



# ZEEUWS VEILINGHUIS

## ZEELAND AUCTIONEERS

INDONESIAN ART

14<sup>TH</sup> OF SEPTEMBER 2021





# ZEEUWS VEILINGHUIS

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

### INDONESIAN ART

**AUCTION:**      Tuesday              14 September 2021      1.30 pm

**VIEWING:**      Saturday              11 September      1 pm - 5 pm  
Monday              13 September      1 pm - 5 pm  
Tuesday              14 September      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 9  
Back: lot 18





## Introduction

Dear art lover,

I hope you and your loved ones are all in good health and that Covid will be over soon. However, we can see the first signs of improvement: I am expecting my Indonesian parents in law to visit us after quite a long time and our auctions and viewing days can be held without any restrictions now.

Again, this auction contains a large variety, with highlights by Affandi, Lee Man Fong, Ngendon, Togog, Hofker, Sonnega, Bonnet and Dooijewaard.

The painting by Affandi was made in 1950 in India, exhibited in the Netherlands and truly an example of breaking with colonial influences and romanticizing. Beside that it's quite an unique work in his oeuvre: among the more than 1000 auctioned works, I did not find any that closely resembled this painting in style and subject.

From the USA we received 'Two doves' by Lee Man Fong (see image on the left page). The owner is of Dutch descent and now lives in Hollywood. Man Fong often painted doves, but this is one from his best period: made in spring 1948, the time he also stayed in the Netherlands. House of Prayer in Batavia (1946) is a completely different work: it is made in the Western impressionistic style. These works show that Man Fong mastered both styles very well.

The works by Ngendon, Togog and Ida Bagus Rai come from the collection of anthropologist René Wassing. Wassing and Michael Rockefeller undertook an expedition to what was then Dutch New Guinea to purchase Asmat art for Rockefeller's museum. This expedition ended in tragedy and became world news in 1961.

From Hofker we are auctioning a Balinese oil painting with his favorite model Ni Goesti Compiang Mawar, sleeping. I want to thank Selline Hofker for her research and help to catalogue this lot. We received it from an Austrian collection together with a large work by Pita Maha member I Made Djata.

We are also auctioning various works by Bonnet. Striking is the design for a stained glass window that he made early in his career. We received it from family of the artist. Also special is 'Balinese farmer', a large work that he made in the first months of his stay in Bali (1929). When it was exhibited at the Semarang Art Circle, it was featured on the front page of a Semarang newspaper.

Another masterpiece is 'Balinese girl with offering plate' by Dooijewaard. An art critic wrote about this painting in 1923 that he 'dearly loved' it and that Dooijewaard had 'stepped into the ranks of the young having something to say' and that his 'sound is unusually powerful'.

There are a few works by non-Indonesian artists as well: the well-known Singaporean Chen When Hsi, Lin Fengmian (one of the most important modern Chinese pioneers) and Sakti Burman from India. The latter is a rising star in recent auctions.

All in all something for everyone!

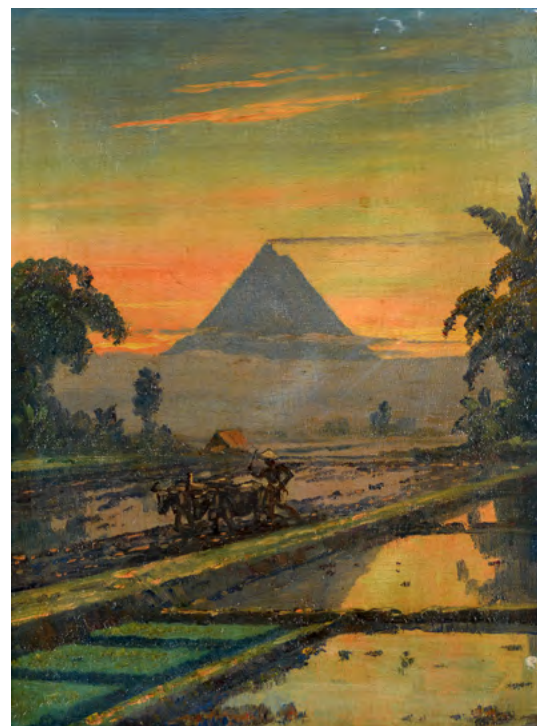
Yours sincerely,

ir. René de Visser  
Managing director





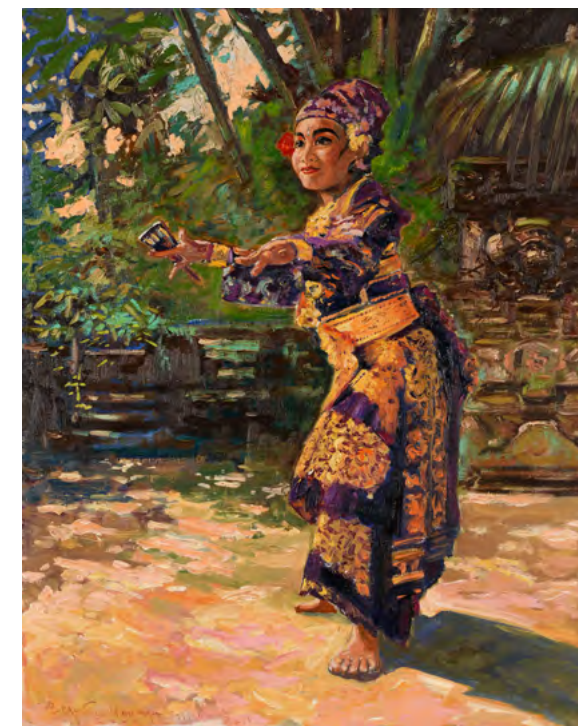
1  
G. KEMELING (active in Indonesia 1920s)  
'Indonesian landscape', signed and dated 1924 lower right. 59 x 49.5 cm.  
€ 150 - 200



3  
LEO ELAND (1884-1952)  
'Dawn near Gunung Merapi', signed lower right, canvas. 40 x 30 cm. This painting was reproduced in 'Ons Indië', probably a 1940s calendar (image available).  
€ 400 - 600



5  
DULLAH (1919-1996)  
'Indonesian man', signed and dated '76 lower right, canvas. 60 x 50 cm.  
€ 1.000 - 1.200



7  
PIERRE GUILLAUME (1954-)  
'Tari Taruna Jaya dancer, Kubutambahan Bali', signed and dated 2002 lower left, canvas. 100 x 80 cm.  
€ 800 - 1.200



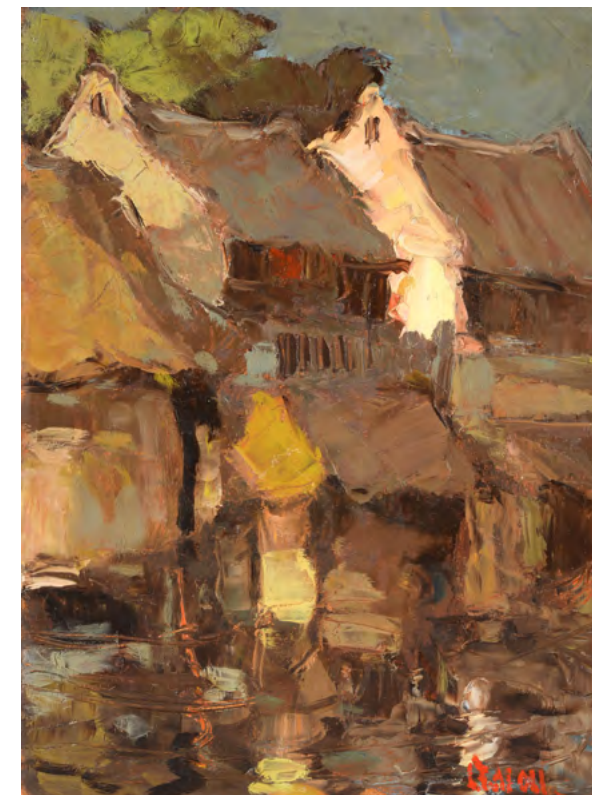
2  
HENRY VAN VELTHUYSEN (1881-1954)  
'Bathing at the river', signed lower right, panel. 40 x 30 cm.  
€ 300 - 400



4  
SUDJONO ABDULLAH (1911-1991)  
'The oxcart', signed lower left, canvas. 60 x 44 cm.  
€ 400 - 600



6  
HASIM (1921-1982)  
'Women with offerings', signed and dated lower right '77, canvas. 110 x 70 cm.  
€ 500 - 700



8  
LUCIEN FRITS OHL (1904-1976)  
'Houses at the Kali', signed lower right, board. 30 x 22 cm.  
€ 200 - 300



## Affandi (1907-1990)

Affandi is one of the modern Indonesian artists. Modern art has only a short history in this country: around 1939 a group of young people took this road, partly as a reaction against the all too sweet "sawahs" and "volcanoes-in-the distance". Affandi, an autodidact, is considered one of the foremost among them; his art is expressionistic: in his paintings we see his intense emotional reactions when undergoing a certain event.

When he paints people, he tries to represent them as they are. That is, as he believes them to be. In any case, any idealization is strange to him, no, he wants to paint rickshaw men, beggars, people in a market, without sarcasm for that matter, as they are in essence: shabby, ragged, anything but beautiful or good. It is not a beautiful world he shows, no, rather the revolutionary sentiment of "this must change soon" resounds in it.

If one wanted to compare Affandi with any European painter, it would have to be Kokoschka, but then his art is brighter, more directly appealing, more poignant and therefore perhaps also more meaningful, because it is nourished by the experience of a reality with which the artist can unite much less than Kokoschka with his, because the reaction is more primary and in a certain sense simpler - partly because the real contrasts are sharper and simpler. It certainly shows in all that Affandi is a great artist.

(Hans Rookmaaker in 'Indonesische kunst, Affandi exposeert in Den Haag', 9th of September 1952)

In this painting we see a baby or small child carried by her father amidst the chaos of a busy market in India. People are walking from left to right and vice versa, goats between them, a street musician on the left, etc. All in all a very chaotic scene, where you have to be alert when you are in a hurry as the father seems to be. But the child is at ease and feels safe in the arms of her father. An umbrella, probably carried by her mother, is protecting her from the sun. Affandi captures this moment in a brilliant expressive way.



9

AFFANDI (1907-1990)

'Safe amidst the chaos', signed and dated '50 left, canvas. 98 x 108 cm.

**Provenance:** acquired when Affandi exhibited in the Netherlands, 1950s.

€ 30.000 - 40.000





10  
WILLEM IMANDT (1882-1967)  
'Indonesian landscape', signed lower right, canvas. 78 x 87 cm.

€ 500 - 700



11  
CAREL LODEWIJK DAKE II (1886-1946)  
'Javanese village', signed lower left, canvas. 39 x 53 cm. Verso exhibition label (French).

€ 400 - 600



12  
JAN DIRK DANIËL VAN DRUMPT (1886-1944)  
'Upcoming shower', signed lower left, canvas. 45 x 60 cm.  
Verso titled in Dutch on label.

€ 200 - 300



13  
SUDJONO ABDULLAH (1911-1991)  
'Indonesian landscape', signed lower right, canvas. 71 x 95 cm.

€ 400 - 600





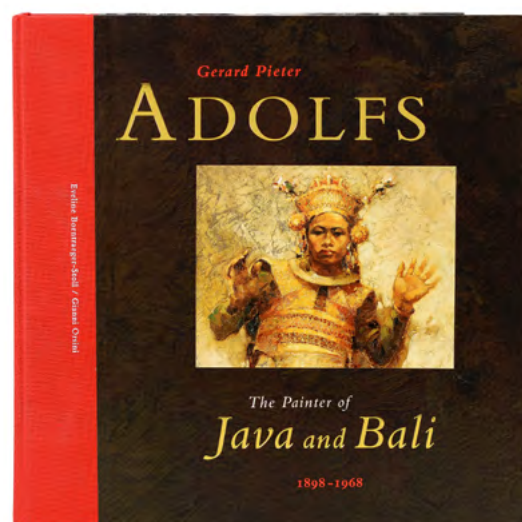
14  
GERARD PIETER ADOLFS (1898-1968)  
'Old Surabaya', signed and dated 1931 lower right,  
canvas on board. 29.5 x 39 cm.  
Verso titled, numbered and dated on artist label.

**Literature:** E. Borntraeger-Stoll and G. Orsini, 'Gerard Pieter Adolfs (1898 - 1968),  
the painter of Java and Bali', Wijk & Aalburg, 2008 (oeuvre catalogue), p. 378 no. 67.

€ 1.500 - 2.000

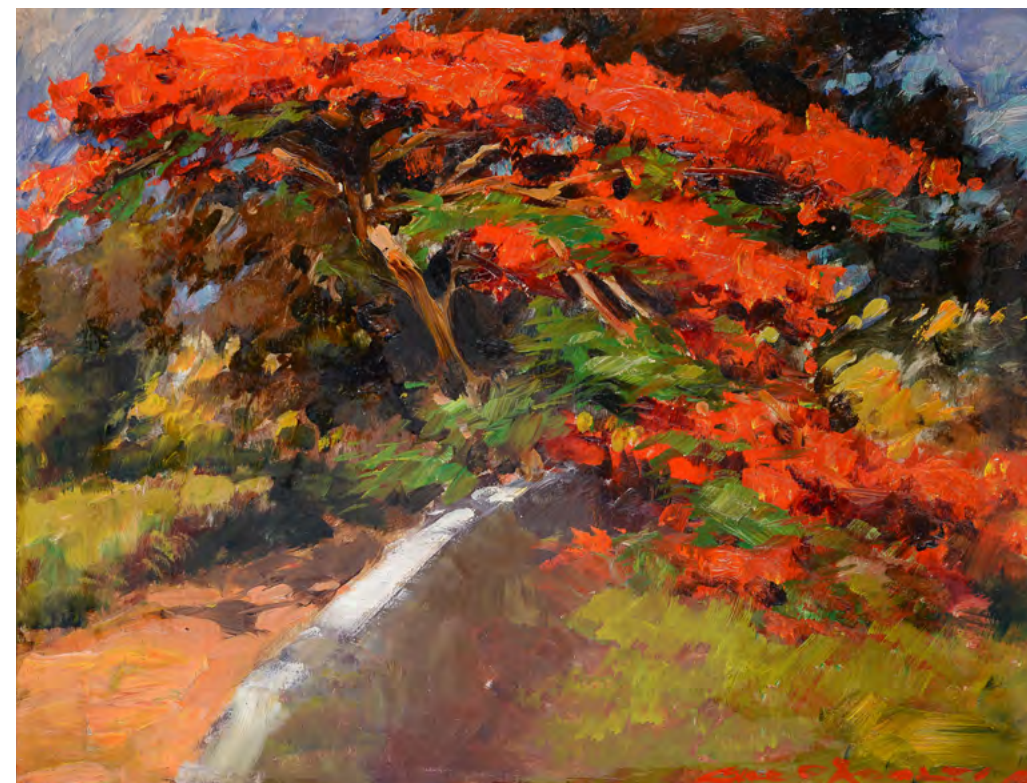


Label verso



15  
BOOK  
Gerard Pieter Adolfs (1898 - 1968)  
'The painter of Java and Bali' by E. Borntraeger-Stoll and  
G. Orsini. Wijk & Aalburg, 2008.

€ 100 - 150



16  
GERARD PIETER ADOLFS (1898-1968)  
'The flamboyant', signed lower right, panel. 30 x 40 cm.

€ 800 - 1.000



17  
GERARD PIETER ADOLFS (1898-1968)  
'Indonesian landscape', signed and dated '31 lower right, panel. 20 x 30 cm.  
Verso two artist labels.

€ 400 - 600





18  
LEE MAN FONG (1913-1988)  
'Two doves', signed and dated 'spring 1948' left in Chinese, board. 87 x 46 cm. Unframed.

Provenance: private collection USA.

€ 30.000 - 40.000



19  
LEE MAN FONG (1913-1988)  
'Prayer house, old Batavia', signed and dated 1946 lower right, canvas. 50 x 65 cm.  
Verso text on label 'Bedehuis (oud Batavia), no. 71, Lee Man Fong, Amsterdam'.

€ 4.000 - 6.000

*The aesthetics in Lee's paintings can be seen and felt through his manipulation of the brush, his quality of paint and his orchestration of colour. His brush is dipped in paint and generously loaded with that glassy oil colour and then applied continually with precision and sensitivity in the form of strokes. All the units in this illustration have an equilibrium as well as changing proportions set in motion not by the subject but by the rhythm of the brush, the colours and the artist's emotions. In this way his spiritual home is interpreted in the art, and subject matter is but a vehicle. This transcendental conception of subject matter leaves the artist free in orchestration. It enables him to compose the higher elements of visual art within the laws of harmony and symmetry.*

Alexander Dickman,  
The Studio, April 1956

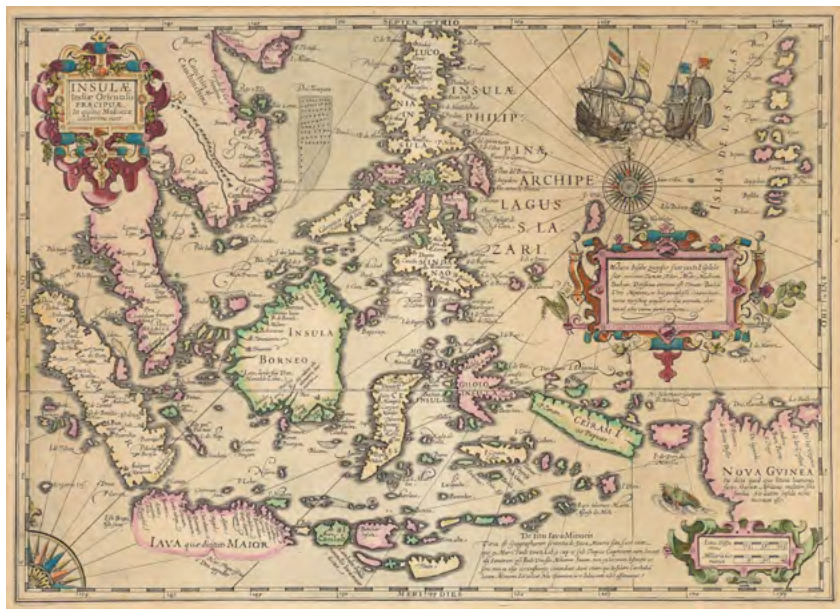




20  
BALINESE SCHOOL  
'The rice harvest', indistinctly  
signed lower right, canvas.  
64 x 85 cm.  
€ 150 - 300

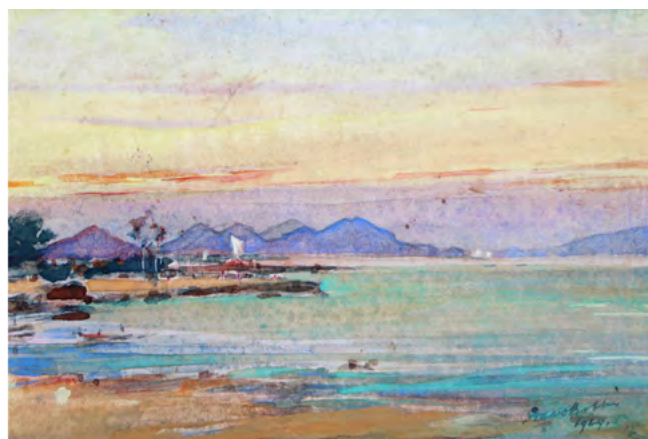


23  
FOUR ETCHINGS  
Three by Jan Christian Poortenaar (1886-1958) and one by Gerard Pieter Adolfs (1897-1968).  
€ 60 - 80



21  
RARE MAP OF INDONESIA  
'Insulae Indiae Orientalis  
Praecipuae, In quibus Moluccae  
celeberrime sunt'. 17th century.  
34.5 x 48 cm.  
€ 400 - 600

22  
FRANS BAKKER (1871-1944)  
Lot of two watercolours on  
paper 'Indonesian landscape',  
both signed and dated 1929  
lower right. 9.5 x 14 cm.  
€ 150 - 200



24  
A LOT OF FOUR INDONESIAN PHOTOS  
Three ca. 16 x 23 cm. And one 'View from Hotel Belle Vue, Buitenzorg', ca. 14 x 20 cm.  
€ 150 - 200





25  
GERARD PIETER ADOLFS (1898-1968)  
'Commerçants de bric à brac à Maroc', signed lower left, canvas. 60 x 80 cm.  
Verso signed again, dated '63 and numbered 764.

**Literature:** E. Borntraeger-Stoll and G. Orsini, 'Gerard Pieter Adolfs (1898 - 1968), the painter of Java and Bali', Wijk & Aalburg, 2008 (oeuvre catalogue), p. 405 no. 764 (no image).

€ 3.000 - 5.000



26  
GERARD PIETER ADOLFS (1898-1968)  
'Kampung view Sidoharjo', signed lower right, canvas. 42 x 51 cm.  
Verso titled and numbered 13.

€ 2000 - 3000





27  
LUCIEN FRITS OHL (1904-1976)  
'Chinese junks', signed lower right, board. 69 x 100 cm.

€ 3.500 - 4.500



28  
LUCIEN FRITS OHL (1904-1976)  
'Plowing on the sawah', signed lower right, board. 80 x 120 cm.

€ 2.000 - 3.000





29

RUDOLF BONNET (1895-1978)

'Balinese farmer', signed upper right, dated Bali 1934 upper left, charcoal and pastels on paper. 60 x 47 cm.

This work will be included in the new book about Rudolf Bonnet, which we expect to publish at the end of this year.

€ 7.000 - 9.000



30

RUDOLF BONNET (1895-1978)

'Dewa Njoman', signed R.B. and dated Makassar 4/'46 upper right, charcoal and pastels on paper. 55 x 39.5 cm.

This work will be included in the new book about Rudolf Bonnet, which we expect to publish at the end of this year.

€ 6.000 - 8.000

Bonnet made this pastel after the war. He was liberated from Japanese camps in August 1945 and brought to Makassar.

Dr. De Roever-Bonnet wrote about this time:

*Bonnet had a pleasant time in Makassar and when it got too busy for him he went off to work quietly on one of the islands off the coast.*

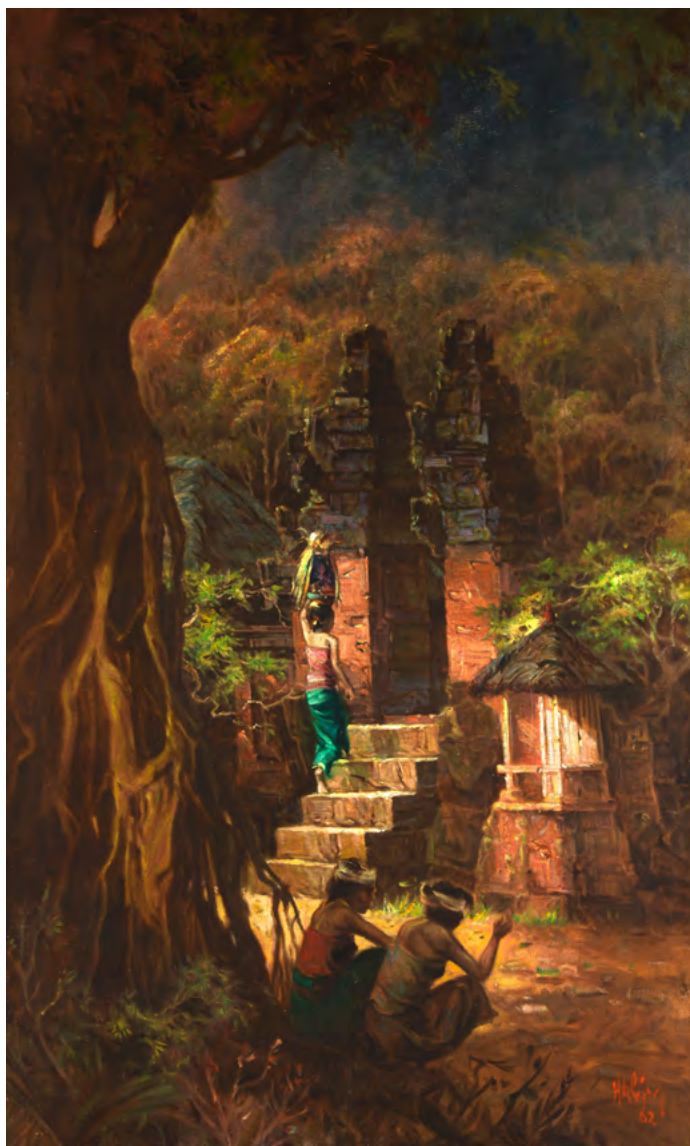
*He was not bitter, he did 'not want to look back any more, but forward to a new age'.* (quote from the new book 'Rudolf Bonnet, a Sunday's child').





31  
HASIM (1921-1982)  
'Di Depan Gerbang Pura', signed lower left, canvas. 75 x 200 cm.

€ 1.000 - 1.500



32  
HASIM (1921-1982)  
'Di Depan Pura',  
signed and dated lower right '62,  
canvas. 131 x 79 cm.

€ 700 - 900



33  
LEO ELAND (1884-1952)  
'People en route, Buitenzorg (Bogor)', signed lower right, panel. 50 x 97 cm.

€ 1.000 - 1.500



34  
JACOB DIRK VAN HERWERDEN (1806-1879)  
'A view in central Java', canvas. 40 x 53 cm.

**Provenance:** Christie's Amsterdam, 17th of March 2004, lot 1.

**Literature:** Leo Haks en Guus Maris, Lexicon of foreign artists who visualized Indonesia, 1600-1950, Utrecht, Gert Jan Bestebreurtje, 1995, p. 449 no. C133, illustrated.

€ 10.000 - 15.000



## From the collection of René Wassing (1927-2011), lot 35 - 50.

Wassing was a well-known anthropologist who went to former Netherlands New-Guinea in 1961 as a civil servant. There he accompanied Michael Rockefeller on his expeditions in the Asmat area to collect for the Museum of Primitive Art in New York. Michael was the son of New York Governor and future U.S. Vice President Nelson Rockefeller, and a fourth-generation member of the Rockefeller family. The last expedition became world news when the catamaran on which they travelled capsized. Rockefeller took the decision to swim ashore in order to fetch help, but disappeared. Wassing returned to the Netherlands end 1962 and became curator of the Oceanic dept. and assistant director of the Museum of Ethnology in Rotterdam till 1988.



René Wassing (right), with Adriaan Gerbrands and Michael Rockefeller (left), New-Guinea, 1961 (copyright Amy Wassing).



The catamaran with bought artifacts attached on the roof. Michael Rockefeller is inside (center). Photo taken by René Wassing (copyright Amy Wassing).



35

### ARTIFACTS FROM WEST PAPUA

Artifacts from West Papua: a set of two paddles with woodcarved statues on top and a woodcarved female paddle. Added five bow and arrows. All bought in West Papua, 1962.

**Provenance:** collection René Wassing (1927-2011).

€ 200 - 400



36

I. NYOMAN NGENDON (1906-1946)

'Bali life', ca. 1934, signed lower right, panel. 58 x 45 cm.

**Provenance:** collection René Wassing (1927-2011).

Ngendon was one of the first Batuan painters who embraced the modernization of Balinese art that took place around 1930's. At first he painted in wayang style taught by his master I Dewa Nyoman Mura. He was a member of Pita Maha. Work of him in Museum Puri Lukisan Ubud, Tropenmuseum Amsterdam, and Museum voor Volkenkunde Leiden. Bonnet wrote in 1936 about him 'I Ngendon starts with a deviating style depicting animal stories soon followed by landscapes and temples with people. Around 1934-1936 his subjects are daily life in a village, special subjects, dance and music. At that time he starts to use colours and even paints. His work shows some depth under influence of Spies and he gets a lot of pupils following his way of work. (Source: Hedendaagse kunst van Bali, Centraal Museum Utrecht 1962, p. 76-77).

€ 3.000 - 5.000





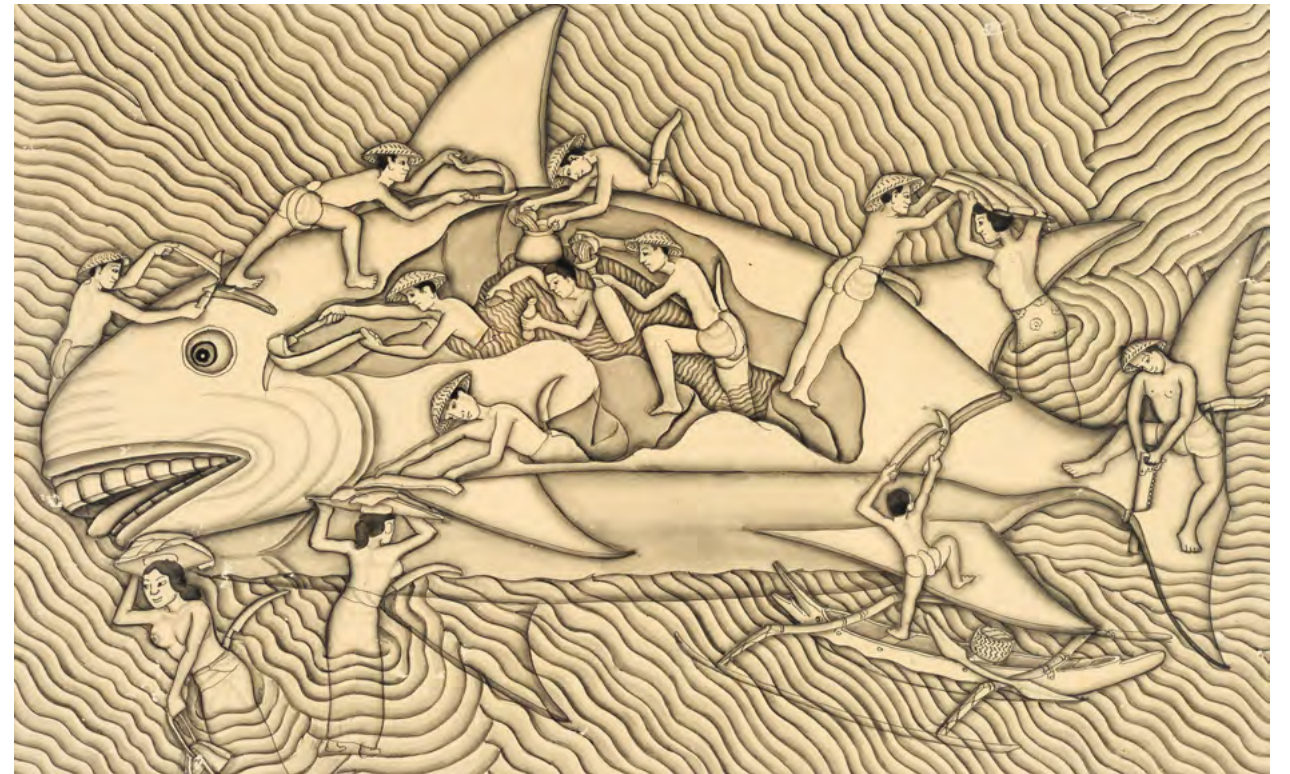
37

IDA BAGUS MADE TOGOG (1913-1989)

'Bali life', 1950s, canvas. 90 x 147 cm. In original Balinese frame.

**Provenance:** gift from Jacob Vredembregt to René Wassing (1927-2011).

€ 3.000 - 5.000



38

IDA BAGUS NYOMAN RAI (1915-2000)

'Whale on Sanur beach', ink on paper. 35 x 56 cm.

**Provenance:** collection René Wassing (1927 - 2011).

€ 800 - 1.200





39  
I WAYAN EKA BUDI (1969-)  
'To school', signed lower left,  
mixed media on paper.  
16 x 24 cm.  
  
Provenance: collection  
René Wassing (1927 - 2011).  
€ 80 - 100



40  
PHOTO  
ATTRIBUTED TO KASSIAN  
CEPHAS (1845-1912)  
'Three men behind a large  
canon barrel'. 18 x 27 cm.  
  
Provenance: collection René  
Wassing (1927 - 2011).  
€ 80 - 120



41  
AFFANDI (1907-1990)  
'The artist and his grand-  
daughter', signed and dated  
lower right, lithograph  
E.A. 15/25. 49 x 69 cm.  
  
Provenance: collection René  
Wassing (1927 - 2011).  
€ 60 - 80



42  
ATTRIBUTED TO  
I DEWA PUTU MOKOH  
(1934/36-2010)  
'Barong dance', watercolour on  
paper. 42 x 66 cm.  
  
Provenance: collection René  
Wassing (1927 - 2011).  
€ 100 - 150



43  
JOHAN GERARD SINIA  
(1875-1948)  
Two drawings in one frame:  
'Beach and boats near  
Makassar', both signed with  
monogram, ink, watercolour and  
pencil on paper. 12 x 13 cm  
and 11 x 12 cm.  
  
Provenance: collection René  
Wassing (1927 - 2011).  
€ 100 - 150







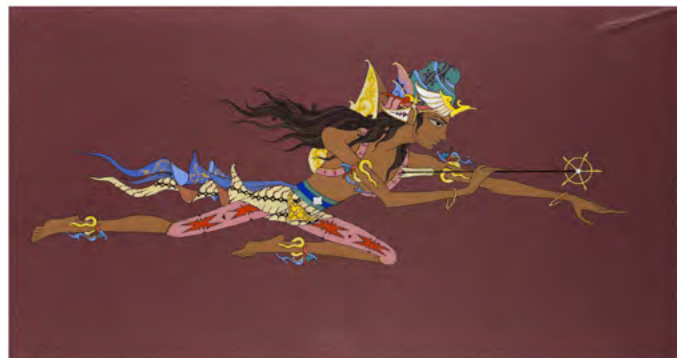
44

KI SIGIT SUKASMAN (1937-2009)

Two round 'shield' shaped paintings, both on cardboard, depicting probably Rahwana and Rama on Garuda. Diam. 110 cm.

Provenance: collection René Wassing (1927 - 2011).

€ 300 - 500



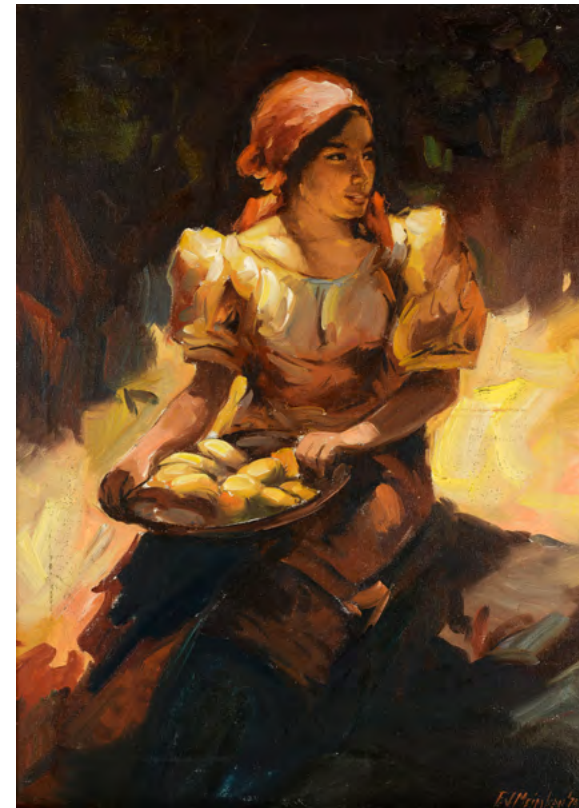
45

KI SIGIT SUKASMAN (1937-2009)

Two paintings, both on cardboard: 'Rhawana', 86 x 70 cm and 'Wisnu', 45 x 84 cm.

Provenance: collection René Wassing (1927-2011).

€ 200 - 300



46

FELIX JESUS MEIMBAN  
(PHILIPPINES, 20<sup>TH</sup> CENTURY)

'The fruit seller', signed and dated '74 lower right, canvas. 61 x 46 cm.

Provenance: collection René Wassing (1927 - 2011).

€ 300 - 400



47

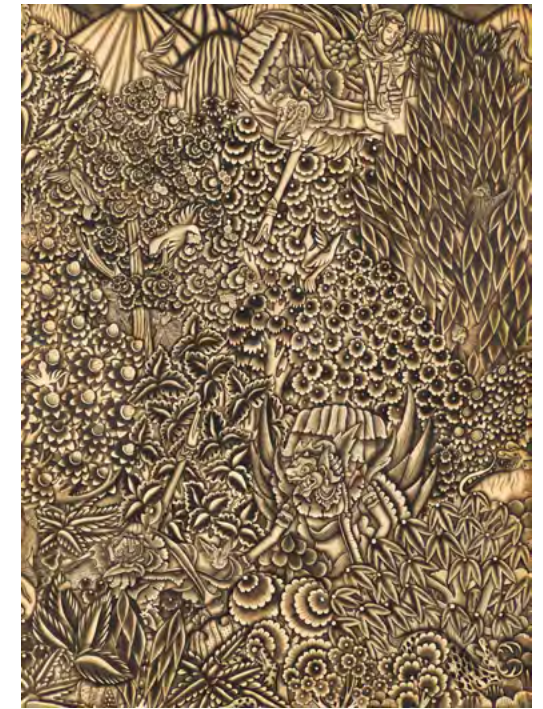
CEREMONIAL 'PAYUNG'

Java, 19th century.

L. ca. 279 cm.

Provenance: collection  
René Wassing (1927 - 2011).

€ 100 - 150



48

BALINESE SCHOOL

'Balinese legend', ink on paper. 61 x 46 cm.

Provenance: collection René Wassing (1927 - 2011).

€ 300 - 400



49

BALINESE TRIPTYCH

Wood carved and coloured, depicting the death of Abhimanyu. Each panel is 158 x 43 cm.

Provenance: collection René Wassing (1927 - 2011).  
Bought in April 1964, The Hague for 350 Dutch guilders.

€ 200 - 300



Dirk Homberg (1885-1952)

Homberg is a Rotterdammer by birth. In 1923 he and his wife went to America for a few years, where he drew and painted many portraits of wealthy Americans. After a few years he returned to the Netherlands, and subsequently spent some time with family in the Dutch East Indies.

....  
Homberg also knows painting as a profession through and through, and he knows exactly what to make of it and what to do with it. His technique even shows a fluency, which in some works even turns to ease: but a young woman who has a portrait painted (or drawn) likes to be flattered; wants her portrait to be 'as beautiful as possible'. And Homberg often gives way too much to this wish. Also in the children's portraits. They are too beautiful, too smooth, too salon-like, while works like 'Blind Beggar' and '**Leper Beggar**' are of a completely different allure. This does not alter the fact that such a woman's portrait (and such a child's portrait) may resemble perfection. but as a work of art it counts less than if the client had left the artist completely free!

N.H. Wolf in 'De Kunst', 15th of May 1937, p 68.



50  
DIRK HOMBERG (1885-1952)  
'Fishermen', signed lower right, etching. 17 x 31.5 cm.  
  
Provenance: collection René Wassing (1927 - 2011).  
€ 50 - 70



51  
JOHANNA HANNEMA (1889-1981)  
'Kampung view', signed and dated '34 lower right, canvas. 65 x 45 cm.  
  
Johanna was the wife of Dirk Homberg. She painted and also created batik art. She was member of artist association Sint Lucas Amsterdam.  
€ 250 - 350



52  
DIRK HOMBERG (1885-1952)  
'The leper Chinese beggar', signed and dated '33 lower right, pastel on paper. 101 x 84 cm.

Verso: label of the exhibition 'Levende meesters in het Stedelijk Museum van Amsterdam' (probably 1930's), with title and value (500 Dutch guilders).  
€ 700 - 900



Label verso



## Willem Gerard Hofker (1902-1981)

The Dutch painter Willem Gerard Hofker traveled with his wife Maria to the former Dutch East Indies in 1938. He was commissioned by the KPM to make the state portrait of Queen Wilhelmina for their Head Office in Batavia, nowadays Jakarta. Hofker experienced Java and Bali as “coming home”, as he wrote to his parents about the island. And that is exactly what his ‘East Indies work’ shows. He works to his heart’s content, creating paintings and drawings of luscious tropical landscapes and sacred temple complexes. Portraits of young girls, casual or in the most lavish ceremonial costumes. “Men and women posing so patiently, while they work, are offering and even while they rest in their family compounds”, as his letter continues. The all so typical daily activities in the most serene and original Balinese culture and composure were deeply fascinating for Hofker. Despite the fact that much of this ‘East Indies work’ was destroyed or lost during the terror of World War 2, and virtually none of it was documented at the time, these paintings and drawings are now the most discussed, researched and valued within the artist’s oeuvre.

Ni Gusti Compiang Mawar, the Balinese beauty shown here in this presented painting, dating October 1942, was one of the artist’s favorite models during that period. In fact, on December 8th 1941 when the Dutch Government in London declared war on Japan, Compiang was posing for Willem in her family compound when Maria came to tell him that terrible news. Research till now also shows that between 1940 and 1945 Hofker made at least nine paintings in which he portrayed her. Five of these paintings form a very unique series within the oeuvre of the artist as he portrays her in a reclining posture. Noted by Hofker himself as ‘sleeping’, pose. The first one he made in 1941, followed by two in 1942 and another two in 1943. Hofker only documented and titled three of these five known paintings (out of the series) in his overview of ‘Delivered Work’, published in 1993 (Carpenter, B, ‘Willem Hofker-Painter of Bali’). All these paintings have similarities in environment and use of color, but differ in size and the posture of the reclining Compiang Mawar.

According to several notes by the Hofkers themselves, and their fellow artist and friend Rudolf Bonnet, they made copies of their work in Ubud during these years of war to earn a living. Among others they sold this work to the tokos (artshops) in Den Pasar. As Bonnet sums it up, it was especially the images of bare-breasted Balinese girls that were very popular with the Japanese and that “Wim got a huge routine in it.” (Rudolf Bonnet. March 26, 1946).

Comparing the series of paintings they all have different qualities; more worked out to details or not so refined, even sketchy. But all have a fantastic facial expression. In all of them the eyes are slightly open, receptive. But here in this painting, the sixth version within these series, she is obviously vast asleep. Eyes closed, her body relaxed, deeply settled into the cushions and draped wrappings, therefore not in a self-conscious and firm pose. Her mouth, just like in the others, open and sensual. All-encompassing, it is a unique portrait, in which Hofker has depicted her this time in total peace and vulnerability. Ni Gusti Compiang Mawar, his iconic sleeping beauty.

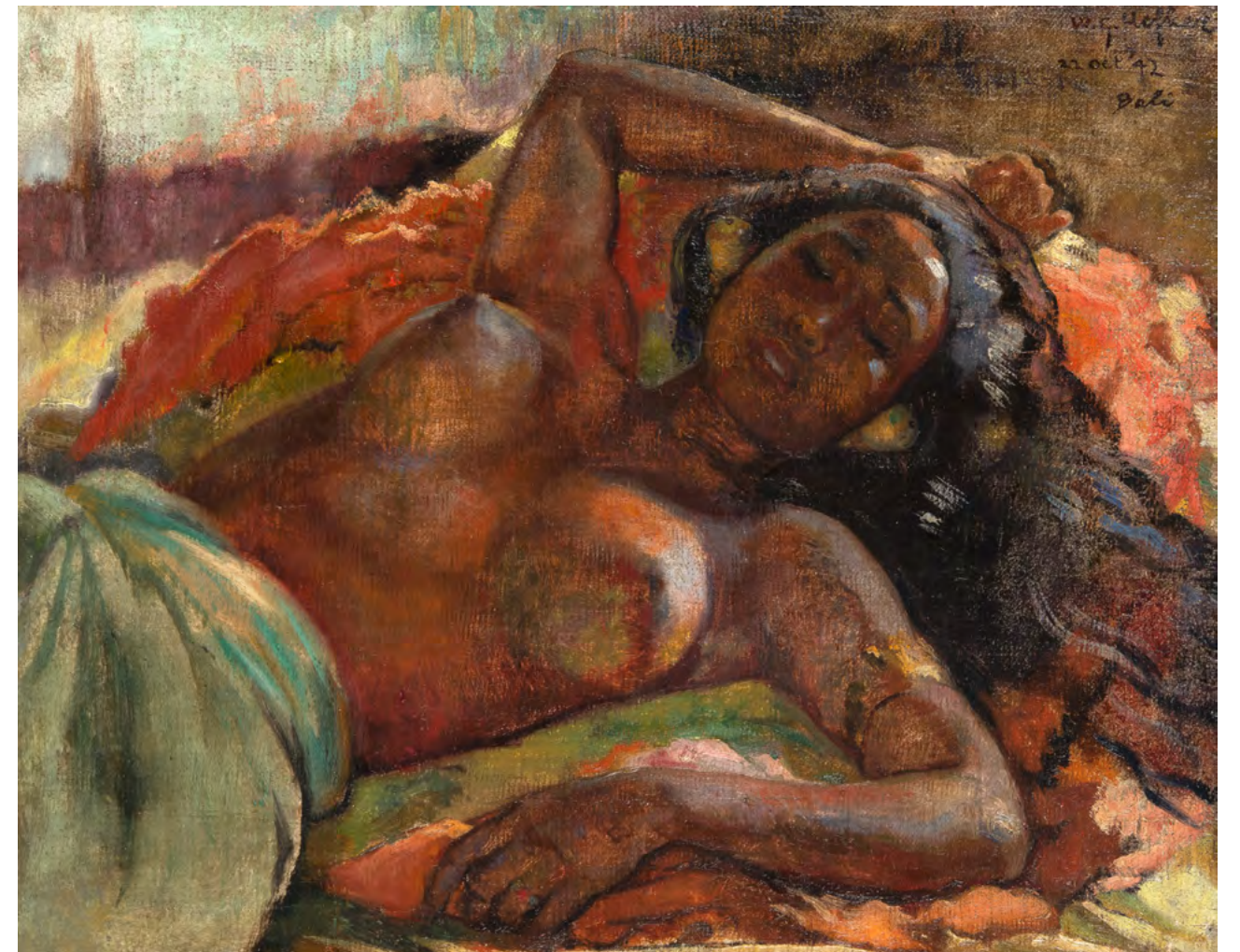
Seline Hofker



A part of Mr. Siegmeth’s collection, including the painting by Hofker and I Made Jata, ca. 1966. See next page for a larger image.



Mr. Siegmeth and the painting by Hofker, January 1981.



53

WILLEM GERARD HOFKER (1902-1981)

‘Ni Goesti Compiang Mawar, sleeping’, signed and dated ‘22 oct ‘42, Bali’ upper right, canvas. 37.5 x 46.5 cm.

Provenance: Collection Julius F. Siegmeth (1920-2008), Austria, thence by descent.

€ 30.000 - 50.000

Mr. Siegmeth was a collector of antiquities and paintings. His collection contained a large variety: paintings, but also ceramics, glass, clocks, pocket watches, antique guns and rifles, etc. Quite a few of these items were bought in Czecho-Slovakia, because he went there nearly every week for his business. He bought what he liked and had an eye for quality. The Indonesian paintings he possessed (among them also lot 54) are a reflection of that. His son (born 1960), remembers that they always had been there since his childhood. One of the possibilities is that he bought them during a visit in Amsterdam in the 1960s.





54  
I MADE DJATA (1921-1996)  
'Paddi harvest and monkey hunt',  
unsigned, panel. 75 x 92 cm.  
Verso dated 'Bali 1941' and 'I Djata' and titled in Dutch: 'Padi oogst en apenjacht'.

**Provenance:** Collection Julius F. Siegmeth (1920-2008), Austria; Thence by descent.

€ 1.000 - 1.500

I Made Jata was a self-taught artist who learned by watching Ngendon at work. He was a member of the Pita Maha group and showed his work to Bonnet and Spies for criticism. There are twenty-seven paintings by him in the Bateson-Mead Collection. He was also a renowned teacher of art in Batuan, and the Batuan style today still bears the influence of Djata's works and teachings. Some gives year of birth as 1920, others 1922.



*The paintings by I Made Djata and Willem Gerard Hofker, ca. 1966.*



*Mr. Siegmeth and his son (the current owner) in front of another Balinese painting, 24th of December 1976.*





55  
WILLEM GERARD HOFKER (1902-1981)  
Two posters KPM Bali Hotel Denpasar: 'Sfeer & beking' and 'Gratie & charme'. 77 x 49 cm.

€ 600 - 800



56  
VICTOR J. TRIP (1913-1975)  
A poster of the N.V. Koninklijke pakketvaart-maatschappij, Batavia. 59 x 74 cm.

€ 200 - 300



57  
WILLEM GERARD HOFKER (1902-1981)  
'Gusti Nyoman Klepon', signed and dated 1948 lower left and 'épreuve d'essai' lower right, lithograph. 30.5 x 21.5 cm.

€ 400 - 600



59  
WILLEM GERARD HOFKER (1902-1981)  
'Balinese women with offerings', signed, dated 1948 and 'proefdruk' lower left, lithograph. 30.5 x 21 cm.

€ 400 - 600



58  
WILLEM GERARD HOFKER (1902-1981)  
Lithographic poster 'Charming & Beautiful Bali', Bali Hotel Denpasar. 75.5 x 50.5 cm. Unframed. 75.5 x 50.5 cm.

€ 300 - 400



60  
WILLEM GERARD HOFKER (1902-1981)  
'Pura Batu Karu', signed and 'Bali' lower right, etching. 48 x 31 cm. Unframed.

€ 600 - 800





61  
WILLEM GERARD HOFKER (1902-1981)  
'Ni Kenyung with lamplight', signed lower left and  
'Epr. d'artiste' lower right, mezzotint. 37 x 26 cm.  
€ 500 - 700



63  
WILLEM GERARD HOFKER (1902-1981)  
'Ni Asoeg in ardja' (Premie-ets 1944),  
etching. 26.5 x 23 cm.  
€ 300 - 400



65  
WILLEM DOOIJEWAAARD (1892-1980)  
'Indonesian girl', signed lower right, 1920,  
lithograph. 44.5 x 32 cm.  
€ 100 - 150



67  
WILLEM DOOIJEWAAARD (1892-1980)  
'Indonesian man', signed lower right,  
lithograph. 37 x 32 cm.  
€ 60 - 80



62  
WILLEM GERARD HOFKER (1902-1981)  
'Ni Wiria', signed and 'Bali' lower right, etching.  
28.5 x 20.5 cm. Unframed.  
€ 500 - 700



64  
GERARD PIETER ADOLFS (1898-1968)  
'The Milan Cathedral', signed lower left, mixed  
media on paper. 37 x 27 cm.  
€ 400 - 600

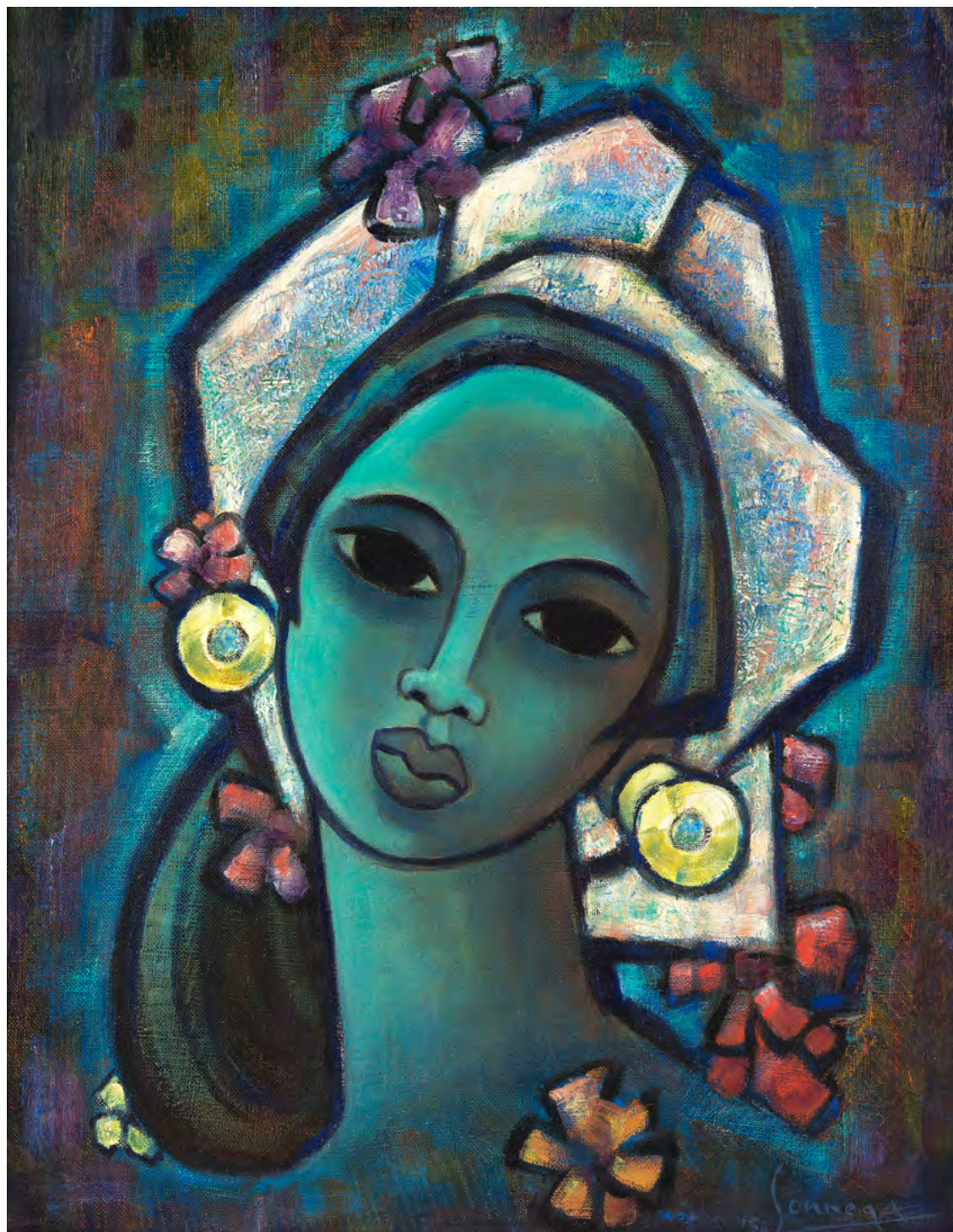


66  
WIJNAND OTTO JAN NIEUWENKAMP (1874-  
1950)  
'Tempelpoort Bali' (Gate in Sangsit on Bali), 1919,  
woodcut. 18.5 x 24.5 cm. Unframed in passe  
partout.  
€ 100 - 150



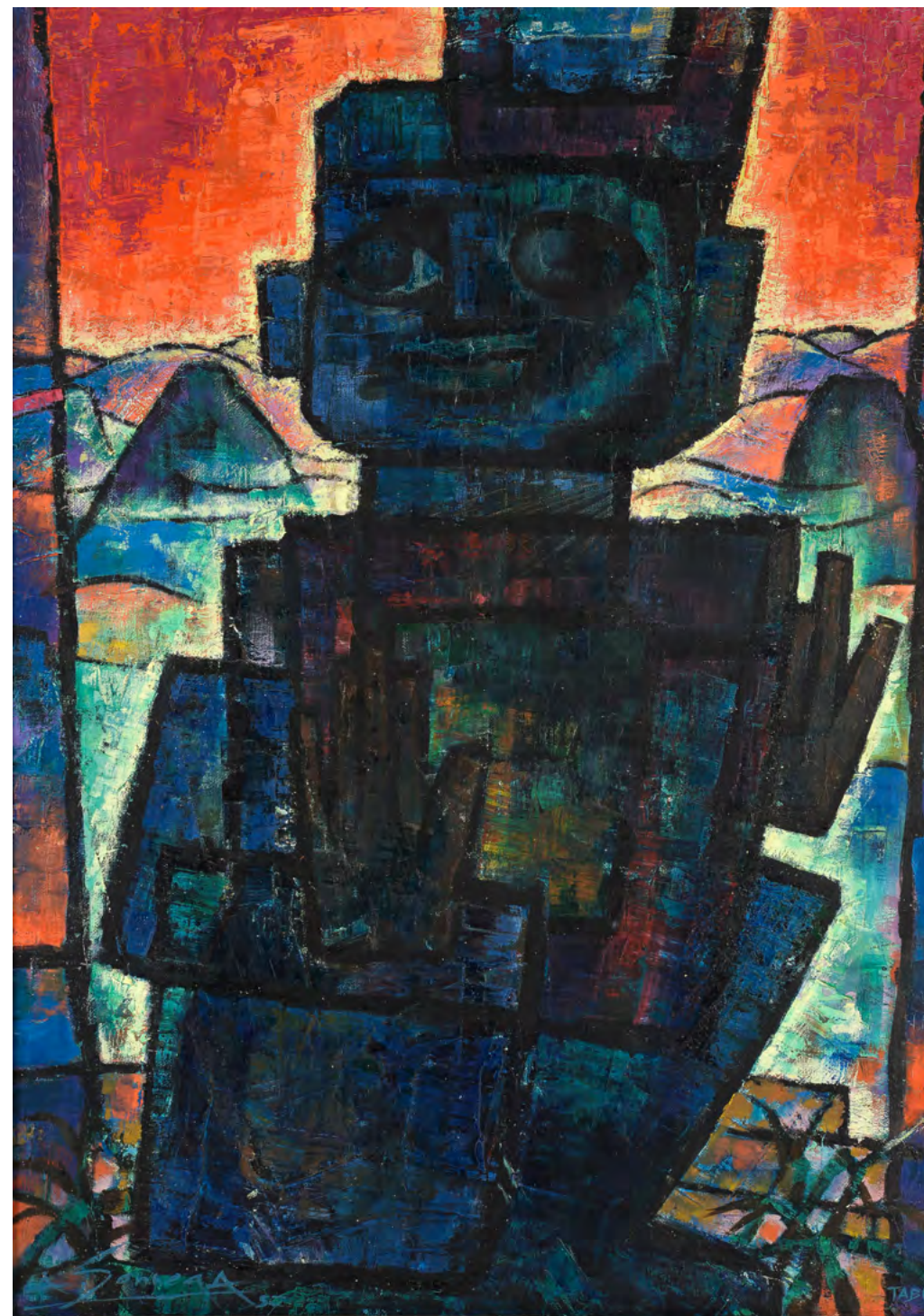
68  
ALBUM  
'Nederlandsch Oost Indië, land van gewijde  
rust, de gordel van smaragd', containing 12  
reproductions after paintings by Leo Eland.  
32 x 49 cm. Text by Johan Koning, 1938.  
€ 80 - 120





69  
AUKE CORNELIS SONNEGA (1910-1963)  
'Balinese woman', signed and dated '54 lower right, canvas. 50 x 40 cm.

€ 6.000 - 8.000



70  
AUKE CORNELIS SONNEGA (1910-1963)  
'Tabu', signed and dated '53 lower right, titled lower right, canvas. 65 x 47 cm.

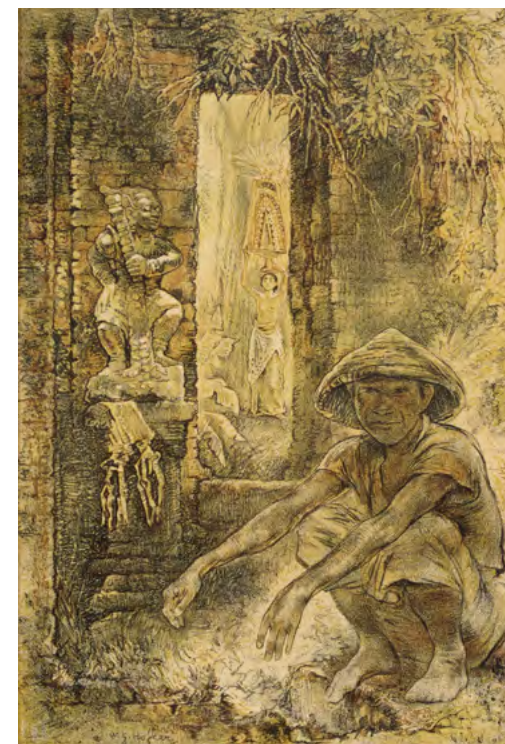
€ 4.000 - 6.000





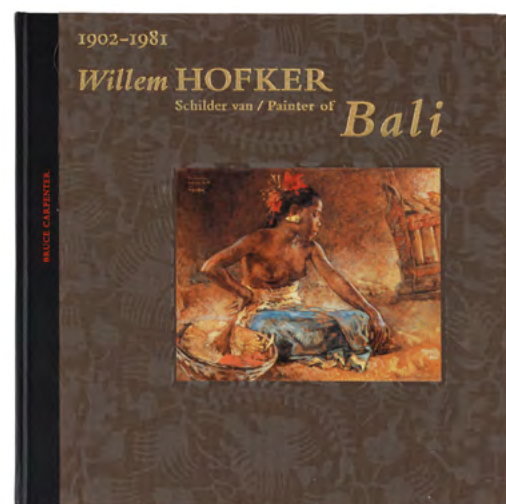
**71**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Kampung', signed and dated 1938 lower left and 'Batavia' lower right,  
 charcoal on paper. 19 x 31 cm.

€ 400 - 600



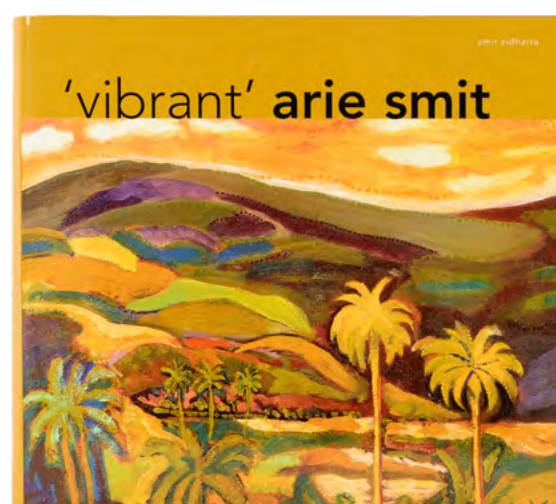
**74**  
**WILLEM GERARD HOFKER (1902-1981)**  
 Two framed calendar plates, both ca. 30 x 20 cm.

€ 200 - 300



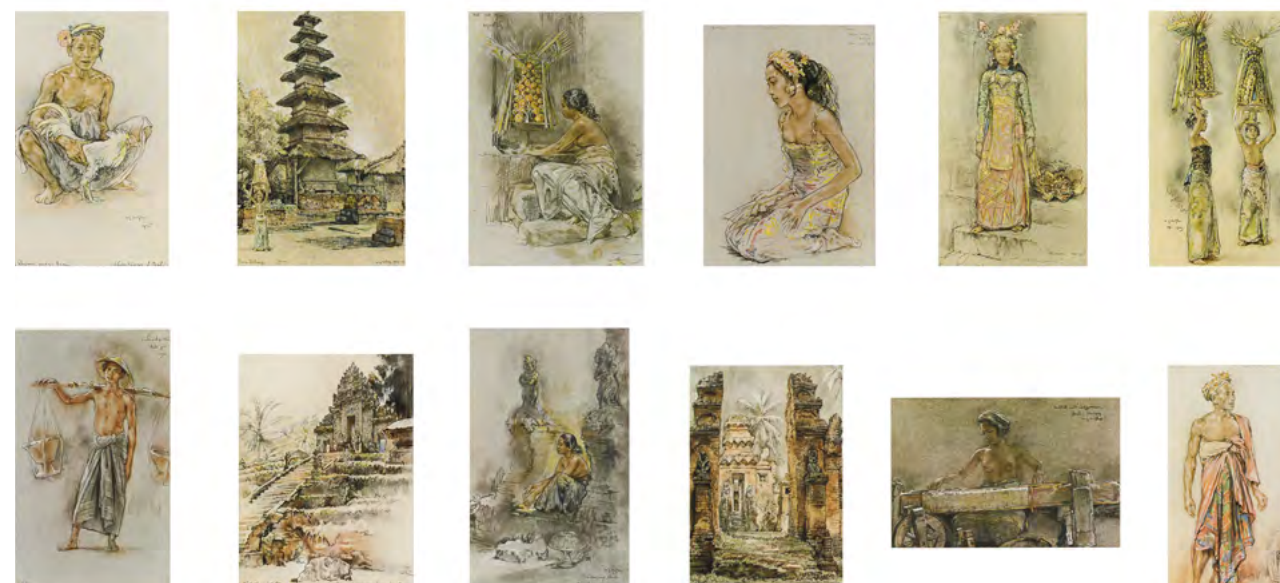
**72**  
**BOOK**  
 'Willem Hofker, painter of Bali', by Carpenter, B.,  
 Pictures Publishers, Wijk en Aalburg, 1993.

€ 100 - 150



**73**  
**BOOK**  
 'Vibrant' Arie Smit', by Sidharta, A., Hexart  
 Publishing, 2002.

€ 100 - 150



**75**  
**WILLEM GERARD HOFKER (1902-1981)**  
 Four frames with each three small prints after pastels.  
 The prints were issued by the Koninklijke Paketvaart Maatschappij (KPM), 1938.  
 All prints ca. 8 - 13 cm.

€ 300 - 500

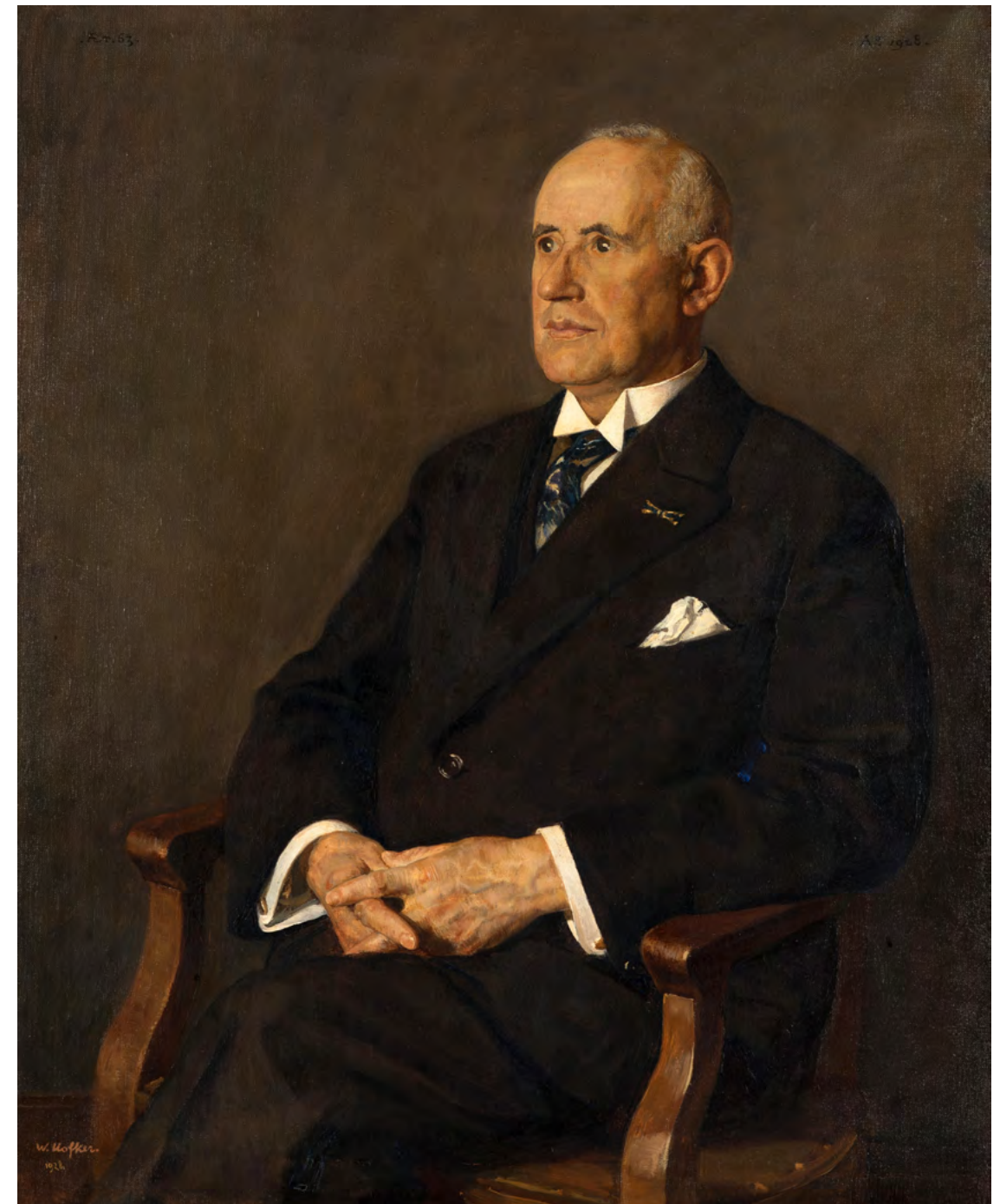




76  
 RUDOLF BONNET (1895-1978)  
 Design for stained glass, ca. 1913-1919. 61 x 49 cm.

This work will be included in the new book about Rudolf Bonnet, which we expect to publish at the end of this year.

€ 2.000 - 3.000



77  
 WILLEM GERARD HOFKER (1902-1981)  
 'Portrait of Mr. G. Kiveron, director of the Telegraph office Amsterdam (Telegraafkantoor Amsterdam)', signed and dated lower left 1928, canvas. 90 x 73 cm.  
 Verso titled and dated again.

Provenance: formerly in the collection of the Amsterdam City Archives.

€ 1.500 - 2.000



Rudolf Bonnet (1895-1978)

The arrival of the painter Rudolf Bonnet to the Indies is a pleasure for more than one reason. While there is first of all the pleasure of getting acquainted with his work at the Kunstkring exhibition, more important is the fact that now such a serious and sensitive artist comes to settle here for a longer period of time to get to know the country and people and to testify of his experiences.

As Bonnet lived and worked for two years in Anticoli, he will now settle in Bali for about the same time, and we may expect from him - who does not only see the traditional mountain and the sawah - a thorough study of the native figure.... Too often we see the phenomenon of the shallowly artist who travels to the Indies, who captures impressions smoothly and fleetingly while sightseeing, and rightly there have been voices against a method that is more American than thorough, which is more capable of contributing to the stimulation of tourism, then to a better understanding and appreciation of the so rich national character of the millions who live and work here.

In addition, the Indies itself is poor, very poor in figure painters and most of the artists living and working here confine themselves — often for the sake of their bread — to portraying the landscape, in which partly a certain monotony becomes unmistakable and partly an excessive influence of the Western vision continues to dominate the image. Here we now have an artist who wishes to see and reproduce the people, in the frame of the landscape, in the everyday environment, an environment which is nevertheless truly interesting enough, but which all too often is overlooked with a certain indifference.

His work can therefore have a double value: firstly as a rather isolated work of art, and secondly from a folkloric point of view. Many painters already devoted themselves to the people in the Dutch East Indies, but often their work was mainly of ethnographic importance, occasionally also for purely artistic reasons. A combination was achieved very, very rarely. The work we were allowed to see by Bonnet convinced us that he will be able to combine these two qualities.

(Semarang newspaper 'De Locomotief', Saturday 15th of February 1930, frontpage).

'Bonnet draws the common man, the farmer, sitting relaxed on the ground, though with a certain apprehension as he waits to find out the will of the gods. In this work too Bonnet sometimes employed his somewhat angular style. His first exhibition of Balinese work was held in Semarang, and just as in the 1920s in Holland, almost all his pieces were sold.'

(Dr. H. de Roever-Bonnet about this pastel in 'Rudolf Bonnet, een zondagskind', p. 82.)



'Resting Balinese farmer' (left) at the Semarang exhibition, February 1930.



Interior of the house of the family of the current owner in Semarang, 1930s..



78  
RUDOLF BONNET (1895-1978)  
'Resting Balinese farmer',  
signed upper right, dated 'Sebatoe Bali 1929' upper left,  
charcoal and pastels on paper. 117.5 x 87.5 cm.  
Provenance: private collection the Netherlands.

Literature: Roever-Bonnet, dr. H. de: 'Rudolf Bonnet, Een zondagskind',  
Pictures Publishers, Wijk en Aalburg, 1993, p. 107, no. 69, illustrated.  
Exhibited: Semarang'sche Kunstkring (solo exhibition Rudolf Bonnet), 1-12 February 1930.

This work will be included in the new book about Rudolf Bonnet (full page),  
which we expect to publish at the end of this year.

€ 30.000 - 50.000





79  
CHEN WEN HSI (1906-1991)  
'Doves', signed in Chinese and with stamp lower right,  
ink and watercolour on paper. 36 x 46 cm.

€ 2.000 - 4.000



80  
LIN FENGMIAN (1900-1991)  
'Lady making her toilet', signed in Chinese and with seal of the artist lower left,  
ink and colour on paper. 33 x 33.5 cm. Unframed.

€ 8.000 - 12.000

*'The greatest distinguishing feature of Lin Fengmian's life is that he created a brand new and unprecedented art form with characteristics of both the West and East. He laid the foundation for modern Chinese painting.'*  
Xiao Feng former President of the China Academy of Art in the documentary 'Century Masters', part 7, Lin Fengmian.

Lin Fengmian was a modern Chinese visual artist with a strong social conscience. He presented a synthesis of Chinese and Western art. In the early 1920s he studied in Paris and became influenced by German (Nolde) and French expressionism (Matisse). He saw similarities between the Western and Eastern art, after returning home to China, he optimistically established the Art Movement Society with artist friends to "unite the new strength of the art world". In 1926, Lin started teaching and later he became director of the newly established National Academy of Art in Hangzhou and one of The Four Great Academy Presidents, a group of pioneering teachers who wanted to transform Chinese art education into the Republican era.

In the Second Sino-Japanese War in 1937, Lin's studio was looted by soldiers and many of his paintings were destroyed. Later, during the Cultural Revolution, his fascination with opera and other "intellectual" pursuits was used against him. They imprisoned him for four and a half years.

After the death of Mao Zedong, artists got more creative freedom and the early avant-garde artists became slowly rehabilitated. In 1977 Lin left China and moved to Hong Kong.  
Lin Fengmian shocked traditional artists by choosing to paint on a square format instead of the rectangular Chinese scrolls. His use of color, brushwork and perspective is believed to have been inspired by his period of study in Europe, although Lin himself wrote that his greatest inspiration came from the Song Dynasty figures on ceramics and cave paintings.





81  
MIES CALLENFELS - CARSTEN (1893-1982)  
'Sawah in front of mount Salak', signed and dated 1938 lower left, canvas. 50 x 65 cm.

€ 1.000 - 1.500



82  
MIES CALLENFELS - CARSTEN (1893-1982)  
'Coconut tree in front of a sawah', signed with monogram lower left, watercolour on paper. 35 x 25 cm.  
€ 200 - 300



83  
MIES CALLENFELS - CARSTEN (1893-1982)  
'Boat on a kali', signed with monogram lower right, charcoal on paper. 48 x 61 cm.

€ 400 - 600



84  
MIES CALLENFELS - CARSTEN (1893-1982)  
'Indian ocean at Pelabuhan Ratu', signed lower left, canvas. 40 x 50 cm.

€ 400 - 600





85

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

€ 6.000 - 8.000

## 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. 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'.





86  
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)  
'Camels in front of the mosque of the Sabres, Kairouan, Tunisia',  
ca. 1920, signed lower left,  
board. 22 x 27 cm.

€ 2.500 - 3.500



87  
RUDOLF BONNET (1895-1978)  
'Tunisian boy', signed upper right, dated 'Nefta 1928' upper left,  
charcoal and pastels on paper. 62 x 52 cm.

This work will be included in the new book about Rudolf Bonnet,  
which we expect to publish at the end of this year.

€ 5.000 - 7.000





88  
AART JOHANNES COCK  
(1905-1981)  
Three works:  
'Javanese Dance',  
'Batak village' and  
'Cockfight on Bali',  
all signed lower left,  
oil on board or paper.  
All ca. 29 x 37 cm.  
€ 600 - 800



89  
MOOI INDIË SCHOOL'  
(1940s)  
'Kampung', indistinctly signed  
lower right, canvas on panel.  
32 x 49 cm.  
€ 200 - 300



90  
LÉA LAFUGIE (1890-1972)  
'Village on the hills', signed  
lower left, watercolour on paper.  
26 x 33 cm. Unframed.  
  
Provenance: family of the artist.  
  
Literature: 'Lea Lafugie',  
Hamel, D. and Dapsens, S.,  
Hexart Publishing, Jakarta 2016,  
illustrated, p. 120.  
€ 200 - 300



91  
LUCIEN FRITS OHL  
(1904-1976)  
'The rice harvest',  
signed lower right, canvas.  
39 x 48 cm.  
€ 500 - 700





92  
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.

€ 3.000 - 4.000



93  
SAKTI BURMAN (1935-)

'Harlequins', 1976, signed lower right, canvas. 19 x 24 cm.

**Provenance:** Galleria Nuovo Sagittario, Milan, Italy.

Sakti Burman is a contemporary Indian artist who studied at the Government College of Arts and Crafts, Kolkata, and later at the École Nationale des Beaux Arts in Paris.

He already lives in France for five decades.

He exhibited widely across the world including at venues like the Galerie des Beaux-Arts, Paris; Piccadilly Gallery, London; Galerie Doucet et Coutureau, Paris; Galleria Nuovo Sagittario, Milan; and Galerie Sagar, Zurich.

€ 1.000 - 2.000



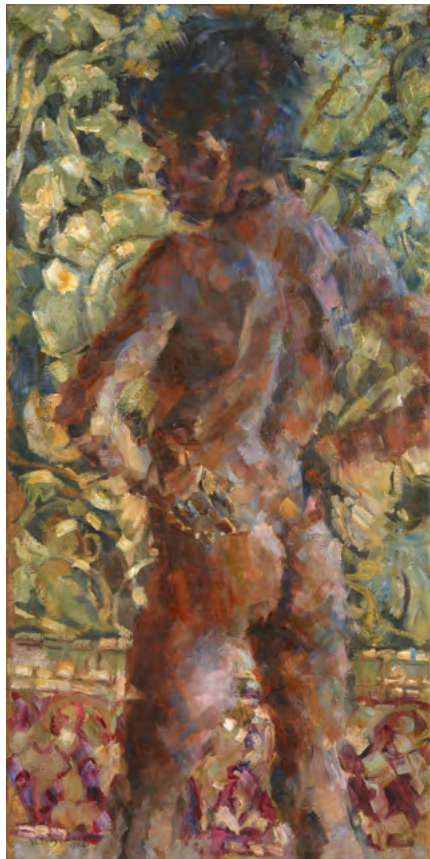
Willem Dooijewaard (1892-1980)

Dooyewaard's current style shows influences from the neo-impressionist masters such as Manet, Sisley, Gauguin, Maks and Sluyters. Furthermore, there is a beginning of a tendency towards the so-called expressionism. Influences of Cezanne less, Gauguin more, also Van Gogh, and we even think we observe a transition to the simplification of form from Cubism. This is not to say that Dooyewaard would in fact have allowed himself to be influenced by the painters mentioned, that he would have taken over something from them, but with which it would be said that he was touched, that he was moved by contemporary painting trends.

His undeniable great talent and strong personality - how sure and certain are his brushstrokes, how manly and vigorously does he not already master the main idea, how passionate is his sense of the action of light and its colors! - will keep him up in those currents, enriched and strengthened by them with new means of expression, and finally let him be led there where his own artistry can best express itself. Already he has stepped into the ranks of the young having something to say and his sound is unusually powerful.

...  
Because of the decorative expressiveness and dreamy mystical sensuality I dearly love  
'Girl with offering plate'

C. van Daetere in 'Tentoonstelling Willem Dooyewaard'  
about Dooijewaards work exhibited in the Medan Hotel,  
October 1923, Sumatra Post, 1st of October 1923



Another painting by Dooyewaard  
with the same background  
(the only one we could find)  
sold by us in June 2015.



94  
WILLEM DOOIJEWAARD (1892-1980)

'Balisch meisje met offerschaal' ('Balinese girl with offering plate'),  
signed and dated 1922 lower right, canvas. 86 x 66 cm.

**Provenance:** a descendent of a major Dutch captain of industry;  
auction 4th of June 2014 Zeeuws Veilinghuis, lot 14 (hammer price: € 75.000);  
private collection USA.

**Exhibited:** 'Tentoonstelling Willem Dooyewaard' Medan Hotel, Medan, October 1923.

€ 40.000 - 60.000



## 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.

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### 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.

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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.

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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;

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 (buyer’s premium) of 25% (via online bidding 28%) and -if applicable- Resale royalties (see article 15) before delivery of the item purchased and within a term to be set by the auctioneer, without applying any discount or setoff, unless the parties have agreed otherwise.

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

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

### Article 9 Late payment

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

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

### Article 10 Term for collection

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

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

### Article 11 Unsold objects

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

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

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

### Article 12 Auctioneer’s liability

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

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

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

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

### Article 13 Photographs and illustrations

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

### Article 14 Miscellaneous

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

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

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

### Article 15 Artist’s resale right regulations

(‘Volgrecht’ or Droit de suite)

Since the 1st of January 2012 Artist’s resale right regulations apply for living artists and artists who lived the last 70 years.

Resale royalties apply where the price realised (Hammer and premium) is € 3000 or more, excluding VAT.

The height of these royalties are:

4% up to € 50.000

3% between € 50.000 and 200.000

1% between € 200.000 and 350.000

0,5% between 350.000 and 500.000

0,25% in excess of € 500.000

Maximum of the royalties are € 12.500 per lot.





# ZEEUWS VEILINGHUIS

## ZEELAND AUCTIONEERS

### WRITTEN AND / OR TELEPHONE BIDS

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

Name : .....

Adress : .....

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

Telephone : .....

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

This is a written / telephone bid (please cross out which is not applicable).  
Telephone bidding is possible from € 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<br>(Buyer's premium<br>not included) |
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ZEEUWS VEILINGHUIS  
ZEELAND AUCTIONEERS

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