

León Gallery
FINE ART & ANTIQUES



KINGLY TREASURES

DECEMBER AUCTION 2016

12. 03. 2016 | 2:00 PM



R. Hidalgo.



Jose John Santos III
The Open Minded



Andres Barrioquinto
Silent Air

15 March 93



Auction

Saturday | December 3, 2016
2:00 PM

Preview

November 26 - December 2, 2016
9:00 AM - 7:00 PM

Venue

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

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Foreword



Dear Friends,

First, we would like to share with pride the news that León Gallery was named by **BLOUIN ART**, the influential international magazine for art collectors, among the **250 Best Auction Houses Worldwide for 2016**. It is an honor, especially for holding the record of the highest sale of a single lot sold at auction in the Philippines. I would like to thank everyone on Team León for their hard work and dedication, and of course, all of you who have made this recognition possible.

This December, we present the **Kingly Treasures Auction**, the last for the year, with formidable pieces from a wide range of periods. We are very honored to feature the incomparable **"La Inocencia"** by **Felix Resurrecion Hidalgo**, inarguably among the most important works of the artist in a private collection. Painted at the dawn of the 20th century in 1901 — at the same time as the monumental **"Per Pacem et Libertatem"** — it has remained in the hands of a single, illustrious family for 115 years. When I personally retrieved the work from the *sala* of the Legarda Mansion in San Miguel district, my heart was pounding with the immense joy at being the custodian of this masterpiece till it finds its way to its new owner. It has hung on the same wall since 1938 when Don Alejandro Legarda moved to the exclusive neighborhood around Malacanan Palace. Previously, it had presided over the grand salon of the Legarda ancestral home on *Calle San Sebastian* (now R. Hidalgo.) The Legardas have been at the intersection of Philippine society, politics, and art.



Also featured are works from the golden age of the 13 Moderns. Some collectors believe that the works of **HR Ocampo** from the 1950's were his strongest and best. I would agree after seeing **"The Wall"** from 1955. The work shows Ocampo's mastery of detail, color, and texture, clearly emphasizing the superb talent of this home-grown master that he was. It was acquired by an American family, serving as missionaries at the time, from the legendary Philippine Art Gallery (PAG), and taken home when they returned to the USA.

The works of **Fernando Zóbel** from the 1950's are exceedingly rare, and rarer still, are works from that period, if not totally unique, in red. Small in size but with such powerful and dominant appeal, it is certainly a work that may never be found again.

An oil on canvas by **Roberto Chabet**, widely recognized as the father of Philippine conceptual art, is another rarity in this sale. Large-scale works by the legendary **Ang Kiukok** and the exquisite **"Tres Marias"** by **Bencab** are among the major highlights in this auction. **"Tres Marias"** was, in fact, the artist's entry to the 18th Asian International Art Exhibition in the Hongkong Heritage Museum from Dec 2003 to Mar 2004.

Andres Barrioquinto, fresh from his first and highly successful solo show in London at the Saatchi Gallery just this September, is likewise in our spotlight with an immensely romantic work.

This sale is replete with important furniture and sculpture : An impressive and highly poignant work by **Isabelo Tampinco**, a precious **pre-hispanic gold**, the **Gabalдон** kamagong bed, a **Huang-huali** set of furniture, and an 18th Century Balayong cabinet will all be part of this sale. We look forward to seeing you on the 3rd of December.

Allow me to wish you all a Merry Christmas and a Prosperous 2017!

Sincerely,

Jaime Ponce de Leon
Director

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Jorge Pineda
Magpaparol



1

Anita Magsaysay-Ho (1914-2012)

a.) *Two Women Sewing*
signed and dated 1990 (lower right)
print 1/200
10 1/2" x 13" (27 cm x 33 cm)

b.) *Two Women Weaving Baskets*
signed and dated 1990 (lower right)
print 1/200
10 1/2" x 13" (27 cm x 33 cm)

P 40,000

Known for the empowering of women thru her strong depiction of the rustic Filipina, Anita Magsaysay-Ho's art has become highly regarded. Anita's works often feature women going about their laborious days, capturing their very resilience and fortitude — so elegantly putting on display the beauty and character of the Filipina.

In this pair of prints from 1990, Anita depicts women as they weave and sow — the iconic modernist's rendition of which, akin to that of her cast of women. Of note in the work is the clarity of the print, more so with it being the first one pressed among the lot.



2

Betsy Westendorp (b.1927)

Painting #594
signed and dated 1992 (lower left)
oil on canson paper
8" x 10" (20 cm x 25 cm)

P 60,000

Provenance:
Galleria Duemila

Betsy Westendorp has captured the hearts of many with her evocative, atmospheric brand of art. With her masterful touch, Westendorp gives us an alluring concoction of brilliance and weightlessness.

This very work by the renowned realist is akin to that of her Atmosferografias series — her collection of creations that feature a dream-like seascape of sorts. Of great note is the fact that much of Westendorp's creations are drawn from memory — a truly astounding feat for any artist.



3

Isabel Diaz

Splendid Beauty
signed (lower left) dated 2016
oil on canvas
41" x 41" (104 cm x 104 cm)

P 140,000

*This lot is sold to benefit Ballet Philippines

People have been painting flowers for as long as people have been doing art. The painting of flowers has become common place not only because of the subject's beauty and color, but also because the flower provides the perfect metaphor for the vibrancy of our own lives.

In the hands of Isabel Diaz, flower painting is an art of such multilayered, nuanced pleasure, a comforting counterpoint to the high minded rigors of abstract painting, or the political urgencies of social realism, and others. Flower paintings are glossy mirrors that not only reflected the erudite botanical data but provided discreetly sensuous cornucopias for the discerning eye.

The rest is an amorphous array of lush, overlapping textures of foliage.

4

Onib Olmedo (1937-1996)

The Activists
signed and dated 1985 (lower left)
oil pastel, charcoal on paper
24 1/2" x 18 1/2" (62 cm x 47 cm)

P 60,000

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

Exhibited:
Ayala Museum, *In My Life: Soul Portraits by Onib Olmedo*, Ground Floor Gallery, Makati City, Philippines, 8 November 2010 – 16 January 2011

Literature:
In My Life: Soul Portraits by Onib Olmedo, Ayala Foundation Inc., Makati City, 2010, p. 64 (illustrated)

Onib Olmedo, among the most influential artists of his era, has been known for his unique, disfigured approach to art. Whether of the gruesome, pensive, or sensual, a strong emotional undertone exists in Olmedo's creations — his characters, ever bearing of a perturbed disposition.

This work from 1985, though riddled with religious iconography, possesses a very strong hint of political intent. The three ladies, with their arms interlocked, stand behind what appears to be barbed wire — as if to signify protest. Of note is the fact that such period was a time of Political turmoil in the Philippines, making this work a 'call to arms' of sorts for Olmedo. A truly unique, and powerful work by the modern maestro.



5

Allan Balisi (b.1982)
Rainbow Land Of Happiness
signed and dated 2008 (lower right)
oil on canvas
48" x 36" (122 cm x 91 cm)

P 40,000

Prominent Filipino contemporary artist Allan Balisi has forayed time and again into the obscure — the wonderful realm of the nostalgic that, with it, bears a relatable familiarity. From the morose to the brilliant, Balisi evokes emotion ever so cleverly with his stylized approach.

In this 2008 work by the brilliant contemporary, we are treated to a more whimsical display. A grandiose play on color and form that is both exuberant and captivating, bordering on bizarre. The jubilant landscape possesses an enigmatic quality — akin to that of a vague memory.



6

Lino Severino (b.1932)
Untitled
signed and dated 1984 (lower right)
oil on canvas
32" x 48" (81 cm x 122 cm)

P 40,000

Lino Severino's hyperrealist works have been the subject of fascination for many collectors. The Visayan artist has come to be known for his 'Vanishing Scene' series, which features intricately detailed depictions of the old stone houses in the province. These astounding 'Bahay na Bato' renditions burst with nostalgia, taking us back to the familiar, and reminding us of the fleeting nature of existence.



7

Oscar Zalameda (1930-2010)
Untitled
signed (lower right)
oil on canvas
30" x 36" (76 cm x 91 cm)

P 240,000

One of the most recognized names in modern Philippine art is Oscar Zalameda. The iconic modernist has forged an alluring brand of cubism that melds a myriad of stylistic approaches into a powerful, distinctive brand all his own.

A very well-travelled artist, there is a superb academic character to Zalameda's art. Although a very Western — more so, European — quality pervades his work, his very Filipino choice of subject shines through. The amalgam of Zalameda's international worldview and Filipino sensibilities has allowed the highly regarded artist to concoct such a powerful, and captivating style.

As in this very piece by Zalameda, hints of neoplasticism dictate the stark background, while an intelligible approach to his colors and figures lay his Filipino cast of characters at the fore of the composition. Eloquent in his execution, Zalameda puts on display his stylized predilections in this brilliant piece.



8

Tam Austria (1933-2007)
Untitled
signed and dated 1975 (lower right)
oil on canvas
24" x 29" (61 cm x 74 cm)

P 120,000

Tam Austria's rendition of rustic themes bears a very familiar nature — redolent to that of cultural iconography, and remnant of past practices and pastimes. Excellent in his approach, Austria has crafted a very welcoming brand of art. Very Filipino in context, Tam's creations feature tableaux of idyllic life.

This very work by Austria gives us a peek into the more festive, as we are treated to a classic game of 'luksong sako' — the Filipino version of a sack race. With the intensity of the game brewing, the hustle and fumble between the participants is evident, giving us this timeless depiction of a fleeting past.

9

Mauro Malang Santos (b.1928)

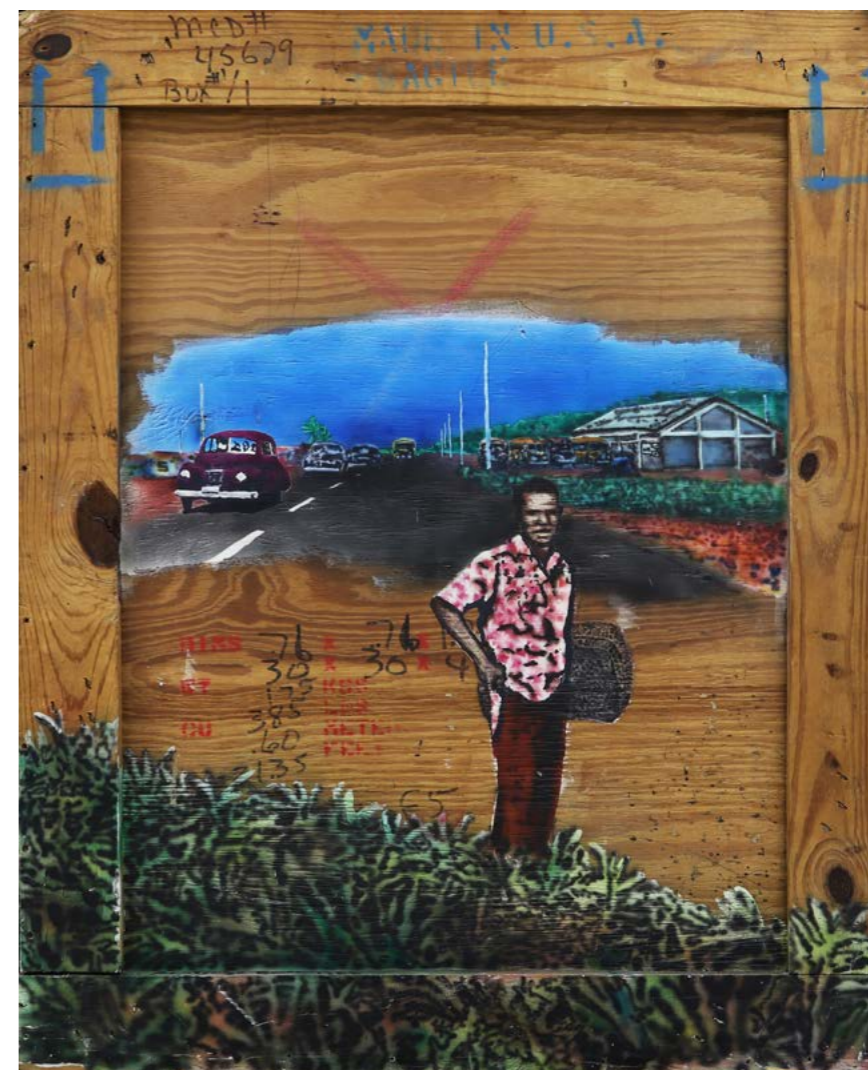
Woman
signed and dated 2002 (lower right)
gouache
11 1/2" x 9" (29 cm x 23 cm)

P 100,000

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

A highly renowned modernist, Mauro Malang Santos is among the most recognized and sought after artists of today. Initially drawing inspiration from the realities of urban life, Malang had incorporated into his art the very travails of the Filipino commoner — ever so elegantly rendering them in his distinct cubist style.

Later in his career, Malang veered his sights towards more brilliant renditions of Filipino women. From mothers to flower vendors, the more mature Malang puts on display his seasoned hand — flaunting his mastery of his medium and the maturity of his aesthetic. This work from 2002 is among these works. Powerful impassioned strokes, evocative palette selection — a masterful display of the artist's evolved predilections.



10

Santiago Bose (1949-2002)

Journey to a Vanishing Horizon
signed and dated 1988 (lower left)
mixed media
37 1/2" x 30 1/4" (95 cm x 77 cm)

P 100,000

Provenance:
Hiraya Gallery

An artist with a driving avant-garde impulse, he broke academic barriers to strikeout his own as he launched into an intense personal engagement in art making. And while one could easily describe his art as epitomizing post-colonial discourse, for him the condition of coloniality seethes just beneath the surface like a lingering fever.

It is possible to group Santiago Bose's work, in general, into four periods: his first mature period in the late 1970s and early 1980s, his sojourn to the United States from 1980 to 1986; the period of his return from 1986 up to 1993, and the period from 1994 to his death.

The issues of identity, marginalization, and struggle came to the fore during Bose's sojourn to New York.

During his stay in the United States, Bose sensitively captured in his work the experience of exile, alienation, and nostalgia for one's country that accompanied the Filipino diaspora.

Painted on a cargo box lid, "Journey to a Vanishing Horizon" can be anywhere whether in the United States or the Philippines, and the guesses are even more heightened with the presence of a vintage mid-century car, but the title of the work speaks volumes about the uncertainty faced by migrant workers. The fact that the image is painted on a wooden cargo box lid seems to reflect the disposability, so to speak, of the overseas contract workers.



11

Ang Kiukok (1931-2005)
Junkscape
signed and dated 1975 (lower right)
ink and watercolor on paper
8 1/2" x 12" (22 cm x 30 cm)

P 120,000

Provenance:
Finale Art File

The rural subjects of Ang Kiukok, such as junkscapes, cannot be designated to any particular period in the chronology of his career. His scarred land of junkscapes include piles of technological and mechanical debris.

Ang Kiukok's junkscapes are thematically related to his dogfights that bristle with a bellicose energy, so much so that poetry has even been written about those visual eyesores of technological junk.

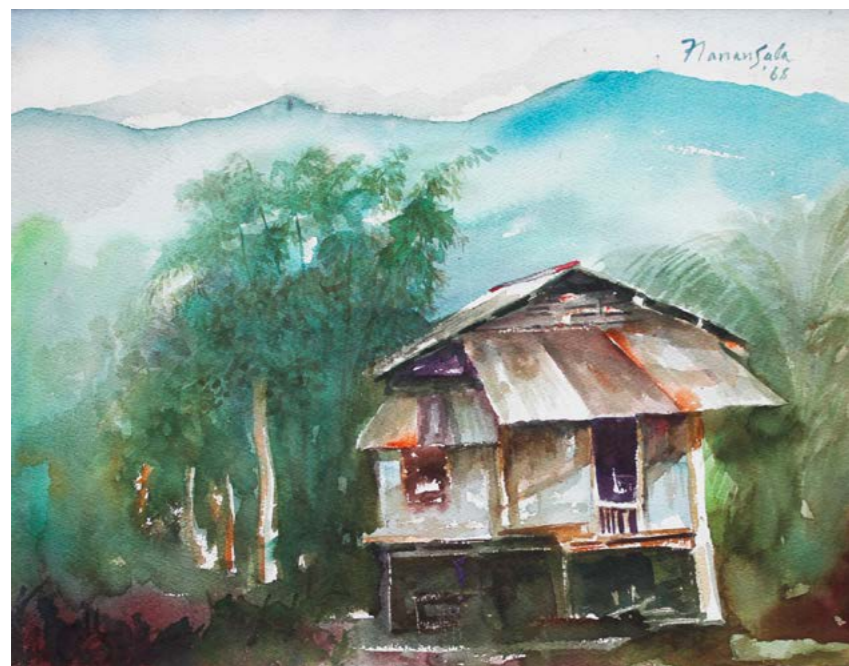
12

Vicente Manansala (1910-1981)
Bahay Kubo
signed and dated 1968 (upper right)
watercolor on paper
16" x 20" (41 cm x 51 cm)

P 160,000

Stunning are the watercolor creations of renowned modernist master Vicente Manansala. A greatly talented draughtsman, Manansala fluently translates onto canvas his stylized depictions of landscapes and genre. His penchant for the ethereal aesthetic he has concocted had transcended his choice of media, recreating such even in thick oil. The very style he had developed had garnered him adulation — later evolving into what is now known as 'transparent cubism'

This 1968 work by the National Artist, done in watercolor, exhibits Manansala's masterful vision. The humble setting captured with such a refined weightlessness possesses an unearthly, delicate character — a masterful display of Manansala's genius and technical prowess.



13

Carte Hydrographique & Chorographique des Isles Philippines

Pedro Murillo Velarde/George Maurice Lowitz
1760
hand-colored copper engraving
40" x 24" (102 cm x 61 cm)

P 140,000

This coveted 1760 reissue of Murillo Velarde's 1734 Carta Hydrographica shows the island, contested by China, of Panacot (Scarborough Shoal) off Zambales. Various shipping routes around and between the islands are indicated as the map also served as a sea chart. On the island of Mindanao near the Laguna de Mindanao, there is a Spanish inscription "Aqui estuvo S. Franc[isco] Xavier" — St. Francis Xavier was here." This bolstered the 18th century fond belief that this "Apostle of the Indies" set foot there. The upper right and lower left corners are enhanced with decorative cartouches.

Murillo Velarde asked the printer Nicolás de la Cruz de Bagay to engrave both the 1734 and 1760 maps. Murillo Velarde expressed his admiration for the talent of the Indios (Filipinos) in the arts and crafts in the passage found in the lower left hand corner of the map: "...The Indios [Filipinos] are well-built, have fine features and are dusky in complexion. They become good writers, painters, sculptors, blacksmiths, goldsmiths, embroiderers, and sailors."

14

Hernando R. Ocampo (1911-1978)

Abstraction 41
signed and dated 1976 (lower right)
watercolor on paper
20 1/2" x 29" (51 cm x 74 cm)

P 200,000

Provenance:
Galleria Duemila

Known for his lyrical, abstract compositions that derive from nature's forms, H.R. Ocampo has captivated numerous audiences with his works that are nothing short of breathtaking. Arguably one of the most original artists, Ocampo's works flaunt a very Filipino sensibility — such could very well be a byproduct of his self-taught background and homegrown influence.

Ocampo's oeuvre definitely holds some of the finest abstract works — a complexity in their grandeur, a familiarity in their complexity. This work from 1976 is a fine example of Ocampo's genius aesthetic.



15

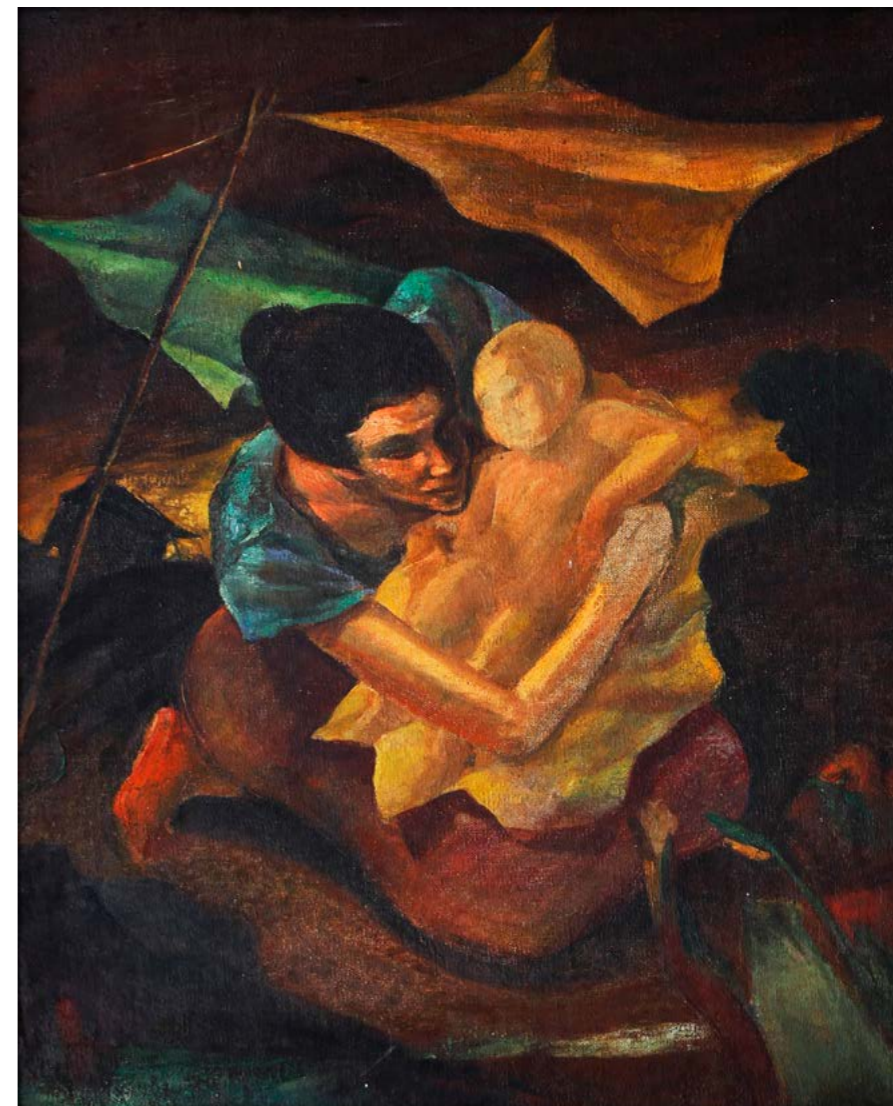
Lydia Velasco (b.1942)

Untitled
signed and dated 2005 (lower left)
mixed media
42" x 28" (107 cm x 71 cm)

P 40,000

Provenance:
Private Collection, Singapore

Lydia Velasco's art has featured a very strong set of characters. A brilliant modernist, Velasco hosts a cast of her stylized Filipina — graceful in their figure, with a distinct resound vigor.



PROPERTY FROM THE VICENTE LOPEZ JR. COLLECTION

16

Romeo Tabuena (1921-2015)

Mother and Child
oil on canvas
20" x 16" (51 cm x 41 cm)

P 200,000

While Romeo Tabuena is known for his monochromatic landscapes of nipa-huts, farmers and carabaos done in an exquisite style, with attenuated figures spread out in large, tonal areas suggesting early morning fog, he was somewhat influenced by Chinese painting, he went through considerable evolutions.

The painting anticipates Romeo Tabuena's other side to his art, which was expressed in dark oil paintings, some of which reflected the "proletarian" concerns of the period. In this work, the figures in the background have an almost expressionist distortion with no happy elements to relieve the labored atmosphere.

There have been other facets and turns to Tabuena's evolution, specifically, when Tabuena famously settled in Mexico later in his life, he developed a colourful prismatic style with folk subjects.



The Parents of Romeo Tabuena with the Painting
Ca.1955



17

Lao Lianben (b.1948)

Presence

signed (lower left) dated 1992

acrylic on wood

72" x 80" (183 cm x 203 cm)

P 1,200,000

Provenance:

Acquired directly from the artist by the present owner

Lao Lianben's oeuvre has featured a potent brand of minimalism which is often referred to by most as 'Zen'. Ethereal in nature, Lao's works are more often than not meditative and welcoming — as if to invite his audience into the stark, relaxing expanse to find themselves.

This work by Lao features a very strong play on contrast. The vast nothingness that exists behind the streaks of light adds to the brilliance of the otherwise faint beams. The very luminescence of which giving us a glimpse at the very threshold between the tangible and intangible.

18

Carlo Gabuco (b.1981)

The Promise Land
signed and dated 2007 (lower right)
oil on canvas
60" x 72" (152 cm x 183 cm)

P 120,000

Literature:

De La Paz, Christiane L., Private Collections, Artes De Las Filipinas, Quezon City, 2009, p. 247 (illustrated)

A photo-journalist documenting events that have had life-changing impact on the country (he was dispatched to Tacloban, Leyte to cover the horrendous aftermath of super-typhoon Yolanda), Carlo Gabuco, as a painter, reflects on the ills plaguing society, specifically abuse of power and blind faith. The latter is evident on *The Promise Land*, which is the artist's interpretation of the idiom, "the blind leading the blind."



In this photo-realistic work, an old woman slings an arm on a young man (possibly her son) for balance and guidance while carrying an indiscernible icon of a saint strewn with rosary on the other. The man holds out his hand in a gesture of begging, his ears plugged with earphones. With a piece of cloth swaddling their heads and covering their eyes, they seem immobile, unable to take a step, as both of them can't see.

The Promise Land appears to comment on religious fanaticism, how belief becomes the cloth that binds people's heads as they long for some comfort. Gabuco raises urgent questions: When the blind lead the blind, what will the world amount to? As viewers, how do we perceive their predicament, with revulsion or empathy? What if we ourselves are blind? The only way that the scales of the eyes to fall off, the artist seems to be saying, is to look closely at all that is human and not flinch.



19

Norma Belleza (b.1939)

Mother and Child
signed and dated 1990 (lower left)
oil on canvas
42" x 42" (107 cm x 107 cm)

P 140,000

Iconic Filipino modernist Norma Belleza has put on display her refined folk sensibilities time and again. Belleza's stylized figuration of the Filipina has come to be known as a potent display of fortitude—a powerful depiction of the Filipina woman; forged of strength and will.

In this work by the renowned modern, we are treated to an allegorical composition—the woman at the center of the household caring for her child. The setting, cluttered with religious and socio-cultural iconography, is a microcosmic rendition of society, shedding light on the travails of the Filipina.



20

Emmanuel Garibay (b.1962)

Holy Family
signed and dated 2001 (lower left)
oil on canvas
48" x 61" (122 cm x 155 cm)

P 240,000

Provenance:

Norman Crisologo Collection

Among the more prolific expressionist figurative artists of the last two decades, 2002 Thirteen Artists-Awardee Emmanuel Garibay has often drawn from sacred imagery, not as an expression of his own spirituality, but as a way of presenting the complexities of Philippine social reality in familiar terms.

The image of the naked Holy Family aboard a jeepney, for instance, is very familiar in Garibay's oeuvre. In his book *Where God Is: The Paintings of Emmanuel Garibay*, the artist collects several paintings whose nuances highlight the various problems many poor families have to deal with. *Sagrada Familia*, on one hand, represents the Holy Family riding the jeep away from persecution. A second painting, *Tahanan*, depicts the family taking up residence inside the jeepney instead of simply living in it. "This is to dramatize the state of poverty that many Filipinos are in right now," Garibay described in an interview.

With *Holy Family*, there are several details that should disturb the viewer. The most apparent of these is the knife sticking out of St. Joseph's chest. Unlike in previous depictions of the Holy Family, Garibay also chooses to omit the mouths from both Joseph and Mary. The child Jesus clasps what appears to be a glass jar, either imprinted with a heart or carrying one inside of it.

In today's context, this particular image seems somewhat apt. We may not know the origin of the father's blade, but its intrusion calls to mind the early death of St. Joseph in the Gospel, and reminds of the many Filipino families who are often challenged when one of the parents dies, certainly after a killing. The removal of their mouths signifies the exclusion of their voices from any discussion of any kind. Unable to speak for themselves, our eyes turn to the child, the only one still capable of speaking. He carries a heart in a glass jar, evoking fragile warmth, echoed in the child's nesting between the two parents.

It is clear here that, despite these details, Garibay is elevating the status of his subject, placing the masses at the forefront of the viewer's consciousness by relegating to them the status of the divine. Not merely an interrogation of the current state of affairs, the artist calls to mind that the greatest glories are embedded in the most humble circumstances, and that one need not look very far in order to seek the sacred.

21

Marcel Antonio (b.1965)

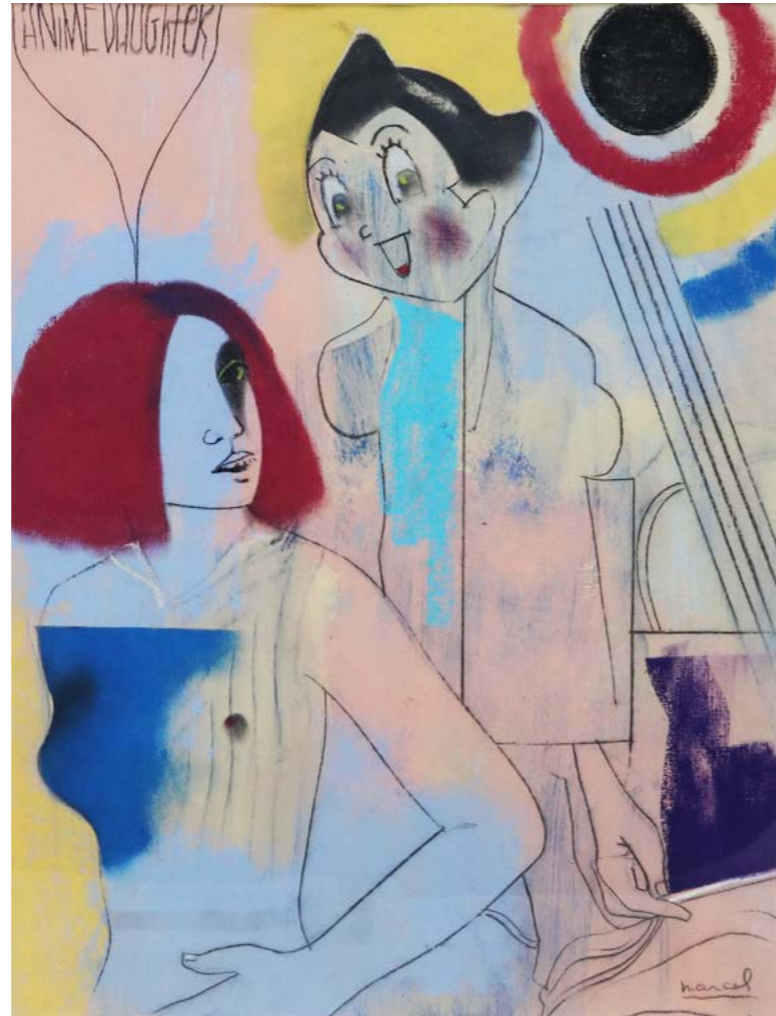
Untitled
signed (lower right)
pastel on paper
26" x 20" (66 cm x 51 cm)

P 70,000

Provenance:
Private Collection, Manila

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

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



22

Onib Olmedo (1937-1996)

Quatro Marias / Untitled
signed and dated 1992 (lower right)
pastel on felt paper
22" x 28" (56 cm x 71 cm)

P 130,000

Provenance:
Acquired directly from the artist by the present owner

Onib Olmedo, one of the most influential artists in the Philippines, has created an obscure world of oddity and disproportion. Immortalized in his oeuvre, this bizarre world gives us a glimpse into the inner workings behind Olmedo's genius.

This work by Olmedo is among his sensuous nudes done in pastel on felt paper. The implied physical interaction in the composition puts forth the desire for the subject — the artist succumbing to his carnal cravings, and the subject to her inhibitions.



23

Ferdie Montemayor (b.1965)

Poblacion Dos
signed and dated 2016 (lower left)
acrylic on canvas
48" x 96" (122 cm x 244 cm)

P 220,000

Provenance:
Private Collection, Makati City

Ferdie Montemayor has time and again captivated audiences with his stunning, stylized landscapes. The cluttered and distorted imagery that is borne from the chaos bears with it a hint of harmony, as can be felt in the union despite the disarray. Most probably of his hometown, Antipolo, the rendition serves as a microcosm of his myriad portrayals of communities all over the Philippines.



24

Johanna Helmuth (b.1993)
Sorry Father For I Have Sinned
oil on canvas
30" x 40" (76 cm x 102 cm)

P 80,000

One of the more exciting young artists today, Johanna Helmuth came to her own with her first solo show, "Disfigure," generating a lot of buzz for paintings that seem benign at first look but are actually loaded with dark and menacing insinuations.

Her power is on full display in "Sorry Father for I have Sinned," an allegory on the fundamental conflict between a man and his faith as well as the instability of domestic relations. In sharp, violent strokes created by a palette knife, the scene shows a man clasp his head in rage as the woman draws her knees up to her chin in a posture of fear and helplessness.

25

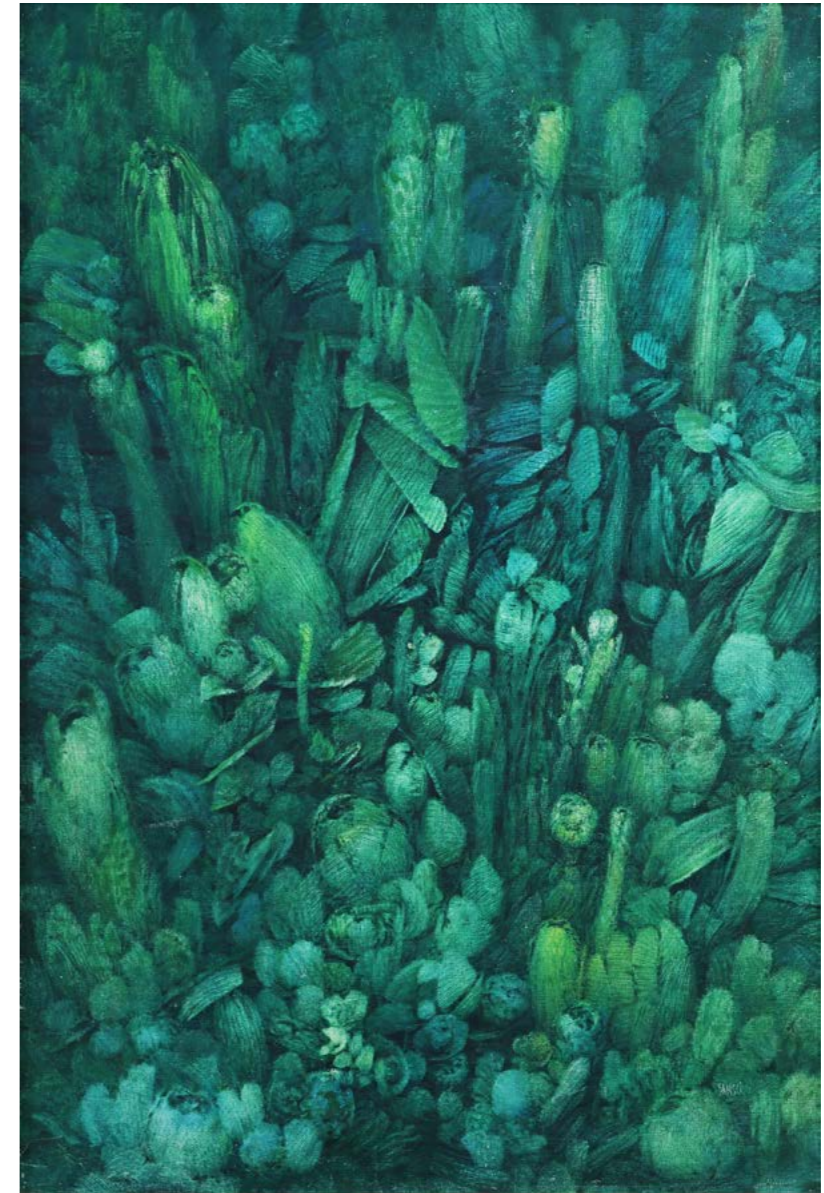
Ang Kiukok (1931-2005)
Pieta
signed and dated 1981 (upper right)
oil on paper
9" x 11" (23 cm x 28 cm)

P 120,000

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

Ang Kiukok's stylistic leanings have often, if not always, featured a cubistic quality. There is a uniqueness in his approach to his aesthetic — where the once rigid, and later on more expressive take on forms have given viewers a very evocative brand of art.

It is in Kiukok's ability to visually embody angst, anguish, and pain with his subjects that makes for his creations' inimitable emotional quality. Just as in this oil on paper work, the pained Christ exemplifies the very torment that is ever present — even Mary, the dark shroud clutching the beaten Christ, is depicted very subtly yet powerfully.



26

Juvenal Sanso (b.1929)
Leafy Corner
signed (lower right) dated 1968
oil on canvas
28 1/2" x 19" (73 cm x 48 cm)

P 400,000

Provenance:
Private Collection, Manila

One of the most recognized artists of today, Juvenal Sanso has concocted his own powerful brand of art. From initially creating works of malaise and distraught, drawing from the traumatic experiences he had throughout World War II, Sanso's works later evolved into the more calming and harmonious throughout the decades.

This very work is among the renowned artist's more serene creations. Borne from his transition period — from his black period to his 'joyous phase' — this piece very well exhibits a certain grit, accompanied by a soothing choice of palette. Sanso's use of black adds a defined brilliance to the floral scape, contrasting the otherwise subdued hues. Intricately detailed, this very work exhibits the iconic modern's deft hand and alluring vision.

This piece is from 1968, 2 years after Sanso's 20-year retrospective show at the Makati Commercial Center.

27

Vicente Manansala (1910-1981)

Nude
signed and dated 1973 (upper left)
charcoal on paper
36" x 30 1/2" (91 cm x 80 cm)

P 220,000

Provenance:
Private Collection, Manila

Although known to be a challenging subject, nudes borne from Vicente Manansala's hand appear to be done rather effortlessly. Potent is Manansala's imagery, ever so eloquently capturing his sitter without foregoing his artistic predilections and sensibilities.

In this very work, the prismatic quality of the subject is forgone, giving us a view of Manansala's draughtsmanship. The very translucence of the figure is akin to that of Manansala's transparent cubism, sans the planar forms. The brilliant concoction of tones in contrast put on display Manansala's deft hand and adept mastery of his media — a stunning play on light and figuration.



28

Mauro Malang Santos (b.1928)

Vendors
signed and dated 1997 (lower right)
oil on canvas
12" x 16" (30 cm x 41 cm)

P 180,000

Provenance:
West Gallery

Mauro Malang Santos' art has always exhibited a very Filipino character. Since his early days as a cartoonist, through his breakthrough show and numerous accolades, Malang's works had featured his penchant for illustrating the travails of life in the big city.

Over time, these creations evolved stylistically as Malang grew more mature, developing his unique approach to abstraction — with much of his later works depicting Filipina women, from mothers to market vendors, going about their days.

This work from 1997 is a fine example of Malang's distinct style; a potent and unique modernist approach with strong Filipino context.



29

Pre-Hispanic Gold Armlet

10th - 12th Century
gold
32g

P 150,000

The traditional chronology of Dvaravati is mainly based on the Chinese textual account and stylistic comparison by art historians.

Dvaravati itself was heavily influenced by Indian culture, and played an important role in introducing Buddhism and particularly Buddhist art to the region. Stucco motifs on the religious monuments include garudas, makaras, and Nagas. Nagas are a group of serpent deities in Hindu and Buddhist mythology.

Naga is the Sanskrit and Pali word for a deity or class of entity or being, taking the form of a very great snake — specifically the king cobra, found in Indian religions, mainly Hinduism, Buddhism, and Jainism. A female naga is a nagini.

In a Cambodian Legend, the naga were a reptilian race of beings under the King Kaliya who possessed a large empire or kingdom in the Pacific Ocean region until they were chased away by the Garuda and sought refuge in India. It was here Kaliya's daughter married an Indian Brahmana named Kaundinya, and from their union sprang the Cambodian people. Therefore, Cambodians possess a slogan "Born from the naga". As a dowry, Kaliya drank up the water that covered the country and exposed the land for his daughter and son-in-law to inhabit and thus, Cambodia was created.

Even-headed naga, such as in this armlet, are said to be "Female, representing Physicality, Mortality, Temporality, and the Earth."

The Style and technique of this armband as well as historical data suggest a tenth-twelfth century dating for the piece. This was acquired in the late 80s - early 90s when it was still possible to find such pieces in the area.

-Ramon N. Villegas



30

Nena Saguil (1924-1994)

Untitled
signed and dated 1978 (lower right)
watercolor on paper
18" x 24" (46 cm x 61 cm)

P 140,000

Provenance:
Nora Daza Collection

Nena Saguil's stylistic leanings have changed over the course of her career. Initially a figurative painter, Saguil's predilections had veered toward the abstract later in her career when she moved to Paris. It was here that she had concocted her signature brew of orbs and swirls, creating the magical cosmic scenery that is both enchanting, and welcoming.

This watercolor work is from 1978, four years after she was chosen as one of the 12 Outstanding Overseas Filipinos for her endeavors abroad.

31

Ricarte Puruganan (1912-1998)

Untitled
signed and dated 1970 (lower right)
oil on canvas
32" x 40" (81 cm x 102 cm)

P 200,000

A pioneering modernist in Philippine art, Ricarte Puruganan has long been at the forefront of modernism — deviating from the classical realist aesthetic of the renowned Amorsolo School.

Puruganan's works are noted for their bold strokes and heavy application of paint. The powerful directness of his brushwork in this work is a sharp contrast to the more delicate brushstrokes which he employs in his more numerous depictions of traditional dancers. One of the Thirteen Moderns, Puruganan since the 1960s has developed a style which seeks to synthesize indigenous Filipino designs with contemporary dreams, but this work is an exception — of note still is his stylized approach to his aesthetic.



32

Ivory Crucifix On Silver Base

18th & early 19th Century
Ivory, Kamagong Wood and Silver
with stand: H:31 1/2" x L:12 1/4" x W:6 1/2" (80 cm x 31 cm x 17 cm)
ivory: H:11 1/2" x L:9" x W:2" (29 cm x 23 cm x 5 cm)

P 200,000

Provenance:
Manila

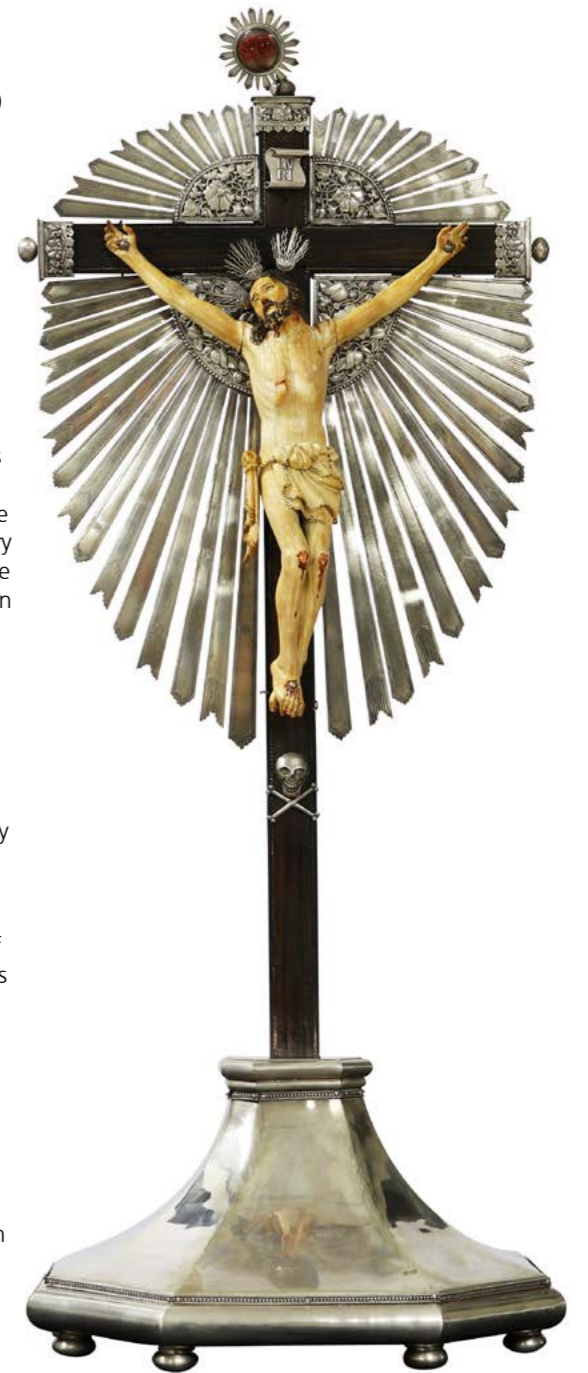
Every house during the colonial period had an altar with a cross, with the more affluent households having crucifixes with the corpus carved in wood or ivory. This ivory crucifix has a corpus beautifully carved in the Cristo Expirante pose or dying stance. It's anatomically correct torso is in perfect condition with all the fingers intact. The hair and beard are finely detailed and the face of Christ with its mouth agape shows His agony. The carved perizonium or loincloth, locally called a bahag or tapis, is finely carved, especially the complex folds of the drapery of the loincloth which are edged by a pierced lace-like border reminiscent of 18th century Portuguese work. To the head of Christ are attached silver trespotencias, the three rays emanating from the pate that symbolize Christ's potencies or power. A crown of thorns originally was on his brow, but is now missing.

The cross on which the image is attached is most unusual, because seldom does one see a kamagong cross inlaid, not with the usual line-inlay of lanite, a pale soft wood, but with twisted silver wire. Moreover, the base of the cross is not the usual wooden one composed of little mounds, but is a hexagonal one overlaid with silver and resting on six silver bun feet. The base is further decorated at the neck and the waist with narrow bands embossed and chased with a design of tiny beads flanked by a miniature rope-like border.

The plain kamagong cross with its silver inlay is embellished with hand-beaten silver cantoneras or terminals to which a ball finial is attached. The inner edges of the cantoneras are edged with an engraved and pierced acanthus border, while its flat surfaces are applied with a highly embossed and chased design of a flower flanked by symmetrical foliate scrolls. A silver scroll, embossed and chased with an INRI, is attached above the head of Christ, while a skull and crossed bones of beaten silver are applied below His feet. The skull is an allusion to Golgotha, 'The Place of Skulls', where Christ was crucified. Above the cross, attached by a silver spring to make it entremblant, is a glass disk surrounded by silver rays. A face painted behind glass represents the sun.

The cross is embellished with rays, or rayos, that surround the entire corpus like an oversized shield. The rays emanate from a central ovate portion applied with an elaborately embossed, chased, and pierced design 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. The rays are engraved with stippled lines and very fine bands of ropelike strips.

-Martin I. Tinio, Jr.





33

Arturo Luz (b.1926)
Cities Of The Past
dated 2013
acrylic on canvas
22" x 26" (56 cm x 66 cm)

P 180,000

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

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

Through discipline, he has built his reputation around distinct visual worlds stripped of distraction and sentiment. As such, his aesthetic introspection leads to realities and forms that are designed rather than reproduced — however, in his cities of the past series, Luz captures the grand architecture of ancient structures and transforms such into the elegant minimalist edifices that feature his signature geometric style. A truly captivating display of stylistic genius.

34

Kuh Ledesma (b.1955)
The Silver Vine
signed (lower right)
acrylic on canvas
72" x 36" (183 cm x 91 cm)

P 30,000

*This lot is sold to benefit Ballet Philippines

Kuh discovered her love for painting as a young girl. But when she took up singing, painting was pushed aside. Decades later, as in recently, she took it up again, taking to acrylic and canvas with the same passion that has always marked her creative endeavors. Kuh the singer cum visual artist delivers a side of her that is quite unexpected: paintings done with strong, bold neutral colors that somehow manage to convey a sense and spirit that calms the soul. Even with her bold use of black and white, she evokes lush, languid images that are more than just pleasing to the eye. Viewing her works is therapeutic by itself, and one can now visually see the joy that exudes from Ledesma because each line and stroke refreshes — and uplifts — the viewer. The tonalities of the broad strokes, result in a feeling of freedom vastness and depth, while at the same time conveying a sense of spirituality and tranquility, two things that Kuh Ledesma tries to convey.

Kuh's brushstrokes follow her fundamental, inherent visual aesthetic which is in step with her musical aesthetic.

For example, the voluptuous, sinuous shapes of the cello and the guitar, against a pitch-black darkness, serve as the hollowed empty space around which eddies a golden mass of circuitous and wavy lines, an elaborate gilded filigree creating a dizzying vibration.



35

Romeo Tabuena (1921-2015)
Balloons
signed and dated 1968 (upper left)
oil on masonite board
31 1/2" x 39 1/2" (80 cm x 100 cm)

P 300,000

Provenance:
Private Collection, USA

Although having moved to Mexico in the early 50s, much of Romeo Tabuena's creations had still featured a very Filipino aesthetic and context. Over the years, Tabuena's artistic predilections had veered towards the more brilliant and festive — featuring the pinks and blues redolent of joyous celebration, akin to that of a fiesta.

This very work features the iconic master's distinct brand of cubism, meld with a mirthful cast and setting. The balloons that accompany the women suggest of the festivities — evoking a merry air that pervades the composition done masterfully in thick impasto.



36

Roberto Chabet (1937-2013)

Untitled

Ca. 1970

oil on canvas

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

P 600,000

This piece is accompanied by a certificate issued by King Kong Art Projects Unlimited confirming the authenticity of this lot

Provenance:

Private Collection, Manila

Chabet's paintings are not marked by any style reminiscent of his predecessors — they have their own singular character. Chabet had a deconstructive wit that was his own personal climate. They possessed a personality that persisted throughout, and it came with a mastery of technique, a freshness of approach and a tone of authority.

He composes blocks and seemingly fractured planes and arranges them as entities to tense up the surface. The 'objects' are stripped of their conventional legibility and fashioned into visual by the rhythms and patterns of geometric strokes. The overall arrangement draws out both their physical relationship with one another and the underlying continuum of meanings hinted by each block.

The toned down colors of the blocks cum planes — olive green, yellow, and burnt ochre, yellow, blue — are overlaid on lines weaving in and out of translucent color planes. Lines and colors are both native to Chabet's temperament and he seesaws between the two.

In paintings such as this Chabet posits his reaction against intuitive, emotional works of Zobel and Joya by disciplining his forms into more coherent, analytical structures.



37

Joy Mallari (b.1966)

Decoder

signed and dated 2016 (lower right)

oil on canvas

48" x 78" (122 cm x 198 cm)

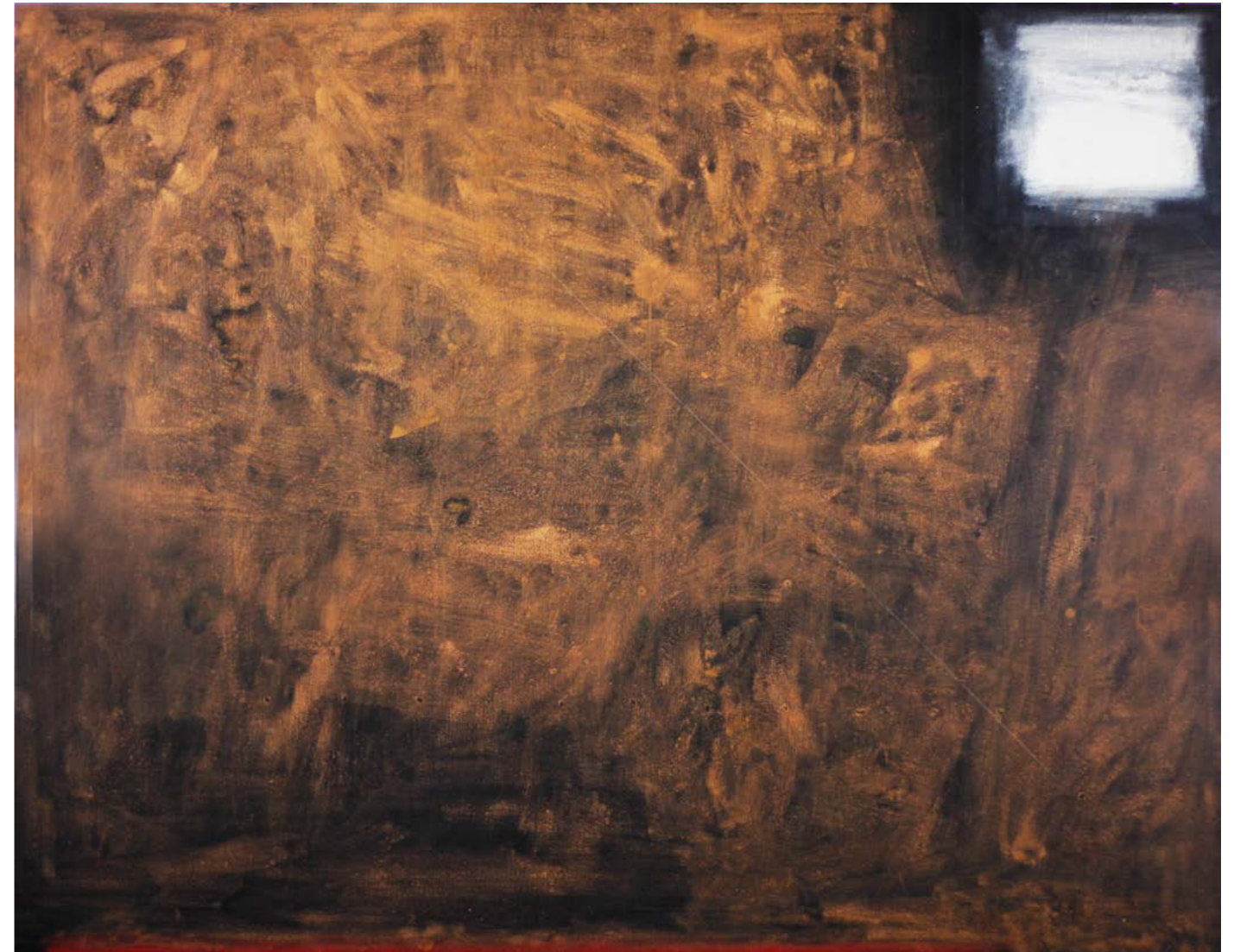
P 400,000

Exhibited:

Art Fair Philippines 2016, Tin-Aw Art Gallery, The Link, Makati City, Philippines, 17 February - 21 April 2016

Dr. Patrick D. Flores, the eminent art critic writes in the Art Fair monograph:

"In this visual story, a young girl on a horse forays into the woods, solitary but unafraid, reminding us of the words of the poet about fools rushing in where angels fear to tread. But this intrepid figure may well be both: fool and angel, at once rushing and treading. She holds a sword on which texts are written. A book unfolds, its texts and myths of creation dangling from the horse and spilling onto the ground where torn illuminated manuscripts gather. Birds in flight mark the background in this work that reveals the artist's strongest suit: a fulsome graphic rendering of narrative, a sense of whimsy, and a keen eye on the language of dreams, the intimations of its seemingly discrepant minutiae. The dream is a confluence of divergent sources, encoding in the woman traces of Joan of Arc and Gabriela Silang, conjuring quiet fortitude, the kind that propels the inspired to foray into a firestorm. In another moment of scanning, the scene of skirmish could be a carousel and not so much a battle. It could be a fantasy and not an account of grisly war. It could also be of a utopian impulse, evoking that instant when struggles have finally achieved their designs. Whatever it is, the picture lives in enigma, a sensibility to be gleaned in the artist's works in which there is much "loss and leaving," the longing for meaning in a life of void, the constant search for the elusive vital energy that should finally animate fragile mortals wandering the labyrinths of either the cold city or the burning desire."



38

Augusto Albor (b.1948)

Untitled

oil on canvas

55" x 70" (140 cm x 178 cm)

P 300,000

Provenance:

Private Collection, Makati City

Internationally renowned painter and sculptor Augusto Albor is among the premiere abstractionists in the Philippines. Although most noted for his minimalist approach to abstraction, his use of paint is everything but sparse — such has allowed the prestigious artist to define texture and atmosphere very masterfully. His canvasses brim with vigor, as his impassioned strokes fill the vast expanse — leaving his audience to bask in the cryptic, meditative display.



39

Benedicto Cabrera (b.1942)

Sabel
signed and dated 1993 (lower right)
acrylic on paper
12" x 9" (30 cm x 23 cm)

P 500,000

Provenance:
Private Collection, Manila

In the last decade, Benedicto Cabrera has been the subject of great acclaim. Having just recently celebrated 50 years of his art, a retrospective of the maestro's work was imperative.

Looking back at the National Artist's long-spanning career, one of the most iconic subjects borne from his brush is Sabel. The plastic-garbed vagabond, immortalized by one of the most celebrated Filipino Artists, has now become one of the most recognized figures in Philippine art.

40

Pacita Abad (1946-2004)

I Put A Spell On You
signed (lower right) dated 1997
oil on canvas
36" x 24" (91 cm x 61 cm)

P 120,000

Provenance:
Private Collection, USA

The late Pacita Abad has garnered great adulation for her abstract works. Most noted for her inimitable choice of palette, there is a distinct characteristic to Abad's creations that flaunt her innate understanding of coloration.

Brilliant is Abad's approach to her art, as she juxtaposes a myriad of tones that come together in all their dissonance, concocting an intense, cohesive amalgamation of hues. Abad's predilection for color can be traced, in a way, to her peripatetic life where she traveled the globe to take in the sights, sounds, cultures, and yes, colors, of the numerous places she visited.



41

Galo Ocampo (1913-1985)

Stations of the Cross Crucifix
signed and dated 1982 (lower right)
oil on canvas
34" x 21 1/4" (86 cm x 54 cm)

P 120,000

This piece is accompanied by a certificate issued by the artist dated 28 June 1982 confirming the authenticity of this lot

Provenance:
Museum of Philippine Art, Manila

Galo Ocampo is known for having staged the revolt against academic conservatism in the 1930s along with Victorio Edades and Carlos Botong Francisco. The triumvirate launched a crusade to stimulate artistic development along modernist lines. In the 1930s, they collaborated in creating murals which expressed their new artistic credo. His legacy already solidified early in his career, Ocampo developed his own artistic personality after the war, first with his 'Flagellants' series. Yet Galo Ocampo made inroads into other artistic disciplines as well. The artist was sent to Rome in 1956 by the Archbishop of Manila to train for the work of designing stained glass for Manila Cathedral. For the cathedral he did the seals of different Archbishops of Manila. He also did the designs in partnership with Kraut Art Glass for the stained glass windows of Santo Domingo church and the Sarimanok for the Philamlife Building.

The crucifix by Galo Ocampo which is quirkily shaped after the crucifix (at the Basilica di Santa Croce in Florence) of pre - Renaissance Italian artist Cimabue makes for a realization of what he learned from his Italian sojourn, both in painting and in the discipline behind stained glass. In the same way that after his Italian sojourn he did various images and attributes of the virgin in the country, Ocampo's crucified Christ is flanked with various images and attributes of Jesus Christ during his earthly life. The juxtapositions of various images of Christ reflect his Italian exposure to, even training in the imagery of stained glass compositions.



42

Abdulmari Imao (1936-2014)

Untitled
signed and dated 2004
brass
H:10" x L:16" x W:6" (25 cm x 41 cm x 15 cm)

P 60,000

Provenance:
Private Collection, Manila

As a sculptor and painter, National Artist Abdulmari Imao draws inspiration from the Tausug and Maranao artistic traditions of Southern Philippines, particularly the art of the okir wood carving design, which he reinterprets in a contemporary idiom. His art evolved into four distinct but interrelated themes: Islamic calligraphy, the sarimanok, the sari mosque, and the sari okir. He has executed these themes in different sculptural processes, mainly metal casting, welding, repousse, as well as painting, and has made use of different mediums, mainly brass and bronze in sculpture. Imao is known to combine okir and Arabic calligraphy to create sculptural variations in the name of Allah. In the sarimanok, Imao emphasizes elements of the bird with fish in its claws to create contemporary compositions.

This work is an almost abstracted variation of the sarimanok, without the fish and claws. Imao reinvents and reinterprets tradition, what with his Master of Fine Arts degree at the University of Kansas in 1962; his Smith Mundt and Fulbright scholarship, and his further studies at the prestigious and renowned Rhode Island School of Design as a foreign fellow.



43

Sofronio Y Mendoza (b.1936)

Interior Scene
signed and dated 1979 (lower left)
oil on canvas
20" x 24" (51 cm x 61 cm)

P 70,000

A highly regarded artist of iconic stature, Sofronio Y. Mendoza has captivated audiences time and again with his powerful impressionistic approach to his art. A very well-travelled artist, SYM has captured numerous morsels of the world — from landscapes and seascapes, to interiors and still lifes — immortalizing such fragments of his life in his work.

This interior scene by the renowned maestro could very well be among the anecdotal works that document his travels. Set in what appears to be a studio — what with the easels and brushes lying about — it is safe to assume that this piece was created in a sunny afternoon painting session with one of his peers. Excellent is SYM's technique — masterfully rendering the scene in all its brilliance.



PROPERTY FROM THE AMBASSADOR AND MRS JV CRUZ COLLECTION

44

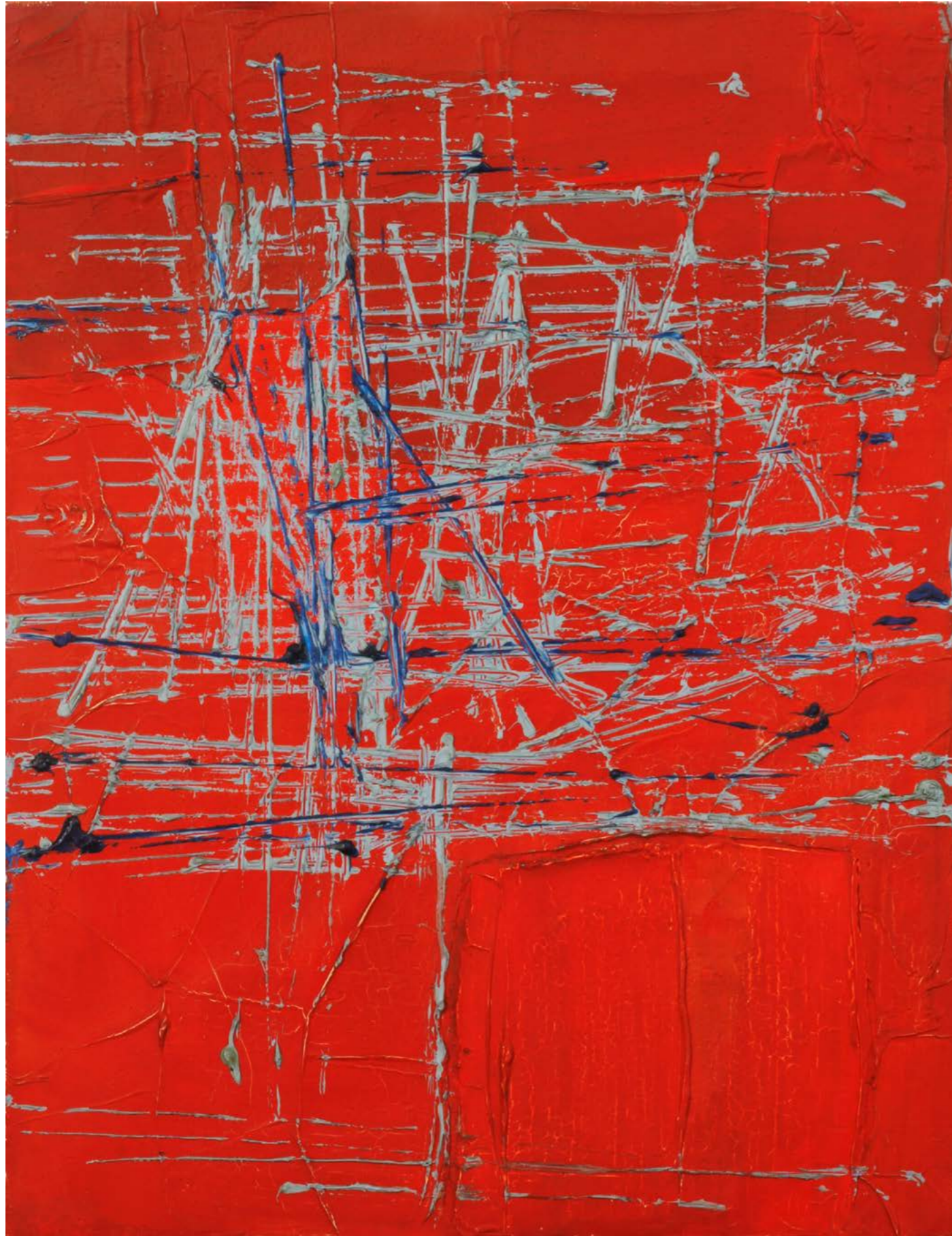
Vicente Manansala (1910-1981)

Nude
signed and dated 1972 (upper right)
pastel on paper
38" x 25" (97 cm x 64 cm)

P 300,000

The nude figure has become an embodiment of classical beauty and ideal form. Beyond this, the technical aspect of such would pose a challenge for some artists — as there is always a level of difficulty in capturing the human anatomy; be it stylistic or academic.

A technically proficient draughtsman, Vicente Manansala captures the nude form very elegantly. Clever with his use of light, and impeccable with his technicality, the national artist depicts the sheer beauty of his subject fluently, infusing his own cubistic touch ever so subtly. This work by the renowned modern from 1972 is a masterful display of the artist's skill and finesse.



45

Fernando Zobel (1924-1984)

Saeta #248
signed and dated 1959 (verso)
oil on canvas
14" x 10 3/4" (36 cm x 27 cm)

P 1,200,000

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

Provenance:
Private Collection, USA

Zobel's art evolved into absolute non-objectivism with the Saeta series. This shift in Zobel's artistic style, which transpired in the late 1950s, remains an exemplary standard of Philippine abstraction to this day. In this painting what impresses most is the close up effect and the startlingly glowing red background into which the lines move about. The Saetas are the apotheosis of Zobel's early, exuberant style.

Zobel's journey into pure non-objectivism and minimal color defined his work starting about 1960 - with the serie negra. Saeta - literally arrows - is a form of abstract calligraphy all of Zobel's own. If one sees the suggestion of sailing ships with masts, It is not a fortuitous imagery. Earlier in his career, in the fifties, Zobel had gone through a representational period which included portrait landscape. Through then however, such landscapes became more abstract. The fine, calligraphic lines of the Saetas were to evolve into the vigorous and painterly Serie Negra works that go in step with both American Abstract Expressionist Franz Kline (1910-1962) and Japanese sumi-e paintings.



46

Vicente Manansala (1910-1981)

Fish

signed and dated 1965 (upper left)
watercolor on paper
12" x 22 1/2" (30 cm x 57 cm)

P 180,000

National Artist Vicente Manansala has time and again been the subject of great renown. The prime mover of transparent cubism, Manansala's play on translucence and form throughout his oeuvre has gained immense recognition. Rooted in the virtuoso's penchant for watercolor, Manansala's stylistic predilections lean toward the dissection of his subjects' planar qualities — this very work by the artist, however, atypical of such.

In this work from 1967, we can see the translucence in Manansala's use of his medium. Cleverly incorporating these ethereal tonal qualities into his work, the iconic modern creates a stunning concoction of both figurative and abstract elements — an intelligent play on depth and figuration.

47

Elias Laxa (1904-1990)

Mangingisda

signed and dated 1948 (lower left)
oil on canvas
12" x 16" (30 cm x 40 cm)

P 40,000

Kapampangan artist Elias Laxa has captured the hearts of audiences all over the world with his signature seascapes and captivating vignettes of an old Philippines that has since been long-forgotten. A man of humble beginnings, Laxa's inclination to the sea speaks of his love for his home, Guagua.

Laxa's dream to travel and exhibit abroad came to fruition when he was given the opportunity to fly to Hawaii in 1964 to present his creations, not to mention his technical proficiency, and his charming, imaginative personality. It was in Hawaii that Laxa found commercial success, as connoisseurs and collectors took a liking to his works that featured his captivating seascapes — an ode of sorts to his home. This very work from 1948 exhibits the timelessness of Laxa's craft; robust, yet warm and welcoming.



48

Eduardo Castrillo (1942-2016)

Table

signed and dated 2005
brass and glass
H:17 1/2" x L:49" x W:27" (44 cm x 124 cm x 69 cm)

P 300,000

Provenance:

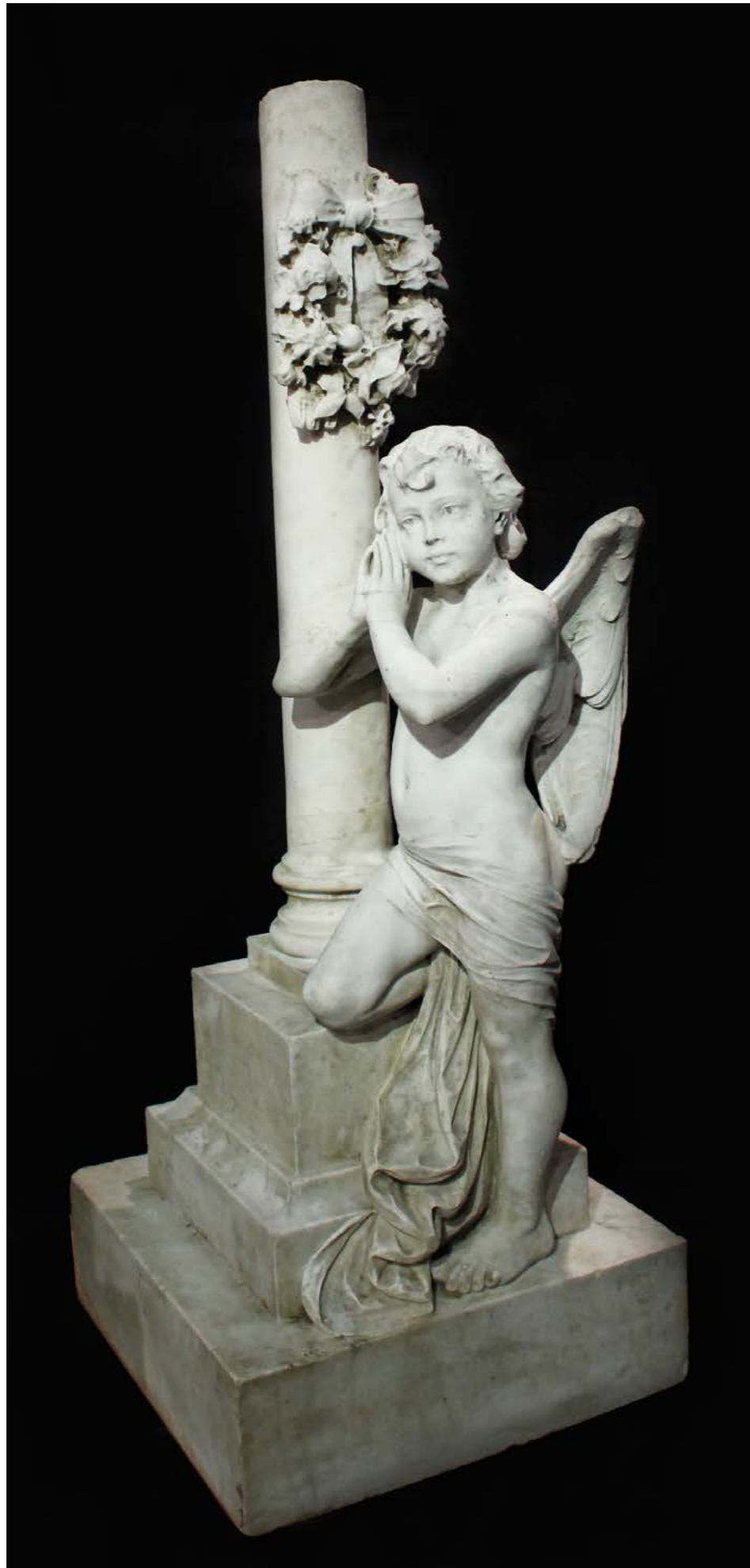
Private Collection, Makati City

Eduardo Castrillo is one of the very few prominent artists and artisans who once worked as jewelry designers at the legendary La Estrella del Norte (another is Hans Brumann, who was to make a name for himself with powerfully conceived mother of pearl sculptures). Having worked in the famous jewelry store may have had a strong influence in his sensibility as a sculptor, what with the fact that he leaves no aesthetic angle, or side, or view, unattended to.

It is not surprising that Alice Guillermo writes that (Castrillo is) "possibly the first sculptor to grapple with the aesthetic issues of sculpture and space..." (Excerpted from "Sculpture in the Philippines: From Anito to Assemblage", Metropolitan Museum of Manila, 1991.)

The same essay says: "Interestingly, Castrillo has worked in both micro and macro forms, as in jewelry with its small exquisite forms and in public sculptures of towering dimensions..."

And "...It was in the early 1970s that Eduardo Castrillo, working in metal, came up with a strong anticlassical style." Thus his cocktail table of swirling planes breaks off western classicizing traditions with a sculptural language all Castrillo's own (yet with a nod or two to the iconic cocktail table of Isamu Noguchi).



49

Isabelo L. Tampinco (1850-1933)

Angel

signed and dated 1918

marble

H:52 1/2" x L:19 1/2" x W:19 1/2" (133 cm x 50 cm x 50 cm)

P 500,000

Provenance:

Private Collection, Malabon

Isabelo Tampinco y Lacandola, a student at the Academia de Dibujo y Pintura, Manila's art academy, studied sculpture under Agustin Saez and Lorenzo Rocha. Hailed as one of the most outstanding sculptors of his time, he was admired by Jose Rizal, who was his classmate in a modeling class at the Ateneo Municipal de Manila. He was principally known as a laborista, a carver of ornament, because of the doors, altars, ceilings and other decorations he made for the Manila Cathedral and the churches of Sto. Domingo and San Ignacio in Intramuros. He also did decorative carvings for private homes, like transoms, picture frames and even furniture. Later, he made statues of saints and angels in wood, plaster of Paris, concrete and marble. At the turn-of-the-20th century, he created a uniquely Filipino style, when he incorporated native flora and fauna designs in his calado or pierced transoms. When Art Nouveau became fashionable, his works abounded with native motifs like the anahaw, areca palm, gabi or taro leaves, and bamboo. It came to a point that any frame or furniture decorated with these was instantly labeled as by 'Tampinco'.

This marble statue is one of the few pieces in marble executed by Isabelo Tampinco. It was originally meant to decorate the tomb of a rich person and is an allegorical piece. The composition consists of a broken column to which a floral wreath is attached by means of a wide ribbon. The former is a Masonic symbol and was usually used as a monument to a person whose life was cut short, while the wreath is a tribute to his memory. A winged youth with fantastic drapery flowing between his lower limbs has his arms raised towards his left cheek as if in prayer.

-Martin I. Tinio, Jr.

50

Romulo Olazo (1934-2015)

Untitled #161
signed and dated 1987 (lower right)
acrylic on paper
28" x 38" (71 cm x 97 cm)

P 200,000

A very well recognized personality in the art world, internationally renowned modernist Romulo Olazo is among the premiere abstractionists in Philippine art. Though most noted for his creation of the brilliantly light 'Diaphanous Series', Olazo's oeuvre features a vast assortment of styles and media. From oil to watercolor, the modern maestro exhibits exquisite restraint with his deft hand and keen eye — more so with his abstractions that play on light and motion.

As in this stunning acrylic work by the modern master, there is a strong play on contrast. The dark tones subtly lay in the background as the delicate whites and yellows play about, leading the audience to follow the rhythmic whimsy.



51

Poklong Anading (b.1975)

Drawing Straight Circle No.4
dated 2007
cement on board
60" x 60" (152 cm x 152 cm)

P 100,000

Provenance:
Magnet Gallery

Poklong Anading creates a cool elegant work that seems disembodied not only physically- witness the thin yet expansive, swirling stroke but metaphorically as well. The painting is defined by a whirlpool of saturated gray, a textural experience which reveals "what the eye can touch" including areas where the weave of the canvas can be glimpsed beneath the paint, yet are blurred by the bold and summary brushwork. It shares many ideas about art about the importance of intuition and spontaneity.



52

Ang Kiukok (1931-2005)

Fish
signed and dated 1988 (upper left)
oil on canvas
24" x 24" (61 cm x 61 cm)

P 1,400,000

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

Literature:

Roces, Alfredo, "Kiukok: Deconstructing Despair", Mandaluyong City, 2000, fig. 306, p. 161 (illustrated)

Ang Kiukok's fish are singled out on the plate. The artist draws out their spiky aspect, their bony frames, predatory teeth, sharp fins and tails. They do not offer a visually edible meal but have the satisfaction of glaring out at the diner before being torn to pieces with a knife and fork.

Amid the near symmetry of the composition, Ang combines the expressionist aspect with the formalist aspect of his art. Thus, Ang Kiukok's characteristic agitated angularities are visibly absent.

Save for the sheet of fabric, paper or foil underneath the fish, there are no other objects on the perceived table. Perhaps the artist wanted to focus on the subject as the lone leitmotif, given the intentional geometric mannerisms injected in the composition, such as the perfect circle at the center.

53

Geraldine Javier (b.1970)
"Rainy Season 2015" 4
signed and dated 2016 (lower right)
mixed media
open: 12 1/2" x 21 1/2" (32 cm x 55 cm)
closed: 12 1/2" x 12 1/2" (32 cm x 32 cm)



P 90,000

One of the most celebrated Filipino contemporary artists, Geraldine Javier has created a distinct brand of art. Known for her art which blends painting with various media, Javier has captivated audiences with her distinctive approach — putting forth an amalgam of her unique style, and the very Filipino quality that it bears.



54

Federico Aguilar Alcuaz (1932-2011)
Untitled (Madrid)
signed and dated 1973 (upper right)
watercolor on paper
12" x 18" (30 cm x 46 cm)

P 70,000

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

There is a profound European quality to Federico Aguilar-Alcuaz' heavy abstraction. Cleverly conceived, Alcuaz depicts more than just the figurative qualities of his subjects — capturing their essence rather than their form. This very brilliant approach to his abstraction boasts of Alcuaz' European influence and inimitable genius.

As in this watercolor work, we are treated to one of the National Artist's abstracted landscapes. Ever brilliant in his approach, we are left to decipher the scenery — an intellectual and potent rendition of what appears to be a lovely view of Madrid.

This piece was done in 1973, the same year as Alcuaz' solo exhibitions in the Museo de Bellas Artes de Bilbao and Eindhoven.



55

Fernando Amorsolo (1892-1972)
Flame Tree at Sunset on Manila Bay
signed and dated 1953 (lower right)
oil on canvas
12" x 16" (30 cm x 41 cm)

P 800,000

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

Provenance:
Private Collection, Manila

Perhaps the Philippine countryside could never be quite as enchanted as it appears here, where the landscape is flooded with sunset light that pours like sparkling wine.

This is Amorsolo's dream of the Philippine countryside he had known, nature quietly yet warmly asserting itself against the glowing sky. This painting is one of his most delicate, suggesting a gentle, barely felt tremulousness in nature as the day gradually ends.

Amorsolo's relaxed execution obscures the detailed elements, even the people in order to contribute to the painting's surging energy. The composition is a masterpiece of subtle contrivance, raised above the level of ordinary genre and painted with obedience not to what is present but to what the light of sunset defines.

The effect of twilight somehow renders it intimate and slightly melancholic, Amorsolo's personal take on Romanticism.



56

Federico Aguilar Alcuaz (1932-2011)

Still Life

signed and dated 1958 (upper right)

oil on canvas

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

P 400,000

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

Provenance:

Private Collection, Madrid

An artist who has, for innumerable times fastened his observant eye on women as subjects sitting for portraits, Alcuaz is no less accustomed to setting his eyes on the more banal objects in life.

The still life composition is very precise yet subtle in its effects. The statement about subtlety is significant because as a colorist, Alcuaz has one of the brightest palettes known.

This still life was executed three years after Alcuaz' arrival in Spain. By this time, the Iberian spirit of place began to overshadow his art.

For those who have accepted Alcuaz as an abstractionist, it is the figurative themes such as this early work which show how he returns to review techniques of light and shadow, of color and form. Unlike the dried fish, the other object, probably a chicken, appears as an almost indistinct shape presented in perspective.

There are no other objects on the table. Perhaps the artist wanted to take the tray as mere abstract shapes so that the main object, or leitmotif, which is the fish and what looks like chicken set off against a gray blue background, will remain the focus of attention.



57

Solomon Saprid (1917-2003)

Tikbalang

signed and dated 1975

brass

H:14" x L:14" x W:13 1/2" (36 cm x 36 cm x 34 cm)

P 500,000

Provenance:

Private Collection, Bacolod City

Philippine folklore has influenced many an artist — among the most noted of which, master sculptor Solomon Saprid.

A recurring character in Saprid's works is the Tikbalang, an anthropomorphic horse of fable. This half-horse, humanoid hybrid — a mythic creature deeply rooted in Philippine culture and tradition — has made numerous appearances in the iconic sculptor's oeuvre.

As myth suggests, it is believed that Tikbalangs inhabit large trees and are guardians of a netherworld, with the propensity to play tricks on, or even pursue, unsuspecting humans. Moreover, it is believed that 'good Tikbalangs' are bearers of good fortune: you may either be rewarded with a pot of gold or a lucky talisman, should you be so lucky. Such creatures, whether they truly exist or not, are arguably the most recognized creatures in Philippine mythology.



58

Ibarra dela Rosa (1943-1998)

a.) *Landscape 1*
signed and dated 1994 (lower right)
oil on canvas
30" x 32" (76 cm x 81 cm)

b.) *Landscape 2*
signed and dated 1994 (lower right)
oil on canvas
32" x 30" (81 cm x 76 cm)

P 80,000

Ibarra dela Rosa has concocted a magical brand of art. His stylized rendition of landscapes, though sometimes impressionistic in nature, border on surreal. The renowned modernist's attention to detail has helped him forge a degree of elegance into his captivating creations.



59

Andre Baldovino (b.1985)

Granite Wall
signed and dated 2015 (lower right)
acrylic on wood
48" x 36" (122 cm x 91 cm)

P 80,000

This painting is a hybrid between a relief sculpture and an abstract painting. It was done as an experiment on how painted shapes might interact with actual three-dimensional rectangular boxes. Organic shapes and impasto strokes contrast the angles of the boxes underneath the layers of this almost black and white painting. The protruding boxes seem to push out in an attempt to break free from the flat surface of the painting. Paint, much like a wall, hold these boxes down and disguise them.



60

Alfonso Ossorio (1916-1990)

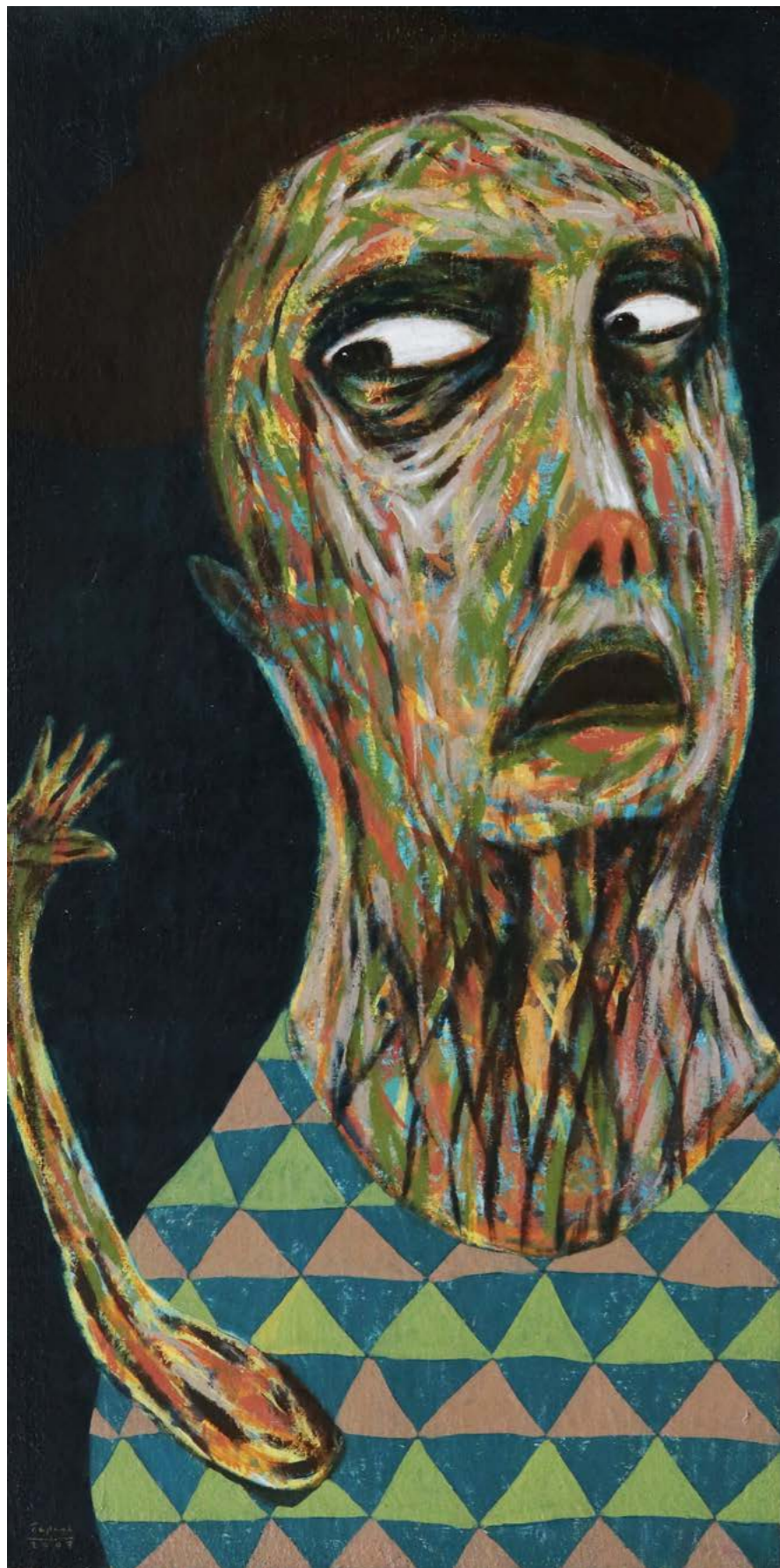
Quadruplets
signed monogram, titled and dated on reverse 1950
mixed media (chalk, wax and watercolor on paper)
30 1/2" x 22 1/2" (77 cm x 57 cm)

P 1,200,000

Provenance:
Michel Tapié, Paris
Galerie Stadler, Paris

The combination of feeling and intellect in the art of Ossorio lends particular fascination to experiencing the artist's images. Letting things happen in painting, then taking control of those happenings, is the essence of his quest for a visual language that is uniquely his: flowing organic forms, vivid colors, palpable energies. As Jean Dubuffet observed: 'In Ossorio's eyes, the embodiment of things seems fortuitous, as inessential as the fact, for example, that a gas may assume a liquid state. Each body seems to him as a spirit occasionally passing into a field where human eyes can perceive it.'

The subjects are converted into a spontaneous result of rejecting volume, stressing a randomly linear two dimensionality. Orbs of color such as red add density to the overall flatness of the image. Ossorio gives a nod to art brut which is seen in the scratchy or the almost graffiti technique which produces irregular outlines creating a playful, childlike appearance. The quadruplets of the title are defined with bluish lines. Features of a face can also be gleaned by the blue linear orbs.



61

Rodel Tapaya (b.1980)

Adyos
signed and dated 2007 (lower left)
acrylic on burlap
48" x 24" (122 cm x 61 cm)

P 300,000

Provenance:
Boston Gallery

Tapaya metamorphoses a bald subject in a harlequin's outfit, as indicated by the lozenge pattern on the outfit, into a bestial and subhuman character, his teeth repeating the zigzag rhythms within the rounded contours of his head and body. The patterns only highlight the mingled oppositions to the dissonant dualities.

It is typical of Tapaya that a heavily detailed brooding subject occupy a highly compressed space. His piercing eyes seem shocked at the sight of his vestigial arm, like it is some unwanted outgrowth of his body, while gesturing "Adios". Subjects from fantastic allegories dominate in Tapaya's mature work, to make the universal personal for his viewers. Long, broken brushwork of high key, dissonant colors all over the face and neck add to the wit, candor and grotesque irreverence that give his images poignancy.

The viewer can revel in the brooding colors and gain insight with Tapaya's capricious imagination. His art communicates with a succinct visual language that plays with associations triggered amongst the juxtaposition of elements present in the paintings. He turns the figures of his characters into phantoms; haunting a civilization where they have dominion over but don't fully belong. As his paintings drift between figuration and abstraction, his works show nature and culture in a playful relationship with our technical world



62

Federico Aguilar Alcuaz (1932-2011)

Cinco Marias (Tres Marias Series)
signed and dated 1985 (upper right)
oil on canvas
25" x 31" (64 cm x 79 cm)

P 300,000

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

Alcuaz' famous "Tres Marias" series were started in the late 1970s. During those years he used as models hotel staff and waitresses of the different outlets of the Manila Hilton, and immortalized them on his canvases.

Alcuaz' Tres Marias genre of beautiful, long-gowned women with a 19th century air amid 20th century living rooms were always engaged in a variety of laid back domestic activities. The color schemes for his Tres Marias must have come from the influence of Velasquez and Goya, and in these he also shares kinship with Juan Luna. Better yet, the Three Graces or the group portraits of gowned women in white by John Singer Sargent, and they never really followed the requisite number of three sitters. His works were consistent with, yet were a more casual version of, the grand manner of portraiture.

What is probably the secret of Alcuaz' art is that he was a true hedonist in his approach to life, nature and the world at large. This is what rings true in his work, in which his refined and sophisticated way of seeing, feeling and transforming onto canvas guides his art purely and uninterruptedly, with the least interference of common considerations. He also took a great pleasure in the materials he used and knew how to bring out their best properties, discovering the secrets of color and tone.

All the different parts of the composition, the subtle interplay of light and shadow, and the setting serve to focus the attention of the viewer on the charming countenances of the women, most of whom look like ingénues from the late 1980s. And it is in some of his late works where one senses Alcuaz painting most purely for himself. His gowned women were executed with a joyful fluidness.

Having his own concept of human beauty, grace, calm and happiness, the maidens as seen by Alcuaz take shape in an unruffled calm. The dexterity of his brush corrects the imperfections of nature, without the slightest awareness that he was doing so. This is why the painter's vision presents us with a picture of grace, harmony and distinction without affecting the wholesome characters of the sitters.



63

18th Century Three-Door Aparador

Late 18th-Century

Balayong, Boxwood, Brass and Wrought-Iron

H:83" x L:58" x W:26" (211 cm x 147 cm x 66 cm)

P 1,400,000

It is very seldom that one sees an 18th century balayong cabinet or aparador such as this, especially one in an almost pristine condition. The fact that it has three doors instead of the usual two is most unusual for the period. The joinery, too, is superb with not a single nail used in its construction.

This aparador was probably made for a church sacristy to hold books, particularly the Libros de Bautismos, Libros de Casamientos and the Libros de Defunciones, the records of Baptisms, Marriages, and Internments. In the cabinet would also have been stored the Libro de Inventarios or Inventories, as well as the Libros de Cargo y Data, the records of Income and Expenses. All these books were valuable, because they were audited annually by the Bishop's representative to determine the amount due to the Bishop's coffers.

The bookcase stands on four cabriole-type legs and has an apron in front and at the sides edged with a jigsaw outline of graceful ogee curves and cusps. The fronts of the carcass frame above and below the drawers and the doors are appliquéed with a convex molding with fillet edges.

The cabinet has a row of three drawers below, each with a keyhole and a brass handle attached to wrought-iron rings with bosses. The handle of the rightmost drawer is now missing and has been replaced by a brass wire. Each of the drawers originally had a keyhole surround that were embellished at each corner by four wrought-iron bosses. The surrounds are now missing, but marks of the nails that held them in place are still visible. The bosses are still attached to each corner of each absent keyhole surround, except for one missing at the middle drawer. The sides of the cabinet corresponding to the drawers have panels carved with an oblong design with cusped corners, while the upper portion are composed of two plain balayong planks joined together.

The upper part of the cabinet is composed of three framed panels in front. The two outer ones are doors that swing out on wooden pivot hinges and are equipped with a wrought-iron ring pull attached to a ring with a boss and a keyhole above embellished with an oval keyhole surround of brass. The panel in the middle, held in place by two tenons on top, can be pulled out from the bottom.

The doors and the central panel in front are framed with a wide straight molding bordered by a quarter-round with a fillet molding around the inner edges. The framed panels, with a somewhat beveled edge, are carved with an oblong with cusped corners. When open, three boxwood shelves with balayong frames are revealed. The plain and straight top of the cabinet is decorated with a turned and pointed urn-shaped finial at each corner.

-Martin I. Tinio, Jr.



64

Juvenal Sanso (b.1929)

Untitled

Ca.1980

signed (lower right)

watercolor on paper

12" x 15 1/2" (30 cm x 39 cm)

P 70,000

Juvenal Sanso's stunning renditions of the Brittany seascape are some of the most recognized works of art today. His rock formations, akin to that of his distinct depictions of flora and fauna, border on surreal.

His understanding of forms meld with his genius vision has allowed the award-winning modernist to craft such a powerful aesthetic — one that boasts of skill and creativity; a timelessness in his creations.



65

Charlie Co (b.1960)

Untitled

signed and dated 2002 (lower right)

oil on canvas

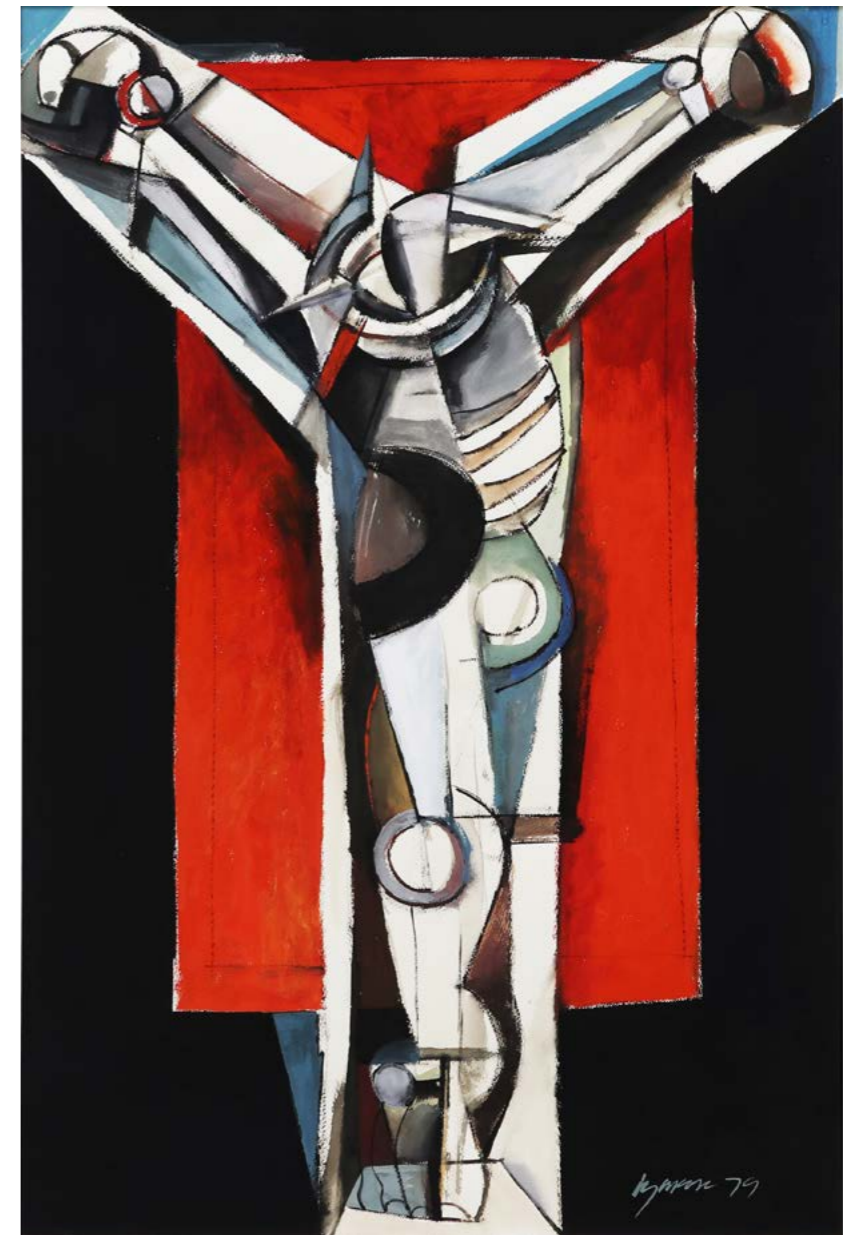
60" x 60" (152 cm x 152 cm)

P 120,000

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 the mundane. The norm, in his eyes, is cornerstone for his creative fiddling. In this piece specifically, he toys with the concept of mall culture. Putting on display the cluttered, fashion-filled motif throughout his composition.

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



66

Ang Kiukok (1931-2005)

Crucifixion

signed and dated 1979 (lower right)

watercolor on paper

31" x 20" (79 cm x 51 cm)

P 600,000

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

Ang Kiukok's stylistic leanings have often (if not always) featured a cubistic quality. There is a uniqueness in his approach to his aesthetic — where the once rigid, and later on more expressive take on forms have given viewers a very evocative brand of art. A potent character in his creations — bordering on grotesque and acerbic.

It is in Kiukok's ability to visually embody angst, anguish, and pain with his subjects that makes for his creations' inimitable emotional quality. Even in his more abstracted tablescapes and the like, the piercing emotional undertone of Kiukok's works truly make their power felt.

As in this cubistic depiction of the crucified Christ, Kiukok approaches the composition less violently — in contrast to his more gruesome depictions of Christ and the passion. Despite this, the very sullen emotional undertone pervades the work, giving us the boisterous, yet glum rendition of the crucifixion in all its pensive sorrow.



67

Vicente Reyes (b.1924)

Cry of Balintawak
signed and dated 1990 (lower right)
oil on canvas
36" x 72" (91 cm x 183 cm)

P 280,000

Provenance:
Private Collection, Manila

Vicente Reyes has his own Filipino modernist idiom reflecting Philippine folk aesthetics, even Philippine history, customs, and traditions. He arrives at a visual idiom which was both Filipino with its bold folk colors, flowing rhythmic lines covering the entire field of the painting. He evokes a visual antithesis to Philippine gatherings and celebrations, by way of portraying a revolution, such as the "Cry of Balintawak"

The central figure is Andres Bonifacio, founder of the Katipunan, the mass movement that aimed at independence from colonial rule through armed revolution. Calling his men to arms, the heroic figure rises above the Katipuneros and, the entire dynamics of the group seems to break out of the confines of the space. Dynamic movement is further heightened by the long bamboo spears. The sense of movement is also dramatized by the varied positions of the figures.

Vicente Reyes reflects a sensitive eye for composition, the tropical sense of color and an abiding faith in indigenous values. The work is characterized by sustained vigor and ingenious inventiveness, as in the choice of dramatis personae representing different character types, unifying all in a flowing narrative scheme.

He drew his figures with a supple curvilinear line, with a slight modeling of form. His choice of colors create a decorative quality.

It has a mural like excess of detail, but the taut yet supple lines control each object and figure, and by concentration he manages to retain amid such diversity- total coherence.

Vicente Reyes is a self-taught painter who only began painting after his retirement from architectural practice. Having graduated from architecture in 1957, he worked with the likes of Architects Leandro Locsin, Juan Nakpil and Antonio Sindiong. His exposure to the projects of such big name architects may have had an influence to his mural like works and specifically to his historical theme in this painting.



PROPERTY FORMERLY IN THE MR AND MRS ROBERTO T. VILLANUEVA COLLECTION

68

Manuel Rodriguez Sr. (b.1915)

a.) *Diamond Head*
signed and dated 1976 (lower right)
sculptured print 1/1
27" x 21" (68 cm x 53 cm)

b.) *Red Planet*
signed and dated 1976 (lower right)
sculptured print 1/1
27" x 21" (68 cm x 53 cm)

c.) *Master's Chamber*
signed and dated 1978 (lower left)
sculptured print 1/1
25" x 20" (64 cm x 51 cm)

P 300,000

These three works by Manuel Rodriguez Sr. depend for their impact on direct experience. Their meanings are released not by photographic reproduction or verbal explanation but by the face to face encounter with the actual surface, actual size, actual colors, and actual textures. Created in 1978, the works continue to speak powerfully to the viewer, even if the passage of time may alter some of our perceptions.

With the artist having explored serigraphy, lithography, woodcut, etching, aquatint, mezzotint and dry point prints. The three works show how varied and prolific the gallery workshop of Manuel Rodriguez was. Although trained in the academic tradition of copying from nature, he prefers to deal with highly abstract forms and experiments in textural values.

More than any other Filipino artist, he has done the most to make the print a popular medium and give it a chic image among patrons. A resident of New York City, he put up the Pioneer Print Center at 1170 Broadway.

Expectedly, with his awareness of the pulse of the art zeitgeist, Rodriguez Sr. works continue to evolve with new ideas and corresponding shifts in his sensibility. What with the use of pleasantly strong dissonant colors and creatively conceived surfaces. The emerging imageries are the result of the passage from potency to act: an allegory of the creative process.



69

Olan Ventura (b.1976)

White Smoke
signed and dated 2014 (lower right)
acrylic on canvas
36" x 24" (91 cm x 61 cm)

P 120,000

He may have Ronald Ventura for a brother, but Olan Ventura is a stellar artist all his own. For years, he has been crafting his signature style: a highly realist idiom that juxtaposes common objects with surreal details, challenging and breaking through the limits of perception.

In this work, we are provided a negative (in the photographic sense) image of a man smoking through a pipe, billows of smoke flourishing toward his face. The painting reveals itself as a double self-portrait, showcasing the stunning offshoot of visual daring and meticulous technique.

70

Tony Mahilum (1948-2008)

Barrio Scene
signed and dated 1992 (lower left)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 120,000

There is a strong sense of community ever present in the works of Tony Mahilum. Be they his landscapes teeming with people or otherwise, a utopic air pervades Mahilum's settings, taking us back to a simpler time — an era of blissful, carefree wonder.

This very work by Mahilum from 1992 is among his landscapes that feature the Filipino populace. In the middle of the scene is a couple dancing the 'Tinikling', a traditional folk dance in the Philippines. Festive is the composition, as the common-folk gather to enjoy a sunny afternoon in leisure and music. A reminder of the simple joys of life.



71

Arturo Luz (b.1926)

Palitana - White Temples
signed (lower left) dated 2002
acrylic on canvas
36" x 24" (91 cm x 61 cm)

P 300,000

Provenance:
Acquired directly from the artist by the present owner

After one of his more significant sojourns across Southeast Asia sometime in the mid to late 80s, Arturo Luz drew inspiration from what he saw and documented with his camera. From artifacts and temples, to palaces and monuments - these ornate structures made quite the lasting impact on Luz.

One of the spin-offs borne of the very sojourn is his 'White Temples' series. Here, Luz captures the grand architecture and transforms such into the elegant minimalist edifices that feature his signature geometric style. His use of color for contrast is remarkable, as he seamlessly embellishes his subject with ease by the simplest mean.

With his precise layering of elements and his strong creative vision, it is no surprise that National Artist Arturo Luz has become one of the most sought after artist of today.

72

Karen Flores (b.1966)

a.) *Alipin*
oil on canvas
72"x 36" (183 cm x 91 cm)



ALIPIN

b.) *Asawa*
oil on canvas
72"x 36" (183 cm x 91 cm)



ASAWA

c.) *Asuwang*
oil on canvas
72"x 36" (183 cm x 91 cm)



ASUWANG

P 300,000

Provenance:
Norman Crisologo Collection

Literature:
De La Paz, Christiane L., *Private Collections, Artes De Las Filipinas*, Quezon City, 2009, p. 242 (illustrated)

Despite hundreds of years of Christian influence, the Philippines cannot defy its attraction to the esoteric. Even if they lack conviction in the power of magic, the process of certain rituals provide many convenient metaphors for them to explain misfortunes, providences, and everything in between.

For Karen Flores, her triptych works become easily comparable to their inspiration — the Tarot de Marseilles, which divines outcomes through pastoral personalities and famously features among its major trumps a female pope. The form of the triptych easily corresponds to the common three card spread configuration: the first card representing the past, or one's historical identity; the second card representing the present, or one's needs; and the third card representing the future, or the path one must take in order to succeed. Assigning the same meanings to the triptych, the viewer can come up with an immediate interpretation of the set.

In this case, the triptych *Asuwang, Asawa, Alipin* represents the manners in which the female spirit is suppressed by male efforts. How this reading arises, of course, is largely dependent on the arrangement of the three panels. Each panel presents a woman whose appearance is undermined by the indiscreet intrusion of male arms and legs. In keeping with the tarot motif, whose images seem archaic to us now but still manage to represent the archetypes of our day and age, the panels borrow largely from colonial imagery but suggest that very little has changed since then.

"My work is my own mythology," Flores once said in an interview. "How I see things to be." The granddaughter of National Artist Hernando Ruiz Ocampo, Flores is counted among the most important Filipina artists of her generation, favoring feminist interpretations of her works, as these match her own vision of the world. In the 1980s and 90s, she was especially active in the formation of significant art collectives like Grupong Salingpusa and Sanggawa, alongside her similarly prominent contemporaries Elmer Borlongan and Mark Justiani. In 2000, she was among those chosen by the Cultural Center of the Philippines to receive its prestigious Thirteen Artists Award. Many of her works have found their way into the permanent collection of the Pinto Museum, where they are considered major entries.

Among these works, *Asuwang, Asawa, Alipin* is the largest and possibly even the most significant of Flores's work to enter the market in recent years. With its deft blending of occult imagery and Filipino cultural archetypes, the triptych is definitive of Flores's style, viewing the realities of day-to-day living through the lens of the impossible. The work signals a coup not just for feminist and social realist art, but a paramount entry into the canon of Philippine contemporary art.

73

Federico Aguilar Alcuaz (1932-2011)

Untitled (Madrid)
signed and dated 1973 (lower left)
watercolor on paper
18" x 12" (46 cm x 30 cm)

P 80,000

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

As an artist with an international outlook — having travelled extensively across Europe and beyond — Alcuaz' art always had a globalist quality and worldview, from his still life works to his abstracts, as this watercolor masterpiece puts forth.



PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED GENTLEMAN



74

Wire Tuazon (b.1973)

*A Thousand Symphonies
and Solar Frequencies*
dated 2009
oil on canvas
36" x 36" (91 cm x 91 cm)

P 40,000

Provenance:
Finale Art File

Through the centuries, words were accorded a respected, if marginal, place in art. Not satisfied with mute expanses of color, or any form of representation, artists such as Rommel Wire Tuazon have invited language back into their art.

Wire turned the convention inside out.

Wire Tuazon sets a word against the rice field like landscape probably of his youth. The juxtaposition of a spare old table adds to the welcome dissonance.

It is as if an entity is sending a message — legible but all more cryptic for that.

PROPERTY OF A DISTINGUISHED LADY

75

Pair Of Huanghuali Horseshoe Back Folding Chairs And Table

Late Qing Dynasty
Huanghuali
chair: H:40" x L:28" x W:28 1/4" (102 cm x 71 cm x 72 cm)
table: H:31 1/4" x L:17" x W:14" (79 cm x 43 cm x 36 cm)

P 240,000

A pair of Chinese folding horseshoe back armchairs, "Jiaoyi," likely dated late Qing dynasty or earlier (1644-1912). They were constructed from Huanghuali, endemic to China and used for the highest quality of furniture in the Ming and Qing dynasties. These Classic chairs feature rounded crest rails with out-sweeping hand rests and curved extensions attached to the front legs, backsplat decorated with a mandala of two dragons, rear legs attached to the front seat rail. The seats were made of diamond pattern woven hemp likely from a later age and the chairs are overall decorated with brass appliques. These chairs display beautiful aged patina on surface. With white cushions made from raw linen.

76

Onib Olmedo (1937-1996)

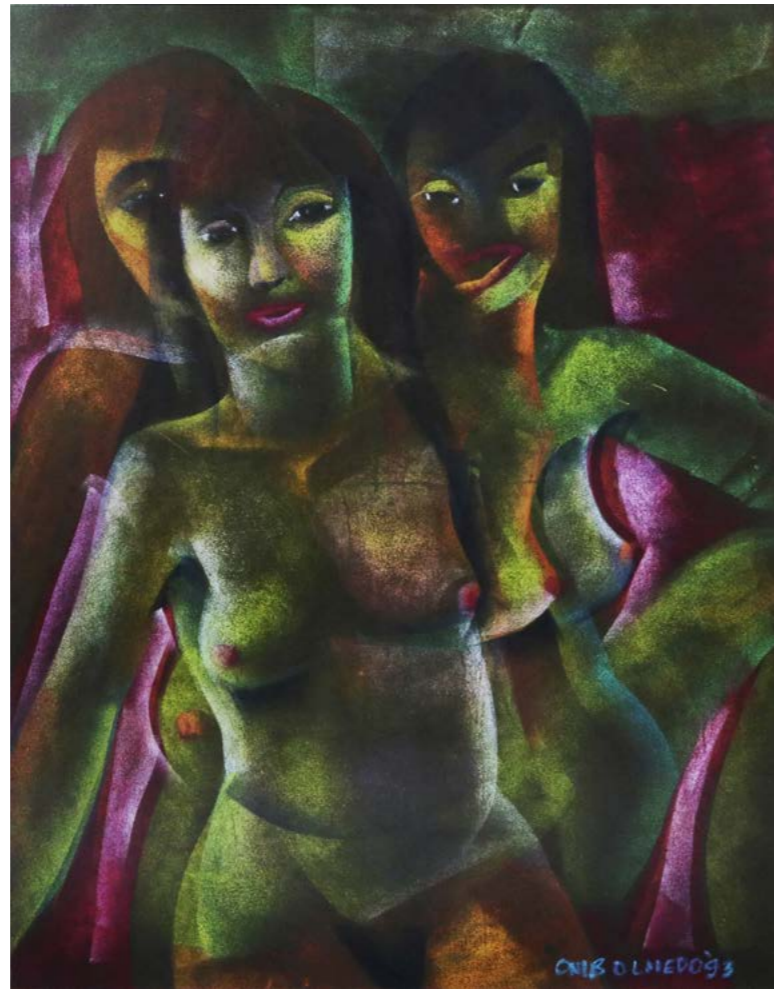
Untitled
signed and dated 1993 (lower right)
pastel on paper
28" x 22" (71 cm x 56 cm)

P 140,000

Provenance:
Acquired directly from the artist by the present owner

The nude form has stood as a classical theme that delves into the idea of physical beauty — the technicality of capturing the very anatomical grace of the subject versus the presentation of the ideal.

Onib Olmedo has taken this classical theme, and brought such into his dark realm of mesmerizing dissonance. Olmedo's approach gives a sensual appeal to his subject, adding to the expressive nature of his composition beyond its mere technicality. As in this work, the iconic master captures his sitter with a distinct dynamic vibrance — a vigor in his sensuous rendition, impassioned with desire.



77

Vicente Manansala (1910-1981)

Bamboo
signed and dated 1955 (lower right)
watercolor on paper
13" x 8" (33 cm x 20 cm)

P 160,000

Provenance:
Private Collection, Manila

Iconic in every sense of the word, Manansala has put on display his creative and technical prowess time and again throughout his entire body of work. Of note are his watercolor creations, which feature scenes of the countryside and similar idylls.

Just as in this work from 1955, Manansala uses his medium with such great restraint — the translucence of watercolor so elegantly giving vibrance and allure to the composition, ultimately adding to the realist aesthetic of the piece. Such translucent quality of watercolor bore inspiration for Manansala's cubism, and could very well be a precursor for which.

This very work is a truly masterful rendition of by the National Artist, in his most revered medium.



78

Ronald Ventura (b.1979)

Untitled
signed and dated 2002 (lower right)
oil on canvas
20" x 15" (51 cm x 38 cm)

P 600,000

Provenance:
Private Collection, Manila

Random images with a multitude of hues and significations run amok in Ventura's works, purposely distracting attention from the human bodies as we know them, which he has decidedly rendered as secondary themselves. Ventura's shift from human bodies to visual noise reflects that of the turn in critical thought in the twenty first century- the seeking of the real within the post-modern hyperrealist world, a frantic retrieval of materiality. The response was the turn from humans to things. The piling of images upon images manifests a venture to re-educate the self in a paradigm shift of art making, whose current face is cultural diversity. For Ventura, this translates to feeding on the ubiquitous cultural icons filtered from various social media channels he is daily subjected to. Ventura's works are a piling up of images of varying significance, which he renders as a progressive layering, their hierarchy according to the oldest (bottom) to the newest (top) object of attention. The trademark human bodies and iconography remain, but varying nuances show his changing sensibilities as time passes.

Ventura pushes the concept of Humanime to the edge through literal unions of the human and the objects into one entity.



79

Jose John Santos III (b.1970)

The Open Minded
signed and dated 2006 (lower left)
oil on canvas
24" x 20" (61 cm x 51 cm)

P 1,000,000

Provenance:
Private Collection, Manila

Exhibited:
Boston Gallery, Phases, Quezon City, 2006

The man stares at the viewer while juggling, a mysterious window on his top hat may open into the unknown. Jose John Santos' visual platform is that of a hyper (sur)realist, but it is based on a distillation of subconscious reality, a formal, elevated representation of dreams and stream of consciousness. His dream world is subdued, not frantic, and his paintings radiate a controlled resentment rather than biting satire of imminent irrationality. Santos produces playful yet laconic, rational images that act as a parallel universe to the debilitating unpredictability of contemporary life

Jose John Santos' severe body profiles and erratic gestures which seem to have been derived from friezes are not present in this work, but the compositional severity and detailed technique amid his silent worlds and uneasy encounters still touch us where our minds are most vulnerable, and have a suggestion of melancholy, that melancholy being enacted.



80

Juvenal Sanso (b.1929)

Untitled

Ca. 1985

signed (lower right)

acrylic on paper

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

P 100,000

In the long-spanning career of the iconic modern Juvenal Sanso, we have seen countless renditions of the artist's sought after landscapes. Usually done in acrylic, these well recognized works possess a distinct allure that is Sanso — considered by many as 'poetic surrealism,' a term coined for the genre forged by the artist's predilections.

81

Jose B. David (1909-1990)

Bahay Kubo

signed and dated 1953 (lower right)

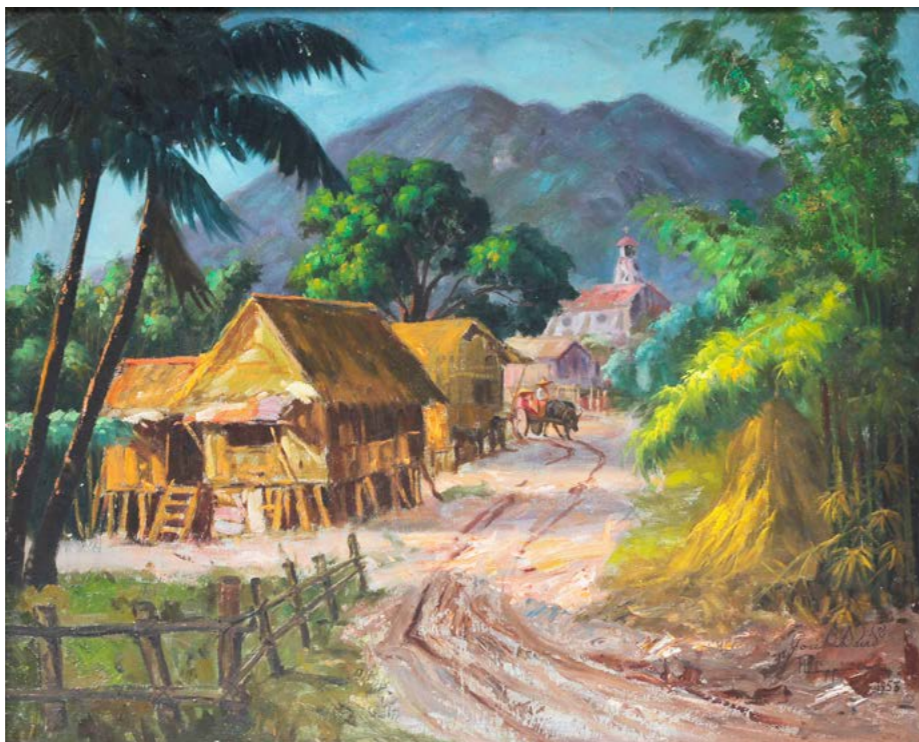
oil on canvas

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

P 100,000

A classical realist of the highest order, Jose B. David has crafted a powerful brand of realism that boasts of the sunny, idyllic Philippines. Akin to that of the Amorsolo School, David's romantic renditions of the humble tropical paradise bear with them a timeless quality — immortalizing the long forgotten past on his canvas.

This very work by the award-winning artist is from 1953 — at around which time he resided in Angeles, Pampanga. About 2 decades before David's establishment of his studio near the airbase.



82

Altar Table With Three Drawers

18th Century

Balayong, Molave and Brass

H:36 1/2" x L:57 1/2" x W:29 1/2" (93 cm x 146 cm x 75 cm)

P 500,000

Provenance:

Ilocos

This mesa altar or altar table was made in the hinterlands of the Ilocos as evidenced by the primitiveness of its execution. The piece has a balayong carcass and stands on four cabriole-type legs ending in stylized ball and claw feet that are joined to each other by a box stretcher composed of narrow planks. To the underside of the drawer supports in front and at the sides are attached scalloped molave aprons jigsaw-outlined with a lambrequin design of ogee curves and cusps.

The table has a row of three balayong drawers in front, each with a beautiful and sturdy brass handle attached to thick rings and a keyhole decorated with a scalloped brass keyhole surround engraved to form a chrysanthemum. On either end of the row of drawers, in front and at the back, is a balayong flange of ogee curves and cusps tapering towards the bottom. The side and rear of the table are composed of molave planks.

The top of the table consists of a wide molave plank that is miter-framed or binandeja with a border of thick balayong planks edged with a cap molding with a wide and shallow cavetto molding beneath.

-Martin I. Tinio, Jr.

83

Angelito Antonio (b.1939)

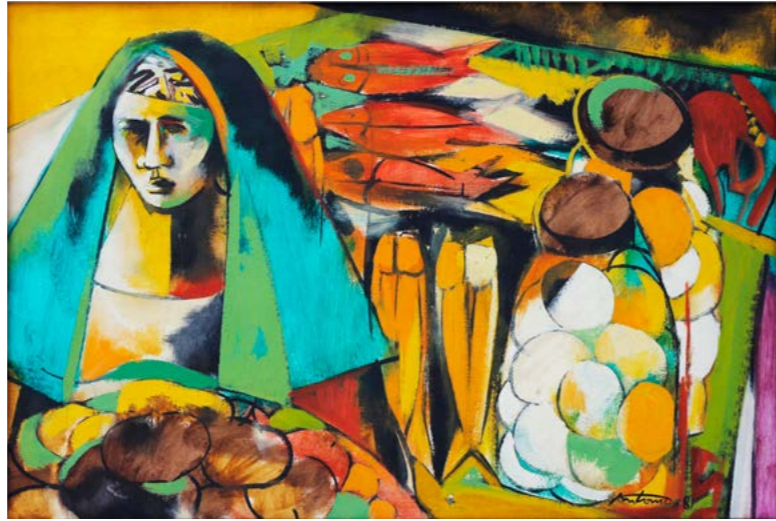
Market Vendor
signed and dated 1981 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 100,000

Highly renowned modernist Angelito Antonio has devised a potent brand of abstraction. Initially creating works of a dark, melancholic air, his creations later veered towards the more rhythmic and vibrant. Infusing folk themes into his expressionistic, figurative abstracts, Antonio has meld his personal predilections into his cubistic take on folk genre.

This captivating polychromatic work by the iconic modern features hints of the artist's signature acidic yellow.

Transitioning from the sullen imagery of his much darker period, the brilliance of his choice of lighter tones in this work pervades the scene — such precedence suggestive of what his art was to later become.



84

Cesar Buenaventura (1922-1983)

a.) *Picasso*
signed and dated 1977 (lower right)
oil on canvas
30" x 20" (76 cm x 51 cm)

b.) *Picasso*
signed and dated 1977 (lower right)
oil on canvas
30" x 20" (76 cm x 51 cm)

P 40,000



85

Solomon Sapid (1917-2003)

Sabongero
signed and dated 1971
brass
H:13" x L:11 1/2" x W:13 1/2" (33 cm x 29 cm x 34 cm)

P 400,000

An award-winning sculptor, Solomon Sapid has honed his craft with various three-dimensional media. From hardwoods to brass, Sapid has exhibited a superb level of technical proficiency, putting forth his complex, yet intelligible brand of art. Drawing inspiration from cultural themes, Sapid's oeuvre consists of folklore and tradition — a strongly Filipino sensibility in his creations.

This work by the iconic sculptor is a fabulous exhibition of the artist's tremendous vision. Done in brass, the highly detailed rendition emits a distinct exuberance — a vigorous kinetic quality to his composition. Adhering to themes of folk genre, Sapid's close-to-home predilections speak of his Filipino-rooted influence.



86

Sofronio Y Mendoza (b.1936)

Port
signed and dated 1982 (upper left)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 70,000

Founder of the Dimasalang Group of Artists, Sofronio Y. Mendoza — better known as SYM, has captured sites and scenes from all over the world, and immortalized them on his canvas. From his sojourns to provinces to his travels abroad, SYM has very well documented his life-long journey throughout his oeuvre. Venturing with his paintbrush, each work has become a timeless memento of the artist's existence.

87

Vicente Manansala (1910-1981)

Nasugbu
signed and dated 1973 (lower left)
watercolor on paper
20 1/4" x 30" (51 cm x 76 cm)

P 200,000

National Artist Vicente Manansala has been the subject of great adulation over the course of his long-spanning career. A graduate of the UP School of Fine Arts, he furthered his education internationally thru grants and scholarships. Credited with the development of 'transparent cubism,' Manansala was a direct influence to numerous fellow neo-realists including; Angelito Antonio, Norma Belleza, and Malang to name a few.

As can be seen in this landscape from 1976, much later in the artist's career, Manansala exhibits his penchant for watercolor — his ever deft hand and keen eye putting on a masterful display. Iconic in every sense of the word, Manansala's art speaks with a timeless aesthetic — a potency in his delicate, cubistic approach.



88

Juvenal Sanso (b.1929)

Untitled
Ca.1970
signed (lower right)
oil on wood
23" x 29" (58 cm x 74 cm)

P 400,000

Provenance:
Private Collection, Makati City

In the long-spanning career of Juvenal Sanso, his stylistic evolution has been one of great reception. From his morose, earlier renditions of society's destitute population, to his black period and, thereafter, his joyous phase, Sanso has time and again met great adulation for his distinct brand of art.

This very piece is among the artist's more poetic works. The stylized flora in the piece, brilliantly rendered to a surrealist degree, exhibits a very refined and intricate level of detail. Sanso's technical prowess has allowed him to craft these vibrant, atmospheric compositions with ease — capturing every bit of intricacy and emotion.

89

Felix Resurreccion Hidalgo (1855-1913)

La Inocencia
signed and dated 1901 (lower right)
oil on canvas
46" x 32" (117 cm x 81 cm)

P 10,000,000

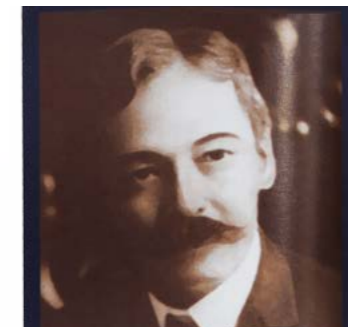
Exhibited:
Leon Gallery, TWO NAVELS: LEON CURATED AUCTION, Makati City, Philippines, 3-10 September 2016

Literature:
Roces, Alfredo, Felix Resurreccion Hidalgo & The Generation of 1872, Eugenio Lopez Foundation Inc., Pasig City, 1998, p. 174-175 (illustrated)
Lory-vi B. Valdes et. al., Primos Unidos: Pasos del Tiempo (Cuarto Tomo), The TLC Book Company Limited, Philippines, 2007, p. 221-222 (illustrated)
Ramon N. Villegas & Lisa Guerrero Nakpil, TWO NAVELS: LEON CURATED AUCTION, Leon Gallery, Makati City, 2016, p. 12-17 (illustrated)

Provenance:

by Augusto "Toto" M R Gonzalez III

"La Inocencia," a beautiful young lady painted by Felix Resurreccion Hidalgo y Padilla in Paris in 1901, harks back to the happiest years of the affluent and elegant Filipino painter who had fallen in love with his Spanish model Maria Yrritia. He brought her all the way to Manila to meet his aristocratic mother and family. Predictably, Maria Yrritia's modest origins met with stern disapproval from the superrich Barbara Padilla de Resurreccion Hidalgo — "the Queen of the Pasig River" as she owned the biggest fleet of "cascos" trading barges and a succession of warehouses that lined the river in Binondo and Tondo; it was a shipping and real estate fortune inherited from her father Narciso Padilla. Embittered, the couple returned to Spain and Felix never returned to his family and homeland. When he died, Maria Yrritia accompanied his remains and belongings back to Manila. She boarded a ship bound for Spain but never made it back as the ship sunk off South Africa.



Don Benito Cosme Legarda y Tuason © TLC



Doña Teresa de la Paz y de los Santos © TLC

"La Inocencia" was acquired by Felix Hidalgo's friend, contemporary, and neighbor Benito Cosme Legarda y Tuason and his wife Teresa de la Paz viuda de Severo Tuason. It was for many years the cynosure of the large "sala" of "La Casa Grande," their storied residence at # 964 R Hidalgo street (formerly Calle San Sebastian) in Manila; hung on the other walls were more paintings by Felix Resurreccion Hidalgo y Padilla, Juan Luna y Novicio, and the other notable painters of the day. The imposing "bahay-na-bato" was constructed by the Conde de Aviles on Calle San Sebastian in the 1850s. In those days, the Palacio de Malacanan was in a constant state of disrepair, so it was at the palatial and elegant "La Casa Grande" that the Spanish Governor-Generals entertained visiting royalty and aristocracy like the Duke of Edinburgh in 1869 and King Norodom I of Cambodia in 1872.

"La Casa Grande" was purchased by the newlywed couple Benito Cosme Legarda y Tuason and Teresa de la Paz viuda de Tuason in 1876. Benito Legarda was a lawyer, the son of the Basque Benito Legarda y Lerma and the Filipina-Chinese heiress Cirila Magdalena Tuason of the famed landowning family. Benito Legarda later became a member of the cabinet of General Emilio Aguinaldo, the Vice-President of the Malolos Congress, and the Director of the Treasury; he became a member of the Philippine Commission in 1901 and co-founded the "Partido Federalista" with Trinidad H Pardo de Tavera. Teresa de la Paz was the young widow of Jose Severo Tuason, the fourth Lord of the Tuason "mayorazgo," the only Filipino-Chinese family raised to the "hidalgua" nobility in Spain. Their patriarch Antonio Maria Tuason was of great assistance to the Spanish military forces during the British Occupation from 1762-64 and was subsequently ennobled by Spain.

It was at "La Casa Grande" that they raised their three children Consuelo, Benito III, and Rita. Benito III "Bitong" married Filomena "Menang" Roces y Gonzalez; Consuelo "Titang" married Mauro Prieto y Gorricho; and Rita "Chata" married 1) L James Donaldson-Sim 2) Dr Benito Valdes y Salvador, thus completing the interrelations of four of Old Manila's most prominent families, the Tuason-Legarda-Prieto-Valdes clan.

Benito III "Bitong" Legarda y de la Paz married Filomena "Menang" Roces y Gonzalez and had seven children: Benito IV "Ben" married Trinidad "Trining" Fernandez; Rosario "Bombona" married Dr Basilio Valdes; Dr Alejandro "Mandu" married 1) Carmen Tuason 2) Ramona "Moning" Hernandez; Teresa "Titic"; Filomena "Filomenita"; Beatriz "Botones" married Alfredo "Pocholo" Gonzales; Jose "Pepito" married Rosario "Charito" Lobregat.



Isabelo Tampinco designed the painting's frame with supple, curling lily pads with upturned edges, an allusion to Ophelia and Romantic poetry - LGN

"La Inocencia" by Felix Resurreccion Hidalgo y Padilla devolved to the family of Benito "Bitong" Legarda y de la Paz and Filomena "Nena" Roces y Gonzalez. It passed on to his son Dr Alejandro "Mandu" Legarda y Roces married to 1) Carmen Tuason 2) Ramona Hernandez. Dr Alejandro "Mandu" installed it in the living room of his 1938 Andres Luna de San Pedro designed Art Deco-style house at # 315 San Rafael street, San Miguel, Manila.

(For some fifteen years from 2000-2015, much of Manila admired "La Inocencia" during their memorable lunches and dinners at the much-loved and acclaimed "La Cocina de Tita Moning" at the Legarda-Hernandez residence managed by granddaughter Suzette Legarda Montinola.)



"Casa Grande," 964 R. Hidalgo Street (former Calle San Sebastian) © TLC



The living room of R. Hidalgo (Pre 1938) © TLC



The living room of The Legarda Mansion at San Rafael (Post 1938)



Left: Self portrait by Félix Resurrección Hidalgo
Right: One of many portraits of Maria Yrrita by Hidalgo
(Source: Looking Back by Ambeth Ocampo)

About "La Inocencia" : Who is "La Inocencia"?

Lisa Guerrero Nakpil

Unlike his contemporary and sometime arch-rival Juan Luna y Novicio, Felix Resurreccion Hidalgo y Padilla was reputed to paint the same woman over and over again.

Luna reveled in capturing the likenesses of different women, from petulant gypsies to elegant *marquesas*. He painted women, young and old, *chulas*, matrons, pretty *Parisiennes* perched in *cafés* to the ice-y daughters of Spanish grandees and governor-generals at the opera. He painted his fiancées, of no matter how short a period, and his first (and last) wife. He is even suspected of painting a private, very personal portrait of Queen Regent Cristina, of whom he made various official portraits that still hang in Spanish local museums.

Resurreccion Hidalgo, on the other hand, seems to have been imprinted with his long-time model and companion of a lifetime, Maria Yrritia. He is, incidentally, not famous for the portraits he accomplished but rather his landscapes and multiple allegorical works, choosing instead to situate his female subjects — and they are all thought to be Yrritia — in moonlit forests or by the sea. (The moon and water were both favorite themes of his.)

Maria Yrritia has been described as a "French woman", which would then place her in Paris around 1884 when Resurreccion Hidalgo first moved to that city. Her name, however, is redolent of the Basque country in northern Spain which sits very close to border of France, so she may indeed have begun her relationship with Resurreccion Hidalgo while he was in Madrid, where he arrived in 1879. He never gave her up, although he never married her.

There is a portrait entitled, "En El Jardin" (In the Garden), at the Lopez Memorial Museum, dated 1885. It pre-dates "La Inocencia", painted in 1901, by 16 years, and appears to be the same dark-haired beauty with rounded eyebrows and slightly pursed lips. Could "La Inocencia", as poetically described by its title, be an idealized, younger version of *La Yrritia*, pictured in a Parisian garden?

Art historian Ramon N. Villegas has been quoted as saying that Maria Yrritia was a blonde, based on the few remaining photographs of her extant. He describes the young woman in "La Inocencia" as "coltish and almost Celtic" but does see a common "Lolita-like" air between the two works. Villegas prefers to subscribe to the idea that she is a composite of the various European nymphs of the period, of which they were a favorite romantic idiom.

The identity of "La Inocencia" will no doubt remain a mystery for generations to come, as ethereal as her beauty, but what is certain is that this is a work of eternal magnificence.

FÉLIX RESURRECCIÓN Hidalgo Y PADILLA (February 21, 1855 – March 13, 1913) is hailed as one of the great Filipino master painters of the late 19th century.

Hidalgo was born to wealth and privilege in Binondo, Manila to Eduardo Resurrección Hidalgo and Maria Barbara Padilla. Félix was educated at the University of Santo Tomas. He studied law, which he never finished, receiving a bachelor's degree in philosophy. He was simultaneously enrolled at Manila's art academy, the Escuela de Dibujo y Pintura.

In 1876, he showed his "La banca" (The Native Boat), "Vendedora de lanzones" (Lanzones Vendor) and other paintings at the Teatro Circo de Bilibid in Manila, before they were sent to the United States Centennial Exposition that year in Philadelphia. It was in that exposition that Simon Flores y de la Rosa's work "La Orquesta" (The Orchestra) was awarded a silver medal, the first time a Filipino work gained international recognition.

In 1877, Resurrección Hidalgo was awarded second place in the contest for best cover design for the deluxe edition of Fr. Manuel Blanco's "Flora de Filipinas" (Plants of the Philippines). In 1878, he painted the expressive "Los mendigos" (The Beggars.) In 1879, Hidalgo left for Spain as the Ayuntamiento of Manila's pensionado or government scholar in fine arts. In Madrid, he studied at the Real Academia de Bellas Artes.

Together with Juan Luna y Novicio, Hidalgo inspired members of the Philippine reform movement which included José Rizal, Marcelo del Pilar, Mariano Ponce and Graciano López Jaena, and the other Filipino expatriates in Europe.

Luna garnered a gold medal, and Hidalgo a silver medal in the 1884 Madrid Exposition of Fine Arts prompting Rizal to toast the two painters' good health and citing their win as evidence that Filipinos and Spaniards were equals.

Hidalgo's winning piece was "Las vírgenes Cristianas expuestas al populacho" (The Christian Virgins Exposed to the Populace), The painting, now part of the Bangko Sentral ng Pilipinas art collection, shows a group of men mocking nearly naked female Christians martyrs, one of whom is seated in the foreground, head bowed in misery. At the Exposición General de las Islas Filipinas in Madrid in 1887, organized by the Spanish Overseas Ministry, Hidalgo exhibited two major works. These were "La barca de Aqueronte" (The Boat of Charon), 1887, and "Laguna estigia" (The Styx), 1887, for which he received a gold medal. "La barca" was again shown at the Exposition Universelle in Paris and was awarded a silver medal by an international jury. In 1891 it was accorded a diploma of honor at the Exposición General de Bellas Artes of Barcelona. This painting also received a gold medal in the International Exposition of Fine Arts in Madrid during the commemoration of the 400th anniversary of the discovery of America.

Hidalgo exhibited "Adios al sol" (Farewell to the Sun), 1891 at the Exposición Internacional de Bellas Artes in Madrid in that year and "El crepusculo" ("The Dawn"), 1893, at the Universal Exposition in Chicago, also in that year. He showed both paintings again at the Exposición Artística de Bilbao in August 1894. At the Exposición Regional de Filipinas in Manila in January 1895, Hidalgo showed his paintings although he did not come home. Perhaps he did not do so because he was preparing "Oedipus y Antigone" (Oedipus and Antigone), "El violinista" (The Violinist), and other works for exhibition at the Salon at Champs-Élysées, Paris. Hidalgo received a gold medal for his overall participation at the Universal Exposition in St. Louis, Missouri in 1904. His "El violinista" was accorded a gold medal.

In 1912, he finally visited Manila after 30 years upon his mother's request. She had wanted him to be with her in her last days but after six months he went back to Paris. The following year, Resurrección Hidalgo died in Barcelona.

— Ramon N. Villegas



90

Tam Austria (1933-2007)

a.) *Untitled 1*
signed and dated 1968 (lower left)
watercolor on paper
20 1/2" x 30" (52 cm x 76 cm)

b.) *Untitled 2*
signed and dated 1968 (lower left)
watercolor on paper
20 1/2" x 30" (52 cm x 76 cm)

P 120,000



91

Fernando Zobel (1924-1984)

Untitled
signed and dated 1965 (middle)
pen and ink on paper
7 1/2" x 10 1/4" (19 cm x 26 cm)

P 70,000

Provenance:
Bertha Schaefer Gallery, New York

Fernando Zobel's oeuvre has put on display a very refined and intellectual brand of abstraction. Drawing inspiration from calligraphy and Chinese brush strokes, the vigorous nature of Zobel's approach flaunts his penchant for the dynamic.

For the renowned artist, distilling and capturing the essence of movement was the point of his abstract art, whether it was leaves stirred by the wind, waves cresting in the sea, the gait of an exhausted person walking along on a sweltering afternoon.



92

Luis Lorenzana (b.1979)

Mother and Child
signed and dated 2008 (lower right)
oil on canvas
24" x 22" (61 cm x 56 cm)

P 160,000

Provenance:
Acquired directly from the artist by the present owner

In Luis Lorenzana's world of the obscure and ugly, there is a touch of magic in the oddity that is inimitable. A self-taught artist, Lorenzana's works feature a myriad of strangeness that flaunts both astounding technical prowess and creative genius.

In this very work, Lorenzana presents to us the classic Mother and Child theme with a peculiar twist. Set in a fantasy land spawned from the recesses of the artist's imagination, the subjects garbed in 19th century fashion sit with the frolicking weird wildlife. A mind-boggling work of art.

93

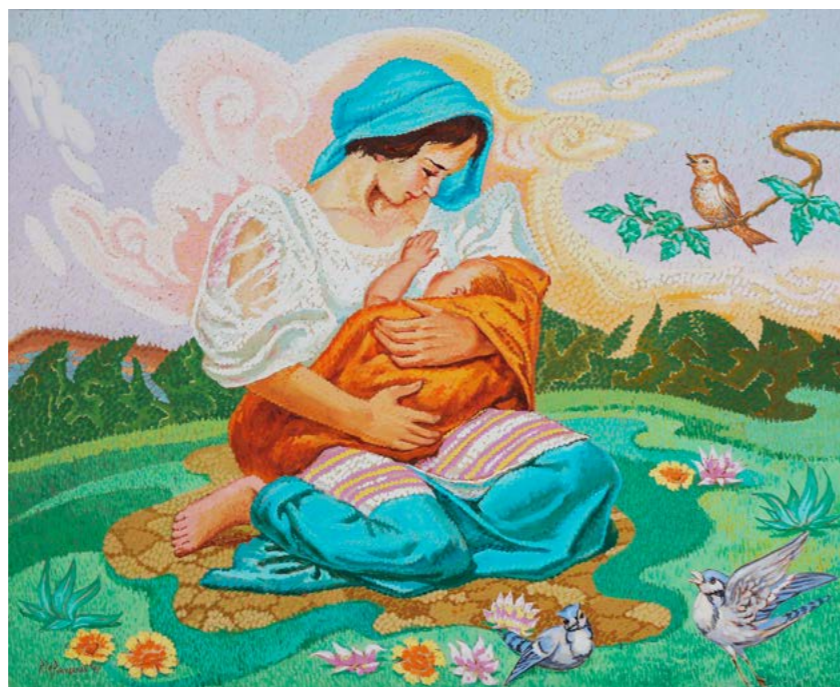
Ricarte Puruganan (1912-1998)

Mother and Child
signed and dated 1987 (lower left)
oil on canvas
31" x 40" (79 cm x 102 cm)

P 140,000

Renowned artist Ricarte Puruganan is one of the most recognized modern artists. His cultural and historical renditions of Filipino subjects, be they stylized, have appeared in numerous publications and textbooks. Puruganan's art bears with it a unique aesthetic — impressionistic in nature, these stylized renditions exude a distinct vibrance that flaunts a joyous and whimsical air.

A pioneer in nearly every sense of the word, Puruganan is among the Thirteen Moderns of Philippine Art — the artist group that broke away from the conservatives led by Fernando Amorsolo.



94

Ang Kiukok (1931-2005)

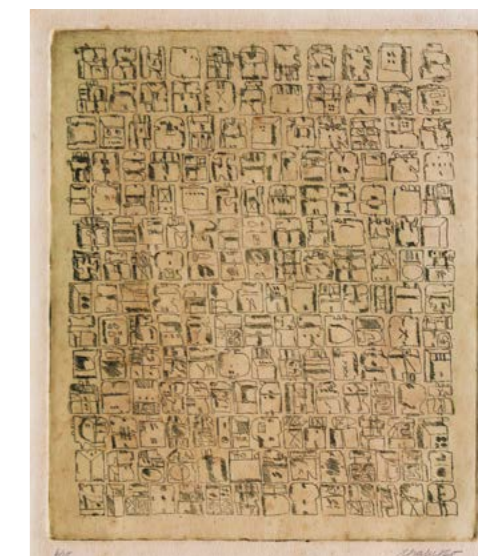
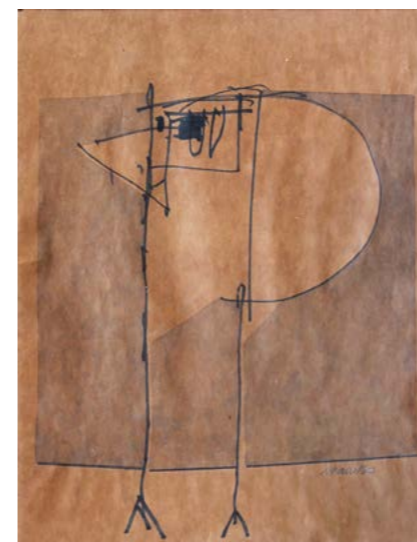
Christ
signed and dated 1993 (lower right)
oil on canvas
15 1/2" x 5" (39 cm x 13 cm)

P 220,000

Provenance:
Finale Art File

Arguably one of the most sought after artists of today, Ang Kiukok's angst-ridden cubist expressionism has become a thing of marvel. Concocting such powerful imagery after a career-changing sojourn abroad, Kiukok's stylized depictions of anguish and pain have garnered great acclaim and reception despite their borderline-grotesque aesthetic.

Ang Kiukok's religious background has visibly influenced his oeuvre — such, evidenced by his numerous depictions of Christ. The stylized renditions of Christ in Kiukok's creations, among other religious icons, would lead the audience to question the artist's intent. The powerful imagery in play brings to fore question — asking whether such compositions venerate or merely narrate the travails and passion of Christ.



95

Roberto Chabet (1937-2013)

a.) *Untitled 1*
signed and dated 1964 (lower right)
mixed media
11" x 9" (28 cm x 23 cm)

b.) *Untitled 2*
signed and dated 1964 (lower right)
pen and ink on paper
11" x 9" (28 cm x 23 cm)

c.) *Untitled 3*
signed and dated 1965 (lower right)
print 6/10
13" x 11" (33 cm x 28 cm)

d.) *Untitled 4*
signed and dated 1966 (lower right)
mixed media
12" x 9" (30 cm x 23 cm)

P 120,000

Pioneering and iconic, Roberto Chabet has earned the title of Father of Philippine Conceptual art. The remarkable imagery borne from his works bear a striking inimitability — a profound, unique character in his approach, from conception through execution.

As in this set of works from the pioneering modern, Chabet demonstrates his intellectual conception of themes. Thorough in his compositions, the very nature of Chabet's conceived forms carry an unprecedented quality — as if to boast of an abstract purity, deviating from the norms of figuration completely.



96

Jorge Pineda (1879-1946)

Magpaparol

signed and dated 1945 (lower right)

oil on canvas board

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

P 1,000,000

Provenance:

Estate of the family

This work belongs to what is known as Jorge Pineda's most colorful series of works: "Philippine Lanterns", and features an old man who is busy at work creating a 'parol.' The subtle, golden light from the Christmas lantern hanging from outside his nipa hut window brightens his kayumanggi skin; at the lower left, a festival of colors is created out of the papel de japon lying on the floor. It is a discreetly affectionate study of old age.

The Pineda touch had a delightful comeliness. This may be attributed to a refusal on his part to make his work resemble the ponderous, sculpture-esque types exalted by the academicians with a European Salon bias. Instead, Pineda chose to recreate vivid impressions of daily life with a disarming casualness, even if Emmanuel Torres wrote: "Beauty in dry, little things kindled his resourceful imagination in a special way. Colors are seldom sweet, frequently acrid. There is none of the glamorous sensuousness Amorsolo pursued all his life with a young man's heart: the gloss of things luscious, earth and women full of sweetness..."

...The key to Pineda's art is the near lack of excitement over exuberant subject matter."

97

Maria Taniguchi (b.1981)

a.) *Untitled 1*
mixed media
13" x 19" (33 cm x 48 cm)

a.) *Untitled 2*
mixed media
13" x 19" (33 cm x 48 cm)

P 100,000

Provenance:
Mariyah Gallery



The two pictures are structured to emphasize the delicate red shapes. Each red object is there for a symbolic purpose, interpreted in the mind's eye. The red 'entity' in the first painting suggests a human form, while the red entities in the second suggest curtains. But those are just suggestions. Taniguchi's cerebral approach acts as a brake on any temptation to indulge in her use of color expressionistically.

Taniguchi highlights the red colored elements as much as she subdues the agitated blue strokes at the background. Both are compositions with off kilter order and balance. But it is not all mind. It is not all the intellectual delight experienced when contemplating the work. Taniguchi has subsumed some degree of feeling in the painting, as betrayed by the overall application of blue in the background.

When Maria Taniguchi won the Hugo Boss Asia Art 2015 award, Larys Frogier, chair of the Hugo Boss Asia Art jury and director of RAM, said in a statement. "[Taniguchi's] never ending development of ... paintings engages subtle dialogues and blurs the frontiers with sculpture, architecture, installation, offering the spectators a powerful experience of the physical, the geo-political and the mental limitations/extensions of the inside-out space/time representations. ...". "Maria Taniguchi solidly positions her work, without any compromise, into the context of Asia and international contemporary art," Frogier explained.

98

Lynyrd Paras (b.1982)

WYN
signed and dated 2013 (verso)
resin
H:26" x L:11 1/4" x W:14 1/4" (66 cm x 29 cm x 36 cm)

P 80,000

Known for his searing self-portraits and portraits of people — usually family and friends — that are dear to him, Lynyrd Paras is one of the more prominent names to have emerged from the Technological University of the Philippines. His technique of portraiture goes beyond convincingly depicting human expression by including and layering text, abstract elements, and other symbols on the sitter's face to capture his manifold past. In his portraits, Paras is not merely painting a person but his life.

Such scrutiny is expectedly more fraught and complicated when directed at oneself — as embodied by the toy sculpture, WYN. A self-portrait, the figure sits on a humble bench, examining an upturned house. In his gaze, one detects a longing for something similar: the physical structure, yes, but also everything a house means and entails, such as a family, stability, and rootedness. The house that he holds in his hands, however, is empty.

The house has been a persistent metaphor in Paras' body of works, which underscores how the artist values it in his life, just like many Filipinos who wish of having their own homes. One may surmise that the house is created by the figure, and that through the labor of his hands he has made his dream come true, just like the artist himself.



99

Ramon Orlina (b.1944)

Family Bonding
signed and dated 2016
glass
H:14" x L:9 1/4" x W:6" (36 cm x 23 cm x 15 cm)

P 140,000

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

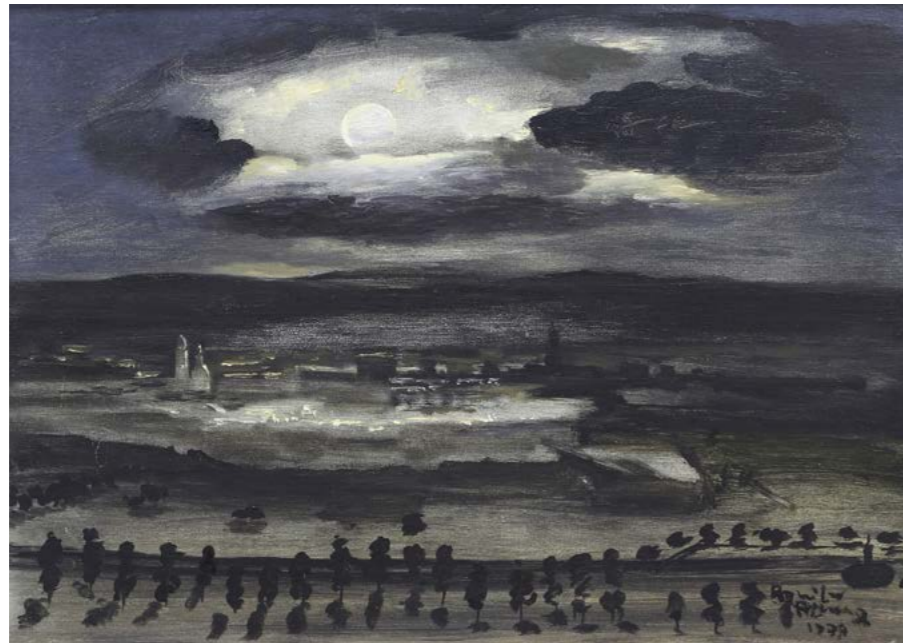
*This lot is sold to benefit Ballet Philippines

Orlina's abstract sculptures are composed of a series of angles created by sharp bends or sleek edges that denote dynamic movement of fluid lines. By playfully manipulating varying quantities of natural light entering the colored glass and trapped at different angles or facets, his sculptures are never visually static.

The viewer can appreciate his piece from any angle and interpret it beyond the artist's original intent. Orlina's achievement is in freeing the viewers to seeing his sculptures according to their interpretation. The illusions created through the various prismatic views intensify the viewer's interpretation.

The attributes of strength and fragility add to the timeless beauty of Orlina's art. "Above all, he gave to the idiom a new sense of fluidity."





100

Federico Aguilar Alcuaz (1932-2011)

Night Scene
signed and dated 1977 (lower right)
oil on canvas
13" x 18" (33 cm x 46 cm)

P 140,000

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

Iconic modernist Federico Aguilar-Alcuaz is among the most recognized artists of today. Concocting a distinct blend of Filipino sensibilities and European stylistics, Alcuaz has captivated audiences on an international scale with his creative genius.

As in this oil work from 1977, we are treated to an exquisite display of Alcuaz' unique aesthetic. His stylization of forms, redolent to that of plein air impressionism, hint of his well-travelled character. The National Artist's maturity, masterfully exhibited.

101

Emmanuel Garibay (b.1962)

Mother and Child
signed and dated 2004 (lower right)
oil on paper
22 1/2" x 16" (57 cm x 41 cm)

P 70,000

The Mother and Child theme has become a timeless depiction of motherly love and affection. The classical theme has transcended its religious origins, and is now a well-recognized thematic icon. Various renditions of this powerful theme have come about since Duccio's work from the 14th Century, each derivation bearing its own unique character.

This work by Garibay exhibits a similar intimate display of affection, except with a unique twist. This stylized rendition of the classic theme hints at subtle iconographic undertones — the mother, staying awake to watch over her skin, her gargantuan figure protecting the fragile child as he slumbers. A brilliant use of stylized form.



102

Tam Austria (1933-2007)

Fishermen
signed and dated 1980 (upper left)
oil on canvas
35" x 53" (89 cm x 134 cm)

P 300,000

An unusual genre work portraying what is supposed to be a rural occupational activity, the subtly stylized human figures highlight the frieze like composition suggests a belated art deco mural, yet the inner tension of the rowers correspond to its graphic expression; the taut contours of the sails which are sometimes angular, sometimes rounded.

The pale earthy colors and strange watery blues of the sky create a "wet" mood. "Fishermen" illustrates Austria's ability to make a "snapshots" of brawny rowers and to do so with great liveliness and force.

In this painting Austria reaches a pitch of frenzied energy almost chaotic in its intensity, sweeping the rowers' positions, gestures and fluid actions up in its surging rhythms. The presence of birds and other flying detritus which emphasizes the transience of the scene, but the earthy colors of the rowers seem to anchor the otherwise dynamic picture in place. The delicate yet summary brushwork subtly blurs the identities of the rowers. Its universal turbulence blends the imagined sea — the water is not depicted — and the blue sky.

103

Ang Kiukok (1931-2005)

Fishermen

signed and dated 1993 (upper left)

oil on canvas

36" x 40" (91 cm x 102 cm)

P 3,000,000

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

Provenance:

Private Collection, Manila

Literature:

Roces, Alfredo, "Kiukok: Deconstructing Despair", Mandaluyong City, 2000, fig. 344, p. 182 (illustrated)

The rural subjects of Ang Kiukok, such as fishermen and farmers cannot be designated to any particular period in the chronology of his career. Ang himself stresses that they recur throughout the years since they are always a part of his life — images harking back to his childhood in Davao where fishermen casting their nets in the sea and carrying the prize back on their shoulders even universal life, and each time they come up, there is a new insight in their interpretation.

These images that are supposedly more tranquil, restoring the world of familiar occupations and habits, nonetheless have a palpable and simmering power, as expressed by the taut, heavily built arms trying to haul the catch. Collectively, the arms altogether suggest the direction of powerful movement.



104

Benedicto Cabrera (b.1942)

Worker
signed and dated 1964 (lower right)
pen and ink on paper
8" x 9" (72 cm x 91 cm)

P 200,000

Provenance:
Private Collection, Makati City

The fact that the subject seems to be devouring something that covers his face — is it food or some kind of sustenance? — gives hints of Goya's disturbing "Saturn", except that the figure is a social outcast, not some pagan god. This gaunt figure, executed in pastel on paper, shows BenCab's Scavenger at its most haunting countenance: reduced to an almost ghostly form.

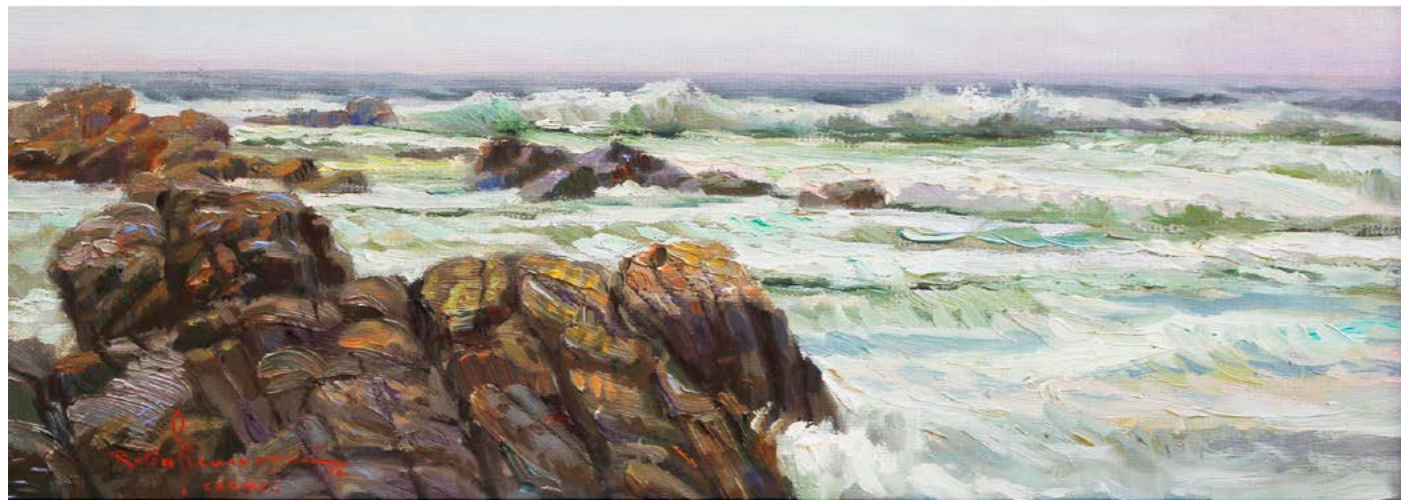
In 1970 Bencab started his scavenger Series of etchings, whose imagery of city destitute originated during the late sixties when he worked as an illustrator for the Manila Times.



As can be seen in this scavenger, BenCab's inclination to "abstract" comes to the fore with only the barest suggestion of the human torso.

Bencab has always been sensitive about social injustices inflicted on the weak and helpless, giving poignant meaning to what would be merely hauntingly depicted pictures. BenCab's paintings in the early to mid-1960s already show the process of etherealization of subject almost into abstraction.

A fine early representative work of his earliest years as an artist, "worker" hints at understated forms, nervous outlines, sharp contrasts, and emotional content of Ben Cabrera's mature style to come.



105

Romulo Galicano (b.1945)

The Surf
signed and dated 1994 (lower left)
oil on canvas
6" x 15" (15 cm x 38 cm)

P 100,000

An artist of immense technical prowess, Romulo Galicano's works feature a superb level of realism. His thick use of impasto, rendition of motion, even his concocted atmosphere all brag of his genius.

This work by the renowned master, done in 1994, is among his smaller works. Waves lightly crash upon the rocks, as the soothing sight of the horizon lulls his audience into relaxation. Astonishing in detail, so much so that you can almost feel the breeze as you peer into the work.



106

Fernando Amorsolo (1892-1972)

View of San Sebastian
signed and dated 1927 (lower right)
oil on wood
9 3/4" x 13 3/4" (25 cm x 35 cm)

P 500,000

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

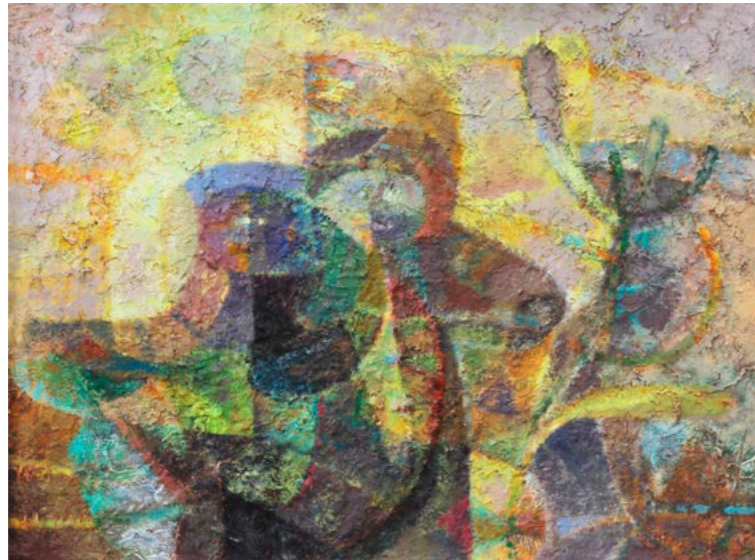
Provenance:
Private Collection, Makati City

The visual order of the picture is made more explicitly apparent by large contrasts of light and dark and by a low point of sight and horizon line that subtly flatten the composition.

Combined, the shadowy church spires and the bright vertical cloud create a convincing illusion of spatial depth on one hand and a luminously atmospheric distance on the other respectively. It is curious that while the silhouette of the spires of the San Sebastian church are darkly toned, and swiftly painted, and depicts the mood of sunset; the clouds that tower above the church is high keyed, and deftly painted and depicts the scene in a delicate morning light. The breadth of Amorsolo's execution obscures the other details such as the dark blurs — which are actually a copse of trees at the lower right — in order to contribute to the painting's ebullient energy.

The picture is full of mood and implication even without the presence of people.

The painting owes its impressiveness not only to its solemn colors and dramatic lighting but also to its trees. The overall delicacy takes the awesome majesty of sunrise or sunset and renders the Old Manila skyline intimate and somehow, with a sentimental melancholy.



107

Romeo Tabuena (1921-2015)

a.) *Lovers*
dated 1967
acrylic on masonite board
12 1/2" x 16" (32 cm x 41 cm)

b.) *Woman with Paleta*
signed and dated 1967 (upper right)
acrylic on masonite board
12 1/2" x 16" (32 cm x 41 cm)

P 140,000

Provenance:
Private Collection, USA

The late Romeo Tabuena has been known for his brilliant cubist works. Nothing short of iconic, Tabuena's different forays into cubism have brought us an astonishing body of work — his oeuvre of international renown.

This work is among the more festively colored later pieces, which feature Tabuena's signature brand of planar cubism — the pinks and blues evocative of nostalgia. The composition features a couple as they take a stroll on a sunny afternoon. The figures drawn together romantically, happily in love.



108

Federico Aguilar Alcuaz (1932-2011)

Interior
signed and dated 1975 (lower right)
oil on canvas
36" x 28" (91 cm x 71 cm)

P 300,000

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

The genius that is the well-renowned Federico Aguilar-Alcuaz has made a name for himself internationally, garnering numerous awards and accolades both locally and abroad. A strong European quality exists in Alcuaz' work — such meld with his Filipino perspective, has allowed him to concoct his own powerful brand of art.

This work from 1975 could very well be of the Alcuaz' studio in Europe at the time.

109

Andres Barrioquinto (b.1975)

Silent Air
signed and dated 2016 (lower left)
oil on canvas
84" x 60" (213 cm x 152 cm)

P 1,400,000

The colors and textures of nature to dramatize innermost thoughts and personal experiences. In this case, it speaks about a woman's transformation as she steps into the next stage of her life: Marriage.

In the painting, a pale woman is surrounded by the trees to emphasize the calm demeanor hiding the emotions within. Secretly, it seems that she remains hopeful for a marriage as bold as the vibrant flowers covering her eyes. Her chin's slight tilt upward echoes her hopeful state of mind.

With the flowers representing her blossoming maturity and her journey into the next stage, the butterflies signify the experiences that helped her enter this new stage. Along with the butterflies tending to the flowers, a lone nightingale flies closer to a solitary flower, like the groom becoming an influential figure in his bride's life. This also hints at an emotional coming-of-age that can only happen once the marriage is consummated.

All these symbols allow "Silent Air" to portray beautiful imagery that can seduce the viewer into looking closer to fully understand. Just like relationships in nature, marriage is an important, transformational part of life.





110

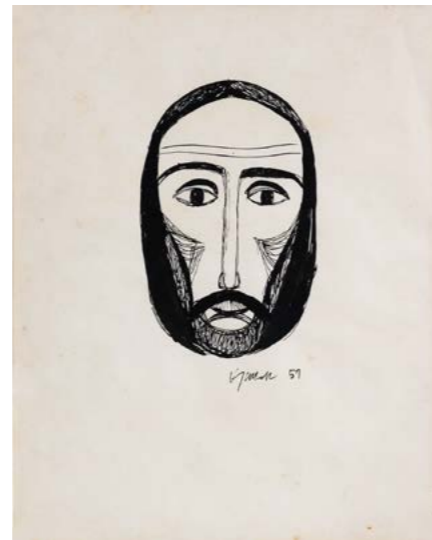
Emmanuel Garibay (b.1962)

Mother and Child
signed and dated 2007 (lower right)
oil on canvas
30" x 22" (76 cm x 56 cm)

P 100,000

The Madonna and Child has become one of the most iconic themes in Philippine Art. Borne of Western influence, the once-religious subject matter has evolved into an intimate depiction of maternal affection.

In this stylized rendition, Emmanuel Garibay takes the classical theme to a Philippine household setting — evidenced by the makeshift hammock that dangles in the background. The impoverished setting gives a strong Filipino context to the scene — but despite this, the powerful display of motherly love pervades the work, exemplifying the timelessness and potency of the very theme.



111

Ang Kiukok (1931-2005)

a.) *Christ*
signed and dated 1957 (middle)
pen and ink on paper
11" x 8 1/2" (28 cm x 22 cm)

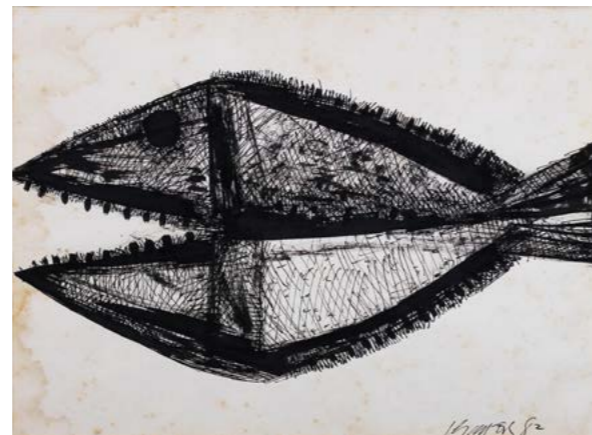
b.) *Fish*
signed and dated 1982 (lower right)
pen and ink on paper
9 1/2" x 12" (24 cm x 30 cm)

P 120,000

Provenance:
Acquired directly from the artist by Dean Leovino Ma. Garcia

One of the most recognized artists of today, Ang Kiukok has forged a distinctive brand of art. Considered by many as "figurative expressionism," Kiukok's stylistic predilections feature a foreboding and glum air — one of abounding distraught. In this set of works by the highly regarded modernist, we are treated to a display of his very anguished aesthetic.

Of note in this pair of pen and ink creations is Kiukok's selection of themes. Drawing inspiration from his outlook and experiences, the artist's choice of iconography is, in a way, anecdotal — telling of his past, his inclination to certain themes of his home and religious inclinations.



112

Vicente Manansala (1910-1981)

Untitled
signed and dated 1967 (upper right)
watercolor on paper
42 1/2" x 31" (108 cm x 78 cm)

P 400,000

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.

-Carly Sax

Engaging with the genres of the figurative, city scenes, landscapes, even still life, Manansala's diverse body of work created a very personal, authentic version of Filipino modernism, one with a healthy deference to traditional Filipino forms. Manansala stays close to the homely figures which he simplified to their basic representation. Alice Guillermo writes: "he went through a black and white phase of crucifixions and Madonna and child paintings ..." In this black and white watercolor, Manansala puts more emphasis on the everyman; the lumpish, almost caricatured figures suggest a realist novel. In pure watercolor, immediacy and spontaneity of the pictorial effect is the key to success, even much more so in dark, brooding themes.

In this brooding image, watercolor released Manansala's skills in executing both linear and tonal elements.

Guillermo adds: "In composition, his works often feature lines of perspective with receding space, although shallow, but recession in depth is simultaneously defined by lines and planes which create spatial ambiguities. As a whole, Manansala reinterpreted or indigenized cubism as he drew his themes from the familiar Filipino environment."



113

Inmaculada Concepcion In A Virina and San Jose In A Virina

4th Quarter of the 19th Century

Ivory, Wood, Satin, Gold Thread, Human Hair, Silver and Glass
with virina: H:36" x L:13 1/4" x W:13 1/4" (91 cm x 34 cm x 34 cm)
Inmaculada Concepcion: H:14 1/4" x L:7" x W:4 1/4" (36 cm x 18 cm x 11 cm)

3rd Quarter of the 19th Century

Ivory, Wood, Satin, Gold Thread, Human Hair, Silver and Glass
with virina: H:35 1/2" x L:13" x L:13" (90 cm x 33 cm x 33 cm)
San Jose: H:14" x L:6" x L:4 1/4" (36 cm x 15 cm x 11 cm)

P 600,000

Provenance:
Ilocos

The statue of the Immaculate Conception was made together with the accompanying St. Joseph. Its ivory face and hands are somewhat primitively carved with decidedly Chinese features. The body of the image is a wooden mannequin clothed in satin elaborately embroidered with gold thread. The blue satin of the cape has deteriorated and only the lining is visible in most parts, although the metallic embroidery, somewhat tarnished, is still in excellent condition. The Virgin wears a wig of human hair and has a silver-gilt crown embossed and chased with an elaborate floral and foliate design usually seen in peinetas or combs of the period. The image has earrings and a halo with twelve stars, the latter being one of the symbols of the Blessed Virgin. The statue stands on a globe on which a snake with a golden apple in its mouth is entwined. The Virgin seems to be trampling on the snake which represents Satan and the Original Sin. The base or peana of the statue is in the form of a socket or pescante for a hurricane lamp used in the andas or processional floats of the period. The stylized flowers that decorate the base is typical of the Ilocos. The gilding of base is in pristine condition.

This statue of San Jose was made to accompany that of the Immaculate Conception previously described. Like the latter, its ivory face and hands are somewhat primitively carved and show a decidedly Chinese influence in its features. Its wooden mannequin body is clothed in satin elaborately embroidered with gold thread. The satin of the cape and tunic have deteriorated, although the metallic embroidery, now somewhat tarnished, is in good condition.

The image is wearing a wig of human hair with a silver halo stuck to its pate and carries a flowering silver-gilt staff in its right hand. The statue stands on a beautifully carved urn-shaped base or peana carved with two layers of overlapping acanthus leaves, supported by a smaller acanthus molding in the opposite direction at the bottom. The foot of the base is decorated with a gadroon border and the whole is covered with a thick layer of gold leaf in pristine condition. The statues are encased in a glass virina or container. The fashion of enclosing statues in glass domes occurred after the opening of the Suez Canal in 1869, when glass domes containing cloth or beaded flower arrangements or stuffed exotic birds were imported from France. Somebody had the bright idea that the hermetically sealed containers would protect the statues from dirt and prevent the tarnishing of the gold embroidery.

This particular virina, because of its shape, is called a 'Coca Cola' virina today. It was originally a hurricane lamp used in the late 18th and early 19th century to prevent the lights of candles on candlesticks from being snuffed out by a gust of wind. When oil lamps became fashionable, the hurricane lamp, which was no longer in use, was recycled to house the image, and a beautifully carved wooden base and cover were made for it.

The base, carved with three layers of gilded friezes, features a wide central one of gilded leaves and berries bordered by a wide gadroon border above a red band and a similar narrow one beneath a blue band. The cover is decorated with a wide frieze of open flowers on a blue ground surmounted by another, narrower frieze of flowers with bud centers. A bud-like finial terminates the cover. Profusely gilded, this virina, one of the most elaborate that ever came out in the market, would have made a spectacular addition to the family altar.

-Martin I. Tinio, Jr.





114

Benedicto Cabrera (b.1942)

Tres Marias

signed and dated 2003 (lower right)

acrylic on canvas

48 1/2" x 69" (123 cm x 175 cm)

P 8,000,000

Provenance:
Private Collection

Exhibited:
Hongkong Heritage Museum, 18th Asian International Art
Exhibition, Hongkong, December 2003 - March 2004

With influences from Kathe Kollwitz to Japanese women, BenCab certainly walked the talk when as early as in 1978 Cid Reyes asked him: "What would you say is the Filipino artist's greatest asset?" BenCab answered: "Again it has to do with this ability to adapt. Whether he uses this ability to a positive end is the artist's personal own end. The Filipino artist is also concerned with making this process of adaptation suit the local native sensibility; it's rather like using a foreign idiom as a kind of filter. The final test of course is whether the Filipino artist can create something new out of what he is adapting. Otherwise he merely lives up to that which he has many times been accused of imitation."

All motion and lightness, achieved partly by freely disposed line and partly by the vibrant contrast of dark and light. The details are spare — if any at all, the figures fluidly delineated with a minimal background. His exploration of form found its way out of the late neo realism and high abstraction of the sixties to be able to reconsider the potency of figurative expression in the seventies through the contemporary era.

BenCab used both expressive and precise visual languages, which he coalesced through the consistency of his authoritative line. The dresses of the women seem like scurvy cascades.

The pressure of the brush accentuates BenCab's attention to the appropriate density of blacks, the boldness of his brushstrokes, and the occasional use of color to highlight the inherent tensions have an almost magical balance in them within the entire range of his art.



115

Mauro Malang Santos (b.1928)

Mother and Child
signed and dated 1997 (lower right)
gouache
14" x 10 1/2" (36 cm x 27 cm)

P 120,000

Provenance:
West Gallery

Multi-award winning artist Mauro Malang Santos has throughout his oeuvre put on display his stunning creative genius. Prolific in a sense, Malang's various thematic and technical approaches have time and again been the subject of great acclaim and reception. From his market vendors to his landscapes, the stylized forms that grace his works exhibit the artist's depth and masterful vision.

From the stylized depictions of urban travails, Malang's art later veered towards more jubilant renditions of women. From market vendors to mothers, Malang captures these scenes with a distinct vibrance — teeming with color and bursting with life. Just as in this mother and child work, the iconic modern exhibits his more mature, refined aesthetic — his impassioned strokes invigorating the already vibrant blooming floral motif.



117

Buen Calubayan (b.1980)

Bundok Banahaw 4
2015
oil on canvas
48" x 60" (122 cm x 152 cm)

P 800,000

Provenance:
Gallery Blanc

Buen Calubayan has grown from strength to strength in depicting scenery ringing with alarm and premonition.

In this work, a view of a mountain (possibly the fabled and, in the case of the artist, favored Mt. Banahaw) verges into abstraction with the loose and atmospheric painterly strokes. The artist's gesture seems to approximate the tumult of subjectivity as he grapples with the exploding collision of history, myth, and the natural world.

116

Arturo Luz (b.1926)

Musician
dated 2013
acrylic on canvas
16" x 20" (41 cm x 51 cm)

P 120,000

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

A pioneering modernist of immensely high regard, Arturo Luz has created a powerful means of abstraction that has captivated audiences all over the world. Luz' distinct approach to his figures, making use of the integral aspects of form with his geometric aesthetic, has become the subject of great acclaim. His acrobats, musicians, cyclists, archers and what not, have all become timeless icons of marvel.



118

Lao Lianben (b.1948)

a.) *Abstract 1*
signed and dated 1980 (lower left)
watercolor on paper
7 1/2" x 9 1/4" (19 cm x 23 cm)

b.) *Abstract 2*
signed and dated 1980 (lower right)
watercolor on paper
8" x 10" (20 cm x 25 cm)

c.) *Abstract 3*
signed and dated 1980 (lower left)
watercolor on paper
7" x 9" (18 cm x 23 cm)

d.) *Abstract 4*
signed and dated 1980 (bottom)
watercolor on paper
9" x 9 1/2" (23 cm x 24 cm)



P 80,000

Lao's calligraphic paintings manifest a characteristic oriental restraint not found in typical abstractionists.

Using two or three colors, they are severely understated yet full of structural direction.

The resulting images in the four works is influenced by the quantity of saturated watercolor Lao lets the brush take, then by the pressure, inclination, and direction he gives to the brush, producing thinner or bolder strokes. Eventually, the speed, accelerations, decelerations of Lao's brush moves, and turns, giving the "spirit" to the ethereal images, by greatly influencing their final shapes.

Mystery is a quality that has long been associated with Lao's art and it pertains not least to his sense of composition. Lao's almost calligraphic skills with the brush was influenced by Zen thought. For any particular piece of paper, the calligrapher in Lao has but one opportunity to create with the brush. The brush strokes cannot be corrected, and even a lack of confidence shows up in the work. The calligrapher in Lao is an artist of focused energies, fluid in execution.



119

Benedicto Cabrera (b.1942)

Untitled
signed and dated
brass
H:17 1/2" x L:16 1/2" x W:6 1/4" (44 cm x 42 cm x 16 cm)

P 300,000

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

A brilliant painter, BenCab's proficiency in the three-dimensional plane is often overlooked. As in this bronze piece, BenCab recreates one of his stylized figures into our physical realm. Redolent to that of his *Edo Gestures*, the very graceful flow of his subject exhibits the technical mastery of BenCab — a refined, and brilliant display of his virtuosity.

120

Romeo Tabuena (1921-2015)

Man with Rooster and Bag
signed and dated 1965 (lower right)
acrylic on board
34 1/4" x 26 1/4" (87 cm x 67 cm)

P 220,000

Provenance:
Private Collection, Manila

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

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

In this very work by the highly esteemed modernist, we are treated to a stylized rendition of a man with his fighting-cock. A handler, peddler, or by-stander of sorts, the subject bears with him a cultural undertone — one of the idyllic, akin to that of home for Tabuena (be it referring to Mexico or the Philippines).



121

The Gabaldon Four-Poster Bed

1850s

Kamagong

H:79" x L:80" x W:55" (201 cm x 203 cm x 139 cm)

P 500,000

Provenance:

Nueva Ecija

Cabeza Don Mariano Santiago Tinio

Don Casimiro Gonzales Tinio aka Capitan Berong

Dona Bernarda Diaz-Sta. Romana Tinio de Gabaldon

Don Senen Tinio Gabaldon

Ma. Luisa Valera Gabaldon- Campos

Furniture made of ebony, locally called kamagong, 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.

The piece belonged to one of the progenitors of the Tinio Family, the richest and most landed family in Nueva Ecija. Cabeasang Mariano was a grandson of Juan Tinio, the 1st and only middleman of the Tobacco Monopoly, the profits from which made the colony financially independent from Mexico for the first time in 200 years! It passed on by inheritance to the Gabaldon Family and was formerly in the Casa Hacienda of the 5,500-hectare Hda. Bertese. Prior to land reform the estate covered the whole municipality of Quezon, N. Ecija, including the land occupied by the municipal buildings.

This kamagong bed is most unusual its elaborate headboard is carved from an exceedingly thin plank that is completely black. The bed stands on four turned barley-twist posts that end in blunt arrow feet. The caned mattress support is framed by planks ornamented on its upper and lower edges with a quarter-round molding. The front and side aprons attached to the bottom of the frame are appliqued at the ends with a spray of three grape leaves and a bunch of fruit.

The headboard consists of a completely carved and pierced panel within a plain frame with a slightly convex face. A wide, shallow vase with a single large peony flower is at the center of the panel. Flanking it symmetrically at either side are intertwined vines and tendrils with grape leaves and bunches of fruit. Surmounting the headboard frame is a carved and pierced crest featuring an open flower resting on symmetrical scrolls that become leafy and fruiting grape vines that taper at either end.

Attached to the bedposts are tester supports that are carved with a turned vase surmounted by tapering barley-twist posts with a turned capital decorated with a fillet and surmounted by a ring abacus. The bed, as was typical of the period, originally had a plain tester made of plain slats to which turned pineapple finials were attached at the corners. When the fashion for canopied beds fell out of use in the mid-20th century, the tester was removed, but the finials were retained. The latter is beautifully carved and consists of a pair of rings with a reel between them. A beaded band decorates the middle of the reel, while a pineapple above it terminates the finial.

-Martin I. Tinio, Jr.





122

Emilio Aguilar Cruz (1915-1991)

Three Graces

signed and dated 1975 (lower left)

oil on canvas

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

P 100,000

Provenance:

Private Collection, Manila

Emilio Aguilar Cruz, more fondly known by his moniker 'Abe', is a polymath of sorts. A profound, nationally published journalist and writer at a young age, Abe would later add visual artist to his already astounding resume. A prolific artist in every sense of the word, Abe had excelled in numerous fields, garnering accolades in literature and painting amongst other things.

An adept, multifaceted artist, Emilio Aguilar Cruz exemplified the bon vivant lifestyle — a true renaissance man.



123

Salvador "Dodong" Arellano (b.1941)

Fresh Spring

signed and dated 1975 (lower right)

watercolor on paper

26" x 40" (66 cm x 102 cm)

P 110,000

Salvador 'Dodong' Arellano's naturalist depiction of animals, especially birds and horses, has been hailed by critics and aficionados worldwide, and found places of honor at The Armand Hammer Museum as well as the private collections of distinguished personalities, including HRH Prince Charles, former British PM Margaret Thatcher, the Sultan of Brunei, Hollywood star Sylvester Stallone, the late American Hall of Fame jockey Willie Shoemaker, and the prominent American thoroughbred trainer D. Wayne Lukas.

Based in Los Angeles for decades, Arellano has gained the privilege of being officially declared as resident artist of the LA Equestrian Center.



PROPERTY FORMERLY IN THE SALVADOR "BADONG" BERNAL COLLECTION

124

Ronald Ventura (b.1979)

a.) *Untitled 1*

signed (lower left) and dated 2005 (bottom)

mixed media

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

b.) *Untitled 2*

signed and dated 2005 (lower right)

mixed media

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

P 600,000

Ronald Ventura is arguably the most renowned contemporary Filipino artist today. With his acerbic, hyperrealist concoctions that border on the surreal, Ventura's intellectual play on themes meld with his technical prowess has allowed the genius maestro to craft awe inspiring works of superlative detail. A multifaceted artist, Ventura's deft hand shows no qualms in working with any medium — be it in a two or three-dimensional plane.

In this pair of works by the sought after contemporary genius, Ventura boasts of his technical proficiency, putting on display his creativity and stylistic predilections. An artist of immensely high regard, Ventura's depth extends beyond semiotics, adding a whimsical degree of wit to this intelligible yet complex composition.



125
Isidro Ancheta (1882-1946)
Barrio Scene
signed and dated 1937 (lower right)
oil on canvas
12" x 15 1/2" (30 cm x 39 cm)

P 100,000

Isidro Ancheta's works have been the subject of great acclaim. Having won awards both locally and internationally, the classical artist had gained quite a reputation before World War II — at around such time, his works had adorned classrooms and such all over the country.

With such refined technique and restraint, Ancheta's deft hand has produced some of the most breathtaking depictions of prewar Philippines. Although most of these works were destroyed in the ravage that was World War II, some works by the classical maestro remain — this lovely bucolic scene amongst the virtuoso's extant creations.

126

Federico Aguilar Alcuaz (1932-2011)

Abstract
signed and dated 1970 (lower right)
watercolor on paper
24" x 16" (61 cm x 41 cm)

P 140,000

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

The creative genius that is Federico Aguilar-Alcuaz has garnered recognition for his brilliant approach to his art. The very European means of abstraction in Alcuaz' creations flaunt his well-travelled character — but even so, a very strong Filipino quality remains in his works. As in this abstraction by the National Artist from 1970, a very powerful yet alluring choice of palette and form is put on display — the earthy, abstracted figure roaring with emotion, set against the deep, calming blue.



127

Emmanuel Garibay (b.1962)

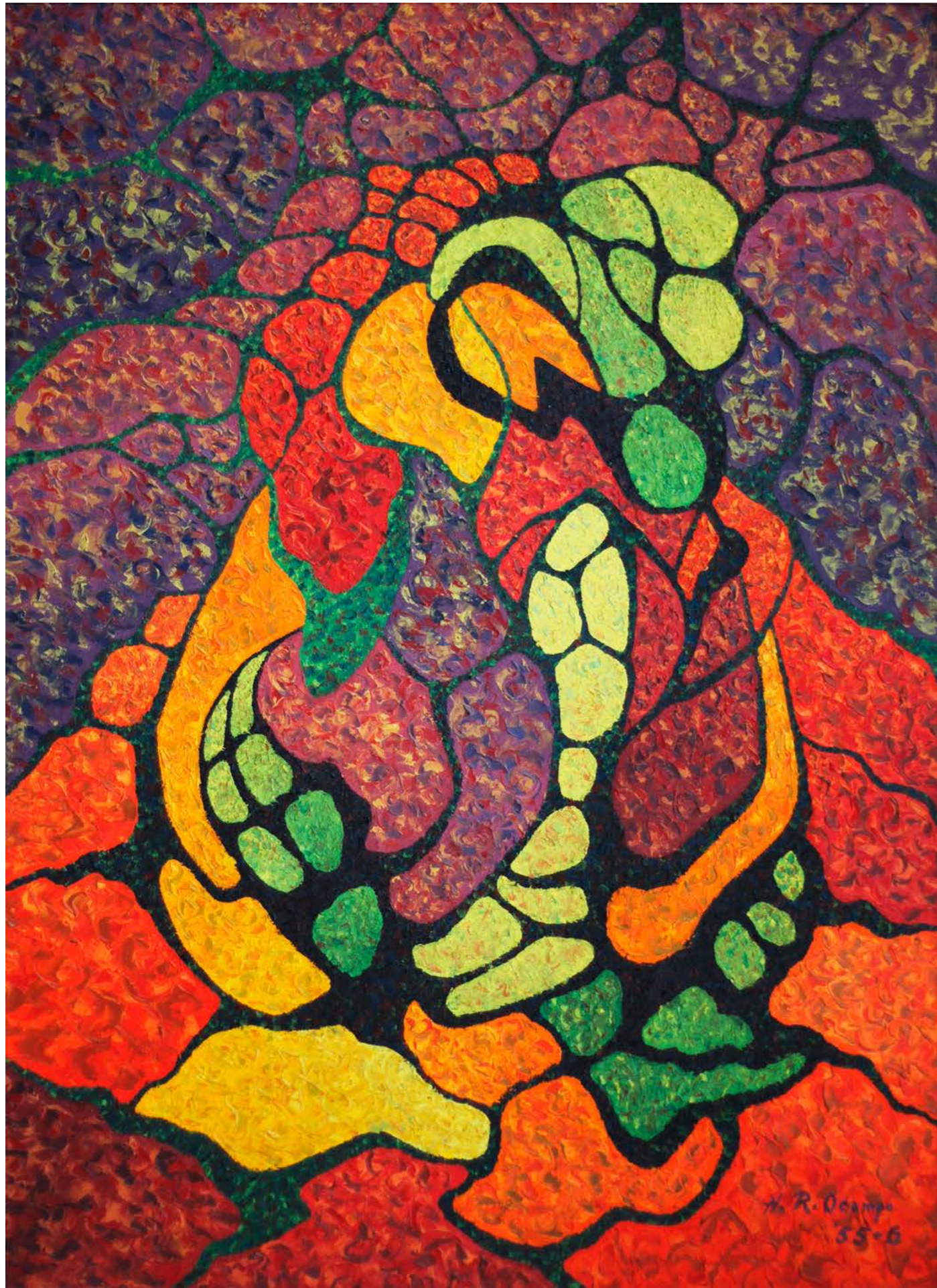
Untitled
signed and dated 2001 (lower right)
oil on canvas
48" x 48" (122 cm x 122 cm)

P 160,000

Provenance:
Private Collection, Manila

Most known for his expressionist figurative style, Emmanuel Garibay is among the most recognized artists of his generation. A social realist of sorts, Garibay's creations feature the common folk as they go about their day — cleverly hinting at themes of social and political concern. Despite his often, overt references to the cultural and political, Garibay infuses subtle subliminal imagery into his works, adding context and depth to his creations.

This oil on canvas work by the renowned artist is from 2001. Focused on socio-cultural aspects of the familial, this piece is a fine example of Garibay's ingenuous approach to his craft.



128

Hernando R. Ocampo (1911-1978)

55-G The Wall
signed and dated 1955 (lower right)
oil on canvas
30" x 22" (76 cm x 56 cm)

P 1,400,000

Provenance:
Philippine Art Gallery (PAG)
Inez Moser, thence by descent

Literature:
De Jesus, Angel G., *H.R.Ocampo: The Artist As Filipino*, Heritage Publishing, Philippines, 1979, fig. 314, p.158 (illustrated)



The granddaughter of Inez Moser with the painting ca. 1990

As a young man in prewar Manila, Ocampo's first paintings were literary in that they had a message to tell. Some of his early paintings even showed proletarian themes. In the 1950s, Ocampo's paintings gradually reflected this kind of conviction by purging themselves of realist matter and literary cum literal allusion altogether. His 360 degree turn was to become so complete that Ocampo never returned to the figure or the figurative from the mid-1950s to the time of his death in 1978.

Ocampo's canvas has become a playground for the subconscious mind, a re-creation of childlike forms, and a manifestation of indigenous Filipino abstraction. There is primitive drama played out by biomorphic elements in a pre-verbal environment.

Biomorphic art focuses on the power of natural life and uses organic shapes, with shapeless and vaguely spherical hints of the forms of biology. While biomorphic forms are abstract, they "refer to, or evoke, living forms..."

The idea that painting needs no meaning other than a purely visual one- subverting the conservative assumption that it should have literary or moral meaning — appealed to H.R. Ocampo so much that he got to calling some of his works "visual melodies." By the mid 1950's, Ocampo's style became more spontaneous, with vaguely recognizable shapes presented in bright colours and bold forms.



129

Mia Herbosa (b.1970)

Nude

signed and dated 2016 (lower right)
oil on canvas
16" x 28 1/2" (41 cm x 72 cm)

P 100,000

Internationally renowned, award-winning painter Mia Herbosa has been the subject of great acclaim since her debut show in the Ayala Museum in 1995. Herbosa's oeuvre, filled with stunning realistic renditions, flaunt a very academic and classical brand of art. This potent and captivating body of work, in all its astounding wonder, is the means by which the decorated artist captures life as she sees it — a peer into her point of view, if you will.



131

Buen Calubayan (b.1980)

Fressie Capulong

oil on canvas
60" x 72" (152 cm x 183 cm)

P 600,000

Provenance:
Norman Crisologo Collection

Buen Calubayan is undoubtedly one of the preeminent artists of his generation. Having been declared a recipient of the Cultural Center of the Philippines' esteemed Thirteen Artists Award in 2009 and one of three Winners for Visual Arts in the 2013 Ateneo Art Awards, Calubayan laid his claim over the Philippine art world in less than a decade, landing on Ateneo's shortlist once more only two years after his first win.

The 2012 exhibit Fressie Capulong, for which he won the Ateneo prize, notably marked a shift in Calubayan's style, tending towards the personal subject as an entry point into exploring larger societal, even national themes. Prior to then, his exhibitions addressed these themes directly, often depicting through abject subjects the detriment of the mind and marginalization in art-making. Once he had turned to his own family history for material, Calubayan began to steer the discourse of his work in another direction.

Inspired by old family portraits and photos, Calubayan filled the exhibit space with 57 portraits of varying sizes — family portraits, solo portraits, class photos, landscapes — juxtaposed to construct what appears to be the "complete" life of his subject. It was this sense of completeness that Calubayan grappled with, refusing to concede that these photos were really all it took to construct one's identity. In order to manage this problématique, he included two more portraits, much larger than the others.

The first portrait presents a woman in a scarf, smiling, surrounded by a mess of bright color. The second portrait, perhaps more striking despite its muted tones, puts the viewer face-to-face with a woman who appears to be on the verge of a breakdown, her posture still composed however, surrounded by the color gray. The contrast between these two portraits should strike the viewer, each having the potential to become the centerpiece, if not for the presence of the other. The result of these two images is a transformation of the exhibit into a negotiation of related contrary ideas — nostalgia and presence, memory and knowledge, past and present.

This lot, which is the very same portrait that constitutes the centerpiece of Fressie Capulong and is now coming into market for the first time, is a key piece of Calubayan's body of work, and marks his rise into prominence on the national art scene.



130

Federico Aguilar Alcuaz (1932-2011)

Untitled

signed and dated 1971 (lower left)
watercolor on paper
9" x 12 1/2" (23 cm x 31 cm)

P 80,000

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

Internationally renowned artist Federico Aguilar Alcuaz has been known to create captivatingly powerful abstractions that feature a complex interplay of themes that capture the essence of his subject over that of their physical properties. This, in turn, has helped the artist produce a very European quality to his abstractions, and has garnered him acclaim over the years.

Having moved to Spain sometime in 1955, it was imperative that Alcuaz' artistic leanings take influence from that of his contemporaries — leading to the evolution of his craft to the acclaim and adulation it met.

132

Felix Martinez (1859-1906)

Bahay Kubo on Ivory Fan
signed "F.M." (lower right)
oil on ivory
10 1/4" x 17 1/4" (26 cm x 44 cm)

P 180,000

Provenance:
Private Collection, Madrid

In the 19th and early 20th century, decorative fans were held by young Filipina señoritas, who would shoo away unworthy suitors by briskly fanning themselves. "Don't even waste your time," was the explicit, ego-deflating message.

When we think of fans, we are usually thinking of the folding varieties. But folding fans are a relatively recent development in the vast fan timeline. Once they arrived in the West in the 17th century, however, they quickly took over.

Chinese fans with handles made of black lacquered wood, or perhaps a stick of ivory, were popular especially in the West at the end of the 19th and beginning of the 20th centuries.

This fan made of ivory with a charming Philippine scene of a hut and a farmer was painted by Felix Martinez.

Most of Martinez' work known today are genre pieces, like *The Pasig River* (Central Bank Collection) and *Card Players* (Luis Ma. Araneta Collection). These works show him as a costumbrista, whose treatment of themes is imbued with incisive realism.

Martinez' tipos are realistic flesh-and-blood indios. As for the rest of the bucolic scene, textural details, tonal contrasts and luminous atmosphere are handled with consummate skill.

One of Felix Martinez' early achievements was when he was asked to render some plates for the deluxe edition of Fr. Blanco's *Flora de Filipinas* (Plants of the Philippines).

In 1878, one of his drawings was featured in the newspaper *La Ilustracion del Oriente*. In 1882, he won a silver medal for his entry to the contest commemorating the 300th anniversary of Santa Teresa de Avila. From this time, Martinez became one of the most prestigious painters of Manila. Six of his landscapes were sent to Madrid in 1884; a year later, he held a solo exhibition at the *Tienda de Catalanes*. He served as illustrator for magazines like *La Ilustracion Filipina*. He was also renowned for portraits of several governor generals, and of members of the Parterno, Tuason, Tambunting, and Escudero families. He also helped decorate the San Sebastian Church and the San Ignacio church in the 1890s.

In 1904, Felix Martinez obtained a bronze medal for his overall collaboration at the St. Louis Universal Exposition, another medal for *Portrait of an Old Woman*, and honorable mention each for *Holy Water Fountain* and for *Manila Bay* in the same exposition.



133

Diosdado Lorenzo (1906-1983)

Mother and Child
dated 1946
oil on canvas
36" x 28" (91 cm x 71 cm)

P 240,000

Provenance:
Private Collection, Makati City

Imelda Cajipe Endaya writes that "Many appreciate Lorenzo's work as a refinement of Philippine modernist painting..."

With its rich and warm colors painted in a light key and its splendid loose handling, this work may be regarded as the masterpiece of the new manner which, in the words of Cajipe Endaya:

"...evolved from the Edades tradition that initially shocked a conservative art audience."

Perhaps most remarkable is the color, here inseparable from lighting restricted only by the warm tonality which has been a Lorenzo signature.

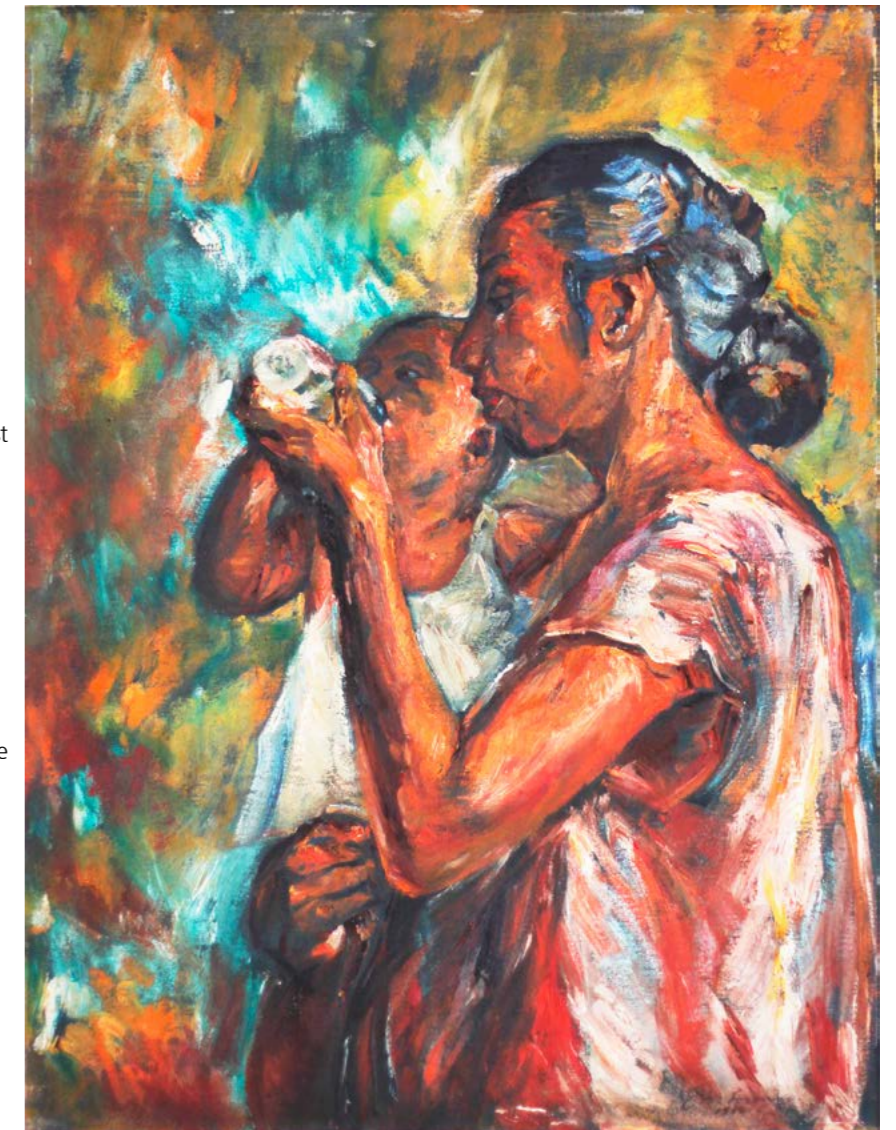
This picture is less anecdotal, and the emphasis is on the beauty of the color.

The colors are sketchily applied, and detail is sacrificed to achieve an overall effect in an expressionistic manner with emphasis on light and colorization.

The human forms have lost that complexity of structure and quantity of surface detail, a style which Lorenzo brought back with him upon returning to the Philippines from Italy before the war.

The mother and child is rendered from combined touches of burnt amber, sienna, vermilion, crimson and bluish greens. On the dress of the mother and shirt of the child, all hues are moderated by generous yet varying amounts of white to create tints. Otherwise, they are mixed with a dash of respective complimentary colors to modulate intensities.

It is with the use of the same intensities of colors that Lorenzo brings out the warm, heartfelt humanism of the subjects.





134

Federico Aguilar Alcuaz (1932-2011)

Abstract
signed and dated 1978 (lower right)
mixed media
18" x 13" (46 cm x 33 cm)

P 160,000

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

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



136

Pool Table

1920s
Kamagong and Narra
H:32" x L:75" x W:43" (81 cm x 191 cm x 109 cm)

P 120,000

Provenance:
Manila
Workshop of Puyat and Sons

Gonzalo Puyat was a poor boy from Guagua, Pampanga who, after finishing the equivalent of 2nd year high school, went to Manila in 1906 to work in a billiard hall in Quiapo. The following year, the Spaniard who owned the billiard hall took cognizance of his industry and decided to lease the billiard hall to him. In 1909, Gonzalo engaged himself in the repair of billiard tables, which he learned by trial and error. He once bought a pool table discarded by an American from Fort McKinley. Unable to resell it after repairing it, he converted the pool table into a smaller utility table which got sold instead. Thus began his furniture business which, because of the quality and workmanship, grew by leaps and bounds. After a billiard table he exhibited at the 1912 Manila Carnival won a Gold Medal and Diploma, Gonzalo Puyat and Sons went on to become the biggest producer of furniture, billiard tables, and bowling alleys in the country. By 1960, it was the biggest furniture maker in the East.

This kamagong and narra billiard table was made for the house of a rich man. It is a luxury item because of the materials used and is definitely a rare find. It stands on a trestle-type base with kamagong uprights on narra trestle supports. Tapering flanges with ogee curves and cusps are attached to the either side of the trestles. A pair of longitudinal stretchers connects the legs of the trestles to each other in the middle, while flanges, jigsaw-outlined with ogee curves and cusps, are attached like aprons at the corners. A narra plank shaped like a wide, flat horizontal baluster connects the lower trestle supports to each other in the middle.

The top of the billiard table is removable and consists of a narra table frame with a kamagong molding applied at the bottom. The top is made of narra with a wide kamagong border applied all around to form a cushion for the disks. A hole at each corner of the top has a small drawer below with a turned drawer pull. The table comes with a pair of cue sticks and disks.

-Martin I. Tinio, Jr.

135

Isidro Ancheta (1882-1946)

Lanao Lake, Mindanao
signed (lower left)
oil on canvas
12" x 16 1/2" (30 cm x 42 cm)

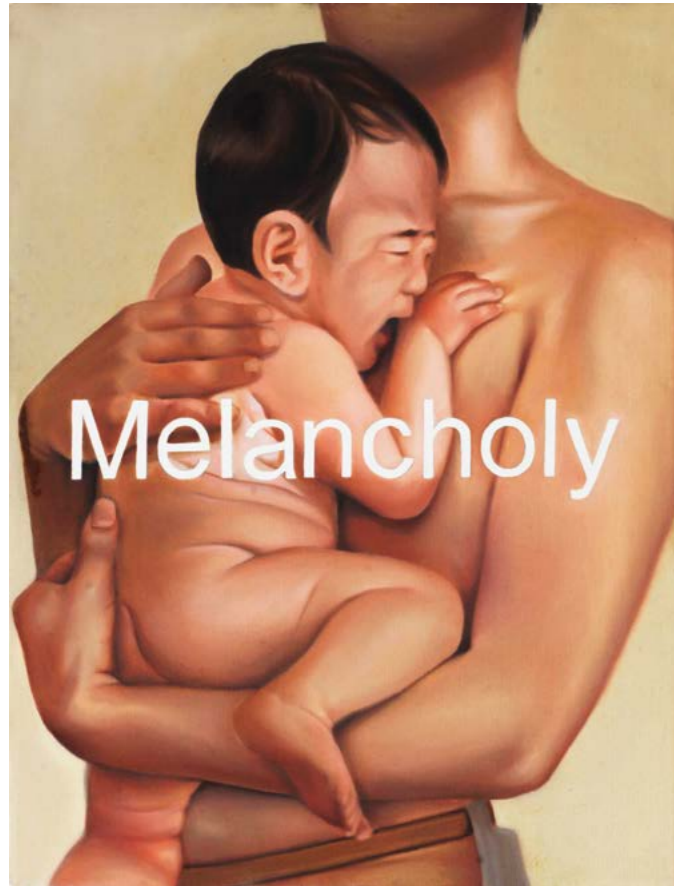
P 100,000

In the prewar Philippines, before all the chaos and modernization, existed the lush greeneries and splendid seascapes that flaunted the natural, awe-inspiring beauty of what many would call paradise. With the insufficiency of technology of the time, photographs could not do justice for the visual splendor that was the Philippine scenery — breathtaking sites, vibrant and brimming with vigor — and in the contemporary world, the only extant remnants of this forgotten era are the classical works of art that have immortalized them.



Isidro Ancheta, one of the most renowned artists of his time, had captured numerous scenes that depict the natural wonders of the Philippines. With his deft hand, keen eye, and masterful vision, Ancheta had preserved morsels of the island paradise on his canvasses. Stunning scenes of nature, serving as vignettes of history to tell the prequel of World War II.

Most of Ancheta's creations had been destroyed in the crossfire of the Second World War, making the remaining few such rarities that boast of the humble, yet astonishing natural beauty of the country.



137

Wire Tuazon (b.1973)
To Those Burn Later
dated 2009
oil on canvas
48" x 36" (122 cm x 91 cm)

P 60,000

Wire Tuazon has long been synonymous with a particular trope and stylistic strategy: the triangulation of title, text, and image to generate fresh, unexpected, and sometimes contradictory strands of meaning from the painting. The pictorial space becomes less of a fixed slate than an active field that explodes with possibilities. His works prefer to raise questions than answers. How do we account for the linguistic layer in the interpretation of the image? In the collision of the title and the text, what is the signified? Are the words in the painting pictorial too?

To Those Burn Later is at home with this conundrum. In terms of image, what we have is a tender portrait of a father holding his newborn child. It veers off from the mother and child genre, not only because the parent is male but because the baby is depicted as crying, and not calm and restful. The word "Melancholy" runs across the image. Both a noun and an adjective, who or what is the word describing? The title, *To Those Burn Later*, complicates the meaning further. Who is burning and for whom? And why later and not now?

A highly conceptual artist, Tuazon is not one to provide easy access to his visual language. One can in fact argue that the painting itself serves merely as a trigger, and that the "real" work happens in the mind as it teases out connections and associations. That the viewer contributes to the construction of the work's meaning is not a new idea, of course, but Tuazon ratchets it up by enacting shifting coordinates as the viewer grapples for a stable interpretation. What the viewer ultimately discovers is a path to painting he has not explored before: dynamic, multi-layered, branching out to many directions all at once.

138

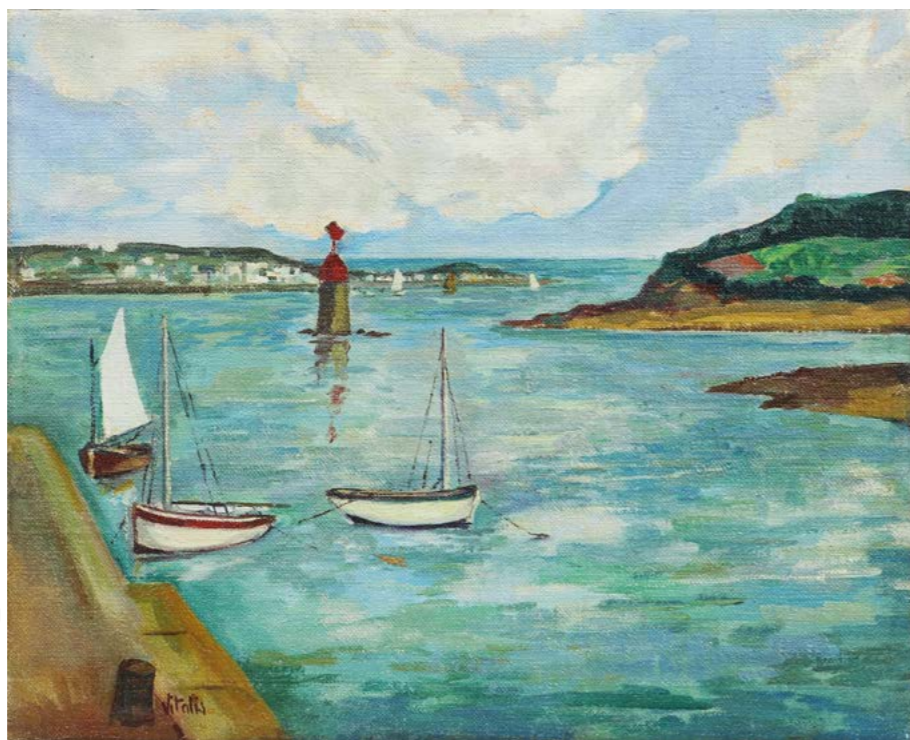
Macario Vitalis (1898-1990)
Plestin Les Greves
signed (lower left)
oil on canvas
13" x 16" (33 cm x 41 cm)

P 120,000

Provenance:
Christine Thorailler Collection, Paris

Macario Vitalis has come to be known for his potent brand of modernism. A fauvist quality in most of his works, the planar aspects of his cubism are often infused with an odd choice of palette – such predilections of the artist were to later veer towards pointillism.

This very work by the renowned modern is among his earlier creations. Still of a scene from *Plestin Les Greves*, we are treated to the impressionistic side of Vitalis, sans the fauvist palette choice. An excellent piece from the prestigious artist.



139

Melvin Culaba (b.1971)
Pasada
signed and dated 1997 (upper left)
oil on canvas
48" x 60" (122 cm x 152 cm)

P 140,000

Provenance:
Norman Crisologo Collection

A sense of the carnivalesque pervades *Jeepney*, one of Melvin Culaba's early works. One is wont to say that the jeepney should be attractive, a sort of unique experience unavailable to any other country or culture. Yet the chaos of the painting is all too familiar — the overstuffed rows of seats, the tenuousness of real space and time, the communal suffering under hazy, hot air. One is lead to ask if *Jeepney*, arguably the masterpiece of this young artist's oeuvre, is merely a caricature of our distinctive form of public transportation or a microcosm of an unsettling Filipino reality.

At the very bottom corners of *Jeepney*, the viewer glimpses two sets of steel handrails, establishing the perspective of the conductor, who often takes his post at the jeepney door for the duration of the ride. The wider end of the jeepney is littered with the symbols alluding to the country's most valuable institutions: Church and State. Immediately visible are the Philippine flag wrapped over a baby's head and the popular image of Our Lady of Perpetual Help, echoed in an adjacent image of the Pietá, albeit with the Mother and the Christ figure leaning away from each other.

As the eye moves up, details of the passengers become more and more surreal, eventually vanishing into an abyss of indefinite forms. This is no more evident than in the passenger sporting a grinning pig mask and a pennant that screams "IBUTO ULI", no less significant as a nationally-recognized symbol of political scandals and the commonly perceived motivation of politicians to vie for re-election rather than to seek the common good.

Perhaps the most disquieting thing about *Jeepney* is that despite the abundance of human bodies, of identities so distinct from one another, of values and symbols so recognizable in the whole range of Philippine experience, Culaba avoids any sense of real intimacy with these characters by obscuring, in one way or another, their faces. It's reflective of the real way that riders on any form of public transportation tend to avoid any interaction with each other, simply acknowledging that they are all simply going the same way. Yet by exaggerating the familiar elements, Culaba pushes the viewer to feel uneasy and at the same time wonder how it could be possible for anyone to avoid each other with all that distress.

The conductor's perspective reinforces this idea, given his authority over the affairs that take place within the jeepney. Apart from calling out to the driver to stop for passengers, he is chiefly responsible for collecting payment and rendering what is due. What makes this painting strangely apropos in the face of the current administration is that it isn't simply a call for those in authority to consider what really needs to be done in order to attain a better, just society. Putting the viewer in the conductor's place, Culaba invites us to look up and take notice.



PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED LADY

140

Fernando Amorsolo (1892-1972)

La Siega

signed and dated 1961 (lower right)

oil on canvas

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

P 1,800,000

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

Amorsolo's landscapes almost always have figures as a point of reference and scale. In 1961, the actual rural life pattern itself changed as much as the countryside changed. But Amorsolo painted his peasants as timeless figures clothed in the same manner as he did before the war.

"La Siega" depicts farmers doing backbreaking jobs with the same body language as how Thomas Hart Benton would depict the farmers of rural America. But the analogy ends there. Amorsolo's "La Siega" embodies sweetness and light. The life he chose to portray on canvas invariably brims with good cheer, serenity, casual grace, optimism. His colors are extremely vivid and as in everything is given with the intensity of a dream. In fact, collectors will always be mesmerized by the lure emanating from a peasant filled Amorsolo landscape, prewar or postwar notwithstanding, even its atmosphere of a waking dream.

There is a broad simplicity of technique and vigor of execution that bespeak spontaneous work carried to completion in a single setting. The brilliant effects of this painting, down to his generous use of his famous backlighting, are a showcase for Amorsolo's mastery of technique.



141

Rene Cuvos (b.1980)

Untitled
signed and dated 2010 (lower right)
oil on canvas
48" x 59" (122 cm x 150 cm)

P 40,000

Rene Cuvos is among the Philippines' premiere contemporary artists. Cuvos' plays on allegorical themes do not subscribe to the norm, per se. Such leaves a puzzling obscurity in the delivery of his message, all while intellectually relaying his semantic through all its complexity in a clever and playful exhibition.

142

Onib Olmedo (1937-1996)

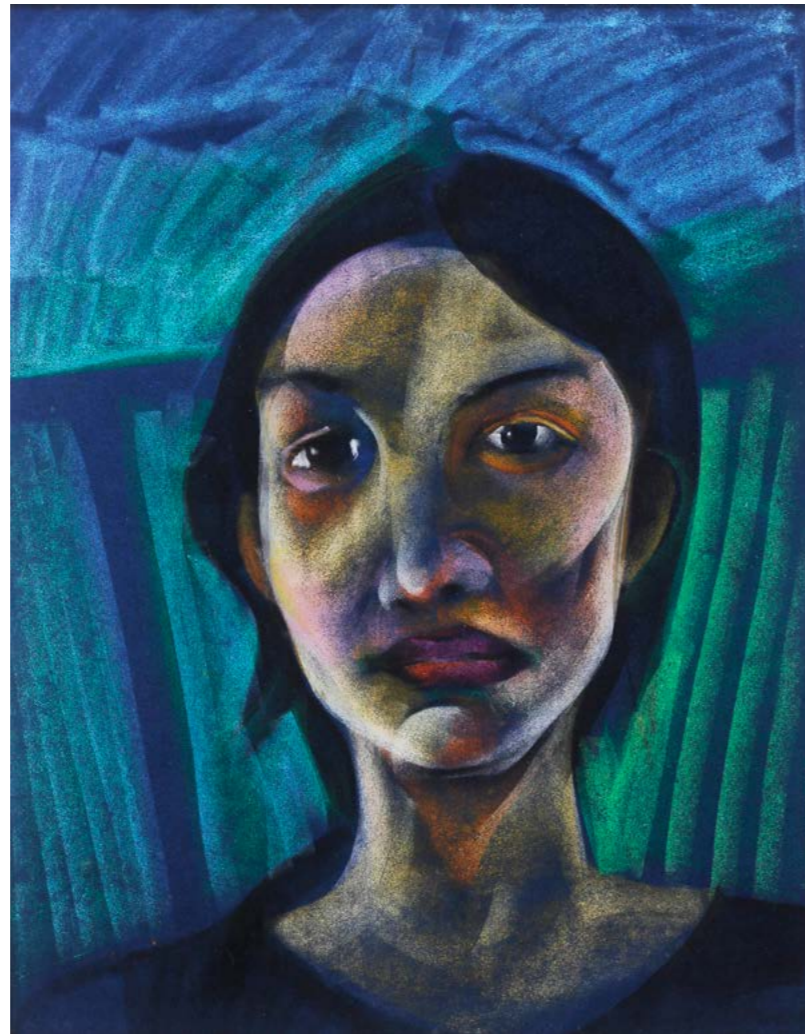
Untitled
pastel on felt paper
28" x 22" (71 cm x 56 cm)

P 100,000

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

Onib Olmedo's dark disfigured world is among the most recognized bodies of work in Philippine art. From the disproportioned landscapes to the eerie populace that inhabits which, Olmedo has created a remarkable, timeless aesthetic befitting his intent.

This portrait, done in Olmedo's signature pastel on felt paper, is a beautiful display of Olmedo's vision. Iconic in every sense of the word, Olmedo exhibits his technical proficiency with his stylized definition of form — capturing the essence of his subject, a certain character beyond physique.



143

San Jose

18th Century
Ivory and Baticuling Wood
H:27 1/2" x L:15" x W:11" (70 cm x 38 cm x 28 cm)

P 300,000

Provenance:
Manila

This image of St. Joseph has ivory face, hands and feet attached to a carved body of baticuling wood (*Litsea reticulata*), a soft wood that became the favorite material for carving wooden statues beginning in the 19th century. Prior to that, baticuling was extensively used for the carved and polychromed bodies of small santos with ivory heads and hands, as well as the mannequins that were clothed in gold-embroidered vestments. By the 20th century, all santos were carved from this wood.

This particular piece shows San Jose holding a staff (now missing) in his left hand, while his right hand, extended downward, seems to be holding what was probably the hand of the Child Jesus (also missing). The head of the statue is beautifully carved, especially the hair and the beard with the strands individually carved. Attached by a peg to the pate of the image is a silver halo or aureola pierced with a design of leaves alternating with Azucena or tuberose buds. The lily was usually depicted as growing on the staff (now missing) of San Jose and symbolized his purity.

The statue is wearing a tunic and a cape that still shows vestiges of the polychrome that once covered it. The cape over his left shoulder is draped around the back and falls in graceful windblown curves to the front, where one end is tucked into the middle of a belt. The image is standing on the base of a virina which is now missing.

-Martin I. Tinio, Jr.



144

Elmer Borlongan (b.1967)

Mega Touch

signed and dated 2009 (lower left)

oil on canvas

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

P 800,000

Provenance:

Private Collection, Manila

One who has always cast his gaze on the travails and joys of ordinary Filipinos, Elmer Borlongan can be described as one of the most sensitive chroniclers of everyday life, depicting scenarios and events that we may normally miss as we keep up with the pace of modernity. His paintings allow us to pause on our tracks and witness his tender vision of the world unfold right before our eyes — a place where happiness is palpable and electric and human hope takes shape in the most quiet of gestures.

Such quality is what we see in this work, in which a blind masseuse presses the tired muscles of a man who has carefully draped his shirt on the back of a chair. Evidently, he finds release and satisfaction with the massage, his eyes closed and his mouth slightly parted. Whatever worry or disappointment that has besieged him during the day falls away at the moment of contact. While therapeutic massage is made possible by a financial transaction, here it seems to be offered as a gift: one person alleviating another.

One of the founders of Salingpusa (the group of artists who came of age in the late '80s popularizing large format and injecting social awareness into their works), Borlongan has gone far and wide, establishing himself as a mid-career artist of significance. That he has not lost touch in depicting the poor and the marginalized with dignity and warmth despite his success is commendable. With their round foreheads and steep jawlines, his figures — some of the most iconic in Philippine visual arts — continue to embody the life, dream, and aspiration of the Filipino everyman.



145

Cesar Legaspi (1917-1994)

Untitled
signed and dated 1975 (lower right)
oil on board
23" x 17 1/2" (58 cm x 44 cm)

P 500,000

Provenance:
Acquired directly from the artist

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

The three, even four, stylized human torsos classify themselves with rock formations that marked early Legaspi works which evolved into a stylistic signature. In turn, this style evolved into a vision of the artist that concerned a struggle with the elements.

The wraithlike figures seem almost translucent. Alice Guillermo writes about the tell-tale colors within the bodies: "The colors have organic connotations: the red hues allude to the tides of blood in the body", while the darker red irregular lines are "the venous channels that merge within. The late art critic Leonidas Benesa wrote: "...the artist's peculiar approach tends to lapidify (or turn to stone) his (human) forms because of a central allegory operating in his works: Man against nature is a struggle which often results in man and nature merging as one, as in stone sculpture depicting human forms."

Benesa adds: "Much can be said about the sculptural qualities in Cesar Legaspi's paintings of human forms." The same stylized human frames found in, say the mid-1960s reappear in later works. Benesa concludes: "These are paintings in which the artist finds himself articulating his message with a Promethean theme at a cosmic level."

The composition itself, tightly knit in terms of light and shadows, is as good as any he ever painted of Filipinos at work. The subject has an unrehearsed air of a scene caught by Pineda at the spur of the moment, without preliminary studies



146

Juvenal Sanso (b.1929)

Sequence II
signed (lower right) dated 1956
oil on canvas
23" x 31" (58 cm x 79 cm)

P 600,000

Provenance:
Private Collection, Makati City

Juvenal Sanso was in Paris from 1953 to 1961, studying at the L'Ecole Nationale de Beaux Arts.

It was in Paris where he gradually yet fully entered the so called Black Period of his art. Many of his works, done in highly self-conscious compositions, would almost always have figures weather beaten by the sufferings of the world.

They were images teetering between absolute order and dissolution.

The energy of sadness is manifest in "Sequence II". Yet there is a sense of high drama and intensity about it not found in his more formal, figurative works even from the same period.

The viewer will find in "Sequence II" its combination of force and visual indistinctness fascinating. It's up for the viewer to interpret for himself what those agitated vertical, left of center are.

Sanso's extraordinary effects of texture are achieved not with heavy impasto but through line and pronounced color shifts.

The curving sweep of the black brushstrokes is the essential structuring element, fluent and powerful, the effect is darkly ethereal, almost indistinct. The composition is defined by lines which move into the depth of the picture as well as forming a pattern on the surface. Sanso demonstrates a vibrant sense of speed and spontaneity in this painting, it is of utmost irony that in his future works, in the words of Leonidas Benesa, "the artist has the hat of working on them over long periods. Years would intervene from the start of one work to the finish."

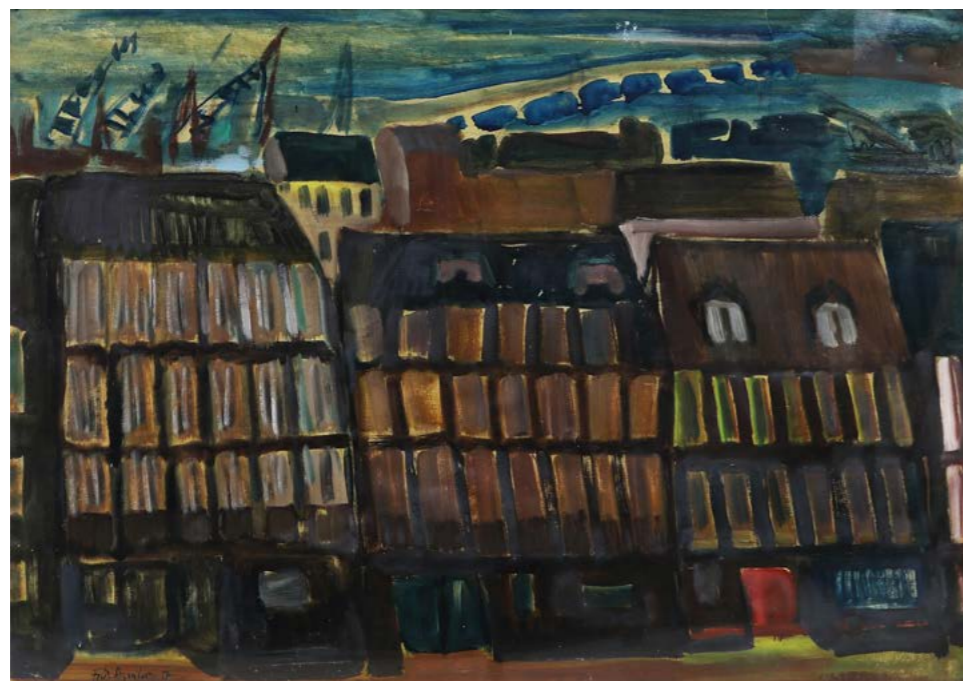
147

Diosdado Lorenzo (1906-1983)

Untitled
signed and dated 1973 (lower left)
oil on canvas
24" x 32" (61 cm x 81 cm)

P 180,000

Diosdado Lorenzo, one of the Thirteen Moderns, has come to be known for his unique palette selection and magnificent renditions of the bucolic Philippines. A renowned impressionist, Lorenzo's works hint of a nostalgic air, calling to mind the simplicities of life which have recently been much overlooked. Done in his iconic yellows and blues — though this time in much cooler hues — this scenic riverbank flaunts a humble and welcoming character that is very Filipino.



148

Federico Aguilar Alcuaz (1932-2011)

City View
signed and dated 1957 (lower left)
mixed media
19" x 27" (48 cm x 69 cm)

P 160,000

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

Federico Aguilar-Alcuaz is among the most-travelled Filipino artists. His wide range of styles and genius approach to his work has set him apart from his contemporaries — more so with his unique brand of abstraction akin to that of a very European nature.

This figurative work is from 1957, around the time Alcuaz was in Spain.



149

Jigger Cruz (b.1984)

There is Never Anything to Exist
signed and dated 2015 (lower right)
oil on canvas
48" x 60" (122 cm x 152 cm)

P 800,000

The combination of catharsis and control in the art of Jigger Cruz lends particular fascination to experiencing the artist's work. Jigger Cruz explores the primitive memory of the figurative in contemporary painting. The paintings rework many of the stylistic quirks and formal concerns of classical painting, employing their basic composition and approximating their processes. paint is spontaneously splattered, smeared or dripped onto the canvas

Letting things happen in painting, then taking control of those happenings, is the essence of his quest for a visual language that is uniquely his: flowing organic forms, vivid colors, palpable energies.

Letting things happen in painting, then taking control of those happenings, is the essence of his quest for a visual language that is uniquely his: flowing vivid colors straight from the tube, palpable energies, even experiencing the mystery of what lies behind all the incomprehensible layers of color.

The viewer can even have a tiny peek at what remains of a classical painting appearing beneath the labor intensive painting activity. His pursuit of the idea that a painting is also an installation results in exposing the canvas stretcher bars and reveals all aspects and surfaces in the art-making process. Jigger Cruz places the emphasis on the act of painting rather than the final work as an artistic object.

With his irregular, uneven threads of color creating a playful, childlike appearance, Jigger's artistic approach plays with ideas of defacement and vandalism. The traditional painted landscapes that are visible underneath Cruz's layers of pastos oil and spray paint give the impression that an Old Master painting having been destroyed. The destruction of these figures becomes integral to our aesthetic understanding of the piece. His paintings become random assemblages of recognizable, even iconic images which are obscured which interlacing, viscous layers of color that unfurl within one another. Random swaths of color add density to the overall flatness of the image.

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- All lots are numbered according to the catalog unless otherwise stated by the auctioneer.
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Fernando Amorsolo
La Siega



Isabelo Tampinco
Angel



Fernando Zobel
Saeta #248

Paddle Number

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Bank Name: _____
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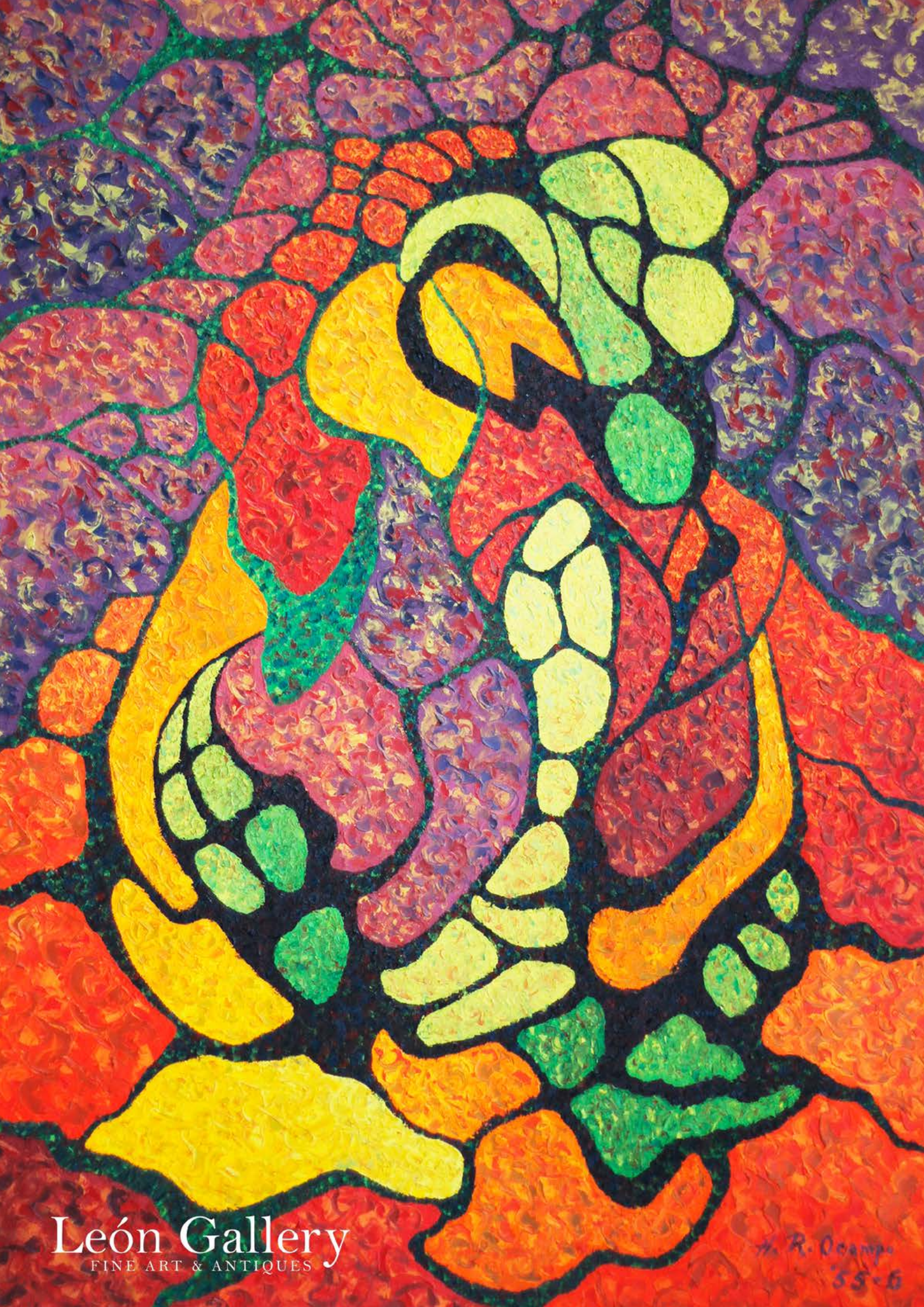
Signature over printed name

NOW ACCEPTING CONSIGNMENTS

**For the Asian Cultural Council Auction
2017**



Fernando Amorsolo (1892-1972)
Offering of the Idols
 signed and dated 1952 (lower right)
 oil on canvas
 24"x 34"(61 cm x 86 cm)



León Gallery
FINE ART & ANTIQUES

H. R. Ocampo
55-6