

León Gallery
FINE ART & ANTIQUES

The Jim and Reed Pfeufer Collection

A four - decade friendship with Fernando Zobel





Saeta
oil on canvas

León Gallery

FINE ART & ANTIQUES

The Jim and Reed Pfeufer Collection

A four - decade friendship with Fernando Zobel

Auction

February 6, 2015

7:00 PM

Makati Diamond Residences
Legazpi Street, Legazpi Village
Makati City, Philippines

Exhibition

January 19 - February 6, 2015

9:00 AM - 6:00 PM

Leon Gallery
Corinthian Plaza, Paseo de Roxas
Makati City, Philippines

Welcome to the world of Fernando Zobel and the Pfeufer (Foy-fer) family. Walking into the Leon Gallery exhibit of Fernando Zobel's works of art and letters from my parents' collection, is like being hit from all sides by a barrage of my fondest memories. Nothing Ill, or seated man, sets the stage as a major work from his first exhibit in both Manila and Boston.

In front of you, as you enter, you are greeted with the loving renditions of my family and the home Fernando felt was also his own. My accomplished brother Joachim (Joe-ah-kim) smiles at you, forever frozen as he was in 1953, with his "signature" espresso in hand. Joachim's trumpet, purchased for him by Fernando, sits on our garden window table. The family's houses in Providence and Cambridge beckon for our return, and indeed portray how Fernando captured the walls, furnishings (and of course us, residents) as his own. My mother stares forward in a watercolor, and my dad comically grasps his clarinet in his portrait. My favorite, you might guess, is the wonderful portrait Fernando did of me – an exuberant boy engrossed in fantasies of knighthood and other adventures.

On the left you indulge in one of the earliest Saeta works, with a huge study for the painting nested by its side. Posters of his early exhibits erupt with flashbacks of Fernando's pride in his accomplishments, and the sharing of every step of his success with my parents and us children – his extended and loving family.

To the right, drawings and etchings scream off the wall, jumbling through a collage of Fernando's earliest works in graphics – something my father Jim, taught him – with many of them created in our home in Rhode Island. Letters permeate the walls of the gallery space, as well as notes on each piece, plunging the reader into the intimate details of our existence, trials, accomplishments, and tribulations.

Welcome to Fernando's world, which he shared with us in those glorious days of cartoons, stories, trips, art discussions, and above all, love, warmth, and compassion. I see all of these things clearer now, with my eyes of later years. How it reminds us not to take anything for granted, as the best times of one's life might be right in front of you today.

I sign off with love and respect to a great man, friend, family-member, mentor, soul-mate, and benefactor to many people, museums - and particularly the world of art. You, who now get to inherit the Pfeufer legacy of his rich gifts to us, will be the new custodians – after my family and myself.

Eric Pfeufer



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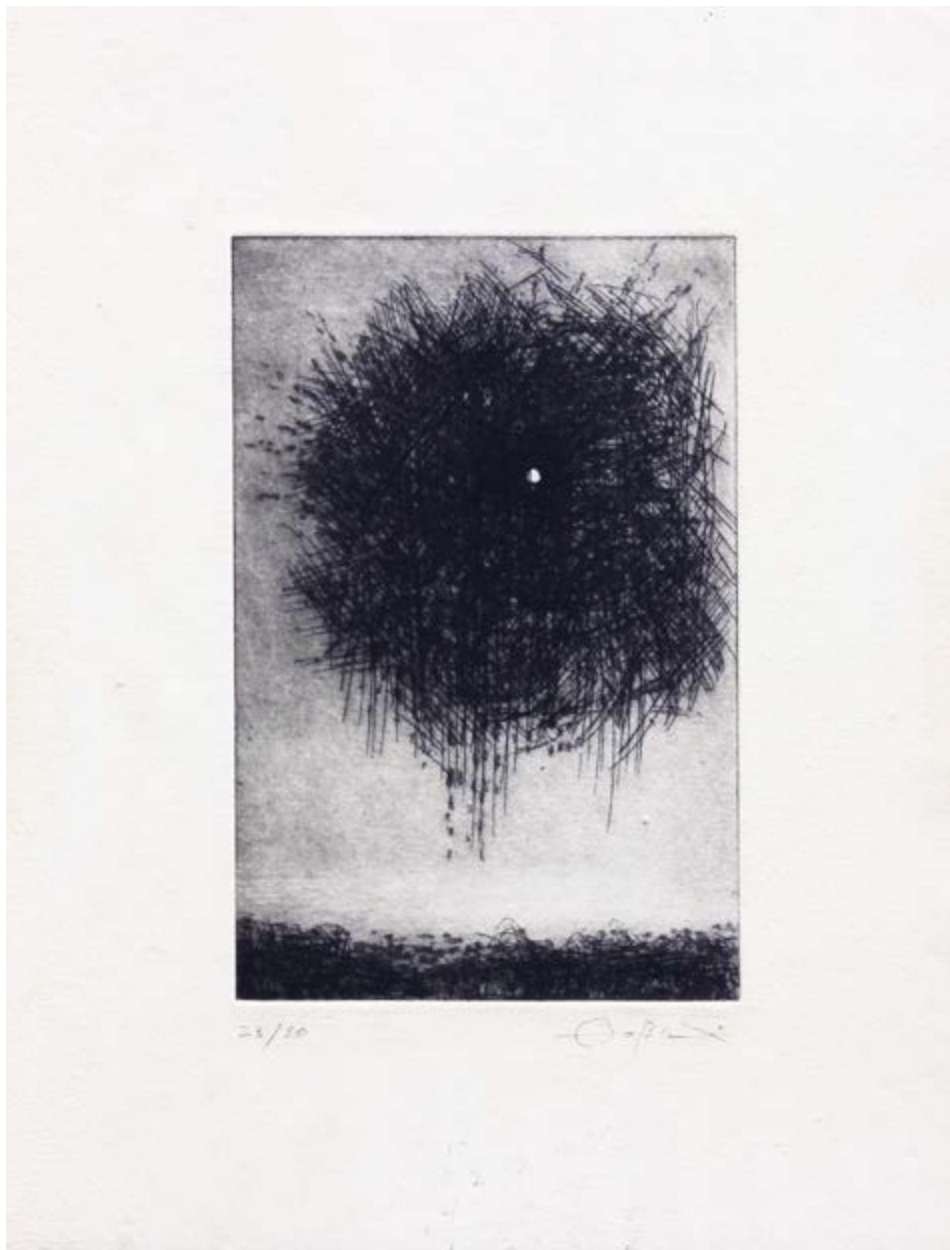
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1

Saeta

signed (lower right)
etching 23/30
10" x 7 1/2" (25 cm x 19 cm)

P 10,000

Zobel never waited for inspiration to strike, and was almost always doing something, whether it was doodling or drawing a study that would lead to finished work.



2

El Toro

etching

10" x 7" (25 cm x 18 cm)

P 10,000

Describing a private bullfight, Zobel wrote: "The ring was hung with tapestries and old flags & looked very splendid & posh & unusual & the lights suddenly failed us and we were left in the dark unable to leave our seats for half an hour because to do so we had to cross the ring in the dark and the ring had a bull in it and bulls can see in the dark..."



3

Woman with Hat 1

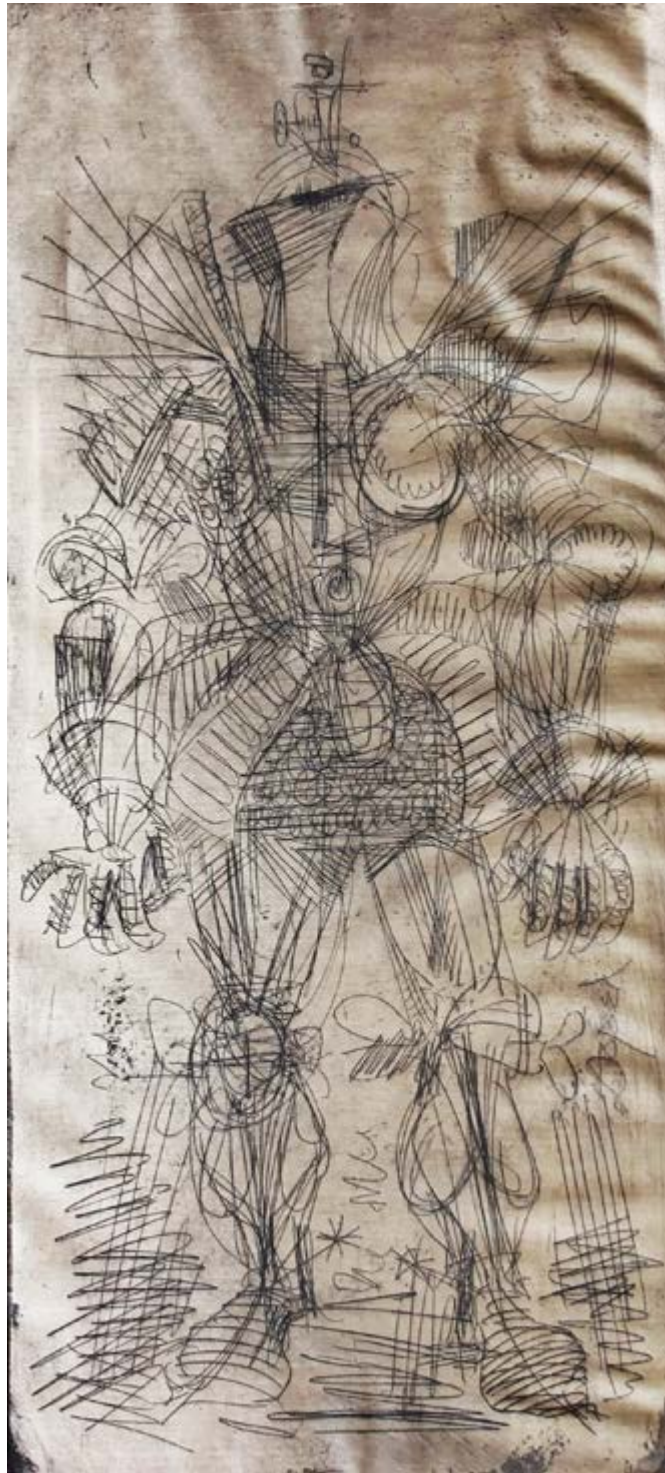
signed (lower left)

etching

6 1/2" x 10" (17 cm x 25 cm)

P 15,000

Capturing the peculiarities of certain personalities, Zobel said: "I happen to like painting people doing odd things, among them being themselves."



4

Knight in Full Armor

signed (lower left)

etching

10" x 4 1/2" (25 cm x 11 cm)

P 15,000

Knights fascinated Zobel, and perhaps he identified as one. He wrote in 1953: "...I am afraid I shall be cursed to my dying day with a strong romantic streak that I deprecate or minimize intellectually and applaud emotionally."



5

El Rey 1

signed and dated 1951 (lower right)

etching

5" x 3" (13 cm x 8 cm)

P 10,000

In the 1950's, Zobel would further his studies on printmaking techniques at the Rhode Island School of Design, going beyond woodprints and rubber cut prints.



6

Study of Old Man's Face

etching
5" x 4" (13 cm x 10 cm)

P 8,000

Joyfully exercising his artistic muscles, Zobel once wrote: "I haven't drawn this sort of thing for almost 4 years and, once I got the rust out of my joints, I found that I was drawing much better than before."



(front)

7

Saeta (with Hippo & Landscape on reverse side)

pen & ink on paper
48" x 27" (122 cm x 69 cm)

P 500,000

Doodling on both sides of any available sheet of paper (preferably a clean one), Zobel was an enthusiastic wielder of any drawing implement. "...a sketchbook is a good thing to have, because even a dot or a smudge at the right moment will remind you many months later of that something you would want to remember."



(back)



8

Ocean

signed and dated 1962 (lower right)

etching 6/16

7 1/2" x 9" (19 cm x 23 cm)

P 10,000

For the artist distilling and capturing the essence of movement was the point of his abstract art, whether it was leaves stirred by the wind, waves cresting in the sea, the gait of an exhausted person walking along on a sweltering afternoon.



9

Paso

signed (lower right)
etching
9" x 6" (23 cm x 15 cm)

P 15,000

Religious pageantry and rituals fascinated Zobel, he who painted carrozas and would write extensively about folk art.



10

Ocean 2

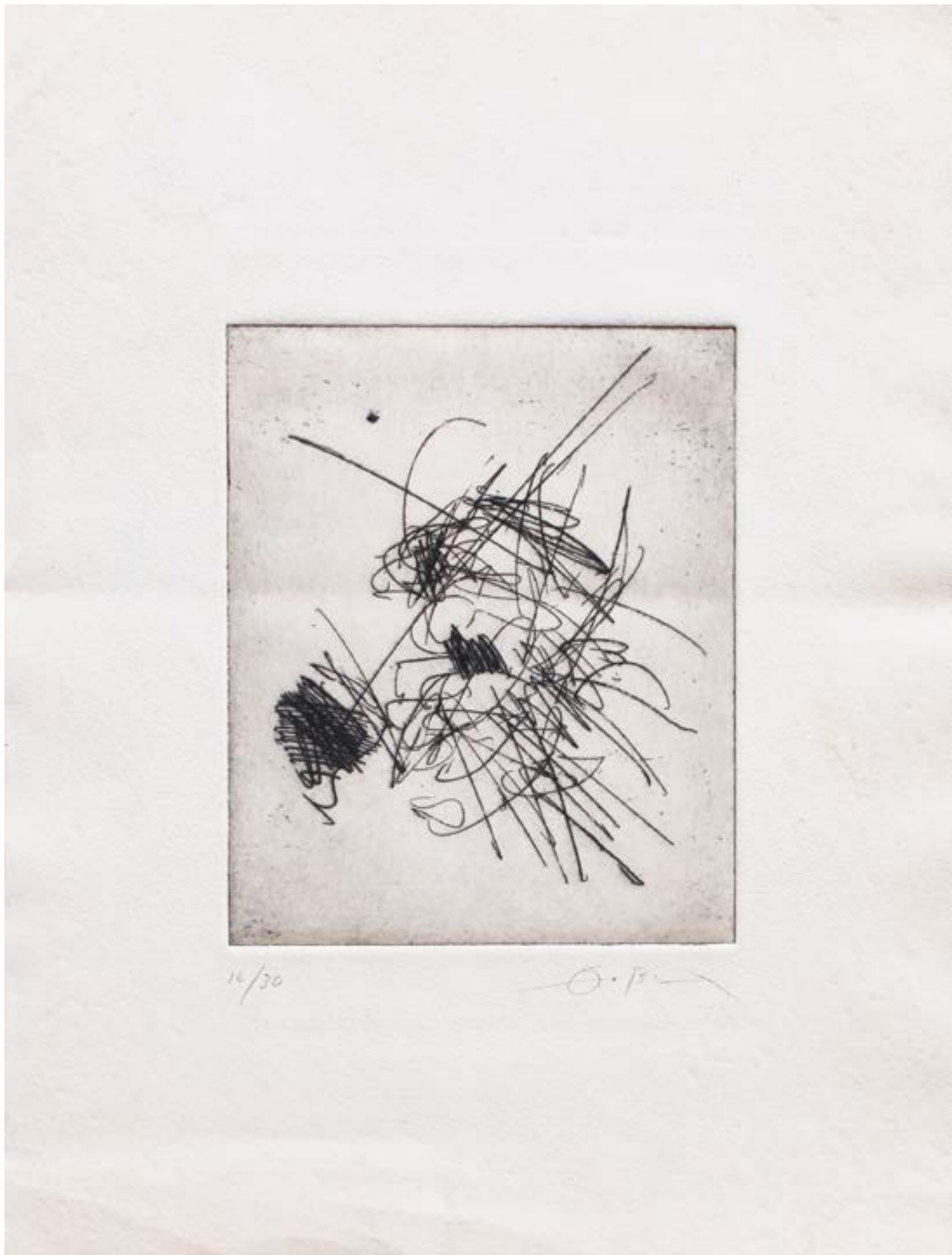
signed and dated 1962 (lower right)

etching 5/16

7" x 6 1/4" (18 cm x 16 cm)

P 10,000

Zobel was also known for his warmth, generosity and open spirit. Gifts of his art weren't made lightly, but were done with the knowledge they were going to someone who truly appreciated such things.



11

Scribble

signed (lower right)
etching 16/30
10" x 7 1/2" (25 cm x 19 cm)

P 10,000

No longer preoccupied with the debate between the figurative and abstract, Zobel's concern was purity of expression, especially when it came to lines..



12

Horizon

signed (lower right)
etching 2/65
9" x 10 1/2" (25 cm x 19 cm)

P 10,000

Thanks to his stay at RISD, prints also made their way to the Pfeufer residence, reminders of a time when Zobel strove to gain a better understanding of the medium.



13

Portrait of Jim Pfeufer with Clarinet

oil on wood
14 1/4" x 6 1/2" (36 cm x 17 cm)

P 200,000

During his tenure as a director for the graphic design department, Jim Pfeufer was instrumental in getting Zobel to teach and study at RISD as a visiting instructor.



14

Woman with Hat 2

signed (lower left)

etching

6 1/2" x 10" (17 cm x 25 cm)

P 15,000

Many of Zobel's work over the years were kept in the Pfeufer's flat files, like this etching, forming part of a treasure trove and time capsule for Eric Pfeufer, Jim and Reed's younger son.



15

Armored Knight

etching

10" x 5" (25 cm x 12 cm)

P 10,000

Printmaking's various forms fascinated Zobel, and he set out with determination to learn their various iterations. The process and creating the resulting artworks would continue to engage him over the years.



16

Saeta sketch (booklet)

signed (lower left)
pen & ink on paper
5 1/2" x 3" (14 cm x 8 cm)

P 40,000

Believing in the intrinsic value of words, never using them lightly, Zobel named a series of works after a word which meant dart or arrow, but also represented a sad and dramatic flamenco song -- the "Saeta" series.



17

Assorted hand-colored drawings

pen & ink on paper
10" x 7" (25 cm x 18 cm)

P 100,000

Whimsical pieces depicting almost fanciful characters. Zobel was fond of children and never tired of drawing for their amusement.



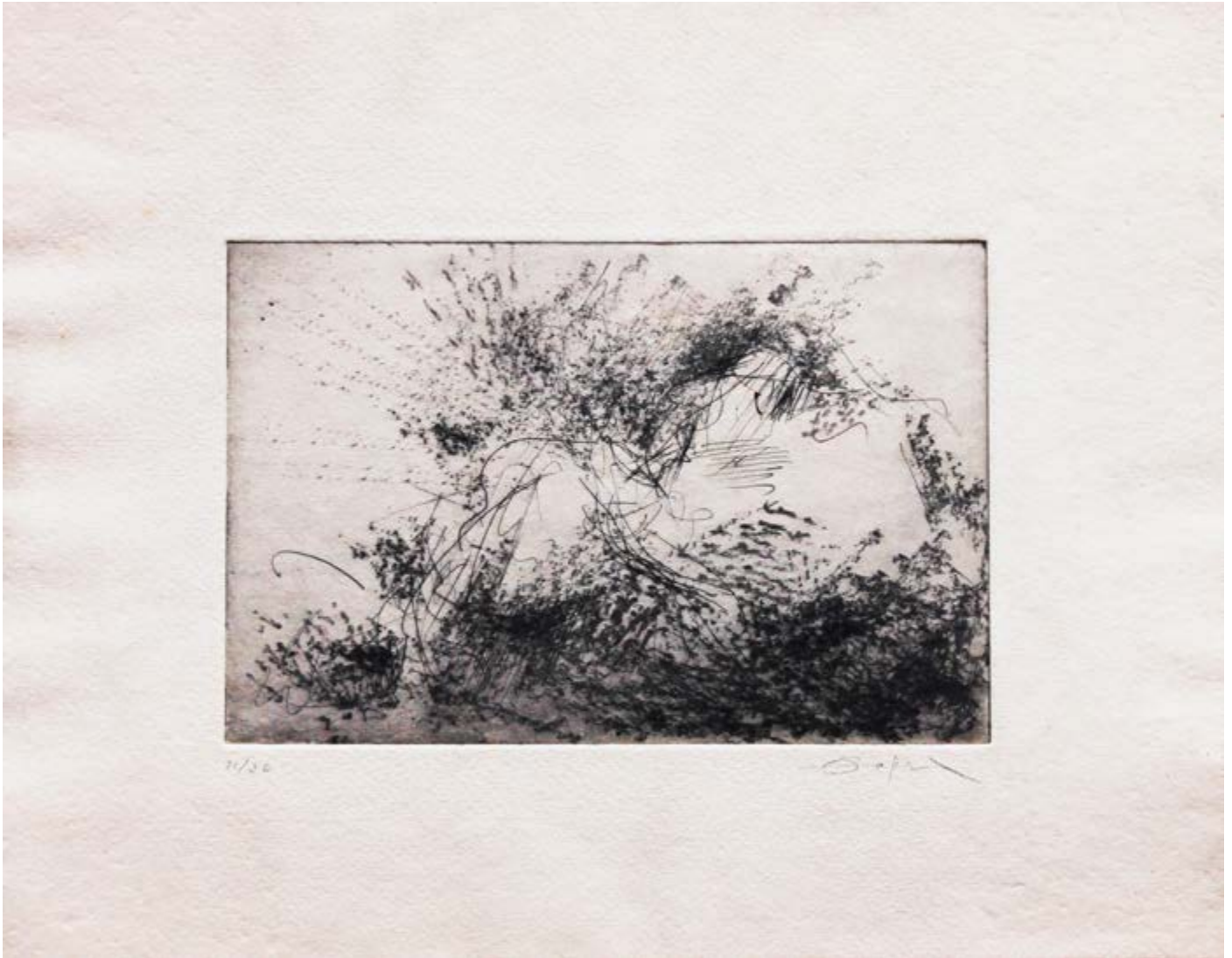
18

Paso

signed (lower right)
etching 9/20
13 1/2" x 10" (34 cm x 25 cm)

P 15,000

Considered one of the country's early Philippine Arts scholars, Zobel enthusiastically delved into traditions, stylistic influences seen in folk art, Calatagan ceramics (featuring his photos and impeccable notes.



19

Abstract

signed (lower right)
etching 21/30
7 1/2" x 9 1/2" (19 cm x 24 cm)

P 10,000

In 1974, Zobel writes humorously about his show in Seville: "...The orange trees in the streets are full of fruit and the city walls are plastered with posters that say 'ZOBEL' --I feel like a soft drink or a circus. Perhaps I am both."



20

With Jim and Reed in Brewster

signed and dedicated 1976 (lower right)

mixed media

7 1/2" x 11 1/4" (19 cm x 29 cm)

P 30,000

Describing the necessity of painting daily, Zobel once wrote: "I have reached the stage where I quite naturally paint every morning. this way the inevitable mistakes and destructions matter less. "



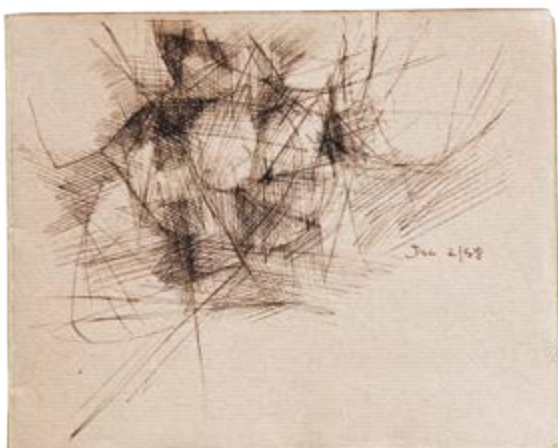
21

Man at Piano

pen & ink on paper
11" x 8 1/2" (28 cm x 22 cm)

P 30,000

Zobel creates a caricature made up of quickly-drawn lines that convey character--the kind that might easily bring up hilarious memories.



22

Saeta drawings & paintings

signed (upper right of cover)
mixed media (5 pages in booklet)
6" x 5" (15 cm x 15 cm)

P 200,000

Before hitting on the idea of using the glass hypodermic to apply those straight black lines of acrylic, Zobel played with various media, and compositions for his Saetas. His experimentation and play would continue in many forms through the years.



23

Self-portrait

pen & ink on paper
11" x 8 1/2" (28 cm x 22 cm)

P 50,000

"...before one can be a Filipino artist, one must first be an artist," wrote Zobel on January 14, 1954. This sketch possibly is a self-deprecating portrait of the artist in his middle age.



24

Boy with Sombrero

pen and ink on paper
13" x 9 1/2" (33 cm x 24 cm)

P 30,000

Possibly a sketch of one of the Pfeufer boys, done during summer. Charmingly depicts the subject's youth and innocence, possibly done around the time of Eric Pfeufer's portrait with winged helmet.

25

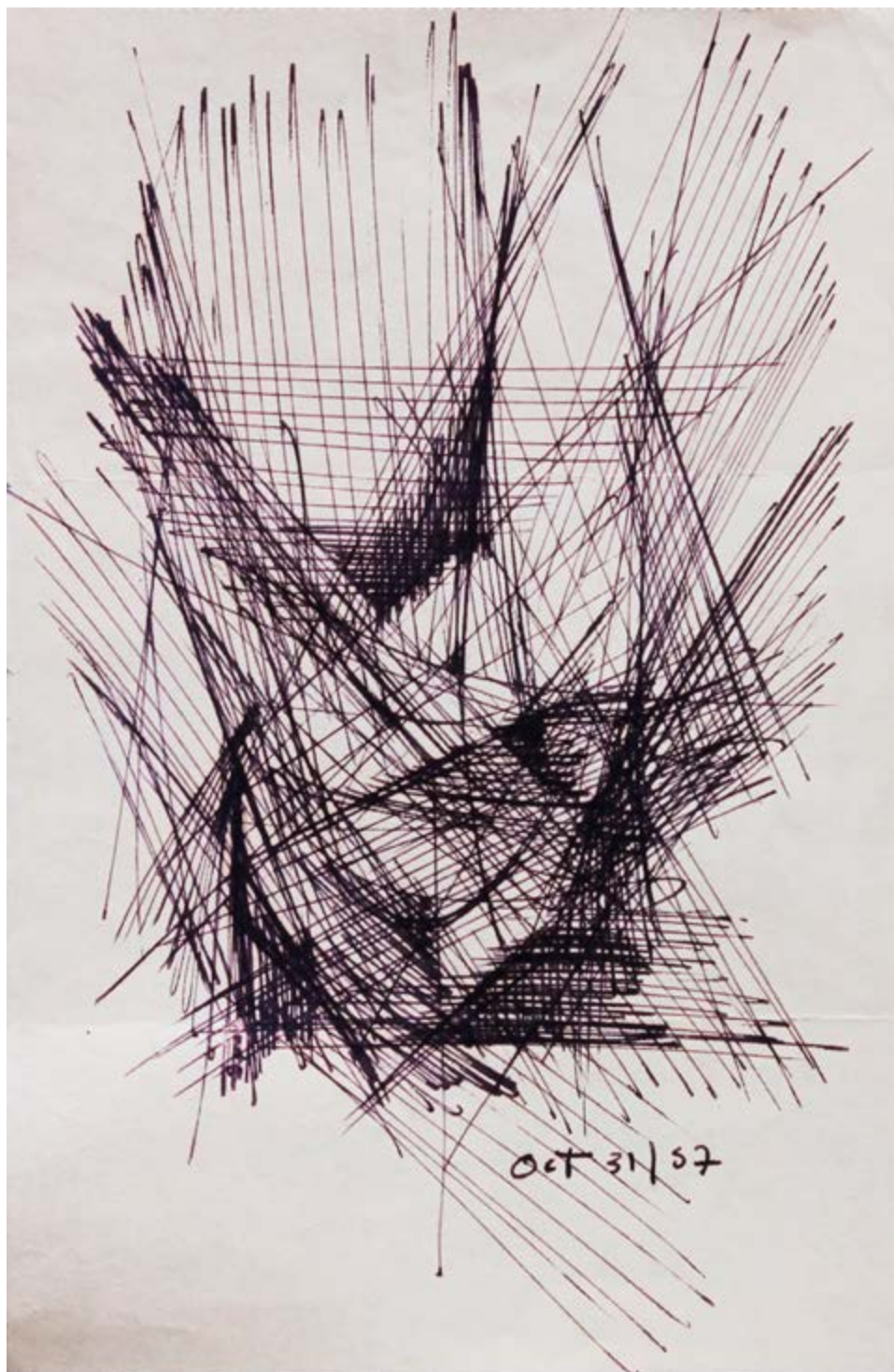
Carroza 1

signed and dated 1954 (lower right)
dedicated to Joe
etching
22" x 10" (56 cm x 25 cm)

P 50,000

Describing the carroza as "the silver chariot of the Virgin" to the Pfeufers, the subject matter fascinated him in different ways, and at its height found expression in different media: oils, acrylics, tempera and various type of print.





26

Saeta

dated 1957
pen & ink on paper
7 1/2" x 5" (19 cm x 13 cm)

P 50,000

Zobel was particular about the type of ink he used. "If you can possibly manage it, there is one thing I'd like you to bring me," he wrote in November 1960. "One or two small bottles of that black Pelikan fountain pen ink. I've tried twice to have it sent but the stuff just seems to vanish."

When Coolidge and his wife, from the Foss, turned up in Manila, the Cambridge restraint and precision clashing oddly with our crazy landscape and improved way of doing things. It was wonderful, and made me oddly homesick for Harvard and all that sort of thing. Oddly, because it no longer hits to the quick. A form of nostalgia, full of affection. I want to see the place but I doubt I can ever again be a real part of it.

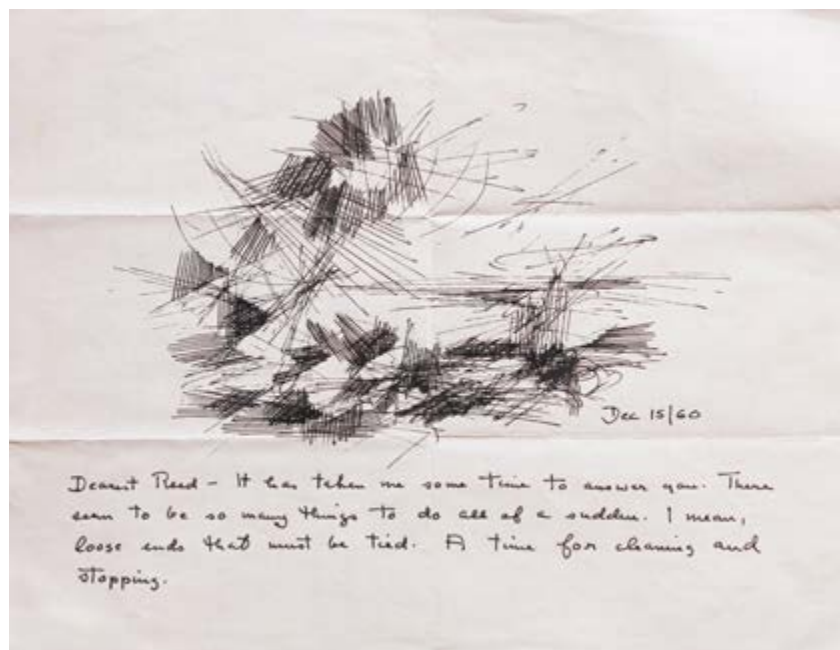
I wonder if this will find you in your new house?

I am drawing, drawing, drawing again. Faces and people. After six years! Awfully rusty. Odd, how one's mind works. Why this sudden desire to do faces all of a sudden? I copy Rembrandt, Goussier, Kokoschka.

I got a letter from Roger. He is OK now. Will return to Harvard in February.

I can hardly wait to see you all. I think of this practically all the time. Love
Fernando

(front)



(back)

27

Abstract landscape

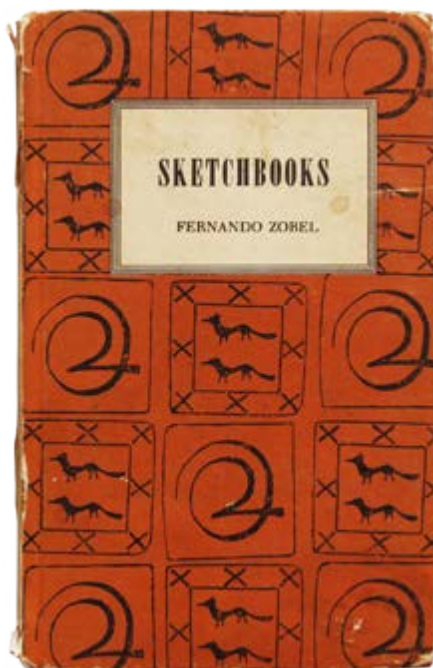
dated 1960

pen & ink on paper

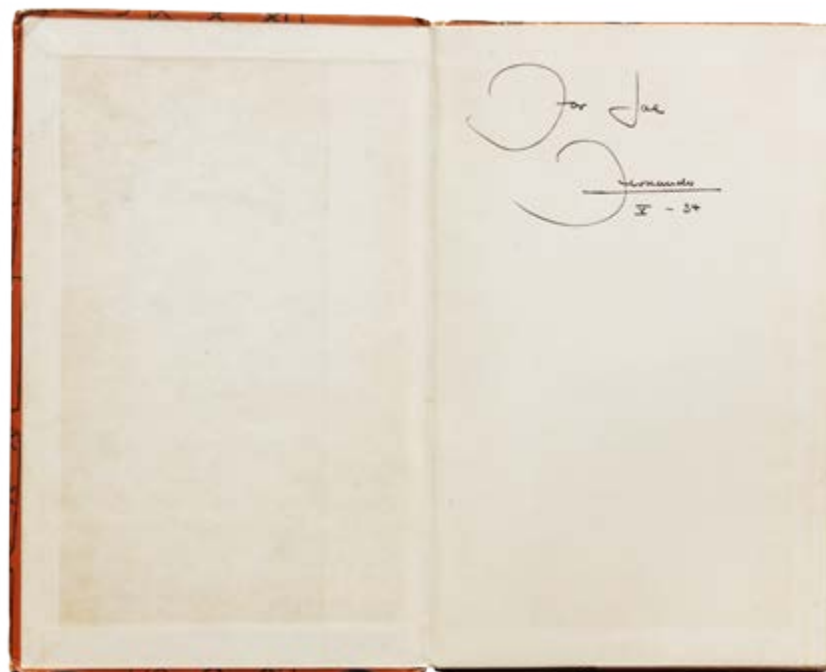
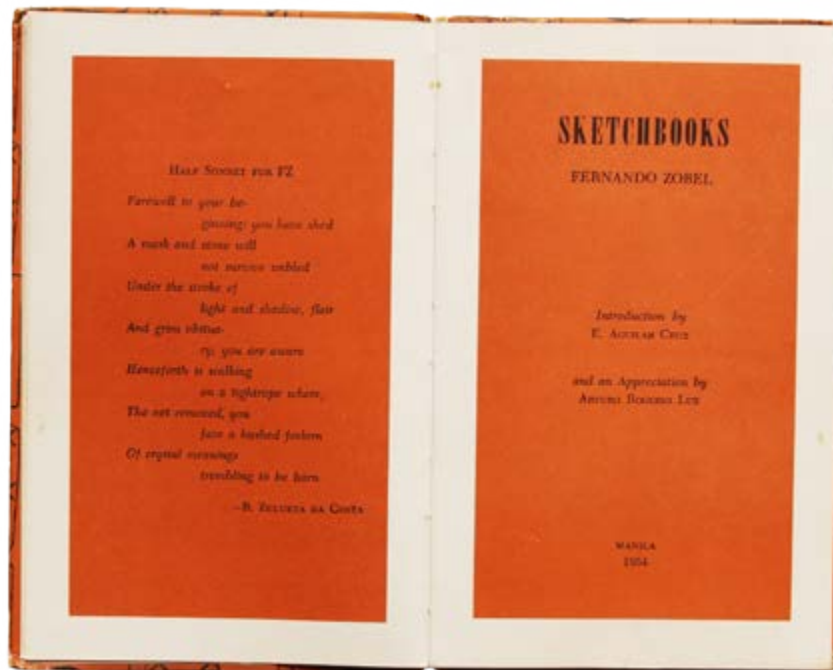
8 1/2" x 11" (22 cm x 28 cm)

P 50,000

Fernando's drawings or sketches, especially landscapes, reflect other things than just the view in front of him--he would be captivated by a certain quality of light, or a rhythm only he could discern.



(front cover)



28

Sketchbook (dedicated to Joe)

1/1000

7 1/4" x 4 1/2" (18 cm x 11 cm)

P 50,000



29

Saeta

Circa 1957
oil on canvas
24" x 18" (61 cm x 46 cm)

P 1,500,000



30

Portrait of Eric

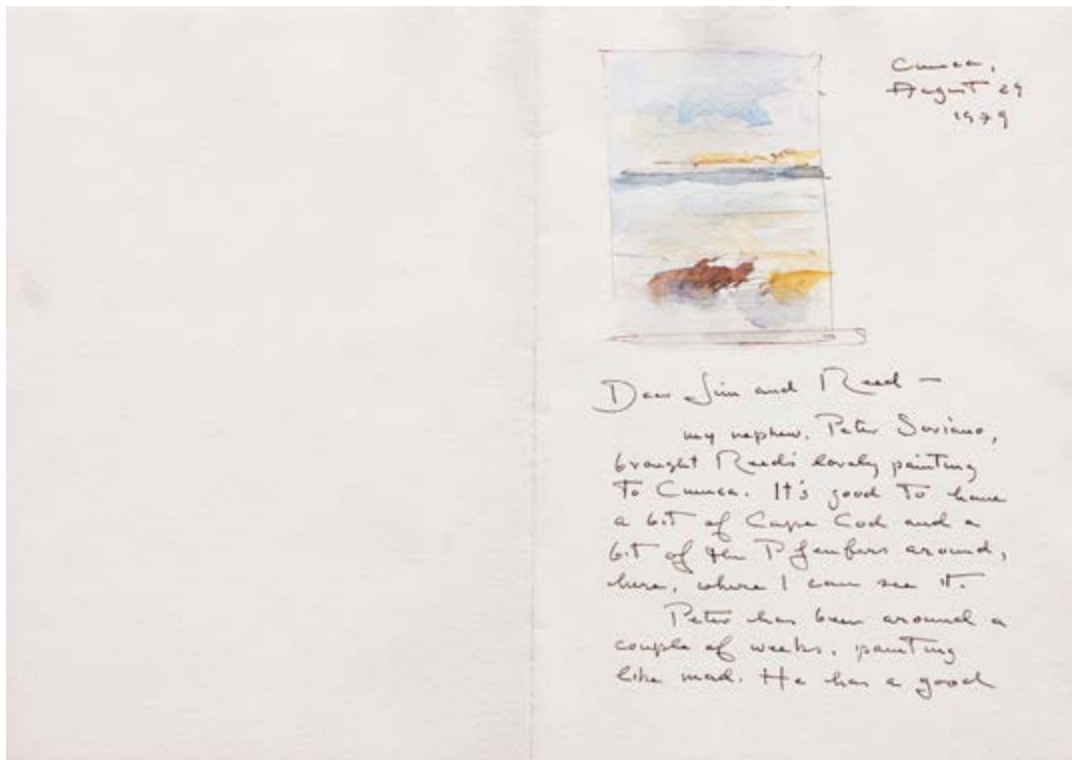
circa 1954

graphite on paper (pen & ink)

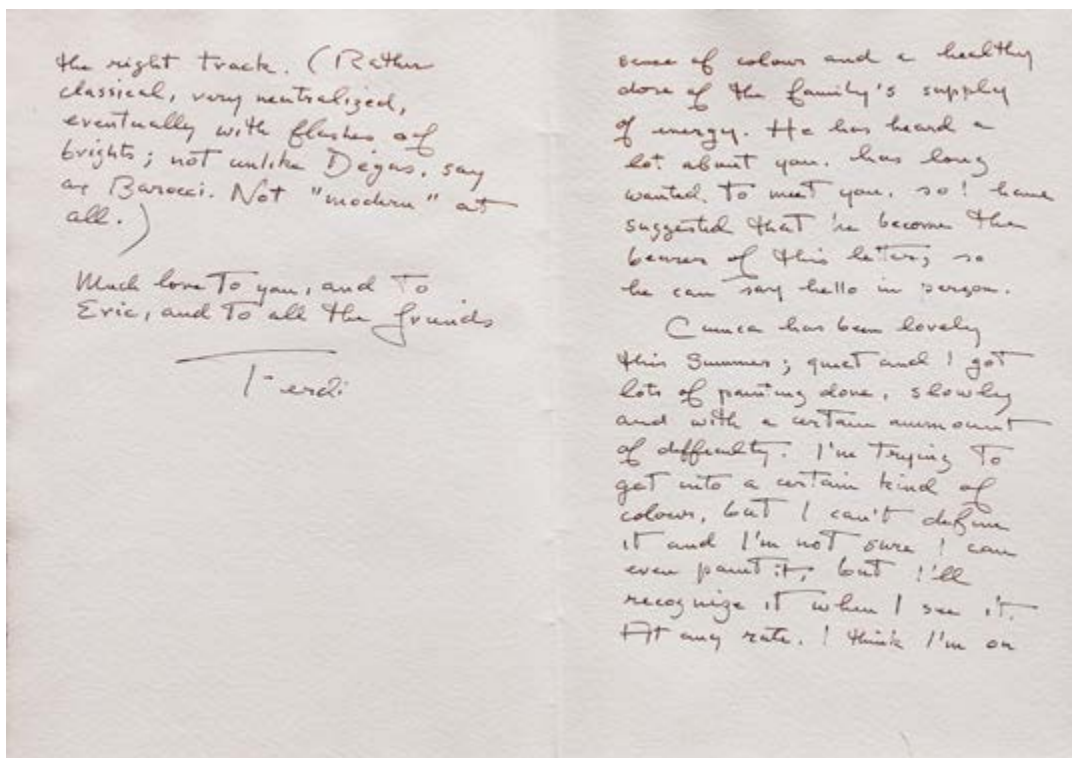
12" x 9" (30 cm x 23 cm)

P 30,000

Before he left for Spain, Zobel wrote to the Pfeufers, expressing his gratitude: "You have led me to consider the road and the nature of roads, turning me from a cart into a traveller."



(front)



(back)

31

View of Cuenca with letter

dated 1979
watercolor, pen & ink on paper
11" x 15 1/2" (28 cm x 39 cm)

P 20,000

A letter thanking the Pfeufers for the landscape depicting Cape Cod, brought over by Zobel's nephew. It contains a watercolor referencing the piece.

That funny Cuenca article in the NY Times. Actually, I'm pleased to say that the city voted about 70% liberal and our (imported) hyper fascist bishop hardly shows his face around. You are right: the country is changing, not always for the better. I distrust politicians, no matter what labels they wear. The king is OK; I like him. He is going to visit Cuenca in a couple of weeks and wants me to be there for the visit. Swell.

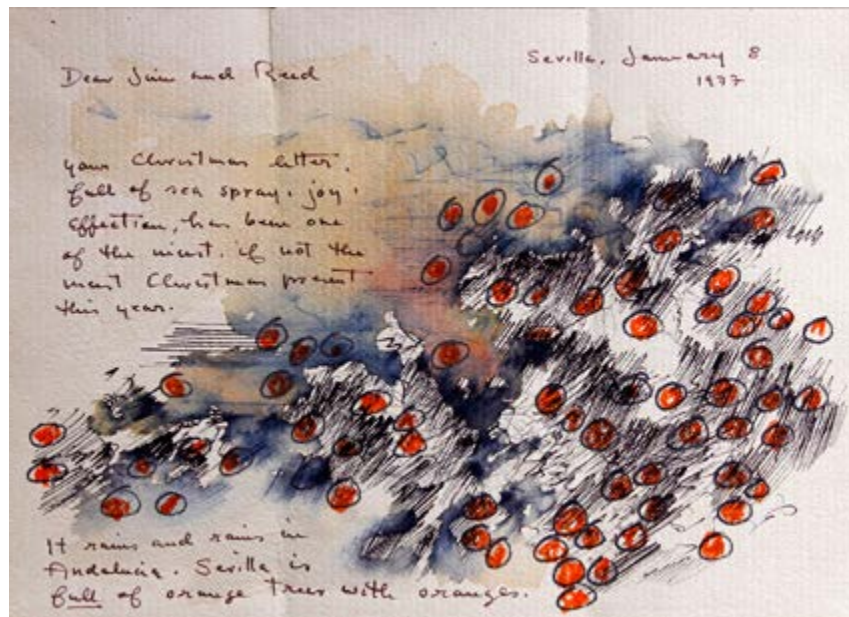
Painting, painting. Also the flute. Managed to finally find the middle and high registers on the 31st of December; so I tooted my way into 1977. Got quite dizzy in the process.

I love you

— Eduardo

I am using a lot of musical notation in my new paintings. Seems to fit in somehow.

(front)



(back)

32

Orange & Sea spray with letter from Seville

signed and dated 1977
watercolor, pen & ink on paper
6 1/2" x 9" (17 cm x 23 cm)

P 50,000

In this letter, Zobel writes to the Pfeufers from Seville, thanking them for their Christmas greetings, while musing about the vivid oranges in his part of the world.



33

Smiling Woman

signed and dated 1954 (lower left)
watercolor on paper
12" x 9" (30 cm x 23 cm)

P 100,000

A portrait of a smiling woman, possibly in military or diplomatic uniform, created with pen and watercolor.



34

Black Dragon Spirit

signed (lower right)

etching 13/15

10 1/2" x 11 1/2" (27 cm x 29 cm)

P 10,000

Broadening his knowledge for the sheer love of learning, Zobel wrote to Eric Pfeufer about learning Japanese calligraphy,



35

St. Bicarوناتus (Patron of Cooks)

pen & ink on paper
11" x 8 1/2" (28 cm x 22 cm)

P 30,000

Zobel's talent and humor was boundless, earning him the title of the family wit in his large clan.



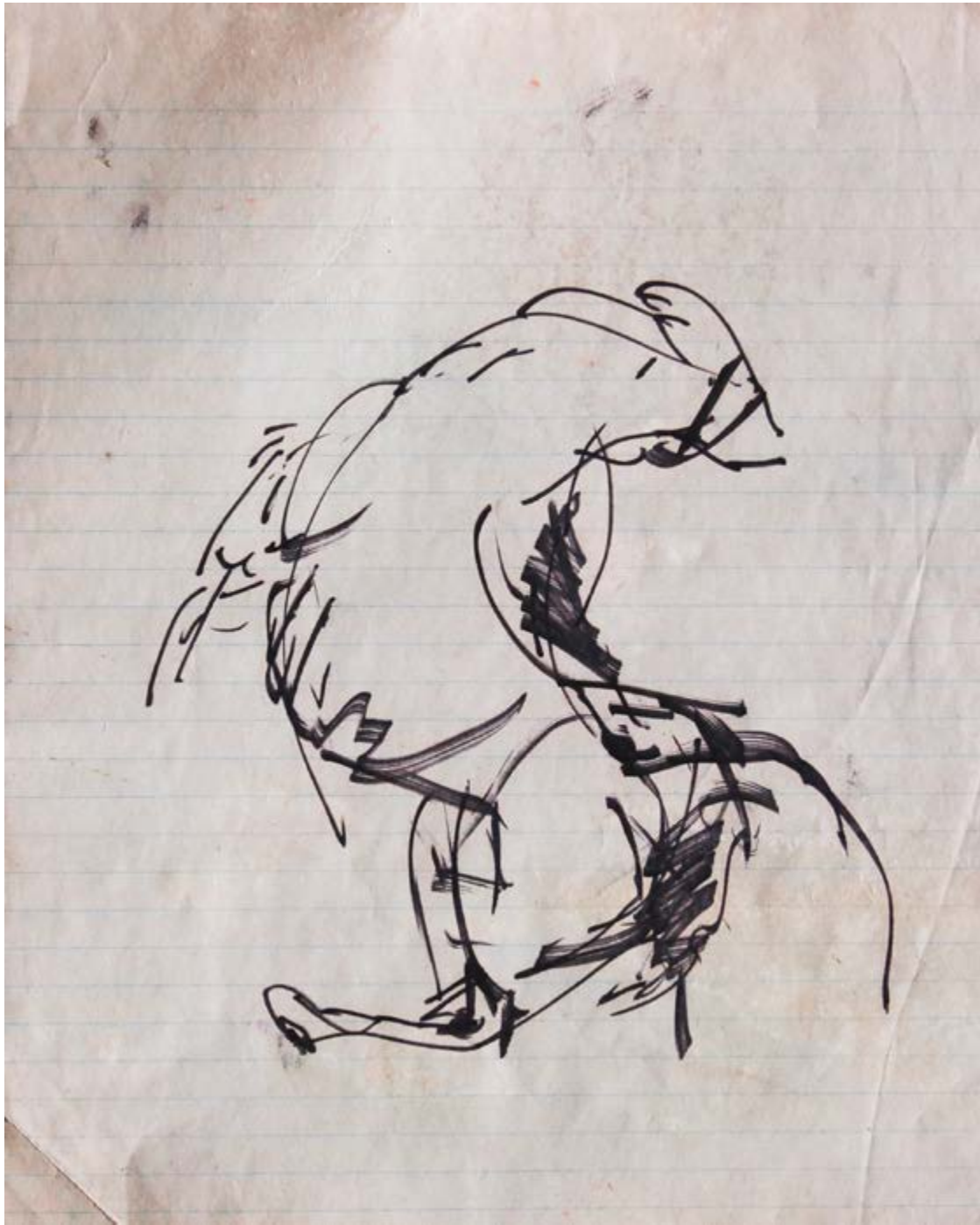
36

Drawing of a Tree

pen & ink on paper
14" x 11" (36 cm x 28 cm)

P 20,000

Always displaying an elegance of line, Zobel could render details, texture, and infuse a story into a drawing.



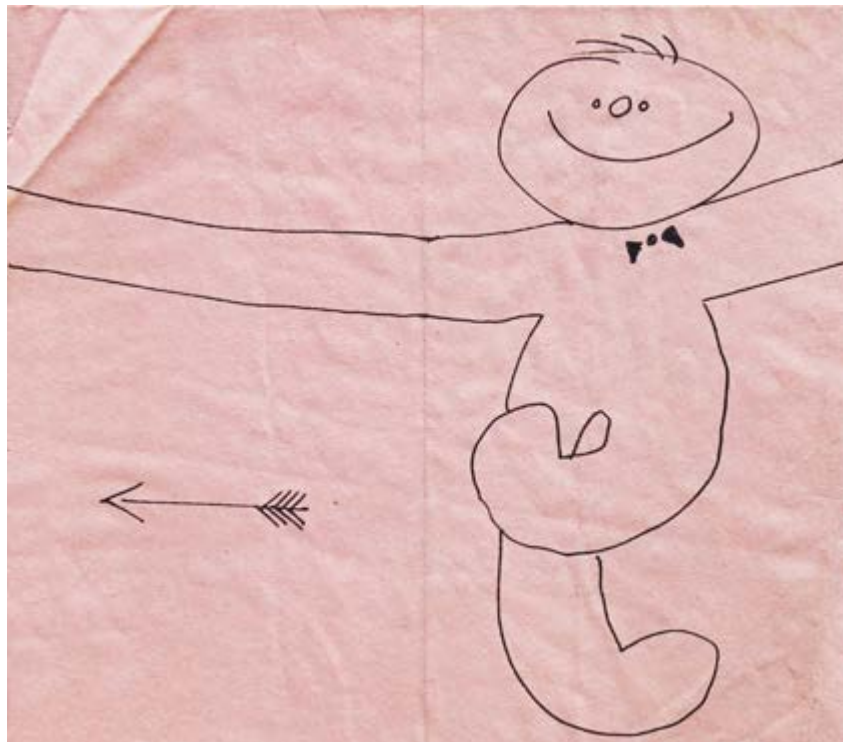
37

Study of a Horse

pen & ink on paper
8 1/4" x 7" (21 cm x 18 cm)

P 20,000

Displaying a technique almost similar to Chinese painting, it isn't difficult to imagine the thick and dark marker lines as spontaneous ink brushstrokes.



(front)



(back)

38

Self-Portrait with Christmas Greetings

signed
pen & ink on paper
6" x 7" (15 cm x 18 cm)

P 40,000

An enthusiastic giver and receiver of hand-drawn Christmas cards, the Pfeufers always were in Zobel's thoughts, and certainly almost always were recipients of his handiwork every holiday season.



39

Fantastic vehicle

pen & ink on paper
8 1/2" x 11" (22 cm x 28 cm)

P 30,000

Humor, imagination and affection combine in this whimsical drawing that depicts a UFO-car-house hybrid that has a welcome mat ready for visitors.



40

Whimsical Alien

signed
pen & ink on paper
8 1/2" x 6 1/2" (22 cm x 17 cm)

P 20,000

Possibly continuing in the humorous vein of the previous drawing featuring the spaceship-house, an alien who looks like part of a family of beings from outer space, holding on to the hand of a now-unseen alien partner.

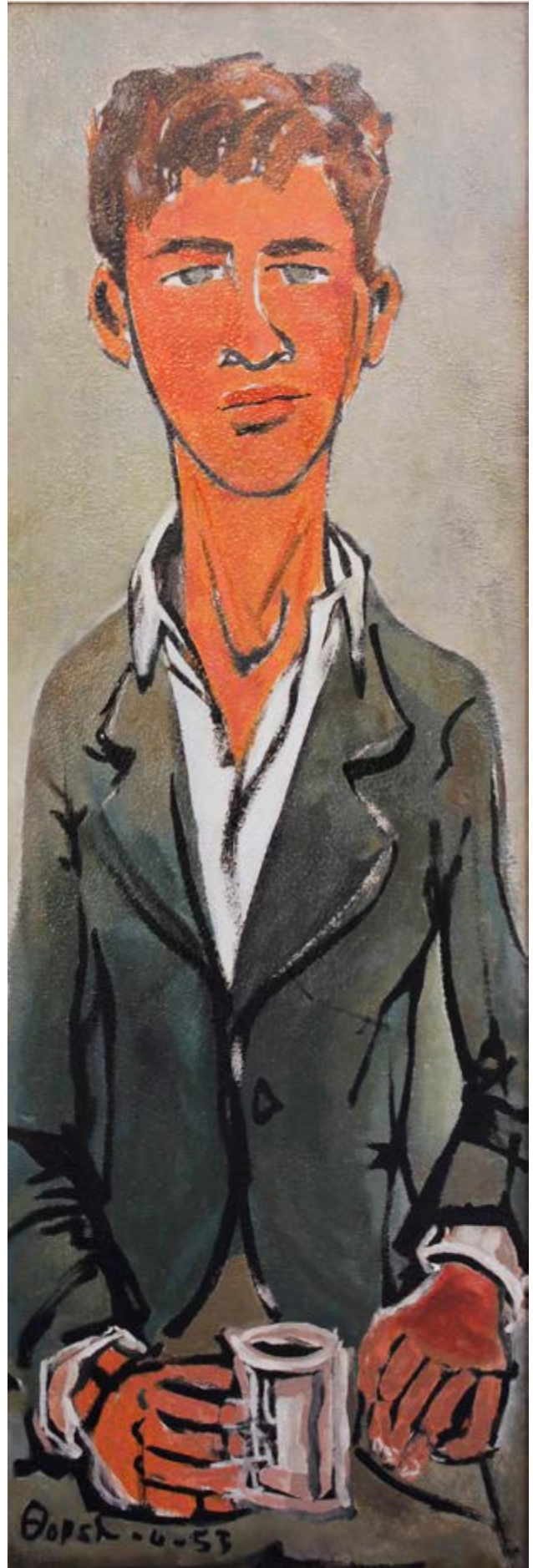
41

Joachim

signed and dated 1953 (lower left)
oil on masonite board
48" x 16" (122 cm x 41 cm)

P 3,000,000

As the middle child, Joachim Pfeufer stood out as a gifted musician and painter in his own right. Here, he is depicted with a mug of what looks like coffee.





42

Knight at Full Gallop

watercolor on paper
10" x 10" (25 cm x 25 cm)

P 40,000

Inks and watercolors combine in a lighthearted and whimsical illustration of a knight riding into battle or a duel, sword raised, shield at the ready, winged helmet fastened on while looking like its ready to take flight.



43

El Rey 2

signed and dated 1951 (lower right)
etching
5" x 3" (13 cm x 8 cm)

P 10,000

The printmaking process always fascinated Zobel, and he sought to master it ever since he expanded his grasp of the medium from attending RISD, under the advice of Jim Pfeufer.



(front)



(back)

44

Assorted drawings

pen on paper
9 1/2" x 12 1/2" (24 cm x 32 cm)

P 20,000

Never without a sketchbook to note down or capture ideas that could be used in later work-- the pages could contain doodles, a telephone number--anything was possible within those blank pages.



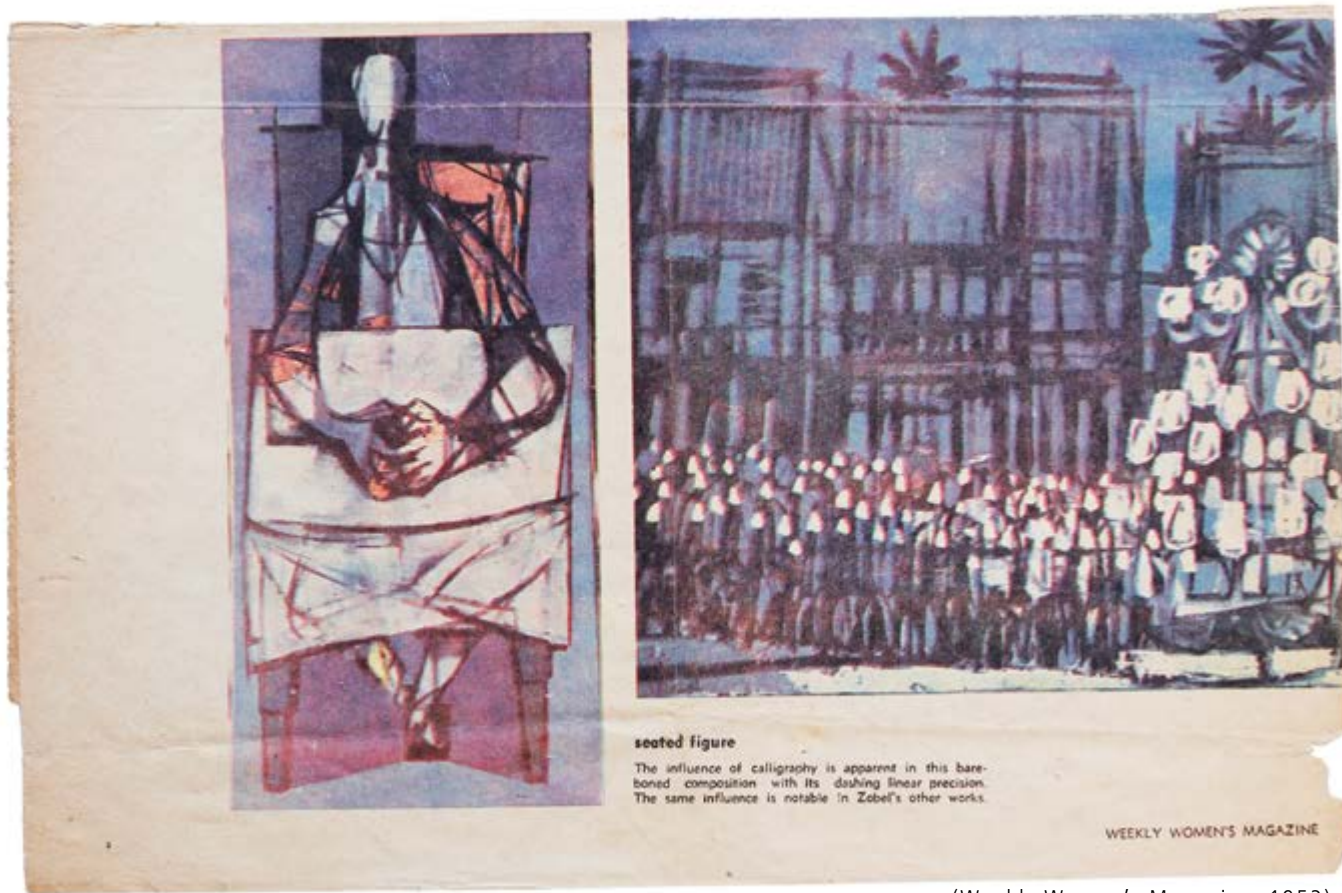
45

The View from the Museum

signed and dedicated to Jim and Reed 1974
pen & ink on paper
9 1/2" x 12 1/2" (24 cm x 32 cm)

P 50,000

Zobel's experience as a curator and inborn attention to detail made the museum of abstract art he started in Cuenca, Spain a must-see destination for art lovers.



seated figure

The influence of calligraphy is apparent in this bare-boned composition with its dashing linear precision. The same influence is notable in Zobel's other works.

WEEKLY WOMEN'S MAGAZINE

(Weekly Women's Magazine, 1953)

46

Seated Man (Nothing III)

1953
signed, titled and dated Oct. 11, 1953 (verso)
oil on canvas
45 1/2" x 20 1/2" (116 cm x 52 cm)

P 5,000,000

Literature:
Purita Kalaw - Ledesma and Amadis Ma. Guerrero,
The Struggle for Philippine Art, Vera-Reyes Inc.,
1974, p.47

*Zobel's first exhibit was at the Philippine Art
Gallery in 1953 where this work was exhibited,
and Seated Man (Nothing III) went on to be
exibited in Boston, and was presented to the
Pfeufers as a gift.*





47

Royal figure

pen & ink on paper
12" x 7 1/2" (30 cm x 19 cm)

P 40,000

Detailed image of a royal figure dressed in all his finery, from a rapier fastened near the leg, to an ostentatious feather topping the tricorne hat.



48

Girl

signed (lower right)
etching 5/10
22" x 17" (56 cm x 43 cm)

P 15,000

"I finally got out of my system ... the old-young woman from New York (but she came out very Filipino & like the overdressed women who used to feed me lumps of sugar as a kid)" --letter dated Aug 17, 1953



49

Cosmos

signed (lower right)
etching 19/30
7 1/4" x 9" (18 cm x 23 cm)

P 10,000

Much like the Oriental brush art he so admired, Zobel's art would embody the forces of structure and spontaneity at play, not unlike a clever game of chess played on both sides by a single master.



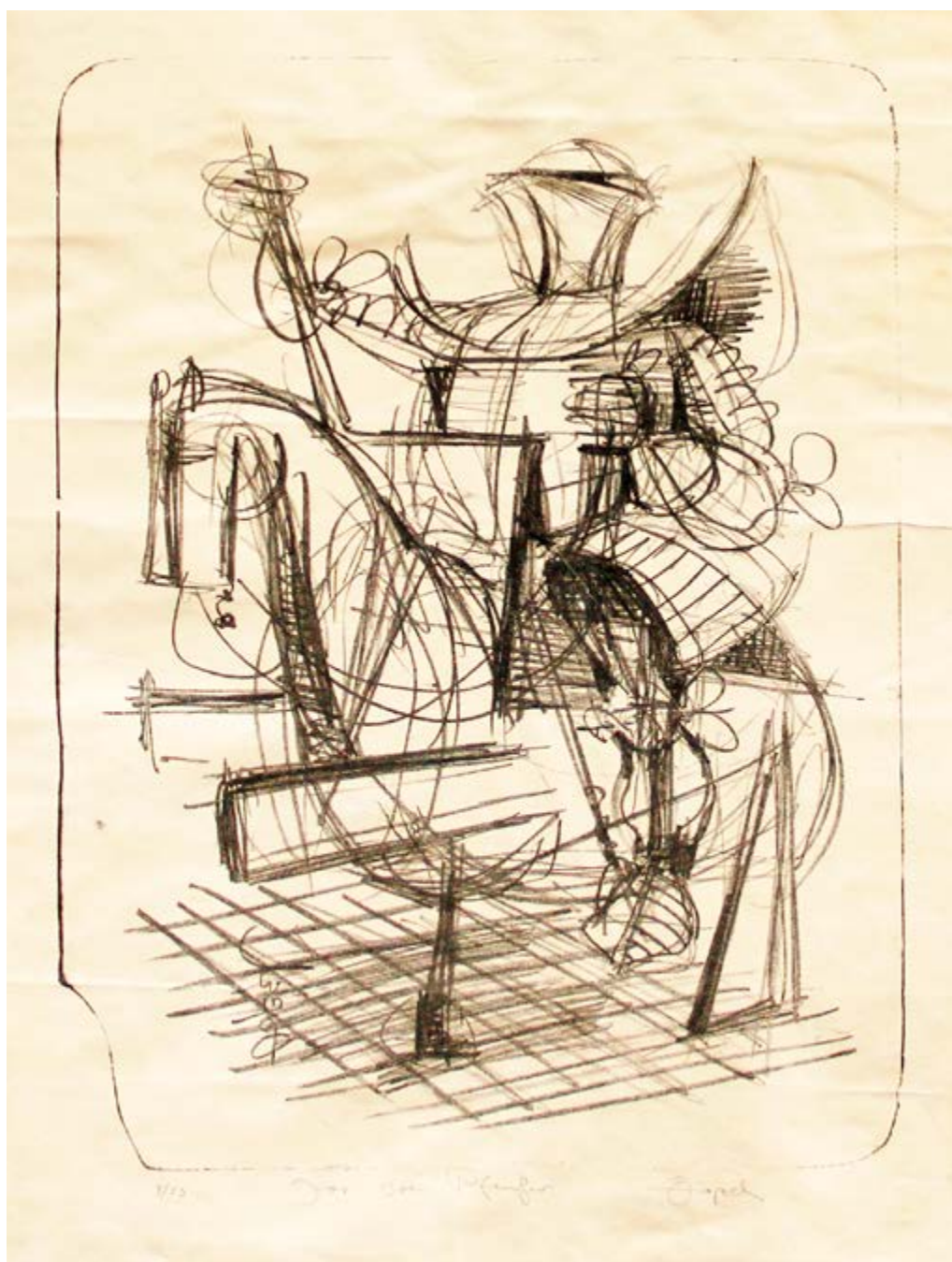
50

Untitled landscape

pen & ink on paper
4" x 7" (10 cm x 18 cm)

P 15,000

Whenever inspiration struck, Zobel never took it for granted, jotting down ideas when he would be hit by flashes of clarity.



51

Knight on Horse

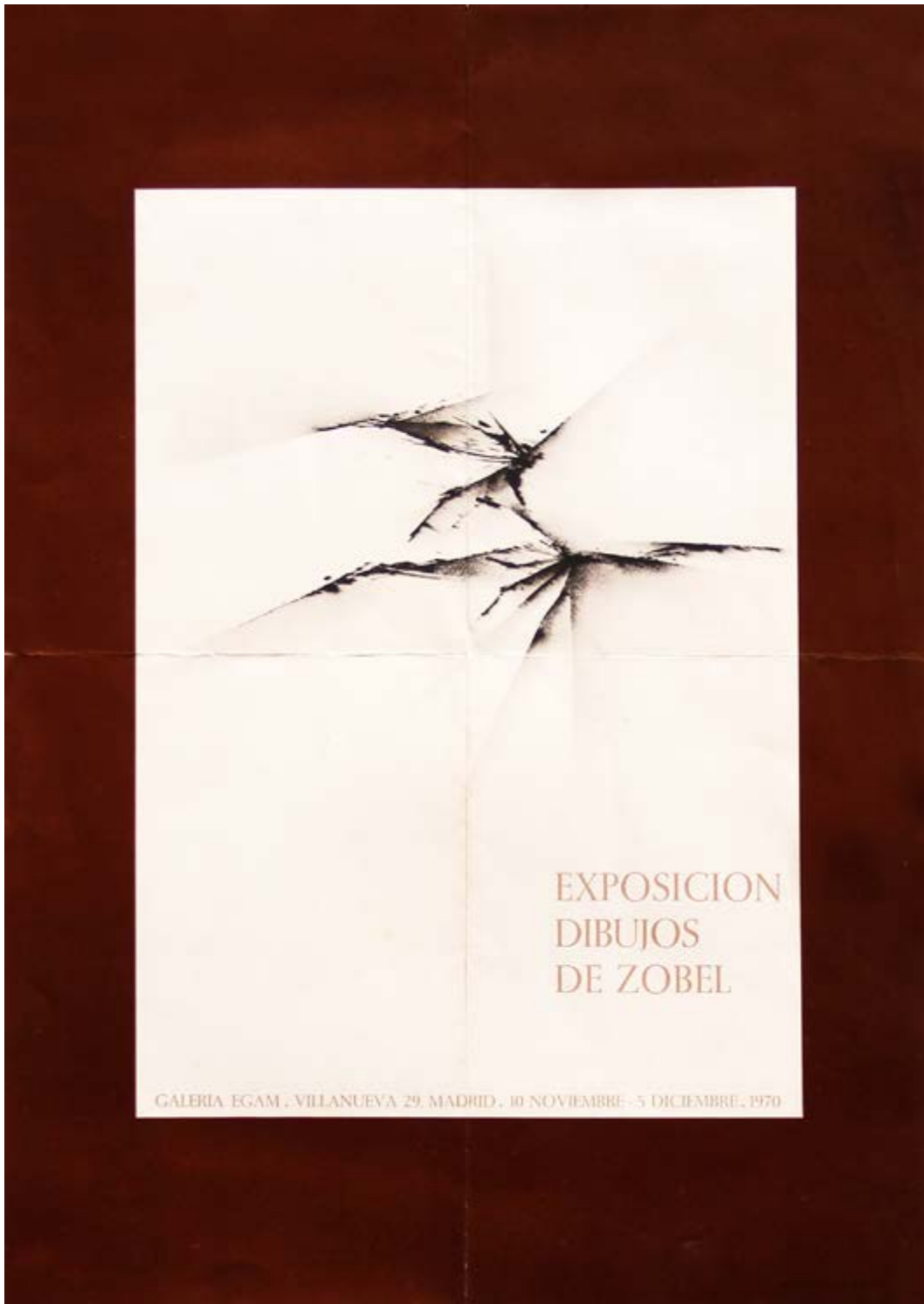
signed (lower right)

etching 9/25

22" x 17" (56 cm x 43 cm)

P 30,000

Work dedicated to Joachim Pfeufer, the oldest child of Jim and Reed, and an artist who in turn benefited from Zobel's friendship when he needed advice and guidance.



52

Expression dibujos de Zobel

dated 1970

print

18 1/2" x 13" (46 cm x 33 cm)

P 5,000

"I like my paintings but I'm full of doubts," he once expressed in a letter in the late 1950s. Nevertheless, he would unstintingly express his gratitude to the Pfeufers every chance he got: "There is a solid little lump of pure gratitude and affection hidden away inside my increasingly curt exterior. It belongs to you."



53

Zobel: An Exhibition of New Paintings and Drawings

dated 1957

print

14" x 9" (36 cm x 23 cm)

P 5,000

Poster promoting Zobel's new works, an item which has become a collectible in itself.



54

Hua

Chinese brush ink/calligraphy
17 1/2" x 11 1/2" (44 cm x 29 cm)

P 50,000

Fascinated by words and by Asian pictograms, Zobel's calligraphy shows a steady hand and sense of balance.

55

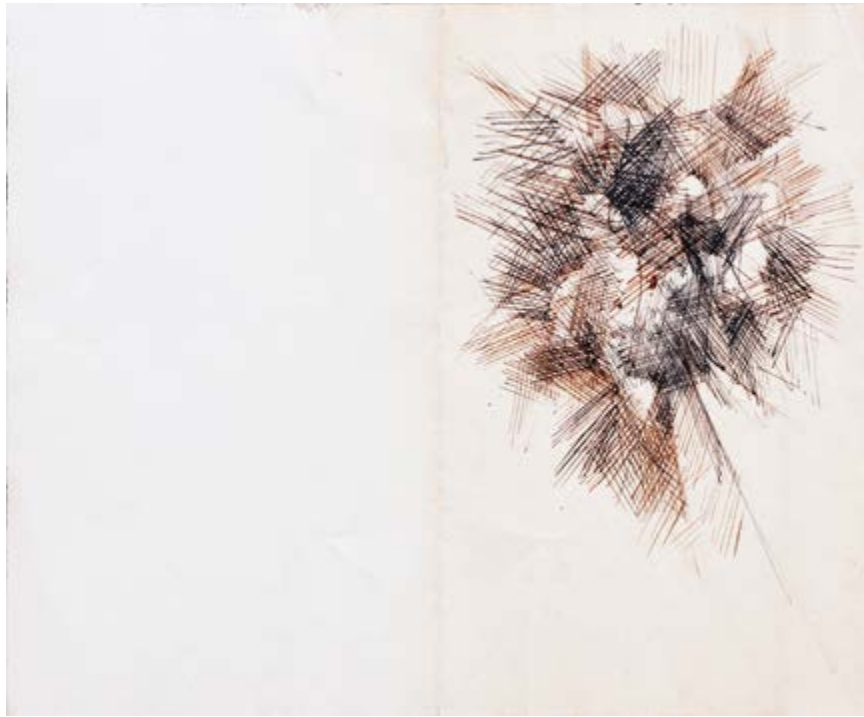
Carroza 2

signed and dated 1954 (lower right)
dedicated to Jim and Reed
etching
22" x 10" (56 cm x 25 cm)

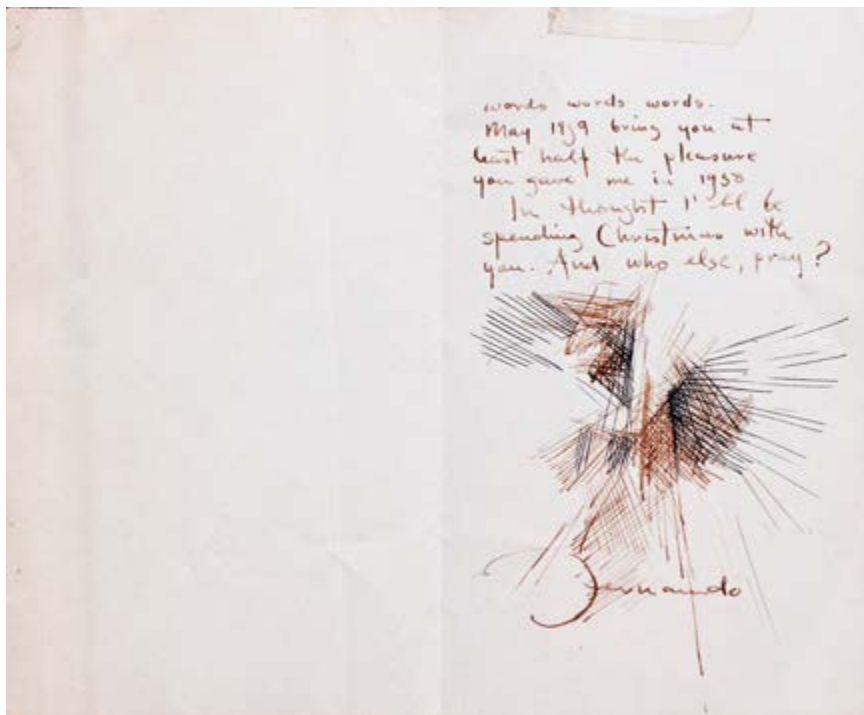
P 50,000

"Fernando had the benefit of my father's experience," muses Eric Pfeufer in an interview, referring to Zobel's artistic exploration of printmaking and painting. "And as time went by, he became more and more engaged at etching and in various kinds of medium."





(front)



(back)

56

Christmas Card and Saeta

signed
pen & ink on paper
6" x 7 1/2" (15 cm x 19 cm)

P 60,000

Zobel sketched constantly, perhaps a holdover from the days he would sketch endlessly as an 18 year old recuperating from a spinal deficiency that required bed rest.



57

Picassoesque Woman

signed and dated 1954 (lower right)

etching 6/10

18 1/2" x 13" (47 cm x 33 cm)

P 20,000

A prolific thinker and writer as he was an artist attributed with a passion for beauty, Zobel would never tire of studying masters, or even those he admired, a magician trying to pick apart and understand what most eyes perceived as magic.



58

Orpheus

etching

15" x 11" (38 cm x 28 cm)

P 25,000

Zobel occasionally referred to bouts of loneliness, and wrote: "Foolishly and not so long ago, I thought age had taught me how to be alone. Well it hasn't. Not this alone."



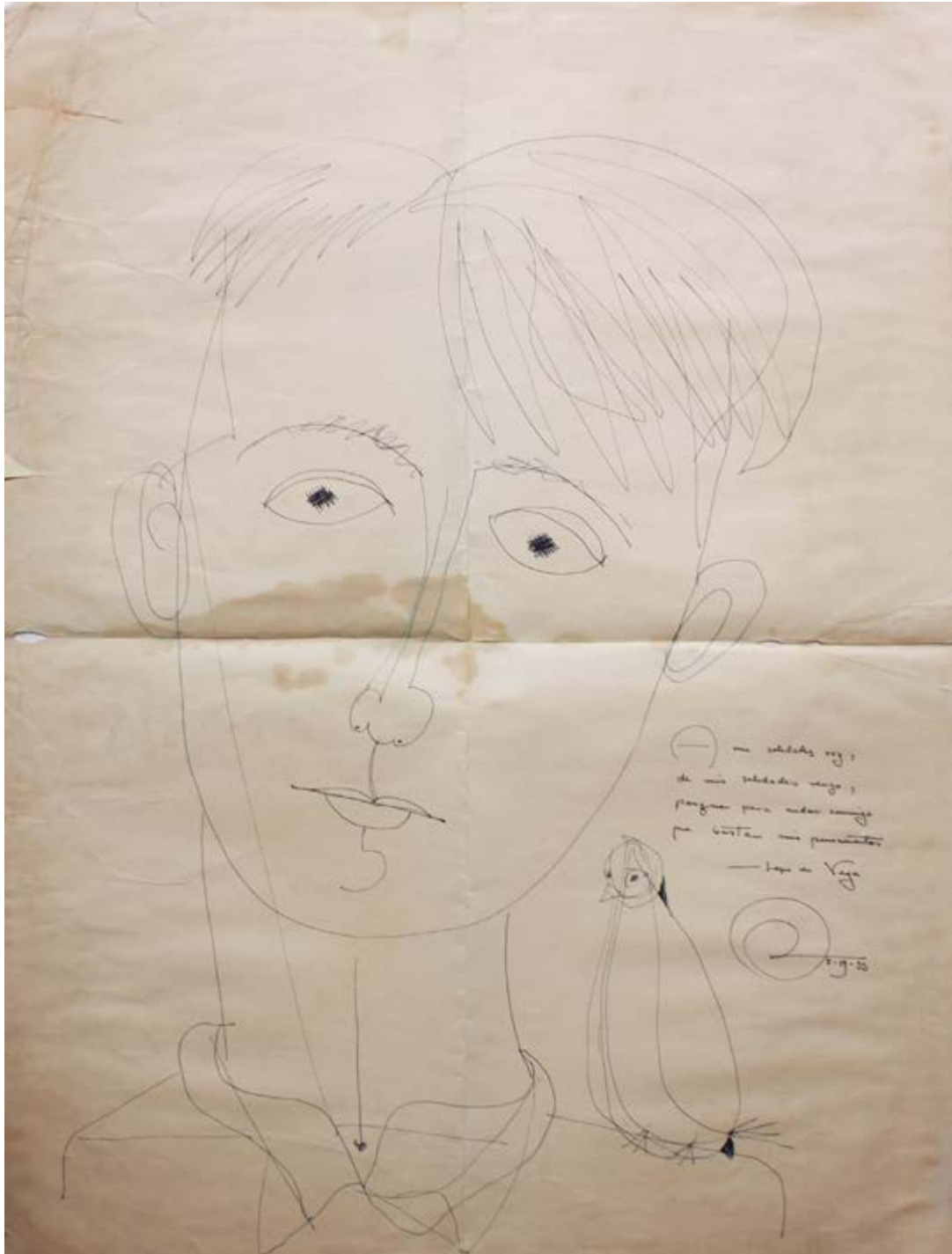
59

El Jardín

signed (lower right)
etching 14/50
14 1/4" x 20" (36 cm x 51 cm)

P 25,000

Cherishing the periods of being able to work non-stop, Zobel shared to the Pfeufers in November 1960: "The present is good, the future sounds better."



60

Portrait of Joachim (with bird on shoulder)

signed and dated 1955 (lower right)

pen & ink on paper

30" x 22 1/4" (76 cm x 57 cm)

P 50,000

"Joachim was an intense and talented person in many ways," shares Eric Pfeuffer. "Fernando saw that immediately. They had a relationship as painters."



61

Variacion sobre una veronica De Domenico Fati

signed and dated 1964 (lower right)

etching 9/50

18" x 13 1/4" (46 cm x 34 cm)

P 15,000

Referencing the veil of Veronica, which took the image of Christ, in this print.



62

Carroza

signed and dated 1952 (lower right)

etching 11/52

21" x 14 1/2" (53 cm x 37 cm)

P 20,000

Zobel's carrozas are only some of many works depicting his fascination with religious and folk practices. aren't festive nor somber, but depict a sense of tradition, of carrying on, and some degree of caring for the past.



63

Table & chairs

signed and dated 1954 (lower right)

etching

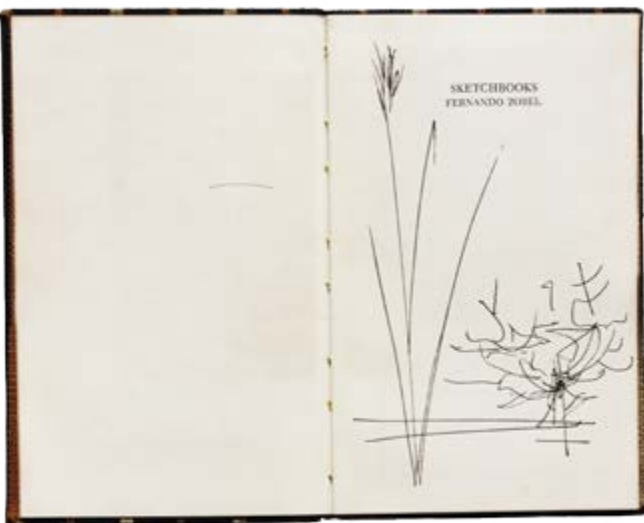
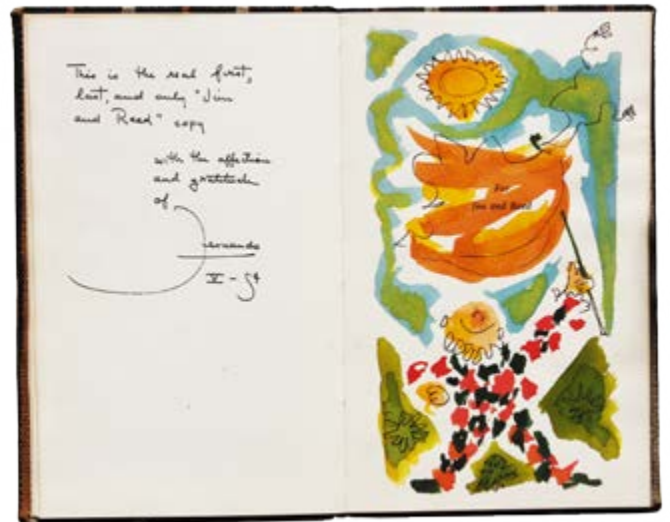
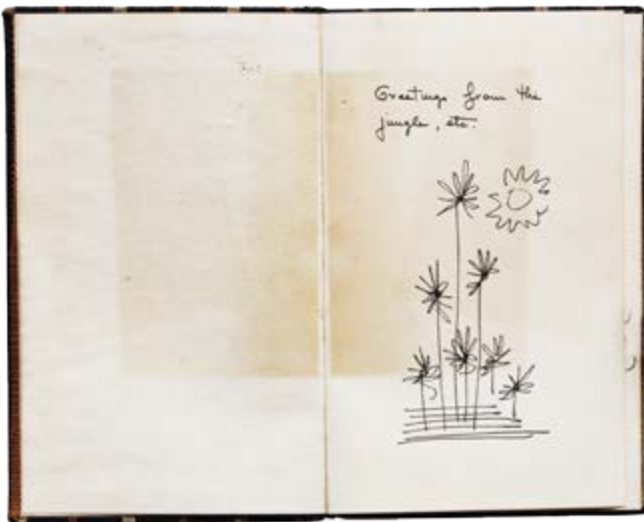
10" x 15" (25 cm x 38 cm)

P 15,000

Zobel never tired of the challenges printmaking presented, and delighted in mastering the process as he did in creating art.



(front cover)



64

Sketchbook (Presentation copy)

1/15

7 1/4" x 4 1/2" (18 cm x 11 cm)

P 160,000



65

Little girl

charcoal on paper
11 1/2" x 10" (29 cm x 25 cm)

P 20,000

Equally comfortable creating abstracts or figurative work, Zobel could create a quick portrait with his keen eye and precise draftsmanship, tempered with his artistic instinct.



(front)



(back)

66

Bishop & Abstract

pen and ink on paper and etching on verso
11" x 8 1/4" (28 cm x 21 cm)

P 30,000

Paper was rarely wasted in Zobel's presence. Someone once tried counting the number of sketches he had, and gave up when he reached the count of ten thousand--because there were still more to be counted.



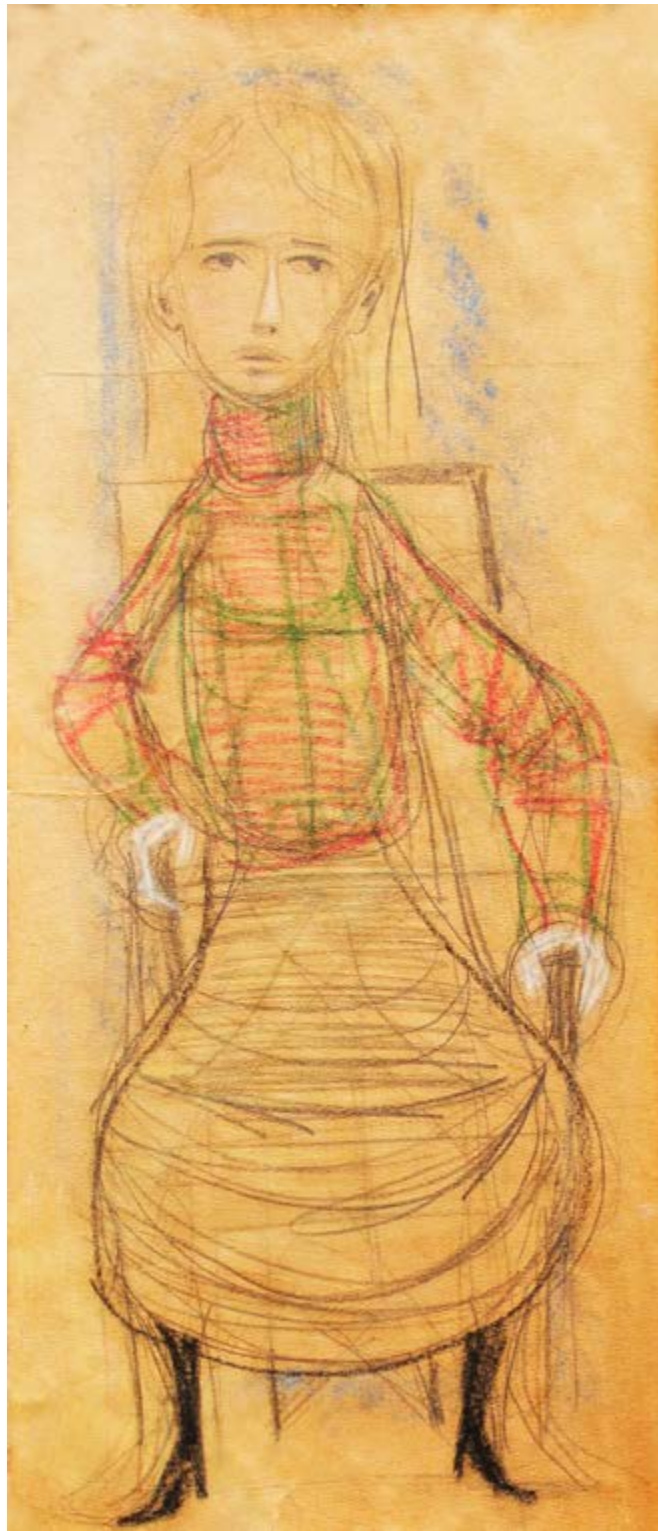
67

(Moorish) Knight with Standard

watercolor on paper
14" x 11" (36 cm x 28 cm)

P 30,000

Different details surrounding knights fascinated Zobel, who would avidly sketch the armor and other items at various museums or displays whenever he got the chance.



68

Portrait of Reed

pastel on paper
24" x 10" (61 cm x 25 cm)

P 60,000

Possibly a study of Martha Pfeufer, the sibling of Joachim and Eric, whom Zobel treated like a little sister.



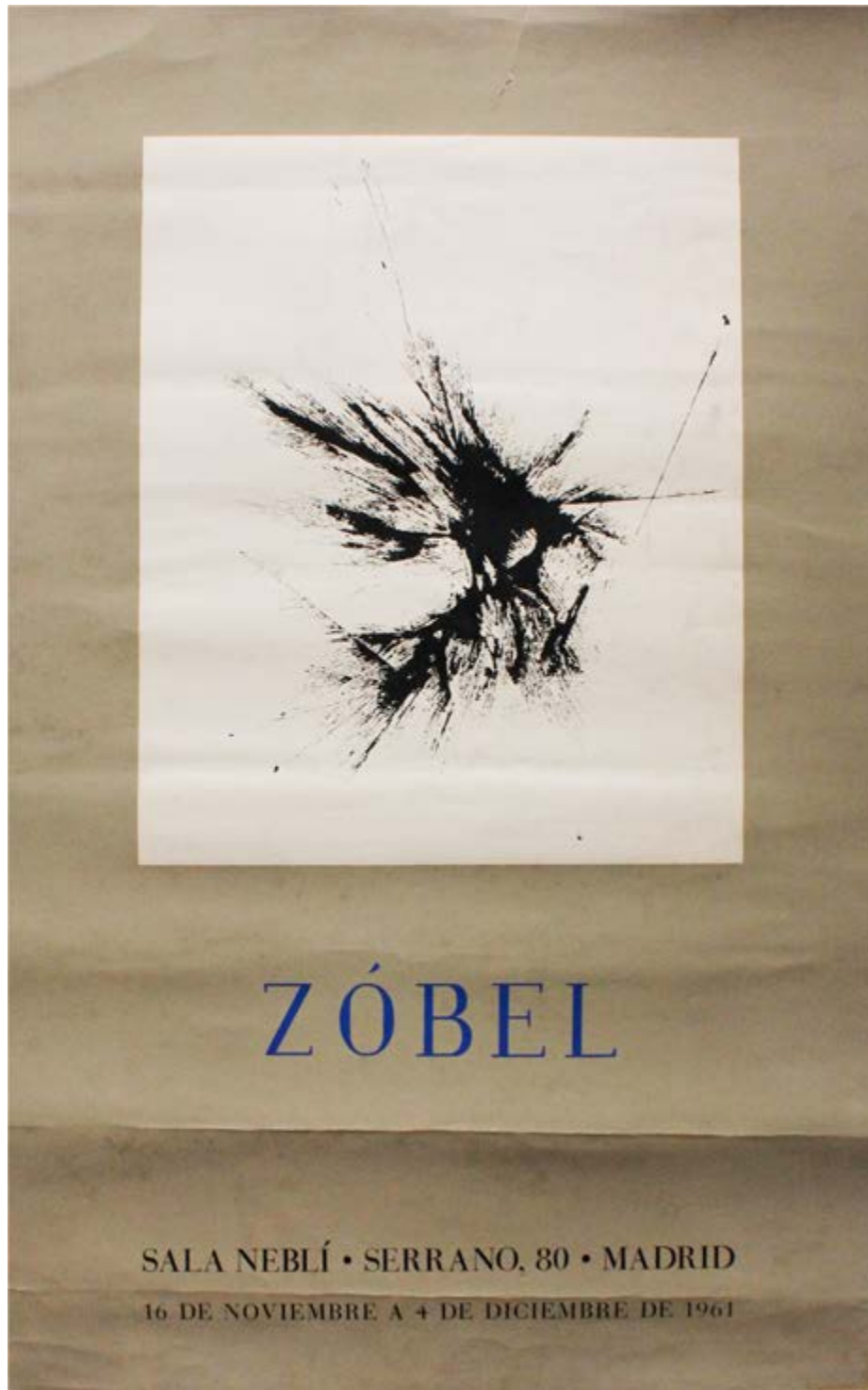
69

Harvest

pastel on paper
25" x 19" (64 cm x 48 cm)

P 200,000

Depicting what looks like a Mezo-American figure in the midst of a harvest scene (perhaps for Thanksgiving), the pastel and marker illustration



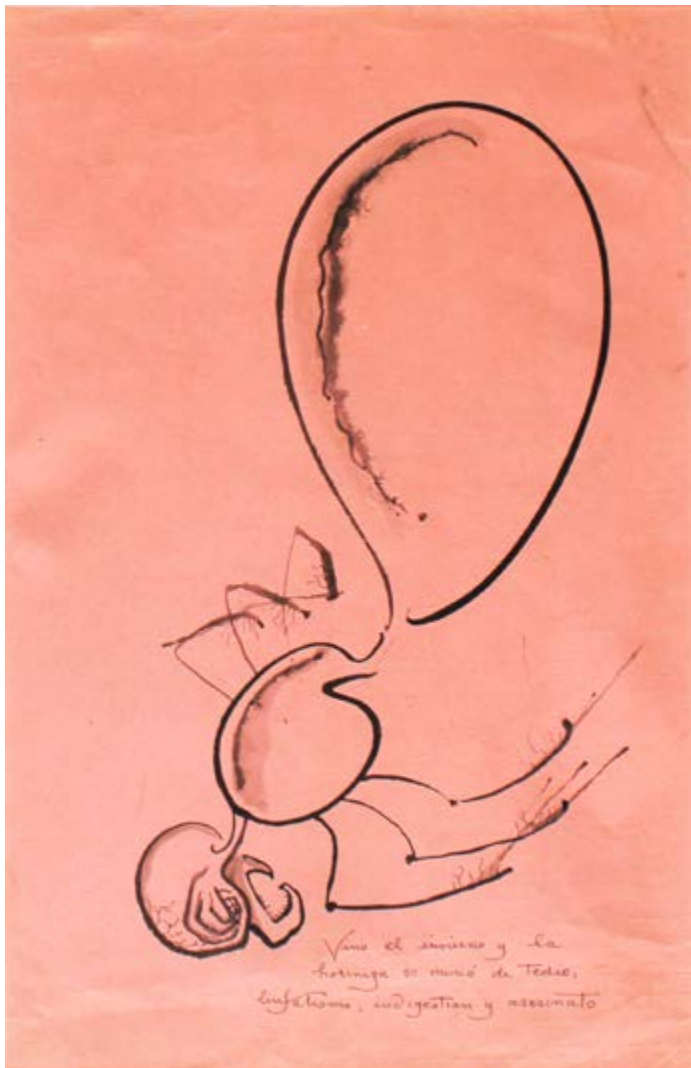
70

Sala Nebli

print
7 1/4" x 4 1/2" (18 cm x 11 cm)

P 5,000

Depicting what looks like a Mezo-American figure in the midst of a harvest scene (perhaps for Thanksgiving), the pastel and marker illustration



a.)



b.)

71

a.) Ant

circa 1951
pen & ink on paper
12" x 8" (30 cm x 20 cm)

b.) Grasshopper with fiddle

pen & ink on paper
12" x 8" (30 cm x 20 cm)

P 60,000

Humorous illustration of an intoxicated ant, accompanied by a poem, for the amusement of the Spanish-speaking members of the Pfeufer household.



72

Modernist cityscape

etching

10" x 10" (25 cm x 25 cm)

P 10,000

Never one to repress his artistic impulse, or his wit, Zobel cheekily wrote in January 1960: "Distance is a great factor in aesthetics it would seem. It blurs the mess."

FERNANDO TOPEL
AYALA Y COMPAÑIA
AYALA BUILDING, MANILA

9/18/52

Dear Reed - and all -

Your swell letter just came, provoking visions of Reed in something like a nurse's uniform (the actual uniform was not very distinct because this is all a vision) faced by all manner of packages to be sent to Switzerland and the Philippines and heaven knows where else. Do not bother to send the records if they are all worn out. Especially as this is a lot of work & I do not want your fingers all gummed up with such piffle. I'd rather make a proposition to the eminent Joachim, concerning 1 second-hand trumpet (a) How much is such a trumpet (b) How about packing up my remaining books & records, also some of the ones Paul has, mailing them to me little by little and in return, well, Joe should have a trumpet and perhaps even Erik can take turns blowing into it. Keep track of the postage (regular mail) and I'll pay for it. My house is close to finished and I'll be able to use the books and the records.

The house is really very fine. I send a couple of pictures of the model a friend made so that you can get an idea. I'll do a lurid mural in the dining room - naval battle with angels blowing trumpets and Neptune, the Immaculate Conception and anyone else who fits into the space & color scheme.



73

Garden Window with a Trumpet

1953

oil on masonite board

48" x 24" (122 cm x 61 cm)

P 5,000,000

Gifting the musical and artistic Joachim with a trumpet, the instrument is immortalized along with some greenery in Zobel's interpretation of a scene from the Pfeufer family's Providence, Rhode Island home.

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 ART GALLERY**
Account Type: **PESO ACCOUNT**
Account No.: **007-166-52009-2**
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Swift Code: **MBTCPHMM**
Bank Address: **G/F CORINTHIAN PLAZA BLDG. 121 COR PASEO DE ROXAS, GAMBOA STREETS, LEGAZPI VILLAGE, MAKATI CITY**

LITIGATION:

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





Left to right: Joachim, Eric, Reed and Martha Pfeufer.



Reed and Fernando



Fernando Zobel



León Gallery

FINE ART & ANTIQUES

G/F Eurovilla 1, Rufino corner Legazpi Streets, Legazpi Village, Makati City, Philippines
www.leon-gallery.com | info@leon-gallery.com | +632 856 27 81