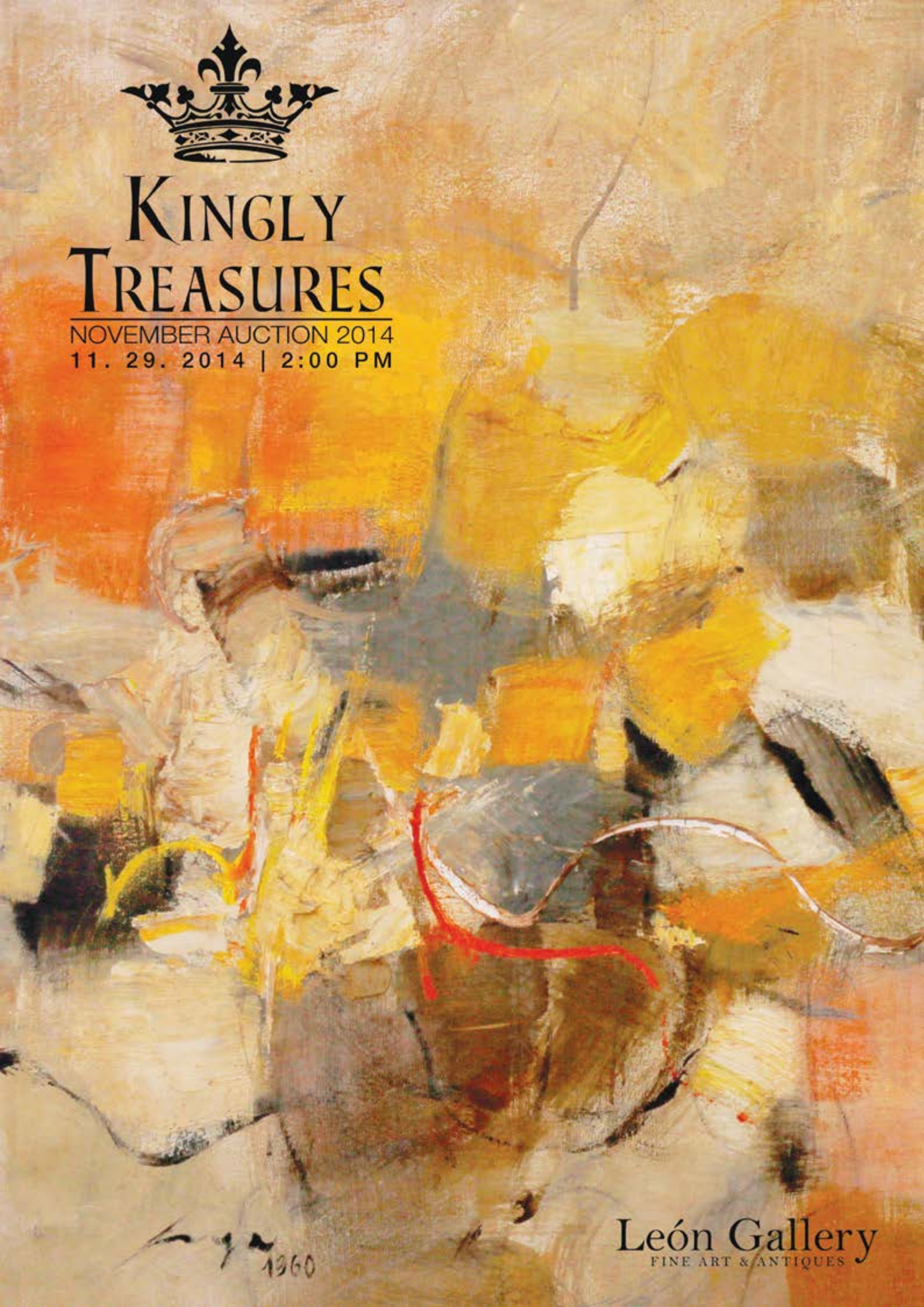




# KINGLY TREASURES

NOVEMBER AUCTION 2014  
11. 29. 2014 | 2:00 PM



1960

León Gallery  
FINE ART & ANTIQUES

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# KINGLY TREASURES

NOVEMBER AUCTION 2014

**AUCTION**

NOVEMBER 29, 2014  
2:00 PM

**PREVIEW**

NOVEMBER 22 - 28, 2014  
9:00 AM - 7:00 PM

**VENUE**

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

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# FOREWORD



Dear Friends,

We are very pleased and honored to present to you The Kingly Treasures Auction 2014.

“One Month Before Christmas” as a title of a painting is most fitting not only for its significance as a work of H. R. Ocampo, but for its timing as part of this auction. This is one of the many noteworthy pieces that we have assembled for this outstanding sale.

Together with the foremost authorities on Philippine antiques Martin Imperial Tinio, Jr., and Osmundo Esguerra, we were able to gather furniture pieces that are not only rare and unique, but very unusual. One is the Dellota Comoda with Kneeler and Altar, which, according to Mr. Tinio, may be the only one to be found in the country. Another remarkable piece is the Ah-tay Cabinet that comes with its original receipt from 1914. The cabinet is a demonstration of Eduardo Atay’s adherence for only the finest materials and conveys his exquisite craftsmanship in this cabinet originally owned by Don Francisco Reyes.

An exceptional Sabel is a highlight in this sale. Echoing the colors of our national flag, the work is undoubtedly a masterpiece by our national artist Benedicto Cabrera. In addition are a large and impeccable 1965 Lee Aguinaldo straight from the birthing of his Linear Series from the Luz Gallery and a superior 1949 work by Anita Magsaysay-Ho done in Manila.

Among the contemporary artists are Kiko Escora, Tatong Torres, Winner Jumalon, Jon Jaylo, Marina Cruz, Lynyrd Paras, and many others who have works that will all await for their new homes.

In behalf of the staff, we look forward to seeing you on November 29 and please remember this, “There are many things in life that will catch your eye, but only a few will catch your heart....pursue those.”

Sincerely,

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

Jaime Ponce de Leon  
**Director**

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**Ronald Ventura**  
Scaled Man Figure

1

**Mauro Malang Santos** (1928)

*Untitled*

signed (lower right)

pen and ink on paper

5" x 13" (13 cm x 34 cm)

5" x 13" (13 cm x 34 cm)

**P 10,000**

*Few are perhaps aware that Malang, previous to his present status as a sought-after painter of festive urban landscapes and figurative abstracts, was the originator of Kosme, the Cop, Retired, the first locally-produced English comic strip that appeared in the evening edition of the defunct Manila Chronicle, where he served as art director at 19.*

*Writing about Kosme in 1958, columnist Ernesto Grananda had this to say:*

*"Kosme 1958, which Malang now presents, is a bit of history, a bit of commentary on the current life, a bit of prognostication, a bit of whimsy, a bit of day-dreaming, a bit of frustration, a bit of the Filipino life of the here and there - but every bit of it is humor rendered even more humorous because of Malang's love for the Filipino and the understanding of the things they do, the wise as well as the foolish, especially the foolish."*



2

**Fernando Amorsolo** (1892 - 1972)

a.) *Female Nude 1*

Ca. 1919

signed (lower left)

lithograph

10 1/2" x 7 1/2" (27 cm x 19 cm)

b.) *Female Nude 2*

Ca. 1919

signed (lower left)

lithograph

10 1/2" x 7 1/2" (27 cm x 19 cm)

**P 16,000**

Provenance:

Private collection, CA USA

*It's tempting to want to categorize Amorsolo as a genre painter, or a landscape artist, or more likely, a figure painter. But that would understate his importance. In the book Maestro Fernando C. Amorsolo: Recollections of the Amorsolo Family, Sylvia Amorsolo Lazo writes: "Amorsolo excelled at depicting women."*

*There is a classical idealism in these figure drawing of women, which the artist rendered with truth and harmony, balance and beauty, alongside his more numerous figurative works which reveal a more national, indigenous concept of the Filipino.*



6

**3**

**Manok Ventura** (1979)

*Pillar 1*

signed and dated 2012 (lower right)

oil on canvas

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

**P 8,000**

*While definitely not into the architectural photographer's rationale, Manok Ventura's works are a quiet plea against the stark contrast against the frenetic pace of new construction developments taking place around us today, an analogy for the steadfast existence of an iconic, historic structure – corresponding to Manok's enduring walls that have borne the test of time.*

*One cannot look at Manok Ventura's art and artistic explorations as if the viewer is a part of a shared experience. Ventura would create the works with or without*

*any audience, it seems, for they are a combination of two elements: the way he views the world and the attempt to articulate that view and transfer it to canvas, sculpture or installation, or any other creation. Rather than documenting a snapshot overview of environments, or plucking at sections of scenes and combinations of items, he is turning to micro aspects that allow him to display his artistic style with ease, a search for a more tangible authenticity based on details within individual objects. The architectural details may come from any old city's most illustrious monuments, boasting a venerable, august history. Shape is of less importance than wear and tear, while colours are muted and true.*

*Its continued survival, quite unlike the reshaping of the city's urban fabric, offers a telling counterpoint to the artist's preoccupation with the concrete: the slow, unhurried life-cycle of fabrication, evolution and maturation that his walls and his materials are subject to.*



**4**

**Fernando Zobel** (1924 - 1984)

*Untitled*

signed (lower right)

print 51/100

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

**P 12,000**

*Purita Kalaw Ledesma wrote in 1989: "Fernando (Zobel) dressed simply as any humble artist, feeling like one of us. We forgot he was a millionaire many times over. He was just Fernando to us."*

*The intellectualism evident in Fernando Zobel's many pursuits also characterizes his paintings. Leonidas Benesa once wrote on Fenando Zobel: "What the artist presents for contemplation is the result of an inner experience, be the subject the landscape in nature or in a painting."*



5

**Tatong Torres** (1979)

*There Is No Room #5*  
dated 2006 (lower right)  
charcoal and graphite on canvas  
48" x 36" (122 cm x 91 cm)

**P 50,000**

*Mysterious interiors with multiple arched wood portals leading to the dark unknown reveal Torres' architectural background. Prior to starting a career in visual arts, Tatong Torres pursued a degree in Architecture.*

*Tatong Torres presents scenes in strange or out-of-this-world contexts. Although meticulously detailed and beautifully finished at first glance, Torres works often depicts gruesome or disturbing scenes, visibly inspired by the horror genre and B-class cinema. For Torres, the only difference in the virtual world is to create things you can't create to in the real world.*

6

**Roberto Chabet** (1937 - 2013)

*Untitled*  
signed and dated 1980 (lower center)  
mixed media on paper  
20" x 30" (51 cm x 76 cm)

**P 80,000**

*When asked for the periods in his development or the landmarks in his career, Chabet answered that he had no periods, only commas. He refused periodization that compartmentalized, reified and impede the flow of art and artmaking.*

*Having formally studied architecture, Chabet is considered to be the pioneer in the Philippines of "conceptual art" or "art as idea" which started in the United States. It regards the concept behind the artwork as the art itself. He had his first solo exhibition at the Luz Gallery in 1961. He was the founding museum director of the Cultural Center of the Philippines and served there as curator from 1967-1970. He initiated the first 13 Artists Awards, giving recognition to young artists whose works 'show a recentness, a turning away from the past and familiar modes of art-making'. 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.*



8





**7**

**Pacita Abad** (1946 - 2004)

*The Violence of Loneliness*

signed (lower right) titled and dated 1997 (verso)

oil on canvas

36" x 23" (91 cm x 58 cm)

**P 120,000**

*Just as colorful -- and vivid -- as her art were the many travels of Pacita Abad. A true woman of the world both in the literal and figurative sense, Abad's works were strongly influenced and informed by her sojourns to different corners of the globe as she absorbed the sights and sounds of the various places she visited. She also pioneered the use of the "trapunto" style of painting which involved the use of stitching to add dimension to her canvas.*

*In 1997, precisely the year of this oil on canvas work, peripatetic Pacita found herself in Barcelona where she soaked in the works of renowned Spanish painters Gaudi, Miro, Picasso, Tapies and Dali.*

8

**Cesar Legaspi** (1917 - 1994)

*Nude*

signed and dated 1978 (lower right)

watercolor on paper

42" x 22" (107 cm x 56 cm)

**P 70,000**

*The artist in his own words: "They're (nudes) wonderful -- I use them extensively in my paintings because I like to lose that dated look that clothing gives and gain a freedom of universality instead."*

-- Cesar Legaspi from the book *Filipino Nude* by Alfredo Roces



9

**Prudencio Lamarroza** (1946)

*Untitled*

signed (lower right)

oil on canvas

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

**P 30,000**

*The world of Prudencio Lamarroza's art is one that takes us to places fantastic, surreal, and outworldly, with color choices that have been rendered controversial -- but which in truth are reflections of his refusal to be imposed and dictated upon. And yet, in this piece, we see another facet of the artist: his ability to evolve. Here, his typical color palette gives way to a more barren dreamscape and a melancholic spectrum.*



**10**

**Manuel Rodriguez, Sr. (1915)**

*Church*

signed and dated 1960 (lower right)

oil on canvas

30" x 40" (76 cm x 101 cm)

**P 100,000**

*Even before attaining his stature as the father of printmaking in the Philippines, Mang Maning, as he is fondly referred to, had already engaged in painting to considerable acclaim while aligning himself with the modernists. One might say that it was a bold move, considering that he was mentored by Amorsolo and de la Rosa.*

*And while Rodriguez spent most of his life outside of the country -- in the United States and the Bahamas -- his subjects never veered away from local themes, always harking back to his hometown of Cebu that remains very much close to his heart. This, then, a splendid image of a church, accomplished in delicate shades of white and blue that is almost dreamlike in its appearance, puts forth such sentiments.*

11

**Francesca Enriquez** (1962)

Untitled  
signed (lower right)  
oil on canvas  
24" x 16" (60 cm x 41 cm)

**P 16,000**

Getting many of her inspirations from looking at a lot of photographs, reading numerous magazines, "doing the gallery rounds and just continuously painting and discovering processes that work for [her]," Keka's trademark interiors, which she describes as "something that is easy to the eye in terms of color and composition using a lot of thick paint," have been exhibited in both the Philippines and abroad. Influenced early in her career by neo-expressionist painters like Francesco Clemente, Georg Baselitz and Longo and most recently by Austrian artist Luc Tuymans and German artists Sigmar Polke, Gerhard Richter and Kippenberger, she composes her paintings "randomly, by using a lot of intuition and a little of the tips I learned from other artists."

Enriquez's paintings of colourful domestic interiors recalls the Post-Impressionist works of artists such as Pierre Bonnard and Henri Matisse. Unlike these 'Modern Masters' however, there are decidedly no people inhabiting these spaces of domesticity, rendering them fetishized images belonging more to a realm of idealized and decorative 'magazine' beauty than any real spaces of habitation.



12

**Romulo Olazo** (1934)

Papestry XVIII  
signed and dated 1994 (lower right)  
dyed, pressed paper pulp  
18" x 16" (46 cm x 41 cm)

**P 16,000**

In his decades of explorations, Olazo often modifies the layering technique of his diaphanous works by crumpling and folding the delicate tissues, by heightening tonal play in thin, sharp facets, and by superimposing brisk gestural strokes to stimulate the surface.

Olazo has also done many studies of other media in his art, such as dyed and pressed paper pulp, such as Paperstry VXIII, signed and dated 1994. In his adventures with various techniques he is always able to achieve light, ethereal effects creating swirling patterns of delicacy and light density. His "papestry" series is a long process which requires using handmade pulp paper and passing it through a printmaking process, a painstaking task that was done with the artist's ever supportive wife, Pat Olazo.



12



**13**

**Nena Saguil** (1924 - 1994)

*Illumination II*

signed and dated 1977 (lower right)

oil on canvas

47" x 47" (119 cm x 119 cm)

**P 180,000**

Literature:

Torres, Emmanuel, *Nena Saguil: Landscapes and Inscapes*, Ateneo Art Gallery, 2003, p. 136 - 137 (illustrated)

Exhibited:

Ateneo Art Gallery, *Nena Saguil: Landscapes and Inscapes*, Quezon City, 19 September - 10 December 2003

*In his book on the artist, Art Critic Emmanuel Torres observed that Nena Saguil was singular among the female artists of her generation in that she was the first woman to devote herself entirely to her art, possessing a total commitment unheard of among her peers. Throughout her artistic life -- rich, tumultuous, and spent largely in France which she made her home -- Saguil's art underwent a series of transmutations leading to her application of prismatic colors, pastel hues, softer texturizations and deliberate simplicity -- all during her latter years, resulting in artworks that speak softly yet profoundly.*

*Thus, it is properly noted that as Saguil reached her full bloom, so came the realization that, as it were, speaking in hushed tones as opposed to a piercing crescendo is just as or even more potent a force.*



14

**Carlos "Botong" Francisco** (1912-1969)

*Untitled*

watercolor on paper

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

**P 80,000**

*During the height of his career, when the studio system lorded it over in Philippine movies, Oscar Moreno was one of the top leading men of the era, having appeared in a good number of films. Botong Francisco, meanwhile, dabbled successfully in production design, designing costumes and props for the fantastic costume epics that these studios churned out, executing many a sketch -- presented here is one fine example, a rendering of Moreno in full medieval attire.*

15

**Romulo Galicano** (1945)

*Daigdig ng Magbubukid*

signed and dated 1992 (lower right)

oil on canvas

35" x 45" (89 cm x 114 cm)

**P 180,000**

*In his long career, Galicano has painted domestic interiors, portraits and folk genre and still lifes. A master of figurative painting, Romulo Galicano deploys an Impressionistic touch to a landscape, or a suggestion of a rugged countryside, with the narrative presence of a farmer leading a pair of cows.*

*"Daigdig ng Magbubukid" is a sensuous delineation of an otherwise rugged landscape.*

*Galicano's plein air countryside seems to leave the canvas, and the viewer is immediately enveloped by a familiar yet distant place, with its ephemeral effects of light and atmosphere which ranges from a seemingly cool dawn to a pleasantly cool noon.*



*With the curious telltale houses slowly defining the horizon, in this work by Galicano, the rural idyll is in a state of evanescence.*

14



**16**

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

*The Barrier Now Cleaven*

signed and dated 1996 (upper left)

acrylic on canvas

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

**P 300,000**

Literature:

Cid Reyes, J. Elizalde Navarro, *The National Museum of the Philippines*, 2008, (Illustrated p. 249)

*Towards the end of his life, when Navarro had already reached the pinnacle of his maturity as an artist, a whole new series of artworks emerged: abstractions that exuded unbridled vibrance and unabashed exuberance -- a passionate spontaneity. With each charged brushstroke, the artist aimed for texture and a strong feel that only a master's hand could effectively achieve -- and this he did, bestowing his canvas with an eruption of colors and emotions.*

17

**Aileen Lanuza** (1981)

*Kahlo Trumped*  
signed and dated 2014 (right)  
acrylic on canvas  
48" x 48" (122 cm x 122 cm)

**P 30,000**

A product of the College of Fine Arts of the University of the Philippines, Aileen Lanuza's talent lies in combining a peerless technique with a multifaceted conceptual approach to painting. Lanuza's career trajectory has seen her garner a high level of critical attention. Her latest achievement was a Juror's Choice Award from the GSIS Art Competition.

Her oeuvre is done in the aesthetic style of old Hollywood posters, juxtaposing pop cultural references, events, and characters in Philippine history, and the artist's own feminist leanings. In this example, we have one of the artist's heroes, Mexican artist Frieda Kahlo, in a composition that recalls a game of bridge — with other characters like Al Pacino's "Scarface," or the wolf from the "Three Little Pigs" Disney short comprising the other card suites. This is ostensibly Khalo's family portrait, equating the Mexican artist's influence above the other references Lanuza uses.



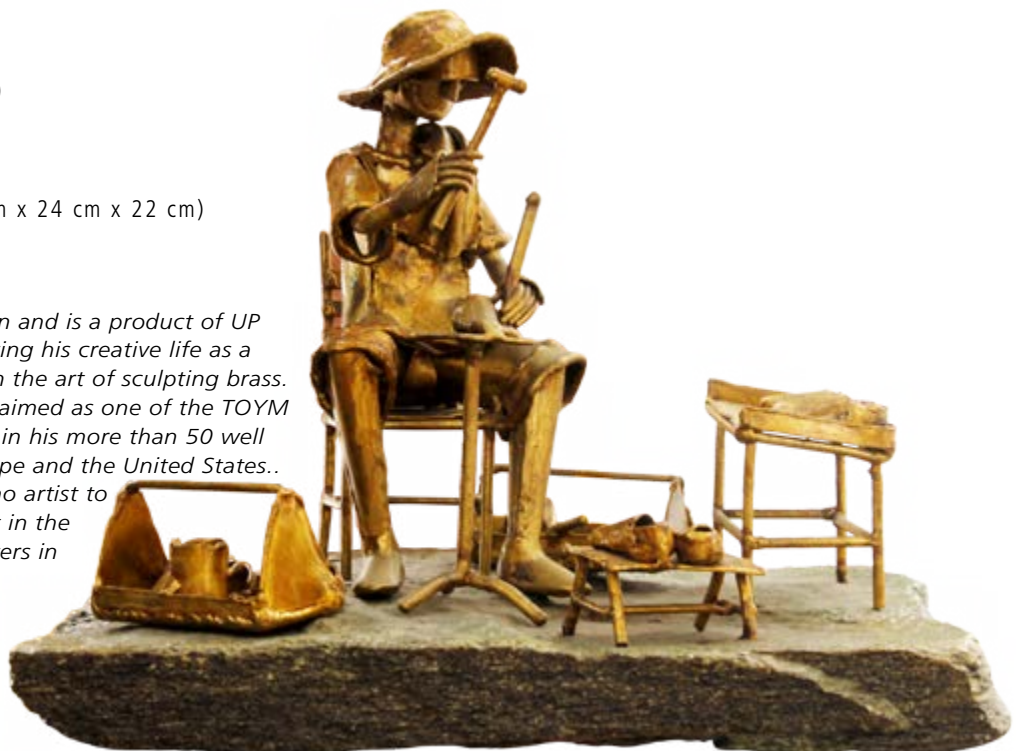
18

**Michael Cacnio** (1969)

*Sapatero*  
signed and dated 2002  
brass and slate  
H: 8" x L: 9 1/2" W: 8 1/2" (20 cm x 24 cm x 22 cm)

**P 30,000**

Michael Cacnio is a son of Malabon and is a product of UP Diliman, College of Fine Arts. Starting his creative life as a painter, he found his true calling in the art of sculpting brass. In 2006, Michael Cacnio was proclaimed as one of the TOYM awardees and has been acclaimed in his more than 50 well received solo exhibits in Asia, Europe and the United States.. In 2007, he became the first Filipino artist to be featured in the first solo exhibit in the European's Commission headquarters in Barleymont, Brussels.



16





**19**

**Jose Joya** (1931 - 1995)

*Space Garden*

signed and dated 1973 (lower right)

acrylic

26 1/2" x 40" (67 cm x 102 cm)

**P 600,000**

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

*The last quarter of 1973 was a busy year for Joya, where a string of events dubbed as the "Jose Joya Art Festival" filled-up the calendar for two months. A one-man show of new works was mounted at the Luz Gallery; a new book of sketches was published; and exhibitions at the National Museum, Ateneo Art Gallery, and the Museo Iloilo were held. It was, therefore, a virtual fiesta and a celebration of the artist.*

*This piece called "Space Garden" was from this very exciting period.*





**20**

**Carved Kamagong Cabinet**

2nd Quarter of 19th Century

Boxwood and Kamagong

H: 73 1/2" x L: 50 1/2" x W: 21" (187 cm x 128 cm x 53 cm)

**P 600,000**

Provenance:

Manila

*This very rare and unusual cabinet used in its construction both boxwood and the kamagong variety called bulong aeta, which is seldom all black. Philippine furniture utilizing boxwood is very rare and, in fact, only three other pieces of the same material, but of different types from the one above, is known to exist in private collections. This two-door cabinet has rounded corners all the way up to the top and stands on turned, spittoon-vase shaped feet. The entire aparador is made of boxwood, except for the paneled doors and the thin architrave, which are of kamagong. The two doors, framed in kamagong, are composed of narrow planks of bulong aeta that have carefully been joined together so as to appear like a seamless slab. Each door is carved with a raised oblong panel with lobed corners, embellished with line-inlay of kamagong all along the border. The same design is line-inlaid on the sides of the cabinet and on the rounded corners on either side of the doors.*

*The flat and narrow architrave molding in kamagong above the doors is inlaid in front and on the sides with a row of small, boxwood discs within two lines of the same wood. A concave frieze carved with a meandering pattern of stylized Chinese roses and buds emanating from a slim cornucopia decorate the front and sides of the cabinet. This carved frieze running around the top is probably unique in the country.*

21

**Allan Cosio** (1941)

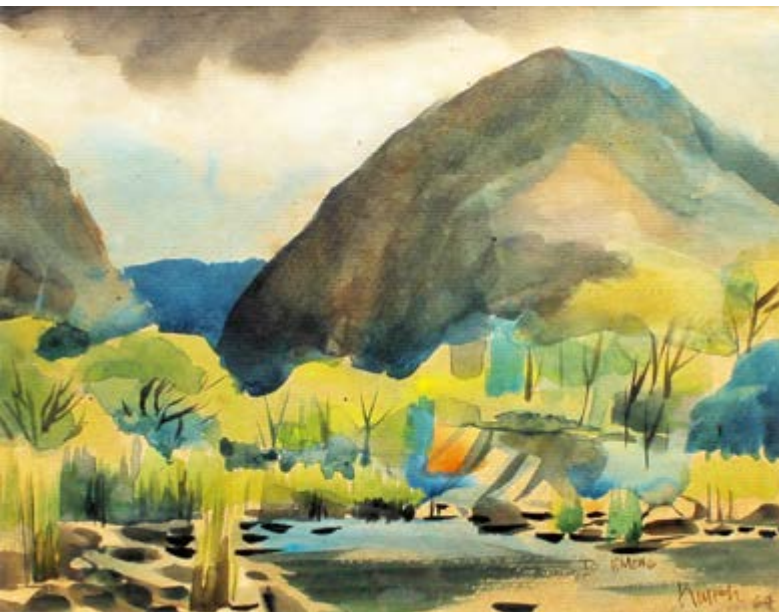
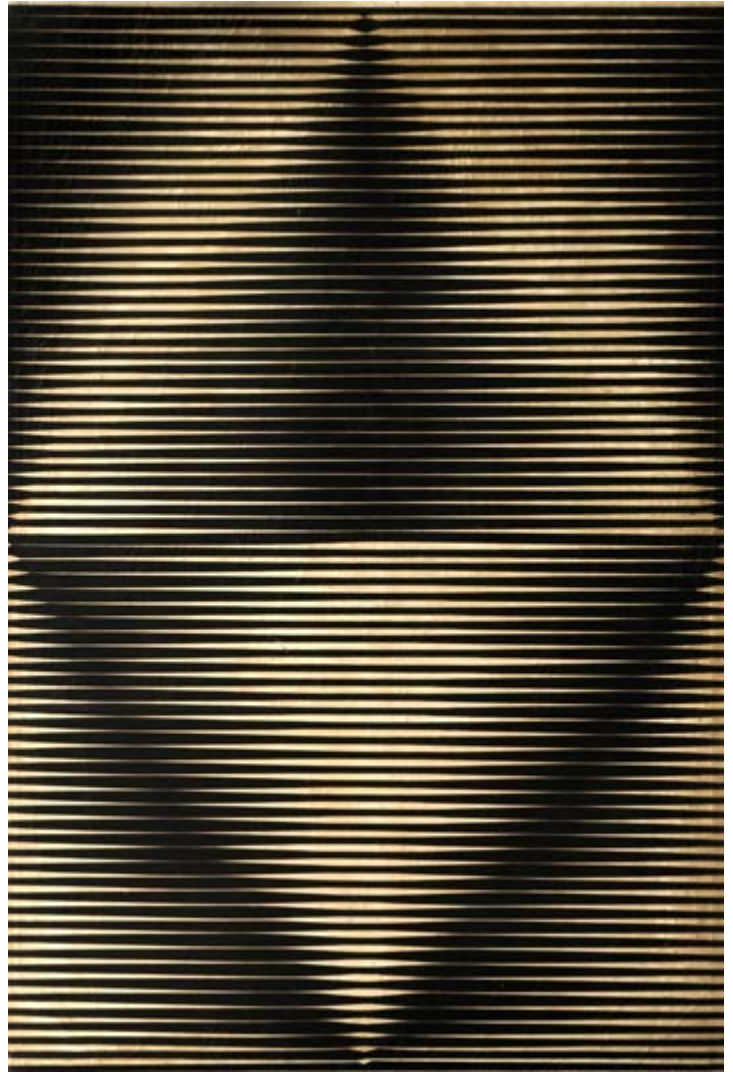
*Untitled*  
signed and dated 1982 (verso)  
oil on canvas  
72" x 48" (183 cm x 122 cm)

**P 30,000**

*While also a good portraitist in pastel, Cosio has done abstract paintings in the op art style illusionism. His sculptures are massive blocks of unpolished wood, forming structures which suggest altars for primitive rites. He has been largely influenced by Vasarely and Bridget Riley.*

*In other works he also drew inspirations from indigenous sources such as the Philippine banig (mat).*

*He was a prizewinner for five consecutive years in the Art Association of the Philippines (AAP) art competition in 1975-1979; won the grand prize and a British Council study grant in the AAP competition, and a prizewinner in the Baghdad International Art Festival in 1986.*



22

**Ang Kiukok** (1931 - 2005)

*Landscape*  
signed and dated 1964 (lower right)  
watercolor on paper  
10" x 13 1/2" (25 cm x 34 cm)

**P 80,000**

*The landscapes that first seeped into Ang Kiukok's consciousness were areas in and around the University of Santo Tomas -- the City of Manila -- when he was still a Fine Arts student. From there, when he was afforded the chance to travel to other parts of the country, land and seascapes now also filled his canvas. Occasionally, he would dip his brush into traditional Chinese painting, using watercolor, and created pieces such as this work from 1964. In so doing, he made known to the world his Chinese heritage.*

*It has also been written that for five years early in his career he taught art in a school for children of overseas Chinese. In 1961, he was recognized as Outstanding Overseas Chinese in Art. This idyllic, almost oriental landscape is from 1964, yet in the 1960s, Ang Kiukok's growing body of works was to gradually break from the rural idylls of the prewar era dominated by Fernando Amorsolo.*



**23**

**Solomon Sapid** (1917 - 2003)

*Tikbalang*

signed and dated 1973

brass

H: 26" x L: 17" x W: 16 1/2" (66 cm x 43 cm x 42 cm)

**P 140,000**

*The so-called Tikbalang in Philippine folklore is said to be a humanoid elemental with a horse for a head and a body that is human. It is believed that Tikbalangs inhabit large trees and are guardians of a netherworld kingdom, with the propensity to play tricks or even pursue unsuspecting humans. Moreover, it is believed that good Tikbalangs are bearers of good fortune: you may either be rewarded with a pot of gold or a lucky talisman. But such creatures, whether they truly exist or not, are very much a part of Philippine culture.*

*Solomon Sapid, armed with his artistic vision and his singular sculpting abilities, thus puts to brass (through the fashioning of metal strips) his own interpretation of that mythical being, which has since become his most renowned and recognized of subjects.*

24

**Jon Jaylo** (1975)

*Animosity For Glory*  
signed and dated 2007  
oil on canvas  
24" x 18" (61 cm x 46 cm)

**P 18,000**

*Jon Jaylo is a modern Filipino surrealist artist and named as "The Enigma" because of his magnificent artworks and paintings powered by his concepts and ideas. His ideas were based on dreams with his usual models, his son.*

*Jon Jaylo's floating, surreal dream world is constantly evolving in both idea and form together with the artist himself. In Jon Jaylo's dream world, surreal images that are equal parts playful and thought-provoking spill straight out of his subconscious, narrating a deep philosophy of thought through a theatrical rendition of brilliant colors and off-beat visual references to some fin de siècle time and place -- usually set in a quasi-Victorian alternate history setting, or 'What the past would look like if the future had happened sooner' what with the ever recurring bowler hats or top hats juxtaposed with pop fantasy references that delight the viewer.*

*Jon Jaylo discovered his potential in art when he was four years old. His passion in drawing made him famous through his works. He claims to be influenced by several known artists like Rene Magritte, Paul Delvaux, Gustav Klimt, Frida Kahlo, Salvador Dali and William Bougereau. Jon states that he's inspired by dreams, daily occurrence, direct experience and some close friends' stories.*



25

**Antonio Austria** (1936)

*Sakla*  
signed and dated 1966 (lower left)  
oil on wood  
28" x 35" (71 cm x 89 cm)

**P 140,000**

*His subjects are drawn from the elite and the ordinary, the urban and rural vendors, fortune tellers, sari sari stores, jeepneys, fiestas and even folk games, such as this 1966 work, "Sakla."*

*The components of the table game are arranged on the same plane almost like decorative patterns or motifs.*

*His almost decorative sense of visual composition betrays Austria's various disciplines before becoming an artist. After graduating with a Bachelor of Fine Arts degree in 1956, Austria's first job was in the Universal Textile Mills, as a textile designer for 10 years, before teaching art at the University of Santo Tomas in 1969, before deciding to become an artist. In 1976 Leonidas Benesa noted that Austria's "childlikeness is only a front for the silent workings of an architectonic mind."*



*"I struggle through every composition" he told the critic Cid Reyes in 1997.*

22



**26**

**Benedicto Cabrera** (1942)

*Girl Sitting*

signed and dated 1994 (lower right)

acrylic on canvas

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

**P 400,000**

*Ben Cabrera acknowledges the female German artist Kathe Kollwitz as having the greatest influence on his works, especially those dealing with the lower classes like beggars, scavengers, and laborers, and the mother and child theme. Her empathic themes portraying the less fortunate aside, Kollwitz has also done voluptuous depiction of women.*

*BenCab's women are rendered not with the hyper-masculine bravado that defines Filipino machismo, but with an almost reverential disposition toward the power of the female form. The body of the woman is not subdued by the solid yellow color of the dress. The allure emanates from the fantasy of possibilities evoked by the imagery, replicated, multiplied in the realm of the subconscious, but potent only for its perpetual non-actualization.*

*The viewer becomes fixated at the curves that undulate shaping them into the women of the viewer's fantasies.*

27

**Juvenal Sanso** (1929)

*Lilies in Bloom*

ca.1972

signed (lower right)

tempera on paper

8 1/4" x 12" (21 cm x 30 cm)

**P 16,000**

*Juvenal Sanso is one of the most recognized figure of the Philippine Modernist movement still active today. Born in Catalonia in Spain, the Presidential Medal of Merit Awardee grew up in the Philippines through the horrors of World War 2, before eventually finishing his studies at the College of Fine Arts of the University of the Philippines, where he studied under National Artists*

*Fernando Amorsolo and Guillermo Tolentino. He then moved to Europe, where he became known for a diverse Expressionistic oeuvre that runs from that portraits, landscapes, and abstracts.*

*During the 1960s, Juvenal Sanso also designed for top European design houses such as Balenciaga, Bianchini-Ferie and Synergie. To make these designs, he made abstract artworks and patterns and he kept these paintings in his own private collection. This piece, which is tempera on paper, is a fine example of the textile patterns he made for these fashion houses. Despite being abstract, the flora-like design retains Sanso's trademark Expressionist sensibilities through emotive brushwork against a fiery backdrop of red.*



24

28

**Ina Jardiolin** (1989)

*Gaia*

signed and dated 2012 (right)

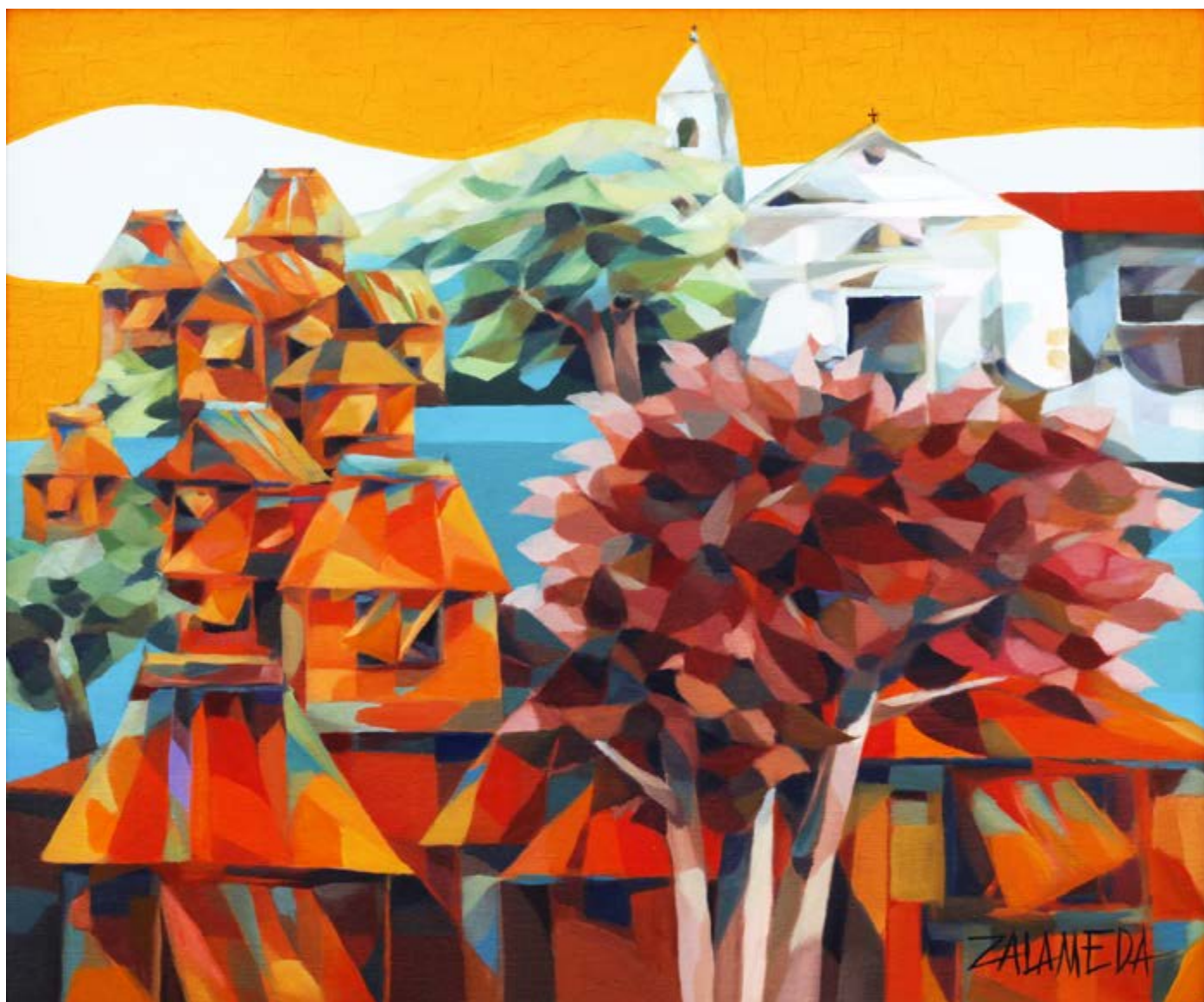
acrylic on canvas

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

**P 8,000**

*With a degree in Fine Arts from the University of the Philippines and a string of exhibits to her name, Jardiolin, young as she is, is steadily building a name for herself in the art scene one brushstroke at a time. The word "Gaia" comes from a collection of works that centred around myths, children's stories and fables. "Gaia" is the goddess mother and caregiver of Earth. The painting reflects the interconnection between the various life forms of Earth and the natural cycle of life and death.*





**29**

**Oscar Zalameda** (1930 - 2010)

*Untitled*

signed (lower right)

oil on canvas

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

**P 140,000**

Provenance:

Private Collection, CA USA

*This untitled work shows Zalameda's use of Cubism. In the 1960s, Zalameda's cubistic shapes became bolder. From the 1970s onwards, bold shapes of loud colors were used by the artist to execute genre scenes.*

*Lines become seemingly transparent facets of color which define the leaves, the church and the huts. The artist's juxtaposition of bold colors transforms the leaves and the huts into abstract patterns. The overall visual vibrance notwithstanding, the artist has caught the peaceful mood of the place in the blue tonalities breaking through the leaves.*

30

**Rock Drilon** (1956)

*Jeepney Series V-33*  
signed (upper left) dated 1992  
acrylic on canvas  
24" x 30" (59 cm x 76 cm)

**P 30,000**

Literature:

Juan T. Gatbonton et al, *Art Philippines: 1521 - present*, Crucible Workshop, 1992, p.275

*The "Jeepney series" of artworks that helped launch the career of Rock Drilon (he trained under the tutelage of Jose Joya) first appeared in 1975. Since then, Rock has evolved as an artist, leading to his status as an uncompromising abstractionist. Every now and then, Drilon would revisit his Jeepneys -- such as this work from 1992 -- and incorporate them to his canvas, allowing the intersection of abstracts and the figurative in a most compelling piece.*



31

**Jose Joya** (1931 - 1995)

*Mother and Child*  
signed and dated 1993 (lower right)  
pastel on paper  
20" x 13" (51 cm x 33 cm)

**P 80,000**

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

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

*"Mother and Child," done in 1993, 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.*



**32**

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

*Cantata for August*

signed and dated 1976 (lower left) and titled (in verso)

oil on canvas

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

**P 160,000**

*HR Ocampo would use blue and black very rarely. The years before his death, however, saw these banished colors appearing in his works, including white, the stark white of the canvas. Yellow was still the constant but "intimations of mortality" on the part of the artist had not only changed his vision but his color scheme as well.*

*Being one of his works in his twilight years, "Cantata for August" also represents the final maturation of the abstract style of the artist in painting the search of the Filipino spirit.*

*He died a few days after Christmas, 1978. But H.R. Ocampo left more than enough paintings in celebration of life, both surging and resurgent, nascent and renascent, reflective of the immortal spirit of his art.*

33

**Romulo Galicano** (1945)

*Giverny*

signed and dated 1990 (lower right)

oil on canvas

19" x 23" (48 cm x 58 cm)

**P 60,000**

*Much of the impetus in his works came from his travels in Europe. Not a brief spree but a peregrination lasting years, the travels or grand tours marked in Galicano a diverse outlook that is to last a lifetime.*

*Effectively the picture postcards of their day, works such as "Giverny" (1990) captured images of distant locales for contemplation long after time has separated the place and the viewer.*



34

**Raul Isidro** (1943)

*Untitled*

signed and dated 1980 (lower right)

oil on canvas

40" x 32 1/2" (102 cm x 83 cm)

**P 40,000**

*Raul Isidro was fascinated with abstract forms from the start of his career and well into the 1960s. In the early 1970s, Isidro returned to figuration in works using acrylic on metal etching. But his shapes led him to realize the potential of bold lines for calligraphic abstract expression. In the mid 1970's his works turned pure abstract with bold but impersonal gestures of the brush conveying dynamic mental and emotional configurations.*

*Working on a thematic series through the decades has served as a significant catalyst for Isidro's fertile and prodigious artmaking. In an early 1981 article, art critic Paul T. Zafaralla already identified several distinct periods: "1. Blue and Brown Period, 1967-1969; 2. Metal Period, 1970-1972; 3. Landscape period, 1972-1973; 4. Ethnic Period, 1973-1976; 5. Festival Series Period, 1977-1979; and 6. Rock Formation Period, 1979 to present."*



**35**

**Winner Jumalon** (1983)

*Untitled*

signed and dated 2008 (upper left)

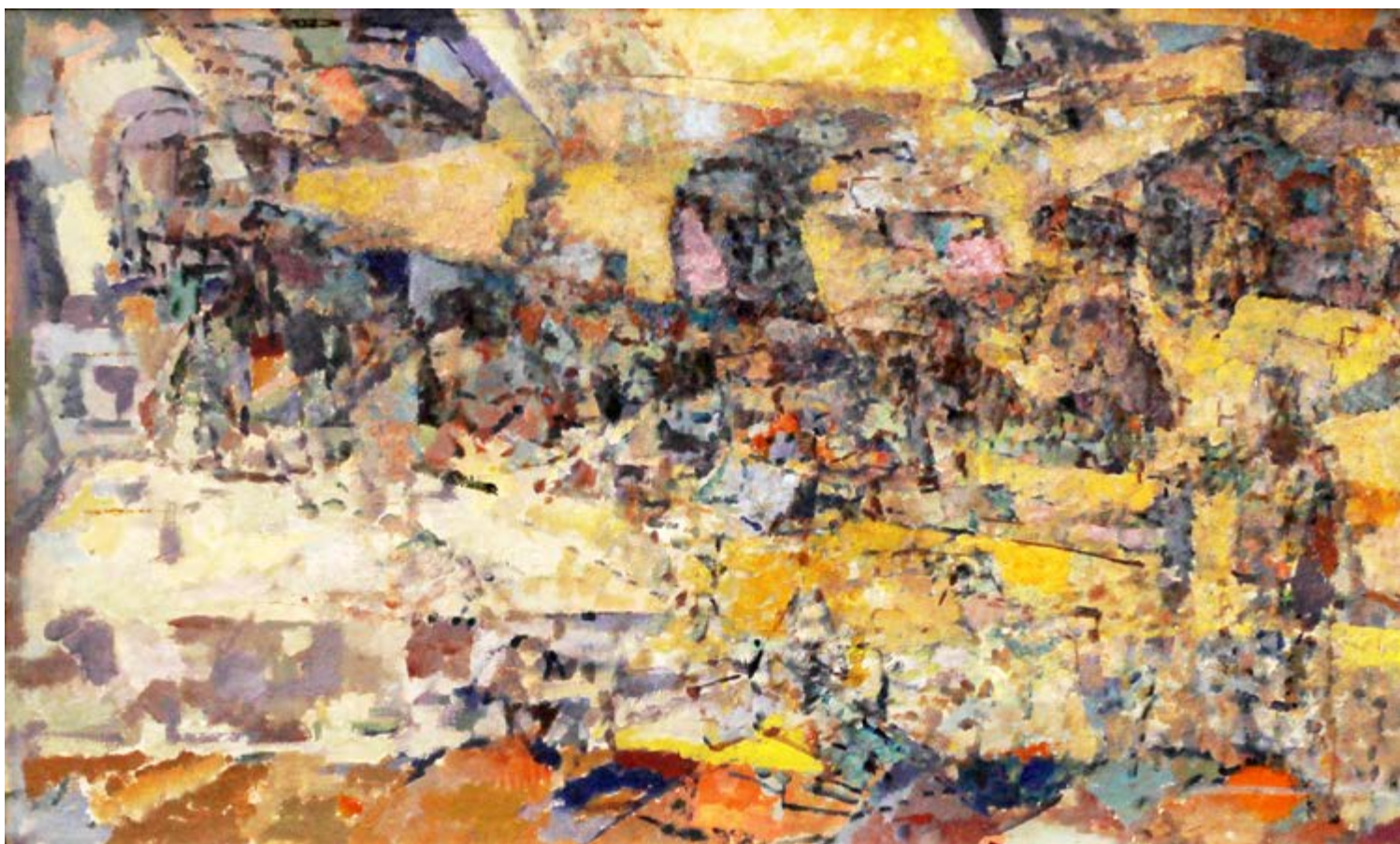
oil on canvas

72" x 60" (183 cm x 153 cm)

**P 80,000**

*Coming from a family of artists, Jumalon has carved a name for himself in the art scene by way of exhibitions abroad and awards under his belt -- commendations from the Philip Morris Asean Art Competition, Metrobank, and the Shell National Art Competition -- as well as through a style and insight that is all his own.*

*After gaining attention through his portraits, life-like in their realism and large in scale, Jumalon ventures forth into "the visceral qualities of the photographed subject" which can be seen in this work from 2008. In this series, he takes a photographic image and translates them onto a large canvas -- obscuring his subjects by way of altering the colors, the contrast, and the shadows -- resulting in a piece that is both haunting and highly enigmatic.*



**36**

**Macario Vitalis** (1898 - 1990)

*A Marina*

signed and dated 1969 (lower right)

oil on canvas

24" x 80" (61 cm x 202 cm)

**P 400,000**

Provenance:

Private collection, Paris

*After settling in Paris making Plestin-les Grèves his primary residence, Vitalis made a brief return to the Philippines in 1962 for a homecoming exhibition -- this after the performance of the Bayanihan Dance Troupe in Paris left him enraptured and pining for home. His pieces from this era were landscapes rendered in prismaticism. "Later in the Sixties, the artist's palette would distinctly move towards the warm side of the spectrum," writes Alice Guillermo.*



37

### Inlaid Cabinet

2nd Quarter of 19th Century

*Alintatao, Kamagong & Lanite*

H: 77 1/2" x L: 50" x W: 21" (197 cm x 127 cm x 53 cm)

**P 600,000**

Provenance:

Sta. Maria, Bulacan

*This two-door cabinet is notable, not only for its simple elegance and proportions, but because it is made of alintatao, an extremely rare wood that foreigners visiting in the 19th century always described as 'being better than kamagong'. Furniture inventories in wills of rich individuals of the 1850s always cited alintatao as being used for cabinets or small center tables, usually in conjunction with kamagong. By the end of the century, the wood was no longer mentioned, presumably because it was no longer available. In fact, very few people nowadays have even heard of it!*

*This aparador with an alintatao carcass stands on turned vase-shaped feet surmounted by spool turnings. The vases are inlaid with kamagong to form alternating dark and pale vertical panels around its body. The alintatao skirt, in the shape of an inverted truncated pediment, is applied at the center with an oval kamagong chrysanthemum with a contrasting oval boss in alintatao at its center.*

*A finely reeded engaged colonnette with Ionic capitals in kamagong flank either side of the doors of book-matched alintatao panels framed in ebony. The door panels, carved with an oblong molding arced at the corners, have turned kamagong door pulls surmounted by silver keyhole shields. The alintatao sides of the cabinet are decorated like the doors with moldings but executed in parallel line-inlays of kamagong.*

*Resting on the colonnettes is a kamagong entablature with a flat and narrow architrave molding inlaid with a row of small, lanite discs within two lines of the same wood. Square bases on either end support a flat frieze that also run around the sides. Inlaid with a meandering design of a leafy vine with stylized flowers and buds, the inlay is accentuated by incised lines stained in black.*







38

**Ronald Ventura** (1973)

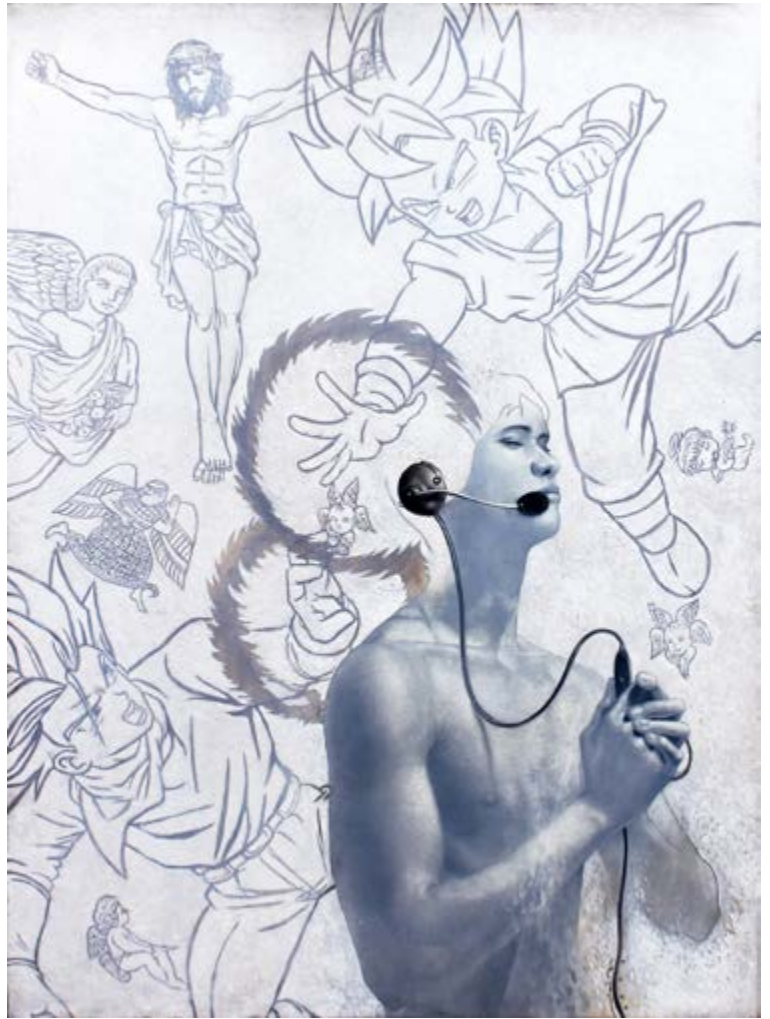
*Untitled*  
signed and dated 2006 (lower right)  
oil on canvas  
24" x 18" (61 cm x 46 cm)

**P 300,000**

*In Ventura's characteristic and well-honed layering style, anime characters swirl around the central image. The effect is at once elegant and haunting, melancholy and vicious.*

*Figures resembling biblical references like the crucifixion mingle and merge with colourful, whimsical motifs. The incongruity is jarring, eerie and disorienting: a nightmare in which a circus show breaks into a classical museum, creating another uncanny dreamlike concoction of motifs, metaphors and cultural references.*

*With his complex layering of images and styles, Ventura weaves a dynamic narrative through intermingling stories in religion, popular culture and colonial influence. Ventura explores and captures this uneasy sense of identity by amalgamating Eastern and Western influences, high and low culture, and old and young references (old masterpieces versus cartoons).*



34

39

**Marcel Antonio** (1965)

*Female Nude*  
signed (lower right) and dated 2006 (verso)  
oil on canvas  
24" x 20" (61 cm x 51 cm)

**P 18,000**

*In his art, Antonio draws from an abundant treasure trove of references that give his works a certain patina of playfulness that provoke "lyrical and romantic sentiments" from viewers -- mythology, literature, medieval symbolisms, pop art, and even comics, which he read voraciously as a child.*

*These sources thus inform his pieces, which he then translates into expressive human figures. In this work one can say that Antonio tips his hat to, so to speak, the European masters of old. Of particular note is his subtle homage to Van Gogh's sunflowers.*



**40**

**Prudencio Lamarroza** (1946)

*Amburayan Riverscape*

signed and dated 1980 (lower right)

acrylic

28" x 42" (71 cm x 107 cm)

**P 80,000**

Provenance:

Galerie Genesis

*Prudencio Lamarroza hails from Tagudin, Ilocos Sur, where the Amburayan river is found. In this piece, named after that majestic body of water, Lamarroza creates for us a surrealistic and other worldly depiction of a place close to his heart.*

PROPERTY FROM THE ESTATE OF EDITH O'FARRELL

**41**

**Patricio Gaston O'Farrell** (1879 - 1942)

*Mi Madre*

dated 1902 (lower left)

oil on canvasboard

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

**P 300,000**

*Gaston O'Farrell led an interesting and charmed life. To the manor born, and coming from a prominent lineage of Irish and French descent, he began his art lessons at the age of eight at the Escuela de Artes Y Oficios and private lessons from Felix Martinez. At the age of fifteen, O'Farrell was able to cultivate a life-long friendship with Juan Luna who stood as his mentor. In 1896 he and Luna travelled to Japan together, spending their time there towards pursuing their art. While there, Luna would produce some twenty paintings with Gaston closely by his side, instilling in him his color palettes as well as the standards of proper proportion and perspective. No one else had the opportunity to be tutored by Luna; thus, as an artist, Gaston quickly imbibed Luna's style and genius.*

*It is said that O'Farrell never gave up on art, even if it meant a meager income and sacrificing his affluent status in life. (coming from the landed Tuason clan he was a descendant of Son Tua, a wealthy Chinese trader who was awarded a large "encomienda" land grant by the Spaniards) Instead, he painted to no end, consorting with his fellow artists from the Asosacion Internacional de Artistas Filipinos.*

*Among the awards he received: bronze at the St. Louis Exposition, 1904; Bronze, Panama-Pacific Exposition, 1915.*

*In 1908, he received the Bronze medal from the Asociasion Internacional, for this poignant and haunting portrait of a lady who in fact is his French mother, at that time newly widowed.*





**42**

**Nestor Leynes (1922)**

*Mother and Child*

signed and dated 1987 (lower right)

watercolor on paper

14 1/2" x 9 1/2" (37 cm x 24 cm)

**P 30,000**

*Nestor Leynes is regarded as one of the leaders of the "Magic Realist" movement of the Philippines. Leynes' subjects are typically scenes of Philippine rural life, ranging from women sifting rice to harvest scenes. He is best known for his favorite subject, that of the mother and child.*

*For seven years in the 1950s, Leynes was an illustrator and cover artist for the Ramon Roces Publications where Vicente Manansala also worked. While Leynes then recognized only the style of Fernando Amorsolo, Manansala slowly changed his attitude and opened his eyes to modernism.*

*As a painter, Leynes first experimented in different styles, such as abstraction, expressionism, and cubism.*

*One of the pieces that Leynes exhibited there was the bucolic painting entitled Bigas (Rice) 1974. Because of the warm reception to the painting, Nestor Leynes realized that he had finally discovered his personal style.*

**43**

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

*Outerspace Flora*

signed and dated 1993 (right)

oil on wood

14" x 11 1/2" (36 cm x 29 cm)

**P 40,000**

*Steadfast and dogged was Elizalde Navarro's devotion to his art. Even in the face of personal trials that saw a slump in the market acceptance of his abstracts in the 70's, Navarro persisted and refused to take the easy way out; that is to say, surrender to the dictates of what was, at that time, popular and saleable. Instead, he persisted with his abstract expressionist works that, Rod Paras Perez observed, "emphasized compositional structure, color and form," and executed with an "improvisatory stance."*





44

**Mauro Malang Santos** (1928)

*Tres Marias*

signed and dated 1993 (lower right)

oil on canvas

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

**P 400,000**

*Malang was first known as a cartoonist before he became a renowned painter, who depicted the folk in fiestas in a style that draws out the folk quality of Manansala's transparencubism.*

*Malang's women are inextricably bound to his explorations of religious, floral subjects. It is the women who surround his carrozas and make up the crowds that throng the monumental churches; it is the women who peddle many different items for sale, including the bunches of blooms grasped in able hands or carried in flattened bilao. It is simply, as Malang has said, a matter of zooming in or zooming out to include a greater or lesser subject.*

*He even uses women as pure design elements, to frame or counterpoint a visual space.*

45

**Mario Parial** (1944 - 2013)

*Saranggola*

signed (lower left) and dated 1991  
acrylic + pastel on handmade paper  
18" x 24" (45 cm x 61 cm)

**P 18,000**

*Mario Parial developed a strong folk quality marked by a lively, decorative appeal characterized by vigorous design and vivid hues. His works also have a strong organic life, in which plants have spiky, rhythmic shapes and intense colors. He has pursued folk and mythological interests in his art, his native paradise.*

*A versatile artist, Parial has won awards in the fields of printmaking, sculpture, photography, painting and stained glass design, "the visual discipline of the latter of which is apparent in this depiction of a kite."*



46

**Ang Kiukok** (1931 - 2005)

*Android*

signed and dated 1966 (lower right)  
watercolor on paper  
36" x 17" (90 cm x 43 cm)

**P 100,000**

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

*In 1965, Ang was presented with the opportunity to travel to the States with the intent and hope of widening his world view, by immersing himself in the works of the masters. But what was meant to be the trip of a lifetime had also produced a scarring effect: the culture of America that was so alien to him proved to be too jolting to his provincial sensitivities.*

*In the book Kiukok Deconstructing Despair, his stay there was narrated as follows:*

*"America was a disappointment...he accused Americans of being like machines. Everything was mechanical, no human emotions. After his trip abroad, he could not paint; when the painting came out, it was of machines."*

*Thus this work from 1966 (incidentally the same year of Ang's celebrated show at Luz Gallery) entitled "Android", which was his interpretation of man turned cold, heartless, and practically robotic.*





**47**

**Ronald Ventura** (1973)

*Untitled*

signed and dated 2011 - 12 (lower left)

print (3/3)

56 1/2" x 44" (144 cm x 112 cm)

**P 400,000**

*"Much of the classical aspect of his [Ventura's] figures derives from the artist's choice of smooth marmoreal tone than a realistic brown cast," writes Alice Guillermo, "As such, they assume the appearance of bloodless lunar beings. The ivory pallor of their skin restates the aesthetic distance and restraint of classical art, as it removes them from the facile accessibility, but instead presents them as iconic subjects for thoughtful contemplation."*

48

**Ginés Serrán Pagán** (Spanish, 1983)

(a.) *Untitled*  
signed (lower right)  
oil on paper  
11" x 14 1/2" (28 cm x 37 cm)

(b.) *Untitled*  
signed (lower right)  
oil on paper  
11" x 14 1/2" (28 cm x 37 cm)

**P 30,000**

"He is a restless man of acute sensibilities. After studying in Seville, work and study took him all over Europe, to Canada, and the United States, to Africa and later to Cuba and Mexico, where he lived among underprivileged communities. Gines Serran Pagan is a self taught artist and poet, winner in 1994 of Spain 's most coveted poetry distinction, The Garcia Loca Award." – Hillary Binks, *Asian Art News*, Peking, China.

An autodidact, Serran Pagan follows no established school: "Art in the Western Hemisphere has become rational and commercial...I don't belong to any academy of art. Genuine art is art that comes from the heart," said the artist to *The Strait Times* (Singapore, April 16, 1994).



(a.)



(b.)



49

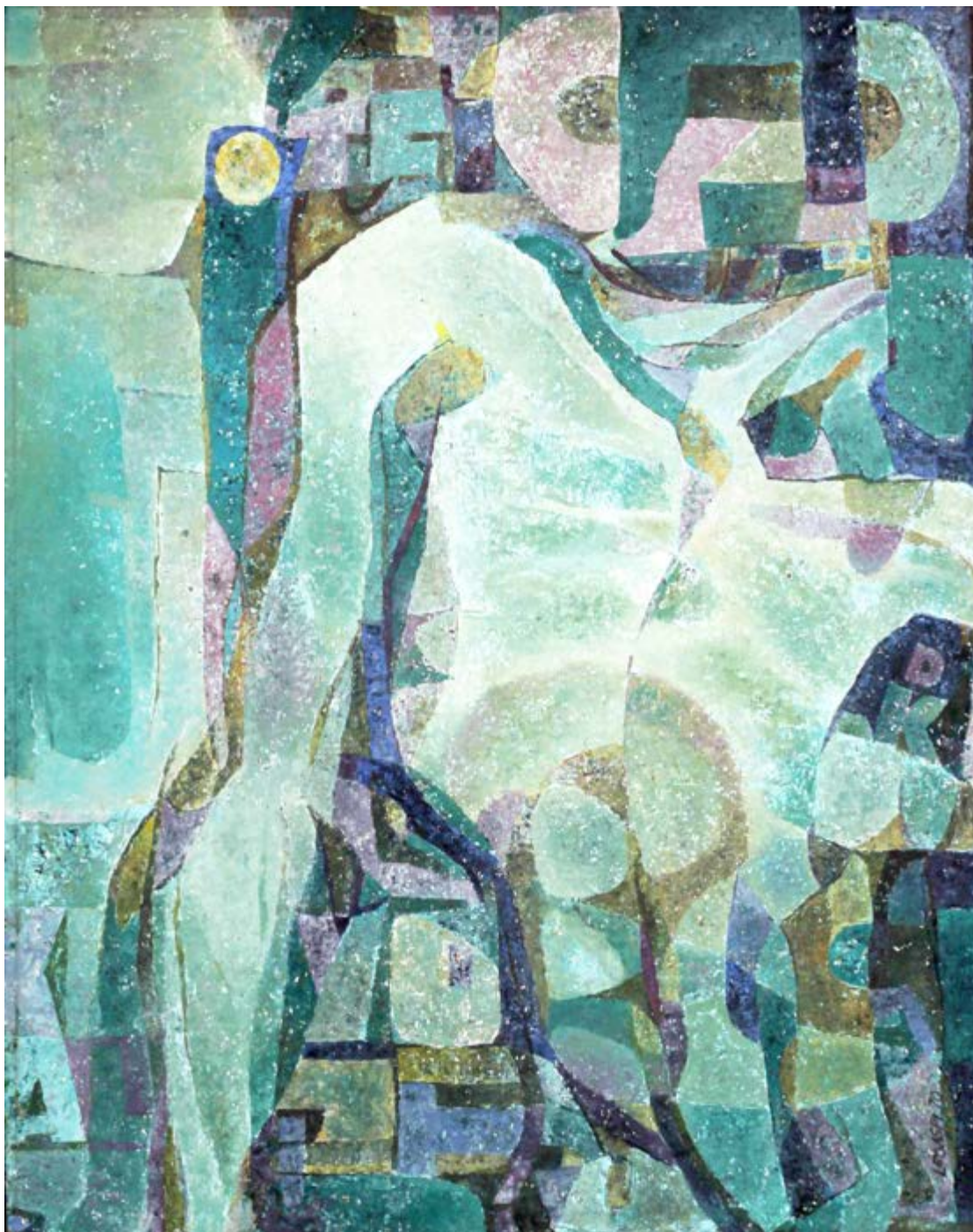
**Raúl Valdivieso** (Chilean, 1931-1993)

*Female Torso*  
signed  
bronze 20/25  
H: 7" (18 cm)

**P 30,000**

Raúl Valdivieso Rodríguez was an acclaimed Chilean sculptor who lived much of his life abroad where he did 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 cover topics related to the sexual organs; production methods had classical Greek and Roman art, which mixed with Arabic influences originating either as Eastern and American. He was recognized as an intellectual because of his expertise in the field of arts and travel the whole world in search of inspiration and materials. He worked in clay, wood, bronze, ceramic tiles, stone and marble, among others, which demonstrated a masterful command.

He exhibited in major galleries in Europe and the United States and also in museums, performing solo shows in Manila, Santiago, Puerto Rico, Pittsburgh, Washington, New York, Madrid, Marbella, Valladolid, Paris, London, Brussels and Munich and collectively did Buenos Aires, Sao Paulo, Kentucky, Anvers, Toronto, Barcelona, and Berlin Sarasota. At 60 he produced his last solo exhibition in Santiago, 1991.



**50**

**Cesar Legaspi** (1917 - 1994)

*Untitled*

signed and dated 1970 (lower right)

oil on canvas

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

**P 300,000**

Provenance:

Dr. Roberto Macasaet

*In 1970, Cesar Legaspi mounted his second one-man show at the Amon Trading Corp. on Buendia, Makati. A year prior, thanks to the largesse of the Montinola's of Amon, Legaspi was able to embark on a tour of the world, culminating in his participation in the Sao Paulo Biennial for Graphic Art.*

**51**

**Benedicto Cabrera** (1942)

*Jose Rizal*

signed and dated 2011 (lower right)

acrylic on canvas

60" x 24" (152 cm x 61 cm)

**P 2,000,000**

*In 1997, Asunción López Bantug, a descendant of our National Hero, published a book on Jose Rizal for young readers entitled "Indio Bravo." Commissioned to do the illustrations for the book, quite fittingly, was Benedicto Cabrera -- Bencab -- which resulted in an offbeat series that detailed the life, family, and loves of Rizal. The works in this series were exhibited at the Luz Gallery.*

*An excerpt from his National Artist citation: "Bencab...upheld the primacy of drawing over the decorative color...delineating a portrait of his people and conceiving metaphors of their complex national history."*

*Taking off from this series is this piece (dated 2011) that captures in a single, sweeping work, crucial moments in Rizal's life from his youth to his execution. Arranged in a montage-like fashion, Rizal's story comes alive thanks to Cabrera's masterful grip of illustration and draftsmanship that is already second nature for the artist.*





**52**

**Onib Olmedo** (1937 - 1996)

*Untitled*  
signed (lower right)  
pastel on paper  
25" x 19 1/2" (64 cm x 50 cm)

**P 80,000**

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

*Olmedo paints in a most hauntingly original figurative expressionist style. His black and white compositions create an eerie world brought about by inner fears and anxieties. While most of his works consist of faces of people, these are not portraits in the sense of physical likeness but are rather haunting soul portraits of the humans warped and distorted by anguish and suffering, victims of social injustice as well as of their won, tortured psyches.*

*Onib Olmedo is a powerful expressionist with his explorations of the night side of man which brings out monstrous or strangely beautiful apparitions.*

**53**

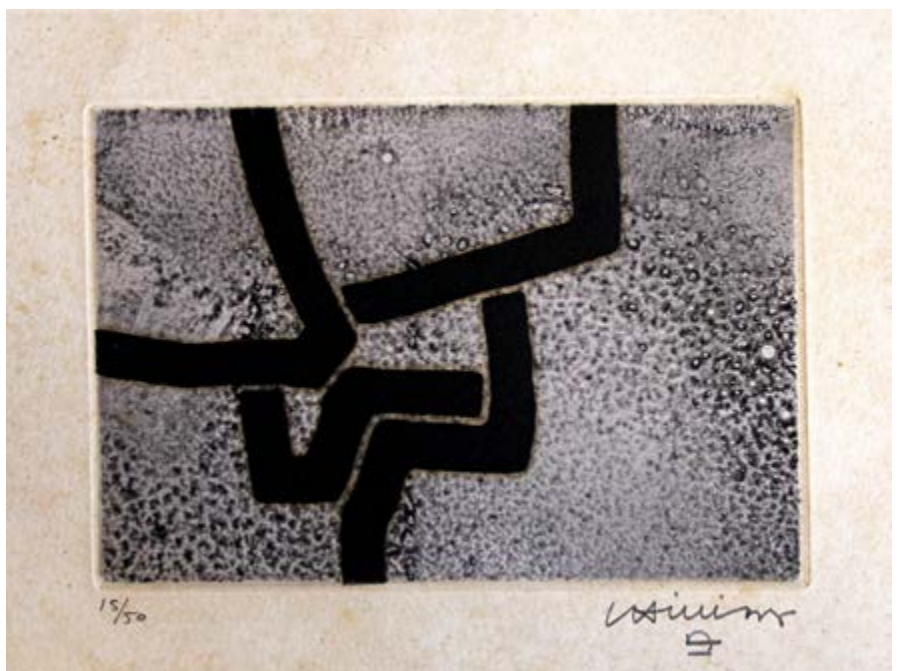
**Eduardo Chillida** (1924 - 2002)

*Untitled*  
signed (lower right)  
etching (15/50)  
7" x 9 1/2" (18 cm x 24 cm)

**P 40,000**

Provenance:  
Private Collection, Manila

*Born in San Sebastián to the major Pedro Chillida and the soprano Carmen Juantegui on 10 January 1924, Eduardo Chillida grew up near the Biarritz Hotel, which was owned by his grandparents. Chillida studied architecture at the University of Madrid from 1943 to 1946. In 1947 he abandoned architecture for art, and the next year he moved to Paris, where he set up his first studio and began working in plaster and clay. He never finished his degree and instead began to take private art lessons.*





(other view)

**54**

**Frederic Remington** (American, 1861-1909)

*The Rattlesnake*

signed

bronze

H: 23" x L: 15 1/2" x W: 9 1/2" (58 cm x 39 cm x 24 cm)

**P 80,000**

*In American art, Frederic Remington is counted among the genre painters who found their inspiration in the Western frontier. Remington also developed a sculptor's 360-degree sense of vision but until a chance remark by playwright Augustus Thomas in 1895, Remington had not yet conceived of himself as a sculptor and thought of it as a separate art for which he had no training or aptitude. With help from friend and sculptor Frederick Ruckstull, Remington constructed his first armature and clay model, a "broncho buster" where the horse is reared on its hind legs—technically a very challenging subject. After several months, the novice sculptor overcame the difficulties and had a plaster cast made, then bronze copies, which were sold at Tiffany's.*

*Sculpting was a new medium for Remington at this time, and this new method of portrayal was a total success in the eyes of his collectors and art historians. Breaking away from the restricted limits of flat paper, pen and ink and watercolor, Remington stamped right to the next level of his artistic potential, through the more effective medium of three dimensional expressions. His first works produced by the lost wax (or cire perdue) method, a higher quality process than the earlier sand casting method he had employed.*

*The weathered cowboy astride the tense and anguished body of the rearing horse serves as a metaphor for the struggle between those Americans who felt the West represented the United States' "manifest destiny," and the people who actually lived there, and already had suffered at the hands of a foreign government willing to take possession of their land and redistribute it to official citizens.*



55

### The Buencamino - Arguelles Side Table

2nd Half of 19th Century

Narra, Kamagong, Lanite and Carabao Bone

H: 36" x L: 53" x W: 24" (91 cm x 135 cm x 61 cm)

**P 160,000**

Provenance:

Lolita Arguelles Buencamino

Guadalupe Buencamino Paez, thence by descent

*Almost anyone who sees a bone-inlaid piece of furniture nowadays will almost instantly say that it was made in Baliuag, Bulacan. That is not always the case, because Gapan in Nueva Ecija (which was then a part of Pampanga) was the first to make bone-inlaid furniture in the 1820s. The craft was initiated by a Chinese artisan who made the most magnificent pieces found in Nueva Ecija and Pampanga. It was only in the 1850s in Baliuag, which became a town in the 1840s, began producing furniture inlaid with carabao-bone. Its output was distributed throughout Bulacan via the Calumpit River and reached all the way to Manila, where rich families grabbed them up. This side table, called a mesa altar nowadays, belonged to Lolita Arguelles Buencamino, widow of Victor Abreu Buencamino, the 1st veterinarian in the Philippines. The Buencaminos hailed from San Miguel, Bulacan, which was a barrio of Gapan until 1840, when it became an independent municipality.*

*Bulacan side tables, as seen here, were mainly of the Sheraton Style with turned, tapering legs and the carcass frame inlaid with rows of diamond lozenges. The arced and scalloped aprons of this elegant piece, outlined by bull's-eye discs of bone, are supported by the dividers between the drawers that extend below and terminate in a turned guava-like finial.*

*The large central drawer and the small concave-faced drawer flanking it on either side have turned kamagong drawer pulls. Their faces are line-inlaid with a quadrant-cornered oblong reserve in kamagong and lanite that frame a garland of joined bone triangles terminating in a leaf. Kamagong-eyed daisies within embellish the drawer faces that are also inlaid at the corners with small sunbursts. The table top, of one piece of narra, is bordered by line-inlay of kamagong and lanite and a row of diamond lozenges in bone.*







**56**

**Antonio Austria** (1936)

*Reflection*

signed and dated 1964 (lower right)

oil on wood

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

**P 120,000**

*His human figures, short and squat and flat, tubular limbs and stubby hands and feet, are simply and clearly defined.*

*Compositionally, Austria's use of space follows the folk penchant for covering the entire field with elements of different shapes and colors. Such an approach stems from a passion for visually naming the objects of the material world rather than from any obsessive need to fill up vacant space.*

**57**

**Jose Joya** (1931 - 1995)

*Antipolo Spring*

signed and dated 1993 (lower left)

acrylic collage

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

**P 80,000**

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

*Joya exemplifies the artist who has assimilated Western influences and transformed them into his own individual style that still reflects the native Filipino hedonism and temper. Joya's paintings during the 1990s make complex manifestations of the precious and the elusive. With their rhythmic transparent planes, they enter into the realm of illusion.*

*Unlike the abstract expressionist period of the early sixties wherein he employed enormously large brushes for working and trowel like palette knives, this collage almost exudes a gossamer delicacy.*



**50**



**58**

**Oscar Zalameda** (1930 - 2010)

*Ligawan*

signed (lower left)

oil on canvas

33" x 33" (84 cm x 84 cm)

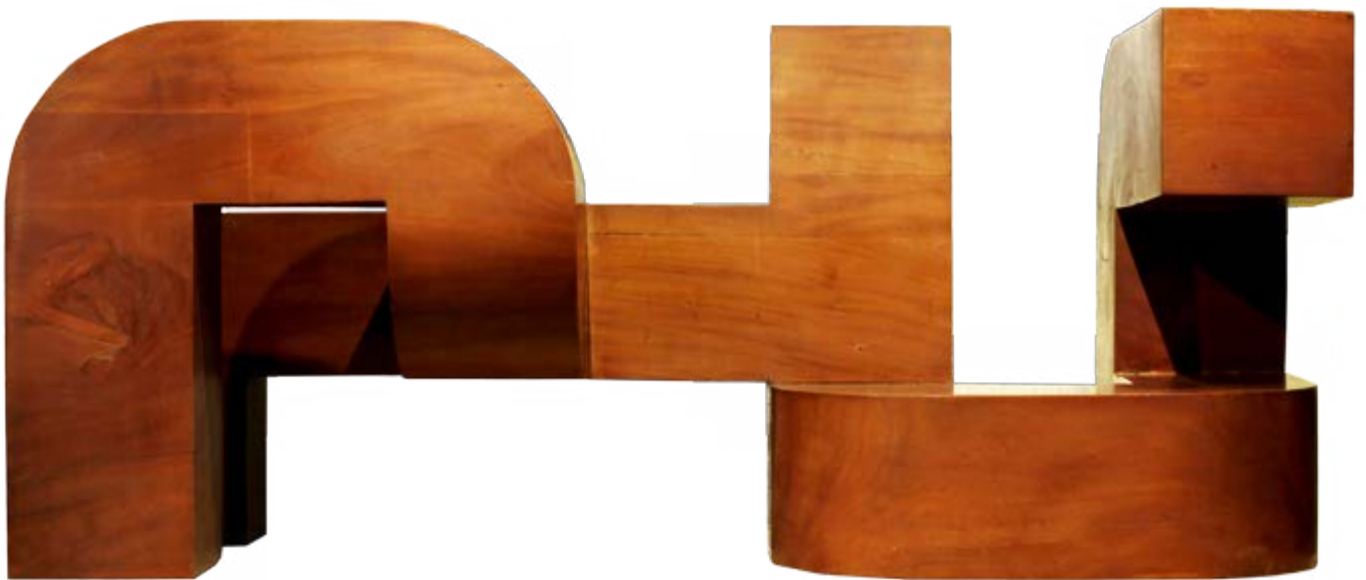
**P 140,000**

Provenance:

Private collection, Makati City

*A Bachelor of Fine Arts graduate of the University of Santo Tomas, Oscar Zalameda left in 1953 to take further art studies at the Art League of California in San Francisco and the Ecole Nationale Superieure des Beaux-Arts and the Sorbonne in Paris. He also studied mural techniques in Mexico in 1955. This would be followed by a series of exhibits in New York, Paris, Barcelona, Hamburg, Monte Carlo and Milan, before returning home to show his work at the Philam Life Pavilion in 1963. The following year, he exhibited at the National Palace of Fine Arts in Mexico City, and in 1966, First Lady Imelda Romualdez Marcos invited him to hold a one-man show at the Malacañang Palace. His early works were watercolor, later experimenting with cubism. From the 1970s onwards, bold shapes of vivid colors were used by the artist to execute genre scenes.*

*He was garlanded with his Chavelier Des Arts et Lettres from the French government. This work alludes to the artist's style of abstract painting close to his heart.*



**59**

**Arturo Luz** (1926)

*Untitled*

signed and dated 1970

Philippine hardwood (iron wood)

H: 19" x L: 46" x W: 19" (48 cm x 116 cm x 48 cm)

**P 400,000**

Literature:

Arturo Luz by Cid Reyes, Ayala Foundation and The Crucible, Singapore 1999, p.156

*Constructivist with a feeling for form is how Luz has been characterized as a sculptor. Beginning with his Anito series -- his early works in the medium -- to his horizontally oriented pieces that "sprawled with a relaxed demeanor," his sculptures in hardwood, it is both fascinating and worthwhile to note, are fashioned sans the use of any nail, the perfect interlacing of each section achieved entirely through pegging. "Resembling interlocking chains, these sculptures stand in their stark elegance," writes Cid Reyes.*

*As to his transition to sculpture, Luz reveals, "I think it's a very logical step from the kind of painting I do. I have always had a strong attraction for three-dimensional work...I like dealing with volume and space."*

**52**





**60**

**Fernando Zobel** (1924 - 1984)

*Esquina Atlantico*

signed (lower right) dated 1976 (lower left)

watercolor on paper

22 1/2" x 15" (57 cm x 38 cm)

**P 80,000**

*He held his first solo exhibition at the Philippine Art Gallery in 1952. His entrance to the art scene during the postwar period helped invigorate the scene. His paintings were described as "subtle", "subdued" and "understated." Over the years of his career as a painter, he became known for his Saeta paintings, described as "brief, acidic and highly emotional (Reyes 1989), like the Flamenco repertory. Named after the liturgical song sung in Holy Week in Spain, they were developed for the most part in the Philippines. Zobel faced the technical problem of how to achieve the lines that his theme required, lines that were, in his own words, "long, fine, and controlled." The surgical syringe was the solution which was his trademark in painting. During his lengthy stays in Spain he befriended abstractionists, such as Saura, Sempere, Cirino, Magaz, and Rueda.*

*In 1983, King Juan Carlos of Spain bestowed upon Zobel the Medalla de Oro al Merito en las Bellas Artes.*

**61**

**Romulo Olazo** (1934)

*Diaphanous*

signed and dated 1979 (upper left)

acrylic on paper

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

**P 20,000**

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

*Through the decades, the "Diaphanous" works have achieved complexity, affirmed by multi-layered "screens." The grandeur of his works has been abetted by scale. The "Diaphanous" technique continues to open an ever-expanding firmament of light for Romulo Olazo. He is a supreme master of shape and form and a superb tactician of spatial configurations.*





62

**Manuel Ocampo** (1965)

*The Compensatory motif of the libidinal economy of a Painter's bad conscience*

2011

oil on canvas

77" x 93" (196 cm x 236 cm)

**P 200,000**

Provenance:

Private Collection, Madrid

*The perpetual return in Ocampo's work is incontinence of myth, as each retelling of the grand narrative on the human condition after god loses coherence towards a final judgment, whilst transmigrating into a form of abstraction- from the sacred to the profane.*

*"The repetition of motifs in my work is like the Talmudic cycle of life infinitely reoccurring like a worm from whence the shit came from or vice versa, and never evolving from its state of incoherence or incontinence like karmic hell! From this everything loses meaning and the cliché of motif is vexed to the point of abstraction. That's why there is no storyline, but something is always happening at the same time."*

63

**Dominic Rubio** (1970)

*La Juventud de Manila (The Youth of Manila)*

signed (lower right)

oil on canvas

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

**P 30,000**

*Dominic Rubio's practice uses nostalgia in the treatment of the subjects and the colonial contexts he places them in. Rubio's consideration of the theme is in the tinges he brings in his details. A brilliant character painter, his subjects are of a historical leaning and therefore wear the details of their historical time-period—costumes, equipment, and even the backgrounds of churches and other colonial buildings all conform to an idyllic reimagining of the past.*

*It is Rubio's placement of these figures into the realm of heritage and nostalgia that sets the University of Santo Tomas-trained painter apart from other artists. Art critic Cid Reyes once said of Rubio's practice: "Arresting is the punctilious application of pigment and the delineation of the figures...technically adept, Rubio displays impressive workmanship." It's an attempt to seize that idyllic moment in time - in this case a very dreamy idea of turn-of-the-century Philippine society - through a superb and unrivalled technique.*



*This piece alludes to Jose Rizal's poem, "A La Juventud de Manila." Rubio depicts schoolboy heading home from their lessons with their family. Utilizing his characteristic elongation of the neck, Rubio skillfully depicts an idealized 19th century scenario—a technique that allows the viewer to imagine him- or herself in the painting.*

64

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

*Night View of Manila Bay*

signed and dated 1971 (lower right)

oil on canvas

16" x 25" (41 cm x 64 cm)

**P 80,000**

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

*Alice Guillermo writes about Alcuaz; rooms with a view of Manila's old section or the bay: "Though he keeps suites in two hotels and one condominium for storing his numerous paintings, he rarely goes out to walk in the city."*

*"And then there are always the two rooms one for the abstracts, the other for the figuratives, depending on his artistic whim of the moment, each room with its own twentieth floor view of the Walled City, and its own TV screen with its endless montage of soundless images throwing swift darts of color and snatches of living pictures into the quiet room." From this vantage point does the painter captures such priceless views as this work from 1971.*







**65**

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

*Reminiscencia No. 6*

signed and dated 1979 (verso)

tapestry

60" x 59" (153 cm x 150 cm)

**P 300,000**

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

*Another characteristic Alcuaz shared with other Filipino abstractionists of his generation was the eagerness to engage in various media. Alcuaz is known for his tapestries, although he has also produced innumerable abstractions, even figurative works like portraits, nudes, still lifes, and landscapes. Even in his tapestries his abstract designs were dark and convoluted, allusive of organic shapes, vegetal or visceral. They had the energy and spontaneity of the subconscious, but of unusually vivid colors and textures, with much of their interest in the play of shapes.*

*Alcuaz stayed for long periods in Spain and Czechoslovakia. In Brno, Czechoslovakia, he designed tapestries for a workshop and produced a number of splendid exemplars.*

66

**Solomon Saprid** (1917 - 2003)

*Tikbalang*

brass

H: 10 1/2" x L: 7 1/2" x W: 5 1/2" (27 cm x 19 cm x 14 cm)

**P 50,000**

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

*The sculptor is in his element in mythological subjects as he draws deeply from folk sources for inspiration. Saprid is most famous, however, for his series on the tikbalang, the half human half horse creature of Philippine lower mythology. It is in the Tikbalang series that began in 1971 that Saprid found his creative fulfillment. His figures are opposite of the classical form: they convey untrammelled freedom in their quest for human expression.*



67

**Benedicto Cabrera** (1942)

*Untitled*

signed and dated 1967 (right)

pen and ink on paper

11" x 17" (28 cm x 43 cm)

**P 80,000**

*This early work by Bencab -- unusually dark and somber -- affords us a peek into the birthings of a future National Artist and his dexterity as an illustrator and draftsman. Executed in 1967, it is a citable period for the artist: the year before, he held his first solo exhibition at the Indigo Gallery in Mabini. It is also around this period that Bencab's Sabel came into being.*





**68**

**Romulo Olazo** (1934)

*Diaphanous* #146

signed and dated 1978 (lower left)

oil on canvas

24" x 23" (61 cm x 58 cm)

**P 160,000**

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

*Romulo Olazo is best known for his 'Diaphanous' series which he first developed in the 70s. The series is described as 'veritable visions of light' and epitomizes his explorations in abstraction through material and form.*

*For Romulo Olazo, titles play the basic function of categorizing the distinct series of works he explores in extended periods—years or decades even. Titles increase the aesthetic experience only when they contribute to logical representations.*



Louise Haile Lewis in her living room with the Linear Explosion Floor No. 1 by Lee Aguinaldo in the background.

## 69

**Lee Aguinaldo** (1933 - 2007)

*Structure I*

signed and dated 1959 (verso)

oil on canvas

44 1/2" x 22" (113 cm x 99 cm)

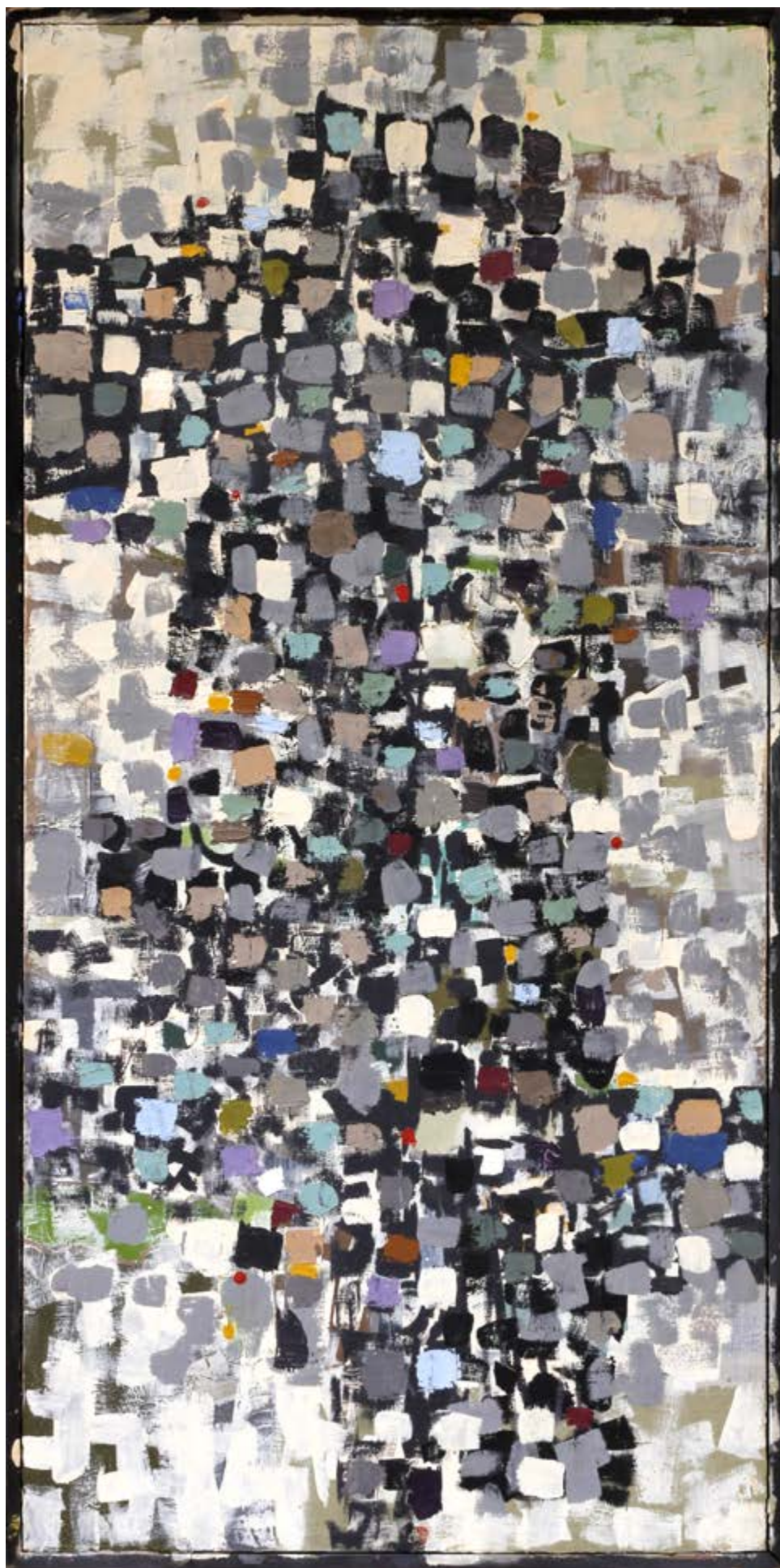
**P 400,000**

Provenance:

Acquired directly from the artist by Houston Haile who was assigned as special agent in the Philippines after World War II. Upon his demise, his three paintings by Lee Aguinaldo which formed part of his estate were inherited by his sister Louise Haile Lewis.

*It was in the Philippine Art Gallery or PAG of Lyd Arguilla, hotbed of Philippine modern art at that time, that Aguinaldo held his early exhibitions, holding his third show there in 1959, the year of this work entitled "Structure I". His output (abstract expressionist) from this period (the 50s) bore the strong imprint of Jackson Pollock, employing, however, his own self-developed technique in applying paint --aggressive strokes in oil -- to canvas.*

*Cid Reyes describes the artist thus: "...Aguinaldo already showed a surging artistic passion and derived a physical thrill from painting. Surely he possessed the physical toughness and the tenacity, if not ferocity of spirit, to measure himself against an icon as Pollock."*





**70**

**The Dellota Comoda with Kneeler and Altar**

1880s

Balayong and Narra

H: 57 1/2" x L: 31" x W: 26 1/2" (146 cm x 79 cm x 67 cm)

**P 40,000**

Provenance:

Lourdes Dellota

*This unusual piece of furniture is the only one of its kind in the country. It is a small, low and narrow comoda combined with a prie dieu or kneeler with a built-in altar in the form of a tabernacle. The two doors of the cabinet are surmounted by a pair of drawers topped by an altar tabernacle on a stepped platform. At first glance, the piece imparts a primitive look which is belied by a closer inspection of the carvings and the wealth of decoration lavished on the piece.*

*Four turned feet, the upper turnings of which are carved with acanthus leaves, bear the lower frame of the cabinet that juts forward to form the kneeler. Flanking it sideways are graceful, elegantly fluid S-scrolls that extend all the way up to seemingly support the drawer frame that also serves as an elbow-rest when at prayer. The scrolls, carved like the side flanges of colonial altars, make the kneeler look like an elaborate church bench.*

*The recessed doors of the comoda are made up of two panels. The lower, horizontal one, decorated with quarter sunbursts at the corners, has a central flower and a trefoil leaf on either side imposed on a reeded background. The almost-square upper plank has a corbel-arched panel, repeated in a beaded molding at the inner edge of the door frame. The upper corners of the frame are carved with a bunch of leafy scrolls.*

*The drawer faces have turned pulls and incised carving that mimic the border on the lower door panel. On each side of the comoda is a vertical central panel carved with a stylized vase sprouting leafy scrolls.*

*The platform atop the cabinet opens to reveal secret drawers with brass rings for drawer pulls. At the back a tabernacle with a pair of carved twisted columns support an openwork pediment that is carved with a double-headed eagle flanked by scrolls that terminate in buds, open flowers and thistles. On either side of the tabernacle are vertical openwork panels with similar interlacing scrolls that resemble the carved, reticulated panels that support stair balustrades of late 19th-century houses in Iloilo and Negros.*



71

**Jose John Santos III** (1970)

*Chauffer*

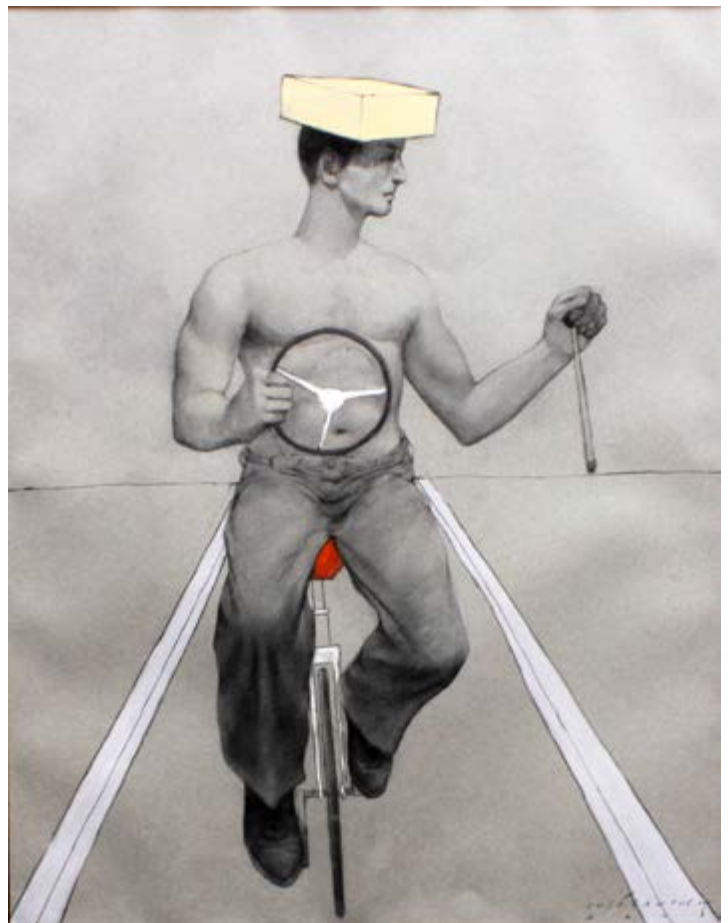
signed and dated 2008 (lower right)  
charcoal and chalk pastel on paper  
25" x 19 1/4" (63 cm x 49 cm)

**P 120,000**

Provenance:

Salcedo Auctions, Art Today: Contemporary Philippine  
Art, 29 June 2013, Lot 12

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



72

**Steve Santos** (1951)

*Untitled*

signed and dated 1984 (lower right)  
watercolor on paper  
29 1/2" x 21 1/2" (75 cm x 55 cm)

**P 50,000**

*Having been exposed to art at an early age -- he is, after all, the son of Mauro Malang Santos -- Steve has explored a whole slew of genres: magic realism, socio-realism, and landscapes. He also put to canvas architectural details, like this partly-ajar window frame, but mixed with a touch of still life.*

*It is said that Roberto Chabet was so taken by his early talent, he immediately included him in a group show at the Luz Gallery in the 70s.*





**73**

**Ang Kiukok** (1931 - 2005)

*Still Life Table with Fruits*

signed and dated 1980 (upper left)

oil on canvas

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

**P 700,000**

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

*Across Ang Kiukok's extensive -- and no question, impressive -- body of work, the appearance of still lifes make their presence felt strongly throughout the different periods of his artistic life, whether they be furniture, plants, vegetables, and fruits. "Of the Modernists, Kiukok has worked the still life to its fullest," writes Alfredo Roces. And as the years advanced, so did his art practice progress, evident in how his still lifes became more complex and teeming with emotion, "the lines and planes perform a dance of spatial illusion."*



**74**

**Isidro Ancheta** (1882 - 1946)

*Planting Rice*

signed (lower left)

oil on canvas board

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

**P 30,000**

Provenance:

Private Collection, Philadelphia

*Before World War II wreaked havoc to the country, Ancheta's landscapes adorned classrooms across the islands. Even before that, Ancheta participated in and earned recognition at the Universal Exposition at St. Louis, Missouri. Overall, it was his provincial sceneries and how he captured them that helped him gain acclaim.*



**75**

**Sudjono Abdullah** (Indonesian, 1911-1991)

*Untitled*

signed (lower left)

oil on canvas

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

**P 60,000**

*Sudjono Abdullah was born in Yogyakarta on August 31, 1911.*

*He came from a family of artists, including his landscape artist father Abdullah Suriosubroto (1878-1941), a brother Basoeki, and a sculptor sister, Tridjata. Abdullah's father gave his son early artistic training, including instruction in Barbizon style panoramic painting.*

*He left Yogyakarta and moved to Salatiga, where he endured the difficult era of the Japanese occupation of Parangtritis. After working in advertising, he developed as a fine artist. Abdullah went on to become well known for his genre scenes of Javanese life and culture, and also for his romanticized landscapes. He died in July 1993 in Kertosono, a small town in East Java.*

## 76

**Jose Joya** (1931 - 1995)

a.) *Jar (small)*

signed and dated 1976

ceramic

diameter: 8" (20 cm) height: 7 1/2" (19 cm)

b.) *Jar (big)*

signed and dated 1976

ceramic

diameter: 7" (18 cm) height: 15" (38 cm)

c.) *Plate*

signed and dated 1976

ceramic

diameter: 12" (30 cm)

**P 120,000**

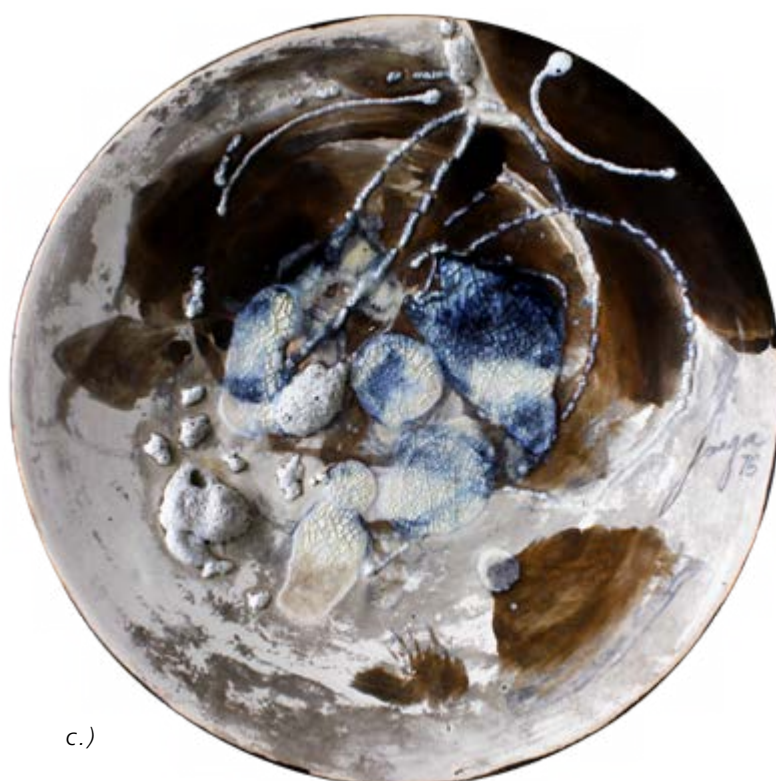
This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

*Joya's first works which were mostly representational gradually shifted to abstract painting during the late 1950s and became one of the leading painters in this genre. Yet Joya's art reconciles opposing qualities and modes. In the 1970s he has also done paintings in ceramics.*

*In 1987, the French Government bestowed on him the "Order of Chevalier des Arts et Lettres"*



b.)



c.)



a.)

77

**Marina Cruz** (1982)

*Black Stalk*  
signed and dated 2006 (lower left)  
oil on canvas  
20" x 16" (51 cm x 41 cm)

**P 20,000**

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

*Black Stalk is typical of Marina Cruz' works that simulate the spaces and movement in an abandoned house. Composed in haunting perspectives, Black Stalk captures the elements of an interior space with household objects still intact but slowly surrendering to the passage of time.*

*The elements of the interiors in Marina Cruz's paintings are not only literal, but exquisite, metaphorical representations of memory.*

*Here, the act of painting is not merely a photographic recording, but also a means to alter how something can be seen in a different light.*



78

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

*Manila Bay*  
signed and dated 1976 (upper right)  
oil on canvas  
8 1/2" x 9 1/2" (22 cm x 24 cm)

**P 30,000**

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

*Alice Guillermo writes: "At six in the evening, the darkness grows perceptibly denser outside the openglass windows of his Manila Hotel suite on the twntieht floor, as down below, the lights of the city glow desultorily."*

*Noted art historian and critic, Rod Paras-Perez describes him as the "epic troubadour of the urban landscape" capturing wide angle views of Manila, Makati, the old Manila skyline, Binondo or the Manila Bay sunset."*



*A favorite subject of Alcuaz was landscapes, even seascapes. He developed a keen interest in it, thanks to Toribio Herrera. He started with the barong-barong of Pasig and moved on to painting New York's rooftops, the gray winter of Central Park, Santander, Barcelona, and other cities he had visited. Among his subject for landscapes has been the Walled City, of which he has done a panoramic mural.*



**79**

**Vicente Manansala** (1910 - 1981)

*Flowers*

signed and dated 1963 (lower left)

watercolor on paper

23 1/2" x 39" (60 cm x 99 cm)

**P 120,000**

Provenance:

Acquired directly from the artist by Dr. and Mrs. Roberto Macasaet

*"I don't think painting, I feel it," Manansala is quoted as saying.*

*This edict is very much reflected in his pieces, and can easily be gleaned in this work called "Flowers" from 1963, replete in the spontaneity and the instinctive nature of his artistic process.*

80

**Diosdado Lorenzo** (1906 - 1983)

*Landscape*

signed and dated 1946 (lower right)

oil on canvas

23" x 28 1/2" (58 cm x 72 cm)

**P 90,000**

*Unlike the neorealists Vicente Manansala and Cesar Legaspi, who went into new subject matter of postwar urban life, Lorenzo did not depart from the Amorsolo countryside. He continued to paint nipa huts in rural landscapes. The difference, however, lay in the style. Influenced by impressionism, he painted in a vigorous and spontaneous painterly style, the brushstrokes with traces of pigment lending actual texture. He worked in fresh colors- greens, oranges, and yellow- and their violent complementaries. Characteristic of his paintings was the use of violet shadows in lush tropical landscapes, such as this work, what with alternating sunlight and shade brought out not by academic modeling with graduated tones but by the juxtaposition of warm and cool hues.*



81

**Romulo Galicano** (1945)

*At The Flower Market Place (Paris, France)*

signed and dated 1984 (lower right)

pastel on paper

35" x 48" (89 cm x 122 cm)

**P 180,000**

*Much of the impetus in his works came from his travels in Europe. In the brushes of other painters, the edifices of Paris won't be much different from what a visitor might have seen two hundred or so years ago; or the city is likewise locked in time and image, but in Romulo Galicano's brush, the faraway city transforms itself with a relentlessness that reveals its other facets.*

*Galicano always gives a sense of its street life, its sheer variety and vitality and its seductive "foreign-ness," which somehow flowed out of his brushes when his subject is the faraway European city.*

*At the "Flower Market Place" (Paris, France) shows Galicano's deft eye for detail which would rival the best book illustrators. Galicano's mastery of color and*



*tone, figure drawing, composition, techniques, and materials came from lessons he learned from his early youth.*

70



**82**

**Fernando Amorsolo** (1892 - 1972)

*Manila Bay*

signed and dated 1937 (lower right)

oil on canvas

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

**P 1,400,000**

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

*Amorsolo idealized the peasant, whom he situated in a rural idyll where nature was ever bountiful and hunger and strife were unknown.*

*Amorsolo's bright, optimistic, pastoral images set the tone for Philippine painting before World War II. Except for some darker World War II-era paintings, Amorsolo painted quiet and peaceful scenes throughout his career. There are many sweeping hues of orange countered by shades of blue in the daytime plain air skies of any 1930's Amorsolo landscape.*

*He preferred to paint in natural light, learning to be quick and decisive in his work since: "Light changes rapidly and you have to be fast in order to change the mood with which you started out."*



**83**

**Oscar Zalameda** (1930 - 2010)

*A Good Catch*

signed (lower right)

oil on canvas

60" x 144" (152 cm x 366 cm)

**P 700,000**

Provenance:

Mr. Randy Young

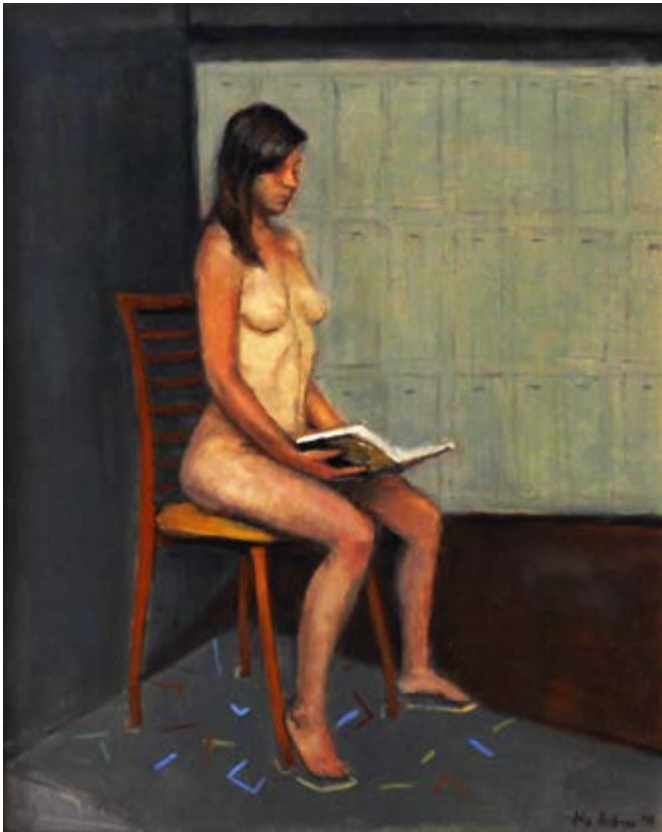
*Known for his portraits of friends in the international jet set, Oscar Zalameda is also acknowledged as one of the most consistent exponents of abstract art in the Philippines. The rural figures are still somewhat representational, but visual accuracy is not the artist's primary concern.*

*Select lines are made to suggest the shape of a boat, a fish, fishermen and the fishnet. The artist's juxtaposition of bold colors transforms his boat and the fishermen into an abstract pattern. The criss-crossing lines which define the limits of the colors negate the realism.*

**72**







**84**

**Mia Herbosa (1970)**

*Reading on the Model's Stand*  
signed and dated 2014 (lower right)  
oil on wood  
20" x 16" (51 cm x 41 cm)

**P 50,000**

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

*Asked whose style she was drawn to during her student years, Mia Herbosa once answered: "I have always been in love with the old masters- I guess all the big names... I was sketching Michelangelo in the library in high school, drawing Da Vinci and just mesmerized by the colors of Raphael... There are just too many to mention, I could spend my whole life in museums." Asked which local painters had an influence in her art, she answers: "Juan Luna, Victorio Edades, Felix Hidalgo and Vicente Manansala."*

*Mia Herbosa began her training at the Art Students League of New York in 1992. Herbosa renders her nudes in deep, rich colors, qualities that relate to her first teacher, Frank Mason. Many of her canvases have artist's models as subjects. Painting from life is one of Herbosa's strengths- training from the League. Mia Herbosa also teaches a master class in nude portraiture.*

**85**

**Cesar Buenaventura (1922 - 1983)**

*Rice Harvest*  
signed and dated 1970 (lower right)  
oil on canvas  
18" x 24" (46 cm x 61 cm)

**P 20,000**

*No one knows the exact scope or magnificence of the large body of work left behind by Filipino oil painter Cesar Buenaventura, perhaps not even himself, if he were still alive. Works were bought wet from the easel or whisked overseas. Cesar Buenaventura's greatest achievement is that his paintings were known as unofficial "Ambassadors of Goodwill" for the country in the visual arts. Hundreds of living rooms abroad display his works. In the 1950s and 1960s, Peace Corps volunteers, American Embassy employees, US servicemen and several Hollywood actors picked out a Cesar Buenaventura, including Frank Sinatra, Bob Hope and George Montgomery. They enjoy his paintings of glorious sunsets, grand fleshed-out cloud formations and three-colored skies. His paintings had a mood, certain quietness that a Buenaventura collector can spot from a distance.*



*Situating himself on Mabini, his paintings became the crowning glory of the place, bringing to it excitement and vigor. After the death of Cesar Buenaventura, Mabini fell into seediness and has never been quite the same again.*

**74**



**86**

**Kiko Escora** (1970)

*Sanguine Menagerie (Diptych)*  
 signed and dated 2002 (lower right)  
 oil on canvas  
 72" x 96" (183 cm x 244 cm)

**P 80,000**

*Severe-looking, sensual, even racy, Kiko Escora's subjects in the diptych "Sanguine Menagerie" are all confidently attired in the edgiest of fashions. Charged with an unnerving energy, Escora's characters suggest remoteness from the viewer. Their stance is so consuming. Yet they stand very near to the surface of each picture – as in a close-up camera shot. All together, there is almost a sense of complicity among them, as they idly gaze through or away from the viewer, (what with the eyes covered, the face turned sideways or with masklike faces).*

*Escora has chosen to paint his subjects as they turn away; their faces are concealed in one way or another. Instead, he has concentrated on their gestures and poses. What all of them share is precisely this nonchalance, this "I don't give a..." attitude. A visionary steward of Promethean underground, he derives inspiration from music, history, design and architecture to disasters, dreams, loved ones and lovers. "I'm more into the context of my work. Some artists are into formal painting, into the aesthetics of things. The materials that they use - that's just it. There is no meaning beyond them. I work in narratives, stories, in the pictures."*

*About creativity: "It's a very long and continuous process of exploration. It's like life, you discover something everyday." Kiko Escora has done graphic design, fashion, metal sculptures, abstractions and other sorts of installation.*

87

**Jeho Bitancor** (1967)

*No Trespassing*

signed and dated 1997 (lower right)

oil on canvas

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

**P 20,000**

*Jeho Bitancor is a chronicler of humanity. Embedded upon the product of his creation, lurking behind every stroke and dab of colour, is the unmistakable truth of our existence, the unshakeable reality that overwhelms our being, and which calls to our attention the fragility of life. Bitancor wields his brush, his preordained weapon of choice, as a dedicated soldier fighting for the cause of beauty and truth. Or rather, of truth through beauty.*

*Although admittedly paying special attention to Surrealism, German Expressionism and Philippine Social Realism, Jeho professes that his eternal muse, the one responsible for breeding countless ideas for new creations can be attributed the careful observation and response of life itself. He is a witness of our time, and he proves it by situating himself in our time, using his canvas as a visual diary not only for the good of future generation, but also for the understanding of the current society as he uses his paintings to mirror the issues which we are faced with. "We strive to locate ourselves within the "ideal", yet our intentions are always coupled with social forces beyond and against our will", he was once quoted.*



88

**Jose Joya** (1931 - 1995)

*Mother and Daughter*

signed and dated 1988 (lower left)

pastel on paper

20" x 13" (51 cm x 32 cm)

**P 100,000**

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

*The artist himself, from Joya by Joya:*

*"The portrayal of people, specially the humble and downtrodden whose uneventful lives find noble meaning in my drawings, has long obsessed me. They seem to me, to offer a broad range of stimulating forms, their innocent, honest facial expressions mirroring their true character."*

**89**

**Ronald Ventura (1973)**

*Scaled Man Figure*

fiber glass / resin, stainless steel, polyurethane paint  
2010

H: 32" x L: 15" x W: 7 1/2" (81 cm x 38 cm x 19 cm)

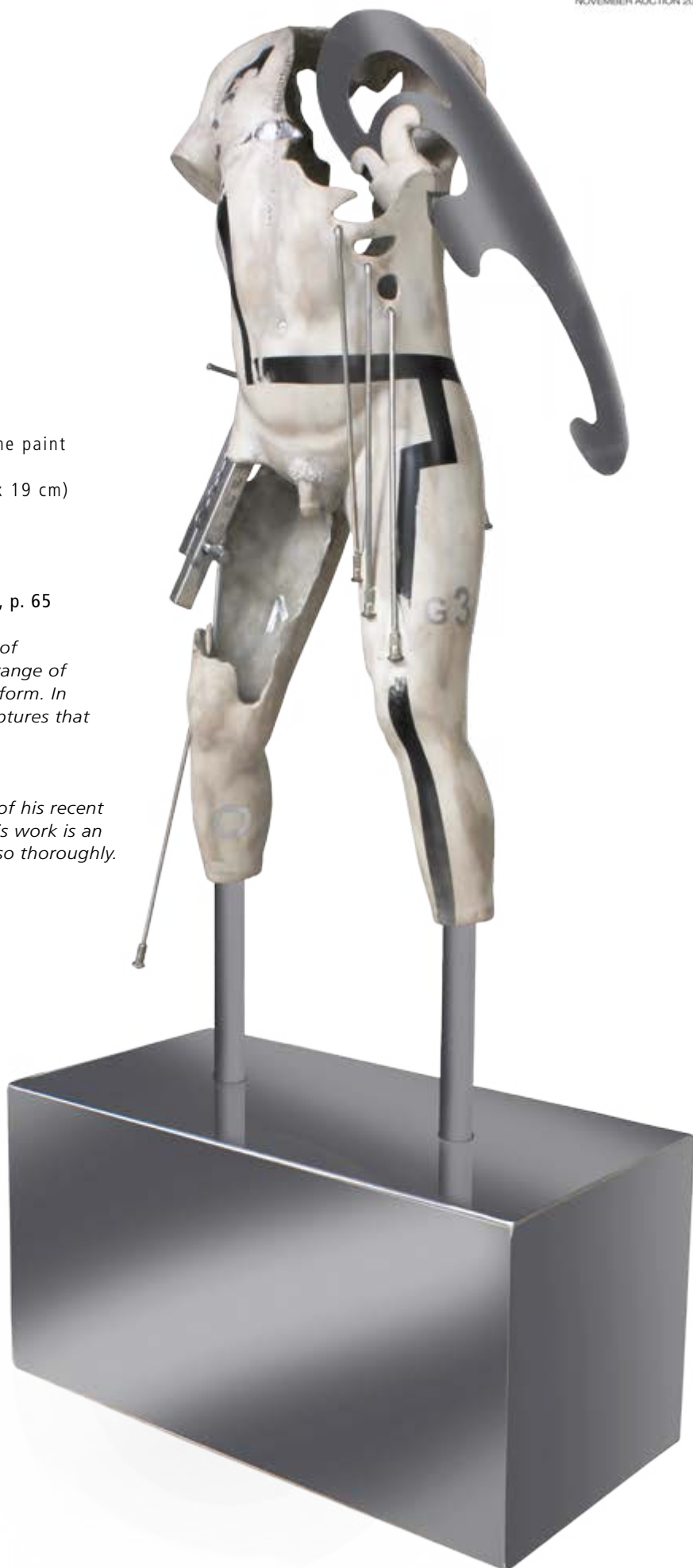
**P 300,000**

Literature:

Realities, Ronald Ventura, Damiani, Italy, 2011, p. 65

*Ventura continues to refine his signature style of multi-layered paintings, which utilize a broad range of imagery and tend to focus around the human form. In addition to paintings, Ventura also makes sculptures that explore the same themes and aesthetics as his two-dimensional works.*

*He has incorporated diverse elements in most of his recent works whether paintings or sculptures, and this work is an example of how he has explored this concept so thoroughly.*



90

**Mark Justiniani** (1966)

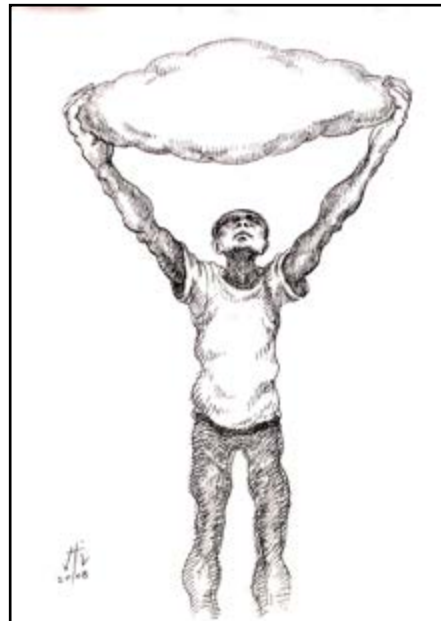
a.) *Cloud Hanger*  
signed and dated 2008 (lower left)  
ink on paper  
12" x 9" (30 cm x 23 cm)

b.) *Talata*  
signed and dated 2008 (upper right)  
ink on paper  
12" x 9" (30 cm x 23 cm)

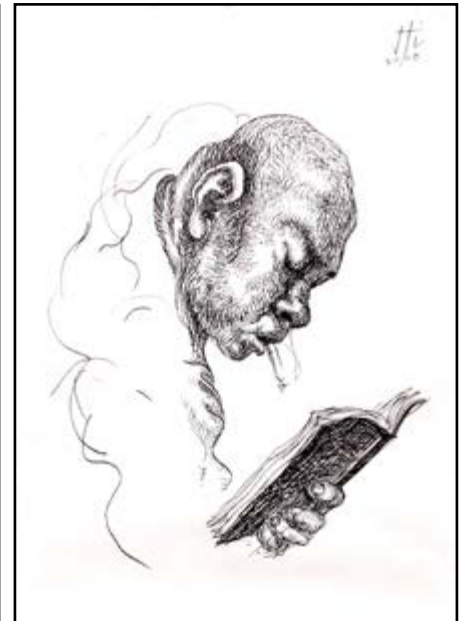
**P 25,000**

In "Hanger" and "Talata", Mark Justiniani engages us in a trivia game wherein us, the viewers, are made to figure out the messages and meanings behind his surrealistic sketches of men -- brooding and in contemplation.

In 2008, Justiniani exhibited at the Powerstation Gallery in Singapore.



(a)



(b)

91

**Romulo Galicano** (1945)

*Morning at Monet's Garden (Giverny)*  
signed and dated 1993 (lower left)  
oil on canvas  
35" x 45" (89 cm x 114 cm)

**P 180,000**

The artist Martino Abellana was mentor to an entire generation of Cebuano artists including Romulo Galicano. His influence lay primarily in portraiture and impressionist landscapes. One of his major concerns was the reconciliation of the figurative and abstract modes, something that "Morning at Monet's Garden (Giverny)" achieves. The fluidity of the brushstrokes add to the palpable lightness of the foliage.

"Morning at Monet's Garden" shows the full range of Galicano's mastery of the technical and expressive possibilities of color.

Galicano's diverse application of brushstrokes range from the delicate, painterly technique of his impressionist scenes to the spare, delicate treatment of his later rural scenes.





**92**

### **The Florendo Center Table**

1870s

Narra

H: 31 1/2" x L: 44" x W: 34 1/2" (80 cm x 112 cm x 88 cm)

**P 60,000**

Provenance:

Vigan, Ilocos Sur

*This oblong narra center table with rounded corners belonged to the Florendo Family of Vigan. It is unusual, not only because of its massiveness, but also because of its form. Because of the scarcity of wood in the area, most Ilocano furniture makers used it sparingly, so their pieces tended to be made up of members that were as small or as thin as possible. The massiveness of this table is, therefore, surprising and indicates that the one who commissioned it did not bother about the cost.*

*Standing on four turned and tapering spindle feet, the leg shafts are carved to resemble a massive section of rope on turned spool bases & capitals. Four horizontal stretchers strengthen the legs. Those at the sides consist of square planks incised with reeds at the edges, while the front and rear stretchers are made of finely turned baluster stretchers.*

*The frame and sides of the table as well as the edges of the table top are carved with rows of reeds of equal widths. On each of the narrow sides of the table are two drawers that are not discernible. By simply pulling out the bottom frame, the concealed drawers slide out.*



**93**

**Guerrero Habulan** (1980)

*Capital C*  
signed and dated 2007 (lower left)  
oil on canvas  
52" x 45" (132 cm x 114 cm)

**P 30,000**

Provenance:  
Boston Gallery, 2007

*Having majored in Advertising in College, Guerrero Habulan knows whereof he speaks: his art is driven by his propensity to expose the so-called "truth in advertising" and the fallacies and maneuverings that commercials -- and ultimately the sale of goods -- foist into unsuspecting consumers on a daily basis.*

*His works feature ordinary denizens -- the masa -- juxtaposed with images from Western Coca-Cola ads, all expertly rendered, revealing the idealized perception of what is supposed to be beautiful and desirable -- vis-a-vis reality -- and how these are transmitted through mass media.*

**94**

**Jose Joya** (1931 - 1995)

*Barrio Pook, Majayjay Laguna*  
signed and dated 1975 (lower right)  
pen and ink on paper  
12" x 17" (30 cm x 43 cm)

**P 25,000**

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

*National Artist Jose Joya, whose name was synonymous with Philippine Abstraction was also an indefatigable draftsman. His sketchpads brimmed with drawings of places he visited, turning them into a visual armchair travelogue. His drawings were a resplendence of a multiplicity of hatchmarks, denoting contrasts in mass and volume, such as this "bahay kubo."*







**95**

**Danilo Dalena** (1942)

*Bwisit (Jai-Alai Series)*

signed and dated 2000 (lower right)

oil on canvas

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

**P 400,000**

*Danilo "Danny" Dalena's first foray into the arts after graduating from UST (where he had as professors Victorio Edades and Galo Ocampo) was in the publishing industry where he did illustrations and editorial cartoons for publications such as the Philippine Free Press and the Asia Philippines Leader. Since then, Dalena has been actively producing works that are biting, probing commentaries on the prevailing human condition in the country. With a penchant for plump figures with obscured faces, coupled with heavy brush strokes, his paintings contain a surrealistic emotion peppered with the artist's dark and acerbic humor.*

96

### Atay Cabinet

1914

Narra

H: 88 1/2" x L: 57" x W: 26 1/2" (225 cm x 145 cm x 67 cm)

P 300,000

Provenance:  
Manila

*From the 1860s until the 1st quarter of the 20th century, the foremost cabinetmakers in the Philippines were Ah-Tay and his son, Eduardo. In their Binondo workshop was produced the most beautiful and most expensive furniture for the richest families in the country. Their work was characterized by the quality of the wood they used, their impeccable joinery and the fluidity and crispness of their carvings. During the American Period Eduardo spelled his family name as Atay.*

*This cabinet was most probably commissioned by Francisco Reyes from the Taller de Carpinteria of Eduardo Atay. The former asked his son, Nicanor R. Reyes, who later founded Far Eastern University, to attend to the matter. A receipt pasted inside the cabinet door states that on Jan. 28, 1914, Reyes paid P70 as full payment for the plain cabinet he ordered at an agreed price of P100. This was an expensive piece of furniture because at that time, a sack of rice cost only P6.*

*The cabinet stands on four bun feet and has a rather plain body with raised panels on the doors and the sides. An entablature rounded at the corners and carved with moldings at the architrave and cornice surmounts the piece. The frieze is decorated in front with applied moldings flanking a circular cartouche carved with the initials 'FR'. A beautifully carved crest of acanthus scrolls embellish the front and is flanked by turned vase-shaped finials on either end.*



(Receipt, dated 1914)





97

**Fernando Amorsolo** (1892 - 1972)

*La Igorota*  
signed and dated 1948 (lower left)  
watercolor on paper  
8" x 5" (20 cm x 13 cm)

**P 80,000**

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

*"La Igorota", from 1948, is a face from these islands of sweetness and light, such as Amorsolo untiringly evoked.*

*In his paintings of Filipina women, Amorsolo rejected Western ideals of beauty in favor of Filipino ideals and was fond of basing the faces of his subjects on members of his family.] (Amorsolo Lazo, Sylvia. "Remembering Papa". (2003))*

*"[The women I paint should have] a rounded face, not of the oval type often presented to us in newspapers and magazine illustrations. The eyes should be exceptionally lively, not the dreamy, sleepy type that characterizes the Mongolian. The nose should be of the blunt form but firm and strongly marked. ... So the ideal Filipina beauty should not necessarily be white complexioned, nor of the dark brown color of the typical Malayan, but of the clear skin or fresh colored type which we often witness when we meet a blushing girl."—Fernando Amorsolo (Paras-Perez, Rod (1992). Fernando C. Amorsolo: Drawings)*

98

**Luis Lorenzana** (1979)

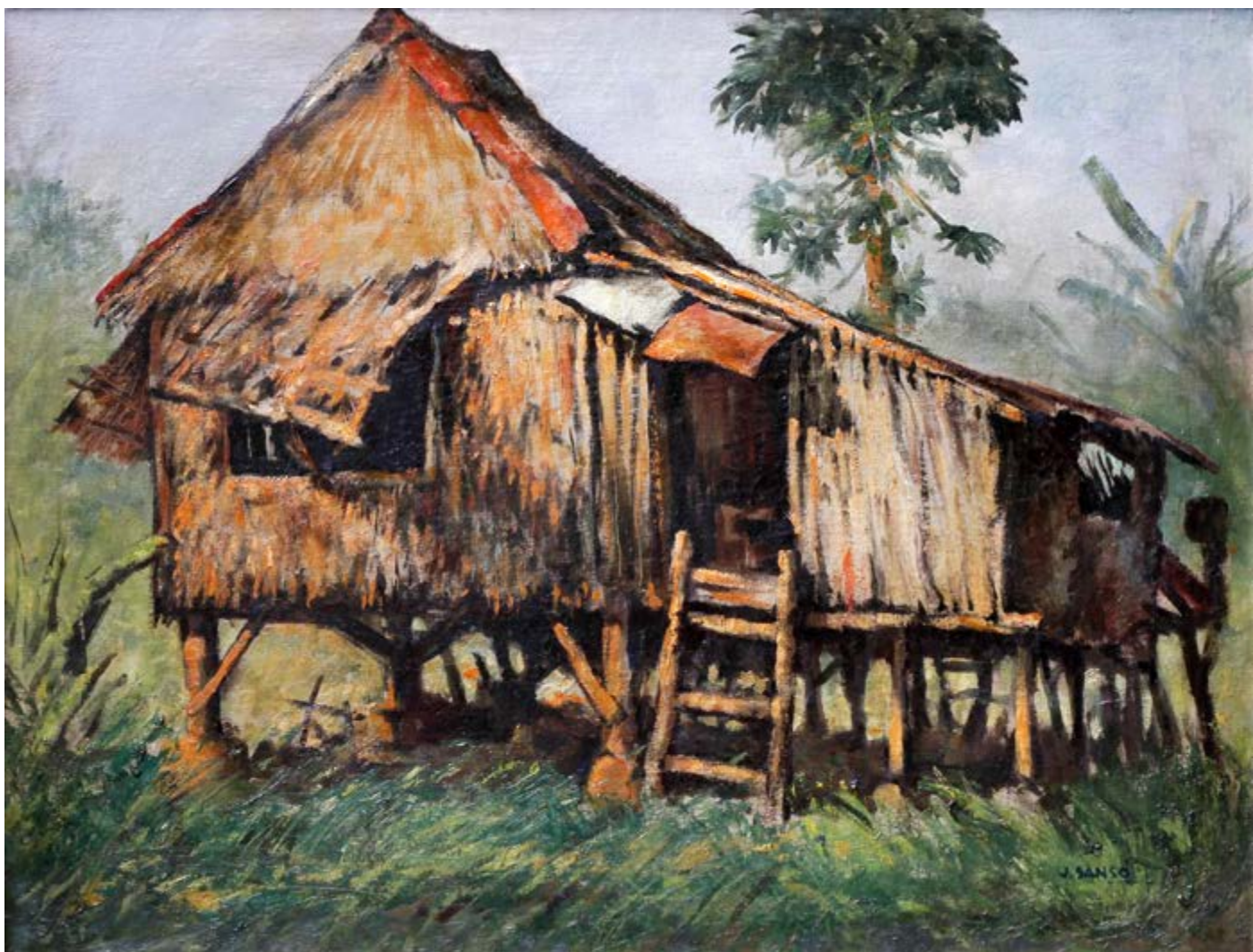
*Monalisa Overdose*  
signed  
resin  
H:25 1/2" x L:14" x W:13" (65 cm x 36 cm x 33 cm)

**P 18,000**

Provenance:  
Secret Fresh Gallery

*Lorenzana first adapted the Mona Lisa as subject after viewing the original artwork in person at the Louvre. "It's something you have to see with your own eyes," the artist shares enthusiastically. Henceforth, he began producing variations on the subject by way of art toys, all hand-painted, and limited in quantity. From the staid nondescript expression on Mona Lisa's face, Lorenzana gives her a rockstar look (the band Kiss quickly comes to mind), eyes wide and piercing, while clutching a popular brand of beer -- a signature element across his works.*





PROPERTY FORMERLY IN THE DON LUIS MA. ARANETA COLLECTION

**99**

**Juvenal Sanso** (1929)

*Bahay Kubo*

signed (lower right)

oil on canvas

24 1/2" x 18 1/2" (62 cm x 47 cm)

**P 200,000**

Literature:

Alfredo Roces, Sanso, Luis Ma. Araneta et al., Hong Kong, 1976, (illustrated, fig. 18, p. 22).

Provenance:

Luis Ma. Araneta, thence by descent

Acquired from the above by the present owner

*The early landscapes of Sanso bare the palpable influences of the conservative or academic school, which does not come as a surprise considering that while as a student at the University of the Philippines after the war, the director was Fernando Amorsolo, with Dominador Castaneda, Ireneo Miranda, and Dr. Toribio Herrera as faculty. In fact, as a student in U.P., Sanso considered Amorsolo as his greatest influence, and wanted to paint like him.*

*This image of the bahay kubo, it can be said, is traceable to that period.*



100

### Parts of a Virgin's Tunic

Early 19th Century

Silver

a.) H: 16 1/2" x L: 8" x W: 5" (42 cm x 20 cm x 13 cm)

b.) H: 9" x L: 28" (23 cm x 71 cm)

**P 40,000**

*During the Spanish Colonial Period wealth was always either invested in agricultural land and real estate or kept in the form of coin or in jewels. The last wills and testaments of the 17th to the end of the 19th centuries show that those who were very rich used a lot of silver in their daily lives, mainly for show, of course. Some even had hundreds of kilos of silver in the form of cutlery, flatware and hollowware for their dining tables to impress their guests during fiestas. In these wills, however, very, very few mention santos with silver vestments. Apparently, only the churches, more particularly the religious orders, had the means to clothe their images with beaten silver.*

*The pieces of lightly embossed and chased openwork silver above belonged to the tunic of a Virgin that must have stood one meter tall and was of 'de bastidor' type with an ivory head. The silver was applied to a velvet tunic stretched over a wooden frame or bastidor. The statue's mantle would have been of gold-embroidered cloth.*

*The workmanship of the silver is very intricate, with the scrollwork very fluidly executed. The silversmith was most certainly Chinese, as evidenced by the large peony chased on the cota maya or breastplate. Cota de malla or chainmail was called such by local plateros or silversmiths and the Andalusians, as well. Exceptional, however, are the large feligrana or filigree flowers decorating the hem of the tunic. Three-dimensional flowers like these, en tremblant, were often used in silver ramilletes, the bunches of flowering branches that decorated the andas or processional floats of santos. Its use in a vestment is unusual.*





**101**

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

*Wiesbaden*

dated 1972 and inscribed Wiesbaden (verso)

oil on board

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

**P 120,000**

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



**102**

**Aleah Angeles** (1988)

*Untitled*

signed and dated (bottom)

oil on canvas

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

**P 18,000**

*Aleah Angeles first got international attention when her piece "Lazy Daisy" was included in a Christie's auction of Contemporary Art in Hong Kong, featured along with Chinese artists as well as other cross region contemporary talents. Her works are described as lyrical compositions with a warm romantic flair.*





**103**

**Fernando Zobel** (1924 - 1984)

*Estudio Para Paco*

signed and dated 1967 (lower right and in verso)

oil on canvas

15" x 19" (38 cm x 48 cm)

**P 400,000**

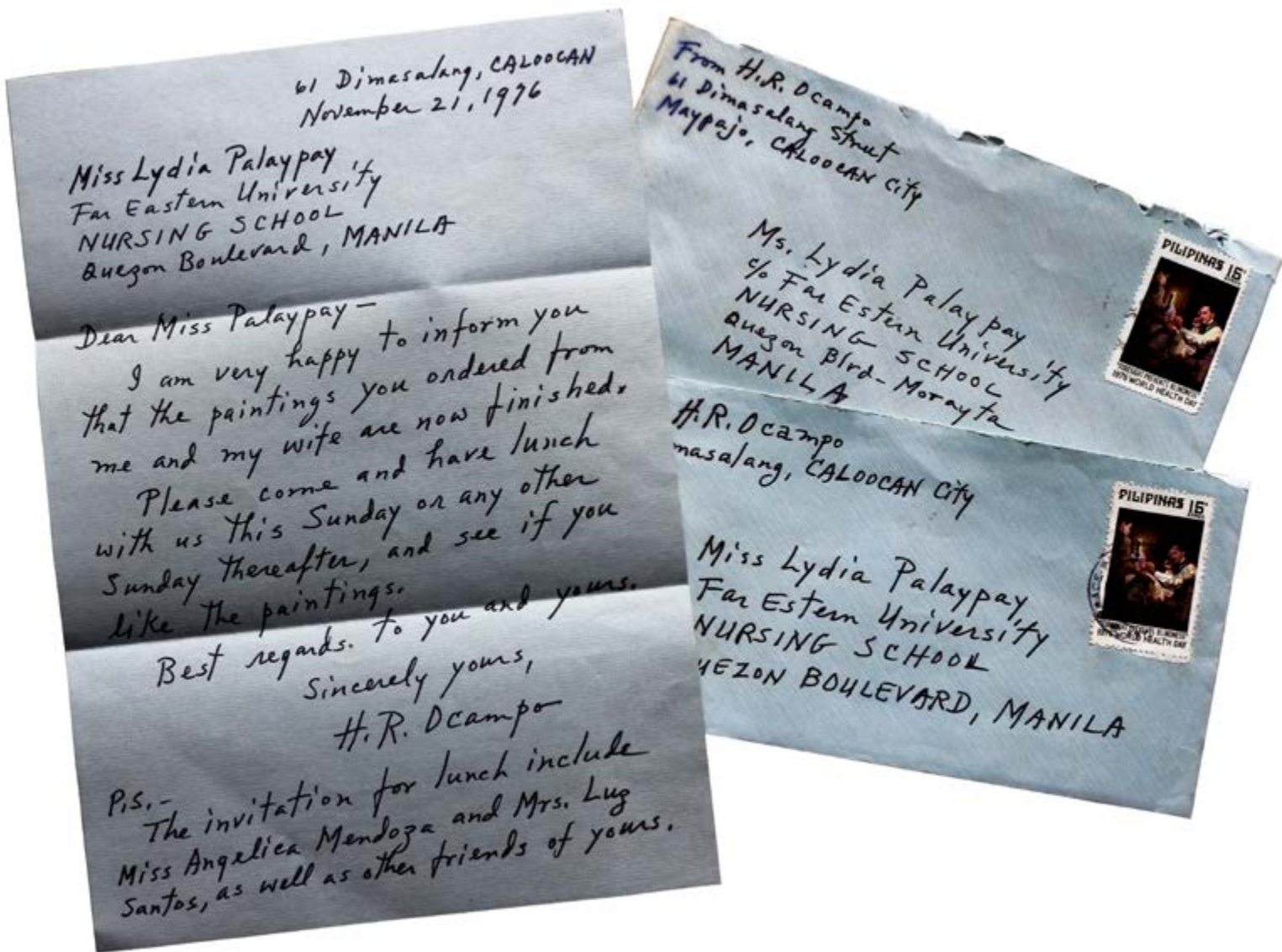
Provenance:

Galeria Cayon

*One cannot examine modern art in the Philippines without the mention of Zobel, whose art not only helped shape modernism in the country but also impacted a whole generation of artists -- contemporaries and future ones alike; both from his generation and those who came thereafter.*

*After a period of four years -- or thereabouts -- of producing works in purely black and white, (Zobel said he suddenly got sick and tired of color) he began to reintroduce a different kind of color to his works -- "Anything but expressionist color. It was observed color," he explained. This was in the early sixties. Thereafter, came his series christened as "El Jucar", so named after a river in Spain with its indefinable colors. In this instance, he saw the need for color, ever so gently applied, for additional expressive content. "Not decorative color, but color that would give more meaning to the lines I put to canvas."*

*Over and above these attributes, Zobel's works contained a sophistication derived from his erudition and intellect, as well as sensitivity.*



(A Letter from H.R. Ocampo)

"In 1973-1974, my close friend Geling Mendoza and I used to visit the residence of HR Ocampo in Dimasalang, Manila. For us ladies, it was a little daunting because the streets leading to the house were rocky and dusty. But, Geling was determined to view his paintings because she wanted to commission his services for her own collection. One time, he insisted for us to have lunch with him and his wife, Val, a very congenial lady, and who cooks a very delicious recipe of Kare-Kare. We became very good friends in a short time and he asked me to call him "Mang Nanding" instead of Mr. Ocampo. In one of our visits, I gathered enough courage to tell him "I'm very interested to acquire some of your works" because I was intrigued his abstract paintings and I learned from him that I could make my own interpretation of his works. Then I said, "I am a teacher and I don't earn that much and your paintings are expensive." In reply, he said, "I can give it to you on installment terms because you are a teacher". I said, "I want to own a painting but I want to pay in cash." Before I left, I decided to tell him to paint for me a particular size - not so big, not so small. "No hurry because I have to save money." He said, "Don't worry." We had left his house and we were in Espana near UST. In the car, I said "I forgot to tell him that I like something about Christmas." He had no telephone and I wasn't able to tell him.

One day, he wrote me a letter that read "You're painting is almost done. I will let you know so that you can have lunch with us next Sunday because Val will cook your favorite Kare-Kare. Please invite Ambassador and Mrs. Melchor." We went on the Sunday of the invite. When we reached the second floor, the painting was perched on an easel and covered with Manila paper. In my excitement, I blurted, "Mang Nanding, where is my painting". With a smile on his face, he said "Halika", lifted the manila paper off the painting on the easel and my eyes were glowing because I was attracted to the colors of red, orange, yellow. I asked, "what is the theme of this painting?" He answered, "a month before Christmas". It was November 1976. I asked, "how did you know that I wanted something about Christmas?" He smiled and with mirth said "Naramdaman ko ang gusto mo." After our lunch, I accosted him aside and asked him, "I might not be able to bring this home today because I can not pay for it." He said, "I want you to own my painting because I see that you are really interested. And you came all the way here." He just made a sign with his fingers of how much I was to pay. Happily I had the amount in my purse."

-Miss Lydia Palaypay



**104**

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

*One Month Before Christmas*

signed and dated 1976 (lower left)

oil on canvas

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

**P 600,000**

Provenance:

Acquired directly from the artist by the present owner

*Colors take front and center in the works of H.R. Ocampo. "His pictures do not glow, they glare. It is precisely this quality that gives them...their peculiar Philippine flavor," so noted Fernando Zobel.*

*Furthermore, his works, though seemingly and deceptively straightforward, are in reality a result of a controlled, systematic, and meticulous process. In H.R. Ocampo The Artist as Filipino, author Angel G. De Jesus describes Ocampo's artistic process in the following manner:*

*"First, an idea may occur to him anywhere he is. He fleshes the idea in more detail as it develops then cuts out the motifs that have grown out of the idea. Subsequently, he plays motifs against each other on blank sheets of paper, tracing the best arrangement on a paper sheet later."*

105

**Demetrio Diego** (1909)

*Bangka*  
signed (lower right)  
oil on wood  
20" x 18 1/2" (51 cm x 47 cm)

**P 16,000**

*Noted for his abilities as an illustrator and his exceptional drafting style that is at once refined and sprightly, these traits easily brought him into the circle of the Thirteen Moderns. His leanings as an artist bent towards 'neo-rural' themes of the countryside, and whether he captured a barrio lass or, as in this case, a seaside fishing village, his brush was never wanting in strength and force, the layers ever so thick and rife with robustness.*



106

**Lao Lianben** (1948)

*Substance*  
signed and dated 1994 (lower right)  
acrylic, modeling paste on paper  
40" x 26 1/4" (102 cm x 67 cm)

**P 90,000**

*Lao is a minimalist in the use of color, using either black or white.*

*He is also a minimalist in the sense that his work shows the influence of Zen aesthetics, which gives importance to the role of insight and creative intuition.*

*His early works in black wood with relief elements showed an abstract and geometric orientation.*

*In many of his white works he has even used techniques such as scratching, incising, and charring in combination with the use of found objects to convey meaning.*

*"I only work on one canvas at a time. And when it does not come out the way I want to, I leave it. When this happens, I do something else, sweep the floor, anything. I cannot work on another piece... until I solve the first one."*

## Carte Reduite des Isles Philippines

Jacques Nicolas Bellin

1752

uncolored

34 1/2" x 21 1/2" (88 cm x 55 cm)

**P 40,000**

A very fine example of Jacques-Nicolas Bellin's *Carte Reduite des Isles Philippines*, one of the fundamental maps for collectors of Philippine cartography and one of the earliest obtainable large format maps of the islands.

This large and finely engraved sea chart is one of the seminal works of the mapping of the Philippines. It was printed by Jacques-Nicolas Bellin (1703-1772), the official Hydrographer to the Royal French Navy. The elegant composition features the entire Philippine Archipelago, with the seas traversed by numerous rhumb lines, and features a large title cartouche of a transitional rococo-neo-classical style. Based on the very finest sources, it is highly detailed, labeling all major settlements, as well as details in the interior such as rivers and lakes.

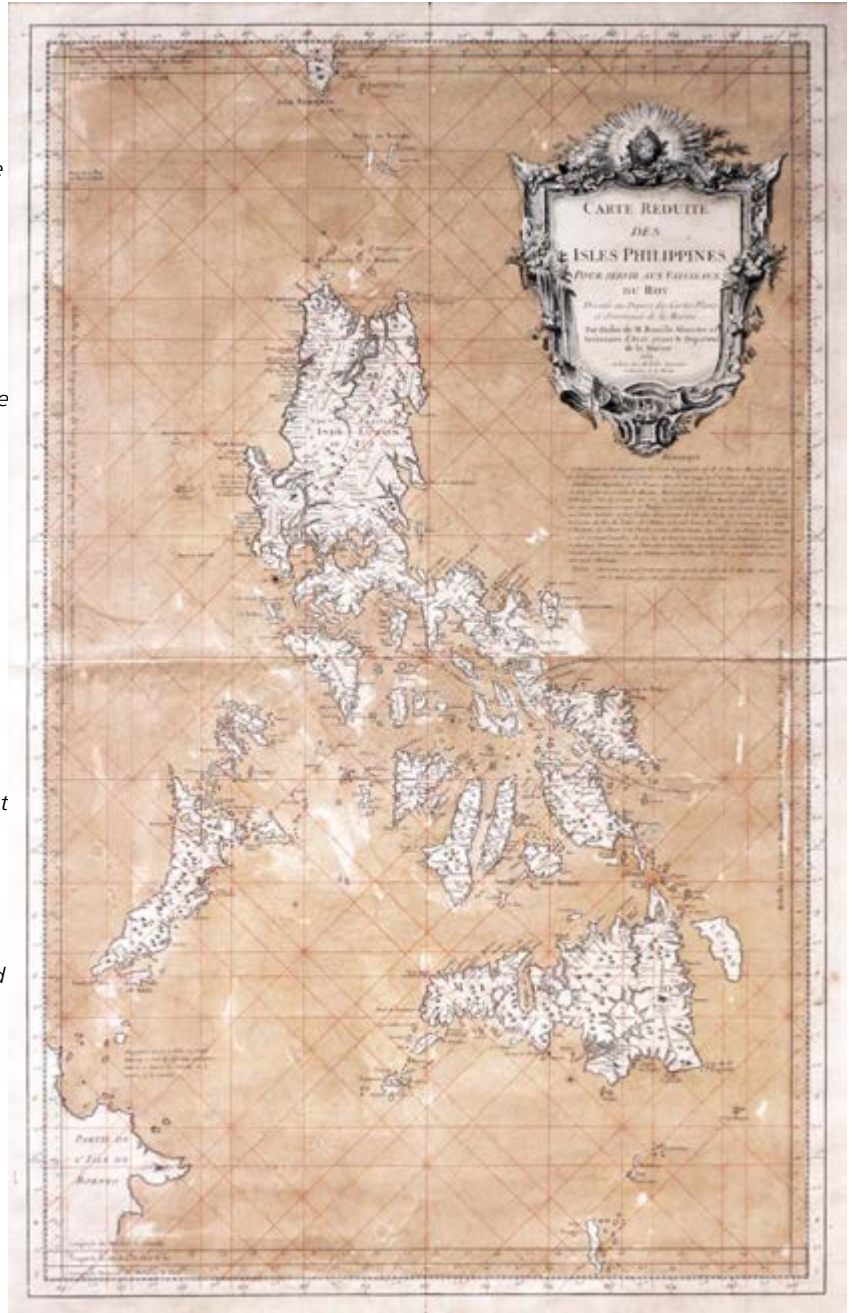
Bellin's map includes a description beneath the cartouche which gives a brief account of the history of the Philippines, but which also gives credit for the map to its source. As stated, Bellin relied on the work of Padre Pedro Murillo Velarde (1696-1753), a Jesuit scholar, who worked for many years to acquire the best geographic sources to create the first broadly accurate map of the islands, the *Carta hydrografica y chronographica de la Islas Filipinas*, printed in Manila in 1734. Perhaps the largest and most beautiful of all maps printed in any European colony to date, it was issued in very few copies, and is today considered virtually unobtainable. A reduced version, the *Mapa delas Yslas Philipinas*, printed on rice paper, was issued in Manila in 1744, and is considered today to be an extreme rarity.

Bellin's map is drawn directly from Murillo Velarde's 1744 map of the Philippines. Although Bellin was a great admirer of Murillo Velarde, he notes on the map that his work is not a "Copie servile", or a straight copy, for he includes several additions. Ironically, Bellin's most obvious "improvement" is that of the mythical island of "St. Jean", to the east of Mindanao, which appeared in earlier maps, but which Velarde went to great efforts to exclude from his maps. While such a decision by Bellin may seem strange in modern times, the process of trial and error reconciliation of modern and older information was a hallmark of 18th Century scientific mapmaking in France in the 18th Century, most notably the 75 year struggle which French mapmakers had with the so-called "Bay of the West."

The present map is the third of the three states of Bellin's chart, and is distinguished from the second state by the inclusion of additional rhumb lines, so as to better aide navigation. It was produced during a period of great political tension in which France, a close ally of Spain (the ruler of the Philippines), was soon to be drawn into another global conflict with Great Britain, which became the Seven Years' War (1756-63). The French Navy urgently required updated sea charts of all possible theaters of altercation. It was in this context that Bellin drew upon Murillo Velarde's groundbreaking work to devise the *Carte Reduite*, which was included in Bellin's great maritime atlas, *Hydrographie française* (Paris, 1753). This third state is the rarest of the 3 on the market and the most visually striking.

Bellin's *Carte Reduite* is considered to one of the fundamental elements of any collection of Philippine cartography, and the present map is an especially fine example.

References: Metropolitan Museum of Manila (exhibition catalog), 'Three Hundred Years of Philippine Maps', 1598-1898, p.38; Quirino, 'Philippine Cartography', p.70; illustrated (1st state), p.66.



108

**Juvenal Sanso** (1929)

*Untitled*

Ca. 1975

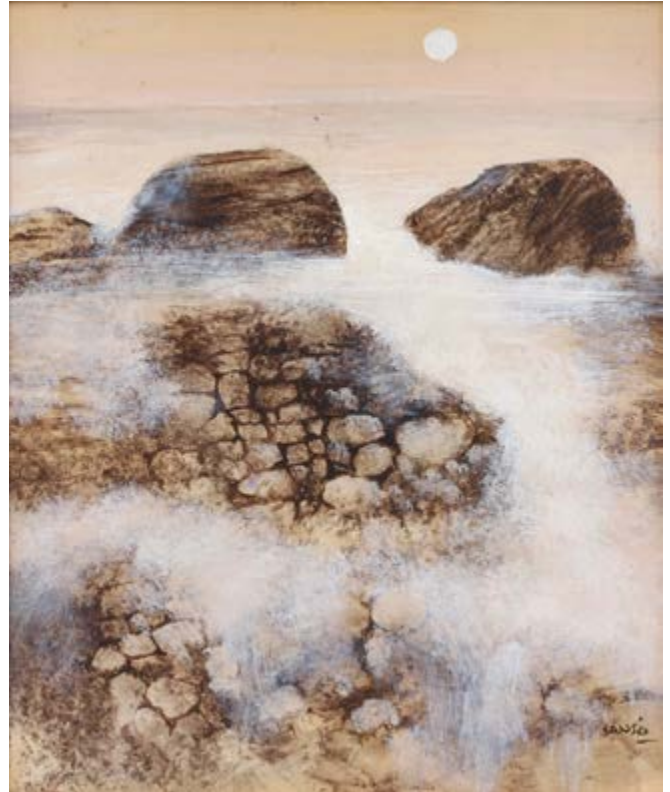
signed (lower right)

oil on wood

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

**P 20,000**

*In order to better appreciate Sanso's landscapes, it would do well to examine his methodology, wherein his paintings are done on location, later to be completed in his studio. The challenges that the artist contends while outdoors -- natural and otherwise -- imbues not only character to the piece but also a superior, unrestrained quality. Moreover, one can observe the minutiae, the details, that can be found in his work -- attributes that other artists would perhaps shy away from but one that only an artist like Sanso takes sheer pleasure in applying.*



109

**Juanito Torres** (1978)

*Pansinin Mo Ako*

signed and dated 2007 (lower right)

oil on canvas

30" x 24" (76 cm x 59 cm)

**P 20,000**

*In visualizing the socio-religious allegory of this work, Torres combines symbolism with contemporary scenes as a way of making a deeper message understandable. The parodied human scenario of unlikely characters is somewhat relieved by the presence of the unconventional Christ on the cross. A consummate story-teller with his strong visual narratives, there is brittle charm in his works, and wit in the scenes he deftly recreates on his large canvases.*

*Aside from historical paintings, he has also done works that struck closer to home. "Some of my works are more intimate. It is like the circus is in town and you are watching strangers acting out their roles in the carnival" he says of his strong satirical artworks featuring the vaudevillian ironies of Philippine life with its gritty characters. The unconventional crucified "Christ" adds a surreal note.*





**110**

**Ronald Ventura** (1973)

*Untitled*

signed and dated 2003 (lower right)

oil on canvas

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

**P 500,000**

*They say that the exacting rendering of hands for many an artist is a task that is near difficult. But for a virtuoso like Ventura, the execution of hands -- no, limbs and the human anatomy as a whole -- is something that is done with ease and a self-assured mastery.*

*For the artist, the skin assumes a most expressive surface, always in a smooth marmoreal tone. The color of the skin, along with the perfect almost symmetrical execution, recalls that of classical art.*

*Juxtaposition (layering) as well, is one of Ventura's objectives as he throws in a variety of images as a means of exploring identity.*

111

**Emmanuel Garibay (1962)**

*Mother and Child*  
signed and dated 2000 (lower left)  
oil on canvas  
36" x 36" (91 cm x 91 cm)

**P 60,000**

*Christ is reincarnated in the social outcast and derelict, what with the seeming halos on the otherwise banal depiction of the three members of the family, somewhat alluding to the sacrifices of the Filipino everyman – the picture of father who is perhaps an Overseas Contract Worker, and the mother feeding his son, a banal task that is considered heroic given the malevolent social forces that they all have to face everyday. This otherwise harsh domestic scene, is softened with the presence of the affectionate cat Garibay's multileveled symbolism that traverses contexts makes for an art that continually proffers new insight.*

*It is of particular interest that the artist, while holding a theological degree and practicing pastoral duties, is certainly not captive to the institutional church. He takes off from the Theology of Liberation and its particular Filipino version, the Theology of Struggle, and pushes its logic to the limit in a radicalized Christology; as was mentioned, Christ is reincarnated in the downtrodden, and Christ is even embodied in the indigenous supreme deity Bathala, implying the decolonization of religious consciousness*



112

**Jaime de Guzman (1942)**

*Untitled*  
signed and dated 1969 (lower right)  
oil on canvas  
23 1/2" x 27" (60 cm x 69 cm)

**P 40,000**

*Noted as a muralist of which he received training in Mexico, Jaime de Guzman also executed dramatic landscapes. This oil on canvas work, dated 1969, was produced a year before his Mexican sojourn.*







**113**

**Diosdado Lorenzo** (1906 - 1983)

*Country Life*

signed (lower right)

Ca. 1950s

oil on canvas

37 1/2" x 28" (95 cm x 71 cm)

**P 140,000**

Provenance:

Presented to Mr. Stewart Jamieson, Vice-President of Theo H. Davies & Co, Far East, Ltd. by the staff and employees upon the occasion of his retirement, Manila, Philippines, January 2, 1958

*Lorenzo, one of the leading figures that comprised the Thirteen Moderns, served as mentor to the likes of Ang Kiukok and J. Elizalde Navarro as well as other prominent names in Philippine art. Thoroughly modernist in approach of which he never wavered from, his favored subjects were bucolic scenes and that of rural folk, like this striking portrait from 1958.*

*When compared to Amorsolo who also dealt with countryside sceneries, Lorenzo's artworks differed a great deal in that the glow and luminance to his canvas was achieved through a different blending of colors while revelling mostly in earth tones. Moreover, he intentionally allowed a rough surface to his paintings -- therefore giving them an almost three-dimensional texture and effect that enlivens his works.*



(artist's signature and date in verso)

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**114**

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

*Women with Jars*

signed and dated 1949 (upper right and verso)

acrylic on wood

12 1/4" x 10" (31 cm x 25 cm)

**P 500,000**

*Further studies at the Cranbrook Academy of Art helped ferment and foster the modernist leanings in Anita Magsaysay Ho. Whereas her works in the early forties still hovered around the Amorsolo school of genre, academic painting, Anita, the artist, found greater stimulus in modernist precepts. This can be gleaned from the faces that appear in this work from 1949 -- ever so slightly distorted and disproportioned. Still, women at work -- her trademark -- is the central image.*



115

**Elias Laxa** (1904 - 1990)

*Beachscape*

signed and dated 1958 (lower left)

oil on canvas

14 1/2" x 19 1/4" (37 cm x 49 cm)

**P 12,000**

Provenance:

Private collection, Netherlands

*Elias Laxa's signature works are his color-splashed seascapes, inspired by his humble background, being the son of a fisherman. In fact, he also became a fisherman in his youth.*

*These circumstances helped develop his love for the sea, which showed so well in his paintings. The art critic Alfredo R. Roces wrote of his works, "His art is every bit like a fragment of a street with cracked sidewalks, tilted signs and moving calesas, or it is a piece of the sea, with a beach and a vast expanse of sea and sky. He seems bent, in canvas after canvas, in capturing a fleeting moment when light has made edges soft and feathery, just a few minutes before the pinkish-grey sky breaks into actual dawn. Laxa seems bent on pursuing these mysteries of nature relentlessly".*



116

**Charlie Co** (1960)

*Peace Boy*

signed and dated 2003 (lower right)

oil on canvas

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

**P 40,000**

*At first glance, the surrealistic universe that Charlie Co creates may appear as nothing more than whimsical pieces born out of the wild imaginings of the artist. Yet, beneath the surface, Co's works are actually visual commentaries on pressing socio-political issues, drawing from his time as a member of the progressive Bacolod-based Black Artists of Asia.*

*As one might surmise from the title, "Peace Boy" is Co's way of communicating the seemingly elusive, and hopefully not illusory, objective of peace, as seen from the childlike innocence and purity of youth.*





117

**Alfonso Ossorio** (1916 - 1990)

*Untitled*

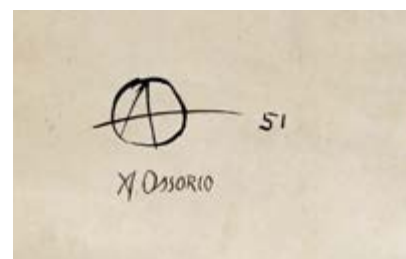
signed and dated 1951 (verso)  
wax, ink and watercolor on paper  
26" x 22" (51 cm x 48 cm)

**P 400,000**

Provenance:  
Private Collection, CA USA

*Counting Jackson Pollock as friend, the former's style inevitably influenced the artistic output of Ossorio, who beginning in the 50s began doing works in the abstract expressionist mode.*

*1951, the year of this piece, found Alfonso Ossorio in Paris, where he spent time with a good artist friend, Jean Dubuffet, the one who is credited with introducing Ossorio to the world of art brut. It was also during this time that he acquired The Creeks, the vast Hamptons estate where he displayed his extensive art collection.*



(artist's signature and date in verso)



**118**

**Romulo Olazo** (1934)

*Papestry XVIII*

signed and dated 1994 (lower right)

dyed, pressed paper pulp

18" x 16" (46 cm x 41 cm)

**P 16,000**

*In the "Papestry" series Romulo Olazo tackles both the challenge of creating a volume of work entailing variations and different medium and still stay within the theme format.*

*The "Papestry" series involved working with handmade pulp paper and passing it through a printmaking press. There is no edition however, and being a monotype, this is considered a hybrid of painting and printmaking. Pat Olazo, the artist's wife and who was also involved in the research of the technique and its production, described the process as meticulous and laborious but rewarding. The "Papestry" series was a major segment of the Black and White exhibition of 1994.*

**119**

**Jose Joya** (1931 - 1995)

*Maria Clara*

signed and dated 1974 (lower left)

pastel on paper

23" x 18" (58 cm x 46 cm)

**P 80,000**

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

*This work recalls the early phase of his art, wherein Jose Joya reflected the period of transition from academic conservatism to modernism. Academically trained like his famous contemporaries Magsaysay Ho, Juvenal Sanso and Manuel Rodriguez Sr., he was among the most audacious young artists that the time produced. Joya's career, however did not begin with a spectacular display of fireworks. It began quite conventionally with his studies at the University of the Philippines School of Fine Arts.*





**120**

**Head of a Male Saint**

18th Century

Ivory

H: 6" x L: 4" x W: 3" (15 cm x 10 cm x 8 cm)

**P 120,000**

*Elephant tusks from India or Madagascar was a major item of trade throughout the Spanish Colonial Period. African ivory was preferred, because that from Indian elephants tended to yellow with age. Since the late 16th century, ivory was brought in by Indian traders and Manilenos who opted to engage in the coastal trade with Macao and India rather than the more profitable, but riskier, Galleon Trade to Callao in Peru and Acapulco in Mexico. A roundtrip voyage to Goa in India took an average of two to three months and earned a profit of 500%. Investments in the Galleon Trade netted twice that, but it took a year for the return on investment, if the ship survived the dangers of typhoons and pirates.*

*Chinese carvers in the Parian produced santos in quantities that were exported to Mexico, where the wills of wealthy Mexicans from the 17th century onwards are replete with ivory images described as 'obra Filipina'. Many were re-exported to Spain and even to France, as evidenced by a large 17th century crucifix in the treasury of Notre Dame in Paris. By the 19th century, descendants of the original Chinese carvers in the Parian, who had become mestizos de Sangley or Chinoys, had transferred their workshops to the pueblos of Sta. Cruz and Quiapo, where many santeros could be found until the end of this century.*

*This finely carved ivory head of a male saint was certainly made in Manila for a statue that stood 90 cm. tall. It has some Chinese features, and the hair is finely carved to show the individual strands, a sure sign of antiquity. The fact that the eyes are not of glass, but were originally painted on, indicates that the piece was made during the early part of that century. The presence of a tonsure shows that it was meant to portray a friar saint, most probably a statue of San Antonio de Padua or to a San Vicente Ferrer. These were the two most popularly venerated saints during the Spanish Period. The former was prayed to for help in finding lost things, even a straying husband, while the latter was implored against sickness, particularly when there was a plague.*



**121**

**Macario Vitalis** (1898 - 1990)

*Epiphany*

signed and dated 1962 (lower right)

oil on canvas

17 1/2" x 21" (44 cm x 53 cm)

**P 90,000**

Provenance:

Private Collection, St. Tropez, France





**122**

**Jose John Santos III** (1970)

*Untitled*

signed and dated 2005 (lower right)

oil on canvas

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

**P 300,000**

*In an interview, Jose John Santos III tells his emergence as a young painter, the phases of his works, his wit and sensibility and why he continues to be one of the most sought-after young artists of today.*

*"I try to recognize the variables like time frame, the ideas for the show and the process involved which also affects the time frame. Of these factors, time for me is the most important as it allows more conceptualizing done and more physical progress for the actual work. All these variables affect the artist mentally on both the emotional and intellectual levels. Ideas can be drawn from anywhere and at anytime and often times from unexpected sources. One crucial thing to note is the ability to recognize and identify these ideas when they present themselves and to not forget about them. These are the times when a visual journal and pen come in handy."*

123

**Tam Austria** (1943)

*Market Vendors*  
signed and dated 1979 (right)  
oil on canvas  
25" x 35" (64 cm x 89 cm)

**P 100,000**

*There has always been a trend in folk genre among regional artists inspired by the example of Carlos Francisco. Strong regional centres of art in Luzon are the lakeshore towns of Angono, Tanay and Paete. The Tanay artists are led by Tam Austria in his mother and child paintings within the context of folk culture and his Maria Makiling series.*



124

**Lynyrd Paras** (1982)

*Untitled*  
signed and dated 2011 (lower right)  
oil on canvas  
72" x 42" (182 cm x 107 cm)

**P 90,000**

*Despite the success he has garnered from his paintings, with reputable collectors coveting his creations, Lynyrd Paras pushes his artistic boundaries by undertaking different means of creative expression as well.*

*This work from 2011 speaks of the duality of the feminine strength that is characterized by both unbreakable determination and delicate sensitivity- the image of a rose emerges below her face.*

*Lynyrd Paras' works are drawn from the combination of stories that bind together to make up a person's life. For him, amidst the drudgery of our day-to-day lives, upon meeting people, his soul, sensitive and hungry for beauty encounters another person's soul in all its distinctive formlessness and manages to render the said formless soul on the canvas to be part of his signature works of art.*

*Texts are superimposed for an effect that lies somewhere in between realism and surrealism, thrown in with a little abstract. Text is prevalent in his works, the words themselves are often of his own making, as he pokes fun at the slang that has often been deemed unnatural, by creating unnatural words of his own.*



**125**

**Lao Lianben** (1948)

*"Aura" 2*

signed and dated 1981 (lower left)

acrylic, rice paper on canvas, wood

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

**P 360,000**

*Lao finished Fine Arts, majoring in painting at the University of the East in 1972. He held his first one person show at the Solidaridad Galleries in 1973. In Lao's works there is often a play of contrasts between free organic shapes and the geometric order of the panel design.*

*Influenced by conceptual ideas in the 1970s, many artists including Lao Lianben even employed non traditional materials and experimental techniques. These include jute sack, weathered wood, fiber, fabric etc. It is not a coincidence that these artists were among those acknowledged as the innovators of the day.*

126

**Yasmin Sison (1973)**

*Untitled*

signed and dated 2006 (lower right)

watercolor on paper

15 1/2" x 12 1/2" (39 cm x 32 cm)

**P 16,000**

*Yasmin Sison has explored the expansive, infinite potentials that childhood and interacting with children bring. "I started making the paintings of children when I started teaching pre-school. My models were my students, my nieces, nephew and my son." She was once also quoted: "Dealing with (children) and being with (children) is like being under a great big sky, where the possibilities are endless. As a mother raising and being with children, there is a continual push at my boundaries, out of my known circle into the great beyond."*

*In this work, the children display sass and attitude, menace even, defiantly challenging viewers. They hold on to animal masks, a reference to Yasmin's past work where she had children put on these masks for her paintings.*

*A CCP 13 Artists awardee in 2006, for her, "Roberto Chabet has the most influence on how I think about making works for exhibitions..." Many of Yasmin Sison's other works are "in the figurative, photo-based realm" and as for foreign influences, she cites "photographers like Diane Arbus, Kathy Grannan, Alessandra Sanguinetti and installation artists like Phoebe Washburn, Jessica Stockholder and Ann Hamilton."*



127

**Vicente Manansala (1910 - 1981)**

*Still-life*

signed and dated 1971 (upper right)

watercolor on paper

27" x 18 1/2" (69 cm x 47 cm)

**P 200,000**

*In his work, he developed the style of transparent cubism which was generally shared by his fellow neo-realists Cesar Legaspi and Romeo Tabuena. Unlike analytical cubism, which arbitrarily fragments and dissects the figure into complex abstract compositions with only clues of the subject remaining, Manansala stayed close to the figure which he simplified to its basic geometric shape. He went through the black and white phase of crucifixions and madonna-and-child paintings, but, on the whole, he used color in all its folk vibrancy, sensuous appeal, and evocative power. In composition, his works often feature lines of perspective with receding space, although shallow; but recession in depth is simultaneously defined by lines and planes which create spatial ambiguities.*

*His still life's have a tapestry like quality, the various objects from the domestic context, not fragmented but left integral, occupy the entire visual field, bright elements on a dark, ambiguous space, and at times showing the influence of 17th century paintings of Dutch interiors with their checkerboard motifs. As a whole, Manansala reinterpreted or indigenized cubism as he drew his themes from the familiar Filipino environment.*



PROPERTY FROM THE ESTATE OF JORGE PINEDA

**128**

**Jorge Pineda** (1879 - 1946)

*First Cry of Balintawak*

signed and dated 1938 (lower right)

oil on canvas

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

**P 400,000**

*Jorge Pineda was considered as the leading illustrator of his time, and was in the same league as Amrosolo, except that his artistic output was more infrequent; his subjects markedly different. In his art, Pineda captured everyday life with a style that was casual and pleasantly stimulating.*

*In this work from 1938, Pineda renders a crucial and momentous occurrence in our nation's history: the so-called Cry of Balintawak also known as the Cry of Pugad Lawin. Presaging the Philippine Revolution against Spain, It was here that Andres Bonifacio enjoined the members of the Katipunan who were present to tear their cedulas, of which everyone responded with patriotic shouts and fervent calls for action.*

129

**Max Balatbat** (1978)

*Balance City*

signed and dated 2010 (upper right)

acrylic on canvas

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

**P 18,000**

*The multi award winning artist Max Balatbat is not a social realist artist. He is an abstractionist with a social realist's point of view. Max Balatbat's father was an architect, whose floor plans led him to produce a fresh perspective in his art which he now calls "architectural abstraction." There is a dynamic beauty won from a tension existing between various elements. Balatbat creates a muscular aesthetic, what with their combinations of angular elements these works which hint of even a sculptural presence. The barang barong (shanty) has always been a popular source of social commentary, thus Balatbat explores other architectural venues with the same implications.*

*Balatbat is not a member of nor associated with social realist collectives yet this does not exclude the presence of social commentary in their works. He is one of the movers and shakers behind the art collective Sininggang. His art depicts his inventive interpretation of austere landscapes of torn buildings as modernist abstraction resonating with undoubtful plausibility. The canvases contain a series of geometric composition which juggled color and pattern with equal temerity.*

*Given Balatbat's architectural-sculptural feeling for his social malaise themes, be it top view or front view is always marked by a certain cragginess, a fragmentation. The buildings are almost ephemeral, and yet this is the same delicacy that holds the composition together. Balatbat's colors are always predominantly on the somber side of the spectrum yet his angular forms are without expressionist angst...*

*To the artist, his art is a registry of the daily events he encounters in the very place where he grew up. His works are personal statements inferred from experiences since childhood.*



130

**Tatong Torres** (1979)

*The Great Reward*

signed and dated 2008 (lower right)

oil on canvas

60" x 72" (152 cm x 183 cm)

**P 30,000**

*Tatong's art has always been about his incursions into a fantastic, alternate world, at once fascinating and horrifying. He transfixes as much as he makes us recoil, until slowly, we come to accept this parallel universe. What at first seems like disintegrating flesh acquire the patina of the commonplace, even turning into objects of beauty, leaving us captivated. Tatong invites us into his strange universe. And the viewer chooses to stay.*

*Torres Architectural degree background adds a complex dimension to the contrast and contradiction in the detail of the visual elements.*



110



**131**

**Lee Aguinaldo** (1933 - 2007)

*Linear No. 45*

signed and dated 1966 (verso)

acrylic (aqua-tec)

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

**P 500,000**

Provenance:  
Luz Gallery

*"...my paintings became more structured in composition. I was more conscious of handling space, of how to 'distribute' pictorial areas." – Lee Aguinaldo*

*From his Pollock-inspired Drip paintings, it was in 1965, during a show at the Luz Gallery that his Linear series of paintings came about.*

*He 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. The smoothness of surface quality of his edgy oeuvre combined the seemingly contradictory traits of intense painting and minimalism.*

**132**

**Onib Olmedo** (1937 - 1996)

*The Violinist and The Pianist*  
signed and dated 1996 (lower right)  
oil pastel on felt paper  
28" x 22" (71 cm x 56 cm)

**P 80,000**

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

*The images and portraits of Olmedo are never literal or life-like representations of people; Rather, the faces are purposely disfigured and deformed, and almost ghost-like in their appearance. The strong emotions the canvas projects, much like the figures contained, easily linger and persist in memory.*



**133**

**Arturo Luz** (1926)

*Three Jars*  
signed (lower right)  
Ca. 1990  
acrylic on canvas  
24" x 48" (61 cm x 122 cm)

**P 140,000**

*A work by Luz is never about flamboyance or flair; rather, a subtle elegance and sparse intensesness blankets his canvas. The same is true with his still lifes, particularly those produced in the nineties, where the objects he depicts are set atop boxes that, the artist relates, "destroy our sense of reality." With their odd forms set amidst a distorted spatial environment, he sets about defying what is logical and obvious.*







**134**

**Alfredo Esquillo Jr.** (1972)

*"Camo"*

signed and dated 2009 (lower right)

oil on canvas

60" x 36" (153 cm x 91 cm)

**P 140,000**

Provenance:

Tin – Aw Art Gallery

*The art of Alfredo Esquillo is one that is marked, first and foremost, with an uncanny attention to detail and meticulousity that, the artist professes, is aimed "challenging the accuracy of the camera in delineating objects as they appear to the eye and in capturing details of light color and texture."*

*Technical proficiency and superiority of skill aside -- of this Esquillo is in full possession of -- the artist presents us with an elaborate layering of compositions -- snapshots of social realities -- that are reflective of the artist's keen interest in and fascination with cultural paradoxes.*

*In this work entitled "Camo" for example, we can surmise that it is Esquillo's commentary on the plight of indigenous cultural communities and the "battles" that they wage: against encroaching modernisation, armed conflicts, and westernization.*

## 135

**Jose Joya** (1931 - 1995)

*Labyrinth*

signed and dated 1960 (lower left)

oil on canvas

34" x 46" (86 cm x 117 cm)

**P 2,000,000**

Provenance:

Arch. Francisco J. Nakpil

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

*To mark the opening of the Luz Gallery in December of 1960, Arturo Luz handpicked Jose Joya for the inaugural one-man show.*

*It was, for sure, a singular honor; an undeniable testament to Joya's prowess as an abstractionist. "In sheer massiveness alone, no other Filipino abstractionist approaches him," Francisco Arcellana was moved to say. Furthermore, the exhibit served as a catalyst that jumpstarted a whole slate of exhibitions, causing a sea change in the modern art movement in the country.*

*It has been observed, too, that Joya's works reflect the deepest recesses of his mind, his inner universe, which he thus puts to canvas with an unabashed strength and raw power. Immediately one imagines the master in action as he applies, in full force, his paints and colors.*

*Said Joya: "When an idea evolves, particularly an intense idea, I try to record the idea before it flees. The pictures are done spontaneously -- the creative impulse of the moment is strapped to the canvas before it changes nature."*

*Joya's abstracts are also said to depict nature, although of course this is never done literally: what he was able to capture and depict is the strength and brute force that nature brings.*

*A year later in 1961, Joya would receive the TOYM (Ten Outstanding Young Men) for Art.*



136

**Romulo Galicano** (1945)

*Abstract Composition*

signed and dated 1994 (lower left)

oil on canvas

36" x 39" (91 cm x 99 cm)

**P 200,000**

While Romulo Galicano has a solid training in figure drawing, Florencio Concepcion taught him abstract design. For a year way back in 1968 he painted expressionist works, even still lifes with spare elements, themes which come back in this untitled 1994 work.

"My work is technically academic and my philosophical approach is abstract. My first concern is the integrity of the whole. The... lines in my painting is a reconciliation between opposite poles and the merging of the subjective and the objective, creating a new meaningful work of art." For Romulo Galicano, a painting goes beyond recording reality because it has its own internal formal relationships.



137

**Wire Tuazon** (1973)

*The Passionate Years*

dated 2008 (in verso)

oil on canvas

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

**P 30,000**

Looking at and inevitably experiencing, the works of Wire Tuazon, one can immediately notice the native intelligence, the visual sophistication and the penetrating vision that energize them. Images are not merely visual cues but powerful signifiers that implicate history itself while his trademark text transcends its linguistic properties to become inevitably, an image, generative of associations as well as collisions.

Tuazon's works take the form of hyperrealist paintings that are fused by philosophical texts cum commentary.

Though the works of Wire don't seem to transgress the modes of art and artmaking, they are actually pushing the envelope on how we perceive and inevitably enter, a work of art. The instruments available to him- the work, the text, and the title- are malleable components that enable the artist to approach communicativeness and meaning multi-dimensionally, harking the post modernist notion that there is no such thing as a singular version of truth or its opposite.

His works delve on the paradox of control, popular memory, loss and immortality. The artist was quoted "I'm particularly interested in the power of images and manufactured reality. I'm fascinated with images that hold sacred truths on the diverse meanings and aspects of life and death."



116



**138**

**Romulo Olazo** (1934)

*Diaphanous B-CXVII*

signed and dated 1996 (lower right)

oil on canvas

68" x 49" (173 cm x 124 cm)

**P 400,000**

Literature:

Guillermo, Alice G. et al., Romulo Olazo,  
Paseo Gallery, Mandaluyong City, 2013, p.98

*Viewing an Olazo work is a unique experience. The "Diaphanous" surface is layered and always full of surprising structural directions. And an individual approach to color ALL HIS OWN offers emotional intonation while adding implied configurations of forms. Mostly however, the diaphanous works has a stillness- a kind of mystic repose that subtly lures the viewer.*

*Arts professor Victoria Herrera wrote of Olazo's abstract paintings as featuring freehand and gestural painting methods, as well as templates and patterns. "By deciding to leave paintings untitled, Olazo maximizes the viewer's personal engagement with the artwork as well as his own," she wrote. Herrera added, "Underneath all these new propositions is his signature diaphanous and translucent base that provides clarity and stability to the playfulness of the rigorous brushwork. From a viewer's point of view, Olazo takes us to a new path of perception, a new set of formal tools to make sense with, but eventually to recognize as his."*

*Olazo initially established himself as a printmaker, actively participating in local and international exhibitions and winning numerous awards, including the Thirteen Artist Award from the Cultural Center of the Philippines in 1972. He is best known for his 'Diaphanous' series, that triumph of light over matter, which he first developed in the 70s. The series is described as 'veritable visions of light' and epitomizes his explorations in abstraction through material and form.*

**139**

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

*The Vortex*

signed and dated 1962 (lower right)

oil on canvas

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

**P 800,000**



(Mr. George Y. Huang)

Provenance:

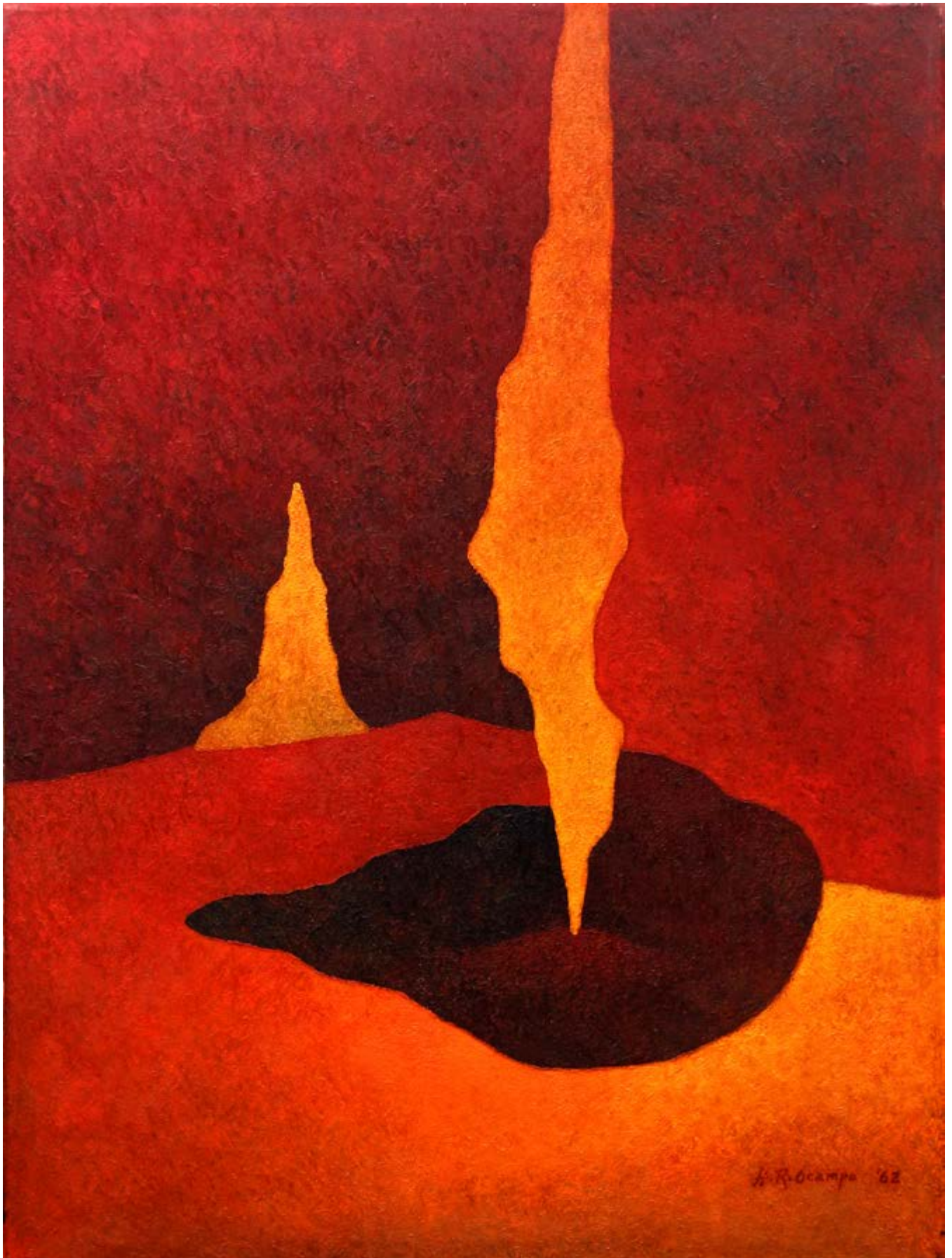
Acquired directly by George Y. Huang from the artist in 1962, thence by descent.

George Y. Huang was an original incorporator and founder of Commonwealth Foods, Inc. (makers of Ricoa Chocolate, Café Puro, among others). In 1962 he arrived home and surprised his wife, Rosa, that he had just bought a painting from Mr. Ocampo, describing it as like an erupting volcano.

*"In my pictures, I am interested in how shapes, hues, values, textures and lines interact on one another in space," shares H.R. Ocampo, "rather than in capturing a photographic semblance of nature."*

*Ocampo considered the years 1945 to 1963 in his art practice as his Transitional Period, when he was largely preoccupied with non-objective painting.*

*This piece, then, "The Vortex," from '62, would very well fall under this category. At this juncture, as written in the book on the artist by Angel G. De Jesus, "his figures and natural objects became simplified. He disregarded perspective and his forms became increasingly distorted." The flattening of planes and unity of composition and design thus became his impetus."*



140

**Juanito Torres** (1978)

*The Assassination of General Antonio Luna*

signed and dated 2011 (lower right)  
oil on canvas  
60" x 72" (152 cm x 183 cm)

**P 80,000**

*Juanito Torres has made a name for himself by painting large paintings depicting important scenes straight out of Philippine history. A product of the University of the Philippines, Torres' works exhibit both a high level of technical aptitude and in-depth historical research. This piece depicts a particularly dramatic point during the turn-of-the-century Philippine-American War—the assassination of the charismatic General Antonio Luna, commander of the Philippine Revolutionary Army. Younger brother of painter Juan Luna, Antonio made a name for himself as a brilliant tactician. However, his fiery temper earned him the ire of many—including his own men. So on June 2, 1899, the General met his death at the hands of a company of men he had earlier dismissed for insubordination.*



*General Luna's resistance ably is captured by Torres, in his trademark realist aesthetic. Pistol out to defend himself, the General stands alone against a group of assassins.*

141

**Lee Aguinaldo** (1933 - 2007)

*Red, Green & Purple Woman Nude*  
signed and dated 1964 (verso)  
mixed media  
11 1/2" x 15 1/2" (29 cm x 39 cm)

**P 60,000**

Provenance:  
Mr. and Mrs. Emil Jurado

*While primarily known as an abstractionist, Lee Aguinaldo (1933-2007) had many other interesting facets to his artistic career. One in particular is his being an artist of appropriation. His appropriative strategies were wide-ranging—including using imagery from newspapers and magazines.*



*The use of collage extended into his abstractions, which evolved into the so called "Galumphing" paintings. These works involved the juxtaposition of large areas of pure color punctuated by a perfectly placed cutout image from American magazines, of which Life was a favorite. The image culled from American magazines were used in a manner that merged, by turns, a deadpan attitude and a hedonist's fascination with photographic images. Aguinaldo feasted as much in photographic images as he did on luminous passages of color.*

*After his "Flick" series in the early '60s of arduously flicking paint onto a ground with a loaded scalpel knife, he made the "Galumph" series, which included a number of paintings collaged with images from fashion magazines like Harper's Bazaar. His foray into pop continued with his use of the frottage image transfer technique of Robert Rauschenberg, continually appropriating images from magazines and newspapers.*

120





**142**

**Juvenal Sanso** (1929)

*Untitled*

Ca. 1965

signed (lower right)

oil on canvas

28 1/2" x 36" (72 cm x 91 cm)

**P 280,000**

*Poetic, the fantastic, dreamworlds conjured...this is the art of Sanso. Approaching surrealism, the artist delivers us to places magical, weaving tapestries that "subjugate reality and imagination." More to the point, with his bouquets and flowers -- as with his other favorite subjects -- are executed and culled from his enchanted memory. He does not produce exacting, scientific renderings; instead, he creates images of nature that are almost supernatural -- aglow, luminous, exuberant -- yet impressively elegant.*



**143**

**Mario Parial** (1944 - 2013)

*Maria Clara*

signed and dated 1991 (lower right)

tempera

21" x 16" (53 cm x 41 cm)

**P 25,000**

*Described as the leading Marian painter in the country, Parial explores that other local representation of womanhood in Maria Clara. He even indigenizes the theme by positioning the figure with a lush tropical backdrop. Parial infuses the subject with folk motifs that magically transforms the otherwise common theme in to a picture of tropical abundance. The use of colors and the brilliant patterns on the fabric helps in enriching the theme.*

**144**

**Mark Justiniani** (1966)

*Lunas*

signed and dated 2007 (lower right)

pastel on paper

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

**P 20,000**

*Dubbed as one of the leading artists in the country dabbling in surrealist works, Justiniani began his artistic life as an active member of such artist collectives as Salingpusa and Sanggawa. From producing early pieces of a politically charged nature, he then delved into surrealistic effigies and socio-political satire.*

*Over-all, his wit and humor -- dark and hitting just the right chords -- invigorates his art, like this work "Lunas" that is almost like a riddle to be deciphered.*





**145**

**Marcel Antonio** (1965)

*The Casbah*

signed and dated 2010 (lower right)

acrylic on canvas

42" x 54" (107 cm x 142 cm)

**P 100,000**

*The tableaux of Marcel Antonio are a mix of reality and fantasy, resulting in figurative abstracts -- where a menagerie of animals and humans share the stage -- that tell almost myth-like narratives, owing to the artist's passion for reading and literature. Without question, Antonio is not only an artist of unique sensibility, but also a storyteller capable of weaving profound, poetic tales.*

146

**F. Puentebella**

*Winnowing Rice*  
signed and dated 1902 (lower left)  
oil on canvas  
42" x 24" (107 cm x 61 cm)

**P 100,000**

Provenance:  
Private collection, USA

*The local countryside became the favorite subject of Filipino artists in the last quarter of the 19th century. The artistic discovery of the countryside and, on a symbolic scale, the secular world was a recruit of the growing concern of Spain for the economic development of her long neglected Asian colony. Prior to the 19th century, artistic activities, with a few exceptions, were entirely religious in purpose, mode and subject matter. The church dictated on all matters of life and learning, a fact that prompted La Gentil de La Galaisiere, a French nobleman who visited the Philippines in 1766, to comment in his letter to a friend, "I am writing to you from the other side of the globe from the 14th century!"*

*When America colonized the Philippines at the beginning of the twentieth century, the country was still an idyll, peopled by common folk portrayed in acts of rearing the earth and gathering its bounty. Among that charmed generation of artists is F. Puentebella.*



147

**R.M De Leon (1960)**

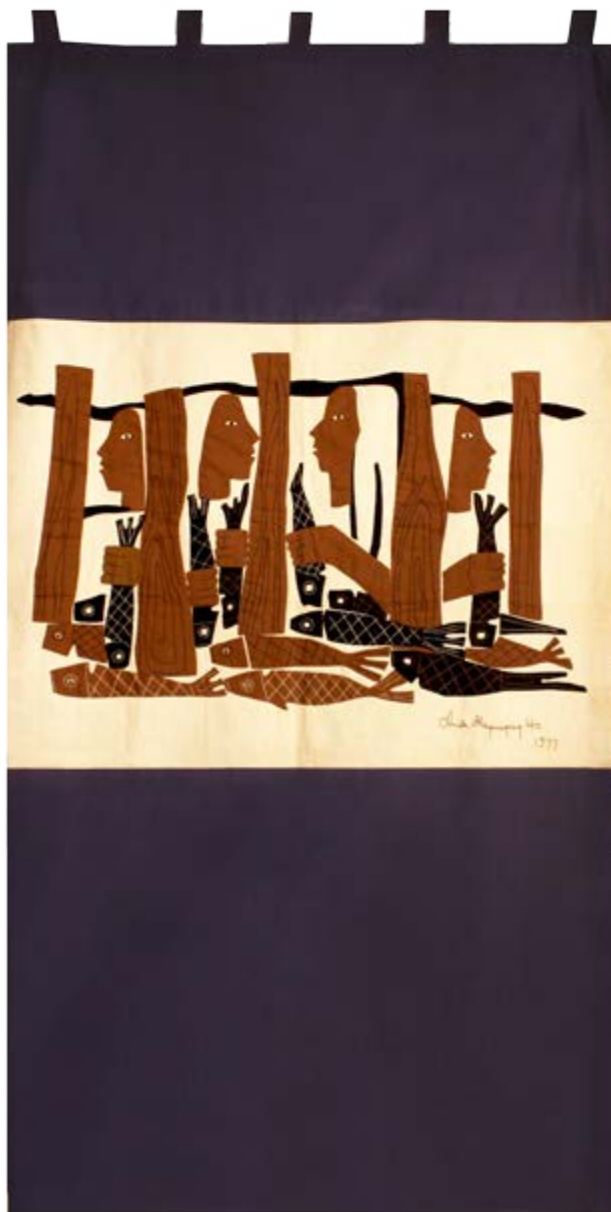
*Still Life of Gas Lamp on Half-Moon Antique Table*  
signed and dated 1988 (lower right)  
acrylic on french handmade paper  
39" x 51" (99 cm x 130 cm)

**P 50,000**

*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.*



124



**148**

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

*Fish Vendors*

signed and dated 1977 (lower right)

tapestry

76" x 38 1/2" (193 cm x 98 cm)

**P 300,000**

*In 1952, Anita Magsaysay-Ho bagged the second prize in the second watercolor exhibition of Graphic Arts for her piece "Fish Vendors". It is a subject that she would later revisit, particularly in the mid to late seventies, where she painted women by the seaside, fishnets at hand. (In fact, one of Anita's favored subjects were Filipina women in the countryside, chinky eyed, and busy at work)*

*The resulting look, as described by Alice Guillermo, is one of "serene and static forms with a minimum of suggested movement to be able to define and articulate the figures of women in a more conscious and deliberate manner..."*

*Tapestries are considered textile art, typically woven on looms. Anita, as an artist, immersed herself not just in painting but in other endeavors, including arts and crafts, which can explain her foray into other mediums such as textiles.*

*As to her choice of subject matter, Anita relates:*

*"I enjoy markets wherever they may be -- Quiapo, Paco, Pasig, Subic or Hongkong. You see so many interesting types of people and scenes in the market. It's a very dynamic place -- the people there are always in a frenzy. I get many ideas from the marketplace and i have a lot of admiration for the hardworking market vendors."*

149

**Juvenal Sanso** (1929)

*Flower Vendor*

Ca. 1972

signed (lower right)

lithograph

21 1/2" x 16" (55 cm x 41 cm)

**P 40,000**

*Fashion and painting seem to have existed together almost since the beginning of history. Indeed, it appears to be no accident that the word style applies in both, and that styles in art change almost as rapidly as they do in the world of attires. UN the western world, some of the best painters in history have dedicated themselves to capturing the look of the well dressed man or woman.*

*His paintings and etchings are found in the Brooklyn Museum, the New York Public Library, Rhode Island School of Design, and the Smithsonian Institute. Among his prominent collectors are Prince Michael of Greece, Nelson Rockefeller, actor Vincent Price, fashion designer Elsa Schiaparelli, Jean Cocteau and many prominent American, European and, Filipino families.*



126

150

**Mario Parial** (1944 - 2013)

*Harvest*

signed and dated 1974 (lower right)

oil on canvas

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

**P 50,000**

*Parial draws from inspiration from folk themes in a lush, tropical setting of vigorous, spiky vegetation. His works such as this one from 1974 have a strong sense of organic life, in which plants have rhythmic shapes and intense colors. Parial's works have sold well at Sotheby's auctions as well as in Philippine auctions.*

*He had taught at the former College of Architecture and Fine Arts in UST and at College of Fine Arts at the University of the Philippines. Mario Parial was a member of the Art Association of the Philippines and the Printmakers Association of the Philippines.*



**151**

**Vicente Manansala** (1910 - 1981)

*Praying Mantis and Mask*

signed and dated 1955 (lower right)

oil on board

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

**P 240,000**

Provenance:

Salcedo Auctions, Important Philippine Art, 24 March 2012, Lot 20

*While influenced by such European masters as Picasso and Braque, Manansala was able to find his own approach, distinct and resonant, leading him to be lauded as "a key synthesizer of Neorealism" by fellow artist and writer E. Aguilar Cruz.*

*"Painting for Manansala was both a compulsions and most precious possession," writes Rod Paras Perez, "He saw art as a consecration. For Manansala, the consecration formed the pattern of his life and the discipline for his art."*

*In creating his still lifes, Manansala would accompany his wife to the market. While there, he would mentally photograph the produce being sold, which he would later reproduce. It could probably be said, then, that the insects that fill this piece were culled from memory.*

*The period of this work from 1955 -- rare in subject and because it is not yet in his transparent cubism mode -- saw Manansala garner a string of awards: First Prize from the United Nations Association of the Philippines and Second Prize in the AAP Annual Awards. It was also during this period that Manansala has served as faculty member of the University of Santo Tomas.*

**152**

**Benedicto Cabrera** (1942)

*Sabel*

signed and dated 2002 (lower left)

acrylic on canvas

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

**P 2,000,000**

*His early paintings of scavengers, derelicts of the city, and that of the barong-barong (shanty) were reflections of his growing up years in Tondo, Bambang and Mayhaligue. He did many sketches of a madwoman named Sabel as she scavenged around garbage cans.*

*Apart from his bold brushstrokes being explorations into structure and shape, the painting reflects what Cid Reyes wrote in 1998 about Bencab's depiction Filipinas.:*

*"But in the eyes of an ardent nationalist like Bencab, a reversal in outlook was gallantly forthcoming. In a grand celebration on canvas, the artist conceives the everywoman as an india brava, a portrait of grace and civility, rising boldly from the grief of her poverty and ignorance, through sheer endurance and industry, even as she attends to the duties of motherhood and domestic tedium. "*

*This nationalist bent in Bencab becomes very apparent in this work, made more prominent with how the colors found in the Philippine flag is used to drape his subject. Moreover, more assured here is his technique and painterly touches, giving the canvas rich and opulent layerings.*







**153**

**Andres Barrioquinto** (1975)

*A Meditation of Love and War*  
signed and dated 2014 (lower right)  
oil on canvas  
60" x 48" (152 cm x 122 cm)

**P 200,000**

*True to his vision and evolution as an artist, Barrioquinto plunges to the deepest recesses of his psyche to emerge yet again with another piece that puts his technical prowess on display. After establishing himself as the man whose signature works of late have been all about layering multiple painting techniques, Barrioquinto reveals another side to his already multi-faceted expertise and artistic sensibilities with *A Meditation of Love and War*.*

*In this instance, black-and-white imagery is juxtaposed with bright pops of color in the center painting, to depict contrasts, yin and yang, harmony and disharmony. The center painting draws in the audience's attention by introducing a strange mix of characters all seemingly living in a world where there is a distinction between bright colors and monotone. Reinforcing harmony in contrasts, panda-headed girls, though depicted in varying shades of grey, wear brightly colored dresses and sit steadily on top of a wispy cloud of smoke or a climbing monkey. Massive male forms are shown smoking in the center painting as well to provoke emotions of shock and dread.*

*Meanwhile, the background serves as a stark contrast to the mood depicted in the center painting. With the finesse of a seasoned artist, Barrioquinto pays homage to the realism period by delicately painting a variety of blooming flowers. While the center painting is whimsical and playful, the background calms and soothes as it emphasizes fragility and serenity through gracefully painted flowers in earthy, pastel tones.*

**130**



**154**

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

*Still Life*

signed (left)

Ca. 1967

oil on canvas

39" x 49 1/2" (99 cm x 126 cm)

**P 600,000**

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

*Alice Guillermo, on Alcuaz and his art: "What is probably the secret of Alcuaz's art is that he was a true hedonist in his approach to life, nature and the world at large. This is what rings true in his work, in which 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."*

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- c. The auctioneer shall announce the winning bid and the corresponding buyer's number of the bidder. Failure of the winning bidder to object at the time of the announcement shall be considered as an acknowledgment of the bid and purchase. The buyer is legally liable to purchase the lot or pay the difference if the host must re-offer and sell it for a reduced price.
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# León Gallery

FINE ART & ANTIQUES

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NOW ACCEPTING CONSIGNMENTS  
FEBRUARY 2015 AUCTION



**Cesar Legaspi**

*Untitled*

signed and dated 1974 (lower right)

oil on wood

28" x 21 1/2" (71 cm x 55 cm)

# León Gallery

FINE ART & ANTIQUES

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