



Including property from the
Joe and Nene Guevara Collection

SPECTACULAR⁵
MID-YEAR
AUCTION²⁰¹⁵

13 JUNE 2015 | 2:00 PM

León Gallery
FINE ART & ANTIQUES

AUCTION NO. 10



Benedicto Cabrera
Lovers



Ronald Ventura
High at Five (III)

Ventura
2016



León Gallery

FINE ART & ANTIQUES

Auction

Saturday | June 13, 2015
2:00 PM

Preview

June 6 - 12, 2015
9:00 AM - 7:00 PM

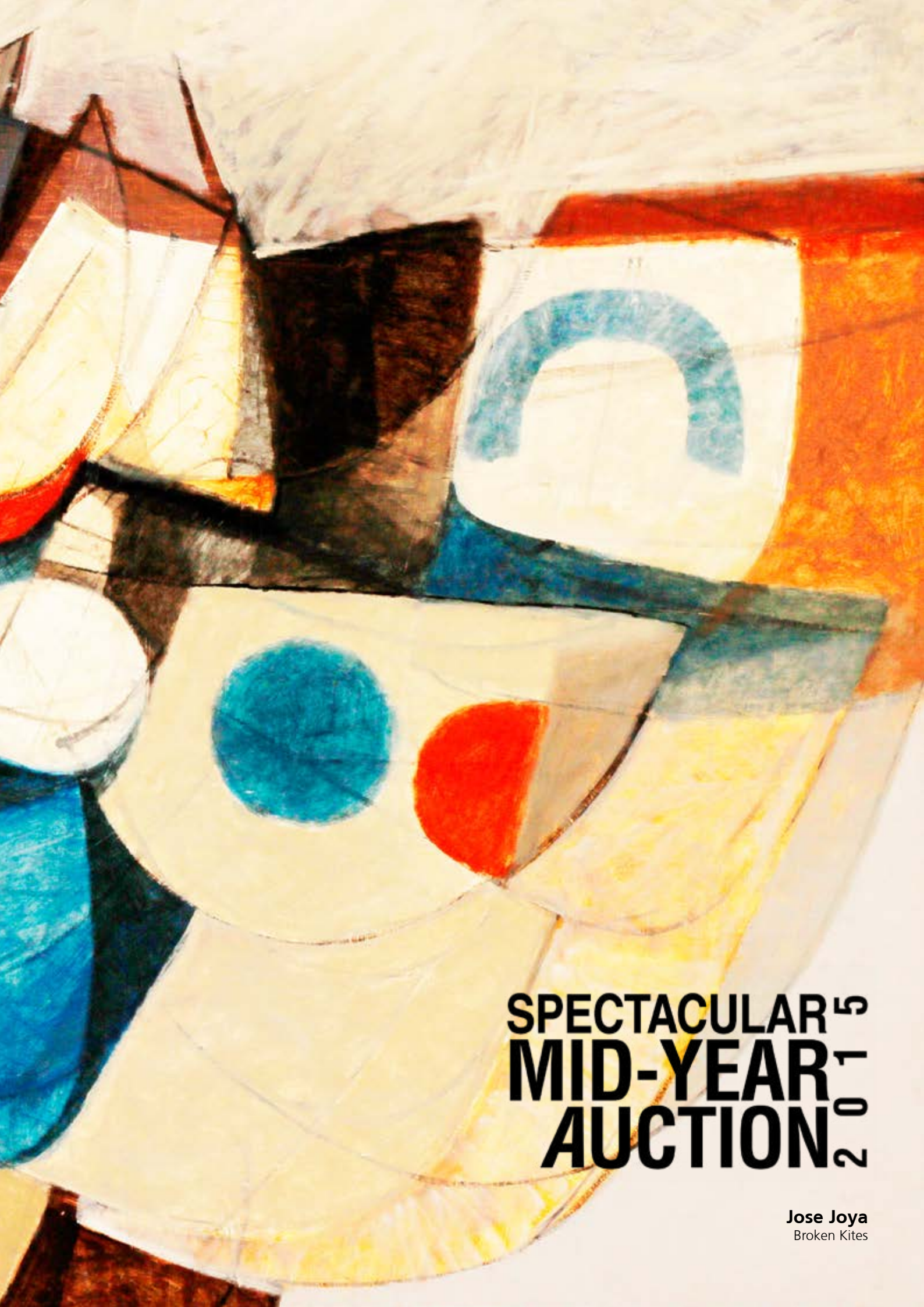
Venue

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

Contact

www.leon-gallery.com
info@leon-gallery.com
+63 856-27-81

1972



**SPECTACULAR⁵
MID-YEAR
AUCTION²⁰¹⁵**

Jose Joya
Broken Kites

Foreword



Dear Friends:

We are propelled by the truism that an auction house is only as good as the treasures it can offer. It is to this truth that Leon Gallery is committed, since our first auction in 2013 to this 2015 mid-year event. We have never wavered in our resolve to bring you only the finest of Philippine art and antiques.

To start with: marvel at the treasure that graces the cover of our catalog: Anita Magsaysay-Ho's "Fish Harvest at Dawn." It is to date the largest work by this highly esteemed artist to have been offered on the market. This exquisite work belongs to her "Green Period," a phase remarkable for the freshness of her verdant hues, complimenting a classic and favored Filipino theme.

A proud distinction of Leon Gallery is the sale of the trove of artworks owned by prominent collectors. We are privileged to have been entrusted once again, this time, with the collection of Joe and Nene Guevara. Taking pride of place in their collection is an easel work by the country's foremost muralist, National Artist Carlos "Botong" V. Francisco. Familiar to the public through its reproduction in various coffee table books, it is titled "Camote Diggers," now awaiting its new fortunate collector.

A first in the history of Philippine art is a contemporary musical inspired by an artist's subject. We are referring of course to National Artist BenCab's "Sabel," which premiered recently, starring Iza Calzado. The musical is in fact the opening salvo of "BenCab: 50 Golden Years." This is a year-round serial exhibition of BenCab's multivariied art production to be held in eight museums. To help fund this celebratory event, we are auctioning BenCab's depiction of Iza in the role of Sabel. All proceeds will go to the BenCab Art Foundation as well as other BenCab Museum projects and activities. To BenCab: our congratulations, and our country's gratitude for the rich legacy of his art!

Hispano-Filipino artistry in the 17th century remains unrivalled in quality, as evidenced by an ivory Virgin and Child, which is among our line-up of sought-after treasures. As are the desk-and-chair pair by the most notable Filipino sculptor of the 19th century, Isabelo Tampinco. To date, these are the only pieces of furniture known to be signed by its creator.

Choice contemporary pieces abound, such as Ronald Ventura's "Journey," Buen Calubayan's "Spoliarium 1," an homage to Luna's masterwork, Hernando Ocampo's "Mother and Child," and Vicente Manansala's brooding and grief-stricken "Golgotha."

We invite you to leaf through our catalogue and discover the next objet d'art destined to join your own collection.

Join us on June 13, 2015, Saturday, 2 p.m. at the Leon Gallery, Eurovilla 1, Rufino corner Legazpi Streets, Legazpi Village, Makati City. I, together with my staff, await the pleasure of your company.

Sincerely yours,

A handwritten signature in black ink, appearing to read "Jaime Ponce de Leon". The signature is fluid and cursive.

Jaime Ponce de Leon
Director

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Solomon Saprid
Mother and Child



a.)



b.)

1

Ang Kiukok (1931-2005)
a.) *Seated Figure 1*
signed and dated 1980 (lower right)
pen and ink on paper
11 1/2" x 8 1/2" (29 cm x 22 cm)

b.) *Seated Figure 2*
signed and dated 1980 (lower right)
pen and ink on paper
11 1/2" x 8 1/2" (29 cm x 22 cm)

P 80,000

Provenance:
Carol Guerrero

2

Jeff Dizon (b.1954)
Clown 2
signed and dated 2012 (lower right)
acrylic on canvas
30" x 18" (76 cm x 46 cm)

P 30,000

As an artist, Jeff Dizon has travelled the world to exhibit his art, both in solo shows and group exhibits alike. His art, it is said, captures social life in the Philippines employing a modernist expressionist style that is replete with details. Lately, however, his works are subliminally informed by Biblical passages.



3

Ronald Caringal (b.1980)*I Remember Losing Innocence*

dated 2008

oil on canvas

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

P 30,000

Exhibited:

Cubicle Art Gallery, Sigh Exhibit, Pasig City, 2008

Ronald Caringal's faces look familiar but not exactly someone you'd know. They are all in a mode of communicating, some have lips pursed, eyes looking out to the spectator, spoken for by the words emblazoned within the canvas. Other faces are more adamant, more frustrated, more incensed than others. He combines, even clashes neutrals with sharp candy colors to create art that has a very in-step vibe with whatever is current in the zeitgeist, their retro feel notwithstanding.

They can remind the viewer of fashion models with their posed stances suggesting the role play and projection of appearances that are inherent in many relationships. His faces define the thin line between artifice and the natural with a fun spirit, like contemporary comic book illustrations.



4

Virginia Ty-Navarro (1922-1996)*Conjurer of Dragons*

signed and dated 1982 (lower right)

watercolor on paper

19 1/2" x 14 3/4" (50 cm x 37 cm)

P 16,000

*Virginia T. Navarro's early paintings were that of the Mother and Child but it was in sculpture that she gained prominence as an artist. In this piece *Conjurer of Dragons*, Virginia's Chinese heritage (her father was born in Fujien province, China) becomes apparent with the image of the woman in a chongsam and the dragon aloft from the incense burner. It is rife with Orientalia and Chinoiserie.*



5

Carlos “Botong” Francisco (1912-1969)

Bahay Kubo

pencil on paper

13 1/2" x 21 3/4" (34 cm x 55 cm)

P 120,000

This piece is accompanied by a certificate issued by the artist's wife dated May 28, 1974

This sketch – most possibly a study – already gives us a glimpse into how great an artist Botong is. One can begin to imagine how this sketch would translate in a much larger work, a full blown painting. Folkloric themes with a strong nationalist message – with shades of his native Angono – pervade this piece, as with the rest of his unmatched body of work.

6

Edgar Doctor (b.1941)

Still Life w/ White Cat

signed and dated 1992 (lower left)

watercolor on paper

22 3/4" x 30 1/4" (58 cm x 77 cm)

P 40,000

While a student at the University of Santo Tomas, Doctor was privileged to have been taught and mentored by Victorio Edades and Diosdado Lorenzo, and he credits these masters for the development of his art. And like a memory bank, Doctor retains in his mind the objects and places he sees in his travels, which he then translates into his paintings. A fluidity of form -- devoid of any hard edges -- is a characteristic endemic to his art.



**7****Jerry Elizalde Navarro** (1924-1999)*The Incoherencies of Language*

signed and dated 1993 (left)

oil on canvas

43 1/2" x 54 1/2" (110 cm x 138 cm)

P 400,000

Jerry Elizalde Navarro's non-representational persona has gone through pendulum swings with his own versions of Cubism, Constructivism, and Abstract Expressionism. And the title "The Incoherencies of Language" seems to perfectly go along these pendulum swings. As a rule, at no point in time does he totally abandon one pictorial idiom in favour of another. His admirers have long accepted those style changes as proof of a protean versatility.

This work is from 1993. Since 1989, Navarro's output has been largely in abstract such as this one. After his sojourn to the island of Bali, he and his mentor, the late Carlos "Botong" Francisco, considered it close to paradise on earth. While it does not give any hint of anything Balinese, it reflects what he discovered in the island: a flamboyant sense of color and a strong rhythmic pulse.



8

Jose Joya (1931-1995)

Siesta

signed and dated 1982 (lower left)

pastel on paper

26 1/2" x 19" (67 cm x 48 cm)

P 70,000

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

"Siesta," done in 1982, is a momentary excursion away from his abstractions and recalls the strong impact of classical and conservative art movements during his youth even at this mature stage in Joya's career.

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



9

Juvenal Sanso (b.1929)

Untitled

Ca.1970

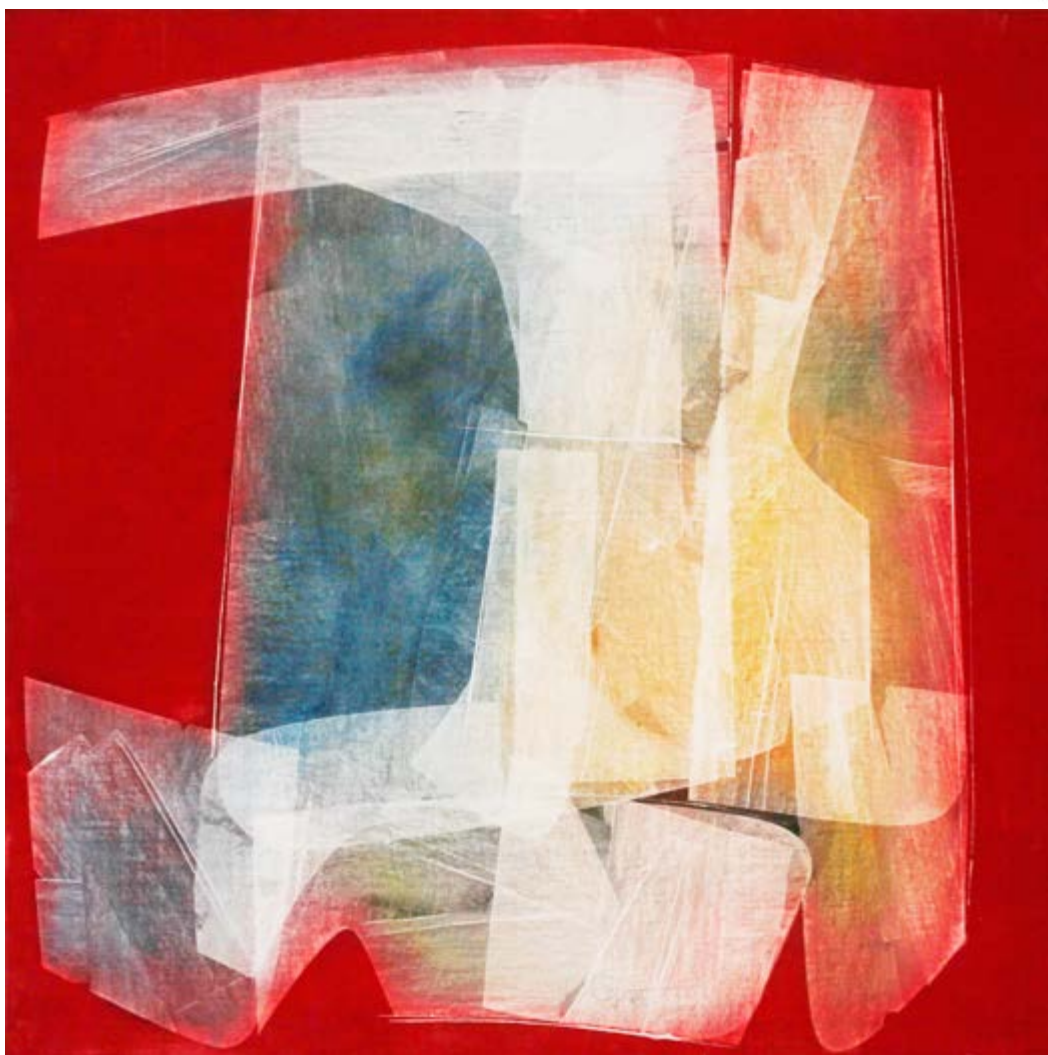
signed (lower right)

acrylic on board

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

P 80,000

A critic in the Paris publication, Carrefour, wrote: "Sanso remembers the marshy coast of the Philippines and his interpretations show a great maturity and a remarkable strangeness of accent. However, it is in efflorescent vegetations, in the shrubby mounds or rocks, that he attains his most striking originality. Here he surpasses reality, transfigures it and saturates it with poesy."



PROPERTY FROM THE JAMES G. JACOBSEN COLLECTION, NORWAY

10

Romulo Olazo (b.1934)

Diaphanous 435

signed and dated 1983 (bottom)

oil on canvas

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

P 300,000

Provenance:

Antonio Locsin

Acquired from the above in 1983

Olazo began his career as an artist at a time of ferment, when the foundations of Philippine abstraction were being laid by the likes of Fernando Zobel, Vicente Manansala, H.R. Ocampo, and Romulo Olazo, who first came to his own as a printmaker pioneering innovations in this field. This fed into the development of his Diaphanous series, a unique body of abstract paintings that "are veritable visions of light." It is an art of luminosity, achieved through the application of several layers of geometric "stencilled" shapes. Delicate, evanescent, sometimes even brittle, they have been likened to dragonfly wings, sheets of gossamer veil or gauze, and even a symphony."

Visually based on that internal radiation of light that emanates from the first diaphanous layer, every layer thereafter is an expressive nuance of light.



11

Lina L. Ciani (b.1943)

Present Past
signed and dated 1997 (lower left)
oil on canvas
27 1/2" x 39" (70 cm x 100 cm)

P 20,000

12

Romulo Olazo (b.1934)

Female Nude

signed and dated 1977 (lower left)
charcoal on paper
8" x 11" (20 cm x 28 cm)

P 10,000

One common accusation levelled against local abstractionists is their inability to execute figurative imagery with adroitness and skill. As if to belie this notion, Olazo—he of Diaphanous fame—presents to us his subtle take on the female nude.





13

Emmanuel Garibay (b.1962)

Untitled

signed and dated 2005 (lower left)

oil on canvas

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

P 160,000

Garibay's singularity as an artist can be found in his unparalleled ability to capture the social and religious mores of the Filipino through his keen eye, and even keener artistic skill. In "Untitled," this work from 2005, a crucified Christ takes the central image, surrounded by a menagerie of themes and objects, which is perhaps Garibay's take on Christianity, original sin, and the Ten Commandments.

The Joe and Nene Guevara Collection

*F*rom his student days at UST where he was dubbed “Tom Sawyer” for his role as Editor-in-Chief of *The Varsitarian*, to being the recipient of the Outstanding Filipino or TOFIL award in the early nineties, Jose L. “Joe” Guevara was considered a living legend in the journalistic field. It was through his insightful commentary and biting wit and humor—his penchant for one-liners—that he quickly earned the respect of his peers and is recognized today, long after his passing, as a true stalwart of Philippine journalism.

Joe’s long and colorful career as journalist saw him cover the country’s Presidents from Manuel A. Roxas to Glora Macapagal-Arroyo until his passing in December 2002; hobnob with society figures and foreign dignitaries; and trade viewpoints with intellectuals and like-minded individuals. His column, *Point of Order*, ran for many years and consistently ranked as one of the most widely read and quoted.

But outside of journalism, Joe, together with his lovely wife Nene, held an open house on Sundays at their residence in Makati, where the food was always good and the conversation—the latest gossip, all off-the-record—even better.



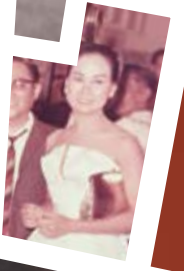
(Nene Guevara by Fernando Amorsolo)

Their home also housed their extensive collection of Philippine art by Filipino masters, a treasure trove so exceptional it moved a writer to describe it as “a collector’s envy.”¹ The Guevara couple was fortunate to have had the opportunity to acquire these pieces directly from artists early in their careers; thus, in the process, earning their friendship and appreciation.

The Guevara’s taste in art, it can be said, was eclectic—with sculptures and paintings rounding off their collection, both in the modernist and classicist mode. Still, a sense of refinement and a tasteful eye is discernible throughout.

With such prominent names as Carlos “Botong” Francisco (*Landscape and Camote Diggers*, both from 1969), Ang Kiukok (*Crucifix* from 1967), Guillermo Tolentino, Eduardo Castrillo, Napoleon Abueva, Ramon Orlina, Federico Aguilar Alcuaz, Vicente Manansala, Victorio Edades, Anita Magsaysay-Ho, among others, it is not difficult to conclude that, indeed, the Joe and Nene Guevara collection is one that is most enviable—and desirable.

¹ Master Punster: The Laughter and Legend of Joe Guevara by Cesar T. Mela, *Philippine Graphic*, August 19, 1981.





a.)



b.)

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

14

Sofronio Y Mendoza (b.1936)

a.) *Interior of Guevara Residence 1*
signed and dated 1973 (lower right)
oil on canvas
10" x 11" (25 cm x 28 cm)

b.) *Interior of Guevara Residence 2*
signed and dated 1973 (lower left)
oil on canvas
10" x 11" (25 cm x 28 cm)

P 50,000

PROPERTY FROM THE JOE AND NENE GUEVARA
COLLECTION

15

Ang Kiukok (1931-2005)

Crucifixion

signed and dated 1967 (lower right)

oil on wood

20" x 8" (51 cm x 20 cm)

P 200,000

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

Crucifixion and crucifixes have appeared in the arts and popular culture from before the era of the pagan antiquity. The crucifixion of Jesus has been depicted in religious art since the 4th century CE. In more modern times, the crucifixion has appeared in film and television as well as in fine art, and depictions of other historical crucifixions have appeared as well. Modern art and culture have also seen the rise of images of crucifixion being used to make statements unconnected with Christian iconography, or even used for social commentary or shock value.

Ang Kiukok's crucifixions, a series of which appeared during the Marcos period, form part of the imagery of the troubled 1960s. In Ang's paintings, the brush becomes a scalpel with a sharp cutting edge that dissects quivering muscle and tender tissue. In his art, Ang wants to convey what is to be a suffering human being and the crucifixions are among his most powerful and complete statements. In them, the artist denies the viewer easy comfort as the familiar gentle pathos of the Christ figure is rejected; projected, instead, are the nocturnal terrors of the broken carcass still clinging to the wooden frame of the cross—holes gaping in the skull and ribs arching vainly in an empty cage, the bony structure picked clean by vultures and burnished white by the natural action of the sun and rain. At times, the frontal skeleton with thorny spikes projecting from the skull assumes a defiant and threatening pose as its hands shape into hard and angry fists.





PROPERTY FROM THE ANTONIO MARTINO, JR. COLLECTION

16

Aparador

First half of the 19th Century

Balayong, Carabao Bone & Brass

H:68 3/4" x L:49" x W:23" (175 cm x 124 cm x 58 cm)

P 800,000

Provenance:
Central Luzon

Cabinets made of balayong are seldom seen, especially one of this size. This two-door aparador although of simple shape, is nevertheless elegant and has beautiful inlay that is simple, yet uncommon, in design.

It is a transition piece, as the feet have the cabriole shape of the 18th century and the scalloped aprons that are so typical of that age also. Unusual and seldom seen, however, is the spray of flowers inlaid on the shoulders in carabao bone.

The sides of the cabinet are line-inlaid in kamagong and bone to form quadrant reserves with fine sprays of leaves at the inner corners. Inside the quadrant is another reserve in similar line-inlay with the top and bottom in the shape of a Moorish-style lobed arch. The entire reserve is bordered with narrow oblongs of bone to which diamond-shaped lozenges are attached, imparting a leaf-like effect.

The doors of the cabinet are framed with line-inlay of bone and kamagong and a border of diamond lozenges on their sides decorating the panel surround. The door panels are carved, instead of merely inlaid, with the lobed-arched oblongs decorating the sides of the aparador. They are inlaid in the same manner. A brass circular plate serving as a keyhole shield is surmounted by another with brass ring that serves as a door pull.



17

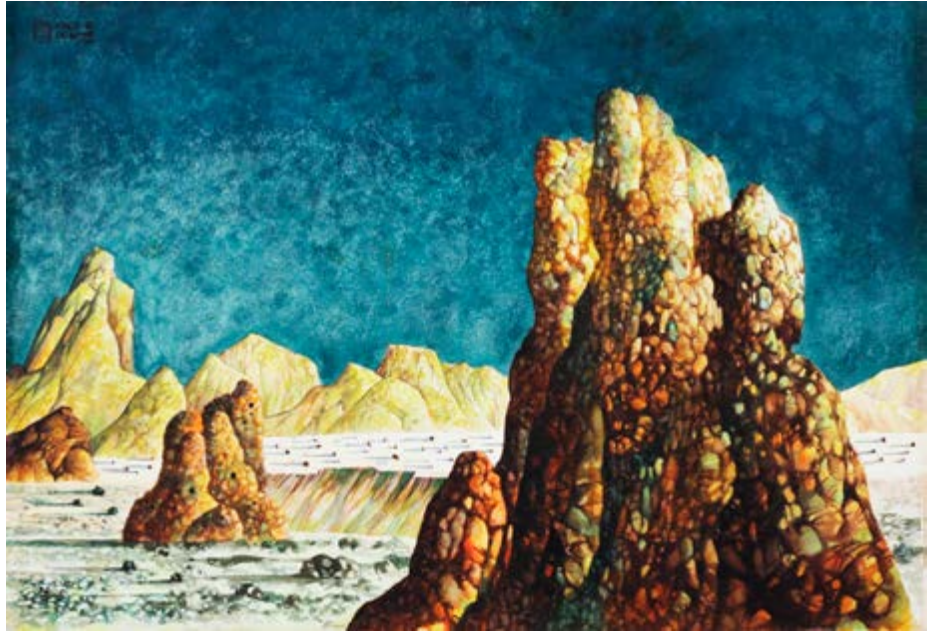
Galo Ocampo (1913-1985)

Untitled

signed and dated 1978 (upper left)
watercolor on paper
15 1/2" x 22 1/2" (39 cm x 57 cm)

P 30,000

Galo Ocampo, it can probably be said, is the most underrated among the triumvirate that revolted against the conservatives, among them Edades and Botong. A survey of Ocampo's body of work will show how, undeservingly, he has almost been kept out of the radar. This superb surrealist piece from 1978—that of a barren, rocky, and a otherworldly landscape—is proof of his mastery and how his art can hold its own against his peers.



a.)



b.)

18

H. Caimlon

a.) *Para Maquinista de Samar*
signed and dated 1904 (lower right)
oil on canvas
14 1/4" x 18" (36 cm x 46 cm)

b.) *Para Maquinista de Samar*
signed and dated 1904 (lower right)
oil on canvas
14 1/4" x 18" (36 cm x 46 cm)

P 100,000



PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

19

Eduardo Castrillo (b.1942)

Ina at Guya

signed and dated 1980

brass

without base: H:5 1/4" x L:7" x W:10 3/4" (13 cm x 18 cm x 27 cm)

with base: H:9 1/2" x L:9 1/4" x W:10 3/4" (24 cm x 23 cm x 27 cm)

P 70,000

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

In the book "Breaking Out—An Eduardo Castrillo Sculptural Tour", Alfredo Rocas writes: The Many faces of sculpture—as play, as garden or interior décor, as serious art with a capital A—have shown themselves in some form or another in Castrillo's hands. In his first one man show, Castrillo opened his trade bag and put on display an incredibly wide repertoire of skills and materials. His ability to shift from figurative work to abstract, from frivolous to angry, social themes, and in scale, from medallions to monuments, or in material, from welded brass to plexiglass, has released a cornucopia of sculpture in assorted shapes and forms.



PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

20

Oscar Zalameda (1930-2010)

Barrio Scene

signed and dated 1978 (lower right)

pencil on paper

21 1/2" x 31 1/4" (55 cm x 79 cm)

P 70,000

Oscar Zalameda was known for his semi-abstract interpretations of bucolic scenes, which was a far cry from his jet set lifestyle. In 1978, Zalameda was quoted: "I'm a great admirer of Vicente Manansala...not only because he was my professor but because he's a master of his medium and technique. He also singled out Anita Magsaysay-Ho among Filipino women painters as "Number one..." Cesar Legaspi was another painter whom Zalameda regarded highly.

21

Benedicto Cabrera (b.1942)

Mother and Child

signed and dated 1973 (lower right)

ink and acrylic on paper

8 1/2" x 6 1/2" (22 cm x 17 cm)

P 100,000

The unity of spirit that exists between mother and child has been expressed by various artists throughout the centuries and portraits of the subject have always had strong appeal. Artistic depictions of motherhood reflect the social changes that have evolved through centuries as they convey the fulfilling subtleties of the ties that bind mother and child.

This work was done in 1973. A year earlier, in 1972, after various exhibitions in London and other European cities, Bencab exhibited Larawan at The Luz Gallery, a homecoming exhibition—a milestone in modern Philippine painting—which won him critical acclaim. It also established the young Bencab as a major influence among his peers.

In 1974, after living for two years in the Philippines, he was to move back to London—where he was to take special studies in sculpture and life class at the Camden Arts Centre—distancing himself away from the martial law regime, and he was to produce works with strong political commentary.



**22****Jose John Santos III** (b.1970)*Untitled*

signed and dated 2005 (lower left)

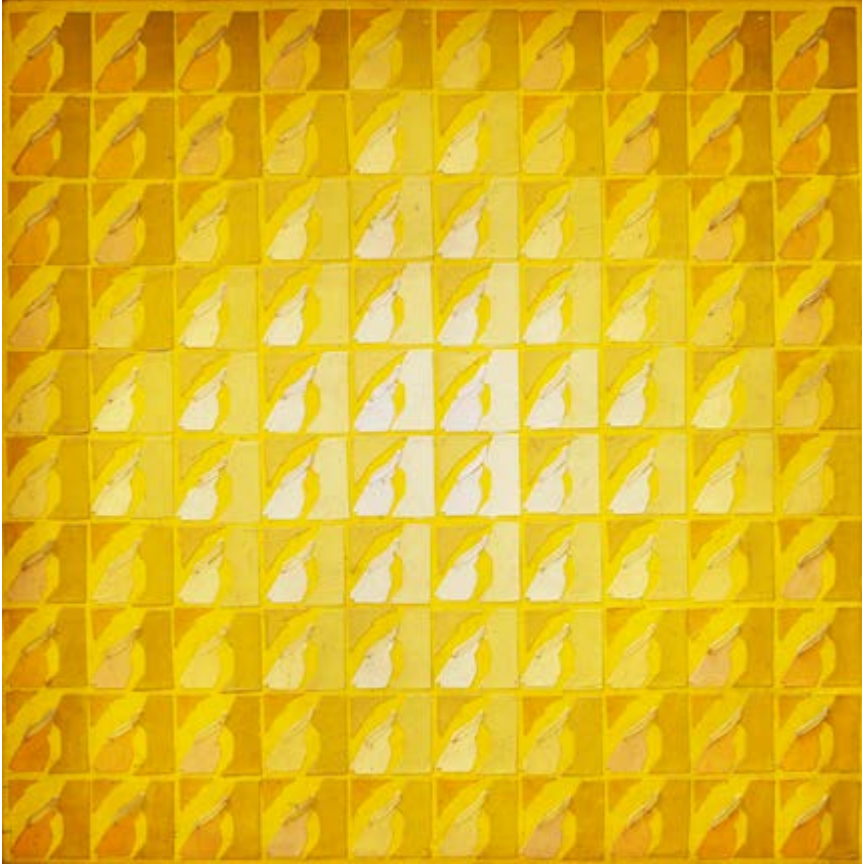
mixed media

36 1/2" x 24" (93 cm x 61 cm)

P 120,000

There is a great stillness in the surreal works of Jose John Santos III. And beyond the studied juxtapositions in much of his work, there is that air of mystery. There is a certain dreamlike quality in the conjunctions of seemingly unrelated objects which give new meanings to many familiar things. It is a world where silence dominates. Occasionally, it is pleasantly meditative, yet it is filled with extractions for the unconscious, and the anxiety of waiting. His art also juxtaposes the classical (a cutout silhouette of a World War I biplane) and the contemporary (a banal street sign), the iconic and the everyday as well as painting and photography. He uses the former to explore how the latter constructs or represents reality.

The dreamlike quality of Santos' work is the result of his choices of themes and subjects expressed in a silent, existential universe.



23

Prudencio Lamarroza (b.1946)

Grid

oil and acrylic on canvas

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

P 18,000

It is said that Lamarroza's early influences include the likes of Lee Aguinaldo, and this effect bears apparent in this work titled "Grid". Yet, unlike the works of Aguinaldo, Lamarroza's colors in this and in his later surrealist series have always been luminous; indeed, the predominant yellow that floods this piece practically jumps off the canvas—all ablaze and aglow.

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

24

Juvenal Sanso (b.1929)

Untitled

Ca.1968

signed (lower right)

acrylic on paper

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

P 20,000

Leonidas Benesa writes: "The paintings of Juvenal Sanso are not easy to date. The artist has a habit of working on them over long periods. Years would intervene from the start of one work to its finish. Also, the artist does not sign his works."

Sanso's dark, otherworldly landscape, a finely detailed symphony in black and white of surreal scapes piercing the blood red sky, imparts an overwhelming sense of unease.

Spanish born, Philippine bred and formerly Paris based Juvenal Sanso is one of a group of Filipino painters who lived and painted abroad who have achieved a sort of East West synthesis in their art.

His paintings and etchings are found in the Brooklyn Museum, the New York Public Library, Rhode Island School of Design, Smithsonian Institution, and in various private collections.





PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

25

Manuel Baldemor (b.1947)

Tahanan

signed and dated 1980 (lower right)

oil on canvas

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

P 50,000

Baldemor's style, while of a lively folk quality, also shows the influence of Manansala in its cubistic idiom. A typical work of Baldemor would show flat superimpositions of winding streets, landscapes, wooden houses, ornaments of flowerboxes, hanging plants, a saint coming out of the church entrance—all in charming, decorative arrangements.

The universal/global village imagery of his works has given Manuel Baldemor an auspiciously peripatetic career. He has had exhibitions in museums and galleries in the Philippines and other cities around the world, including Ankara, Basel, Bern, Beijing, Berlin, Cairo, Madrid, Mainz, Moscow, Munich, New York, Prague, Seoul, Teheran, Tel-Aviv, Vienna, and Vilnius.



PROPERTY FORMERLY IN THE LARRY J. CRUZ COLLECTION

26

Solomon Sapid (1917-2003)

Mother and Child

signed and dated 1973

brass

H:30" x L:23" x W:21 1/2 (76 cm x 58 cm x 55 cm)

P 200,000

A vital part of Solomon Sapid's sculptured work is the interplay between figures and space. The thinness of the metal allows for this dynamic interaction, thus creating a continuous spatial flow between and among the various elements of the sculpture, even in this interpretation of a mother and child scene.

Solomon Sapid was a Philippine artist known for his bronze sculptures that involved welding scraps of metal together, making the piece look jagged. Sapid developed a technique out of welding pieces of metal scrap and building forms by means of a blowtorch.

Sapid was born on March 13, 1917. He began his career as a scientific illustrator and a textbook illustrator. He worked in the Audio Visual Department of the Federation of Christian Churches and then he taught at the University of the East.

Sapid took one semester of art classes at the University of the Philippines, then went to the University of Ohio to get a Master's in Education. He completed the degree in 1954. He visited many art museums while living in the United States. He began entering art competitions in 1967, when he submitted his "Sad Christ" work to the Art Association of the Philippines sculpture competition.

Common themes of his art include mother and child, tikbalang, Don Quixote, nude pieces, folk dance, merchants, fruits and flowers. Sapid won several art awards, including the Araw ng Maynila award in 1970.



(detail)

27

Marcel Antonio (b.1965)

a.) *Happy Days*
signed (lower left) dated 2005
acrylic on paper
26" x 20" (65 cm x 50 cm)

b.) *The Bad Deeds*
signed (lower right) dated 2005
acrylic on paper
26" x 20" (65 cm x 50 cm)

P 70,000

Provenance:
with The Drawing Room

Happy Days and The Bad Deeds by Antonio allow us to see the storyteller in the artist as he weaves, through his brush, tales that harken to magic realism and fantasy, with the characters seemingly straight out of works of literature.



a.)



b.)



28

Ang Kiukok (1931-2005)

Fish 2
signed and dated 1997 (lower right)
pen and ink on paper
9" x 12" (23 cm x 30 cm)

P 40,000

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

Among the artists of his generation, it was Ang Kiukok who, in the words of Alfredo Rocas, "worked still life to the fullest". The pieces in this series form a substantial part of his body of work and thus cannot be ignored, especially as his technique and his skillfulness in marrying lines, shape, and color takes front and center.



a.)



b.)



c.)

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

29

Ramon Orlina (b.1944)

a.) Untitled 1

signed and dated 1996

glass

H:9" x L:8" x W:6 1/2" (23 cm x 20 cm x 17 cm)

b.) Untitled 2

signed and dated 1998

glass

H:10" x L:7 1/2" x W:6 1/2" (25 cm x 19 cm x 17 cm)

c.) Untitled 3

signed and dated 1989

glass

H:8" x L:6 1/4" x W:4 1/4" (20 cm x 16 cm x 11 cm)

P 140,000

These pieces are accompanied by certificates issued by the artist confirming the authenticity of these lots

Celebrating over three decades as a pioneering Filipino glass sculptor, Orlina was the first to see the potential of glass, transforming it into fine, exquisite figures. Employing, at the onset, the cold method—cutting, grinding, and polishing his work with nothing but improvised tools—it was, at that time, a most amazing feat—especially since he was self-taught, where he honed his craft through sheer experimentation and a careful study of his demanding medium.

Orlina's background in architecture helps form his abstract sculptures which are derived through a series of angles—sleek corners, sharp edges—through his playful yet skillful 'engineering' of glass, producing prismatic forms—sculptures that exude movement, motion, dynamism and fluidity.



30

Gargoyle Table (Demonyo Table)

18th Century

Balayong and Narra

H:31" x L:45" x W:28 3/4" (79 cm x 114 cm x 73 cm)

P 300,000

Provenance:

Parian

Tables dating from the 18th century are rare, especially those of small size that are easily broken. This table uses noble woods in its construction. The top, made from a wide plank of balayong, is framed in narra, binandeja-style. It is supported by four cabriole legs of narra, each of which ends in a clawed foot resting on a ball. The legs rest on narra stretchers supported by square tapering feet. Above the shoulder of each leg is a carved demon mask which is joined to each other by a scalloped and lobed apron of balayong.





31

Eufemio Rasco IV (b.1981)

Frozen

signed and dated 2010 (lower right)

oil on canvas

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

P 40,000

The nude women that take centerstage in Rasco's works are distinct with their alabaster skin tone that is almost aglow and easily catches the attention of the viewer. Characteristic as well is how the women, too, never make direct contact: their heads look down and away from the viewer. Thus, sensuality with an air of hesitation and tension suffuses his subjects, all beautifully and exactingly rendered.

32

Alan Sycip (b.1954)

Birther

signed and dated 2014 (bottom)

acrylic on canvas

34" x 17 3/4" (86 cm x 45 cm)

P 30,000

With a BFA degree from Carnegie-Mellon University, Alan Sycip's art straddles many disciplines with painting at the forefront. Across his abstract works, Sycip's fantastic creations blur the line between what is real and what is imagined, producing surreal vistas that are virtual explorations into the artist's complex mind.





PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

33

Carlos “Botong” Francisco (1912-1969)

Landscape

signed and dated 1969 (lower left)

oil on canvas

9 3/4" x 14 1/4" (25 cm x 36 cm)

P 200,000

Literature:

D.M. Reyes, et al.; edited by Patrick D. Flores, *The Life and Art of Botong Francisco*, Vibal Foundation, Quezon City, 2010, (illustrated p. 234).

Virginia Ty-Navarro and Paul C. Zafaralla, *Carlos V. Francisco: The Man and Genius of Philippine Art*, Ayala Museum and Kansai Seminar House, Makati and Tokyo, 1985, (illustrated page 81)

Carlos “Botong” Francisco was a most distinguished practitioner of mural painting for many decades and was best recognized for his historical pieces. Known mostly for his figurative themes, which he taught when he was a teacher, Botong also painted landscapes. In this work which he did at the last year of his life, he shows his mastery of painting “plein air.” Ideational impact, much more than visual mimesis, was a conditional reflex of Botong regardless of subject. In “Landscape”, a “closed” landscape is opened up on the foreground and background, with light glowing at the foreground and parts of the background.

Result: tension and release and other opposites (rocky foreground and bushy background) coalesce to highlight this natural truth: synergy.

As in his other works, this treescape evokes a feel of our culture and tradition (even without the human element) with its vibrant colors and hues that capture his audience, what with the exuberant forms of the native environment and the avoidance of empty spaces, that particular visual disposition which satisfies the Filipino penchant to fill up the entire field. Botong did not banish black in his palette, but the viewer catches a glimpse of the daylight coming from above and hitting some of the luxuriant surfaces of the trunk the boulders and the earth below, introducing a sense of space and lightening the density of the scene.

PROPERTY FROM THE JAMES G. JACOBSEN COLLECTION, NORWAY

34

Ang Kiukok (1931-2005)

Pieta

signed and dated 1981 (upper left)

oil on canvas

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

P 1,000,000

Provenance:

Antonio Locsin

Acquired from the above in 1983

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

This work by Ang Kiukok, suggests the Pieta, though it is more of a precursor of his Deposition series which he did in the 1990s.

The Pieta is strictly a particular form of the Lamentation of Christ, a scene from the Passion of Christ found in cycles of the Life of Christ. The Pietà is a subject in Christian art depicting the dead body of Jesus being cradled by the Virgin Mary, although she is depicted, or suggested here as a dark, severely geometric shrouded figure, thus assuming a hinted presence.

The Deposition of Christ, or, Descent from the Cross, is the scene, as depicted in art, from the Gospels' accounts of Christ being taken down from the cross after his (John 19:38-42).

Even in early depictions in art, the details and posing of the composition, and especially the position of Christ's body, are varied. Ang renders the dead Christ with a powerful figurative style—Christ's head is consumed by the crown of thorns, and his body is in a prostrate state. It is an uncompromising rendition of the mortal body as a metaphor for the human condition. Some classified Ang Kiukok's style as "figurative expressionism," but what could not be doubted was the pathos in his imagery, with a distinct style that fused influences from cubism, surrealism and expressionism. The intensity of his works stood in contrast to his own personality, described as "placid and affable".

Ang Kiukok's bleak imagery of Christ can be related to a comment of his saying that Christ died for nothing because the world has not changed.





35

Gallinera

2nd Quarter of the 19th Century

Balayong

H:40" x L:104" x W:94" (102 cm x 264 cm x 239 cm)

P 80,000

Provenance:

Private Collection, Manila

During the Spanish colonial period, farm tenants usually came to town to attend Sunday Mass, have their meals at the landowner's house, and then head to the cockpit after lunch before going back to the farm. Being of the lower classes, tenants naturally went up through the back stairs and ate their meals in the kitchen with the household servants.

Since all the men invariably carried fighting cocks, they had to leave them before going up the stairs. It is said that the gallinera, a bench with a slatted compartment under the seat, was so named because the gallo or rooster was temporarily kept there, while its owner ate his lunch. Gallineras, therefore, were always to be found in the service area at the back of the house and never in the formal rooms in front.

This long, molave gallinera is unusual because of its length. It must have come from the house of a large landowner who had many tenants or from a convent.



36

Federico Aguilar Alcuaz (1932-2011)

Reveries of Love

signed and dated 1985 (lower left)

oil on canvas

21 1/2" x 27 1/2" (55 cm x 70 cm)

P 120,000

Provenance:

Christies, Southeast Asian Modern and Contemporary Art Auction, Hong Kong, 30 November 2009, Sale 2721, Lot 1180

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

An elegant woman in recline and at rest—her black gown, resplendent—is the central figure in this work by Alcuaz, traceable to his Tres Maria series, which lends an air of sophistication and a 19th century grandeur to the piece.



37

Raul Valdivieso (Chilean, 1931-1993)

Male Torso

signed

bronze

H:11" (28 cm)

P 30,000

Provenance:

Private Collection, San Francisco, USA

Raul Valdivieso was a Chilean sculptor who lived much of his life abroad where he did his extensive artistic production.

Torsos, seeds, doors and other organic forms of great beauty and formal purity led him to reinterpret the classic patterns of beauty, achieving a new assimilation of the human figure. Recognized as a sensitive artist because of its intuitive work, which was often censored topics related to the sexual organs; production methods had classical Greek and Roman art as basis, which was mixed with Arabic influences. He was recognized as an intellectual because of his expertise in the field of arts and travel, scouring the whole world in search of inspiration and materials. He worked in clay, wood, bronze, ceramic tiles, stone and marble, among others, presenting a masterful command.

38

Jerry Elizalde Navarro (1924-1999)

The Third Eye Seeth
signed and dated 1996 (lower right)
oil / acrylic on canvas
21 1/2" x 21" (55 cm x 53 cm)

P 120,000

The sensual grasp of his images reaches far into the soul, drawing the viewer into the very recesses of his own reasoning. His subjects were the anchor for the dazzling splay of colours that make his canvasses come to life. Free flowing, bold strokes, swift and short dabs and swirls, he forged them into a prism of images. A master in his chosen genre, his work evokes power and deep thought.

The intricacy of detailing in this work somehow reflects Jerry Elizalde Navarro's multifaceted background as an artist. Navarro has always been passionate about finding new ways to create art. He experimented with oils, acrylics, and watercolors. With an open mind, he absorbed new ideas, techniques, and various influences which he observed in his travels and stints overseas. "Third Eye Seeth" can be Japanese, New Yorker, even Ancient. Jerry Elizalde Navarro was named National Artist for Visual Arts in 1999. He was also the first Filipino artist to be inducted into the Neka Art Museum in Bali, Indonesia.



39

Qing Dynasty Jars

19th century
a.) height: 14 1/4" (36 cm)
b.) height: 16" (41 cm)
c.) height: 18 1/2" (47 cm)
d.) height: 12 1/2" (32 cm)
e.) height: 14" (36 cm)
f.) height: 12" (30 cm)
g.) height: 9" (23 cm)
h.) height: 14 1/4" (36 cm)

P 100,000

40

An Important and Magnificent large Ivory figure of the Virgin and Child

Philippines, Late 17th or Early 18th Century

Ivory

H:16" x L:4 1/2" x W:3 3/4" (41 cm x 11 cm x 10 cm)

P 1,200,000

Provenance:

Private Collection, USA

And the angel came in unto her, and said, "Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women." Luke 1:28 (King James Bible)

Perhaps, no image is more beloved, steeped in Christian faith and art history, than the image of the Virgin and Child. Since ancient times the Blessed Virgin, Santa Maria, has been honored with the titles Mother of Christ, Mother of God, Mother of the Redeemer Mother of the Church and protector of the faithful, in all their dangers and needs. Devotion to her hold a very special place in the hearts, minds, and spirits of Filipinos of faith and Christians everywhere.

It is with great pride we offer this rare, extraordinarily fine and well preserved large example of early Philippine religious sculpture. We believe it might be the finest example of a solid ivory Virgin and Child subject to come up for auction internationally.

It's beloved subject matter; early dating; extremely rare large size for one single solid piece of ivory; overall preservation and surface condition, including remnants of original polychrome (paint) and gilt decoration of the hair and robes . . . all combine to make this particular devotional statue quite special indeed.

That said, all of the wonderful attributes mentioned above would carry less weight if the artist himself (or herself) was not inspired and challenged to create a truly outstanding aesthetic example. At once elegant, graceful and natural; at the same time awe-inspiring and heavenly. The serene faces of the Virgin and Child; the original curve of the material perfectly translates the natural and feminine contour of the Virgins stance; the exquisitely carved and royally decorated robes fall, and flow, harmoniously at all angles. Even her beautiful and wavy long tresses are splendidly rhythmic.

Here, the Virgin presents the Christ Child as Saviour of the World (Salvator Mundi) with the Child's right hand raised in blessing as His left hand holds a globe surmounted by a cross (absent), signifying his sovereignty over the earth. The Child is dressed in a belted and gilt decorated tunic with a pointed flat collar. The Virgin's tunic exhibits a round collar with a circular notched design pattern, a design matching other early published examples.

She gracefully ties excess robe material from her right side, hanging under her right arm, under her belt. Additional excess fabric on her left side, is gently gathered between her arm and body. This lovely imagery was common to Filipino sculptures of the Virgin. (see Philippine Religious Carvings in Ivory, Gatbonton, 1983. More recently, several examples are illustrated in Power Faith Image Philippine Art in Ivory from the 16th to the 19th Century, Ayala Museum, 2004)

Both figures were painted with a wide border of foliate scrollwork in gold dust at the hems and sprigs of leaves with cinquefoil flowers outlined in gold dust scattered all over. Some rare remnants remain. It is not uncommon to see early carvings of this period lacking any (or all) of their original painted decoration.

In the 17th and 18th centuries, it is widely held that highly skilled local artisans, both Chinese and Filipino, filled a great demand for finely made and precious religious devotional sculptures . . . both in the Philippines and abroad. The largest extant pieces were probably commissioned either locally for churches (such as San Agustin, Intramuros) or . . . through missionaries for cathedrals, religious institutions or prominent families in Spain and the America's.

The very fine and precious qualities of early Philippine religious sculpture in ivory, from the 17th to 19th centuries, are coveted internationally as well. Several published international books document the fine early Philippine ivory sculpture in museums, institutions and private collection's. At auctions in London, some have sold for over PhP5m. In July of 2013, Christie's London sold a 19 inch 17th c. Filipino sculpture, of St. Francis of Assisi, assembled from several pieces, for over PhP7.5m. It is our opinion that this very fine example of the Virgin and Child compares, quite favorably, in quality to that of the St. Francis. In subject and condition, it may possibly even eclipse it.

Of course, we are so pleased to see the important precious treasures of our artistic heritage appreciated the entire world over. That said, many of these historical antiques left our shores, at one time or another. Today, we can only hope and pray that a good majority of these masterpieces one day triumphantly return back home to the Philippines.







41

Yasmin Sison (b.1973)

a.) *Untitled 1*
signed (lower left) dated 2009
collage on paper
11" x 8 1/2" (28 cm x 22 cm)

b.) *Untitled 2*
signed (lower right) dated 2009
collage on paper
11" x 8 1/2" (28 cm x 22 cm)

P 18,000

Provenance:
with Finale Art File

Sison draws on memories—past and present; recent and old—as the impetus behind her paintings. And this can be as random as something read, an object that caught her attention, or her surroundings at present. From her initial forays into abstract expressionism, Sison has since delved into representational imagery. In 2006 she was a CCP Thirteen Artist Awardee.



a.)



b.)

42

Ibarra dela Rosa (1943-1998)

a.) *Untitled 1*
signed and dated 1974 (lower left)
oil on canvas
9" x 10" (23 cm x 25 cm)

b.) *Untitled 2*
signed and dated 1974 (lower right)
oil on canvas
9" x 10" (23 cm x 25 cm)

c.) *Untitled 3*
signed and dated 1974 (lower left)
oil on canvas
9" x 10" (23 cm x 25 cm)

b.) *Untitled 4*
signed and dated 1974 (lower right)
oil on canvas
9" x 10" (23 cm x 25 cm)

P 30,000

"What others do not like, I like", the artist was quoted in 1978. Ibarra de la Rosa started painting in 1968.

French impressionism was an early influence in his work. His first works were landscapes, predominantly brown in color, but soon he began to paint historical sites in series, distinguished by emphasis in individual colors. His meticulous and impressionistic brushstrokes offer his works a highly textured surface which is further enriched with the use of a wide range of colors that make Ibarra an unrivaled colorist.





(verso)

43

Vicente Manansala (1910-1981)

Binangonan, Rizal

signed and dated 1952 (upper right)

oil on wood

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

P 120,000

The artist certified the work with his signature dated April 24, 1980 in verso

At the age of 15, Vicente Manansala studied under painter Ramon Peralta while doing work painting movie posters at a shop in Manila. He entered the University of the Philippines School of Fine Arts in 1926 and graduated in 1930.

In 1976, Manansala was quoted: "One of my teachers in drawing was Fernando Amorsolo. But I was in too much of a hurry to paint I drew very little and I painted a lot when I was a student."

Manansala continued his studies under a UNESCO grant at the École de Beaux Arts in Banff and Montreal, Canada, in 1949, and under a nine-month French government scholarship at the École de Beaux Arts in Paris in 1950.

This bucolic view of Binangonan was done just after this early, crucial period in Manansala's career as Manansala's paintings in later decades would famously teeter on to his own style of abstraction.



a.)



b.)

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

44

Anita Magsaysay-Ho (1914-2012)

a.) *Peanut Vendors*

signed and dated 1994 (lower right)

print

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

b.) *Women Cooking*

signed and dated 1995 (lower right)

print

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

P 60,000

45

Manuel Rodriguez, Sr. (b.1915)

Untitled

Ca.1960

signed (lower right)

oil on canvas

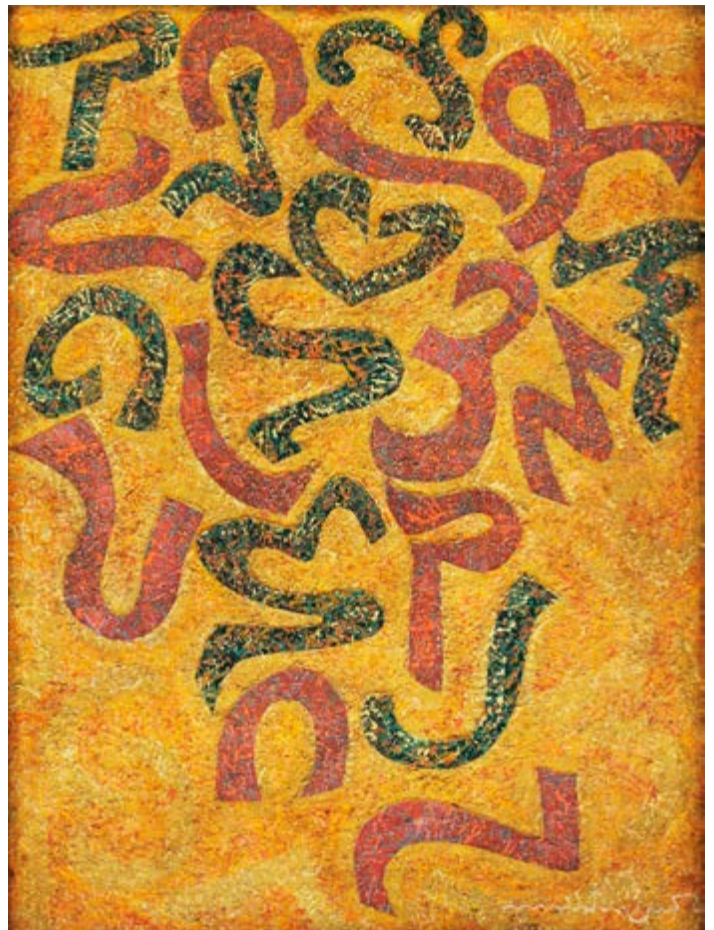
24" x 18" (61 cm x 46 cm)

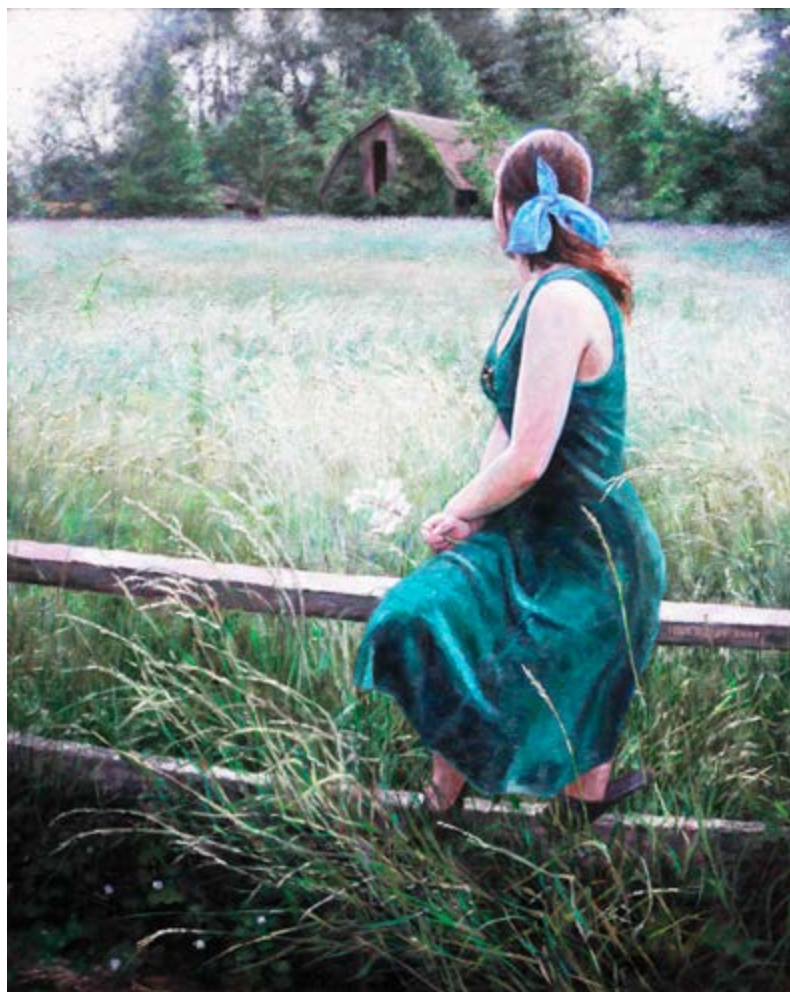
P 60,000

While Manuel Rodriguez Sr.'s skill in serigraphy served him in good stead in his career, he also excelled, unbeknownst to many, as a painter.

In 1935, Rodriguez left Cebu and enrolled at the UP School of Fine Arts in Manila. As the debate between the conservatives and the modernists raged on, Rodriguez took the side of the modernists, and this can be gleaned in this oil on canvas piece as well as in his other creations.

Now 100 years of age, Rodriguez said in an interview: "I have to fulfill something but I don't know what, but I think I will just continue, then I will know when it's time to go."





46

Ivan Roxas (b.1978)*Longing*

2009

oil on canvas

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

P 120,000

A solitary woman on a fence looks away from view towards a distant barn. He developed an extraordinary intimacy with the land and sea and strove for a spiritual understanding based on history and unspoken emotion.

The Victorian-esque look of Ivan Roxas' artworks speak to different generations of art lovers. With every stroke of his brush and color that he mixes on his wooden palette, Ivan makes sure that his pieces evoke eternity. Ivan Roxas developed an extraordinary eye for detailing and his works seem to strive for a spiritual understanding based on unspoken emotion. In a happy irony his hyperrealist tendency for detailing gives the work a dreamy mood, evoking Andrew Wyeth. It takes a long time for him to finish an artwork because of his attention to detail. In a year, he can finish a maximum of eight paintings.

Ivan's pieces evoke immortality, and his favorite subject are angels, who are immortal themselves. "Ever since I was young, I have been obsessed with immortality," confesses artist Ivan Roxas. But artists are, in a way, immortal.

Throughout his two decades in the art world, his themes have transformed from self-portraits, to dark and gloomy graveyards, to nudes, depending on his state of mind. His paintings have become the diary of his life, a reminder of the moments and emotions that made him paint the picture in the first place.

"There was a time when my theme was always death. That was my biggest question, my curiosity, the beauty of death. I love life so much that if I don't discover the beauty of death, life would be unbearable, or death would be unbearable," Ivan admits.

Another unusual thing about the 36-year-old painter is that he never had a solo exhibit. He's so focused on his goal to build his legacy through his works that a solo exhibit is not a top priority. "I am proud to say that I never had a solo exhibit. When I was young, that was my dream: to have a solo show. But now, it's more challenging for me to sustain my life in my paintings without doing a solo exhibit," says Ivan.

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

47

Guillermo Tolentino (1890-1976)

Nene Guevara

signed and dated 1970

cast bronze

artwork: H:16 1/2" x L:11" x W:10 1/2" (42 cm x 28 cm x 27 cm)

base: H:36" x L:14" x W:14" (91 cm x 36 cm x 36 cm)

P 80,000

Guillermo Tolentino is a product of the revival tradition in Philippine art. In 1925, he sailed back to the Philippines after years of training in the West. He took a homebound boat belonging to the Campana Tabacalera de Filipinas travelling from Barcelona. The vessel offered him second class passage for free. He opened his studio in Manila on January 24. In 1926, University of the Philippines President Rafael Palma appointed him instructor in sculpture at the U.P. School of Fine Arts.

It was at the UP College of Fine Arts where the idea also of executing a monument for national heroes struck him. The result was the UP Oblation that became symbol of freedom at the campus.

On 23 July 1951 during the absence of Fernando Amorsolo, Tolentino was appointed Acting Director of the School of Fine Arts. On 4 August 1953, he was appointed Director.

After twenty-nine years of service to the University, Tolentino returned to private practice in 1955, taking on private commissions and other similar projects, such as this stately cast bronze bust of Mrs. Nene Guevara. Following his retirement, the U.P. Board of Regents named him Professor Emeritus. In the same year, the Philippine Institute of Architects declared him Sculptor of the Year.

Moreover, he received various awards and citations in the field of sculpture. In 1959, he received the UNESCO Cultural Award in Sculpture. In 1963, he obtained the Araw ng Maynila Award in Sculpture. In 1970, he was also conferred the President's Medal of Merit for contributions to nation building through his outstanding work in arts particularly in sculpture.

Tolentino also received the Republic Cultural Heritage Award in 1967 for his contribution in preserving, developing, and enriching the Filipino culture. In 1972, he was given the Diwa ng Lahi Award, the highest honor in the week long Linggo ng Kalinangan celebration in Manila. Furthermore, the First Lady Imelda Romualdez Marcos awarded him a plaque in 4 March 1973 for his meritorious services rendered in the advancement of art in the Philippines.

Likewise on 12 June 1973, Tolentino received the National Artist Award pursuant to Proclamation No. 1144 dated 14 May 1973, in recognition of his rare excellence and significant contribution in sculpture.



(detail)

48

Jose Joya (1931-1995)

Pasay

signed and dated 1981 (lower right)

acrylic collage

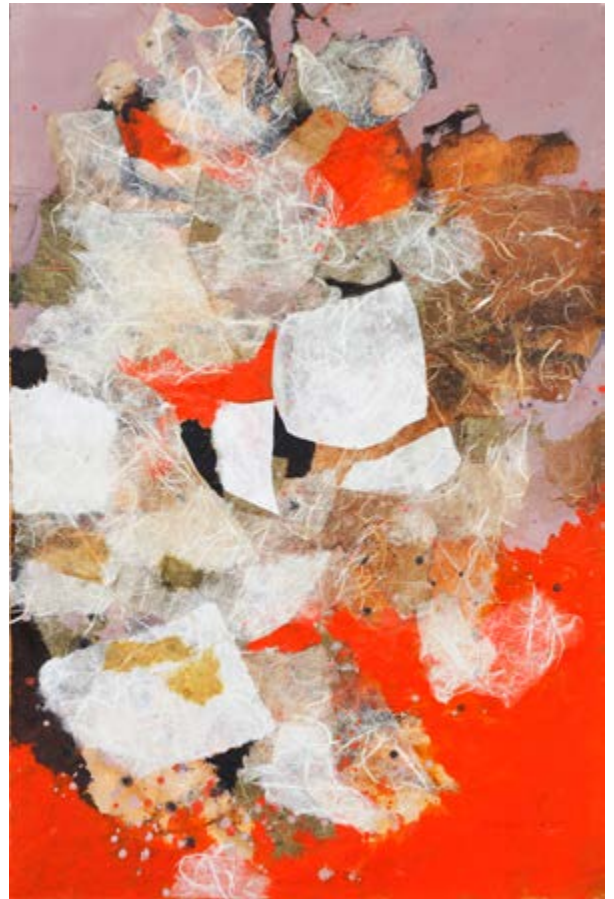
20" x 13 1/2" (51 cm x 34 cm)

P 120,000

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

From 1974 to 1979 in the seventies and onwards, Joya did work in a variety of forms: acrylic collages being one of them. His paintings of this long phase suggest the precious and the elusive. With their rhythmic transparent planes, they enter into the realm of illusion.

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



49

Joy Mallari (b.1966)

Ang Paganay

signed and dated 1994 (lower right)

watercolor on arches paper

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

P 40,000

Contemporary Filipino painter and visual artist Joy Mallari is known for a visual style similar to the contemporary Filipino figurative expressionism common among members of the Grupong Salimpusa and Sanggawa art movements, but distinguished by a narrative approach which one critic has described as exploring "the linkages between literature and art"—an approach which she attributes to her exposure to the pre-digital animation industry during her developmental years as an artist.

She is also known for exploring themes of identity and marginalization in Philippine society.

The children's book "Doll Eyes", which she co-created with writer Eline Santos, won the National Children's Book Award in 2011.



50

Angelito Antonio (b.1939)*Pangarap sa Buhay*

signed and dated 1972 (lower right)

oil on canvas

38 1/2" x 58" (98 cm x 147 cm)

P 120,000

Provenance:

with Luz Gallery

"Pangarap sa Buhay " depicts women selling fish and in it he displays a mastery of form and rhythmic order and an obvious gift for composition.

In each of his paintings Antonio chooses characters and vignettes that themselves evoke an ordered rhythm, whether they be musicians, an orchestra of kerchiefed women, a trio with horns and sting, or women filling water jars. Even subjects at leisure are composed towards order. Critics have written of Antonio that where he chooses to depict the human figure, he shows enormous control, authority and ease.

Much of Antonio's works show the influence of Manansala, both in style, specifically its neorealist and cubist structuring tendency, and in subject matter. However, Antonio has through the years developed a style distinctly his own.

Antonio started out with a black and white series but later developed his own color schemes such as the acidic yellow backdrop of this work. He uses black charcoal like strokes and not color as a structuring principle in his works.

Antonio belongs to a unique and intense household rooted in art. His wife, Norma Belleza, whom he met in college, is an acclaimed artist, and so is his son, Marcel Antonio.



51

Renato Barja Jr. (b.1982)

Cleancut

signed and dated 2008 (upper right)

oil on canvas

23 1/2" x 12 3/4" (60 cm x 32 cm)

P 18,000

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

52

Roberto Chabet (1937-2013)

Tarot II

signed and dated 1967 (verso)

acrylic on board

13 1/2" x 9" (34 cm x 23 cm)

P 50,000

Roberto Chabet led the 1970s conceptual art group called Shop 6 and taught for over 30 years at the UP College of Fine Arts, where he espoused an art practice that gave precedence to idea over form. Since the 1970s, he has been organizing landmark exhibitions featuring works by young artists.

Chabet described his pieces as "creatures of memory" and himself as their "custodian." His works are the result of a process of unraveling of fixed notions about art and meaning. Highly allegorical, his drawings, collages, sculptures and installations question modernity. His works are meditations on space, the transitory nature of commonplace objects and the collisions that occur with their displacement. Tarot II was done two years before Chabet became the very first artistic director of the Cultural Center of the Philippines from 1969 to 1971.





PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

53

Napoleon Abueva (b.1930)

Balut Vendor

signed and dated 1967

marble

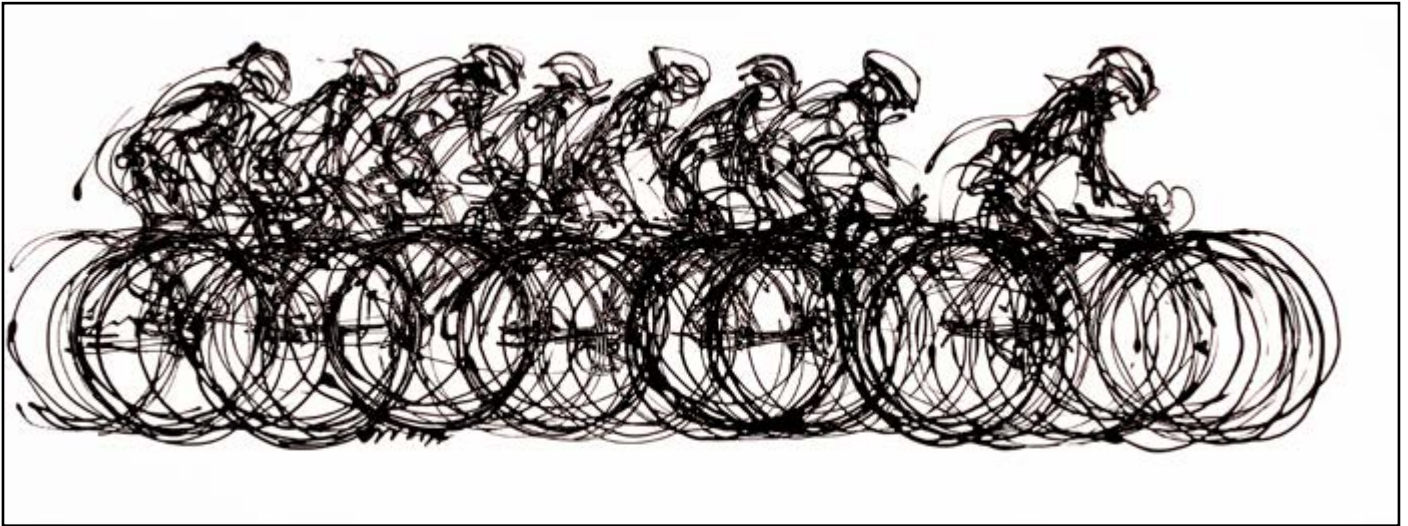
H:32 1/2" x L:37 1/2" x W:2" (83 cm x 95 cm x 5 cm)

P 200,000

In sculpture, there are certain themes which demand certain materials. Each material has its own specific quality. Marble, for instance, is hard but it has a tender quality. Napoleon Abueva is no stranger to the challenge of creating from stone. As a high school student in the lean days after the war, the young Abueva took up odd jobs, such as doing lettering work for tombstones.

Describing sculpture as primarily manual work, he stresses that the sculptor must also be a carpenter, mason, welder, electrician, and even a weightlifter. His work is characterized by a strong sense of form and material, by flexibility and invention, and by a fertile imagination.

"I find excitement in the beauty and grace of living creatures, and I have grown to respect and love them. Sometimes, I don't know which is of greater importance, the sculpture or the subject. The ends and means are one and the same."



54

Ferdie Montemayor (b.1965)

Pevotano

dated 2014

acrylic on canvas

12" x 32" (30 cm x 81 cm)

P 20,000

Whether capturing the urban sprawl of the metropolis, ordinary people, triathletes, jockey's, or, in this case, cyclists, the figures and imagery in Montemayor's canvas is one that is almost always tightly packed or crammed or squeezed in. This almost claustrophobic feeling, it would appear, is his take on the dense cityscape we find ourselves in (again, the urban sprawl) where its inhabitants (us) all vie for space in an increasingly chaotic environment. The cyclists in full speed, meanwhile, refers to the rat race and the fast-pace world at present.

55

Emmanuel Garibay (b.1962)

Lovers

signed (lower right)

oil on canvas

25" x 12" (64 cm x 30 cm)

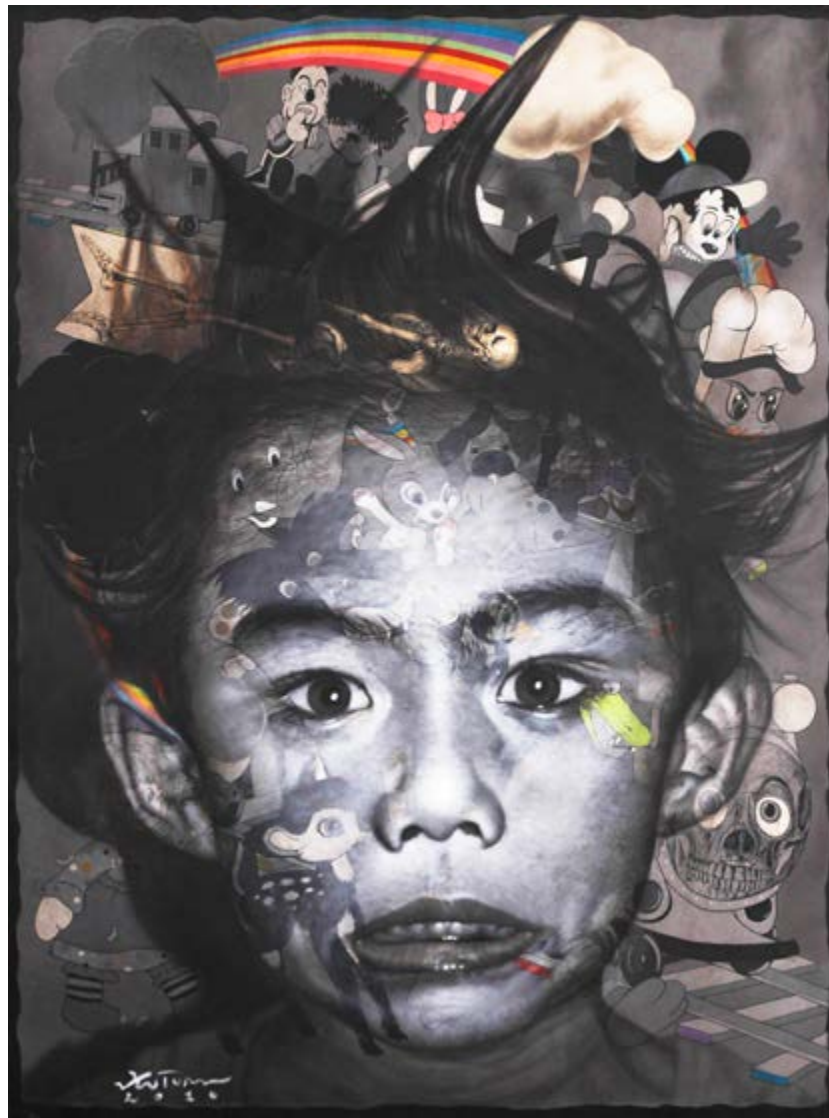
P 30,000

The son of a Methodist pastor, Garibay was raised in Davao, the multicultural city that nurtured his early interest in art. He truthfully portrays ordinary people and places, leaving out the glamour that most Filipino artists add to their work.

It demonstrated his preoccupation with the images which he holds dear—the masses.

Many of Garibay's paintings focus on everyday people and places. 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.





56

Ronald Ventura (b.1973)

High at Five (III)

signed and dated 2010 (lower left)

oil on canvas

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

P 2,000,000

Provenance:

Artesan Gallery + Sudio, Singapore

Private Collection, Asia

Literature:

A Duad in Play, in collaboration with the Institute of Contemporary Arts, LASALLE Singapore, 2010, p.35

Realities, Ronald Ventura, Damiani Italy, 2011, p. 23

Exhibited:

Artesan Gallery + Studio and LASALLE College of the Arts, *A Duad in Play: Ronald Ventura and Francis Ng*, LaSalle, Singapore, October 2010

In 2010, Ronald Ventura mounted an exhibition—with Ronald Ng, multidisciplinary Singaporean artist—at the LaSalle College of the Arts, Singapore, called "Duad at Play". In that landmark show, the motivation of which was to promote a collaboration between two different artistic, creative, and cultural backgrounds, a virtual dialogue between their respective outputs was set out, each one meditating on the theme "play and playthings."

For his part, among the phenomenal works executed by Ventura was a series—"High at Five I", "High at Five II", and "High at Five III"—that were tributes of the artist to his beloved son. Across these pieces, a photorealistic image of the same boy is awash with a plethora of caricatures, monsters, and pop culture denizens, all borne out of fatherly love and his unrivaled artistry.



57

Marina Cruz (b.1982)

Untitled
signed and dated 2000
resin
H:18 1/4" x L:18 1/4" x W:13 1/4 (46 cm x 46 cm x 34 cm)

P 50,000

Through painting and sculpture or installations, Marina Cruz's works focus on imagery inspired by the realms of memory, history and family. Her works are ostensibly inspired from childhood memories and a longing to wistfully return to a time when life was simple.

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

58

Cesar Legaspi (1917-1994)

Soldiers
signed (lower right)
watercolor
17 1/2" x 12" (44 cm x 30 cm)

P 100,000

By the outbreak of World War II—and at the time of the creation of this piece—Legaspi was all of 24 years old, having graduated from the University of the Philippines' School of Fine Arts at the age of 19 in 1936. Soon after, he had quickly come into the orbit of Victorio Edades and Galo Ocampo who had put together a mutiny against the old-school classical art championed by Fernando Amorsolo and Guillermo Tolentino.

Legaspi, in turn, has been described as the champion of neo-realism, a movement that interprets reality through color as well as geometric planes.

In this rare watercolour, one can read the influences of his mentors: as the perspective of the row of wide-eyed fighting men, bare-chested and taut, is created by the use of classic complementary colours. Though undated, we can presume that it is in the early years of the war, possibly 1941-1942, because of the distinctive "dishpan" helmets (devised in 1918 and standard if outdated issue to the Philippine Commonwealth troops along with the creaky Springfield rifles.) The men seem to be floating amid an idyllic primeval forest of giant eagle-winged ferns (pakpak-lawin), a desolate forest behind them—oddly optimistic considering the circumstances, compared to the barren, leafless landscape of his post-war "Tree Planting" in 1949 or his eerily beautiful "Ritual" (1951) which was to set a Philippine record for Legaspi at Leon Auctions, February 2015.

One of the hardest of the original Thirteen Moderns, Cesar Legaspi holds the record of having been honoured at no less than six retrospective exhibitions: at the Museum of Philippine Art in 1978; the National Museum and the Metropolitan Museum, both a decade later in 1988; at the Luz Gallery and the Cultural Center of the Philippines in 1990, and most recently, at the Ayala Museum this year. He was named Philippine National Artist for the Visual Arts in 1990.





PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

59

Federico Aguilar Alcuaz (1932-2011)

Point of Order

signed and dated 1966 (lower left)

mixed media

37" x 45" (94 cm x 115 cm)

P 200,000

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

The works of Federico Aguilar Alcuaz' are highly favored, not only for their refinement and flair, but also for the ease and pleasure conveyed by his composition, all of which add up to scenes that are always playful but never cluttered. With newspaper cutouts dispersed in the details, this work, "Point of Order" shows that Alcuaz doesn't totally abandon one pictorial idiom in favour of another, given the fact that he is well known to shift from the figurative to the abstract.

Critic Alice Guillermo notes that his talent is in bringing out the best of whatever material he chooses, and that indeed his works have a vitality that promises a universal appeal.



60

Jerry Elizalde Navarro (1924-1999)

Minotaur

signed and dated 1995 (right)

craypas on felt paper

21 1/2" x 27 1/2" (55 cm x 70 cm)

P 60,000

Revolting is the story, not the depiction of the ancient Greek mythology where "the son of Minos and Pasiphae (was) killed at Athens; to avenge him, Minos forced the Athenians to send a tribute of seven boys and seven girls every year ... to be thrown to the Minotaur ... half man and half bull ... until killed by Theseus." With this foreground mythology, J. Elizalde Navarro depicted rapacity committed by creatures beyond the limits of the human mind. The raging reds (including the background), sharp-edged and pointed shapes, and pictorial clash of geometric shapes, plus the frontal depiction of the object of femininity, create emotive responses that are, by and large, heuristic.

61

Ros Arcilla (1938-2006)

Untitled

signed and dated 1975

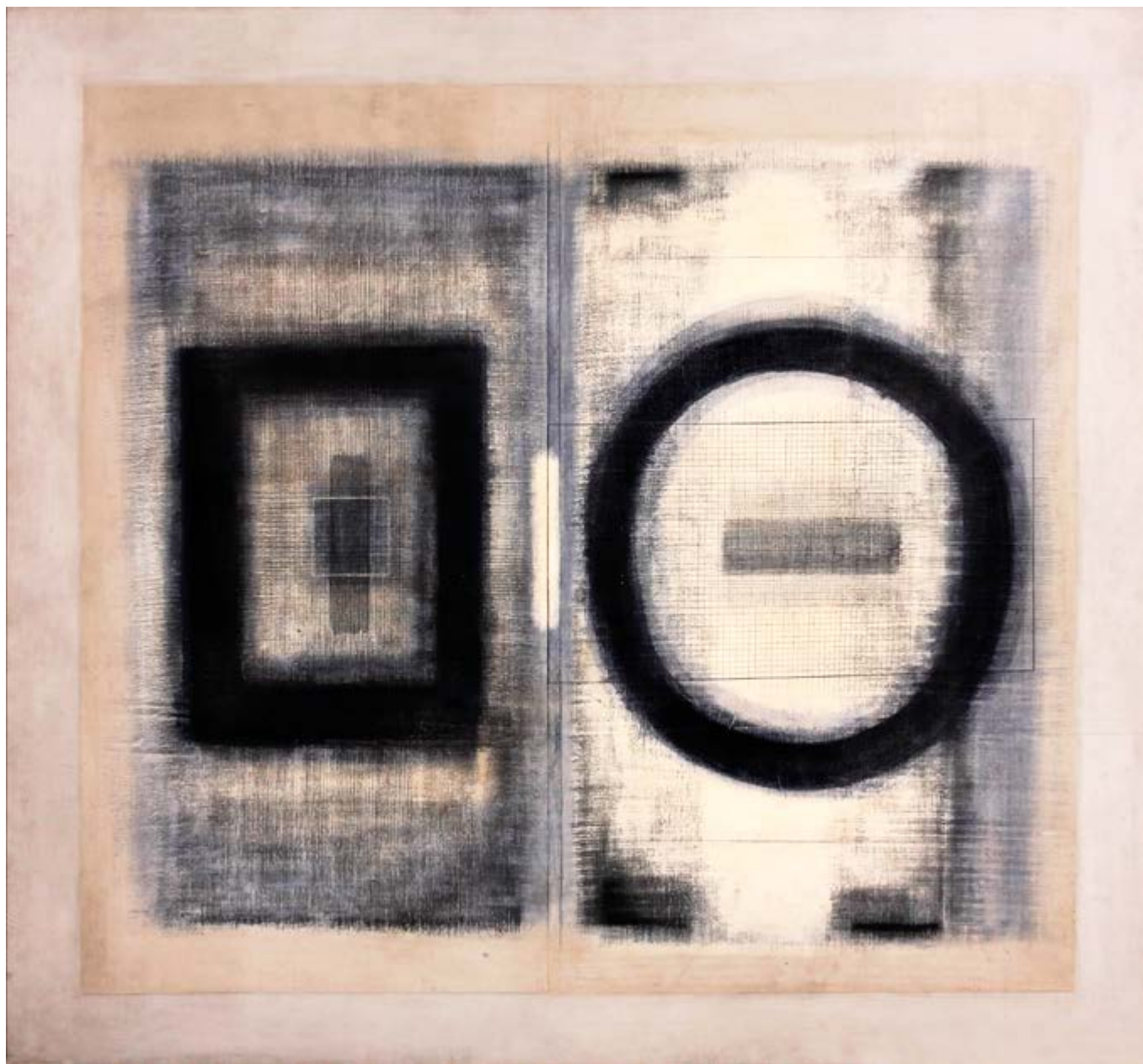
stone

H:15" x L:11 1/2" x W:5" (38 cm x 29 cm x 13 cm)

P 20,000

Ros Arcilla, who graduated from the University of the Philippines College of Fine Arts with a BFA in Sculpture in 1960, carved a name for himself by way of the many public monuments he was commissioned to create as well as for his figurative abstractions in both bronze and glass. Across his works, the shapes are intentionally simple and, in the case of his non-figurative pieces, a smooth fluid touch is very much present.



**62****Lao Lianben** (b.1948)*Prediction 12*

signed and dated 1980 (lower left)

mixed media

70" x 75" (178 cm x 191 cm)

P 400,000

Unquestionably one of the preeminent artists today, Lao finds himself translating themes onto canvas by transforming abstract concepts or ideas into his visual interpretations. From these inspirations come many of the artist's pieces.

Although there is no conscious effort on the part of Lao to create a particular series out of certain words, he does find himself repeating some on occasion as he finds new interpretations or physical manifestations for various words and meanings.

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. Sometimes it is an interpretation such as in the title of the work "Prediction 12"

Lao's paintings are generally received as Zen-like, awakening a gentle and meditative response from viewers and collectors. Lao's artistic sensibility is clear in his choices. They are compositions with a sense of inner settling.

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

63

Vicente Manansala (1910-1981)

Nude

signed (upper right)

charcoal

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

P 120,000

Portraying the beauty of the human body is a challenge to any artist. For centuries, nudes have been embodiments of classical beauty and ideal form. The basis of Manansala's technical proficiency in depicting nudes was his ability to draw. Draftsmanship was a discipline to which the artist subjected himself.

To achieve the effect he wanted, Manansala used the most nominal means: a flat, compressed charcoal stick, a paper stump or two, a flexible rubber eraser, a piece of rag, and his fingers. He used the eraser for sharp highlights, and the rag, the paper stump, and his hands for blending. Sometimes the eraser too, but so did most artists, except that with Manansala, he knew how to achieve transparency. That was his magic. It is common knowledge that aside from his illustrations, Manansala developed transparent cubism, wherein the "delicate tones, shapes, and patterns of figure and environment are masterfully superimposed."

Unlike in the style of anatomical cubism, he does not fragment and dissect the nude human figure, leaving generous clues of its identity. Instead, he stays close to the actual figure.

Manansala also learned to discard nonessential details. His nudes attained a new amplitude of simplicity that somehow indicated—with the most basic medium, charcoal—the fullness of painting. Among his most treasured works, which he had kept through the years, was a suite of nudes. Actually, a reclining nude and a draped, seated nude.

Manansala's excellence in drawing has its roots early in his career. Manansala worked as an illustrator for the Philippine Herald and Liwayway, and as a layout artist for Photonews and Saturday Evening News Magazine in the 1930's. Through the decades of his relatively long career, Manansala has consistently preached, so to speak, about the importance of teaching drawing, more than teaching art.

In 1975, he was asked, "Do you think art is taught?"

"You can't teach art. You can only teach drawing." Manansala answered.

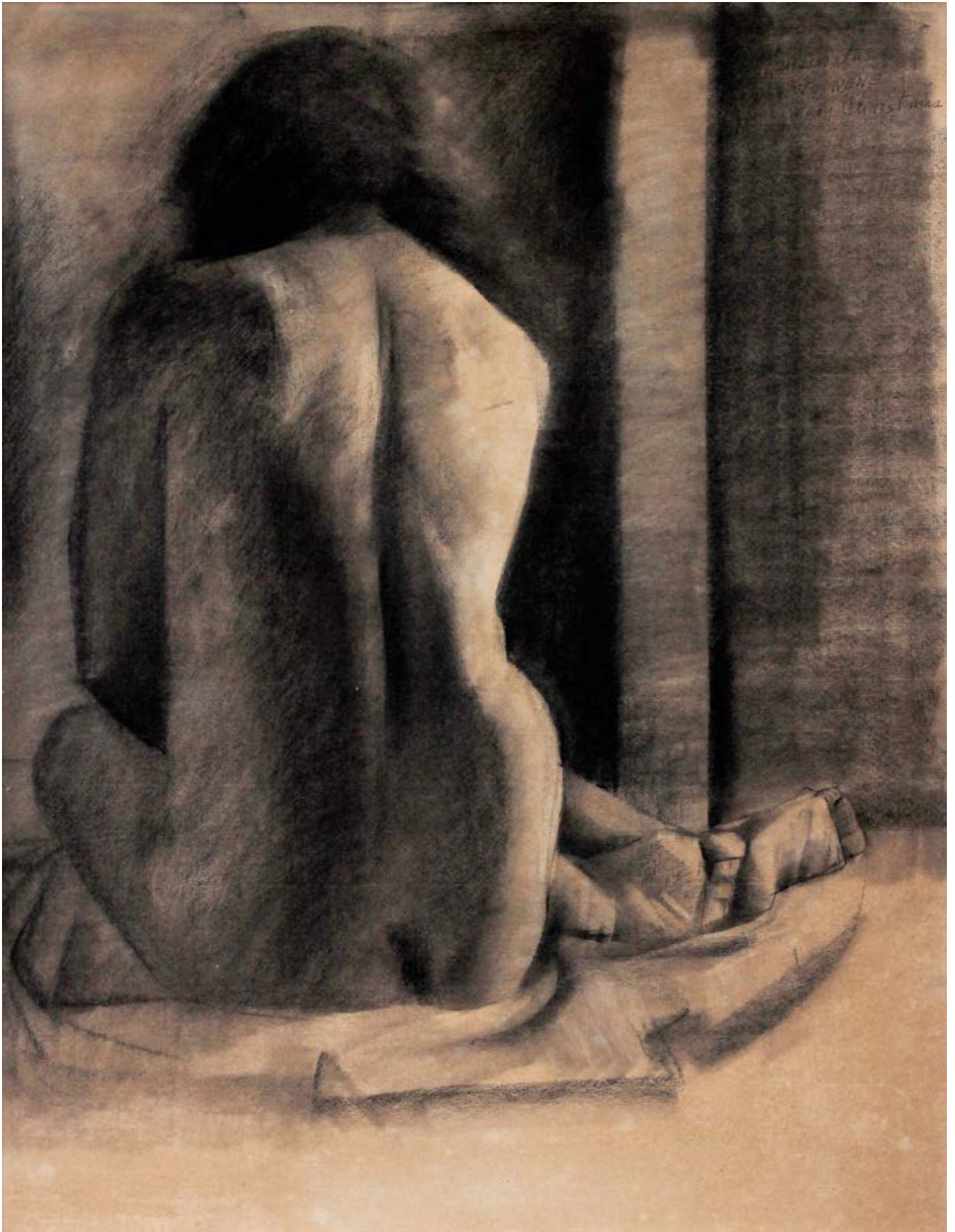
"Why is drawing so important?"

"It is basic preparation that no artist can get away from. When the time comes to draw from a model, then the effort comes easily—or if not that easily, at least from a beginning. How does one begin to draw a live model if he does not even know how to construct an eye?"

In 1989, art critic Cid Reyes asked Manansala,

"Ano ho sa opinion ninyo ang kailangang foundation para maging mahusay na pintor? "

"Kailangang malaman mo ang basics; yang anatomy... Noong kami ay nagaaral, meron kaming kinokopyang modelong skeleton at mga laman, pero gawa ni Dr. Vicente Rivera y Mir. inieksplika niya sa amin kung anu ano ang mga buto at muscle sa katawan. Not from a medical point of view, but from an artistic point of view. Magaling. Ngayon, ay hindi na tinuturo yan."





64

Antipas Delotavo (b.1954)

Untitled

signed and dated 1979 (lower right)

watercolor on paper

25 1/2" x 20" (65 cm x 51 cm)

P 30,000

Antipas Delotavo became a steadfast pillar of Social Realism in 1975 as an original member of the Kaisahan Group. Since then, has never looked back or away from depicting the uneasy but predictable idiosyncracies of Philippine society in the last 38 years.

Portraiture is his forte, and although he chooses his subjects from the anonymous crowd in busy thoroughfares, this work is an exception. In his portraits of workers, each face is focused separately, marked with the vulnerability of social oppression. With characteristic economy of means, he can even create the entire environment: the sights, and textures of the city.

65

Jason Montinola (b.1979)

Untitled

signed (lower right) dated 2007

oil on canvas

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

P 20,000

According to Montinola, the subjects of his pieces were born out of his visions and dreams. As a result, they are strange, dreamy, and surreal.

"I feel happy whenever I finish a work because that means I would have a new companion in the house. I would have someone to converse with.... I love them as though they aren't things," he muses. For Montinola, his paintings are extensions of himself, appendages of the world he has created for himself.

Jason Montinola started painting in 2005, and by 2009, Montinola's works were mostly paintings of women in different stances, evoking a flagrant air of desolation and isolation. Early in his career, there weren't many elements in his canvases, only the subject draped in either black or red and a single red rose to accompany his central figure with.

This moody painting of a clown's face is from 2007. The evolution of the painter's opuses is most magnificent to behold, as it tells of a story of coming-of-age in painterly style, technique, and aesthetic sensibilities.





66

Jon Jaylo (b.1975)*Spotlight Competitors*

signed and dated 2013 (lower right)

oil on canvas

29" x 36" (74 cm x 91 cm)

P 100,000

Exhibited:

One East Asia Gallery, Asian Art in London, "Squaring The Circle," London, 30 October – 16 November 2013

Literature:

Asian Art News, "Meeting Points" by Hannah Sende, Volume 24, Number 1, January/February, Illustrated in Color, page 68

*"Spotlight Competitors", a quintessentially surrealist piece, merges Jaylo's fascination with dream images and symbolisms, shorthand for the repressed truths that we know are all too real.**A giant pair of hands, immaculately manicured, clasped fervently in friendship as they emerge from buttoned-down cuffs and suit sleeves, is what is first apparent to the eye.**Classic cloud formations against a blue sky, loom dark and ominous in the distance, another image of duality and beauty. Two men, literally at daggers drawn, stand disconcertingly on the hands, and are crowned with dice for heads, a metaphor for the game of chance that life is, and certainly most business alliances. The commonplace made uncomfortable is the playground of the surrealist, as is the false formality of business garb, (think Magritte's bowlers and 'Men in Black' assassins.) Jaylo is master not only of traditional technique but the witty, double-edged riposte, both playful and menacing.*



67

Benedicto Cabrera (b.1942)

Nude and Screen

signed and dated 1979 (lower right)

watercolor on japanese paper

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

P 200,000

68

Olan Ventura (b.1976)

Boy with a Paper Plane

signed and dated 2004 (lower left)

oil on canvas

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

P 30,000





PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

69

Juvenal Sanso (b.1929)

Untitled

Ca.1960

signed (lower right)

oil on canvas

20" x 24" (51 cm x 61 cm)

P 120,000

Rod Paras Perez writes: "Stones and the strange fascinate Sanso. Perhaps it is also true that elemental forces—rocks, water, the air with its myriad nuances are the building blocks of his dreams...."

"Sanso's palette is as austere but rich in its modulation: the key color, either blue or orange. Moreover, his handling of lines—of calligraphic gestures—is of such density and intensity, so pervasively a part of the visual structure that it could be generated only by sustained passion,"

70

Fernando Amorsolo (1892-1972)

Little Girl

Ca. 1920

signed (lower right)

oil on canvas

10" x 7 1/4" (25 cm x 18 cm)

P 200,000

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

Fernando Amorsolo's great body of work can be classified into several groupings.

One such group is his portraiture. Some of them finished instantly, others over a longer period, depending upon the interest and mood of the painter and probably the reaction of the sitter.

Amorsolo was a master portraitist, since his forte was figure painting. As the most popular painter around, Fernando Amorsolo was happily saddled all his life with portrait commissions. Portraits made up a large proportion of his works.

They were mostly commissioned works depicting leaders in society and industry, and their loved ones, as well as Americans residing in Manila during the American colonial period. His portraits stand as mute testimonies to the challenges of portrait painting, and the clients' challenge to creativity.

"Then again, there are those who wish to appear better on canvas than in real life. Such people are really very trying. When they tell me to paint their lips, eyes prettier than they really are..." Amorsolo once remarked. But the viewer can glean that the master had a great time with this subject.

The spontaneous rendering of this subject demonstrates the portraitist revelling in painting for the sheer pleasure of it, and yet the free play of tones, hues, and lines harmonize with the textural and tonal finesse of the cherubic face.



71

Fernando Amorsolo (1892-1972)

Portrait of Sonia Rifkin
signed and dated 1928 (lower right)
oil on canvas board
10" x 8" (25 cm x 20 cm)

P 200,000

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

Throughout most of his Golden period, Amorsolo did not confine his creative activities to doing illustration work for mass circulation magazines (Graphic, Liwayway, Sunday Tribune magazine), Tagalog novels (posters, brochures), and the seven volumes of Camilo Osias; Philippine Reader.

He also did painting for the wealthy and powerful among his countrymen, including Commonwealth President Manuel L. Quezon, and the foreign elite, including the top American businessmen of the period such as the Pacific Commercial Company's H.B. Pond, and others (as shown in the book American business and Philippine economic development. Manila: Carmelo & Bauermann, c.1975, written by Lewis Gleeck).

The women Amorsolo loved to paint, whether they were Filipino or foreign, were perennially young, the woman in the study for a final painting certainly looks like she comes from a family of privilege. Her face is rounded oval, her eyes are kind and mild. Her lips suggest a smile. The graceful neck emphasizes the fashionable dress.



Lewis Gleeck, a former Consul General of the United States of America to the Philippines (1962-1968), in his most comprehensive book, "The Manila Americans (1901-1964)" gives a small but sufficient description of the social standing of the patriarch of another immigrant family of businessmen, the Rifkins, of Russian-American lineage.

The Roaring Twenties' zeitgeist of prewar Manila that comes with this study of a final portrait of the woman can be gleaned in an excerpt of the book mentioned, in passing;

"...A year later, recognizing commercial possibilities of the wide variety of decorative seashells in the Philippines, Rosenberg established the Philippine Shellcraft Corporation, and before long, as the carriage business declined, was better known in this new business. In the course of time, Rosenberg provided shell décor for Malacañang Palace, the University Club, the Army Navy Club, the Capitol Theater, and other public places...

...Rosenberg died in 1928, and Philippine Shellcraft was taken over by Louis Rifkin who had formerly been... at the Philippine Button company."

The final painting that emerged from this magnificent study by Amorsolo is featured in the FERNANDO AMORSOLO SEVEN MUSEUM EXHIBITION CATALOGUE, which documents the 2008 seven museum exhibition of Fernando Amorsolo entitled "His art, Our Heart."



72

Angelito Antonio (b.1939)

Blue Madonna
signed and dated 1963 (lower right)
oil on canvas
23 1/4" x 15 1/4" (59 cm x 39 cm)

P 60,000

Angelito Antonio's work shows many parallels with other Filipino artists of his generation. Like Manansala, he paints the Filipino way of life in a strong Cubist manner. His subjects are farmers, women, Mother and Child such as "Blue Madonna", fishermen, cockfight aficionados and market vendors. Like Malang, he paints life as he sees it—native folk in camisa, pantalones, baro't saya; sabungero holding their prized fighting cocks; vendors selling native fruits and vegetables, candles and balloons. Like Manansala and H.R. Ocampo, he explores a nationalist style of Modernism. Like Anita Magsaysay-Ho, he paints folk and rural motifs.

However, the similarities end there. Art critics and historians have found Antonio's work more aggressive and more expressionist.

In 1968, art critic Jolico Cuadra wrote about Antonio's art: "He explodes them, rendering them in brisk, impatient strokes that shatter their natural boundaries. They are no longer simply decorative ...[but are] now fiercely emotional symbols. The harshness of brush strokes and colors are expressionist explosions of form. "Eric Torres described Antonio as being "good at the improvisation of the human figure."

73

Onib Olmedo (1937 - 1996)

Untitled
signed and dated 1993 (lower right)
pastel on paper
28" x 22" (71 cm x 56 cm)

P 80,000



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

signed and dated 1972 (lower right)

oil on canvas

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

P 400,000

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

Landscape painting is termed as the depiction in art of landscapes—natural scenery such as mountains, valleys, trees, rivers, and forests, especially where the main subject is a wide view—with its elements arranged into a coherent composition. The Sky is almost always included in the view, and the weather is often an element of the composition. Detailed landscapes as a distinct subject are not found in all artistic traditions, and develop when there is already a sophisticated tradition of representing other subjects.

Much like a fencer in his adopted Barcelona, Alcuaz uses various techniques with bravura to simulate the randomness of natural forms in this atmospheric composition. Yet, while the natural forms are noticeable in this work from 1972, the entire composition almost approaches Alcuaz' engrossing, dynamic style of abstraction.

Christian Aguilar, son of Alcuaz, when asked about his father's creative process, said in an interview, "The outcome of his works—what he thinks—it can be anything and nothing at all. My father always made something like a mystery about the messages in his paintings. Whenever people asked him what the whole thing [a work] was about, he always said it was about what you see. If you don't see anything in it, then it's nothing. It's up to you. What you see in it."

75

Isidro Ancheta (1882-1946)

a.) *Man on Carabao*
signed (lower left)
oil on wood
8" x 11" (20 cm x 28 cm)

b.) *Lavandera*
oil on wood
8" x 11" (20 cm x 28 cm)

P 50,000

Provenance:
Private Collection, USA



a.)



b.)

76

Jonathan Olazo (b.1969)

End of Exile
signed and dated 2005 (lower right)
mixed media on paper
30" x 22" (76 cm x 56 cm)

P 40,000

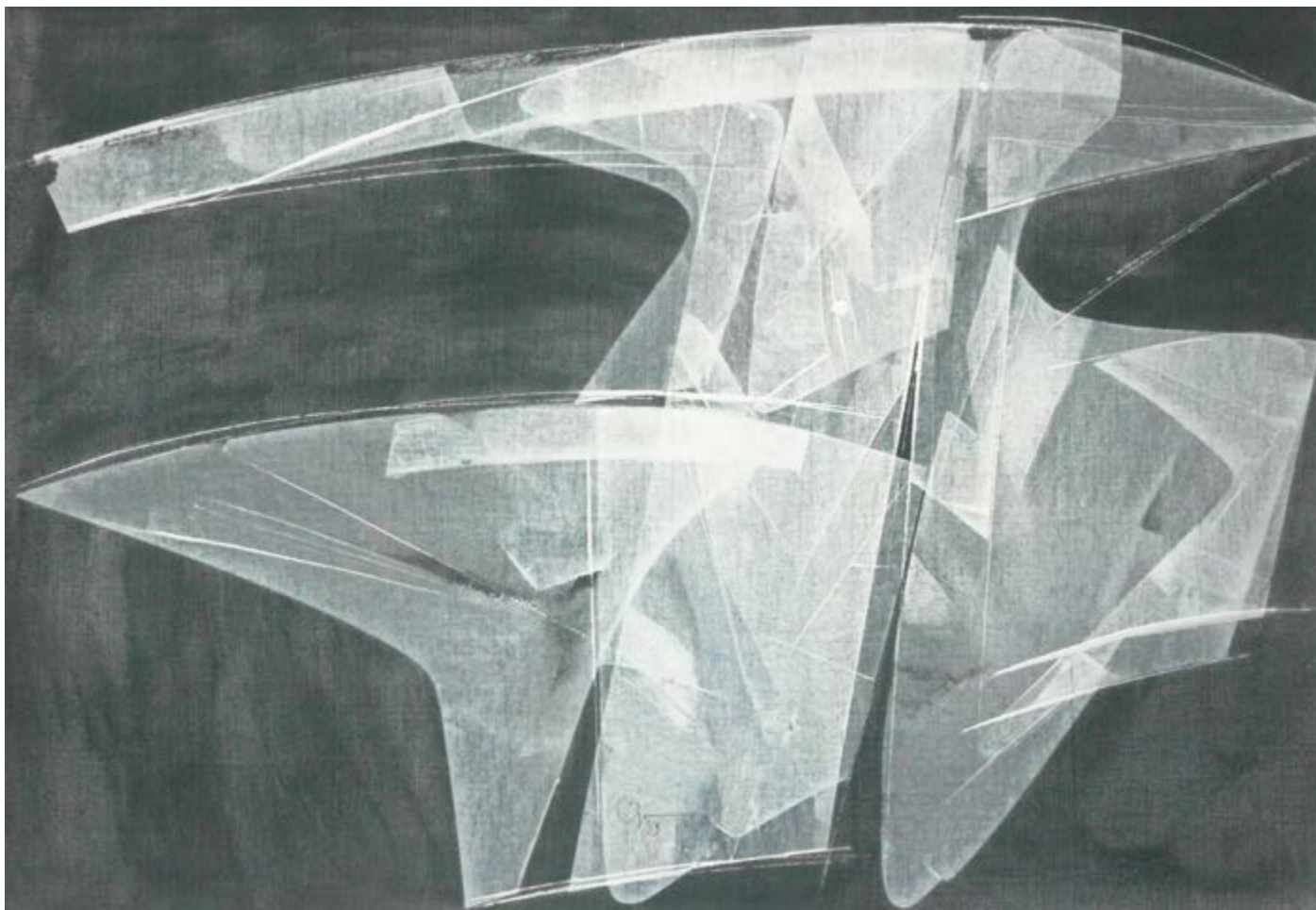
The artist's exposure to abstraction started in his childhood, when his father, renowned abstract artist Romulo Olazo, would bring him to see videos of abstract expressionists at the Jefferson Center along Buendia Avenue in Makati in the late '80s. As he continued his formal education, the allure of abstraction would then grow to become Olazo's signature aesthetic as a professional artist.

The titles for the work act as an additional exercise in wit, combining his knowledge of music and books with commentaries on various aspects of life.

In various social contexts, abstract forms have continued to captivate the masses through a painterly inventiveness of pure expression. Grounded and inspired by this tradition, Olazo continues to work toward becoming an instrument for revealing the possibility, potential, and even emotional/intellectual utopias of the medium itself.

In various social contexts, abstract forms have continued to captivate the masses through a painterly inventiveness of pure expression. Grounded and inspired by this tradition, Olazo continues to work toward becoming an instrument for revealing the possibility, potential, and even emotional/intellectual utopias of the medium itself.





PROPERTY FROM THE JAMES G. JACOBSEN COLLECTION, NORWAY

77

Romulo Olazo (b.1934)

Diaphanous

signed and dated 1983 (bottom)

oil on canvas

24 1/2" x 35 1/2" (62 cm x 90 cm)

P 300,000

Provenance:

Antonio Locsin

Acquired from the above in 1983

"Diaphanous" is defined as:

1. Sufficiently thin or airy as to be translucent: a diaphanous gown; diaphanous gauze.
2. Of such fine composition as to be easily damaged or broken; delicate: diaphanous butterfly wings.

One cannot help but marvel at the artistry in which Olazo articulates his vision of light and transparencies into the canvas through the Diaphanous creations that seem to allow light to permutate and give life to forms and figures in his abstractions.

The viewer cannot help but notice how the artwork changes hues and colors in a manner which evokes different emotions within the viewer, in different times of the day as the changing light conditions tend to play with the surreal image on canvas.

The light emanating from the diaphanous layers seem to evoke a sudden pulse of life.

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

78

Victorio Edades (1895-1985)

Untitled

signed and dated 1968 (lower right)

watercolor on paper

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

P 70,000

Provenance:

A gift from the artist to Joe and Nene Guevara

Edades started his career as an educator in 1930. This date and his tenure for two decades after the war makes him a teacher for many generations of established artists. Because his energies were expended on art education, he had little time to paint when he was in his prime. His paintings numbered only over 150 as of 1976, a relatively meager output for an artist. Thus reflecting the relative rarity of his works. The long years of teaching, lecturing and pamphleteering took their toll from the available time wherein Edades could exercise his energies as an artist.



In 1966, Victorio Edades finally retired from decades of teaching at the University of Sto. Tomas, ending a long happy career that would have sufficed for most men and a life's work worthy of the highest commendation for a member of the academe. This fine watercolor is from 1968.



79

Tam Austria (b.1943)

Mother and Child

signed and dated 1977 (upper left)

oil on canvas

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

P 80,000

Provenance:

Private Collection, Manila

It is easy to see why this piece by Tam Austria is not atypical: the image isn't that of mythical-like women in the forest or at least surrounded by flora; rather, it is a mother and her boys in the midst of fisherfolk, with brown earth tones as the overarching color. The image, in fact, is straightforward and almost photographic, with a balance to the composition.



PROPERTY FROM THE JAMES G. JACOBSEN COLLECTION, NORWAY

80

Hernando R. Ocampo (1911-1978)

Tagaytay Revisited

signed and dated 1976 (lower left)

oil on canvas

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

P 200,000

Provenance:

Antonio Locsin

Acquired from the above in 1983

Leonidas Benesa pointedly wrote that H.R. Ocampo "would use blue and black very rarely," thus making this work one of a very few of its kind. His sumptuous colors are matched by a profusion of geometric shapes. The subject itself has been abstracted to such a degree, that it can barely be made out by the viewer. Every traditional rule is disregarded in the painting. The idea that painting needs no meaning other than something purely visual—subverting the conservative assumption that it should have literary or moral meaning—appealed to H.R. Ocampo so much that he called some of his works "visual melodies."

As the artist himself was once quoted: "I am more interested in how shapes, hues, values, textures, and lines interact with one another in space, than in capturing a photographic semblance of nature." His compositions at their finest, reflect a festal vitality, a predilection for image clusters, and glaring, polychromatic, flamboyant effects to which no thinking and gut feeling Filipino has much difficulty relating.

In 1974, Ocampo was asked: "How does one look at a Hernando Ocampo painting anyway?" Ocampo answered "Don't look for a topical or literal meaning. Approach it as a visual image. Find the leitmotif. As in music, the moment you catch the main motif, then you capture the whole in the variations."

81

R.M De Leon (b.1960)

Untitled
signed and dated 1990 (lower right)
acrylic on paper
31" x 43" (79 cm x 109 cm)

P 70,000

Provenance:
Acquired directly from the artist

De Leon's paintings are characterized by vigorous strokes, passionate images, and sparkling colors, according to art critic Alejandro Roces. He has a powerful style which rises out of a "fiery force" within him.

De Leon graduated with a bachelor's degree in Fine Arts from the University of the Philippines in 1984, and on that same year, held his first solo exhibition at the Cultural Center of the Philippines.

His early works were greatly influenced by Roberto Chabet. He was a recipient of the Cultural Center of the Philippines Thirteen Artists Awards in 1990. He was the Philippine representative to the 3rd Biennial in Bangladesh and was part of the Manila-Berlin Exchange Exhibit at RAAB Gallery in West Berlin in 1988.



82

Geraldine Javier (b.1970)

Mike, The Headless Chicken
signed and dated 2006 (lower left)
oil on canvas bound with faux leather
18" x 17" (46 cm x 43 cm)

P 80,000

Provenance:
with West Gallery

In this piece, Geraldine Javier derives from the practice of taxidermy, where hunted animals are stuffed, preserved, and displayed. She somehow likes this process to how she produces her art, which, at the onset, leaned towards the dark, eerie, and gothic.



(left view)

(right view)

83

Solomon Sapid (1917-2003)

Candle Holder

signed and dated 2000

brass and antler

H:19 3/4" x L:9 1/4" (50 cm x 23 cm)

P 120,000

This surreal, even gothic candelabrum has deer horns for multiple candle holders on a brass deer skull.

Although Solomon Sapid has done sculpture in wood and in adobe stone as well, his larger body of work has been fashioned in bronze in a technique he developed out of welding pieces of metal scrap and building forms by means of a blow torch. Indeed, much of the mysterious aura comes from the medium itself. Textures are rough and rippling.

In Sapid's sculpture, the objects are the exact opposite of the classical ideals of cool elegance, of smoothness of form. Instead they convey untrammelled freedom from conventional restraints in the quest for full expression.

84

Teodoro Buenaventura (1863-1950)

a.) *Destrito ng Maypajo, Manila*

Ca. 1895

signed (lower right)

oil on wood

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

b.) *Barrio*

Ca. 1895

signed (lower right)

oil on wood or canvas

9 3/4" x 12" (25 cm x 30 cm)

P 120,000

The tale of Teodoro Buenaventura y Pascual is very much the story of a Dickensian orphan, straight out of 'Oliver Twist', or perhaps more properly 'Great Expectations.'

Fatherless at fourteen, Buenaventura still managed to transport himself from Paombong, Bulacan to Manila, where he was discovered by a rich patroness who funded his studies in the country's only painting academy, the storied Escuela de Pintura, Escultura y Grabado, newly renamed in 1889 and under the joint-directorship of the peninsulares Lorenzo Rocha and Augusto Saenz. (As it was a segregated school, Lorenzo Guerrero was in charge of teaching the locals, so while no roster of students survives, it is safe to assume that he was mentored by Guerrero, who likewise was in charge of the wunderkind Juan Luna.)

Buenaventura's career, as in all great Victorian novels, seems to have been eclipsed by larger events and tumultuous circumstance — those being, in this case, the explosion of the Philippine Revolution, a little more than a year after he won the gold at the Exposicion Regional de Filipinas in 1895. The arrival of the Yankees jettisoned his chance to be a pensionado of the Academy, with the European education that gilded aristocrats such as Miguel Zaragoza and Felix Pardo de Tavera.

Buenaventura nevertheless had established his reputation as a portraitist, working from his own atelier in Trozo, and joined the meandering transition from the Spanish Academia to the new-fangled University of the Philippines' Department of Fine Arts, where he was beloved as an instructor of "elementary drawing." In the first faculty photograph (dated 1909), he sits, pinched and somewhat overshadowed by the more famous men of his time. Perhaps he would derive some satisfaction if he had known that a century later, his name would be one of the most remembered of his generation.

Buenaventura became a master as well of genre painting, that art form baptised by the French Royal Academy of Arts in the 1600s, that defined its themes as street scenes and peasant life. In keeping with their function, genre works were also always petite or small in size.

In the first work, titled "Destrito de Maypajo, Tondo, 1911", we can imagine Buenaventura creating such vistas of the simple life for the many, new American patrons eager to bring home pictorial snapshots of their brand-new colony. Maps of the period show Maypajo on the outskirts of Tondo, closer to the fields of Caloocan than to the hurly-burly of the urban district. A thatch hut with an exotic water buffalo (unusual enough for Stateside visitors) and a pair of chickens peck away in the foreground; a porch-wide bangerra (china shelf) carries a clay pot, and there is a farm boy in the distance, down a winding red-earth path. Pajo is the name of a tiny species of mangoes, now all but extinct, more like olives than fruit; a tree shading the huts seems to be overladen with them.

As for the second work, although untitled, we can make out a serenade (harana) in progress, with the requisite swain holding a guitar while a round-faced lass peeps coyly out the window. Interestingly, the suitor strums outside the lumber fence (bakod), along the same visual line as a grazing animal, perhaps Buenaventura's thinly veiled view of courtship in these islands.



a.)



b.)



a.)



b.)

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

85

Anita Magsaysay-Ho (1914-2012)

a.) *Two Women Sewing*

signed and dated 1990 (lower right)

print (270/300)

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

b.) *Two Women Mending Nets*

signed and dated 1990 (lower right)

print (270/300)

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

P 20,000

86

Briccio Santos (b.1949)

Incubation

mixed media

54" x 38" (137 cm x 97 cm)

P 30,000

Provenance:

with Archivo 1984 Gallery

Over the years, Briccio Santos' sojourns to different parts of the world, including his studies abroad, served as the impetus behind his prolific and avant garde art which straddles photography, filmmaking, painting, and sculpture. It was his stay in Baguio and the sights and sounds of the Cordillera environs that fueled his painting pursuits in the eighties. This mixed media piece from 2009 was produced upon his return to country after a decade-long stay in Paris with his family.





87

Marina Cruz (b.1982)

Two of us
signed and dated 2007 (lower left)
oil on canvas
36" x 36" (91 cm x 91 cm)

P 100,000

Provenance:

Larasati Auctions, Anonymous sale, Singapore, 11 April 2008, Lot 150

The gazes in old photographs and the histories of cast-off dolls, brittle baby clothes discovered and abandoned homes recovered, Marina Cruz paints to remember. Twos and twins have special significance (her mother and aunt, biological twins; her own two children, allegorical twins), intertwined in bonds that also signify the past and the future; what has been lost and what has been found. Cruz is also the other half of equally famous artist Rodel Tapaya. Thus, two rag dolls sit on a traveling case, one dark-haired, smiling and unconcerned; the other blonde, black-eyed with mouth taped shut.

The battered green suitcase the babies keep shut, is equally important iconography, perhaps making its first appearance in this 2007 work. Two years later, it would surface, opened, in the massive diptych "Home Is the Place You Left" (2009) exhibited in Taipei and auctioned with much fanfare at Sotheby's in 2013. The suitcase (belonging to her beloved aunt) was also transformed into a cast sculpture in 2009, eventually becoming the inspiration of Cruz' five heart-rending beds, titled "Corners of My Sleep" (2012), which capsulated her wistful dreams of motherhood. Memory, family, unsaid promises therefore inhabit "Two of Us." After the exhibition of this painting, Marina Cruz was to receive the Philippine Art Awards Grand Prize (2007/2008) as well as was named for the Ateneo Art Awards - Visual in 2008. She was also honored as one of the triennial Cultural Centre of the Philippines Thirteen Artists in 2013.

88

Lino Severino (b.1932)

Lacson-Claparols House
signed and dated 1990 (lower right)
oil on canvas
32" x 48" (81 cm x 121 cm)

P 30,000

In the middle of an expansive hacienda in Talisay City—the Hacienda Matabang—lies the Casa Grande, the massive stone house built by the prominent and wealthy Gen. Aniceto Lacson in 1880. It was Gen. Lacson, along with Gen. Juan Araneta, a relative by marriage, who spearheaded the revolution against the Spanish invaders in Negros, leading them to form an independent government dubbed as Republica Cantonal de Negros with Lacson serving as President. Thus, Casa Grande became, albeit for a year and unofficially, the Malacañang of Negros.



What makes Casa Grande impressive as far as stone houses—the Bahay na Bato—are concerned is the balcony that runs around its entire second floor which is a rarity; moreover, a lookout tower with commanding views of the cities of Talisay, Silay, and Bacolod is located in rear portion of the property. Also, the intricate wood carving that adorn its interiors are said to have been done by Chinese artisans.

In 1978, Lino Brocka shot his film "Gumising Ka Maruja" starring Susan Roces in Casa Grande. With its storied history, it is not surprising then that Lino Severino makes this mansion as the subject in piece from 1990.

89

Benedicto Cabrera (b.1942)

Filipina Domestic Help
signed and dated 1978 (lower right)
etching aquatint 7/25
18" x 22" (46 cm x 56 cm)

P 80,000

Angel de Jesus wrote about "Domestic Help" in 1978 in an article entitled "Bencab: Art for Bruising the Conscience:" "Distant as he is from his country, the "revolutionary" in him cannot forget his roots. His "Larawan II" exhibit recorded the observation on the lives of Filipinos who have sought to improve their lot in other countries. Its theme is suggested by the twin portrait facing front and profile, of a Filipina employed as a maid abroad. Its title is a symbol of the Filipina girl in all her timorousness sacrificing herself for the welfare of her family in a rural province back home. He also showed portraits of Filipinas whom he painted while they were abroad. He has been trying to introduce a new concept locally of having portraits considered as paintings per se.





PROPERTY OF A NOBLE FAMILY

90

Arturo Luz (b.1926)

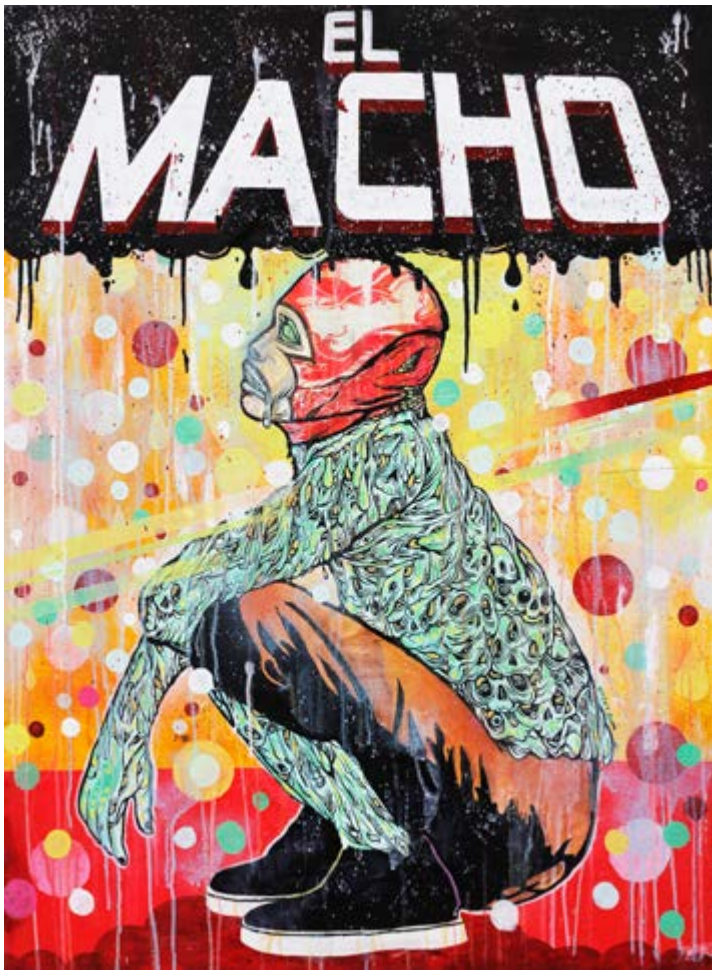
Ca.1990

Sung Dynasty Gold, antique Southeast Asian beads
necklace length: 28 1/2" (72 cm)

P 150,000

Objects wrought in gold were an impression of rank and status, taking on innumerable forms. Objects of gold were used to render homage to divinity, tribute to princes and honor to beauty.

Gold jewelry was, of course, most important for its decorative value, Ornaments are designed to render the wearer more regal –or more seductive–and were often created in forms taken from the natural world. This necklace ensemble was designed by Arturo Luz.



91

Epje Pacheco (b.1986)

El Macho
signed and dated 2011 (lower right)
acrylic on canvas
48" x 36" (122 cm x 91 cm)

P 20,000

According the U.S. art and culture magazine JUXTAPOZ, "Epje Pacheco is an epicly intricate, super saturated illustrator out in Manila, Phillipines."

Epje is known for the detail of his works. His works can be somehow compared with the craft of cross-stitching, involving an immense patience, but surprisingly resulting into a masterwork of detail that literally shows how long (or short) the artwork has taken to finish. Epje admits that he is very much curious with the boundaries of his own art and that his hunger for more personal exploration right now is totally insatiable. Epje Pacheco is known to use ink, spray paint, acrylic, and collaged newspapers in creating vividly colored art with an acid rock vibe.

92

Romeo Tabuena (b.1921)

Caminero No. 3
signed and dated 1956 (upper left)
Duco on board
25" x 19" (64 cm x 48 cm)

P 100,000

Exhibited:
Philippine Art Gallery (PAG), Romeo Tabuena: A Retrospective Show, Manila, August 29 - September 15, 1959

Tabuena was quoted as saying in 1975: "As an artist, I believe that the best way I can express myself in my work is to strive to paint universal things in a personal way. The things in art that are of universal value are those whose essence appeals to all mankind for all time. I aspire to communicate through my work the essence of life, the sentiment of people and the magnificent beauty of nature. These are the lasting truths I wish to exemplify in my art."



**93****Ramon Orlina** (b.1944)*Layag - 07*

signed and dated 2007

carved asahi glass

H:19" x L:14" x W:7" (48 cm x 36 cm x 18 cm)

P 200,000

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

Filipino glass sculptor Ramon Orlina's creations reflect his background as an architect and artist. And although his work varies— from the monumental and public to small-table top creations, there is always a very personal vision behind it. His sculptures are often abstract forms, often with figurative allusions. Orlina's creative process involves bringing into play the reflective and refractive properties of glass.

The rhythm of "Layag-07" suggests the sea, with its fluid approach to glass. More often allusive than abstract, a constant in his work is the inspiration that he derives from the forms that he sees: such as birds, plants and the human figure. The rhythm of Layag-07 suggests experiencing the sea. Here, Ramon Orlina revels in the other aspect of art: the artist as purveyor of magic and illusion.

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

94

Federico Aguilar Alcuaz (1932-2011)

Quatro Marias (Tres Marias Series)

signed and dated 1986 (upper right)

oil on canvas

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

P 300,000

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

The Tres Marias suite reflected Federico Aguilar Alcuaz' happily peripatetic career, from Manila to Barcelona and beyond. While this signature genre of his did not always follow the rule that there had to be three subjects, happily the idea caught on, however many the women are.

Alcuaz' Tres Marias genre featured beautiful, long gowned women with a 19th century air engaged in a variety of domestic activities. Like the nudes, his gray color scheme must have come from the influence of Velazquez and Goya, and in these he also shares kinship with Juan Luna. One unusual painting here of the series shows the Tres Marias happily with their guard down.

Alcuaz wrote in 1982: "I had all the abstracts... and the paintings of the Tres Marias took place... with a completely different atmosphere."

"The secondary purpose of the Tres Marias is to warm me up to make the portraits... but then when I started with the Tres Marias, I did almost a hundred and could not get away from it, and even when I decided to stop, I continued with the usual abstracts without being able to make one portrait."

It can be said that the Tres Marias of Alcuaz, just like his portraits, are, in Leonidas Benesa's words in 1975, "Expressionist but not Expressionist; they are expressionist in that they are interpretative in character. They could also belong to the impressionist tradition, except that color divisionism is not used and dark hues are not necessarily excluded from his palette. It will be recalled that the Impressionists banished black and its tonalities from their paintings, an act pregnant with psychological implications.

Alcuaz gives a treatment of his women with, again in the words of Benesa, "The idealizing, romanticizing touch (for the) fair sex..."

An award winning Filipino painter, Alcuaz exhibited extensively and internationally, and his works earned him recognition both in the Philippines and abroad.

In 1949–1950 Federico Aguilar Alcuaz took up painting subjects at the University of the Philippines (UP) School of Fine Arts. In 1955, he went to Madrid with a scholarship at the Academia de San Fernando which he got through the help of the Jesuits from the Ateneo de Manila. In 1956, he chose Barcelona as his career base. He also became a member of the La Punalada Group which counted among its members Tàpies, Cuixart, and Tharrats. In the same year, he began signing his paintings with Aguilar Alcuaz to distinguish himself from two other Aguilars who are also members of the La Punalada Group.



95

Marcel Antonio (b.1965)

Love Forlorn

signed (lower right) dated 2006

acrylic, oil on canvas

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

P 60,000

The boy recalls Picasso's depictions of harlequins, the girl, from a Balthus painting. His figures of young men and women, they are neither here nor there, but they come from all over the world with its multifarious cultures which the artist likes to hint at. Marcel Antonio's works often utilize images that combine myth with reality, a non literary tradition of storytelling, a clear expressionism with mysterious themes. The seeming stories behind his paintings also capture mainstream viewer's attention.



96

Pacita Abad (1946-2004)

Pink Tulip #1

signed and dated 1992 (lower right)

oil on canvas

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

P 40,000

Provenance:
with Liongoren Gallery

Filipino artist Pacita Abad knows the world well. Her travels have taken her to some of the remotest places on earth, and some of the most dynamic. The art forms she discovered there have been abiding influences on her work and thinking. Her works recall memories of time and places in an abundance of color and energy.

Abad's "Grand Tour" has not been one of merely one or two years. It has been continuous, from her earliest days as a political science student in the 1960s to her later years.

The spirited "Pink Tulip #1" certainly recalls some happy European sojourn of hers.

**97****Jerry Elizalde Navarro** (1924-1999)*The Invasion of my City*

Ca. 1970

signed (right)

oil on canvas

22 1/4" x 39 1/4" (57 cm x 100 cm)

P 180,000

Navarro was a multi-faceted quintessential artist with the vision, foresight, and prolific genius that made a mould all his own.

An outspoken artist, Jerry Elizalde Navarro is uncompromising about his art as his views about the so-called post-Philippine Art Gallery (PAG) "facile abstraction"—in which the permutation of subject matter is held to a comfortable minimum, and "stylization" becomes a slick job, with the image sufficiently spruced up in ingratiating colors and shapes to please conservative tastes. Such acts of compromise result in what J. Elizalde Navarro calls "ho hum" art. "Certainly not the kind" to quote Navarro further, "I wish to be remembered by."

The artist passed away in 1999.

The richness of his art, its intensity and depth, makes the loss of its creator assume a greater purpose and influence that thrives in that absence. For we distinctly sense what was once, and what has been; feel fleeting moments suspended from those shards of hues and colours that reach out from his works and canvasses.



a.)



b.)

98

MM Yu (b.1978)

a.) *Untitled*

oil on canvas

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

b.) *Untitled*

oil on canvas

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

P 40,000

The force of gravity, and the use of bright, primary colors, and a tinge of pop, serve as the core of MM Yu's abstractions.

While a judicious study of her medium and its outcome is employed by the artist, Yu also allows chance and a small degree of spontaneity to take over. But overall, process, control, and procedure drive this work.

99

Ibarra dela Rosa (1943-1998)

a.) *Untitled 1*

signed and dated 1990 (lower right)

oil on canvas

13 1/2" x 14 1/2" (34 cm x 37 cm)

b.) *Untitled 2*

signed and dated 1990 (lower middle)

oil on canvas

13 1/2" x 14 1/2" (34 cm x 37 cm)

P 30,000



a.)



b.)



PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

100

Napoleon Abueva (b.1930)

Carabao

signed and dated 1968

marble

H:5 1/4" x L:32" x W:9 1/2" (13 cm x 81 cm x 24 cm)

P 400,000

In 1976, Napoleon V. Abueva, then 46, was the youngest Filipino to become a National Artist. Known as the Father of Modern Philippine Sculpture, he is a master in both academic representational style and modern abstract. His works have been executed using almost all kinds of materials, including hard wood like molave, acacia, langka wood, ipil, kamagong, palm wood and bamboo, adobe, metal, stainless steel, cement, marble, bronze, iron, alabaster, coral, and brass. He even combines different materials, like wood with metal and stone.

Under a Pura Villanueva-Kalaw Scholarship, Abueva graduated from the University of the Philippines School of Fine Arts in 1953 with a Bachelor of Fine Arts in Sculpture. He received much recognition as early as his college years, during which he was mentored by Guillermo Tolentino, the first National Artist for Sculpture and creator of the UP Oblation. For three years in a row (1951-1953), he won first prize and best entry awards in sculpture in the Art Association of the Philippines annual competition. One of his works from this period is the Kagampan or Kaganapan, which is considered most representative of his work. He also received recognition in the Institute of Contemporary Arts' International Sculpture Competition in London, England for his piece The Unknown Political Prisoner.

In 1955, he finished his Master of Fine Arts at the Cranbrook Academy of Art in Michigan as a Fulbright/Smith-Mundt Scholar. He later took graduate units in Ceramics at the University of Kansas and Art History at Harvard University.

Abueva then joined UP as Assistant Instructor. It was in 1978 that he was appointed Dean of the College of Fine Arts, and he held the position until 1989. In 1993, he was given an honorary doctorate in humanities and was promoted to University Professor. Abueva retired in June 1995, and was given the status of Professor Emeritus in April 2003.

His achievements and honors are not limited only to the academe. In the period of the 1960's to the 1980's, he has also had the distinction of representing the Philippines in symposiums and being sent as delegate and special guest to various art exhibits and functions abroad.



101

Jose Joya (1931-1995)

Regatta

signed and dated 1995 (lower right)
acrylic on board

15" x 23" (38 cm x 58 cm)

P 120,000

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

Having early traditionalist training, Joya eventually steered to a direction of his own. Known as an Abstract Expressionist, Joya adopted the values of kinetic energy and spontaneity in painting, mastering the art of gestured paintings, where paint is applied spontaneously using broad brush strokes.



In a paper on the direction of Philippine art, Joya believed that Filipino artists should learn more about the Asian sense of beauty and its philosophies on the relationship of man and nature. The artist hoped that public galleries and museums be considered institutions of learning and centers of patriotism. Abstractionist Jose T. Joya was posthumously proclaimed a National Artist by President Gloria Macapagal-Arroyo on May 26, 2003. Joya, named as a National Artist for Visual Arts, was cited because "his art constitutes an important landmark in the development of Philippine modern art. His legacy is a large body of work of consistent excellence which has won the admiration of artists both in the local and the international scene".

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

102

Irineo Miranda (1896-1964)

Nude

signed and dated 1950 (lower right)
watercolor on paper

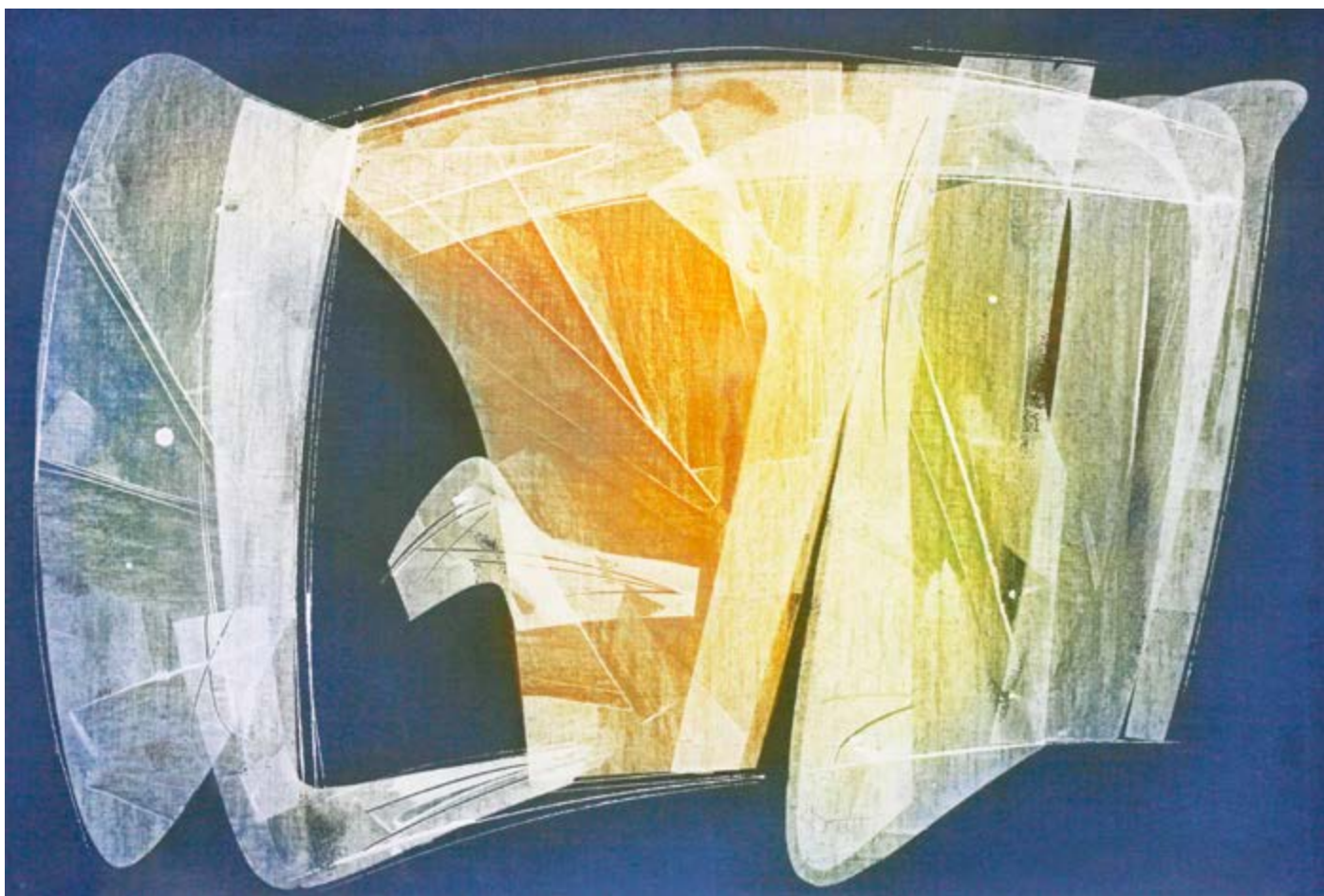
21" x 14" (53 cm x 36 cm)

P 80,000

Alfredo Roces writes in his book FILIPINO NUDE: "In the Philippine setting, some are inspired by Andrew Wyeth whose works evoke poetry. Others in turn evoke a cold, visual recording of minute details as the watercolour nudes of Agustin Goy. Still others unabashedly celebrate the nude in their own styles, recalling the realism of Amorsolo as in the nudes of Serna, Cesar Amorsolo, Galvez and others..." Irineo Miranda learned his techniques from Fernando Amorsolo.

A graduate of the U.P. School of Fine Arts in 1916. At first he made labels and advertisements for the Pacific Commercial Company, but eventually he became a member of the faculty of the U.P. School of Fine Arts. He was an illustrator for the periodicals Liwayway of the Ramon Roces Publications and El Debate, and created the cover design for the first Graphic magazine, also of the Ramon Roces Publications. He was considered the best watercolorist and political cartoonist of his time. Today he is considered the dean of Philippine Illustrators. He produced a considerable body of works both as a painter in oil and watercolour and as illustrator. Miranda was also the favourite private tutor of Anita Magsaysay Ho, who described him as "Always jolly, always in good humor..."





PROPERTY FROM THE JAMES G. JACOBSEN COLLECTION, NORWAY

103

Romulo Olazo (b.1934)

Diaphanous

signed and dated 1983 (bottom)

oil on canvas

24 1/2" x 36 1/2" (62 cm x 93 cm)

P 300,000

Provenance:

Antonio Locsin

Acquired from the above in 1983

As a modernist painter, Romulo Olazo learned from the best. While studying at the University of Santo Tomas, he was taught by National Artist Victorio Edades—the leader of The 13 Moderns who rebelled against the academic painting style championed by National Artist Fernando Amorsolo—and Diosdado Lorenzo, who was part of the revolutionary painting group. Olazo was also very close to National Artist Vicente Manansala as he visited Mr. Manansala's house every Thursday in order to paint landscapes or nude models.

Olazo's first solo show was at the prestigious Luz Gallery of National Artist and fellow abstract painter Arturo Luz who took a chance on Olazo's black and white Diaphanous paintings.

After graduation, Olazo went into advertising but was producing art on the side. During the 1970s, he was largely a printmaker. To create such pieces, Olazo used the old zinc plates of the advertising agency that he was working for, explaining that a lack of funds pushed him to incorporate the plates that were employed by the agency to print images. After printing advertising images, Olazo transformed the plates into abstract art by inverting them or adding something else to the starting figures.

He transitioned into painting in 1969, but returned to printmaking (though he continued painting) in 1972 and 1974, with the latter year being the time he created his signature Diaphanous paintings. The term Diaphanous, which means delicate and translucent, was conceived by his wife.



104

Hernando R. Ocampo (1911-1978)

Abstraction 122
signed, titled, and dated 1977 (upper right)
oil on board
29" x 21 1/2" (74 cm x 55 cm)

P 200,000

Color, it has been said, is the primary focal point in Ocampo's paintings. From the subject, a suffusion of color emanates from the piece—persuasive yet controlled. In this work Abstraction 122, morning green is the predominant color, and here we see how this interplays with the shapes, the lines, the textures that occupy the surface, but with the intent of creating unity and cohesion in a seemingly disparate space.

105

Isidro Ancheta (1882-1946)

a.) *Sa Dalampasigan 1*
signed (lower right)
oil on wood
13" x 8 1/2" (33 cm x 22 cm)

b.) *Sa Dalampasigan 2*
signed (lower right)
oil on wood
15 1/2" x 7 1/2" (39 cm x 19 cm)

P 80,000



a.)



b.)



106

Rodel Tapaya (b.1980)

Marriage of Gods

signed and dated 2009 (lower right)

acrylic on canvas

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

P 200,000

Provenance:
with The Drawing Room



107

Carlo Galma (b.1981)

Camouflage

dated 2014

mixed media ceramic

H:60 1/2" x L:16 1/2" x W:12 1/2" (154 cm x 42 cm x 32 cm)

P 30,000

This is an encyclopedic assemblage of the culture of the "grotto" and the obsessive 30cm x 30cm x 30cm grid. The "grotto" creates sensations for the body with mythical qualities – these exhaustive cataloguing of grotto fantasies and effects that are cavernous, cryptic in nature and context, artificially created to fetishized the object and create new meanings, narratives and metaphors in understanding clandestine spaces or a scale of follies.

108

Juanito Torres (b.1941)

The Passions of Jose Protacio

Mercado Rizal

signed and dated 2015 (lower right)

oil on canvas

69" x 58" (175 cm x 147 cm)

P 80,000

This seminal painting is a strong statement to Juanito Torres' evolution as an artist that has strongly mastered the delivery of his message. Enamoured with strong historical themes, Torres' direction in this painting is to introduce his own wit and commentary to situations that invite his interest.

In this powerful socio-historical allegorical work, Torres depicts his interpretation of the various passions of Philippine national hero Jose Rizal ranging from Western ideas and culture, the opposite sex, our colorful and scenic countryside, the Filipino masses and of course, inang bayan. There is, of course, temptation personified balanced by the distinguished Philippine fruit revered by many for its purported magical powers to douse wanton passions, the papaya.



109**Gabby Barredo** (b.1957)*Chandelier*

Ca. 1990

custom made metal and resin

height: approximately 9 feet

P 150,000

Provenance:

Commissioned for Le Souffle

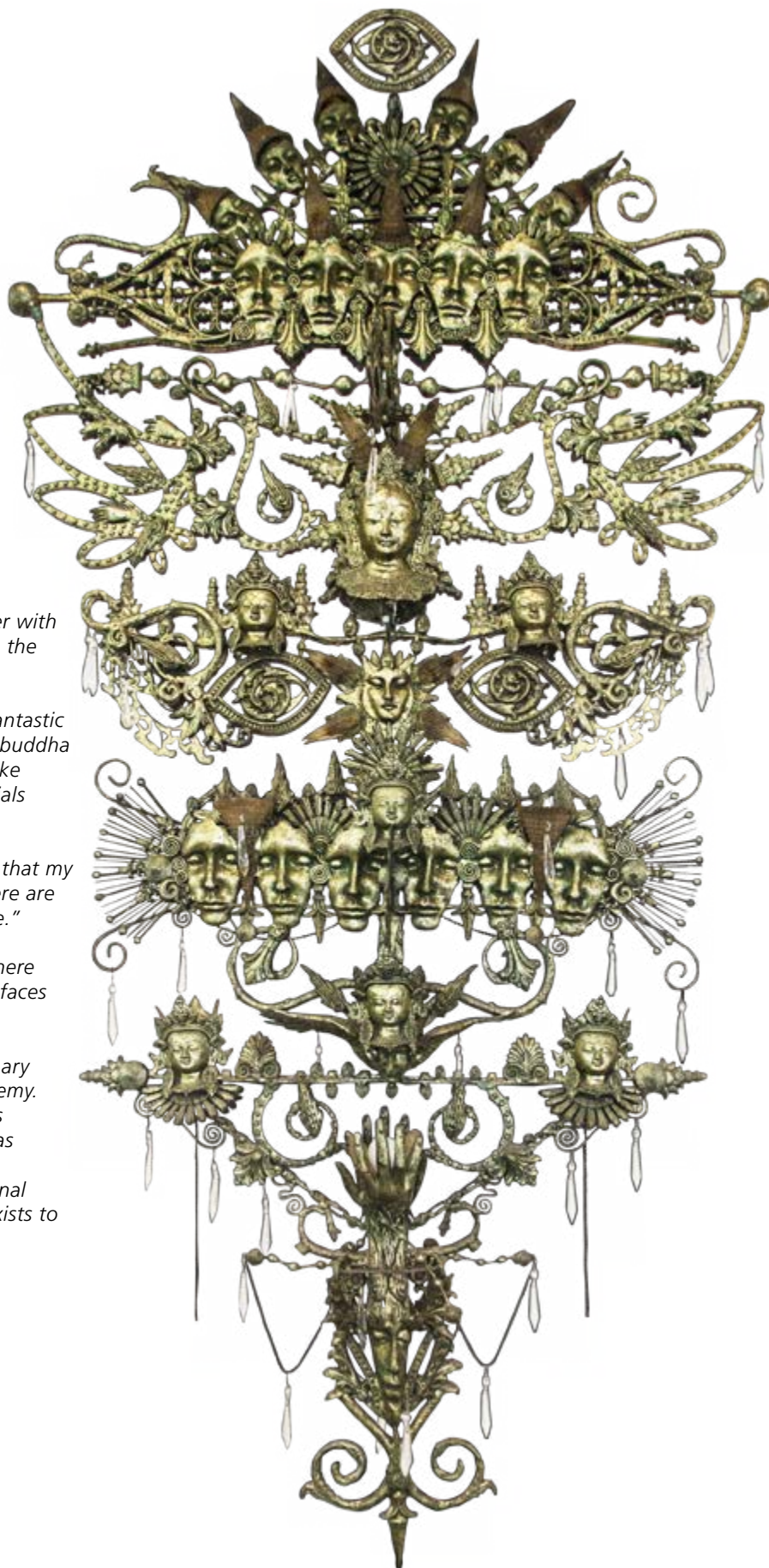
A richly encrusted style emerges in this chandelier with the representation of anthropomorphic deities in the artist's exploration of divine forms.

These are drawn from an esoteric pantheon of fantastic gods with interchangeable iconographies where buddha heads freely hold court with western Madonna like faces. For these the artist has sourced his materials from near and far.

As the artist puts it clearly, "I would like to think that my work reflects an appreciation of the fact that there are so many concepts that the various religions share."

As in the progression from western to eastern, there are Madonna masks alongside masks or Buddha faces alongside faces.

Barredo's creativity is free from inhibition, with nary a fear of crossing the border to kitsch, or blasphemy. It is also true that the sheer eclectic energy of his assemblages produces a quality of feeling more as brilliant surface intensities that arise from artistic virtuosity rather than an even and steady emotional effect. For him the artwork is a spectacle that exists to be displayed.



110

Jose Pereira (1901-1954)

Village by Mayon Volcano

signed and dated 1948 (lower left)

oil on canvas

23" x 27" (58 cm x 69 cm)

P 100,000

The works of Jose Valdezco Pereira are very hard to find. His paintings have a mood, a certain visual warmth that can immediately be experienced- what with the caramel-orange colors on the summit of the mountain, even on the trees and on the rocks along the river. A sunlit freshness surfaces on his works. His tonal values show incredible depth. He could create illusions of detail by use of color, as can be seen on his depiction of the natural body of water. He sought the distant and uncommonly beautiful scenery, focusing on the dail and familiar as a worthy subject of art.

Jose Valdezco Pereira was a member of the editorial staff of the then American run Philippines Free Press and eventually became its chief artist. He produced a weekly cartoon as editorial artist of Free Press. A painter at heart, he resumed painting when he left the magazine in 1938.



PROPERTY FROM THE JAMES G. JACOBSEN COLLECTION, NORWAY

111

Romulo Olazo (b.1934)

Diaphanous

signed and dated 1982 (bottom)

oil on canvas

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

P 100,000

Provenance:

Antonio Locsin

Acquired from the above in 1983

Romulo Olazo began his Diaphanous series in the 1970s. Influenced by his practice as a printmaker, Olazo developed the series as one of his signature forms of abstraction, using a monochromatic color scheme and translucent, gossamer overlapping shapes that that can be likened to gauze or dragonfly wings creating an effect that was airy and delicate. The color scheme in this work is refreshingly not monochromatic, as it plays between blues and greens.



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

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

signed (lower left)

oil on canvas

23 1/2" x 29" (60 cm x 74 cm)

P 300,000

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

What is probably the secret of Alcuaz' art is that he was a true hedonist to his approach to life, nature, and the world at large. This is what rings true in his work—how his refined and sophisticated way of seeing, feeling, and transforming onto canvas guides his art purely and uninterruptedly, with the least interference of common considerations. He also took great pleasure in his materials, and knew how to bring out their best properties, as well as discover the secrets of color and tone, as can be seen in this depiction of an otherwise banal terrace, and other works.



113

Melvin Culaba (b.1971)

Global

signed and dated 2002 (upper left)

oil on canvas

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

P 20,000

114

Juvenal Sanso (b.1929)

Untitled

ca. 1959

signed (lower right)

watercolor on paper

12 1/2" x 10" (32 cm x 25 cm)

P 30,000





115

Jose John Santos III (b.1970)

Untitled

signed and dated 2011 (lower right)

oil on canvas

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

P 100,000

Unlike the propensity of other Filipino artists to use religious allusions, Santos has a secular command of symbolist language details. Being true to the symbolist manifesto, Santos chose a more existential point of view.

Jose John Santos III was once asked: Is there an effort on your part to paint subjects differently?

"Being different or unique will come naturally if you search within yourself. An artist must be honest about his personal sensibilities and must have the ability to distill and transform these sensibilities into a visual language that is unique. The combination of these sensibilities will make one's visual language original or unique. I don't see it as being unique for the sake of being different, because this could be pretentious and shallow. I see it as being unique because that's what you're all about."

116

Santiago Bose (1949-2002)

Filipino Strike 1929

signed and dated 1988 (lower right)

mixed media

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

P 200,000

Provenance:

Acquired directly from the artist

Literature:

Espiritu Santi : The Strange Life and Even Stranger Legacy of Santiago Bose, Water Dragon Inc. and Boy Yuchengco, Makati City, 2004, p. 109

Patriot, poet, and painter Santiago "Santi" Bose's choice of artform — a melange of found (and often lost) objects mixed with the detritus of a post-colonial culture reflected not only his persona as a calculated drifter and collector of memories, but also as an investigator of histories and more importantly, as an acerbic political commentator. (Because oil pigments were in short supply in the 1980s, Bose deliberately chose to work only with what was often available, using old photographs and discarded crates.

In this piece, "Filipino Strike 1929", Bose was coming off the 1987 exhibit entitled "The Archives of a Lost Revolution" (Catherine Gallery, New York City) where he created an almost Gabriel Garcia Marquez-like world around the exploits of Antonio Luna among the Ifugaos as he fought the last battles of the Philippine-American War. It featured "fired works", infused with local fruits that changed color under the northern sunlight. Imagine Bose labouring on these parchment-like creations with a magnifying glass.

The same techniques produced the charred, deliberately ghostly images in this particular work) of the protagonists of the Filipino fruit-pickers' strike in Watsonville, California — who, in a little-known act in American history — stood up for their rights amid a wave of anti-Filipino violence. A battered office-front, with a tattered banner proclaiming the "Tropa Luzviminda" (The Brotherhood of Luzon, Visayas, Mindanao), and a jerry-built jeep bearing strikers are surrounded by the black-and-white portraits of the various men involved, marginalised then as now in this deftly created work, to the shadows of mainstream history.

"Filipino Strike 1929" was part of the landmark exhibit subsequently organised in 1989 in Berkeley, California, called "Filipino Sojourn."

In December 1976, Bose was named one of the Thirteen Artists at the Biennale of the Cultural Centre of the Philippines; in the decades that followed he was to exhibit continuously in Manila, the Asean, as well as in New York and California.







117

Sheraton Side Table*3rd Quarter of the 19th Century*Narra, Carabao Bone, Kamagong, Lanite & Silver
H:35" x L:50" x W:27" (89 cm x 127 cm x 69 cm)**P 300,000**Provenance:
Baliuag, Bulacan

Baliuag, a town founded in 1840, was one of the major sugar-producing towns of Bulacan in the mid-19th century. Aside from sugar, it also produced handwoven silk fabrics, known as 'habing Baliuag' and was famous for its finely-woven Panama hats woven from buntal, the unopened leaves of the talipot palm.

Another major industry in Baliuag was making furniture inlaid with bone. Its proximity to the vast 68,000-hectare Hacienda Buenavista, the largest estate in the islands that belonged to the San Juan de Dios Hospital in Intramuros, assured its craftsmen of an ample supply of the dried ribs and pelvises from carabaos that were needed for making the tiny geometric pieces of inlay.

Baliuag furniture was greatly influenced by the Sheraton Style. The side table above has turned, tapering legs and a bone-inlaid carcass frame. The drawer support is inlaid with a row of diamond-shaped lozenges separated by small discs with blackened centers called matangpusa, cat's eye. The upper frame is decorated with inlaid squares of bone that resemble dentils, thereby giving the piece a classical look. It has a large central drawer flanked by a small concave-faced drawer on either side. The plain arched aprons join the square upper part of the legs that are inlaid with long, thin triangular pieces of bone radiating from a small disk to form a flower with elongated petals.

The drawers all have turned drawer pulls and silver keyhole shields. Their faces are inlaid with a quadrant-cornered oblong reserve in kamagong and lanite. A swag of diamond lozenges alternating with discs is draped beneath the keyhole shield.

118

Mario Parial (1944-2013)

Hardin

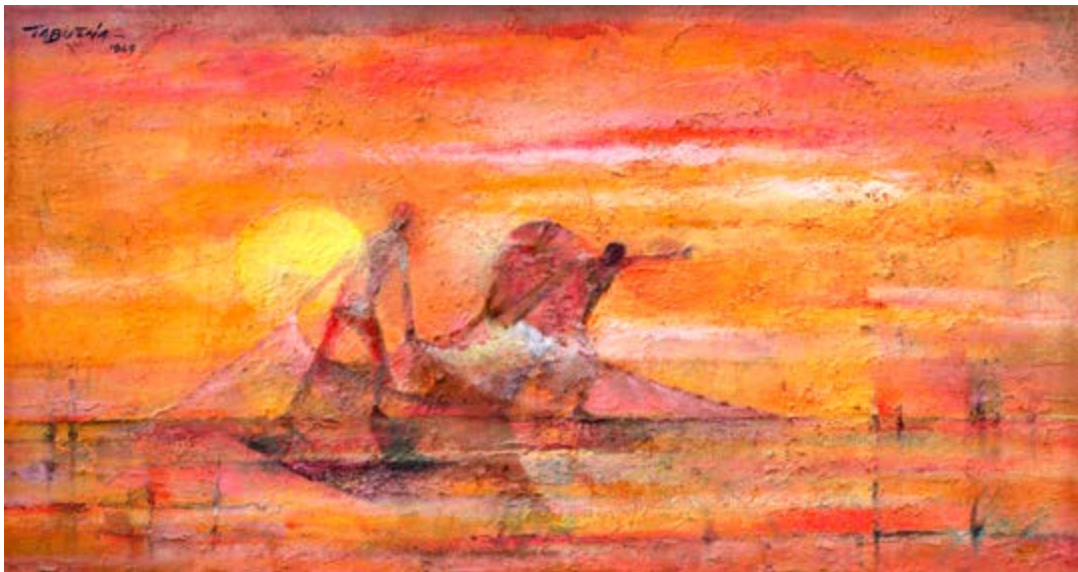
signed and dated 1983 (lower right)

oil on canvas

23 1/2" x 32" (60 cm x 81 cm)

P 80,000

The imagery of Parial's works come to life due to the burst of colors and the inimitable way he renders his figures –folksy characters, with his women taking center stage, in the "naif style." In this piece, we see a couple (again, rendered in the trademark Parial style) quietly harvesting produce—the colors in use are that of otherworldly shades.



119

Romeo Tabuena (b.1921)

Fishermen

signed and dated 1969 (upper left)

oil on canvas

19 1/2" x 37" (50 cm x 94 cm)

P 120,000

Despite settling in Mexico with his wife, Tabuena never lost touch with his native Philippines, and in fact retained his citizenship. Thus, his works are a Filipino in theme -- including this painting of fishermen set against a blazing sun. Tabuena, interestingly enough, studied architecture at Mapua before further art studies abroad.

**120****Buen Calubayan** (b.1980)*Spoliarium I*

signed and dated 2013 (verso)

oil on canvas

79" x 79" (201 cm x 201 cm)

P 200,000

Exhibited:

Now Gallery, Spoliarium, Makati City, July 4 - July 15, 2013

For the past decade, Buen Calubayan, a CCP Thirteen Artist Awardee for 2009, has been creating works that focus on how the art system functions as a religion. His ideas take different forms—from paintings and drawings to installations, performances, research, and new media. In this work, Calubayan revisits the Spoliarium, over a hundred years after Juan Luna painted it in 1884.

"Spoliarium" is connected with his previous projects in that it is a continuation of his research about traditional medium, styles and techniques. It comments on how, over a hundred years after, the Filipinos continue to wrestle with self-determination, and how his struggle for total freedom has become a series of hits and misses; on how competently (or lack of it) they govern themselves, and how the majority, among other issues that Calubayan presents, continue to live in "superstition" under the watchful eyes of the Catholic Church.



PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

121

Guillermo Tolentino (1890-1976)

Untitled

Ca. 1922

signed

cast bronze

artwork: H:8" x L:33 1/2" x W:13 1/2" (20 cm x 85 cm x 34 cm)

base: H:30 3/4" x L:40" x W:17 1/4" (78 cm x 102 cm x 44 cm)

P 400,000

A product of the classical academic tradition, Tolentino was a champion of classicism, and his training in the West is a formidable record in itself.

Soon, he decided to go to America. In 1919, he arrived in Washington, D.C. He worked as a waiter in a cafe in Rock Creek Park. Inspired by President Woodrow Wilson's work for peace, he created a small statue symbolizing "peace" – hoping someday he may be able to present it to the President. He confided this to the manager who later spoke of the matter to the private secretary of Mrs. Wilson, who used to frequent the cafe. Shortly, Tolentino secured an audience with President Wilson at the White House, marking the turning point in the beginning of his career.

With \$300 savings, he went to New York to further his studies. Some months after he arrived in New York, he received a letter from Bernard Baruch, an American financier, stock investor, philanthropist, statesman of the era. Baruch said that he saw the Peace statue made by Tolentino and he was willing to grant him scholarship at Beaux Arts School, New York City. Thereupon, he enrolled at the Ecole de Beaux Arts for advanced courses in sculpture. While studying, he worked as messenger and assistant to American sculptor Gutzon Borglum, earning \$11 a week. In 1921, he finished his course at the Ecole de Beaux Arts with monetary, medal, and diploma awards. That same year, he left for Europe.

Tolentino stayed in London for a week, visiting museums and art galleries. He went on to Paris and stayed there for another week. Then, he moved to Rome where he spent the next three and a half years. There he entered the Regge Istituto Superiore di Belle Arti di Roma.

After a year, the money he had been able to save in New York ran out. He wrote to Jaime de Veyra, Resident Commissioner in Washington, to say that he was having difficulty finding a job in Rome. De Veyra wrote to his friends in the Philippines; some of the Manila newspapers took the matter up, and about Php 800 was raised for Tolentino. Giovanni Lammoglia, head of the Italian colony in Manila, also pensioned him for one year.

In Rome, he created the Saluto Romano and won the second prize in a sculptural competition for his study of The Four Horsemen of the Apocalypse. In 15 October 1923, he graduated from the Regge Istituto Superiore di Belle Arti di Roma with highest honor – Licenziato del Corso Superiore Librero di Scultura. He also held a one-man exhibition in Rome after he graduated. In a sculptural competition held in the Eternal City, his "Four Horsemen of the Apocalypse" won second prize. Thus, it can be said that this work was done in the same period and probably exhibited in the same exhibition.



122

Cesar Legaspi (1917-1994)

Gladiola

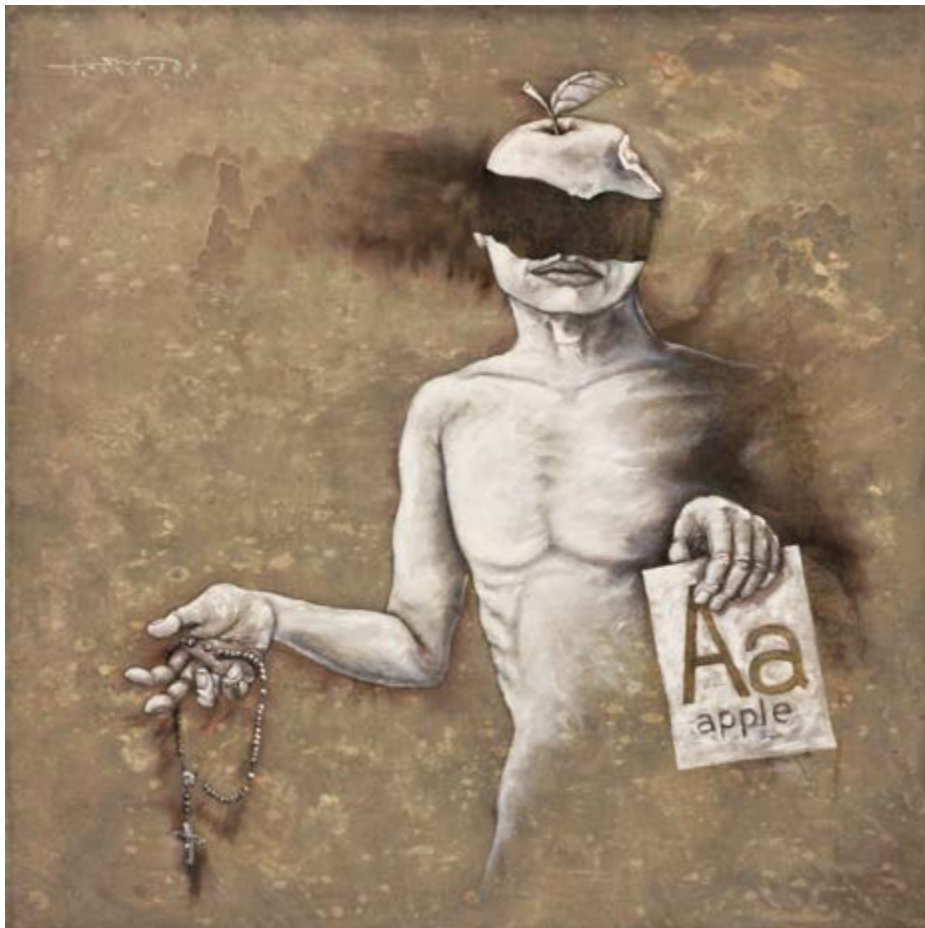
signed and dated 1990 (lower right)

pastel on paper

19 1/4" x 12 1/2" (49 cm x 32 cm)

P 80,000

Cesar Legaspi gained acclaim as an artist—and later, National Artist—as a pioneering proponent of neo-realism and modern art, employing cubism to the hilt. Yet, Legaspi had no qualms in pursuing more leisurely subjects—in this case, flora and fauna—such as this calming but no less impassioned pastel on paper rendering of a Gladiola in bloom.



123

Don Salubayba (1979-2014)

Adam's Epol ni Juan

signed and dated 2002 (upper left)

mixed media

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

P 60,000

Gone too soon was artist Don Salubayba, who sadly passed away at the young age of 35. Yet, during his brief artistic career, Salubayba was able to gain numerous awards and residency grants abroad—at the Headlands Center for the Arts in Sausalito, California, and at the International Studio and Curatorial Program (ISCP) in New York City, Artist Residency at the Fukuoka Asian Art Museum in Fukuoka, Japan in 2008.

Straddling multiple disciplines—shadowplay, painting, and installation art—his output was one marked by introspection—a deep look into his childhood and his life as well as historical events. Attention to detail, a dream-like feel and sprawling spaces also punctuate his works. In 2009, he was a CCP Thirteen Artist Awardee.



124

Dr. Toribio Herrera (1888-1968)*Copia de Spoliarium* 1881

signed (lower right)

oil on canvas

29 1/2" x 52 1/2" (75 cm x 133 cm)

P 120,000

Dr. Toribio Herrera was part of the group of Filipino genre masters of the 1920s that included Fernando Amorsolo and Dominador Castañeda.

Toribio Herrera was born in Tondo and graduated with a degree in Medicine from UST in 1912. He took a second course to earn a Fine Arts degree from UP. As a physician, Dr. Herrera's intimate understanding of human anatomy made him the school's most prominent teacher of that subject, as well as of perspective.

He served as a meticulous mentor to generations of UP Fine Arts students, including Vicente Manansala, Carlos Francisco, Cesar Legaspi, Napoleon Abueva, Jose Joya, Abdulmari Imao and Federico Aguilar Alcuaz, who all became National Artists. Other notable visual artists who came under his tutelage were the painter Araceli Dans and the popular cartoonist Lauro Alcala.

Upon graduating in 1926, he was appointed instructor and taught anatomy and perspective until his retirement.

Among his favorite subjects were countryside images: mountains, rivers, brooks, flowers, women traversing dirt roads during the rainy season, lavanderas, and ladies formally clad in a terno.

His "Copia" of the Spoliarium reflects his interest in the various posturings of the human anatomy, as manifested by the twisting torso and backside of a woman buffeted by strong winds.

Ironically, in his lifetime, Dr. Herrera never exhibited his works in public, eschewing monetary rewards for his art. He never attempted to sell a painting while he lived. The first exhibition of his works was held in 1972, four years after his death.



125

Tatong Torres (b.1979)

The Six Legged Supreme Collector
signed and dated 2007 (lower right)
oil on canvas
48" x 36" (122 cm x 91 cm)

P 60,000

Exhibited:

Archivo 1984, Manila Art, SMX Convention Center,
Taguig City, 2014
Hiraya Gallery, 2nd solo show "Spotlight dilemma,"
Manila, 2007

A quote from the exhibition text accompanying this piece: "Not once upon a time could the Supreme Collector see, not once upon a time could the Supreme Collector walk. Though none of her six legs were of any use, she could float from place to space with the ease of a young insect. Nor were any of her eyes of good use either, though this was far from meaning she had no sense of sight."

126

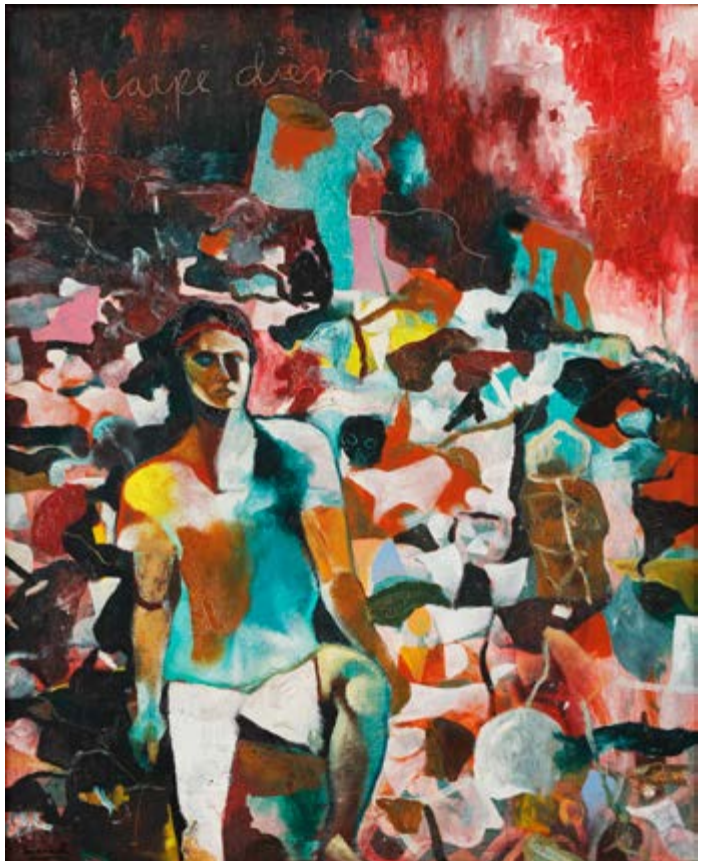
Marcel Antonio (b.1965)

Scavenger
signed (lower left) dated 1995
oil on canvas
30" x 24" (76 cm x 61 cm)

P 60,000

Provenance:
with Liogoren Gallery

Meanings may arise, whether intended by the artist or not, as a result of the intellectual association of subjects-associations that contribute to the total richness of the work. Marcel Antonio remains true to his belief that humans will continue to seek images of themselves in order to gain a deeper comprehension of their own worlds. His works still belong to an unrestrained, non-literary approach in storytelling and subtly implied narrative with humans playing the pivotal roles.



**127****Emmanuel Garibay** (b.1962)*The Golden Egg*

signed and dated 2012 (lower right)

oil on canvas

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

P 200,000

*Beyond being an artist of the highest order, Garibay is, by all accounts, a keen observer who is able to put to canvas the social, political, and religious climate of the times. This piece *The Golden Egg*—inspired by that famous idiom that pertains to greed—is a surrealist work in the extreme, perhaps one of the most fantastic ever produced by the artist. Across his oeuvre, Garibay's affinity for the poor and the masses is always present.*

128

Augusto Albor (b.1940)

Untitled

signed and dated 1994 (bottom)

mixed media

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

P 60,000

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



129

Romeo Tabuena (b.1921)

Untitled

signed and dated 1956 (lower left)

oil on wood

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

P 80,000

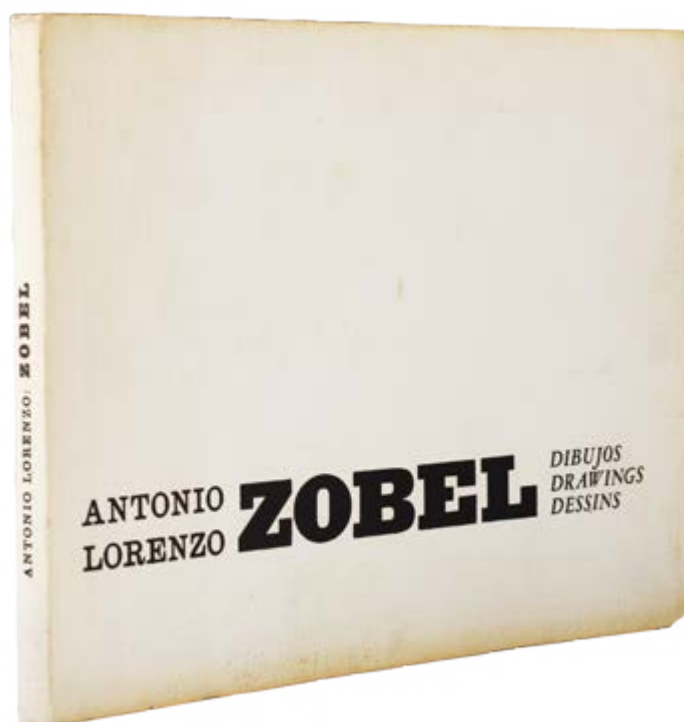
This work is from 1956, a year after Romeo Tabuena left the Philippines for Mexico. In 1955, Romeo Tabuena settled in San Miguel de Allende, Mexico, where he still lives with his Norwegian wife Nina.

A handful of Filipinos of distinction have found their way to San Miguel de Allende: Carlos P. Romulo, Judy Roxas, Vicente Manansala, Oscar Zalameda, Purita Kalaw Ledesma, Anita Magsaysay Ho, Ronnie Alejandro, Bambi Harper. All of them left with a sense of admiration for this humble Filipino artist and his wife, their simple life, and their inveterate intelligence.

One of his major works since 1956 is a government commissioned mural, Filipinina, exhibited at the Philippine Embassy in Washington, D.C. He was also involved in the exhibit El Nigromante of the Mexican Institute of Fine Arts in celebration of 30 years of artistic life in Mexico. He is the recipient of various awards and citations, including the Golden Centaur Award from the Accademia Italia, Master of Painting honoris cause from the International Seminar of Modern Art, Bannierre Europeanne des Artes, and Medaglia al Merito from the International Parliament.



a.)



c.)

130

Fernando Zobel (1924-1984)

a.) *Untitled*

signed (lower right)

etching 29/30

9 1/2" x 7 1/2" (24 cm x 19 cm)

b.) *Cuenca*

signed (lower right)

watercolor

6 1/2" x 9 1/4" (17 cm x 23 cm)

c.) *Zobel Drawings*

Antonio Lorenzo

289/300

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

P 120,000



b.)

Antonio Lorenzo (Madrid, 5 SEP 1922 - 25 OCT 2009) was a spanish contemporary art painter friend of Fernando Zobel since 1955. He became a member of the artist movement "Grupo de Cuenca" with Fernando Zobel, Antonio Saura, Gerardo Rueda & others. He participated with his ideas (among others) in the creation of the "Museo Espanol de Arte Abstracto", the pioneering museum dedicated to Spanish abstract artists, that was Fernando Zobel's gift to Cuenca. Housed in the historic Hanging Houses of Cuenca, the museum contains a monumental collection of art, all bequeathed by Zobel.

This book (n° 289) which only 300 copies were printed is a study of Fernando Zobel's works of art. Another copy of this book is at the Ayala Museum (Makati, Manila, Philippines).

131

Manuel Baldemor (b.1947)

Untitled
signed and dated 1977 (lower right)
oil on wood
24" x 35 1/2" (61 cm x 90 cm)

P 60,000

Hailing from Paete, Laguna, a town best known for its wood carvers, Baldemor's work is heavily influenced by his hometown, which is further flavored by his many experiences as a globe-trotting visual artist. Aside from gaily capturing towns, plazas, and communities, churches and religious fiestas—processions—are also a favorite subject of the artist. In this work, "Barrio Fiesta", 1977, the image is that of a sweeping vista of a church and surrounding structures, while a Marian parade with a trail of devotees is ongoing. Here, the colors are predominantly subdued, with earth tones taking up his canvas, reflective of the solemnity of the occasion.



132

Rodel Tapaya (b.1980)

Untitled
signed and dated 2011 (lower left)
reverse painting under glass
42" x 32" (107 cm x 81 cm)

P 80,000

This baleful lady is painted in the rhythmic, agitated style that Rodel Tapaya favored.

From the book Rodel Tapaya: "During 2010 Tapaya felt that he was becoming increasingly entrapped within the dense jungles of his own creation and wanted to "loosen u" his paintings to allow for "more fluid and dark themes." For a time he moved away form myth and folklore in favour of a more expressionist palette...(with) monochrome, usually gray figures...(that) recall both Orozco's drawing of Mexican peasant women and Edward Munch's dancing Norwegian country girls...."

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

signed and dated 1973 (lower right)

oil on canvas

21 1/4" x 23" (54 cm x 58 cm)

P 140,000

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

Alcuaz is certainly the epic troubadour of the landscape, even in the interpretation of a less familiar theme. Here is a work indicative of Alcuaz' capacity to adopt any available visual grammar and imbue it with his own mode of seeing. While it is almost difficult to ascertain precisely the image the artist depicts in the piece, one gets the sense of foreshadowing, of portent, what with the heavy and overcast horizon and the melancholic colors.

Still, his voluptuous brush strokes with tinges of yellows and greens bring forth feelings of hope and of life renewed.



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED FAMILY

134

Kamagong Bed

2nd Quarter of the 19th Century

Kamagong, Narra, Lanite and Rattan

H:38" x L:90" x W:47 1/2" (97 cm x 229 cm x 121 cm)

P 800,000

Provenance:
Central Luzon

Kamagong, considered the noblest wood, is very rare. Being extremely hard, it is difficult to work with and making it into furniture requires a lot of patience, time and effort. In fact, many furniture makers would rather make several pieces of furniture in narra rather than one of kamagong. The hardness of the wood dulls tools quickly, so much so that planes and chisels have to be sharpened every half hour. Furthermore, kamagong sawdust is so fine, that it enters the pores of the skin and makes it itch.

This kamagong bed, of a type and size that is seldom seen, is probably one of less than a handful in existence. Its design is reminiscent of the divan-type narra beds often seen in mid-19th century Philippine paintings that portray the death of St. Joseph.

The bed stands on four turned and reeded tapering legs and has identical head and footboards. The bed frame is decorated on all sides with elongated rectangular double-line inlays of lanite on either side of an oval sunburst inlaid with two-tone rays of lanite and narra. These designs are reminiscent of Adam-Style decoration which, in turn, was influenced by the decorations found during the excavation of Nero's Domus Aurea in Rome in the 18th century.

The identical head and footboards look like solid kamagong panels curving outwards, but are actually pieces of ebony skillfully joined together. The inner sides of the boards are bordered with double-line inlay in lanite with a central oval reserve surrounding an oval sunburst in two-color wood. The quadrants are also inlaid with quarter-sunbursts in two-tone wood.





135

Oscar Zalameda (1930-2010)

Untitled

signed (lower right) dated 1957

oil on paper

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

P 80,000

Provenance:

A gift from the artist to the present owner

136

Guerrero Habulan (b.1980)

Ice Tubig

signed and dated 2006 (lower right)

oil on canvas

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

P 20,000

Provenance:

Boston Gallery

As if to depict the elusive American dream alongside contemporary Filipino realities, Guerrero Habulan's art explores the ironies of the effects of colonization, American colonization in particular, in the lives of the ordinary masses. Habulan, a young social realist with a sharp sense of humour, intentionally lightens the load off the sordid truths that manifest in society. Guerrero continues his artistic career—mapping the realities of tradition and progress into a symposium of delightful colour, fantasy and reality. He grew up surrounded by his artist father, Renato Habulan's colourful artistic life: visiting artists' studios whilst mingling with creative minds. He learned to draw instinctively, well before undertaking formal training.



**137****Benedicto Cabrera** (b.1942)*Filipino Scholar Abroad (Larawan II)*

signed and dated 1978 (lower right)

watercolor on paper

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

P 600,000

Several unbroken years of residency in London set off BenCab on a train of reflection. Uprooted from his physical roots and forbearing a psychic cultural alienation from the host country, BenCab himself became the very exemplar of the existential Filipino. The situation was the conceptual catalyst for the 1978 exhibition of the new Larawan II works, but it was cast in contemporary on the theme "The Filipino Abroad." Still in the format of a photographic album, the collected works featured most of BenCab's artist-friends, who were at the time of the artwork's execution, living abroad, either permanently or just passing through.

Among these were the poet Jose Garcia Villa, artists David Cortez Medalla, Nena Saguil, Ofelia Gelvezon-Tequi, the art critics Leo Benesa and Cid Reyes, who at the time was an Italian government scholar and who had then moved to London to take up further art studies. At a future time, Cid Reyes, together with Alfred Yuson, would author BenCab's coffeetable book.

Like precious tipos del pais, BenCab's Larawan works transcend both the specific identity of their subjects and the contemporary times during which they were created. Timeless, indeed, is the art of National Artist BenCab, whose essential subject is the Filipino. Like the portraits of nineteenth century painters Justiniano Asuncion and Antonio Malantico, the portraits of BenCab will endure into the future. Said BenCab himself: "Somehow, a drawing or a painting is different from a photograph. It records and yet it captures the essence of time."

138

Tony Mahilum (b.1948)

Barrio Scene

signed (lower left)

oil on canvas

26" x 36" (66 cm x 91 cm)

P 30,000

This is an excellent example of Mahilum's ability to capture traditional Filipino scenes from a bygone era when times were simpler. Whether he paints out of memory or from an image is uncertain; but one thing for sure is the attention to detail and the realism he employs—making the work almost photographic.



139

Jose John Santos III (b.1970)

Untitled

signed and dated 1999 (lower left)

pastel on paper

14" x 20 1/2" (36 cm x 52 cm)

P 20,000

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

It is interesting to note that Jose John Santos' first college course was sports science at the College of Human Kinetics at the University of the Philippines. As it turns out, he was athletic and engaged in sports before pursuing art in full and with much success. This athleticism could, perhaps, be the impetus behind this work from 1999—a study into the human form and physique with its "convincing veneer of naturalism."



PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

140

Eduardo Castrillo (b.1942)

Sabong

signed and dated 1980

brass

without base: H:9 1/2" x L:21 3/4" x W:14 1/2" (24 cm x 55 cm x 37 cm)

with base: H:12 1/2" x L:21 3/4" x W:14 1/2" (32 cm x 55 cm x 37 cm)

P 120,000

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



(side view)

Possibly the first sculptor to grapple with the aesthetic issues of sculpture and space is Eduardo Castrillo. Succeeding Napoleon Abueva by a generation, the number, scale and impact of his works in metal, both abstract and figurative, contributed to the greater sculpture consciousness and to the renewed vitality of art in the country.

His highly personal approach in sculpture, marked by sheer bravura, gave impetus to beginning sculptors to pursue their own idioms.

Like Solomon Saprid, Castrillo prefers the weld out technique with blow torch, with the difference that he doesn't use a great deal of molten metal in modeling his works out.

This work almost abstracting the fighting cocks of the once common national pastime is of such compelling character, that it seems to challenge with its presence the very setting in wherever it stands.

141

Marcel Antonio (b.1965)

The Madhouse
signed (lower right) dated 2000
oil on canvas
30" x 24" (76 cm x 61 cm)

P 60,000

One of the most intriguing figures ever created, Harlequins remain an allegorical symbol. From 1880 to 1930 the harlequin was one of the favored subjects of artists, including Cezanne, van Dongen, Rouault, Derain, Shahn, Hockney and Picasso.

His bumbling personality renders him both canny and unsophisticated, mysterious and ironically intriguing. In the Philippine art scene the harlequin is a frequent character in the works of Marcel Antonio.

The harlequin, a symbol of the simultaneous experience of humor and deep pathos, wears a dunce cap in "The Madhouse." As an artist, Antonio comes closest to being a pure aesthete with a deep knowledge of his artistic resources.

Although the painting focuses on the nude woman, it is the inclusion of the harlequin at right which coheres the disparate images—even the cat, and the slice of cake with the title into meaningful whole.



142

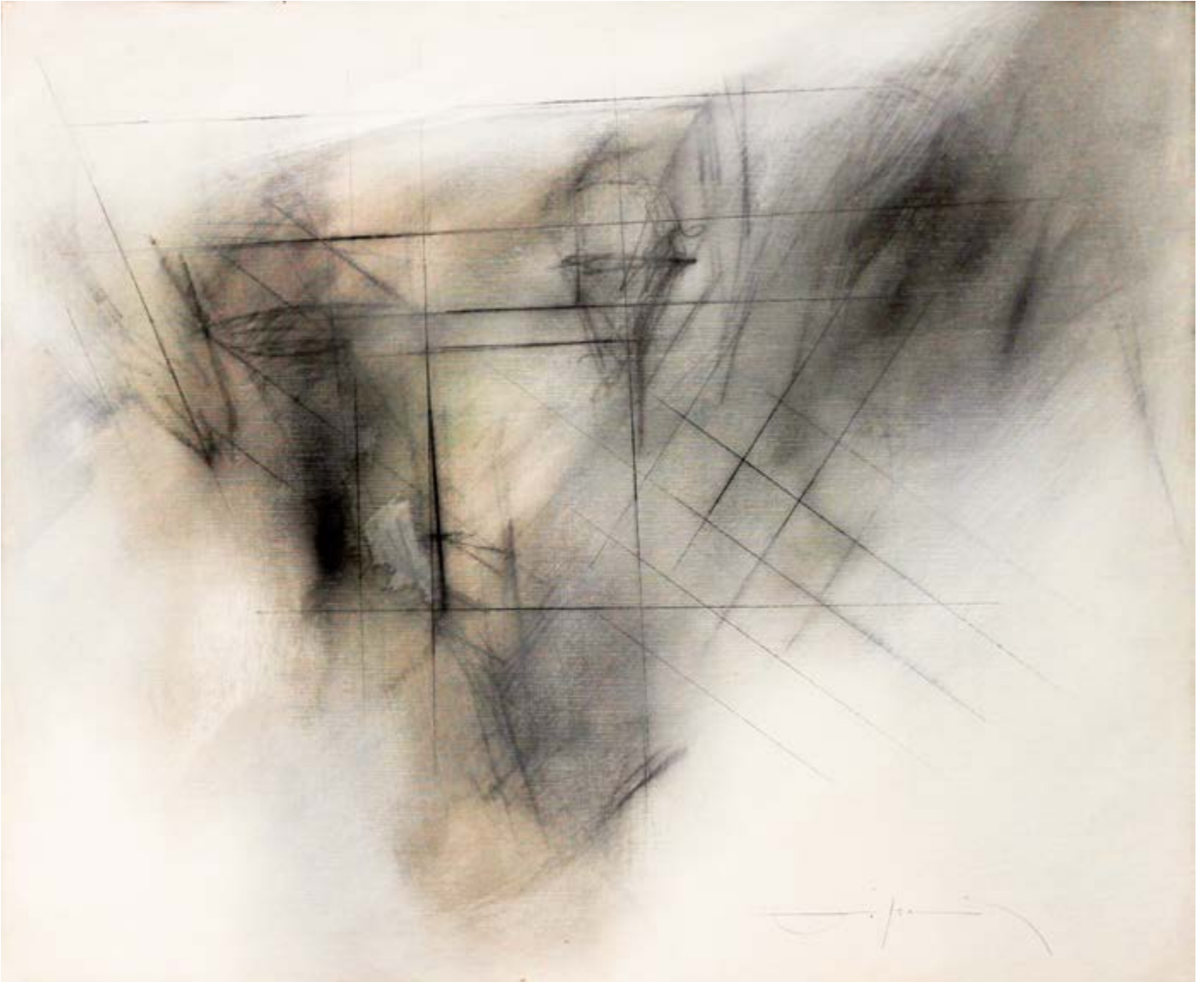
Phillip Victor (1944-2006)

Kalikasan sa Batanes
mixed media
24" x 24" (61 cm x 61 cm)

P 30,000

Philip Victor has garnered numerous awards and has exhibited internationally for his art and is perhaps one of the most successful artists to come out of Bulacan. Victor initiated what he termed as 'beyond art' -- an amalgamation of varying materials and media in order to produce pieces that are truly unique and individual.





143

Fernando Zobel (1924-1984)

Virgenes

signed (lower right) dated 1980 (verso)

oil on board

26" x 31 1/2" (66 cm x 80 cm)

P 800,000

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

This work is the study of the painting "Virgenes - El Patio" with a size of 120 cm x 150 cm in the collection of the Museo de Arte Abstracto Español de Cuenca in Cuenca, Spain.

144

Jose Tence Ruiz (b.1958)

Madonna Bellumbella
signed and dated 2009 (bottom)
oil on canvas
72" x 49" (183 cm x 124 cm)

P 80,000

Exhibited:
Artesan Gallery + Studio, BluSkreen Ballroom Singapore,
June 19 - July 10, 2009

"Kotillion ladies" is how Jose Tence Ruiz, better known as Bogie, terms the women subjects in this series of works. The moniker refers to the coiffed women who attend these swanky parties and balls -- the perfumed set; the ladies who lunch. Specifically, in Madonna Bellumbella, Bogie shows us the excesses and the wanton waste behind these chi-chi events.



145

Lee Aguinaldo (1933-2007)

Untitled
signed and dated 1952 (lower right)
watercolor on paper
17" x 18 1/2" (43 cm x 47 cm)

P 60,000

From the book "The Life and Art of Lee Aguinaldo": "Self-Taught, or an autodidact, Aguinaldo, whose father thoroughly discouraged his son's artistic dreams and ambition, drove himself to learn the art of drawing.

His voluminous drawings started in his youth at the military academy he attended, all attest to his enjoyment of drawing. 'I started out by copying comic books (The Prince Valiant series) mainlyI've done a lot of drawings. It expands one's vocabulary ...' "



146

Cesar Legaspi (1917-1994)*Untitled*

signed and dated 1965 (lower right)

oil on board

19" x 29" (48 cm x 74 cm)

P 140,000

In the 1960s, parallel with interior explorations of the painter's own imagination, Cesar Legaspi began to paint works which explored images of rocks, transfigurations of stones, topography of land, even exploring the compositions and designs of mineral and earth formations. His first exhibit, devoted to volcanic rock forms, showed early on his acute sense of thematic organization.

He focused on the architectonic nature of his subject, its shape and volume. Legaspi transformed his simple subjects into dynamic and complex compositions that became part of his personal iconography. The painter's works of the sixties show him moving toward abstraction, figures merge with the space that throbs with life around them.

There is certainly a lot more interpretations in a true work of art than one can intentionally pour into it since it is a creative process. To quote the Manila Times: "...what seem like fossil and timeless rock forms float within an overall buoyant composition."

Legaspi's approach to subject matter and to painting is an abstracting process, his strongly structured and textural works in brown.

Rocks, the artist once said, has a way of becoming malleable in art, and to him it represents the concepts of strength, structure, limitation, and formation, as they show how a "rigid matrix can form a soft material like man". In this and in subsequent works, what was apparent was a firm command of shapes in their solidity and structure and towards an artistic language based on the integrity of shapes and figures that would eloquently convey an entire range of values, from sensitivity to strength, grace to power, lyricism to dynamism.

147

Andres Barrioquinto (b.1975)

Love left behind

signed and dated 2014 (lower right)

oil on canvas

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

P 400,000

After spending years of masterfully honing his craft in various artistic styles and concepts—from the dark and grotesque to the beautiful, Japanese-inspired—Andres Barrioquinto continues to draw inspiration from the people that pique his curiosity, and this time, the fortunate subject is the love of his life. Love Left Behind attempts to encapsulate his depth of feeling through an artistic exploration of the abstract and subjective emotion called love.

A part of the series of works inspired by his wife, Barrioquinto's Love Left Behind further explores the artist's deep affection with his wife. Through Barrioquinto's artistic conceptual vision, Love Left Behind has become a mysteriously exquisite painting about love that can be expressed in distinct ways. In the painting Barrioquinto creates the setting for a strangely haunting yet soothing experience where colors are focused on a multitude of butterflies. The work stages the intersection between the time that has gone by—depicted by the tall, grey trees—and the opportunities that can come, represented in each little vibrant-colored butterfly. Apart from a depiction of the past and the future, the painting also professes commitment and devotion, as each butterfly carefully adorns the female subject's back, attempting to put energy and excitement in an otherwise dull life represented by the lackluster background.





148

Hernando R. Ocampo (1911-1978)

Untitled

signed and dated 1974 (lower right)

pen and ink on paper

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

P 70,000

The biological forms and geometric shapes that have made Ocampo a National Artist and a true master is very much evident in this minimalist sketch from 1974. Here, we see the meticulous planning and study that goes into executing his varied forms.

PROPERTY FROM THE JAMES G.
JACOBSEN COLLECTION, NORWAY

149

Jose Joya (1931-1995)

Surf Day

signed and dated 1982 (lower right)

oil on board

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

P 160,000

Provenance:

Antonio Locsin

Acquired from the above in 1983

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



His paintings of this phase suggest the precious and the elusive. They enter into a realm of illusion and the tonal ambiguities of complex mental states.

In the brochure for the Philippine participation in the Venice Biennial, critic Eric Torres, then commissioner for the country, described the paintings of Joya as approximations of "lyrical states of mind or feeling." Either as a seascape or an abstraction in blue, the painting "Surf Day" describes this lyric state very well.



150

Vicente Reyes (b.1924)

Bayanihan

signed and dated 1972 (lower right)

oil on canvas

37 1/2" x 44 1/2" (95 cm x 113 cm)

P 120,000

151

A Rare Pair of Carved Ivory Figures Saint's Peter and Paul

Philippines, 17th Century

Ivory

with base: H:11 3/4" x L:4 1/2" x W:4 1/2" (29 cm x 11 cm x 11 cm)

without base: H:8 3/4" x L:3" x W:2 3/4" (22 cm x 8 cm x 7 cm)

P 400,000

Provenance:

Private Collection, USA

The Apostles, St. Peter (San Pedro), and St. Paul (San Pablo), are considered the two principal "Pillars of the Christian Church" and, historically, are most often portrayed standing (or seated) together—since both were instrumental in laying down the foundations of Christianity.

We are delighted to offer this marvelous pair of very early Philippine carved ivory Santo sculptures. After cursory examination of both pieces, one quickly concludes they were unquestionably created by the same skilled artist. They're the same size; wear similar belted and collared tunics; both carry large books representing their contributions to the New Testament; and each stands barefoot. Being barefoot can symbolize humility, high status or reverence for God. Christ taught that service is what determines greatness in the Kingdom of Heaven when he washed the bare feet of his disciples. John 13:1-20

Both hair and faces are extremely well carved—St. Peter, with his typical curly hair and St. Paul, known for his long pointed beard. At every angle the faces and hair are very lifelike. The treatment of the eyes, and the overall styling, point to an early dating.

It is quite rare for two separate works of art to remain together through the centuries. As an added bonus both rest atop early gilt wood pedestals; both inscribed with their names in Latin: Sancte Petre and Sancte Paule. Small holes at the tops of their heads indicate they once possibly wore halos or crowns, likely made of silver.

St. Peter was one of Christ's original 12 Disciples. Disciple refers to "student" or "follower". Apostle refers to "one who is sent out" His life was prominently featured in the New Testament Gospels and in the the first 12 chapters of the Acts of the Apostles.

Originally called Simon, Jesus later renamed him Peter (rock) to indicate that Peter would be the rock-like foundation on which Christ's church would be built. ". . . thou art Peter, and upon this rock I will build my church; and the gates of hell shall not prevail against it." Matthew 16:18.

Then Peter was given the authority to be the leader, and Jesus Christ's representative, on earth, "And I will give unto thee the keys of the kingdom of heaven, and whatsoever thou shalt bind on earth shall be bound in heaven: and whatsoever thou shalt loose on earth shall be loosed in heaven" Matthew 16:19.

The present carved figure of St. Peter grasps a pair of keys in his right hand, representing his leadership of the 12 disciples and of the early Church. One key stands for his power to "bind and loose" on earth (temporal authority), and the other represents his power to "bind and loose in heaven (spiritual authority). The large book he carries in his right hand symbolizes the two letters in the Bible attributed to Peter (1 and 2 Peter); he is considered the source for Mark's Gospel; and he preached God's word in Acts of the Apostles. Historical portrayals of St. Peter frequently feature him with curly hair, as was rendered on the present ivory sculpture.

St. Paul was not one of the original 12 Disciples but has always been known as an Apostle, in fact, a leader of the Apostles. Chapters 13-28 of the Acts of the Apostles focus on Paul.

Saul was his born Jewish name, and Paul was his Roman name. St. Paul did not meet Christ during his life on earth. In fact, he was a Pharisee and a persecutor of early Christians (present at the Martyrdom of St. Stephen). He later saw a vision of Jesus on the road to Damascus, and was asked, "Why do you persecute me?" The events that followed inspired Paul to convert, get baptized, and devote the remainder of his life to preaching the Gospel of Jesus Christ, both in words and letters. This important "interpreter", and communicator, of the teachings of Jesus is considered by many to be the most important figure in the spreading of early Christianity, after Christ himself.

In this sculpture of St. Paul he also carries a large book in his left hand. This symbolizes the fact that 14 of the 27 books in the New Testament have been traditionally attributed to Paul. Throughout art history, he has been represented this way. In all likelihood, his right hand originally carried a Roman sword - symbolizing his Martyrdom under Roman emperor Nero. A fate shared with his fellow Apostle, St. Peter, around the same time, in 64 A.D.



These are two great examples of 17th c. Filipino carved devotional sculpture. Existing associated groups of Saints, from the 1st century of religious ivory figure carving in the Philippines, is quite scarce indeed. Particularly, those outside of the Holy Family.

Saint's Peter and Paul are two of the most important Apostles, Martyrs and Saints. This fine pair would be a stellar addition to any mature antique collection or an important and exciting acquisition to an burgeoning one.





152

Fernando Amorsolo (1892-1972)

War-time market scene

signed and dated 1952 (lower left)

oil on wood

11 1/2" x 17 1/2" (29 cm x 44 cm)

P 1,000,000

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

The subject is set at wartime, yet this work is part of what has been called Fernando Amorsolo's "Golden Period" which is from about 1920 to 1945. It could have been a typical market scene, but the Japanese soldier at the left side creates the tension.

At the onset of World War II, Amorsolo's typical pastoral scenes were replaced by the depictions of a war-torn nation. Sylvia Amorsolo Lazo, in her book "Remembering Papa"(2003), recalls how, during the Japanese occupation of the Philippines during World War II, Amorsolo spent his days at his home near the Japanese garrison, where he sketched war scenes from the house's windows or rooftop.

Alfredo Roces wrote in 1975 that "The Japanese occupation provided a fresh opportunity for a different development, Amorsolo painted his pictures of the war with no interest in pleasing his customers. He did many oils right on the spot as the emotion moved him. He must have reacted to the need to record the chaos around him. This period chronologically represents a different development.

During the war, he documented the destruction of many landmarks in Manila and the pain, tragedy and death experienced by Filipino people, with his subjects which Ambeth Ocampo describes in "Amorsolo's Brush with History" (2003) as "women mourning their dead husbands, files of people with pushcarts and makeshift bags leaving a dark burning city tinged with red from fire and blood."

Amorsolo also frequently portrayed the lives and suffering of Filipina women during World War II. Other World War II-era paintings by Amorsolo include a portrait in absentia of General Douglas MacArthur as well as self-portraits and paintings of Japanese occupation soldiers.

In the context of Amorsolo's oeuvre, his war paintings are truly exceptional because of their strong content and the corresponding vigorous style that conveyed it. They make us aware of the full artistic range of the artist going beyond his rural and domestic themes to handle startling subjects. Amorsolo's esteemed technique brings his wartime era paintings to the level of great art.

The entry on Fernando Amorsolo in the Encyclopedia of World Biography (Thompson Gale 2005-2006) mentions that in 1948, Amorsolo's wartime paintings were exhibited at the Malacañang Presidential Palace.



153

Ambie Abaña (b.1967)

Dawn

dated 2014

carved tanguile with oil painting
70" x 44" (178 cm x 112 cm)

P 70,000

Exhibited:

AltroMondo Gallery, Lifted Veils, Greenbelt 5, Ayala Center, Makati City, January 9 - 30, 2014

This work titled "Dawn" formed part of Ambie's 2014 solo exhibition "Lifted Veils". In that well-received show, Abaña unveiled, as it were, her consummate skill in handling the woodcut medium, with all the work exhibited large scale portraits. In this series, the faces aren't mere direct reproductions of the sitter; rather, the artist takes into account the stories behind the subject, which she then translates, through her skillful hands, into her woodcuts.

Abaño, it is interesting to note, has a background in architecture.



154

Jose Joya (1931-1995)

Lovers

signed and dated 1975

ceramic

H: 15" (38 cm) C: 7" (18 cm)

P 120,000

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

Among Joya's other early influences were Vicente Manansala, yet another National Artist, and Anita Magsaysay-Ho. Joya's first works were mostly representational. During the late 1950s, he gradually shifted to abstract painting and became one of the leading painters in this genre.

He designed and painted on ceramic vessels, plates and tiles, as well as sketches in pencil. He also did work in the graphic arts, particularly in printmaking.

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



PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

155

Ramon Orlina (b.1944)

Untitled

signed and dated 1996

led crystal

H:14 1/2" x L:7" x W:6 1/2" (37 cm x 18 cm x 17 cm)

P 140,000

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

Blue Glass by Ramon Orlina is unusual among his creations in how blue led crystal – to be precise, Swarovski – is utilized instead of his emblematic green. It is also one-of-a-kind because works in this medium were exhibited specifically in a show held in Hong Kong ("A Touch of Glass", 1993) thus pieces in this color are said to be uncommon here in the country. (Orlina also used leftover crystal from that show in later works) In 2004, Orlina celebrated his 37th year in pioneering art of glass sculpture in the country.

156

Lee Aguinaldo (1933-2007)

Linear No. 76

signed, titled, and dated 68 (in verso)
acrylic (aqua-tec) on marine plywood
38" x 38" (97 cm x 97 cm)

P 600,000

Provenance:
with Galeria Duemila

Exhibited:
Probably Cultural Center of the Philippines (CCP), "Paintings: A solo exhibition," Manila, 1972

Though the years Aguinaldo developed several styles of painting, such as "flick" painting, where he "flicked" paint from a palette knife on canvas; "galumphing," which incorporated a few pop images and was largely influenced by Robert Motherwell, and "linear" painting, Aguinaldo is best known for his hard edged minimalist style which influenced a new generation of abstractionists in the 1960s, such as Ben Maramag, Rodolfo Gan, and Rodolfo Samonte.

In the words of Eric Torres, "Aguinaldo, who by the mid-1960s had turned his back on nebulous "drips" and "flicks" (building up thick textures all over his painting by slinging pigment from a palette knife), took the road to minimalism... with their wide spaces, superfine surface, and hi-tech gloss."

Art critic Cid Reyes, in one of a series of conversations published in 1989 by the CCP, asked Aguinaldo, "One of the hallmarks of your paintings is the gloss and slickness of their surface. One often fears that they may be scratched, dented or bruised. Have any of your paintings been damaged?"

Aguinaldo answered, "I had a show once in Northern Motors. Somebody walked in with a can of white paint and splashed it all over my paintings. The paintings were damaged completely beyond repair.

How did you react to your paintings being vandalized?

Well, somebody obviously disliked my paintings intensely enough to bother buying a can of white paint and vandalizing them. I'm flattered, in retrospect, of course, that my paintings should have generated such violent feelings in someone."

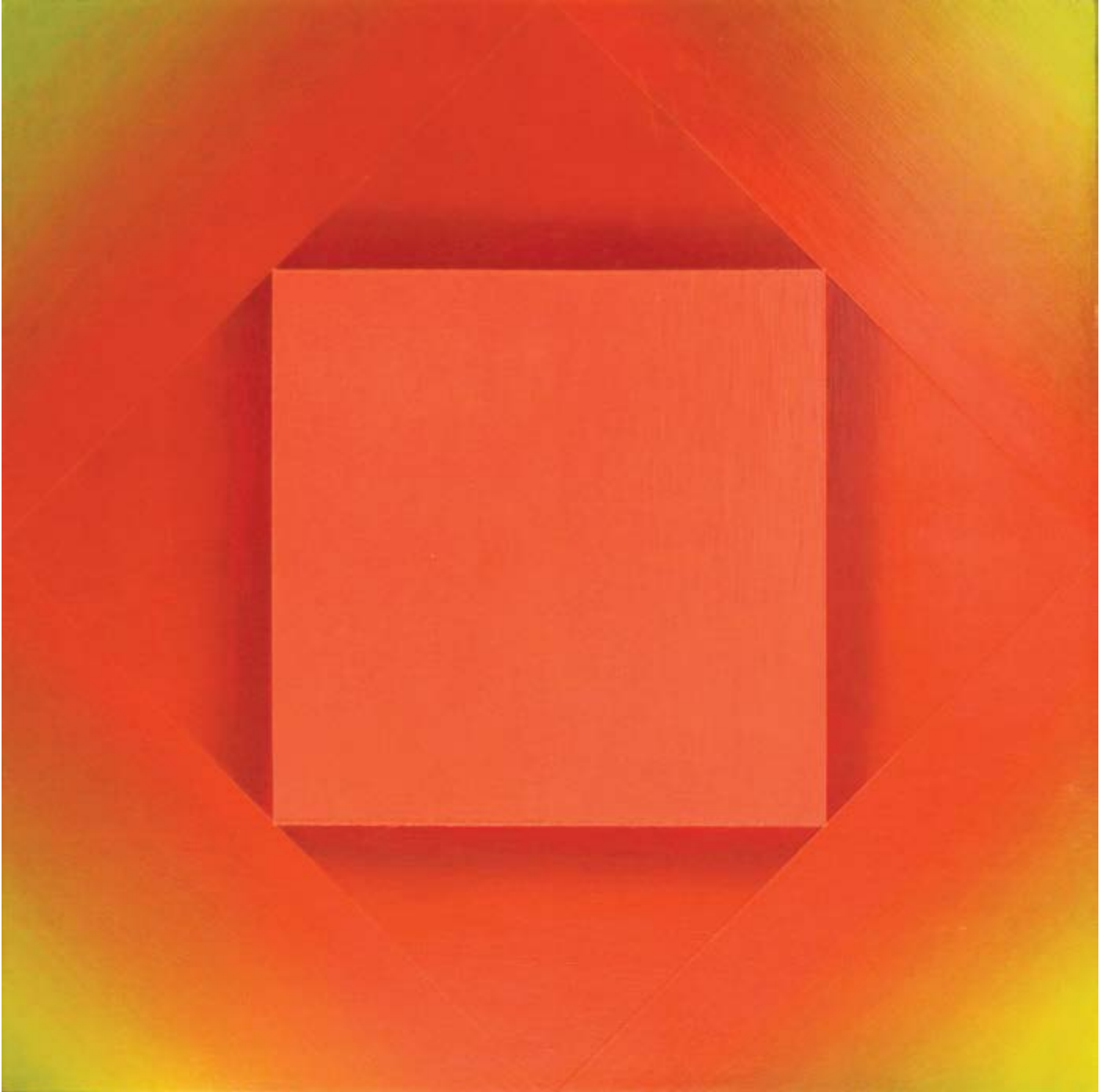
Cid Reyes interviewed Aguinaldo further:

"Will you keep on doing your minimal paintings or do you think you might revert to your early Pollock period?"

"I have no idea. Who knows? I might even end up in an insane asylum."

"When is a painting finished?"

"When it's good enough to hang on my wall."



157

Mauro Malang Santos (b.1928)

Fruit Vendor

signed and dated 1997 (lower right)

oil on wood

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

P 30,000

Malang's main challenge is his own self, to get ahead of himself, to discover the hidden sides within him and bring them to the fore. His searching continues on its own pace, mindless of outside forces. For Malang, there's no resting by the wayside. As far as he is concerned, there is none to prove but there's so much more to probe.



158

Marcel Antonio (b.1965)

Unalone

signed (lower left) dated 2004

oil on canvas

20" x 20" (51 cm x 51 cm)

P 60,000

Many artists and critics are still almost always on the side of novelty and originality in art. They seem to remain adherent to the idea that much of today's art is recycled, derivative, and restively self-aware. When most artists emphasize on the significance of originality, Marcel takes on a different direction. Marcel treats his depiction of the nude with a "blue funk erotica" mood suggesting the subject's feel of ennui is relieved by the presence of a pet.

(Here, dramatic expressionism is the mere luxury of his animal figures such as this cat in this ennui- or a world weary image). Technique-wise, the artist also seems to illustrate (or celebrate) an aesthetic contentedness independent of, or free from, the tempting shock methodology of expressionism.



**159****Federico Aguilar Alcuaz** (1932-2011)*Artist's Model*

signed and dated 1977 (lower left)

oil on canvas

28" x 22" (71 cm x 56 cm)

P 200,000

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

Leonidas Benesa wrote in 1975: "As a...painter, Federico Aguilar Alcuaz is unique: he does not do studies of his subjects or require them to undergo several sittings before he applies the finishing touches and affixes the attesting signature. In fact, the rule for him is to finish (the work) in one sitting, which rarely goes beyond an hour, usually with Brahms playing softly in the background."

One can venture to say that some of the most elegant nudes in painting come from Alcuaz' brush.

It is the suppleness and ease of the nudes—they are fully at home in their boudoir—that create their harmonious poise, whether lightly crossing their legs or resting their hands on their lap, a sweet and tender vitality courses through the body to the fingertips. The nude is usually seated beside a window. The elegance of the image also stems from its sparing use of color for skin tones. This subdued, uncluttered image nevertheless conveys a dignity as well as a sumptuousness that never cloys or tires the eye.



160

Isabelo L. Tampinco (1850-1933)

a.) *Desk*

1901

Narra and Balayong

H:46 3/4" x L:37" x W:22 1/2" (119 cm x 94 cm x 57 cm)

b.) *Chair*

signed and dated 1901

Narra and Balayong

H:41" x L:21" x W:19" (104 cm x 53 cm x 48 cm)

P 800,000

Provenance:

Manila

Private Collection, USA

Signed pieces of furniture by Isabelo Tampinco are very rare. This small writing desk and chair are one, if not the only one, in existence. They are not only signed, but even have the Tampinco label pasted at the bottom of the chair. They are superb examples of the carver's art, with every detail crisply executed.

The desk is small that it almost seems like a lady's writing desk. The delicately formed cabriole legs are carved with acanthus leaves at the shoulders, the same leaves forming a classical frieze around the frame and the drawer face, making the latter almost like a secret drawer. The front corners of the table are carved with a winged cherub.

The table edge is carved with a frieze of oak leaves and acorns intertwined with ribbons. The rear of the desk has a pair of very low, quadrant-shaped, detachable shelves resting on small miniature turned spools. Behind each shelf is a vertical carved scroll with an acanthus bud so crisply carved that it is almost in the round. These scrolls flank a circular panel carved with an olive wreath framing a figure of a Joan of Arc-like woman on a pedestal in the act of unsheathing a sword. An olive branch and a palm leaf on either side of the figure have putti in front holding large cartouches intertwined with ribbons carved with the motto "Uphold the right to prevent the wrong." The motto is very enigmatic.

The chair, which is extremely heavy, also has cabriole legs identical to that of the desk. The seat frame is crisply carved with a frieze of oak leaves and acorns intertwined with ribbons. Small horizontal beaded scrolls at the rear seemingly support the almost-vertical back. Designed in the shape of a tabernacle framing an angel with arms upholding a sign carved with the word 'BENEDICITE', the sides of the back are in the form of pilasters supporting an entablature. A fall of laurel leaves are carved on the pier of each pilaster.







161

Cesar Legaspi (1917-1994)

Untitled

signed and dated 1974 (lower right)

oil on wood

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

P 400,000

Provenance:

Private Collection USA

Much can be said about Cesar Legaspi's paintings of human forms.

The artist tends to be lyrical when the subject is female. By contrast, his treatment of the male subject is dramatic. Legaspi was among the neorealists of the post-war period who was influenced by cubists who were famous for their artistic dismemberment of the human body.

One sees, in the work of Legaspi, a faceting of the figures into larger planes—which overlap and cut through space in transparent curvilinear rhythms and in which his work achieves a richly textured orientation—as was done by artists in the rapidly industrializing countries of the West.

Art, Legaspi once said, starts with abstraction, for one cannot visualize a composition well if one immediately begins with figures. He himself has done a few abstracts, because he believed that an infinite number of things can be done with the figure. It is clear, however, that from the beginning, the artist embarked on a quest for expressive form.





162

Roger "Rishab" Tibon (b.1960)

Timeworks

signed and dated 2005 (lower left)

acrylic on canvas

48" x 35 3/4" (122 cm x 91 cm)

P 30,000

Roger Tibon is proudly a self-taught artist whose background and practice as a graphic artist and advertising man seamlessly translates into his paintings. Fantastic images with a tinge of surrealism -- all vividly colored -- are what populate his canvas, and he credits Bencab for encouraging him to take up the brush full-time. Tibon has exhibited here and abroad.

163

Tam Austria (b.1943)

Mother and Child

signed and dated 1994 (upper left)

oil on canvas

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

P 70,000

The mother and child is one of the more recognized of subjects by Tam Austria which he expertly executes following his fascination with Philippine mythology. Here, the mother is almost fairy-like, situated in a densely-covered forest, and almost akin to Mariang Makiling. For the artist, such themes hold timeless appeal that easily resonate with viewers.



PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

164

Fernando Amorsolo (1892-1972)

a.) *Pintong Bato*
signed and dated 1916 (lower left)
pencil on paper
8 1/4" x 5" (21 cm x 13 cm)

b.) *Sta. Maria*
signed and dated 1916 (lower right)
pencil on paper
5" x 8 1/4" (13 cm x 21 cm)

P 120,000

These pieces are accompanied by certificates issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of these lots

These pencil drawings on paper were done by Fernando Amorsolo when he was still a student, at 17, enrolled at the UP School of Fine Arts where his uncle taught. He was one of its first graduates in 1919, receiving several medals for excellence. During his college days, he was influenced by the works of the Spanish painter Diego de Velasquez and other European painters such as Sargent, Zorn, Sorolla and Zuloaga.

In the book AMORSOLO, Alfredo Roces writes about his teachers: "From a chronological viewpoint, the art of Amorsolo followed the expected patterns of early influences that culminated in a personal style which ultimately became such a trademark it was almost a cliché. His earliest influence was no doubt Fabian de la Rosa, who served as the direct link to traditional Philippine painting. Unlike Luna and Hidalgo before him, de la Rosa painted mostly genre... (and)...was the transition between the end of the Spanish period and the beginning of the American occupation.



a.)



b.)

165

Ang Kiukok (1931-2005)

Still Life Fruits

signed and dated 1999 (upper left)

oil on canvas

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

P 1,800,000

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

The works of Ang Kiukok mark a definitive niche in the evolution of the Filipino still life.

For centuries, still lifes depicted fruits with luminescent sunlight trapped indoors, reflected in their rinds, and romantic chiaroscuro vanishing in the background. This style influenced the bodegones of the Paterno ladies entered as exhibits in the Regional Exposition of the colony in 1895.

The success of old masters such as Juan Luna in the European Salons from 1881 onwards helped bolster the influence of the Madrid Salon on Philippine freelance painting. Henceforth, the shapes of objects would become more defined solidly, highlighted sharply and modelled in hues subdued by burnt sienna and gray.

The very contemporary visual spontaneity experienced in this particular piece, while it is not unlike the exuberance of the still life works of Filipino artists of generations past, such as Jose Maria Asuncion (1865-1925) and Emilio Alvero (1886-1956) was and is an independent achievement of Ang Kiukok, intrinsic in the way he came up with the manner of execution.

Early attempts at the abstract, especially by painters who did not quite know first-hand what modern art was all about, were disastrous as the mechanical repetition of slices of watermelon and halved fresh coconuts.

The success of contemporary still life artists, such as Ang Kiukok, along with Manansala and Malang, was in synthesizing a distinctly Filipino character with the geometric shapes of abstract art. The fruits and other elements on the table are at once nonchalantly Oriental and Western in the economy and honesty of his brushstrokes.

The less angst ridden and more formalist aspect of Ang Kiukok's art is seen in his series of Still Lifes. Ang Kiukok's still lifes of local fruits and vegetables thrive on a dialogue of warm and cool tones. The geometric compositions which often include a kitchen or dining table at once suggest perspective in depth and deny it by asserting flatness in planes that establish two dimensionality. Color, too, is innovative in that it can become independent of shape or even go outside white, while the ground is sectioned into hard edge planes of rich glowing hues that summon their cool complementaries. However, the fruits and vegetables themselves, while they are steeped in Cezannesque color theory, have their own quaint charm and unwilting freshness along with their subtle micromovements within their space.





166

Marina Cruz (b.1982)

Untitled

signed and dated 2011 (lower left)

mixed media

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

P 80,000

The search for the past is what galvanizes the works of Marina Cruz. Motivated by memories of the past, Marina continues to dust off memories of yesteryears in the hope of unearthing evidences of the passage of time,

A classic case of "the medium is the message", the child's dress is a recurring image in Marina Cruz's body of work. Although the subject is the same, the treatment is always different, always evocative of a different emotion.

The image, seemingly taken immediately after the clothing was unearthed from storage, conveys that it is the actual object with its wrinkles—evidence of the passage of time—that Marina Cruz, the artist, values.

167

Ang Kiukok (1931-2005)

Rooster

signed and dated 1984 (upper left)

acrylic on paper

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

P 100,000

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

Clenched are the rooster's toes, the spurs unnaturally pointed to each other, and the shanks are in upright verticals. The sharp-edged and pointed wing feathers close in between the shanks. The right eye stares blankly upward, and the beak is agape as the cock crows in anger, pain and readiness to fight an unseen adversary to the finish.

The rooster grips any sensate viewer for it is frankly brutal and brutally frank as a metaphor of man in whose being anger, brutality, criminality, demonic forces, ad nauseum, reside.





168

Anita Magsaysay-Ho (1914-2012)

Untitled

signed and dated 1982 (lower right)

watercolor on paper

9" x 14 1/2" (23 cm x 37 cm)

P 200,000

Leon Gallery wishes to thank Ms. Doris Magsaysay-Ho for confirming the authenticity of this lot

Anita Magsaysay-Ho's charming flair for illustrating her celebrated rural women can be gleaned in this untitled work done in watercolor. In the book ANITA MAGSAYSAY HO - IN PRAISE OF WOMEN, Alfredo Roces writes: "Anita learned drawing from the maestro's brother, Pablo Amorsolo, an instructor of Decorative Arts with a reputation as a fine illustrator. Of the teachers at UP however, the socially sheltered Anita was most comfortable with her old private tutor, Ireneo Miranda. As a leading political cartoonist of the era, his work dominated the prime pages of El Debate, Mabuhay and Graphic."

In her own words, Anita Magsaysay was quoted: "Professor Ireneo Miranda was my first teacher. Always jolly, always in good humor, he made the lessons so interesting that to me they became enjoyable pastimes."

Yet, the prestigious names of the faculty notwithstanding, Anita also said: "... I felt disappointed with UP. I don't think they stressed drawing enough. You know what we would draw? We were made to start with the ear, the eyes and then the hands. The instructor would tell you, 'La boca es grande - the mouth is big. This is the way to draw the mouth...We were taught the details rather than the basic forms' ".

Her happy journey with how she learned drawing bore fruition after her years of study at the prestigious Cranbrook Academy in Michigan.

169

Vicente Manansala (1910-1981)

Golgotha

signed and dated 1963 (lower right)

oil on canvas

34 3/4" x 21 1/4" (88 cm x 54 cm)

P 1,000,000

Provenance:

Private Collection, USA

PHILIPPINE ART GALLERY
MANILA

ARTIST: *Vicente Manansala*

TITLE: *Golgotha*

MEDIUM: *Oil* SIZE: *34 3/4 x 21 1/4*

PAG NO. *5861*

REMARKS: *(1963)*

The renowned painter rendered the theme with an atmospheric perspective. "Golgotha," is painted in Manansala's indigenized interpretation of cubism. Unlike his other versions of the crucifix, Manansala creates a more severe geometric faceting and simplification of forms with an expressionistic depiction of the arms literally hanging diagonally. The two other personae who are crucified flank the central figure, albeit smaller for emphasis of the main subject. Manansala uses mostly neutral colors, with black set against a white background evocative of sorrow and redemption. Two women are depicted, Mary the mother of Christ and probably Mary Magdalene, its rich dramatic effect of the symmetry adds solemn meaning.

In the book "Discovering Manansala", author Isabel A. Nazareno writes: "Manansala never considered himself particularly devout, though he generated an abundance of works focusing on religious themes. His innate sense of piety was expressed in his most depicted subject, the Crucifixion of Christ. Moved by some unknown force, he produced at least one such image, each year, during Holy Week. Notable pieces include the Via Crucis (1956) series of murals, made for the UP Chapel of the Holy Sacrifice, consisting of 16 panels in all, the last being the Ascension."





PROPERTY FROM THE JAMES G. JACOBSEN COLLECTION,
NORWAY

170

Jose Joya (1931-1995)

Magma

signed and dated 1979 (lower right)

oil on board

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

P 140,000

Provenance:

Antonio Locsin

Acquired from the above in 1983

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

By the 1970s Jose Joya's works showed a preoccupation with quasi geometric shapes in interrelation, appearing in abstract landscapes of various moods. On many occasions, Joya's inclination toward basic shapes also extended to his choice of color.

From 1973 to 1979, he also developed a small format of 14 x 22 inches paintings using oil on light cardboard in dimensions conducive to concentrated intensity and vividness.

171

Lynyrd Paras (b.1982)

WYN

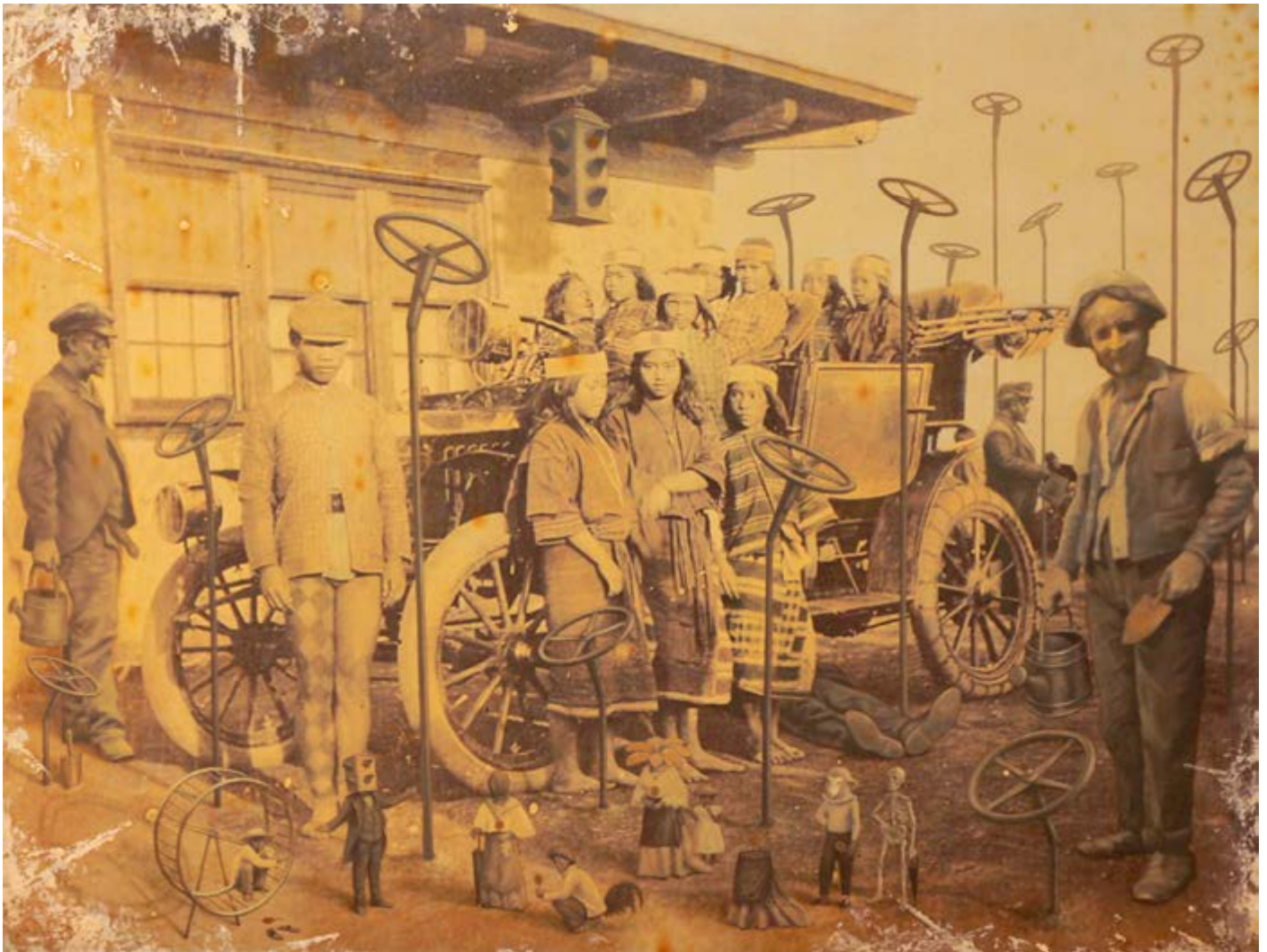
signed and dated 2013 (verso)

resin

H:26" x L:11 1/4" x W:14 1/4" (66 cm x 29 cm x 36 cm)

P 40,000



**172****Joven Mansit** (b.1984)*Maniobra*

signed and dated 2010 (lower left)

mixed media

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

P 100,000

Provenance:

Crucible Gallery

Exaggeratedly long steering wheels and minute fantastic characters in period costumes add to the surreal feel of "Maniobra." In a uniquely sepia colored universe all his own, Joven Mansit captures the evanescent spirit of colonialism by reworking old photographs of the era as large paintings. While he painstakingly reproduces the cracks and discolorations of old photographs, he adds his own iconography, manipulating symbols to create works that raise the disturbing issues of Western colonization.



**173****Fernando Amorsolo** (1892-1972)*Sabongero*

signed and dated 1938 (lower right)

oil on canvas

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

P 1,800,000

Provenance:

Private Collection, USA

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

It is easy to understand why Amorsolo's paintings are always popular, particularly his works based on the rural, pastoral lifestyle. Amorsolo's art embodies sweetness and light, even his depiction of age weathered common folk. The life he chose to portray on canvas invariably brims with good cheer, serenity, casual naïve grace. He has remained true to this visual outlook, even as the decades passed before and after the war. In the words of Alfredo Roces in 1974: "The actual rural life pattern itself changed. The countryside changed, but Amorsolo painted his peasants as timeless figures clothed in the same manner, working at their same chores. The anecdotal paintings were the only occasions where he could pour out his ideas and channel his development."



a.)



b.)

174

Manuel Baldemor (b.1947)

a.) *Untitled 1*

signed and dated 1988 (lower right)

mixed media

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

b.) *Untitled 2*

signed and dated 1988 (upper left)

mixed media

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

P 30,000

At home in his native Paete and in different corners of the globe, Baldemor has travelled to many continents where he uses his art as a visual diary in capturing the rich and diverse cultures of the countries and peoples he has visited and interacted with. This two works in mixed media for example—the canvas, textured, and with a subdued colored palette—take us to Oriental China.

175

Benedicto Cabrera (b.1942)

Nude

signed and dated 2011 (lower right)

pastel on paper

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

P 80,000





176

Arturo Luz (b.1926)*Cyclist*

Ca. 1990

silver

H: 9 1/2" x L: 7" (24 cm x 18 cm)

P 120,000

Provenance:

Private Collection, San Francisco, USA



(detail)

Whether it be in his paintings or his sculptures, Arturo Luz works consistently in the abstract, calling attention to what Manila critics describe as an "elegant mandarin sensibility."

Ray Albano wrote in 1974 thus: "Luz is perhaps the only sculptor in Manila who consistently works in the abstract. Which is perhaps one reason why his works give off a quality that nears perfection."

In the book "ARTURO LUZ", Cid Reyes meanwhile writes: "The classic design dictum promulgated by the revolutionary twentieth century architect Mies Van Der Rohe - "Less is more"- is something Luz has constantly adhered to. Simplicity and starkness connive shrewdly to coax from a given material its radical expression. Later, in 1989, Arturo Luz tells Cid Reyes: "As you know, my work is relatively simple; there's nothing complicated about it. It involves the same problems except that I keep changing the medium. My work is linear and geometric, and that's it, essentially. I can't imagine myself going conceptual or surrealistic tomorrow."

With his almost purist, straightforward use of sterling silver, one can glean the strong ethos of industrial design in this sculptural depiction of the human form, with the torsos reduced to basic Bauhaus-esque geometric forms. It should be noted that Arturo Luz was the very first executive director of Design Center Philippines and during his term he certainly brought artistic sensibility as well as impeccable training to the task.



**177****Jose Joya** (1931-1995)*Broken Kites*

signed and dated 1972 (lower left)

oil on wood

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

P 3,000,000

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

"During the earlier stages of my painting career, I started naturally with preliminary studies and sketches. That's because I didn't have as much control of the paint as I do now. In any case, a preliminary design is merely to 'concretize' whatever hazy visual idea I have in mind. But in the actual process of painting, I very seldom refer to this design, most often, if not always, the final painting doesn't anywhere resemble the original sketch. Now that I have more control of the situation, I find no need for a preliminary design whatsoever. I know exactly where the splash of paint will fall, and with regards to the element of chance or accident, I believe that that, too, can be controlled. Accident then becomes an integral part of the painting."

In his youth, Joya initially wanted to become an architect, but the mathematics and science discouraged him. Yet the viewer can still discern the architectonic impulse in this abstracted composition depicting kites.

"Broken Kites" was done in 1972.

178

Janet Balbarona (b.1982)

Staring Finger Print

signed and dated 2010 (lower right)

oil and acrylic on canvas

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

P 20,000

Provenance:

Blanc Gallery

Exhibited:

Blanc Gallery, "Peeling Peaches for the Sharpest Tongue: A solo art exhibition by Janet Balbarona," 2010, Makati City

Janet Balbarona captures the zeitgeist of her generation, a story of relationships, breakups, and love connections set in smoke-filled clubs and flickering lights. Her depictions of relationships are stroboscopic in effect: they freeze moments in the frenetic, partying of nighttime habitues.

With anthropological curiosity, Balbarona documents love rituals and messed-up relationships. She is a chronicler of the "true now" and one will find the sexual fluidity and openness of the 2000s depicted in predatory glances over bottles of beer and DJ rigs, love pangs, and mornings after.

The prototype artist for Generation Me, her subjects are dressed in the prevailing street style found in current issues of fashion glossies and online lookbooks: boots, reincarnated Doc Martens; skinny jeans; plaid shirts; asymmetrical drape-like tops, shredded and torn; black plastic glasses; and bonnets are rendered in paint instead of pixels.



179

Macario Vitalis (1898-1990)

Untitled

signed (lower left)

oil on canvas

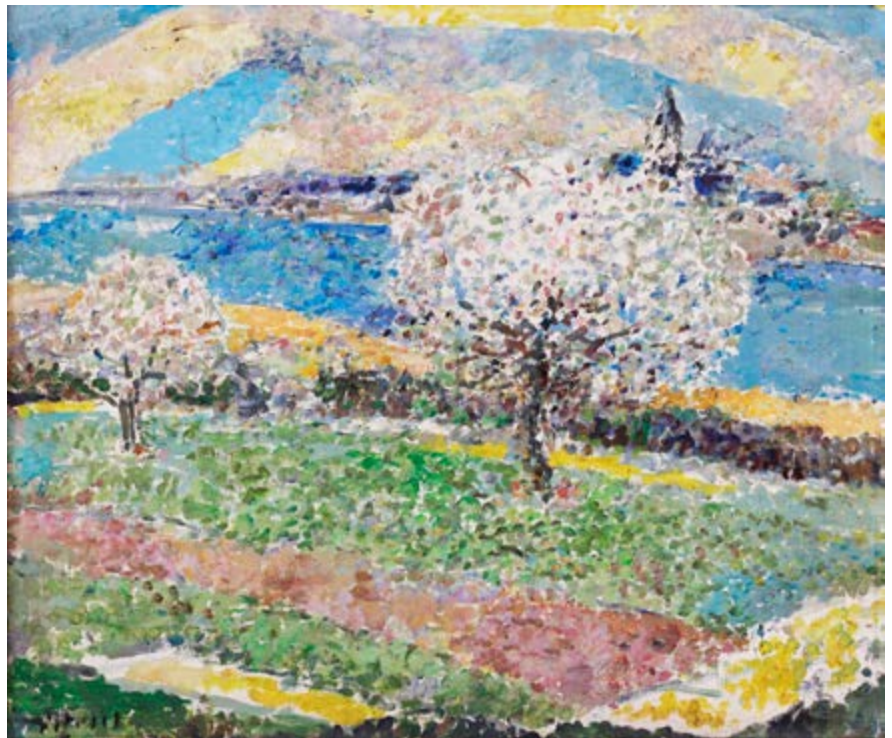
18 1/4" x 22" (46 cm x 55 cm)

P 100,000

Provenance:

Acquired directly from the artist in Paris, France

For Macario Vitalis, the world of nature has not exhausted its possibilities for art, and herein lay the secret of his unbounded faith and optimism. Influenced by Jacques Villon, early in his career, Macario Vitalis adopted a style inspired by cubism before returning to a style inspired by impressionism then by the pointillism. Some of his works are marked by abstraction. It seeks to represent well-known places of Plestinais (Moallic the bridge, the manor of the Tour d'Argent, the red tag of Pichodour à Toul an Héry, etc.). It also represents daily life in his town of Plestin-les-Grèves (Côtes d'Armor) Brittany and some portraits. Vitalis became famous at the end of his life, just before his return to his homeland.



**180****Romeo Tabuena** (b.1921)*Untitled*

signed and dated 1953 (lower right)

oil on canvas

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

P 200,000

In 1975, in an interview by Galerie Bleue's Florinda Trinidad, Romeo Tabuena relates:

"I have been painting steadily for more than 20 years and through all this time, many images and fleeting impressions of things around me have intensified my artistic vision. I see many forms. Intuitively, I transmute their shapes and vague outlines onto the canvas.

In my early paintings, I merely isolated my forms from their surrounding space, I did not know how to blend them into one another as interlocking parts of various forms. There is no more distinction between negative and positive because every form is juxtaposed against one another in a unified way. I believe that my present forms are therefore more advanced and highly orchestrated into a dynamic whole."

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

181

Carlos “Botong” Francisco (1912-1969)

Camote Diggers (Mag Lolang Nag Bubungkal ng Lupa)

signed and dated 1969 (lower right)

oil on canvas

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

P 3,000,000

Literature:

D.M. Reyes, et al.; edited by Patrick D. Flores, *The Life and Art of Botong Francisco*, Vibal Foundation, Quezon City, 2010, (illustrated p. 71).

Virginia Ty-Navarro and Paul C. Zafaralla, *Carlos V. Francisco: The Man and Genius of Philippine Art*, Ayala Museum and Kansai Seminar House, Makati and Tokyo, 1985, (illustrated page 75)

The toilers of the soil, and other similarly marginalized people in the perennially polarized Philippine life, have been enshrined forever in the art of Botong, the muralists' muralist in Philippine art. He never prettified them; neither uglified them for their stations in life. To him, these people are the foci of Philippine life for being the paragons of endurance, fortitude and commitment to life as God's gift, which must be safeguarded and upheld as sacred.

The grandmother and her grandson – both focused on tilling the soil – clarify the virtue of knowledge on the primacy of life, from the viewpoints of the muralist and the subjects. The grandmother has made a mockery of the calendar, being strong despite age and penury. The grandson, whose hands had matured ahead of him, has his eyes fixed on the piece of clod as a metaphor of life source.

Botong's two signature colors and linear quality (all of which must be kept in pectore), are present in this work, a scathing commentary on social iniquity. A rare artwork on such a subject. "Camote Diggers" counts among the few remaining signed artworks of Botong before he moved to eternity.



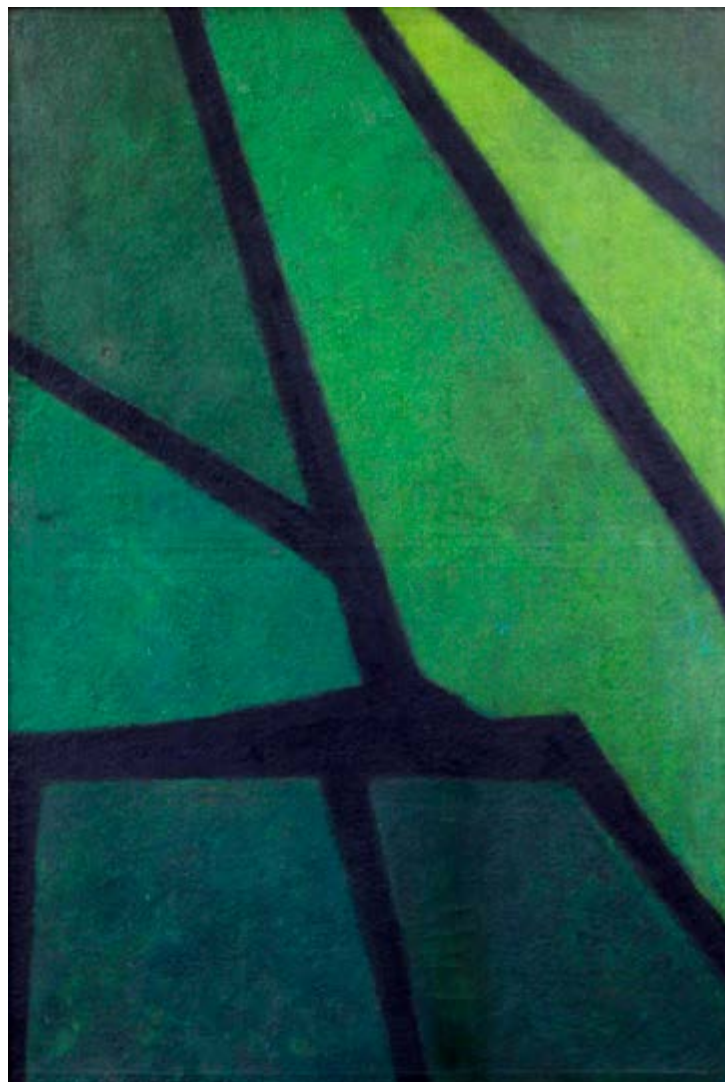
182

Nemo Aguila

Untitled
signed and dated 2011 (verso)
vinyl toy
H: 19" x L: 13" x W: 10" (48 cm x 33
cm x 25 cm)

P 20,000

Nemo Aguila contradicts his inner contradictions, sees patterns in random things in his art. His alien-like characters represent "a Pinoy sense of humor." His art is a play on life, a mockery that elevates the boring; like 3D glasses, but more trippy, more entertaining, a joyfully "effed-up" mise-en-scene. "Street art, I'd say its more of a passion. I love doing art on streets. It's a self fulfillment. If only I had all the time and money to make art on streets... then why not? It's like that. It's always rewarding, every time, and we're not talking about money here. I just enjoy making it."



183

Cenon Rivera (1922-1998)

Green Ray
signed and dated 1970 (lower left)
oil on canvas
35 1/2" x 24" (90 cm x 61 cm)

P 40,000

In 1962 Cenon Rivera received a scholarship from the Italian government to study at the Regge Accademia di Belle Arti. He stayed in Rome for three years, during which he studied stained glass techniques in European cities and trained in mosaic at the official studio of the Vatican. Upon his return, he succeeded Victorio Edades as director of the UST Department of fine Arts upon the latter's retirement.

He evolved a distinct style, blending semiabstract figuratism and stained glass and mosaic techniques.

184

Winner Jumalon (b.1983)

Return to Sender
signed and dated 2012 (upper left)
oil on canvas
60" x 48" (152 cm x 122 cm)

P 80,000

Exhibited:
Ayala Museum, "One in Mind," Makati
City, 2012

Winner Jumalon's works in oil and encaustic on canvas have been acclaimed as late capitalist antimasterpieces marred by illogical marks, haze, and aggregations of reality that not only displaces portraiture as the totemic symbols of power and status but questions the formation of identity itself as the trap where man cannot go forward.

But Jumalon happily takes a welcome break from these questionings when he created this relaxed portrait of prominent Malaysian art dealer Valentine Willie. The portrait was based on a photograph and this work is notable for a letter to the artist from the renowned art dealer, the words of which are painted on the canvas.

"This photo was taken during my last year as a student of Law in London. Several years back this is really an interesting year for me for it marks the moment when I discovered art. It was an interesting story how I was led to love art and abandoned the business of law. What caused the shift of path: The heater in the Museum of London... I found a way to keep myself warm for free: I hanged out in the museum." And the rest, as they say, was history. Eventually Valentine Willie was to become a champion of Southeast Asian contemporary art.

Jumalon is a gifted, critically forward, multi-awarded young Filipino contemporary figurative artist who can faithfully reproduce the world in front of him. Expressive brush strokes are energetically applied, faces and bodies are covered by blocks of color and a new type of image emerges from this cathartic destruction and recreation.

A 13 Artist Award winner of the Cultural Center of the Philippines for 2009, Jumalon has denied that the triumph of economics should inform any real value on his paintings, that his works are in fact antagonistic to the dictatorship and reification of the market. Instead, his project seeks a reevaluation of some of the most fundamental positions that art has assumed for the longest time.



185

Benedicto Cabrera (b.1942)

Lovers

signed and dated 1992 (lower right)

acrylic on canvas

48" x 40" (122 cm x 102 cm)

P 2,400,000

L'Amour is perhaps the most intimate and appealing theme that speaks to us across the centuries. In the art of all periods we see revealed the ever changing mystery and fantasy of romance. The enduring theme is tangibly expressed in acrylic on canvas by Bencab.

Benedicto Cabrera, who signs his paintings "Bencab," always upheld the primacy of drawing over decorative color, as 1992's "Lovers" shows. The details are spare—the figures fluidly delineated against the brown background and red sheets. The almost interlocking embrace is enough to convey the intimacy of the figures.

Bencab started his career in the mid-sixties, and while he was still developing his art, his exploration of form found its way out of the late neo realism and high abstraction of the sixties to be able to reconsider the potency of figurative expression in the seventies through the contemporary era.

"Lovers" was done in 1992, the year Bencab received the Gawad CCP Para Sa Sining (CCP Award For The Arts) for Visual Arts, awarded by the Cultural Center of the Philippines, "for his paintings and prints which offer valuable insights into the Filipinos' past and present and which exemplify innovative techniques and the highest artistry; and for his leadership in artists' organizations".

Awarded National Artist of the Philippines for Visual Arts (Painting) in 2006, Bencab has been noted as "arguably the best-selling painter of his generation of Filipino artists.





186

Federico Aguilar Alcuaz (1932-2011)

La Bahia de Manila

signed (lower right) titled and dated 1977 (lower left)

oil on canvas

8 1/2" x 15 3/4" (22 cm x 40 cm)

P 100,000

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

Having spent the remainder of his life living out of a posh hotel off Luneta in Manila, Alcuaz was afforded a front row seat—everyday—into the beautiful vistas from surrounding environs: Rizal Park, Manila Bay, and the Port Area which is rendered in this piece—La Bahia de Manila—in fiery sunset red.

187

Tomas Concepcion (1933-2012)

Shedding of Innocence

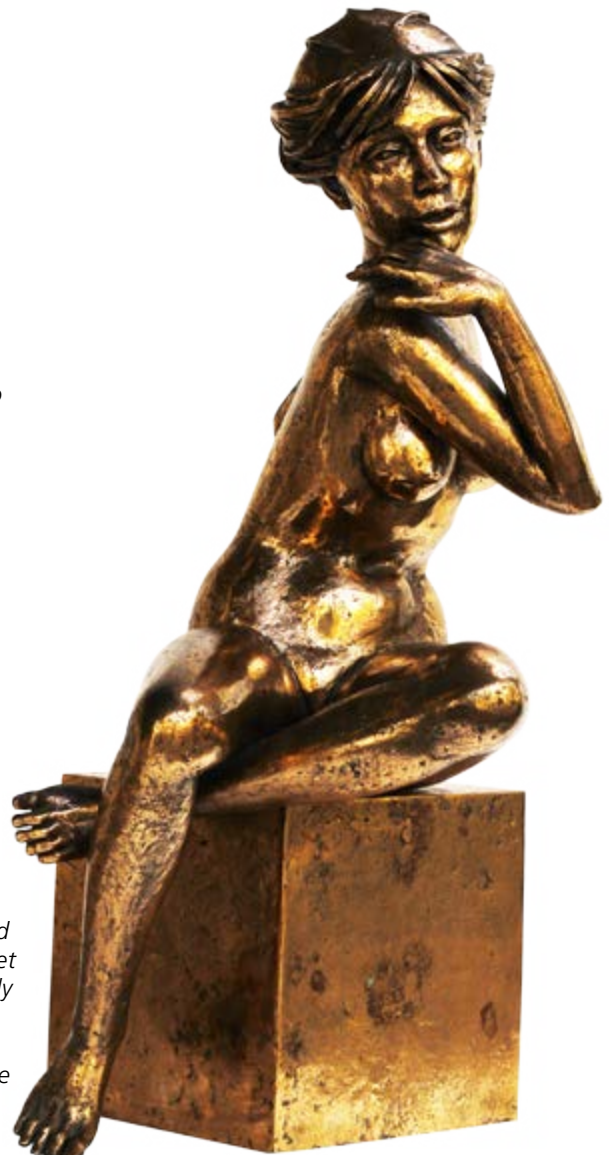
signed and dated 1976 - 1977

bronze

H: 26" x L: 13 1/2" x W: 15" (66 cm x 34 cm x 38 cm)

P 80,000

Tomas Concepcion—born in Marawi City and of true Maranaw royalty—studied in San Francisco and later in Canada where he majored in Painting and Theater Design. Aside from his portraitures and his set designs, Concepcion made his name and gained acclaim internationally by way of his eloquent bronzes. In his art, as with this piece called "Shedding of Innocence", the artist believes that beyond aesthetics, relevance with an awareness of societal problems is also of importance and significance.





188

Juvenal Sanso (b.1929)

Untitled

signed (lower right)

oil on canvas

23 1/4" x 28 1/4" (59 cm x 72 cm)

P 140,000

A paradoxical quality exists in the art of Juvenal Sanso where a sense of mystery and dreaminess melds with a most profound beauty—"poetic surrealism". Across his works, an extremely firm grasp of craft is evident: the brushstrokes are self-assured; the details and textures, bearing depth and sophistication.

PROPERTY FROM THE COLLECTION OF A DISTINGUISHED COUPLE

189

Hernando R. Ocampo (1911-1978)

Mother and Child

signed and dated 1970 (lower right)

oil on canvas

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

P 1,000,000

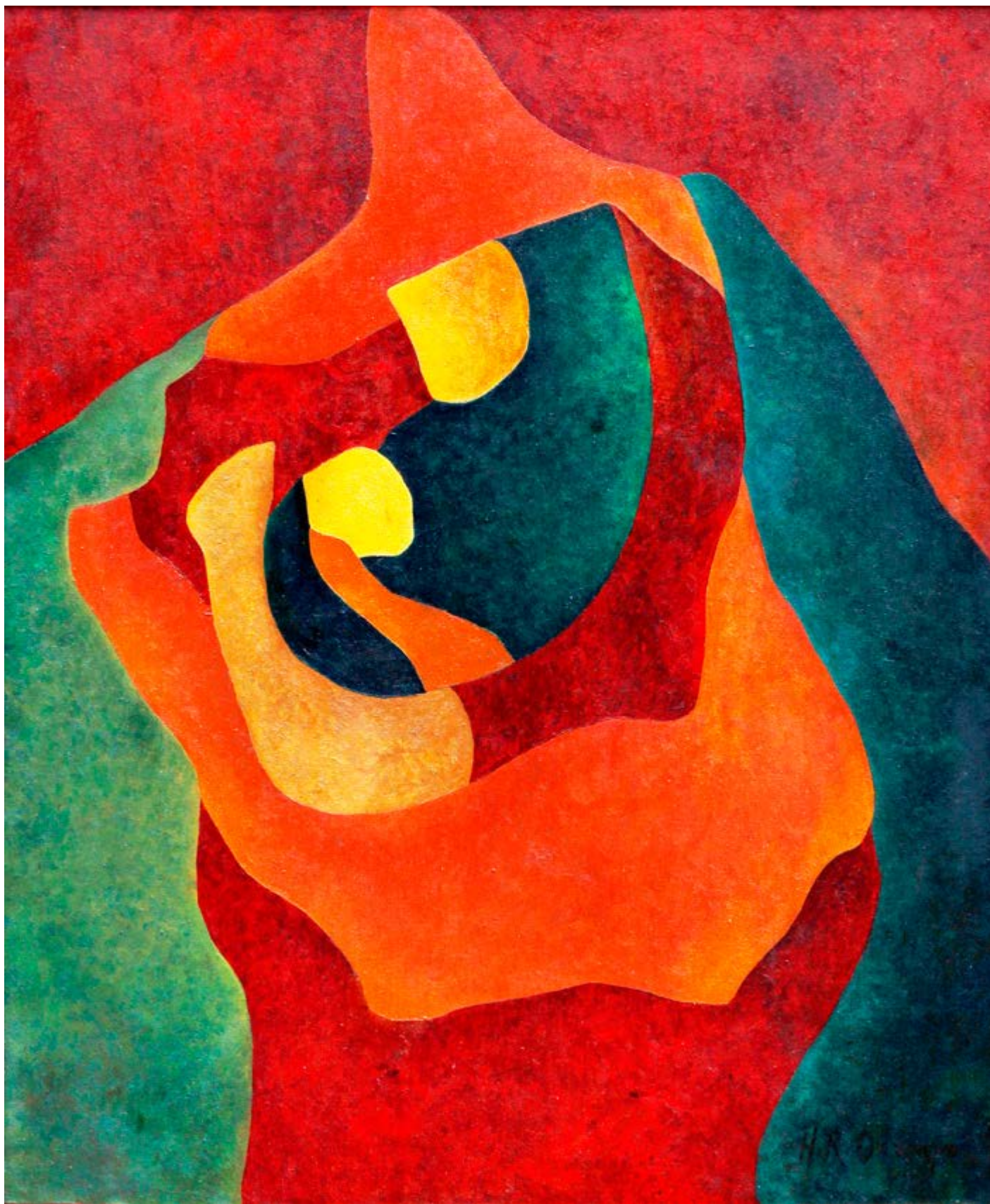
Provenance:

Acquired directly from the artist

Cerebral was H.R. Ocampo, a distinguished man of letters before he became an artist who upheld the primacy of ideas. His faculties probed meanings hidden behind visual and tactile realities. From particulars he progressed into universals—all timely, timeless and culture-free. The universals: emphasis, unity, contrast.

"Mother and Child" carries these universals. The subjects vary in age, one of the two subjects is emphasized (child), despite the billing, and are one by reason of the face-to-face relationship of the two figures. The result is filial love which is universal.

This painting is HR's discourse on the primacy and centrality of family in the Family of Man.





PROPERTY FROM THE JAMES G. JACOBSEN COLLECTION,
NORWAY

190

Jose Joya (1931-1995)

Cliffs

signed and dated 1979 (lower right)

oil on board

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

P 140,000

Provenance:

Antonio Locsin

Acquired from the above in 1983

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

The place of Jose Joya in the pantheon of Asian abstraction is secure. Joya's art values expression over perfection, vitality over finish, veiled over the clear.

Alice Gullermo writes: "Joya's art reconciles opposing qualities and modes. It combines massiveness and physical impact with evocation and suggestiveness. While positively affirming the concrete and material presence of the work, it leaves a wide margin for the elusive, the implicit and the peripheral and while it has remained predominantly abstract, it has always provided space for the figurative."

191

Romeo Tabuena (b.1921)

3 Carabaos

signed and dated 1962 (lower right)

oil on wood

13 1/4" x 7 1/2" (34 cm x 19 cm)

P 70,000

Long since a resident of Mexico, Tabuena nevertheless keeps his ties to his beloved mother country, as reflected in the subjects and themes that appear in his canvases: barrio lasses, country bumpkins, and children. And while he mostly works in pastel colors, he also ventures into monochromatic shades –and captured as well beasts of burden, as depicted in this iconic work in 1962 titled "3 Carabaos."





192

Onib Olmedo (1937-1996)

Untitled

signed and dated 1978 (lower right)

oil on canvas

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

P 200,000

Provenance:

Private Collection

Onib Olmedo's first exhibit at the Solidaridad Gallery in 1970 in a group show came through after another painter, Raul Lebajo, saw his works and decided that they did not belong to the Mabini Street kind of paintings which were classified as commercial. They definitely did not look pleasant or beautiful in the saccharine sense.

Onib has described his art as "imploding" into an inner universe where bodies glow from within like phosphorescent creatures in unfamiliar waters, at the same time that on a social plane they convey the sense of dehumanization and alienation.

This untitled work is from 1978 and is said to have been an entry in a competition sponsored by the United Nations Children's Fund or Unicef.

PROPERTY FROM THE RAUL AND JOANNA PREYSLER-FRANCISCO COLLECTION

193

Ronald Ventura (b.1973)

Journey

signed and dated 2006 (lower left)

oil on canvas

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

P 3,000,000

Provenance:

Acquired directly from the artist

Ventura's creativity has gone through many evolutions and does not get stuck to a particular style or formula: there is always something surprisingly fresh. The artist always offers novel works that incorporate familiar images, using different media or fresh bundling to create intricate compositions that remain identifiably "Ronald Ventura."

The horse and rider is both a classical subject that has been around for thousands of years, and a recurring subject in Ronald Ventura's contemporary imaginarium. As familiar as the theme may be, what is involved in Ventura's work is a process of defamiliarization or alienation—a Brechtian principle applied in the visual arts in the same way that an experience in theater was not only to be an emotional situation that the audience empathized with, but an interactive process stimulating the critical functions of the viewer. Two naked figures, a grown man with a mask and a boy on a horse are depicted in "The Journey." Providing the defamiliarization is the single wheel on which the horse is attached to.

The exquisite, supple tonal treatment of the musculature of both the figures and the bronze black horse lend drama to this work. Much of the classical aspect of Ventura's figures derives from the artist's choice of a smooth, marmoreal tone rather than a realistic light brown cast.

Ventura admits to loving multiple realities even if they create contradictions. And all of this is done with an immediacy, a freshness and an authenticity which we are unaccustomed to.





194

Arturo Luz (b.1926)

Kyoto

signed (lower right) dated 2011

acrylic on paper

16" x 10" (41 cm x 25 cm)

P 30,000

These two works by Luz can perhaps be traced to an earlier body of work: his collage series also in acrylic on paper. In this collection, spontaneous and impulse-driven brush strokes—inspired by Japanese ink wash painting—result in pieces that display freedom of movement.

195

Jerry Elizalde Navarro (1924-1999)

Cubed Landscape

signed and dated 1979 (left)

acrylic on plywood

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

P 140,000

Provenance:

with Galeria Duemila

As a painter, Jerry Elizalde Navarro's abstracts combine the spontaneous with geometric elements in strong, vivid hues. "Cubed Landscape" shows the American influences in his evolution as an artist of abstraction. Navarro even had a distinct New York accent whenever he said the word "Abstraction". In 1964, Jerry Elizalde Navarro visited New York as a member of the design group of the Philippine delegation to the World's Fair (where he was commissioned to install large iron mural). The Big Apple was also where he took his first stride towards his personal style with all that exposure to the works of the then internationally established painters—and one painter in particular, Wassily Kandinsky for exuding a certain explosive force in his art. Kandinsky prefigured the endless visual motions of abstraction.



The artist's trip to the United States was extended when he was invited to a Creative Exchange Program by Compton Advertising in New York. He was employed as an art director for the company, and also held the position of Vice President for Creative and Print Production. Navarro was the sculpture artist chosen to represent the Philippines in the 9th and 11th Sao Paulo Art Biennial, held in Sao Paulo, Brazil. The biennial is considered to be the second oldest in the world. In 1972, he was again chosen as the Philippines' representative in another arts biennial in Czechoslovakia. The following year (1973), Navarro became the Director for Graphics of Design Center Philippines. This work is from 1979. Two years earlier, he designed the Philippine pavilion for the 12th Tokyo International Trade Fair in 1977, and again for the first ASEAN Trade Fair which was held in Manila.

**196****Mark Justiniani** (b.1966)*Imbitasyon*

signed and dated 1990 (lower left)

oil on canvas

35" x 35" (90 cm x 90 cm)

P 120,000Provenance:
with Hiraya Gallery

Justiniani's art is not a simple reading of the modern world but a finely balanced interpretation of social facts with a contemporary perspective.

Mark Justiniani has discovered art as a voyage into himself; his paintings in oil and wood can also be seen as explorations of Filipino everyday culture and a commentary of society.

Like any original member of the group Saling Pusa, the Antipolo artist group where Justiniani belonged early in his career, he is a social commentator. During the early 1990s his works jabbed at the deterioration or inaction in our society, or aspects that reflect its directionless confusion or stagnation. All this is achieved with powerful distortions and acidic colors of expression.

Justiniani is a well-traveled artist and has represented the Philippines in various international conferences, workshops and exhibitions in Japan, Denmark, Australia and the USA. Justiniani's industrious attention to his craft and informed, prolific imagination, make for timeless pieces of art, worthy of the most profound collection.

197

Rodel Tapaya (b.1980)

The Deer, the Snail and the Rattan Stories

signed and dated 2009 (lower right)

acrylic on canvas

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

P 300,000

Provenance:

with Finale Art File

Rodel Tapaya's works are marked by labyrinthine patterns and recurring characters that transmit scenes and figures from folk stories in his pictorial world.

One of the characteristics of Tapaya's works is the use of threadlike elements. The criss-crossing lines connote structure and the plotting of each single piece to form the whole picture. (whereas writers veer away from this to preserve the natural flow of stories) Tapaya's gridded stories defy the feeling of being confined resisting the monocacy of lines and bringing images to life.

Whatever language or structural conceit Tapaya uses in his painting, the common thread and energy that runs through all his works is his incessant need to tell stories, 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 significance that transcends 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.



198

Juvenal Sanso (b.1929)

Vernal Rhythms

signed (lower right)

ink on paper

19 1/2" x 27" (50 cm x 69 cm)

P 90,000

Exhibited:

SM Megamall and Finale Art File, "Mono:
An exhibition of paintings by Sanso
dedicated to the memory of Robby Lopez,
SM Megamall, Mandaluyong City, February
5 - 18, 1996

*Vernal Rhythms—or in other words the
rhythms of spring—by Sanso is distinctive
in how a monochromatic black and white
floods the canvas as opposed to the usual
color spectrum—orange, blues, reds, etc.
—in his works of a similar theme. Still, the
explosion of flora and fauna in this piece
shows us the bounty of nature in full
bloom.*



199

Marcel Antonio (b.1965)

The Red Guitar

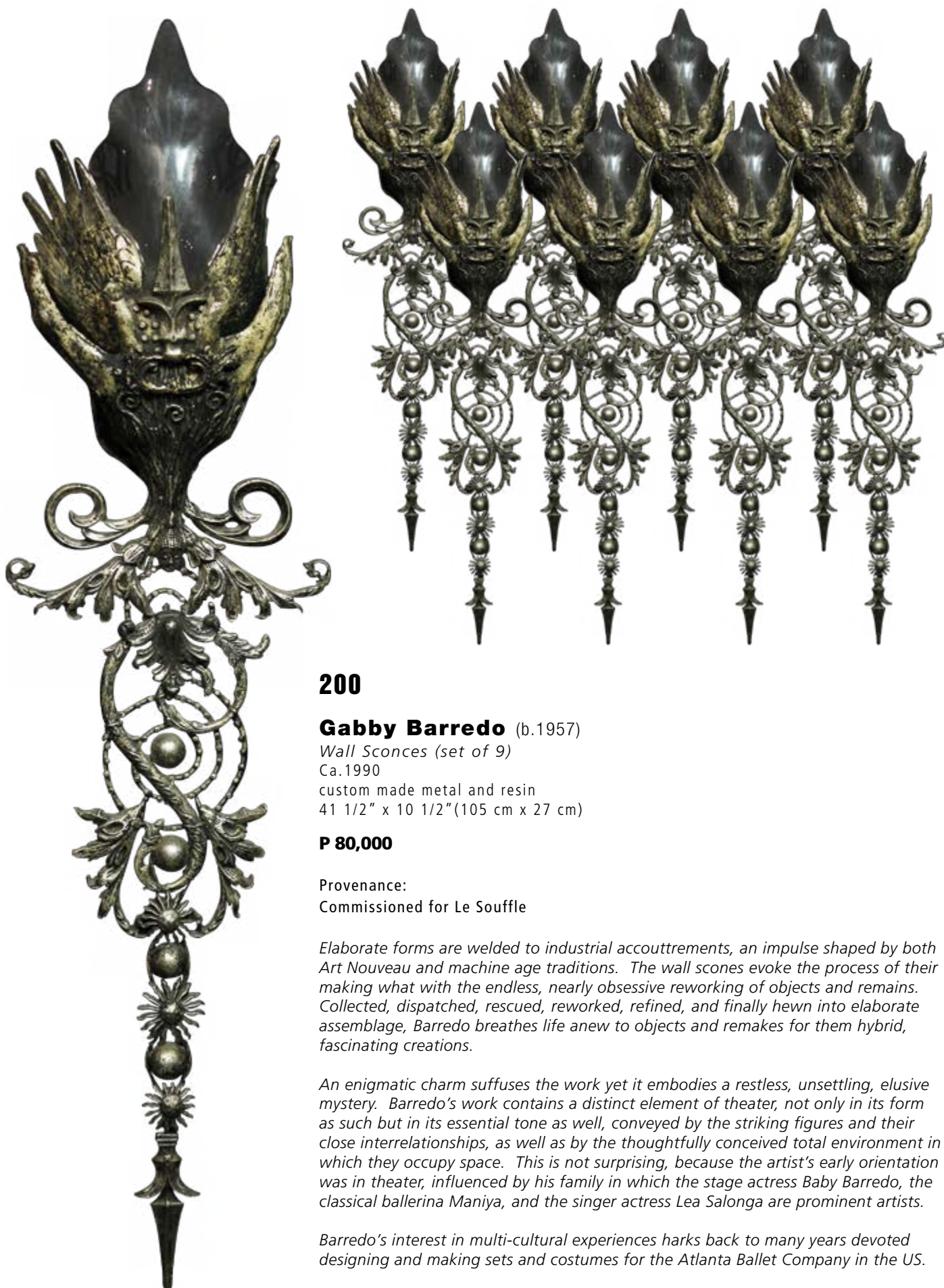
signed (lower right) dated 2001

oil on canvas

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

P 70,000

*The Red Guitar—an image of a female
troubadour—is both portrait and still life
with a tinge of surrealism. It is, once again,
Marcel as storyweaver shines forth.*

**200****Gabby Barredo** (b.1957)*Wall Sconces (set of 9)*

Ca.1990

custom made metal and resin

41 1/2" x 10 1/2" (105 cm x 27 cm)

P 80,000

Provenance:

Commissioned for Le Souffle

Elaborate forms are welded to industrial accoutrements, an impulse shaped by both Art Nouveau and machine age traditions. The wall sconces evoke the process of their making what with the endless, nearly obsessive reworking of objects and remains. Collected, dispatched, rescued, reworked, refined, and finally hewn into elaborate assemblage, Barredo breathes life anew to objects and remakes for them hybrid, fascinating creations.

An enigmatic charm suffuses the work yet it embodies a restless, unsettling, elusive mystery. Barredo's work contains a distinct element of theater, not only in its form as such but in its essential tone as well, conveyed by the striking figures and their close interrelationships, as well as by the thoughtfully conceived total environment in which they occupy space. This is not surprising, because the artist's early orientation was in theater, influenced by his family in which the stage actress Baby Barredo, the classical ballerina Maniya, and the singer actress Lea Salonga are prominent artists.

Barredo's interest in multi-cultural experiences harks back to many years devoted designing and making sets and costumes for the Atlanta Ballet Company in the US.

PROPERTY OF A DISTINGUISHED COUPLE

201

Anita Magsaysay-Ho (1914-2012)

Fish Harvest at Dawn

signed and dated 1979 (lower left)

oil on canvas

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

P 6,000,000

Provenance:

Acquired directly from the artist

Leon Gallery wishes to thank Ms. Doris Magsaysay-Ho for confirming the authenticity of this lot

While Magsaysay-Ho's gendered paintings do celebrate a sisterhood of Asian women, they are just more than paintings about women by a woman. They stretch beyond our memories. But they are also about our memories. Anita Magsaysay-Ho never paints her women singularly- they are always in groups while performing a particular rural task.

Anita Magsaysay-Ho is quoted: "My mother loved nature. She would go fishing at night with her friends during our vacations in Zambales. They'd be carrying out lights. When asked why she loved to fish, she explained "President Roosevelt's favourite pastime was fishing, so why not me?"

"I went fishing with my mother along the bakawan or mangroves. There was an abundance of fish and crabs caught in the holes in the sand as the tide went down. We would go home and boil them for dinner. I always reminisce about these experiences..."

"...I love painting nets because it is a challenge to capture their transparency and the play of lights they create."

A distinctive Magsaysay Ho tool of creating illusion is her use of light. In the book ANITA MAGSAYSAY-HO - IN PRAISE OF WOMEN, Alfredo Roces writes: "Anita conjures light to play on the faces of the women, on the folds of their tapis and skirts, on the paper that wrap the fish. But her paintings claim no natural common light source as you expect to see in nature. The lighting is not photographic, unless you bring up the glare of artificial lights mobilized by studio photographers. In available light photography, lights and shadows obey the laws of nature and receive direction from a fixed light source, be it from above, or below, or to one side or the other... Often the women's faces appear to have been lit... the yellowish lights highlighting facial parts usually shrouded in shadow... I think of the celebrated Caravaggio and even more so, of the 17th century Lorraine painter Georges de la Tour. Their dramatic and sometimes ethereal lighting of figures resonate in Magsaysay-Ho's works."





202

Cesar Legaspi (1917-1994)

Justin Nuyda (b.1944)

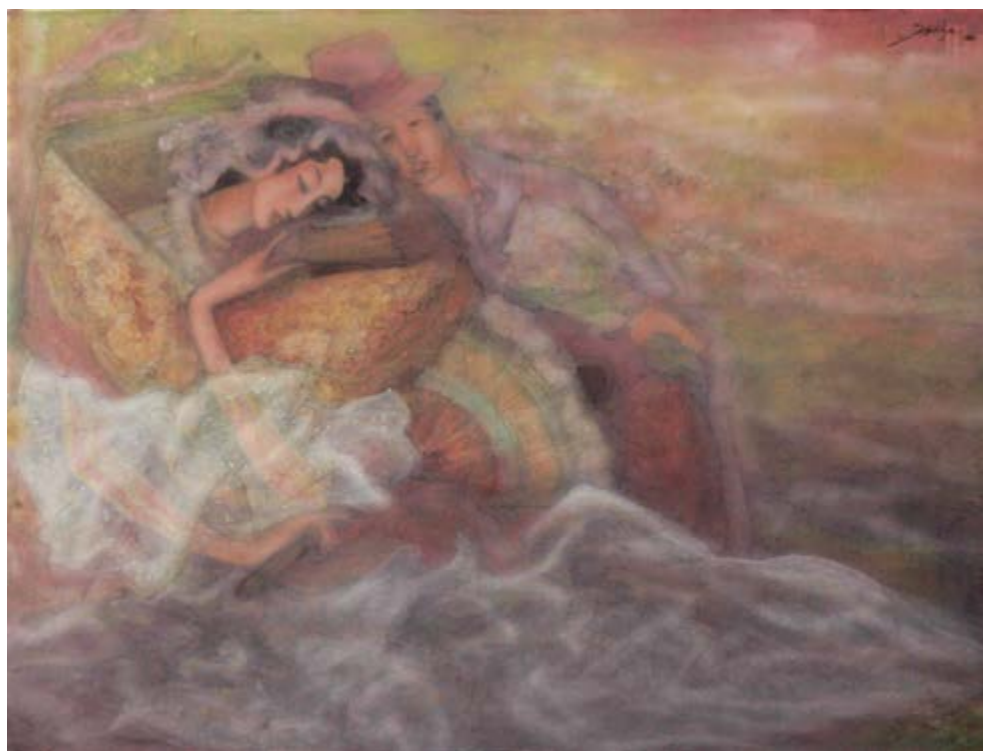
Nude

signed and dated 1976 (lower right)

oil on canvas

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

P 120,000



203

Jeff Dizon (b.1954)

Untitled

signed and dated 1989 (upper right)

oil on canvas

35" x 46" (89 cm x 117 cm)

P 40,000



204

Jon Jaylo (b.1975)*The Gold Whisperer*

signed and dated 2015 (lower right)

oil on canvas

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

P 100,000

This lot is sold to benefit a kidney transplant patient

Jon Jaylo's The Gold Whisperer, an oil painting in the form of a postcard, drops tantalizing hints as to its origins and message without revealing itself in its entirety. Jaylo, a New York City-based surrealist, sends a missive from France written in symbols: a pair of Asian eyes peering out of a golden theater mask; decorative stars used in stage productions; a clock; a phrase spoken by the Prince of Morocco in the second act of Shakespeare's The Merchant of Venice ("All that glisters is not gold; Often have you heard that told..."); a key without a lock; musical notes; and—at the center of everything—a masked bird perched atop a veiled skull.

Like Magritte, who painted riddles, Jaylo presents a puzzle that teases and requires our attention. Viewers are given the latitude to impose their own narratives on a collage of private memories. The Gold Whisperer is, perhaps, a tableau of masked intentions, betrayal, and scorned love. Concocting a tale that fits Jaylo's enigmatic iconography is part of the pleasure: his canvases invite participation, not just appreciation of his technical mastery and whimsical aesthetics. The Gold Whisperer, a finely detailed dreamscape awash in brilliant colors, is an opportunity to enjoy the artist's eccentric excursions into the subconscious.

Since immigrating to New York City, Jaylo has continued to exhibit internationally. In addition to the United States and the Philippines, his work has recently been shown in Italy, Switzerland, Singapore, and Germany.

205

Benedicto Cabrera (b.1942)

Iza as Sabel

signed and dated 2015 (lower right)

pastel on paper

29 1/2" x 21 1/2" (75 cm x 55 cm)

P 500,000

Proceeds of the sale of this lot will go to the BenCab Art Foundation to help fund **BenCab 50 Creative Years** and the BenCab Museum's other projects related to art and the environment. **BenCab 50 Creative Years** is a year-long celebration of BenCab's golden year as a visual artist, with retrospective exhibitions in 8 museums and related events.

The portrait is that of the beautiful actress Iza Calzado, as it is also of Sabel. The portrait was to become the poster image of "SABEL- LOVE AND PASSION", presented in part by the Bencab Art Foundation, which had its world premiere gala in April 2015.

"Iza as Sabel" also resumes Bencab's ever recurring theme of women in draperies. The subject, with her slim proportions, pretty face, and windswept hair, is set against neutral background and swathed in an outfit whose manifold convolutions somehow achieve their own language.

Alice Guillermo wrote in 2007: "One might say that the Sabel series, began in 1966 in the ink medium, is the quintessential Ben Cabrera. The figure of Sabel is a contemporary reincarnation in the visual arts of the hapless character of Sisa in Rizal's novel, Noli Me Tangere, where she becomes a wandering and witless vagrant after the loss of her sons.

Bencab luxuriated in whirling strokes, what with the dynamic gestural lines of the fabric – akin to a frenzied ballet- somewhat alluding to the persona of Sabel. (The Philippine Ballet Theater co-starred in the musicale). Even how her hands grip the fabric reflect the tenuousness of her tortured psyche.

"As the synopsis of the play goes: "She becomes more and more despondent, depression taking over her spirit..."

There are few contemporary Filipino artists who have captured both the historical world of the Philippines and modern reality of rapid change like Ben Cabrera. Whether he employs drawing, oils or acrylic on canvas, etching or aquatint or charcoal through which to express his vision, there is always a sense of immediacy, even in his portraits.

A portrait is a painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is predominant.

The intent is to display the likeness, personality, and even the mood of the person. In the lengthy career of Ben Cabrera, portraits formed the Larawan (Portrait) series, which became the crucible of the Filipino identity during the period.

It is a welcome irony that if not for the characterization of the proverbial town madwoman, "Iza as Sabel", with the beautiful chiseled features of the actress, is a magnificent appropriation of the image of the Filipino woman.



(BenCab sketching Iza Calzado, Solaire Theater)



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Fernando Amorsolo
War-time market scene

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FINE ART & ANTIQUES

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FOR THE MAGNIFICENT SEPTEMBER AUCTION



Anita Magsaysay-Ho (1914-2012)

Mother and Child

circa 1946

signed (lower left)

oil on wood

15 1/4" x 10 1/2" (39 cm x 27 cm)

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

www.leon-gallery.com | info@leon-gallery.com | +632 856 27 81

