ZEEUWS VEILINGHUIS ZEELAND AUCTIONEERS

INDONESIAN PAINTINGS

13 MAY 2025



ZEEUWS VEILINGHUIS ZEELAND AUCTIONEERS

INDONESIAN ART

LIVE AUCTION:	Tuesday	13 May 2025	, 1.30 pm (Amsterdam time)
	On Wednesday 14 May there is also on online auction (lot 601-624, starting ca. 2 PM).		
	Friday	9 May	11.00 am - 3.00 pm
VIEWING:	Saturday	10 May	10.00 am - 3.00 pm
	Monday	12 May	11.00 am - 3.00 pm
	Tuesday	13 May	11.00 am - noon

INQUIRIES: Tel. +31 118 650 680

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Cover illustrations: Front: lot 93 Back: lot 84



JOHANN W. VON STEIN (1896-1965)

'Portrait of an Asian woman', lower left, oil on canvas. H. 100 cm. W. 70 cm. Von Stein is world famous for his poster designs that he made in the 1930s. Especially the posters for the scheduled services of the Rotterdamsche Lloyd to the Dutch East Indies are very well known.

€ 500 - 700



Poster of the Rotterdamsche Lloyd.



ISAAC ISRAELS (1865-1934)

'Self portrait in his studio', ca. 1931, signed lower left (in the painting on the easel), oil on panel. H. 26.5 cm. W. 35 cm.

Provenance: Louise Dolk-van Spaendonck, a painter who was friends with Isaac Israels (Israels probably gave the painting to her); Reinilda van Spaendonck-Dolk, better known as Niels van Spaendonck (also a painter); thence by descent. See 'Lexicon Nederlandse beeldende kunstenaars 1750-1950' by Pieter Scheen, volume MZ, 1970, p. 373 for more information about Louise Dolk-van Spaendonck.

€ 15.000 - 20.000

"A man of incomparable talent, of a very special finely tuned sense of colour, and of incredible virtuosity"

R.W.P. de Vries Jr. in 'Het landhuis', no. 24, 26 December 1934



LEE MAN FONG (1913-1988)

'The mirror', signed and dated 'Amsterdam, summer 1948' left, oil on board. H. 95 cm. W. 60 cm.

Provenance: Dutch private collection (since late 1940s). Bought in The Hague, most probably at the Exhibition rooms Kunst van onze Tijd, Mauritsplein, The Hague, May 1949. Possibly no. 26 of the exhibition: 'Na het bad' ('After the bath'). Probably exhibited in Arti et Amicitia, Amsterdam, March-April 1949 too (no. 26 as well).

Literature: 1) mentioned by Corn. Basoski in 'Lee Man-Fung, de Chinese schilder' in 'De Nieuwe Haagsche Courant', 23th of May 1949; 2) Ho Kung-Shang, 'The Oil Paintings of Lee Man Fong: The Pioneer Artist of Indonesia and Singapore', Art Book Co. Ltd, Taiwan, 1984, p. 93, image EB21 (Oil paintings in Eastern style section).

€ 40.000 - 60.000

Lee Man Fong - 'The mirror'

'In 1913 Lee Man-Fung was born in Canton, but when he was barely 3 years old his father took him to Singapore, where Lee Man-Fung received his education and later had to support himself at an architect's office. His artistic desires drew him to Batavia, where he first became a cartoonist for a Sunday newspaper and later a designer at a Dutch publishing company. He spent his free time painting and in 1937 he came out with his first exhibition there.

Lee Man-Fung is currently exhibiting in 'Kunst van onze tijd' ('Art of our time') until 28 May and on the basis of these 56 paintings we can determine his great development. That Lee Man-Fung was a draftsman is clearly proven in this work. His brush still draws; the linear is the most important thing in his work.

> His **'Woman looking in the mirror'** and his 'Reclining nude' have a fantastic play of lines and the very soft tones give a wonderfully serene atmosphere.'

> > Corn. Basoski in 'Lee Man-Fung, de Chinese schilder' in 'De Nieuwe Haagsche Courant', 23th of May 1949.

'The nude depictions are strong, done with a single stroke of the brush, large in shape, blank and full of mystery'

> The author 'M.' in 'De Tijd', 2nd of April 1949, about the exhibition in Arti et Amicitia, Amsterdam, March-April 1949.

Lee Man Fong – 'Balinese girl with fruits'

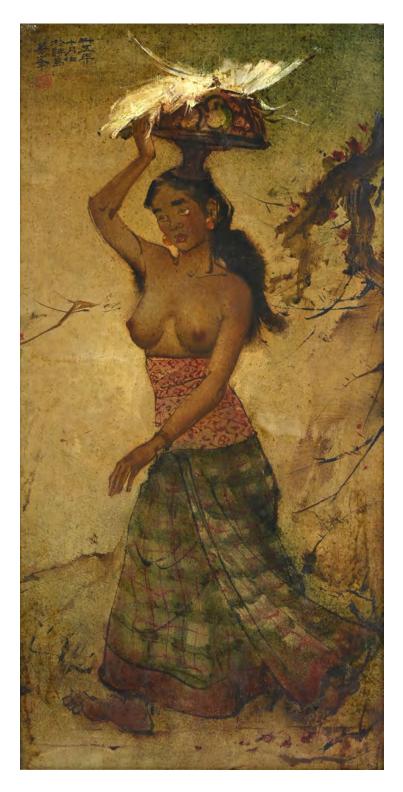
'In his impressions of Java and Bali ... he captures an atmosphere and mood that are increasingly moving. ... They are small stories full of love and purity.'

'This painter creates art that must be admired and should certainly have a place in one of our museums.'

Corn. Basoski in 'Lee Man-Fung, de Chinese schilder' in 'De Nieuwe Haagsche Courant', 23th of May 1949



Lee Man Fong, making frames in his studio. 'Balinese girl with fruits' is displayed on the wall as well. Amsterdam, 1949.



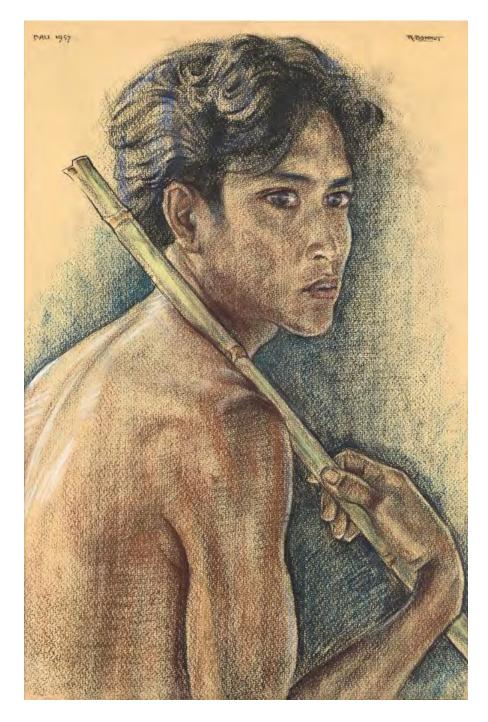
LEE MAN FONG (1913-1988)

'Balinese girl with fruits', signed and dated in Chinese 'October 1946' in Chinese upper left, oil on board. H. 75 cm. W. 38 cm.

Provenance: Dutch private collection (since late 1940s). Bought in The Hague, most probably at the Exhibition rooms Kunst van onze Tijd, The Hague, May 1949. Possibly no. 22 of the exhibition: 'Balinees meisje met vruchten' ('Balinese girl with fruits'). Probably exhibited in Arti et Amicitia, Amsterdam, March-April 1949 too (no. 22 as well).

Literature: 'Lee Man Fung exposeert in verschillende Nederlandse steden', Wereldkroniek, 30th of July 1949, illustrated (with the artist in his studio).

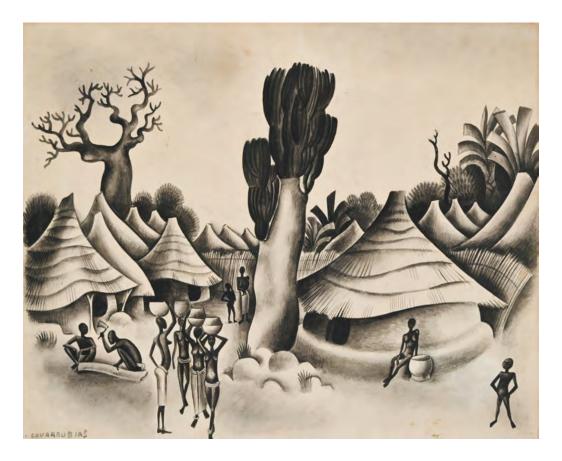
€ 50.000 - 70.000



RUDOLF BONNET (1895-1978) 'Balinese man', signed upper right and dated Bali 1957 upper left, pastel on paper. H. 68 cm. W. 46 cm.

Literature: Roever-Bonnet, dr. H. de, Rudolf Bonnet - Beauty Remains, Middelburg, 2023, ill. p. 246 (full page).

€ 4.000 - 6.000



MIGUEL COVARRUBIAS (1904-1957) 'A village', 1928, signed lower left, watercolour on paper. H. 29 cm. W. 40 cm. With certificate of authenticity by Covarrubias expert Anahi Luna, no. 16220325.

Provenance: Nickolas Murray Collection; Peter Juvelis Gallery, 2006; acquired from the above; private collection, The Netherlands.

Literature: Theodore Canot, Adventures of an African Slaver. Illustrations and cover design by Miguel Covarrubias, New York: Albert & Charles Boni, 1928, p. 296.

€ 5.000 - 7.000



87

WILLEM GERARD HOFKER (1902-1981) 'Ballerinas', early 1950s, signed lower right, conté crayon on paper. H. 16 cm. W. 21.5 cm.

€ 500 - 700



ROMUALDO LOCATELLI (1905-1942) 'A reclining nude', early 1930s, signed lower right, oil on canvas. H. 70 cm. W. 100 cm. Provenance: Dutch private collection.

€ 10.000 - 15.000

'For Locatelli, there are no vital issues other than the beauty of the abundance of life. Here, one will find no profound or metaphysical concepts. Instead, he – magnificently - reveals the beauty of both the human body and Nature's scintillation. Here, no sorrow is present; instead, its antipode, the happiness of the world, is being hailed. Here, one does not descend into any subconscious depths, nor are any voices heard from some mysteriously complicated psyche...... only pure pleasure of the senses is presented. Here, the wonder of the flesh and the wonder of light are enunciated in a simple, almost tangible manner. Beyond a doubt, this art will be appreciated by many.' (H.C. Zentgraaff, Bataviaasch Nieuwsblad, 6 May 1939)

Romualdo Federico Locatelli was born on 4 April 1905 in the North Italian town of Bergamo, into a dynasty of painters and sculptors. At the age of twelve, he started assisting his father Luigi Locatelli (1883-1928), a fresco painter, to decorate churches in the region. Romualdo was trained at the Accademia Carrara in Bergamo, under Ponziano Loverini (1845-1929), who immediately spotted his gift. At the age of 20, a striking portrait of his father, 'Il Dolore', earned him the Silver Medal of the Italian Ministry of Public Education, and a nomination for the prestigious Prince Umberto Award. This catapulted the young artist into the spotlights of the Italian elite. He made study-trips through Italy and to Tunesia, Algeria and Tripolitania (presentday Libia) and became a well-respected portraitist. In 1931, Locatelli was able to have a villa-cum-studio designed and built on Mount Bastia, near Bergamo, and during the 1930s, Locatelli's portrait commissions got him acquainted with Italy's royal, political, and religious elite. 1938 marked the pinnacle of his career in Italy: within a single year, he painted portraits of the Crown prince's two children, of Benito Mussolini's daughter, and of a Vatican Cardinal, while a portrait of the later Pope Pius XII was already commissioned. In that same year, the portrait of Prince Vittorio Emanuele of Savoy was exhibited at the prestigious Venice Biennale, and Locatelli married Erminia Zaccheno (1908-2005).

In December that same year, Romualdo and Erminia accepted an invitation to work and live in the Dutch East Indies. They arrived at Tanjung Priok, Batavia, in January 1939. The final few years of Romualdo's life tell the story of a genius painter who reached fullest artistic bloom in the turbulent period when Southeast Asia was plunged into World War II, who tragically and mysteriously disappeared there at the age of 37, and thus, during the following decades, attained a status that evolved to mythological proportions.

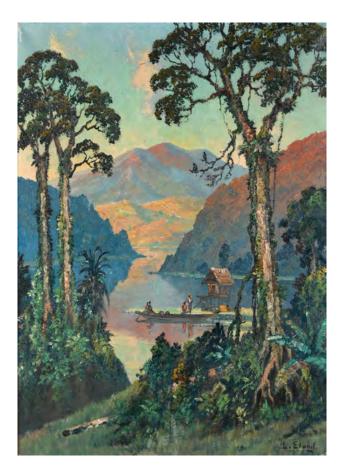
The current lot is a typical representation of Locatelli's artistic skills: in all its splendor, he captured the anatomy of a reclining beauty seated in a classic sofa, while she rests against a few large, soft cushions. She is merely adorned with a translucent cloth covering her waist and upper legs. The viewer's attention is drawn to the upper body and her dreamy gaze, especially because the background, however colorful, is purposely abstracted. Moreover, it creates visual depth, and an even dreamier atmosphere. This portrait of a reclining nude, executed just shortly before Locatelli's travels through Indonesia, is a prelude to the sensual depictions of Balinese nudes that have made him so well-known in the Southeast Asian art world.

Gianni Orsini, April 2025.



RADEN MAS PIRNGADIE (1875-1936) 'Indonesian card players', signed and dated 1911 lower left, watercolour on paper. H. 30 cm. W. 45 cm.

€ 700 - 900



90

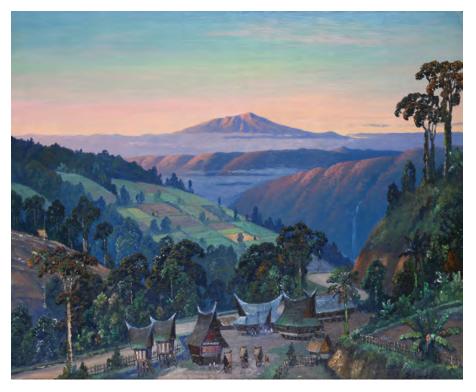
LEO ELAND (1884-1952) 'Indonesian lake', signed lower right, oil on canvas. H. 69 cm. W. 49 cm.

€ 400 - 600



EUROPEAN SCHOOL (18th/19th century) 'Gambling Chinese', unsigned, oil on canvas. H. 67 cm. W. 92 cm.

€ 500 - 700



92 LEO ELAND (1884-1952) 'Indonesian village', signed lower right, oil on canvas. H. 59 cm. W. 79 cm.

€ 500 - 700



WILLEM DOOIJEWAARD (1892-1980) 'Balinese dancer', early 1930s, signed lower right, oil on canvas. H. 100 cm. W. 50 cm. Verso on wooden stretcher: 'No. 9, Balinese danseres'. 'Ah! those figures in Bali, how I enjoyed them! How I enjoyed it, that far-reaching wealth of human beauty, those delightful, classically beautiful shapes, that incredible, truly enchanting wealth of colour!'

'Just imagine them for a moment: those exotic dancing girls, with their curious headdress of carved deerskin, decorated with colourful stones and flowers, those "lègongs" (folk dancers) and youthful "sampits" (temple dancers), dressed in deep blue and yellow and purple, or green with gold and orange, accompanied by the music of a gamelang, dancing under a heavy, broad-branched banyan tree...'

> Willem Dooijewaard in an interview by Theo de Veer in the magazine 'Buiten' 17 November 1934.



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WILLEM DOOIJEWAARD (1892-1980) 'Balinese woman with offerings', signed lower right, mixed media on paper. H. 29 cm. W. 17.5 cm.

€ 500 - 700



95

WILLEM DOOIJEWAARD (1892-1980) 'Balinese man', signed and dated Dec 1922 lower left, charcoal on paper. H. 27 cm. W. 25 cm.

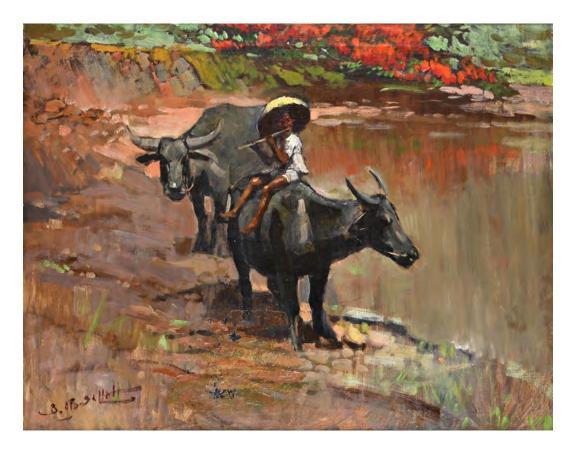
€ 800 - 1.000



96

WILLEM DOOIJEWAARD (1892-1980) 'Balinese woman', signed and dated Bali nov '22 lower left, charcoal on paper. H. 29.5 cm. W. 28.5 cm.

€ 800 - 1000



RADEN BASOEKI ABDULLAH (1915-1993) 'Flute player and water buffalo', signed lower left, oil on canvas. H. 50 cm. W. 68.5 cm. Please note: a part of the canvas (below the buffalo in front) is renewed.

€ 200 - 300



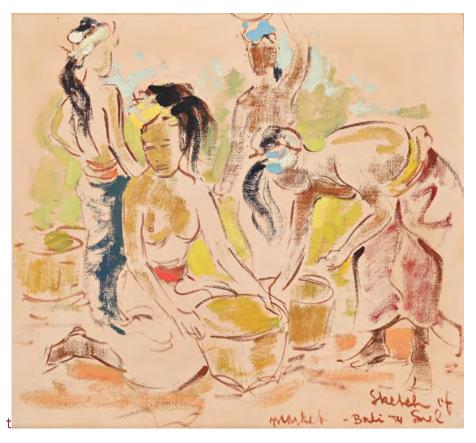
98

LUCIEN FRITS OHL (1904-1976) 'Flamboyant', signed lower right, oil on canvas. H. 60.5 cm. W. 92 cm.



WILLEM JAN PIETER VAN DER DOES (1889-1966) 'Plowing farmer', signed lower left, oil on canvas. H. 53 cm. W. 75.5 cm.

€ 500 - 600



100 HAN SNEL (1925-1998) 'At the pasar', signed and dated 'Bali '54' lower right, oil on canvas. H. 33.5 cm. W. 39 cm.



WILLEM GERARD HOFKER (1902-1981)
'Marittie Boissevain' (9 years old) and 'Sonnie Boissevain' (7 years old), both signed and dated 1933 lower right, oil on canvas.
Both H. 76 cm. W. 63 cm. Signed and dated verso as well.
Provenance: the Boissevain family.
Literature: Carpenter, B., and Hofker-Rueter, M.:Willem Hofker, painter of Bali, Picture Publishers, 1993, mentioned on p. 201, no. 350 and 353.

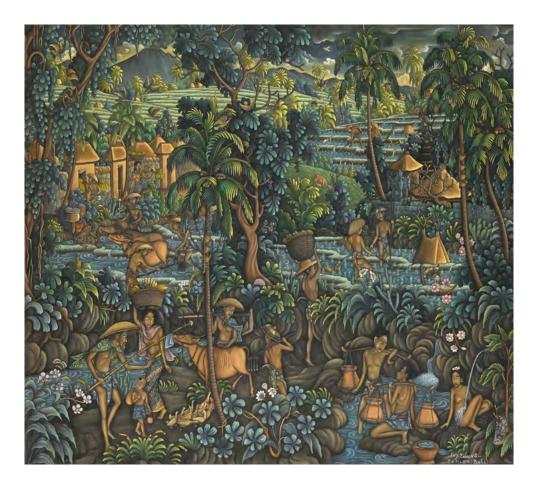
€ 3.000 - 5.000

In the early 1920s, painter Willem Gerard Hofker receives the honourable commission to paint a portrait of the Amsterdam banker Karel van Lennep. When he subsequently painted a portrait of his daughter Sara Halbertsma-van Lennep, who was on a leave from the Dutch East Indies, the young painter's career started to blossom. Many more commissions would follow from this banker's own families and their descendants, such as the portraits of April and June 1933 concerning the two young Boissevain sisters presented here.

'Marittie' aged nine, and 'Sonnie' in her seventh year were painted by Hofker at their home. They are conceived as a pendant to emphasize the girls' family ties. In doing so, Hofker paid attention to every detail and created a lifelike image. From highlights in the falling curls of their hair, to the afflatus in the eyes showing their youthful innocence up to the magnificently painted hands. It is clear that Hofker fully exhibits his masterful talent in both portraits.

An interesting trivia of these fantastic portraits is that they were made at the request of the girls' mother. They served as gifts for her husband Robert Lucas Boissevain, on the occasion of their copper wedding anniversary. Exactly 12 years later, during World War II, Robert Boissevain succumbed in a concentration camp in Germany where he had ended up due to his activities in the resistance against German occupants. In 1980, Robert, his wife Helena and their children including Marittie and Sonnie were awarded the Yad Vashem award for helping Jews, and inscribed on the wall of "Righteous Among the Nations" for their heroic deeds and their help to the Jewish people in hiding.

Seline Hofker, February 2025



I WAYAN TAWENG (1926-2005) 'Bali life', signed lower right, oil on canvas. H. 76 cm. W. 91 cm.

€ 1.000 - 1.500

103

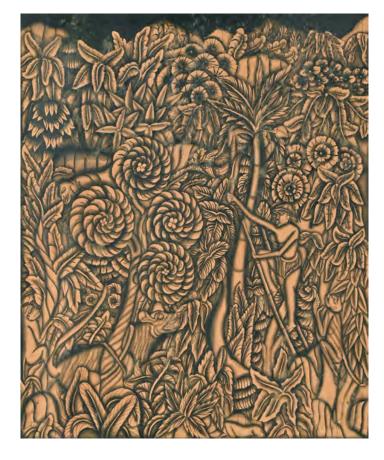
DEWA GEDE TJOEKIT (1912-1961) (also known as Dewa Gede Cukit) 'The story of Sangtjoelatjip', watercolour on paper. H. 32.5 cm. W. 29 cm.

Verso: the name of the artist, reference to the exhibition in Rotterdam and a summary of the Balinese story in Bahasa Indonesia and a Dutch translation. Cukit was also a gambuh dancer and Bonnet made a portrait of him. Exhibited: Christmas exhibition 'Bali', Volksuniversiteit Rotterdam, 23 December 1937 - 2 January 1938. Work of W.O.J. Nieuwenkamp and Rudolf Bonnet was

exhibited as well. More info about the exhibition: C. Venselaar,

More info about the exhibition: C. Venselaar, 'W.O.J. Nieuwenkamp, alles voor de kunst', LM Publishers, 2019, pp. 804-805.

€ 800 - 1.200





WATERCOLOURS, A DRAWING AND MANUSCRIPT MAPS REGARDING THE PADRI WARS (ALSO CALLED THE MINANGKABAU WAR), WEST SUMATRA:

1) 'The battle field', watercolour, signed M.H.C. Nimmergutte (30.5 x 42.5 cm);

2) 'Het attakeeren der batterijen voor Palembang, op den 21 otober 1819', signed A.B. Marchant, watercolour (19.5x 34 cm);

3) 'Groote tempel van Lintouw', pencil (16 x 20 cm);

4) Seven drawings of Dutch soldiers, watercolour (all ca. 26 x 20 cm);

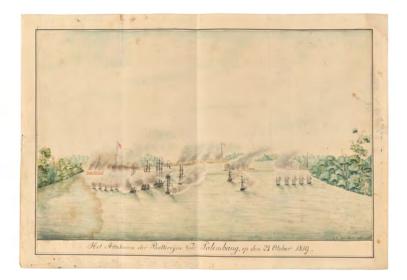
5) Two manuscript maps 'Plan van de batterijen en ligging der schepen', 24th and 27th June 1821 (both ca. 42 x 23 cm);

6) A manuscript map 'Overrompeling der Padarief Linie van Lintouw den 22 july 1832' (18.5 x 23 cm).

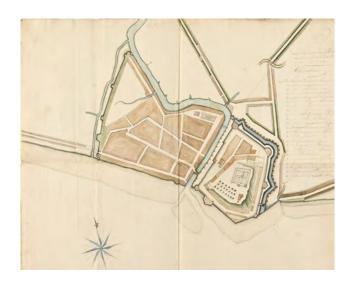
Added: a manuscript map of an army camp near Kuningan, Java (20.5 x 32.5 cm) and a print of a Dutch sable.

In the Padri war there were battles from 1803 until 1837 between the Padri and the Adat. The Padri were Muslim clerics who wanted to impose sharia in the Minangkabau area. The Adat comprised the Minangkabau nobility and traditional chiefs. They asked for the help of the Dutch, who intervened since 1821 and helped the nobility to defeat the Padri.

€ 500 - 700



105 A MANUSCRIPT MAP OF MALLACA Made in 1795, watercolour. H. 43.5 cm. W. 53 cm. € 400 - 600





106

THREE MANUSCRIPT MAPS regarding the Riau Islands, Indonesia, ca. 1820:

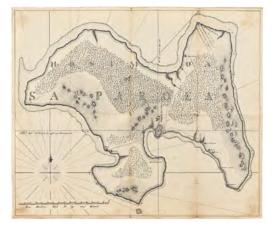
1) 'Poelo Peningat te Riouw of Eiland Mars' (H. 32.5 cm. W. 41 cm);

2) 'Plan van het fort en campement op Panyong Penang te Riouw' (H. 43 cm. W. 56 cm);

3) 'Plan van de positie der Bouginesen by het Fort Tanjan Pinang op den 29 january 1820'

(H. 31 cm. W. 40 cm). All sizes are paper sheet sizes.

€ 300 - 500



107

THREE MANUSCRIPT MAPS regarding Saparua Island, Maluku:

1) 'Honim Saparoea' (H. 32.5 cm, W. 42 cm);

2) 'Plan der Negerij Sirrij Sorrij en de batterijen der rebellen', battle of 10 November 1817

(H. 21.5 cm, W. 29 cm);

3) 'Plan der Negerijen Oelat en Ouwen de batterijen der rebellen', battle of 11 November 1817

(H. 21.5 cm, W. 29 cm).

All sizes are paper sheet sizes.

ZEEUWS VEILINGHUIS ZEELAND AUCTIONEERS

W.O.J. NIEUWENKAMP THE WORLD TRAVELER

13 MAY 2025

WOJ Nieuwenkamp, The World Traveler (Separate catalogue)

Last year, on November 19, we auctioned the collection of Idanna Pucci. This collection contained many drawings that W.O.J. Nieuwenkamp made in Indonesia. Several paintings were also auctioned. The auction was a great success: a 'white glove sale' with 100% sales and hammer prices that were often far above the estimates. Due to this great success, we were invited by the Nieuwenkamp family to the Villa Nieuwenkamp in Fiesole (near Florence) and were also allowed to auction work from their collection.

The catalogue primarily gives an image of Nieuwenkamp as a world traveler. Or perhaps as he himself would prefer to express it, 'world wanderer'. The works that are now being auctioned show scenes from Indonesia, Italy, Egypt, India, China, Japan and Cuba. They show Nieuwenkamp's great interest in faraway countries and cultures and a world where one could still be a real explorer. The journeys he made were often long. He was often separated from his wife for more than a year.

About the beginning of his long journeys (1898) he said:

'I was twenty years old when I left my father's office. That was not at all for me, to turn around on an office stool day in, day out. My father was of course very angry. He traded in tea and spices and all kinds of other Dutch East Indies things, since he had had to sell his sailing ships, because my father used to be a ship owner. ... Our company was called W.O.J. Nieuwenkamp and I had to continue it as W.O.J. obediently. But I became so pale and sick and awful from always sitting on an office stool. Now, on doctor's advice I made a sea voyage; I was allowed to go to the Mediterranean. But I liked that trip so much that I immediately stopped coming back to the office. From that moment on I had to take care of myself and then I drew for magazines such as "Eigen Haard" and others, until went to the Indies in 1898, with 500 guilders in my pocket.

That was quite a thing at the time, because at that time I was one of the very few Dutchmen who went to the Dutch East Indies exclusively to study the country and its people and the art of the Indies. I arrived in Batavia and immediately received an offer to become a teacher at a grammar school there. ... But I said that I had not come to the Indies for that. Incidentally, that job was attractive: starting salary 450 guilders per month and with a pension at 45 years. But I did not need to go to the Indies for a decent job, I might as well have stayed in my father's office! A little less than a year later I was able to return to Holland to work out the material I had collected, could have lived decently and still had 200 guilders more in my pocket than when I left! And since then I have continued to wander, either in Holland or abroad.'

W.OJ. Nieuwenkamp in 'W.O.J. Nieuwenkamp. Een interview met een groot Hollandsch kunstenaar', in 'De Amsterdammer', 25 augustus 1934, p. 7.

After the auction of the Idanna Pucci Collection, the works in this auction complete the image of W.O.J. Nieuwenkamp.





JAN TOOROP (1858-1928) 'Portrait of W.O.J. Nieuwenkamp'



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