

# The Asian Cultural Council Philippines Art Auction

7 February 2015 | 2:00 PM



asian cultural council

León Gallery  
FINE ART & ANTIQUES



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## **AUCTION**

FEBRUARY 7, 2015  
2:00 PM

## **PREVIEW**

JANUARY 30 - FEBRUARY 5, 2015  
9:00 AM - 7:00 PM

## **VENUE**

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

## **CONTACT**

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Leon 11

# FOREWORD



Dear Friends,

We are privileged to partner with the Asian Cultural Council on their 15th year in the support of transformative cultural exchange between the United States and Asia.

As Leon Gallery's first auction of the year, we are delighted to present a strong assembly of works by the Modernists. Cesar Legaspi's "Ritual" which won 3rd place in the 1951 AAP Annual Art Competition, Vicente Manansala's "Man, Girl, and Cock" which recently surfaced in Sotheby's from a French collection, H.R. Ocampo's "A Sonata for August," and Anita Magsaysay Ho's "Baskets III" are among the excellent works to line this auction season.

For the contemporary masters, we have one of Bencab's large Oriental series from a foreign collection, a stellar 2001 work by John Santos, and a very recent piece by Jigger Cruz, are just some of the exciting lots.

"Una dama a la luz de la Luna" by Felix Resurreccion Hidalgo that stayed with the family for over a hundred years, the "Lavandera" by Fernando Amorsolo that was formerly in the collection of Don Enrique Zobel, and "The Lady in Maria Clara" by Victorio Edades are the sterling representatives of the pillars of Philippine Art in this sale.

Among the important furniture and objet d'art is the Arnedo-Macam-Dalusong Sheraton Sideboard that was described by Martin Imperial Tinio, Jr. as an understatement to say that it is exquisite, and the crucifix, proudly a 19th Century Philippine masterwork, are the highlights in this sale.

Together with the ACC, we look forward to see you in this memorable sale at 2 PM, Saturday, February 7, 2015 at Leon Gallery, Eurovilla 1, Legazpi St., Legazpi Village, Makati City.

Sincerely,

A handwritten signature in black ink, appearing to read 'J. Ponce de Leon', written in a cursive style.

Jaime Ponce de Leon  
**Director**





This year is a momentous time for ACC Philippines Foundation as we celebrate our 15th anniversary.

With much pride and joy in our hearts, ACC Philippines is pleased to be able to support over 60 artists through the years as part of our commitment to uphold and promote the finest Filipino talents. Since 1963, the ACC has been providing grants to hundreds of talented artists in the Philippines, most of whom have gone on to achieve prominent leadership positions in their respective fields.

In 2000, the Philippine Fellowship Program was established through the efforts of the ACC Philippines Foundation. Annually, we embark on fundraising events to sustain our grant-giving program. With the immeasurable help and assistance from our partners and benefactors, we have been able to realize our objectives and surmount the challenges along the way.

For our fundraising art auction this year, we are delighted to partner with Leon Art Gallery, a veritable ally in the arts. We are extremely thankful for their utmost support and dedicated effort.

Moreover, our profound appreciation goes out to all the artists participating in this year's auction and to all the other artists who lent their invaluable contributions to ACC Philippines year after year.

Finally, to all our friends, donors and sponsors, our heartfelt gratitude for your generosity and special patronage then, now, and beyond. A fruitful 2015 to All!

Ernest E. Escaler  
Chairman  
Asian Cultural Council  
Philippines Foundation Inc.

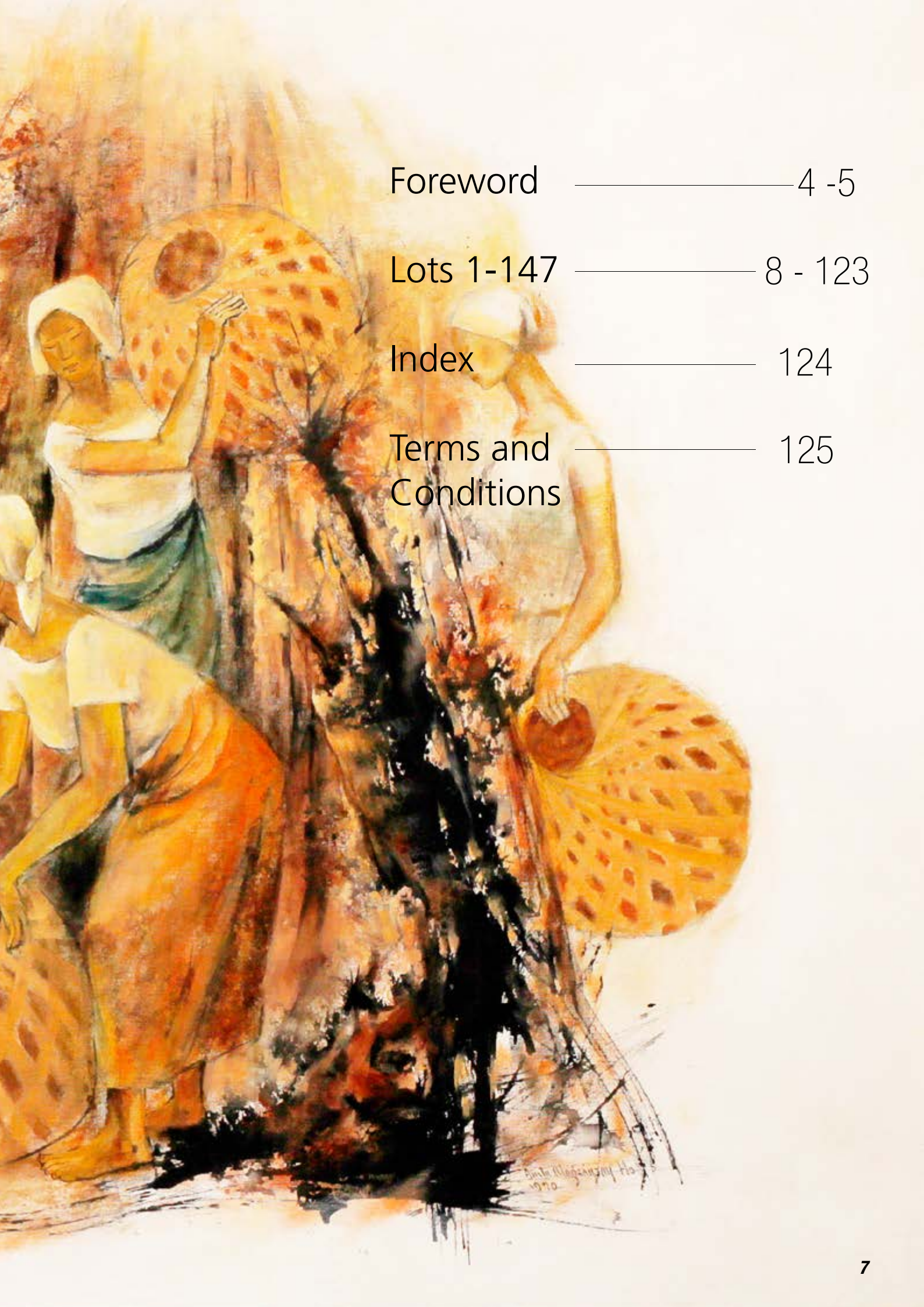


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**Anita Magsaysay-Ho**  
Baskets III





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1

**Francisco Coching** (1919 - 1998)

*Ang Pagbabalik ni Hagibis*

signed (upper left)  
ink on paper  
13" x 10" (33 cm x 25 cm)

**P 16,000**

*In 1999, 2001, and 2014, Francisco V. Coching was nominated as National Artist for the Visual Arts, the highest honors the Republic confers on the nation's artists. His nomination also represents a recognition of komiks as a legitimate art form, elevating it from its lowbrow roots.*

*If Philippine comics is enjoying a resurgence in popularity, that is because pioneers like Francisco Coching laid the foundation for the komiks industry to exist. The Dean of Philippine Comics, Coching was conferred National Artist for the Visual Arts in 2014. A contemporary of National Artists Carlos (Botong) Francisco, Vicente Manansala, Francisco Reyes, Coching was born into the art. Early in his career, Coching apprenticed under the father of Philippine Komiks, Tony Velasquez.*

*Says artwriter Alice Guillermo: "(Coching's) style was characterized by dynamic curvilinear lines and tonal modeling with fluid, undulating effect."*

2

**Sofronio Y Mendoza** (1936)

*Untitled*  
signed and dated 1970 (lower right)  
oil on canvas  
12" x 16" (30 cm x 41 cm)

**P 25,000**

*In this depiction of a Manila arrabal, Sofronio Y Mendoza explores the darkly fascinating city. Each arrabal of Manila seemed to have its own "characteristic distinction." Malate was full of clerks and seamstresses; Sampaloc, of printers and laundresses. Ermita was famed for its embroidery; Pasay, for its betel nuts. In Sta. Ana were the summer villas of the rich.*



8



3

**Claude Tayag** (1956)

a.) *Birhen (Urna)*  
signed and dated 2014 (lower right)  
watercolor on acid free paper  
16" x 12" (41 cm x 30 cm)

b.) *San Isidro Labrador*  
signed and dated 2014 (lower right)  
watercolor on acid free paper  
16" x 12" (41 cm x 30 cm)

c.) *San Vicente Ferrer*  
signed and dated 2014 (lower right)  
watercolor on acid free paper  
16" x 12" (41 cm x 30 cm)

**P 60,000**

Artist Claude Tayag revisits his Philippine Folk Santos series which was one of the themes he explored in his first one-man exhibition in 1978 at the ABC Galleries owned by the late Larry J. Cruz.

Esperanza B. Gatbonton, author of pioneering book "A Heritage of Saints", wrote of Tayag's watercolor renderings of Philippine folk santos: "Claude Tayag, by choosing to re-animate the work of the Filipino image-carvers, has succeeded in catching our attention, persuading us to take a look at these santos. Through his eyes, we recapture the image carvers' creative impulses. We wonder anew at their acute perception and talent."



a.)



b.)



c.)

4

**Jose Joya** (1931 - 1995)

*Roma*  
signed and dated 1985 (lower right)  
pastel on paper  
11" x 17" (28 cm x 43 cm)

**P 30,000**

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

Joya's draughtsmanship is made manifest in this paper travelogue of monuments in the Eternal City characterized by "dynamic spontaneity" and "quick gestures" which characterize his body of works. A printmaker cum mixed media artist, Joya also designed and painted on ceramic vessels, plates and tiles, as well as sketches in pentel. He also did work in the graphic arts, particularly in printmaking.







5

**Benedicto Cabrera** (1942)

*Untitled*  
signed and dated 1993 (lower right)  
pen and ink on paper  
15 1/2" x 12" (39 cm x 30 cm)

**P 80,000**

Provenance:  
Crucible Gallery

*"My nudes," BenCab explains, "are things I do between my larger pieces. I love doing them because I'm more relaxed when I draw from life. The subject is already there before me and I don't have to think too much. "BenCab's nudes are rendered not with the hyper-masculine bravado that defines Filipino machismo, but with an almost reverential disposition toward the power of the female form.*

*The allure emanates from the fantasy of possibilities evoked by the imagery, replicated, multiplied in the realm of the subconscious, but potent only for its perpetual non-actualization. He gives his nude subjects the subtle power to ignore and rebuke, to nullify the voyeuristic gaze, for instance, in the depiction of self-gratification. The models never really look back, lost in the moment of undressing, rest or auto-pleasure.*

6

**Norlie Meimban** (1966)

*Images*  
signed and dated 2014 (lower right and left)  
acrylic with acrylic glass on canvas  
36" x 48" (91 cm x 122 cm)

**P 30,000**

*Norlie Meimban worked as an artist in animation for many years in the United States. Ani-motion, his latest and 12th solo show at Ysobel Gallery, showcases his graphic paintings creatively rooted in this visual game and field where he fully immersed in. Meimban puts together a polished mash between animation and painting turned into a legible whole but verily reveals the peculiarly graphic lexicon and panache of animation which bears both its craft and art. These figurative paintings are distinctly characterized by clean lines, expressive qualities and sensibilities of the human form which overtly show Meimban's background in drawing and technical command in figurative art.*

*Mostly, these are sequences of images that create an internal narrative, or it could be another focal image with reconstruction of its motion giving them more lively presence on canvas. Images were stringed into various poses showing incremental movements in crisp corporeal rhythms like a time lapse video in a single surface. Here, he ably creates a continuum of individual outlined, inchoate and flickering anatomical images which suggest and complete a series of unbroken motion and flow. This visual technique is often employed by photographers in photographic stroboscopy. Sometimes, he overlaps or juxtaposes figurative outlines into another separately painted surface or times it could be just images with mere tiny hints of motion as in the tradition of sequential art.*



*He Graduated in U.P. Colleges of Finearts, Major in Paintings and he won 3 times in Metrobank Art Competitions.*



7

**Don Salubayba** (1979 - 2014)

*Inbetweens of Between*  
signed and dated 2013  
mixed media on canvas  
136" x 55" (345 cm x 140 cm)

**P 40,000**

*"Inbetweens of Between" illustrates the travails of displacement and transposition aptly embodied in the "manananggal" complex, where it is being split and trapped in a neither here nor there state.*







8

**Leonardo Aguinaldo** (1967)

*The Retention of Memory*  
signed and dated 2014 (bottom)  
ukir (hand colored rubber sheet)  
35" x 35" (89 cm x 89 cm)

**P 30,000**

*The Retention of Memory is about a particular moment that you don't want to fade away.*

*A moment in time that holds special meaning and want to remember not only of its physical form but also in its mental and emotional aspect.*

9

**Edsel Moscoso** (1952-2008)

*Angels*

signed and dated 1990 (lower right)  
watercolor on paper  
40" x 26" (102 cm x 66 cm)

**P 20,000**

*In the late 1970s, Nick Joaquin, in his article about "A new direction in Philippine art," christened Moscoso's representational evocations of Philippine rustic life in caramel colors as "manscapes."*

*"People have always been my obsession," he wrote. "It is and always will be pivotal to my form of art. In my involvement with creating human form, I have always strived to create figures using the purest of lines, never repeating them to create a linearity of purpose."*

*Moscoso later turned to "godscapes" which are renditions of the pantheon of the Gods in the Hellenic and Judeo-Christian worlds.*

*In 1975, he was named one of the 13 Outstanding Young Artists by the Art Association of the Philippines.*







10

**Prudencio Lamarroza** (1946)

*Green Heart*

signed (lower left) dated 1982 (verso)

oil and acrylic on canvas

31" x 40" (79 cm x 102 cm)

**P 80,000**

Provenance:

Galerie Genesis

*Lamarroza's landscapes develop a surrealist quality that stems from his rich technical resources, proffering realist passages and then deconstructing them by showing the work as the artist's autonomous domain into which abstract or geometric elements may be introduced at will.*

*Manuel Duldulao writes: "In a way, this dialectic- between Frank Stella's credo of "what you see is what you see" and John's equivocal "one thing used as another" has continued to play itself out, back and forth, in Lamarroza's work."*

*Leonidas Benesa writes in 1979 : "It is this split level vision that is at the heart of Lamarroza's ecological landscapes, as it contrasts sand, stone....Take for example, his depiction of stones ... They are not merely stones of various hues and colors, but also of various sizes and textures. Blue stones and red stones. Pebbles and rocks, boulders even. Smooth surfaces, porous surfaces...." In the painting, the stones are surreal against a juxtaposed setting.*

*Lamarroza's art is not only critically acclaimed, but also commercially successful. He is regarded as an artist's artist whose boundless concern for nature and mankind inspires viewers to look at the world in a different light. He has freed his mind and heart to explore both the possibilities and impossibilities using colors.*



11

**Vicente Manansala** (1910 - 1981)

*Trees*

signed and dated 1971 (upper left)

watercolor on paper

11 1/2" x 15 1/2" (29 cm x 39 cm)

**P 70,000**

Provenance:

A gift from the artist to Shirley Aducal



12

**Raul Isidro** (1943)

*Abstract Composition*

signed and dated 1980 (lower left)

oil on wood

12" x 12" (30 cm x 30 cm)

**P 16,000**

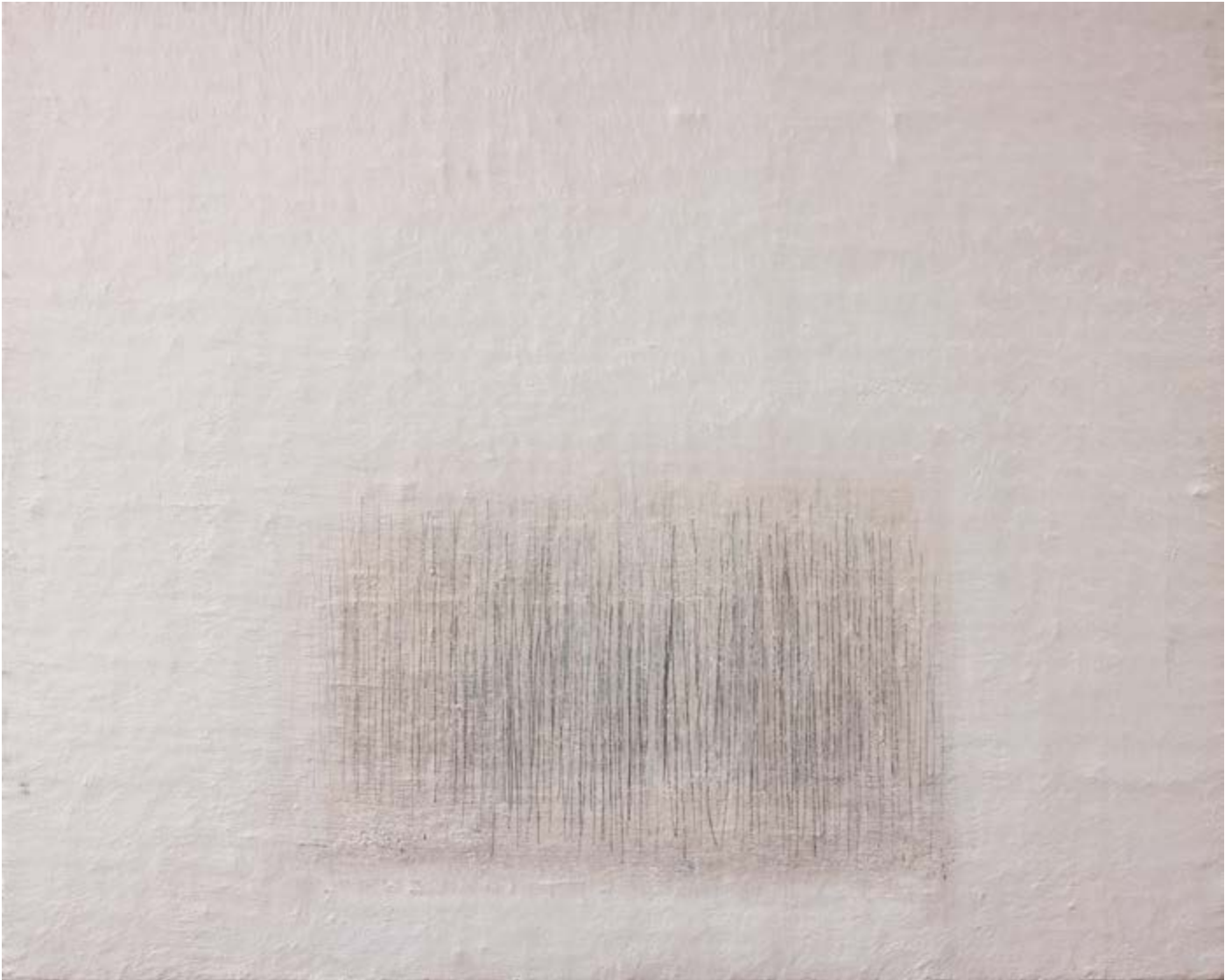
*Raul Gomez Isidro was fascinated with abstract forms from the start of his career. His *Seinegung (Affection)*, 1966, which appeared in *Philippiniche Malerei*, showed concern for meaningful organization through forms emphasizing the plasticity of the oil medium. He returned to figuration in works using acrylic on metal etching in the early 1970s. His works turned pure abstract in the mid-1970s.*

*In all of Isidro's works, the interplay of lines, shapes, structures, layers and colors are all elements of the preconceived composition.*

*It is his fascination with nature which he expresses in such a personal and highly creative way that has earned him high respect from art viewers and fellow artists alike.*







## 13

### **Lao Lianben** (1948)

*Thinking of Basho*

signed and dated 1988 (lower left)

acrylic, pencil, modeling paste on burlap

48" x 60" (122 cm x 152 cm)

**P 140,000**

*There is actually so much more to Lao's artwork than meets the eye, that a complete understanding of the painting's concept almost necessitates a knowledge of the title. An esoteric term has always been associated with the experience of viewing the works of Lao Lianben: Zen.*

*One way to think of zen is this: a total state of focus that incorporates a total togetherness of body and mind. Zen is a way of being. It also is a state of mind. Zen involves dropping illusion and seeing things without distortion created by your own thoughts.*

*Lao Lianben was quoted way back in 1992: "When they tagged me as a Zen painter, I liked the idea and told myself, maybe I should put the word Zen in my titles to see what would happen.*

*It would have been a way of telling them this is not Zen! Such concepts are not important. Sometimes they just become an excuse. What is important for me is, I am a painter, I have the materials I need, and I have the time to paint. It is my choice, it is my reason for living."*

*"I don't start out by saying, 'I won't do a Zen painting.' I just paint. Painting is my Zen."*

*In his white works such as "Thinking of Basho" Lao used techniques such as scratching, incising, in order to convey meaning.*



14

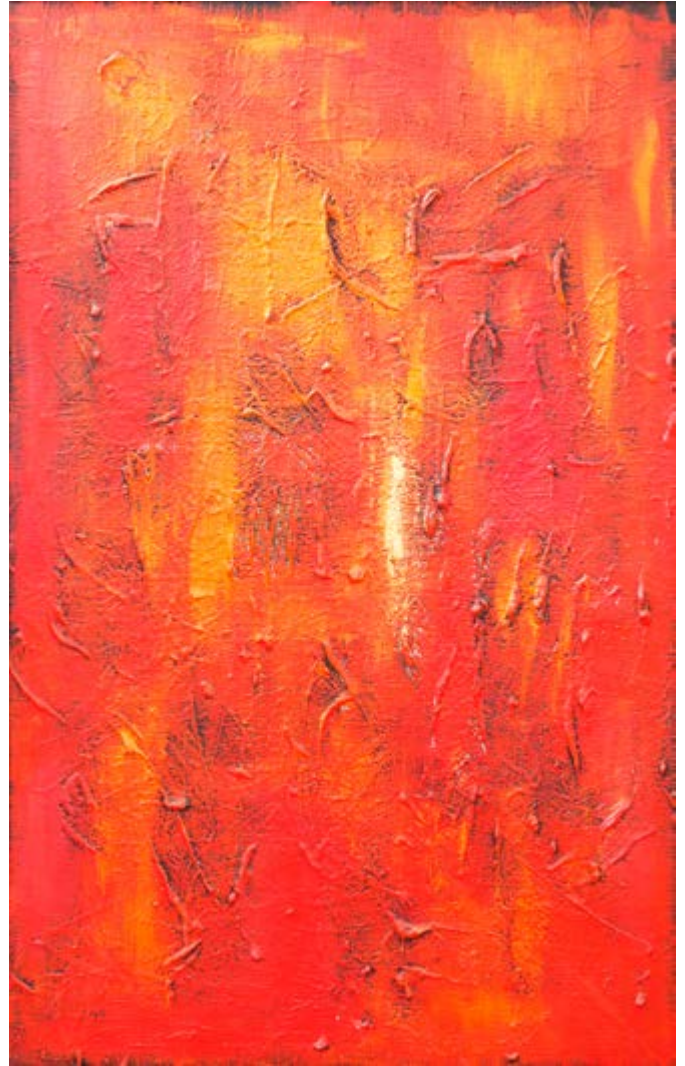
**Bobby Nuestro** (1971)

*Abstract Composition*  
oil on canvas  
51" x 32" (130 cm x 81 cm)

**P 18,000**

*This is among Bobby Nuestro's early works during the 1990s, depicting serene and ethereally meditative and textured compositions— notwithstanding the color intensity— created by a spontaneous painting process using wet on wet technique, limited color scheme and freedom of composition.*

*Nuestro is the head of the Painting Department of SFAD School of Fine Arts & Design, Philippine Womens University and the Director of Artist-run Independent Art Space. A cultural worker, painter, performance artist & digital Photographer, he is also proud of the Mangyan heritage of his province, Mindoro, and has even given the term "Cultural Practice" on his more recent works.*



15

**Ambie Abañón** (1967)

*Flora Filipina*  
signed and dated 2014 (lower left)  
woodcut on handmade paper  
71 1/2" x 36" (182 cm x 91 cm)

**P 30,000**

*The image is the artist's take on the subject of Flora the Greek goddess of flower. The artist gives it a Filipino context with the portrait of a Filipina surrounded by hibiscus rosa (gumamela), a common tropical flower. As consistent in her portrayal of the woman, the artist tackles the 'image' of the Filipina, the brown race, asserting a sense of strength and substance in all its femininity in the way she portrays her.*

*One important element in this work as in her other portraits is again the mysterious gaze of the woman. Abano, a printmaker is known for her large format woodcuts. To date, this is yet her biggest work printed on handmade paper specially produced by Japanese paper maker, Asao Shimura. This particular work is her first print among a limited variation prints of four in various shades, printed from a 6 feet by 4 feet wood. Only three were printed on handmade paper.*

16





16

## Isole Filippine

Engraver: Zatta, A  
Venice: 1784  
colored  
16" x 12 1/2" (41 cm x 32 cm)

**P 50,000**

*One of the very rare and most decorative and sought after large maps of the Philippines, based on the impossible to get mother of all maps of the Philippines, i.e., that of Murillo de Velarde. All of the islands are shown with remarkable detail.*

*There is a terrific decorative title cartouche. The map stems from Zatta's monumental, four volume work, "altante Novissimo," one of the last great decorative atlases of the 18th Century.*





**17**

**The Florendo Cabinet**

*3rd Quarter of the 19th Century*

Narra

H:78" x L:56" x W:25" (198 cm x 142 cm x 64 cm)

**P 80,000**

Provenance:

Vigan, Ilocos Sur

The Florendo Family

*This two-door narra cabinet, made with beautifully-grained narra planks with exceptional joinery, is simple in design and has a sturdy and masculine air to it. It was most probably commissioned for the master of the Florendo house. Its four inverted and turned vases resting on bun feet support a thick plain base with a pair of doors that open to reveal three horizontal shelves. The middle shelf has a pair of drawers under it with brass ring drawer-pulls.*

*Each door frames an elongated panel with semi-circular ends which is surrounded with beading. Above the doors is a wide cornice very similar to those found in contemporary comodas of the Directoire type that is ubiquitous in the Ilocos region. The piece is in excellent condition.*

**18**









**18**

**Oscar Zalameda** (1930 - 2010)

*Compositional Boats*  
signed (lower right)  
oil on canvas  
30" x 36" (76 cm x 91 cm)

**P 140,000**

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

*Brilliant days by the sea are vividly depicted by Oscar Zalameda in this depiction of boats clustered like cubist jewels, almost recalling the Fauves. The boats may be anywhere from his native Quezon to the South of France where he became an established member of the jet set. Leonidas Benesa once wrote: "It seems Zalameda was aware of what was going on back home and was being in it in spirit as well as in style, even while taking a Mediterranean scene."*

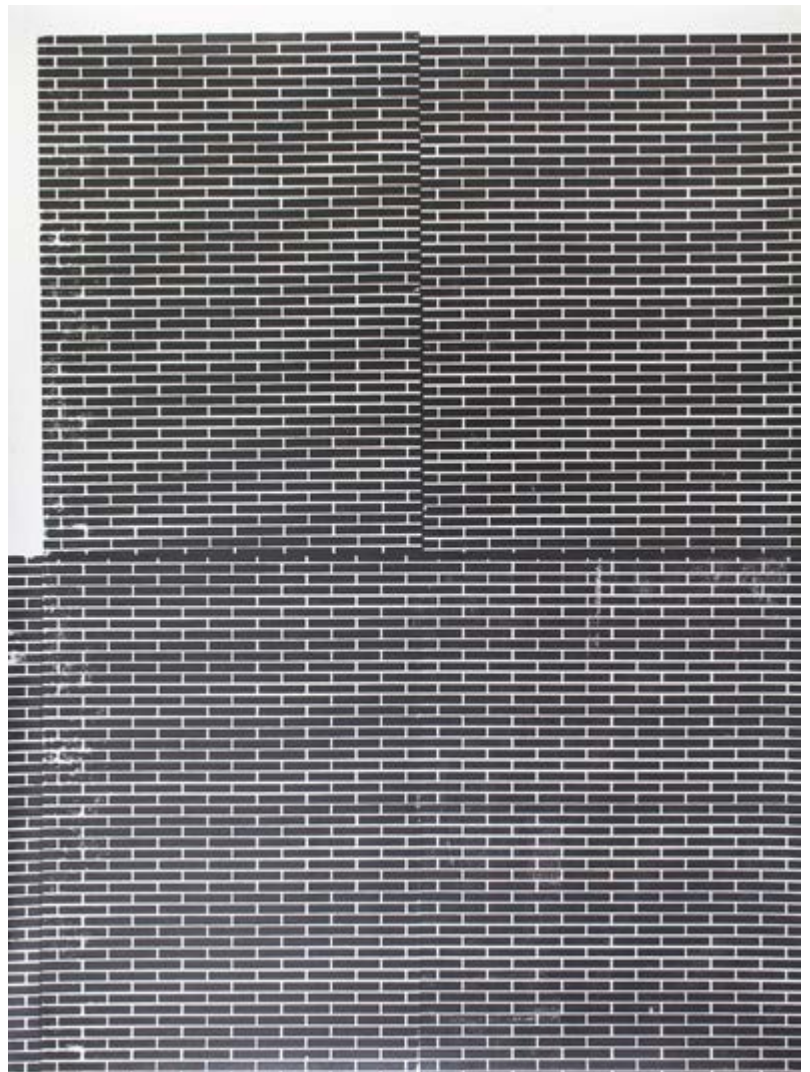
*The artist caught the sunny mood of the sea whether it be the Mediterranean or the Pacific in the fiery orange tonality of the composition.*

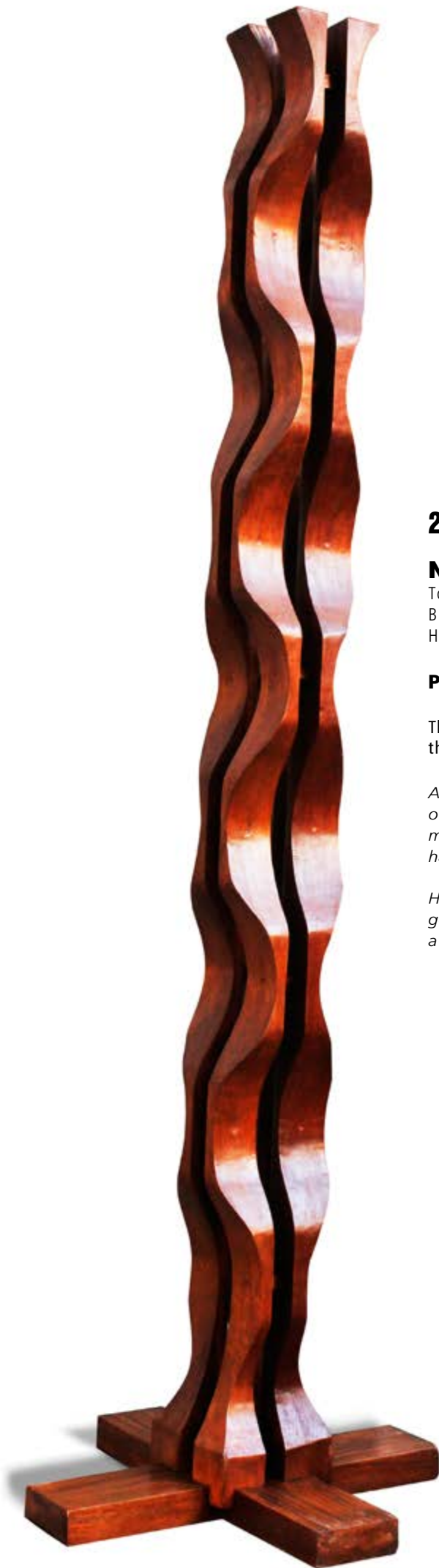
**19**

**Maria Taniguchi** (1981)

*Untitled*  
dated 2014  
acrylic on archival paper  
45" x 33" (114 cm x 84 cm)

**P 70,000**





**20**

**Napoleon Abueva** (1930)

Tower II

Balayong wood

H:121 1/2" x L:36" x W:36" (307 cm x 91 cm x 91 cm)

**P 180,000**

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

*Aside from being National Artist, Abueva is also recognized as the Father of Modernism in Philippine Sculpture and a true pioneer. Skilled in both modern abstract and academic representational styles, he is adept in handling a whole plethora of mediums.*

*His strength lies in how he was able to blaze trails in local sculpture, going against the prevailing artistic grain, while in the process influencing a whole generation of artists that followed.*



21

**Melvin Culaba** (1971)

*Jeproxx*

signed and dated 2003 (upper left)

oil on canvas

14" x 14" (36 cm x 36 cm)

**P 8,000**

*A lover of Van Gogh for the work and style that the master artist had pioneered, Culaba's work is a wonderful representation of his very words. His creations, typically presented in epic proportions, are truly one great piece brought together by the combination of small things. An expressive dog, a broken violin, the mask of a horse and the head of a panda – such objects that are typically small in scale and meaning decorate the works of Culaba and form the narrative of his most passionate convictions. "I don't just put things for no reason or just to fill up empty space, everything has meaning," he shares.*



*A zealous social realist, the paintings of Melvin Culaba double as a protest. For him art has a purpose, and its purpose is to hold up a mirror to the cracks of society in the hope that proper attention can lead to proper action. "There are many elements in my works that came from my observations," discloses Culaba. "It's because I am really angry at the state of things, how and why things are the way they are. I always try to be very aware of our national issues."*



22

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

*Tablescape*

signed (lower left)

oil on canvas

14 1/2" x 16" (37 cm x 41 cm)

**P 80,000**

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

*In the book "Federico Aguilar Alcuaz- Parallel Texts" Rod Paras Perez writes:*

*"Painting a still life is the most basic and traditional activity an artist pursues. Most art schools actually see to it that their students are properly set off by doing the basic still life series. Yet, it is the still life that provides the most revolutionary vehicle in the idiom of painting- the apples of Cezanne, the bottles of Morandi, the café items of Picasso and Braque, etc. Indeed, great visions come in small packages."*

22



**23**

**Augusto Albor** (1940)

*Expanse*

signed and dated 2006 (lower left)

mixed media

54" x 42" (137 cm x 107 cm)

**P 70,000**

*Karl-Heinz Stockheim, Philippine honorary consul-general for North Rhine Westphalia in Germany, writes in the foreword of Albor's book "Immaterial": "To do justice to the work of the artist Augusto Albor, it is necessary to let people speak who have known him for years and have dealt themselves intensively with his oeuvre."*

*Stockheim continues: "The late Raymundo Albano, curator of the Cultural Center of the Philippines, described the artist's early phase as being preoccupied with articulating a surface with great attentiveness while his current interest is directed toward the metaphysical."*

*Because Albor's minimalist abstract expressionism does not overwhelm his viewers with strong, brash colors and abrupt, confusing lines, his aesthetic speaks volumes to viewers that seek a calm, serene rendering of raw visual elements, in the tradition of the Dutch Piet Mondrian and the Russian artist and writer Kasimir Malevich. Albor spoke of these artists' influences on his work. Mondrian's grids and Malevich's White on White (1918) are some of the Western art influences that inspired Albor because his affinity with their style, their school of thought, and their preference for rendering dynamism in a minimalist manner.*



24

**Salvador “Dodong” Arellano** (1941)

*Talisaing Hiraw*

signed and dated 2014 (lower right)

watercolor on paper

17" x 22 1/2" (43 cm x 57 cm)

**P 30,000**

*“Talisaing Hiraw” looks almost like it was done by a Filipino version of John James Audubon. Salvador Dodong Arellano’s naturalist depiction of animals especially birds and horses, has been hailed by critics and aficionados worldwide, and found places of honor at The Armand Hammer Museum as well as the private collections of distinguished personalities, including HRH Prince Charles, former British PM Margaret Thatcher, the Sultan of Brunei, Hollywood star Sylvester Stallone, the late American Hall of Fame jockey Willie Shoemaker, and the prominent American thoroughbred trainer D. Wayne Lukas.*

*Dodong has been based in Los Angeles for decades, where he has gained the privilege of being officially declared as resident artist of the LA Equestrian Center.*



25

**Onib Olmedo** (1937 - 1996)

*Untitled*

signed and dated 1994 (lower right)

pastel on paper

27 1/2" x 21" (70 cm x 53 cm)

**P 70,000**

Provenance:

A gift from the artist to the present owner

*Waifs, street urchins, vendors, race track hands and bettors, prostitutes, neighborhood gamblers and other city folks who had to swallow a lot of life’s bitter reverses – they are Onib’s folks.*

*They live and die each day. Rather, they live for each day knowing that they will survive the next as they have survived the present. On their faces are not the vestiges of sufferings itself but a silent pride in knowing that they can endure what they have to do and we, the viewers, do not have as much right to complain as we do.*



24



26

**Emmanuel Garibay** (1962)

*Kaganapan*

signed and dated 2006 (lower left)

oil on canvas

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

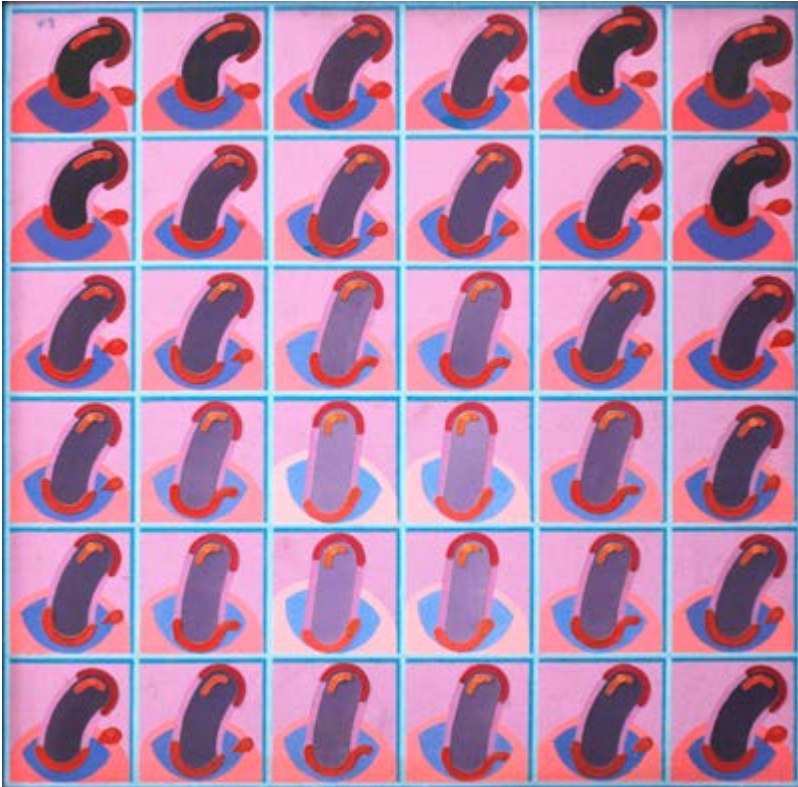
**P 80,000**

*Garibay's paintings do away with conventional religiosity. The valorization of the masses- or finding analogies of the suffering of Christ in the masses- attains a new level in his paintings. The central figure in "Kaganapan" seems to be nailed to some invisible cross – reflecting the "penitencia" of the masses- when in fact he is actually hanging onto the jeep or bus.*

*The figure radiates its own energies into the surrounding space – the interiors of a jeepney- as it expresses an intense communion with the divine. He, the son of a Methodist pastor, was raised in Davao, the multicultural city that nurtured his early interest in art. In 1993 Garibay held his first solo exhibition, which showed his ability to paint in oil, his favorite medium, and his talent to tell a story through art.*

*Garibay paints ordinary people in an attempt to portray them as political entities. In this way Garibay's activism shows through his work. He truthfully portrays ordinary people and places, leaving out the glamour that most Filipino artists add to their work. Garibay was once quoted: "If you come from a land like the Philippines, the daily realities of the people's lives, you see a lot of poverty, a lot of hardships. These things don't exist in isolation; they exist as a result of injustice and a lot of exploitation. And it is very hard to ignore them. The longer you are confronted by them, the more you see the different forces at work. And the sad part is there appears to be some complicity— complicity by some institutions that are supposed to uphold the rights of people."*





**27**

**Prudencio Lamarroza** (1946)

*Lavender Glory*

signed and dated 1969 (upper left)

oil on canvas

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

**P 20,000**

*Lamarroza first attracted attention in the early 1970s with paintings that were rigid in a planar way, evidently under the influence of Victor Vasarely, but without the vibrational qualities in the works of the latter. If there was any imagery in the works, it was repeated within the grid frame, serially, latticed within the unit square or rectangle.*

*In college, Lamarroza was also influenced by local modernists like Lee Aguinaldo and Roberto Chabet.*

**28**

**Solomon Sapid** (1917 - 2003)

*Crucifix*

brass

without base: H:15" x L:8 1/2" (38 cm x 22 cm)

with base: H:20 1/2" x L:9" (52 cm x 23 cm)

**P 60,000**

Provenance:

Private collection, Makati City

*In this religious subject, Sapid interprets a crucial tenet of Christian doctrine- the death and resurrection of Jesus Christ. Crucifix renders Christ's crucifixion as the pivotal event between life and death, suffering and glory, humanity and divinity, temporality and eternity.*

*Sapid's characteristic angular metal strips is made otherworldly by stylized soldering though the subjects in two dimensions are of a more delicate nature, Sapid depicted them in his cubist hand. Instead of curves, the angles are pronounced.*





**29**

**Romulo Galicano** (1945)

*Rice Harvest*

signed and dated 1998 (lower right)

oil on canvas

35" x 60" (89 cm x 152 cm)

**P 240,000**

*For those who have seen, whether with regret or elation, the relentless progress of modernity, Galicanos' works provide an arcadian escape providing nostalgic preserves of a pre-industrial world. Galicano did many works with outdoor themes capturing natural light, shade, and colour with a bold treatment of light and shadow as vibrant components.*

*Romulo Galicano was an original member of the Dimasalang Group, which also included Sofronio Y Mendoza, Ybarra de la Rosa, Andres Cristobal Cruz and Emilio Aguilar Cruz.*

*The main contribution of the Dimasalang group to contemporary art is in making "conservative" art fashionable again. They focused not only on landscape but on the human figure as a basic element in the development of artistic excellence.*

*Galicano believes that the strength of a figurative painting lies in its underlying abstract structure which often has a mathematical basis, thus pointing to classical affinities in his work. A painting goes beyond recording reality because it has its own formal relationships, as can be seen in the dynamics between the human figures in "Rice Harvest." In these paintings of rustic life and peasants he put particular emphasis on delicacy of design and on an intense luminosity.*



30

**Joy Mallari (1966)**

*Scribe*

dated 2013

cast resin, black iron, acrylic paint

H:34 1/2" x L:32 1/2" x W:18 1/4" (88 cm x 83 cm 46 cm)

**P 30,000**

*Transposed from a figural representation in painting, this sculpture of a young girl astride a Trojan horse embodies a fascination with an archetypal image of adolescence. Joy Mallari rendered this young girl who is at the cusp of womanhood, calm and quiet resolve. She conjured the plot of a story by way of contrast between figuration and other compositional elements.*

*This character first appeared in a painting that is a scene of surreal destruction, a pivot of calm amidst discord. She rides a crystalline horse, reigning over a scene of chaos. Thus, she can be a character from a picture-book, a myth, a virtual game; her plausible origins are endless.*

*While the visual elements of narrative are absent in Mallari's sculptural renditions of this figure, she conveys the scene through figural pose and tension, the lifelike image, and the ornaments that prop her form. The use of resin and the reproduction casting allows replicating itself and aids our understanding of narrative and scene through material, form and consummate technique. The movement between two-to-three dimensionality examines the rudiments of lifelikeness and perceptions of reality. The sculpture moreover places the figure in kinetic space given to closer and greater scrutiny.*

*In this piece as well as the illustrations and paintings where Joy Mallari's representations of young girls figure, we sense the thread that links narrative and image, language and art, reality and imagination. Joy Mallari succeeds through this transposition from pictorial to sculptural modes in bringing to light our active engagement of forms through experience, by way of a "world of feeling", a sphere which art powerfully constructs for us.*



31

**Charlie Co (1960)**

*Horse Head's*

signed and dated 2007 (lower left)

oil on canvas

35" x 35" (89 cm x 89 cm)

**P 30,000**

*There has always been an element of the visionary in Charlie Co. He has given full rein to his visions in large paintings of a feverish, dreamlike allure. The horse assumes different personalities, both good and evil, in the works of Charlie Co.*

*In some paintings, the white horse is a beautiful and kindly presence. In another of Co's works, the white horse takes the place of Christ on the Cross, its heart form transfixed by the rotting beam. In yet another of the artist's works, the white head of a horse, with a black spiky mane that suggests its evil nature, thrusts down to attack a human figure.*



**32**

**Florencio B. Concepcion** (1933 - 2006)

*Untitled*

signed and dated 1967 (lower left)

mixed media on canvas

30" x 35" (76 cm x 89 cm)

**P 120,000**

Provenance:

Private collection, Manila

*Geometric shapes, some sharp-edged, others blurred, provide the pictorial interplay of tension and release, stability and action, upward and sideward – all within a near-square canvas. Rough and soft textures echo the shapes and colors at variance, with the dominant color at the left (white) bobbing up in a minified but significant presence, as the right side (red) releases a portion of its color at the left side to “tie-up” the synergy of different shapes. This painting carries no recognizable outside and natural referent, for the shapes and colors are a distillation of abstract realities.*

*-Paul Zafaralla*



33

**Don Salubayba** (1979 - 2014)

*Ang Telekomunikasyon sa Hukuman ni Mariang Sinukuan*  
signed and dated 2009 (lower left)  
acrylic on canvas  
36" x 54" (91 cm x 137 cm)

**P 12,000**

*The work was inspired by the fable of "Mariang Sinukuan," which tackles (mis)communication and justice. The work references the story and juxtaposes it with current events issue in media, both conventional and social as well as communication problems in call centers and those encountered with cellphones and other high tech communication gadgets.*

*It is a piece that emphasizes the relevance today of a timeless legend. It was one of Don's favorites.*



30

34

**Ronald Ventura** (1973)

*Untitled (DogMan)*  
signed and dated 2005 (lower right)  
oil on canvas  
12" x 8" (30 cm x 20 cm)

**P 120,000**

*Humans with animal heads, animals with human feet, posthumans, monkey men, skeletons with wings....Ronald Ventura has always taken a stand on the belief that human race is superior to other species and that the exploitation of animals for the advantage of humans is justified. Thus in his ever expanding imaginarium Ventura enlarges his menagerie to include forms of life other than purely human or animal, thus culminating in his work on hybrid creatures, familiar or otherwise, and the osmotic changes between human and animal.*



**35**

### **Ivory Crucifix with Silver Cross**

19th Century

*Ivory, Kamagong and Silver*

H:37" x L:54" x W:26 1/2 (94 cm x 137 cm x 67 cm)

**P 120,000**

*This ivory crucifix is unusual, because seldom does one see the cross and base overlaid with silver. The ivory corpus is of the mid-19th century and has typical Philippine stance. It has a beautifully carved torso with extremely fine detailed hair.*

*The entire face of the narrow kamagong cross is applied with an embossed and chased sheet of silver worked with an openwork design of interlacing vines. The extremely large cantoneras or terminals that decorate the ends of the cross are embossed with an elaborate design of C-scrolls, leaves and flowers and end in clam shells that are reminiscent of processional crosses or ciriales of the late 19th century. A large oval sunburst in silver attached to the arms of the cross serves as a backdrop of the corpus.*

*The base of the cross is applied in front and at the sides with small silver plaques embossed and chased with scenes of the Stations of the Cross on cartouches surrounded by rays. These plaques of silver are applied to follow the contour of the kamagong base, proof that the whole thing was Philippine-made. The execution of the human figures show great skill and are definitely the work of a master numismatist. Locally, the only one capable of making such a piece was the Zamora atelier which was active during the last quarter of the 19th century until the early 20th century.*





**36**

**Jim Orencio** (1969)

*Prey II*

dated 2014

collage and acrylic on canvas

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

**P 30,000**

**37**

**Eduardo Castrillo** (1942)

*Abstracted Growth*

signed and dated 1978

brass

H:13" x L:23" x W:17" (33 cm x 58 cm x 43 cm)

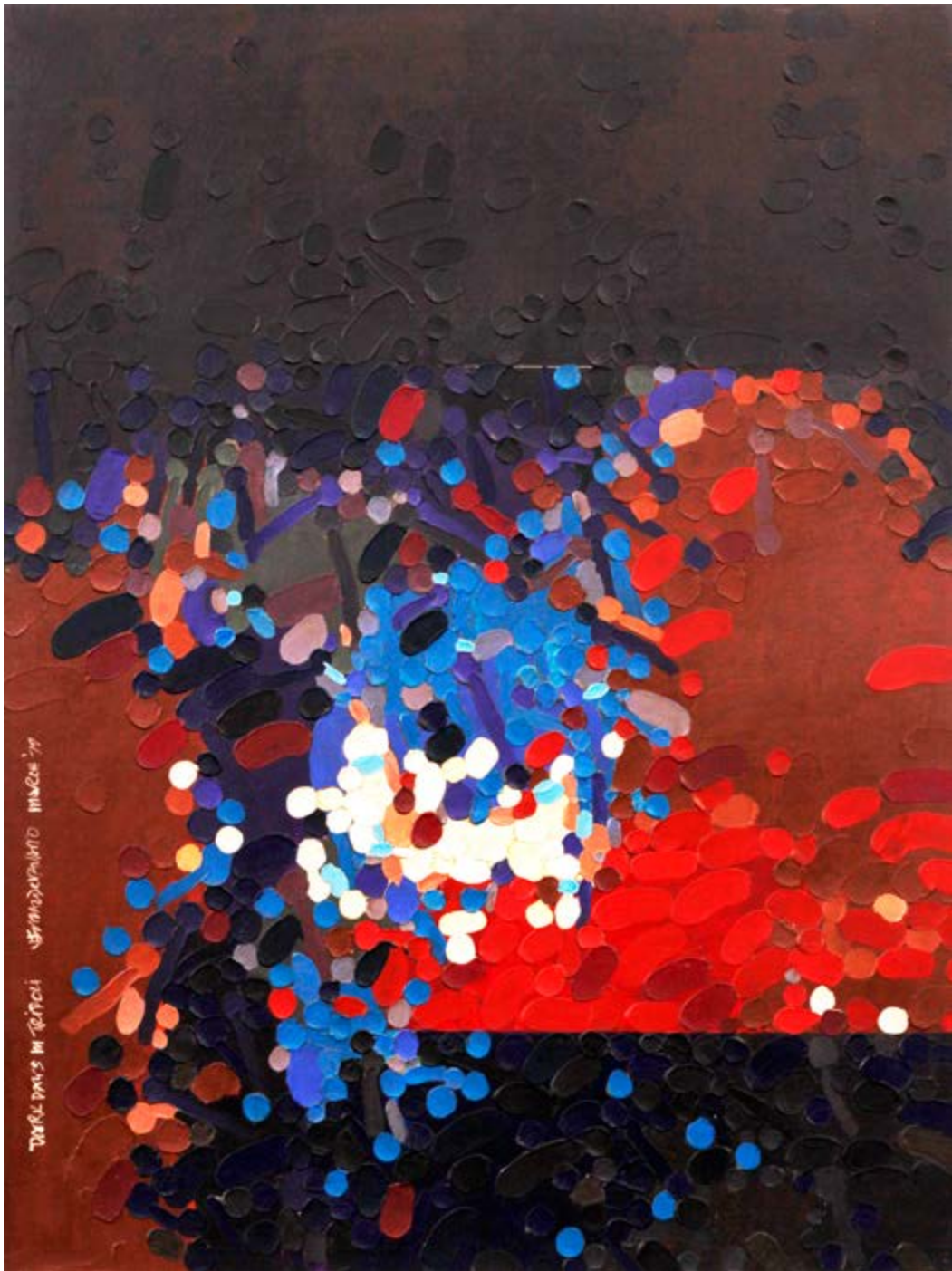
**P 70,000**

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



*It was also in the early 1970s that Eduardo Castrillo, working in metal, came up with a strong anticlassical style that was to be evident for decades, down to his small works. Castrillo's mastery of the relationship of forms has always been easy to relate to: his works draw the viewer into thoroughly expressive narrative, each angle creating in the viewer a sense of curious expectancy, as if the object will change its position at any moment.*

*The ability to instill a heightened expectancy in his viewers through his complex sense of volumetric power is one of the finest characteristics in Castrillo's art. He was also probably the first sculptor to grapple with the aesthetic issues of sculpture and space and one of the most formally inventive artists.*



**38**

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

*Dark Days in Tripoli*

signed and dated 1979 (lower left)

oil on board

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

**P 180,000**

Provenance:

Private collection, Manila

*Color dots impastoed against a three-stripped background produce a stirring dichotomy of dynamic but controlled virtual explosion against a visually static background. The textured dots in a diagonal formation become part of the sharp-edged dark strip below, the "fiery" middle strip, and the foreboding perspective, a psychological impact of dread by reason of the colors and texture at the onset. The title foretells this emotive response from what is visible.*

-Paul Zafaralla





**39**

**Comoda**

Mid 19th Century

Narra, Kamagong & Silver

H:37" x L:54" x W:26 1/2 (94 cm x 137 cm x 67 cm)

**P 160,000**

Provenance:  
Provincial Origin

*This unusually large narra comoda shows strong Spanish influence in its form and decoration. It stands on four turned spool feet supporting a massive base with a wide skirt in the shape of an inverted pediment in front. On the frame above each foot is a free-standing kamagong colonnette with vase-shaped turned bases and capitals. The reeded shafts of those in front are square, while those of the rear are turned.*

*The door and drawer frames of the cabinet are inset with bead and reel molding, giving an Iberian look to the piece. Two doors with turned kamagong door pulls have wide and thick moldings that are beaded on the inner side. They frame panels carved with a circle surrounding a large pinwheel with a squash-shaped carving in full relief at the center. The boss at its center is decorated with a silver plate engraved with the initials CV. The pinwheel design is usually found in sala doors of that era. The keyhole has a silver shield.*

*Above the doors are three drawers, a wide one at the center flanked by smaller drawers. Each has silver keyhole shields as well as two turned kamagong drawer pulls capped by a multi-lobed silver plate decorated at the edges with crudely executed 'ysod' or wriggle-work engraving. The primitive quality of the engraving betrays its provincial origin. Above each front colonette is a small, deep drawer also decorated with beading and a single turned drawer pull with a silver cap. The drawers were used for storing candles.*

**34**





40

**Ferdie Montemayor** (1965)

*For The Win*

dated 2014

acrylic on canvas

42" x 96" (107 cm x 244 cm)

**P 80,000**



41

**Ina Jardiolin** (1989)

*The Escape: The Legend of the Makahiya*

signed and dated 2014 (right)

oil on canvas

26" x 21 1/4" (66 cm x 54 cm)

**P 12,000**



42

**Vicente Manansala** (1910 - 1981)

*Tablescape*  
signed, inscribed, and dated London, 1974 (upper left)  
pastel on paper  
16" x 22 1/2" (41 cm x 57 cm)

**P 140,000**

**Provenance:**

A gift from the artist to Shirley Aducal

*Eric Torres writes: "Beneath the.... exuberance can be seen a craftsmanship honed by many years of study of works by Picasso, Braque, and Gris. A former student of the renowned Cubist Fernand Leger, he has been respected by his peers because of the intellectual underpinnings of his art, his ability to "analyze" forms, to reshape the natural appearance of objects into interlocking/overlapping shapes, to create complex rhythms by means of clearly indicated lines and planes of color."*

*Ramon Hofilena wrote in 1975: "Manansala was, of course, influenced by other artists such as Picasso, Braque, Gris and Klee." European Avant-garde movements rapidly evolved and overlapped in a march towards nonfigurative, total abstraction and the still life, as well as other representational art, continued to evolve and adjust until mid-century when total abstraction eliminated all recognizable content.*

*Eric Torres writes: "His (Manansala's) own type of Cubism never goes too far out as to tear the image apart into bits and pieces like so many jigsaw puzzle fragments the way the analytical Cubists do. He holds on to whole images, distorting them slightly, simplifying their structures, but never wilfully shattering them beyond instant recognition."*

*The Still Life in Manansala's hands embodied all the compositional means he explored: the transparency which breaks up and reconstitutes objects, the equivocal space which gives shape to every void and a drastically tilted perspective which asserts the planarity, the surface of the painting. Color attains the dimension of an organizing element as it ceases to be descriptive. Intense color accents serve as indices rather than the pictorial transcription of what is seen.*





**43**

**Ian Veneracion** (1975)

*Untitled*  
signed  
oil on canvas  
48" x 48" (122 cm x 122 cm)

**P 16,000**

*Famous painters have talked about Ian Veneracion's great painting style and techniques and emphasized that he does rank among them even if his popularity as an actor overshadows his being an established painter. Ian Veneracion has compared his abstract visual style to tribal art that have similarities even if they were made by artists from different parts of the world. These visuals seem to be primordial and that's what he has always sought. "I start somewhere, one color, which leads to somewhere..." "If you try to paint the taste of an apple, you end up with texture and colors—not necessarily red or green— of how it would taste in your mouth. So, yes, it is personal and subjective and that's more interesting to me. What you see on my canvas is more emotion than information."*

**44**

**Tam Austria** (1943)

*You're Everything to Me*  
signed and dated 1994 (upper left)  
oil on canvas  
24" x 18" (61 cm x 46 cm)

**P 50,000**

*Carlos Botong Francisco, the National Artist for painting, whom Austria admired deeply, encouraged the artist to join the Ayala Museum's diorama of Philippine history. His considerable gifts caught the attention of the Zobels, prominent art patrons, who offered him a commission to do a mural, along with Fernando Amorsolo and Fernando Zobel, for the St. Anthony Chapel in Forbes Park.*

*Austria's work reveal the artist's preoccupation with the myths and legends of his people, the mother and child, the peasant folk, their customs and traditions, the colorful panorama of their landscape.*

*He explains: "I think my works reflects a number of basic truths, perhaps, too, nostalgia for the good things slipping away. Then there are the earth, the fields, the sky, the quiet corner people long for. Perhaps people are drawn to my paintings by common feelings that go beyond art."*





(Artwork with base)

**45**

**Solomon Sapid** (1917 - 2003)

*Mag-ina*

signed and dated 1975 (verso)

brass

without base: H:25" x L:12 1/2" (64 cm x 32 cm)

with base: H:15" x L:10 1/2" (38 cm x 27 cm)

**P 120,000**

Literature:

Manuel D. Duldulao, *Philippine Art Now*, Unang Letra Publishing Inc, Pasig City, 2008, p. 396



46

**Sandra Fabie-Gfeller** (1970)

*Lilium*

signed and dated 2014 (lower right)

oil on canvas

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

**P 60,000**

*Sandra Fabie-Gfeller confronts the static and elegant patterns of nature as observed through the lens of water in her latest exhibition NIGHT BLOOMING. An intrusion of cerulean tinges, blurs and ripples is dispersed on canvases of assorted flora, creating distortions that signify fragmented movement. Extending her fascination with water, Gfeller explores a path geared towards abstraction as her focus shifts from subject to composition. This visual interplay between the mutation and vibrant articulation of colors is further highlighted as seen in a darkened environment. Much like flowers that only bloom at night, we become witness to a rare and beautiful unfolding, a reacquaintance with the earthy.*

-Iris Ferrer



47

**Charles W. Andrews** (1830 - 1869)

*Lady with a Jar*

signed (lower right)

watercolor on paper

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

**P 80,000**

40



(detail)

48

**Marcel Antonio** (1965)

*Untitled (screen)*

signed and dated 1999 (lower left)

oil on wood hinged on 3x panels

72 1/2" x 74 1/4" (184 cm x 189 cm)

**P 140,000**

*According to Marcel Antonio, although his works' themes vary from time to time, he derives most of his inspiration from peculiar contemporary mythologies. Marcel stressed that the concept of mythology which he follows goes beyond the common Greek and Roman notion. "Myth can be anything, just like what Joseph Campbell enunciated in 'The Power of Myth,' where he discussed comparative mythology and the continuing role of myth in human society."*

*Many artists and critics are still almost always on the side of novelty and originality in art. They seem to remain adherent to the idea that much of today's art is recycled, derivative, and restively self-aware. When most artists emphasize on the significance of originality, Marcel takes on a different direction.*

*Antonio's present works offer to represent the artist's transformation from being an artist of a previous "blue funk erotica" (concerned with ennui and sleep and apolitical contentment and how these, together, function as a social fetish) to being an artist of a blue funk erotica with a new direction.*

*In his ennui- or tiredness-filled world of human figures inhabiting their everyday vocations (and where dramatic expressionism is the mere luxury of his animal figures), Marxist readings of a worker/capitalist or subject/royalty or powerless/powerful relationship in his new paintings' characters are defeated by the visceral quiet or hidden misery beneath them. Technique-wise, the artist also seems to illustrate (or celebrate) an aesthetic contentedness independent of, or free from, the tempting shock methodology of expressionism.*



49

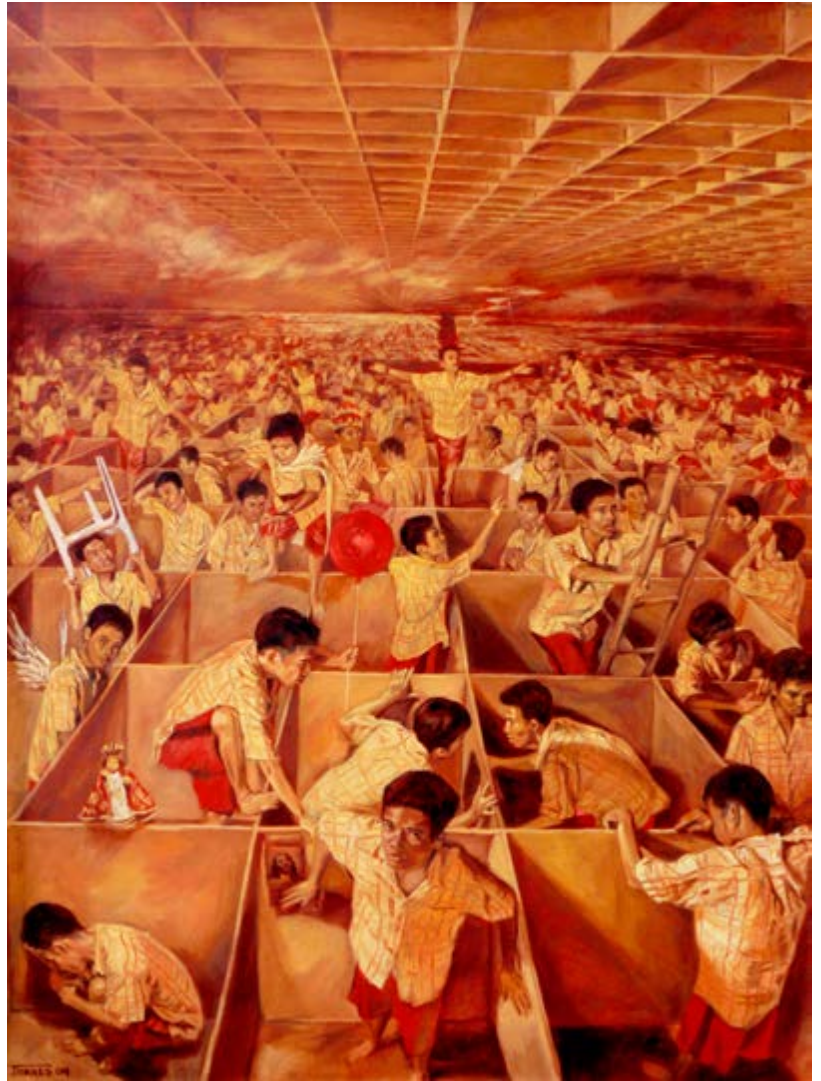
**Juanito Torres** (1978)

*Hangganan ng Walang Hanggan*  
signed and dated 2004 (lower left)  
oil on canvas  
48" x 36" (120 cm x 91 cm)

**P 30,000**

*In one of his occasional forays away from historical themes, Juanito Torres explores the gridlock, compartmentalized life in a student's dormitory in this surreal analogy of a floor to ceiling egg crate illusion. Torres injects humor in the details for the painting to become a lively commentary.*

*A consummate story-teller with his strong visual narratives, his works depict a never-ending tapestry peopled with characters that the viewer can relate to. In his works, there is pathos, brittle charm, and wit in the scenes he deftly recreates on his huge canvases. And this witty, humorous depiction of a dormitory is most likely a never ending story.*



50

**Emmanuel Garibay** (1962)

*Untitled*  
signed (lower left)  
oil on canvas  
36" x 36" (91 cm x 91 cm)

**P 50,000**

*Manny Garibay consistently comes up with art that fuses high visual impact with intellectual engagement. His artistic fulfillment does not merely involve developing greater technical expertise or stylistic sophistication, for the force of his art derives from ideas and issues that engross him. Garibay was once quoted: "If you come from a land like the Philippines, the daily realities of the people's lives, you see a lot of poverty, a lot of hardships. These things don't exist in isolation; they exist as a result of injustice and a lot of exploitation. And it is very hard to ignore them. The longer you are confronted by them, the more you see the different forces at work." The same corrosive forces of reality can be gleaned in this intimate depiction of human passion.*





**51**

**Benedicto Cabrera** (1942)

*Untitled*

signed and dated 1965 (lower right)

acrylic on board

5 1/2" x 6" (14 cm x 15 cm)

**P 80,000**

Provenance:

Private collection, Manila

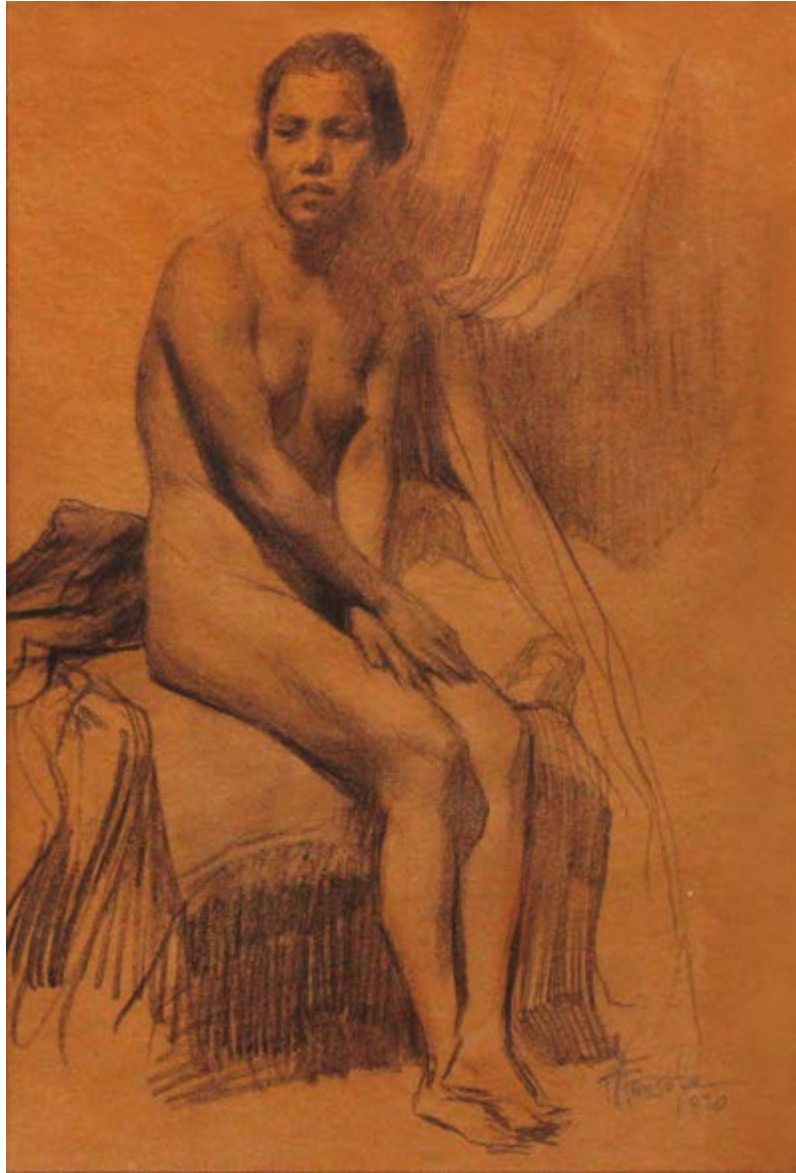
*This early work can be subject to various interpretations as the viewer sees it. One way of seeing the work is a pair of existential shouts, or to be more precise, two heads or two faceless voids making existential shouts.*

*Gloria G Goloy priescently wrote in 1974:*

*"They are meant to be recognized as the bereft in us all. They have always been Bencab's people. In his earlier paintings, they were blurs in acrylic, their features undefined save for their mouth, which seemed always open in a cry of anguish. If today he has given them faces, it is with deliberation. The exploiters, the pretenders, the so called victors are left totally blank, literally faceless voids."*

*"An angry young man as he (Bencab) is, and truly, but his protest is markedly non strident because it is markedly directed. The sense of injustice, the pain in him which must be voiced, the reproach. Bencab has taken them and put them on canvas. It is yet another tribute to his elegance that his protest is restrained, but it is no less disturbing commentaries on what is wrong with the world, with Philippine society in particular, that there were and still are these families of servants," as he calls his people."*





PROPERTY FORMERLY IN THE J. ANTONIO ARANETA COLLECTION

**52**

**Fernando Amorsolo** (1892 - 1972)

*Female Nude 1*

signed and dated 1920 (lower right)

charcoal with pastel on paper

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

**P 140,000**

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

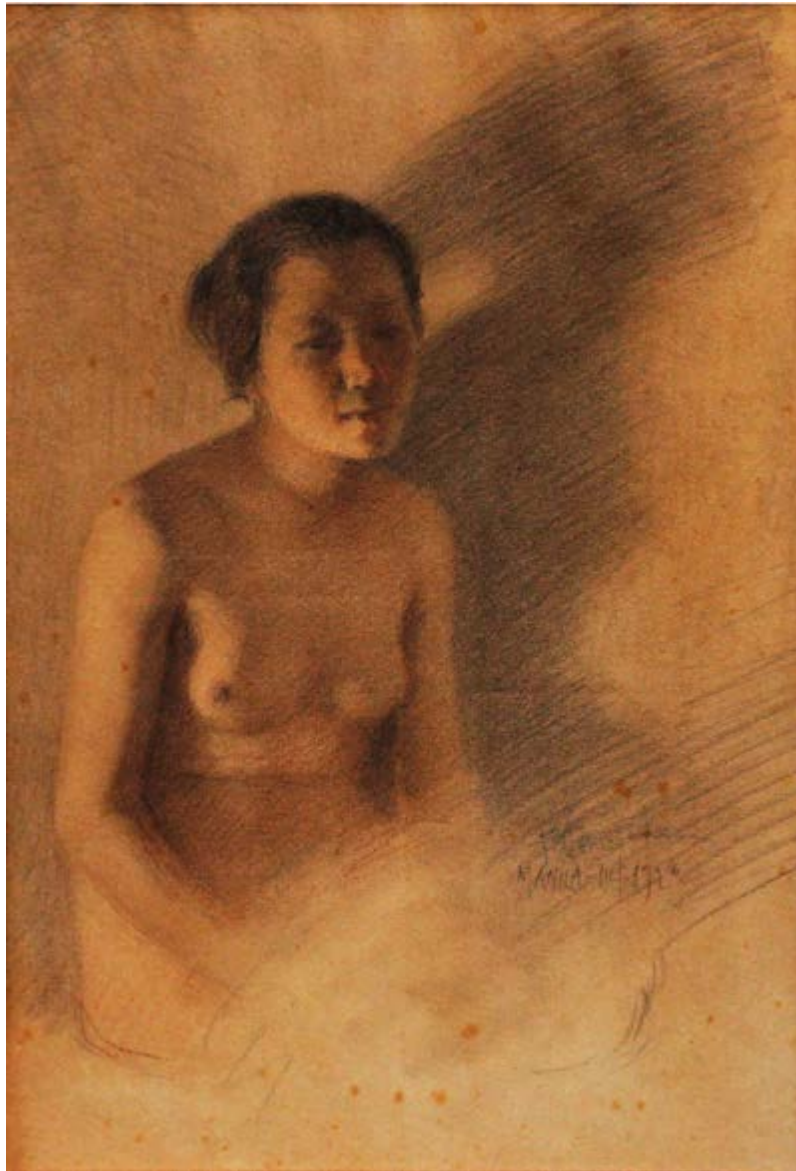
*Alfredo Roces wrote about Amorsolo's color studies in 1975:*

*"First, there are his color studies: quick impressions of the moment in oil. These color studies consist of nudes done in his studio particularly in his later years, landscapes painted on the spot especially in his earlier years when he was able to travel out more, and notes for anecdotal pieces.*

*The color studies are of three varieties: the landscapes, the nudes, and the color notes for his anecdotal paintings. While both the nudes and the notes for his anecdotal paintings were meant to be studies (bosetos), the landscapes were all finished paintings."*

*"...Amorsolo was a master portraitist, since his forte was figure painting."*

**44**



PROPERTY FORMERLY IN THE J. ANTONIO ARANETA COLLECTION

**53**

**Fernando Amorsolo** (1892 - 1972)

*Female Nude 2*

signed and dated 1920 (lower right)

charcoal with pastel on paper

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

**P 140,000**

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

*In this work, Amorsolo already established the type of Filipina which recurs throughout most of his nudes. The ideal Filipina beauty for Amorsolo was not just a pretty face but an important symbol of national identity.*

*The seated nude and its variations were an endless source of inspired moments for Amorsolo. Seen in profile, in three quarters or even in various perspective levels, that was perhaps the posture that provided Amorsolo his richest variation of forms. Although the poses remain imbued with the aura of classical serenity, Amorsolo introduced enough variations to give his nude figures their note of modernity.*





a.)



b.)

## 54

### Romulo Olazo (1934)

a.) *Diaphanous 1*  
signed and dated 1986 (lower right)  
oil on canvas  
12" x 19" (30 cm x 48 cm)

b.) *Diaphanous 2*  
signed and dated 1986 (lower right)  
oil on canvas  
12" x 19" (30 cm x 48 cm)

**P 90,000**

Provenance:  
Private collection, Paris

*There is nobody in the graphic arts more inventive and enterprising when it comes to experimental techniques and new concepts than Romulo Olazo. He has produced luminous multilayered silk screens as well as white embossments on rough grained paper of his own manufacture, with minimalist tendencies.*

*A sense of dynamism can be gleaned in this pair from 1986, what with the thin irregular streaks of red or black paint agitating the delicate diaphanous layers.*

## 55

### Jason Montinola (1979)

*Untitled*  
signed and dated 2006 (lower right)  
oil on board  
15" x 12" (38 cm x 30 cm)

**P 16,000**

*Montinola exhibited mischievousness composition-wise. Seen side-by-side, his pieces appear as outlandish personas meant for a carnival. According to Montinola, the subjects of his pieces were born out of his visions and dreams.*

*As a result, they are strange, dreamy, and surreal. Asked what audiences can get out of his repertoire, Montinola answers: "They would be transported to another dimension." He jokes, "I want them to talk to my paintings. They know how to talk. And they will speak to you."*



56

## Chalice

Filipino, 17th Century

Silver & Enamel

H:37" x L:54" x W:26 1/2 (94 cm x 137 cm x 67 cm)

**P 50,000**

Provenance:

The Chinese Parian in Manila

*The late 16th and early 17th century was the Mannerist Age. Artists, tired of the rigid rules of Classicism imposed on them during the Renaissance, decided to do things in their own way, 'a la maniere de', or in their own manner. Hence, the style is oftentimes referred to as Mannerism.*

*Michelangelo and Giulio Romano were the first to work in this style, which they applied initially to architecture. Michelangelo's Laurentian Library in Florence and Romano's Palazzo del Te in Mantua shocked the Italians with the unorthodox elements they applied to the details of these buildings.*

*In the applied arts Mannerism was characterized by the use of bosses, C-scrolls, cartouches and strapwork. These details, lavishly used in carving and in gold and silversmith work, quickly caught on in France and Spain and became the trademark of Tudor England. The choir stalls of San Agustin Church and several vestry chests of drawers in its sacristy are superb examples of Mannerism.*

*This large silver-gilt chalice of the 17th century is unusual for its size and workmanship. It follows the simple, massive-looking form typical of Mannerist pieces. The base, knopf and the underside of the cup are each set with four oblong, cabochon lozenges of cloisonné enamel in cobalt blue. The enameled cabochon lozenges are very similar to those that decorate a silver casket in the San Agustin Treasury and must have been made by the same craftsman in the Parian.*

*A close inspection of the seemingly plain surfaces of the chalice reveals that they were originally engraved. Filipino artisans, using a tiny V-shaped chisel or burin, decorated the chalice with profuse and extremely fine C-scrolls executed in 'ysod' or 'wriggle-work engraving'. This engraving process required the use of a steady hand, as each design had to be done at one go to ensure evenness in the work. The designs at the base are almost abraded due to centuries of rubbing.*

*The entire vessel is 'dorado a fuego' or fire-gilded, a process of gold-plating better known today as vermeil. To achieve this, pure gold is melted with mercury to form a paste which is applied to the object. When baked, the mercury oozes out, leaving a thin sheet of gold over the piece. The gilding lasts for centuries.*





**57**

**Glenn Bautista** (1947 - 2014)

*Untitled #18*

signed and dated 1995 (lower right)

oil on board

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

**P 40,000**

Provenance:

Galerie Genesis

*"Total and spontaneous creativity" is how art critic Alice Guillermo describes the art of Glenn Bautista. And indeed, Bautista is one artist who eschews monotony and repetition: his works continually challenge, exhibiting his penchant for risk-taking and constant exploration.*



**58**

**Salvador Joel Alonday**

*Portrait of my Father*

dated 2009

stoneware

H: 12" x L: 8 1/2" x W: 6 1/2" (30 cm x 22 cm x 17 cm)

**P 20,000**



(right side)



(left side)

**48**



**59**

**Cesar Buenaventura** (1922 - 1983)

*Dalagang Filipina*  
signed (lower right)  
oil on canvas  
26" x 31 1/2" (66 cm x 80 cm)

**P 40,000**

Provenance:  
Private collection, USA

*This is a typical scene in the first half of the 19th century. The painting is divided into three levels: 1) foreground, with a beauty in Filipiniana dress (with butterfly sleeves); 2) midpoint, from the nipa hut to the top of the mountain; and 3) background, where a slice of the sky spreads sideways, and partly covered by the clouds. Light from the left near the top edge, selects spots on the beauty's dress, and the ground behind her, to highlight the diagonal flow of the creek.*

-Paul Zafaralla



60

## The Arnedo- Macam- Dalusong Sheraton Sideboard

2nd Quarter of 19th Century

Narra, Carabao Bone, Kamagong and Silver

H:37" x L:54" x W:26 1/2 (94 cm x 137 cm x 67 cm)

**P 1,000,000**

Provenance:

Nueva Ecija

Arnedo-Macam-Dalusong Family of Apalit

*Pampanga, the first and largest province created by the Spanish conquistadores, cut a swath across Luzon from the China Sea to the Pacific Ocean. It encompassed today's provinces of Pangasinan. Zambales, Bataan, Tarlac and Nueva Ecija, including Polilio Island and the entire Pacific Coast from Palanan in Isabela to Infanta in Quezon.*

*When the Tobacco Monopoly was established in 1782, the Factoria, the gathering and grading center of 90% of all the tobacco produced in the country, was put up in San Isidro, a barrio of Gapan, the largest town in Pampanga Alta, as Nueva Ecija was then called.*

*By the turn-of-the-19th century Gapan, the center of the Tobacco Monopoly, was the wealthiest town in Central Luzon. Many bahay-na-bato, built completely of stone with tiled roofs were erected, some even 3-storeys tall.*

*In the 1820s a Chinese artisan began making inlaid furniture in Gapan. The first to do so, he executed the designs by cutting the leaves and flowers in naturalistic shapes. His workmanship was precise with the carabao-bone inlay fitted exactly into their slots. The quality of his pieces was such that his furniture found their way into the homes of the richest people in the towns along the Pampanga River. This particular piece belonging to the Arnedo-Macam-Dalusong Family is one of them. The Arnedo, Escaler & Gonzalez families are descendants of the Sioco Family, the richest family of Apalit, having married the three heiresses of that family.*

*This Sheraton-Style narra sideboard with an elongated rectangular top and a wide central drawer flanked by smaller ones is unusual because of its size and the beauty of its inlay. It stands on four tapering spade-footed legs in front and two at the back. A simple tapering leg supports the center of the back frame. The front legs, outlined with line-inlay of carabao-bone and kamagong, are decorated with a tapering spray of buds emanating from a stylized ilang-ilang blossom on the top.*

*The skirt of the sideboard is inlaid in front with a foot-and-a-half-wide spray of large flowers and leaves sprouting from each leg. Kamagong inlay on the center of each leaf give a contrasting effect on the design. The top and bottom moldings as well as the drawer frames are inlaid with bands of stylized laurel leaves on kamagong. Unique is the serrated border of bone flanking the inlay of the frames and the upper molding.*

*The drawers have turned kamagong drawer pulls surmounted by an inlaid garland with a central flower flanked by a foliate branch supporting a chased silver keyhole shield. The sideboard has a pair of secret drawers, proof that it belonged to a rich family who had a lot of gold and jewels to safeguard.*

*This sideboard seems the only one of its size and quality that has ever surfaced to date.*







61

**Marina Cruz** (1982)

*Untitled*  
signed and dated 2011 (lower left)  
mixed media  
24" x 18" (61 cm x 46 cm)

**P 18,000**

*The child's dress is a recurring image in Marina Cruz's body of work. Although the subject is the same, the treatment is always different, always evocative of a different emotion.*

*A classic case of "the medium is the message" is the manner in which the artist chooses to present the content contributes substantially to the way it is understood by the viewer. The image, seemingly taken immediately after the clothing was unearthed from storage, conveys that it is the actual object with its wrinkles- evidence of the passage of time- that Marina Cruz, the artist, values.*



62

**Michael Cacnio** (1969)

*Ligaya (Mother and Child Series)*  
signed and dated 2002  
brass and slate  
H: 15" x L: 10" W: 9" (38 cm x 25 cm x 23 cm)

**P 20,000**

*Michael Cacnio, a world-class artist, encapsulates motherly love and parental devotion in LIGAYA (Mother and Child Series). As a multi-awarded sculptor, Cacnio is inspired by distinct Filipino values and traditions. His series are varied - from using his patent brass or combining it with other materials such as glass, semi-precious stones, or Lego toy bricks. His cut and solder method is consistent in all his works, and this piece is a testament not only to such technique, but also to the quality and timelessness of his subjects.*



**63**

**Isabel Diaz**

*Untitled*

signed (lower right)

oil on canvas

70" x 87" (178 cm x 221 cm)

**P 180,000**

Provenance:

with Galleria Duemila

*Diaz' flowers are given a warmth through the use of colors, subtle, multi layered shading, and striking texture. The petals of separate flowers are rightly packed within the canvas, almost crowding, extending the idea of bountifulness, even prosperity. Added to these a vivid and flowing life with their strong colors and their lush energy.*

*Diaz' mastery of giving lifelike texture to each crumpling petal and her delicate shading techniques lend the work a third dimension, actually putting together the various flowers together for the eye to behold, much to the acclaim of Manila's culturati.*

*Isabel Diaz is celebrated for her paintings of flowers, abloom in all their majestic colors and forms, their sheer size arresting the viewer to contemplate on nature's beauty and the beautiful in art. She joins a long line of esteemed artists such as Monet and Georgia O'Keefe that have focused on flowers as subject of still-life paintings.*

*She has done exhibitions at Bergdorf Goodman, Zoltan Gallery, and Bonwitt Teller in New York; Nelson Ridge in Princeton; and the China Club in Hong Kong.*

*Diaz has been commissioned by the renowned architect Frank Gehry to do his portrait. She also did the portrait for NASCAR driver Dale "Junior" Earnhardt.*





**64**

**Fernando Amorsolo** (1892 - 1972)

*Untitled*

signed (lower right)

oil on wood

13" x 9 1/2" (33 cm x 24 cm)

**P 200,000**

This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

*Almost every Filipino is familiar with a horizontal Amorsolo depiction of nature, which makes this painting unique. The waterfall and other elements add to the verticality of the composition. Amorsolo, who died in 1972, is said to have painted more than 10,000 pieces. He continued to paint even in his late 70s, despite arthritis in his hands. Even his late works feature the classic Amorsolo tropical sunlight. He said he hated "sad and gloomy" paintings, and he executed only one painting in which rain appears*

**65**

**Louie Cordero** (1978)

*Releasing Mysticism on an Occasional Pre Holiday Night*

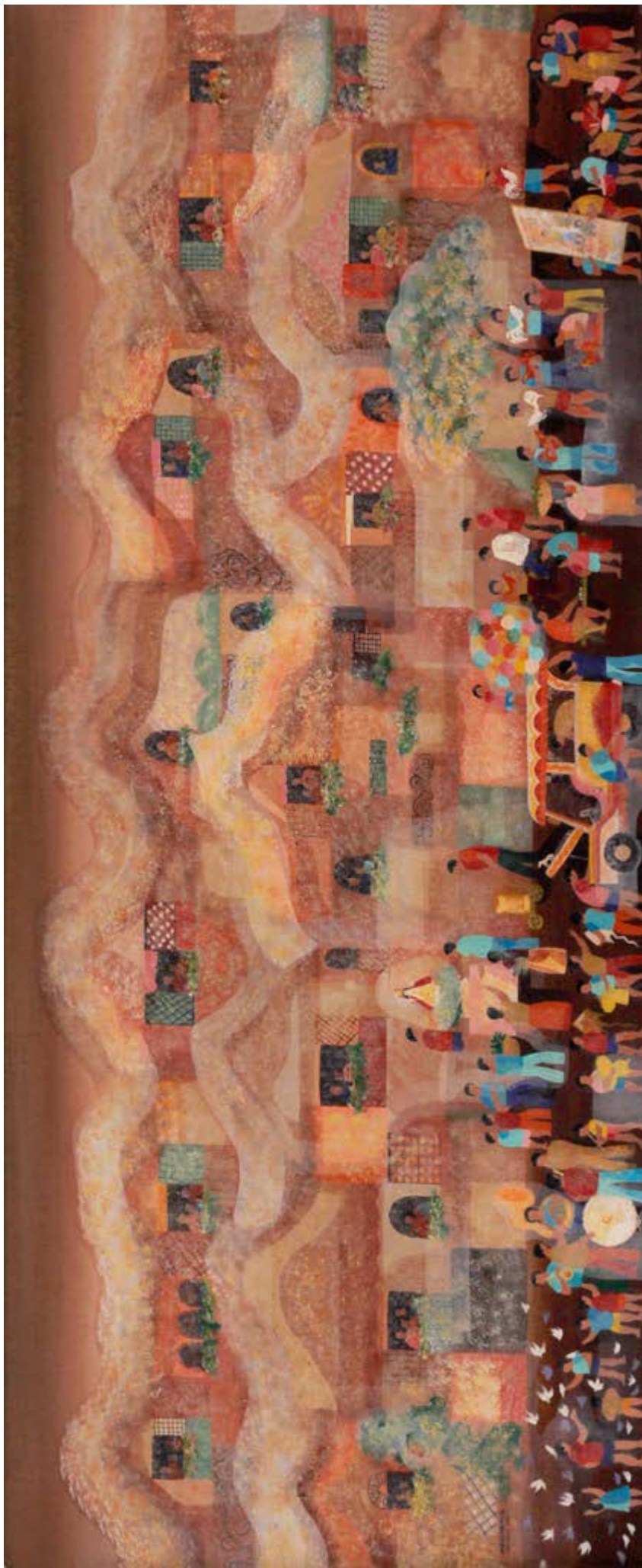
signed and dated 2006 (lower right)

acrylic on canvas

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

**P 40,000**





66

**Manuel Baldemor** (1947)

*Barrio Fiesta*

signed and dated 1991 (lower left)

oil on canvas

30" x 72" (76 cm x 183 cm)

**P 100,000**

*Looking at a panorama of Baldemor's landscapes, one cannot help but hear folksy music and country poetry in the mind. Just like folklore, Baldemor's paintings have a rustic feel in that they express the latent spirit of town and country life. In much of the paintings, the subjects themselves are immersed in an aura of tradition.*

*His hometown of Paete, its people, their day-to-day activities, and their celebrations have been the consistent subjects of his art. Paete, more popularly known as a sculptor's town, rests quietly at the foothills of Mount Humarap- the background of a grand canvas of rural traditions that have been reserved for generations. He was exposed to art and trained in the workshops of wood-carvers and santeros (makers of religious images) of Paete to carve in wood. He is however best known for his paintings in various media that depict scenes in simplified geometric forms with a folk art character.*



67

**Jojo Legaspi** (1959)

Untitled  
signed  
pastel on paper  
36" x 24" (91 cm x 61 cm)

**P 60,000**

*Legaspi's works are often explicit visualizations as well as his critiques of the repressive regime of religion and other orthodoxies. Despite critical recognition, Jojo Legaspi has never really looked at art as something elusive. Art, Jojo feels, is a form of release for all his experiences, emotions, fantasies, thoughts and perversions. It is art that gets him through his everyday existence.*

*Jose (Jojo) Legaspi plays with the light of pastel to create dark portraits that seem to dramatize the explosion inevitable after the repression of a society, sexually and otherwise. His pastel drawings express with a sense of great pathos and drama the internal conflict within the Philippine psyche, as he seems to experience it. Legaspi's bleak and obsessional imagery can be confronting, but is often filled with tenderness and pity, evoking the dualism of love and hate that exists in daily life. The daily reality of poverty, corruption and violence for many Filipinos is another source. The artist's own sense of sexual alienation, being an openly gay man within a society generally intolerant of homosexuality, also inflects his work.*



68

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

Untitled  
signed and dated 1963 (upper left)  
watercolor on paper  
18" x 25" (46 cm x 64 cm)

**P 80,000**

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

*It is a visual focus, no doubt intense and frenetic. He often did a cascade of idea studies, nursed into completion through days or years, but eventually becoming the springboard for works of larger formats, and always, with that imprint of a visual melody, sometimes breathtakingly exuberant, sometimes tinged with deep pathos.*

56



69

## Carte Hydrographique and Chorographique des isles Philippines

George Maurice Lowitz published by Homann Heirs

Nuremberg, 1760

colored

38" x 21 1/2" (97 cm x 55 cm)

**P 80,000**

*Lowitz's map is the first reasonably obtainable large format map of the Philippines. It is based upon the map of Father Pedro Murillo Velarde. Pedro Murillo de Velarde was a Spanish Jesuit priest, historian and cartographer. In 1734 in Manila he produced the most accurate map of the Philippines to date.*

*Not only does this map offer a fantastically detailed look at the islands, the map even includes the route of Ferdinand Magellan through the islands in 1521, identifying each of his landings along the way.*

*Unlike many other maps after Velarde, this map provides detailed information on the origin of the Velarde map, including the names of the original Filipino artists who worked on the Murillo map, namely Francisco Suarez and Nicholas de la Cruz Bagay. Another cartouche at the bottom left gives a short history of the Philippine Islands, beginning with the arrival of Magellan and Legazpi, just like what is found on the original Velarde map.*



**70**

**Benedicto Cabrera** (1942)

*Portrait of Sabel*  
signed and dated 1976 (lower right)  
etching 11/X (2/10)  
14 1/2" x 11 1/2" (37 cm x 29 cm)

**P 40,000**

*Benedicto Cabrera began to assert himself in the graphic art of his country, curiously enough, not in Manila but in London, where he and his English wife settled after the 1969 Biennial in Paris. One theme which invariably haunts expatriate artists like Bencab is that of a national or a cultural identity. It was from London that he started the Scavenger Series of etchings, whose imagery of city destitutes originated during the late sixties when he worked as an illustrator for the Manila Times.*

*Cropping has always been Bencab's trademark from the very start. The intent is to focus on a specific area by holding up to the viewer some element which the eye tends to disregard ordinarily. By zooming in, he is able to obliterate the original image and achieve an abstract configuration. Bencab's theatrical deployment of figures defines the basic structure of his compositions. This is the pivotal importance to the way he articulates space: a well-defined construction, often geometrized with squares and rectangles.*



**71**

**Jan Leeroy C. New** (1986)

*Gorgon with Crown of Thorns*  
dated 2014  
fiberglass, epoxy, stainless steel  
H:38 1/2" x 12" (98 cm x 30 cm)

**P 40,000**



(detail)

(detail)



**72**

**Danilo Dalena** (1942)

*Cat with Nine Live Shows (Alibangbang Series)*

signed and dated 1981 (lower right)

oil on canvas

24" x 33 1/2" (61 cm x 85 cm)

**P 200,000**

*In 1980 Dalena worked on his Alibangbang Series. The Alibangbang Series was exhibited at the Alegria Gallery in 1981 and was well received. In these paintings, the setting is a popular beerhouse in Cubao, with its night habitués and "agogo" dancers. All the while the artist continued filling his sketch pads with hundreds of character studies and figure drawings of the down and out prowling the streets and the city's beer joints. In Danny's bar, there are no lady's drinks, only hard liver curdling stuff.*

*Taking up Advertising Arts with an elective in painting at the UST, Danilo Dalena's teachers there were no less than Victorio Edades, Galo B. Ocampo, and Cenon Rivera. Danny Dalena made his mark in the early 1970s with his caustic political cartoons and illustrations for the Free Press and Asia Philippines Leader, which raised standards of editorial art in the country. He did a series of highly realistic toilet and graffiti drawings in 1972. In his paintings done during the bleak Martial Law years, he explored themes cum metaphors for the human condition, particularly for Philippine society in crisis.*



73

**Mario De Rivera** (1953)

*Amapolas Indias*

signed and dated 2012 (lower left)

mixed media

32" x 28" (81 cm x 71 cm)

**P 20,000**

*In a typical work by Mario de Rivera, the indigenous Filipino finds his rightful place while vernacular Christian icons and symbols, such as crosses and rosaries, along with ethnic/indigenous artifacts, deployed all over the rest of the pictorial visual field.*

*The decorative ornament comes as the matrix that holds the various elements together in these works of De Rivera. His works show both an oriental sensibility sometimes with an almost Islamic denseness what with the small frame sections that are robust with ornamentation. Noted art writer and critic Alice Crisostomo, in an article for Asian Art News, wrote: "tributaries and traditions commingle in his pictorial space, conveying the artist's faith in the essential unity of humankind"... "cultures from all parts of the globe participate in a universal discourse and contribute to commonly shared meanings..." So as the age old question goes, is paradise lost? Not in Mario de Rivera's timeless works.*



74

**Romulo Olazo** (1934)

*Untitled*

signed and dated 1988 (lower left)

acrylic on paper

22" x 30" (56 cm x 76 cm)

**P 30,000**

Literature:

Guillermo, Alice G. et al., Romulo Olazo, Paseo Gallery, Mandaluyong City, 2013, p.220





**75**

**Fernando Amorsolo** (1892 - 1972)

*Planting Rice (Mayon)*

signed and dated 1949 (lower left)

oil on canvas

26" x 38" (66 cm x 97 cm)

**P 2,000,000**

Provenance:

Alice Kann, USA

This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

*Amorsolo is best known for his illuminated landscapes, which often portrayed traditional Filipino customs, culture, fiestas, and occupations. His pastoral works presented "an imagined sense of nationhood in counterpoint to American colonial rule" and were important to the formation of Filipino national identity.*

*Idealized agricultural Philippine scenes are the heart of Amorsolo's work. They present a lifestyle that was disappearing quickly. Many of the rice fields in the paintings are now the sites of new communities; nipa huts, are replaced by new homes. But Amorsolo continued to paint the traditional rural life in the Philippines.*

*Many consider Amorsolo's portrayals of the countryside as "the true reflections of the Filipino Soul."*





**76**

**Edwin Wilwayco** (1952)  
*Climbing Vines #43 Garden Romance*  
signed and dated 1998 (lower right)  
oil on canvas  
30" x 24" (76 cm x 61 cm)

**P 60,000**

*"It is a discovery from the garden of pleasurable, free-flowing looseness of forms exemplified by the creeping vines that was beside my studio. In contrast to the rigidity of the heliconian shape, the flurry of vine leaves communicated to me in a relaxed festiveness. The color green is barely present, it is the decisive avoidance of the realistic color of the subject. As though nature's preordained color has been blotted out of the scene."*

*-Edwin Wilwayco*

**77**

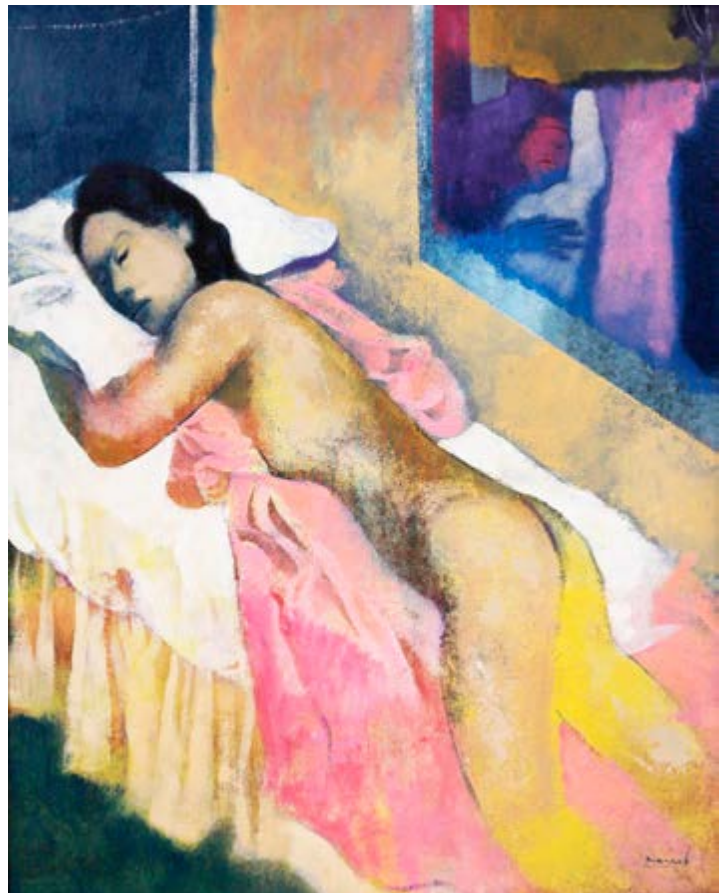
**Marcel Antonio** (1965)

*Untitled*  
signed (lower right)  
oil on canvas  
30" x 24" (76 cm x 61 cm)

**P 40,000**

*Considered to be among the most important modern Filipino painters in the local contemporary art scene, Marcel Belleza Antonio received much acclaim both from critics and aficionados for his unwavering penchant for grand narrative figures conveyed through acrylic or oil on canvas.*

*Even in this sleeping nude, the viewer sees Antonio's symbolist genius working through what has been compared to Lee Strasberg's quiet, method acting through space without the need to emote. Indeed, subtlety is the secret to Marcel Antonio's Strasbergian scenes, and ultimately, to Antonio's dramatic expression as a whole.*





PROPERTY FROM THE COLLECTION OF A DISTINGUISHED GENTLEMAN

**78**

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

*Reflexions in Red A*  
signed and dated 1980 (verso)  
tapestry  
80" x 89" (202 cm x 225 cm)

**P 300,000**

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

*Syncretic pictorial elements, primarily color and line, are in an energetic synergy – moving the eye sideways, forward and backward. The pictorial elements are animated and in perpetual motion – thereby breaking the generally understood concept of a circle as the shape and symbol of continuity. This tapestry is emptied of any particular shape in the physical world; rather it is a pictorial discourse on the workings of the human mind given to uniting abstract elements.*



79

**Kawayan De Guia** (1979)

*Another Kind of Violence*  
signed and dated 2014 (lower right)  
tin, enamel, acrylic, paper, wood and  
assorted objects  
35 1/2" x 40" (90 cm x 102 cm)

**P 50,000**

*Another kind of violence speaks about  
the flavored violence we experience in  
our daily lives. How the corporate world  
projects the idea of "happiness" although  
outside the bubble a different and violent  
reality exists.*

*The rodent that carries sickness and plague  
is now turned into the most popular cartoon  
character. Now this cuddly cartoon character  
—today's comic icon tells us what to buy?  
Like ice cream gives us that satisfaction...  
made more likeable by the cute mousy slurp.*

*Those Church ivory icons consumed religiously  
by pilgrims surly to get closer to God..  
Behind each death wish is the violent  
poaching of thousands of elephants for that profitable tusk trade. Oh and our screen hero...quick on the draw gun visuals  
perpetuate the daily wars that plague our planet. We are nurtured at a young age to perceive things otherwise.  
Desire is a culture-strafting, more violent than the risk of cancer.*

-Kawayan de Guia



80

**Emmanuel Garibay** (1962)

*Thinking Man*  
signed and dated 2000 (lower left)  
oil on canvas  
30" x 24" (76 cm x 61 cm)

**P 40,000**

*The Aquino Assassination in 1983 led to the formation  
of many groupings of political artists, such as Binhi  
(Seed), which aimed to politicize the Mabini painters and  
the Abay (Comrade), an art students organization which  
answered the visual needs of the cause oriented groups.  
Among the Abay artists were Manny Garibay, Federico  
Sievert, Lito Mondejar, Elmer Borlongan, Mark Justiniani  
and Karen Flores. This pensive figure from 2000 seems  
to be pondering on all the social issues that are thrown  
his way.*





81

**Oscar Zalameda** (1930 - 2010)

*Vendors*

signed (lower left)

oil on canvas

39" x 39" (99 cm x 99 cm)

**P 240,000**

Provenance:

Private collection, Makati City

*A few artists have been more eclectic in his inspirations and lifestyle, and have fused his eclecticism into a personal style than Oscar Zalameda.*

*Oscar Zalameda delights in large simplifications of mostly genre themes. Zalameda would be better known for the popular style that would be his signature: the loose cubist forms alongside the bold and assured color sense.*

*Zalameda never named the place or places that inspired his interpretations of genre themes, but most likely most if not all of them are various facets of his hometown Lucban, Quezon, which is picturesquely located at the foot of Mount Banahaw. Lucban is famous for its annual Pahiyas Festival, which is held every May 15 in honor of San Isidro Labrador the Farmer. It is a happy coincidence that most of the sharply angular cubistic shapes that are found in Zalameda's works look like the colorful kiping which is hung during the Pahiyas. The festival is celebrated to ensure the people's bountiful harvest in the coming seasons. And this work certainly depicts the joy of harvesting fruits.*

*The pair of rural folk are still somewhat representational, but visual accuracy is not the artist's primary concern. Oscar Zalameda uses complex planar effects and strong warm colors to heighten the visual experience, with bold colors suggesting the shapes of the large fruits, the baskets, and the sturdy men in hats, short of being transformed into abstract patterns. The otherwise bucolic scene is ephemeral, and yet it is this delicateness of conception, that holds the composition together.*



82

**Tony Mahilum** (1948)

*The Old Hometown*

signed and dated 2003 (lower left)

oil on canvas

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

**P 180,000**

**Literature:**

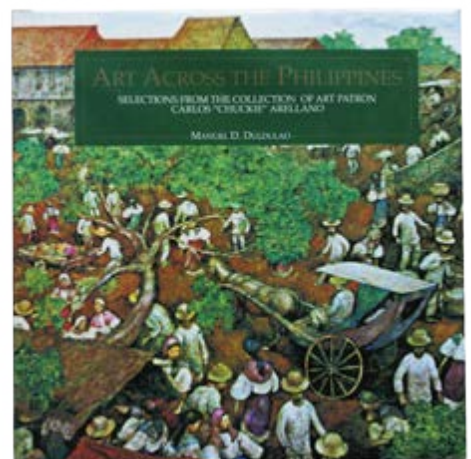
Duldulao, Manuel D., *Art Across the Philippines: Selections from the Collection of Carlos Arellano*, Peso Book Foundation, Quezon City, (illustrated in cover)

*Tony Mahilum specialized in genre paintings often with a landscape element. One common definition of a genre scene is that it shows figures to whom no identity can be attached either individually or collectively, yet Mahilum's canvases are teeming- even happily filled to the brim- with people. His earthy, yet vividly sentimental depiction of the rituals of village life are unique windows on a vanishing folk culture. The art of Tony Mahilum had its roots in traditional depiction of genre and yet he was able to use elements all his own. His strong core of peasant robustness without exploring issue oriented realities of social realism lend a lighthearted magical air to his otherwise crowded, teeming depictions of the rural folk.*

*Mahilum's capacity and flair for composing a sea of full blooded peasant life into grandiose, panoramic compositions is best seen in his handling of a large crowd. The individuals, while retaining their particularity of type, attire, and environment, are drawn with such economy and emphasis at vital points that each becomes an embodiment of the spirit of the barrio marketplace. The group as a whole is firmly knit into interlocking units in depth- movements which are partially carried by line and partly by shapes and color areas – united and accented by the solidly standing trees and architecture.*









**83**

**Juvenal Sanso** (1929)

*Granada I*

signed (lower right) dated 1991

oil on board

10 1/2" x 16" (27 cm x 41 cm)

**P 40,000**



**84**

**Anthony Palomo** (1962)

*Tenorio*

dated 2014

acrylic on canvas

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

**P 30,000**



**85**

**Fernando Zobel** (1924 - 1984)

*Pinto*

signed (lower right) and dated 1962 (in verso)

oil on canvas

24" x 20" (61 cm x 50 cm)

**P 1,400,000**

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

*In 1958, Fernando Zobel befriended Spanish abstractionists such as Saura, Sempere, Chirino, Magaz, and Rueda. Zobel quit the family business in the Philippines in 1960 to devote his time to painting. By the time Zobel settled in Madrid in 1960-61, he had been exhibiting with his Spanish peers in important group shows around the world. He embarked on La Serie Negra, a series of works where he shows the linear graphic quality of the Saetas as a starting point and, while the paint is still wet, begins to brush the lines together, forming planes and giving a sense of directed movement.*

*"Pinto" is from 1962. In the same year, he represented Spain in the 31st Venice Biennale, the same year in which his works were included in an important group show of contemporary Spanish abstract art at the Guggenheim Museum in New York.*

*"Pinto" is a spare black on white abstract "scene" of absolute serenity with a thin vibrant vertical plane dividing the pictorial surface floating on the top half. This work is an evocation of Zobel's intellect best enjoyed in perfect quiet.*





**Isabelo L. Tampinco** (1850 - 1933)

*Bewitching Pose*

signed and dated 1908

marble

H:21" x L:8" x W:7" (53 cm x 20 cm x 18 cm)

**P 200,000**

Provenance:

Acquired directly from the artist's granddaughter, Amparo Z. Tampinco

*Isabelo Tampinco was a Filipino sculptor known for his woodcarvings for churches, most notably the Church of San Ignacio in Intramuros: altar, the pillars, the ceilings and the other intricate portions of the church; public edifices; and homes. Specific examples of his work were polychrome wood figures of saints and angels.*

*Among his works were Manila Cathedral's famous facade, the high relief on Santo Domingo church's molave door, the main altar of the Laoag Cathedral, and woodcarvings in San Agustin church. Out of a desire to create a uniquely Filipino style, he incorporated native flora and fauna designs in his sinuous openwork and Art Nouveau whiplash outlines style of woodcarving. Among his native motifs were the banahaw, areca palm, and bamboo. The said detail became known as "Tampinco frames."*

*A Chinese mestizo and a direct descendant of Rajah Lakandula, he was born in Binondo, Manila. He was the son of Tampinco y delos Reyes and Maria Justa de Lacandola. He apprenticed in the carving shops of Binondo and Santa Cruz districts and was able to start his career in his 20s. His works dated as early as 1870. When Tampinco began his art, even while he was trained in school with a classical foundation, there was a revival of the gothic style in Europe. These styles became very evident in his design of churches, such as that of the fallen San Ignacio Church.*

*At age 26, he was chosen as the representative of the Philippines at the 1876 Philadelphia Centennial Exposition in the United States. In 1878 Tampinco landed an important commission- the undertaking of the historic Ayuntamiento which needed refurbishing. Tampinco worked on the statues, lions, the wooden crowns of state chairs and additional ornamentation for Queen Mercedes' catafalque.*

*Receiving the "Diploma de Honor" given by the Royal Jury from the Exposicion General de las Islas Filipinas in Madrid, Spain in 1887, was said to be his most important recognition. Other awards and distinctions that Tampinco reaped were the Gold Medal at the Exposicion de Filipinas in 1895, another Gold Medal was at the St Louis Exposition in 1904.*

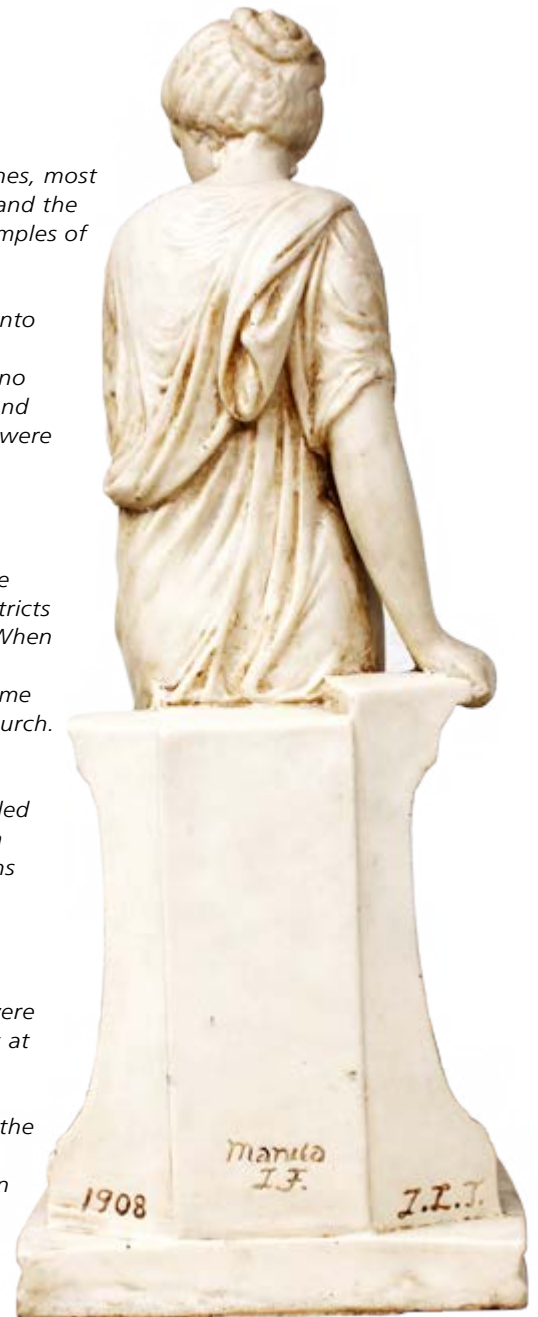
*When the Spaniards left and the American colonizers came, Tampinco enjoyed the newfound freedom as he was able to complete majority of his nude sculptures. Most of his works were either plaster of Paris or concrete. During the American Period, Tampinco was to land a few more commissions, including the interior decoration of the National Museum Building and later the Malacanang Palace in 1926 when he was already past his seventies.*

*This female figure from 1908 reflects a lot of Tampinco's formal training.*

*At age 15, he enrolled at the Academia de Dibujo y Pintura, Manila's art academy, and studied sculpture under Agustin Saez and Lorenzo Rocha. He was hailed as one of the most outstanding sculptors of his time and was admired by Jose Rizal, who was his classmate in a modeling class at the Ateneo Municipal de Manila. He also had formal schooling at the Escuela de Artes y Oficios under the tutelage of Agustin Saez and Lorenzo Rocha. Escuela de Artes y Oficios was patterned after the Royal Academy of Painting and Sculpture which was established in 1648 by King Louis XIV of France. At this time (mid to turn of the 19th century) realism in the Classico-Romantic style was highly favored - an artistic style that was at the same time realistic, classical and romantic- an idealized version of the physical reality imbued with a delicate touch of emotion.*

*Tampinco's style would show aspects of Neoclassicism, from the 1900s to his death in 1933. This was already the American Period. The style emphasized on "symbolic or allegorical iconography" and his penchant for faithful representation of details and psychological realism.*

*This female figure as an allegorical personification is reminiscent of the neoclassical style. Inspired by Greek and Roman antiquity, this figure integrates classical motifs as the scroll in her hand.*





**87**

**Rodel Tapaya** (1980)

*Wounded Knee*

signed and dated 2004 (lower left)

mixed media

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

**P 70,000**



**88**

**Rene Cuvos** (1980)

*Juan Tamad Kabanata 1*

signed and dated 2008 (bottom)

oil on canvas

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

**P 20,000**

PROPERTY FROM THE COLLECTION OF A DISTINGUISHED FAMILY

89

### Carved & Gilded Chinese Panels

Late 19th Century – Early 20th Century  
wood & gold leaf  
21" x 30" (53 cm x 76 cm) - each panel

**P 70,000**

*This set of three carved and gilded wooden panels are superb examples of Chinese carving. The designs are executed in high, almost 3-dimensional, relief, and the original gilding is in perfect condition even after a century.*

*The carvings depict several auspicious Chinese symbols. That on the top shows a pair of deer beneath flowering chrysanthemum branches on which rest a couple of magpies, one preening its feathers. Another bird in flight seems about to land beside them. The Chinese believe that deer live to a very great age and, as a result, has become a symbol for long life. The chrysanthemum, which blooms late at the approach of winter, symbolizes people who maintain their virtue despite adversity and temptation. It is also a symbol for longevity. The magpie symbolizes 'happiness', while a pair of them symbolizes 'marriage'.*

*The central panel has stylized Chinese latticework at the bottom on which are placed several vessels on various levels. A wicker basket on the left has a flowering plum branch. Between it and the tall vase of chrysanthemums in the middle is a small gourd vase at a lower level. A treasure bowl and a small table screen occupy the right half of the frame. Scattered about the upper half are stylized clouds and a magpie flying downward toward the plum branch.*

*The plum blossom, being the first to bloom in spring, is a symbol of perseverance and purity. The gourd, a charm symbol to ward off evil spirits and disease, also represents 'a blessing' and, because it contains many seeds, is used to depict the family with many sons and grandsons to carry on the family name. The vase represents 'peace' or 'safety', while the treasure vase or bowl depicts 'unlimited wealth'. The clouds, resembling the shape of the 'fungus of immortality', represent the heavens as well as 'luck' or 'fortune'. The magpie shown upside down means 'happiness has arrived' and, if it lands on the tip of the plum branch means that one has 'happiness up to one's eyebrows' and is, therefore, very happy.*

*The bottom panel shows two tigers cavorting under a tree abloom with chrysanthemums. Two phoenixes are resting on the tree branches. Tigers, being powerful animals, symbolize heroism and are believed to be able to eat evil spirits or cause them to flee. They can protect people from misfortune and, since they are able to see well in the dark, are considered particularly effective in protecting children from malignant spirits. Tigers also symbolize longevity because the ancient Chinese believed tigers turned white after 500 years and could live for 1,000 years. Upon death, their spirits entered the earth and became amber. To the Chinese the phoenix symbolizes joy and peace, and they believe that the bird only makes an appearance during periods of prosperity, peace and good government.*





90

**Jose Tence Ruiz** (1958)

*Doña Siempre Bien Sur Vda. de Areglado*  
signed (lower right) and dated 2012 (lower left)  
oil on printed linen  
70" x 60" (178 cm x 152 cm)

**P 60,000**



91

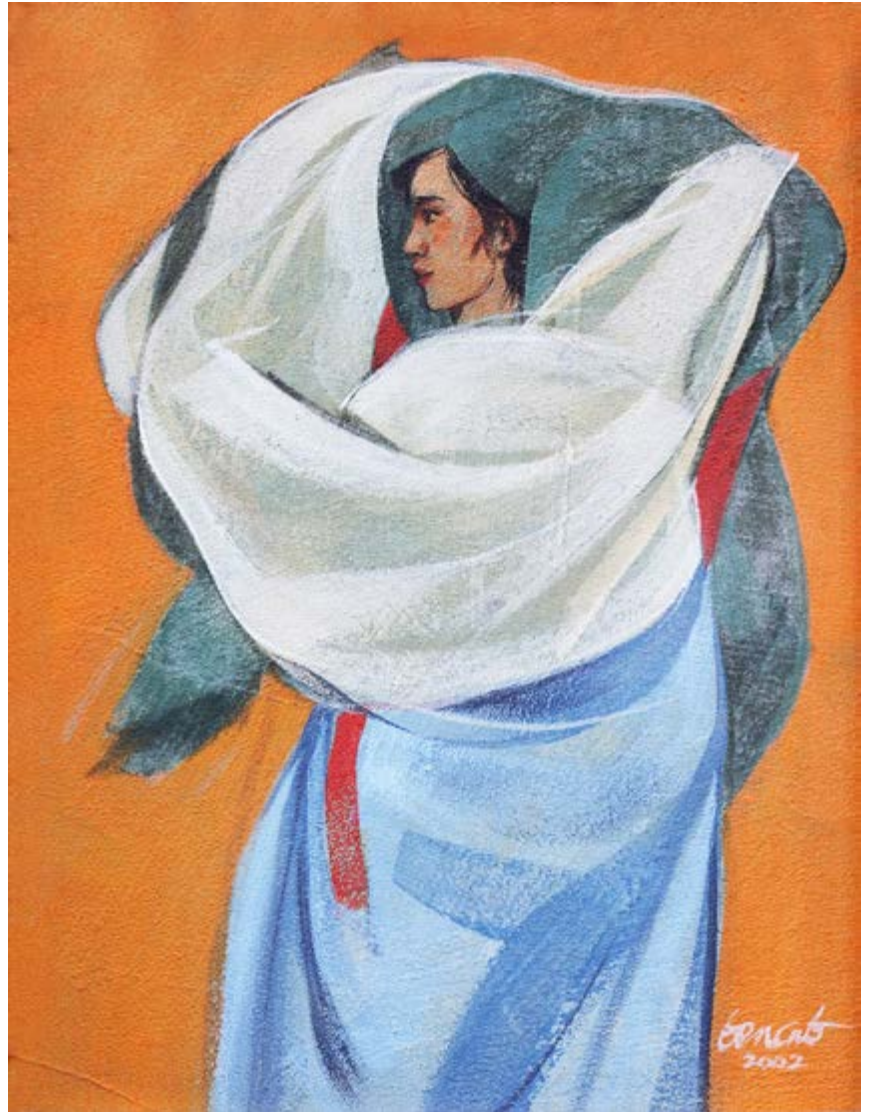
**Jonathan Ching** (1969)

*I Thought It Was Mozart*  
signed and dated 2014 (lower right)  
oil on canvas + wooden horse  
60" x 60" (152 cm x 152 cm)

**P 50,000**

*The subconscious is never objective. It is a mixture of fact and fiction, weaving together first and second hand experiences that allows us to build highly personalized inner lives. "I Thought It was Mozart" is a painting that lives in the grey area between truth and fiction, between history and dreams. The painting is an attempt to capture the ephemeral images and feelings just beyond our grasp. Part history, part autobiography, part dreamscape and an open ended story.*





**92**

**Benedicto Cabrera (1942)**

*Homage to Sabel*  
signed and dated 2002 (lower right)  
acrylic on canvas  
14" x 11" (36 cm x 28 cm)

**P 200,000**

Exhibited:  
Luz Gallery, Homage to Sabel, 2002, Makati City

*The presentation of "Sabel" has evolved through the decades, from the down trodden, almost faceless woman of the late sixties to the wanderer at ease in her flowing fabrics.*

*Yet each incarnation of Sabel assumes a pithiness of a proverb stated in a short simple sentence. But its essence actually speaks volumes of contextual meanings, textured by a thick panoply of memories, if not long years of experiences.*

*Benedicto "Ben" Cabrera, adopting the professional name of BenCab at his first solo show in 1966 at the opening of Gallery Indigo on Mabini St., debuted show-stealer Sabel, a real life vagabond woman of Bambang. Showing oil and acrylic paintings that appear abstract-like, vaguely recalling the bold strokes of Franz Kline, the intricate engravings of Spanish master Goya, and the searing artworks on the human condition of German artist Kathe Kollwitz, Bencab made them his own by embedding the anguished faces of proletariat types.*

*Gallery Indigo, a least remembered small, narrow and stretched far back hall that exhibited fine paintings and photography, would be the nursemaid to a National Artist.*

*Although BenCab's purpose was purely artistic, viewers of Sabel paintings attached social meaning that made her a symbol and commentary of the dislocation and isolation of urban despair. She eventually became the muse that would inspire him to create various permutations — even up to now. But BenCab and Sabel never had another close encounter after the first ones.*

*Bencab's exhibit at Gallery Indigo would be his only show there. It closed down in 1968, when BenCab's reputation as artist grew and he started exhibiting at Luz Gallery which required him to focus on painting. In 2006, four scores after Gallery Indigo, BenCab is National Artist for Visual Arts. Gallery Indigo reopened in 2009 as Indigo Gallery exhibiting contemporary artists at the BenCab Museum, an ultimate showcase of his artworks including the Sabel pieces and his extensive collection of Mountain Province artifacts. BenCab dedicated its coffeeshop to Sabel, by naming it Café "Sabel." It is in Km. 6 Asin Road, Tadiangan, Tuba, Benguet as operated by the BenCab Foundation and Ms. Annie Sarthou.*



93

**Jason Montinola** (1979)

*Where Enchanted Lands Rise and Fall*  
signed (lower right)

oil on canvas

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

**P 50,000**

*"It's a freak show around here!" is probably what an onlooker would say upon seeing painter Jason Montinola's recent artworks of morphing heads of both man and animal, of other worldly characters with deathly features, and of subjects giving off seemingly blank yet sinister stares to anyone who would dare look at them.*

*The evolution of Jason Montinola's opuses is most magnificent to behold, as it tells of a story of coming-of-age in painterly style, technique, and aesthetic sensibilities. But when Montinola started painting in 2005, his pieces weren't as surreal as they are now. In 2009, Montinola's works were mostly paintings of women in different stances, evoking a flagrant air of desolation and isolation. Adding more depth and meat in Montinola's paintings is the artist's usage of themes involving love, sin, death, and salvation.*



94

**Sofronio Y Mendoza** (1936)

*Untitled*

signed and dated 1993 (lower right)

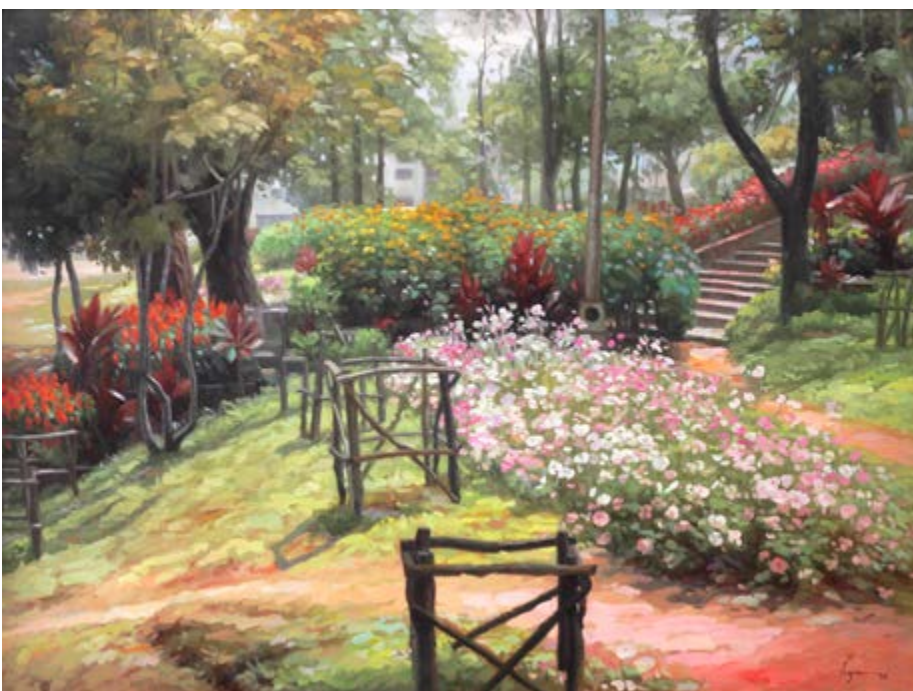
oil on canvas

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

**P 120,000**

*German writer Johannes Kirschweg wrote: "As I write this I have just come from the garden. The...tomatoes are glistening in the soft afternoon sunshine. Through the purple and the golden, and the tawny brown foliage there flash rarer colours...the beauty of the whole scene catches the heart. Looking on it, one is aware of the transitoriness of time... the year of the garden harmonizes with the year of the soul..."*

*He must have seen this garden scene painted by Sofronio Y Mendoza. The artist is masterfully skilled in capturing light while being able to recreate a garden cum landscape.*



76



**95**

**Romulo Olazo** (1934)

*Diaphanous B-XXXVII*

signed and dated 1980 (lower right)

oil on canvas

60" x 48" (152 cm x 122 cm)

**P 800,000**

Literature:

Guillermo, Alice G. et al., Romulo Olazo, Paseo Gallery, Mandaluyong City, 2013, p.58;

Juan T. Gatbonton et al, Art Philippines: 1521 - present, Crucible Workshop, 1992, p.246

*In Diaphanous B-XLIX, the overlapping curvilinear shapes neatly applied to the canvas one layer at a time, produce a delicately intricate blend of subtle gossamer layers. Recalling silk screen printing methods, the irregular curvilinear free form layers are laid on in such ways that their edges criss cross like fine pieces of gauze or webs revolving around a subtly shifting axis.*

*Olazo's art has a sense of luxury despite its grave monochromatic colors. Each shape possesses a curvilinear sensuousness, as light shimmers through veil upon veil of illusionist space.*

*Colors are restrained to cool monochromes. The artist approaches color as an objective phenomenon, although he does not exclude nor negate the subjective dimension, for such a subtle art may be expressive of highly nuanced state of feeling.*



96

**Benedicto Cabrera** (1942)

*Punk*

signed and dated 1981 (lower right)

pastel on paper

18 1/2" x 13 1/4" (47 cm x 34 cm)

**P 60,000**

*Bencab had a long charmed association with the counterculture. The year 1995 saw the exhibition and the book "Bencab's Rock Sessions" at the tail end of the era of grunge. Earlier, in the 1980s, Bencab started his punk series which vividly captured the underground zeitgeist of that decade.*



97

**Jeho Bitancor** (1967)

*Untitled*

signed and dated 1994 (lower left)

oil on canvas

48" x 36" (120 cm x 91 cm)

**P 30,000**

*In Virgil's words, "the way down to hell is easy." The urban quagmire that is the Third World megalopolis, in all its crowded, polluted, unserved and decaying glory, becomes for Bitancor a referent for the disintegration of human bonds that make a society live.*

*Bitancor's installation derives much of its elements from appropriations of Christian imagery, such as the Holy Passion, cruciform placements, the deposition ladder, ashes and blood, wine and host. Ironically Bitancor does not make references to the redemptive message of the Passion, but uses the imagery to describe (or prophesy) an event, namely the death of Empire, the world of rapacious greed of the Imperio-Capitalist. Christian imagery also appears in this otherwise dark work: what with the presence of the white birds, or doves, symbolic of the Spirit or hope.*



98

**Elmer Borlongan** (1967)

*Stiff Neck*

signed and dated 2014 (lower right)

acrylic polymer on canvas

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

**P 140,000**

*Borlongan's figurative works are drawn from the energies of urban living. His obsession lies not in depicting the ordinary but in highlighting the visually disturbing images of an imperfect world.*

*It was early in his youth as an art student that he became exposed to the grassroots. After the 1987 Mendiola Massacre, he joined ABAY (Artista ng Bayan), a visual arts organization with sociopolitical thrust. Later, Borlongan co-founded the Saling Pusa group of painters. When asked about his visual approach, Borlongan describes his style as figurative expressionism. Art Curator Ditas Samson expounds on this, describing a typical Borlongan canvas as "dominated by the human figure - often distorted in shape, in unreal hues."*

*Borlongan's early work is known for its usage of figures in urban settings, in stark contrast to the idyllic rural settings of the earlier generation of Filipino artists, such as Fernando Amorsolo.*

*Later works by Borlongan, after his move from the streets of Manila to the provincial settings of Zambales, increasingly featured people in rural settings as well, but imbued with the same tense energy which characterizes his urban-setting figures - a thematic contrast which has been described as a prominent characteristic of Borlongan's later corpus. "This is part of a series of human figures in black and white. I want to express emotion by means of gestures of arms and body movement. The background is a plain white negative space without any distraction from the subject," says the CCP 13 Artist awardee (1994).*





**99**

**Phyllis Zaballero**

*Windows within Windows IV*  
dated 2013

acrylic on canvas and wood  
70" x 18" (178 cm x 46 cm)

**P 120,000.**

**100**

**Emmanuel Garibay (1962)**

*Harana*

signed (lower right)

oil on canvas

24" x 25 1/2" (61 cm x 64 cm)

**P 45,000**

*In his earlier work, Manny Garibay sought out the masses in the streets, in the jeepneys and buses, even in their basketball games. According to him, wherever people go, to school, to work, or to places of leisure, they all travel toward a destination, possibly a new life ahead, the realization of one's self. Yet the valorization of the masses attains a new level in his more recent paintings.*





101

**Ronald Ventura** (1973)

*Untitled*

signed and dated 2004 (lower right)

oil on canvas

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

**P 600,000**

*An excerpt from the book "Realities" says: "(A) major basis of Ronald Ventura's art is his mastery of anatomy...having gone through the entire gamut of male and female nudes in all postures, stances and attitudes, he has assumed the capability of... morphing it in the unexpected ways.*

*"The artist plays with the body...to create illusions, interrogating the relationship between the real and the illusory...an issue which is, to be sure, not entirely new in art, having been tackled by surrealist painters. However, while basing on realist premises, the artist proceeds to show that art is not pure mimesis, a copying, recording or a reflecting of the world of nature, but is first of all, a creation of the artist which is his to manipulate, organize, invent, etc."*

*The female nude according to Ronald Ventura is rendered with hyper-realistic accuracy, yet the painting includes contrasting symbols and meanings.*

*Preternaturally, light seems to emanate from the female figure, rendering it's flawless form radiant, luminous, and white against the dark, even black background.*

*Ventura views skin as an expressive surface – some parts concealed under layers of imagery, or exploding outwards to reveal an inner world of fantasy and conflict. The painting has a complex symbolism that creates unexpected juxtapositions of images and mood.*





PROPERTY FROM THE LUIS MA.  
ARANETA COLLECTION

**102**

**Juvenal Sanso** (1929)

*Untitled*

signed (lower right)

oil on canvas

19 1/2" x 24" (50 cm x 61 cm)

**P 80,000**

*It can be said that Sanso's works serve as windows into his soul, where the pervading colors, theme, subjects, and mood are reflective of his present state of mind. Highly sensitive, Sanso uses his brush and canvas to express his inner most feelings.*

**103**

**Olan Ventura** (1976)

*Birdwoman*

signed and dated 2014 (lower right)

acrylic on canvas

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

**P 50,000**

*By fusing together disparate elements, Ventura puts a whimsical take on the ordinary and turns them into thought provoking works of art. "Birdwoman" is a whimsical visual redefinition of what the viewer thought he already knew.*

*His works show a different spin on classical subjects for art that we have all gotten used to. Ventura unhinges clichés thus allowing an individual to see them from a different perspective.*

*Ventura, who'd rather have his work speak for himself, also says that in order to see beauty in all things, one has to accept that beauty can also be found in other perspectives and angles. All it takes is a change in perspective.*





**104**

**Mauro Malang Santos** (1928)

*Untitled*

signed and dated 1995 (lower right)

oil on canvas

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

**P 120,000**

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

*The women, Malang recounts, are primarily images from his childhood. It was the 1930s at the time, and women still walked the streets in their butterfly sleeved long dresses, what must have been a grand sight for a young child with an innate sense of art. The women are remembered in both literal and implied ways.*

*More than any other characteristic of his art, Malang's stunning use of color has distinguished him among many artists. Also, part of lore is his early, liberal use of hot reds, and oranges in screaming combinations, simply because he did not know any better about distinctions between warm and cool hues. His color choice is an intuitive, haphazard endeavor that will remain unsettled until the painting is signed.*



105

**Edgar Talusan Fernandez** (1955)

*Filipino*

signed and dated 1988 (lower right)

acrylic on canvas

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

**P 50,000**

Provenance:

Galerie Genesis

*Fernandez started painting in 1974 and first made his mark when he won the grand prize for his abstracts in the "Civilization" art competition sponsored by the Kenneth Clark television series of the same title.*

*For Edgar Fernandez, the experience among the indigenous inspired many paintings on their cultures.*

*In these works which included atmospheric landscapes of those regions, abstract framing devices and combined with almost surreal symbolism suggested the interpretation of the past and present. The artist focused on the distinctness of their local culture and its harmony with the natural environment.*



106

**Pedro Garcia** (1979)

*Come Fly with Me*

dated 2014

acrylic on canvas

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

**P 30,000**





**107**

**Jose Joya** (1931 - 1995)

*Karma*

signed and dated 1979 (lower right)

acrylic on canvas

42" x 42" (107 cm x 107 cm)

**P 1,200,000**

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

*Joya's color sense found expression with paint-loaded brushes or spatula, creating textures heavy with energy. Resultant shapes are at times prefigured in the artist's mind, or simply emerge amid pictorial creation. "Karma" is noted for the buoyant shapes against a limited dark background, with shapes being sporadic and following a light-dark alternation. Joya's signature balances the rather top-heavy composition.*

-Paul Zafaralla





**108**

**Romeo Tabuena** (1921)

*Table with Fruits*

signed and dated 1977 (upper right)

oil on canvas

24" x 28" (61 cm x 71 cm)

**P 120,000**

Provenance:

Private collection, USA

*In 1955, Tabuena settled in Mexico, where he still lives with his Norwegian wife Nina. However, he has retained his Philippine citizenship. When Tabuena settled in Mexico, he developed a colorful, prismatic style with folk subjects. Tabuena started approaching expressionism with cubist influence, and a marked Mexican sensibility in his subjects, delineation of forms and color palette, what with the jagged angular features.*

**109**

**Arturo Luz** (1926)

*Musician and Cyclists*

dated 2003

acrylic on canvas laid on panel

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

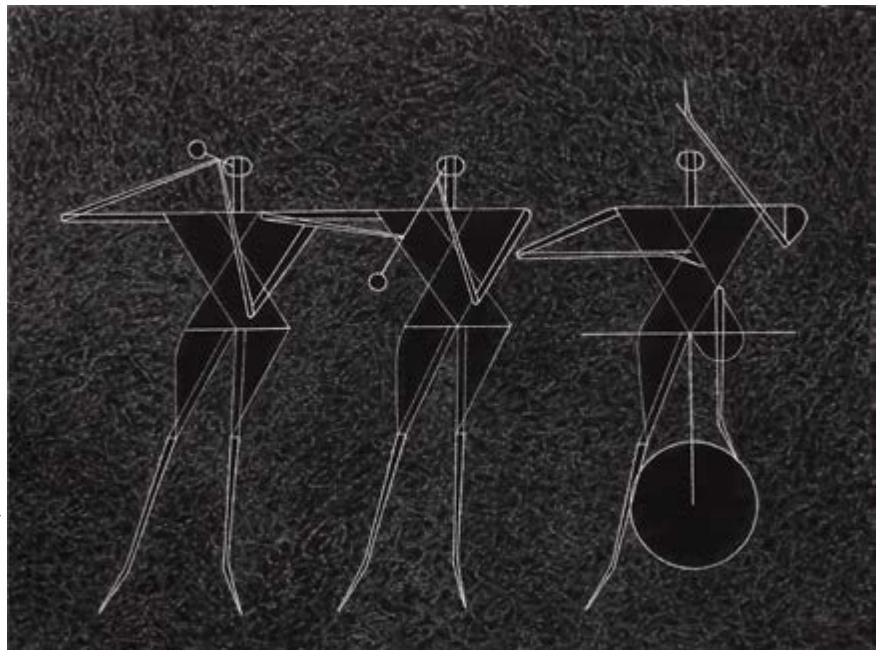
**P 120,000**

Provenance:

Sotheby's Singapore, Anonymous Sale,

9 October 2005, lot 76

*Arturo Luz' cast of characters -- from circus folk, horn players and fiddlers, to uni-cyclists -- inhabit a stark world, pared down to its simplest metaphors, animated only now and then, by sculptural blocks of color. His acrobats, musical instruments and bicycles have been objects of fascination since the 1960s, perhaps because they demonstrate most the power of the unseen, creating an invisible dialogue with sound and motion.*



*Schooled first by Pedro Amorsolo and thence at the University of Santo Tomas and other academies in New York and Paris, Luz has described himself as a result as "semi-representational and semi-abstract." Luz joined the fray of the Philippines' "Thirteen Moderns" and made a name for himself first as a sculptor of metal and stone.*

*"Musician and Cyclists (2003)" contains the rigorous shorthand that Luz has developed in his particular geometric language. Instead of the signature color blocks, however, he has used molted black on steel grey.*

*Arturo R. Luz was named Philippine National Artist for Visual Arts in 1997.*



**110**

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

*View of Manila*

signed and dated 1975 (lower left)

oil on canvas

25" x 33" (64 cm x 84 cm)

**P 200,000**

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

*Often, Alcuaz does his landscapes from a high, panoramic vantage point, if possible, the roof of a high building. Even his choice of hotels is often premised on the availability of a varied view. Thus, he opted to stay in Manila, rather than Makati. The epic note of his landscapes eschews the intimacy often encountered in the genre school of Amorsolo, details are not singled out but often summarily suggested. What is given is the sense of tonality, a whole field or gestalt, of images accented in black. A slew of Luneta landscapes composed his large one man show at the Museum of Philippine Art in 1977.*

*Alcuaz once wrote: "When I checked-in that morning, I had an agreement with Roman Cruz- that as much as the hotel was not yet finished I could occupy whichever room but only for the food and beverages and other expenses. JJ Jimenez accompanied me to the rooms and later Charito Estella saw to it that I was not to be disturbed. I asked them for the key to the one overlooking the City with Intramuros. But as I reached the eleventh floor I was given the opposite room, the one overlooking the bay. Instead of going down to change the key I took advantage of it and started on the West end, where the service elevator was- and painted the Luneta and part of the green roof tops of Manila Bay."*



111

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

*The Kecak Dancer, Bali*  
signed and dated 1997 (left)  
oil on canvas  
60" x 48" (152 cm x 122 cm)

**P 400,000**

Provenance:

Larasati Singapore, Anonymous Sale, 26 January 2013, lot 14.

*Part dance, part drama, Indonesia's famous "Kecak" tells the tale of the daring rescue of Princess Sita by Prince Rama and his cohort, the Monkey-King Varana.*

*Traditionally timed to unfold as the pink and coral hues of the Balinese sunset streaked the sky, the Kecak combines fire, color, and the hypnotic "cak" chant that gives the dance its name. Discovered and popularized by the iconic Dutch-Indonesian artist Walter Spies in the 1930s, it is no wonder that the Kecak likewise captured the imagination of Jeremias Navarro a generation later.*

*Navarro was later to comment on his Kecak series, "For the first time in my life as an artist, I felt afraid -- afraid that what I would put on canvas would not match the glories of what have I seen" – so amazed was he at the blur of bodies and costumes as the dancers flew across the temple sands. Essentially, Navarro sought to distill the layers of movement in strong, unexpected color combinations, breaking with the accepted norms of the day.*

*Jeremias Elizalde Navarro was one of the most triumphant post-war Philippine art nomads, travelling as Hidalgo and Luna before him to other lands to stretch his wings and ultimately selecting Bali as his second home. He ached to share its splendors with his friend Carlos "Botong" Francisco, who he teased "would have given his right arm to have a ringside seat to behold the beauties of the island paradise." (Botong and Navarro were so close that Botong stood as witness at Navarro's wedding to sculptress Virginia Ty. Jerry in turn would join in with the painting of Botong's various murals-in-progress.) Navarro also noted that "it would have touched his fellow artist's heart to know that the prancing monkey-god was not just any body, but the friendly plumber who lived next door from his losmen (boarding house) and was also an occasional painter in the traditional Balinese manner."*

*Indeed, if Botong had his Angono, Jerry Navarro had Bali. Both reveled in the same simplicity of daily life and sense of community amid a landscape of stunning beauty.*

*It was also in Indonesia where Navarro was to find the greatest recognition: His works form part of the collection of the prestigious Neka Fine Arts Museum in Ubud, Bali which features the works of both local and foreign artists who have become influential on the Balinese art scene while the famous Bamboo Gallery, also in Bali, represented his pieces in all forms of media. His works are equally sought after by Indonesian and international collectors as they are by Filipinos.*

*For Navarro, Bali was a feast of the senses, a painter's playground: "Bali just stuns you with colors. A very vigorous and free profusion of colors in the Bali palette plays a major role in the unfolding of life there. You see this in the dresses of the women, the ceremonial piles of food and flowers for a temple offering, the gilded costumes of dancers and performer which would put to shame the finery of the peacock and the bird of paradise."*

*"The Kecak Dancer, Bali" is one of the largest, if not the most riveting, piece in Navarro's series of this theme.*

*The Princess appears to be floating, both entranced and amazed, in a golden whirl of sun-kissed colors, diadem and sari ablaze, hands in the ritual position of flight and freedom. The Monkey-King, who uses his wit in releasing the Princess, is enveloped in the ceremonial smoke from a thousand torches, a reminder that the dance is one of the deeply spiritual facets of the Hindu religion. His checkered sarong is a nod to the traditional garb of the 150 chanting men whose mantra is captured in the almost-psychedelic composition.*

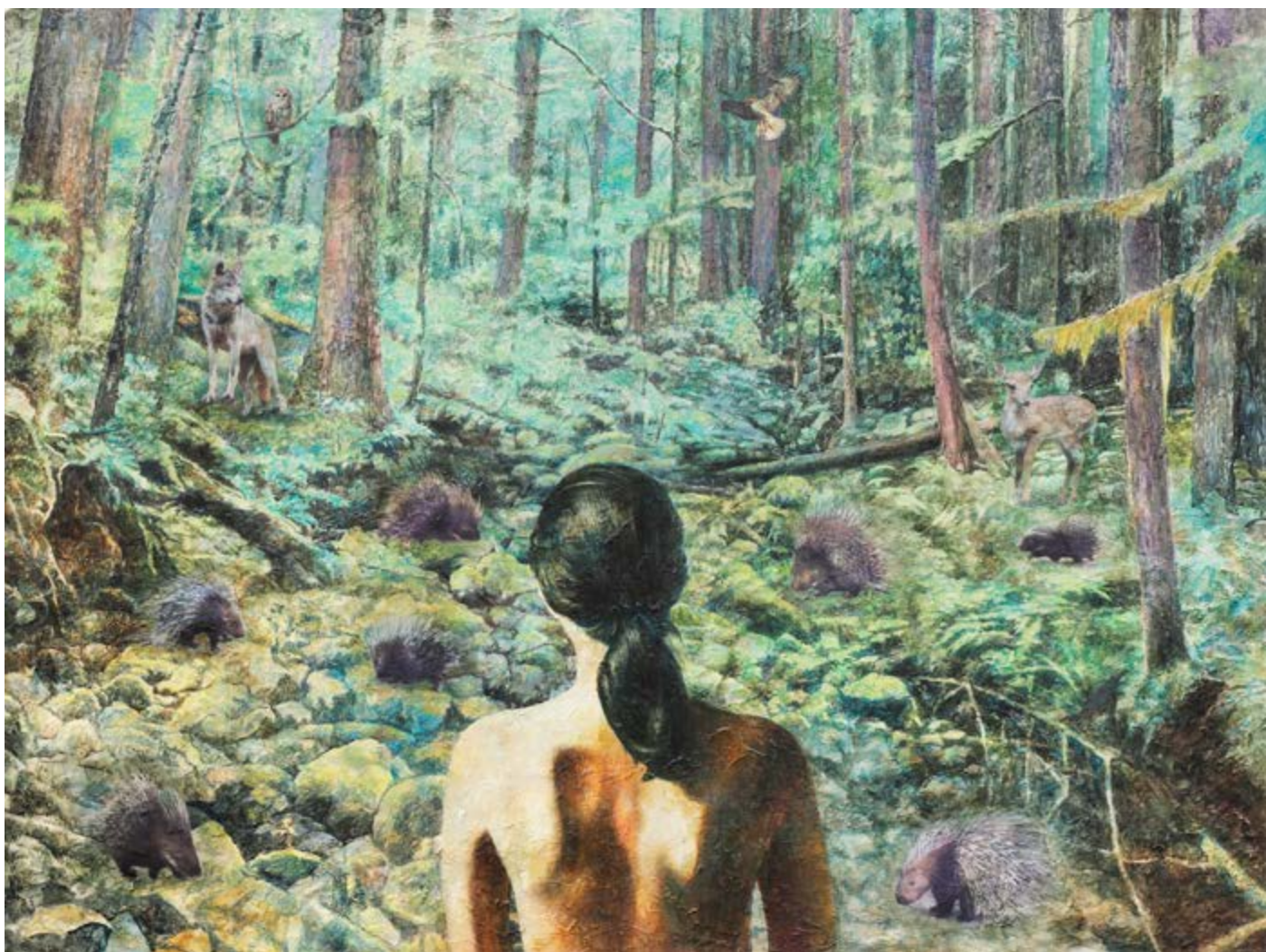
*Originally acquired from the artist through the Bamboo Gallery, before appearing for the first time at the Larasati Singapore auction two years ago.*

*Jeremias Elizalde Navarro was named Philippine National Artist for Visual Arts in 1999.*

*Source : "Bali on My Mind", by J. Elizalde Navarro. Philippine Daily Inquirer, October 15, 1989, page 27.*







**112**

**Jim Orencio** (1969)

*Prey III*

dated 2014

collage and acrylic on canvas

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

**P 40,000**

**113**

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

*Lotus*

dated 1985

oil on canvas

34" x 36" (86 cm x 91 cm)

**P 30,000**





**114**

**Juvenal Sanso** (1929)

*Floral III*

signed (lower right)

oil on canvas

31 1/2" x 22" (80 cm x 56 cm)

**P 140,000**

Literature:

Rod Paras-Perez, Sanso : Art Quest Between Two Worlds, Eugenio Lopez Foundation, Inc., Manila, 1988, p. 32

*Sanso's works spill with the wealth of flora and fauna such as they are not found in any wayside or seaside but only in the lush imagination of a poet.*

*Sanso's art has been described as belonging to a style of "poetic surrealism." This is due to the artist's predilection for solitary landscapes and a peculiar kind of vegetation, botanically speaking.*

*There is an overall glowing chromacity in this surreal botanical-scape. A critic in the Paris publication, Carrefour, wrote: "...it is in efflorescent vegetations, in the shrubby mounds or rocks, that he attains his most striking originality. Here he surpasses reality, transfigures it and saturates it with poesy."*





**115**

**Daniel A. dela Cruz** (1966)

*In Search of Redemption*

dated 2014

mixed hand sculpted metal sculpture with glass dome and LED lighting

H:17" x L:8" (43 cm x 20 cm)

**P 70,000**

*"It is in the nature of man to stumble and fall, to get trapped in the vicious cycle of sin. Caught up in his own devices and ever struggling in the midst of despair. With the desire to find his way back to the paradise he has lost... he lives in constant hope of one day achieving transcendence.*

*So thus we journey through this world dreaming of what lies beyond, knowing that our life now is merely a rite of passage. Aspiring for immortality and living in Search of Redemption."*

**116**

**Kiko Escora** (1970)

*Untitled*

signed and dated 2000 (lower left)

oil on canvas

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

**P 60,000**

*Viewing Kiko Escora's depictions of fierce edgy youths is like browsing through the inside front cover of fashion advertisements of some high end punk magazine. "Every person has a unique way of looking at life." An insight portrayed in words by artist Kiko Escora - an emotion expressed in a canvas and interpreted by the individual's recognition of intelligence mixed with beauty.*

*Kiko prefers using a mixture of oil and acrylic. His inputs come from the people around him, strangers and friends. Technically he is very traditional for he uses brush and the paint and applies it on a canvas in a traditional manner. "The ideas that I put in my canvas are not really new, but I would like to think that my work is unique, different from any painter's work. I'm more into the context of my work. Some artists are into formal painting, into the aesthetics of things. The materials that they use - that's just it. There is no meaning beyond them. I work in narratives, stories, in the pictures."*





117

**Rodel Tapaya** (1980)

*The Hunter's Dilemma*

signed and dated 2008 (lower left)

acrylic on canvas

76" x 60" (193 cm x 152 cm)

**P 300,000**

Provenance:  
Drawing Room

*Tapaya's paintings recurrently depict narratives embedded in Filipino cultural history that offer sharp and often piercing commentary on contemporary life and issues. Through his adept manipulation of folk aesthetic and material, Tapaya provides his mythical characters with allegorical significances that transcend common perception, offering fresh insights about their origins and relevance. The paintings become a tableau of the painter's articulations and traces of the stories that inspired them. Sometimes his characters appear in archetypes culled from pre-colonial historical research and recorded folktales from recent scholarship.*

*Rodel Tapaya's current works are marked by labyrinthine patterns and recurring characters that transmit scenes and figures from folk stories in his pictorial world. These qualities have led him to receive positive reception from critics and collectors.*



118

**Emmanuel Garibay** (1962)

*Untitled*

signed and dated 2014 (lower left)

oil on canvas

36" x 32" (91 cm x 81 cm)

**P 60,000**



119

**Yasmin Sison** (1973)

*Playing House*

dated 2013

oil on canvas

60" x 48" (152 cm x 122 cm)

**P 60,000**

*Her paintings are filled with images both familiar and awry. Set in the interiors of unknown abodes, each is inhabited by a solitary figure. Sison displays a fascination with and mastery of rendering surfaces: capturing the tangibility of wallpaper, upholstery, frames and ornamentation in the ways she draws out their implied textures.*

*But what is striking in each work is the way her figures are deliberately and disturbingly obscured, disfigured through layers of paint or covered up by other forms. What would be otherwise familiar faces and figures are suddenly replaced by incongruent forms and erasures, a sense of something amiss. Both vandalism and void are used to uncover more meanings and memories.*

*This is a process that Sison has repeatedly employed throughout her practice as a painter: the act of appropriating images from print magazines and subsequently altering them through additional elements. Sison first explored such a process in 1996, in her first solo exhibition where her paintings covered up magazine images of fashion shoots, "transforming them into phantasms," as the artist writes.*





120

**Vicente Manansala** (1910 - 1981)

*Still Life*

signed and dated 1965-1966 (upper right)

oil on canvas

20" x 34" (51 cm x 86 cm)

**P 900,000**

Provenance:

Private collection, Makati City

*Alice Guillermo writes: "(Manansala's) still-lives have a tapestry like quality, the various objects from the domestic context; not fragmented but left integral, occupy the entire visual field..."*

*Manansala experimented on multiple perspective through transparent planes. In the development of his "transparent" cubistic style, Manansala succeeded with extraordinary flair in melding his technique with his visual concepts. There are other recognizable shapes on the table. The artist did not want to take the other objects as mere abstract shapes, so that the main object or leitmotif, which is the fish and vases set against a gray blue background, will remain the focus of attention.*

*In the words of Leonidas Benesa: The transparent effects... are appreciated with the artist's avowed aim to create or invent his own kind of cubism. At the start of the 1950s, Manansala went to France as a bousier of the French government. One of his mentors was Fernand Leger. Leger had created his own kind of cubism, apart from that of Picasso and Braque." (Courtesy of the French government, he studied at the Ecole des Beaux Arts in Paris with Leger and Jean Lombard. Courtesy of the U.S. State Department, he studied stained glass techniques in New York City, thus perfecting the transparent, wash-like applications of colors).*

*Manansala always manifests his analytical rendition of space. In a play of words, Benesa concludes: "It is possible that Manansala wanted to do a Leger through his own kind of legerdemain... Where his predecessors succeeded in presenting the element of time by distorting or manipulating planes and shapes from more than one perspective. Manansala employed transparency to achieve the same- a see through, simultaneous perspective." For expression he would distort, fragment, reconstruct, but he would retain the objective world on which his imagery and visual motifs are grounded.*

*It is technique that moderates his art, which gives it order and clarity. Technique provides the balance. This balance gives Manansala's painting a certain elegance no matter what the subject may be. The basis of Manansala's technical proficiency was his ability to draw. Draftsmanship was a discipline to which the artist subjected himself. Throughout his career, Manansala experimented on his technique, modulating and perfecting his style of cubism, even as he reworked recurring motifs such as still lifes.*





**121**

**Geraldine Javier** (1970)

*Babaylan*

2014

resin 1/1 (art toy)

H:42 1/2" x L:30" x W:24" (108 cm x 76 cm x 61 cm)

**P 320,000**

**122**

**Prudencio Lamarroza** (1946)

*Untitled*

oil on canvas

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

**P 80,000**

*Prudencio Lamarroza won critical attention in the 1960s with his experimental abstracts of wide ranging techniques. Lamarroza has always exhibited a fine control of tones to create the optical perception of light emanating from the painting.*

*Lamarroza chooses not to be dictated by anyone else concerning his color choices and style of expression. This is most remarkably shown in the early anecdote during his exposure to a Thomasian mentor who scolded him about his quite bizarre rendition of a nude in blue. While his artistic expression was questioned, he kept on being true to his heart's desire by painting the sky violet, the shadows green and the tree trunk red. The use of vibrant, saturated colors became then his mark of conveying the emotions evoked by his confrontation with his subjects. Lamarroza attracted more attention in the early 1970s with paintings that were rigidly geometric in a planar way, evidently under the influence of Víctor Vasarely but without the vibrational qualities in the works of the latter. If there was any imagery in his works, it was repeated within the grid frame, serially, latticed within the unit square or rectangle.*





**123**

**18th C. Balayong Bench**

18th Century

Wood (Balayong & Molave)

H:37" x L:54" x W:26 1/2 (94 cm x 137 cm x 67 cm)

**P 140,000**

Provenance:

Private collection, Makati City

*This deep, 9-foot long bench, in remarkably good condition for its age, is simple in design but has a certain majesty to it. Made mostly of balayong, it stands on square legs, three in front and three behind, all joined together by stretchers that ensure the stability of the piece. Its size indicates that it was made for a church or convent, however, those made for churches were generally heavier, more massive and more stiffly upright.*

*The seat is composed of a single balayong plank with a thick, wide frame. The back, comfortably inclined backwards, is composed of two foot-wide molave planks framed horizontally. The depth of the seat, coupled with the fact that the back rest inclines, indicates that it was used more for lounging. Hence, one can surmise that it was made for convent use. The back supports on both sides terminate in finials, resembling a leaf standing on its tip, a design often found in 18th-century armchairs.*

*Wide 7-inch bow-shaped arms on both ends turn straight and curl inwards at the front like a delicate scroll. These arms, usually found in late 18th century furniture, indicate the age of the piece. The height of the armrests is unusually low, because they were meant to serve as pillows at siesta time.*

*These low arms show the provenance of the piece, as it is only in Ilocos, particularly in Vigan, that benches with deep seats and low arms are found in some large houses. They were used as daybeds for siesta by the master of the house. The straightforward nature of the piece and the simplicity of carving on the finial indicate that the bench was made in an inland town near the foothills of the Cordilleras, where skilled carvers were few.*



PROPERTY FROM THE DR. AND MRS. CONRADO L. LORENZO JR COLLECTION

**124**

**Hernando R. Ocampo** (1911 - 1978)

*A Sonata for September*

signed and dated 1978 (lower right)

oil on canvas

34" x 34" (86 cm x 86 cm)

**P 2,000,000**

Provenance:

Acquired directly from the artist

Exhibited:

Art Fair Philippines, Archivo Gallery, Makati City, February 20 - 23, 2014

*A Sonata for September is a grand example of his abstractions of interlocking shapes, forming a complex configuration. It displays his strongest suite, his rich palette of reds, a wide range of them, from yellow crimsons to deep oranges and more.*

*Red accounts for much of the festive and sensuous aspect of his forms; for H.R. Ocampo, it signifies the life force itself. "When it comes to red," he used to say with justifiable pride, "very few can surpass me."*

*Pamela Alexander wrote in 1980:*

*"The visual exuberance of Ocampo's painting emanates from his mastery to utilize powers of suggestion through chromas. His bold colors seem playfully erotic, and well-endowed with Philippine ambience. Through sensual forms, his paintings acquire a noble primitiveness saturated with strong emotions.*

*"Many of Ocampo's paintings show endotopic and exotopic planes that are both dynamic and ambiguous. Each colored tract seems to resonate, and still yield to an ultimate whole. Such baroque inclinations are engrained deeply in contemporary Filipino taste."*

*Ocampo's mastery of color is complemented by an originality of subject which provides intense pleasurable excitement.*





125

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

*Manila Bay*

signed and dated 1987 (lower left)

oil on canvas

17" x 21 1/2" (43 cm x 55 cm)

**P 100,000**

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



126

**Emmanuel Garibay** (1962)

*Dungaw*

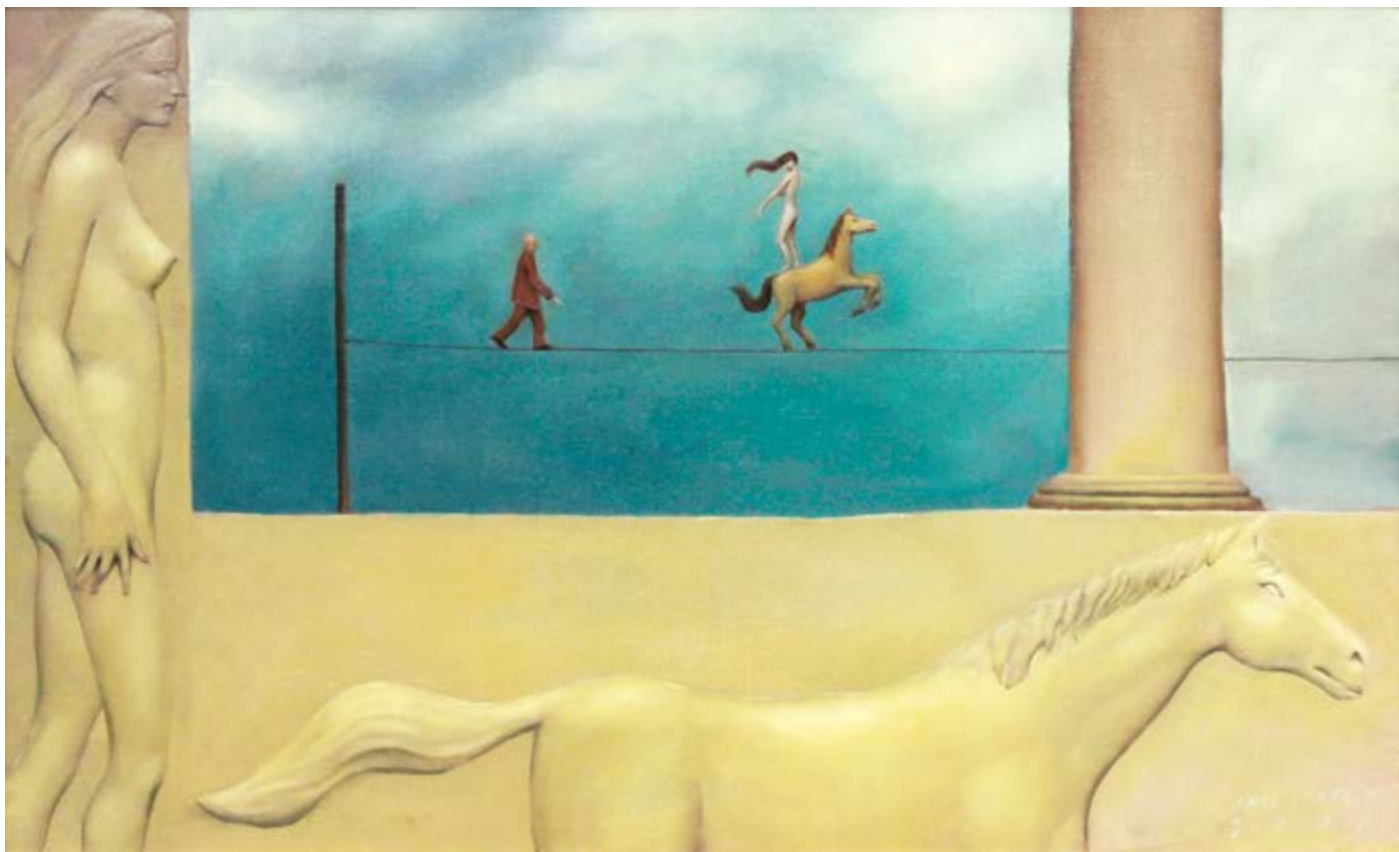
signed and dated 1993 (lower left)

oil on canvas

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

**P 70,000**

*Garibay's 1993 work DUNGAW was his entry to the 1993 Metrobank Art Contest which received a Juror's Choice recognition, making DUNGAW a very historical painting in Garibay's career, during what many consider the year his works gained great recognition.*



127

**Jose John Santos III** (1970)

*Untitled*

signed and dated 2001 (lower right)

oil on canvas

22" x 35" (56 cm x 89 cm)

**P 400,000**

Provenance:

Boston Gallery

*A naked woman on a horse which walks on a tightrope. A tempestuous blue sky. A shallow frieze of a woman and a horse. A stark doric column.*

*While many young artists today swirl in chaotic orbits, Jose John Santos' silent worlds remain simple and fantastic and are always governed by thought. In many of his outputs, he challenges his viewer's intellect and assumptions about reality by putting forward his subconscious upwellings and conjunctions of seemingly unrelated objects which gives new meanings to many familiar things. His art also juxtaposes the classic and the contemporary (note that even his first two names marry the old and the new), the iconic and the everyday as well as painting and photography. He uses the former to explore how the latter constructs or represents reality. While some collectors proclaim his achievements both truthful and beautiful; others salute his talent as an embodiment of greatness and a token of quality. In this interview, Jose John Santos tells his emergence as a young painter, the phases of his works, his wit and sensibility and why he continues to be one of the most sought after young artists of today.*

*Santos was once asked: "Is there an effort on your part to paint subjects differently? Santos answers: "Being different or unique will come naturally if you search within yourself. An artist must be honest about his personal sensibilities and must have the ability to distill and transform these sensibilities into a visual language that is unique. The combination of these sensibilities will make one's visual language original or unique. I don't see it as being unique for the sake of being different because this could be pretentious and shallow. I see it as being unique because that's what you're all about."*



128

**Benedicto Cabrera** (1942)

*Untitled*

signed and dated 1999 (lower right)

acrylic on canvas

69" x 94 1/2" (175 cm x 240 cm)

**P 2,200,000**

Provenance:

Private collection, Singapore

*The subtle dynamics going on between this oriental couple - they may be dancing or engaged in some martial art discipline- also reflects Ben Cab's fascination with movement. Is the man on the left engaged in some form of martial art?*

*In 1983, BenCab was strolling along a London park when he spotted a man gliding through martial arts movements in a graceful and serene manner. The man, who came from Guyana, was practicing tai chi, which was unlike the most popular form, the Yang style of 108 forms, executed in smooth dance-like, expansive and soft movements. BenCab learned the short form, an abbreviated version of the traditional martial art. For two years, he regularly attended two-hour classes teaching exercises for energy, self-defense and physical conditioning, infused with philosophical discourses. This martial art has influenced his outlook in life. "You learn not to contest the opponent. If the opponent is strong, you go with his strength by using it against him. The teachings are also full of paradoxes. The slower you are, the faster you become", says BenCab.*

*Ever since BenCab took up tai chi, his style evolved into gestural painting, infused with vigorous rhythmic brush strokes, flowing lines and spirited body movements. BenCab partly attributes the rapturous yet controlled brushwork to his daily morning ritual of 40 minutes of tai chi.*

*In painting, tai chi works up BenCab's endorphins to put him in a good mood to facilitate the smooth flow of creativity. Thirty years after Sabel first appeared on canvas as a mysterious figure swathed in rags, she is portrayed in full form whirling on canvas, in broad, sweeping brush.*









(detail)



**129**

**Lynyrd Paras** (1982)

*Living Dead*

signed (verso)

resin 1/5

Box: H:18 1/2" x L:8 1/2" x W:10" (47 cm x 22 cm x 25 cm)

Artwork: H:16" x L:7" x W:9 1/2" (41 cm x 18 cm x 24 cm)

**P 20,000**

*More than just portraits, Lynyrd uses his work to spill out his guts, to take us through the never-ending emotional roller coaster ride that seems to dog his young life. His art leaves the romantics feeling his pain, and the more cynical shaking their heads at the melancholia overload. This work is a three dimensional take on Paras' world, but with a touch of humor.*

**130**

**Romeo Tabuena** (1921)

*Laundry Women*

signed and dated 1971 (upper left)

oil on board

13" x 17" (33 cm x 43 cm)

**P 120,000**

*Ever since settling down in Mexico, Romeo Tabuena veered away from his more ethereal Filipino genre scenes and chose to address formal New World aesthetic issues in easel paintings, fusing European styles such as Cubism with subject matter that often involved his adopted Mexican culture. He often used vibrant colours and textured surfaces to depict his subjects in symbolic, stylized, or semiabstract modes.*





PROPERTY FORMERLY IN THE DON ENRIQUE ZOBEL COLLECTION

**131**

**Fernando Amorsolo** (1892 - 1972)

*Lavandera*

signed and dated 1935 (lower right)

oil on canvas

26" x 19 1/4" (66 cm x 49 cm)

**P 1,000,000**

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

*The washerlady, au naturel, and the river where she is washing clothes, are noted from their common factor: both are unintruded by man. Virginal is the lady. Pollution-free is the river of debris and nonbiodegradable refuse of man. The closed parenthesis formation of light on the lady's left side follows the contours of her curves for cohesion. Light descends on some of the leaves at the left top corner and down the cloth being washed in a rhythmic pattern, with the washerlady maintaining her innocence, and keeping her eyes on the clothes she is washing. Amorsolo brought light to the Philippine painting, Fernando Zobel once said.*



132

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

*Morning Mist Over Ubud, Bali*

signed and dated 1992 (left)

watercolor on paper

21" x 25" (53 cm x 66 cm)

**P 80,000**

Provenance:

Bamboo Gallery, Indonesia

*A few international galleries have stated that Navarro's works on paper have been largely "overlooked" despite the fact that they contain the same fiery exuberance found in his landmark works. In truth, he was a master of all media, moving seamlessly from oil, watercolor, and sculpture with ease and versatility. His paintbrush (and chisel) created symphonies of movement and color as if he was conducting a mighty orchestra.*

*"Morning Mist Over Ubud, Bali" is just one such example, containing Navarro's signature strokes and intense colors that, in a way, summed up the playfulness and jovial character that made him a favorite friend among his artistic contemporaries — in a career that spanned half a century.*

*Navarro was, in fact, one of two Filipino artists to successfully carve out a career not only in Manila but also in art-hungry Indonesia, where his particular style struck a chord with international collectors who would travel to the venerable Bamboo Gallery in Bali. (The Bamboo, then as now, has the reputation of representing not only Indonesian artists but established painters throughout the region.)*

*J. E. Navarro was named Philippine National Artist for the Visual Arts in 1999.*



133

**Juvenal Sanso** (1929)

*Untitled*

signed (lower right)

oil on canvas

12" x 16" (30 cm x 40 cm)

**P 50,000**

*Stones and the strange fascinate Sanso. Perhaps it is also true that the elemental forces- rocks, water, the air with its myriad nuances- are the building blocks of his dreams. These were to be defined more and more as Sanso's art matured. The rockscapes are metaphors of enclosure and at the same time alienation for the artist. His early works, landscapes by the riverbank done as a student at the UP School of Fine Arts, somehow exuded a rocklike resistance, an unusual solidarity to be seen even on his foliage.*



**134**

**Ang Kiukok** (1931 - 2005)

*Junkscape*

signed and dated 1977 (upper left)

oil on canvas

35" x 35" (89 cm x 89 cm)

**P 1,600,000**

Provenance:

Acquired directly from the artist by Mrs. Bella Ancheta

*In 1965 Ang Kiukok travelled to New York with the late Vicente Manansala, who was both mentor and friend. Culture-shocked by the stark alienation and dehumanisation he found in the industrial American landscape, Kiukok began filling his canvases with distortions.*

*In time, he persisted in developing an expressionist style, and appreciation developed within the Filipino public. Jagged shapes vibrate in strong colors in this industrial cum mechanical landscape by Ang Kiukok. The upper part of this machine-scape seem like the mouths of screaming creatures bespeaking both outrage and agony, but suffering does not liberate man from his fate, suggesting a void of existential agony.*

*Alice G Guillermo writes: "The subject of Ang Kiukok, such as junkscapes... cannot be ascribed to any particular period in chronological order. He himself stresses that they recur throughout the years since they are always a part of his life, and each time they come up, there is something new in their interpretation. A large number of his subjects first appeared in the mid 1960s and 1970s in the context of local and international upheavals.*

*These include the scarred land of the junkscapes, piles of technological and mechanical debris, which are a complete reversal of the traditional sunny landscapes of abundance and folk piety. These paintings, in contrast, are unrelentingly modernist and cubist of influence in the sharpness and angularity of their forms. The heaps of twisted bluish metal on a blood red ground are like livid innards of some behemoth of war or god of technology gone haywire. The images of a hostile world rise before our eyes: lethal scraps and fragments that are the end products of the armaments race; weapons, crude or highly sophisticated, and all manner of devices precisely fashioned to split, cut up, fragment, and blast into a thousand bits one's all too mortal frame. Yet the war machiens lie cold and silent now, ironically elegiac, with no human in sight and only a distant moon to bear mute witness in the vast post apocalyptic scenario. "*





The Artist with the Painting in its original frame  
(Photo courtesy of Dr. Ambeth Ocampo)

**135**

**Felix Resurreccion Hidalgo** (1855 - 1913)

*Una Dama a la Luz de la Luna*  
signed (lower right)  
oil on canvas  
13" x 18 1/8" (33 cm x 46 cm)

**P 1,800,000**

**Literature:**

Alfredo Roces, *Hidalgo and the Generation of 1872*, Ben Press Publishing, 1998, p.172 (illustrated)

**Provenance:**

Estate of the artist  
Dona Maria Barbara Padilla y Flores  
Don Eduardo Hidalgo Paz, thence by descent

*Emmanuel Torres wrote in 1974: "To the 19th century European artist, success was exhibiting at a Salon. An annual competition run by an association with schools of fine arts, the Salon could make or break him. If his works passed the light screening committee, they were shown to the public and noticed by the right people who patronized and bought art works at handsome prices.*

*These salons were grand affairs attended by Very Important People among the bourgeois and ruling classes, including heads of state and members of royalty, who could give the aspiring artist instant fame, respectability, the right connections and money. If he won a prize, a medal of gold, silver, or bronze, bravo! He had the High and Mighty pelting roses at his feet. In time he would become part of the aesthetic Establishment that dictated standards of excellence in official circles, the Academe and the Fourth Estate."*

*Felix Resurreccion Hidalgo and Juan Luna were the first Filipino painters to gain international success this way.*

*Felix Resurreccion Hidalgo found an inexhaustible source of inspiration in landscapes and seascapes- he painted so many of them, some no larger than the size of one's hand – in a style strongly reminiscent of Corot and the Barbizon school. The romantic allure of woodlands, secret coves and rivers. Arcadian scenes where a misty, solitary sylph or dyad may be glimpsed reclining or gliding away, and open seas appealed to his essentially lyric sensibility, which was more inclined to Buddhist contemplation than revolutionary passion. This lyricism in his landscape is immediately apparent when compared to almost any of Luna's which seethes with dramatic tension. These landscapes reveal his singular genius for painting idyllic vistas. The Hidalgo hallmarks are there: the penchant for subtle halftones, hazy indistinct outlines, subdued cool colors. It can be said that Hidalgo took much time to study nature. In 1883, he toured Spain with his close friend, Francisco de Yriarte. There, he pitched a tent to study nature more closely and then moved to Paris for further studies.*

**108**



*When Felix Resurreccion Hidalgo died in 1913 leaving a fortune of real estate, shares of stocks, and paintings, leaving without legitimate descendants nor recognized natural heirs, the mother of the deceased, Dona Maria Barbara Padilla y Flores, inherits. The next year she dies leaving the Hidalgo-Padilla fortune to her heirs. The bulk of the paintings then went to the "sobrinos" of Felix, namely Don Felipe Hidalgo, son of Jose; Don Eduardo Hidalgo Paz and Dona Rosario Paz de Perez, children of his sister Pilar who was married to Maximo Paz.*

*Leon Gallery is privileged to offer at auction this highly important and very well-preserved work by Felix Resurreccion-Hidalgo. In its original glass frame, on oil on canvas, the work will finally cede from within the family's possession for over 100 years (1913-2015).*



**136**

**Marcel Antonio** (1965)  
*Strife of Love*  
signed (lower left) and dated 2005  
oil on canvas  
36" x 48" (91 cm x 122 cm)  
**P 140,000**



**137**

**MM Yu** (1978)  
*Abstract Composition*  
mixed media  
48" x 38" (122 cm x 97 cm)  
**P 40,000**

*In her painting, MM likes to experiment with a half-planned, half-random process of dripping paint onto canvas in lines or blobs that melt into an amalgam of color.*

*Her paintings focus on the visceral quality of the medium through repetitive use of color and movement.*

*MM Yu's abstract works, with its repetitive motifs, do not reveal stasis; they are characterized by the movement of form and color, and, like minimalist music, are enriched by a confluence of rhythmic influences.*



**138**

**Vicente Manansala** (1910 - 1981)

*Man, Girl and Cock*

signed and dated 1953 (lower right)

oil on masonite board

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

**P 1,800,000**

Provenance:

Philippine Art Gallery (PAG)

Jacques Boizet, French Chargé d'affaires assigned in Manila, 1950's

Private collection

Sotheby's Hong Kong, Modern and Contemporary Southeast, April 5, 2010, lot 111

Private collection, Manila

*Manansala's transparent cubism, a takeoff from Picasso's cubism, is the Maestro's well-studied depiction of the Filipinos' general love to occupy every available space. The woman and the man (l-r) are counterposed by the rooster (cock) not just to break visual-structural flirtation with monotony, but moreso to effect the idea of mutuality between the woman and the man. The rooster (cock) is in the man's spatial domain, but its direction leads to the woman to seal such ideational mutuality between the two human figures. Uniting opposites explains the presence of the circular shape near the top left corner.*





Susan Pandes arrives in Davao and met by the artist and his wife, Jean

## The Lady in Maria Clara by Victorio Edades

*The year was 1966 that a graduate attained a grade of Summa Cum Laude in the UST College of Architecture and Fine Arts. Victorio Edades was the director and it was his last year in the University. The faculty gave a grand farewell party for the director, who most fittingly requested, that it be a joint celebration with the graduate who attained the highest honors. That graduate was Susan Pandes. The maestro gave a speech and announced that as a reward for having achieved such an incredible feat, she will sit for a portrait by him.*

*It wasn't until 5 years later, in 1971, that Susan traveled to Davao to sit for her portrait. Their friendship grew over the years and did 2 portraits for her and a lifetime of correspondence between the doting teacher and his ideal student.*

Tuesday, December 7, 1971

*Tempest In a Teapot*

# In Davao, the Cooks Are Well-Stacked

By GILDA CORDERO FERNANDO

PICASSO had a Blue Period, a Tahitian Period, "and this," wife of Mr. Victorio Edades' portrait exhibit at Solidaridad his pretty-girl period." The F Modern Art in the Phil. wh street in San Lorenzo named : will be 76 on Dec. 23, but h vigorous enough to come up one-man show. He has pat lovely faces of Davao, young young singles, old friends, a nudes.

"You either have a long said his friends of the bro bile nudes, "or you have a imagination". And Mr. Ed them they are wrong. He live models and they are sion of cooks.

"That's where Davao is ized than the Manila I use said Mr. Edades. He rem his painter friends, Dios zo and Galo Ocampo used landlady's help to hunt paint but no prospect w No matter how bad a wo would agree to do anyth unclad.

"Painting the human warming up exercise," h nudes, "I paint all kind even very thin girls."

J. Edades's art, Salva- U.P. president, says: mnovative work that ay for the artistic see in our country to-

works of Edades," D. Manalo, an art s a serene, dream- quality, already half- less like paintings

The Manila Chronicle



VICTORIO Edades with Phyllis Tiongco, Susan Pades and Alice Bonoan, fully-clad models who pose for fully-clad portraits.

PHILIPPINES FRE



WE ARE PLEASED TO INVITE YOU TO THE PREVIEW OF THE LATEST PAINTINGS OF

## Edades

AT FIVE O'CLOCK IN THE AFTERNOON OF WEDNESDAY NOVEMBER TWENTY-FOURTH, NINETEEN HUNDRED AND SEVENTY ONE, AT THE

**SOLIDARIDAD GALLERIES**

CORNER REMEDIOS AND M. H. DEL PILAR STREETS MALATE, MANILA

METRO GALLERY REQUESTS THE HONOR OF YOUR PRESENCE AT A SPECIAL INVITATIONAL PREVIEW OF HIS RECENT PAINTINGS FOR HIS FIFTH ONE-MAN EXHIBITION TO BE HELD ON

SATURDAY, MARCH SIXTH, NINETEEN HUNDRED AND SEVENTY-SIX AT SIX O'CLOCK IN THE EVENING.

Guests of Honor:

Mrs. Lily Velez  
Mr. Victor Puyat

Let's Come Back - Pines de Romon, Manila  
(Admission opens to the public March 6, 1976)





The artist at work

**139**

**Victorio Edades** (1895 -1985)

*The Lady in Maria Clara*

signed and dated 1971 (lower right)

oil on canvas

55" x 40" (140 cm x 102 cm)

**P 1,000,000**

Exhibited:

Solidaridad Galleries, Preview of Latest Edades Paintings, Malate, Manila, November 24 - December 31, 1971;

Metro Gallery, Golden Anniversary of the Art of Victorio Edades, Makati, March 6 - 23, 1976;

Museum of Philippine Art, Edades' Sixty-Year Retrospective, April 13 – June 30, 1980

Literature:

Purita Kalaw-Ledesma and Amadis Ma. Guerrero, Edades, National Artist, Filipinas Foundation, Inc., Manila, 1979, p. 195;

Philippines Free Press, January 8, 1972;

Mirror, January 1, 1972;

Asia-Philippine LEADER, January 14, 1972;

Maryknoll (magazine of the the Catholic Foreign Mission, Society of America), USA, Vol. 67, No.2. February 1973

*The Lady, artistically conceived and depicted in the dictum of classicism (example: correct anatomy), sits in the open, flanked by two potted plants, and a tree behind which is unique with its three-layered crown. Subdued is the color range, echoed by the faint smile of the lady. Edades, the icon of modern art in the Philippines, has agreed in this work the timelessness of classical art. As a pictorial image of the Filipinos across time, "The Lady in Maria Clara" is a model of pulchritude by reason of her bearing.*

**114**





140

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

*Abstract Composition*

signed and dated 1965 (upper left)

watercolor and ink on paper

37" x 18" (94 cm x 46 cm)

**P 70,000**

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



141

**Ross Capili** (1959)

*Bright Morning I*

signed and dated 2002 (lower right)

acrylic on canvas

48" x 18" (122 cm x 46 cm)

**P 20,000**





**142**

**Pacita Abad** (1946 - 2004)

*Dead Serious*

signed and dated (lower right)

oil on canvas

36" x 25" (91 cm x 64 cm)

**P 120,000**

Provenance:

with Galleria Duemila



PROPERTY FROM THE NIKKI COSETENG COLLECTION

**143**

**Cesar Legaspi** (1917 - 1994)

*Ritual*

1951

oil on canvas

32" x 24" (82 cm x 60 cm)

**P 1,600,000**

Exhibited:

AAP 4th Annual Art Exhibition, Manila Trading and Supply Center, Manila, February 24, 1951;

Ayala Museum, Cesar Legaspi: The Brave Modern, Makati City, December 2, 2014 – April 26, 2015 (current)

Award:

3rd Prize, AAP Annual Art Competition (Modern Category), Manila, 1951

Literature:

Alfredo Roces, Legaspi: The Making of a National Artist, The Crucible Workshop, Pasig, 1993, p.152

*Abraham C. Florendo wrote in 1975: " even from the early years, Legaspi is mainly an abstractionist, limning his favorite human torsos with afterthoughts of fantasy rather than with a tactile sense of reality, as if he was catching the lights of lanterns from their stroboscopic reverberations in the mind.*

*In search of a subject, he looks "inside myself." He believes that art is the internal reaction, not only to environment, but to reactions to the reactions."*

*His early (1940s-1960s) works are described as depictions of anguish and dehumanization of beggars and laborers in the city.*

*Earlier in his career, Legaspi went to Madrid in 1953 and pursued Art Studies under a scholarship at the Cultura Hispanica until 1954. He also went to Paris to study at the Academie Ranson for one month under Henri Goetz. Back in the Philippines, he had his first one-man show at the Luz Gallery in 1963. While this led to an active phase with his major pieces, he also worked as a magazine illustrator and artistic director at an advertising agency. He finally left the agency in 1968 to focus on his painting.*

*During his career as an artist, he had the opportunity to be part of several exhibits abroad, including the First Plastic Arts Conference in Rome in 1953, the São Paulo Biennial in Graphic Arts in 1967 and 1969, and the Wraxall Gallery in London with Filipino artists Mauro Malang Santos and Benedicto Cabrera in 1982.*

**Bidder notice:**

***This lot is currently on exhibit at the Ayala Museum. Please note that the collection of the lot by the winning bidder will only be after the exhibition, which will run until April 26, 2015.***





PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED LADY

**144**

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

*Baskets III*

signed and dated 1970 (lower right)

oil on canvas

38" x 48" (97 cm x 122 cm)

**P 1,800,000**

Provenance:

Acquired directly from the artist by the present owner

*During the early 1940's Magsaysay Ho's works showed the influence of Amorsolo in choice of subjects and in treatment of light and color. However, these works had very modernist tendencies, such as the use of expressive distortion and concern for design and rhythm. The Philippine Art Gallery (PAG) did much to situate Magsaysay Ho's art in the modernist movement of the 1950s.*

*Explains Mrs. Ho simply, "I just love to paint women, I feel I know them, I can paint them over and over again. To paint men I would have to have models, women, I draw from memory."*

*Set firmly on the ground, strong and serene, Mrs Ho's female figures (in egg tempera, acrylic or oil) have been projected from the painter's poetic inner eye in poses of arrested motion, - motion stilled in space and timelessness; their lean lines offset the soft curves of nets or bilaos, or baskets, or pans; they are shy, different, modest, brown, Philippine and Oriental; they are deep wells, unfathomable, enigmatic, eternal riddles.*

*Her work of the 1970s showed the artist exploring a new style influenced by Chinese calligraphy, and a secondary quasiwriter atmosphere. While her subjects were still the native women, she randomly spattered her canvases with delicately controlled ink blots which suggested rock formations, vegetation or waves in the sea.*

*Her concern had evidently become purely formal: balance the interest and variety of the human gestures and movements with the dynamic and assertive power of the ink blots.*

*Anita Magsaysay Ho studied at the University of the Philippines (UP) School of Fine Arts under Fabian de la Rosa, Vicente Rivera y Mir, and Fernando and Pablo Amorsolo.*

*She also studied at the School of Design under Victorio Edades and Enrique Ruiz. From there she proceeded to the Cranbrook Academy of Art in Michigan, USA. While in the United States, she affiliated with the Art Students League in New York where she took courses in oil painting, graphics, and figure sketching.*







145

**Marcel Antonio** (1965)

*Sailor Boy*

signed (lower left) dated 2003

neo pastel, acrylic

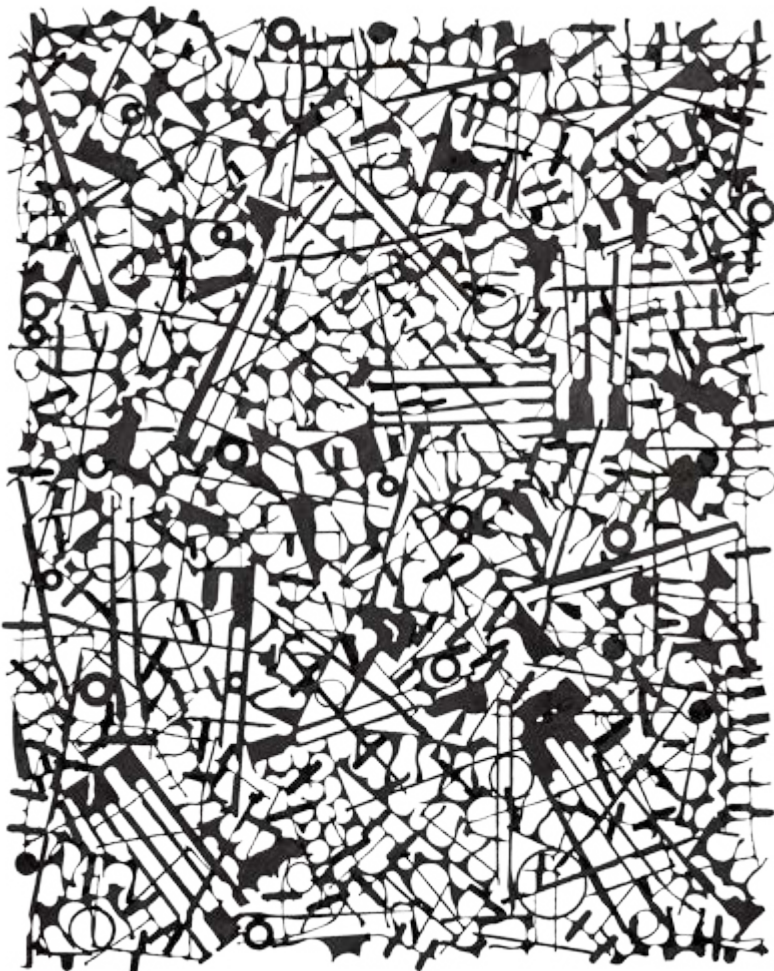
25" x 19" (64 cm x 48 cm)

**P 60,000**

*As an artist, Antonio comes closest to being a pure aesthete with a deep knowledge of his artistic resources. He chooses to work fast, with near-lightning speed, like a hunter pursuing his target, and capturing it whole and perfect. He is also like a photographer who catches his subject at the split-second in order to frame the composition in its wholistic Gestalt.*

*And yet, the artist does not work from a preconceived scheme which he would carefully execute on his canvas. He works true to his artistic instinct until, like a thunderclap, the images cohere into a meaningful whole.*

*As to his figures of young men and women, they are neither here nor there, but they come from all over the world with its multifarious cultures which the artist likes to hint at.*



146

**Sam Penaso** (1971)

*Metalscape*

signed (verso)

metal

59" x 48" (150 cm x 122 cm)

**P 20,000**





**147**

**Jigger Cruz** (1984)

*Blues with the Sense of Metaphor*  
signed and dated 2014 (center right)  
oil on canvas  
47" x 37" (119 cm x 94 cm) with frame

**P 200,000**

*The work is expectedly jarring: a mélange of colors heaved onto the canvas until the paint becomes dimensional, spirited, like creatures sagaciously creeping out of the surface and into the realm of the real. It aches for you to empathize: webbed and jagged paint desperately latch onto the frame until the antique mounting gives in. Drippings of a vivid color cry over an inky-black surface. The textures jump out of the painting as shapes, ready to take on whole forms. But there is peace amidst the destruction. Find it in the horizontal patterns that could not have just randomly been put together. It is in the containment of the chaos.*

*This is a cautious defacing that doesn't veer away from Cruz's body of work, but one that evolves from it. Instead of his iconic vandalisms over Classical art, here, he is a storyteller building solely from abstract emotion. He expresses an intangible that is completely his own. As the piece glares at you, you are drawn to its mystery. It reinstates an internal push-and-pull that is familiar, something you have felt at least once before. And then you find yourself lost in the venture to decode its metaphor.*



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Account Type: **PESO ACCOUNT**  
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# León Gallery

FINE ART & ANTIQUES

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NOW ACCEPTING CONSIGNMENTS  
FOR OUR NEXT SCHEDULED AUCTION



**Romeo Tabuena** (b. 1921)

*Woman with Parasol*

signed and dated 1976 (upper left)

oil on masonite board

30" x 21" (76 cm x 53 cm)

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

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