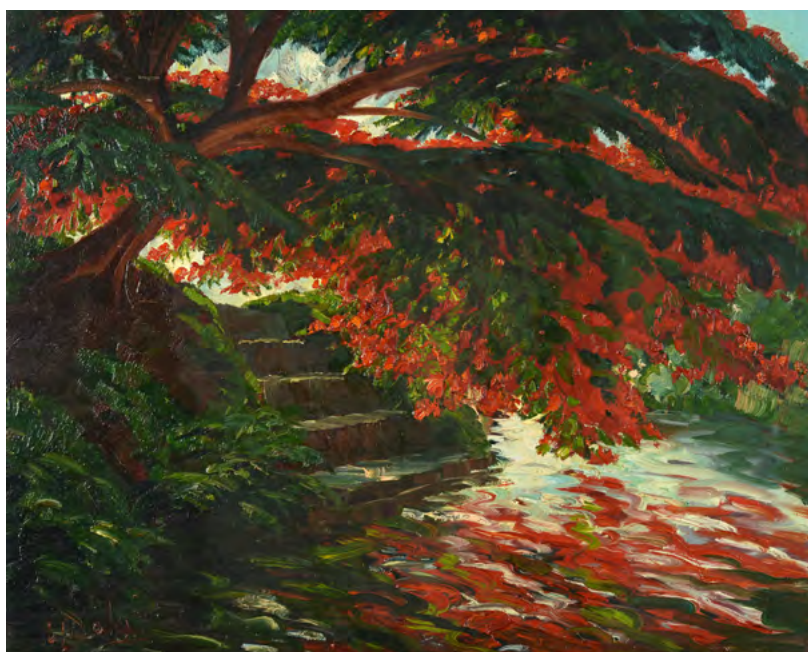
€ 1.000 - 1.500



11
PIERRE C. VAN
SCHENKENBERG MIEROP
(1903-1978) 'Cremation
procession on Bali',
signed lower left, canvas.
49.5 x 70.5 cm. Unframed.
€ 100 - 150



12
ERNEST DEZENTJÉ
(1885-1972)
'Kampung near a sawah',
signed lower left, panel.
37.5 x 51 cm.
€ 300 - 400



13
CAREL LODEWIJK DAKE II
(1886-1946)
'Flamboyant at the river',
signed lower left, board.
58.5 x 72 cm.
€ 300 - 400



14
S. MAHJUDDIN (1924-1993)
'Storm at sea', signed and
dated '66 lower left, canvas.
84 x 186 cm.
€ 300 - 500

15
ERNEST DEZENTJÉ
(1885-1972)
'Landscape in front of mount
Salak', signed and dated '58
lower left, canvas.
80 x 120 cm.
€ 500 - 700



16
ERNEST DEZENTJÉ
(1885-1972)
'Flamboyant at the road',
signed lower right, canvas.
50 x 70 cm.
€ 250 - 350





17

'Bali en Lombok zijnde een verzameling geïllustreerde reisherinneringen en studies omtrent land en volk, kunst en kunstnijverheid'. Text and book binding design by W.O.J Nieuwenkamp, hand signed, no. 12/400. Aboard 'De Zwerver', 1906 - 1910. 31.5 x 39.3 cm.

€ 200 - 400



19

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950) 'Tempelpoort Bali' (Gate in Sangsit on Bali), 1919, woodcut. 18.5 x 24.5 cm. Unframed, in passe partout.

€ 300 - 400



18

Five different publications W.O.J. Nieuwenkamp, including: 'Etsen en Houtsneden van W.O.J. Nieuwenkamp' by Dr. H.J. Hubert & W.O.J. Nieuwenkamp, no. 172/200. Amsterdam, 1912.

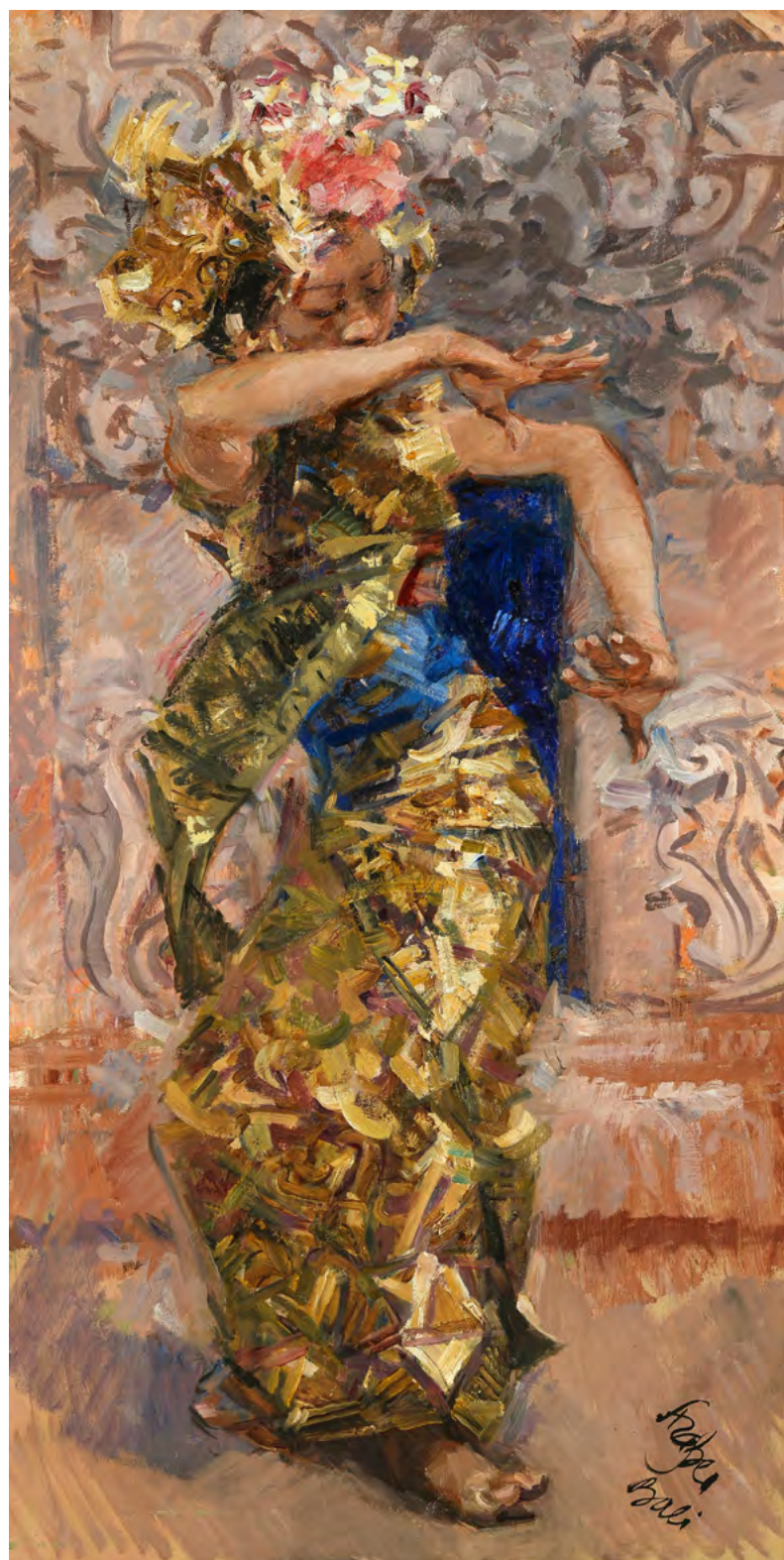
€ 80 - 120



20

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950) 'Inside a temple on Bali' (1916), lithograph, 25.5 x 36.5 cm. Unframed, in passe partout.

€ 200 - 300



21

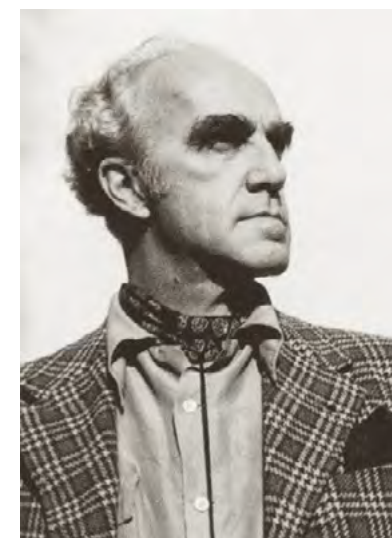
ROLAND STRASSER (1886-1974)

'Balinese Legong dancer', signed and 'Bali' lower right, signed again and numbered 12B on the verso. canvas. 97 x 50 cm.

Provenance:

- acquired directly from the artist in 1972, by the current owner;
- private collection, United States, 1972-present.

€ 35.000 - 50.000



Roland Strasser (1886-1974)

"By this tramp of five years through Asia I wanted to justify my rights as a human being and, under boundless skies, without any set purpose or limitation of time, to come into contact with Nature herself with courage and endurance, and without negation."

(Roland Strasser, in: Strasser, The Mongolian Horde, 1930, pp. 15-16)

Although this 1930 quote clarifies the essence of Strasser's vision on life, his 'tramp through Asia' lasted much longer than five years. He reluctantly left the fascinating continent in 1946, imbuing him with a deep understanding of Asian, and especially Balinese culture.

With a French mother, a Spanish sculptor and Fine Arts professor as a father (Strasser's Basque family name was actually Quirquez), and born in Vienna, Roland Strasser had several cultures running through his veins. During his childhood, Strasser was greatly influenced by his father, award-winning sculptor Arthur Strasser (1854-1927), and first developed his artistic skills in his father's studio. In that sense, it was no coincidence that between 1911 and 1914 Strasser not only studied drawing and painting, but also sculpture at the Vienna Academy of Fine Arts as a pupil of Rudolf Jettmar and Julius Schmidt, and at the Munich Academy under Angelo Jank. After his studies, he worked at the Imperial and Royal Infantry as a war artist during World War I, resulting in both quick, almost caricatural sketches and impressive canvases showing complex, gloomy compositions.

In 1919-1920, Strasser went to the Netherlands, working in the peninsula province of Zeeland, and in the picturesque village of Volendam. Here, he mainly made portraits, and was himself portrayed by the well-known Dutch artist Willy Sluiter (1873-1949), who would travel to the Dutch East Indies in 1923. Strasser earned enough money from selling his drawings and paintings to allow him to travel even more.

In 1920, Roland Strasser set off for Siam (Thailand), after which he worked in the Dutch East Indies from 1920 until 1922. He first went to Sumatra, then to Java and Bali, and after a four-month sojourn through Dutch New Guinea and several other islands, returned to Bali early 1921, where he met Willem Dooijewaard. After a successful duo-exhibition in Batavia with Dooijewaard in 1922, the two of them left for China in the autumn of that year. Between 1923 and 1930, Strasser travelled extensively across Central and Southeast Asia. He worked in China, Mongolia, Tibet, India, and Japan, and organized exhibitions in Europe almost every year. After returning to Vienna in 1927, he married Enrica Luise, who would join him in most of his later travels. Late 1930, he accompanied Dooijewaard to Japan, where he witnessed Dooijewaard's marriage in January, 1931. He then joined the newlyweds on their honeymoon to Bali, where he was mesmerized once again by the 'Island of the Gods'. In 1932, Strasser and Dooijewaard exhibited their work in Batavia and Surabaya, and subsequently, Strasser had exhibitions in New York and Honolulu (1933), and in London and Paris (1934). He then returned to Bali with Enrica, where they lived a secluded life in Kintamani until 1946.

Roland Strasser was a world traveller, defying hardship and unexpected danger; during his 1920s travels through Asia, many of his artworks were confiscated or destroyed by looting soldiers. But this did not stop him from exploring the unknown. On the other hand, he was a solitary person who preferred quietude over crowds. Knowing this, one might understand his love of unspoilt nature, and unspoilt cultures. He reminisced about Bali *'...like a perfect dream, content in its commerce with the heavens, deep in the awareness of its people, and quite oblivious to Occidental questionings and speculation.'* (Roland Strasser, in: Lovoos, American Artist, 1960, p. 33)

The home-cum-studio that Strasser and his wife Enrica had created in Kintamani, northern Bali, was far away from the hustle and bustle of South-Balinese villages like Denpasar and Sanur; these were rapidly developing into Beau Monde tourist hotspots already during the 1930s. But even in this remote Kintamani home, he constructed a secret getaway door, just in case curious visitors would turn up at his doorstep. All this did not mean he was an absentminded hermit though; Roland Strasser and Enrica were acquainted with quite a number of fellow-artists who had resided or would later reside in Bali. Already in 1922, Strasser would meet fellow-Austrian Carl Fahringer (1874-1952) in Bali. In 1937, while living in Kintamani, he frequently met up with W.O.J. Nieuwenkamp (1874-1950), and a year later, he befriended Willem Hofker (1902-1981) and his wife Maria. After settling in Australia in 1946, Strasser became part of a Sydney-based artists' collective called The Merioola Group, which also included (fellow-)sculptor Arthur Fleischmann (1896-1990) and Donald Friend (1915-1989). In 1952, Roland and Enrica moved to Santa Monica, California, where Antonio Blanco (1912-1999) paid them a visit in 1957. For Blanco and for his Balinese wife Ni Ronji, this was both a delayed honeymoon and a world tour. It turned out Blanco and Strasser -with their Spanish backgrounds and their Balinese hearts- connected really well, and Blanco even made a portrait of him. In return, Strasser made three sketches of Ni Ronji, who was a famous Balinese dancer at the time. Strasser's first and most cherished friendship, however, was with Dutch artist Willem Dooijewaard (1892-1980). When the two artists met in 1921 in Bali, Strasser initially became Dooijewaard's mentor. Yet, after having travelled together through Southeast Asia for so many years during the 1920s and early 1930s, their friendship became very close, and even their painting styles grew similar, to the point that in some cases, it's hard to distinguish Strasser's work from Dooijewaard's.

'What I found in Bali was [...] the soothing inducement of a delightful language and charming people. Here the nights were ablaze with distant stars and always full of the syncopated music of the Gamelans which accompanied dance and drama. [...] The people were shy and unaccustomed to being painted as they engaged in cock fighting, ritual dancing, or their professional ceremonies. It was truly fascinating to work and live among such graceful wealth of everyday life.'

(Roland Strasser, in: Lovoos, *American Artist*, November 1960, pp. 33-35)

The above quote was taken from a 1960 interview by Janice Lovoos. Her publication on Strasser proved instrumental for a revival of the interest in his work. For the current owner of 'Balinese Legong Dancer', an American artist who would eventually portray indigenous cultures himself, this publication was the impetus to contact Roland Strasser. In 1972, he traced Strasser's phone number and called him. After introducing himself as a young painter who'd admired the 1960 article by Lovoos, he asked Strasser straightforward: *'is there any way I can see your paintings...?'* He was warmly welcomed to do so, and travelled over 1,000 miles from Denver to Strasser's Santa Monica home; *'...and there he was, a small man with a lovely Viennese accent, and he said, "Come in, come in". He was so welcoming and so friendly. He introduced his wife, Enrica Luise, and it was one of the best days I can remember in my life, not only as an artist, a fellow artist, the people were just lovely in every sense of the word. They were interesting, had a wonderful sense of humor and it was like we had known each other forever. We were chattering just like a family back and forth. Of course, I had many questions and of course he was very forthcoming with any information...'*

(Transcribed from a video interview with the current owner, 2019)

This information, among many things, included the backgrounds of 'Balinese Legong Dancer', the painting he would eventually acquire from Roland Strasser that day.

Legong can be considered one of the most well-known Balinese dances. The *Legong Keraton* features two prepubescent girls, introduced by a third dancer, the *condong*. In the mid-1920s, the famous Ni Pollok (1917-1985) danced the Legong together with Ni Tjiblun. In the 1930s, their successors Ni Tjawan and Ni Sadri, accompanied by a male *condong*, I Rindi, became equally famous. These young dancers frequently performed in the southern part of Bali, for example in Kedaton (Denpasar) and Peliatan (Ubud). In the current painting however, we see a Legong dancer by the name of Ni Pitja (ref. Lovoos, 1960, p. 32), who possibly performed in the northern Balinese region of Kintamani, where Strasser resided. We see Pitja wearing a beautiful *kain prada*; a cloth,



wrapped around her waist, which is typically decorated with gold leaf or gold dust in a floral pattern. The gold leaf decorations are minutely applied using fish-based glue. The little girl is also wearing a *lamak*, a single breast cloth. This defines her as a *legong*, considering a *condong* would wear a double breast cloth. This *lamak* is also in *prada* (gold leaf decoration). Pitja's gilt leather crown, covered in white *kamboja* or *frangipani* flowers and a red hibiscus (*kembang sepatu*), and what seems to be an arm bracelet (*gelang kana*) on the right arm complete the idea of a *Legong Keraton* performance during a very festive occasion. This idea is affirmed by the background, which indicates the elaborately carved facade of a temple complex, with a *Bhoma* (a guardian spirit) above its entrance to expel evil forces.

We can only guess which type of Legong the young dancer is performing. The pose she strikes seems to refer to the 12th-century legend, in which Princess Rangkesari is kidnapped by King Lasem who has fallen in love with her. His feelings for her are not mutual, and when Rangkesari's family

hears about the abduction, they declare war. On his way to the battlefield however, Lasem is attacked by a monstrous raven (Garuda), which will prove ominous of his death. During the *Legong Keraton* performance, the part of Garuda is played by the -winged- *condong*. In 'Balinese Legong Dancer', Strasser might have captured Pitja in the role of Princess Rangkesari, striking a dramatic, protective pose that exudes modesty. Her stretched fingers, slightly lifted left foot, her twisted torso and the muscular tension in her arms and legs, as well as her partially obscured face, all evoke a captivating, introverted atmosphere. The floating *lamak*, hanging from her breast, gives the movement of her limbs an added dynamic, and the short, forceful brush strokes, so typical for Strasser's early 1920s expressionist style of painting, emphasize this dynamic quality.

It is no wonder the current lot was one of Roland Strasser's most cherished pieces. In 1972 the Austrian painter was 86 years old and the current owner fondly recalls their meeting as one of the most memorable days of his life as a young artist. Now, 48 years after it was acquired directly from Strasser, this market-fresh vision of an iconic Balinese dance is offered at auction. It essentially is both a portrait and -to some extent- a self-portrait, in which an extroverted and introverted character merge.

Literature references:

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- Dhaimeler, D.H., *Fabulous Blanco: Antonio Blanco, His Life, His Works, His Dreams*, Blanco Fine Arts Foundation, Bali, 1991, 17/26.
- Hamel, D., *Roland Strasser*, Duta Fine Arts Foundation, Jakarta, 1991, 8.
- Lovoos, J., *Roland Strasser, Painter of the Far East*, in: *American Artist*, November 1960, 30-35 / 68-70.
- Orsini, G., *Soul Brothers, Twin Artists: Strasser and Dooijewaard in Bali and beyond*, in: *Transcultural Expressions Tahiti-Bali*, Museum Pasifika, Bali, 2017, 192-205.
- Spies, W., Zoete, B. de, *Dance & Drama in Bali*, Faber and Faber Limited, London, 1938, 218-232.
- Strasser, R., *The Mongolian Horde*, Jonathan Cape & Harrison Smith, London/Toronto/New York, 1930, 15-16.
- Stuart-Fox, D., *Gilded Textiles*, in: Brinkgreve, F., Stuart-Fox, D. [eds.], *Living with Indonesian Art: The Frits Liefkes Collection*, KIT Publishers, 2013, 212-214.
- *Tentoonstelling van schilderijen van Willem Dooyewaard en Roland Strasser*, Bataviasche Kunstkring, Batavia, September 17-25, 1932 (exhibition leaflet).
- *Catalogue for the Inaugural Exhibition by the Merioola Group of Sydney*, Myer Mural Hall, Melbourne, September 9-23, 1947 (exhibition leaflet).
- Transcripts from two video interviews with the current owner, 2019.

Gianni Orsini MSc., October 2020



22
WILLEM JAN PIETER
VAN DER DOES (1889-1966)
'At the coast', signed lower
left, board. 32.5 x 44 cm.
€ 300 - 400

25
WAKIDI (1889-1979)
'Indonesian landscape',
signed lower left, board.
29.5 x 41.5 cm.
€ 200 - 300



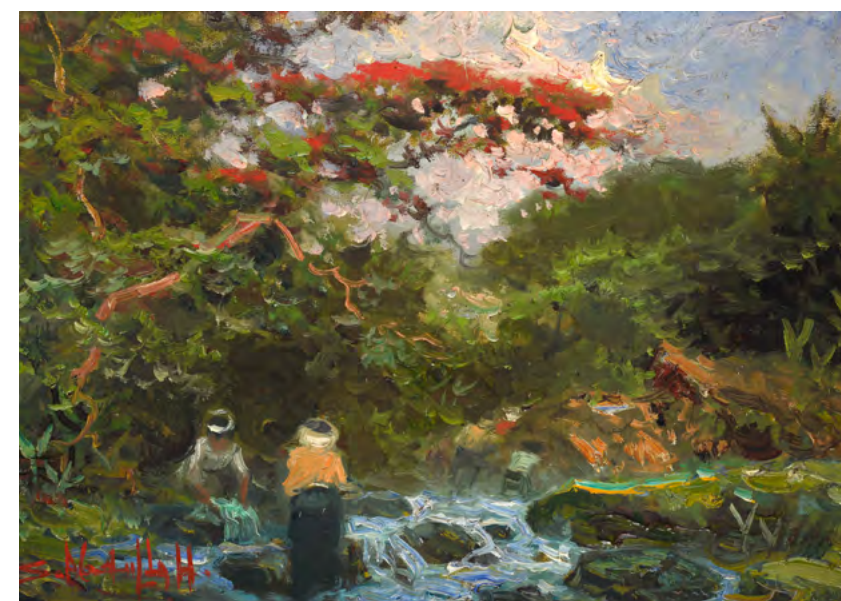
23
MORI KINSEN (1888-1959)
'Indonesian landscape',
signed lower right, canvas.
40 x 61 cm.
€ 150 - 200

26
SUDJONO ABDULLAH
(1911-1991)
'Vendors under af
flamboyant', signed lower left,
canvas. 43.5 x 60 cm.
€ 400 - 600



24
MORI KINSEN (1888-1959)
'The harvest',
signed lower right,
canvas. 31 x 40 cm.
€ 100 - 150

27
SUDJONO ABDULLAH
(1911-1991)
'Washing at the river',
signed lower left,
canvas. 42 x 60 cm.
€ 400 - 600





28

WILLEM GERARD HOFKER (1902-1981)

'Poera Modjopait, Kloenkoeng Z-Bali', signed and dated 15 October 1938
lower right, conté crayon and gouache on coloured paper, 41 x 30 cm.

Note: there is a study of a girl on the verso, and a label on the backboard
with a dedication to the previous owner

Provenance:

- property of the Koninklijke Paketvaart Maatschappij, Amsterdam 1938-1951
- gifted to mr. J.L. Flanagan by the Board of Directors of KPM and KJCPL shipping companies, December 1951
- thence by descent to his grandson, United Kingdom

€ 10.000 - 12.500

Willem Gerard Hofker (1902-1981)

"I heard today that I have been appointed 'Tukang-gambar' (painter) for KPM in the East Indies for five months! Just like in thousand-and-one-nights! (including (...) fee and free travel!)"
(Willem Hofker, in a letter dated 18 September 1937)

At the age of 34, Willem Hofker was approached by J.H.A. Backer Esq., a high-ranked official at the Dutch shipping company KPM (Koninklijke Paketvaart Maatschappij), to paint a prestigious portrait of the Dutch Queen Wilhelmina (1880-1962), and personally deliver it at the KPM headquarters in Batavia. Apart from that, Hofker was asked to travel through the Dutch East Indies and draw his impressions, initially for only five months. These drawings -they agreed on circa ten each month- were to be sent to Holland, enabling KPM to reproduce them in calendars, books and brochures.

One could say that Backer personally lit the flame of Hofker's inspiration to immortalise Bali. Isaäc Herman Alexander 'Eyck' Backer, Esq. (1890-1964) was born into a noble Dutch family. He worked at the Koninklijke Paketvaart Maatschappij since 1914, and became acquainted with Willem and Maria Hofker in the 1930s. Being KPM's general manager, Backer was promoted secretary to the Board of Directors early 1935. One month after his promotion, Hofker painted lovely miniature portraits of him and his wife Lilian. Backer invited Hofker to immortalise HM Queen Wilhelmina in 1936. Eventually, Eyck Backer was (co-)director of KPM in the Netherlands from 1945-1955. As I described in my book on Willem Hofker, after World War II he would continue to commission portraits by way of financial support for Hofker. Like Lorenzo de' Medici was a mecenas for da Vinci and Botticelli, like Mesdag for Mancini, Eyck Backer was a mecenas for Willem Hofker.

And there was good reason for Backer to have developed this relationship. Born in The Hague in 1902, and trained at the Royal Academy of Fine Arts in Amsterdam, Willem Gerard Hofker won second prize at the Prix de Rome in 1924, and became a renowned portraitist in the Netherlands during the 1930s. The 1936 KPM commission would prove to be a crucial moment in his career.

Early 1938, after having delivered the Queen's portrait at the KPM Batavia Headquarters, Willem and Maria Hofker spent four months travelling through Java, visiting Bogor, Bandung, and Garut. In June 1938, they decided to move on to Bali, and in October 1938, Hofker had already produced 85 drawings and 15 oils. Although he had a remarkable talent for portraiture, it was merely a way to earn a living. The models Hofker really loved were tireless and patient; Nature and Architecture. The current lot combines these beloved themes.

'I feel so at home here. It is strange that all these beautiful things are still made here every day. Sometimes one is reminded of the Italian Renaissance (...) or Roman reliefs of animals used as decorations in cathedrals, on capitols and in other places; this thousand-year-old culture has achieved the same high standard of visual imagery.' (Willem Hofker, July 1, 1938, Denpasar)

The shrine we see in the foreground, and repeated as an echo in the distance, indeed reminds of the way Italian architects like Filippo Brunelleschi (1377-1446) coded early Renaissance architecture; structural elements (the red bricks) differ in colour from the grey ornaments in the middle and corners. These grey, volcanic stone elements contain Karang Curing motifs (depicting the upper part of a bird's beak), complemented by a rhombus shape in the middle of each facade. The two *singa*, winged lions, with one paw lifted, are typically used in Balinese architecture as pedestals (*sendi*) for pillars, thus symbolising support and stability.

The portrayed little shrines or *pelinggih meru* are in fact seats for gods or ancestors' spirits, who will temporarily reside within them. The early morning backlit situation, suggested by Hofker with some touches of gouache, underlines this spiritual atmosphere. As a symbol of the holy mountain (*meru*), the more (odd-numbered) levels of tiers (*tumpang*), the holier the residing god or spirit. Both *pelinggih meru* inside 'Poera Modjopait' are modest one-tier 'shrines for smaller gods (*Dewa Alit*)', according to Hofker's annotation. We see a child paying tribute to the gods with an offering, a *canang sari*.

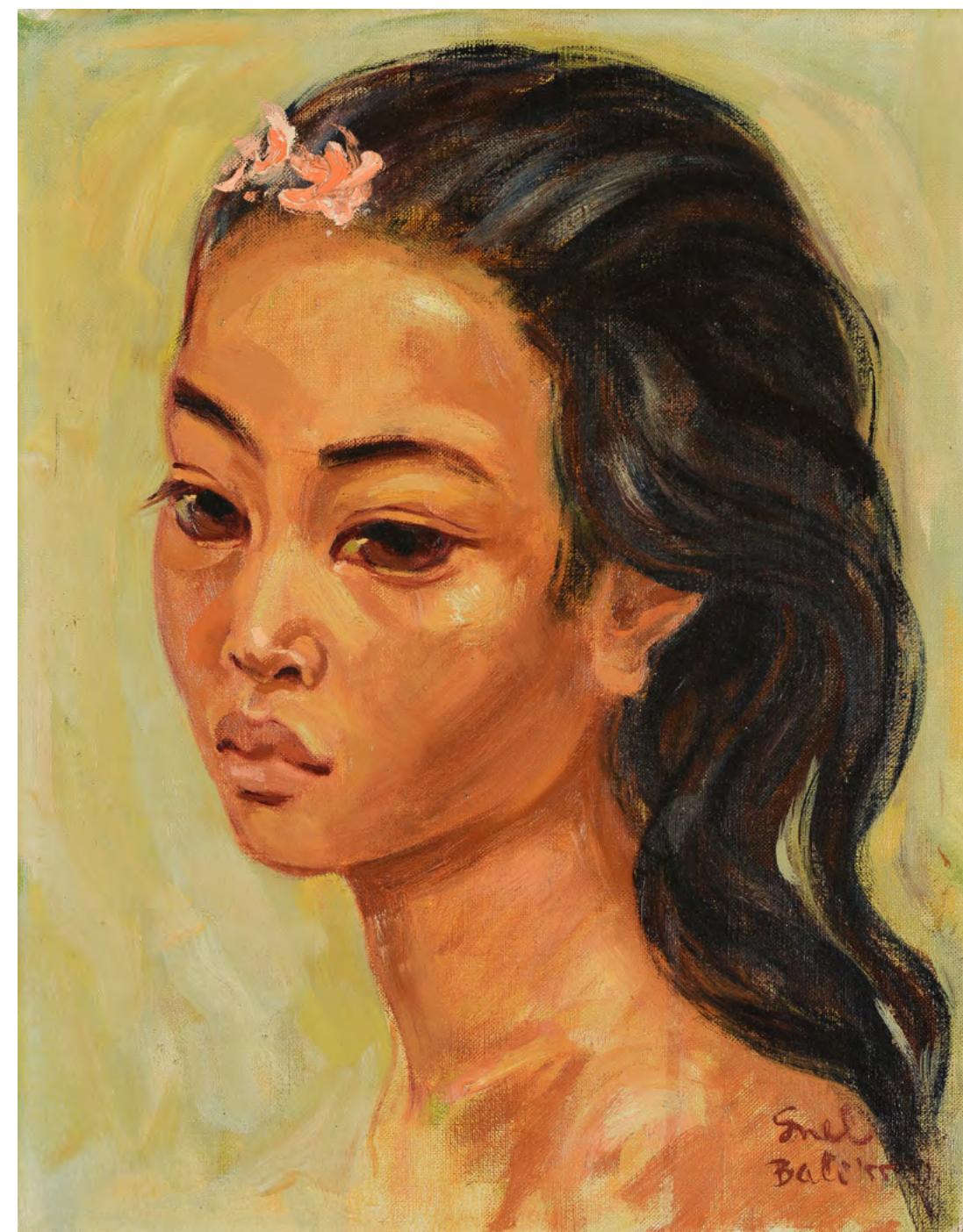
We seem to have come full circle. In December 1951, fifteen years after commissioning Hofker to make drawings of Bali, the same Eyck Bakker, together with drs. L. Speelman, director of the KJCPL shipping company, presented 'Poera Modjopait' to mr. J.L. Flanagan 'as a token of their lasting friendly feelings'. It was their own *canang sari*; a Western way of paying tribute to a well-respected colleague, and to a well-respected 'tukang-gambar'.

Gianni Orsini MSc., October 2020



29
KARL VICTOR MAYR (1882-1974)
'Indonesian man with keris',
signed and dated 1932 upper left,
board. 52 x 42 cm.

€ 300 - 400



30
HAN SNEL (1925-1998)
'Balinese girl',
signed and dated Bali '55 lower right,
canvas. 46.5 x 37 cm.

€ 1.250 - 1.750



31
SUJATNO KOEMPOEL
(1912-1987)
'Chinese quarter', signed
lower right, canvas.
61 x 85.5 cm.
Unframed.

€ 100 - 200



34
RUDOLF BONNET
(1895-1978)
'Male nude study',
signed lower left,
mixed media on paper.
37.5 x 41.5 cm. Unframed.

€ 100 - 150



32
SUMARDI (1917-1983)
'The oxcart', signed lower
right, canvas.
46 x 65 cm.

€ 300 - 400



35
WILLEM GERARD HOFKER
(1902-1981)
'Aan de Amstel'
(Beside the Amstel River),
1923.
Signed and dated lower left
pencil on paper, 12 x 17.1 cm.

Literature:
Hofker, S., Orsini, G.,
Willem Gerard Hofker
[1902-1981], Waanders de
Kunst, Zwolle, 2013, p. 62,
plate 58, illustrated.

€ 400 - 600



33
ROESLI HAKIM (1936-)
'Women with offerings',
signed and dated Bali '71
lower right, canvas.
44 x 57 cm.

€ 150 - 200



36
WILLEM DOOIJEWAAARD
(1892-1980)
'Evening meal', signed and
dated 1920 lower right,
lithograph. 57 x 63.5 cm.

€ 150 - 200



37

GERARD PIETER ADOLFS (1898-1968)

'Offering after the harvest', signed lower left, canvas. Verso signed again, dated '51, numbered 'No. 84 Bali' and titled twice (in Dutch and French on the reverse). 58.5 x 78.5 cm. Unframed.

Literature: E.Borntraeger-Stoll and G. Orsini, 'Gerard Pieter Adolfs (1898 - 1968), the painter of Java and Bali', Wijk & Aalburg, 2008, p. 391 (oeuvre catalogue).

€ 12.500 - 17.500

'Adolfs has fathomed the soul of the Javanese and Balinese people. He has vitalised and intensified his figures with no loss of tranquility. Perhaps that is the most striking characteristic of these canvasses: this silent activity, of posture rather than of motion, and of concentrated observation on an event rather than active participation in it.'

(Hengeloosch Dagblad, 15 October 1949)

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, and decided to dedicate the rest of his life to painting. Being a successful artist, it allowed Adolfs to travel for a few months, each year. The main subjects of his work were scenes of Java, Bali, Japan and of North Africa: portraits, market sceneries, cock-fights, ceremonies, 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 after the war. On 1 February 1968, Adolfs died in the Dutch city of 's-Hertogenbosch.

The obvious bright colours that Adolfs uses in this 1951 painting actually go 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.

Gianni Orsini MSc., October 2020



38

GERARD PIETER ADOLFS (1898-1968)

'Street vendors', signed and dated '56 lower left, mixed media on paper. 50 x 64 cm.

€ 1.000 - 1.250



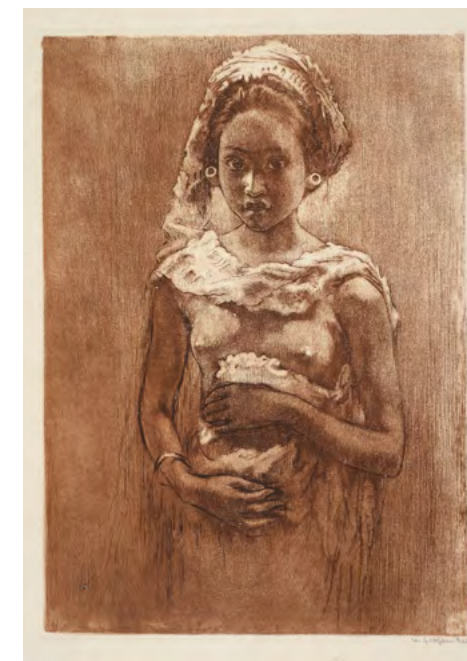
39
WILLEM GERARD HOFKER (1902-1981)
'Ni Goesti Njoman Klepon', signed lower left,
lithograph, 1948.
31 x 21.5 cm. Unframed.
€ 300 - 400



41
WILLEM GERARD HOFKER (1902-1981)
'Gratie & Charme Bali', Bali Hotel (KPM)
Den Pasar, lithographic poster.
75.5 x 50.5 cm. Unframed.
€ 300 - 400



43
WILLEM GERARD HOFKER (1902-1981)
'Preparation for Mekiis', signed lower left, titled
and dated 'Voorbereiding tot tempelfeest
zuid Bali 1943', etching. 39 x 18 cm. Unframed.
Important: annotated 'Eigen bezit'
(own property) most lower left, which means
that Hofker kept this piece for him self.
€ 500 - 700



45
WILLEM GERARD HOFKER (1902-1981)
'Ni Wiria', signed and 'Bali' lower right,
etching. 30 x 20 cm. Unframed.
€ 500 - 700



40
FIVE BOOKS
'Paintings and Statues from the Collection
of President Sukarno of the Republic of
Indonesia', Toppan, Tokyo, 1964.
Deluxe edition (twice as thick as the normal
edition). 39 x 32 cm.
€ 150 - 200



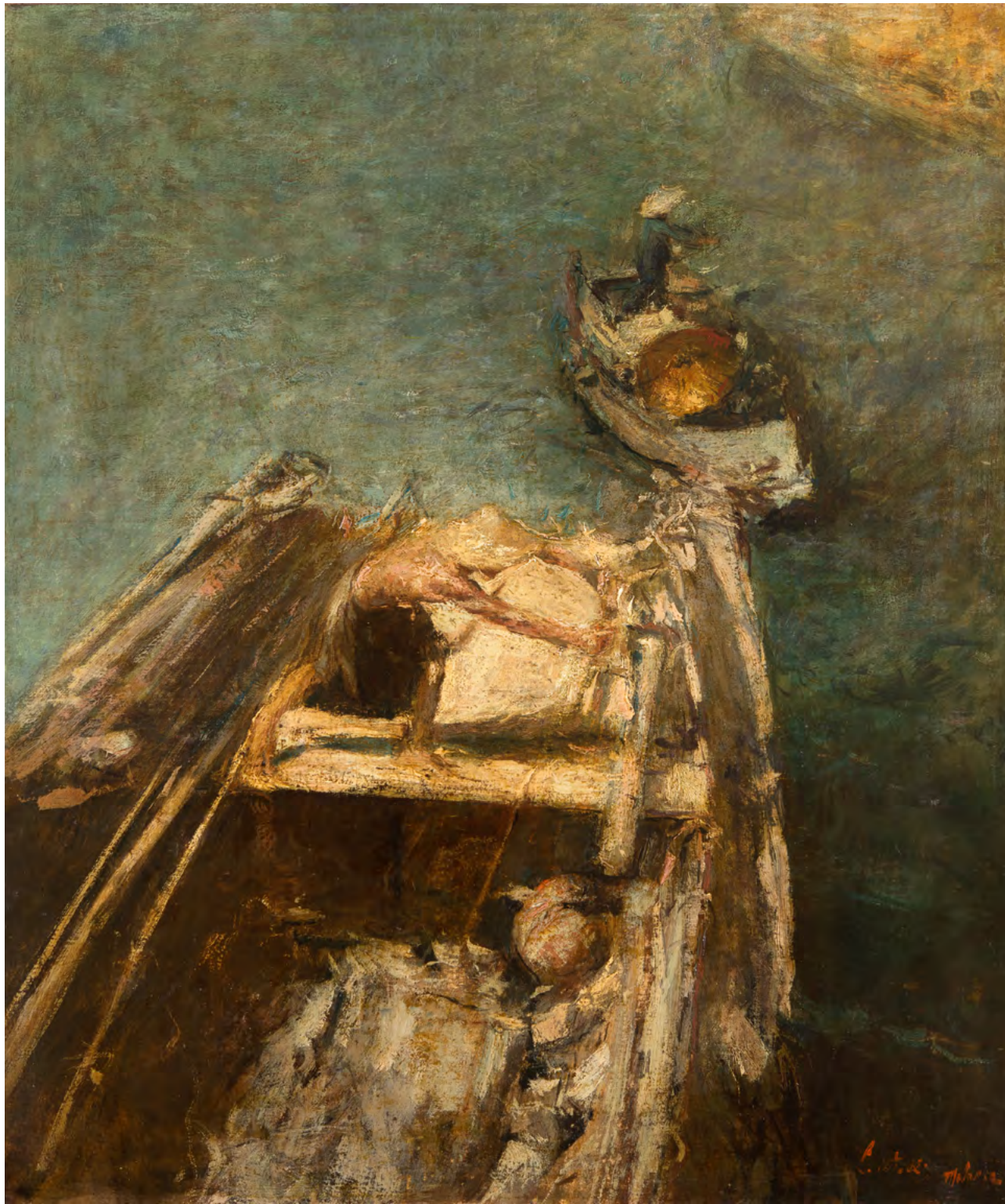
42
WILLEM GERARD HOFKER (1902-1981)
'Pura Batu Karu', signed and 'Bali' lower right,
etching.
47 x 29.5 cm. Unframed.
€ 400 - 600



44
WILLEM GERARD HOFKER (1902-1981)
'Ni Kenyung with lamplight', signed lower left,
Epr. d'artiste no. 41, mezzotint. 35.5 x 25 cm.
Unframed. Important: annotated 'Eigen bezit'
(own property) most lower left, which means
that Hofker kept this piece for him self.
€ 500 - 700



46
BOOK
'Willem Gerard Hofker [1902-1981]', by Hofker,
S. and Orsini, G., Waanders & de Kunst, Zwolle
(NL), 2013. Deluxe slipcase edition, signed and
numbered by both authors, no. 19/50.
€ 250 - 350



47
ROMUALDO FEDERICO LOCATELLI (1905-1942/43)
'Aan de kust (Singapore)'
Along the shore (Singapore)
(January) 1939
signed and annotated lower right 'Locatelli / Malacca'
canvas, 99.5 x 84.2 cm

€ 70.000 - 90.000



Romualdo Locatelli, late 1930s

Romualdo Federico Locatelli
(1905-1942/43)

Literature:

Orsini, G., *Romualdo Locatelli, Eternal Green under an Eternal Sun*, Wilco Art Books, Amersfoort, March 2019, illustrated full-page, p. 39 and p. 173 (full-page detail); described and illustrated in chapter 4.2, *Selected Works from Java and Bali (oeuvre catalogue)*, p. 159, and described in Appendix I, pp. 180-181.

Exhibitions and Provenance:

- exhibited, Bataviasche Kunstkring, Batavia, Java, 5-29 May 1939, as no. 22 'Aan de kust (Singapore)'
- exhibited, Bandoengsche Kunstkring, Bandung, Java, 3-11 June 1939, as no. 18 'Aan de kust (Singapore)'
- one of 18 paintings shipped by the artist from Manila to New York (USA), August 1941, numbered 18 by Locatelli
- exhibited, 24 September – 1 November 1941 at the Douthitt Gallery, New York, as no. 13 'On the River. Painted in Singapore. Malays navigating a river boat near Singapore.'
- one of 13 paintings vested by the American Alien Property Custodian (APC), 14 December 1942
- auctioned, 20 July 1944 by the APC, New York, as no. 8 'On the River' (C-5294)
- private collection, New York, USA
- private collection, the Netherlands

'I have the feeling that I have left something very dear, but so complicated behind me. It seems that I have been freed. Released. But from what? I don't know. Maybe from the ties of the past. Anyway, I love the sensation of moving toward something new.'
(Romualdo Locatelli, during his two-week trip (1938-1939) from Rome to Batavia, in: Locatelli Rogers, 1994, p. 14)

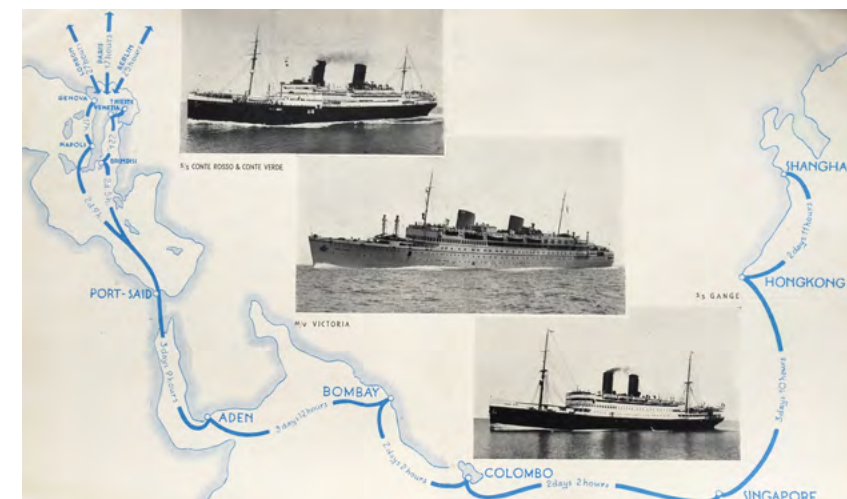
Romualdo Federico Locatelli was born on 4 April 1905 in the North Italian town of Bergamo, into a dynasty of painters and sculptors. He was destined to become an artist. His extraordinary talent, however, made him rise high above mediocrity. At the age of twelve, he started assisting his father Luigi Locatelli (1883-1928), a fresco painter, to decorate churches in the region. Romualdo was trained at the Accademia Carrara in Bergamo, under Ponziano Loverini (1845-1929), who immediately spotted his gift. At the age of 20, a striking portrait of his father, 'Il Dolore', earned him the Silver Medal of the Italian Ministry of Public Education, and a nomination for the prestigious Prince Umberto Award. This catapulted the young artist into the spotlights of the Italian elite. He made study-trips through Italy and to Tunisia, Algeria and Tripolitania (present-day Libya) and became a well-respected portraitist. In 1931, Locatelli was able to have a villa-cum-studio designed and built on Mount Bastia, near Bergamo, and during the 1930s, Locatelli's portrait commissions got him acquainted with Italy's royal, political, and religious elite. 1938 marked the pinnacle of his career in Italy: within a single year, he painted portraits of the Crown prince's two children, of Benito Mussolini's daughter, and of a Vatican Cardinal, while a portrait of the later Pope Pius XII was already commissioned. In that same year, the portrait of Prince Vittorio Emanuele of Savoy was exhibited at the prestigious Venice Biennale, and Locatelli married the love of his life, Erminia Zaccheno (1908-2005) along the way. Fame and fortune have their disadvantages though: Locatelli was harassed by tax inspectors, cheated on by art dealers and haunted by the Italian elite. On top of all this, the political climate in Italy and the threat of a war in Europe were decisive factors for him to leave. This explains why Locatelli, on his way to the Dutch East Indies, mentioned he felt 'released from the ties of the past'. However, it was nothing compared to the tragedy ahead, in Southeast Asia. The narrative of Locatelli's life would in fact make a 'perfect' movie script. The final four years of his brief existence tell the story of a genius painter who reached fullest artistic bloom in the turbulent period when Southeast Asia was plunged into World War II, who tragically and mysteriously disappeared there at the age of 37, and thus, during the following decades, attained a status that evolved to mythological proportions.



Photo: from the archives of the Italian Liners Historical Society

On 28 December 1938, Romualdo and Erminia were driven from Rome to Naples. There, they boarded the Dutch Indies bound Ocean Liner M/V Victoria. The newly-weds didn't travel the customary long route through Cape of Good Hope, but instead through the Red Sea, the Gulf of Aden, Bombay (Mumbai), Ceylon, and the Strait(s) of Malacca. In Singapore, they switched to a smaller ship. It had become clear that Romualdo needed some time to relax, physically and spiritually, but after he'd done so he created a number of paintings while en route. Just before arriving in Singapore, while crossing the Straits of Malacca, Locatelli painted the current lot, which he signed 'Locatelli / Malacca', and described as 'Malays navigating a river boat near Singapore.'
(Romualdo Locatelli, 1941)

Malacca (or Melaka) is a harbour city in western Malaysia, along the Straits of Malacca, a mere 200 km north-west of Singapore. Without a doubt, the ocean liners passing by would make a short stopover to take fresh water and food aboard, and to allow passengers to visit the city. Considering the shallow waters near the harbour, either could only be realised using smaller ships. The Malay shipper on the larger proa is bending forward, while mooring his vessel to get alongside the ocean liner. He seems to be unpacking or loosening a big burlap bag, possibly filled with vegetables or other basic needs for the ocean liner. Notably, he is only wearing a simple sarong and a conical hat. In Malaysia these hats are referred to as *terendak*, mostly woven from cane or bamboo. On the left, the proa is carrying bamboo or tree trunks, on the right a large tarpaulin or similar rugged cloth. The smaller boat in the distance is a *sampan*, which was typically used to transport people from the ocean liner to the shore and back. We see the shipper navigating the sampan toward the M/V Victoria with a scull. The tropical sun lights up a parasol, probably held by a passenger of the ocean liner on the way back from a short sightseeing at the Malacca shore. Locatelli suggested this shore with some ochre brush strokes in the upper right corner, subtly leading the spectator's eye through the diagonal composition.



Map: from the archives of the Italian Liners Historical Society

After the two weeks' voyage, Romualdo and Erminia arrived on 11 January 1939 at Tanjung Priok, the harbour of Batavia, where they were welcomed by their hosts, John and Gertrude de Jong. This Dutch couple, who resided and worked in Bandung, Java, had been on leave in the spring of 1938. Visiting Locatelli's exhibition in Rome, they'd been so impressed by his work that they had invited him over to Java to paint and hold exhibitions. The Dutch couple would arrange everything. Locatelli

accepted the invitation, and so two exhibitions were planned, first at the *Bataviasche Kunstkring*, then at the *Bandoengsche Kunstkring*. Romualdo had taken a number of representative works from Italy, showcasing his talent, and spent 3.5 months in Java complementing his exhibition portfolio with free work. Romualdo Locatelli was used to painting on large canvasses, and working in the scorching sun. Moreover, his sharp eye and academic training made him fast and decisive. At the opening of his Batavia exhibition, on 5 May 1939, Locatelli presented sixty large paintings, almost fifty of which were made on Java, or en route to Java; 'Aan de kust (Singapore)' -Along the shore (Singapore)- was listed as no. 22. From 3 June 1939, fifty paintings were exhibited in Bandung, the current lot being no. 18.

Locatelli's exhibitions, both in Batavia and Bandung, proved successful. *Tout le Beau Monde*, including Governor-General Tjarda van Starkenborgh Stachouwer and his wife, were present at the opening of the former, while the latter boasted a luxurious 16-page brochure containing three reproductions and some quotes from reviews of the Batavia exhibit. These reviews were all laudatory: 'Romualdo Locatelli is a painter blessed by the Gods, one who was born with a gift fully-formed. To him, life itself is an expression of art. He possesses a matchless talent, which leaves the spectator awe-struck with admiration.' (Het Nieuws van den Dag voor Nederlands-Indië, 6 May 1939)

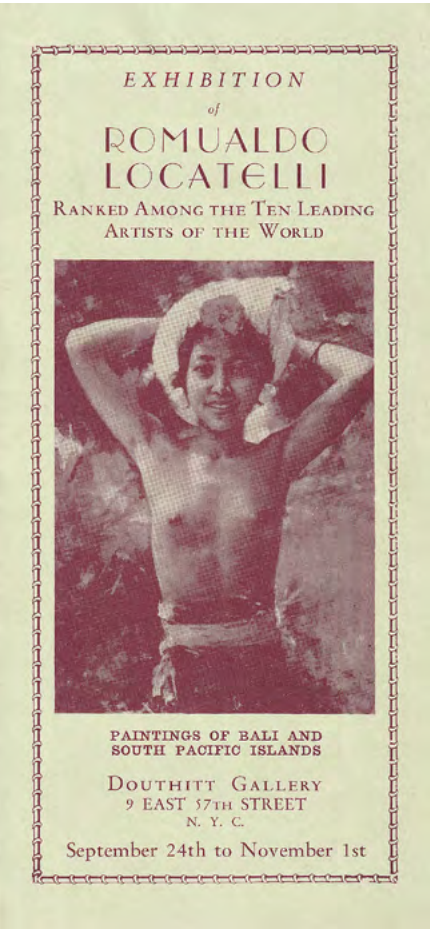
'Aan de kust (Singapore)' was also specifically praised:

'The plasticity of ships and bodies is suggested through some apt touches, which strengthen the impression's spontaneity.' (De Ochtend Post, 10 May 1939)

Even the illustrious author and journalist Henri Carel Zentgraaff (1874-1940), who was widely feared for his mercilessly critical articles, was profoundly impressed by Locatelli's work. He penned the oft-cited words:

‘For Locatelli, there are no vital issues other than the beauty of the abundance of life. Here, one will find no profound or metaphysical concepts. Instead, he – magnificently - reveals the beauty of both the human body and Nature’s scintillation. Here, no sorrow is present; instead, its antipode, the happiness of the world, is being hailed. Here, one does not descend into any subconscious depths, nor are any voices heard from some mysteriously complicated psyche..... only pure pleasure of the senses is presented. Here, the wonder of the flesh and the wonder of light are enunciated in a simple, almost tangible manner. Beyond a doubt, this art will be appreciated by many.’ (H.C. Zentgraaff, Bataviaasch Nieuwsblad, 6 May 1939)

It’s no surprise that following the exhibitions, Locatelli was asked to make numerous portraits, the most prestigious of which was the commission to paint both daughters of the Governor-General.



The money Locatelli earned from these commissions was more than sufficient for him and Erminia to move on to Bali, of which they had heard so many enticing stories. Once more, Locatelli wanted to escape the European elite, and the continuous requests to paint their portraits and join their soirees. In September 1939 they travelled to Bali and settled in Sayan (Ubud). Here, Locatelli was able to create more free work. Within five months he organised an exhibition of his Balinese oeuvre in Surabaya. Unfortunately, in May 1940, shortly after Germany had invaded The Netherlands, the Locatellis were advised to leave the Dutch East Indies, because of the impending war situation. Together with their Italian friend and fellow-artist Emilio Ambron (1905-1996) they left the island, head over heels, and ended up in Manila, late July 1940. One month later, Locatelli was able to organise an exhibition in Manila at the University of the Philippines, which was opened by Manuel L. Quezon (1878-1944), then President of the Commonwealth of the Philippines. This exhibition, with only twenty-one paintings on display, proved successful too. Consequently, Locatelli was asked to portray Quezon’s two daughters and worked on a monumental portrait of the Quezon family as well. In 1941, he was offered the opportunity to exhibit his work in New York at the Manhattan-based Douthitt Gallery. Ambitious to make the best possible impression in the United States, he selected his favourite eighteen paintings from Rome, Singapore, Java, and Bali, and had them shipped from Manila to New York.

‘In selecting these pictures I have tried to pick my best works that were in condition to ship.’ (Romualdo Locatelli, in a letter to Douthitt, 4 August 1941)

Only thirteen of them were exhibited at the New York gallery, the current lot being no. 13. Soon after, World War II started in Southeast Asia, and within 3.5 years, both the Japanese and the Americans bombed Manila, destroying most of Locatelli’s work. In 1942, during the turmoil of war and in the same time frame Locatelli mysteriously disappeared, his paintings were vested at the Douthitt Gallery by the US Alien Property Custodian, and auctioned in 1944 at the APC office in New York, at a fraction of the market value. After the war, Locatelli’s paintings were left at the buyer’s Manhattan storage for many decades. The current lot, truly a ‘barn find’, was discovered inside that very storage. It is one of less than thirty known ‘Southeast Asian paintings’ by Locatelli.

In fact, a truly unique opportunity is offered to acquire the only painting, known-to-exist, Romualdo Locatelli made on his way to the Dutch East Indies. He described it as ‘a medium [size] canvas, showing Malays navigating a river boat near Singapore. Painted in Singapore.’ We can derive from this description that Locatelli started the painting ‘en plein air’ on the M/V Victoria, at the harbour of Malacca, and finished it during his stop-over in Singapore. It not only portrays the wanderlust that Locatelli felt during his short life; more importantly, it embodies ‘the sensation of moving toward something new’. Remarkably, the painting itself travelled around the world over the past 80 years, from Singapore, Java, Bali, Manila, New York, to the Netherlands. What will be its next destination?

1. "The Readers" Painted in Rome	8. "Javanese Shepherd" Painted in Java
2. "The Model" Painted in Rome	9. "Javanese Dancer" Painted in Java
3. "Legong Dancer" Painted in Bali <i>Balinese. A dancing girl performing one of the native dances (Legong)</i>	10. "The Swimmer" Painted in Bali
4. "Sisian Dancer" Painted in Bali <i>A native dance (Sisian).</i>	11. "White Orchid" Painted in Bali <i>Balinese girl.</i>
5. "Barong Dancer" Painted in Bali <i>A native dance (Barong).</i>	12. "Girl Carrying Rice" Painted in Bali
6. "In the Studio" Painted in Rome	13. "On the River" Painted in Singapore <i>Malays navigating a river boat near Singapore.</i>
7. "Arkas Player" Painted in Java	
	Also PAINTINGS BY REMINGTON, RUSSELL and AMICK in the rear galleries

Literature references:

- Romualdo Locatelli, *Tentoonstelling Schilderijen en Studies*, Bataviasche Kunstkring, Batavia, 5-24 May 1939 (exhibition leaflet).
- Romualdo Locatelli. *Expositie in Kunstkring*, Het nieuws van den dag voor Nederlandsch-Indië, 6 May 1939, eerste blad, p. 3.
- Z. (Zentgraaff, H.C.), *Romualdo Locatelli - Met schilderijen en studies in den Bataviaschen Kunstkring*, Bataviaasch nieuwsblad, 6 May 1939, eerste blad, p. 3.
- H.W.A., *Romualdo Locatelli - Schilderijententoonstelling*, De Ochtend Post, 10 May 1939, p. 2.
- Romualdo Locatelli, *Schilderijen en Studies, Figuurstudies uit Italië en uit Indië, portretten en landschappen*, Bandoengsche Kunstkring, Bandoeng, 3-11 June 1939 (exhibition leaflet).
- Exhibition of Romualdo Locatelli, *Paintings of Bali and South Pasific Islands*, Douthitt Gallery, New York City, 24 September - 1 November 1941 (exhibition leaflet).
- Markham, J.E., *Notice of Sale*, James E. Markham, Alien Property Custodian, Lots nos. 1 to 13, property formerly owned by Romualdo Locatelli, Vesting Order No. 513, dated December 14, 1942, 14 June 1944 (sale announcement leaflet, 55 lots), pp. 1-5.
- Locatelli-Rogers, E., *Romualdo Locatelli, The Ultimate Voyage of an Italian Artist in the Far East, Memoirs 1938-1946*, Darga Fine Arts Editions, Jakarta, April 1994.
- Orsini, G., *Romualdo Locatelli, Eternal Green under an Eternal Sun*, Wilco Art Books, Amersfoort, March 2019.
- Bakker, Joost Jan: textual interpretation of the maritime details in the current lot.

Gianni Orsini MSc., October 2020



48
FRANS BAKKER (1871-1944)
'Landscape in front of the
Muria mountains', signed
and dated 1932 lower right,
watercolour. 39 x 52.5 cm.
Bought in 1942 for 125 Dutch
guilders, see label verso.
€ 100 - 150



49
ERNEST DEZENTJÉ
(1885-1972)
'Indonesian landscape with
flamboyant', signed lower left,
panel. 48 x 80 cm.
€ 400 - 600



50
S. DJUPRIANY (1929-)
'Old Batavia', signed lower
right, canvas. 59 x 107 cm.
€ 300 - 400

51
CAREL LODEWIJK DAKE II
(1886-1946)
'Gunung Arjuno, Purwodadi',
signed lower right, board.
29 x 49 cm. Verso: artist label
with title.
€ 100 - 200



52
S. DJUPRIANY (1929-
'Indonesian nature near
Gunung Gede, Bogor',
signed lower right, canvas.
30 x 50 cm.
€ 100 - 200



53
LEO ELAND (1884-1952
'Working on the sawah',
signed lower right, board.
18 x 24 cm.
€ 200 - 300





54
 RUDOLF BONNET (1895-1978)
 'Tunisian man',
 signed upper right and dated Kairouan 1928 upper left,
 mixed media on paper. 107 x 73 cm.
 This work will be included in the new book about Rudolf Bonnet (full page),
 which we will publish in 2021.

€ 25.000 - 35.000

Rudolf Bonnet (1895-1978)

Bonnet resided in Italy from 1920 to 1928, in what is known as his first Italian Period. From an artistic point of view, many see this period as his best.

Many artists and friends visited him in his house in Anticoli, among them the great M.C. Escher. Dr. H. de Roever-Bonnet wrote about his first trip to Tunisia:

With him (Escher) and his sister-in-law, Bonnet made a trip to Tunis in 1928. He so much loved this place that he remained for some time after his travelling companions returned home. He followed them later, with a portfolio full of drawings.

When later that year he returned to the Netherlands with his work for the third time, it also included drawings of this region. Now he not only held an exhibition at Kleykamp in The Hague, but also in the Pulchri Studio in The Hague and one in the Rotterdamsche Kunstkring. Once again his work attracted great interest and by the fifth day after the opening of the exhibition at Kleykamp little work was left unsold.

Full of happiness and pride he wrote to his parents that the proceeds had already reached 12,000 guilders and that 'it is a wonderful feeling to be a free man for the time being'. This meant that he was no longer dependent on financial support from his father.

(Roever-Bonnet, dr. H. de, Rudolf Bonnet, een Zondagskind, 1993, p. 18.)



55
WILLEM DOOIJEWAARD (1892-1980)
Two lithographs: "Boeeleng, Bali", 49.5 x 40 cm
and 'Borobudur' (1919), signed, 38 x 25 cm (unframed).

€ 200 - 300



57
Five etchings by Jan Christian Poortenaar (1886-1958). Two framed.

€ 100 - 150



56
Three etchings: two by Gerard Pieter Adolfs (1898-1968), framed,
and one by Johannes Nicolaas jr. (1885-1943). Added: two woodcuts by an unknown artist.

€ 80 - 120



58
WILLEM DOOIJEWAARD (1892-1980)
Three lithographs: 'Indonesian girl' (1920), 45 x 32.5 cm and
'Indonesian man' (1920), 37 x 32 cm
Both unframed.

€ 70 - 90



59
IDA BAGUS MADE POLENG (1915-1999)
'The rice harvest',
signed and 'Ubud Bali' upper right,
canvas. 45 x 63 cm.

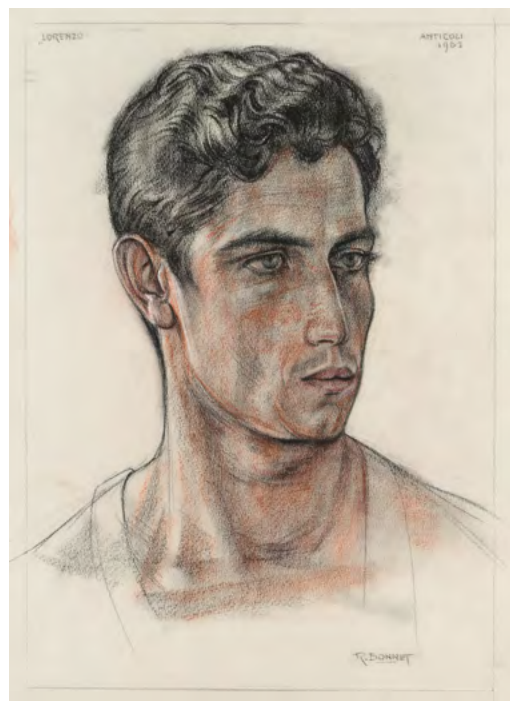
€ 16.000 - 18.000



60
I MADE SUKADA (1945-1982)
'Wayang wong',
signed, dated '77 and 'Padang - Tegal - Ubud Bali' lower left,
titled in Balinese at the top,
canvas. 90.5 x 70.5 cm.

The painting shows the dance-drama performance Wayang wong of the Ramayana, the figure in the middle is most likely Rama who is giving his ring to Hanuman (kneeling in front), so that Hanuman can bring it to Sita, who is imprisoned in Rawana's palace. Mredah and Twalen are behind Rama.

€ 5.000 - 7.000



61
RUDOLF BONNET (1895-1978)
'Lorenzo', signed lower right, titled upper left
and dated 'Anticoli 1962' upper right, mixed
media on paper. 52.5 x 37 cm. Unframed.
€ 400 - 600



63
RUDOLF BONNET (1895-1978)
'Sign. Barbazan', signed and dated 'Anticoli
1927' upper right, titled upper left, charcoal on
paper. 37 x 25.5 cm. (paper size, unframed)
€ 100 - 150



65
WILLEM JAN PIETER VAN DER DOES
(1889-1966)
'Indonesian woman', signed lower right,
mixed media on paper. 54.5 x 38 cm.
€ 100 - 150



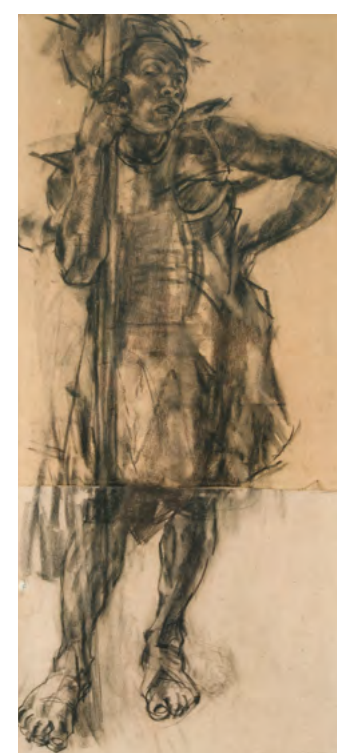
67
ARNOLDINE ADRIANA (ADINE) POL - MEES
(1908-1948)
'Balinese man with head and flower',
signed lower right, mixed media on paper.
39.5 x 32 cm.
€ 100 - 150



62
RUDOLF BONNET (1895-1978)
'Female nude study', signed lower left,
chalk on paper. 45 x 28.5 cm. Unframed.
€ 100 - 150



64
LEE MAN FONG (1913-1988)
'The herring eater', signed MF lower right,
etching. 53 x 19 cm. Unframed.
€ 500 - 600



66
ROLAND STRASSER (1895-1974)
'Balinese man', signed lower right,
charcoal on paper. 47 x 21.5 cm.
€ 200 - 300

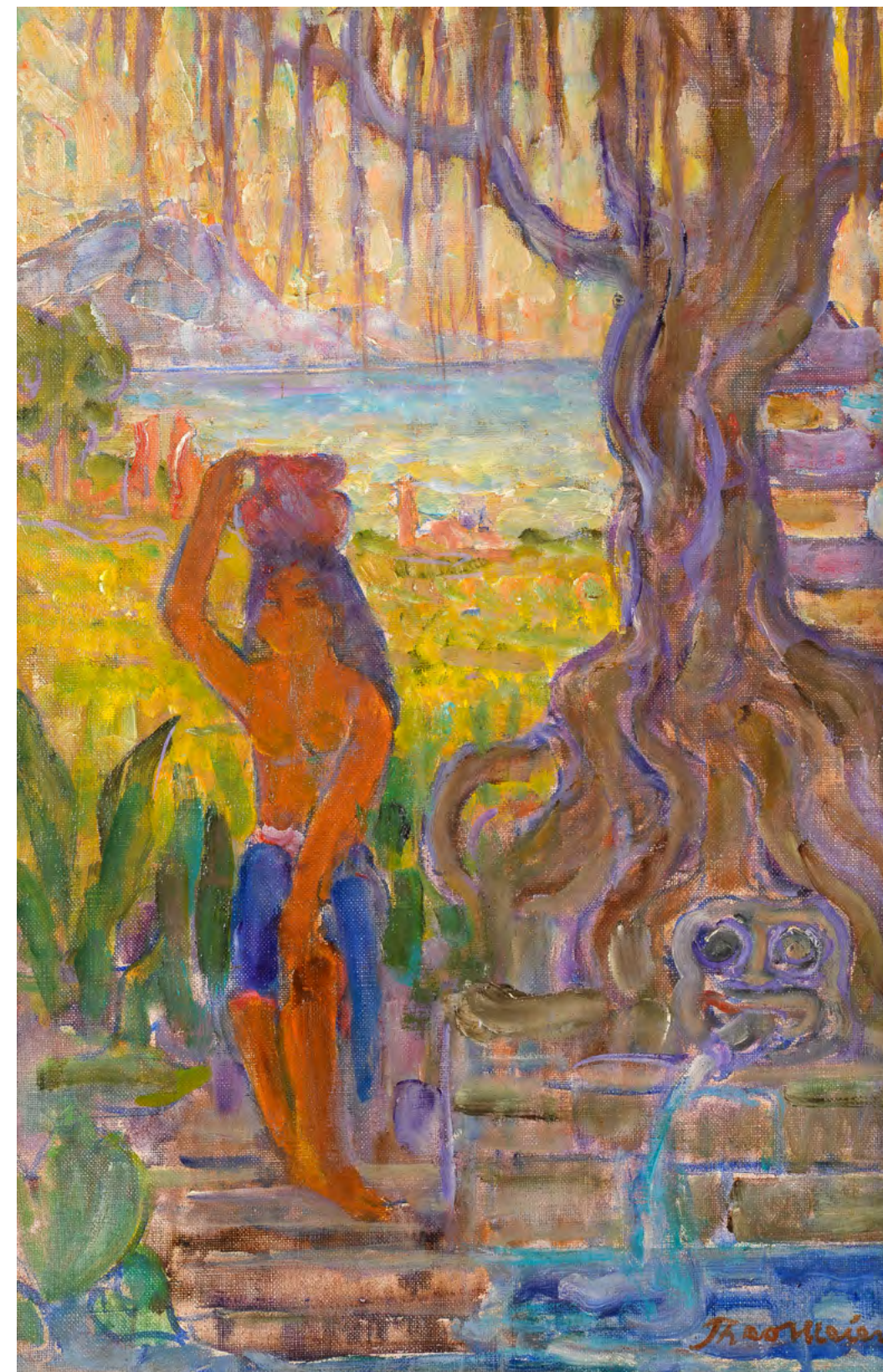


68
AART JOHANNES COCK (1905-1981)
'Pasar Ikan', signed lower right,
pencil on paper. 29.5 x 22 cm.
€ 80 - 120



69
RADEN BASOEKI ABDULLAH (1915-1993)
'Friends',
signed lower left,
panel. 100 x 70 cm.

€ 2.000 - 3.000



70
THEO MEIER (1908-1982)
'At the water spring',
signed lower right,
canvas. 45 x 30 cm.

€ 3.000 - 4.000



71
GERARD PIETER ADOLFS (1898-1968)
'The harvest on Java', signed lower left, canvas. 54 x 65 cm.
Verso: signed again, dated '52, titled and numbered 116.

€ 2.000 - 3.000



72
GERARD PIETER ADOLFS (1898-1968)
'Street vendors, Surabaya', signed lower right, canvas on board.
Verso: titled and numbered 68.
20 x 30 cm.

€ 800 - 1.000



(Labels verso)



73

WILLEM GERARD HOFKER (1902-1981)

'Ni Goesti Oka', signed and dated Bali 1943, pencil and conté crayon on paper. 48 x 30 cm. Verso: signed again and 'Amsterdam-Bali'.

Provenance: sold by the artist at the Arti et Amicitiae exhibition in Amsterdam between 29 June and 21 July 1946.

Literature: Carpenter, B.; *Willem Hofker; Painter of Bali*, Pictures Publishers, 1993, p. 202 as: I-4, Ni Goesti Oke, as Legong, drawing. Hofker S. and Orsini, G.; *Willem Gerard Hofker (1902-1981)*, Uitgeverij de Kunst, Zwolle, 2013, p. 204, no. 286 (illustrated).

€ 35.000 - 50.000

Willem Gerard Hofker (1902-1981)

Willem Gerard Hofker, since 1993 also known as 'The Painter of Bali', after a book was published in collaboration with Hofker's spouse, Maria Hofker-Rueter. It showed a selection of the artist's Balinese work for the first time, but it had to be valued as an incomplete oeuvre. The author, B. Carpenter, rightly stated that in-depth research for this 'Balinese period' was still needed. Since then the undersigned has conducted intensive research into the magnitude and quality of Hofker's art and in particular into the work from his 'Balinese period'. This resulted in the successful publication of *Willem Gerard Hofker (1902-1981)* in 2013 (see lot 44), which contains more than four hundred images, including two hundred and thirty of his Balinese work, and also an image oeuvre catalogue of the Balinese paintings.

When Willem and Maria Hofker returned to the Netherlands in 1946, after World War II, they had to rebuild their lives. The record of the first sale exhibition, organized in July 1946 by the association of visual artists 'Arti et Amicitiae' in Amsterdam, of which Hofker had been a member since 1930, showed that a majority of his Balinese paintings and drawings were then sold and passed on to Dutch collections. As did this presented magnificent portrait of the young Ni Gusti Ayu Oka, daughter of the single most important Balinese artist of the 20th century: I Gusti Nyoman Lempad. It was exactly two years after Hofker arrived in Bali in the late 1930's that they visited this gifted artist.

'We are going to see the baleh (roof topped terrace) in the yard of the Tjokorda and then at Goesti Lempad, draftsman and sculptor, to see a beautiful richly gilded baleh, and drawings on heavy parchment', Maria Hofker noted in a journal in 1940.

Lempad was head of a crew of sculptors who carved stone sculptures designed by a friend of Hofker and fellow member of the association 'Arti et Amicitiae', the Dutch sculptor Louis van der Noordaa. Both artists and spouses regularly visited each other and admired one other's work. The Hofker's were regularly accompanied by a close friend and frequent house guest, the scholar Christiaan Hooykaas, who commissioned drawings by Lempad.

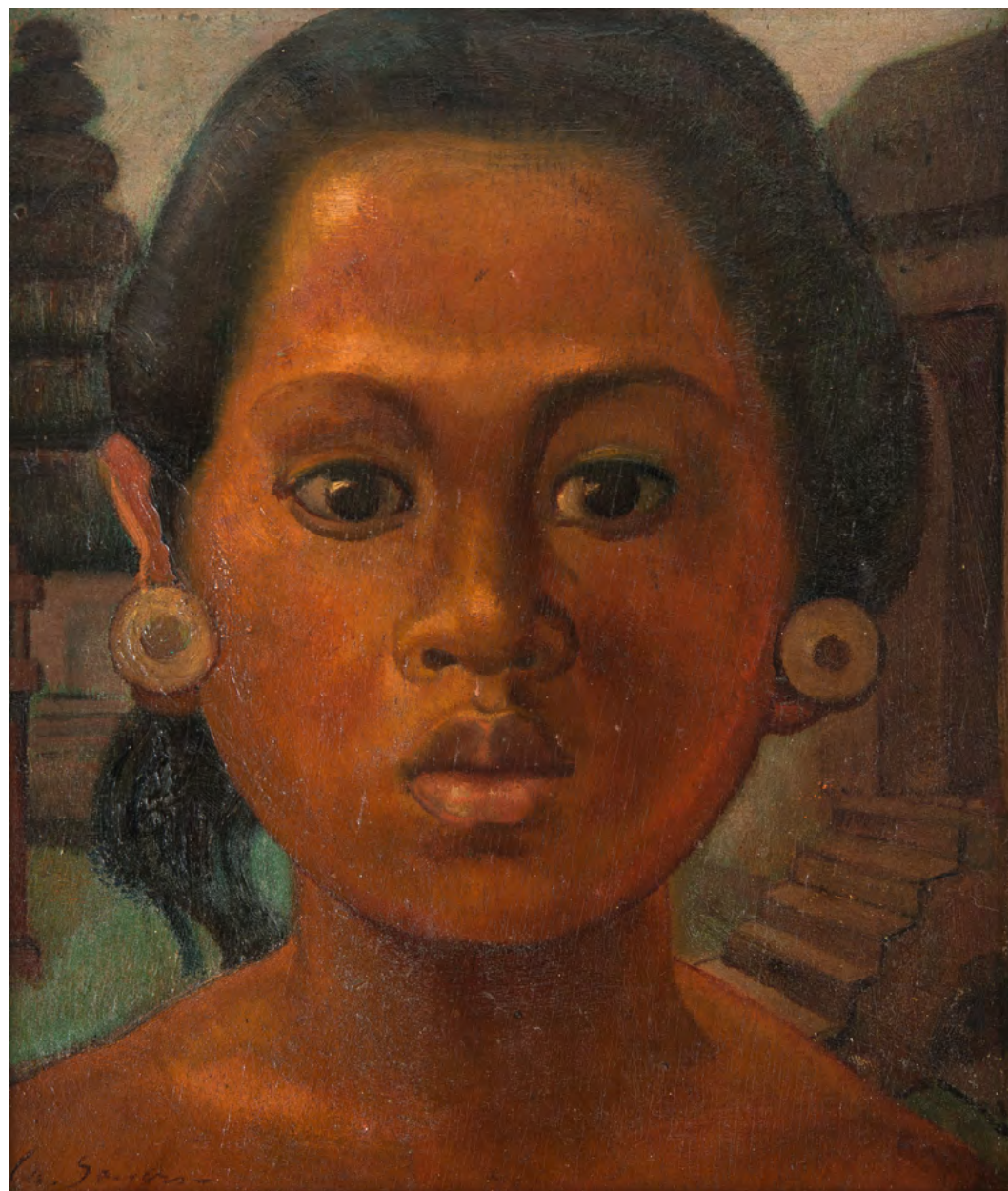
It is not known whether Hofker had already used Ni Gusti Oka as a model before. But it is certain that she is one of the very last to pose for him, as can be seen in this presented drawing by Hofker, dated 1943. Just before Christmas 1943 Willem and Maria Hofker were forced to leave Bali due to World War II, together with the last few foreign artists. The Japanese who had occupied Bali transported them to internment camps on Celebes, currently known as Sulawesi, never to return again.

In this technically masterful drawing Hofker portrayed the elegantly positioned Ni Gusti Oka with the *Gelungan* headdress, collar, and fane of the Legong dance. Her gaze into infinity, as if in trance, like after the dance performance. The tightly bound *sabuk* chest-costume is unwrapped, showing her shining skin, as she rests. A brilliant representation of the exquisite beauty and refinement of this Balinese woman, and an absolute gem within the illustrious oeuvre of Hofker.

Seline Hofker, October 2020



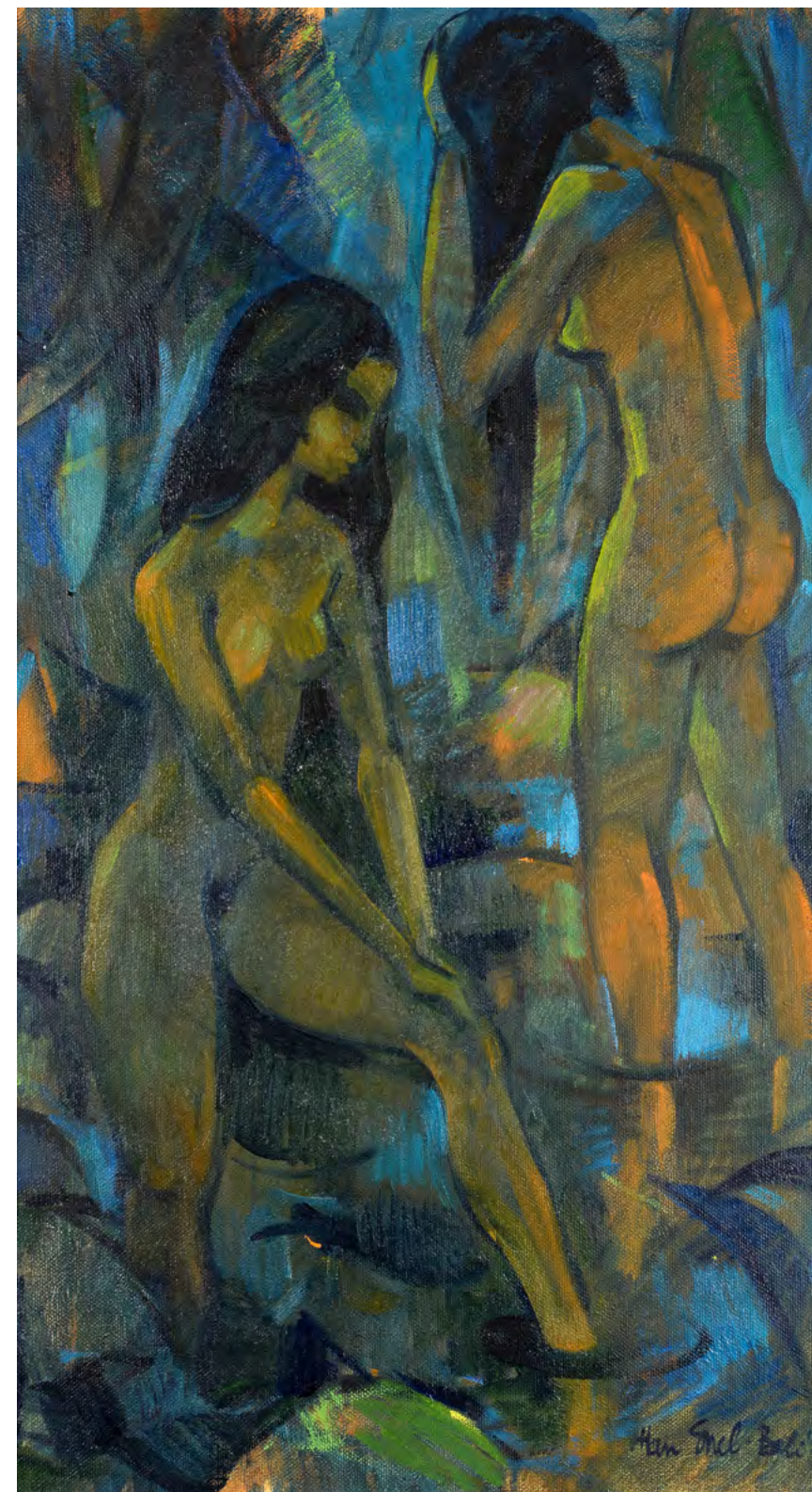
Ni Gusti Ayu Oka with Seline Hofker, 2014



74
CHARLES SAYERS (1901-1943)
'Madeh, seller in Bangli, Bali',
signed lower left,
panel. 26 x 23.5 cm.

Verso: titled in Dutch and price f. 65 (= 65 guilders).

€ 1.000 - 1.500



75
HAN SNEL (1925-1998)
'Bathing women',
signed and dated Bali '72 lower right,
canvas. 77 x 44 cm.

€ 4.000 - 6.000



76
POPO ISKANDAR (1927-2000)
'Procession', signed and dated '68 lower right, board. 40 x 45 cm.

€ 600 - 800



77
LEO ELAND (1884-1952)
'People en route, Buitenzorg (Bogor)', signed lower right, panel. 50 x 97 cm.

€ 1.500 - 2.000



78
JAN CHRISTIAN POORTENAAR (1886-1958) 'Indonesian street view',
signed lower middle, black chalk on paper. 48 x 63 cm.

€ 200 - 300



79
CAREL LODEWIJK DAKE II (1886-1946)
'Indonesian landscape with the Merapi vulcano', signed lower right, canvas. 64 x 104 cm.

€ 600 - 800



80
DULLAH (1919-1996)
'At the temple gate', signed lower right, canvas. 60 x 50 cm.

€ 500 - 700



81
DULLAH (1919-1996)
'Indonesian man', signed lower right, canvas. 50 x 40 cm.

€ 700 - 900



82
I FANTJE (1931-2002)
'Balinese dancers in front of a temple',
signed lower left, canvas. 110 x 80 cm.

€ 1.200 - 1.400



83
LUCIEN FRITS OHL (1904-1976)
'Chinese quarter', signed lower right, canvas. 76.5 x 61 cm.

€ 3.000 - 4.000



84
WILLEM DOOIJEWAAARD (1892-1980)
'Ballerina', signed lower right, board.
40 x 25 cm. Unframed.

€ 400 - 800



85
WAYANG PUPPET
H. 66 cm.
Provenance: W.G. Hofker, this puppet hung in
his studio in the Netherlands.

€ 50 - 70



86
WILLEM DOOIJEWAAARD (1892-1980)
'Ballerina', signed lower left, board.
30 x 25 cm. Unframed.

€ 400 - 800



87
WOODCARVING
Balinese woodcarving depicting a
woman with temple bell.
H. 41 cm.

€ 100 - 150



88

P.J. BERGEN

Two coloured drawings with Indonesian landscapes, both signed and dated 1933.
Both ca. 25 x 34 cm, unframed in passe partout.

€ 100 - 150



89

TWO MAPS OF INDONESIA

'Carte Des Isles De La Sonde, et des Isles Moluques' (1787), 21.5 x 32.5 cm
and 'Nouvelle Carte De L'Isle De Java' (1754), 20 x 43 cm.

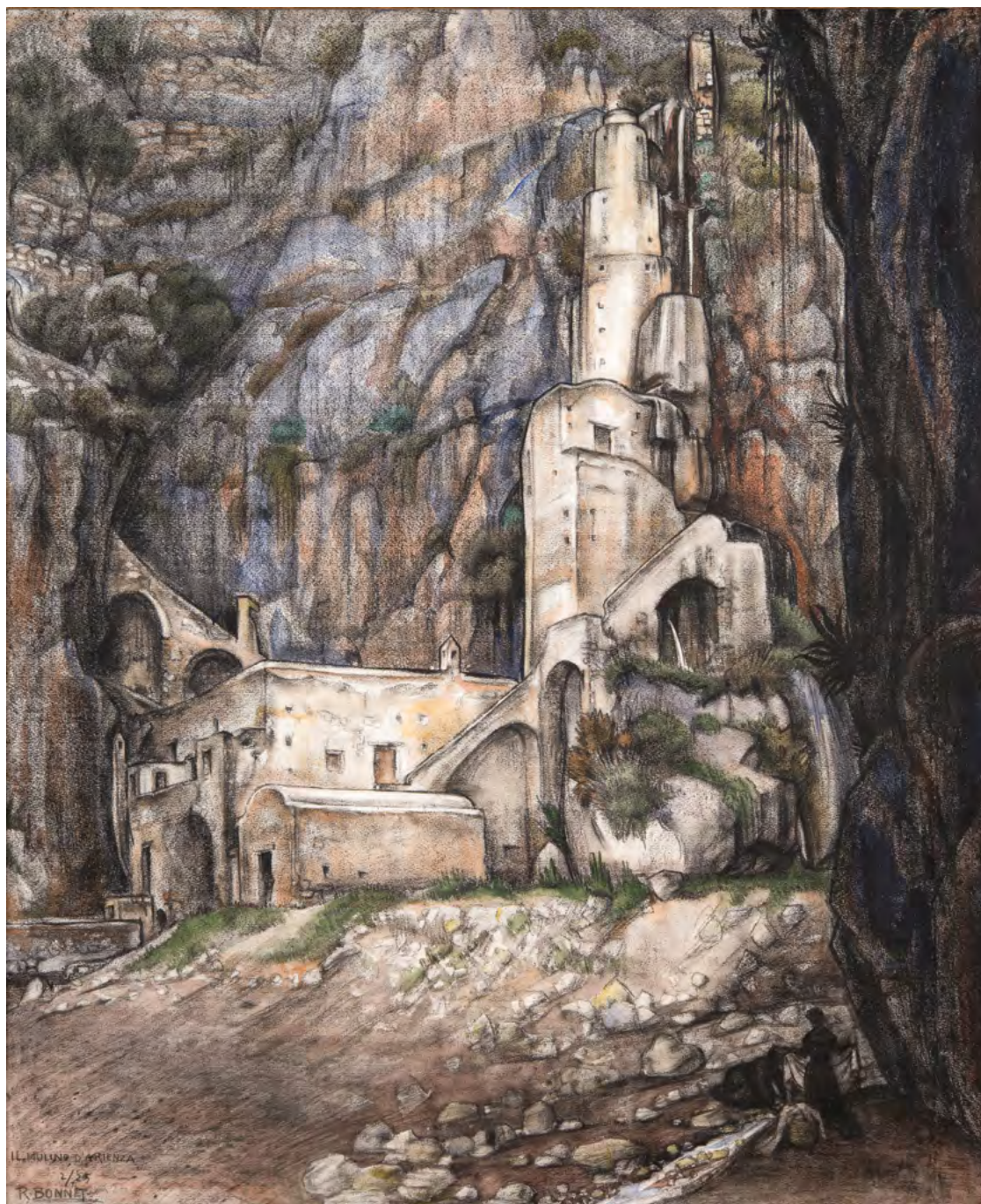
€ 200 - 300



90

Six coloured lithographed plates, after Van Pers, and lithographed by Mieling, 1854.
Approx. 27 x 33 cm. Added 'De landraad', around 1870. The influential expert J. de Loos-Haaxman,
who lived between 1922 and 1939 in Batavia, mentioned this lithograph in her book 'Verlaat
Rapport Indië' as 'excellent'. All unframed.

€ 400 - 600



91
 RUDOLF BONNET (1895-1978)
 'Il Mulino d'Arienza',
 signed, titled and dated 2/'25 lower left,
 mixed media on paper. 88.5 x 74 cm.

This work will be included in the new book about Rudolf Bonnet,
 which we will publish in 2021.

€ 5.000 - 7.000



92
 I GUSTI MADE DEBLOG (1910-1986)
 'Hanuman', unsigned, washed pen and ink on paper. 76 x 50 cm.
 1930s.

Verso: name of the artist (probably written by Rudolf Bonnet)
 and the selling price ('f. 17' = 17 guilders).

€ 1.250 - 1.750



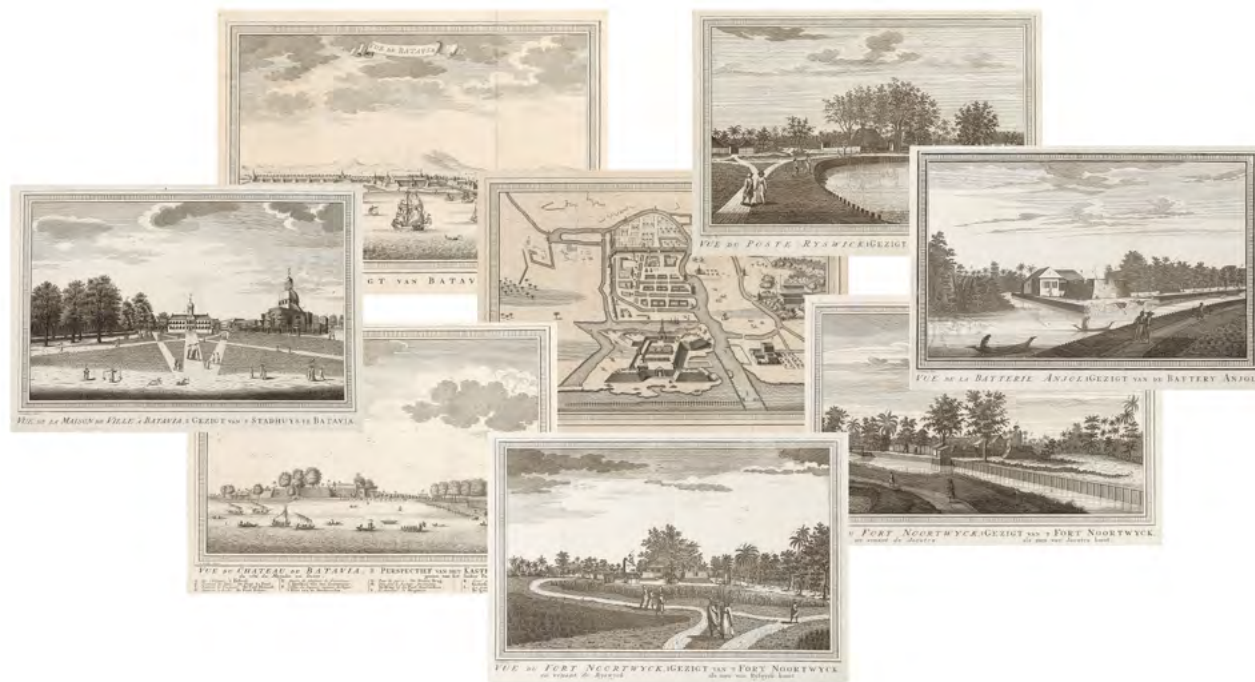
93
JAN CHRISTIAN POORTENAAR (1886-1958)
'Pasar', etching, signed lower right. 49.5 x 64 cm.

€ 100 - 150



95
GABRIELLE FERRAND (1887-1984)
'Man with rooster', signed lower right, ink on paper. 20 x 23 cm.

€ 100 - 150



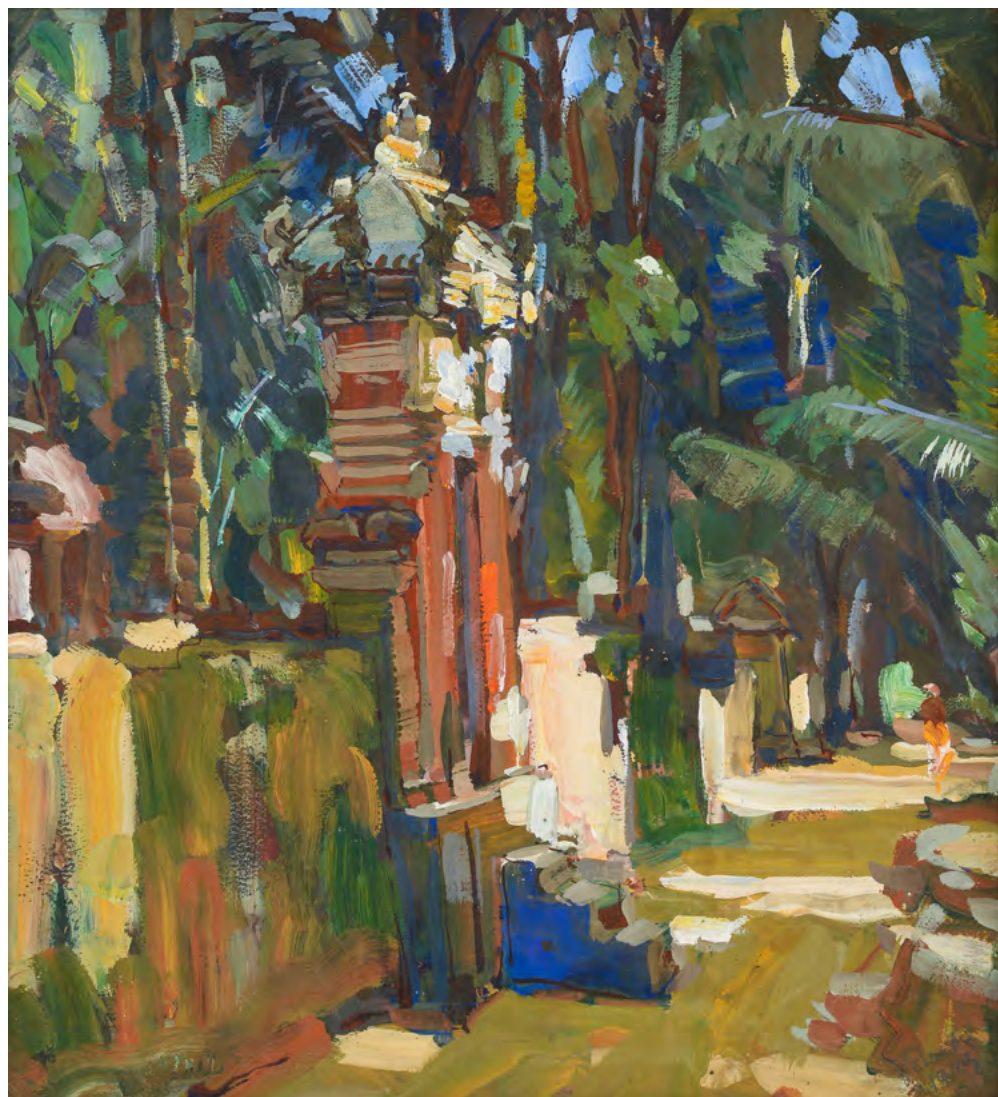
94
Eight engravings depicting views of old Batavia, Jacob van der Schley, 18th century.
Ca. 21 x 29 cm. All unframed.

€ 150 - 200



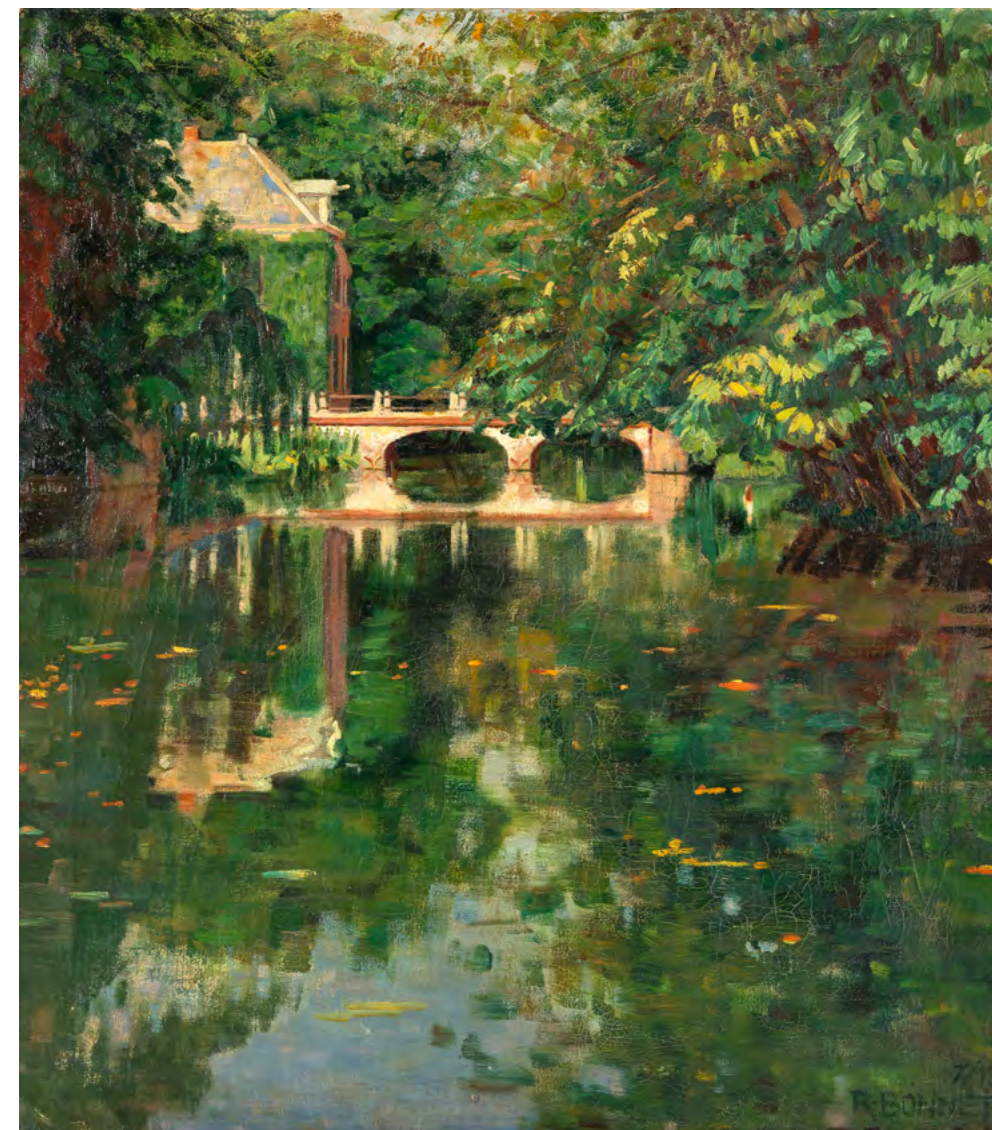
96
Seven engravings depicting views of old Batavia, 18th century.
Ca. 30 x 38 cm. All unframed.

€ 150 - 200



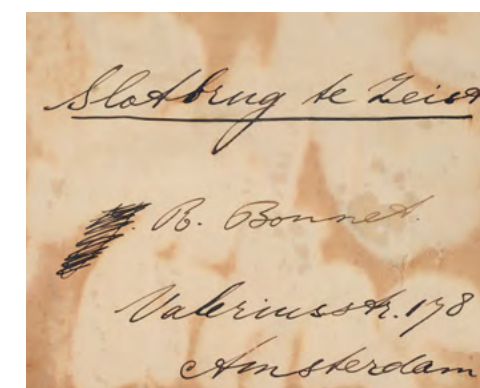
97
EMIL RIZEK (1901-1988)
'Balinese temple',
signed and dated 1929 lower right,
mixed media on paper. 36 x 33 cm.

€ 700 - 900



98
RUDOLF BONNET (1895-1978)
'Slotbrug Zeist' (Castle bridge, Zeist, Netherlands),
signed and dated 1918 lower right,
canvas. 65.5 x 58 cm.
This work will be included in the new book about Rudolf Bonnet,
which we will publish in 2021.

€ 500 - 700



(Label verso)



99

MIES CALLENFELS - CARSTEN (1893-1982)
 'Sawah in front of mount Salak', signed and dated 1938 lower left, canvas. 50 x 65 cm.
 € 2.000 - 3.000



100

MIES CALLENFELS - CARSTEN (1893-1982)
 'Indian ocean at Pelabuhan Ratu', signed lower left, canvas.
 40 x 50 cm.

€ 700 - 900



101

MIES CALLENFELS - CARSTEN (1893-1982)
 'Boat on a kali', signed with monogram lower right, charcoal on paper. 48 x 61 cm.

€ 1.000 - 1.500



102

MIES CALLENFELS - CARSTEN (1893-1982)
 'Coconut tree in front of a sawah', signed with monogram lower left,
 watercolour on paper. 35 x 25 cm.

€ 400 - 600



103
WILLEM DOOIJEWAAARD (1892-1980)
'Balinese legong dancer', signed lower right, canvas.
100 x 50 cm.

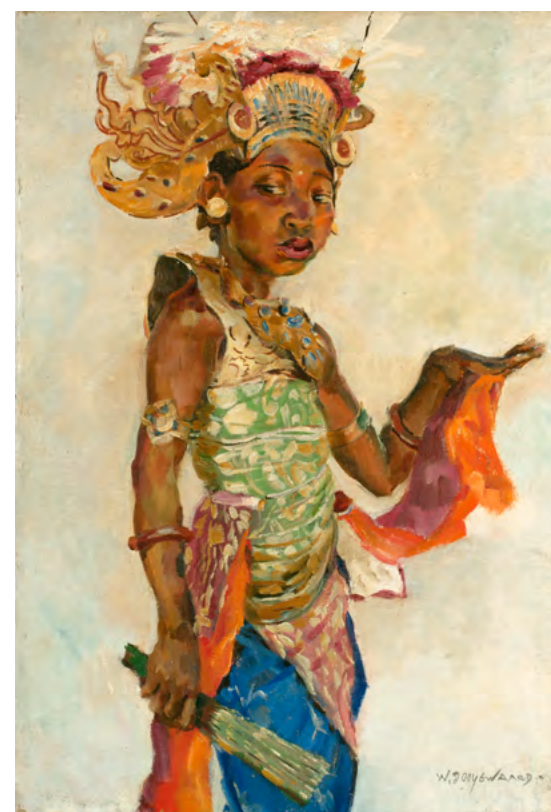
€ 60.000 - 80.000

Willem Dooijewaard (1892-1981)

Willem Dooijewaard was born in Amsterdam in 1892. After finishing his studies at the Royal Academy of Art in Amsterdam in 1912, Dooijewaard travelled through Asia for a period of 20 years. He spent six years at a rubber plantation in Sumatra, before he left for Bali. It was in Bali where he met, and befriended Roland Strasser, in 1922. The two artists worked together and travelled together, defying hardships of all kinds, and observing things that were hardly ever observed before by Europeans. Dooijewaard and Strasser managed not only to visit, but also immortalize on paper and canvas the people of China, Mongolia, Japan, India, and Tibet, to name but a few. Bali, however, takes a special place in Dooijewaards body of work.

Dooijewaards Balinese oeuvre can be divided into three periods: his stays in 1920, 1922-23 and 1931-33. Stylistically, these three periods differ quite a bit; In the second period, Dooijewaard was greatly influenced by Roland Strasser. In 1931, shortly after marrying Jacoba Reinders in Japan, he enjoyed a third stay on Bali, initially intended to be Willem and Jacoba's honeymoon. During this period, his work developed into the impressionist style that Dooijewaard is best known for.

The current lot is a typical example of an early 1930s Legong dancer, most of which have been portrayed by Dooijewaard full length onto one-meter high canvasses, and absolutely one of the best in his Balinese oeuvre.



*The grandparents of the current owner
with the painting in 1955.*

The current painting has striking similarities with the portrait that we sold in December 2013 (lot 6596, 73 x 50 cm) for no less than € 220.000 (hammer price). The girl is painted in a different pose, but wears the same clothes and ornaments. For everyone who missed that one: there is another chance!

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:

- to refuse to accept persons as bidders or as purchasers without stating any reason;
- to change the order of sale at any time;
- to omit or add objects;
- to combine or split up sales;
- to refrain from awarding sales or to suspend sales;
- 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;
- 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;

- to refrain from transferring objects from the account of the original purchaser to the account of another party;
- to refrain from delivering objects during the auction;
- to make bids on behalf of purchasers or sellers; and
- 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 (buyer’s premium) of 28% and -if applicable- Resale royalties (see article 15) before delivery of the item purchased and within a term to be set by the auctioneer, without applying any discount or setoff, unless the parties have agreed otherwise.

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

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

Article 9 Late payment

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

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

Article 10 Term for collection

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

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

Article 11 Unsold objects

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

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

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

Article 12 Auctioneer’s liability

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

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

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

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

Article 13 Photographs and illustrations

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

Article 14 Miscellaneous

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

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

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

Article 15 Artist’s resale right regulations

(‘Volgrecht’ or Droit de suite)

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

4% up to € 50.000

3% between € 50.000 and 200.000

1% between € 200.000 and 350.000

0,5% between 350.000 and 500.000

0,25% in excess of € 500.000

Maximum of the royalties are € 12.500 per lot.

ZEEUWS VEILINGHUIS

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

WRITTEN AND / OR TELEPHONE BIDS

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

Name :

Adress :

Postal code : City :

Telephone :

E-mail (important for notification):

This is a written / telephone bid (please cross out which is not applicable).
Telephone bidding is possible from € 500,-.

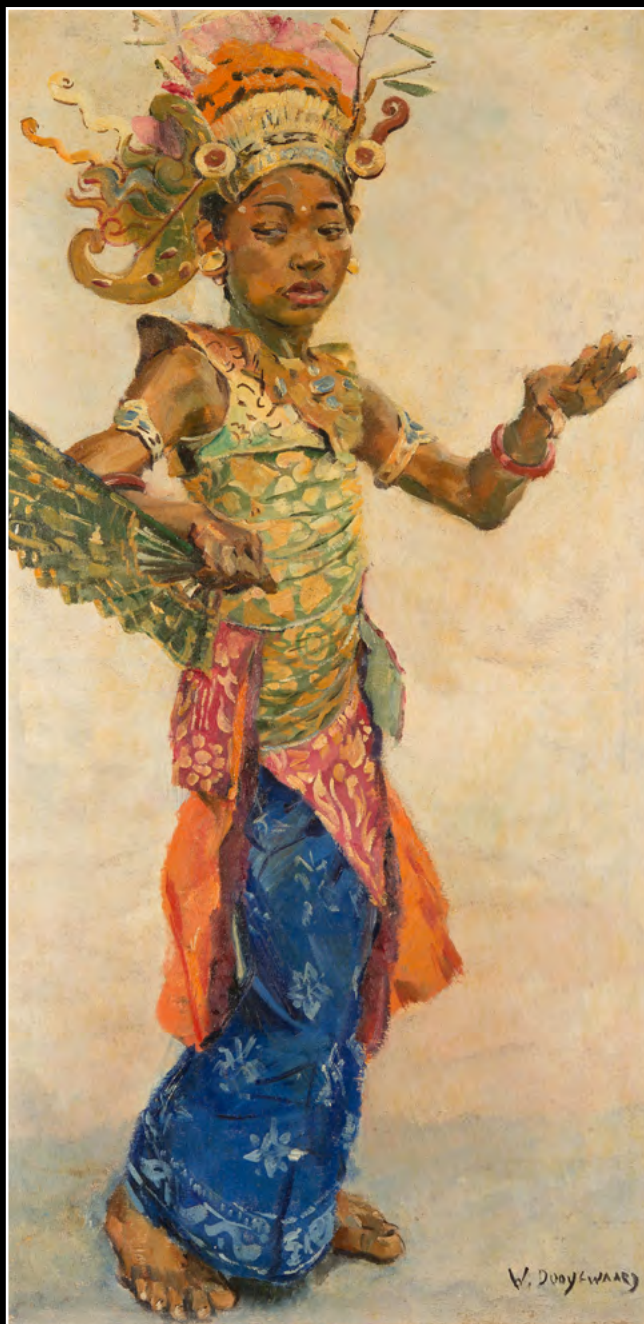
I agree with the General Conditions (Algemene Verkoopvoorwaarden) of Zeeuws Veilinghuis.

Date : Signature :

- Please note:
- New clients might have to give extra information, for example ID and references
 - Only succesful bidders will receive notification after the auction
 - Article 15 of our general conditions (regarding Artists resale rights)

Lot number	Description	Maximum amount (Buyer's premium not included)





ZEEUWS VEILINGHUIS
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