



ZEEUWS VEILINGHUIS  
ZEELAND AUCTIONEERS



INDONESIAN ART

9<sup>TH</sup> OF DECEMBER 2014



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INDONESIAN ART

AUCTION: Tuesday December 9 2014  
1.30 PM (GMT+1)

VIEWING: Friday December 5 1 PM - 5 PM  
Saturday December 6 10 AM - 4 PM  
Monday December 8 1 PM - 5 PM  
Tuesday December 9 10 PM - noon

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

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**Cover illustration:**

Front: lot 45  
Back: lot 24

## INTRODUCTION



Dear art lover,

We are honoured to present you this catalogue, dedicated to Indonesian Art. Good paintings that have never been on the art market are very hard to find these days. For this reason, we really have the feeling that we are blessed with this auction.

After our June auction we received several paintings by Adolfs from relatives of the artist. To my surprise they lived quite near our town Middelburg. The first star lot was a great painting by Sudjojono. Just before I went to the airport on my way to Bali, I received a phone call. I was in the office to arrange some last-minute things and thought:

*'Shall I pick up the phone or not? Officially our office is closed now'.*

But something in my mind told me that I had to answer that call. When I heard the name Sudjojono, you can image that I was glad that I did! A real masterpiece! It turned out that the parents of the owner were Dutch friends of the artist.

Another star lot is the drawing by Hofker of Ni Sadri. We found it in Amsterdam. Our appraiser Henri who lives there, transported it on his bike (of course well packed) through this busy city. Other nice lots to mention are for example the gouaches by Le Mayeur de Merpres, a late oil by Fahringer, and a painting of a female nude by Affandi. Really rare are the early works by Arie Smit! Many of his works were lost during the war.

When we came to the point of finishing the catalogue, suddenly a Lee Man Fong showed up! To be honest, we did not expect to find so many great paintings in such a short period of time. But it was not over yet! Just before the deadline we received a phone call from a relative of Bonnet. She wanted to sell one of the best Bonnets I ever saw! It is depicted on the cover of this catalogue.

Especially I want to thank Seline Hofker and Gianni Orsini for helping us.

Please enjoy reading this catalogue and I hope you will have a good auction!

Yours sincerely,

Ir. René de Visser  
Director



**1**  
FRITS LUCIEN OHL (1904-1976)  
'Temple entrance, Bali',  
signed, board, 100 x 80 cm.

€ 2.000-4.000



**2**  
FRITS LUCIEN OHL (1904-1976)  
'Rice harvest',  
signed, board, 39 x 59 cm.

€ 1.500-2.000



**3**  
FRITS LUCIEN OHL (1904-1976)  
'Under the flamboyant',  
signed, board, 38 x 58 cm.

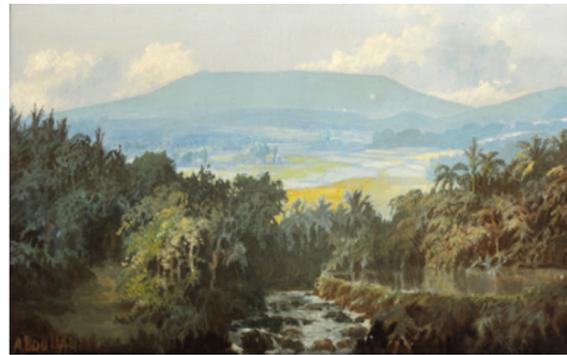
€ 1.500-2.000



4  
 HENRY VAN VELTHUYSEN  
 (1891-1954)  
 'Gathering near flamboyant',  
 signed, dated '21?', panel, 37 x 45,5 cm.  
 € 700-900



5  
 FREDERIK ANTON KIEVITS (1887-1951)  
 'Flamboyant at the road', signed, canvas, 30 x 40 cm.  
 200-300



7  
 ABDULLAH  
 'Indonesian landscape', signed, canvas, 30 x 47 cm.  
 € 700-900



6  
 ABDULLAH SUDJONO (1911-1991)  
 'Activity on the river', signed, canvas, 80 x 60 cm.  
 € 300-400



8  
 F. SCHWERDT  
 'Colonial house with garden',  
 signed, dated 1925, panel, 49 x 80 cm.  
 € 200-300



9  
 ADRIEN JEAN LE MAYEUR DE MERPRES (1880-1958)  
 'Ni Pollok and friend in a garden', signed, mixed media on paper, 20 x 26 cm.  
**Provenance:** Christiaan Benjamin Ariens (1918-2005). He received this work as a present from the artist.

€ 4.000-6.000



10  
 ADRIEN JEAN LE MAYEUR DE MERPRES (1880-1958)  
 'Ni Pollok with friend in the house of the artist', signed, mixed media on paper, 20 x 25,5 cm.

€ 3.000-4.000



**11**  
**WILLEM DOOYEWAARD (1892-1980)**  
 'View on Gorbio, French Alps',  
 signed, dated 1938, canvas, 61 x 82 cm.

€ 2.000-3.000



**12**  
**FRANS BAKKER (1871-1944)**  
 'Path with flamboyant',  
 signed, dated 1939, canvas on board, 38 x 55 cm.

€ 600-800



**13**  
**WILLEM DOOYEWAARD (1892-1980)**  
 'Evening meal',  
 signed, dated 1920, two identical lithographs, 56 x 63 cm.  
 € 200-300



**14**  
**ANAK AGUNG GEĐE SOBRAT (1911-1992)**  
 'Kampong', unsigned, chalk on paper, 32 x 43,5 cm.  
 Verso: a few study drawings.  
**Provenance:** bought from the artist on Bali, July 1954.  
 € 200-300



**15**  
**PIETER OUBORG (1893-1956)**  
 three nude studies,  
 unsigned, all approx. 27 x 37 cm. All authenticated  
 by W. Jos de Gruyter on the back.  
 € 500-700



**16**  
**JAN CHRISTIAN POORTENAAR (1886-1958)**  
 three etchings: 'Kampong in Palembang',  
 signed (50 x 64 cm), 'Landscape' (11 x 18,5 cm),  
 'Mosque interior', signed (16,5 x 12 cm). All unframed.  
 € 150-250



**17**  
**MARIUS BAUER (1867-1932)**  
 'Godsdienstig feest op Bali' ('Religious feast on Bali'),  
 signed, etching, 51,5 x 66,5 cm.  
 € 400-600



**18**  
**MARIUS BAUER (1867-1932)**  
 'Wajong Wong',  
 signed, etching, 51,5 x 66,5 cm.  
 € 400-600



**19**  
AFFANDI (1907-1990)  
'Reclining nude',  
signed, canvas, 89 x 131 cm.

€ 20.000-25.000

Affandi (1907-1990) is considered to be one of the founding fathers of modern Indonesian art, together with a.o. Hendra Gunawan and S. Sudjojono. He started out as a self-taught impressionist, who -by accident, because his brush broke- introduced the 'squeezing-the-tube' technique in the 1950s. He simply squeezed the paint out of its tube, directly onto the canvas, thus drawing the outlines of his subject. It seems, also from looking at the current lot, that he first made a compository sketch with a brush or with his hands, and squeezed the impasto paint out of the tubes after that.

Remarkable about this painting is the expression on the model's face, and the modest useage of paint. Although the colour yellow, in Affandi's paintings mostly referring to happiness, is used abundantly, the lady sitter does not seem te be too happy. Yet again, this paradoxic element seems to blend perfectly with Affandi's philosophy on art:

*"One day an art collector looked in my studio and said he couldn't select any of my paintings because the paintings he saw hurt his feelings. He asked me why I didn't make paintings of beautiful objects: landscapes, girls, and so forth. I too like beautiful things, but they do not necessarily provide inspiration for my work. My subjects are expressive rather than beautiful. I paint suffering – an old woman, a beggar, a black mountain ... My great wish is that people learn a little from my work."* (Affandi)

For Affandi, the expression of the emotion he and his subject felt, was essential. In a self-portrait, dated 1952, he looks unhappy too, and annotates on the canvas:

*"Peladjaran moeka tidak senang. Beladjar expresi moeka tidak senang"*  
(Study of an unhappy face. Learning to express an unhappy face)

Although he started out as an impressionist, Affandi, with these quotes, and with the current lot, has proven to be a true expressionist. The modest useage of paint, showing only thick lines, and hardly any backdrop colour surfaces, makes the painting very 'clean', and even more unique within his oeuvre.

**Provenance of all works by Affandi in this auction:**

Family of Bob Dirix - Urbain, husband of a grand-daughter of the artist. Letter of Mr. Dirix - Urbain available.



**20**  
AFFANDI (1907-1990)  
'Affandi and grand-daughter',  
signed, dated 1977, lithograph,  
limited edition of 75 prints (66/75), 62,5 x 74,5 cm.  
€ 200-300



**22**  
AFFANDI (1907-1990)  
'Balinese woman',  
signed, dated 1977, colour serigraph,  
limited edition of 25 prints (11/25 E.A.), 108 x 79 cm.  
€ 600-800



**21**  
AFFANDI (1907-1990)  
'Balinese girl',  
signed, four-colour serigraph,  
limited edition of 25 prints (2/25), 59,5 x 36 cm.  
€ 200-300



**23**  
AFFANDI (1907-1990)  
'Selfportrait',  
signed, dated 1977, lithograph (4/100), 61 x 48 cm.  
€ 200-300



24

SINDUDARSONO SUDJOJONO (1913-1986)

'Pagi di Bawah Beringin Tua' ('Morning Beneath The Old Banyan Tree'), signed, dated Bali 1980, canvas, 90 x 70 cm.

**Provenance:** Mr. J.F Drijfhout van Hooff (1912-1993), head of the 'Loodswezen' (Dutch maritime pilot organisation).

In the early 70's he lived with his wife in Jakarta and was advisor for the buoyage in the Indonesian waters.

After 1973 they returned to Indonesia many times, for work and as a tourist. In these later years they bought this painting and kept contact with the artist and his family. See also the next lot.

€ 30.000-40.000

Born in Kisaran, Sumatra, S. Sudjojono (1913-1986) is undoubtedly one of the most important figures in the history of modern Indonesian art. One of Sudjojono's biggest contributions to Indonesian Art is unarguably his view that art of Indonesia should reflect the character of the land and its people. When Mooi Indië (Beautiful Indies) – a style which depicted the idealized representation of Indonesia with beautiful landscapes and sceneries – was the dominating art style during the early 20th century, S. Sudjojono strongly rejected the style and coined the term Mooi Indië as a sinister remark to that particular style of paintings. He continued working in the style of works which represent Indonesia at that time, portraying Indonesian people in their everyday life activities.

Sudjojono's point of view in art was also further disseminated in his involvement in the establishments of several significant art associations during the colonial period. Amongst others, he was one of the founders of PERSAGI (Association of Indonesia Drawing Specialists, 1938). His involvement in these associations was done together with many other leading artists at that time, including Affandi, Agus Djaya, Henk Ngantung and Hendra Gunawan. These associations undoubtedly played an important role in the formation and development of modern Indonesian Art.

Sudjojono was a prolific artist and writer. His artistic oeuvre covers a wide spectrum, from paintings, sketches, drawings, public art and reliefs as well as ceramic works.

(Source: [sudjono.com](http://sudjono.com))

In the current lot, everyday life on a beautiful Balinese morning is depicted.

A few people carrying fruits and vegetables walk the street, along a little warang.

Behind them, a temple complex serves as an impressive backdrop. The monumental Banyan or Waringin tree takes up most of the composition in the painting, emphasizing its gigantic size.

The word Banyan is actually derived from the Indian word banya, meaning 'grocer' or 'merchant', referring to the merchants that we see conducting their business under this tree.

Apart from that, a Banyan tree is considered sacred. It is even part of the coat of arms of Indonesia, symbolizing this sacred power, and the unity of Indonesia.

Sudjojono, as an expressionist and proud Indonesian citizen, must have considered these symbols

when painting Pagi di Bawah Beringin Tua. One could think it is another visualization of Mooi Indië, but obviously it is the opposite; it does not romanticize or idealize.

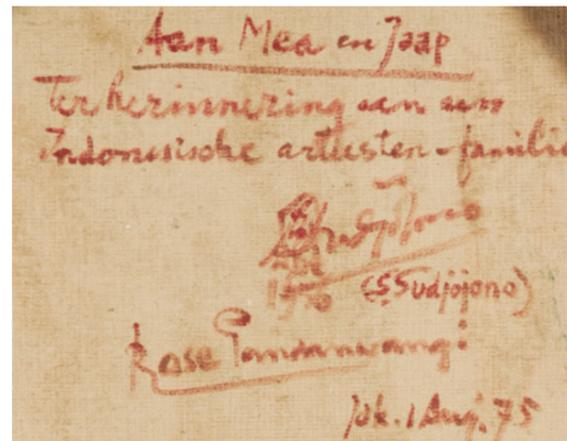
It merely shows, like Sudjojono intended, the daily chores of the Indonesian people within the (factual!) magnificent beauty of his beloved country.



**25**  
 SINDUDARSONO SUDJOJONO (1913-1986)  
 'Swans in bamboo forest',  
 signed, dated 1972, canvas, 47 x 39 cm.

€ 3.000-4.000

**Provenance:** same as lot 24.



*Back of the painting.  
 Mea and Jaap are the first names of the former owners.*



**26**  
 DULLAH (1919-1996)  
 'Javanese man',  
 signed, canvas, 50 x 40 cm.  
 € 2.000-2.500

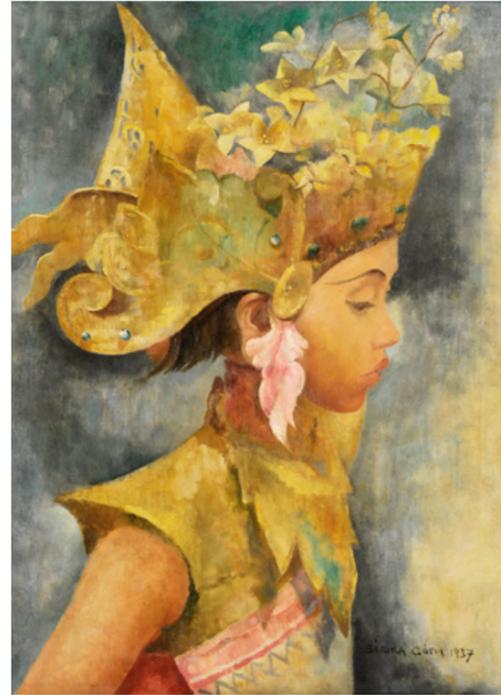


**27**  
 DULLAH (1919-1996)  
 'Javanese man',  
 signed, canvas, 50 x 40 cm.  
 € 1.500-2.000



**28**  
**CARL FAHRINGER (1874-1952)**  
 'Balinese man',  
 signed, panel, 62 x 46 cm.

€ 5.000-7.000



**29**  
**SARIKA GOTH (1900-1991)**  
 'Balinese dancer',  
 signed, dated 1937, canvas, 67 x 50 cm.

€ 1.500-2.000



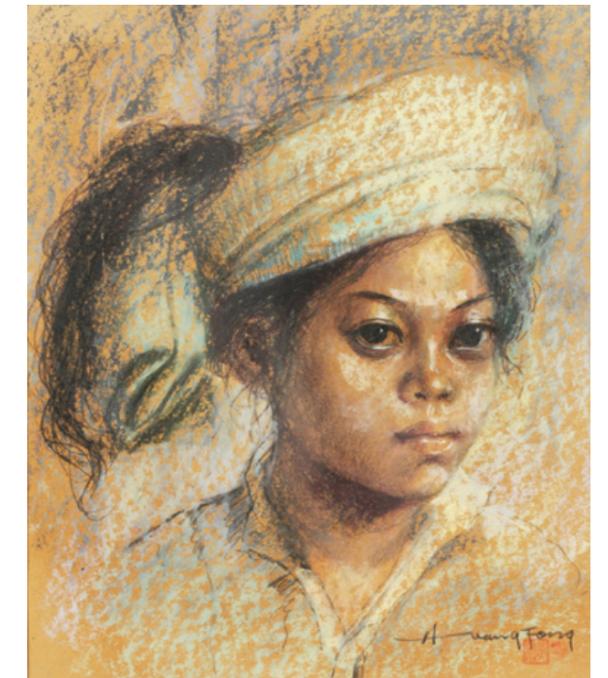
**31**  
**SIAUW TIK KWIE (1913-1988)**  
 'Two boys',  
 signed, panel, 51 x 34 cm.

€ 1.000-1.500



**30**  
**WILLEM DOOYEWAARD (1892-1980)**  
 'Hendrika, daughter of shipbuilder Ir. J.H. Wilton',  
 signed, canvas, 100 x 65 cm

€ 1.250-1.750



**32**  
**HUANG WANG FONG (1936-2004)**  
 'Balinese girl',  
 signed, pastel, 38,5 x 31,5 cm.

€ 500-700



**33**  
GERARD PIETER ADOLFS (1898-1968)  
'Passar', signed, dated '34, canvas, 35 x 45 cm.

€ 2.500-3.500



**35**  
GERARD PIETER ADOLFS (1898-1968)  
'Maroccan market',  
signed (also verso and dated '62), canvas, 50 x 60 cm.

€ 2.000-3.000



**34**  
GERARD PIETER ADOLFS (1898-1968)  
'Kampong with flamboyant', signed (also verso signed and dated '61), canvas, 60 x 79,5 cm.

€ 3.000-5.000



**36**  
GERARD PIETER ADOLFS (1898-1968)  
'Head of Indonesian woman',  
signed with initials, canvas, 30 x 40 cm.

€ 700-900



**37**  
GERARD PIETER ADOLFS (1898-1968),  
'Abstract',  
signed, canvas, 40 x 29,5 cm.

€ 700-900



**38**  
GERARD PIETER ADOLFS (1898-1968)  
'Building',  
signed, watercolour, 22 x 14,5 cm.

€ 150-200



**39**  
GERARD PIETER ADOLFS (1898-1968)  
'Middle Eastern market',  
unsigned, canvas, 50 x 65 cm.  
According to family of the artist this is the last painting that  
Adolfs made.

€ 400-600



**40**  
GERARD PIETER ADOLFS (1898-1968)  
'Fighting roosters with spectators',  
signed, canvas, 40 x 30 cm.  
€ 1.500-2.000



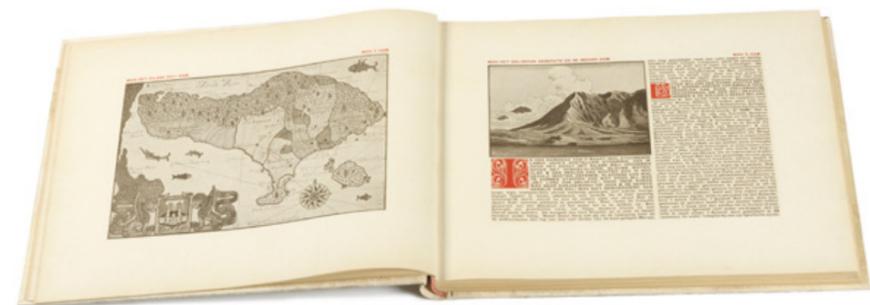
**41**  
WILLEM GERARD HOFKER (1902-1981)  
'Charming & Beautiful Bali',  
Bali Hotel (KPM) Denpasar, poster, 78 x 50 cm  
and 'Wilhelmina', poster, 65 x 50 cm. Both unframed.  
€ 500-600



**42**  
WYNAND OTTO JAN NIEUWENKAMP  
(1874-1950)  
'Woman in Chinese house at the Kali Besar in Batavia',  
lithograph, 49 x 56 cm.  
€ 300-400



**43**  
WYNAND OTTO JAN NIEUWENKAMP  
(1874-1950) 'Zeewind II',  
lithograph, 46 x 60 cm.  
€ 450-550



**44**  
W.O.J. NIEUWENKAMP, book:  
'Bali en Lombok. Zijnde een verzameling geïllustreerde reisherinneringen en Studies omtrent Land en Volk, Kunst en  
Kunstnijverheid.' First edn. Nr. 326 of 400. Rare fine condition.  
€ 2.000-2.500

*'Life leads to decay and aging  
in Man and what Man built;  
Only beauty is truly enduring.'*  
(Rudolf Bonnet, handwritten in one of his books)  
(de Roever-Bonnet, p. 72)

To Rudolf Bonnet, beauty was the source of inspiration. He was especially fascinated by the beauty of the human face, which could either be the characteristic expression in a wrinkly Anticolian face, or the virginal appearance of three Balinese girls.

*"Throughout his entire life, he drew them, the faces of men and women, and his style barely changed. They all have something in common, yet they all differ, because all portrayed remain themselves."*  
(de Roever-Bonnet, p. 82).

Made only a year before he passed away, Bonnet was still able, 82 years old, to portray the elegance and contemplative mood of the Balinese. Looking at the similar faces, dress, subang earplugs and adornments, one could wonder whether Bonnet has drawn the same girl three times, or whether they are sisters. Either way, there are typical draughtsman's skills in this work of art that make it a typical Bonnet: the size, for one, betrays Bonnet's background as a mural painter, in the footsteps of artists like Michelangelo whom he so much admired; the texture of large crayon colour surfaces, typically quite rough in Bonnet's 1970's work, the striking use of blue to emphasize the Balinese glossy raven hair, and the many frangipani flowers that are rendered in such a realistic manner. But, most importantly, Bonnet's mastery of *en profile* portraits, that still look three-dimensional, and his way of visualizing anatomy, is unsurpassed.

The girls' faces have a somewhat resigned, yet dignified expression, while they carry their lightweight offerings. The title refers to a ritual called Melasti, which is meant to purify sacred objects belonging to temples, and also to acquire sacred water from the sea.

The Melasti ritual is performed a few days before Nyepi, a 'Day of Silence', heralding Balinese New Year, which is mostly celebrated in March.

Bonnet was a great admirer of Bali, the Balinese people and their rituals. Much like the beauty of a ritual and the beauty of the Balinese that he portrayed throughout his life, Bonnet through his art proved that beauty is truly enduring.

**Gianni Orsini, October 2014.**

**Literature:**

Roever-Bonnet, dr. H. de: 'Rudolf Bonnet, Een zondagskind', Pictures Publishers, Wijk en Aalburg, 1993, p. 119, no. 97, illustrated.

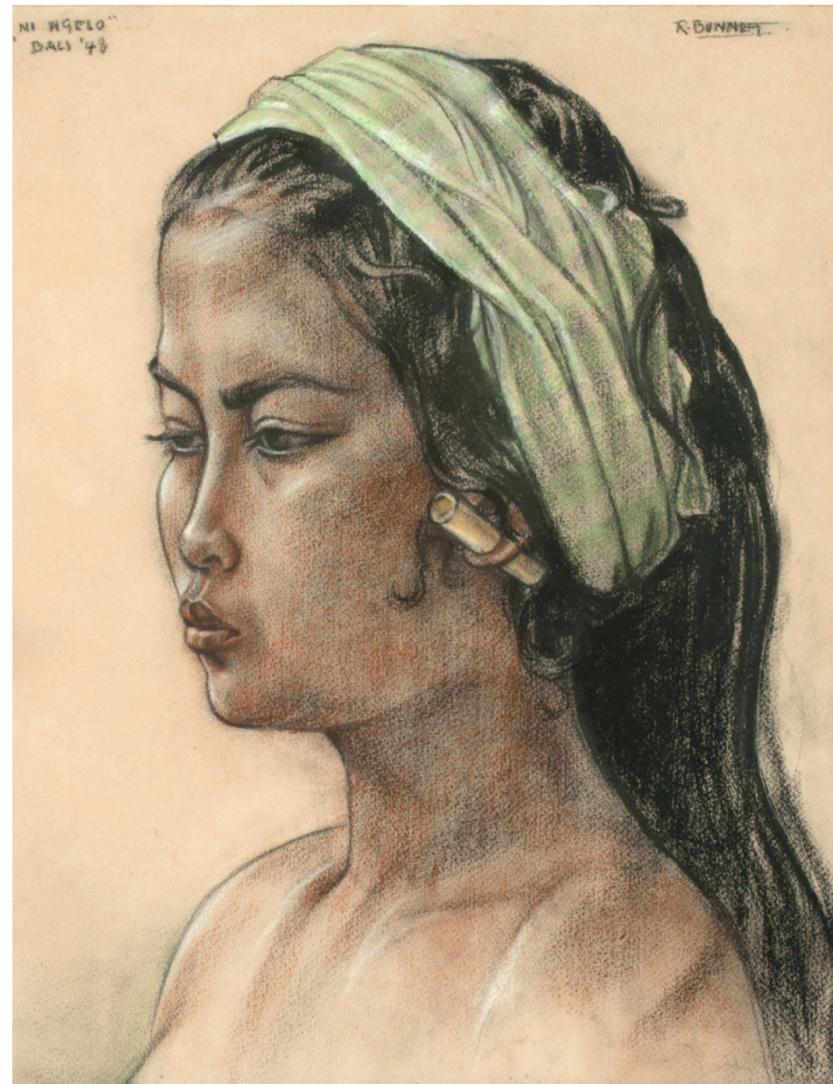
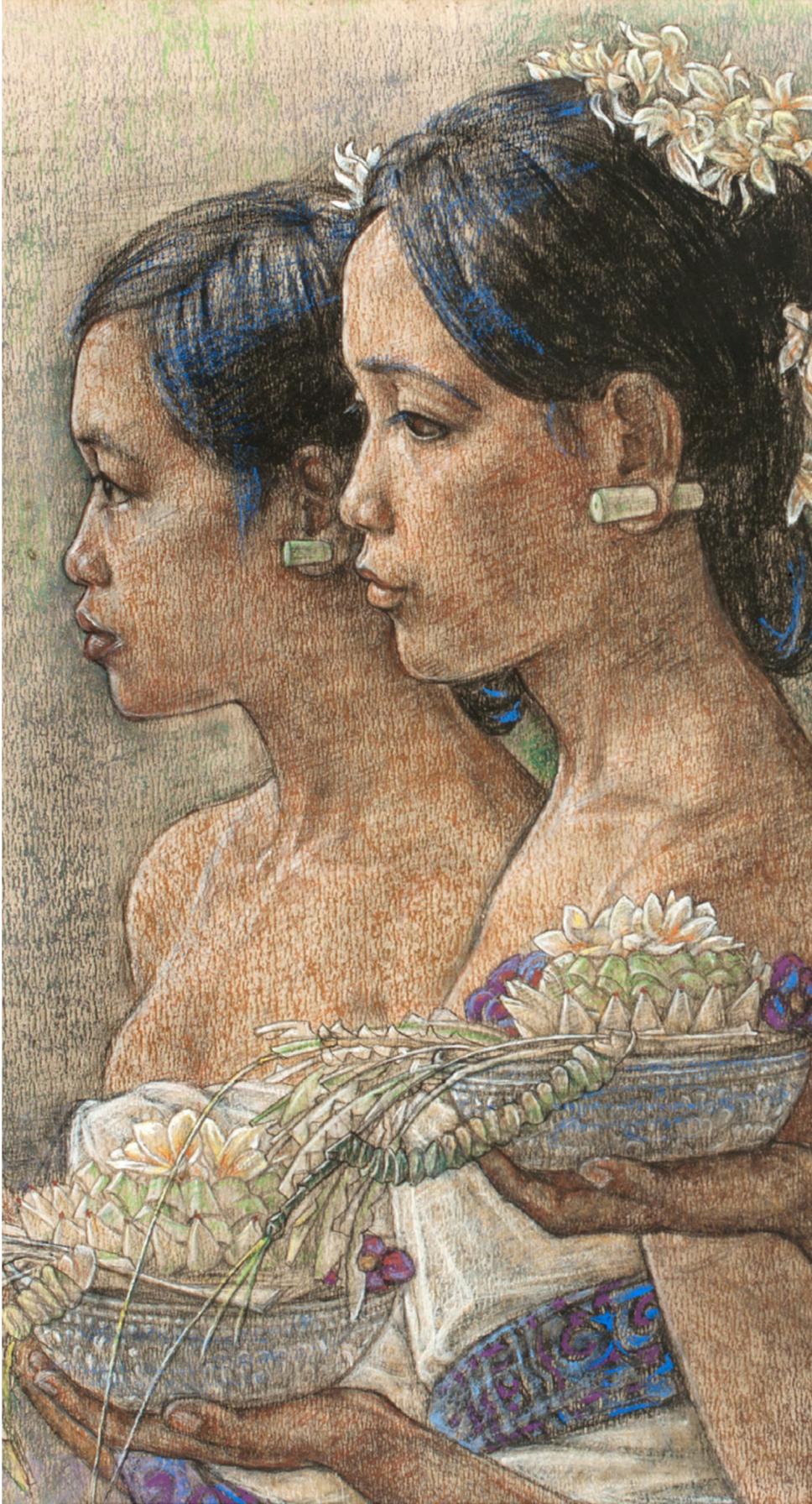
**Provenance:**

Family of the artist.



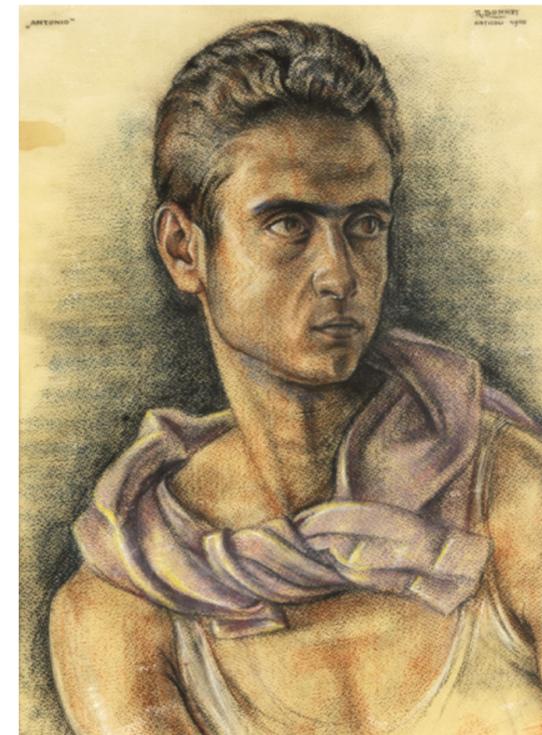
45  
RUDOLF BONNET (1895-1978)  
'Melasti',  
signed and dated Bali 1977, crayon and pastel on paper, 72 x 96 cm.

€ 100.000-125.000



46  
 RUDOLF BONNET (1895-1978)  
 'Ni Ngelo',  
 signed, dated Bali '48, pastel, 51,5 x 40 cm.

€ 6.000-8.000

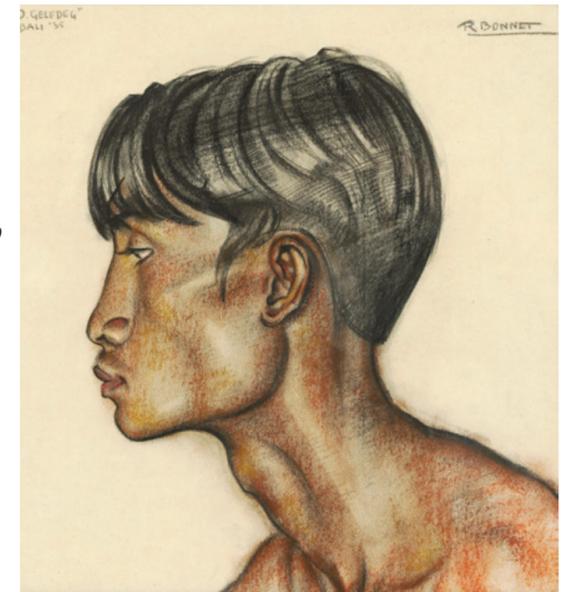


47  
 RUDOLF BONNET (1895-1978)  
 'Antonio',  
 signed, dated Anticoli 1960,  
 pastel, 62 x 45 cm.

€ 1.250-1.500

48  
 RUDOLF BONNET (1895-1978)  
 'Portrait of I. Geledeg',  
 signed, dated Bali '35,  
 chalk on paper, 39,5 x 37 cm.

€ 1.000-1.500





**49**  
 HENDRIK AREND LUDOLF (HAL) WICHERS (1893-1968)  
 'Passar', signed, panel, 39 x 58 cm.

€ 1.500-2.000



**50**  
 HENDRIK AREND LUDOLF (HAL) WICHERS (1893-1968)  
 'Passar with flamboyant', signed, dated 1922, canvas, 40 x 60 cm.

€ 1.250-1.750



**51**  
 HAL WICHERS (1893-1968)  
 'Woman on the paddy field', signed, panel, 23 x 33 cm.  
 € 400-600



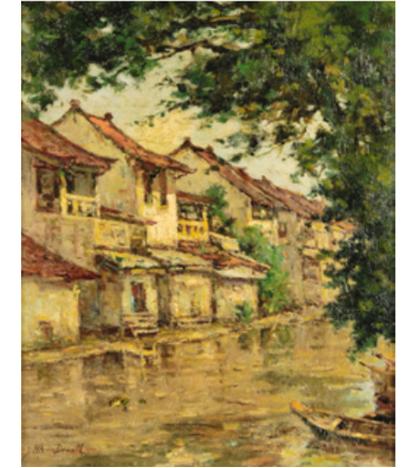
**52**  
 HASIM  
 'Passar', signed, canvas, 55 x 80 cm.

€ 300-500



**53**  
 HENDRICUS (RIEKS) ELINGS (1898-?)  
 'Indonesian woman', signed, canvas, 54 x 40 cm.

€ 300-400

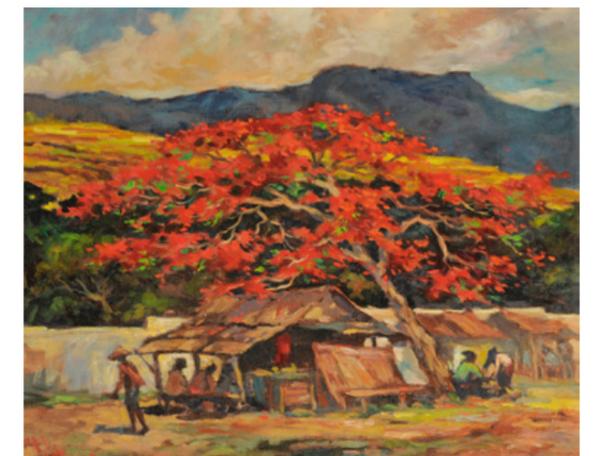


**54**  
 HERMAN ANTHONY VON DEWALL (1868-1950)  
 'Kali in old Jakarta', signed, panel, 60 x 46 cm.  
 € 300-400



**55**  
 INDISTINCTLY SIGNED  
 'Fighting roosters', signed, canvas, 80 x 70 cm.

€ 200-300



**56**  
 JEAN LOUIS GELDTMEIJER (1920-1995)  
 'Warung near a flamboyant tree', signed, canvas, 50 x 60 cm.

€ 200-300



**57**  
**IDA BAGUS MADE POLENG (1915-1999)**  
 'Offering Balinese', signed and 'Bali', canvas, 48 x 64 cm.

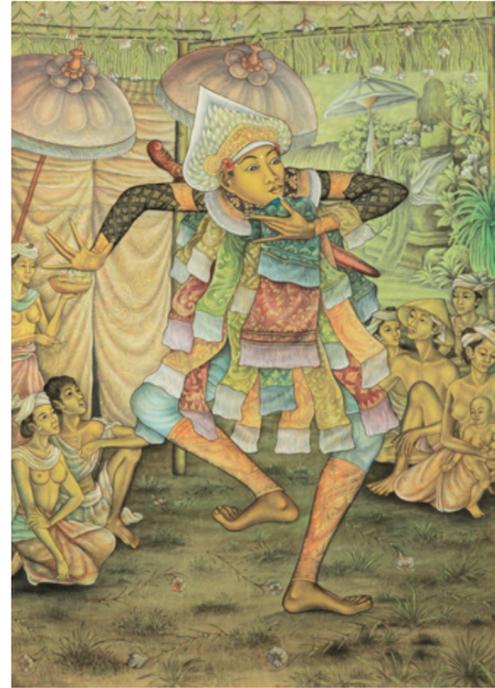
€ 2.000-3.000

*The auction result of this lot will be donated to the Tropenmuseum Amsterdam and the Zeeuws Museum Middelburg.*



**58**  
**KETUT TUNGEH (1915)**  
 'Rice harvest', signed, canvas, 56,5 x 77,5 cm.

€ 300-400



**59**  
**I WAYAN MUNUT (1941)**  
 'Balinese dancer', signed verso, canvas, 132 x 95 cm.  
 Unframed, only canvas.

€ 300-400



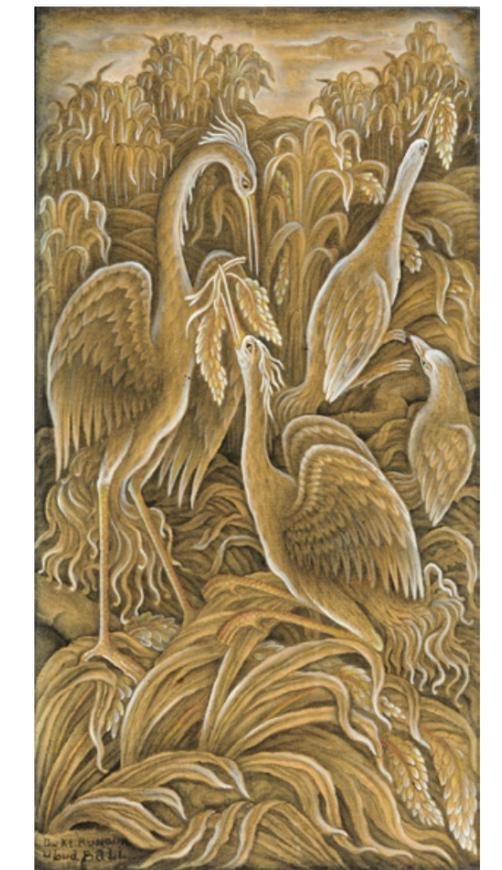
**60**  
**I. WAYAN BARWA (1933-2004)**  
 'Balines boy with two buffalos', signed, canvas, 50 x 33 cm.

€ 200-300



**61**  
**BALINESE SCHOOL**  
 'Bali life',  
 unsigned, watercolour, 24,5 x 20,5 cm.

€ 200-300



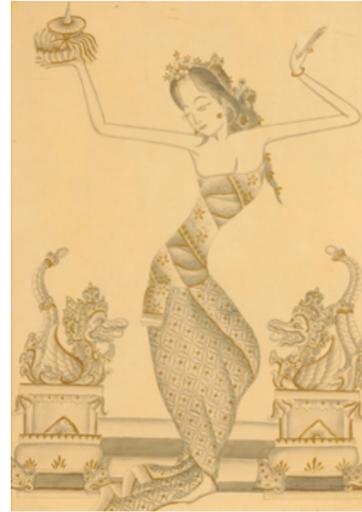
**62**  
**DEWA KETUT RUNGUN (1922-1986)**  
 'Birds in Balinese landscape',  
 signed and 'Ubud Bali', canvas, 45 x 23 cm.

€ 200-300



**63**  
I.D.B. ROI SWENATA  
'Balinese dancer', signed, watercolour,  
34,5 x 23,5 cm.

€ 200-300



**65**  
IDE BAGUS ANOM  
(1898-1972)  
'Balinese dancer', signed, watercolour,  
34,5 x 23,5 cm.

€ 300-400



**67**  
I KETUT RUDIN (1918/20)  
'Dancer', verso signed and dated  
Renon, Den Pasar (Bali) 1956,  
watercolour, 30,5 x 24 cm.

€ 100-150



**64**  
IDE BAGUS ANOM  
(1898-1972) 'Balinese dance',  
signed, watercolour, 34 x 26 cm.

€ 300-400



**66**  
M.D. SUDANA  
'Balinese dancers', signed,  
watercolour, 34,5 x 26 cm.

€ 200-300



Lot 68 detail

**68**  
I MADE DJATA (1921-1996)  
Five small watercolours: 'Balinese  
stories', signed, 8 x 9,5 cm each.

Added: six small watercolours ,  
unsigned, probably made by the same  
artist. Bought on Bali in 1954.

€ 400-600



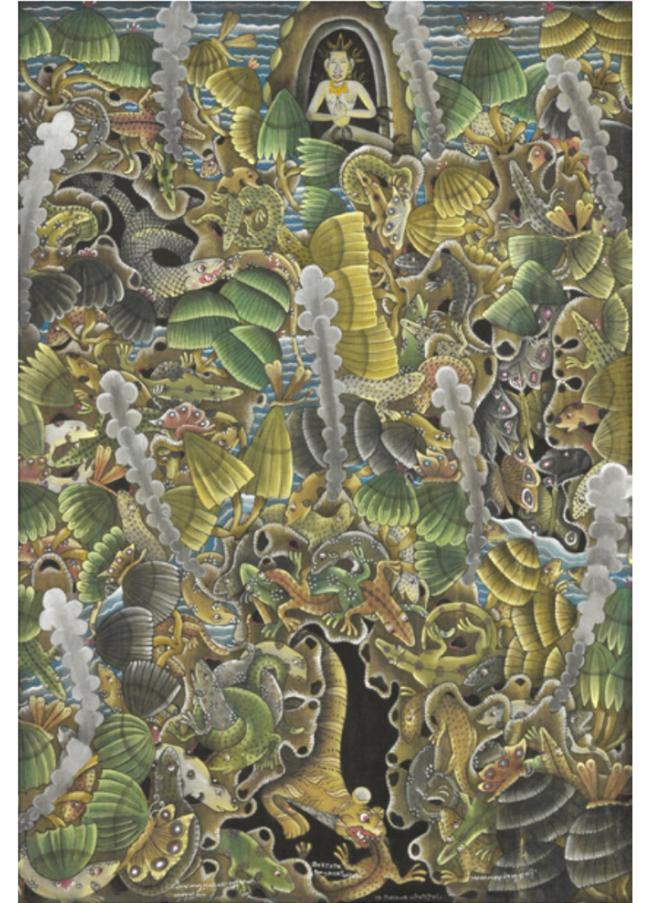
68



**69**  
IDA BAGUS BELAWA (1917)  
'Balinese story',  
signed and text 'Bertapa Sayang Tunggal'  
and Balinese texts, canvas, 90 x 62 cm.

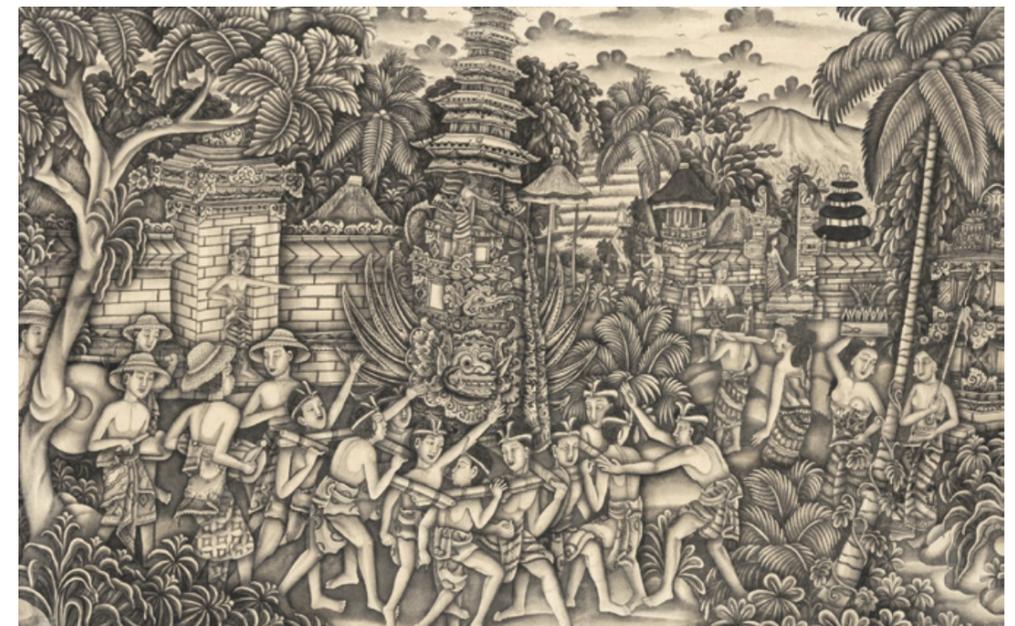
**Provenance:**  
Family of Rudolf Bonnet.

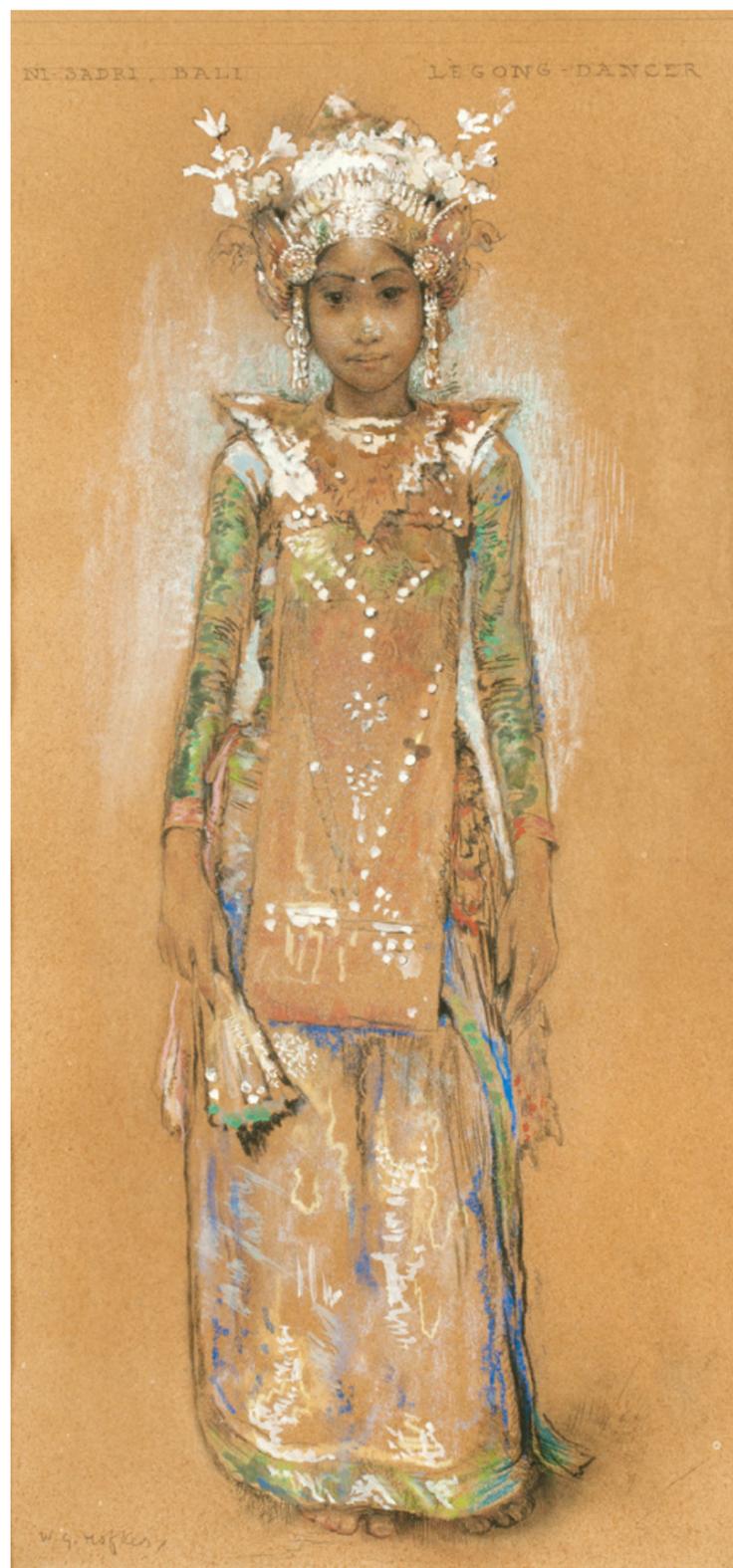
€ 1.000-1.500



**70**  
DEWA KOMPIANG KANDEL ROEKA(1916-1975)  
'Balinese cremation', signed, canvas, 55 x 83,5 cm.

€ 300-500





71  
 WILLEM GERARD HOFKER (1902-1981)  
 'Ni Sadri, Legong Dancer Bali',  
 signed, conté crayon and gouache on paper, 47,5 x 22 cm.

€ 15.000-20.000

*"The Lègongs express the changing moods of the Gamelan and the happenings in progress of the drama, not only with movements of their legs, arms and torso; every finger, every toe is quivering in the most exacting of dances, the head is moving in a quite extraordinary way – which cannot be imitated without long training – and even the eyes are flashing all the time from side to side."*  
 (Arthur Fleischmann) (1)

Lègong is a dance traditionally performed by pre-pubescent girls in the palaces of feudal Bali. It originates from the early to mid-19th century, and involves two young girls accompanied by gamelan music. Around 1910, a so-called condong part was added; in this part, a male attendant accompanies the girls. The condong sets the scene and presents the girls with their fans. In the 1920s and 1930s, Lègong and its dancers became famous with the explosive growth of tourism in Bali. Until 1934, Ni Nyoman Pollok (who was to become the wife of Belgian painter Adrien-Jean Le Mayeur de Merprès) and Ni Ciblung performed the Lègong. In 1934, their successors were Ni Cawan and Ni Sadri, with I Rindi as condong (2).

All three dancers, however young and innocent they were, would become living legends, Cawan for her interpretation of the Panji Semirang or Butterfly Dance, I Rindi for his impressive performance of the Kebyar. But first and foremost, these three pre-adolescent Balinese would be a legendary Lègong trio, taught by the dance and music master I Nyoman Kaler.

Ni Cawan, Ni Sadri and I Rindi usually performed in Klandis-Kedaton (Denpasar), under a holy Waringin tree. For this reason, they were often referred to as 'Lègong Klandis'. Ni Sadri and Ni Cawan were cousins. Sadri was even adopted by Cawan's father. They lived together as twins, which made organizing and training for performances easier (3).



Ni Cawan I Rindi Ni Sadri

Not only Hofker, but also other well-known artists like Emilio Ambron, Miguel Covarrubias and Arthur Fleischmann were inspired to capture Ni Sadri's stunning beauty in drawings, paintings and sculptures. In 1940, even a short movie was shot by an Australian news channel, immortalizing the mesmerizing movements of Sadri, Cawan and Rindi. (Note: this movie can be seen on our weblog.)

The current conté drawing by Willem Hofker portrays Ni Wayan Sadri in her traditional Lègong attire. *"The always serious features of Sadri, the exquisite Legong-dancer"*, to quote Arthur Fleischmann (4), are perfectly captured by Willem Hofker. There are actually several versions known to exist of this drawing, most of them in museum collections. A detailed drawing, dated 1938, and including a Barong mask and a gendèr in the background, was probably made for Hofker's most important client, KPM, to be used as promotion material for the Dutch East Indies (5).

The conté drawing Hofker made 'in vivo', and most similar to the current lot, is dated September, 1938, but seems to have been reworked late 1945, and was eventually sold to the Dutch 'Rijksprentenkabinet' during the exhibition at Arti & Amicitiae, Amsterdam, July 1946, (6).

Another version is a drawing, permanently exhibited at the Agung Rai Museum of Art (ARMA), Ubud, Bali. It is dated April 2603, which means it was made for a Japanese officer in 1943, just over a year after Japan's occupation of Bali (7).

The current lot is most probably made for the Makassar exhibition that took place in January, 1946, where it was to be sold to (mainly) Australian officers. This explains the English title ('Lègong Dancer'). The rich textures of gouache and the emphasized English title in capitals all point in this direction. And yet again, it proves a powerful testimony to a legendary dancer in legendary times.

**Gianni Orsini, October 2014**

(1) Bont, P. de, Fleischmann, D.: Bali in the 1930s, Photographs and sculptures by Arthur Fleischmann, Pictures Publishers, 2007, p. 246

(2) Ibid, p.24

(3) Ibid, p.241

(4) Ibid, p.64

(5) Kuiper-Weyhenke, T.: Bali Gezien door Willem Hofker, Omniboek, 1978, p. 35

(6) Carpenter, B., and Hofker-Rueter, M.: Willem Hofker, Painter of Bali, Pictures Publishers, 1993, p. 38, and Hofker, S. and Orsini, G.: Willem Gerard Hofker (1902-1981), Uitgeverij de Kunst, 2013, p. 204

(7) Carpenter, B., and Hofker-Rueter, M.: Willem Hofker, Painter of Bali, Pictures Publishers, 1993, p. 113

When Willem Hofker (1902-1981) regained his freedom in September 1945 after two years of internment in several Japanese camps during the Second World War, he was reunited with his wife, Maria Hofker – Rueter (1902-1999) in Makassar where they resided for a few months. In this period Hofker produced paintings and drawings, utilizing previous Balinese models from his pre-war artwork that he managed to preserve.

His wife Maria, who barely survived similar women internment camps, failed to protect her belongings, including the art that she possessed. Their art collection was reduced considerably due to Allied bombings. In Makassar the couple had to rebuild their life and these new drawings and paintings formed their main source of income. By that time Hofker was given the opportunity to organise a sale exhibition, together with other European artists. At this stage he already had expanded his collection to a large extent. The exhibition, held at Christmas time, was an enormous success for Hofker. He managed to sell almost all of the work he contributed to the event.

This current conté drawing with the English title 'Ni Sadri, Bali Legong-Dancer', derived from a pendant dated 1938 with the Dutch title 'Ni Sadri Bali Legong-Dans' (see black and white illustration) was most likely made in this period.



Black and white reproduction 'Ni Sadri, Bali Legong Danser', 1938, Klandis Kedaton, Den Pasar.

Illustrated in 'Bali gezien door Willem Hofker' on page 35. Publisher: Omniboek 1978 Den Haag. Exhibited: Delft, Volkenkundig museum Nusantara, November 1978 till January 1979.

Her face is exquisite and magnificently portrayed, also her posture is gracefully put on the paper, with accurate flowing lines. Hofker added highlights with gouache and bright colours using conté crayon and watercolour. By doing so, he gave her costume and flower filled crown a golden glow, while the Balinese textile appears as she is standing in the tropical sun. The prepared paper, with the so called "spattering technique", that Hofker developed during the war, is also used for this drawing.

The Far East, in particular it's people, landscapes and art, made a great impression on Willem Hofker. He experienced Bali as a paradise of light and openness, warmth and especially beauty. A love that he, in spite of the Japanese occupation, never lost.

**Seline Hofker, October 2014**



**72**

WILLEM GERARD HOFKER (1902-1981)

'Uitzicht vanuit onze tuin, Abangan', signed, dated Oeboed Bali, april 1942, conté crayon and gouache on paper, 29 x 41 cm. Also this text is written: 'Geteekend den dag, vòdr onze gevangenschap' ('Drawn the day before our imprisonment'). **Literature:** Carpenter, B., and Hofker-Rueter, M.: Willem Hofker, Painter of Bali, Pictures Publishers, 1993, p. 94 (illustrated).

€ 6.000-8.000



**73**

WILLEM GERARD HOFKER (1902-1981)

'Oriental dolls', signed, dated 1973, conté crayon on paper, 37 x 56 cm.

€ 4.000-5.000



**74**  
 ISAAC ISRAELS (1865-1934)  
 'Rebab player',  
 signed, water colour, 44 x 28 cm.

On the cover of the book 'Indonesian Impressions' by Ruud Spruit (1992), a nearly identical oil painting is shown.

€ 5.000-7.000



**75**  
 ISAAC ISRAELS (1865-1934)  
 'Indonesian dancer', collection stamp, drawing,  
 38 x 28,5 cm. Formerly with Ivo Bouwman.

€ 1.000-1.250



**77**  
 ISAAC ISRAELS (1865-1934)  
 'Indonesian woman', collection stamp, drawing,  
 38 x 28,5 cm. Formerly with Ivo Bouwman.

€ 1.000-1.250



**76**  
 ISAAC ISRAELS (1865-1934)  
 'Javanese actor in dressing room',  
 collection stamp, water colour, 36 x 30 cm.  
 Formerly with Ivo Bouwman.

€ 1.000-1.500



**78**  
 WILLEM DOOYEWAARD (1892-1980)  
 'Girl', signed, dated 1920, lithograph, 46 x 33 cm.

€ 200-300



**79**  
LEE MAN FONG (1913-1988)  
'Gold fish',  
signed, board, 70 x 108 cm.

€ 20.000-30.000

In Chinese Feng Shui, eight is a lucky number. It stands for (financial) good fortune and abundance. The goldfish is a Chinese cultural symbol of wealth and abundance and celebrated as one of its most important animal symbols. The Chinese word for fish even sounds like the word for abundance.

It is not coincidental that, in the current lot, Lee Man Fong (1913-1988) painted ten fish, of which eight are goldfish. Being of Chinese-Indonesian descent, and having lived in Singapore for 20 years, he like no other realized that symbolism is highly valued in South-East Asian culture. When he lived in Jakarta, he was so respected as an artist that he was asked to become Sukarno's art advisor and editor of a 5-volume edition of Sukarno's vast art collection, in 1964.

Furthermore, Lee Man Fong, after being granted a scholarship, had also lived in the Netherlands for 6 years, following World War II. He was introduced to Western painting during those years, and was inspired to mix Eastern and Western art forms, which made him a phenomenon.

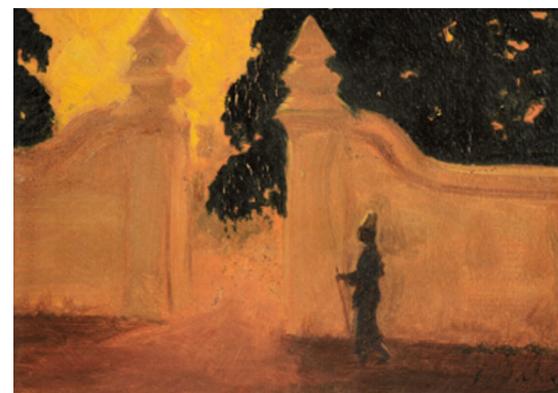
In the early 1940s, he visited Bali, and produced an impressive series of oil paintings in a Western impressionistic style, applying grey, brown and green hues in a rich impasto way, creating a non-romanticized view of his subjects. In the course of his career, he went back to his Chinese roots, painting in a much more calligraphic way, onto long-stretched boards, typically circa 100 x 50 cm, portraying all kinds of animals that are at ease, wandering around in a more or less 'perfect world'. His series of record-breaking panoramic paintings depicting (a quite idyllic) Bali, typically coined 'Bali Life', are executed in a similar way. This style of painting has become Man Fong's trademark.

The current lot can be considered a classic example of Lee Man Fong's oeuvre of portraying animals. Light runs through the aquatic plants at the water's surface, while the vegetation and rocks in the lower part of the painting are more subdued, creating a deep contrast with the fluent, brightly coloured oranges and pinks of the goldfish, that seem to be weightless, floating without a care in the world, as if they are aware of their symbolic meaning.



**80**  
S. DJUPRIJANY (1929)  
'Flamboyant tree near the river',  
signed, dated 1966, canvas, 50 x 75 cm.

€ 200-300



**81**  
CAREL LODEWIJK DAKE (1886-1946)  
'Temple entrance',  
signed, board, 16,5 x 23 cm.

€ 150-200



**82**  
SOEKARDJI (1880-1950)  
'Paddy fields' and 'Kampong near the river' (2 paintings),  
both: signed, canvas, 42 x 60 cm.

€ 400-600



**83**  
DIRK HOMBERG (1885-1952)  
'The harvest', signed, dated Java 1919, gouache on paper,  
60 x 74 cm. Homberg made a nearly identical etching with  
this subject.

€ 400-500



**84**  
(A)DOLF BREETVELT (1892-1975)  
'Stil life', signed, canvas, 49,5 x 60 cm.

€ 150-200



**85**  
ERNEST DEZENTJÈ (1885-1972)  
AND DJUPRIJANY (1929) 'Landscape near Bogor',  
signed and dated verso '59, canvas, 47 x 59 cm.

€ 400-600



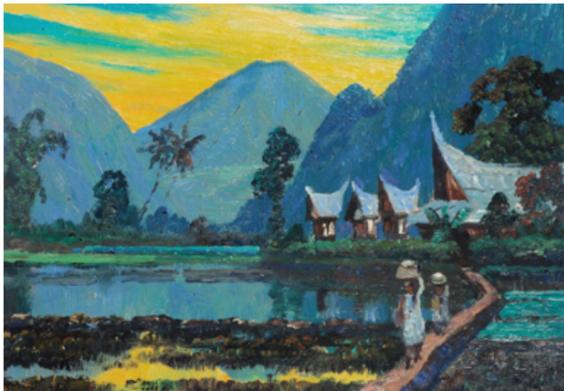
**86**  
LEO ELAND (1884-1952)  
'Indonesian bay', signed, canvas, 40 x 60 cm.

€ 700-900



**87**  
LEO ELAND (1884-1952)  
'Road near the paddy fields', signed, board, 30 x 40 cm.

€ 250-300



**88**  
LEO ELAND (1884-1952)  
'Workers at the paddyfields', signed, panel, 22 x 30 cm.

€ 200-300



**89**  
LEO ELAND (1884-1952)  
'Workers at the paddy fields', signed, board, 20 x 40 cm.

€ 200-300



**90**  
Book: 'Nederlandsch Oost-Indië, land van gewijde rust, de gordel van smaragd. Platen-album met twaalf kleur-reproducties in de oorspronkelijke kleuren naar schilderijen van L.J. Eland met beschrijvende tekst van Johan Koning.'

(Album with 12 colour reproductions after paintings by L.J. Eland).

The Hague, N.V. Mortelmans, (1938).

€ 60-80



**91**  
HENDRA GUNAWAN (1918-1983, attributed to)  
'Fishing couple', wooden sculptures. Both signed and dated KW '69, H. 42 - 44 cm.  
KW means Kebon Waru, the name of the prison where the artist stayed 13 years for political reasons.

€ 4.000-6.000



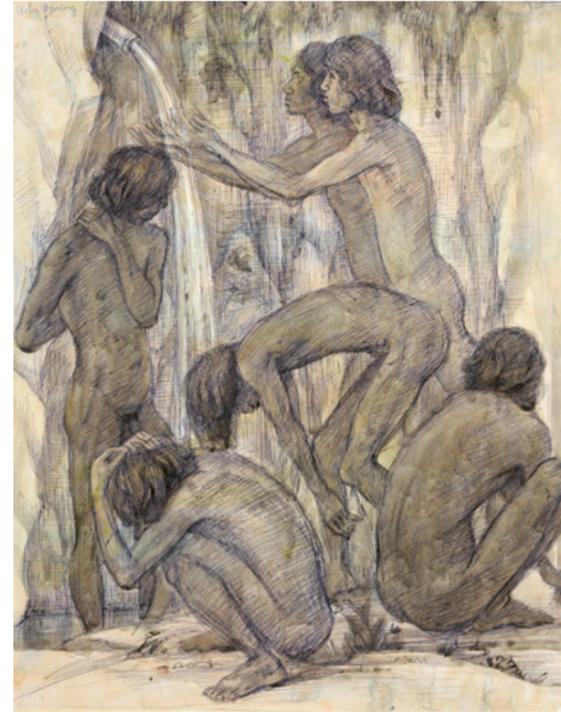
**92**  
**WILLEM VAN DER DOES** (1889-1966)  
 'At the river',  
 signed, canvas, 45,5 x 60,5 cm.

€ 1.500-2.000



**93**  
**ARTHUR ELAND** (1884-1948)  
 'Vessels near Indonesian coast',  
 signed, dated '29, canvas, 50 x 70 cm. Unframed.

€ 500-700



**94**  
**RUDOLF BONNET** (1895-1978)  
 'Holy Spring',  
 signed, dated Bali 1977, ink on paper, 53 x 44 cm.  
 Unframed.

**Provenance:** family of the artist.

€ 600-800



**96**  
**RUDOLF BONNET** (1895-1978)  
 'Studies of working men' (both sides),  
 chalk on paper, 62,5 x 48 cm. Unframed.

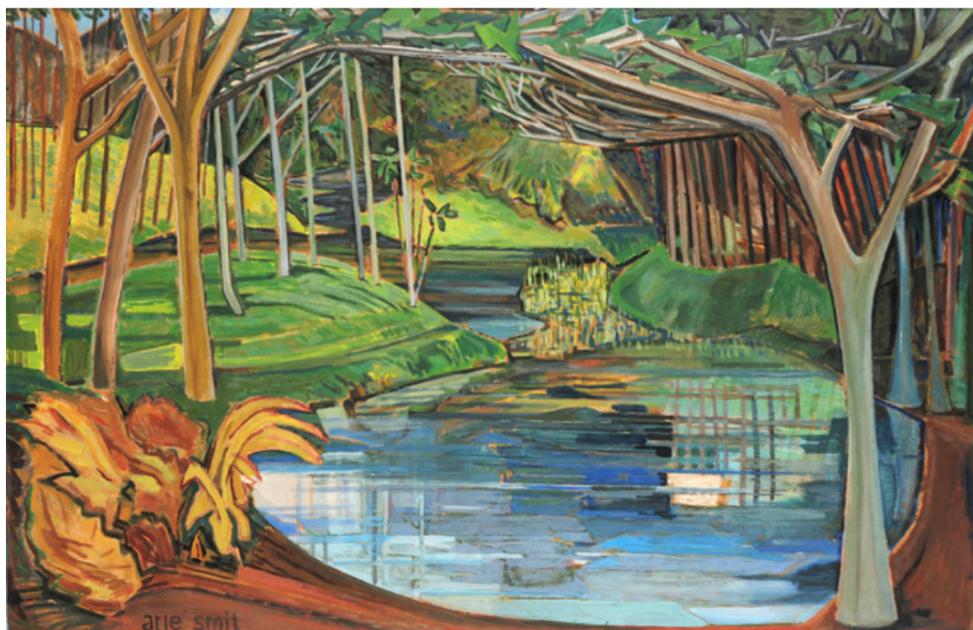
**Provenance:** family of the artist.

€ 300-400



**95**  
**RUDOLF BONNET** (1895-1978)  
 'Balinese girl',  
 signed and dated Bali '48, chalk on paper, 23 x 20 cm.

€ 300-500



**97**  
**ARIE SMIT** (1916)  
 'Pengalengan River',  
 signed, board, 60 x 88 cm. Verso text written by the artist: 'Bergmeertjes Pangalengan'.

€ 4.000-6.000



**98**  
**ARIE SMIT** (1916)  
 'Indonesian village', signed, panel, 48 x 60 cm.

€ 2.000-3.000

These two paintings are made in the 1950s. Early paintings by this artist are rare because many were lost during the war.



**99**  
**TWO BOOKS:**  
 'Paintings from the collection of Dr. Sukarno,  
 president of the republic of Indonesia', 1956.

€ 150-200



**100**  
**ALBUM 'DELIANER 1927'**,  
 by Eberhard Freiherr von Wechmar.  
 Contains 20 lithographed cartoons, (each 345x250 mm)  
 featuring prominent Deli Planters and other officials  
 and their life-style in the roaring twenties in a subtle and  
 mocking manner.

€ 250-300



**101**  
**DIRK HOMBERG** (1885-1952)  
 two etchings: 'Batavia', one with artist stamp under  
 passe-partout (24 x 56 cm) and one signed and dated  
 '25/26 (18 x 34 cm).

€ 200-300



**102**  
**BRONZE TEMPLE BELL.**  
 Modjopahit, the Hindu empire on East Java, near Djokja  
 (1200-1527), handle renewed. H. 20 cm.  
**Provenance:** Dr. Mens Fiers Smeding, the first city-doctor  
 of Surabaya. He died in 1900 or 1901 in Soerabaya.  
 € 400-500



**103**  
**I. WAYAN PENDET** (1939)  
 wooden sculpture 'Balinese woman', signed, dated Bali '67.  
 H. 32 cm.  
 € 300-400



**104**  
 Small show case (37 x 46 cm) with miniature tribal  
 artifacts, Kalimantan Timur. Probably a farewell present to  
 Mr. J.F Drijfhout van Hooff (1912-1993).  
 € 80-120



**105**  
BALINESE SCHOOL  
'Building a house',  
watercolour on paper, 47 x 48,5 cm.

€ 300-400



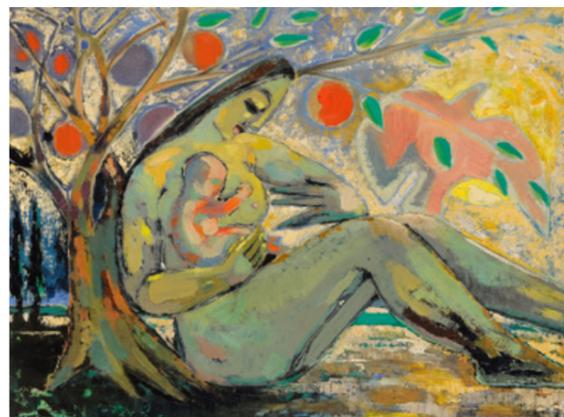
**106**  
JOHAN FREDERIK TEN KLOOSTER (1873-1940)  
two wood prints,  
'Bamboo', signed, 30,5 x 20,5 cm and  
'Bird of prey', 20 x 15 cm. Unframed.  
Literature: Spruit, R., Indonesian Impressions,  
Oriental Themes in Western Painting, Wijk & Aalburg,  
1992, page 87 (woodcut Bamboo illustrated).

€ 80-100



**107**  
ROLAND STRASSER (1895-1974)  
three drawing studies, all signed.  
Sizes: 21 x 32 cm, 19,5 x 32 cm and 26,5 x 18,5 cm.

€ 200-300



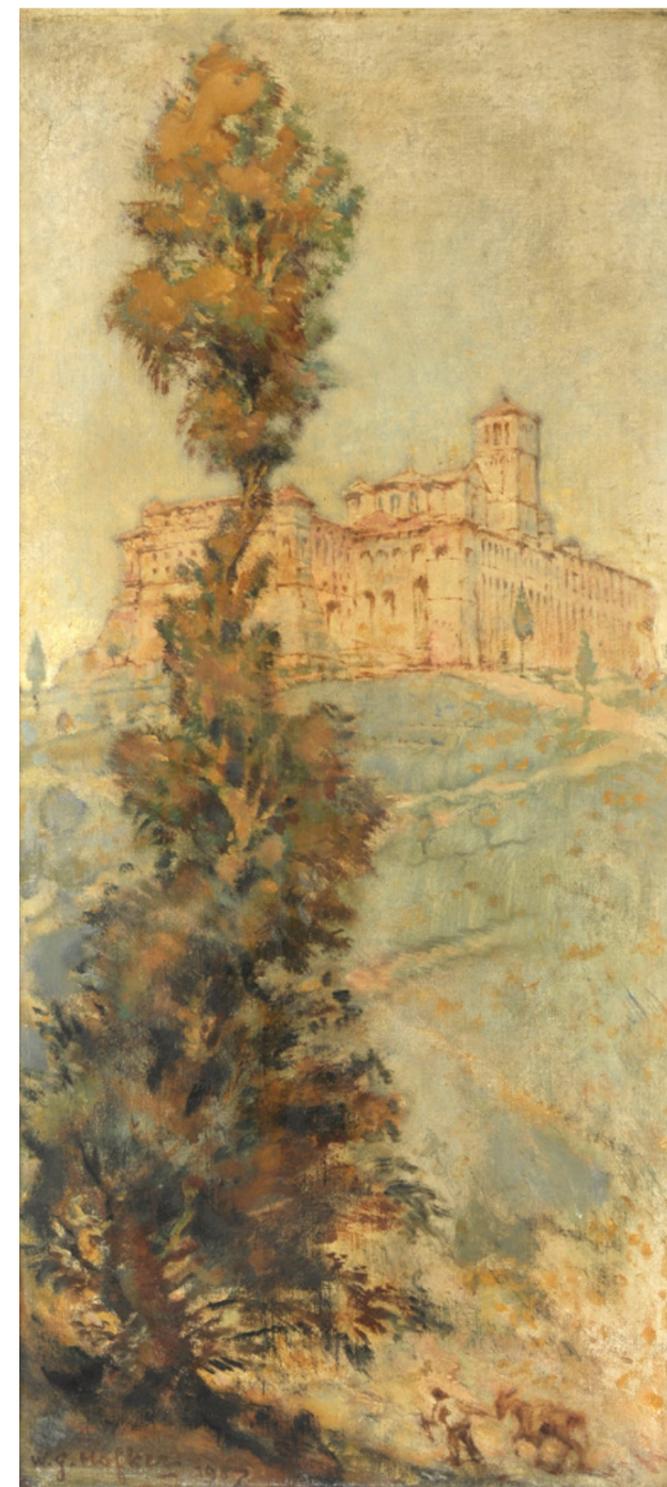
**108**  
INDISTINCTLY SIGNED  
'Woman with child', canvas, 54 x 73 cm.  
Verso: text 'Aan mijn collega Adolfs - signature -  
XX Miglia 24 Aug 1962'.

€ 400-600



**109**  
INDISTINCTLY SIGNED  
'Coast near Palembang', watercolour, 23,5 x 32,5 cm.

€ 200-300



**110**  
WILLEM GERARD HOFKER (1902-1981)  
'Church of San Pietro, Assisi',  
signed and dated 1957,  
canvas, 55 x 25 cm.

€ 3.000-5.000

## GENERAL TERMS AND CONDITIONS

### Article 1 Applicability

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

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

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

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

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

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

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

### Article 3 Bidding

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

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

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

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

### Article 4 Conclusion of contract of sale

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

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

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

### Article 5 Purchaser's obligations

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

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

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

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

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

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

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

### Article 7 Auctioneer's rights

7.1 The auctioneer reserves the following rights:

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

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

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

j. to refrain from delivering objects during the auction;

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

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

### Article 8 Payment/transfer of ownership

8.1 The purchaser must pay the purchase price in euros, plus auction charges (buyers premium) of 25% (for online bidding 28%), and –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.



# ZEEUWS VEILINGHUIS

Z E E L A N D   A U C T I O N E E R S

## WRITTEN AND / OR TELEPHONE BIDS

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

Name : .....

Adress : .....

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

Telephone : .....

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

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

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

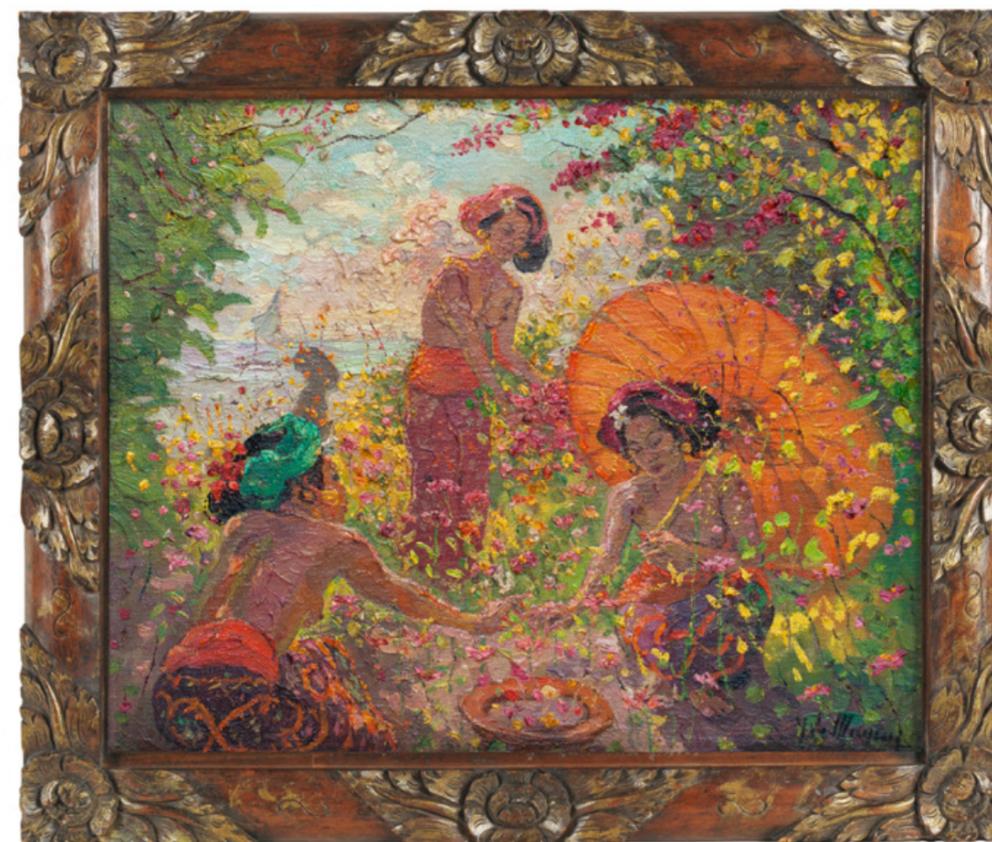
Date : ..... Signature : .....

Please note:

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

Lot number	Description	Maximum amount (Buyers premium not included)

## INDONESIAN ART SPRING 2015



ADRIEN JEAN LE MAYEUR DE MERPRÈS (1880-1958)  
€ 100.000 - 150.000



ZEEUWS VEILINGHUIS  
ZEELAND AUCTIONEERS

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