



ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS



INDONESIAN ART

4TH OF JUNE 2014



ZEEUWS VEILINGHUIS

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

INDONESIAN ART

AUCTION: Wednesday June 4 2014
1.30 PM (GMT+1)

VIEWING: Friday May 30 10 AM - 5 PM
Saturday May 31 10 AM - 4 PM
Monday June 2 1 PM - 5 PM
Tuesday June 3 1 PM - 5 PM
Wednesday June 4 10 AM - noon

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

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Cover illustrations:

Front: lot 14
Back: lot 48



1
Lucien Frits Ohl (1904-1976), 'Ploughing the rice field',
signed, oil on canvas, 62 x 91 cm.

€ 2000-3000



2
Lucien Frits Ohl (1904-1976), 'Indonesian fishing boat',
signed, oil on canvas, 77 x 61 cm.

€ 1000-1250



3
Lucien Frits Ohl (1904-1976), 'Indonesian landscape',
signed, oil on canvas, 50 x 60 cm.

€ 600-800



4
Lucien Frits Ohl (1904-1976), 'Indonesian street view',
signed, oil on panel, 35 x 30 cm.

€ 600-800



7
Lucien Frits Ohl (1904-1976), 'Working in the rice field',
signed, oil on board, 74 x 58,5 cm.

€ 1250-1500



5
Arthur Eland (1884-1948),
'Indonesian landscape with paddy fields and mountains',
signed and dated 1916, oil on canvas, 80 x 120 cm.

€ 1000-1500



8
Leo Eland (1884-1952), 'Italian lake', signed, watercolour,
15,5 x 23 cm.

€ 150-200



6
Arthur Eland (1884-1948),
'Indonesian landscape with vulcano', signed,
oil on canvas, 40,5 x 60 cm.

€ 500-700



9
Unknown, 'Indonesian landscape', signed,
oil on canvas, 55 x 70 cm.

€ 150-200



10
Ernest Dezentjé (1885-1972),
'The faithful guards of Tjipanas (De trouwe wachters van Tjipanas)', signed, oil on canvas, 60 x 95 cm.

On the frame there is a copper plate with the title of the painting and this text:
'Ter herinnering aangeboden aan Gravin van Limburg Stirum, geboren Jonkvrouwe van Sminia'
(As souvenir presented to Countess van Limburg Stirum, born noble women van Sminia'). The Countess was the wife of Johan Paul graaf van Limburg Stirum (1873-1948), Governor-General of the Dutch East Indies.

€ 700-900



11
Lot, all with provenance: Johan Paul graaf van Limburg Stirum (1873-1948), Governor-General of the Dutch East Indies. A) Photo of the Governor and his wife, dated 14th of March 1921. B) Two photo books, Java 1919-1920. C) Small book with 37 images 'Darah Bharata, verzameling van hoofdpersonen uit de Wajangpoerwa', Batavia 1919. D) Small book 'Het Serimpi Boek', two volumes, 1925. E) Small book: 'Lakon Madoebronta'. F) Voyage journal: 'Reis van den Gouverneur-Generaal naar Bali en Lombok op 8 juli 1918'.

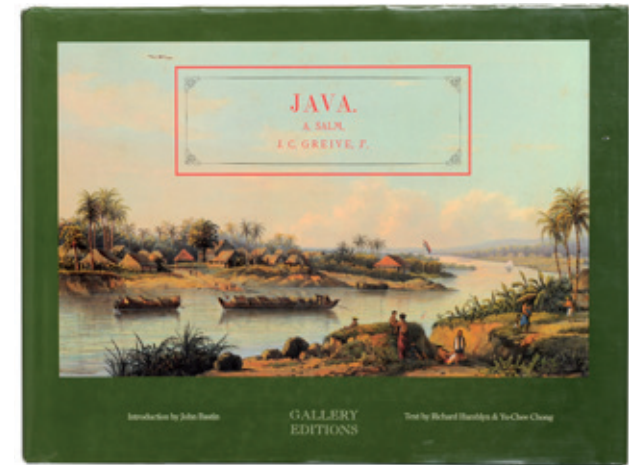
€ 50-70



12
Abraham Salm (1801-1876), 'View on the river Solo', unsigned, oil on panel, 32,5 x 44,5 cm.
Chromolithographs of this painting were made by J.C. Greive jr. (see lot 13). The lithograph of this painting is reproduced on the cover and page 36 of the book 'Java' by Richard Hamblyn and Yu-Chee Chong (Gallery Editions, Singapore 1991).
A quote from this book: 'Abraham Salm arrived in Indonesia in 1837, and spent the next 29 years living and working in Surabaya and Malang, first as a merchant and later as tobacco planter. During this long period, he travelled extensively and recorded his appreciation of the landscape of the day in a series of beautiful paintings, originally executed on teak panels'.

Provenance: descendants of the artist.

€ 15000-20000



13
24 chromolithographs by Johan Conrad Greive (1837-1891) engraver, after Abram Salm (1801-1876): 'Java naar schilderijen en teekeningen van A. Salm, Lid der Koninklijke Akademie van Beeldende kunsten te Amsterdam, op steen gebracht door J.C. Greive Jr'. Published at Amsterdam by Frans Butta & Zn. 1865-1872. In original folder. Paper size: 62,5 x 47 cm.

In the book 'Java', by Richard Hamblyn and Yu-Chee Chong (Gallery Editions, Singapore 1991), which describes this set of chromolithographs, is written: 'The collection of 24 prints was extremely popular in the Netherlands when it was first published and indeed they can be considered to represent the highest point in the depiction of Indonesian topography by chromolithographic printing'.

€ 2500-3500





Dutch painter Willem Dooyewaard was born in Amsterdam in 1892. At the age of 20 he travelled to Indonesia, where he worked on a plantation in Sumatra. Later on he also lived on Bali. Willem Dooyewaard had an adventurous mind and was very fond of travelling. He visited many Asian countries, such as China, Japan, Tibet and Mongolia. For example, he undertook a hiking trip from Darjeeling through the Himalaya to Tibet. Later on he also visited North Africa. During these trips he endured many hardships. From this travels Dooyewaard took a wealth of inspiration for his artistic work.

In 1930 he met his wife in Japan. In 1933 the couple returned to Blaricum, The Netherlands. Back in his home country Willem Dooyewaard was reunited with his brother Jaap, who was also a painter. Willem Dooyewaard passed away in 1980.

This painting was made by Willem Dooyewaard in 1922 on Bali and is quite unique. In particular, the colour scheme and subject (as oil painting) are very rare in his oeuvre.

We only know of one of his painting to be comparable to this one, namely a painting that was also made on Bali in 1922. The strong impressionistic strokes, the light and the (for this artist) unusual background makes this painting one of the key pieces by Dooyewaard.

Provenance: a descendent of a major Dutch captain of industry.

14
Willem Dooyewaard (1892-1980),
'Balische met offerschaal' (Balinese girl with offering plate)',
signed and dated 1922, oil on canvas, 86 x 66 cm.

€ 30000-50000



15
Willem Dooyewaard (1892-1980),
'Hendrika, daughter of shipbuilder Ir. J.H. Wilton', signed,
oil on canvas, 100 x 65 cm.
€ 3000-5000



16
Willem Dooyewaard (1892-1980), 'Evening meal', signed
and dated 1920, lithograph, 56 x 63 cm.
€ 200-250



17
Anna Maria (Annemarie) Blaupot ten Cate (1902-2002),
'Indonesian woman', signed, oil on canvas, 60 x 50 cm.
€ 400-600



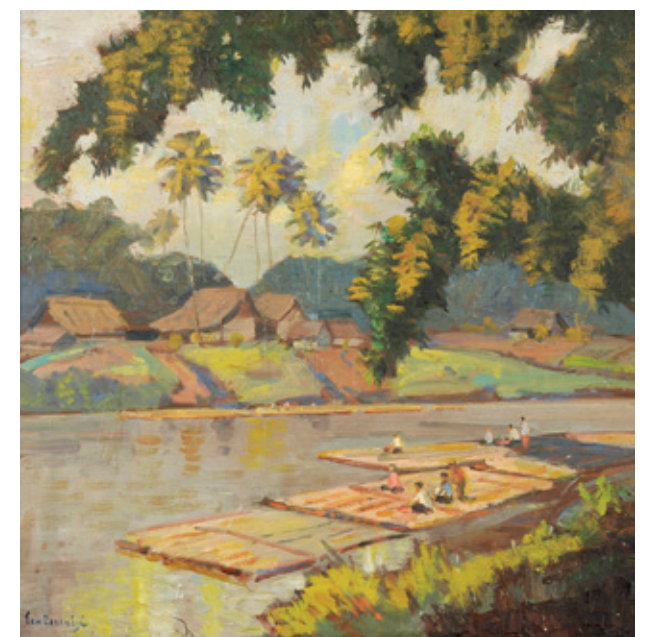
18
Anonymous, 'Two Indonesian women with apples',
oil on canvas, 60 x 50 cm.
€ 400-600



19
Jap Hian Tjay (1927), 'Kali in old Jakarta', signed, dated
'51, oil on canvas on board, 68 x 82 cm.
€ 700-900



20
Ernest Dezentjé (1885-1972), 'Javanese landscape', signed,
oil on canvas, 45 x 37 cm.
€ 300-400



21
Ernest Dezentjé (1885-1972), 'River view', signed,
oil on panel, 48,5 x 48,5 cm.
€ 400-600



22
Gerard Pieter Adolfs (1897-1968), 'Satay seller', signed,
gouache, 51 x 64 cm.

€ 1250-1750



25
Gerard Pieter Adolfs (1897-1968), 'Landscape with
women', signed and dated '25?', gouache, 24 x 34 cm.

€ 500-700



28
Gerard Pieter Adolfs (1897-1968), 'Women at the Passar', signed, dated (on the back) '49,
oil on canvas, 60 x 80 cm.

€ 5000-7000



23
Gerard Pieter Adolfs (1897-1968), 'Indonesian village
view', signed, oil on canvas, 30 x 40 cm. Text on the back:
'Landschap bij Griséc, '34'. Needs restoration.

€ 500-700



26
Gerard Pieter Adolfs (1897-1968),
'Passar', signed, oil on board, 28 x 38 cm.

€ 1000-1500



29
Carel Lodewijk Dake jr. (1886-1946), 'Temple',
signed, oil on panel, 52 x 82 cm.

€ 700-900



24
Gerard Pieter Adolfs (1897-1968),
'Indonesian village view', signed, oil on panel, 30 x 40 cm.

€ 2000-3000



27
Gerard Pieter Adolfs (1897-1968),
'Landscape with women', signed, oil on panel, 29 x 39 cm.

€ 2000-2500



30
Adrien-Jean Le Mayeur de Merprès (1880-1958),
'Ni Pollok at the pond', unsigned, pastel on paper,
55 x 70 cm.

€ 4000-6000



31
Eight photographs of Ni Pollok (1917-1985) and
Adrien-Jean Le Mayeur de Merpres (1880-1958).

€ 100-150



32
Cary Venselaar (1941), 'Three women, Bali', signed and
dated 1999, mixed media on panel, 60 x 80 cm.

€ 1000-1500



33
Cary Venselaar (1941), 'Buffalo care at Tanah Toradja,
Sulawesi', signed and dated 1997' mixed media on board,
70 x 50 cm.

€ 1000-1500



34
Gerard Pieter Adolfs (1898-1968), 'Indonesian village
view', signed, oil on canvas, 50 x 40 cm.

€ 3000-4000



35
Carel Lodewijk Dake jr. (1886-1946), 'Temple',
unsigned, oil on panel, 61,5 x 50 cm.

€ 400-600



36
Frans Bakker (1871-1944), 'Indonesian village', signed,
oil on canvas, 45 x 70 cm.

€ 1500-1750



37
Frederik Anton Kievits (1887-1951),
'The road from Jakarta to Tandjongpriok', signed,
oil on canvas, 40 x 60,5 cm.

€ 300-400



41
Chris Broekhuizen (1921-2005),
'Balinese offering feast', signed and dated '77, oil on panel,
120 x 357 cm (the painting consists of 3 panels).

Including two Balinese sculptured wooden panels which
can be placed on both sides of the painting, 142 x 30 cm.
€ 3000-5000



38
Hal Wichers (1893-1968), 'View on the Mediterranean
sea', signed and dated 1952, oil on board, 30 x 20 cm.

€ 150-200



39
Hal Wichers (1893-1968),
'Workers in an Indonesian landscape', signed and dated
1917, oil on panel, 29,5 x 40 cm.

€ 600-800



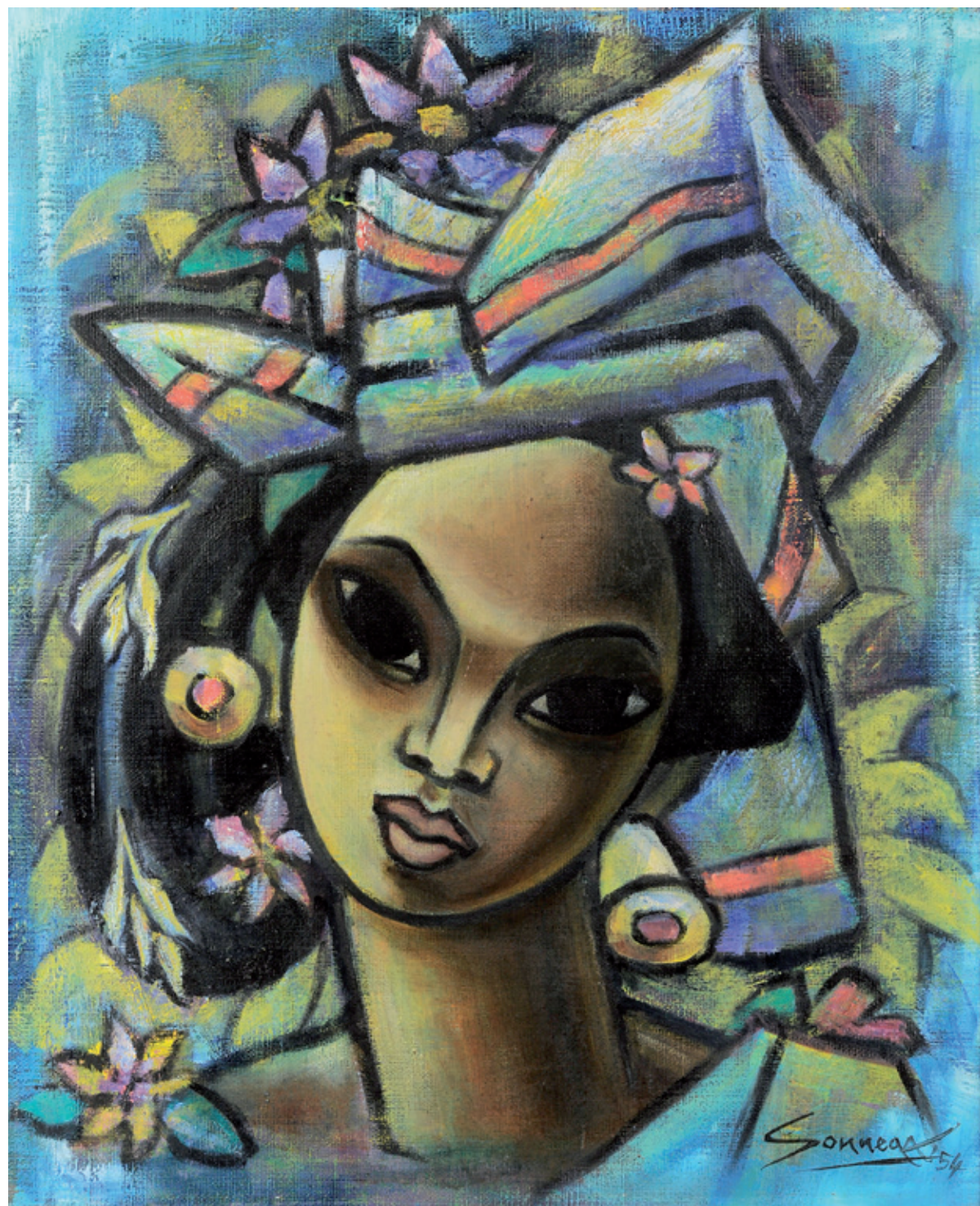
40
Hal Wichers (1893-1968), 'Mountain landscape', signed
and dated 1926, oil on canvas on panel, 30 x 40,5 cm.

€ 500-700



42
Chris Broekhuizen (1921-2005), 'Balinese offering feast',
signed and dated '78, oil on panel, 110 x 77 cm.

€ 1000-1500



43
 Auke Cornelis Sonnega (1910-1963), 'Balinese girl',
 signed and dated '54, oil on canvas, 56 x 45,5 cm.
 € 10000-15000

In Sonnega's archive we found this photograph.
 On the right this painting is shown.
 Below this photograph was written:
 Expositie Medan - Deli 1954.



44
 Han Snel (1925-1998), 'Balinese woman', signed and dated
 '54, oil on canvas, 74 x 44 cm.
 € 3000-4000



45
 Han Snel (1925-1998), 'Passar', signed, dated Bali '55,
 oil on canvas, 30 x 40 cm.
 € 800-1000



46
 Han Snel (1925-1998), 'Balinese woman', signed,
 drawing on paper, 40 x 30 cm.
 € 300-500



47
 Henri Herman Leonardus Tieland (1891-1965),
 'Sumatran landscape', signed, oil on canvas, 80 x 60 cm.
 € 200-300



48
I. Made Sukada (1945-1982), 'Gamelan orchestra with rebab player',
signed and dated Padangtegal Ubud, Bali '75, oil on canvas, 89 x 60 cm.

€ 10000-15000



49
I. Dewa Gde Raka Turas (1917-1993),
'Balinese landscape with river and birds', signed,
oil on canvas, 113 x 66 cm.

€ 1500-2000



50
Rustamadji (1932-1990), 'Indonesian dancer',
signed and dated 1987, oil on canvas, 70 x 55 cm.

€ 1500-2000

About the artist (lot 48):

I Made Sukada lived in Ubud, Bali. He learned painting from his father, I Gandung. Later he became influenced by Rudolf Bonnet. This masterpiece is a good example of that influence.

Sukada preferred to show Balinese as active dancers and musicians with expressive faces and animated poses.

Paintings by Sukada can be found in many museums, for example in the Tropenmuseum Amsterdam. Exhibitions were held in (among others): Kunstzaal Rotterdam (1976), Centre for Strategic and International Studies Jakarta (1996) and on the Indonesia-Japan Friendship Festival Morioka, Tokyo (1997).



51
I. Wayan Tohjiwa (1916-2001), 'Rice harvest',
unsigned, oil on canvas, 44 x 34,5 cm.

€ 400-600



54
Attributed to I. Reneh (1910-1976), 'Balinese procession',
unsigned, watercolour on paper, 31 x 21 cm.

€ 400-600



57
Ida Bagus Made Poleng (1915-1999), 'Ardja dance',
signed, oil on canvas, 65 x 53 cm.

Provenance: Johannes Martinus (Han) Groenewegen
(Den Haag, 1888 - Jakarta, 1980), architect and friend
of Rudolf Bonnet.

€ 1000-1500



52
I. Made Surita (1951), 'Balinese market',
signed and dated 1973, oil on board, 58 x 80 cm.

€ 150-200



55
Attributed to I. Kenjod, 'Sanghyang dancer' and
'Galungan, Bali', unsigned, both watercolour on paper,
32 x 22 cm.

€ 200-300



53
Attributed to I. Reneh (1910-1976), 'Bali life', signed,
watercolour on paper, 31 x 21,5 cm.

€ 400-600



56
I Ketut Rudin (1918/20), 'Balinese dancer', signed,
watercolour on paper, 31 x 24 cm.

€ 300-400



58
Balinese School, 'Kerjak dance' and
'Harvest', unsigned, watercolour on
paper, 33 x 24 cm and 45 x 29 cm.
€ 100-150



59
Ida Bagus Tenang, 'Fishing', signed
and Batoean Bali, watercolour on
paper, 31 x 20,5 cm.

€ 150-200



60
Ida Bagus Ketut Warta,
two watercolours on paper: 'Bali life',
one coloured and signed. 30 x 20 cm
and 32 x 21 cm.

€ 200-300



61
Isidore van Mens (1890-1985), 'By the riverside', signed,
dated Dago 1929, oil on canvas, 60 x 75 cm.
€ 6000-8000



62
Signed Soen Ing, 'Cremation on Bali', oil on canvas,
121 x 80 cm.
€ 500-700



63
Jean Louis Geldtmeijer (1920-1995), 'Balinese girl', signed,
oil on canvas, 60 x 50 cm.
€ 500-600



64
Jan Christiaan Poortenaar (1886-1958), 'Passar',
signed, etching, 49 x 64 cm.
€ 200-300



65
Sudjono Abdullah (1911-1991), 'Sea view',
signed, oil on canvas, 84 x 123 cm.
€ 250-350



66
Henry van Velthuysen (1891-1954), 'View on paddy fields',
signed, oil on canvas, 45 x 55 cm.
€ 300-400



67
D. Bronkhorst, 'The Merbaboe seen from Salatiga on
Semarang', signed, oil on panel, 41 x 56 cm.
€ 400-600



68
Leendert Cornelis Hendrikus (Bill) Vreugdenhil (1891),
'En de aarde zal voortbrengen', signed, oil on canvas,
45 x 52 cm. On the back title and signature.
€ 300-400



69
Gustaaf Emanuel Matakupan (1910-1970), 'Ambon rice
fields', signed and dated juli '46, oil on canvas, 60 x 80 cm.
During the second World War Matakupan was imprisoned
with more than 200 other people who were born or had
worked in the Dutch East Indies and 115 intellectuals
and politicians. Among them was the later Dutch prime
minister Willem Drees. The complete story about these
hostages can be read in Vind Magazine 11, 2013.
€ 300-500



70
Theo Meier (1908-1982), 'Balinese landscape with paddy fields',
signed and dated '46, oil on canvas, 85 x 73 cm.

€ 10000-15000



71
Rudolf Bonnet (1895-1978), 'Balinese man', signed and dated Bali 1941,
pastel on paper, 53 x 34,5 cm.

€ 8000-10000



72
Rudolf Bonnet (1895-1978), 'Balinese man', signed and dated Mas, Bali 1933, pastel on paper, 48 x 38 cm.
€ 3000-4000



73
Rudolf Bonnet (1895-1978), 'Sawo Sadea, Nias', signed and dated 1930, pastel on paper, 53 x 42 cm.
€ 2500-3500



74
Rudolf Bonnet (1895-1978), 'Fortress at Nefta', signed and dated 1968, pastel on paper, 24 x 39 cm.
€ 400-600



75
Victor J. Trip (1913-1975), 'Surabaya Harbour', signed, oil on canvas, 50 x 70 cm.
€ 200-300



76
Raden Saleh (1811-1880), 'The attack of the lion', signed, lithograph, 38 x 45 cm.
€ 1500-2000



77
Willem Jan Pieter van der Does (1889-1966), 'Indonesian boats, North Java', signed, watercolour on paper, 34,5 x 53 cm.
€ 500-700



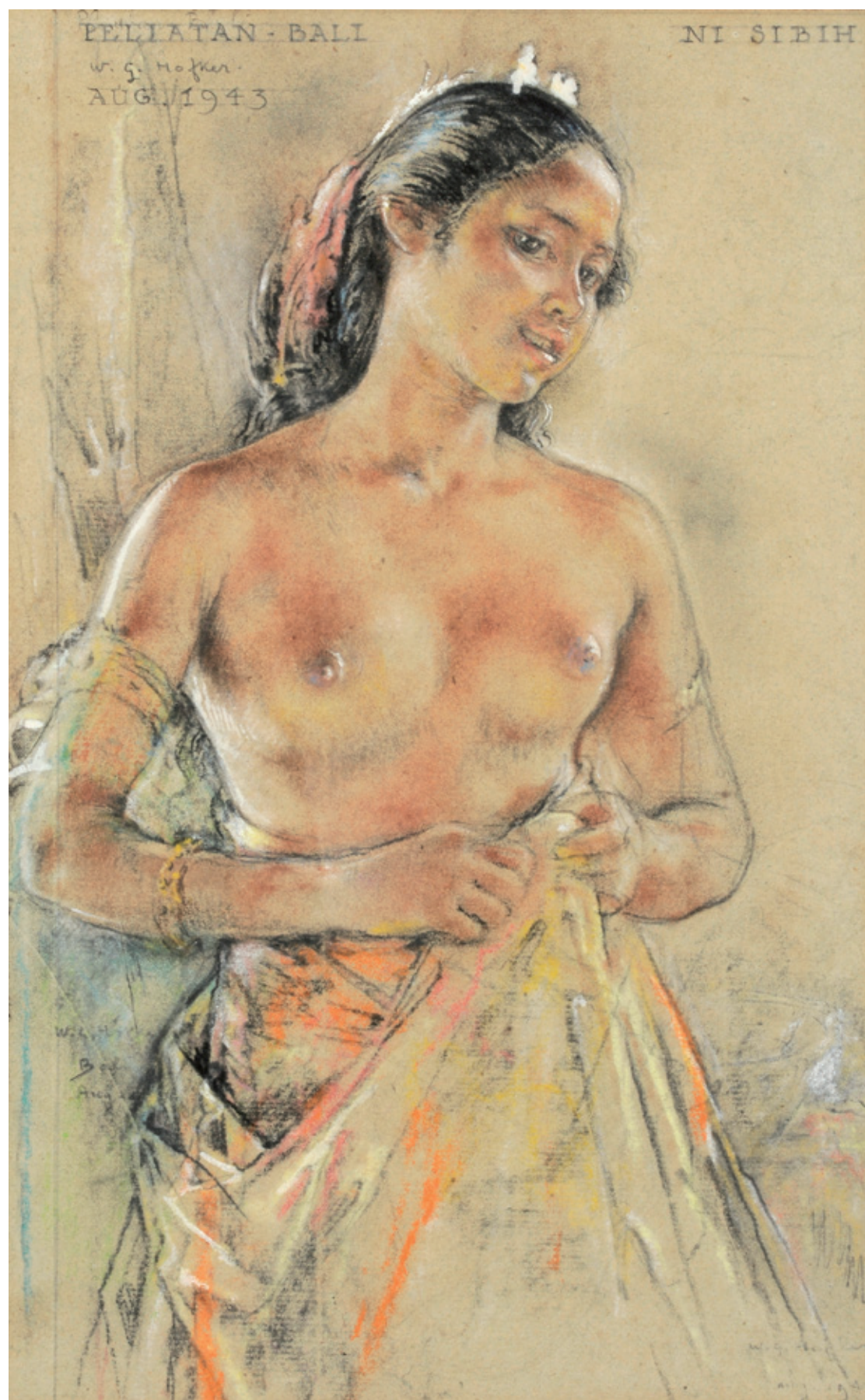
78
Willem Jan Pieter van der Does (1889-1966), 'Indonesian woman with flower basket', signed, oil on board, 40 x 30 cm.
€ 1000-1500



79
Rudolf Wenghart (1887-1965), 'Indonesian girl', signed and dated 1930, oil on canvas on panel, 42,5 x 34 cm.
€ 200-300



80
Willem Gerard Hofker (1902-1981), 'Flowers', signed and dated 1956, oil on canvas, 45 x 40 cm.
Literature: 'W.G. Hofker', by Seline Hofker and Gianni Orsini, reproduced on page 130, image 161.
€ 8000-10000



81 Willem Gerard Hofker (1902-1981), 'Ni Sibih', signed and dated Peliatan - Bali, aug. 1943, conté crayon and gouache on paper, 46 x 30 cm.

€ 15000-20000

Ni Sibih

'... The oval shapes of their faces with the expression of uncommunicated knowledge, their glossy skins, the supple grace of their bodies, rising from their undulating robes, their fluent gestures, were interpreted by him as the manifestation of a perfect beauty. (...) Mainly because of the infinite repetition and despite the warmth of the colours, the result still appears to be the somewhat cool observation of a very romantic reality.'

(review of the exhibition of Hofker's work at Arti & Amicitiae in a Dutch newspaper, July 12, 1946)

This drawing, signed and dated three times, and in a style that is so typical of Hofker's late Balinese work, was made 4 months before his internment in the Japanese camps. There are no other works known to have been made by Hofker of this particular girl. Consequently, it was most probably exhibited at Arti & Amicitiae, Amsterdam, June 29 – July 21, 1946, as there was one drawing, entitled 'Ni Sibih'.

Literature:

Carpenter, B., Willem Hofker, Schilder van/Painter of Bali, Pictures Publishers, Wijk en Aalburg (NL), 1993, mentioned as I-27 on p. 203;

Hofker, S. and Orsini, G., Willem Gerard Hofker [1902-1981], Waanders & de Kunst, Zwolle (NL), 2013, mentioned on p. 206.

Gianni Orsini, May 2014.



82
 Willem Gerard Hofker (1902-1981), 'Legong-kebyar',
 signed and dated Bali 1945, conté crayon and gouache on paper, 40,7 x 32,7 cm (paper size).
 Titled on the verso. € 12500-17500

Legong Kebyar (Ni Tjawan)

The current lot is an example of the drawings that Hofker made of Balinese girls in a dancing pose. Because it is almost impossible to capture the typical stature of a rapidly moving dancer, he usually based these drawings on photographs. Hofker started doing this around 1942. The illustrated picture on this page shows the photograph that Hofker must have used.



Portrayed is Ni Tjawan, who was a famous Legong dancer, together with Ni Sadri and I Rindi. She was also well-known for her performance of the Panji Semirang (Butterfly Dance). According to the title, Ni Tjawan is seen here in Legong Kebyar, a dance performed by two almost identical young girls (as can be seen on the photograph). The term Kebyar ('the Process of Flowering') in this case refers to the Gong Kebyar, the specific type of Balinese gamelan music that accompanies this dance, with its explosive changes in tempo and dynamics. In the background, a gender (one of the Balinese gamelan percussion instruments) can be seen.

A very similar drawing is known, entitled 'Ni Tjawan'. It was probably made around 1943, and does not feature the abundant use of gouache highlights like in the current lot, which is quite typical of Hofker's commercial Makassar work. To compare, this almost identical drawing is illustrated in:

Spruit, R., Artists on Bali, The Pepin Press, Amsterdam (NL), 1995, p. 85;

Hofker, S. and Orsini, G., Willem Gerard Hofker [1902-1981], Waanders & de Kunst, Zwolle (NL), 2013, p. 154.

Provenance:

This drawing was made in 1945, and was possibly exhibited at the Masonic Lodge, Makassar, January 11-16, 1946. Dr. J.C. Gans (1912-1998) was a doctor, and a KNIL officer in the Dutch East Indies, and was interned in a Japanese military camp in Makassar from 1942 til 1945. The work was gifted by Hofker to Dr. Gans, the father of the current owner, in Makassar in 1946.

Gianni Orsini, May 2014.



83 Willem Gerard Hofker (1902-1981), 'Portrait of Maria Hofker (wife of the artist) in blue kimono', signed and dated 1930, oil on canvas, 32,5 x 26 cm.

Provenance: heritage of Maria Hofker-Rueter, wife of the artist.

€ 4000-5000

84 Willem Gerard Hofker (1902-1981), 12 prints published by the Koninklijke Pakketvaart-Maatschappij (KPM).

€ 250-500



87 Willem Gerard Hofker (1902-1981), 'Marijke Holtrop', signed and dated (also on the back), oil on canvas, 43 x 32,5 cm.

€ 2500-3500



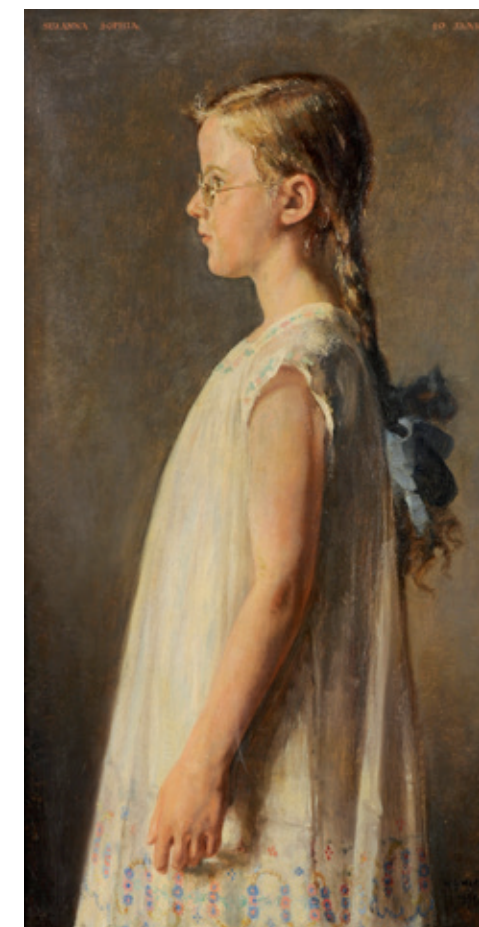
88 Willem Gerard Hofker (1902-1981), 'Ines Naudin ten Cate', titled, signed and dated April 1954, pastel on paper, 34 x 30 cm. **Provenance:** heritage of Maria Hofker-Rueter, wife of the artist.

€ 3000-4000



89 Willem Gerard Hofker (1902-1981), 'Gratie & charme Bali', Bali Hotel (KPM) Den Pasar, lithographic poster, 78 x 50 cm.

€ 500-600



90 Willem Gerard Hofker (1902-1981), 'Susanna Sophia van de Broek at the age of 10', signed and dated 1931, oil on canvas, 60,5 x 33 cm.

€ 8000-10000



91 Willem Gerard Hofker (1902-1981), 'HM Queen Wilhelmina', completed preliminary study for the official portrait in oil on canvas. Signed and dated 1937-1948. Conté crayon and gouache on paper, 120 x 80 cm.

€ 20000-30000

Exhibited: Haarlem, Teylers museum, December 13 2013 till March 9th 2014.
Shown on TV news broadcast and newspapers throughout 12th of December and onward in 2013.

Literature:
Willem Gerard Hofker (1902-1981), by Seline Hofker & Gianni Orsini, Publisher "De Kunst". Shown on page 22.

On the 17th of June 1937 the shipping company KPM in Batavia requested an official state portrait of Queen Wilhelmina from the company's Headquarters in Amsterdam. The painting was to be hung in the main hall. Their wish was to replace their current portrait of the Queen which dated from 1898 and was considered too youthful looking. The KPM main office in Amsterdam commissioned the already renowned and respected portrait painter Willem Gerard Hofker (1902-1981) for this challenging task.

As Queen Wilhelmina did not wish to pose for the painter, assistance was offered by her personal secretary, Sir C.S. Sixma Baron of Heemstra, who provided Hofker, with permission of the Queen, with a non-official portrait photograph in black and white of Queen Wilhelmina (photo 1).

He also provided Willem Hofker with crucial information about the colour and specifics of the habiliment. In addition, he introduced the artist to fellow painters who had been in a similar position previously. Clearly, from a technical point of view, it was quite a challenging job to make a painting in full colour by using only a black and white photograph. Moreover there were strict rules of etiquette concerning images from royalty.

Seemingly Hofker had succeeded his challenging mission, as can be derived from the following quote, found in a letter from the KPM archives stating;
"When HM, again by intervention of her personal secretary, was shown a reproduction of the sketch, she mentioned to say that the artist had done a wonderful job, portraying her without posing for it". (Source: KPM archive).

In addition to the state portrait in oil on canvas and a preliminary study on paper, 500 reproductions (41 x 55 cm) were printed in 1937 by the Wereldbibliotheek. These reproductions were derived from a cliché made by the cliché factory of Dirk Schnabel. The reproductions were intended for distribution amongst the KPM- ships and oversea offices for embellishment. Four hundred of these prints were indeed shipped to The East Indies, by m.v. Boissevain in January 1938, together with the state portrait. The artist and his wife Maria Hofker-Rueter were given the opportunity to accompany the shipment, so they could personally deliver the portrait to the KPM Headquarters in Batavia (photo 2).

In 1946, after an 8-year period in the so called tropical Emerald Belt, Willem and Maria Hofker-Rueter returned destitute to The Netherlands. They were penniless due to the events endured in the Second World War, yet felt enriched by their experiences. They were profoundly grateful towards the KPM shipping company, which had made their stay in the former Netherlands East Indies possible.

During the war the official portrait of HM Queen Wilhelmina got publicly burnt by the Japanese occupiers. Willem Hofker was still in possession of his preliminary

study for the official portrait and decided to use it to express his gratitude to the shipping company. On January the 1st 1948, Willem Hofker wrote a letter to the director of KPM stating: "On occasion of the golden jubilee of HM Queen Wilhelmina, may I offer you the "Preliminary study" of the official portrait in oil on canvas from 1937 that was destroyed during the war. I hope you will accept it also as a token of my lasting gratitude towards your company, by whom I had the privilege to learn and appreciate overseas-Holland". (Source: KPM archive)

Willem Hofker completed the preliminary study in 1948. He added more colour and detail and thus it was marked by a double date "1937-1948", in the right upper corner. Hofker left a few details of the preliminary study untouched. In the left hand (holding the fan) for example, the structure of the study is still visible.

The completed preliminary study of "Queen Wilhelmina" shows, in a majestic way, the craftsmanship that Willem Gerard Hofker so obviously possessed.



Photo 1: Black and White photograph (KPM archive)



Photo2:
Main Hall at KPM Headquarters (K.P.M. archive)

Seline Hofker, May 2014.



92
 Jan Daniël Beynon (1830-1877), 'Resting musicians', signed J.D.B. and dated 1853, oil on panel, 34 x 30 cm.
 € 7000-9000

Beynon lived his whole life in the former Dutch East Indies. This painting is mentioned (with title, size and the way it is signed) in one of the most important Dutch painters Lexicons: 'Nederlandse beeldende kunstenaars 1750-1950' by Pieter Scheen.



93
 Attributed to Pieter Ouborg (1893-1956), 'Indonesian landscape', oil on canvas, 30 x 40 cm.

Ouborg was teacher on a school in Indonesia. The painting was a gift from the artist to the director Mr. C.J. Haagen of this school. On the back is written: 'aan C.J. Haagen van P. Ouborg 1926'.

Provenance: descendents of Mr. C.J. Haagen.

€ 600-800



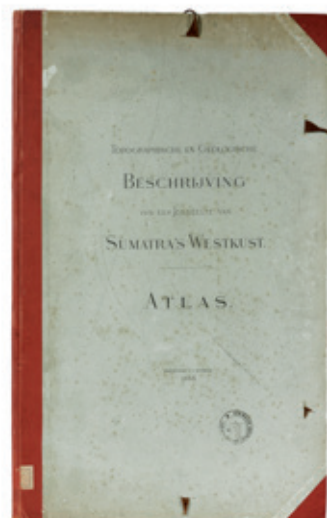
94
Album containing 24 photo's of Soerabaya, presented to Mr. J.Th.B. van de Graaff, on the occasion of his retirement at Soerabaya, on the 22th of July 1937.

€ 400-600



97
Book, 'Sumatra's O.K.', by C.J. Kleingrothe (approx. 1915). Portfolio containing 65 pages with helio-engr. photographic plates and a map of Batak-nations.

€ 2000-3000



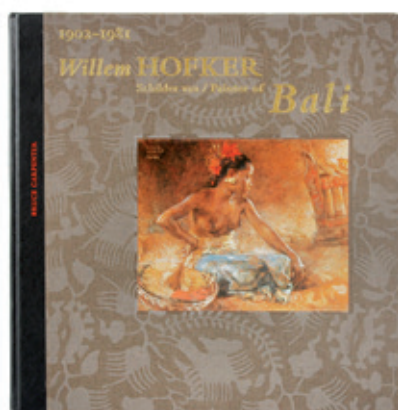
95
Atlas, 'Topografische en geologische beschrijving van een gedeelte van Sumatra's westkust' ('Topographical and geological description of a part of Sumatra's west coast'), with 15 maps. Amsterdam, C.F. Stemler, 1883. The book mentioned in the index is missing.

€ 300-400



98
Three maps: 1) W.J. Havenga, 'Java', 1878, 83 x 235 cm. 2) P. Langhans, 'Nieuw Guinea', 1893, 71 x 127 cm and 3) W.J. Havenga, 'Sumatra', 1886, 113 x 97 cm. All maps are segmented and lined, so they can be folded.

€ 600-800



96
Book, 'Willem Hofker, painter of Bali', by Bruce Carpenter. English and Dutch, 220 pages. Published by Pictures Publishers, Wijk en Aalburg, 1993.

€ 200-300



99
Two books: 'Paintings from the Collection of Dr. Sukarno, president of the Republic of Indonesia', part I and II, 1956.

€ 300-400



100
Carved wooden sculpture, 'Child-birth'. Bali, 1915-1925. H. 15,5 cm. Provenance: owned by the artist Wijnand Otto Jan Nieuwenkamp (1874-1950).

€ 600-800

Wooden statues from Bali

Wooden statues have been made on Bali for centuries. For a long period of time, up to about 1920, these statues were made exclusively for the temples or for use in certain rituals. They usually depict figures from the Hindu sagas, such as the well-known Ramayana story.

Around the 1920s there was a shift noticeable as Balinese woodcarvers became influenced by foreign artists who visited Bali. The woodcarvers started to make carvings depicting images of every day life. These foreign artists, like Bonnet and Spies, noticed the creative potential of the Balinese woodcarvers and encouraged them to experiment with other subjects than religious ones. This applied not only to woodcarving but also to painting. Consequently, carvings such as a sitting old man with his sirih-bag under his arm, a legong dancer in a dancing pose, or simply a proud Balinese man with his fighting cock, saw the daylight.

Few tourists visited Bali during 1910 and 1920 and thus there was no souvenir-industry. Therefore the Balinese carvers were only motivated by their creative ideals and not by commercial motives. Consequently many important carvings were made during the pre-war period, roughly between 1915 and 1940. The period 1928-1940 is also known as the 'art deco' period, because the woodcarvers were influenced by the art deco from Europe.

As the woodcarvers produced carvings for the temple, they never signed their work. This changed after the war.



The birth-statue

The birth of a child is a very important happening in the lives of the Balinese. Birth, childhood, adolescence, marriage and death are key moments for every Balinese person. The new born child is still very close to its ancestors and should be treated with respect. The soul of the child is regarded as the reincarnated soul of their ancestors. Therefore, the baby cannot touch the earth in the first three months of its life. The soul must remain as clean as possible. Upon death the body must be burned to purify the soul and only then it is ready to start a new, reincarnated life. The Balinese will bring sacrifices to honour their ancestors during their whole life.

The birth-statue in this auction was probably made between 1915 and 1920 and bears no signature. Important carvings dating from this period in good condition are rare. W.O.J. Nieuwenkamp purchased this carving during one of his travels to explore Bali. He probably brought it directly from the artist.

Not many birth-statues are known. The most probable reason being that these statues required a certain technical skill from the carver, so only the master carvers from a village were capable of making such a carving. The carving shows similarities to the birth-statue in the collection of 'the Museum der Kulturen' in Basel, Switzerland, which was collected by the Swiss Ernst Schlager who had visited Bali several times during the 1930s and befriended the famous painter Theo Meier. Furthermore, the Tropen Museum in Amsterdam has an old birth-statue in its collection.

Nieuwenkamp, as a Bali scholar, recognised the importance and significance of this statue. He gave it as a gift to the current owner in 1936.

Ton Boutellier, May 2014.



101
Ida Bagus Tilem (born 1936), carved wooden sculpture 'Sleeping man', signed and text 'Mas, Bali'. H. 17 cm.

Provenance: Johannes Martinus (Han) Groenewegen (Den Haag, 1888 - Jakarta, 1980), architect and friend of Rudolf Bonnet.

€ 1000-1500



102
Frans Lemmens (1875-1910), 'Indonesian woman', wood, signed, H. 27,5 cm.

€ 300-400



103
Golden ring with ruby. Bali, 19th century.

€ 600-800



104
Cane with ivory handle and golden ring. L. 91 cm.
Provenance: gift from the Susuhunan of Solo to Mr. J.Th.C. Kroesen, probably in the period 1885-1895. Mr. Kroesen was mayor of Surabaya and became later a member of the 'Raad van Indië', a board next to the Governor-General of the Dutch East Indies. The board consisted of five persons, with the Susuhunan of Solo and the sultan of Djokja as native royals and three Dutchmen, including Mr. Kroesen. Mr. Kroesen realised with Dr. G.L. Mens Fiers Smeding the sewer system of Surabaya in the years 1870-1880. Dr. Mens Fiers Smeding was the first city-doctor of Surabaya.

€ 350-500



105
Dajak sword, decorated with teeth and hair. Borneo. L. 84 cm.

€ 300-500



106
Sceptre with golden handle. Decorated with shell motifs and the initials PB X (=Pakubuwono X (1866-1939), the 10th Susuhunan of Surakarta). Handle with 6 diamonds en 4 rubys. Wood inlaid with floral motives. L. 96 cm. With polychrome painted carved wooden stand.

€ 600-800



107
Silver fruit dish, decorated with lotus motives. Diam. 28 cm, H. 8,8 cm. Weight: 1024 gr. Made on order, Djokja, around 1932.

€ 700-900



108
Silver buckle, leaf shaped, decorated with floral motives and niello. Boeginese (between Sumatra and Java), before 1940. L. 22 cm.

€ 200-250



109
Bronze bowl. Modjopahit, the Hindu empire on East Java, near Djokja, 1200-1527. Diam. 16,5 cm.

Provenance: Dr. Mens Fiers Smeding, the first city-doctor of Surabaya. He died in 1900 or 1901 in Soerabaya.

€ 300-400



110
Textile band for a Legong dancer, Bali. L. 420 cm.
€ 150-200



113
Ikat: nobleman's cloth (Hanggi Ngoko), Kodi Sumatra.
€ 300-400



116
Ikat: women's skirt (sarong), Savu, Eiledo people.
€ 250-350



119
Four various ikat cloths, man / woman. Flores.
€ 200-300



111
The nine stages to make a complete batik. Made by:
'Consultatiebureau voor Zuid-Midden Java. Tevens
batikproefstation der afdeling nijverheid, Jogjakarta.
Afdeling Nijverheid van het Departement van Economische
Zaken'.
€ 500-700



114
Ikat: women's skirt (sarong), Savu. Original, closed.
€ 250-350



117
Ceremonial mat, probably banana leaf and rattan.
Kalimantan.
€ 300-400



120
Five cloths with gold thread. Sumatra.
€ 250-350



112
Ikat: women's skirt (sarong), Savu. Original, closed.
€ 350-500



115
Ikat: women's skirt (sarong), Savu.
€ 250-350



118
Three ikats: women's skirts (hoba), Nage Keo people, Flores.
€ 350-450



121
Three ceremonial cloths. Lampung Sumatra.
€ 200-300



122
Six various cloths.

€ 200-300



125
Womans ikat headcloth, Pasemah, Sumatra. Added: cloth, Phillipines (Ma' a?) or Borneo.

€ 200-300



128
Three ceremonial cloths, Lampung Sumatra.

€ 250-350



132
Four embroidered jackets. Probably Sumatra.

€ 200-300



123
A ritual ikat cloth (ulos pinunsaan), Toba Batak porsea district, north Sumatra. Added: two womans headcloths, Sumalungun Batak.

€ 400-600



126
Four cloths, probably Ma' a, Toradja Sulawesi.

€ 300-400



129
Seven gold thread cloths. Sumatra.

€ 200-300



133
Three gold thread cloths, Bali.

€ 200-300



130
Three ceremonial cloths, gold thread, Sumatra. Added: one ceremonial cloth, coloured, Bali.

€ 250-350



134
Five cloths (tampan), Lampung, Sumatra.

€ 200-300



124
Four ikat cloths. Toba Batak.

€ 200-300



127
Four ceremonial cloths, gold thread. Sumatra.

€ 300-400



131
Six ceremonial cloths (Ulos Rujat), Toba Batak.

€ 300-400



135
Two ikat-cloths.

€ 200-300

GENERAL TERMS AND CONDITIONS

Article 1 Applicability

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

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

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

Article 2 Duty to provide information/duty to examine

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

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

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

Article 3 Bidding

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

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

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

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

Article 4 Conclusion of contract of sale

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

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

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

Article 5 Purchaser's obligations

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

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

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

Article 6 Auctioneer's obligation to take back objects

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

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

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

Article 7 Auctioneer's rights

7.1 The auctioneer reserves the following rights:

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

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

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

j. to refrain from delivering objects during the auction;

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

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

Article 8 Payment/transfer of ownership

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

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

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

Article 9 Late payment

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

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

Article 10 Term for collection

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

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

Article 11 Unsold objects

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

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

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

Article 12 Auctioneer's liability

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

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

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

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

Article 13 Photographs and illustrations

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

Article 14 Miscellaneous

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

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

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

Article 15 Artist's resale right regulations

('Volgrecht' or Droit de suite)

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

4% up to € 50.000

3% between € 50.000 and 200.000

1% between € 200.000 and 350.000

0,5% between 350.000 and 500.000

0,25% in excess of € 500.000

Maximum of the royalties are € 12.500 per lot.





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