



León Gallery
FINE ART & ANTIQUES

SPECTACULAR
MID-YEAR
AUCTION

JUNE 21, 2014 | 11:00 AM

benCab 2010



Ronald Ventura

Heat
oil on canvas

SPECTACULAR⁴ MID-YEAR¹ AUCTION²⁰¹⁴

AUCTION

JUNE 21, 2014
11:00AM

PREVIEW

JUNE 15 - 20, 2014
9:00AM - 7:00PM

VENUE

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

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FINE ART & ANTIQUES

Foreword



Once in a blue moon a work of art of divine quality appears. These moments are to be seized and never missed. These are opportunities that can sometimes be once in a lifetime. I say this because a Fernando Amorsolo from 1922 is offered from a very private collection and was earlier perceived never to leave the collection for auction. It will yet be one of the largest and finest Amorsolos ever to be sold.

Pedigree in provenance plays a very important role for the seasoned collector. When a work passes the meticulous and discerning eye of a deeply respected collector and becomes part of his collection, the piece is viewed with an elevated dimension with a premium on its provenance. Such is the case for a Juvenal Sanso from Don Luis Araneta and 5 works that once formed part of the Wili and Doreen Fernandez Collection that are all part of this sale.

Philippine furniture has begun to get notice from collectors here and abroad, especially after the overwhelming interest showed in the March auction. It is with pride that we present in this sale the Tiongco Cabinet. On the subject of quality and rarity, Osmundo Esguerra and Martin Imperial Tinio, Jr., both authorities on Philippine furniture, are one in saying that the Tiongco cabinet, of Kamagong wood, is inarguably among the very best and finest cabinets that the Filipino craftsman has produced in the 19th Century.

I won't fail to mention that keeping with the character of a Leon Gallery auction, this sale is replete with a little of everything, from a 1950's Arturo Luz, a Ronald Ventura from 2006 that is critically acclaimed, a 1955 Ang Kiukok, a 1959 Aguilar-Alcuaz from his Barcelona period, a 2014 Andres Barrioquinto, Teodoro Buenaventuras, to a sculpture by Manansala from the Anding Roces Collection, and many more that comprise the 153 lots in this sale.

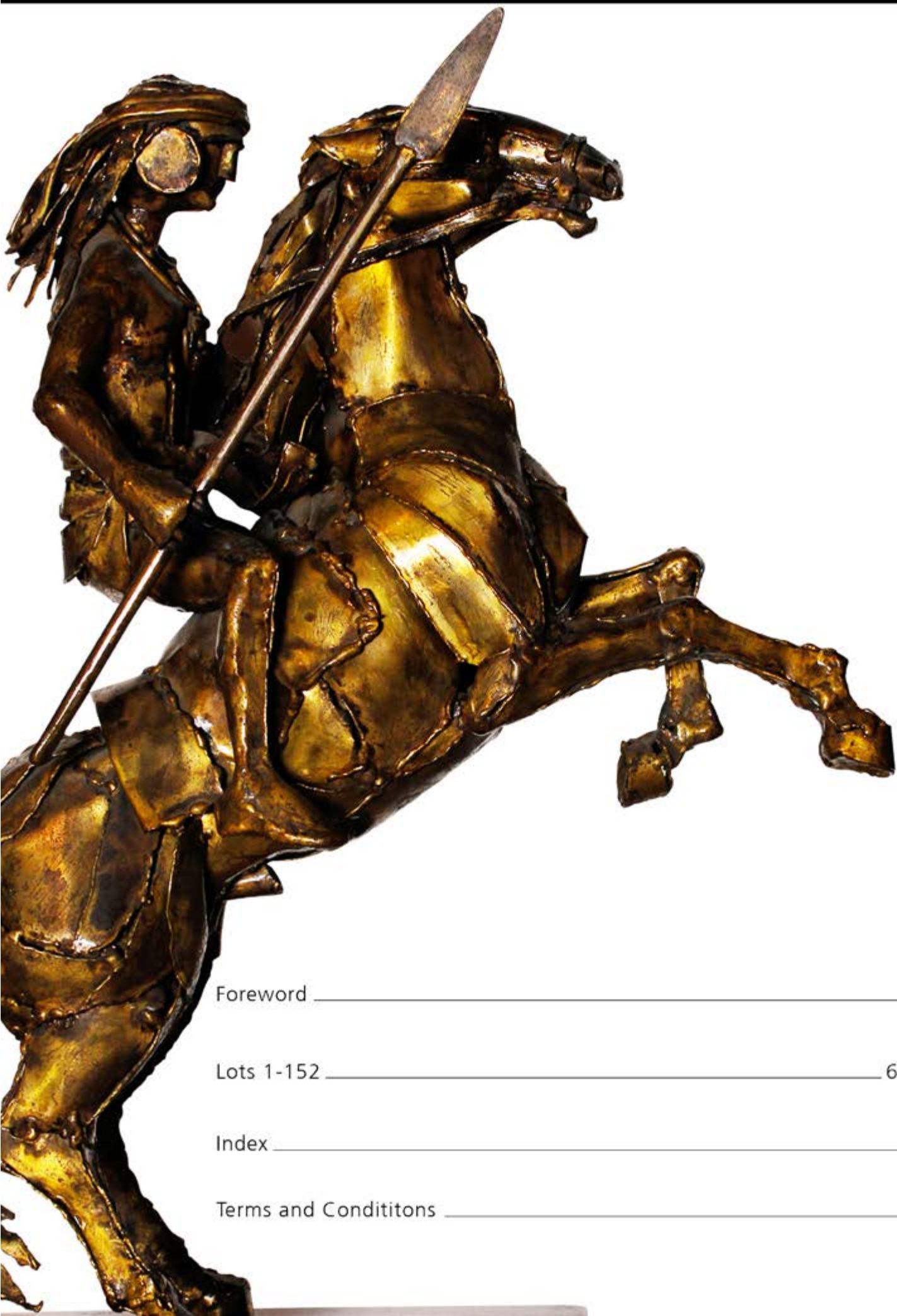
The cover piece, a Sabel by Bencab, is perhaps the ultimate icon in Philippine art. It is my privilege to present to you this trophy piece of spectacular quality and detail!

I invite you to be part of this historic sale on June 21 at 11 AM at Eurovilla 1. I look forward to being with you on this day.

Sincerely,


Jaime Ponce de Leon
Director

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1

Mauro Malang Santos (1928)

Untitled

signed and dated 1967 (lower right)

print (120/184)

15" x 18" (38 cm x 46 cm)

P 8,000

The art and artworks of Mauro Malang Santos can be best segmented into three phases: His early days as a newspaper cartoonist; his colorful genre paintings that featured slices of life in the Philippines; and his abstract images of women that populated his later pieces. This rare, early work from 1967 thus falls under the middle category, and here we already see glimpses into the future; that is, the future of Malang the artist. Though evidently a depiction of shanties (his so-called barong-barong series), we can already see abstract touches in its execution. And as opposed to the typically lively colors that suffuse his work, monochromatic shades of brown serve as the main color palette in this piece.



2

Vicente Manansala (1910 - 1981)

Fish Vendors

signed (lower right)

Ca. 1967

silkscreen (162/226)

13 1/4" x 13 3/4" (34 cm x 35 cm)

P 12,000

This work is a highly geometric piece yet its composition is more intuitive than cerebral, given the artist's romantic temperament. Cubistic touches are present. Leonidas Benesa wrote that "The artist has had an abiding sympathy for common folk like beggars and vendors. Occasionally, he would indulge in thematising the inequalities between rich and poor.



6



3

Onib Olmedo (1937 - 1996)

Recompant (Waiting for her Lord)

signed and dated 1975 (lower right)

oil on canvas

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

P 120,000

This piece is accompanied by a certificate issued by Ms. Gisella Olmedo-Araneta confirming the authenticity of this lot

The poetic descent of Onib Olmedo's art into the ominously dark psychoanalytic netherworld began in 1971, after he decided to shift from his 12-year career in architecture to painting, what with his first solo exhibit at F. Sionil Jose's La Solidaridad in Manila. Almost hinting of a glimpse into the private settings, and the inner psyche of a woman, one is compelled to ask: is she hurting from a broken pledge? A keen observer of people and a habitué of the bars and cafes along Mabini, Olmedo had much to say in his paintings about Manila, its people, and changing social climate. Olmedo's interest in his subjects go far deeper than the superficial appearance of their facial characteristics. The exaggeration of form seen through elongated faces, disproportioned physicalities, and emaciated, Egon Schiele like anatomies are characteristics of Olmedo's psychoanalytic approach to painting.



4

Romulo Galicano (1945)

Barrio Scene II

signed and dated 2004 (lower right)

oil on canvas

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

P 70,000

Provenance:

Acquired directly from the artist by the present owner

Another impressive sample of Galicano 'the virtuoso realist,' as he captures, elegantly and splendidly, a bucolic barrio scene.

5

Angelito David (1936)

Sakada

signed and dated 1971 (lower right)

oil on wood

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

P 3,000

Angelito David works belong to the first generation of abstract expressionism in the country.

After earning a degree in Fine Arts from the University of Santo Tomas, David went on to Italy where he received a two-year scholarship in painting and a handful of awards and medals for his art. This work from 1971 is his rendition of a sugar plantation worker toiling the fields.



6

Romeo Tabuena (1921)

Untitled (11 heads)

signed and dated 1956 (lower left)

oil on board

24" x 42" (61 cm x 105 cm)

P 180,000

Provenance:

Nova Gallery



This work by Tabuena was produced in 1956, exactly a year after he took residence in Mexico after crisscrossing through Europe. As Tabuena is generally known for his Philippine countryside scenery, mostly in festive colors, this work which is more brooding and mirthless is a peek, perhaps, into another facet of Tabuena's psyche.



7

Roberto Chabet (1937 - 2013)

(a.) *Untitled*

signed and dated 2007 (verso)

mixed media

H:16 1/2" x L:9" x W:1 1/2 (42 cm x 23 cm x 4 cm)

(b.) *Untitled*

signed and dated 2007 (verso)

mixed media

H:16 1/2" x L:9" x W:1 1/2 (42 cm x 23 cm x 4 cm)

(c.) *Untitled*

signed and dated 2007 (verso)

mixed media

H:16 1/2" x L:9" x W:1 1/2 (42 cm x 23 cm x 4 cm)

(d.) *Untitled*

signed and dated 2007 (verso)

mixed media

H:16 1/2" x L:9" x W:1 1/2 (42 cm x 23 cm x 4 cm)

(e.) *Untitled*

signed and dated 2007 (verso)

mixed media

H:16 1/2" x L:9" x W:1 1/2 (42 cm x 23 cm x 4 cm)

P 80,000

When the enfant terrible poet and painter David Cortez Medalla left the Philippines for Europe in the 1960s, it fell to Roberto Chabet to keep the avant garde fires burning. His position as studio arts professor at the College of Fine Arts at the University of the Philippines and his stint as gallery director of the Cultural Center of the Philippines from 1967 to 1970 enabled him to pursue this mission.

Chabet's works are meditations on space, the transitory nature of commonplace objects and the collisions that occur with their displacement. Chabet's practice significantly dealt with the notion of repeating or working in a series. Chabet's installations interrogate anxieties, apprehensions, and disturbances arising from collisions within the commonplace and the contemporary. Chabet sets up precise grids of colored canvases, attached to clipboards, geometries denoting the order underlying materiality, meaning, and meditation.

8

Silver Coffee and Teapot

sterling silver and ivory

H:10 1/2" (27 cm)

H:6 1/2" (17 cm)

Teapot: 578g

coffee pot: 499g

with hallmarks

P 12,000





9

Mauro Malang Santos (1928)

Untitled

signed and dated 1967 (lower right)

mixed media

19 1/2" x 18" (50 cm x 46 cm)

P 120,000

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

Malang is adept in his use of mixed media, as he is also in exploring various states of abstraction. He can make Chinese ink behave like charcoal, and charcoal look as opaque as gouache. When he is working in oil, the impastos come generously and frequently, the paint raising off the canvas. When he is using gouache, the form becomes softer, more delicate in its vigor.

Abstraction sometimes allows for a bit of drama that departs from Malang's light hearted style. This untitled work done in mixed media and with its dominant use of blacks on whites reveals a far advantage stage, a greater degree of abstraction in to where his instincts are taking him. His works, whether they be his depiction of folk or his explorations of abstraction, entice and assuage the spirit.

10

Brenda Fajardo (1940)

Mayor Arcana IV
signed and dated 2005 (lower right)
oil on canvas
36" x 36" (91 cm x 91 cm)

P 30,000

Brenda Fajardo is an artist whose work has been profoundly influenced by a great variety of other art forms. Her dynamic art is as pertinent to the dramatic changes that have shaped vernacular Filipino culture, as it is mindful of historical tradition.

The Tarot Card series of Brenda Fajardo, painter and printmaker, brings out strong historical and nationalist themes, along with folk and surrealist aspects. The tarot images have been indigenized to convey a narrative of anticolonial struggle. Her tarot cards reveal social fortunes, as the artist-shaman plays the role of ancient priestess, who reinscribes predictions, and premonitions, within the schemes and surprises of history. Tarot figuration with its folk naïve aspect and point of view was adapted by the artist in the representation of the people.

Fajardo spreads out the full deck of possibility and chance.



11

Macario Vitalis (1898 - 1990)

Lady of the Forest
signed and dated 1946 (lower right)
oil on wood
15 1/2" x 13" (40 cm x 33 cm)

P 120,000

Provenance:
Saint-Tropez, France

A crucial and pivotal point in the personal life of Macario Vitalis was how, in 1940's Europe during World War 2, he was placed under confinement at a camp in Germany where he continued to paint, despite the odds. It is said that Vitalis experienced a total rebirth, a second wind as an artist, upon his release as the war drew to an end. At this period, representative of which is this piece, his artistic output reached even greater heights.

12



12

Federico Aguilar Alcuaz (1932 - 2011)

Seven Women (Tres Marias Series)

signed and dated 1985 (lower right)

oil on canvas

30" x 36" (76 cm x 91 cm)

P 260,000

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

The art of Federico Aguilar Alcuaz covers a wide range of genres and styles from the simplest of portraits, to the most complex of abstractions which he painted depending on his artistic whim of the moment. Among his figurative themes, Alcuaz is known for his 'Tres Marias' genre of beautiful, long-gowned women with a 19th century air, engaged in a variety of domestic activities.

13

Gig de Pio (1951)

8 Horses

signed and dated 2004 (lower middle)

acrylic on canvas

28" x 44 1/2" (71 cm x 113 cm)

P 12,000

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

Gig de Pio creates refined portraits in oil, charcoal, and pastel exploring various figurative styles. An outstanding student who garnered scholarships at the University of the Philippines, he eventually taught there, specializing in techniques, anatomy, and drawing. In the 1970s, he became a member of the Weekenders Group of painters in Cebu City.



Gig de Pio had eventually explored dynamic abstract styles - his abstract art is based on the theory of entropy, which involves the process from order to disorganization in the universe. He has exhibited in the Cultural Center of the Philippines, and in Singapore, among other locations. He is a member of the Saturday Group, and the Blumentritt Group of Artists.



14

Gabriel Custodio (1912 - 1993)

Forest Trail

signed and dated 1979 (lower left)

oil on canvas

34" x 24" (86 cm x 61 cm)

P 40,000

Gabriel Custodio excelled in the academic representation tradition where his canvas was layered in thick, free flowing impasto strokes. His most prominent works were landscape pieces that he painted on location, thus achieving a level of realism that easily stood-out.

15

Oscar Zalameda (1930 - 2010)*Market Vendors*

signed (lower right)

oil on canvas

1964

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

P 200,000

Provenance:

Acquired directly from the artist by Charlotte Hacker in Rome, 1964



Oscar Devez Zalameda was a Bachelor of Fine Arts graduate of the University of Santo Tomas. He left in 1953 to take further art studies at the Art League of California in San Francisco, the Ecole Nationale Supérieure des Beaux-Arts, and the Sorbonne in Paris. He also studied mural techniques under the famous Diego Rivera in Mexico, in 1955. This would be followed by a series of exhibits in New York, Paris, Barcelona, Hamburg, Monte Carlo, Beirut, and Milan, before returning home to show his work at the Philam Life Pavilion in 1963. In 1964, he exhibited at the National Palace of Fine Arts in Mexico City, and in 1966, First Lady Imelda Romualdez Marcos invited him to hold a one-man show at the Malacañang Palace. Famously known as the jet set type, he differs from the stereotype of artists as solitary individuals.

Zalameda is known for his portraits of friends of the Mediterranean circuit, yet he is also acknowledged as one of the most consistent exponents of abstract art in the Philippines. In this untitled abstraction, the rural figures are still somewhat representational, but visual accuracy is not the artist's primary concern. The work, with its vivid colors, reveals a personal abstract style that has not completely given up on imagery.

Zalameda has been honored with his Chevalier Des Arts et Lettres from the French government.



Charlotte Hacker with the artist



16

Ricarte Puruganan (1912 - 1998)

Barangay
signed and dated 1974 (lower right)
oil on canvas
20" x 25 1/2" (50 cm x 65 cm)

P 80,000

Literature:

Ricarte M. Puruganan, *Folk Art the thread to National Art*, Lucila A. Salazar and Heritage Publishing, Manila, 1983, (illustrated p.75).

The very traits that set the Thirteen Moderns apart – bold and daring, with the temerity to go against the grain – is the very spirit that permeates this piece from 1974 by Puruganan, one of the stalwarts of the group.

17

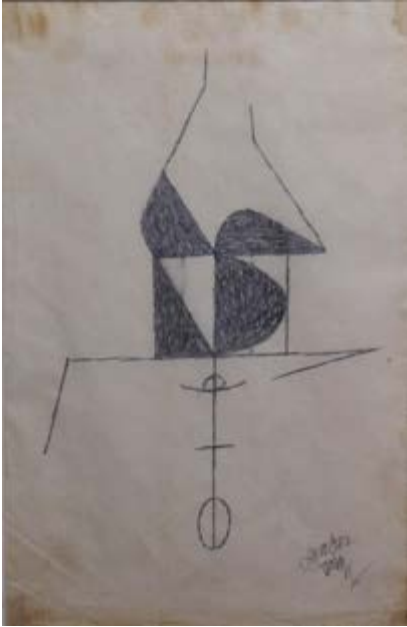
Romeo Tabuena (1921)

Still Life with Chair
signed and dated 1978 (upper left)
oil on wood panel
24 1/2" x 28 1/2" (62 cm x 72 cm)

P 120,000

Only a select number of local visual artists have had the privilege of travelling the world to showcase their works. Even fewer have had the distinction of gaining acclaim and recognition abroad. One such painter is Romeo Tabuena, pioneering neo-realist who achieved recognition by way of his colorful, prismatic pieces – this still life oil on canvas painting is a pertinent specimen – that were developed during his residence in Mexico.

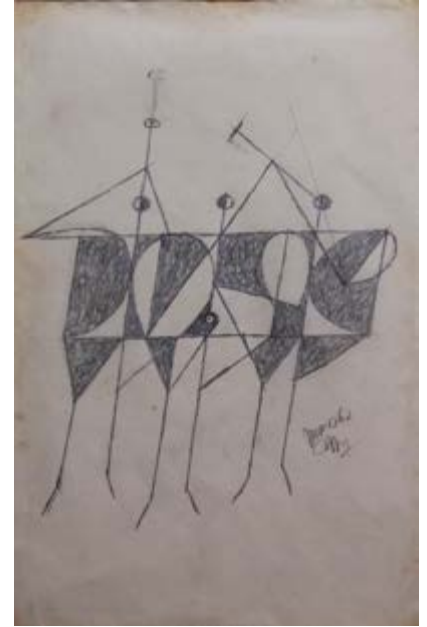




(a.)



(b.)



(c.)

18

Arturo Luz (1926)

(a.) *Cyclist*

signed and dated 1962 (lower right)

pencil on paper

12 1/2" x 8 1/4" (32 cm x 21 cm)

(b.) *Acrobats*

signed and dated 1962 (lower right)

pencil on paper

12 1/2" x 8 1/2" (32 cm x 22 cm)

(c.) *Musicians*

signed and dated 1962 (lower right)

pencil on paper

12 1/2" x 8 1/4" (32 cm x 21 cm)

P 80,000

Provenance:

Private collection, Manila

An inclination towards geometry – lines and shapes that are virtually architectural, understated elegance, always subdued, but almost always possessing kinteticism. These are the qualities that have made the art of Arturo Luz distinct and which are very much present in this series from 1962.

PROPERTY FROM THE BUTZ AND POPSY
AQUINO COLLECTION

19

Ibarra dela Rosa (1943 - 1998)

Untitled

signed and dated 1975 (lower right)

oil on canvas

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

P 30,000

Dela Rosa was a leading member of the art group called Dimasalang that counted as members such notable figures as Romulo Galicano and E. Aguilar Cruz. Within and outside this esteemed clique, he is noted as a proponent of a meticulous kind of impressionism.



20

Vincent Ramos (1950)

(a) *Orchid 1*

signed (upper left)

watercolor on paper

15" x 20" (38 cm x 51 cm)

(b) *Orchid 2*

signed and dated 1988 (middle left)

watercolor on paper

15" x 20" (38 cm x 51 cm)

(c) *Orchid 3*

watercolor on paper

15" x 20" (38 cm x 51 cm)

P 25,000



(a)



(b.)



(c.)

18



21

Fernando Amorsolo (1892 - 1972)

Afternoon Meal of the Rice Workers

signed and dated 1958 (lower right)

oil on canvas

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

P 800,000

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

That his works have inspired many an artist long after his death, and how a number of local cinematographers have adopted the look that saturates his paintings in motion pictures – the Golden sunlight and the corresponding shadows – is proof of Amorsolo's genius as an artist. It can be argued that no other Philippine painter could match his ability to capture gloriously both idealized (and idyllic) countryside imagery and the awe-inspiring beauty of nature's glow and luminescence.

A work of the same subject and title by the artist won first prize in the 1939 New York Worlds Fair by popular vote.



(Wili and Doreen Fernandez)

Wili and Doreen Fernandez

LOTS: 22, 61, 92, 118

While pursuing separate, successful careers, Wili and Doreen Fernandez -- he an acclaimed interior designer and architect known for his faultless taste and his application of Filipino motifs in his design aesthetic; She, a noted food critic, journalist, and academic -- both shared a common passion and unbridled interest in art, leading them to form what would eventually become a most impressive and sweeping assemblage of Philippine modern art: the Doreen and Wili Fernandez Art Collection, now housed at The Museum, De La Salle University Manila.

The artists that comprise this startling museum repertoire -- astutely and impeccably selected -- reads like a virtual compendium of Filipino masters: Present are paintings by Carlos "Botong" Francisco, Manansala, Amorsolo and Bencab as well as sculptures by Arturo Luz, Solomon Sapid and Eduardo Castrillo.

But like most collectors of art, the couple, within their lifetime, also put to market

certain pieces in their holdings -- perhaps to reconfigure the curatorial direction of their collection or it is possible that there was another artwork that they took a liking to. Whatever the impetus however, one can imagine that parting with even just some of their art pieces would have been an almost difficult undertaking -- like sending off a beloved child to live on her own -- considering the care and judiciousness they assumed in the selection process.

Through this truly outstanding mélange of artworks, one is given a glimpse of the life that Doreen and Wili lived -- refined, tasteful, passionate and -- most importantly -- abounding with love.

PROPERTY FORMERLY IN THE WILI AND DOREEN FERNANDEZ COLLECTION

22

Felix Resurreccion Hidalgo (1855 - 1913)

Seascape

signed (lower left)

oil on canvas

17 1/2" x 25" (44 cm x 64 cm)

P 1,000,000



The level of technical skills that Felix Resurreccion Hidalgo acquired as early as his years at Manila's Academia de Dibujo y Pintura intensified the vigor of his paint handling, as can be seen in this seascape.

Alfredo Roces wrote that:

"...Hidalgo was more than anything else an artist, and it was to his art that he dedicated his entire life, sublimating all else. There are two major periods in Hidalgo's artistic career: one lived in the Philippines and the other professionally practiced in Europe for more than 30 years. The first is his Philippine Period paintings dating from 1876 to 1879, and the second is his European Period from 1880 to about 1911. His personality stamped a certain elusive sensitivity: a wispy, fragile quality in all his paintings."

23

Mario Parial (1944 - 2013)

Luntian

signed and dated 1973 (lower right)

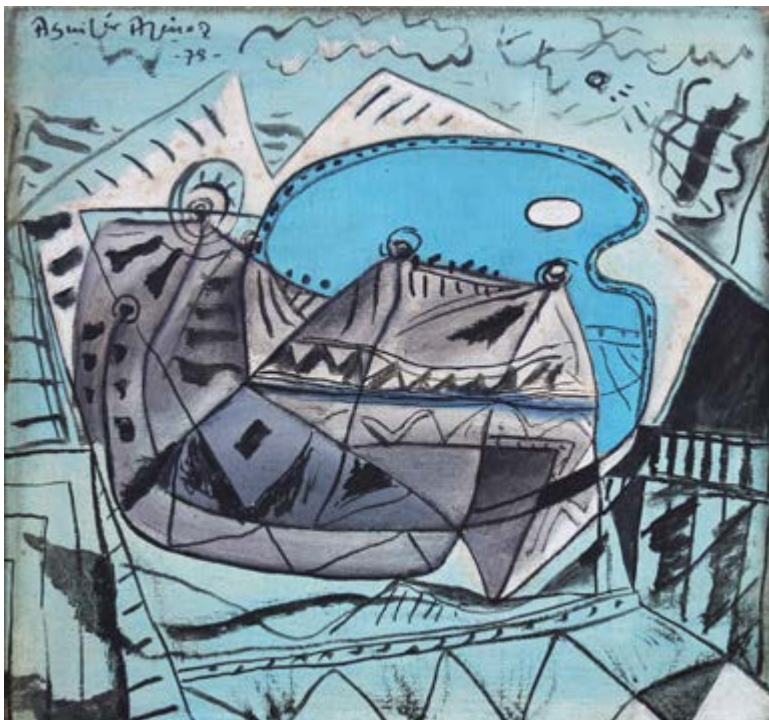
oil on canvas

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

P 30,000

As an artist, Parial delved into mythical subjects, and genre themes steeped in his own style and approach, which he nurtured and developed under the guidance, and tutelage of masters such as Vicente Manansala, Botong Francisco, and Antonio Austria.

This 1973 piece from Parial – unique among his output – shows us his penchant for paintings that are, indeed, almost dream-like in execution. The bursting colors, and thick brushstrokes evoke a sense of dreamy wonder.



24

Federico Aguilar Alcuaz (1932 - 2011)

Abstract Still Life

signed and dated 1978 (upper left)

oil on canvas

14" x 15" (36 cm x 38 cm)

P 60,000

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



25

Benedicto Cabrera (1942)

The Kiss

signed and dated 1994 (lower right)
acrylic and charcoal on handmade paper
11" x 9" (28 cm x 23 cm)

P 80,000

Benedicto Cabrera, who signs his paintings "Bencab," always upheld the primacy of drawing over decorative color, as 1994's "The Kiss" shows. The details are spare - if any at all, the figures fluidly delineated with a minimal sepia toned background. The embrace of a single hand is enough to convey the intimacy of the figures.



26

Eduardo Perrenoud Jr. (1913 - 1995)

Landscape

signed and dated 1965 (lower right)

oil on canvas

24 1/2" x 39 1/2" (62 cm x 99 cm)

P 18,000

Perrenoud had the distinct and singular privilege of having studied at the University of the Philippines School of Fine Arts when Fabian de la Rosa, Teodoro Buenaventura, and Fernando Amorsolo were instructors. The influences of these artists, all pillars of Philippine classical art, together with his own innate talent, helped produce landscape pieces (such as this work from 1965) that are nothing short of superior.



27

Andres Cristobal Cruz (1929 - 2007)

View from the Suburbs

dated 1969

oil on canvas

15" x 19 1/2" (38 cm x 50 cm)

P 8,000

Cruz, along with other artist luminaries as Ibarra dela Rosa, E. Aguilar Cruz, Romulo Galicano, and SYM, formed the 'fraternity' better known as the Dimasalang Artists. During the group's heyday, they promoted figurative art and impressionism while attempting to be the stalwarts of traditional art in the face of modernism. This work from 1969 affords us a sweeping and calming visage of a village beyond.

24



28

Angel Cacnio (1931)

Patungo sa Bayan

signed and dated 2000 (lower right)

oil on canvas

36" x 52" (91 cm x 132 cm)

P 180,000

Exhibited:

Four-man show (Angel Cacnio, Mario Parial, Remy Boquiren, and Boy Valino), April 28 - May 31, 2011, Gallery Jose, Marikina City

Angel Cacnio is known for his visions of rural heritage - heroic deeds, Filipino legends, traditions and values. He paints people and scenes not only from his hometown, Malabon, but also the countryside. His works evoke feelings of nostalgia for rural life, and bring out an auspicious folk psychology, as can be seen in the facial expressions of his subjects in Patungo sa Bayan. His deft strokes are brilliant and bold – executed with spontaneity, with colors festive.

29

Vicente Manansala (1910 - 1981)

Atimonan
signed (lower right) titled and dated 1959 (lower left)
watercolor on paper
11" x 14" (28 cm x 36 cm)

P 80,000

Provenance:
Dr. Francis Chamberlain, USA

In the early 1950s, Manansala, National Artist, had the privilege of accepting a study grant to the prestigious Ecole de Beaux Arts, University of Paris. His learnings there, coupled no doubt with the sights and sounds of the City of Lights, inevitably influenced his works, which at this juncture earned him the moniker of being a "key synthesizer of neo-realism." This watercolor work from that period, entitled "Atimonan," is an evocative rendering of foliage, with the brushstrokes full and intense. Furthermore, using title as indicator, we can infer that this piece was executed in that picturesque province of Quezon.



30

Mauro Malang Santos (1928)

Bottle Vendor
signed and dated 1974 (lower right)
oil on paper
23 1/2" x 18 1/2" (60 cm x 47 cm)

P 100,000

Provenance:
Mercedes Mckenzie

The art of Malang celebrates life, urban folk, and the fiesta spirit, and his abstractions of Filipino women sans the lugubriousness that other artists would rather add in depicting common folk. Bottle Vendor is representative of his countless icons of an idee fixe, a woman from among the common folk, with an elegantly long neck, posed in a world of colorful wares in bright colors. Of note, in Bottle Vendor, is the geometric crescent in the sky. Is it the sun or the moon?



31

Ang Kiukok (1931 - 2005)

Still-Life (Coconut)

signed and dated 1955 (lower right)

oil on canvas

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

P 500,000

Provenance:

Sotheby's, Hongkong, Modern and Contemporary Southeast Asian Paintings, April 6, 2013, lot 313

This piece is accompanied by a certificate issued by Finale Art File confirming the authenticity of this lot

"When asked why his works are so angry, Ang Kiukok once replied, "Why not? Open your eyes. Look around you. So much anger, sorrow, ugliness. And also madness."

Yet, in the mid-1950s, a decade before his distinct style which fused influences from cubism, surrealism, and expressionism attained prominence in the 60s Philippine art scene, long before he favored such subjects as fighting cocks, rabid dogs, and people enraptured by rage or bound in chains and other agitated agonies, Ang Kiukok painted this placid and serene still life. Yet what could not be missed is the subtle presence of the sharp bolo, somewhat hinting of the angry sensibilities that are to come in his later 'figurative expressionist' works.

32

Nona Garcia (1978)

Figure Study #1 (aside)
signed and dated 2008 (verso)
oil on canvas
48" x 36" (122 cm x 91 cm)

P 400,000

Provenance:
Boston Gallery



Nona Garcia gained international renown after she won the 2001 grand prize of the ASEAN Art Awards sponsored by the Philip Morris Group of Companies. Artists such as Nona Garcia paved the way for Filipino emerging talents to seep into the consciousness of audiences outside Manila's cocoon. A few years later in Hong Kong, Nona Garcia firmly established her reputation as one of art's brightest stars. Nona Garcia's ability to cross over to different art media has made her at the cutting edge of art-making. Besides being an excellent painter, she is also a conceptual and installation artist. She consistently explores the ideas of desertion and remembrances, as well as concealment and display.

As can be seen in "Figure study 1," Nona Garcia adds a kind of observant distance that opens up space for the artist to inject enigma and multiple meanings into her otherwise straightforward manner of painting.

33

The Tiongco Aparador*mid-19th Century*

Kamagong

H:84 1/4" x L:53" x W:24" (214 cm x 135 cm x 61 cm)

P 2,000,000

Provenance:

Tiongco Family of Sta. Rosa, Laguna

Kamagong (Diospyros philippinensis), a type of ebony, has always been highly prized, not only because of the hardness and beauty of its wood, but also because of its rarity. Several varieties, like the mabolo (Diospyros blancoi) with its black heartwood and the bulong aeta with pinkish streaks running through the black wood, are found in the Philippines.

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

This 2-door aparador belongs to the Tiongcos, one of the most prominent families of Sta. Rosa, Laguna who own several impressive bahay-na bato within the town. This piece comes from one of their houses and is exceptional because of the elaborate ornate carvings that decorate the doors, frieze and crest of the piece.

Console feet carved with an acanthus scroll jut out from the chamfered corners and are joined by a pierced apron carved with a meandering foliate design. The base of the cabinet supports a wide drawer carved with three joined lozenges outlined in line molding, the two outer ones each a cast iron drawer pull.

Jutting out on either side of the drawer is a colonette base decorated with carved foliage on the front and the sides. Unique and unusual column shafts from one piece of wood flank the doors. From their turned circular base, four round bars spiral upward independent of each other to meet at the neck of an attenuated Corinthian capital. The whole is an intricate and masterful oeuvre probably inspired by similar work done on Chinese ivory puzzles.

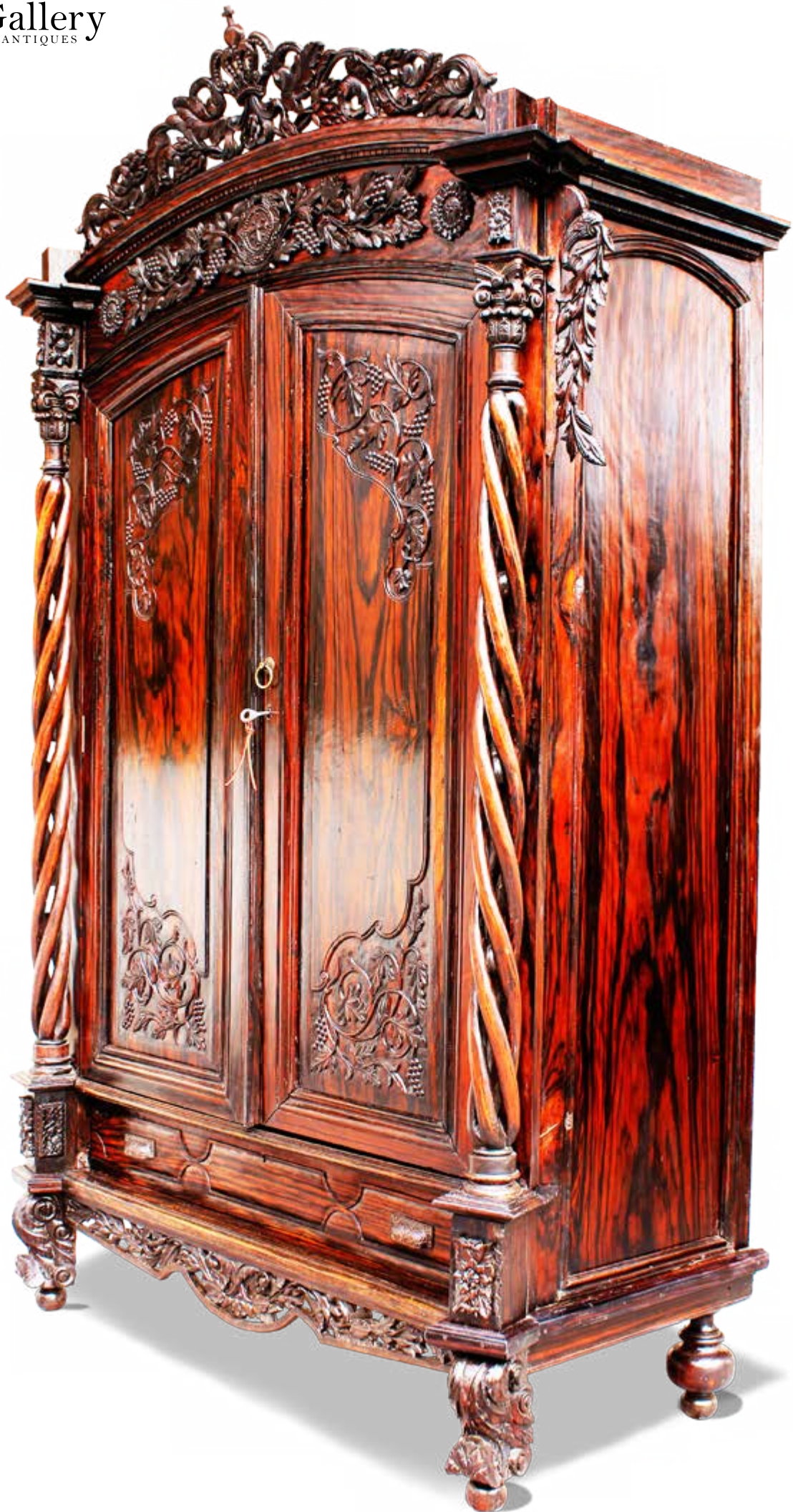
The three interior shelves with two small drawers beneath the middle shelf are covered by two framed paneled doors with arched tops. The door panels are carved with a polygonal reserve with the outer portions carved with meandering vines of grapes and leaves.

The arched cornice above the doors is appliqued with a carved frieze featuring a cross within a beaded circle within a laurel wreath. Pierced, symmetrical carving of fruiting grape vines flank each side and a rosette decorates each end of the frieze.

The crest is surmounted by a corona imperial with fluttering ribbons beneath. Symmetrical pierced, foliate scrolls flank the crown and become smaller as they flow gracefully downward to the corner of the frontispiece.

These unusual colonettes were used as architectural decoration in some very rich 19th century houses in San Pablo, Laguna, where they served as columnillas of windows or to decorate grand portals of large salas. This is the only known example of it being used on a full-sized aparador. A bed from Calaca, Batangas (in an important private collection) also made use of such a column as a bedpost, but it and this aparador are the only known pieces of furniture in the country that feature them.







34

Dr. Toribio Herrera (1829 - 1968)

Tree

signed (lower right)

oil on canvas

12 1/2" x 16 1/4" (32 cm x 41 cm)

P 18,000

A Medical doctor who earned his degree in Medicine from the University of Santo Tomas, he later entered the UP School of Fine Arts where he would subsequently teach perspective and anatomy to the likes of Vicente Manansala, Jose Joya, and other countless artists, skills that were helped by his medical knowledge. During his life, he eschewed exhibiting and selling any of his works.



35

Gabriel Custodio (1912 - 1993)

Riverscape

signed (lower right)

oil on canvas

34 1/2" x 59" (88 cm x 150 cm)

P 80,000

Custodio quickly gained recognition as a maestro of the academic representational school. And rightfully so: his use of thick impasto brushstrokes in his landscapes and nature scenes (like the almost photograph-like image depicted here) bare a strength and passion in his work. Immediately, we are transported to the very forest where he executed this piece, and we can almost feel and sense the calmness of the environs and the music of the flowing stream.



36

Marcel Antonio (1965)

Untitled
signed (lower right)
oil on wood hinged on 6x panels
73" x 76 1/2" (185 cm x 194 cm)

P 120,000

Marcel Antonio's works involve a clear expressionism with mysterious themes, often utilizing images that combine myth with reality, a non literary tradition of storytelling. The stories behind his paintings also capture mainstream viewers' attention.

Meanings may arise, whether intended by the artist or not, as a result of the intellectual association of objects - associations that contribute to the total richness of the work. Antonio's style of rich and vivid colors and uneven layers in this untitled work are reminiscent of the imagery of oriental screens or medieval frescoes fading in time, and carry an air of drama and enigma.



(spread)



37

Michael Cacnio (1969)

Datu

signed and dated 1994

brass

H: 17" x W: 14" L: 7 1/2" (43 cm x 35 cm x 19 cm)

P 30,000

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

PROPERTY FROM THE JOSEFINA PEDROSA-MANAHAN COLLECTION

38

Manuel Baldemor (1947)

Sunday Afternoon

signed and dated 1977 (lower right)

acrylic on wood

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

P 25,000

Manuel Baldemor was exposed to the arts 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. Even with the lush landscapes and the simple life of Paete firmly fixed in Baldemor's life, his resulting style is universally comprehensible, what with his various interpretations of many cities and towns across the globe, all of which he has visited. "Sunday Afternoon" (1977), with its quaint windows and grilles, can represent not just an old Philippine town, but any town in Baldemor's charming global village.



39**Virgin***Late 19th Century*

Wood & Ivory

H:34 1/2" x L:11 1/2" x W:12" (88 cm x 29 cm x 30 cm)

P 180,000

Tableaus depicting the Holy Family are often found in family altars. Occasionally, they are carved of solid ivory, but more often, they are made with faces, hands and feet of the same material. In most instances, they are of small size, seldom exceeding 30 centimeters in height.

This Virgin, originally part of a Holy Family, is of uncommon height. The body was originally painted and gilded, but only some vestiges of blue paint are discernible within the folds of the carved dress.



40

Federico Aguilar Alcuaz (1932 - 2011)

Gezicht op Paterskerk (View of Paterskerk)

dated 1972 (in verso)

watercolor on paper

18" x 22" (46 cm x 56 cm)

P 30,000

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

Every traveler knows that European cities are an intoxication. If other Filipino artists who went to Europe satisfied the eye with their depictions of the continent, Federico Aguilar Alcuaz seduced it. Alcuaz' distant and lengthy posts in Barcelona, Germany, and Brno Czechoslovakia informed his refined and sophisticated way of seeing, feeling, and transforming these onto the canvas.

The spires seem afloat between sky and earth, creating a giddiness of senses, and an uplift of spirit, even with the strong dark blue strokes framing the skyline. In this work by Alcuaz, the atmosphere and the architecture are so close, so reciprocal in their reflections and colorations. His painterly touch was lively, intimate, and poetic. He brought a new sensibility to painting, a sprightly and fresh bourgeois spirit.



41

Justin Nuyda (1944)

Mindscape Search

signed and dated 1976 (lower right)

oil on canvas

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

P 40,000

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

PROPERTY FROM THE ESTEFANIA ALDABA-LIM COLLECTION

42

Carlos “Botong” Francisco (1912-1969)

First Mass at Limasawa (study)

signed and dated 1965 (lower left)

watercolor

13" x 25" (33 cm x 63.5 cm)

P 200,000

Literature:

D.M. Reyes, et al.; edited by Patrick D. Flores, *The Life and Art of Botong Francisco*, Vibal Foundation, Quezon City, 2010, (illustrated p. 138).

This study for The First Mass at Limasawa reflects the luminous colors of the final artwork, now at the National Museum of the Philippines. This piece ranks among his greatest works, and was commissioned by the national government to commemorate the 400 years of Philippine Christianization which was held in Cebu in 1965. The mural depicts Fr. Pedro Valderrama officiating the mass in an improvised altar in the presence of Ferdinand Magellan, Pigafetta (chronicler of Magellan), Spanish soldiers, and the natives in awe. Critics today regard Botong as the bridge between the Amorsolo-Edades tradition in Philippine painting.



First Mass at Limasawa
oil on canvas
1965
57" x 119" (145 cm x 301 cm)
National Museum

43

Ferdie Montemayor (1965)

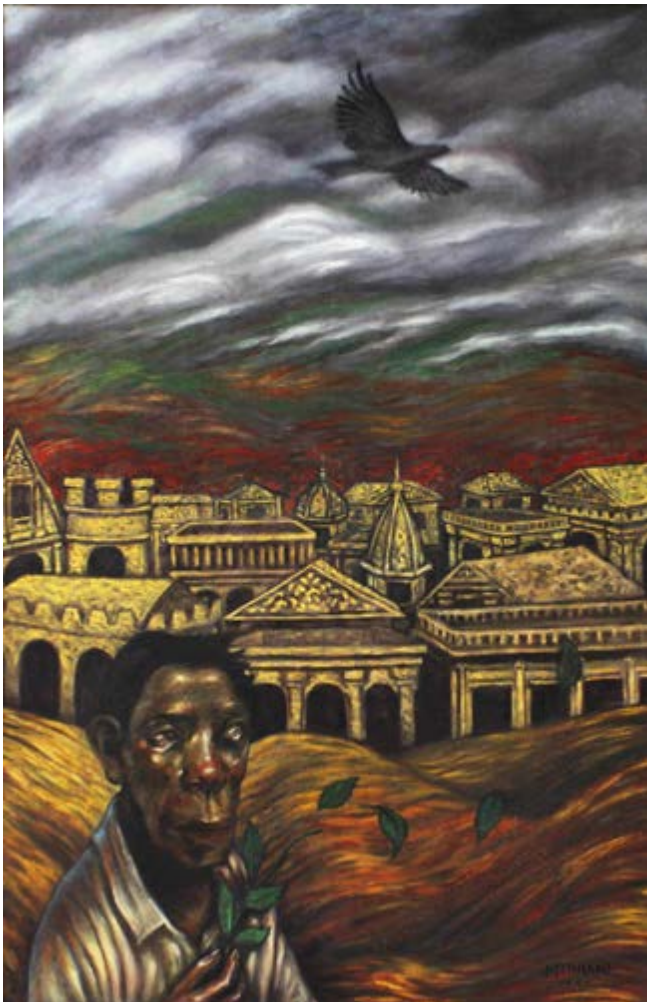
Sundays

signed and dated 2012 (lower right and verso)
acrylic on canvas

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

P 40,000

Ferdie Montemayor's acrylic on canvas paintings impart our communal experiences as singular patterns and monochromatic blurs in a large city that break up into more defined figures on closer inspection. They mirror how we actually go through these events — a multitude may compose of a sea of people, but each one's exploit is unique. The city is portrayed like a teeming organism.



44

Mark Justiniani (1966)

Paalam

signed and dated 1991 (lower right)

oil on canvas

35 1/2" x 23" (90 cm x 58 cm)

P 80,000

Mark Justiniani was a founding member of Grupong Salingpusa and Sanggawa artist collectives, with a commitment to art as social action. His works astound, with his impressive craftsmanship that brings out the emotional impact of his works. The artist's involvement with the groups in mural-making opened his eyes to the exigencies of social change. Justiniani is a social commentator. He jabs at the deterioration or inaction of society, or aspects that reveal its lack of direction, confusion, and stagnation. All this is achieved with the powerful distortions and colors of expressionism many times bordering on surrealist horizons. At times Justiniani may evoke a theatrical tableau, featuring elements such as the dark bird flying above the surreally architectural skyline.

45

Jerry Elizalde Navarro (1924 - 1999)*The Ilongot War Dance*

signed and dated 1994 (lower right)

oil on canvas

53 1/2" x 38 1/2" (136 cm x 98 cm)

P 260,000

In his sojourn in the island of Bali, which he and his mentor, the late Carlos Botong Francisco, considered close to paradise on earth, Jerry Elizalde Navarro discovered a new vision; a flamboyant sense of color and rhythmic pulse. His paintings in the early to mid 1990s have been increasingly poetic in evoking atmospheres, memories of sense impressions, and states of feeling.

Deriving from this experience (albeit transplanted to the Philippine setting) is this imposing piece entitled "The Ilongot War Dance." The Ilongot communities are scattered about in the Sierra Madre and Caraballo mountains in Nueva Vizcaya, where their dances are said to be devoid of foreign influences. Their headtaking (war) dances specifically are emotionally powerful and, as depicted here, mimic combat through smooth, agile movements and the use of sticks and shields.



46

Romulo Galicano (1945)

Garden Scene

signed and dated 1992 (lower right)

oil on canvas

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

P 90,000

This Garden Scene, painted in 1992, strongly reflects Galicano's Dimasalang roots, with its impressionistic use of colors, and traditional theme.



47

Clairelyn Uy (1974)

Sheep in Blue and Yellow Water

signed and dated 2012 (lower left)

oil and acrylic on canvas

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

P 30,000



48

Jose Blanco (1932 - 2008)

Magtatahip

signed and dated 1974 (lower right)

oil on canvas

32 1/2" x 43" (83 cm x 109 cm)

Provenance:

Dra. Sylvia Jamora

P 140,000

In Angono, the lively genre tradition is assured by the art of Jose Blanco. Blanco's works are the epitome of the realist genre, as the numerous figures that inhabit his works are the real people of his town. Though a folk artist, Blanco was academically trained, entering the School of Fine Arts of the University of Santo Tomas in 1951, when its faculty included the top firebrand modernists of Philippine art. It could be said through his art that the charming facets of lakeside fishing life, happily never left the town at all.

49

Julie Lluch (1946)

Self Portrait

Terracotta

H:24 1/2" x L:14 1/2" x W:15 1/2" (62 cm x 37 cm x 39 cm)

P 30,000

Julie Lluch is one of the foremost exponents of terracotta in the country today. Her highly personal art finds perfect expression in Philippine indigenous clay to which she refers as a most "sensuous and pleasurable" feminine medium. Her ideologically informed works of sculptured women performing various domestic chores, mostly auto-biographical in origin, are sharp feminist commentary on the circumstances of women's lives.

Such a personal and intensely felt piece as this must have drawn out the full artistic potential of Julie Lluch in terms of her acute sensitivity to three dimensional form, a fine and delicate approach which has been maintained in her later work. The sculpture moves us to configure the tactile quality of her art.



50

Carlo Magno (1960)

Bahay na Bato

signed and dated 1989 (lower right)

oil on canvas

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

P 30,000

With such artists as Prudencio Lamarroza and Rafael Cusi as inspiration, Magno, earlier on in his career, built for himself his own space, place, and niche in Philippine art through his realistic, expertly drafted, renderings of beautiful old homes - the bahay na bato. This skill can be traced, perhaps, to his brief stint at the Mapua Institute of Technology studying architecture.



42



51

Oscar Zalameda (1930 - 2010)

Picnic

signed (lower left)

oil on canvas

37 1/2" x 43" (92 cm x 109 cm)

P 200,000

Provenance:

A gift from the artist to Dr. Eduardo Jamora

"Oscar was my patient and he wanted to give me a gift. He asked me to come to his studio in the area that is now Rockwell. This was in the late 70's or early 80's. While in his studio, Oscar asked me to choose a painting that I liked and immediately I said I like that (pointing at this painting with 2 boys and 2 girls in a picnic). Then he said 'that is for Rockefeller' (I don't know which Rockefeller), and so I said 'you asked me to choose so that is my choice,' then he conceded and had me take it. So that's how I got this painting."

-Dr. Eduardo Jamora

52

Abdulmari Imao (1936)

Sarimanok
signed and dated 1975 (lower right)
oil on canvas
35 1/2" x 41 1/2" (90 cm x 105 cm)

P 30,000

Imao, National Artist, draws inspiration from Maranao and Tausug artistic traditions which he fuses with Western artistic traditions derived from studies at the University of Kansas and the prestigious Rhode Island School of Design. One of the major themes that form the basis of his art is the Sarimanok or the legendary bird with fish in its beak.

This work from 1975 is most interesting as it presents Imao's explorations into photography, a personal hobby he found interest in during this period. The numbers that appear on the canvas -- 2.8, 3.5 and 2.2 -- as photography enthusiasts would know, refer to camera aperture.



53

Burmese Jade Carving

Jade
16 1/2" x 11" (28 cm x 24 cm) including base

P 40,000

The jadeite mines of Upper Burma (now Myanmar) occupy a privileged place in the world of gems, as they are the principal source of top-grade material. To the Chinese, jade was traditionally defined by its "virtues," namely a compact, fine texture, tremendous toughness and high hardness, smooth and glossy luster, along with high translucency and the ability to take a high polish.





PROPERTY FORMERLY IN THE NIKKI COSETENG COLLECTION

54

Hernando R. Ocampo (1911 - 1978)

Revelation V

signed and dated 1978 (lower right)

oil on canvas

24" x 32" (61 cm x 81 cm)

P 300,000

Literature:

Angel G. De Jesus, H.R.Ocampo The Artist As Filipino, Heritage Publishing, Philippines, 1979, (illustrated, fig. 183, p.94).

Provenance:

Nikki Coseteng

Mariles Cacho Romulo, thence by descent

Using movement and bold colors, Ocampo utilized fantasy and fiction as the basis for his works. His art is described to be "abstract compositions of biological forms that seemed to oscillate, quiver, inflame and multiply" like mutations.

Ocampo's color instincts were always on the bright side of the spectrum, by temperament and by choice. Having had no formal training in art and never having left the country, he may have created some of the most creatively original work, described by Ricaredo Demetillo as "most expressively Filipino."



55

Publio Briones (1949)

Harvest Time

signed and dated 2003 (lower left)

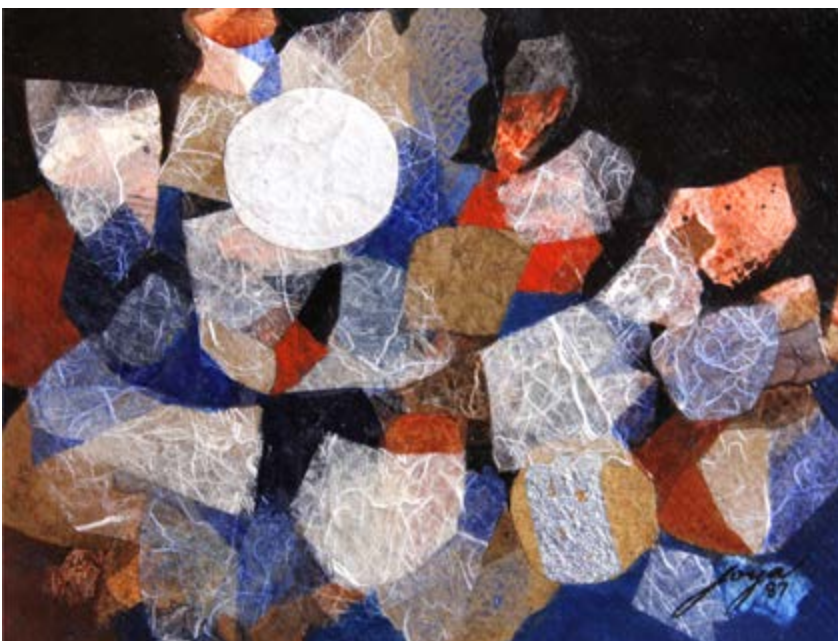
oil on canvas

28" x 43" (71 cm x 109 cm)

P 20,000

Provenance:

Acquired directly from the artist



56

Jose Joya (1931 - 1995)

Election Night

signed and dated 1987 (lower right)

acrylic-collage

10" x 13" (25 cm x 33 cm)

P 80,000

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

Judging by the title ("Election Night"), and the year the artwork was made (1987), one can surmise that, perhaps, this piece is a commentary on the realpolitik and the state of affairs of the country. Considering that Joya was never really overtly political in his artistic leanings, it can be said that this work is a rare incursion. Although it is quite clear that he still very much keeps close to his enthrallment with quasi-geometric shapes and abstract expressionism.



57

Napoleon Abueva (1930)

marble

H:8 1/2" x L:32 x W:18 1/2" (22 cm x 81 cm x 47 cm)

P 120,000

Provenance:

Rustans Galerie Bleu, Ca. 1972

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, adept in handling a whole plethora of mediums including marble, 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.

58

The Gabaldon Sillon Fraile (Pair)

2nd Quarter of 19th Century

Kamagong & Rattan

H:44" x L:35 1/2" x W: 35 1/2" (112 cm x 90 cm x 90 cm)

P 140,000

Provenance:

Nueva Ecija

Cabeza Don Mariano Santiago Tinio

Don Casimiro Gonzales Tinio (Capitan Berong)

Bernarda Diaz-Sta. Romana Tinio de Gabaldon

Senen Tinio Gabaldon

Isauro Valera Gabaldon

Martin Imperial Tinio, Jr.

A distinguished lady



The sillon fraile was so-called in the Philippines because they were originally found in the voladas or balconies of church convents and were used by the priests who wanted to relax. As the friars put up their legs on either arm as they reclined, the arms were made to flare toward the front wide

Sillones usually stood on turned front legs with tapering curved legs at the back. Occasionally, but rarely, they were made with cabriole legs. Their wide caned seats flared towards the front to accommodate the wide bottoms of portly friars, while their slightly reclined, undulating backs, also caned, likewise flared upwards and crested with carved and pierced scrollwork.

This particularly piece is extremely unusual, since the cabriole front legs support a squash-shaped piece on which the arm supports rest. The delicate carving of the crest is extremely fine and difficult to duplicate today.

The piece belonged to one of the progenitors of the Tinio Family, the richest and most landed family in Nueva Ecija. It passed on by inheritance to the Gabaldon Family and was formerly in the Casa Hacienda of the 5,500-hectare Hda. Bertese. Prior to land reform the estate covered the whole municipality of Quezon, N. Ecija, including the land occupied by the municipal buildings.

48



PROPERTY FROM THE GALERIA DUEMILA, INC. COLLECTION

59

Vicente Manansala (1910 - 1981)

Men at Siesta

signed and dated 1951 (upper right)

watercolor on paper

14" x 19" (36 cm x 49 cm)

P 120,000

Provenance:

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



60

Ronald Ventura (1973)

Male Nude

signed and dated 2004 (lower left)

oil on canvas

27" x 17" (69 cm x 43 cm)

P 400,000

Alice Guillermo writes that Ventura's personal aesthetic of the nude "is engaged in breaking down the rigid binaries of male-female, even as black-white components of "yang" and "yin" hold within them the kernel of their opposite." Further, she observes, that his choice of marble-esque, ivory-like skin tone suggest undertones of classical art. Thus, it can be said, Ventura's art -- more to the point his perfectly rendered human figures -- drawn upon the attributes of classicism, no doubt derived from his UST education, which he incorporates with his own leanings on beauty.

PROPERTY FORMERLY IN THE WILI AND DOREEN FERNANDEZ COLLECTION

61

Mauro Malang Santos (1928)

Vendor in Quiapo

signed and dated 1975 (lower right)

oil on canvas

32" x 24" (81 cm x 61 cm)

P 220,000



Earth shades, abstract forms, and religious imagery constitute this abstract piece in oil on canvas. Here, we see the maturity in Malang's artistic vocabulary and the birth of a style that has become his signature.

62

Augusto Albor (1940)

1989 #6-b

signed and dated 1989 (lower right)

acrylic on canvas

41 1/2" x 34" (105 cm x 86 cm)

P 40,000

Provenance:

Galeria Duemila, Inc.

In 1989, a year after returning to the country following a brief hiatus in India, Gus Albor pursued his art practice with renewed vigor and a new-found intensity.

Best known for his minimalist abstractions that caught the attention of both Arturo Luz and Lee Aguinaldo, this piece, then, is a striking example from this period in Albor's artistic life.



63

Mario Parial (1944 - 2013)

Mother and Child

signed and dated 1996 (lower right)

oil on canvas

15 1/2" x 23 1/2" (39 cm x 60 cm)

P 20,000

Mario Parial has been described as the leading Marian painter in the country. In his works, Parial more than contemporizes the revered Maesta. He even indigenizes the theme by positioning the two figures with a lush tropical backdrop. Parial infuses the subject with folk motifs that the once highly religious genre is magically transformed into a tender picture of a mother poignantly nurturing her son. The use of colors not conventionally associated with the Madonna, and the brilliant patterns on the fabric help in secularizing the theme.



The work combines the mother and child image, and a resplendent rendition of the abundance of a local harvest.

52



64

Juvenal Sanso (1929)

Untitled

signed (lower right)

oil on canvas

29" x 36 1/2" (74 cm x 93 cm)

P 200,000

Provenance:

Rustans Galerie Bleu, Ca. 1970

From his Black Period that was wrought with melancholia and gloom, to his renderings of flora and fauna in startling shades, we can see the shifts in Sanso's mood and temperament as an artist, where the pains brought by the war have given way to purging, joy, and exultation.



65

Arturo Luz (1926)

Cyclist

signed dated 1970 (upper left)

print 97/180

21" x 14 1/4" (53 cm x 36 cm)

P 12,000

Arturo Luz has devoted his sixty year career to a highly stylized version of minimal austerity. Arturo Luz, like Fernando Zobel, Constancio Bernardo, Lee Aguinaldo and Jose Joya are among the artists who explored non-objective art in painting and mixed media works, both in linear and painterly styles. But Luz, through personal discipline, has built his reputation around distinct visual worlds stripped of distraction and sentiment. His direction had to do with abstract painting of a geometric-planar kind.

66

Benedicto Cabrera (1942)

(a.) *Untitled*

signed and dated 1977 (lower right)

etching 6/25

9" x 6" (23 cm x 15 cm)

(b.) *Untitled*

signed and dated 1977 (lower right)

etching 6/25

9" x 6" (23 cm x 15 cm)

P 20,000

Contemporary drawing embraces a wide range of aesthetics. Images from old books, newspapers, and photographs always fascinated Bencab as they first did when he saw them in the flea markets of London in the 1970s - vintage pictures of a nation being born in the dying years of the 19th century. Bencab lived and sensitively captured the vicissitudes of his time - as a young man during the first quarter storm of student activism in the late 60s, as a family man abroad in the 1970s, and as a returning native at mid-life in the 1980s.

Misuzawa Tsutomu- Curator, The Museum of Modern Art, Kamakura, once wrote that "Under the influence of men like RB Kitaj, who resided in London for a long period of time, Ben Cabrera utilizes a refined formal vocabulary based on pop art," which can be gleaned from these two etchings, both from 1977. Bencab thrived on innovative techniques that enhanced the rich, semiotic value of his artworks: throughout his career, in addition to montage, he used split and multiple frames, inversion and negative - positive imaging.

54



(a.)



(b.)

67

Vicente Manansala (1910 - 1981)

Candle Vendors (Study)
signed and dated 1972 (middle)
pen and ink on paper
8" x 11 1/2" (20 cm x 29 cm)

P 240,000

Provenance:
Hidalgo Gallery
A gift from President Ferdinand Marcos to Dr. Francis Chamberlain



The Boceto, or study for Candle Vendors, shows the artist's experiments in multiple perspectives through transparent planes. Manansala developed his own style of transparent cubism, an indigenization of the original Paris style. Also of note is Manansala's unique use of the chessboard grids on the left side of the study. It has been written that Manansala deliberately painted like the Dutch masters, Jan Vermeer, and Pieter de Hooch, in order to learn 'geometry' in art. As a work in pen and ink, the rich nuances of depth, enhanced by the rhythm of the dark squares and rectangles, stand out.

68

Hacha (Three pieces)

18th Century

Molave

81" x 24" (206 cm x 61 cm)

81" x 24" (206 cm x 61 cm)

82 1/2" x 25" (210 cm x 64 cm)

P 500,000

Provenance:

Northern Luzon, most probably from Cagayan

Every church had a *blandon*, a large candlestick usually 5 to 7 feet in height that held the Paschal Candle during the pre-dawn Easter Sunday Mass. In this rite, that candle was the first to be lit in a pitch-dark church to signify the Resurrection and to show that Christ was 'The Light of the World'. Some churches had a pair used for important occasions like a *Te Deum* or the Feast Day of the town's patron saint, but richer parishes had four or even six of them! Although most *blandones* were made of molave, very rich towns had them in silver. Smaller candlesticks of 3 to 4 feet in height were called *blandoncillos* and were placed on either side of a bridal couple during the wedding ceremony. For some unknown reason, church inventories during the American Period started calling them *hacha* or *hachero*, a name that has stuck to them.

The upper part of the candlestick consists of turned spools and squat balusters on top of each other. Halfway up is a frieze carved with three winged cherubs, each wearing a shell headdress connected to each other by scrolls. The triangular base made up of three elaborately carved scrolls on bun feet are joined at the top with a double row of acanthus moldings, the lower one composed of larger leaves. The sides of the scrolls are decorated with strings of fruit and flowers, while the portion between the scrolls are each carved with a lozenge-shaped cartouche formed by the leaves of a foliar spray with a stylized guava fruit emanating from each scroll.

This particular set of three are exceptional because of their height. They were originally painted in pastel colors and gilded but have been painted in white and poorly gilded within the last decade.



(detail)



(detail)



(detail)





69

Gonzalo Banzil (1949)

My Little Vendor

signed and dated 2012 (lower right)

oil on canvas

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

P 3,000

After taking up a special course in Fine Arts at the University of the East, Gonzalo "Bobby" Banzil ventured into the advertising industry where he served as Art Director in agencies here and abroad. From there, he decided to focus on painting, which brought him to exhibit at the Glie J. Gallery in New York City along side other foreign modern artists. His works, it has been noted, display varying degrees of earthly colors while his subjects are people whose ways are home-spun moments of human drama.

70

Jose Joya (1931 - 1995)

Mother and Child

signed and dated 1988 (lower right and verso)

pastel on paper

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

P 80,000

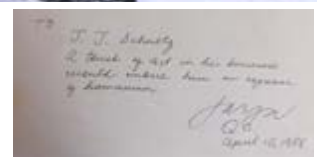
Provenance:

Acquired directly from the artist by Jay Schultz

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

In the early phase of his art, Jose Joya reflected the period of transition from academic conservatism to modernism. Academically trained like his famous contemporaries, he was among the most audacious young artists that the time produced. Joya's career began quite conventionally with his studies at the University of the Philippines School of Fine Arts. Joya's years of academic training and classes included drawing subjects where male and female models posed in the nude. The correct and proportional human forms and anatomies echo works from his early years.

"Mother and Child," done in 1988, is a momentary excursion away from his abstractions and recalls the strong impact of classical and conservative art movements during his youth, even at this mature stage in Joya's career.





(a.)



(b.)

71

Romulo Olazo (1934)

(a.) *Untitled #104*
signed and dated 1986 (lower right)
mixed media
12" x 19" (30 cm x 48 cm)

(b.) *Untitled #103*
signed and dated 1986 (lower right)
mixed media
12" x 19" (30 cm x 48 cm)

P 100,000

Provenance:
Jay Schultz, USA

It is said that Olazo pursued his artistic career at a most auspicious crossroads in Philippine Art – just when modernism was beginning to take root. With his landmark diaphanous series of artworks, Olazo was able to carve for himself a unique, and revered place in the local art scene, garnering him the much sought-after Thirteen Artist Award from the Cultural Center of the Philippines in the early 70s.

These two works from 1986 bare imprints of his overriding diaphanous collection – visions of light, translucent, exuberant—yet, rather than being monochromatic, a burst of bold, arresting colors suffuse each piece, displaying his evolution and growth as an artist, and his foray into non-objectivism.

72

Mauro Malang Santos (1928)

Untitled

signed and dated 1970 (lower right)
oil on board
9 1/2" x 13" (24 cm x 33 cm)

P 30,000

Emmanuel Torres once wrote that: "Ang Kiukok's angular forms, but without the expressionist angst, has in turn influenced cartoonist turned painter Mauro Malang Santos (better known as Malang) at some point in the latter's development. Malang's pictorialism is as baroque as Manansala's, differing only in [the fact] that it indulges in multi-sectional and highly mannered...effects."



73

Juyong Lee

Untitled

hologram

17 1/4" x 17 1/4" (44 cm x 44 cm)

P 50,000

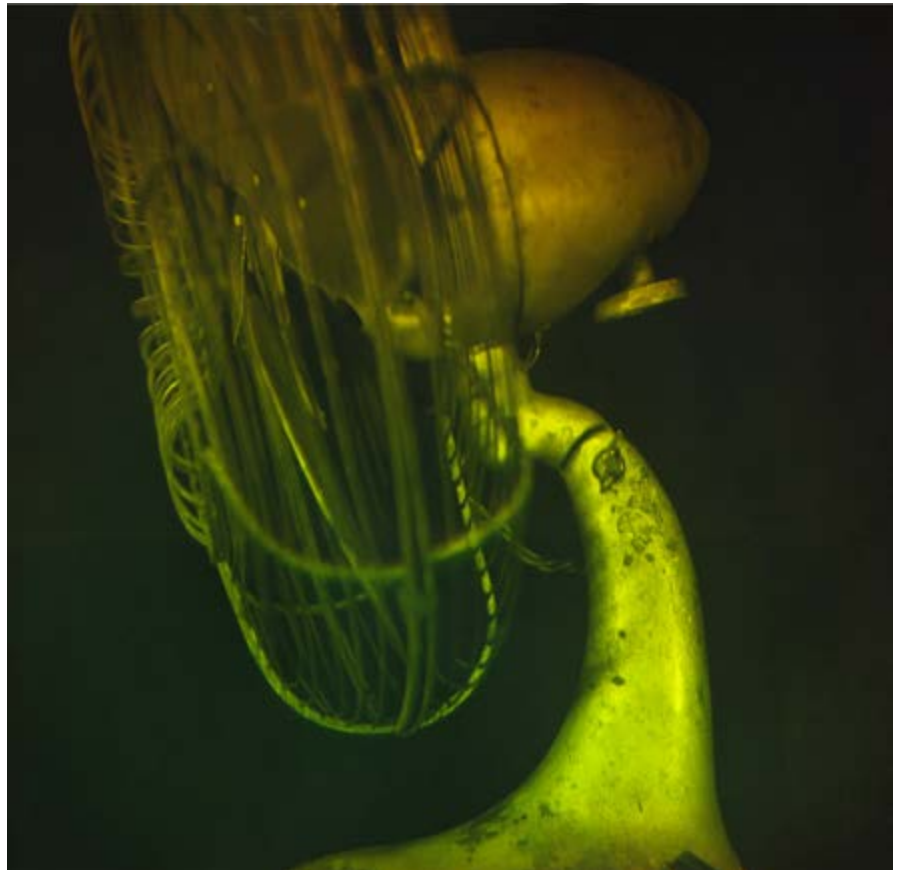
Juyong Lee acquired a Bachelor's degree in photography and Master's degree in holography from Brooks Institute of Photography in the USA. After going back to Korea, he organized various exhibitions; in the Museum of Contemporary Art in Korea, in the USA, Japan, Turkey, China, Taiwan, Nepal, India, and elsewhere.

From the beginning of the 90s, Juyong Lee was trying to fully reproduce actual images, constantly focusing on the narration of nature and extreme delicacy. However, from the early 2000s, he started to experiment with forms in which the narratives were reset, focusing on corresponding relations, as well as contradicting relations which were reconstructed from the objects after deconstructing them.

"My main theme is "Memory of Time," but there are so many 'branches' to my work. One is on the object and memory; another is the moment of the memory; and [yet another] collecting the memory from nature. I work with nature, people and objects — 3 different 'branches,'" said Lee in an interview after his exhibit in Manila.

"Untitled," by Lee, is a beautiful preservation of the essence of what was then- a true "Memory of Time."

Untitled was one of the pieces exhibited in Lee's October 2013 exhibit in Vask, Fort Bonifacio.



74**Elmer Borlongan** (1967)*Ships Ahoy!*

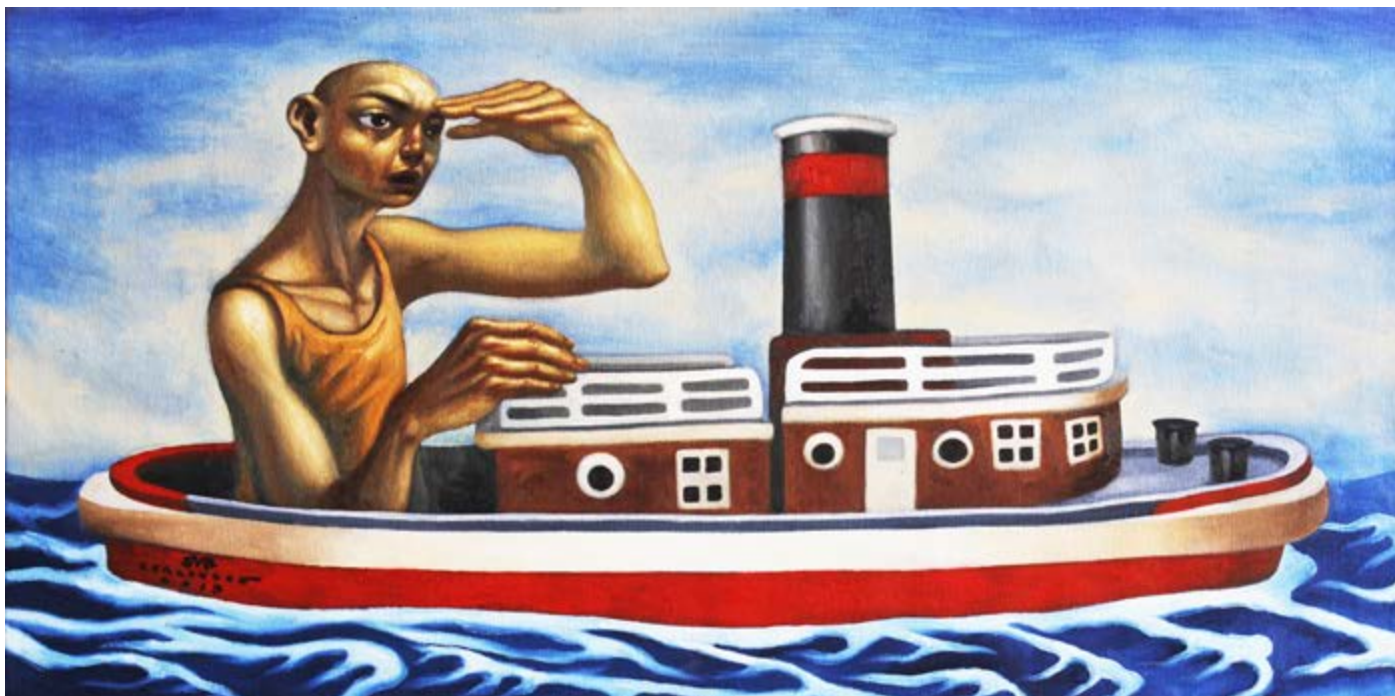
signed and dated 2013 (lower left)

oil on canvas

24 1/2" x 48" (62 cm x 122 cm)

P 200,000

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



Before Elmer Borlongan became based in Zambales, his paintings showed a brooding, expressionistic sensibility that projects the forlorn feeling of life in a desolate urban vacuum usually set against dark backgrounds. Brooding social commentary was a constant thread in Borlongan's paintings. His current Zambales phase shows lighter, even more brilliant tonal changes in his palette and the freeing up of background space compared to his earlier works.

For Elmer Borlongan, the move also meant an expansion in terms of figurative subjects - where once his work featured people in mostly urban settings, his works from this later period began to feature people from the countryside as well. While his characteristic figurative distortions remain, the theme is more relaxed.

75

Baul Mundo or Traveling Chest

17th Century

Wood & Iron

H:15" x L:20" x W:12" (38 cm x 51 cm x 30 cm)

P 50,000

Provenance:

Manila

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

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

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

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

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

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

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



76

Emmanuel Garibay (1962)

Untitled

signed and dated 2001 (lower right)

oil on canvas

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

P 180,000

Provenance:

Boston Gallery



Very much a storyteller as he is a proficient artist, Garibay utilizes distorted images of ordinary people – set in scenarios either ordinary or extraordinary; mundane and outstanding – as a means to send forth a political message – his commentary, on pressing issues. This oil on canvas work is a particularly compelling piece, and is his take, perhaps, on religion and poverty.

PROPERTY FORMERLY IN THE LUIS MA. GUERRERO COLLECTION

77

Juan Luna (1875 - 1899)

Untitled

signed (lower right)

pencil on paper

5 1/2" x 10" (14 cm x 25 cm)

P 120,000

Aside from his large, academic paintings, Juan Luna did many small, more intimate works, including portraits. A number of Luna's works show spontaneity and an elusive, 'spur of the moment' quality. Ramon Villegas once wrote that:



"These quick sketches and close-in reviews of his world were done to satisfy only his own standards, to see if what he saw in his mind was as pleasing as what his brush could paint, and what his eyes could see."

The same can be said about these pencil on paper sketches. Luna's growing reputation as an artist led to a pensionado (pension) scholarship at 600 pesos annually through the Ayuntamiento of Manila. He famously won the first Gold Medal in the 1884 Madrid Art Exhibition for 'The Spoliarium.'

PROPERTY FROM THE JOSEFINA PEDROSA-MANAHAN COLLECTION

78

Victorio Edades (1895 -1985)

The Happy Bride

signed (lower right) dedicated and dated 1976 (verso)

watercolor on paper

13 1/2" x 10" (34 cm x 25 cm)

P 70,000

Provenance:

A gift from the artist to Dr. Antonio Manahan

The year 1976, the date appearing in this unique watercolor Mother and Child image on paper, would be a significant moment in Edades' career: it was when he was bestowed the National Artist Award. A stalwart, proponent, and pioneer of modern art in the country, he spearheaded the formation of the Thirteen Moderns, a group of like-minded artists who would rally against the prevailing conservative -- classical -- movement in art.





79

Ricarte Puruganan (1912 - 1998)

Siwawer - Dance of the Eagle
signed and dated 1982 (lower right)
oil on canvas
56 1/2" x 78" (144 cm x 198 cm)

P 160,000

Literature:

Ricarte M. Puruganan, *Folk Art the thread to National Art*, Lucila A. Salazar and Heritage Publishing, Manila, 1983, (illustrated p.115).

One of the Thirteen Moderns, the artist group that broke away from the Conservatives led by Fernando Amorsolo, Ricarte Puruganan received a diploma in painting at the University of the Philippines' School of Fine Arts. He later helped found the University of Sto. Tomas fine arts school together with Carlos "Botong" Francisco, Severino Fabie, and Galo Ocampo.

Puruganan's series 'Homage to the Philippine Folk Dance,' done in San Francisco, California, was inspired by an event at the Cow Palace in San Francisco. In his book, 'Folk Art the Thread to National Art', Ricarte Puruganan wrote about his paintings which featured folk dances: "They are more an expression of pride in the folk dance than any pretense at representing dances in a folk art way as I would if I were to do them again at this writing...Indeed, if the folk dance have brought to the world a parcel of the Filipino identity, may not our paintings do the same in a not too distant future?."

80

Federico Aguilar Alcuaz (1932 - 2011)

Japanese Woman

signed and dated 1982 (lower left)

oil on canvas

17 1/2" x 23" (44 cm x 58 cm)

P 140,000

Provenance:

Purchased from Judge Pedro Santiago

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

As his art shows, Federico Aguilar Alcuaz did not favor one culture exclusively. He possessed the ability to perceive through a complex prism of cultures. One can venture to say that some of the most elegant depictions of women in painting, come from Alcuaz's brush.



It is the ease of his women that create their harmonious poise, such as this kimono clad woman kneeling on the floor and arranging flowers.

The elegance of the image also stems from its sparing use of strong colors, such as the deep reds in the flowers, and the back of the kimono in a palette limited to light ochre for skin tones, browns, supple velvety grays, and sparkling whites – which recall the garb of the women in his Tres Marias series - for brilliant highlights. Uncluttered imagery, such as this, conveys a dignity, as well as a sumptuousness, that never cloy or tires the eye.

81

Mauro Malang Santos (1928)

Kapilya

signed and dated 1962 (lower right)

mixed media

11 1/2" x 9 1/2" (29 cm x 24 cm)

P 30,000

This playful piece by Malang harkens back to his beginning years as a popular newspaper cartoonist, and is dated the same time he mounted his first solo show at the Philippine Art Gallery, a year before garnering the Ten Outstanding Young Men Award in 1963. Here, we already see glimpses of the figures that constitute his later works (faceless women), as well as his ability to capture on canvas scenes that are distinctively Filipino-lively and fiestalike.



82**Isabelo L. Tampinco** (1850 - 1933)*Gabriela Silang*

signed I.L.T. and dated 1910

plaster cast

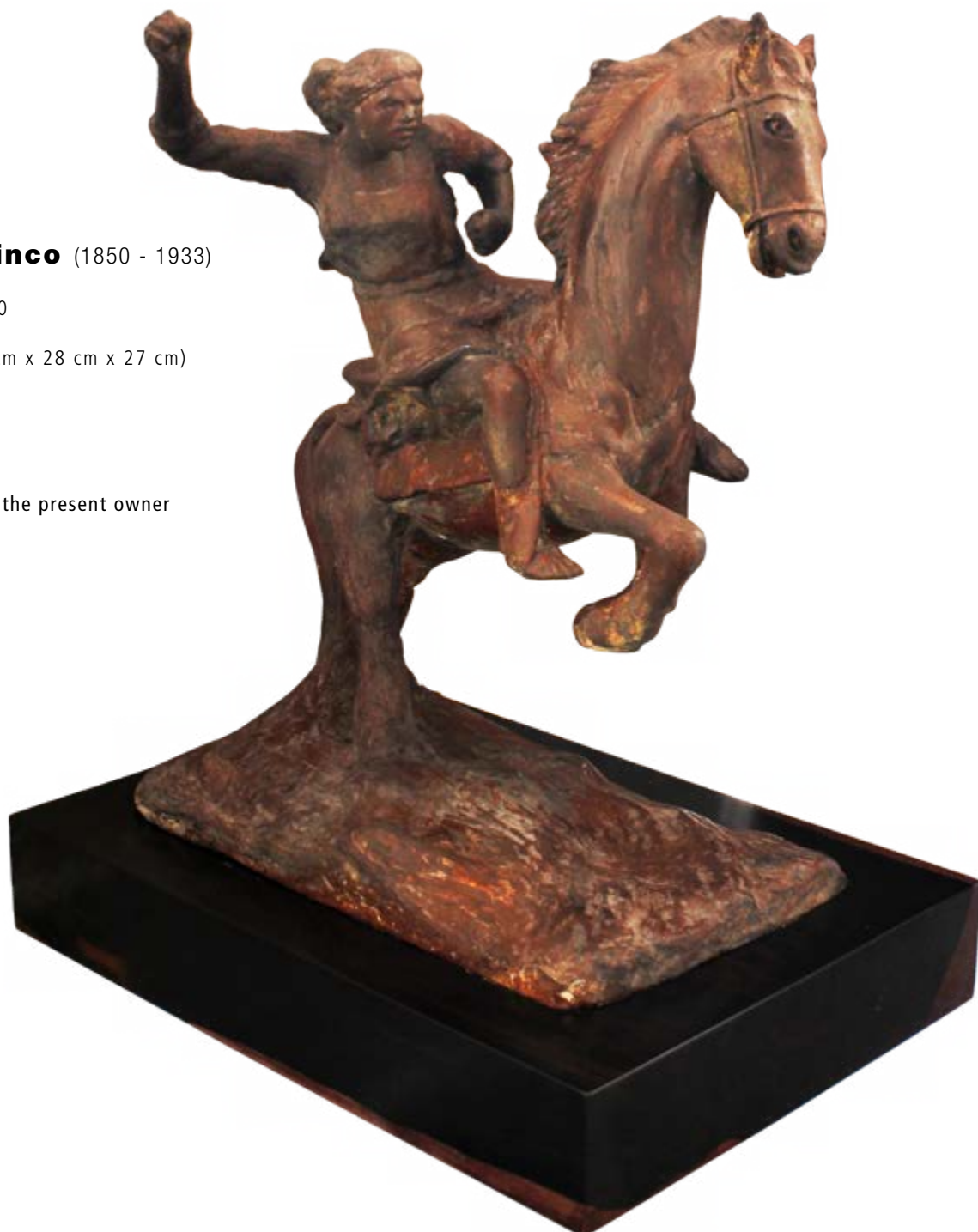
H:13" x L:11" x W:11" (34 cm x 28 cm x 27 cm)

P 120,000

Provenance:

Manuel L. Morato

Acquired from the above by the present owner



Don Isabelo Tampinco was hailed as the most outstanding sculptor of his time. A sculptor of wood and stone, he was to apply his prodigious talent to Manila's rising edifices. Tampinco set up shops with master artisans Inocencio de Leon and Bruno de la Cruz. From this triumvirate, landmarks such as the columns and entablatures of the Philippine Legislature, Manila Post Office, Manila Metropolitan Theater, the De La Salle University building on Taft avenue, the Churches of San Agustin and the high relief carving on the door of Santo Domingo Church in Intramuros, and the decorative wood carvings in Malacañang, were produced adding distinction to Manila's architectural landscape. Tampinco advocated the use of native Filipino style in decorative art and exhibited architectural plans and models which became later known as "estilo Tampinco."

Among the many honors that he has reaped is the Gold medal from art competitions held at the Universal Exposition of Barcelona (1888) and the Gold medal at Saint Louis World's Fair (1904). "Gabriela Silang" is from 1910.

PROPERTY FROM THE ANTONIO MARTINO COLLECTION

83

Dining Table

2nd Quarter of the 19th Century

Narra & Lanite Wood & Brass

H: 29" x L: 87" x W: 52" (74 cm x 221 cm x 132 cm)

P 200,000

Provenance:

Manila



The English were the major buyers of sugar produced in Bulacan in the early 19th century, and thus had a great influence on Bulacan furniture design. This piece, in particular, displays all the characteristics of the Regency Style.

The unusually wide table top with reed moldings on the edges rests on slim turned legs carved with reeds on bases with short saber legs joined by a pair of full-length turned stretchers that are also reeded. The table base is line-inlaid on the sides with kamagong and lanite, while the sides are inlaid with a line-inlaid reserve decorated at either end with a line-inlaid circle containing a sunburst inlaid with alternating strips of kamagong and lanite. The legs terminate in lion's paw feet in cast brass, the use of which in furniture is very rare in the Philippines.



(detail)



(detail)



(detail)

84

Jose Villadolid (1946)

Along the Shore

signed and dated 2003 (lower right)

oil on canvas

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

P 12,000

Provenance:

Aquired directly from the artist by
the present owner



PROPERTY FROM THE EDGARDO "BUDUT" LIZARES

85

Jose Joya (1931 - 1995)

Bowl 1

signed and dated 1976

ceramic

H: 3" Diameter: 8" (8 cm, 20 cm)

Bowl 2

signed and dated 1976

ceramic

H: 3" Diameter: 8" (8 cm, 20 cm)

P 40,000

These pieces are accompanied by certificates issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of these lots

Joya's 64 years in the art mainstream saw the production of a large body of work distinguished both by boldness and lyricism.

At midcareer, from 1974 to 1979 onwards, Joya started to include ceramics in his repertoire of various media. His desire to learn what simple shapes had to offer led him to the discovery of the circle, and other basic shapes. In his art, the circle underwent a series of permutations, including the ceramic plate, all in the spirit of his pursuit of abstraction.

At the time of his death, Joya left some 2,000 paintings, 3,200 drawings, prints, and tapestries, and 500 ceramic pieces in the possession of both local and foreign collectors.



70



86

Ang Kiukok (1931 - 2005)

Mother and Child

signed and dated 1991 (upper left)

oil on canvas

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

P 650,000

This piece is accompanied by a certificate issued by Finale Art File confirming the authenticity of this lot

While it is said that Ang's powerful works, expressionist in style and geometric in form, serve as his commentary on the present state of affairs and the ills plaguing the nation. He also dabbled into still life pieces, such as his renderings of the mother and child. His output in the latter genre, it has been noted, affords us a peek into a different side of the artist more peaceful than angry, more sensitive than in turmoil.

87

Federico Aguilar Alcuaz (1932 - 2011)

Still Life

signed and dated 1975 (right)

oil on canvas

18" x 22" (46 cm x 56 cm)

P 160,000

Literature:

Homage to the Masters 2, The Art link Group, Inc. and the Metropolitan Museum, Manila, 2002.

Exhibited:

Metropolitan Museum of Manila, Homage to the Masters 2, 2002.

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

Renaissance man, Bon Vivant, and peripatetic artist of the highest order – these are but some of the accolades bestowed upon Alcuaz who, as a visual artist, has travelled the world extensively, garnering numerous awards here and abroad. It is said that his abstract works drew inspiration from Picasso and Matisse; Still, he managed to inject his own world-view, as well his own personality, in his works – mischievous, revolutionary, and brimming with life. This still work from 1975 mirrors the artist as a music lover, foodie, and epicurean.



88

Juanito Torres (1941)

Fuego

signed and dated 2007 (lower right)

oil on canvas

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

P 30,000

Juanito Torres is recognized for his works that bring to life scenes straight from the most dramatic pages of Philippine history, as well as for his strong satirical artworks featuring the vaudevillian bacchanalia of Philippine life with its colorful characters.

A consummate story-teller with his strong visual narratives, his works depict a never-ending tapestry peopled with characters that are products of his painstaking research, and gimlet eyed interest in details – such as the revolutionary era hats and warm colored baldozas mosaicos on the floor- and in history. In his works, there is pathos, brittle charm, and wit in the scenes he deftly recreates on his huge canvases.

And then there is his ubiquitous mascot, a native dog (askal) who almost always makes a cameo appearance, so to speak, in most of his works. A barking witness to the unfolding narrative.



PROPERTY FORMERLY IN THE ALFONSO ONGPIN COLLECTION

89

Felix Resurreccion Hidalgo (1855 - 1913)

La Barca de Aqueronte (study)

signed (lower left)

pen and ink on paper

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

P 200,000

Inspired by Dante's Inferno and classical mythology, the La Barca de Aqueronte is Hidalgo's portrayal of souls facing eternal damnation in the fiery depths of hell. Done in the classical style, this masterpiece from 1887 would merit Hidalgo a Silver Medal in the Paris Exposition of 1889. Presented is the study in consummate execution to this priceless masterpiece.

90

Macario Vitalis (1898 - 1990)

Restaurant "Big-boy"
signed (lower left)
ca. 1937
pencil on paper
12 1/2" x 16" (32 cm x 40 cm)

P 30,000

Exhibited:
Alliance Francaise de Manille, Vintage
Vitalis, March 1 - March 31, 2011

It was in 1937, while in France, that Vitalis produced this relevant piece. It was during this fortuitous time that he took residence in "Big Boy," a theater-restaurant located in the suburbs of Paris, where he worked as set designer and backdrop artist. It was here, it is believed, that Vitalis came across, and met, Pablo Picasso.



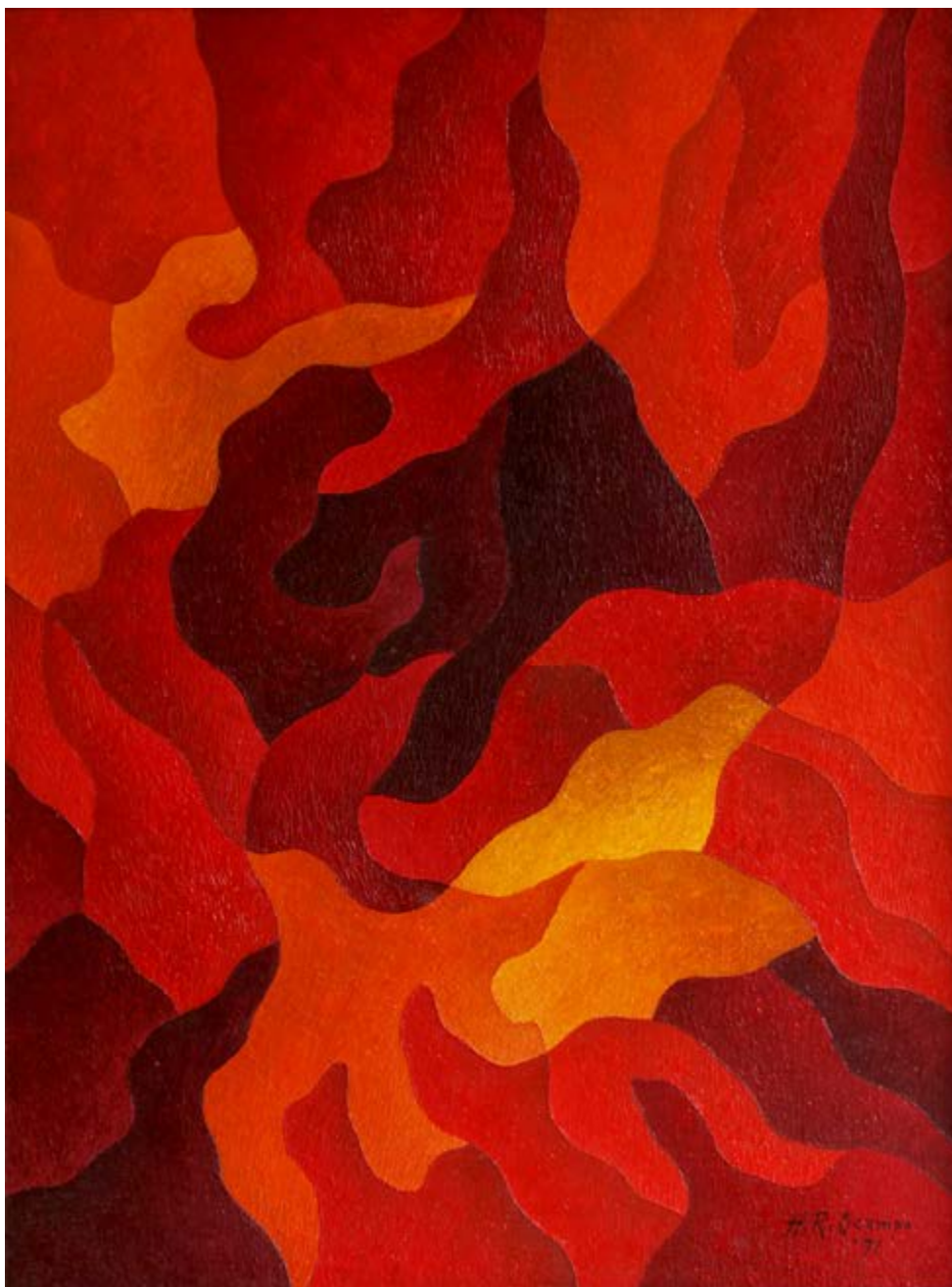
91

Ramon Orlina (1944)

signed and dated 2004
glass
H:7" x L:7" x W:4" (18 cm x 18 cm x 10 cm)

P 30,000

Formerly a practicing architect, Orlina is the first local artist to carve figures out of glass using the cold method where improvised tools are employed to grind and polish his unique medium of choice. This he has done and continues to do -- expertly and with precision -- for over three decades, creating abstract pieces that express fluidity and movement.



PROPERTY FORMERLY IN THE WILI AND DOREEN FERNANDEZ COLLECTION

92

Hernando R. Ocampo (1911 - 1978)

Untitled

signed and dated 1971 (lower right)

oil on canvas

32" x 24" (81 cm x 61 cm)

P 400,000

Hernando Ruiz Ocampo was one of the pre-war Thirteen Moderns, a group of modernist artists founded by Victorio Edades in 1938. His first works reflected the harsh realities of his country after the Second World War, but his style was to famously evolve: by the time Ocampo received the Republic Cultural Heritage Award in 1954 - for a series of 14 still lifes - he had already been painting in a highly abstract way. He was doing totally non-objective themes and had abandoned figuration completely.

His most acknowledged work, Genesis, which shows a similarity to this untitled work, served as the basis of curtain design in the Cultural Center of the Philippines Main Theater. His works were exhibited in Washington, New York, London, and Tokyo, among other key locales.

PROPERTY FROM THE ANTONIO MARTINO COLLECTION

93

Sheraton Side Table

2nd Quarter of the 19th Century

Narra & Camagong Wood, Carabao Bone & Silver
H: 37" x L: 57" x W: 30" (94 cm x 145 cm x 76 cm)

P 500,000

The Sheraton Style of furniture as interpreted by Duncan Phyfe was very popular in the Philippines and greatly influenced furniture made in Baliwag, Bulacan. Side tables with bowed or serpentine fronts with square, tapering legs on spade feet were usually decorated with carabao bone inlay.

This side table is a graceful example of a Sheraton Style side table. Even if it is not a large piece, the proportions are elegant and the execution is superb. The very slim legs are line-inlaid in bone and kamagong with an attenuated, tapering, shield-shaped reserve decorated at the top and bottom with three almond-shaped pieces of bone joined at one end to form a leaf. The inside of the reserve is inlaid with kamagong, its pointed lower end decorated with a string of almond-shaped bone inlay. The upper part of the leg is inlaid with a large flower with eight petals. Joining the legs together are arced aprons carved at the bottom with molding forming two scrolls meeting near each leg.

The carcass is also decorated with bone line inlay decorated at the top and bottom with the same leaf pattern as the legs. The upper and lower drawer supports are inlaid with a running frieze of diamond-shaped lozenges alternating with discs.

Three drawers line the front, a convex one at the center with a concave one on either side. The drawer fronts are also line-inlaid with bone and kamagong, and are fitted with silver drawer handles and keyhole shields. A bone-inlaid flower of eight petals decorates either side of the handle. Furniture with silver fittings are very rare and only a handful are mentioned in 19th century inventories.





94

Juan M. Arellano (1888 - 1960)

Landscape

signed (lower right)

watercolor on paper

11" x 13 1/2" (28 cm x 34 cm)

P 30,000

Juan Arellano's first passion was painting, and he trained under Lorenzo Guerrero, Toribio Antillon, and Fabian de la Rosa. However, he pursued architecture and was sent to the United States as one of the first pensionados in architecture, in the same prestigious generation as Carlos Barreto, who was sent to the Drexel Institute in 1908; Antonio Toledo, who went to Ohio State; and Tomas Mapua, who went to Cornell. After famously contributing much to the pre-war skyline of the Philippines, Arellano retired in 1956 and went back to painting. In 1960, he exhibited his work at the Manila YMCA. He died at the age of 72 on December 5 of the same year. Works by Arellano range from serene compositions of trees, and hills, to the immediate brush strokes of this radiant watercolor view of a forest softly glowing with light in cool blues and green.



95

Cesar Buenaventura (1922 - 1983)

Beachscape

signed and dated 1975 (lower right)

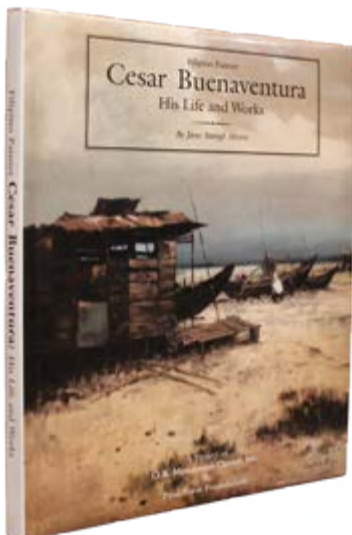
oil on canvas

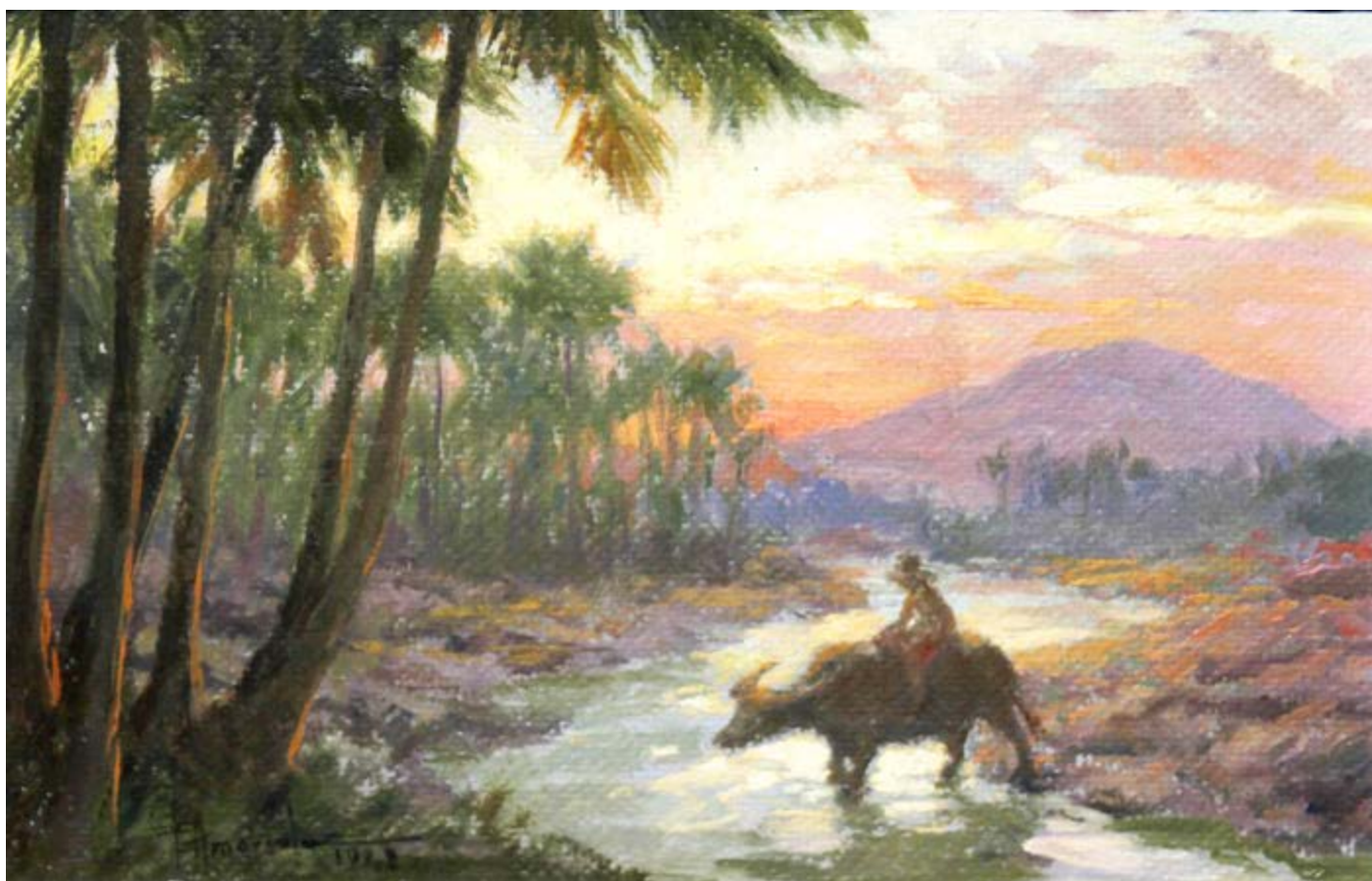
37" x 37" (94 cm x 94 cm)

P 40,000

Literature:

Janes Stangl Alvero, *Cesar Buenaventura His Life and Works*, Peso Book Foundation, Quezon City, (Illustrated in cover)



**96****Fernando Amorsolo** (1892 - 1972)*Boy on Carabao Crossing a Ford*

signed and dated 1942 (lower left)

oil on canvas

7" x 10 1/2" (18 cm x 27 cm)

P 300,000

Provenance:

Estate of William F. Weeden of Oakland, CA (former Philippine resident)

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

Amorsolo used natural light in his paintings, and developed the backlighting technique which can be hinted in the palm tree trunks of this work from 1942. In typical Amorsolo fashion, the figure of a man riding a carabao is outlined against a characteristic glow as the subdued orange sunlight at the center of the canvas highlights nearby details. Philippine sunlight was a constant feature of Amorsolo's work; he is believed to have painted only one rainy-day scene. Says Alfredo Roces in his book, Amorsolo (1975): "It was Amorsolo who discovered the quality of Philippine sunlight. More accurately, it was the shadow areas he painted with a richness of color that previous artists had simply obscured with dark scumble."

97

Mark Justiniani (1966)

Untitled

signed and dated 1993 (lower left)

oil on canvas

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

P 90,000

Provenance:

Finale Art File

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



Mark Justiniani's works in the early 1990s are informed by contemporary collaborative art, deeply engrained personal experience, a deep awareness of social issues, and an astute reading of Filipino folk art traditions and language. These works spring from the artist's investigation of folk culture, including the use of language, and what one may draw from it is indicative of the indigenous frame of mind.

These paintings seem to take place in the unlimited space of his mind, translated as the sky in the day, or at night, with floating clouds, or twinkling stars.

98

Tony Mahilum (1948)

Street Scene

signed and dated 1995 (lower left)

oil on canvas

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

P 50,000





99

Federico Aguilar Alcuaz (1932 - 2011)

Untitled

signed and dated 1979 (verso)

tapestry

46" x 54" (118 cm x 137 cm)

P 240,000

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

Federico Aguilar Alcuaz' long stay in various cities in Europe - Barcelona where he stayed for part of the year, in Germany, where his wife and sons resided, and Brno in the former Czechoslovakia, gave him access to cultures so different from his Filipino heritage. Yet, as his art shows, not one of these other cultures was favored exclusively. This is among the several tapestries which he did in Brno, for fifteen years, well into the 1980s.

100

Federico Aguilar Alcuaz (1932 - 2011)

Manila Bay Sunset

signed and dated 1977 (upper right)

oil on canvas

20" x 24" (76 cm x 91 cm)

P 120,000

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

It was the Romantic movement in Europe that established the sky-scape as a worthy, spiritually-elevating subject for creative minds. Federico Aguilar Alcuaz may have just captured the spirit of that movement, given his lengthy stay in various cities of the continent, what with this most dramatic blazing sunset, with its sumptuous yellows and oranges breaking against the contrasting blue clouds, emphasizing the spectacular, theatrical aspects of nature. Manila Bay Sunset evokes a warm, yet soothing mood of the calmness of the canopy above.



101

Ephraim Samson (1947)

Untitled

signed and dated 1978 (upper middle)

watercolor on paper

22 1/2" x 30 1/2" (57 cm x 77 cm)

P 30,000

The art of Ephraim Samson cuts across varying genres, themes, and subjects that are testaments of his artistic skill and his penchant to push himself farther, applying not only intense brushstrokes to his canvas, but also discipline and excellence in his art pieces. Across his body of work, his forays into realism are what have gained him the most praise, largely for his ability for making even the most mundane and rudimentary of objects more captivating, poetic, and alive.



102

Romulo Olazo (1934)

Diaphanous

signed and dated 1976 (lower right)

oil on canvas

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

P 200,000

The seventies was a watershed era for Olazo, a decade marked by numerous awards such as the CCP Thirteen Artists Award and gaining Honorable Mention at the 11th Biennial Exhibit of Prints in Tokyo. This work then, from his diaphanous series are among his earliest foray into the subject.



PROPERTY FROM THE DR. ALEJANDRO R. ROCES COLLECTION

103

Vicente Manansala (1910 - 1981)

Untitled

signed and dated 1971

molave

base: H: 8 1/2" x L: 26" x W: 23" (22 cm x 66 cm x 58 cm)

artwork: H: 30 1/2" x L: 22" x W: 19" (77 cm x 56 cm x 48 cm)

P 400,000

Beth Day Romulo wrote that : "Manansala worked on watercolor, charcoal, oil and pastel. He was a muralist and a sculptor, and samples of these forms can be seen in banks, hotels and boardrooms throughout Manila."

Manansala extended his expertise to encompass sculptural forms as well. He studied sculpture under the widely respected Juan C. Flores – also known as Apong Juan- a carver from Betis, Pampanga. Manansala designed several brass relief sculptures that adorn the lobbies of numerous buildings around the metropolis including the Cultural Center of the Philippines. He also created various pieces using wood and bronze.

This work, which features his interpretations of humble folk that bring the marginal cultures of the barrio and the city together, is an example. In this work he imbues wood with his imagery of folk themes within an urban context.





104

Oscar Zalameda (1930 - 2010)

Vendors
signed (lower left)
oil on canvas
8" x 8 1/2" (20 cm x 22 cm)

P 50,000

Provenance:
A gift from the artist to Maurice Arcache and Alex Van Hagen

Society painter, bon vivant, and world-traveler, Zalameda, with his American and French art education, produced distinctive works that were cubist in form, and always Filipino in subject and theme. His paintings present to us how he masterfully merged modernist art forms with traditional Filipino scenes.

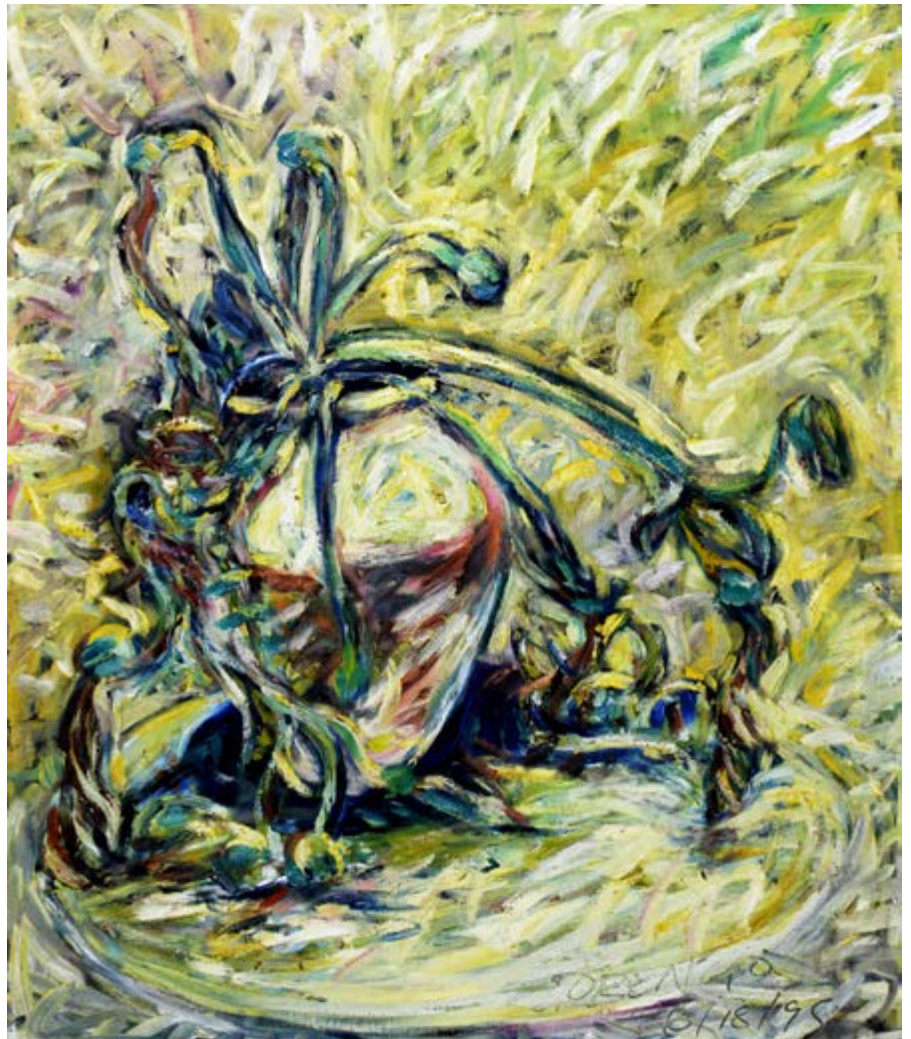
105

Jim Orencio (1969)

Untitled
signed and dated 1995 (lower right)
oil on canvas
42" x 36" (76 cm x 91 cm)

P 30,000

Jim Orencio was a member of the artist group popularly known as Salingpusa, where he formed part of its younger circle of artists. His stint there served as, if you will, his classroom outside of the UP College of Fine Arts where, while interacting with older and more senior colleagues, he was able to participate in competitions and hone his artistic talents. This, together with a challenge to develop his own style, led to his first solo exhibition held at the Boston Gallery in 1995, the year this untitled work was produced.



106

Jose John Santos III (1970)

Clamped

signed and dated 2009 (lower right)

oil on canvas

72" x 9" (183 cm x 23 cm)

depth: 5" (13 cm)

P 300,000

Exhibited:

Art Informal, Greenhills, San Juan, "{Un}Common: Jose Santos III," December 19 - January 9, 2010

Santos is known for his immortalization of the common, everyday scraps that he chooses as the subjects of his paintings. He experiments even with the sizes of his canvases: five of them stand at six feet by nine inches, like long rifle boxes crammed full of an artist's knick knacks. Reflecting the move of confidence he makes for himself as an artist, Santos veers towards untested ground, which is challenge to his creativity. He rediscovers his fascination for still lifes and mixed media assemblages. What stays consistent is his deliberate, academic, even scientific approach to constructing his pieces. Santos leaves nothing to chance in his craftsmanship, ensuring his works will stand the test of time.

Santos' deliberate choice of subjects deal with a fascination for texture. The selected objects show great evidence of wear, tear and manipulation. Each object shows a peculiar history. These objects were from his own immediate environs.



(right view)



(left view)

PROPERTY FROM THE EDGARDO "BUDUT" LIZARES COLLECTION

107

Solomon Sapid (1917 - 2003)

Untitled

signed and dated 1976

brass

12" x 8 1/2" (30 cm x 22 cm)

12 1/4" x 9 1/4" (31 cm x 23 cm)

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

12" x 9 1/2" (30 cm x 24 cm)

A late bloomer, as it were, to the art of sculpture, Sapid still proved his mettle in the field as a modernist sculptor, skillfully producing masterpieces in adobe, wood, and brass. This series of works from 1976 are showpieces of his dexterity and adeptness in handling the medium.

P 70,000



108

Jose Joya (1931 - 1995)

Timezone

signed and dated 1982 (lower left and verso)

collage

22" x 14" (56 cm x 36 cm)

P 140,000

Provenance:

Acquired directly from the artist by Jay Schultz

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

From 1974 and onwards, Joya did work in a variety of forms: acrylic collages being one of them. His paintings of this long phase suggest the precious and the elusive. With their rhythmic, transparent planes, they enter into the realm of illusion.

By the early eighties, his style had evolved to a degree, given that Joya's genesis as an abstract expressionist of the New York school was heavily based on his participation in the 32nd Venice Biennial in 1964, wherein he painted very large works in thick paint applied in a semi-automatist, gestural manner. Yet, unlike the abstract expressionist period of the early sixties where he employed enormously large brushes for working, and trowel like palette knives, this collage from 1982 almost exudes a gossamer delicacy.

PROPERTY FORMERLY IN THE CAMILLE RENAULT COLLECTION

109

Macario Vitalis (1898 - 1990)

Hector

signed and dated 1955 (lower right)

oil on canvas

23 1/2" x 47" (60 cm x 119 cm)

P 240,000

Provenance:

Camille Renault

Acquired from the above by the present owner



Vitalis' works bore the strong influence of French-impressionism. In the 1950s he settled in Brittany, where totally new vistas helped reshape and expand his artistic outlook. Prismatic, colorful, and alive, this piece is a celebration of the joyous and exuberant Parisian life that Vitalis took a fondness to.

110

Demonyo Table

18th Century

Narra

H: 34" x L: 48" x W: 30 1/2" (86 cm x 121 cm x 76 cm)

P 500,000

Provenance:

Ilocos

Ilocos always had a shortage of lumber, so most Ilocano furniture are composed of smaller and thinner pieces of wood than those of Central Luzon and Southern Tagalog.

This particular piece, entirely made of narra, is a rare and very good example of an Ilocano Mesa Altar or Side Table. The top is of the binandeja style, with the central plank framed by thicker planks resting on a carcass with a drawer on either side of an open space decorated with a valance-like cutout. This space between the two drawers are highly unusual and are seldom seen.

The piece is supported by cabriole legs connected at the sides with an apron composed of carved lambrequins that is typical of 18th century Ilocano side tables. The shoulders of the legs are decorated with a beautifully carved gargoyle mask, locally called demonyo. The legs terminate with ball and claw feet resting on a square stretcher supported by square, S-shaped feet.





(detail)

111

Cesar Buenaventura (1922 - 1983)

Market Vendors

signed and dated 1977 (lower right)

oil on canvas

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

P 30,000

As a member of the so-called "Mabini Artists," Buenaventura had a fondness for his depictions of traditional Filipino imagery as artists of this school are generally known to do. Much respected for his impressionist scenes and landscapes, this masterful rendering of a market tableau – redolent with rich earthen shades and with a beautiful female vendor taking front and center – is a fine example of his artistry.



112

Miguel Galvez (1912 - 1989)

Liberation

signed and dated 1947 (lower right)

oil on canvas

15 1/2" x 19 1/2" (39 cm x 49 cm)

P 20,000

The paintings of Miguel Geronimo Galvez (Sept 27, 1912-Nov 1989) may be classified into four periods. During his classical period, from the 1930s to 1948, wherein he produced mainly genres and landscapes that were solidly conceived and structural elegant compositions done in rigorous impasto.

His second period, from 1949 to 1952, is his decorative phase, referring to his use of classical skills toward the creation of landscapes, all correct in terms of technique and structure. By then, he was honored as the country's Outstanding Landscape Painter in 1950 by the San Miguel Corporation, and second prize for the oil painting category at the Art Association of the Philippines (AAP) competition in 1949.

His third period, from 1953 to 1965, went into an experimental phase where he went into semi-abstract, experimenting with neorealist expressionism, and even the cubism of Manansala.

His fourth period, from 1967 onwards, was when he returned to straight representational art; the style he used until his demise.

Liberation, from 1947, recalls the early classical period wherein he also painted scenarios depicting the aftermath of a, war-torn nation.



113

Andres Barrioquinto (1975)*Black Hole Sun*

signed and dated 2014 (lower right)

oil on canvas

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

P 400,000

Andres Barrioquinto challenges himself yet again with a subdued departure from his previous themes of the whimsical, surreal and macabre. For almost two decades, Barrioquinto has been enthralling the world with his artistic compositions. Since bagging a succession of awards including the 2013 13 Artists Award from the Cultural Center of the Philippines, his range, vision and mastery has continually evolved to include his well-received Japanese-inspired works and his daydream series. His exploration as an artist continues, as he now endeavors to add another dimension to his already diverse creations by fusing together Eastern and Western symbols with his signature patterns and artistic style.

In this piece, Barrioquinto promotes women empowerment through a diverse blend of visuals that capture the persistent social situation of women. The backdrop represents a modern version of the Yin and Yang, with the physical manifestations of their duality shown through the light and dark colored horses, magenta and cobalt gems, a negative center image and a colourful background. Further exploration of the females' multifaceted personality is highlighted through a series of symbols: the skull, showing death; the robot, representing the modern times; the elephant, signifying commitment, royalty and strength; the cherub, representing innocence; the owl, symbolizing wisdom and insight; and the butterfly, representing transformation and rebirth.

114

Prudencio Lamarroza (1946)

Amburayan
mixed media
27" x 24" (69 cm x 61 cm)

P 16,000

Popular for his hyperrealist paintings in the surrealist mode, Lamarroza's works border into the fantastic and possess an almost sci-fi quality, with color choices that defy conventions and notions.



115

Lyle Buencamino (1978)

You are Your Worst Critic
acrylic on canvas
72" x 72" (183 cm x 183 cm)

P 25,000

Lyle Buencamino is the son of film music composer and arranger, Dionisio "Nonong" Buencamino Jr., and Celine Flores Buencamino. He graduated from the University of the Philippines' College of Fine Arts, majoring in Painting in 2005.

His works such as 'You are Your Own Worst Critic' – which features the head of his composer father- easily resound with personal memories. Buencamino's black and white blown up talking heads pull in viewers to virtually eavesdrop on a layered visual rendering of charged tete-a-tetes between the artist's composer father, and himself.





116

Fernando Zobel (1924 - 1984)

Pausa Gris

signed (lower right) dated 1965

oil on canvas

26" x 31" (66 cm x 79 cm)

P 800,000

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

Leonidas Benesa, famous Art Critic, once wrote on Fenando Zobel: "What the artist presents for contemplation is the result of an inner experience, be the subject the landscape in nature, or in a painting."

Reductive abstraction is the foundation of Zobel's aesthetics. It was what his direction was over the years, after the baroque colorisms of the 1950s, and the black and white series of the early 60s. In fact, Zobel's journey into pure non-objectivism and minimal color defined his work in the mid-1960s, wherein the gestural lines dissolve into atmospheric tonalities: delicate, precarious, and ethereal.



117

Rock Drilon (1956)

Untitled
signed (lower left) dated 2006 (verso)
pastel on paper
16" x 14" (41 cm x 36 cm)

P 8,000

An artist and former gallery manager, Rock Drilon has consistently been at the fore of the contemporary art scene in the country. In his works, inspiration is drawn from random, everyday occurrences and observations that are done in art brut style. As an abstractionist, he has exhibited extensively here and abroad, and is considered one of the protégés of National Artist Jose Joya.

118

Han Van Hagen (1944)

Brahman Cow
signed and dated 2009 (lower left)
etching 4/90
7 1/2" x 11 1/2" (19 cm x 29 cm)

P 12,000



Han Van Hagen is one of Europe's contemporary masters of copper etching, which is the artistic process of using certain acids to cut into the unprotected parts of a metal surface. Han's copper etchings are exquisitely detailed and bare an almost photographic quality. Throughout his works, he draws inspiration from the farm he calls home and the many picturesque vistas of the Philippines, the subject of which appears in this most detailed and impressive piece.

PROPERTY FORMERLY IN THE WILI AND DOREEN FERNANDEZ COLLECTION

119

Ang Kiukok (1931 - 2005)

Tablescape

signed and dated 1966 (lower right)

mixed media

26" x 19" (66 cm x 48 cm)

P 500,000

Literature:

Manuel D. Duldulao, *Contemporary Philippine Art*, Vera-Reyes Publishing, Manila 1972, (Illustrated fig. 221 p. 202)

Apart from figures that bring forth his own take, usually raging on the ills of society, Ang also pursued, and pursued quite excellently, still life works. Again employing geometry and expressionism which are his metier, the strength of his artistry, it has been observed, can be derived from his expertise in wielding of the Chinese brush.



120

Solomon Sapid (1917 - 2003)

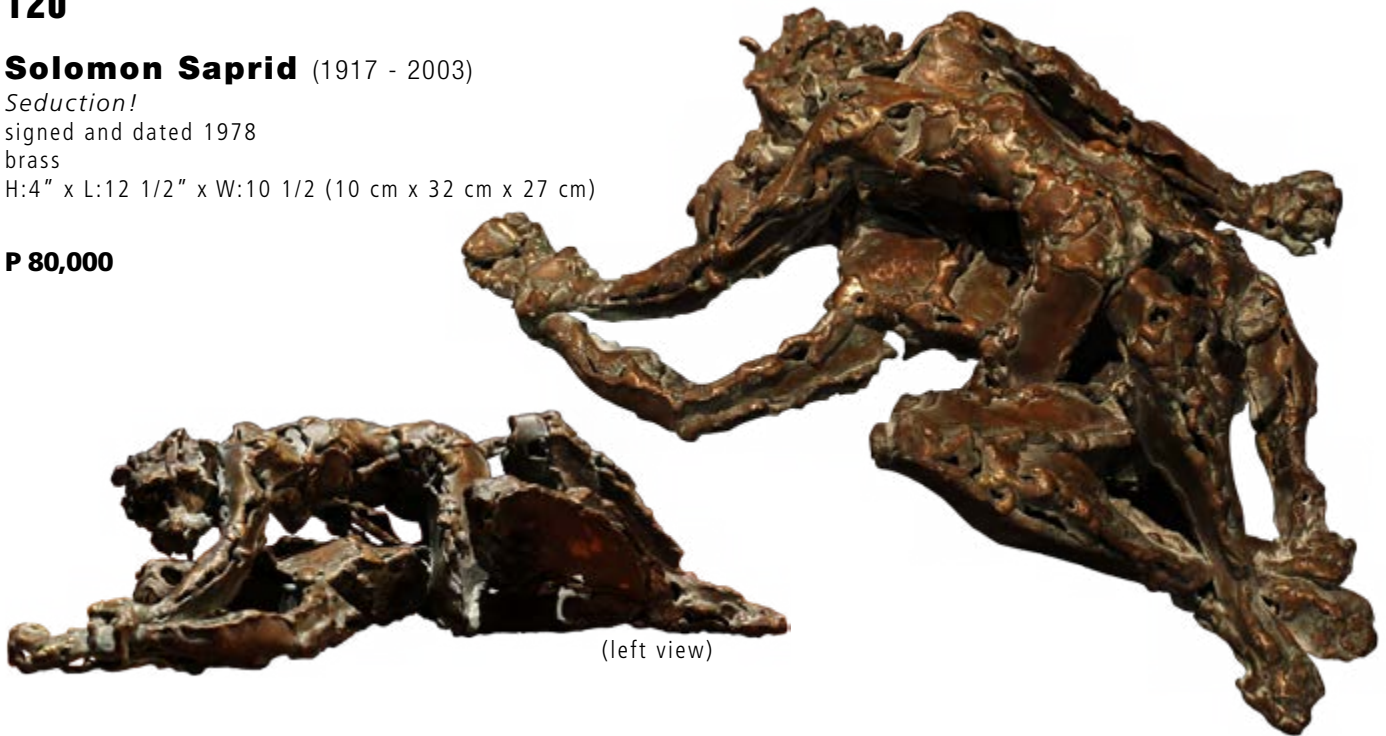
Seduction!

signed and dated 1978

brass

H:4" x L:12 1/2" x W:10 1/2 (10 cm x 32 cm x 27 cm)

P 80,000



Fascinated by women under the astrological Leo sign, famous architect Gabriel Formoso commissioned sculptor Sapid to create for him a work of art depicting a Leo woman. Sapid came up with this stunning piece: a Lioness seducing her lover. Formoso then kept the art work until one day, he met the perfect Leo woman whose beauty, he claims, enchanted him no end. The lady, who to this day remains enchantingly beautiful, is the lucky recipient of this interesting piece. Formoso kept the piece for four years until he gave it to the present owner in 1982.

121

Macario Vitalis (1898 - 1990)

Untitled

signed and dated 1961 (lower left)

oil on canvas

8 1/2" x 10" (22 cm x 25 cm)

P 30,000



122**Arturo Luz** (1926)*Untitled*

signed (lower left)

Ca. 1958

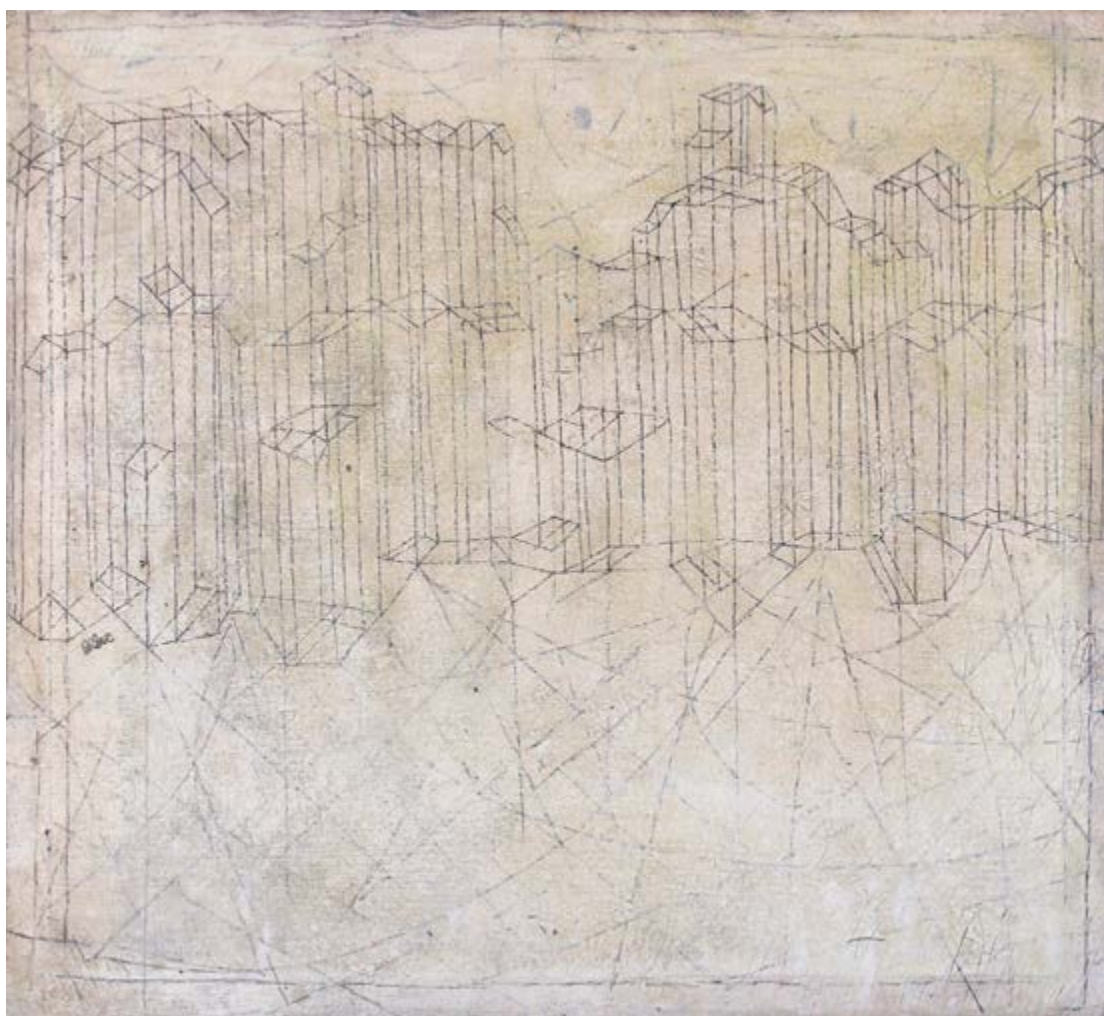
enamel on canvas

22" x 24" (56 cm x 61 cm)

P 220,000

Provenance:

Collection of Mike Dobry who lived in the Philippines from 1957-1959 as a dependent of his father, who worked for the U.S Embassy. Mr. Dobry had a close association with Fernando Zobel, who mentored him during his stay in the Philippines. It was also at this time that he met Arturo Luz.



Arturo Luz has produced art pieces that are deceptively simple, and represent the artist's penchant for reduction of form and selective use of color. His early drawings were described as "playful linear works" influenced by the likes of Paul Klee.

His best masterpieces are minimalist, geometric abstracts, alluding to the modernist "virtues" of competence, order and elegance; yet amid all the descriptions the basis of his art is still very much found in drawing.

123

Hugo Yonzon (1924 - 1994)

Garden of Eden

signed and dated 1983 (lower left)

oil on canvas

40" x 72 1/2" (102 cm x 184 cm)

P 60,000

Yonzon made a name for himself in komiks and illustration, where he created strips and serialized novels that gained a popular following. A graduate of the University of the Philippines College of Fine Arts, he also dabbled into and excelled in painting, executing works that are Filipino in theme (such as this magical piece that features a nipa hut amidst a dense forest) yet highly modernist in approach.



124

Jose Pereira (1901 - 1954)

Manila

signed and dated 1946 (lower right)

oil on canvas

9" x 12 1/2" (23 cm x 32 cm)

P 30,000



125

Jose Joya (1931 - 1995)

Reflections

signed and dated 1972 (lower right)

oil on wood

32" x 48" (81 cm x 122 cm)

P 700,000

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

By 1970 Jose Joya's works showed a preoccupation with simple, quasi geometric shapes in interrelation, appearing in abstract landscapes of various moods. The artist, abstracting color from his canvases, began to explore the expressive potential of opaque white in light cream and beige in several paintings in oil on wood. On many occasions, Joya's inclination towards basic shapes also extended to his choice of color.

Reflections, from 1972, is one of those interesting departures from the brilliant tropical colors most of Joya's works are known for. In the absence of coloristic concerns, interest resides in textural variety. Gritty with smooth, open forms with sharply bounded shapes, and surface effects with deliberate gestural lines, Joya's art reconciles opposing qualities and modes. It combines physical impact with evocation and suggestiveness. In Reflections, the artist sets aside color stimulation in favor of subliminal suggestiveness, and shifting ambiguities.

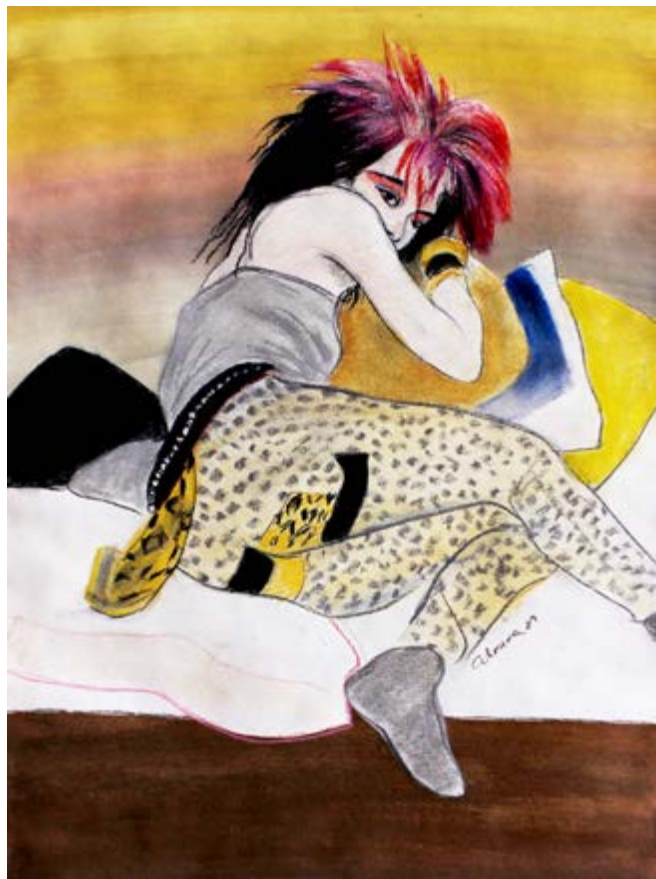
126

Federico Aguilar Alcuaz (1932 - 2011)

Dos Marias (Tres Marias Series)
signed and dated 1982 (lower right)
oil on canvas
31" x 26" (76 cm x 91 cm)

P 240,000

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



127

Benedicto Cabrera (1942)

Punk Series
signed and dated 1989 (lower right)
pastel on paper
15 1/2" x 11 1/2" (39 cm x 29 cm)

P 70,000

One of Bencab's most iconic works from the 80's is his punk series that were his interpretations of characters from the local punk scene. Here, he ventures into the pop art realm and is able to capture, playfully, the look, feel and mood of this counter culture movement.

**128****Ronald Ventura** (1973)*Heat*

signed and dated 2006 (lower left)

oil on canvas

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

P 500,000

Literature:

Realities, Ronald Ventura, Damiani, Italy, 2011, p. 10

Exhibited:

Ateneo Art Gallery, "Cross Encounters," Quezon City, 2006

Taking off from his "Human Study" of 2005, Ronald Ventura extended the parameters of the themes of his art to tackle a number of issues and directions in which he takes on a bolder engagement with the contemporary world. One direction that Ventura took had to do with enlarging his living field to include forms of life other than the human, thus culminating in his work on animals, familiar and otherwise, and the osmotic exchanges between humans and animals. He had been doing this previously, introducing striking portraits of animals with their own taut personality, culminating in the great congregation of beasts with their own power structures in "Zoomanites," shown in Manila and at Tyler Rollins Fine Art, New York.

Ventura carried his thematics further in his imaginarium by taking a stand against "speciesism" which is the belief that the human race is superior to other species and that exploitation of animals for the advantage of humans is justified. Instead, he plays on the interchangeability of human and animal, rejecting speciesist privileging. In "Heat" (2006), what looks like a street smart figure has a dog's head- possibly signifying the assertion of unconscious drives and impulses.

PROPERTY FORMERLY IN THE J. ANTONIO ARANETA COLLECTION

129

Dominador Castaneda (1904 - 1967)

Untitled

signed and dated 1965 (lower left)

oil on canvas

8 1/2" x 13" (21.5 cm x 33 cm)

P 30,000

The better known painters of the first decade of the 20th Century took to a 'Naturalist' style which depicts on canvas tranquil landscapes. Dominador Hilarío Castaneda, a painter and writer, was one of the most prominent of this group, and a close friend and contemporary of Fernando Amorsolo. His paintings diverged from the characteristic style of the Amorsolo School and a different direction, especially in terms of color. Castaneda is well known for landscapes rendered in cool hues of white and blue.



Castaneda assumed directorship of the UP College of Fine Arts in 1956, succeeding an illustrious lineup of previous directors: Fabian de la Rosa in 1925, Fernando Amorsolo in 1938, and Guillermo Tolentino in 1952.

130

Roy Veneracion (1947)

Perseus and the Igorots

signed and dated 2010 (lower right)

oil and acrylic on canvas

54 1/2" x 41 1/2" (138 cm x 105 cm)

P 70,000

Syncretism-Polystyle are buzzwords that have become attached to the prodigious artistic production of Roy Veneracion. From the start of his art-making career, this artist has garnered critical acclaim and International exposure through Biennales, Art Festivals, group, and solo shows in important art venues in Los Angeles, San Francisco, New York, Washington D.C., Havana- Cuba, Toronto, Mainz- Germany, Hongkong, Singapore, Fukuoka- Japan, Indonesia, Malaysia, China and Manila.

His artistic collaborations and friendships with senior modernists Jose Joya, Raymundo Albano, Leo Benesa, Onib Olmedo; as well as with his own generation, and today's younger crop of artists who find inspiration and identification with his art to date, comprise three generations of friends and adherents in the Art Scene.

Roy Veneracion defines "Syncretism" as the synthesis of disjointed aesthetic confluences with the expanding aim of bringing understanding and peace to a fractured World.

"Perseus and the Igorots," oil and acrylic on canvas, may well be one of the finest example of this aesthetics in his works





131

Romulo Galicano (1945)

Springtime in Giverny

signed and dated 2004 (lower right)

oil on canvas

52" x 76 1/2" (132 cm x 194 cm)

P 700,000

Provenance:

Acquired directly from the artist

Coming from a family of artists from Carcar, Cebu, Galicano studied intensively under his uncle, the Cebuano maestro, Martino Abellana. He took up fine arts at the University of the East, where he was under the tutelage of Florencio Concepcion, who taught him abstract designs. From 1969 to 1975, he painted with the Dimasalang group, named after the street in Sampaloc, Manila where he once lived in the late 60s, and through the 70s. Many impressionist artists have been identified with the Dimasalang group, with writer Emilio Aguilar Cruz providing guidance and inspiration.

The group promoted impressionism, and representational art when modern art was at its peak -a quiet revolution wherein the dominance of modern art was softly challenged by re-emergence of the traditional representational art. The group was responsible for bridging the gap between the two movements in harmony.

*With his stature as a preeminent portraitist already firmly established, Galicano's emergence as a realist of high esteem master painter of Philippine scenery and nature, such as this outstanding work has become undeniable. In this work, *Springtime in Giverny*, we see his prowess in capturing details and colors, with the piece practically coming to life.*

132

Teodoro Buenaventura (1863 - 1950)

Bahay Kubo
signed (lower left)
oil on canvas
9" x 13" (22 cm x 33 cm)

P 80,000

Sunlit canvases of the local countryside became the favorite subject of Filipino artists in the last quarter of the 19th century. As the first decades of the twentieth century passed on, the works of Teodoro Buenaventura represented the last phase in this history of local genre. Sadly, the bulk of Buenaventura's major works were destroyed during WWII. Most of those remaining are small landscapes, and genre pieces, such as Bahay Kubo, proof of his consummate skills as a realist in the old school.



133

Lynryd Paras (1982)

Untitled
signed and dated 2006 (lower right)
oil on canvas
24" x 24" (61 cm x 61 cm)

P 60,000

Lynryd Paras' first solo exhibit – his thesis show at CCP in 2007 – brought him to the attention of the folks at TAKSU in Singapore and Malaysia. Faces dominate the paintings of Lynryd Paras, which Art critic Alice Guillermo calls "stark portraits."

More than just portraits however, Lynryd 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.



PROPERTY FORMERLY IN THE LUIS MA. ARANETA COLLECTION

134

Juvenal Sanso (1929)

Mask and Faces

signed and dated 1955 (lower right)

oil on canvas

20 1/2" x 31" (52 cm x 79 cm)

P 200,000

Literature:

Alfredo Roces, Sanso, Luis Ma. Araneta et al., Hong Kong, 1976, (illustrated, fig. 146, pp. 136-137).

Provenance:

Luis Ma. Araneta, thence by descent

Acquired from the above by the present owner



Juvenal Sanso spent most of his younger years with private tutors until his enrollment as a special student at the UP School of Fine Arts under Professors Dominador Castaneda and Ireneo Miranda. Years later he studied at the Academia de Belle Arti in Rome and at L'Ecole Nationale Supérieure des Beaux-Arts, in Paris. In 1951, Sanso received 1st prize in both the oil and watercolor competitions of the AAP in the conservative category, and he has since maintained the same rigorous standards of excellence. "Mask and Faces" is among the figurative works he did before human elements became absent in his oeuvre in his transition to "poetic surrealism."

135

Marina Cruz (1982)

Untitled

signed and dated 2008 (lower right)

mixed media

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

P 20,000

In Marina Cruz's works, both the method of display and the individual images operate simultaneously on several different levels. She is predisposed in each exhibition to use her diverse collection of antique, nominal, and semantic material in such a way as to bring into attention some characteristic of painterly representation.

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.



136

Anthony Palomo (1962)

Untitled

dated 2009

oil on canvas

43" x 31 1/2" (109 cm x 80 cm)

P 30,000

137

Macario Vitalis (1898 - 1990)

Chasse a Courre (Hunting Scene)

oil on canvas

Ca. 1960

20" x 60" (51 cm x 152 cm)

P 240,000

This piece is accompanied by a certificate issued by Ofelia Galvezon-Tequi and Claude Tayag confirming the authenticity of this lot



In this piece, the artist's concern is not of genre, as such, but in executing the visual potential of a subject into a highly textured orchestration of colors and tones in a painting. Chasse a Courre goes beyond genre to create a total sensuous situation of color and texture, resulting in a synthesis of the senses. Later in his life, prismaticism had apparently disappeared to be replaced by a densely textured style, yet the celebratory élan is consistent in his works across the decades.



138

Benedicto Cabrera (1942)

Sabel

signed and dated 2000 (lower right)

oil on canvas

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

P 2,200,000

Drawing on his iconic Sabel series, this work from 2000 is evocative of that recurring subject that first appeared in 1965. "Sabel," in fact, was a scavenger and homeless lady from Bencab's neighborhood that he took a fascination to, leading him to photograph and sketch her. Therefore, apart from serving as splendid explorations into structure and shape (brushstrokes severe and and lines bold), his Sabel series also delves into human existence in relation to society, particularly inequity, human dignity, and the challenges life presents.



(detail)



(detail)



(detail)



(detail)

139

Isidro Ancheta (1882 - 1946)

Riverscape
signed (lower right)
oil on canvas
12" x 16" (30 cm x 41 cm)

P 30,000

Countryside vistas and bucolic mis-en-scenes are the hallmarks that made Ancheta a landscape painter of note. His works easily transport us to another place and time -- quiet, simple, and serene. Ancheta studied at the Academia de Dibujo of Teodoro Buenaventura.



140

Juan Luna (1875 - 1899)

Untitled
signed (lower right)
charcoal on paper
15" x 12" (38 cm x 30 cm)

P 120,000

Provenance:
Palacio de Reparacea, Navarre, Spain.
The sketch was purchased in Madrid at the end of the 19th century by the descendants of the Lekeitio shipowner Erquiaga who sailed between Liverpool and Manila in the 1860's and then by descent to the current owners.

Palacio de Reparacea is a well known privately owned palace built in the XVIII C by the first Conde de Reparaz. Between 1880 and 1956 it was a renowned hotel where Royalty and famous people spent their summers in old world luxury. Amongst others, it was frequented by Edward VII of England, Alfonso XIII of Spain and the American journalist and Nobel Prize Literature winner, Ernest Hemingway.



(Palacio de Reparacea, Navarre, Spain)



112

141**Romulo Olazo** (1934)*Diaphanous 425*

signed and dated 1983 (lower middle)

oil on canvas

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

P 300,000

For decades, Romulo Olazo pursued abstraction concurrent with experimentations in different graphic techniques, thus giving him various bold directions of abstraction to pursue. Olazo eventually adopted silkscreen techniques in painting that evolved into his Diaphanous series.

Romulo Olazo began his Diaphanous series in the 1970s. Influenced by his practice as a printmaker, Olazo developed the series as one of his signature forms of abstraction, using a monochromatic color scheme, and translucent, gossamer overlapping shapes that that can be likened to gauze, or dragonfly wings, creating an effect that was airy and delicate.

In Diaphanous 425 (1983) we see bold, yet sheer, layers overlapping against the deep red field.

142

Solomon Sapid (1917 - 2003)

Untitled

signed and dated 1979

brass

man:H:17" (43 cm) including base

woman:H:15 1/2" (39 cm) including base

P 80,000

While he took to sculpture already in his fifties, Sapid – “Mang Sol” as he was fondly called — nevertheless made his mark as a modernist sculptor, adroitly forming abstract masterpieces in a variety of media most notably in brass and bronze. Employing pointed metal strips welded together, he created sculptural pieces that are dramatic and rife with emotion of the Philippines and others) large scale commissions here and abroad (Hong Kong, New York, and Australia) and participation in international art fests (the Indian Triennial and the Australian Biennial).



143

Jerry Elizalde Navarro (1924 - 1999)

The Japanese Moon

signed and dated 1950 (lower right)

casein

29" x 16 1/4" (74 cm x 41 cm)

P 100,000

Literature:

Cid Reyes, J. Elizalde Navarro, *The National Museum of the Philippines*, 2008, (Illustrated p. 98).

Navarro, National Artist, was much-admired for his versatility as an artist, having straddled both painting and sculpture, as well as varying styles and genres. This piece a true rare, early work as it was executed just some two years after his first solo show at the Philippine Art Gallery.

PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED GENTLEMAN

144

Fernando Amorsolo (1892 - 1972)

Manila Bay Sunset

signed and dated 1922 (lower left)

oil on canvas

31 3/4" x 47 3/4" (82 cm x 121 cm)

P 2,000,000

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



During the early American Period, romantic genre paintings and portraiture prevailed. Fernando Amorsolo, the foremost exponent of this tradition, painted in the impressionist style and depicted sunlit rural scenes as in "Manila Bay Sunset" from 1922.

The color treatment in "Manila Bay Sunset" is relatively rich. One would assume by the chromatic brightness that it was daytime, or at least, late afternoon. This strengthens the observation that Alfredo Roces' wrote in his book "Amorsolo," where he states that Amorsolo discovered and depicted the true color of Philippine shade. Amorsolo's bright, optimistic, pastoral images set the tone for Philippine painting before World War II. Except for his darker World War II-era paintings, Amorsolo painted quiet and peaceful scenes throughout his career.

145

Palillera

silver
19th Century
H: 8 1/2" (22 cm)
weight: 354 g
with hallmarks

P 16,000

Provenance:
Probably Portugal



PROPERTY FORMERLY IN THE ROBERTO VILLANUEVA COLLECTION

146

Romeo Tabuena (1921)

Wine Seller
signed and dated 1959 (lower right)
oil on board
25" x 19" (64 cm x 48 cm)

P 150,000

Exhibited:
Philippine Art Gallery, Manila, Romeo Tabuena Retrospective
Exhibition (Part II), September 5 - 15, 1959

Provenance:
Philippine Art Gallery
Roberto and Corazon Villanueva
Acquired from the above by the present owner

Together with HR Ocampo, Vicente Manansala, Cesar Legaspi and other art personages, Tabuena formed part of an informal group of artists that dubbed as the neo-realists. This work from 1959, prismatic and contemplative, was produced four years into his residency in Mexico, where it is said that his artistic prowess flourished.



147

Teodoro Buenaventura (1863 - 1950)

Beautiful Nook of San Juan River

signed and dated 1934 (lower left)

oil on canvas

20 1/2" x 26" (52 cm x 66 cm)

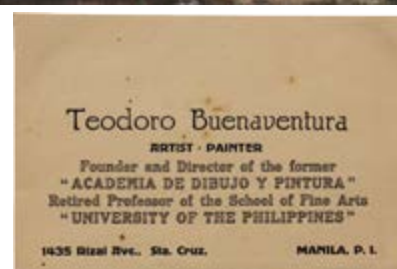
P 160,000

Provenance:

Ted Russell, USA

When America colonized the Philippines at the beginning of the twentieth century, the country was still an idyll, peopled by common folk portrayed in acts of rearing the earth and gathering its bounty. The School of Fine Arts at the University of the Philippines found a style suited to this temper: romantic, pastoral, picturesque. By the mid 1930s, Manila and its outskirts may have developed into an American colonial city in its adolescence, what with the grand houses rising in San Juan Heights and Addition Hills, but there were still innumerable pockets of arcadian idyll which were captured forever in the canvases of painters such as Teodoro Buenaventura.

Buenaventura was the founder of the former Academia de Dibujo y Pintura and an early instructor at the University of the Philippines School of the Arts, teaching there from 1909 to 1935. He was among those teachers who was at the center of this imagination: a prolific painter, a great mentor, a luminary of the conservative school of artists. This ideal was inevitably challenged by modern art and its radical concepts of truth and reality. During that time he gained a reputation as one of the masters of Philippine classical realism.



Teodoro Buenaventura's card (in verso)

148

Crispin V. Lopez (1903 - 1985)

8 Horses

signed and dated 1980 (lower left)

oil on wood

33" x 68" (84 cm x 173 cm)

P 30,000

Lopez comes from a family of artists. His father Emiliano and his great grandfather before him were all painters, portraitists in particular. His paintings, such as this depiction of horses, are almost photographic in appearance -- vivid and alive -- thanks to his emphasis on tonal contrasts.



149

Manuel Baldemor (1947)

Laguna Church

signed and dated 1983 (lower left)

watercolor on handmade paper

30" x 20 1/2" (76 cm x 52 cm)

P 30,000

Artworks with a distinct folk art and folklife character -- always festive and teeming in local color, are the hallmarks of Baldemor's work. Whether they be rustic rural towns, urban city scenes, or religious imagery such as this church, Baldemor has this unique ability of capturing the collective spirit of a particular place and its people.

150

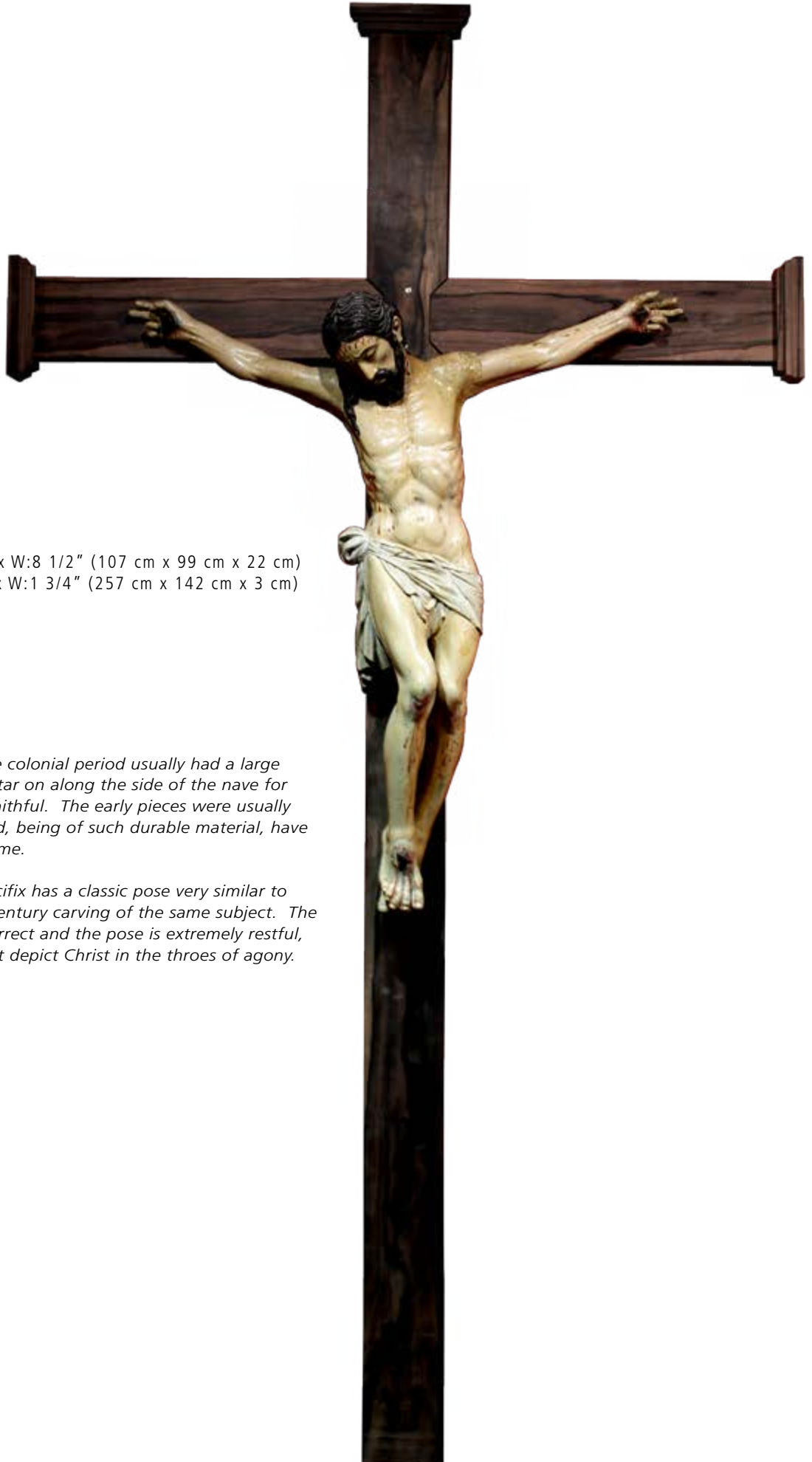
Lee Aguinaldo (1933 - 2007)

Green Circulation No.6
signed and dated 1973 (verso)
acrylic (aqua-tec)
36" x 36" (91 cm x 91 cm)

P 300,000



Lee Aguinaldo's so-called Linear Series, when presented in one of his major exhibitions, caused quite a stir and "broke new ground by defying what is conventionally perceived as the Filipino sense of beauty." Through the repeated and constant application of acrylic pigments -- precise and calculated -- a smoothness of surface was produced; a quality that married the seemingly opposite traits of minimalism and intense painting. This piece in acrylic was produced following a celebrated exhibit at the Cultural Center of the Philippines in 1972.



151

Crucifix

17th Century

Christ: Molave

Cross: Kamagong Wood

Christ : H:42" x L:39" x W:8 1/2" (107 cm x 99 cm x 22 cm)

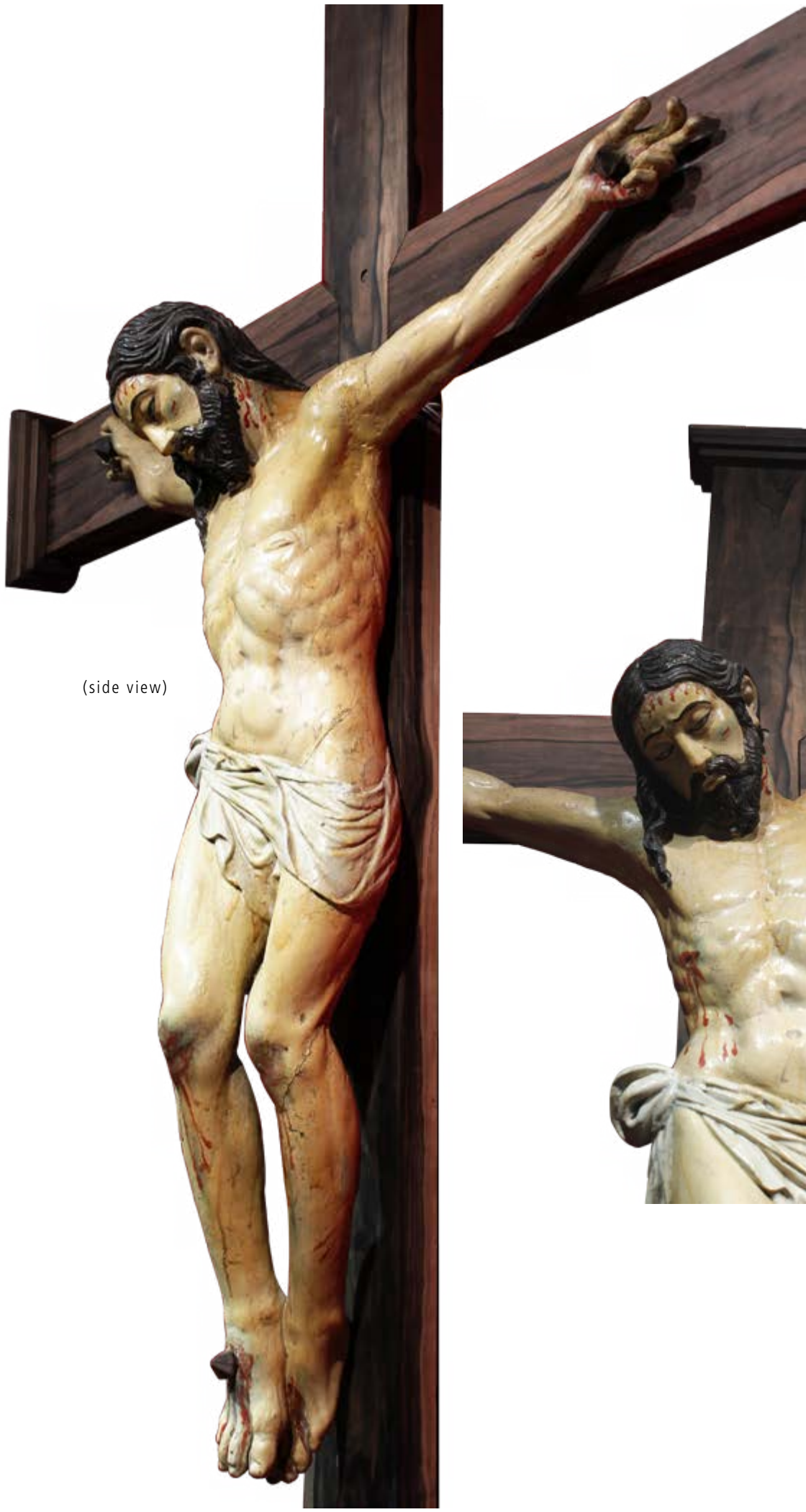
cross: H:101" x L:56" x W:1 3/4" (257 cm x 142 cm x 3 cm)

P 160,000

Provenance:
Northern Luzon

Every church during the colonial period usually had a large crucifix, either at the altar or along the side of the nave for the veneration of the faithful. The early pieces were usually carved from molave and, being of such durable material, have withstood the test of time.

This finely sculpted crucifix has a classic pose very similar to Michaelangelo's 16th century carving of the same subject. The body is anatomically correct and the pose is extremely restful, unlike most statues that depict Christ in the throes of agony.



(side view)



(detail)



152

Federico Aguilar Alcuaz (1932 - 2011)

Barcelona

Ca. 1959

oil on wood panel

35" x 44" (89 cm x 112 cm)

P 500,000

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

While belonging to the second generation of Filipino modernists, Federico Aguilar Alcuaz gave a big boost to abstract art in the Philippines. It is his attachment to Europe, artistically and psychologically, that spells the difference between him and other abstractionists of the period. During his years in Spain, Federico Aguilar Alcuaz decided to base himself in Barcelona where the art scene was more robust. While he was still 24, he held exhibits at the highly prestigious Sala Dirección General, Museum of Contemporary Art in Madrid, and at the Galerías Layetanas, and the Galerías Manila in Barcelona.

It was in Barcelona that Alcuaz started flourishing as an artist. He became part of a group of artists who regularly met at the La Punalada restaurant in regular informal social gatherings called tertulias. Here, the group discussed issues of common interest over good food, wines, and cheeses which found their way as subjects in the artist's still life paintings, while imbibing the charm and bearing of the culturati.

This tempestuous abstract, with its dynamic, swirling elegance in the true Catalan spirit, reflects how engrossing his art was during his stay in Barcelona.

122



153

Joven Mansit (1984)

Untitled

signed and dated 2008 (upper left)

oil on canvas

48" x 28 1/2" (122 cm x 72 cm)

P 80,000

Joven Mansit re-paints actual historical images, thus fictionalizing and mythologizing them. In his deceptively realistic painterly creations of old ephemera from photographs to printed documents, Mansit frees the document image from its relation to some past actual event or instance, and becomes an imaginary scene which disrupts the present – a fractured representation of a living mythology. He blurs the line between reality and illusion.

Joven Mansit's solitary figure here is an image that blurs the line between reality and illusion. The mysterious figure may be named and the nameless, a playful engagement of the real and the imagined, resulting in haunting attributes leading to the uncertain. The sepia colored image borders on the realm of the surreal, and where this takes the viewer is left to chance.

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