



# León Gallery

FINE ART & ANTIQUES

THE  
GLORIOUS EASTER  
AUCTION

March 22, 2014 | 2:00 PM



Pair of Candeleros  
*Philippines, 19th Century*

# León Gallery

FINE ART & ANTIQUES



## THE GLORIOUS EASTER AUCTION

### PREVIEW

March 16 - 21, 2014  
9:00 AM - 7:00 PM

### AUCTION

March 22, 2014 | 2:00 PM

### VENUE

G/F Eurovilla 1  
Rufino Corner Legazpi Streets  
Legazpi Village, Makati City,  
Philippines

### CONTACT

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# FOREWORD

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Dear Friends,

Leon Gallery is pleased to invite you to The Glorious Easter Auction that will take place at our new auction venue at Eurovilla 1, Legazpi Street, Legazpi Village, Makati City. The sale, which will be at 2 PM on March 22, 2014, is comprised of a whole spectrum of Philippine Art from an 18th Century piece of furniture to a 2014 work by Jigger Cruz.

We are so honored to sell an ensemble of art, furniture, and unique objects from a highly prestigious provenance – the Tony and Cez Gutierrez Collection. To suggest between now and the last thirty years, there has never been an important international exhibition (Musée Quai Branly, Paris; National Museum of Singapore) or an international publication (Asian Furniture: A directory and sourcebook, Hong Kong: Thames and Hudson) of Philippine art and antiques that does not include the Tony and Cez Gutierrez Collection, is an understatement. The duo's brilliant discernment, coupled by a scholarly approach to collecting, has made this remarkably edited collection the most coveted among collectors. A deeply respected dealer has quipped, echoing the words of Lord Joseph Duveen, "Tony and Cez may not have the mountains but they have the peaks," is one apt remark.

The foremost social historian Martin "Sonny" Imperial Tino, Jr., who has authored the book on Philippine Ancestral Houses, as well as sourcebooks for colonial silver, furniture, and ivory, has provided the accurate description and dating of the silver, furniture, and ivory in this sale. Sonny's knowledge of the evolution of Philippine furniture as well as the provenances of pieces is unmistakable. I take this opportunity to thank Sonny for lending us the knowledge and expertise, and Mang Osmundo "Omeng" Esguerra for the corroboration, especially in identifying the provincial origins of pieces.

For the old masters, the portrait of Jose Rizal has perhaps been the most painted from Luna, Hidalgo, to Pineda. In this sale, a Teodoro Buenaventura, a 1936 rendition of the founder of the progenitor of the UP School of Fine Arts, is a rare treat. Possibly even rarer in this sale is a masterpiece on canvas by Roberto Chabet.

This sale's cover photo is Jose John Santos' "Godiva at 72." This work of muted palette is a pivotal representation in the life of the artist, representing the cast of a life-changing experience- that of his first foreign travel that set forth the direction of his art influenced by the Masters before him, seeing them firsthand. This work from 2001 is a milestone and inarguably one of the most important pieces that has ever appeared in the market.

Finally, I must not fail to mention a significant still-life painting by the National Artist Federico Aguilar –Alcuaz. The 1958 masterpiece was the artist's gift of gratitude to two important people who helped him get established in Barcelona.

With all these beauty, I personally hope that you will get what you want. I am sure that there will always be something for everyone. I wish you all good luck!

Sincerely,

  
**Jaime Ponce de Leon**  
Director

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1

**Manuel Rodriguez, Sr.** (1915)

*Carabao*  
signed and dated 1979 (lower left)  
etching, 10/20  
20 1/2" x 25 1/2" (52 cm x 65 cm)

**P 8,000**

Recognized as the father of Philippine print-making, Rodriguez was a pioneer in this field, excelling in both lithography and etching. Throughout his works, his subjects have always remained Filipino in theme; however, he rendered these in highly abstract forms that broke the conventions of traditional, academic painting. This piece from 1974 entitled "Carabao" is one such example.



(a.)



(b.)



(c.)



(d.)



(e.)



(f.)

1979, the cusp of a new year and a new decade, saw Ang Kiukok participating in two international exhibitions in the Asia region: the Eighth International Festival of the Arts in Singapore and an eponymously named show in the Printmakers Gallery in Taipei. At this time as well, he was bestowed the Outstanding Alumnus Award from the University of Santo Tomas, his Alma Mater. It was against this backdrop, then, that Ang produced these series of works, edition prints that feature his symbolic human figures – dehumanized people who are in seething emotion and in the throes of desolation.

6

2

**Ang Kiukok** (1931 - 2005)

(a.) *Figure 1*  
signed and dated 1979 (lower right)  
etching, 10/20  
8 1/4" x 8" (21 cm x 20 cm)

(b.) *Figure 2*  
signed and dated 1979 (lower right)  
etching, 10/20  
8 1/4" x 8" (21 cm x 20 cm)

(c.) *Figure 3*  
signed and dated 1979 (lower right)  
etching, 10/20  
8 1/4" x 8" (21 cm x 20 cm)

(d.) *Figure 4*  
signed and dated 1979 (lower right)  
etching, 10/20  
8 1/4" x 8" (21 cm x 20 cm)

(e.) *Figure 5*  
signed and dated 1979 (lower right)  
etching, 10/20  
8 1/4" x 8" (21 cm x 20 cm)

(f.) *Figure 6*  
signed and dated 1979 (lower right)  
etching, 10/20  
8 1/4" x 8" (21 cm x 20 cm)

**P 25,000**



**3**

**Emmanuel Garibay** (1962)

*Untitled*

signed and dated 2007 (lower right)

oil on canvas

22 1/4" x 18" (57 cm x 46 cm)

**P 10,000**

*Garibay, who formed part of the eclectic Salingpusa Group of Artists from the University of the Philippines, has been described as a quintessential storyteller. Inspired heavily by expressionism, his works – portraits of the hoi polloi and everyday occurrences that are at once progressive and conservative – are throwbacks to his activist days as a student.*



**4**

**Ricarte Puruganan** (1912 - 1998)

*Birth of Venus*

signed and dated 1987 (right)

oil on canvas

14" x 18" (36 cm x 46 cm)

**P 16,000**



**5**

**Cesar Legaspi** (1917 - 1994)

*Female Nude*

signed and dated 1978 (lower right)

charcoal on paper

14 1/2" x 11" (37 cm x 30 cm)

**P 20,000**

Provenance:

Mrs. Melba Cantoria

*As much as he was recognized as a pioneering neo-realist and one of the leading lights of the Thirteen Moderns, Legaspi never lost touch of his proficiency as an illustrator, a skill honed in the magazine industry. Thus, nude works continued to be a major part of his legacy, showcasing his ability to render the human figure in the classical manner.*

**6**

**Jose Joya** (1931 - 1995)

*Female Nude*

signed and dated 1957 (lower right)

charcoal on paper

7 1/2" x 13 1/2" (19 cm x 34 cm)

**P 18,000**

This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot







front



verso

PROPERTY FROM A VERY IMPORTANT PRIVATE COLLECTION

**7**

**Juan M. Arellano** (1888 - 1960)

(front) *Mi Jardin*  
signed (lower right)

oil on wood  
24" x 20" (60 cm x 50 cm)

(verso) *Golf at Wack-Wack*

**P 240,000**

Literature:

Juan T. Gatbonton et al, *Art Philippines: 1521 - present*, Crucible workshop, 1992, p.106

*While first and foremost an esteemed architect as his father was before him – among his landmarks are the Legislative Building, The Post Office, The Metropolitan Theater, and the pre-war Jones Bridge – Arellano, upon his retirement in the 1950's, proclaimed that painting was, in fact, his primary passion (after all, he did train under the aegis of Lorenzo Guerrero, Toribio Antillon, and Fabian de La Rosa).*

*It is said as well that he has produced only 300 works in his lifetime, each one exhibiting the strong and distinct imprint of European post-impressionism, in particular Cézanne and Gauguin. Consequently, these two works—back to back—*Mi Jardin* and *Wack-Wack Golf*—are demonstrations of his penchant for the post-impressionist style (simplified colors and definitive forms, almost bringing to mind Cézanne's *Mont Sainte—Victoire* and the *Viaduct of the Arc River Valley*) fused with his knowledge of landscape architecture.*



8

**Roy Veneracion** (1947)

*Urduja*  
signed and dated 2012 (lower right)  
oil and acrylic on canvas  
60" x 48 1/4" (152 cm x 123 cm)

**P 100,000**

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot.

*Urduja is a supreme example of Roy Veneracion's Syncretist "polystyle" works, which blends themes, images, and Modernist abstract techniques together to encapsulate his dictum of bringing together opposing art principles and ideas. Utilizing a bright palette of blues, aquas, oranges, and whites, Urduja "refers to the Cebuana Princess who fell in love with Magellan's shipmate. Her chieftain father consequently converted to Christianity and conveniently allied with the Conquistadores to raid the neighboring rival Mactan tribe." Urduja is thus a commentary on colonialism and hybrid cultures rendered in a combination of popular cultural imagery and Modernist gestures of contemporary Philippine aesthetics that Veneracion has masterfully conducted for the past thirty years. A graduate of the University of the Philippines Diliman, Veneracion has mounted twenty solo exhibitions and more than 38 grouped shows since 1973.*

*He is a recipient of the CCP Thirteen Artists Award.*



PROPERTY FROM THE GALERIA DUEMILA, INC. COLLECTION

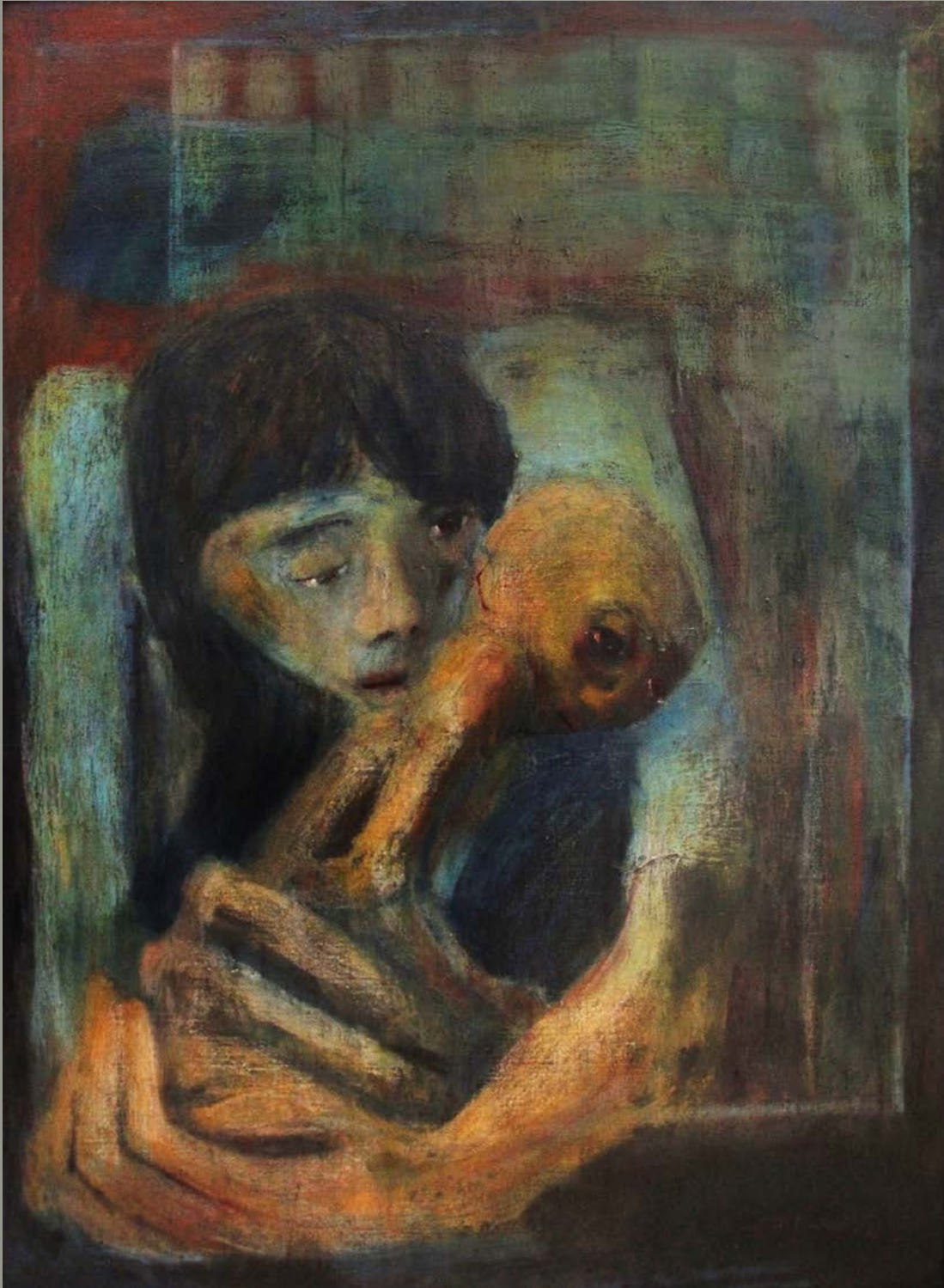
9

**Duddley Diaz** (1962)

*Atang No. 13*  
dated 2003  
polychrome wood (lime) and acrylic  
14" x 32" x 3" (36 cm x 81 cm x 8 cm)

**P 30,000**

*Duddley Diaz' training was basically beaux arts in orientation in the Philippines as in Italy. Diaz' art is also shaped by interpenetrating cultural layers through history and colonial experience. These directions along with his artistic experience in Florence, have been brought to bear on his individual development as a sculptor.*



**10**

**Onib Olmedo** (1937 - 1996)

*Mother and Child*

signed (lower right)

oil on canvas

40" x 30" (102 cm x 76 cm)

**P 120,000**

Provenance:

Salcedo Auctions, private sale, 2013

*Prior to gaining acclaim as a visual artist, Olmedo first busied himself in his architectural practice from the sixties until the early seventies, after which he decided to pursue painting fulltime. Known for his works in Figurative Surrealism/Figurative Expressionism, this oil piece is one significant example, with his trademark distorted and haunting figures taking center stage.*



11

**Eduardo Castrillo** (1942)

*Untitled*

signed

Brass

34" x 12 1/2" x 13 1/2" (86 cm x 32 cm x 34 cm)

**P 70,000**

*Castrillo blazed trails as a sculptor and was considered ahead of his time during the sixties and seventies when his art practice was gaining ground. Utilizing metal – brass and bronze – coupled with other dynamic materials as Plexiglas®, he experimented and created a whole slate of works – eclectic, progressive, and avant-garde – that spanned hammer outs, reliefs, and assemblages among others. From small jewelry pieces to gallery pieces to monumental public sculptures, each one in the abstract mode, yet nationalistic in spirit, his bodies of work have adorned homes, museums, beautiful people, and landmarks across the metropolis and abroad.*



12

**Mark Justiniani** (1966)

*Sa Iyong Kalipayan*

signed and dated 1992 (upper right)

oil on canvas

18" x 24" (46 cm x 61 cm)

**P 70,000**

Provenance:  
Hiraya Gallery

*As a Pinoy Surrealist of note attested by his being named one of the CCP's Thirteen Artists, Justiniani makes the conscious effort to engage with his audiences, where he expresses his personal beliefs and exposes the truths and ills of society. He is out to elicit and provoke thought, as this dark, foreboding work –perhaps a rumination on love, life and death attempts to do.*

13

**Jerry Elizalde Navarro** (1924 - 1999)

*The Man Who Loved Birds*

signed and dated 1994 (lower left)

oil on canvas

22 1/2" x 33 1/2" (57 cm x 85 cm)

**P 120,000**



*A return to form. A resurgence. These succinctly elucidate the artistic period of Elizalde Navarro in 1994, after mounting a series of exhibitions that caught the local visual art scene by storm – and kept art critics and collectors raving. One of the works that graced those momentous exhibits is this very piece – “The Man Who Loved Birds.” As the title suggests, this work – as well as the others that were on view—were the artists explorations into nature—its creatures and inhabitants—and the universe that surrounds it.*





PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

**14**

**The Arnedo Cabinet**

1830s

Narra, Tindalo, Carabao Bone & Silver

76" x 52 1/2" x 21 1/2" (193 cm x 133 cm x 55 cm)

**P 500,000**

Provenance:

Gapan, when it was still part of Pampanga

*A cabinet or aparador was rarely found in Filipino homes during the first two centuries of colonial rule, when clothes were usually stored in a baul, chest, or in a rattan tampipi which was invariably made in Camarines. Only at the start of the 19th Century when the hacienda economy began to emerge and prosperity came, did bedroom furniture like chests of drawers, commodes and cabinets begin to appear.*

*The Sioco family, the wealthiest family in 19th-Century Apalit and among the most landed families in Pampanga, had three daughters. Being rich heiresses and much sought after, they eventually married the progenitors of the Arnedo, Escaler and Gonzalez families of Pampanga.*

*This 2-door cabinet belonged to the Arnedo branch that cares for the Apo Iro, the ivory patron saint of Apalit that is borne on a pagoda in a fluvial procession on the feastday of St. Peter, the Apostle. It was made by a Chinese craftsman in Gapan, then a part of Pampanga, but is now in Nueva Ecija. Active during the 1820s and 30s he was the only known craftsman in the country who inlaid furniture and doors using carabao bone that was cut in naturalistic shapes. The Chinese influence is evident in the short cabriole legs that remind one of Ming furniture.*

*This cabinet consists of three parts: a balayong or tindalo base standing on four short cabriole legs with a multi-lobed apron reminiscent of 18th Century Chinese furniture; a narra frame with a pair of drawers at the bottom, side and door panels; and a detachable, simple molded cornice surmounting the ensemble.*

*The drawer and door frames, as well as the narrow frieze of the cornice, are inlaid with a row of carabao-bone discs with kamagong centers. The drawers are outlined with an inlaid strip of lanite enclosing a horizontal lozenge with multi-lobed ends. The drawer pulls and keyhole-shields are of silver.*

*The door panels are carved with large vertical lozenges of the same shape as that of the drawers and outlined in lanite wood. The center of each panel is inlaid with an 8-rayed sunburst, each ray half in bone and the other half in kamagong. An oval wreath with diamond-shaped leaves surrounds the sunburst and is decorated above and below with a realistically-cut floral and foliar bouquet inlaid in carabao bone.*

*This is probably the only example of its kind in the country and is unique.*



15

**Pam Yan Santos** (1974)

*Untitled*  
mixed media  
9 1/2" x 7" (24 cm x 18 cm)

**P 6,000**

Provenance:  
Tin-Aw Art Management Inc

*It is almost uncommon for contemporary artists for her generation to consider printmaking as a medium. And yet, Pam Santos deliberately selected this medium in the early stages of her art practice. Ostensibly, she wanted to examine the countless potentials that printmaking contained, which she later fused with painting. For her initial surveys into print, she has garnered awards from Art Association of the Philippines and was named one of the Thirteen Artists of the Cultural Center of the Philippines.*

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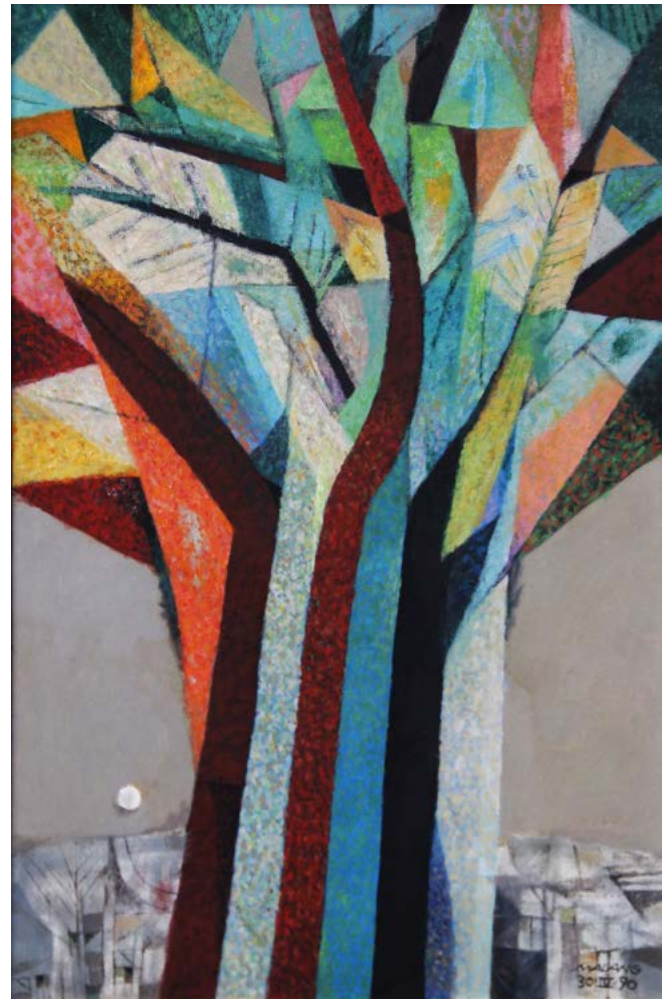
**Mauro Malang Santos** (1928)

*Tree*  
signed and dated 1990 (lower right)  
oil on canvas  
28" x 18 1/2" (71 cm x 47 cm)

**P 180,000**

Provenance:  
Finale Art File

*Once again, Malang's fondness for predominantly cheery colors -- and a lightness of being -- is shown in this almost whimsical rendition of a tree.*







**17**

**Oscar Zalameda** (1930-2010)

*Barong - Barong*  
signed (lower right)  
oil on canvas  
34" x 40" (86 cm x 102 cm)

**P 160,000**

*Done in his trademark cubist style where he captures houses on stilts or shanties, this piece by Zalameda shows us his mastery no matter how humble the subject presented.*



**18**

**Clairelynn Uy** (1974)

*Safe to Change... Sweet!*  
signed and dated 2011 (lower left)  
oil and acrylic on canvas  
48" x 48" (122 cm x 122 cm)

**P 18,000**

**19**

**Mia Herbosa** (1970)

*Female Nude*  
oil on canvas  
15" x 13" (38 cm x 33 cm)

**P 20,000**

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot





20

**Federico Aguilar Alcuaz** (1932 - 2011)

*Tres Marias Series*

signed and dated 1982 (lower right)

oil on canvas

34" x 28" (86 cm x 71 cm)

**P 240,000**

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot

*Alcuaz, Renaissance man, bon vivant, and international artist, has earned his rightful place in Philippine art through his works in abstract as well as portraits, an example of which is this exceptional piece from the "Tres Marias Series," a depiction of the Filipina – elegant and dignified — in traditional garb.*



**21**

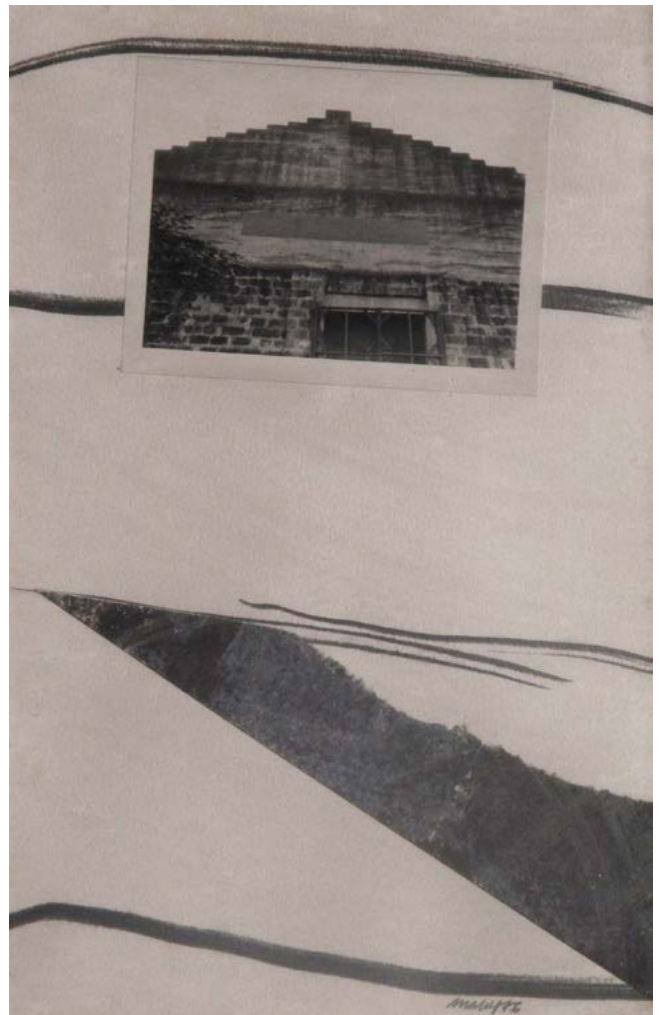
**Jose Joya** (1931 - 1995)

*Abstract*  
signed and dated 1975 (lower right)  
oil on board  
22" x 14" (56 cm x 36cm)

**P 240,000**

This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

*Here we see Joya's fascination with quasi-geometric shapes, of which the artist took serious interest in the seventies after a period of examining classicism of shapes. While his style here may be less vigorous than other works, his close affinity with Abstract Expressionism bares forth in this work which he effected with "kinetic impulse."*



**22**

**Roberto Chabet** (1937 - 2013)

*Untitled*  
signed and dated 1976 (lower right and in verso)  
collage  
11" x 7" (28cm x 18cm)

**P 18,000**



**23**

**Rodel Tapaya** (1980)

*The Feast*

signed and dated 2010 (lower right)

acrylic on canvas

40" x 30" (102 cm x 76 cm)

**P 80,000**

Provenance:

The Drawing Room

*Tapaya, relatively young as he is in the art scene, has already created waves through his works – large pieces that draw inspiration from local folklore, wherein magical beings, mythical creatures, and fantasy-filled panoramas almost come to life. The artist relates that his interest in such folk narratives – this work entitled "The Feast" is one such example – can be traced to his childhood days growing up in Montalban, Rizal, a mountainous region East of Manila where myths and other such tales abound.*

**24**

**Edgar Doctor** (1941)

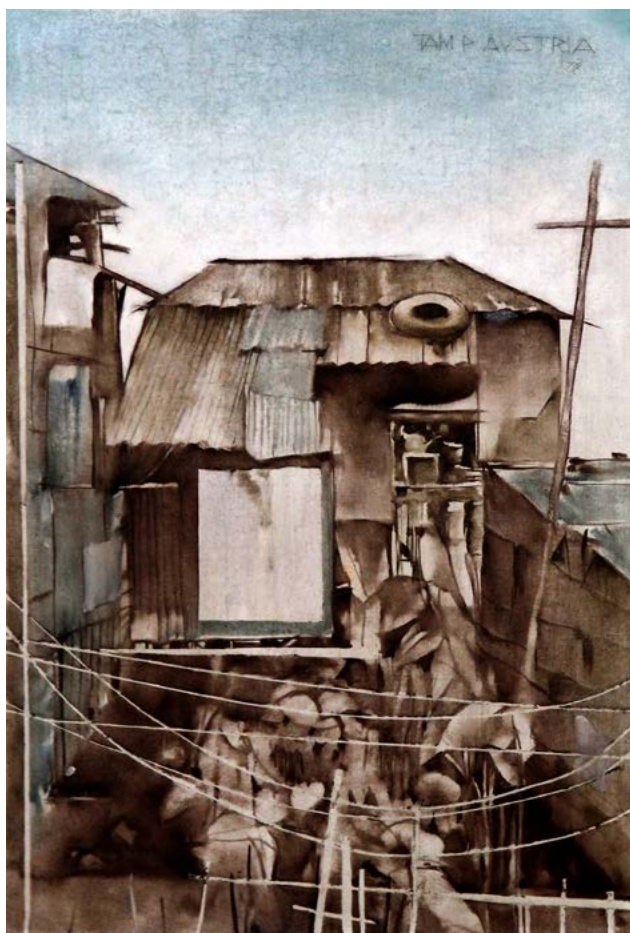
*Crucifixion*

signed and dated 1967 (lower left)

oil on canvas

25" x 20" (64 cm x 51 cm)

**P 12,000**



**25**

**Tam Austria** (1943)

*Untitled*

signed and dated 1979 (upper right)

oil on canvas

18 1/2" x 12 1/2" (47 cm x 32 cm)

**P 16,000**

*Austria received his early artistic training under the auspices of Carlos "Botong" Francisco, and his creations delve into folk genres. The artist relates that community – particularly the environment one finds himself in – plays a substantial role in the development of an artist, as it did to him. This work therefore from 1979, can be said, is his reaction to his environment.*



**26**

**Jerry Elizalde Navarro** (1924 -1999)

*Islands of the Gods*

signed and dated 1994 (right center)

oil on canvas

32 1/2" x 41 1/2" (83 cm x 105 cm)

**P 240,000**

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

*Following the phenomenal success of the series of exhibitions that Elizalde Navarro staged in 1993, a resurgence of energy suffused the artist, and it is this period that he considers one of the most momentous moments in his career. Whereas in those exhibits splendid abstracts were on view, in this piece, he goes for a more soothing landscape piece, albeit displaying the same magnificent colors.*



**27**

**Roberto Chabet** (1937 - 2013)

*Untitled*  
signed (upper right)  
watercolor  
14" x 11" (36 cm x 28 cm)

**P 20,000**

*Touted and respected as the Father of Philippine Contemporary Art, Chabet played a fundamental role in the progression of contemporary art in the country —and nurtured many an artist under his wing. His meditative works – whether they be drawings or collages — question modernity as well as the established philosophies surrounding art and its many interpretations.*

**28**

**Andres Barrioquinto** (1975)

*Sono Ancora Molato*  
signed and dated 2002 (right)  
pastel on paper  
16" x 13" (41 cm x 33 cm)

**P 16,000**

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

*Evolution and constant motion. These are but some of the words that aptly relate to Andres Barrioquinto's art practice at present. Whereas in the beginnings of his art practice he consciously pursued Surrealism, he has now welcomed Realism with open arms, proof of his ability to adapt and accept change. In this work from 2002 we see a woman, all rather bereft of emotion, juxtaposed with random texts – almost like graffiti – in the background, and immediately one gets the sense of incomprehension.*







**29**

**Romulo Galicano** (1945)

*San Jose, Bulacan*

signed and dated 1992 (lower left)

oil on canvas

35" x 45" (89 cm x 114 cm)

**P 180,000**

*As a master portraitist, Galicano captures this rural scene with quiet accuracy, excellently capturing the bucolic atmosphere of a farm in San Jose, Bulacan.*



Palillera with case

PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

**30**

### **The de Leon-Marella Palillera**

Philippines, 1850's

Silver

H: 14 1/4" (36 cm) /C: 5 1/2" (14 cm)

weight: 538g

**P 180,000**

Provenance:

Taal, Batangas.

*In the Philippines the toothpick is called a "palito" which is a Filipinismo for "palillo", as it is called in Spain. Thus a toothpick holder or "palillera" in Spain is locally called a "palitera".*

*During the colonial era, toothpicks in no way resembled the factory-made ones we buy today. Made from a single piece of soft wood called "dita" (*Alstonia scholaris* Linn.), they looked like modern-day cocktail toothpicks, but were longer and had one end whittled in the form of flowers, birds, insects and other fanciful objects like fans and chains. They were arranged to decorate the dining tables during fiestas or banquets, just as we do it with flowers today. At the end of the meal, each guest was given one which he did not discard after use. Instead, he put it into his buttonhole to show people whom he accosted on the way home that he had been to a party!*

*Palitos stuck into fruits was the common way of displaying them, but the rich inserted the points into silver confections whose size and shape were sure to be a topic of conversation. During the last third of the 19th Century, they assumed fantastic shapes and grew larger to tacitly show the host's wealth. Paliteras were used in the provinces of Pampanga, Bulacan and Batangas, the richest ones during that period.*

*The piece shown here was originally made for Don Sebastian Marella, the richest man in Taal, Batangas in the mid-19th Century. He owned the largest house in town, now the Rizal College, and also had several paliteras that graced his long banquet table during fiestas. This particular one was inherited by the Marella-de Leon heirs.*

*Standing on four feet in the form of chased acanthus leaves, the circular base is highly embossed and chased with lozenges surrounding foliate designs that curl upward on the inner side to support a circular embossed and chased disk that acts as the base for the silver feligrana bush, with realistic, 3-dimensional flowers and leaves resembling a real plant. Each flower has a dome pierced with holes for the insertion of toothpicks.*

*The Marella-de Leon palitera is one of the largest that has ever appeared in the antiques market. A piece such as this is very rare.*





PROPERTY FROM THE JOHN SILVA COLLECTION

**31**

**Benedicto Cabrera** (1942)

*Dancer*

signed and dated 1994 (bottom)

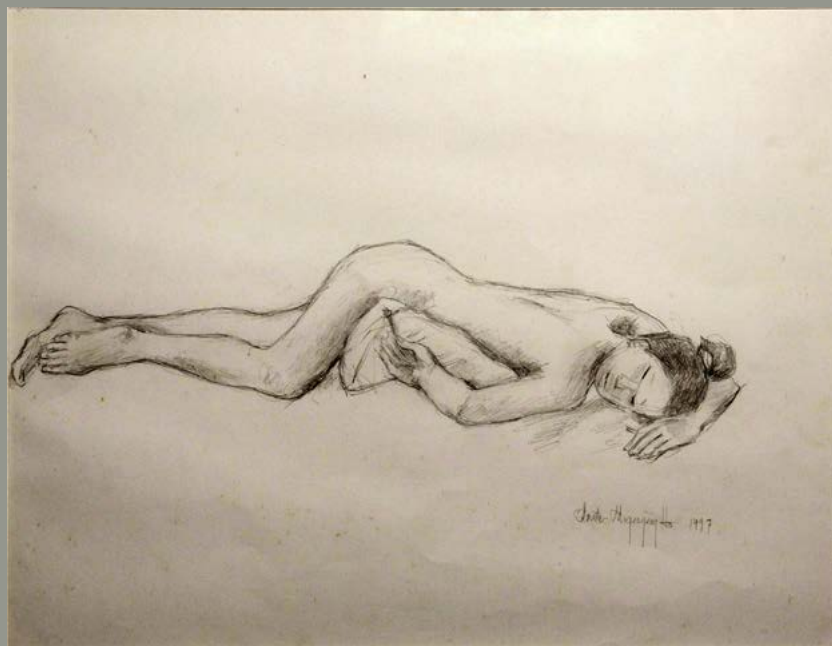
charcoal on paper

21 1/2" x 14 1/2" (55 cm x 37 cm)

**P 70,000**

Provenance:

Donated by the artist to benefit Ballet Philippines in 2004 and acquired by the present owner through auction



**32**

**Anita Magsaysay-Ho** (1914 - 2012)

*Female Nude*

signed and dated 1997 (lower right)

graphite on paper

14 1/2" x 18 1/2" (37 cm x 47 cm)

**P 80,000**

Provenance:

Crucible Gallery, 1997

*A delicate approach to line – marked with precision — is how Magsaysay-Ho's drawings have been described, bearing both the influence of her mentor Irineo Miranda and her American art education. Drawing – including the creation of nudes – was an activity she enjoyed immensely with fellow-artists (believing that it should be a fun, social experience), pursuing it well into the winter of her years.*



**33**

**Teodoro Buenaventura** (1863 - 1950)

*Portrait of Jose Rizal*

signed and dated 1936 (lower right)

oil on canvas

17" x 14" (44 cm x 36 cm)

**P 80,000**

This piece is accompanied by a certificate issued by the National Museum dated 1997 confirming the authenticity of this lot

*Buenaventura, who gained his art education from the Escuela Superior de Pintura, Escultura y Grabado, is a true master of classical realism, whose body of work – a sizable number of which, tragically, was destroyed in World War II – spanned genre pieces, landscapes, and portraits. This rare portrait of our National Hero Jose Rizal, proficiently executed just before the advent of war, is therefore a fine specimen of his artistry.*



**34**

**Justin Nuyda** (1944)

*Search Mindscape Series*

signed and dated 1982 (lower left)  
mixed media

19 1/2" x 25 1/2" (50 cm x 65 cm)

**P 18,000**

Provenance:

Galeria Duemila

Salcedo Auctions, Important Philippine  
Art, March 2011

**35**

**Vicente Manansala** (1910 - 1981)

*Angono, Rizal*

signed and dated 1975 (upper right)

watercolor on paper

20" x 26" (51 cm x 66 cm)

**P 110,000**

*This matchless landscape work by Manansala – who is best regarded for his cubist figures – affords us a sweeping, bird's eye view of the plains of Angono, Rizal, where it is said, the master would seek refuge on weekends to paint away from the hustle and bustle of the city.*



PROPERTY FROM THE DR. ALEJANDRO R. ROCES COLLECTION

**36**

**Napoleon Abueva (1930)**

*Three Seater Bench*

signed and dated 1975

Molave

95" x 26" x 23 1/2" (241 cm x 66 cm x 60 cm)

**P 180,000**

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot



*Functional modernist elegance would perhaps best describe this sculptural bench by Abueva, National Artist and Modernist Master Sculptor. His arrival ushered in a new era in Philippine sculpture, his works serving as perfect partners and compliments to the new architecture that was rising in the burgeoning metropolis, gracing the sleek offices and elegant homes of the period, particularly the late sixties and the seventies.*

*This bench was acquired by the National Artist Dr. Alejandro R. Roces directly from the artist. The piece formed part of the famous art and antiques collection of Dr. and Mrs. Roces.*



**37**

**Jose Pereira** (1901 - 1954)

*Planting Rice*

signed and dated 1943 (lower left)

oil on canvas

18 1/4" x 24 1/2" (46 cm x 62 cm)

**P 120,000**

Literature:

Duldulao, Manuel D, A century of Realism in Philippine Art, Hongkong, 1st, 2nd, 3rd edition, p.81



**38**

**Jose Pereira** (1901 - 1954)

*Harvest*

signed and dated 1943 (lower right)

oil on canvas

18 1/4" x 24 1/2" (46 cm x 62 cm)

**P 120,000**

Literature:

Duldulao, Manuel D, A century of Realism in Philippine Art, Hongkong, 1st, 2nd, 3rd edition, p.81

*Perreira, a graduate of the University of the Philippines School of Fine Arts in 1925, initially worked as a commercial artist in advertising and publishing. His paintings, while seemingly similar in subjects to that of Amorsolo such as barrio lasses and harvest scenes, offer us his own coloring technique – his play of light and shadows — that are of a different shade and hue.*





PROPERTY FROM THE TONY AND CEZ GUTIERREZ  
COLLECTION

**39**

**Monstrance**

*Philippines, 18th Century*

silver

H: 24 1/2" C: 9 1/2" (62 cm x 24 cm)

weight: 2237g

**P 80,000**

Provenance:

Manila

A monstrance (from the Latin *monstrare*, to show) is also known as an *ostensorium*, another Latin word with the same meaning. A vessel originally used during the Middle Ages for the public display of relics, it eventually was mainly used to display the consecrated Eucharist during the Eucharistic Adoration or Benediction of the Blessed Sacrament. In this ritual, the priest blesses the worshippers while holding aloft the ostensorium containing the Host. Since the Host was believed to be the Body of Christ, it meant that it was Christ Himself, and not the priest, who was giving His blessing.

The most popular form of a monstrance was that of a cross-topped sunburst on a stand with a pommel or knob to prevent the vessel from slipping when the priest elevated it. Since it contained the Eucharist, held in place by a lunette within a glass disk at the center of the sunburst, it was considered very holy and treated with such respect that the priest did not touch the vessel with his bare hands. Whenever he raised the ostensorium, he wore a humeral veil, a wide band of cloth that covered his shoulders (*humerae* in Latin), with pleats on the inside in which he placed his hands when holding the monstrance.

This particular piece shows the great skill of 18th Century Filipino silversmiths. Well proportioned, the monstrance is completely decorated from top to bottom with embossed and chased rococo patterns and motifs that show the delicacy of Philippine rococo. The large size shows that it must have belonged to a very important and wealthy church. Several crystal stones, called *piedra de Bohemia* (aka Swarovski crystal today) in inventories, are gem-set to decorate the object. Due to Two Centuries of use, however, the stones have lost their sparkle.

PROPERTY FROM THE TONY AND CEZ GUTIERREZ  
COLLECTION

**40**

### **Baul Mundo or Traveling Chest**

*Philippines, 17th Century*

Molave and Iron

22" x 43 1/4" x 19 1/2" (56 cm x 110 cm x 50 cm)

**P 120,000**

Provenance:  
Manila



*During the entire colonial period, formal European clothing had to be donned for any important occasion, even if one was literally melting inside one's woolen suit under the hot tropical weather. What was important, then as now, was to look as distinguished and as rich as possible. After the occasion, the woolen clothes had to be put in storage.*

*Wool, however, attracted moths that bore holes into the cloth and left a moth-eaten fabric. The only way to keep the moths away was to keep the clothes in chests or cabinets made of cedar, whose fragrance moths abhorred.*

*It was fortunate that "kalantas", (Toona calantas Merr. & Rolfe) or Philippine cedar abounded in the islands' forests. Its reddish hardwood was ideal for paneling, shipbuilding and carving. Though soft and easy to carve when newly cut, it dried up easily and carving tools had to be constantly sharpened.*

*This kalantas chest, called a baul mundo because it was used for traveling, was carved to imitate cordovan leather. Made from a fibrous flat muscle (or shell) beneath the hide on the rump of the horse, the leather derived its name from the city of Cordoba in Andalucia, Spain, where it was prepared by the Moors.*

*Cordovan, also known as shell cordovan, was a very strong leather that took a high shine, needed very little waxing or polishing, and lasted for decades, even centuries. Thus, stamped, carved, gilded and dyed with colors, equine leather was the favorite material used for chests in 17th Century Spain.*

*Since the horse was not indigenous to the Philippines and had to be imported from China, horse leather was not available locally. The artisans of the Parian turned to using kalantas, but carved it so as to imitate stamped and carved Cordovan leather. The designs closely followed Moorish patterns and were poly-chromed and gilded to give a very rich effect. To protect the contents, which were very valuable as woolen cloth had to be imported from Spain or Mexico, a sturdy hand-forged wrought-iron lock was put on the chest.*

*Unfortunately, the high humidity of the tropics flaked away the gesso that was the base of the original polychrome and gilding on the chest's surfaces. During the beginning of the collecting mania in the late 1960s, chests such as the one above were varnished to give it a shine. How unlike the beautiful colorful ones, with their original polychrome and gilding, still extant in Mexico today.*



41

**Mario Parial** (1944 - 2013)

*Nude*  
dated 1974  
oil on canvas  
30" x 34" (76 cm x 86 cm)

**P 25,000**

*Mario Parial had the privilege of having been mentored by such luminaries as Vicente Manansala, Botong Francisco, and Antonio Austria, from which he developed his art that focused on genre themes and mythical subjects. In this piece from 1974, we see how his female figures appear to be from a different, almost fairy-like realm. They all appear to be in a trance where we, the viewers, are also seemingly drawn to their beguiling spell.*



42

**Onib Olmedo** (1937 - 1996)

*Mother and Child*  
signed and dated 1986 (lower right)  
pastel  
21 1/2" x 15 1/2" (55 cm x 39 cm)

**P 30,000**

Provenance:  
Acquired directly from the artist's family

*This Mother and Child from 1986 is another striking example of Onib's powerful and haunting works in Figurative Surrealism/Figurative Expressionism.*



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED LADY

**43**

**Vicente Manansala** (1910 - 1981)

*Female Nude*

signed and dated 1978 (upper right)

oil on canvas

18" x 14 1/2" (46 cm x 37 cm)

**P 550,000**

Literature:

Paras-Perez, Rod, Manansala Nudes, Eugenio Lopez Foundation, Inc.,  
1989, p.32

Provenance:

Acquired directly from the artist

*1978, the year this nude piece was executed, was a peripatetic period in his life as an artist when he visited Paris, New York, and Los Angeles for two months. It can be perhaps inferred, then, that this work was made with the influence of the masters from the museums he visited.*

*The present owner sat for the artist for this work.*



**44**

**Eduardo Perrenoud** (1913 - 1995)

*Untitled*

signed and dated 1956 (lower right)

oil on canvas

20 1/4" x 25 1/4" (51 cm x 64 cm)

**P 18,000**

*At the University of the Philippines School of Fine Arts from where he graduated, Perrenoud was privileged to have studied under such luminaries as Fabian de la Rosa, Teodoro Buenaventura, and Fernando Amorsolo, whose artistic styles inevitably stimulated him. Such influences coupled with his own artistic abilities are therefore very much evident in this landscape work.*

**45**

**Mauro Malang Santos** (1928)

*Barong-Barong*

signed and dated 1982 (lower right)

pastel on paper

17 1/2" x 14" (44 cm x 36 cm)

**P 80,000**

*From having created the country's first English daily comic strip, "Malang" or "Tatang", as he is fondly called by friends and peers, now enjoys the enviable position of being one of the artists most sought after by collectors with his works in abstract figuration. Employing the use of "cluster-images" as can be seen in this 1982 piece, a rendering of a row of houses and barong-barongs, which are almost playful and light-hearted.*



46

**Benedicto Cabrera** (1942)

(a.) *Filipino Dress Study 1*  
signed and dated 1974 (lower right)  
pen and ink on paper  
8" x 6" (20 cm x 15 cm)

(b.) *Filipino Dress Study 2*  
signed and dated 1974 (lower left)  
pen and ink on paper  
8" x 6" (20 cm x 15 cm)

**P 50,000**

Provenance:  
Luz Gallery  
Acquired from the above by the present owner

*These two pen and ink sketches from 1974, were done at a time when Bencab relocated back to London after a two year stay in the Philippines. Featuring studies of a man (in suit and tie) and a woman (in a baro't saya), we can surmise perhaps that the artist was leisurely honing and practicing his sketching skills in a place far away from the tumult of the Martial Law regime while pining for home.*



(a.)



(b.)



**47**

**Ronald Ventura** (1973)

*Animal Race*

signed and dated 2002 (lower right)

oil on canvas

82 1/2" x 46" (210 cm x 117 cm)

**P 1,500,000**

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

*A male nude crouches on a horse whose head is disengaged from the body – the viewer knows that he is in the imaginarium of Ronald Ventura. For centuries, the horse and rider has been a classic theme in art. In the intimate depiction of both, the exterior appearance became an expression of their interior harmony: both the horse and rider are depicted in so close a relationship almost as though they are equals. The air of mystery appears even more intensely what with the presence of another headless horse above.*

*The presence of horses in Ventura's works – which appear alongside his iconic human figures in perfect anatomy — first filled his canvas in 2002, the year of this commanding piece. If his human figures in symbolic poses and gestures, his nudes, serve as commentary on the gender-related issues (and draw upon the traditions of classical art in their execution), his horses are said to denote the drives and impulses emanating from the subconscious.*





**48**

**Cesar Buenaventura** (1922 - 1983)

*Bulacan Landscape*  
signed and dated 1965 (lower left)  
oil on canvas  
24" x 44" (61 cm x 112 cm)

**P 16,000**

*Buenaventura participated in the New York World's Fair and also in an art fair in Berne, Zurich, in 1965, where in the latter he was named best in exhibition, surpassing other international artists. It was in this same year that this oil on canvas painting capturing a rural scene was made, no doubt a watershed period for the artist known for his serene and calming vistas.*



**49**

**Ivory Carvings**

Qing Dynasty (1644-1911)  
Mammoth Elephant Ivory with wooden stand  
9" x 21 1/2" (23 cm x 55 cm)

**P 30,000**

Provenance:  
Private collection, Manila



**50**

**Angelito Antonio** (1939)

*Balloon Vendors*  
signed and dated 1977 (upper right)  
oil on canvas  
24 1/2" x 27 1/2" (62 cm x 70 cm)

**P 30,000**

*Antonio – he, with his affection for Philippine genre subjects – does his art in his characteristic solid cubist forms that bears the imprint of fellow modernists of the figurative expressionist school. A recipient of numerous awards – from the Art Association of the Philippines, Shell, and Cultural Center of the Philippines as a Thirteen Artist Awardee in 1973 among them – the artist has been dubbed, deservedly, as a modernist master with a strong nationalist spirit. His lines have been termed as possessing strength and confidence; his brushstrokes brisk and explosive.*



**51**

**Charlie Co** (1960)

*Who Got the Money?*  
signed and dated 1999 (lower right and in verso)  
oil on canvas  
48" x 48" (122 cm x 122 cm)

**P 30,000**

Provenance:  
with Galeria Duemila

PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

**52**

**San Pablo**

*Molave*

18th Century

62" x 21 1/4" x 12 1/4" (157 cm x 54 cm x 31 cm)

**P 180,000**

Provenance:

Tagbilaran Church, Bohol

*When the Jesuits completed the Church of Tagbilaran, Bohol in 1767, they enshrined the image of San Jose Labrador (St. Joseph the Worker) on the main altar as its patron saint. The following year they were expelled from all Spanish and French Dominions, and the religious care of the province was turned over to the Augustinian Recollects.*

*An earthquake destroyed the church in 1798 and it was only in 1839 that work on its reconstruction began and continued on until 1855. The reconstructed church was built in the Neo-Classical Style then in vogue. In the late 1960s, due to the great increase in the number of parishioners, modernization of the Church began.*

*Many of the old images were sold to a dealer from Apalit, Pampanga, including a set of twelve apostles that belonged to the earlier Jesuit church. These life-sized molave images were meant to be seen frontally, so they were carved only three-quarters in the round, with their backs mostly concave. Many antique collectors wanted them, but had a problem with finding a place to display the twelve. In the end, they were dispersed among several collectors.*

*The statue above is that of San Pablo. He was not actually one of the twelve apostles, but was so zealous in spreading the Word of God that he is numbered among them and ranked with St. Peter in importance. The two are often placed together in the front of almost every Church.*

*The piece is definitely of the 18th century and is unusual because the saint is portrayed with a short tunic, rather than the usual floor-length one. St. Paul is always portrayed carrying a book to signify his writings and a sword, the symbol of his martyrdom. The sword is now missing. The carving of the hair is very interesting and displays the inventiveness of the Boholano santero. The image was originally poly-chromed and gilded, of which large traces remain.*





**53**

**Carlos "Botong" Francisco** (1912-1969)

*Harana*

signed (lower right)

print

15 1/2" x 14" (39 cm x 36 cm)

**P 1,000**

PROPERTY FROM THE BUTZ AND POPSY  
AQUINO COLLECTION

**54**

**Ginés Serrán Pagán** (1983)

*Eres Como el Mar*

signed and dated 1998 (lower right and in verso)

oil on canvas

30" x 30" (76 cm x 76 cm)

**P 50,000**

*Born in Ceuta, Spain, Pagán travelled extensively across Europe and Canada until, in the 70's, he relocated to New York where he earned a degree in Anthropology including a Phd. in 1980. His paintings, thus, are a fusion of art and anthropology where he interprets anthropological imagery into canvas.*



55

**Ronald Ventura** (1973)

*Female Nude*

signed and dated 2004 (lower left)

oil on canvas

24" x 18" (61 cm x 46 cm)

**P 300,000**

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

*Perfection of the human form and anatomical precision – as this untitled nude piece best captures — are hallmarks of Ventura’s celebrated oeuvre. Ventura relates that it is his intention to produce works that instantly grab the attention of the viewer, with little details that tell their own stories. Moreover, he says that integrating multiple realities – the mixing of varying and often contradicting emotions – also interest him.*





PROPERTY FROM THE LETICIA P. HIDALGO  
COLLECTION

**56**

**Norma Belleza** (1939)

*Woman Vendor*

signed and dated 1995 (bottom)

oil on canvas

26" x 28" (71 cm x 71 cm)

**P 30,000**



PROPERTY FROM THE BUTZ AND POPSY AQUINO COLLECTION

**57**

**Cesar Buenaventura** (1922 - 1983)

*Market Scene*

signed and dated 1964 (lower right)

oil on canvas

30" x 60" (76 cm x 152 cm)

**P 80,000**

Provenance:

Aquired directly from the artist by Ambassador  
Mauro Mendez, thence by descent to his daughter

*The works of Buenaventura, painter of Impressionist scenes and  
landscapes, has been described as possessing an almost calming  
radiance. As a so-called Mabini Artist, he had a penchant for  
traditional Filipino imagery, especially market tableaus.*

**46**



**58**

**Galo Ocampo** (1913 - 1985)

*La Concha*

signed and dated 1980 (lower left)

oil on canvas

24" x 30" (61 cm x 76 cm)

**P 120,000**

Provenance:

Gallery Genesis

*Ocampo, in consonance with Victorio Edades and Botong Francisco, led the revolution against academic conservatism, thus ushering in the advent of modernism in Philippine art. This work from 1980 was produced at a time during the twilight of his years, where the artist was in an introspective mood that gave him the opportunity away from the busy life he used to lead and to ruminate and examine the state of and his place in Philippine art.*



PROPERTY FROM THE GALERIA DUEMILA, INC. COLLECTION

**59**

**Vicente Manansala** (1910 - 1981)

*Carabaos*

*watercolor on paper*

signed and dated 1958 (lower right)

12 1/4" x 27 1/2" (31 cm x 70 cm)

**P 130,000**

Provenance:

Acquired directly from the artist by the former director of the Philippine Branch of CARE Organization, Allan Klein, who held the post during the 1950's and again in the late 1960s to the 1970s. He and his wife, Paula, good friends of the artist, purchased many of his works during their residence in the Philippines, as well as on subsequent visits. The painting was sold by descent to the present owner.

*In 1950, some eight years prior to the execution of this piece, Manansala received a study grant to the Ecole de Beaux Arts, University of Paris. Afterwards, he taught at the University of Santo Tomas up until 1958, (the year this artwork was dated) and it was during this brief but productive period that Manansala was hailed as a "key synthesizer of neo-realism." This watercolor on paper work featuring Carabaos is very much a Filipino subject; and yet, he is able to inject his own distinctive style of rendering figures.*

**60**

**Gig de Pio** (1951)

*Glorious Gladiola*

signed and dated 2013 (lower right)

acrylic on canvas

16" x 48" (41 cm x 122 cm)

**P 10,000**







PROPERTY FROM THE EDGARDO "BUDOT" LIZARES COLLECTION

**61**

**Solomon Sapid** (1917 - 2003)

*Fisherman*

dated 1981

brass

36" x 48" x 20" (91 cm x 122 cm x 51 cm)

base: 39" x 10" x 24" (99 cm x 25 cm x 61 cm)

**P 180,000**

**Provenance:**

Aquired directly from the artist.

*Sapid, master sculptor, ventured into the world of art upon the prodding of Vicente Manansala. As an artist, he has represented the country in the 1971 Indian Triennale and the 1973 Australian Biennial. With sculptures in brass and bronze as his most recognized work and medium, this imposing masterpiece is a testament to his genius and virtuosity.*

*Edgardo "Budot" Lizares comes from an affluent family that thrived on real estate. He was both a realtor and an agriculturist. However, painting was his passion.*

*In 1975 he decided to put up the Art Association of Bacolod. His objective was to uplift the awareness of art in Negros and alleviate the plight of the struggling artists. He sought the help of the Art Association of the Philip-pines and met the likes of Jose Joya, Solomon Sapid, Tam Austria, Romulo Olazo, Lino Severino, Cesar Legaspi, Tiny Nuyda, Raul Isidro and more. These great artists actively participated in the founding of the AAB. They would come to Bacolod to inspire and teach young artists. Joya and Sapid were among the closest to Budot as they would be his house guests everytime they had to come to Bacolod. In fact, Joya greatly believed in Budot's talent so much so that Joya himself sponsored a one man show for Budot in Galerie Bleue in 1978 and at the Manila Hotel in 1982.*

*Their friendship was made solid by their shared vision of sharing the arts to the struggling artists and mutual respect for each others' talents.*

PROPERTY FROM THE TONY AND CEZ GUTIERREZ  
COLLECTION

**62**

**The Florentino Pieta**

dated 1844 (in verso)  
oil on canvas and gold  
painting: 33" x 25" (84 cm x 64 cm)

**P 220,000**

Provenance:  
Florentino Family of Vigan



*The Florentino Family is one of the richest and most prominent in Vigan, Ilocos Sur. Their mansion, among the five largest in town, was filled with fine kamagong furniture of the Fernando Septimo (Ferdinand VII or Philippine Empire) Style and ivory santos.*

*This painting of the Pieta in an ornately carved kamagong or ebony frame came from that house. The canvas depicts the Blessed Virgin sitting at the foot of the cross with the dead figure of Christ on the ground resting on her knees. Surprisingly, there are no visible wounds or blood on the body of Christ. In the foreground, signifying the Crucifixion of Jesus, are the three nails, a hammer and the placard with INRI written on it. Three cherubs, some of whom are weeping, can be seen on the upper part of the painting on either side of the cross.*

*The Dolorosa is richly dressed in a gray tunic with floral patterns in gold dust and a blue mantle checkered in gold. A poniard with a gilt handle pierces her breast, while her face, upturned to the heavens in anguish is surrounded by a golden halo of wavy rays terminating in numerous stars which have been overlaid with a thin sheet of gold.*

*The molded frame, a standing one on scrolled feet, resembling a Chinese wooden table screen, has an elaborately carved and pierced crest featuring a flaming heart with a crown of thorns at the center and foliate scrolls with a flower emanating from it. Since the flaming heart is one of the insignias of the Augustinian Order that had religious jurisdiction over the Ilocos provinces, the piece must have been given as a gift to the Florentinos by a prelate of that Order. Painted at the back of the frame is the date 1844.*





**63**

**Solomon Saprid** (1917 - 2003)

*Pair of Relief Panels*  
signed and dated 1978 (upper right)  
brass  
12" x 27 1/2" (30 cm x 70 cm) each

**P 90,000**

*While he took to sculpture already late in life (he was in his fifties), Saprid – "Mang Sol" as he was fondly referred to — nonetheless managed to make his mark and gain acclaim as a Modernist sculptor, deftly creating abstract masterpieces in wood, adobe and, most notably, in brass and bronze of pointed metal strips welded together, garnering him awards (from the Art Association of the Philippines and others), large scale commissions here and abroad (Hong Kong, New York, and Australia) and participation in international art fests (the Indian Triennial and the Australian Biennial).*

**64**

**Manuel Baldemor** (1947)

*Simbahan ng Majayjay*  
signed and dated 1975 (lower left and in verso)  
oil on canvas  
36" x 48" (91 cm x 122 cm)

**P 60,000**

*A rare, early work by Baldemor that is a deviation from the colorful works that would later complete his canvas. Here, we get a glimpse of his ability and skill, rarely scene, to render images—in this instance a church—in a realistic fashion and in more subdued hues.*





**65**

**Romulo Galicano** (1945)

*Untitled*

signed (lower left)

oil on canvas

42" x 52" (107 cm x 132 cm)

**P 180,000**

Provenance:

Acquired directly from the artist by the present owner

*In this work from Galicano, we see how he transforms the simple kangkong –swamp cabbage—into a work of art that is rich in detail, texture, and tone.*

PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

**66**

**Chalice (with cover)**

*Late 18th Century*

silver and wood

Chalice: H: 9 1/2" (24 cm) /C: 5 1/4" (13 cm)

Cover: H: 10 1/2" (27 cm) /C: 7" (18 cm)

weight: 555g

**P 60,000**

Provenance:  
Manila



*The ancient Roman calix was a drinking vessel consisting of a bowl fixed atop a stand and was in common use at banquets. A chalice (from the Latin calyx) is a standing cup used to hold sacramental wine during the Mass and was intended for drinking watered wine during the ceremony of the Eucharist (also called the Lord's Supper or Holy Communion).*

*Chalices have been used since the beginning of the Christian church. Because of Jesus' command to his disciples to "Do this in remembrance of me," the celebration of the Eucharist became central to Christian liturgy. Since the wine was supposed to be transformed into the blood of Christ, naturally, the vessels used in this important act of worship were treated with great respect. Until Vatican II, it was even considered sacrilegious for laymen to even touch a chalice, what more with his bare hands! In Western Christianity, chalices often have a pommel or node where the stem meets the cup to make the elevation easier and to prevent the cup from slipping. In Roman Catholicism, chalices tend to be tulip-shaped, and the cups are quite narrow. Catholic priests will often receive chalices from their families upon their ordination into the priesthood.*

*Often highly decorated, chalices in the colonial period were often made of precious metal and even enameled and jeweled. If funds were short, religious tradition required that the inside of the cup at least be plated with gold. This particular piece is a silversmith's masterpiece with typical Philippine rococo designs embossed and chased with great delicacy. The multi-lobed foot is particularly difficult to make and required great skill and precision to accomplish.*

*To prevent the chalice from being dented, it was kept in a wooden estuche or case. In this case a wooden one of baticuling (*Litsea perrottetii* F. Vill.) wood, hand-turned in the shape of the object, then split and hollowed out by hand to hold the vessel tightly and securely. It was originally painted in and out with a red pigment over gesso, traces of which are still discernible.*



PROPERTY FROM THE CHIT SALUD COLLECTION

**67**

**Federico Aguilar Alcuaz** (1932 - 2011)

*Abstract 2*

signed and dated 1965 (upper left)

mixed media on paper

36 1/4" x 18" (92 cm x 46 cm)

**P 90,000**

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot



**68**

**Elias Laxa** (1904 - 1990)

*Vendors*

signed and dated 1958 (lower right)

oil on board

23 1/2" x 15 1/2" (59 cm x 39 cm)

**P 18,000**





**69**

**Angel Cacnio** (1931)

*Hamaka*

signed and dated 1999 (lower left)

oil on canvas

40" x 60" (102 cm x 152 cm)

**P 180,000**

*Cacnio, Malabon-born and a student of Toribio Herrera, is known for his works that are Filipino in milieu and take us back to his hometown. He is also acknowledged for designing the Philippine bank notes.*



70

**Dominador Castaneda** (1904 - 1967)

*Intramuros*  
signed (lower left)  
ca. 1945  
oil on canvas  
22" x 28" (56 cm x 71 cm)

**P 60,000**

*It is said that Castaneda, who was a close contemporary of fellow master Fernando Amorsolo, made a conscious effort to eschew the Amorsolo School and set out to carve his own style that this piece — Intramuros— best shows.*

71

**Santiago Bose** (1949 - 2002)

*Portraits*  
signed (in verso) dated 1979  
acrylic and collage on wood  
16" x 28" (40 cm x 71 cm)

**P 30,000**

Provenance:  
Acquired directly from the artist

The artist's wife, Mrs. Imelda Bose, has confirmed the authenticity of the piece through Tin-Aw Art Management Inc.

*Santi Bose was a mixed-media installation artist (and a CCP Thirteen Artist Awardee in 1976) who utilized indigenous materials and found objects extensively in his artistic output. Tracing his roots from Baguio where he served as co-founder of the Baguio Arts Guild, his pieces – irreverent, humorous, and inspired by local folk art rituals – were often explorations into our national identity as it tries to adapt to the winds of colonization. Bose firmly believed that the artist must be able to show a true picture of himself and the milieu that he finds himself in.*



58



PROPERTY FROM THE LEOPOLDO AND MARIQUIN  
BRIAS COLLECTION

**72**

**Federico Aguilar Alcuaz** (1932 - 2011)

*Still Life*

signed and dated 1958 (lower right)

oil on canvas

25 1/2" x 32" (65 cm x 81 cm)

**P 260,000**

Provenance:

A gift from the artist

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot

*Alcuaz's mastery of still-life has long been established, with critics praising them for their "bewitching presence." 1955, three years before the work was dated, Alcuaz received a scholarship grant from the Spanish Ministry of Foreign Affairs, where he was afforded the opportunity to study at the Academia de Bellas Artes de San Fernando in Madrid. As a result, Spain became, for some time, the base for his art practice, resulting in his winning the Prix Francisco Goya in Barcelona, one of the many other awards he would receive in his lifetime.*

*Leopoldo and Mariquin Brias, residents of Barcelona, helped the artist get established in the city. The piece was a gift as a testament to their friendship. A black and white image of this painting is in the artist's files.*

73

**Vidal Tampinco** (1893 -1963)

*Malacanang Chairs*

*Narra*

1950s

51 1/2" x 22 1/2" x 23"

(131 cm x 57 cm x 58 cm)

**P 40,000**

Provenance:

Malacanang Palace



*Carlos III, the enlightened Spanish monarch who ruled from 1759-1788, was coeval with Louis XVI of France during whose reign Neo-Classical Style furniture became fashionable. When various European styles were revived during the Victorian Period that encompassed the 2nd half of the 19th century, the turned and tapering legs of this style became fashionable towards the end of that century.*

*In Manila, Ah Tay, the Binondo artisan who catered to the elite, increased the height of the chair back and decorated it with a carved crest. It became very popular among the upper classes, where it came to be called the Carlos Trece chair. This was a misnomer, as Spain never had a king by that name, but the appellation stuck and so it is called today.*

*Carlos Trece suites always had a three-seat settee or sofa, armchairs and side chairs. They had turned, tapering front legs, modified saber-like rear legs and caned seats and backs. Their high, straight backs were usually crested with had an acanthus leaf-topped oval lozenge with pierced foliate scrollwork on either side.*

*This particularly elegant pair of armchairs has extremely fine caned seats and backs and is crested with a cartouche carved with the seal of the Republic of the Philippines. Since the Philippines became a republic only in 1948, it would be safe to say that the chairs were made in the 1950s.*

*The design of the carved and pierced back crest is uncommon. The cartouche not only has a garland of sampaguita flowers on either side, but has scrollwork consisting of ribbons that terminate in a spray of kamuning leaves at the bottom. The fluidity of the design and its execution brings to mind the work of Vidal Tampinco, who made a lot of furniture for Malacanang Palace. These chairs were surely made by him also for the Palace.*

PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

**74**

**Immaculada Concepcion**

*Tindalo*

18th Century

30" x 11 1/2" (76 cm x 29 cm)

**P 60,000**

Provenance:

Leyte

*One of the four dogmas of the Catholic Church, that of the Immaculate Conception of the Virgin Mary was promulgated by Pope Pius IX in 1854. It held that when she was conceived by St. Joachim and St. Anne, her parents, she did not have the stain ("macula" in Latin) of Original Sin. Being without sin, she was immaculate, hence the title.*

*Starting from the Renaissance, many artists tried to show Mary with this attribute but without much success. It was only when Francisco Pacheco, the father-in-law of Diego Velazquez, artistically represented the virgin as floating in heaven with her head surrounded by a halo of twelve stars did it take hold in Spain. This artistic representation was imitated by great artists like Zurbaran and Murillo and spread throughout the world.*

*Prior to the Dogma the Blessed Virgin was depicted in varicolored vestments, often in blue and pink. The dogma decreed that, henceforth, the Virgin be depicted in a white tunic and a blue mantle. According to old Philippine santeros, these colors were chosen because the Virgin was naked when she was assumed into heaven and, to hide her nakedness, the sun and the moon shone brightly on her. The dazzling whiteness of the sun, coupled with the blue of the moon fulfilled the verse in the bible about 'the woman clothed with the sun' and is the reason why the sun and the moon often appear in iconography of the Virgin.*

*This statue is unusual and rare, because it is carved from tindalo a.k.a balayong, a wood seldom used in making santos, since molave was the wood of choice in the early colonial period. The carving is typical of Leyte sculpture, which is notable for its windblown drapery. The carving of the tresses is not common, either. Most of the statue's polychrome is still intact and depicts a white-faced Virgin in an orange tunic with a blue collar and a mantle lined in crimson, a very striking combination of colors, indeed.*



75

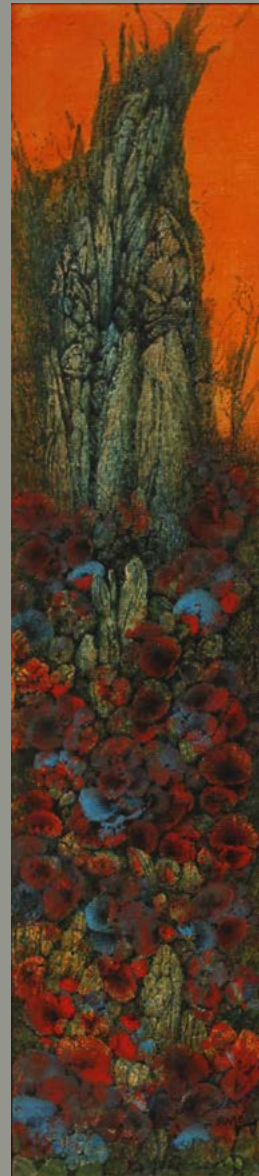
**Juvenal Sanso (1929)**

(a.) *Untitled*  
signed lower right  
oil on canvas  
30" x 7" (76 cm x 18 cm)

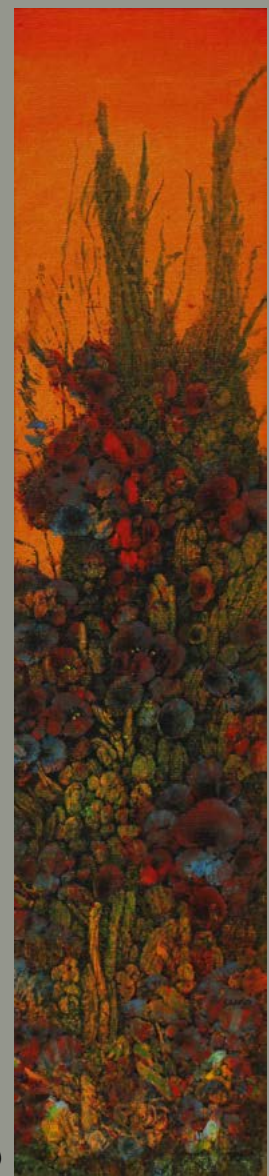
(b.) *Untitled*  
signed lower right  
oil on canvas  
30" x 7" (76 cm x 18 cm)

**P 30,000**

*The works of Juvenal Sanso, it can be said, bear imprints of pivotal moments in his life, where his life experiences – both scarring and uplifting — are conveyed in his themes, the colors, and the brushstrokes that saturate his canvas, as these two pieces attest to.*



(a.)



(b.)



76

**Norma Belleza (1939)**

*Vendor*  
signed and dated 1988 (lower left)  
oil on canvas  
24" x 33" (61 cm x 84 cm)

**P 25,000**

PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

**77**

**Pair of Candleholder (Candeleros)**

Silver

Philippines, late 19th Century

"H: 21 1/4" (54 cm) /C: 7" (18 cm)

candelero 1: weight: 1173g

candelero 2: weight: 1157g

**P 140,000**

Provenance:

Manila

*Prior to the Vatican II Council Church, altars had gradillas, small stepped platforms that ran across the back of the altar on either side of the tabernacle. On it were placed vases of flowers and six candlesticks with pure beeswax candles. The ritual of the Mass required two candles to be lit for an ordinary Mass and six for a High Mass. Rich parishes even had more than the required six, putting them in front of the image of the patron saint on feast days.*

*On very important occasions, two to six blandones, the large candlesticks that were as high as a man or even higher, were ranged on either side of the altar. How these large candleholders came to be called "hachas" today is a mystery. A smaller bondon, like the ones being lighted on either side of the bridal couple during weddings, was called a "bondoncillo".*

*When the Vatican Council decreed that altars had to face the people, the gradillas became obsolete. Low candleholders, and only two of them, became the norm in order that the priest would not be obscured from view.*

*The pair of candlesticks shown above is of late 19th Century make. Slim and of elegant proportions, they are chased with a pattern of acanthus leaves, a favorite design of the period. It is extremely rare nowadays to find a pair of them.*





**78**

**Jojo Legaspi** (1959)

*Phlegm Series 12*

signed (lower right) dated 2003 (verso)

charcoal and chalk on paper

12" x 9" (30 cm x 22 cm)

**P 12,000**

Provenance:

Kulay Diwa



**79**

**Ibarra dela Rosa** (1943-1998)

*Old House*

signed And dated 1968 (lower left)

oil on canvas

24" x 30" (61 cm x 76 cm)

**P 20,000**





PROPERTY FROM A VERY IMPORTANT PRIVATE COLLECTION

**80**

**Juan M. Arellano** (1888 - 1960)

*Self-Portrait*

signed and dated 1957 (lower right) with inscription "To Yoyong"

oil on wood

20" x 16" (51 cm x 41 cm)

**P 300,000**

Exhibited:

Metropolitan Museum of Manila, Juan Arellano: Arkitekto at Pintor, November 6 - December 1, 1989

Metropolitan Museum of Manila, Ako: Self Portraits (1800s to 1995), August 10 - October 28, 1995

Literature:

Juan T. Gatbonton et al, Art Philippines: 1521 - present, Crucible Workshop, 1992, p.104

*In Juan Arellano's oeuvre, there are a number of key paintings which show the stages of his development as a multidisciplinary artist, from his conservative landscapes to the severely Modernist approach to painting later in his career. This self-portrait, perhaps the only one he ever did, is one such example.*

81

**Teofilo Mendoza** (1935 - 2006)

(a.) *The Blessed People*  
signed and dated 2004 (lower right)  
oil on canvas  
30" x 24" (76 cm x 61 cm)

(b.) *Productive Citizens*  
signed and dated 2004 (lower right)  
oil on canvas  
30" x 24" (76 cm x 61 cm)

**P 30,000**

Provenance:  
Gallery Genesis

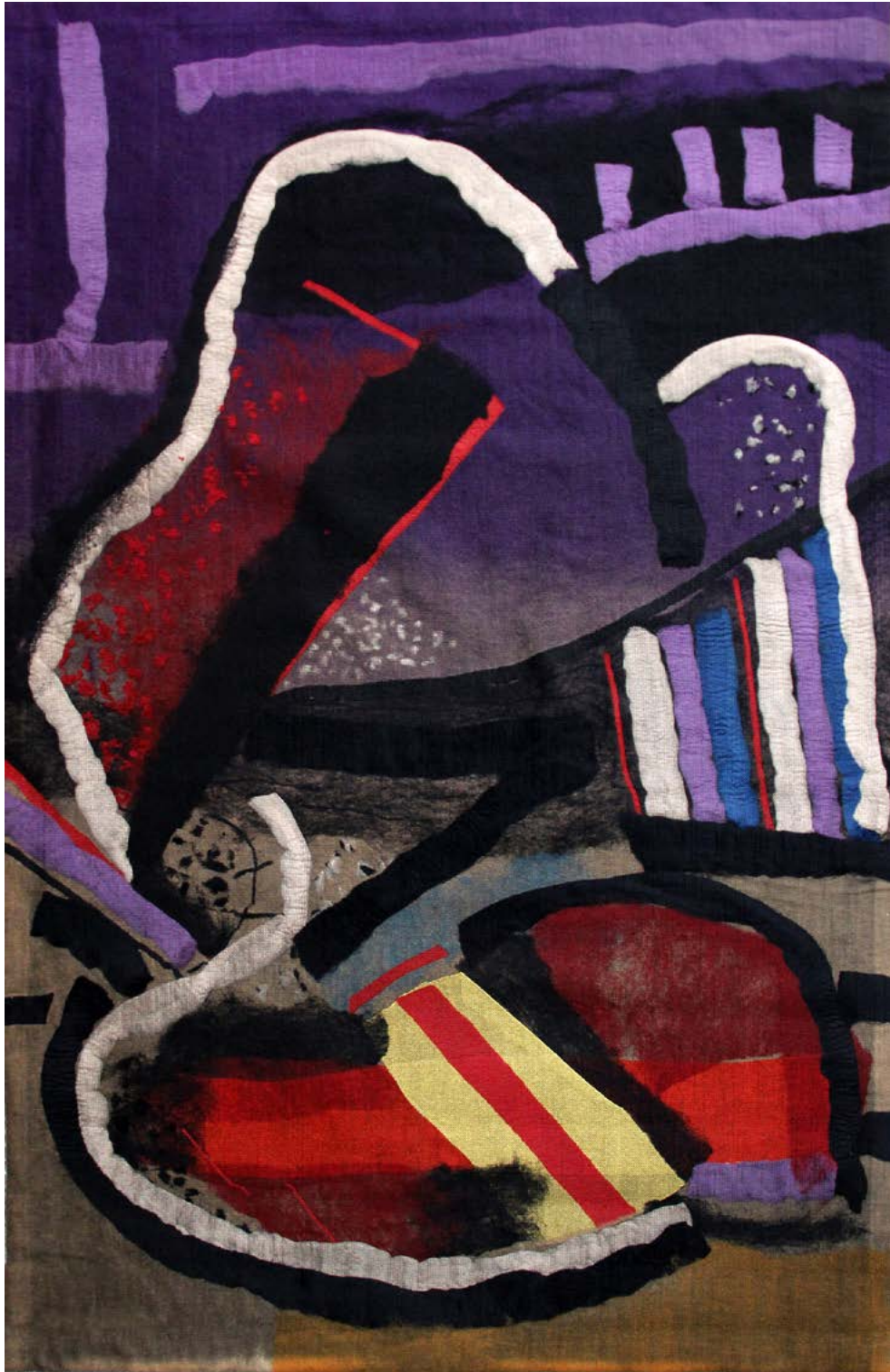
*Mendoza is the eldest of a brood of artists from Cebu (the others being SYM & Godofredo Mendoza) whose works stand out for his uncommon sense of color as well as his inclination for capturing folk themes and the sights and sounds of his beloved hometown via his own peculiar perspective.*



(a.)



(b.)



**82**

**Federico Aguilar Alcuaz** (1932 - 2011)

*Spring XIII*

signed and dated 1983 (in verso)

*Tapestry*

51 1/2" x 79 1/2" (131 cm x 202 cm)

**P 280,000**

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot

*Instead of weaving a tapestry out of cloth, Alcuaz creates, in this piece, a tapestry in abstract form.*



**83**

**Norma Belleza** (1939)

*Three Women Vendors*

signed and dated 1981 (lower right)

oil on canvas

26" x 25 1/2" (65 cm x 66 cm)

**P 25,000**

*Highly detailed work in a blaze of colors constitute the body of work of Norma Belleza. With a penchant for folk genres, Belleza's most iconic subjects are women vendors, and apart from the layering of colors, she depicts them in way that shows of their innate inner strength and power.*



**84**

**Oscar Zalameda** (1930-2010)

*Flower Vendors*

signed (lower right)

oil on canvas

8" x 8" (20 cm x 20 cm)

**P 40,000**

Provenance:

A gift from the artist to Mayenne Carmona

*As a bon vivant and with artistic training from the USA and extensive travels the world over, Zalameda always kept in touch with his Filipino roots particularly his hometown of Lucban, Quezon. His art, then, while cubist in style, always featured Filipino themes and subjects, an example of which is his exquisite depiction of two Filipinas—barrio lasses—in a style that typifies his sought-after paintings.*

PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

**85**

**Ciborium**

Philippines, Early 19th Century

Silver

H: 10" (25 cm) /C: 5" (13 cm)

Weight: 676g

**P 60,000**

Provenance:

Manila

*The Eucharist, a consecrated host, was supposed to represent the body of Christ during the Sacrament of Communion, and those that were not consumed during the Mass were kept in a ciborium, a cup resembling the shape of a chalice but with a more round than conical bowl. It was typically made or plated with precious metals and always had a cover. The name, derived from the ancient Greek word for cup, "kiborion", was Latinized into the present word by the early Romans and was first used for church rituals in 1651.*

*This piece, of a simple yet elegant shape, is unusual. While most ciboria have round cups, this one is of oval shape. The hinged cover is also uncommon. The base and cup of the vessel are engraved in what is locally called "ysod" a.k.a "ysot" (from the Tagalog 'to push aside'). This was accomplished by following the outline of the design with a buril, V-shaped chisel that was moved from left to right to form a zigzag line. It was an engraving technique that required great skill and a very steady hand, as the process had to be done at one go without lifting the chisel and ensuring at the same time that the width of the zigzag was even.*

*With time the engraved lines oxidized to create shadows on the silver. It is not really a striking decoration, as it can only be appreciated up close. The use of ysod for decoration was usually done where there was a dearth of punching tools to emboss the silver sheet. Its popularity waned after the 1850s, when the vogue for highly embossed and chased silver that reflected the light became more fashionable.*



86

### Three-Seater Sofa

Kamagong

1920s

42 1/4" x 47" x 19"

(107 cm x 119 cm x 48 cm)

**P 70,000**

Provenance:

Manila

*Ebony like kamagong (*Diospyros philippinensis*) has always been highly prized, not only because of the hardness and beauty of its wood, but also because of its rarity. Several varieties, like the mabolo (*Diospyros blancoi*) with its black heartwood and the bulong aeta with pinkish streaks running through the black wood, are found in the Philippines. Those completely black throughout was the most prized, and furniture made of it was found only in the richest homes.*



*Kamagong was ideal for making carved furniture, since the density of its grain enabled the carvings to be made as crisp and thin as possible. Its hardness, however, made it very difficult to work with and required frequent sharpening of plane blades and chisels. This made its production time-consuming and thus more expensive. Furthermore, artisans did not enjoy working with it, as the fine sawdust not only irritated the eyes, but also went into the pores of the skin and made it very itchy.*

*The three-seater settee with caned seat and scrolled arms shown here was made in the 1920s, when kamagong became readily available when commercial logging began in the forests of Tarlac and Northern Nueva Ecija. It is in the Edwardian Style, the style that flourished during the reign of Edward VII (1901-1910) of England. Its influence here and abroad lasted for decades, until it was replaced by the Art Deco Style of the 1930s. Lighter and more delicate than the Revival Styles of the Victorian Era, Edwardian Style furniture suited the Philippine interior and is now commonly called the 'Bulaklakin Style' among collectors.*

*Standing on four tapering turned front legs and an equal number of tapering, square, saber-like rear legs, the sofa's stability is enhanced by four side stretchers and a central one joining them together. The three backrests are united by a multi-bowed bottom rail. Each back rest has a multi-lobed base with a carved and pierced back splat with a design taken from the pierced, calado transoms of the era, but enhanced by finely carved acanthus scrolls. The top cresting rail is carved with an acanthus scroll.*

*In perfect condition, it is seldom that such a fine piece is available in the market today.*



87

**Jerry Elizalde Navarro** (1924 - 1999)

*The Minuet of the Mist and the Bird Songs*

signed and dated 1993 (lower right and in verso)

oil on canvas

42" x 54 1/2" (107 cm x 138 cm)

**P 340,000**



In 1993, Elizalde Navarro, National Artist, mounted a succession of three exhibits that signaled his glorious return to abstracts as if enjoying a second wind. Entitled "A Return to Abstraction," this series of breakthrough shows left audiences in awe, where his canvases exploded with colors, his brushstrokes abounding with strong emotions achieved through spontaneous bursts of energy. Much like this work entitled "The Minuet of the Mist and the Bird Songs," the paintings from this year are examinations into nature and the world beyond.



**88**

**Jade Sword**

Jade with wooden stand  
8 1/2" x 32" (22 cm x 81 cm)

**P 40,000**

Provenance:  
Private collection, Manila



**89**

**Lyle Buencamino (1978)**

*Speculations*  
signed (in verso)  
mixed media  
48" x 60" (122 cm x 152 cm)

**P 20,000**





**90**

**Lao Lianben** (1948)

*Water Dance 3*

signed and dated 1985 (lower left)

seal: "It is the spirits that have inspired, but not of the human skill"

oil and acrylic on hand-carved ply board and painted over with oil

48" x 96" (122 cm x 244 cm)

**P 500,000**

Provenance:

Acquired directly from the artist by Baby Eala

Acquired from the above by the present owner



*Even before the word "zen" and "minimalist" became catchphrases Lao had already been producing works under this mold. Yet, in this piece, even with his characteristic use of blacks and whites, one notices dynamic strokes, vibrant, and redolent of effervescent energy.*

*Lao is known to have made only 5 pieces in this manner and medium.*

PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

**91**

**Pilaster Capital (Set of 9)**

*Taal Church*

1850s

Molave

12 1/2" x 28 1/2" x 5 1/2" (32 cm x 72 cm x 14 cm)

**P 200,000**

Provenance:

Taal, Batangas

*Filipino artisans, in general, were not adept in carving stone. They did, however, have great woodcarving skills. Thus, when Churches were built, many architectural details were carved of durable molave wood instead of stone. Molave (*Vitex parviflora*) was not only easy to work with, especially when newly cut, but it also lasted for centuries, much like stone did.*

*This particular piece, an Ionic capital for a pilaster, is one of many that decorated the walls of the central nave of the Church of St. Martin of Tours in Taal, Batangas. The second largest town in the Philippines, next to Manila in the 1850s, civic pride goaded the townfolk to build what is now the largest Church in Asia. The pilasters were placed in pairs at regular intervals between every arch along the central nave. Originally painted blue and highlighted with gold leaf, they were replaced with pre-cast concrete, when the mania for the modernization of churches occurred in the 1970s. Probably greatly distressed during removal, the antique dealers who bought them removed all traces of gesso and paint and varnished the whole thing.*

*The capitals are simple yet elegant, and the spiral scrolls that are the trademark of the Ionic Order are well executed.*





**92**

**Fernando Zobel** (1924 - 1984)

*Acento Grave*

signed (lowe left) and dated 1964 (in verso)

oil on canvas

18" x 12" (46 cm x 30 cm)

**P 450,000**

This piece is accompanied by a certificate issued by Don Rafael Perez-Madero confirming the authenticity of this lot

*It is been keenly observed that the era when this artwork by Zobel was produced – the early sixties – was the period manifest by his return to color in his paintings, where neutrality in colors and dynamic shifts between cold and warm tones come into view.*



**93**

**Edwin Wilwayco** (1952)

*Untitled*

signed and dated 1976 (lower right)

oil on canvas

24" x 36" (61 cm x 91 cm)

**P 30,000**

Leon Gallery wishes to thank the artist for confirming the authenticity of this lot

*The year 1976 was a significant marker in the chronology of Edwin Wilwayco's artistic life: it was when he mounted his first solo show titled "Images of Exuberance" at the Hidalgo Gallery, then one of the country's leading art galleries.*

*So progressed is Wilwayco's art journey that has brought him much applause from critics and collectors alike, as well as exhibitions abroad, fuelled by studies from the University of the Philippines, USA, and the UK, all under scholarship. For the artist, art has always been a process of discovery, where each painting produced challenges oneself to push the boundaries of not only his art but of himself. In his early works, the melding of abstraction and nature painting are evident.*

PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

**94**

**Jar**

Yuan Dynasty (1271–1368)

H: 24 1/2" (62 cm) /C: 19" (48 cm)

**P 30,000**

*This particular stoneware jar is of the period when the Mongols, under Kublai Kahn of Marco Polo fame, conquered China and overthrew the Sung Dynasty. The Yuan Dynasty (1271-1368), in turn, was replaced by that of the Ming. The six-eared stoneware jar has a brown glaze and is incised with a frieze of dragons and scrollwork on the shoulder. An incised band of large rice grains is arranged in a zigzag manner below the shoulder. Beneath it and covering the upper half of the body of the jar, is incised a wide frieze with a design of a large peony with leaves. Considering that the jar was buried in the ground since the 14th century, it is in very good condition, with its glaze intact.*



PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

**95**

**Mesa Altar (Sakang)**

18th Century

Narra and Iron

35 1/2" x 39 1/4" x 21" (90 cm x 100 cm x 53 cm)

**P 200,000**

Provenance:

Sta. Rita, Pampanga



*During the 1st century of Spanish rule, Philippine houses, like their Iberian counterparts, hardly had any furniture. A single bed, a lone table and a solitary straight-backed chair for the master of the house were considered adequate. Cabinets were very rare and the few articles of clothing were usually kept in rattan tampipi, covered baskets made in Camarines.*

*Because every aspect of furniture-making was done by hand, furniture was not only scarce and expensive, but was considered valuable enough to be pawned in case of need, a practice that continued until the end of the 19th century. The only craftsmen capable of making them in the Philippines then were the 'Sangleyes' who lived in the Parian outside Intramuros. Since the Chinese who came to trade called themselves 'Sangley', meaning 'traveling merchant', the name was applied to all Chinese until the end of Spanish rule. The only skilled furniture-makers in the colony, they used Chinese joinery techniques to make furniture without nails. Iron was scarce and was first imported from Mexico and then from China, until iron ore was discovered and mines developed in Angat, Bulacan in the mid-18th century.*

*It was but natural for the Sangley artisan to make furniture that he was familiar with, so rustic versions of Ming and Ching Dynasty furniture were made locally. This particular piece made of narra wood with straight, splayed legs (sakang in Tagalog) is an altar table. It has cutwork flanges in front to seemingly support the wide bottom drawer with two smaller ones on top. The drawers have keyhole shields of hand-wrought iron and are decorated with iron bosses. The top also rests on cutwork flange supports on either side.*

*Tables of this type are very rare and are usually found only in the old provinces around Manila.*



**96**

**Ang Kiukok** (1931 - 2005)

*Android*

signed and dated 1969 (lower right)

mixed media

13" x 9" (33 cm x 23 cm)

**P 70,000**

Provenance:

Salcedo Auctions, Important Philippine Art, March 2011

*Ang Kiukok, he of Chinese heritage, secured his place in Philippine art culminating in his being awarded National Artist, through Expressionist works rendered via geometric forms. With Vicente Manansala serving as mentor, Ang used his art as a means to express his commentary on the current affairs of the state, thus the force and intensity that his works project. "Android," from 1969, was executed at a time when geometric shapes began to populate his artworks.*

**97**

**Manuel Baldemor** (1947)

*Pagoda Festival*

signed and dated 1991 (lower left)

oil on canvas

60" x 34" (152 cm x 86 cm)

**P 70,000**

*Born into an artistic family from Paete, Laguna, Baldemor is a well-travelled artist who has mounted exhibitions in many parts of the world. Colorful renditions of fiesta scenes and townscapes are his subjects of choice. This work from 1991 was produced a year before his inclusion into the CCP Thirteen Artists.*





**98**

**Oscar Zalameda** (1930-2010)

*Tres Lavanderas*

signed lower right

oil on canvas

35 1/2" x 42 1/2" (90 cm x 108 cm)

**P 180,000**

Provenance:

Maricar Zaldarriaga

*Zalameda, "society painter," received his art education in California and Paris, and travelled the world extensively. Yet his works, largely in cubist form, all highlighted Filipino subjects and themes – much like this piece that showcases three Filipina women—owing to his Lucban, Quezon roots where he eventually retired.*



**99**

**Federico Aguilar Alcuaz** (1932 - 2011)

*Abstract Composition 1*  
signed and dated 1979 (lower right)  
oil on canvas  
17" x 19" (43 cm x 48 cm)

**P 80,000**

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot

*As a fine example—and proof of—Alcuaz's stature as an abstractionist of the highest order, this piece from 1979 bare a Miro-like quality to them which the artist imbues with his own distinct intellect, sensibility and world-view.*



**100**

**Virgilio "Pandy" Aviado** (1944)

*Homenaje A Diego - Las Meninas*  
signed and dated 2010 (lower right)  
oil on canvas  
53" x 31 1/2" (135cm x 80 cm)

**P 30,000**

Provenance:  
Aquired directly from the artist

Exhibited:  
Ayala Musuem, EL PRADO PROJECT: Dialouge with the Masters, April 23 - May 16, 2010

Literature:  
EL PRADO PROJECT: Dialouge with the Masters, Ayala Foundation Inc. and Valeria Cavestany, p.38

*Although widely known as a highly-respected printmaker and as one of the early Thirteen Artist awardees of the CCP, Pandy, as he is fondly called, is also a multifaceted painter of note armed with further art studies from the Real Academia de Bellas Artes de San Fernando Madrid, where he stayed for two years. In this acrylic on canvas work titled Homenaje A Diego – Las Meninas, Pandy pays homage to Las Meninas by Diego Velasquez, a work that he took a particular liking to and greatly admired, principally because of its perfect composition, while a student in Spain.*





**101**

**Andres Barrioquinto** (1975)

*Untitled (Skulls and Butterflies Series)*

signed and dated 2010 (lower right)

oil on canvas

36" x 36" (91 cm x 91 cm)

**P 120,000**

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

*In this work, Barrioquinto consciously renders the human face to the point of exaggeration and alteration – totally removed from reality – wherein he delves on emotions that are drawn from his own moments of introspection, a retreat into his own mysterious inner world.*



**102**

**Nena Saguil** (1924 - 1994)

*Flight*

signed and dated 1962 (lower right)

ink on paper

21 1/2" x 14 1/2" (55 cm x 37 cm)

**P 60,000**

Literature:

Torres, Emmanuel, *Nena Saguil: Landscapes and Inscapes*, Ateneo Art Gallery, 2003, p. 91

Provenance:

Sotheby's, Singapore, *Modern and Contemporary Southeast Asian Paintings*, April 10, 2005, lot 65

*Saguil, arguably the first Filipina modernist, made Paris her home throughout her prolific and much heralded artistic life, where a number of her works form part of the collection of the prestigious National Center for Contemporary Art in the French capital. Her body of work from the early sixties, from which era this work is dated, possess an exhilaration of texture, with brave lines that are almost evocative of the "drip" technique of Jackson Pollock. In 1964, she received an award from the Salon International de Juvisy.*

**103**

**Roberto Chabet** (1937 - 2013)

*Step 3*

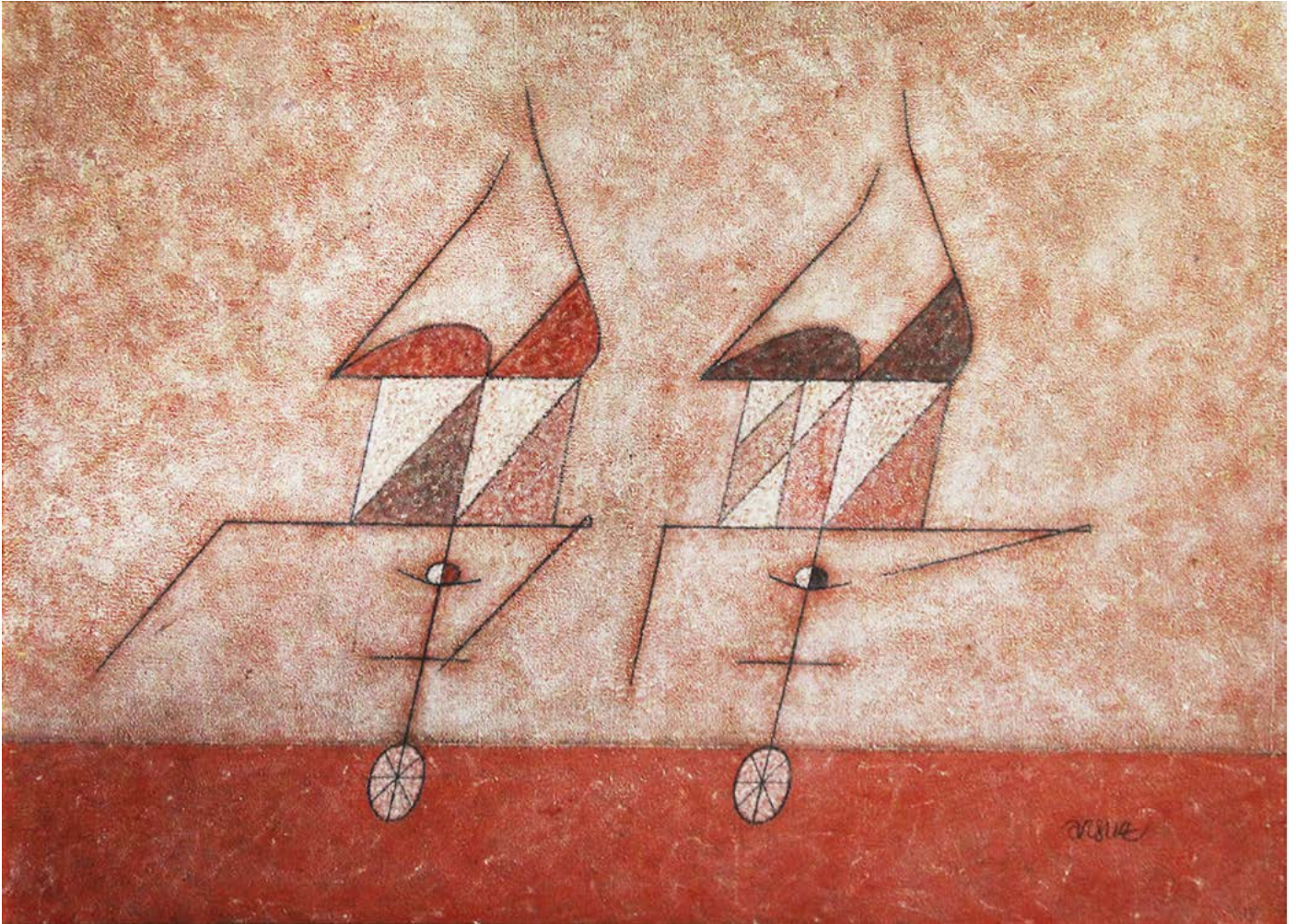
signed and dated 1973 (lower right and in verso)

watercolor/acrylic on canvas

9 1/2" x 13 1/2" (24 cm x 34 cm)

**P 18,000**





PROPERTY FROM A VERY IMPORTANT PRIVATE COLLECTION

**104**

**Arturo Luz** (1926)

*Two Men on Wheels*  
signed (lower right)  
1960s  
enamel on canvas  
27 1/4" x 37" (69 cm x 94 cm)

**P 700,000**

Literature:

Arturo Luz by Cid Reyes, Ayala Foundation and The Crucible, Singapore 1999, p.137

*The works of Luz, National Artist, has been invariably described as being "austere," "discreet," and "minimalist," and rightfully so: his pieces are controlled and restrained, bereft of any flamboyance. His figures, though marked by its simplicity, put forth movement and kinetics.*

*This rare early work by Luz from 1964 – a decade since his arrival from art studies in Europe – is an impeccable case in point and can be situated at an interesting juncture in his life: the mounting of a retrospective at the Ateneo Art Gallery, the opening of his own Luz Gallery (which would become the launching pad of a whole generation of artists), the awarding of first prize, Asian Art competition, Saigon, and the Republic Cultural Heritage Award for Painting in 1966.*

105

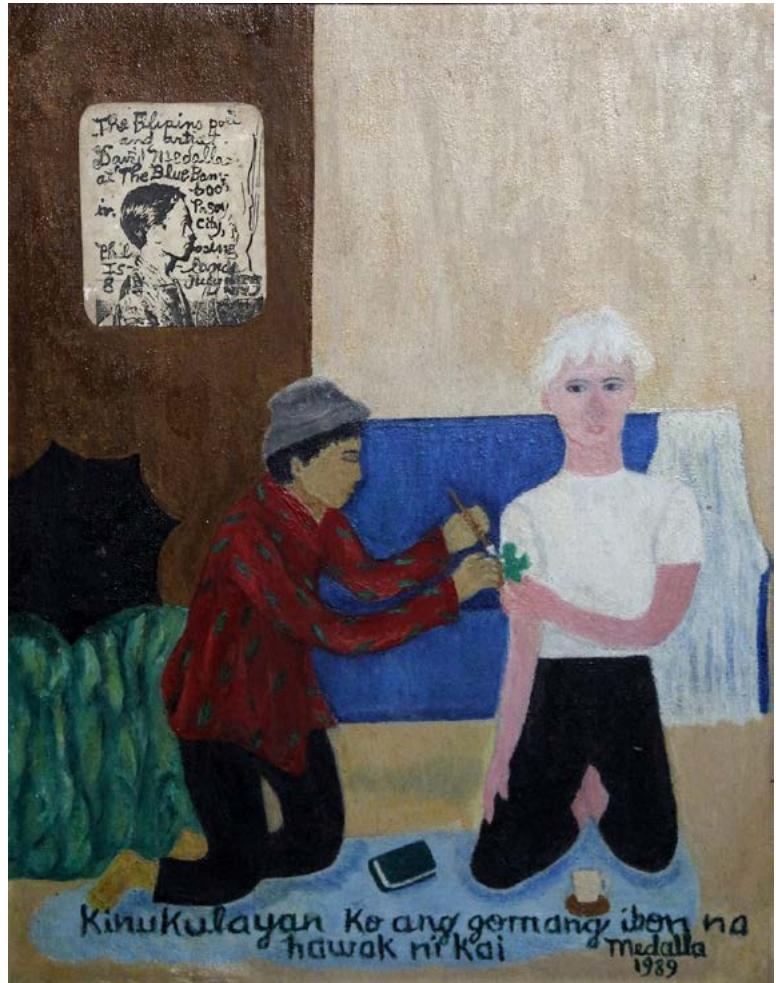
**David Medalla** (1942)

*Untitled*  
signed and dated 1989 (lower right)  
oil on canvas  
20" x 16" (50 cm x 41 cm)

**P 60,000**

*As an internationally received avant garde artist of multiple disciplines, Medalla is acknowledged as a true pioneer and trail blazer and one of the very few local artists to be the subject of books published abroad. From kinetic art from which he became famous in the 1960's, he also stood out in performance and conceptual art.*

*In this oil on canvas work from 1989, the significant literary influence in Medalla's pieces—the inclusion and juxtaposition of quotes; paeans, as it were, to great figures in literature—is apparent. The artist relates that he has been composing poetry as far back as when he was a child, and later on the beauty of classical Chinese art, what with poetry adorning their canvases, would have a profound effect on him as an artist.*



106

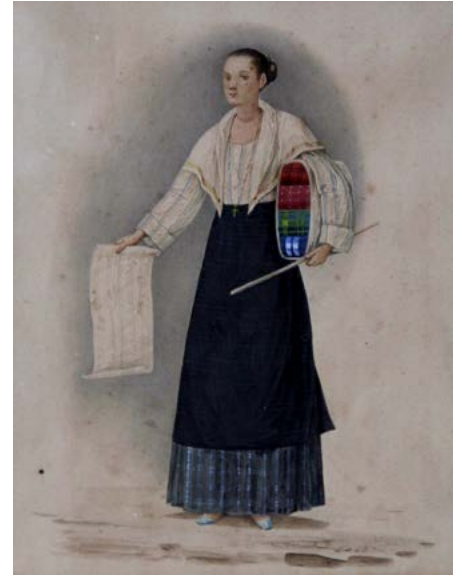
**Federico Aguilar Alcuaz** (1932 - 2011)

*Manila Bay Sunset*  
Signed And Dated 1973 (lower right)  
oil on canvas  
15 1/2" x 21 1/2" (39 cm x 55 cm)

**P 90,000**

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot





PROPERTY FROM THE DR. ALEJANDRO R. ROCES COLLECTION

**107**

**Jose Honorato Lozano** (1815 - 1885)

*Tipos del Pais*

Mid-19th Century

watercolor on paper

10" x 8" each (25 cm x 20 cm)

**P 400,000**

*Saluted as the "principal visual chronicler of mid-19th Century Philippines," Lozano made his mark through his insightful depiction of everyday scenes, peoples of the *Ilustrado* class, and general life in our islands during that period. Specializing in splendid *Tipos del Pais* works such as these series of watercolor works, his ability to transport us into another place and time – offering us windows into our rich past – is incomparable.*

108

**Oscar Zalameda** (1930-2010)

*Tres Marias*

signed (lower left)

oil on canvas

30 1/4" x 36 1/4" (77 cm x 92 cm)

**P 160,000**

Provenance:

Acquired directly from the artist by the present owner



109

**Federico Aguilar Alcuaz** (1932 -2011)

*Landscape*

signed and dated 1978 (lower right)

oil on canvas

11 1/2" x 15" (29 cm x 38 cm)

**P 50,000**

Provenance:

Salcedo Auctions, Important Philippine Art, March 2011

Leon Gallery wishes to thank Mr. Christian Aguilar for confirming the authenticity of this lot

*As a frequent traveler, Alcuaz had a fondness for capturing the diverse sights and sounds of the places he visited, whether they be cityscapes or calming seaside vistas, much like this oil on canvas painting from 1978.*



**110**

**Jose John Santos III (1970)**

*Godiva at 72*

signed and dated 2001 (lower right)

oil on canvas

36" x 58 1/4 (91 cm x 147 cm)

**p 800,000**

*One of the few pieces Jose Santos III made about a specific biographical event that documented his experiences of travelling for the first time outside the country. This is evident in the muted dusky palette he used to record the season and weather conditions at that time. The figures in this painting are symbolic representations of not only people that he met on this trip but also of the artist himself.*



111

**Gabriel Custodio** (1912 - 1993)

*Tanza, Cavite*

signed and dated 1980 (lower left)

oil on canvas

30" x 60" (76 cm x 152 cm)

**P 80,000**

*Thick impasto brush strokes and a fondness for still-life and landscapes mark the output of Custodio, maestro of the academic representational school. In his youth, he adored painting bancas, the subject of which appears in this work from 1980. Here, the richness of his strokes bears evident particularly in the clouds and the reflection on the water, thereby affording this work an air of regality and intensity.*

PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

112

**Jar**

Sung Dynasty (960 - 1279)

H: 25" (64 cm) /C: 15 1/2" (39 cm)

**P 30,000**

*Prior to the arrival of the Spaniards, the Chinese traded throughout Southeast Asia and came annually to the Philippines with cloth, jars, iron knives, porcelain and storage jars. These they bartered for pearls, wax, mother-of-pearl, birds' nest, sharks' fins and dried sea cucumber. Porcelain and stoneware jars were highly valued by the Filipinos and were always considered a sign of wealth. Thus, they were often interred with the dead for use in the other world.*

*This jar from the Sung Dynasty (960-1279) is one such example.*







PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

**113**

**Fernando Amorsolo** (1892 - 1972)

*Sabungero*

signed and dated 1952 (lower right)

oil on canvas

20 1/2" x 16" (52 cm x 41 cm)

**P 600,000**

Leon Gallery wishes to thank Mrs. Sylvia Amorsolo- Lazo for confirming the authenticity of this lot



**114**

**Marcel Antonio** (1965)

*The Social Balm*

signed and dated 2007 (lower right)

oil on canvas

40" x 30" (102 cm x 76 cm)

**P 30,000**

*Marcel Antonio's works all have a story to tell. And yet, he weaves these stories, which are almost like visual poetry on canvas, by means of a potent expressionist bent that is shrouded by quirky, enigmatic characters. From this 2007 piece on oil on canvas, we see a couple, possibly inebriated, on the verge of a tryst. In the background is what appears to be a painting of three Japanese women "seeing, hearing and speaking no evil." At once, the piece elicits humor –and one wonders what kind of plot the artist is trying to unravel.*

**115**

**Federico Aguilar Alcuaz** (1932 - 2011)

*Untitled*

signed and dated 1979 (lower right)

oil on canvas

18 1/2" x 21" (47 cm x 53 cm)

**P 80,000**

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot





**116**

**Cesar Legaspi** (1917 - 1994)

*Untitled*

signed and dated 1982 (lower right)

oil on wood

16 1/2" x 30 1/2" (42 cm x 77 cm)

**P 300,000**

*This work from 1982 is a fine example of Legaspi's figurative cubist oeuvre. It is said that Legaspi's imagery are explorations into primeval human movements as rendered in an interplay of geometric forms, in this case nude men in stretched poses.*



**117**

**Romulo Galicano** (1945)

*Inutusan*

signed and dated 2000 (lower right and in verso)  
oil on canvas

16" x 20" (41 cm x 51 cm)

**P 80,000**

*"Inutusan," which literally means someone who was given a certain task, serves as the title of the work by Galicano, portraitist of unparalleled skill and note. With realism as his métier, he is able to capture in detail different scenes – all Filipino in theme and origin – with this depiction of a man in toil acting as a pertinent specimen.*

**118**

**Jose Joya** (1931 - 1995)

*Mother and Child*

signed and dated 1995 (lower right)

pastel on paper

20" x 13" (51 cm x 33 cm)

**P 90,000**

This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

*The Mother and Child as subject is one of Joya's favorites, and he did many of them in the latter part of his artistic life. These pieces show us how Joya, as an artist, valued the importance of drawing and sketching, which is the foundation, really, of more 'advanced' works of art and should thus be mastered and perfected.*





**119**

**Romulo Olazo** (1934)

*Diaphanous*

signed and dated 1994 (lower left)

oil on canvas

36" x 36" (91 cm x 91 cm)

**P 280,000**

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

*The painting synthesizes all the abstract qualities that Romulo Olazo's unique art is known for. Olazo began his career as an artist at a critical juncture, when the foundations of a Modernist tradition were just laid. Olazo first came to the fore as a printmaker who made striking innovations by developing his Diaphanous series, a unique body of abstract paintings that "are veritable visions of light. They have been likened to dragonfly wings, sheets of gossamer veil or gauze, and even a symphony."*

*Romulo Olazo has remained constant to an abstract idiom he has made his own in his graphic works on canvas, the perennial Diaphanous series. Created from multiple layers of delicate "screens," Olazo's diaphanous compositions are a demonstration of the possibilities of light over matter.*

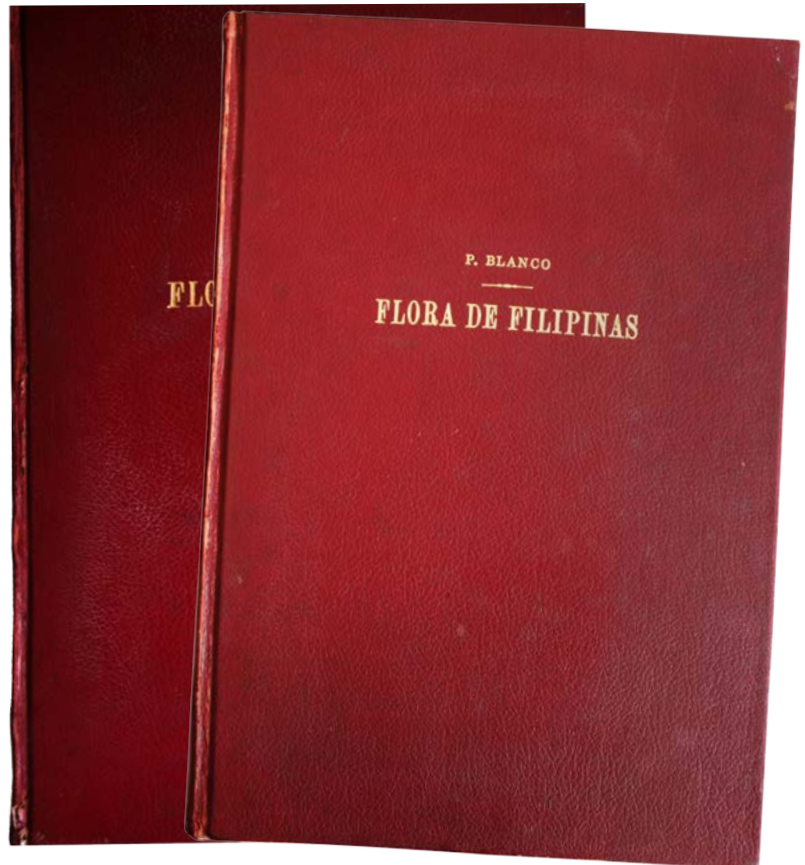
PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

120

**Fray Manuel Blanco** (1778 - 1845)

2 Volumes of *Flora de Filipinas*  
1877  
17 1/4" x 11 1/2" (44 cm x 29 cm)

**P 320,000**



Fray Francisco Manuel Blanco, O.S.A. was a Spaniard who was born in 1778 and who died in Manila in 1845. He joined the Augustinian Order at the age of 26 and was immediately sent to the Philippine Mission, where he became the parish priest in many towns, notably in Angat, Bulacan and in San Jose, Batangas, where he designed and built the church.

In 1837, he published in Manila the first edition of 'Flora de Filipinas', his comprehensive work on Philippine Botany. Based on the system of Linneaus, it described and classified 1,200 plants and gave the vernacular names of each. This edition, as well as the second one published also in Manila in 1845, did not have any illustrations, but nevertheless made him famous throughout Europe.

It was the 5-volume deluxe edition printed between 1877 and 1883 in Barcelona, Spain by C. Verdaguer that was much sought after by bibliophiles. It had two volumes of Spanish and Latin texts and three volumes of illustrations. It is rare to find the illustrated volumes intact, as it is common practice to tear off the pages and frame them as prints to decorate walls of house interiors.

The two complete folios on sale have 360 illustrations, each measuring 17.25 inches x 11.5 inches. They belonged to Dr. Eduardo Quisumbing y Arguelles who was born in 1895 in Sta. Cruz, Laguna. A University of the Philippines graduate of BS Biology in 1918, he received his Master's Degree in Botany at UP Los Banos in 1921 and his Doctorate in Plant Taxonomy, Systematics and Morphology at the University of Chicago in 1923. He taught at the UP College of Agriculture from 1923-26 and at the University of Chicago from 1926-28. Upon his return to the Philippines, he became Acting Chief of the Natural Museum Division of the Bureau of Science from 1928-1934 and became a Director of the National Museum. He wrote and published 129 scientific articles and was the Founder of the Orchid Society of the Philippines.





**121**

**Jose Joya** (1931 - 1995)

*Blue Butterfly*

signed and dated 1992 (lower right and in verso)

acrylic collage

9 1/4" x 14 1/4" (23 cm x 36 cm)

**P 70,000**

This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

**122**

**Maria Taniguchi** (1981)

(a.) *Untitled*

signed and dated 2007 (lower right)

mixed media on paper

16" x 12" (41 cm x 30 cm)

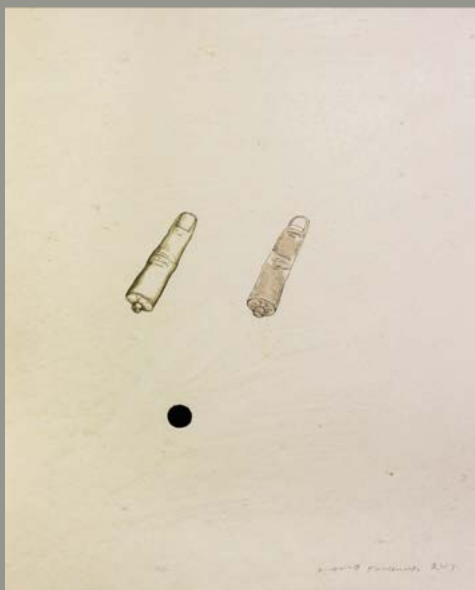
(b.) *Untitled*

signed and dated 2007 (lower right)

mixed media on paper

12" x 16" (32 cm x 41 cm)

**P 8,000**



(a.)



(b.)

As an artist, Taniguchi's work is framed by an acute interest in organizational structures. Moreover, in employing duplication and image processing, she is able to delve into procedures and processes, all the while exploring the significance of the subject in relation to its place in history. In 2011, she was one of the awardees of the prestigious Ateneo Art Awards.





**123**

**Elmer Borlongan** (1967)

*Hari Sonik* (edition of 45)

2013

mixed media

38" x 19" (97 cm x 48 cm)

**P 40,000**

Provenance:  
Secret Fresh

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

*Borlongan's interpretation of the human body – distorted and possessing elongated limbs, oversized heads, and piercing eyes – of which he has gained a following is transposed into a statue with a stereo speaker in wood as torso. The piece, as it were, 'transmits' the artists sense of humor.*



**124**

**Romeo Tabuena** (1921)

*Balloon Vendors*

signed and dated 1969 (upper left)

oil on canvas

29 1/2" x 36 1/2" (75 cm x 93 cm)

**P 120,000**

*With an art education obtained from the University of the Philippines, the Arts Students League of New York, and the Academie de la Grande Chaumiere, France, Tabuena was able to travel the world to produce and exhibit his art to numerous acclaim. As one of the pioneering neo-realists in the country, his most recognized and celebrated works are his renditions of nipa huts, carabaos and other rural scenery that morphed to a colorful, prismatic mode, a style that was developed, and can be traced to, his having found his home in Mexico. All of these exceptional qualities are what comprise this work from 1969.*



**125**

**Juvenal Sanso** (1929)

*Untitled*

signed and dated 1963 (upper right)

pen and ink

big: 15" x 10 1/2" (38 cm x 27 cm)

small: (3) 4" x 5" (10 cm x 13 cm)

**P 30,000**

Provenance:  
Private collection, Amsterdam

*Artists of a more abstract lineage are often derided for their inability to properly draw figures. Here, we are afforded a look into Sanso's deep-rooted artistic skill and his capacity to sketch and draw with accuracy and dexterity.*



**126**

**Annie Cabigting** (1971)

*Painting After Chabet*

oil on canvas

48" x 72" (122cm x 183cm)

**P 500,000**

Provenance:

Finale Art File

Sotheby's, Hongkong, Modern and Contemporary  
Southeast Asian Paintings, October 6, 2008, lot 886

*Born in 1971, Annie Cabigting graduated from the University of the Philippines College of Fine Arts in 1995. Since then, she has been featured in several exhibitions, while working as an instructor in Hope Christian High School. She views her craft as a means to carry on the work of artists who have inspired her, such as Yves Klein, Lucian Freud and Francis Bacon. "Painting After Chabet" just like her 2005 work "100 pcs," is her tribute to the conceptual pioneer Roberto Chabet.*

*An international auction house favorite, her works have graced the art scene in Malaysia, Milan and Switzerland, and has participated in the Prague Biennale, Czechoslovakia. "We all are critics in our own way with personal views, opinions and ideas about what we see. As an artist, I am interested in these multiple, layered and often fragmented ways of looking at things," Cabigting was once quoted. She likes to challenge herself and her viewer through the fine art of concealment in painting.*

**127**

**Cesar Legaspi** (1917 - 1994)

*Untitled*

signed and dated 1956 (bottom)

watercolor and ink

8" x 13 1/4" (20 cm x 34 cm)

**P 30,000**

This piece is accompanied by a certificate issued by Mr. Dennis K. Legaspi confirming the authenticity of this lot.



*Legaspi, National Artist, was one of the stalwarts of modern art in the country. In the fifties, the period in which this work was produced, the artist found himself in Paris where he enrolled in a summer art course at Academie Ranson and, later, participated in the first neo-realist exhibit held at the Manila Hotel. This watercolor and ink piece from 1956, seemingly architectural in theme, is a pertinent example of his early monochromatic output.*

**128**

**Salvador Dali** (1904 - 1989)

*Untitled*

signed (lower right)

print

11 1/2" x 8 1/2" (29 cm x 22 cm)

**P 12,000**





**129**

**Ricarte Puruganan** (1912 - 1998)

*Pandango sa Ilaw*  
signed and dated 1982 (lower right)  
oil on canvas  
56" x 78" (142 cm x 198 cm)

**P 120,000**

*As one of the members of the Thirteen Moderns, Puruganan, along with his colleagues, dared to go against the mold and the prevailing art movement at that time – the classical or academic school. Having garnered numerous awards early on, his mastery of his art had already been recognized. Thus, this large imposing work entitled "Pandango sa Ilaw," his rendition of the traditional folk dance, is at once vibrant, lively, and bursting with our rich Filipino culture and heritage. Of note as well is the attention to detail – the specs of color and the geometric shapes that comprise the figures.*



PROPERTY FROM THE CHIT SALUD COLLECTION

**130**

**Federico Aguilar Alcuaz** (1932 - 2011)

*Abstract*

signed and dated 1978 (upper right)

oil on canvas

14" x 11" (35 cm x 27 cm)

**P 60,000**

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot

**131**

**Pacita Abad** (1946 - 2004)

*Singapore*

signed (at the side)

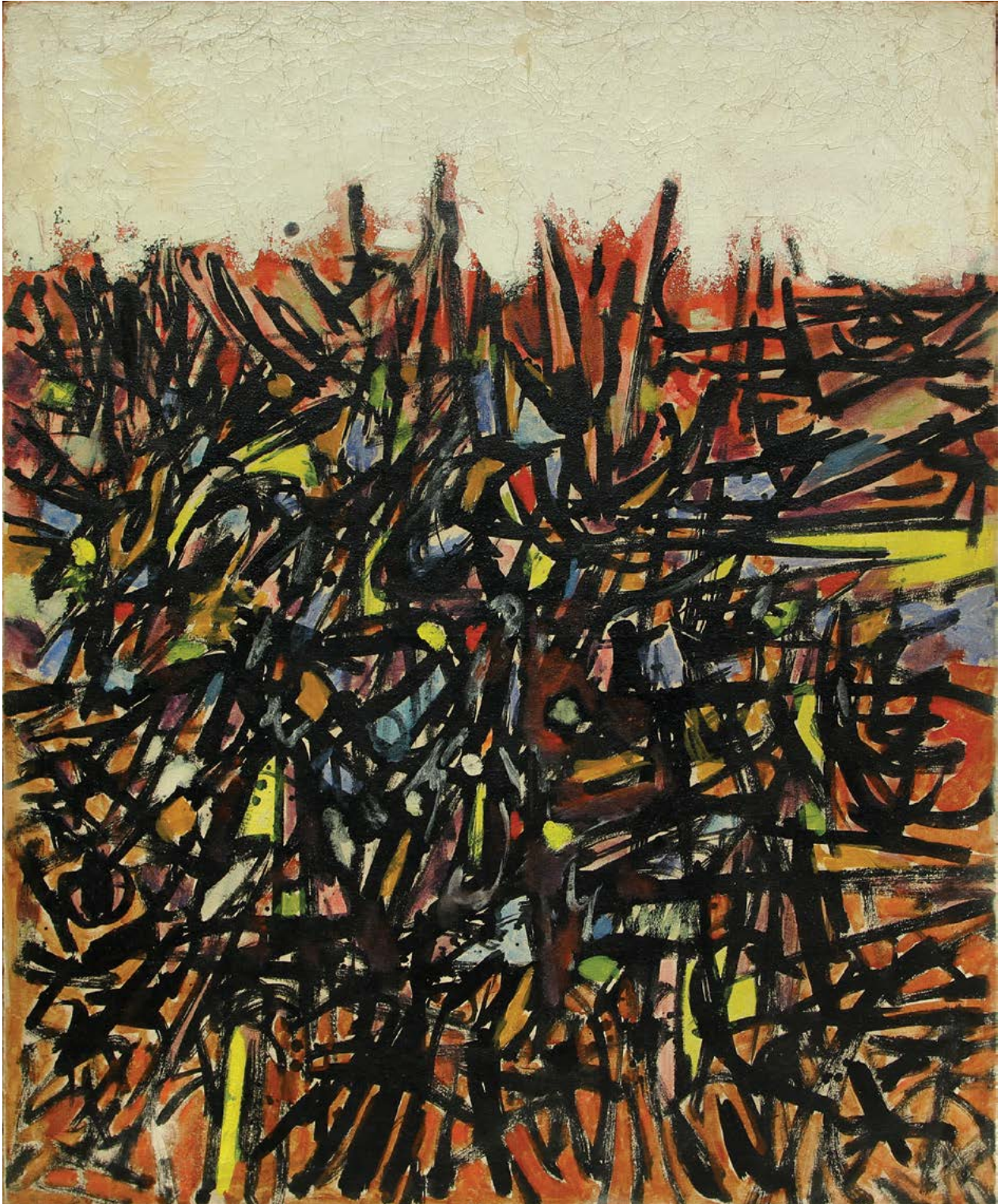
oil on wood

18" x 42" (46 cm x 107 cm)

**P 90,000**

*Described as a nomad, a globe trotter, due to her many travels to the four corners of the world, Pacita Abad settled, at the turn of the new millennium, in Singapore from which this piece is titled. Abad's works is typified by pulsating colors and constant evolution. Inspired by her sojourns, her most far-reaching creations include her painted textile collages in mixed media as well as abstract paintings from which a plethora of shapes and colors emanate. Her pieces, it can be therefore said, are extensions of her animated life.*





**132**

**Lee Aguinaldo** (1933 - 2007)

*Untitled*

signed and dated 1959 (in verso)

oil on canvas

35 1/2" x 29 1/4" (90 cm x 74 cm)

**P 400,000**

Literature:

M.V. Herrera, et al., *The Life and Times of Lee Aguinaldo*, Quezon City, 2011, p. 161

*Featured in the book *The Life and Times of Lee Aguinaldo* which serves not only as his biography but his catalog raisonné, this rare, early work by Lee Aguinaldo from 1959 comes from the time when he staged his third solo show with abstract impressionist works. Indeed, the influence of Jackson Pollock and his drip paintings can be gleaned in this piece; but more than that it is Aguinaldo's artistic passion, his raging energy (almost a raw power) while painting that is most palpable in this work. There is precision, a clarity of purpose, in every line and stroke; nothing is random and by chance.*



**133**

**Solomon Saprid** (1917 - 2003) / **Jose Joya** (1931 - 1995)

*Mug 1*  
signed and dated 1978  
ceramic  
height: 5" (13 cm)

*Mug*  
signed and dated 1977  
ceramic  
height: 5" (13 cm)

**P 30,000**

PROPERTY FORMERLY IN THE CONSUELO ZOBEL-ALGER  
COLLECTION

**134**

**Arturo Luz** (1926)

*Variations on a Golden Scroll 2*  
signed (lower right) and dated 1978 (in verso)  
collage  
9 1/2" x 6 1/4" (24 cm x 16 cm)

**P 25,000**

Provenance:  
Luz Gallery

*Christened a "painter's painter" by fellow Modernist Master Fernando Zobel, the works of Arturo Luz are characterized by understated beauty, restraint, coupled with control and a duteous attention to detail. His works have brought Philippine art to a different level – a refined simplicity that is bereft of a lively, fiesta-like atmosphere.*







**135**

**Roberto Chabet** (1937 - 2013)

*Untitled*

signed and dated 1961 (upper right)

oil on canvas

24" x 24" (61 cm x 61 cm)

**P 300,000**

Provenance:

Private collection, Muntinlupa City

*This early work by Chabet, which was done some six years prior to his assuming the Directorship of CCP Art Museum and fresh out of Architectural school, shows us how he (and his art) was very much ahead of his time. Once again questioning modernity, this piece presages the looming presence and impact he would leave his countless acolytes many years down the road.*

*Chabet's works on canvas are only a handful and perhaps numbering in the two digits, thus this work is one of the very few that exists.*



**136**

**Jose Joya** (1931 - 1995)

*Jar (big)*

signed and dated 1976

ceramic

diameter: 8" (20 cm)

*Jar (small)*

signed and dated 1975

ceramic

diameter: 6 1/2" (17 cm)

**P 30,000**

This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

*These ceramic works by Joya—two jars—show us his capability to transcend traditional artistic mediums.*

**137**

**Juanito Torres** (1941)

*Multitudes*

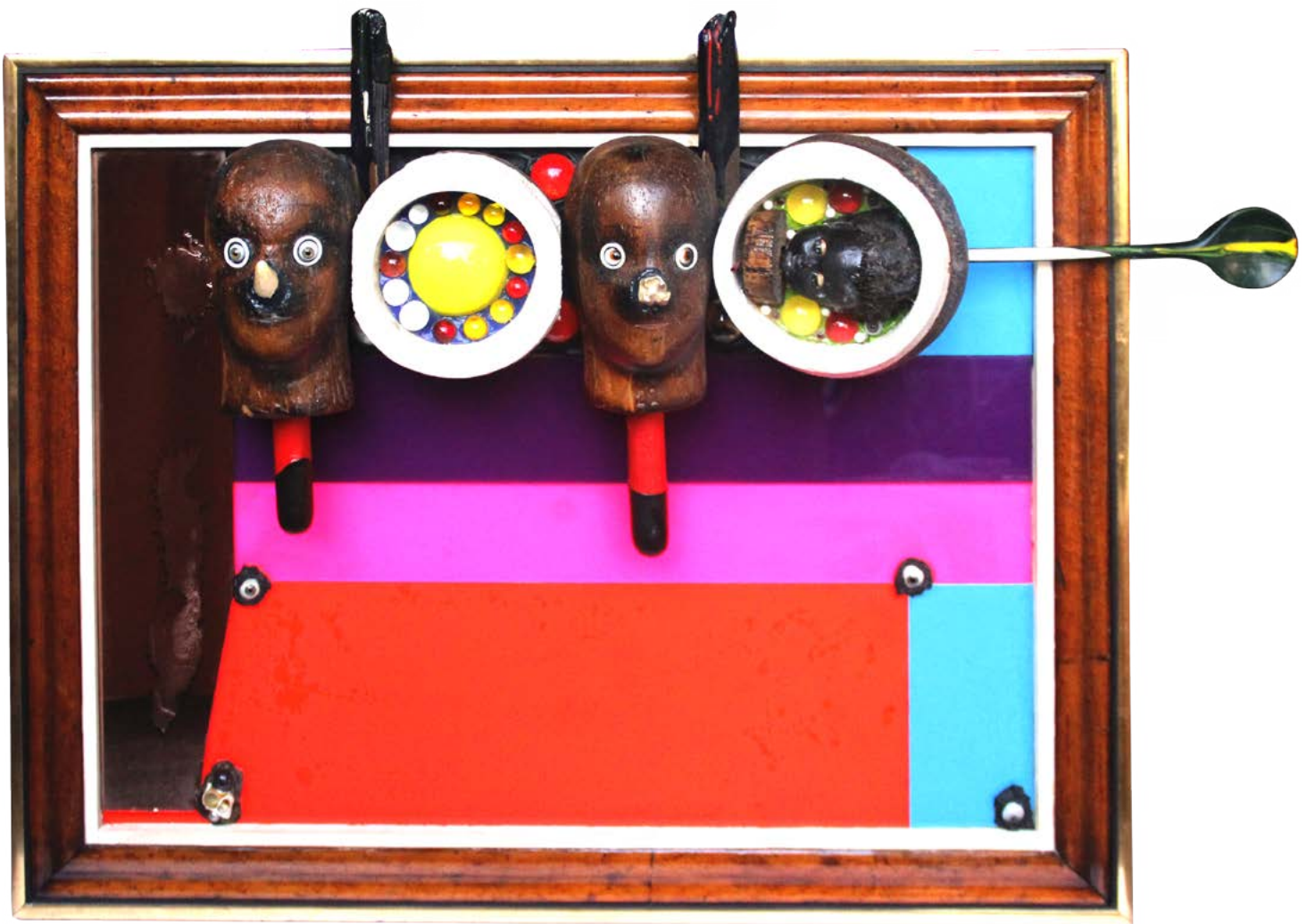
signed and dated 2009 (lower right)

oil on canvas

48" x 48" (122 cm x 122 cm)

**P 40,000**





**138**

**Alfonso Ossorio** (1916 - 1990)

*Congregations*

mixed media

1968

37 1/2" x 53 1/2" (95 cm x 136 cm)

**P 800,000**

Provenance:

Gallerie F. Hessler, Paris

*Among his peers, Filipino-American artist Ossorio had the rare distinction and privilege of having Jackson Pollock as a colleague and good friend. As an abstract expressionist of the highest order, his most regarded works are his assemblages – “Congregations” as they were dubbed for their hidden religious undertones – which bore the deep influence of the so-called outsider art – Art Brut – which French artist Jean Dubuffet, also a close friend of Ossorio, termed to mean art created by individuals outside of the established art scene. As such, Ossorio is said to have broken every stereotype, gone against the proverbial grain, of most abstract expressionist painters.*

*This piece then from 1968 – the year he participated in a major exhibition held at the Museum of Modern Art (MoMA) and the Art Institute of Chicago — is not only a rare specimen of his assemblages – which comprise primarily of found objects, beads, trinkets, and in this instance, a shattered mirror, two wooden heads, wood scraps etc. that are a “visual interdependence of chaos and order” (Kertess) – but also a significant example of his contribution to American modern art.*



**139**

**Jigger Cruz** (1984)

*The Green, The Yellow and The Blues*

signed and dated 2013 (lower right)

oil on canvas

25" x 31" (64 cm x 79 cm) with frame

**P 30,000**

*"The painting literally portrays the blueness and emptiness of the scene. In this case, aesthetics always seem to be stranded in the melodrama of vulgarity. The viewers, as recipients, are always blinded by the existence of natural colors and are hindered in experiencing the physical anatomy and soul of the artwork. The "grayscale process" is the main idea of the painting, which is to have a simple scenery as subject and is detached from its original picture that struggles in the absence of its meaning. Green, yellow, and blue are natural colors of the landscape, but the painting, with the absence of such colors, shows a sarcastic point of view that leads the viewer to a contradiction between the context and the surface."*

*-Jigger Cruz*

140

**Joven Mansit** (1984)  
*High School Student, 1914*  
signed and dated 2007 (in verso)  
oil on canvas  
36" x 27" (91 cm x 69 cm)

**P 50,000**



*Joven Mansit's solitary figure is an image of both the named and the nameless, a playful engagement of the real and the imagined, resulting in haunting attributes leading to the uncertain. The crumpled, sepia colored image is quietly disrupted by the realm of the Surreal, and where this takes the viewer is left to chance. In his deceptively realistic painterly creations of old ephemera from photographs to printed documents, Joven Mansit achieves a transformation of the "historical document" with an oeuvre all his own. The document is freed from its relation to some past actual event or instant, and becomes an imaginary scene which disrupts the present – a fractured representation of a living mythology. Mansit re-paints actual historical images, thus fictionalizing and mythologizing them. He blurs the line between reality and illusion.*

141

**Calvary (Kalbaryo)**

Wood, Ivory, Glass, Silver, Gold and Cloth  
Late 19th Century  
24 1/2" x 19" (62 cm x 48 cm)

**P 120,000**

Provenance:  
Manila



*During the colonial period, almost every house in the country had a crucifix on the family altar, made of whatever material the family could afford. While wooden crucifixes were common, those families of higher economic and social standing had them in ivory. Often assembled with figures of the Dolorosa, San Juan and Maria Magdalena to form Calvary scenes, they were housed in an "urna", a tabernacle-like wooden case, often gilded and poly-chromed. Very rich households sometimes had solid ivory figures in their Calvary scenes, but it was more common to find wooden mannequins with ivory heads, hands and, sometimes, feet clothed in satin embroidered with gold or silver thread and wearing wigs of real hair.*

*The opening of the Suez Canal in 1869 brought in French and English imports, including hand-blown glass domes that protected porcelain vases with bouquets of cloth or beaded flowers. These domes, which were locally called virhinas, were eventually used to house ivory santos, some big enough to hold elaborate scenes with many figures.*

*This particular Calvario is a miniature one, as the Cristo is only six inches high. It is, however, well carved and wears a crown of thorns in 14-kt gold. The cross is embellished with silver "rayos" or rays of unusual design that are highly embossed and chased. The flat surfaces of the patterns are shaved with a chisel to reflect more light. Called 'bright-cut engraving' in Europe and "sinap-sap" locally, the technique was used particularly in making hair combs or "peinetas". Its use shows that the one who made it was a jeweler and engraver and not just a mere silversmith.*

*The figures around the cross are very expressive, well carved and have gold aureoles. Their gold-embroidered robes, though somewhat tattered, are still whole in general. The Mount is decorated with colored hand-blown glass figures and plants made by the inmates of Bilibid Prison at the turn-of-the-20th century.*



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# Terms and Conditions

The following are the terms and conditions that Leon Gallery has set for the auction. Kindly read carefully.

Leon Gallery, all the participants of the event, processes, and transactions shall be guided accordingly by these rules:

## GENERAL:

- a. Each item (lot) in this catalog is offered for sale dependent on the terms exhibited below.
- b. All lots are numbered according to the catalog unless otherwise stated by the auctioneer.
- c. Transferring, selling, assigning of lots to anyone other than the bidder that won prior to the removal of the lot from the gallery is not allowed. Only the winning bidder has the authority to remove the lot from the gallery.
- d. All items sold do not have any warranty. Leon Gallery is not and will not be liable for any unfortunate circumstances that can happen to the lot after it has been transferred to the winning bidder.
- e. All participants must agree to be bound by the terms that have been set by Leon Gallery.

## BIDDING:

- a. Bidders are required to complete and sign registration forms. Participants shall be asked to present a valid government-issued identification card (passport, driver's license, etc.) upon registration.
- b. Before the auction proper, each buyer will be given an assigned buyer's number. The highest bidder of a specific lot shall be the buyer of the lot.
- c. The auctioneer shall announce the winning bid and the corresponding buyer's number of the bidder. Failure of the winning bidder to object at the time of the announcement shall be considered as an acknowledgment of the bid and purchase. The buyer is legally liable to purchase the lot or pay the difference if the host must re-offer and sell it for a reduced price.
- d. The buyer's premium shall be 15% plus Value-Added Tax on premium (16.8% in total).
- e. The auctioneer shall be in charge of supervising the bidding and shall be the sole arbiter of any disputes. Leon Gallery reserves the right to withdraw property at any time before the sale and reject a bid from any bidder.
- f. Absentee bids are allowed in this auction. They are permitted to bid until fifteen (15) minutes prior to the start of the auction for all the items in the auction. Absentee bids for later lots may continue to be accepted according to announcements or signs posted on the office window. A deposit may be requested on absentee bids over Two Hundred Thousand Pesos (Php 200,000) or at the discretion of the auctioneer. The auctioneer will be responsible of bidding the absentee bid in opposition to the floor bidders. In case a tie occurs, the earlier bid wins the lot. Leon Gallery will not be liable for any failed absentee bid. The absentee bidders may contact the gallery after the auction to know if they won the lot.

## PAYMENT:

- a. The balance of the invoice must be paid in full and merchandise picked up within three (3) days from the date of the sale. One week after the auction, left items may be moved to an off-site facility for pick-up. A storage fee will be charged if merchandise is left longer than two (2) weeks of One Hundred Pesos (Php 100) per lot per day. If the property is left longer than four (4) weeks, it will be considered abandoned. We are not responsible for shipping, but if packing and handling of purchased lots will be done by us, it is done at the entire risk of the purchaser. A refundable deposit may be required.
- b. Cash, cashier's check, wire transfer, personal check (items may be held until the check clears). If any legal action is commenced to enforce these Conditions of Sale, the prevailing party shall be entitled to recover its reasonable attorney's fees and costs. Time is of the essence.

Payments shall be wired to:

Account Name: Leon Gallery

Account Number: 2166008845

Address: G/F Corinthian Plaza, 121 Paseo de Roxas, Legazpi Village, Makati City, Philippines

Swift Code: MBTCPHMM

## LITIGATION

In case of litigation between Leon Gallery and the buyer, the parties must submit to the Law Courts of Makati.



# León Gallery

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