

León Gallery  
FINE ART & ANTIQUES



Including property from  
The J. Antonio  
Araneta Collection



**KINGLY  
TREASURES**

DECEMBER AUCTION 2015  
12. 5. 2015 | 2:00 PM

*Aranda*  
33





**Hernando R. Ocampo**  
Talking Birds





**Fernando Amorsolo**  
Bathers by the Stream





KINGLY  
TREASURES  
DECEMBER AUCTION 2015





# León Gallery

FINE ART & ANTIQUES

## **Auction**

Saturday | December 5, 2015

2:00 PM

## **Preview**

November 28 - December 4, 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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**Anita Magsaysay-Ho**

Four Women



# Foreword



Dear Friends,

Indeed, the word “Aguinaldo” is the popular and celebrated byword among Filipinos from all walks of life at Christmas time. Gift-giving, after all, reflects the spirit of the season, the generous sharing of one’s bounty, no matter how humble, with families and friends.

For the many lovers of Philippine art and culture, Leon Gallery has prepared a cherished “Aguinaldo” of some of the country’s treasured masterpieces. As can be gleaned from our catalog’s cover, most appropriate for the season is “Magpaparol” by Jorge Pineda. A contemporary of National Artist Fernando Amorsolo, Pineda was also the era’s leading illustrator and a prize-winner in the 1904 St. Louis Universal Exposition in Missouri, USA. More famously, it was Pineda who illustrated the iconic portrait of a Filipino named Juan dela Cruz, garbed in barong Tagalog, shod in chinelas, and topped by a native salakot. Such is the very portrait of Pineda’s colorful “Magpaparol.”

A truly dazzling “aguinaldo” is Ronald Ventura’s “In Memorial,” the young Filipino master’s homage to the “Vitruvian Man,” a canon of ideal physical proportions, coming from the hands of the Renaissance genius, Leonardo da Vinci. In this early work by Ventura was already incontrovertibly manifest his superlative mastery of the human physiognomy.

Abstraction, on the other hand, was the perfect idiom for the late National Artist Jose Joya. In particular, abstract expressionism, characterized by dynamic and aggressive brushstrokes and impastos, brought out his lyrical temperament, as in the 1966 work “Blue Harbor.” Works from the Sixties are tremendously desired by collectors and universally admired by critics.

More “aguinaldos” abound in our auction offering: a 1964 Anita Magsaysay-Ho, a 1971 Mother and Child work by National Artist Vicente Manansala, an extremely rare HR Ocampo, from the Carlos Nivera Collection. Moreover, there are early works by National Artist BenCab, harking back to his Mabini years. Or you can marvel at a large canvas by auction darling Geraldine Javier. Works from artists’ group are also represented by the “Dimasalang” and “Salingpusa” artists.

Another distinguished collection comes from the legal luminary J. Antonio Araneta, brother to the legendary collector Don Luis Araneta. Highlights of the collection are works of the early 20th century masters, Fabian de la Rosa, Vicente Rivera y Mir, Dominador Castaneda, and Fernando Amorsolo.

Such is the Creator’s lavish “aguinaldo” to the Filipino race that our art scene seems to be producing younger and younger artists already gifted with truly impressive visual prowess. Among these are Jigger Cruz and Joven Mansit.

The former’s meteoric career is evidenced by his “Blares of the Opposite,” a highlight of the Sotheby’s Contemporary Auction in 2013. No doubt, it blared the arrival of a Filipino artist that worthy of international recognition. The latter’s work, titled “Trinidad,” is a depiction of a demure 19th century Filipina, counterpointed by a sailing galleon. Even in Magellanic times, the intrepid Portuguese explorer just knew which direction to navigate his galleons in search of more than spices. So join us all in our December auction! There’s a perfect “Aguinaldo” waiting for you.

MALIGAYANG PASKO!

  
Jaime Ponce de Leon  
**Director**



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**Ramon Orlina**  
Untitled (Torso)



1

**Ang Kiukok** (1931 - 2005)

*Dog*  
signed and dated 1988 (upper right)  
pen and ink on paper  
8 1/2" x 11 1/2" (22 cm x 29 cm)

**P 40,000**

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

*Kiukok's perception and understanding of form has allowed him to expressively capture his subjects as uniquely as he did. Ever bearing of raw emotion and grit, the figures that reside in the artist's sheets and canvasses exude a peculiar angst that is particularly 'Ang Kiukok.'*

*This rendition of a canine from 1988 carries a dark air, resonant of pain and misery — which goes to show the transcendence of Kiukok's figurative style.*



2

**Jose Joya** (1931-1995)

**Cesar Legaspi** (1917-1994)

*Untitled*  
signed and dated 1977 (lower right)  
pastel on paper  
28" x 22" (71 cm x 56 cm)

**P 60,000**

*"Like two worlds in collision" best describes this collaboration of two giants of Philippine Abstraction: Jose Joya and Cesar Legaspi. Yet, in place of the impact, there is visual harmony.*

*It is typical of post 60s Joya to eliminate the subject matter altogether in favor of creating large, loose forms whose meaning is arrived at by psychological associations. The loose gestural brushstrokes underscore what is typically Joya's kinetic technique.*

*Likewise, it is typical of Legaspi that the angularity of forms is greatly modified by graceful, sweeping curves, with more pronounced continuity in the flow of repeated strokes and colors.*

*A deep orange circle, probably depicting the moon, holds the composition of fragile elements together, and even adds a serene, meditative touch to an otherwise dynamic, quietly turbulent composition.*





**3**

**Mauro Malang Santos** (b.1928)

*Blue Sky*

signed and dated 1971 (lower right)

gouache

10" x 15" (25 cm x 38 cm)

**P 90,000**

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

*The forms in Malang's works are very intricate — usually finely drawn lines with subtly overlapping planes.*

*In this 1971 work, Malang depicts a barrio scene — different hues of blue comprise the vast expanse of sky that separates from the body of water at the horizon, a chartreuse glow enlivens the greens of the plants and vegetation, and light earthy browns accentuate the rustic scene defining plots of land and what may appear to be a fence. The tediously colored house in the middle completes this rustic composition, tying together the elements surrounding it — from the birds and vegetation, to the laundry flailing in the air.*

*Malang's rendition of this rustic scene is truly remarkable, an outstanding display of the artist's mature, masterful oeuvre.*



**4**

**Francesca Enriquez** (b.1962)

*Uptown Looking Downtown*

signed and dated 2003 (verso)

oil on canvas

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

**P 60,000**

Provenance:  
with Finale Art File



5

**Jimmy Bates** (b.1960)

*Bahay na Bato*  
signed and dated 1989 (lower right)  
relief  
17 1/2" x 23 1/2" (44 cm x 60 cm)

**P 20,000**

*Bates travelled the country sketching old houses, churches, and historical landmarks. He then took these, and turned them into relief paintings.*

*Using organic material, Bates embossed the pillars, posts, and doors of the houses, giving a new life to his pieces as intended by the added perceivable depth.*

*The houses are rendered in remarkable detail, where even the tiny, thick impastos replicate the physical nature of the bricks.*



(a)



(b)

6

**Onib Olmedo** (1937 - 1996)

a.) *Untitled*  
signed and dated 1981 (lower right)  
charcoal on paper  
17 1/2" x 11" (44 cm x 28 cm)

b.) *Untitled*  
signed and dated 1981 (lower right)  
charcoal on paper  
17 1/2" x 11" (44 cm x 28 cm)

**P 60,000**

Provenance:  
with Finale Art File

These pieces are accompanied by certificates issued by Gisella Olmedo - Araneta confirming the authenticity of these lots

*Onib Olmedo has created a surreal netherworld filled with the anguished and downtrodden. Here, we see some of the beings that populate this world of his rendered in charcoal — with every bit of sorrow and longing ever present.*





PROPERTY FROM THE RAMON AND CECILLE MITRA COLLECTION

**7**

**Araceli Dans** (b.1929)

*Still Life*

signed and dated 1988 (lower right)

watercolor on paper

21" x 29" (53 cm x 74 cm)

**P 100,000**

*A decorated and internationally exhibited artist, Arceli Dans has been known to create photorealistic works that exude a Filipino sensibility.*

*A recurring element in Dans' oeuvre is the 'calado,' embroidered fabric sewn in such a way so as to produce intricate lacy designs. The 'calado' serves its purpose, embellishing this piece further, accenting the ever present flora that is always abloom throughout Dans' body of work.*





PROPERTY FROM THE CORITO KALAW COLLECTION

**8**

**Dominador Castañeda** (1904 - 1967)

Chicago

signed and dated 1924 (lower right)

watercolor on paper

18" x 13 1/2" (46 cm x 34 cm)

**P 40,000**

*Dominador Castañeda's talent was already evident in his youth. After graduating from the UP in 1924, he continued his studies at the Art Institute of Chicago, and later he would go to Mexico on an educational and sketching tour, from 1929 to 1931.*

*Filipino art historians agree that his stay abroad had been most productive for his art.*

*There are many ways for drawings, even watercolors in this case, to tell us about the architecture of a particular place in a particular era. Apparently, Castañeda has also mastered architectural drawing, what with this watercolor rendition of the beaux Arts architecture of Chicago in the 1920s. They can show us buildings, literally, as photographs do. Castañeda evokes the buildings interpretatively to intensify the mood of the city being drawn, and place the building in a kind of ideal context. Incidentally, most of the skyscrapers in Chicago in the 1910s and 1920s were done by an architect who was responsible for the planning of Manila: Daniel Burnham.*

**9**

**Romulo Olazo** (1934-2015)

Landscape

signed and dated 1992 (lower right)

oil on canvas

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

**P 100,000**

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

*Most famously known for his acclaimed Diaphanous series, Romulo Olazo possessed an uncanny, rarely-seen talent in realism. The warm-light greens of the moss, copiously applied in impasto, contrast the warm-dark greens of the forestry accented by the light-earthy brown shades. The forestry, superbly reflected on the water, emphasize the play on light — a trait Olazo's oeuvre has been known for.*







**10**

**Augusto Albor** (b.1940)

*"Expansión" / N3*

signed and dated 2006 (lower left)

acrylic on canvas

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

**P 100,000**

*Augusto "Gus" Besido Albor is an internationally-acclaimed painter and sculptor.*

*Albor's love for abstract minimalism is given emphasis, as he expresses the influence in this painting from Mondrian's grids and Malevich's White on White (1918). In this particular piece, he uses a variety of brush stroke techniques and incorporates gradients to achieve a soothing and harmonious effect; this allows his viewers to assimilate their own interpretation of his work.*





(a)



(b)



(c)

## 11

### Manuel Rodriguez, Sr. (b.1915)

a.) *Untitled*  
signed (lower right)  
etching (artist's proof)  
29" x 22" (74 cm x 56 cm)

b.) *Nipa-Hut Madonna*  
signed and dated 1994 (lower right)  
serigraph 6/250  
26" x 20" (66 cm x 51 cm)

c.) *Lone Figure*  
signed and dated 1995 (lower right)  
serigraph 3/300  
25" x 19" (64 cm x 48 cm)

d.) *Juggler*  
signed and dated 1995 (lower right)  
serigraph 4/300  
18" x 22" (46 cm x 56 cm)



(d)

### P 60,000

*In 1935, Manuel Rodriguez Sr. moved to Manila to attend the University of the Philippines School of Fine Arts. There, he was mentored by Fabian dela Rosa, Fernando Amorsolo, Toribio Herrera and the likes.*

*Rodriguez was first introduced to the art of printmaking sometime in the 1930s, and spent a lot of time reproducing his paintings via serigraphy in the late 1940s.*

*In 1960, he received a grant by the Rockefeller Foundation to study printmaking in New York. Upon his return to the Philippines 2 years later, he decided to share the art of printmaking to his fellow artists and students. He specialized in etching, but taught serigraphy in depth. With how much he taught and spread the art form, he single-handedly influenced a new generation of printmakers; hence his title, Father of Philippine Printmaking.*

*Having garnered awards and exhibited internationally, Manuel Rodriguez Sr.'s works continue to be sought-after pieces.*

*One of his most notable works is the 'Nipa-Hut Madonna.'*





**12**

**Ramon Estella** (1913-1991)

*The Crucible*  
signed and dated 1968 (lower right)  
oil on wood  
48" x 24" (122 cm x 61 cm)

**P 120,000**

*Ramon Estella first made a name for himself as a writer and director for films, television and radio in the 1950s before having his first solo exhibition at the Philippine Art Gallery in 1959.*

*Ramon Estella became a painter as per the advice of his mentor HR Ocampo. (Which may explain why Ocampo's penchant for vaguely organic forms is somewhat manifest in Estella's works.) He was among the six Neorealists which included HR Ocampo, Manansala, Legaspi, Tabuena, and Victor Oteyza. The Neorealists had their first exhibition at the Rotary Room of the Manila Hotel from June 17 to June 25, 1950. It was sponsored by the Art Association of the Philippines.*

*Working together with the Neorealists, Estella became a practitioner of expressionism and cubism, and later developed a style characterized by bold lines and strident colors. Estella has always believed that this approach to painting leads to a healthy movement, to a kind of art which allows the painter the same freedom in paint, as music notes allow the composer — not an imitation of nature, but a personal imitation.*

*"Mr Estella, in ranging from tortuous lumpy forms to a natural lunar theme, real hard textured and frigidly mysterious, is interested in conveying emotion. The harmony in his work is considerable." - New York Herald, June 1954*

*"His oils are astringent and composed of overlapping geometric planes and muted or paled harmonies" - Art Digest, New York, June /July issue, 1954*

*"As a painter-director, Estella belongs to the progressive group of painters identified with the modern movement." - Galo Ocampo, President of the United Nations Art Club, New York City, 1951.*



13

Lot of 2

**a.) Fernando Zobel** (1924-1984)

*Untitled*  
signed and dated 1945 (lower right)  
watercolor on paper  
8" x 6" (20 cm x 15 cm)

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

**b.) Romeo Tabuena** (1921-2015)

*Mother and Child*  
signed (upper left)  
oil on wood  
6" x 6" (15 cm x 15 cm)

**P 60,000**



(a)



(b)



14

**Virginia Ty-Navarro** (1922-1996)

*Untitled*  
brass  
H:17 1/4" x L:7 1/2" x W:5" (44 cm x 19 cm x 13 cm)

**P 30,000**

*This piece is a sculpture-in-the-round. The left foot is fixed on the solid base, while the right foot is lifted. The warrior slightly crouches, his hands in a gesture of carrying what is presumably a spear. The face is emptied of eyes, nose and mouth; as his long hair and G-string (bahag) flail backward.*

*Bravery and readiness to charge an unseen foe effuse from within the warrior's body, highlighted by the kinetic force displayed by the warrior's right foot, arms and head. The rough texture, sustained from rough medium overlays, defines muscles for an overall bearing of genetic machismo.*

*The feel of the motions emanating from the warrior's body breathes life into this otherwise still piece; a display of the artist's mastery of her medium.*



## 15

### **Edwin Wilwayco** (b.1952)

a.) *Climbing Vines #84 / Conquering the Wall III*  
signed and dated 2002 (bottom)  
oil on canvas  
60" x 6" (152 cm x 15 cm)

b.) *Climbing Vines #85 / Conquering the Wall IV*  
signed and dated 2002 (bottom)  
oil on canvas  
60" x 6" (152 cm x 15 cm)

### **P 60,000**

*Wilwayco describes his 'Climbing Vines' series as " a discovery from the garden of pleasurable, free-flowing looseness of forms exemplified by the creeping vines that [were] beside my studio."*

*He also makes mention of the flurry of vine leaves communicating to him in relaxed festiveness. However, despite these influences of the subject, evident is the intentional decisive avoidance of the realistic color of the subject itself.*







**16**

**Benedicto Cabrera** (b.1942)

*Mother and Child*

signed and dated 1998 (lower right)

etching 29/40

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

**P 30,000**

*Featuring the oppressed in his works, National Artist Benedicto Cabrera again ventures into the mother and child theme — specifically, the Madonna of the Slums. The smiling mother, tenderly embracing her child, is redolent of a sweet and loving giver — willing to give anything for her child, even the clothes on her back.*

**17**

**Anthony Palomo** (b.1962)

*Buenviaje*

2015

Rimowa Luggage

**P 60,000**

This lot is sold for charity by the Museum Foundation of the Philippines through MaArte.







**18**

**Oscar Zalameda** (1930-2010)

*Cathedral*

1966

signed (lower right)

oil on canvas

35" x 38" (89 cm x 97 cm)

**P 300,000**

Literature:

Manuel D. Duldulao, *Contemporary Philippine Art*, Vera-Reyes Publishing, Manila 1972, (Illustrated fig. 265 p. 230)

*The view can be of any old city in southern Europe, the Mediterranean coast in particular. A cluster of boxy houses crowned by the skyline of the dome of an ancient church gradually seems to dissolve into an ephemeral air of clear abstraction.*

*Disjointed yet harmonious perspectives, in which objects are shown as a series of planes, were adopted by Zalameda in many canvases like this one. His early works were in watercolor, later experimenting with cubism. His style was to lead to a personal indigenous form of cubism.*

*Oscar Zalameda is known for his semi-abstract interpretations of bucolic scenes, whether local or European, which is a far cry from his jet set lifestyle. In fact, his foothold in European society is well established. In 1991 Zalameda even painted portrait of the First Lady of France, Madame Danielle Mitterrand.*



PROPERTY FORMERLY IN THE BEBÉ VIRATA COLLECTION

19

### Chest of Drawers with Inlay

Mid-19th Century

Narra, Kamagong, Carabao Bone and Lanite  
H:37" x L:37 1/2" x W:17" (94 cm x 95 cm x 43 cm)

**P 200,000**

Provenance:  
Angat, Bulacan  
Ma. Theresa 'Bebe' Lammoglia Virata Collection

*This is an unusual chest of drawers that, because of its diminutive size, could have been made for a favorite child. It stands on four turned, vase shaped kamagong feet topped by reels and square blocks beneath a narra platform with its front and rear members extended to the sides to accommodate the feet. The square blocks above each foot are inlaid on the visible sides with a stellar inlay of carabao bone in the form of a central disk incised with lines to form a chrysanthemum from which radiate eight diamond-shaped lozenges terminating with a disk with a black dot at the center. The narrow apron boards between the blocks in front and at the sides are line-inlaid with diagonal lines of carabao bone to form a row of joined diamond-shaped outlines.*



*The narra bottom of the carcass frame is inlaid in front and at the sides with a strip of kamagong embellished with a row of bone disks incised with a black dot at its center. This decoration is repeated on the front of the carcass frame and all the drawer supports. Above each projection at the front and rear sides of the chest of drawers is an attenuated kamagong colonnette with a turned, vase-shaped base and capital with a slim shaft carved with reeds. A small, square drawer with a single turned drawer pull is placed above the colonnettes on either side of the chest of drawers. It functioned as a storage space for candles.*

*There are four drawers on the chest, placed one above the other, with each one provided with a keyhole and pair of turned narra drawer pulls. Their faces are line-inlaid in carabao bone with an elongated oblong with segmental-arched ends and a half-oval shape on the line beneath each keyhole shield. A line-inlaid circle attached to the inner side of the segmental arch joints surrounds a stellar flower consisting of eight diamond-shaped lozenges joined together. An inner horizontal border of diamond lozenges in bone is inlaid between the circles at the corners. The segments and oval beneath the keyhole are embellished with a series of joined triangles that form a serrated inner border which also surround each drawer pull.*

*The narra panels at the sides of the chest are bordered with a series of diamond lozenges in bone forming a rectangle with quadrant corners, the latter inlaid with a serrated border like those on the drawer faces. The corner of each panel is decorated with a fan-like inlay of four acute triangular pieces, two in bone on either side of a pair of kamagong ones. At the center of the panel is a large multi-lobed line inlay of bone with a sprig of diamond leaves radiating from each of its eight cusps. Within it is a stellar inlay of eight rays, of kamagong and lanite, radiating from a kamagong disk with a smaller one of bone at its center.*

*The top of the chest of drawers consist of a floating narra panel that is miter-framed, binandeja-style with planks of the same wood. The front and side edges of the frame are inset with a strip of kamagong that is inlaid, like the rest of the carcass frame, with a series of bone disks with a black dot in the middle.*

-Martin I. Tinio, Jr







# The J. Antonio Araneta Collection

**T**he very surname, and the family's roster of accomplishments, in all their facets, evokes respect. And in the world of collecting art, the first name that comes to mind by the mention of the name Araneta is Luis, the architect. But little does the public know that there is another art connoisseur of the storied family — J. Antonio Araneta. Just like his brother Luis, whose name has become a legend in the name of art collecting, J. Antonio Araneta and his beautiful wife Margarita had a passion for all things beautiful. They eventually built a significant collection of paintings.

J. Antonio Araneta's public persona was shaped by his distinguished career as a lawyer, having followed the footsteps of his father — lawyer, businessman and nationalist Gregorio Soriano Araneta — in establishing a notable career in law.

He was known for being uncompromising in his dealings, a firmness with which he always stood for what he believed in. Even in his legal writings, J. Antonio the legal luminary had what the first volume of the book "1030 R HIDALGO" describes as "a preference for lucidity and a disdain for literary flourish that oftentimes beclouds the thought that one intends to impart." So it comes as a pleasant surprise that beyond this reputation of straightforwardness and uncompromising firmness in the legal practice, there is J. Antonio Araneta, the complete and diverse art connoisseur.

His enthusiasm for art has been nourished by his growing up years in the family's pre-war ancestral house at 1030 R Hidalgo in pre-war Quiapo (for which the book was named) where his parents, Don Gregorio Araneta and Dona Carmen Zaragoza lived.

The war may have destroyed the fabled ancestral house in Quiapo, but the spirit of collecting art continued in the couple's palatial Forbes Park residence.

Indeed, countless artworks from Luna to the modernists were displayed in their home, where guests like President Nixon, numerous foreign dignitaries and showbiz personalities, and all the country's presidents experienced the generous hospitality of J. Antonio and Margarita.

A painter's dream she was, Margarita Rebullida de Araneta sat for Fernando Amorsolo in 1953, of which the same portrait is depicted in an interior scene of their Forbes Park living room by Sofronio Y Mendoza in 1969.

Their sterling collection is a metaphor for their exemplary lives and each work of art reveals a different facet to the couple's brilliant legacies.

Source: 1030 R. Hidalgo Volume 1 and 2











PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

**20**

**Fernando Amorsolo** (1892-1972)

*Seascape*

signed and dated 1958 (lower right)

oil on canvas

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

**P 600,000**

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

*Amorsolo painted fishermen who worked outdoors from early morning until sundown. The shimmering effect of the sea leads the eye across the water from the fisherman seemingly emerging from the water to the mountains beyond.*

*Probably the most lasting impression made on many people by Amorsolo is of the golden light that suffuses the painting. It is the sort of light we associate with a warm summer evening. Actual sunlight doesn't often have such a mellow tone, but this color accords perfectly with the image many of us hold of what evening light ideally should be. Almost everything about the painting has a similar elysian quality. This painting is from 1958, and while Amorsolo remained steadfastly outside the increasing mainstream of modernism, his consistent poetic reveries via the brush reveal him to be a master of atmospheric effects.*



**21**

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

*Barcelona*

signed and dated 1963 (lower left)

watercolor on paper

18 3/4" x 25 1/4" (48 cm x 64 cm)

**P 120,000**

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

*During his years in Spain, Federico Aguilar Alcuaz chose to reside in Barcelona. The more robust, defined art scene was more than enticing to the young artist. At the age of 24, the artist held exhibits in highly prestigious galleries including the likes of Sala de la Direccion General, Museum of Contemporary Art in Madrid, and the Galerias Manila in Barcelona.*



*In Barcelona, Alcuaz became a part of a group of artists who regularly met in tertulias — regular informal social gatherings where they discussed common interests, and issues of the sort, over good food and wine. Here, he flourished; embodying in his art the ambient abstract, laid with a dynamic and lively eloquence.*

*This piece, from 1963, was created 2 years after his first prize win at the Pintura Sant Pol del Mar, and a year before his second prize win at the Premio Vancell at the Fourth Biennial of Tarrasa in Barcelona in 1964.*

**22**

**Norma Belleza** (b.1939)

*Mga Nagahalaman*

signed and dated 1978 (lower right)

oil on canvas

30" x 39" (76 cm x 99 cm)

**P 100,000**

*Norma Belleza populates her canvasses with women vendors, potters, peasants, and subjects of the like. Her colorful take on folk genre gives us a peek into the lives of the common-women.*

*Strong and independent are the women in Belleza's works, often seen either laboring away or caring for their children.*

*In this 1978 piece, the impassive flower merchants are hard at work. The cool blues and warm yellows set the scene, assimilating a dynamic brightness into the environment, and a revitalized vigor to the figures — all while the darker hues lend to the women a degree of resilience.*





(a)



(b)

PROPERTY OF A LADY

## 23

**Dominador Castañeda** (1904 - 1967)

a.) *Landscape 1*

oil on canvas

8" x 12" (20 cm x 30 cm)

b.) *Landscape 2*

oil on canvas

8" x 12" (20 cm x 30 cm)

**P 100,000**

*A graduate of the University of the Philippines School of Fine Arts, and later, a part of the University of the Philippines School of Fine Arts' Faculty, it is no surprise that Dominador Castañeda was close contemporaries with National Artist Fernando Amorsolo. Because of this, Castañeda deliberately avoided being identified with the Amorsolo School.*

*Castañeda, as opposed to Amorsolo, rendered landscapes and such in cool tones. His use of white with cool hues of blue was distinctly adverse that of Amorsolo's fiery reds and warm yellows.*

*These pieces are fine examples of Castañeda's masterful landscapes. From the beguiling sky subtly lighting the vegetation as they sway in the breeze to the miniscule details rendered prodigiously, Castañeda gives us a piece of the Philippines that once was, preserved in a timeless work of art.*

## 24

**Alfredo Liongoren** (b.1944)

*Minescape 4*

signed and dated 2000 (bottom)

acrylic on paper

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

**P 20,000**

*Alfredo Liongoren is a Filipino abstractionist of note who has experimented extensively across different styles and mediums through the decades. His brush is slight and subdued, yet rife with feelings and emotions. As an artist and an individual, he is very much concerned with issues of the environment and ecological preservation.*





25

## Philippinae Insulae

Jodocus Hondius

Amsterdam, 1616

hand-colored copper engraving

from the first French edition of Petrus Bertius' *Tabularum Geographicum*

4 1/2" x 6" (11 cm x 15 cm)

**P 70,000**

Provenance:

Private Collection, Manila

*The Miniature Atlases of Langenes and Bertius* Miniature atlases, being less costly and less cumbersome than those of folio size, were popularized by the indefatigable Ortelius. His diminutive atlas first appeared in 1577 under the name *Spiegel der Werelt*, but is commonly known by its subsequent name, the *Epitome*. As for Southeast Asia, it contained only miniature renderings of the general map from the *Theatrum*. But Southeast Asia was an ideal canvas for a small format atlas, since it could be divided into many islands and regions, each the subject of a map. The small size allowed such individual coverage without the loss of geographic data for the area.

In 1598 Barent Langenes issued a miniature atlas, the *Caert-Thresoor*, which took advantage of precisely this opportunity, according individual maps to the various regions and islands of Southeast Asia. Cornelis Claesz, the Amsterdam publisher who had acquired portolan charts from Bartolomeu Lasso with the help of Plancius, and who had published the Lodewijcksz account of the de Houtman voyage, was involved with the publication. It contained separate maps of the Philippines, Moluccas, Borneo, Java, Sumatra, 'Malacca' (i.e., Malaya), and Arakam (Burma), in addition to the used general map of India Orientalis, most of them engraved by Peter Kaerius and Jodocus Hondius. Another fine miniature atlas, similar in concept but expanded and with revised maps, was published by Petrus Bertius in 1616.

*Langenes and Bertius Maps of the Philippines*

The first Western maps to show the Philippines as a separate area specifically devoted to, and which used the term "Philippines" as its title, were the *Insulae Philippinae* of Langenes (1598) sold at Leon Gallery's Magnificent September Auction 2015, and the *Philippinae Insulae* of Bertius (1616), here on auction. The Langenes version is taken directly from the Linschoten map of 1595, with its peculiar east-west orientation for Palawan whereas the Bertius rendering is taken directly from the Plancius map of 1592 which in turn was based on Bartolomeo Lasso.

These maps represent the first tolerably accurate depictions 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, depicted — [and the wrong angle of Palawan versus the Visayas in the first map by Langenes. This was adjusted by Bertius in 1616 to an almost correct angle — see image.]

[Bertius based on] Lasso portrays Samar accurately 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 ruler of a region of the island. When the Spanish expedition under Legazpi 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), Sabunra (Leyte), Negroes (Negros), as well as 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. The mischievous island of San Juan, does not appear, since it lay (correctly) far to the east on the Lasso model.

Though Bertius omits a few place names found on the Plancius, Linschoten, and Langenes maps, he includes many that are of interest. Off Samar (Tandola) lie the *Ylhas del Primeiro Surgidero* (islands of the first anchorage), which refers to the place where Legazpi first anchored in the Philippines. Above it is Francisco Gomez, the name being that of a Spaniard who was murdered there while performing a blood ceremony. At the southern end of the island is Abo Camucho Primeiro, a corruption of Aboca Mucho Primeiro, which in turn was probably originally notated as Abocamiento Primero, the first mouth of the channel used by the early Spanish explorers to enter the archipelago. On the west coast of Luzon is G. de Matalahambre, the 'gulf of killing the hunger' where a good feast must have been had. More descriptive names follow to the north: 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.

REFERENCE: Thomas Suarez: *Early Mapping of Southeast Asia*, page 188







## 26

### **Benedicto Cabrera** (b.1942)

*Sabel*

signed and dated 1997 (lower right)

acrylic on canvas

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

**P 1,800,000**

Provenance:  
with Luz Gallery

*This exceptional work resumes Bencab's ever recurring theme of women in draperies. Deep shades of red-orange on the head, green on the sleeve and yellow ochre on the skirt emanate heat and emphasize the drama contained in the figure.*

*The subject, with an indigenous profile, is set against a backdrop that graduates from sky blue to burnt brown, and swathed in an outfit whose manifold convolutions somehow achieve their own language. The woman is depicted in an open and relaxed attitude exuding serenity and calm. The woman is far from the tortured soul of Bencab's madwoman, but the archetypal Sabel persists, what with the voluminous fabrics layered on her body.*

*Alice Guillermo wrote in 2007: "One might say that the Sabel series, began in 1966 in the ink medium, is the quintessential Ben Cabrera. The figure of Sabel is a contemporary reincarnation in the visual arts of the hapless character of Sisa in Rizal's novel, Noli Me Tangere, where she becomes a wandering and witless vagrant after the loss of her sons.*

*Bencab luxuriated in whirling strokes, what with the dynamic gestural lines of the layered fabrics. There are few contemporary Filipino artists who have captured both the historical world of the Philippines, and modern reality of rapid change like Ben Cabrera. Whether he employs drawing, oils or acrylic on canvas, etching or aquatint or charcoal through which to express his vision, there is always a sense of immediacy.*

*It is a welcome irony that if not for the characterization of the proverbial town madwoman, Bencab would not have made the Larawan series depicting the Filipino woman, which became the crucible of the Filipino identity during the period.*

27

**Carlos “Botong” Francisco** (1912-1969)

*Tikbalang*

Ca. 1960

signed (lower right)

watercolor on paper

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

**P 180,000**

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

*Far away from debates over national identity, Botong was quietly crafting pictures whose content was undoubtedly Filipino in a genre style which reflected aspects of Filipino folklore such as the Tikbalang, which he draws with inexhaustible inventiveness and lively characterization.*

*To create such folk oriented art, it helped Botong to escape from the alienation of Manila, to find contentment and inspiration in a simple way of life, being with rural people and sharing their joys and anxieties.*

*His insularity proved a blessing in disguise, as it enabled him to preserve local light and color, folk and popular culture, with an empirical outlook unaffected by alien influences.*

*Although he was far from the hubbub of the Philippine Art Gallery or PAG, his fame spread throughout the land and acquired cult status among numerous admiring connoisseurs who drove from Manila to visit him until his death in 1969.*



28

**Christian Tamondong** (b.1976)

*Untitled*

signed and dated 2009 (lower right)

acrylic on canvas

36" x 47" (91 cm x 119 cm)

**P 20,000**

*Cavite born Christian Tamondong took up painting at the Philippine Women's University Institute of Fine Arts and Design.*

*The artist's unique style makes use of colors and forms similar to that of children's art. The strong, vibrant colors give his works a distinct brilliance, and radiates with a unique intensity.*







**29**

**Ronald Ventura** (b.1973)

*Basic*

signed and dated 2005 (lower left)

oil on canvas

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

**P 2,400,000**

*Two views of the male torso that seem to be afloat recall both contemporary plaster body casts and classical sculpture from the days of antiquity.*

*Alice Guillermo writes about Ventura's art: "...it may be recalled that the origins of classicism had a strong, if not dominant male constituent, as in the figures of the nude athletes, the 'kouroi,' which later transformed into the more supple figures of Hellenic statuary..."*

*"Much of the classical aspect of his male figures derives from the artist's choice of a smooth, marmoreal tone rather than a realistic, light brown cast. As such, they assume the appearance of bloodless lunar beings."*

*Alice Guillermo writes: "In his virtuosic restatement of the canonic drawing into painting, Ventura proclaims classicism as a basic influence in his art... The ivory pallor of their skin restates the aesthetic distance and restraint of classical art, as it removes them from facile accessibility, but instead presents them as iconic subjects for thoughtful contemplation..."*

*Ventura has always viewed the skin as an expressive surface — with or without tattoos, concealed under layers of imagery, or exploding outwards to reveal an inner world of fantasy and conflict. Ventura employs exacting hyperrealism combined with a stone white palette.*

*The delicate, supple tonal treatment of the musculature of both figures highlights this work. There is an immediacy, a freshness, and an authenticity which art audiences find refreshing.*

30

**Rock Drilon** (b.1956)

*Untitled*

signed and dated 1976 (lower right)

oil on canvas

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

**P 60,000**

Provenance:

Private Collection, Manila

*Rock Drilon's art is very 'raw' to say the least, but what stands out is the artist's avoidance of smooth textures. His figures, usually filled-in shoddily, hold a fluid eloquence redolent of motion. The choice of cool tones, composed as they are in this work, is suggestive of a placid seascape. Drilon's understanding of depth, and the absence of it, allow him to lay to canvas lustrous pieces like this one.*

*A protégé of the late National Artist Jose Joya, this 1976 piece is ever bearing of Joya's influence on the young artist at the time.*



31

**Tony Mahilum** (b.1948)

*Pintakasi*

signed and dated 1996 (lower left)

acrylic on canvas

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

**P 30,000**

*Tony Mahilum specialized in genre paintings that often incorporated landscape elements. These densely populated canvasses depict the rituals and traditions of village life — like windows peering into a vanishing folk culture.*

*Mahilum's use of common folk, devoid of social realist issues, gives a lighthearted idyllic air to this otherwise crowded scene.*







**32**

**Victorio Edades** (1895-1985)

*Untitled*

signed and dated 1979 (lower right)

oil on canvas

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

**P 120,000**

*This work from 1979 recalls the human contours of 1928's "The Builders" with hints of the angularity of Cézanne, to whom Edades looked up to.*

*As a flashback, in 1922, when Edades was working in the United States, the travelling exhibit of the Armory show opened his eyes and that of the American public to the artistic ferment of Europe in the twenties. Edades was also to find inspiration in the modernist idiom of Cézanne, Picasso, and Gauguin. Modernism as a movement in the Philippines opened formally in 1928 at the Columbian Club in Manila with a bang — an exhibition of works by Victorio Edades. The most controversial painting in this landmark exhibition was *The Builders*, a dark and heavily textured work depicting men working in a quarry.*

*His works departed entirely from the classicism of de la Rosa and the pastoral style of Amorsolo. Both as an artist and a writer, he was to wage a tireless campaign — through endless debates carried on in the press with conservative writers and artists — for the cause of modern art. Edades not only introduced Modernism in Philippine art. He also gave it its earnest guidance.*





## 33

**Jose Joya** (1931-1995)

*Blue Harbor*

signed and dated 1966 (lower right)

oil on wood panel

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

**P 3,600,000**

Provenance:

Acquired directly from the artist by the present owner

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

*"Blue Harbor" was done two years after Joya represented the country in the 32nd Venice Biennale in 1964, and just before his John D. Rockefeller III and Ford Foundation Grants to paint in New York from 1967 to 1969. In the brochure that accompanied the Philippine delegation to the 1964 Biennale, delegation commissioner Emmanuel Torres wrote about the "lyrical states of mind" that were manifested in Joya's works during the period. "Blue Harbor" is part of that same abstract expressionist period, when he allowed himself to simply "let loose," and all the power and painterly vitality of that crucial phase in his career breaks out from the forceful blue hues.*

*Joya's paintings affirm mastery of gestural paintings. Paint is applied intuitively and spontaneously, in broad brush strokes, using brushes or spatulas or is directly squeezed from the tube and splashed across the canvas.*

*Joya told Cid Reyes in 1973: "I know exactly where the splash will fall, and as regards to the element of chance or accident, I believe that too, can be controlled...Accident, then, becomes an integral part of the painting."*

*Crisscrosses and a variety of colors are applied in broad patches. Juxtaposed forms, simultaneously advance and recede, creating subtle tension and complex rhythms.*

*Joya adds: "Most of my paintings were executed in the shortest possible time. Here the element of spontaneity comes into the picture." Sometimes the images burst out in lush, vibrant colors, creating haphazard planes.*



**34**

**Jess Ayco** (b.1916)

*Untitled*  
signed and dated 1977 (lower right)  
oil on canvas  
29" x 24" (74 cm x 61 cm)

**P 40,000**

*Very little is known about the artist that is Jess Ayco. A student of Ateneo de Manila, he went on to take courses in painting at the UP School of Fine Arts, and Architecture in the University of Santo Tomas. He later travelled to Europe and resided in London and Paris for some time, but it was in Bacolod where he found his home.*

*Ayco, amongst other things, was a painter, photographer, theater director, stage and costume designer, and more. His wide range of interests reflect on his creative sensibilities — his understanding of space, lighting, and texture.*

*Ayco's oeuvre stretches from portraits, nudes, drawings, studies, and abstracts. Among his later works is this piece from 1977, an abstract work done in oil exhibiting the artist's creative and masterful way with his medium.*



**35**

**Sofronio Y Mendoza** (b.1936)

*Untitled*  
signed and dated 1976 (upper right)  
oil on canvas  
18" x 24" (46 cm x 61 cm)

**P 60,000**

*Sofronio Y. Mendoza, better known as SYM, is one of the most prolific and humble artists of his time. Capturing scenic landscapes, the Expressionist Master has preserved fleeting morsels of the Philippines and beyond; immortalizing these in rich oil impasto works on canvas.*





**36**

**Lao Lianben** (b.1948)

*Meanings*

signed and dated 1997 (lower left)  
 acrylic, modeling paste, pencil on canvas  
 60" x 36" (152 cm x 91 cm)

**P 400,000**

*If the age old Eastern practice of calligraphy is "the art of giving form to signs in an expressive, harmonious, and skillful manner," then Lao Lianben's "Meanings" is a matrix of meditative motifs and ambiguous calligraphies, a matrix of focused meditative energies.*

*The work is Lao's multiple takes on the tradition of the Asian "mandala," but minimalist this time, without a pantheon of hieratic objects usually associated with mandalas. The basic form of most mandalas is a square with four gates containing a circle with a point of focus. Mandalas often exhibit radial balance, the term appears in the Rigveda as the name of the sections of the work, but is also used in other religions and philosophies, particularly Buddhism.*

*Mandalas have sometimes been used in "Pure Land Buddhism" to graphically represent literally Pure Lands or states of mind, based on descriptions found in the Larger Sutra and the 'Contemplation Sutra.' By visualizing "pure lands," one learns to understand experience itself as pure, and as the abode of enlightenment.*

*Outside of Eastern religions, mandalas represent the cosmos metaphysically or symbolically; a microcosm of the universe.*

*"Meanings" spreads out to full display the various symbolisms communicated by the calligraphic line, another element of Lao's artistic discourse.*

## 37

### Crucifix in Virina

Late 19th Century

Ivory, Wood, Silver & Glass

22 1/2" x 14 1/2" (57 cm x 37 cm)

**P 120,000**

Provenance:

Made in Manila

*Every house during the colonial period had an altar with a cross, with the more affluent households having crucifixes with the corpus carved in ivory. After the opening of the Suez Canal in 1869 glass domes protecting flower arrangements in small porcelain vases began to be imported from France. Initially, these flower arrangements were placed on top of center or side tables in the sala, but eventually, somebody had the bright idea of using them to encase ivory santos clothed in gold-embroidered vestments. The hermetically sealed domes prevented the air from tarnishing the gold embroidery and the gilding of the bases.*

*This ivory crucifix is below the usual foot-high one commonly found in the house of an upper class family, but the exquisite metal work shows that it was made by a jeweler patronized by a rich client. The cross is mounted on a simulated rocky base with an ivory skull lying on the ground, an allusion to Golgotha, 'The Place of Skulls', where Christ was crucified. The corpus is nailed to a kamagong cross which is embellished with rays, or rayos, terminals called cantoneras and an INRI, all of beaten silver, embossed and chased. The ivory corpus has a perizonium or loincloth, also locally called a bahag or tapis, and a crown of thorns and potencias, the three rays emanating from the pate that symbolize Christ's potencies or power, also executed in silver. The metalwork is completely covered with ornamentation consisting of highly embossed flowers and leaves. The designs are very similar to those that decorated contemporary peinetas or combs of the highest quality. The workmanship is superb and was definitely executed by a master goldsmith.*

-Martin I. Tinio, Jr







**38**

**Marcel Antonio** (b.1965)

*Fleur de lis*

signed (lower left) dated 1998

oil on canvas

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

**P 140,000**

*A sense of ennui amid the elegance of the occasion describes this enigmatic visual narrative by Marcel Antonio. It is interesting how the colors exceed the outlines of the figures on the canvas. The color elements seem free and independent of form, almost Chagall-esque in their visual effect.*

*Marcel Antonio's unique style had its genesis in the neo-figurative oeuvre, which for a period of time was also evident in the works of the likes of Stella Roxas, Karise Villa, Francisco Pellicer Viri, and Ramil Segovia. Eventually, Marcel the artist was also to become the visually quirky storyteller weaving profound, if idiosyncratic tales.*



PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

### 39

#### **Sofronio Y Mendoza** (b.1936)

a.) *Manila Scene 1*

signed and dated 1968 (lower left)

oil on canvas

15" x 11" (38 cm x 28 cm)

b.) *Manila Scene 2*

signed and dated 1968 (lower left)

oil on canvas

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

c.) *Luneta*

signed and dated 1968 (lower left)

oil on canvas

9 1/4" x 12" (23 cm x 30 cm)

**P 140,000**

*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. Rod Paras-Perez wrote: "During Sym's Mabini stint, he was happy enough sleeping at the Luneta Park with his shoes as pillows (so these won't be stolen) and subsisting the whole day on a bread called binangkal. He was young and eager for anything. The Cebu he left felt like a small town; Manila, especially at night, was a continuous cinema."*

*Various anecdotes and accounts of SYM's life give us a glimpse into the struggles and experiences that made him the artist he is known as today. Stories from early dawn trips painting sunrises, to ones about sleeping in Luneta. These accounts make these seemingly simple, sunny scenes more sentimental works rooted in nostalgia.*

*This set of beautifully rendered scenes was created in 1968, a year after he won First Prize in the Shell National Art Competition (On the Spot Category).*



(a)



(b)



(c)



40

### Sheraton Sideboard

*Turn-of-the-Century*

Narra, Carabao Bone

H:38 1/4" x L:60 1/2" x W:25 1/2" (97 cm x 154 cm x 65 cm)

**P 700,000**

Provenance:

Baliuag, Bulacan

Private Collection, Madrid

*The Sheraton Style of furniture as interpreted by Duncan Phyfe in New York became popular in the Philippines during the 2nd quarter of the 19th century onwards and greatly influenced furniture made in Gapan, Nueva Ecija and Baliwag, Bulacan. This was mainly because the United States was the colony's greatest trading partner during the 1st three-quarters of that century.*

*This serpentine-fronted side table with its original key is a graceful example of the Sheraton Style and, even if it is not a large piece, has elegant proportions and is superbly executed. It stands on six legs, two pairs in front and one each at the rear corners. The turned, tapering shafts carved with reeds below a vase and ring turning end with arrow feet. The shape of the leg indicates that the piece was made after the 1850s, when the tapering square legs were replaced by turned, tapering ones.*

*Above each turned leg are narrow straight aprons with ogive curves and cusps at either end with the wide, middle one serving as a drawer. Bone disks with a dot at the center are inlaid to follow the lower outline of each apron. On either side of each apron are inlaid a stellar pattern of six diamond lozenges radiating from a disk with a dot at the center.*

*The horizontal carcass frames of the piece are inlaid on in front and at the sides with a series of diamond-shaped lozenges placed at a diagonal, giving a rope-like effect. A pair of the same inlay decorates the wider vertical members to flank a stellar inlay like that on the drawer pulls. A garland of diamond-shaped leaves is attached to each.*

*The sideboard has a pair of drawers, one on top of each other, flanking a single, wide one at the center which is on the same level as the upper drawers. The pairs of drawers at the sides have S-curved faces, each with a keyhole and turned drawer pull, the latter inlaid with a stellar pattern. The bow-fronted middle drawer has a pair of pulls. The drawer faces are bordered with line inlay in the form of a rectangle with quadrant corners and a semicircle beneath each keyhole. The last two curves are bordered on the inside with a series of joined bone triangles forming a serrated edge. A large inlaid swag of curving vines with diamond-shaped leaves practically covers the entire face of each drawer.*

*At the sides of the sideboard is inlaid a large square with quadrant corners decorated with a serrated pattern like that on the drawer faces. The inside of the square is inlaid with a border of vines and diamond-shaped leaves surrounding a circle with a stellar pattern at the center.*

*The top of the sideboard is a single narra plank with a serpentine front, its edges incised with a pair of grooved lines to form a border of straight moldings on either side of diamond-shaped lozenges of carabao bone arranged at a diagonal, just like the horizontal carcass frame. The top of the sideboard has a line-inlaid, quadrant-cornered border following the shape of the plank. The quadrants are decorated with joined triangles like that on the drawer faces. Inside the line is a wide border of lacy vines and leaves like the ones decorating the side panels.*

-Martin I. Tinio, Jr







**41**

**Rodel Tapaya** (b.1980)

*Dalagang Filipina*

signed and dated 2011 (lower left)

acrylic on canvas

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

**P 200,000**

Provenance:

with Pinto Art Gallery

Exhibited:

Glorietta Art Space, Believe It Or Not, 3/F Glorietta 4 Ayala Center, Makati, 8 - 22 October 2011

*Tapaya's oeuvre is evidence of his incessant need to tell stories. Narratives and anecdotes arise from his works, assimilating themes ranging from folklore to social realities — all embedded in Filipino cultural history.*

*The characters that appear in Tapaya's mythical world all possess an allegorical significance, reanimating them into integral aspects of his tale-to-tell. The works, then, become the artist's commentary on the contemporary issues plaguing society.*



42

**Guillermo Tolentino** (1890-1976)

*Gabriela Silang*

signed and dated 1972

cast bronze

H:17 3/4" x L:6 1/4" x W:4 3/4" (45 cm x 16 cm x 12 cm)

**P 120,000**

Provenance:

A gift from the artist to the present owner

*Classical ideals come into play whenever Guillermo Tolentino creates sculptures of women such as his famous "Venus" from 1951, but so does romanticism, which makes up another strand in Tolentino's work. The emotional dynamism of the voluminous haired female hero Gabriela Silang holding a bolo up high as a sign of defiance is definitely romantic, in the same vein as the emotional dynamism of the bolo wielding Katipuneros in his masterpiece the Bonifacio Monument, which may just be the apotheosis of the heroically romantic in Philippine sculpture.*

*Aside from this elegantly powerful sculpture depicting Gabriela Silang, Tolentino did numerous busts of heroes and personalities, like those of Lapu Lapu, Antonio Luna, Gregorio del Pilar, Jose rizal, Manuel Quezon, Epifanio de los Santos, A.V.H. Hartendorp (the editor of the voluminous prewar Rosenstock's Manila City Directory and the 1930s periodical Philippine Magazine), Fernando Amorsolo, Carlos P. Romulo, Jose Cojuangco, Manuel Roxas, and prewar personalities Jaime and Sofia de Veyra.*

*A product of the classical academic tradition, Tolentino was a champion of classicism. From July to October 1948 in the Sunday Times Magazine, and later in This Week, he engaged Victorio Edades in a written debate on classical and modern aesthetics, attacking 'distortion' and reaffirming the value of classical art.*

*Although Tolentino's training was classical, his works were also permeated by the romantic sensibility that prevailed in the Western World from the early 19th century to the 1920s. Hence, his works were infused with drama and sentiment, particularly with nationalism since he was a fervent Rizalist.*



43

**Melvin Culaba** (b.1971)

*Taunang Panata, Palaging Sa Umpisa lang*  
signed and dated 2013 (upper right)  
oil on canvas  
58" x 72" (147 cm x 183 cm)

**P 70,000**

*This very piece is a rendition of Culaba's ancestral home in Baclaran. The house, erected in 1957, had survived time and nature until it was flooded some few years ago.*

*The painting depicts a typical middle-class barangay, with a 'sari-sari' store in the corner, drug addicts and neighborhood drunks on the street, religious processions with every holiday, and other things that caused him to find fault in his surroundings.*

*The see-saw in the foreground, mounted with still lifes, is a representation of yearly events; from fiestas to customs and vices. These ideas*

*are furthered by the 'Quezo de Bola,' signifying Christmas, then going back again to New Year (hence, 'Taunang Panata').*

*"The main idea of this painting is that we make a list of New Year's resolutions to improve ourselves, but we never follow it through." Culaba continues by emphasizing how this analogously applies to everything; from New Year's resolutions to election campaigns, and other promises that never follow through. A saddening testament to what Filipino culture has become.*



44

**Romulo Galicano** (b.1945)

*Going to the Village*  
signed and dated 1994 (lower right)  
oil on canvas  
12" x 16" (30 cm x 41 cm)

**P 80,000**

*Romulo Galicano's impressionist figurative style exhibits his penchant for plein air painting, as evidenced by his exquisite landscapes and rustic scenes done in oil.*

*The bright, cool tones are suggestive of noontime, and the figures in the distance possess a rustic familiarity. Galicano's application of varying brushstrokes, from thick impastos to sparingly light streaks of pigment, animate this piece with a certain inimitable tranquility.*







**45**

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

*The Red Cross 1*  
signed (lower right)  
oil on board  
30" x 22" (76 cm x 56 cm)

**P 120,000**

*The Red Cross 1* is a prime example of Jerry Elizalde Navarro's works that combine strong colors with geometric elements in strong vivid hues. Navarro believes that part of a painter's discipline is to go back to the basic structure of his art.

'*The Red Cross 1*' almost looks like the subject for the painting is a found object. In fact it resembles a typically powerful detail in many of Elizalde Navarro's assemblages of found objects and metal parts in a variety of freestanding forms. Navarro's sculptural works reflect his protean talents, virtuosic panache and sardonic wit. In various modes, even on oil on board, Navarro's recognition of the sculpted form is exceptional.

Elizalde Navarro's early career was in step with the ferment of the 1960s, and in that decade, found objects were present in both the Fluxus movement and in Pop Art, deriving their identity as art from the designation placed upon them by the artist and from the social history that comes with the object. As an art form, found objects tend to include the artist's output — at the very least an idea about it, i.e. the artist's designation of the object as art — which is nearly always reinforced with a title. In *The Red Cross 1*, Elizalde Navarro makes a powerful oil on board representation of an arbitrary looking object which he designates as a cross.

In real life, J. Elizalde Navarro seemed almost too affable for a person whose powerful art has, in its own way, torn through the traditional fabric of Filipino painting and even through the hard surface of sculpture. His canvases have managed to imprint their unique force on the local art scene.

Powerful as they are, his works have a life evoking chromatic quality. Elizalde Navarro's color instincts are always on the warm side reflecting his temperament.

## 46

### **Ramilletes (a pair)**

2nd Quarter of the 19th Century

Silver

H:19" x L:10" x W:7" (48 cm x 25 cm x 18 cm)

**P 160,000**

Provenance:

Made in Manila

*It was difficult to find fresh flowers to decorate altars for the fiesta 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. 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.*

*This pair of ramilletes, originally belonged to a set of six, and is made of embossed and chased silver sheets that resembled stylized vases with flowers. The sheets were originally appliqued to molave backs with a brace and a wide base for stability. When the ramilletes were sold, the wooden backs were discarded, as they had no intrinsic value. The buyer then had the silver attached to a kamagong backing to give it a rich and stable look.*

*The ramilletes show the influence of the Empire Style. The style was known as the Fernando Septimo Style in Spain and its colonies, Ferdinand VII being the king of Spain during that period. It became popular in the Philippines, when ships began to arrive directly from Europe after the lifting of the economic trade embargo after the Napoleonic Wars.*

*The piece is made of beaten silver made from melted peso coins. It is wrought in the shape of a vase with a knopf and a wide flared foot. The sides of the foot are bordered with a graceful S-scroll with a delicate gadroon border enclosing a series of leaves. The shield-shaped body has a top composed of two ogive curves that meet upward to form a cusp. The body of the vase is plain in order to present a large shiny surface to reflect the candlelight from the altar.*

*Hemispherical bosses chased with spiral lines decorate the tips of the cusps on top of the vase and form the centers of flowers tied with ribbons, a 3-petaled one in the middle and 2-petaled flowers at the sides. The petals consist of highly embossed ovals with pointed bottoms, bordered by a fine, rope-like molding. A wide, scalloped border surrounds each flower. A leafy sprig terminating with a chrysanthemum springs on either side of the bottom of the central boss and follow the ogive curve of the vase top to meet the smaller flower at the sides. A tapering garland of leaves and chrysanthemums springs from the flowers at the sides and follows the curve of the body of the vase to meet at the bottom of the vase.*

-Martin I. Tinio, Jr





## 47

### **Cesar Legaspi** (1917-1994)

*Sea of Gold*

signed and dated 1990 (lower right)

oil on canvas

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

**P 1,000,000**

Provenance:

Acquired directly from the artist by the present owner

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

*This work was done during the last half decade of Legaspi's life. Alice Guillermo wrote that "The power and fascinating quality of Legaspi's later works strike from the feeling that they strike deep into subconscious reserves of energy and imagination."*

*Serpentine lines and transparent colors hold together this dreamlike composition of two women holding flowers. Of note are the strong emphases in rhythmic and expressive, linear to wavy patterns. It is also notable for both the sinuous and graceful lines of the figure drawing and the soft to dark to light rendition of the dreamy background landscape setting.*

*Guillermo adds: "Aside from being dramatic metaphors of the human condition, they are also visual correlatives of inner moods and psychological weathers....In a way, they fulfill in art the function of dreams in that they give striking visual form to movements and impulses that lie in the penumbra of our awareness and then release them from the chaos of their original material to the ordering beauty of art."*





48

**Onib Olmedo** (1937 - 1996)

*Untitled (Still Life)*

signed and dated 1982 (lower right)

pastel on paper

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

**P 80,000**

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

*Onib Olmedo, one of the leading figurative expressionists of his time, had always given his subjects a distraught nature. His characters, often dehumanized or distorted to some degree, possess an eerie nature, and populate a world that Olmedo has created for his audience to peer into.*

*In this still life piece, we see a neglected morsel of Olmedo's dark world. We now lay our focus on what appears to be jars and vases, rather than the usual people that populate this world.*

*The delineated figures, filled in violently with color, are unshorn of disarray. The shoddy strokes invoke a feeling of nostalgia and longing, conforming to the woeful milieu that is ever present in Olmedo's world.*

*This piece was created in the year after his Gold medal win in the Art Association of the Philippines' Annual Art Competition in 1981.*



49

**Jose Joya** (1931-1995)

*Untitled*

signed and dated 1974 (lower right)

oil on board

11 1/2" x 16 1/2" (29 cm x 42 cm)

**P 200,000**

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

*This untitled piece from 1974 is a prime example of Joya's early 70s work. The quasi-geometric shapes laid robustly, yet intricately, possess the powerful emotional qualities that is expected of the Modern Master.*



*A year earlier, in 1973, Joya 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... 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."*





**50**

**Nena Saguil** (1924 - 1994)

Paris

signed and dated 1962 (lower right)

watercolor on paper

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

**P 100,000**

Provenance:

Private Collection, Manila

*The more mature, abstract works of Nena Saguil have been often likened to cosmos, as she incorporates elements such as spheres, bubbles, dots, and figures that would similarly actuate such observations. Her addition of fiber-like textures, and etched vortices every now and then, add a degree of depth into her work.*

*The brisk, light shades, mixed with the heavier, robust strokes, make for an obscured contrast that highlights different areas of the piece. The tiny spheres within these highlights conjure the idea of microcosms, which play as parts of a whole, coming together to complete this intricate piece.*



**51**

**Ramon Orlina** (b.1944)

*Big Happy Family*

signed and dated 2010

glass

H:8 1/2" x L:9" x W:7 1/2" (22 cm x 23 cm x 19 cm)

**P 100,000**

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

*Taking inspiration from simple things in his surroundings such as his family, a scenic view, cloud formation, the break of dawn, nature, and music, Orlina imagines visual representations of these ideas and turns them into magical masterpieces that capture his free spirit.*

*In simple terms, the artist shared his work process, as "cut, grind, smooth, and polish."*

*While achieving harmony and integrity of form, he creates a lively interplay between transparent and translucent areas, polished, matte, and frosted surfaces, or prismatic areas and smooth planes in a dialogue between long, graceful movements and straight, angular definitions.*





**52**

**Jose Tence Ruiz** (b.1956)

*Señora Diana Sebastian*  
 signed and dated 2010 (bottom)  
 oil on primed linen  
 80" x 62" (203 cm x 157 cm)

**P 140,000**

*Having had a long stint as an editorial and political cartoonist (early in his career, Tence Ruiz was a member of Kaisahan, a group of socially committed artists, as well as the Concerned Artists of the Philippines) it does not come as a surprise that the works of Jose Tence Ruiz serve as biting commentary on the ills and inequities of society. In this work, featuring his iconic corseted ballroom goth denizen (Legaspi Ramirez), the Senora appears almost post apocalyptic; a steampunk poster girl for the summation of all our fears.*

*As in most of Ruiz signature assemblings of his paintings as well as installations, Senora Diana Sebastian reeks a malodorous visual denouement. Like the Spanish Duchess of Alba, Tence Ruiz' Senora is a sportswoman, an archer.*

*She is also the distaff version of Saint Sebastian, the proverbial target of arrows. Yet to quote critic Eileen Legaspi Ramirez: "Ruiz's frivolously sashaying characters do so to a dissonant waltz, in a macabre beating in time evoking the performative gestures of scowling dance directors brandishing iconically ominous clubs upon cowering ambient extremities gesti-culating missteps."*

*Señora Diana Sebastian's skirt looks like a heap of metallic detritus, a tortured melange of industrial scrap.*

*Jose Tence Ruiz top billed the Philippine delegation to the 2015 Venice Biennale.*



53

**Mauro Malang Santos** (b.1928)

*Untitled*

signed and dated 1976 (lower right)

charcoal on paper

18" x 23" (48 cm x 61 cm)

**P 120,000**

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

*Many times in his career Malang has shuttled back and forth from figurative definition of subjects to total abstract freedom, and this composition — it may be a landscape or however the viewer interprets it — lends itself to formal abstraction.*

*The composition displays a favorite device: hemmed in forms looking like stickers stuck end to end, producing a light hearted ethereality. Often asked by contemporaries and colleagues as to how he goes about creating his visual realities, he admits that he does not know for sure; he does only what he thinks he should do while in the process of creation, thus making each painting an adventure into the unknown.*

54

**Lino Severino** (b.1932)

*Vanishing Scene # 230*

signed and dated 1994 (lower right)

acrylic on canvas

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

**P 60,000**

Provenance:

with Galleria Duemila

*Lino Severino's 'Vanishing Scene' series is centered on the reality of memory, and the ephemeral nature of life. The photorealistic renditions of these old houses instantly take us back to the time of their conception. Not missing a detail, these intricate works bear the essence of these old, now presumably dilapidated, houses.*







PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

**55**

**Vicente Rivera y Mir** (1872-1954)

*Pauwi*

signed and dated 1933 (lower left)

oil on masonite board

14" x 19" (36 cm x 48 cm)

**P 300,000**

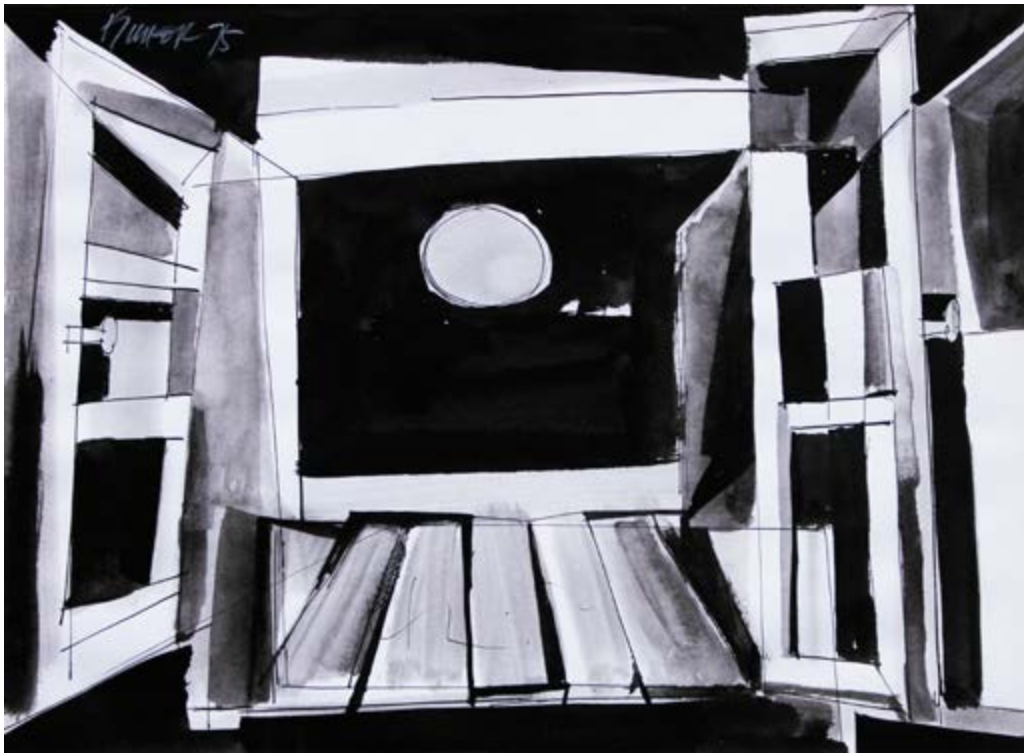
Literature:

Manuel D. Duldulao, *A Century of Realism in Philippine Art*, Fine Arts Corporation, Metro Manila, 1982, p. 62 - 63 (Illustrated)

*The history of the UP College of Fine Arts runs parallel not only to the history of the University of the Philippines, but also to the history of the development of Philippine art and art education. During the first three decades of the 20th century, Vicente Rivera y Mir was counted among the formidable list of Who's Who, which comprised the faculty of what was, during the pre-war years, the bastion of the conservatives: Fernando and Pablo Amorsolo, Fabian de la Rosa, Irineo Miranda, Teodoro Buenaventura, Guillermo Tolentino and others.*

*From the 1880s until 1904, possibly as a result of improved technology in photography, painters like Vicente Rivera y Mir, Felix Martinez, Eusebio Santos, and Jose Maria Asuncion, were painting scenes that stopped actions or scenes suffused with life. These artists began to depict anecdotal scenes strong on mood and atmosphere.*

*A moody lushness permeates even the otherwise banal earth where the figure walks on towards the hut lit from within.*



**56**

**Ang Kiukok** (1931 - 2005)

*Window Study*

signed and dated 1975 (upper left)

watercolor on paper

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

**P 140,000**

Provenance:

Private Collection, USA

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

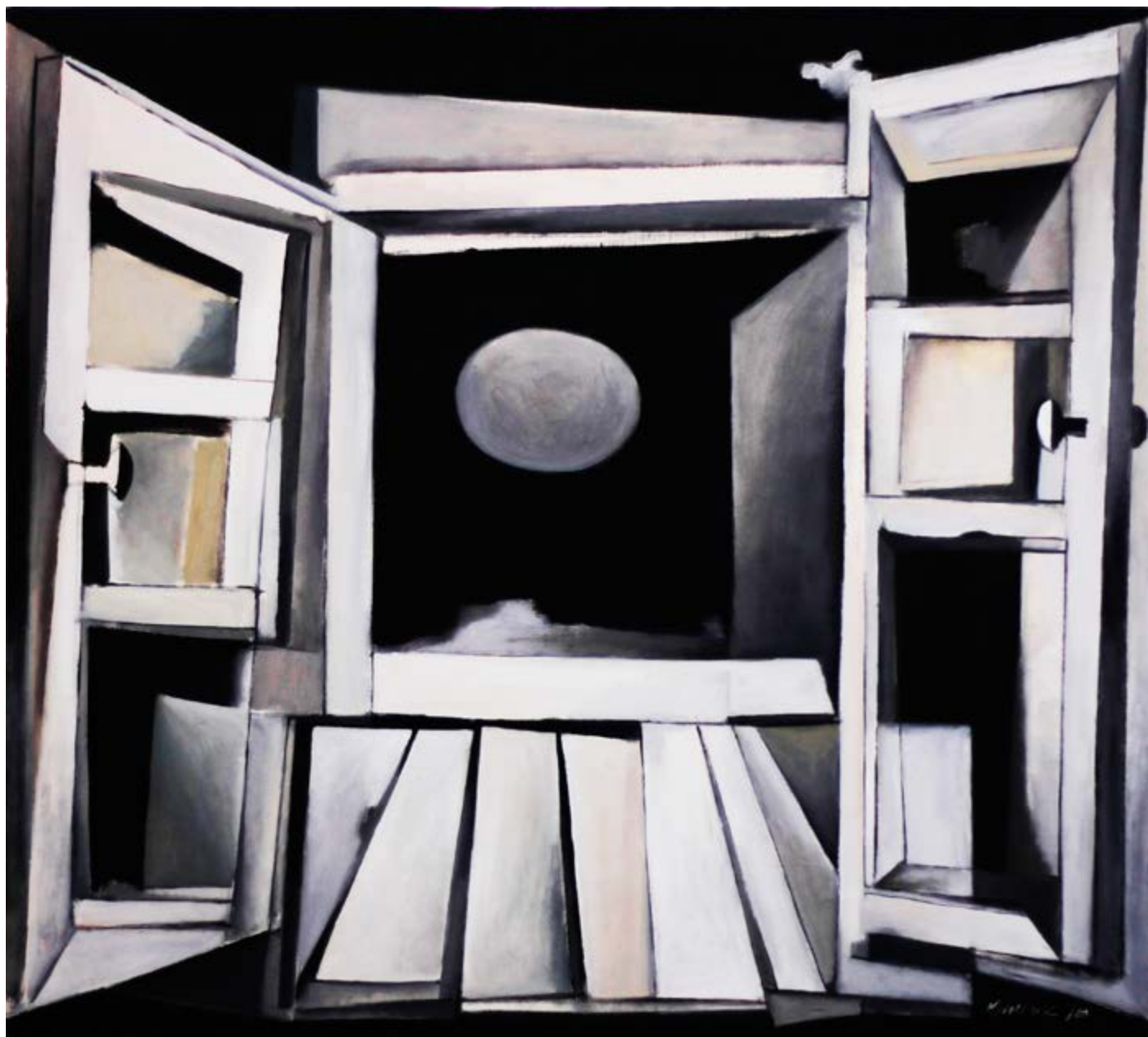
*"Pittura Metafisica" is how Alice Guillermo elegantly describes in Italian how "the sections of neutral grays, whites and blacks that form acute angles of shadow have a heightened surreal quality..." in Ang Kiukok's series of Windows, which includes "geometric and quasi abstract framework of paneled doors opening into rooms that provide a glimpse of even more doors and more rooms receding to infinity."*

*Alfredo Roces writes: "Windows and doorways are not, strictly speaking, landscapes; though Kiukok's windows offer us a bit of a view. Here, Kiukok plays still life vocabulary against his landscape motifs. There is a counterpoint of deep spaces and flat color planes. Cubism's ploy of utilizing multiple vanishing points serve to play a game of space with parts of painting moving forward, as several focal points take our eyes deep into a nearly infinite horizon."*

*Ang Kiukok's use of black and white reinforces what he said to Cid Reyes in 1983: "I'm not a colorist. I'm more interested in form."*

*Alfredo Roces writes: "In some windows there is an actual still life in the foreground as well as that ubiquitous Kiukok sun or moon in the background. An unseen breeze wafts an air of mystery. Doors that lead to nowhere are almost a denial of landscape, and perhaps, defy a category."*





**57**

**Ang Kiukok** (1931 - 2005)

*Untitled (Window)*

signed and dated 1978 (lower right)

oil on canvas

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

**P 2,000,000**

Provenance:

Private Collection, USA

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

58

**Andre Baldovino** (b.1985)

*Mud Slide*

signed and dated 2015 (lower right)  
oil on canvas

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

**P 60,000**

*A graduate of the UP School of Fine Arts, and grandnephew of the late Jose Joya, Andre Baldovino is a young artist with a fresh take on art.*

*This piece, entitled 'Mudslide,' is done in acrylic, and is part of a series of abstract paintings that Baldovino completed right after graduating in 2014.*

*The series is an exploration of abstract compositions, incorporating a subdued palette, laying focus on structural aspects of the abstraction rather than color.*



59

**Emmanuel Garibay** (b.1962)

*Untitled*

signed and dated 2004 (lower left)  
oil on canvas

24" x 25" (61 cm x 64 cm)

**P 80,000**

*Social realism sought to depict the situations and concerns of the poor and the voiceless majority under the authoritarian regime. It addressed itself to the comfortable middle class — to awaken its social and political consciousness — as well as to workers and peasants, to inspire them to take part in the national struggle.*

*From the late 1990s onwards, Manny Garibay almost singlehandedly takes over the legacy of the first generation (Martial Law era) social realists, namely Pablo Banes Santos, Orlando Castillo, Antipas Delotavo, Leonilo Doloricon, Edgar Talusan Fernandez, Al Manrique, Papo de Asis and Heber Bartolome.*

*This almost abstracted work exemplifies his insight into human condition under adverse social circumstances, and the peculiar pressures of urban life especially as they affect the subjects of Garibay's sympathies: the classes that so largely cut off from the benefits of material culture, are penetratingly and persuasively depicted.*







**60**

**Solomon Sapid** (1917-2003)

*Don Quixote*

signed and dated 1980

brass

H:17" x L:11" x W:9" (43 cm x 28 cm x 23 cm)

**P 300,000**

*The sheer jagged physicality of the late Solomon Sapid's delicately elegant sculptures always suggest the importance of the process by which they were made. His works are also a testament of how a true passion for the art outweighs the hazards in the process. Anticlassical, Sapid creates figures with a dynamic quality that arises from his particular handling of the medium. His technique of welding strips of metal with a blowtorch produces a jagged effect along the seams where the edges join together.*

*In 1974, Sapid was asked: "From wood, why did you shift to metal?"*

*"In metal, there is much more freedom. It can be shaped and stretched, it can be welded for many effects, even fine effects — such as hair blowing in the wind. In direct metal sculpture, it is possible to create very expressive figures..."*

*When the sculptor was asked: "Metal is no easier (than wood), is it?"*

*Sapid answered: "I am scarred and burned from metalwork."*

*"Aren't there occupational hazards?"*

*Sapid answered: "I work in a fairly open studio that leads to a balcony by the river. When I am tired, I merely step into the balcony for some fresh air and mainly to get the metal fumes out of my lungs."*

*But these occupational hazards aside, his works have always been highly prized by collectors, old and new, for decades.*

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



**61**

**Allan Balisi** (b.1982)

*Or A Poet Roaming in Bright Ashes*

signed and dated 2010 (lower left)

oil on canvas

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

**P 60,000**

*Ever since his first show in 2006, Allan Balisi's works have borne a very strong narrative undertone. Drawing inspiration from personal experiences and such, the works manifest a somber air bordering that of melancholy and longing. Cryptically intriguing, every piece is pursuant of the elusive stories that go on behind the painting – all left for his audience to surmise.*

**62**

**Jose Joya** (1931-1995)

a.) *Woman with basket #1*

signed and dated 1975 (lower right)

pastel on paper

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

b.) *Woman with basket #2*

signed and dated 1976 (lower right)

pastel on paper

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

**P 160,000**

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



(a)



(b)





**63**

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

*Give us this day*

signed and dated 1978 (lower right and verso)

acrylic on canvas

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

**P 600,000**

Provenance:

Private Collection, Manila

*Done during the final phase of his career, this abstraction of his signature organic looking forms is one of a handful of works by the great H. R. Ocampo with black present in his palette. Yet Ocampo's omnipresent yellow ochre (the color which he personally calls his "life force") provides the perfect balance between the blacks, the whites, and intense burning reds.*

*H. R. Ocampo's art is "sui generis," self-taught and all his own; and a major legacy of Ocampo is the inspirational role he played as a homegrown artist. Ocampo preferred observing the various organic life forms and local color pigments which surrounded him every day in his neighborhood in Kalookan, rather than studying abroad on travel grants offered to him by foreign governments. Such may be a reason why his works look like no one else's.*

64

**Angelito Antonio** (b.1939)

*Kusina*

signed and dated 1971 (lower right)

oil on canvas

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

**P 140,000**

Provenance:

Private Collection, Manila

Literature:

Manuel D. Duldulao, *Contemporary Philippine Art*, Vera-Reyes Publishing, Manila 1972, (Illustrated fig. 292 p. 251)

*One of the most decorated Filipino artists is Angelito Antonio; garnering multiple awards throughout his career, as well as several exhibition features — not to mention numerous solo shows — to his name. His figurative style, to some degree influenced by foreign works such as that of Picasso's, plays with colors so as to delineate his figures.*

*The nostalgic air influenced by the rusty brown over the acidic yellow, heavily contrasted by the strong yet fading cerulean accents, sets apart Antonio's palette and style as his own. He playfully and masterfully controls his medium as he captures every aspect of this folk scene intricately enough to create figures, yet subtly enough to let the emotion and nostalgia prevail. Truly a wonderful piece.*

*This piece is dated 1971, the year after his first prize win and special award from the AAP for both 'Oracion' and 'Procession' respectively.*



65

**Benedicto Cabrera** (b.1942)

*Study #4*

signed and dated 1966 (lower right)

acrylic on paper

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

**P 120,000**

Provenance:

with Galleria Duemila

*It is in graphic images like this work from 1966, the year of his first one man show, that anticipated his Scavenger series in 1970.*

*Bencab's imagery of city destitutes originated in the mid sixties when he worked as an illustrator for Manila Times. It was typical for Bencab to be inclined to abstract his figures, with just a latent suggestion of human forms. His early works depicting the lowest fringes of society were reflections of his growing up years in fetid, skid row districts like Tondo, Bambang and Mayhaligue.*

*Cabrera acknowledged the female German artist Kathe Kollwitz as having had the greatest influence on his works, especially those dealing with the lower classes like beggars, and scavengers.*







**66**

**Jon Jaylo** (b.1975)

*Beauty In Silence*

oil on canvas

34 1/4" x 46 1/4" (87 cm x 117 cm)

**P 200,000**

*Jon Jaylo's floating, surreal world is constantly evolving in both idea and form together with the artist himself. In Jaylo's dream world, surreal images that are equal parts playful and thought provoking spill straight out of his subconscious, narrating a deep philosophy of thought through a theatrical rendition of brilliant colors and offbeat visual references to some floating dreamscape.*

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

*Jaylo is a modern day Filipino surrealist painter, and named as "The Enigma" because of his magnificent artworks and painting due to his unique concepts and ideas. His ideas were based on dreams with his usual models, his son.*



67

**Fernando Amorsolo** (1892-1972)

*Portrait of Doña Leona Pasion de Garcia*

signed and dated 1943 (lower right)

oil on canvas

28" x 22 1/2" (71 cm x 57 cm)

**P 300,000**

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

*This is a delicately regal portrait of a wealthy woman from Victoria, Tarlac, and painted in the midst of war, 1943.*

*Amorsolo was always able to capture subtle nuances of character and temperament so that his portraits often reflect, with great sensitivity, individual personality, which shows how far portraiture had come in Philippine art at that period in time.*

*The composition of the portrait in the late 19th century Philippines followed a conventional stance: the subject or sitter can best be described not by his or her face, but her nuanced posturing. One arm — usually the right — rests on a table, while the left is propped on a lap of the seated subject. Researches show, and this has yet to be disproven, that a married woman held a handkerchief; a single woman held a folded fan or a rose — or a handkerchief too but with a fan. The handkerchief symbolized domesticity, duty and propriety, while the fan connoted that one was yet free to socialize in public.*

*The twentieth century came, and the Spanish cum Victorian era's subtlety of details was replaced by American period straightforwardness, while still retaining a convivial elegance, and even stateliness in some portraits.*

*Amorsolo was a portraitist of outstanding insight and technique, who possessed a keen eye for character, with his painting of this old woman being a good example of his style which transcends the age of his subjects. Realism, though overt, is secondary to the tonal qualities and mood of his paintings.*





**68**

**Fernando Amorsolo** (1892-1972)

*Portrait of Don Juan Garcia*  
signed and dated 1943 (lower right)  
oil on canvas  
28" x 22 1/2" (71 cm x 57 cm)

**P 200,000**

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

*This outstanding portrait of a Spanish gentleman reveals the exactitude of Amorsolo's talent for portraiture, in which he reproduced each texture, even the nuances in the reflection of the sitter's eye. The subject looks at the viewer with a direct stare, while the subtle lines on his forehead suggest a fleeting expression.*

*The art of portraiture in Philippine art was already fully developed as a chief expression in painting during the late Spanish era. The prewar collection of Don Alfonso Ongpin included several locket sized miniature portraits painted by Damian Domingo and Hilarion Soriano, the two most widely acclaimed artists of the early 1800s.*

*In the late 19th century, there were also forgotten masters of portraiture such as the forgotten Vicente Villasenor and others who are significant in Philippine art history.*

*The Filipino portrait tradition during the Spanish era did not, by any means, come to an end with the advent of a new century and a new colonizer. The dominant art movements of the twentieth century may have not given much room to the art of portraiture, which has offered resistance to the various aspects of modernism, but if there is one artist with whom the painted portrait has thrived on account of the number of patrons cum sitters during the early twentieth century it is Fernando Amorsolo.*

*The rising popularity of photography did not come as a hindrance to the flourishing of portrait painting, and painterly qualities did not disappear in the effort to capture the tangible and intangible qualities of the subjects, such as this land-owning gentleman from Tarlac.*



**69**

**Marcel Antonio** (b.1965)

*Sunflower Eve*  
signed (lower left) dated 2003  
oil and acrylic on canvas  
24" x 30" (61 cm x 76 cm)

**P 90,000**

*A product of the UP School of Fine Arts, Marcel Antonio's figurative expressionist style is whimsically and entrancingly inviting. The pseudo-narratives possess strong emotional aspects, made evident by the individual subjects' distinct characteristics. Beyond his detailed creation of characters, he gives them imperative roles in these anecdotal settings.*

*In 'Summer's Eve,' we see an amorous, affectionate couple basking in the moonlight. Relishing in the passionate intimacy shared, the lusting individuals are redolent of lovers in a short-lived romantic affair — possibly that of a summer romance.*

**70**

**Raul Isidro** (b.1943)

*Untitled*  
signed and dated 2006 (lower right)  
acrylic on canvas  
54" x 54" (137 cm x 137 cm)

**P 100,000**

*Fascinated with abstract forms ever since the start of his career, Raul Isidro's long journey has only brought him back to it. Since the mid-70s, Isidro's works have been pure abstracts. His incorporation of bold, powerful brushstrokes is made sleek and smooth with the way he coated his canvas with thick polishes of lacquer.*

*Throughout his body of work, memorable are Isidro's expressive strokes radiating allure and whimsy.*







**71**

**Jose Joya** (1931-1995)

*Maskara*

signed and dated 1983 (lower right)

acrylic - collage

22" x 30" (55 cm x 76 cm)

**P 500,000**

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

*In the sixties, the fact that Joya was based halfway around the world from all the art happenings in the New York Abstract Expressionist art scene did not sideline him both critically and commercially, given how western hegemony has strongly influenced Philippine art.*

*"From the American abstractionists, I learned spontaneity and energy, the dynamic approach to abstraction." He was quoted by Cid Reyes in 1973. Yet as the decades passed, the stormy visual tensions in his youthful early works have happily relaxed enormously as the lyric and decorative took over.*

*1983's "Maskara" is an example. He started to apply paint more thinly on canvas; the forms grew increasingly geometric, self-contained, with irregular circles as main motifs. He explored collages, using straw-paper with its rich, grainy textures and mellow translucencies, cutting it into round shapes forming elegant clusters. By the 1980s, Joya had created an authentic Filipino abstract idiom that transcended foreign influences. His use of rice paper in collages placed value on transparency, a common characteristic of folk art. The curvilinear forms of his paintings often recall the colorful and multilayered 'kiping' of another Philippine celebration, the Pahiyas festival. There is subtle complexity — in composition, texture and color — in this timeless painting by Jose Joya. In this work, colors are built up to form visual textures, yielding its own distinct aesthetic pleasures.*





72

**Napoleon Abueva** (b.1930)

*Kiss of Judas*

signed

1955

oak

H:24" (61 cm) - including base

**P 400,000**

Provenance:

Private Collection, USA

Literature:

Cid Reyes, Abueva, PMFTC Inc., Makati City, 2010, p. 46 (illustrated)

Award:

First prize, sculpture division, 4th Religious Exhibition and Competition, 1955, Detroit, Michigan, USA

Purchase prize, 4th Religious Exhibition and Competition, 1955, Detroit, Michigan, USA

*Among the most iconic images in the Biblical narratives, outside of the Nativity and the Crucifixion, is the Kiss of Judas, also known as The Betrayal of Jesus. In the canonical gospels, Judas is portrayed as a betrayer who delivered Jesus to the authorities in exchange for thirty pieces of silver. (In the Coptic gospels, however, Judas is regarded as a co-perpetrator of Jesus's destiny on earth, "a divinely appointed instrument of a grand and predetermined purpose.")*

*In the historical visual narrative of the theme "Kiss of Judas", the most famous is the fresco in the Scrovegni Chapel in Padua, Italy, painted by the pre-Renaissance artist Giotto di Bondone (c.1306). In this seemingly cinematic treatment, the two protagonists in the drama are surrounded by a torch-bearing throng, with Judas leading through the darkness and instructing: "The one I will kiss is the man; arrest him and lead him away under guard." (Mark 14:14). Jesus fixes his stare on Judas with the question: "Is it with a kiss that you are betraying the Son of Man?" (Luke 22:48).*

*Other distinguished artists painted the "Kiss of Judas," among them, Duccio, Caravaggio, Gustave Dore, Thomas Couture, and more contemporaneously, Fernando Botero, with his trademark obese rendition of figures.*

*Surprisingly, in sculpture, the subject has not found as many proponents. However, the subject of "The Kiss" between lovers has been a more alluring theme, as witness the classic works of Rodin, and his disciple Brancusi, the Romanian sculpture regarded as the patriarch of modern sculpture.*

*This religious and historical backdrop is essential in the understanding and deeper appreciation of the work "Kiss of Judas" by National Artist for Sculpture, Napoleon Veloso Abueva. It was created in 1955 when Abueva, at the age of twenty-six, went to study at the Cranbrook Academy of Arts, under a Smith-Mundt and Fulbright scholarship grant. It was declared First Prize and Purchase Prize in the sculpture division of the 4th Religious Art Exhibition and Competition in Detroit, Michigan. (Indeed, the Filipino sculptor was to continue to prove his mettle when, after the Cranbrook stint, he went to further his studies at the University of Kansas, where he would win once again the Purchase Prize for his elegantly sleek marble sculpture of a carabao, titled "Water Buffalo.")*

*Made of oak, Abueva's "Kiss of Judas" consists of two separate blocks of wood in a style of sculpture that are, in the words of critic Clement Greenberg, "carved and modeled now with an eye for the simplified, abiding, compact form that would call back to mind the original block of stone or lump of clay. Brancusi drove this canon to an ultimate conclusion." Another version of the subject is a rendition in a single streamlined block of adobe, with the two figures occupying not only unity of material but of space, tension, and by suggestion, destiny. In both sculptures, what is manifest is the disciplined and clean incision of surface, with its quietly rhythmic regularity.*

*But whether in oak or adobe, what seized the sculptural imagination of the young Abueva, alone in a foreign land and determined to master the medium of his choice and affection, was the drama of the subject and the challenge of translating the theme into the three-dimensional (Alas, Giotto's muralistic image constantly erupts in the mind!) but freed of surface excrescences, striving for a purity of form, and reduced to its essence, but without reducing the work to the point of aridity.*

*More than half a century since its creation, the "Kiss of Judas" has traversed time, continents, and the rough seas, finally arriving at the shores of its native creator. Like all true classic masterpieces, it is as new and fresh and young as the day Abueva first struck hammer and chisel on the piece of oakwood. More marvelously still, the patina of age itself seems to have kept its respectful distance.*

-Cid Reyes



73

**Max Balatbat** (b.1978)

*Palasyo Estero*

signed and dated 2011 (upper right)

acrylic on canvas

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

**P 80,000**

Provenance:

with Galleria Duemila

*In the first decade of the new century emerged an abstractionist in the Philippine art scene with his own individual approach to space and form. Now fast gaining a reputation as the most exciting abstractionist of his generation, Max Balatbat, also known as Maxbal, has won, as the latest feather to his cap, the Second Prize (Silver) in the Lorenzo Il Magnifico Award, as Philippine representative in the Florence Biennale in Italy, held in 2009. Previous to this, he also won, in the same year, the Grand Prize at the GSIS Abstract Competition, and still another Grand prize at the 3rd AAP-ECCA Abstract Art Competition. In the 2009 Philippine Art Awards, Maxbal was one of the Top Ten winners for Metro Manila. Significantly striking is the fact that his entry was the lone abstract work in an assembly of mostly figurative and representational works.*

*Indeed, what attributes catapulted Maxbal to such burgeoning prominence? To be sure, Maxbal's abstractions are a direct reproach to Minimalism. He restored a bristling and effervescent activity and a dynamism of pictorial inventiveness to abstraction. His very name augurs well: Maximalism. His canvases teem with maximum expressiveness, not in the manner of Abstract Expressionism with its indulgent sloshing about and dribbling of dripping pigments, but with a compositional thrust marked by a sizzling configuration of myriad patterns: chequerboard, gridwork, honeycomb, polka dots, broken stretches of diagrammatic lines, each alternating or superimposed on the other. The works resound as an amalgam of shapes redolently obtained from the aesthetics of wallpaper, tiles, and decorative objects. These patterns are applied on the canvas largely through stencils and silkscreens. Recalling the techniques popularized by Andy Warhol and Robert Rauschenberg, this commercial process also alludes to a paraphrase of Jasper Johns's classic phrase: "shapes the mind already knows."*

*The son of an architect, Maxbal was early exposed to a literal landscape of architectural diagrams and floor plans. Observed from an aerial point of view, these designs, each layered atop another, open up from one space to another, thus engaging and entrancing the eye.*

*"Architectural Abstraction" is Maxbal's own coined term for his style. A new buzz phrase, it conveys the origin of his art and conflates space design with evocative structure, but restaged on a two-dimensional platform. Maxbal is the architect of abstraction.*

-Cid Reyes





**74**

**Diosdado M. Lorenzo** (1906 - 1984)

*Bumili na kayo*

signed and dated 1978 (lower right)

oil on board

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

**P 200,000**

**Literature:**

Alice Guillermo, Diosdado Magno Lorenzo: Art Rebel to Legend, Philippine-Italian Association / Tantoco-Rustia Foundation, Makati City, 2009, p. 205 (illustrated)

*One of the Thirteen Moderns in Philippine Art, he is best remembered for the liveliness and rough vigor of his art. H.R. Ocampo has said that Diosdado Lorenzo was the Filipino painter in whose work he first saw an element of modernism.*

*This work is from 1978. In the same year, from March 2 to April 30, Lorenzo held a retrospective at the Museum of Philippine Art which showcased his paintings from his youthful creations to his latest works from 1926 to 1977, held at the historic Elks Club along Manila Bay.*

*Leonidas Benesa wrote a review of the retrospective saying: "Lorenzo was the first Filipino painter to attract attention to paint as paint on canvas, in impasto so that color and texture are one...done in vibrations of warm colors and rich in textural qualities."*

*Benesa's description aptly describes this painting of a vendor which exemplifies what has long become a Lorenzo hallmark: the predominance of bright orange, literally tempered here with pleasantly "chalky" whites, reds and the bright blue on the bandanna of the vendor, all suggesting tropical warmth. The rugged treatment of the subject is several times removed from the Amorsolo school. The dense surface texture, and the push and pull of carefully orchestrated strokes and masses found an appreciative audience for connoisseurs of rustic scenes which are less idealized and more earthbound.*

*In 1977, Lorenzo told Cid Reyes that: "Personally I think I was more influenced by an 18th century Spanish Painter by the name of Dante Locremona. Aside from him, there are certain painters who are to me great favorites, of which Van Gogh comes first."*

*Cid Reyes asked: "What qualities of van Gogh attracted you to him?"*

*Disodado Lorenzo replied:" The strength of his vision. The intensity of his colors. Above all, the sincerity of his art..."*

75

**Silver Cross**

3rd Quarter of the 19th Century

Silver

H:26 1/4" x L:14" x W:6" (67 cm x 36 cm x 15 cm)

weight: 2136g

**P 240,000**

Provenance:

Made in Manila

*This silver cross was once part of a ciriales, a set of processional candlesticks and a cross that were placed on top of long poles encased in silver that were held by sacristans who preceded religious processions in the country. Since the front and back of the cross could be seen, both sides were decorated. In the course of time, the use of heavy silver processional accoutrements lost favor and was replaced by simple, turned, lightweight wooden ones so familiar today.*

*This cross was originally placed on top of a large silver cup embossed and chased with the usual acanthus leaves. However, a sampaguita on a long stem decorating the juncture of each leaf makes it unusual. A narrower cup below is decorated with frieze of leaves chased with very fine lines and rests on a knopf above a slim, elongated acanthus bud. When the silver processional cross was no longer being used, the parish priest decided to make it an altar cross by inverting the cup that terminated the pole and making it into the base of the cross, enabling it to stand on its own.*

*The cross consists of silver plates applied to both faces of an inner wooden cross, while silver strips are nailed all around the sides to hide the wooden core. Both faces are completely covered with graceful, delicately embossed and chased acanthus leaves. The ends of the cross have tri-lobed terminals or cantoneras defined by a narrow convex molding enclosing a beautifully rendered acanthus leaf.*

*The arms and body of the cross are bordered by narrow bead moldings with laurel leaves chased on the outer edges. Between the borders are long, leafy lily stems topped by a large flower in full bloom. The intersection of the cross is applied with a roundel with an outer bead molding attached to a grooved one. The front disk is embossed and chased with a sunburst that serves as a halo for the cast-silver figure of the crucified Christ applied to the cross, while that at the back is embossed and chased with a figure of a crowned Virgin Mary on a bank of clouds.*

*The design of the cross is not the ordinary pattern that one often sees in 19th century ciriales. The attention to detail and the superlative workmanship indicates that it was made by a master silversmith.*

-Martin I. Tinio, Jr

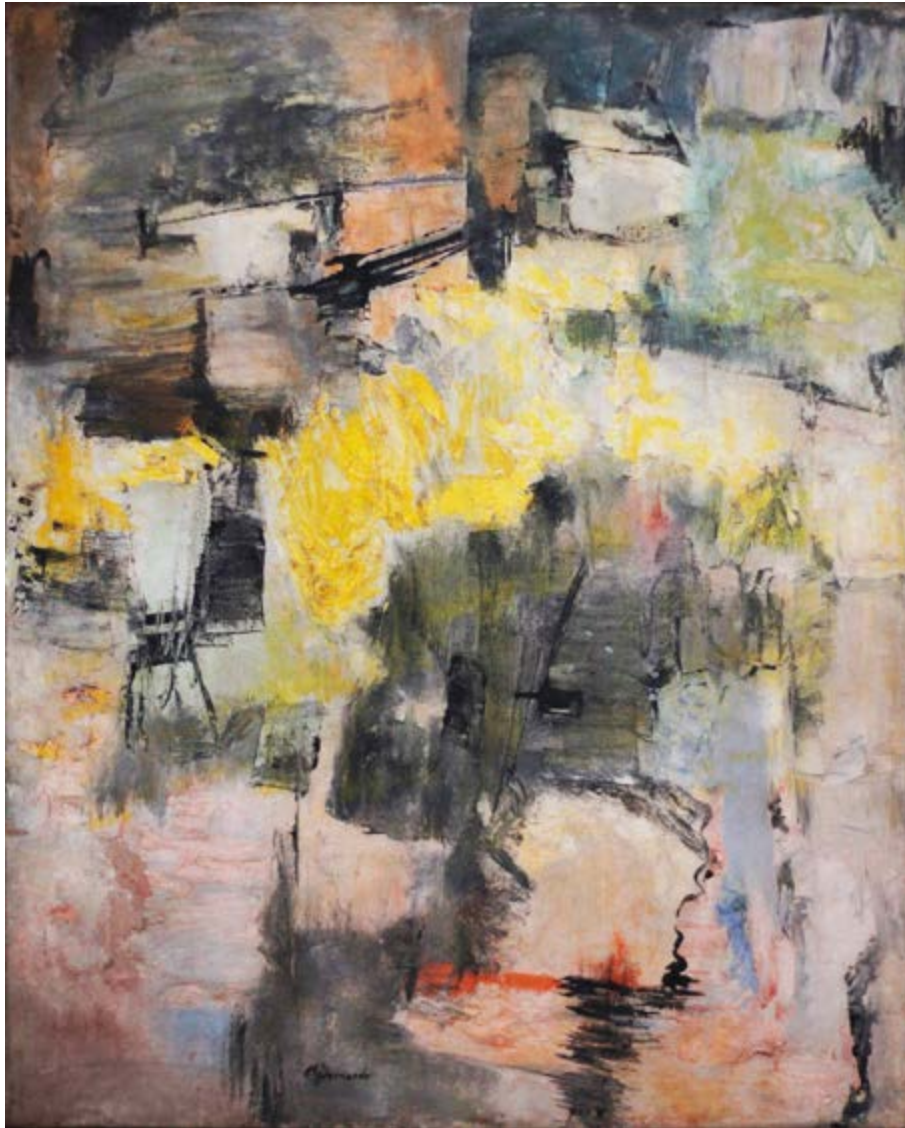




(front)



(back)



**76**

**Constancio Bernardo** (1913-2003)

*Rustic Scene I*

signed (bottom)

oil on canvas

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

**P 140,000**

Provenance:

with Philippine Art Gallery (PAG)

Exhibited:

Philippine Art Gallery, Manila, December 13 - 19, 1958

*This Rustic Scene was painted in the 1950s, after he obtained his bachelor of Fine Arts degree from the UP in 1947, and a master of fine arts from Yale University in 1952. The same decade produced other works in the purely abstract expressionist ethos as his "The Bridge" (1955), "Midnight Carnival" (1958) and "Covescape" (1959). Bernardo's "Newsboy" was marked best watercolor by the Art Association of the Philippines in 1959.*

*Bernardo was one of the earliest and most consistent exponents of abstract art in the country. Later in his career, his style was to take on a different, exacting look, when he was to work in series, combining geometrism and color research in such work groupings as the Bernardian series, the Rhapsody Square series and the Wildflower Series. The most striking are his series of paintings with a tilted central square of softly modulating hue which transmutes into transparent polygonal shapes of mathematical relationships.*

*In 1979 he held a retrospective of his paintings at the Museum of Philippine Art.*





**77**

**Kiko Escora** (b.1970)

*Lovers I*

signed and dated 2005 (lower left)

oil on canvas

36" x 27" (91 cm x 69 cm)

**P 80,000**

*Kiko Escora is one of the most prolific contemporary artists today. A truly talented individual, Escora draws inspiration from a wide range of contemporary sources he is versed in — from graphic design to fashion and music. The sensual — borderline racy — depictions of men and women in his works give them a certain forceful allure.*

*In this 2005 work, 'Lovers I,' we see a peculiar couple poised fashionably, as if to attend a soiree of sorts. Partially baring skin, the female figure's eloquence of poise obscures her lack of clothing.*

78

**Rodolfo Paras-Perez** (b.1934)

*Florante at Laura*

10 1/2" x 8 1/2" (27 cm x 22 cm)

10 1/2" x 17" (27 cm x 43 cm)

**P 50,000**

*Florante at Laura* is a fresh and enchanting folio of exquisitely laid out pages of text and graphic images by internationally known xylographer Rodolfo Paras-Perez. The twenty-seven prints are original impressions from woodblocks specially cut for the folio. Illustrating the mythical, almost fairy-tale like kingdom where the 19th Century romance is set, the pages of the folio are loose-leaf and suitable for framing.

Francisco Balagtas, poet laureate of the 1800's, wrote this awit or metrical romance in Filipino. It is a thinly veiled allegory of the Philippine struggle for liberation which finally exploded in 1896 initiating the country's independence from Spain. It is the first Filipino anti-feudal poem of epic proportion and the first poetic statement of the fact that Muslims and Christians are the same in their humanity.

Award-winning graphic artist Rodolfo Paras-Perez holds a Ph.D in Art History from Harvard, a Master of Fine Arts degree from the University of Minnesota and is a graduate of U.P. Fine Arts. A master printmaker, his exhibits have always created a stir among the cognoscenti. He has held various one-man shows in Manila and Boston, and participated in numerous international exhibitions. One of his prints won the Gold Medal in a print competition in Florence, Italy and is included in the Uffizi Gallery's collection. As a receiver of various scholarship awards among these the Smith-MundtFullbright, Rockefeller, including a Harvard Travelling Fellowship, Paras-Perez has made his mark in the Philippine art scene not only as a printmaker but also as an educator, art critic and writer.













**79****Carved & Gilded Chinese Panels**

Late 19th Century – Early 20th Century

wood &amp; gold leaf

21" x 30" (53 cm x 76 cm) - each panel

**P 90,000**

*This set of three carved and gilded wooden panels are superb examples of Chinese carving. The designs are executed in high, almost 3-dimensional relief, and the original gilding is in perfect condition even after a century. The carvings depict several auspicious Chinese symbols and are meant to be viewed in a horizontal manner in the order as described.*

*Panel A depicts a plum tree in bloom on which rest magpies, one preening itself while a pair is perched facing each other. Under the tree beneath them can be seen a male and female lion cavorting on a rocky outcrop.*

*The plum tree signifies the first month of the lunar calendar and symbolizes courage and hope, because it blossoms first and bravely stands against the dangers of winter. The five petals of the plum blossom symbolize the 'five blessings' or five good fortunes that refer to longevity, wealth, health and composure, virtue and the desire to die a natural death in old age.*

*A magpie is frequently used to symbolize 'happiness' and two magpies facing each other symbolize 'double happiness' and a pair also symbolizes marriage. The lion, considered to be a brave and intelligent animal, thus symbolizes power and majesty. A pair of lions is considered to be auspicious and symbolizes happiness and the wish for a successful and prosperous career.*

*Panel B shows the inside of a house with bowl of pomegranates beneath a branch with a medal hanging on a ribbon on the left of the panel. In the middle is a plant stand on which is a pot containing a blooming peony with a bat is flying above it. To the right side of the pot is an incense burner on a stand with a rat at its foot. A vase of plum branches in bloom is at the right of the panel.*

*A pomegranate is a member of the 'Three Abundances or Three Plenties' which are fortune, longevity and descendants. It is thus an important symbol in Chinese marriages and, since the first character of the word has the same pronunciation as the word for 'generations', it signifies 'generations of descendants'. The Chinese word for a ribbon attached to an official seal or medal has the same pronunciation as the word for 'longevity', and since its name is pronounced the same as 'generations', the hidden meaning is 'longevity for generations'.*

*The tree peony symbolizes honor, longevity, loyalty, happiness and eternal beauty. Because of the way it sometimes grows as doubles, the peony appears to the Chinese like strings of cash coins and thus has come to symbolize prosperity and wealth. For this reason, another name for the peony is 'flower of wealth' and, when placed in a vase, has the hidden meaning of 'wealth and honor and peace', because the vase is a rebus for 'peace'.*

*The bat signifies 'good fortune' or 'happiness' and, when shown flying upside down, means that 'happiness has arrived' or 'happiness descends from heaven'. Panel C shows lions playing by a stream with lotus swirling in the background. A crane is standing on the bottom left of the frame, while two magpies are perched atop lotus stems on the upper right. The word for lotus has the hidden meaning of 'continuous harmony'. Thus, a lotus stem and lotus pod shown together symbolize marital harmony and sexual union. The crane is believed by the Chinese to live to a very old age and, therefore, is a symbol of longevity, more so because its white feathers also represent old age. When standing alone, it can represent success in becoming a high government official.*

-Martin I. Tinio, Jr







**80**

**Tatong Torres** (b.1979)

*No Fur No Entry*  
dated 2011  
oil on canvas  
32" x 42" (81 cm x 107 cm)

**P 60,000**

*This wonderful piece by Tatong Torres is one of the featured pieces from his 'Glutted Vertebrates' exhibit. The show put on display a few of the artist's works that played with the idea of an alternate world, one where flailing follicles of fur comprise the strangeness and austere that is Tatong's world.*

*In this piece, we see the fuzzy elements juxtaposed into the architecture, creating the dream-like texture that is somber yet inviting. The gloom and pensiveness is accompanied by peace and whimsy.*

**81**

**Jose B. David** (1909-1990)

*Pao, San Fernando Pampanga*  
signed and dated 1934 (lower right)  
oil on canvas  
22 1/2" x 17" (57 cm x 43 cm)

**P 100,000**

*A graduate of the UP College of Fine Arts, Jose B. David is a master visual artist as evidenced by his exceptional portraits, landscapes, and other rural and historical scenes.*

*This idyllic scene, illuminated by the sun's unrelenting glow, is a mere example of David's oeuvre. From the exquisite rendering of the water, to the fiery highlights on the vegetation, Jose David truly makes every work a masterpiece.*







**82**

**Ang Kiukok** (1931 - 2005)

*Blue Landscape*

signed and dated 1971 (lower right)

watercolor and collage

16 1/2" x 36 1/2" (42 cm x 93 cm)

**P 500,000**

Provenance:

Mr. & Mrs. Teofilo Reyes, Jr, thence by descent

Literature:

Manuel D. Duldulao, *Contemporary Philippine Art*, Vera-Reyes Publishing, Manila 1972, (Illustrated fig. 219 p. 200)

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

*"One facet of Ang's mechanical skill starts from his mastery of the Chinese brush. He attacks his subjects, however, with a completely western approach — planar, linear forms reduced to chromatic surfaces, interacting tonally or as masses — he simplifies shapes and reduces them to flat, textural surfaces. Concerned with composition, his colors have become intense and primarily more evocative. Line and color now interplay without prejudice to the other."*

*Jesus Peralta's description from the January 1964 (Vol IX No 3) issue of Esso Silangan can still be gleaned in this painting, a work from 1971. Ang Kiukok made a handful of works in the early 70s wherein he explores abstraction without any subject or theme in particular. Later in the decade, Ang Kiukok was to focus more on confrontational themes such as violence oppression and voyeurism, often making powerful references to the human body, its vulnerability, and its resilience. The contrasting angular elements in the painting anticipate much of the sense of conflict which will continue to pervade in his work, arising from the juxtaposition of the opposites. Ang Kiukok persistently aimed to engage the viewer, soliciting interpretation and eliciting emotional, psychological and physical responses.*

83

### A Tinio-Gabaldon Cabinet

2nd Quarter of the 19th Century

Kamagong and Lanite

H:72" x L:52 1/2" x W:21" (183 cm x 134 cm x 53 cm)

**P 3,000,000**

Provenance:

Nueva Ecija

Cabeza Don Mariano Santiago Tinio

Don Casimiro Gonzales Tinio aka Capitan Berong

Bernarda Diaz-Sta. Romana Tinio de Gabaldon

Senen Tinio Gabaldon

Heirs of Senen Tinio Gabaldon

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

*Kamagong furniture was only for the very rich. Aside from the material being very hard to find, the density and hardness of the wood made it extremely difficult to work with. Artisans working with kamagong had to sharpen their tools almost every half hour and a wrong move during carving usually resulted in a chipped chisel blade. Furthermore, kamagong sawdust was very fine and tended to get into the pores of the skin, making it itch.*

*This aparador stands on four turned, vase-shaped feet. The front ones attached diagonally to the front corners of the cabinet are surmounted by a thin colonnette tapering upwards to an attenuated vase-shaped capital carved with acanthus leaves carrying a drum-shaped entablature.*

*The cabinet has an apron board in front and at the sides, former in the shape of an inverted truncated pediment that is bordered with line-inlay and decorated at the center with a C-scroll with scalloped outer edges lying on its side and a pair of intertwined S-scrolls above it forming stylized bat wings, the Chinese symbol of good fortune.*

*The cabinet has two framed door panels, each with a large turned kamagong pull. The door panels consist of a single kamagong plank carved with an oblong panel with corners in the shape of two quadrants joined together to form a cusp and line-inlaid with an inner border of lanite that forms an axe shape at the corners.*

*The entablature follows the attached cylindrical-shapes above the colonnettes and is topped with a cymatium molding. It has upper and lower borders inlaid in lanite with a row of disks between parallel line inlays. Between them is a frieze of meandering lanite vines with flowers, leaves and buds of various sizes arranged symmetrically on either side of a central large flower. The leaves and flowers are incised with black lines to give depth to the design and are definitely inspired by patterns found in embroidery and silver work of that era.*

-Martin I. Tinio, Jr















(a)



(b)

84

**Anthony Palomo** (b.1962)

a.) *Pianist Intervention*  
signed and dated 2012 (lower left)  
mixed media  
24" x 18" (61 cm x 46 cm)

b.) *By the Instrument*  
signed and dated 2012 (lower left)  
mixed media  
24" x 18" (61 cm x 46 cm)

**P 60,000**

*The characters that populate Anthony Palomo's works — disproportioned, dark-skinned figures — carry with them a dignified calmness, and magical peculiarity.*

*This pair of works belongs to the artist's iconic series started in the mid-2000s — a delightful assemblage of musicians; pianists, guitarists, harpists, and drummers.*

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

85

**Mariano Ching** (b.1971)

*Untitled*  
acrylic on canvas  
36" x 48" (91 cm x 122 cm)

**P 160,000**

*Internationally exhibited, Mariano Ching's works dwell on the excesses of the imagination. A recipient of the Monbusho Japanese Grant and the Cultural Center of the Philippines' Thirteen Artists Awards, Mariano Ching's imaginarium may be reminiscent of child-like fantasies — cartoonish and playful, and may be peopled by grotesque figures, deformed and mythical.*

*The underlying motif behind each scenery almost always consists of a sequence of revelation, an apparition achieved through a psychedelic state, or a rude awakening propelled by the colors and symbols of a mix of shamanistic, Krishna, voodoo, alien or colonial iconography.*







**86**

**Geraldine Javier** (b.1970)

*St. Francis of Assisi*

mixed media

H:18" x L:18" x W:14" (46 cm x 46 cm x 36 cm)

**P 100,000**

*A santo clad in embroidery stands alongside a tree with embroidered birds, and then some. Javier's work is best known for her unlikely combination of various unconventional media — even installation art, and sometimes with various materials such as embroidery or found objects prominently incorporated into her canvases.*

*Critic Adeline Ooi notes that the use of religious iconography in some of Javier's work, while "devoid of any affiliation with a particular religion" and aiming at "communicating universal, collective values," is "connected to her own biography, having lived and struggled with the catholic culture in the Philippines." Geraldine Javier's juxtaposing of the religious with the secular is in step with how she views the religious [and] sociological idiosyncrasies in Philippine society. Adeline Ooi quotes Javier as saying in 2001:*

*"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."*



**87**

**Ramon Orlina** (b.1944)

*Untitled Torso*

signed and dated 2010

carved green glass

H:17" x L:14" x W:9" (43 cm x 35 cm x 23 cm)

**P 300,000**

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

*Ramon Orlina's work in glass has evolved through the years. When he first started as an artist in the middle 70's carving glass, his forms were static and geometric that refracted and reflected prismatically. Soon Orlina moved on to more fluid shapes of abstract arcs and curves in the 80's. Then graceful forms and fragments of human anatomy surfaced through the green.*

*To quote Dr. Rod Paras Perez, "Orlina is the architect-turned-sculptor who has made glass and crystals his particular métier and signature. Starting a career with simply faceted glass blocks, he has through the years turned the intrinsic icy coldness of glass into elegant receptacles of green fire. Eventually, the sensuousness of the nude was suggested."*

*The art critic Eric Torres wrote, "The female breast Orlina exhorts is no mere object of voyeuristic prurience. ... It is also a salute to the curve and the sphere as with an eye to perfection of form and finish. Orlina goes beyond the sensuous in the metaphysical"*

*From the bosom, Orlina's female torso evolved with delicate and graceful lines of the female form that are sometimes classical or stylized without being erotic. He names his torsos after Greek and Roman goddesses such as Aphrodite and Venus.*





**88**

**Onib Olmedo** (1937 - 1996)

*Untitled (Man and Woman)*

signed and dated 1978 (lower left)

oil on canvas

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

**P 300,000**

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

*Onib Olmedo's pieces venture into the dark psychoanalytic netherworld where his subjects, usually bereft of aesthetic appeal, are at home more often than not. The melancholy induced by his choice of palette, topped with the anguish made evident by the composition of his figures, is enough to make the emotionally gripping settings come to life.*

*In this 1978 work, Onib does not fail to welcome us back into this eerie realm. Abundant in despair and darkness, his subjects share their pensive states of sorrow with their spectators.*



**89**

**Romulo Olazo** (1934-2015)

*Woman with Flowers*  
signed and dated 2007 (bottom)  
pastel on paper  
20" x 13" (51 cm x 33 cm)

**P 60,000**

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

*Romulo Olazo's body of work is truly astonishing. The award winning artist has produced a wide array of pieces, ranging from lavish landscapes done in impasto to his well acclaimed Diaphanous and Permutation works.*

*In this piece from 2007, we see Olazo's figurative style on display. The seemingly shabby sitter, captured brilliantly with robust, emphatic strokes, possesses a woeful air of longing. Antithetic of his abstract technique, this coarse pastel rendition carries with it a strong emotional undertone — all while imploring the modernist's masterful understanding of light.*

**90**

**Ferdie Montemayor** (b.1965)

*Untitled*  
oil on canvas  
48" x 24" (122 cm x 61 cm)

**P 90,000**

*Ferdie Montemayor has tallied numerous solo and group exhibitions to his name. The contemporary genius that is Montemayor has crafted various works, usually centering his ideologies on social realist themes.*

*This piece, similar to that of his "TauTauhan" works, focuses on specific individuals rather than the usual crowded landscapes that feature wide multitudes of people.*

*The figures in white are redolent of the masses that populate Montemayor's pieces — the individuals that usually crowd his monochromatic microcosms. Presumably the destitutes of our contemporary world.*







**91**

**Benedicto Cabrera** (b.1942)

*Cabrera Quartet #55*

signed and dated 1970 (lower right)

mixed media

9 3/4" x 9" (25 cm x 23 cm)

**P 200,000**

*Many of Bencab's paintings in the 1970 era showed the process of etherealization of subjects almost into abstraction: bold brushwork with rapid squiggles.*

*Gloria Goloy wrote in 1974: "...Browsing through them is like looking through a family album — with one brutal difference. While these pictures are meant to be remembered, as family albums are for, they are not meant to be pretty or sentimental or — pardon the thought- nostalgic..."*

*Cabrera Quartet was painted in the same year that he traveled to London after marrying writer Caroline Kennedy. Although he had been chosen as the Philippine representative for the Paris Biennale VI in 1969, Bencab had to go around the London art galleries as a virtual newcomer.*

*It was six months before he exhibited in London at the group show in the Clytie Jessop Gallery. "Cabrera Quartet" is representative of a period of ferment in Bencab's style at a time when he started exhibiting in various cities abroad.*

*Since then until 1972, he exhibited four other times in London, once in New York, and once in Cuenca Spain.*

*By 1972, Bencab would have his first "Larawan" exhibition.*



(a)



(b)



(c)

## 92

### Lot of 3

**a.) Shinichi Nakazawa** (b.1956)

*Tattoo V*

signed (lower right)

print 28/50

13 1/2" x 10 1/2" (34 cm x 27 cm)

Provenance:  
with Luz Gallery

**b.) Shinichi Nakazawa** (b.1956)

*Inside - Outside VI*

signed (lower right)

print 30/50

13 1/2" x 10 1/2" (34 cm x 27 cm)

**c.) Tetsuro Sawada** (1933-1998)

*Skyscape K*

signed and dated 1975 (lower right)

silkscreen 7/35

18" x 20 1/2" (46 cm x 52 cm)

Provenance:  
with Luz Gallery

**P 80,000**





**93**

**Solomon Sapid** (1917-2003)

*Mother and Child*

signed and dated 1991

brass

H:16 3/4" x L:25" x W:15 1/2" (43 cm x 64 cm x 39 cm)

**P 400,000**

Provenance:

Estate of the artist

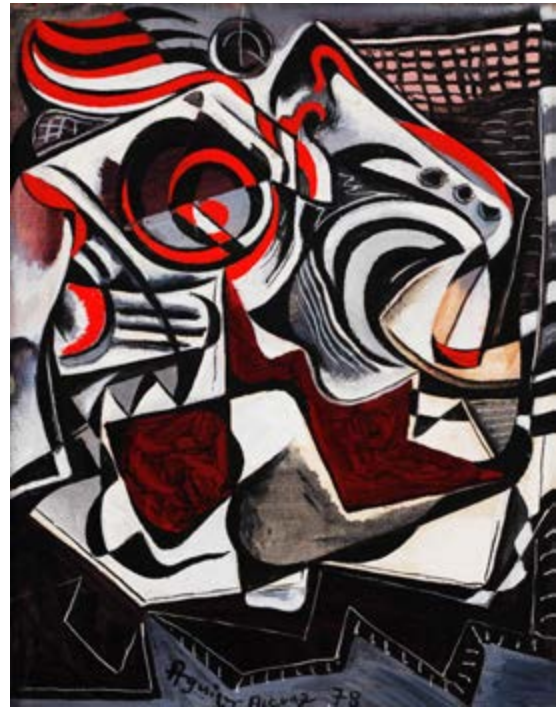
*Sapid is the zenith of the anticlassical Filipino sculptor. His figures have an expressionist quality that arises from his particular handling of the material. Welding strips of metal with a blowtorch, Sapid produces a jagged effect along the seams with the edges joined together resembling scar tissue. Sapid uses unevenness to his advantage, since the sections of the rugged metal capture light in a haphazard way, suggesting motion.*

*Sapid was quoted in the mid-seventies: "In metal, there is much more freedom. It can be shaped and stretched, it can be welded for many effects, even fine effects — such as hair blowing in the wind. In direct metal sculpture, it is possible to create very expressive figures..."*

*This we see in his Mag-Ina (mother and child) sculptures. The jagged figures convey a sense of joyous abandon, in a ferocity of motherly love expressed in a poignant way.*



(a)



(b)

**94**

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

a.) *Abstract 1*  
signed and dated 1978 (lower right)  
oil on board  
13 1/4" x 11 1/4" (34 cm x 29 cm)

b.) *Abstract 2*  
signed and dated 1978 (bottom)  
oil on canvas  
14" x 10 1/2" (36 cm x 27 cm)

**P 160,000**

These pieces are accompanied by certificates issued by Mr. Christian Aguilar confirming the authenticity of these lots

*The internationally exhibited Federico Aguilar Alcuaz exemplifies the quintessential abstractionist. Having resided in Spain for some time, his works are evidence of his European influence.*

*Whether it be still lifes or landscapes, Alcuaz' unique take on abstraction is truly a remarkable display of his creative genius.*

**95**

**Rene Cuvos (b.1980)**

*Naghaharing Reyna*  
signed and dated 2011 (lower left)  
oil on canvas  
48" x 48" (122 cm x 122 cm)

**P 80,000**

*"Naghaharing Reyna is a satirical piece on the ups and downs of contemporary married life and the complicated, though hilarious, contradictions that conjugal union creates. Competition over power between two important people inside a house."*

-Rene Cuvos







PROPERTY FROM THE FLETCHER BROCKMAN COLLECTION

**96**

**Fernando Amorsolo** (1892-1972)

*Water Carrier*

signed and dated 1928 (lower right)

oil on wood

16" x 13" (41 cm x 33 cm)

**P 1,600,000**

Provenance:

Acquired directly from the artist by Fletcher Brockman during his visit to the Philippines in 1928. He authored the book "I Discover the Orient," based on his life in the Far East in the 1920's. The Fletcher Brockman collection is at Vanderbilt University in Nashville, Tennessee.

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

*Gaiety always radiates from the ruddy faces of Amorsolo's peasants. Amorsolo loved to catch, with delicate strokes, the happy countenances of the common people. Added to that, light bathes a colorfully clad rural lass in this serene scene by the river by Amorsolo. The crisp little daubs of paint which highlight the surface of the rushing river and the rocks along the banks are vividly suggested, as well as the bright reds and yellows of the striped outfit.*

*In a sense, the universal appreciation for Amorsolo is so if only for its unleashing the free spirited romantic in any world-weary viewer of art. Any indication of the specter of modern life to creep into his timeless arcadia would only inspire disdain.*

97

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

*Untitled*

signed and dated 1978 (lower right)

oil on board

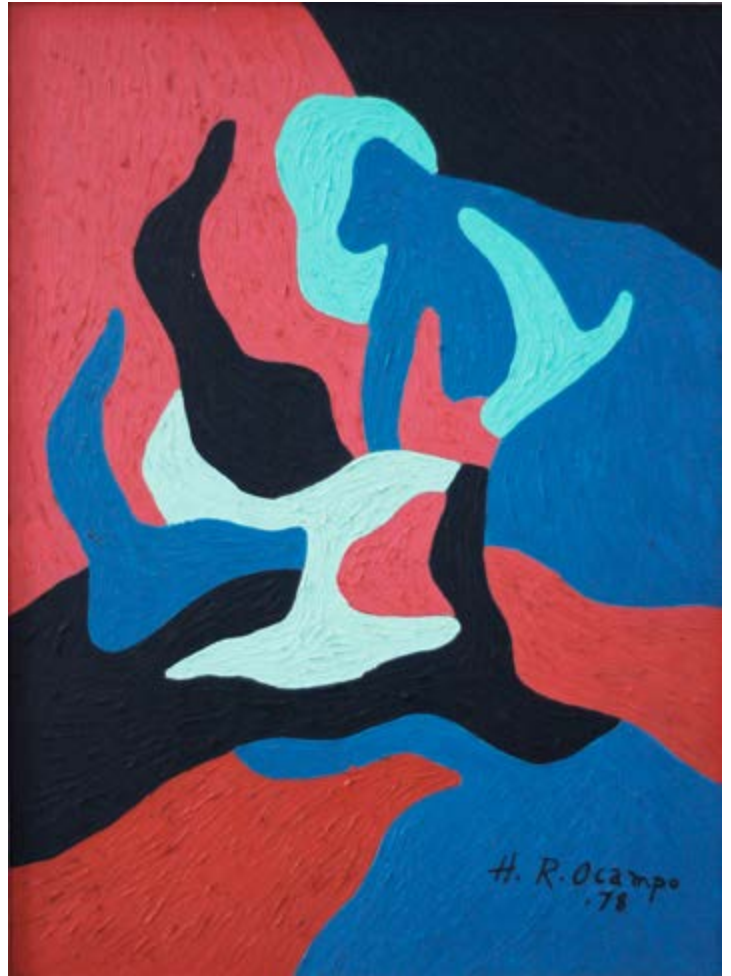
15 1/4" x 11 1/4" (39 cm x 29 cm)

**P 120,000**

*Hernando R. Ocampo, by all means, was the quintessential Renaissance man. Having had no formal training in art, nor any time abroad, the Modern Master may have created some of the most creatively original works.*

*The abstract expressionist, H.R. Ocampo would very rarely use blue and black in his works. However, some years before his death, these ostracized colors made their way to his canvas.*

*This work from 1978, the same year he passed on, is an excellent example of Ocampo's later oeuvre; strikingly alluring, and reflective of the immortal spirit of his art.*



98

**Mauro Malang Santos** (b.1928)

*Woman Vendor*

signed and dated 1998 (lower right)

gouache

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

**P 120,000**

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

*As Malang's works gradually evolved into the more mature abstract figurative style, he also began capturing Filipina women, from Mothers to Market Vendors. These women populated his later works, recurring in various fashions and mediums.*

*In this particular work done in gouache, Malang incorporates, violently, the fluorescent reds and bright yellows, very evidently setting his subject apart. Malang's impassioned strokes and luminescent palette selection implore a delightful mood and create an ambient setting, evoking the blissful nostalgia of a simpler time.*





**99**

**Ang Kiukok** (1931 - 2005)

*Clown*

signed and dated 1999 (upper right)

oil on canvas

40" x 9" (102 cm x 23 cm)

**P 700,000**

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

*In the later works of Ang Kiukok, such as this clown, one becomes aware of the artist's greater emphasis on design, with a corresponding reduction in effect, and of the body's inexhaustible potential as symmetrical form moving around an axis.*

*This is in sharp contrast with how the artist delineated the human figure in the earlier decades of his career. In the 1970s and 1980s period of Ang's art, the brush became a scalpel with a sharp cutting edge that dissects quivering muscle and tender tissue. In his art, Ang wants to convey what is to be a suffering human being. In them, the artist denies the viewer easy comfort.*

*In the 1990s, Ang's male figures have become more 'fleshly' in the artist's new concern for muscular structure.*





100

**Arturo Luz** (b.1926)

Untitled

Ca.1978

painted burlap

40 1/2" x 101" (103 cm x 257 cm)

**P 700,000**

*This work by Arturo Luz is very much similar to his "Improvisation for Moholy Nagy" (1980) which is featured in the book "Kayamanan: 77 Paintings from the Central bank Collection." In the words of Emmanuel Torres, "...Luz has assembled black and light gray burlap pieces overlapping each other, recalling the collages of Burri and Afro. In contrast to those two expressionists, however, Luz manages to satisfy his penchant for neatness and order. And the austere elegance of past works still prevails in this realization of Le Corbusier's less is more esthetic."*

*In Chapter Six of the book ARTURO LUZ, Cid Reyes writes:*

*"...In 1979, after many years of his art lying fallow, Luz rebounded in one intense period of work. A new material and a new medium attracted the artist's imagination: burlap, in place of the traditional canvas.... In an informal, free-wheeling, and resolutely abstract approach to collage, his talent for composition also asserted itself."*

*"Says Luz: 'The burlap works of the Italian artists Alberto Burri and the Spaniard Millares triggered my curiosity and my interest about this material...'"*

*"The burlap project went on for two years, yielding an astonishing number of pieces. Many of these pieces have yet to be exhibited."*

*Every part of the design in this untitled work relates integrally to every other part with a perfectionist's eye for rational order and clarity. Luz practices an art of detachment and serenity where minimum means are employed to bring about maximum results.*

*The less is more aesthetic of traditional Japanese shibui and the rational theories of the Bauhaus School have always had a profound influence on the qualities of the works of Arturo Luz. He is one Filipino artist who has no sense of 'horror vacui' ('fear of space'). Instead of preoccupying himself with details, he prefers to leave a lot of space around for his forms to be suspended in. totally lacking volume, the forms appear weightless.*

*This untitled work discloses a subtle intelligence at work, carefully deleting the overpowering effect of every linear and geometric shape, all woven with the patience of a spider. This untitled work is high art as much as it is also high design.*

*Cid Reyes asked Luz in 1973: "How do you know when you have a design that works?"*

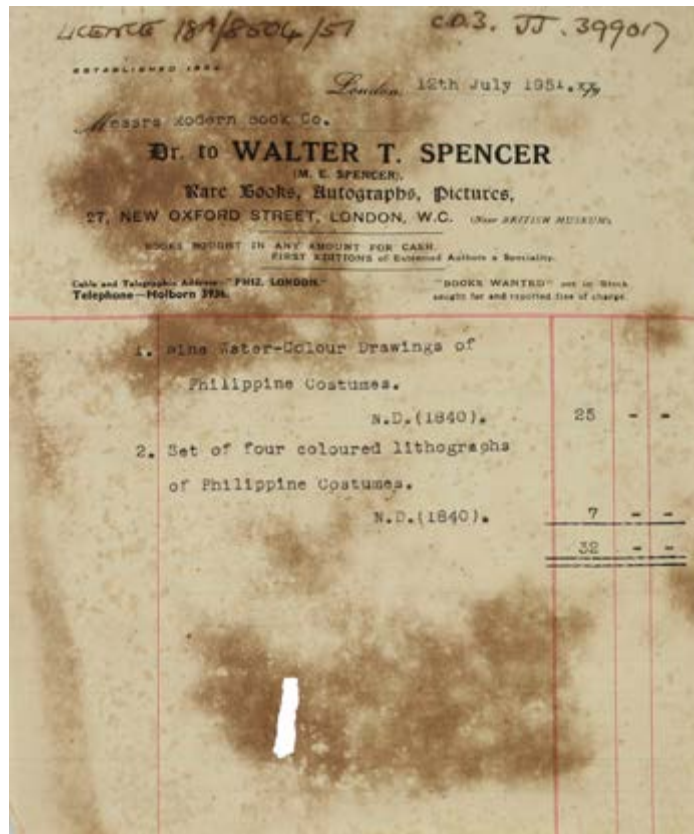
*Luz: "Instinct. I don't know how much you have studied, say, design or color, but I went through grueling years of almost nothing but design and color, doing literally hundreds of exercises. I suppose at the end of such a training, you develop this instinct for design. It becomes second nature to you. Well, of course, you can sit down and analyze all the inter relationships among the different shapes.... if you wish. You can look at any object, any art, or building, even, and analyze it purely in terms of design; but I can't do this. Everything to me has become instinctive. I can tell you in a second if a certain design "works." I react to it instinctively, and I react to it very quickly."*



For Xavier Gonzales, 1978 (45" x 93")  
CCP Visual Arts Collection



Improvisation for Moholy-Nagy, 1980 (40 1/2" x 79")  
Central Bank Collection



(receipt)

PROPERTY FROM THE COLLECTION OF A DISTINGUISHED COUPLE

## 101

### Justiniano Asunción (1816 - 1896)

*Tipos del Pais*

19th Century

watercolor on paper

14 1/4" x 9 1/4" each (36 cm x 23 cm)

**P 1,600,000**

Provenance:

Acquired from Walter T. Spencer, London

Private Collection, Manila

*These costumed figures almost look like the works of Damian Domingo, but they were painted by his prize pupil in the Academia de Dibujo, Justiniano Asuncion y Molo (1816-1896).*

*In the middle of the 19th century, the indigenous fashions of various peoples in the Philippines and nearby countries were featured in such periodicals as the Manila and Madrid based newspaper, El Oriente, with the caption "Tipos del Pais."*

*The early 19th century artist Damian Domingo in collaboration with Rafael Daniel Baboom, a collector of Philippine costumes, also popularized the subject with his watercolor album "Tipos del Pais."*

*The fact is, when he became too ill to paint, Damian Domingo passed down to the still adolescent Justiniano the work of painting Tipos del Pais for the travellers' market. Asucion's flair for details in the art of miniaturism soon surpassed that of his teacher. In this style, the minutest details are painted as realistically as possible, even if the ground were as small as a thumbnail, as it is in the case of lockets. Every trace of brushwork is concealed. Another proof of Domingo's influence was that Justiniano did at least three sets of albums of Filipino costumes, called "album de trajes," which were similar to what Domingo worked on before he died in 1834.*

*Justiniano Asuncion was a scion of a prolific family, both in an artistic and in a genetic sense, of Sta Cruz, Manila. Three of his brothers were also painters: Antonio (1794-1849), who was called "Fray Angelico Filipino," Mariano (1794-1849), another religious painter who in his old age was the "doyen of Filipino painters" and Ambrosio (1808-1890). The older brothers may have developed their talent under their townmate Faustino Quiotan, and the younger ones under Domingo. Two other brothers, Manuel (1792-1863) and Leoncio (1813-88), were sculptors who learned their profession from anonymous imagen makers.*











102

**Raul Lebajo** (b.1941)

*Untitled*  
signed and dated 1991 (lower right)  
oil on canvas  
40" x 30" (102 cm x 76 cm)

**P 60,000**

*First-prize winner at the 1968 Shell National Student Art Competition, Raul Lebajo was contemporaries with the likes of Romulo Olazo, Onib Olmedo, Angelito Antonio, and even National Artists Ang Kiukok and Jerry Elizalde Navarro.*

*Lebajo's imaginary landscapes and complex dream sequences garnered him recognition as one of the pioneers of surrealism in the Philippines. It is his inclination to the bizarre that allows him to create such dream-esque pieces, what with his penchant for juxtaposition and incorporation of contrasting, farfetched elements into his canvasses — in this case, the insertion of aquatic life to this seemingly urban setting.*



103

**Rodel Tapaya** (b.1980)

*Untitled*  
signed and dated 2009 (lower right)  
mixed media  
30" x 22" (76 cm x 56 cm)

**P 100,000**

*Rodel Tapaya employs bizarre imagery from Filipino folklore, seamlessly weaving together multiple narratives and diverse allegorical references, such as this part human part canine creature in black and white, rooted in ancient folklore stories about the origin of the mountains, rain floods and other creatures.*

*Tapaya's tableau often calls to mind the works of other narrative painters such as Henri Rousseau, Hieronymus Bosch and magic realism from Latin America. The viewer's eye gains insight with his capricious imagination. He turns the figures of his characters, mostly fantastic characters from an enchanted imaginary world, into phantoms; haunting an imagined realm where they have dominion over, but don't fully belong. He has created a distinct visual language that plays with associations, triggered amongst the juxtaposition of elements present in his images. As his fantastic characters drift between figuration and abstraction, his figures occupy the midpoint between past and present.*





**104**

**Lee Aguinaldo** (1933-2007)

*Landscape in Blue*

signed, titled, and dated 1961 (in verso)

oil on canvas

17" x 28 1/4" (43 cm x 72 cm)

**P 600,000**

Provenance:

with Luz Gallery

Literature:

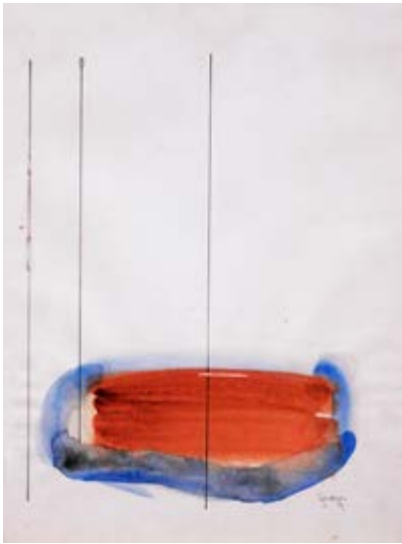
M.V. Herrera, et al., *The Life and Times of Lee Aguinaldo*, Quezon City, 2011, p. 68 - 69

*Lee Aguinaldo's first few paintings, as inspired by the New York School, was called by one critic as "action painting" because its style evoked movement. Pollock, for example, was known for his drip paintings wherein he poured splashes of paint on the surface of the canvas, which in turn creates energetic patterns.*

*Cid Reyes asked Lee Aguinaldo in 1972: "Your series of 'flick' paintings, were they a development of your Pollock period?"*

*"Yes, I had a palette knife which was loaded with paint and I started 'flicking' it on the canvas. It's that simple, but very messy. I used up a lot of paint. My materials cost me more than the price I was being paid for my painting. It was a losing battle really. In all those years, from 1953 to 1965, I never really had a financially successful show. You wouldn't exactly call me an overnight success."*

*In spite of his personal struggles (Aguinaldo, who comes from a socially prominent family, was evicted from his home and studio twice: first in 1978, from the house he was renting in Patio Madrigal, and second from the Aguinaldo family estate in V. Mapa, Sta. Mesa) much publicized in the press, he vigilantly contested the circumstances of these evictions. Aguinaldo was also known to have raised the prices in the local art scene through his demands for very high prices for his works, a fact that is happily realized to this day, what with the demand for his works by collectors.*



(a)



(b)



(c)

## 105

**Augusto Albor** (b.1940)

a.) *Untitled 1*

signed and dated 1979 (bottom)  
watercolor on paper  
12" x 9" (30 cm x 23 cm)

b.) *Untitled 2*

signed and dated 1979 (bottom)  
watercolor on paper  
12" x 9" (30 cm x 23 cm)

c.) *Untitled 3*

signed and dated 1979 (bottom)  
watercolor on paper  
9" x 12" (23 cm x 30 cm)

**P 80,000**

*This set of works from Albor possesses a moderate tone of neoplasticism — a non-figurative style that simplifies the composition to horizontal and vertical directions, while using only primary colors and black and white.*

*Albor makes use of this means of pure abstraction, ignoring the need for natural form and color, allowing his audience to find expression in the abstraction of form and color instead. He incorporates this idea, while not completely succumbing to the neoplasticist notion of composition and space.*

*This piece is from 1979, three years after he was awarded the Thirteen Artist Award from the CCP in 1976.*

## 106

**Gabriel Custodio** (1912 - 1993)

*Seascape*

signed and dated 1955 (lower right)  
oil on canvas  
27 1/2" x 39 1/2" (70 cm x 100 cm)

**P 80,000**

*A master in the academic representational tradition, Gabriel Custodio had laid on canvas some of the most picturesque landscapes, seascapes, and pastoral scenes.*

*Custodio's incorporation of thick, robust brushstrokes, bare forth the artist's impassioned sentiment for his craft.*







**107**

**Fernando Zobel** (1924-1984)

*El Equipo*

signed (lower left) titled and dated 1981 (verso)

oil on canvas

31" x 31" (80 cm x 80 cm)

**P 1,800,000**

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

*In 1981's "El Equipo," Fernand Zobel's signature black and white compositions drawn with an ink filled syringe, creating sharp, thin lines on a taut white background is combined with a deliberate wiped diffusion in large areas, suggesting both turbulence and restraint. The elegant restrained, yet turbulent, ethos would also be found in his other works during the late period of his life: After suffering a stroke that left him slightly impaired, he created a series called "Las Orillas" that elaborated on the theme of rivers.*

*The works of the Spanish-Filipino Fernando Zobel were the highest development of the abstract non-objective style. His ideal has always been to create an illusion of contemplative space and movement through the most laconic and sophisticated means. This, he achieved through manipulation; by applying subdued colors and manipulating light in them.*

*Two years after this work, in 1983, King Juan Carlos of Spain bestowed upon Zóbel the Medalla de Oro al Mérito en las Bellas Artes. Zóbel passed away due to a heart attack in Rome, Italy on June 2, 1984*



PROPERTY FORMERLY IN THE BEBÉ VIRATA COLLECTION

**108**

**Altar Table**

*Late 18th Century*

Balayong and Brass

H:35 1/2" x L:51" x W:32" (90 cm x 130 cm x 81 cm)

**P 600,000**

Provenance:

Batangas

Ma. Theresa 'Bebe' Lammoglia Virata Collection

*This balayong altar table stands on four square baluster-shaped feet joined by two pairs of balayong planks at the centers, making it appear that the legs are resting on a platform. Short Ming Style cabriole legs rest on the corners, the upper curves of their legs becoming lateral ogees that swing to form the cusped arches at the sides of the aprons of the front and the sides.*

*The carcass frame at the bottom is carved with an inverted cyma molding at the front and at the sides. The plain upright corner frames support three drawers: a wide one at the bottom and two smaller ones above it. The drawer support and the divider are carved with a pair of wide parallel grooves, resulting in three narrow convex moldings. The plain drawer faces have individual oval keyhole shields of brass and drawer handles connected to balls with escutcheons of the same material.*

*Small, narrow flanges consisting of jigsaw-outlined C-scrolls, cusps, a leaf and ogee curves decorate the sides of the altar table at the level of the upper drawers and are carved to raise the design from the rest of the panel.*

*The top of the table is made of a wide balayong floating panel miter-framed, binandeja-style, with planks of wood carved with a cymatium molding around the edges of the front and the sides.*

*-Martin I. Tinio, Jr*





109

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

*Portrait of a Lady*  
signed and dated 1990 (lower left)  
oil on canvas  
32" x 26" (81 cm x 66 cm)

**P 70,000**

*James Jacques Tissot (1870s), Giovanni Boldini (1880s), Ralph Wormsley Curtis (1880s), John White Alexander (1890s), John Singer Sargent (1900s), William Macgregor Paxton (1910s). To all those names, we answer back with Federico Aguilar and his Tres Marias themes, with their nineteenth century air of women in gowns beribboned and beruffled, in a setting of quiet gentility, like flowers in the honey colored light.*

*This work is one of the few instances wherein Alcuaz portrays a singular "Maria." Although the lovely subject is unnamed, portrait painters are expected to tread the tightrope between creating a personal representation of the natural and observing the propriety of the sitter's status and dignity, and Federico Aguilar Alcuaz succeeds in doing both.*

*A sense of fashion is more than hinted in this painting where Aguilar Alcuaz depicts a contemporary woman in a pre-war Filipiniana dress. In Alcuaz' art, the painted manner of clothing does not overpower the human individual completely.*



110

**Joaquin Ma. Herrer** (1837-1917)

*Interior Scene*  
signed (lower right)  
oil on canvas  
18 1/4" x 14 3/4" (46 cm x 37 cm)

**P 100,000**

Provenance:  
Private Collection, Manila

*Painter and art professor, Joaquin Ma. Herrer studied at the Escuela de Bellas Artes de Madrid in 1859, and continued his studies in Paris. He competed in the Paris salons and other French artistic events and sold many paintings through Baron Stanislas and Frederick Reitlinger. He received a gold medal from the Madrid Salon in 1867 and a silver medal at the International Exposition held in Madrid in 1892.*

*Herrer arrived in Manila in 1893 and joined the staff of Escuela Superior de Pintura, Escultura y Grabado. Taught painting at the U.P. School of Fine Arts, San Beda College and the UST. The Alfonso Ongpin Collection had 32 of his oil paintings before World War II.*

*This undated work of Herrer is a testament to the quality of his craft — from the details in the furniture and the dimly lit room, to the light peering through what seems to be a window in an adjacent room meagerly illuminating the works of art on the walls.*







**111**

**Romulo Olazo** (1934-2015)

*Diaphanous B-XVI*

signed and dated 1978 (lower left)

oil on canvas

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

**P 800,000**

Provenance:

with Luz Gallery

Private Collection, USA

*Olazo is the master of subtle diffusion of light on canvas, as exemplified by the vertical diaphanous layers in this work which can be likened to delicately intricate layers of light over the stark black background.*

*One can't help but marvel at the artistry in which Olazo articulates his vision of light and transparencies into canvas thru his "Diaphanous" series that seem to allow light to permutate and give life to forms and figures in his abstractions.*

*This work is from 1978. Five years earlier, Olazo was the Philippine representative in the XII Biennial in Sao Paolo, Brazil in 1973, in which he exhibited his "Diaphanous" series in collography, and in the 11th Biennial of Prints in Tokyo, where he won an honorable mention for his Permutation series; abstract art on acetate pages whose concept and forms would later characterize his later Diaphanous series.*



(Tolentino poses with U.P. artists and colleagues at his home. Behind them is his portrait done by his good friend and contemporary, Fernando Amorsolo.)



112

**Guillermo Tolentino** (1890-1976)

*Future Champion*

signed and dated 1954

original plaster of paris figure

H:40 1/2" x L:16" x W:10" (103 cm x 41 cm x 25 cm)

**P 200,000**

Provenance:

Maria Luz Moreno

Private Collection

Literature:

Tolentino: Iskultor ng mga Bayani, Museo ng Malacañang Foundation, Metro Manila, 1998 p. 24 (illustrated)

This piece is accompanied by a certificate issued by Paz R. Tolentino confirming the authenticity of this lot

*Standing proud and unyielding, "Future Champion" By National Artist Guillermo Tolentino is a masterful rendition of a child's human form. But this piece is made even more poignant because the subject is the artist's own son. With a steady gaze and the look of victory, his tiny arms, bent to show what little muscles he has, portends a momentous event is this boy's future. More importantly, the single hand of the father holding the boy's feet in one hand, tells the story of an ever supportive parent, strong in physique and stronger in resolve. A champion to the son as well.*

*Guillermo Tolentino's struggle to master the human figure in the round during his school years abroad is the stuff of legend. In 1919, Tolentino enrolled at the Ecole de Beaux Arts for advanced courses in sculpture with a substantial scholarship grant from Bernard Baruch, a prominent American financier, stock investor, philanthropist, and statesman of the era. In his monumental book, "TOLENTINO," Rod Paras Perez writes: "Tolentino now plunged into his studies with a gusto tantamount to physical hunger: figures in clay — of men and women — assumed forms with frenzied speed under his tireless, kneading fingers...Figures in clay and sheet after sheet of drawings sprang from his hands....Indeed for every series of drawings done around a model, there was almost always a similar sculpture." While studying, he worked as messenger and assistant to American sculptor Gutzon Borglum, earning \$11 a week. In 1921, he finished his course at the Ecole de Beaux Arts with monetary, medal, and diploma awards. That same year, he left for Europe.*

*Tolentino stayed in London for a week, visiting museums and art galleries. He went on to Paris and stayed there for another week. Then, he moved to Rome where he spent the next three and a half years. There he entered the Regge Istituto Superiore di Belle Arti di Roma. In the book "TOLENTINO," author Paras Perez adds: "Once more, he incessantly drew the nude. And when the figure was draped, he mastered the folds with the same thoroughness he handled anatomy [with]. Then he drew and modeled from memory. But training did not stop there. He had to see the figure in relation to its surroundings. He learned to understand one of the cornerstones of the renaissance: perspective."*





113

**Louie Cordero** (b.1978)

*The Black Presidents*

signed and dated 2004 (lower right)

acrylic on canvas

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

**P 200,000**

Provenance:

with Finale Art File

*Louie Cordero is a multi-awarded painter, cartoonist, sculptor and musician. Cid Reyes adds: "As a scatological act, Cordero plumbs the gleeful depths of infanthility." 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.*

*A graduate of the UP College of Fine Arts, the creative and talented Cordero is among the recipients of the 2007 CCP 13 Artists Awards. Amongst other things, he has been one of the recipients of the Ateneo Art Award in 2004, the same year this piece was created.*

114

**Charlie Co** (b.1960)

*Crowning Himself in His Own World*  
signed and dated 2007 (lower right)  
oil on canvas  
36" x 36" (91 cm x 91 cm)

**P 80,000**

Exhibited:

NOVA Gallery, Chair Chronicles, 29 January 2010 –  
26 February, 2010

*The widely exhibited Charlie Co has been known to venture into the peculiar. Formerly known for his social realism in the mid-80s, he has turned his brush towards a lighter, figurative expressionist style.*

*His works, bordering on surrealism, feature unique plays on simple household items. The mundane norm, in his eyes, is cornerstone for his creative fiddling. In this piece specifically, he toys with the concept of a chair — more of a throne, if you will — and a man's claim over this in his world.*

*He handles his medium brilliantly, and subtly incorporates juxtaposed imagery to complete the dreamlike vision that is his work.*



115

**Benedicto Cabrera** (b.1942)

*Sabel in Flight*

signed and dated 1975 (lower right)

etching 6/12

14" x 12" (36 cm x 30 cm)

**P 100,000**

*A painter of strength and psychological penetration is Benedicto Cabrera who signs his work "Bencab." His Sabel is a stylized version of the proverbial town madwoman, often enriched by graphic compositional devices.*

*Bencab is a master of line, as amply demonstrated by his many etchings. He is able to convey as much with the scratches of an etching needle. A sense of order and structure underlies the seeming spontaneity of the composition featuring the madwoman's windswept hair:*

*Abandoning formal perspective, Bencab isolates his madwoman, setting her tousled hair, the face hidden and looking back, against a monolithic geometric backdrop presenting her at her most emphatic.*

*In the book "Protest/revolutionary Art in the Philippines:*

*1970-1990," under the chapter "Nationalism and the*

*Anticolonial/Anti Imperial Struggle," author Alice Guillermo writes:*

*"In art, parallelisms were drawn between the nineteenth*

*century revolution and the present people's struggle, especially in their basic anti-colonial premise." To this, Guillermo cites:*

*"Characters from Rizal's novels such as Sisa..."*

*To the contemporary viewer, she is also a symbol of the woman symbolizing nationhood: Filipinas, as a victim of exploitation.*







**116**

**Jose Joya** (1931-1995)

*Solar Valley*

signed and dated 1976 (lower right)

acrylic on canvas

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

**P 700,000**

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

*It has been observed that Joya's works are reflective of the deepest recesses of his mind; the inner workings of a universe that is subject to his scrutiny, which he thus lay on canvas unrelentingly with the purest of intent — evoking a brilliance with a unique, raw power.*

*During the 70's, Joya's works played along the lines of quasi-geometric shapes, and kineticism; appearing in somewhat landscape-like abstractions, these pieces easily evoke varying moods. As Joya's inclination towards basic shapes extends to his choice of color, the Modern Master brilliantly composes these works with every stroke dredged with emotion and whimsy.*

*Solar Valley is a marvelous example of Joya's mature kineticism. The artist's understanding of his medium allows him to control it gracefully, precisely laying each aspect of the work with every glide of the brush, flick of the knife, or what techniques have you that the painter makes use of.*



117

**Arturo T. Sanchez Jr.** (b.1980)

*Into The Deep Downfall*

2012

mixed media

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

**P 240,000**

Exhibited:

Remains Of The Day, 28 July to 19 August 2012, Blanc Compound, 359 Shaw Blvd, Mandaluyong City

*Arturo Sanchez Jr. is an architecture graduate from the Technological Institute of the Philippines. Despite garnering a degree in architecture, Sanchez' passion has always been painting, as he dedicates most of his available time to it.*

*Unique is Sanchez' oeuvre, as he innovatively incorporates the use of collaged glass in his works — from random glass shards to figures silhouette in glass. These dark, melancholic oil works with collaged glass elements have gained him acclaim and recognition, and continue to be sought after pieces by collectors.*

*The somber oil paintings are not coincidentally meld with the collaged glass — nor are the shards and figures random juxtapositions of media. The use of glass, the artist explains, refers to the fragments of memories of things gone — of moments and places destroyed.*





**118**

**Angelito Antonio** (b.1939)

*Guitarman*

signed and dated 1990 (lower right)

oil on canvas

42" x 42" (107 cm x 107 cm)

**P 200,000**

*Earlier in his career, Angelito Antonio's choice of colors and technique started with a black and white series but later developed his own color schemes using such colors as acidic yellow. Using black charcoal like strokes as the structuring principle of his works, he has through the years experimented with particular hues to delineate figures.*

*This work is from 1990, and unlike his works from the 1970s, Angelito Antonio depicts the guitar man with throbbing colors like vivid yellows out of surrounding blacks and reds, while sticking to his favored subjects of folk genre. The cubist aspect of his works have always rested largely on the loose, geometric faceting of forms and in the shifting and overlapping of planes. In almost Manansala-esque fashion, Antonio interprets the scene of a musician by making multiple views of it in one place — a visual dispersion of one scene into several cases for itself. Details such as fish on the plate and split "buko" add visual delight to the rustic theme.*









**119**

**Nstra. Sra de la Soledad de Porta Vaga**

19th Century

Silver, Ivory, Wood, Velvet, Satin and Lace  
36 1/2" x 26 3/4" (93 cm x 68 cm)  
depth: 7" (18 cm)

**P 700,000**

Provenance:  
Made in Manila

*Our Lady of Solitude of Porta Vaga, better known as the Nstra. Sra. de la Soledad de Porta Vaga, is one of the most venerated Marian images in Cavite, ever since her icon was found by the Vaga Gate of the Fort of Cavite in 1692. Enshrined in the Ermita de San Roque, it was used to bless departing trade galleons plying the route between Cavite and Acapulco in Mexico, earning her the title 'Patroness of the Galleons'.*

*Depictions of the Nuestra Senora de la Porta Vaga, the patroness of Cavite, are rare, more so if the face and hands are carved out of ivory. This is one of the largest of its kind, its box frame containing an applied image of the Virgin behind glass is overlaid with silver. The Blessed Virgin Mary is depicted as kneeling on a red satin cushion resting on a bank of clouds. With her hands clasped in anguish, she contemplates the instruments of her Son's Passion: the whips, the crown of thorns, the nails and the hammer that drove them in and the scroll with the INRI sign. All are made of silver, as is the galleon applied to the left of the cushion, alluding to the Cavite being the port of departure and entry of the Manila-Acapulco galleons.*

*The image is garbed in a white satin tunic and a blue-black mantle studded with silver-gilt stars and edged with red, the ends tied in a bow at her knees. Around her face is a silver-gilt rostrillo, which is the Spanish for veil or headdress, but is used locally to describe the rays around the face of a santo. The Virgin wears a rosary of beads with silver-gilt tamburin pater nosters as a belt that terminates with an inverted filigree cross with bulbous terminal that was typical of the 17th century.*

*A pair of chased silver candlesticks with tapers flanks the Virgin, while a velvet curtain behind her is held up at the sides by a pair of ivory angels. At the top of the frame above the Virgin's head is applied a gilded plaque embossed and chased with clouds. Attached to it by a spring is a gilded cast-silver dove signifying the Holy Ghost.*

-Martin I. Tinio, Jr



PROPERTY FROM THE RENE AND ANN PUNO COLLECTION

**120**

**Lino Severino** (b.1932)

*Untitled*  
signed and dated 1994 (lower right)  
watercolor on canvas  
32" x 48" (81 cm x 122 cm)

**P 50,000**

*Lino Severino Jr., most famously known for his Vanishing Scene series, has had quite the success as an artist, mounting numerous sell-out solo shows.*

*Although well acclaimed for his hyperrealist Bahay na Bato works, Severino has also been known to produce scenic, tranquil seascapes. Evident is his fascination with early-morning on-site painting, as he captures the picturesque scenery with utmost grace. His use of warm tones with light, but vigorous, brushstrokes burnishes the piece with a serene meditative ambiance.*

**121**

**Romeo Tabuena** (1921-2015)

*Untitled*  
signed and dated 1953 (lower left)  
watercolor on paper  
15 1/4" x 18 1/4" (39 cm x 46 cm)

**P 80,000**

*Tabuena's works, both done locally and abroad, possess a Filipino sensibility.*

*This piece from 1953, of stilt houses in the setting sun, is redolent of an idyllic Philippine seascape. The lone mangrove, clustered houses, and faint fishpen in the distance constitute the setting, laying focus on the familiar figures as the warm, nostalgic tones denote a wistful sense of longing.*







PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

**122**

**Juan M. Arellano** (1888 - 1960)

*Interior*

signed and dated 1960 (lower right)

oil on wood

16" x 19" (41 cm x 48 cm)

**P 200,000**

Literature:

1030 R. HIDALGO Volume 2: LEGACY IN ART Edited by Antonio S. Araneta, MARA Inc., Metro Manila, 1986, p. 160 (illustrated)

*Juan M. Arellano, trained by masters Lorenzo Guerrero, Toribio Antillon, and Fabian de la Rosa, showed a true passion for the arts. Despite this, he pursued architecture and travelled to the United States as one of the first pensionados in architecture. After much contribution to the pre-war Philippine skyline, Arellano retired in 1956 — it was right after this retirement that he ventured back into painting.*

*In 1960, he exhibited his works at the Manila YMCA; he passed away on December 5th of the same year.*

*Arellano's works range from serene compositions of trees and hills, to scenes of courtyards and landscapes.*



**123**

**Mauro Malang Santos** (b.1928)

*Three Women*  
signed and dated 1995 (lower right)  
gouache  
12" x 9" (30 cm x 23 cm)

**P 100,000**

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

*Malang has been known to create works in varying styles. From figuratively abstracted to purely abstracted depictions of themes ranging from landscapes and still lifes, to renditions of vendors and mothers.*

*In the later part of Malang's career, he put his focus on capturing disparate Filipina women, surrounding them with religious and floral themes and subjects.*

PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

**124**

**Fernando Amorsolo** (1892-1972)

*The Church of San Francisco at Santa Potenciana Street in Intramuros*

signed and dated 1945 (upper left)  
pencil on paper  
8 1/4" x 10 1/2" (21 cm x 27 cm)

**P 120,000**

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



*During and immediately after the war, Amorsolo documented the destruction of many landmarks in Manila including the Church of San Francisco on Santa Potenciana Street which the artist specifically writes on the upper left corner. The church was a significant landmark to behold, being described by the Manila Bulletin Anniversary Number in 1919 as "The second substantial stone structure raised in the city"...and an even more vivid description comes from the American Chamber of Commerce Journal in 1923: "The Franciscan church is of rather massive appearance, the architecture being of a mixed style, with the Romanesque and Renaissance elements predominant. Greek pillars of the Ionic and Corinthian orders embellish the front..."*

*"...The altar screen, resplendent in silver, is truly impressive. The whole interior effect is one of massive simplicity."*

*Fortunately, Amorsolo's drawings, such as this exemplary work, have in their own way rescued these ruins from oblivion. However fragmented, however dislocated, ruins have become evocative. The mind and the imagination have been stirred by these untouched fragments of history. Amorsolo's drawings bring to the viewer these remnants of the past in factual exactitude.*





**125**

**Solomon Sapid** (1917-2003)

*Tikbalang*

signed and dated 1984

brass

H:16 1/2" x L:9" x W:8" (42 cm x 23 cm x 20 cm)

**P 500,000**

*Solomon Sapid is in his element with Philippine mythological monsters in creating the mysterious half human half horse Tikbalang of provincial lore.*

*This version of the folklore creature is kneeling on one knee. The posture of the entire form somewhat enhancing the edginess of welded brass as sculptural medium.*

*Solomon Sapid takes full advantage of the malleable properties of brass through a painstaking welding technique all his own. Sapid joins strips of metal, preferably brass, to build up roughly faceted figures. Welding strips of metal with a blowtorch, he reproduces a jagged effect along the seams where the edges join to resemble ridges of scar tissue.*

*Sapid's figures, folkloric or otherwise, are the opposite of the classical form: they convey unlimited freedom in their quest for human expression.*



**126**

**Cesar Buenaventura** (1922 - 1983)

*Untitled*

signed and dated 1981 (lower right)

oil on canvas

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

**P 40,000**

**127**

**Angelito Antonio** (b.1939)

*Untitled*

signed and dated 1984 (lower right)

mixed media

36" x 27" (91 cm x 69 cm)

**P 100,000**





128

## Noli Me Tangere

José Rizal

Manila, Tifo-Litografia de Chofre y Comp., Escolta,  
1899

First edition, Manila

**P 100,000**

Provenance:

Private Collection, Madrid

*First edition of copies printed in Manila in 1899.  
Manila, Tifo-Litografia de Chofre y Comp., Escolta,  
1899*

*Leon Gallery presents an extremely rare first edition  
of Noli Me Tangere printed in Manila in 1899,  
probably one of the very few copies that have  
survived to this day, is being offered at auction.  
The book was printed in 1899, two years after he  
died a martyr's death by public execution. (Manila Tifo-Litografia de Chofre y Comp.  
Escolta)*

*As a backgrounder, the very first edition of Noli Me Tangere was printed outside of the  
Philippines, in Germany in 1887.*

*The Philippine National Hero, Dr. Jose Rizal, completed his most famous novel about the  
inequities of society, and the abuses of Spanish friars and the ruling colonial government  
in December 1886. After completing his studies in Madrid, Rizal sought to embark upon a  
project that would make a contribution to his countrymen. At first, he had planned to  
publish a book that the Circulo-Hispano-Filipino could contribute to; but disagreements  
between its members meant that the project fell through. In the end, Rizal decided to  
set out on his own and write a novel: first in Madrid where he completed half of the  
manuscript, then in Paris, and finally in Germany. He called it "Noli Me Tangere" (Touch  
Me Not), a reference, it has been written, to the medical term for a festering, painful  
cancerous sore.*

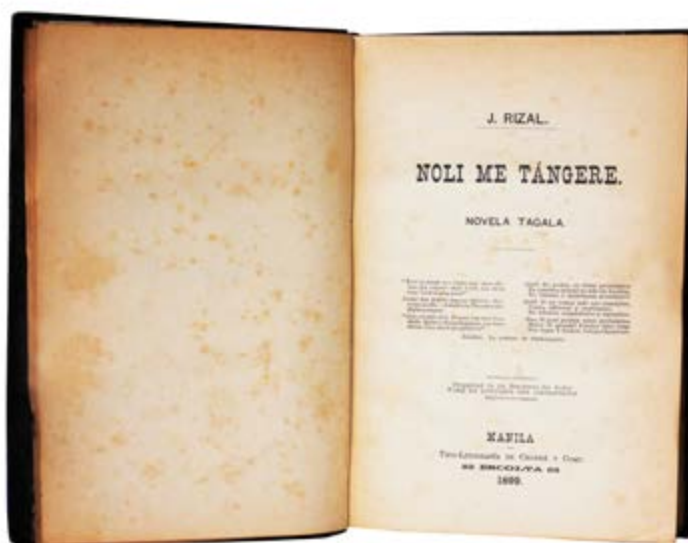
*Jose Rizal finished writing the novel in December 1886. At first, according to one of Rizal's  
biographers, Rizal feared the novel might not be printed, and that it would remain unread.  
He was struggling with financial constraints at the time and thought it would be hard to  
pursue printing the novel.*

*Financial aid came from a friend named Máximo Viola; this helped him print the book at Berliner  
Buchdruckerei-Aktiengesellschaft in Berlin. Rizal was initially hesitant, but Viola insisted and ended up lending Rizal 300 Pesos  
for 2,000 copies. The printing was finished earlier than the estimated five months. Viola arrived in Berlin in December 1886,  
and by March 21, 1887, Rizal had sent a German printed copy of the novel to his friend, Blumentritt. Rizal, himself, describing  
the nature of the Noli Me Tangere to his friend Blumentritt, wrote, "The Novel is the first impartial and bold account of the life  
of the tagalogs. The Filipinos will find in it the history of the last ten years..."*

*The firestorm that followed the publication of Noli Me Tangere was swift, with accusations of heresy, treason, and subversion  
being leveled against its author. At the end of 1887, Fray Salvador Font, the cura of Tondo and chairman of the Permanent  
Commission of Censorship ordered that the book be banned from circulation. This was followed by a pronouncement that  
reading the Noli was tantamount to committing a mortal sin. The effect, of course, was to be the reverse, with interest being  
piqued and copies being clandestinely distributed.*

*In dedicating the Noli to his countrymen, Rizal stirred up a Philippine national consciousness, leading to an awakening sense of  
self. The religious at that time, in particular, insisted that it was a mortal sin to possess the "Noli."*

*All of this adds to the rarity of this piece.*



129

**EJ Cabangon** (b.1973)

*First Encounter*

signed and dated 2010 (lower right)

oil on canvas

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

**P 80,000**

Exhibited:

West Gallery, First encounter, Gallery 3,

17 August - 11 September, 2010

*EJ Cabangon, in 2010, had his 10th solo exhibition in West Gallery. The show, entitled First Encounter, put on display a dark, nostalgic assemblage of works that give us a vivid peek into, what Cabangon calls, Childhood. He draws inspiration from his children, but incorporates his experiences into the works, noting the malleability of a child's mind and their susceptibility to influence.*

*This very piece is Cabangon's recollection of his first time seeing the crucifix at the altar. "I can't remember how old I was back then, but as we entered the church, it was kind of dark, as it wasn't a Sunday. From afar, the altar was so tiny, and of course, as a kid, my attention must have been somewhere else. As we got nearer the altar, my attention was called as I saw this huge cross in front of me. On it was a man hanging, all bloody and looking lifeless. 'What's he doing there?' I screamed inside with fear, as it took me by surprise." Says Cabangon, recalling the experience, adding, "I was wondering how other children reacted during their first encounter. I do hope their experience was much more pleasant than mine."*

Source: West Gallery



130

**Mario Parial** (1944-2013)

*Kapetera*

signed and dated 1978 (lower right)

acrylic on wood

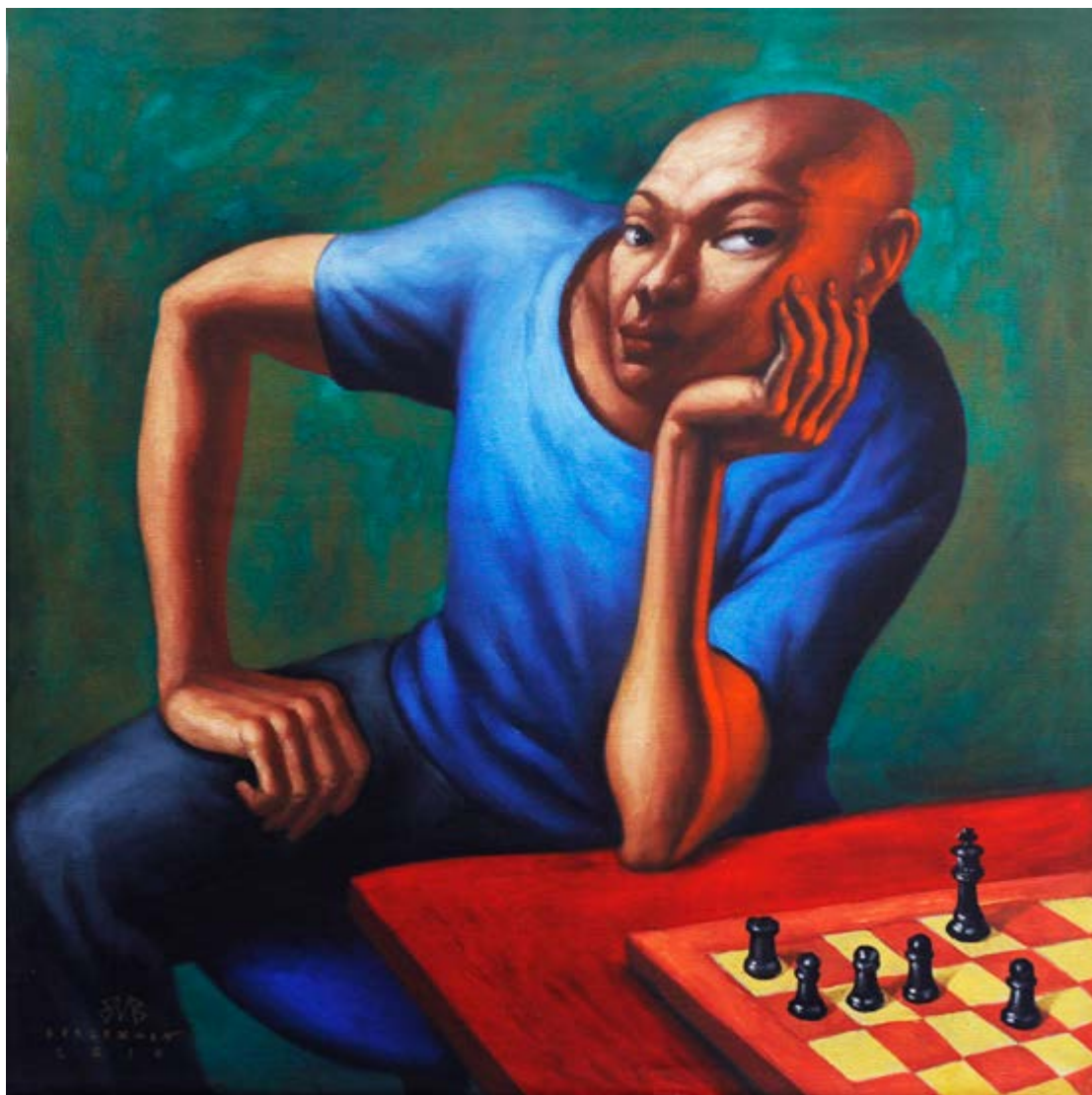
15 1/2" x 14" (39 cm x 36 cm)

**P 30,000**

*Mario Parial draws inspiration from folk themes, and renders his subjects with a distinctive style that is his. Although well acclaimed and widely exhibited, the award-winning artist has been known to paint merely for the love of it. In his own words, "I never paint with the thought about who would buy my works... I just go on painting everyday..."*

*This work is from 1978, the year he was bestowed the Outstanding Thomasian Award from UST.*





**131**

**Elmer Borlongan** (b.1967)

*Untitled*

signed and dated 2010 (lower left)

oil on canvas

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

**P 400,000**

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

*The man playing chess shows a quizzical facial expression and a laid back mood. A happy, welcome contrast compared to the scathing social commentary works of Elmer Borlongan in the 1990s.*

*In 2002, Elmer Borlongan, who as a major visual artist has become a noted advocate of social consciousness, along with his artist wife Plet Bolipata, moved from his residence in Nueve de Pebrero, Mandaluyong, and settled in San Antonio, Zambales.*

*For Borlongan, the move also meant an expansion in terms of figurative subjects — where once his work featured people in mostly urban settings, his works from this later period began to feature people from the countryside as well.*

*Illustrator and designer Lisa Ito, writing in 2011 about this transition, notes:*

*"In terms of style and subject matter, the transition from Manila to Zambales is evident to those who are familiar with his earlier works. There are subtle shifts, from urban to rural themes (as well as subjects treading the hazy line dividing these two in the Philippine context), as well as lighter tonal changes in his palette and the freeing up of background space compared to his earlier works."*



**132**

**Benedicto Cabrera** (b.1942)

*Ben Cabrera #110*

signed and dated 1970 (lower left)

mixed media

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

**P 140,000**

*This gaunt figure, executed in pastel on paper, shows Bencab's Scavenger at her most haunting countenance. Reduced to a highly simplified form, Bencab also reduces the agonized figure to a garbed skull in the throes of an emotional crisis.*

*In 1970, Bencab started his scavenger Series of etchings, whose imagery of city destitutes originated during the late sixties when he worked as an illustrator for the Manila Times.*

*The archetypal scavenger figure was a real life madwoman roaming the streets of Manila, whom he christened Sabel. As can be seen in this scavenger, Bencab's inclination to "abstract" comes to the fore with only the barest suggestion of human forms.*

*Bencab has always been sensitive about injustices inflicted on the weak and helpless, giving poignant life to what would be merely skillfully executed pictures.*

*A fine early representative work in his long career, "Ben Cabrera #110" hints at the simplified forms, heavy outlines, sharp contrasts, and emotional content of Ben Cabrera's mature style to come.*





**133**

**Marble Table**

*3rd Quarter of the 19th Century*

Narra and Marble

height: 30 1/2" (77 cm)

diameter: 39" (99 cm)

**P 200,000**

Provenance:

Manila

*Marble-topped tables were always status symbols in upper class colonial homes. This was because the tops were imported, usually from China. The diameter of the top, the molding around the edge, the number of grooves around the rim and the elaborate carving on the base added to the status of the owner. The bigger and more elaborate, the higher the status.*

*This particular piece with a solid marble top has channels carved around the rim is even rarer. Since the top was heavy, the table needed a sturdy base like the thick narra baluster leg of this table. Its shaft is carved with an unopened bunch of acanthus leaves tied at the neck with a pair of slim moldings. A ring below it is carved to resemble a bracelet with a series of oval beads nestled on concave ovals that are joined together by a wide, half-round molding.*

*The four legs of the table are in the form of an S-shaped foliate scroll from with a lion's leg emerging from the bottom to end in paw feet grasping a flattened ball. They are attached to the cylindrical base of the pedestal which is applied with three parallel vertical reeds between each foot.*

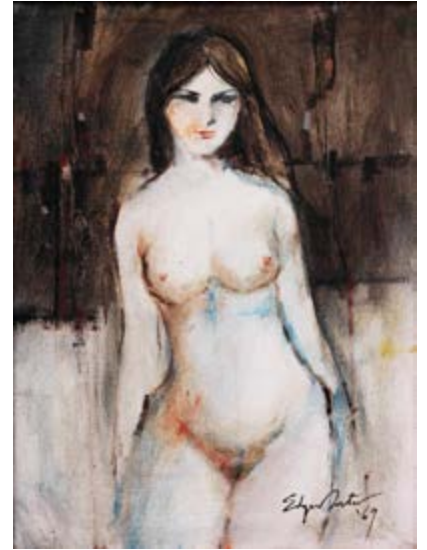
*-Martin I. Tinio, Jr*



(a)



(b)



(c)

## 134

### Lot of 4

**a.) Solomon Saprid** (1917-2003)

*Nude*

signed and dated 1993 (bottom)

charcoal on paper

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

**b.) Alfredo Roces** (b.1932)

*Nude*

signed and dated 1975 (lower right)

pastel on paper

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

**c.) Edgar Doctor** (b.1941)

*Nude*

signed and dated 1969 (lower right)

oil on canvas

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

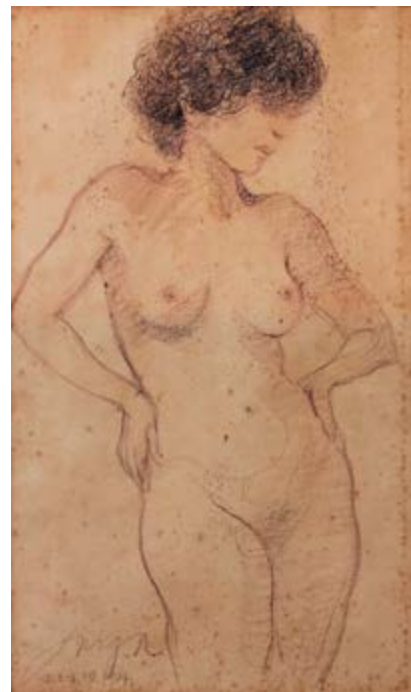
**d.) Jose Joya** (1931-1995)

*Untitled*

signed and dated 1974 (lower left)

pencil on paper

17" x 10" (43 cm x 25 cm)



(d)

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

**P 80,000**





**135**

**Lao Lianben** (b.1948)

*Wood Void*

signed and dated 1985 (lower left)

mixed media

71" x 73" (180 cm x 185 cm)

**P 1,200,000**

Provenance:

Private Collection, USA

*In the art of Lao Lianben, Zen influence had entered the secular field and was no longer exclusively religious.*

*Lao specializes in creating sudden movements and contrasts. By transitioning between the stark and the sublime, illumination and secrecy, Lao's paintings encourage deep contemplation. This is not a contemplative state in the intellectual or academic sense; instead, Lao's paintings set the stage for the viewer's personal satori. In Zen tradition, satori refers to seeing into one's true nature. In this regard, Lao's works cross the conceptual divide between painting and viewer. The painting becomes not just a vehicle for the viewer's epiphanies, but itself part of the epiphany.*

*The strong black brushstrokes evoke Zen calligraphy.*

*What appears then in Lao's canvas is an "image thought," an "image text" which renders the intangible tangible. It is this indissoluble unity of the "image thought" that stays long in the eye of memory. Thus comes the Zen realization: "Our enlightenment is timeless, yet our realization of it occurs in time."*



(front)



(back)

## 136

**Gabby Barredo** (b.1957)

*Figure One*

dated 2015

mixed media sculpture, platform

H:43 1/2" x L:24"x W:12" (110 cm x 61 cm x 30 cm)

**P 160,000**

Provenance:  
with Silverlens

*Gabriel Barredo invites the viewer to view the body itself and confront its mortality. An old mannequin is dissected, manipulated, and mutated; life is breathed into it through an assemblage of found objects, resin, metal, and fabric, and the overall effect is tantalizing yet unsettling.*

*Gabriel Barredo's work is to create entire opuses. He builds them through months of bricolage, sketching and painting, elevating his sculptures to nearly theatrical lengths, immersive for the viewer, featuring numerous pieces both large and small, some of them simple drawings, others motorised, along with object-led side-narratives — with all of it accompanied by sound and light.*

*The highly reclusive artist has pioneered kinetic sculpture in the Philippines and his work is included in many important local collections. Barredo's exhibition Opera, first viewed at Silverlens Gallery (Manila) and just finished in Singapore, will be adapted by Ballet Philippines into a three-act ballet titled Opera: A Rebirth in Arabesque in February 2016.*





**137**

**Romeo Enriquez** (b.1920)

*Blood Compact*

signed and dated 1966 (lower right)

oil on canvas

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

**P 300,000**

Provenance:

Private Collection, Manila

*"Blood Compact" is at once realistic and exotic; part historical, part religious, and fully a work of art notable for the sinuous and graceful lines of the figures, and the choice of jewel like color palette. The colorful sense of historical pageantry is balanced by the judicious addition of earthy colored indigenous architecture to contain the entire group composition.*

*Having studied Fine Arts at the University of the Philippines, Romeo Enriquez did "foto oleo" as a young man in his father's Amor Studio.*

*He was the 1st Prize winner for multiple Art Association of the Philippines (AAP) contests — of note is his first prize victory at the Dr. Jose Rizal National Portrait Contest in 1950. Also famous is his painting of "Rizal Treating his Mother" from 1960. He won first prize for his painting, 'Young Filipinos,' sponsored by San Miguel Brewery. He held his first one-man show in 1956 at the Flag Hall, Dept. of Foreign Affairs.*



138

**Macario Vitalis** (1898-1990)

*Untitled*

oil on canvas

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

**P 100,000**

Provenance:

Private Collection, Paris

Macario Vitalis was born in San Juan, Ilocos Sur. He lived simply in the remote town, but by the age of 17, the adolescent Vitalis knew what he wanted to devote his life to — painting. He took private lessons, but then eventually left the Philippines in 1917 to pursue Fine Arts in San Francisco. He studied at the California School of Fine Arts, and worked odd jobs at night.

In 1925, Vitalis left The US to pursue his training in painting in Europe. Here, he struggled and brewed, and met so many people that undoubtedly made an impact on his work — not to mention his chance encounter with Picasso at 'Big Boy,' Camille Renault's theatre-restaurant.

Sometime in the late 50s, the artist decided to permanently reside in Plestin-les Grèves, a coastal town in Brittany which he had been drawn to since he had first visited it. Here, he painted Breton seascapes with a post-impressionist style and prismatic intent. Amongst these pieces were some pieces sold to ambassadors, and other prestigious individuals, however, most of these works are now in a museum in Beirut.

*This very work was created in the late 50s as well.*

139

**Cesar Legaspi** (1917-1994)

*Untitled*

signed and dated 1967 (lower right)

watercolor on paper

18 1/2" x 21 1/2" (47 cm x 55 cm)

**P 140,000**

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

*Two soldiers carry a girl while a third watches from a distance, a tragic, if distant scene in a verdant jungle enveloped in a warm outdoor light. In this and in subsequent works, Legaspi strove towards an artistic language based on the integrity of shapes and figures that would convey an entire range of values, from strength to sensitivity, power to grace, dynamism to lyricism.*

*The painter's works of the sixties shows his figures merge with the space that throbs with life around them. His later paintings show the artist, having arrived at a kind of liberation, in a milieu of his own creation — orchestrating his creative energies into a complex and resonant symphony.*

*Dynamic movement always fascinated Legaspi and this he explored in a number of recent works in which human forms in contrasting tones become elements in a yin and yang swirl in open compositions playing dense masses with free shapes.*







**140**

**Aleah Angeles** (b.1988)

*Four Seasons of a Rose III*  
signed and dated 2015 (bottom)  
oil on canvas  
48" x 36" (122 cm x 91 cm)

**P 200,000**

*Aleah Angeles is one of the latest rising talents amongst contemporary Filipino Artists. Angeles manifests her superb hyperrealist technique and unique vision through her romantic, 'lyrical compositions.' Drawing inspiration from young girls and philosophized botanical concepts, the young artist premises her works on ideas of beauty, life, and the contrasts borne of it.*

*In this work, we lay focus on a young girl's face with flora spawned all over. The underlying idea being that of roses and thorns, and their allegorical implications. "The message is that amid the thorns in life, beauty can be found," explained the artist. "Or you can look at it another way: Everyone faces thorns (challenges) in life, even those who are innocent and pure," she continues, analogizing the harsh realities and beauty of life to the thorns and roses, respectively.*

*The young romantic elegantly captures her sitter, vividly putting on display her beauty and innocence as the lavish floral elements complement and contrast such, filling her canvas with allegory and fervor.*

141

**Fernando Amorsolo** (1892-1972)

a.) *Untitled 1*  
signed (lower right)  
pencil on paper  
8 1/2" x 11" (22 cm x 28 cm) - front

b.) *Untitled 1*  
signed (lower right)  
pencil on paper  
8 1/2" x 11" (22 cm x 28 cm) - back

c.) *Untitled 2*  
signed (lower right)  
pencil on paper  
5 1/2" x 8" (13 cm x 20 cm)

d.) *Untitled 3*  
signed (lower right)  
pencil on paper  
8" x 11" (20 cm x 28 cm)

e.) *Untitled 4*  
signed (lower right)  
pencil on paper  
7" x 9 1/2" (18 cm x 24 cm)

f.) *Untitled 5*  
signed (lower right)  
pencil on paper  
10 1/2" x 8" (27 cm x 20 cm)

g.) *Untitled 6*  
signed (bottom)  
pencil on paper  
8" x 6" (20 cm x 15 cm)

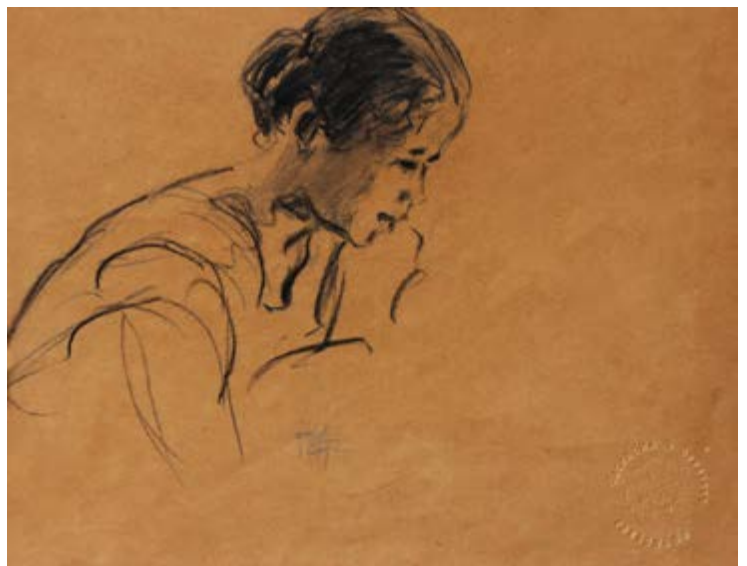
**P 180,000**

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



(a)

(front)



(b)

(back)





(c)



(d)



(e)



(f)



(g)



**142**

**Jeff Dizon** (b.1954)

*Antipolo*

signed and dated 1983 (upper left)

oil on canvas

60" x 44" (153 cm x 112 cm)

**P 120,000**

*Jeff Dizon works in a meticulous style, reveling in the details of numerous folksy objects. From details such as the salakot and banana leaves to the guitar and bamboo instruments, the festive spirit of the storied pilgrimage cum mountain town is captured by Dizon.*

*Having studied painting at the University of the Philippines, over the course of his career, Dizon has mounted numerous solo exhibitions. His artworks have been shown in New York, Los Angeles, and Washington DC. Jeff Dizon's highly detailed artworks rendered in complex color patterns depict Philippine social life with a modern expressionist style rendered in detailed strokes. While his use of color is tempered, his paintings are marked by linear elegance and the filling up of space.*





**143**

**Ang Kiukok** (1931 - 2005)

*Pieta*

signed and dated 1981 (upper left)

oil on canvas

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

**P 1,200,000**

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

*The edge that comes in visually experiencing this work is in the horror by the manner in which the flesh and skin which partly clothe the ribcage bones are depicted.*

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

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

*There are variants in Ang Kiukok's deposition series in which Christ has one arm hanging down along his body and the other arm still nailed to the cross.*

*In this particular work, both arms are tortuously tied up and held up. Even in early depictions in art, the details and posing of the composition, and especially the position of Christ's body, are varied. Ang Kiukok renders the dead Christs with a powerful figurative style — Christ's head is consumed by the crown of thorns, and his body is in a prostrate state. It is an uncompromising rendition of the mortal body as a metaphor for the human condition.*

*A sense of horror seems to pervade much of the works of Ang Kiukok, arising from the juxtaposition of visual experiences such as horror and revulsion given the solemn subject matter. Ang Kiukok has persistently aimed to engage the viewer, soliciting interpretation and eliciting emotional, psychological and physical responses. Also seen in this painting is the artist's ubiquitous moon symbol, albeit in a brooding dark grey shade, infusing the crumpled Christ image with an ineffable mood.*

*Some classified Ang Kiukok's style as "figurative expressionism," but what could not be doubted was the pathos in his imagery, with a distinct style that fused influences from cubism, surrealism and expressionism. The intensity of his works stood in contrast to his own personality, described as "placid and affable."*

144

**Juvenal Sanso** (b.1929)

*Beggar*

signed and dated 1949 (lower right)

watercolor on paper

6 1/2" x 7" (17 cm x 18 cm)

**P 100,000**

Provenance:

Private Collection, Manila

Literature:

Alfredo Roces, Sanso, Luis Ma. Araneta et al., Hong Kong, 1976, p. 98 (illustrated)

*Although nowadays more commonly known for his acclaimed Brittany series, Sanso's earlier works weren't as serene. His canvasses, now filled with tranquil imagined seascapes that peer to the horizon, were once filled with a darker, more distraught set of subjects.*

*These said earlier pieces were the figurative works he did before human elements became absent in his oeuvre in his transition to "poetic surrealism."*

*This piece from 1949 is one of those pieces, having come into existence 2 years prior to his First Prize win for both oil and watercolor in the 1951 Art Association of the Philippines competition; a true display of Sanso's raw talent.*



145

**Olan Ventura** (b.1976)

*Crop 02*

signed and dated 2014 (lower right)

acrylic on canvas

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

**P 120,000**

Exhibited:

Artist Space Ayala Museum, Unstilled Life, Ayala Museum Ground Floor Gallery, 21 Nov - 3 December 2014

*Olan Ventura derives his subjects from the most mundane of things, and gives them a renewed identity by offering his unique perspective.*

*In 2014, Olan held an exhibition entitled "Unstilled Life." The assemblage of photorealistic still lifes came with a revamped identity — as in his "Cream of the Crop" paintings, Olan wanted to show the validity of every aspect of his subjects. In this piece, "Crop 02," there is a juxtaposition of images — positive and negative — pointing out that these images are one and the same, if not for a different view. The idea is to emphasize the sameness of the two renditions, despite the differing perspectives of the positive and negative.*





**146**

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

*Quatro Marias (Tres Marias Series)*

signed and dated 1985 (lower right)

oil on canvas

29" x 37 1/4" (74 cm x 95 cm)

**P 400,000**

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

*A girl in a yellow gown reads a book while four others gather around to listen. Throughout the ages, artists such as Jean Baptiste, Simeon Chardin, Roderick O Connor, Walter Kuhn, Winslow Homer. Eastman Johnson and Thomas Anshultz have captured on canvas the rewarding hours spent with a book, and many of their paintings reflect the distinctions made by the English philosopher Francis Bacon. Some books, he said, were to be swallowed, and some few to be chewed and digested. Where else but in the first category belong the many nineteenth century paintings in which lovely laides, posed in gracious settings, appear to be whiling away the hours with a book?*

*The nineteenth century roots of the subject — the pleasures of reading, where the artist captures private moments with the printed word- have been mentioned, but Aguilar Alcuaz is known to be among the country's premier abstractionists even if he has time and again switched to his figurative mode. The full length figures, so characteristic of Alcuaz' group compositions, the use of blacks and neutrals, the emphasis on color values, and the brushwork is explained by Alice Guillermo: "Alcuaz had as much in common with many other Filipino abstractionists of his generation. Because many of them shared a common background, the Escuela de Bellas Artes or Academia later transformed into the University of the Philippines School of Fine Arts..." (thus) "they could not easily shed their academic training. Thus many of them developed a dualistic approach to art, doing both figurative and abstract works." Alcuaz studied at the UP in 1949 and at the Real Academia de bellas Artes de San Fernando in Madrid. Thus, Aguilar Alcuaz did not have to do the usual journey of the modernist artists of his generation — to explore penetrating interpretation of his subjects — what with his unerring sense of the elegant.*

*Leonidas benesa wrote in 1976 that Alcuaz "...shares with Manet and Renoir a romanticism and love for the human subject, an affection that idealizes it and presents it in its best lights. This is especially true when the subjects are women. When painting women, Aguilar Alcuaz is at his romantic expressionist best.*

*Aguilar Alcuaz was quoted in 1977" "I am only doing what I believe in. I am sure that nobody would say that I am living in a romantic age. I am a romantic man living in a modern age."*

147

**Vicente Manansala** (1910-1981)

*Mother and Child*

signed and dated 1971 (lower left)

oil on canvas board

22" x 26" (104 cm x 69 cm)

**P 2,000,000**

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. 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 cubist geometricizing style lends itself successfully to the subject. Structured into planes and facets, the mother and child figure acquires an essential simplicity and austere purity. The central figure conveys a presence that consists of simplicity in the lack of embellishments and dignity and solidity in the broadly structured facets.*

*Unlike in the style of analytical cubism, Manansala does not fragment and dissect the human figures, rather, he keeps the identity intact by staying close to the figure which he simplifies into its basic geometric structure. For Manansala, cubism was not a fragmenting or dehumanizing principle, but a structuring one. The artist also brings out the humanism of the subject, even if the mother has her back towards the viewer. The baby seems to be curled into a fetal position even if it is on the hammock, and the mother stoops towards the child while on her knees, both protective gestures against the unpredictable elements of the world.*

*Manansala's canvases were described as masterpieces that brought the cultures of the barrio and the city together. His mother and child themes started with his *Madonna of the Slums* from 1950, which is a portrayal of a mother and child from the countryside who became urban shanty residents once in the city. Manansala combined the elements of provincial folk culture with transparent cubism, wherein the "delicate tones, shapes, and patterns of figure and environment that Manansala developed are masterfully superimposed."*

*Manansala was, of course, influenced by other artists such as Picasso, Braque, Gris and Klee. But it is the folk substance which he shares with Botong which gave his paintings their distinctive signature.*

*Cid Reyes told him in a 1973 interview: "Napa sobra naman ho yata ang influence sainyo ni Botong Francisco. Na-capture ninyo nang husto ang kanyang style."*

*Manansala answered: "Hindi lang style, pati feeling."*

*A similar looking "Mother and Child" by Manansala, from 1965, is at the Singapore Art Museum.*



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



(Mother and Child by Vicente Manansala, 1965, Singapore Art Museum)







**148**

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

*Manila Bay*

signed and dated 1978 (upper right)

oil on canvas

20" x 27" (51 cm x 69 cm)

**P 300,000**

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

*Some of Alcuaz' favorite subjects were landscapes and seascapes. One of his most popular, recurring subjects, is Manila Bay. He first started expressing interest in landscapes following his professor, Toribio Herrera, at UP. He started off painting barong-barongs, then progressed to the cityscapes of New York, before laying his focus on the urban landscapes and skylines of Manila.*

*In Manila, Alcuaz kept suites in two hotels and one condominium for storing his numerous paintings. He rarely went out to walk in the city, which could presumably be the reason for his extensive array of works from his Tres Marias series, to his various landscapes, seascapes of Manila.*

**149**

**Manuel Baldemor** (b.1947)

*Untitled*

signed and dated 1984 (lower left)

oil on canvas

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

**P 30,000**

*Painting a picture of passionate admiration towards a particular piece is one of the many talents that Manuel Baldemor possesses. Best known for his folk art themes, he uses simplified geometric forms to construct colorful, bright, urban scenes and cityscapes much like in this painting.*

*Inspired by his hometown in Laguna, this particular piece is painted in pastel-like colors to accentuate the vibrance of his hometown and its festivities.*







**150**

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

*A Maguindanao Folk Dance*

signed and dated 1994 (left)

oil on canvas

47" x 36" (119 cm x 91 cm)

**P 600,000**

Provenance:

Private Collection, USA

*Dynamic colorism is one powerful aspect of Jerry Elizalde Navarro's art. The sheer evocative power of color is rendered almost like an elemental force, even in his figurative compositions such as the pair of Maguindanao folk dancers. The radiance of the spectrum of warm to hot colors shines in the dynamic movements of the pair. Color has always been regarded as the primary force in Philippine aesthetics, and in Navarro's oeuvre of brilliant colorations, it is esteemed more highly than form.*

*In appreciating Jerry Elizalde Navarro's interpretation of our southern indigenous cultures, the viewer should recall the artist's exposure to the art of a place farther south: Bali, in neighboring Indonesia. Jerry Elizalde Navarro became the first Filipino artist at the Yayasan Dharma Seni Museum Neka in Bali, Indonesia. Eventually, Navarro was touched by the island's visual traditions and in that distinctly Balinese sensitivity to movement and form.*







**151**

**Emmanuel Garibay** (b.1962)

*Silip*

signed and dated 1992 (lower right)

oil on wood

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

**P 300,000**

*During the mid-80s, Emmanuel Garibay was involved with a group called Artista ng Bayan. The group's vision is constantly embodied in the artist's pursuit to align himself with the downtrodden and deprived.*

*The various individuals that grace Garibay's canvasses are ordinary people; commuters, vendors, street children, and other similar characters. These dispossessed figures bear with them a strong social-realist undertone, which is made evident by the contexts that they are situated in. In Garibay's own words, "It is the richness of the poor that I am drawn to and which I am a part of that I want to impart in my art."*

*Garibay's works present a remarkable blend of modern figurative expression and social realism. With it he depicts his characters vividly and critically, providing surmisable insights on their identities and personalities all while, in a way, narratively setting the scene.*

*In this work from 1992, we see multiple individuals indulging in what seems to be unseemly conduct. The presumably intoxicated figures, enjoying their mischief, are put under the scrutiny of a dark overpowering entity – allegorically suggestive of the divide in the social hierarchy. This piece is from 1992, a year before his first exhibition.*

PROPERTY FROM THE COLLECTION OF THE DEE FAMILY

## 152

### **Carlos “Botong” Francisco** (1912-1969)

*Landscape*

signed and dated 1944 (lower left)

oil on board

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

**P 2,000,000**

Provenance:

Acquired directly from the artist

*“Landscape with Two Farmers” is an easel work in oil, and because Carlos “Botong” Francisco did very few of these, they are highly prized. The dynamic pictorialism of the dark, yet flame-like grass and the vertical curvilinear lines depicting the trees is different from the usual representational distinctions between foreground and background at that time. It demonstrated a subtle, but apparent, Gauguinesque approach to art that broke away from straightforward academic pictorialism; curvaceous distortion is employed in depicting the grass and the ground in the foreground, and the trees in the background to serve aesthetic ends and to intensify a feeling for rhythmic form, which will be more apparent in Botong’s works in the 1950s onwards.*

*The warm hues and graceful curves of the central trees, and plume-like depiction of the trees in the background, blends with the distant forms of the two farmers. The faraway haystack and the cold blue gray majesty of the mountain range beyond.*

*Carlos Botong Francisco belonged to the first generation modernists who, with Edades and Galo B. Ocampo, constituted the pioneering triumvirate which attempted to change the direction of Philippine art from the tenacious influence of the Amorsolo School in new and fresh idioms of visual expression.*

*It should be recalled that Edades, the head of the triumvirate, saw for himself the travelling exhibit of the Armory show back in 1922, which opened his eyes to the ferment caused by Gauguin, Cezanne and Matisse. On the other hand, Botong, in the words of Emmanuel Torres : “like H.R. Ocampo...turned down invitations to go abroad on study and travel grants, preferring to study Gauguin through color reproductions rather than the originals hanging in foreign museums.”*

*In Angono, Botong refined the style he had made his own, his personal version of Post Modernism (Gauguin mostly) grafted onto the Philippine context: a highly attractive pictorialism where lines flow in long, sweeping gestures and rhythms, where the eye is seduced at every turn by graceful arcs and curves.*

*His flowing, curvilinear lines which depict the trees and the grass anticipate his dynamic future murals in the 1950s.*

*Emmanuel Torres writes that the basis of Botong’s style is “...a successful blending of formal elements in folk art...the happy result of his researches on the art traditions which have taken root in the collective Filipino psyche. His art has shown the way toward the development of a distinct national idiom, based not on Philippine subject matter as such, but on the formal qualities reflecting an artist’s particular way of looking at things as conditioned by environment and tradition.”*





153

**Lot of 6**

**a.) Jeona Zoleta** (b.1989)

*Think pink spice girl cross my heart and hope to die*

dated 2011

oil on shaped canvas

31" x 24" (79 cm x 61 cm)

Provenance:

with Finale Art File

**b.) Manok Ventura** (b.1979)

*Untitled*

signed and dated 2010 (lower right)

oil on canvas

14" x 13" (36 cm x 33 cm)

**c.) Dexter Fernandez** (b.1984)

*God Bless You*

dated 2009

acrylic on canvas

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

**d.) Jigger Cruz** (b.1984)

*Untitled*

signed and dated 2013 (lower right)

mixed media

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

**e.) Elmer Borlongan** (b.1967)

*Nude*

signed and dated 1983 (lower right)

watercolor on paper

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

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

**f.) Rodel Tapaya** (b.1980)

*Untitled*

oil on canvas

7" x 5 1/2" (18 cm x 14 cm)

**P 100,000**



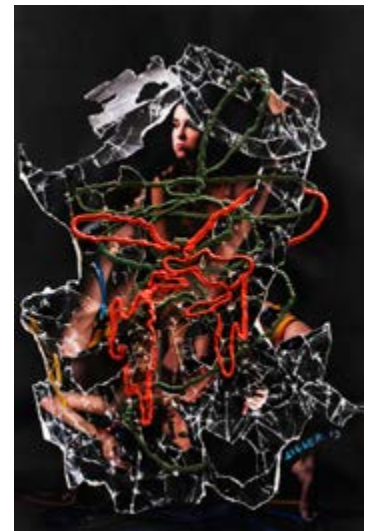
(a)



(b)



(c)



(d)



(e)



(f)





**154**

**Oscar Zalameda** (1930-2010)

*Flower Vendors*

signed (lower right)

oil on canvas

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

**P 300,000**

Provenance:

Private Collection, Manila

*With French art studies as foundation, Oscar Zalameda had meld a European flair with an international worldview — all whilst embodying his Filipino heritage in his works.*

*Featuring Landscapes, Flower Vendors, Fishermen and what not, it is Zalameda's distinctive take on cubism that makes his paintings the iconic, sought-after works that they are.*

## 155

### **Fernando Amorsolo** (1892-1972)

*Under the Mango Tree*

signed and dated 1952 (lower right)

oil on canvas

20" x 28" (51 cm x 71 cm)

**P 2,000,000**

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

*Brilliant light floods the backdrop of greenery from behind the massive tree. The choice of colors is a delight, a complex interplay of cool and warm hues.*

*Fernando Amorsolo's enormous popularity, both during his lifetime and after, resulted from his luminous and idealized treatment of Philippine genre and landscape subjects. His best known paintings feature peasants in colorful costumes, scenes of rice planting and harvesting.*

*Alfredo Roces wrote in 1975 that: "An element of sentimentality was palpable in Amorsolo's paintings..."*

*"Amorsolo's genre pieces are carefully worked out preliminary pencil and oil color studies. The figures are thoughtfully arranged, "composition" being a major preoccupation of the artists during the period....The figures are regarded as mere elements in use in a final painting; ingredients with which the artist found endless variations."*

*"At his best, the genre pieces sparkle with freshness, the sunlight bursting behind a smiling 'dalagita' carrying a basket..." or in this case, the sunlight hits brilliantly upon the head of the orange bandanna of the lass. The mango tree has a lush verdure, added by the fully rounded forms of the green mangoes and watermelons, which contrast with the oranges and blues on the outfits of the women.*







(a)



(b)



(c)



(d)

## 156

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

a.) *Women Sewing*  
signed (lower right)  
print (188/200)  
11" x 13 1/4" (28 cm x 34 cm)

b.) *Women with Basket*  
signed (lower right)  
print (188/200)  
11" x 13 1/4" (28 cm x 34 cm)

c.) *Women Sewing 2*  
signed and dated 1990 (lower right)  
print (188/200)  
11" x 13 1/4" (28 cm x 34 cm)

d.) *Women with Basket 2*  
signed and dated 1990 (lower right)  
print (188/200)  
11" x 13 1/4" (28 cm x 34 cm)

**P 40,000**

*Multi-award winning Anita Magsaysay-Ho has been known to capture women engaging in various local industries – celebrating them with her charming flair in their depictions.*

*Despite Anita's privileged background, her fascination with the working class women gave her a certain appreciation for their toils. She gave praise and honor to the working class, and did so very easily. As Leonidas Benesa wrote: "It is a theme she is most at ease, and most creative about. So, it's the theme she pursues."*





**157**

**Rodel Tapaya** (b.1980)

*Passing by the Calm Waters*  
signed and dated 2010 (lower left)  
acrylic on canvas  
36" x 48" (91 cm x 122 cm)

**P 300,000**

Literature:

Rodel Tapaya, DISTANZ Verlag, Berlin, 2015, p. 114 (illustrated)

*Born in the town of Montalban, Rizal, an area accentuated by slopes, hills, and the Sierra Madre mountains, Rodel Tapaya naturally became exposed, early on in his youth, to folklore and other similar fantastic tales. This, together with his intense passion for reading - literature particularly - and an innate curiosity, help inform his art. Tapaya in his own words: "it makes my imagination explode with images. Since there is no specific archetype or image assigned to each tale, I have the liberty to imagine and give them form myself." (Rodel Tapaya, Distanz Verlag, 2015)*

*In this work "Passing By The Calm Waters", Tapaya presents to us ghostly figures in a banca ride, the surrounding environs eerie and almost otherworldly and of another dimension: the deep recesses, the labyrinths, of the artist's imagination. Here, he veers away from folklore to weave his own tale.*

**158**

**Ivory Crucifix**

*17th Century*

Ivory & Wood

H:41 1/2" x L:26" x W:11" (105 cm x 66 cm x 28 cm)

ivory height: 18" (46 cm)

**P 600,000**

Provenance:

Made in Manila

*Ivory crucifixes of the 17th century are very rare, more so if they exceed 12" in height. This 18" one made in the Parian is one of several carved by the same sculptor: the 24" one formerly in the Martin Imperial Tinio, Jr. now in the Maria Teresa Lammoglia Virata Collection and that on display at the Treasury of Notre Dame in Paris.*

*The Cristo has well defined Oriental features with painted eyes that are heavy lidded and bulging with a pronounced brow ridge typical of those made in the 17th century. The Christ corpus follows the Eastern perspective, wherein the legs are shorter and the arms longer in relation to the trunk.*

*The Christ wears a crown of thorns that is carved as one with the head, a significant feature of 17th century Cristos that disappeared in the 18th century. In this instance, the crown is rendered as three intertwined vines with protruding thorns that is carved as an integral part of the head and is painted a vivid green color which is consistent with 17th century renderings. In the 19th century, the crown of thorns reappeared, but they were made of silver or gilded metal and were merely placed on the head.*

*The perizonium, the cloth wrap-around locally called tapis or bahag, is wrapped around Christ's loins in a symmetrical, horizontal fashion terminating in a V-shaped point at the groin, a form that appears nowhere else but in 17th century images of the crucified Christ carved in the Philippines. In the 18th century, the 'V' would become softer, less defined and rounder at the apex.*

*A piece of fabric left hanging in the center of the cloth, crossing vertically down the center of the perizonium to the groin is an uncommon treatment to the perizonium unique to the 17th century. This treatment is attributed to the Flemish influence, since much of the early art of the Philippines was derived from religious tracts printed in the Netherlands. It disappeared in the 18th century, never to return.*

-Martin I. Tinio, Jr





159

**Costantino Zicarelli** (b.1984)

*In the end it is just another forever painting*  
dated 2009

oil on canvas

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

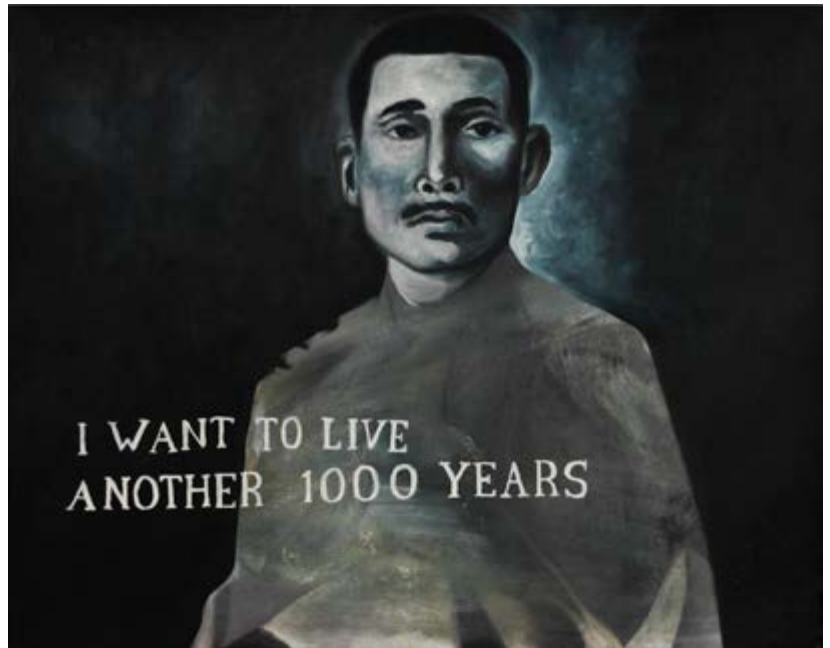
**P 20,000**

*Asked where he got his ideas for the long titles of his works, Costantino Zicarelli answered: "Not all of my titles are long. I just feel that the title I put really fits the painting and the story behind it. Mostly, I get the titles from lines in films or articles that I find related to my paintings."*

*As an artist, Zicarelli is interested in putting a less chaotic line between the subculture scene and the idea of using reality as fictional tools, or vice versa.*

*A CCP 13 Artists awardee in 2012, Costantino Zicarelli belongs to the new generation of artists whose paintings do not easily grow on the viewer, but are even harder to ignore. His art differs from the standards as he chooses to paint the deviant and morose. With his art, Costantino Zicarelli hopes to change how viewers look at paintings that are not eye candies with disfavor and antipathy. His works reflect his belief that an artist must be bolder in his stance and subjective feelings and emotions must be given priority than reality or nature objectively.*

*Working across installation, sculpture, drawing, and painting, Zicarelli has had exhibitions in Manila, Singapore, Kuala Lumpur, Tromso, Sandes, and Brooklyn.*



160

**Tony Mahilum** (b.1948)

*Untitled*

signed and dated 1992 (lower right)

oil on canvas

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

**P 140,000**

*Mahilum has been known to create utopic genre paintings teeming with people.*

*These rustic scenes, populated by peasants and common-folk, show the simplicity of rural life bereft of social realist controversy. The warm light, combined with the merry populous, creates a delightfully light and pleasant air. This allows Mahilum's audience to blithely partake in the buoyant, visual grandeur that is his work.*





**161**

**Set of Pukaw Jars with Covers**

*Late 19th Century*

Ceramic

a.) height: 17 1/2" (44 cm)

b.) height: 11 1/2" (29 cm)

c.) height: 14 1/2" (37 cm)

d.) height: 11" (28 cm)

e.) height: 17 1/2" (44 cm)

**P 100,000**

Provenance:

China

*Pukaw jars were imported from China during the late Ching Dynasty. In the West they were always referred to as ginger jars, since they were probably originally used to hold ginger preserves in China. In the Philippines, however, the large ones were usually utilized as containers for sugar by the lowlanders, while the Cordillera tribes used them for storing tapuy, rice wine.*

*These jars all have their covers and each of them are provided with two pairs of ears that once held rattan handles for ease in lifting them. The ears of the large and small ones are in the form of elephant heads with their trunks forming the ears. That of the medium-sized one is a plain loop with molding at the edges.*

*The bodies of the jars are painted in polychrome with either leafy sprays of pink or mauve chrysanthemums with a flying phoenix or with horizontal rows of the same flowers with leaves. The shoulders are decorated with a cobalt blue diaper pattern with reserves painted foliar sprays in polychrome. The covers of the jars terminate with knobs and are painted with colorful flowers and leaves.*





**162**

**Romulo Olazo** (1934-2015)

*Diaphanous B-LXXVII*

signed and dated 1982 (bottom)

oil on canvas

108" x 72" (274 cm x 183 cm)

**P 2,000,000**

Provenance:

Acquired directly from the artist by the present owner

*The filmy, gossamer hues are pure in saturation but with a rich complexity of tone, diaphanous in randomly interweaving, transparent layers. The orange color exudes a virtual ephemeral delicacy, a brittle, jewel like play of light that suffuses the black backdrop.*

*In Diaphanous B-LXXVII, Olazo combines a large flat space with luminous layers of orange light to form multilayered abstract forms.*

*Olazo creates exquisite modulations of light and color, contrasting the sharply edged with the strangely evocative.*

*With his unique technique, Olazo is able to achieve light ethereal effects or luminous passages in the thin films that filter the crisscrossing light from the surface to unseen depths. Olazo sees color as an objective phenomenon, although he does not exclude nor negate the subjective dimension, for such a subtle art may easily be expressive of highly nuanced states of feeling.*

*In his explorations, Olazo has often modified the layering technique by crumpling and folding the delicate diaphanous tissues, by heightening tonal play in thin, sharp facets, and by superimposing brisk, random facets to stimulate the surface.*



**163**

**Elmer Borlongan** (b.1967)

*Hari Sonik*  
signed and dated 2013  
resin 1/10  
38" x 19" (97 cm x 48 cm)

**P 60,000**

Provenance:  
with Secret Fresh

*Elmer Borlongan has had great success in his career as a visual artist, creating numerous social realist pieces that have been the subject of awe from critics and collectors alike. The masterful figurative expressionist, however, would eventually break boundaries, venturing into a 3-dimensional medium.*

*In 2013 Borlongan presented his 1st art toy, Hari Sonik. Produced in a collaborative effort with Secret Fresh, the artist's distinct Pinoy character has made his way into a new realm, putting into focus the Filipino's love for music.*

**164**

**Justin Nuyda** (b.1944)

*Untitled*  
signed and dated 1983 (lower left)  
oil on canvas  
21 1/2" x 29 1/2" (55 cm x 75 cm)

**P 120,000**

*Justin Nuyda earned his Fine Arts degree at the University of Sto. Tomas and was a recipient of the CCP Thirteen Artists Award in 1972. Throughout his career, he has gained recognition for his abstract works that depict very subtle rippling motions, similar to that of clouds or waves. These works, known collectively as his 'Mindscape' series, bring together a mixture of realism and imagination. The surreal essence of these works, which is very evident in this piece from 1983, definitely sets Nuyda's creativity apart from that of his peers.*







**165**

**Marina Cruz** (b.1982)

*Untitled*

signed and dated 2008 (lower left)

oil on canvas

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

**P 140,000**

*This is the kitchen in Marina Cruz' House of Memory. The elements of the interiors in Marina Cruz' paintings are not only literal, but also exquisite metaphorical representations of memory.*

*In a visual walkthrough, Marina Cruz opens the old rooms of her abode. She depicts the rooms such as this kitchen in their full, haunting view, leaving the viewer to imagine hidden histories, lifestyles and memories.*

*The viewer is bound to reflect on Marina Cruz' interior and personal spaces. She takes a reflective view of abandoned domestic spaces, and invites the viewing audience to partake in her childhood memories.*

*Marina Cruz goes beyond her range as a realist painter, what with the telltale dripping paint in the kitchen and the shadow of a figure on the right side, both suggesting a quiet enigma which subtly provokes the viewer.*

*With an almost minimalist sense of visual selection, Marina Cruz captures the ephemeral imprints that several generations have made on this old house.*





**166**

**Jorge Pineda** (1879 - 1946)

*Magpaparol*

signed and dated 1933 (lower left)

oil on canvas

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

**P 800,000**

Provenance:

Private Collection, Manila

This piece is accompanied by a letter issued by Mr. Jose Pineda, eldest grandchild of the artist, confirming the authenticity of the lot.

*This charming Christmas themed genre work shows Jorge Pineda's skillful economy of brushwork while maintaining a disarmingly auspicious candor with the viewer. His frugality is at its most ingenious in this outdoorsy scene, such as in his articulating the distant house, or the frail yet sturdy construction of the Christmas lanterns, "where the presence of a bright puff white cloud would already be bordering on baroque excess," Emmanuel Torres wrote in 1973.*

*Torres added that "Pineda's forte, genre, deserves an entire chapter in Philippine art history. The heavy brushwork of Fabian de la Rosa was not for him, as he preferred a lighter touch for his casual looking subjects."*

*Pineda "celebrated homespun themes by creating simple expressions of daily life with disarming casualness and piquancy. This vernal freshness of style and outlook sprang from his contact with scenographic painters who had been evolving their own manner of setting down the textures and rhythms of life around them. One might also cite as influence the works by certain foreign artists like the Britisher C W Andrews, who contributed to La Ilustracion Filipina (such as "Hillside in the Philippines") and whom Pineda admired and studied." Like Andrews, Pineda also contributed many illustrations to famous prewar publications like the strident "Rinascimento Filipino" edited by Martin Ocampo, and the socially statusy "Philippine Magazine" edited by AV Hartendorp.*

*This work is from 1933, the same era as when the high end "Philippine Magazine" flourished.*

167

**Ramon Peralta** (1877-1940)

*Sunset in July*

signed (lower right) dated (lower left)

oil on canvas

20" x 28" (97 cm x 71 cm)

**P 60,000**

**Provenance:**

Given as a gift in July 1936 from Mr. and Mrs. D. C. Santiago to Mr. and Mrs. Jaime Hernandez, Sr. who was the Secretary of Finance in the administration of Pres. Manuel Quezon and the founder of the University of Nueva Caceres in Naga City. He bequeathed it to his daughter, Dolores H. Sison, who became an Assemblywoman and later succeeded him as president of the university.



*Ramon Peralta was one of the leading*

*scenographic painters of his time. He studied at the Escuela Superior de Pintura, Escultura y Grabado, where he received medals and awards in the yearly competitions. He later taught at the Centro de Artistas, before eventually joining the University of the Philippines' School of Fine Arts Faculty in 1918.*

*As a teacher in the UP School of Fine Arts, he taught the likes of Vicente Manansala, Martino Abellana, and other artists of the era.*

*This work from 1936 is a prime example of Peralta's technical prowess. He vividly captures the sunset, bringing the sky to life with warm reds and yellows. The dimming, lush landscape bears an idyllic air of an era long gone, as the people that populate this pastoral scene appear to be heading home after a long day's toil.*

168

**Isidro Ancheta** (1882 - 1946)

*Barrio Scene*

signed (lower left)

oil on wood

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

**P 80,000**

*Isidro Ancheta, having studied at the Academia de Dibujo y Pintura of Teodoro Buenaventura, has come to be known as one of the most renowned landscape artists of his time. His works, which were said to have adorned classrooms nationwide at one point, demonstrate his mastery of his craft and medium.*

*His evident brushstrokes, subtle impastos, palette selection, and rendering of subjects are truly remarkable. From Riverscapes to Barrio Scenes, Ancheta truly captured — with ease and skill — the picturesque beauty of our country's landscapes.*







**169**

**Nena Saguil** (1924 - 1994)

*Spheres*

signed and dated 1965

ink on paper

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

**P 140,000**

Exhibited:

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

Literature:

Torres, Emmanuel, Nena Saguil: Landscapes and Inscapes, Ateneo Art Gallery, 2003, p. 104 - 105 (illustrated)

*Filipino modern artist-expatriate Nena Saguil wove a cosmos of forms in pen and ink, mixed media, watercolor, and oil. Her transcendental visions led her to gain substantial critical acclaim in Paris in the sixties, and this work from 1965 is proof of what the French saw in her talents. In fact, the French capital has been her base ever since.*

*At first some of her work appears to be cross-section explorations of plant parts or unicellular organisms under the scrutiny of a microscope. Her works are filled with orbs, spheres, circles, mandalas, cells, and moons all floating around the canvas — her very own interpretation of the cosmos. Set into wavelike motion gravitating toward a center or clotting into dense cloud clusters or forming a visual mass of pulsing particles. Saguil's tiny cells suggest elemental and biological forces at work, following the mysterious universal laws of harmony and balance.*

*There is a book on Saguil's works written by two European critics, the late Ernest Fraenkel, and Waldemar George who was the leading authority on the sculptor Maillol, under the imprint of Editions de Beaune.*

*"The art of Nena Saguil" says George in an extract from the book, "is an evasion and a compensation. It defies the principles of terrestrial gravity and violates the inexorable law of time. Such an art is an elevation. It transforms our passivity into activity by quenching our thirst for the absolute."*







**170**

**Geraldine Javier** (b.1970)

*Morning Doesn't Always Mean Sunshine*

signed and dated 2007 (lower left)

oil on canvas

109" x 60" (277 cm x 152 cm)

**P 1,200,000**

Provenance:  
with West Gallery

Exhibited:  
Art Center, Living Images, Leaden Lives, SM Megamall,  
Mandaluyong, 5 - 20 January 2008

*"I like stories with lots of psychology."*

*"Everything's perverted in a different way."*

*"I made a remark a long time ago. I said I was very pleased that television was now showing murder stories, because it's bringing murder back into its rightful setting — in the home."*

*"Always make the audience suffer as much as possible."*

*"Fear isn't so difficult to understand. After all, weren't we all frightened as children? Nothing has changed since Little Red Riding Hood faced the Big Bad Wolf. What frightens us today is exactly the same sort of thing that frightened us yesterday. It's just a different wolf. This fright complex is rooted in every individual."*

*Although it was Alfred Hitchcock who famously said these words, Geraldine Javier somewhat repeats them in her works, such as this scenario of a hanged woman within the cozy, wallpapered confines of home, and what looks like the town bellboy in the darkened depths of what may be a church tower.*

*Images of death, misery, dysfunctional relationships, and emotional violence are recurring themes. In the works of Javier, her world thrives on complex, viscous thoughts and intimations, silent tensions, and impositions.*

## 171

### **Jose Joya** (1931-1995)

*Torogan*

signed and dated 1985 (lower right)

acrylic on canvas

35 1/2" x 47" (90 cm x 119 cm)

**P 2,000,000**

Provenance:

Private Collection, Makati City

Literature:

JOYA with foreword by Francisco Arcellana, Dick Baldovino Enterprises, Manila, 1996, illustrated

Gatbonton, Juan T. et. al ART Philippines, A History: 1521 - Present, The Crucible Workshop, Manila, 1992, p.280 - 281 (illustrated)

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

*Many consider "Torogan" to be Joya's major work during the 1980s. During that decade Jose Joya moved on to new areas of experimentation which were extensions of his variations and modulations of brushstrokes that were crystallized in the seventies. In fact, "Torogan" could be described as the essential Joya at the beginning of the final phase of his career, only more so with his mastery of paint over the canvas played out with broader, sweeping strokes, and greater intensity.*

*With his bold brushstrokes, controlled dips, and diagonal swipes, Joya gives a brilliant tropical palette of cadmium reds. They are more about how color vibrates in the eye, than how it occupies the surface of the canvas. Thin, delicate scrawls in red or white add to the visual pleasures. Although his means of handling paint have changed, the intensity with which Joya explores his themes has been a constant feature of his work.*

*This work was done in 1985. Two years later, in 1987, the French government awarded Joya membership in the "Order of Chevalier des Arts et Lettres."*







172

**Lyra Garcellano** (b. 1972)

*Children of the Depths*  
signed (lower right) dated 2008  
oil on canvas  
48" x 72" (122 cm x 183 cm)

**P 200,000**

Provenance:  
with Finale Art File

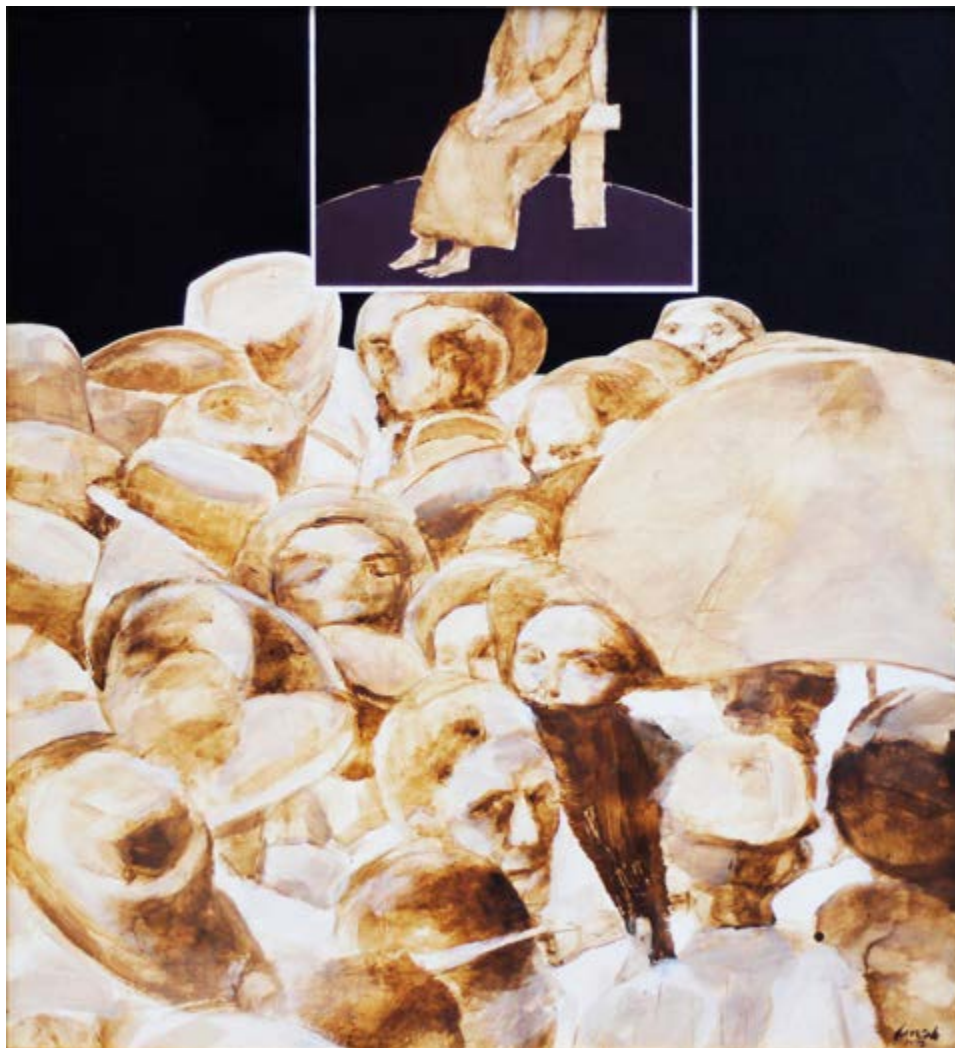
*Widely exhibited painter and multimedia artist, Lyra Garcellano graduated from Ateneo de Manila's Interdisciplinary Studies program in 1994, and UP Diliman's Fine Arts program in 2000. The Manila based artist takes an anthropological approach to her works, which often play on ideas of identity, history, memory, and such things.*

*This 2008 work is from Garcellano's 'Short Stories' series; a collection of haunting, inter-related, open-ended works with figures hollowed out in white, silhouette against a background of threatening skies and shadow-crammed landscapes. The figures, whose features and gestures are bereft of significance, are laid carefully into a certain context, where what's real can only be surmised as the viewers are invited to weave their own narratives into the work.*

*Aware of the power of "frames" not only to include, but also to exclude, the artist challenges the notion of a work of art as invulnerable and insular, begging the question of that what happens beyond the frame, the assortment of tenuous incidents that comprise what we term, foolhardily, as event.*

source: Finale Art File c/o Lyra Garcellano





**173**

**Benedicto Cabrera** (b.1942)

*Public Execution*

signed and dated 1972 (lower right)

acrylic on paper

24 1/2" x 22 1/2" (62 cm x 57 cm)

**P 1,200,000**

*"Filipino Prisoners of War: A Public Execution," is an excellent representative of a distinct period in Bencab's evolution as an artist wherein he visually interpreted the thematic of the different people's struggles: the anti-imperialist and anti-fascist struggle; the struggle of the workers and peasants; the struggle of indigenous peoples, and other related themes.*

*In the book "Protest/Revolutionary Art in the Philippines: 1970-1990," under the chapter "Nationalism and the Anticolonial/Anti Imperial Struggle," author Alice Guillermo writes: "One of the first artists to explore the national identity through historical images was Ben Cabrera. This was seen in his Larawan 1 exhibit in 1971, which included "Filipino Prisoners of War: A Public Execution," "The Last March," and "Brown man's Burden." This last work is a striking metaphor of the colonial situation: two tribal Filipinos in G-strings carry a stout faceless white man in a litter."*

*Guillermo continues: "His (Bencab's) 'Bandit and Gentleman Series' (1973) also pursues the same concern."*

*As to charges that he was trafficking in questionable social realism and in propagandistic messages, Bencab can offer as defense the diction of another printmaker Leonard Baskin:*

*"All art is tendentious. The communication of an artistic idea is also an act of propaganda."*

*Bencab's commitment to his themes is absolute. It dispels any notion that he is only after images that can be considered picturesque, quaint and engaging.*





**174**

**Fernando Amorsolo** (1892-1972)

*Bathers by the Stream*

Ca. 1949

oil on canvas

43 1/2" x 35 3/8" (110 cm x 90 cm)

**P 2,000,000**

Provenance:

Private Collection, USA

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

*A fine example of how Amorsolo has popularized the image of the Filipina maiden, he combines his mastery of the nude and figure drawing with a clear visual recreation of an idyllic pre-colonial scene. A latent sensuousness is a dimension that Amorsolo pursued in his paintings of young maidens all his life. The rustic scene in the master's characteristic style embodies the young, slender and shapely type of feminine beauty he favored, and evokes the serenity and casual grace that Amorsolo paintings are famous for.*

*Like most of the compositions by the master, the figures are not tightly integrated. They are also not sharply delineated against the background: they blend with the lush landscape and become an integral part of it, even if Amorsolo employs his famous backlighting on the seated maiden's body.*

*The figures themselves are almost academically classical, yet extremely casual in their poses and the fall of the drapery against their bodies. The backdrop vegetation and landscape is calm and without sharp contrasts, which gives the painting its particular visually rhythmic character.*

175

**Ang Kiukok** (1931 - 2005)

a.) *Barong-Barong 1*  
signed and dated 1956 (lower right)  
pen and ink on paper  
10 1/2" x 13" (27 cm x 33 cm)

b.) *Barong-Barong 2*  
signed and dated 1962 (lower right)  
pen and ink on paper  
10 1/2" x 15" (27 cm x 38 cm)

**P 40,000**

Provenance:  
Private Collection, Manila

*Award-winning National Artist Ang Kiukok has been known to create pieces expressive of sorrow, agony, and even madness. This greatly acclaimed style of his, however, was preceded by one more serene in nature.*

*In these early works, we see Kiukok's rendition of Barong-Barong scenes. He displays his skillfulness in composition as he so ruggedly, yet intricately, spawns these disheveled abodes. The quiet, uneventful scenes are very tranquil — nothing at all like his later works.*

176

**Ranelle Dial** (b.1977)

*Corna*  
dated 2009  
oil on canvas  
60" x 48" (152 cm x 122 cm)

**P 30,000**

Provenance:  
with Finale Art File

*A graduate of the UP School of Fine Arts, Ranelle Dial has created a variety of works continually transitioning between mediums, processes and concepts.*

*This work from 2009 is from her 'Redefined Signals' exhibit, which is focused on hand gestures. The whole series is premised on the idea that these said hand gestures are derived from the basic human need to communicate, but over time have grown into a complex system where the specific meaning of the actions no longer cohere to their enactments.*

*An example of this is the corna, also known as the "horns" gesture. The sign has garnered a Satanic connotation due to the prolific heavy metal bands that customarily wave the symbol during rock shows — later on, these evolved to merely be synonymous with the term "Rock On!"*

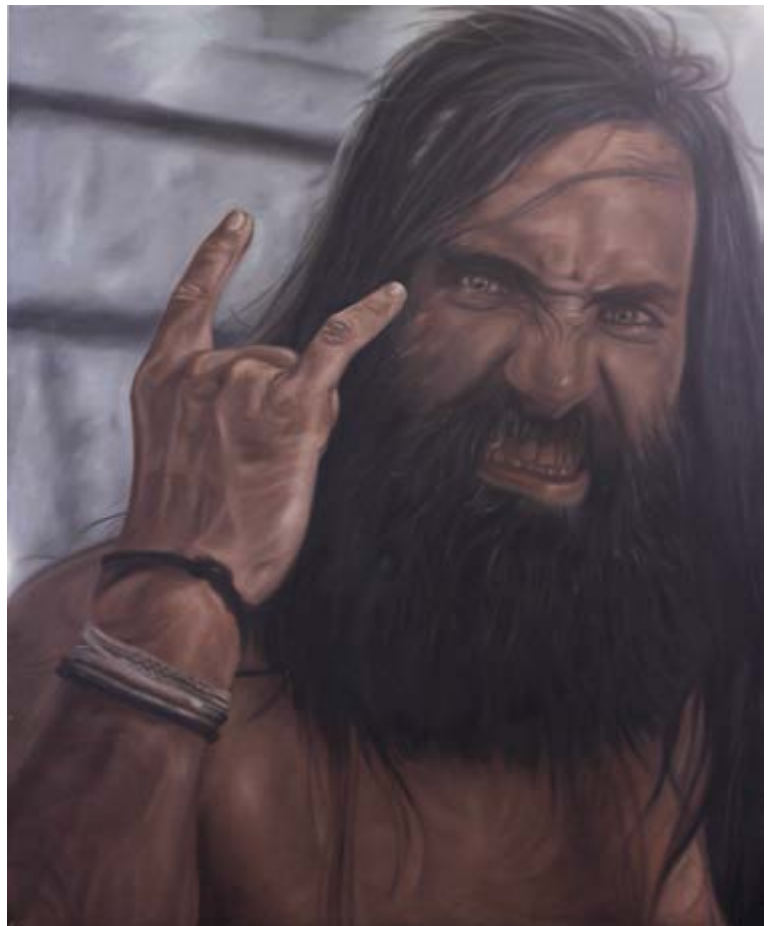
*Ironically, in Buddhism and Hinduism, the exact same gesture has a more transcendent meaning — being more familiar to the devotees as the Karana Mudra, a gesture used to dispel evil.*



(a)



(b)







**177**

**Romeo Tabuena** (1921-2015)

*Musicians*

signed and dated 1968 (upper left)

oil on board

39 1/2" x 31 1/4" (100 cm x 79 cm)

**P 200,000**

*In 1955, Romeo Tabuena took permanent residence in San Miguel de Allende, Mexico. After moving to Mexico, Tabuena had forged a unique style akin to that of cubism — colorful, prismatic figures bereft of depth. This play on colors and shapes gives these pieces their festive appeal.*

*Although Tabuena is known to have done folk themes rooted in that of his Filipino heritage, this piece appears to be of a group of men in sombreros merrily gathered, presumably singing and dancing along to a guitar.*

PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

**178**

**Victorio Edades** (1895-1985)

*Esther's Two Profiles*

signed and dated 1965 (lower left)

oil on masonite board

25 1/2" x 28 1/2" (65 cm x 72 cm)

**P 800,000**

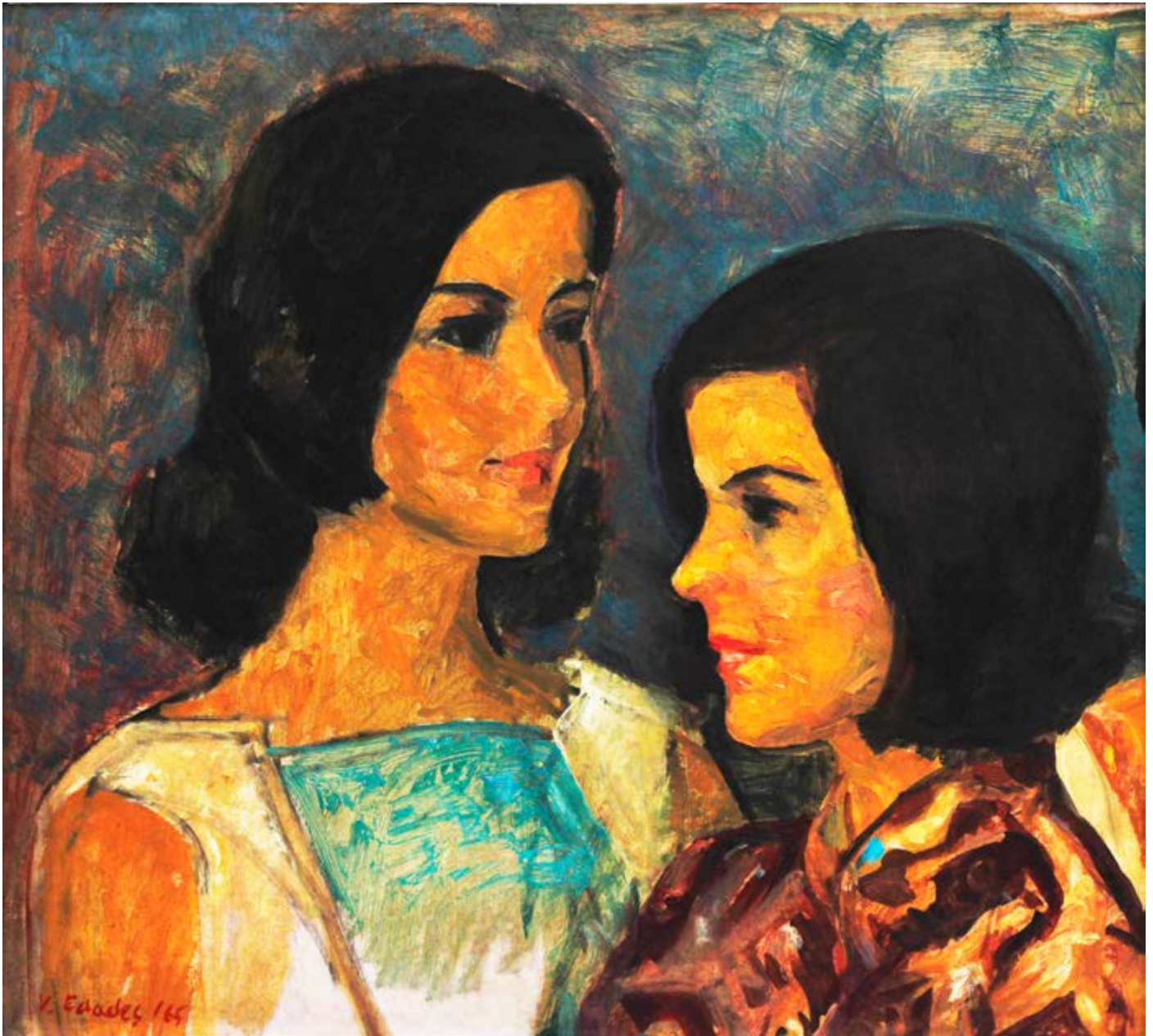
Literature:

1030 R. HIDALGO Volume 2: LEGACY IN ART Edited by Antonio S. Araneta, MARA Inc., Metro Manila, 1986, p. 119 (illustrated)

*Edades' portrait, Esther's Two Profiles, captures the demureness and petulance of the subjects. The fashions aside, this painting from 1965 could be compared to his works from his most productive years as a painter, the 1926-28 period (he was a teacher for the greater part of his life), when he concentrated mostly on portraits that depicted the characters of his subjects in bold forceful strokes and colors.*

*Edades' characterization of Esther, twice over, depicts the subject's eloquence and refinement. The work most effectively charms the viewer into marveling at the sheer poise and beauty of the sitter, as if to present her to merely allure her spectators.*





179

**Danilo Dalena** (b.1942)

a.) *Untitled 1*

signed and dated 2009 (lower left)  
pastel on paper  
9 1/2" x 7 1/2" (24 cm x 18 cm)

b.) *Untitled 2*

signed and dated 1995 (bottom)  
pen and ink on paper  
8 1/2" x 5 1/2" (22 cm x 14 cm)

c.) *Untitled 3*

signed and dated 2014 (upper right)  
ink and watercolor wash  
7" x 5" (18 cm x 13 cm)

d.) *Untitled 4*

signed and dated 2013 (lower left)  
ink and watercolor wash  
7 1/4" x 5" (18 cm x 13 cm)

e.) *Untitled 5*

signed and dated 2012 (lower left)  
ink and watercolor wash  
7 1/4" x 5" (18 cm x 13 cm)

f.) *Untitled 6*

signed and dated 2010 (lower left)  
ink and watercolor wash  
7 1/4" x 5" (18 cm x 13 cm)

g.) *Nude Series*

signed and dated 2000 (upper left)  
ink and watercolor wash  
7 1/4" x 5" (18 cm x 13 cm)

h.) *Untitled 7*

signed and dated 2002 (upper left)  
ink and watercolor wash  
7 1/4" x 5" (18 cm x 13 cm)

i.) *Lourdes Series*

signed and dated 2003 (right)  
ink and watercolor wash  
7 1/4" x 5" (18 cm x 13 cm)

j.) *Excercise Series*

signed and dated 2005 (lower left)  
ink and watercolor wash  
7 3/8" x 5" (19 cm x 13 cm)

k.) *Dapithapon*

signed and dated 2006 (upper left)  
ink and watercolor wash  
7 3/8" x 5" (19 cm x 13 cm)

l.) *Untitled 8*

signed and dated 2007 (lower left)  
ink and watercolor wash  
7 3/8" x 5" (19 cm x 13 cm)



(a)



(b)

m.) *Untitled 9*

signed and dated 2008 (lower left)  
ink and watercolor wash  
7 1/4" x 5" (18 cm x 13 cm)

n.) *Untitled 10*

signed and dated 1995 (upper left)  
watercolor on paper  
8 1/2" x 6 1/4" (22 cm x 16 cm)

o.) *Excercise*

signed and dated 1999 (upper left)  
mono print  
7 1/4" x 5" (18 cm x 13 cm)

p.) *Untitled 11*

signed and dated 1993 (lower right)  
mono print  
7 1/4" x 5" (18 cm x 13 cm)

q.) *Untitled 12*

signed and dated 1991 (lower left)  
mono print  
7 1/4" x 5" (18 cm x 13 cm)

r.) *Untitled 13*

signed and dated 1999 (lower right)  
mono print  
7 1/4" x 5" (18 cm x 13 cm)

**P 180,000**





(c)



(d)



(e)



(f)



(g)



(h)



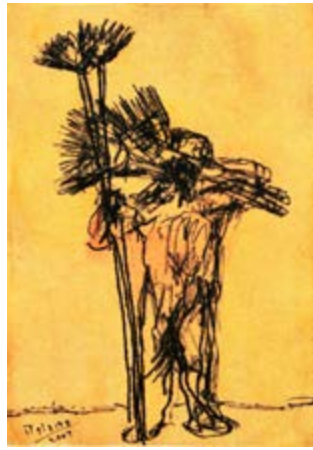
(i)



(j)



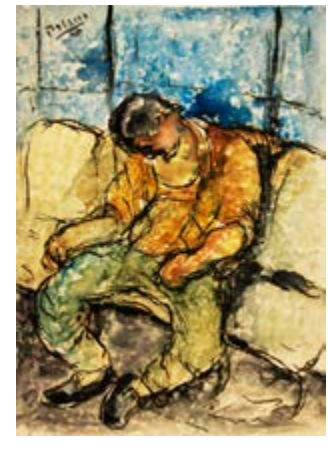
(k)



(l)



(m)



(n)



(o)



(p)



(q)



(r)







**180**

**Andres Barrioquinto** (b.1975)

*Into the Fray*

signed and dated 2015 (lower right)

oil on canvas

84" x 60" (213 cm x 152 cm)

**P 600,000**

*Andres Barrioquinto once again enthralls with his own interpretation of humanity's most alluring emotions: Passion and Desire.*

*True to his aesthetic values, he draws from his daily experiences to recreate an otherworldly version of what his mind has envisioned. A part of the butterfly series, Into the Fray dabbles on the intrinsic beauty of humanity's daily struggle with self-control through a masterful combination of skill and color.*

*Into the Fray creates an honest depiction of history's famous source of hope and despair, in the form of a female figure dressed in a beautifully embroidered crimson dress. To emphasize how passion and desire truly bring life to an otherwise dull reality, the female figure is painted in bright colors, and set against a background of gangly, lifeless trees. As Passion and Desire incarnate, the female has her hair neatly tied up in a bun to showcase one alluring asset, her slender neck. Her attractive quality is magnified through the kaleidoscope of butterflies touching her face and the charm of hummingbirds fluttering behind her.*

*The group of brightly colored butterflies and hummingbirds — shown here in mid-flight — serves to represent humanity's relationship with its feelings. As varied as the different pigments and patterns on a pair of wings, desires can take people to new highs and lows. Erratic and unpredictable, passion can slowly build up like a butterfly's gently flapping wings, or ignite as quickly as a hummingbird's.*

*Simple in its symbolism and rife with blunt honesty, Barrioquinto's Into the Fray paints an eloquent picture of our individual experiences with powerful emotions. Through masterfully crafted art, passion, desire and self-control become endearing and much more beautiful aspects of humanity.*

PROPERTY FROM THE JOE AND NENE GUEVARA COLLECTION

**181**

**Set of Books**

a.) *A Sense of Serenity: Anita Magsaysay-Ho with Twelve Filipino Poets*  
Charlson Ong  
Hardcover – 1996

b.) *Edades: National Artist*  
Purita Kalaw-Ledesma / Amadis Ma. Guerrero

c.) *Nick Joaquin's Almanac for Manileños*  
Nick Joaquin  
Hardcover – 1979

d.) *Kayamanan: Pottery & Ceramics from the Arturo de Santos Collection*  
Jesus T. Peralta  
Hardcover – 1982

e.) *Naesa by Orlina*  
Emmanuel Torres

f.) *Tolentino*  
Rodolfo Paras-Perez

g.) *Kayamanan: 77 Paintings from the Central Bank Collection*  
Emmanuel Torres

h.) *Philippine Costumes*  
J. Moreno  
1995

i.) *Chinese Celadons and other Related Wares in Southeast Asia*  
Southeast Asian Ceramics Society

j.) *A Century of Realism in Philippine Art*  
Manuel D. Duldulao

k.) *Chinese Calligraphy & Painting by Wan Wing Sum*

l.) *Guillermo Tolentino*  
Rodolfo Paras-Perez

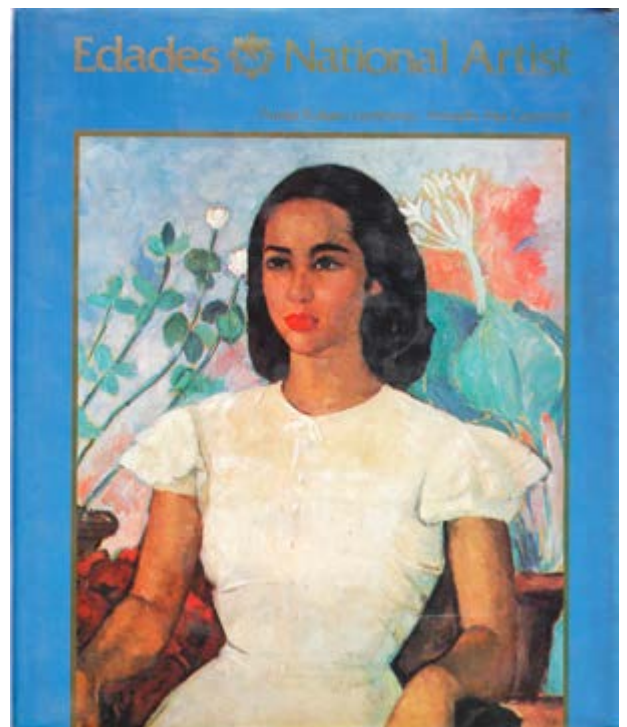
m.) *H.R Ocampo: The Artist as Filipino*  
Angel G. de Jesus

n.) *Contemporary Philippine Art*  
Manuel D. Duldulao

**P 50,000**

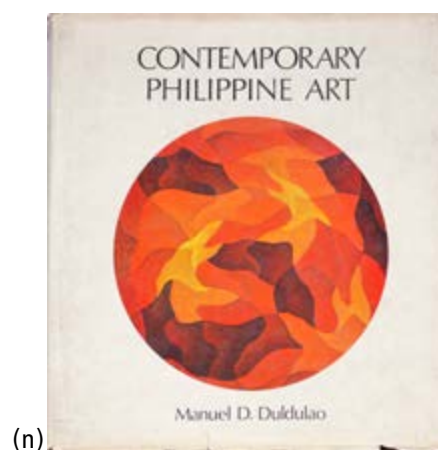
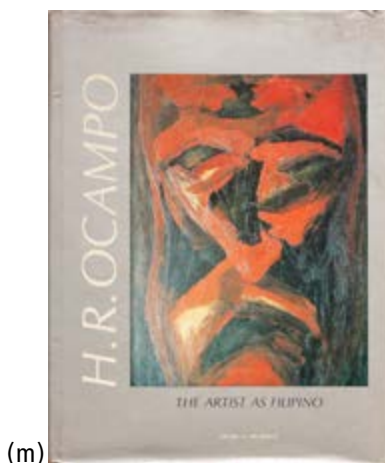
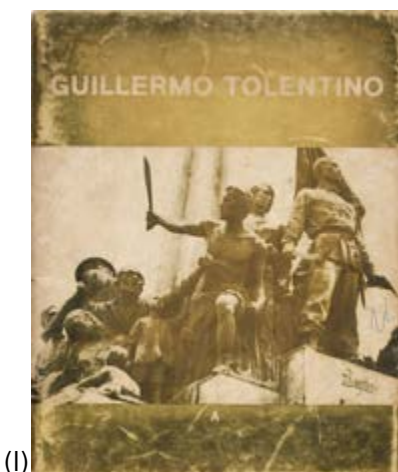
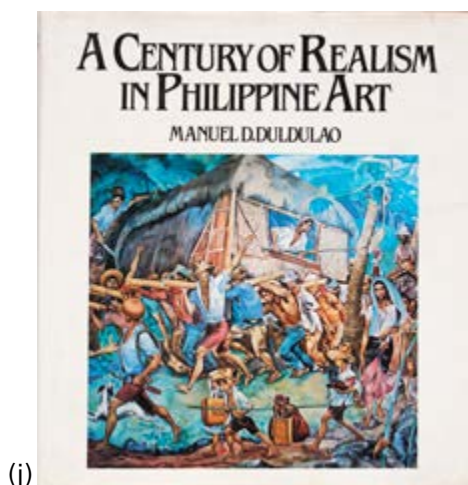
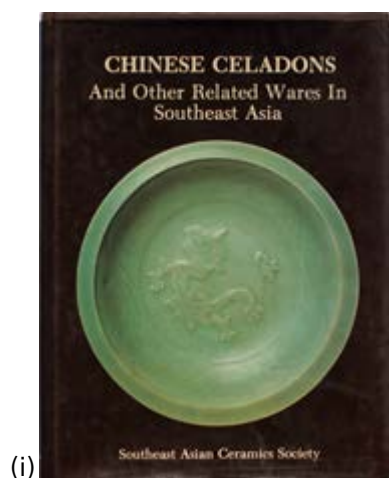
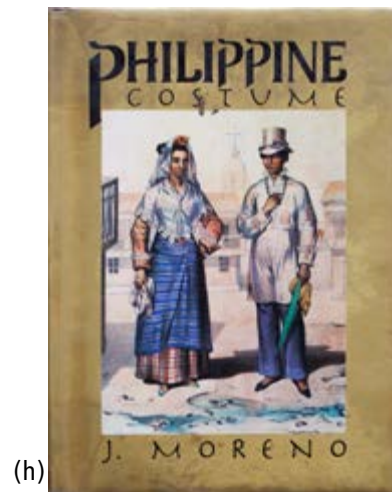
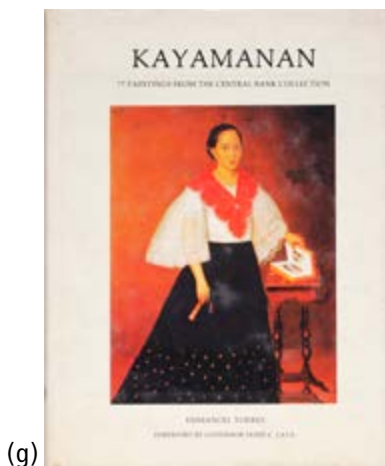
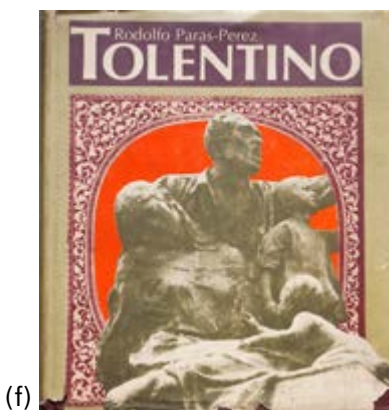
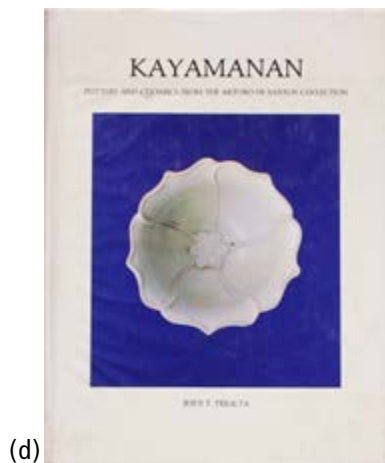


(a)



(b)







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

## 182

### Lee Aguinaldo (1933-2007)

*Floor No. 1*

signed, titled, and dated 1959 (in verso)

oil on canvas

27" x 43" (69 cm x 109 cm)

**P 1,400,000**

#### Provenance:

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

*The late 1950s. The open road, cars with fins, rock and roll, suburban sprawl — and the power and glory of abstract Expressionist painting. Mark Rothko and Jackson Pollock ultimately would mean more for the Fifties than Elvis Presley. This was a decade that, like the twenties and thirties, was reinventing popular and high culture at a powerful clip. Young artists like Leopoldo "Lee" Aguinaldo could not possibly fail to take notice and express something of the new spirit.*

*Fascinated by developments in American modern art, Lee was influenced by the works of the aforementioned Pollock and Rothko, plus the art of Ad Reinhart and later, Robert Rauschenberg. Cid Reyes even wrote: "One wonders if Aguinaldo himself emulated the persona of Pollock himself: the macho artist in his white shirt and paint splattered pants, lighted cigarette dangling on lips."*

*Cid Reyes asked Aguinaldo "How long were you doing Pollock inspired paintings?"*

*"For about three years, I think. After that, my paintings became more structural in composition. I was more conscious in handling space, of how to 'distribute' pictorial areas."*

*This work is an example of his post Pollock works.*

*This work is from 1959. A year earlier, he held his first exhibit at the Philippine Art Gallery in 1958.*

*He developed several styles of painting; one of which was 'Flick' painting, where he flicked paint from a palette knife on canvas. Although this was a short lived period, it affirmed Aguinaldo's aesthetically restless frame of mind.*





183

**Lot of 3**

**a.) Pacita Abad** (1946 - 2004)

*Spiral Lady*

signed and dated 1981 (lower right)

colograph 1/2

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

**b.) Rodolfo Samonte** (b.1941)

*Halcyon Days*

signed and dated 1970 (lower right)

print 3/5

8" x 11" (20 cm x 28 cm)

**c.) Impy Pilapil** (b.1949)

*Untitled*

signed and dated 1984 (lower right)

mixed media

30" x 22 1/4" (76 cm x 57 cm)

**P 60,000**



(a)



(b)



(c)





**184**

**Juvenal Sanso** (b.1929)

*Untitled*

signed (lower right)

oil on canvas

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

**P 360,000**

*The clear, clean, blue glow of the sky as a backdrop highlights and contrasts with the tight, vegetal textures of the plant form.*

*Juvenal Sanso's images exist as though from a strange, yet familiar world. Through the years he has developed a unique visual style often labeled as "poetic surrealism." Their indefinite perspective makes Sanso's paintings emerge into the viewer's eye as though from the haze of a distant dream, at the edge of a timeless, surrealistic world.*

*His best known works are depictions of nature, which include rock forms, flora, and riverbanks.*

*His detailed rendition of forms, which sometimes penetrate through voids of pallid colors — gnarled roots, and other organic forms — transcend the natural and take on a higher, more mysterious level of reality.*

185

**Benedicto Cabrera** (b.1942)

*Sabel*

signed and dated 2003 (lower left)

acrylic on canvas

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

**P 2,200,000**

Provenance:

Acquired in Singapore, 2003

*Ben Cab, who started as an illustrator — one of his first jobs was as an illustrator for Liwayway Publications, where he worked with people like Ang Kiukok and Alfredo Roces, followed by stints at Mirror Magazine and the Sunday Times Magazine — has proven time and again that he had more strings to his bow in his long career. And to the viewer who is unfamiliar with the evolution of Sabel and the art of Ben Cabrera in general, the seemingly unlikely juxtapositions in this work from 2003 might come as a pleasant surprise. With a Japanese moon and an Orientalized grid like pattern, both flanking a white clad Sabel, Bencab makes manifest what he told Cid Reyes in 1978: "In so many paintings I did of her (Sabel), she was... a 'device', as it were, on which I could anchor a composition...She became... a 'structure' to base my paintings."*

*This work from 2003 is a metamorphosis of Sabel as the Japanese Girl in Bencab's Edo Gesture 1 (1981) (Edo being the old name for Tokyo.) Sabel's pathetic outfit made of rags has been transformed into the Japanese woman's many layered kimono. As in the Sabel image, the Edo girl derived her identity from the large costume that left only her head visible. BenCab drew his inspiration for the Japanese women series in his appreciation of Japanese prints known as ukiyo-e. The ukiyo-e is derived from the two Japanese characters: Uki (to float) and Yo (world) referring to the impermanence of life on earth.*

*The body of the woman is indiscernible beneath the stiff, sweeping forms of robes, reminiscent of Kimonos of the kabuki theatre. The face and hair is executed animatedly. The Japanese woman's kimono must have fully gratified Bencab's long time obsession with drapery. The form of the dress here is made up of bulky yet delicate elements.*

*It should be noted that a year earlier, in 2002, Bencab resumed his theme of draperies with an exceptional painting entitled "Woman in White," set against a glowing red background and swathed in brilliant white transparent stuff interplaying with the red, its manifold convolutions achieving their own language. Thus, this Sabel from 2003 continues that same visual language.*









**186**

**Robert Langenegger** (b.1983)

*Pulot*  
dated 2009  
oil on canvas  
89" x 66" (226 cm x 168 cm)

**P 120,000**

*Robert Langenegger has been known to take social realist themes to the extremes. Rather than subtly tackling these ideologies, he outlandishly puts on display his views on contemporary issues — not repressing his woes on modern society.*

*This eccentric, grotesque piece does not fall short of what is expected of Langenegger. Brutally provocative, the artist continues to pursue the pertinent theme that has continually plagued the thoughts of his viewers — the degradation of modern society. The vulgarity of his works pale in comparison to the intrigue they induce, leaving his viewers in alarm and awe.*

**187**

**Fernando Zobel** (1924-1984)

*Untitled*  
signed (lower right) dated 1977 (lower left)  
watercolor on paper  
11 1/2" x 12 1/4" (29 cm x 31 cm)

**P 100,000**

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







PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

**188**

**Dominador Castañeda** (1904 - 1967)

*Manila Cathedral*

signed (lower left)

oil on canvas

22" x 32" (56 cm x 81 cm)

**P 200,000**

*During the last six years of his life, Dominador Castaneda painted scores of small, charming canvases on which rests a major part of his fame. These were done in the open countryside known as La Huerta near his home in Paranaque, south of Manila.*

*In these idyllic surroundings, Castaneda set down his paintbox and easel and went to work as few of his contemporaries had done so before or so regularly.*

*Castaneda's talent was already evident in his youth. When he began going to school, Castaneda could "draw a C-A-T better than he could spell it." For such a youngster, the eventual destination could be nothing less, nor more than the Escuela de Bellas Artes, as the University of the Philippines' little academy in the district of Quiapo in downtown Manila was shown.*

*When Castaneda returned to Manila in 1931 to take up the teaching post at the Bellas Artes that awaited him, everyone agreed that his stay abroad, which included tuition at the Art Institute of Chicago and a visit to Mexico City, had been most productive for his art.*

*Although a close contemporary of Fernando Amorsolo, Castaneda deliberately avoided being identified with the Amorsolo school. His early works were characterized by firm modeling and the use of dark hues. His landscapes are predominantly rendered in white and blue tones, evoking a cool atmosphere in contrast to Amorsolo's yellow and orange flecked scenery.*

*After succeeding the older painter to the deanship of the College of Fine Arts (by this time a full blown department of the University), Castaneda finished research for a book commissioned by the University authorities. This book, *Art in the Philippines*, has since become a standard work in its subject.*





# The Carlos and Pat Nivera Collection

Carlos “Charlie” Nivera was the Executive Editor of the prestigious Philippine Herald in the 1950s and guided the storied broadsheet amid the challenges of the post-war reconstruction era. Carlos Nivera succeeded a prestigious line of editors which included no less than Carlos P. Romulo in the 1920s.

Charlie’s wife, Pat, was the social secretary to two First Ladies, namely Madam Luz Banzon Magsaysay and Madam Leonila Garcia. Pat managed the affairs of the first ladies in the palace, as well as their sojourns in and out of the country. Mrs. Nivera was later to take up archival studies in the US which led to her organizing the difficult task of putting in order the presidential papers of President Ramon Magsaysay and President Jose P. Laurel.



Together, Charlie and Pat Nivera were a power couple of distinction among the social circles of 1950s Manila and beyond.

Charlie was a true mover and shaker of the Ateneo de Manila during a more genteel age. In those sepia colored schooldays in pre-war Manila, he was the editor of the *Guidon*, the college newspaper. Leon Maria Guerrero, Fr. Horacio dela Costa, and Jess Paredes were his batchmates when he received his Bachelor of Arts degree in 1935. Later, he was a member of the Board of Trustees of the Ateneo de Manila.

Aside from being the executive editor of the Philippine Herald in the 1950s, Charlie Nivera was also Chairman of the Ateneo de Manila journalism department and president of the Manila Overseas Press Club. As Executive Editor of the Philippine Herald, Charlie had a wide circle of friends in business, politics, entertainment, academe, and the arts, including painter Hernando Ruiz Ocampo who worked as editor of the *Herald Midweek Magazine*, the supplement of the *Philippines Herald*.

It is a little known fact that the painter H.R. Ocampo was a writer and a journalist. Before the war, Ocampo edited the *Herald Midweek Magazine* of the Philippine Herald, and later, after the Liberation, he edited the *Manila Chronicle Magazine*. So it does not come as a surprise that he has cultivated lasting friendships with journalists like Charlie Nivera.

Eventually, Charlie and Pat spent their retirement in Guam in the company of their 4 children and 7 grandchildren.

PROPERTY FROM THE CARLOS AND PAT NIVERA COLLECTION

**189**

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

*Talking Birds*

signed and dated 1956 (lower right)

oil on masonite board

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

**P 1,800,000**

Provenance:

Acquired directly from the artist

Literature:

Angel G. De Jesus, H.R. Ocampo: The Artist as Filipino, Heritage Publishing, Quezon City, 1979, p. 166 - 167 (illustrated)

*His transitional period, 1945-1963, was a period of intense creativity in painting. His works from this period became more stylized and showed an increasing tendency to abstraction in their primary concern for design, color, and texture. Some of his more complex and highly textured paintings, such as Fiesta, are of this period.*

*By the mid 50's, Ocampo would abandon the social concerns and emphasize the purely plastic delight of painting: his compositions became increasingly decorative; eccentric biomorphic shapes filled every section of the canvas which vibrated with a richly textured surface of minute stipples and dashes applied by brush or palette knife; the imagery suggested a highly personal synthesis of the sensuous decorativeness of 'Muslim Sarimanok' and colonial baroque. He employs a highly colorful variety of strange forms and shapes that, until their time, have never been conceived of; yet there is a sense of unity and coherence, like random forms finding life and identification only in their relationship with one another.*

*Although it belongs to Ocampo's transitional period, "Talking Birds" already anticipates his mutant period and onwards, which is described to be "abstract compositions of biological forms that seemed to oscillate, quiver, inflame and multiply" like mutations.*

*The "Talking Birds" already show fingerlike shapes with a nervous, quivering quality, typical of his mutant and later periods.*

*It was also during the 1950s that the Philippine Art Gallery (PAG) opened its doors to modernist painters, and Ocampo, along with Legaspi and Manansala, made the PAG their second home.*









**190**

**Anthony Palomo** (b.1962)

*Wherever Nostalgia Went*

signed and dated 2014 (upper right)

mixed media

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

**P 80,000**

*Anthony Palomo invites us back to an era long gone with one of the surviving remnants of the time as the star of his charming welcome.*

*"Needless to say, the Volkswagen [Beetle], as an art object, carries into contemporary times that cross-cultural, classic, cult appeal..." says Palomo, emphasizing the VW's power to transcend not only cultures and nationalities, but even eras. "...it has endured to be, I guess, oddly 'longing for longing' the quaint simplicity of the long gone Flower Power generation." he goes on, remarking of how this remnant is resonant of its era's identity.*

*The timeless, undying classic featured in this piece bears with it that nostalgia — of a simple era, before technology's reign. This makes for the subject's power to communicate personally and universally.*

**191**

**Augusto Albor** (b.1940)

*Lips & Fingertips*

2015

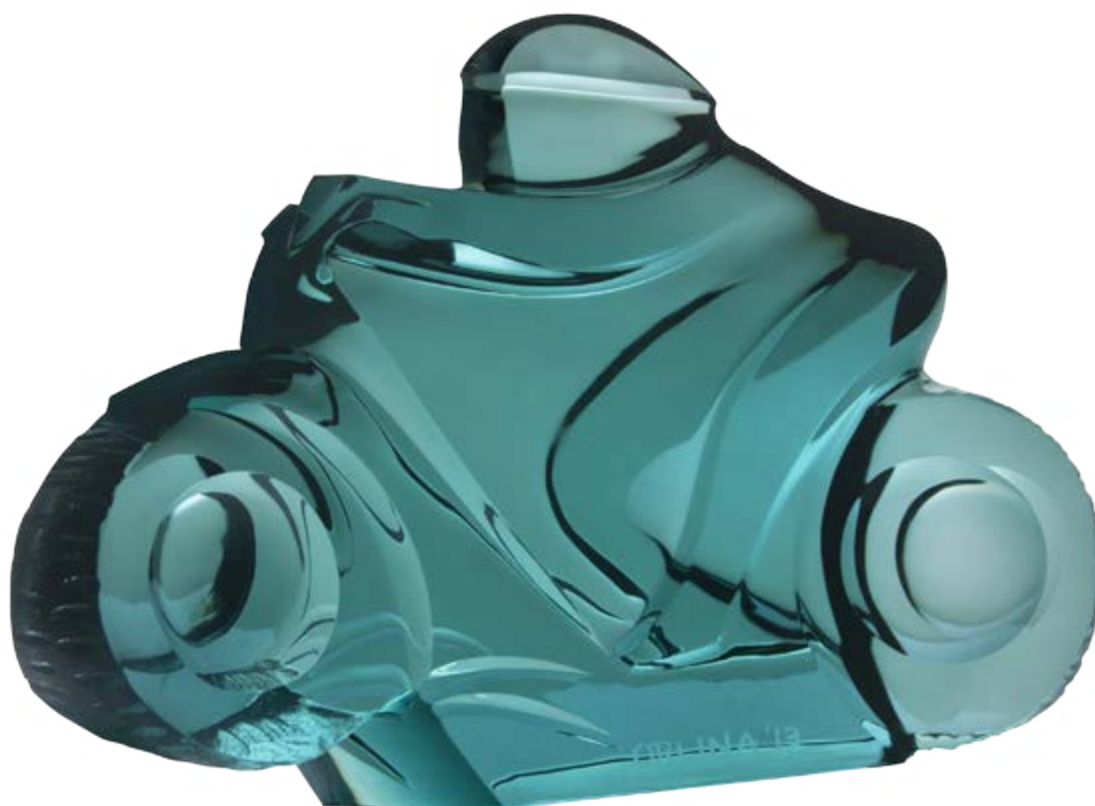
Rimowa Luggage

**P 60,000**

This lot is sold for charity by the Museum Foundation of the Philippines through MaArte.







**192**

**Ramon Orlina** (b.1944)

*Untitled Motorcycle*

signed and dated 2013

carved green glass

H:10" x L:14" x W:3 1/2" (26 cm x 36 cm x 13 cm)

**P 300,000**

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

*The almost circular surfaces of this work in glass reminds the informed connoisseur of Art Moderne, even the earlier works of the likes of Umberto Boccioni. Prof. Emmanuel Torres says, "Masses and voids are handled with masterly control. Each monolithically carved piece strikes a happy balance between sinuous curvilinears and sharply angled diagonals which often recall the syncopations of 1920s/'30s Art Deco." Dr. Rod Paras-Perez sums up Orlina's achievement thus: "Above all, he gave to the idiom a new sense of fluidity."*

*If only for his originality, his impeccable craftsmanship, and his success at bringing glass art to new heights, Orlina will be etched in the Filipino memory as a synonym for glass sculpture in the Philippines.*

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

193

**San Nicolas Tolentino**

*1st Half of the 19th Century*

Ivory, Wood & Silver

ivory head: without base: height: 7" (18 cm)

ivory head: with base: height: 14" (36 cm)

hand: length: 5" (13 cm)

bird: height: 1 1/2" (4 cm)

**P 240,000**

*Nicolas, named after St. Nicolas of Myra, who granted his aging Italian parents' petition for a child, was a studious, kind and gentle youth. He entered the priesthood at the age of 16, was ordained an Augustinian friar at 25 and soon became known for his preaching and teachings. Having had visions of angels reciting "to Tolentino", he took it as a sign to move to that city, where he lived the rest of his life.*

*His kind and gentle manner made his superiors entrust him with the daily feeding of the poor at the monastery gates, but he was so free with the friary's provisions that the procurator begged the superior to check his generosity. Once, when weak after a long fast, he received a vision of the Blessed Virgin Mary and Saint Augustine telling him to eat some bread marked with a cross and dipped in water. Upon doing so he was immediately stronger, so he started distributing these rolls to the ailing, while praying to Mary, often curing the sufferers, thereby beginning of the Augustinian custom of blessing and distributing the Pan de San Nicolas. When Nicholas, a vegetarian, was once served a roasted fowl, he made the sign of the cross over the dish, and the bird flew out of a window.*

*Nicholas, having received visions of Purgatory, made prayer for the souls in purgatory the outstanding characteristic of his spirituality. He was thus proclaimed patron of the souls in Purgatory and was credited with three hundred miracles and was reported to have resurrected over a hundred dead children, including several who had drowned together.*

*The first Augustinian to be canonized, he is depicted wearing the black habit of the Hermits of St. Augustine with a star above him or on his breast. He holds a lily, or a crucifix garlanded with lilies, in his hand. Sometimes, instead of the lily, he holds a plate filled bread or a fowl.*

*This ivory head of San Nicolas Tolentino shows his ascetic lifestyle. The ivory pate was meant to be a tonsure with human hair attached to the wooden piece over the brow. It once had a mannequin body with articulated arms that was clothed in gold-embroidered black Augustinian habit, both now missing. The image was made as a devotional image for a rich household, as evidenced by the ivory hand holding a silver plate with a bird pecking on the dish. The dish, bordered with a design executed in ysod or wriggle-work engraving, was the work of a very skilled silversmith. Ysod, a form of decoration popular during the 1st half of the 19th century, was achieved by using a V-shaped chisel or burin to engrave a design with a continuous zig-zag motion. A steady hand was required in order for the lines to be of the same width and depth. The making of the silver bird shows the maker to have been a master silversmith, as very few artisans were capable of making three-dimensional figures in silver.*

*-Martin I. Tinio, Jr*





## 194

### **Jigger Cruz** (b.1984)

*Blares of the Opposite*

signed and dated 2013 (lower left)

oil and spray paint on canvas and wooden frame

65" x 80 1/2" (165 cm x 204 cm)

**P 900,000**

Provenance:

Sothebys, Modern and Contemporary Southeast Asian Paintings, Hongkong, April 6, 2013, Lot 232

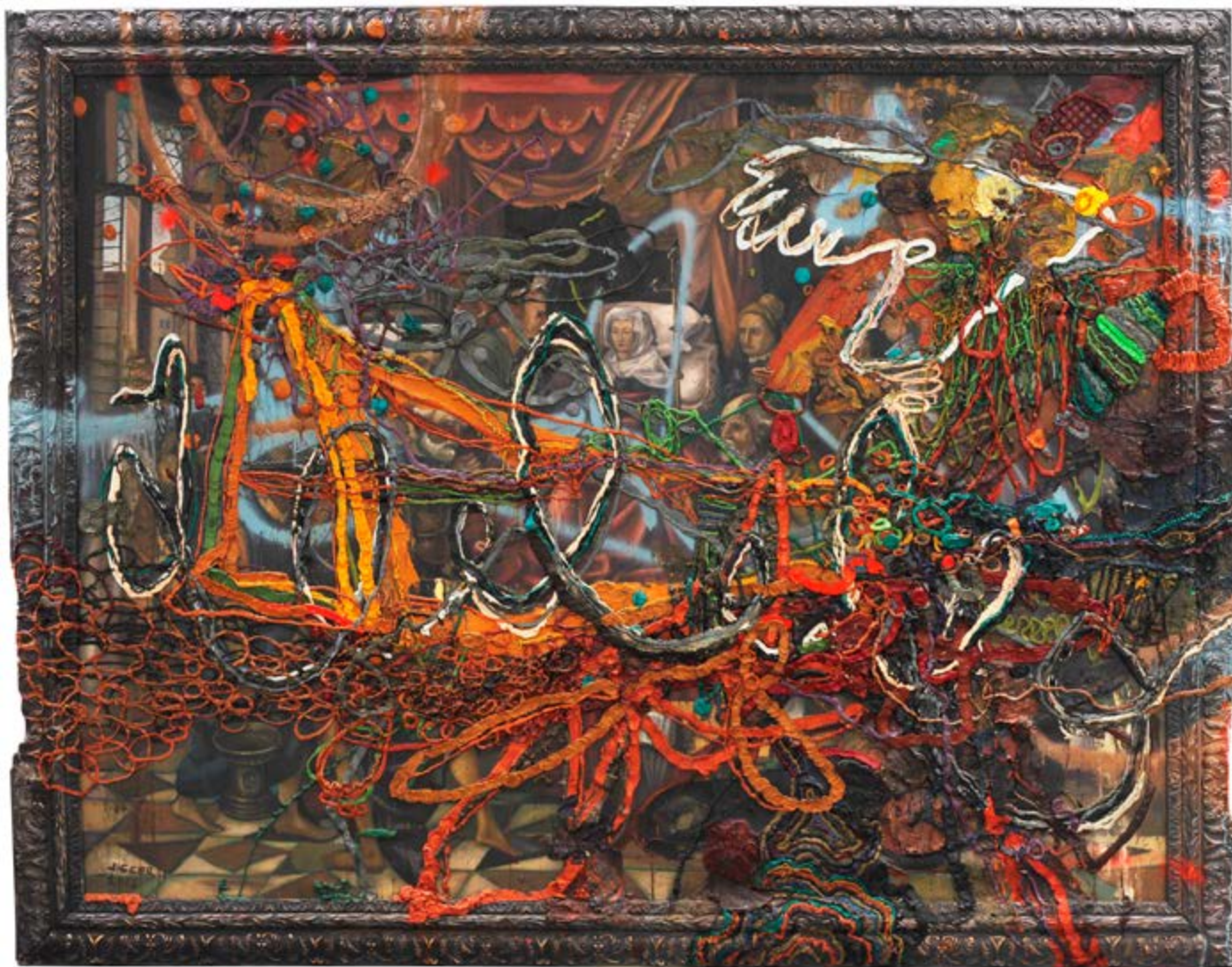
Literature:

Jigger Cruz, DISTANZ Verlag, Berlin, 2015, p. 20 and p. 96 (illustrated)

*Viewing this work makes for a classic moment in how to "read" a work by Jigger Cruz: the eye oscillates back and forth between what remains of the classical painting underneath and the viscous layers upon layers of paint gushed out straight from the tube like toothpaste on steroids. Through his method of art making, Jigger Cruz has attempted to extend beyond the rigid definitions of art. Cruz aims and succeeds in demythologizing art for an uninitiated public.*

*In the book "JIGGER CRUZ," Canadian artist and diarist Benny Nemerofsky Ramsay writes: "As Cruz paints over existing surfaces charged with meaning, he leaves room for interpretation, for doubt, for the very equivocity of the paint that lies splattered on the studio floor. Here is a captivating ambiguity as to whether his interventions bring us closer to the truth of the painting upon which he is acting, or if they take us even further away, creating an impenetrable barrier not only to the initial composition, but to the emotional potential it holds. One cannot say if Cruz' intervention is about destruction or reverence, aggression or ennui. The artist seems alternatively furious with, and bored by, the cultural baggage with which he is forced to contend." The visual interplay produces a type of imagery cum experience that can evoke a response, bordering between attraction and repulsion.*





## 195

**Arturo Luz** (b.1926)

a.) *Untitled Collage 4*  
signed (lower left) dated 1988  
acrylic collage  
35" x 24" (89 cm x 61 cm)

b.) *Untitled Collage No. 10*  
signed (lower left) dated 1988  
acrylic collage  
35" x 24" (89 cm x 61 cm)

Provenance:  
with Luz Gallery

**P 140,000**

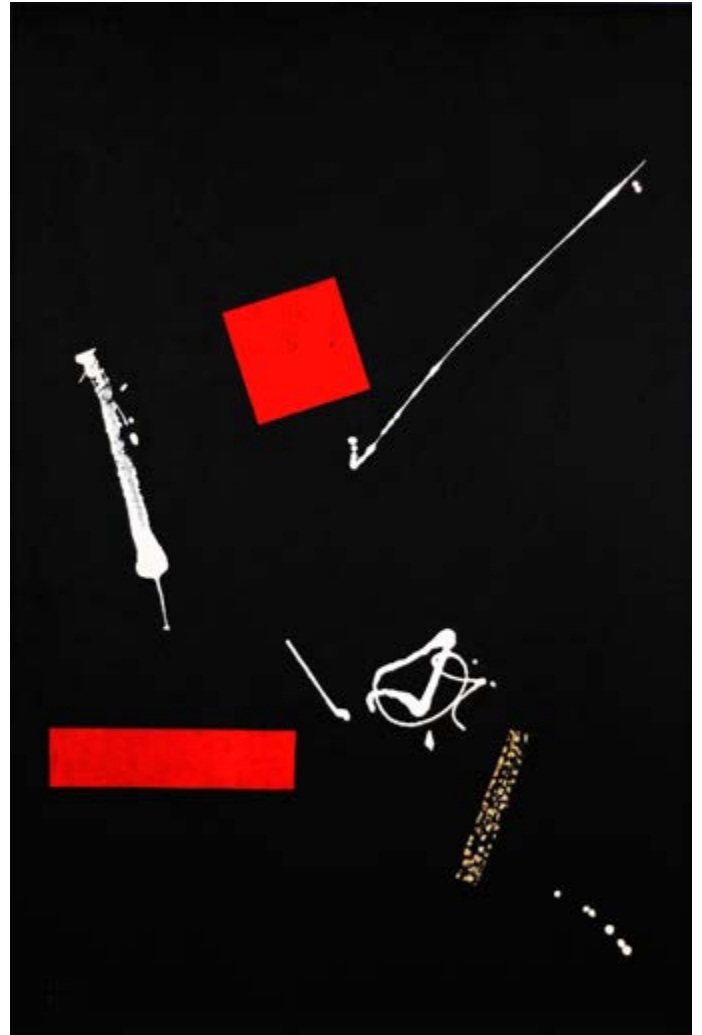
*Arturo Luz was a painter, sculptor and designer who, throughout his oeuvre, incorporated the notion of sublime austerity in form and expression. These 1988 works are a part of his collage series, which is done in acrylic. The freedom of movement on display is spontaneous and whimsical, as the impulse-driven brushstrokes contrast, but do not antagonize, the precisely plotted figures.*

*These were created a year before Luz was awarded the "Gawad CCP para sa Sining, from the Cultural Center of the Philippines."*





(a)



(b)

PROPERTY FROM THE COLLECTION OF A DISTINGUISHED COUPLE

**196**

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

*Four Women*

signed and dated 1964 (in verso)

oil on canvas

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

**P 5,000,000**

Provenance:

Private Collection, Manila

Exhibited:

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

Literature:

Guillermo, Alice G., Anita Magsaysay - Ho: A Retrospective, A. Magsaysay Inc., Manila, 1988, p.100

*In 1975, Leonor Orosa Gocquinco compared Anita Magsaysay Ho with the rest of the Thirteen Moderns: "...while there are moderns who may have figuratively lost themselves in the pursuit of the abstract and the abstruse — a mere hairbreadth from the obfuscated and the obscure — Anita, though avoiding the literal and the naturalistic, has through all these years kept her paintings clear, and clearly representational. In that time, she has also created a style, a genre, a world all her own." "We are referring, of course, to Anita Ho's bright, usually bucolic, endlessly fascinating world of women — women at work..."*

*It should be noted that in Anita Magsaysay Ho's paintings of the PAG period in the 1950s, she already had subjects of women harvesting fruits, gathering sheaves of grain, or selling fish in the market in their baro't saya and bandana. The celebrated artist emphasized movement and bustling interaction by means of bold, vigorous brushstrokes and strong tonal contrasts of light and dark. (Other early neorealists, Manansala and Tabuena, were also painting women vendors and such types, but in the end, the rural women genre will be all Magsaysay Ho's own.)*

*Orosa Goquinco adds: "...At all events, Mrs. Ho's world is peopled by women engaged in activity, busily occupied — usually in an everyday, but romanticized, chore."*

*In subsequent works in the 1960s, she abandoned the slickness of her egg tempera and loosened up on her figurative drawing, but the charming mannequin peasants and the undulating symmetry of her compositions basically remained unchanged. By the mid-1960s, Anita Magsaysay Ho opened up space and allowed a more leisurely disposition of her women figures which became clearly articulated and separate, the better to bring out the relationship of their movements and their serial rhythms with.*

*While the composition of "Four Women" is closed, there is a variety of interaction among the figures. There is a marked tendency to simplify forms into basic geometric shapes: triangular forms for the bandanas and rectangular forms for skirts, and the women subjects are happily generalized and with no particularizing features. All of which reinforce Magsaysay Ho's position as one of the 13 Moderns while still maintaining genre themes.*

*Leonidas Benesa writes: "Like the neorealists, she was fascinated and affected by the discoveries of the cubists... Magsaysay Ho was classified (as) one of the pioneers of the modern art movement in the Philippines for her angularisms and distended figurisms in her otherwise 'representational' paintings."*

*Unlike Magsaysay Ho's harsher lines during the 1950s, the lines in "Four Women" tend to soften with a more consistent modelling, the light and dark tones creating a more harmonious and mellifluous effect that hinted of choreographic grace. The style developed into paintings, with movement and greater interaction among the figures.*

*Leonor Orosa Gocquinco provides the conclusion; "...For these women, though barefoot and of obviously humble origins, unlike Anita — are, like Anita, of such a hieratic grace and dignity that they led a distinguished artist to exclaim to Leandro Locsin, Filipino architect and owner of several Ho paintings: "I could venerate those women. I could bow down and kiss their feet!"*

*Finally, Orosa Goquinco described Magsaysay Ho, the icon respected by society: "If Mrs. Ho's paintings have come to lend a distinctive touch to many of Forbes Park's palatial residences, she herself mingles, easily and gracefully, with the guests at dinners in those mansions; often she is the guest of honor at bienvenidas and despedidas tendered by socialite friends."*







**197**

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

*Untitled*

signed and dated 1978 (upper left)

oil on canvas

12 1/2" x 17" (51 cm x 69 cm)

**P 100,000**

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

*Alcuaz, as an artist, has captured the world from a very unique viewpoint. His unique take on abstraction possesses a certain dynamic air, bringing to life his otherwise still subjects. His palette selection and delineation techniques evoke a familiar charm, creating the inimitable style that is all his own.*



**198**

**Winner Jumalon** (b.1983)

*Untitled*

signed (lower left)

oil on canvas

19" x 18 1/4" (48 cm x 46 cm)

**P 20,000**

Exhibited:

Richard Koh Fine Art, Face Values, Kuala Lumpur, Malaysia

*A graduate of the UP School of Fine Arts, multi-award winning contemporary artist, Winner Jumalon is known for his expressive capturing of his subjects. His robust strokes, roughly yet neatly pigmenting his figures, do not take away from the elegant realism that is his oeuvre.*

*This very piece is from his 'Face Values' show, premised on the power and potency of faces. He fiddles with the concept of the face; how it can be adored and desecrated, how it can be a cause of acclaim and contempt, how it is mere appearance while at the same time of substance and spirit.*





**199**

**Teodoro Buenaventura** (1863-1950)

*Landscape*

signed and dated 1945 (lower right)

oil on wood

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

**P 120,000**

*This landscape shows Buenaventura's knack for strongly defined forms, such as the carabao at the center, and his sensitive eye for detail. Buenaventura's forte was landscape and his views of the Philippine countryside are notable for their solidity of mass, somber color, and brooding atmosphere.*

*Fatherless at age 14, Teodoro Buenaventura came to Manila to look for work. The mother of his employer, much impressed with Buenaventura's talents, sponsored his education at the Escuela Superior de Pintura, Escultura y Grabado. In 1899, he opened a portrait shop in San Jose, Trozo. He also opened a school, the Academia de Dibujo, Escultura y Grabado. Among his students were Serafin Serna, Tomas Bernardo, and Mauro Malang Santos. He was also a founding teacher of the UP School of Fine Arts where he taught from 1909 to 1935.*

*One of the early masters of classical realism in the Philippines, the bulk of his major works were destroyed in World War 2. Most of those preserved are small landscapes and genre pieces such as the pair of portraits at the Central Bank of the Philippines. Buenaventura won the bronze medal at the Exposition Regional de Filipinas in 1895, and a silver medal in 1908 at the Asosacion Internacional de Artistas Exhibit, where the prize-winners read like a Who's Who: Vicente Rivera y Mir and Gaston O Farrel for first prize; Ramon Peralta, Jorge Pineda, Fernando Amorsolo and Buenaventura for the second prizes.*



**200**

**Xian Lim** (b.1989)

*Act 1*

signed and dated 2015

Rimowa Luggage

**P 60,000**

This lot is sold for charity by the Museum Foundation of the Philippines through MaArte.



**201**

**Vincent de Pio** (b.1979)

*Cellist XIII*

signed (left) dated 2006

acrylic on canvas

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

**P 60,000**

*Vincent de Pio, son of renowned artist Gig de Pio, was raised around art and was exposed to various techniques and styles earlier on in his life. A graduate of the University of the Philippines School of Fine Arts, de Pio's works exhibited his inclination to Expressionism.*

*In 2005, fundraisers were held in memory of the late cellist Tiking Lopez. Among the artists invited to exhibit was Vincent de Pio. Here, he met one of the guest performers, cellist, Ena Song. Captivated by Song's beauty, de Pio instantly envisioned how he wanted to immortalize his muse on canvas — some, if not most, of these works later comprised what came to be de Pio's first solo show in 2009, 'Quiet Fortissimos.'*

*De Pio, when asked about his work, recalls the inspiration from Song; "I fell in love with the cellist. I'm on a natural high when I paint her..." says de Pio. "...I let my hand take control of my strokes, free flowing with uncertainty."*





**202**

**Joven Mansit** (b.1984)

*Trinidad*  
 dated 2009  
 oil on canvas  
 72" x 33" (183 cm x 84 cm)

**P 400,000**

*Joven Mansit's historical themes are vaguely familiar, yet also puzzling. In this large, stately work, the haunting combination of the 16th century ship Trinidad, one of the five ships in Ferdinand Magellan's fleet, atop the head of a 19th century Filipino woman against a sparse, blank, sepia tinted background is at once familiar and unsettling.*

*The woman seems to be walking peacefully, almost floating in a sepia dream, but the chain beneath the "abel" patterned skirt, apparently attached to her ankle, suggests the dark side of colonial oppression. Joven Mansit captures the spirit of Spanish era colonialism by taking recreating old photographs of the era as large paintings.*

*While he faithfully reproduces the cracks and discolorations of old photographs, Mansit adds his own iconography, manipulating symbols to create works that raise the disturbing issues of Western colonization. He researches extensively through Philippine history books and archives for resources of visual material, old photographs in particular, which he recreates and paints with unlikely juxtapositions.*

**203**

**Juvenal Sanso** (b.1929)

*Untitled*  
signed (lower right)  
acrylic on paper  
19" x 24 3/4" (48 cm x 63 cm)

**P 80,000**

*Sanso's works exude a distinct vibrance, spawning flora and fauna that exist only in the opulent mind of its creator.*

*Sanso's penchant for remote landscapes and peculiar vegetation suggest a somewhat 'surrealist' tone which some have described as 'poetic surrealism.'*

*A critic in the Paris publication, Carrefour, wrote: "...his interpretations show a great maturity and a remarkable strangeness of accent. However, it is in efflorescent vegetation, in the shrubby mounds or rocks, that he attains his most striking originality..."*



**204**

**Jose Joya** (1931-1995)

*Untitled*  
signed and dated 1974 (lower left)  
pastel on paper  
17 1/2" x 11 1/2" (44 cm x 29 cm)

**P 80,000**

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

*The modern master that is Jose Joya, most noted for his abstract paintings, has created a wide array of works varying in media, styles, and themes.*

*Throughout the early phase of his art, Joya mirrored the period of transition from academic conservatism to modernism. Academically trained like his contemporaries, the modern master is well versed in drawing, as his years of academic training and classes included drawing subjects focused on correct, proportional human form and anatomy.*







PROPERTY FROM THE J. ANTONIO ARANETA COLLECTION

**205**

**Fabian de la Rosa** (1869-1937)

*Magkakapit-Bahay*

signed (lower left)

oil on wood

10 1/2" x 8" (27 cm x 20 cm)

**P 300,000**

Literature:

1030 R. HIDALGO Volume 2: LEGACY IN ART, Edited by Antonio S. Araneta, MARA Inc., Metro Manila, 1986, p. 84 (illustrated)

*This depiction of the bahay kubo combines the immediacy of the everyday sight with the classicism of the eternal. It presents a true image of rural life, and occupies a special position in its category for its realism — integrity and lack of pretense.*

*With de la Rosa, genre reached its maturity. He combined the simplicity of the primitive artist with the skill of one classically trained.*

*He was for a short time a fencing student of Juan Luna. Although de la Rosa did not paint in the grand manner as Luna did, he nonetheless was a classicist. Fabian de la Rosa was the brightest name in Philippine painting after Luna, and was certainly the most important for the first quarter of the century.*

*In his usual procedure, he first makes a rough sketch, then a study of the actual scene which he transfers to canvas, adding touches in plein air.*

*De la Rosa would not change his style in spite of two trips to Europe; in 1908 the Germinal Cigar Factory sent him to Europe as a scholar, studying in schools like the Academie Julien in Paris; in 1928 he presented a much acclaimed exhibition of his paintings at the Ateneo de Madrid, the event of which was published in the Ramon Roces magazine Graphic. Both trips abroad further reinforced rather than changed his ideas about painting.*





**206**

## **The Encarnacion - delos Reyes Virgen**

*Virgin – 18th Century*

*Base of Virina – early 19th Century*

Ivory, Wood, Kamagong, Glass, Gold, Gold Thread, White Sapphires & Gold Leaf

Virina: 38 1/2" x 26 1/2" (00 cm x 00 cm)

Virgin: 26" x 16" (00 cm x 00 cm)

**P 500,000**

Provenance:

Encarnacion-de los Reyes Family

Vigan, Ilocos Sur

*Vigan is famous for the superlative quality of its ivory santos with their gilded bases and gold-embroidered vestments. This image of the Virgin Mary is one of the best in terms of quality of workmanship.*

*This 18th century statue with its face and hands carved out of ivory depicts the Nuestra Senora de la Paz y Buenviaje aka La Virgen de Antipolo. She wears a wig made out of human hair and has a beautifully wrought crown of 22-kt gold set with white sapphires. The crown is somewhat small for the size of the head, but the workmanship is delicate and exquisite.*

*The body of the statue is 'de bastidor', meaning that upper part of the torso is attached to a wooden frame over which the skirt is laid. The Virgin is clothed in tisu de oro or cloth-of-gold which is completely overlaid with almost three-dimensional gold embroidery. This kind of embroidery is unique to the Philippines and is described in Spain as 'estilo filipino'.*

*The statue stands on an 18th century oval peana or base with a waist resting on a hexagonal foot carved with acanthus leaf moldings on all the edges. Flanges on either side of the base are carved with a pierced foliate design of acanthus leaf scrolls with sampaguita flowers typical of Ilocos. The body of the base with its marbling and completely gilded carved borders and carvings are still in pristine condition.*

*The statue is encased in an oval, hand-blown glass dome or virina with a kamagong base of the same shape resting on four ball feet. A cymatium molding running around the bottom of the base is surmounted by a wide, pierced and gilded frieze of miniature arches with tops and bottoms of intertwined ribbons. An entablature with cymatium moldings above and below surmounts the frieze. The statue originally stood on top of the kamagong base under a tall glass dome or virina. Sometime during the 1st decades of the 20th century, the dome was broken and was replaced by the shorter one seen today. In order to accommodate it, the top of the kamagong base was removed, so that the Virgin could be inserted into the base in order to be protected by the new virina. Consequently, the beautiful 18th century peana of the santo was hidden from view.*

-Martin I. Tinio, Jr





(a)



(b)

## 207

### Lot of 3

#### a.) Marina Cruz (b.1982)

*Echoing*  
dated 2002  
acrylic on canvas  
24" x 18" (61 cm x 46 cm)

#### b.) Ferdie Montemayor (b.1965)

*Untitled*  
acrylic on paper  
20" x 25 1/2" (51 cm x 65 cm)

#### c.) Kawayan de Guia (b.1979)

*Can-did Feedback 2*  
2009  
mixed media  
27 1/4" x 20 1/4" (69 cm x 51 cm)

Exhibited:  
UP Vargas Museum, Pangatawanan Mo Nah!, Quezon  
City, November 5 - 19, 2009

**P 80,000**



(c)





**208**

**Romeo Tabuena** (1921-2015)

Mexico

signed and dated 1958 (lower left)

oil on wood

24" x 45" (61 cm x 114 cm)

**P 200,000**

Provenance:

Private Collection, USA

*In Romeo Tabuena's painting of Mexican artifacts, the viewer notes traces of the Mexican Rufino Tamayo in his sumptuous scumbling technique, as well as in his elongations and distortions of forms. The palette range of warm earthy colors is an impressive demonstration of his mettle as a colorist. The traditional Mexican psyche is tied to the earth, and Tabuena's colors reflect this very well. In this still life, Mexican and Filipino folk ethnic predilections for festive pictorialism are well met.*

*Tabuena was quoted in 1975: "In a subconscious way, I could have possibly been affected in my color choice by the Mexican sunlight. After all, Mexico is a very colourful country..."*

*"Mexico is a cultural bedrock. The pace abounds in artistic monuments, the vestiges of the country's great ancient civilizations..."*

*"...Mexico has offered me an inexhaustible wealth of ideas for painting. It has served as an ideal setting for serious work."*





209

**Ronald Ventura** (b.1973)

*In Memorial*

signed and dated 2001 (right)

mixed media

89 1/4" x 60" (227 cm x 152 cm)

**P 7,000,000**

Exhibited:

Ayala Museum, Ronald Ventura: Big and Small, Ayala Museum Ground Floor Gallery, Makati City, 17 March - 31 May 2015  
SMX Convention Center, ManilaArt 2015, SM Aura Premier, Bonifacio Global City, 8 - 11 October 2015

Literature:

Realities, Ronald Ventura, Damiani, Italy, 2011, p. 55

Ronald Ventura: Big and Small, Joel C. Mendez, MD Collection, Collectors Series, Ayala Foundation Inc., Makati City, 2015, p.24

*An internationally acclaimed Filipino artist, Ronald Ventura is the latest of the A List artists who through the centuries have created a derivative of Leonardo da Vinci's Vitruvian man.*

*In this, Ventura succeeds:*

*Cesare Cesariano (1521) who edited the important 1521 edition of De Architectura of Vitruvius (Leonardo da Vinci is supposed to have provided the illustrations for this edition);*

*Albrecht Durer (1528) in his book Vier Bücher von menschlicher Proportion (four books on human proportions);*

*Pietro di Giacomo Canateo (1554);*

*Heinrich Lautensack (1618);*

*William Blake (1795) "Glad Day", now known as "Albion rose" (This representation is without the circle and square.)*

*The Vitruvian Man is also depicted on Italian Euro coins.*

*The Vitruvian Man, Italian: Le proporzioni del corpo umano secondo Vitruvio or simply L'Uomo Vitruviano, is a drawing by Leonardo da Vinci around 1490.. The drawing, which is in pen and ink on paper, depicts a man in two superimposed positions with his arms and legs apart and inscribed in a circle and square. The drawing and text are sometimes called the Canon of Proportions or, less often, Proportions of Man. Da Vinci's original drawing is kept in the Gabinetto dei disegni e stampe of the Gallerie dell'Accademia, in Venice, Italy, under reference 228. Like most works on paper, it is displayed to the public only occasionally.*

*The drawing is based on the correlations of ideal human proportions with geometry described by the ancient Roman architect Vitruvius. In Book III of his treatise De Architectura, Vitruvius described the human figure as being the principal source of proportion among the Classical orders of architecture. Vitruvius determined that the ideal body should be eight heads high. Leonardo da Vinci's famous drawing is traditionally named in honor of the architect.*

*This image demonstrates the blend of art and science during the Renaissance, and provides the perfect example of Leonardo's deep understanding of proportions. In addition, this picture represents a cornerstone of Leonardo's attempts to relate man to nature. Encyclopedia Britannica online states, "Leonardo envisaged the great picture chart of the human body he had produced through his anatomical drawings and Vitruvian Man as a cosmografia del minor mondo (cosmography of the microcosm). He believed the workings of the human body to be an analogy for the workings of the universe."*

*In the article "Discovering Male Nudes" published in Asian Art News July/August 2002, Alice Guillermo describes 2001's "In Memorial."*

*"...Indeed, Ronald Ventura's male nudes significantly differ from the cursory sketches that now and then make an appearance in galleries, for there inheres in them an artistic conviction that produces a thoughtful, envioning mood. He regards the body as a splendid shell that houses the spirit, and the mystery of the human form lies in the intimate exchange between the physical and the spiritual. The secret lies in a particular manner of rendering the nude which exteriorizes inner reality: the subterranean tide of thought, feeling and mood intimated by the visible physical structure."*

*"In the oil "In Memorial" (2001) the artist pays homage to the archetypal male nude, the Vitruvian man, in an audacious appropriation of the drawing. The splendid contours of the dual figure are fleshed and rounded out by the artist. In the original work, the Renaissance master reflected the ratios and proportions of the Roman architect Vitruvius who, around 27 BC, laid down the canons of classical architecture based on the ideal proportions of the male figure. Vitruvius asserted that the navel is the center of the human form. Indeed, the circle in the Vitruvian Man centers on the navel, but when the figure is squared, the midpoint shifts to the phallus which establishes the underlying geometry of the male body. In his virtuosic restatement of the canonical drawing into painting, Ventura proclaims classicism as a basic influence of his art."*







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**Fernando Amorsolo**  
Water Carrier

Fernando Amorsolo





**Andres Barrioquinto**  
Into the Fray









**Jose Joya**  
Torogan







# León Gallery

FINE ART & ANTIQUES

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for the **Asian Cultural Council Auction**

on  
**February 20, 2016**



**Ang Kiukok** (1931-2005)

*Seated Figure*

1989

oil on canvas

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

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