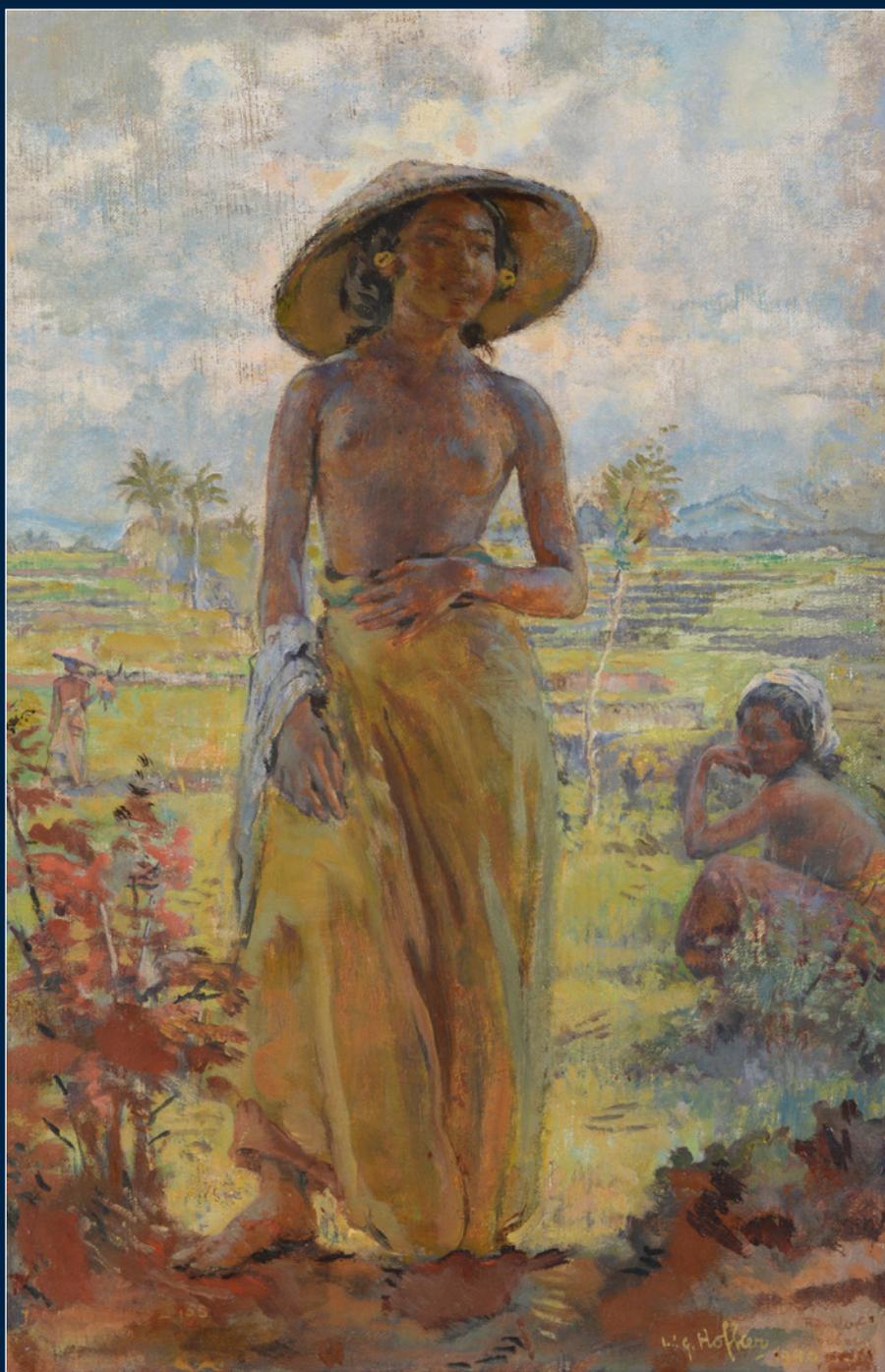




ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS



INDONESIAN ART

2ND OF JUNE 2015

INTRODUCTION



Dear art lover,

We are pleased to present you this catalogue. There are still many Indonesian paintings in the Netherlands, however finding quality is getting more difficult. One of the reasons is that many of the sold paintings go one way to South East Asia and never come back.

However, this auction contains many pieces of museum quality. For example the Balinese painting by Dooyewaard. It shows clearly that he enjoyed painting this. So much energy in the strokes! Finding unknown 19th century paintings is getting rare too these times. We found one: a beautiful work by Beynon!

A real discovery is the early piece by Meregeg. He was one of the first artists that Walter Spies met on Bali. A work on paper with a similar subject was on the cover of a Dutch museum catalogue in 1962. This however, is a painting. Pre-war, nice composition, big, what more can one wish for?

The answer could be a painting by Hofker. 'Ni Rindit in the sawah', shown on the cover of this catalogue is probably the most prominent star lot of this sale. Seline Hofker found many interesting things about this painting in the archive of the artist.

A masterpiece by Strasser was found not far from our town. The former Dutch owner lived in the 1920's on Bali. He became befriended with Strasser and Dooyewaard and joined them on a few journeys. We also have small collections of paintings by Imandt, Adolfs and van der Does.

The portrait of a Javanese lady by Israëls will be attractive for collectors too. Good size and condition! The portrait by Sonnega of a Balinese man is special as well. This time Gianni Orsini went deep in the archive of the artist and discovered the backgrounds of this work.

In our last December auction the results of the early paintings by Arie Smit where a big surprise. We found two other paintings by him, made in the 1950's or maybe even a bit earlier.

Every year we see many Affandi's. Unfortunately not good ones. Lot 98 however, is one worth buying. One of the last lots is 'two doves' by Lee Man Fong, pre-war, a must have!

Furthermore there is a large variety of paintings. With 129 lots there should be something for everybody's taste.

Especially I want to thank Seline Hofker and Gianni Orsini for their research.

I hope you enjoy reading this catalogue and wish you a good auction!

Yours sincerely,

Ir. René de Visser Director

1
FRANS BAKKER (1871-1944)
'Kampong'
signed lower right, board,
35 x 48 cm.
€ 400-600



2
FRANS BAKKER (1871-1944)
'Palm trees'
signed lower right, canvas,
50 x 60 cm.
€ 300-400



3
FRANS BAKKER (1871-1944)
'Indonesian coast'
signed and dated 1929 lower right,
board, 21 x 27 cm.
€ 300-400





4
ARTHUR ELAND (1884-1948)
'Rice fields in mountain landscape'
signed lower left, canvas,
65 x 90 cm.
€ 700-900



7
ARTHUR ELAND (1884-1948)
'Sawah in mountain landscape'
signed lower left, canvas,
65 x 90 cm.
€ 700-900



5
ARTHUR ELAND (1884-1948)
'View on a kampong before a vulcano'
signed lower right, canvas,
35 x 45 cm.
€ 500-700



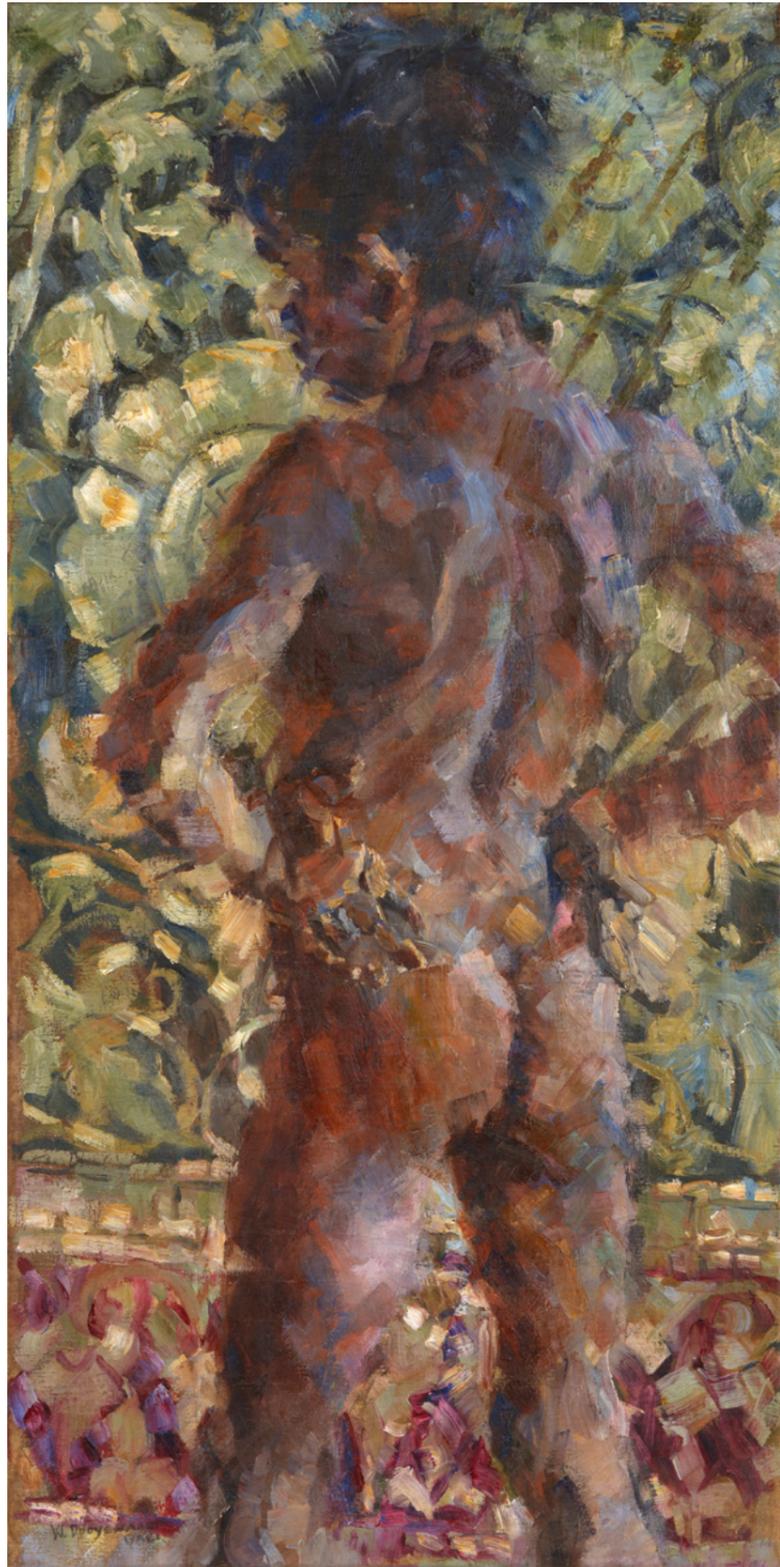
8
ARTHUR ELAND (1884-1948)
'Sawah'
signed lower left, canvas,
40 x 55 cm.
€ 500-700



6
ARTHUR ELAND (1884-1948)
'Boat on the river'
signed lower left, board,
30 x 40 cm.
€ 200-300



9
LEO ELAND (1884-1952)
'Unloading the boats, Borneo'
signed lower left, canvas,
40 x 60 cm.
€ 400-600



10
WILLEM DOOYEWAARD (1892-1980)
 'Balinese boy'
 signed and 'Bali' lower left, canvas, 100 x 50 cm.

€ 15.000-20.000

WILLEM DOOYEWAARD (1892-1980)

Dooyewaard was not merely a painter. He was a traveler, with a fascination for the Orient. After his studies at the Royal Academy of Art in Amsterdam, he spent 6 years at a rubber plantation in Sumatra, from 1913 til 1918, and set out for Bali in 1919. The following year he returned to Holland, only to go back to Bali within a few months. He eventually traveled to China, Mongolia, Tibet and Japan, where he met Jacoba, his wife to be, in 1930.

In 1919, when he visited Bali for the first time, he only made scribbly pencil drawings in a sketchbook, that can be described as academic at most. The lithographs he made upon his return in Holland transcend these sketches, although they are still made in a traditional way. After Dooyewaard met Roland Strasser (1895-1974) around 1921 though, his skills and style changed dramatically, and for the better. Strasser was 3 years his senior, and became his tutor. It is striking to see the artistic evolution of Dooyewaard's work, after having met Strasser; mature, powerful, and decisive are words to describe his (or better: their) early 1920s style.

The current lot is an iconic example of this fierce style, somewhere in between impressionism and divisionism. Especially remarkable is the fact that the work he made around 1922 is very similar to Strasser's, to the extent that in some cases, without a signature it would be virtually impossible to tell the difference. Dooyewaard and Strasser would very often use the same model to portray, resulting in a number of intriguing 'twin paintings' of the two befriended artists.

Apart from this, it is remarkable that Dooyewaard more than often made anatomical studies of Balinese men. In particular the anatomy of the back must have fascinated him; several comparable studies in charcoal are known to exist (e.g. Koenraads, 1966, p. 86, 94 and Hamel, p. 28, 41, 83).

The current oil on canvas however stands out, because it has moved beyond the artistic qualities of a study. It is a full-fledged oil against a beautiful backdrop of a hanging cloth, that seems to merge with the texture of the young man's naked features. The confident posture of the model, without any shame, but instead full of pride, adds a great deal to the powerful expression of the painting.

Although Dooyewaard was only 30, and still had a long career ahead, with this work he proved he was at the peak of his artistic talent.

Gianni Orsini, May 2015

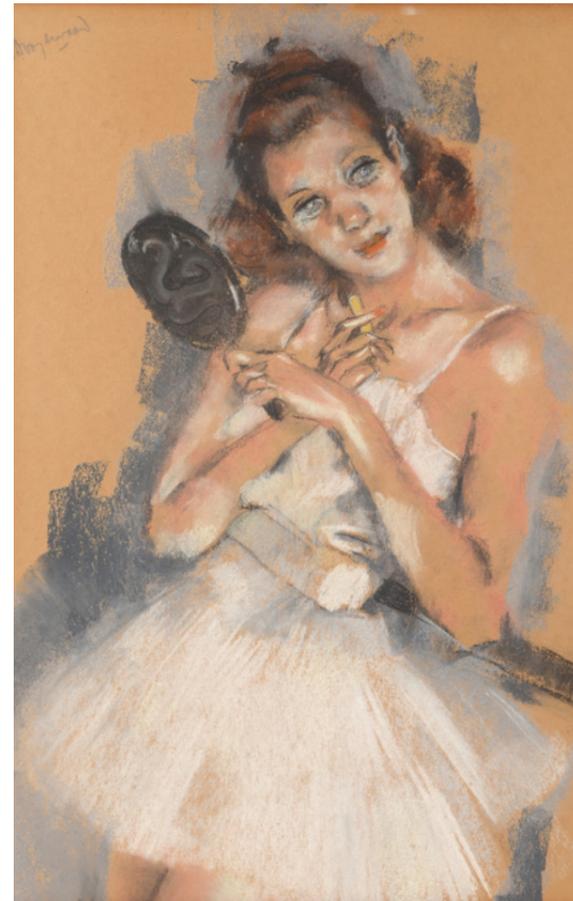


*A painting by Dooyewaard
 with the same background
 (canvas, 86 x 66 cm)
 was sold by our auction house
 on June 4, 2014.
 Hammer price: € 75.000.*



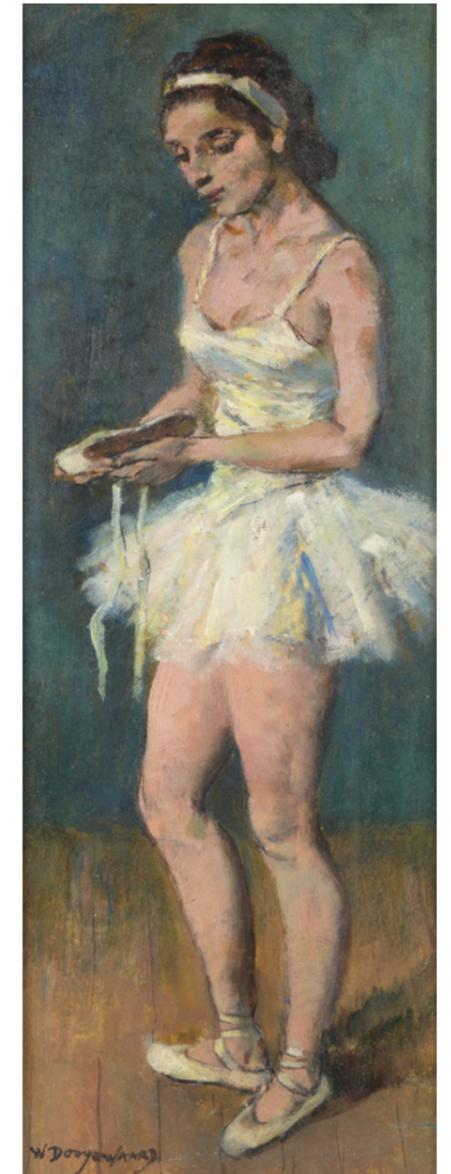
11
WILLEM DOOYEWAARD (1892-1980)
'Tibetan monk and child'
signed lower right and 'Tibet' lower left, canvas, 80 x 60 cm.

€ 5.000-7.000



12
WILLEM DOOYEWAARD (1892-1980)
'Ballerina'
signed upper left, pastel, 40 x 26 cm.

€ 800-1.000



13
WILLEM DOOYEWAARD (1892-1980)
'Ballerina'
signed lower left, board, 53 x 20 cm.

€ 700-900

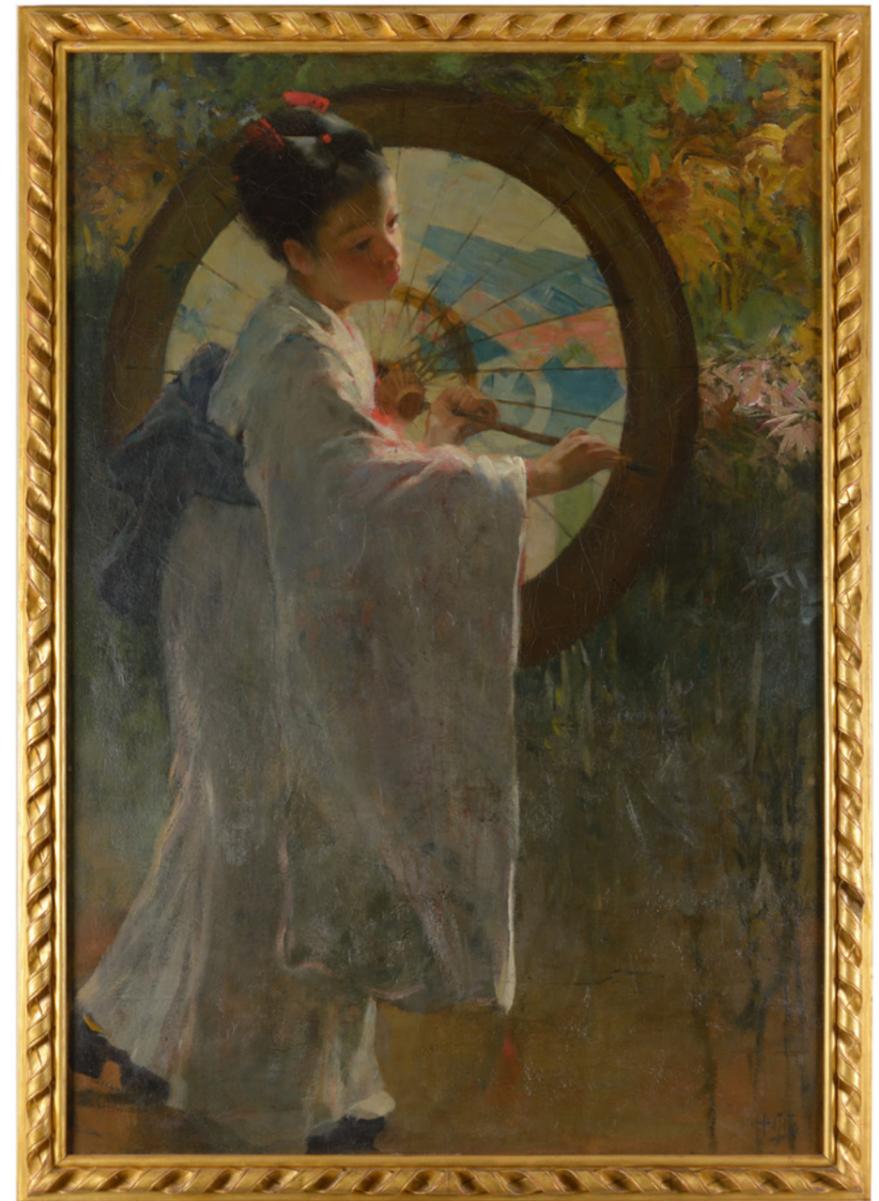


14
WILLEM DOOYEWAARD (1892-1980)
 'Geisha in front of a mirror'
 signed and dated Kyoto (Japan) 1932 lower left,
 pastel on board,
 54 x 43 cm.

€ 4.000-5.000

15
WILLEM DOOYEWAARD (1892-1980)
 'Geisha in front of a mirror'
 signed lower right, pastel on paper on board,
 50 x 40 cm.
 Probably resized to fit frame
 (signature only partly).

€ 1.000-1.500



16
PIETER JOSSELIN DE JONG (1861-1906)
 'Japanese girl in kimono with parasol'
 signed 'P.dJdJ' lower right, canvas, 113 x 76 cm.

€ 6.000-8.000

Josselin de Jong studied in Antwerp and Paris. He received many awards, for example a gold medal from King William III in 1883. Around 1891 he became court painter and for 15 years he made many portraits of the royal family.



17
 ERNEST DEZENTJÉ (1885-1972)
 'People on a path near a flamboyant'
 signed lower left, board, 39 x 58 cm.

€ 400-600



20
 ERNEST DEZENTJÉ (1885-1972)
 'Telaga Warna'
 signed lower right, canvas, 58 x 66 cm.
 Verso text: 'Telaga Warna (Puntjak) 22-3-1958 Bogor'.

€ 400-600



18
 ERNEST DEZENTJÉ (1885-1972)
 'The Tjarema volcano near Cheribon'
 signed lower right, panel, 45 x 62 cm.

€ 700-900



19
 ERNEST DEZENTJÉ (1885-1972)
 'The Merapi in rain season'
 signed lower right, canvas, 41 x 50 cm. **Verso text:**
 'Ter herinnering aan Djokja, De Merapi in regentijd'.

€ 500-700



21
 ERNEST DEZENTJÉ (1885-1972)
 'Cremation ceremony, Bali',
 signed and dated 1904 lower left, canvas, 92 x 67,5 cm.

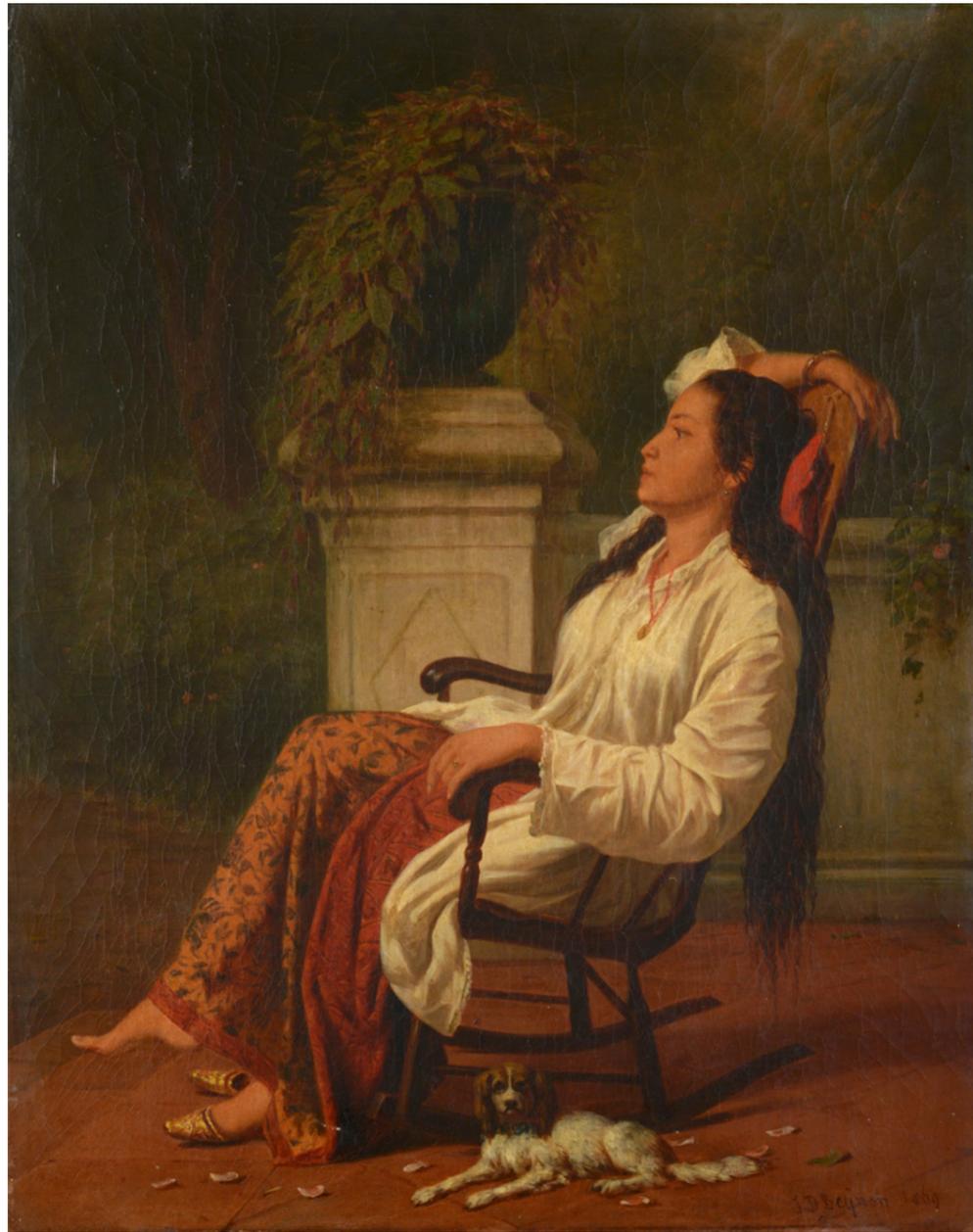
€ 800-1.200



22
 SINDUDARSONO SUDJOJONO (1913-1986)
 'Portrait of Magda Warjiniak'
 signed upper left and dated 1965 upper right, board, 61 x 45 cm.

Provenance: Andre Warjiniak, former diplomat in Jakarta and founder of the Asia Pacific Museum in Warsaw.

€ 10.000-15.000



23
JAN DANIËL BEYNON (1830-1877)
'Day dreaming'
signed and dated 1869 lower right, canvas, 49 x 38 cm.

€ 15.000-20.000

JAN DANIEL BEYNON (1830-1877)

Not much is known about the life of Jan Daniel Beynon, especially about his education before he went to study in Holland in 1848, nor about his career or character. Being one of the first Indo-European professional painters who received his artistic education in the Netherlands, he is an important and interesting figure. We know he came from a well-to-do family in service of the VOC, that had been settled at Batavia since the middle of the eighteenth century. His father owned a firm called Beynon Brothers, and must have been successful and wealthy enough to send his son overseas to receive artistic training.

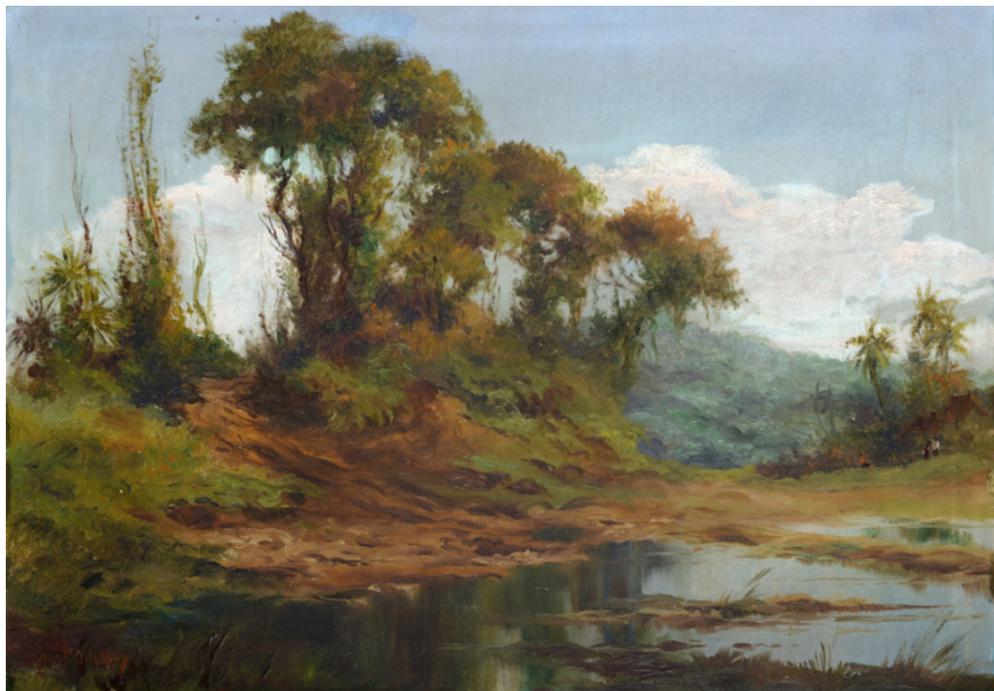
Indeed, it is clear that Beynon was a very talented young man, as in 1848 he left Batavia to study at the Amsterdam Academy ('Koninklijke Academie') in the Netherlands, where he was accepted as a pupil of the celebrated Cornelis Kruseman and Nicolaas Pieneman. The exact duration of this study is also unknown, but we do know that some of his works were shown at the Amsterdam and the Hague exhibitions of 1852 and 1853, respectively. Despite these being typical Dutch genre paintings, titled 'Girl by a brook', 'The two street musicians' (sold by us June 2014), and 'Children visiting a grave', they anticipate his later work, depicting Javanese rural life.

In 1855 Beynon returned to his homeland, Batavia, where he would live for the rest of his life. He established his studio at Molenvliet (Jalan Gajah Mada). At that time, Beynon and Raden Saleh were the only educated painters on Java in the 19th century. He also maintained contact with Dutch artistic circles, as two of his paintings were shown at the Amsterdam exhibition of 1868.

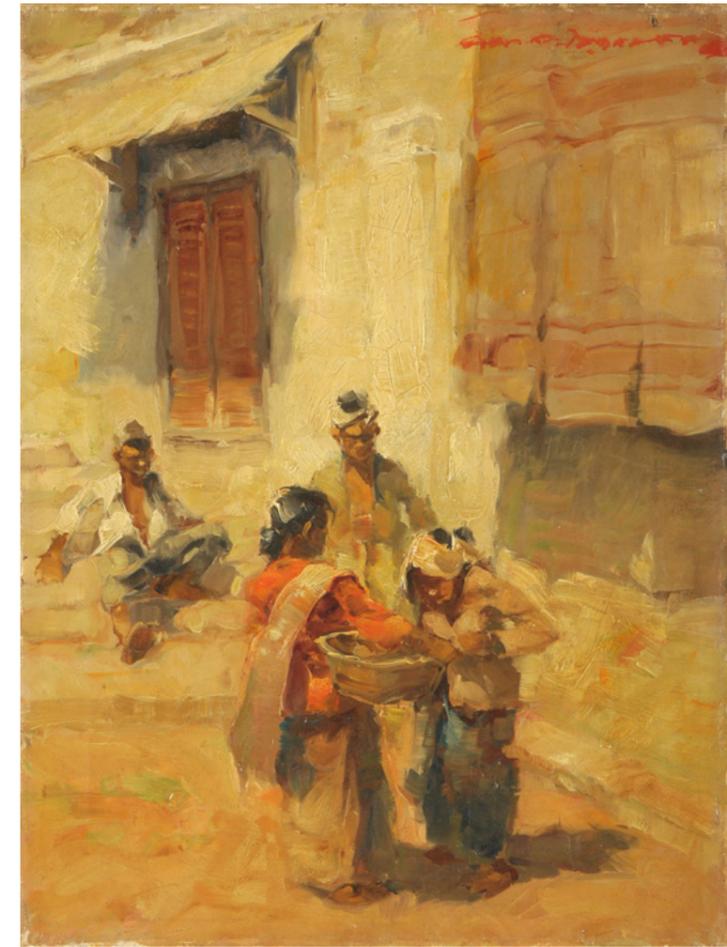
In spite of his short life - he died at the age of 47 - Beynon created a large collection of paintings, specifically of landscapes and scenes from Javanese daily life, as well as portraits, most of which were made in the last decade of his life. Unfortunately, only a few of his works have been preserved. The Tropenmuseum in Amsterdam owns three landscapes and four portraits by Beynon, and is the only public institution in the Netherlands that owns his work. Possibly one of these portraits depicts the same woman we see on this painting by Beynon, namely Wilhelmina Margaretha Martherus.



24
 GERARD PIETER ADOLFS (1898-1968)
 'Padi planters'
 signed lower right, panel, 40 x 53 cm. Verso label with title and no. 25. In original frame.
 € 4.000-6.000



25
 GERARD PIETER ADOLFS (1898-1968)
 'Landscape with kampong and people in the distance'
 signed lower left, canvas,
 50 x 70 cm.
 € 2.000-3.000



26
 GERARD PIETER ADOLFS (1898-1968)
 'Street vendors'
 signed upper right, canvas, 41 x 31 cm.
 Made ca. 1941-1943. Unframed.
 € 1.500-2.000



27
 GERARD PIETER ADOLFS (1898-1968)
 'Activities by the river'
 signed and dated '29 lower right, watercolour,
 28,5 x 35 cm.
 € 600-800



28
 GERARD PIETER ADOLFS (1898-1968)
 'Fighting roosters'
 signed lower left, etching, 13 x 17 cm.
 Made ca. 1949.
 € 100-150



29
WILLEM VAN DER DOES
(1889-1966)
'Spear fisher'
signed lower left, board,
45,5 x 60,5 cm.
€ 1.500-2.000



30
WILLEM VAN DER DOES
(1889-1966)
'Man with bow and arrow in
landscape'
signed lower left, panel,
44 x 58 cm.
€ 1.200-1.500



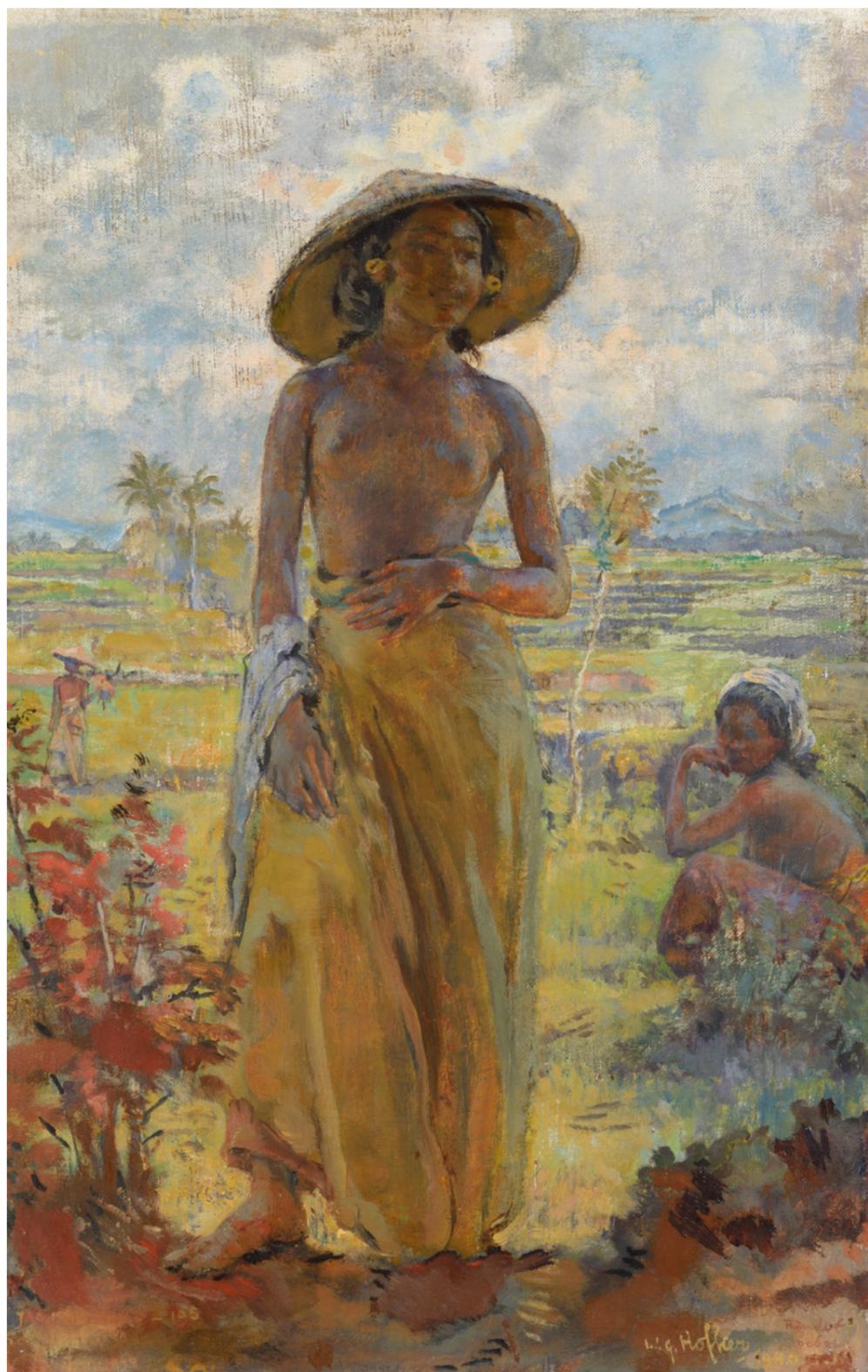
31
WILLEM VAN DER DOES
(1889-1966)
'Boat approaching the harbour'
signed lower right, board,
50 x 75 cm.
€ 1.500-2.000



32
WILLEM VAN DER DOES
(1889-1966) 'The crater of
Tangkuban Perahu, near Bandung'
signed lower right, canvas,
100 x 70 cm.
€ 800-1.000



33
WILLEM VAN DER DOES
(1889-1966)
'Early morning at Soerabaya
anchorage'
signed and dated lower left '21,
canvas, 65 x 90 cm.
€ 1.000-1.500



34
 WILLEM GERARD HOFKER (1902-1981)
 'Ni Rindit in de sawah'
 signed and 'Rindit - Oeboed 1940' lower right, canvas, 54 x 35 cm.
Verso text: 'W.G. Hofker BALI 1940'.

€ 150.000-200.000

WILLEM GERARD HOFKER (1902-1981)

From November 1939 Willem Hofker stayed in Ubud Bali for a month and a half, to escape the heat of the city of Den Pasar. His house, which he rented from the Prince of Ubud (Tjokorda Gde Agung Sukawati), was located on a plateau overlooking the valley, intersected by ravines and sloping terraced rice fields as far as the eye could reach. Along the house ran a babbling brook, providing the terraced fields with fresh water, and which, in those days, was commonly used as a footpath. Through this path, women working in the fields would often pass Hofker's residence. This created an excellent opportunity for Hofker to select his models.

'We could not wish for a better place to live', wrote Maria Hofker - Rueter, the artist's wife, in a letter from Ubud to The Netherlands in December 1939. And she continues: 'It seems like we are in paradise, as I sit in the shade of the baleh, surrounded by complete silence, looking at this beautiful view. The overwhelming tropical sun is pouring over the valley, the alang-alang grass looks velvety green. And the people are wearing hats, as big as umbrellas, appearing as dark silhouettes against all that bright light. And then by the mountain range, perfectly pure, lies the Goenoeng Agoeg, surrounded by white, lilac and pink-blueish fluffy clouds, against a blue sky.'

At the border of his garden, Willem Hofker created this painting, portraying Ni Nyoman Rindit, while sitting in the shade of his baleh overlooking this magnificent view.

Ni Rindit lived next door to the Hofkers in Champuan and daily walked the footpath to the fields, when, one day, she caught Willem Hofker's eye. From that day onward, she became a frequent model of him. She can be admired in his drawings and in some of his major oil paintings, such as 'Ni Rindit carrying Singha' (dated June 1940) from the Sukarno collection. Soon Ni Rindit became a beloved member of the Hofker household when the artist couple moved to Ubud in March 1940. This was abruptly terminated in December 1943 due to the Second World War. After returning to The Netherlands, Hofker continued to use her features in an etching titled 'Preparing for Mekiss'.



Ni Rindit, Ubud Bali, 1940.
 Personal photo of W.G. Hofker,
 archive Seline Hofker.

After the war, Ni Nyoman Rindit and her family moved to the village Panestanan. She got married and became a caring mother of two daughters and a son. She continued posing as a model, but now for the Spanish artist Antonio Blanco (1912-1999), who married Rindit's aunt Ni Ketut Ronij. Ni Rindit grew to become a proud and gracious lady who lived with her youngest daughter in Tabanan until she passed away on January 3th of 2012.

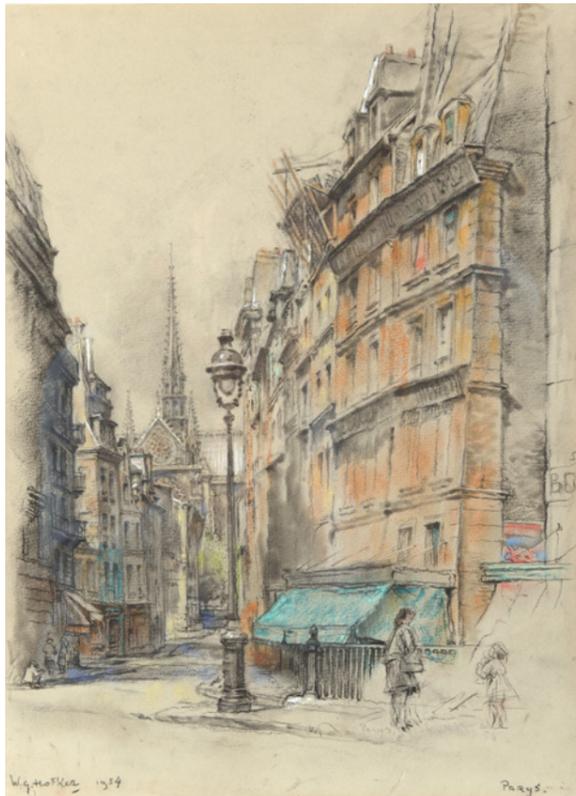
When Hofker immortalized Ni Rindit by capturing her in this painting, 'Ni Rindit in the sawah', in January of 1940, she was a strikingly tall and pretty girl with a lighter skin. He depicted her elegant posture using various shades of brown, orange and even a blue-ish grey, which gave her appearance shade and a glow of tropical warmth. Dressed in a simple sarong, which she slightly lifts with one hand, she steps into the garden as she is returning from the rice fields. She seems to transform into a dark muse followed by a golden light. Hofker painted a second girl, sitting down in an everlasting serenity, to complete an everyday scene of a beautiful morning in Ubud, which is so typical of his Balinese work.

'I enjoy all that is beautiful about this country and its population, as they are totally one with nature'. Willem Hofker wrote in a letter to his parents 1939.

Seline Hofker, April 2015

Provenance: Family of the artist.

Literature: Hofker, S. and Orsini, G., Willem Gerard Hofker [1902-1981], Waanders & de Kunst, Zwolle (NL), 2013, p. 161 ill. 209.



35
WILLEM GERARD HOFKER (1902-1981)
 'Paris, fleche Notre Dame'
 signed and dated 1954 lower left,
 conté crayon on coloured paper, 42 x 32 cm.

Literature: Hofker, S. and Orsini, G., Willem Gerard Hofker [1902-1981], Waanders & de Kunst, Zwolle (NL), 2013, shown on page 83.
 Carpenter B., Willem Hofker, Painter of Bali, Wijk en Aalburg, 1993, p. 208, no. 848.

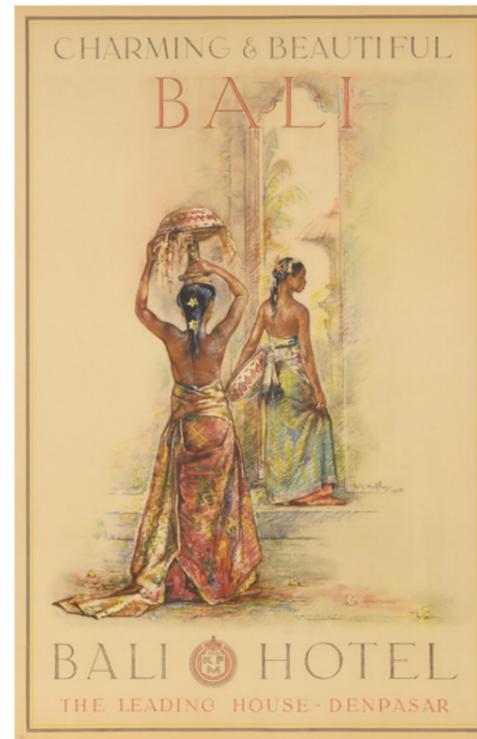
€ 1.800-2.200



36
WILLEM GERARD HOFKER (1902-1981)
 'The Westertoren, Amsterdam'
 signed and dated 1953 lower right,
 conté crayon on paper, 48 x 26 cm.

Provenance: A gift from Royal Dutch Shell to mr. Krijn van Schagen (1897-1973), head of Ship Construction, at his retirement in 1957; one of the ships he has built was the 'ss. Westertoren' (1954). Thence by descent to his son and grandson, Amsterdam.

€ 2.000-2.500



37
WILLEM GERARD HOFKER (1902-1981)
 two posters: 'Charming & Beautiful Bali', Bali Hotel (KPM) Denpasar, 78 x 50 cm,
 and 'Wilhelmina', 65 x 50 cm. Both unframed.

€ 500-600



39
WILLEM GERARD HOFKER (1902-1981)
 Calendar of 1948 with six lithographs. Published by Het Hollandsche Uitgevershuis, Amsterdam. Printed by Dieperink, Amsterdam. Paper size: 43 x 24 cm.

€ 1.250-1.500



38
WILLEM GERARD HOFKER (1902-1981)
 'Balinese beauty'
 signed lower left and 'proefdruk' lower right, lithograph,
 31,5 x 22 cm. Made in 1948.

€ 400-600



40
WILLEM GERARD HOFKER (1902-1981)
 'Balinese girl',
 signed and dated 1948 lower left and 'proefdruk' lower right, lithograph, 33 x 22 cm.

€ 300-400



41
WILLEM GERARD HOFKER (1902-1981)
 'Portrait of Tineke Antvelink'
 signed upper right, dated 1976 and titled upper left, canvas, 55 x 61 cm.
Literature: Carpenter, B., Willem Hofker, Painter of Bali, Pictures Publishers, Wijk en Aalburg (NL), 1993, shown on page 147.
Provenance: estate of the artist, private collection NL.

€ 4.000-6.000



42
WILLEM GERARD HOFKER (1902-1981)
 'Ni Kenjoen in candle light', signed and 'Bali' lower left, 'epreuve d'artiste' lower right, mezzotint, 35,5 x 25,5 cm. Unframed.

€ 400-600



43
J.T. KOETSE
 'Flute player', signed and dated sept. 1931 lower right, drawing, 34 x 28 cm.

€ 700-900



45
RADEN BASOEKI ABDULLAH (1915-1993),
 'Javanese girl', signed and dated lower right 21-12-'45 Jak. Watercolour, 35 x 28 cm. Unframed.

Exhibited: 'Indische schilderijen-expositie Raden Basoeki Abdullah', d'Oude Lantaern Amersfoort, 1946.

€ 800-1.000



44
SIERK SCHRÖDER (1903-2002)
 'Two girls', signed lower right, watercolour, 48 x 33,5 cm.

€ 300-500



46
THEO MEIER (1908-1982)
 'Balinese man'
 signed and dated lower right 1951, red chalk on paper, 41 x 33,5 cm.

€ 400-600



47
 ROLAND STRASSER (1895-1974)
 'Balinese mother and child', signed lower left, canvas, 80 x 55 cm.

Provenance: Adriaan van Liere, a teacher from Kloetinge (Zeeland) who lived on Bali since World War I, friend of Strasser and Dooyewaard.

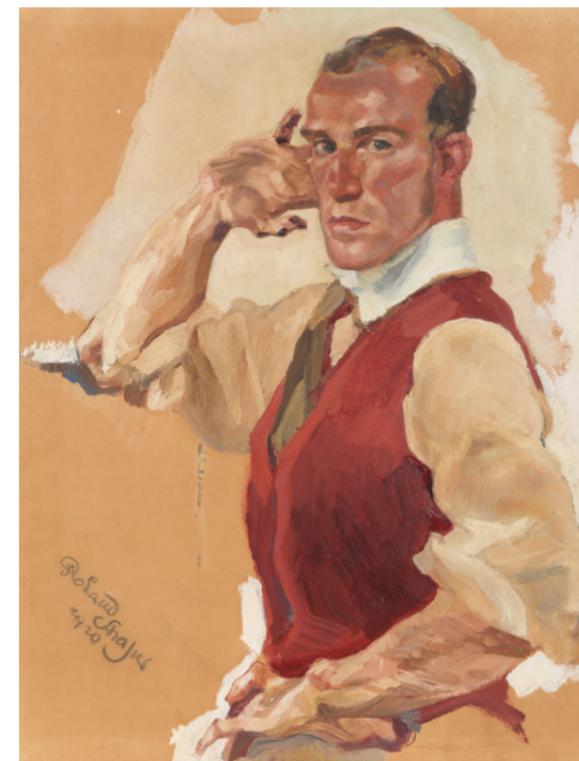
€ 20.000-30.000

ROLAND STRASSER (1895-1974)

Roland Strasser, son of sculptor Arthur Strasser, was an Austrian expressionist painter, draughtsman and watercolorist who was trained at the academy of arts in Vienna as well as the academy of arts in Munich, Germany. In Munich, where he studied from 1911 until 1915, he became a pupil of animal painter Angelo Jank. Austrian expressionism would highly influence his later Indonesian paintings. During World War I he was an official war painter of the Austrian army. After the war he also illustrated children's books and made lithographs.

Furthermore, he was a traveler artist who visited China, Tibet, Mongolia and Japan with Dutch painter Willem Dooyewaard. The two artists had met in Indonesia where Strasser had moved to in 1920. Strasser taught Dooyewaard and they worked together often. There are very clear similarities and mutual influences to be detected in both painters' works.

From 1935 until 1945, Strasser lived in Kintamani, Bali, with his wife. His works were shown at several exhibitions in Jakarta, Bandung and Surabaya between 1921 and 1937. Major works of his depict the magic and beauty of the Far East with the dynamism of Austrian expressionism. After his time in Indonesia, he moved to London where he worked until 1952. He finally settled in Santa Monica, USA, where he died in 1974.



48
 ROLAND STRASSER (1895-1974)
 'Self portrait', signed and dated 1920 lower left, oil or pastel on board, 48 x 38 cm.

Provenance: Adriaan van Liere, a teacher from Kloetinge (Zeeland) who lived on Bali since World War I. He was a friend of Strasser and Dooyewaard.

€ 2.000-3.000



49
WILLEM IMANDT (1882-1967)
 'View on the Bromo vulcano, Java'
 signed lower left, canvas, 80 x 150 cm.
 Probably made in 1922. Unframed.

Literature:
 Van der Velde, P., monograph
 'Willem Imandt. De Indische
 Romantiek van een Zeeuws Vlaamse
 schilder', published in Zeeuws
 Tijdschrift 1-2, 2015, p. 57.
 € 1.500-2.000



50
WILLEM IMANDT (1882-1967)
 'Mountainous landscape', signed lower right, canvas, 50 x 100 cm.

€ 1.000-1.500



51
WILLEM IMANDT (1882-1967)
 'Mountain' signed lower right, canvas, 60 x 80 cm.

€ 700-900



52
WILLEM IMANDT (1882-1967)
 'Banyan trees', signed lower left, canvas, 70 x 85 cm. Probably made in 1916.

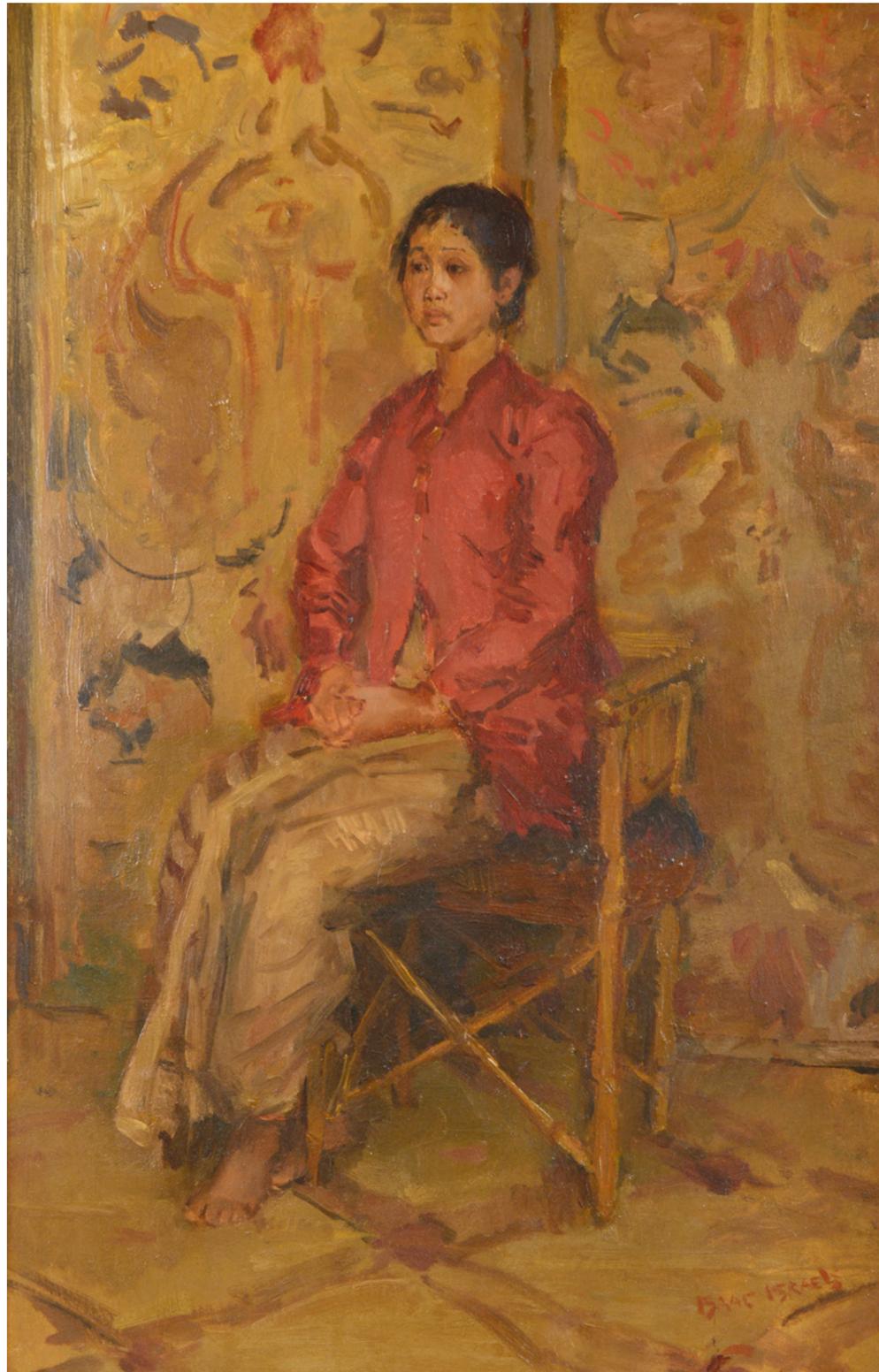
€ 2.000-3.000

Literature: Van der Velde, P., monograph 'Willem Imandt. De Indische Romantiek van een Zeeuws Vlaamse schilder', published in Zeeuws Tijdschrift 1-2, 2015, p. 7.



53
WILLEM IMANDT (1882-1967)
 'Sugar factory' signed lower right, canvas, 58 x 78 cm.

€ 2.000-3.000



54
ISAAC LAZARUS ISRAËLS (1865-1934)
'Javanese woman'
signed lower right, canvas, 80 x 52 cm. Made ca. 1915-1916.

Provenance: Christies Amsterdam, 25th of April 2007, lot 195.

€ 50.000-70.000

ISAAC LAZARUS ISRAËLS (1865-1934)

Isaac Israëls' Indonesian' pictures can be more or less divided into two different periods. The first comprises the pictures with an Indonesian theme painted in The Hague and the second, Indonesian subjects painted in the Dutch Indies. In 1898 the Nationale Tentoonstelling van Vrouwenarbeid was organized in The Hague to honour the coronation of Queen Wilhelmina. A section of this exhibition called 'Insulinde' was devoted to Indonesia; Isaac Israëls was impressed by the Javanese dancers. From then on he would regularly paint Indonesian dancers, musicians and portraits.

It would be twenty years, before he would travel to Java and Bali, which he did in December 1921. He stayed for only ten months. The most striking difference between the two 'Indonesian' periods is the rendering of light and colour. In his Hague period light was more subdued and colours tended more toward The Hague School-tones like grey, green and brown. In the Dutch Indies Israëls preferred his subject to be outside in broad daylight, which is reflected in his pictures.

The current lot can be dated circa 1915/1916. During these years, he portrayed many Javanese living in The Hague, as well as Indonesian students (among them his friend, the law student Sosro Kartono). They posed in his studio or on his balcony at home. To give the pictures a true Indonesian feel, Israëls borrowed attributes like Oriental clothing, daggers, jewelry and wayang dolls. He even obtained palm trees from the zoo across the street (see: J. Ubbens, 'Isaac Israëls en de Oriënt', in: Isaac Israëls, Hollands Impressionist, Schiedam 1999, p. 128).

The sarong the sitter is wearing in the present lot, is also depicted in another painting by Israëls, the portrait of Sosro Kartono, made in 1915/1916 (see J.P. Glerum, *De Indische Israëls*, Zwolle, 2005, ill. P. 63). She appears to be sitting in a studio, where the background is formed by folding screens with Indonesian flowermotives. The work depicts serenity and calm beauty; although the influence of the Hague school is still noticeable, this work already shows Isaac Israëls as an Impressionist.



55
ISAAC LAZARUS ISRAËLS (1865-1934)
 'Dancing group in Solo'
 collection stamp, watercolour, 23,5 x 30 cm. Formerly with Ivo Bouwman, Den Haag.
 A quite resembling painting is shown in Glerum, J.P., De Indische Israëls, p. 85.
 € 3.000-4.000



56
ISAAC LAZARUS ISRAËLS (1865-1934)
 'Bathing girl', signed lower right, collection stamp, watercolour, 28,5 x 23 cm.
 Formerly with Ivo Bouwman, Den Haag. € 2.000-3.000



57
ISAAC LAZARUS ISRAËLS (1865-1934)
 'Indonesian dancer'
 collection stamp, drawing, 38 x 28,5 cm.
 Formerly with Ivo Bouwman, Den Haag.

€ 500-700



59
ISAAC LAZARUS ISRAËLS (1865-1934)
 'Indonesian woman'
 collection stamp, drawing, 38 x 28,5 cm.
 Formerly with Ivo Bouwman, Den Haag.

€ 500-700



58
PIETER OUBORG (1893-1956),
 'Monkey'
 unsigned, charcoal on paper, 47 x 32 cm.

€ 300-400



60
HENDRIK PAULIDES (1892-1967)
 'Boats in a storm'
 signed HP and dated '24 lower right,
 etching, 57 x 44 cm.

€ 200-300



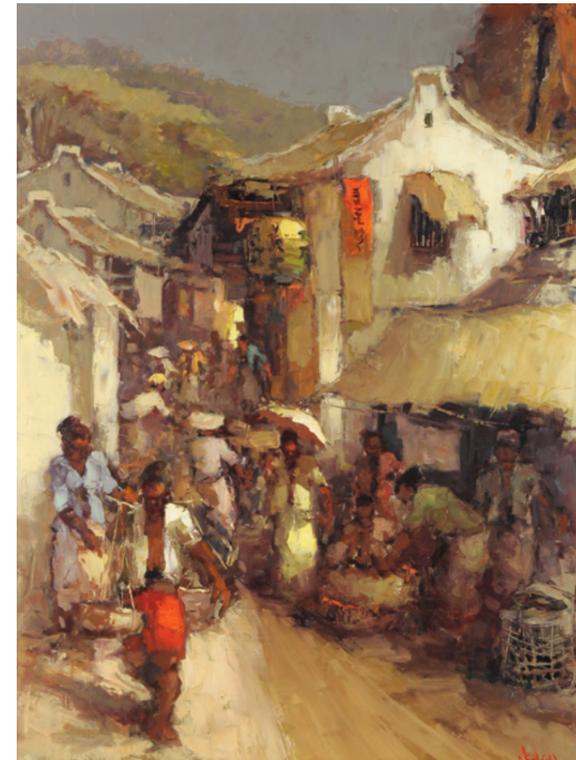
61
LUCIEN FRITS OHL (1904-1976)
'Working on the sawah'
signed lower right, board, 60 x 90 cm.

€ 1.500-2.000



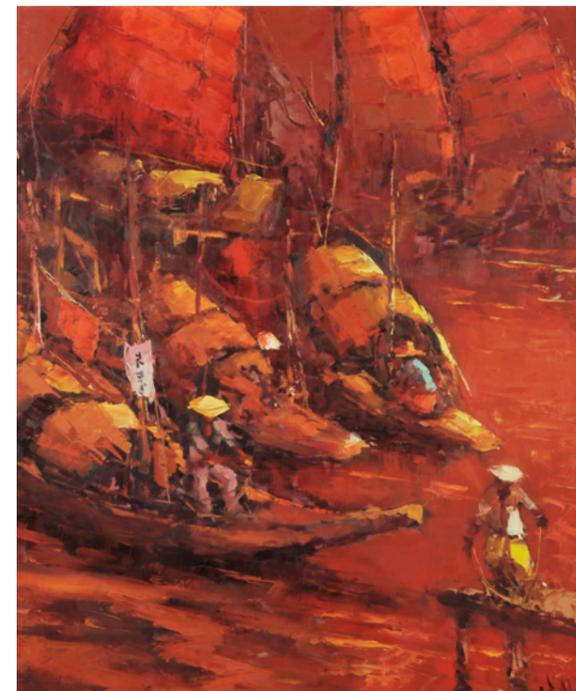
62
LUCIEN FRITS OHL (1904-1976)
'Men with fighting roosters'
signed lower right, board, 60 x 80 cm.

€ 1.250-1.500



63
FRITS LUCIEN OHL (1904-1976)
'Street vendors'
signed lower right, board, 90 x 70 cm.

€ 2.000-3.000



64
FRITS LUCIEN OHL (1904-1976)
'Chinese junks in harbour'
signed lower right, board, 70 x 60 cm.

€ 1.500-2.000



65
FRITS LUCIEN OHL (1904-1976)
'The harvest'
signed lower right, board, 13 x 18 cm.

€ 250-400



66
LUCIEN FRITS OHL (1904-1976)
'Under the flamboyant'
signed lower right, board, 38 x 58 cm.

€ 800-1.000



67
FRITS LUCIEN OHL (1904-1976)
'Flamboyant'
signed lower right, board, 22 x 30 cm.

€ 400-600



68
 RUDOLF BONNET (1895-1978)
 'Ni Renak'
 signed upper right and dated Bali '52 upper left,
 red chalk on paper, 45 x 36 cm.

€ 4.000-6.000



69
 RUDOLF BONNET (1895-1978)
 'Balinese girl'
 signed and dated Bali 1929 upper right, charcoal on paper,
 35 x 29,5 cm.

€ 1.000-1.300



71
 RUDOLF BONNET (1895-1978)
 'Italian woman'
 signed lower right, charcoal on paper, 42 x 26 cm.
 € 300-400



Loreto



Peppe



Cameriera

70
 RUDOLF BONNET (1895-1978)
 three Italian drawings, charcoal on paper: 'Loreto' (signed, 40 x 29 cm), 'Peppe' (30 x 20 cm) and
 'Cameriera' (26 x 19,5 cm).

€ 400-600



72
GELINK
'Village view'
signed lower right, canvas, 50 x 60 cm.

€ 150-200



73
HASAN DJAAFAR (1919-1995)
'The rice harvest'
signed lower right, canvas, 80 x 120 cm.

€ 400-600

74
LEO ELAND (1884-1952)
'Indonesian landscape'
signed lower right, canvas,
60 x 97 cm.

€ 400-600



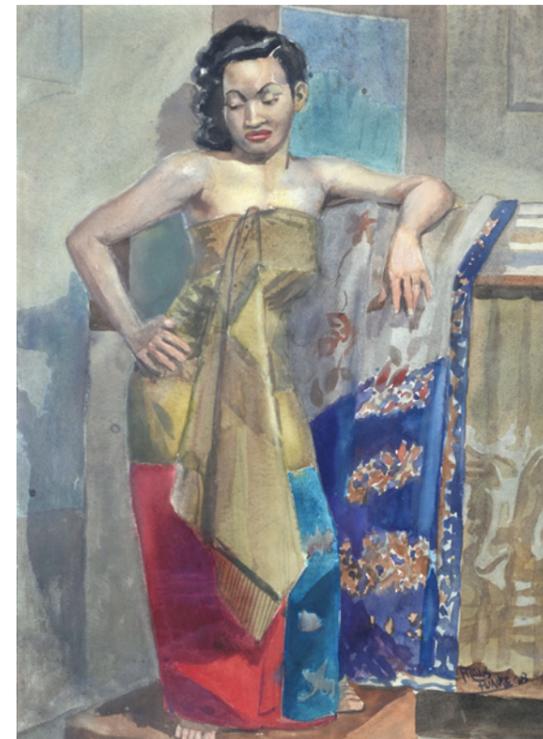
75
HENDRIK AREND LUDOLF (HAL) WICHERS
(1893-1968)
'Fishing boats near the beach'
signed lower right, board, 70 x 50 cm.

€ 600-800



76
HENK NGANTUNG (1921-1991)
'Portrait of Indonesian woman'
signed and dated lower right '37, canvas, 41 x 31 cm.

€ 400-500



77
FRANS FUNKE (1908-1992)
'Indonesian woman'
signed and dated lower right '48, watercolour,
49,5 x 36 cm.

€ 400-600



78
HASAN DJAAFAR (1919-1995)
'Floating market at Palembang'
signed, canvas, 77 x 58 cm.

€ 600-800



79
ANNE MARIA BLAUPOT TEN CATE
(1902-2002)
'Still life of flowers with sawahs in the background'
signed lower left, canvas, 50 x 40 cm.

€ 400-600



"PORTRAIT IN THE COUNTRY " JAVA - PRIANGAN
 " PORTRET IN DE DESSA "
 schilderij 1939 - '40 .

80
 AUKE CORNELIS SONNEGA (1910-1963)

'Portret in de dessa, Priangan - Java'
 signed lower right, canvas, 75 x 60 cm.
 To be dated 1939-1940

€ 8.000-10.000

AUKE CORNELIS SONNEGA (1910-1963)

'It is beyond any doubt that Sonnega has established an honest and truthful artistry. He has succeeded not only in clearly portraying certain moments of the Orient's mysterious world with his brush and palette, but also in unriddling part of that mystery by the compassion he arouses through his art. (...) He makes this happen (...) because his soul has truly touched the secret he is trying to rephrase. He has become one with it. It is this unification with the Orient, that gives Sonnega's oeuvre such a great significance and a remarkable beauty.'

(Willem Brandt, November 23, 1958, during the opening speech at the Sonnega exhibition, 't Oude Wevershuis, Amersfoort, the Netherlands)

The nose, mouth, and especially the hair of the sitter are stylized in a way, that betray Sonnega's graphic design background as a textile designer. Just like Rudolf Bonnet elongated the facial features of his models, Sonnega enlarged the eyes of the sitter in the current lot, emphasizing their empathic beauty. In fact, the desa houses in the background seem to embrace him, creating an equally empathic reference to the close connection between man and his home.

Sonnega's increasing interest in the deeper meaning of life becomes evident in a 1955 booklet he published, portraying eleven of his oeuvre's highlights. The current lot is one of them. The text that Sonnega chose to accompany this painting, was from Augustine of Hippo (354 – 430 AD), a Christian theologian and philosopher; "..... and I walk in the fields and the spacious palaces of my memories, where are shadows of untold images, carried in through the senses."

With this painting, Sonnega undoubtedly wanted to regain the glorious image of the country he felt so at home, and the beauty of its people.

Gianni Orsini, April 2015

Literature:

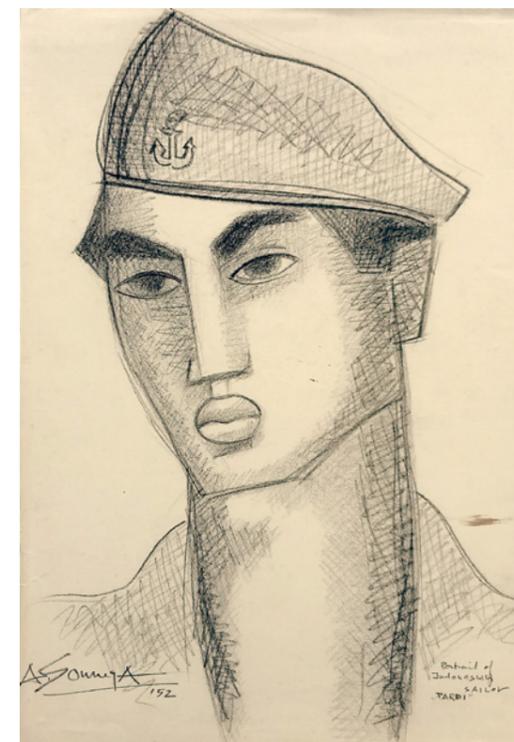
Hamel, D., Auke Sonnega, Artist of the Enchanting Tropics, Hexart Publishing, Jakarta, 2011, p. 206, no. 345, the current lot can be seen upper left.

Exhibited:

- Bodner's Photography Gallery, Batavia, April 1947;
- Sticusa, Jakarta, January, 1951, no. 35;
- Garden Exhibition, Jakarta, 1952 (ref. ibid. p. 204-206, no. 345)



The artist and the painting, exhibition April 1947, Batavia
 (Photo from the Sonnega Family archive)



- 81**
 AUKE CORNELIS SONNEGA (1910-1963)
 'Portrait of an Indonesian sailor 'Pardi''
 signed and dated 1952, pencil on paper, 34,5 x 24 cm.
 'Meditating Priest'
 unsigned, pencil drawing, 32 x 23 cm.
 'Portrait of a boy'
 lithograph, 34 x 24 cm.
 'Indonesian soldier'
 lithograph, 34 x 21,5 cm.

Literature: D. Hamel, 'Auke Sonnega, Artist of the Enchanting Tropics', Hexart Publishing, Jakarta, 2011, p. 86, no. 132 (Portrait of Pardi), and p. 70, no. 107 (Portrait of a boy), illustrated.

Provenance: Private collection of Mrs. Hanneke Deenen (niece of the artist), the Netherlands.

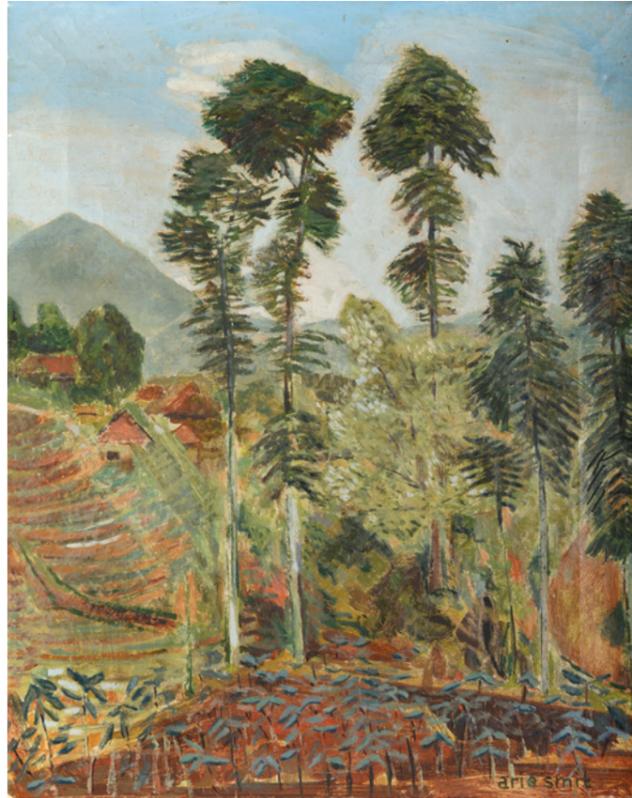
€ 400-600



82

ARIE SMIT (1916)
 'Landscape near Tangkuban Perahu'
 signed lower left, canvas, 32,5 x 40 cm. On the back on a handwritten label is written in Dutch: 'Landscape painted from the Tjudjung mountain group T. Prah, Burangrang'. Probably made in the 1950's (or even earlier) when Arie Smit stayed in Bandung.

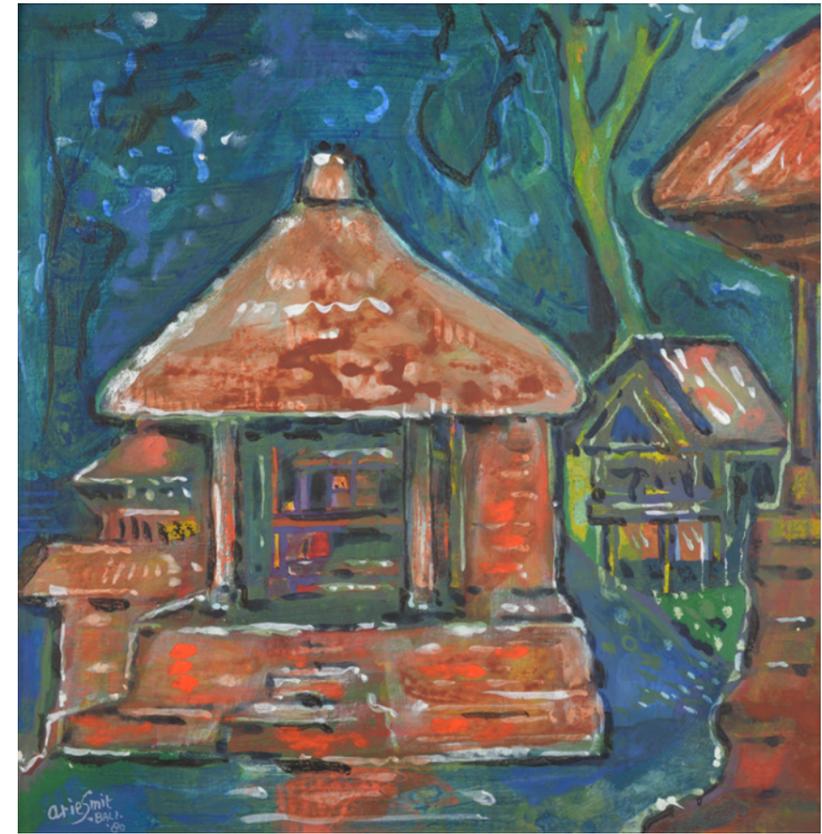
€ 1.500-1.500



83

ARIE SMIT (1916)
 'Djoharbomen' ('Johar trees'), signed lower right, canvas, 40 x 32 cm. Unframed.

€ 5.000-7.000



84

ARIE SMIT (1916)
 'Balinese compound in Sanur village'
 signed and dated Bali '80 lower left, mixed media on board, 28 x 28,5 cm.

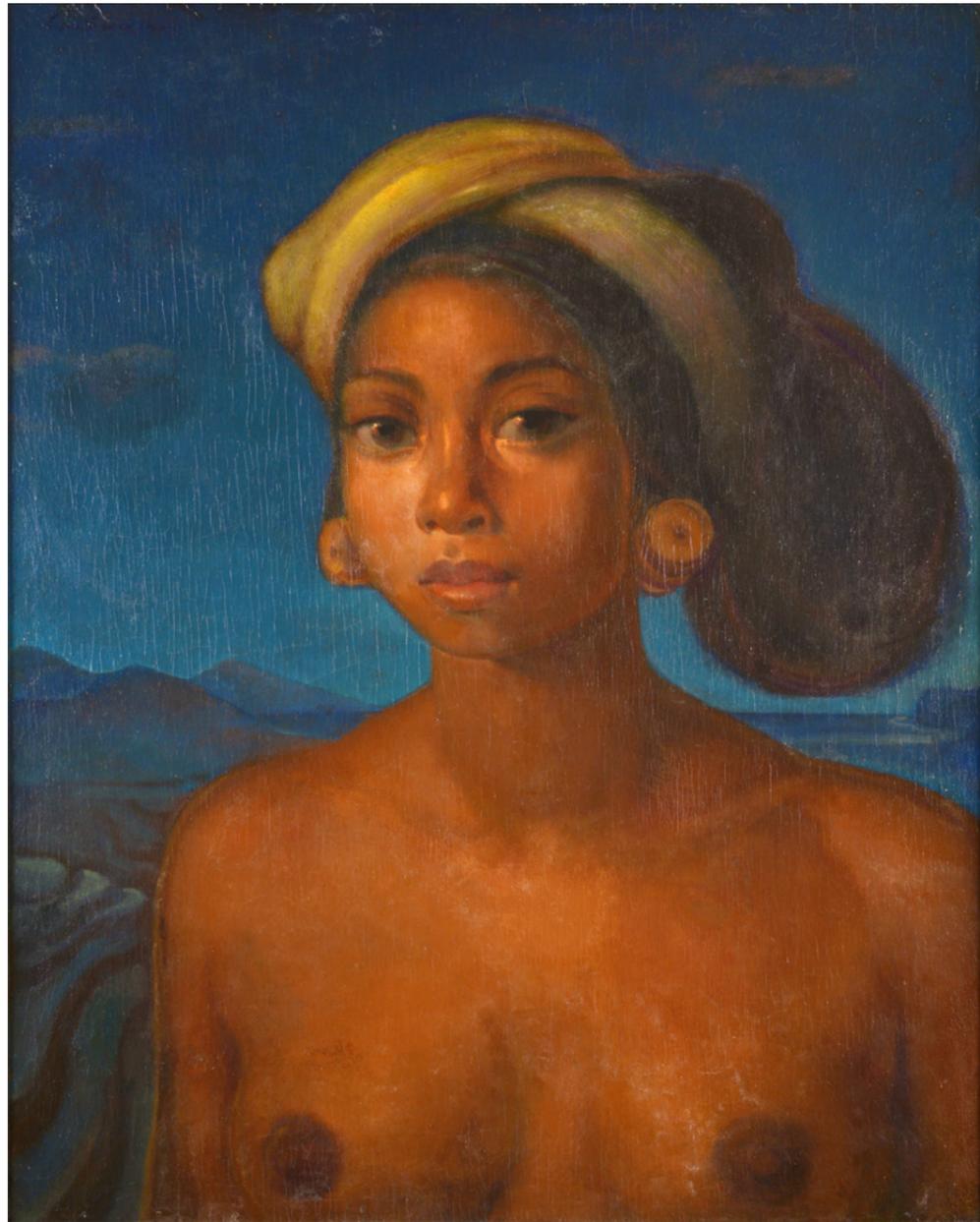
€ 2.000-3.000



85

WAKIDI (1889-1979)
 'Gunung Serillo by the Lematang river, at Lahat'
 signed, board, 25 x 32 cm.
Verso: provenance, photo, title and 1926.

€ 300-400

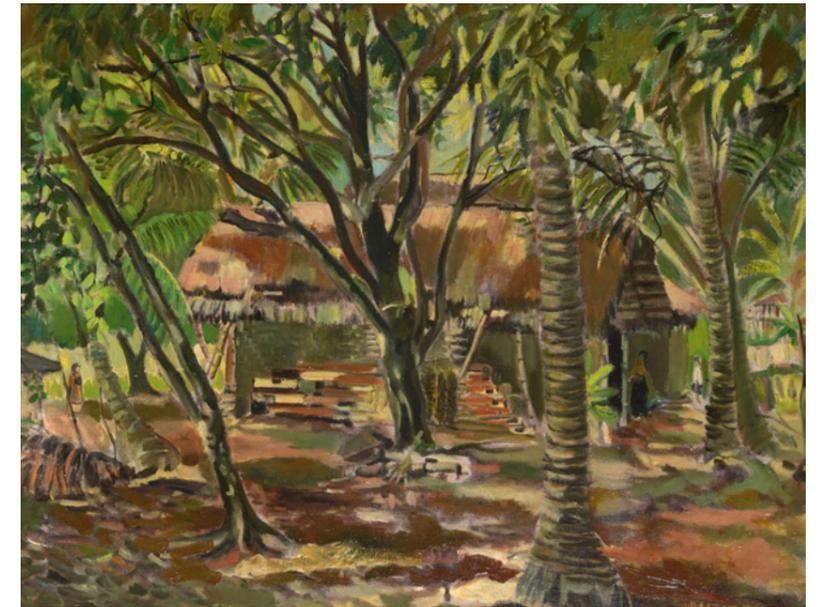


86
CHARLES SAYERS (1901-1943)
'Balinese woman'
signed upper left, canvas, 80 x 65 cm.

€ 6.000-8.000

87
IPE MA'AROUF
'House between the trees',
signed and dated '57 lower right,
canvas, 48 x 60 cm.

€ 200-300



88
CAREL LODEWIJK DAKE JR.
(1886-1946)
'Temple entrance, Bali',
signed lower right,
panel, 51 x 83 cm.

€ 700-900



89
CAREL LODEWIJK DAKE JR.
(1886-1946)
'Sawahs', signed lower right,
board, 51 x 82 cm.

€ 300-400





90
JAN FRANK
NIEMANTSVERDRIET
 (1885-1945)
 'A street view with people,
 Old Batavia',
 signed lower left,
 canvas, 60 x 45 cm.
 € 2.000-3.000



92
J.J.E. ZAHK
 'View from Bandung to Tangkuban Perahu'
 signed lower right, canvas, 54 x 80 cm.
 € 200-300



95
UNKNOWN
 'Women on their way to the temple'
 indistinctly signed and dated '95 lower right,
 canvas, 60 x 75 cm.
 € 100-150



93
FREDERIK JOHANNES (FRITS) VAN DER
WAALS (1897-C.1986)
 'Landscape'
 signed lower left, board, 45 x 66 cm.
 Verso painted as well: 'In the park', signed lower left.
 € 300-400



96
ABDULLAH SUDJONO (1911-1991)
 'Resting buffalos in a river', signed lower left, 60 x 80 cm.
 € 300-400

91
JAN FRANK
NIEMANTSVERDRIET
 (1885-1945)
 'Indonesian landscape'
 unsigned, panel, 44 x 48 cm.

Provenance: ex collection Gemeente
 Museum Den Haag, see label verso.
 € 2.000-3.000



94
GERARDUS JOHANNES ENSINK (1895-1928)
 'Sawah', signed lower right, gouache, 47 x 63 cm.
 € 300-400



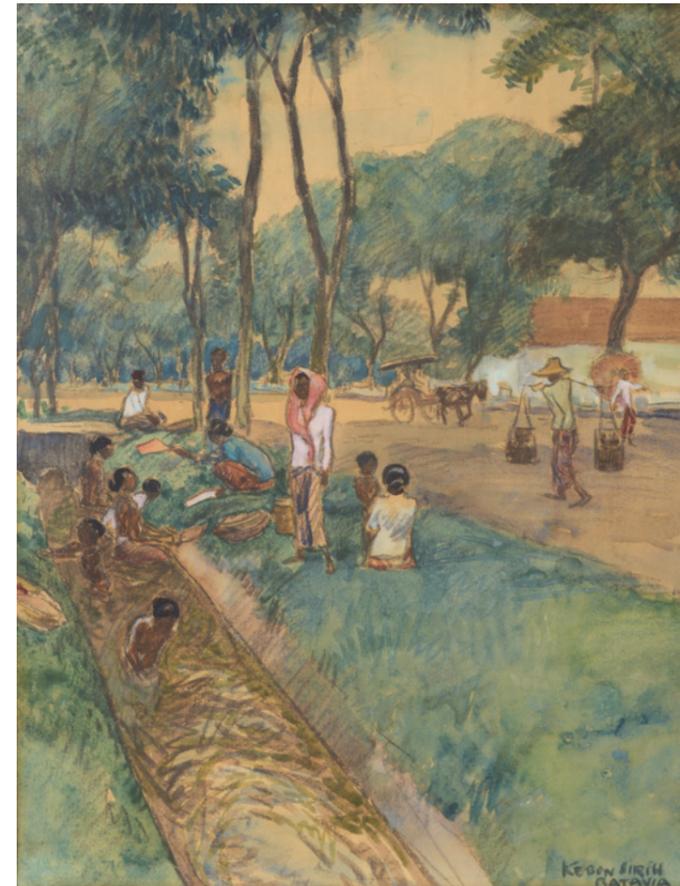
97
CARL WILHELM MIELING (1815-1903)
 'Tiger hunt, Java'
 lithograph after the original work by Raden Saleh,
 31,5 x 44,5 cm.
 € 300-400



98
AFFANDI (1907-1990)
 'Fishing boats on the beach'
 signed and dated 1962 lower right,
 canvas, 99 x 119 cm.

€ 20.000-30.000

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. This painting, made in 1962, can be seen as a typical example of his work.



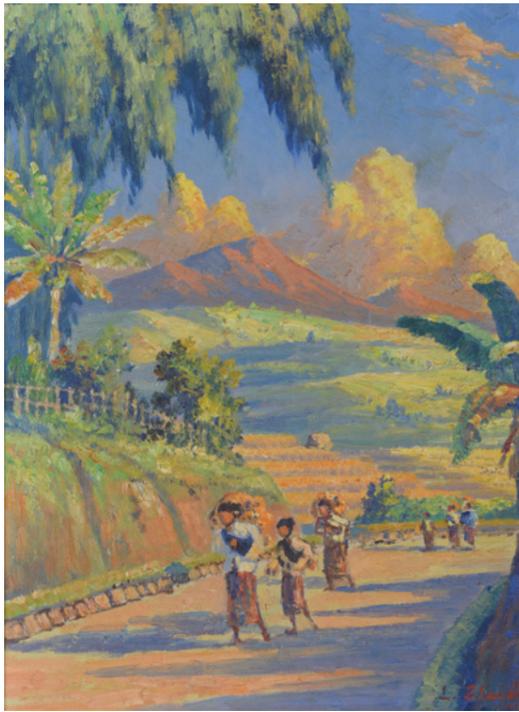
99
WILLY SLUITER (1873-1949)
 'Kebon Sirih Batavia'
 unsigned, mixed media on paper,
 45 x 35 cm.

€ 400-600



100
CARL FAHRINGER (1874-1952)
 'Two parrots'
 signed and dated '47 lower right, board,
 52 x 38 cm.

€ 4.000-6.000



101
LEO ELAND (1884-1952),
'Bringing home the harvest'
signed, canvas, 40 x 30 cm.

€ 500-600



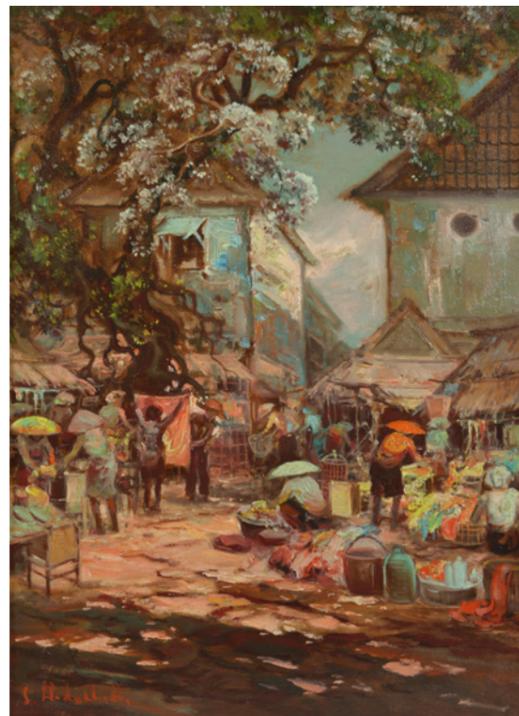
103
LEO ELAND (1884-1952),
'Sawah in mountain landscape'
signed lower left, canvas, 60 x 40 cm.

€ 500-700



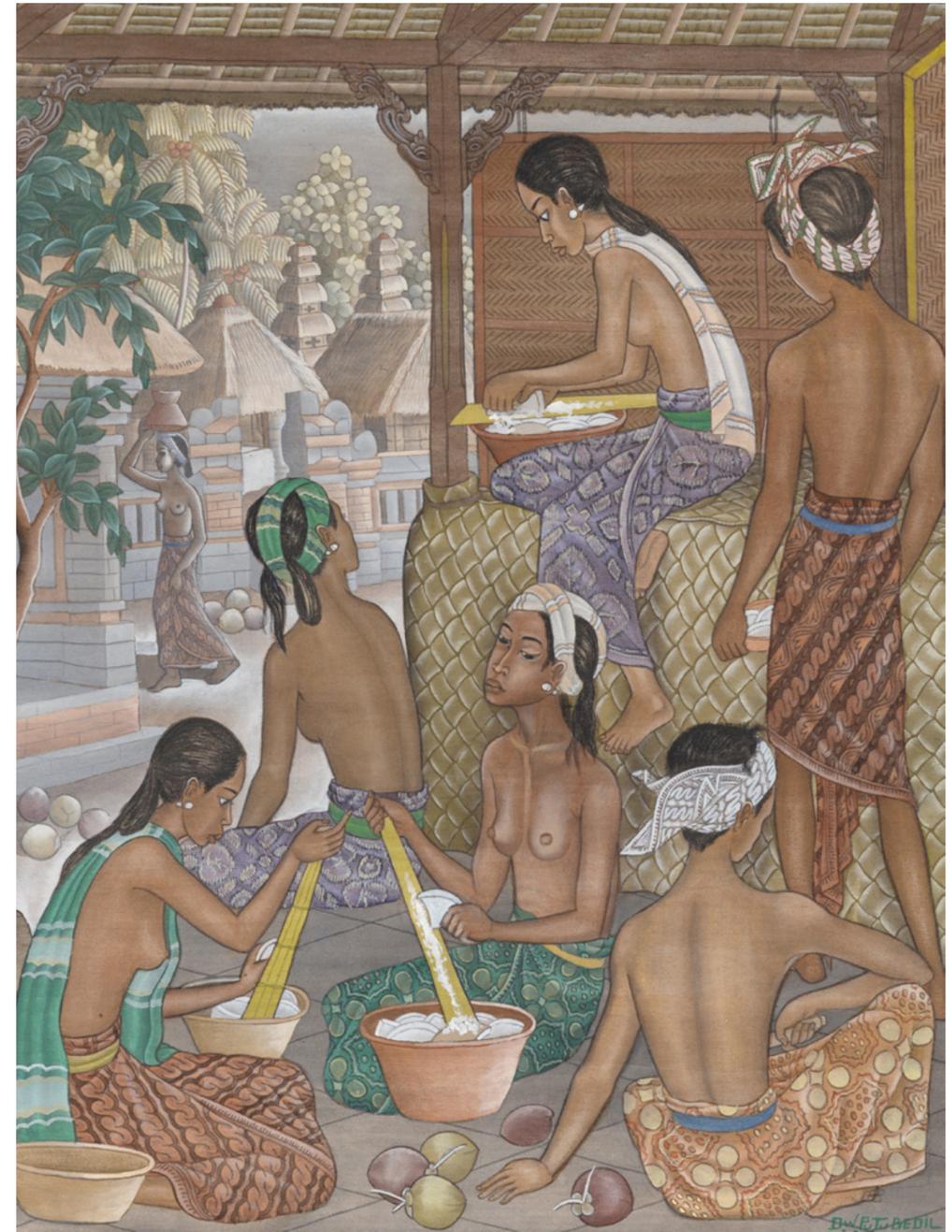
102
DAVID BRONKHORST
(active in Indonesia in the 1930's),
'Streetview with flamboyant'
signed lower right, board, 79 x 60 cm.

€ 500-700



104
ABDULLAH SUDJONO (1911-1991)
'Pasar'
signed lower left, canvas, 60 x 45 cm.

€ 200-300



105
DEWA PUTU BEDIL (1921-1999)
'Preparing the food'
signed lower right, 69 x 54 cm.
The artist was a pupil of Rudolf Bonnet.

€ 700-900



106
 ANAK AGUNG GEDE MEREGEG (1912-2000, attributed to)
 'Sleeping cow herd'
 unsigned, panel,
 120 x 88 cm.

€ 10.000-15.000

ANAK AGUNG GEDE MEREGEG (1912-2000)

Meregeg was one of the first artists that started 'modern Balinese painting'. Beside that he was a village dancer, and father of the artist A.A. Gde Raka Pudja.

Influenced by Walter Spies he made artworks which depicted daily life on Bali. Before the 1930's, it was common to choose religious and mythical themes. Meregeg and his cousin A.A. Gde Sobrat were the first two artists in Padangtegal that Walter Spies met in Bali.

In the catalogue of the exhibition 'De kunst van Bali, heden en verleden' (The art of Bali, present and past) is written⁽¹⁾: *'The renewal of the art of painting began in Ubud, after direct instructions from Walter Spies to Anak Agung Gde Soberat and Meregeg for painting on two wooden panels.'*

In 1962 a drawing by Meregeg (made in 1933) with a similar subject was chosen for the cover of a museum exhibition catalogue⁽²⁾. On this exhibition Balinese art was shown that was owned by H.M. the Queen, the University of Leyden and Rudolf Bonnet. Depicted was 'Slapende koeherder' (sleeping cowherd). On this painting a sleeping cowherd can be seen too.



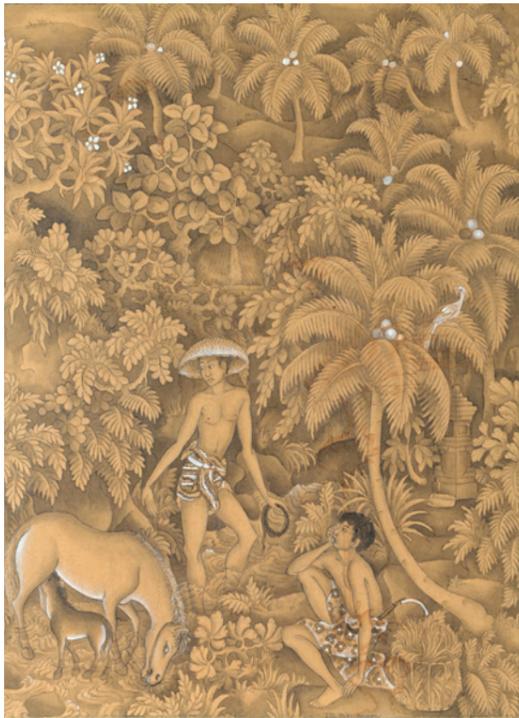
Bonnet wrote (probably) about this drawing⁽³⁾: *'In a few drawings, like the one with animals at a babbling brook under high trees, while a cowherd is dreaming near a small gods house, he reaches a poetic, pleasant atmosphere.'*

See for a nearly identical drawing (different size): auction Chisties Singapore, 29th of September 2001, lot 22.

In his later work the influence of Rudolf Bonnet is more clear.

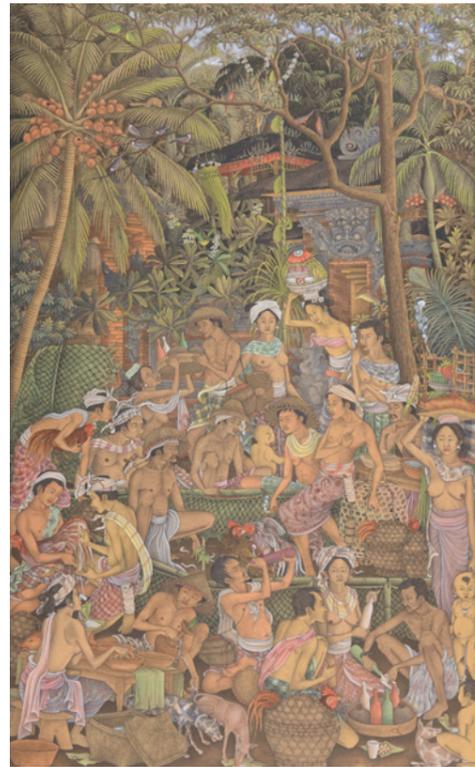
Literature:

- 1) De kunst van Bali, heden en verleden (The art of Bali, present and past), Gemeentemuseum Den Haag, 1961
- 2) Hedendaagse kunst van Bali (Contemporary art of Bali), Centraal Museum Utrecht, 1962.
- 3) R. Bonnet, 'Beeldende kunst in Gianjar', Djawa, XVI, 1936, p. 65.



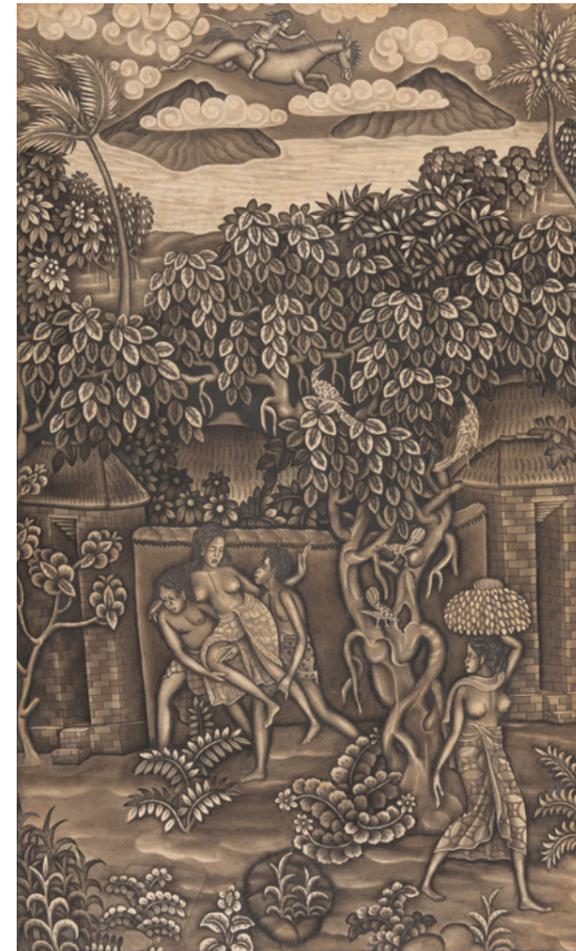
107
IDA BAGUS MADE POLENG (1915-1999)
 'Balinese farmers with two horses', signed lower right,
 watercolour, 29 x 22 cm.

€ 400-600



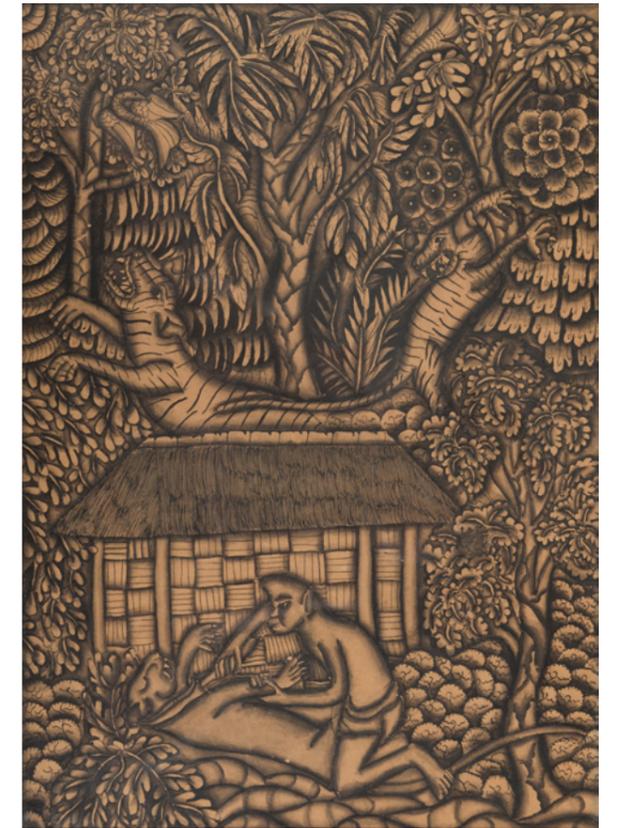
109
I MADE SUTA (1960), 'Village life', unsigned, dated
 12 augustus 1979 lower left, ink on paper, 46 x 28 cm.
 Unframed.

€ 400-600



111
BATUAN SCHOOL
 'Balinese story'
 unsigned, watercolour, 40 x 24,5 cm. Unframed.

€ 300-500



113
DEWA KOMPIANG KANDEL ROEKA
 (1916-1975, *attributed to*)
 'Tiger hunt', unsigned, watercolour, 27,5 x 19 cm.

€ 500-700



108
I WAYAN TOHJIWA (1916-2001, attributed to)
 'Balinese builders', unsigned, canvas, 57,5 x 40 cm.

€ 200-300



110
ANAK AGUNG GDE RAKA PUDJA (1932)
 'Bathing in the river', signed lower left, canvas,
 56,5 x 36 cm. Verso dated 1956 and 'Padangtegal Ubud'.

€ 300-400



112
I NYOMAN LESUG (1939)
 'Pasar'
 signed and dated Ubud Bali '84, canvas, 44 x 52 cm.

€ 300-400



114
IDA BAGUS MADE WIDJA (1912-1992)
 'Kawin potong gigi'
 signed and 'BT Bali' lower right, ink on paper, 40 x 57 cm.
 Unframed.

€ 700-900



115
IDA BAGUS MADE TOGOG (1913-1989)
 'Balinese story', signed and 'Batuan-Bali' lower left, canvas,
 49 x 63 cm.
 € 2.000-2.500

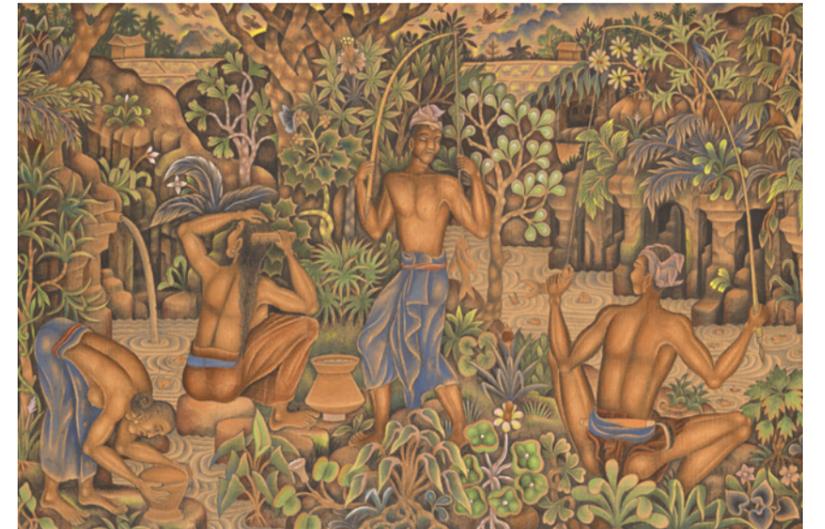
116
I KANTEN
 'Balinese story',
 watercolour, 22,5 x 30,5 cm.
 Verso signed in Balinese 'Rai Kanten' and
 dated 10/4/37. Unframed.
 € 300-400



117
I WAYAN TOHJIWA (1916-2001)
 'Pasar at Peliatan, Bali', signed lower
 right, canvas, 48 x 63 cm.
 € 700-900



118
IDA BAGUS MADE NADERA (1910-1998)
 'Fishing and bathing at the river',
 canvas, 42 x 62 cm.
 Verso dated 25-12-1949 and text
 'Ida Bagus Made Nadera -
 Tegallinggah Bedulu Belahbatuh
 (Gianjar) Bali'.
 € 400-600



119
I NYOMAN LESUG (1939)
 'The rice harvest', signed and 'Ubud'
 lower right, canvas, 31 x 42 cm.
 € 200-300





120
WOODEN SCULPTURE,
'Village scene in pre-war Bali'.
H. 27,5 cm.
€ 300-500



123
FIVE INDONESIAN CLOTHS:
a.o. East Nusa Tenggara, Bali.
€ 200-300



126
FOUR BOOKS:
A) Wim Bakker, 'Bali Verbeeld', Volkenkundig Museum Nusanantara, Delft 1985, B) Ruud Spruit, 'Artists on Bali', The Pepin Press Amsterdam, C) Dr. H. de Roever-Bonnet, 'Rudolf Bonnet, een zondagskind', Pictures Publishers Wijk en Aalburg and D) Thea Kuiper-Weyhenke, 'Bali, gezien door Willem Hofker', Omniboek Den Haag 1978.
€ 100-150



124
SEVEN INDONESIAN CLOTHS
a.o. Sulawesi / Timor, Flores, Batak Sumatra.
€ 200-300



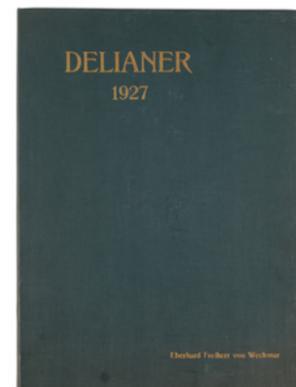
121
10 PHOTOGRAPHS:
a.o. the Susuhunan of Solo and his wife, 1898.
€ 100-150



125
ALBUM DELIANER 1927
by Eberhard Freiherr von Wechmar.
Contains 20 lithographed cartoons, (each 345 x 250 mm) featuring prominent Deli Planters and other officials and their life-style in the roaring twenties in a subtle and mocking manner.
€ 200-300

127
FOUR BOOKS:
A) Bea Brommer, 'Johannes ten Klooster (1873-1940), A man with two lives', KIT Publishers Amsterdam 2007, B) 'Han Snel', Duta Fine Arts Foundation Jakarta 1993, C) 'Bali and Java' met tekeningen van Ger.P. Adolfs, presented by the Java-China-Japan-Lijn, 1938 and D) G.P. Adolfs, 'Soerabaia door Adolfs', Jacob van Campen Amsterdam.
€ 100-150

122
TWO WOODEN STATUES,
Indonesian street vendors.
Width 35 cm.
€ 400-600





128
 LEE MAN FONG (1913-1988)
 'Two doves',
 signed and dated '35 - Batavia' upper right in Chinese,
 also two red stamps (upper right and lower right),
 board, 122 x 60 cm. Unframed.

€ 15.000-20.000

LEE MAN FONG (1913-1988)

In many cultures, doves represent peace. Also in the Chinese culture this is the case, as well as being a symbol of long life.

Being of Chinese-Indonesian descent, and having lived in Singapore for 20 years, Lee Man Fong (1913-1988) like no other realized that symbolism is highly valued in South-East Asian culture.

In 1932 he moved to Jakarta. At that time he made paintings in a Chinese style. This painting was made in 1935. Lee Man Fong made many paintings with this subject, but pre-war pieces are rare.

When he lived in Jakarta, he was so respected as an artist that he was asked to become President Sukarno's art advisor and editor of a 5-volume edition of his 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 lot 129 (etching) a very clear example of this is shown: a Dutch man eating herring!

In the early 1940s, he visited Bali, and produced an impressive series of oil paintings in a Western impressionistic style.

In the course of his career, he went back again to his Chinese roots, painting in a much more calligraphic way.



129
 LEE MAN FONG (1913-1988)
 'Eating herring'
 signed MF lower right, etching,
 53,5 x 19,5 cm.

€ 400-600

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

4% up to € 50.000

3% between € 50.000 and 200.000

1% between € 200.000 and 350.000

0,5% between 350.000 and 500.000

0,25% in excess of € 500.000

Maximum of the royalties are € 12.500 per lot.



ZEEUWS VEILINGHUIS

ZEELAND AUCTIONEERS

WRITTEN AND / OR TELEPHONE BIDS

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

Name :

Adress :

Postal code : City :

Telephone :

E-mail (important for notification):

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

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

Date : Signature :

- Please note:
- New clients might have to give extra information, for example ID and references
 - 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)



ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS

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