

ZEEUWS VEILINGHUIS  
ZEELAND AUCTIONEERS

INDONESIAN ART  
5<sup>TH</sup> OF JUNE 2019



# ZEEUWS VEILINGHUIS

Z E E L A N D   A U C T I O N E E R S

## INDONESIAN ART

AUCTION:                      Wednesday    June 5    2019    1.30 PM

VIEWING:                      Saturday      June 1      10 AM - 4 PM  
Monday                      June 3      1 PM - 5 PM  
Tuesday                      June 4      1 PM - 5 PM  
Wednesday                  June 5      10 AM - noon

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

INQUIRIES:                      René de Visser  
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[rene@zeeuwsveilinghuis.nl](mailto:rene@zeeuwsveilinghuis.nl)

## INTRODUCTION



Dear art lover,

The adventure continues! After our memorable trip to Iceland, where we found the 'Awakening eagle' by Lee Man Fong (€ 720.000 hp), we discovered other treasures. And again in unexpected places. The first one was 'Balinese weaver' by Lee Man Fong, which resided in Suriname, South America!

Not long after that excitement, another adventure turned up. A Dutch family living in Spain for forty years already, invited us to appraise their art collection. We went there and stayed a few days in the 17th century cloister which they owned and had restored in the past. The owner of the collection, Mieke Onkenhout, is 98 years old now. Originally, she and her husband Bart lived in Laren, a famous village in the Netherlands that attracted important artists in the past. In a little pub they met many of these artists since the early 1950s.

Her daughter Maaïke told us about her parents:

*'Mieke, herself a painter of merit, became an intricate part of it all. Bart, a business man but poet at heart, enjoyed the pleasant, intense and intellectual atmosphere to be found over a drink. Worlds were discovered, ideas blossomed, discussions flourished; this was a world of wild ideas and bright colours; and inevitably the cost of ideas and canvasses outstripped the money available. Bart and Mieke – of generous dispositions – would hasten to help out a fellow artist short of money: a painting was offered in return. In this way they quietly accumulated paintings by the Dooijewaard brothers, Bonnet, and others, which never came onto the market nor were seen by an outside public. In the early 1960s Bart aided in creating a retirement home for elderly painters, the Rosa Spier Foundation. It brought Bart and Mieke into contact with Queen Juliana and Prince Bernhard. Her Royal Highness was famous for her informality, but there was no question that anyone (including her husband, the Prince) dare light a cigarette before she herself did so.'*

In the collection we found a few masterpieces: 'Legong dancer' (depicted on the cover) and 'Ngarai Sianok' by Willem Dooijewaard, and 'Ardja Dancer' and 'Hippie Spring' by Rudolf Bonnet. As far as we know, 'Ngarai Sianok' is the largest work by Dooijewaard that was ever put at auction.

Other highlights in this auction are 'Three women and a horse' by Walasse Ting, from a private collection in Belgium, and 'The white doves' by Lee Man Fong. Both are quite large.

As always, there is something for everyone. Again, I would like to thank Gianni Orsini for the articles he wrote in this catalogue. I hope you will enjoy the catalogue and wish you a good auction!

Yours sincerely,

ir. René de Visser  
Managing director

A handwritten signature in black ink, appearing to read 'René de Visser'.



*The 17th century cloister in Spain where we found several masterpieces.*



**1**  
RADEN BASOEKI  
ABDULLAH (1915-1993)  
'Indonesian boy', signed and  
dated 1941 l.l., canvas. 35 x 50 cm.  
€ 1.500 - 2.000

**4**  
R. HADI  
'Indonesian landscape', signed l.r.,  
canvas. 60 x 86 cm.  
€ 300 - 500



**2**  
FREDERIK ANTON KIEVITS  
(1887-1951)  
'Village by the river', signed l.l.,  
board. 38 x 58 cm.  
Verso painted as well:  
'Canyon'.  
€ 500 - 700

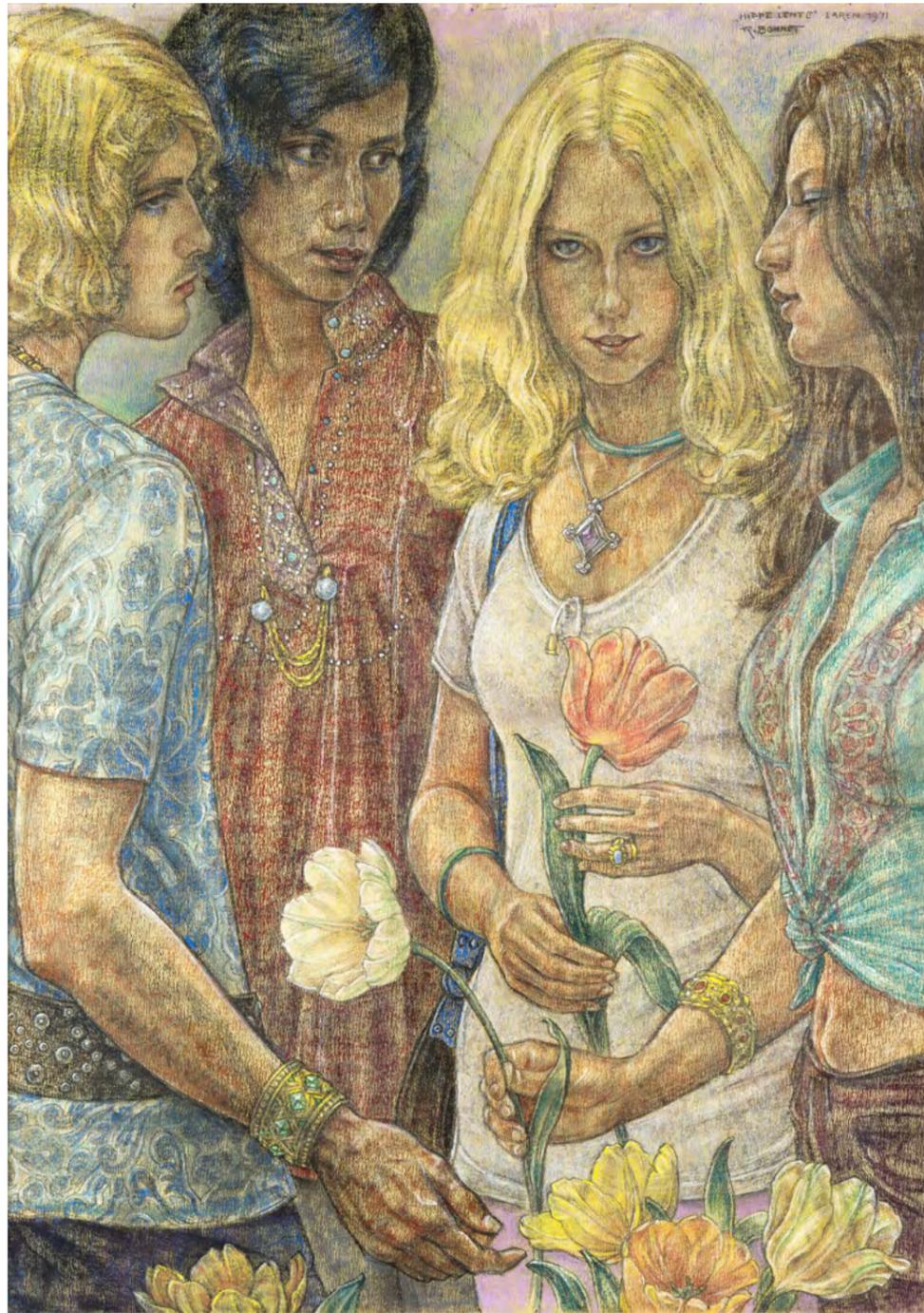
**5**  
MORI KINSEN (1888-1959)  
'After sunset', signed l.r., mixed media  
on paper. 25,5 x 47 cm.  
€ 150 - 250



**3**  
WILLEM JAN PIETER VAN  
DER DOES (1889-1966)  
'Gunung Kawi near sunset, Bali',  
signed l.l., canvas. 45 x 60 cm.  
Titled verso (by the artist, in Dutch,  
on label).  
€ 700 - 900

**6**  
CAREL LODEWIJK DAKE JR.  
(1886-1946) 'Sunrise', signed l.l.,  
panel. 50 x 82 cm.  
€ 800 - 1.000

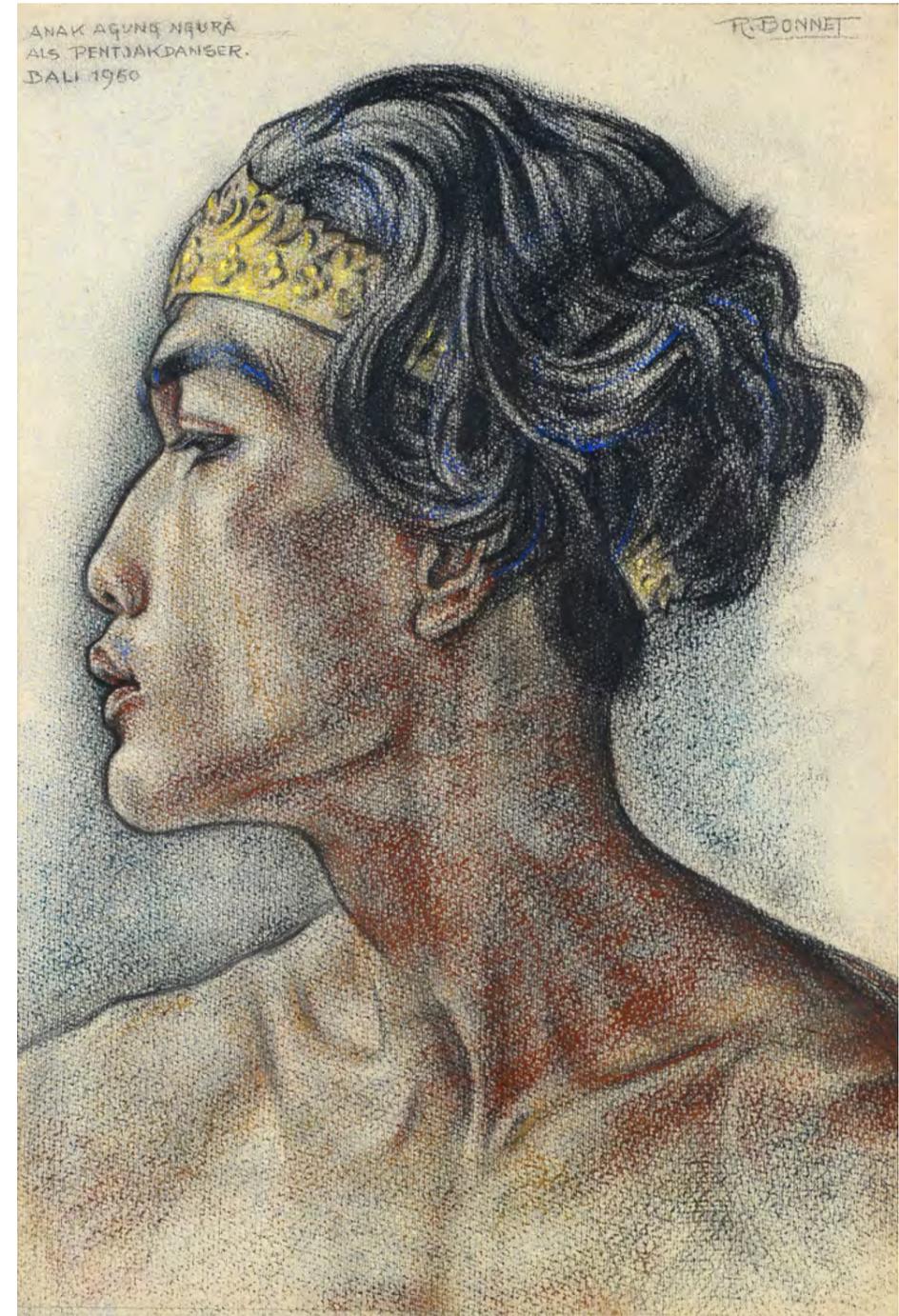




7  
 RUDOLF BONNET (1895-1978)  
 'Hippie spring'  
 signed, titled and dated Laren 1971 u.r.  
 mixed media on paper. 100 x 72 cm.

**Provenance:** private collection, Spain.

€ 8.000 - 12.000

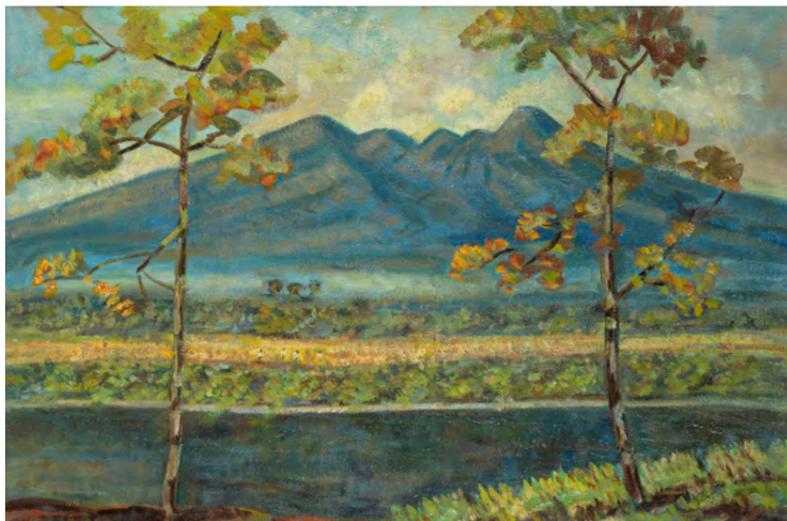


8  
 RUDOLF BONNET (1895-1978)  
 'Anak Agung Ngura as Pentjak dancer'  
 signed u.r., titled and dated Bali 1950 u.l.  
 crayon and pastel on paper. 58 x 40,5 cm.

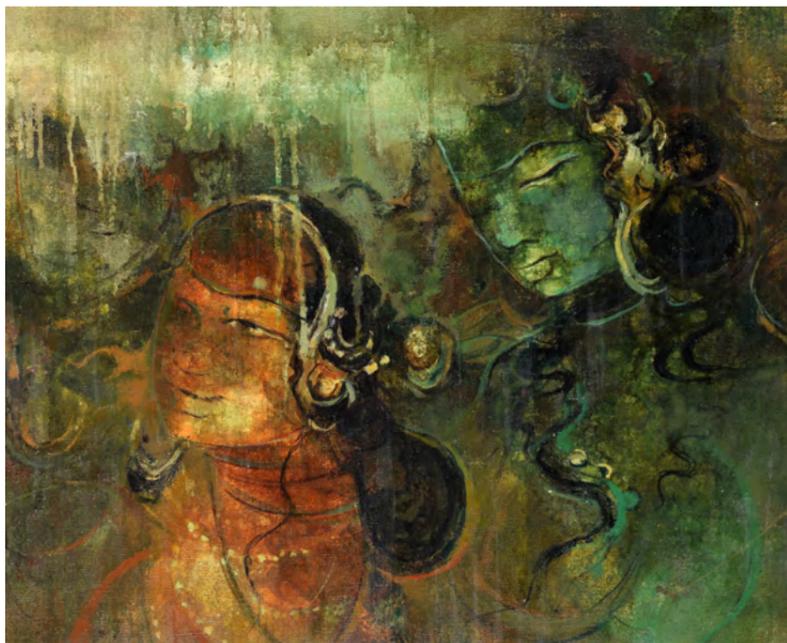
€ 6.000 - 8.000



**9**  
ERNEST DEZENTJÉ  
(1885-1972)  
'Indonesian landscape', signed l.r.,  
canvas. 50 x 68 cm.  
€ 300 - 500



**10**  
ERNEST DEZENTJÉ  
(1885-1972)  
'Indonesian landscape',  
unsigned or indistinctly signed l.l.,  
canvas. 40 x 60 cm.  
€ 300 - 500



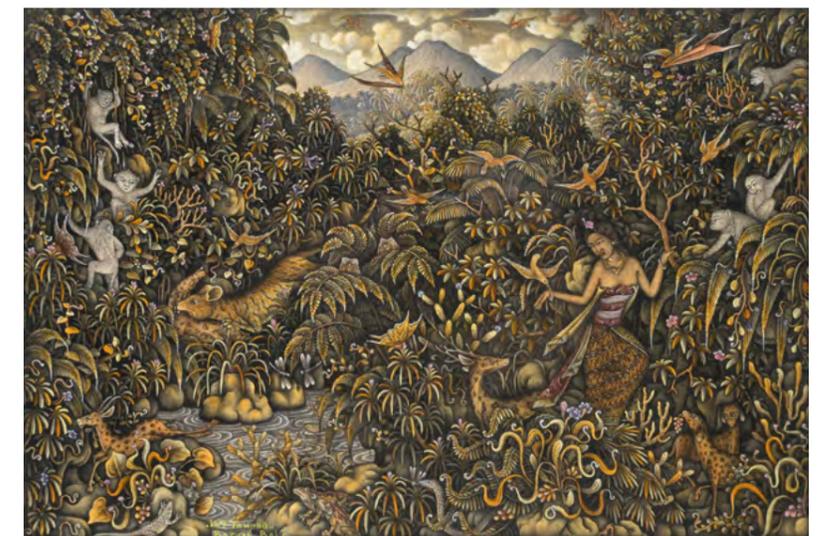
**11**  
KENG KWANG CHOO  
(1931-)  
'Asian women', unsigned,  
canvas. 60 x 73 cm.  
Verso: signed and dated '72  
on a separate piece of canvas  
(attached on stretcher).  
€ 400 - 600



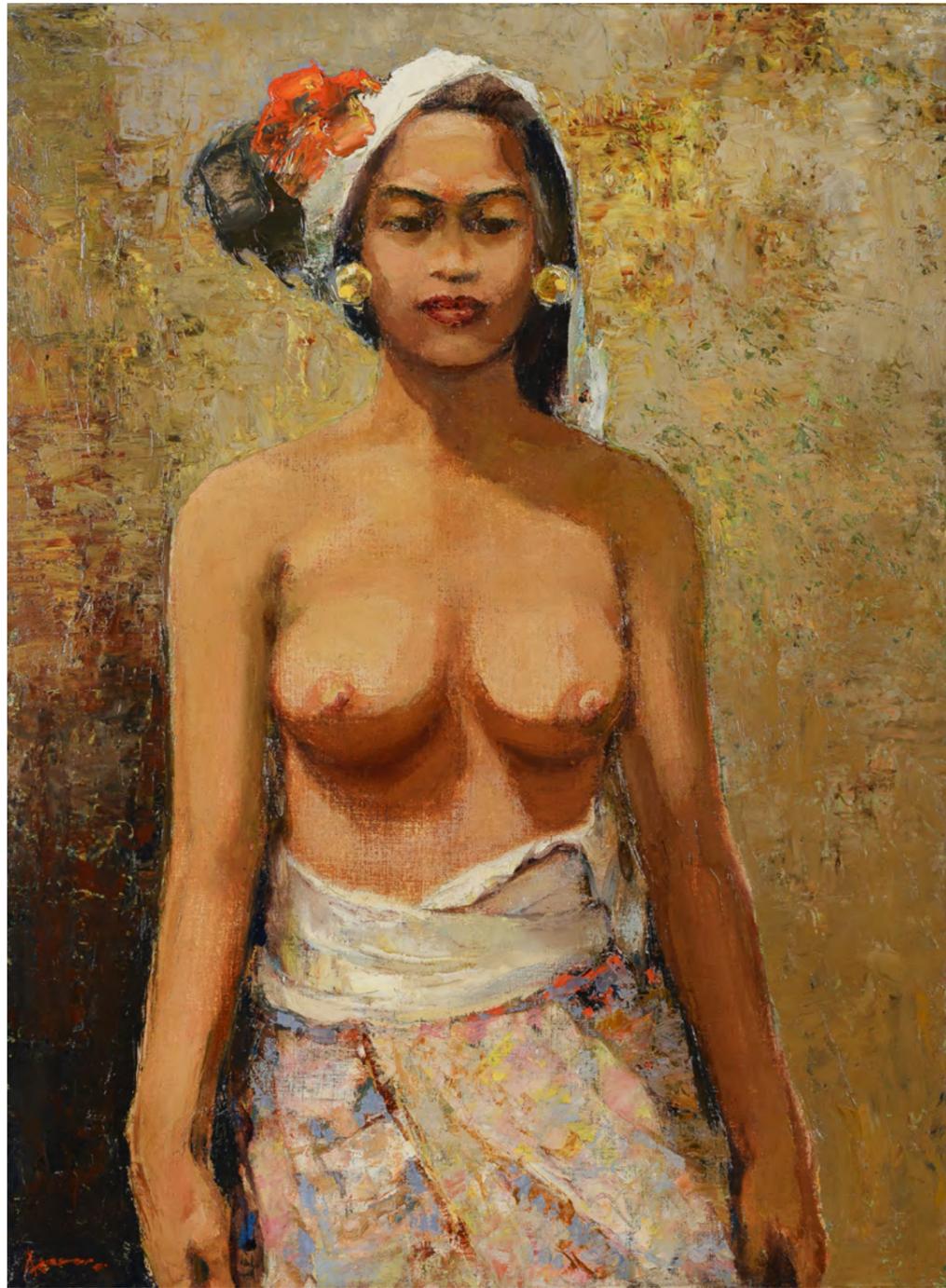
**12**  
LUCIEN FRITS OHL  
(1904-1976)  
'On the sawah', signed l.r.,  
panel. 19,5 x 29 cm.  
€ 300 - 400



**13**  
GABRIEL FERRAND  
(1887-1984)  
'Indonesian dance', signed l.l.,  
canvas. 45 x 61 cm.  
Unframed.  
€ 500 - 700



**14**  
I WAYAN TAWENG (1926)  
'Balinese story', signed l.l.,  
watercolour on paper.  
21 x 31,5 cm.  
€ 200 - 300



**15**  
 GERARD PIETER ADOLFS (1898-1968)  
 'Balinese girl'  
 signed l.l., canvas.  
 80 x 60 cm.

Verso signed again, dated '51 and titled in Dutch.

€ 12.500 - 15.000



**16**  
 LEE MAN FONG (1913-1988)  
 'Balinese farmer'  
 signed and dated Sept. 1946 Bali u.r.  
 charcoal on paper. 59,5 x 33,5 cm.

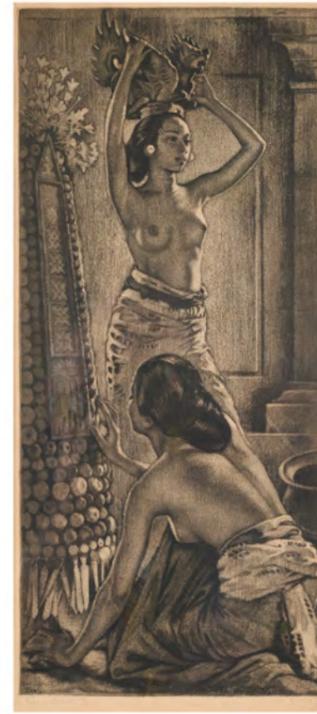
€ 2.500 - 3.500



**17**  
**RUDOLF BONNET (1895-1978)**  
 'Portrait of Bwee', signed l.r. and titled and dated Laren 1970 l.l., mixed media on paper. 58 x 41 cm.  
 € 800 - 1.200



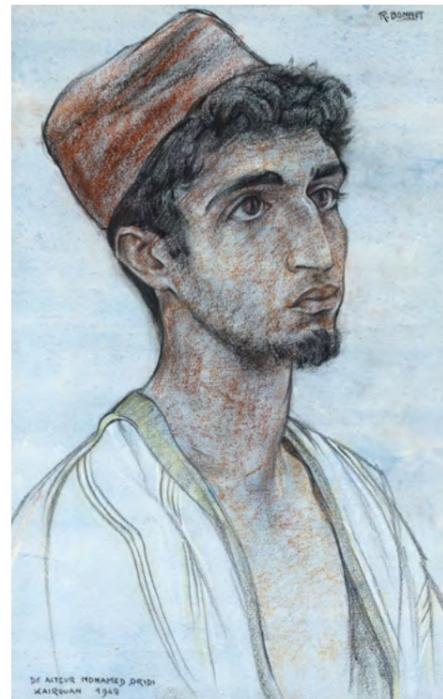
**19**  
**RUDOLF BONNET (1895-1978)**  
 'Resting Italian woman', signed and dated 7-'24 u.r., chalk on paper. 33,5 x 25,5 cm.  
 € 400 - 600



**21**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Preparation for Mekii', signed l.r., and 'Epr. d'artiste' l.l., etching. 39,5 x 18 cm.  
 € 700 - 900



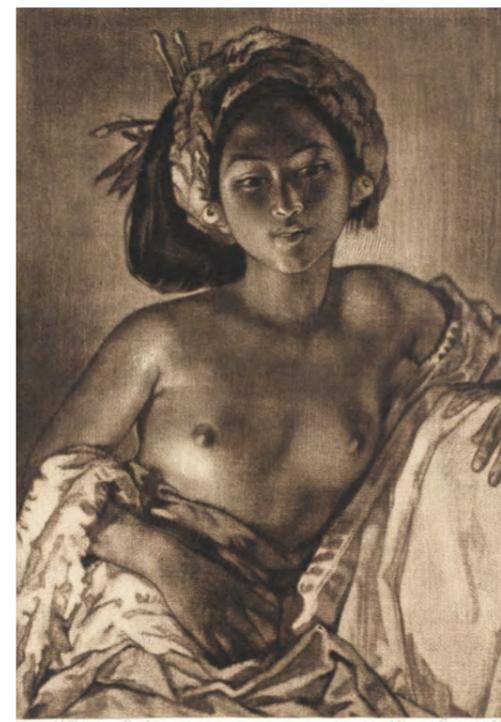
**23**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Ni Gusti Made Tuwi at the gate at home', signed and titled, etching. 51 x 27,5 cm.  
 € 800 - 1.000



**18**  
**RUDOLF BONNET (1895-1978)**  
 'The actor Mohammed Dridi', signed u.r., dated Kairouan 1968 and titled l.l., mixed media on paper. 52 x 32 cm.  
**Provenance:** private collection, Spain.  
 € 1.000 - 1.500



**20**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Ni Kenyung', signed and 'Bali' l.l., numbered 44/100 and 'Epr. d'artiste' l.r., etching. 39 x 24,5 cm.  
 € 500 - 700



**22**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Ni Kenyung with lamplight', signed l.l., numbered 46/100 and 'Epr. d'artiste' l.r., mezzotint. 35 x 25 cm.  
 € 500 - 700



**24**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Ni Asoeg in Ardja', signed l.l., etching. 25 x 23 cm.  
 € 500 - 700



**25**  
 RUDOLF BONNET (1895-1978)  
 'Still life with pumpkins, a melon, and a Chinese porcelain bowl'  
 signed u.r. and dated Bali 1953 u.l.  
 canvas. 43,5 x 71 cm.

**Provenance:** family of the artist.

See for comparable paintings:  
 Roever-Bonnet, dr. H. de, Rudolf Bonnet, een Zondagskind,  
 Pictures Publishers, Wijk en Aalburg, The Netherlands, 1993,  
 p. 81, plate 34 (in Bonnet's atelier), and p. 133, plate 116  
 (Collection President Sukarno).

€ 2.000 - 3.000



**26**  
 GERARD PIETER ADOLFS (1898-1968)  
 'Kampung scenery'  
 signed l.l., canvas. 40 x 50 cm.

Verso signed again, dated '33,  
 numbered 181 and titled in Dutch.

€ 4.000 - 6.000



## LEE MAN FONG

*'Lee's work shows such grand, sometimes mystic nature of the Indonesian scenery, as very few Europeans were able to do; he renders the people with the artlessness, grace and humour, which can only be obtained by observation and understanding. [...]*

*...his spiritual home is interpreted in the art, and subject matter is but a vehicle. This transcendental conception of subject matter leaves the artist free in orchestration. It enables him to compose the higher elements of visual art within the laws of harmony and symmetry. [...] Lee Man Fong [...] was deeply imbued with the spirit of his ancestral home, his native traditions and culture. Deep though Lee's roots are, they never led him into sentimentality or excessive nationalistic feelings. It is the abstract qualities of his forms, his pictorial structure and emotional use of colour, which are the music of painting, that make his paintings cosmopolitan.'*

(Alexander Dickman, The Studio, April 1956)

Born in Guangzhou, China, raised in Singapore and going through his formative years in Jakarta when it was under Dutch, Japanese, and ultimately Indonesian rule, and living in the Netherlands in the years following World War II, Lee Man Fong was inspired by many cultures and teachings. In the course of his career, Man Fong reinvented his Chinese heritage, switching from the European impressionist way of painting into a more calligraphic way of handling his brushes, painting onto long-stretched boards.

Lee Man Fong was also known to enjoy the indigenous culture of Bali. He frequently portrayed Balinese cockfighters, rujak sellers, dancers and weavers. In the current lot, we see a bare-breasted Balinese young weaver, sitting at her loom. Weaving has been an established craft for ages in Bali. Not only the most beautiful *songket*, *endek*, *geringsing* and other textiles are woven, but also more day-to-day objects like baskets, lontar and book covers are woven from local leaves. Traditionally, a young girl is paired with an older woman, learning the basic skills of weaving, before advancing into more complicated patterns.

In Man Fong's current painting, the young woman is seen weaving a textile with a plain colour, naturally dyed in emerald green. The way Man Fong depicts the weaver, her loom, the weaving shuttles and spools of thread, shows he had a profound knowledge of this craft.

Notably, he chose to use a painting style that was more Chinese than Western, although he was trained in both:

*'Though he has been exposed to strong Western influences, the Chinese predominate – and the mixture of these widely divergent traditions did not lead to a hybrid, inwardly inconsistent whole, but to an artistically sound style.'* (Hans Rookmaker, Trouw, May 24, 1950)

Lee Man Fong dared to apply a traditional Chinese way of painting, to portray a traditional Balinese subject, just a year after returning from the Netherlands, where he had stayed for five years. This unique transcultural mixture makes Man Fong's oeuvre so distinctive. Furthermore, he broke free from the restrained earth tones he had been using in the preceding years, now favouring energetic, saturated colours in the foreground, while the earthy backdrop still subtly echoes his past as a Hague School-influenced artist.

*'Like a single word, said in the right way, can be far more convincing than an elaborate speech, in the same way Lee Man-Fung has reached maximum expression portraying a single figure, without the necessity of adding anything else. Furthermore, there is the dynamic elegance in his design: the interaction of the horses, the calm of the birds and the labour of the weaver. It is all elegant and unstrained, intuitively graceful, in no way imposed. Lee Man-Fung is the portrayer of the ingenuous, of the pure, of the truthful. In every brush stroke, the love of this emphatic human soul is expressed. Lee Man-Fung knows Silence, and he cherishes her; he knows Joy, and he himself enjoys it.[...] This art comes from the heart, and will go to the heart.'*

(Corn. Basoski, De Nieuwe Haagsche Courant, May 1950)

**Gianni Orsini MSc. May 2019**



27

LEE MAN FONG (1913-1988)

'The Balinese weaver'  
signed and dated 'Spring 1953, Jakarta' left in traditional Chinese  
board. 48 x 78,5 cm.

**Provenance:** Acquired by a lady collector in Indonesia or Singapore. Born in Surabaya in 1914, she was a close friend of Gerard Pieter Adolfs (1898-1968). Later she lived in Australia and Hong Kong as well, and passed away at the age of 99 in Texas, USA. Her daughter, the current owner, lives in Paramaribo, Suriname. She is a direct descendant of Raden Mas Ario Adi Pandji Tjokro Negoro from the father's side of the family.

**Literature reference:**

A painting with same subject, size and year can be seen in: Siont Teja,  
Lee Man Fong - Oil Paintings Volume II, Art Retreat, Singapore, 2005, p. 49.

€ 60.000 - 80.000



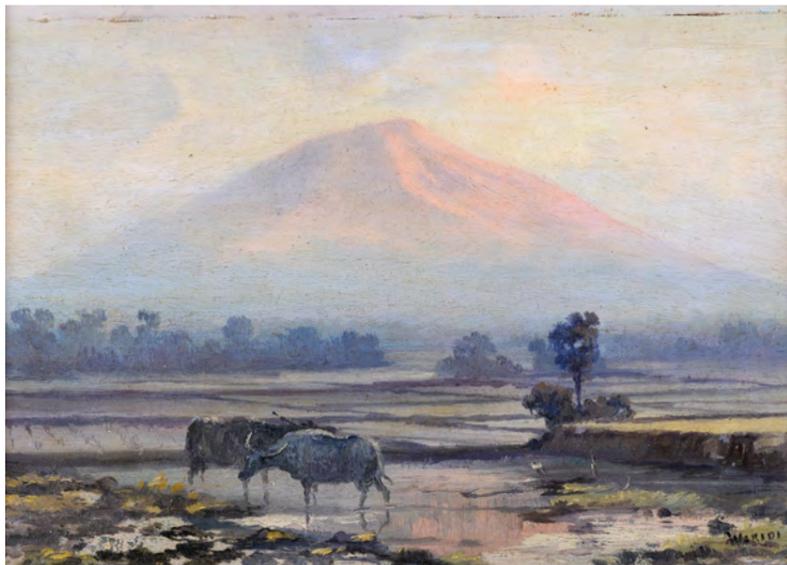
**28**  
**ERNEST DEZENTJÉ**  
 (1885-1972)  
 'Indonesian landscape', signed l.r.,  
 canvas on (zinc?) panel. 30 x 40 cm.  
 Probably a gift for a 25-year jubilee  
 (1921-1926), see mount on the  
 frame.

€ 200 - 300



**29**  
**WILLEM JAN PIETER VAN  
 DER DOES** (1889-1966)  
 'Boats near the coast of Surabaya',  
 signed l.r., board. 32 x 41 cm.

€ 400 - 600



**30**  
**WAKIDI** (1889-1979)  
 'Buffalo's on a sawah', signed l.r.,  
 board. 20 x 28,5 cm.

€ 700 - 900

**31**  
**KRIJONO** (1951-2011)  
 'Jukung at Kusamba',  
 signed, titled and dated Bali 1991 l.l.,  
 canvas. 95 x 135 cm.

€ 600 - 800



**32**  
**ELIZABETH KEITH**  
 (1887-1956)  
 'Hongkong harbour by night',  
 signed l.r., woodblock print.  
 31,5 x 38,5 cm.

€ 800 - 1.200



**33**  
**WILLEM IMANDT**  
 (1882-1967)  
 'City at the Aegean Sea',  
 signed l.l., canvas. 50 x 60 cm.

€ 300 - 500





**34**  
RUDOLF BONNET (1895-1978)

Two large drawings:  
'Seated Tunisian man', signed u.r. and dated Nefta 1928 u.l., 104 x 74 cm, and  
'Standing Tunisian man', signed u.r. and dated Gafsa 1928, u.l., 104 x 71,5 cm.  
Both mixed media on paper.

€ 20.000 - 30.000



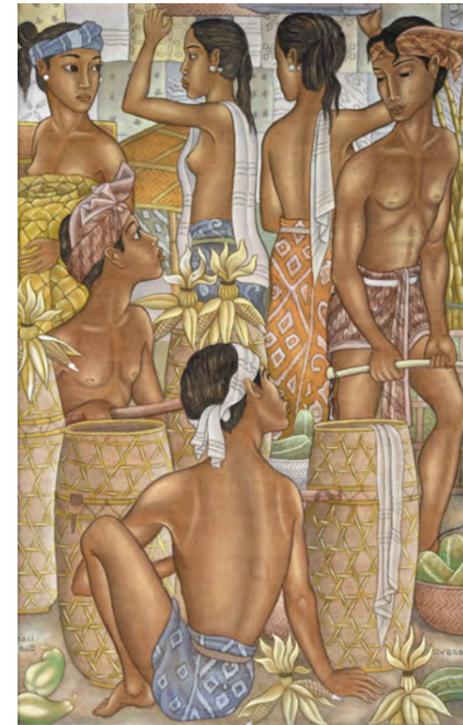
**35**  
**WILLEM GERARD HOFKER (1902-1981)**  
 'Portrait of Anna Moes', signed and dated 1952 l.r., mixed media on paper. 56 x 35 cm.

€ 1.000 - 1.500



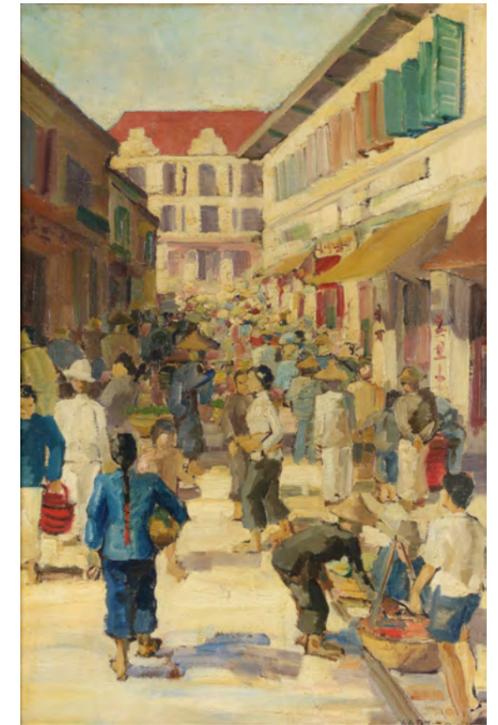
**37**  
**WILLEM DOOIJEWAAARD (1892-1980)**  
 'Mongolian man', signed and dated '23 l.r., charcoal on paper. 49 x 28 cm.

€ 600 - 800



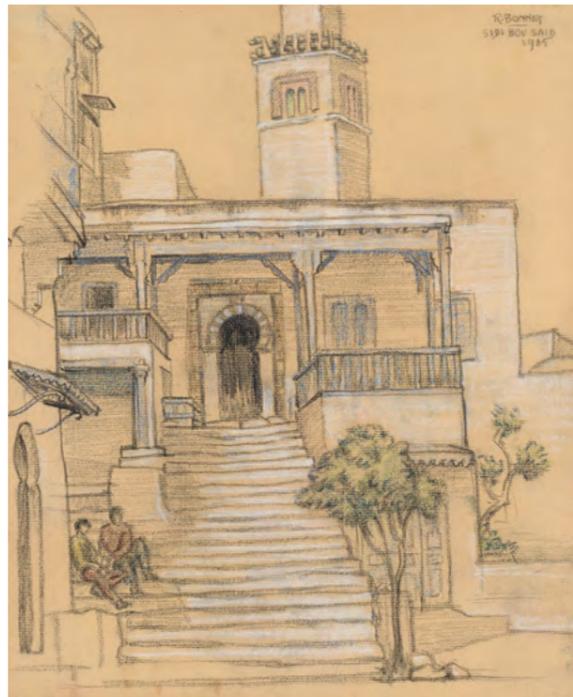
**39**  
**DEWA PUTU BEDIL (1921-1999)**  
 'At the pasar', signed l.r., canvas. 70 x 46 cm.

€ 400 - 600



**41**  
**AART JOHANNES COCK (1905-1981)**  
 'Shopping street', signed l.r., canvas on board. 60 x 40 cm.

€ 300 - 400



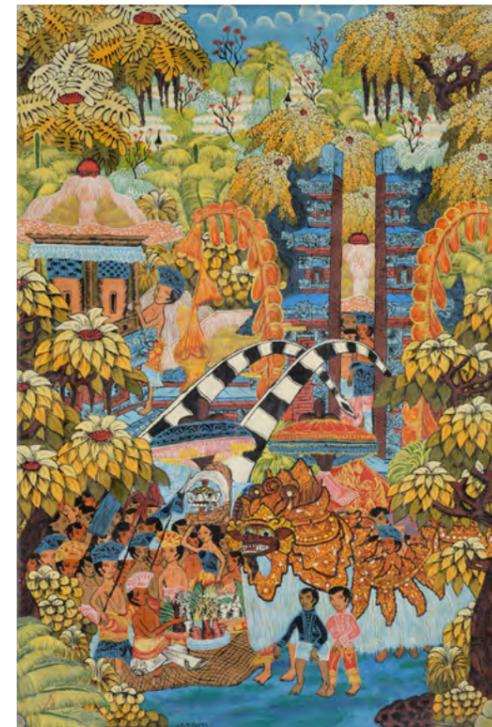
**36**  
**RUDOLF BONNET (1895-1978)**  
 'Sidi Bou Said', signed, titled and dated 1965 u.r., mixed media on paper. 36 x 30 cm.  
**Provenance:** private collection, Spain.

€ 400 - 500



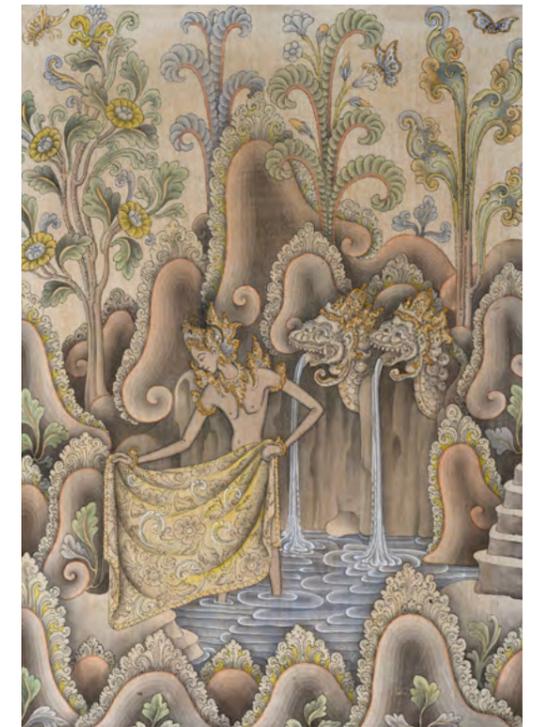
**38**  
**SUPARTO (1929-2001)**  
 'Two cats', signed and dated 3-8-1975 l.r., canvas. 45 x 40 cm.

€ 400 - 600



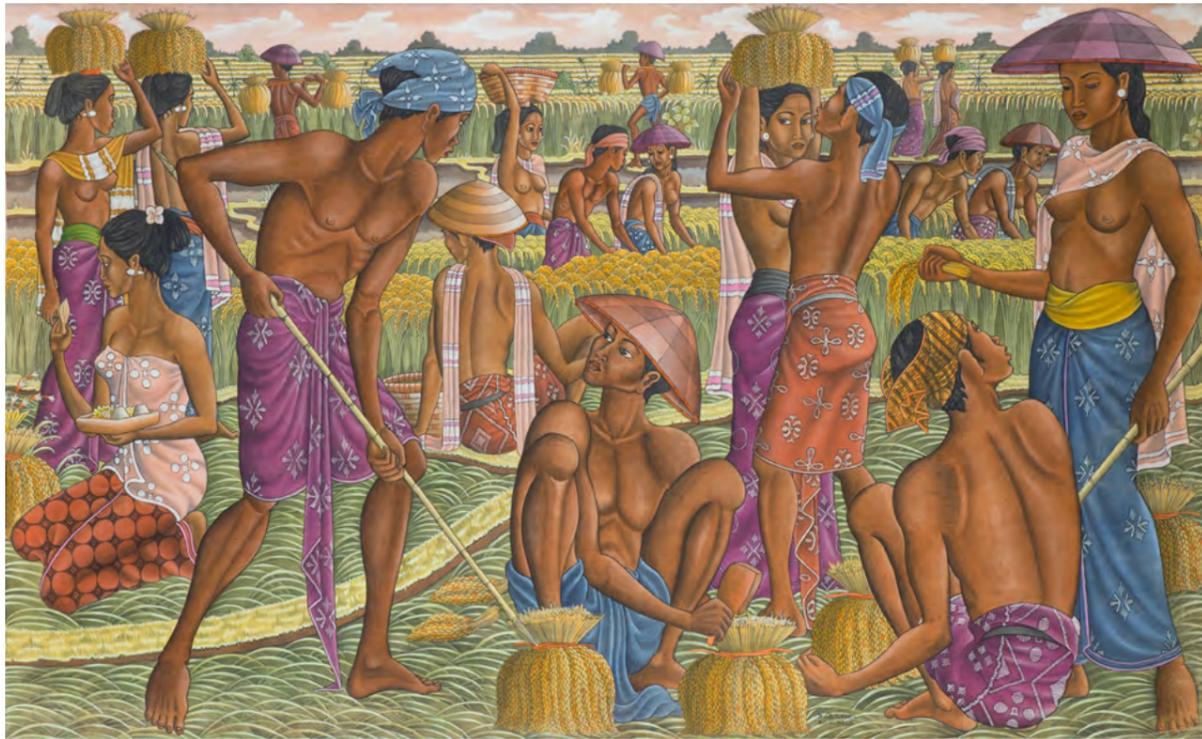
**40**  
**I NYOMAN CAKRA (1945-)**  
 'The opening ceremony of a temple', signed l.m., canvas. 60 x 40 cm. Cakra's paintings can be found in for example Neka Art Museum, Bali.

€ 200 - 300



**42**  
**BALINESE SCHOOL**  
 'Balinese story', unsigned, tempera on canvas. 46 x 33 cm.

€ 100 - 300



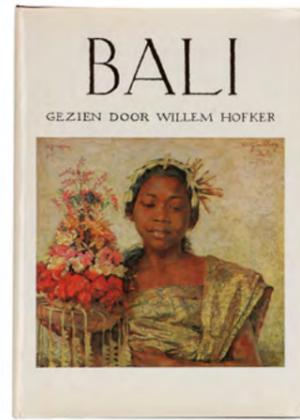
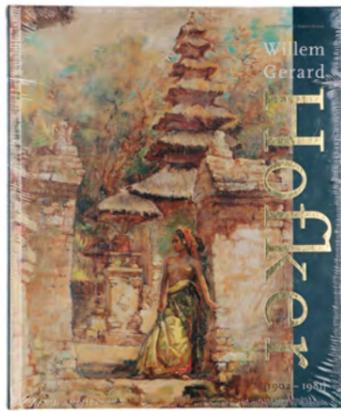
**43**  
 DEWA PUTU BEDIL (1921-1999)  
 'The harvest'  
 signed l.r., canvas. 120 x 200 cm.  
 Unframed, canvas only.  
 The artist was a pupil of Rudolf Bonnet.

€ 2.000 - 4.000



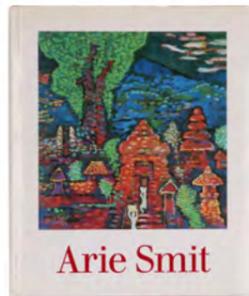
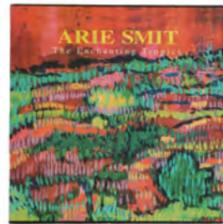
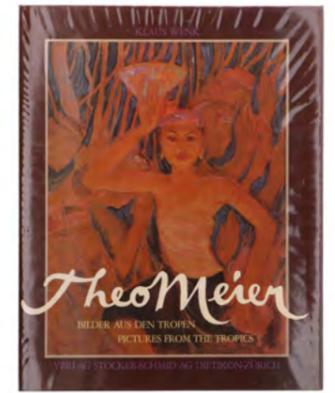
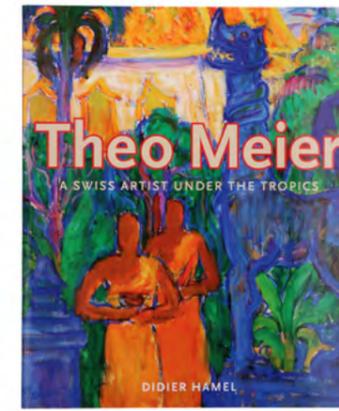
**44**  
 KETUT TUNGEH (1915 - ?)  
 'At the pasar'  
 signed and Ubud Bali l.r., canvas. 140 x 231 cm.  
 In original Balinese frame.

€ 1.000 - 1.500



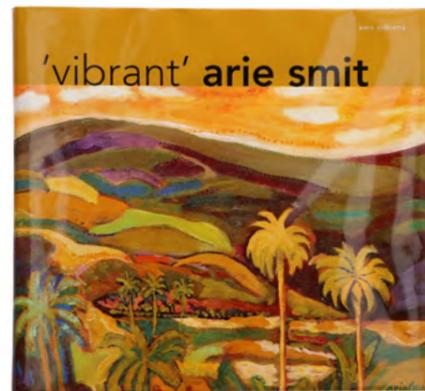
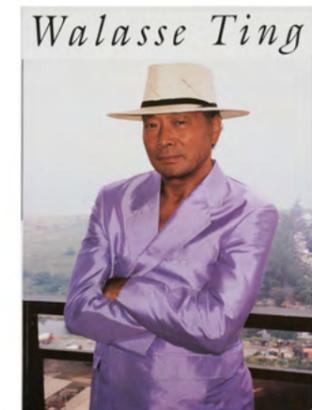
**45**  
TWO BOOKS  
1) Kuiper-Weyhenke, Th., Bali gezien door Willem Hofker, Omniboek, 1978, and  
2) Hofker S., and Orsini G., Willem Gerard Hofker (1902-1981), Uitgeverij de Kunst, 2013 (sealed).  
€ 150 - 200

**49**  
TWO BOOKS  
1) Hamel, D., Theo Meier, a Swiss artist under the tropics, Hexart publishing, 2007 and  
2) Wenk, K., Theo Meier: Pictures from the tropics, Stocker-Schmid, 1980.  
€ 100 - 150



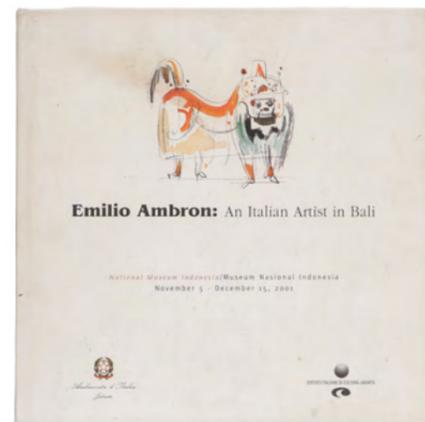
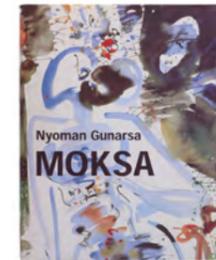
**46**  
THREE BOOKS  
1) Usman, R.G., Arie Smit, the enchanting tropics, Rudolf Studio, 2000,  
2) Wirate P., et al., Arie Smit Pursuing the Brilliance of Bali, Neka Art Museum, 2000 and  
3) Neka, S. and drs. Sudarmaji, Arie Smit, Koes Artbooks, 1995.  
€ 80 - 100

**50**  
BOOK  
Walasse Ting Blue Sky, 1991.  
42 x 30 cm.  
€ 100 - 150



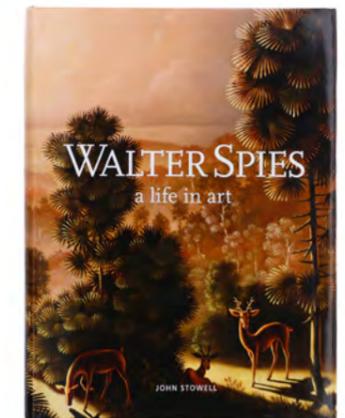
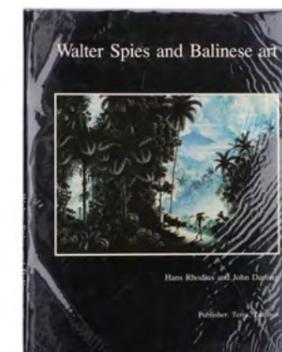
**47**  
BOOK  
Sidharta, A., "Vibrant' Arie Smit", Hexart Publishing, 2002.  
€ 300 - 500

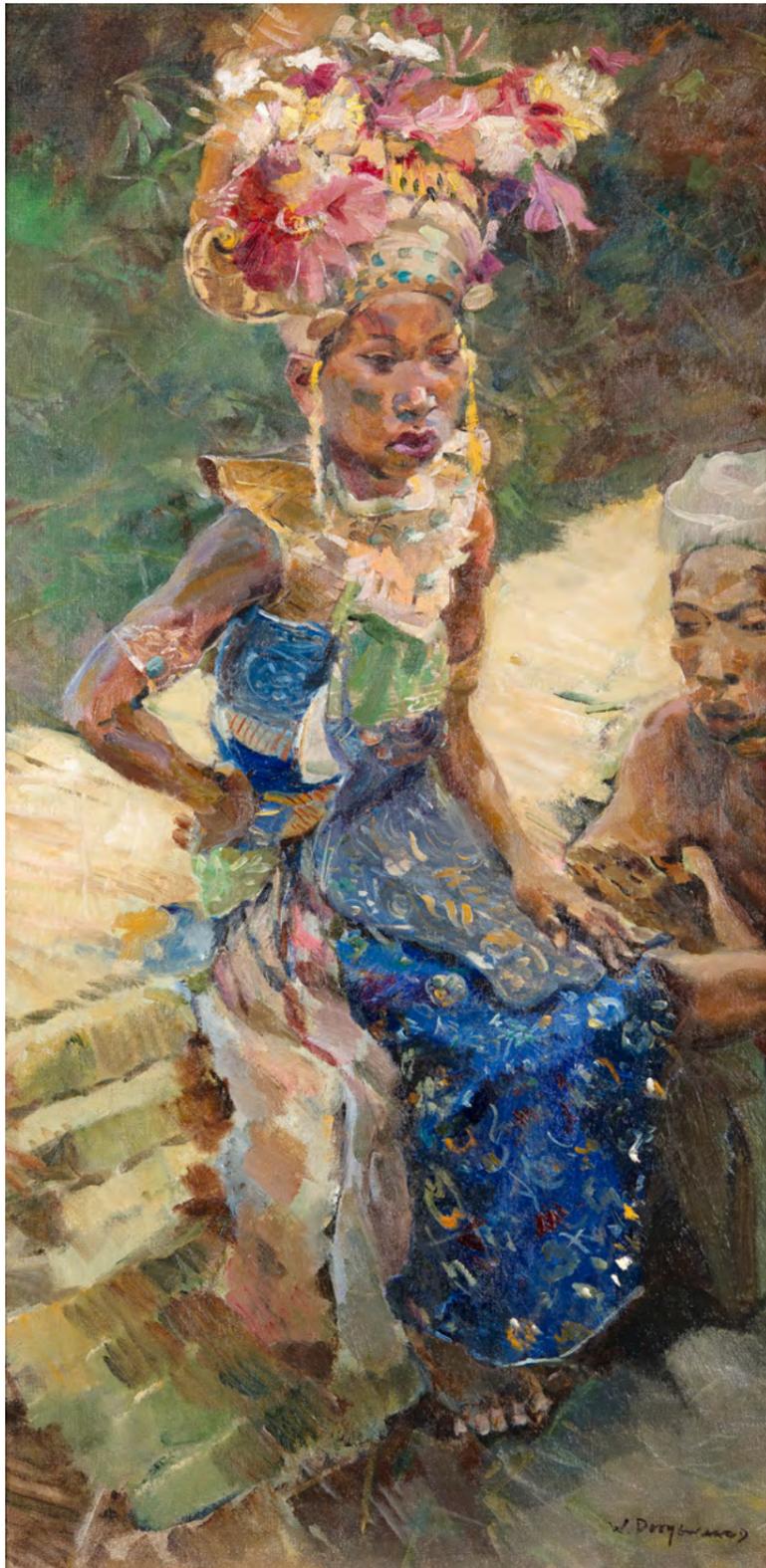
**51**  
THREE BOOKS  
1) Nyoman Gunarsa, Moksa, Nyoman Gunarsa Museum, 2003,  
2) Arifien, The Life and Fantasy of an Emerging Indonesian Painter, Museum Pelita Harapan Jakarta, 1997, and  
3) Wisetrotomo, S. and Srihadi, F., Srihadi poetry without words, Amanah Lontar, 2003.  
€ 150 - 200



**48**  
BOOK  
Carpenter, B.W., 'Emilio Ambron: An Italian Artist in Bali', Archipelago Press, 2001. Limited edition Museum Nasional Indonesia, with additional leaflet and messages of the minister of culture and tourism of the Republic Indonesia and of the ambassador of the Italian Republic.  
€ 80 - 120

**52**  
TWO BOOKS  
1) Rhodius, H. and Darling, J., Walter Spies and Balinese art, Terra, 1980 and  
2) Stowell J., Walter Spies, a life in art, Afterhours, 2016.  
€ 100 - 150





**53**  
**WILLEM DOOIJEWAARD (1892-1980)**  
 'Legong danseres' ('Legong dancer')  
 signed l.r., canvas. 100 x 50 cm. Ca. 1932.  
 Signed again and titled in Dutch, on the stretcher.



*The artist in front of the painting, 1966.*

€ 50.000 - 70.000

## WILLEM DOOYEWAARD

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

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

*'Many of Willem's Balinese paintings were done during the three happy years they were to spend there. They avoided close contacts with the white population in the island and lived alone amidst luxuriant nature, fully accepted by the kind Balinese people. They understood them and loved their culture and customs, the highly mystical religious dances, the fascinating intense surrender of the dancers to their emotions and the beauty of the strictly traditional movements and figures, full of symbolism.'*

(Koenraads, 1966, p. 167)

Consequently, Dooyewaards paintings from 1931-1933 depict market vendors, landscapes, and cock fighters. The current lot is a typical example of an early 1930s Legong dancer, most of which have been portrayed by Dooyewaard full length onto one-meter high canvases.

We see a young girl, fully dressed and made-up in ceremonial attire, getting mentally prepared for her Legong dance performance. The look in her eyes is determined, her expression noble, and her facial features and posture don't betray any tension. She is wearing a magnificent blue *kain prada* (a dress with goldleaf print), a single *lamak* (breast cloth) through which she can be determined a Legong dancer, a gilt *sesimping* vest, and gilt headgear, elaborately adorned with *frangipani* (small white flowers) and *kembang sepatu* (red hibiscus flowers).

The impression of a Balinese man Dooyewaard portrays, squatting next to the Legong dancer, might be her father or uncle, assisting her before and after the performance. Although the colours and decorative elements of the girl's dress seem exaggerated to most Western people, Dooyewaard merely portrayed the beauty he witnessed on Bali:

*'Dooyewaard did not imagine of this fairytale island any Far Eastern dreams or phantastic depictions. He considered reality to be sufficient, and generously visualized this reality, in vigorously, broadly painted colour gamuts.'*

(Theodoor van Lelyveld, Willem Dooyewaard op Bali, in Nederlandsch Indië Oud en Nieuw, November 1936)

In 1966, Dooyewaard can be seen on a photograph, chatting with a friend, with the current painting displayed in the background. It must have been in this period, that the painting he cherished for such a long time, was acquired by the current family. Their daughter has actually mentioned that her parents 'would hasten to help out a fellow artist short of money: a painting was offered in return. In this way they quietly accumulated paintings by the Dooyewaard brothers, Bonnet and others, which never came onto the market or were seen by the outside public.'

Now, almost 90 years after its creation, a unique opportunity is offered to acquire this fresh-to-market Balinese *capolavoro* by Willem Dooyewaard.

**Gianni Orsini MSc. May 2019**

### Literature:

Dhaimeler, D.H., W. Dooijewaard, a Dutch artist in Indonesia, Jakarta 1992, p. 14 (illustrated in a photograph with the artist, circa 1966, see image).

### Literature reference:

Orsini, G., Soul Brothers, Twin Artists – Strasser and Dooijewaard in Bali and beyond, in: Transcultural Expressions Tahiti-Bali, Museum Pasifika, Bali, 2017, pp. 192-205, compare with a similar painting by Strasser, possibly the same model, on p. 192.

### Exhibited:

Possibly exhibited at Pulchri Studio, The Hague: Bali, Schilderijen en tekeningen van Willem Dooyewaard, 22 December 1933 - 14 January 1934, as no. 3, 'Gereed voor den Dans' ('Prepared for the Dance'), priced at 400 Dutch guilders.

### Provenance:

Acquired directly from the artist, in Laren, probably in the 1960s; thence by descent.



**54**  
**WILLEM DOOIJEWAAARD (1892-1980)**  
 'Two Sumatran girls', signed l.r. and numbered 62/200 l.l.,  
 lithograph. 34,5 x 34,5 cm.  
 € 300 - 400



**56**  
**WILLEM DOOIJEWAAARD (1892-1980)**  
 'Girl' (45 x 32 cm) and 'Indonesian man'  
 (37 x 32 cm). Both lithographs, signed l.r. and dated  
 1920 u.l., unframed.  
 € 100 - 200



**55**  
**TWO BOOKS**  
 'Paintings from the Collection of Dr. Sukarno, president of  
 the Republic of Indonesia', part I and II, 1956.  
 € 150 - 200



**57**  
**GABRIEL FERRAND (1887-1984)**  
 Sketchbook with Indonesian subjects. 26 x 21 cm.  
 € 400 - 600



**58**  
**TWO PRINTS**  
 1) After Jan van Ryne, 'The City of Batavia in the Island of  
 Java and Capital of all the Dutch Factories & Settlements  
 in the East Indies'. London: Robert Sayer, 1754.  
 2) After J.W. Heijdt, 'Batavia seen from the fortress  
 Gelderland looking towards the Portuguese Church  
 outside the city walls'. The mentioned church is the present  
 Gereja Sion on Jl. Jayakarta, with the old belltower and the  
 Jassenbridge. It is the oldest remaining VOC-church in  
 Jakarta, Augsburg, François Xavier Habermann, (ca. 1780).  
 Both ca. 25 x 40 cm.  
 € 300 - 500



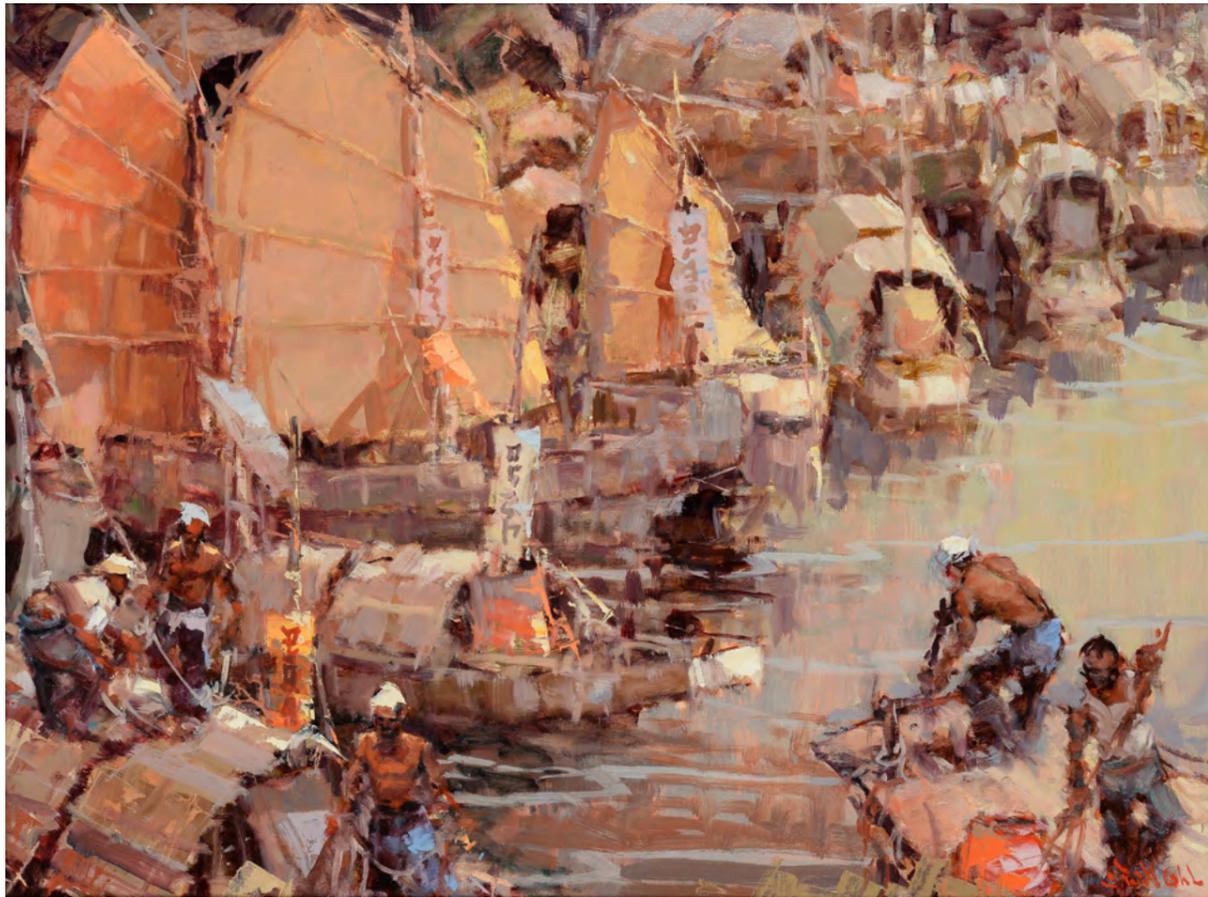
**59**  
**SIX PRINTS**  
 18th century, with views of Batavia, ca. 18 x 27 cm.  
 € 200 - 300



**60**  
**TWO PRINTS**  
 'Het eiland onrust, naby Batavia' and  
 'De reede van Batavia'. 18 x 28 cm. & 17,5 x 28,5 cm.  
 € 200 - 300



**61**  
**'BATAVIAASCH ALBUM', by Deeleman, Ch. Th.**  
 'Verzameling van een tiental gezigten van de hoofdstad van  
 Nederlandsch Indië. Opgedragen aan Zijne Exellentie den  
 Minister van Staat J.J. Rochussen.' Batavia, G. Kolff & Co.,  
 (1859-1860).  
 Oblong folio (33,5 x 42 cm).  
 With 10 lithographs (ca. 18.5 x 26 cm).  
 € 800 - 1.000



**62**  
LUCIEN FRITS OHL (1904-1976)  
'Harbour with Chinese junks'  
signed l.r., canvas. 60 x 80 cm.

€ 3.000 - 4.000



**63**  
RUDOLF BONNET (1895-1978)  
'Tulips'  
signed u.r. and dated Blaricum 1969 u.l.  
mixed media on paper. 56 x 50 cm.

**Provenance:** Private collection, Spain.

€ 1.000 - 1.500



**64**  
GERARD PIETER ADOLFS (1898-1968)  
'Fishing under the flamboyant'  
signed l.l., canvas. 30 x 40 cm.

€ 1.750 - 2.250



**65**  
ARIE SMIT (1916-2016)  
'The forest'  
signed and dated '00 l.l., canvas. 33 x 48,5 cm.

**Literature:** Sidharta, A., 'Vibrant' Arie Smit, Hexart Publishing, 2002. plate 4.99.

€ 5.000 - 7.000



## LEE MAN FONG

Born as one of 10 children in the Chinese town of Guangzhou, raised in Singapore and going through his formative years in Jakarta when it was under Dutch, Japanese, and ultimately Indonesian rule, and living in the Netherlands in the years following World War II, Lee Man Fong was inspired by many cultures and teachings. At a young age, the family moved to Singapore, where Man Fong would eventually make ads and artwork to earn a living. In 1932, he moved to Jakarta, where he was inspired by work of the artists at the 'Nederlandsch-Indische Kunstkringen' and the counter movement Persagi. In 1942, he was incarcerated because of his opposition to Japanese colonialism in Indonesia.

In the early stages of his artistic career, Lee Man Fong was introduced to Western painting in the Netherlands, and was inspired to mix Eastern and Western art forms, creating a unique artistic body of work. In 1941, he lived in Bali for three months, where he made a series of oil paintings in a Western impressionistic style, applying grey, brown and green hues, creating a non-romanticized view of his subjects. Between 1946 and 1952, through a scholarship he received after being recommended by the Dutch Governor-General van Mook, the artist resided in the Netherlands. During these six years, Man Fong held four solo exhibitions in Amsterdam and The Hague. After returning to Indonesia in 1952, Lee Man Fong lived in Jakarta, and was so respected as an artist that art-savvy President Sukarno asked him to become his personal art advisor and editor of a 5-volume edition of Sukarno's vast art collection, in 1964. In the introduction of these books, Man Fong summarized his vision on art as follows:

*'Painting is the flower of culture forming an expression without words, but with strokes that can communicate with anyone everywhere, without the limits of time, nationality and language.'*

(Lee Man Fong, in: Lukisan Lukisan dan Patung Patung Koleksi Presiden Sukarno dari Republik Indonesia, part I, Foreword, p. 18)

In the course of his life, he went back to his Chinese roots, switching from the European impressionist way of painting into a more calligraphic way of handling his brushes, painting onto long-stretched boards, typically circa 100 x 50 cm, portraying all kinds of animals at ease, wandering around in a more or less 'perfect world'. Lee Man Fong was fond of animals. He was known to keep roosters, chicken, doves and parrots, as well as dogs and a huge pond of goldfish in his garden, and he would frequently paint these animals from life.

It is not coincidental that Man Fong frequently painted doves, seated on the branches of an old tree. Being of Chinese-Indonesian descent, and having lived in Singapore for many years, he like no other realized that symbolism is highly valued in South-East Asian culture. Doves are associated with long life and fidelity, considering doves pair for life, and take great care of their young. The little blossoms that grow from the tree could symbolise this long life.

At closer inspection, we see eight doves at rest, while two more are flying toward the tree. It is even possible that this painting represents LMF himself, with his 9 siblings. The eight doves at rest refer to 'lucky number' 8. This number stands for wholeness or completeness, as 'Bafang' (The Eight Directions) represent the whole universe in traditional Taoist culture. But also in modern times, 8 is a lucky number. It is pronounced in Chinese as 'ba', which sounds similar to 'fa', meaning 'well-off', or 'getting rich in a short time'. The number 8 is thus associated with wealth.

The signature style of LMF, echoing Western and Eastern influences, is clearly present in the current painting; the doves are painted in a rich, impasto way, which is clearly impressionist; However, the branches with its thin-inked outlines, the graphic tree bark and moss textures, and the foggy surroundings creating an atmospheric perspective, are clearly referring to the classic Chinese way of calligraphic painting. All these signature elements, combined with the impressive dimensions, allow the conclusion this painting is a most important and representative work by Lee Man Fong.

Gianni Orsini MSc. May 2019



66

LEE MAN FONG (1913-1988)

'The white doves'  
signed in Chinese l.r.  
board. 88 x 122 cm.

**Provenance:** Acquired by the current owner in 1966.

€ 80.000 - 100.000



**67**  
**LUCIEN FRITS OHL**  
 (1904-1976)  
 'Under the flamboyant', signed l.r.,  
 canvas. 68 x 95 cm.  
 € 700 - 900



**68**  
**HENK WEYZIG** (1902 - ?)  
 'Chinese quarter', signed and dated  
 1946 l.l., canvas. 50 x 60 cm.  
 € 400 - 600



**69**  
**SOERJOSOE BROTO**  
**ABDULLAH** (1879-1943)  
 'Indonesian landscape', signed and  
 dated 1-1-'20 l.r., watercolour on  
 paper. 33 x 48,5 cm.  
 € 300 - 400



**70**  
**LEO ELAND** (1884-1952)  
 'At the lake', signed l.r., panel.  
 24 x 34 cm.  
 € 300 - 400



**71**  
**LEO ELAND** (1884-1952)  
 'Village in Indonesian landscape',  
 signed l.l., panel. 53 x 62 cm.  
 € 700 - 900



**72**  
**RONALD HENRY ARTHUR**  
**FRIJLING** (1917-1997)  
 'Food seller near flamboyant', signed  
 l.r., canvas. 38 x 48 cm.  
 € 200 - 300



**73**  
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)  
'Ni Pollok and friends'  
signed l.l., mixed media on paper.  
47,5 x 62 cm.

€ 20.000 - 30.000

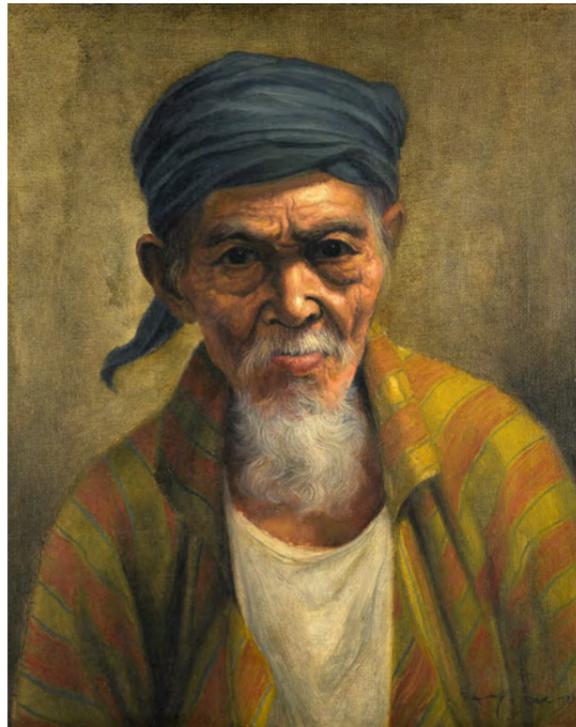


**74**  
LEE MAN FONG (1913-1988)  
'Two doves'  
signed in Chinese u.r.  
board. 104 x 50 cm.

€ 20.000 - 30.000



**75**  
RADEN BASOEKI ABDULLAH (1915-1993)  
'The happy child', signed l.l., panel. 50 x 35 cm.  
€ 2000 - 3000



**77**  
DULLAH (1919-1996)  
'Portrait of an Indonesian man', signed and dated 1973 l.r.,  
canvas. 60 x 50 cm.  
€ 1.000 - 1.500



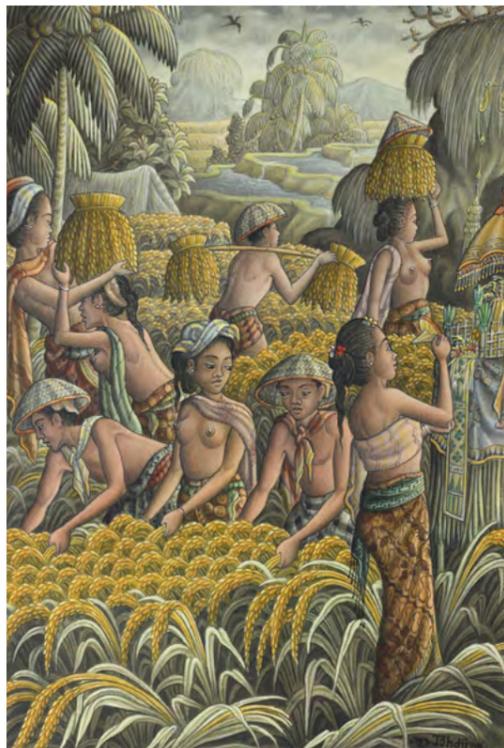
**79**  
RUSTAMADJI (1932-1990)  
'Balinese dancer', signed and dated 1967 l.r.,  
canvas on board. 43 x 33 cm.

€ 500 - 700



**81**  
HENK WEYZIG (1902 - ?)  
'Mosque in Singapore', signed and dated 1946 l.r.,  
board. 46 x 38 cm.

€ 200 - 300

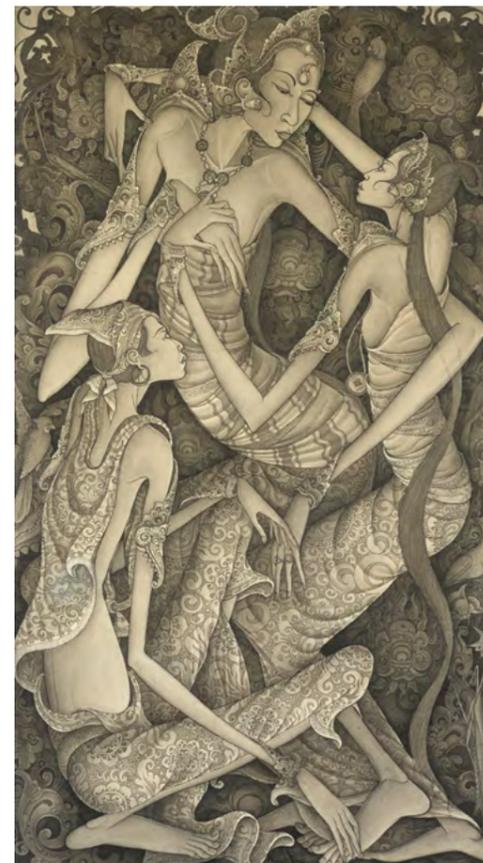


**76**  
I WAYAN TOHJIWA (1916-2001)  
'The harvest', signed l.r., canvas. 58 x 40 cm.  
€ 400 - 600



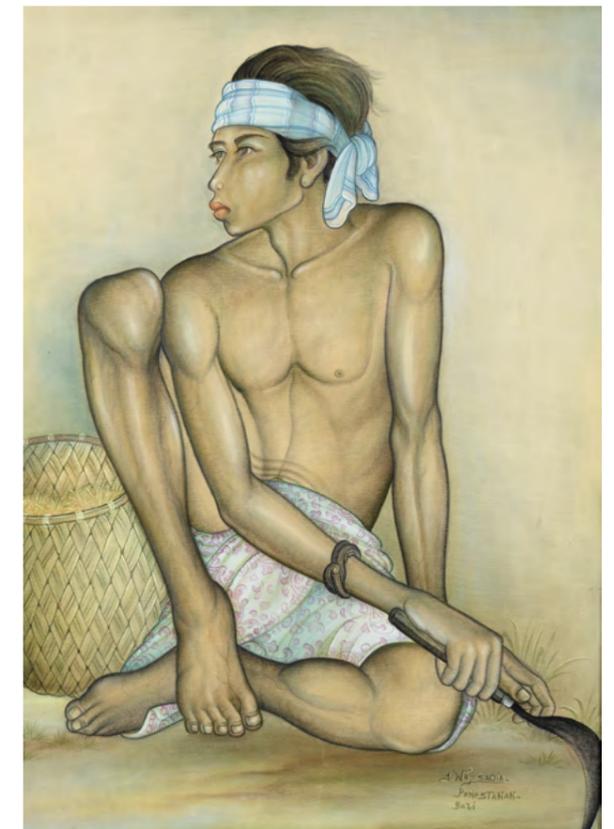
**78**  
WILLEM GERARD HOFKER (1902-1981)  
'Maria Hofker-Rueter, wife of the artist', mezzotint,  
34 x 27,5 cm, and 'Rose Hirschler-Dreyfus', etching,  
23,5 x 17,5 cm.

€ 100 - 150



**80**  
NYOMAN DARSANA (1939-)  
'Widow comforted by her daughters',  
signed l.m., canvas. 98,5 x 56 cm.

€ 400 - 500



**82**  
I WAYAN SADIA (1939-)  
'Resting Balinese farmer', signed and Penestanan Bali l.r.,  
canvas. 88,5 x 63 cm.

€ 300 - 400

## RUDOLF BONNET

*“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 three years before he passed away, Bonnet was still able, 80 years old, to portray the elegance and contemplative mood of this Balinese Arja dancer. There are typical draughtsman's skills in this work that make it a 'true Bonnet': 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 this *en profile* portrait, that still looks three-dimensional, and his way of visualizing materials, textures, and anatomy, is unsurpassed.

Johan Rudolf Bonnet was born in Amsterdam in 1895, into a baker's family, as the fifth of seven children. From 1911 until 1917, he was formally educated at the Amsterdam Royal Academy of Fine Arts and three schools in Amsterdam and Haarlem, giving him a broad knowledge and educational background. He lived and worked in the Italian village of Anticoli Corrado during the 1920s. Bonnet also travelled through Northern Africa before embarking on a journey to the Dutch East Indies. He visited Java, Bali, and Nias in 1929-1930, and finally found his second home in Bali in 1931, after being mesmerized by Balinese dance performances. Bonnet developed an intense connection with Balinese culture and art forms. He founded *Pita Maha* in 1936, together with I Gusti Nyoman Lempad, Walter Spies and Cokorde Gde Agung Sukawati, preserving, developing, and maintaining a high artistic level of the Balinese arts and crafts. He initiated and designed the Puri Lukisan (Museum) in Ubud, and was highly respected by President Sukarno.

The dancer in the current lot enacts a character from the *Arja*, an ancient Balinese play that corresponds most to the Western idea of opera, or rather of musical comedy. The young man Rudolf Bonnet portrayed, must be one of the main characters of this Balinese dance-drama. We are able to fully enjoy Bonnet's talent to meticulously draw the beautiful ornaments on the dancer's head, shoulders and neck. These are all made from buffalo hide, in a similar way that *wayang kulit* puppets are made. The leather is perforated in geometric patterns, gilded and decorated with small pieces of mirrored glass to give a suggestion of (semi-)precious stones. The headgear is adorned with fresh *frangipani* flowers. A subtly cast shadow shows that the *badong* (the triangular necklace ornament) is rigid, floating just above the dancer's bare shoulders. In the dancer's neck, one can just see *Garuda Mungkur*, the mythical bird Garuda, its head pointing backwards to protect the dancer from evil spirits.

Rudolf Bonnet visualized Balinese actors and dancers many times throughout his life. From the early 1930s until his death in 1978, Bonnet drew and painted *Arja*, *Keris*, *Gambuh*, *Joged* and *Legong* dancers. This late drawing still expresses Bonnet's passion for the renowned Balinese dances, which in 1931 were an important reason for him to permanently move to the Island of the Gods.

Gianni Orsini MSc. May 2019



83

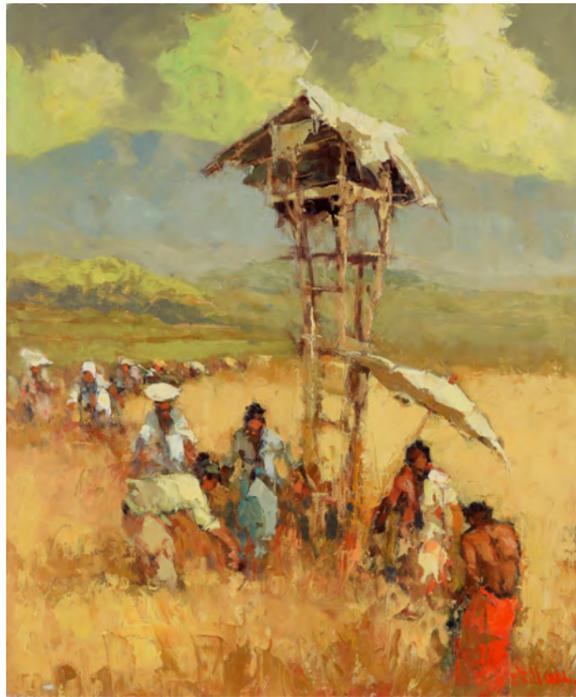
RUDOLF BONNET (1895-1978)

'Ardja dancer'

signed u.l., titled and dated Bali 1975 l.l.,  
crayon and pastels on paper. 55 x 44 cm.

**Provenance:** Private collection, Spain.

€ 15.000 - 20.000



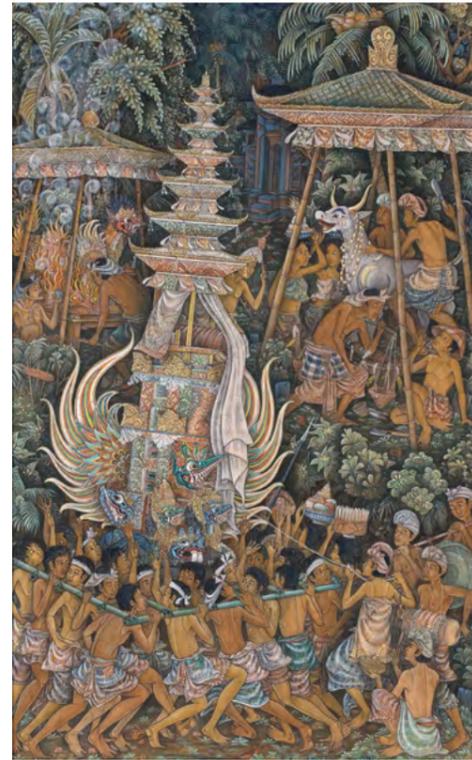
**84**  
LUCIEN FRITS OHL (1904-1976)  
'The harvest', signed l.r., board. 60 x 50 cm.

€ 800 - 1.200



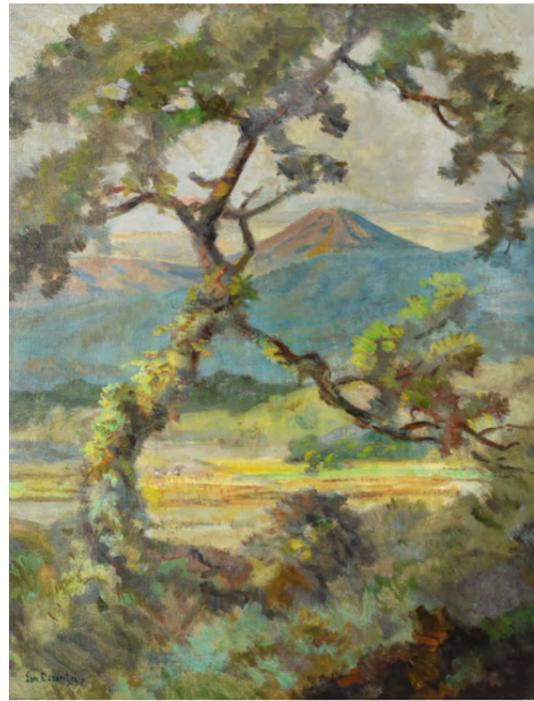
**86**  
LUCIEN FRITS OHL (1904-1976)  
'Under the flamboyant', signed l.r., canvas. 76 x 61 cm.

€ 1.250 - 1.750



**85**  
KETUT SEKEN  
'Balinese cremation ceremony', signed and dated 1977 l.r.,  
canvas. 80 x 50 cm.

€ 200 - 300



**87**  
ERNEST DEZENTJÉ (1885-1972)  
'Indonesian landscape',  
signed l.l., canvas. 70 x 55 cm.

€ 400 - 600



**88**  
LOT RELATED TO NI POLLOK AND LE MAYEUR DE MERPRÈS  
Including postcards and three photos made for The Straits Times, a National Geographic magazine,  
a Life magazine and the book 'Pollok, Hemelnimf en hibiscus aan de lagune' by Paul de Bont.

€ 125 - 175



**89**  
I KETUT RUDIN (1918)  
Two watercolours on paper, 'Balinese dancers',  
signed. 36 x 26 cm.

€ 150 - 200



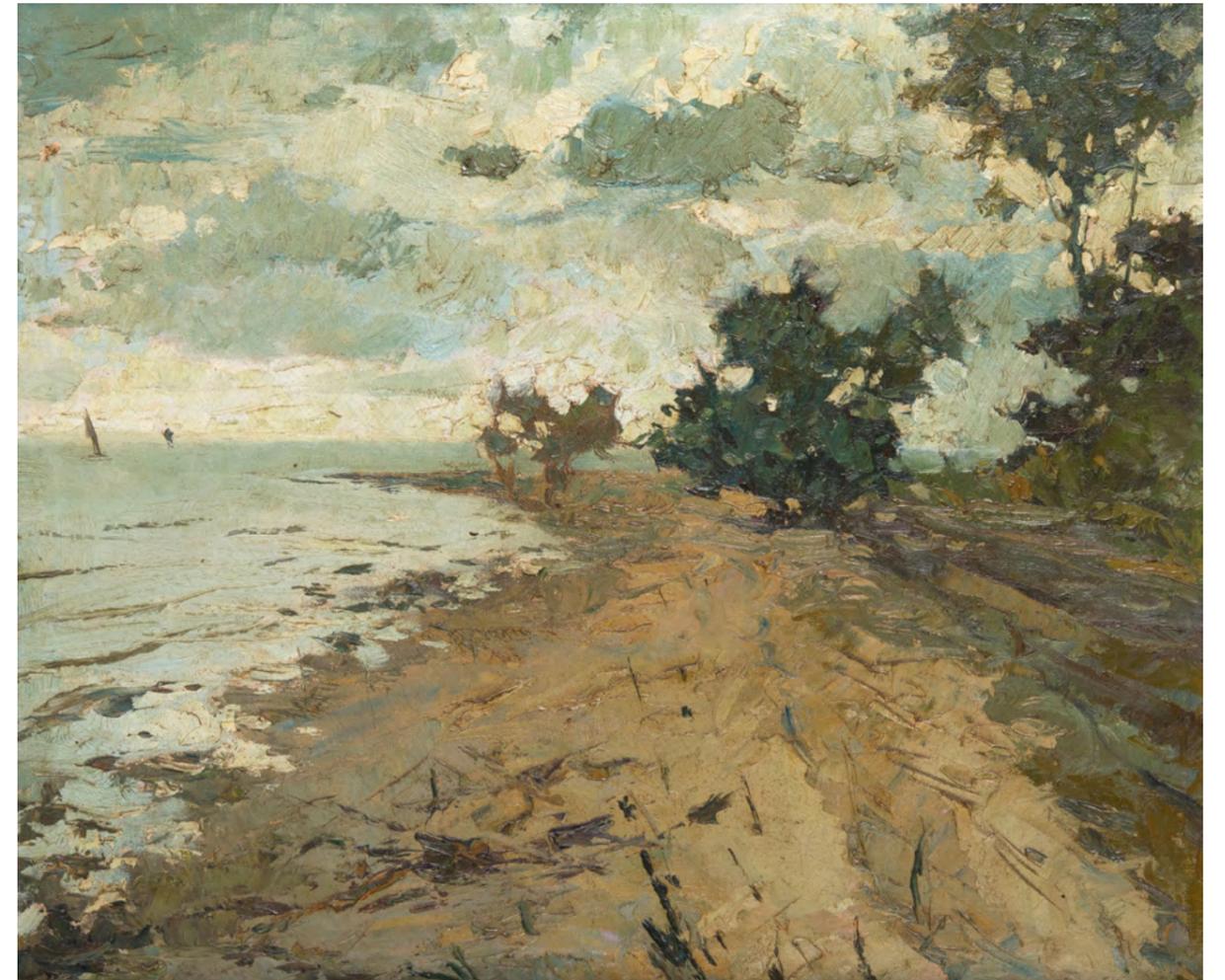


**90**  
WILLEM DOOIJEWAARD (1892-1980)  
'Ngarai Sianok' or 'Karbouwengat' (Dutch)  
signed l.r., mixed media on paper. 88 x 147 cm.  
Executed ca. 1920.

**Provenance:** private collection, Spain.

As far as we know, this is the largest work by Dooijewaard ever offered at auction.

€ 10.000 - 15.000



**91**  
LEE MAN FONG (1913-1988)  
'Foreland, Indonesia'  
unsigned, canvas. 44 x 52 cm.

Dated on the wooden stretcher in Chinese: 11th of June, 1939.

**Provenance:** (vicarious) High Commissioner of the Netherlands in Indonesia. He bought the painting on an auction in Jakarta in January 1950 and is the grandfather of the current owner. On the back of the painting he wrote the provenance in Dutch (label on the canvas).

€ 8.000 - 12.000



**92**  
**BRONZE BUST OF A MAN**  
 Carved wooden base. H. sculpture 32 cm.  
 With remains of a label (possibly Pitah Maha) inside.  
 € 400 - 600



**95**  
**BALINESE WOODCARVING**  
 Depicting a Balinese couple. H. 24,5 cm.  
 With label and text 'Bali NEI' on bottom. Pre WWII.  
 € 300 - 500



**93**  
**BALINESE WOODCARVING**  
 Depicting a Balinese dancer. H. 45 cm.

€ 300 - 500



**94**  
**BALINESE WOODCARVING**  
 Depicting a sitting lady. The base with text  
 Oleh: Tjok. Raka Mas (Bali). 40's/50's. H. 30 cm.

€ 100 - 150



**96**  
**BALINESE WOODCARVING**  
 Depicting a saint, possibly St. Gerard Majella. H. 46 cm.

€ 300 - 400



**97**  
**BALINESE WOODCARVING**  
 Depicting two dancers. H. 40 cm.

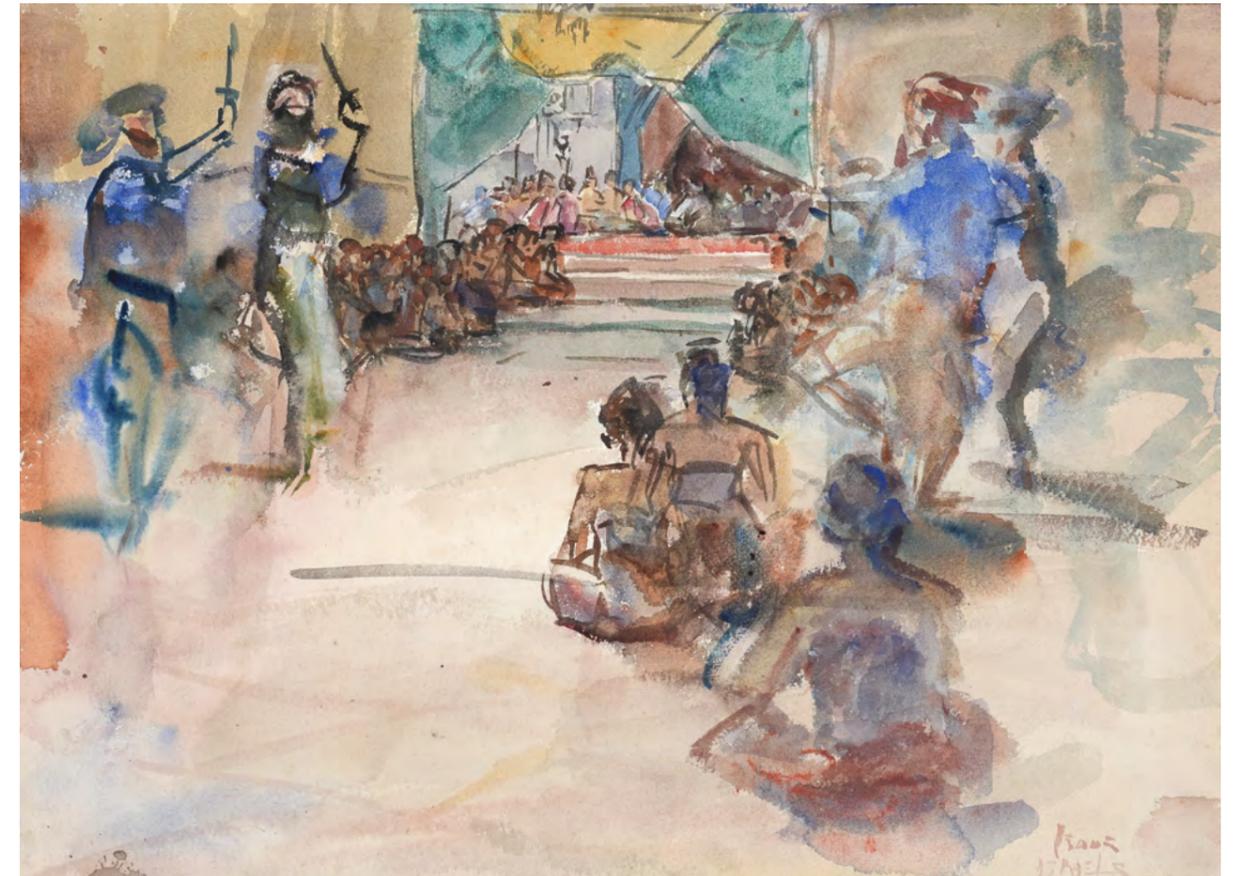
€ 100 - 150



**98**  
**PAUL DAXHELET (1905-1993)**  
 'Maroccan dance'  
 signed l.r., canvas. 130 x 195 cm. Unframed.

Just like Le Mayeur de Merprès, Daxhelet was a Belgian artist who travelled all around the world. He painted for example in Indonesia (Bali), South America, Polynesia and Africa. This painting comes with the book 'Paul Daxhelet' by Willy Lesur.

€ 6.000 - 8.000



**99**  
**ISAÄC ISRAËLS (1865-1934)**  
 'Dance in the Kraton'  
 signed l.r., watercolour on paper. 35 x 48 cm.  
 Verso: sketch of gamelan players.

€ 12.000 - 15.000



## WALASSE TING

Walasse Ting was born in China in 1929. He was a versatile artist: a painter, a sculptor and a poet. At a young age, he learned to draw with chalk on the streets. Later on he always considered himself as self-taught, even though he was trained at the Shanghai Academy of Art (but only for a relatively short period). In 1952 he went to Paris. The first years weren't easy, but he got acquainted with artists of the avant garde group called COBRA. One of them was the Dutchman Karel Appel, with whom he later shared a studio in Amsterdam.

In 1958 Walasse Ting left for New York. He befriended Sam Francis and became strongly influenced by abstract expressionists. Together with Francis he created a book containing his poetry: *1 Cent Life*. The book, published in 1964, was illustrated by artists like Karel Appel, Jim Dine, Andy Warhol and Francis. In the 1970s he developed his well-known style, of which the current lot is a clear example. With calligraphic brushstrokes he drew the outlines and then filled the areas with bright acrylic paint.

Walasse was awarded the Guggenheim Fellowship Award for Drawing in 1970.

His works are present (among others) in the collections of:

- The Metropolitan Museum of Art, New York
- Museum of Modern Art, New York
- Guggenheim Museum, New York
- Museum of Fine Arts, Boston
- Chicago Institute of Art
- Tate Gallery, London
- Musée Cernuschi, Paris (Ting donated eighty paintings to this museum)
- Shanghai Art Museum
- Taipei Fine Arts Museum
- Hong Kong Museum of Art

Since 2001, Ting had been living in Amsterdam, the Netherlands. He died in 2010 at the age of 80, soon after moving back to New York city.



**100**

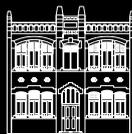
WALASSE TING (1929-2010)

'Three women and a horse'  
stamped with a seal of the artist u.l.  
acrylic on paper. 177 x 284 cm.

**Provenance:** Private collection, Belgium.

€ 80.000 - 100.000





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