

THE SPECTACULAR MID-YEAR AUCTION 2016

THE GRAND INDEPENDENCE DAY SALE

11 JUNE 2016 | 2:00 PM



León Gallery
FINE ART & ANTIQUES



Andres Barrioquinto
The Kiss

Barrioquinto



Benedicto Cabrera
Isadora in Motion

Benedicto Cabrera



Felix Resurreccion Hidalgo
Chateau d'If



Auction

Saturday | June 11, 2016
2:00 PM

Preview

June 4 - 10, 2016
9:00 AM - 7:00 PM

Venue

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

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an old amigo M. Nieto
R. Hidalgo.

Foreword



Dear Friends,

We are excited to present to you just a few of the many choice lots in **Leon Gallery's Spectacular Mid-Year Auction 2016** — that coincides with our **Grand Independence Day Sale** to mark the 188th year of our country's freedom.

In this collection, we have hand-picked works that best define the best and brightest in Filipino art, as well as have contributed to the defining of the Filipino's identity, if not his soul.

A HISTORIC SALE OF RIZAL ARTWORK

We are honored to offer a work of art by no less than **Dr. Jose Protacio Rizal** — the man who is single-handedly responsible for the freedom we enjoy today. A revered symbol of all we strive for as Filipinos, he was a thinker and a genius who not only wrote in several languages, but was also a gifted artist. Inherited by direct descent from Rizal's second-oldest sister, **Narcisa Lopez y Rizal**, the sculpture of a "Jabali" (wild boar) has remained in the family in one unbroken line, giving it astounding provenance. Narcisa was the closest of his sisters to Rizal, staying with him in far-off Dapitan during the last year of his life. She accompanied Rizal on his return-trip to Manila and was with him upon his arrest. After his execution, it was Narcisa who found his unmarked grave in the Paco Cemetary and retrieved his bones. Created in 1894, while our national hero was in exile in Dapitan, it is one of the last works by Rizal and a marvelous piece of personal and national history. We also note with pride that this is perhaps the first-time ever that an artwork by our National Hero is offered on the auction market; and we are grateful and humbled by the family's trust and confidence in Leon Gallery.



AN IMPORTANT RESURRECCION HIDALGO



Felix Resurreccion Hidalgo was one of two Filipino artists who received international acclaim in the 19th century; and was a friend and contemporary of Jose Rizal. Our national hero wrote a fervent toast to the talents of Luna and Resurreccion Hidalgo when they received the gold and silver medals, respectively, at the Spanish salon. We therefore present Resurreccion Hidalgo's powerful seascape of the formidable **Chateau d'If**, better known as the prison that held the **Count of Monte Cristo**. It is dedicated "**A su amigo M. Prieto (To my friend M. Prieto)**" — **Don Mauro Prieto y Gorricho** (1872 - 1932), one of Manila's illustrious gentlemen, a neighbour on the exclusive street of *Calle de San Sebastian* (now R. Hidalgo), and most probably, a fellow devotee of the Alexander Dumas novel. The masterpiece thus has an outstanding, storied provenance. An exquisite creation, the work marks a celebration of true friendship.

A NEWLY DISCOVERED GEM OF A BOTONG



Sometime in April, I had the pleasure of meeting a gentleman in London who, for decades, had been lucky enough to own a magnificent painting by none other than **Carlos "Botong" V. Francisco**, dated 1960. With the Angono Fiesta as its subject, it provides a unique and affectionate look at the microcosm of Filipino town life. Seen from the point of view of the ordinary Juan de la Cruz, who Botong always championed, it is an important counter-point to Botong's other works on the same theme that focused on the grander goings-on of his beloved fiesta. His long-time protegee and artist assistant **Salvador Juban** provided authentication, even recalling seeing Botong creating this work in the sala of his home. The stunning treasure is, no doubt, another major highlight in this sale.

PORTRAITS OF THE ICONIC CHONA KASTEN AND A BYGONE ERA

Chona Recto Ysmael Kasten (born Maria Priscilla Recto y Silos) is synonymous with the beauty and elegance of a bygone era. Attracted to her impeccable style and patrician origins (as the daughter of statesman Claro M. Recto), various artists vied for the honor to capture her unmistakable allure. Known by the simple one-name "Chona", she was the toast of Manila high society and was immortalised not just once, but twice by the equally celebrated **Fernando Amorsolo**, the first when she was just 21, in 1943; and a second time in 1953, as the epitome of Filipino womanhood. Society-painter **Sawyer de la Fuente** created another portrait in 1963, followed by the stupendous work by Chilean master **Claudio Bravo** of her most glamorous persona in 1968. Two of these extraordinary portraits of "*La divina Chona* (The divine Chona)" have been assembled for the first time for inclusion in this auction as an unusual chronicle of a life well lived.



AN IMMENSELY IMPORTANT BENCAB

I must not fail to mention that to find a **Bencab** is not an easy enterprise, as the demand for his works is overwhelming here and abroad. To find and obtain one with the magnitude of splendor as the "*Isadora in Motion*" is an even greater, untold privilege to be allowed by the National Artist. This 1998 masterpiece of exemplary dimensions and intensity, a tribute to the famous dancer **Isadora Duncan**, will be sure to astound connoisseurs and collectors alike.

These artworks — alongside very rare and highly collectible Philippine furniture and ivory — are gathered in a single, special occasion for your consideration. We humbly invite you to be part of this spectacular sale on **Saturday, June 11 at 2 PM**, where we are certain to set new benchmarks for Philippine Art!


Jaime Ponce de Leon
Director

ANG KIUOK 97

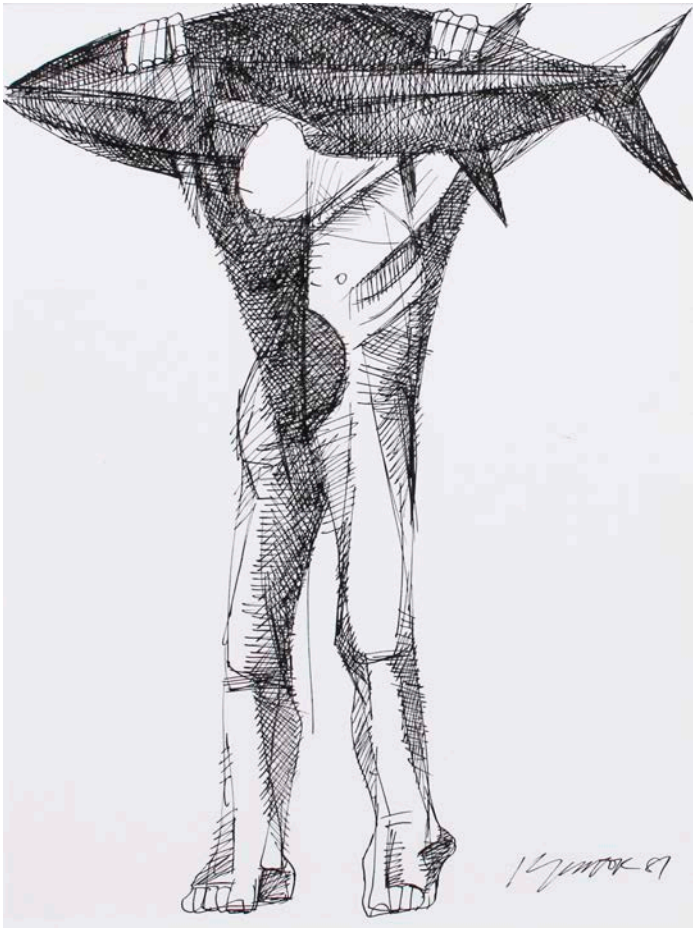


Ang Kiukok
Cockfight

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Ronald Ventura
Void



1

Ang Kiukok (1931-2005)

Man with Fish
signed and dated 1987 (lower right)
pen and ink on paper
12" x 9" (30 cm x 23 cm)

P 100,000

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

Among the most sought after artists of today is Ang Kiukok. Having created a strong, and emotionally striking aesthetic, there is so much to be taken from Kiukok's malaise-filled works. Be it an allegorical or anecdotal piece, the emotional quality of Kiukok's creations shines through.

This very work by the iconic modern, of a fisherman with his prize catch done in pen and ink, harks back to the artist's childhood in Davao. The evocative use of lines to define and delineate his figure in all its stately angst is remarkable — a powerful combination of unease and elegance.

2

Isidro Ancheta (1882-1946)

Untitled
signed (lower left)
oil on canvas
8 1/4" x 12 3/4" (21 cm x 32 cm)

P 70,000

Provenance:
Private Collection, USA

One of the most popular artists of the prewar era was Isidro Ancheta. A classical realist of the highest order, Ancheta's highly detailed works of utmost intricacy were some of the most recognizable works of the time having adorned classrooms nationwide. It was when the Second World War broke out that most of these paintings were destroyed — and when the dust had settled, a very limited number of these had survived.

In this piece we see a lone 'bahay-kubo' by a riverbank, surrounded by lush vegetation. As the sun sets, the still water mirrors the view, and the warm, ambient glow pervades the work. This picturesque bucolic landscape could very well be one of the artist's surviving prewar creations.



3

Justin Nuyda (b.1944)*Mindscape: Glimpse of Tagaytay Highlands*signed and dated 2001 (lower right)
oil on canvas
24" x 30" (61 cm x 76 cm)**P 120,000**Provenance:
with Galleria Duemila

Justin "Tiny" Nuyda's works have, more often than not, charmed audiences with their allure and dream-like character. It is in Nuyda's vision that these surrealist pieces are conceived, and by his brush they come to life with a distinct, refined grace. Most noted for his peculiarly magical landscapes that comprise his Mindscape series, Nuyda never fails to capture the enigmatic charisma of a setting — his brush, masterfully recreating the essence of a scene he envisions.



In this very work from 2001, we see a re-envisioning of the Tagaytay Highlands — the scene transformed into majestic ripples of wave-like terrain, redolent of dunes in a vast expanse of desert, with what appears to be water running through the middle. Brimming with a surreal brilliance, this work by Nuyda is truly a remarkable piece of his Mindscape series — and furthermore a testament to the quality of his craft.

4

Isabel Diaz*Untitled*signed (lower right)
oil on canvas
25" x 35" (64 cm x 89 cm)**P 100,000**Provenance:
Private Collection, Makati City

Isabel Diaz' marine paintings are noteworthy for attention to details, and depth and love of the subject. Through first hand observation, Diaz assiduously acquainted herself with the different boats down to the last detail.

These boats, on canvas, become like discovered notes of a familiar and haunting song. They do not leap out and mesmerize; they become dots of imagination that lead to unknown spots of silence — where the heart becomes alive.

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





5

Mona Santos (b.1962)

Red Blossoms
signed and dated 1997 (bottom)
oil on canvas
39" x 26 1/4" (99 cm x 67 cm)

P 100,000

Provenance:
Gallery 139
Finale Art File

Mona Santos, wife of Malang's son Soler Santos, is among the Philippines' premiere contemporary artists. Known for her large-scale floral compositions, Mona Santos' works feature a lush brand of realism meld with a surreal atmosphere.

Mona Santos uses flora in her compositions to invoke emotion into her viewers. With her tantalizing use of light to accent the contours of her subject, along with her brilliant palette selection, Santos' stunning depictions of flowers in bloom have captivated audiences time and again, welcoming her patrons and viewers to dig into the masterful, emotional display.

This very work is from 1997, 2 years after Santos' 3rd solo exhibition, around which time she exhibited both locally and internationally.

6

Emmanuel Garibay (b.1962)

Untitled
signed and dated 2004 (lower right)
oil on canvas
25 1/4" x 24" (64 cm x 61 cm)

P 60,000

Emmanuel Garibay is among the most noteworthy social realists of today. Having created works that tap into the very core of Filipino culture and heritage, Garibay has garnered great acclaim for his plays on Filipino life that feature his powerful social commentary. His avant-garde figurative expression has captivated audiences, and the stories that accompany them bear a degree of social, political and religious complexity.

In this work from 2004, we see a seated figure clutching what appears to be a book. The subject's crossed leg and raised hand in a gesture of sermon, faintly delineated speech bubbles, and ever so subtly incorporated subliminal elements come together to create this rather complex atmosphere. The nimbus, subtly laid behind the head of the subject, would suggest the divinity of the 'preacher' as he spreads his message on the street. The blurred, and strongly abstracted background features the populace — which in this case, has no regard for the preacher nor his message.





7

Don Salubayba (1979-2014)*Untitled*

signed and dated 2013 (upper right)

oil on canvas

58" x 68" (147 cm x 172 cm)

P 120,000

Provenance:

CANVAS, Quezon City

Exhibited:

Art Fair Philippines 2013 Exhibition, The Link Carpark, Ayala Center, Makati City, 7-10 February 2013

Like fantastic life forms undulating through archetypal configurations, Don Salubayba's imagery unsparingly brought to the fore asymmetric relationships in consciousness and contexts; he deliberately exacerbated dislocations and contradictions — reopened the seams of colonial scars.

With its cornucopia cum kaleidoscope of organic forms and outlines, and details such as the light beaming from a floating church, the work retells of the continuing history of our country — breathing life into established & emerging discourses on the unending palimpsest called Filipino, but is anchored on the idea of our collective 'culture.'

Don Salubayba mixes an astonishing variety of religious, folk and traditional imagery as well as social and political influences in his work. The result is a range of evocative paintings that bring the history of the Philippines into sharp focus.

Likewise, for Salubayba, the audience does not only consist of passive viewers at an exhibition, but of participants in the implied activity of attuning to the mythic strains from a distant collective past and, at the same time, reflecting on the ironies of recent history.

As in this piece, evident is the basketball court, emphasizing how ingrained basketball is to our Filipino culture — so much so, that even the diameters of the court are subtly drawn in the work. The various forms and subjects concurrently refer to the different events and uses of the basketball court in barrios and towns — as these have become more of function spaces, amongst other things. Having been used for election meetings, funerals, fiestas and what not, we see how we have adopted aspects of other cultures into our own, and adapted over time.

The strong connection between old and new gives a certain character to our culture, giving us a better view of our roots and colonial influences.

8

Arturo Luz (b.1926)

Salute to Frankenthaler 3
signed (lower left) dated 1978
dye and acrylic on paper
17" x 12" (43 cm x 30 cm)

P 50,000

Provenance:
with The Luz Gallery

Arturo Luz is one of the most notable names in Modern Philippine Art today. A multi-faceted abstractionist of the highest order, Luz' oeuvre features various styles and media – from figurative to pure abstraction, using media from watercolor, oil and acrylic, to wood, steel, and glass. A founding member of the modern Neo-realist school in Philippine Art, Luz was bestowed the National Artist award in 1997.

In this work by Luz we are treated to a very playful abstract display, redolent of his collages. This very piece is entitled 'Salute to Frankenthaler 3,' presumably the artist's homage to famous American abstract expressionist, Helen Frankenthaler.

Frankenthaler initially gained recognition as an abstract expressionist, and later ventured to various stylistic leanings. She was one of the most influential artists of the mid-20th Century, and the inventor of the "soak-stain" technique, which used turpentine-thinned paint on canvas. By the time of the creation of this piece however, Frankenthaler had veered away from the "soak-stain" technique, and created her abstractions with a more fauvist touch — which may have been causal for Luz' use of strong colors and painterly qualities with immediate bluntness in this work.



9

Jose Blanco (1932-2008)

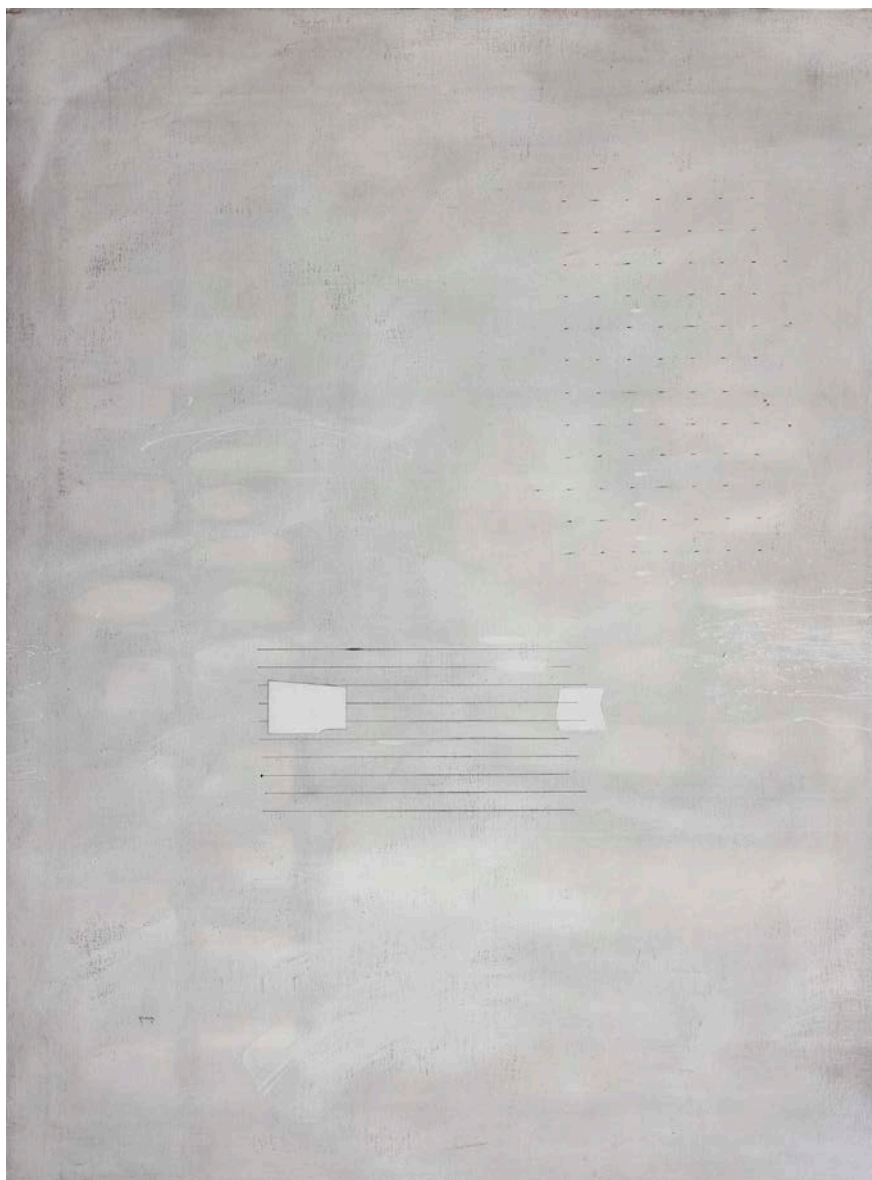
Untitled
signed and dated 1975 (lower right)
oil on canvas
16" x 24" (41 cm x 61 cm)

P 100,000

Jose Blanco's oeuvre is filled with a distinct brand of folk realism that boasts of an era of simplicity. The scenic rural setting populated by the beautiful locals romantically captures the visual splendor of the rustic Filipino then.

In this very work from 1975, we see a simple lass taking her mid-day break from her laborious day. Blanco shows the elegance of his subject, reclined on a haystack, after half a day's work of ploughing and harrowing.



**10****Augusto Albor** (b.1948)*Fixation 34*

signed and dated 1977 (lower left)

acrylic on canvas

72" x 54" (183 cm x 137 cm)

P 300,000Provenance:
with Luz Gallery

Widely exhibited and well renowned, Augusto Albor has crafted a minimalist form of abstraction — one which makes use of the same ideologies as Kazimir Malevich, but with the influences of neoplasticism.

There is much technique on display in this tranquil and ambient abstract painting by Albor — most of which is, to some degree, veiled by the artist's use of white on white.

The various white tones create a muted atmosphere, where the more imposing whites lay afloat the more blunt shades — moreover, what appear to be random additions to the piece, particularly dots and lines, are actually calculated and precisely plotted elements.

This very work possesses a strong Suprematist quality — where "the supremacy of pure artistic feeling" is put on over that of the use of figurative elements. The master abstractionist embodies this school of thought in most of his works, and has time and again put on display such poised restraint with it.

This piece is from 1977, the same year Albor was bestowed the AAP Award for painting.

11

Mauro Malang Santos (b.1928)

Untitled
signed and dated 1991 (lower right)
oil on board
13 3/4" x 17 1/4" (35 cm x 44 cm)

P 120,000

The prolific modern master that was Malang had throughout his career created a marvelous means of expression, capturing Filipino culture with his unique cubistic predilections and later ventured into the evolution of his very restrained and poised style — here he found the use of brighter colors and harsher strokes.

Malang uses oil on board for this 1991 still life, and atypically puts on display a more aggressive side of him. The restraint is still there, but it is no longer restrictive to the more mature artist. Gleaming of its own jubilant splendor, the piece boasts of Malang's palette selection and stylistic evolution.



12

Solomon Saprid (1917-2003)

Untitled
signed and dated 1976
kamagong
H:20 1/2" x L:8" x W:6 1/4" (52 cm x 20 cm x 16 cm)

P 100,000

Provenance:
Private Collection, USA

Sculpted in wood, this work has the ominous bearing of an abstracted yet spirited object destined for unknown rites. Wood forms, one looking like an abstracted human torso, superimposed one over the other on a base. It is in its simplicity, its aesthetic directness, that the artist's predilections are felt.

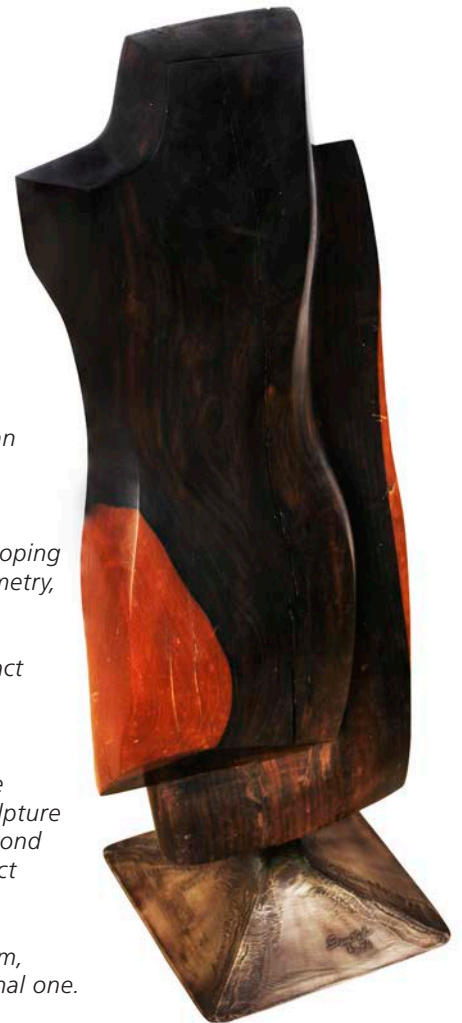
Solomon Saprid shows mastery of the formal vocabulary and syntax of Cubism, developing a refined, sensuous variation of the style. Like many Cubist artists who shunned symmetry, Saprid sculpted the paired forms that did not match.

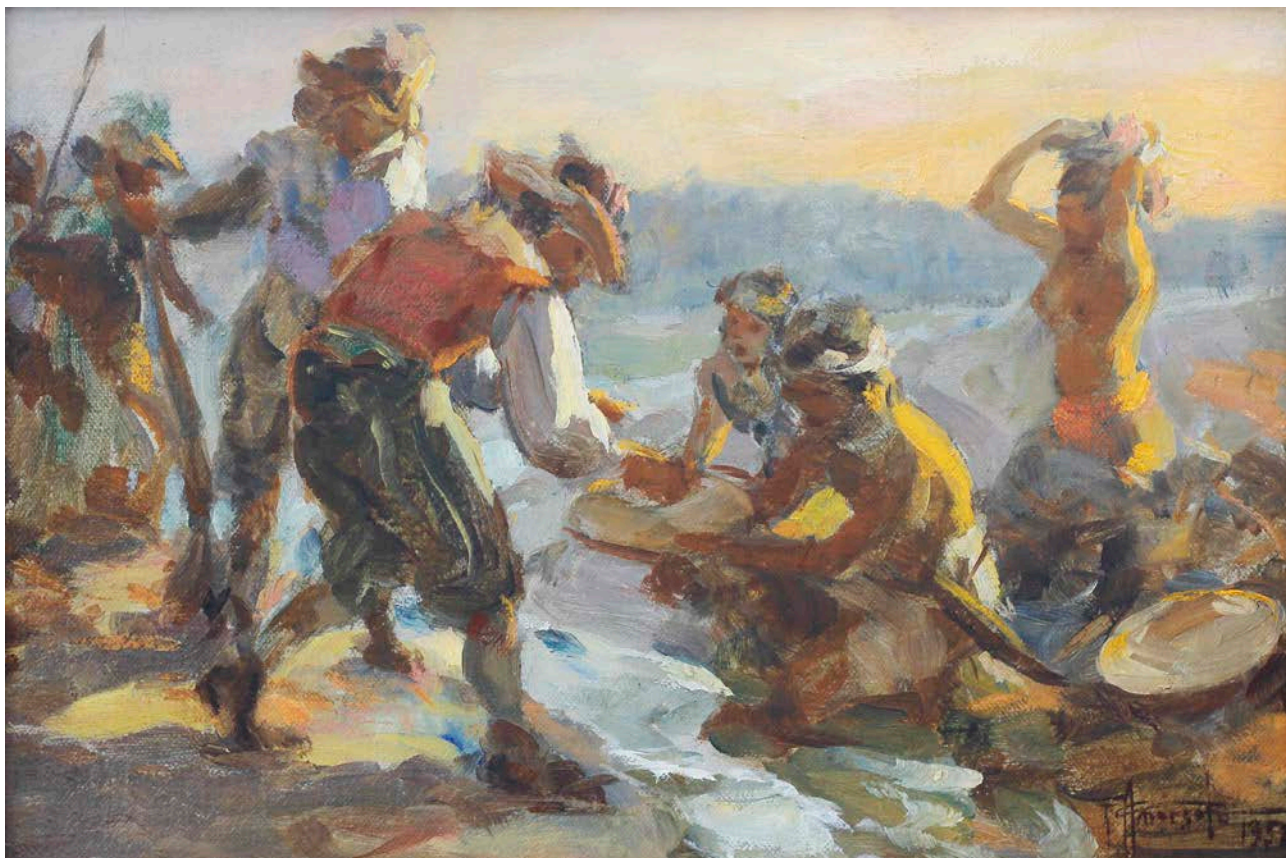
As it came about, the Cubist style sent shock waves around the world. Cubism's impact upon sculpture is exemplified by this work by Solomon Saprid from 1976, a tabletop sculpture that evokes both the organic and the monumental.

Monumentality is never at odds with reduced dimensions. Literal bigness would erase the subtleties of hand that give this work by Saprid its accent on monumentality. Sculpture is more palpable than painting, its images less elusive. Yet, sculptors, too, lure us beyond the simple facts of height and width. When it is shaped by a master of scale, an object resting on a table can address the eye with the soaring power of a multiform pylon.

While many artists disguise the process of art making, Solomon Saprid highlights them, thus making the experience of viewing and interpreting the sculpture a deeply personal one.

Endowing curvaceous, yet almost cubist shapes with volume, Solomon Saprid doubled and tripled their abstract meanings. His singular vision is one that is not constrained by a formula or the influences of other artists, but one derived from his choice of subject matter and material. Saprid was the sole Philippine representative to the First International Arts Biennial in Australia in 1973.





PROPERTY FROM AN IMPORTANT SPANISH COLLECTION

13

Fernando Amorsolo (1892-1972)

El Encuentro de Oro Por Salcedo

signed and dated 1952 (lower right)

oil on canvas

8 1/4" x 12 1/4" (21 cm x 31 cm)

P 1,000,000

Provenance:

Acquired directly from the artist

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

On Amorsolo's easels lay glowing horizons of exoticism, drama, and all the sensuous romanticism that Philippine history offered. With the neck of the leader among the Spaniards enveloped by lace ruffs hinted by white brushstrokes, elaborately costumed Spaniards meet with the Filipino natives, with a brook separating the two parties. Amorsolo's aesthetic interest in the figure, nude or nearly so, took several thematic forms, thus again, Amorsolo painted the female nude symbolizing the indigenous Filipina as integral to a historical scenario.

This very work depicts the story of a certain Spanish conquistador by the name of Salcedo — most probably Juan de Salcedo, grandson of Miguel Lopez de Legaspi — who quested to the Philippines to assist with its colonization. In this scene, we see a moment in Salcedo's sojourn in search of ore in Sinit of the Ilocos region. A valiant, and respected leader — by both parties — Salcedo is seen meeting with the Filipino locales of the area. This very scene, being only some weeks before Salcedo's demise as he eventually succumbs to a harsh fever in the very region.

Amorsolo's anecdotal paintings are a mixture of "the grand manner of the school of Luna and the soft compositions and sweet colors of the genre painters" according to Alfredo Roces in a 1975 magazine article.

Somehow the dramatic impact and movement needed no such efforts. Because the anecdotal tells the story, it must do so effectively without appearing as mere magazine illustration, and here lies the success of Amorsolo's historical paintings. Amorsolo's works are given with great truth and refinement — the unconscious grandeur of indigenous Filipino attitudes and gestures.

14

Elmer Borlongan (b.1967)

Beach Day

signed and dated 2002 (lower left)

pastel on paper

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

P 80,000

Provenance:

Private Collection, Manila

Earlier in his career, Borlongan tried his hand at comic illustration, but soon gained acute confidence in a kind of contemporary expressionist painting style, in either oil or acrylic, that permitted him to portray the vicissitudes of urban life, from the forlorn feeling of desolation to a steely and sometimes even humorous disposition toward survival amid seemingly insurmountable adversities.

We may observe a recurrence of motifs in his figurative paintings: "the bald head, distorted flesh, children on cold pavements, and the tension between a person and the fellow stranger which confronts him and compels him to play the role of agent and act on material forces. These figures are not idiosyncratic but are social personas who represent class status — a street child, a bus conductor, a rock star."

Elmer Borlongan always had Filipino culture as a reference, but it is the culture of today, and never that of colonial times or pre-colonial era.

The figurative in the art of Elmer Borlongan stands as a testament to the power of form. The Manila-based artist is a CCP 13 Artist awardee (1994). His figurative works are drawn from the energies of urban living. His obsession lies not in depicting the ordinary, but in highlighting the visually disturbing images of an imperfect world.

He is the prize of collectors, the indulgence of art dealers, and the envy of many fellow artists. Borlongan's vivid realist expressionism hits chords with avid collectors and observant laypeople alike.



15

Romulo Olazo (1934-2015)

Nude II

signed and dated 1981 (lower right)

print 2/10

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

P 20,000

There is a genius quality to Romulo Olazo's 'Diaphanous' creations, be they figurative or abstract works. The sheer precision of the maestro's hand at creating these works is an impeccable display — more so that it is done over layers and layers of white or whatever brilliant color he fancies to illuminate his canvas with.

In this piece from 1981, we see Olazo's use of the numerous layers of white to create a female figure, romantically laid in all her sensual elegance. The means by which he constructs the female form captures the anatomical splendor of his subject without foregoing the emotional undertone of the subject's posture.



16

Oscar Zalameda (1930-2010)

Flower Vendors

signed (lower left)

oil on canvas

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

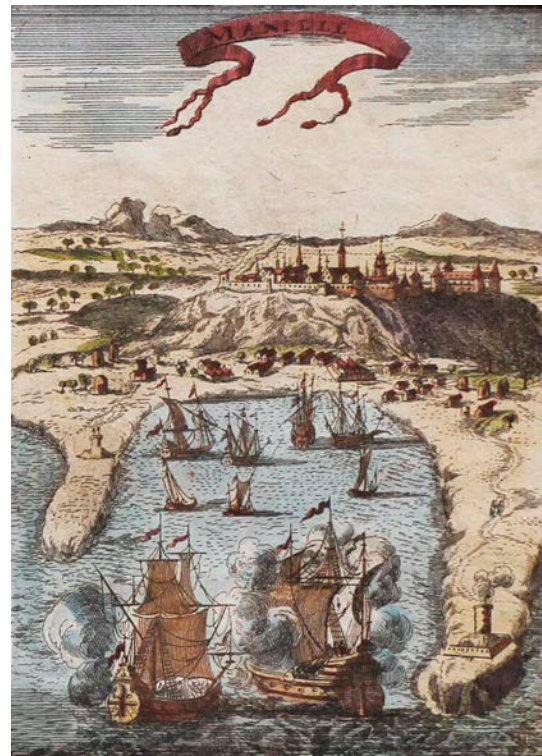
P 300,000

Provenance:

Private Collection, Makati City

Numerous Filipino modernists have ventured into cubism, but among the select few who have forged notable styles all their own is Oscar Zalameda.

Having lived abroad for over 2 decades, Zalameda has melded his international worldview into his [often] use of Filipino-themed subjects, vitalizing his flower vendors, fishermen, and landscapes with such strong and evocative palette selection.



17

Les Isles Philippines

Allain Mallet

Paris, 1682

hand-colored copper engraving

Decriptione de l'Univers, Alain Manesson Mallet, Paris

5 1/2" x 4" (13 cm x 10 cm)

5 1/2" x 4" (13 cm x 10 cm)

P 80,000

Mapmaking and chart trade reached its zenith in the 1600s with the advent of copper plate engraving, lettering, printing, layout and hand coloring of the atlases of Jodocus Hondius (1613) — whose *“Philippinae Insulae”* from the first French edition of Petrus Bertius’ *Tabularum* was sold in Leon Gallery in December 2015; Willem Blaeu (1838) — a surveyor, globe maker, publisher, and appointed mapmaker of the *Verenigde Oost Indische Compagnie*; F. De la Wit (1662) — a Dutch publisher who produced maps with elaborate borders showing vignette plans of cities, figures in traditional wear, and small rendering of fish, animals and flying fish, among others; Johann Baptist Homann (1688); Robert Morden (1688); and Nicolaus Vischer (1690).

The magnificent works of European cartographers, publishers, engravers, and printers shed light on the cultures and costumes of indigenous Filipinos and Southeast Asians. Since the publication of Sanson d’ Abbeville’s *Les Isles Philippine*, 1652, mapmaking steadily improved to depict with astonishing exactitude the contours of the major islands in the Philippine archipelago, admirably spelling out place names. Philippine maps drawn in the sixteenth and seventeenth centuries were, on the other hand, oddly distorted due primarily to inadequate instruments and limited scientific information. Their embellishments were confined to the title cartouche for each map. They were plain, neat in appearance, and delightfully pleasant to the eye.

This map from 1682 is an extraordinary piece of work consisting of two separate images. The map proper has a plain border and is designed with details such as Manila Galleons emerging from smoke; instead of a cartouche, the half shell of a giant clam bears the name *“Les Isles Philippine 1682”*. The use of sea creatures in natural or idealized forms for maps during the era is considerable, and the shell was extensively employed for these purposes in the later Renaissance.

Paragua (Palawan) is narrower than what the earlier maps of the century, such as that of Hondius, depict. The second section features a depiction of Manila Bay with galleons with a narrow depiction of what is now called the Bataan peninsula at left. There is a very European looking prospect or vista of the turreted skyline of the walled city of Manila, which would be no different from the *“View of Orleans”* or the *“View of Rouen”* or the *“View of Paris”* from John Speed’s *“A Prospect of the Most Famous Parts of the World”* (1638), the first world atlas produced by an Englishman. A red ribbon bears the name *“Manille”*. The ribbon bearing a label has a long history. Those of the antique are simple, often terminating in a ball or acorn like knob; the Middle Ages, particularly the Gothic, made them curled and quaint; in the Renaissance they are developed in various free and elegant styles, often divided at the ends like a pennant. And the ribbon bears virtually all the characteristics of those eras. The ribbon is almost peculiarly crinkled in the ends, which are split in two, but it is not without a certain decorative charm.

18

Jose Tence Ruiz (b.1956)

Kondessa ng Malawak na Kaibuturan
signed and dated 2012 (bottom)
oil on printed linen
95" x 48" (241 cm x 122 cm)

P 120,000

Exhibited:

Art Informal, Sagala de Ligalig by Jose Tence Ruiz, Mandaluyong City, Philippines,
11 October – 4 November 2012

One of the artists to return the Philippines to the Venice Biennale after the country's 51 year hiatus, and one of the most acclaimed contemporary artists in recent history, Jose Tence Ruiz has introduced us to his muses on numerous occasions. With his Kotillion series, Ruiz has been able to personify various ideas and themes thru the powerful, often monumental works that feature his elegant women in Victorian garb.

Jose Tence Ruiz has come a long way from his initial use of the 'woman-as-a-nation-in-excess' metaphor in 1979.

In a little over 35 years' time, this very theme had evolved into the various renditions of his Kotillion series' muses; warriors and queens of the apocalyptic world, enchantresses and princesses of nature and technology – allegorical personifications of various themes, touching on culture, society, philosophy and emotion.

This very work is among that of Ruiz' stylistic evolutions of his women in their Victorian wear, and is one of the pieces featured in his Sagala de Ligalig exhibit in 2012. Although possessive of ornamental qualities, what with the flourishes and embellishments on the muse's gown, there are strong undertones of more thematic depth present throughout.

The work is entitled 'Kondessa ng Malawak na Kaibuturan' — which translates, 'Countess of the Great Depths'. The work features a wide assortment of marine life constituting the countess' garb. Although laid against a dark backdrop, presumably pertaining to the recesses of the depths, there are hints of life all around — even in the expanse.

The monolithic lady stands atop a pile of diver's helmets, possibly wares of her kingdom's visitors turned victims. The powerful juxtaposition of elements adds a peculiarity to the setting, and suggests of allegory — specifically, the sitter's ensemble, the bacteria-like creatures, and even the golden ladder that leads up.

We are left to surmise the significance and relevance of each element — each magical addition to the canvas, each minute detail. The powerful suggestion of conflict and destruction in the relationship between man and nature can be felt, but there is definitely more to the eloquent icon in the desolate darkness.





PROPERTY FROM THE J. ANTONIO MENDOZA Y GONZÁLEZ COLLECTION

19

Altar Table

Late 18th Century

Narra and Wrought-Iron

H:33" x L:44" x W:23 1/4" (84 cm x 112 cm x 59 cm)

P 300,000

Provenance:

Abra Province

This narra altar table is of a type seldom seen and is unusual because of its small size. The table stands on four Spanish feet supporting a platform, on which, extremely fine and delicate cabriole legs resting at the corners. The shoulder of each front leg is incised with an eared oval face with a shallow carved neck cloth running halfway down the leg that ends with a trifoil foot. An apron with a jig-sawed, curvilinear lower edge runs around all four sides of the mesa altar. A flat molding follows its outline of ogee curves and cusps that form lambrequins. A hole is drilled above each cusp, where the lambrequins join each other.

The upright frames of the carcass are decorated on the exposed sides with a reed molding on either side of a shallow concave surface. The single, wide drawer in front is framed with a concave molding all around and has a pair of wrought-iron handles attached to a ring and a boss. At the center of the drawer is an incised carving of a double-headed eagle, the symbol of the Augustinian Order that administered the Ilocos Region during the Spanish Period.

The table top consists of a floating narra panel with a lap-jointed, instead of a mortise and tenon jointed, frame. This type of construction shows that the piece was made by a craftsman who practiced his trade away from the urban centers.

-Martin I. Tinio, Jr





20

Soler Santos (b.1960)

Rainfall

signed and dated 1999 (bottom)

oil on canvas

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

P 120,000

Soler Santos, son of iconic modern master Mauro Malang Santos, is among the premiere contemporary artists of today. With his rather peculiar choice of themes and subjects, we are treated to various plays on the tattered and dilapidated. The derelict sites and things of Santos' choice pervade his canvasses with a nostalgic atmosphere, laying focus on the nearly forgotten and the decaying.

From broken and old things to withering leaves and the likes, Santos taps into the sentimentality of his audience with the rusty, aged palette, bringing to our attention the contrast that arises in seeing the old — memories returning, spurring a moment of reminiscence. The 'forgotten,' in the case of this contrast, now becomes the 'found' — the familiar but making their presence felt.

21

Mario Parial (1944-2013)

Mother and Child

signed and dated 1991 (lower right)

oil on canvas

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

P 60,000

A multi-faceted, and multi award-winning artist, Mario Parial has been characterized as the leading Marian painter in the Philippines.

In this Mother and Child work, Parial brings the theme to a tropical setting where the Madonna is revitalized. The brilliant incorporation of folk themes gives us this charming image of a mother with her child in the middle of a lush floral bloom — an eloquent transformation of the religious theme into a light-hearted piece.





PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

22

Fernando Amorsolo (1892-1972)

Novaliches / Landscape

signed and dated 1925 (lower right)

oil on wood

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

P 500,000

Literature:

1030 R. HIDALGO Volume 2: LEGACY IN ART Edited by Antonio S. Araneta, MARA Inc., Metro Manila, 1986, p. 72 (illustrated)

Roces, Alfredo R., AMORSOLO, Filipinas Foundation Inc., Manila, 1975, p. 96 (illustrated)

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

The distant horizon of this landscape with grey-blue and ochre skies contain images which emerge with curiously imprecise shapes beyond exact statement or description that is ultimately seen to be marked by folk-memory and by legend. They belong to the area of suggestion and imagination which cannot be identified outside the realm of his own idiom. Amorsolo might as well have been the proverbial painter who stepped out of the studio, witnessing the tropic verdure looking lusher, the clouds more luminous, and the trees so much richer green, bluish purple, anything but neutral grays. The maestro's archetypal coconut tree will always be in close affinity with their countryside context and atmosphere.

The silhouette of a sentinel palm tree cuts across the variegated clouds — is it dawn or is it dusk?

The palm tree is softly textured with a subtle palette of shadow green and brown, thereby creating a sense of lightness against a cloud-filled sky.

Actual sunlight doesn't often have such a mellow tone, but the cool colors accord perfectly with the image many of us hold of what daylight ideally should be. Almost everything about the painting has an elusive Arcadian quality.

Starting from his landscapes in the 1920s, Amorsolo's subtle, tell-tale evolution in expression can be seen with the transition from the plein-air paintings of his youth, shot through with warm natural light, to the calming landscapes of his late maturity, enveloped in mellow tones.

According to Leo Benesa's newspaper article "An Amorsolo Festival", originally from Philippine Sunday Express, November 16, 1975, included in the book "What is Philippine about Philippine Art? and Other Essays", Manila: National Commission for Culture and the Arts, 2000, pp. 24-27. Amorsolo's small landscapes, especially those of his early career, have been judged as his best works, "hold[ing] well together plastic-ally." Amorsolo may "be considered a master of the Philippine landscape as landscape, even outranking Luna and Hidalgo who also did some Philippine landscapes of the same measurements."

23

Edwin Wilwayco (b.1952)

Homage to Vivaldi
signed and dated 2006 (lower right)
oil on canvas
each: 75" x 10" (191 cm x 25 cm)

P 200,000

Edwin Wilwayco has always felt the impulse to translate nature into art — regarding each painting as avoyage into the inexhaustible luxuriance of nature, irradiated by the artist's own inner light.

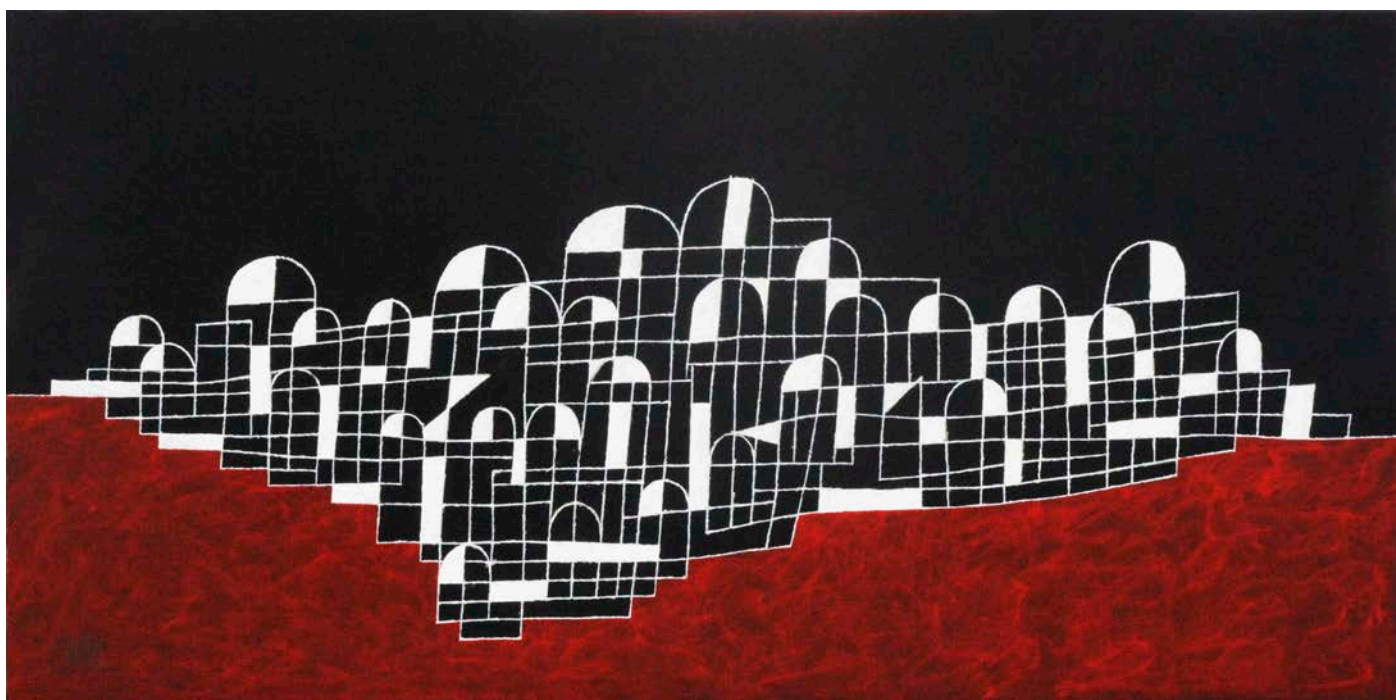
Art critic Cid Reyes notes, "Not shimmering surfaces, but a light-bleached atmosphere enhances Wilwayco's recent works, with his eyes fixed on the animating movement of the flow and eddy of the river."

Filipino-American artist Edwin Wilwayco has made the most of the subject of nature, in a style that whispers, even shouts "Abstract Expressionism!" yet is more viscerally organic than relying on a mere Pollock kind of chance in feel. Wilwayco's mastery of the syntax of this idiom has served him in a good stead, revitalizing his works with a liberating freshness and energy. From the conventions of the idiom, the artist wrested an uncompromising and disciplined improvisatory style that celebrates gestural painting, invoking all the sensations of nature as could be evoked by lush, deeply felt brushstrokes.

Central in his pieces are splashes, smears, drips and splatters of oil paints converging in an orchestrated manner, suggestive of onrushing water. A kind of rhythmic organic growth then emerges from the relentless rush of wave upon wave of deeply saturated colors, charged by whimsical, quirky lines and traces of elegant leitmotifs. Wilwayco weaves layers and layers of forms and color, impacted oil pigments breaking loose the inner life of nature. They follow Wilwayco's philosophy of distortion and denaturalization of reality, resulting in a deeply layered textural volume and vibratory space.

The visual sensation repeats itself in separate vertical surfaces, alluding to his famous Bird of Paradise screens in the mid-1990s. By the time Wilwayco received a Thirteen Artists Award from the CCP during that decade, he unveiled his sculpted look which started with the screens which through the decades evolved into these straightforwardly vertical pieces. The severity of the vertical forms comes as a minimal contrast to the maximalist treatment of brushstrokes. Each severely vertical piece shows liquid reflections and articulations of his dynamic and restless brushstrokes, demonstrating the innate plasticity and versatility of paint.



**24****Arturo Luz** (b.1926)*Desert, Landscape*

signed (lower left) dated 2007

acrylic on wood

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

P 200,000

Provenance:

Acquired directly from the artist's daughter, Luisa Luz Lansigan, USA

A major influence in modernism and figurative abstraction, Arturo Luz has created a brilliant concoction of stark visual elements with his minimalist style. Through his long, acclaimed career, Luz has garnered quite the adulation both locally and internationally for his genius use of line and space in his works — his linear figures and landscapes, now some of the most recognized, and iconic forms in Modern Philippine Art.

This piece, borne from a later period in Luz' artistic career, features a similar approach to architecture as that of some of his slightly earlier linear landscapes.

It was in his numerous sojourns across Asia that Luz had found inspiration in the ancient structures he had marveled at. Capturing the essence of which, Luz had stripped down these edifices to their bare minimum, giving a refreshing perspective of the landscape.

In this very work, Luz captures the desert architecture in all its colossal grandeur. More of a city than a building, the collection of figures gives a degree of majesty to the composition, more so with the irregularly plotted land in red.

The elegance in Luz' reduction of his subjects is truly genius — a trademark forged from his creativity and artistic predilections. This piece is from 2007 — a decade after Luz was bestowed the National Artist Award. Even at this stage in the iconic modern's career, his hand remains steady, and his vision pure — flaunting the same eloquence he did some few decades prior.



25

Mauro Malang Santos (b.1928)

Tres Marias

signed and dated 1992 (lower right)

oil on canvas

43" x 43" (109 cm x 109 cm)

P 1,400,000

Provenance:

Private Collection, Manila

Emmanuel Torres writes: Ang (Kiukok)'s angular forms, but without the Expressionist Angst has...influenced cartoonist turned painter Mauro Malang Santos (better known as Malang) at some point in his development as an artist. Malang's pictorialism is as baroque as Manansala's, differing only in that indulgence in complex, multi-sectional effects.

Emmanuel Torres wrote: "The Manansala-Ang-Malang connection makes an interesting case of how certain painterly qualities get passed on, wittingly or unwittingly, from one to another, and in the process get modified or transmuted to suit individual sensibility. In abstracting the subjects — three women who seem to be in a discussion — Malang uncovers the kaleidoscopic possibilities of familiar themes and stretched the boundaries of Philippine art.

Abstraction helped free the viewer's mind from too much dependence on his eye, but on the other hand his background as an illustrator has kept him a fruitful reverence for essential details. This results into a visual melting pot, a rich amalgam in what is otherwise a simple rustic theme.

In "Tres Marias", Malang treats colors with simultaneous contrasts, whereby color is both form and subject. He uses colors to indicate form, rather than recognizable forms themselves.

In 1985 Cid Reyes asked Malang: "The romantic myth of 'the Starving Artist' certainly never applied to you; all your exhibitions have been complete sell outs. What do you say about this?"

Malang replied: "I guess I just happen to be one of the more fortunate ones. Siguro (dahil) masasaya ang kulay ko."



26

Cesar Buenaventura (1922-1983)

Barrio Scene

signed and dated 1978 (lower right)

oil on canvas

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

P 40,000

Provenance:

Private Collection, London

The impressionistic landscapes borne from the brush, knife and palette of Cesar Buenaventura, youngest son of Master Teodoro Buenaventura, are some of the most recognizable works in Philippine Art.

The very prolific, internationally-renowned artist has created scenes of bucolic life, capturing the rustic beauty of a simpler Philippines — and has garnered awards and international-acclaim in doing so.

His charming renditions of the sunny, idyllic Philippines from time to time evidence influences from Fernando Amorsolo, and Ireneo Miranda, what with his exceptional incorporation of tonal brilliance — just as in this magnificent landscape work from 1978.

27

Alfredo Esquillo Jr. (b.1972)

In Transit

signed and dated 2004 (lower right)

oil on canvas

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

P 60,000

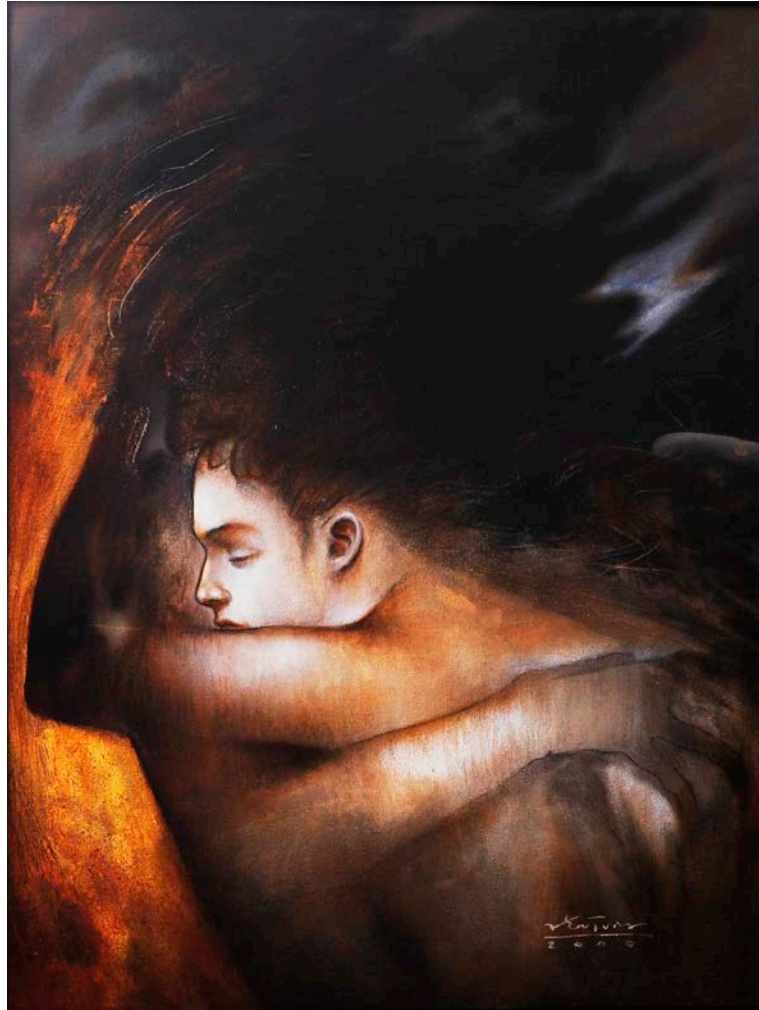
Literature:

Christiane L. de la Paz, *Private Collections, Artes de las Filipinas*, Quezon City, 2009, p. 245 (illustrated)

There is a strong sense of irony and allegory in the works of Alfredo Esquillo Jr. An ingenious surrealist, Esquillo's use of striking themes and elements in his works provoke the audiences to take a second look, as if to challenge them to look past what they may instinctively surmise.



In this evocative piece from 2007, we see a strongly bitter juxtaposition of themes — a poetic visualization of the play on life and death, more so the weight of a smaller casket. The audience is left with an acerbic display, done with such restraint and elegance; an audacious theme executed masterfully.



28

Ronald Ventura (b.1973)

Embrace

signed and dated 2000 (lower right)

oil on canvas

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

P 700,000

Provenance:

Private Collection, Muntinlupa City

Most of the paintings of Ventura are notable for their strangely haunting themes which are sensual and grotesque at the same time. However, the young artist on occasion shows a more introspective side, such as this child — his face lit, being embraced by an unidentified figure — a surprisingly poignant work by the otherwise angst filled, internationally-renowned painter.

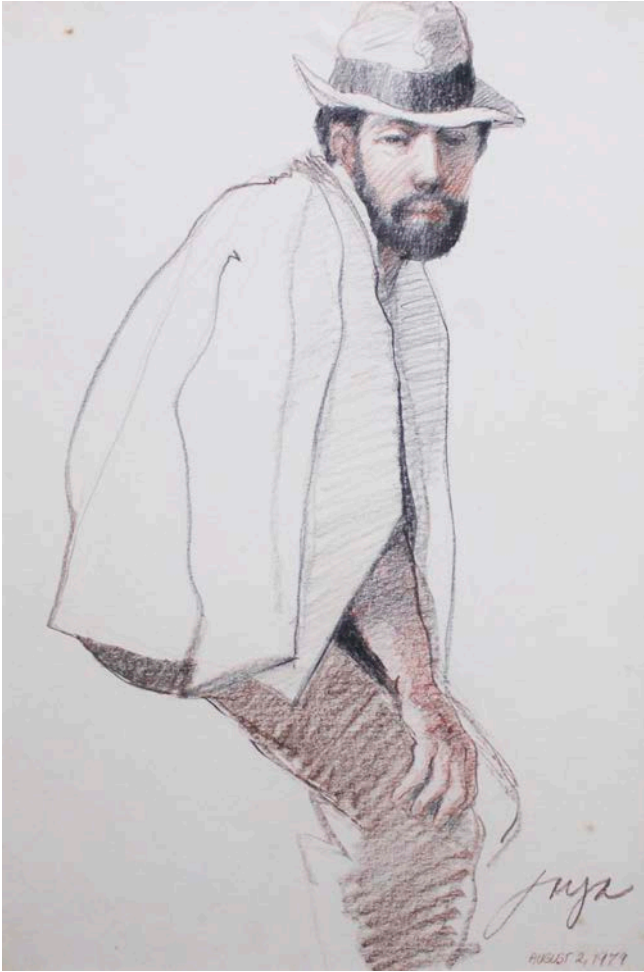
With the canvas devoid of any other detail, this work might just be a biographical piece from the artist.

In the July/August issue of Asian Art News, Alice Guillermo describes the dark background found in many of Ventura's works: "The sepia tonalities evoke memory and the passage of time, but in the intimate personal experience of the artist, they also suggest the color of rusting metal exposed to the elements, an allusion to the artist's growing up in the depressed areas of Navotas with the corroded, galvanized iron roofing of the shanties."

Actually, Ronald Ventura grew up in Malabon. The book "Realities- Ronald Ventura" describes: "Malabon is a city north of Manila. It is funnily called the "Venice of the Philippines," because of the yearlong floods caused by rains and/or high tide... the city gradually sinks year after year.

"A strange fish smell is emanated by the entire city, due in part to patis or fish sauce being one of its 'major major' products."

Alice Guillermo, again in the July/August issue of Asian Art News concludes: "Hidden subliminal desires which are against the grain seem to be under cover of darkness, the night which conceals and comforts until the coming of day."



29

Jose Joya (1931-1995)

Man with Beard

signed and dated 1979 (lower right)

pastel on paper

18" x 12" (45 1/2 cm x 31 cm)

P 70,000

Literature:

Arcellana, Francisco, Arcellana on Joya, Far East Bank and Trust Company, Intramuros Manila, Philippines, 1980, p. 7 (illustrated)

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

A great variety of styles and themes have arisen from National Artist Jose Joya's oeuvre. Having taken interest in both modernism and classicism, he refused to confine himself to any singular genre, creating works that make use of an assortment of various media and styles.

In his figurative drawings, usually of the Mother and Child variety or of elegantly poised women, Joya captures the character of his subjects in all their resound humility.

In this very work, we are treated to a display by the classicist Joya, though one that features subjects of a very different character. A bearded man takes center stage, reticent and resolute in his poised, casual posture, his very essence captured by the artist's hand and eye.

30

Elias Laxa (1904-1990)

Barrio Scene

signed and dated 1960 (lower right)

oil on canvas

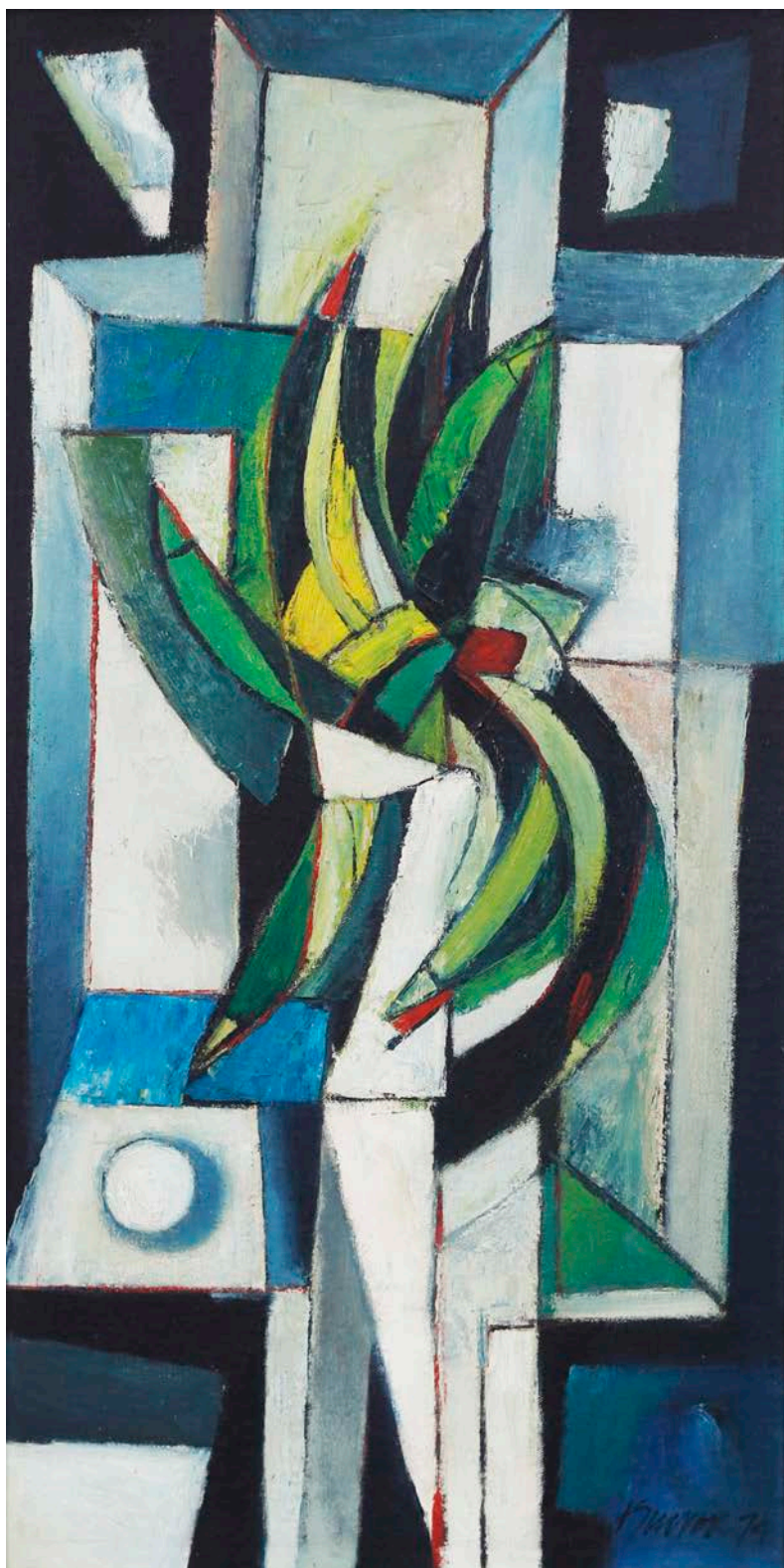
10" x 14" (25 cm x 36 cm)

P 30,000

Most famously known for his Seascapes, Elias Laxa has borne from his brush a very refined brand of realism, ever brilliantly capturing the idyllic Philippines that once was. Today, Laxa's works have come to be recognized as valuable vignettes of old Philippine scenery.

In this 1960 work by the renowned artist, we are treated to a more impressionistic Laxa, laying on canvas the quiet barrio scene in all its humble splendor. He captures the barrio folk going about their day in the secluded community surrounded by lush vegetation — the bucolic setting radiating of a reticent vibrance.





31

Ang Kiukok (1931 - 2005)

Bananas

signed and dated 1974 (lower right)

oil on canvas

24" x 12" (61 cm x 30 cm)

P 700,000

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

The Filipino Chinese artist Ang Kiukok explores the evanescence of the fragile beauty of nature's bounty amid the startling power of violence that usually surrounds his visual universe.

Ang Kiukok simplifies shapes and reduces them to flat textural surfaces. Concerned with composition, his colors are intense, dramatic, and more evocative. His lines have developed a spontaneity, a bravura. Line and color interplay without prejudice to each other.

Despite the usual visual violence that pervades his works, Ang's works are often infused with a fragile, fleeting beauty.

Ang Kiukok's early skills as an illustrator can be gleaned in this abstracted composition. Ang Kiukok has always had a fondness for drawing, and while back at the Davao, Chinese Highschool, he caught the eye of a known Chinese painter Tan Kok King. His passions being fueled by this, he continued drawing and was later then known at school for his art. In 1947, he found a job that allowed him to practice his talent. Ang Kiukok went to Cotabato to work as an apprentice for 2 weeks making billboards for movies in theaters.



32

Jojo Serrano (b.1968)

Green Painting (Diptych)

signed and dated 2009 (lower left)

oil on canvas

96" x 96" (244 cm x 244 cm)

P 80,000

Exhibited:

The Institute of Contemporary Arts Singapore (ICAS), "Complete & Unabridged Part I", La Salle College of the Arts, 18 February to 26 March 2011

Entitled "Green Painting," this work by Jojo Serrano encapsulates the artist's raison d'être — for the love of painting. "Not wanting for it to mean anything other than to be able to paint and experiment with the color green," it nevertheless engages the viewer to a guessing game if and how the objects relate to one another. With its size, it will be a lifetime of discovery every time one dares to challenge the work with one's gaze. A former student of Chabet, this work has that experimental quality that his iconic professor is known for.

33

Gilded Monstrance*Last Quarter of the 19th Century*

Silver, White Sapphires and Green Stones

H:26 1/2" x L:12" x W:9" (67 cm x 30 cm x 23 cm)

weight: 2182g

P 200,000

Provenance:

Made in Manila for the Dominican Province

A Church in Laguna, Pangasinan or Cagayan

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

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

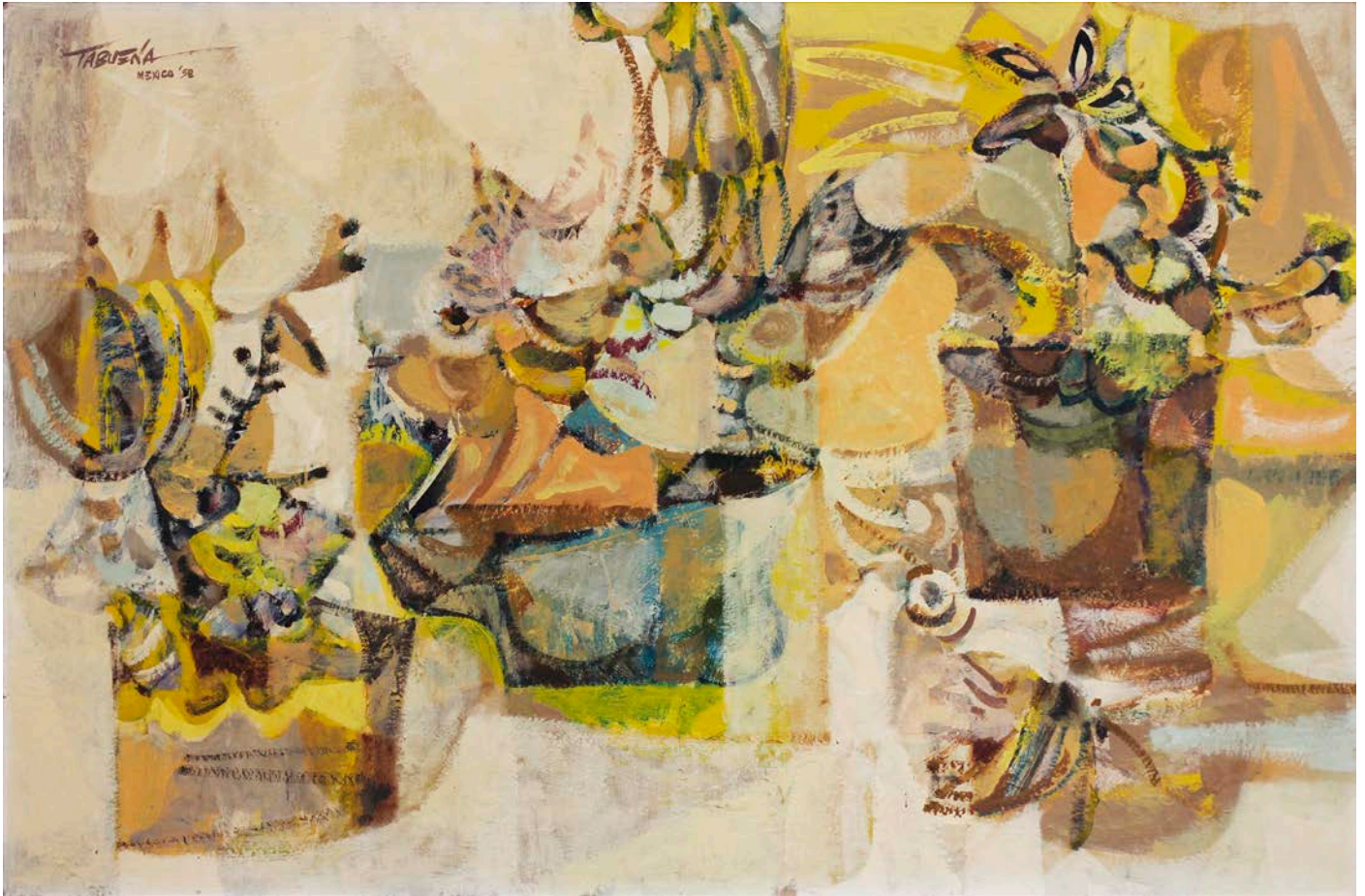
This large, well-proportioned monstrance must have belonged to an important and wealthy church. Well proportioned, it is decorated from top to bottom with embossed and chased patterns and motifs that show the skill of the 19th century Filipino silversmith. Several white sapphires and faux emeralds are gem-set in the local *sipit-alimango* or crab-claw style to decorate the object. The object is 'dorado de fuego' or fire-gilded, a process wherein pure gold is combined with mercury to form a paste which is then painted over the surface to be gilded. When the object is baked, the mercury oozes out leaving a coating of pure gold on the surface. The process is highly toxic due to the mercury fumes exuded and is seldom used today. Nowadays, an object gilded in this manner is called vermeil.

The monstrance stands on a plain circular base with two levels of chased decoration. The lower level features four reserves separated from each other by a pair of acanthus leaves with gem-set joints. The reserves depict: the stone tablets of the Ten Commandments on the Arc of the Covenant; the Agnus Dei or Lamb of God holding a banner between its legs; the Dominican cross of Fleurs-des-lis with stars at each corner; and the instruments of the Passion. All the reserves are chased on a rayed ground. A gadrooned border above it is surmounted by a row of acanthus leaves alternating with lotus petals.

The stem of the monstrance has an elongated bud-shaped knob, chased with a row of acanthus leaves on the body. The upper part is appliqued with three winged cherubs, each seemingly crowned with a large white sapphire. The upper part of the stem is topped by an acanthus leaf bud from which sprout a sheaf of wheat and a fruiting grape vine, the symbols of the body and blood of Christ. Above it is appliqued a trio of winged cherubs seemingly supporting a circle embossed with stylized clouds ornamented at its cardinal points with a pair of appliqued winged cherubs. A glass disk for the host at the center is surrounded by a sunburst with rays alternately tipped with a 6-petaled flower set alternately with a white sapphire or a faux emerald. The top of the sunburst is decorated with a cross, set with a white sapphire at the crossing of the arms.

-Martin I. Tinio, Jr





34

Romeo Tabuena (1921-2015)

Still Life - Mexico

signed and dated 1958 (upper left)

oil on board

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

P 300,000

Provenance:

Private Collection, USA

Featuring an assortment of styles, techniques, palettes, and even media, Romeo Tabuena's oeuvre boasts of an acclaimed and accomplished career.

Tabuena's fondness with the cultural idylls of both the Philippines and Mexico has allowed him to devise a distinctive quality to his work. The cubist maestro's use of such close-to-home themes has evolved over the years, and despite the many advancements in his style, has retained that unmistakable Tabuena flair.

In this very piece by the iconic modern, we bear witness to Tabuena's hand at abstraction. The earthy tones, meld with shades of ochre and bright yellows, give the piece a humble air — redolent of the rural and the rustic. The cubistically abstracted figures — most probably of a still life or market scene — put on display the complexity of his compositions, leaving us to marvel at the majesty of his work in all its allure.

**35****Benedicto Cabrera** (b.1942)*Sabel*

signed and dated 2004 (lower right)

acrylic on canvas

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

P 1,000,000

Provenance:

Acquired directly from the artist by the present owner

Benedicto 'BenCab' Cabrera, National Artist for Visual Arts, has been painting Sabel since 1966. Interpretations of the subject have ranged from the initial "taong grasa" with plastic clothing, all the way to the more modern figures influenced by inspiration, coming from more recent travels of the Artist.

This particular painting is right in the midst of this evolution. The facial expression is of an older woman with deep-set eyes, her right hand over her clothing, which still depicts the Artist's signature dance of the draperies.

During an interview, Bencab said that commenting on Society is not the object of his art. With this in mind, the current owner cannot help but interpret the message of this Sabel as a burning emotion, deep within her — something that has seemingly been kept untold. To the current owner, he can even volunteer that an appropriate title for this painting could be "A SECRET UNTOLD".

He has enjoyed wondering at what this secret could be for the last 12 years that he has kept this piece, but now it is time to turn over this painting to a new owner, who will enjoy imagining what this untold secret really is.



36

Ronald Ventura (b.1973)

a.) *The Guardian (Light Blue)*
signed and dated 2011 (lower right)
print 10/20
13 1/2" x 11" (34 cm x 28 cm)

b.) *The Guardian (Silver)*
signed and dated 2011 (lower right)
print 10/20
13 1/2" x 11" (34 cm x 28 cm)

c.) *The Guardian (Gray)*
signed and dated 2011 (lower right)
print 10/20
13 1/2" x 11" (34 cm x 28 cm)

d.) *The Guardian (Green)*
signed and dated 2011 (lower right)
print 10/20
13 1/2" x 11" (34 cm x 28 cm)

e.) *The Guardian (Blue)*
signed and dated 2011 (lower right)
print 10/20
13 1/2" x 11" (34 cm x 28 cm)

P 140,000

Provenance:
Singapore Tyler Print Institute

Ronald Ventura has always let loose nightmare fauna from his imaginarium. From his series of anthropomorphized monkeys to decapitated humans fused to alien beings, he constantly lets loose from his paintings another set of monsters.

Ventura's aesthetic displays a fusion of sorts, where the boundaries of anthropomorphism overlap each other. The fluency exhibited in his juxtapositions is marvelously intricate, bearing witness to Ventura's prowess in dealing with such themes, from conceptualization to execution.

Just like his "Human Study" Series 1 to 10, Ventura makes variations of a mythic-comic creature but with the dog head, the angel wings and the child's body in constant repetition.

Absurd as they are, the quirkiness of Ventura's monsters and their inherent ironies make for a strange menagerie as only Ventura the "creative storyteller live from the global world" can conjure.

Just like surreal online video game creatures, "The Guardian" repeats itself with various tonalities — blue, green, silver, light blue, gray — as the only difference.

Ventura's creatures beckon to the curious eye, and vividly stir the rebel in everyone's heart.

**37****Manuel Rodriguez, Sr.** (b.1915)*Untitled*

signed and dated 1975 (lower right)

oil on board

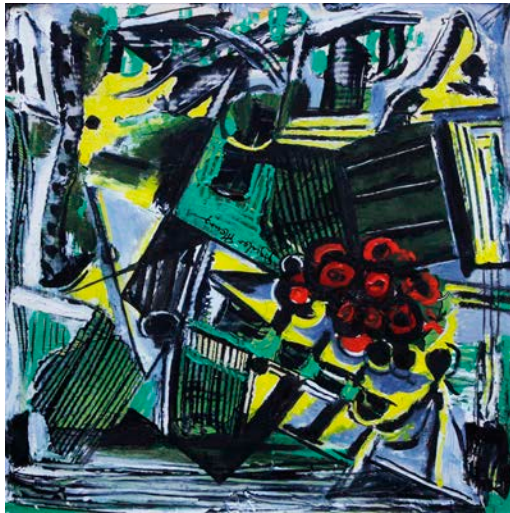
43" x 38 1/2" (109 cm x 98 cm)

P 400,000

Manuel Rodriguez, Sr. is among the artists that truly made an impact in Philippine Art. Having influenced a generation of artists or so to venture into creating prints, notably with various techniques, has earned him the title 'Father of Philippine Printmaking.' Although foremost a printmaker, beyond his colorful modernist renditions of classic themes is another side to his art — oil works.

Having studied Fine Arts in the University of the Philippines and taken further studies abroad on printmaking, Rodriguez, Sr. has garnered an understanding of the use of various colors and media, allowing him to create his striking abstract and impressionist pieces.

In this oil on board work from 1975, we see a fluency in Rodriguez, Sr.'s use of color. The difficulty in translating emotion through abstract art is so often felt by artists for many reasons, but Rodriguez, Sr. approaches the genre with an objective eye, creating a very restrained, evocative visual display. The brilliant and intricate palette use helps Rodriguez, Sr. in visually projecting his meditative, yet histrionic sensibility, and ultimately completing the composition.



(a)



(b)

38

Federico Aguilar Alcuaz (1932-2011)

a.) *Abstract 1*
signed (center)
oil on board
10 1/4" x 10 1/4" (26 cm x 26 cm)

b.) *Abstract 2*
signed and dated 1975 (lower right)
watercolor on paper
11 1/4" x 14" (29 cm x 36 cm)

P 80,000

These pieces are accompanied by certificates issued by Mr. Christian Aguilar confirming the authenticity of this lot

Federico Aguilar Alcuaz' oeuvre features a very wide assortment of styles and media. From still-lives and landscapes, to portraits and abstracts, Alcuaz brilliantly captures his subjects with a distinct allure that is unmistakably his – be it done in watercolor, oil, ceramic, or even a tapestry.

39

Anthony Palomo (b.1962)

Untitled
signed and dated 2013 (lower right)
oil on canvas
36" x 48" (91 cm x 122 cm)

P 60,000

Exhibited:
The Boston Gallery, CYCLES, Quezon City, Philippines, 31 March 2013

Anthony Palomo's predilections possess a tendency toward the reimagining of various classic themes, revamping them with modern ideologies, and setting them in our contemporary world. In this oil work entitled "The Network," we are treated to a revamping of the classic Tres Marias into what appears to be a TV program — presumably the artist's commentary on the 'non-readers' generation.



Here, Palomo features the archetypal Marias meld with a Cinderella complex — 'the typical soap' as he would say — as they are depicted on screen, flaunting their meek, conservative selves putting on a show for the nation. The idea of media, which Palomo considers "opium for the masses," influencing the masses with similar ideologies as that of his subject is strongly suggested, and this suggestion could be surmised as the artist's disdain for modern media and it's repercussions.



PROPERTY FROM THE MARTIN IMPERIAL TINIO, JR. COLLECTION

40

Round Table with Marble Top

3rd Quarter of the 19th Century

Narra and Marble

H:30 1/4" (77 cm)

diameter:39" (99 cm)

P 120,000

Provenance:

Manila

Pardiñas Family of Guinobatan, Albay

Dona Rosario Pardiñas de Buenaventura

Regina Pardiñas Buenaventura de Ceballos

Martin Imperial Tinio, Jr.

Marble-topped tables were always status symbols in upper class homes. This was because the tops were imported, usually from China. The diameter of the top and the complexity of the carving on the base added to the status of the owner. The bigger the marble top and the more elaborate the carving on the base, the higher was the status awarded to its owner.

This narra center table with a solid marble top originally belonged to the Pardiñas Family of Guinobatan, one of the most prominent and well landed families of the largest town in 19th century Albay. The table graced the sala of their 1860 'bahay na bato' and was transferred to a newer house next door that Dona Rosario Pardiñas de Buenaventura built in 1918.

The marble top has a single groove around its border and a narra baluster leg ending in three scrolled legs with paw feet. Its shaft, carved with an unopened bunch of acanthus leaves tied at the neck with a pair of slim moldings, has a ring below it carved to resemble a bracelet with a series of oval beads nestled on concave ovals that are joined together by a wide, half-round molding.

The three legs of the table are in the form of S-shaped foliate scrolls attached to the cylindrical base of the pedestal. From the bottom of each scroll emerges a lion's paw that ends in paw feet grasping a flattened ball.

-Martin I. Tinio, Jr



41

Olan Ventura (b.1976)

Birdman

signed and dated 2015 (lower right)
oil and acrylic on canvas
36" x 48" (91 cm x 122 cm)

P 120,000

Provenance:

Acquired directly from the artist by the present owner

Many of award-winning artist Olan Ventura's works are themed on perspective — more so the idea of beauty being present in each one.

In this 2015 work, Ventura treats us to a dazzling display of surrealism, as his subject is transformed into a parrot-beaked boy — a brilliant amalgamation of subjects, done in both positive and negative.

Ventura's stunning, hyperrealist redefinition of themes challenges the viewer to look from a different point of view, deepening the dialogue between artwork and audience, questioning viewpoints and perspective altogether.

42

Romeo Tabuena (1921-2015)

Carabaos

signed (lower left)

Ca. 1950

oil on wood

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

P 80,000

Provenance:

Private Collection, Manila



Before his move to Mexico, Romeo Tabuena had already made use of some cubistic qualities to his work, sans the brilliant colors and brighter themes of his later works. A common trait in his earlier creations was his use of dark tones and stark atmosphere. The reduction of depth in his renditions made for stronger emphasis in his subjects.

In this undated piece, we can see Tabuena's use of a very Filipino subject — Carabaos. His inclination to themes close to home engendered his use of these in various renditions, even as he progressed over the years after his move to Mexico. This very work is one of the roots of Tabuena's stylistic evolution — predating his more planar cubism.



PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

43

Fernando Amorsolo (1892-1972)

Rio Agno

signed and dated 1967 (lower right)

oil on wood

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

P 600,000

Literature:

1030 R. HIDALGO Volume 2: LEGACY IN ART, Edited by Antonio S. Araneta, MARA Inc., Metro Manila, 1986, p. 75 (illustrated)

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

Amorsolo's love affair with the Philippine landscape is illustrated in this work from 1960. The painting has the overall freedom and energy of a quick sketch, using warm and cool light and shade areas with contrasting areas of warm and cool tones, and an understanding of color contrasts and reflects light.

Amorsolo has a painting style that captures the fleeting moment of a calmly rushing river with rapid brushstrokes of color. Heat soaked earthy pinks and ochres come together to create what can almost be called an equatorial impressionism.

Lush trees and shrubs line a bend where the river turns — warm ochres and earthy pinks define the banks. The colorful nuances of rivers offered endless inspiration for Amorsolo, as the bold brushwork with vivid tones distinguishes this riverscape. The artist delights in the many ways water can glint on the rush of a river, his repertoire of techniques in catching the effect of rushing water is dazzling.

Amorsolo's painting style can be seen here in the quick brushstrokes which describe the grass and the foliage of the trees. Amorsolo was able to catch the fleeting moment of rushing water; a moment of color and movement, thus giving a unique spontaneous quality and freshness to his work.



44**Ang Kiukok** (1931-2005)*Cockfight*

signed and dated 1997 (upper left)

oil on canvas

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

P 4,000,000

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

The fauna featured in the numerous works of the iconic Ang Kiukok bear a ferocity all their own. Savage and menacing, the vicious dogs, agitated cats, odd horses, and fierce roosters make their appearances in the stark outskirts of Kiukok's world. There is no determinant to where the scene is set other than the Red, sometimes Black, moon that illuminates the angst-filled realm in all its desolate expanse.

In this work by the modern master, we are treated to a graceful, yet violent composition — an aggressive display of aerial combat between two fighting-cocks engaged in battle.

Kiukok's gladiatorial roosters have had quite the evolution. In his transition from his Machine Period to his Expressionist Period, it was his fighting-cocks that led such direction. It was shortly after his return from the US that such fauna had emerged in his works, as opposed to that of his machine landscapes. The warring roosters, from initially depicting such smash-mouth barbarity, have had their share of stylistic development over the years. Numerous variations of the motif have come about, but the robust elegance and channeled rage have nonetheless been retained in their very nature — be they fighting, crowing, or even in the arms of a handler.

Kiukok's powerful renditions of these wild beasts, austere in their grandeur and character, have given them a destitute identity. However, in the dog-eat-dog world of the renowned modern, it is the meek who become victim, and contrary to that of the human characters in this world who succumb to their grim realities, the razed environment has turned these beasts into brutal predators.

This very piece is from 1997, some four years before Kiukok was bestowed the honor of National Artist.



45

Mauro Malang Santos (b.1928)

Tree
signed and dated 1986 (lower right)
mixed media
17" x 14" (43 cm x 36 cm)

P 120,000

Among the numerous modernists in the world of Philippine Art, few have been able to create a visual style transcendent of periodic trends. Among the few that have been the subject of renown and adulation for such is iconic modernist, Mauro Malang Santos.

The emergence of neorealism, expressionism, and abstraction made room for the Thirteen Moderns to break new ground, thus, paving the way for future artists to venture into cubism, neoplasticism and the likes. Malang, among the first generation of moderns to make their mark in Philippine Art, had crafted a unique aesthetic with a lasting comeliness — cubistic renditions of Filipino themes, and scenery.

This very work from 1986 is the artist's take on a large, likely hardwood tree. Set against a cluster of houses, the fortitude of the tree is emphasized with the earthy tones and robust use of black. Brash, yet controlled strokes, emphatic delineation, meld with a surreal atmosphere — this very piece is a very masterful display of skill by the iconic modern, embellishing the tree in its colossal majesty with qualities of spirit and resilience.

46

Rodel Tapaya (b.1980)

Untitled
signed and dated 2005 (lower right)
mixed media
24" x 18" (61 cm x 46 cm)

P 80,000

Provenance:
Acquired directly from the artist by the present owner

There has been great acclaim and appreciation for the otherworldly creations of Rodel Tapaya. His works are done with a strong infusion of folklore, usually depicting anecdotes of thematic depth. Mostly — though not completely — of mythic beasts and urban legends, Tapaya's oeuvre exists to tell a story, flaunting a very Filipino quality that pervades each piece.

In this work, the scene is set in a more modern world than most of Tapaya's works, where a clothed man is seated while peering through a telescope, hat in hand. Although not of widely enjoyed urban legend, the composition could very well be the artist's rendition of one of the characters from the Filipino folk tale, "The Three Brothers" — an adaptation of "The Rarest Thing in the World" from Indo-European versions.

The story goes: Three brothers set out to garner skills and tools, and learn of a princess in need of rescue as soon as they get home. They quest to save the princess, each hoping to get her hand in marriage. The brothers work together in saving the princess, the first brother using his glass making creates a spy glass to locate her, and the brothers using their own skills respectively. The story consequently ends with a dispute between the brothers, ultimately leaving them with the riches of the land.





PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

47

Vicente Rivera y Mir (1872-1954)

Bahay Kubo

signed and dated 1924 (lower right)

oil on wood

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

P 400,000

Literature:

1030 R. HIDALGO Volume 2: LEGACY IN ART, Edited by Antonio S. Araneta, MARA Inc., Metro Manila, 1986, p. 83 (illustrated)

When America colonized the Philippines at the beginning of the twentieth century, it reclaimed the land of its conquest. It became an idyll, peopled by common folk portrayed in act of rearing the earth and gathering its bounty. The School of Fine Arts of the University of the Philippines found a style suited to this temper: romantic, pastoral, picturesque. This ideal was inevitably challenged by modern art and its radical concepts of truth and reality after the Second World War.

The School of Fine Arts of the University of the Philippines was a virtual recreation of the Manila Art Academy in the Spanish period. The first director was Don Rafael Enriquez (1850-1927) and the staff included Jose Ma. Asuncion (1869-1925), Teodoro Buenaventura, Joaquin Ma. Herrer, Miguel Zaragoza, Ramon Peralta Sr. (who joined in 1916) and Vicente Rivera, who painted this superlative bucolic scene of the countryside.

With a predilection for expressing a fleeting atmosphere, Vicente Rivera y Mir creates an honest depiction a bucolic scene where truth to objective appearances manifests itself.

Rivera y Mir skillfully interweaves light saturated colors of the sky with the irregular patterns of the grassy terrain. Elimination of superfluous details in the foreground lead the viewer to see what excited the painter. The green of trees and bushes thus become dense and luminous. The occasional animal under the shed, a cow or a horse it may be, there to provide counterpoints completing the ensemble. The painterly technique is broad and strong, and the volumes are produced by means of masses with colorful tell-tale shadows.



48

Urna with Virgin

Late 18th Century

Molave and Glass

urna: H:42"x L:28 1/2"x W:15" (107 cm x 72 cm x 38 cm)

virgin: H:14"x L:9"x W:6" (36 cm x 23 cm x 15 cm)

P 300,000

Provenance:

Most probably from Pampanga

Jean Louis Levi Collection

Private Collection, Makati City

An urna or tabernacle of this type with ultra-Rococo Style motifs and decoration is seldom seen in the market, since there are only less than a score extant in the whole country today. The statue and the urna were not originally made for each other, but the former is a perfect fit for the niche.

The statue is carved from a single piece of molave and stands on an oval base with an octagonal foot that still has most of its original gilding. The former is carved with Chinese clouds with pierced flanges in the form of foliate C-scrolls attached on either side. The image depicts a Virgin with its left arm seemingly cradling an infant, while its right hand seems to be holding the baby's feet. The statue of the Niño has since disappeared. Dressed in the typical 16th Century Spanish court dress used to depict many colonial images of the Blessed Virgin, the Virgin is clothed in a pinkish-red long-sleeved, belted tunic with a scalloped hem and parallel bands running down the front and on the sleeves. She wears a blue cape with scalloped edges that falls in symmetrical folds at the back, and is tucked in at the rear waist in the unique Philippine iconographic fashion of 17th and 18th century statues of the Virgin. The hair of the statue is simply combed in front, but falls in beautiful long tresses at the back, each lock ending with a curl.

The urna is a rococo confection composed of a mass of curves and swirls with hardly any straight line visible. The complexity and elaborateness of the design is evidence of the skill of an exceptional craftsman. Originally overlaid with gold leaf and painted in polychrome, the piece must have been an awesome sight when it was new, especially with the reverse paintings on glass inserted into the reserves. The urna stands on gracefully curved foliated S-scrolls flanking a pierced central panel carved with C-scroll-framed reserves over a background of reticulated shell forms.

Above the base is a niche with a tri-lobed arch from whence spring a concave multi-lobed arch in the form of a shell with an elaborate front of rococo curves and glass-inlaid reserves. A small rococo column with a shaft composed of foliated scrolls is ornamented with a reserve at the middle, with a reserve inset with a painting of a flower behind glass with a gold-leaf ground.

On either side of the columns is a pierced flange composed of three reserves, one above the other, of varying shapes surrounded by foliate scrolls. Some of the reserves still retain their glass inserts with a flower on a gilded ground painted in reverse behind the glass, a Chinese technique found only on 18th century colonial pieces.

-Martin I. Tinio, Jr



49

Federico Aguilar Alcuaz (1932-2011)

Untitled

signed and dated 1975 (left)

watercolor on paper

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

P 60,000

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

In the abstract works of Federico Aguilar-Alcuaz, we are more often than not treated to a whole new perspective. In the capturing and re-envisioning of the essences of his subjects, Alcuaz goes so deep into the idea behind his imagery that we are left to surmise the scene in all its complexity.

This watercolor work is from 1975. Presumably of a train, where passengers across the aisle exchange glances as the train zips into the distance, or a group of individuals gathered round a table about to dine, or even something else — the complexity in the abstraction of Alcuaz captures a certain essence that leaves the work to the audiences for interpretation, laying his creative genius for his viewers to scrutinize.

50

Betsy Westendorp (b.1927)

Painting #806

signed and dated 1994 (lower right)

oil on canvas

26" x 32" (66 cm x 81 cm)

P 140,000

Provenance:
with Galleria Duemila

Spanish-born painter Betsy Westendorp, through her long-spanning career, has created her own brand of realism. For decades, Westendorp has been known to capture her subjects vividly and fluently — laying on her canvas some of the most influential sitters; among which, former president Ferdinand Marcos.

Westendorp has also been known to translate onto canvas her perception and memory of others — and in the same respect, has been able to do so with her memory of places as well. With this, she has created numerous pieces drawing solely from memory. Among her more recent works is a 'skyscape' series called 'atmosferografias,' featuring various depictions of the heavens, which the artist often admired from her former home that peered over Manila Bay.

Be it her 'skylscapes,' portraits, or still-lifes, Westendorp's atmospheric, realist renditions come to life with their own distinctive jubilation — vigorously vibrant, and teeming with charm.





51

Joven Mansit (b.1984)*Market Scene*

signed and dated 2007 (lower right)

mixed media

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

P 400,000

There is a clever interplay of ideas and themes in the works of Joven Mansit. His scenes, often set around the turn of the 20th Century, are juxtaposed with allegorical elements that complete his anecdotal, at times acerbic, visual display. The subtle, almost subliminal use of his choice elements has hidden some themes in plain sight — while some of his more discernible intent draws attention away from the subliminal.

In this striking 2007 work by the contemporary genius, there are numerous motifs that are subject to our interpretation. The composition features a market scene, where vendors — notably Filipino — are gathered to peddle their goods. A surreal figure stands front and center, juxtaposed into the work, strongly contrasting the otherwise mundane setting.

Among the most dominant motifs present in this piece is the artist's use of food. Food, in context, would relate to a vast array of ideas; from sustenance and the physiological, to class and the socio-cultural. The differences in cultures shine through, as can be seen in the disparity between the vendors and the odd figure — beyond their differences in clothing, their difference in their food.

The cultural divide in the work is strongly emphasized further by the satirical depiction of the odd-figure-out; his hefty physique, television head, even his modern-American ensemble with the comical clown shoes.

Allegorically, the once persecuted American lifestyle has been crucified (subliminally) only to be martyred (as emphasized by the nimbus glowing behind the figure), and eventually sought. The addition of the scales denote justice, balanced by 'American food' on both sides. The onlookers watch, as the commercial 'American standard' prevails. Powerful social commentary on commercialism, heritage, socio-cultural issues, and consumerism.

In the end, the Filipino identity is forgotten, buried beneath decades of social programming — all of which rooted from the bizarre figure-turned-icon's crucifixion.



52

Ofelia Gelvezon-Tequi (b.1944)

Ode
signed and dated 1996 (lower left)
oil on canvas
52" x 37" (132 cm x 94 cm)

P 120,000

Exhibited:

Atelyer, Bulwagan ng Dangal (small gallery) UP Diliman, Ofelia Gelvezon-Tequi: Paintings and Prints, Diliman, Quezon City, 13 February – 9 March 2012.

Ofelia Gelvezon-Tequi is one of the most acclaimed female artists from the Philippines. Internationally renowned, she earned her Bachelor of Fine Arts from the University of the Philippines, a Diploma in Painting from Accademia di Belle Arti di Roma, Italy and took Special Studies as a Rockefeller Scholar in Graphic Arts from the Pratt Institute, New York City.

With her unique, allegorical art, Gelvezon-Tequi has captivated audiences both locally and abroad. Mounting numerous exhibitions over her decades-long-career, the acclaimed modernist has time and again made waves with her brilliant use of various styles and media — from still lifes done in acrylic and oil, to realisms in etchings, and more. A multi-awarded artist, Gelvezon-Tequi garnered numerous accolades for both her painting and printmaking.

This very work by Gelvezon-Tequi is among the pieces featured in her 2012 show in UP Diliman entitled 'Ofelia Gelvezon-Tequi: Paintings and Prints'. The show featured a collection of her (then) more recent works, and their allegories.

When asked about the work, Gelvezon-Tequi happily shared: "This was painted when I was in Hanoi, where I used to go often since my husband Marc was working there. BenCab and Annie even came to visit us. I entitled it 'Ode' as it is my paeon to love and friendship. I would come often to the Philippines and would not fail to see BenCab and Popo San Pascual. My loves are there too: my favorite Bismarckia Nobilis palm, the atis I'm carrying in a plastic bag, the frequent trips to China with my Mao cap and Marc, of course. The boys with the balloons are there to add to the joyous yellow atmosphere...Missy Reyes was even telling me she had fun listening to people trying to identify the persons in the painting."

The artist's love for her friends and homeland is a remarkable thing — so much so that she chose to immortalize such on her canvas.

PROPERTY OF A BEAUTIFUL LADY

53

Cesar Legaspi (1917-1994)

Three Nudes

signed and dated 1979 (lower right)

oil on wood

48" x 30" (122 cm x 76 cm)

P 1,600,000

Cesar Legaspi told Cid Reyes in 1984: "I think that even if I were to paint a completely abstract painting, I shall always be 'abstracting' the human figure. I can never get away from the figure."

This 1979 work was painted years before Cesar Legaspi started drawing and painting the subject by the scores in the company of the Saturday group of artists.

The work is in oil, but the tonal qualities of the ochre to orange skin and blue backdrop approximate the effect of watercolor. Vicente Manansala's transparent cubism would apply very aptly to this work. One sees in his work a faceting of the nude figures into larger planes, which overlap and cut through space in transparent curvilinear rhythms and which in his work achieve a richly textured orchestration. The subtle faceted distortion of the women's bodies and features performs the task of neutralizing their voluptuous, erotic appeal.

The artist tends toward the lyrical when the subject is female. By contrast, his treatment of the male subject is dramatic.

From 1974 onward his paintings became more chromatic, sometimes even effluent with color, layers of transparent passages create prismatic effects.

Throughout his career, Legaspi's medium is principally oil. He works on water color only occasionally. He works in a unique patchwork process, preferring to complete one area before going to the next. When he paints a part of the body, for instance, he completes them before he works on the nose or the rest of the face. He makes meticulous drafts or studies before working on canvas.

Viewed from left to right, wraithlike nude figures glow, and switch from opaqueness to being transparent

The human figure, in its well-articulated muscular and structural frame, increasingly becomes an eloquent vehicle for expression, while a play of contrasts ensues between organic form and geometric structure, transparency and solidity, the flexible and the inexorable, tensions that generate the vitality of Legaspi's art.

Also, the viewer will note the artist's peculiar approach to lapidify his forms because of a central allegory operating in his works, and yet the results are anything but unrelieved solidity as Legaspi softens his carefully chiseled nudes with light which seems to gleam or smolder from within.





**54****Chest of Drawers with Escritorio***3rd Quarter of the 19th Century*

Kamagong and Silver

H:43" x L:42 1/2" x W:23" (109 cm x 108 cm x 58 cm)

P 500,000

Provenance:

Private Collection, Bulacan

A chest of drawers with an escritorio or fall front desk is not ordinary and very difficult to find in the market and so much more being in kamagong. Found only in houses whose owners were men of affairs, they were usually found in the cuarto mayor or master bedroom and thus served as the repository of important deeds or documents. Sometimes, the escritorio was made with secret drawers concealed among the numerous compartments to safeguard valuables and money.

This kamagong chest of drawers cum escritorio is of simple form and very masculine in design. It stands on four bracket feet and has four drawers, each equipped with a pair of silver handles attached to balls with bosses.

The topmost drawer has a fall front that converts into a writing desk. The rear half of the drawer has a detachable portion with a small drawer at the bottom flanked by wide ones on either side. Above each of the wide drawers are two shelves, one above the other, on either side of a small door above the central small drawer.

-Martin I. Tinio, Jr



(a)



(b)

55

Federico Aguilar Alcuaz (1932-2011)

a.) *Bacolod (Nude 1)*
signed and dated 1976 (bottom)
ceramic
diameter: 11 1/2" (29 cm)

b.) *Bacolod (Nude 2)*
signed and dated 1976 (bottom)
ceramic
diameter: 11 1/2" (29 cm)

P 120,000

These pieces are accompanied by certificates issued by Mr. Christian Aguilar confirming the authenticity of this lot

There is a unique, and powerful quality to the abstraction featured in the art of Federico Aguilar-Alcuaz. He delineates his figures with coarse poise, and gives life to his subjects with his playful use of color — be they still-lives, nudes, or heavy abstractions.

Alcuaz' nudes bear with them a sense of equanimity, and it is his thorough understanding of the female form that has allowed him to evoke the figure with such grace and elegance through various media. In this pair of ceramic works by the National Artist, we see how attentive he is to detail, as he incorporates fabric as an integral element in the nude composition, just as he would in an oil painting.

56

Tony Mahilum (b.1948)

Market Scene
signed and dated 1993 (lower right)
oil on canvas
32" x 42" (81 cm x 107 cm)

P 100,000

The art of Tony Mahilum has always borne a light-hearted air — a whimsicality in the busyness, a sense of fulfillment in the toils.

In this work, we are welcomed into one of Mahilum's archetypal landscapes. The streets, teeming with people, exhibit no sense of chaos nor disorder — not a single shroud of gloom nor angst present in the work.

In the near-utopic composition, the market scene is lit up with a very Filipino brilliance redolent of the tropical sun. The populace contently, if not happily, enjoying the day's events as they go about their seemingly perfect lives in the idyll.



PROPERTY FROM THE TONY AND TINA TURALBA COLLECTION

57**Fernando Amorsolo** (1892-1972)*Portrait of a wealthy lady from Marinduque*
signed and dated 1964 (lower right)

oil on canvas

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

P 200,000

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

The late 19th century book "Handbook of Ornament" by Franz Sales Meyer (First edition: Carlsruhe, 1888; Fourth Edition: Carlsruhe 1892) says "The ellipse is of comparatively late appearance in art... a very popular shape for ceilings, panels, boxes and dishes."

Fernando Amorsolo, who was born at the tail end of the 19th century, probably understood and appreciated the Salon era uniqueness and novelty of the ellipse or oval frame that he painted this anonymous portrait on a surface shaped according to the dimensions of the 19th century ellipse frame. Embossed on a sculpted scroll at the lower left end of the ellipse is "MAYO 28, 1893".

In the same vein, Amorsolo continues the tradition of outstanding 19th century portraits, wherein part of the fashion for portraiture is the depiction of landowners and merchants who enjoy a huge economic surplus.

And while Amorsolo has already established the type of elderly Filipina which recurs throughout many of his portraits, this charming painting is one of the few instances wherein Amorsolo gives vivid details of material prosperity, as befitting a grand matriarch from a provincial family.

The anonymous portrait was painted in 1964, but the subject's accessories are a virtual inventory of the kind of jewelry sought after by old landed families.

The matriarch wears 19th century gold earrings called "criollos". On her wrist is a fanciful bracelet featuring pearls mounted on heavy colonial gold, of indigenous design, which is repeated in the ring on a finger; as well as a rare neckpiece with pearls, highlighted by a "tamburin". Her regal hair is enhanced by a gold "peineta" which usually has a tortoiseshell base.

She has soft features, the bone structure of her face is neither prominent nor obtrusive.

Her large eyes are kind and mild, her lips suggest a smile, all of which lighten the indubitable sense of social ascendance with all its material evidence; it is in these terms that she was to be admired and emulated.

Her complexion is clear light brown with rosy tones, enhanced by her showy jewelry and accessories. Her graceful neck, which remains untouched by age, emphasizes the white native blouse with its wide neckline and large, flaring, embroidered sleeves. Amorsolo's rendition of technical illusion is noteworthy in that the weave of the embroidery appear so true to life they can almost be felt by the viewer. Whether the clothes shown in works of art are charming or elegant, authoritative or understated, it is clear that fashion in painting is not just a matter of surface appearances but points to deeper social realities as well. The painting is from the collection of Antonio and Tina Turalba.





58

Romeo Tabuena (1921-2015)

Mother and Child

signed and dated 1960 (lower left)

oil on board

14 1/2" x 22" (37 cm x 56 cm)

P 300,000

Provenance:

Private Collection, USA

Romeo Tabuena's stylistic evolution has produced an eclectic collection of various plays on the ideologies of cubism. Known for his creative and unique experimentation with cubist elements, we have time and again been treated to brilliant displays of Tabuena's art — a culmination of his experiences, meld with his inclinations and artistic leanings.

In this Mother and Child work, Tabuena immortalizes the bucolic setting — the laundry flailing in the wind as they hang from the clothesline that runs through the stilt houses and banana trees, all while the Mexican sun's radiant tangerine glow permeates throughout, completing the vibrant tropical atmosphere.

59

Ivory Crucifix*Mid-19th Century*

Ivory, Kamagong, Lanite, Gold, Silver and Human Hair
 with base: H:36" x L:17" x W:8 1/2" (91 cm x 43 cm x 22 cm)
 ivory: H:11 1/4" x L:8 1/4" x W:2 1/4" (29 cm x 21 cm x 6 cm)

P 120,000

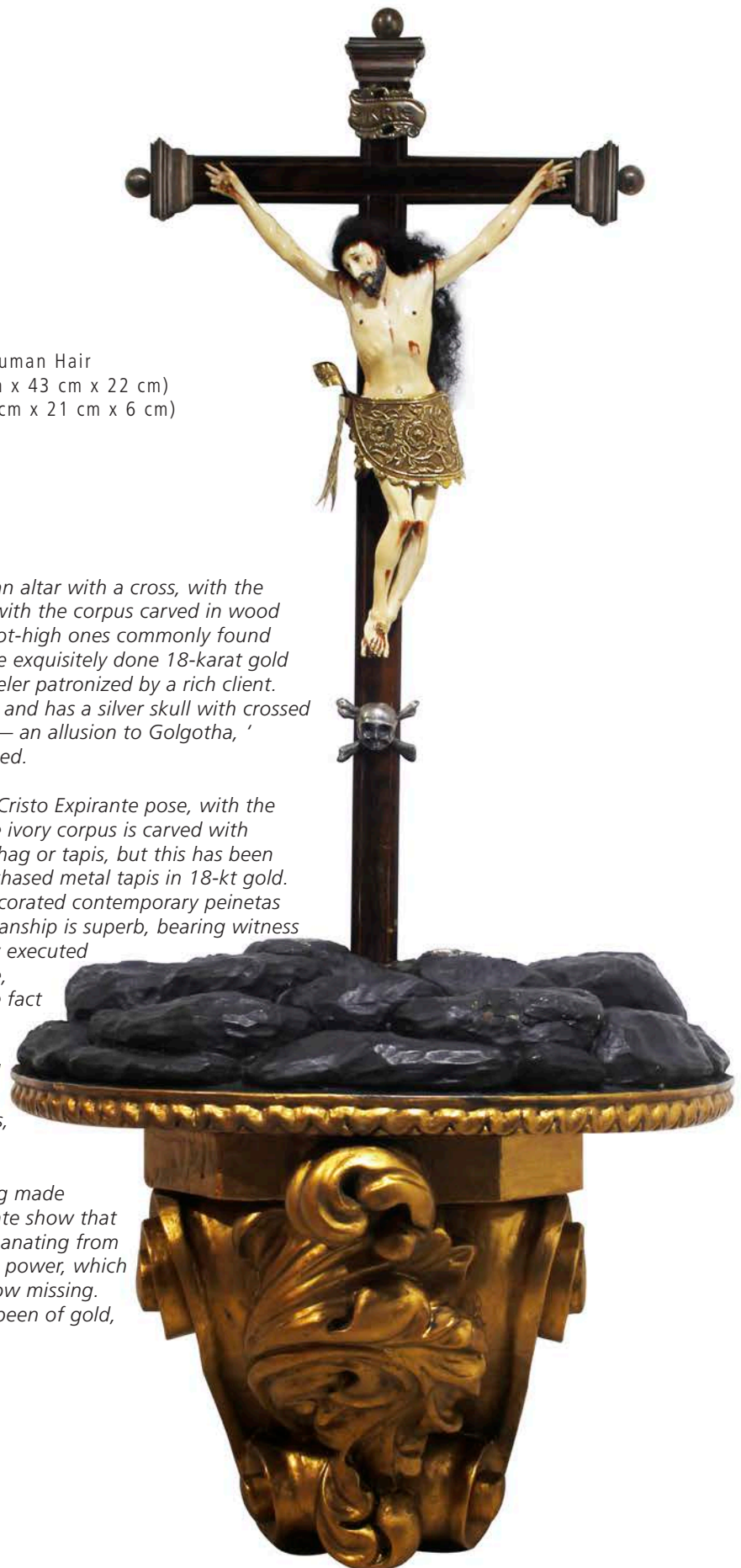
Provenance:
 Manila

Every house during the colonial period had an altar with a cross, with the more affluent households having crucifixes with the corpus carved in wood or ivory. This ivory crucifix is of the usual foot-high ones commonly found in the house of an upper class family, but the exquisitely done 18-karat gold metalwork shows that it was made by a jeweler patronized by a rich client. The cross was originally mounted on a base, and has a silver skull with crossed bones affixed below the foot of the corpus — an allusion to Golgotha, 'The Place of Skulls', where Christ was crucified.

The ivory corpus is beautifully carved in the Cristo Expirante pose, with the beard, in particular, very finely detailed. The ivory corpus is carved with a perizonium or loincloth, locally called a bahag or tapis, but this has been overlaid with an elaborately embossed and chased metal tapis in 18-kt gold. The designs are very similar to those that decorated contemporary peinetas or combs of the highest quality. The workmanship is superb, bearing witness to the fact that this very piece was definitely executed by a master goldsmith. The bow on the side, however, is not as skillfully made, due to the fact that it was not usually visible to the viewer. The image is nailed with golden-headed nails to a kamagong cross which is bordered on each side by a line inlay of lanite and embellished with terminals called cantoneras, and an INRI of beaten silver.

The image of the crucified Christ wears a wig made of human hair. Three holes drilled on the pate show that it originally had potencias, the three rays emanating from the pate that symbolize Christ's potencias or power, which must have been executed in gold, but are now missing. The crown of thorns, which must also have been of gold, are now missing as well.

-Martin I. Tinio, Jr





PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED GENTLEMAN

60

Solomon Sapid (1917-2003)

5 Horses

signed and dated 1985

brass

H:13 1/4" x L:45 1/2" x W:14 1/2" (34 cm x 116 cm x 37 cm)

P 500,000

Solomon Sapid first tried his hand at sculpture upon Vicente Manansala's encouragement.

He has taken full advantage of the properties of metal through a technique he developed from welding together and shaping pieces of metal scrap.

Solomon Sapid not only shows the physical aspect of the running group of horses, but also their character and the atmosphere of the situation in which he places them.

In Sapid's interpretation of the act of movement — and the horse is above all the animals when it comes to movement — the legs step widely out.

The horses fly past, hard muscles flexing under their hide, necks stretched forward, mouths panting openly, ears drawn back, a collective struggle of unleashed elemental forces. The dynamic faceting of the sculptural forms is joined with the primal animal passions of the beasts.

An expressive freedom of sculptural manipulation for which Sapid is known is evident in compositions like this one. Sapid synthesizes and suggests physiognomic aspects of horses in motion.

A focused appreciation of dynamic movements of forms allowed for this insistent and powerful grouping of horses.

Indeed much of the dynamic expressionistic quality comes from the medium itself — brass.

Unevenness is inevitable, but the sculptor takes this to his advantage as the welded metal sections capture the light in a restless way, suggesting movement.

**61****Francis Yap** (b.1941)*Preacher*

signed and dated 1970 (left)

oil on board

34" x 48" (86 cm x 122 cm)

P 120,000

Provenance:

Private Collection, USA

Amongst the widely exhibited, yet underappreciated, award-winning modernists is Francis Yap. An alumni and, later, teacher at the Philippine Women's University, he had his first one-man show in the Philippine Art Gallery — the premiere Art Gallery at the time, and one of the first major local galleries to feature the likes of Anita Magsaysay-Ho, Arturo Luz, Juvenal Sanso and other modern masters.

There is a strong cubistic quality to the works of Yap, where his subjects are transformed into a collection of planar figures. In this, the collection of figures cohesively constitute the whole with their gradients and subtle tonal plays.

This work by the forgotten modern is entitled "Preacher," presumably referring to Christ and his journey. A semi-religious composition, the work features the presumed Christ in the middle, teaching a group of not 12, but 4 apostles — probably his first group of followers from Capernaum, namely; Peter, Andrew, James The Great, and John.



62**Ronald Ventura** (b.1973)*Void*

signed and dated 2001 (lower left)

oil on canvas

71" x 59" (180 cm x 150 cm)

P 3,000,000

Provenance:

Private Collection, Singapore

One of the most important works of Ronald Ventura to recently emerge in the market is Void — a monumental paean to the body in motion, fully expressed by every sinewy of muscle, by every articulation of bone. The work, which Ventura produced soon after the turn of the millennium, belongs to an important phase of the artist in which he was extending the limits and creating his own interpretation of the male nude.

Here, the nude is marmoreal, suffused with a cold, burning light (look how his hands glow radioactive). But unlike his other nudes, the figure is in mid-motion, seemingly running away from an undifferentiated nature into a commotion of darkness into which his head disappears: the void alluded to in the title. Against a background of industrial dystopia (or, possibly, contained conflagration), the body springs headlong in the yawning darkness that meets us all in death — the obliterating destiny — his shadow extinguished.

One of the primary achievements of this painting is its reinterpretation of classical symmetry. While the figure is front and center, it diagonally bisects the picture plane, evoking a balance between the upper righthand and the lower lefthand sides of the painting. The movement of the body is stabilized by the upper vertical line, a suggested horizon that enacts depth in the seemingly contained space of the composition.

The body, certainly, can represent everyman, and it is within Ventura's conceptual frame to inflect his imagery with metaphorical implications. But there is nothing to doubt that the body is all its own, solidity and heft made flesh, sculptural in its strength and dynamism, all displayed in a supreme moment of metamorphosis. Void is definitely one of the high peaks in Ventura's storied, far-ranging, and unmatched body of work.



PROPERTY FROM AN IMPORTANT SPANISH COLLECTION

63

Fernando Amorsolo (1892-1972)

Manalastas Luchando Contra Extranjeros

signed and dated 1952 (lower right)

oil on canvas

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

P 1,000,000

Provenance:

Acquired directly from the artist

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

Rare among Amorsolo's themes are paintings showing dynamic action. Bows and spears at hand, Filipino warriors take aim at the distant conquerors which are not indicated, taken over by the glowing orange sky and blue mountains.

Amorsolo was inspired by historical events to invoke this romantic image of the spirit of defiance. Here, he depicts the story of Manalastas, Filipino warrior and Bowman, fending off the invading foreigners. In the work, Amorsolo does not feature the opposing Spanish, as if to lay focus solely on the indomitable Filipino spirit.

The Filipinos, arms borne, defend their homeland with everything. In the very depiction, he captures and conveys the will and character of the Filipino people fighting the good fight, despite being outgunned by the Spaniards.

Amorsolo has done a series of historical canvases on precolonial scenes, such as Early Filipino State Wedding, Traders, and Sikatuna, as well as events surrounding the colonization of the Philippines, such as The First Mass in the Philippines, The Building of Intramuros, and Burning of the Idol. These works, reproduced in many textbooks and calendars, shaped the visual imagination of many generations of Filipino children.

The classical depiction of the figures and structure of the composition stand in contrast to the imagined turbulence of the subject, so the painting gives away many hints of Amorsolo's romanticism.



64

Geraldine Javier (b.1970)*The Wedding*

signed and dated 2005 (lower right)

oil on canvas

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

P 700,000

Literature:

Christiane L. de la Paz, *Private Collections, Artes de las Filipinas*, Quezon City, 2009, p. 246 (illustrated)

While Geraldine Javier's work is, at present, a marriage of elements and media, painting on canvas remains central to her oeuvre. It is through painting that Geraldine first expresses the surreal tendency that is very much a part of her practice. In this work entitled "The Wedding", she stimulates our sense of nostalgia by presenting an object that aims to elicit memories of childhood and personal attachment. She achieves this by showing us an image of an antique doll, a bride in her wedding garb painted in shades of grey, as if to place us in a flashback or a dream-like state. The object she chose evokes a feeling of lightheartedness, once associated with play and imagination — what young Filipina girl did not dream of once walking down the church aisle, all dressed in white? These are memories that tend to linger long after we've left our time as children.

Another fascinating element in this piece is the doll's immaculate appearance, with its limbs intact and devoid of any evidence of depreciation. While much of Geraldine's work is filled with personal symbolism which are clues to her complex world, this piece also prompts us to objectively contemplate if we idealize certain memories of our childhood.

Apart from Geraldine's flair for the surreal, we also see evidences of her proclivity to pattern and texture. Her hyperrealistic depiction of clothing, embroidery, marble and wall pattern adds a decorative element to this piece.

Geraldine Javier is one of the most exciting contemporary artists working today. Her body of work often discusses themes such as childhood and death, but expressed from a very personal standpoint. Her art is often the result of contemplation more than an expressionist's actuation. Geraldine has exhibited internationally, in places such as Singapore, Hong Kong, Berlin and Korea. In 2003, she was selected by the Cultural Center of the Philippines as a Thirteen Artists Awardee.

La Divina Chona

Her was the image that captured Manila society's ever changing face of style. And over the decades of the last century, her very name has become a byword for grand chic. Long before 'reinvention' became high fashion speak in the 1990's, there was the celebrated life and times of "La Divina", Chona Silos Recto Ysmael Kasten.

Her looks were emblems of an era of refinement, when women were throwing away the constraints of fashions past and redefining themselves. For decades, she followed her ideal of what the well born woman can be. Chona was the foremost muse in Manila society's cabin of mannequins.

The late fashion legend Maria Priscilla "Chona" Silos Recto was the daughter of Senator Claro M. Recto, the famous statesman and nationalist. She was the mother of Piqui, Juan, Teresita, Louie and Ramon from her first marriage and Hansi from her second. An icon of impeccable style and grace, her signature Philippine designers were Ramon Valera, Salvacion Lim Higgins, Christian Espiritu, Chito Vijandre, Inno Sotto, yet in the same breath she would be seen wearing Pucci in the many socials and events of Philippine high society.

Throughout her lifetime, in terms of being a fashion icon, she could hardly make a wrong move. She was an exacting martinet of excellent taste and no detail escaped her.

Techie Bilbao shares: "So many years ago, my mom Chona would quote Lolo Claro M. Recto and say, 'Es de la quinta batida,' which in short meant he or she lacked pedigree by being ill-mannered and displaying poor taste."

Indeed, her eye was trained at an early age. She was a child of fashion, a teener of great elegance and poise. No doubt it was the protean nature of Chona's gifts- and the activities which they led her, that made her an enigma. Only daughter Techie shares: "I must first say that 90 percent of what I know comes from my role model in life, Chona; the rest from observations and actual experiences, from her childhood, throughout her growing years and her marriage to Daddy Johnny Ysmael, her role as mother, followed by the peak of her social whirls and travels, her fashion consultancy with Aguinaldo's, her stint with PAL, and as designer for Panache, her exclusive pret-a-porter line for Rustans."

Chona was married twice, first to Magdalena Estate and Ysmael Steel heir Juan "Johnny" Cortes Ysmael, who died at a young age, then to Johann Carl Friedrich "Hans" Kasten IV, which was eventually a failed relation. Yet time and Manila's ever changing zeitgeist was always on her side, and as the audience for fashion magazines broadened in the 1970s, the society beauties from old families who had posed for photographs were largely replaced by professional models. Chona continued to ride the crest of the wave.

As these portraits by Fernando Amorsolo and Claudio Bravo attest to, Chona Kasten as she was then known represented the sixties and seventies as she did the forties and fifties; and she's proof that Filipinas had a grand sense of style then.

Chona Silos Recto Ysmael Kasten's mesmerizing portraits -unfussy, free flowing, often relaxed and utterly contemporary — expresses her complex, most gentle personality and hypnotic aura.

Her graceful image is timelessness personified. It was only the fashions that changed.



Chona, also dubbed La Divina Chona, receives Best Dressed Award from then First Lady Imelda Marcos, and fashion designer Ramon Valera. © TYB



Her Majesty Queen Sirikit of Thailand and Chona at the awarding of Best Dressed Women in Asia. © TYB



Chona with The Aga Kahn, Bea and Jaime Zobel © TYB



Chona oblivious to admiring glances on the street © TYB



The Divinity of Chona Kasten © Rouge Magazine



Chona Recto Ysmael © TYB



65

Claudio Bravo (1936-2011)*Chona Recto Kasten*

signed and dated 1968 (lower right)

mixed media

43 1/2" x 29 1/4" (110 cm x 74 cm)

P 1,800,000

Exhibited:

Metropolitan Museum of Manila, "Claudio Bravo: Sojourn in Manila", Tall Galleries, BSP Complex, Roxas Boulevard, 19 Sept - 20 Oct, 2012

Literature:

Cid Reyes and Liliane Rejante Manahan, *Claudio Bravo: Sojourn in Manila*, Lopez Group Foundation Inc., Pasig City, 2012, p. 50 (illustrated)

This is a portrait of an extremely cool Chona Recto Ysmael wearing a fuchsia silk "jelaba" by Christian Espiritu that so flattered her olive skin, her left arm akimbo with her hand nonchalantly resting on her hip to set off immaculately carved ivory bangles that were awesome against those impossibly thin wrists. Her raven-black hair was cut in a perky bob, but her smile was more tentative, not quite ready to betray a thought that had just crossed her mind. Her eyes were more unequivocal, with that glint of anticipation for what the marvelous evening had to offer.

This portrait of Chona Recto Ysmael in the living room of her home was so vivid, so compelling, that we could never stop looking at it each time we came to visit. It was like there was always a new secret waiting to be unlocked during each viewing — very much like Chona herself.

Although her reputation as one of Manila's most elegant women always preceded her, one is never prepared for the first encounter. She was beautiful, yes, and always well-dressed and impeccable. But much more than these qualities, it was an innate grace and generous spirit that never failed to overwhelm, and as you get to know her, you are even more enthralled by the stories she has to tell, whether it's about a weekend with jet-setting glitterati aboard a yacht in Capri or a promising young designer she met in bohemian Malate.

These portraits — the subjects of which include the likes of Tingting Cojuangco, Jaime and Beatriz Zobel de Ayala, and of course, then-President Ferdinand and Imelda Marcos — are the works of the late Chilean painter Claudio Bravo, who was in Manila for a six-month visit in 1968.

As a backgrounder, in 1968, the famous Chilean painter Claudio Bravo received an invitation from President Marcos of the Philippines to come and paint him and his wife, Imelda, as well as members of the high society. He spent six months there doing portraits and traveling. Bravo found that the quality of light there was more intense than in Spain or Chile, and it transformed how he painted while there. "(The) Philippines was the tropics, a different vision of the world and of light. There I began to dare use more 'electric' colors and to enjoy color..." Bravo said.

In many of the portraits, Bravo also used color unapologetically: Imelda Cojuangco, resplendent in amethyst robes against a bright purple background; Baby Fores, a subversive Venus Pudica in a shining amber sheet; Alice Recto verdant in different shades of green; and this portrait of Chona Kasten in an orchid dress against a tangerine sunset.

Although he later lived in seclusion and held himself apart from the New Realist movement, Claudio Bravo's precise renditions of objects and people accurately place him in the world of hyperrealism.

Cite Source:

Lopez Museum and Library, "Who are the Bravo Women?", lopezseum.blogspot.com, 30 August, 2012.

66

Carlos “Botong” Francisco (1912-1969)

Lazaro
signed
watercolor on paper
12" x 9" (30 cm x 23 cm)

P 80,000

Carlos Botong Francisco — whom the critic Rodolfo Paras Perez called “troubadour of traditional values, of traditional ways about to vanish.”

Francisco never left the Philippines, and lived in Angono most of his life, and for the most part of his career, Botong’s lifelong subjects were found in Angono’s life and work cycle, and his models among its people.

Botong’s sense of place was as keen as that of a medieval craftsman. He painted the town church’s Stations of the Cross and designed the papier-mâché giant people paraded around during town festivals.

Yet Botong filled sketchpads with costumed character studies similar to those crafted by nineteenth century painters such as Damian Domingo, and his costume albums peopled with “tipos del pais,” and while these costumes were designed to satisfy foreign curiosity on the exotic inhabitants of the Philippines, Botong’s own ethnographic renditions are imbued with a modern and more sympathetic sensibility.

Botong was also a recognized costume designer for films. Botong’s costume designs for film or otherwise were conceived in intricate detail, a combination of assiduous research and artistic fancy.

This meticulous attention for detail was not without its own authoritative acumen, for Botong was steeped in the customs and folklore of the Philippines. The artist is more involved with an appreciative depiction of authentic Filipino attires than with an idealization of what is in vogue.

The artist contributed towards developing a Filipino imagery, drawing inspiration from the customs and traditions of the people, as well as from the familiar environment.



67

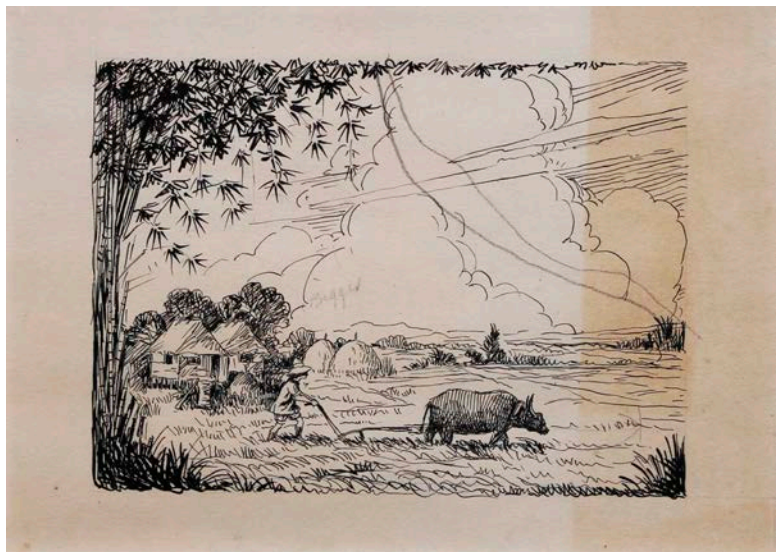
Fernando Amorsolo (1892-1972)

Plowing in a field
Ca. 1930
pen and ink on paper
5 1/2" x 8" (14 cm x 20 cm)

P 60,000

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

The bucolic themes done in Amorsolo’s exquisite, classical realist style have time and again been the subject of renown. The backlighting technique he had developed raised the standard of art in his time, and such set the benchmark for classical painting in the Philippines, as it had become one of the most popular depictions of the Philippine idyll in the prewar era — most notably for the radiance of the Philippine sun in these renditions. This very work by the classical master is among the studies for one of his compositions. In this, we get a glimpse into his creative process. The elements of the whole work plotted neatly, to be followed through by the artist’s vision and execution.





68

Lao Lianben (b.1948)

Neurotic Zen Master 3
signed and dated 1990 (left)
mixed mediums
79" x 79" (201 cm x 201 cm)

P 1,200,000

Provenance:
Private Collection, USA

Lao, with his fussily complex Zen inspired black and white meditations on "presences," works in a minimalist vein. One calls "ephemeral" what is suspended between presence and absence, between the visible and invisible. Likewise, his work is generally characterized by layers of white paint modified by dark areas that are signifiers in themselves.

Another element of his artistic discourse is the calligraphic line; also of Oriental origin.

Often inspired by words, Lao finds himself translating their meaning onto canvas by transforming abstract concepts or ideas into his visual interpretations. There is actually so much more to Lao's artwork than meets the eye, that a complete understanding of the painting's concept almost necessitates a knowledge of the title. Sometimes it is a mere description such as in "Hands" or "Elements." Which tells the viewer that the depths of Zen need not be taken too seriously.

As always, his textured painting, wall sculpture as much as they are paintings, invite quiet contemplation. This time around, Lao's "non-colors" of black and white allude to settings that keep to the minimalist aesthetic that this noted abstractionist has practically patented.

Attributes of clarity and restraint make for the power of Neurotic Zen Master 3, the title notwithstanding.

69

Jose M.J. Lerma (active end of 19th Century)

a.) *Letras y Figuras* (Jose M.J. Lerma)
inscribed "Recuerdo del año de 1896"
pencil on paper
23" x 31" (58 cm x 79 cm)

b.) *Letras y Figuras* (Maria V. Tiangco)
dated 1896
pencil on paper
23" x 31" (58 cm x 79 cm)

P 300,000

Literature:

Cariño, Jose Maria A., Jose Honorato Lozano: *Filipinas 1847, Ars Mundi, Philippinae*, Makati City, 2002, p. 49 (illustrated)

At the Peabody Museum in Massachusetts, one can suddenly be startled to attention by two paintings that at first look like a presentation of the Alphabet, but if looked at second blink, are representations of Manila Bay in the 1850s. The age tinted paintings on manila paper depicting, vignettes of nineteenth century Philippine life, ingeniously arranged, delineated and highlighted with color to form the letters spelling out a certain person's name are some of the most quaint and endlessly fascinating relics of Filipino culture in the Spanish time.

The Letras y Figuras as works of art trace their origin way back to the art of book illumination in the Middle Ages. Their introduction into the Philippines is attributed to the religious missionaries. A practical minded artistic priest must have used them to interest his parishioners, all at once, with reading, writing and the rudiments of art.

The earliest known painter in this style is Jose Honorato Lozano of the Sampaloc district of old Manila.

Although one may still come upon many Letras y Figuras in private collections in the Philippines today, caution must be used before attributing these to Lozano, as he had many contemporaries and followers.

There is, for example, an obvious difference between Lozano's style and that of the "J-O-S-E M.J. L-E-R-M-A" limner, Jose M.J. Lerma himself.

Lozano's works are characterized with a penchant for rigid, straight lines which render his human figures a little stiff looking, even if depicted in action. Lerma gave his figures more curvilinear contours, which gave them a sense of free movement. Another noticeable characteristic of Lozano's work is his "horror vacui," squeezing his artistic material into his visual area; while Lerma's work possesses an elegant sense of open, flowing space.

There is a self-taught attempt at architectural perspective too, drawn just like how a child might draw old houses that can be seen with the depiction of a Philippine Pueblo and the undulating horizon in the space between "J-O-S-E M J and L-E-R-M-A". This architectural depiction permits Lerma to release an undercurrent of pleasant irrationality that turns a snapshot view into a caprice.

Jose M.J Lerma, the artist, belongs to a generation of Letras y Figuras artists who did works at a time when Jose Honorato Lozano was already feebly old or long dead. Thus, all these latter artists such as Lerma deserve a separate study for they represent another aspect, a latter development, of the art of Letras Y Figuras.

For example, Jose M.J. Lerma also limned "M-A-R-I-A V. T-I-A-N-C-O". The space between Maria V. and Tianco features a medallion flanked by half figures. The late 19th century book "Handbook of Ornament" by Franz Sales Meyer (First edition: Carlsruhe, 1888; Fourth Edition: Carlsruhe 1892) says about the half figure: "From Antique times up to the present day, Half figures have been popular as startings for ornaments...below the breast or stomach, often defined by a girdle, there is developed a sort of inverted foliage cup, from which the scroll ornament grows."

Both "J-O-S-E M J L-E-R-M-A" and "M-A-R-I-A V T-I-A-N-C-O" are bordered with an elaborate interlacement of bands.





70

Federico Aguilar Alcuaz (1932-2011)

Still Life

signed and dated 1982 (lower left)

oil on canvas

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

P 200,000

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

In the late 70s and early 80s, award-winning modernist Federico Aguilar Alcuaz had created most, if not all of his works within the same vicinity. Just as in his Tres Marias series, various elements of his suite recur from time to time — mostly furniture, drapery, and object d'art. These elements have helped Alcuaz' audiences establish a familiarity with the setting, so much so that even his very suite has been immortalized in quite a few works.

A notable characteristic of this very work, which is of rare occasion, is Alcuaz' use of the mirror.

In some of Alcuaz' other works are plays on reflective surfaces that are subtly incorporated into the scene — from tabletops that reflect dresses and ornaments, to mirrors that capture people and character. The clever use of such an element hints at the subliminal genius in Alcuaz' works, bearing witness to the fact that one must be attentive in scrutinizing his creations; ever so often, the minutest things are missed, be they mice in the corners or deceiving reflections.

In this very work, we see a still life from a familiar corner of Alcuaz' room. The lamp, illuminating the scene, gives depth to the sculpture and adds to the reflective quality of the tabletop; and the mirror, also a recurring element, captures a perspective which we do not — as per Alcuaz' intent.

The very items on the dresser remain mostly the same from one rendition to the other, however, with a peculiar twist. The bust, similarly seen in other works facing forward and directing its vision to people in the setting, is now facing right and directing its glance past the audience (while concurrently seeming to glance directly). The mirror, capturing the bust from the neck up, gives the sculpture a more animated role — beyond the fact that it has already directed its focus elsewhere on numerous occasions. Alcuaz' clever and subliminal use of elements sets him apart. Beyond his abstraction prowess, his visual literacy and creativity.



71

Fabian de la Rosa (1869-1937)

Bordadora (The Embroiderer)

unsigned

ca. 1920s

sanguine pencil on board

15 3/4" x 13 1/4" (40 cm x 35 cm)

P 100,000

Provenance:

Previously in the collection of a distinguished historian.

Accompanied by a certification of authenticity by the National Museum of the Philippines' panel of experts, chaired by Jose Joya, Jr. and Ricarte Puruganan and Suzano Gonzales Jr.

By the time Fabian de la Rosa y Cueto did this charming sketch of a female embroiderer, he had become well-established as a painter of Philippine scenes as well as a sought-after portraitist.

Among the last graduates of the third Manila academia, the Escuela Superior de la Dibujo, Pintura y Gravura (The Superior School of Drawing, Painting and Engraving), he had been mentored by such greats as Lorenzo Guerrero (also the teacher of Juan Luna) and Miguel Zaragoza. In 1908, he was sent as a private pensionado to Europe for further studies in the arts. The date of the work may be established in the period after his return due to the shape of the sleeves of the woman's blouse and the cut of her hair.

In 1923, De la Rosa painted a watercolor of a bordadora (see inset) as well as a group of hat-weavers in 1930, (next inset) in the collection of the family of Felisa Hocson, indicating that the sketch could have been a study for either works.



"Bordadora", 1923, Fabian de la Rosa.



"Women weaving hats", 1930, Fabian de la Rosa.

72

Set of Carlos XIII Chairs

1880s

Narra and Rattan

small chair: H:44 3/4" x L:19" x W:17" (114 cm x 48 cm x 43 cm)

tall chair: H:49 1/2" x L:23 3/4" x W:20 1/4" (126 cm x 60 cm x 51 cm)

P 120,000

Provenance:
Manila

This set of four side chairs and a pair of armchairs belonged to a very upper class household. They are, technically, of the Carlos XIII Style, but unlike the straight vertical backs of typical Carlos XIII chairs the backrest of these chairs splay upward as they rise.

The chairs have delicately turned and tapering front legs ending with arrow feet. Four grooves are carved on the shaft of the leg, while above it is a carved beaded ring beneath a turned reel. The bow-fronted front apron of the chair is carved with four parallel, vertical flat moldings in the middle flanked by three narrow horizontal moldings. The seat is caned.

The square back legs, slightly S-curved and narrowing downwards, continue upward to form the stiles of the high chair back that consist of finely turned balusters terminating with delicate finials. The curved upper and lower rails of the back are carved with moldings at the borders, and a crest with a clam shell flanked by an acanthus leaf on either side. The shield-shaped back rest is caned, both in front and at the back.

-Martin I. Tinio, Jr







73

Antonio Austria (b.1936)

Bintana
signed and dated 1989 (lower right)
oil on canvas
36" x 21" (91 cm x 53 cm)

P 120,000

Antonio Austria's art has featured subjects with an assortment of characteristics that set them apart per period, while retaining certain traits that have preserved their essence.

In this very work by the renowned modern, there is an expressive tone that resonates of familial themes.

As we peer through the window, we see a mother embracing her child warmly in their home — the coziness of the abode felt, as the contrast of tones adds to the warmth of the indoor setting. The stocky human renditions are simply defined, and the hominess of Austria's palette selection exudes a familiarity that borders on nostalgic, completing the composition in all its humble splendor.

74

Angelito Antonio (b.1939)

Guitar Man
signed and dated 1963 (upper left)
oil on wood
23" x 20 1/2" (58 cm x 52 cm)

P 80,000

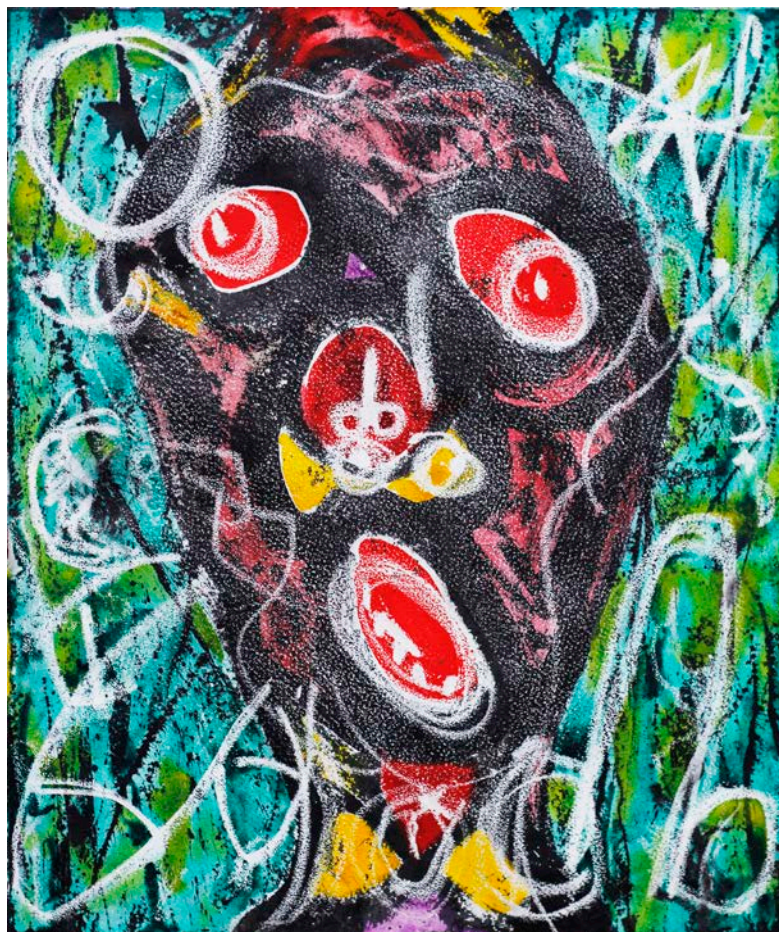
Provenance:
Private Collection, United Kingdom

Angelito Antonio's oeuvre is a collection of evocative figurative abstractions that feature the artist's distinct technique, and highbrow understanding of his medium. Having studied under some of the most notable names in modern art, Antonio has crafted a style that infuses cubism with a robust expressionist touch — the result, a very striking play on colors and figures that makes use of very Filipino themes and subjects.

This oil work by the modern master is among his earlier pieces — before the strong acidic yellows permeated throughout the atmosphere of his works. This darker, more emotional early work bears with it a rather melancholic air, which was typical of his creations at the time — the harsh brushstrokes and vigorous applications of paint giving the piece an impassioned flair, transforming his subjects into the expressive, emotional symbols they have been distinguished to be.



This very work is from 1963, the same year Antonio received his bachelor's degree in Fine Arts, as well as numerous awards including third prize in the AAP's Annual art competition.



75

Alfonso Ossorio (1916-1990)*Growing Head*

signed and dated 1979 (verso)

watercolor and wax on paper

19 1/2" x 15 3/4" (50 cm x 40 cm)

P 700,000

Provenance:

Allan Stone Gallery, New York

The tension between dynamic flux and stability is manifest in how the features of a face make for points of rest to regulate the turmoil of the strokes of the abstract composition.

It is possible that the lessons learned by the artist as a teenager at the Benedictine College of Portsmouth Priory (New England) where John Benson, a famous engraver taught, have contributed to the awakening of Ossorio's interest in calligraphy.

The background is green, dotted with blues amidst daubs of blood red, making these colors the overall thematic hues. As in every painting by Ossorio, small figures are hidden amid the profusion of spots and tracks.

Ossorio's early work was surrealist. He was an admirer and early collector of the paintings of Jackson Pollock who counted him as a good friend, and whose works influenced by Ossorio. In the early 1950s, Ossorio was pouring oil and enamel paints onto canvas in the style of the first abstract expressionist movement in the US.

Lisa Guerrero Nakpil, co-curator of Ossorio's 2016 Manila homecoming show "AFFLICTIONS OF GLORY" says: "He is included in the segment of American art entitled 'New York 1955,' which refers to the extraordinary rise of abstract expressionism in the 1950s, and which moved the center of gravity from Europe to the United States for the very first time."

"So Ossorio was a significant artist in a very specific and significant time for American art," Nakpil added. "Ossorio, however, remained relevant after Ab-Ex was superseded by other movements. He continued to exhibit major works well into the 1980s."

"Ossorio, I think, has a place all his own in modern art," says Liliane Rejante Manahan, co-curator of "AFFLICTIONS OF GLORY": "His techniques cross through surrealism, abstract expressionism with incredible draftsmanship."

Jabali by Jose Rizal

Jose Rizal, National Hero of the Philippines, is best remembered in the hearts of his countrymen for two novels, *Noli me tangere* (Berlin, 1887) and *El Filibusterismo* (Ghent, 1891) that inspired the Philippine Revolution against Spain. Tried by a military court he was sentenced to death for being “the living soul of the rebellion” and was executed by firing squad in Bagumbayan on the morning of December 30, 1896.

Rizal was cosmopolitan, multilingual, a man of many talents. A physician by training he was also an accomplished marksman, swordsman, and artist. He filled many notebooks with fine drawings honed from constant practice, and when he had time, made small sculptures he gave away to friends.

Jabali (Wild Boar) made in his mature period, during his exile in Dapitan, Zamboanga del Norte from 1892–1896, is one of the few extant pieces from the 43 known sculptures Rizal made in his lifetime. Many of his sculptures remain unlocated to this day, most lost or destroyed during World War II. Of the few that remain, most are in deteriorated condition having been made in clay, plaster, or terra cotta.

Jabali is one of the sculptures he made in Dapitan inspired by his surroundings, it is one of a set that includes: a work depicting his common-law-wife Josephine Bracken in bed, a portrait of Dapitan governor Ricardo Carnicero, and two equally well-known and often reproduced works: *Buglay* showing a woman cutting grass and *Mother’s Revenge*, depicting a dog attacking a crocodile with a puppy in its mouth.

Jabali is referenced in his letters to his family where he described his life in Dapitan and the creatures that punctuated the monotony of exile: a huge lizard caught in the house that disturbed his sister, and the wild boar that came at night to forage for food. He caught and killed so many boar that he complained to his family once that he was growing tired of pork and didn't know what to do with the lard from them. One wild boar he immortalized in this charming sculpture, inherited by his sister Narcisca Rizal Lopez, was handed down by descent to the present owner. It is the first, the only piece of Rizaliana that has ever been offered at public auction.

Ambeth R. Ocampo
Ateneo de Manila University



Narcisa and Maria (first teacher of Jose Rizal)
© Asuncion Lopez Bantug



Narcisa with her nephew Ysmael Cruz
© Asuncion Lopez Bantug



Octagonal House built by Rizal
© Asuncion Lopez Bantug



Shoreline of Dapitan
© Asuncion Lopez Bantug

76

Jose Rizal (1861-1896)

Jabali (Wild boar)

signed and inscribed "Dapitan, 1894"

plaster

H:5 3/4" x L:8 1/2" x W:3 3/4" (15 cm x 22 cm x 10 cm)

P 3,800,000

Literature:

Rizal, Asuncion Lopez, Lolo Jose: An Intimate and Illustrated Portrait of Jose Rizal (2nd Edition), Vibal Foundation and Intramuros Administration, Quezon City, 2008, pp. 136 and 185 (illustrated)

Jose P. Rizal made the most of the lonely isolation of Dapitan to exercise his creative talents. While in the sleepy Mindanao town, he spent most of his leisure hours creating artistic masterpieces - from religious icons and people to animals, such as this "Jabali", which may mean "javelina", the Spanish word for peccary or skunk pig.

After flourishing in antiquity, small animal sculptures were revived and brought to perfection in the Renaissance and were brought back into fashion again beginning in the mid 1830s to the first decade of the last century, what with that era's famous "animaliers" or sculptors of animals such as Antoine Louis Barye and Rembrandt Bugatti, both of whom worked in bronze. Novice "animalier" Jose Rizal, who worked in terra cotta, plaster of paris, and clay, discarded Neoclassical posturings of the animal and sought to bring the full drama of nature to his piece of sculpture. The ease of workability of plaster permitted a wide range of expression, enabling it to capture rough, smooth, angular or sinuous animal forms, allowing Rizal to realize great intricacies and delicacy of detail. Rizal emphasized not only on the physical aspect of the animal but also its "character" and the essence of the situation in which he placed it. If Rizal would have stayed longer in Dapitan, he might have created an outstanding sculptural menagerie.

Leon Gallery is privileged that an artwork of the greatest Filipino of all time, of indubitable provenance, is finally available at auction for the first time in Philippine history.





77

Arturo Luz (b.1926)

a.) *Abstract 1*
signed (lower right)
acrylic on paper
15 1/2" x 11" (39 cm x 28 cm)

b.) *Abstract 2*
signed (lower right)
acrylic on paper
15 1/2" x 11" (39 cm x 28 cm)

P 70,000

Provenance:
Acquired directly from the
artist by the present owner



78

Emmanuel Garibay (b.1962)

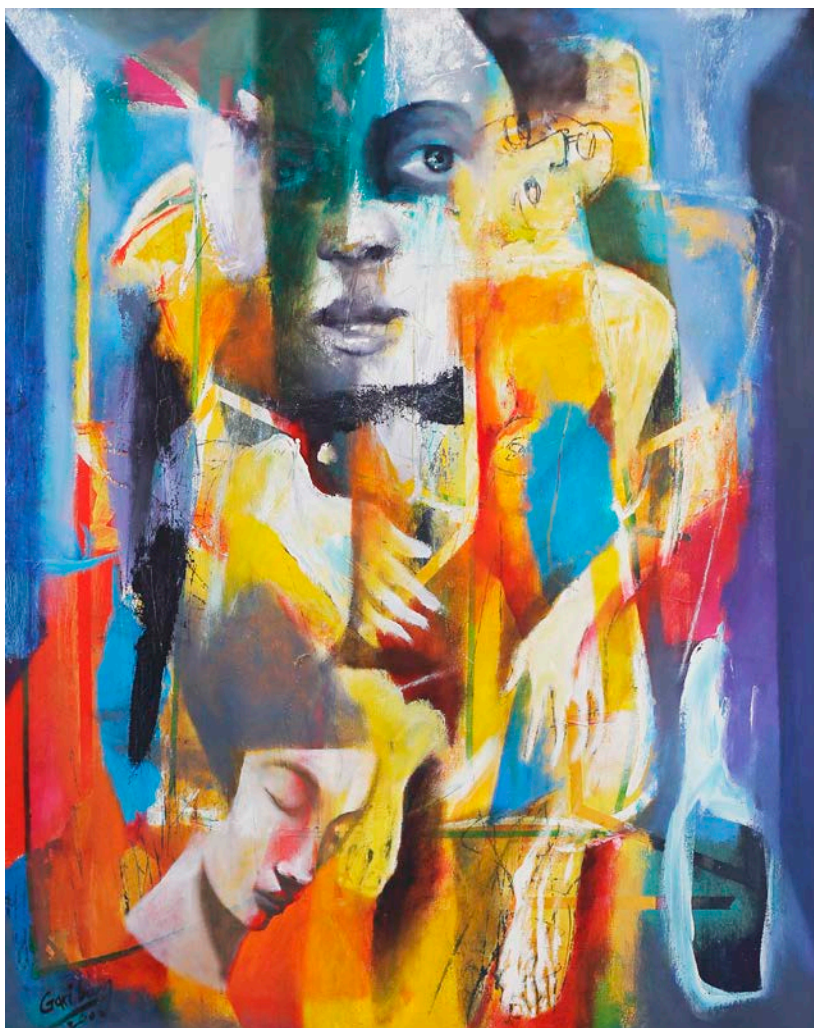
Untitled
signed and dated 2007 (lower left)
oil on canvas
40" x 32" (102 cm x 81 cm)

P 180,000

Provenance:
Private Collection, Makati City

These faces that reflect human empathy prove that Manny Garibay's social conscience is not that of a fierce ideologue, but of a passionate humanist. Garibay's art brings light to the issueless predicament of existence of the underprivileged.

His reality-checked themes challenge the esoteric and Western pretensions of art in a third world country. Manny Garibay's unflinching passion to depict the common man gave him fame not quite attained by the generation of social realists in the Martial Law era. Although he often explored polemic themes of gritty urban life, organized religion, and social injustice, he had done so while maintaining a compassionate tone.



**79****Jorge Pineda** (1879 - 1946)*Dalaga*

signed (lower right)

pastel on paper

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

P 100,000

Provenance:

Private Collection, Makati City

Jorge Pineda, considered to be the leading illustrator of his time, was in the same league as Fernando Amorsolo — only less prolific, and with a distinctly different approach to his craft. Capturing everyday Philippine life on his canvases, with the exception of some historical scenes, Pineda's works immortalize the memory of bucolic activities and cultural norms of the time, as if to serve as vignettes of the lost era. To date, Pineda's timeless creations have become some of the most sought after works in the Philippine art scene.

In this work by the iconic artist, we are treated to a less often seen side of Pineda's art — portraiture.

Pineda's approach to his portraits bears some similarities to that of the premiere artists of his time, capturing the character and personality of his sitters beyond their mere physical aesthetic. There is a similar emphasis on the sitter's garb and accessories, as if to lay focus on stature; however, the disposition of his sitter precedes such, and pervades the air of the piece.

In this very work, we see a young Filipina woman radiating in her morena glow. The humble sitter, as opposed to the elites featured in works by other artists, sports a humble periwinkle garb, over it a striped panuelo similar to that of some of Amorsolo's muses in genre works of the time.

Despite the absence of jewelry and extravagance in the woman's ensemble, her very Filipina beauty shines through, so much so that the need for lavish embellishments is foregone. The reserved, reticent sitter's conservative nature adds to her humble elegance — a testament to the beauty of the Filipina.



PROPERTY FROM THE MARCEL CRESPO COLLECTION

80

Ronald Ventura (b.1973)

Dead End

signed and dated 2006

mixed media

98 1/2" x 34" (250 cm x 86 cm)

P 1,600,000

Before 2006 it can be said on a strident note that Ventura's works were anthropocentric, with man at the center of his imagined universe, executed with great draftsmanship. In 2005, he was given the citation that his art, "...a fantastical depiction of humanity, and a supreme manifestation of the artist's virtuosity as a classical draftsman...is the concurrence of object and act: it is none other than a manifestation of the artist's study of the self." The same citation earned him a Studio Residency Grant in Sydney, Australia.

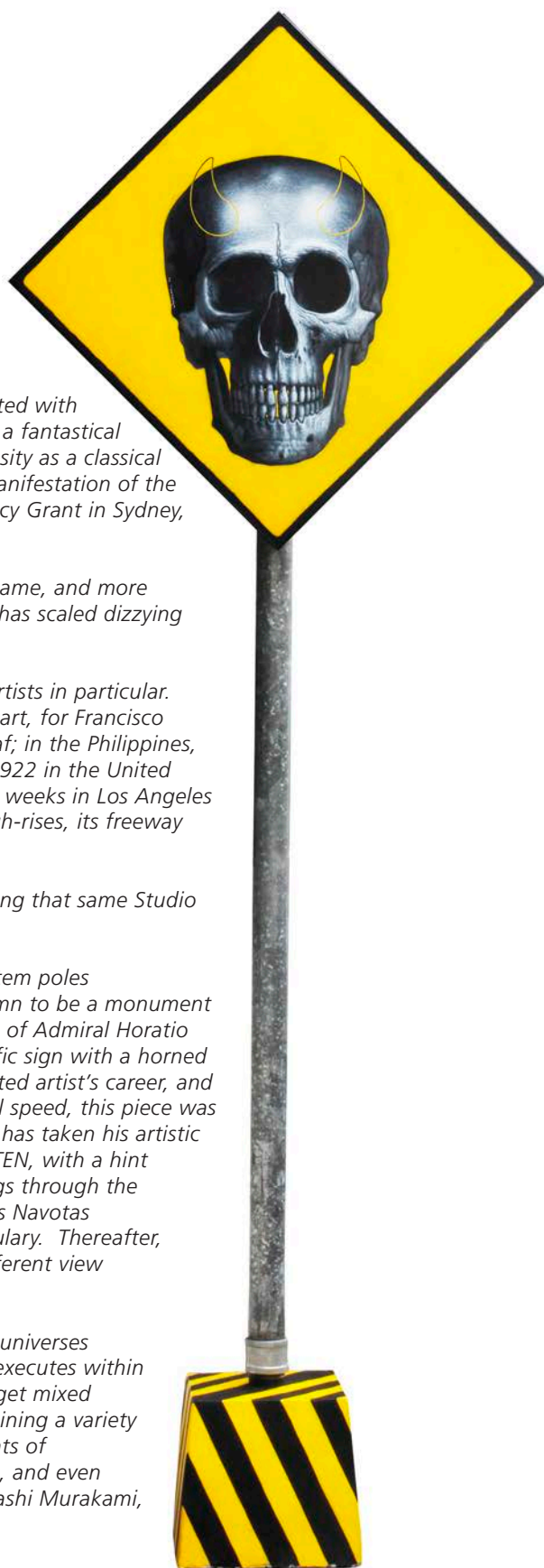
Thus, by 2006, Ronald Ventura had secured an increasingly formidable name, and more importantly an unchangeable creative path for himself. Ronald Ventura has scaled dizzying heights. Or so he thought.

But then, turning points come, even to the most hardened people and artists in particular. For Paul the saint, it was his Damascus Road experience; in the world of art, for Francisco Goya, it was his mysterious illness in 1793 which left him completely deaf; in the Philippines, for Victorio Edades, it was the travelling exhibit of the Armory show in 1922 in the United States that opened his eyes and sensibility; for Ang Kiukok, it was his six weeks in Los Angeles that dealt a severe culture shock, appalled by the impersonality of its high-rises, its freeway wastelands, commercialism and alienation.

The turning point in the career of Ronald Ventura occurred in 2006, during that same Studio Residency Grant Down Under.

Thus, in the same vein that Indians in the American Northwest create totem poles to commemorate significant events; or the British created Nelson's Column to be a monument in Trafalgar Square to commemorate the Battle of Trafalgar, and heroism of Admiral Horatio Nelson in 1805; Ronald Ventura created his own memorial, a virtual traffic sign with a horned skull depicted on the acid yellow panel. It is a "key work" in the celebrated artist's career, and just like how cautionary traffic signs function for artists who drive on full speed, this piece was a self-realization for Ventura to literally stop and take stock of where he has taken his artistic path. In short, Ventura created his own traffic sign, STOP, LOOK and LISTEN, with a hint of "Danger Ahead", indicating a sea of change in his way of seeing things through the an artistic lens. Even his rusty browns and oranges, which came from his Navotas childhood, gave way to the Acid Yellow, a totally new color in his vocabulary. Thereafter, upon finishing this important, watershed piece, his shows revealed a different view of reality, or his own parallel universe.

Ronald Ventura started exploring pastiche cum chaos — powerful visual universes in conflict, not only with his imagery but also with the various styles he executes within his works in surprisingly cohesive compositions. References to Baroque get mixed in with nods to Disney and film noir, with each cacophonous work containing a variety of styles, meshing together realism, flat, abstract color fields and elements of 19th-century illustration, even his fascination with geological formations, and even explored an aesthetic that gives a nod to artists like Aya Takano and Takashi Murakami, which manifests more in his sculptures than his paintings.





81

Federico Aguilar Alcuaz (1932-2011)

Manila Bay
oil on canvas
12" x 20" (30 cm x 51 cm)

P 100,000

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

There is a distinct quality to National Artist Federico Aguilar Alcuaz' landscapes. Featuring his unique brand of impressionism, he captures the scenery in all its ambient grace. Be it the city lights of Manila, or the view from Manila Bay, Alcuaz never fails to capture the essence of a scene.

In this very work, we see the archetypal Alcuaz rendition of Manila Bay. Done in the afternoon, the very vibrance of the Philippine sun shines through, giving us a glimpse of the less polluted scene some few decades ago.

82

Juvenal Sanso (b.1929)

Autumn Leaves
signed (lower right) dated 1959 (verso)
acrylic
15" x 22" (38 cm x 56 cm)

P 140,000

In the vast array of works by the iconic Juvenal Sanso, a gradual transition towards peace and tranquility can be seen throughout the chronological sequencing of his oeuvre. From his dark, surreal works to his black period, and later his transition towards the 'poetic surrealism' of his joyous phase, we can evidently see the progression of the artist's themes — slowly veering further from his distraught sensibilities, and closer to the more serene.



In this 1959 work by the modern master, sometime during his transition away from his Black Period, we can see the robust black dominate the scene. The brilliance of the atmosphere and autumn leaves subdued by the gloom, and engulfed by the shade. This piece, although barely bearing semblance to what his later creations featuring flora and such would become, was the precursor for the evolution of his predilections.

PROPERTY FROM THE COLLECTION OF A DISTINGUISHED COUPLE

83

Rodel Tapaya (b.1980)

Great Catch

signed and dated 2013 (lower right)

oil on canvas

47 1/2" x 46 1/2" (121 cm x 118 cm)

P 700,000

Exhibited:

Ateneo Art Gallery, Bato-Balani by Rodel Tapaya, Quezon City, Philippines, 21 January – 30 April 2014

Literature:

Alice G. Guillermo et al., Bato-Balani by Rodel Tapaya, Ateneo Art Gallery, Quezon City, 2014, p. 33 (illustrated)

Mythical beasts such as the tikbalang are superlatively imaged creatures of legend.

The Tapaya exhibit brochure BATO BALANI asks: "Will Tapaya succeed in making Philippine myths accessible to the public?"

While artistry helps in en fleshing them, Tapaya, like other socially minded Filipino artists, would do well to rethink their manner of delivery..."

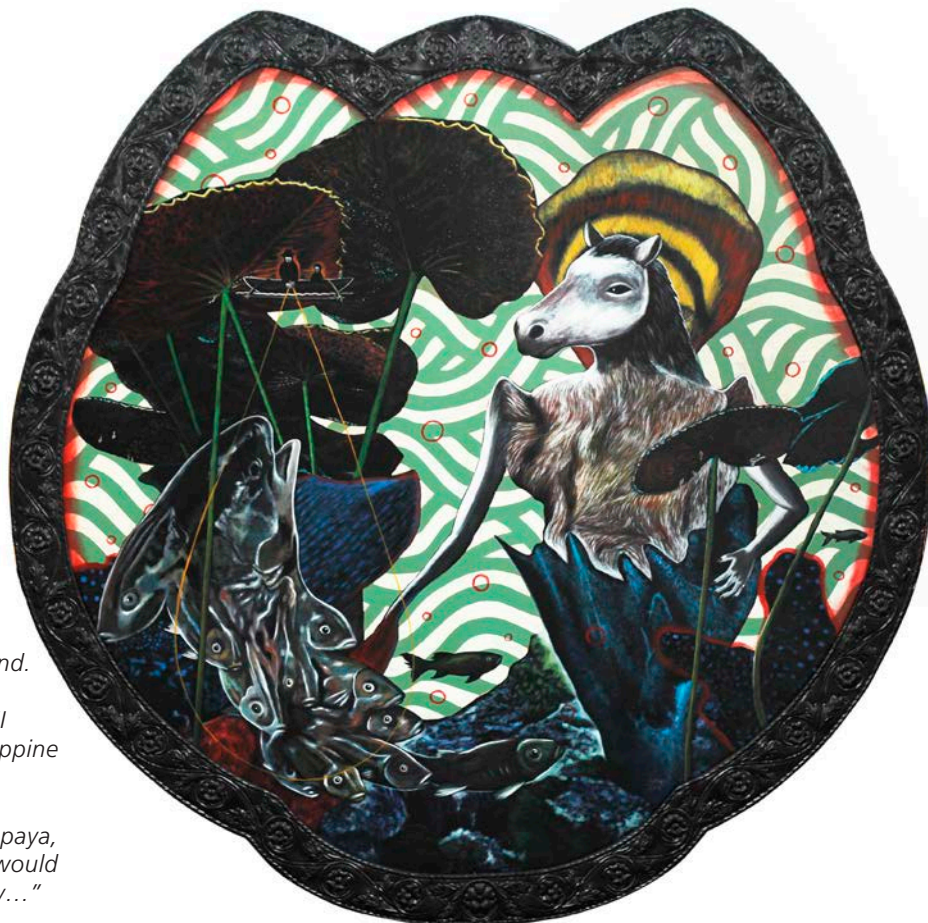
Tapaya can best "create the stuff that dreams are made of" by "freely mixing all sorts of creatures."

Born of a need to explicate the unknown, and vitalized by the strongest of human emotions, mythical beasts testify to the richness of the imagination. They embody powerful ideas and have provided an inexhaustible source of vitality for the artist.

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

These qualities have led him to receive positive reception from art collectors. Today, Tapaya is one of Southeast Asia's most successful contemporary artists at auctions; the far-reaching appreciation of his works has been part of the wave that gained more attention for Southeast Asian contemporary art in recent years.

Tapaya remains a favorite at Southeast Asian auction houses where his works are highly regarded. He is widely exhibited in cities in the Southeast Asian region as well as in Beijing, Berlin, New York and Tokyo.





84**Anita Magsaysay-Ho** (1914-2012)*The Good Life*

Ca. 1945

signed (lower right)

oil on wood

10" x 14" (25 cm x 36 cm)

P 1,000,000

Provenance:

Private Collection, USA

The 1940s saw the first stirrings of progressive art in the Philippines with the emergence of the Thirteen Moderns, of which Anita Magsaysay-Ho is to later be a part of.

However, Fernando Amorsolo was the central figure in Philippine painting during the earlier Commonwealth period onwards to wartime.

Anita Magsaysay-Ho studied at the University of the Philippines (UP) School of Fine Arts under Fernando and Pablo Amorsolo, Fabian de la Rosa, and Vicente Rivera y Mir, among others. During the early 1940s, Magsaysay-Ho's works showed the influence of Amorsolo in choice of subjects and in treatment of light and color.

In 1945, the year she painted this barrio scene, Anita Magsaysay Ho participated in a show sponsored by the U.S. Information Service, in Manila.

In "The Good Life", Magsaysay Ho's heavy brushstrokes and rough textures are built on a more sensitive interpretation of realistic forms of the landscape and genre. She paints in a vigorous and spontaneous painterly style, the brushstrokes with traces of pigment lending actual texture.

Heavy brushstrokes work out a richly impasto surface of tempered colors. The color scheme is gorgeous, a complex scheme of cool and warm hues.

The trees have a lush verdure which contrasts with the scumbled white shirts of the figures. Everything dissolves into barely recognizable forms and linear rhythms created by rough brushwork.

Magsaysay Ho's touch has a vernal freshness. Instead of going for ponderousness to detail, she chooses to recreate a vivid impression of daily rural life seen first-hand with disarming casualness.

The work is an ideal example of experiencing the many nuances of color and tonal value.

The colors are mixed with a dash of the respective complimentary color to modulate intensity. Pure color is rendered lush and cool as an effect of the skillful interplay of variations of yellow to ochre to brown.

Perspective is suggested by the superimposition of the nipa hut, the vegetable trellis, the farmer and son and the trees

Obviously, her distortions are not yet to appear here. It is seven years later that her entry to the 1952 annual competition of the Art Association of the Philippines, the genre themed "The Cooks" won first prize; and not far off, the triumph of the modernists against the conservatives was still to happen in the mid-1950s.



85

Arturo Luz (b.1926)

a.) *White Shells*

signed (lower right) dated 2000 (verso)

acrylic on canvas

18" x 60" (46 cm x 152 cm)

b.) *Shells on Red Table*

signed (lower left) dated 1999 (verso)

acrylic on canvas

18" x 60" (46 cm x 152 cm)

P 500,000

Provenance:

Acquired directly from the artist by Ricky Grande

Characteristically, Arturo Luz' subjects are made up of chosen objets d'art — the shells, lines and basic planes of color; they are reconfigured into alternative aesthetic vignettes, philosophical and short of stoic.

Spatially they are laid within planes of neutral color, yet there also comes a certain underlying poetry.

This is surprising due to Luz' dislike for emotion in art, but it is a subtle presence, emphasized by his titles. His images are varied — and Luz has been consistent in not being so much concerned with detail as he is interested in showing the possibilities of his art. His paintings, drawings, sketches, and prints are inevitably lean and spare.

Arturo Luz has devoted his sixty plus year career to a highly stylized version of minimal austerity.

Through discipline, he has built his reputation around distinct visual worlds stripped of distraction and sentiment.

As such, his aesthetic introspection leads to realities and forms that are designed rather than reproduced.

86

Ivory San Jose

18th Century

Ivory and Silver and Wood

H:14 1/2" x L:5" x W:3 1/2" (37 cm x 13 cm x 9 cm)

P 500,000

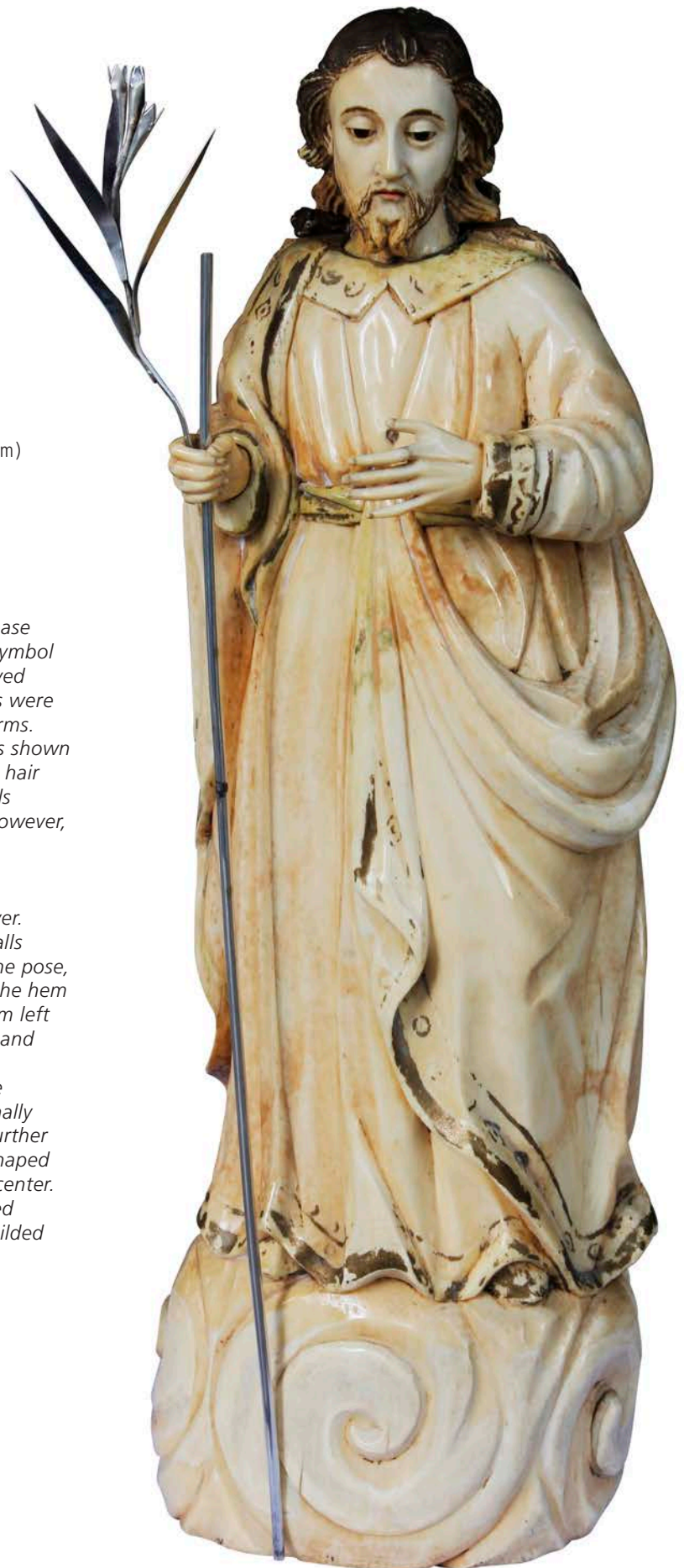
Provenance:

Parian Workshops in Manila

This ivory San Jose shows the saint standing on a base of clouds and holding a silver staff with a lily, the symbol of purity. The base and body of the statue are carved from a single piece of ivory, but its head and hands were carved separately and inserted into the neck and arms. The face of the santo is beautifully executed, and is shown looking slightly downward. St. Joseph's beard and hair are very finely carved, with the latter ending in curls at the back of the statue. The back of the head, however, is of wood.

The statue has an integral base carved to resemble Chinese clouds and attests to the origin of the carver. The figure wears a collared and belted tunic that falls in straight pleats to the ground. In typical Philippine pose, the front of the right foot is shown peeping from the hem of the tunic. San Jose wears a cloak with its bottom left corner tucked in his belt at the middle of his waist and drawn in graceful folds and curves across his right shoulder and over his right arm. The cloak and the collar, the sleeves and hem of the tunic were originally edged with a strip of gold dust. The former was further decorated with a wider inner border of diamond-shaped lozenges alternating with circles with a dot at the center. The tunic's collar, sleeves and hem were embellished with gilded scrollwork, but only vestiges of these gilded decorations remain.

-Martin I. Tinio, Jr





87**Fernando Amorsolo** (1892-1972)*Portrait of Chona at 21*

signed and dated 1943 (lower right)

oil on canvas

47 1/2" x 33 1/2" (121 cm x 85 cm)

P 1,200,000

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

Amorsolo completed a number of privately commissioned portraits. Art audiences through the decades may point out the contrast between Amorsolo's "public style" of painting, as shown in his landscapes, or genre, and his "private style," as shown in his distinctive portraits.

Not content with showing merely the elegance of the subject, Amorsolo has produced a magnificent study of character.

Chona Recto Ysmael, even at a young age, makes for a substantial presence — the refined, aristocratic female figure situated in understated surroundings, a vision quite different from that of the era's fashionable portraiture.

This superb portrait of Chona Recto Ysmael at 21 demonstrates why Amorsolo was the greatest portrait painter for generations. It is an extraordinarily honest painting of a formidable young lady. According to her son Louie Ysmael, the stately painting used to hang on a wall at the landing of the stairs.

The very title "La Divina," given to her by fashion designers and close friends, conjures an ethereal, serene and breathtaking image of elegance, poise and sophistication, with irreproachable manners and exquisite, inimitable taste, leading a "near-perfection, cannot-do-wrong lifestyle."

Part of Fernando Amorsolo's magic in creating this portrait lies in the aura of nostalgia created by the dress, a Spanish lace on silk moire by Balenciaga. In this creation of a portrait, fashion and the fashionableness of the subject played a leading role. Who could be more eloquently chic at a young age than Chona Recto Ysmael in black? The color choice for understated elegance, and the extensive, rich white details, and the fashion of the time, the war notwithstanding, played a role in this winning portrait. In this portrait, Amorsolo made the most of the high fashion dress the subject is wearing to animate the composition in a way not possible in his other portraits. The black dress with what looks like white embroidery lends a unique air of stateliness, even with her casual pose.

Even as a child, Chona Recto Ysmael had a poised, graceful, almost enchanting and uncanny presence in front of a mirror. Like the typical growing teen during those early years in Manila, she loved the Disney characters like Minnie Mouse, even Betty Boop, potato chips, nuts, Magnolia orange popsicles and chocolates. Yet it has been written that she would never be caught dead in old, tattered or inappropriate wear, as was admirably witnessed with much pride by her blessed children. All her life she was tastefully clothed — from her childhood to her deathbed. She tirelessly begged her Lolo Claro for the expensive, the classic and the very latest clothes, shoes, bags, colognes and jewelry constantly.

She even made one of her last requests to her dear friend Mary Prieto that she be cremated from bed to crematory in her favorite diaphanous silky cotton batiste frock by Christian Dior. Her signature Philippine designers were an irreplaceable A-list of talents: Salvacion Lim Higgins, Ramon Valera, Christian Espiritu and Chito Vijandre.



88

Ang Kiukok (1931-2005)

Rosary Queen
signed and dated 1979 (upper left)
tempera
12" x 9" (30 cm x 23 cm)

P 180,000

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

Despite being baptized a Catholic, Ang Kiukok is not exactly your typical churchgoing-Christian. With respect to his pessimistic view of humanity — what with our sinful, unchristian conduct — the very 'Christian' rituals and practices Kiukok depicts become more of instruments for hypocrisy rather than absolution. This use of religious themes puts the artist's ire and angst at the forefront, bringing to life the visual splendor of his indignant temperament.

In Kiukok's renditions of the Virgin Mary as a venerated figure, he lay focus on the composition and the cohesiveness of its color and form motifs — this allows for the artist to play around with the theme, transforming the Mother of Christ into a mere ornate icon venerated through processions, and her humanity into nothing more than a faceless symbolism.

89

Onib Olmedo (1937-1996)

Untitled (Nude Woman)
signed and dated 1990 (lower right)
oil pastel on felt paper
21" x 27 1/4" (53 cm x 69 cm)

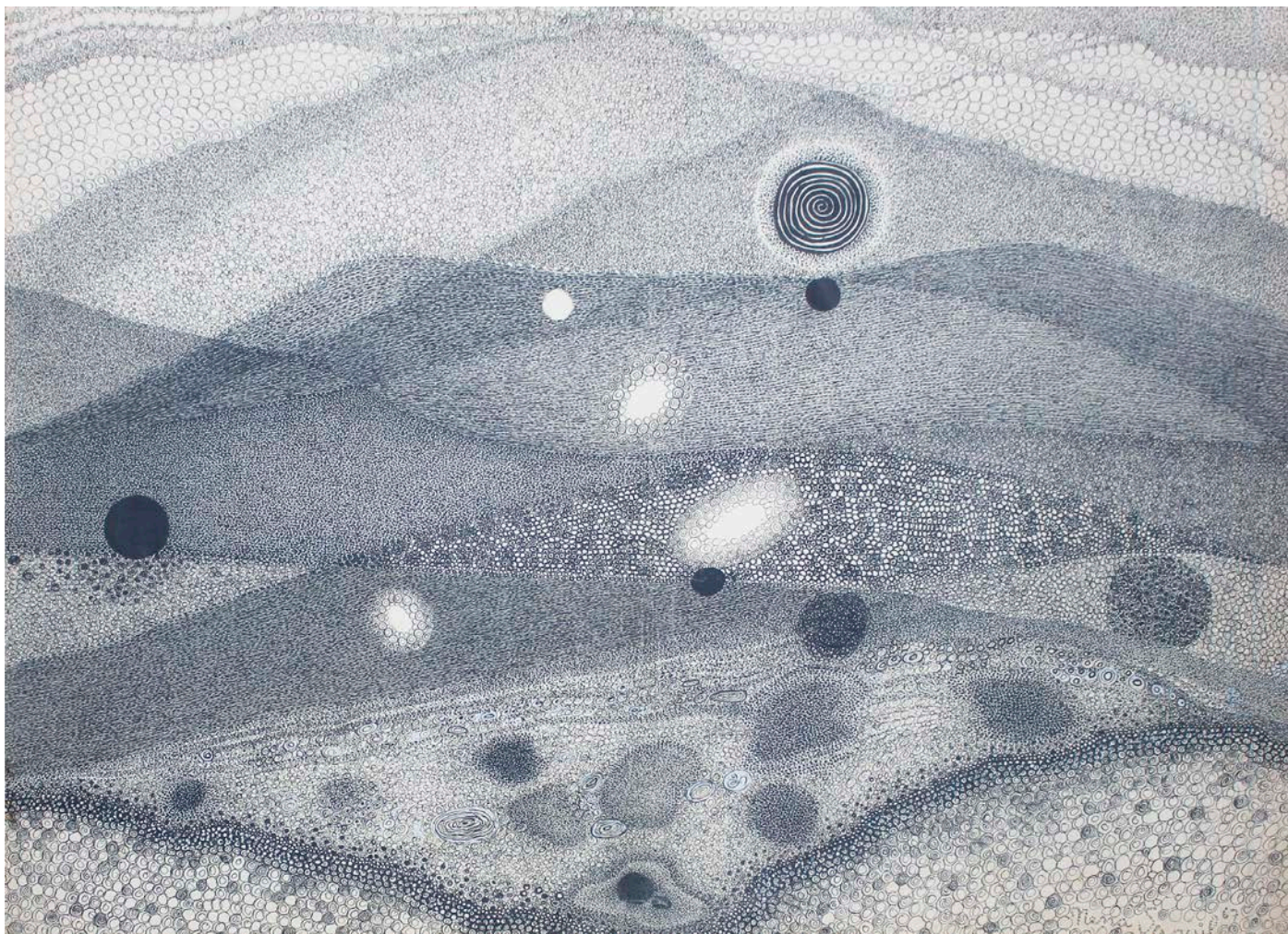
P 100,000

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

Onib Olmedo has fashioned a distinctive style with his dark, semi-cubistic, ethereal renditions of people and things. In the grim and horrific works of the renowned modern are emotional and anecdotal tidbits that add to the subliminal undertone, giving life to his subjects with an austere gloom.

In this very work by the artist, we see a recapturing of the female form. Onib's sitter, evocative of lecherous intent, is caressed by numerous hands, as if to praise her for her carnal desires. A dichotomy exists within the sitter, represented by the two renditions of her body — one romanticizes indifference, the other, the lascivious.





PROPERTY FROM THE NORA DAZA COLLECTION

90

Nena Saguil (1924-1994)

Untitled

signed and dated 1967 (lower right)

pen and ink

19 1/2" x 26" (50 cm x 66 cm)

P 180,000

Provenance:

Acquired directly from the artist by Nora Daza in Paris, thence by descent

Redolent of a landscape featuring a mountain range, one cannot help but get sucked in to the magical atmosphere of this astonishing work by pioneering modern, Nena Saguil. Despite the semblance of a familiar geography in the distance, the swirls, orbs, and lights that float across the canvas tell a different story — more so with the surreal quality of the work pervading. We are then led to question the figurative, and pay attention to the abstract.

There is a touch of allegory in some of Saguil's works, most of which often hidden beneath layers of cryptic visual imagery. The potency of Saguil's use of subliminal context leads one to wonder if there is something that has been missed in the appreciation of the visual grandeur that is her art, and in the case of this very piece from 1967, we are left to surmise what may be in the vast, surreal expanse.

91

Gilded Ciborium and Chalice

a.) Ciborium

Late 18th-Early 19th Century

Silver-Gilt

H: 10 1/2" (27 cm)

Diameter: 5 1/4" (13 cm)

weight: 569g

b.) Chalice

Late 19th Century

Silver-Gilt

H: 9 1/4" (23 cm)

Diameter: 5 1/2" (14 cm)

weight: 593g

P 200,000

Provenance:
Manila

A ciborium is a metal vessel that was originally a particular shape of drinking cup in Ancient Greece and Rome. Later, the word was used to refer to a large covered cup designed to hold and store the Consecration Host of the Sacrament of Holy Communion. It resembles the shape of a chalice, but its bowl is more round than conical and is surmounted by a cross or other sacred design. Because it is used to hold the 'Body of Christ', as the consecrated host is believed to be, the ciborium was typically made, or at least plated, with a precious metal.

This particular ciborium is rather small and has a simple circular base with two levels of decorated surfaces. The lower level is chased and engraved with a repetitive design of single blooms flanked by foliate scrolls. The upper level, also chased and engraved, has a series of acanthus leaves with inward curling tips. The stem of the vessel has an urn-shaped knob with its body chased and engraved with a frieze of upright acanthus leaves and its shoulders decorated in the same technique with smaller acanthus leaves.

The rounded bowl of the ciborium is plain, except for a collar in the shape of a half-round molding chased and engraved with a design of half a flower alternating with leaves. The cover of the vessel is plain with an orb at the center surmounted by a cross.

This particular chalice is 'dorado de fuego' or fire-gilded, a process wherein pure gold is combined with mercury to form a paste which is then painted over the surface to be gilded. When the object is baked, the mercury oozes out leaving a coating of pure gold on the surface. The process is highly toxic due to the mercury fumes exuded and is seldom used today. Nowadays, an object gilded in this manner is called vermeil.

-Martin I. Tinio, Jr



Chalices have been used in Christian liturgical rites since the beginning of the Christian church. Because of Jesus of Nazareth's command to his disciples to "Do this in remembrance of me," the celebration of the Eucharist became central to Christian Liturgy. Since the wine was supposedly transformed into the blood of Christ, naturally, the vessels used in this important act of worship were treated with great respect. Until Vatican II, it was even considered sacrilegious for laymen to even touch a chalice, what more with his bare hands!

This particular chalice is 'dorado de fuego' or fire-gilded, a process wherein pure gold is combined with mercury to form a paste which is then painted over the surface to be gilded. When the object is baked, the mercury oozes out leaving a coating of pure gold on the surface. The process is highly toxic due to the mercury fumes exuded and is seldom used today. Nowadays, an object gilded in this manner is called vermeil.

The workmanship of this chalice is exquisite. The shape is classic, and of impeccable proportions. The chased floral garlands attached to half rings decorating every portion the base, stem, pommel and cup are very well designed and executed.

-Martin I. Tinio, Jr





92

Dominic Rubio (b.1970)

Untitled

signed (lower right)

oil on canvas

39 1/4" x 29 1/2" (91 cm x 122 cm)

P 70,000

Dominic Rubio's artistic predilections have changed over the years. From initially creating nature themed landscape works drawing inspiration from the likes of 'The Jungle Book' and 'Tarzan,' he had veered his brush towards a theme closer to home — a warped, turn of the century Philippines.

Rubio's pencil-necked individuals all possess a certain peculiarity — all while maintaining each character's distinction and individuality. Set upon the early 1900 Philippines with their turn of the century terno, these characters take us back to their time, flaunting their simple, nostalgia-inducing reticence.

93

Augusto Albor (b.1948)

"Expanse" / N3 (B)

signed and dated 2006 (lower right)

acrylic on canvas

42" x 32" (107 cm x 81 cm)

P 120,000

The tonal quality of the works of Augusto Albor is very powerful. There is a very robust, yet subtle approach to Albor's canvas, where he uses not lines and colors to emphasize detail in his work, but rather he lets the artwork speak in volumes.

This very piece by the modernist is among his expanse series, entitled <"Expanse" / N3 (B)>. The work's rough surface gives it a humbling, meditative ambiance — redolent of that of Lao Lianben's Zen, we are left in the stark emptiness to contemplate.



**94****Hernando R. Ocampo** (1911-1978)*Abstraction 134*

signed and dated 1977 (lower right)

acrylic on board

30" x 20" (76 cm x 51 cm)

P 400,000

Provenance:

Private Collection, Manila

*Lush, tropical orange and yellow hues light up the work, carefully balanced by dark forms.**In the process of creating a new reality on painting, Ocampo developed a style that may be considered uniquely Filipino.**Ocampo abandoned the figuration of his prewar and postwar paintings in favor of abstract art. In the process, he created his own imagery and symbolism, through the alchemy of paint. The artist's new figuration earned him the distinction of being acclaimed as "the most expressively Filipino 'among local painters."**The visual exuberance of Ocampo's painting emanates from his mastery to utilize powers of suggestion through Chroma. His bold colors seem playfully erotic, and well-endowed with Philippine ambience. Through sensual forms, his paintings acquire a noble primitiveness saturated with strong emotions.*

Ambassador and Mrs Joaquin Miguel Elizalde

He was a diplomat whose career has taken him into many of the prewar and postwar world's chanceries. She was the legendary face that defined the 1930s and 1940s. If the vast and generous spirit of the Philippines in the past mid-century can be captured and personified, Juan Miguel Elizalde and Susan Magalona would be the couple to do it.

In a country where rank and privilege are determined by high office, Joaquin Miguel Elizalde's lifetime of diplomatic activity would entitle him to the status of Elder Statesman. Elizalde's exuberant interest in people, ideas, and the world has been nourished by the diversity of his past.

As head of Elizalde & Co. Inc, among other things, Joaquin Miguel Elizalde has done a lot for the economic development of the islands.

He was appointed as a Resident Commissioner to the U.S. House of Representatives in 1938 and became a member of the war cabinet of President Manuel L. Quezon in 1941. In 1946, he became a member of the board of governors of the International Monetary Fund and of the International Bank for Reconstruction and Development, after which he was appointed Ambassador Extraordinary and Plenipotentiary of the Republic of the Philippines to the United States. He also served as Secretary of Foreign Affairs under President Elpidio Quirino and economic adviser to the Philippine Mission at the United Nations, with the rank of Ambassador.

Joaquin Miguel Elizalde was a most unjaded functionary, always ready to distinguish between rhetoric and action, and kept things in stride amid the ironies of complex international behavior.

Susan Magalona was the Helen of Troy of her time. The legendary beauty first came into the attention of prewar Manila's beau monde with the fashionable photos that came out in the leading high end magazines of the era as the Ramon Roces Publications' "Graphic" and countless other magazines. Her glamour as captured by photographers soared above an era's earthbound troubles, what with the approaching clouds of war being felt in the late 1930s. A published photo of Susan Magalona was to ordinary publicity what a Rolls Royce was to an ordinary car. Indeed, it's hard to imagine a survey of Manila's prewar women of renown in which her name would not be invoked. Tradition has it that suitors would line up every evening, and some would even climb up a tree just get a glimpse of her beauty...the stuff movies are made for.



Princess Susan Magalona in 1937. Photo from the Histogavure of President Manuel L. Quezon



(Mike and Susan Elizalde, 1959) © Tracey Elizalde

Joaquin Miguel Elizalde and Susan Magalona complimented, supported and enriched each other, and were right at home in the pinnacle of society. And their collection of art expresses the almost physical pleasure they get in looking at beautiful things. They are not there to merely decorate the couple's abode; the art compliments their storied lives, their mutual affection and vivid personalities.



PROPERTY FROM THE AMBASSADOR AND MRS JOAQUIN MIGUEL ELIZALDE COLLECTION

95

Pablo Amorsolo (1898-1945)

Dalagang Bukid

signed and dated 1942 (lower right)

oil on canvas

30" x 23" (76 cm x 58 cm)

P 800,000

Provenance:

Acquired directly from the artist by Ambassador Joaquin Miguel Elizalde before he relocated to the United States in the mid-1940's, thence by descent

As the countryside was becoming more developed, the specter of urban life inspired disdain, and sowed the seeds for artists like Pablo Amorsolo to pursue the depths of bucolic themes. There is a sumptuous restraint in the depiction of the half-naked native lass, where all is earthy color and soft yet brilliant light gleaming over flesh.

Just like his elder brother Fernando Amorsolo, Pablo Amorsolo's art mandated scenes of people at their most indigenous in bucolic settings and dress.

His paintings of women — graceful, "indolent" creatures — emphasized aspects of rural life that whetted curiosity of the town or city dwellers. They are perhaps the most perfect evocation of life there, then.

Pablo Amorsolo sought out a bare emotional purity of his subjects conveyed in a straightforward way, emphasizing major forms and upright lines to clearly define shape and contour.

Immersed in an aura of detachment amid the natural backdrop, the solitary native girl ponders her private outdoor world in this evocative work.

Although an admirer of classical art, Pablo Amorsolo was also a strong advocate of modern art. In the 1930s he was one of the most prolific editorial illustrators in pen and ink for such publications as Graphic, Tribune La Vanguardia, Herald and others. He also served as artist for the Manila Times. His illustrations, which portray a wide variety of domestic and social situations, contributed to the rise of genre art in the country.

His skilled brushwork could breathe life into his subjects, which he painted truthfully and without idealization.

He became an apprentice-painter under the guidance of his uncle, Fabian de la Rosa, an expert painter. After elementary schooling, Amorsolo studied at the Lyceum of Manila. He later graduated from the School of Fine Arts of the University of the Philippines in 1924.

Two years after enrolling as a student at the University of the Philippines, he was appointed as an assistant-teacher for painting.

Amorsolo was a well-known master of portrait paintings who had the ability to give life to any individual subject. He painted people from different levels of society and varied age brackets — there, he was able to present his ability to understand the characteristics and personalities of his human subjects.

A casualty of the Second World War, meeting his demise at the hands of a guerilla firing squad in 1945, Pablo Amorsolo had only managed to create so many paintings. Due to the desolation of most of the Philippines, very few of these works — even fewer of this size and quality — managed to survive. The masterful rendition of character on display is truly astounding, and the rarity of this marvel may very well be beyond that of his more popular brother's genre scenes.



96

Charles W. Andrews (1830 - 1869)

A House on the Rio Pasig, Manila
signed and dated 1858 (lower right)
pencil, watercolour and bodycolour on paper
9 1/2" x 13" (24 cm x 33 cm)

P 200,000

Provenance:

Christie's, Sale No. 7304 Exploration and Travel: Asia Including China Trade Paintings, London, King Street, July 13, 2006, Lot 67

C. W. Andrews, a Briton who resided in Manila in the 1850s onward, was a correspondent of the Illustrated London News and wrote articles for that periodical. He also painted watercolors illustrating the events he wrote about, which were then engraved in London for publication.

Andrews also did several watercolors depicting local scenery, such as this watercolor showing a banca with its female passenger being rowed downstream along the Pasig River. At the middle left of the picture can be seen several bancas tied on the bank at the end of Calle Embarcadero, where passengers boarded the bancas in Sta. Ana to go to different places in Manila and environs. A huge house at the center stands on a fenced yard with a riverside gate, where a man, probably the mayordomo, is dealing with a boatman selling produce.

The house in the painting is a typical 19th-century bahay-na-bato in the Arrabal de Sta. Ana, the favorite enclave of the British expatriates who resided in Manila throughout the 19th century. It was there that they built their riverside villas with large gardens facing the Pasig River. The building has ground floor walls of adobe stone and a wooden upper-storey composed of capiz-paned windows above carved wooden panels held together by battens. Below the window openings are ventanillas, literally meaning 'little windows,' faced with turned balusters. When the sliding panels behind the balusters were slid open, cold air entered the house and displaced the warm air inside. The wing jutting out on the left seems to have been the dining room and kitchen wing. The side facing the rear garden and the river was most certainly the comedor or dining room, while the left window with the banguera or dish-drying rack attached to the left window sill was the kitchen.

The house shown in the painting was certainly the house of a Benjamin Butler who, in the 1850s, was the richest British merchant residing in Manila. The local taipan, he represented Jardine, Mathieson & Company of Hong Kong and owned several businesses and a lot of real estate. His house, the largest in Sta. Ana, stood on a corner lot diagonally opposite the church and was bordered by Embarcadero and Herran Streets. The huge lot now contains the Sta. Ana Public Market, the Metro Bank Building, a large empty lot and several houses all the way to the Pasig River. The property was inherited by his nephew and descended to the Burke and Mialhe Families.

-Martin I. Tinio, Jr



PROPERTY OF A HARVARD PROFESSOR

97

Juvenal Sanso (b.1929)

Fleurs de Sorcier

signed (lower right)

oil on canvas

40" x 20" (102 cm x 51 cm)

P 400,000

Provenance:

The Vincent Price Collection

No other Juvenal Sanso painting has ever been offered in the art market that can equal the pedigree of this particular art piece. This painting was part of the internationally famous "Vincent Price Collection of Fine Art."

Vincent Price was an American actor who was also a world renowned art collector, lecturer, and gallery-owner who went to Yale and the University of London for art studies. In 1962, Vincent Price was hired by Sears-Roebuck to acquire any artwork he considered worthy of selection. Vincent Price went all over the United States and Europe and bought paintings that included works by Rembrandt, Pablo Picasso, Marc Chagall, James Whistler, Andrew Wyeth, and Salvador Dalí. The paintings he selected were advertised and marketed as part of the "Vincent Price Collection of Fine Art" and sold at Sears branches in the United States.

This Sanso painting caught the art connoisseur's discriminating taste because it was among the artworks included in the "Vincent Price Collection of Fine Art" and marketed alongside the works of art giants like Picasso, Chagall, and Dalí. This Sanso masterpiece is in the collection of a Harvard University professor.



(a)



(b)



(c)

98

Lee Aguinaldo (1933-2007)

a.) *The Young Bitch*
signed, titled, and dated 1980 (lower right and verso)
transfer and pencil
14" x 11" (36 cm x 28 cm)

b.) *One Memory Cell*
signed, titled, and dated 1981 (upper left and verso)
transfer, pencil and eraser on paper
17" x 21" (43 cm x 53 cm)

c.) *4 1/2 Portrait*
signed, titled, and dated 1980 (lower right and verso)
transfer and pencil
23" x 11" (58 cm x 28 cm)

P 100,000

Provenance:
with Galleria Duemila

Known for his heavy abstracts that lay focus on technique, gradients and geometry, Lee Aguinaldo's oeuvre is mostly a strong collection of various styles and approaches to abstraction. Although most notably known as a heavy abstractionist, he has also created some works that venture into the figurative.

Although done in transfer and pencil, in this set of works from the early 80s we see a very different Aguinaldo than we are accustomed to — still experimental with his approach, yet towards a very different direction. The play on nostalgia and memory clearly in use, Aguinaldo recreates and immortalizes the fleeting past — giving us a peek into not only the artist's past, but his consciousness as well.

**99****Solomon Sapid** (1917-2003)*Tikbalang*

signed and dated 1971

brass

H:21 1/2" x L:17 1/2" x W:10" (55 cm x 44 cm x 25 cm)

P 600,000

Solomon Sapid has taken full advantage of the properties of metal through a technique he developed from welding together and shaping pieces of metal scrap.

One reason Sapid immediately caught the attention of art watchers was his choice of subject or theme. For this he dragged into the light of day one of those creatures lurking in the folk consciousness, the tikbalang — the local equivalent of the will-o'-wisp which leads people astray in the woods.

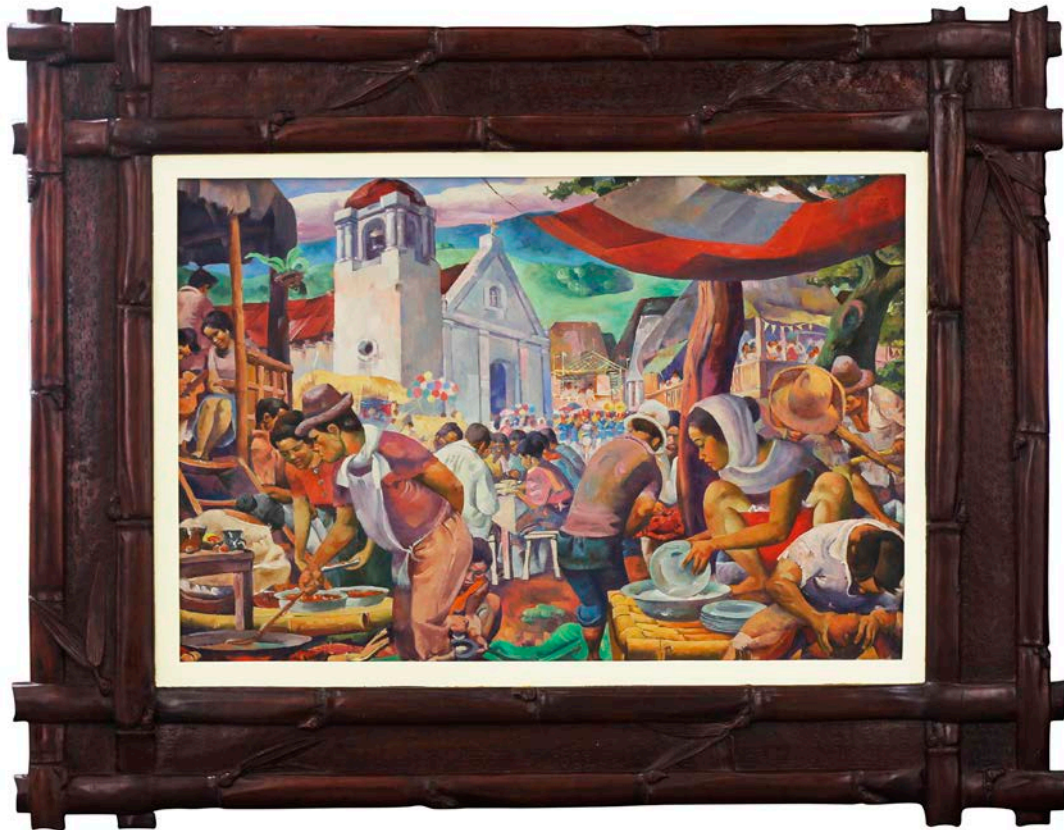
The taming of the tikbalang, a monster of folklore, which is installed in the Quad area in Makati, reveals the allegorical intent of the artist in this kind of work. A monster is any creature, usually found in legends, that is often hideous and may produce fear or physical harm by its appearance or its actions — and the tikbalang is such a monster. Folklore created a fantastic dimension dominated by strange forces and terrifying creatures, foul because the latter were hybrids that violated the laws of natural forms.

Like Castrillo, Sapid prefers the weld out technique with blow torch, with the difference that he uses a great deal of molten metal in modelling his works out. The sculptor is in his element in mythological subjects, as he draws deeply from folk sources for inspiration. Sapid is most famous, however, for his series on the tikbalang, the half human half horse creature of Philippine lower mythology. It is in the Tikbalang series that began in 1971 that Sapid found his creative fulfillment.

The artist does not endow the tikbalang with a fearsome quality; instead it has become a playful, witty, somewhat comic creature. Sapid exaggerates its long equine head, its maned neck, and its gangly limbs. In this very work, the creature holds what looks like a long flute in such a manner as if to play it, adding an anecdotal whimsy to the already magical piece.







100

Carlos “Botong” Francisco (1912-1969)

Untitled, (Pista ng Angono, The Fiesta of Angono)

signed and dated 1960 (upper right)

oil on canvas

20" x 30" (51 cm x 76 cm)

P 5,000,000

Provenance:

Private Collection, London

With an authentication provided by Mr. Salvador “Badong” Juban, protegé and artist assistant of Carlos “Botong” V. Francisco from 1959 until his death in 1969.

About the Subject

Carlos “Botong” V. Francisco is often compared to Diego Rivera, the Mexican painter he, too, admired — and for good reason. Botong created massive murals as well as created an archetypal Filipino character, mythic as “Malakas” and as heroic as Bonifacio and Rizal, and molded in their images.

As the clay for these statues, he relied on the cast of characters of his beloved hometown Angono. He would paint tillers of the soil, even camote-diggers; fishermen pulling at their nets (in the “Mampupukot”); also families gathering around their favorite meal (in the fishing-town of Angono, that would be none other than “sinigang”, the painting of which resides in the Bangko Sentral ng Pilipinas collection) as well as the making of Christmas rice-cakes of puto bumbong.

The Fiesta of Angono was a central event in the town’s life, as well as in Botong’s. And as Salvador Juban, his long-time protegé and artist assistant, would recall, Botong always painted from life and the things he knew.

The Fiesta ritual consisted of a parade carrying the sacred image of San Clemente to the lake’s banks at the edge of the town, under a bamboo arch and accompanied by uniformed devotees and a brass band. That would be none other than the famous Banda Uno put together by Angono’s other favorite son, musician Lucio San Pedro — Botong’s cousin. (Angono is the home of not just one but two national artists, Botong being one for the arts and San Pedro, the other for music) Higantes, or giant papier-mâché statues, were also introduced in the 1950s, although Juban says they started off only as a pair and were not the horde they are today.



"Fluvial Parade", 1961, oil on canvas, Far Eastern University, Page 213, "The Life and Art of Botong Francisco", edited by Patrick D. Flores, Vibal Foundation 2010. Photograph by David C. Fabros.

San Clemente (the Pope St. Clement) would be hoisted reverentially into a "pagoda" tower, itself set on a bamboo platform on a row of bankas (boats), propelled by the fishermen of Angono with long sticks across the lake to the other side of town, from where it would make its way back to the church. (San Clemente is the patron saint of fishermen, having suffered a watery fate at the hands of the Roman emperor Trajan who cast him into the Mediterranean for his faith, his feet weighed down with an anchor.)

Juban remembers that Botong would be an avid participant of the fiesta, following the saint to the lakeshore and on its long procession. At one time, he was even "presidente de festejos", in charge of the festivities. During one fateful fiesta, the pagoda sank from the weight of the devotees and Botong led the townsfolk in raising money to build five large boats to carry the pagoda the next year. The overweighed pagoda appears to be the subject of a watercolor in the collection of the De La Salle University Museum, (see inset on next page.) Botong adds an interesting sidebar by focusing on the distracting charms of an Angono lass in the foreground, hinting that the travails of the men struggling on the raft, are nothing compared to her smile. This attention to the microcosm would appear deliberately and often in his many works.

Botong would invite various celebrities to the fiesta, and his guests would include the movie actor Mario Montenegro and director Manuel Conde. He recalls how Alejandro "Anding" Roces and many other writers would perch on a roof of a house to take photographs of the proceedings.

Botong would go on to create various masterpieces about the Angono fiesta: The "Fiesta" (1946), an important oil leading to his final work, the "Pista sa Nayon" (1947), which now hangs in Malacanan; and the "Fluvial Parade" (1961), which is in the collection of the Far Eastern University.

The "Fluvial Parade", 1961 (inset above) is a magnificent spectacle of the Angono Fiesta, featuring San Clemente under a bamboo arch on a raft that travels down the water, seemingly sent off by a large golden hot-air paper balloon, (another floats away in the distance.)

There is the Banda Uno with a majorette, presumably Botong's recurring nod to the master Lucio San Pedro. There are fisherfolk, peering behind a row of paddles.

A fisherman at the top right holds the silver-y kanduli fish (otherwise know as the Manila Bay catfish and not to be mistaken for the black hito) aloft, ready to find its destination in the favorite dish of the sons of Angono, the delicious sinigang na kanduli sa miso, which is being stewed intently in an oversized kawa (cauldron) by the couple in the foreground.

There is a table of diners, another recurring theme in Botong's fiesta paintings, of the "panigang" — which is the time-honored way in Angono to enjoy sinigang, laid out on banana leaves with mounds of rice, "in all its soupy and sour glory." (Think boodle fight but with more focus.) — by Lisa Guerrero Nakpil

About the Painting

Salvador “Badong” Juban, Botong’s last protegee and artist assistant, says that he recalls Botong working on this particular painting, “Pista ng Angono” in the master’s sala or living room. (He joined Botong in 1959; this painting is dated 1960.)

It is Juban who gives the first clue to the origins and the meaning of this painting, pointing out the similarities between the couple cooking up the sinigang in the “Fluvial Parade” (1961) and the more prominent pair in this work, dated 1960. Pointing to the profile and finely-shaded jaw of the male cook, he exclaimed that “only Botong could have produced such fineness of work.”

In this “Pista ng Angono”, the larger-than-life features of the other works — the saint and its arch, the brass band and higantes, the golden balloons, and yes, the heaving crowds — all recede into the distance. So also do the larger homes of the richer and more famous, filled with prosperous merrymakers. One spies a single purple-toned higante beside the thatch-roofed stage for the town zarzuela. The Banda Uno leads the return of the saint, symbolized by the bamboo arch. Instead of a large hot-air balloon, now just bunches of much smaller, multi-colored ones flutter in the wind.

But that is not to say that the images have been less carefully drawn: In Ino M. Manalo’s essay “Angono: Hometown as Subversion”, in the landmark book, “The Life & Art of Botong Francisco”, he zeroes in on Botong’s mastery of “the technique of the tiny”, or the use of “minutiae”, the smallest details to put forward the idea that nothing is unimportant. The patchwork, galvanized-iron roof of the church, the delicately colored white veils of the ladies streaming out of the church; even the portraits of the diners at the panigang are lovingly limned. (One gentleman has sideburns, a lady’s dangling earring is painstakingly outlined.) The church of Angono is a solemn, towering if pale presence in the near distance.

If the “Fluvial Parade” features the fiesta’s principal players in the theater of town life, Botong now chooses to focus on the backstage, behind-the-scenes characters in this “Pista ng Angono”. Here we see men and women, still toiling away even as the fiesta winds down.

It is a private look at Botong’s neighbors and friends; showing his very real connection to the simple folk who keep the fiesta (and the town, for that matter) humming; a different take from the usual pomp and circumstance of the hermana mayor and her friends celebrating in the distance.

A woman, half-hidden, sitting on the ground, pounds away at a mortar, the pestle in one hand; a man back turned, but pants pockets clearly drawn, tends to a lechon (roast pig); another character (reminiscent of the work, Puto Bumbong) is half-seen grinding a coconut.

An almost-secretive, sly courtship takes place on the front porch of a house; a coy lass listens to a man on his guitar, while her father has his back turned, distracted by the fiesta goings-on. (Angono tradition has it that men who came a-wooing would be obliged to clean the home of their intended before the fiesta with the scratchy Angono leaf, isis.)

The lead characters in this work are the cook and his helpmate, busy with the preparation of the various fiesta dishes. There are tin cups and tomatoes on a small table apart from various pots and pans. (Juban says the typical menu, apart from sinigang na kanduli, would be adobo, menudo, inihaw na dalag with the anise-like leaves of the alagaw.) The cook wears a hat, an apron, and a towel tied around his neck.



Higante near thatch hut for zarzuela. Note the finely-shaded jaw of the male cook, that Juban said, “only Botong could have produced such fineness of work.” Detail from “Pista ng Angono”, 1960.



Woman pounding spices with mortar and pestle. Juban said that inserting small figures such as this was intended to soften the strong line of the trousers. Detail from “Pista ng Angono”, 1960.

To the right of this pair, is another important character, a young woman in the traditional *alampay* (scarf) worn over her head, that Botong loved to chronicle. She is tirelessly scrubbing away at a pile of *pinggan* (plates), rinsing them in a *palanggana* (basin) of water. She squats beneath a sinuous red *tolda* (half-tent), a device to create a familiar space found in the other fiesta paintings, held up by two gnarled trees.

The figures are all Botong's gentle reminders that the Philippines, as Ino M. Manalo has put it, is unmistakably "a country of people with individual lives that the audience is being challenged to understand."

These common folk go on undisturbed by the hubbub of the fiesta, engrossed in their own world, underlining Botong's love for the ordinary men, the Juan de la Cruzes, his brothers, mates and co-conspirators in the town of Angono. For Botong, these men and women were the most important figures in his personal kaleidoscope of life.

For Juban, the beauty of the unadorned country life was the most important theme of Botong's works — making this only recently discovered gem a significant chapter in the master's history. — by Lisa Guerrero Nakpil

About Salvador Juban

Salvador 'Badong' Juban officially joined the great Carlos "Botong" V. Francisco's studio as an apprentice in 1959, winning an audience, he laughingly recalls, on the strength of his father being a captain in the local constabulary.

The clincher was that Juban presented to Botong a bulging scrapbook of clippings of the artist's works — and related how he had been fascinated by Botong, already a local legend, even as a child.

Juban said that Botong was the simplest of men, whose studio was no more than a shack made up of rice sacks and thatch and Juban would watch through its open windows, entranced as the master worked late into the night. Juban even persuaded his mother, the town washerwoman to allow him to deliver the laundry to Botong's two maiden aunts who raised him. (He said his mother would often object because he would be gone for hours, as he would take the opportunity to observe Botong even more closely.)

Juban was first assigned to transfer Botong's sketches for woodcarvings (his wife was from the Philippine woodworking capital, Paete, and instigated the use of this medium.) It was years before he was allowed to actually take paint to canvas, and Juban says he was first allowed to use only the pigments left over from the famous Philippine International Fair murals, almost a decade before. He assisted Botong on a number of commissions, including the masterpieces at Manila City Hall, Manila Banking Corporation, Don Bosco and for various leading Filipino and multinational organizations. Juban said that as a result, he became an expert in forming curls of smoke and clouds ('*usok at ulap*.')

Badong Juban worked as Botong's "protege" from 1959 to 1962, when he took a short break to work on props and backdrops for Premiere films; returning in 1965 as a full-fledged artist's assistant until the day of Botong's death in 1969, but he remained a household fixture for about a decade, sleeping on a *banig* (straw mat) in the studio. — by Lisa Guerrero Nakpil



Diners at the *panigang*, Angono's way of enjoying the town's favorite dish, *siningang na kanduli sa miso*. Note the sideburns of one diner, the dangling earring of the lady across him. Detail from "Pista ng Angono", 1960.



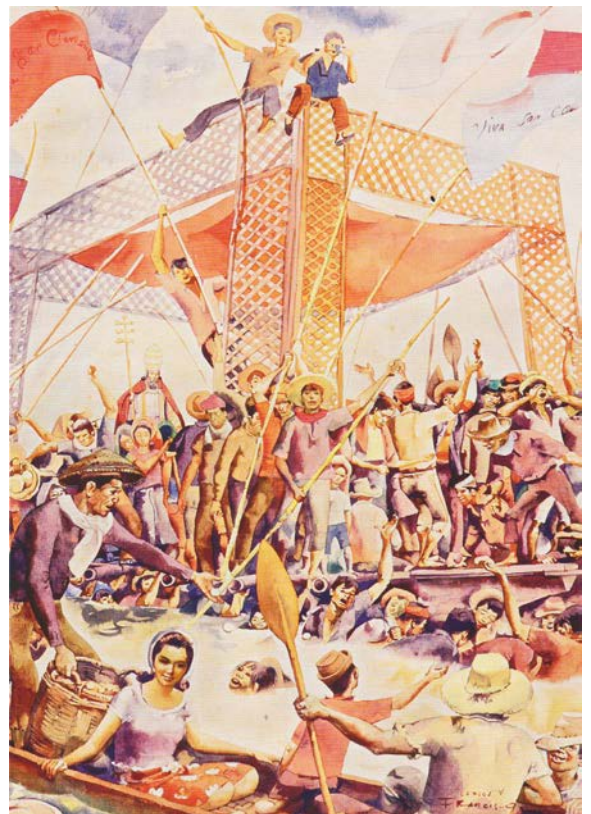
Salvador Juban, playing a guitar in the background; Carlos "Botong" V. Francisco in the foreground. Photo from the collection of Salvador Juban.

About the Artist

Carlos "Botong" V. Francisco was born on November 4, 1912; was raised and lived in the ancient town of Angono, Rizal. He fell short by one year of completing his course in Fine Arts at the University of the Philippines, preferring to work instead in the Philippines Herald as an illustrator. There, he would meet the other artists who would become the legendary Thirteen Moderns, Vicente Manansala, Cesar Legaspi and Hernando Ocampo. His classmates would eventually also join that august roster: Galo Ocampo, Diosdado Lorenzo and Ricarte Purugganan. He would go on to win numerous awards and win the love of a grateful nation, for his paintings that captured the Filipino soul. Botong would be named Philippine National Artist for Painting, posthumously, in 1973. — by Lisa Guerrero Nakpil



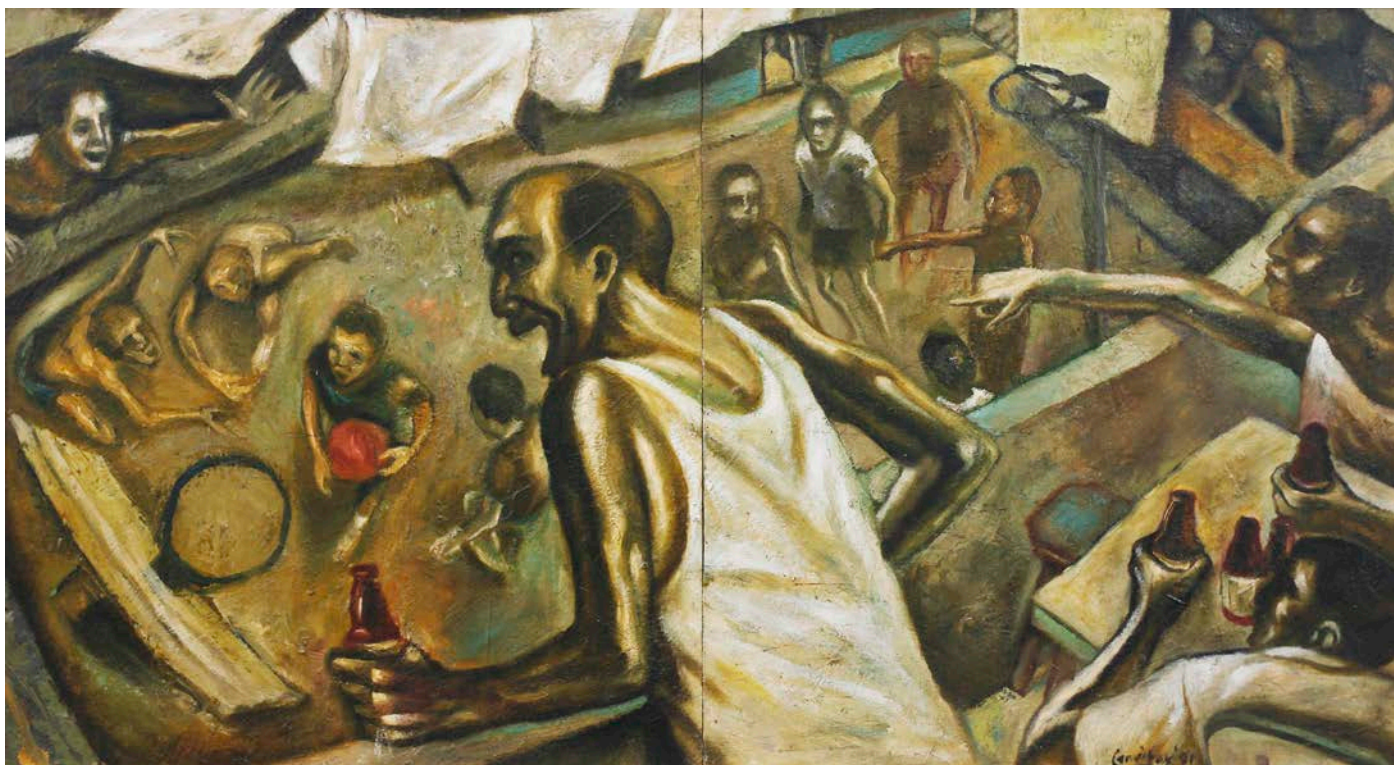
Arco and Banda Uno returning to the church. Detail from "Pista ng Angono", 1960.



"Fluvial Parade", undated, watercolor, De La Salle Museum, Page 28, "The Life and Art of Botong Francisco", edited by Patrick D. Flores, Vibal Foundation 2010. Photograph by David C. Fabros.



Carmen Guerrero Nakpil (far left), the author's mother, with Carlos "Botong" V. Francisco (far right.) Photo from the collection of Lisa Guerrero Nakpil.



101

Emmanuel Garibay (b.1962)*Saturday Afternoon*

signed and dated 1991 (lower right)

oil on wood

22" x 40" (56 cm x 102 cm)

P 120,000Provenance:
Brix Gallery

It can be said that Garibay is an artist who developed from the intense interaction within several organizations of young artists in which he was involved, such as the Artista ng Bayan or ABAY (People 's Artists) of which he was the chairman, and Salingpusa (Collective Work), the group of young muralists with which he was associated for a while.

Thus, Garibay has come up with an art that fuses high visual impact with intellectual engagement. It fearlessly poses questions, puzzles the viewer, and draws one to explore the complex, ideological terrain of his paintings.

Many of Garibay's paintings focus on everyday people and places, such as this archetypal basketball court scene which can be seen in almost any barangay in the country. He painted ordinary people in an attempt to portray them as a political entity, in this way Garibay's activism showed through in his work. He truthfully portrayed ordinary people and places, leaving out the glamour that most Filipino artists added to their works. Garibay says that, "it is the richness of the poor that I am drawn to and which I am part of that I want to impart in my art". He bemoans that among the things that are central to him is the knowledge of the self — the individual vis-à-vis the community or a collective self-awareness which he feels is lacking in the consciousness of the Filipinos.

For many years, the artist continued to herald the working class in his paintings, but in his later works, he began to gravitate towards new kinds of modern subject matters: musicians, harlequins, mother and child, and the family. "I wait for the right time for me to paint these subjects," he explains. "I don't stay long in the same style. I work every day, and the truth is, you don't feel the same way every day. When I paint, it's all about my ideas so even if I paint some sentimental themes, it has to be according to how I would like it to be..."



PROPERTY FROM AN IMPORTANT SPANISH COLLECTION

102

Fernando Amorsolo (1892-1972)

La Construccion de Intramuros
signed and dated 1955 (lower right)
oil on canvas
10" x 13" (25 cm x 33 cm)

P 1,000,000

Provenance:
Acquired directly from the artist

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

Colorfully dressed Spanish conquistadors check out their maps as they embark on a native port defined by the blue mountains, and the blue sea. The finely clothed Spaniards are surrounded by a backdrop replete with colorful elements of indigenous Filipino culture. Amorsolo painted the female nude in the form of a woman holding a 'banga' as integral to a historical scenario — using such as a component in the historicity of the work. Though devoid of any semblance of the Manila we know, this very scene depicts the construction of Intramuros — the oldest district, and historic core of Manila.

The Spaniards arrived on the island of Luzon in 1570, and after quarrels and misunderstandings with the Islamic natives, fought for the control of the land and settlements. After several months of warfare, the natives were defeated, and the Spaniards made a peace pact with the councils of Rajah Sulaiman III, Lakan Dula, and Rajah Matanda who handed over Manila to the Spaniards. Legazpi declared the area of Manila as the new capital of the Spanish colony because of its strategic location and rich resources. In this, Intramuros was constructed — and once settled, such became the political, military and religious center of the Spanish Empire in Asia.

Flourishes of brushstrokes define the tent sheltering the Spaniards. The maestro must have made some meticulous studies prior to painting this scenario. It has been written that his 'The First Baptism in the Philippines' required numerous detailed sketches and colored studies of its elements. These diverse elements were meticulously and carefully set by the artist before being transferred to the final canvas. Even outside of his bucolic genre scenes, Amorsolo's characters display the most distilled attitude and emotion for the role they are portraying.



PROPERTY FROM THE COLLECTION OF DON LORENZO ESCUDERO GALVEZ

103

Oscar Zalameda (1930-2010)

La chasse

signed (lower right)

oil on board

26 1/2" x 42 1/2" (67 cm x 108 cm)

P 400,000

Provenance:

Acquired directly from the artist by Don Lorenzo Escudero Galvez, thence by descent



(Oscar Zalameda with Don Lorenzo Escudero Galvez)

A prolific, iconic cubist, Oscar Zalameda has forged from his brush and palette a very well-travelled idiom into his art. Known for his brilliant use of cubism and his jet-set lifestyle, Zalameda's works have been that of international themes — melding a Filipino aesthetic into his international view.

In this work, however, we see a more Westernized side of Zalameda. In this composition, created sometime in the 1950s, Zalameda transports us to the woods in some part of Europe. In these woods, we see a group of individuals on horsebacks with their terriers on the prowl, ready to hunt for Fox, and garbed in the traditional wares of the practice. The fox hunt typically took place on November in the Northern regions of Britain — which we can safely surmise is where this scene was captured due to the very atmosphere and nature of the scene.

The trees, balding from the seasons; the atmosphere, engulfed by a fog; the jockey's and their terriers, ready to hunt — the very essence and air of the scene has been captured completely by the iconic modernist, in such eloquent fashion too. Rendered in a very restrained and refined manner, this very work stands as a testament to the cultural literacy of Zalameda on an international scale — beyond his use of thematic element, his brilliant execution.



104

Jose Joya (1931-1995)

Golden Friendship

signed and dated 1975 (lower right)

oil on wood

48" x 64" (122 cm x 163 cm)

P 4,000,000

Provenance:

Private Collection, Bulacan

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

With the advent of the seventies, Jose Joya moved on to new areas of experimentation which were extensions of the variations that were crystallized in the sixties.

Having come back from late 1960s New York with a kind of style that appeared to be a regrouping of his abstract masses, Joya's 1970s works showed a retrenchment of his older sensibility of "breaking loose" in favor of abstract masses, likewise in favor of order and balance, as against the almost orgiastic abandon of his action painting days.

The new concern did not however sacrifice the artist's delight in paint for their own sakes.

Cid Reyes asked Joya in 1973: Who were some of the artists you met in New York?

Jose Joya answered: "I met Mark Rothko personally, and I visited Robert Motherwell in his studio where I spent an afternoon with him. Helen Frankenthaler, his wife then, was there too. I also met the Japanese artist Kuniyoshi, who's based in New York. The other artists I met at opening nights at the Museum of Modern Art, the Guggenheim, and the Jewish Museum."

Joya's paintings continued to affirm his mastery of gestural paintings.

Juxtaposed forms, simultaneously advance and recede, creating subtle tension and complex rhythms. Sometimes the images burst out to lush vibrant colors, creating haphazard planes. The red to red orange backdrop at the top half and the yellows at the base sum up the warm, festive mood.



(a)



(b)

105

Benedicto Cabrera (b.1942)

a.) *Reclining Nude*
signed and dated 2005 (lower right)
pastel on paper
15" x 22" (38 cm x 56 cm)

b.) *Nude 1*
signed and dated 2006 (lower right)
charcoal on paper
24" x 30" (61 cm x 76 cm)

P 120,000

Provenance:
with The Drawing Room

Benedicto Cabrera, better known as BenCab, has become one of the most recognized names in Philippine Art today. Having just celebrated the 50th year anniversary of his art in 2015, posting a major retrospective on display at the Met Museum Manila among other events, BenCab's artworks — new and old — have again taken center stage and garnered great adulation.

This pair of nudes are some of BenCab's later works — but nonetheless, they possess the same coarse elegance and refined grace as that of his earlier drawings. Strong, robust delineations, empowering the beauty of the female form.



PROPERTY FROM THE NAPOLEON AND LADY RAMA COLLECTION

106

Romulo Galicano (b.1945)

Untitled

signed and dated 1971 (upper left)

oil on canvas

21" x 28 1/4" (53 cm x 72 cm)

P 120,000

"I am Romulo Galicano. I am a realist artist. I am a traditional artist."

- Romulo Galicano

This is perhaps a simple statement of categorization as an artist but it encompasses outstanding aspects of Romulo Galicano's work. His approach to painting is indeed traditional, having his academic roots in the studio of Martin Abellana who himself was a student of Fernando Amorsolo. In this particular piece we see a nod to impressionism, with impasto strokes of lavender, cerulean.

It's been a long path to get to this point, the boy of Carcar Cebu who once sold produce and what not to sustain himself and attend Martin Abellana's art lessons is now one of the country's respected artists.

Galicano, just earlier this year, was bestowed the Status Signature Award — an award that recognizes both practicing and accomplished artists who are dedicated to the educational mission and high aesthetic standards of the Portrait Society of America.

107

Pre-Hispanic/Pre-Colonial Funerary Jar Lid

Ca. 10th to 13th Century

Philippines Volcanic Stone

with base: H:25" x L:18 1/2" x W:10" (64 cm x 47 cm x 25 cm)

without base: H:21" x L:18 1/2" x W:4 1/2" (53 cm x 47 cm x 11 cm)

P 120,000

Provenance:

Bicol

Prior to the arrival of the Spanish (and the major monotheistic religions of the West, such as Christianity and Islam), the Philippine archipelago was an enigmatic land whose inhabitants were steeped in the fervent belief of spirits and a pantheon of deities that governed every aspect of daily life. The early Filipinos had a deep respect for nature, the delicate and ephemeral nature of life, and above all their ancestors. Such is reflected, to a great extent, in the practices surrounding death and ensuring comfort for their dead as they progressed into the afterlife.

This ancient secondary funerary (or burial) jar lid is one object that relates to this widespread, pan-Asiatic practice of secondary burials. It is but one of a rare number discovered in the province of Bicol in Southern Luzon. Made of compressed volcanic material, such lids were used as covers for large pottery vessels which contained the bones of deceased ancestors. The practice of cleaning, or washing, the bones of the dead after a primary burial (the purpose of which is to let one's flesh decompose) and preparing them for a secondary and final burial (wherein the bones or skeleton would be positioned and stored in a large earthenware jar) was a common custom among the ancient Filipinos, as it was among many other [insular] Southeast Asian cultures.

Though such an artifact may elicit macabre thoughts, these lids are considered early works of art, highlighting our ancestors' fervent belief in the afterlife and our intangible link to a world governed by various deities and spirits. The lid features a stylized, mirrored foliage pattern reminiscent of fern leaves which unfurl as they grow — a motif symbolizing fertility and the continuity of life. Even rarer, is the presence of two primitive anthropomorphic heads with their eyes and mouths wide open, like spirits peering out of their once existent parent jar and ready to speak.

Although there are extant lids which are plain in execution, the majority which were discovered and excavated normally feature anthropomorphic and zoomorphic designs, as well as geometric motifs rendered in mid-relief, much like this particular lid.

All in all, a rare and exemplary artifact which serves as a tangible link to our nation's Pre-Hispanic, animistic past.





108

Olan Ventura (b.1976)

Dark Smoke
signed and dated 2010 (bottom)
oil and acrylic on canvas
48" x 60" (122 cm x 152 cm)

P 140,000

Exhibited:
West Gallery, Dark Light, Quezon City, Philippines, 9 November – 4 December 2010

Olan Ventura's oeuvre brings to light his fascination for negatives, and the undertones that lie therein. In the numerous plays on inverses and negatives spawned from the artist's canvas, a variety of ideas and themes have come about — most of which rooted in qualia, perception, and philosophy.

This work by the brilliant contemporary, entitled Dark Smoke, is among the artist's creations that juxtapose negative and positive in a single work — mirroring each other as if to lay focus on their contrast. In the depiction of subjects opposite each other, we are left to scrutinize the character of each rendition, or 'the negativity' of the inverse. Here, we give way to the idea of opposites, and how they may (or may not) be one in the same.

According to Olan Ventura, everything comes from negatives. The idea is that our nature, in all our sinfulness and malice, is born from the negative — and yet, this destructive character of ours, in all its unsightliness, is what makes us human.

The play on the idea of 'negatives and positives' brings to the fore a paradoxical conflict between good and evil, giving us an analogous understanding of such through perspective. In the work, what is negative is not necessarily evil, and what is positive is not necessarily good — it is in our perception that we are left to justify for ourselves, and it is in the contrast that we may decipher which may be what.

The use of opposites (positive and negative) allows the audience to bring forth scrutiny, begging the question 'What is good?' The conclusion of which, returning once again to the idea of perspective, where the subjectivity of the very idea is emphasized.

109

The Hizon Aparador

2nd Quarter of the 19th Century

Narra, Kamagong, Lanite and Silver

H:76" x L:50 1/2" x W:21 1/2" (193 cm x 128 cm x 55 cm)

P 800,000

Provenance:

Mexico, Pampanga

Saturnino Hizon – Cornelia Sison

Simplicia Sison Hizon

Fernando Hizon Sandico-Maria Corazon Rosario

Ditta Rosario Sandico-Ong

Considered among the first families of Pampanga are the Hizons, Chinese mestizos who originally came from Tambobong, now known as Malabon. In the early years of the 19th century, with goods from Manila loaded on cascos, they sailed up the Rio Grande de Pampanga to Mexico, the first capital of that province located along a bend (masiku in Kapampangan) of that river. Eventually, two Hizon brothers married women from that town, settled there and became very prosperous and well landed. Since they had multiple marriages and were very prolific, they ended up as the progenitors of the most elite families of Bacolor, San Fernando and Angeles. The last two, former barrios of Mexico.

This aparador with a kamagong carcass stands on four squat cabriole legs with sturdy shoulders ending in graceful feet. Narra apron boards with a convex outline are in front and at the sides. The front apron, in the shape of an inverted truncated pediment, is bordered with line-inlay and decorated at the center with an oval-shaped stellar inlay of kamagong and lanite.

Each front leg, attached diagonally to the front corners of the cabinet, supports a three-quarter disc on which rests a thin engaged colonette on a turned, vase-shaped base with a finely reeded shaft topped with an urn-shaped capital.

Between the colonettes are two doors with pulls, and a keyhole shield of silver. Each door consists of a single, kamagong-framed narra plank carved with an oblong panel with quadrant corners. The panels are line-inlaid with an inner border of lanite strips on either side of a kamagong one. The same, but larger, design is inlaid on the narra sides of the cabinet.

Above the doors is a kamagong taenia, line-inlaid in front and at the sides with two horizontal strips of lanite on either side of a row of discs. At each corner above it is narrow kamagong plinth, line-inlaid on their exposed sides with an oblong design in lanite and topped with a turned, urn-shaped finial. Narrow horizontal narra panels between the plinths in front and at the sides are inlaid with a border of lanite enclosing a carved and pierced design of interlocking circles. Because of its similarity to the logo of the Olympic Games, the term 'Olympic' is now used to describe it nowadays.

-Martin I. Tinio, Jr







(a)

110

Five Different First Editions by Marcelo H. del Pilar, An Authographed Letter & An Original Sepia Photograph

1888-1898

5 pcs

P 100,000

Provenance:

Jose P. Santos Estate

The leader of the Propaganda Movement during the 1880s was Marcelo H. Del Pilar, a fiery, aggressive, politically experienced writer. In 1888, "¿Hangang Cailan Pa?" manifesto written by Marcelo H. Del Pilar, was distributed during the first mass rally on the streets of Manila by 810 Filipinos led by Ishikawa and Emilio Jacinto. This pioneer protest leaflet was featured and fully illustrated on page 28 of the special issue "Part I: The Revolution of '96" of June 8, 1969 in The Sunday Times Magazine. The caption under the picture reads: "Reproduction of a propaganda pamphlet bears the byline of Gregoria de Luna, but Filipino historian Teodoro Agoncillo is quite sure that it is the pen name of Marcelo H. del Pilar because of the incisive style."

Hunted by the Guardia Civil in Manila, Del Pilar went abroad. After being compelled to leave the country, he dedicated himself to masterful attacks on reactionary Spaniards. As a leading Tagalog poet, he wrote and published several small pamphlets in 1888 for distribution to the public in churches during Mass, like Hibik ng Filipinas sa Ynang Espana or plea of the Philippines to Mother Spain, and the serialized Banal na Kasulatan, a satire directed against the abuses of the Catholic clergy. These same literary works were published in the 1998 Philippine Centennial coffee table book Visions of the Possible Legacies of Philippine Freedom by Felice Prudente Sta. Maria (Makati City: page 20).

While in Europe, Del Pilar founded La Solidaridad newspaper and wrote several anti-cleric articles, which he compiled into a book La Soberania Monacal (published in Manila in 1898 after he died).

Also included in this lot is an original sepia photograph and a manuscript letter with Del Pilar's original signature dated Madrid May 24, 1893. This letter is illustrated and published in Epistolario de Marcelo H. Del Pilar (Manila: Imprenta Del Gobierno, Tomo II, 1958) as under the care and private ownership of Jose P. Santos (which is not part of the collection of the National Library of the Philippines).

111

Tam Austria (b.1943)

Mother and Child
signed and dated 1998 (upper left)
oil on canvas
24" x 18" (61 cm x 46 cm)

P 100,000

The Philippines' Tam Austria interprets the age old mother and child theme with more than a touch of folk genre.

A regional artist, Austria is also known for his interpretation of Philippine myths. Among his earlier works were a Madonna and Child series in far more somber tones, avoiding the usual sentimentality of the subject.

While his ideas may seem rarefied, his works, sought-after pieces by collectors for the naturalness of their forms and the masterful combination of colors, are as rooted as you can get: rich flora and fauna surrounding figures (usually of women) in their distinct Filipiniana dresses who conduct themselves with subtle elegance such as in gathering palay stalks, blowing into a flute or holding a child, their cheeks in a blush, their faces lit by an almost supernatural glow. It is that glow by which you can easily spot an Austria, a luminosity that instantly engages the eye and holds it rapt and mesmerized.



PROPERTY FROM THE CHRISTINE THORAILLER COLLECTION

112

Macario Vitalis (1898-1990)

Mother and Child
Ca. 1950
signed (verso)
oil on wood
12 3/4" x 9" (32 cm x 23 cm)

P 100,000

Among the Filipino artists who have ventured across the world in the name of art and found a second home in their sojourns is Macario Vitalis.

Having studied in Europe, and later finding home in Brittany sometime in 1957, Vitalis' predilections were inevitably predisposed by European post-impressionist masters. The dynamic color palette, among the notable things in Vitalis' stylistic evolution, has set his works apart from that of his contemporaries. Meld with his use of cubist impressionism, Vitalis executes his works elegantly — later venturing into various evolutions of the planar elements into pointillism.





113

Teodoro Buenaventura (1863-1950)

Bahay Kubo

signed and dated 1937 (lower left)

oil on canvas

15 1/2" x 19" (39 cm x 48 cm)

P 120,000

Provenance:

Private Collection, USA

Teodoro Buenaventura's Arcadian images provide nostalgic preserves of a preindustrial world. He sought an art that was rooted in honest observation of the countryside rather than in the visual mannerisms and choice of subjects of the painters of the recent past era of his time, the nineteenth century.

According to the book "Art Philippines", "...painters working with genre for the first quarter of the century were Emilio Alvero, Teodoro Buenaventura, and Jose Peralta. Each was a friend of Alfonso Ongpin and their paintings here bear inscriptions to their friend and patron. Ongpin acted as 'godfather' to just about every artist working in the 1920s and 30s. He believed with J.B. Newman that 'it would be worthwhile to support all the artists so as not to risk overlooking the one genius the nation might offer.'

*Buenaventura is one of the early masters of classical realism in the Philippines. In 1895 he entered three oils, *Despues del bano* (After the bath), *Cabeza del Estudio* (Head Study) and *Estudio de Natural* (study from life) at the *Exposicion Regional de Filipinas* — one of the three obtained a bronze medal. In 1899 he opened a portrait shop in San Jose, Trozo. In many issues of *Chispazos* in July 1908, his *Academia de Dibujo y pintura* was advertised with No. 35, San Jose, Trozo as the address.*

A contemporary, Dominador Castaneda, reports that the school of Buenaventura was surrounded by young gentlemen of leisure who sketched and painted for the sheer dilettantish pleasure of it.

The likes of Malang, from as early as the age of 10, have studied drawing under Teodoro Buenaventura.

*In 1908, his "Ya Vienen" (They Are here) won one of the silver medals at the art exhibition sponsored by the *Asosacion Internacional de Artistas*.*



114**Benedicto Cabrera** (b.1942)*Isadora in Motion*

signed and dated 1998 (lower right)

acrylic on canvas

96" x 78" (244 cm x 198 cm)

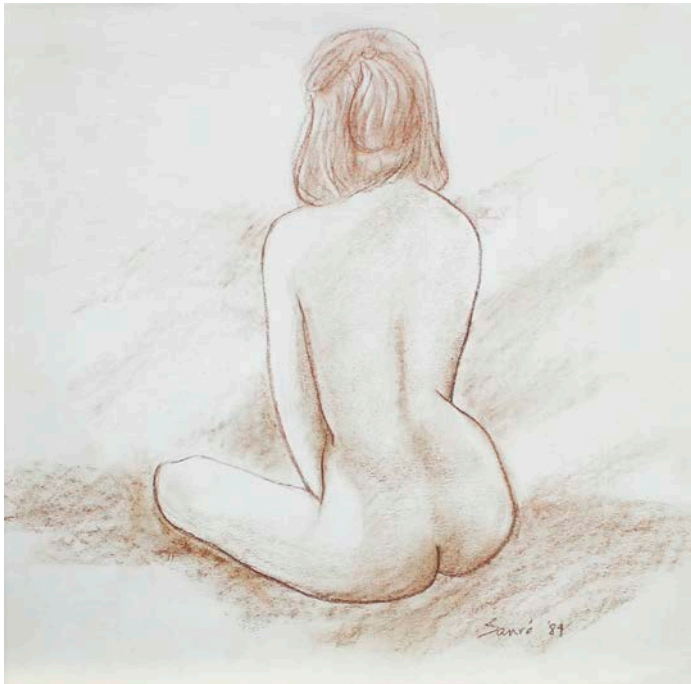
P 8,000,000

Literature:

Krip Yuson and Cid Reyes, *BENCAB*, Mantes Publishing Inc., Manila, 2002, p. 220 (illustrated)*"You were once wild here. Don't let them tame you." - Isadora Duncan*

The subject in this piece and the concept BenCab so ingeniously forges warrant the monumentality of this striking work. Entitled "Isadora in Motion", this eight-foot piece presents Isadora Duncan in the midst of what appears to be a graceful twirl, with the fabric of her costume gloriously in flight and in tune with her movement. Inasmuch as Isadora is the character in this work, the flouncing and dynamic fabric that enshrouds the body of the acclaimed American dancer is also an important ally in emphasizing motion. BenCab uses the permissive nature of cloth in rendering the intensity of the dancer's energy and movements.

By all means, this is hardly the first time that we see the drama that emerges from BenCab's drapery. Through his celebrated Sabel series, we witness the culmination of the dialogue between the body of a humble muse and her ragged, almost plastic clothing. While her sometimes visible limbs would give us traces of her gestures, it was her clothing that magnified them. In this painting of Isadora, we take on the role of an audience, bearing witness to more than just random gestures, but to the dance transpiring before us. BenCab unleashes the drapery, and immediately the work breathes life. The fabric floats, it itself in mid-dance as BenCab suspends these motions for us. And, as if with deceptive ease — for a work like this one is certainly a result of the artist's mastery — BenCab is able to isolate the grace that often melds with the dancer's command of the technique. We are able to see the vitality expressed, the form and beauty — all of which, principles of Isadora Duncan's artistic language.



(a)



(b)

115

Juvenal Sanso (b.1929)

a.) *Nude 1*

signed and dated 1984 (lower right)

pastel on paper

16" x 16" (41 cm x 41 cm)

Romulo Olazo (1934-2015)

b.) *Nude 2*

signed and dated 1975 (lower right)

charcoal on paper

19" x 13" (48 cm x 33 cm)

Jose Joya (1931-1995)

c.) *Seated Lady*

signed and dated 1975 (lower right)

pastel on paper

21 1/2" x 15" (55 cm x 38 cm)

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

P 140,000



(c)



116

Marina Cruz (b.1982)

I used to sit here with my dog
signed and dated 2007 (lower left)
oil on canvas
60" x 48" (152 cm x 122 cm)

P 240,000

Exhibited:

Art Informal, Recollections, Mandaluyong, Philippines, February 1, 2008

Literature:

Christiane L. de la Paz, *Private Collections*, Artes de las Filipinas, Quezon City, 2009, p. 297 (illustrated)

In Contemporary Philippine Art, there have been very few names that have been able to establish themselves on an international level. Among the most popular of them today is Marina Cruz.

Marina Cruz has featured an assortment of styles over her years of progression and evolution; notably her hyperrealist renditions of blouses and dresses with stitches, her perspective renditions of indoor spaces, even her darker, more impressionistic earlier works.

This very work by Cruz is one of the featured pieces in her 2008 exhibit entitled 'Recollections'. In the show, she explored the theme of memory once again. Here, in this work, she welcomes us to a scene that incorporates a similar use of space as that of what is to be her later works — her subjects, evocative of sentimentality and grace. The plays on nostalgia and reminiscence through the artist's perspective gives us a bit of insight into her life — the emotional, the grim, the charming, even the witty aspects.

This work is dated 2007, a year before her Grand Prize Win at the Philippine Art Awards, Philip Morris.



(a)



(b)

PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

117

Federico Aguilar Alcuaz (1932-2011)

a.) *Barcelona*

signed and dated 1963 (lower left)
oil on canvas
15" x 18" (38 cm x 46 cm)

b.) *Barcelona*

signed and dated 1963 (upper left)
oil on canvas
15" x 18" (38 cm x 46 cm)

P 300,000

These pieces are accompanied by certificates issued by Mr. Christian Aguilar confirming the authenticity of this lot

One of the most awarded and acclaimed artists internationally, Federico Aguilar Alcuaz has extensively exhibited his works — having held exhibits at leading galleries in the Philippines, Spain, Portugal, Germany, and The US among others no less.

It was in Spain that Alcuaz' style had evolved, and meld with the European flair that now permeates through his abstractions. This stylistic evolution was quickly followed by acclaim, awards and adulation — including first prize at the Premio Moncada (1957) and the Prix Francisco Goya (1958) in Barcelona to name a few.

This pair of works were done in Barcelona in 1963, a year before he was bestowed the Order of French Genius and awarded the Decoration of Arts, Letters and Sciences award from the French government.

**118****Romulo Olazo** (1934-2015)*Diaphanous 461*

signed and dated 1989 (lower right)

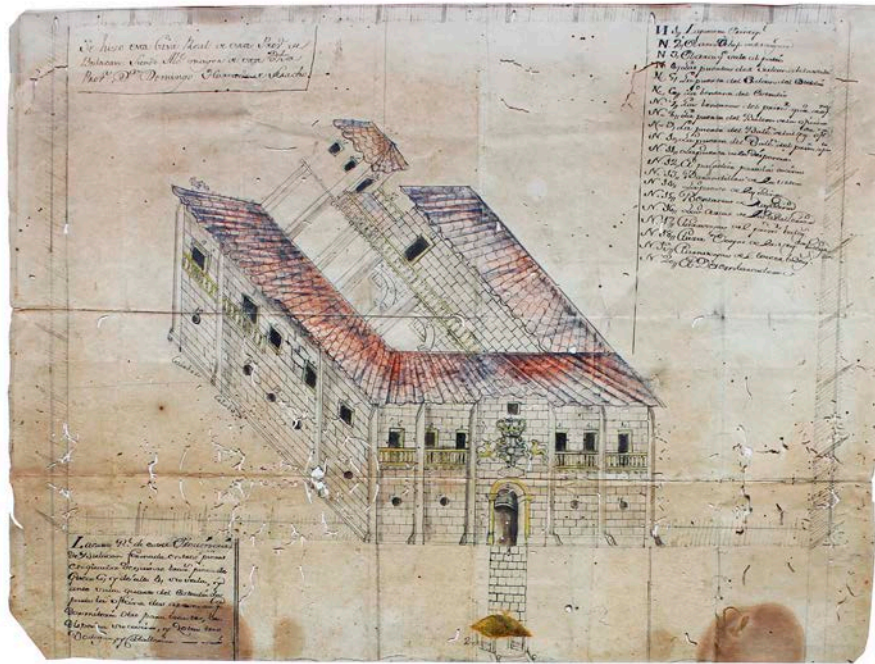
oil on canvas

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

P 500,000

The emotional quality of Romulo Olazo's gossamer-like figures is piercing — easily felt upon sight, as the canvases beckon to the audiences with their radiance. The much acclaimed, eloquent play on light and translucence Olazo had concocted has come to be known as the Diaphanous series — the most famous series of works by the artist, and among the most iconic series of works in Modern Philippine Art.

In this Diaphanous work, we see the strong contrast of tones emphasized as the white overlays come together and emanate an emerald glow, illuminating the drabness of the dark green background. Bursting with his own brand of jubilation, Olazo uses shades of Ochre, subdued by the multiple thin layers of white, to create this stunning explosion of brilliance.



119

Bulacan Town Hall (Probably Oldest Philippine Painting)

Ca. 1584

watercolor on paper

15 1/2" x 20 1/4" (39 cm x 51 cm)

P 200,000

Provenance:

Private collection, Bulacan

Today, the Boxer Codex series painted in 1590 are considered to be the earliest paintings of the Philippines. However, if University of the Philippines Professor-historian Jaime B. Veneracion is correct, the painting of the first town hall of the Province of Bulacan can be dated to 1584, or earlier than the much celebrated and recorded Boxer Codex.

The Province of Bulacan was established during the late 16th century, after several towns were integrated into one municipal jurisdiction. Long before the Spaniards came, there were many native settlements in what is now known as Bulacan. These settlements were later utilized by the Spaniards to build the first towns, such as Calumpit (founded in 1572), Meycawayan (1576), Bulacan (1578), Malolos (1580), Hagonoy (1581) and Bocaue (1582); and when the province was formally established, a casa real or town hall was ordered to be built.

Jaime Veneracion's 'Kasaysayan ng Bulakan' (Cologne, Germany: 1986, pages 76-77) gives a clear account of when and how the first town hall was constructed. Governor General Santiago de Vera mandated the Alcalde Mayor, or Provincial Governor, to harness the labor force from indigenous natives in order to erect parish churches and the town hall. Appendix I of *Cedulario de Manila*, published by the National Archives (Manila: 1971) indicates the term of Santiago de Vera from 1584 to 1590. Veneracion's research also determined that it was in 1584 when the town folk were gathered and moved to central town locations.

This early colonial watercolor painting depicts the primitive way of interpreting figures and still life. It is an important piece because it jives with the Boxer Codex, representing a period when the earliest forms of colonial art were made in the Philippine Islands. Saved from the ravages of frequent floods in Central Luzon by steadfast antique runners, and properly housed in a vintage-designed heavy frame courtesy of map and print dealer Joel Cruz, the tender offer should be a very special occasion for celebration.



PROPERTY FROM AN IMPORTANT SPANISH COLLECTION

120

Fernando Amorsolo (1892-1972)

Musicos Nativos

signed and dated 1956 (lower right)

oil on canvas

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

P 1,000,000

Provenance:

Acquired directly from the artist

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

The celebration of all manner of religious or cultural ritual continued to characterize Western art throughout history, and Filipino artists have been anchored to this Western hegemony.

These rituals of celebration set within a historical context are depicted in this Amorsolo painting, what with three native women playing indigenous instruments while conquistadors look on in the backdrop.

Amorsolo's works are distinguished by striking composition, great dexterity of handling and brilliancy of color. Amorsolo's anecdotal paintings feature subjects that are grandiose, and consequently, while other artists would put great attention to the authenticity of detail such as in the costume and explicit finish, the maestro hints by brisk brushstrokes the otherwise heavily detailed costumes of the foreign conquistadors.

For his pre-colonial and 16th-century depiction of the Philippines, Amorsolo referred to the written accounts of Antonio Pigafetta, other available reading materials and visual sources; he consulted with the Philippine scholars of the time, H. Pardo de Tavera and Epifanio de los Santos.



121

Edwin Wilwayco (b.1952)

Jeepney Fantasia / King of the Road
signed and dated 1983 (lower right)

oil on canvas

48" x 63" (122 cm x 160 cm)

P 300,000

Through the decades, as he moved deeper and deeper into his style of abstraction, Edwin Wilwayco found that his true subject matter is the primal pleasures of experiencing the attributes of paint. His loose, gestural brushstrokes underscore the kinetic act of painting while interpreting the elements of nature.

By invoking the elemental forces of nature within his gestural brushstrokes, Edwin Wilwayco reenergizes abstraction.

Wilwayco incorporates swirling arabesques of brushstrokes that resemble the onrushing of conflicting waves of water.

Exploring this theme lets each painting have its own energy.

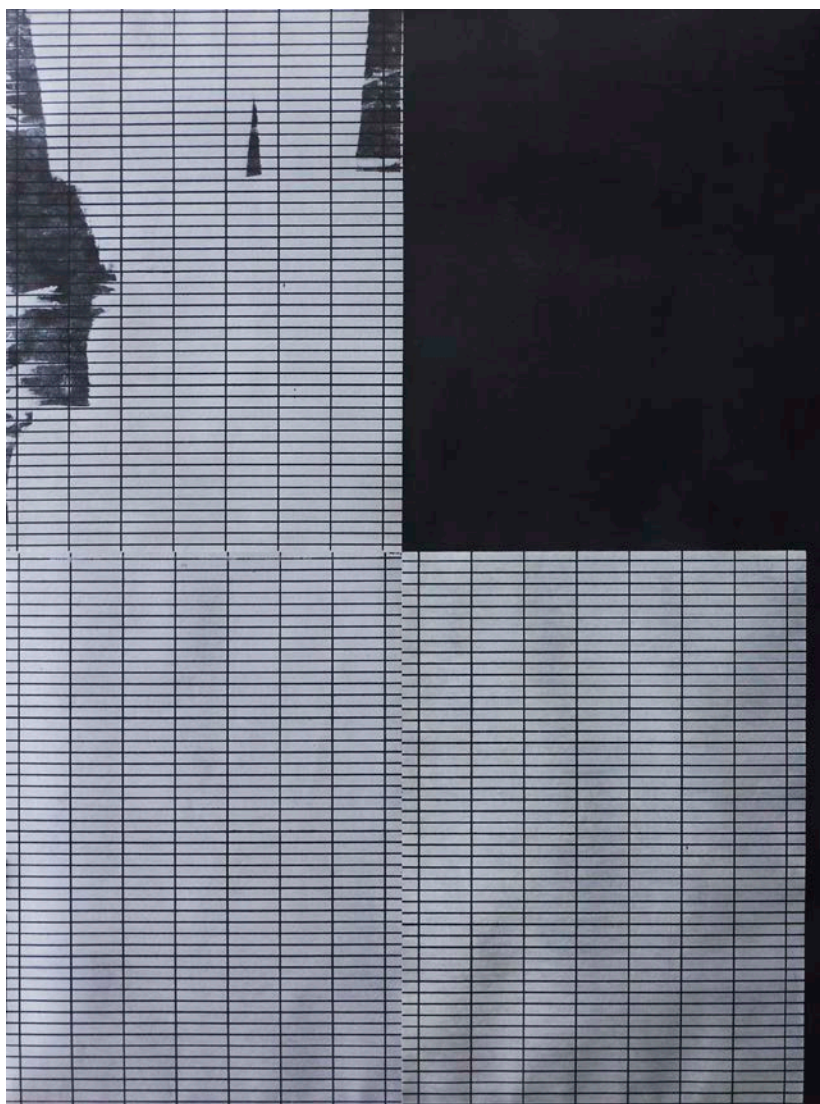
His works are bold, spontaneous statements that come short of totally eliminating the subject matter in favor of purely plastic means to create large, loose strokes whose "meanings" are arrived at by experiential associations with nature.

Edwin Wilwayco didn't find his way into his language of abstraction by steeping himself in theory and assembling a rigorous conceptual framework. The whole cerebral process will only begin to feel like an unnecessary burden, especially because the pleasure, even fun, is in the abstraction.

When he begins working on his paintings, he brushes, scrapes down, covers over, and creates explosions of richly hued waves, until somehow he knows that he is finished.

Wilwayco will always remain fascinated by paint's ability to transform into something else: an image of spontaneous action.

Wilwayco's large, lush canvases are seductive, a description that Wilwayco will not dispute. Another description would be visceral but never repulsive.

**122****Maria Taniguchi** (b.1981)*News III*

dated 2012

acrylic on archival paper

45" x 33" (114 cm x 84 cm)

P 120,000Provenance:
with Silverlens

Taniguchi's works depend for their impact on direct visual experience. Its meaning is released by the face to face encounter with actual surface, actual size, actual color, and actual texture.

They explore permutations of radically simplified formats in order to concentrate on issues of scale, interval, edge and the like.

Maria Taniguchi is best known for her ongoing series of large 'brick' paintings in which she arranges a consistent grid pattern into different surface configurations. Taniguchi emphasizes the performative nature of these paintings — the way in which she first draws out a grid on the canvas and then paints in one brick at a time. Despite their predetermined composition, the surfaces of these paintings are not uniform or static. Gradations of shade are achieved by varying the amount of water and acrylic and become discernible as the viewer moves in front of the painting. The repetitive process of Taniguchi's paintings can be viewed as a form of organizing structure in the context of the densely populated urban environment of Manila. The paintings are exhibited leaning on the ground, affording them a sculptural quality and reinforcing their relationship to minimal art.

After a BFA in Sculpture at the University of the Philippines, Maria Taniguchi completed an MFA in Art Practice at Goldsmiths in London in 2009. In the same year she joined the LUX Associates Artists Program, a post-academic program based in London for artists working with the moving image.

PHILEX MINING CORPORATION
8TH FLOOR, EDUITABLE BANK BLDG., J. LUNA, MANILA P. O. BOX 2394
CABLE ADDRESS "PHILEXMIN" TEL. 4-69-91

January 28, 1965

PHILEX MINING CORPORATION
8TH FLOOR, EDUITABLE BANK BLDG., J. LUNA, MANILA P. O. BOX 2394
CABLE ADDRESS "PHILEXMIN" TEL. 4-69-91

April 1, 1965

Dear Paul:

Just a short note to mention that the Amorsolo painting is scheduled to start next week and should be ready by the end of April.

Haven't heard from you since January 7, but I trust all goes well. I presume my letter of January 28 was duly received.

Your dividend check should go out tomorrow, or Monday at the latest. As for other news, Philex is progressing under moderate steam. Production the past two months (February was 27 days) was slightly below expectations: heads are low, particularly gold. The reason, of course, is that we are mining out several blocks on the western edge of the ore body; moreover, these blocks are nearing the surface and the ore is somewhat oxidized.

We earned over ₱7,600,000. - net after Income Tax last year. We should do better this year, because of a favorable copper price. We have received an offer for a premium which takes into consideration the higher merchant price - basis 80-20, and this will help.

Also, we shall shortly be drawing development ore from the 4300 level. The Hoist is about ready; in fact, only the ore pocket and pan feeder installation remains to be completed. Finally, we have started diamond drilling from the 4300 level downward, expecting to reach the 3300 level - using Bezotte equipment which, however, is progressing very poorly at the moment. Took about three weeks perhaps to get down some sixty feet.

Nothing more to report. Baguio Gold is again out of ore and will almost surely be closed down shortly. Guggenheim are drilling for us at Santo Niño but in very marginal (confidential) grade ore.

Regards to Gladys and her father and let's hear from you.

Sincerely,

Handwritten signature

Mrs. Paul A. Shafer
Atok-Big Wedge Mining Co.,
Baguio, Philippines

Dear Mrs. Shafer:

I humbly wish to inform you that the painting you ordered, "Winnowing Rice", has been finished and is now ready for you to see at any time within your convenience.

Thank you very much.

Sincerely,
Handwritten signature
FERNANDO C. AMORSOLO
2132 Azcarraga St.,
Manila

Dear Paul and Gladys:

Manila, Dec. 20, 1966

This is a follow up of my letter of Oct. 31. I mentioned therein that Paz had arrived from a trip to Spain. She had been scheduled to pass via the U.S. but her father's illness appeared to be worsening and she hurried back, passing only thru Miami for a single day and flying direct to P.F. for two days. She skipped New York notwithstanding that she had two sisters and a brother residing there. Finally, she arrived - and just then she was a grand old man - probably the nicest guy still around.

- 2 -

copper mine in Batangas - one showing possible dissemination, with copper of .8 or was it one percent. This news came just before the stock went on the Board (Manila Stock Exchange) but even then it opened at .0094 and went down to .0084 the same day although they were undoubtedly trying to support the stock.

The market generally isn't well. Money is tight. Macapagal wants higher taxes and he may get a little of it from a recalcitrant Congress. As long as the Fuyat depletion bill is not repealed we should be all right. I doubt they will try.

Incidentally, commencing with our next shipment, we will receive a premium over the ESMJ price - so long as the London Metal Exchange price (now selling about 9 cents higher than the ESMJ) remains more than one cent higher than the latter. The copper prices are tending lower in London, however, and the betting is that it will decline further but perhaps remain a little ahead of ESMJ for some months. For the present, if we can get our December shipment into the deal, we would receive upwards of 35 cents. The current ESMJ price is .335 and is not likely to decline below .33 (average) for 1965. So we should have a good year.

Best wishes to one and all from all of us.

Sincerely,

Handwritten signature

HAB:rch
Enc.

Mrs. Paul A. Shafer
Atok- Big Wedge Mining Co.,
Baguio, Philippines

from Mr. Paul C. Schafer the sum of
pes (₱400.00) for the painting in
subject: "Rice Winnowing", on con-

Handwritten signature
FERNANDO C. AMORSOLO
2132 Azcarraga St.



123

Fernando Amorsolo (1892-1972)*Winnowing Rice*

signed and dated 1956 (lower right)

oil on canvas

27" x 37" (69 cm x 94 cm)

P 1,800,000

Provenance:

Paul Shafer, USA

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

Many of the prewar painters' genre scenes hid the faces of their subjects to emphasize their anonymity and marginalized position. The women's bowed bodies with hid faces represented their everyday hard work, but Amorsolo was different in that he showed the pleasant cherubic faces of some of his provincial women, their bodies highlighted by his famous backlighting technique.

In a typical Amorsolo painting, figures are outlined against a characteristic glow, and intense light on one part of the canvas highlighting nearby details. Philippine sunlight was a constant feature of Amorsolo's work, as he made the most of it — elegantly glazing his subjects with a subtle hint of brilliance, and lighting up a scenic view. Amorsolo, throughout his entire career, is believed to have painted only one rainy-day scene.

The composition is simple and coherent; its management of space conveying a restful sense of depth and breadth. The bright tones of the peasants' clothes complementing the cool greens of the surroundings.

It was Fernando Amorsolo with his tropical genre who became the image of the Filipino within a tropical idyll, where youth reigned supreme, and nature was infinitely bountiful.

His famous backlighting, which cast golden tones on the natural scenery and created a warm, sentimental atmosphere has in a way defined the idyllic, and to some degree created a benchmark for which.



(a)

124

Isidro Ancheta (1882-1946)

a.) *Tabing Dagat*
signed (lower left)
oil on wood
6" x 9" (15 cm x 23 cm)

b.) *Mayon Volcano*
signed (lower right)
oil on canvas
9" x 12" (23 cm x 30 cm)

c.) *Batis*
signed (lower left)
oil on canvas
9 1/2" x 13" (24 cm x 33 cm)

d.) *Bahay Kubo*
signed (lower left)
oil on canvas
13" x 19" (33 cm x 48 cm)

P 200,000

Lost in the chaos of the Second World War were some of the finest works of Philippine art borne of the turn of the century. Featuring the homey, prewar idylls of a simple era, these lavish works were most often burned or stolen during the pillage that ensued as the once peaceful towns and cities of the Philippines were invaded.

Among the most famous and recognized works of the time were the brilliant, picturesque creations of Isidro Ancheta. The classical realist, with his palette knife and brush, has immortalized the lush, and stunning grandeur of the prewar Philippines in numerous works. Having had these works adorn numerous households and establishments, there was no question of the iconic artist's popularity — however, after the horrors of the Second World War, very few of these said pieces had survived.

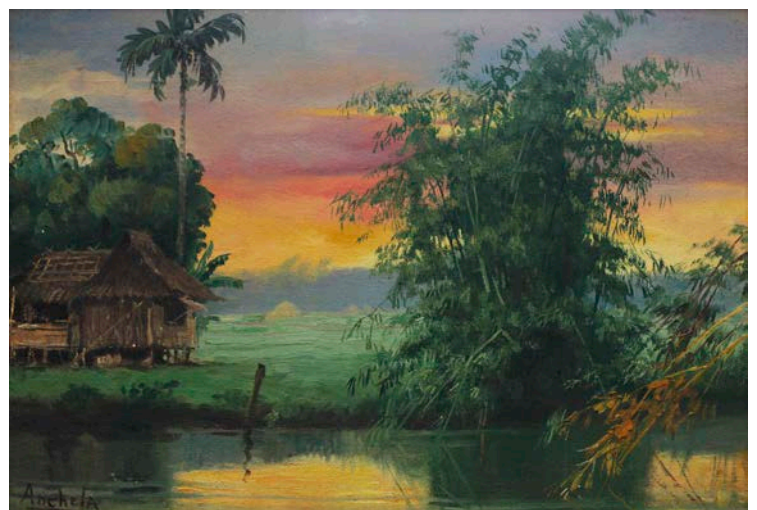
This stunning set of oil works by the renowned classical maestro are among his few surviving works. Remnants of a lost era, these majestic renditions of the beauty of the bucolic serve as relics to remind us of what once was.



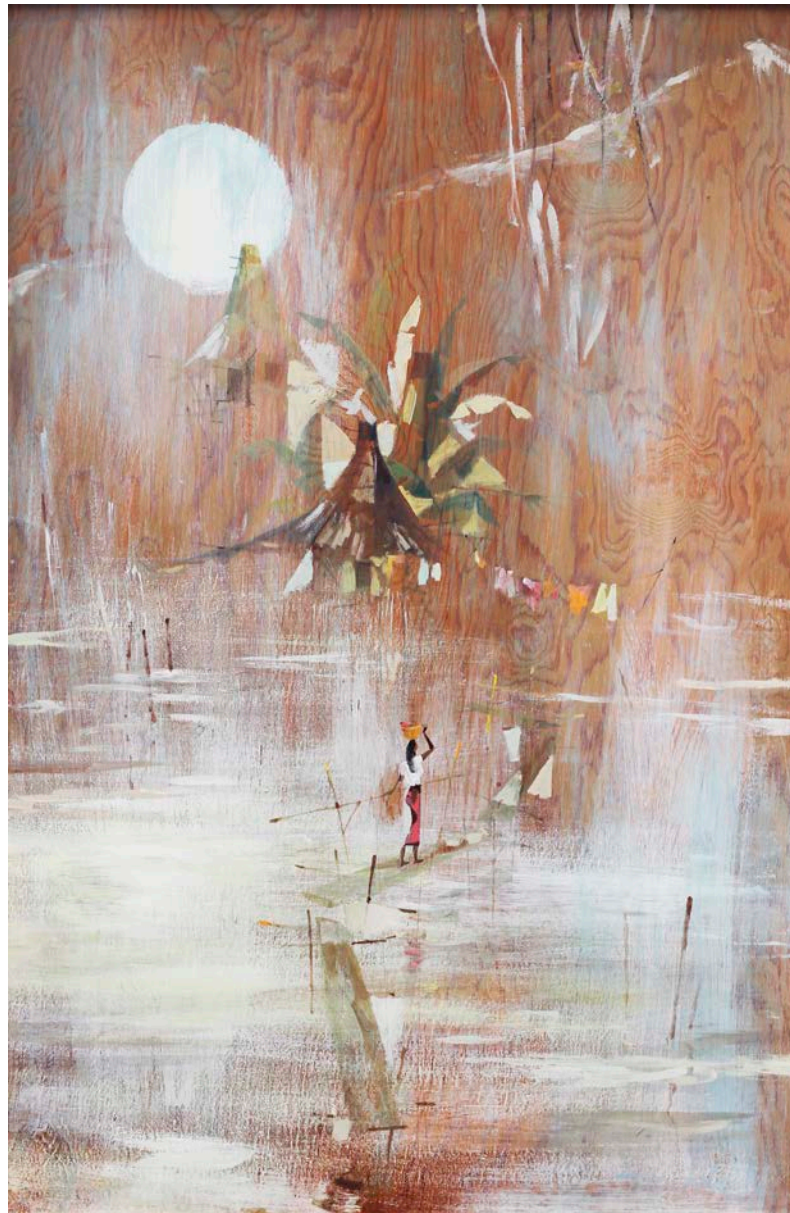
(b)



(c)



(d)

**125****Romeo Tabuena** (1921-2015)*Full Moon*

signed and dated 1957 (lower right)

oil on wood

35" x 23" (89 cm x 58 cm)

P 200,000

Provenance:

Private Collection, USA

Prolific modern Romeo Tabuena has been known for his unique style — infusing cubist elements into his works, creating a vibrant visual display of cultural and idyllic themes.

In this oil on wood work, we see a makeshift footbridge leading to what appears to be a nipa-house with laundry hanging to dry. The very bucolic setting depicting the dimming dusk is engulfed by a fog — creating a rather eerie atmosphere, veiling the figures in the distance. The full moon completes the composition, illuminating the whole scene as it leads the woman's path home.

Tabuena's move to Mexico, without a doubt, had greatly influenced his artistic sensibilities, and propelled his stylistic evolution to great heights. Although in this work from 1957, some few years after his move to Mexico, we see a transitioning Tabuena — still creating his compositions with a Filipino flair, there is no question to the passion he has for his subject, his second home, Mexico.



126

Alfonso Ossorio (1916-1990)

Country Walk

signed and dated 1974 (lower right)

india ink on paper

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

P 1,200,000

Provenance:

Gift of the artist to his friend, John Little, and by descent to his daughter, Abigail Little Tooker

Guild Hall Museum, East Hampton, N.Y

Corcoran Gallery, Washington, D.C

McCormick Gallery, Chicago, IL

Exhibited:

Archives of American Art, Alfonso Ossorio: 1940-1980, Guild Hall Museum, East Hampton, New York, USA, 19 July – 17 August 1980

Literature:

Alfonso Ossorio et al., Alfonso Ossorio: 1940-1980, Guild Hall Museum, East Hampton, New York, 1980, p. 64 (illustrated)

Ossorio's famous Abstract Expressionist friends included Jackson Pollock — of the innovative pour and drip technique — and Helen Frankenthaler — of the soak stain method that was all her own. Ossorio had to find his own language: this work is inundated with organic expressions of intense blacks.

The reconciliation of feeling and intellect in Ossorio lends particular fascination to experiencing the artist's images. Letting things happen in painting then carefully controlling those happenings is the essence of his quest for a language, in both paint and words, that is uniquely his. Flowing organic forms, neutral colors, gripping energies. These saturated strokes of black with irregular edges.

In fact, the work depicts Ossorio's journey into pure non-objectivism and minimal color.

Ossorio was once quoted: "I think the abstract expressionist movement was partly because a new mass of people were involved in art. Remember all the kids who came back from the war as GI students, the whole new interest of the public. This country was getting more and more prosperous and there was little art to speak of apart from the metropolitan areas. What could be better than a movement which told you to forget the past, to get out and express yourself? That I think is understandable. And it was a great liberating force. The mere fact that that had happened; when the reaction came it was a curious one. If one had wanted to plot what would happen as a reaction you could have almost diagrammed that it would be almost the opposite of self-expression."



127

Altar Table

Late 18th Century

Narra and Brass

H:33 3/4" x L:42 1/2" x W:24" (86 cm x 108 cm x 61 cm)

P 200,000

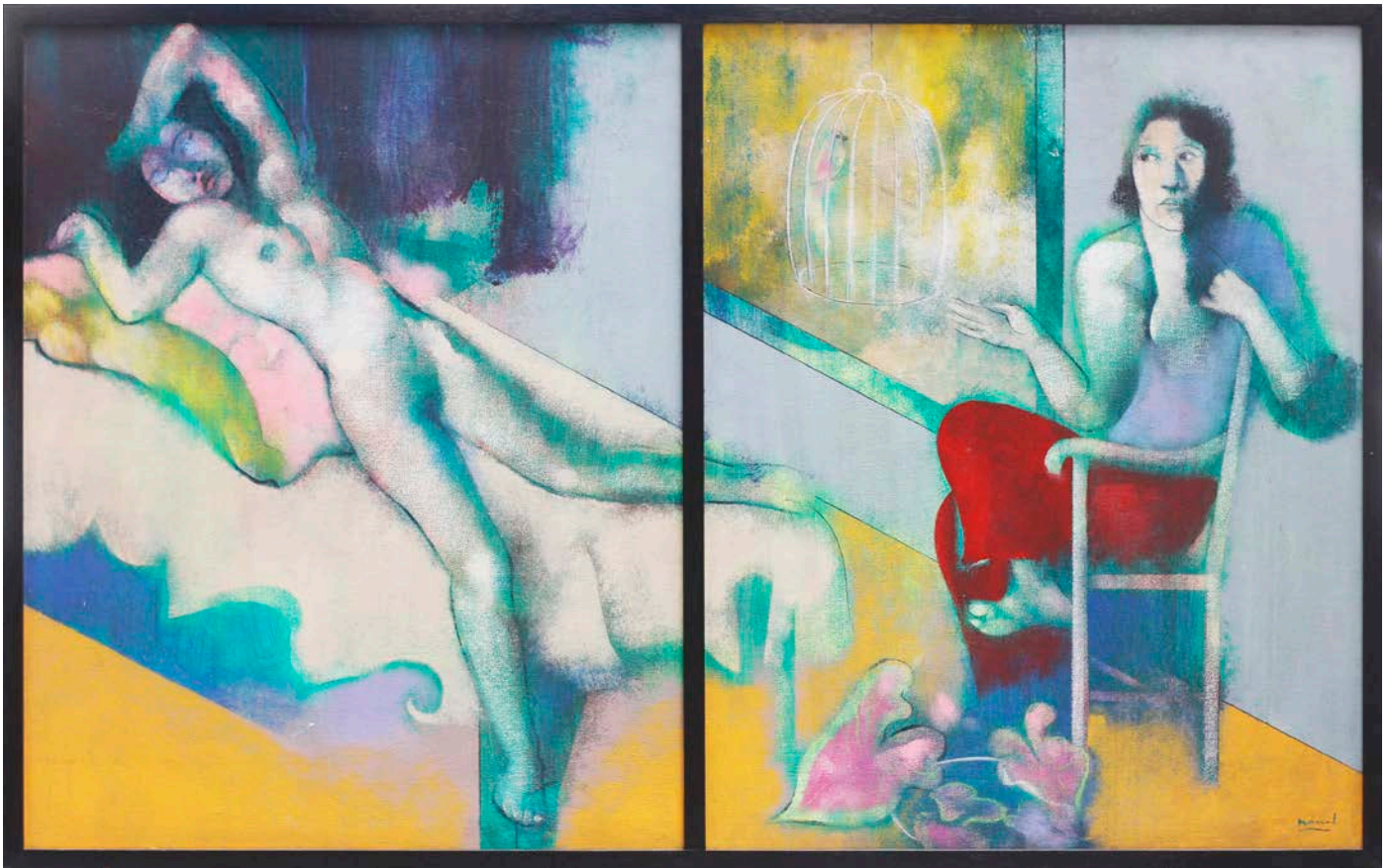
This small altar table or mesa altar of narra has very fine cabriole legs ending in upturned tips resting on a platform supported by short and squat cabriole feet with a square outline at the bottom, the exposed sides of which, in the form of half-round moldings.

The aprons on all sides are jigsaw-outlined with ogee curves and cusps that follow the curve of the cabriole legs at either end, while symmetrical curves and cusps below the center of each apron board for a design resembling a stylized bat, the symbol of good fortune or happiness.

The sides of the lower frame of the carcass has half-round molding all around, and upright frames that have solid narra panels at the rear and the sides. A pair of drawers separated by a vertical divider have brass handles at the center of each, attached at each end to a ball and a boss chased with a pair of concentric rings around the border.

Flanges on either side of the upright carcass frames in front and at the back are jigsaw-outlined with ogive curves and cusps. The top of the altar table is made of a single plank of narra with its edges carved with a cyma molding.

-Martin I. Tinio, Jr



128

Marcel Antonio (b.1965)

Song of Desire (Diptych)
signed (lower right) dated 2000
oil on canvas
30" x 48" (76 cm x 122 cm)

P 140,000

It is always difficult to achieve anything genuinely new in art, but Marcel Antonio demonstrates that the impulse for the figurative in art continues, resulting in works that strongly hold their own among other art in the post-modern mainstream. Antonio's style features colors that are not always contained within the boundaries of form, which adds to the magical atmosphere of the work as a whole.

Alice Guillermo writes: "Although Marcel Antonio deals with Eros or sex, his images seem to imply an underlying opposition to traditional Puritanism that veils sex in mystery which may still prevail in some societies today. There are scenes of brothels, as in Casbah, Eden, and Metamorphosis, with the usual cubicles, madams and precautionary figures."

His reclining woman, with her sensuously swelling volumes and undulating contours, has a bold primitive vigor. A frequent strategy of the artist is placing one contrary element in a particular scene. This introduces a point of tension, a note contradicting the general mood, or a subverting element that punctures the basic premise of the work. For the viewer, it might be the woman seated, or the tamer presence of the birdcage.

His ability to control detail and create areas of appealing color is evident in "Song of Desire (Diptych)".

Blue Funk Erotica or Trance Erotica was the art-critical term introduced by Filipino poet and critic V.I.S. de Veyra in a 2010 blog essay titled "Blue Funk'd Silent Stories" to describe Antonio's art. De Veyra described Antonio's "blue funk erotica" or "trance erotica" as solely embracing the melancholic or otherwise the vexed expression, a subtle sort of fetish erotica that relies on the drama of melancholia instead of on pure eroticism as secret springboards for erotic imaginings.



PROPERTY FROM THE NAPOLEON AND LADY RAMA COLLECTION

129

Hernando R. Ocampo (1911-1978)

A Song for the Rama Family

signed and dated 1975 (lower right)

acrylic on canvas

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

P 2,000,000

Provenance:

Acquired directly from the artist

Literature:

De Jesus, Angel G., *H.R.Ocampo: The Artist As Filipino*, Heritage Publishing, Philippines, 1979, (illustrated, fig. 158, p.84)

In a 1974 interview by Cid Reyes, Ocampo was asked:

"In your earlier paintings, you did have definite leitmotifs or perhaps themes, such as fish forms, leaf forms, flames or tongues of fire, masks. How did they evolve?"

He replied: "From nature, from everything around me. Fish forms — from the fried fish we have at our table. Leaf forms — from the plants all around and the flames or tongues of fire evolved from the leaf forms. Masks — from a book I picked up on African masks and then another book on the art of the South Pacific for which I definitely felt an affinity.

Ocampo was a self-taught painter, and the fact that his vision had not been molded and shaped by a system of education worked to his advantage. He broke all the rules in painting, and got away with it. Because of his success, self-taught painters began to feel they were at par with those who had formal painting.

H. R. Ocampo was credited for inventing a new mode of abstraction that exemplifies Philippine flora, and fauna, and portrays sunshine, stars and rain. Using movement and bold colors, Ocampo utilized fantasy 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.



PROPERTY FROM THE INGRID SALA-SANTAMARIA COLLECTION

130

Eduardo Castrillo (1942-2016)

The Power of Grace

signed and dated 1979 (lower right)

brass

23 1/2" x 28" (60 cm x 71 cm)

P 140,000

At least four swirling ballerinas with their arms raised with curvilinear grace, embody Edgar Degas' sensibility to the fluid nuances of ballet's illusory language of expression.

In many ways, the ballet studio wall mirror is the dancer's counterpart of a canvas on easel; or a block of wood to be worked on by the sculptor; the problems to be solved on the two planes have remarkable similarities, and those likenesses begin to explain why the moving figure has been so attractive to artists and sculptors as far back as art historian care to go.

The dancer strives to deliver movement to the intuition, that amazing facility that will assimilate and economize motion. The mind is left free for interpretive coloration to project the dancer's style. The dancers moving in space take on the challenges of the sculptor; the dancer adding theatrical values and the dimension of human relationships in dramatic situations.

The sculpture in shallow relief is more romantic than classical in sensibility, what with the outstretched poses.

Castrillo, a vanguard of modernism in Philippine sculpture, synthesizes the contours of his subjects, achieving a unity of essential form.

The latter 1960s saw the emergence of Castrillo as the main force to reckon with after Abueva in the field of sculpture, yet throughout his career, he rarely worked on wood.

"I've worked with wood but not that much. One of my sculptures – they say it's one of my best ones – is something that I did for the Don Bosco Chapel in Makati. It's made of bronze and wood. It's a religious piece, an impressionist Christ." – Eduardo Castrillo



131

Oscar Zalameda (1930-2010)

Barcos

signed (lower right)

watercolor on paper

23 1/4" x 27 1/4" (59 cm x 69 cm)

P 120,000

Provenance:

Private Collection, Makati City

There is a very distinct quality to Oscar Zalameda's cubism. His use of linear elements and bright colors, meld with his unique style of abstraction, has allowed him to create such brilliant compositions that emanate of a very European temperament.



132

Ang Kiukok (1931-2005)

Harvest

signed and dated 2004 (upper right)

oil on canvas

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

P 4,000,000

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

Safe, soothingly-pretty subjects are not Ang Kiukok's cup of tea. He knows life isn't a bed of roses...at least, not roses without thorns.

His works are intense: Ang Kiukok uses distortion for strong impact. With Kiukok, the penchant to idealize and beautify has become a thing of the past.

There are, however, images that are more tranquil, restoring the world of familiar occupations and habits, but nonetheless always with a strange and simmering temper. Among these are the fishermen casting their nets in the sea and carrying their prize catch on their shoulders — imagery that harks back to his childhood in Davao by the sea. Ang Kiukok also created taut compositions of familiar rural occupations such as the farmers in "Harvest" (2004).

He first attained prominence in the Philippine arts scene in the 1960s with a distinct style that fused influences from cubism, surrealism and expressionism, others merely called it scary. What could not be doubted was the violence in his imagery, a factor that slighted the commercial viability of his works until the 1980s.

Sharply dissonant colors mark "Harvest", which was done just a year before the artist's death.



133

Marcel Antonio (b.1965)

The Minotaur's Muse
signed (lower right) dated 2006
acrylic on canvas
30" x 40" (76 cm x 102 cm)

P 160,000

At first look, "The Minotaur's Muse" recalls the popular movie Beauty and the Beast which focuses on the relationship between the Beast, a prince who is magically transformed into a monster as punishment for his arrogance, and the belle, a beautiful young woman whom he imprisons in his castle.

The elements of night and day are present, what with the small crescent moon in the background.

The subjects charm the eye and rattle the thought.

While the writer of fantasy can advantageously develop an atmosphere of mystery or dream slowly, the artist-painter must set the fantasy scene all at once in each image, and Marcel Antonio's work still belongs to an unrestrained, non-literary approach in storytelling and subtly implied narrative with humans playing the pivotal roles.

It is a mature work that could vividly stir the young at heart. Add a nude woman to the Minotaur holding a lyre and it is another dimension altogether, and it's not a parallel universe. Compared to Marcel Antonio's other works, this scene has a lighter touch, yet it is completely transporting, a whimsical world unto itself.

According to Marcel, although his works' themes vary from time to time, he derives most of his inspiration from mythologies.

"Myth can be anything, just like what Joseph Campbell enunciated in 'The Power of Myth,' where he discussed comparative mythology and the continuing role of myth in human society."



PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

134

Diosdado Lorenzo (1906-1983)

The Cathedral

signed and dated 1948 (lower right)

oil on wood

16" x 19 1/2" (41 cm x 50 cm)

P 120,000

Literature:

1030 R. HIDALGO Volume 2: LEGACY IN ART, Edited by Antonio S. Araneta, MARA Inc., Metro Manila, 1986, p. 90 (illustrated)

One of the Thirteen Moderns, Diosdado Lorenzo has produced a variety of works that have transcended the stylistic trends and movements of his time.

With a style that opposed that of the Amorsolo School, Lorenzo's use of the ataractic blues and whites create a nostalgic atmosphere that often bears a strong impressionistic quality.

Truly remarkable is Lorenzo's plein air painting, capturing the timeless essence of the architecture that glows in the brilliance of the Philippine sun.



135**Fernando Zobel** (1924-1984)*Chopo*

signed (lower left) titled and dated 1975 (verso)

oil on canvas

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

P 800,000

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

Fernando Zobel may have represented Spain in the 31st Venice Biennale in 1962, the same year in which his works were included in an important group show of contemporary Spanish abstract art, at the Guggenheim Museum in New York City, but there will always be the strong oriental facet in the oeuvre of this Filipino-Spanish artist.

Zobel has always been fascinated with Chinese characters. He transformed them into abstractions of images and symbols by reducing them to their basic visual elements. Reductive abstraction is the foundation of Zobel's aesthetics. His art displays an oriental influence in its simplicity of form and composition.

Aside from giving Filipino artists the feeling of belonging to the international mainstream, Fernando Zobel introduced the color black, which traditionally had been taboo in the local scene, and later used calligraphy in painting. The use of black in defining contour and movement in his forms was generally regarded as innovative. In "Chopo," a glowing white field makes for a backdrop for a feathery, nebulous calligraphic formation.

"The actual painting is the final and clearest realization of the idea. Put it like this, it sounds terrible, but to see it in the studio being done step by step is actually a hallucinatory and a very fascinating process."

"Chopo" is both a revelation of the mystery of the transparent, and an homage to the Chinese calligraphic techniques that originally inspired Zobel in this aesthetic experience.

Although it appears to have been done spontaneously, the work is a product of a classical technique that is at the same time oriental in discipline. In classical Chinese painting, endless repetitions of the same subject are required before one considers himself ready to paint.

The calligraphic spontaneity of his work, as well as his concern for the unification of canvas and colors, visible here, represent his sympathy with Oriental thought.

In 1978 Cid Reyes asked Fernando Zobel: "What is the first step you take when working on the canvas? Do you decide where to apply the first brush mark and then go on from there, allowing the painting to 'grow on its own'?"

Fernando Zobel replied: "Not really. I find the process hard to describe, but it certainly has little to do with "growing on its own." It's more like a process of removing obstructions and distraction."

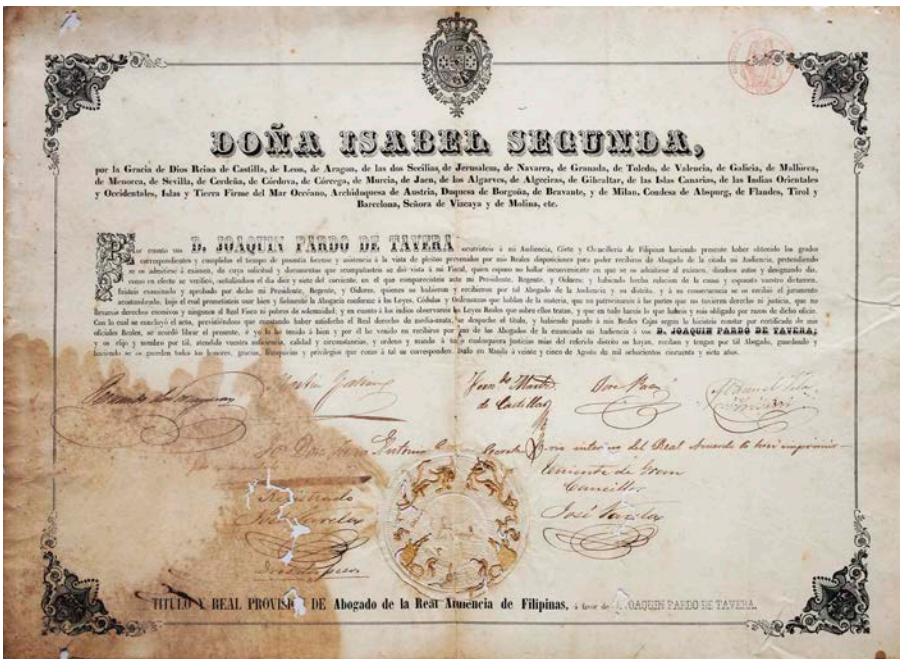
Cid Reyes adds: "And accidents – do you contrive their occurrence at all?"

Fernando Zobel replied: "I don't believe in accidents. There are surprises, however. That good old subconscious, bless it."



(detail)





136

Royal Audiencia Joaquin Pardo de Tavera & Queen Isabel II

1857

P 200,000

Provenance:
Estate of Don Joaquin Pardo de Tavera.

(1) APPOINTMENT PAPER OF D. JOAQUIN PARDO DE TAVERA BY QUEEN ISABEL 2A as Abogado de la Real Audiencia de Filipinas with Royal Seal, an Ilustres Revenue Stamp, and multiple official signatures, dated August 25, 1857. The Cavite Mutiny of January 20, 1872 led to accusations of complicity against 5 Filipino reactionary priests, namely, Fathers Jose Burgos, Feliciano Gomez, Jacinto Zamora, Mariano Gomez and Agustin Mendoza, as well as many prominent members of the Comite de Reformadores who were all both Masons and Philippine-born Spaniards. Led by Joaquin Pardo de Tavera who was a prominent justice of the Audiencia or Supreme Court in Manila, among those who were caught were Antonio Maria Regidor, Jose and Pio Maria Basa, Crisanto de los Reyes, among others. On February 17, three priests were condemned to death by garrote, while the rest were dismissed from ecclesiastical and government positions and sent to exile. Historians concluded that without the Cavite Mutiny, there may not have been an 1896 Philippine Revolution.

(2) ISABEL SEGUNDA. REINA DE LAS ESPANAS RELIEF SCULPTURE on ebony wood with embossed "BOIS DURCI" on reverse, meaning "harden wood"; this must be the tool used by the Judge of the Supreme Court in lieu of the English-type wooden gavel, as a result, a slight chip at upper left rim is evident.

(3) CABALLERO GRAN CRUZ DE LA REAL ORDEN DE YSABEL LA CATOLICA, a unique decoration of a complete set of grand cross or badge, star and pin molded in more than 80 grams of solid gold (weight excluding the sash), studded with 570 diamonds, 24 emeralds and multicolored enamel in the design, complimented with its original silk sash and presentation box. As the major order of Spain, King Ferdinand VII established the Order of Isabella the Catholic on March 24, 1815 primarily as an award for outstanding services to the crown mainly in the Spanish-American colonies. It was named after and placed under the patronage of Queen Isabella I (1451-1504), surnamed "Catolica," who was Queen of Castilla and wife of Ferdinand of Aragon. It was during the reign of Ferdinand and Isabella, and under their financial auspices that America was discovered. Reference of which is provided from Robert Werlich, Orders and Decorations of All Nations, Ancient and Modern, Civil and Military (Washington, D.C.: Quaker Press, 1965), pages 282-283 and the page after acknowledgement.



137

Oscar Zalameda (1930-2010)

Boatman

signed (lower right)

oil on canvas

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

P 300,000

Provenance:

Private Collection, Makati City

Zalameda's juxtaposition of bold colors and strokes transforms the boat and rushing rapids into a virtual abstract pattern. This dynamic riverscape by Zalameda begs to ask us how far ranging was the engagement of Filipino artists with both cubism and abstraction? While a handful of midcentury Filipino artists demonstrated a precise understanding of the tenets and implications of European rooted cubism and American rooted abstraction, other painters like Zalameda were more gingerly in their approach, borrowing the surface aspects of cubism yet never departing from the naturalistic basis of their art.

Zalameda seems to teach the viewers that abstraction need not be hard to read, and need not be willfully ambiguous.

As always, Zalameda's abstraction reveals a style that has not completely given up imagery.

The lines and forms that characterize his landscapes are still evident in his later works. This influence would be traced to a fruitful stay in Mexico during the late 1950s.

Dominantly intense in color, the blues of his mountains and rivers and the deep red oranges of his suns support the movement and ephemeral action of the river.

"I'm basically an intense person, a lover of life and people," he declared in 1978.

Oscar Zalameda is best known for the style that would be his signature: the looser cubist forms accompanied by the bold and assured colors, as manifested in the array of blues that define the river rapids and the sky. Strategic areas of warmer colors such as on the boat accent the serenely dynamic visual experience.

It has been said that Zalameda left a body of work that he numbers at around 1,000 pieces, the artist turning out no more than 50 works a year.

**138****Juvenal Sanso** (b.1929)*Lumiere Resorbee*

Ca.1968

signed (lower right)

oil on canvas

16" x 31 1/4" (41 cm x 79 cm)

P 300,000

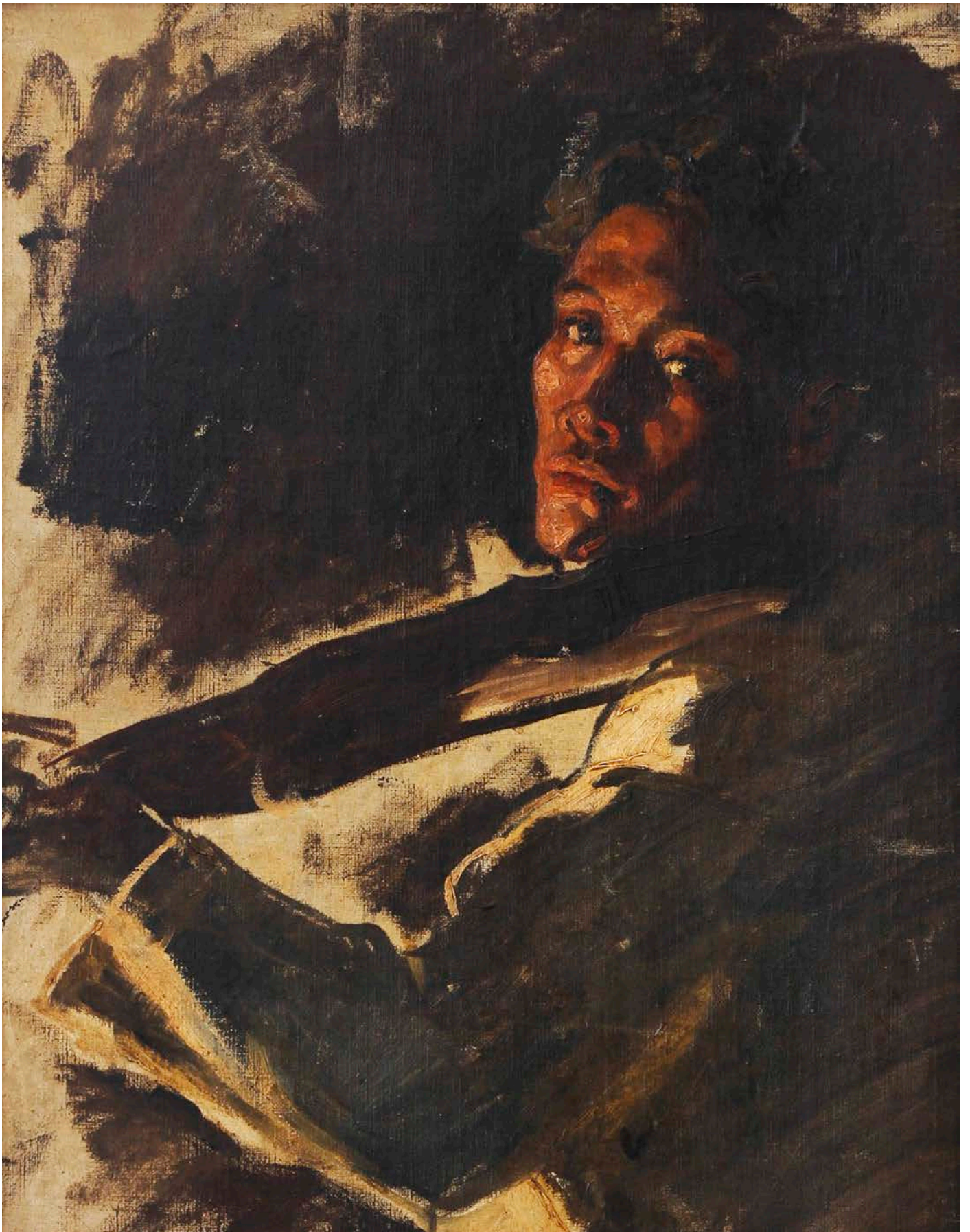
Provenance:

The Vincent Price Collection

The prolific Juvenal Sanso has, over the years, created numerous compositions featuring his iconic rockscapes and flora — which is no surprise considering his 70-year long career.

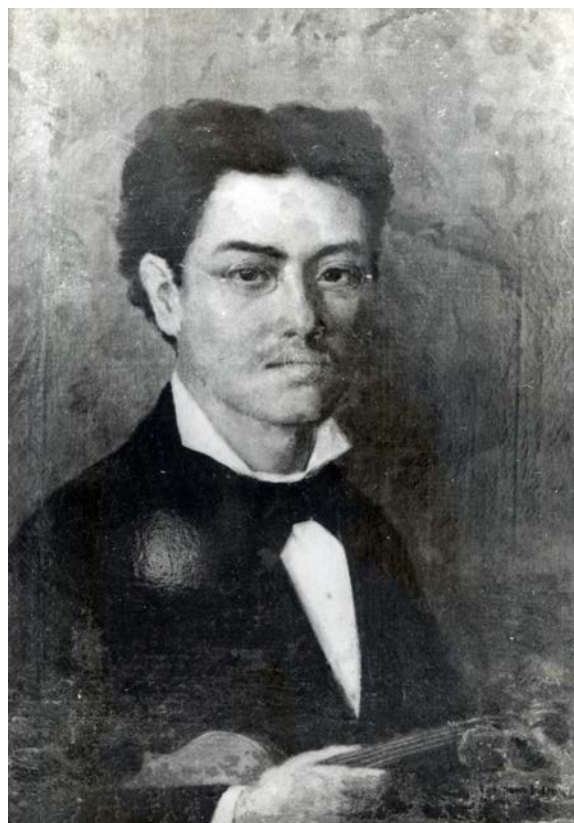
In this piece by the renowned modern, the intricately detailed rocks pile atop each other, and with their depth create a defined formation. The craggy landscape flaunts its elaborate detail as it is lit up by an atmospheric tangerine sky — the fog of which, partially engulfing the rocks in the distance. The tranquility of the setting is remarkable, more so considering that Sanso draws these landscapes straight out of his imagination.

There is a very distinct trait that Sanso's works possess, so much so that they fall under a genre all his own — known by many as Poetic Surrealism.





Photoengraving of violin virtuoso Manuel Andres Luna y Novicio (1856- 1883.) He was the second of seven children and the eldest of the brothers, who were the artist Juan Luna (1857 - 1899), the doctor Jose (1861 - 1917), the scientist and revolutionary general Antonio (1866 - 1899), and governor and senator Joaquin (1874 - c.1919.) From the collection of the Filipinas Heritage Library.



Portrait of Manuel Luna, titled "Mi Hermano Manuel", by Juan Luna y Novicio, in the collection of the Eugenio Lopez Foundation. Photo from the collection of the Filipinos Heritage Library. With the permission of the Eugenio Lopez Foundation, Lopez Museum & Library.

139

Attrib. to Juan Luna y Novicio

Untitled, (The Violinist)

unsigned

Ca. Late 19th century

oil on canvas

18 1/2" x 15" (47 cm x 38 cm)

P 1,000,000

Provenance:

From the estate of Jorge Pineda, who acquired it from Don Alfonso Ongpin. Don Alfonso Ongpin is said to have acquired various artworks in turn from the estate of Joaquin Damaso Luna y Novicio, (1874 - c.1919.)

It is presumed that this unfinished oil is of Juan Luna's older brother, Manuel Andres Luna y Novicio (1856 - 1883.) Just a year older than Juan, the brothers sailed for Madrid in 1877; Juan to enrol in Royal Academy of Fine Arts of San Fernando; Manuel to study in the Royal Conservatory of Madrid.

Manuel was admitted to the most senior year in the Conservatory because of his previous training and graduated with the degree of Professor of the Violin. He spent the next year touring France and Italy, both observing and performing.

In late 1879, he returned to Manila and immediately won acclaim as a brilliant violinist and conductor.

Intending to return to Europe in early 1883, he visited his parents in Agoo, La Union to bid farewell. Unfortunately, he was struck down by a sudden and fatal illness, perishing in July 1883.

One portrait of Manuel by Juan Luna is in the collection of the Lopez Museum. Dated 1897, it is an idealised painting of a young Manuel, created as a companion piece to the other family portraits painted by Juan Luna in Manila before his return to Spain, and more likely from his last memory of his brother in 1879.

The violin he used, a precious instrument by J.B. Vieillaume (1799-1875), was left in the possession of his brother, Joaquin. Joaquin served as governor of La Union from 1904 to 1908 and then eventually rose to become senator till 1919. Interestingly, he penned the bill that created the UP Conservatory of Music in 1908, no doubt in memory of his brother Manuel.

140

**Libro Mayor of the Consul del Tribunal de Comercio
& 1890-1896 Spanish Colonial Period Trading Firms
Seals & Stationery**

1876

P 80,000

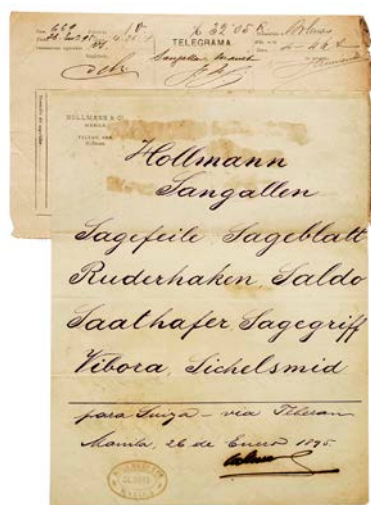
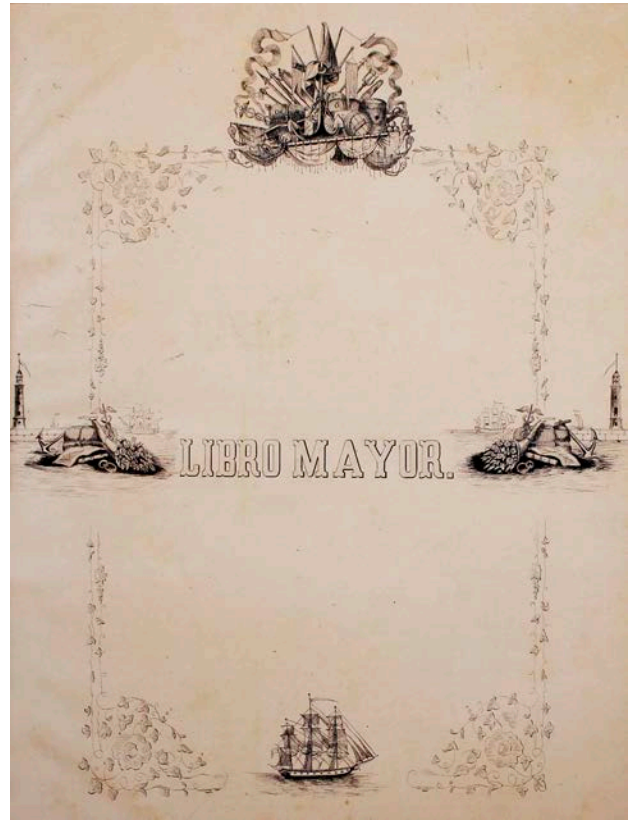
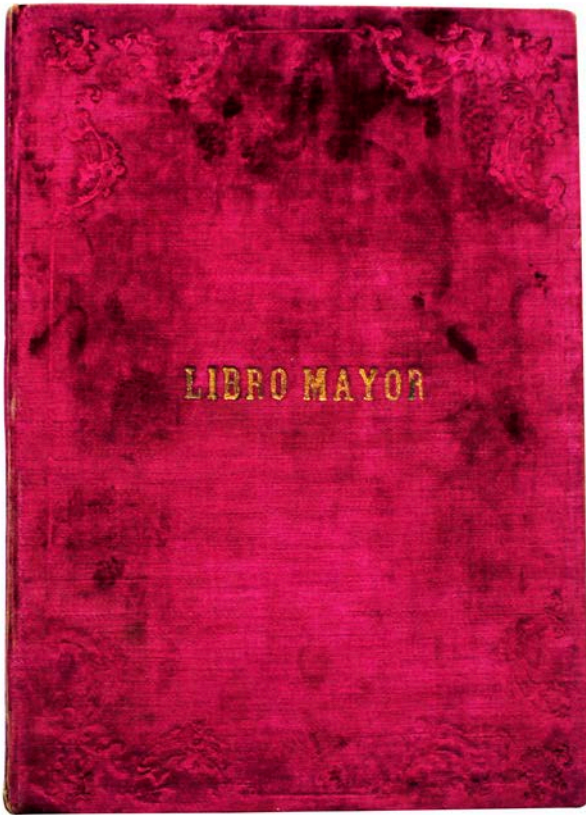
Provenance:
Felipe R. Hidalgo estate.

Dated Manila on August 31, 1876, an 83-page ledger with several accounting book entries of different trading firms such as Diego y Cia. de Barcelona, Y. Conrado de Madrid, Smith de Hong Kong, I. Ramirez de London, M. Bourdon de Marsella, M. Hurtado de Yloilo, I. Benitez de Cebu, A. Devan de Cebu, Banco Fiiipino, R. Sandoval, Ker y Ca. de London, and I. Sala de Barcelona.

The book contains a very exciting title page showing intricate, extremely fine pen & ink graphic colonial art work; with velvet cover binding. 1890-1896

SPANISH COLONIAL PERIOD TRADING FIRMS SEALS & STATIONERY: At the prime of the lives of Jose Rizal and Andres Bonifacio, how did Manila look like in terms of private companies dealing in trading and industry? Ten years had passed since the Philippine Islands were linked by international telegraph service with the rest of the globe in 1890. This was made possible when electric telegraph began its debut in Manila in 1872, and after a submarine cable was laid between Cape Bolinao in Pangasinan and Hong Kong in 1880. Outbound 1890-1896 Philippine telegrams attached to telegraph receipts with stamps affixed show how extensive commerce and industry was developed in Manila prior to the outbreak of the Philippine Revolution. Each one in this collection of 30 different telegrams was sent by a different company, and contains official stationery or company seals.

1. Aldecoa y Cia.
2. Antonio Fuset
3. Baer Senior Y Co.
4. Barlow & Co.
5. Chartered Bank of India, Australia & China
6. C. Heinszen & Co.
7. Felix y Emmanuel Ullmann
8. Findlay & Co.
9. Findlay, Richardson & Co.
10. Forbes Munn Y Cia.
11. H. J. Andrews & Co.
12. Holiday, Wise & Co.
13. Hollmann & Co.
14. Johnston, Gore-Booth & Co.
15. Ker & Co.
16. Lo Chenng-ip
17. Macleod & Co.
18. R. Aenlle
19. R. M. Ong Cakue
20. Sitay
21. Smith Bell & Co.
22. Sprungli & Co.
23. Suhn & Co.
24. The Hong Kong & Shanghai Banking Corporation
25. Tillson, Herrmann Y Cia.
26. Walter H. Hindley & Co.
27. Warner, Blodgett Y Cia.
28. W. F. Stevenson & Co.
29. William A. Daland
30. Wright & Turner Brokers



141

Guion or Guidon

Mid-19th Century

Silver, Wood and Velvet

each panel: 16" x 16" (41 cm x 41 cm)

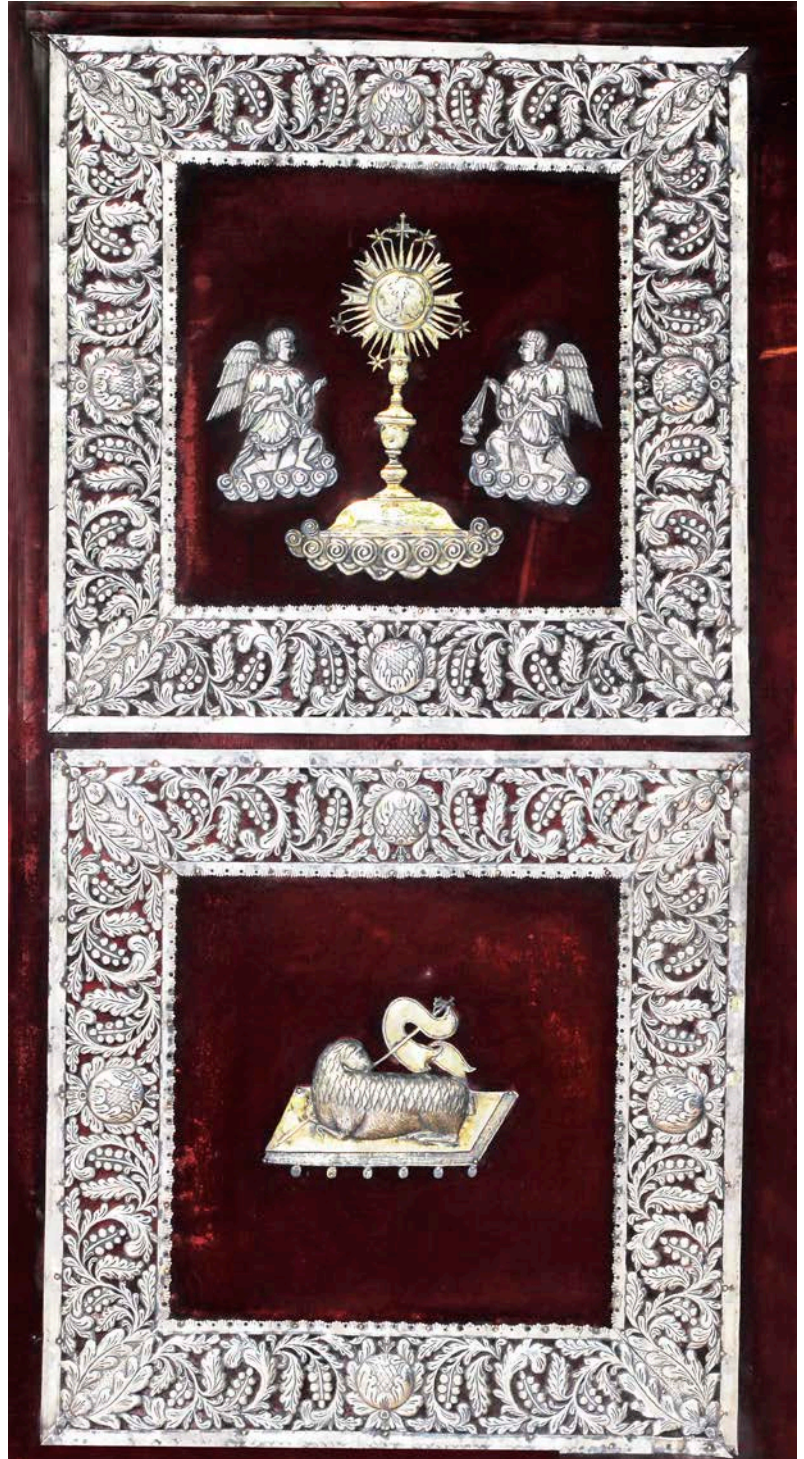
P 100,000

The guidon, guion in Spanish, was originally a swallow-tailed heraldic flag or banner carried in front of an army battalion to distinguish it from other battalions. In Portugal, however, it was often square in shape, and of such shape were the guiones used in the Philippines from the beginning of Spanish colonization, when both Spain and Portugal were under the rule of Philip II of Spain, until the modern era.

Every religious procession during the colonial period was headed by acolytes carrying the ciriales, processional paraphernalia consisting of a guion, a processional cross and a pair of processional candlesticks held aloft on turned wooden staffs. Some very rich parishes had ciriales made entirely of beaten silver which were carried on staffs encased in silver tubes. The cross and the guion, in particular, were often elaborately embossed and chased on both sides, since they were to be seen from all angles.

The standard banner, however, was made of wood covered with velvet, applied with an embossed and chased border of silver and decorated at the center of one side with an Agnus Dei or Lamb of God seated on a book with seven seals and carrying a staff with a swallow-tailed banner or guion. The reverse of the banner always featured a pair of angels kneeling on clouds depicted in the act of swinging censers and adoring a monstrance symbolizing the Blessed Sacrament. At the bottom of the guion were attached seven tiny silver bells, signifying the seven sacraments. The angels, monstrance and the Agnus Dei in the middle of the reserves were usually fire-gilded or dorado de fuego, a process wherein pure gold is combined with mercury to form a paste which is then painted over the surface to be gilded. When the object is baked, the mercury oozes out leaving a coating of pure gold on the surface. The process is highly toxic due to the mercury fumes exuded and is seldom used today. As a result, this gilding technique has been forgotten by Philippine artisans. In Europe and the US, an object gilded in this manner is called vermeil.

The practice of using a guion in processions became obsolete in modern times, and the pieces eventually ended up in convent storerooms or fell into disrepair. This particular mid-19th century guion is a fine example of the silversmith's art. Only the silver appliques remained, and were attached one above the other on a velvet-lined board for display purposes. The pierced silver border of both faces is identical on all its sides and features a large flower at the center. Foliate scrolls of acanthus leaves interspersed with clusters of bignay fruits emanate from a small trefoil flower at each corner of the frame.



-Martin I. Tinio, Jr



142

Teodoro Buenaventura (1863-1950)*Barrio Scene*

signed and dated 1937 (lower right)

oil on canvas

15 1/2" x 19" (39 cm x 48 cm)

P 160,000

Provenance:

Private Collection, USA

A sentimental attitude toward the local scene is observable in the work of genre painters such as Teodoro Buenaventura, who found their inspiration in everyday life within the barrio street, such as this view. Sunlit canvases of the local countryside became the favorite subject of Filipino artists in the last quarter of the 19th century.

Teodoro Buenaventura studied at the Escuela Superior de Pintura, Escultura y Grabado de Manila. As an artist-teacher, Buenaventura's rural scenes influenced some of the younger artists of the time, moving them to abandon 19th century formalism and to draw inspiration directly from nature. In these works he demonstrated his mastery of natural light and shade with their contrasting areas of broad color.

Buenaventura also received some art lessons from a Spanish artist. He became an early instructor at the University of the Philippines School of the arts, teaching there from 1909 to 1935. It was a time when the American colonizers, as the new art patrons, favored idyllic patrons and genre.

As the first decades of the twentieth century passed on, the works of Teodoro Buenaventura represented the last phase in the history of local genre.

Buenaventura, at one point, was also an illustrator of countryside scenes for "La Ilustracion Filipina". With his experience in magazine illustration, in which the artist's target were the reading public, which was growing sizably as a result of mass education brought about by the American occupation, it can be said that some of his works can be described as anecdotal — that is, suggestive of a story.

Sadly, the bulk of Buenaventura's major works were destroyed during WWII. Most of those remaining are small landscapes and genre pieces such as "Barrio", proof of his consummate skills as a realist in the old school.



143**Andres Barrioquinto** (b.1975)*The Kiss*

signed and dated 2016 (lower right)

oil on canvas

84" x 60" (213 cm x 152 cm)

P 800,000

Andres Barrioquinto's "The Kiss" joins "Into the Fray" and "Love Left Behind" in a painting series that goes beyond visual appeal. Charged with symbolism, "The Kiss" is an invitation for the viewer to enter his own mind's garden and revisit nostalgic memories.

Emerging from a deeply personal space, "The Kiss" depicts, and evokes, sentimental longing for an idealized past. As always, master craftsman Barrioquinto uses intricate detailing and a colorful palette for a poignant visual that can send viewers back in time.

In "The Kiss," nostalgia is expressed as a quiet moment tucked away in the mind's garden. In the midst of the garden's natural beauty, a memory is tapped: A secret rendezvous between two young lovers. A young woman in profile slightly tilts her head with her lips an inch away from her lovers', a dark figure whose features are concealed, save for his mouth. Faces covered, the lovers' expressions are rendered insignificant. True enough, like passion, actual details fade from memory and are lost to time.

Butterflies wander the garden like memories flitting in one's mind, and in this instance butterflies are shown fluttering towards the most brightly colored blossoms in the garden. A single bird remains on a branch observant, symbolizing restraint. Assorted flowers seemingly past their prime hang from their stems, almost wilting, like the desire to relive that excitement once ignited by the split second before the kiss.

With all its emotional depth and symbolism, "The Kiss" perfectly illustrates nostalgia as a bittersweet emotion that resonates across generations.



144

Romeo Tabuena (1921-2015)

Fruits and Bottle

signed and dated 1967 (upper left)

oil on board

27" x 38" (69 cm x 97 cm)

P 220,000

Provenance:

Private Collection, USA

Among the most prominent modernists in Philippine Art, Romeo Tabuena has garnered quite the acclaim for his works that feature the stunning use of his personally concocted brand of cubism.

Having experimented heavily with various cubist styles and techniques, Tabuena's understanding of the different media available at his disposal is unparalleled and inimitable, his use of color and texture unique beyond comparison.

In this still life from 1967, we see a more mature Tabuena. Veering away from the bright, pastel blues and pinks, this work possesses a more somber air — although, certain similarities in his choice of palette remain evident. Done in very thick applications of paint, the coarse-surfaced composition comes to life with more of a realist tone than usual, while still bearing the essence of planar cubism. The gloom in the work is atypical of Tabuena's still lifes, but the grace by which he executes the composition exudes a familiar quality that flaunts his masterful hand and keen eye.

**145****Liv Romualdez Vinluan** (b.1987)*Dog house / Doll House*

signed (left and right) dated 2007

oil on canvas

48" x 96" (121 cm x 244 cm)

P 300,000

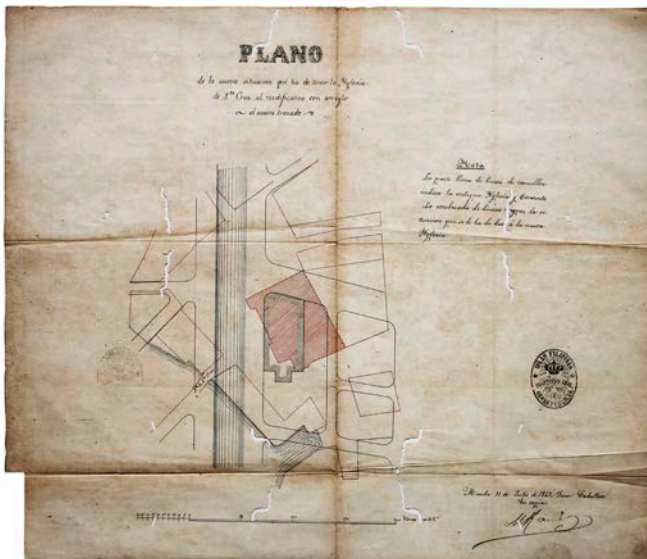
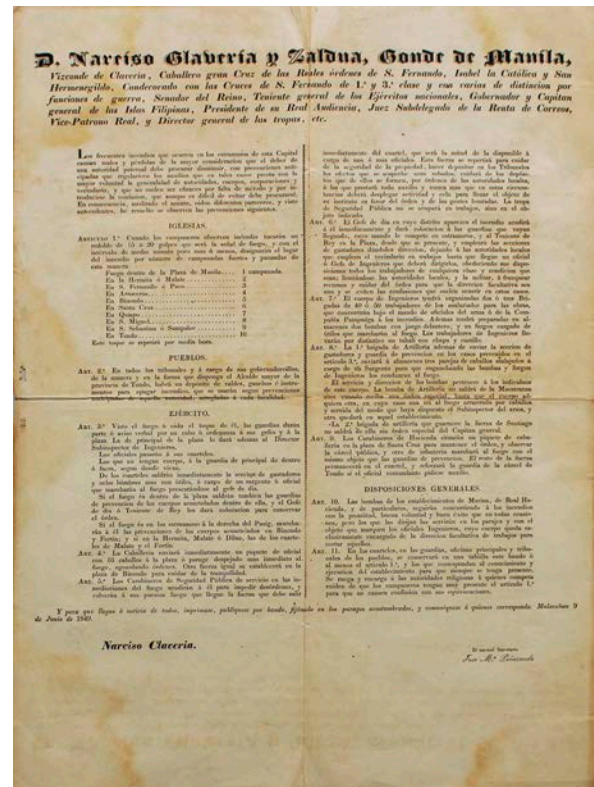
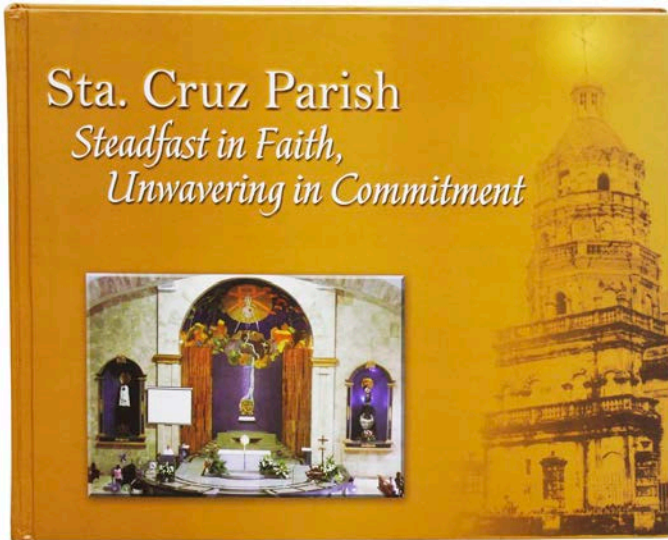
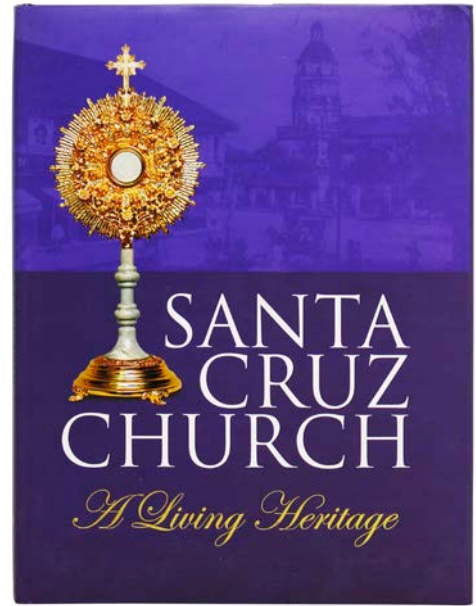
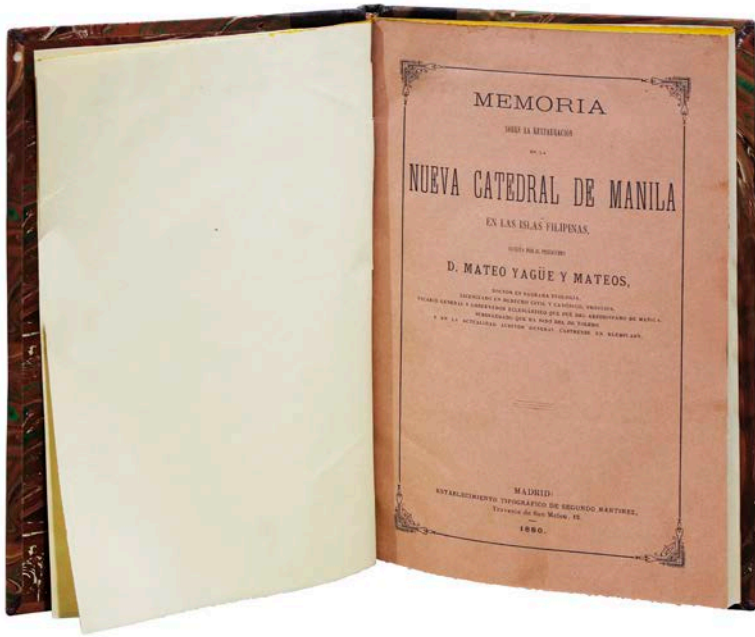
Exhibited:

Mondejar Gallery, A GLIMPSE OF METRO MANILA an introduction of the Philippine Contemporary Art, Zurich, Switzerland, 11 January - 14 January 2008

Liv Romualdez Vinluan is among the premiere contemporary artists of today. A graduate of the UP School of Fine Arts (cum laude), it is no surprise that Vinluan's works feature both aesthetic and thematic depth.

Vinluan's visual style has evolved over the years, and in this evolution we have been treated to numerous exhibitions that feature her unique blend of realism and fantasy. Her more recent shows have featured themes that border on the surreal (2013-present) and the mythic (2010-2012), putting on display her fluency with her chosen media.

This very work by Vinluan is from 2007, some 2 years before she obtained her Fine Arts degree. The diptych piece features a mundane setting, as opposed to that of her later works; the collective essence of the whole of the composition rooted deeply in allegory.



146**Five Memorabilia of Manila Cathedral and Yglesia de Santa Cruz in Manila**

1849, 1867, 1880

P 80,000

(1) 1880 report on the restoration of Manila Cathedral in 1880, an extremely rare first edition in pristine condition, *MEMORIA SOBRE LA RESTAURACION DE LA NUEVA CATEDRAL DE MANILA EN LAS ISLAS FILIPINAS* by Mateo Yague y Mateos, published in Madrid with 127 inside pages.

(2) *BIG POSTER ROYAL DECREE OF GOVERNOR GENERAL NARCISO CLAVERIA* dated Malacañan June 9, 1849 and measuring 54 x 39-1/2 cm announcing how many bells would be rang in case of fire in Intramuros as well as in the district churches throughout Manila, including Santa Cruz.

(3) *HAND DRAWN MAP OF SANTA CRUZ CHURCH* dated Manila July 31, 1867 and measuring 36-1/4 x 40-1/2 cm, with official seal and signature; the graphic art on linen paper shows the old and new layouts. This plan was in preparation for a new building indicating the position of the church after the old one was destroyed by the powerful 1863 earthquake.

(4) *SANTA CRUZ CHURCH, A LIVING HERITAGE*; a coffee table book by Ana Maria L. Harper, published in 2004 by the Santa Cruz Pastoral Council.

(5) *STA. CRUZ PARISH STEADFAST IN FAITH, UNWAVERING IN COMMITMENT*, a coffee table book by Verna Covar-Buensuceso (ed.), published in 2011 by the Santa Cruz Parish.



147**The Bantug Vitrines**

1890-1910

Kamagong and Glass

H:76" x L:50 1/2" x W:21 1/2" (193 cm x 128 cm x 55 cm)

P 1,000,000

Provenance:

Manila

Collection of Antonio Bantug

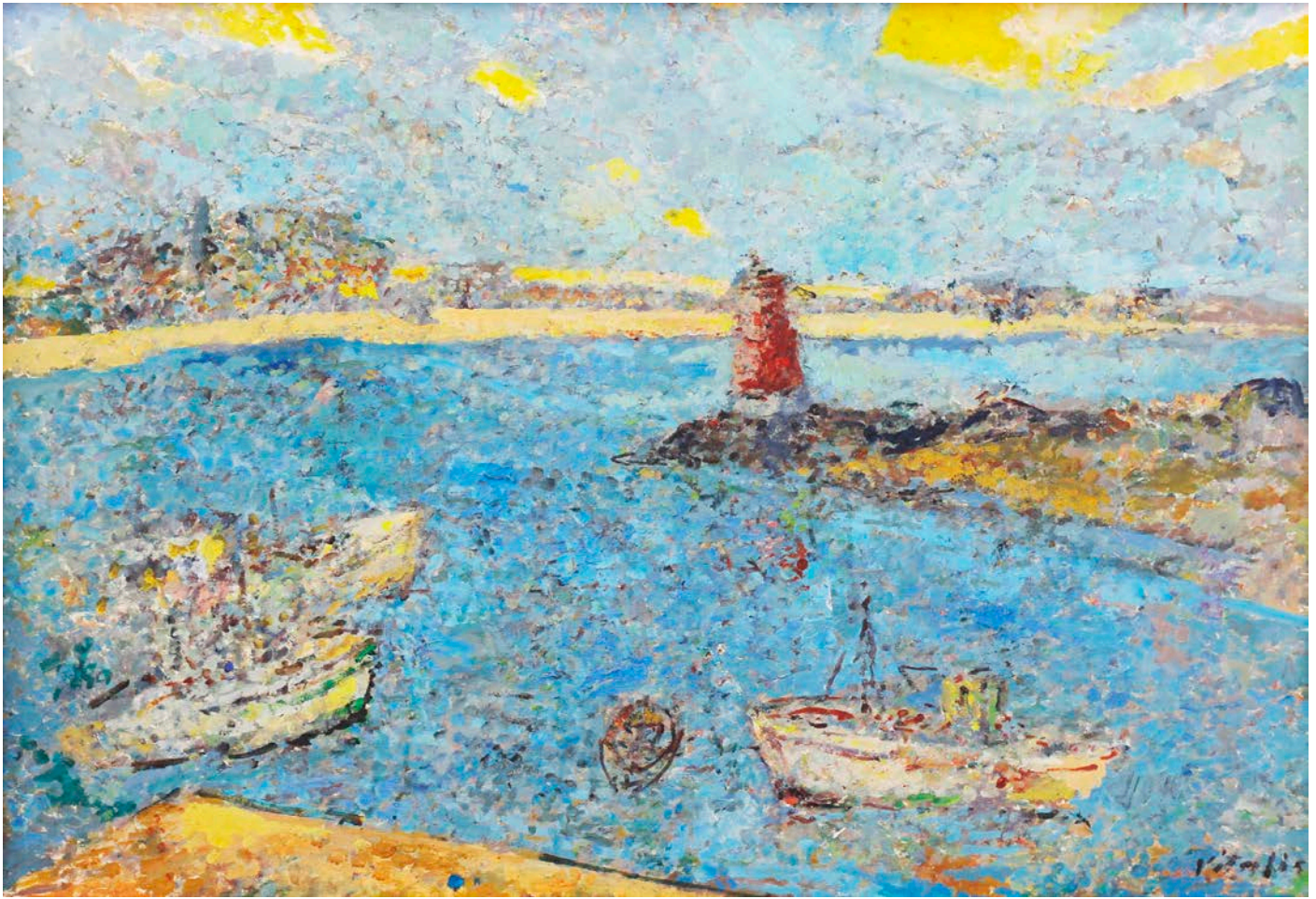
Antonio Lopez-Rizal Bantug Jr. & Ana Belen Lopez-Rizal Bantug-Tan

Kamagong furniture has always been highly prized, more so if the wood was completely black. It was only for the very rich, because not only was the material very hard to find, but also because the density and hardness of the wood made it extremely difficult to work with. Artisans working with kamagong had to sharpen their tools almost every half hour, and a wrong move during carving usually resulted in a chipped chisel blade. Furthermore, kamagong sawdust was very fine and tended to get into the pores of the skin, making it itch.

This particular pair of kamagong vitrines is not only unique, but is undoubtedly the most beautiful of its kind that has ever come to the antique market in more than half a century. It is one of the major pieces of furniture in the Antonio Bantug Collection, and was acquired by him after the Liberation of Manila in 1945. The style of the cabinet, as proposed by the art critic, Ramon N. Villegas, is reminiscent of the work of Sir Edwin Lutyens who was responsible for the massive buildings of Imperial India. Lutyens, who used Tudor motives in his late 19th century works, adapted Indian designs in his buildings in New Delhi.

The cabinet stands on four tapering square legs ending in spade feet. Carved with three parallel grooves on each side, they support a rectangular base carved with cymatium moldings in front and at the sides. At each front corner is a colonette in the form of a miniature Indian column with a base of turned rings. A bundle of reeds carved on the bottom third of the shaft seemingly encircles a thinner shaft with eleven grooves. The squat capital of the colonette consists of a reel surmounted by a ring.

-Martin I. Tinio, Jr



148

Macario Vitalis (1898-1990)

Seascape

signed (lower right)

oil on canvas

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

P 200,000

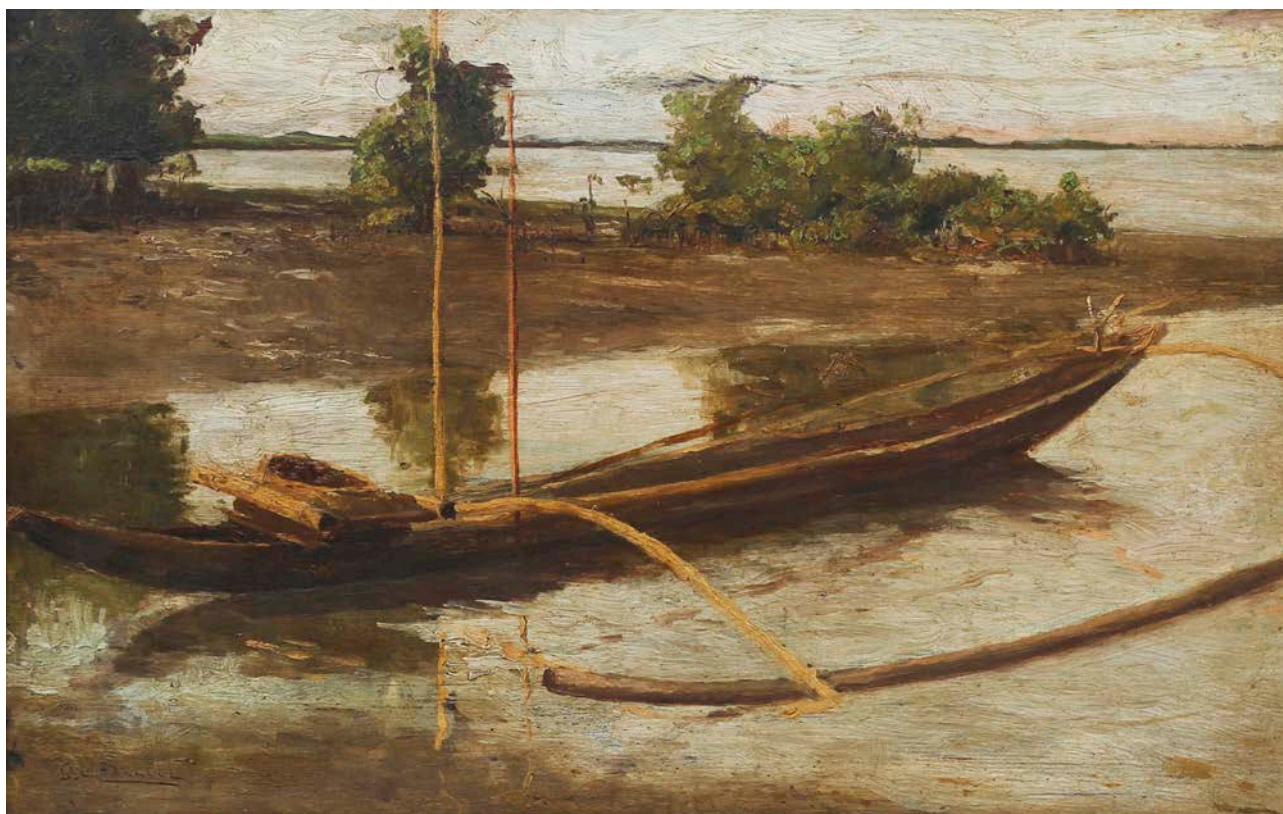
Provenance:

Acquired directly from the artist by the present owner

Macario Vitalis bought a cottage in Brittany, which is the dream of many a painter in France. In fact, Brittany has the artist's favorite hideaway in France: It is near the sea; the sky is beautiful; and the sunlight is very congenial to realist, impressionist or other "ist" painters who swear by nature. Juna Luna, by the way, an Ilocano also, went along with French painters to Brittany.

In a way, settling in Brittany in Northern France, in Plestin-les-Greves, must have felt like looking back to his roots and rediscovering home from one who bears a profound Rousseau-istic feeling for nature. It was from the 1960s, that Breton seascapes came to predominate his work. As the impressionists felt an endless fascination with the myriad effects of light on water, so was he enamored with the view of the sea. For him, the sea is the primary element, the inexhaustible source of inspiration. In this seascape, the bright warm tones of the red lighthouse and yellow streaked clouds provide a touch of warmth and contrast to this depiction of the cool Brittany coastline.

Yet to capture the splendor of sky, water and land, painting is not to create illusionistic perspective but it is the creative invention, no less, of pictorial space. In the seascapes and landscapes, the artist gives equal value to all parts of the canvas; there is not a section that does not actively enter into and take part in the overall pictorial design.



PROPERTY FROM THE EDITH O'FARRELL COLLECTION

149

Patricio Gaston O'Farrell (1879-1942)

Banca

Ca. 1900

signed (lower left)

oil on wood

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

P 240,000

Provenance:

Estate of the artist

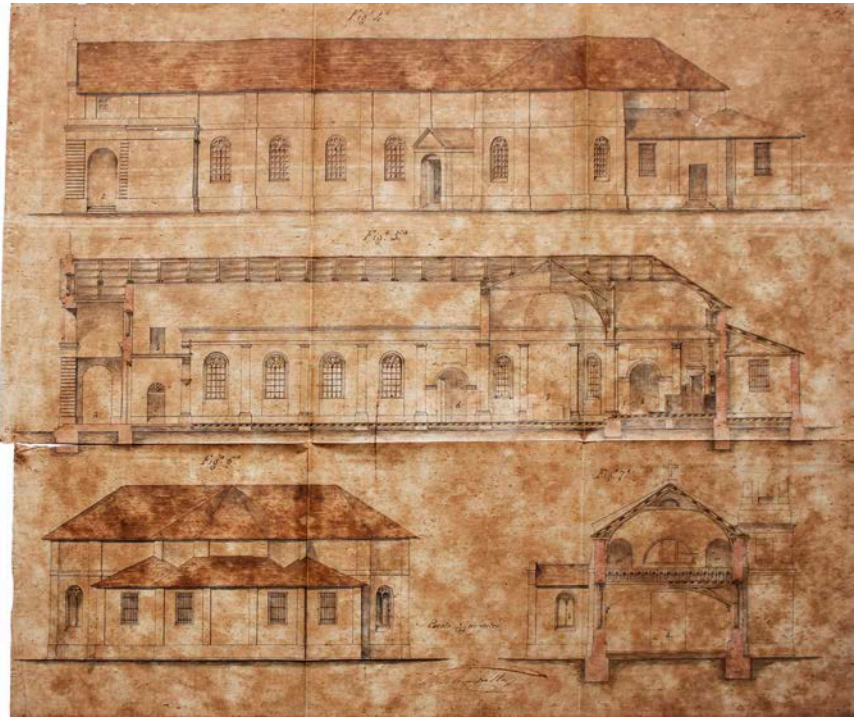
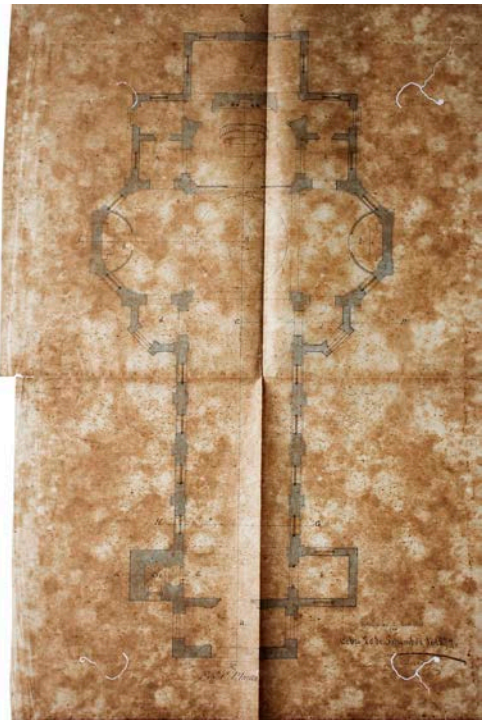
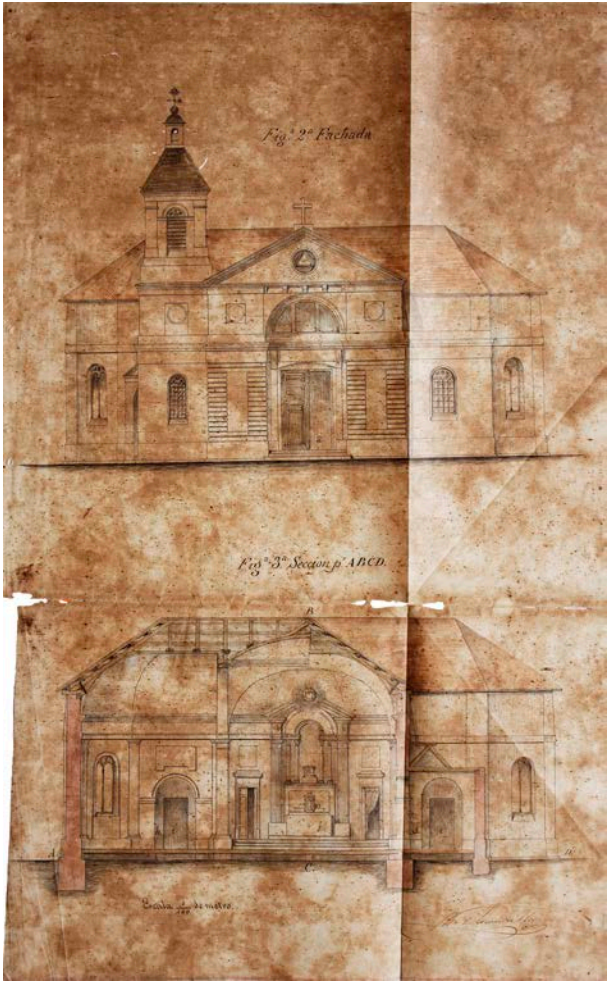
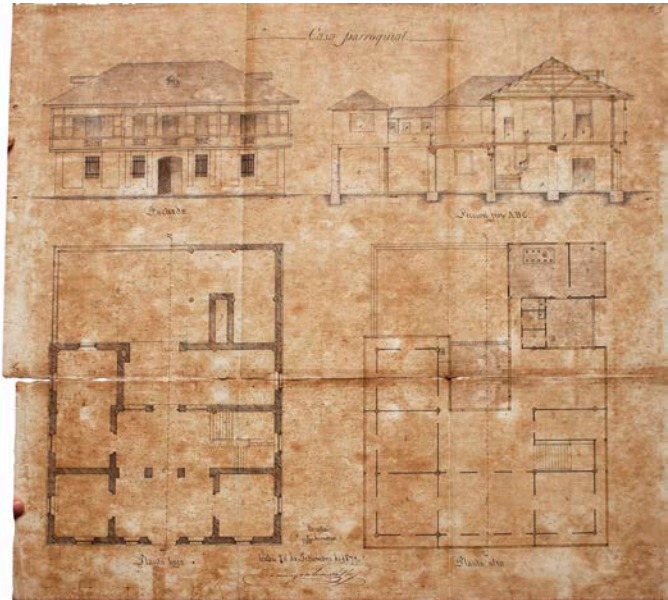
The great Juan Luna is known to have mentored a younger artist that has yet to be given due recognition for his craft. His protégé, the artist fortunate enough to partake in his tutelage, is no other than Patricio Gaston Blocquel O'Farrell.

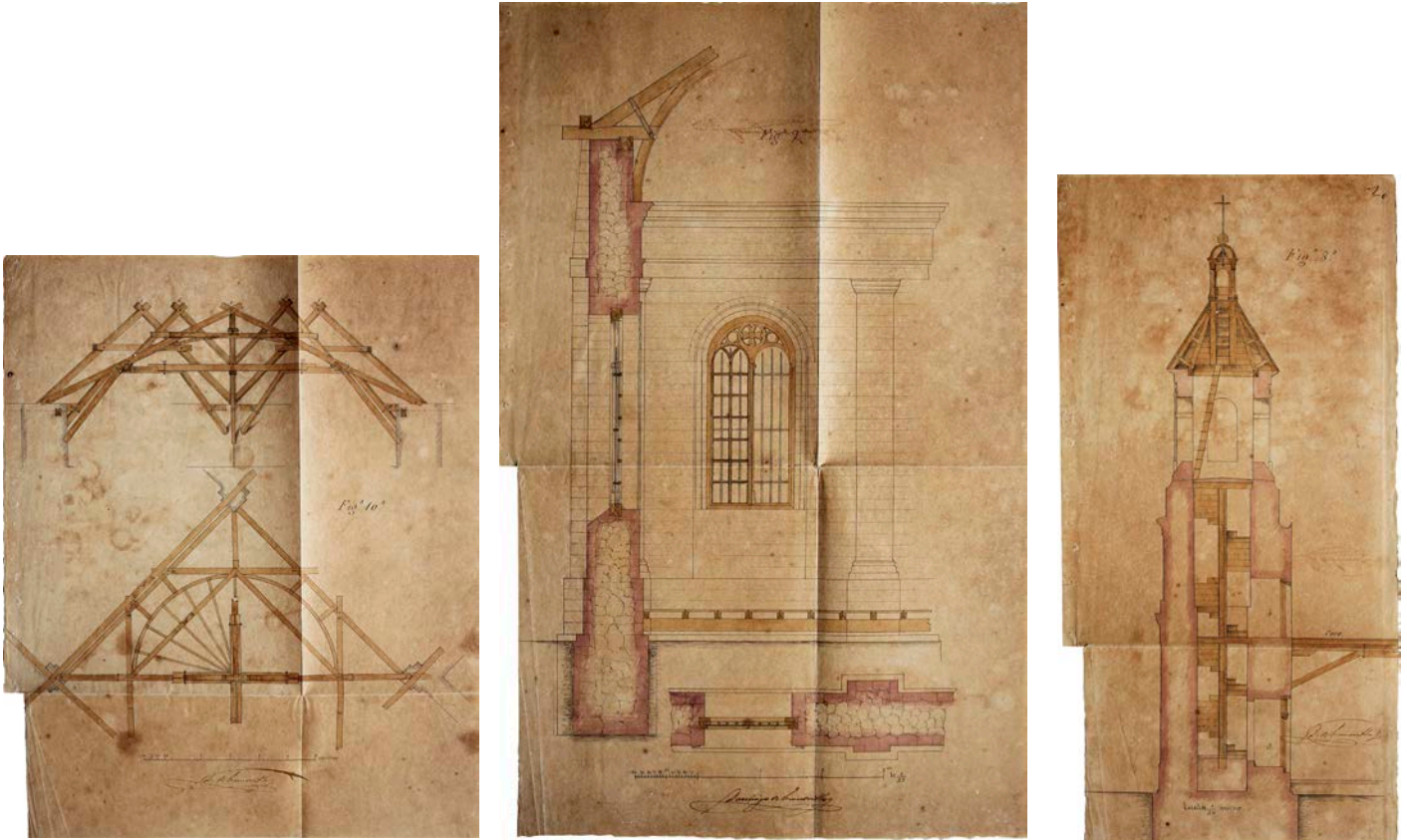
The French-Filipino O'Farrell, at the early age of 17, had been lucky enough to directly take lessons from the classical maestro himself. Sticking closely to his guru, O'Farrell learned as much as he could from his time with Luna — even joining him in some sojourns abroad, absorbing every bit of the masterful technique of the iconic classicist at work.

As strong an influence as Luna was to O'Farrell, the assimilation of Luna's style into his was practically preordained and imperative. Imbued with a similar disposition, O'Farrell's works carry an identical academic flair, but make use of other stylistic elements such as his own plays on light, shadows and contrast — still, evident in these works is the similar palette selection as that of his tutor.

In this particular work, we see O'Farrell's hand at landscape. The tranquil setting, quite possibly of a scene from Manila Bay overlooking Cavite, is captured vividly. Thick applications of paint and evident brushstrokes constitute the composition, as a very restrained use of impasto adds to its robust grandeur. The mastery of oil on display attests to the technical prowess of the artist forged over the course of his mentorship, so much so that this work could very well be mistaken for Luna's.

History books make no mention of Luna mentoring, let alone teaching any individual, which leaves O'Farrell in a league of his own. Having been Luna's only student, moreover, having been mentored by such personally on a one-on-one basis, O'Farrell's craft is rooted in excellence, and is to some degree an extension of Luna's.





150

Architectural Plans of a Spanish Colonial Church in Cebu

1879

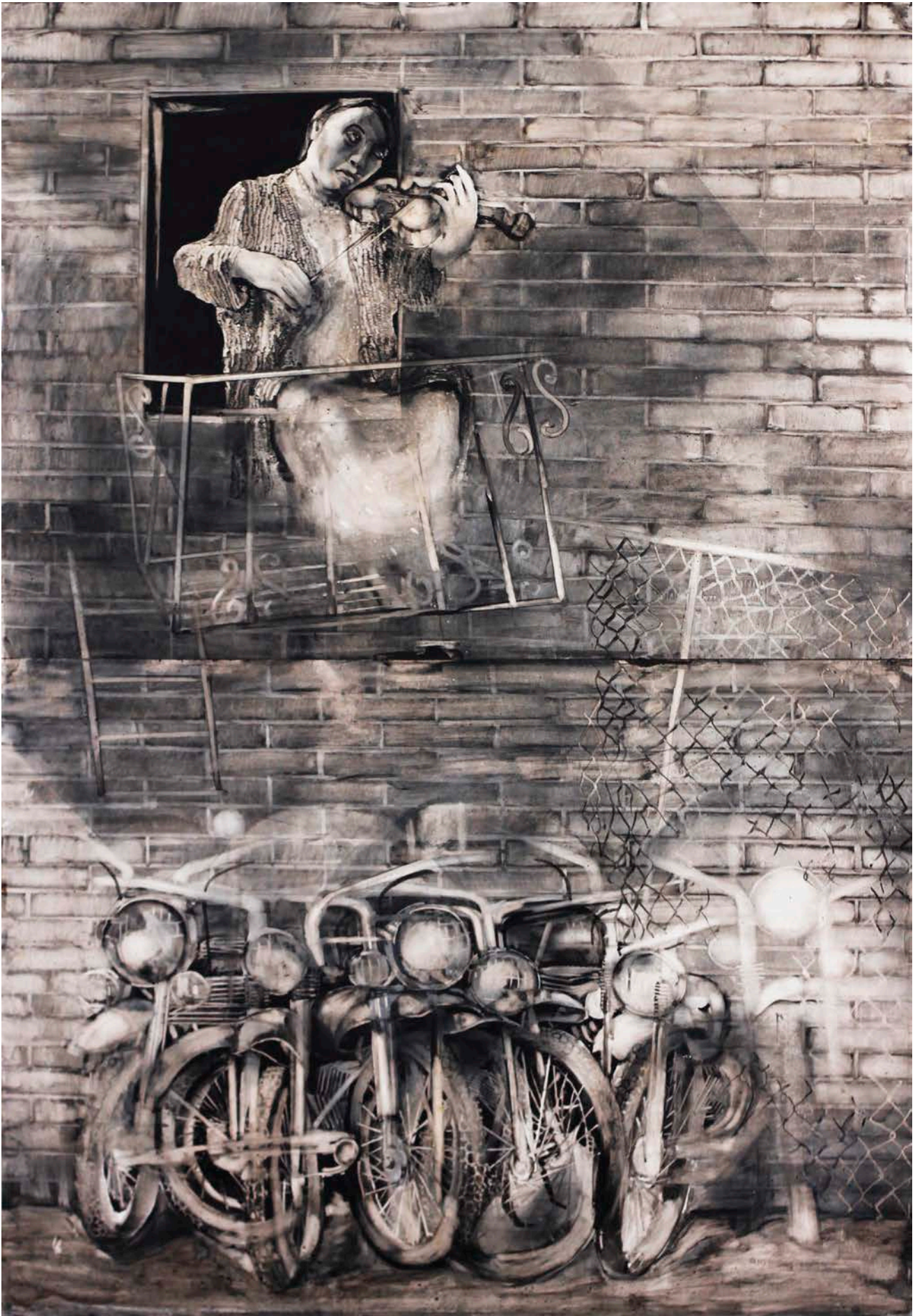
P 100,000

Provenance:
Felipe R. Hidalgo estate.

Seven artistically-rendered plans for the construction of a Catholic Church and Parochial House in the small town of Tuburan.

Plate 1. Contains the layout of the floor plan of the church as Figure 1, measuring 22-3/4 x 15-1/4 inches. Plate 2. Includes 2 figures, namely, the façade of the church in Figure 2, and sections ABCD showing the interior of the church including the altar in Figure 3, measuring 190 1/4 x 12-1/8 inches. Plate 3. Includes Figures 4, 5, 6 and 7, showing the different exterior and interior parts of the church, measuring 19-1/4 x 22-3/4 inches. Plate 4. Figure 8 shows the cross-section of the bell tower, measuring 17-1/8 x 8-1/2 inches. Plate 5. Figure 9 shows the cross-section of a corner cement post and foundation, including a glass window, measuring 21-1/2 x 13-1/2 inches. Plate 6. Figure 10 shows two cross-sections of the roofing support, measuring 15-7/8 x 12-7/8 inches. Plate 7. Contains the complete plan for the construction of the parochial house beside the church, measuring 19-1/4 x 21-3/4 inches.

Besides the seven paintings, the folio includes the title page, table of contents, a 4-page "Memoria descriptiva" or Project description, a 2-page "Esplicacion de las planos" or explanation of the architectural plans, 3 double-page lists of measurements for the buildings, and 1 double-page list of the bill of materials.



151

Onib Olmedo (1937-1996)*Concert in the Alley (Concert dans L'Impasse)*

signed and dated 1992 (lower right)

ink wash on paper mounted on board

62 1/4" x 43" (158 cm x 109 cm)

P 1,400,000

Provenance:

Collection of the Artist's immediate family

Christie's, Southeast Asian Modern and Contemporary Art Auction,
Hong Kong, 30 May 2011, Lot 1742

Exhibited:

Cultural Center of the Philippines, Onib Olmedo: Dimensions
of Depth, Bulwagang Juan Luna (Main Gallery), Pasay City, Philippines,
27 September – 8 November 2007In My Life: Soul Portraits by Onib Olmedo, Ayala Museum, Makati City,
Philippines, November 2010 – January 2011

Literature:

Guerrero-Guillermo, Alice, Onib Olmedo: Dimensions of Depth, Cultural
Center of the Philippines, Pasay City, 2007, p. 84 (illustrated)

Awarded:

Honorable Mention at the Cagnes-sur-Mer international art competition
in 1992This piece is accompanied by a certificate issued by Gisella Olmedo
- Araneta confirming the authenticity of this lotOnib Olmedo, *The Apartment*, 1992,. Sold at Leon Gallery, The Asian
Cultural Council Philippines Art Auction, February 20, 2016, lot 172

The appeal of the instrumentalist and the opportunity of allegory have attracted the visual artist for centuries, and the angst filled Onib Olmedo is no exception.

Salve R. Limbo wrote in 1977: "Onib prefers the reflective effects of black and white, the complimentary effects of light and shadow. His pen and ink sketches expressively underline the character and action of the subject in strong but economic lines. In the same vein, most of his people seem to inhabit a world of shadows, but while they do so, they are not necessarily shadow. In fact, they even retain a vestige of innocence. His world becomes a full complex of well-reasoned technical contrivance in an apparently illogical social and mystical symbolism."

Onib Olmedo's black and white paintings are done in a reverse process, in which the artist first paints a solid coat of India ink on the glossy cartolina, then proceeds to pick up areas with a cotton swab.

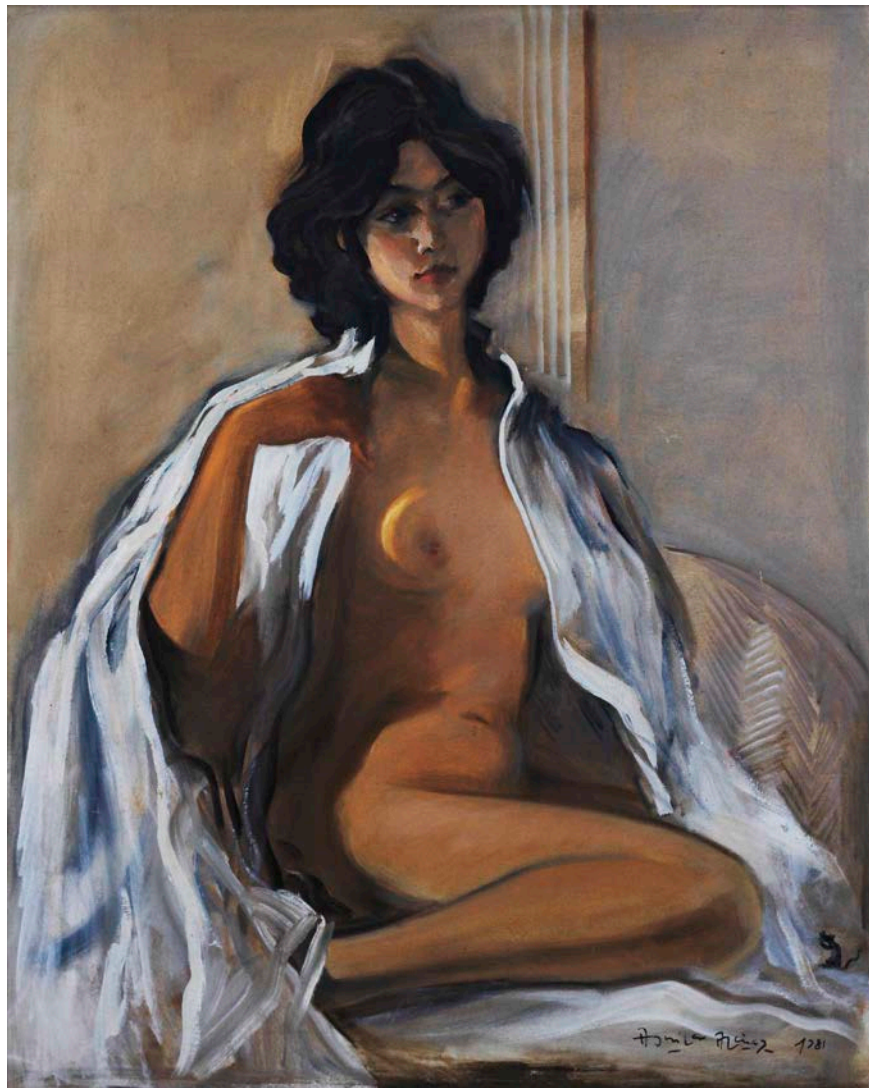
While Olmedo himself says that he pursues the theme of portraying the human condition rather than the human situation, thereby implying that he would rather do away with particularities of social class and even, perhaps of nationality, still much of his best work is drawn upon his immediate social environment.

A violinist in the window, grills torn out, a brick wall, motorcycles in a row down below. The violin, if not the violinist has been a recurring theme of Olmedo. Likewise, the brick wall backdrop has been a recurring leitmotif, if you will, what with Olmedo's "Manang Quintet" from 1994 which also features musicians.

The features of the wall and the motorcycles below are reduced to being major details of the composition, all studies of contrasts between black and white.

In this painting, Onib Olmedo's usual atmospheric effects are neutralized to concentrate on the violinist in the window. The viewer is bound to look at the violinist's face. Onib Olmedo has taken Expressionist distortion and applied it with feverish intensity to the human face as if he were wreaking vengeance on the whole history of portrait commissions.

Onib's faces form a gallery of horrors unequalled by any domestic artist to date. Grotesquely puffy faces with beady eyes and pursed mouths are intended to reveal inner foment and obsessions, aimed only at glorifying the faces of the rich and powerful for better public relations. The precise origins of music and paintings may be lost, but the compelling testament remains, that music has always charmed the ear and moved the spirit — and paradoxically, as this expressionist work by Onib Olmedo shows, delight the eye.



152

Federico Aguilar Alcuaz (1932-2011)

Lady in her Boudoir

signed and dated 1981 (lower right)

oil on canvas

32" x 26" (81 cm x 66 cm)

P 200,000

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

A European sensibility informs most of the nudes of Federico Aguilar Alcuaz, they all seem to be a glimpse into private settings.

An article on Alcuaz in the September/October issue of Asian Art news features the undated, oil on canvas "Nude before Window" and most especially the undated, oil on canvas "Nude before Mirror" (31 x 26 in). Thus, Alcuaz' nudes can be elegantly called women in the boudoir.

A boudoir is "a room to sulk in," a room where a lady may retire alone; but long before the word first appeared in France in 1781, women knew the importance of a place where they might retire, if only to escape from a tiresome husband or an impossible lover. Venus must have begun the whole thing with all that fussing over her toilette. But it was actually Diana who insisted on total privacy when she was with her handmaidens, as Actaeon found, much to his regret.

It was the French who made the boudoir the exclusive province of the woman, where no man could enter, unless of course, by intrigue or tryst.

The rule for him is to finish the portrait in one sitting which rarely goes beyond an hour, with Brahms playing softly in the studio. The ideal, romanticizing touch is most evident in his depiction as the fair sex.

**153****Romeo Tabuena** (1921-2015)*Barrio Scene*

signed and dated 2005 (lower right)

oil on canvas

25 1/2" x 29 1/2" (65 cm x 75 cm)

P 180,000

Provenance:

Private Collection, USA

Atmospheric renditions of the idylls of Mexico, done ever so eloquently, have time and again made their way to Romeo Tabuena's canvas. Even at the latter end of his more-than-half-a-century-long career, we see Tabuena's intent in depicting the bucolic setting as the modern maestro infuses his own sensibilities into the work — albeit a very Filipino one.

This work from 2005 is redolent of Tabuena's earlier experimentation with linear cubism, but with numerous fresh additions. The more colorful recent work puts on display the iconic artist's evolved predilections, more so the palette selection that creates the alluring air to set the scene. The very Filipino figures — although, bearing of Mexican traits — emphasize Tabuena's unwavering love for his homeland despite his decades-long absence.

154

Juan Luna in Print Media

1884-1899

P 150,000

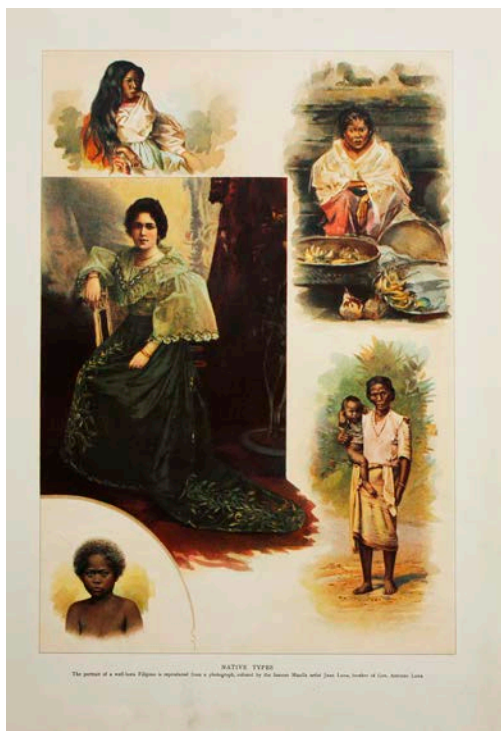
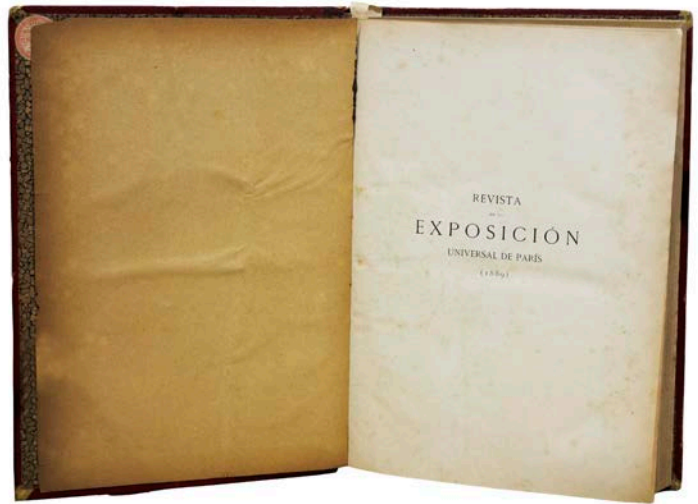
Provenance:

Private collection, Spain

Imagine an Indio or native brown-skinned Filipino artist winning in one of the most prestigious art competitions in Europe in 1884! That feat resounds into a loud voice to peninsular Spaniards that our race had already reached the level of intelligence and craft of modern Europeans. Like current philatelic and numismatic exhibitions, the competitors were not ranked then. Each painting was graded based on the skill, rendition and craftwork. Therefore, there could have been more than one gold medal and several silver medals awarded.

While some collectors run after first editions by Jose Rizal, art patrons look for first editions published about Juan Luna, the country's most prominent national artist, during his lifetime. The following materials are exceedingly rare, many of which are not even in the collection of the Lopez Memorial Museum and our own Philippine National Museum.

- 1. 1884 Feb 25, Ilustracion Artistica newspaper published in Barcelona with article about Juan Luna and full centerfold devoted to his masterpiece painting MUJERES ROMANAS.*
- 2. 1884 Oct 20, Ilustracion Artistica newspaper published in Barcelona with a very long article about Juan Luna, his portrait on the cover, and full centerfold devoted to his first prize winning masterpiece painting EL SPOLIARIUM.*
- 3. 1886 Mar 28, La Ilustracion Revista Hispano-Americana newspaper published in Barcelona with article about Juan Luna and his masterpiece painting MIGUEL LOPEZ DE LEGASPI on the cover.*
- 4. 1887 Mar 14, Ilustracion Artistica newspaper published in Barcelona with article about Juan Luna and his masterpiece painting LA BELLEZA FELIZ Y LA ESCLAVA CIEGA on entire inside page.*
- 5. 1888 Apr 2, Ilustracion Artistica newspaper published in Barcelona with article about Juan Luna and his masterpiece painting EL BABIECA on the cover.*
- 6. 1888 May 28, Ilustracion Artistica newspaper published in Barcelona with article about Juan Luna and picture of his masterpiece painting LA MESTIZA, which won a diploma de honor at the Philippine Exposition in Madrid in 1887.*
- 7. 1888 Jun 25, Ilustracion Artistica newspaper published in Barcelona with article about Juan Luna and a picture of his masterpiece painting ENSUENOS DE AMOR entered in the art competition at the Universal Exposition in Paris of 1888.*
- 8. 1889 Jan 8, La Ilustracion Española y Americana newspaper, published in Madrid with short article about Juan Luna and picture of his famous painting ESPAÑA GUIANDO A LAS ISLAS FILIPINAS POR EL CAMINO DEL PROGRESO, which was exhibited at the Exposición Universal De Barcelona.*
- 9. 1889, Revista de la Exposition Universal de Paris, published in Barcelona by Montaner y Simon, Editores, 576 pages. Page 540 contains all the artists sent by Spain, including Juan Luna and Felix Resurreccion Hidalgo, at the 1888 Universal Exposition in Paris.*
- 10. 1893 Jul 14, La Ilustracion Filipina, published in Manila, showing an article about Juna Luna.*
- 11. 1896 Jan 27, Ilustracion Artistica newspaper published in Barcelona with article about Juan Luna and a picture of his masterpiece painting EL TRAPERO.*
- 12. circa 1899, a page from a big coffee table book with the title, "NATIVE TYPES The portrait of a well-born Filipino is reproduced from a photograph, colored by the famous Manila artist Juan Luna, brother of Gen. Antonio Luna."*





PROPERTY FROM THE DR. AND MRS. ROMEO H. GUSTILO COLLECTION

155

Nena Saguil (1924-1994)

Barrio Mother and Child

signed and dated 1953 (lower left)

oil on wood

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

P 2,000,000

Provenance:

Acquired in the 1950s by Dr. Romeo H. Gustilo.

Dr. Gustilo was a pioneering neurosurgeon and one of the founders of Makati Medical Center.

This work by Nena Saguil takes us back to prewar Manila, when a more picturesque depiction of quotidian life was more conceivable. A nipa-hut, bamboos, hibiscus flowers, a burnay jar, baskets, banana leaves, innocent children and their genteel mother are laid into the work with a certain weightlessness, posting them unto a backdrop that features a romanticized, dreamlike version of life in the Philippines. This aspect of the work becomes surprising as we realize that this piece entitled "Barrio Mother and Child" was created by Saguil in 1953, in post-war Philippines, as much of the romantic depiction were accompanied by more gritty, real themes. This was a period of great transition and rebuilding for most artists, and around this time, the liberation of expression was also underway.

This was also the time when Saguil was beginning to transition her art from representational to abstraction. In this work, we see that she did away with the perception of depth and composed her subjects with distorted angles and shapes. The work remains lyrical and poetic however, maintained by her flair for color. The warm tones of orange, red, ochre and browns are balanced by the various shades of green, by light purples and darker greys making the marriage of objects visually pleasing. Saguil's use of pattern in clothing, tapestry, and weaving inject playfulness and lightness to the piece as well. The spotted and plaid patterns add character to an otherwise flat rendition of objects often found in cubist works.

In contrast to her Philippine Art Gallery contemporaries, Fernando Zobel, Lee Aguinaldo and H.R. Ocampo, Saguil at this time was still straddling between representational art and abstractionism. This period of experimentation with cubist principles in Manila was brief, as she soon found herself traveling to Europe for further studies. It was there that her abstraction culminated. This means that works in this particular stage of her expression are somewhat rare, and are therefore expected to be prized.

Saguil's expatriation to Spain and eventual settling in Paris altered the course of her work. It divided her oeuvre into two major epochs: Manila and Paris. Her works from her Manila period evoke a nostalgic air, particularly of pre-war Manila, which meant they were often romantic, atmospheric and poetic representational works of oil on wood — much like this work — or drawings and prints. Her Paris works on the other hand saw an aggressive deviation towards abstraction and a complete dissolution of her figurative style.

A true albeit low-key feminist of the Philippine modernists, Nena Saguil was the antithesis of the conventional image of a Filipina in her time. When art was the dominion of men, Nena, to the chagrin of her conservative family, pursued painting over home economics.

In a time when women her age would submit to tradition when it came to life choices, opting for Catholic schools, marriages and motherhood, Saguil took charge of her own career. She never married, nor had any children. She attended art school at the University of the Philippines and was granted a Certificate in Painting, which was the same distinction Fernando C. Amorsolo received from the University. She applied for the prestigious Walter Damrosch Scholarship and was accepted. Soon enough, she was following the footsteps of Picasso, Braques, Matisse, Kandinsky, Mondigliani and Leger, studying at the Ecole des Artes Americaine, and creating under the banner of modernism in Paris, France. Her life in Paris was humble, but she dedicated her life to art, foregoing marriage proposals and suitors not wanting to risk veering from her path of self-expression.

She passed away in 1994, and in 2006, then President Gloria Macapagal Arroyo posthumously awarded Nena Saguil a Presidential Medal of Merit.



156

Kiko Escora (b.1970)

Untitled

signed and dated 2010 (lower left)

charcoal on paper

65" x 45 1/4" (165 cm x 115 cm)

P 120,000

Provenance:

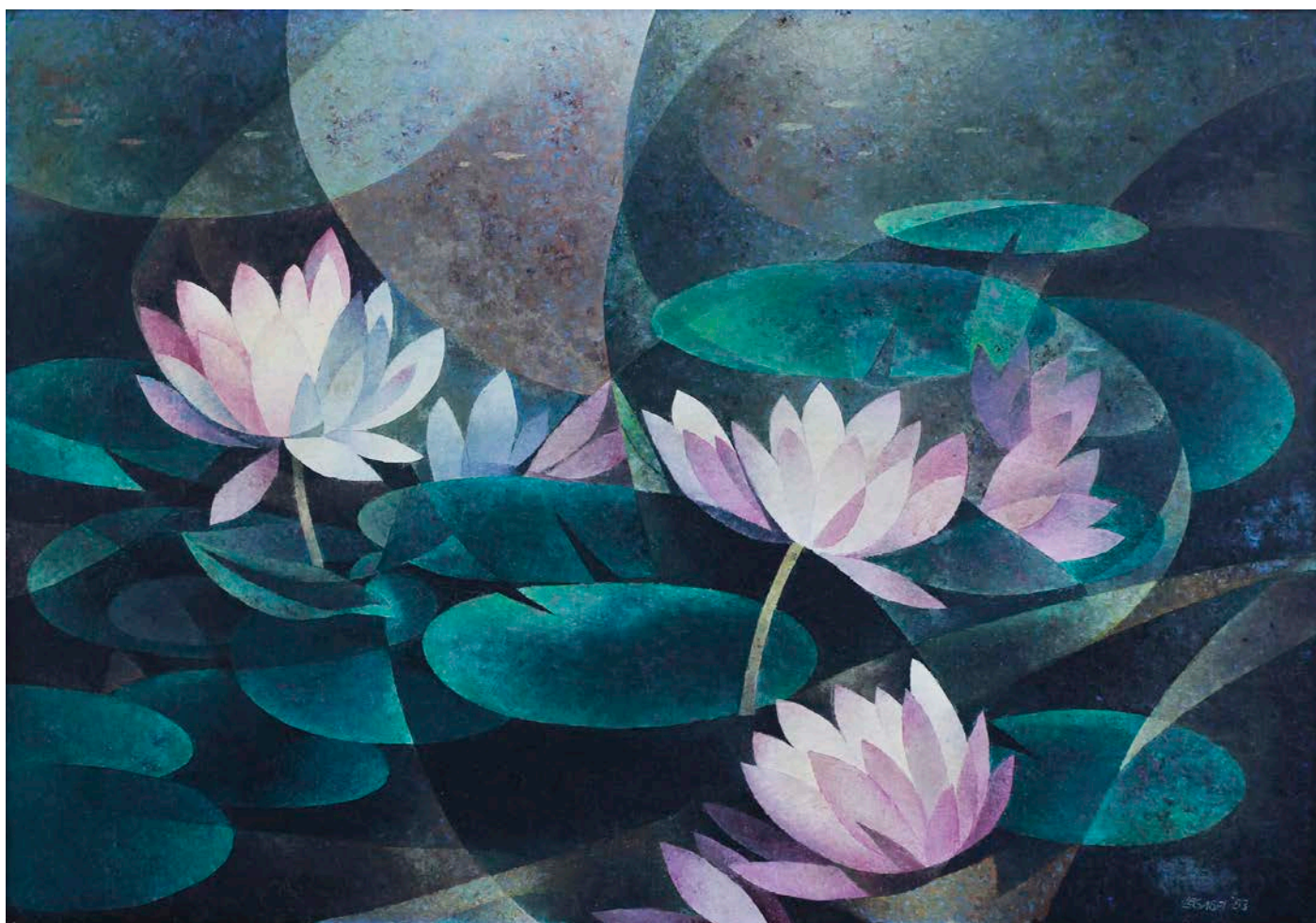
with The Drawing Room

There is a very hip character to the individuals featured in Kiko Escora's enormous portraits. Deviating from his racier creations of around a decade ago, Escora's style of 'portraiture' features a courtlier demeanor. Flaunting the fashion of today, the standoffish, imperturbable individuals that grace his works come alive with their own distinct flair — an uncommunicative, phlegmatic display of themselves.

In this 2010 work, Escora — as in his other works of the time — gives us a close-up portrayal of his subjects. Although close enough to peruse, there is little definitive personality on display in the classic sense, as his subject turns away, concealing emotion and disposition (as his subjects usually do). In the taciturn rendition, the lack of definitive personality, ironically, gives the sitter more character — his swagger and nonchalance pervading the composition.

Collectively, a recurring complicity exists in these creations. Laying focus on the subjects' gestures and poses, a certain blasé and indifferent attitude arises.

Beyond the expression and physical appearance of his sitters, Escora captures their 'vibe.' A degree of conceit ever present throughout, as the individuals boast of the glorious contemporary urban elite lifestyle inclined to their very taste and vision.

**157****Cesar Legaspi** (1917-1994)*Water lilies*

signed and dated 1983 (lower right)

oil on canvas

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

P 400,000

Provenance:

Private Collection, Makati City

Legaspi's paintings during the 1980s suggest the precious and the elusive. In 1983, he was able to put up a body of work numerous enough for a one man show at the Luz gallery. Yet this composition of flowers in a pond is a point of departure.

As a subject, flowers have always freed themselves from the peripheries of painting to become an enduring theme. And with their rhythmic transparent planes, Legaspi's pond flowers — delicately lit water lilies emerging from a backdrop of deep turquoise — enter into the realm of illusion and the tonal ambiguities of complex mental states. In these, and in subsequent works, Legaspi was arriving toward a firm command of shapes, and toward an artistic language based on the integrity of shapes and figures that would eloquently convey an entire range of values such as sensitivity, grace, and lyricism.

Flowers, eternal setters of mood, have always been symbols of gentle love and imaginative decoration.

Since ancient times, flowers have been portrayed in art; their treatment is as varied as the styles of artistic schools or individual artists who painted them. The importance of flowers as proper subject matter has shifted with the concerns of the day.



158

Handrawn Map of the Philippine Islands attrib. to Felix Martinez

1897
17" x 22 3/4" (43 cm x 58 cm)

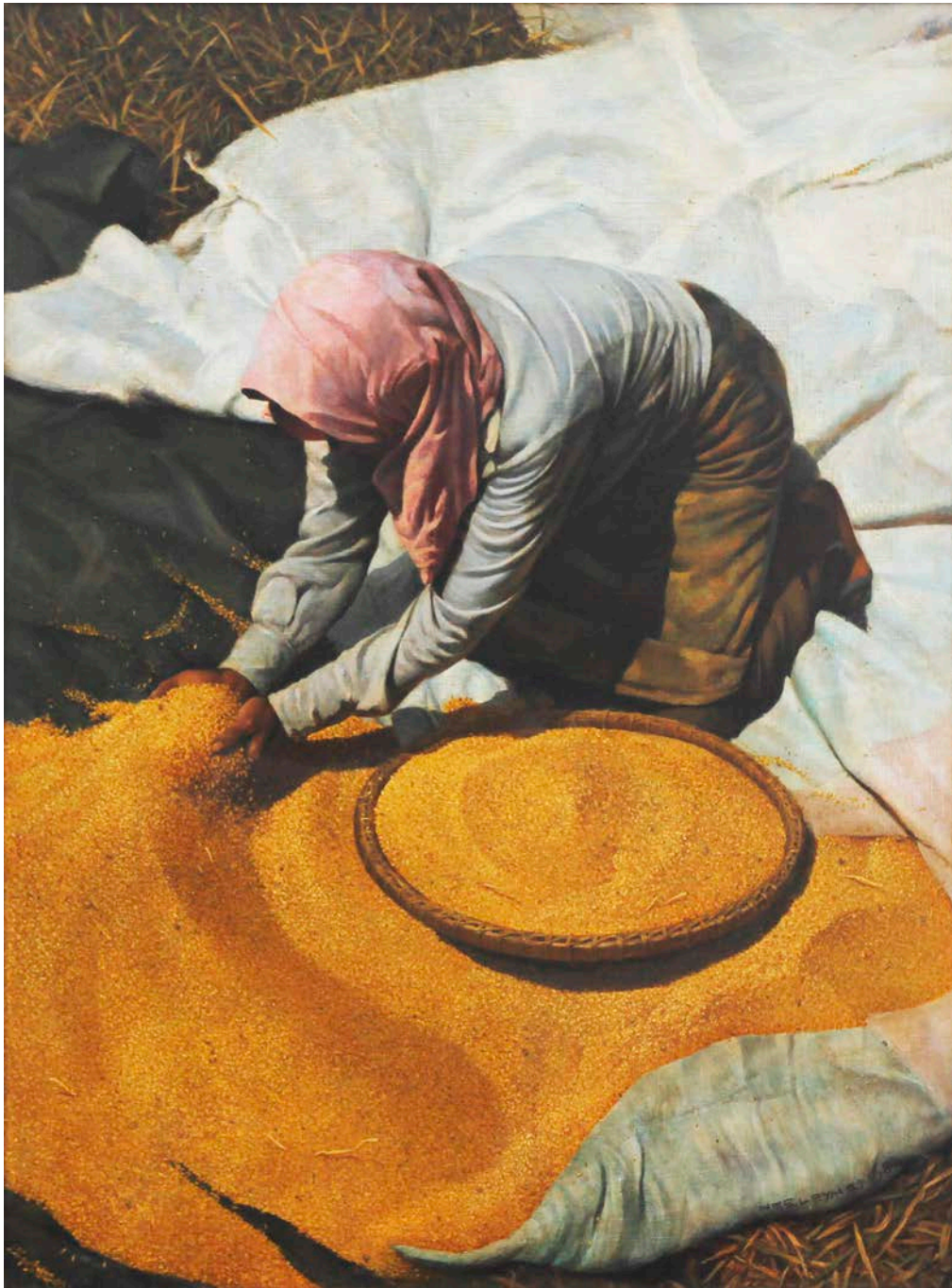
P 100,000

Provenance:
Private collection, acquired from Joel Cruz and Alfred Sycip in 1992.

One of the hand drawn trial designs to commemorate Spanish Prime Minister Antonio Canovas del Castillo, in pen & ink with watercolor on linen paper, measuring 39 x 46 cm is attributed to Felix Martinez. According to page 262 of Jaime C. Laya's Consuming Passions Philippine Collectibles (Pasig City: 2003), the objet d'art produced by T. Zamora in 1897 highlighted Canovas' importance in the restoration of the Spanish crown and in drafting the Constitution of 1878.

The trial design offered here shows two distinct features:

- (1) On the left is the right-hand looking profile of the bust of Don Antonio Canovas surrounded with wreath with the Spanish and Colonial Philippine coat of arms at the bottom, tied by a ribbon marked "FILIPINAS" and "AGRADECIDO"; and*
- (2) On the right is the detailed map of the Philippine Islands. The design study resembles in many ways the context of the objet d'art illustrated in the book of Consuming Passions Philippine Collectibles (Pasig City: 2003), now in an important private collection, showing both the profile bust of Canovas, as well as the map of the Philippine Archipelago.*



PROPERTY FROM THE INGRID SALA-SANTAMARIA COLLECTION

159

Nestor Leynes (b.1922)

Untitled

signed and dated 1978 (lower right)

oil on wood

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

P 120,000

There is an extremely photorealistic quality to some of the works of Nestor Leynes that they are at times mistaken for actual photographs. Founder of the 'Magic Realists,' a group of artists whom with impeccable craftsmanship have forged a hyperrealist style distinctly their own, it is no surprise that Leynes' canvases possess a level of intricacy and elaborate detail that were transcendent of his time.

In this rural composition of a lady sifting rice, Leynes' hyperrealist tendencies are showcased, and we are left with a stunningly captured moment in time, immortalized by the artist's hand.

Los Prieto

There were not many families of surpassing wealth and stature in late 1800s Manila. These families of mixed Spanish, Chinese, and Filipino descent dominated mainstream “Filipinas” society. Among them was the officially ennobled and extremely landed, Chinese- and Spanish-descended Tuason-Legarda-Prieto-Valdes clan. There was the Spanish-descended Roxas-de Ayala-Zobel-Soriano clan, the de Ayala descended from the nobles of the “Reconquista” of Ferdinand and Isabella.



Dominating elegant Barrio San Sebastian was the Chinese-descended, extremely affluent, and highly cultured Paterno Molo de San Agustin clan, also descended from Rajah Lakandula. Unknown to contemporary historians was the entrepreneurial and highly successful Mauricio-de Jesus family, whose fortune devolved to the Roces-Gonzalez family. There was the Spanish-descended de Gorricho-de los Santos clan, the fortune founded by an enterprising Caviteña whose bustling “zacate” business fortunately morphed into a great real estate fortune. From Lingayen, Pangasinan rose the Padilla family, where the father Narciso’s inter-island shipping fortune allowed his daughter Barbara Padilla de Resurreccion Hidalgo to become “the Queen of the Pasig River” in terms of various “casco” — based trading businesses. Possibly one of the greatest trading fortunes belonged to the Basque Ynchausti family, whose international business interests spanned from Shanghai to London.

The Chinese-Filipino community centered in Binondo also produced several individuals who accumulated immense fortunes comparable to or even greater than those of the established families. There was the highly influential Carlos Palanca Tan-Quien-Sen; the already affluent Fujian migrant Vicente Ruperto Romero Sy-Quia; the retailing doyen Mariano Velasco Chuachengco; the entrepreneurial Ildelfonso Cosiam Tambunting; the elegant Mariano Limjap y Barrera; the extremely affluent Telesforo Chuidian, whose wife was said to have bribed the guards at Fort Santiago with a bag of diamonds to secure his release during the frightful days of 1896; the industrious Guillermo Cu-Unjieng.

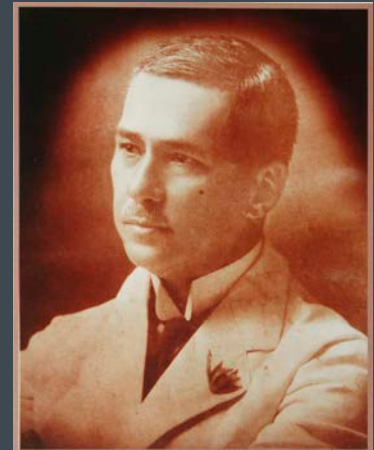
This privileged class of people lived in palatial houses in the old districts of Intramuros, Binondo, Santa Cruz, and in the relatively newer, more fashionable districts of Barrio San Sebastian (Calle San Sebastian/Calle R Hidalgo) and Barrio San Miguel (Malacanang Palace). Their houses were every inch the equal of their affluent counterparts in the Continent and in the United States. Paintings, sculpture, exquisite carved and bone-inlaid local furniture by Chinese and Filipino craftsmen, imported European furniture, Eastern rugs, Dutch gasoliers and European chandeliers, Chinese porcelain cachepots and pedestals, curtains of Italian silk damask and Venetian lace, and all kinds of Victorian bibelots crowded the large rooms. The maintenance of all these was undertaken by a literal army of household staff/retainers/servants usually taken from the family’s “haciendas” or plantations. Ensclosed in a series of sumptuous rooms, the elite of late 1800s Manila lived in the grand European manner.

Antonio Prieto (ca 1800-1870) was a Spaniard whose family originated from Oviedo in Asturias and from the Ciudad Real in Castilla. He married the heiress Josefa de Gorricho y de los Santos (ca 1800-1870), daughter of Jose Damasode Gorricho, a quartermaster of the Spanish Army — whose affluent family was long established in Manila — and the Caviteña entrepreneur Ciriaca de los Santos. The de Gorricho couple became extremely affluent as urban sprawl reached their considerable grasslands along the Escolta, making them the majority landlords of the country’s upscale commercial hub. Two elder de Gorricho daughters had already married two Pardo de Tavera brothers. The august Pardo de Tavera family could trace its roots to 1400s’ Spain.

Antonio Prieto’s and Josefa de Gorricho’s son Mauro Prieto y Gorricho (1873-1932) became an industrialist. Among several involvements, he was an executive of the “La Germinal” tobacco factory, the largest in the country; he was also President of the “Congreso Agrícola de Filipinas.” Mauro Prieto y Gorricho married the heiress Consuelo Legarda y de la Paz, daughter of Benito Legarda y Tuason and the formidable Teresa de la Paz viuda de Jose Severo Tuason. Teresa aka “Teresang Marikit” was the widow of the Lord of the Tuason “mayorazgo” (noble house) and until her second marriage controlled the immense Tuason fortune along with her brother-in-law Gonzalo Tuason y Patino. (Gonzalo Tuason left the country hastily during the revolutionary witch hunt of 1896 and lived out his life as a penurious exile in Paris to the shock of fellow multimillionaire and exile Pedro Pablo Roxas; he was interred at the Pere Lachaise cemetery.)



Consuelo "Titang" Legarda de Prieto
© TLC



Don Mauro Prieto y Gorricho
© TLC



One fine day in 1946, Bibilo and Chucha with their children Jaime, Alex, Raffy, Benny (on his mother’s lap) and Bettina. Peachy and Mauro were still in the making. © TLC

Among Mauro Prieto’s and Consuelo Legarda’s children were Benito “Bibilo” Prieto y Legarda married to the heiress Antonia “Chucha” Roces y Pardo, Carmen “Mameng” Prieto y Legarda married to the industrialist Ramon Caro, Antonio married to Rosario Ramirez de Arellano y Lopez, and Mauro Prieto II or “Tipoy.”

This painting, a seascape that captures the roiling waters around the fortress-prison “Chateau d’If”, by Felix Resurreccion Hidalgo y Padilla (also a member of Old Manila’s “de alta sociedad”) brings with it memories of the old Manila aristocracy in their palatial homes and European-inflected life — their great wealth, their Castilian elegance, and most of all, their eternal eloquence.

Augusto Marcelino Reyes Gonzalez III
(Toto Gonzalez)





(artwork with frame)

160

Felix Resurreccion Hidalgo (1855-1913)*Chateau d'If*

signed and inscribed "a su amigo M. Prieto" (lower right)

oil on canvas

24" x 36 1/4" (61 cm x 92 cm)

P 4,000,000

Provenance:

A gift from the artist to Don Mauro Prieto

Don Benito "Bibilo" Prieto y Legarda, thence by descent to his children Alejandro, Beatriz, Jaime, Rafael, Benito, Jr., Mercedes, and Mauro III



(Chateau d'If)

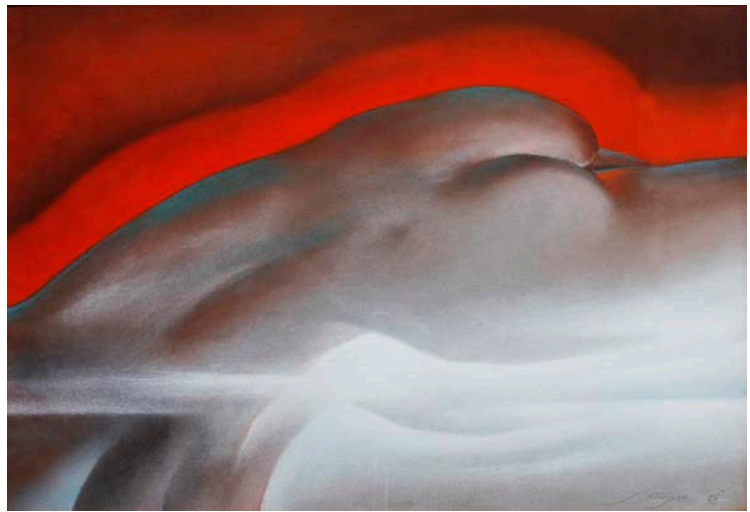
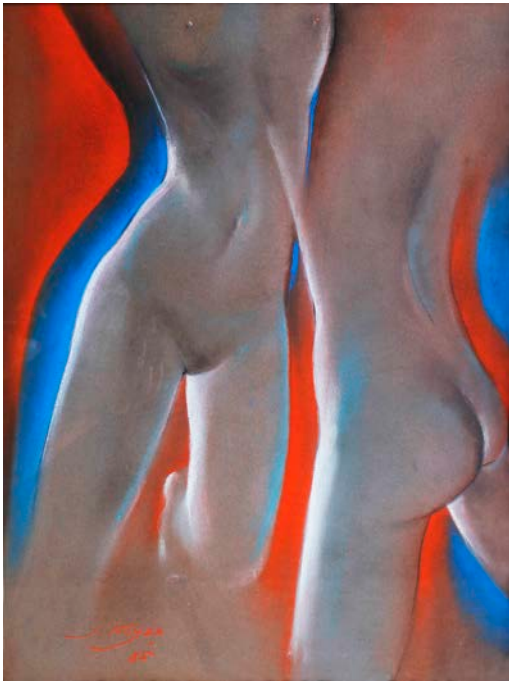
Felix Resurreccion Hidalgo's seascape echoes the artist's fascination with the violence of the sea. This work of Felix Resurreccion Hidalgo utilizes not only the painterly quality of oil, but also the singular movement of brushstrokes to create motion. Just like his famous work "La Barca de Aqueronte", which exemplifies this through the sway and churn of water and whitewater bubbling around a mournful boatman, this seascape depicts foul weather, but not too gloomy for the viewer to see the lusty poetry in all that sea green tempest and hard driving, albeit invisible, wind driving the waves against a high craggy promontory in the background, which is painted sans distinct details.

The relationship of light and dark areas, the contrasts of movement, are largely responsible for the expressive power of the stormy shore. Hidalgo may have been a romantic but, he was also a realist in basing his art upon experiences directly perceived in nature.

The fluidity of the sea, whose color, light, and atmosphere changes from one moment to the next, was a ready equivalent of the flickering reveries of Hidalgo's brush.

Hidalgo painted this monumental sea scene with the color effects boldly and facilely applied. In terms of quality and invention, Hidalgo's achievements as a painter are unparalleled, and while Juan Luna is arguably the more famous of the two, some art critics consider Hidalgo the more superior painter.

In principle, Hidalgo's seascape combines the strengths of both luminism and impressionism, even if he adheres to neither. His dramatic, even impressionistic skies amid waves in some instances diverge from the becalmed seas of late 19th century painting, manifested best in the luminist style in the United States — which he never visited. Luminism is characterized by attention to detail and the hiding of brushstrokes, while impressionism is characterized by lack of detail and an emphasis on brushstrokes. Having taken up painting at the Academia de Dibujo y Pintura in Intramuros early in his career, he remained a classicist, preferring to work in the style recognized by the art Establishment, despite the furor over the Impressionists in the Europe of 1884. Thus, Hidalgo's depictions of the stormy sea mark one significant extreme of the vast range of Philippine art's landscape traditions.



161

Justin Nuyda (b.1944)

a.) *Nude 1*

signed and dated 1985 (lower left)
pastel on paper
24" x 18" (61 cm x 46 cm)

b.) *Nude 2*

signed and dated 1985 (lower right)
pastel on paper
18" x 24" (46 cm x 61 cm)

P 80,000

Justin Nuyda's oeuvre is filled with surrealist works that possess an evocative, dream-like aesthetic. These works often feature stunning landscapes and multidimensional figures, gleaming of a certain ambience that Nuyda is known for. Very well versed in Anatomy and the use thereof, Nuyda has also created numerous works that feature his subjects flaunting the elegance in their figures — and has done so with such refined grace.

In this pair of nude works from 1985, we see a different, more boisterous side to Nuyda. The amalgamation of the human figure with his more eccentric surrealism has created this loud, histrionic display of the female form. Beckoning for the audiences' eyes, this strongly evocative work is truly a remarkable spectacle by the modern master.

162

Romeo Tabuena (1921-2015)

Untitled

signed and dated 1957 (upper left)
oil on paper
19 1/2" x 25 1/2" (50 cm x 64 cm)

P 100,000

Provenance:

Private Collection, USA

Romeo Tabuena's numerous experimentations with his style has led to the wide array of techniques he features in his canvasses throughout his oeuvre. Making use of a variety of media, Tabuena's works feature plays on cultural and rustic themes.

In this very work, we see a number of faces grouped in the middle of the canvas. The old, troubled ladies' appearances bear a sense of distraught — a wistfulness in the atmosphere, as the group seems to be in mourning. The expressive, impassioned brushstrokes make for an acerbic, melancholic tone — such, empowering the pervading gloom.



163

Juanito Torres (b.1977)*Pinagpala IV*

signed and dated 2006 (lower right)

oil on canvas

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

P 140,000

In the last century, the gentler side of the barung-barong (shanty) has been associated with artists like Mauro Malang Santos as he popularized the subject by over his socio-realistic implications. Others before Malang had already taken up the subject in the post-war period. Vicente Manansala was a precursor of Malang in giving a less harsh depiction of the shanty — but Manansala and Malang were abstractionists.

On the other hand, here comes Juanito Torres who is widely known for his oil paintings that bring to life scenes straight out of the most dramatic pages of Philippine history filled with gritty characters. There is always pathos, brittle charm, and wit in the scenes he deftly recreates on his huge canvases. However, this work does not have Torres' usual historic references.

Torres demonstrates his ability to evoke human empathy and "Pinagpala IV" reflects the same richness of realism and symbolism for which he is known for in his paintings. Even though he is in many respects a painter of history, Torres truthfully portrays ordinary people — living characters today from the bottom of Philippine society's social rung, yet it is the spiritual richness of the poor that is imparted.

Little wonder that his work is imbued with strong expressions of indigenous Filipino spirituality. The spiritual leitmotif is interwoven throughout Torres' "Pinagpala IV".

Details such as halos suggest qualities of moral introspection which could not be found in protest art. With his imagery the artist constructs upon this a meta-text, which is the radical interpretation of the work in terms of Filipino spirituality and social realities.

The spiritual aesthetic in this highly mediated and idiosyncratic language becomes part of a contemporary reflection on a sense of belonging to a domain of culture. The scene resists protest art associations; rather, it invents its own, making the artist's effort an interesting intertext to prevailing realities.

To be sure, the artist does not propose an ahistorical nativism, but an indigenous spirituality. Think of the tenets of the pre-Raphaelite Brotherhood penetrating Filipino Social Realism, what with the little boy with cherub's wings, her mother standing behind holding a halo in her hand (!) and then there frolicking in a corner is Torres' ubiquitous mascot, a native dog that's a permanent fixture in most of his works, but this time with another halo over its head. The scene resemble a mis-en-scene in a spiritual play set in social realist trappings.





164

Onib Olmedo (1937-1996)

Untitled (Still Life)

signed and dated 1991 (lower right)

oil pastel on felt paper

29" x 23" (74 cm x 58 cm)

P 120,000

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

With stark austerity and inimitable creativity, Onib Olmedo has forged a world full of melancholy and blight — perturbed and anguished compositions in a netherworld.

In this piece, however, we are given a glimpse into a very atypical morsel of this otherworldly realm. The often somber, downbeat-darkness is replaced by a more vibrant-spirited air. Olmedo's skewed perception still pervades the otherwise mundane tablescape, giving the blossoming still life a marred elegance.

165

Isidro Ancheta (1882-1946)

Planting Rice

signed and dated 1934 (lower right)

oil on board

12 3/4" x 19" (32 cm x 48 cm)

P 100,000

Isidro Ancheta's sunny, idyllic renditions are not only intricate and beautiful, but at one point were very popular and recognized — which was imperative, since they were hung in numerous classrooms across the country at the time. The chaos of World War II had destroyed most of his works, which have since been rather difficult to acquire.

This magnificent work by the classical realist gives us a glimpse into the beauty of a pre-war Philippines. Teeming with people, this very vibrant rustic scene possesses a charming air, as the colors dance on the water under the brilliance of the Philippine sun.





PROPERTY FROM AN IMPORTANT SPANISH COLLECTION

166

Fernando Amorsolo (1892-1972)

Clave de Kalantiao

signed and dated 1962 (lower right)

oil on canvas

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

P 1,000,000

Provenance:

Acquired directly from the artist

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

In a 1939 interview, Amorsolo said: "I have painted hundreds of objects and I have gone far and near to satisfy the tumultuous craving in my heart. But there is none which has thrilled me and given me more satisfaction than "The First Baptism in the Philippines," a large, historical painting which was ordered and paid for by the Cebu High School. In the first place, the picture is of historic significance; it depicts a very important event in our history. The tendering of the whole composition is really in accordance with my art, and to my mind, my colors were in perfect harmony." Delighted with the splendor of the past, Amorsolo captures on canvas this glowing, historic scene. In the work, a Filipino chieftain explains the writings on some scrolls to the seaside community. Entitled 'Clave de Kalantiao', which directly translates to 'the Code of Kalantiao', it is safe surmise that this work is of Rajah Bendahara Kalantiaw, also known as Datu Kalantiao, the third head of the Panay Island.

A mythical Filipino character, Datu Kalantiao was the known propagator of the said 'Code of Kalantiao' which was then believed to have been the legal code of the Datu's era (1433). In the purported document, laws fitting for the time were believed to have been in effect — such bearing similarities to that of Sharia Law and the likes. Questions to the historicity of the actual 'Code of Kalantiao' have ever since been around, but despite the challenge to its authenticity, some history texts continue to present such as fact. In any regard, the cultural significance of such legend remains relevant, having been ingrained into our young history just as other mythic legends have.

In Amorsolo's depiction of the Filipino idiom, he observed Filipino folk aesthetics and researched Filipino history, customs and traditions. His works show a character which was Filipino in the fresh colors of the folk, and in the sense of communal life: how the people interact as they engage in ceremonies and rituals. Amorsolo captured the romance of our indigenous historical past as much as he was inclined to anecdotal painting — laying focus on the historicity of such significant events, even if only to constitute such depictions with his vivid imagination, and masterful hand.



(with glass dome)

**167****Nazareno in Virina***1st Half of the 19th Century*

Baticuling, Kamagong, Lanite, Ivory, Velvet, Silver, Gold Embroidery, Human Hair and Glass
H:26" x L:18 1/2" x W:12" (66 cm x 47 cm x 30 cm)

P 200,000

Provenance:
Manila

Devotion to the Nazareno, especially to the Black Nazarene of Quiapo, is rampant in the Philippines. Seldom, however, does one see the image made in ivory. This particular piece has ivory face, hands and feet attached to a wooden mannequin clothed in gold-embroidered velvet. The face, particularly the beard, is beautifully carved, and the hands are exquisitely made. The purple velvet tunic, embroidered all over with gold thread, however, is somewhat frayed.

The Christ carries a kamagong cross line-inlaid with thin strips of lanite with silver terminals called cantoneras. The statue is attached to a small 18th century peana or base which did not originally belong to the image.

The image is encased in an oval virina, or glass dome, on a beautifully carved and gilded base typical of the mid-19th century. The base has a lower border consisting of sprays of leaves and fruits carved almost in the round and completely covered with gold leaf. A fretted oval plinth above it supports the platform, on which the statue on its peana and the virina are placed.



168

Romeo Tabuena (1921-2015)

Lake Sundown

signed and dated 1965 (lower left)

tempera on board

9 3/4" x 22" (25 cm x 56 cm)

P 160,000

Provenance:

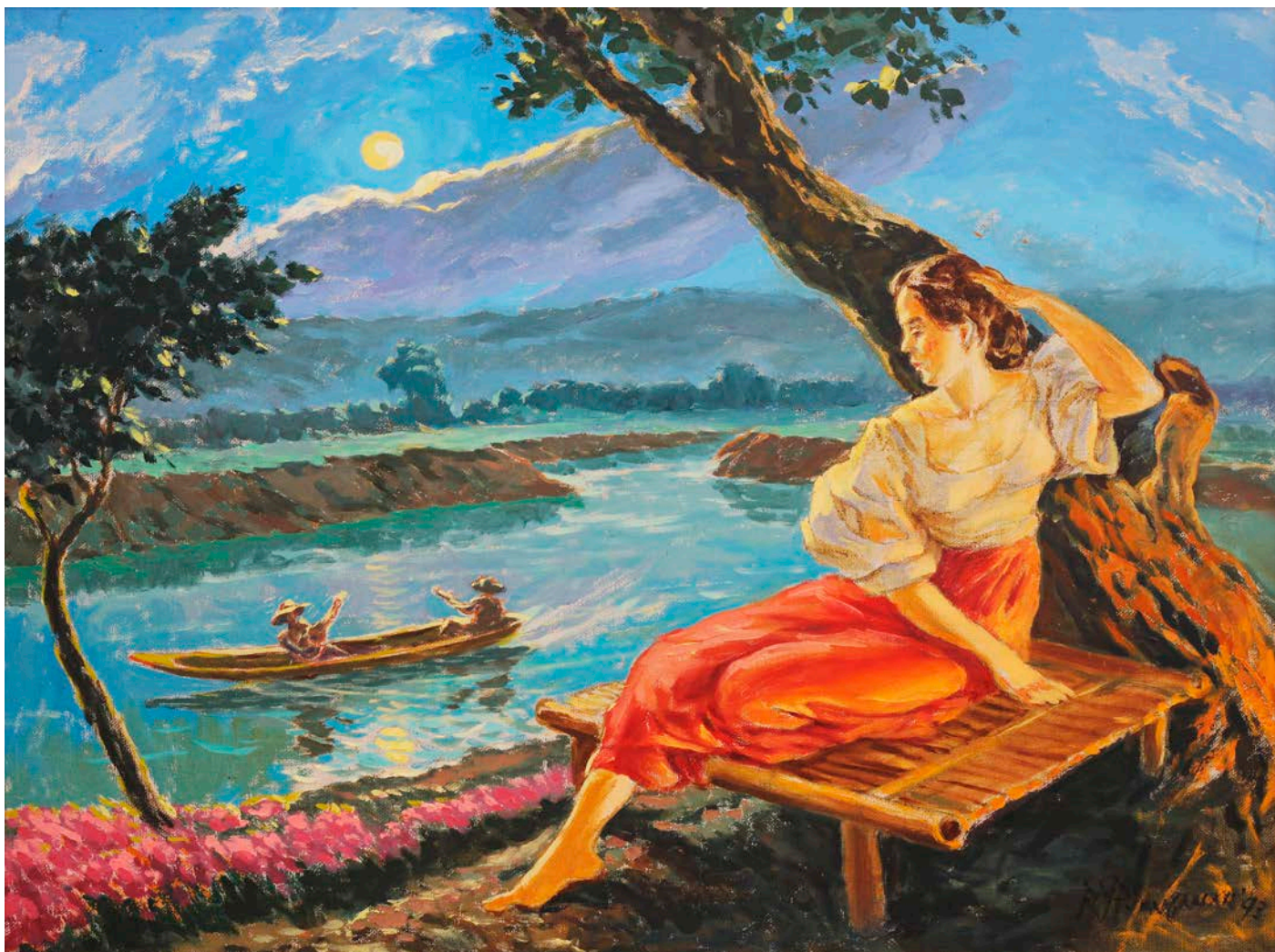
with Galeria De Arte Misrachi S.A

Private Collection, USA

The late Romeo Tabuena has garnered quite the acclaim for his many styles. Playing with the ideologies of cubism, Tabuena has derived numerous techniques, using both planar and linear approaches to his art uniquely with his sensibilities.

In this tempera work we see a more refined Tabuena, capturing the atmosphere of a setting sun — a wistfulness in the distance as the boatman sculls across the river in the gloomy setting sun as dusk draws near. An eloquent play on light is put on display, as the outrigger glistens with the mirror-like water.

This very piece is from 1965, the same year Tabuena participated in the Eighth Biennial of Sao Paulo, Brazil as the official Filipino artist and art commissioner from the Philippines.

**169****Ricarte Puruganan** (1912-1998)*Untitled*

signed and dated 1993 (lower right)

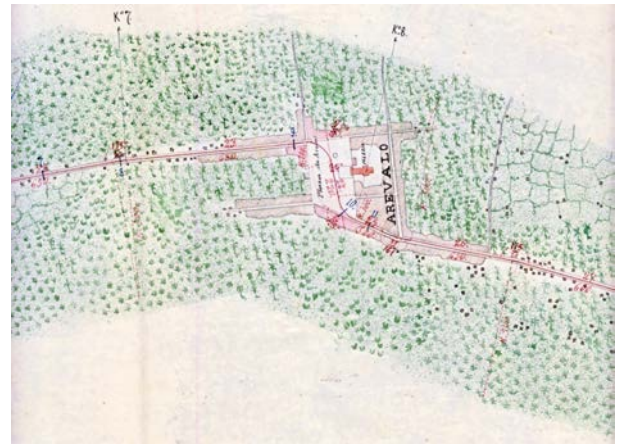
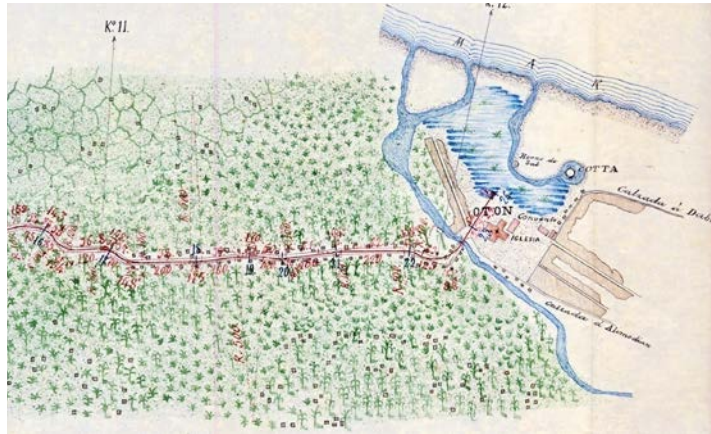
oil on canvas

18 1/4" x 24" (43 cm x 61 cm)

P 120,000

One of the 13 Moderns and a pioneer of neorealism in the Philippines, Ricarte Puruganan spawns from his brush and palette a dream-like atmosphere that is close to mythic. Using indigenous Filipino design meld with contemporary themes in his later works, Puruganan has time and again created these stunning impressionistic splendors.

This late oil work by the artist captures a moonlit riverscape, with the figures in the distance seeming to serenade the flame-lit lass in the foreground with guitar and song. The lass leans romantically as if to listen on, as the windswept flora sway with the music under the all-but-dim moonlight.



170

Iloilo Town Maps from Proyecto Tranvias á Vapor

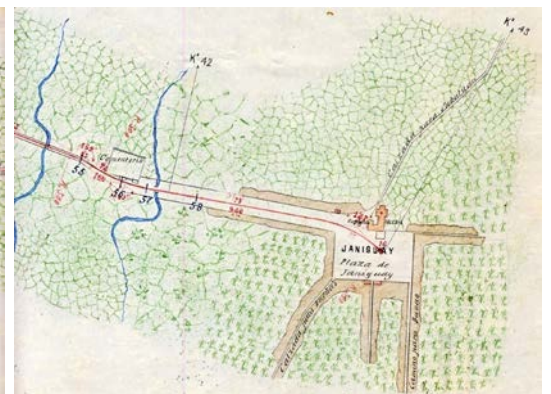
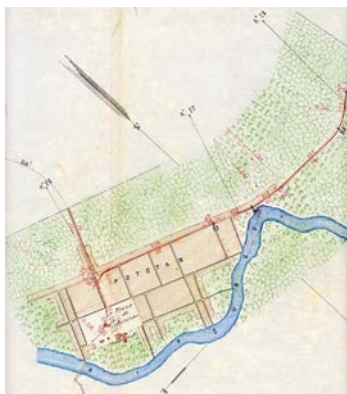
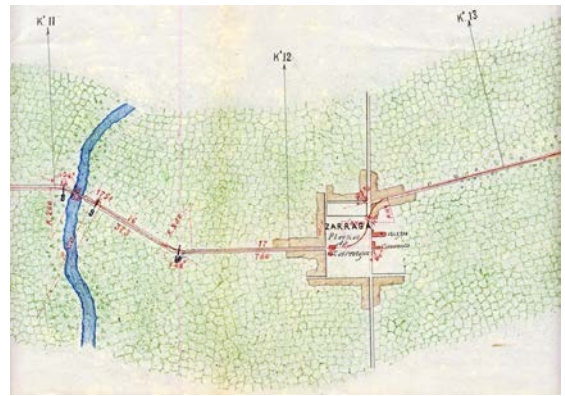
1890

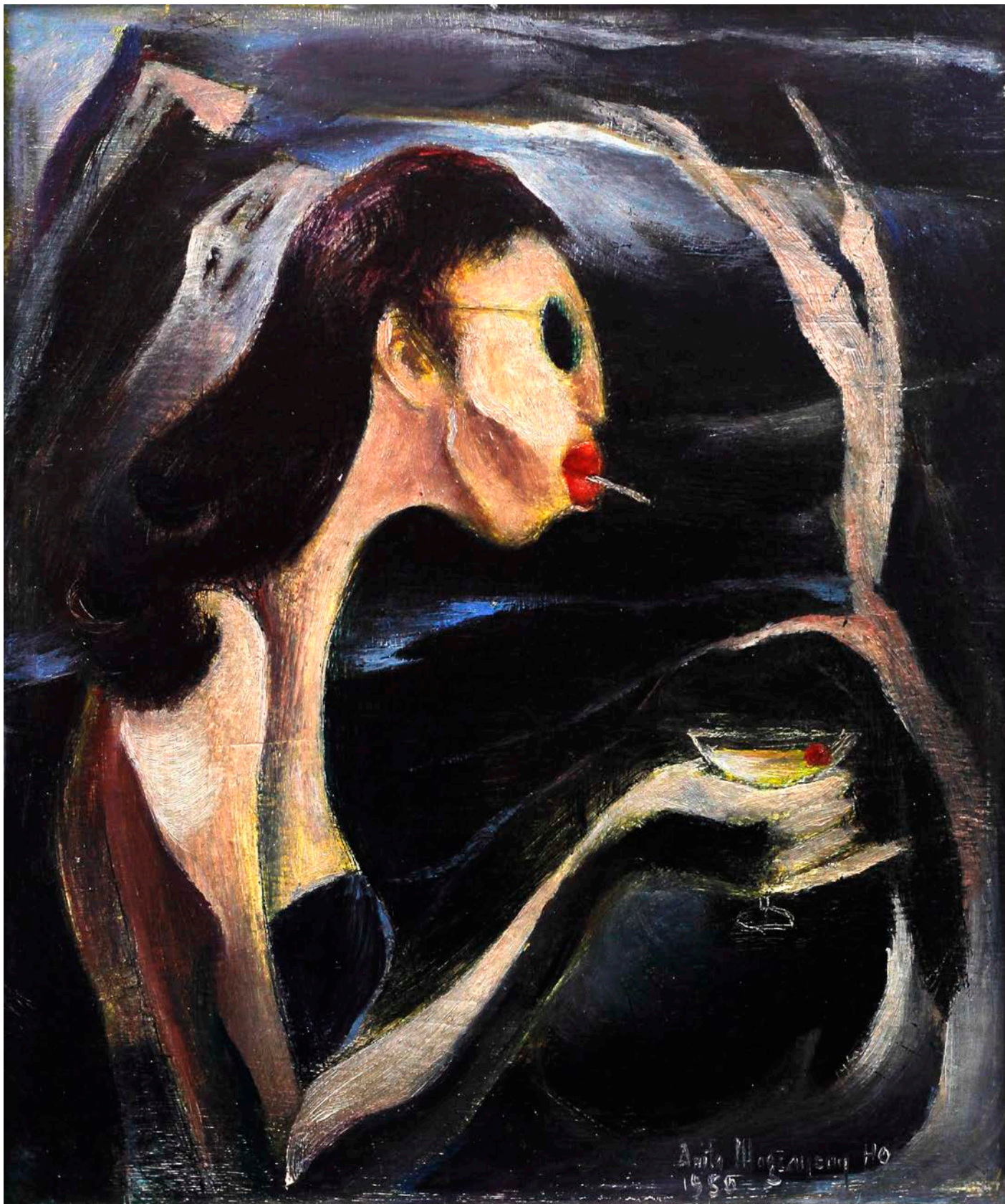
P 120,000

Provenance:
Private collection, Iloilo City

This work, the longest Spanish-Philippine colonial artwork, measures a total length of 25 feet. These hand drawn engineering plans for the 1890 PROYECTO TRANVIAS Á VAPOR DE ILOILO consist of 3 plates on linen paper: (1a Seccion, 10-1/2 x 56 inches) Iloilo to Oton passing thru from Puerto de Iloilo to Molo to Arevalo to Oton; (2a seccion, 11-1/2 x 75 inches) Iloilo to Sta. Barbara passing thru from Puerto de Iloilo to Jaro to Pavia to Sta. Barbara, and; (3a seccion, 10-3/4 x 171-1/2 inches) Jaro Pototan & Janiguay passing thru from Jaro to Leganes to Zarraga to Pototan to Mina to Janiguay. These plans show details of the layout of building structures and corresponding landmarks of each town. Like riding a time machine on a flying drone, aerial photographs of Iloilo towns in 1890 depicted the initial development of the province even if the railway line was only installed after the turn of the 19th century. The lot also includes two 1911 Iloilo Rail Road & Co. Ltd. receipts, one mint and another used. Like the Colgante Bridge in Quiapo, the Iloilo railway line was built by Ynchausti y Cia.

The exhibit and publication of Three Hundred Years of Philippine Maps 1598-1898 in 2012 by the Philippine Map Collectors Society, Inc. showcased the general focus in macro-based Philippine maps with original old names of towns and provinces. In sharp contrast, when The Heritage Conservation Society and The Urban Partnerships Foundation published Towns and Cities of the Philippines Selected Cases on the History and Evolution of Settlements in 2010, a different perspective was born. In the light of the quest for more precise local history, original hand drawn maps of towns and villages during the Spanish colonial period became more important. Architects and treasure hunters alike prefer maps drawn to scale in order to get the exact details and layouts of locations in surrounding environments.





PROPERTY FORMERLY IN THE DAVID BOGUSLAV COLLECTION

171

Anita Magsaysay-Ho (1914-2012)

Untitled

signed and dated 1956 (lower right)

oil on wood

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

P 1,000,000

Provenance:

Acquired from the artist by David Theodore Boguslav (1895-1962), editor of the Manila Times and a Chicago Tribune correspondent from 1923-1941 and from 1946 till his death in 1962.

Acquired from the above by William D. and Judy P. Miller in 1958. William Miller was the bureau chief for United Press (now United Press International) in the 1950's in Manila, thence by descent to their son, Mark

The near surreal "Cocktail", which features a fifties era evening club habitu , set against the almost expressionist brushstrokes comprising the dark backdrop, is one of the surprising few works of Magsaysay-Ho which stand outside of the celebrated artist's traditional themes, especially her genre women from the provinces. This and a few other works such as 1955's "Desolation" (Oil on Canvas. 106.7 cm x 172,7 cm), from the collection of J. Antonio Araneta, a picture of which can be seen in page 164 of the book "1030 R. Hidalgo- Legacy in Art" (edited by Antonio S. Araneta) prove that the decade of the fifties saw Anita Magsaysay-Ho immersing herself in the various facets of modernism which was shaping the Philippine art scene, what with her being either a judge or a competitor in the various annual AAP exhibitions.

The book "Anita Magsaysay-Ho: Isang Pag Alaala A Retrospective" says: "(Anita Magsaysay-Ho) was more responsive to modernist ideas, such as the use of expressive distortion... Her affinities for modernism were further developed with subsequent studies in the Art Student's League of New York..."

Also, the Philippine Art Gallery (PAG) did much to situate Anita Magsaysay Ho's art in the modernist movement of the fifties.

Two decades earlier, during the thirties, most of her teachers in the Cranbrook Academy in Michigan came from Europe, as she told critic Cid Reyes in 1984: "...people like (Carl) Milles, (Eero) Saarinen, and (Lazlo) Moholy Nagy."

Emmanuel Torres writes: "Her women of the 1950s... are memorable for their elongated forms, angular gestures and slick surface. ... The overall effect is unfailingly stylish, enhancing the impression that her subjects are really patrician ladies of Chinese descent disguised as peasants in stiffly quaint, mannequin poses and postures, with hardly a wrinkle or hint of sweat on them."

The woman with the wineglass might as well be one of those patrician ladies without their peasant disguise that Torres writes about. Even Leonidas Benesa once wrote: "Magsaysay-Ho was one of the first Filipino artists to present figures with overly long necks and arms."

Thus the cosmopolitan (nightlife) theme notwithstanding, overlong arms and necks of the figure, as well as the stoop of the figure, allude to Magsaysay-Ho's distinct modernist distortions.

It is this distention or distortion of body parts that, despite her predilection for genre that has to do with a particular woman type, Anita Magsaysay-Ho is considered a modernist in the history of Philippine art.

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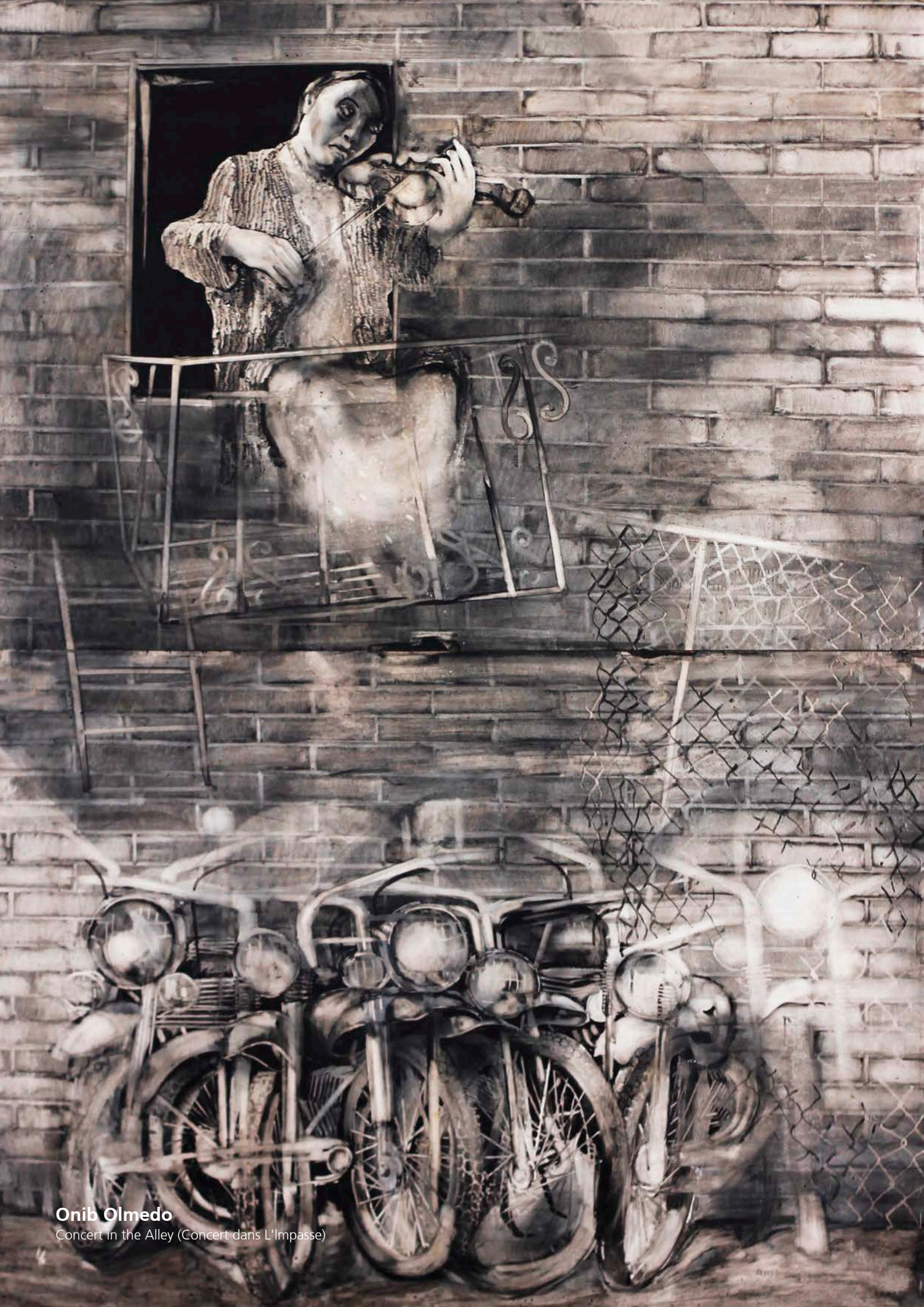
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Onib Olmedo

Concert in the Alley (Concert dans L'Impasse)



Claudio Bravo
Portrait of Chona Kasten



Jose Joya
Golden Friendship



[Signature]
1975



Fernando Amorsolo
Winnowing Rice



Francis 1900

León Gallery

FINE ART & ANTIQUES

NOW ACCEPTING CONSIGNMENTS

For the Magnificent September Auction 2016



Solomon Saprid (1917-2003)

Tikbalang
signed
brass

H:48" x L:17 1/2" x W:11 1/2 (122 cm x 44 cm x 29 cm)



Jabali by Jose Rizal