

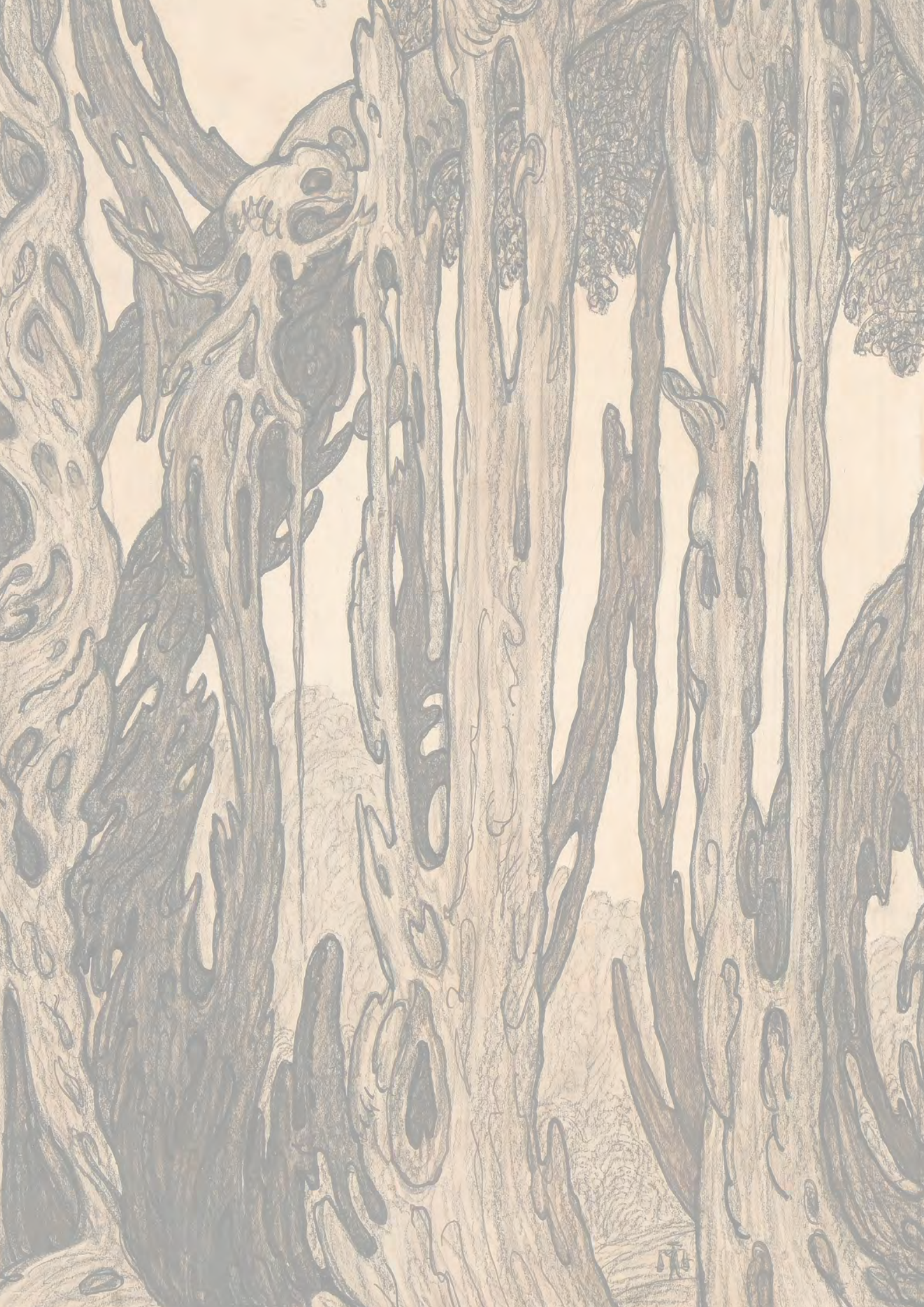
The background of the entire page is a painting by W.O.J. Nieuwenkamp. It depicts a landscape with a central figure, a small orange-robed person, sitting on a prominent orange rock. The figure is surrounded by several black birds in flight. The landscape is characterized by large, rounded, brown and orange rock formations, some with white waterfalls cascading down. The foreground shows turbulent, white water with dark brown and green accents. The overall style is expressive and textured, with visible brushstrokes and a rich color palette of earthy tones and greens.

ZEEUWS VEILINGHUIS
ZEELAND AUCTIONEERS

THE IDANNA PUCCI COLLECTION

PAINTINGS AND DRAWINGS BY W.O.J. NIEUWENKAMP

19 NOVEMBER 2024



ZEEUWS VEILINGHUIS

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

THE IDANNA PUCCI COLLECTION

PAINTINGS AND DRAWINGS BY W.O.J. NIEUWENKAMP

AUCTION: Tuesday 19 November 2024, 1.30 pm

VIEWING:

Friday	15 November	11.00 am - 3.00 pm
Saturday	16 November	11.00 am - 3.00 pm
Monday	18 November	11.00 am - 3.00 pm
Tuesday	19 November	11.00 am - noon

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In memory of Cary Venselaar (1941-2024)

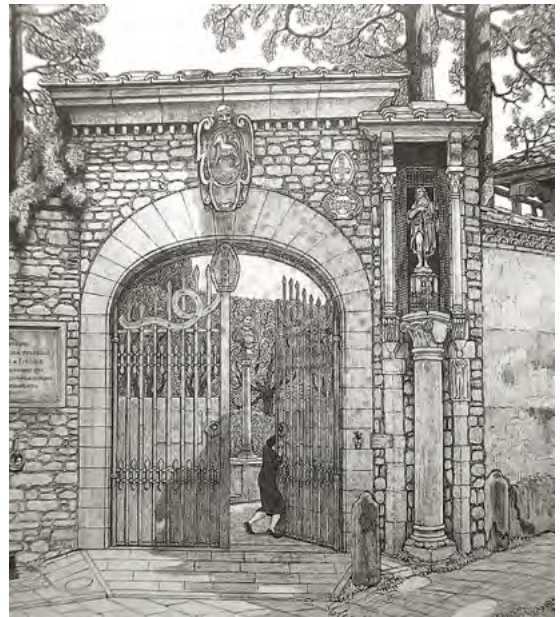


*Cary Venselaar at the exhibition of work by Nieuwenkamp,
Edam Museum, 2021. Photo: Gianni Orsini*

Predestined Encounter with W.O.J. Nieuwenkamp

by Idanna Pucci

Florence is a hermetic city. But then, when you least expect it, something unpredictable, inconceivable, emerges. And this is exactly what happened when I discovered by chance a treasure radiating the soul of Indonesia and other ancient cultures. It had always been there, on a hill overlooking the city, concealed behind a gate, beyond a stone wall with the usual three lines of barbed wire.



By then, I had already settled in Bali, so far from my ancestral Florence, when the island was still without electricity, and the few hotels in the south depended on a generator. There, I recognized an artistic culture similar to mine, with extraordinary artisans and artists, deep heritage, a long tradition of patronage in a communal spirit. And like Florence, all seemed accessible even though it was not.



*With village elders in my home in Iseh,
former studio of artist Walter Spies in East Bali.*

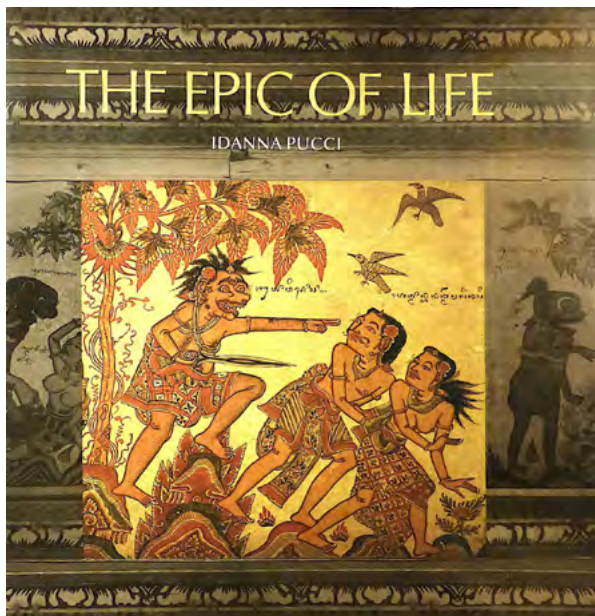
One day, I came across a strange bas relief of a "man on a bicycle" carved in the volcanic stone of the wall around a Temple, east of the northern town of Singaraja. The life size cyclist pedaling away was clothed in a ceremonial *sarong* and the *udeng* or male headdress. Yet, he wore a European type of jacket. The back wheel of his bicycle was a blossomed tropical zinnia while in place of the spokes of his front wheel, there were flowers pressed tightly into a circle.

What was this funny figure doing, embedded in a temple wall? He surely must have left a good memory behind. Balinese never do anything without a reason, especially on sacred shrines. But not a soul in the village of Kubutambahan was able to tell me anything. All they said was *orang belanda*, a Dutchman – not a reliable answer, because in Bali the word *belanda* in those days referred to any foreigner, even someone from another island. The cyclist belonged now to the history of the place. The people who had known him were no longer alive. The stone-carver had cut his silhouette masterfully as if he were an ancestor. This greatly impressed me. What on earth had this "man on the bicycle" done to deserve such respect? The question stayed with me.



Shortly after I found myself in the former royal court of justice in Klungung, staring up at the ceiling with a painted narrative of a journey to *Inferno* and *Paradiso* as in the mosaics of the Baptistery in Florence, and the verses of Dante's *Divine Comedy*.

From that moment, I tried to further understand the enigma of distinct cultures on opposite sides of our planet, sharing the same symbols and stories, that inspired Carl Jung's vision of humanity's "collective unconscious.". This quest gave birth to my first book, *The Epic of Life*, a tribute to myth and the oral tradition in a beautiful volume that became a classic on Balinese culture.



There are those who believe that in life nothing happens by chance. This is why perhaps the mystery of the "man on the bicycle" began to unfold when I sent a copy of the book to my father in Florence. And on a visit back to my city in 1986, my father told me that he had lent the volume to a rare book dealer he knew, who wished to meet me. The gentleman in question praised the book, and then spoke about a villa at the foothill of Fiesole. But why was he mentioning this? The reason was astonishing: he said that the villa was a treasure trove of Indonesian artworks.

"And who is the owner?" I asked.

"The great Dutch artist, W.O.J Nieuwenkamp, also a graphic designer, writer, explorer, historian, mapmaker, ethnologist, and collector," replied the book dealer in one breath. "He was the first Westerner to carry out research in Bali. But nobody cares about such things here... few dared travel

that far. He bought the villa and settled there in the late twenties. He died in 1950 and is buried in the small cemetery of San Domenico," continued the gentleman knowingly. "Two of his daughters married Italians and they still live in the villa. You should go and visit the one who directs the Dutch Cultural Institute and is the widow of the great Florentine painter Bramanti."

I was stunned. Like many times before, I found myself confronted with the hermetic face of my city. I thought back to the time of my childhood when my passion for Bali was kindled by my uncle, Emilio Pucci, whose fascination with Bali and Java had inspired his first fashions.

Three days later, I stood at the gate of Villa Nieuwenkamp, also known as *Il Riposo dei Vescovi* or "The Bishops' Resting Place". Under my arm, I carried a copy of *The Epic of Life* for Signora Fernanda Bramanti, mother of Donato, the oldest grandson of Nieuwenkamp.



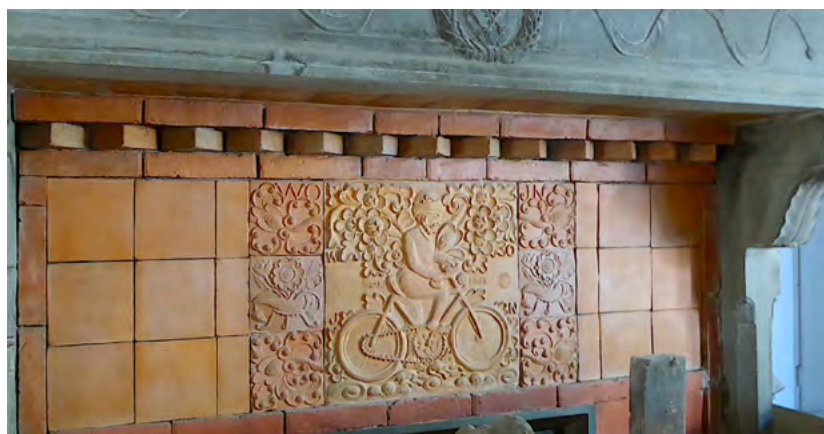
Drawing of Balinese Gong



Balinese Gong Today

As I entered, my eyes fell on a large Balinese gamelan bronze gong hanging under a small, tiled roof, as if keeping vigil over the vast garden that gently sloped towards the city. Donato welcomed me and guided me inside the villa through an intricately carved Javanese door. I followed him through a labyrinth of amazing art. But suddenly my heart leapt: "the man on the bicycle" was there on a large terracotta tile embedded in the wall over the fireplace as if magically transported from the temple in north Bali!

"That's my grandfather," Donato said, amused by my expression of utter surprise, "he went around Bali on a bicycle he had brought from Holland. The Balinese had never seen such an invention before and were fascinated. He made that terracotta himself like so many things in this place."



Astonishingly, Bali had always been there for me, even in Florence. A thread of fate had led me now into Nieuwenkamp's enchanted world and the garden he created with the same artistic talent with which he drew banyan trees, endowing them with the animated spirit of the island that had captivated his soul. How could I have imagined that one day this wonderful Dutch artist would become an intimate part of my life?

Some of his art collection was safely stored in his trunks branded with his initials--W.O.J.N.—from his voyages back and forth to Indonesia, India, the Mediterranean, and Egypt. These trunks were stacked together in the semi obscurity of an attic along with precious textiles, tribal jewellery, Balinese paintings and carvings, Javanese shadow puppets, a library with first editions on all sorts of cultural topics, and so much more. His own oil paintings, drawings, woodcuts, etchings, diaries, books, photographs graced the villa everywhere. An exquisite fountain at the center of the garden was also a testimony of his design.



Like the eminent bishops of the past who had halted there on their way up to Fiesole, Nieuwenkamp had found in this magical place, a haven of peace, far from his austere Holland. Here, in Renaissance Florence, the cradle of artists and artisans, he had moulded a perfect refuge, where he could reflect and ripen the artistic fruit of his travels in the Far East, especially Bali.

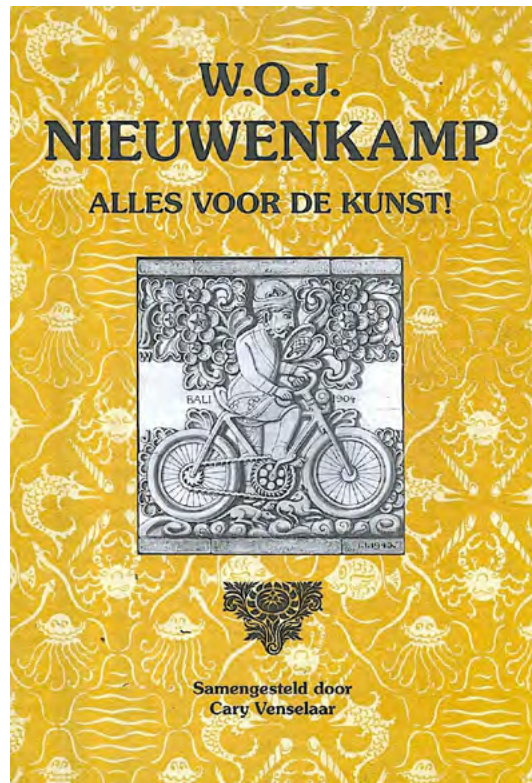
So, it was here in Florence, that with the answer to the enigma of the mythical cyclist, I also discovered a preserved time capsule of Balinese culture well before the island would come in touch with the larger world.

And shortly after, the same thread of fate brought into my home several of Nieuwenkamp's drawings along with his most treasured oil paintings. I had sensed almost immediately that, like the Balinese, he too was perceptive to the invisible. In his paintings, human beings are overpowered by the awesome forces of nature. In his drawings, instead, man is artist and craftsman--a being who creates and restores whatever nature's calamitous upheavals have damaged or destroyed.

Nieuwenkamp was able to wander around the island of Bali in peace. Normally diffident and highly superstitious, the people accepted him because they saw him as a fellow artist. Full of admiration for his drawings, they were fascinated to see elements of their daily life--even a wooden bolt of a door or a water-jug--treated as works of art.

Armed with only drawing paper and pencil, he meticulously recorded local architecture, rituals, gestures, and the ingenuity of the artisans. However, whenever he returned home from his long spells abroad, his free spirit and the good-humoured communication that he enjoyed in Bali, thrived on that unique “island” he had created in Fiesole. He remained for hours in his studio, where he would draw inspiration from memories, diaries, notes, and sketches.

No one in his family – neither his devoted wife, nor their daughters ever accompanied him on his travels. In a way, they could never fully understand his passions. Only Donato, the physicist, delved deeper into his grandfather’s life. He would later become friends with an extraordinary Dutch man, the late Cary Venselaar, the world expert on Nieuwenkamp. His 896-page opus, *W.O.J. Nieuwenkamp, Alles voor de Kunst!* was published in 2019. Cary asked me to write the preface, which I gladly accepted as a true honour.



Almost one hundred years have passed since Nieuwenkamp’s arrival in Florence, and thirty-eight years since I crossed paths with him, which led to my collecting his art. Being faced every day with his artwork has been not only a great aesthetic privilege but also a voyage into an inexhaustible source of knowledge. My home will always continue to remain a testimony of his remarkable life and quest for beauty even when his artworks will no longer grace our walls.

Artist of a Lost World

The Rare Perspective of W.O.J. Nieuwenkamp
(Amsterdam, 1874 – Florence, 1950)

Wijnand Otto Jan Nieuwenkamp was a “Renaissance man” – painter, master graphic artist, architect, explorer, author, polymath, and art collector. He stands out today as an artistic pioneer in the rapidly changing world between 1900 and WWII. His ground-breaking vision broke free of the pre-conceived colonial attitudes at the turn-of-the-century.



The artist in Rome, 1924



*W.O.J. Nieuwenkamp
by Nico Jungmann, 1909*

Nieuwenkamp spent much of his life traveling and exploring, always loyal to his Latin motto *Vagando Aquirō*: “Wondering, I learn.” He was blessed by having married Anna Wilbrink, the daughter of a wealthy notary from Lunteren. He had fallen in love with the ideal life companion. She admired him as an artist, and loved him for everything he stood for, including his thirst for knowledge beyond horizons. Anna became his muse, providing him with unconditional support both personal and financial.

They tied the knot two years after his trip to Java on January 11, 1900, and went on their honeymoon by train through France and Spain. Their luggage consisted mainly of sketchbooks and drawing materials. Another two years, and they were traveling again, this time through the canals, rivers, and lakes of the Netherlands, Belgium, and Germany in their houseboat which he named “The Wanderer” (*De Zwerver*). With no training as shipbuilder, he had designed it himself. The magnificent interior, which included his atelier, displays his gift as a woodcarver. In reality, the boat was a traveling studio, where he could host exhibitions, and offer people the opportunity to view and purchase his work.

By 1910, the couple had four children, three daughters and a son. Not only, he had acquired several traditional buildings in Edam (and in the countryside) to save from destruction and restore them himself. But two are the extraordinary settings which stand out on *terra ferma*: his own house in Edam with a very large studio overlooking the canal, along with an immense greenhouse; and a villa just above Florence, where he resided from 1926 for the rest of his life – in the glowing light of the Mediterranean. There in his grand atelier he would create his oil paintings.

On his winter honeymoon, he was captivated in the village of Menton on the Cote d'Azur by a cluster of curiously shaped plane trees. Surprisingly, there had been a rare snowfall, and the grass was dusted white. He made several sketches, and many years later, in 1929, he picked up his brushes to depict that unforgettable landscape, infusing it with his signature theme, the living power of Nature.

W.O.J. had a passion for trees, and several of his paintings reflect that. Ten years before painting the plane trees, he drew a forest in the heart of Bali, with intertwining branches and trunks so similar to the whimsical trees of Menton.



Plane Trees in Winter



Ancient Forest, Bali

His restless curiosity and artistic talents propelled into an adventurous life that took him to distant lands from the Dutch East Indies, Japan, Egypt, British India and Ceylon. Unfortunately, Anna could not bring herself to join Wijnand on his grand journeys. Ultimately, she was the one who stayed behind to raise the children as they couldn't be entrusted to someone else for a year or longer. But she never lamented, convinced that her husband's commitment to "art" was the highest noble calling.

As Gauguin would earn his fame through his encounter with the islands of Polynesia, W.O.J. would make a name for himself through his fascination with the islands of today's Indonesia. He would be the first Western artist to delve into the sophisticated arts and crafts of those cultures and bring them visually alive for an unaware European audience.

His maiden voyage east in 1897 from Genoa, brought him half-way across the world to the docks of Batavia (today's Jakarta). He disembarked as an artist, not a merchant or a colonial administrator. This first major journey opened his eyes to a new world that would captivate him for his entire life.

During his months-long stay in Java - where he travelled to Garut, Semarang, Jogjakarta and Borobudur - he would hear of a mysterious island that lay to the east. When he returned to Indonesia seven years later in 1904, he set sail to Bali with a strong sense this island would change his life. On his auspicious voyage, he wrote: *"While steaming along Java's eastern shores, I saw the island of Bali emerge above the mirror-smooth blue water for the first time. I would have to exercise patience for an entire day before being able to disembark on what was for me "the promised land."*

That afternoon when Wijnand stepped ashore on March 17th off the KPM ship, (Royal Packet navigation Company), Bali's only connection with the outside world, he carried pen, paper, and easel along with his camping gear and bicycle. He immediately spotted on the beach an exquisite gate of a temple dedicated to the goddess of the sea. Within an hour, he had made his first drawing in Bali.

Quickly, he launched into portraying the world around him through the medium of drawing,

capturing both minute details and the complex natural grandeur. As an enthusiast of the Arts and Crafts Movement, he celebrated creative artisanship and the power of Nature. His technique involved pre-washing the background with very diluted sepia, on which he would draw with pen and ink and brush. This technique would come to be known as the "Nieuwenkamp style".

In a letter to his Anna, he wrote excitedly:

"There are so many beautiful images to draw, things that nobody has ever called beautiful or spoken of, that I have decided to make an illustrated book about Bali the most wonderful land I have ever known."



W.O.J. at work in Bali, 1904



WOJ in Bali, 1918

His stunning classic *Bali and Lombok* slowly took shape, becoming a recognized work of art in itself. He wrote the text and illustrated it with 250 drawings, designed and executed every element of the book, from font to layout. A timeless source of information, the first volume of three was published in 1906 in a limited edition of 400 copies. It opened with these words:



Title page of Nieuwenkamp's opus

"My reason for making this book is to open the eyes of all, not only those who have visited the Dutch Indies already, and have not yet discovered the beauty of nature and art, but also the ones who never had the opportunity to see the archipelago and still proclaim there is no beauty there below the harsh sunshine and eternal green..."

"Above all I wish my fellow artists to follow my footsteps, to walk the wonderful lands that wind along the equator. The Indies are so large and contain so many never noticed treasures that only one man can discover a fraction of all beauty. I would be grateful if I can unveil a fraction of Balinese art and culture"...

"Painters, sculptors all of you would only have to look around to find the most attractive subjects to use as source of inspiration to serve the Goddess of Art who is waiting. She needs many, many priests to serve her."

Unlike so many artists of the colonial age, W.O.J. never saw Art as exclusively a Western monopoly. In Bali, he found a non-Western “artistic paradise”. His writings and exhibitions paved the way for other artists who would follow in the 1930’s. When he crossed paths in Rome with Rudolf Bonnet, he persuaded the Dutch artist to travel to Bali. They would eventually meet on the island several times, and become lasting friends. The same can be said about the German/Russian Walter Spies who knew well Nieuwenkamp’s artistic reputation before they met in person, after Spies had settled among the Balinese with his genius for painting and music. Other Dutch fellow artists soon arrived: Willem Hofker and Arie Smit; the Belgium Jean Le Mayeur and Swiss Theo Meier; also, Romualdo Locatelli and Emilio Ambron from Italy.

Wijnand’s eye and hand were meticulous. He drew and painted diverse subjects on their own merit, revealing their cultural refinement, their symbolism, and the hidden power that lay behind each material object or natural theme. His inspiration differed from Spies’ magic realism and the romanticism of Le Mayeur and Hofker. He chose to portray to Western audiences the artistic virtuosity and arresting beauty he found in the places he visited. The numerous books he wrote and illustrated as well as his diaries and articles bear witness to his unique vocation as an artist and traveler, blessed with deep sensitivity.

W.O.J. portrayed traditional worlds caught in their last hour before the tsunami of modernity - when people were still unaware of the coming waves of change. Thanks to him, today we have an idea of that disappearing world. His search for examples of true craftsmanship contradicted the popular Dutch refrain: “There is no beauty to be found in the Tropics.”

As an observer and creator, he consistently sought the soul of things. He scrutinized every object. Each stone of any building received his special attention. For every tree in the many landscapes he drew, he understood its mystery and intrinsic nature at the very moment he drew it. Each drawing or etching even of the smallest boat reveals understanding and appreciation.

He also drew many objects unknown in the Netherlands from kitchen utensils to the sophisticated architecture of homes and temples, weaving tools and textiles, farmers’ tools and so much more. He worked tirelessly during his six voyages: 1898, 1904, 1906, 1918, 1925, 1937. Remarkably, his innumerable drawings represent different cultures, with Bali as a focus, in the micro as well as macro.

In his oil paintings, a deeper story unfolds. In 1898, on his first stay in Java, he visited the 9th century Mahayana Buddhist temple of Borobudur – said to be one of the seven wonders of the world. And his fascination with the Buddha began. His copies of a few Borobudur reliefs would decorate his houseboat, *De Zwerver*, and later his home in Edam.



Doorknob, Batur Temple, Bali



Moon of Pejeng, Bali



Farmer in Sumatra

In that time, Eastern philosophical currents and religions were not common in the Western world but W.O.J. seriously engaged in understanding the roots and ways of Buddhism and, of course, the philosophy of the Buddha.

In 1922, Wijnand's eyes fell on a large lotus floating in a pond of the magnificent garden Doria Pamphilj in Rome, and a revelation struck him. He became convinced that the Borobudur Temple may have been conceived like a giant lotus in stone rather than a stupa as was believed. Could the temple have been constructed as the lotus throne of Maitreya, the future Buddha? In his mind, he saw the monument shaped like a white lotus floating in a lake of rice fields fed by the same intricate irrigation system of canals he had seen in Bali, but with countless lotus flowers blossoming around it.

Wijnand became obsessed with this idea, and he set aside the manuscripts of his travel diaries to delve into the lotus throne theory. At the end of 1924, he began translating into Dutch *La Vie du Bouddha* by André-Ferdinand Hérold which opened his way into the symbolic world of Buddha. He knew that the publication would significantly enhance his status as an expert.

By April that year he had started his most luminous and poignant painting, *Buddha Takes Leave*. He worked on it at different times. He would complete it eighteen years later when both Italy and Holland were engulfed in the horror of war, and all of Europe was devastated by death and destruction. And he placed it prominently over the fireplace of his studio.



Buddha Takes Leave



Buddha Takes Leave above the fireplace.
The book, *Boeddha*, lies on the desk.

In February 1925, he had just finished visiting plantations in Sumatra and Java managed by the Dutch company HVA, when he received the first proof from the printer in the Netherlands of the translation's first pages of the typeset. By then, he had almost completed by hand the entire text. Eager to return to Amsterdam, he reserved a cabin on the steamship *Koningin der Nederlanden* sailing from Batavia. But just before departure, he received a most shocking news: the translation of the *La Vie de Bouddha* had already been done by a certain G. de Ridder, published by Thieme, and was already in bookshop. The publisher in Paris had sold the translation rights twice, each for 1000 francs! Nieuwenkamp at least would succeed in getting his money back.

He lobbied for the acceptance of his theory until his final breath. To this day, expert archeologists continue to disregard it. His book about the "Great Lotus in the Heart of Java" (*De Grote Lotus in het Hart van Java*), which he viewed as his ultimate contribution to history and humanity, was left unfinished in a chest only to be discovered fifty years after his death.

Wijnand's knowledge of Eastern philosophies of Hinduism and Buddhism was not only kindled by his voyages throughout Indonesia but also by his travels to their places of origin. During 1914, he journeyed across Ceylon and India, from Tamil Nadu to Benares, where he visited sacred sites as an artistic pilgrim, always ready to stop and draw along the way.

Once again, he remarked how the place he loved most – the island of Bali – had developed a very particular form of Hinduism, found nowhere else in the world, infused with deeply rooted animism. He loved everything about the Balinese people and their culture: their complex beliefs and rituals; their extraordinary artistic gifts and instinct for beauty, while living alongside the all-powerful presence of nature.

Moreover, he felt that the Balinese had begun to receive bad influences from European visitors which put their traditions and natural sense of beauty at risk. This gave him profound anxiety for the future.

Nieuwenkamp sojourned in Egypt from November 22, 1933 to February 27, 1934 and completed a series of drawings and etchings to illustrate a book, *In the Land of the Pharaohs*, which was never published. He would have stayed in the country longer, but his journey was cut short by a treacherous flu or lung pandemic that had already claimed 1.5 million lives in 1919. It broke out in Egypt once again as Wijnand was drawing in Aswan. He fell seriously ill and barely survived. Meanwhile, in Cairo, his friend and collector, van der Meulen, died.

Wijnand's diary entry on January 28 – 29, 1934, reads: *"I spent a few hours on that balcony again and began a drawing of the magnificent view over the palm treetops, the Nile, and the desert. I have now finished the drawing from yesterday. Now, my left cheek is swollen; my right cheek is also swollen, but less so. This flu is full of surprising twists."*

Then, again the next day: *"In addition to my face being swollen like yesterday, I now have thick, fluid-filled bags under my eyes that dangle back and forth when I shake my head, which I have every reason to do. My left eye is completely closed, but I can still see through my right eye. I consulted the brave doctor again, but she just shook her head."*

Our artist moved to Luxor that very afternoon, where the hotel had a lovely garden and he could sit in the sun. On January 31st, he wrote: *"The worst is now over. I am still deadly weak, but I will slowly return to life a little more each day. I have decided to return to Cairo on February 16."* He would call the time until his departure "lost days" because he could not work. He spent hours lying down, reading books, and taking short walks in the park of the Winter Palace Hotel.

Once safely back home in Fiesole, later that year he went to work on a painting that remains as a testimony to those dangerous months of his life. He named it the Eternal Nile and referred to it as a "fever landscape." In the foreground, an immense, dense and sweeping forest of palm trees seems fluidly in motion, hiding great mysteries.

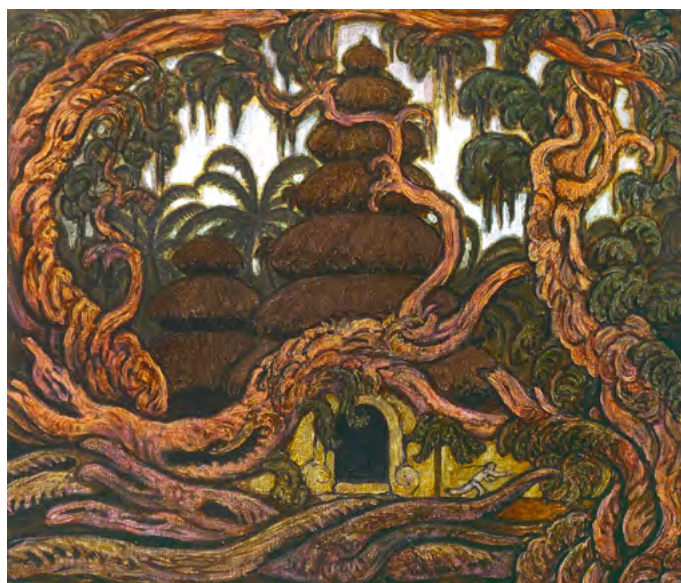


Eternal Nile

Three years after his last visit to Bali, when Europe had plunged into full scale war in 1941 and his own country had been invaded by the Nazis, the artist's vivid imagination transported him far away from the hill above Florence:

"... I entered a marvelous temple, full of mysteries... the roof resembles a densely overgrown sacred mountain, as its name meru suggests. In front of it stands gnarled old frangipani trees; one lies on the ground, felled by a storm. These twisted giants are draped with all kinds of creeping plants. Long moss hangs like beards from their gnarled branches. Cold mists from the mountains swirl around the fantastical shapes of trees and the meru, enveloping everything in a mysterious twilight. Faint sounds surround me, their origin indeterminable...or perhaps the countless spirits that the locals believe inhabit their forests and mountains, the earth, water, fire, and sky, are sighing and moaning. I completely understand why a Balinese person does not dare to stay in such an environment alone at dusk or in the dead of night..."

This entry in his diary describes the atmosphere of the painting he had completed in those troubled days of great uncertainty. But deep in the scene, a small figure appears fleeing from the temple as if pursued by spirits, as if the branches of the trees may close in on him at any moment. By naming the painting, *Temple Thief*, was the artist giving a warning to anyone who defiles the sacred?



Temple Thief

Another two years passed and in September 1943, the Germans occupied Florence and soon took over Villa Nieuwenkamp. Wijnand had no choice but leave his home and bring the family to safety. He found shelter with friends. Another traumatic year went by, in which many did not survive. In August 1944, the sky over Florence darkened while the rumbling of falling bombs echoed all around. Fierce fighting broke out in Fiesole between Italian partisans and fleeing Nazi soldiers. Florence was liberated in mid-August, but it took another two weeks for Fiesole to be freed. Twelve days later, Nieuwenkamp and his family returned home at last, hungry and exhausted.

The villa that he had restored practically with his own hands, creating surprises of beauty everywhere, had been defiled and greatly damaged by the occupiers. He wrote in his diary: *"Landmines were the biggest problem. It wasn't until the end of 1944 that efforts began to systematically locate the mines and booby traps. There were no instruments; pitchforks were used, and more landmines were found... There was no guarantee that everything was safe."*

So much had been stolen. The entire house had been ransacked, with drawings, sketches and notes scattered everywhere amidst rubble and broken glass.

"Americans distributed food rations in the city to allied foreigners, and thanks to their help, we began to recover. But public transport was not working. Thus, I was forced, despite being extremely weakened by all the endured hardships, to walk five kilometers downhill with an empty suitcase and then return up with a ten or twelve kilo load. Still, I never carried a suitcase with more enthusiasm. Once I walked for three hours in the rain while the soles of the last pair of shoes I had left (not stolen because I was wearing them) were worn through, and my socks were full of holes...."

The winter of that year was harsh. Over a hundred windows were missing, and the villa was freezing cold. Luckily wood from the garden was burnt in the fireplaces. Wijnand, wrapped in a blanket, began again to work in his atelier.

"Fortunately, I still have a few canvases, some paints and brushes as these things cannot be bought or found anywhere."



Villa Riposo dei Vescovi, Fiesole



Stone carving at the gate

By the Spring of 1945, Wijnand and Anna had begun again working on their unique home, resurrecting it to new life. Much later, he would write in his diary:

"In the beginning, I was somewhat proud of having achieved so much that we could call such a beautiful estate our own. But then the damn World War II threw everything in disarray, and now 'the fortunate owner' has to start laboring again. Why I am taking on this burden again? I don't quite understand myself. I now see all this, like all life, as merely an illusion... I do not possess this villa; this villa has possessed me for twenty years."

But the nightmare had passed and gone. "We can be grateful to have survived," he would write, "if one considers life in our devastated world a privilege which, all things considered, can be indeed called a miracle."

Peace finally arrived. In the month of September 1945, the artist began working on a masterpiece, *Meditation*, where a hardly visible bodhisattva sits atop a stone outcrop in a rugged landscape of water, rushing and crashing amidst resounding boulders. Using symbolism from *La Vie de Bouddha*, W.O.J. painted that tumultuous scenery contrasting it with the minute figure in concentrated peace, perfectly still, unmoved by the chaos around him. Wijnand's mind must have gone back to those thundering bombings that had brought so much displacement and suffering. He completed the painting in one month while outside his large window, the scent of jasmine had not yet lost its pungency.



Meditation

As Italy was rising from the ashes of the terrible war, Wijnand was fully engaged in restoring the villa. At the beginning of April 1950, he retreated in his studio to give the last touches to a painting he had started eleven years before. He had witnessed with his own eyes the scene which inspired it: a statue of a temple guardian fallen from its pedestal. He painted the demon lying on its back at the foot of an old frangipani tree. In Bali, demons protect temples from evil spirits and their role of guardians is an ancient and efficient belief.



Fallen Temple Guardian

Our artist had last arrived in Bali after the island had been rocked by a devastating earthquake in August of 1937. This time too, the Balinese saw the calamity as a punishment from their gods—a message that the society was out of balance. Not only did tens of thousands of temples and shrines collapse, but homes were also destroyed or severely damaged. Wijnand noted that almost everything taller than a meter high was toppled.

The *Fallen Temple Guardian* would be his last painting. He placed the statue, unbroken, as if sleeping peacefully in the vegetation, with no longer anything to guard because the temple had fallen as well. Did he sense that his end was near? On the night of April 23, W.O.J. Nieuwenkamp, who had been a "Guardian of Art" all his life, closed his eyes, totally unexpectedly, and began his final and most mysterious voyage. He had booked passage to Indonesia and Bali and was supposed to depart a few days later.

In the hills of Florence, Nieuwenkamp's spirit lingers on. The noted Dutch author Carel Scharren, who also died in Florence in the same year of 1950, vividly described an evening with the artist in his article, "Nieuwenkamp 60 years", published in De Telegraaf on June 26, 1934:

"A visit to Nieuwenkamp's home on his famous Wednesday afternoons is a delightful event for every Dutch visitor in Florence. For his friends, interacting with him and his family in his incomparable garden and his endlessly fascinating house is always a celebration. I remember a winter evening, after a cozy meal, when we sat in his studio by the intricately built fireplace. In the warm glow, the colors of landscapes from Capri and Amalfi, the fantastical floral arrangements that resemble jungles, and the extraordinary still lives, where a small jade figurine becomes a monument, all came to life. Then, like a benevolent father keeping his children entertained, Nieuwenkamp would silently bring out his collected treasures, all gathered during his travels in the Indies. And he would tell his stories..."

The legacy of Nieuwenkamp celebrates an original "citizen of the world", with an unbending humanism, beholden to no nation, driven by his words, "Everything for Art" which symbolize his life's passion. His body of work captures timeless truths, devoid of any trace of racism, focusing on the virtuosity of man's creativity in harmony with the wonders of nature.

He was a rare postcolonial artist in the Colonial Age, a visionary well ahead of his time. His art offers a window on what has been lost both in the West and the East, while also recognizing those elements we carry with us in our own life journeys. His art exudes nostalgia for those worlds that are no more, but also unleashes beauty with hermetic powers beyond time.



Nieuwenkamp's motto *Vagando Aquiro*
"Wandering, I Learn."



A woodcut made in 1947 after a drawing by Nieuwenkamp carved by son-in-law, Bruno Bramanti, who was a prominent Florentine artist and woodcarver, 1947.

Note: Today, Nieuwenkamp's extraordinary library of first editions on topics of art and literature – as well as books designed by himself – rests protected in the Rare Book Collection of the National Gallery of Singapore.

Life Timeline of W.O.J. Nieuwenkamp

- 1874 Born 27 July in Amsterdam, Holland, second child and oldest son of Gerrit Nieuwenkamp and Maria Christina Nuggelmans.
- 1882 Family moved to Haarlem.
- 1886 Gymnasimn Prinsenhof in Haarlem.
- 1887-91 Attends Belleart private school in Amsterdam.
- 1892 Taken on as trainee in father's business.
- 1893 Visit to Jozef Israels (1824-1911), van Gogh Exhibition in the Hague.
- 1894 Travels to North Africa, Tangers, Algeria, and Egypt.
- 1895 Contract to make 30 illustrations for Eigen Haard Magazine, attends art school in Amsterdam.
- 1896 Attends the Amsterdam Art Accademy for one year before dropping out. Returns to Haarlem where he takes lessons in etching from J.M. Graadt van Roggen (1867-1959).
- 1898 First journey to Indonesia: visits Batavia, Garut. Randung, Semarang, Yogyakarta, and Borobudur.
- 1900 Marries Anna Wilbrink, daughter of a Civil Law Notary. Launching of *De Zwerver*.
- 1903-04 Second trip to Indonesia. first to Bali and Lombok.
- 1906 Publication of the first part of *Bali en Lombok*.
- 1906-07 Third trip to Indonesia, second to Bali.
- 1909 Completion of second part of *Bali en Lombok*.
- 1910 Completion of third and final part of Bali en Lombok. Publication of *Zwerftochten op Bali*. Settles in Edam.
- 1914 Journey to Ceylon and British India.
- 1917-18 Fifth trip to the East, fourth to Indonesia, third to Bali, first to Timor.
- 1920 Leaves Edam and moves to Rome.
- 1921-1926 Lives in Rome.
- 1922 Second edition of *Zwerftochten op Bali* published.
- 1925 Sixth journey to the East, fourth to Bali, fifth to Indonesia. Completion of paintings for the offices of the HVA Trading Company in Amsterdam and reliefs for their offices in Surabaya and Medan.
- 1926 Settles in Florence at *Villa Riposo dei Vescovi* on the hill of Fiesole
- 1933-1934 Journey to Egypt, Alexandria, Cairo, Luxor and Aswan.
- 1934 Honorary retrospective, Kleykamp Gallery, the Hague, and Stedelijk Museum in Amsterdam for his 60th birthday.
- 1937 Sixth and last journey to Indonesia, fifth to Bali.
- 1947 Establishes the Nieuwenkamp Foundation, Edam, Holland.
- 1949 Opening of the Nieuwenkamp Museum, Edam.
- 1950 April 23, he dies at home in Florence and is buried in the cemetery of San Domenico.

Exhibitions

The list below has been gathered by biographer Cary Venselaar from diverse sources: exhibition catalogues, galleries and museums. Except for the Netherlands, all other countries are indicated.

Until the year 2006, this list appears in Venselaar's magnum opus, W.O.J. Nieuwenkamp Alles voor de Kunst ("Everything for Art"), with a foreword by Idanna Pucci, published by LM Publishers, Edam, 2019, pp. 858 – 860.

- 1898 Kunstkring, Batavia.
- 1901 Dutch East Indies Exhibition, Stedelijk Museum of Modern and Contemporary Art and Design, Amsterdam.
- 1902 Exhibition aboard his house boat De Zwerver in Haarlem.
- 1904 Kunstkring, Batavia.
- 1906 Stedelijk Museum of Modern and Contemporary Art and Design, Amsterdam.
- 1907 Stedelijk Museum of Modern and Contemporary Art and Design, Amsterdam.
- 1911 Rowley Gallery, London, UK.
Arti et Amicitiae, Amsterdam.
- 1912 *Circle Artistique et Littéraire de Bruxelles*, Waux-Hall, Brussels, Belgium.
- 1913 Stedelijk Museum of Modern and Contemporary Art and Design, Amsterdam.
Quadrennial Exhibition of Living Masters, Arnhem.
Royal Society of Fine Arts, Antwerp, Belgium.
Kunsthhaus, Zürich, Switzerland.
Gallery Theo Neuhaus, The Hague.
- 1914 Rotterdam Art Circle Association for the Promotion of Graphic Art, Rotterdam.
Black and White Art. Dutch East Indies Art Circle, Batavia, Java.
- 1915 *Exhibition of Graphic Art*, Weltevreden, Java.
Ancient Javanese and Contemporary Balinese Hinduism. Stedelijk Museum of Modern and Contemporary Art and Design, (86 works by Nieuwenkamp), Amsterdam.
- 1917 *Contemporary Graphic Arts of Holland*. Palace of Fine Arts, London, UK.
Exhibition of Dutch Art. Vald. Kleis, Copenhagen, Denmark..
Dutch Graphic Arts, Association for the Promotion of Graphic Art, San Francisco, USA.
Diary Reis om de Wereld (Journey Around the World) 1917-1918 aboard SS *Grotius* en route to the Indies.

- 1918 *Diary Reis om de Wereld (Journey Around the World) 1917-1918, Cirebon, Batavia, and Circle of Jogjakarta, Java.*
- 1920 *L'Arte Mondiale alla XII Esposizione di Venezia, Venice Biennale, Venice, Italy.*
Stedelijk Museum of Modern and Contemporary Art and Design, Amsterdam.
- 1922 Prins Hendrik Museum, Rotterdam.
- 1923 *Black and White, Dutch section. Second Roman Biennale, Rome, Italy.*
- 1924 50th Anniversary Retrospective Exhibition Nieuwenkamp, Kleykamp, The Hague.
- 1927 *Art from Tropical Netherlands, Stedelijk Museum of Modern and Contemporary Art and Design, Amsterdam. Second International Exhibition of Modern Graphics, Florence, Italy.*
- 1927 *The Dutch East Indies, Museum of Decorative Arts, Palais du Louvre, Paris, France.*
Annular, Palais du Louvre, Paris, France.
- 1928 Paris Exhibition moved to 'Karl Ernst Osthaus Bund' in Hagen, Germany.
Paris Exhibition moved to the Museum für Völkerkunde, Munich, Germany.
- 1931 First International Colonial Art Exhibition, Rome, Italy.
- 1932 Exhibition of Foreign Artists, 'League of Foreign Artists' (of which W.O.J. was chairman), Florence, Italy.
- 1933 Exhibition of Dutch Graphic Artists, Budapest, Hungary.
- 1934 XIX Biennale International Art Exhibition, Venice, Italy.
Exhibition of Oil Paintings, Royal Art Gallery, Kleykamp, The Hague.
- 1936 Stedelijk Museum of Modern and Contemporary Art and Design, Amsterdam.
Rotterdam Art Circle, Rotterdam.
- 1937 Museum Boijmans co-organized by W.O.J.N, Rotterdam.
- 1938 Stedelijk Museum of Modern and Contemporary Art and Design, Amsterdam.
Gerbrands Art Dealer, together with **Rudolf Bonnet**, Utrecht.
Frans Hals Museum, Haarlem.
- 1949 Dutch Art Union, Haarlem.
Nieuwenkamp Museum, Inauguration, Edam.
- 1950 The Graphic Arts, Utrecht.
Nieuwenkamp at Home and on the Road. A selection of graphic works, Dordrecht.

Exhibitions 1975 - 2024

- 1975 *Bali, W.O.J. Nieuwenkamp as an ethnographer of Bali.* Indonesian Ethnographic Museum, Delft.
- 1981 St. Nicholas Church, Edam.
- 1992 *Japan, Made in Holland,* Rijksmuseum, Amsterdam.
- 1994 *Nieuwenkamp Returns to Edam.* Edam Museum.
- 1998 Three joint exhibitions in: Kunsthal in Rotterdam, Westfries Museum, Hoorn. Drents Museum, Assen.
- 2004 *An Artist Between East and West,* Fiesole, Florence, Italy.
- 2005 *Artistic All-rounder,* Artimare, Edam.
Fata Morgana, The Imagination of the East, Noordbrabants Museum, Hertogenbosch.
The Discovery of the Past, the National Museum of Ethnology, Jakarta, Indonesia.
- 2006 Same exhibition at the Nieuwe Kerk, National Museum of Ethnology, Amsterdam.
- 2016 *W.O.J. Nieuwenkamp en Nieuwe Kunst rond 1900,* Leiden University Library.
- 2021 *Vagando, AQUIRO: W.O.J. Nieuwenkamp at Home,* Edam Museum.
- 2023 *Tropical: Stories from Southeast Asia and Latin America,* The National Gallery, Singapore.
- 2022 *Towers, temples and unusual structures,* Edam Museum.
- 2023-24 *Hortus Conclusus,* Edam Museum.
- 2024 *Destination India: Foreign Artists in India 1857-1947,* Dag Modern, New Delhi
- 2024-26 *Naar levend Model* (Group exhibition with Jan Bander, Leonie and Ties van Dijk), Edam Museum.

Books Published on W.O.J. Nieuwenkamp: 1976 - 2019

- 1976 *W.O.J. Nieuwenkamp.* Edizione d'Arte Silvana, Pistoia, Italy
- 1997 Spruit, Ruud. *Artists on Bali,* The Pepin Press, Amsterdam
Carpenter, Bruce. *W.O.J. Nieuwenkamp, First European Artist in Bali,* Editions Didier Millet, Singapore.
Kits Nieuwenkamp, J.F.K. *W.O.J. Nieuwenkamp (1874-1950) [...]. gezien door tijdgenoten,* Bekking, Amersfoort
- 1998 Francioni, Franca. *Una villa fiorentina,* Edizioni Tassinari, Firenze.
- 2005 De Rosa, Stefano. *W.O.J. Nieuwenkamp,* Edizioni Polistampa, Firenze.
- 2019 Venselaar, Cary. *W.O.J. Nieuwenkamp, Alles Voor de Kunst,* LM Publishers, DM Volendam.

A detailed pencil drawing of a village scene. A large, gnarled tree with dense foliage stands in the center. In the background, several traditional houses with thatched roofs are visible, surrounded by lush vegetation. The drawing is rendered in a fine, textured style, capturing the intricate details of the tree and the surrounding environment.

CATALOGUE



101

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Buddha takes His Leave', oil on canvas.

H. 115 cm. W. 90 cm. Painted in 1924, completed in 1942.

Literature: B. Carpenter, 'W.O.J. Nieuwenkamp, first European artist in Bali', Periplus Editions, 1997, ill. p. 127 (full page); C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 563 (full page) and p. 870; J.F.K. Kits Nieuwenkamp, 'W.O.J. Nieuwenkamp (1874-1950) [...]. gezien door tijdgenoten', Bekking, 1997, ill. p. 123.

€ 40.000 - 60.000

Prince Siddhartha bids farewell to his servant Chandaka and his horse Kanthaka to begin his path to enlightenment as the Buddha. W.O.J. places the sacred scene in his Persian-inspired garden with cypress trees, like so many Tuscan masters before him. He ingeniously evokes the iconic Renaissance theme of "the Adoration of the Magi", the three wisemen from the East.

The artist used the white line technique, called "Luminescence" to render the radiant aura of the Buddha and the cypresses' blending effect with the palm tree and its overarching fronds.

("Luminescence" refers to a visual effect that simulates the presence of light emanating from or reflected by a surface within a work of art. This effect is achieved through a combination of color, line technique, paint layering, and composition as well as the conscious use of pigment properties and shading.)



W.O.J.'s study at Villa Nieuwenkamp, 1942. The painting, *Buddha Takes His Leave*, is prominently placed above the fireplace. On his desk is a book titled *Boeddha*.



102
WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

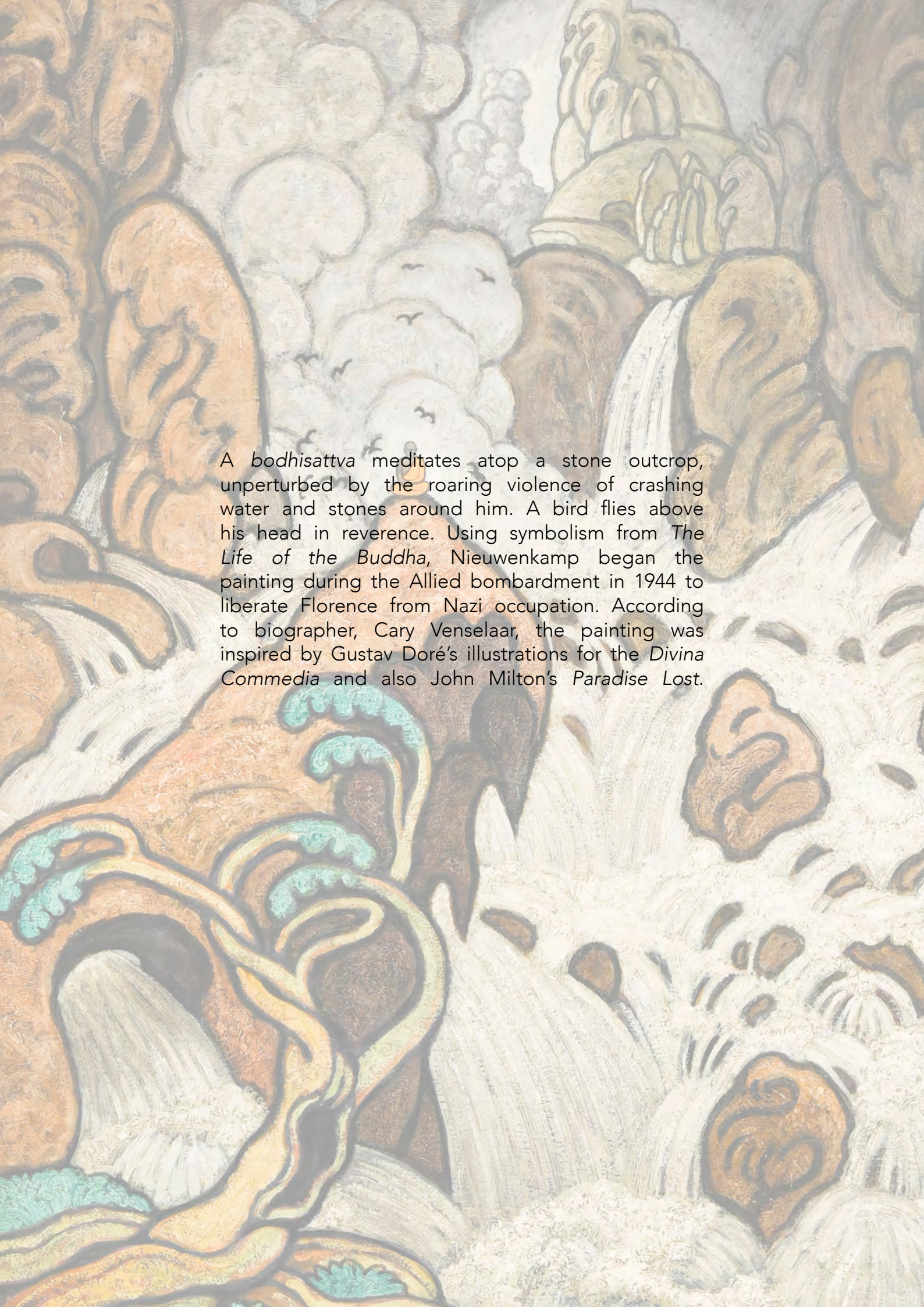
'Meditation', oil on panel,
H. 90 cm. W. 75 cm.

Painted August 1944 - October 1945.

Literature:

C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 831 and p. 883;
J.F.K. Kits Nieuwenkamp, 'W.O.J. Nieuwenkamp (1874-1950) [...] gezien door tijdgenoten', Bekking, 1997,
ill. p. 124.

€ 30.000 - 50.000



A *bodhisattva* meditates atop a stone outcrop, unperturbed by the roaring violence of crashing water and stones around him. A bird flies above his head in reverence. Using symbolism from *The Life of the Buddha*, Nieuwenkamp began the painting during the Allied bombardment in 1944 to liberate Florence from Nazi occupation. According to biographer, Cary Venselaar, the painting was inspired by Gustav Doré's illustrations for the *Divina Commedia* and also John Milton's *Paradise Lost*.



103

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

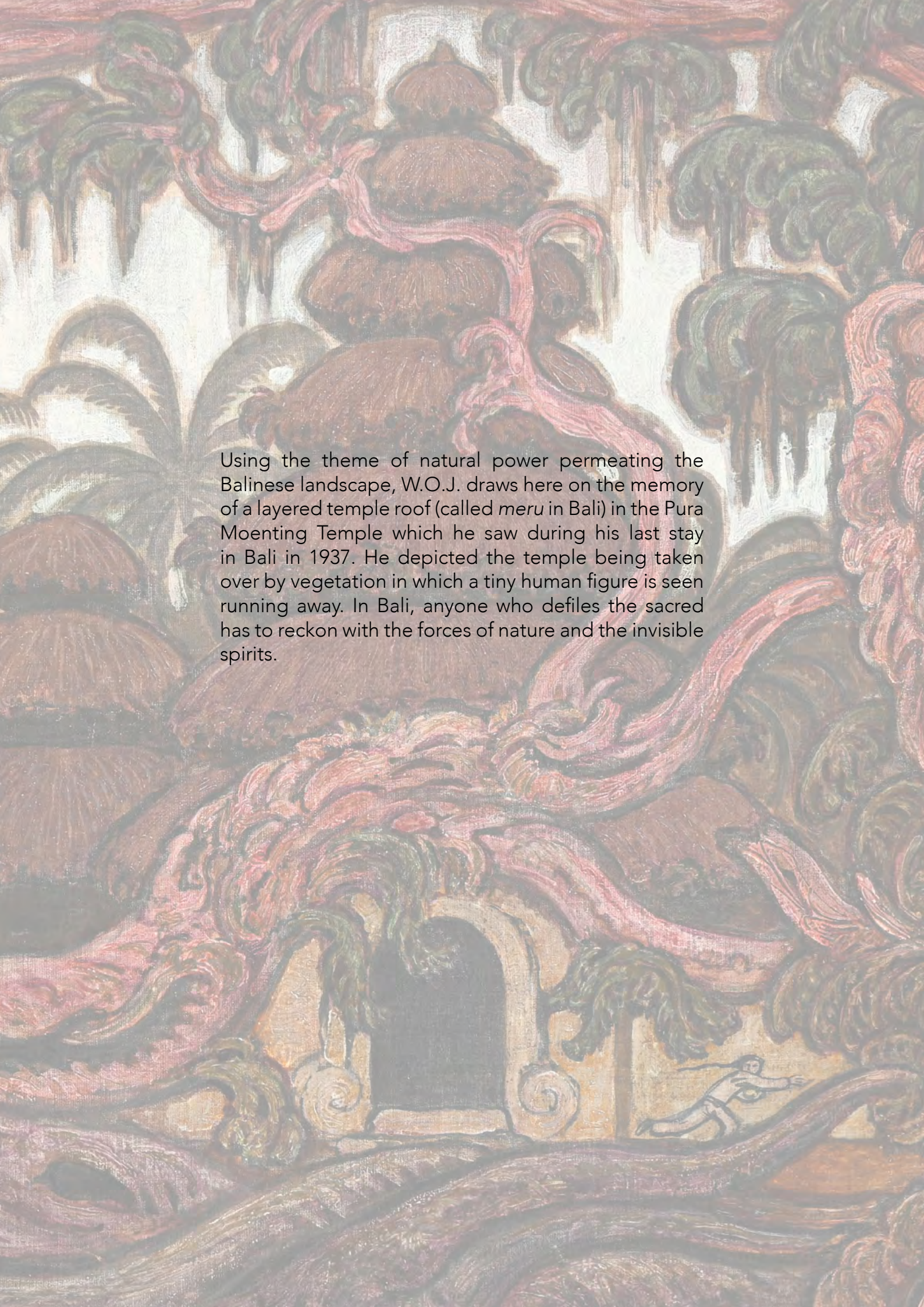
'Temple Thief, Bali', oil on canvas,
H. 50 cm. W. 60 cm.

Painted in 1941.

Literature:

B. Carpenter, 'W.O.J. Nieuwenkamp, first European artist in Bali', Periplus Editions, 1997, ill. p. 126;
C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. pp. 16-17 (full page)
and p. 881; J.F.K. Kits Nieuwenkamp, 'W.O.J. Nieuwenkamp (1874-1950) [...] gezien door tijdgenoten',
Bekking, 1997, ill. p. 124.

€ 20.000 - 30.000



Using the theme of natural power permeating the Balinese landscape, W.O.J. draws here on the memory of a layered temple roof (called *meru* in Bali) in the Pura Moenting Temple which he saw during his last stay in Bali in 1937. He depicted the temple being taken over by vegetation in which a tiny human figure is seen running away. In Bali, anyone who defiles the sacred has to reckon with the forces of nature and the invisible spirits.



104

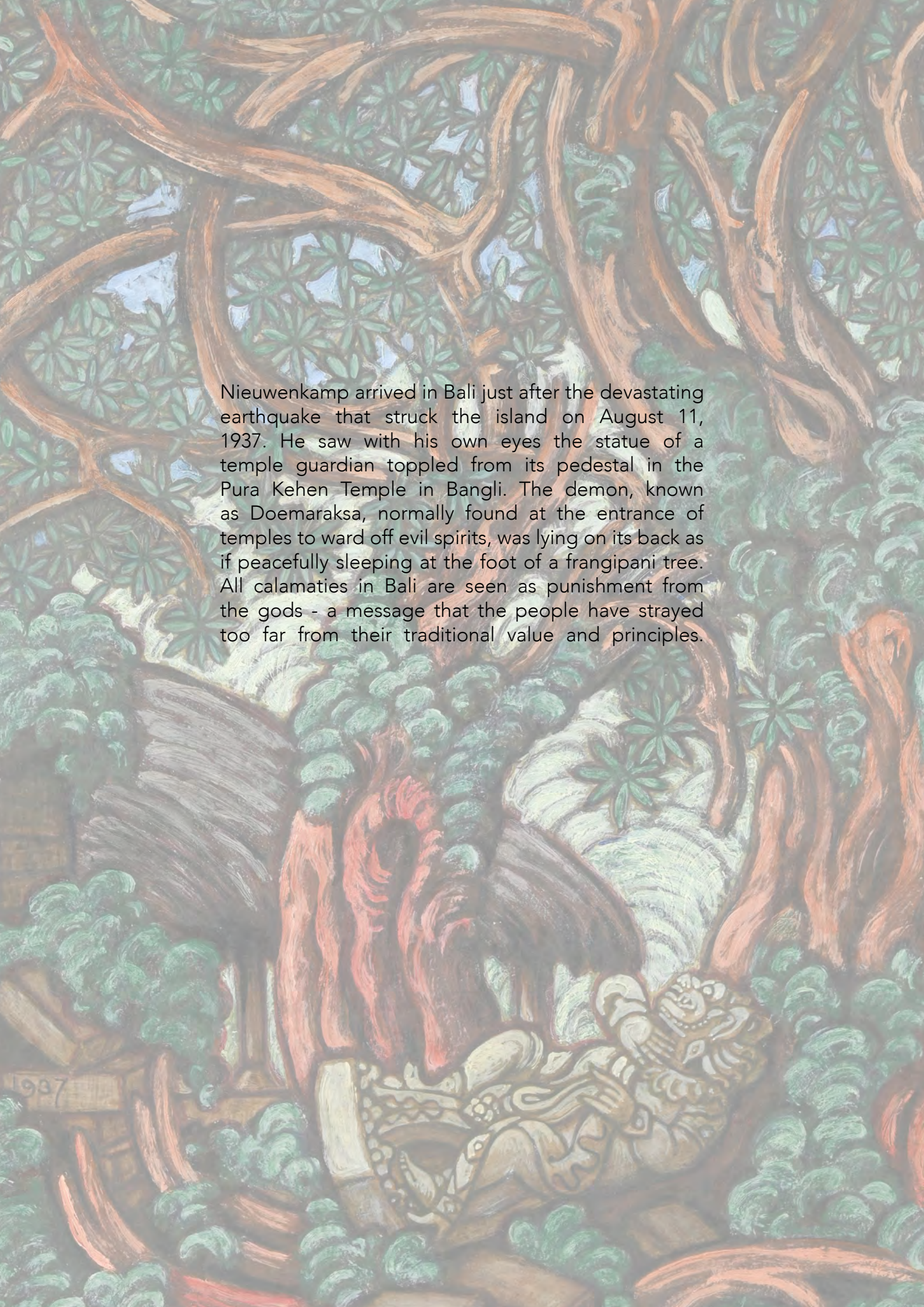
WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Fallen Temple Guard, Bali', signed 'WOJN' and dated 1937 lower left, oil on canvas.
H. 60 cm. W. 50 cm.

Painted October 1939 - December 1941 - April 1950.

Literature: B. Carpenter, 'W.O.J. Nieuwenkamp, first European artist in Bali', Periplus Editions, 1997, ill. p. 103 (full page); C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 502 (full page), p. 787 (full page) and p. 880; J.F.K. Kits Nieuwenkamp, 'W.O.J. Nieuwenkamp (1874-1950) [...] gezien door tijdgenoten', Bekking, 1997, ill. p. 124.

€ 20.000 - 30.000



Nieuwenkamp arrived in Bali just after the devastating earthquake that struck the island on August 11, 1937. He saw with his own eyes the statue of a temple guardian toppled from its pedestal in the Pura Kehen Temple in Bangli. The demon, known as Doemaraksa, normally found at the entrance of temples to ward off evil spirits, was lying on its back as if peacefully sleeping at the foot of a frangipani tree. All calamities in Bali are seen as punishment from the gods - a message that the people have strayed too far from their traditional value and principles.



105

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Plane Trees in Winter', oil on canvas.
H.100 cm. W. 115 cm. Painted in 1929.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 873;
J.F.K. Kits Nieuwenkamp, 'W.O.J. Nieuwenkamp (1874-1950) [...] gezien door tijdgenoten', Bekking, 1997,
ill. p. 123.

€ 20.000 - 30.000



The work was inspired by sketches that Wynand made in Menton, Southern France, after his marriage to Anna Wilbrink during their honeymoon in February 1900.

In this painting, the artist may have been influenced by Escher in the circularity of tree branches in motion, twirling in their interconnected forms. Snow on the ground signals winter as does the absence of leaves. Deep dark holes in the tree trunks speak to age and longevity, giving them anthropomorphic shapes that seem to move as if each tree were alive, prepared to speak to the passersby, even in the depth of winter.

WOJ's artistic rendering of Nature, especially trees – from the mysterious, colossal banyan trees of Indonesia to these strangely twisting plane trees - would become one of his "trademarks".



106

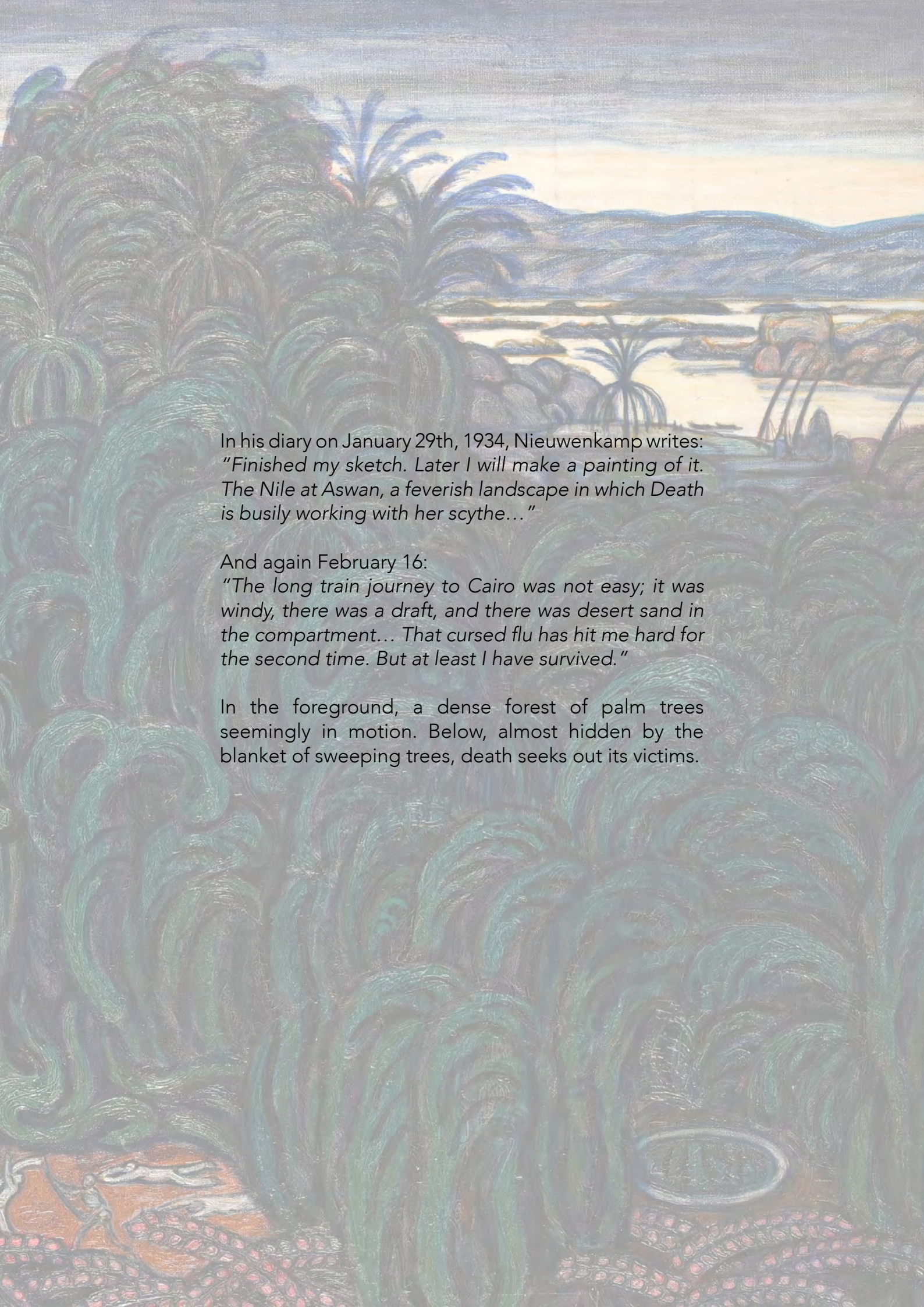
WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Eternal Nile', oil on canvas.
H. 100 cm. W. 120 cm.

Painted in 1934.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 712 and p. 879; J.F.K. Kits Nieuwenkamp, 'W.O.J. Nieuwenkamp (1874-1950) [...] gezien door tijdgenoten', Bekking, 1997, ill. p. 123.

€ 20.000 - 30.000



In his diary on January 29th, 1934, Nieuwenkamp writes:
"Finished my sketch. Later I will make a painting of it. The Nile at Aswan, a feverish landscape in which Death is busily working with her scythe..."

And again February 16:

"The long train journey to Cairo was not easy; it was windy, there was a draft, and there was desert sand in the compartment... That cursed flu has hit me hard for the second time. But at least I have survived."

In the foreground, a dense forest of palm trees seemingly in motion. Below, almost hidden by the blanket of sweeping trees, death seeks out its victims.



107

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'First Human Couple', signed 'W.O.J.N.' and dated 1938 lower right, oil on canvas.
H. 50 cm. W. 40 cm.

Painted in 1938.

Literature: B. Carpenter, 'W.O.J. Nieuwenkamp, first European artist in Bali', Periplus Editions, 1997, ill. p. 126; C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 689; J.F.K. Kits Nieuwenkamp, 'W.O.J. Nieuwenkamp (1874-1950) [...]. gezien door tijdgenoten', Bekking, 1997, ill. p. 123.

€ 15.000 - 20.000

These works were inspired by Africa one year after Hitler had come to power in Germany. In Amsterdam, when WOJ exhibited in 1934 at Carel van Lier Gallery, some figurines from Bene Luba from Belgian Congo (today's Democratic Republic of Congo) caught his attention in the gallery. Van Lier had opened his gallery ten years earlier at Rokin 126 in Amsterdam, where he was known for exhibiting works by contemporary artists from the movements of realism, magic realism, and expressionism. Until then, Nieuwenkamp had no knowledge of African traditional folk art and it was probably a revelation for him to discover it in Amsterdam. The painting, *First Human Couple*, and the drawing were made based on the sculptures that he saw on display.



108

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'First Human Couple', signed and dated 16 mei 1934, pencil on paper.
H. 26 cm. W. 21 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 689.

€ 1.000 - 1.500



109

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'First Map of Bali', 1904, pen and ink on paper.
H. 15.5 cm. W. 22.5 cm.

Literature: B. Carpenter, 'W.O.J. Nieuwenkamp, first European artist in Bali', Periplus Editions, 1997, ill. pp. 136-137 (full page); C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 143.

€ 3.000 - 4.000



110

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Batur Vulcano, Bali', signed and dated 3-6 October 1918, pencil, pen and ink on paper.
H.30 cm. W. 35 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 509.

€ 2.000 - 3.000



111

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Temple Pura Tanah Laut, Bali', signed and dated 1906, pencil, pen and ink on paper.
H. 13 cm. W. 24.5 cm (paper size within passe partout).

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 287.

€ 400 - 600



112

WIJNAND OTTO JAN NIEUWENKAMP
(1874-1950)

'A Stone Statue found in Pejeng, Bali', signed and dated 21 October 1906, pencil on paper.
H. 10 cm. W. 8.5 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 243.

€ 300 - 500



113

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Rice Terraces near Gitgit, Bali', 1904, signed, pen and ink on paper.
H. 13 cm. W. 22.5 cm.

Literature: W.O.J. Nieuwenkamp, 'Zwerftochten op Bali', Elsevier, 1922, ill. p. 112;
C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 237.

€ 700 - 900

114

WIJNAND OTTO JAN
NIEUWENKAMP
(1874-1950)

'Dewi Sri, Goddess of Rice', pen and
ink on paper.
H. 9 cm. W. 11 cm.

Literature: C. Venselaar, 'W.O.J.
Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 615 and
p. 792.

€ 400 - 600





115

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Ancient Forest in Satria, Bali', signed and dated 26 September 1918, pencil and ink on paper.
H. 33 cm. W. 42 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 495.

€ 2.000 - 3.000

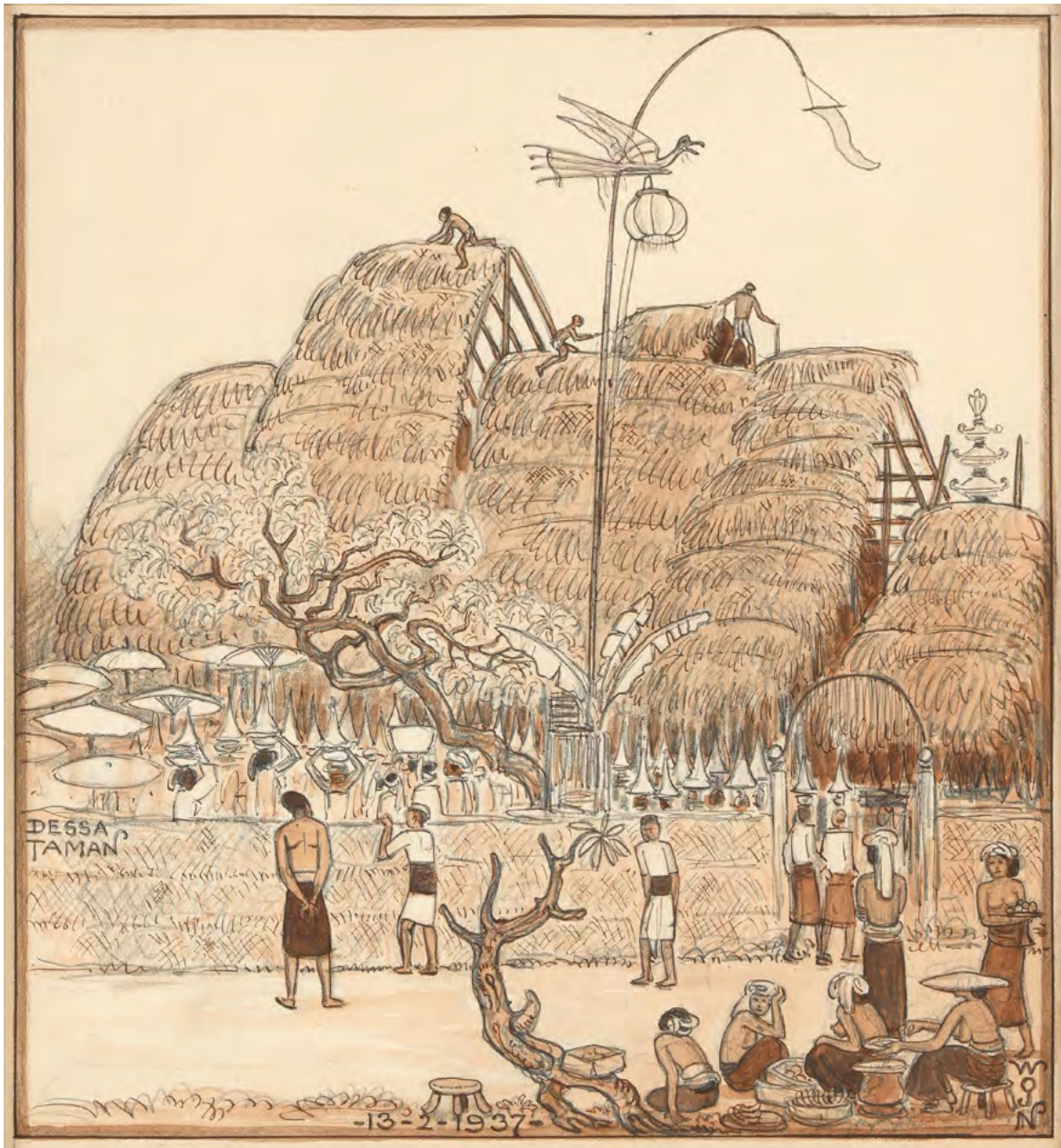


116
WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Tree in Klungkung, Bali', signed and dated 10 September 1918, pencil, pen and ink on paper.
H. 34 cm. W. 30 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 488.

€ 2.000 - 3.000



117

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Offering Towers in Desa Taman, Bali', signed and dated 13 February 1937, pencil, pen and ink on paper.
H. 24 cm. W. 22 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 763.

€ 2.000 - 3.000

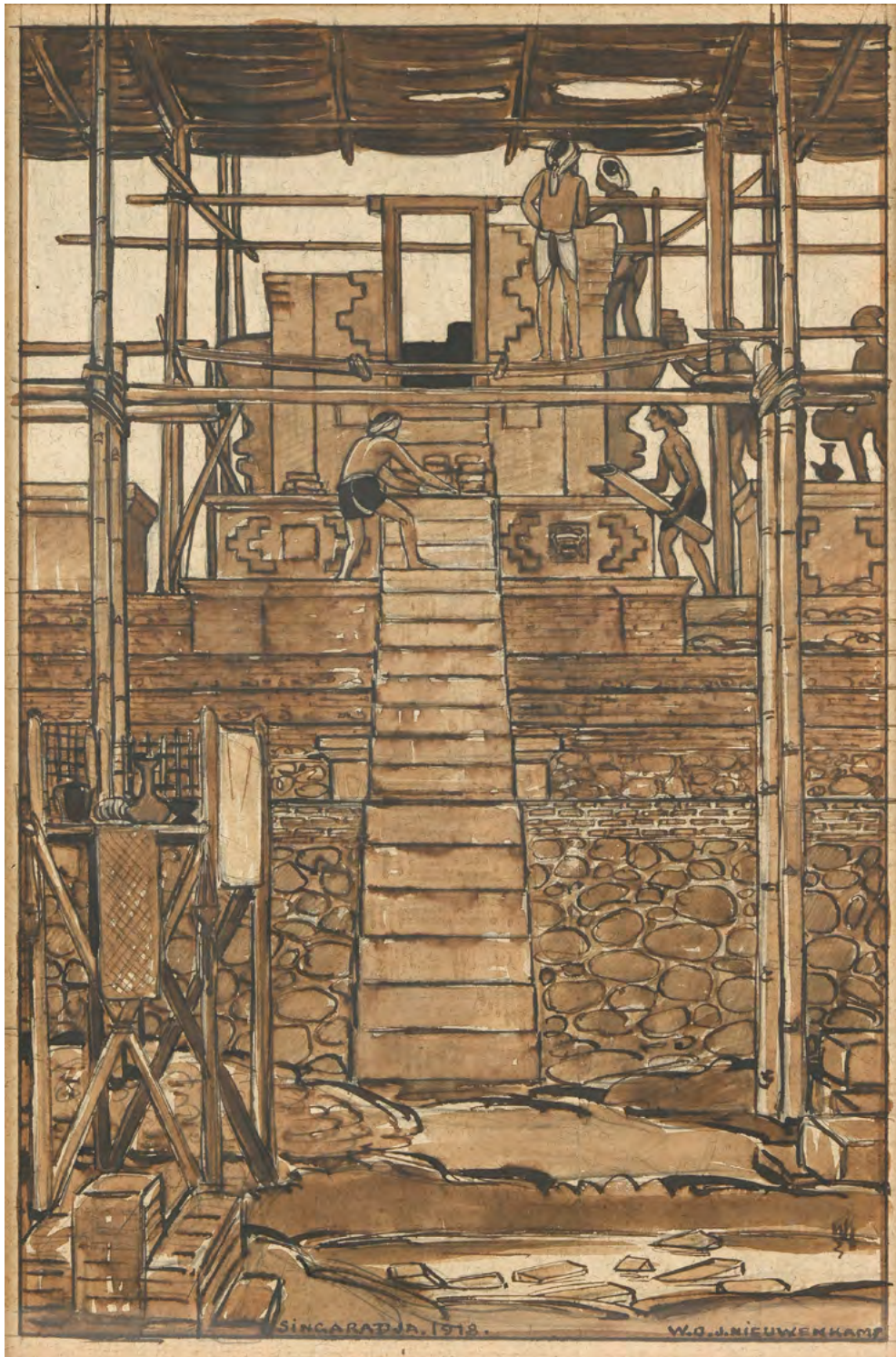


118

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Tandjoeng Loear Lombok', signed and dated April 1904, pen and ink on paper.
H. 19 cm. W. 18.5 cm.

€ 1.000 - 1.500



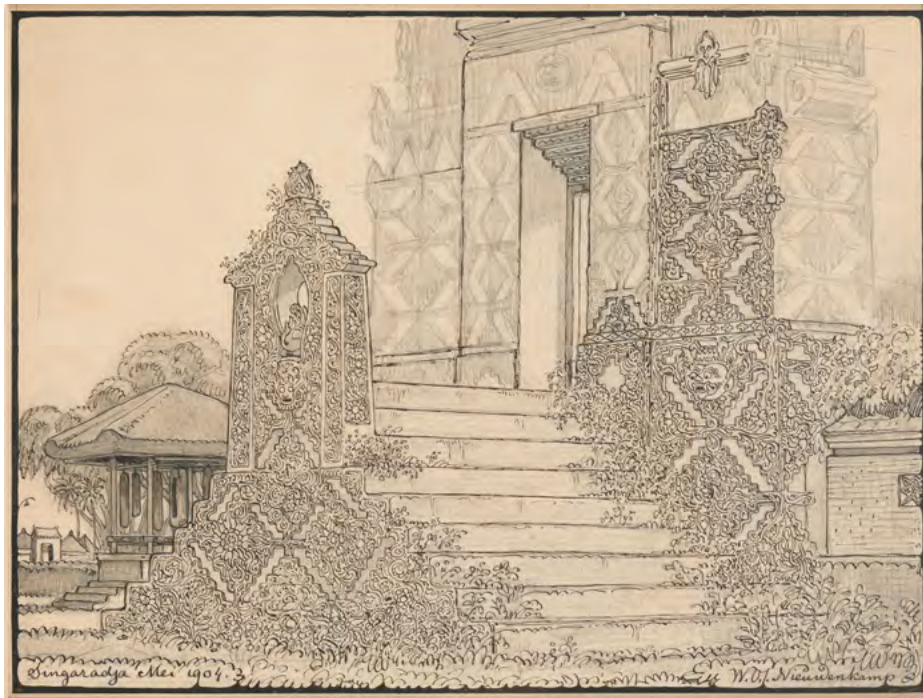
119

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Temple Gate under Construction in Singaraja, Bali', signed and dated 1918, pencil, pen and ink on paper.
H. 34 cm. W. 22 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 487.

€ 2.000 - 3.000



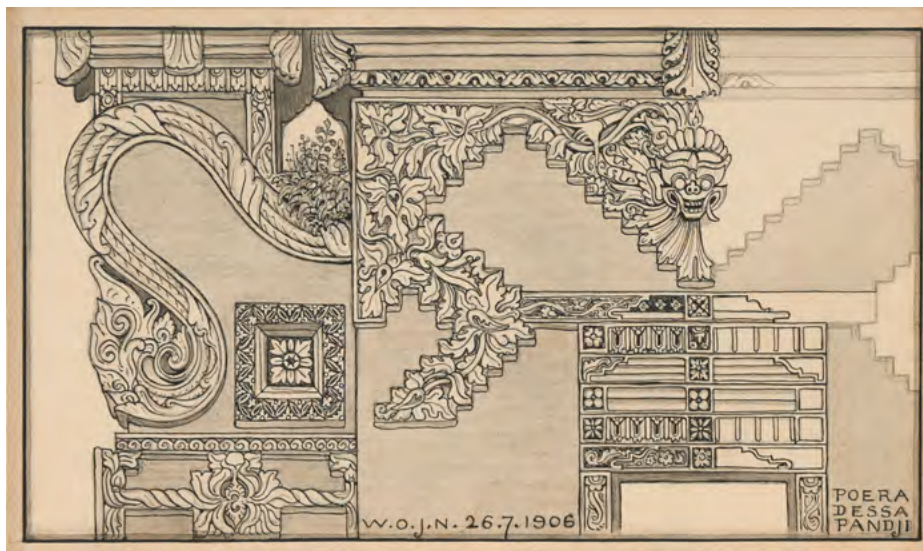
120

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Temple Gate, Singaraja, Bali', signed and dated May 1904, pencil, pen and ink on paper.
H. 22 cm. W. 29 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 158.

€ 3.000 - 4.000



121

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Decorations in Pura Desa Panji, Bali', signed and dated 26 July 1906, pencil, pen and ink on paper.
H. 11.5 cm. W. 20 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p.201.

€ 400 - 600



122

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Bricklayer in Besakih, Bali', signed and dated 12 September 1918, pencil, pen, ink on paper.
H. 24 cm. W. 33.5 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 490.

€ 1.000 - 1.500



123

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Kris Handle', 1904, pen and ink on paper.
H.14 cm. W. 14 cm.

€ 400 - 600



124

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Door lock at Batur Temple', signed and dated 1904, pencil, pen and ink on paper.
H. 10.5 cm. W.6 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 179.

€ 200 - 300



125

WIJNAND OTTO JAN NIEUWENKAMP
(1874-1950)

'Temple Pura Bedji, Sangsit, Bali', signed and
dated 1 June 1925, pen, pencil and ink on paper.
H.24 cm. W.17.5 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp,
alles voor de kunst',
LM Publishers, 2019, ill. p. 608.

€ 300 - 400



126

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Stone Demons, Karang Boma, Karang Andaka', 1904, signed, pen and ink on paper.
H.24 cm, W. 35 cm (paper size within passe partout).

€ 300 - 400

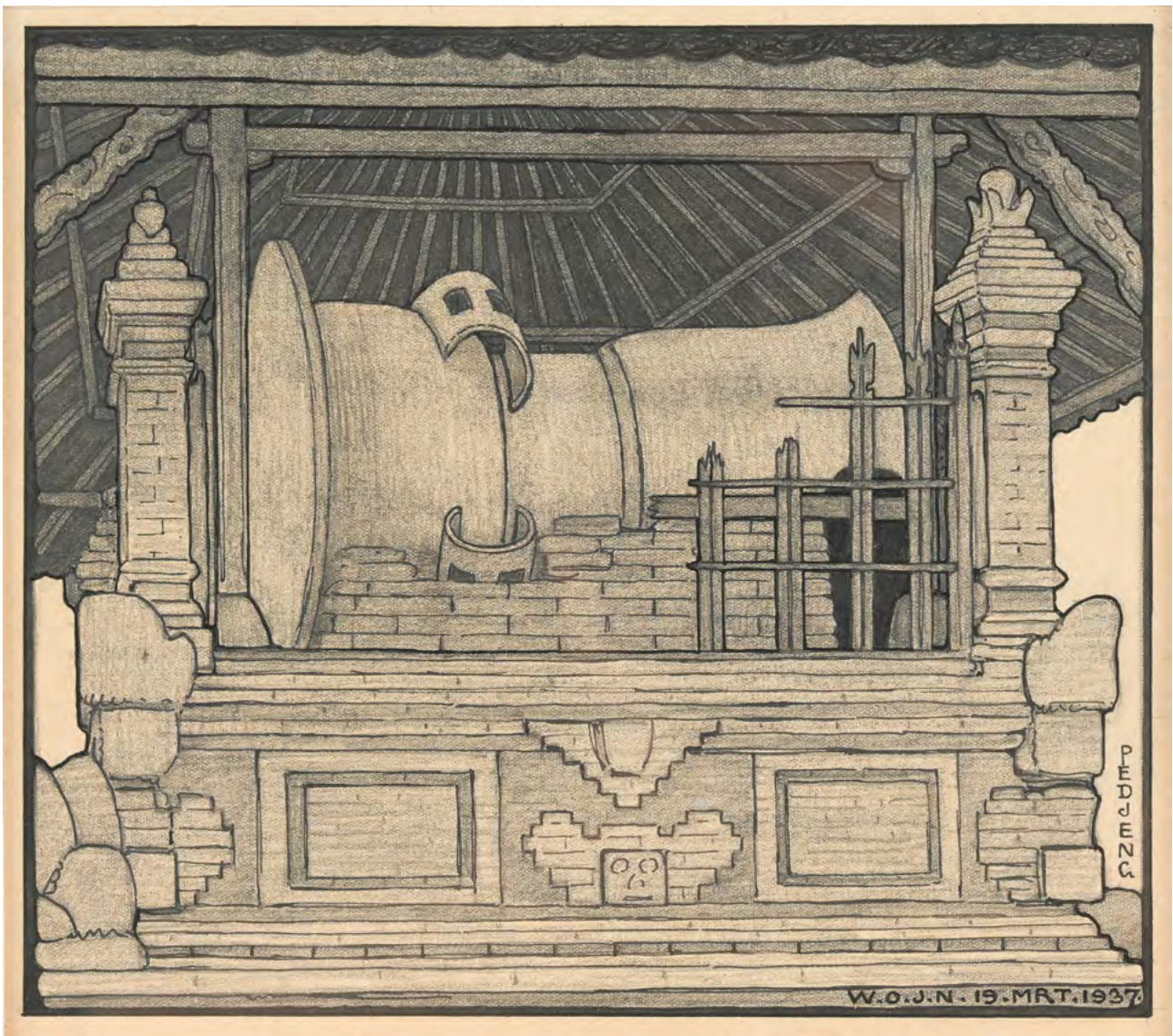


127

WIJNAND OTTO JAN
NIEUWENKAMP (1874-1950)

'The Base of a Ceng-Ceng Instrument',
1904, signed, pen and ink on paper.
H.10.5 cm. W.10.5 cm.

€ 300 - 500



128

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Moondrum in the Temple of Pejeng, Bali', signed and dated 19 March 1937, pencil on paper. H. 18 cm. W. 20 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 793.

€ 600 - 800



129

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Throne for the Gods in Batukandek, Nusa Penida', signed and dated 23 February 1937,
pencil, pen and ink on paper.
H. 23.5 cm. W.20.5 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 775.

€ 700 - 900



130

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Batak village of Kabanjahe, North Sumatra', signed and dated 24 December 1936, pen and ink on paper.
H.34 cm. W. 44 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 729.

€ 1.000 - 1.500



131

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Mourning Women near a Grave, Baligé, North Sumatra', signed and dated 21 April 1925, pencil, pen and ink on paper. H. 22.5 cm. W. 34 cm. Baligé is south of Lake Toba.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p.581.

€ 600 - 800



132

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Prahus at Sibolga, North Sumatra', signed and dated 24 April 1925, pen, pencil and ink on paper. H. 10.5cm. W. 22 cm. Unframed.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 583.

€ 200 - 300



133

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Detail of a Batak Chest, North Sumatra' signed and dated Napitoe poeloe, 23 April 1925, pen and ink on paper.

H. 21 cm. W. 17 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 581.

€ 150 - 200



134

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Detail of a Batak Chest, North Sumatra', signed and dated 23 April 1925, pen and ink on paper.

H.21 cm. W. 10 cm.

€ 100 - 200

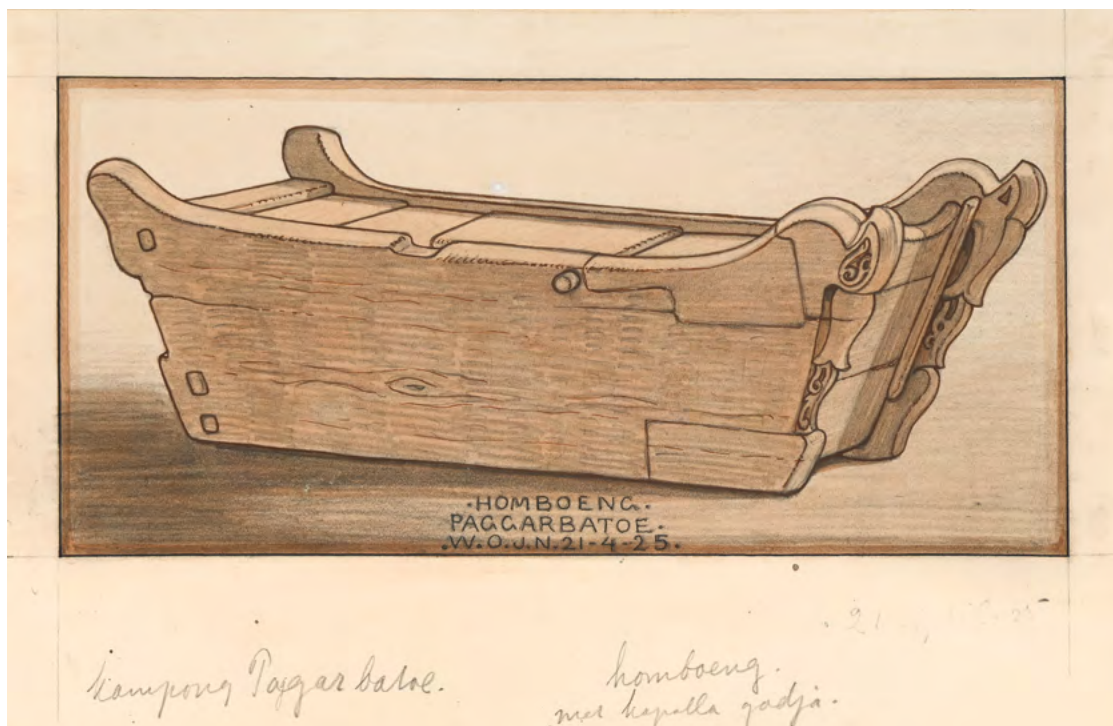
135

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Batak Wooden Box, Sumatra', signed and dated Paggarbatoe, 21 April 1925, pencil, pen and ink on paper. H. 10 cm. W. 21 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 580.

€ 100 - 200



135



136

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Worker on an Agave Plantation, North Sumatra', signed and dated Dolok Hilir, 3 April 1925, pencil, pen and ink on paper.

H. 29 cm. W. 36.5 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, ill. p. 571.

€ 400 - 600



137

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Woman in a Tea Plantation, North Sumatra', signed and dated 10 May 1925, pen and ink on paper.
H. 36 cm. W. 29 cm.

€ 400 - 500



138

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Coffee Harvest, East Java', signed and dated Soember Petoeng, 20 May 1925, pen and ink on paper.
H.26 cm. W. 31.5 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 598.

€ 400 - 500



139

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Digging Holes for Plants, Java', signed and dated 14 May 1925, pen and ink on paper.
H.29 cm. W. 37 cm.

€ 300 - 400

140

WIJNAND OTTO JAN
NIEUWENKAMP (1874-1950)

'Worker on a Palm Oil Plantation,
North Sumatra' signed and dated
6 April 1925, pen and ink on paper.
H.23 cm. W. 25cm.
Unframed.

€ 300 - 400





141

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Felled Forest, Idjen Plateau, East Java', 1918, signed, lithograph on paper.
H. 47 cm. W. 58 cm.

Literature: B. Carpenter, 'W.O.J. Nieuwenkamp, first European artist in Bali',
Periplus Editions, 1997, ill. p. 96.

€ 200 - 300



142

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Bromo Volcano, Tengger mountains in East Java', 1918, signed, lithograph on paper.
H. 47 cm. W. 58 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p.512.

€ 200 - 300



143

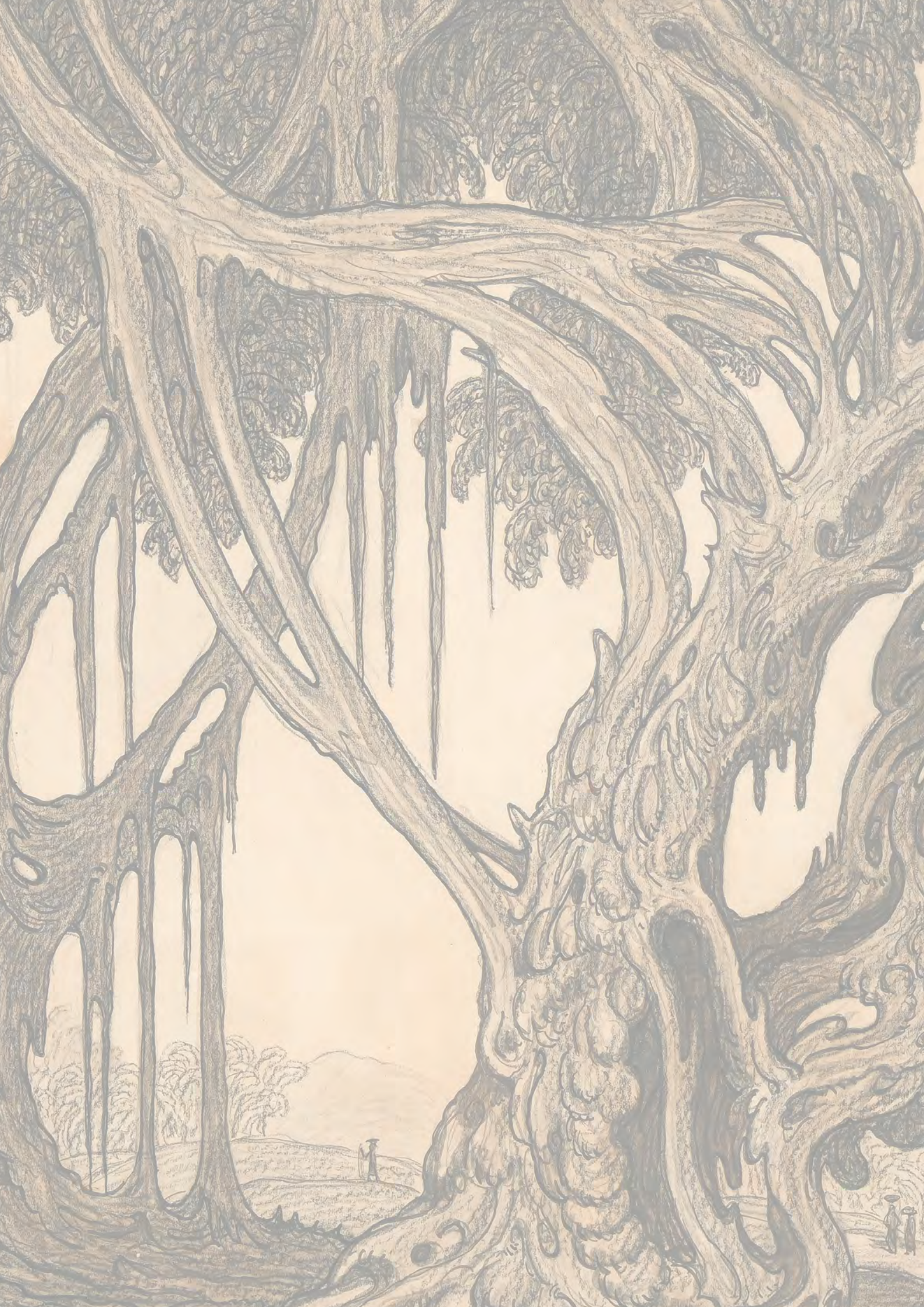
WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Djoegoengs on a Beach, Bali', signed and dated 1937, lithograph on paper.
H.51 cm. W.56 cm.

Literature: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst',
LM Publishers, 2019, ill. p. 271.

€ 200 - 300







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