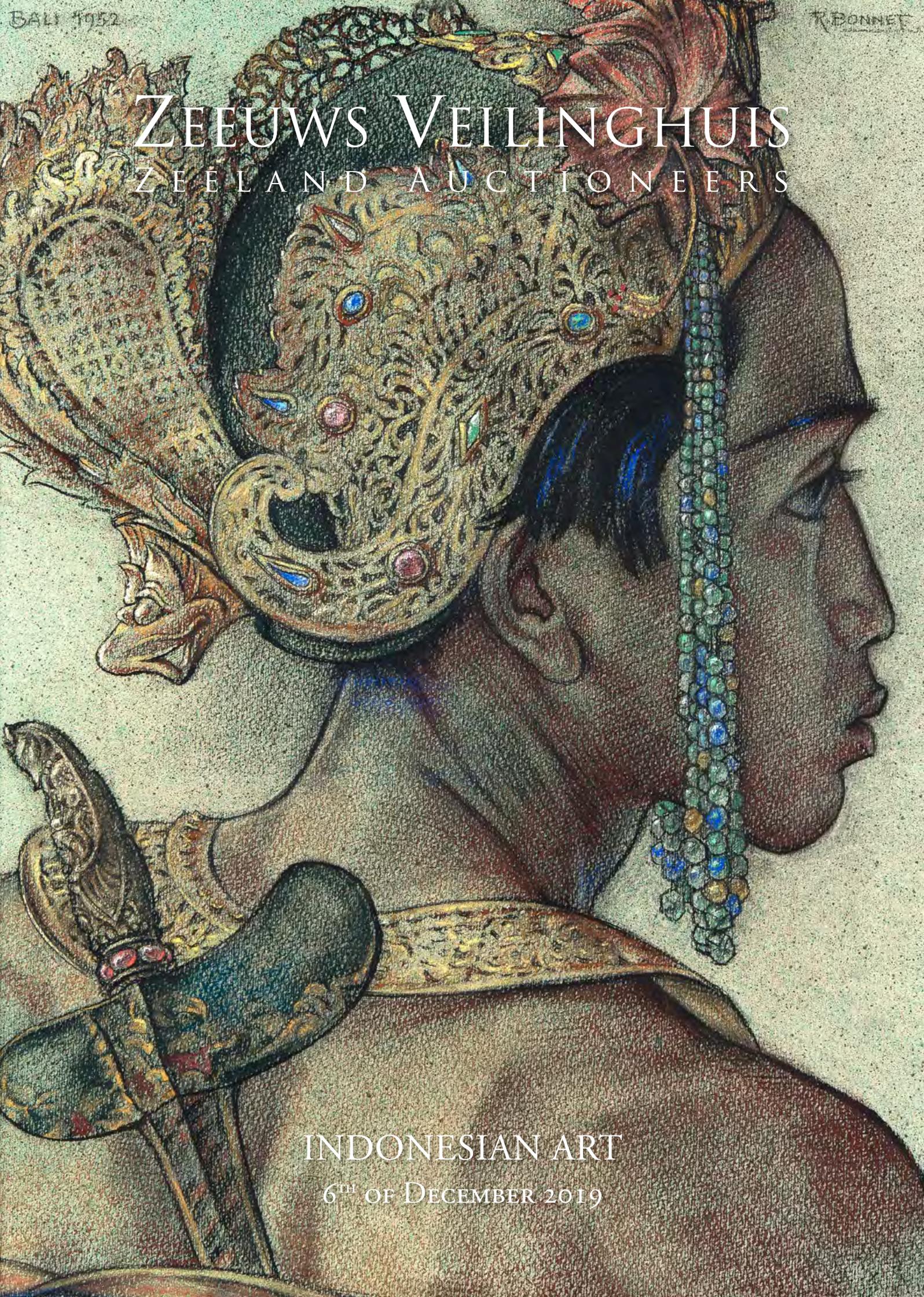


BALI 1952

R. BONNET

ZEEUWS VEILINGHUIS

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



INDONESIAN ART
6th OF DECEMBER 2019



ZEEUWS VEILINGHUIS

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

INDONESIAN ART

AUCTION: Friday December 6 2019 1.30 PM

VIEWING: Saturday November 30 1 PM - 4 PM

 Wednesday December 4 1 PM - 4 PM

 Thursday December 5 1 PM - 4 PM

 Friday December 6 10 AM - noon

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

The General Conditions of
Zeeuws Veilinghuis apply to this sale.

INQUIRIES: René de Visser
 Tél. +31 118 650 680
 rene@zeeuwsveilinghuis.nl

Cover illustrations:

Front: lot 17

Back: lot 82

INTRODUCTION

Dear art lover,

A busy year it was!

Not only did we organize several auctions, we also transformed a large industrial 1948 property into our new auction house and decided to publish a new book about Rudolf Bonnet.



*Our new auction house
(artist impression, solar panels are on the roof now)*

New auction house

Our new building might well be the most sustainable auction house all over the world. Here we generate all energy we need, and enough to charge electric cars as well. We will remain settled in Middelburg, close to the train station, and expect to move to our new premises at the end of this year.

New book Rudolf Bonnet

We will re-publish the book *'Rudolf Bonnet, een zondagskind'*. The original book, written by Dr. H. de Roever-Bonnet and published in 1993, has always been the standard work about this artist. However, it had a limited reach as it was published only in Dutch. The upcoming publication will be in English and thus reach an international audience. In addition, it will contain more photos and the design will be of a higher level.

Over the last ten years, we have auctioned ca. 140 works by Rudolf Bonnet. A selection of these works will be displayed in the book. Important pieces from museums and private collections will also be included, and can still be added. For more information, you can contact me via this email address: rene@zeeuwsveilinghuis.nl.

Current auction

Despite this busy time we succeeded in preparing a fine auction. Obviously one of the masterpieces is 'A Balinese dancer' by Rudolf Bonnet, as shown here and on the cover of this catalogue. We had to see a lot of Bonnet's works lately to select pieces for the new book. Once more we realized that Bonnet has been quite productive, but that masterpieces like this one are really exceptional.

This auction contains relatively many 'early' paintings. There will be pieces from the 19th century, made by artists as Raden Saleh, Van Herwerden and Salm, which are increasingly hard to find. We also have a coloured drawing by W.O.J. Nieuwenkamp.

Furthermore, pieces from 20th century artists will be auctioned which are rare because of their early origin in their respective oeuvres. For example, we have Lee Man Fong paintings from 1939 and 1940. The last is one of the few paintings that can be considered as a bridge between his early, impressionistic period, and the famous Eastern style he subsequently adopted.

Another piece is one of the first that Willem Dooijewaard made on Bali, dated 1922. There is a colourful painting made by Arie Smit from a currently sought-after period. It is dated 1957 and we discovered it within walking distance of our auction house, in Middelburg. Moreover, we will put to auction an Arie Smit drawing which is – as far as we know – his most early work, made before 1930. From Adolfs there is a beautiful 1927 work on paper, one of his early ones again. Besides these works, the upcoming auction will have something to suit all tastes.

I would like to thank Gianni Orsini, Lucienne Smit, Cary Venselaar and Jacqueline van den Acker for their contributions to this catalogue, as well as the vendors, who often told me special stories about the paintings.

I hope you will enjoy this 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', written over a light background.



*Rudolf Bonnet with one of his largest works: 'Market scene', 1948, made for the Grand Hotel in Makasar.
Photo: archive Rudolf Bonnet.*



1
LUCIEN FRITS OHL
(1904-1976)
'On the Sawah', signed l.r.,
board. 28 x 39 cm.
€ 500 - 700



2
LUCIEN FRITS OHL
(1904-1976)
'Ox carts', signed l.r.,
canvas. 60 x 90 cm.
€ 800 - 1.200



3
GERARD PIETER ADOLFS
(1898-1968)
'The flamboyant', signed l.r.,
panel. 30 x 40 cm.
€ 1.500 - 2.000



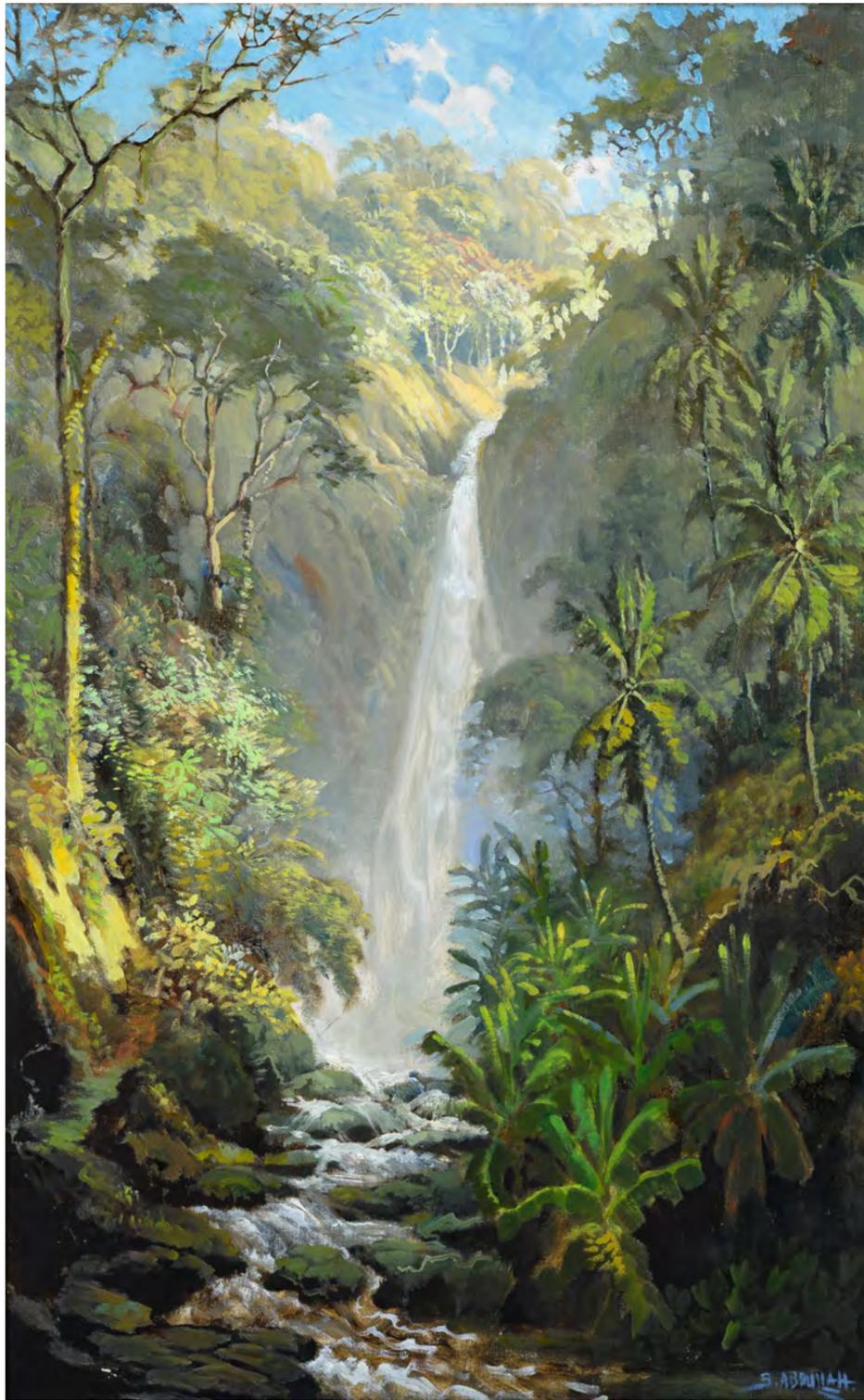
4
SOERJOSOEBROTO ABDULLAH (1879-1941)
'Padi planting', signed l.l., canvas. 40 x 90 cm.
€ 300 - 500



5
LEO ELAND (1884-1952)
'The harvest', signed l.l., canvas. 40 x 80,5 cm.
€ 700 - 900



6
ERNEST DEZENTJÉ (1885-1972)
'The shepherd', signed l.l., canvas. 38 x 75,5 cm.
€ 400 - 600



7
 RADEN BASOEKI ABDULLAH (1915-1993)
 'The waterfall', signed l.r., canvas. 95 x 60 cm.

Provenance: a gift from the artist to Arthur Amandus Fermont (1882-1967), art collector and director of Hulswit-Fermont-Cuyper Architects, the largest architectural agency in the East Indies. The company designed over a hundred monumental buildings in the East Indies, for example the 'Javasche Bank' (nowadays Museum Bank Indonesia), Jakarta, and Javasche Bank, Medan. Fermont was the grandfather of the current owner. Abdullah made a drawing of Fermont's wife in 1931.

€ 4.000 - 6.000



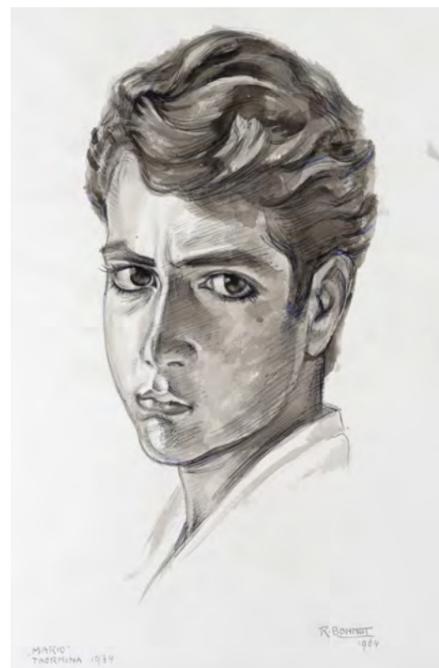
8
 ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)
 'Ni Pollok with friends', signed l.l., mixed media on paper. 47,5 x 62 cm.

€ 12.500 - 15.000



9
RUDOLF BONNET (1895-1978)
 'Anmara', signed l.r. and titled and dated 1976 u.r., mixed media on paper. 45 x 26 cm.

€ 500 - 700



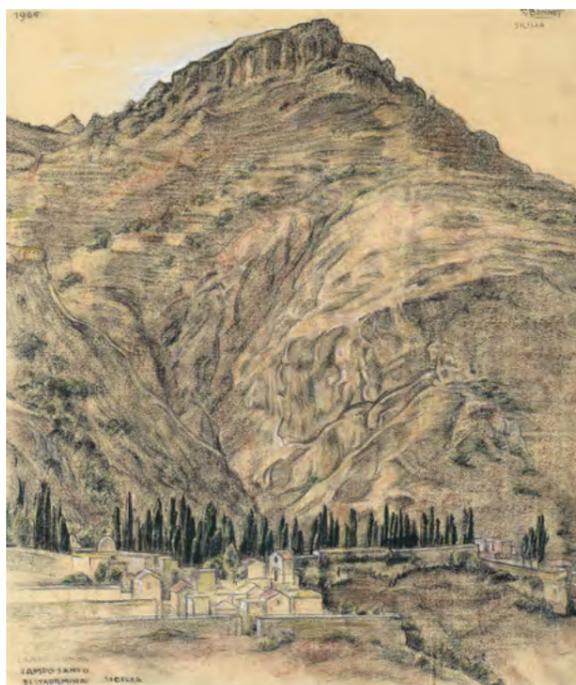
11
RUDOLF BONNET (1895-1978)
 'Mario', signed and dated 1964 l.r., titled and Taormina 1964 l.l., ink and watercolour on paper. 43 x 27,5 cm.
Provenance: family of the artist.

€ 400 - 600



13
WILLEM GERARD HOFKER (1902-1981)
 'Venice', signed and dated 1956 l.l., mixed media on paper. 28,5 x 36,5 cm.

€ 800 - 1.000



10
RUDOLF BONNET (1895-1978)
 'Campo Santo di Taormina, Sicilia', signed and Sicilia u.r., dated 1965 u.l., titled l.l., chalc on paper. 50 x 43 cm.
Provenance: family of the artist.

€ 400 - 600



12
RUDOLF BONNET (1895-1978)
 Three studies (two signed), a portrait of a man (signed, 40 x 23 cm) and a portrait of Rudolf Bonnet by an unknown artist (27 x 27 cm). All chalc on paper.
Provenance: family of the artist.

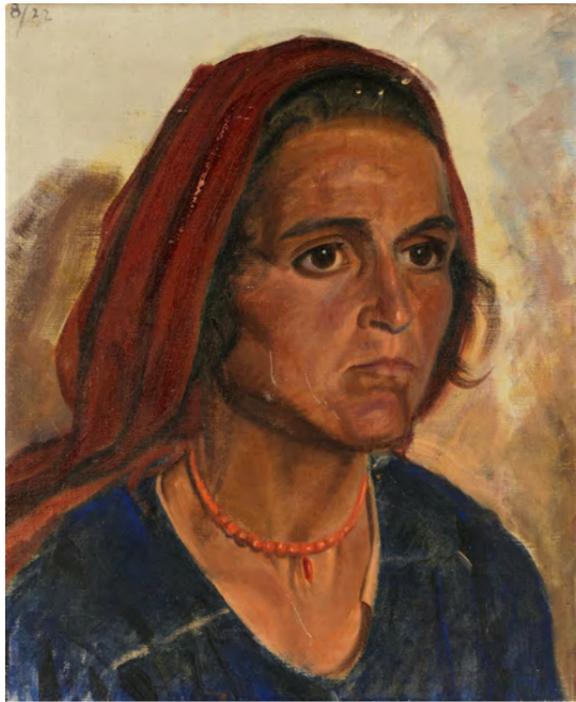
Part lot

€ 150 - 200



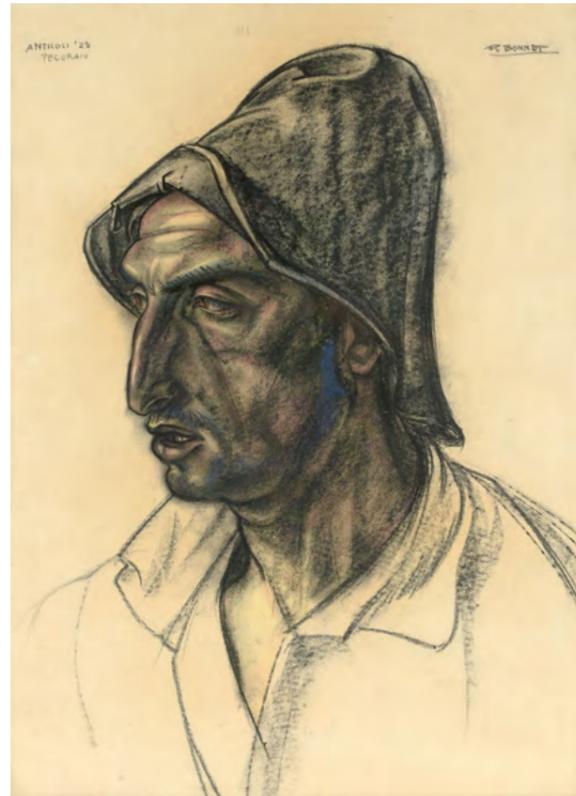
14
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)
 'Ni Pollok on the veranda', signed l.l., chalc on paper. 36 x 28 cm.

€ 700 - 900



15
 RUDOLF BONNET (1895-1978)
 'Italian woman', signed and dated Anticoli 8 / '22, canvas.
 56 x 46,5 cm. Unframed.
Provenance: family of the artist.

€ 200 - 300



17
 RUDOLF BONNET (1895-1978)
 'Italian shepherd', signed u.r. and 'Anticoli '28, Pecoraio'
 u.l., charcoal on paper. 65 x 47 cm. **Provenance:** family of
 the artist. 'Pecoraio' means shepherd in Italian.

€ 300 - 500



*These photos were made by Rudolf Bonnet when he lived in Anticoli Corrado (Italy) in the 1920's.
 Source: archive Rudolf Bonnet.*



16
 RUDOLF BONNET (1895-1978)
 'Mathi from Durazzo', signed l.r., titled u.l., chalc on paper. 36 x 29 cm. Added 'Resting Italian woman', signed and dated
 7-'24 u.r., chalc on paper. 33,5 x 25,5 cm. **Provenance:** family of the artist.

€ 300 - 500





18
 RUDOLF BONNET (1895-1978)
 'A Balinese dancer', signed u.r. and dated 'Bali 1952' u.l., crayon and pastels on paper. 66 x 50 cm.

Provenance:

In the family of the current owner since the 1950's.
 They received it as a gift from a Chinese family who bought it directly from Bonnet.
 Thence by descent.

€ 50.000 - 70.000

Formally educated at the Amsterdam Royal Academy of Fine Arts, Rudolf Bonnet visited Java, Bali, and Nias in 1929-1930, and found his second home in Bali in 1931, after being enchanted by Balinese dance performances. Bonnet developed a deep connection with Balinese culture and art forms. In 1936, he founded *Pita Maha*, together with I Gusti Nyoman Lempad, Walter Spies and Cokorde Gde Agung Sukawati, preserving and developing 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.

In the current lot, dated 1952, Bonnet demonstrates his genius as a mature draftsman. He suggests the anatomy of the dancer in his meticulous use of crayon, showing the grain of the paper to his advantage to suggest skin texture, and making the background more vivid by applying the spattering technique (in this case grey and turquoise blue), that he and Willem Hofker had developed over the years. Moreover, the dancer is depicted in a 'signature Bonnet pose'; a completely three-dimensional suggestion of the young man is conveyed by (initially) drawing his facial features in strict side view. However, the Balinese youth looks over his shoulders, which is emphasized by the wrinkles in his neck, so the spectator gets the impression of a full-fledged three-dimensional representation. Considering this young man must have posed for hours, he was probably not in this position from the very start of the sitting.

The young dancer is portrayed wearing a traditional dagger (*keris*), typically in the Balinese way; high and asymmetrically on the back. The *keris* has a wooden scabbard which is decorated with polychrome painted floral motifs. It has a sheath crosspiece (*wrangka*), derived from a kidney or mango seed shape (*batun poh*), and boasts a figurative handle, with a ruby-adorned handle ring (*selut*).

Although many 'experts' have claimed this special type of handle to represent a mythological horse or eagle (Garuda), W.O.J. Nieuwenkamp (1874-1950) proved –already in 1905!– that we are dealing with a stylized six-legged longhorn beetle (Batocera Hector). In Balinese, it is referred to as *Kocet Kocetan*, derived from the penetrating sound it makes (1). It is said that this insect represents one of the Primordial Animals, Batara Karpa, a beetle whose mother was Dewi Winata, a bird-demon, who was married to Rishi Kasyapa, a tortoise. Three other animal gods were born from this marriage: Batara Garuda, the eagle, Batara Agniya, the marten, and Batara Kowara, the snake. Batara Karpa, or Kusia, is closely linked to one of the three main gods (*Trimurti*), Brahma, which in turn implicates that *keris* with a *kocet kocetan* handle are only allowed to be worn by Brahmans. Similar to a caterpillar changing into a butterfly, the *kocet kocetan* is also said to symbolize a youth on the verge of becoming an adult or undergoing an evolution in profession or status (2).

Although Bonnet often depicted a detail of a Balinese *keris* behind the sitter's shoulders, in the current lot he has consciously drawn the full dagger. Bonnet was known for his artistic interpretation of human proportions, elongating faces and anatomy. Whether or not done on purpose, this *keris*, although in realistic proportions, has been drawn too small; either because Bonnet wanted to portray it as a whole, or because he did not want the *keris* to distract too much attention from the young man's face and headwear.

The role the sitter is enacting is from one of the Balinese dances *Gambuh*, *Arja* or *Daag* (from the *Janger*). Bonnet has meticulously drawn 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, gilt and decorated with (a suggestion of) semi-precious stones. The headgear, adorned with red hibiscus (*kembang sepatu*), contains two rows of reflective droplets on the forehead. With a subtly cast shadow, Bonnet shows that the *badong* (the triangular necklace ornament) floats just above the shoulders. In the dancer's neck, one can clearly see the side view of *Garuda Mungkur*, the mythical bird Garuda, its head pointing backwards to protect the dancer from evil spirits.

Although the identity of the sitter is not absolutely clear, there are similarities with I Jemul, who helped Bonnet around the house and garden while Bonnet was living in Ubud from the late 1940s until 1958. The theme of a *Gambuh* or *Arja* dancer has been portrayed by Bonnet several times, with Balinese artists like Ida Bagus Made Diatasura, wearing the same headwear and same *keris* on his back (3). A comparable dancer was depicted, standing, in the seminal 1954 work *Aankleden voor de Voorstelling* (Dressing Up for the Performance), now part of the Sukarno Collection (ibid.).

In this majestic drawing, Rudolf Bonnet reveals to us once more the graceful character of the Balinese people, their natural elegance, and their mesmerizing culture.

- (1) Nieuwenkamp, W.O.J., *Schetsen van Bali en Lombok*, Eigen Haard, 1905, in: Nieuwenkamp, W.O.J.N., *Beeldhouwkunst van Bali*, The Hague, 1928, pp. 12-14.
- (2) Neka, *Pande Wayan Suteja, Understanding Balinese Keris: An Insider's Perspective*, pp. 36-37.
- (3) Roever-Bonnet, dr. H. de, *Rudolf Bonnet, een Zondagskind*, 1993, pp. 105-106.

Gianni Orsini MSc., November 2019



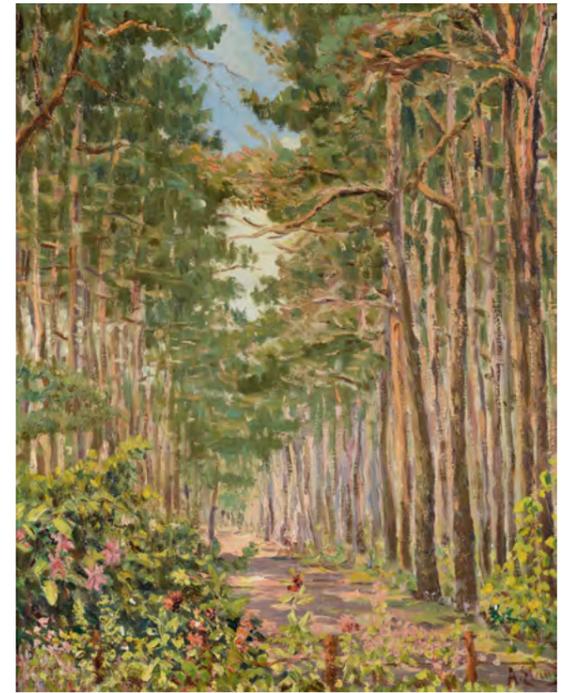
19
ASIAN SCHOOL
 'Vegetable seller', signed Ringoir and dated 1961 l.r.,
 canvas. 60 x 50 cm.
 € 300 - 400



21
HENRY VAN VELTHUYSEN (1881-1954)
 'Bathing at the river', signed l.r., panel. 40 x 30 cm.
 € 500 - 700



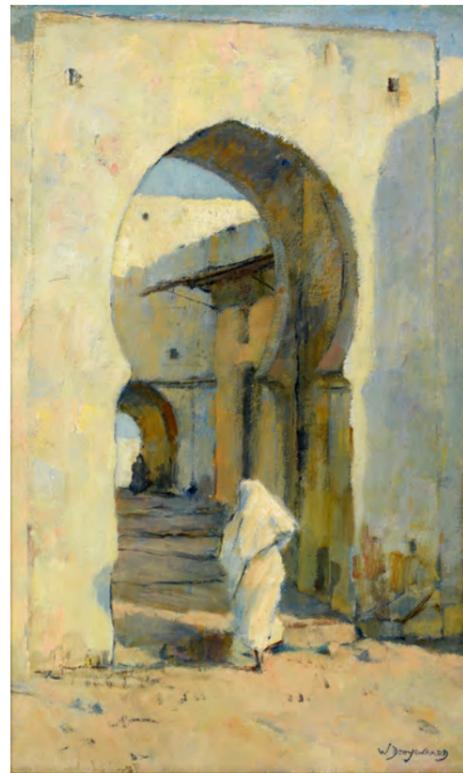
23
GERARD PIETER ADOLFS (1898-1968)
 'Legong dancer', unsigned, gouache on paper. 22 x 17 cm.
Provenance: Christie's Amsterdam, 20 September 2011,
 lot 171.
 € 500 - 800



25
ARTHUR ELAND (1884-1948)
 'Canary avenue, Botanical Gardens, Bogor', signed l.r.,
 canvas. 50 x 40 cm.
 € 300 - 500



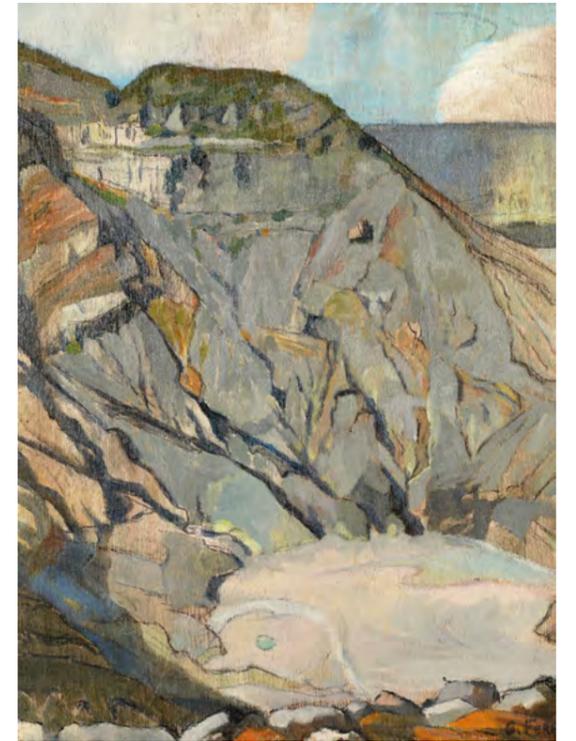
20
I FANTJE (1931-2002)
 'Dancer', signed l.r., canvas. 57,5 x 43,5 cm. Unframed.
 Bought in Indonesia, ca. 1965.
 € 300 - 500



22
WILLEM DOOIJEWAAARD (1892-1980)
 'At the city gate, North Africa', signed l.r., canvas.
 65 x 40 cm.
 € 1.000 - 1.500



24
LUCIEN FRITS OHL (1904-1976)
 'At the pasar', signed l.r., board. 58 x 48 cm.
 € 800 - 1.200



26
GABRIELLE FERRAND (1887-1984)
 'Vulcano crater', signed l.r., panel. 60 x 45 cm.
 € 300 - 400



27
LEE MAN FONG (1913-1988)
 'Safe and warm', signed and dated 1940 l.r. and u.r. in Chinese:
 '29th year of Minguo, winter, made in Batavia, Man Fong',
 board. 67 x 92 cm.

Provenance:
 Mr. J.J. Stomp (1898-1973),
 captain and also chief operating officer at the Koninklijke Paketvaart-Maatschappij (KPM).
 He lived in Batavia and moved to the Netherlands around 1947.

€ 20.000 - 30.000

'ONE IN A THOUSAND'!

Man Fong made this painting the year before he visited Bali. It has unique characteristics and can be considered as a 'bridge' between his European style (such as lot 104) and his Eastern style (such as lot 58).

At the start of his career, Lee painted the European, impressionistic way. Characteristic for this style was the 'impasto': the paint was applied in thick layers, which provides texture once dry. The painting depicted here has impressionistic features for certain, but the impasto is lacking; the paint shows almost no relief, as is true for his other Eastern paintings. The way in which the background is painted is also rather unusual for Man Fong.

Lee Man Fong is well-known for his dove paintings. He made quite a lot of them. Over the course of the last twenty years, more than a hundred of his paintings with doves have been sold by auction. All those paintings depict white (or peace-) doves, however, this particular piece shows another species, presumably red collared doves or little cuckoo-doves: unique in his oeuvre.

The painting is dated both in Chinese, winter '29 (Chinese Era), and in the Western dating system, 1940. We analysed all known auction results (about a thousand paintings) and books on Lee Man Fong and discovered only a few paintings dated '1940'. Most of these pieces show the aforementioned characteristics and display a Western signature as well as Chinese characters. We found just two paintings in Eastern style dated earlier. (1) These pieces have no precise date, but are indicated as 1930's.

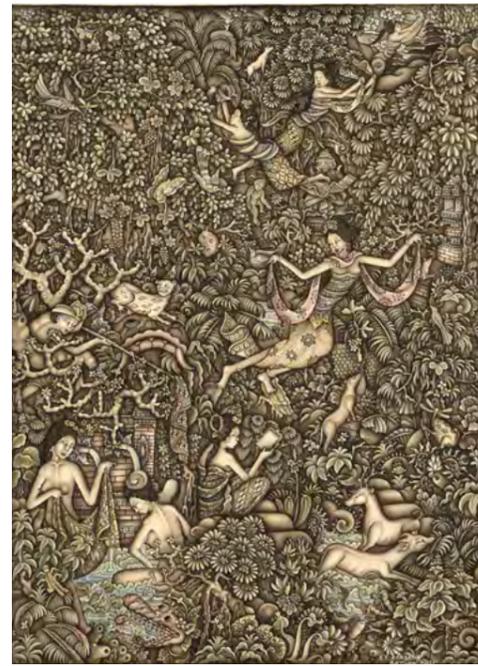
It is true, auction houses (and auction databases) have dated several of his Eastern works more specific in one of the 1930 years. We are pretty sure, though, that this is incorrect, in particular those dated before 1937. Man Fong started to experiment with the Eastern style in 1937 only, and it was not before 1949 that he definitely changed his course. (2) The reason for this incorrect interpretation will be the (already mentioned) fact that Man Fong used both the Western and the Eastern dating system. For example, lot 58 in this auction, is dated '37, while it has been made in 1948 (which can be founded by the fact that it has been exhibited in 1949).

All in all, we may conclude that this is a very rare painting in the oeuvre of Man Fong!

- (1) Siont Teja, 'Lee Man Fong - Oil Paintings Volume II',
 Art Retreat, Singapore, 2005, pp. 212 and 213
 (2) Idem, p. 13



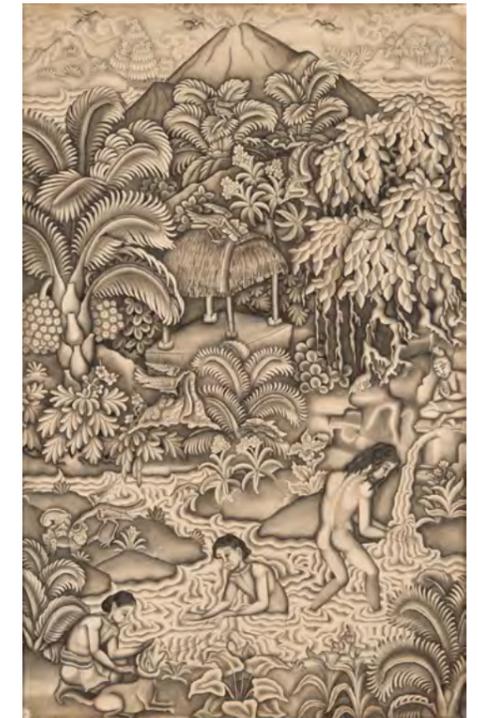
28
MADE KARDANA
 'Birds catching fish', signed l.r., canvas. 42,5 x 34,5 cm.
 € 100 - 200



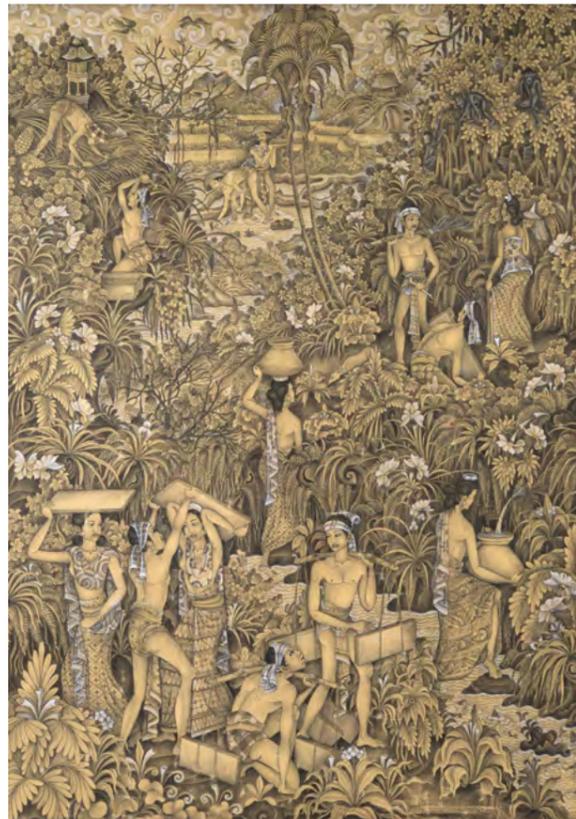
30
KETUT KARSANA
 'Nymphs take a bath and fly back again', signed and
 'Batuan Bali' l.r., watercolour on paper. 34 x 24 cm.
Provenance: a gift from Arie Smit to his sister Riet.
 On the back Arie Smit wrote a text in Dutch, mentioning
 the artist, the title and signed 'Singaraja, 30 mei 1989,
 Arie'.
 € 200 - 300



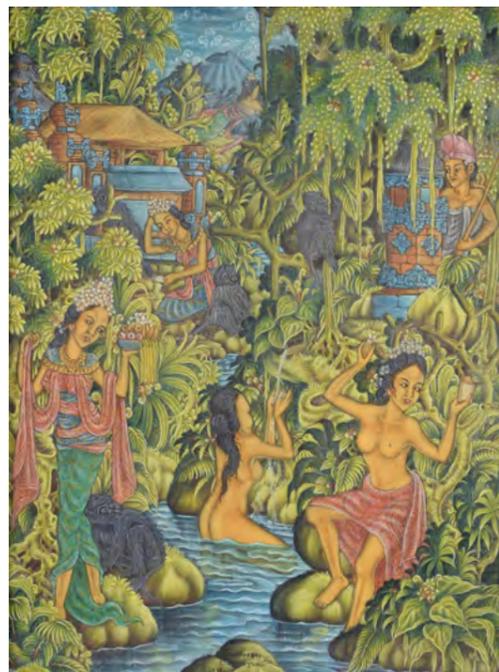
32
WILLEM GERARD HOFKER (1902-1981)
 'Ni Kenyung with lamplight', signed l.l.,
 numbered 125 l.r., mezzotint. 35 x 25 cm.
 € 800 - 1.000



34
BATUAN SCHOOL
 'At the river', unsigned, watercolour on paper.
 44,5 x 28 cm.
 € 400 - 600



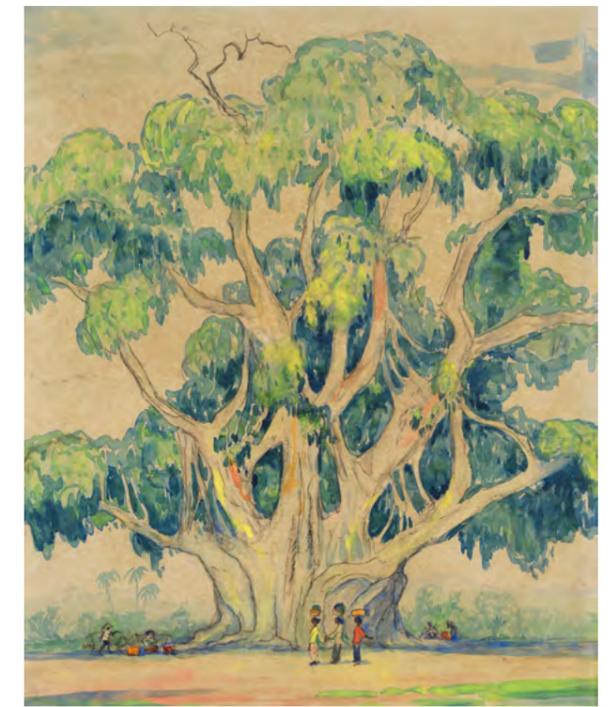
29
I GUSTI NYOMAN SUARA
 'Bali life', signed l.r., canvas. 147 x 105 cm.
 In Balinese frame. Bought in Indonesia, ca. 1965.
 € 200 - 300



31
I WAYAN BUDIYASA
 'Bathing at the river', signed l.m., canvas. 45 x 34 cm.
 In Balinese frame.
 € 100 - 150



33
WILLEM DOOIJEWAAARD (1892-1980)
 'Old Batavia', signed l.r. and dated 'Oud Batvia 10/18' u.r.,
 charcoal on paper. 41,5 x 33 cm. Unframed.
 € 200 - 300



35
JAN CHRISTIAN POORTENAAR (1886-1958)
 'Vendors under the banyan tree', signed l.r., mixed media
 on paper. 55,5 x 45 cm. Ca. 1925.
 € 400 - 600



36
 ABRAHAM SALM (1801-1876)
 "The artist in the Tengger mountains",
 signed and titled on a label attached to the reverse,
 panel. 32,5 x 45 cm.

Verso: Collection label of David Nuysink (1838-1911) son-in-law of Abraham Salm,
 numbered 17 and an old label with signature and title.

€ 12.500 - 17.500

Abraham Salm was born in 1801 in Amsterdam, where he spent the first three decades of his life. During this time Salm worked as a merchant, but he was also an art collector and a painter. He created several landscape pictures depicting scenes like cattle grazing and people hunting. For these paintings Salm must have received a certain degree of positive recognition, given the fact that he became a member of the Royal Academy of Art in Amsterdam in 1833 and his work was allowed to be presented at the exhibitions of the artist's society 'Levende Meesters'. This society was a Dutch group of contemporary painters and can in a way be compared to the French Salon of that time.

In 1837 Salm left the Netherlands and moved to the Dutch East Indies, where he spent a considerable part of his life on Java, working as a tobacco planter. It was here that the painter got fascinated by the beauty of the tropical landscape, which resulted in the production of many pictures in which he captivated the nature of Indonesia in a realistic but sometimes also dramatic way.

Two of these paintings (lot 36 and 38) are reproduced by the engraver Johan Conrad Greive. Between 1865 and 1872 he produced a series of 24 lithographs after paintings and drawings of Salm. The series was published by the art dealership Frans Buffa & Zn. in Amsterdam.



*Lithograph after the painting,
 collection Rijksmuseum Amsterdam.*



37
 ABRAHAM SALM (1801-1876)
 'View of a colonial enterprise in Javanese mountains',
 indistinctly signed and titled on (the remains of) a label attached to the reverse,
 panel. 23,5 x 34,5 cm.
Verso: the remains of the collection label of David Nuysink
 and the remains of another label with signature and title.

Provenance:
 David Nuysink (1838-1911) son-in-law of Abraham Salm,
 thence by descent to the present owner.

€ 8.000 - 12.000



38
 ABRAHAM SALM (1801-1876)
 'The Semeru vulcano (view from the Passaroeng Residence)',
 signed and titled on a label attached to the reverse,
 panel. 29,5 x 23,5 cm. Unframed.
Verso: the remains of the collection label of David Nuysink,
 numbered 16 (in chalc) and an old label with signature and title.

Provenance: David Nuysink (1838-1911) son-in-law of Abraham Salm,
 thence by descent to the present owner.

€ 3.000 - 5.000



Lithograph after the painting.



39
WOODCARVING
Balinese woodcarving depicting a woman with child.
H. 35 cm.

€ 300 - 500



41
WOODCARVING
Balinese woodcarving depicting a crowned woman holding a lotus bud. H. 41 cm. Text 'Bali, D.E.I.' on bottom.

€ 500 - 700



40
I WAYAN GERUDUG (1905-1989)
'Balinese dancer', unsigned, woodcarving. 84 x 38 cm. Text verso: I Gerudug dari Tebesaja, Peliatan (Gianjar), Bali.

€ 200 - 300



42
MD RUNDA (BALI, 20TH CENTURY)
'Fishermen', signed l.l., wood. 59,5 x 37 cm.

Provenance: same as the painting by Arie Smit, lot 75.

€ 500 - 700



43
WOODCARVINGS

Six Balinese woodcarvings. One ('Seated woman') with text on bottom: 'Bali N.E.I. 703/7'. Bottom of the two small busts of Balinese women: one with 'Bali N.E.I. 610/4' and one with 'Bali D.E.I.' and label 'Bali Netherland East India'.

H. 10,5 - 23 cm. See 'Tourism in Netherland India', Vol. IX, no.6, 1934, p. 10: almost identical carving as the larger bust.
€ 200 - 300



44
EIGHT BOOKS

In English: 1) Drs. Hamzuri, Keris, 1988 (also in Indonesian), 2) Madi Kertonegoro, Man from behind the mist, the story of Petulu village, Ubud, Bali, 1987, 3) Huges, L., Bali, the morning of the world, 1969.
In Dutch: 4,5,6) Nederlandsch Indië Oud en Nieuw: complete 1919/1920 and two magazines, 7) Bezemer T.J., Platenatlas Indonesische Kunstnijverheid, ca. 1930, 8) Bodrogi T., Kunst van Indonesië, 1971.

€ 50 - 70



45
FIVE BOOKS

1) Haags Gemeentemuseum, De kunst van Bali, exhibition catalogue, 1961, 2) Bakker, W., Bali verbeeld, Volkenkundig Museum Nusantara Delft, 1985, 3) Spruit, R., Kunstenaars op Bali, 1995, 4) Goris, R., Bali, Cults and customs, 1950's (English, Indonesian and Dutch text), 5) Harris, B., Indonesië, een reis in foto's, 1992.

€ 50 - 70



46
 RADEN SJARIEF BASTAMAN SALEH (1814-1880)
 'Romantic landscape', signed and dated 1832 l.r., panel. 28,5 x 37,5 cm.

€ 10.000 - 15.000



Raden Saleh was a Javanese painter, born in 1811 to a prominent family of administrators. His father was governor for Semarang. Saleh's official name was actually Sjarief Bastaman Saleh, while Raden was a nobiliary title. In order to learn the profession of painter, Saleh sought to become an apprentice to various respected and well-known artists. In his homeland he was taught from the age of eight by his first mentor, the Belgian painter Antoine Payen, once commissioned by the Dutch King William I (who recognized Saleh's talent) to create a series of pictures depicting the Indonesian landscape. In 1830 Saleh moved to The Hague in the Netherlands and received further education from the famous landscapist Andreas Schelfhout, who sometimes is described as the most influential Dutch landscape painter of the nineteenth century, and from Cornelis Kruseman.



Raden Saleh
 Albumen print, Woodbury & Page, ca. 1872.
 Private collection the Netherlands.

In 1839 Saleh decided to travel through Europe, to countries such as Germany, Austria and Italy, where he visited various courts that would commission him to create portraits of several members of the European nobility. During this time Saleh spent five years working as a portraitist for the German duke Ernst I of Saxe-Coburg-Gotha at his court in Coburg. In 1845 Saleh continued his tour through Europe and went to Great-Britain. He also visited Paris, together with the French painter Horace Vernet, who was celebrated for his beautiful historic and oriental pictures.

Seven years later Saleh returned to Indonesia, where he started occupying the prestige position of conservator for the colonial collection of government art. This didn't mean that Saleh had dismissed his creative side; he kept on working as a portraitist for the Javanese aristocracy and also painted pictures that captured the beauty of the Indonesian landscape. Saleh died in 1880, shortly after his second travel to Europe. It was reported by the Javanese newspaper that his funeral was 'attended by various land lords and Dutch officials'.



An example by his teacher Andreas Schelfhout (1787-1870), signed and dated 1844, panel. 32 x 41 cm. Collection Rijksmuseum Amsterdam.

This landscape is made by Saleh in the year 1832, during the time that he was still a young man living in The Hague and being taught by the Dutch painters Schelfhout and Kruseman. The picture shows an idealistic countryside, with a farm on the left, a little lake in the foreground, a big tree in the centre and on the right a ruin. It's clear that Saleh was influenced by the works of his mentor Schelfhout, who often used these same elements to create romanticized pictures. The painting doesn't seem to depict a landscape that one can find in the Netherlands, but perhaps rather in Germany or Italy.

Sources:

- Scheen, Pieter, *Lexicon Nederlandse beeldende kunstenaars, 1750-1950*, 1969, vol 2, p. 281.
- Beyer, Andreas; Savoy, Bénédicte; Tegethoff, Wolf; König, Eberhard, *Allgemeines Künstlerlexikon: die bildenden Künstler aller Zeiten und Völker*, 1992, pp. 443-445.



1



2



3

47
EIGHT 19TH CENTURY WATERCOLOURS
Anonymous, all titled in Dutch (except one),
unframed and dated between 1844-1846:

- 1) 'Kelontong, (Chinese marsekramer)', Batavia, 1845. 25,5 x 20,5 cm.
- 2) 'Chinese dancer', 1845. 25 x 17,5 cm.
- 3) 'Ronggeng dancer', 1845. 23 x 18 cm.
- 4) 'Penataran', 11 Oct. 1845. 16 x 19 cm.
- 5) 'Kampung China, Batavia', 26 Jan. 1845. 15,5 x 23,5 cm.
- 6) 'House', Tosari (Tenger Mountains, East Java), 26 Oct. 1846. 14,5 x 23 cm.
- 7) 'Graveyard in the Botanical Garden, Bogor', 29 Nov. 1844. 15,5 x 25,5 cm.
- 8) 'Chinese graveyard'. Batavia 28 Jan. 1845. 14,5 x 22,5 cm.



4

€ 500 - 700



5



6



7



8



48
MAP 'INDIAE ORIENTALIS', engraved by Joannes Lhulier, printed by Frederick de Witt in 1662.
Paper. 45,5 x 56,5 cm. Unframed.

€ 300 - 400



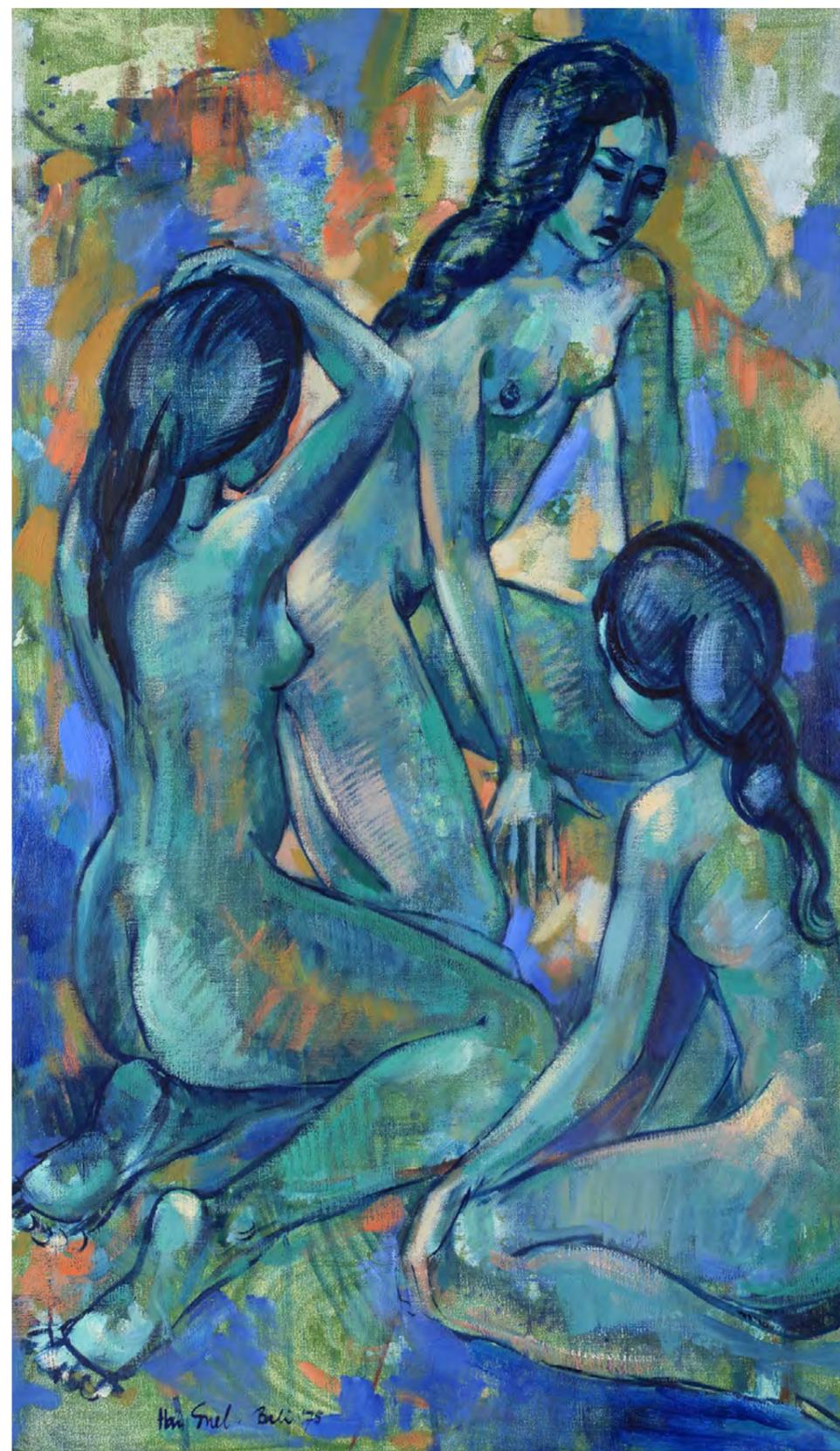
49
FOUR OPTICAL PRINTS
Engraved by François Xavier Habermann, ca. 1780. Three depicting the Castle of Batavia:
1) 'The Parel Bastion', 2) 'The Gelderland bastion', 3) 'The inner courtyard',
and one depicting the Town hall of Batavia. All 24 x 40 cm (image size), unframed.

€ 150 - 200



50
RUDOLF BONNET (1895-1978)
'Tunisian man', signed u.r. and dated 'Kairouan 1928' u.l., mixed media on paper. 107 x 66 cm.

€ 10.000 - 15.000



51
HAN SNEL (1925-1998)
'Bathing Balinese women', signed and dated '75 l.l., canvas. 100 x 60 cm.

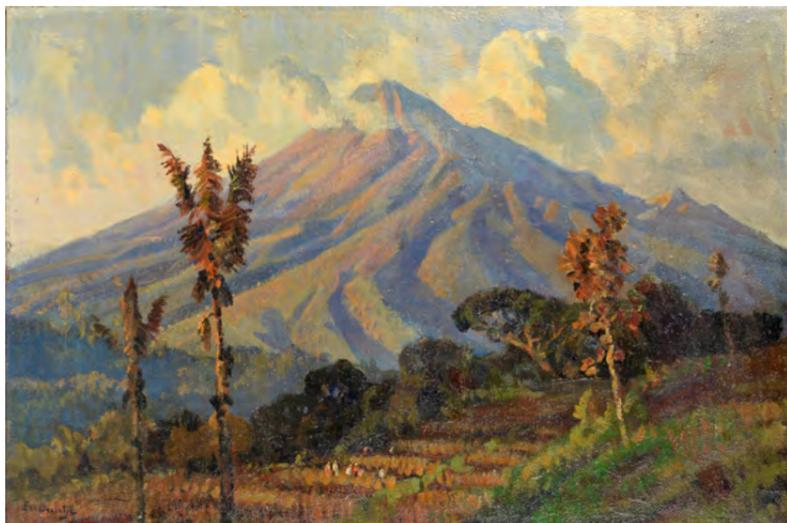
€ 8.000 - 12.000



52
GERARD PIETER ADOLFS
(1898-1968)
'The flamboyant', signed l.r.,
panel. 40 x 50 cm.
€ 2.000 - 3.000



53
CAREL LODEWIJK DAKE II
(1886-1946)
'Kampung near a vulcano', signed l.l.,
panel. 38 x 51 cm.
€ 400 - 600



54
ERNEST DEZENTJÉ
(1885-1972)
'Indonesian landscape', signed l.l.,
canvas. 60 x 90 cm.
€ 700 - 900

55
MORI KINSEN (1888-1959)
'Working on the sawah', signed l.l.,
watercolour on paper.
31,5 x 48,5 cm.
€ 150 - 250



56
HASIM (1921-1982)
'Indonesian landscape', signed l.l.,
canvas. 62 x 90 cm.
€ 300 - 500



57
HAL WICHERS (1893-1968)
'Workers reposing in the rice field',
signed l.r., board. 50 x 60 cm.
€ 500 - 700



58

LEE MAN FONG (1913-1988)

'Lonely fisherman', signed and dated 'Summer '37 (1948)' in Chinese m.l., board. 91,5 x 40,5 cm.

Exhibited: *Lee Man-Fung*, Arti et Amicitiae, Amsterdam, March - April 1949 and exhibition rooms Kunst van onze Tijd, The Hague, May 1949. In both exhibitions mentioned as 'Eenzame visser', no. 34.

Literature: mentioned by H.R. Rookmaaker in '*Lee Man Fung, een Chinees schilder van formaat*', Trouw, 24th of May 1949, p. 4.

€ 50.000 - 70.000

"Lee Man Fong is a Chinese artist who, due to circumstances, did not live in the country of his ancestors much, and – which is of huge importance for his whole training – who received all of his education in Western technique. Artistically, though, he fully acquired and joined the Chinese tradition, as he considered and studied Chinese art and also some Japanese woodcuts. The outcome is Chinese painting using Western techniques. And this result is absolutely not hybrid: he made the oil painting technique wholly subservient to his esthetical purposes. Colour plays just a supporting role in his work most of the time; the main accent lies on the often calligraphic brushstrokes. The sensitive lines he thus forms, say everything."

*"Chinese art has often been called
'the art of suggesting'.*

*When we see these works, the landscapes in particular,
we recognize the truth of this even more.*

*It is the 'Lonely fisherman' and 'The Waterfall'
I have in mind here."*

H.R. Rookmaaker in '*Lee Man Fung, een Chinees schilder van formaat*', Trouw, 24th of May 1949, p. 4.

PLEASE NOTE:

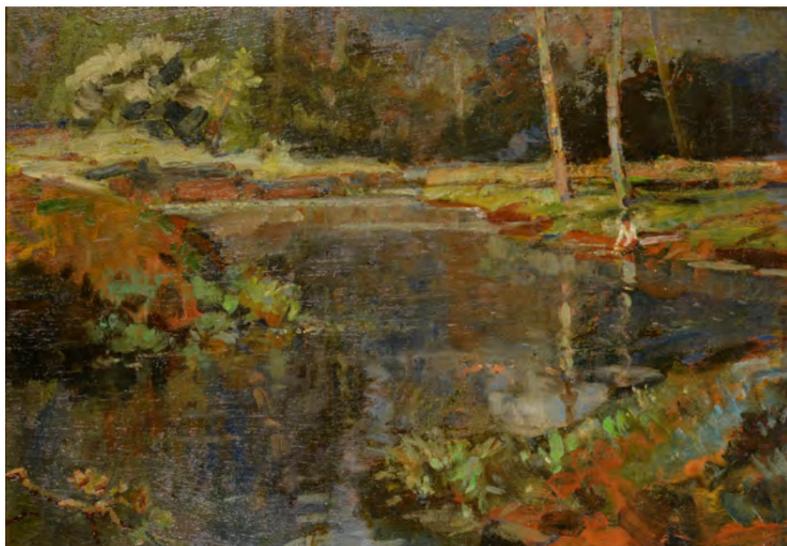
For buyers outside the European Union the normal buyers premium applies (official proof of export needed). Otherwise 21% VAT applies to both hammer price and the buyers premium.



59
LEO ELAND (1884-1952)
'Indonesian family', signed l.l.,
gouache on paper. 21 x 31 cm.
€ 300 - 500



60
GERARD PIETER ADOLFS
(1898-1968)
'Chinese cemetery, Java', signed and
dated '35? l.r., panel. 30 x 40 cm.
€ 1.750 - 2.250



61
ERNEST DEZENTJÉ (1885-
1972)
'Washing by the lake', signed l.r.,
panel. 42 x 60 cm.
€ 400 - 600



62
LUCIEN FRITS OHL
(1904-1976)
'Food vendors near a flamboyant',
signed l.r., canvas. 60 x 80 cm.
€ 1.500 - 2.000

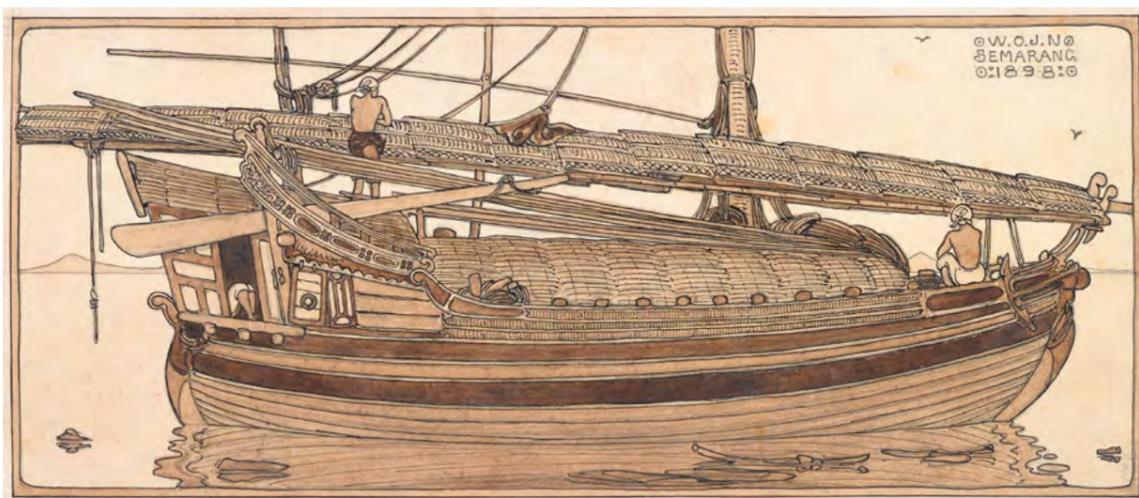


63
LUCIEN FRITS OHL
(1904-1976)
'Chinese junks', signed l.r. ,
canvas. 30 x 40 cm.
€ 600 - 800



64
ERNEST DEZENTJÉ
(1885-1972)
'Puncak', signed l.r.,
canvas. 25 x 47 cm.

Provenance: commissioned in 1950
by the father of the former owner.
This view on the Puncak was the view
from an Ambassador's residence near
Cipanas.
€ 400 - 600



65

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'A sailing prahu in Semarang', signed and dated 'Semarang 1898' u.r., pen and ink on paper. 11,5 x 27,2 cm.

Provenance: Estate of the artist.

Literature:

- 1) Carpenter, B.W., 'W.O.J. Nieuwenkamp, First European Artist in Bali', Uniepers Abcoude 1997, p. 32 (ill.)
- 2) Braches E. and Heijbroek, J.F., 'W.O.J. Nieuwenkamp. Bouwstoffen, toegepaste grafiek en illustraties', Amsterdam 2016, p. 222 (ill.)
- 3) 'W.O.J. Nieuwenkamp, Vaartuigen uit Tropisch Nederland', Magazine Nederlandsch-Indië Oud & Nieuw II, September 1926, p. 148 (ill.)
- 4) Venselaar, C., 'W.O.J. Nieuwenkamp, alles voor de kunst!', LM Publishers, Volendam December 2019, p. 69 (ill.)

PLEASE NOTE: No buyers premium for this lot.

The proceed from this drawing will be donated entirely to support programs of the Yayasan TiTian Bali (Foundation). This foundation is a full-fledge non-profit organization founded in 29 Jan 2016. It is the only artist incubator in Bali, and Indonesia, where the mission is to discover, nurture and develop Balinese artistic talents. The vision is simply to place Balinese contemporary art on the global platform.

€ 5.000 - 7.000

From Nieuwenkamp's diary about his voyage to Java in 1898:

Nieuwenkamp met Mr. G.P Rouffaer, an important man in those times. He was involved with the first ethnological museum in The Netherlands, and published many articles about arts and crafts, archeology, history, ethnology, geography and cartography. In 2015 a book about his life was published titled (translated from Dutch): 'Rouffaer, the last Indies explorer'. (1)

Rouffaer supported Nieuwenkamp, and asked him to do research about local arts and crafts of the people from the islands he visited. He pushed Nieuwenkamp to make drawings and to collect objects for the museum, which had only few objects at that time.

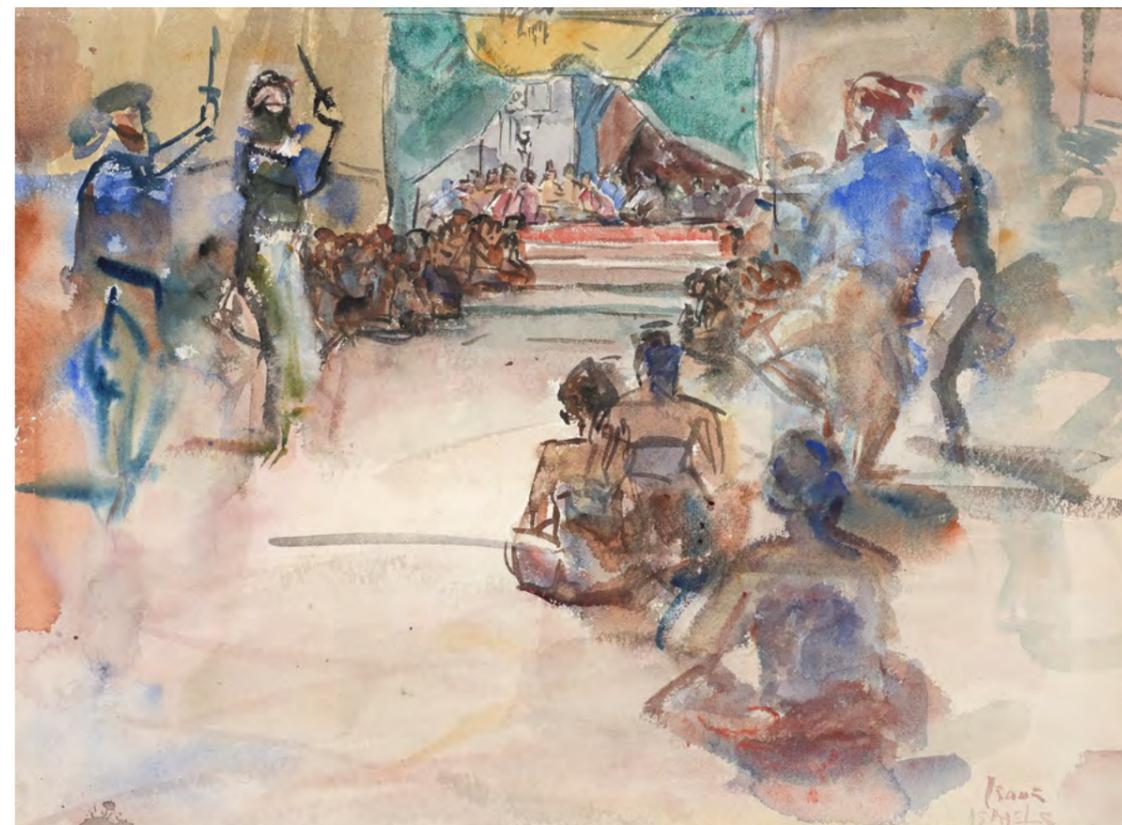
When Nieuwenkamp travelled to Java in 1898, he made drawings of ships and local boats as Rouffaer had asked him to do. These drawings were made for the new Encyclopedia of the Dutch Indies, for which Rouffaer was writing the texts. However, these ship-drawings were never published in that book. The reason for that might be that Rouffaer became sick and could not work so much.

Nieuwenkamp made a pen-drawing of the same boat in 1898, and a woodcut (a detail of the boat) in August 1903 (2). The current lot is dated 1898 (when he saw the boat), but probably made a few years later (around 1904, after his first visit to Bali). Stylistically, this coloured drawing is similar to his early Balinese period. The present lot is one of the few known coloured drawings of ships.

We thank Cary Venselaar, author of the new book 'W.O.J. Nieuwenkamp, alles voor de kunst!' for this information.

(1) Okkers, F., 'Rouffaer, de laatste Indische ontdekkingsreiziger', Uitgeverij Boom, 2015.

(2) Venselaar, C., 'W.O.J. Nieuwenkamp, alles voor de kunst!', LM Publishers, Volendam December 2019, p. 69



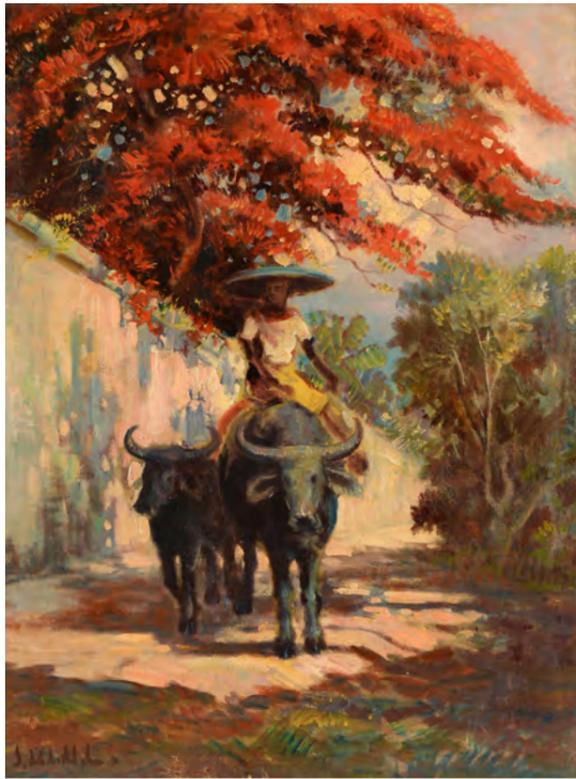
66

ISAAC ISRAELS (1865-1934)

'Dance in the Kraton', signed l.r., watercolour on paper. 35 x 48 cm.

Verso: sketch of gamelan players.

€ 8.000 - 12.000



67
 SOERJOSOE BROTO ABDULLAH (1879-1941)
 'Boy riding a buffalo', signed l.l., canvas. 100 x 75 cm.
 € 400 - 600



69
 GERARD PIETER ADOLFS (1898-1968)
 'Young Lady, Tokyo', signed l.l., canvas, 40 x 30 cm. Verso:
 signed again, dated 1961, titled and numbered 656.
Provenance: from the estate of the artist.
Literature: Borntreager-Stoll, E., Orsini, G., Gerard Pieter
 Adolfs, The Painter of Java and Bali [1898-1968], 2008, p.
 403, ill. (oeuvre catalogue)

€ 1.000 - 1.500



68
 HAN SNEL (1925-1998)
 'Abstract', signed and dated 1996 l.r., canvas. 68 x 68 cm.
 € 1.500 - 2.000

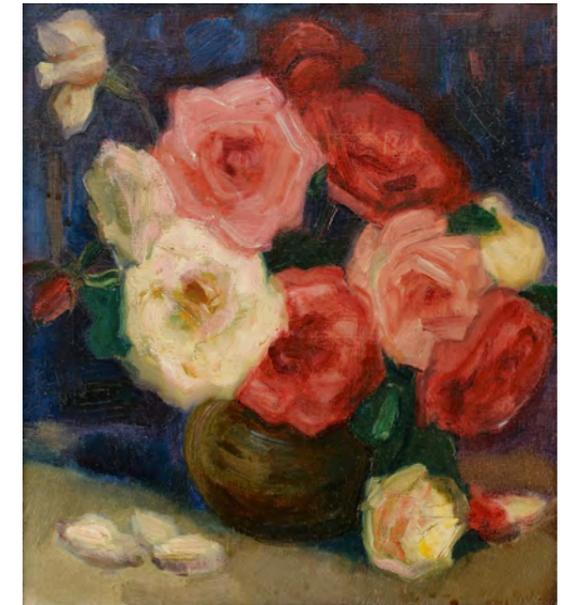


70
 INDONESIA SCHOOL
 'Balinese dancers', canvas. 80 x 65 cm.

€ 100 - 150



71
 GERARD PIETER ADOLFS (1898-1968)
 'Streetview in Surabaya', signed l.r., canvas. 40 x 30 cm.
 € 1.000 - 1.500



73
 CHARLES SAYERS (1901-1943)
 'Red and white roses', indistinctly signed l.r., 1930-1940,
 canvas. 37 x 30 cm.
Literature: monografie Sayers, p. 128, illustrated.

Exhibited: Memorial Exhibition, Panorama Mesdag, 1960.
 Indisch Portret, Charles Sayers (1901-1943), Schilder en
 Verzamelaar, Tropenmuseum, Amsterdam, 2004-2005.
 € 500 - 700



72
 HASIM (1921-1982)
 'The harvest', signed and dated '75 l.l., canvas on board.
 69 x 44 cm.

€ 200 - 300



74
 LUCIEN FRITS OHL (1904-1976)
 'Under the flamboyant', signed l.r., board.
 90 x 70 cm. Unframed.

€ 1.250 - 1.750



75
 ARIE SMIT (1916-2016)
 'Impressions of Sanur, Bali',
 signed l.r. and dated Bali '57 l.l.,
 canvas on board. 43 x 58,5 cm.
 In original Balinese frame.

Provenance: bought by the parents of the current owner from the artist in 1957.

€ 15.000 - 20.000



These images show the painting,
 the current owner (the young boy)
 and his parents in 1957.



*Their house in Surabaya, corner Djalan
 Kartini – Djalan Diponegoro.*



76
12 'TEMPO DOELOE'
MAGAZINES or research
publications, 1920s - 1940s.
One in English (I Goesti Ktoet
Poetoe, Cremation in Bali, 1933),
rest in Dutch. Among others:
Nederlandsch Indië Oud & Nieuw,
d'Orient, Cultureel Indië.
€ 50 - 70

79
FOUR PRINTS AFTER JAKOB
VAN DER SCHLEY (1715-1779):
'View on Batavia', 'Townhouse of
Batava', 'Javanese man and woman',
and 'Dutch fortress on the island
Banda'.
€ 70 - 90

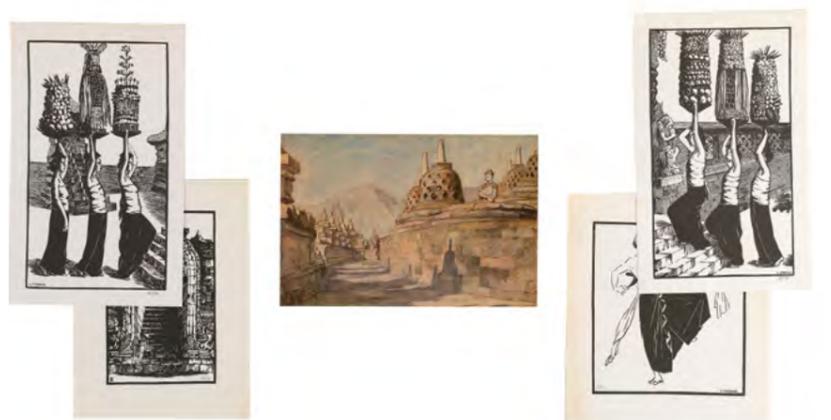


77
FIVE BOOKS
'Paintings and Statues from the
Collection of President Sukarno of
the Republic of Indonesia',
Lee Man Fong, Toppan, Tokyo, 1964.
€ 150 - 200

80
LUIGI NOBILI (Active 1930s)
Four drawings with Indonesian
subjects, all 24,5 x 32,5 cm. Added a
newspaper article about the artist.
€ 50 - 70



81
GABRIELLE FERRAND
(1887-1984)
Four woodcuts with Indonesian
subjects. Added: a reproduction of
'Borobudur'.
€ 50 - 70



78
WILLEM GERARD HOFKER
(1902-1981)
12 prints published by the
Koninklijke Paketvaart-Maatschappij
(KPM).
€ 200 - 300



82
WILLEM DOOIJEWAAARD (1892-1980)
 'A Balinese cockerel fighter',
 signed and dated '22 l.r.,
 canvas. 64 x 54 cm.

Provenance:
 A gift from Dooijewaard to the grandfather of the current owner.

€ 40.000 - 60.000

'... an unspoiled part of the earth, where man, nurtured by the sun's warmth and supported by their Gods, lives happily, diligently, and cheerfully, in the lush natural environment, which they enrich with countless beautiful expressions of their powerful art and their religious touch. How beautiful are their bare, shiny and therefore colour-reflecting bodies in the golden glory of the morning light, how agile and rhythmic do they move along mountain paths and below the gigantic, sacred waringin trees. Just look at them go, the young, robust men and the slender, young women in their vivid robes. (...) ... the crowded markets are feasts for any painter; there, indigenous people are wandering between cattle and poultry, between the enormous still lifes of colourful fruits and vegetables, of crockery and fish.'

(Willem Dooijewaard, describing Bali in a letter to Th. B. van Lelieveld)

There is a number of well-known Dutch artists who travelled to the Dutch East Indies in the early 1920s; Willem Witsen (1921), Isaac Israels (1921-1922), Willy Sluiter (1923), H.P. Berlage (1923), and Marius Bauer (1925), among others. Most of them, however, were just 'passing by'; they resided in the Dutch colony (mostly Java) for a few months or a year at most. In this respect, Willem Dooijewaard was quite different. One could argue whether Dooijewaard -like his soul brother Roland Strasser (1886-1974)- was a painter who travelled or a traveller who painted. Be as it may, it is beyond any doubt that Dooijewaard had a great passion for indigenous Asian cultures. For more than 20 years, between 1912 and 1933, he travelled through Asia.

Born in 1892 in Amsterdam, he studied at the Royal Academy of Art in Amsterdam. He spent six years at a rubber plantation in Sumatra, from 1913 until 1918, after which he set out for Bali in 1919. The following year he returned to Holland, to go back to Bali just a few months later. Dooijewaard resided in Bali in 1920, 1921-22 and 1931-33. Stylistically, these three periods differ quite a bit; his 1920 work comprises small pencil sketches with a documentary feel to them, similar to the sketches produced in Java and Sumatra throughout 1918-1919 (ref. lot 33 of this sale). The lithographs he made upon his return to Holland transcend these academic sketches, although they are still made in a traditional way.

The second part of his Balinese oeuvre is much more convincing: under the influence of Strasser, in 1921-1922 his sketches became more bold, his oils more determined, clearly choosing an almost divisionist style. He would use this painting technique in the years ahead, travelling through China, Mongolia, Tibet, India, and Japan. Roland Strasser, however, was not the only artist responsible for Dooijewaard's shift to this divisionist style of painting. Another Austrian artist and art professor, Carl Fahringer (1874-1952), played a vital role too. Strasser and Fahringer must have known each other before they even embarked on their travels to Southeast Asia: both being Austrian, they studied -and Fahringer also taught- at the Vienna and Munich Academy, and both were war painters during World War I. Fact is that Strasser, Dooijewaard and Fahringer met, and probably even worked together in 1922. A nifty charcoal portrait from 1922 by Dooijewaard of 'Prof. Fahringer, from Austria' while sketching proves their acquaintance.

By and large, it is safe to assume that Fahringer influenced not only Emil Rizek (1901-1988), but also Strasser, and in turn Dooijewaard, to develop their early 1920s post-impressionist style. Although Fahringer himself would stick to this style until the 1930s, Strasser and Dooijewaard would clearly change direction in the years that followed, probably feeling more comfortable with the impressionist style of painting they are commonly known for.

The current lot, however, is a rare example, marking the start of this early 1920s work which was influenced by Strasser and Fahringer. Vigorous rectangular strokes shaping the human figure, and a rich variety of shades constituting the glossy skin tone, compose a cock fighter, seated in lotus, and holding his fighting cockerel. It embodies the well-known traditional sport, in which gambling plays such an essential role. 'Gambling (...) was generally considered to be the main attraction of cockfighting. For the Dutch and Indonesian governments this was one of the main reasons to outlaw the popular traditional sport. Another reason for banning cockfighting was a change in attitude with respect to cruelty to animals.' (1)

On the other hand, and contrary to what most people think, cock fights are not always a matter of life and death. On Bali, a water clock (*penalikan*) was often used when a fighting cockerel was temporarily 'knocked out'. A coconut shell -with a hole in it- is placed in a vessel with water. When the cockerel does not get up before the complete sinking of the shell (which moment is announced by striking a small gong) he is considered beaten. (2) Moreover, these cockerels were highly esteemed, well-fed and pampered by their owners. The current impression by Dooijewaard of a fighting cockerel and its owner is in fact one of deep connection between man and animal. With this painting, Willem Dooijewaard touched upon one of the ancient Balinese customs, catching a single preparatory moment of quiet intimacy.

(1) Donk, P. van, *Indonesian Cockspur Cases, Kotak Tajji, Bali Lombok Sulawesi Kalimantan*, Hes & de Graaf Publishers B.V., 't Goy-Houten, The Netherlands, 2000, p. 16.

(2) Goris, dr. R., Dronkers, Drs. P.L., *Bali, Atlas Kebudajaan, Cults and Customs*, published by the Government of the Republic of Indonesia, circa 1952, p. 185.

Gianni Orsini MSc., November 2019



83
CAREL LODEWIJK DAKE II
 (1886-1946)
 'View on the Semeru volcano',
 signed l.r., panel. 60 x 100 cm.
 € 800 - 1.000

86
LUCIEN FRITS OHL
 (1904-1976)
 'On the sawah', signed l.r., board.
 48 x 68 cm.
 € 600 - 800



84
HENRY VAN VELTHUYSEN
 (1881-1954)
 'Washing at the river', signed and
 dated 5-10 '31 l.l., panel. 38 x 45 cm.
 € 400 - 600

87
LUCIEN FRITS OHL
 (1904-1976)
 'Ploughing on the sawah', signed l.r.,
 canvas on board. 60 x 80 cm.
 € 700 - 900



85
LÉA LAFUGIE (1890-1972)
 'Village on the hills', signed l.l.,
 watercolour on paper. 26 x 33 cm.
 Unframed.
Provenance: family of the artist.
Literature: 'Lea Lafugie', Hamel, D.
 and Dapsens, S., Hexart Publishing,
 Jakarta 2016, illustrated, p. 120.
 € 200 - 300

88
LUCIEN FRITS OHL
 (1904-1976)
 'Rooster fight', signed l.r.,
 canvas on board. 30 x 40 cm.
 € 400 - 600





89
JACOB DIRK VAN HERWERDEN (1806-1879)
 'Activities at a coffee warehouse in Magetan, Madiun Regency, Java',
 signed and dated '51 l.r., panel. 23,5 x 30,5 cm.
 Verso: description and location in Dutch, written (in paint).

€ 10.000 - 15.000

Jacob Dirk van Herwerden was born in Zutphen, the Netherlands, at the beginning of the nineteenth century. In 1823 he travelled to Indonesia, where he joined the civil service and worked as Controller of Ngrawa, a village on the eastern side of Java.

In 1844 he got promoted to Assistant Representative of the Dutch government in the city of Probolinggo and later he received the post of Head Representative in Madiun. Over the course of his stay Van Herwerden made several sketches of the Indonesian landscape, but it was only after his return to the Netherlands in 1848 that he developed these into small oil paintings.

Between 1853 and 1872 Van Herwerden's work was presented to the public at several exhibitions in The Hague. According to information provided by the Netherlands Institute for Art History, Van Herwerden kept on painting till his death in 1879.

This painting shows a warehouse for coffee in the Madiun Regency on the island of Java. In the foreground people working and carrying baskets that are presumably filled with harvested coffee beans. In the background Van Herwerden gives us a glimpse of the tropical surroundings and a nearby Kampung.



90
GERARD PIETER ADOLFS (1898-1968)
 'Procession to the Missigit, around 1500, east Java',
 signed and dated '27 l.r.,
 mixed media on paper. 50 x 73 cm.

Titled in Dutch l.l.: 'De gang naar de Missigit +/-1500'.

€ 3.000 - 5.000



91
LEO ELAND (1884-1952)
 'Indonesian landscape', signed l.l.,
 canvas. 57 x 97 cm.
 € 400 - 600

94
THEO VAN DER PLAS
 (Active 1920s)
 'Tangkuban Perahu seen from the
 Sumedang road, close to Bandung',
 signed and dated '24 l.l.,
 canvas. 40 x 50 cm.
 Verso: titled and dated.

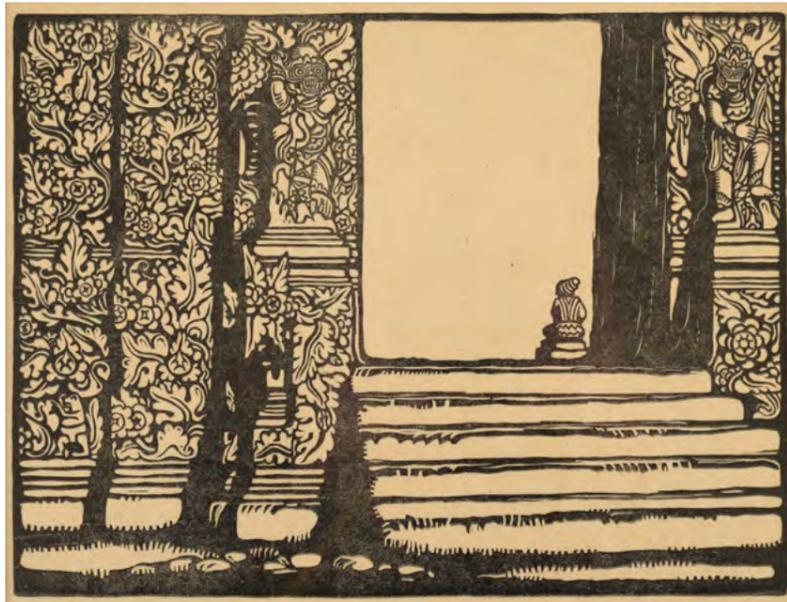


Added: two small paintings by the
 same artist, 'River' (dated '18)
 and 'Park'.
 € 200 - 300



92
LEO ELAND (1884-1952)
 'The waterfall', signed l.r., canvas.
 30 x 40 cm. Unframed.
 € 400 - 600

95
LEO ELAND (1884-1952)
 'Crossing the river', signed l.r.,
 canvas. 30 x 40 cm. Unframed.
 € 500 - 700



93
WIJNAND OTTO JAN
NIEUWENKAMP (1874-1950)
 'Tempelpoort Bali' (Gate in Sangsit
 on Bali), 1919, woodcut.
 18,5 x 24,5 cm.
 € 300 - 400

96
RUDOLF BONNET (1895-
 1978)
 'Houses along the coast of Ischia',
 signed and dated Ischia 8/24 u.l.,
 chalc on paper. 37 x 47 cm.
 Ischia is an island located in the bay
 of Naples, Italy.
Provenance: family of the artist.
 € 300 - 400





Probably the earliest known artwork by Arie Smit!

97
ARIE SMIT (1916-2016)
 'The windmill 'Het Pink'',
 signed AWS and titled l.r.,
 watercolour on paper. 22,5 x 16,5 cm.

Provenance: legacy of the youngest brother of Arie Smit, Bert Smit.

With certificate by Lucienne Smit (niece of Arie Smit), author of 'Arie Smit, A Painter's Life in the Tropics', Picture Publishers, 2016.

€ 400 - 600

Arie Smit (1916-2016) lived in Indonesia from 1938 until his death. He spent his young years in his native region, the Zaanstreek (a water-rich polder area) just above Amsterdam, where traditionally many mills were and still are.

The construction of industrial mills in the Zaanstreek began in the year 1600. At its peak there were more than six hundred mills in operation, making the region the most important industrial area of Holland for centuries. At a young age Arie Smit set out to capture his surroundings in drawings or watercolours. These mills in particular had his attention. He was fascinated by their beautiful shapes and the buzzing sound of the powerful rotating blades.

The mill on this watercolour, 'Het Pink', was built in 1620. It is the oldest remaining mill in this area. In the last century this oil mill was restored to its former glory and nowadays it is still in operation for the production of linseed oil.

Arie Smit made the watercolour before 1930, and it is probably his earliest known artwork.

The piece was found in the legacy of my father, Arie Smit's youngest brother Bert.

Lucienne Smit (niece of Arie Smit),
 author of 'Arie Smit, A Painter's Life in the Tropics', Picture Publishers, 2016.



The same windmill nowadays



98
I DEWA GDE RAKA TURAS
 (1917-1993)
 'Balinese tooth filing ceremony',
 signed l.r., canvas. 68 x 50 cm.

€ 500 - 700

Provenance: formerly in the collection of Petra Vandiver (1911-1992), who was married to Marion Vandiver (1913-1991), an important man in the history of Garuda Indonesia.

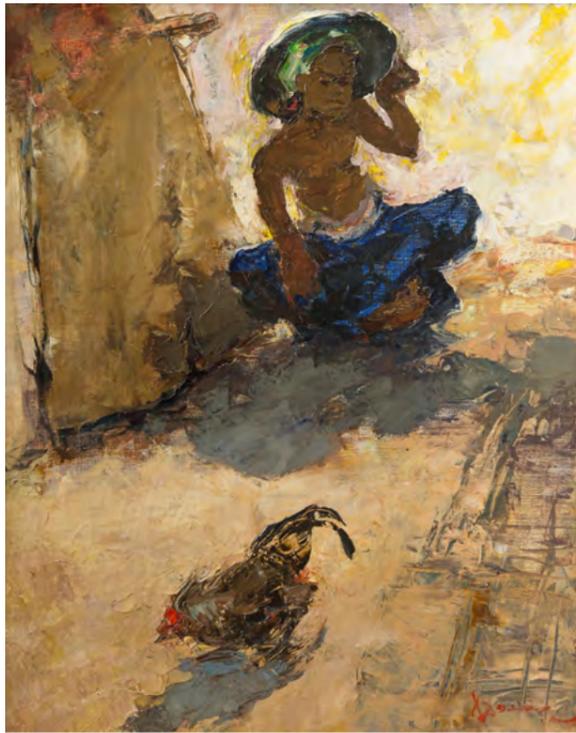
Mr. Vandiver graduated from the Dallas Aviation School. He represented the Link Blind-Flying Instrument Co. in Paris at the time the German army occupied Paris in 1940. He was interned there, but escaped in 1941 to Portugal and returned to the United States.

Later he became a test pilot for Lockheed Aircraft in California and a director of Scandinavian Airlines, Sweden. During this period, the I.C.A.O. Division of the United Nations, asked him to organize and establish Garuda Airlines in Indonesia.

The Vandivers lived seven years in Indonesia and were friends of Rudolf Bonnet. Later Mr. Vandiver became Far Eastern Representative for Lockheed Aircraft, based in Hong Kong. At the end of her life Madam Vandiver moved to Stockholm where she passed away in 1992.

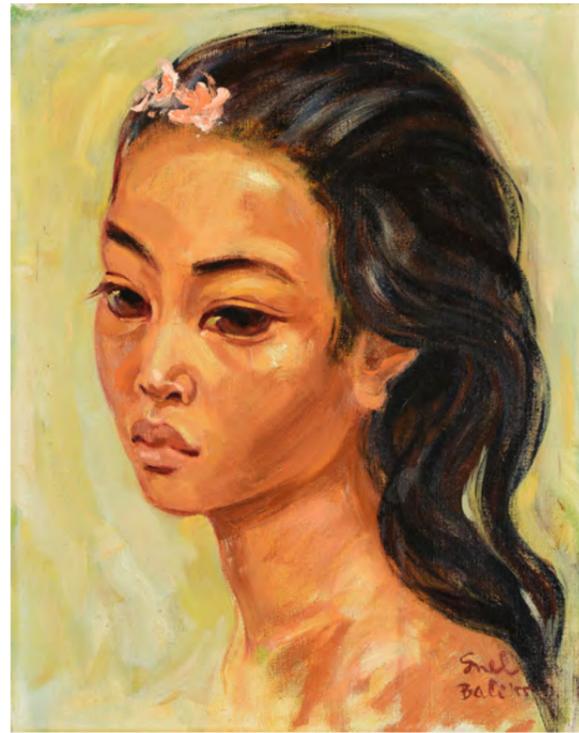
Petra Vandiver (1911-1992)





99
GERARD PIETER ADOLFS (1898-1968)
'Javanese boy with rooster', signed l.r.,
canvas. 50 x 40 cm. Verso: signed, dated '50
and titled in Dutch.

€ 2.500 - 3.500



101
HAN SNEL (1925-1998)
'Balinese girl', signed and dated Bali '55 l.r.,
canvas. 46,5 x 37 cm.

€ 2.000 - 3.000



100
WOODCARVINGS
A pair of Balinese woodcarvings depicting a man and
woman, Pita Maha School. H. 44 - 45 cm.

€ 200 - 300



102
IDA BAGUS MADE TOGOG (1913-1989)
'Balinese Barong dance', signed and 'Batuan' l.r., canvas. 37 x 71 cm. Unframed.

€ 1.000 - 1.500



103
GERARD PIETER ADOLFS (1898-1968)
'Woman near Kampung', signed l.r., panel. 34 x 44 cm.

€ 2.000 - 3.000



104

LEE MAN FONG (1913-1988)

'Nude',
signed and dated 1939 l.r.,
canvas on board.
70 x 86 cm.

Literature:

K.C. Low and Ho Kung-Shang, *The Oil Paintings of Lee Man Fong*,
Art book Co. Ptd., Taiwan, 1984, p. 97 (archive photo by Man Fong, full page).

€ 20.000 - 30.000

*“Lee Man Fong is the depicter of the unaffected,
the pure, the authentic. The love of his warm-hearted
personality radiates from each brushstroke.
Lee Man Fong knows the quiet and loves it;
he knows the joy and enjoys it.”*

*“Let us not try to classify him under one of the -isms;
that cannot but fail. This art is the personal expression
of a great and sensitive man; this art gives love and
will receive it; this art comes from the heart and will
reach the heart.”*

C. Basoski, De Nieuwe Haagsche Courant, May 1950



ZEEUWS VEILINGHUIS

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