



León Gallery
FINE ART & ANTIQUES

THE
MAGNIFICENT

SEPTEMBER AUCTION
2015

09. 12. 2015 | 2:00 PM

Leonab
2003



Ang Kiukok
Seated Figure

Ang Kiukok 81



The Suarez — Joven Palilleras (a pair)

THE
MAGNIFICENT

SEPTEMBER AUCTION
2015

Fernando Zobel
Sin Titulo

An abstract painting with a dark, textured shape on the left side, possibly representing a landscape feature like a rock or a cave entrance, set against a light, textured background. The overall style is expressive and gestural.

León Gallery

FINE ART & ANTIQUES

Auction

Saturday | September 12, 2015
2:00 PM

Preview

September 5 - 11, 2015
9:00 AM - 7:00 PM

Venue

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

Contact

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Foreword



Dear lovers of Philippine Art:

In the history of art patronage, one name stands out: Lorenzo de Medici (1449-1492), who was the ruler of Florence during the Italian Renaissance. Moreover, he was a statesman, a banker, a diplomat, an artist in his own right, and an accomplished poet. In his court were Leonardo da Vinci, Sandro Botticelli, and Michelangelo Buonarroti, whom he all helped to secure commissions. He was thus called "Lorenzo il Magnifico" or The Magnificent!

Our September auction pays homage to the example set by this sterling patron of the arts. What better way to serve our Filipino art patrons than by offering some of the magnificent works of Philippine art.

Yet again, we are privileged that a precious work by the revered Anita Magsaysay-Ho has been entrusted to us. Humbler in size as the previous one we had for the Spectacular Mid-Year Auction, the work titled "Lavanderas" possesses a magnificent nobility as a famous work reproduced in print and famed to be the artist's favorite.


In contrast, an iconic image that now looms large in our artistic consciousness, the "Sabel" by National Artist BenCab, is impressively captured in its most magnificent size. In fact, it is one of the largest singular figure "Sabel" paintings in existence. The chance to acquire it is an opportunity not to be missed.

Indeed, both aforementioned works affirm the saying "One man's trash is another man's treasure." For who would ever believe that Bencab's "Scavengers" was actually found at a Salvation Army site for a mere US\$4.99? Or that the Anita Magsaysay-Ho's "Boti! Garapa!" painting was retrieved from a garage sale for the negligible sum of US\$20? With these jaw-dropping, serendipitous instances, scavenging may now be regarded as a form of treasure-hunting!

Aside from art works, magnificence comes in the form of fine furniture, as selected by furniture expert and social historian Martin I. Tinio, Jr. Other desirable objets d'art, such as the pair of silver palilleras, with the distinguished provenance as the Suarez - Joven Family of Bacolor, Pampanga, may be the first in decades to appear in the market.

For the first time, Leon Gallery will partner with the Museum Foundation of the Philippines (MFPI), headed by its president, Ms. Maritess M. Pineda, who also co-chairs with Ms. Mita Rufino and Ms. Cedic Lopez-Vargas. Through MaARTE, its fund-raising project, we will auction off six pieces of Rimowa luggages, handpainted by some of our top contemporary artists.

We invite you to join us on Saturday, September 12, at 2 pm. Allow us to help you build your own magnificent collection!


Jaime Ponce de Leon
Director

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Solomon Sapid
Lovers

1

Mauro Malang Santos (b.1928)

a.) *Green Lady*
signed and dated 1977 (lower right)
tempera
13" x 10" (33 cm x 25 cm)

b.) *Woman*
signed (upper right)
ink on paper
10 1/4" x 7 1/2" (26 cm x 19 cm)

P 80,000

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

The women, Malang recounts, are primarily images from his childhood. His mother used to tend a sari-sari store in their home, and there he saw close up the fruits and the garapon or small jars full of butong pakwan and peanuts, which it was the then 10 year old boy's job to put away.

The women are remembered in both literal and implied ways, memories evoked by little details.



a.)



b.)



2

Jose Joya (1931-1995)

Nude
signed and dated 1985 (lower left)
pastel on paper
19" x 12" (48 cm x 30 cm)

P 40,000

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

According to the National Artist Jose Joya on the art of the nude: "The natural poetry of the human body accounts for its timeless popularity among the artists. Living forms, ever changing movements evoked by the nude stimulate the imagination which result in the varied and celebrated stylistic renditions. No subject creates the sensuality in art that nudes give." Source: Filipino nude by Alfredo Roces, Vera-Reyes, Inc., 1977.



a.)

b.)



c.)

d.)

3

Diosdado M. Lorenzo (1906 - 1984)

a.) Still Life 1

signed and dated 1974 (lower left)
watercolor on paper
11" x 17" (28 cm x 43 cm)

b.) Still Life 2

signed and dated 1975 (lower right)
watercolor on paper
11" x 17" (28 cm x 43 cm)

c.) Still Life 3

signed and dated 1974 (lower right)
watercolor on paper
11" x 17" (28 cm x 43 cm)

d.) Still Life 4

signed and dated 1974 (lower left)
watercolor on paper
11" x 17" (28 cm x 43 cm)

P 120,000

Provenance:

Private Collection, Manila

With art studies at the University of the Philippines, and later at the Reale Accademia di Belle Arti in Rome, Diosdado Lorenzo was a true modernist master who set out to create "timeless art." A member of the Thirteen Moderns, Lorenzo never wavered from his artistic inclinations, staying true and single-minded in his pursuit of modernist landscapes, portraits, and still lifes.



4

Oscar Zalameda (1930-2010)

Mother and Child

signed (lower right)

oil on canvas

7 1/2" x 8" (19 cm x 20 cm)

P 80,000

Although semi-abstract and cubist interpretations of Philippine sceneries served as the hallmark of Zalameda's works, he nevertheless ventured forth into other styles as evidenced by this *Mother and Child* piece.

5

Insulae Philippinae

Petrus Kaerius

ca. 1612 [1598]

colored

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

P 40,000

Provenance:

Private Collection, Manila

Literature:

Quirino, p.78 (similar); *Antique Maps*, pp.104-6;

Koeman II, LAN 13A, Sabin 5014

The first Western map to show the Philippines as a separate area specifically devoted to, and which used the term "Philippines" as its title, was the *Insulae Philippinae* of Langenes (1598), which is taken directly from the Linschoten map of 1595, with its peculiar east-west orientation of the archipelago and strange angle for Palawan. This map represents the first tolerably accurate depiction of the archipelago's complicated shores, including Luzon, whose fine port of Manila had quickly become the center of the Spanish empire in the Indies. The only major error in the general outline of Luzon is in the winding peninsular region to the southeast, which should extend much further than is, in fact, presented.



Samar is accurately shown for the first time, labeling it on the map as both Achan, a name which is sometimes applied to the island's northern half, and Tandola (or Tandaya), which was actually the name of a region of the island. When the Spanish expedition under Legaspi reached Samar in 1565, they asked for the island's name, but their source — who was the nephew of the chief — simply gave the name of his uncle. The maze of islands in between Luzon and Mindanao are still only crudely represented, though the major islands are nonetheless depicted: Mindara (Mindoro), Panama (Panay), Cabu (Cebu), Saburna (Leyte), Negroes (Negroes), and Masbate (unnamed). On the west, as with many Iberian charts of the time, Palawan has been confused with Calamianes, a group of small islands situated between Mindoro and Paragua or Palawan.

Other names found on this map include G. de Matalahambre, on the east coast of Luzon, is the 'gulf of killing the hunger' where a good feast must have been had; Ancon triste (sad cove), Pintados (painted), Moro Hermoso (beautiful Moor), and C. de Engano (cape of deceit), this last term being used not infrequently by Spanish mariners.



6

Emmanuel Garibay (b.1962)

Untitled

signed and dated 2000 (lower left)

oil on canvas

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

P 200,000

No other local artist, perhaps, has the ability to capture the travails of the common Filipino like Emmanuel Garibay. Using his distinctive expressionist figurative style, Garibay is able to portray, keenly and unflinchingly, social milieus as well as religious themes. His art easily cuts to the core of the struggles of the ordinary Pinoy's existence.



PROPERTY FROM THE DR. AND MRS. ALEJANDRO R. ROCES COLLECTION

7

Jose Honorato Lozano (1815 - 1885)

Untitled

19th Century

watercolor on paper

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

P 400,000

These depictions of a tribesman, a white garbed man with a spear, and two fishermen were done in dry brush watercolor on pale archetypal Manila paper.

Lozano also painted in the conventional costumbrista tradition as a means of supplying the demand for souvenirs of Manila to foreign visitors. He also painted in oils, and the Spanish government commissioned him to depict episodes from the history of the colony to be displayed during a fiesta in the district of Santa Cruz, Manila in 1848.

A knowledgeable Spanish journalist, Rafael Diaz Arenas (1850), in his book "Historical and Statistical Accounts of the Philippines" considers Lozano a "genius" and "a watercolourist without rival". and puts him "in the same class" as Damian Domingo and Juan Arzeo.

Twenty odd years after Arenas' book, Lozano became one of the illustrators of the magazine, La Ilustracion del Oriente. By then, his albums of watercolors of Philippine scenes had already become sought after among the foreign business community. José Honorato Lozano is also best known as the pioneering practitioner of the art form known as Letras y Figuras, in which the letters of a patron's name is composed primarily by contoured arrangements of human figures surrounded by vignettes of scenes in Manila - an art form that may have derived loosely from illuminated manuscripts, which have been described as "some of the most quaint and endlessly fascinating relics of Filipino culture in Spanish times."





8

Federico Aguilar Alcuaz (1932-2011)

Untitled

signed and dated 1979 (lower right)

oil on canvas

12 1/2" x 14 1/2" (32 cm x 37 cm)

P 120,000

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

An abstractionist of the highest order is how Aguilar Alcuaz has been dubbed, a bestowal that is certainly most deserved. His works possess elegance, sophistication, and refinement — qualities that are reflective of his own personality as a bon vivant. This untitled piece was executed after his one-man show at the Odyssey Gallery, three years prior to his 50th birthday.

9

Allan Balisi (b.1982)

Untitled

signed and dated 2006 (lower right)

oil on canvas

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

P 20,000

The café chairs are in a state of waiting: "Nothing happens. Nobody comes, nobody goes. It's awful." (Samuel Beckett, Waiting for Godot). This is from the year that Allan Balisi made his first show.

From his first show in 2006 onwards, there's always been a very strong narrative undercurrent in the work of Allan Balisi. This work is no less fragmented, no less drawn from personal history, and no less given over to the pursuit of the elusive stories that go on behind the image. His later solo exhibitions include Five Paintings at 'Blanc Gallery,' Mirages at 'Silverlens,' Manila and 'We are Awake Elsewhere' at Richard Koh Fine Art, Singapore.

Balisi would afterwards explore the sense of familiarity of images supported by the ever increasing dependence, or rather immersion, in a visual culture ("One of the marks of our world is perhaps this reversal: we live according to a generalized image-repertoire. ... everything is transformed into images: only images exist and are produced and are consumed"- Roland Barthes).





10

Edwin Wilwayco (b.1952)

Untitled

signed and dated 2010 (lower right)

oil on canvas

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

Provenance:

Acquired directly from the artist by the present owner

P 200,000

Painting is a discovery. "Every time you make a mark on canvas, all sorts of possibilities come up, and all sorts of problems to which you have to find the solutions...The tension of always trying to push yourself over the edge, of testing the limits of your imagination..."- Edwin Wilwayco

Painter Edwin Wilwayco has an illustrious career spanning several decades, with accolades and citations granted to him by both local and international award-giving bodies. His paintings are a lush and vivid homage to nature, rendered in oil on canvas. Largely inspired by Mondrian's signature rectilinear style and bold use of color, Wilwayco found himself experimenting with realistic forms to come up with his own abstract imagery. He also acknowledges the influence of his American and British-educated mentors on his art, mixed with his personal meditative process.

His palette holds hues that do not clash, but seem to translate themselves on canvas in a manner that is almost intuitive. This artist's personal relationship with color seems to highlight this observation, as he describes it as the very air he breathes.



11

Lao Lianben (b.1948)

Monk's Dream

signed (lower left) dated 2015

acrylic

90" x 49" (229 cm x 124 cm)

P 1,200,000

Take time to listen deeply to this painting. Bestow it "that purest and rarest form of generosity"— attention. Be drawn into a silence that speaks of compassion and joy. Lao Lianben continues to will only one thing—to render what is "invisible to the eyes." Like the empty bowl of a Buddhist monk, his painting here, in its bare simplicity, offers an inexhaustible feast for thought.



12

Tam Austria (b.1943)

Maria Makiling

signed and dated 1994 (upper left)

oil on canvas

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

P 180,000

Provenance:

Private Collection, Manila

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.

13

Don Salubayba (1979-2014)

Untitled

signed and dated 2012 (lower left)

mixed media

53 1/2" x 36" (136 cm x 91 cm)

P 80,000

Good and evil, black or white, why are we always in the midst of opposites' contradictions? Why is there almost no existence which doesn't subsist through these contradictions?

There are still ties that can hold together this fragile ethical universe.

Don visualizes the multi-layered aspects of Filipino society and history through animation and paintings, where he explores the dualities of Filipino culture and tradition in contrast to modern society.

Don's art was recognizable and idiosyncratic, anchored in allegory—muted colors masking disappearing figures, people in old photographs arranged in imaginary landscapes that connected the folkloric to the contemporary, linking the historical to the banalities of the present. Salubayba also reflects on "culture," and an aspect of this are the habits or customs that inevitably are made into instruments of identity.

In Salubayba's universe, "culture" mutates. They are not viewed as fully formed texts, but are seminal and germinal, the nucleus of a transforming, transformative discourse. His works are also characterized by child-like playfulness and curiosity, which explained his parallel life as a member of the Anino Shadowplay Collective, a family of interdisciplinary artists whose visionary works have negotiated with the world of light and shadows in performance spaces in Patras, Hanoi, Jakarta and Sydney.



14

Florencio Concepcion (1933 - 2006)

a.) *Untitled 1*

signed and dated 1997 (lower left)

oil on handmade paper

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

b.) *Untitled 2*

signed and dated 1997 (lower left)

oil on handmade paper

9" x 11 1/2" (23 cm x 29 cm)

P 60,000

Florencio Concepcion's art is one of evolution and transformation: from impressionistic scenes at the onset of his career, he has since adapted the abstract expressionist mode. The artist believes that his works are a result of his feelings and creativity — the energy that radiates from his boldly colored canvas is that of serenity, a reflection of his contentment as an artist.





15

Onib Olmedo (1937 - 1996)

Bar Scene

signed and dated 1976 (lower right)

oil on canvas

30" x 32" (61 cm x 91 cm)

P 240,000

Provenance:

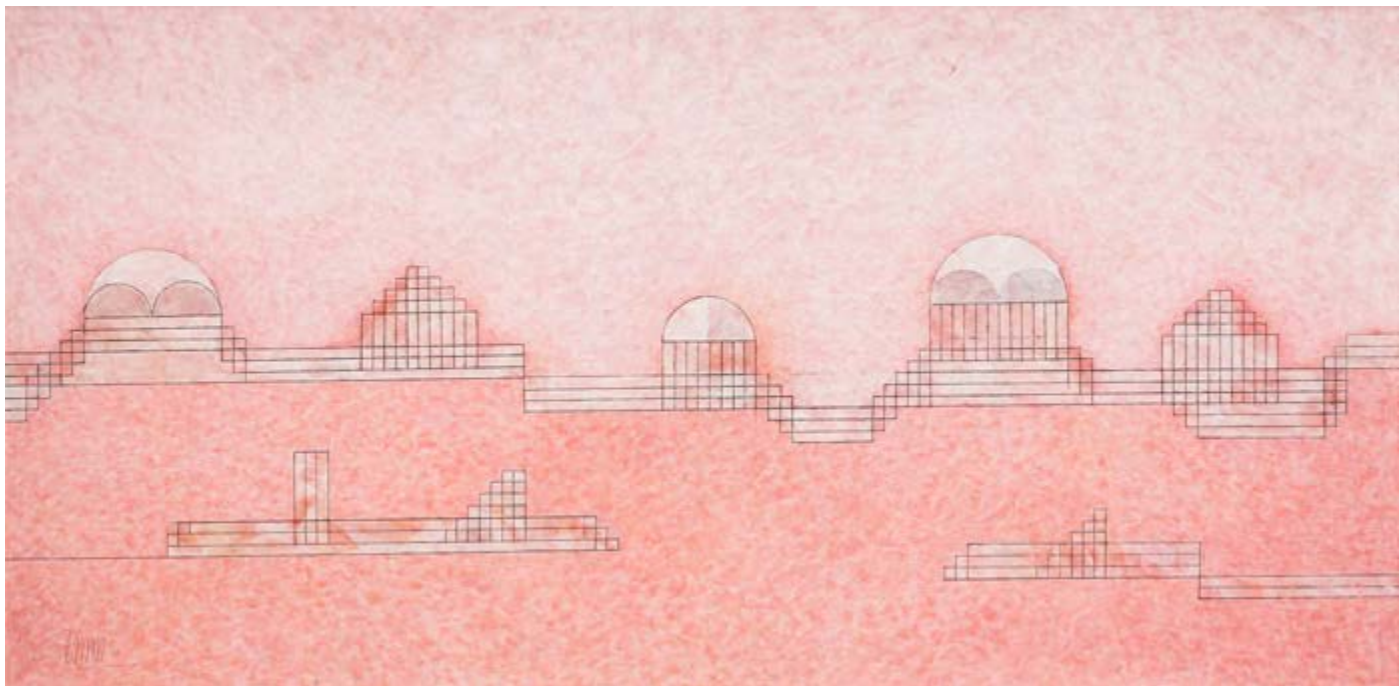
Private Collection, Manila

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

Onib Olmedo was one of the leading figurative expressionists of his time whose works were decidedly dark and maudlin. Distorted and disfigured were his characters — all bearing some form of psychological torment or trouble.

Yet, as Alice Guillermo wrote: "[his art had an] ennobling impact on the viewer: the message that no matter how desperate life may be, the human spirit will triumph in the end."

In this somber piece, we see a man slumped in a bar after a night of drowning his sorrows.



16

Arturo Luz (b.1926)

Desert Architecture

signed (lower left)

Ca. 1950s

acrylic on paper

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

P 220,000

Provenance:

Acquired directly from the artist by the present owner

In his many sojourns across Asia, Arturo Luz found inspiration from the ancient structures — ornate temples and forts among them — that caught his discerning eye and translated them into a series of works — panoramic architectural landscapes that he rendered to the bare minimum. In this facet of Luz' art, the artist does not execute literal renderings of these aforementioned edifices; rather, he carefully strips away their embellishments and creates pieces that are drawn from memory — "imagined, transformed, invented" — thus resulting in artworks that are methodological, with lines and forms that are elegantly precise.



a.)



b.)

17

Teodoro Buenaventura (1863-1950)

a.) *Bahay Kubo*

signed and dated 1972 (lower right)

oil on wood

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

b.) *Monte de Montalban, Manila*

signed and dated 1926 (lower right)

oil on wood

8 1/2" x 13" (22 cm x 33 cm)

P 160,000

Teodoro Buenaventura was one of the founders of the University of the Philippines School of Fine Arts.

Aside from being a pioneer at the University of the Philippines School of the Arts, Teodoro Buenaventura opened a school of drawing in 1899 located at Magdalena Street in Trozo, Manila. A contemporary, Dominador Castaneda, reports that Buenaventura's school was comprised of young gentlemen of leisure who sketched and painted for the sheer pleasure of it. One of the known students was Jorge Pineda.

His most popular works today are the pair of portraits at the Central Bank of the Philippines, namely, the Portrait of Rufino Valencia and Portrait of Ramona Valencia; the latter mistakenly identified as the artists mother in Kayamanan. Both works show the artists knack for strongly modeled forms, and a sensitive eye for vital features that identify his sitters.

The bulk of Buenaventura's major works were destroyed during WWII. Most of those remaining are small landscapes and genre pieces that prove his consummate skills as a realist in the old school.

18

Ramilletes (a pair)

2nd Half of the 19th Century

Silver

H:39 1/2" (100 cm)

P 300,000

Provenance:

Taal, Batangas

It was difficult to find flowers to decorate altars with during the Spanish Colonial Period, because there were no flower farms like we have today. If color was wanted, paper flowers had to be painstakingly made by hand, using expensive papel de hapon, which came all the way from Japan. Thus, in order to have decorations whenever needed, ramilletes, or bunches of leaves and flowers, were carved out of wood. They usually came in a set of six, and were made to portray a vase of flowers that were gilded and painted in polychrome for a rich and colorful effect. Richer parishes had them done in silver, the stylized vase of flowers embossed and chased in fanciful designs that were designed to reflect as much of the light as possible. In the 1850s, leaves and flowers were made in the feligrana style with each piece realistically made leaf and blossom attached to the main branch with thin wires or springs. The coiled springs made the flowers tremble with each movement, reflecting the light from their different planes.

This pair of ramilletes must have had embossed and chased silver sheets that resembled stylized vases which were applied to a wooden back with a brace and a wide base to give it stability. The vase is no longer extant and was replaced in the late 1900s by one carved in Betis and painted with silver paint.

The bunch of leaves and flowers are arranged with a central stem from which large realistic flowers with diminishing diameters are placed one above the other. Symmetrically arranged on either side to form a bouquet are sprays of leaves, with smaller blooms and buds, surrounding a flower.





19

Raul Isidro (b.1943)

Landscape

signed and dated 2001 (lower right)

acrylic on canvas

59" x 38" (150 cm x 97 cm)

P 120,000

With an art practice that spans close to fifty years, Raul Isidro continues to pursue a prolific career as an abstractionist of singular vision, unwavering innovation, and as a mentor to many an artist. He is credited with pioneering mixed media abstracts that garnered him recognition and awards. In his body of works, motion and movement — meditations on human actions — are expressed in the boldly colored brushstrokes that exude positive energy and festivity — celebrations of life.



20

Romulo Olazo (1934-2015)

Diaphanous 285

signed and dated 1981 (lower right)

oil on canvas

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

P 300,000

This Diaphanous work from 1981 has a sweeping dynamic verve that lures the viewer, what with the light emanating from the arcs cum layers of warm oranges. Olazo succeeds over the seeming irreconcilability between the fragility of light and the dark expansiveness of space.

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.

"...Dragonfly wings, sheets of gossamer veil or gauze, and even a symphony ..." the analogies have been as endless as Olazo's output. In principle, the Diaphanous can be reduced to its essential state: an aesthetic of light and shadow. As the word means a quality of sheer transparency, the works summon light, or perception of it, through layer upon layer of gauze-like radiance, all contained within the vessel of a rigorously shaped form.

21

Sofronio Y Mendoza (b.1936)

Luneta Night Scene
signed and dated 1975 (lower right)
oil on canvas
12" x 16" (30 cm x 41 cm)

P 40,000

Sofronio Y. Mendoza — fondly and better known as SYM — is credited with founding the Dimasalang Group of artists that converged in Sampaloc in the 1960s. As the old structures in Manila were fast disappearing after the war, the painters that comprised this collective (among them Romulo Galicano and E. Aguilar Cruz) trained their focus on architecture and landmarks in the city of Manila. As such, we have this piece by Mendoza titled "Luneta Night Scene" from 1975.



22

Romeo Lee (b.1956)

a.) *Romeo Lee Toy*
signed and dated 2014
mixed media
H:13" x L:13" x W:7 1/2 (33 cm x 33 cm x 19 cm)

b.) *Self Portrait 1*
signed and dated 2014 (lower left)
mixed media
18" x 20" (46 cm x 51 cm)

P 30,000



a.)



b.)



23

Benedicto Cabrera (b.1942)

Mother and Child

signed and dated 1996 (lower right)

oil on canvas

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

P 1,200,000

With his dispossessed people, Bencab explores the mother and child theme, the Madonna of the Slums theme in particular. The mother's arms are tenderly wrapped around the child's body, as if she were clinging to her own life. The details are spare - the figures fluidly delineated with neutral grays and somber blues. The embrace of a single hand is enough to convey the intimacy of the figures. Much of Bencab's art reflects on oppression, showing sympathy for workers, peasants, and the marginalized. Bencab's exploration of form and volumes found its way out of the late neorealism and high abstraction of the sixties, evolving towards figurative expression in the seventies through the contemporary era.

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

24

Emmanuel Garibay (b.1962)

Sabado ng Gabi sa Libis ng Nayon
signed (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 100,000

The prevailing mood in "Sabado ng Gabi sa Libis ng Nayon" is festive, spontaneous, even happy, unlike the many dour countenances that occur in most of Manny Garibay's other works. Many of Garibay's paintings focus on everyday people and places. He painted ordinary people in an attempt to portray them as a political entity. In this way, Garibay's activism showed through in his work. He truthfully portrayed ordinary people and places, leaving out the glamour that most Filipino artists added to their works. Garibay says that "it is the richness of the poor that I am drawn to and which I am part of that I want to impart in my art." He bemoans that among the things that are central to him is the knowledge of the self — the individual vis-à-vis the community or a collective self-awareness which he feels is lacking in the consciousness of the Filipinos.



In his earlier works, Garibay sought out the masses in the streets, in the jeepneys and buses, even in their basketball games. According to him, wherever people go; to school, to work, or to places of leisure, they all travel toward a destination, possibly a new life ahead, the realization of one's self, the attainment of salvation or the failure to do so. Yet the valorization of the masses attains a new level in his more recent paintings with his addition of a religious dimension, a radicalized Christology.



25

Luis Lorenzana (b.1979)

Untitled
signed (lower right)
mixed media
22" x 30" (56 cm x 76 cm)

P 60,000

The works of Luis Lorenzana, a highly talented self-taught artist, are surrealist creations that playfully tackle the state of affairs. With a strong pop sensibility, Lorenzana intentionally "de-beautifies" his characters, a statement on how greed and consumerism — and other worldly desires — transforms people.

26

Napoleon Abueva (b.1930)

Mother and Child

signed and dated 1977

wood

H:28 1/2" x L:7" x W:8" (71 cm x 18 cm x 20 cm)

P 200,000

Provenance:

Private Collection, Manila

Napoleon Abueva has explored the inexhaustible possibilities of motherhood imageries.

The theme of motherhood, or the archetype of the mother, is present throughout his oeuvre, and serves as a good point of comparison for his varied techniques: this work represents a mother breastfeeding her child. The honest and simple representation is emboldened by the inherent qualities of the wood. The work conveys the pride of motherhood and relationship between mother and child in all their glory. The sculpture combines strong planes (legs, arms and neck) with curves (the heads and skirt), conveying a powerful image of maternal bonds.

If art has the power to represent images as truth, for many artists, the subject of motherhood is connected to deep complex feelings about maternal bonds with children. Alice Guillermo notes that in motherhood themes: "Woman...becomes Woman with a capital W, the eternal and universalizing idea ... so that while the woman is celebrated, she is at the same time turned into a creature of myth."





27

Dominador Castañeda (1904 - 1967)

Bahay Kubo on the River Bank
signed and dated 1952 (lower left)
oil on board
14" x 16" (36 cm x 40 cm)

P 80,000

As a close contemporary of Fernando Amorsolo, Castañeda made a conscious effort to deviate from the prevailing 'Amorsolo school.' Landscapes - such as this bucolic scene - were his forte, and this he executed by way of a calmer color palette as opposed the fiery chiaroscuro of Amorsolo's canvas.

28

Carlos "Botong" Francisco (1912-1969)

Courtesan
watercolor on paper
16 1/2" x 9 1/2" (42 cm x 24 cm)

P 180,000

Provenance:
with Galerie Genesis

Exhibited:
Botong: Alay at Alaala, Bulwagang Juan Luna - CCP, Manila, November 17 to January 24, 1990

Literature:
D.M. Reyes, et al., *ArteFilipino: The Life and Art of Botong Francisco*, Vibal Foundation, Inc., Quezon City, 2010, p.37
Paul Zafarallia et al, *Botong: Alay at Alaala*, CCVA-CAMP of the CCP, Manila 1989, p.43

Botong Francisco involved himself in the movies, particularly with the costume epics that were in vogue during the peak of the studio era, as a costume and props designer. This work represents one of the many fascinating design sketches and studies he executed.





a.)



b.)



c.)

29

Ronald Ventura (b.1973)

a.) *Untitled*

signed (lower left) dated 2005 (lower right)
mixed media
11" x 8 1/2" (28 cm x 22 cm)

b.) *Untitled*

signed and dated 2006 (lower left)
mixed media
11" x 8 1/2" (28 cm x 22 cm)

c.) *Untitled*

signed (lower right) dated 2005 (lower left)
mixed media
11" x 8 1/2" (28 cm x 22 cm)

P 400,000

The appearance of humans and animals in the art of Ronald Ventura is rooted in the pagan and animist beliefs — that of deities — of pre-Hispanic Filipinos. Going further, Ventura is of the belief that “man and beast are intrinsically one,” where his creatures are reduced to “productive and consuming units” (Adjani Tumpac) that talk of evolution and survival.

Ventura’s art, as well, delves into the dark and dangerous — of death and the macabre; of skulls and the angel of death — through surreal worlds that, beneath the dark layers and juxtapositions, foretell of grim futures wrought by man to his environment.

Over all, Ventura says that his images all delve into identity — “whether assimilated into a greater whole, or lost totally.”



PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

30

Important Mesa Altar by the Batangas Master II

mid 19th Century

Balayong

H:36 1/2" x L:48 1/2" x W:25 1/2" (93 cm x 123 cm x 65 cm)

P 800,000

Provenance:
San Pascual

Altar table of balayong (Afzalia rhomboidea) with two large drawers and plank top with molded lower edge.

The drawers are flanked by narrowing flanges with fine lappet edges. The posts are emphasized by channelling and parallel inlay strings of ebony (kamagong, or Diospyros blancoi) and light wood (lanite or Wrightia pubescens), as are the flanges, and the drawers, the central fields of which are so bordered and with concave-cut corners.

The rectitude and angularity of the upper upright members are counterpointed with the graceful ogival arched apron, accented with a pair of delicate trefoil terminals and a prominent central lappet.

The cabriole legs stand on simplified squashed spheres atop elongated ogee feet, interconnected by flat wide stretchers.

This altar table is in the classic style of the anonymous furniture maestro whose atelier was located in the Taal area (now San Pascual town), Batangas, active from around the 1810s, to around the 1840s. He has been tentatively identified as the second, or Batangas Master II. To distinguish him from the first (ca. the 1770s to the 1810s) (Vide Ramon Villegas. Classic Furniture in the Paulino Que Collection, Arts of Asia, etc)

The underlying influence of the Chinese and Rococo style, suppressed beneath neoclassical restraint and sober grace, support the very early 19th century dating for this elegant piece. (RNV)



31

Nestor Leynes (b.1922)

Flower Vase
signed and dated (verso)
oil on board
30" x 25" (76 cm x 64 cm)

P 100,000

Henri Fantin Latour, Jan Frans van Dael, Pierre Joseph Redoute, Gustave Courbet, Henri Rousseau, Edgar Degas...Almost every one of the 19th century's European masters left an unexpected mark on the tradition of flower painting-the narrow little category of flower painting to be precise. Flowers burgeoned at the Salon exhibitions, where Parisians could savor paintings that demanded nothing more than the quiet delectation of flowers.

Paintings of flowers, almost exclusively the domain of European artists, moved across the Atlantic to America in the twentieth century with the works of Georgia O Keefe, Andy Warhol and Thomas Hart Benton.

In the Philippines, only less than a handful, led by Diosdado Lorenzo in the 1970s and 1980s, explored that narrow little category of flower painting under the category "still lifes." This work by Nestor Leynes still somewhat recalls the flowers as interpreted by the 19th century masters, although the subject and atmosphere is local.



Magic realist Leynes was strongly influenced by his professors during his time at the University of the Philippines. Among them were the Philippine National Artist Fernando Amorsolo, and his younger brother Pablo Amorsolo.



32

Romulo Galicano (b.1945)

Vendors
signed and dated 1969 (lower right)
oil on canvas
17 1/4" x 23 1/4" (44 cm x 59 cm)

P 180,000

A refined academic style — technically proficient but with abstract undertones beneath the surface — best describe the works of Romulo Galicano. Hailing from Cebu, Galicano found his place as an artist in Manila. This oil on canvas piece from 1969, produced during the same period when he first joined the Dimasalang Group of artists, shows the birthings of his artistry.



a.)



b.)



c.)

33

Romulo Olazo (1934-2015)

a.) *Mini-Diaphanous 20*
signed and dated 1979 (lower left)
oil on canvas
11" x 8" (28 cm x 20 cm)

b.) *Mini Diaphanous 17*
signed and dated 1979 (lower right)
oil on canvas
11" x 8" (28 cm x 20 cm)

c.) *Mini Diaphanous 22*
signed and dated 1979 (lower left)
oil on canvas
11" x 8" (28 cm x 20 cm)

d.) *Mini Diaphanous*
signed and dated 1979 (lower left)
oil on canvas
8" x 11" (20 cm x 28 cm)



d.)

P 200,000

Mr. Olazo's recorded artworks date back to 1969. They then spike in number during the late 1970s when Mr. Olazo left his advertising job and became a full-time painter, and continue to increase in number in the '80s, another productive period in his career.

"Ang dami na pala (There are so many already)," remarked Mr. Olazo, charmingly astounded by this own achievement.

Ray Albano wrote in 1978: "...if Olazo's diaphanous shapes echo nature, makes pictographs, it is because they are at their best transforming the universal language of abstraction into a vital and intimate way of expression."



34

Mark Justiniani (b.1966)
Untitled (angel with saxophone)
signed and dated 2000 (upper left)
oil on canvas
24" x 18" (61 cm x 46 cm)

P 80,000

35

Pacita Abad (1946 - 2004)
Crocodile Rock
signed (lower right) dated 2003
mixed media
22" x 30" (56 cm x 76 cm)

P 120,000

Provenance:
with Galleria Duemila

Pacita Abad always wanted to be known as a painter, and a colorful one. She certainly had an innate ability to use, and combine, a wide spectrum of colors in her paintings. In her early weeks of art school she painted one of her first canvases which she called "Fishing." Pacita was embarrassed how child-like her painting was compared to her more practiced classmates, and was mortified when her instructor, Blaine Larson, took her painting to show the class. He said: "Class, it is obvious that we can teach Pacita a lot about figuration, composition, and perspective, but let me tell you I would die to have her colors. You cannot teach someone color; either you have it, or you don't." Pacita's paintings always had color.



Asian Art News editor, Ian Findlay wrote in September/October of 2004: "The work of Pacita Abad represents much of the dynamism of life in which the struggle and joy, and pleasure and pain go hand in hand. At the very core of her art is the intense vital poetry of a spirit that seeks to put a smile on the world's face." Two of Pacita's colorful nature paintings, "The Birds of Wau" and "Puerto Galera" were selected as cover photos for Readers Digest magazine. Throughout her career Pacita also painted abstracts, though it wasn't until the late 1980's that she really began to focus more on her abstract work. However, from then on almost all of her paintings were colorful abstract compositions.



36

Fernando Amorsolo (1892-1972)

Coming from the Field

signed and dated 1939 (lower left)

oil on wood

9 1/2" x 14" (24 cm x 36 cm)

P 500,000

Provenance:

Private Collection, USA

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

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

The heart of the Amorsolo style, his dazzling colorism, has been the subject of much discussion. That special vibrance with which he recreated tropic sunlight in his genes and landscapes derived from techniques he studied in the works of European masters, particularly Sorolla.

The popularity of his art is easier to account, for it embodies Sweetness and Light. The life he chose to portray on canvas invariably brims with good cheer, serenity, casual grace, and optimism. In his Golden Period, he had perfect control over his prodigious technical means as draftsman and colorist; he knew exactly the most attractive ways of creating shapes, textures, and hues to please just about every kind of intelligence.

Alfredo Roces wrote in 1975, "Through the 30s, Amorsolo remained highly imaginative and active, periodically going outdoors painting and seeking other subjects...Stimulated by the nostalgia around him for the changing country life, he painted rural life as genre, rather than aspects of city life. Gradually, Amorsolo reached a peak in his genre repertoire..."



37

Arturo T. Sanchez Jr. (b.1980)

Dreadful Dwelling

2010

mixed media

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

P 100,000

Provenance:
with Nineveh Artspace

An architect by education, Art Sanchez Jr. had found his passion in painting where he makes most of his available time to pick-up the brush. Sanchez broke through, if you will, the art scene by way of his innovative use of glass shards which are embeds with other elements to form mixed-media collages. The use of glass, the artist explains, refers to fragments of memories of things gone — of moments and places destroyed.

38

Angelito Antonio (b.1939)

Woman

signed and dated 1968 (upper left)

oil on wood

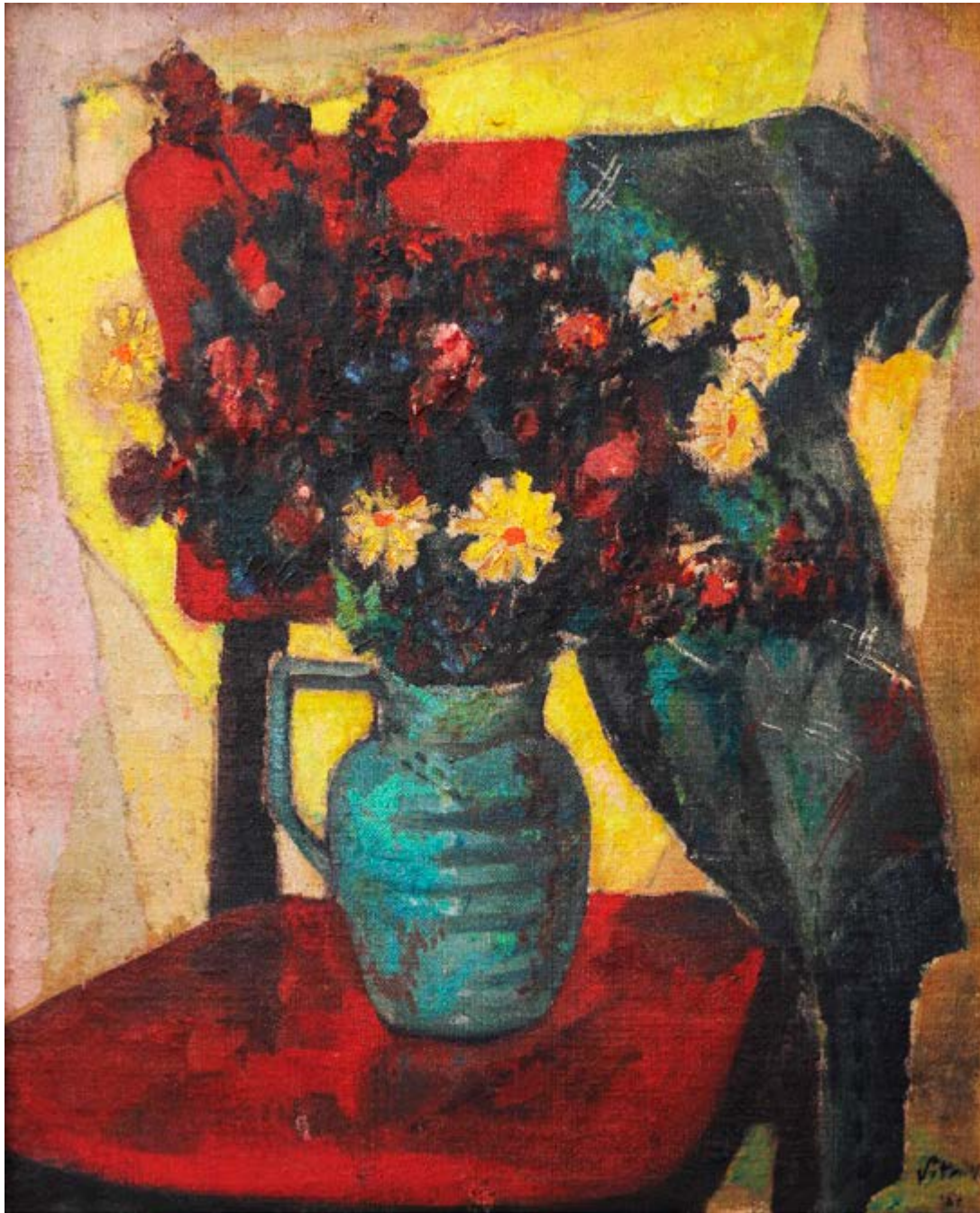
28 1/2" x 22 1/2" (72 cm x 57 cm)

P 120,000

Provenance:
Private Collection, Makati City

Although employing the modernist idiom, Angelito Antonio always captured nationalist subjects across his works, such as this highly stylized woman swathed in what could very well be Filipiniana attire. Here, we see a skillful fusion of modern and traditional. This piece was probably exhibited at his one-man show at the Luz Gallery in 1968.





39

Macario Vitalis (1898-1990)

Untitled

signed and dated 1957 (lower right)

oil on canvas

25" x 21" (64 cm x 53 cm)

P 300,000

Provenance:

Private Collection, Makati City

This piece is accompanied by a certificate issued by Mrs. Ofelia Gelvezon-Téqui and Mr. Claude Tayag confirming the authenticity of this lot

A life most fascinating — and well lived — was that of Macario Vitalis. Born in San Juan, Ilocos Sur, he knew early on that he wanted to be a painter, and took private lessons three times a week. From there, he set sail for San Francisco and enrolled at the California School of Fine Arts — this while taking odd jobs to earn his keep. But it was in France — in particular the picturesque coastal town of Plestin-les Grèves — where his artistry, inspired by post-impressionism, came into full bloom after deciding to settle there in 1951, six years before this still life piece was executed.

40

Virgilio "Pandy" Aviado (b.1944)

a.) *EW Revisited*
signed and dated 1966 (lower right)
collograph
11 1/2" x 8 1/2" (29 cm x 22 cm)

b.) *Christianization Series Cp.6*
signed and dated 1966 (lower right)
woodcut
9" x 11 1/2" (23 cm x 29 cm)

c.) *Suzie Creme Chiz Variation*
signed (lower right) dated 1969
collograph 7/30
8" x 12 1/2" (20 cm x 32 cm)

d.) *Untitled*
signed (lower right) dated 1966
etching 8/20
5" x 4" (13 cm x 10 cm)

e.) *Untitled*
signed (lower right) dated 1971
etching 4/20
4 1/2" x 6" (11 cm x 15 cm)

f.) *Untitled*
signed and dated 1965 (lower right)
etching 5/20
4 1/4" x 4" (11 cm x 10 cm)

g.) *Untitled*
signed and dated 1971 (lower right)
etching 7/20
5 1/4" x 5" (13 cm x 13 cm)

h.) *Untitled*
signed and dated 1966 (lower right)
woodcut
9 1/2" x 7" (24 cm x 18 cm)

i.) *Untitled*
signed and dated 1966 (lower right)
woodcut
9 1/2" x 4 1/2" (24 cm x 11 cm)

j.) *Untitled*
signed and dated 1966 (lower right)
woodcut
7" x 10" (18 cm x 25 cm)

P 80,000

Provenance:
with Luz Gallery

Pandy Aviado learned the rudiments of printmaking from the master himself: Manuel Rodriguez Sr., considered the father of printmaking in the country. From there, Aviado took further studies in Spain and Paris. The artist's body of work — spanning close to half a century — is extensive: with rubber cuts, woodcuts, and lithographs gaining the most acclaim along with sketches and paintings. The subjects that populate his pieces are derived from history, current events, popular culture, and Philippine Heritage.

"I consider what I'm doing my religion. When I'm printing, I go into a higher state of consciousness, so that I have flashes of insights into things...For me, it's a mystical experience."





41

Jeho Bitancor (b.1967)

Mga Piping Saksi #2

signed and dated 1994 (lower right)

oil on canvas

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

P 120,000

Provenance:

Acquired directly from the artist by the present owner

In the artist's words, this piece stands as a vignette or a microcosm of society where the street becomes a locus/stage to present class contradictions, individual struggles or apathy towards the present social condition. Violence, death and exploitation seem so "everyday" an affair that it numbs everyone.



42

Marcel Antonio (b.1965)

Untitled

signed (lower right)

oil on canvas

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

P 90,000

43

Kim Oliveros (b.1990)

Retouch

signed and dated 2010 (upper left)

acrylic on canvas

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

P 60,000

A fascination for Japanese Geishas marks the works of Kim Oliveros. For the artist, they present a beauty that is ephemeral, and he captures them in random, sometimes unusual, everyday poses. His inspiration harkens to his youth and his family's textile importation enterprise when he first came across Japanese fabric — worthy of a closer look are the little details in the Kimono, for example. Moreover, old postcards and vintage photographs also serve as foundations to his art that, it can be derived, tackle issues of gender, tradition, and culture.





44

Angelito Antonio (b.1939)

Sabongero

signed and dated 1983 (lower left)

oil on wood

24" x 31 1/2" (61 cm x 80 cm)

P 160,000

An award winning painter, including that of the CCP Thirteen Artists Recognition, Angelito Antonio's acclaim is rooted in his cubist figurations that eloquently capture the traditional Filipino way of life. A true modernist, his works are strong on nationalism, bearing aggressiveness, expressionism, and rich texturizations. This piece was created during the same year of his 14th one-man show in 1983.

PROPERTY FROM THE DON ANTONIO TUASON COLLECTION

45

Jorge Pineda (1879 - 1946)

a.) *Untitled*

signed and dated 1928 (lower left)

watercolor on paper

9" x 11 1/2" (23 cm x 29 cm)

b.) *Untitled*

signed and dated 1927 (lower left)

watercolor on paper

9" x 11 1/2" (23 cm x 29 cm)

c.) *Untitled*

signed and dated 1929 (lower right)

watercolor on paper

9" x 11 1/2" (23 cm x 29 cm)

P 70,000



46

Nena Saguil (1924 - 1994)

Paris

signed and dated 1964 (lower right)

watercolor on paper

24" x 18 1/2" (61 cm x 47 cm)

P 80,000

Provenance:

Private Collection, Manila

A certain cosmology revolves around the art of Nena Saguil, who made Paris her home in the 1950s. A pioneering artist, her significant works consist of orbs, spheres, and other intergalactic or microscopic formations. Though highly imaginative, Saguil's art is one that can be described as thriving in "order amongst chaos."





47

Federico Aguilar Alcuaz (1932-2011)

New York

signed and dated 1974 (lower left)

oil on canvas

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

P 220,000

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

Restless, unwavering and peripatetic are words that can, perhaps, aptly describe the artist that is Federico Aguilar Alcuaz. After plunging head on into art after law school studies in the mid-fifties, Alcuaz led the life of a true renaissance man, travelling the world to absorb various cultures as he painted. In this piece from 1974, Alcuaz takes us to the city that never sleeps where he "painted New York's rooftops and the gray winter of Central Park."

48

Lot of 6

Onib Olmedo (1937 - 1996)

a.) *Untitled*
signed (lower right)
pen and ink on paper
17 1/2" x 11" (44 cm x 28 cm)



a.)

Mauro Malang Santos (b.1928)

b.) *Untitled*
signed (lower left)
charcoal on paper
23 1/2" x 18 1/2" (60 cm x 47 cm)

Accompanied with West Gallery certificate

Jose Joya (1931-1995)

c.) *Vigan Ilocos Sur*
signed and dated 1977 (lower right)
charcoal on paper
8" x 11" (20 cm x 28 cm)

This piece is accompanied with certificate issued by Mrs. Josefa Joya-Baldovino

Romulo Olazo (1934-2015)

d.) *Untitled*
signed and dated 1998 (lower right)
charcoal on paper
11 1/2" x 8 1/2" (29 cm x 22 cm)

Jerry Elizalde Navarro (1924-1999)

e.) *Untitled*
pen and ink on paper
13" x 10" (33 cm x 25 cm)

Ang Kiukok (1931 - 2005)

f.) *Untitled*
signed and dated 1988 (lower left)
pen and ink on paper
11 1/2" x 9" (29 cm x 23 cm)

Accompanied with Finale Art File certificate

P 120,000



b.)



c.)



d.)



e.)



f.)



49

Marcel Antonio (b.1965)

Healing Wounds

signed (lower right) dated 1998

oil on canvas

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

P 200,000

It would be difficult, if not superfluous, to attempt to find literal meanings to the mise-en-scene in Antonio's canvas. A narrative that is both fantastic and redolent of whimsical and mythological tales. It's been observed, too, that Antonio takes a feminist view to his art.

In this piece "Healing Wounds," we see three characters seemingly all smarting — whether from physical or emotional pains — and their ways of coping. The image is not overly dramatic, but reading between lines (or should we say between the brushstrokes) reveals a forlorn tale.

50

Jeff Dizon (b.1954)

Tres Marias

signed and dated 1988 (lower right)

oil on canvas

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

P 70,000

Jeff Dizon studied painting at the University of the Philippines. Over the course of his career, he has mounted numerous solo exhibitions. His artworks were also shown in Los Angeles, New York, and Washington D.C. Jeff's highly detailed artworks rendered in complex color patterns depict Philippine social life with a modern expressionist style, rendered in detailed strokes. Dizon's work has been earning numerous awards from competitions, and one of its prominent collectors is Diners International.



51

Ang Kiukok (1931 - 2005)

Mother and Child

signed and dated 1990 (lower right)

tempera

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

P 120,000

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

Ang Kiukok, so writes Alfredo Roces, "has probably battled the madonna theme and its many variations more than any other artist." Indeed, Ang has put to canvas numerous variations and interpretations of the Mother and Child, each piece an expression of motherly love, mutual support and affection (as expressed in their tight embrace), amidst highs and lows of motherhood.





52

Jose Tence Ruiz (b.1956)

Kotillion #1

signed and dated 2008 (bottom)

oil on canvas

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

P 120,000

Provenance:
Drawing Room

Having had a long stint as an editorial and political cartoonist, it does not come as a surprise that the works of Jose Tence Ruiz serve as biting commentary on the ills and inequities in society. In this work, featuring his iconic "corseted ballroom-goth denizen" (Legaspi-Ramirez), the central figure appears almost post-apocalyptic, swathed in scrap metal parts and standing as a cautionary tale of how the excesses of man can lead to an almost-doomsday scenario.

53

Mauro Malang Santos (b.1928)

White Heart

signed and dated 1978 (lower right)

gouache

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

P 50,000

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

It was the Austrian artist and art conservator, Helmuth Zotter, who worked with the Lopez Museum, who called Malang a "linear painter." "There will always be lines in my work, even if I don't draw them," Malang agrees. This can be most traced to his background as a cartoonist who faced the daily discipline of cramming concepts, pictures and words into a comic strip box.

Perhaps the lines, which gave the then fledgling painter a sense of security and familiarity, continue to give Malang a sense of order. This may also be why he draws the same lines again and again in recurring themes, until he finds a new way of drawing them. "I don't believe in doing different images just for the sake of changing the image....I think you have to master one image, one form."



54

Ferdie Montemayor (b.1965)

Domingo

signed and dated 2010 (lower left)

acrylic on canvas

40" x 40" (102 cm x 102 cm)

P 60,000

Ferdie Montemayor has painted many scenes from his native Antipolo, which is microcosmic of his myriad portrayals of communities nationwide; mostly cluttered and distorted to challenge our sensitivities and sensibilities that are for the most part evanescent.

Montemayor's acrylic on canvas paintings impart our communal experiences as singular patterns and monochromatic blurs in a large city that break up into more defined figures upon closer inspection. They mirror how we actually go through these events — a multitude may compose of a sea of people, but each one's exploit is unique. The town square is portrayed like a teeming organism. The artist summons us to join the crowd, to imagine ourselves within the fray, and feel the crush life has become in a world increasingly on edge.





55

Solomon Saprid (1917-2003)

Crucifixion

signed and dated 1968

wood

14" x 60" (36 cm x 152 cm)

P 200,000

Provenance:

An entry to the Shell Competition, 1968

The viewer can imagine the consummate skills used by Saprid in transforming a long block of wood, the limitations of its dimensions and all into a solemn interpretation of the suffering of an outstretched Christ in all its physicality.

Solomon Saprid was interviewed in 1974: "Wood is an excellent discipline. What you chip away, you can't put back. It is also limiting, in the sense that you work within the actual size of the wood block."

"Considerable physical effort is involved. To chip a piece from a block of wood may take five strokes of the hammer on the chisel. Imagine a 12 foot block of wood that has to be chipped at a depth of at least three inches on all surfaces: how many hammer strokes must be made to create a sculpture out of that?"

56

Benedicto Cabrera (b.1942)

a.) *Women Waiting*

signed and dated 1974 (lower right)

etching & aquatint 5/20

10" x 7 1/2" (25 cm x 19 cm)

b.) *Heroes of the Past I*

signed and dated 1974 (lower right)

etching & aquatint 5/20

10" x 7 1/2" (25 cm x 19 cm)

P 60,000

Provenance:
with Luz Gallery

Following his much acclaimed "Larawan" exhibition at the prestigious Luz Gallery in 1972, Benedicto Cabrera — Bencab — would mount a follow-up show in the same gallery, equally remembered, titled "New Drawings" in 1974. This exhibit was marked as the works he produced had strong political undertones — never blatant — that acted as his response to the charged atmosphere of the times. The subjects too that populated the pieces from this period — such as in *Women Waiting* and *Heroes of the Past* — consisted of images straight out of vintage sepia toned photographs. In these works, it is possible to opine that Bencab drew on snapshots from our history to illustrate how his countrymen have long yearned for justice and freedom, while highlighting our inherent bravery and courage.



a.)



b.)



57

Ramirez

Suman

signed and dated 1950 (lower right)

oil on canvas

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

P 16,000



58

Macario Vitalis (1898-1990)

Untitled

signed (lower left)

oil on canvas

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

P 240,000

Provenance:

Private Collection, Makati City

This piece is accompanied by a certificate issued by Mrs. Ofelia Gelvezon-Téqui and Mr. Claude Tayag confirming the authenticity of this lot

Vitalis came from a remote Ilocos Sur town with no art galleries, he was a "peasant teenager" when he left the Philippines for the United States in 1917, where he attended art school in San Francisco and worked as an elevator boy at night. In 1924, he studied at the Pennsylvania Academy of Fine Arts.

He left the US in late 1926, and then settled in France. There, he studied at the Academie de Montmartre and set up his studio in the Paris suburb of Puteaux where he met important modernist painters including Pablo Picasso, and created works that depicted the pleasures and mood of pre-war Parisian life.

In the 1950's, he was living in Brittany where he created a series of Breton seascapes that featured Post-Impressionist color schemes. Returning to the Philippines in 1963, his work was shown at the National Library. While there, Vitalis painted works with spiritual and religious themes.

E. Aguilar Cruz wrote in the late 1970s: "Brittany is his favorite hideaway in France. It is near the sea. The sky is beautiful, and the sunlight is very congenial to realist, impressionist, or other "ist" painters who swear by nature. Juan Luna, by the way, an Ilocano also, went along with French painters to Brittany."

A painter of visionary paintings influenced by French Post-Impressionism, in 1975, he was declared "the only honorary citizen" of Ple'stin-les-Gre'ves, Brittany where he had originally settled. In 1981, his works, along with works by Nena Saguil and Ofelia Gelvezon-Téqui, were shown in an exhibition Six Artistes Contemporains Philippines en Europe at the Academie Diplomatique Internationale in Paris. In 1984, he was honored with the medal of excellence from the Institut Academique de Paris. He was also the subject of a retrospective at the CCP Main Gallery in 1986, where works from as far back as 1936 were shown. Vitalis died in 1990 during his last trip to the Philippines.



59

Guerrero Habulan (b.1980)

Sasakyang Kita
signed and dated 2005 (lower right)
oil on canvas
48" x 36" (122 cm x 91 cm)

P 40,000

Commercialism and perhaps the efficacy of advertising — and the influence of Americana — informs this work by Guerrero Habulan, a young artist of social realist inclinations. Capturing the realities of Philippine life, Habulan employs juxtapositions that highlight seemingly opposing elements, scenographies, and characters — all with a pop art feel. In his own words, the artist describes his pieces as 'satirical realism' — rife with meaning and substance, and a biting sense of humor.

60

Fernando Zobel (1924-1984)

Sin Titulo
signed and dated 1979 (lower left)
watercolor on paper
10 1/2" x 14 1/2" (27 cm x 37 cm)

P 100,000

Leon Gallery wishes to thank Don Rafael Perez-Madero for confirming the authenticity of this lot





61

Mauro Malang Santos (b.1928)

Woman Vendor

signed and dated 1989 (lower right)

pastel on paper

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

P 200,000

Provenance:

Private Collection, Makati City

From his early days as a cartoonist at the Manila Chronicle, to his breakthrough exhibit at the Philippine Art Gallery in the 50s, Malang had a penchant for illustrating the travails of life in the big city. As his works gradually evolved into the more mature abstract figurative style, he also began capturing Filipina women from mothers to market vendors. This untitled piece from 1989 perfectly captures the essence of Malang's art: redolent of warm colors, modernist in approach, yet traditional in character and imagery.

62

Leo Abaya (b.1960)

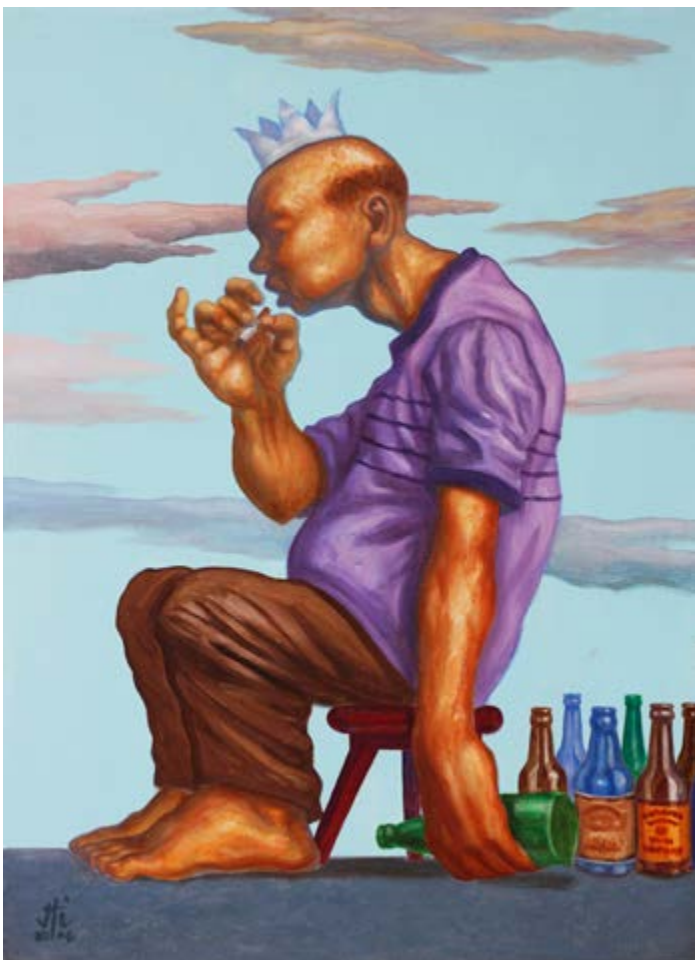
a.) *Drill*
signed and dated 2009
acrylic on canvas
36" x 30" (91 cm x 76 cm)

b.) *Drill*
signed and dated 2009
acrylic on canvas
35 1/2" x 20" (90 cm x 51 cm)

P 80,000

Exhibited:
Fabricana, Things Made by
Leo Abaya, Central, Singapore,
November 19 - 29, 2009

Leo Abaya has worked in the movies as a recognized production designer and filmmaker. He is also a set designer and curator, as well as an art instructor at the UP College of Fine Arts where he graduated with honors. As a visual artist, Abaya delves into history, memories, the passing of time, and fleeting moments both melancholic and hopeful.



63

Mark Justiniani (b.1966)

Ang Kaarawan
signed and dated 2006 (lower left)
oil on canvas
22 1/2" x 16 1/2" (57 cm x 42 cm)

P 60,000

Provenance:
Tin-aw Art Gallery



64

Vicente Manansala (1910-1981)

Carabaos

signed and dated 1958 (upper left)

watercolor on paper

13 1/2" x 31 1/2" (34 cm x 80 cm)

P 240,000

Provenance:

My parents, Allan & Paula Kline, moved to Manila in 1957. Allan was hired by C.A.R.E. and this was his first post. Coincidentally, my mother's parents, Ruth & Dawson Zaug, also moved there in 1958. My grandfather was in the exotic wood veneer business. I was born in Oct. 1959, and we left the Philippines in 1960. While there, they befriended the young Manansala. As appreciators of art, they both bought, and were given, several of his paintings.



(Mr. and Mrs. Manansala with Morita Roces-Guerrero taken by my grandmother)

In 1969, we moved back to Manila for a second tour. In between, we had lived in India, Iran, & Chile. My parents re-connected with Manansala, and bought, or traded for, several more.

The early to mid-fifties — the period in which this artwork was created — was a busy and profound time for Vicente Manansala. He found himself in Paris for further art studies, an experience that he considered "the most alive segment of my life." Upon his return, he accepted a teaching position at UST, just as the friction between the conservatives and moderns was reaching its apex. It has also been noted and rightfully observed that a "fresh vitality" became evident in his output at this time, where he experimented in new styles.

Owing to his days as farmer during the war, Manansala rendered extensively the carabao — physically strong and tireless — which he saw, almost, as his alter ego.

65

Fernando Amorsolo (1892-1972)

Under the Mango Tree

signed and dated 1958 (lower left)

oil on canvas

24 1/4" x 34 1/4" (62 cm x 87 cm)

P 2,200,000

Provenance:

Private Collection, USA

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

The bright tones of the peasant's clothes complement the cool tropical greens of the surroundings. The water in the paddy fields also reflects the sunlight, and the expansive sky, which is a usual element of Amorsolo's, peeks behind the verdant branches of the mango tree which enlarges the overall space and enhances the greenness of the rural scene.

In "Under the Mango Tree," the viewer enjoys the details of colors almost as if they had an existence independent of the subjects: the yellow browns on the ripe "palay," the subtle orange green streaks of light on the brightly sunlit shrub behind the shady tree at the right of the painting, the tangerine color of the scarf on the woman's head, and the brilliant flash of yellow flame under the charred pot. With "Under the Mango Tree," Amorsolo happily romanticizes and immortalizes the Philippine countryside of his prewar genre years, even if the time is the late 1950s, a period when, in the words of Alfredo Roces: "The actual rural life pattern itself changed. The countryside changed."



66

Oscar Zalameda (1930-2010)

Untitled

signed (lower right)

oil on paper

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

P 140,000

The cubist forms that appear in Zalameda's canvas — largely of Filipino traditional scenes or, such as in this piece, structures and landmarks — easily showed elegant sophistication and unbridled passion.



67

Benedicto Cabrera (b.1942)

Blue Kerchief

signed and dated 2011 (lower right)

acrylic & charcoal on paper

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

P 120,000

For many artists, drawings continually change, shift with fashion, and vary with aesthetics.

Bencab fluidly delineates the youthful figure with broad, yet minimal, swaths of sepia tones with deep blues, accentuating the bandanna, the denim pants, and the shadows. It should be noted that in the mid-sixties, Bencab worked for the Sunday Times Magazine as an illustrator. Indeed, through the decades, Bencab always upheld the primacy of drawing over the color or colors.

BenCab lived and sensitively captured the visual pulse of the times – as a young man during the first quarter storm of student activism in the late 60s, as a family man abroad in the 1970s, and a returning native at mid-life in the 1980s, the angst filled 90s, and the current millennium.

68

Manuel Ocampo (b.1965)

Flowers with Eyes
(from the series "Following the demon of the fatally ingested revolt of deviation")

2013
oil on canvas
72" x 48" (183 cm x 122 cm)

P 200,000

Provenance:
with Galerie Nathalie Obadia

With his tattoos, penchant for profanity, and overall challenge to convention, Manuel Ocampo lives up to his image as the bad boy of Philippine art. Ocampo fuses sacred Baroque religious iconography with secular political narrative. His works draw upon a wide range of art historical references, contain cartoonish elements, and draw inspiration from punk subculture.

Ocampo is known for fearlessly tackling the taboos and cherished icons of society and of the art world itself. During the 1990s, he was noted for his bold use of a highly charged iconography that combined Catholic imagery with motifs associated with racial and political oppression, creating works that make powerful, often conflicted, statements about the vicissitudes of personal and group identities. His works illustrate, often quite graphically, the psychic wounds that cut deep into the body of contemporary society.

They translate the visceral force of Spanish Catholic art, with its bleeding Christs and tortured saints, into our postmodern, more secular era of doubt, uncertainty, and instability.

More recent works have featured more mysterious yet emotionally charged motifs that evoke an inner world of haunting visions and nightmares. Ocampo's earlier fascination with religious symbols now reappear alongside some of his more personal, idiosyncratic motifs, such as teeth, bones, and fetuses. The subdued palette of greys, blacks, and whites, seen in so many of these works, heightens the feeling that we are looking into a nocturnal dream world, one that we can see only obscurely, as if through a veil. It is a world that invites the viewer to enter, but at his own risk, offering no comfort, but perhaps some promise of redemption.





(at home with some of my grandmother's Manansalas, ca. 1972)



69

Vicente Manansala (1910-1981)

Nude

signed and dated 1970 (lower right)

watercolor on paper

41" x 27" (104 cm x 69 cm)

P 300,000

Provenance:

Allan & Paula Kline

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

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

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



70

Corazon Aquino (1933–2009)

Untitled

signed and dated 1996 (bottom)

oil on wood

11 1/2" x 11 3/4" (29 cm x 30 cm)

P 120,000

Provenance:

A gift from the President to the present owner

Sometime in 1996, four years after stepping down from the Presidency, Corazon Aquino, global icon of democracy and former President, took up the paintbrush as a newfound hobby, painting still lifes, flowers, and women on acrylic (under the guidance of artist Jeff Consumo) as a means to perhaps explore a different side to her personality and keep herself active. These expressionist pieces on canvas or plates she either gave out as gifts to friends or donated them for worthy, fundraising causes. Expressing his utmost pride, Consumo declared, "She made it as an artist."

71

Ang Kiukok (1931 - 2005)

Still Life with Mangoes

signed and dated 1959 (lower right)

oil on board

25" x 36" (64 cm x 92 cm)

P 2,000,000

Provenance:

Sotheby's, Singapore

Private Collection, Makati City

Literature:

Roces, Alfredo, "Kiukok: Deconstructing Despair," Mandaluyong City, 2000, fig. 32

Eminent art critic Cid Reyes asked Ang Kiukok: "You're very fond of doing still lifes. Do you copy them from actual objects?" Ang Kiukok answered: "No, I just use my imagination. I don't want them to be realistic."

Cid Reyes: "Do you constantly change styles?"

Ang Kiukok: "No, I don't know. I don't think my style changes. It changed only when I came back from the United States."

Here is a still life from early on in Ang Kiukok's career, the 1950s, before his first, and style changing, trip to the United States; and the influence of his teacher Vicente Manansala is very apparent.

Kiukok's first formal recognition came in the form of a third prize award in the Shell National Students Art Competition for Calesa in 1953. Then, at the urging of Vicente Manansala, Kiukok launched his first one-man show at the Contemporary Arts Gallery in 1954. After that, he earned numerous awards from the Art Association of the Philippines for his works: Honorable Mention, "Still Life" (1951), First Prize, "The Bird" (1959), Third Prize, "Still Life in Red" (1963), Second Prize, "Fish" (1963), and Second Prize on "Geometric Still-Life Fish" (1963).

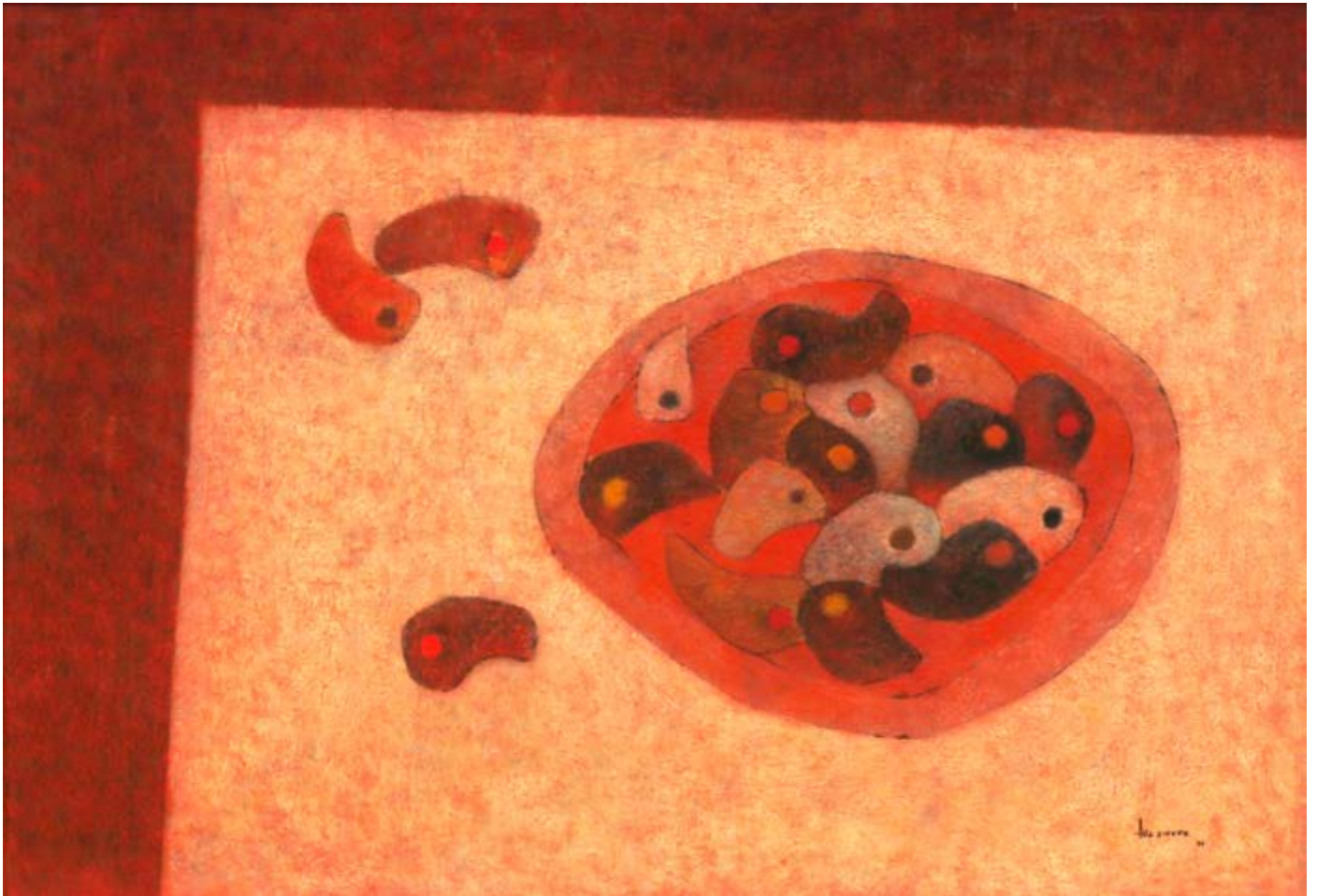
Ang Kiukok's earliest works had a quiet, even calming, lyricism that through the decades vanished from the seventies onwards.

In 1952, Ang Kiukok left Davao to study fine arts at the University of Santo Tomas. Vicente Manansala became his professor in composition and watercolor. Among his other professors were Victorio Edades, Diosdado Lorenzo, Jose Garcia Llamas, Galo Ocampo, and Virginia Ty. Due to financial difficulties, Kiukok left school on his third year, although, he would return for a year in 1955 to study portraiture. With the urging of Manansala, Ang held his first show in 1954 at the Philippine Contemporary Art Gallery managed by Manuel Rodriguez Sr., the pioneering printmaker. In 1957, he held his second exhibit at the Philippine Art Gallery, the first gallery in Manila, run by Lydia Villanueva Arguilla.

The turning point of his career as an artist came in 1965 when he and the late Vicente Manansala travelled to New York. There, he was surprised at the urban squalor and alienation he found, and was influenced by American abstract art.

Upon his return to the Philippines, his style took a turn towards a new vivid Expressionism that included themes of agony, sorrow, and madness.

Emmanuel Torres wrote in 1974 that "he started pulling away from monochromatic grays after his 1964 sell out show, and a brief 'educational' trip to the USA."



72

Jaime de Guzman (b.1942)

Houses (seen through window)
signed and dated 1968 (lower right)
oil on canvas
23 1/2" x 27" (60 cm x 69 cm)

P 120,000

Exhibited:
Cultural Center of The Philippines, Revelations:
A Jaime De Guzman Retrospective, Manila,
March 4, 2014 – April 26, 2015

1968 saw Jaime de Guzman mount his second solo show at the Luz Gallery; the year prior, his inaugural show was held at Solidaridad. This period in his artistic life, the mid-to-late sixties, is considered "ground zero...when his creative energy propelled him to consume nearly all of his waking hours with artistic production." (Krip Yuson)

As a student, de Guzman travelled extensively across the country, documenting through expressionist paintings the many vistas that caught his attention, including homes and their interiors. A Thirteen Artists Awardee, Jaime de Guzman became a doyen of collectors and the bohemian scene at large during his heyday.



73

Tomas Concepcion (1933-2012)

a.) *Dansatrice*

signed
brass
without base: H:20 1/4" (51 cm)
with base: H:22" (56 cm)

b.) *Dansatrice*

signed
brass
without base: H:20 3/4" (53 cm)
with base: H:22" (56 cm)

P 30,000

Provenance:
Private Collection, New York City

Of Maranaw Royalty, Concepcion studied art in San Francisco, Canada, and later in Italy where he fell in love with its monuments and sculptures as he made Rome his home. His most famous works are public art pieces — that of sculptures of Ninoy Aquino and Jose Rizal.





74

Onib Olmedo (1937 - 1996)

Untitled

signed and dated 1994 (lower left)

oil on canvas

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

P 180,000

Provenance:

Private Collection, Manila

While highly recognized as an expressionist painter of disfigured characters - his probings into the depths of human existence - Olmedo, a practicing architect before becoming a full-time artist, presents to us through this piece a rare foray into landscapes - yet still possessing the distinct color palette and mood that permeates his canvas.

75

Jose Joya (1931-1995)

Untitled

signed and dated 1958 (lower right)

oil on wood

8" x 14" (20 cm x 36 cm)

P 500,000

Provenance:

Private Collection, Makati City

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

The eyes of the viewer would be transfixed to the dense core of movement emanating from the center of this painting.

Cid Reyes asked Jose Joya in 1973: "In your early paintings, there would always be a central core, a tight knit area of thick slabs of impasto. Was that a compositional device?"

Joya answered: "It was indeed a compositional device. It was characteristic of those early paintings. Without that central core, the whole painting would collapse. On those canvases, it served as the seat of energy. From the core would come forth the wild explosions of very thick pigment. It's like the eye of a storm."

In his efforts to capture and depict action in the process of painting, Joya was the first painter in the country to employ enormously large brushes and trowel like palette knives for working.

In 1957, Joya went to the United States for further studies. He was exposed to the Abstract Expressionist movement as it was becoming an establishment there. At the Cranbrook Academy of Art, in Michigan, Joya fell under the influence of his mentor, Zoltan Sepeshy. Sepeshy was a firm believer in the aesthetic.

This work is from 1958. Only after his exposure to the New York School of De Kooning, Pollock, Kline, et al, in the mid-50s did Joya begin to evolve the style by which he has been identified as a serious painter.



76

Olan Ventura (b.1976)

Untitled
signed and dated 2012 (lower right)
oil on canvas
24" x 24" (61 cm x 61 cm)

P 80,000

In the art of Olan Ventura, the artist derives his subjects from seemingly commonplace scenarios and individuals. While he renders his characters — humans and otherwise — in painstaking detail, the milieus he situates them all in border the surreal. Another stylistic series of Ventura is his "Negative Light" series, wherein he captures the "stark and sharp tonal inversions of negative images." This he does all by his skilled hand, sans the use of any digital techniques.



77

Carlo Saavedra (b.1981)

Chapel 1
signed (lower right) dated 2008
oil on canvas
48" x 60" (122 cm x 152 cm)

P 30,000

A self-proclaimed introvert, Saavedra spent most of his growing up years alone as he felt that his personality did not fit with that of his contemporaries. This could probably explain why the artist turned to painting as a means of expression: it is a solitary and introspective pursuit.

Saavedra is also first to admit that he eschews pretty pictures, and again perhaps culling from inner emotions, paints what he sees — transforming the most basic of things into something that is almost from a different dimension. He is not out to deface or destroy he points out but to create art that lingers in the mind.





78

Jerry Elizalde Navarro (1924-1999)

Baris Dancer

signed and dated 1989 (right)

oil on canvas

37" x 35" (94 cm x 89 cm)

P 280,000

Provenance:

Private Collection, Rhode Island

Baris — which means warrior formation, and of which this artwork is named after — refers to a traditional Balinese warrior dance that is usually danced by men — dramatic and evocative of the feelings of a young warrior set for battle. It is, too, a celebration of manhood. In 1989, upon the invitation of art dealer Cornelius "Cornie" Choy, Jerry Elizalde Navarro made his way to Bali, Indonesia, where he discovered a newfound inspiration — thanks to the sights and sounds and the culture of the area — that brought him — through the body of work that resulted — renewed acclaim and acceptance as an artist.

79

Mauro Malang Santos (b.1928)

a.) *Cityscape*

signed and dated 1978 (lower right)

watercolor on paper

7 1/2" x 11" (19 cm x 28 cm)

b.) *Coming Storm*

signed and dated 1978 (lower right)

watercolor on paper

10 1/2" x 14 1/2" (26 cm x 37 cm)

P 100,000

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

Malang's landscapes are made up of composed images of various geometric forms and sizes, arranged into well-ordered overlapping planes. The whole forms a band of colorful forms across the canvas.

The resulting architecture, precise and finely drawn, is a touch of elegance completely divorced from the brutal social realities of Philippine actuality. Above this deliberately arranged jumble of forms is the empty expanse of sky, in bold and intense colors, depending on the time of day. The contrast between these two levels is defined by the arbitrary horizon drawn just above the architectural line.



a.)



b.)



80

Cesar Buenaventura (1922- 1983)

Sabongero

signed and dated 1983 (lower right)

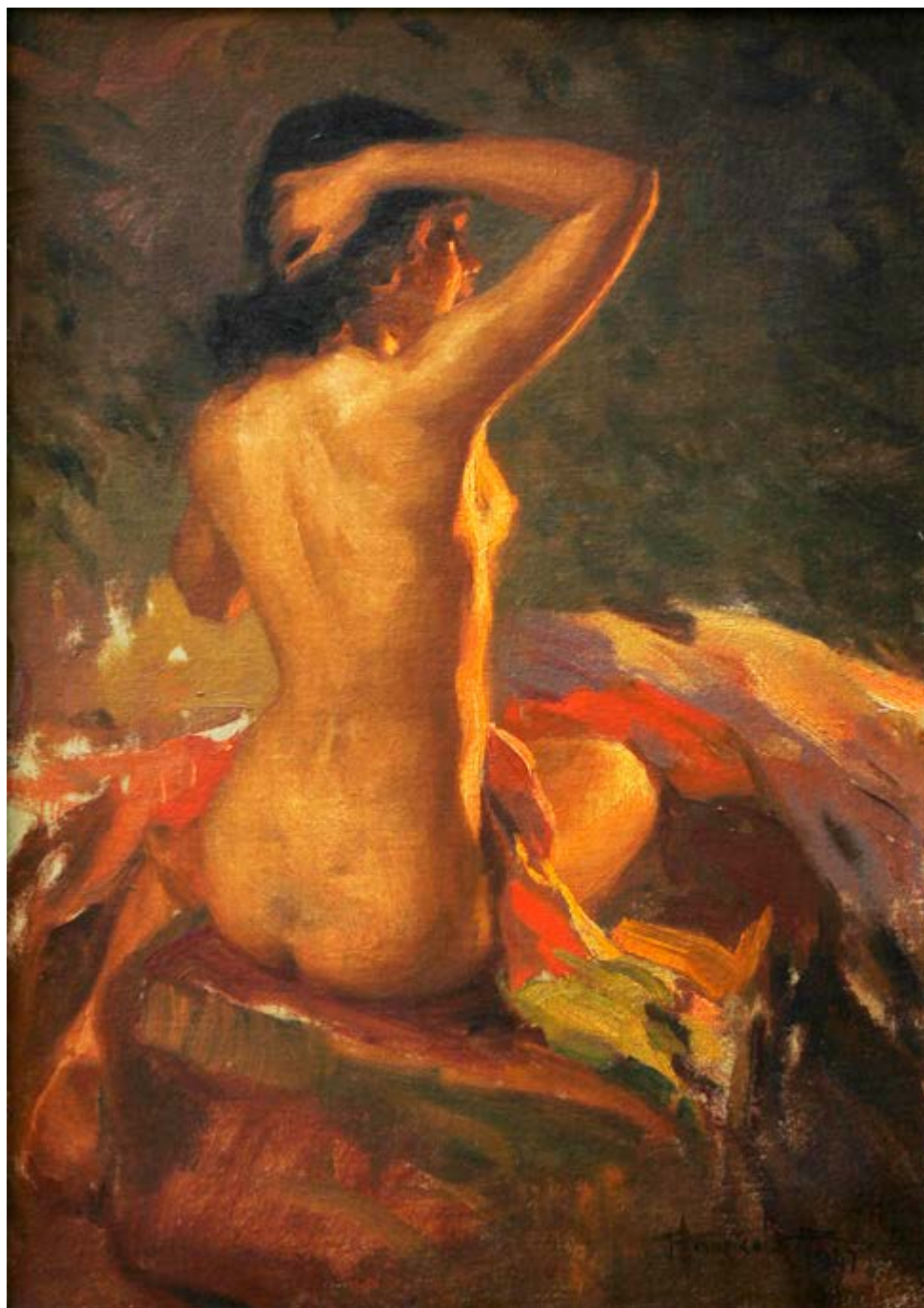
oil on canvas

36 1/2" x 44" (93 cm x 112 cm)

P 80,000

Cesar Buenaventura, a member of the "Mabini Artists," exhibited a fondness for traditional Filipino imagery — as artists from this school are generally known for.

Much respected as an impressionist, creating beautiful scenic landscapes, this masterful rendering of a rustic tableau of a favorite Filipino pastime, is a fine display of Buenaventura's artistry.



PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

81

Fernando Amorsolo (1892-1972)

Seated Nude

signed and dated 1947 (lower right)

oil on canvas

21" x 15" (53 cm x 38 cm)

P 700,000

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

82

Farley del Rosario (b.1980)

Playland Series

signed and dated 2008 (lower right)

oil on canvas

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

P 30,000

Farley Del Rosario's colorful naïf renditions are proving to be a fast rising favorite of collectors, and his recent highly lauded exhibitions in various galleries in Metro Manila, Philippines, have been successful.

He graced the annual Fookien Times Publication, the Philippine Yearbook 2006, with works complimenting the essays of Philippine National Artist F. Sionil Jose and other known writers.

He also rendered paintings as illustrations for the children's book "SOL, A Legend About the Sun" which has been nominated for the Cardinal Sin Catholic Book Awards (Family Ministry and Children's Book Category) of the Catholic Mass Media Awards (CMTA). Farley del Rosario currently resides in Zambales.



83

Anthony Palomo (b.1962)

Drummer

signed and dated 2011 (lower left)

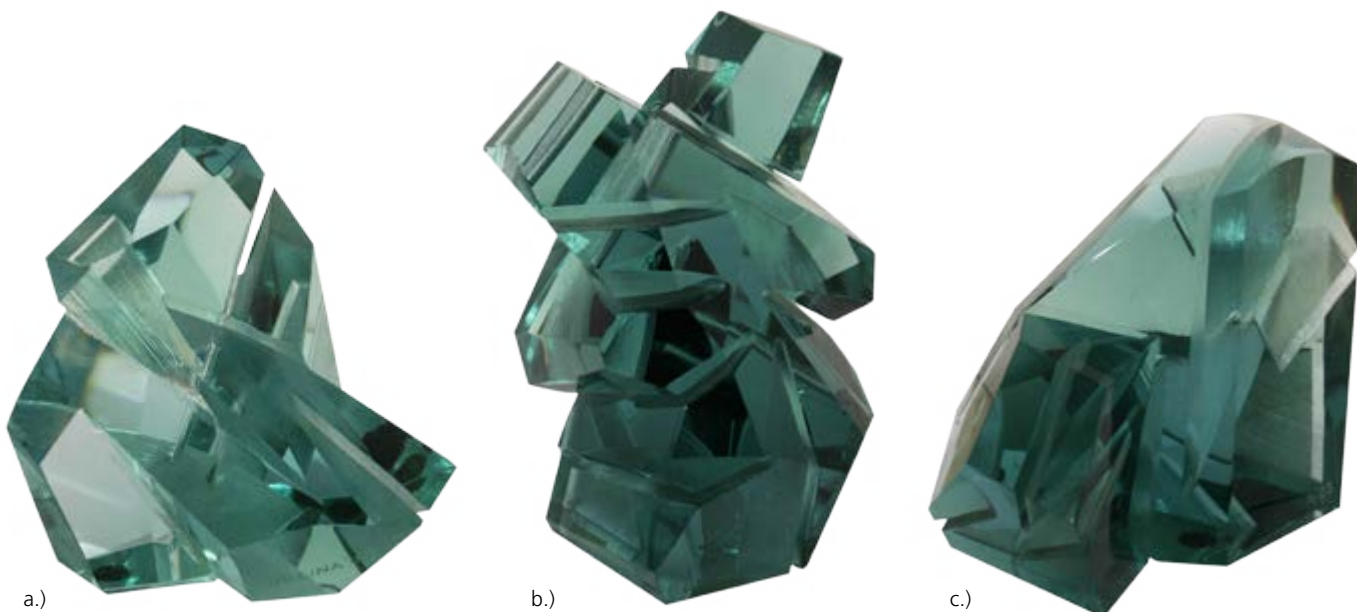
acrylic on canvas

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

P 40,000

The characters that appear in Palomo's canvas — all of dark skin and illiteral proportions — look as if they are straight out of a magic realist tale. An iconic series by the artist from the mid to late 2000s is that of musicians — pianists, guitarists, harpists, and drummers, as seen in this oil on canvas work from 2011.

Palomo, in 2001, won the Grand Prize in the 24th Shell National Student Competition.



84

Ramon Orlina (b.1944)

a.) *Untitled 1*

signed and dated 2005

glass

H:7 1/2" x L:7 1/4" x W:4 1/2" (19 cm x 18 cm x 11 cm)

b.) *Untitled 2*

signed and dated 2008

glass

H:9" x L:6" x W:5" (23 cm x 15 cm x 13 cm)

c.) *Untitled 3*

signed and dated 2005

glass

H:6 1/2" x L:8" x W:5 1/2" (17 cm x 20 cm x 14 cm)

P 200,000

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

Internationally acclaimed for sculpture in glass, Ramon Orlina continues to reveal and explore new possibilities in glass art. Even as an architect, he did not hesitate to follow his artistic impulses that drew him to glass, which he describes as a most intriguing material. Indeed, no other medium possesses more allusive than abstract, a constant in Orlina's work is the inspiration that he derives from the forms of nature.

"With painting, the struggle is within yourself. But in sculpture, you fight with your material, and you have to win over the material—that's one thing you can't control." Orlina explains.

85

Roberto Chabet (1937-2013)

a.) *Untitled 1*

signed and dated 1968 (lower right)
mixed media
10" x 7 1/2" (25 cm x 19 cm)



a.)

b.) *Untitled 2*

signed and dated 1968 (lower right)
mixed media
21 1/2" x 16 1/2" (55 cm x 42 cm)



b.)

c.) *Untitled 3*

signed and dated 1968 (lower right)
mixed media
22" x 17" (56 cm x 43 cm)



c.)

d.) *Untitled 4*

signed and dated 1968 (lower right)
mixed media
17" x 13 1/4" (43 cm x 34 cm)



d.)

e.) *Untitled 5*

signed and dated 1968 (lower right)
mixed media
17" x 13 1/4" (43 cm x 34 cm)



e.)

P 120,000

Provenance:

Private Collection, USA

With a degree in Architecture under his belt in 1961, Chabet immediately had his first solo show with the Luz Gallery. In the 1960s, Chabet's works were collages that included maps, drawings on handmade paper, children's scrawls and drawings, and envelopes without addresses. There was always the sense of a multilayered, multileveled kind of art.

Ray Albano wrote in 1978: In the past decade (the 1960s), Lee Aguinaldo and Roberto Chabet have proven that the abstract grammar was communicable.

Alice Guillermo wrote: "When Chabet burst into the art scene with his first one man show at the Luz gallery in 1961, it was clear that he was a new force to reckon with.

Eminent art critic Cid Reyes asked Chabet: "What did your early paintings look like?" Chabet answered: "A lot like Malang's and Ang Kiukok's. Everybody started out that way." Cid Reyes: "To whose influence have you been most receptive?" Chabet: "Luz's".

Cid Reyes: "Are there Filipino painters whose work you admire?"

Chabet: "I like Amorsolo. And Hernando Ocampo...and I like Lee Aguinaldo's work too."

Cid Reyes: "Whom do you admire among the American painters?"

Chabet: "Jasper Johns, I have always liked his works even before I saw the originals in New York. Another one whose work I like is Eva Hesse. Her works fascinate me."

From the late sixties onwards, Chabet started to deconstruct fixed ideas about art and its process with shows that utilized minimalist devices.



86

School of Lorenzo Guerrero

Riverscape

19th Century

oil on canvas

31 1/2" x 47" (80 cm x 119 cm)

P 400,000

Provenance:

Private Collection, Washington DC

Private Collection, Manila

The unknown painter of this placid river scene comes from the School of Lorenzo Guerrero.

In this painting, the unknown artist, just like what was taught in the school of "The Painting Master of Ermita" translated Western aesthetics into the Philippine setting without allowing it to dominate the real life of the tropical archipelago. There is a clear spatial organization, with man and his activities not central; man is just another element in the landscape, reduced to minute proportions, dwarfed by looming elements of nature, such as the clearly articulated forms of the vertical bamboo clumps.

The river leads the eye to the horizon, leading the spectator on a continuous journey through the verdant landscape. The large moored casco is also literally a visual mooring in contrast to the river's slow movement. In contrast to the prevailing "inflexible attitudes of academism" in the late 19th century, teacher-painter Guerrero was the first Filipino to specialize in genre subjects, especially the working classes- subjects which had been imitated more than a century ago by the eighteenth century engravers. Unlike his contemporaries, Justiniano Asuncion and Antonio Malantic, who became successful society painters, Don Lorenzo remained a teacher of the Academia whose genre paintings were compositions revealing the combination of Western influence with a strong native sensibility.

At the age of sixteen, Guerrero was already giving drawing lessons. Alice Guillermo wrote in 1977 that: "Lorenzo Guerrero, though a teacher at the Academia (de Dibujo y Pintura in Intramuros, Manila), did not assume the inflexible attitudes of academism." The rather smug Old World outlook of the Academia can be reflected in its history: The beginnings of the Academia de Dibujo y Pintura can be traced to the School of Damian Domingo which opened in 1815 with the encouragement and sponsorship of the Sociedad Economica del Amigos de Pais. The school folded up for a while after Domingo's death, but was later resumed with official status as the Academia with the Spanish professors Cortina, Nieto, and Valdes. The Academia de Dibujo y Pintura must have been a local version of the academies of art and painting that, for a long while, were the official arbiters of taste in Europe, particularly in France, Italy and Spain. Under such circumstances, then, painting in the Philippines was a colonial offspring of the western artistic tradition.

While working in the Academia de Dibujo y Pintura, the maverick Guerrero gave drawing lessons in Santa Isabel College and Concordia College, Manila. He also gave lessons in private homes. Lorenzo Ma. Guerrero (he was the elder brother of Leon Ma. Guerrero) was also the art teacher of internationally-acclaimed painter, Juan Luna, even advising the young and restless painter to develop his talents abroad.



87

Geraldine Javier (b.1970)

Untitled
signed and dated 1995 (lower left)
mixed media
11" x 8 1/4" (28 cm x 21 cm)

P 60,000

Geraldine Javier has pursued and explored collages for many of her works, combining cool, calculated sophistication with raw urban grit.

Initially, Geraldine wanted to fabricate collages from prints acquired from faraway places. After her pieces had been framed, she sensed they needed something more.

She goes for collage compositions that were dynamic rather than intricate. Much as she likes traditions, she always ends up doing something new. Each painting has a different pattern for the frame. Javier responds to materials, be it old pages, fabric, wood or paint, but she does not like repeating herself.

Beyond collages, assemblages of found objects - the materials chosen have to have a purpose, it has to be right for the concept and vision of each exhibition - integrated with elements made from craft making methods, provide an old-fashioned, handmade feel to her oeuvre.

88

Juvenal Sanso (b.1929)

Untitled
signed (lower right)
oil on canvas
19 1/2" x 29" (50 cm x 74 cm)

P 200,000

Provenance:
Private Collection, USA

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





89

Benedicto Cabrera (b.1942)

Flight ca. 2000 Mono VI
signed and dated 2005 (lower right)
etching on handmade paper
mono print 1/1
52" x 66" (132 cm x 168 cm)

P 500,000

Angel G de Jesus wrote in 1978: "Compassion looks over his shoulder too" referring to the recurring theme of the downtrodden in Bencab's body of work.

There are a few contemporary artists who have captured modern reality of rapid change and turmoil in human society as perceptively and sensitively as Ben Cabrera. There is a sense of immediacy when one views these two hapless figures who seem to be fleeing.

De Jesus adds: "The demand for his paintings must please him, but I wonder if Bencab is pleased as well by the fact that they are merely status symbols for many. I am certain that he intensely desires that his social commentary will bruise the conscience of those who have too much, and induce them to help the multitude around them who have too little and for who they have no eyes as yet. For Bencab, the Pampanga revolutionary, this is one of the truest ends of art."

90

Anita Magsaysay-Ho (1914-2012)

Boti! Garapa!

Ca. 1946

signed (lower left)

oil on wood

15 1/4" x 10 1/2" (39 cm x 27 cm)

P 1,000,000

Provenance:

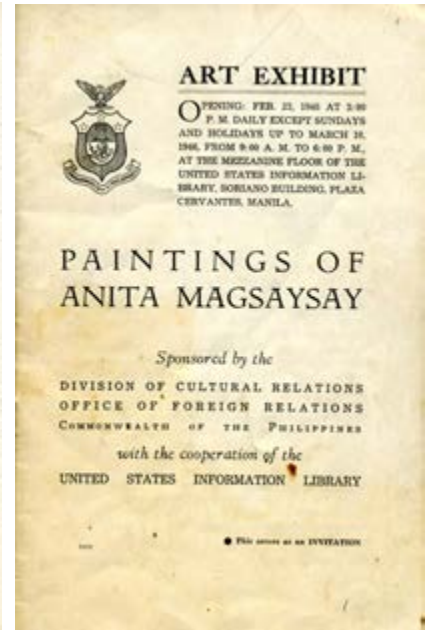
Private Collection, USA

Literature:

Galo B. Ocampo et al, *Paintings of Anita Magsaysay*, Manila Bureau of Printing, 1946, p.8

Exhibited:

Paintings of Anita Magsaysay, United States Information Library, Soriano Building Manila, February 23 to March 10, 1946



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

Anita Magsaysay Ho talks about her art education starting with her formative years: "I started painting at the age of nine under Irineo Miranda. He was my private tutor. I remember I used to copy the black and white illustrations in the Saturday evening post..."

"...I studied in the University of the Philippines under Fabian de la Rosa, the two Amorsolos, Fernando and Pablo, and then again under Irineo Miranda and Vicente (Rivera) y Mir...."

During the early 1940s, Magsaysay - Ho's works showed the influence of Fernando Amorsolo both in their subject matter and their luminosity. The influence of her teacher Fernando Amorsolo was clearly visible, both in terms of the subject and brightness of the paintings. Gradually, her paintings evolved towards modernism as they moved towards cubist distortion and evolved stylized visual rhythms. She was included on a list of "Thirteen Moderns" compiled by artist Victor Edades, and was at one point known as the "female Amorsolo."

With the country reeling from the ravages of World War II, and as the Commonwealth government under the Presidency of Sergio Osmeña took on the arduous task of rebuilding a scarred nation left in shambles, it too initiated an ambitious program for the cultural rehabilitation of the Philippines.

In the words of Capt. Salvador Lopez, Chief, Division of Cultural Relations, Office of Foreign Relations, the program was premised on the "renascent vigor of Philippine culture" and set out to reconstruct our war damaged cultural institutions: "to build anew or restore...to build better and more worthily than before".

A joint undertaking of the Philippines and the United States through the auspices of the Philippine Foundation of America in New York, the legal entity tasked with fundraising for the effort, and the Philippine Committee on Cultural Rehabilitation, one of the initial projects that was borne out of this vision was an exhibition of paintings of Anita Magsaysay- Ho – 47 artworks in all — that was held at the United States Information Library in Intramuros on February 23, 1946 to March 10, 1946. First Lady Esperanza L. Osmeña served as Guest of Honor during the opening reception.

The impetus for the selection of Anita as the exhibiting artist was best elucidated by Galo B. Ocampo, who at that time was the Chief of the Art Section, Division of Cultural Publicity, Office of the President:*

*The artworks that comprised this exhibition were produced after Anita's stint at the Arts Students League in New York and the Cranbrook Academy of Art in the 1930s and just a year prior to her betrothal to Robert Ho in 1947. And as with her future output, Anita's art was always in praise of Filipina women – she held them in deep admiration — and the quiet yet powerful ways they contribute to society. This work in oil on wood, *Mother and Child*, entitled *Boti! Garapa!*, bears this affection.*



91

Elmer Borlongan (b.1967)

Woman Walking with Crab
signed and dated 2001 (lower left)
oil on canvas
47 1/2" x 23" (121 cm x 58 cm)

P 180,000

Provenance:
Boston Gallery

Leon Gallery wishes to thank Mr. Elmer Borlongan for confirming the authenticity of this lot

Elmer Borlongan relates what his art consists of; "All my paintings are [of things] I have seen. There is no overt symbolism in any of my work, but there is always a story to be told." His art, too, saw a shift upon settling in the countryside in Zambales, where rural folk (farmers and fishermen) began to populate his pieces.

The scene in this piece was inspired from a Nick Joaquin short story — a dream sequence — where a nude lady appears at the end of a long hallway.



92

Marcel Antonio (b.1965)

Untitled
signed and dated 2010 (lower left)
oil on canvas
30" x 24" (76 cm x 61 cm)

P 80,000

Marcel Antonio has always been driven by an innate curiosity — precociousness — of the world around him. This, coupled with his love for books, stands as the foundation of his art.

It helped, too, that he grew up surrounded by art as his parents — Angelito Antonio and Norma Belleza — are renowned painters in their own right. Over and above these, however, is Antonio's skill in translating humanity and human emotions through his art.





93

Hernando R. Ocampo (1911-1978)

Abstraction 126

signed, titled, and dated 1977 (lower right)

oil on canvas

28 1/2" x 21 1/2" (72 cm x 55 cm)

P 200,000

Provenance:

Acquired directly from the artist by Teddy & Edda Peña

Abstraction 126 is a welcome respite from H.R. Ocampo's palette of vibrant reds and the usually tight configurations of his interlocking shapes. The dark earthy colors culminating in deep rich browns contrast with the warm chroma of the yellow ochre, suggestive of earthy, organic themes and erotic implications. According to H.R. Ocampo, the "constant" for his orchestration of colors is not white, but yellow ochre. For him, yellow ochre stands for energy or the life force. Abstraction 126 is generously detailed with this color. Even when Ocampo uses earthy colors as in Abstraction 126, the yellow ochres underpin them, dictating the chromatic scale of the work "to give it a certain warmth."

The earthy colors seem playfully erotic, and well endowed with Philippine ambience. The work has what has been described as "a noble primitiveness saturated with strong emotions."

Ocampo paintings have the 'burning aflame' (chromatic) quality. The sectionalized flame like motif, which is both dynamic and ambiguous, has become his hallmark.

Ocampo divided his works into five periods. In his words, more or less, they are: 1920-1934, Amorsolo Period; 1934 to 1945 - Proletarian Period; 1945 to 1963, Transitional Period; 1963-1968 - Mutants Period; and 1963 to the year of his death - the era of his most well known works- the Visual Melody Period, wherein he created pure painting - something akin to chamber music, abandoning the figuration of his prewar and post war paintings in favor of abstract art.



94

Olan Ventura (b.1976)

Mohawk

signed and dated 2014 (lower left)

acrylic on canvas

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

P 180,000

Award-winning artist, Olan Ventura, has been known for a distinct visual language that showcases the juxtaposition of images, as well as portraits in hyperrealist style, such as this street-smart child sporting a Mohawk hairstyle whose face is "mottled" with cyber imagery.

No single artist or idea influenced Olan Ventura's latest suite of artworks. Each artwork of his is part of an evolution of a lifelong strategy on the part of the artist. He concludes, "Sometimes, you have to destroy beauty in order to create a new kind of beauty. To show another viewpoint of the beautiful."

Things are in flux in Olan Ventura's frenzied oeuvre. Various elements alter the captured images; and colors and shadows run amuck in his vision. His artworks become a brilliant reflection of contemporary life.



95

Dolorosa

Early 19th Century

Wood and Ivory

H:30" (76 cm)

P 160,000

Provenance:

Private Collection, Manila

The Dolorosa or Sorrowful Mother, one of the favorite depictions of the Blessed Virgin during the Spanish Colonial Period, was portrayed in many stances. When the image had her hands clasped and her head raised in anguish, she was called Nstra. Senora de las Angustias. When her head was bowed in resignation with her hands over her breast, she was known as Nstra. Senora de la Soledad. Life-sized images of the Angustia wearing a purple tunic and a dark blue cape were paraded in the Holy Thursday procession, while the Soledad went out on Good Friday completely clad in black.

This particular santo is commonly called a Dolorosa, and was made for a household altar. It shows the Virgin with her head up and her hands clasped in the posture of a Nstra. Sra. de las Angustias. The image has an ivory head and hands on an articulated torso, and a de bastidor or framed lower body. The image was meant to be dressed in intricately embroidered vestments or even in hand-beaten silver, embossed and chased with elaborate designs. The style of the dress followed that worn in the Royal Court in Madrid during the 17th and 18th Centuries. Unfortunately, this santo has lost its vestments, but the beauty of the carving of its face and hands remain.



96

Lynrd Paras (b.1982)

A long wait
signed and dated 2004 (lower right)
oil on canvas
40" x 30" (102 cm x 76 cm)

P 60,000

Viewing the faces that comprise the works of Lynrd Paras, a whole flurry of raw emotions come into being as the artist digs deep into human sentiments and feelings, of relationships, mostly that of introspection, pensiveness, and longing, as the girl on the swing portrays. Immediately, you are pulled you in, and with each brush stroke, Lynrd imparts portions of himself — his heart and soul — into the canvas. A recipient of numerous awards even during his student days, he bagged the Grand Prize, 1st GSIS Museum National Painting Competition, Student Category, in 2004, the year that this piece was made.

97

Federico Aguilar Alcuaz (1932-2011)

Untitled
dated 1981
oil on canvas
10" x 14 1/2" (25 cm x 37 cm)

P 60,000

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

Aguilar Alcuaz, in the words of Alice Guillermo, is an "abstract artist of the highest order." And deservedly so: the artist has garnered awards and acclaim for his art here and abroad. His hedonistic life as a bon vivant reflected greatly in his works: unbridled energy, sophistication, and the ability to harness the qualities of the medium come to the fore in his canvas.





98

Romulo Olazo (1934-2015)

Diaphanous

signed and dated 1977 (lower right)

oil on canvas

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

P 300,000

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

"When I looked at his works, that's the impression that I got," said Mrs. Olazo, explaining that the shapes that look like they are lit from behind and the design of the artwork perfectly matched this word.

In this work, color is restrained to cool monochrome greens. With this particular effect, the artist is able to achieve light ethereal effects or luminous passages in the thin films of color that filter light from the surface to increasing depths.

The artist approaches color as an objective phenomenon, although he does not exclude nor negate the subjective dimension, for such subtle art may be expressive of highly nuanced states of feeling.



99

Solomon Sapid (1917-2003)

Lovers

signed and dated 1982

brass

H:25 1/2" x L:38 1/2" x W:25" (65 cm x 98 cm x 64 cm)

P 600,000

That he ventured into sculpture already in his fifties, admittedly already late in his career, and yet was able to successfully pursue it, was proof of Sapid's then nascent — and heretofore unrealized — expressionist artistic skills. Mang Sol, as he was affectionately called, made his mark as a modernist sculptor who fashioned metal and bronze — pointed strips welded together — with characteristic dexterity. While his most noted series is that of the Tikbalang, he nonetheless executed other subjects such as the mother and child and this imposing (riveting!) work "Lovers".

For Solomon Sapid's artistry, awards (from the Art Association of the Philippines and others), large scale commissions here and abroad (Hong Kong, New York, and Australia) and participation in international art fests (the Indian Triennial and the Australian Biennial) were deservedly earned.



(detail)



a.)



b.)



c.)

100

Elmer Borlongan (b.1967)

a.) *Man with Stick*
signed and dated 1998 (lower right)
charcoal on paper
10 1/2" x 8" (27 cm x 20 cm)

b.) *Deep Thought*
signed and dated 1998 (lower left)
charcoal on paper
10 1/2" x 8" (27 cm x 20 cm)

c.) *Figure Study*
signed and dated 2000 (lower right)
ink, pastel and watercolor on paper
10 1/2" x 8" (27 cm x 20 cm)

P 80,000

Leon Gallery wishes to thank Mr. Elmer Borlongan for confirming the authenticity of these lots

Elmer Borlongan finds himself sketching on a daily basis — a regular habit that comes almost instinctively. His drawings are visual diaries wherein he records imprints of memories or images. His drawings serve, also, as a tool to further hone his skills — both as mental and artistic exercises, even as he has achieved a high level of acclaim as an artist.

101

Cesar Legaspi (1917-1994)

Untitled
signed and dated 1973 (bottom)
acrylic on paper
11" x 5 1/2" (28 cm x 14 cm)

P 60,000

An early work by National Artist Legaspi, this piece was executed a year after his marriage to his wife Betty. At this point he was still a commercial artist involved in advertising, but would eventually participate in art competitions sponsored by the AAP.





102

Emmanuel Garibay (b.1962)

Untitled

signed and dated 2007 (lower left)

oil on canvas

36" x 33" (91 cm x 84 cm)

P 120,000

The man wearing dark eyeglasses at the left of the composition seems to hint of a spirit of skepticism. Skepticism over the social institution called the Church.

Alice Guillermo writes: "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."

Garibay views the Catholic Church as a negative influence on the lives of the Filipinos. Garibay says that he doesn't single out the Catholic Church. There are many churches in the Philippines, and the Catholic Church happens to be the biggest one. When he speaks of the Church, he takes it as a single entity although it represents different denominations.

According to him, there are many believers who are very sincere and very honest about their convictions, but there are also those within the Church who insist on having absolute monopoly of the correct doctrines. "To them, anybody who is not a member of the particular church loses their chance at eternal salvation."

He is also critical of the clerical institution of the Church, especially its hierarchical nature. "I am very much opposed to ideas of hierarchies. I don't think anyone should be higher or lower than another," he says. "Everybody should stand on equal ground," he added.

His scathing visual commentaries on the church as a social institution notwithstanding, his works remain a favorite among collectors.

103

Rodel Tapaya (b.1980)

Untitled

signed and dated 2009 (upper left)

pastel on paper

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

P 80,000

A gaunt faced figure carrying what looks like a long weapon emerges from the shadowy depths, in a comparatively restrained setting so unlike Rodel Tapaya's usual Bosch-like phantasmagoria.

The wavy Edvard Munch-like backdrop of the figure penetrates deeply into the apprehensive psyche of the viewer. Rodel Tapaya builds bridges between age-old creation myths and the 21st century. Rodel Tapaya Garcia is continuing this tradition of storytelling by recreating and reinterpreting tales, rendered in oral or written form, through painting.

"Reading stories, such as folktales and myths, makes my imagination explode with images. Since there is really no specific archetype or image assigned to each tale, I have the liberty to imagine and give them forms myself. I find this very exciting."

"In terms of the actual execution, sometimes I start with rough sketches, read more stories and add in more studies. Then I start painting, and it morphs into something else. I make several paintings at the same time and I move ideas around."



104

Isidro Ancheta (1882 - 1946)

Landscape

signed (lower right)

oil on board

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

P 70,000

Isidro Ancheta had the distinction of participating in the St. Louis Exposition of 1904, where he had 8 artworks on show. A master of the landscape, Ancheta studied at the Academia de Dibujo y Pintura of Teodoro Buenaventura. It is said that his paintings adorned classrooms across the country, and with this untitled piece it is easy to see why: Ancheta beautifully captured — with ease and skill — the picturesque landscapes of our country.



105

Ang Kiukok (1931 - 2005)

Gabi Leaves

signed and dated 1964 (lower right)

17" x 32" (43 cm x 81 cm)

P 400,000

Provenance:

"I purchased this, if I recall in the mid-sixties when Ang was in Los Angeles with Vicente Manansala. He was a very quiet young man and I believe Vicente had taken him under his wing. Vicente mentioned that Ang wanted to try to sell his watercolors and I agreed to buy one. Now in looking at Ang's date of birth, he would at that time been in his 30s... Obviously looked much younger. So this has been in my home for 50 years."

-Jeanne Dahm

Los Angeles, USA

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

Alice Guillermo writes that: "In the 1960s, Ang Kiukok's growing body of works constituted a sharp break from the rural idylls of the prewar era dominated by Amorsolo."

This charming, angst free work is from 1964. Emmanuel Torres wrote in 1974 about a 1964 show: "...the harsh realities of ... (the culture of poverty)...remained outside of the picture, glossed over by painterly understatement and wistfulness. The results were invariably charming. Small wonder an exhibition of such still lifes in 1964 proved to be a sellout."

In 1961 and 1976, Ang was recognized as an Outstanding Overseas Chinese in Art, and he won the Patnubay ng Sining at Kalinangan Award. The works that he produced during the Martial Law Period represented angry nationalist images and various sociological concepts.

More recognition came his way when he was given an Outstanding Alumnus Award by the University of Santo Tomas in 1980, and when one of his works became a finalist in the Mobil Art Awards that same year. In 1990, he, along with Onib Olmedo and Solomon Saprid, was featured in a show called Figurative Expressionists held at the Cultural Center of the Philippines.

In 2001, he was named a National Artist for Visual Arts by President Gloria Macapagal-Arroyo.

106

Fernando Zobel (1924-1984)

Sin Título

ca.1963

oil on canvas

44" x 57" (113 cm x 145 cm)

P 3,000,000

Provenance:

a gift from Zóbel to an artist-friend, ca.1963, thence by descent

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

To understand this painting painted early 1963, two Zóbel trips must be considered.

In March, 1962, he did a show of landscapes from the Song period (China, 960-1127 BC) in the Art Institute of Chicago. Here, he easily impressed viewers as he only executed them from reproductions. The ethereal landscapes were larger than life, "the content lords over the form. Rembrandt and Velazquez would have felt at home" (letter dated in Chicago, March 1, 1962; source of this and the other 2 quotes in the Reina Sofia retrospective catalogue, bio by María Angeles Villaba). This is thought of as the capital for the future of the Zóbel oeuvre.

In the summer of 1962 Zobel traveled to Italy to present his work at what is arguably the most important Art Art Fair in the world: the Venice Biennale. At the XXXI edition he presented some of his most important works of the "La Serie Negra" series and visited other cities like Rome where he caught a Mark Rothko retrospective that would be a major influence in his art.

Later in Italy, studying not only painters (he was fascinated by some Bonnard works at the Biennale or Tintoretto) but also the streets, fountains, antiquities, etc. and for sure Renaissance Art that he decided that he wanted to use color again. In his own words: "Everything is color in Italy" (text written in Madrid, July 20, 1962; source of this is the Reina Sofia retrospective catalogue, bio by María Angeles Villaba).

At some point he thought it would be difficult to paint strong paintings like the "Serie Negra" but he was convinced of the use of color and decided to change his work method. Once in Madrid he visited the Prado Museum often and he delighted in examining the classics and their painting methods.

The painting here presented, "Sin Título", is one of the largest and more complex works to come out of this period. It has a black area (clear reference to the black series) but here Zobel is trying to push the color and to paint with "Veladuras" (in English glaze) like some of the artists of the times — Velazquez and Rothko.

To this he said: "Qué ganas de [...] pintar con veladuras" "I really want to paint with glaze" (source of this is the Reina Sofia retrospective catalogue, bio by María Angeles Villaba). The result is a totally different approach to the canvas, all the more ethereal and sophisticated. The black element — previously a totally strong element — is now floating in a cloudy space. The form is not the capital element anymore.

"Sin título" is the link between the "Serie Negra" and the later colorful works and this moment of change heralded a new splendid period that was going to arrive.





107

Oscar Zalameda (1930-2010)

Untitled

signed (lower right)

Ca. 1967

oil on canvas

35" x 39" (89 cm x 99 cm)

P 300,000

Provenance:

A gift from the artist to the present owner

Zalameda's early works were landscapes and compositional figures in oil. Although he uses oil almost sparingly in different tonal values of blues, greens, red oranges and ochre yellows, the essence of his objects bore a cubistic influence. Margot Baterina wrote in 1978 that "this influence could be traced to a fruitful stay in Mexico during the late 1950s and an admiration for the muralist Diego de Rivera."

Yet an East meets West sensibility sometimes becomes evident both in his early and late works. In this work, the concise statement of the forms gives the painting an Oriental feeling. Unlike many Filipino artists, Zalameda always asserted a degree of independence, what with his bon vivant, jet set lifestyle. He was quoted in 1978: "I don't belong to any artist's group. I shy away from them, not because I like them, I'm just too busy-artistically and socially."

Later in his career, the paintings of Oscar Zalameda begin to exhibit a softer form of cubism, where the edges of the color blocks comprising the subject are blended in with the background.



108

Federico Aguilar Alcuaz (1932-2011)

Manila Bay

signed and dated 1977 (upper left)

oil on canvas

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

P 400,000

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 open glass windows of his Manila Hotel suite on the twentieth floor, as down below, the lights of the city glitter desultorily."

This painting is one of his many views of Manila bay from the hotel suite. Alcuaz kept suites in two hotels and one condominium for storing his numerous paintings, and he rarely went out to walk in the city.

Aside from his tapestries, Alcuaz has come to be known for his "Tres Marias" portraits, his abstracts, and his sweeping Manila landscape series such as this work.

He first started expressing interest in landscapes following his professor Toribio Herrera at UP. He began by painting barong-barongs, then progressed to the cityscapes of New York, before concentrating on the urban landscapes and skylines of Manila.

Rod. Paras-Perez described him as the "epic troubadour of the urban landscape." These landscapes were painted from a high vantage point, usually from his hotel room or from a tall building.

Alcuaz presents a view of the Mediterranean shoreline: a stunning juxtaposition of the raw power of the landscape vis à vis the azure tranquility of the sea and sky.

109

Marina Cruz (b.1982)

Untitled

signed and dated 2011 (lower left)

mixed media

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

P 100,000

Familial ties and the memories they contain — either poignant and mirthful; of love and survival — are at the heart of the works of Marina Cruz. The dresses that appear in her canvas can be found in her grandmother's closet — all worn by loved ones and still caringly preserved — from which she draws stimulation. Coupled with the emotions that these articles of clothing bring, Marina is also enamored with their textures, shapes, color and composition — hence the attention to detail on her canvas.



110

Romeo Tabuena (b.1921)

Mexico

signed and dated 1956 (lower left)

oil on canvas

22 1/4" x 28" (57 cm x 71 cm)

P 200,000

Upon settling in Mexico while still retaining his Filipino citizenship, Tabuena formulated a distinct style that is almost akin to cubism: a colorful, prismatic look that gave his pieces a mildly festive appeal. His works focused on folk subjects — traditional Filipino imagery — that act as links, his indomitable ties, to his beloved hometown.



111

Juvenal Sanso (b.1929)

Time's Symphonic Majesty

signed (lower right)

acrylic on canvas

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

P 400,000

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

Brutally tortured by the Japanese in a barge in the Pasig River proved to be among the most traumatic periods in the life of the young Juvenal Sanso. This was even aggravated during the Battle of Manila right before Liberation when an artillery shell hit a room he was in, throwing Sanso clear across the room causing him to permanently lose 80 percent of his hearing in one ear. This ushered in Sanso's Black Period. For years after finishing his studies at the UP College of Fine Arts, Sanso could only paint grotesque faces, black skulls and skeletons, expressionistic images of beggars and sorcerers, grim fish traps and dreary barong-barongs.

It took regular visits to the vistas of Batangas, the rock filled rivers of Montalban and finally twenty four summers of painting in the inspiring seacoast of Brittany before he began to heal. Sanso found the vibrant seascapes and rock formations of Brittany to be so vivid, energetic and full of life. "The mists and spray of the water there were always so refreshing", Sanso recalls. "Water splashing on the rocks, making all sorts of magical and breath taking sounds, it was like one huge symphony to me." The grandeur of each moment by the seacoast, said the artist, made it feel timeless. "Time's Symphonic Majesty" is the artist's way to capture those beautiful moments. This painting is even made more unique by its being larger in size than most Sanso paintings as well as its being upright or portrait in orientation. Most Sanso artworks are landscape in orientation.

112

Lao Lianben (b.1948)

a.) *Untitled 1*

signed and dated 1978 (lower right)
watercolor on paper
3 1/4" x 3 1/4" (8 cm x 8 cm)



a.)

b.) *Untitled 2*

signed and dated 1975 (lower right)
watercolor on paper
5 1/2" x 8" (14 cm x 20 cm)



b.)

c.) *Untitled 3*

signed and dated 1979 (lower right)
watercolor on paper
8" x 4 1/4" (20 cm x 11 cm)



c.)

d.) *Untitled 4*

signed and dated 1984 (lower right)
watercolor on paper
9" x 12" (23 cm x 30 cm)



d.)

P 80,000

Among the painters who achieved critical renown in the 1970s was Lao Lianben, who early on arrived at a distinctive iconography without shifting from one idiom to another, consistently loyal to his vision, purifying his art by stripping it of any superfluity of form and color.

Angel de Jesus wrote in 1978:

"...the 1977 assemblage of art in the annual art competition of the Art Association of the Philippines...one notices new names..."

...Lao Lianben's "Om" won the second prize. As usual with him, the work has a mystical quality which is conveyed by a large black surface with a superimposed calligraphic motif. "Om" is an ejaculation that Buddhist priests repeatedly chant before they pray, and the calligraphy in the midst of the dark loneliness of the human spirit, symbolically stands for it. This artist deserves wider appreciation...."

Ray Albano wrote in 1978: *"...if Lao Lianben makes pictographs, it is because they are at their best transforming the universal language of abstraction into a vital and intimate way of expression."*

Lao allows us to enter the realm of lightness, removed from all that is weighty, assisting us to get a glimpse of the poignant beauty of the ephemeral, experiencing uncluttered grace, the joy of unburdened spirit.

This lot of 4 pieces reflects the evolution of Lao's meditative style from 1975 to 1984.



113

Yasmin Sison (b.1973)

Untitled

oil on canvas

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

P 200,000

In her early years of art directions, Yasmin Sison-Ching began experimenting with abstract expressionism. The artist then moves toward representational imagery, and has since made a mark with her unflinching portraits of children, capturing their emotional states as well as their physical and psychological transitions. In 1992, the artist assisted Emong (Elmer) Borlongan at the Cultural Center of the Philippines when he was teaching drawing at the summer workshop.

Utilizing a rich knowledge of form and color, Sison's gestural paintings included bright and splashy colors, expressionist interiors, and figures that are rob of identity and individuality. What Sison aims to achieve during this phase is to paint subjects that would complement her growing concern with form, space, and color. Over the years, her perceptive reading of her subjects, her strong and polished technique, and her ability to connect with the viewers made her works memorable, and even disquieting to critics, collectors, and her peers. Sison continues to foster her budding-artist knowledge, experience, and skill to make way for a more conceptual approach to her works. In this interview, Yasmin Sison tells her rich educational background, her stint as a pre-school teacher, her early years as a member of the group, Surrounded By Water, and how she finds joy and freedom in straddling the images of instinctive abstract gesture and representational subject matter in her growing body of works.



114

Juvenal Sanso (b.1929)

Untitled

signed (lower right)

Ca.1965

oil on canvas

24" x 40" (61 cm x 102 cm)

P 400,000

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

Juvenal Sanso's style has been called poetic surrealism because of his mental preference for solitary landscapes and the otherworldly vegetation of swamps and tidal flats.

Eminent art critic and scholar Cid Reyes asked Juvenal Sanso: "All these paintings of flowers, are they based on some specific botanical species?"

Sanso answered: "No, no. They are all imaginary. You might call them flowers of the mind."

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

Sanso kept on using imagery when most mainstream artists shied away from images...

Sanso stayed on his course, steady and enduring as the rocks he painted. Metier remained central to his works, and poetry which vibrates with recollections was its rationale.

Sanso views his subjects from refracted glasses tinted with the soft and melancholic haze of memory. He has the consummate draftsmanship of the expert printmaker and he scales down the details of his subject almost to miniature size. The result is a technically masterly painting: scenes and images exist as though from a strange, yet familiar, world. His detailed rendition of forms transcends the natural, and takes on a higher, mysterious level of reality.



115

Joven Mansit (b.1984)

Rizal Cigar

signed and dated 2010 (lower left)

oil on canvas

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

P 100,000

Provenance:
with Art Verité

Exhibited:
Art Verité, "Dimasalang," Taguig, December 14, 2011 - January 2, 2012

2011 saw the commemoration of the sesquicentennial, the 150th year, of our National hero Jose Rizal. A series of events were mounted, including an exhibition by Joven Mansit entitled "Dimasalang" where the artist sought to "challenge the common representations of Rizal." In "Rizal Cigar," Mansit shows us Pepe with cigar in mouth, which perhaps is Mansit's attempt to depict his more human side. (it is unclear if Rizal ever really smoked, although a photo supposedly exists of him with a cigarette)

Powered by extensive library research and an equally extensive attention to detail, the works of Mansit appear like aging sepia colored photographs — highly realistic down to brown splotches.

116

The Ilocos Partner's Desk

Late 19th Century

Kamagong and Narra

H:33 1/2" x L:76 1/2" x W:45 1/2" (85 cm x 194 cm x 116 cm)

P 800,000

Provenance:

Laoag, Ilocos Norte

Eileen de Joya

Private Collection, Makati City

This table is called a Partners' Desk because it was made for the use of two people, usually business partners. They would sit at the table facing each other in order to discuss their business affairs as they worked, thus, both sides of the desk had its own set of drawers.

This particular desk is the largest of its kind in the country, and is probably the only partners' desk made of kamagong. An exact replica that also belonged to the same owner, but made only of narra, is now in the Leandro Locsin Collection. The original owner of both desks was a 19th century Ilocos Norte official who must have had vast commercial interests in that province at the end of the Spanish Period.

The desk table is serpentine-sided on all its four sides and stands on eight turned legs with bun feet, four on each side. The leg shafts are shaped like a bud vase with a ring at its neck. It is surmounted by a beaded ring and an inverted smaller vase.

The desk fronts have a wide kneehole with a plain shallow concave panel above it. A pair of drawers, one on top of each other, is on either side. The bottom edges of the central panel and the drawer supports are carved with an arced molding with scroll volutes at either end. All the drawers have shallow concave faces and a turned drawer pull at the center of each. The sides of the desks also follow the serpentine outline of the fronts.

The desk top consists of a wide rectangular narra plank framed, binandeja-style, with wide kamagong panels with serpentine outline and half-round edges. A low molding, serving as a miniature gallery, is applied around the sides of the tabletop except for the spaces above the kneeholes. The purpose of this gallery was to prevent objects or documents on the table from falling off the sides.











a.)



b.)



c.)

117

Arturo Luz (b.1926)

a.) *Collage 1*

signed

mixed media

16 3/4" x 12" (43 cm x 30 cm)

b.) *Collage 2*

signed

mixed media

16 3/4" x 12" (43 cm x 30 cm)

c.) *Collage 3*

signed

mixed media

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

P 100,000

The term collage (from the French : coller, "to glue") was coined by both Georges Braque and Pablo Picasso in the beginning of the 20th century when collage became a distinctive part of modern art. Collage is a technique in art production where the artwork is made from an assemblage of different forms, thus creating a new whole; such may sometimes include magazine and newspaper clippings, ribbon, paint, bits of colored or handmade papers, portions of other artwork or texts, photographs and other found objects, glued to a piece of paper or canvas.

Eminent Art Critic Cid Reyes asked Arturo Luz: "What made you want to do collage?"

Arturo Luz answered: "There were two reasons why I wanted to try my hand at collage. First, I was very much influenced by Bobby Chabet's collages, and second, it was the time when I had decided to abandon subject matter in my painting, and I thought that the best way to get started was through collage. As you know, when you force yourself into a medium that does not permit representation, then it makes the job easier for you. Through the twenty years or so that I have been painting, it has always been at the back of my mind to work in a completely non-figurative, non-objective style, and when I finally did, there was still the compulsion to keep referring to something figurative. It's difficult to discard this habit. It's like a neat painter trying to paint like Joya: in the end, he'll still be tidying up his painting. It's habit. Thus, by working on collage- where you are restricted to mere shapes and colors- I was able to leave out figuration completely. Collage was the bridge I used to shift to total abstraction."

Luz studied painting at the School of Fine Arts at the University of Santo Tomas in Manila, the Art School of the Brooklyn Museum in New York, and the Académie Grade Chaumière in Paris; he received a diploma from the California College of Arts and Crafts in Oakland in 1994.

PROPERTY FORMERLY IN THE COLLECTION OF DON ALFONSO T. ONGPIN

118

Fabian de la Rosa (1869-1937)

Mujer Europa

oil on canvas

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

P 500,000

Literature:

Luciano P.R. Santiago, et al., *FilNet Art Series: Fabian de la Rosa and His Times*, UP Jorge B. Vargas Museum and Vibal Publishing House, Inc., 2007, p. 8

Provenance:

Alfonso Ongpin, thence by descent
Private Collection, Manila

The book "Fabian de la Rosa and His Times" says: "De la Rosa's first period reveals an academical art, whose dark tones seek the classical... This early stage may be further subdivided into two phases: from 1879 to 1893, before he entered the Manila Art Academy; and from 1893 to 1908, before he considered European art styles..."

...Women's portraits are the most characteristic works of the master; his first and last known obras are women's portraits. Even his genre paintings often seem to be group portraits of the fair sex, whether working in the verdant fields under the sun or relaxing in the elegant homes of the elite."

Emmanuel Torres, in a 1974 article, wrote about the artist's fussy quirks: "As a portraitist, Don Fabian proved to be very much his own man, resisting such blandishments as would glamorize or flatter his model..."

...Rather than put up with the caprices of wealthy or famous sitters, he would suggest discontinuing work altogether. Occasionally, other than overwork, a canvas that had sat too long at the easel, he would erase an almost finished portrait and start anew to regain spontaneity. Such scrupulous attitudes to craft used to infuriate his clients."

The hardbound book series FILIPINO HERITAGE, Vol. 9 (Manila: Lahing Filipino Publications, Inc. 1978, pages 2428-2433) says: "Fabian de la Rosa...was... the first artist to receive the recognition and acclaim that was given to artists during the American regime."

Fabian Cueto de la Rosa was noted for his realistic portraits, genre paintings, and landscapes in subdued colors. He became an apprentice of Simon Flores. He enrolled at the Escuela Superior de Pintura, Grabado y Escultura in 1893 (or the Manila Art Academy), two years after producing his first known masterpiece, La Perla de Lucban.

What puts Don Fabian's works clearly above those of his contemporaries is a predilection for orchestrating pictorial elements of line, color, tone, and space in precious balance. Each is subordinated to the total effect the painting is after; none dominates over the others, the whole is always greater than the sum of the isolated parts.





119

Juvenal Sanso (b.1929)

Untitled

signed (lower right)

oil on canvas

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

P 300,000

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

It can be surmised that seascapes first came into Sanso's view while in the coast of Brittany sometime in the 1950s, where small fishing villages left a lasting impact on the artist. He writes: "The extremes attained by the tides made this a double reality that a Mediterranean finds spellbinding...The green, deep green of the hills and mossy granite under gray or black skies...the jagged outline of the coasts forms hidden coves, lakes and mysterious harbors..."

In this oil on canvas work, as with his other landscapes. the depiction of stacked stones has come to be a 'signature.'



120

Elmer Borlongan (b.1967)

Lovers

signed and dated 2005 (upper left)

oil on canvas

21" x 26 1/2" (53 cm x 67 cm)

P 200,000

Leon Gallery wishes to thank Mr. Elmer Borlongan for confirming the authenticity of this lot

In his art, Borlongan takes on the role of keen observer and chronicler of city dwellers, capturing the world a-changing around him. As an early member of the artist collective Salingpusa, and later Sanggawa, the artist adopted the neo-figurative style — "stylized distortions of the human body" — across his oeuvre.

Borlongan himself states that "there is no overt symbolism in any of my work, but there is always a story to be told." It has been observed as well that a psychological response is elicited from his pieces — a confluence of emotions. In this oil on canvas work we see a couple — their eyes in a fiery gaze, but instead of a tender embrace, you have an intense lock that is nonetheless redolent of passion.

121

Benedicto Cabrera (b.1942)

Woman with Winnowing Basket

signed and dated 2002 (lower right)

acrylic on canvas

41" x 22" (104 cm x 56 cm)

P 3,600,000

Many of Bencab's Filipina women seem to emerge from the sepia colored memories of old photographs, "mga larawan" so to speak.

Larawan, the Filipino term for photograph, carries emotional and pictorial reverberations in the art of Bencab. From out of the shadows of the past- and the dust of the archives- Bencab unearthed these poignant ancestral images heretofore unseen in Philippine contemporary art.

In the eyes of Bencab, the artist conceives the Filipina as a portrait in grace and civility. She glows in her translucent attire, in the midst of serenity animated by the surfaced slashes of his palette knife.

"I started the 'Larawan' series in 1972. I was buying a lot of Filipiniana books in London with old photographs from the colonial era. I was showing the parallelism between the past and present. When I was at UP I loved reading about history, like Nick Joaquin's 'A Question of Heroes.'

When I showed the 'Larawan' series here in 1972, it was a big hit. Most people thought it was about nostalgia, but it's actually commentary, my personal feelings about what was happening with martial law.

But I think, beyond that, what I was really trying to show was my skill as a painter."



122

Emmanuel Garibay (b.1962)

Tagumpay
signed and dated 2009 (lower right)
oil on wood
22 1/2" x 16" (57 cm x 41 cm)

P 60,000

He is the Filipino everyman outside of the downtrodden masses in Garibay's universe. Although, many of Garibay's paintings focus on everyday people and places. In this way, Garibay's activism showed through in his work. He truthfully portrayed ordinary people and places, leaving out the glamour that most Filipino artists added to their works. Garibay says that, "it is the richness of the poor that I am drawn to, and which I am part of, that I want to impart in my art." He bemoans that among the things that are central to him is the knowledge of the self—the individual vis-à-vis the community or a collective self-awareness which he feels is lacking in the consciousness of the Filipinos.

For many years, the artist continued to herald the working class in his paintings. His palette lightened significantly as he added more objects with brighter colors. "I wait for the right time for me to paint these subjects," he explains. "I don't stay long in the same style. I work every day, and the truth is, you don't feel the same way every day. When I paint, it's all about my ideas, so even if I paint some sentimental themes, it has to be according to how I would like it to be. It should be the kind of relationship that exists between two persons.



123

Romeo Tabuena (b.1921)

Untitled
signed and dated 1979 (upper left)
oil on canvas
21" x 30" (53 cm x 76 cm)

P 180,000

Despite having since settled in Mexico, Tabuena's art is still very much rooted in the Philippines and with an Eastern sensibility. His themes are traditional Filipino tableaux, much like this work that features fishermen.



124

Romulo Olazo (1934-2015)

Permutation Series No. 86

signed and dated 1994 (lower right)

acrylic on canvas

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

P 300,000

Provenance:

Private Collection, Manila

Olazo's "Permutations" can be best defined by his prize winning entry to the 11th Tokyo Print Biennale in 1979: "Permutations No. 2: a "book" of 35 silkscreened acetate sheets with the center of each "page" ripped off, leaving irregular edges around the gap created. A kind of cubist image is formed by the overlapping pages showing through their irregular gaps.

This signature abstraction is often monochromatic and looks like overlapping images from a film negative. The layering of forms and repetition of lines are of such delicacy and subtlety, that one can only describe it as ethereal—a visual quality resembling National Artist Vicente Manansala's transparent cubism and Fernando Zobel's "Saeta" series.

It is long overdue that his unique contribution to art, and especially abstract art, should be recognised and properly considered outside the Philippines and in the Southeast Asian region.

Olazo's approach to form and light – through his famous Diaphanous and Permutation series of abstract paintings, is sui generis.



125

Marcel Antonio (b.1965)

Esse Elle

signed and dated 1993 (lower left)

oil on canvas

42" x 48" (107 cm x 122 cm)

P 180,000

Irreverent storyteller is the artist that is Marcel Antonio. Applying a style that is akin to magic realism as his storytelling approach, human figures play central characters in all his pieces. In the early part of his artistic career, he relied on intuition, unrestrained, in creating his works. Later on, he practiced what he termed as his "knowledge phase" where he injected art precepts into his canvas.

126

Ang Kiukok (1931 - 2005)

Crucifixion

signed and dated 1998 (lower left)

oil on canvas

39" x 5" (99 cm x 13 cm)

P 400,000

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

In this painting of Ang Kiukok done in oil on canvas, he depicts Christ whose tortured body is narrowed down by the gravity of sorrow.

The body of Jesus is reduced into a slender, abused, throbbing mass. It is an uncompromising rendition of the mortal body as a metaphor for the human condition.

Ang Kiukok has painted multiple depictions of the crucified Christ that did not shirk from portraying the agonies normally associated with the crucifixion. When asked why he was so angry, he replied, "Why not? Open your eyes. Look around you. So much anger, sorrow, ugliness. And also madness."

Emmanuel Torres wrote in 1974: "A...notable transmutation occurs in the...Crucifixions. No longer the serene, static, crucified Christs of the fifties and sixties, these later ones writhe with Grunewaldian anguish. What comes dramatically across is a vision of mangled humanity..."





127

Jason Montinola (b.1979)

Catatonic Muse
dated 2011
oil on canvas
36" x 24" (91 cm x 61 cm)

P 80,000

Provenance:
with West Gallery

Catatonic Muse is Jason Montinola's attempt at recreating well-esteemed artist Thomas Lawrence's portrait drawing of Mary Hamilton, the wife of Lawrence's good friend and drawing companion, William Hamilton. Lawrence drew the original work using pencil and chalk, while Montinola sketched his own version using oil paint.

Part of Montinola's 2011 show entitled 'Here Lies the Painter,' *Catatonic Muse* encapsulates the artist's self-perceived failure as a painter for falling short of giving justice to Lawrence's drawing. Despite being pleased with the technical and aesthetic aspects of his rendering, he felt neither connection nor impact, but rather numbness towards his work. He attributed his failed attempt at painting Mary's portrait to the absence of familiarity and personal connection between him and his muse, unlike Lawrence, who has a close relationship with Hamilton and his wife. Hence, Montinola seldom undertakes commissioned portraits, as he is more partial to painting people with whom he felt connected.

128

Ronald Ventura (b.1973)

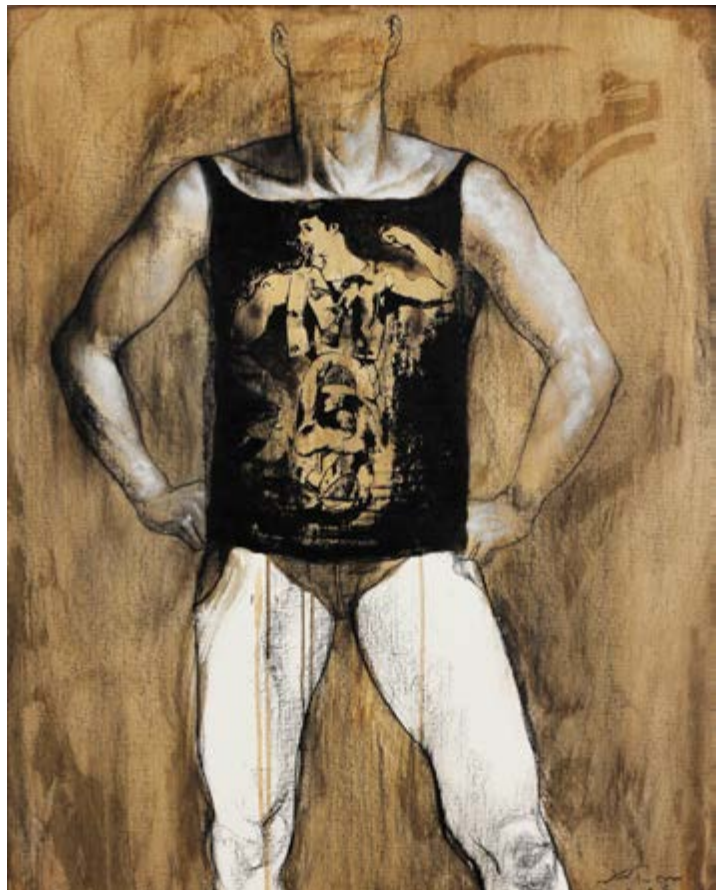
Untitled
signed and dated 2005 (lower right)
oil on paper
25" x 19" (64 cm x 48 cm)

P 300,000

In this "inner city" depiction of a man wearing a shirt, graffiti and cartoon text in speech or 'explosion' bubbles litter both foreground and background, creating another uncanny dreamlike concoction of motifs, metaphors, and cultural references. Within his thematic context, there are other binaries that Ventura consciously seeks to dissolve, figurative and abstract- a charming sense of chaos. The incongruity is jarring, eerie, and disorienting.

Ventura was quoted in the magazine Flash Art: "Inspiration comes from different sources: the Internet, television, and books. I also travel a lot, thus I soak up a lot of culture from other countries. My work is like a constant compression or compendium of cultures. Subconsciously, my mind absorbs various information and ideas — even if it's beyond my control. I want to create a dialogue between the past and the present."

The March 2013 issue of the respected international magazine Art + Auction says: "...Ventura is lauded by the establishment in Southeast Asia, and beloved by regional collectors, as exemplified by the sale of Greyhound, 2011, at Sotheby's Hong Kong in 2011..."





129

Cesar Legaspi (1917-1994)

Untitled

signed and dated 1974 (lower right)

oil on wood

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

P 240,000

Provenance:

Private Collection, USA

The decade of the seventies in the life of National Artist Cesar Legaspi is one that was marked by a slew of solo exhibitions that culminated in a forty year retrospective staged in 1978 at the Museum of Philippine Art. This piece from 1974, in fact, was created in-between his fifth and sixth one-man shows held at the Hyatt Gallery and Galerie Bleue respectively.

As a member of the Thirteen Moderns and the Neo-Realists, Legaspi and his colleagues were easy to embrace cubism. Still, as can be gleaned from this work, the artist ensured that his own personal artistic idiom was injected into his canvas as he depicted a traditional Filipino tableaux: a religious procession in intense yellow.

130

Fernando Amorsolo (1892-1972)

Departure of the Fishermen

signed and dated 1958 (lower right)

oil on canvas

24 1/4" x 34 1/4" (62 cm x 87 cm)

P 2,200,000

Provenance:

Private Collection, USA

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

Alfredo Roces wrote about Amorsolo's "Recurring Themes and Subtle Changes" in 1975, "...the postwar years represented a period of constant painting, not the changing countryside and people, but the same subjects of his peak genre years."

There are also notable stylistic changes: a more overall finish and a blurring of details. There is a softer gray in his later works, a mellowing of his back lit and colorful sunlight splashed pictures of the twenties.

Amorsolo's mastery of translating the human subject onto his well-composed picture, distinctly illuminated from the artist's light source, whether imagined or real, has garnered international recognition over the generations. Amorsolo used natural light in his paintings and developed the backlighting technique, which became his artistic trademark and his greatest contribution to Philippine painting. In this Amorsolo painting, the mother and child on the seaside are set against a characteristic glow, and intense light on one part of the canvas highlights nearby details. Philippine sunlight was a constant feature of Amorsolo's work; he is believed to have painted only one rainy-day scene.

Leonidas Benesa wrote:

"More objective assessments of Amorsolo's role in the history of Philippine contemporary art reveal that he had indigenized the classic figuration of his early works like the dalaga (maiden). Also, the artist Filipinized the European light of a painting tradition that has been steeped in the canons of western art."





131

Arturo Luz (b.1926)
Palitana - White Temples
signed (lower left) dated 2006
acrylic on canvas
24" x 24" (61 cm x 61 cm)

P 120,000

Provenance:
Acquired directly from the artist by the
present owner

Long after Luz's sojourn across Southeast Asia in the late eighties, the memories of what he saw, which he keenly documented with a camera at hand, lingered on: artifacts, ancient temples, palaces, and other monuments. An offshoot of this adventure is his "White Temples" series. Here, the mastery of Luz arises: ornate structures are transformed into elegantly minimalist edifices through the precise layering of lines and shapes, resulting in sweeping geometric landscapes.

132

Anthony Palomo (b.1962)
Divine Child
signed and dated 2012 (lower right)
acrylic on canvas
24" x 18" (61 cm x 46 cm)

P 30,000

Provenance:
with Boston Gallery

As a former member of the Salingpusa Art Collective, the early works of Anthony Palomo had a socio-realist inclination. Later on, the artist began combining his blithe figures with that of flora and fauna. Overall, however, Palomo's pieces tell interesting stories, and in "Divine Child" we see his playful interpretation of the Sto. Niño atop the earth with a hula hoop.





PROPERTY FROM THE EMIL AND TRINIDAD JURADO COLLECTION

133

Oscar Zalameda (1930-2010)

Venetian Seascape

Ca. 1960

signed (lower right)

oil on canvas

25" x 32" (64 cm x 81 cm)

P 240,000

A testament to his stature as jet set painter, Zalameda, in the 1960s, exhibited at the Salon de la Jeune Peinture and at the Biennale de Paris, both at the Musee d'Art Moderne in Paris, as well as in Milan, Mexico, and New York. This work from this era, owing to the title Venetian Seascapes, was executed — either from memory or on site — in that picturesque Italian city.

134

Ang Kiukok (1931 - 2005)

Seated Figure

signed and dated 1981 (lower right)

oil on canvas

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

P 2,000,000

Provenance:

Artist's Collection

Sotheby's, Singapore, 1998

Private Collection, Manila

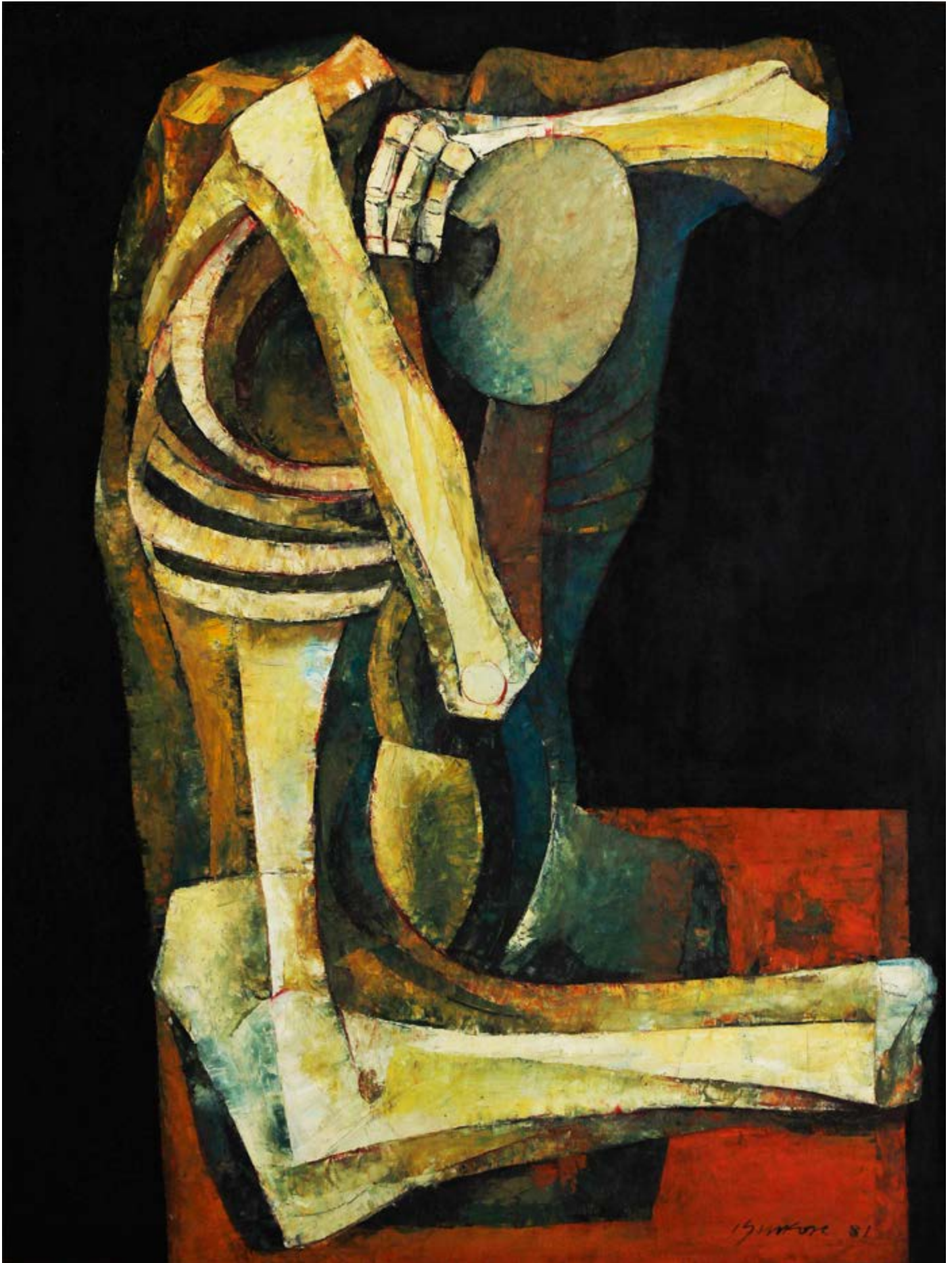
This piece is accompanied by a certificate issued by Finale Art File confirming the authenticity of this lot

It's been said that, perhaps, the rage and tempest that radiates from Ang Kiukok's dehumanized figures serve as some form of catharsis by the artist where he pours into canvas the raw and festering emotions pent up inside him. Still, amidst the seemingly spontaneous fury lies a masterly technique; of control and precision; of art with a purpose.

Moreover, Ang Kiukok sought to bring out the truth, the realities of society. In his own words: "I am truthful. What I see. I show." Thus, the people on his canvas are destitute, troubled, and almost resigned to their fate. What Ang Kiukok could not express through words (he was known to be a soft-spoken personality), he expressed through his empowered and unflinching brush.

"The world does not seem good. If you think about it, we should all be living in harmony."

In 1981, Ang Kiukok mounted a succession of solo exhibits: at the Asiatic Gallery in Davao, Printmakers, and Galerie Dominique.



135

Louie Cordero (b.1978)

Sheembaphantim

signed and dated 2010 (lower right)

acrylic on paper

17" x 14" (43 cm x 36 cm)

P 60,000

Provenance:

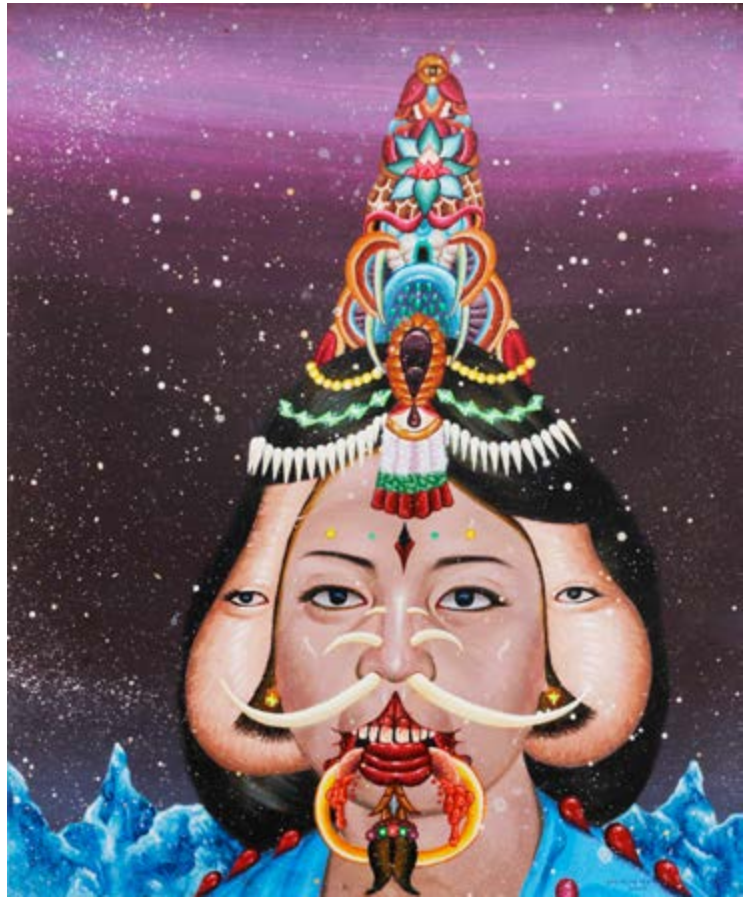
Jonathan Levine Gallery

"Corrosive Candy Pop" is how Alice Guillermo describes the art of Louie Cordero. Guillermo adds: Louie Cordero follows in the wake of Ocampo, although he has worked before on his own. More importantly, he has devised his own style out of the possibilities that have been opened. His art springs from an explosive mélange of dada, surrealism, pop, comics and Japanese manga; familiar idioms, yes, but in his hands taking an astonishing turn."

Cid Reyes writes: "For the art of Cordero is nothing if not image laden, indeed image driven...Swarming together in collage fashion, Cordero creates a matrix of cross references that nevertheless arrives at an open ended narrative."

Louie Cordero is a multi-awarded painter, cartoonist, sculptor and musician. Cid Reyes adds: "As a scatological act, Cordero plumbs the gleeful depths of infancy." Scatological in the sense that he is also the creator of underground comics "Nardong Tae", a self-published comic book that has already achieved cult-classic status in the Philippines and Japan.

He is a graduate of CFA (College of Fine Arts) in University of the Philippines and has been one of the recipients of the Ateneo Art Award in 2004. He was a resident artist of Big Sky Mind's residency program from 2002 to 2004, and of the Vermont Studio Center in 2003, and has shown his paintings and drawings in Studio 3 in Japan, 111 Minna Art Gallery in San Francisco, and Riviera gallery in New York. He is among the recipients of the 2007 CCP 13 Artists Awards.



136

Federico Aguilar Alcuaz (1932-2011)

Manila Bay

signed and dated 1978 (lower right)

oil on canvas

8 1/2" x 11" (22 cm x 28 cm)

P 80,000

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



137

Jose Joya (1931-1995)

Spring

signed and dated 1959 (upper right)

oil on wood

16" x 22" (41 cm x 56 cm)

P 600,000

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

Alice Guillermo writes: "New York in the postwar 1950s emerged as a center of artistic ferment and of the modern enterprising spirit. Abstract expressionism or action painting was creating a furor in the works of Jackson Pollock and the New York School. This arena of innovative talent irresistibly attracted Joya, who went to the United States as a Fulbright Smith Mundi scholar in painting in 1957. During a sojourn to New York, Joya gave free rein to experiment, exploring, for instance, the role of chance and accident in art making, in a prodigious output of drawings and pen and ink sketches, using whatever materials were within reach. Later, as a student in the Cranbrook Academy of Art in Michigan, he continued to draw with uninterrupted zest.

Alfredo Roces told Cid Reyes in an early interview: "The textural effect...was his forte...he would first apply a thick drip of ubok, you know, pangmasilya (housepainter's paste) and then would paint it over with blue."

Jose Joya confirmed this to Cid Reyes: "I use a lot of ubok because with it I am able to achieve certain textural qualities which I could never get from the usual oil tubes. It is perfect for achieving impastos. When you dribble it across the canvas, you get these terrific clots and blobs which are a very physical manifestation of the action of painting...."

....I only use ubok as a base. The actual color rests on top of this layer of ubok."

138

Vicente Manansala (1910-1981)

Adam and Eve

signed and dated 1975 (upper right)

oil and ink on canvas

61 1/4" x 34" (156 cm x 86 cm)

P 1,800,000

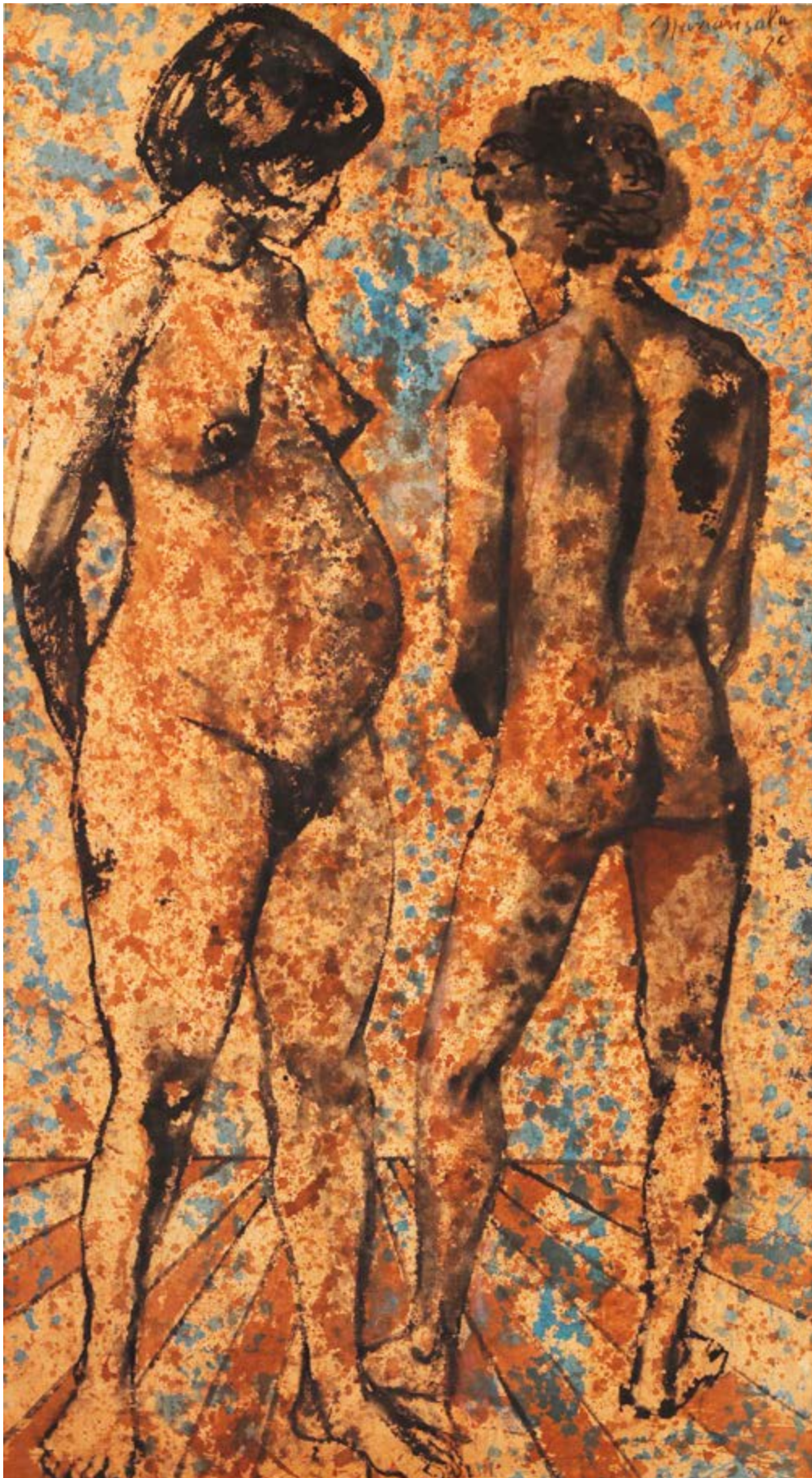
Provenance:

Private Collection, Manila

Rod Paras Perez wrote: "With very few exceptions, the poses selected by Manansala for his nudes presented a monolithic, sculptural stance. He avoided openings usually made for limbs, and whenever such openings cannot be avoided he would often block them out with shadows or simply suggest the arms in a sort of a fade away technique. He treated the legs the same way, although in a few instances he used drapery to give the body the solidity he apparently sought.

His standing torsos were often figures with both legs firmly set, although a subtle sense of contrapposto was hinted by the alteration of tensed and relaxed muscles. Movement was thus indicated in a pose essentially at rest."

Manansala's traditional nude drawings, except the ones done in London in 1974 and reclining figures in fetal positions, closely followed the straight forward atelier nude. Yet, they stand out. They are simple; no unusual poses, often, in black and white, in charcoal, and somehow they exude an air of distinction.



139

Arturo Luz (b.1926)
Modern Figure of a Woman
signed (lower right)
gouache on paper
16 1/2" x 11" (42 cm x 28 cm)

P 140,000

Provenance:
Private Collection, USA

This depiction of a woman is a work from the early 1950s by Arturo Luz, just before the typical Luz painting started to have "no volume, no sense of weight, no perspective, no chiaroscuro, no rich coloring...all flat and tends to be monochromatic to emphasize its linear strength..." Little is public knowledge about the art of Arturo Luz before 1950. Luz talks about this early years as an up and coming artist: "I developed a sudden interest in art when I was 17."

I just began drawing and everything started from there . I drew faces of my family and my cousins , then my aunt and grandparents. Within a few months, I decided I was doing, and started taking art lessons. "

The book ARTURO LUZ by Cid Reyes, says: "Immediately after the war, he undertook his first art studies under the private tutorship of Pablo Amorsolo, the brother of another artist, Fernando..."

"Soon after his private art lessons, Luz enrolled at the UST College of Fine Arts. Among his teachers were Galo Ocampo, Diosdado Lorenzo , and Ricarte Purruganan. In 1947, after attending the Golden Gate Exposition where his father was appointed Commercial Attache, Luz enrolled at the California College of Arts and Crafts in Oakland."

In a separate interview , Luz is quoted: "I went to the California College of Arts and Crafts in Oakland. It was a three year course, but it didn't really lead to a bachelor's degree in Fine Arts. It was just a Certificate in Art" The book ARTURO LUZ continues: "In his watercolor class, Luz was in awe of his teacher, George Post....Like an apprentice to a master, Luz observed the various skills at play in the art of watercolor: "the effortlessness, the sense of color, the ease, the facility. ...".

Luz finished the three year art course at the California College of Arts and Crafts in 1949.



140

Romeo Tabuena (b.1921)
Mexico
signed and dated 1956 (lower right)
watercolor on paper
19" x 25" (48 cm x 64 cm)

P 80,000

Provenance:
Private Collection, USA

Despite making Mexico his home, Romeo Tabuena, neorealist, made a conscious effort to keep in touch with the Philippines through his art and his participation in art projects such as the major mural commission from the Philippine embassy in Washington in 1957, a year after this piece was made. A highly regarded and prolific artist, Tabuena states that nature has, and always has been, the point of reference in his works, as he strives "to paint universal things in a personal way."



141

Rodel Tapaya (b.1980)

The Fairy's Flower Garden

signed and dated 2015 (lower left)

acrylic on canvas

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

P 600,000

A work by Rodel Tapaya, "Earthly Desires," pays tribute to a masterpiece, "The Garden of Earthly Desires," by Hieronymus Bosch. The similarity, if one may think that, lies not in the presentation, but in the dark emotion the two works generate.

"The Fairy's Flower Garden" gives a similar bow to Bosch's garden, minus the nightmarish qualities: the work of Bosch is crowded with more figures and has an overpowering feel of damnation. Tapaya's garden has a more auspicious atmosphere, the huge, dark eyed face emerging from the luxuriant vegetation notwithstanding. Hallucinatory scene juxtaposes figural and natural forms in an expansive all-over tapestry of figures and flowers.

The power of his narrative is there. Tapaya fashions vivid renditions that give form to what we ourselves imagine.

142

Jorge Pineda (1879 - 1946)

Sungkaan

signed and dated 1924 (lower right)

oil on canvas

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

P 800,000

Literature:

CCP Encyclopedia

FILIPINO HERITAGE, Vol. 9 (Manila: Lahing Filipino Publications, Inc. 1978, pages 2428-2433)

Archipelago- August 1975 issue

Accompanied by a letter issued by Mr. Jose Pineda, eldest grandchild of the artist, confirming the authenticity of the lot.

Sungkaan exists in three versions: a version painted in 1933 is at the Bangko Sentral ng Pilipinas Collection; another, from 1942, is with the Jorge Vargas collection; and this work, being the earliest, from 1924.

Alice Guillermo describes Sungkaan in the CCP Encyclopedia: "This is a painting by turn of the century master Pineda, also an outstanding illustrator of his time. The style of Sungkaan reveals his training at the Academia de Dibujo y Pintura which stressed the modeling of the figure in light and dark. Skilled in anatomical rendering, Pineda was a realist who did not idealize his figures. Of the early genre artists, he was also the first to choose indigenous games for subject.

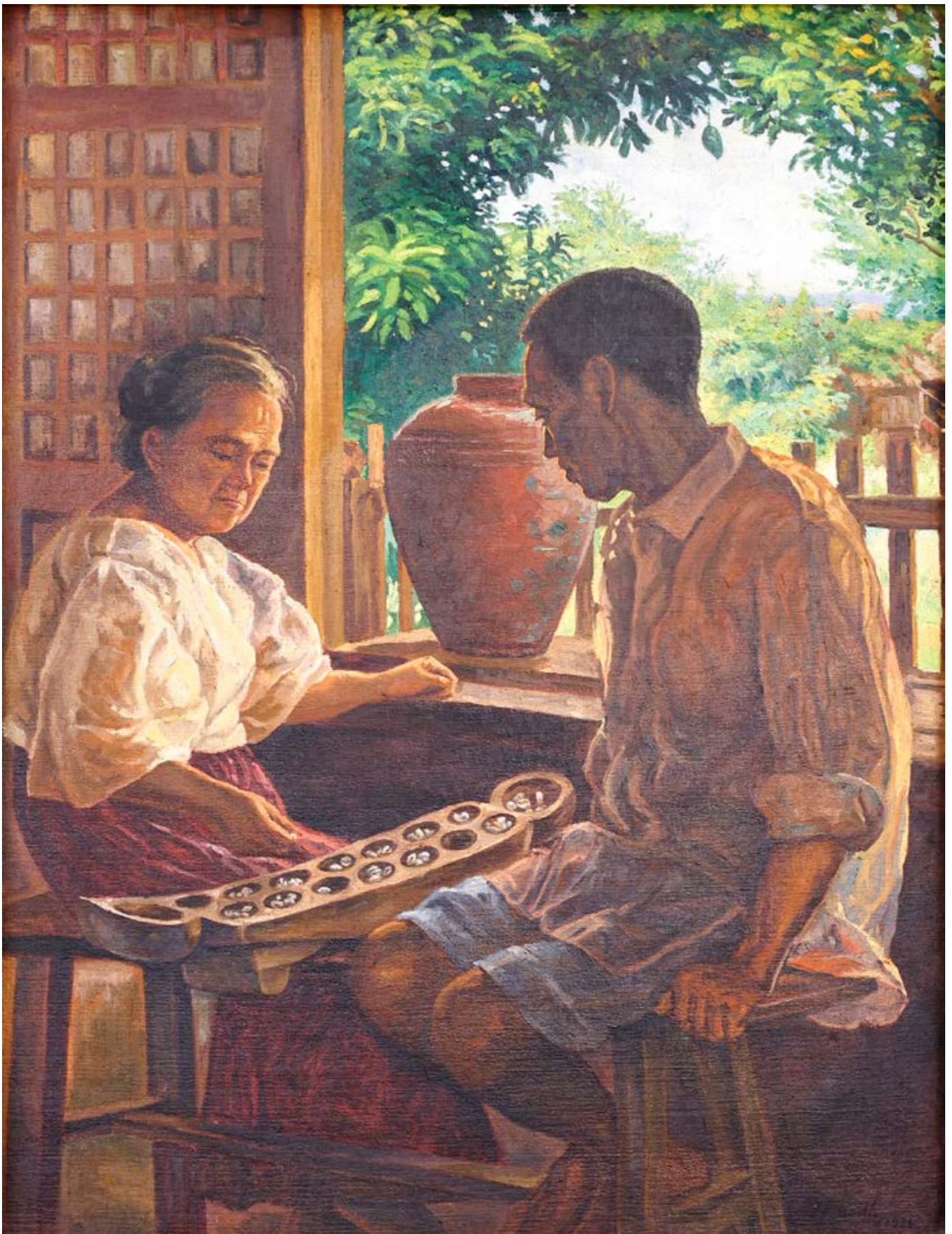
In this work, two elderly figures in light native dress, possibly husband and wife, are shown playing sungka, an indoor Asian game played alternately on a sungkaan- a wooden device with seven hollows on each side, and two larger hollows on both ends where one winner [is determined by] amassing the greater number. While the subject in itself is simple, the work was not meant to be only an illustration of the game, but a fully accomplished painting. The two players are seated facing each other by the large capiz window which provides light and ventilation to the room. It is the old woman's turn, her eyes focused on the game, both show an intense absorption. The light falls on her fully visible face, while the man's profile is in backlighting. Tonal contrast is brought out between the bright outdoors with plants in the sunlight, and the shadowy indoors. It was Pineda's interest in genre to portray a mood of concentration, suggesting the spirit within, rather than the figures in action."

The magisterial hardbound book series FILIPINO HERITAGE, Vol. 9 (Manila: Lahing Filipino Publications, Inc. 1978, pages 2428-2433) describes Jorge Pineda and his masterpiece "Sungkaan" (1924): "A contemporary of Fernando Amorsolo, Jorge Pineda was one of the last sensitive masters of the (countryside) genre... He also became interested in magazine illustration and pursued this proclivity while working in the lithography house of Carmelo and Bauermann. His pen and ink drawings for El Rinascimento were indicative enough of his artistic skills, but it was in his works in oil that showed his mettle in capturing the local milieu, and his dramatic control of light and shadows. In "Playing Sungka" (63.5 cm x 48.2 cm), he used the dingy browns of the old realistic school, and applied them with enlightened bravura to vivify the textures of objects found in the composition – on the clay jar, on the homespun clothes, on the wooden fence, on the batalan, and even on a mango seen hanging from the house window."

Jorge Pineda used to tell the younger dandies who took up art studies for dilettantish reasons at Teodoro Buenaventura's school at Trozo, Manila: "I will live by art and make it pay." To make art pay, he applied his indefatigable energies to illustrations for a number of periodicals: Rinascimento Filipino, Philippine Magazine, and the Philippine free Press.

As with many of the artists who flourished in what has now become customary to call the Golden Age of Illustration (circa 1890-1920), this freshness sprang from informal contact with those homebound genre and scenographic painters who had been evolving their won manner of setting down textures and rhythms of life observed around them.

Unlike his older contemporary, Don Fabian de la Rosa, who cast a melancholic eye on life, Pineda had a warmer, sanguine disposition. The older master's heavy brushwork was not for him, as he preferred a lighter touch for his more casual subjects- pedestrians, peasants, housemaids, cooks and chewers of nga-nga (betel nut). At the St Louis Exposition of 1904, while still a "student," his "Buyo Chewers" ("Buyoeras") won a bronze medal.



143

Ronald Caringal (b.1980)

First to Blink

dated 2015

oil on canvas

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

P 40,000

For Ronald Caringal, artist and erstwhile gallery owner, a never-ending desire to learn, question, and study, is an essential trait visual artists need to have. In an interview, Caringal expounds on this belief, "I think artists should be like scientists who are willing to prove others and themselves wrong just to get answers. Artists should constantly evolve and not be tied down to what has been taught to them."

Furthermore, Caringal believes that artists come into being driven by a desire to express themselves, to make a statement, which they may find difficult to say through words. This he does through larger than life portraits — detailed faces in extreme close-up.



144

Emmanuel Garibay (b.1962)

Street Kids

signed and dated 1991 (lower right)

oil on canvas

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

P 50,000

Provenance:
with Liongoren Gallery



145

Ronald Ventura (b.1973)

Untitled

signed and dated 2001 (lower right)

oil on canvas

52" x 40" (132 cm x 102 cm)

P 2,000,000

Ronald Ventura shows a quieter, more pensive side, taking a visual break from his interpretations of gory religious rites, pop culture and European Old Master paintings, demons and monsters swirling around the central images of disillusioned flagellants, pious penitent's self-torturous acts, what with this girl in a quiet moment of relaxation.

Ventura still continues his sophisticated hyperrealism combined with a greyscale palette, highlighted by his signature marmoreal white rendition of skin tones.

Ventura admits to loving contradictions and multiple realities, mixing the pretty and the grim, two elements which still find their place in this otherwise placid work.

The artist has risen to prominence on the Asian contemporary art scene with complex, layered works that juxtapose unexpected images, often rather dark — internal organs with flowers and butterflies, or a clown and a gas mask — always rendered with exquisite draughtsmanship. He is known for mixing different styles, such as hyperrealism and Surrealism, cartoons and graffiti.

146

Alfonso Ossorio (1916 - 1990)

Autodafé

signed (verso) dated 1951

ink, wax and watercolor on paper

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

P 600,000

Provenance:

Michael Rosenfeld Gallery

Jack Tilton Gallery

Private Collection, Manila

Literature:

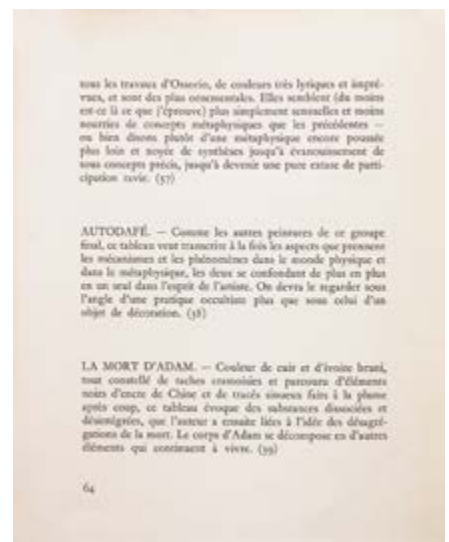
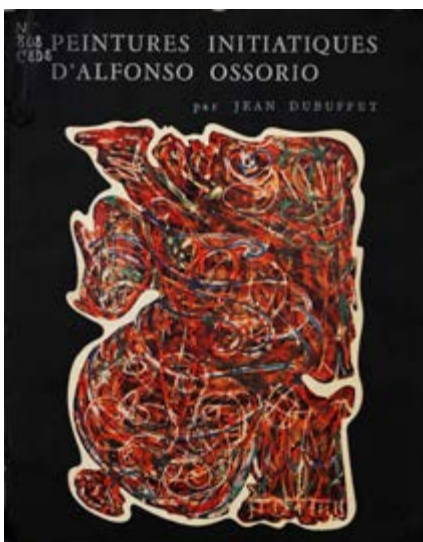
Dubuffet, Jean, *Peintures initiatiques D'Alfonso Ossorio-Paris, La Pierre Volante, 1951- p.64*

Intriguing and fascinating was the life of Alfonso Ossorio. No other local artist could claim to have the likes of Jackson Pollock and Jean Dubuffet as friends. Thus, inevitably, their respective artistic styles - abstract expressionism for the former and the strong use of impasto in the later - largely influenced his work. In this piece from 1951 - Autodafé - we see hints of Pollock's trademark flick technique. Moreover, it was in this year that Ossorio acquired The Creeks - his Hamptons estate that would serve as his studio and refuge.

In the book PEINTURES INITIATIQUES D'ALFONSO OSSORIO by Jean Dubuffet, this piece, Autodafé, was described from the original French text thus:

"Like the other paintings in this final group, this picture seeks to portray, at the same time, the aspects that take in the mechanisms and phenomena in the physical and metaphysical worlds; as more and more, the two are confused as one in the artist's soul. The picture should be looked at more as an occult experience than as an object of decor."

Finally, Autodafé — "act of faith" in Spanish and Portuguese — was the ritual of public penance of condemned heretics that imposed during the Spanish inquisition.





147

Jose Joya (1931-1995)

Awit

signed and dated 1976 (lower right)

oil on board

12" x 17" (30 cm x 43 cm)

P 300,000

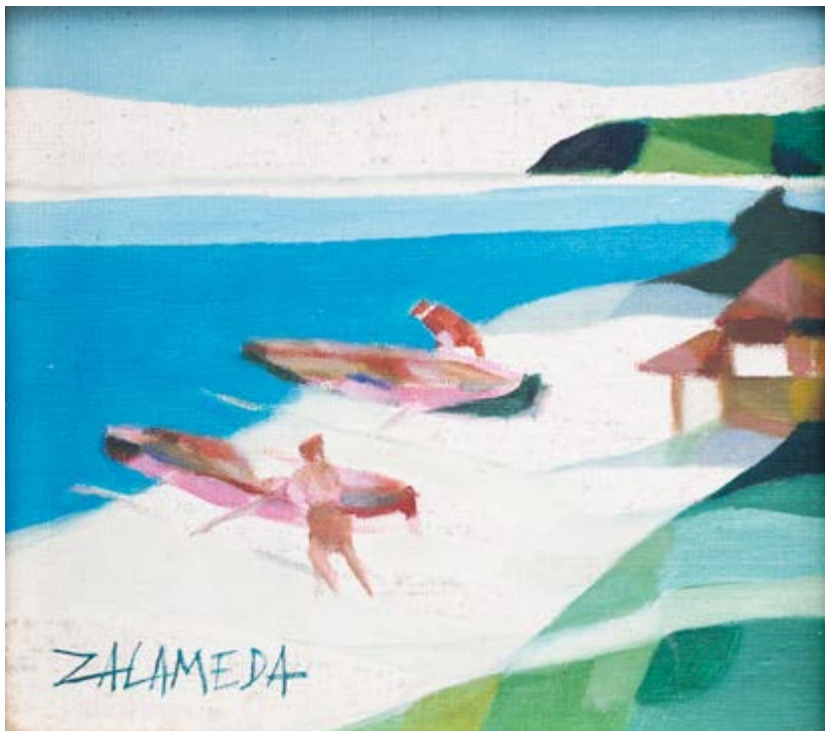
This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

This work is from 1976. Many of the titles of his works in 1976 are joyously celebratory. Aside from the uplifting "Awit" there is "Pagdiriwang," presented to the public in early September 1976 with the inauguration of the Philippine International Convention Center.

For Joya, there were many other reasons to be celebratory by that time. By the mid-seventies, he was in full charge of his capacities in handling the properties of oil paint.

In "Awit," the incised scrawls on his ovoid cum angular shapes, and movement of these shapes suggesting music, offer calming textural and visual pleasures. The blues are subdued and serene.

Three years earlier, in 1973, he was quoted: "During the earlier stages of my painting career, I started naturally with preliminary studies and sketches. That's because I didn't control the paint as I do now. In any case, a preliminary design is merely to "concretize" whatever hazy visual idea I have in mind...Now that I have more control of the situation, I find no need for a preliminary design whatsoever. I know exactly where the splash of paint will fall, and as regards the element of chance or accident, I believe that, too, can be controlled. Accident then becomes an integral part of the painting."



148

Oscar Zalameda (1930-2010)

Fishermen

signed (lower left)

oil on canvas

7 1/4" x 8 1/4" (18 cm x 21 cm)

P 80,000

Provenance:

Acquired directly from the artist by the present owner



149

Romulo Olazo (1934-2015)

Diaphanous 230

signed and dated 1980 (lower left)

acrylic on canvas

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

P 400,000

Provenance:

Private Collection, Quezon City

The Diaphanous Series are a landmark and, by now, canonical works in contemporary Philippine art, perfected through the decades (amazingly close to half a century).

Veritable visions of light, Olazo's abstract paintings feature freehand and gestural painting methods, as well as templates and patterns.

They are a resplendent example of the inexhaustibility of his chosen abstract format, and by its varying size, a chameleon quality to surrender to an intimate space, as well as projecting a theatrical and operatic presence, commanding a vast and capacious corporate and institutional space.

150

Benedicto Cabrera (b.1942)

Scavenger

signed and dated 1966 (lower right)

oil on wood

18" x 18" (46 cm x 46 cm)

P 800,000

Provenance:

with Indigo Gallery, 1966

Private Collection, USA

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

Gloria Goloy wrote in 1974: "Bencab's people are the deprived... They are meant to be recognized as the bereft in us all, They have always been Bencab's people."

Eminent art critic Cid Reyes asked Bencab: "So when did you first exhibit your very popular Scavenger paintings?"

Bencab replied: "In 1966, at the Indigo Gallery. That was really my first one man show. I was with Mars (Marciano) Galang and Pandy (Virgilio) Aviado. Mars exhibited, I think, only two pieces, while Pandy showed about three works. I exhibited about 16 pieces so it was more or less like a one man show for me...."



151

Vicente Manansala (1910-1981)

Barong-Barong

signed and dated 1970 (upper left)

watercolor on paper

22" x 30 1/4" (56 cm x 77 cm)

P 160,000

Provenance:

Allan & Paula Kline

The urban slum, the barung-barong, that appears in Manansala's oeuvre, in part, as the artist's attempt to portray local color — life in the big crowded city. It could also be, perhaps, his take on social and political issues — as an artist, he was one who freely expressed his strong opinions, his unbridled commentary on current events, through his brush.



PROPERTY FROM THE EMIL AND TRINIDAD JURADO COLLECTION

152

Eduardo Castrillo (b.1942)

Suspended Growth

signed and dated 1976

brass

H:21 1/2" x L:19" x W:15" (55 cm x 48 cm x 38 cm)

P 80,000

The year that was 1976 in the life of Eduardo Castrillo was, it can be said, both glorious and tumultuous. At this time, a string public art sculptures were installed including his landmark Raha Sulayman monument in Malate. His 13th solo show was also held during this period. As he busied himself with his art, he would be momentarily placed under house arrest due to his political beliefs and the tumult of the times.

As an artist, Castrillo achieved recognition as the leading proponent of all-metal sculpture, melding brass and bronze with new materials. His works are a result of technical skill — his ability to masterfully handle his medium — coupled with an unflinching vision that brings together modernity and Filipino character.



153

Federico Aguilar Alcuaz (1932-2011)

Dos Marias (*Tres Marias Series*)

signed and dated 1986 (lower left)

oil on canvas

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

P 300,000

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

Alcuaz is known for his Tres Marias genre of beautiful, long-gowned women with a 19th century air engaged in a variety of domestic activities, although the number of women has varied through the years. While this signature genre of his did not always follow the rule that there had to be three subjects, happily the idea caught on, however many the women are.

Two genteel ladies are portrayed here, and like his nudes, his color scheme must have come from the influence of Velasquez and Goya, and in these he also shares kinship with Juan Luna, but the setting is a twentieth century living room.

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

The Tres Marias suite reflects the spirit of Federico Aguilar Alcuaz' happily peripatetic career, with the spirit of Manila or Barcelona and beyond, evident in the setting.

PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED COUPLE

154

Anita Magsaysay-Ho (1914-2012)

Lavanderas

signed and dated 1957 (lower right)

oil on canvas

30" x 24" (76 cm x 60 cm)

P 5,000,000

Provenance:

Philippine Art Gallery (PAG)

F.S. Hackett, USA

Sotheby's, Singapore, Modern and Contemporary Southeast Asian Paintings, October 1, 2000, lot 112

Private Collection, Makati City

Exhibited:

Philippine Art Gallery (PAG), Exhibition of Paintings, Manila, November 30, 1957 – December 10, 1957

The Metropolitan Museum of Manila, Anita Magsaysay - Ho: A Retrospective, Manila, December 15, 1988 - January 15, 1989

Singapore Art Museum, Thrice Upon a Time : A Century of Story in the Art of the Philippines, Singapore, November 2009 -

January 2010

Literature:

Guillermo, Alice G., Anita Magsaysay - Ho: A Retrospective, A. Magsaysay Inc., Manila, 1988, p.76

Roces, Alfredo R., Anita Magsaysay – Ho: In Praise of Women, The Crucible Workshop, Pasig, 2005, p.149

Joyce Toh et al, Thrice Upon a Time : A Century of Story in the Art of the Philippines, Singapore, 1st edition, 2009

Guerrero, Amadis Ma., Ledesma, Purita K., The Struggle for Philippine Art, Vera-Reyes, Inc., Quezon City, 1974, p. 141

One of the most significant Anita Magsaysay-Ho pieces to ever appear at auction worldwide, this rare 1957 painting — "Lavanderas", oil on canvas — is reputedly one of Anita Magsaysay-Ho's favorites. This masterpiece has been prominently featured in a number of seminal publications on the artist:

Anita Magsaysay-Ho: A Retrospective, authored by Alice Guillermo in 1988; Anita Magsaysay-Ho: in praise of women, authored by Alfredo Roces in 2005; Thrice Upon a Time: A Century of Story in the Art of the Philippines, authored by Joyce Toh et al. in 2009; and The Struggle for Philippine Art, authored by Amadis Ma. Guerrero and Purita K. Ledesma in 1974.

It was shown to the public for the very first time at the pioneering Philippine Art Gallery (PAG) from November 30 to December 10, in 1957, and three decades later in a sweeping retrospective at the Metropolitan Museum of Manila held from December 1988 to January 1989. It was also the only work of Anita Magsaysay-Ho to be exhibited in the Singapore Art Museum for its exhibition "Thrice Upon a Time: A Century of Story in the Art of the Philippines" from November 2009 to January 2010. Further bolstering its significance — and perhaps also her personal fondness for it — prints have been made by Anita Magsaysay-Ho of this particular work.

A closer examination of the piece is therefore imperative:

The figures are brown as the soil, sturdy, big boned and at work. The artist has been faithful to this icon — graceful women in action — through the decades, traceable even to the beginning of her glorious career. The color palette — the golden brown tones of the skin and the shadowy deep turquoise blues of the skirt, are typical of her works from 1957. In her early, pre-1970 works in fact, the application of paint is evidently more robust. Magsaysay Ho's almost decorative depiction of the wavy water on the basin, at the lower left, makes for a curious detail which counterbalances the arms of the woman at the rear, which are raised towards the large white sheets hanging on the clothesline.

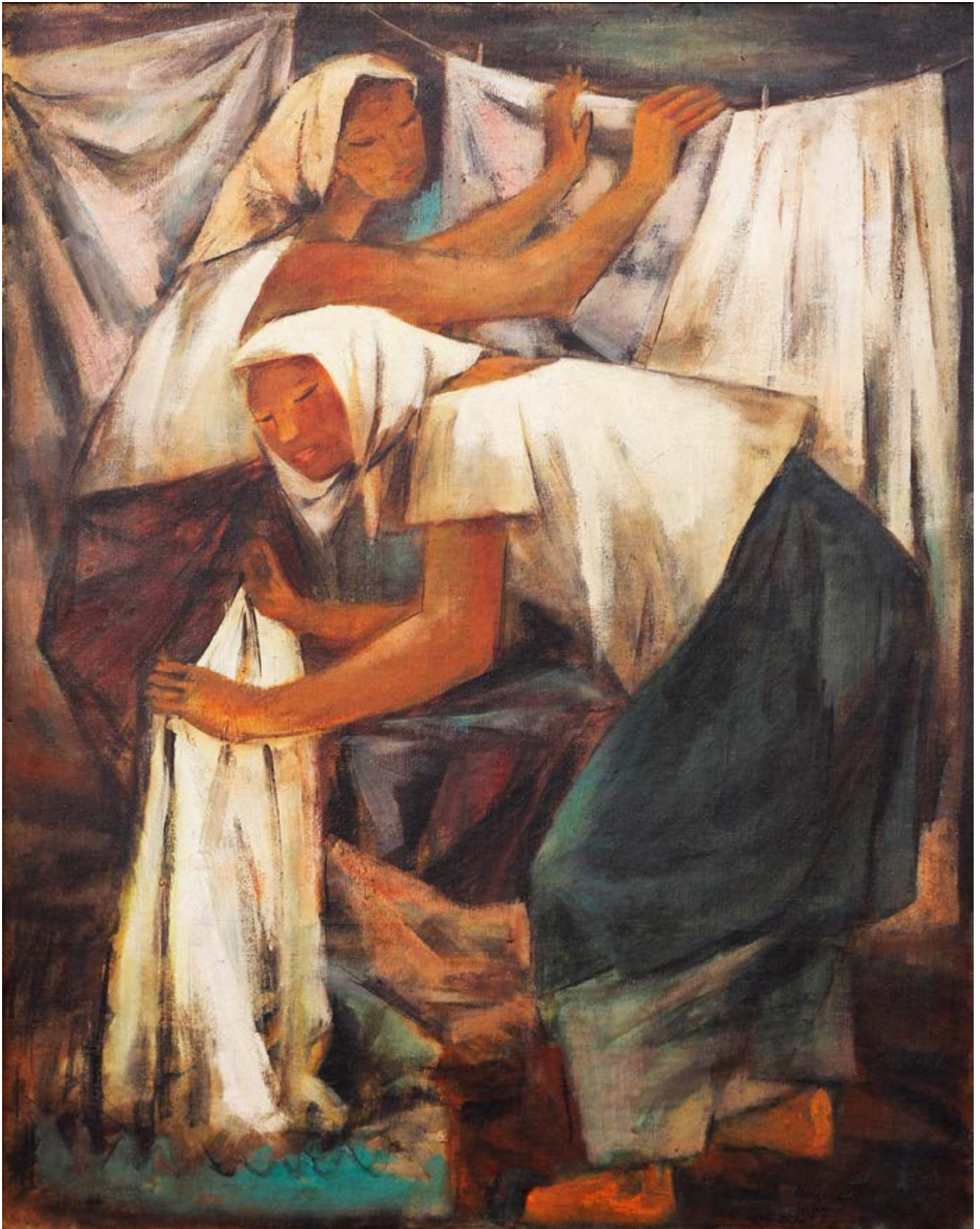
The resulting image, then, is that of a fine balance of all the pictorial elements. In 1975, taking cognizance of Magsaysay Ho's inimitable sense of balance among her rural women, Leonor Orosa Goquinco wrote, "Always they are juxtaposed and grouped in subtle, delicate variations of balance; invariably, they make fine and harmonious compositions."

In the book "The Struggle for Philippine Art" (1974), Purita Kalaw Ledesma further expounded on this distinct ability: "Magsaysay Ho believed that the Filipino coloring in real life — black hair, black eyes, etc. — was top heavy. To balance this, she always painted her women with handkerchiefs around their heads and made their eyes mere slits."

And despite hailing from a privileged background, rural working class women always fascinated Anita Magsaysay-Ho: She paid tribute to them. Honored them. And gave them their just due through her works. Towards this end, Leonidas Benesa wrote: It is a theme she is most at ease, and most creative about. So, it's the theme she pursues."



(The Artist with the Lavanderas in the background)
photo credit: The Struggle for Philippine Art by Purita Kalaw Ledesma)





155

Melvin Culaba (b.1971)

Ganito ang Tamang Pagkain
signed and dated 2008 (upper right)
oil on canvas
48" x 36" (122 cm x 91 cm)

P 30,000

This piece by Culaba (in English 'this is the proper way to eat') is a study on two levels: Firstly, it explores how people eat — their traditions and beliefs — in different cultures; Secondly, it is his take on malnutrition, the prevalence of junk food, and society's propensity towards fast food and instant meals. Clearly, Culaba is a social realist of the highest order and very much an astute observer, as his works serve as outlets for him to express his rage against the state of the nation and the inequalities that exist. In 2005, he won a coveted grant residency at the Vermont Studio Centre.

156

Buen Calubayan (b.1980)

Three Very Landscapes (1 of 3)
dated 2013
oil on canvas
27" x 36" (69 cm x 91 cm)

P 120,000

Being one of the Cultural Center of the Philippines' 13 Young Artists for 2009 seems to have done little to change Buen Calubayan's attitude about the world, rebellious streak and all. Yet, in between relentlessly interrogating institutions, acknowledging the Catholic Church, the government, and the market as forces directly shaping his life and therefore, his art practice, and engaging with institutions head on (he had a run-in with the Catholic university where he graduated and taught, and a book was produced from the court ruling of his



termination as a teacher in the university on the grounds of blasphemous art works), he said the authorities complained about his "open display of distorted ideas and atheistic beliefs." After all has been said and done, he manages to take time to create this serene and tranquil "imaginari-scape" (one of three) in 2013.

He found a more relaxed stride in his creative path, what with his recent research and performative journey to Mt. Banahaw, evidence of how intertwined his life and artistic practice are.



157

Emmanuel Garibay (b.1962)

Untitled

signed and dated 2005 (lower left)

oil on canvas

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

P 240,000

Emmanuel Garibay is a Philippine painter known as much for his expressionist figurative style as for the content of many of his works, which often express a keen social and political consciousness, but this work is a happy respite from his more dour social themes. After graduating from the University of the Philippines with a degree in fine arts, he studied European and Philippine masters on his own. His first exhibition was held in 1993, and he built on some of the recognition he received there by exhibiting and traveling more widely in Europe, Asia, and the United States. Garibay often paints ordinary people in scenes of political, religious, and social complexity, where controversial issues of justice and truth are presented vigorously and colorfully.

"Art is all about an idea that you want to share, a way of seeing the world that you want people to appreciate in their world."

158

Victorio Edades (1895-1985)

Camille

signed and dated 1983 (lower right)

oil on canvas

18 1/2" x 16" (47 cm x 41 cm)

P 300,000

Provenance:

A gift from the artist to his only goddaughter, Camille

"I was introduced to Mr. Edades in the 1970's by Odette Alcantara and worked with him. He made the portrait of my daughter, Camille, who was his only godchild as he said nobody wanted him as a godfather for he had no money. He asked for a picture for his reference and did the painting in 1983."

-Jun Alfon
Davao City

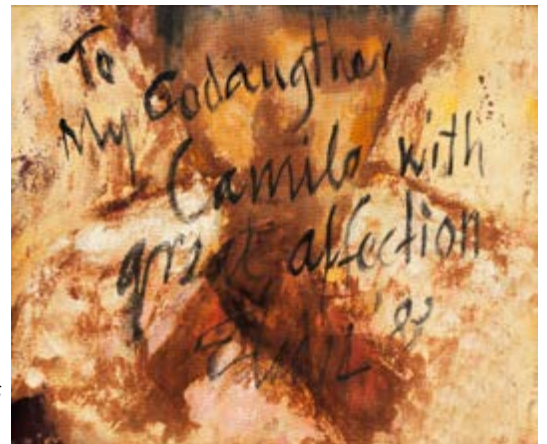
Edades' works are a far cry from the works of the first Philippine national artist, and most popular painter, Fernando Amorsolo, and the other classicists who painted bright cheery scenes of flawless Filipinos and their idealized daily routines. Edades, on the other hand, presented subjects in earthier colors – accented by bold black contours, Edades' brush strokes are agitated and harsh.

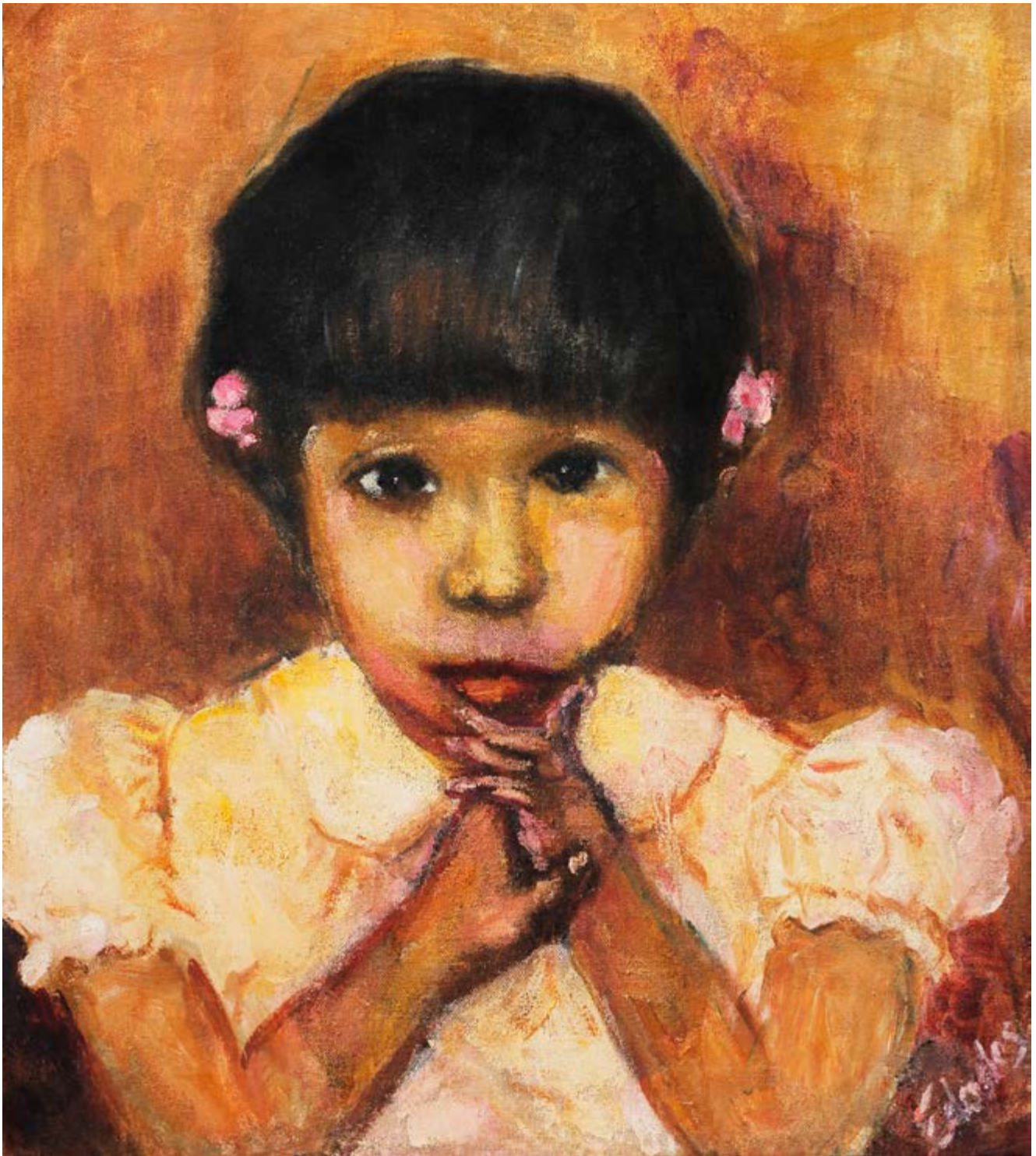
The artist works in a strong, painterly style, not concealing brushwork but working in bold, rugged strokes, using varied earthy hues to suggest relative depths rather than modelling with tonal gradations.

Even with a sweet child as a subject, his bold contours and painterly brushwork do not conceal the passage of the brush, and produces a rough texture instead of the usual smoothness of surface.

By introducing modern ideas into the Philippine art scene, Victorio Edades managed to destroy the conventions of domestic art, and also got rid of the clichéd ideology which he believed stunted the development of Philippine art. His defiance to what the Conservatives structured as 'art' was a conscious call for real artistic expression. He attested that "art is ever the expression of man's emotion, and not a mere photographic likeness of nature. Thus to express his individual emotion, the artist is privileged to create in that distinctive form that best interprets his own experience.

To quote Ayala Museum curator Ditas Samson: "What was the first exposure of Filipino artists to modernism? Aside from photographs from Life magazine and conversations with each other, it had to be from the works of Victorio Edades."







159

Randy “Andoi” Solon (b.1971)

Untitled (Triptych)

acrylic on canvas

24" x 48" (61 cm x 41 cm)

P 50,000

A penchant for a hyperrealist style in monochromatic greys (the images are either split in a grid pattern or are in diptych or triptych) punctuates the detailed artworks of Randy Solon. With an early interest in Greek mythological characters, a series on animals — wildlife and beasts of burden such as this horse — comprise his later series. Inspired by the masters of Renaissance art, a strong spiritual sense suffuses his canvas which Solon likens to sharing God’s world through his works.



160

Jose B. David (1909-1990)

Untitled

signed and dated 1938 (lower right)

oil on canvas

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

P 80,000

Jose B. David is one of the master visual artists’ that the province of Pampanga has produced. As a student in the UP College of Fine Arts in the 30s, he had already shown much promise, garnering a number of student awards. Apart from his exceptional portraits, David was also known for his landscapes and rural vistas as well as historical sequences — all epic masterpieces.



161

Lynyrd Paras (b.1982)

Untitled

signed and dated 2015 (lower right)

mixed media

49 1/2" x 42 1/2" (126 cm x 108 cm)

P 120,000

Art critic Alice Guillermo calls them "stark portraits," while art writer Gina Fairley describes them as "fiery apparitions," even literally. Fiery flames fan out of an eye within a picture frame. We have come to know them well, the soulful eyes and tortured miens that fill the canvases of Lynyrd Paras. We know to look closely at the shadows of texts and images that lie beneath the surface of his painted faces. Therein lie the stories that each painting tells; the words give us clues to the tales that Lynyrd chooses to share. More than just portraits, Lynyrd uses his work to spill out his guts, to take us through the never-ending emotional roller coaster ride that seems to dog his young life.

Just like in his past works, facial features, especially the eyes, dominate this work by Lynyrd Paras. They are juxtaposed on layers of figures and other objects. Paras is not afraid to venture away from what has become a visual signature, to get out of his comfort zone. In this case Paras pushes the boundaries of his oeuvre by extending out of the traditional frame, what with a neo-baroque headboard.

Much of Lynyrd Paras' inspiration comes from his immediate surroundings. The frenzied, chaotic corner of Manila where he resides and works seems to infuse his art with a certain edginess, and raw truth. As much as he strives to apply more formal techniques and creative processes gleaned from practice as well as his education, Paras' art still remains a statement about place, and the realities and issues that exist in it.

162

Benedicto Cabrera (b.1942)

Sabel

signed and dated 2003 (lower right)

oil on canvas

96" x 72" (244 cm x 183 cm)

P 8,000,000

Provenance:

Private Collection, Makati City

Eminent art critic Cid Reyes asked Bencab: ...The figure of a mad woman you have named Sabel appears...quite a number of them in various poses, arrangements and views. Is she a fictional character?"

Bencab answered: "No, not at all. Sabel is- or was, I was told she died in 1972- a real, flesh and blood person. I used to see her in the streets of Bambang, scavenging around garbage cans. I used to be fascinated by her; I did a lot of on the spot drawings and sketches of her. I also used to take photographs of her."

Cid Reyes added: "What so fascinated you about her?"

Ben Cab answered: "I thought she made a terrific image visually. I thought she made a terrific subject matter for my paintings. She used to gather these plastic sheets and wrap them around her body. They made the most beautiful abstract shapes."

Sabel, in the eyes and brush of Bencab, has gone through many ethereal manifestations in the virtual half century that has passed.

One might say that the Sabel series, began in 1966 in the ink medium, constitutes the quintessential Ben Cabrera. The figure of Sabel is the contemporary reincarnation in the visual arts of the hapless character of Sisa in Rizal's novel, Noli me Tangere, where she becomes a wandering and witless vagrant after the loss of her sons.

Having entered Bencab's anxious dreams, she flitted in and out of his art for years-her fluid presence evading strict definition.

Thus, she first appears in the 1966 Sabel series as an indistinct figure caught between the light and dark tones of the ink medium.

A series of paintings in the 1970s period showed the process of her etherealization into abstraction.

In 1981, he painted the touching Sabel in Grief, gathering her blouse to conceal her crumpled face filled with tears in an expression of irretrievable loss.

The first metamorphosis of Sabel was the Japanese girl in Edo Gesture 1 (1981). Sabel's sorry couture made of plastic rags of various lengths has been transformed into the ritualistic Japanese woman's kimono.

In 2002, he resumed the theme of draperies with an exceptional painting entitled "Woman in White," which might as well be another manifestation of his famous wandering madwoman. This "Sabel/Woman in White" appears a year later, in 2003.





163

Antonio Leño (b.1963)

Untitled

signed and dated 1998 (lower left)

oil on canvas

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

P 60,000

Tony Leño could very well be considered a renaissance man: one of his major patrons has dubbed him a polymath, owing to his passion for landscaping, design, architecture, along with, of course, the visual arts.

A survey of his artworks shows us his inclination for examining big city living — the stories that it weaves — and the travails of human existence. He has also done artworks that touch on local history — of the ilustrado class and Jose Rizal. All in all, Leño hopes to call his viewers to action, stirring powerful emotions, through his art.

164

Elmer Borlongan (b.1967)

Armless Beggar

signed and dated 2002 (lower right)

pastel on watercolor

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

P 60,000

Leon Gallery wishes to thank Mr. Elmer Borlongan for confirming the authenticity of this lot

The life of the downtrodden, the marginalized, are emotionally rendered by Garibay, both with sensitivity and as biting commentary; his style and colors distinct.



165

Geraldine Javier (b.1970)

Half Finished People Series Case

(Girl with Shadow)

signed and dated 2006 (lower left)

oil on canvas

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

P 600,000

Provenance:

with Finale Art File

The brooding shadow of an unknown figure looms over a hapless girl awkwardly lying on the floor, face down.

Malaysian curator and arts writer Adeline Ooi describes Javier's work in context:

"She belongs to a new generation of young Filipino artists whose interests are variegated and extensive, and who, unlike their social-realist predecessors, are engaged in pursuing the personal and the idiosyncratic. These voices from the periphery express powerful individual narratives influenced by international media and local pop culture. Their works are charged with tension and provocation, combining cool, calculated sophistication with raw urban grit."

Hi Fructose's Nastia Voynovskaya furthers that "[her] works show a strong reference of mortality.

Images of death, misery, dysfunctional relationships, and emotional violence are recurrent themes. Her world thrives on complex, viscous thoughts and intimations, silent tensions and implosions."

At first sight, the specific work on show carries strong reference to a sacred altar-piece. While Javier's interest in religious iconography is connected to her own biography, having lived and struggled with the catholic culture in the Philippines, her work is devoid of any affiliation with a particular religion. It rather aims at communicating universal, collective values.

"I had a primary and secondary Catholic education. The nuns taught us of the sacrifices of Jesus and the other martyrs, and from this I can deduce that the catholic religion's foundation was built on blood and guilt as a consequence. The same guilt that the church exploits as it continues to exert an almost authoritarian influence on Philippine society and our government to the point of paralysis in terms of decision and policy making." (Geraldine Javier, 2011).

When she did eventually begin her art training through a Bachelor's Degree at University of the Philippines (UP) College of Fine Arts, she was strongly influenced by Roberto Chabet, who is known for "highly conceptually oriented training" - a fact which some critics credit her "predilection for making art which emphasizes intellectual engagement over immediate emotional response."



166

The Suarez—Joven Paliteras (Palilleras)— a pair

1850s

Silver

H:13 1/2" (34 cm)

weight: 839g and 838g, respectively

P 500,000

Provenance:

Suarez - Joven Family

Bacolor, Pampanga

The 1850s was the beginning of the golden age of Pampanga. The province was the premier sugar producer in the colony, because its sugar was considered the best in the islands and was in great demand for the export market. The demand resulted in larger areas being put under cultivation, and large estates or haciendas coming into being.

The resulting prosperity resulted in a spate of housebuilding and ostentatious living. One's wealth was flaunted by the use of silver, especially during fiestas when open house was the custom. The dining table, always set with the best china and cutlery, had centerpieces along the middle of the table. Towering epergnes piled with sweets were interspersed with palilleras, locally called paliteras, silver toothpick holders that held, not the toothpicks that we know today, but long ones of dita wood, their ends hand-carved or whittled into realistic flowers, butterflies, birds, and other fantasies that Rizal so prominently mentioned in the Noil Mi Tangere. It was the custom that the toothpick was placed on ones buttonhole after use to show people met in the street that the wearer had been to a party.

The pineapple was considered a sign of hospitality since the 18th century, when the captains of American sailing ships brought fresh pineapples from the Caribbean to New England. To show that they had had a successful voyage, they would stick a pineapple over their front door as a tacit announcement that there would be open house and everybody was welcome to help celebrate with unlimited food and drink. Eventually, a pineapple was carved on the pediment over the doorway of some New England houses to tell visitors that they were welcome. This significance of the pineapple was probably handed down to the local sugar planters by the American traders who were the biggest buyers of Philippine sugar at that time.

It was in Pampanga and some parts of Bulacan that paliteras in the form of pineapples were popular. This particular pair belonged to the Joven Family of Bacolor, one of the first families of Pampanga. It is made in the form of a pineapple plant growing out of a footed urn that stands on a square base, standing on lion-paw feet at its corners. The base is appliqued with chased and pierced decoration in relief of leafy scrolls. The leaves of the pineapple plant are finely and realistically made, and the surface of the fruit itself shows its segments and eyes. The latter are drilled with a hole in which the carved toothpicks or palitos are stuck to form a large arrangement at the center of the table. Paliteras were sometimes made in multiples, depending on the size of the dining table. One family in Mexico, Pampanga had twelve of them lined up along the center of a long table for 50 guests.





167

Diosdado M. Lorenzo (1906 - 1984)

Woman with Jar
signed and dated 1974 (lower left)
oil on canvas
32 1/4" x 24" (82 cm x 61 cm)

P 140,000

Trained in the classical tradition and further exposed to the cultural heritage of Europe, Diosdado Lorenzo was an artist who believed in the ability of art to be timeless. A painting could fix a scene in memory, and a masterpiece could be a means to immortality.

Alice Guillermo wrote in the book "Diosdado Magno Lorenzo- Art Rebel to Legend": "In the mid-seventies, many of his portraits were of young women and girls mending clothes, reading with an air of concentration, their figures focused on their work. Perhaps the artist was drawn to these quiet activities because the women subjects hinted at an interior self, an ability to focus on a particular activity, as well as to make continual small choices and to initiate an interactive engagement with one's work...in 1975...he produced mainly genre portraits of ordinary people in rural areas."

Lorenzo's works have outlived him, and will outlive the various subjects and sceneries they have portrayed. Connoisseurs and collectors, both public and private, have acknowledged the timelessness of his works by ascribing high market values to these difficult-to-acquire pieces.

168

Napoleon Abueva (b.1930)

Carabao
signed and dated 1971
marble
H:3" x L:10 1/2" x W:3 1/2" (8 cm x 27 cm x 9 cm)

P 100,000

Abueva has done numerous works on the carabao since the 1950s, done in various media, some of which can be seen in the show, often depicting the beast in languid repose, the lines like water gently flowing to define form.

The form of the carabao is compact, with minimum projection. Inherent to this interpretation of the carabao is a seeming nod towards the work of Romanian Constantin Brancusi. Abueva's admiration for Brancusi is a widely known fact, and shines through much of his abstract work. Much of Abueva's subject matter is a reclarification of recurrent leitmotifs: the Madonna, the mother and child theme, historical heroes such as Rizal, carabaos, horses, wild boars, coffin style benches, lounging chairs, one man seesaws, lamps, doors, screens, facades, arches, fountains, friezes, reliefs, busts, shrines, abstractions.

Abueva emphasizes volume over such elements as shape, color, and texture. He experiments on masses and their relations within the given form. Napoleon Abueva, 1976 National Artist, pioneered creating sculptures on various Filipino subjects and in using local materials like stone, thus earning for himself the title "The Father of Modern Sculpture," and the unofficial recognition of being the "Father of Contemporary Filipino Sculpture."





169

Jigger Cruz (b.1984)

Wandering Carnival
signed and dated 2015
oil on canvas and wood
38" x 28" (95 cm x 70 cm)

P 300,000

There is a method to the madness behind the agitated, viscous works of Jigger Cruz: a sense of continuum guiding his process of defacing and repainting art objects to produce new ways of seeing. In a vigorous sweep of iconoclasm and deliberate defacement across different objects, even the frame, Jigger Cruz excises and exorcises all earlier traces of representation and subject matter, using vivid colors applied straight from the tube. Cruz pursues the idea that a painting is also an installation results in exposing the canvas stretcher bars and revealing all aspects and surfaces in the final artworks.

The tubes of paint are wielded like crayons or pens, cutting patterns across previously "sacred" surfaces with an intense, almost primal, vitality. Viscous pigment is squeezed and smeared, directed and deliberately drawn across canvas and frame, form, and surface. The sense of anarchy - what with the viscous forces that fluidly flow across the surfaces notwithstanding - Cruz's works are a conscious strategy to visualize the transitional nature of contemporary art. Even with the thick paint spilling over to the frame, a strong sense of containment prevails: the will to play with the very physicality of painting makes his process a highly intentional and deliberate one.

Jigger Cruz flourishes on the idea of vandalizing images reconstructed from old masters' paintings, defacing his own work with globs of pigment squeezed directly from the tube, even running some spray paint over them as his final flourish.

The destruction of images becomes integral to our aesthetic understanding of the piece.

170

Oscar Zalameda (1930-2010)

Portrait of Chona Kasten
signed (lower right)
oil on canvas
33 1/2" x 28" (85 cm x 71 cm)

P 200,000

Maria Priscilla "Chona" Silos Recto (later Ysmael and much later Kasten), daughter of Nationalist Senator Claro M. Recto, was a true member of Manila's high society and was recognized during her time as a fashion legend and icon, earning her the title "La Divina" that was fondly bestowed on her by her closest friends and the leading couturiers of the era. So much so that she was in the Best-Dressed list Hall of Fame, and was even listed in Town and Country magazine's prestigious "100 Most Beautiful Women in the World." She modelled; worked at Philippine Air Lines as consulting director for passenger service; became a professional resource trainer as well as a fashion designer for a number of outlets.



(Chona by Claudio Bravo)



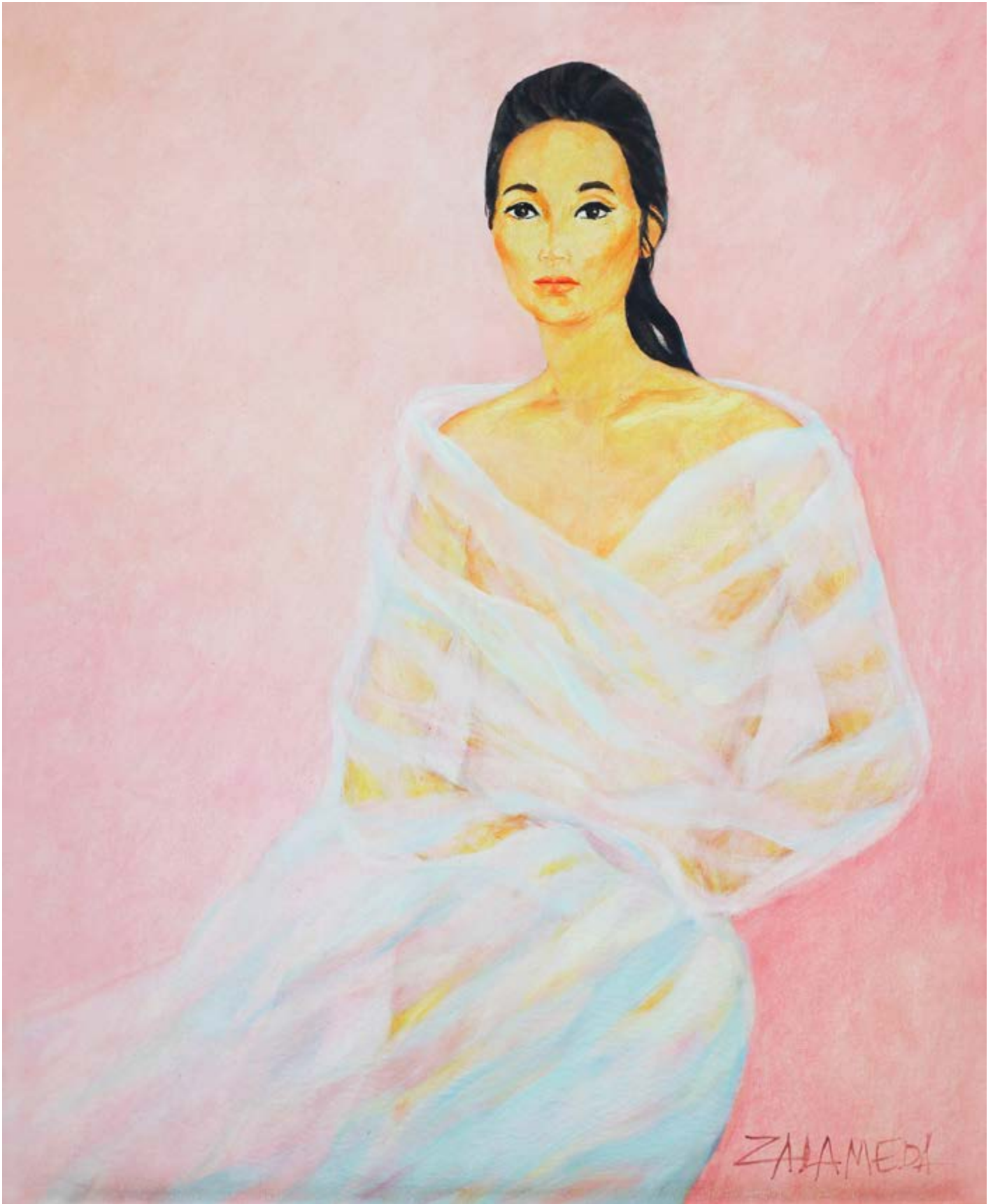
(Chona with Luis Araneta and Mary Prieto, photo credit: Metro Society)

Chona travelled the world extensively too — with her first husband, the dashing debonaire Johnny Ysmael, and later with her son, Louie. In an interview, Louie recalls being his mom's constant travelling companion. "We'd sit in outdoor cafes in Europe, look at the people passing by and make funny comments. We would hang around in Madrid together. When I was studying in Switzerland, we'd meet in the summer and get together in Spain, we'd go on a cruise around the Greek islands. My mother was my best friend."

Her only daughter Techie, meanwhile, describes her mom affectionately and in this manner: "Until this very day, my mother's legend lives on, and to this day there are still so many reasons for it — her image and exquisite beauty, her refined smile, her vanity and perfumed scent, her poise and grace, her style on the catwalk, her gift for dance, curation of her wardrobe, natural flair, and eye and palette for good taste...She had a gentle disposition, a charming personality, and a sophistication and cosmopolitanism unrivaled by anyone in Manila at the time." She says that her mom taught her everything — proper manners, good taste, passion for the arts, acquiring a serene attitude, and good values, especially the virtue of prayer.

"She was inimitable. Nobody could imitate her."

In this lovely portrait, Oscar Zalameda found his muse in Chona.





171

Luis Lorenzana (b.1979)

Untitled

signed and dated 2015 (lower right)

oil on canvas

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

P 100,000

Having originally graduated with a degree in Public Administration, Luis Lorenzana is a self-taught artist and illustrator who creates his own unique brand of pop surrealist works. He has participated in over 20 group and solo shows in Hong Kong, Germany, and the United States. The artist has also been a finalist for the Philip Morris Philippine Art Awards, the International Book Illustration Competition, and the Metrobank Art and Excellence Award.

*Lorenzana uses surrealist painting and sculpture to tease and reflect upon the state of consumerism and technology in the present-day world. His style is decidedly "lowbrow" — it is playful, and rich with satire and humor — but his works involve explorations of elitist cultural trends and re-interpretations of classical, "highbrow" art. This particular series is called *instanity*, an amalgamation of "instant" and "insanity," which reflects the idea of material excess and immediate gratification: we need to have everything, and we need to have it now. The fact that Lorenzana bends artistic temporalities (by painting *Angry Birds* into a classical landscape, for example) further shows an insane desire to compress time and space into one material instance — even the result is a little bit strange.*

172

Ronald Ventura (b.1973)

Untitled

signed and dated 2010 (lower left)

oil on canvas

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

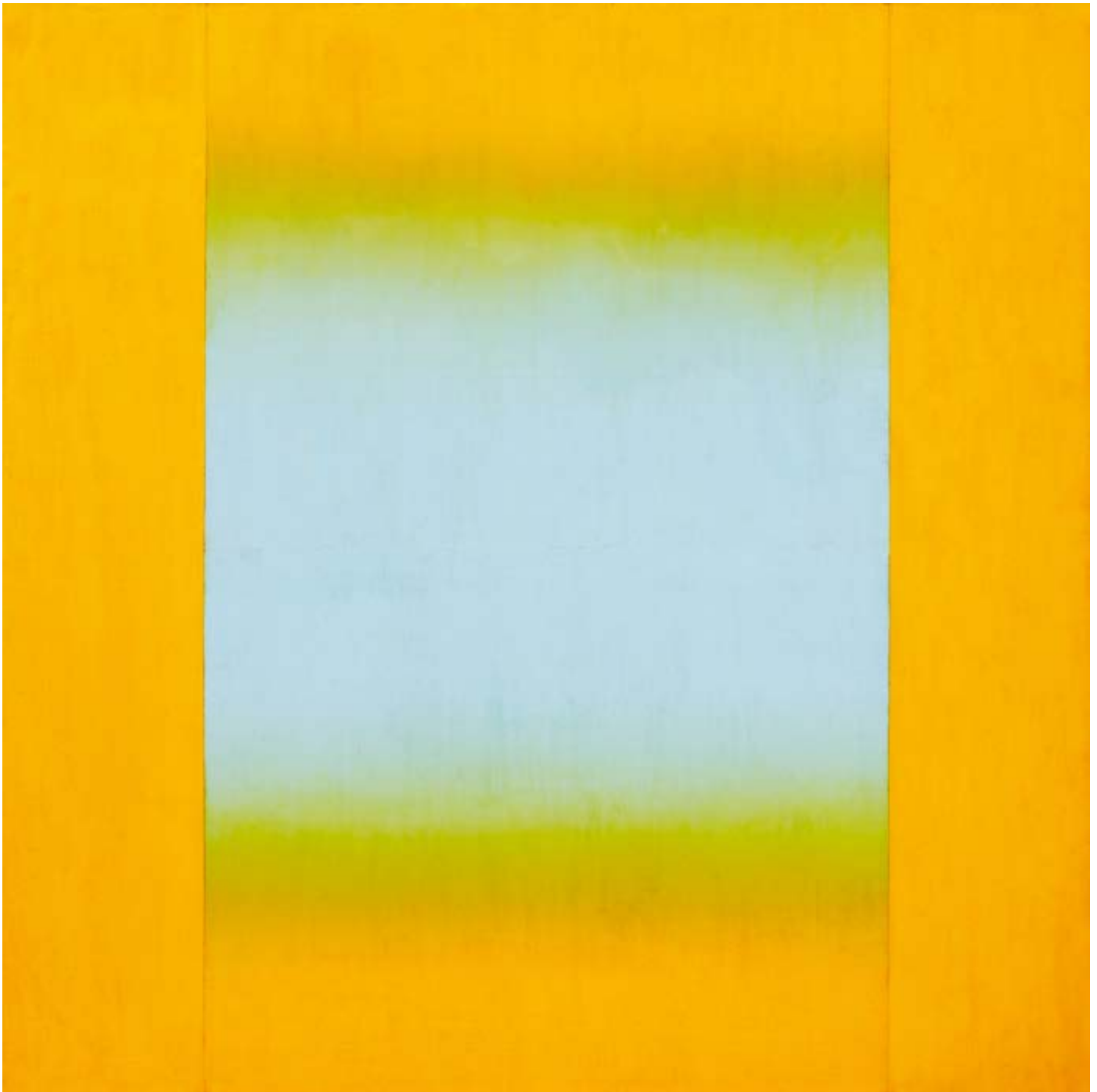
P 200,000

In an in-your-face manner, Ronald Ventura subverts the perfection of the female form, letting loose the perverse and forbidden. The posturing assumes symbolic, if disturbing, significations, suggesting an aggressive, rhetorical stance. Ventura's popular reputation borders on the shock value of his flagrantly abject images. Much has been written about Ventura's shocking art, including those about subjects "...under observation, exposed to the system's exploitative gaze." Nightmarish creations by artist Ronald Ventura seem to describe the loss of youth through the distorted perception of cartoons and veiled identities. Ronald Ventura has always given a complex expression to the theme of self-realization of one's gender being. Disturbing, or even polarizing, as they are, his fresh and original art opens doors to new ways of thinking and feeling about one's physical self.

The magazine Flash Art once asked the artist: "...is art making a sort of escape for you?"

Ronald Ventura answered: "It's not an escape; it's more like a release for me. We are so bombarded with bad things happening. There is so much influx of images that they seem to suffocate me, and sometimes it's hard to digest everything. In terms of process, I could liken it to a work done in Photoshop: there so many different layers (culled from history, pop art, cartoons, anime, realism, photography — you name it) that are compressed into one flattened plane. But in my case, I use traditional methods of drawing and painting to create a big visual sandwich."





173

Lee Aguinaldo (1933-2007)

Yellow Circulation

signed, titled, and dated 1975 (in verso)

acrylic (aqua-tec) on marine plywood

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

P 300,000

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

174

Fernando Amorsolo (1892-1972)

Noon-Time Meal

signed and dated 1953 (lower left)

watercolor on paper

7 1/2" x 11" (19 cm x 28 cm)

P 200,000

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

The heart of the Amorsolo style, his unique sense of color, has been the subject of much discussion, and the Maestro shows this mastery even with the difficult medium of watercolor, which has the reputation of being quite demanding. Even with the transparent qualities of watercolor, which has the tendency to diffuse, Amorsolo manifests his famous backlighting effects - where the light comes from behind - on the scarfed head of the woman cooking, the back of the stooping woman, and the hat of the farmer. Wet-on-wet painterly details of colors are added for their seductive worth amid many dark, if not black, variegated washes of shadowy areas such as the lush foliage of the trees and the carabao. The composition is simple and coherent, its management of space conveying a casual sense of depth and breadth. Amorsolo's celebration of the Filipino rustic way of life raised genre art to a new height which has never been equaled, much less surpassed.



175

Eufemio Rasco IV (b.1981)

Untitled 2

signed and dated 2008 (lower right)

oil on canvas

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

P 60,000



(The state visit of President Elpidio Quirino to Spain and pictured here with Generalissimo Francisco Franco in 1951 when the Luna was acquired)

Juan Luna formerly in the Carlos Quirino Collection

Juan Luna had an absorbing interest in people. He delighted in unaffected feminine charm, and expressed his joy in it in many beguiling works.

This Painting is a rare work of Luna because it falls under his formal portraits, his character sketches, even the European figure paintings of impressionist influence. (The "Spoliarium" falls under the academic paintings.)

This painting was acquired during the state visit of President Elpidio Quirino in Spain in 1951 by his aide-de-camp, Carlos Quirino, who later was conferred National Artist for Historical Literature in 1997.

The subject of the work is a comely European lady depicted in full figure in the formal dress of the time, although she does so with unique casualness. This important painting figures in a European setting and has a hinted detailing of its setting in contrast to the rich detail of the subject's costume. Luna used a straightforward green – gray wall with details of a heavy curtain at the right as a backdrop for his subject's face and form.

The outfit that the woman wears is notable for its iridescent sheen; Luna's sense of color is controlled by a strong sense of design.

The portrait's gracefully curved lines provide the illusion of movement from the subject's small, lace edged sleeves, down her gloved arms toward her skirt. The subject has a deceptively passive face - her deep set eyes and pert nose are set in a relaxed expression, yet her raised left arm carrying opera lens makes for an interesting gesture.

Luna's rendition of textural illusion is noteworthy in this work. The near translucent fabrics of the dress, and the weave of the skirt material, can almost be felt by the viewer. The delicate lace edges below the neck shimmer in the light.

The year this painting was finished, 1884, is seen at the lower right corner, alongside the letter "M" which might refer to Madrid, Spain.

1884 was the most eventful year of Luna's life and career: his winning the gold medal in the 1884 Madrid Exposition of Fine Arts, along with the silver win of fellow Filipino painter Félix Resurrección Hidalgo, prompted a celebration which was a major highlight in the memoirs of members of the Propaganda Movement, with the fellow Ilustrados toasting to the two painters' good health and to the brotherhood between Spain and the Philippines.

Regarded for work done in the manner of the Spanish, Italian, and French academies of his time, he saw his career touch base in three European capitals: Madrid, Rome and Paris.

As a backgrounder, Juan Luna entered the Escuela de Bellas Artes de San Fernando in Madrid, Spain where he met the taciturn painter Don Alejo Vera. Luna was discontented with the style of teaching in school and decided that it would be much better to apprentice with Vera — and so he did. Eventually, Vera brought him to Rome for some of his commissions, and there Luna was exposed to the art of the Renaissance masters.

Luna stayed in Rome until spring, 1884, finishing there such pieces as La Bella Feliz y La Esclava Ciega (The Happy Beauty and the Blind Slave), La Muerte de Cleopatra (The Death of Cleopatra), and the portrait of Pedro Paterno. His accommodations in Rome must have been far less pleasant than his rooms in Madrid. The Via Margutta, where he stayed till mid 1884 with Mariano and Juan Antonio Benlliure, pensionados of the Spanish Academy (and with whom he was to develop a loyal friendship), was a shabby bracket of an alley, yet it had fame as artists' quartered, and on it were the studios of painters and sculptors of various nationalities, European and American.

In May 1884, he shipped the large canvas of the Spoliarium to Madrid for the year's Exposición Nacional de Bellas Artes.

There, he was the first recipient of the three gold medals awarded in the concourse. Luna's triumph in this exposition heightened the spirit of the Filipino community in Madrid, and Luna gained recognition among the connoisseurs and art critics present. On 25 June 1884, the Filipinos organized an event celebrating the victorious Luna, attended by about seventy people, Filipinos and Spaniards alike. That night, Jose Rizal prepared a speech for his friend, stressing two significant things: the glorification of genius; and the grandeur of the fatherland.

Luna developed a friendly relationship with the King of Spain, and was later commissioned by the Spanish Senate to undertake a large canvas, the La Batalla de Lepanto, which greatly challenged him.

Luna transferred to Paris in October 1884 and eventually opened his own studio at No. 65 Boulevard Arago, near that of Felix Resurreccion Hidalgo. Despite his Paris studio, Luna still shuttled back and forth to Madrid as his works, particularly portraits, were now in demand. His presence was also needed by fellow Filipinas who were pushing for reforms in the Philippine colony from the Madrid government.

A year after, he finished the piece El Pacto de Sangre in accordance with the agreement he had with the Ayuntamiento of Manila. Depicted in this piece was the blood compact ceremony between Datu Sikatuna and Miguel Lopez de Legaspi. It now adorns the Malacañang Palace. He also sent two other paintings in addition to the one required. The second canvas sent to Manila was a portrait of Don Miguel Lopez de Legaspi, reconstructed by Luna from his recollection of Legaspi's portrait he saw in the hall of the Cabildo, and the third was of Governor Ramon Blanco.



176

Juan Luna (1875 - 1899)

Untitled

signed and dated 1884 (lower right)

oil on canvas

43" x 23" (109 cm x 58 cm)

P 5,000,000

Literature:

Filipinas Heritage Library, Juan Luna from the Carlos Quirino Collection; Date of entry 1970, Ayala Museum, Makati City.



a.)



b.)

177

Fernando Zobel (1924-1984)

a.) *Untitled 1*

signed (lower left)

ink on paper

10 1/2" x 9 1/2" (27 cm x 24 cm)

b.) *Untitled 2*

signed (lower left)

ink on paper

10 1/2" x 9 1/2" (27 cm x 24 cm)

P 120,000

Provenance:

Luz Gallery

Leon Gallery wishes to thank Don Rafael Perez-Madero for confirming the authenticity of this lot

Water-ink paintings or thick-stroke paintings — redolent of Chinese calligraphy, which Zobel studied keenly — are supposed to convey spiritual resonance with simple strokes. Exaggerated forms, such as generalizations and hyperboles, are used to display the painters' feelings.

178

Alfredo Roces (b.1932)

Untitled

signed and dated 1974 (upper left)

oil on wood

31" x 23" (79 cm x 58 cm)

P 70,000

Coming from a respected and prominent family of publishers, writers, and culturati, Alfredo Roces is also a much talented artist who picks up his brush in-between book writing assignments where he has chronicled not a few of our National Artists'.

Having studied Fine Arts at the Arts Students League of New York and the University of Norte Dame, his art has steadily evolved through the years — from abstract to figurative, and in varying mediums. In 1975 he was voted Artist of the Year by the Art Association of the Philippines.





179

Marina Cruz (b.1982)

White on Red with Threads

signed and dated 2015 (lower right)

oil on canvas

53 1/2" x 40" (136 cm x 102 cm)

P 300,000

The strong red print design of the textile survives the rigors of time, as indicated by the wear and tear. Unlike purely photorealistic still lifes, Marina adopts a somewhat flat perspective that makes her pieces quite interesting. Notwithstanding her intentionally nostalgic use of old things, Marina Cruz's art is meticulously contemporary, concerned with the conflicting nature of the strong fabric design and the actual aging process of the fabric: the visibility and invisibility of its subject; the simultaneously physical and yet ethereal nature of the painted image.

Through painting and installation art, her work focuses on imagery inspired by the realms of memory, history and family.

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. She chooses a palette that while vivid, infuse her pieces with a nostalgic feel.



180

Calvario in Virina

Ivory, Wood, Satin, Silver, Glass and Gold Thread

Late 19th Century

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

P 300,000

Provenance:

Malolos, Bulacan

The Bautista Collection

Every house during the Spanish Colonial Period always had a crucifix. The lower classes were content with having a plain wooden cross, or even one just painted on the wall of their bahay kubo. Those better off would have the figure of Christ carved in wood, but the upper classes had to have one with the corpus done in ivory. In the 18th century, Calvary scenes for household altars came into being and were usually housed in elaborate tabernacle altars that were usually gilded and painted in polychrome. Some, especially those done in the rococo style, were inlaid with mirrors or with paintings in reverse behind glass. After the opening of the Suez Canal in 1869, glass domes containing flower bouquets in porcelain vases were imported from France. The glass domes, locally called virinas, were soon used to encase santos, especially ivory ones or those dressed in gold-embroidered vestments. The hermetically sealed domes prevented the air from tarnishing the gold embroidery and the gilding of the bases.

Calvary scenes in general contained an image of the crucified Christ, the Sorrowful Mother or Dolorosa, St. John the Evangelist and Mary Magdalene. The last is usually portrayed in a kneeling posture embracing the cross.

This particular Calvario has an ivory Cristo with a beautifully carved loincloth decorated with flowers in gold dust, and a crown of thorns and tres potencias in gilded silver. The Christ is nailed to a kamagong cross with a border of ivory line inlay. The ends of the cross have silver-gilt cantonerias or corner decorations. An INRI sign in silver-gilt is attached above the head of Christ.

On the left of the cross are the figures of the Sorrowful Mother and St. John, the Evangelist. At the right are the Tres Marias, Mary Magdalene, Salome and Marta. To have the three Marys in a Calvary scene is a rare, if not a unique, instance. All the images have ivory heads and hands, are dressed in gold-embroidered satin robes, and have silver-gilt metal accoutrements. They are standing before a background of satin flowers.



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Terms and Conditions

The following are the terms and conditions that Leon Gallery has set for the auction. Kindly read carefully.

Leon Gallery, all the participants of the event, processes, and transactions shall be guided accordingly by these rules:

GENERAL:

- a. Each item (lot) in this catalog is offered for sale dependent on the terms exhibited below.
- b. All lots are numbered according to the catalog unless otherwise stated by the auctioneer.
- c. Transferring, selling, assigning of lots to anyone other than the bidder that won prior to the removal of the lot from the gallery is not allowed. Only the winning bidder has the authority to remove the lot from the gallery.
- d. All items sold do not have any warranty. Leon Gallery is not and will not be liable for any unfortunate circumstances that can happen to the lot after it has been transferred to the winning bidder.
- e. All participants must agree to be bound by the terms that have been set by Leon Gallery.

BIDDING:

- a. Bidders are required to complete and sign registration forms. Participants shall be asked to present a valid government-issued identification card (passport, driver's license, etc.) upon registration.
- b. Before the auction proper, each buyer will be given an assigned buyer's number. The highest bidder of a specific lot shall be the buyer of the lot.
- 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.
- d. The buyer's premium shall be 15% plus Value-Added Tax on premium (16.8% in total).
- e. The auctioneer shall be in charge of supervising the bidding and shall be the sole arbiter of any disputes. Leon Gallery reserves the right to withdraw property at any time before the sale and reject a bid from any bidder.
- f. Absentee bids are allowed in this auction. They are permitted to bid until fifteen (15) minutes prior to the start of the auction for all the items in the auction. Absentee bids for later lots may continue to be accepted according to announcements or signs posted on the office window. A deposit may be requested on absentee bids over Two Hundred Thousand Pesos (Php 200,000) or at the discretion of the auctioneer. The auctioneer will be responsible of bidding the absentee bid in opposition to the floor bidders. In case a tie occurs, the earlier bid wins the lot. Leon Gallery will not be liable for any failed absentee bid. The absentee bidders may contact the gallery after the auction to know if they won the lot.

PAYMENT:

- a. The balance of the invoice must be paid in full and merchandise picked up within three (3) days from the date of the sale. One week after the auction, left items may be moved to an off-site facility for pick-up. A storage fee will be charged if merchandise is left longer than two (2) weeks of One Hundred Pesos (Php 100) per lot per day. If the property is left longer than four (4) weeks, it will be considered abandoned. We are not responsible for shipping, but if packing and handling of purchased lots will be done by us, it is done at the entire risk of the purchaser. A refundable deposit may be required.
- b. Cash, cashier's check, wire transfer, personal check (items may be held until the check clears). If any legal action is commenced to enforce these Conditions of Sale, the prevailing party shall be entitled to recover its reasonable attorney's fees and costs. Time is of the essence.

Payments shall be wired to:

Account Name: **LEON ART GALLERY**
Account Type: **PESO ACCOUNT**
Account No.: **007-166-52009-2**
Bank/Branch: **MBTC- CORINTHIAN PLAZA BRANCH**
Swift Code: **MBTCPHMM**
Bank Address: **G/F CORINTHIAN PLAZA BLDG. 121 COR PASEO DE ROXAS, GAMBOA STREETS, LEGAZPI VILLAGE, MAKATI CITY**

LITIGATION:

In case of litigation between Leon Gallery and the buyer, the parties must submit to the Law Courts of Makati.



Fernando Amorsolo
Departure of the Fishermen



T. Marsolo 1928



Anita Magsaysay-Ho
Boti! Garapa!



Ronald Ventura
Untitled

León Gallery

FINE ART & ANTIQUES

NOW ACCEPTING CONSIGNMENTS



KINGLY TREASURES

NOVEMBER AUCTION 2015



Isidro Ancheta (1882-1946)

Barrio Scene

signed (lower left)

oil on canvas

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

