



León Gallery

FOREWORD



DEAR FRIENDS and CLIENTS,

December is always a special month, not least of all because it is a time for sharing. I would therefore like to invite you all to participate in a most worthy segment of the Kingly Treasures Auction to benefit the Metropolitan Museum of Manila. The Met has always been a significant champion of Filipino art and before the year ends, it will begin the journey to become 'The M' in brand-new premises at the Bonifacio Global City. Paulino and Hetty Que as well as Mario and Mimi Que alongside Manuel and Alice Que head the list of collectors who have entered artworks in this auction and who will donate the proceeds in full to the support of the M.

In addition, there are other superb lots earmarked for the benefit of the *International Care Ministries*. This excellent non-profit serves the poorest of the poor in the Visayas and Mindanao and we likewise urge you to join in the bidding.

We offer in this year-ender the length and breadth of Philippine art, beginning with a remarkable set of 16 Tipos de Pais watercolors by Justiniano Asuncion and even more extraordinarily, each signed by this brilliant master.

The Gilded Age is represented by a work of Felix Resurreccion Hidalgo, of impeccable provenance coming directly from his heirs who have safeguarded it for more than 100 years. Entitled Horse Carriage, it is an example of Hidalgo's powers in painting the landscape at which he excelled.

A stunning HR Ocampo, titled Mutants A, also has exceptional provenance, coming from the collection of Frederic E. Ossorio, brother to the famous abstract-expressionist Alfonso.

Also exceptional is the Anita Magsaysay-Ho, Fish Vendors. This enchanting work of art comes from the collection of Dr. Roberto and Mrs. Teresita Macasaet.

The king of Philippine pictorial story-telling is none other than Fernando Amorsolo: Amorsolos from every period are here to entice you: From the century-old landscapes once owned by *Doña Tarcila Laperal Mendoza*, to scenes from the collection of Don Anselmo Trinidad, a pillar of Philippine finance.

Outstanding furniture and silver from the Philippines' oldest towns (and their leading families) in Candelaria, Quezon; Liliw, Laguna, as well as Bulacan and Old Navotas are also amazing lots.

The modernists are impressively showcased by the works of Joya, Luz, Zobel, and Legaspi.

For Filipino contemporary art are a stunning Annie Cabigting called Riders on a Beach and BenCab's Two Men (Los Escribas) from his acclaimed Larawan series.

Last but not least, allow me to thank you for the privilege of accompanying you through the year's most eventful journeys through our auctions.

Merry Christmas and a prosperous new year to all from Team León! May 2022 be as art-filled as always!

Sincerely yours,

LEÓN GALLERY



MESSAGE FROM The Chairman

OF THE METROPOLITAN MUSEUM OF MANILA



AT HOME IN THE WORLD

I have long believed in the important role of the Metropolitan Museum of Manila as the country's bastion for modern and contemporary art. Through shifts in political, social, and economic registers, the Met, as we fondly call her, has remained at once resilient and dynamic in its engagements with the world, translated into exhibitions, performances, and discussions, all meant to contribute to the artistic, cultural, and intellectual life of the nation.

That it was located at the Bangko Sentral ng Pilipinas complex, near other cultural institutions, no doubt added to its storied flourishing in almost half a century. But the Met, if it were to continue to assert its relevance and vitality in the 21st century, must constantly ask questions and interrogate itself. After all, museums have long moved away from being simply repository of works of art to establishing connections with other institutions, providing spaces for artists and curators to enact their visions, exploring the possibilities of digital realities, and reaching out to a vast swath of audience eager to discover the insight that only visual art brings.

Hence, the Met's move to the Bonifacio Global City (BGC) is a timely transformation in the course of the institution that does not just sit on its laurels. This new location materializes not only a change in architecture (a multi-story breath-taker superbly done by Archt. Carlos Arnaiz) but also a vigorous rethinking of its collections, exhibitions, curatorial directions, and audience engagements. It is important to reach out to this new generation of museum-goers as they will provide a fresh take on our tangible heritage, interpreting it through their own unique lens inflected with the concerns and ambitions of their milieu.

A well-established financial, commercial, and leisure district, BGC now becomes a cultural hub as well, not unlike the other cities of the world animated by the energies of their contemporary art museums. While the Met has long established its reputation as the foremost art space for international exhibitions, its location furthers its global identity within this new context, in light of a future informed by the somber lessons of a pandemic. As we celebrate this new incarnation of our beloved institution, Metropolitan Museum of Manila's commitment to its abiding ethos of "art for all" shines and sings ever brightly.

Mr. Joselito Campos Jr.

Chairman, Board of Trustees

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THE KINGLY TREASURES AUCTION 2021

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708.9599 N8605.P5 P020200012



Emmanuel Garibay (b. 1962)

Mother and Child signed (lower left) and dated 2002 (verso) oil on canvas 24" x 24" (61 cm x 61 cm)

P 160,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

Most known for his expressionist figurative style, Emmanuel Garibay is among the most recognized artists of his generation. He often employs a directed and conscious approach to his creations and has undoubtedly imbued his work with an inherent moral and social dimension. With formal training in certain academic disciplines such as theology and sociology, Garibay's artistic endeavors often tackle subjects and problems that revolve around society, human nature, and the soul. While Garibay admired the works of the foreign masters El Greco, Picasso, Soutine, and Bosch, nothing compares to the tremendous impact of local



masters BenCab, Malang, Aguilar Alcuaz, Antonio, Dalena and Saguil upon his works. Gabribay's work features a stunning combination of social realism and avant-garde figurative expression, humor and seriousness, social critique and character depiction. Achieved through his finished works is an effective storytelling of people in social, political, and religious complexity.

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Jose Joya (1931 - 1995)

Man with Beard signed and dated 1979 (lower right) pastel on paper 18" x 12" (45 1/2 cm x 31 cm)

P 80,000

Accompanied by a certificate issued by Mr. Alexander Richard Joya Baldovino confirming the authenticity of this lot

PROVENANCE

León Gallery, The Spectacular Mid-Year Auction 2016, June 11, 2016, Makati City, Lot 29

LITERATURE

Arcellana, Francisco, *Arcellana on Joya*, Far East Bank and Trust Company, Intramuros Manila, Philippines, 1980, p. 7 (illustrated)

A great variety of styles and themes have arisen from National Artist Jose Joya's oeuvre. Having taken interest in both modernism and classicism, he refused to confine himself to any singular genre, creating works that make use of an assortment of various media and styles. In his figurative drawings, usually of the Mother and Child variety or of elegantly poised women, Joya captures the character and notable grace of his subjects in all their resound humility. In this very work, we are treated to a display by the classicist Joya, though one that features subjects of a very different



character. A bearded man takes center stage, reticent and resolute in his poised, casual posture, his very essence captured by the artist's hand and eye.



Arturo Luz (1926 - 2021)

Desert Architecture, Rajasthan signed (lower right) dated 2001 (verso) acrylic on canvas 36" x 60" (91 cm x 152 cm)

P 2,000,000

Accompanied by a certificate signed by Ms. Luisa Luz-Lansigan confirming the authenticity of this lot

PROVENANCE
Private Collection, Quezon City

Arturo Luz has created a colloquial style of color, form, and line to translate his impressions into compositions that reflect his interest in Asian architecture and performers. He utilized his abstract language to rummage into memories of travels to India, Cambodia, and Thailand. The intricacy and linearity of the Asian cityscapes have captivated Luz, and he has gone - all out for these qualities in his abstractions.

Luz explained that for 60 years, he had done cityscapes and circus performers, using the same colors of black, white, red, and yellow. The difference was that every year throughout his life, they kept reinventing themselves. The artist notes, "They are imaginary landscapes, recollections of my Asian pilgrimage. They have one common element: They are not literal, but rather composite images from memory. They are imagined, transformed, invented. Luz's work reminds us that his consistency as an artist originated from his discipline and the fullness of an artist's life well lived.



Rodel Tapaya (b. 1980)

The Attraction signed and dated 2013 (lower left) acrylic on canvas, framed with engraved tin sheet 66" x 54" (168 cm x 137 cm)

P 1,000,000

Accompanied by a certificate issued by Arndt Berlin and signed by the artist confirming the authenticity of this lot

LITERATURE

Elliott, David et al. Rodel Tapaya. DISTANZ Verlag. Berlin. 2015. p. 52

EXHIBITED

Ateneo Art Gallery, *Bato-Balani*, Quezon City, January 21 - April 30, 2014

Often considered as one of the most active and acclaimed artists in the Southeast Asian region, Filipino visual artist Rodel Tapaya continues to push the boundaries of his own art by reshaping age-old

narratives with a contemporary flair. He earned his Bachelor of Fine Arts degree from the University of Santo Tomas and then pursued further studies at the Parsons School of Design in New York and the University of Helsinki in Finland. As an artist, Tapaya is primarily concerned with the narrative potential of art, especially when it comes to contemporary social and cultural issues. His works often weave together different facets of everyday life into one cohesive tapestry. But, what separates Tapaya from the rest is his masterful use of local mythologies and legends as a way of exploring the often vague and unrelenting reality of contemporary life. He explores this through his multifaceted elements, and experiments on folk aesthetics and material to develop his own distinct visual language. This particular piece titled The Attraction seemingly plays with the natural process of attraction and mating. Yet, Tapaya's unique visual language transforms a simple act of nature into an exploration of attraction and love as not merely a chemical process, but one imbued deeply within our soul.



Romulo Olazo (1934 - 2015)

Diaphanous-Anthurium #118 signed and dated 2012 (lower right) mixed media on canvas 40" x 30" (102 cm x 76 cm)

P 1,000,000

PROVENANCE
Directly acquired from the artist

LITERATURE Reyes, Cid et al. *Romulo Olazo*. Paseo Gallery. Makati City. 2013. p. 266

The anthurium is one of the figural themes Romulo Olazo has explored as part of his abstract and private visual language of the Diaphanous paintings. Becoming almost iconographic symbols in their ability to draw out objective meaning in their forms, the anthuriums add a lighter tone in Olazo's oeuvre - their playful curves not just an expression of artistic inference and exploration but also acts as

works of sentiment and emotion. The rich verdant tones accented bring out a buoyant energy in their brightness that radiates out of the canvas. Synchronously playful while sophisticated, the work is a testimony to the creative prowess of the hands that rendered them and the mind that envisioned it. The spikes are unfailingly defined and deployed by the artist as an activating agent, like a spangle of accents, it differentiates the anthurium from other flowering plants, whimsically swimming into view, seemingly dispersed randomly, but in an order that cumulatively inflect the stun of heart shapes. The conflation of a representational theme and a deeply entrenched and perfected abstract style is what lends a refreshing thrill to Olazo's art pieces.

CITIES OF MEMORY

GEOMETRIC HORIZONS BY ARTURO LUZ



Arturo Luz (1926 - 2021)

Imaginary Landscape signed (lower right) dated 1999 (verso) acrylic on canvas 48" x 36" (122 cm x 91 cm)

P 1,600,000

Accompanied by a certificate signed by Ms. Luisa Luz-Lansigan confirming the authenticity of this lot

PROVENANCE
The Crucible Gallery



Arturo Luz (1926 - 2021) © León Gallery Archives

he progression of Arturo Luz's subject matter can be described using two words: reinvention and innovation. After working on his carnival series (Celebration, Carnival Forms, and Forms of Amusement), he advanced into a subject whose approach contrasts his carnival works.

In 1988, Luz visited several Asian heritage sites: the Angkor Wat in Cambodia, the Sukhotai in Thailand, the Borobodur in Indonesia, and the Hindu and Buddhist temples and Muslim mosques of South Asia. Inspired by his Asian sojourns, Luz created utopian cities graced with visionary architecture: ancient temples, forts, and palaces that have stood the test of time and history. Luz translated his visions of these architectural wonders into his iconic geometric abstract – minimalist style, transforming these monumental structures into panoramic landscapes without sacrificing their magnificence.

Luz conceived his *Cities of the Past* series, resulting from a nostalgic longing for his Asian travels.

Through reinventing his subject matter, Luz invites

us to revel in awe despite the apparent ambiguity of the composition. Luz says of this series: "These architectural paintings – which I call *Cities of the Past* – are imaginary landscapes, recollections of my Asian pilgrimages. They have one common element: they are not literal but rather composite images from memory. They are imagined, transformed, invented."

In Imaginary Landscape, Luz deconstructs his subject matter of its defining characteristics, only retaining its simplest elements. Luz creates a landscape with monochromatic grass-like figures superimposed on alternating black and golden ochre strips. These lines are transformed and reconstructed as dynamic structural figures that breathe life into the composition with their imposing skyward orientation. The figures are formed by the interweaving of abstract grids of lines, creating a stimulating and vibrant, distinctly sweeping pictorial surface. Rod. Paras Perez noted that

"even in asymmetrical compositions, the paintings exude a collective calm and serenity, an almost mathematical conjoining of parts, and a sensitive sense of placement."



Abdulmari Imao (1936 - 2014)

Sarimanok signed and dated 2012 (lower right) acrylic on canvas 48" x 36" (122 cm x 91 cm)

P 500,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

Pioneering the practice of using recurring folk motifs drawn from his Sulu heritage, connecting the wider world of Southeast Asian mythological traditions, Abdulmari Imao emanates this masterpiece of a Sarimanok, a triumphant force akin to the phoenix in its mythical and elusive qualities. His most familiar motif, for example, the Sarimanok is essentially a link to that story of a rooster in the first of seven heavens. That same motif persists in different Southeast Asian cultures - the serpent naga of Malaysia, the most evident example. These regional thematic linkages set the practice of Imao apart in the Philippine art community as something truly unique.

Imao's art remained as animated as ever, full of life,

energy, and hunger to create. The colors that grace this feature work are bright, vivid, and arresting. His palette tickles the eyes, each block of color commanding attention, seducing the senses, yet all elements balance each other, the epitome of harmony and unity. No wonder in a 2013 interview, Imao declared that "Art is a sense of order and harmony... and to be a good artist, one must have the right attitude toward his interests and associates. In his works, his life is reflected, and it is necessary that an artist must be generally well-informed and be interested in other related artistic fields." Imao had exhibited distinct qualities that merited him to be the first Muslim National Artist. The work is a testament to how Imao's art represents a visual rendering of the Philippines' place within the community of Southeast Asian art and characterizes an important aspect of the national artistic trajectory.



Max Balatbat (b. 1978)

Gabi sa Avenida Mga Nagpipistang Esquinita signed and dated 2009 (lower right) acrylic on canvas 48" x 36" (122 cm x 91 cm)

P 160,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

A pioneer of contemporary Filipino abstraction, the works of visual artist Max Balatbat synthesizes the core essence of abstract art with a much more robust and complex approach. Born in 1978, Balatbat initially pursued a career in Architecture at the Far Eastern University. But in 1997, Balatbat decided to follow his passions and shift to a degree in Fine Arts at the University of the East in Caloocan. Upon graduation, Balatbat was awarded the University of the East's Exemplary Performance in the Visual Arts Award. In 2009 he brought home two awards, the "2nd Award" in Painting at the 2009 Florence Biennale and the Grand Prize at the GSIS Art Awards in 2009 as well.

Balatbat's artistic practice is primarily informed by

the social realities present within Philippine culture and society. As a child, Balatbat was no stranger to the trials and tribulations of life itself. The young Max grew up right next to a brothel in their hometown of Caloocan. There, he encountered a variety of characters and individuals, each one revealing to Max the truth about the human experience. This led him to create a form of abstraction that draws upon the aesthetics of these realities. From semblances of newsprints and old flyers to shapes that seemingly resemble sheets of galvanized iron sheets, and other common objects, Balatbat's works present us with a pure and unfiltered glimpse at our current condition; one that is artificial and man-made, but undoubtedly real in the truest sense. It is not only the context of Balatbat's works that make them engaging, but the technique as well. Though the artist's works appear to use a variety of found-objects and ephemera, in reality, Balatbat manages to achieve a certain distinctness between his elements by applying certain conditions to his paints. Balatbat heats his paint in order to achieve his desired effect, with his rougher and harder elements requiring more effort than their relatively smoother counterparts. Balatbat then layers his pieces together, creating his characteristically unique brand of contemporary abstraction.

SPECTATOR SPORTS

BORLONGAN & THE ART OF THE MIRON



Elmer Borlongan (b. 1967)

Abot-Tanaw signed and dated 2003 (lower left) oil on canvas 48" x 36" (122 cm x 91 cm)

P 2,000,000

León Gallery wishes to thank the artist for confirming the authenticity of this lot

EXHIBITED

West Gallery, SM Megamall, Deboto, Mandaluyong City, 2003



Elmer Borlongan (b. 1967) © Lifestyle Asia

Imer Borlongan's virtuosity revolves around an unrepressed empathy for the everyday struggles of the urban poor and the proletariat. As an artist exposed to the slums of Tondo in Manila and Montalban and Antipolo in Rizal, where he apprenticed under Fernando Sena, Borlongan wholeheartedly enlightened himself to the struggles of the underprivileged Filipinos—thus consequently developing his rapport with the masses. And it is in this feeling of compassion that Elmer Borlongan uses his paintings to communicate with the ordinary Filipinos. He told in a BusinessWorld interview in 2018,

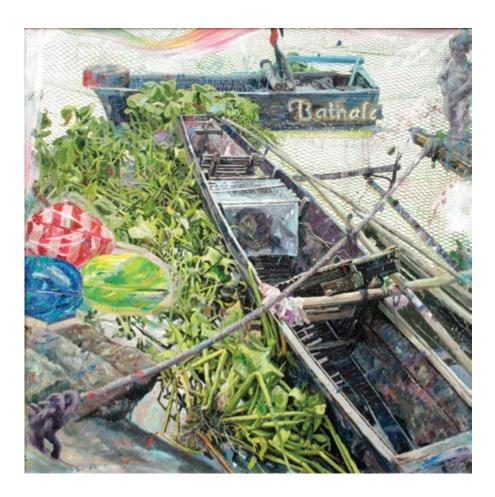
"Gusto ko kahit ang karaniwang tao, nakakarating sa kanila ang ipininta ko. [Mayroong] passion sa pangkaraniwang tao, na kahit maliit sila, Malaki ang kontribusyon nila sa society at gusto ko ding ipakita na kahit mahirap, nandoon pa din ang hope (I want my paintings to reach even the ordinary people. I have a passion for the ordinary Filipino, that they, too, make significant contributions to society. I want to show that they may be poor, but there is still hope)."

In Abot Tanaw, Borlongan depicts two devotees of the Black Nazarene dressed in the traditional maroon-colored shirt attributed to the devotion and standing atop the branches of a tree. They are seemingly gazing towards the direction of the Traslación. In the Filipino sociological context, the masses' devotion to the Black Nazarene is their yearning for better days. Thus, it is not surprising that its most zealous devotees are the urban poor.

The devotees see their struggles in the face of

the suffering Christ. But to a greater extent of understanding, the depth of the people's devotion lies in their solidarity within the confines of their collective struggles; the devotees find their strength and solace in the comforts of one another. They all participate as believers with rapport among themselves in light of their shared experiences of destitution and sorrow; they all seek a miracle. For the toiling devotees, one touch to the objects attached to the image – the andas, the rope, its wardrobe, or the image itself – translates to healing and hope. But even without this action, their mere participation in the devotion even from afar gives them the courage and resilience to face life's greatest adversities.

This work also serves as a visual critique of the ills of Filipino society; how those in power take advantage of the masses' resilience to hide their incompetence in advancing the socio-economic welfare of the people. In conjunction with fervent prayers and collective devotion exist the contradictions brought by systemic issues. The masses then use religion and their faith to cope with the system's failure and oppression brought by the powers that be. Quoting from Karl Marx, "religious distress is at the same time the expression of real distress & also the protest against real distress. Religion is the sigh of the oppressed creature, the heart of a heartless world, just as it is the spirit of spiritless conditions." From this perspective, the devotion to the Nuestro Padre Jesús Nazareno and the resounding chants of Viva! Señor Jesus Nazareno! by the devotees are their rallying cries – an act of reclaiming their inherent rights and its assurance of security and prosperity.



Ronson Culibrina (b. 1991)

Maselang Bahaghari 2 signed and dated 2019 (lower right) oil on canvas 48" x 48" (122 cm x 122 cm)

P 360,000

EXHIBITED
Secret Fresh Gallery, Maselang Bahaghari, San Juan,
October 20 - November 9, 2019

Ronson Culibrina is usually known for his paintings that parodies the works of old masters, which he would superimpose with whimsical elements from contemporary pop culture to open up reflections on history, cultural influences, and diaspora. However, the past four years witnessed a paradigm shift in his imagery, refocusing his subject matter on exploring environmental themes and the ecological consequences of industrialization and rapid urbanization. In this context, Culibrina poses the question "For whom," as he ponders on the issue of purported development in the name of socio-economic progress and who truly benefits from it. Since 2017, Culibrina has mounted exhibitions (Talim, 2017; Above Sea Level, 2018; and Salva Vida, 2019), inspired by his hometown in Talim Island on the shores of the Laguna de Bay.

"I saw how my hometown transformed from a quiet, fishing town into a busy urban area—and it fueled my fascination with the clash between tradition and modernity, which I explore a lot in my art. The site, sights, and people also made their way into my art, so my formative years in my hometown still play a crucial role in my artistic process," Culibrina said of his inspiration for his current themes.

In continuation of his pursuit, the Maselang Bahaghari series serves as a visual commentary on the consequences of the rapid deterioration of a once-thriving lakeside community to the socioeconomic disposition of its inhabitants and the area's biodiversity. Borrowing from the title of a 1999 song by the popular Filipino rock band, the Eraserheads, the series chronicles the colorful fields produced by plastic wastes dumped into bodies of water. In Culibrina's native Talim Island, gone are the glory days of its vibrant lakeside living. Toxic pollutants resulting from negligent industries and lack of proper sewage facilities are present in large quantities in and around its surrounding waters. Given these issues, Culibrina paints a poignant picture of a community's pressing environmental concerns. The artist prompts us to collectively raise our voices and mobilize against a systemic problem flamboyantly masquerading under the banner of progress.

Mauro Malang Santos (1928 - 2017)

signed and dated 28.X.78 (lower right) tempera 39" x 14" (99 cm x 36 cm)

P 400,000

Accompanied by a certificate issued by West Gallery confirming the authenticity of this lot

As much as Mauro 'Malang' Santos' is considered a "linear painter," it is in the qualities that accompany the linear aspects of his paintings that set them apart. Having been schooled and mentored by some of the most prominent names in Philippine art, such as H.R. Ocampo and Teodoro Buenaventura, Malang had gained a unique understanding of composition that brewed into what is now considered his artistic trademark. Malang began his professional artistic career as an illustrator and editorial cartoonist, equipping him with the uncanny ability to cut to the core of his subject matter. This resulted in the creation of an artistic vocabulary that was uniquely Filipino and universally appealing, just as in this jubilant piece, vibrantly exploding with life.

In this work, Malang finds subtlety in the shifting viewpoints, tilting of axes, and dislocation of objects. Probably, Malang wanted to take the other objects as mere abstract shapes so that the main object or leitmotif, the flowers in a vase, will remain the focus of attention. The overall effect is a flattened one. Light seems to permeate the scene from all sides, casting no shadows. The palette is much lighter, and Malang has created a more tell-tale effect with his manner of depicting the details of the plants. There are stabilizing horizontal lines to contrast with the densely complex vertical form of the standing vase. The emphasis Malang places on outlines is interesting; he has worked interestingly on the delineations between objects.



A GIFT TO MARK A CHILD'S BIRTH

MARCEL ANTONIO'S PARENTS TO DRA. REMEDIOS SUNTAY



PROPERTY FROM THE DR. REMEDIOS SUNTAY COLLECTION

Angelito Antonio (b. 1939)

Daing at Espada signed and dated 1965 (lower right) oil on canvas 23" x 19" (58 cm x 48 cm)

P 180,000

PROVENANCE

A gift from the artist and Ms. Norma Belleza to Dr. Remedios Suntay upon the birth of their son, Marcel Antonio





(1) Angelito Antonio and Norma Belleza. © Inquirer Lifestyle (2) Marcel Antonio in his studio in 2010.

n June 28, 1965, Marcel Antonio, the first child of the artists Angelito Antonio and Norma Belleza was born. Attending physicians were Dr. Antonio Manahan and Dr. Remedios Suntay, a New York-trained anesthesiologist. At the time, Angelito was a teacher of fine arts at the University of Sto. Tomas. On his meager salary, the couple had difficulty settling the hospital bills. Fortunately, both Dr. Manahan and Dr. Suntay were art enthusiasts; and it was agreed that he would provide paintings as payment. It was Dr. Manahan who suggested that Angelito create this artwork—which would eventually become Daing at Espada—for Dr. Suntay.

This painting reflects Angelito Antonio's paramount concern in his art—the advancement and fostering of Filipino culture and way of living. It depicts three women vendors in what is deduced as a marketplace.

Each vendor holds a bundle of daing and espada, popular varieties of dried fish in the country. As an emerging artist during the 1960s, Antonio and his contemporaries at the University of Santo Tomas— Tam Austria and Mario Parial—became associated with the Urban Folk genre. Antonio's excursion to this genre resulted in an experimentation with dynamic colors to define his figures, thus emphasizing the folk-ness of the composition. But the true strength of this work lies in its bizarre balance of complementarily contrasting colors that accentuate Antonio's unique approach towards figurative distortion. In 1968, art critic Jolico Cuadra described Antonio's art during this period, writing that the artist executes his works "in brisk, impatient strokes that shatter their natural boundaries. They are no longer simply decorative... [but are] now fiercely emotional symbols.



Lao Lianben (b. 1948)

Oil on Paper #7 stamped, signed and dated 1982 (lower right) oil on paper $22" \times 30"$ (56 cm \times 76 cm)

P 300,000

Accompanied by a certificate issued by Blanc Gallery and signed by the artist confirming the authenticity of this lot

A contemporary abstract force is Lao Lianben. His works stand apart from artists through his resolute constancy towards abstract visualizations, and the lucid clarity of their resulting expression. No wonder, various textures come into play in this oil on paper work by Lao Lianben. Within the clearly defined line of the color strokes, Lao allows for deviations from perfection - a hint of orange in the black, flecks of white and black showing through the surface of the paint, and blurred edges that bring life and energy to this minimalist masterpiece. It is a complex work dwelling on the use of symbolic space.



Jose Joya (1931 - 1995)

Monsoon Rains signed and dated 1974 (lower right) oil on board 12" x 17 1/2" (30 cm x 44 cm)

P 700,000

Accompanied by a certificate issued by Mr. Alexander Richard Joya Baldovino confirming the authenticity of this lot

Monsoon Rains is emblematic of the naturalistic core often found in some of Joya's abstract works. Joya undoubtedly pioneered the field of Filipino abstraction through a novel practice that transcended foreign influences. There is a sense of spontaneity and thus a sense of unabashed integrity that reflects Joya's own disposition. These spontaneous and gestural strokes are born out of techniques such as broad brush strokes attained by using brushes or spatulas, directly squeezing paint from its tube, or applying color by splashing pigments across the canvas. Yet what makes Joya's truly Filipino are the inspirations behind them.

From verdant paddies to golden fields, Joya would take the natural beauty of the Philippines' landscapes as his muse. In the same vein, Monsoon Rains depicts the seasonal downpour that is inherent to life in the Philippines. Its shifting shades of blue can be seen as the varying degrees of rain we've become accustomed to; from light drizzles to heavy tropical showers. While Joya's various elements and strokes are the drops of rainwater themselves, effectively emphasizing both its direction and quantity through gestural strokes.

Jose Joya's artistic practice spearheaded the development of Filipino abstraction beyond the confines of predominantly Western influences by combining traditional techniques with the vivacity of local aesthetics. Joya's immutable penchant for color and calligraphic gestures helped define the local art scene for decades. Though he was formally trained in the classical and traditional styles akin to Amorsolo and Luna, Joya was eventually enamored by the revolutionary works of the abstractionists and the modernists.

THE INNOCENCE OF BYGONE TIMES

AN AMORSOLO THAT ESCAPED THE WAR



Fernando Amorsolo (1892 - 1972)

Dalagang Bukid (Girl with Banga) signed and dated 1937 (lower right) oil on canvas 24" x 19" (61 cm x 48 cm)

P 6,000,000

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

PROVENANCE

Dickerson Carmen was a reporter for the San Francisco Chronicle, who was sent to the Philippines to cover the Spanish-American War. He was a widower and stayed on after the war, making his home in San Juan, Manila. Philip Carmen, Dickerson's son, joined his father in Manila with his family in 1913, where they remained as well.

The Carmen family worked for Kodak as well as owning a small business. During the war the family were all imprisoned in Santo Tomas by the Japanese. The Dickersons' loyal Philippine employees were able to hide many of the family valuables from the Japanese, including this 1937 Amorsolo painting they had acquired directly from the artist before the war. These were returned to the family after the war.

Philip was killed by a Japanese bomb during the liberation of the prison camp, and his wife Eda was seriously wounded as well. Edna was later able to recover sufficiently to return with the family to the United States. This 1937 Amorsolo painting hung in the family's Rochester, NY home until Edna's passing in 1972, thence by descent to her granddaughter, Pat.



Philip Carmen's residence before the war (where the 1937 Amorsolo was kept). The house was taken over by the Japanese when the family was interned in

he rustic theme that Fernando Amorsolo developed in the early American Period would reach its pinnacle during the 1920s and the 1930s. During these two decades, which were considered his artistic prime, Amorsolo painted extensively in his studio. His magnificent paintings of landscapes and the rural folk became widely popular; Amorsolo received numerous praises from the revered art critics and enthusiasts of his time. As an artist in his zenith, Amorsolo would paint idyllic pictures of countryside living, capturing the scenic and romantic appeal of a glorious era in our history.

Amorsolo's vivid, highly optimistic depictions of the countryside significantly contributed to the foundations of pre-war Philippine painting. Since the 20s and the 30s were the peaks of Amorsolo's creative prowess, he would consistently venture into new ideas. He was boldly confident in manipulating his brush and palette, as seen in his colors that captured the authenticity of countryside sanguinity. This is especially evident in Amorsolo's depiction of the *dalagang bukid*, widely recognized as his most iconic subject. His brightly colored representation of the classic Filipina provincial maiden is inspired by the Maria Clara image espoused by José Rizal, albeit in a rural setting.

The artist's remarkably thin and small brushstrokes emphasize the vibrant tropical sunlight, which in turn accentuates the native ideal appearance of the lass and the backdrop of lush and thriving flora. The banga or clay jar that the young maiden carries represents her vulnerability and innocence. At the same time, her sweet smile represents optimism and faith amid trials and tribulations. Notwithstanding the laborious endeavors in the countryside, she reflects the gentle character, natural charisma, and the inherent resilience of the Filipina—the personification of everything pleasant and admirable. Amorsolo's dalagang bukid embodies a feeling of nostalgia for a time that may never flourish again.

Amorsolo's dalagang bukid is the archetypal, sweet-tempered, and innocent maiden embraced by the likes of De la Rosa and Pineda. But the *dalaga*'s attributes transcend the old master's canvases. Her "feminine sweetness," as noted by Alfredo Roces, is the manifestation of Amorsolo's genuine disposition as a "quiet, gracious, and generous gentleman."



Rodel Tapaya (b. 1980)

A Windy Day and a Swirl signed and dated 2010 (lower left) acrylic on canvas 48" x 36" (122 cm x 91 cm)

P 700,000

Accompanied by a certificate issued by The Drawing Room Contemporary Art and signed by the artist confirming the authenticity of this lot

LITERATURE

Elliott, David et al. *Rodel Tapaya*. DISTANZ Verlag. Berlin. 2015. p. 108

EXHIBITED

The Drawing Room, Memory Landscapes, Makati City, May 14 - June 14, 2010

From a raconteur that brings oral traditions to life, Rodel Tapaya has turned into a chronicler of countryside vistas in his A Windy Day and A Swirl as part of his Memory Landscapes exhibition. Tapaya moved away from his narrations of forgotten Philippine folk tales where he usually regales the viewers with fantastic creatures that people his narratives, this time, the viewers served as witnesses to the panorama that surrounds the artist's Bulacan home. Tapaya's figure flits through the painting like a ghostly apparition, like the misty shadows that dart through the viewer's consciousness as if we are in a dream. He painted the figure in hazy, blurry clumps of mostly white and gray, looking like pasted paper cutouts that belong to a different plane, but somehow blend into the landscape. Tapaya brought another facet to his creative works, an exciting iteration that drags us to come closer and scrutinizes the details indiscernible from the figure to the brushwork.



Vicente Manansala (1910 - 1981)

Binangonan, Rizal signed and dated 1976 (upper right) watercolor on paper 20 1/2" X 14" (52 cm x 36 cm)

P 180,000

PROVENANCE Acquired directly from the artist by Mrs. Floy Aguenza In the minds of many old - time lovers of art and advocates of culture, the name Vicente Manansala brings back fond memories of remarkable sessions at the artist's studio home out in Binangonan, Rizal, more than thirty kilometers away from Metro Manila. Admirers of the artist would come trickling in after lunch hour; and the afternoon would escalate to exhilarating discussions and exchanges of ideas and experience among friends. The featured masterpiece is an oeuvre of a scenery in Binangonan, Rizal depicting a part of the artist's hometown where he shared his remarkable afternoon with his circle of friends and acquaintances.

THE MACASAET ANITA MAGSAYSAY-HO

AN ANITA OWNED BY DESTINY

by LISA GUERRERO NAKPIL

ome paintings are simply destined for their owners. Such was the case for the magnificent Fish Vendors for Dr. Roberto Macasaet and his wife Teresita from the Javellana-Montinola clan.

To hear Dr. Macasaet tell it, his wife fondly known as "Tita" was just an ordinary housewife who liked to keep herself busy with charity work. She had, however, one wish: to have her own Anita Magsaysay-Ho.

In 1975, the couple eagerly went to her latest exhibit at the Philippine Village Hotel near Nayong Pilipino only to discover that there was just a single painting left to buy. Mrs. Macasaet promptly fell in love with it nevertheless. Dr. Macasaet, a prominent surgeon who had trained in New York, found himself reaching for his checkbook. "We paid a princely sum for it even in those days but the look on my wife's face was just priceless!," he recalled.

It would have pride of place in their home thereafter, not surprisingly because Anita's works chronicling the lives of the simple Filipinas resonates with every woman.







(1) and (2) The Macasaets through the years: Dr. Roberto Macasaet and his wife, Teresita formerly Javellana-Montinola then and a few decades later. (3) Dr. and Mrs. Macasaet with their children, Rina and Bobby.

"In my works, I always celebrate the women of the Philippines. I regard them with deep admiration and they continue to inspire me — their movements and gestures, their expressions of happiness and frustrations; their diligence and shortcomings; their joy of living. I know very well the strength, hard work and quiet dignity of Philippine women... for after all, I am one of them."

— ANITA MAGSAYSAY-HO, Anita Magsaysay-Ho: In Praise of Women









(1) Anita Magsaysay-Ho (1914 - 2012) (2) Anita at her studio at the Cranbrook Academy of Art in Michigan (3) The Harvesters by Pieter Bruegel the Elder is a masterpiece about the beauty of farmers at work and resonated with Magsaysay-Ho during her formative years at the Cranbrook Academy of Art. The detailed figures in the distance to show how encompassing this world was are also a device that she would employ to great effect.

Fish Vendors is a work from the rare series first created in 1975 that introduces a single bare-headed woman among Magsaysay-Ho's recognizable bevy of females wearing kerchiefs over their hair. It's an interesting twist that transports the viewer directly into the scene, seemingly as a participant.

Here, three fish vendors attend to the housewife: One holds up a silver-colored fish, as if extolling its virtues; another sits, her broad, flat basket (or bilao) triumphantly empty from the morning's trading. Two fish sit on the traditional wrapping of crumpled newspaper while another, so fresh it is probably still alive, tumbles out. They are the housefrau's purchases, and she readies small bills to pay for the catch. It's a lovely scene to be found across the Philippines, women up in the early morning to do the day's marketing opposite the women who work to provide those families' meals.

Anita would always say that she had a soft spot for vendors, starting from the days "when the Luneta was just across the street from our Spanish-style house." From its windows, she would espy "many small carts selling different kinds of snacks for merienda."

But it would be marketplaces that would ignite her imagination. "I enjoy markets wherever these may be — Quiapo, Paco, Pasig, Subic, or HongKong," she would declare. "You see so many interesting types of people and scenes in the market. It's a very dynamic place. I get many ideas from the marketplaces and I have a lot of admiration for the hardworking market vendors."

By 1975 when this piece was painted, Anita Magsaysay-Ho was the most famous woman artist in the country. She had been the first Filipina to win first prize at the influential annual competition of the Art Association of the Philippines (AAP). Regarded as an important bellwether of the best of the nation's talent, it was the 5th outing of the organization. Anita's win for The Cooks caused a sensation and there were public spats in the newspapers to gain possession of it. (With utter serendipity, it was won by a wealthy market vendor from Divisoria.)

Magsaysay-Ho would consistently place in the AAP's contests, ranking alongside Vicente Manansala, Fernando Zóbel, Arturo Luz and José Joya in different years; but it was not until 1960 that she would reprise her win, this time for the artwork *Two Women*. In her youth, Anita was a graduate of the University of the Philippines School of Fine Arts but went on to the Art Students League in New York and at the avant-garde Cranbrook Academy of Art.

Art critic Cid Reyes would quote her as saying that she was influenced by the series of works led by The Harvesters by Pieter Bruegel the Elder depicting the lives of farmers in the countryside. One of his most famous paintings happened to be on loan to Cranbrook during her term there.

For Magsaysay-Ho, the honesty and authenticity of women at work is what characterized them as truly Filipino. It was a means for her to communicate that distinct character of our people, qualities that also make her artworks unlike any other.

She would be considered one of the Thirteen Moderns; and Magsaysay-Ho would join the Neo-Realists' second exhibition at the Philippine Art Gallery on Taft Avenue in 1951. Anita would then have her solo shows at the PAG when it moved to Arquiza Street corner M.H. del Pilar and is, past and present, a pillar of Filipino artistry.

PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

Anita Magsaysay-Ho (1914 - 2012)

Fish Vendors signed and dated 1975 (lower left) oil on canvas 30" \times 36" (76 cm \times 91 cm)

P 22,000,000

PROVENANCE
Acquired directly from the artist

EXHIBITED
Solo exhibit, *Anita Magsaysay-Ho*, Philippine Village Gallery, 1975





Orley Ypon (b. 1973)

Male Nude signed and dated 2019 (lower right) oil on canvas 48" x 42" (122 cm x 107 cm)

P 500,000

A master of the classical form in the contemporary age, Orley Ypon's works are able to communicate a sense of depth and nuance often attributed to more traditional pieces. A native of Toledo, Cebu, Ypon found his love for the arts at a relatively young age, when he found himself enjoying creating portraits for his family and friends. He then took a couple of semesters at the Cebu Institute of Technology and at the UP Cebu College of Fine Arts but opted to learn about art by himself instead. In 2001, Ypon's art finally garnered the attention it deserved after the artist won first prize at the Philippine National On-The-Spot painting competition. Ypon also managed to bag the Grand Prize at the Petron National Painting Competition for his work titled Ober-ober in 2001, and then again in 2004 for his work titled Pamaling. In 2011, he

was given the Ani Ng Dangal award by the National Commission of Culture and the Arts.

Ypon's practice is often seen as a synthesis of classical modes of painting, and contemporary hyperrealism. This can be observed in the way Ypon creates his scenes, wherein he juxtaposes seemingly hyper-realistic subjects amidst heavily dramatized backdrops and situations. This particular piece by Ypon is emblematic of his iconic style, but can also be seen as a nod to the art of Russian painter Konstantin Makovsky. Ypon's work features a man in a sitting position with his face facing something slightly away from the viewer and a distinctively red piece of cloth. The work mirrors a series of Makovsky's works which also feature models, mostly male ones, in different positions, atop of a red piece of cloth. Though the work can be read as a nod, Ypon still manages to express his own individual style through the impeccable sense of detail present in his work. The connection between Ypon's and Makovsky's works adds a bit of intertext to the latter's piece, effectively proving that the artist is not only well-versed in the technical side of his craft, but the context of his passion as well.



Augusto Albor (b. 1948)

Ethereal Geometry (7) signed and dated 1999 (lower right) acrylic on canvas 37" x 30" (94 cm x 76 cm)

P 200,000

PROVENANCE
Private Collection, Cebu City

Augusto Albor creates his abstracts with layers upon layers, via overlays and underlays, pouring color over color. His works are reflections on the metaphysical, depicting tension and calmness in one composition such as his 1999 work Ethereal Geometry (7). Critic Cid Reyes noted that Albor "regards his paintings as emanations of his conviction and concepts." His works evoke profound quietude, leading the viewer into an attentive and contemplative state. The late CCP curator Raymundo Albano also described Albor during his early artist phase as preoccupied with articulating a surface of great attentiveness while directed towards the metaphysical. No wonder, on this featured masterpiece, the subtleties of texture and light are treated with his distinct concentration upon pursuance of an imagined image as he visualizes elements that fill ethereal regions of space. One is directed into an expression of transition, impermanence, and spirituality. As what the artist shared in an interview with PhilStar Global, "You don't have to limit yourself," quips Gus. "It's a neverending journey of exploration and experimentation."

Emmanuel Garibay (b. 1962)

Paypay signed and dated 2013 (lower right) oil on wood 23" x 12 1/2" (58 cm x 32 cm)

P 120,000

For Emmanuel Garibay, art is a form of political and social speech that shapes our conscience. He believes in the power of art—particularly in its capacity to bring insight and change one's behavior. His is a thoroughly incarnation model of image-making rooted in art and theological training. After completing a degree in sociology, he went on to earn a master's degree from a theological seminary. His combined studies have provided him a unique language for cultural imagination. This particular piece titled *Paypay* is emblematic of Garibay's approach, yet remains subtle in its treatment. The work, which features a woman, is free from the connotations often attributed to colonial and traditional portraiture. The woman's expression is laid back, implying a form of emancipation.



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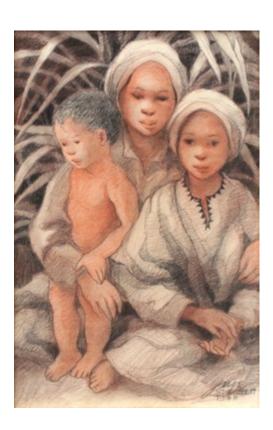
Jose Joya (1931 - 1995)

Muslim Mother and Children signed and dated November 17, 1988 (lower right and verso) pastel on paper 19 3/4" x 12 3/4" (50 cm x 32 cm)

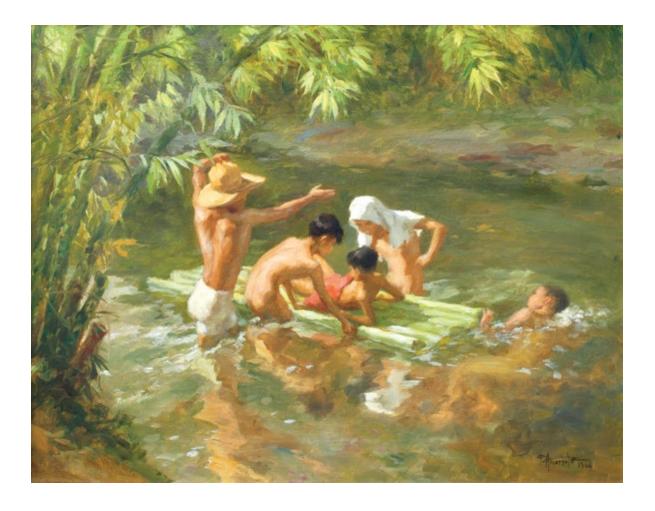
P 400,000

Accompanied by a certificate issued by Mr. Alexander Richard Joya Baldovino confirming the authenticity of this lot

As an enduring tradition in Philippine art due to our natural matriarchal tendency, the mother and child theme possesses a romantic appeal that transcends cultural norms and barriers. It is in this theme where Jose Joya pours his artistic appetite for the figurative. As a multifaceted artist, Joya did not confine himself within the peripheries of his comfort zone. Joya did not lose track of his figurative whim as he progressed with his artistic career, despite being known primarily as a master abstractionist. His figurative side has always produced an iconography composed of compassionate mothers and their endearing children. Beyond his affinity for matriarchal affection, Joya reveals his native sensibility in his mother and child portraits



as he proudly flaunts the native garments of the numerous ethnolinguistic groups in the country. For all its simplicity and innocence, Joya's "mother and child" works remain an expression not only of his remarkable artistic prowess and inherent pride in our heritage but also his well-founded familial values.



Fernando Amorsolo (1892 - 1972)

Bathers signed and dated 1964 (lower right) oil on canvas 20 1/4" x 26" (51 cm x 66 cm)

P 2,200,000

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

PROVENANCE Private Collection, USA

Beyond the numerous commissioned portraits made by Fernando Amorsolo, landscape paintings, often integrated with his familiar figures of peasants and farmers, the lavanderas, lasses and lads, brought more aesthetic satisfaction to Amorsolo. Being a maestro, Amorsolo was able to presage the deep and complex relationship between man and his physical environment, his struggles to fathom the mysteries of a land that has evoked certain inexplicable feelings and emotions. Its poetic appeal dwell in the quality of their execution and the atmosphere conveyed by their exquisite light - immediately transporting the viewers to the particular places that inspired their creation, connecting the spectators to sites and environments such as this masterpiece titled Bathers depicting young men enjoying the sweet cold flow of the stream to cool off the summer heat.

Romulo Galicano (b. 1945)

Sunday Morning at Binondo (Binondo Church) signed and dated 1972 (lower left) oil on wood panel 16" x 15" (41 cm x 38 cm)

P 180,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

PROVENANCE
Acquired directly from the artist

Mentored by the Amorsolo of the South, Martino Abellana, Carcar born master realist Romulo Galicano renders idyllic rural views with heightened details that evoke dramatic impact and nostalgic mood. He produces not only stunning land and seascape works, but also depicts the activities of the rural folk, from tending livestock and catching fish to going to the market with picturesque backgrounds. Galicano utilizes the effects of light and shade as well as the power of color in achieving atmosphere, exploring its various possibilities on the canvas. In this particular piece, Galicano draws our attention to one of Manila's most recognizable landmarks, Binondo Church. An integral part of Manila's cultural and architectural history, the church



Ronson Culibrina (b. 1991)

Daungan signed and dated 2019 (lower right) oil on canvas and bamboo 30 1/2" x 24" (77 cm x 61 cm)

P 180,000

EXHIBITED

Secret Fresh Gallery, Maselang Bahaghari, San Juan, October 20 - November 9, 2019

Ronson Culibrina showcases the ethnography of coastal communities and recollection of personal memories that is a thoughtful reflection on radical environmental transformations extending a theme presented from earlier series inspired by his hometown in Talim Island and the shores of Laguna de Bay. The artist proceeds with a new set of works including this masterpiece entitled Daungan that pictured the current ecology of a lakeside community. The piece emphasizes the deterioration of a vibrant aquatic life, the threat of the excesses of industrialization, and their social impact on the lifestyle of inhabitants. The colorful piece is depicted with plastic bags and other plastic materials dumped in the waters and is picked up by a figure similar to a fisherman. These toxic materials, together with aquatic plants, and



was constructed and built by the Dominicans 1596. The current structure we see today was completed in 1852 and features an octagonal pagoda-like bell tower which suggests the Chinese culture of the parishioners. The church was burned during the British invasion

of 1762. Another one was quickly built following the occupation. Improvements were made in the 18th century but the edifice was again destroyed in the 1863 earthquake. Galicano's seemingly takes us back in time and depicts the church without its current surroundings. The towering establishments and roads of the surrounding Binondo area are replaced by a much more idyllic setting, effectively lending the viewer a glimpse of the past.



the fisherfolk, became eye-catching clusters of forms seemingly intruding upon the neutral and almost clear background of the waters. With this exploration, while documenting the daily life and struggles of a locale, intimate the broader theme of man's conflict with nature, and offer a cautionary tale about a community grappling with the consequences engendered by survival and development.



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED GENTLEMAN

Justin Nuyda (b. 1944)

Search Mindscape signed and dated 1981 (lower center and verso) oil on paper 28 1/2" x 20 1/2" (72 cm x 52 cm)

P 400,000

Justin Nuyda's abstractions are trembling in the brink of reality; from surreal to real, tempestuous to serene, and arid to beautiful - his works breathe a different air. A reflection of a dream-like atmosphere distinctly marked by bold and broad brush strokes, this oeuvre titled Search Mindscape seems to be moving and fan out evocative colors of blue and brown forming an ambivalent figure of a waterfall that sets in a

scape of blue. Icy and rigid, the shape still maintains a natural flow. Nuyda painted a visual imagery that is both familiar and obscure as if projections from a dream that has now passed but continues to linger behind one's mind. Nuyda explores the chasms of the experience of thought, interpreting cerebral existence through wavy colors of blues and greys - giving a thunderous silence yet vibrantly calm picturesque image bringing forth an awareness to Nuyda's creative attempt to photograph a picture of a sight as well as capture the sound within the peripherals of the mind of what it tries to find - not lost, but simply searching - gripping, hypnotic, even puzzling at times - Nuyda accompanies his spectators in diving into a diverse range of visual elements worth exploring.



Fernando Amorsolo (1892 - 1972)

Lavanderas signed and dated 1964 (lower right) oil on canvas 20" x 26" (51 cm x 66 cm)

P 2,200,000

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

PROVENANCE Private Collection, USA As Fernando Amorsolo admired feminine pulchritude and expressed it in his art, the maestro's Lavanderas were the ideal beautiful Filipinas who lived in a pastoral and intimate landscape of woods, streams and mountains. As seen on this masterpiece, they are poised in the act of bathing, dressing and washing laundry. And like the other lavandera paintings of Amorsolo, the women in this oeuvre are seated next to a batya - a round, shallow wooden tub; sitting next to it is a pottery or banga for carrying water. The swirling water on the other hand, exemplifies the artist's skill at painting refraction while the background shore and stream are painted in cool grey - green hues which contrast with the brown tones of the rocks and the warm tones of the glistening orange - hued figure of the lavanderas. The color palette is subtle and highly effective. Amorsolo, as expected from the first National Artist, was able to paint an ideal pastoral scene of two beautiful Filipinas on a perfect sunny day.

Abdulmari Imao (1936 - 2014)

Sarimanok Series signed and dated 2006 brass 11 1/4" x 17 1/2" x 7" (29 cm x 44 cm x 18 cm)

P 200,000

Working on the motifs of Muslim Mindanao from the 60s onward, Abdulmari Asia Imao has achieved reknown as the foremost designer of the sarimanok motif, especially during the 70s. He has integrated the form of the *sarimanok* and the fish on its beak or claws as integral elements. He re-explored and cultivated his aesthetic, coupled with an intellectual rigor and experience with modernism, he began a production of wonderfully Filipino fusion of eastern and ornamental design with the Western technique as seen in this *Sarimanok Series* masterpiece — a testament to Imao's artistic precocity.



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Steve Santos (b. 1951)

Billboard signed and dated 1982 (lower right) acrylic on canvas 27" x 39" (69 cm x 99 cm)

P 100,000

PROVENANCE
Galleria Duemila, Inc.

Like his brother Soler, Steve Santos followed in the footsteps of his father and celebrated painter, Mauro Malang Santos. As the son of a renowned artist, he was exposed to the thriving Philippine art landscape at a tender age. Santos found himself in the company of other acclaimed artists, many of whom were his father's closest friends. This circle included Vicente Manansala, Ang Kiukok, Hugo Yonzon, Jr., and his godfather Larry Alcala. In 1974, he held his first solo exhibition at the Luz Gallery. The show was sponsored by his mentor, Roberto Chabet, who was greatly impressed by his work



in tempera. During this period, Santos' works mainly consisted of panoramic landscapes. His oeuvre also showcased traces of social realism influenced by American realist painter

Andrew Wyeth. In 1976, Santos shifted towards another theme, portraying ordinary domestic subjects, such as flops and plugs. He then conceived his *City Series*, depicting cityscapes that are generally rendered in monochrome. With this series, Santos veered his creative focus towards street signs, such as billboards, neon signs, and architectural features in congested metropolitan areas.

MAJESTIC FILIPINO ICONOGRAPHY

FROM ABDULMARI IMAO,
THE FIRST MOSLEM NATIONAL ARTIST



"The sarimanok and curvilinear okkil designs (I use) in sculptural composition are inspired by the early Chinese art of combining two animal forms; in this case, to produce the appearance of brassware similar to the gador, a popular Maranao decorative item."

Abdulmari Imao (1936 - 2014)

Sarimanok Series signed and dated 1988 brass

sculpture: 51" x 27" x 11" (130 cm x 69 cm x 28 cm)

sculpture with base: 72" \times 27" \times 15" (183 cm \times 69 cm \times 38 cm)

P 800,000

Accompanied by a certificate issued by Mr. Juan Sajid Imao confirming the authenticity of this lot

PROVENANCE
Acquired directly from the artist



with base

"The sarimanok is a bird of exquisite beauty and unique enchantment, a mythic creature with a fish in its beak or claws. Today, the sarimanok is no longer exclusive to Maranao culture. It is now part and parcel of the whole Filipino heritage, truly representative of Filipino culture."

ABDULMARI IMAO

bdulmari Asia Imao, known for his fusion of Eastern mystical and ornamental motifs with the Western technique of Cubism, and is considered as the most "Asian" of National Artists, pioneered the practice use of recurring folk motifs from his Sulu heritage thus resulting in the creation and successful usage of folk themes beyond the cliched appropriation of genre scenes common in the Philippines hence the creation of colorful abstract pieces depicting the fusion of traditional Islamic design with modernist patterns.

Imao's art emanates a triumphant force as seen on this sculpture of a *sarimanok* - essentially a link to that story of a rooster in the first of seven heavens wherein that same motif persists in different Southeast Asian cultures - the serpent naga of Malaysia, the most evident example. These regional thematic linkages set the practice of Imao apart in the Philippine art

community as something truly unique. The mythical steel bird appears like a shining trophy atop the steel fish. Both the figures are united in their intricate carvings that emphasize the creature's lush, fluid curves.

In an interview, Imao notes, "Art is a sense of order and harmony," Imao declared, "and to be a good artist, one must have the right attitude toward his interests and associates. In his works his life is reflected, and it is necessary that an artist must be generally well-informed and be interested in other related artistic fields." With these words, Imao exhibited distinct qualities that merited him to be the first Muslim National Artist. And the featured work, a testament on how Imao effortlessly fuses Mindanaon motifs, modern mediums and forms, and the victorious Filipino spirit into one.



Emmanuel Garibay (b. 1962)

Mother and Child with Dog signed and dated 2000 (lower right) oil on canvas 36" x 36" (91 cm x 91 cm)

P 500,000

The works of Emmanuel Garibay revolve around themes of the ordinary people – their ways of living, their struggles, and their innate resilience. Garibay genuinely portrays the common people, brushing off their whitewashed depiction found in the works of most Filipino artists. He stated that a significant facet of his artistry is the individual's relationship to the community – a collective awareness that Garibay deemed as "lacking in the consciousness of the Filipinos."

From the late 1990s to the mid-2000s, Garibay

continued to exalt the ordinary Filipino in his art. His works began to show new subject matters, such as musicians, mother and child, and the Filipino family. Garibay's use of colors became noticeably lighter as he included subjects painted with brighter hues. Regarding the shift in focus on his subject, Garibay explained: "I wait for the right time for me to paint these subjects. I don't stay long in the same style. I work every day, and the truth is, you don't feel the same way every day." Garibay also expounded on the relationship between his artistry and his subjects: "When I paint, it's all about my ideas, so even if I paint some sentimental themes, it has to be according to how I would like it to be. It should be the kind of relationship that exists between two persons."



Ronald Ventura (b. 1973)

After A Heavy Cloud signed and dated 2010 (lower left) oil on canvas 36" x 24" (91 cm x 61 cm)

P 2,200,000

PROVENANCE Acquired directly from the artist

Enfant terrible of Filipino art, Ronald Ventura began overturning convention in the late 1990s, receiving the first of his important recognitions with the Jurors' Choice Award of the Philip Morris Philippine Art Awards in 1998. By 2005, he would be named one of the Thirteen Artists of the Cultural Center of the Philippines as well as the recipient of the Ateneo Art Awards, both measures of critical success in the country.

His commercial success would be confirmed with the record-breaking auction of one of his most epic works in 2011.

Ventura obsessively combines images of technology and media with human figures as perfect as those in Greek and Roman antiquities. It's a mind-bending journey that challenges both convention and perception.

In the work at hand, a modern-day Sisyphus, the man sentenced by the gods to push a heavy stone up a steep hill till the end of time, seems ready to embark on his first frustrating journey. The heavy cloud, that he has used and called 'balloons' on occasion, are part of this confounding series; a metaphor for a certain no-man's land in our present-day mores and times, of which Ventura is its sharpest critic. (Lisa Guerrero Nakpil)

THE ENIGMATIC LARAWAN

BENCAB'S CRYPTIC PORTRAITS OF THE FILIPINO AS REBEL

by LISA GUERRERO NAKPIL



BenCab in the 1990s, newspaperman and artist, a modern-day 'escriba'

n the eve of the 50th anniversary of the Larawan, the cryptic Los Escribas (The Scribes) from that enigmatic series casts its intriguing spell.

First created by BenCab in 1972—less than a month after the declaration of Martial Law in the Philippines—the *Larawan* series was intended to be a coded commentary of politics in this country. Created from photographs Cabrera unearthed in London antiquarian shops as well as flea markets, he created a dramatis personae of Filipinos, rich and poor, schooled and savage, masters and slaves, the haves and the have-nots. With one feel swoop, he would put across in the strongest pictorial terms, a stern warning and a call for awareness, what today is called "wokeness."

BenCab's Larawan would thus intertwine the past and the present; and, taking refuge in history, would introduce ironic metaphors on power and society in the many layers of his artworks. In this way did he escape the disapproval of the powers-that-be quite neatly. In 1973, he would even exhibit a series of drawings at the Small Gallery at the Cultural Center of the Philippines which was established by Mrs. Imelda Marcos and had become a bastion of the avant-garde.

He was also one of the first to be recognized by the CCP's landmark Thirteen Artists Award when it was created in 1970, the brainchild of conceptual artist Roberto Chabet who was also the center's influential museum director.

In 1974 BenCab would return to England with his family; and in 1978, he would once again return to Manila with Larawan II — The Filipino Abroad at the Luz Gallery. In the intervening years before his return to the Philippines for good in 1986, he would be a sort

of international nomad, exhibiting in such places as Bogota, Mallorca, and Glasgow. Baguio would be his home base, where from the BenCab Museum, he would continue to stage important cultural events.

The Larawan, however, would be an enduring leit-motif for BenCab and he would continually add to it with various important accretions.

Most recently and to celebrate BenCab's fifty years of creative output, a series of retrospectives in eight different museums was mounted, beginning in 2015. Two Men was part of those exhibitions, and in particular for Appropriated Souls: Sabel and Larawan; (BenCab at the National Museum of Fine Arts), at its most prestigious location in 2016. It formally acknowledged the significance of both.

The present work at hand indeed captures two young men, leaning on a pile of thick volumes, with expressions that are defiant and almost arrogant, the kind of look one supposedly acquires from a life of reading and study. Are they students, law graduates, or perhaps more tellingly, secretaries or scribes, who were fixtures of business life at the turn of the century. On closer look, one notices that they wear not jackets but are dressed in long-sleeved garments, clues of their youth and junior station in life. They have a serious mien, uncommon for the Filipino at any age, but a by-product of having to pose for the first rudimentary cameras motionless.

The scribe (or el escriba) was essential in moving both the Propaganda Movement forward — and ultimately the Philippine Revolution — by secretly copying and circulating illicit tracts such as Rizal's Noli Me Tangere and the KKK's Kalayaan. Andres Bonifacio was a scribe himself, attested to by his beautiful, almost poetic, handwriting. Like our modern-day newspapermen and artists (for BenCab was both, illustrating at one time for the Manila press), the scribe played an important part in questioning, if not subverting, the establishment. In selecting this pair of men, who look so identical as to be twins or brothers, BenCab creates an enthralling double message: Could they be his alter-egos, fellow conspirators bearing the same kind of clandestine ideas?

Once again, BenCab triumphs in endowing this fragment of Filipino history with both gravitas and an emotive personal dimension.



Benedicto Cabrera (b. 1942)

Two Men (Los Escribas) signed and dated January 2008 (lower right) acrylic on canvas $48" \times 48"$ (122 cm \times 122 cm)

P 12,000,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

LITERATURI

Flores, Patrick D. BenCab: Filipino Artist (Exhibitions Catalog). BenCab Art Foundation, Inc. Benguet. 2019. p. 83

EXHIBITED

National Museum of Fine Arts, BenCab: Appropriated Souls: Sabel and Larawan, Manila, March 1 - May 29, 2016

THE PHILIPPINES BETWEEN TWO EMPIRES

FLAGS FROM OUR HISTORY

by LISA GUERRERO NAKPIL







A Lot of Three Historical Flags

- a) Philippine Flag
 c. 1899
 Used by the forces under the
 command of Gen. Emilio Aguinaldo
 20" x 36" (51 cm x 91 cm)
- b) *American Flag, with 45 stars* c. 1896 1908 18 1/2" x 36" (47 cm x 91 cm)
- c) Spanish Flag taken from the Aduana (Custom House) at the Walled City of Intramuros
 By Company C, 23rd US Infantry
 on 22 December 1898
 Presented by Maj. James A.
 Frye, Camp No. 20, USWV
 (United Spanish War Veterans)
 by Comrade PC James A. Mandeville
 28" x 27" (71 cm x 69 cm)

P 200,000

n 1898, the Philippines was enmeshed between two empires: The Spanish regime on one hand and the world's newest colonial power, the United States of America.

Admiral George Dewey would steam into Manila Bay in May 1898 and destroy Spain's antiquated fleet; but without ground troops, he was in a perilous position.

Thus in HongKong, writes Philippine-American War historian Arnold Dumindin, "Aguinaldo was told by the U.S. consul Rounsenville Wildman that Dewey wanted him to return to the Philippines to resume the Filipino resistance." He would return to Manila post-haste and take command of the rebel forces. "By early June 1898," he continued, "with no arms supplied by Dewey (or the American government), Aguinaldo's forces had overwhelmed Spanish garrisons in Cavite and around Manila, surrounded the capital with 14 miles of trenches, captured the Manila waterworks and shut off access or escape by the Pasig River. Links were established with other movements throughout the country. With the exception of Muslim areas on Mindanao and nearby islands, the Filipinos had taken effective control of the rest of the Philippines. Aguinaldo's 12,000 troops would be most useful— as they kept the Spanish soldiers bottled up inside Manila until American troop reinforcements could arrive."





(1) American flag is raised at Intramuros in August 1898, as the Spanish flag is lowered, The Spanish flag in this lot is the same as in the engraving. (2) Americans encamped at the Luneta and elsewhere in the city.

The American army would move decisively to take control of Intramuros and sent a stern warning to Aguinaldo that his troops would be fired on should they attempt to enter Manila.

The Filipino officer corps was furious and pressed Aguinaldo to retaliate and take Manila by force but Aguinaldo stood his ground, unwilling to enter into another war. That would be a strategic error.

Losing that first advantage, the Filipino army would be systematically pushed back from Manila while the Americans ruthlessly pursued their objective.

In this historic lot, we find representative flags from all sides of the conflict: The first, a Spanish flag; the second, the American, and the last, the Filipino flag.

The US flag is correct and to the period with 45 stars. These were in use between 1896 and 1908. (Utah joined the union in 1896.) The current American flag has 50 stars.

The accompanying Filipino flag was used by the revolutionary forces under the command of Gen. Emilio Aguinaldo.

The Spanish flag was incidentally presented to the United Spanish War Veterans an organization that included American veterans of the Philippine-American War. (Lisa Guerrero Nakpil)

DON TELESFORO ANTONIO CHUIDIAN

RIZAL'S "KAPITAN TIAGO" AND FINANCIER OF THE FIRST PHILIPPINE REPUBLIC

by LISA GUERRERO NAKPIL

he Filipino Chinese, then as now, were a formidable force in the 19th century.

Presiding over vast fortunes built on property and enterprise, they controlled entire industries and various crops. Their children would continue to be not only immensely talented in business but also well-educated, highly cultivated personages, and collectors of the finest art and books.

In the case of Telesforo Antonio Chuidian, his father was a successful merchant who originally came from Amoy (Xiamen). He inherited the family business in his teens upon his father's untimely demise. He quit his schooling at the Ateneo de Manila to devote his energy full-time to business, setting up with Manuel Buenaventura the partnership Chuidian Buenaventura y Cia. It did a roaring trade, providing cash loans for coffee in Lipa and sugar in the rest of Batangas. Chuidian would become so successful that he would acquire several haciendas as well as numerous properties in Manila.

Chuidan, at one time, even asked his partner Buenaventura, a lawyer, to represent the embattled Rizal family in their land dispute with the friars. A son-in-law, General Jose Alejandrino, would recount that Telesforo was indeed the model for Kapitan Tiago, whose fabulous home was immortalized in the first chapter of José Rizal's iconic novel, *Noli Me Tángere*.

With the outbreak of the Philippine Revolution, he was targeted by the Spanish's secret police as a supporter of the Katipunan. He was imprisoned in Fort Santiago in a dungeon so dismal that water would be up to his neck during high tide. As a result, he contracted tuberculosis which eventually led to his death, years after his release, in 1903. Family legend has it that he paid for his freedom with a bribe of a bayong (tall basket) filled with magnificent jewels.

During the Philippine-American War, he became a member of the Malolos Congress and an important pillar of the First Philippine Republic. Along with fellow



Félix Martínez y Lorenzo (1859 - 1918) , Portrait of Don Telesforo Antonio Chuidian y Chuaquico (1855 - 1903) late 19th century, oil on canvas, 29 1/2" x 24" (75 cm x 61 cm)

billionaires Mariano Limjap and Pedro Paterno, he wielded such influence and commanded such respect that his signature on the Republic's paper currency guaranteed its value. For this and other acts of patriotism, he would again be arrested and imprisoned, this time by the American colonial forces. He would, on this occasion, be quickly released. Chuidian would become so disaffected, however, that he would leave the Philippines and retire in Europe.

Chuidian eventually had nineteen children who intermarried among Manila's upper crust, including the Alejandrinos, Sunicos, Bayots, Rufinos, Del Rosarios, Ganas, Escalers, Arnaiz, Cu-unjiengs, Tuasons, and Delgados.

AN INTRIGUING GIFT FROM A GENERAL

An intriguing officer's saber is just one of the many memorabilia collected by Don Telesforo Antonio Chuidian in the course of his colorful life and adventures. It would be part of an assembly of military weapons he would pass on to his son, Don Telesforo Eduardo.

Family lore has it that his standing as one of the wealthiest men in the Philippines — and his staunch patriotism — made him an early contributor to the secret society of the Katipunan and later the government of Emilio Aguinaldo in which he served as minister of finance. With vast landholdings in Batangas and Cavite, Chuidian was an influential patron of the Revolution in those parts.

The saber in question, of the kind used by the Russian dragoons in the late 19th century, is said to have found its way to Don Telesforo Antonio from a grateful Filipino revolutionary general. Engraved in Cyrillic (the Russian script), it may have been particularly selected for the abbreviation "3K" — that would have corresponded to the KKK — engraved on the base of its grip. Beside the letters is the date 1899, putting it squarely in the period of the Philippine-American War.

The Chuidian family historians say that Don Telesforo Antonio was a trusted confidante of General Antonio Luna and that he was, in fact, one of the last persons to see Luna alive. The story handed down several generations is that the fierce general had come to see Don Telesforo to collect a large contribution in gold to buy arms and pay the army's soldiers. But Luna would be summoned to meet Emilio Aguinaldo and his fatal destiny; he would supposedly make an unexpected detour and leave the bullion with his mistress in Tarlac for safekeeping while he travelled on the dangerous roads. That treasure would disappear forever after Luna's death.

All that remains, perhaps, is this saber that could have been a gift from a grateful general such as Hen. Luna. (Lisa Guerrero Nakpil)



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The Telesforo Chuidian Sword

Engraved with 3k nn cv 1899

ca. 1899

blade: 32" (81 cm) handle: 5" (13 cm) hilt: 4 1/2" (11 cm)

knuckle guard: 5" x 2 1/2" (13 cm x 6 cm)

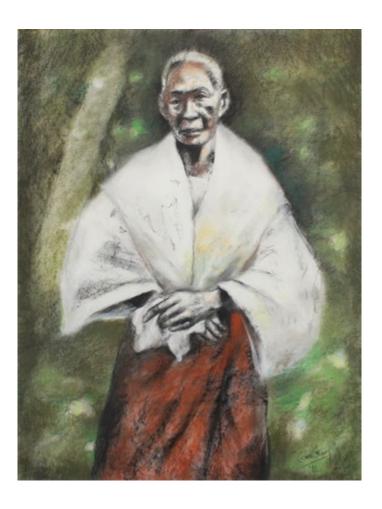
P 700,000

PROVENANCE

Acquired from a Filipino general and from thence by descent.



Close-up of engraving on saber and its guard.



Emmanuel Garibay (b. 1962)

Tandang Sora signed and dated 2012 (lower right) pastel on paper 31 1/2" x 22" (80 cm x 56 cm)

P 200,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

Affectionately called by the *katipuneros* as Tandang Sora, Melchora Aquino is a key figure in the Philippine Revolution against Spanish colonial rule. As the "Grand Old Lady of the Revolution," her home in Balintawak became the refuge for the sick and wounded revolutionaries; she fed them, attended to their medical needs, and offered them motherly advice and prayers, as any mother would do for her children. Secret meetings of the Katipunan were also held at her house. She and her son, Juan Ramon, were also present in the Cry of Pugad Lawin and witnessed the revolutionaries' tearing up of their *cédulas personales*.

When the Spaniards learned about her connection

with the *Katipunan*, Tandang Sora was arrested and interrogated by the *guardia civil*. After refusing to divulge any information about the revolution, she was deported to Guam. She and a fellow prisoner Segunda Puentes were placed under house arrest in the residence of Don Justo Dungca. After Spain relinquished its control of the Philippines to the United States through the Treaty of Paris in 1898, Tandang Sora was allowed to return to her home country. Her homecoming in 1903 was welcomed by the former *katipuneros*, who took the opportunity as an act of gratitude to the mother of the revolution. Tandang Sora died in 1919 at the age of 107, outliving the colonial rule of the Spanish empire in the Philippines.



Emmanuel Garibay (b. 1962)

Bayani signed and dated 2010 (lower left) acrylic on paper 25 1/2" x 20 3/4" (65 cm x 53 cm)

P 200,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

Emmanuel Garibay yearns for the necessity to unswervingly be conscious of our roots that form a significant facet of our identity as a nation. He espouses the idea that our dissociation and disconnection from our history induce our individualistic tendencies rather than our collective aspirations. This detachment subverts us under with the abuse of those in power, wherein they employ a modern-day "divide and conquer" tactic used by the colonizers five centuries ago to subjugate us under their authoritarian rule. "In those days, people were willing to make sacrifices," he said. "This is what's missing in society right now, the concept of 'karangalan.' We're always at the edge of some kind

of crisis. There's no sense of urgency, no sense of concern. This *bahala-na* attitude, then we cry in anguish. That's mostly the problem as some leaders see it as an occasion for them to capitalize."

Garibay sees José Rizal as an embodiment of the genuine devotion to the motherland. In his essay *El Amor Patrio* which he wrote in June 1882, Rizal considers this devotion as "the most powerful force behind the most sublime actions." For that reason, he regarded love of country as "the greatest, the most heroic, and the most disinterested."

Garibay's homage to Rizal is not only conceived from his appreciation of the latter's influential works but his wholehearted admiration for him as a person. "I think we should keep reminding ourselves of how we are connected to him," Garibay said. "We often take pride in Filipinos that make it in the international scene, such as in sports or entertainment. There's nothing wrong with that, but there is that shift in the iconography, and we don't celebrate people enough based on the merit of their virtues. Take Rizal, we can't say he's a saint, but the point is what made him commit to his beliefs. These are no longer the virtues we celebrate."

AMORSOLO'S ICONIC THEME

PLANTING RICE AS SYMBOL OF HOPE



Fernando Amorsolo (1892 - 1972)

Planting Rice signed and dated 1964 (lower right) oil on canvas 27" x 40" (69 cm x 102 cm)

P 7,000,000

Accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

PROVENANCE Private Collection, USA

¶ernando Amorsolo's affinity for the idyllic tradition of the countryside translates to a sweet nostalgia for the rural life of his childhood years in the humble town of Daet, Camarines Sur, where the everyday living of the townsfolk depended on the blessings of agriculture. Seven months after he was born in Paco, Manila, the Amorsolo family moved to the rural environs of Daet. The young Amorsolo spent the first thirteen years of his life playing by the seemingly boundless rice fields and the vast abaca plantations. Even when Amorsolo had already left the province in the late 1900s to pursue his artistic passion, he still frequented the countryside and sketched its scenic pastoral living. This excursion would continue until the twilight of his career. For this specific reason, Amorsolo became acquainted with the numerous practices and customs in agricultural affairs.

The greatest colorist of the 20th century, Henri Matisse, wrote that "An artist must possess Nature. He must identify himself with her rhythm, by efforts that will prepare the mastery which will later enable him to express himself in his own language." This belief gives pertinence to Amorsolo's quintessential subject of "Planting Rice" and its variations.

In Amorsolo: Love and Passion (Volume II: Landscapes and Other Works), Sylvia Amorsolo-Lazo detailed the setting where her father would usually paint this subject. She wrote: "Most of his agricultural subjects, especially planting rice and related works, were mostly done in Nueva Ecija and Bulacan, though there are

compositions depicting Mount Arayat and Mayon Volcano. So, he also went to Pampanga and Legazpi in Albay... Actually, these places are where vast lands are meant for planting rice."

According to Amorsolo-Lazo, her father's rice cycle paintings depict "a familiar Philippine rural scene of farmers in the field and a composed picturesque panorama of hills and clear skies, leafy mango trees, and towering bamboo groves." As with other variations of *Planting Rice*, this piece depicts blissful peasants in their brightly-colored rural clothes and straw hats. A clear and sunlit landscape provides the setting of their collective laboring. The composition is then made complete by the mountainous terrain with its thriving, green flora. Amorsolo exhibits his mastery of capturing natural light, as seen in the detailed reflection of the farmers on the watery fields.

Amorsolo was always committed to an idea of Filipino national character as rooted in rural communities and the cycles of village life. This viewpoint perfectly fits Amorsolo's *Planting Rice*, where the maestro fosters and advances our agricultural roots as the foundation of our shared identity. Moreover, the theme was also where the artist found oneness with his beloved country, bringing to light a genuine connection between Amorsolo and his motherland. In its fullness, Amorsolo's *Planting Rice* epitomizes his prowess in capturing harmony and beauty in a single composition. This perhaps explains its legacy as a permanent fixture in Philippine art.

RED LIGHT, GREEN LIGHT



39

Olan Ventura (b. 1976)

- a) The Last Time I Saw Green I Was Red signed and dated 2011 (lower right) acrylic on canvas 60" x 48" (152 cm x 122 cm)
- b) The Last Time I saw Green, It Was Red dated 2011 liahtbox 10 1/2" x 8 1/2" x 2" (27 cm x 22 cm x 5 cm)

P 200,000

While he may be occasionally referred to as the middle sibling of famous Ventura brothers, Olan Ventura has carved his own name in Philippine visual arts, through his brand of hyperrealism that showcases the monumentality of everyday objects such as action figures, an assembly of portraits of locals and international artists replete with their respective styles

and symbols, as well as the oppositional forces present in domestic life. His figuration is both exact and exacting. One can't help but feel that his works have the clarity and realism of photographs. These two pieces by Ventura feature renditions of an iconic portrait $_{\text{lightbox}, dated 2011}$ of the revered visual artist



Pablo Picasso. The acrylic on canvas work features the portrait itself, while the lightbox emphasizes Picasso's ring. The mysterious and eerie atmosphere of Ventura's can be attributed to his use of inverted colors and hues, an effect akin to viewing analog negatives. Yet Ventura's negation can also be seen as a form of subversion. In this context, Ventura seemingly criticizes the hegemonic shadow that Picasso had cast throughout his latter years, a method that also effectively extends Ventura's criticism to the art world itself.

Mark Justiniani (b. 1966)

Panawagan signed and dated 2007 (upper right) pastel on paper 24" x 18" (61 cm x 46 cm)

P 360,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

The works of critically acclaimed contemporary artist Mark Justiniani revolve around the unique synthesis of fantasy and social realism that unearths the irrefutable truths of our existence and our society's ever-changing, often volatile, identity. Justiniani's early paintings boldly depict the palpable realities of Philippine society, often in a comical approach. However, after returning to the Philippines after living in the United States during the first half of the 2000s, his works shifted to a "scientific inquiry into the nature of representing reality."

In *Panawagan*, Justiniani depicts an angel-like human holding a seashell. The artist illustrates the juxtaposition between us, humans, and these heavenly entities. While Christian art depicts angels using seashells as instruments to proclaim the majesty of the Almighty, Justiniani does the antithesis. He portrays



a human humbly summoning the presence of the Creator and asking to fulfill his burning desires for a better life. The artist shows the contrast between the mundane and the supernatural and how this contradiction stresses the need to amplify the people's continuous calls for the promises of an ideal earthly life. As Justiniani continues to produce an iconography thriving with shrewdness and acuity, he combines his fascination with the mystical with his faith in the potent force of humanity.

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Vicente Manansala (1910 - 1981)

Nude

signed, dedicated (*To Floy with best wishes - Enteng*) and dated 1979 (upper left) watercolor on paper 14 1/2" x 11 1/2" (37 cm x 29 cm)

P 120,000

PROVENANCE

Acquired directly from the artist by Mrs. Floy Aguenza

Since Vicente Manansala was a seasoned draftsman, he excellently captures the nude as an embodiment of classical beauty and ideal form. Brilliantly capturing natural light, the artist depicts the charming allure of the nude, efficiently displaying his dexterity in handling the watercolor. As noted by Rodolfo Paras-Perez, "for many artists like Manansala, who have been trained in the classical tradition, drawing the human form is still the peak to be scald, the Mount Everest that unlocks the vistas of fine painting." Even in watercolor, painting the nude in its classical form upholds Manansala's place in the pantheon of old masters.



THE FABULOUS OSSORIOS

THE STORY OF FREDERIC AND ALFONSO OSSORIO

by LISA GUERRERO NAKPIL



Frederic E. Ossorio, brother of Alfonso and a "Monuments Man" himself.

rederic Eugene
Ossorio was
born in Manila, on
July 13, 1919, the younger
brother of Alfonso who is
better known in collectors'
circles. Alfonso would
become a friend of
Jackson Pollock and a
member of the Abstract
Expressionists. He would
hold court with members
of the New York's art
world at his legendary

estate "The Creeks" in East Hampton. Another brother Robert would found the Manhattan Festival Ballet company.

Robert Ossorio would begin life reportedly as a sickly child and would turn to dance lessons to build his body up. It would become a lifelong obsession and he would reach some success, performing in Hollywood musicals and New York ballets. He would be in the same orbit as avant-garde choreographer Merce Cunningham and would be known as an almost omnipresent behind-thescenes figure who would support ailing dancers and cultural causes discreetly.

Their mother Maria Paz, "Pacita" Yangco was one of the daughters of Don Luis Ronquillo Yangco, who in his heyday was dubbed 'The King of the Pasig River and Manila Bay", thanks to a fleet of 148 ships, 12 Chinese junks and a steamboat that docked all over the Philippines.

The pater of the family was Don Miguel Jose Ossorio whose family was also of substantial means, since he was sent to be educated in St. Edmund's in Ware, England, the oldest Catholic school in that country and afterwards at the Christian Brothers School in Gibraltar, which educated only the children of the well-to-do.

Don Miguel would wed Pacita in 1910 and appears to have struck out on his own in the shipping business, with his own freighters operating between the Philippines and the rest of the Pacific islands. He would soon find his metier, which was sugar — first establishing the North Negros Sugar Company in 1917,





(1) Alfonso Ossorio, No. 14-53 (1953) hangs side by side with a Jackson Pollock No. 27-1950 at the Whitney. (2) Study of the Angry Christ, from the León Gallery archives. Alfonso created the mural but it was Frederic's brainchild to build the Church of St. Joseph the Worker in Victorias, Negros Occidental.

followed in 1919 by the Victorias Milling Corporation, both in Negros Occidental. Victorias would eventually become one of the world's biggest sugar refineries.

Not much remains on record about Pacita apart from a delicious footnote in the Rolls-Royce records of July 1934 of her purchasing an extremely rare and expensive Phantom II Continental Sedaca coupe, with the annotation, "Madame Ossorio, who maintains a residence at the prestigious Dorchester Hotel, purchased the Rolls-Royce through London agent Captain H.R. Owen and specified that her car be built "for use in the UK mainly touring at comparatively high speed."

She would, of course, need the automobile to tool





(1) Alfonso Ossorio (beside his French poodle) at the legendary estate "The Creeks" with Jackson Pollock (rightmost). (2) Alfonso Ossorio, Post-Pentecost (1958). A gift from Frederic and Siena Ossorio to the Whitney Museum of American Art.

around the country to visit her sons. Frederic, like all his brothers, would be sent to study in English boarding schools in Bath and Malvern; and then go on for higher education in the United States. He would earn a degree in European History at Yale University and go on to the Harvard Business School when after just one year, war would break out and he would quit to enlist.

He would wind up as part of the unit celebrated in film as "The Monuments Men", members of the U.S. army who would rescue important works of art from the Germans during and immediately after World War II. He would be credited for assisting in the recovery of Van Gogh's Field of Poppies near Auvers-Sur-Oise, from the Lauffen Salt Mines in Austria where it was secreted along with other artistic treasures pillaged by the Nazis. The Van Gogh work is doubly significant because it is among the last that was ever painted by this artist.

Frederic would return to Manila after the War to head the sugar enterprise Victorias Milling Company founded by his father. The family followed paternalistic practices and even determined that they would compensate all their workers the three years that the enterprise had stopped business during the Japanese occupation.

While it is his brother Alfonso who is more famous for painting the mural of the "Angry Christ" by which title the Church of St. John the Worker has become world-renowned (thanks to coverage by Life Magazine), it was Frederic's brainchild to actually build the church as a way of bringing the community together after the trials of the war. He selected the foreign architect, Antonin Raymond, to design it and can also be credited for its avant-garde character. He flew in his brother to create the motif for the altar; while in the sanctuary, another florid work of art, a diptych painted by Belgian ecclesiastical artist, Countess Adelaide de Bethune is to be found.

Frederic would move back to the United States in the late 1960s, serving on the board of his family's sugar corporation in the country while still maintaining close ties with the Philippines. He would also continue to pursue his abiding interest in art, collecting works not only by his brother but other significant artists of the 20th century. With his wife Siena, he would later donate various artworks in their collection to the university museums of Harvard, Vassar and Yale as well as the Los Angeles County Museum of Art (LACMA), the Smithsonian Museum and the Whitney Museum of American Art.

THE FEARLESS H. R. OCAMPO

by LISA GUERRERO NAKPIL



H.R. Ocampo (1911 - 1978) © León Gallery Archives

Tobody could be as diametrically opposite to the Ossorio brothers than the artist and writer Hernando Ruiz Ocampo.

Born in Sta. Cruz, Manila in 1911, he would find himself shunted off with his family to Maypajo, north of Manila, due to his father's reversal of fortune. At the time, Maypajo was a colorful district renowned for its tulisanes (bandits) and honkytonks. At age seven as legend had it, H.R. was a working urchin on the sidewalk, offering shoeshines to the customers of the tawdry cabaret in town. He would eventually take a job as the cashier in the establishment. (The painting titled Sideshow that recently went to auction at León Gallery is a throwback to his memories of this time.)

He would drop into —and out — of different colleges, eventually signing up for a writing course in 1930 with Manuel E. Arguilla, a newspaperman. It would be a serendipitous connection because Arguilla would eventually marry the not-yet-famous Lyd who would go on to found the Philippine Art Gallery (PAG) after the war. It would be the only venue for abstract art in the entire country. In the meantime, HR would find a role-model in his mentor Manuel and soon joined a group called the Veronicans which counted as members NVM Gonzalez, Francisco Arcellana

(who would later become an influential art critic) and Angel de Jesus (who would become a lifelong friend and his biographer.)

H.R. would evolve into a journalist, having his start as associate editor of the Herald Mid-Week Magazine before the war and also as a scriptwriter for Fernando Poe Sr. and even a director of stage shows in the Lyric, Capitol, and Avenue theaters.

He would begin to attract attention by winning prizes at the annual competitions put up by the then-fledgeling Art Association of the Philippines. At the very first contest in 1948, Carlos V. Francisco would take top prize for the classic *Kaingin*; H.R. brought up the rear with *Nude with Candle with Flower*, placing 6th. There was no other way but up.

By 1950 he would claim both first and second place for Arabesque and Man and Carabao, respectively — and was ready to break out of the confines of conventional painting dominated by Fernando Amorsolo. That same year, he would lead a group composed of Manansala, Legaspi, Tabuena, Oteyza, and Estella into the fray with a first landmark exhibition at the Manila Hotel. Their co-conspirator, fellow writer, E. Aguilar Cruz, would give them the name famous till today, the



HR Ocampo and fellow-artists and co-founders of Gallery 7 as they pose with their works for the inaugural exhibit, on April 7th, 1965. Beside him is Vicente Manansala; sitting on the step in front of them is Ang Kiukok. Malang is in the foreground. The others are Hugo Yonzon Jr., Rafael Asuncion and Ong Bungian. Courtesy of the Lopez Museum & Library, as reproduced in "Art After War: 1948-1969"

Neo-Realists. The objective was to create a whole new way of looking at the world, their imaginations seared and forever changed by the desolation and trauma of World War II.

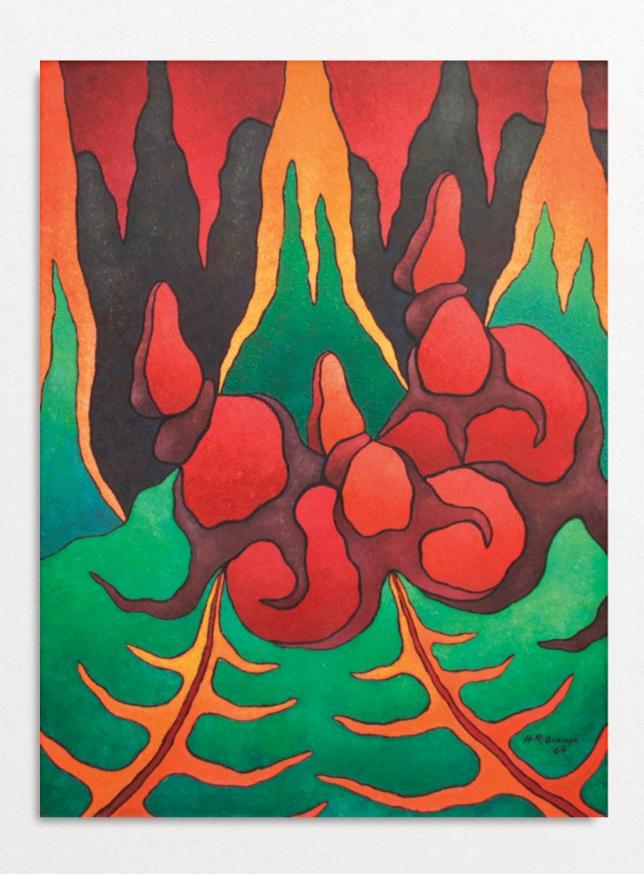
Ocampo was becoming so famous that the French government offered him a grant to study art in Paris, which he declined. To his dying day, HR would steadfastly refuse to travel, although his works would travel far and wide, including the PAG's very first New York show, the *Philippine Cultural Exhibition*, organized by Lyd Arguilla. He had become, after all, one of the stalwarts in that influential gallery. (In the 1960s, he would represent the Philippines at the Sao Paolo Bienal and the Festival International de la Peinture in Chateau Musee in Grimaldi, France.)

The year this work was painted, 1965, HR would forge ahead in another career — establishing an artspace of his own called Gallery 7, at the Merchandise Mart in Makati. The 'magnificent seven' behind its name were HR, Manansala, Yonzon, Malang, Ang Kiukok, Rafael Asuncion and Ong Bungian. Its inaugural show was on April 7th of that year. They are featured in a commemorative photograph of the occasion — H.R. proudly presenting his Mutant A, his commentary on nuclear warfare. Beside him is Vicente Manansala; Ang Kiukok sits on the step in front of them; Malang is in the foreground. Gallery 7 would be the first artists collaborative gallery.

THE FREDERIC E. OSSORIO H.R. OCAMPO

FROM THE FAMOUS MUTANTS SERIES

by LISA GUERRERO NAKPIL



Hernando R. Ocampo (1911 - 1978)

"Mutants" - A signed (lower right and verso) and dated 1964 (lower right) oil on canvas 40" x 30" (102 cm x 76 cm)

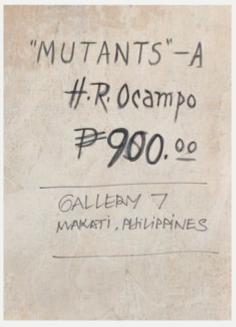
P 12,000,000

PROVENANCE

Acquired directly from the artist, from Gallery 7 (which H.R. Ocampo co-owned) by Frederic and Siena Ossorio and thence by descent

LITERATURE

Patrick Flores, Art after War: 1948-1969, Published by Strathmore Managemnet Inc., Page 185, Black and White Photograph, captioned "Philippine modernists posing with their artworks."



Title and details of the painting in artist's handwriting in verso.

his dramatic H. R. Ocampo is endowed with impeccable provenance, having been acquired by Frederick E. Ossorio (1919 - 2005) at the inaugural exhibit of HR Ocampo's Gallery 7. He is furthermore listed in the biography, titled H.R. Ocampo: The Artist as Filipino by Angel G. de Jesus (1979) as part of the list of H.R.'s key collectors on page 204; the list was made by the artist himself and culled by De Jesus from that personal register.

HR's most authoritative biographer, De Jesus, would also record that the artist would identify the years 1964 to 1968 his Mutants Period. Given the title and date of this work, we can presume that it is among the first in this series.

The entire era, according to De Jesus, was inspired by the film *The Beginning of the End*, which started HR "painting symbols of mutants, and fantasies of the havoc wrought by nuclear warfare." Depicting the era called the Atomic Age, "*The Beginning of the End* was a sci-fi movie that involved a female reporter who would not take 'no' for an answer and her undercover work to expose scientific experiments

that would create killer mutants. This would have resonated with H.R, in many ways, as a relentless newspaperman himself.

In the work at hand, earth's natural vista of green becomes transformed by what looks like a nuclear conflagration. Two human figures appear to have become balls of fire while volcanoes erupt behind them, rivulets of lava stream



The poster for the sci-fi movie "Beginning of the End" which sparked H.R. Ocampo's imagination about mutants.

relentlessly towards the viewer.

While H.R. spins this cautionary tale of science gone astray, he cannot help himself by creating a hypnotically beautiful landscape.

OSSORIO : A PREVIEW TO HIS FAMOUS 'CONGREGATIONS'



43

Alfonso Ossorio (1916 - 1990)

#8: '59 signed and dated 1959 (verso) sand, pebbles and resin on wood 48" x 5" (122 cm x 13 cm) (framed)

P 2,200,000

PROVENANCE

A gift from the artist probably in the early 1960s Private Collection, Europe

LITERATURE

Guerrero Nakpil, Lisa et al. Alfonso Ossorio (1916 - 1990): Afflictions of Glory. León Gallery. Makati City. p. 65

EXHIBITED

León Gallery, Alfonso Ossorio (1916 - 1990): Afflictions of Glory, Makati City, February 5 - 22, 2016



Alfonso Ossorio at work on one of his "Congregations"

Alfonso Ossorio was born in Manila, on August 2, 1916. Like his father before him, he would be shipped off to various English boarding schools, before going to the United States, where his father had taken up permanent residence. Ossorio was enrolled in the Portsmouth Priory, a Benedictine abbey, on Rhode Island. (Ossorio's graduation made the society pages alongside a lunch tendered by Mr and Mrs W.H. Vanderbilt on their yacht.)

In 1934, Alfonso entered the hallowed halls of Harvard University, emerging in 1938. He would take up residence a few years later in a ranch in New Mexico. There he would meet the gallerist Betty Parsons, also vacationing in the desert sands, a divorcee whose family had lost their fortune and is said to have hocked her engagement ring to bankroll her artistic career. Parsons would

invite Ossorio to join her roster of artists, which eventually included Mark Rothko, Robert Rauschenberg, as well as the then-equally unknown Jackson Pollock, who would become a great friend and ally in the Abstract Expressionist movement.

#8:'59 reflects the influence of Pollock, not least of all the raw energy embodied in the work — and the numerical, impersonal titles.

It would also be the harbinger of Ossorio's most famous works, what he called "Congregations" or assemblages for which he would become best known for. (Lisa Guerrero Nakpil)

Alfonso Ossorio (1916 - 1990)

#12: '59

signed and dated 1959 (verso) oil, white lead impasto on wood 48" x 5" (122 cm x 13 cm)

P 2,200,000

PROVENANCE

First purchased directly from the artist through the Betty Parsons Gallery and then acquired from the previous owner in 1981

LITERATURE

Guerrero Nakpil, Lisa et al. Alfonso Ossorio (1916 - 1990): Afflictions of Glory. León Gallery. Makati City. p. 65

EXHIBITED

León Gallery, Alfonso Ossorio (1916 - 1990): Afflictions of Glory, Makati City, February 5 - 22, 2016



Alfonso Ossorio with one of his celebrated "Congregations"

For Alfonso Ossorio, the choice of the word "congregations" had religious resonance, his wild, weird and wonderful aggrupations were intended to be like a flock of the faithful, bound together in a single act of worship. In many ways, they were the sum total of his experiences as an artist, dating from his early years exploring primitive art at Harvard, his exposure to Celtic iconography, even the Filipino folk references in his St. Joseph the Worker murals, and the experimentalist perspectives of Abstract Expressionism; even his interactions with the mosaic tables create by Lee Krasner, Pollock's widow, would figure into these works. For him, "congregations" were the three-dimensional progression of his earlier works. "There was no way of stirring things up enough by doing it with traditional means," exclaimed Ossorio to one interviewer.

This series returned Ossorio to his surrealist roots (although Ossorio would refuse to be be pigeonholed by that term), utilising a variety of "sought" objects (versus "found"). #12:'59 foreshadows his "Congregations" in full bloom, a protoype of the works he would show in 1961, when he participated in the Museum of Modern Art's exhibit, "The Art of Assemblage."

His other term for these obsessive treatments were "horror vacui" (the fear of empty spaces), filling like his good friend Pollock the "canvases" end to end, tampering with traditional vanishing points, breaking all the rules, and building them up again. He sought new materials and new effects. It was to become the style Ossorio for which would be best known (at least to a new generation of critics and collectors. (Lisa Guerrero Nakpil)





Arturo Luz (1926 - 2021)

Madjapahit Kendi signed (lower left and verso) and dated 2002 (verso) acrylic on canvas 24" x 36" (61 cm x 91 cm)

P 800,000

Accompanied by a certificate signed by Ms. Luisa Luz-Lansigan confirming the authenticity of this lot

PROVENANCE

Acquired directly from the artist by the present owner

The kendi is a pouring and drinking vessel commonly used in Southeast Asia, especially among adherents of Hinduism and Buddhism. It is traditionally described as a vessel that possesses a mouth and spout but lacks handles. The word 'kendi' originated from Malay and is derived from the Sanskrit word 'kundika,' a similar vessel with an oval or spherical body and a long tapering neck with a small opening at its top. Since ancient times, it has played a significant part in the rituals and daily life of the region's inhabitants. The purposes of the kendi are wide-ranging: from serving

water or wine on various occasions such as dinners to administering medicine to the sick or as a water vessel used in religious ceremonies to cleanse the soul symbolically.

Continuing on the themes associated with his Cities of the Past series, Arturo Luz's lingering nostalgia for his Asian travels transcend beyond his depiction of the grandeur of ancient Oriental architecture. Even artifacts associated with the Oriental cultures he encountered fascinated his imaginative faculty. In this work, Luz's depiction of the kendi—with its flanged tubular neck and a mammiform spout—is reminiscent of the earthenware type usually associated with the Majapahit, a Javanese Hindu maritime empire based in eastern Java from 1293 to 1550. Still evident in this piece is the reduction of his palette to black, gray, and toluidine red, as well as his iconic geometric language characterized by well-calculated stokes of lines and shapes rendered in a minimalist approach devoid of any intricacy in details. However, his meticulous technique in executing these figures—one that is deliberated and almost mathematical—must not be overlooked.



Rosario Bitanga (b. 1934)

Arachnid signed and dated 1984 (lower right) oil on canvas 20" x 24" (51 cm x 61 cm)

P 300,000

PROVENANCE Artist's collection

LITERATURE

Duldulao, Manuel D. Twentieth Century Filipino Artists, Volume I. Legacy Publishers. Quezon City. 1995. Color Illustration. p. 156

Rosario Edralin-De Lara Bitanga would be one of the youngest members of the Art Association of the Philippines, joining their ranks when she was just 18 in 1952. She would take art lessons from Galo B. Ocampo and Arturo Luz; and would finally graduate with a degree in fine arts from UST, despite the initial objections of her parents. Bitanga would forge on, having become a founding member of the Contemporary Arts Gallery with Manuel Rodriguez, Sr. She would take her masters at the Cranbrook Academy

and would be recognized as one of the key woman abstract artists in the country. Manuel Duldulao has described her, in fact, as "the first female abstract artist in the Philippines."

The start of the eighties marked the dynamic efflorescence of the art of Bitanga. A convergence of factors brought this aesthetic reinvigoration into reality. What became central to Bitanga's art was the concept of motion in a two pre-dimensional medium. Motion serves as the swaying imperative in her mature art. Bitanga accepted the fact that she was indeed working in a modified form of futurism - lyrical, graceful rhythmic. She retained the augustness of shape and agility of line as seen on this masterpiece titled Arachnid, depicting the majesticity of what seems to be a spider's web. She always challenged herself on her ability to reduce actual realities to the barest essentials of an element into the hues that comprise visual art: lines, enclosed masses, hues that move in her philosophy of modified futurism or movement, and design, while preserving the identity of the subject. Even though presently retired, Bitanga continues to paint and has always injected new values in her works.

THE CENTENNIAL AMORSOLOS

PROPERTY OF DOÑA TARCILA LAPERAL MENDOZA

by LISA GUERRERO NAKPIL

he famous dowager Doña Tarsila Laperal Mendoza was a hundred years old when her beloved Laperal Mansion would be returned to the family in a landmark Supreme Court decision. It is described as one of the most beautiful homes in Manila.

The house on Arlegui Street is in the San Miguel district made famous as the address of the rulers of the Philippines — from its Spanish and American governor-generals to the presidents of the republic. It had an equally eminent past, beginning as 'Blair House', the residence of an American general of that name, then the German chancellery in the 1930s. It would next be inhabited by the speaker of the National Assembly established by the Japanese during the war years. It would at one time even be occupied by the National Library. In 1975, however, the property was sequestered by the government and would be converted into a VIP guest house as well as presidential offices at various times.

Doña Tarsila was the eldest daughter of Roberto Flores Laperal and Victorina David Guison, both of Sta. Cruz, Manila. Victorina's father was a prominent jeweler in the Spanish regime and was said to have trained his daughter even as a tot in the art of his profession. The newly married couple would found the Victorina G. de Laperal Jewelry Store on Avenida Rizal (today's Rizal Avenue) in 1913. By the end of the 1930s, it would become reputedly one the biggest establishments in the city. The Laperals would then acquire the Arlegui property in this period along with many other assets of land and buildings.



The Laperal Mansion on Arlegui Street, near Malacañan, regarded as the most beautiful house in Manila.



Fernando Amorsolo (top left) as one of the six graduates from the first graduating class of the UP School of Fine Arts.

Among the worldly goods the Laperals acquired were these two Amorsolo paintings, both painted in 1921 by the Maestro. This year, they now mark another important 100-year milestone.

Fernando Amorsolo would chart serendipitously a parallel path to the Laperal fortunes. In 1909, he would enter the School of Fine Arts at the University of the Philippines where his famous uncle and mentor, Fabian de la Rosa, was a professor. He would be one of the first six men to graduate from the then 5-year course in 1914, about the same time as the Laperals were celebrating their first year as jewelry-store proprietors.

A few years later, Don Enrique Zobel de Ayala would sponsor Amorsolo's studies at the Royal Academy of Fine Arts of San Fernando in Madrid. Told that there was nothing more that he could learn from his professors, he returned to Manila in 1920.

Amorsolo would reprise his uncle's prize-winning work "Planting Rice" in 1921 and in so doing, would find a theme that would make him in his time even more famous than De la Rosa. The dappled rice fields and golden sunrises of the Philippine countryside would among his most beloved. It would be his lasting legacy.

He would paint tirelessly for Commonwealth textbooks and calendars; as well as murals for the Metropolitan Theater and artworks for the Manila Carnival. Like the Laperals, he would become increasingly influential and a force to reckon with.



The young Amorsolo.

THE CENTURY-OLD _____ AMORSOLOS (1921 - 2021)



47

PROPERTY FROM THE TARCILA LAPERAL MENDOZA COLLECTION

Fernando Amorsolo (1892 - 1972)

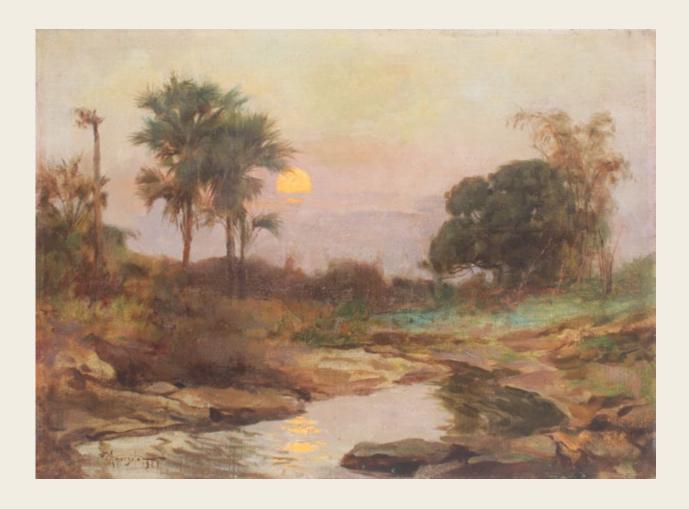
A Terraced Farmland signed and dated 1921 (lower left) oil on canvas 14 1/2" x 20 1/4" (37 cm x 52 cm)

P 3,000,000

Accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

PROVENANCE
Acquired directly from the artist

In the work entitled A Terraced Farmland, Amorsolo captures every Filipino's dream: Land he could call his own, enough to feed his family and send his children to school, a place to put a roof over his head and make his home. Green fields are central to this artwork; the farmer works the plough with his carabao while his wife and child tend the vegetable patch outlined by a bamboo trellis. The thatch roof of their house can be glimpsed among banana fronds. Fruit trees circle this little paradise.



PROPERTY FROM THE TARCILA LAPERAL MENDOZA COLLECTION

Fernando Amorsolo (1892 - 1972)

Sunset Over the Stream signed and dated 1921 (lower left) oil on canvas 14 1/2" x 20 1/4" (37 cm x 52 cm)

P 3,000,000

Accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

PROVENANCE Acquired directly from the artist As for Sunset over the Stream, an entire vista of Filipino trees has been carefully depicted by the master. A luxuriant mango tree stands tall beside a grove of golden bamboo. Across the brook, a stand of unmistakable anahaw palm trees. A coconut looks newly shorn of its leaves, perhaps after a passing squall. Apart from that, the terra-cotta shores are pictures of serenity.

Romulo Olazo (1934 - 2015)

Diaphanous #846 signed and dated 2012 (lower right) oil on canvas 18" x 24" (46 cm x 61 cm)

P 600,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

PROVENANCE
Directly acquired from the artist

Romulo Olazo once found his success as a commercial art director at an advertising firm in the 1960s. In 1974, he left his profession in a bold and spirited endeavor to pursue his passion for the arts and develop his artistry. He ventured into painting and print-making and successfully combined both to produce two of his most iconic series: *Diaphanous* and *Permutation*.

Throughout the painting career of Olazo, the "dazzling dance of light" in his Diaphanous series has captivated his audience and critics, drawing them to the aweinspiring, seemingly luminous figures. According to Rod. Paras-Perez, Olazo "has achieved a complete oneness of technique and substance. Or of meaning, content ... and style" with his Diaphanous series.

50

Juvenal Sansó (b. 1929)

A Quiet Strength signed (lower right) acrylic on canvas 13 1/4" x 18" (34 cm x 46 cm)

P 200,000

Accompanied by a certificate issued by Galerie Raphael confirming the authenticity of this lot

PROVENANCE
Acquired directly from the artist

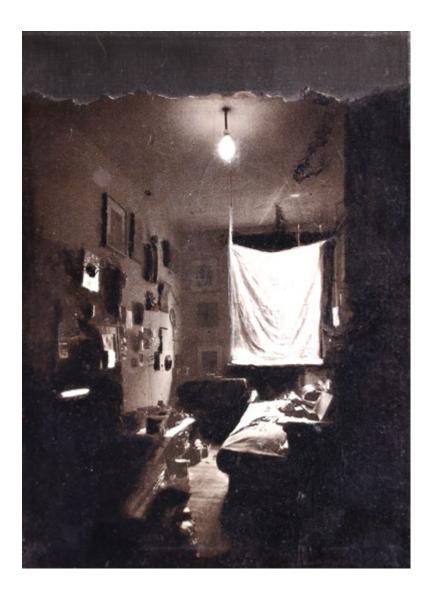
Juvenal Sanso's summers have been varied and difficult for the artist to summarize as they have encompassed his quivering tangle of reflections as he often peered down into the water when swimming in clear aquatic depths of tropical weeds and shells which actually is a result of how water has been a constant companion through the artist's life as he used to live close to the Pasig River in Manila. This oeuvre of a bath of heat decay depicted by Sanso is the artist's visual imagery of water combined with summer, expressing nature in his works - lolling in the water, entranced by the mirages of the brilliance of ripples leaping into life. The intricacies of the landscape vegetations and



In this piece, Olazo's mastery of creating ingenious and finely drawn textures of lines creates an added dimension to the harmonious layers of paint. The opaque-like appearance of the subject shows his well-executed control of the tonal quality of his works. To fully comprehend Olazo's subject matter, one must wholly understand the vast range of materials and techniques that he has experimented with. In her 2006 Business Mirror article titled Pursuing Art Together, Alice Guillermo writes of Olazo's commitment to his Diaphanous series, noting that the latter exploits "the many possibilities of color, texture, and material. But always, these translucent/transparent forms in fine, even layers, touching and overlapping, interplayed with light that was introduced, insinuated, and imbued in the work by means of exquisite tonal control."



flowers have dominated the two - thirds of Sanso's mature life where he slowly began to shed the expressionist drama of his post - war lingering images; hence, it is clearly seen in the masterpiece that it showcases a lingering dramatic vein. A Quiet Strength, as the title suggests, is Sanso's interpretation of his summer memories; visualizing the delights of realization in one's ambitions; the inward concentration going hand in hand with ever - glowing maturity in creative endeavors. "A varying activity," as Sanso puts it, "of that sensuous grassy path as a more dramatic activity that may convey another aspect of a life of the grown-ups..."



Lee Aguinaldo (1933 - 2007)

The Room #1 (Hotel Frederic's, Manila, PI) signed and dated 1979 (verso) marker pen on photo mounted on plywood 9" x 6 1/2" (23 cm x 17 cm)

P 200,000

Though he wouldn't have regarded himself as a lensman, the relatively novel art of photography was pivotal to Lee Aguinaldo's groundbreaking mixed media works. Lee's foray into image-based art was partly inspired by the 1970s' interest in frottage and image transfers given the advancements in darkroom technology. Though Aguinaldo's mixed media pieces required less stability in terms of brushstrokes, they demanded more pressure and quicker strokes given the nature of both the medium and the chemicals involved in the process. Though these pieces were relatively smaller, they undoubtedly required pinpoint

precision and technical prowess. These works featured a variety of photographic media, from magazine cutouts to raw negatives and even archival reproductions. Aguinaldo would then mold and shape the base piece in order to achieve his desired effect. This particular piece titled The Room #1 (Hotel Frederic's Manila, PI) showcases Aguinaldo's emphasis on certain effects and moods that are only possible through photographic manipulation. His black and white works exemplified the unique perspective that only monochromatic celluloid can provide. In this particular work, Aguinaldo's unique process heightens and exaggerates both the highlights and the shadows of his chosen photographic subject, giving the work an other-worldly glow, imparting upon the viewer a mysterious and almost prophetic effect. This certain look would not have been possible with colored film given that black and white images do not only have a certain look that is unique to them, but they also carry with them a certain context; one that Aguinaldo himself is undoubtedly familiar with.

LITTLE TREASURES: LUNA'S CHILDREN

FROM THE ANDRES AND GRACE LUNA DE SAN PEDRO COLLECTION

by LISA GUERRERO NAKPIL





Juan Luna (1857 - 1899)

- a) Portrait of Maria de La Paz, nicknamed "Bibi" watercolor on paper 5 x 4" (13 cm x 10 cm)
- b) Portrait of Andres, nicknamed "Luling" signed (lower right) watercolor on paper 4" x 3" (10 cm x 8 cm)

P 500,000

PROVENANCE
Estate of the artist
Andres Luna de San Pedro
Mrs. Grace Luna de San Pedro
Ms. Elizabeth Troster
Ms. Ruth Francis
Dr. Eleuterio Pascual
Milagros Garcia del Rosario









(1) (Left to right) Antonio Luna, little Andres and his father Juan Luna in Paris in 1893. (2) Andres Luna de San Pedro, as an architect in Manila. (3) Juan Luna - *Luling in Armor* signed and dated LUNA, Jan. 1891 oil on wood, 19" x 13", Grace Luna de San Pedro Estate (4) Juan Luna - *Maria de la Paz, or Bibi*, dated 1889, 13" x 29", Grace Luna de San Pedro Estate

Juan Luna would be one of the Philippines' greatest painters of the 19th century. Alongside Felix Resurreccion Hidalgo he would capture the imagination of his compatriots — who, by their example, would allow to dream of a world where Filipinos stood equal to any Westerner — and thus galvanize a nation.

Luna's greatest achievement was to capture the highest honors for the Spoliarium at the Exposición Nacional de Bellas Artes in 1884 in Madrid. He would become the toast of two continents and the object of admiration of Jose Rizal as well as of the rest of his country.

He would have a star-crossed marriage with Paz Pardo de Tavera and would have two children, portrayed in these charming watercolors. The first was Andres, nicknamed 'Luling', born in 1887 or after the couple's marriage in Paris. The second was a daughter, named Maria de la Paz after her mother, and nicknamed , nicknamed 'Bibi'.

Bibi would unfortunately perish at just three years old — adding further strain to the tenuous marriage. Luna would reportedly be tormented by her passing and would become upset that Paz gave up her mourning clothes too soon.

Andres would become one of Manila's most celebrated architects. (Don Telesforo Antonio Chuidian, whose revolutionary saber is offered also in this auction, was a godfather.)

These mementoes of happy days were part of the Andres and Grace Luna de San Pedro papers that were re-discovered in New York and brought back to their home country.

THE RACE OF LIFE

THE RAW ENERGY OF ORLEY YPON



Orley Ypon (b. 1973)

Run signed and dated 2016 (lower left) oil on canvas 36" \times 60" (91 cm \times 152 cm)

P 700,000

EXHIBITED
Gallery Indigo, BenCab Museum, Crusaders, Tuba,
Benguet, May 28 - June 26, 2016

rley Ypon discovered a love for art at a very early age - doing portraits of himself and his family and friends throughout his growing years. His art is a result of mainly self - study, with only a couple of semesters at the Cebu Institute of Technology and at the UP Cebu College of Fine Arts as formal training. A constant finalist in painting exhibitions in the Visayas and Metro Manila, Orley gained attention when he won the First Prize in the Art Association of the Philippines' National On - the - Spot Painting Competition in 2001. In the same year, Orley made his mark at the Art Petron National Painting Competition, bagging the Grand Prize in 2001 for Ober - Ober. He won the Grand Prize in the same competition for the second time in 2004 for Pamaling, earning him the honor of being the first Hall - of - Famer in the History of the Art Petron Painting Competitions.

Originally from Toledo City, Cebu, Ypon continues to paint his favorite scenes of life and culture while

continuously developing his traditional technique through study and awareness of contemporary art forms. He is mostly recognized for his fondness of details and love of human figures. His creations manifest the artist's developing his objectives into themes that convey social issues, human conditions, and further expanding into new dimensions of his art, such as this featured piece titled *Run*.

Ypon portrays crowds of Filipinos in their naked glory , half - smiling, half - smirking, in a seeming race to nowhere through this oeuvre featured in his Crusaders exhibit. The painting highlights the artist's mastery of the human anatomy and eye for interesting detail. Well - composed and beautifully executed - the work subtly common on societal ills and concerns of the present. True to the Horatan ideal, though in a different form, Ypon seeks to delight and instruct the viewer, prodding him to open his eyes and look around with a fresh appreciation and understanding of his community and the world, and of himself.

A HAPPY CHILDHOOD

THE MEMORIES OF MARINA CRUZ



Marina Cruz (b. 1982)

When Elisa Was Seven signed and dated 2011 (lower right) oil on canvas 60" x 48" (153 cm x 122 cm)

P 1,800,000

PROVENANCE
Private Collection, Singapore

LITERATURE

Harper's Bazaar Magazine Art Edition, November 2021

EXHIBITED

One Raffles Quay, *The Connective Thread by Marina Cruz*, Organized by the Ernst & Young ASEAN Outreach, Singapore, April 14, 2011

Kuandu Museum of Fine Arts, *Tide Table*, Taipei, July 16 - October 17, 2021

graduate of BFA in Painting from the University of the Philippines, Marina Cruz has exhibited both local and internationally, namely Arndt Art Agency in Berlin, Galerie Ernst Hilger, Vienna and Mind Set Art Center, Taiwan for international and 1335MABINI, Ateneo Art Gallery and Artinformal Makati for the local ones. She received several awards as well, including the grand prize of the Philippine Art Awards in 2008. In 2021, the Kuandu Museum of Fine Arts in Taipei, Taiwan, mounted her first major museum solo show.

Cruz discovered her prime subject, the dress, in 2002. Then a student at the University of the Philippines, she had been looking for a piece of fabric for printmaking plates when she found her mother's old baptismal dress. Struck by the old clothing, she began to paint the dresses that her grandmother had made for her children. In the hands of Cruz, they undergo a process of sublime composition to produce an effect similar to minimalist abstraction. The patterns found in each textile, recall the works of abstractions who focused on the interaction between colors and shapes. The folds and creases create a particular kind of texture, similar to the mannered stoked and painterly surfaces perpetuated by formalists.

Cruz's photorealistic paintings of vintage dresses such as the featured piece When Eliza Was Seven are emotionally saturated meditations on the afterlives of one's personal effects. Each work doubles as a portrait, representing the essence of its wearer through traces of use. It is accompanied by notes that their once-wearers contributed, explaining when and where they would wear a particular item of clothing. The







(1) Marina Cruz (b. 1982), photographic mixed media, accompanying work to When Elisa was Seven. (2) When Elisa Was Seven on the cover of the November 2021 issue of Harper's Bazaar Art Magazine. (3) When Elisa Was Seven at Kuandu Museum of Fine Arts, Tide Table exhibition in Taipei.

unexpected details such as threadbare hems or blotchy stains adds further vitality to the overall composition, while buttons, holes, tears, and armies of seams also completes the story.

Overall, the clever presentational tactics; the devices of display and the source of her imagery; the recollection of events in her family history and the history of her depicted objects, pile the many layers in Marina Cruz that are waiting to be surfaced and understood. Her creations served as a family archive - her grandmother's hand-sewn dresses represent a record of time, while her painting as "our portraits altogether," as the artist told Arndt Berlin in 2016. Embedded are the legacies of three generations of women: her grandmother, who made the clothes; her mother and aunt, who once wore them; and herself who, after decades, attempts to revisit the past through them. For this reason, notwithstanding her intentionally nostalgic use of old things and old lives, we suitably recognize Cruz's practice as a meticulously contemporary one, primarily concerned with the conflicting nature of the painted object and the actual event behind it: the visibility and invisibility of its subject; the simultaneously physical and yet ethereal nature of the painted image.



Romeo Tabuena (1921 - 2015)

Still Life with Blue Bottle signed and dated 1970 (lower left) acrylic on canvas 25 3/4" x 31 1/2" (65 cm x 80 cm)

P 240,000

PROVENANCE Private Collection, USA

Romeo Tabuena's artistic practice is an intense and articulate exploration of many latently commonfolk themes touched by quiet cultural symbols are local imagery that are seemingly distant from the social realities that are often depicted in other Modern works of art. Though mostly known for his idyllic genre scenes, Tabuena has often experimented with other themes and subject-matter; utilizing his signature style in order to infuse his chosen figures with an inherent sense of lightness and grace. This acrylic on canvas still life piece is emblematic of Tabuena's highly inventive technique. The work features a variety of fruits and wares on a table.

The palette's application gives Tabuena's subject matter a gossamer-like sheen, inflecting the common household object with a sense of nostalgia and memory. The piece's background contains all the essential hallmarks usually seen in Tabuena's rural landscapes. Criss-crossing gestural strokes are combined with subtle tones and shades white, grey, and yellow that are reminiscent of Chinese scroll painting; a key influence to Tabuena's own craft. Tabuena's is thus classified as belonging to the postwar Neo-Realists movement, with his then fresh approach to form sometimes compared to Chinese calligraphic brushstrokes and baroque painting.



Tam Austria (b. 1943)

The Fisherman and His Family signed and dated 1984 (upper left) oil on canvas 36" x 48" (91 cm x 122 cm)

P 300,000

Tam Austria's artistic ventures began early in his life when he trained under the artistic helms of Carlos "Botong" Francisco. Like his mentor, Austria is a painter of the local, the native, and the natural. In an interview, the artist referred to himself as a "naturalist." Austria further expounded that, to a great extent, his art was influenced by the community he considered his home. "Community, I think, played a greater role than what I learned in college. Because within the community, artists can find the spirit of encouragement, and they can learn how to enhance human interest," Austria explained.

Art critic Alice Guillermo wrote: "Indeed, one can say that Austria is a true descendant of his townmate, the National Artist Carlos Francisco, known for his amazing natural and intuitive painting skills. Austria's paintings

in oil on canvas are marked by a spontaneous linear energy, which possesses a narrative as its own, which in combination with color, is powered with a true creative energy." Austria's oil paintings of countryside scenes depicting its idyllic living and its ordinary folks are intricately delineated and aesthetically engaging to the viewer's eye. His sharp sense of composition combined with his masterful handling of figures and colors are established in his meticulous attention to the smallest detail and virtuosity in figuration and the dynamics of realism.

Austria obtained his bachelor's degree in Fine Arts from the University of Santo Tomas in 1954. He received the Cultural Center of the Philippines Thirteen Artists Award in 1970. During the same year, he held his first exhibition at Marcel's Gallery of Fine Arts in Oakland, California, and became the representative of the Filipino community at the International Art Festival in Berkeley, California. This was followed by exhibitions in San Francisco, California, as well as the Hidalgo Gallery in Makati (1972), Hyatt Regency (1975), and Sining Kamalig (1976). In 1982, he reached a high point in his professional painting career when he became one of the five finalists of the 1983 Mobil Art Awards.

FROM THE DON BENITO J. LEGARDA JR. COLLECTION

TIPOS DEL PAIS BY JUSTINIANO ASUNCIÓN

RARE GEMS CREATED AND SIGNED BY THE MASTER

by LISA GUERRERO NAKPIL

onsisting of Sixteen (16) works in outstanding condition, titled in Spanish with an English translation below it, both indicated as follows:

- 1. Indio Yloco. Indian of the Province of Yloco.
- 2. Pescador de Malabon. Malabon Fisherman.
- 3. El pobre mendigando. Blind beggar (taken from life).
- 4. Carreta de Palay. Sledge for transporting Paddy (sic)
- 5. Vendedora de Arros. Rice Woman.
- 6. El Indio del Campo. An Indian Ploughing
- 7. El viefo vestido antiguo. Old man in ancient costume.
- 8. *La Mestiza española.* Spanish mestiza (Spanish & Indian blood) in walking dress.
- 9. Esterera de Tipas. Mat maker of Fipas (sic)
- 10. La India arrosera. Luzon or large wooden mortar used for separating the husk from the paddy (sic).
- 11. La viefa de vestida antigua. Old woman in ancient costume.
- 12. Mestiza Bañando. Mestiza bathing
- 13. Vendedora de Pescado, Fisherwoman
- 14. *Jugador de gallo de Malabon*. Actual likeness of a Celebrated Cock-fighter.
- 15. *La Mestiza española*. Spanish mestiza (Spanish & Indian blood) in church dress.
- 16. El mestiza Indio y Chino. Indian mestiza (Indian & Chinese blood.)

Justiniano Asunción, known as "Capitan Ting" in Sta. Cruz after his appointment as the *capitan-municipal* of that prosperous Manila district, was however more famous on two continents for his art.

Asunción is presumed to have taken lessons in the last years of the first Manila Academia de Dibujo, established by Damian Domingo, himself widely held

to be as the father of Filipino painting. The academy, however, closed with Domingo's abrupt death in 1834. Asunción is, however considered one of his most worthy successors in the painting of the celebrated *Tipos del Pais*.

The Tipos del Pais has been described by art historian Florina Capistrano-Baker, an expert in this field, as "Philippine export watercolors that capture the inhabitants, costumes, and occupations of the country." They were, in particular 'trophies of trade', commissioned by what she termed as elite merchants and fellow travelers to symbolize their pelf and power. These were the wealthy traders of New England and Massachusetts who became enormously rich by importing sugar from the Philippines to make American rum, the country's indigo for factories on the eastern seaboard, and marine-grade hemp to make ropes for the bustling ship-building business in Salem. Dazzlingly, this all occurred a half-century before the United States paid for formal control of the Philippines to the Spanish in 1898.

Two American trading firms are known to have operated in Manila in the 1820s: Peele Hubbell & Co. (whose American flag flies over its warehouse depicted and correctly identified by Capistrano-Baker in a unique Letras y Figuras that recently came to auction at León Gallery. That work is an extraordinary example in English, titled Views of Manila.

The other American entity is the rather better-known Russel & Sturgis Co. who had ties not just in Manila but also to Canton, China.



Each of the watercolors are signed 'Justiniano Asumpcion Lo $P^{\text{to}''}$ For Justinano Asuncion painted this. Asumpcion is Anglicized in spelling.





1.





3.

JUSTINIANO ASUNCIÓN (1816 - 1901) "Costumes of Manilla" (sic) (1) Indio Yloco, (2) Pescador de Malabon, (3) El pobre mendigando, (4) Carreta de Palay









7. 8.

JUSTINIANO ASUNCIÓN (1816 - 1901) "Costumes of Manilla" (sic)

(5) Vendedora de Arros, (6) El Indio del Campo, (7) El viefo vestido antiguo, (8) La Mestiza española





9.





11. 12.

JUSTINIANO ASUNCIÓN (1816 - 1901) "Costumes of Manilla" (sic) (9) Esterera de Tipas (10) La India arrosera (11) La viefa de vestida antigua (12) Mestiza Bañando





13. 14.





15. 16.

JUSTINIANO ASUNCIÓN (1816 - 1901) "Costumes of Manilla" (sic)

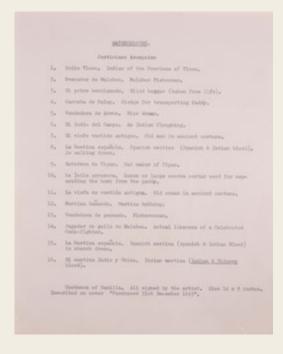
(13) Vendedora de Pescado (14) Jugador de gallo de Malabon (15) La Mestiza española (16) El mestiza Indio y Chino

PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

Justiniano Asunción (1816 - 1901)

"Costumes of Manilla" (sic) Tipos del Pais (People of the Country) Inscribed on the cover, "Purchased 31st December 1843", according to Dr. Legarda's typewritten notes signed and dated (lower right) each watercolor on paper $14" \times 9"$ (36 cm x 23 cm) each

P 5,000,000



There are several of these watercolors that have become familiar to collectors, but there are others that are rarely seen or only now to be presently discovered. These include El pobre mendigando (Blind Beggar, taken from life) which shows a well-dressed xxxx. led by a young boy; the Mestiza Bañando (Mestiza Bathing); and Jugador de Gallo de Malabon (Actual likeness of a Celebrated Cock-fighter.) The latter appears to be truly more of a pocket fan's portrait, the 19th-century equivalent of a Michael Jordan basketball trading card. The sportsman's features are so well outlined including his mustache.

While the watercolors of mestizas in street and church ensembles, for example, may be known to aficionados, these particular renditions are far more vibrant and life-like. Capistrano-Baker has written about tell-tale signs of Asunción's work, only visible with magnification, that give them a subtle but certain unmistakeable and magical quality.

Furthermore, Asunción's name is Anglicized in the watercolors as Justiniano Asumpcion (for Assumption); as are all the sub-titles of all the works, presumably to make it easier for the American buyer to enjoy these souvenirs of his new-found wealth.

The works at hand were inscribed on their cover as "Purchased 31st December 1843," according to the notes of Don Benito J. Legarda Jr, making them the same age as the Princeton works.

Legarda incidentally was one of the few historians that specialized in the early Philippine-American trade of the 1800s, adding another dimension to the reason that he collected these rare masterpieces. He was the author of the important work titled After the Galleons: Foreign Trade, Economic Change, and Entrepreneurship in the Nineteenth-Century Philippines, published by the Ateneo de Manila University Press.

There are at present only a handful of works to have been signed by Justiniano Asunción in the United States' museum collections: In 2006, writes Capistrano-Baker, "a previously unknown and heretofore unpublished group of Tipos del Pais attributed to Asunción in the collection of the Harvey S. Firestone Library at Princeton University came to (her) attention. This collection includes sixteen images of Philippine costumes, with four inscribed 'Por Justiniano Assump.n año de 1843.' The four signed works at Princeton portray popular mestiza images similar to those in the New York album." Those works at the New York Public Library, incidentally are not signed and Capistrano-Baker has theorized that nine of them may be by Asunción.

This collection of never-before-seen Asunción works is triply significant not only because of their outstanding beauty and condition as well as irreproachable provenance but for the rarity of having each and every work signed.



PROPERTY FROM THE DON VICENTE "TIKING" LOPEZ COLLECTION

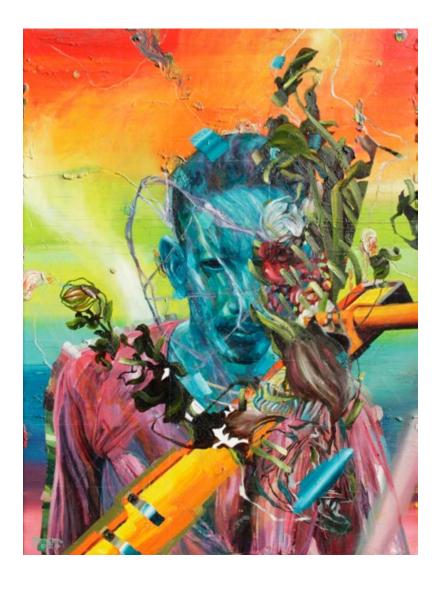
Cesar Legaspi (1917 - 1994)

Shields signed and dated 1963 (lower right) mixed media on board 39" x 23" (99 cm x 58 cm)

P 700,000

PROVENANCE
Acquired directly from the artist

Cesar Legaspi's oeuvre highlights the shifts in ideologies that were taking a hold of the Filipino art world, since the years after World War II. Celebrated for his refining of cubism within the country's history of modern art, Legaspi sought to distance himself from the Conservative Art Movement favored during the postwar era and used his artworks as a vehicle to do so. He deliberately rebelled against Filipino painters whose paintings he believed had hindered the progress of Filipino art, with local artists continuing in this theme of expressionism and the beautification of national identity. The present piece entitled *Shields* is demonstrative of the artist's desire to divorce himself from populist aesthetics, and appropriate new modes of expression into his paintings.



Ronson Culibrina (b. 1991)

Amang Bughaw signed and dated 2020 (lower left) oil on canvas and bamboo 40" x 30" (102 cm x 76 cm)

P 400,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

EXHIBITED

Secret Fresh Gallery, Batangan, San Juan, August 23 - September 5, 2020

Ronson Culibrina's art exists within a unique intersection of traditional, modern, and contemporary modes of expression. His art is both a critical reaction and a logical endpoint to the vagaries of postmodern thought and expression that preceded his artistic maturation. His playful and whimsical pieces do not

divorce themselves from context in favor of pure form, emotion, or expression. Instead, Culibrina taps into art's potential as an analytic tool for our own history and historicity, yet he understands the need for novel and take in order properly situate an intersubjective and holistic sense of understanding. For Culibrina, nothing is too immaculate or revered enough to escape the scrutiny of artistic analysis and expression.

Ronson Culibrina received his degree in fine arts at the Technological University of the Philippines in Manila. Since 2008, he has participated in group shows here and abroad and recently held simultaneous solo shows last July 2016 at the Ayala Museum and in Galerie Michael Janssen Berlin. He is a recipient of several awards including the Grand Prize, 23rd Philippine Long Distance Telephone Company painting Competition (2009) and Juror's Choice, Philippine National Oil Company Painting Competition (2010).

A BEAUTY IN A SHADED GLEN

A RARE AMORSOLO LAVANDERA



Fernando Amorsolo (1892 - 1972)

Lavandera signed and dated 1960 (lower right) oil on canvas 24" x 34 1/4" (61 cm x 87 cm)

P 5,000,000

Accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

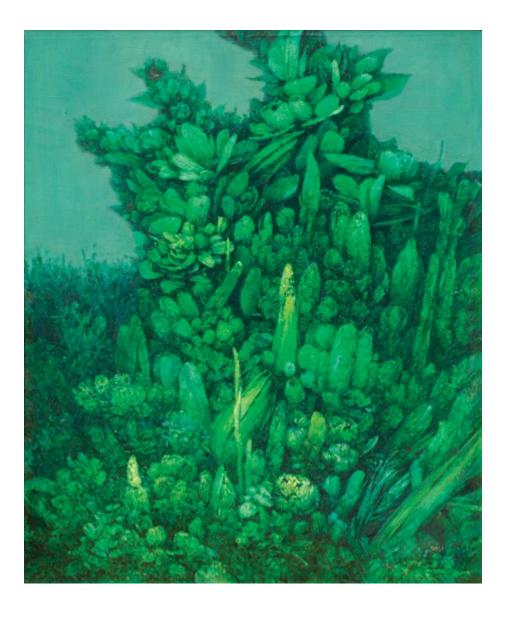
PROVENANCE
Private Collection, Sweden

penetrating nostalgia for the romantic rural scene and the glory of the pre-war years was visually translated into Fernando Amorsolo's canvases during the later years of his career, which spanned the highly optimistic post-war period. Significant stylistic changes pervaded his works, most notably a more overall finish and a softening of details and shades of colors. The post-war era also represented a period in Amorsolo's career where he would constantly paint the recurring subjects of his prime years. As such, *lavanderas* became a favorite subject matter of the artist.

Posed female models in Amorsolo's Manila studio became the exemplars of his nude lavanderas. But the brilliance that the lavandera painting exudes sprang from its background landscapes, which were inspired by the places the artist frequently visited. Sylvia Amorsolo-Lazo recounts: "Since there are so many streams or rivers in rural places, as well as in some urban places then, and Papa took his time going to these places for his on-the-spot sketching and paintings. I think his lavanderas were mostly painted in the provinces of Laguna and Bulacan and along the Pasia River." Amorsolo employed his method of working outdoors and on the spot in the lavandera paintings, especially for its background landscapes. The maestro described this practice in a 1960 interview, saying, "You have to work fast outdoors. Light changes very rapidly, and you have to be fast in order to catch the mood with which you started out."

This piece displays one of the many variations of the theme that Amorsolo used—a modestly nude lavandera washing a saya. According to Amorsolo-Lazo, her father's lavanderas were "ideal, beautiful Filipinas who lived in a pastoral landscape of woods, streams, and mountains." Sunlight is reflected on the woman's back, emphasizing the curves of her body and her overwhelming sweetness that is youthful and dignified. As Alfredo Roces noted, "the full burst of Philippine sunlight, which actually washes out color and produces a blinding glare, he added only as accents to bring out the nude's form." Amorsolo's depiction of a solitary woman busily washing her clothes, confidently flaunting her posterior, and seemingly withdrawn from the transgressions of machismo embodies an outright expression of female emancipation.

Amorsolo's lavanderas are usually seated next to a batya containing the clothes to be washed and a banga for carrying water. These objects act as still lifes within the canvas, giving pertinence to Amorsolo's pieces as encompassing several genres in one composition. The river's graceful flow and the afternoon sunlight that refracts through its waters exhibit Amorsolo's prowess in visually depicting the phenomena of reflection and refraction. The lush, tropical flora complements the river's rocky shores and evokes the salient elements of an Amorsolo painting.



Juvenal Sansó (b. 1929)

Vernal Post signed (lower right) oil on canvas 26" x 21 1/2" (66 cm x 55 cm)

P 800,000

Accompanied by a certificate issued by Fundacion Sansó confirming the authenticity of this lot

Juvenal Sansó stood out among his contemporaries for his steadfast devotion to figurative art at a time when abstraction and non-representation were at their apogee. His refusal to gravitate towards a shift in style resulted in a body of work that has garnered acclaim from critics and the general public alike. Through his steadfast dedication and love for his art, he has contributed a distinguished body of work that not only embodies his artistic visions but, more

significantly, one that offers composure amid desolation.

Sansó's depiction of nature is potent and unassailable due to its compelling, persuasive impression. A poetic quality is distinguished in these subjects because they are inspired and rendered directly from the artist's creative imagination, not from any botanical or floral species known to science. Sansó's visual renditions of nature generate various responses depending on the viewer's sensibility towards the artist's inherent virtuosity. Although Sansó has lived almost all the tragic realities of our mortal existence, his art continues to exude an effervescent quality combined with a solemn, poetic character.



Romeo Tabuena (1921 - 2015)

Cena Campesina (The Countrywoman's Repast) signed and dated 1969 (lower left) acrylic on canvas 31 1/2" x 25 1/2" (80 cm x 65 cm)

P 300,000

PROVENANCE Private Collection, USA

More than any other artist who has since been associated with the Philippine Art Gallery, Romeo V. Tabuena may be described as the quintessential PAG painter.

He was at ground zero when PAG was first known as Philippine Promotions Inc., working as its resident artist when it first began in 1950 and moving on to PAG when it was in turn established in 1951. It was his works that would be first exhibited — and thence after, on a regular basis — on the Philippine Art Gallery's innovation, the "Feature Wall", that would focus on a single artist for a whole month.

His ability to multi-task and create several works of consistent quality simultaneously made him one of the most visible PAG artists.

The work at hand, Cena Campesina (The Countrywoman's Repast), is a glorious work that captures the light from a flickering campfire. It illuminates the farmer's wife bent over the cooking pot, the reflections from the flames dance on her face and hands, the tree branches above her, and even fancifully, her home in the distance. Because Tabuena's works — whereever they may be painted — resonate with both Filipino and Asian sensibilities, he is a much pursued artist. (Lisa Guerrero Nakpil)

THE ACT OF VIEWING CABIGTING ON GAUGUIN

FROM SWITZERLAND TO TAHITI

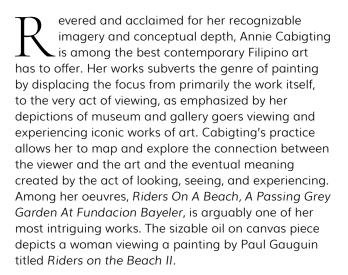


Annie Cabigting (b. 1971)

Riders On A Beach, A Passing Grey Garden At Fundacion Bayeler dated 2017 oil on canvas 52" x 48" (132 cm x 122 cm)

P 7,000,000

PROVENANCE Christie's, Asian Contemporary Art, Hong Kong, 26 November 2017, Lot 241



Gauguin is considered a pillar of Modern Art, and pioneer of the Synthetism movement. His early works featured scenes and circumstances from his homeland of France, specifically in the city of Paris and in the northwestern commune of Pont-Aven, depicted in a two-dimensional flat pattern. Though he was inspired by the works of the Impressionists, Gauguin emphasized emotion rather than observation. He advised his students: "Art is an abstraction: extract from nature while dreaming before it and concentrate more on creating than on the final result." This philosophy did not only shape the core tenets of Synthetism, but eventually guided his later and much more iconic works which primarily focused on his time in French Polynesia. These works were often imbued with a sense of mysticism and spirituality sourced from Gauguin's observations of the locals' indigenous practices. Gauguin also left a decoder of sorts through texts, such as the Noa Noa and Letters to His Wife and Friends that documented both his thoughts and symbolisms surrounding his works. Yet it was Gauguin's emphasis on emotion that eventually led artists, scholars, and critics to critique his works beyond his canvases. Despite the seemingly spiritual and frank nature of his latter works, Gauguin was anything



Paul Gauguin (1848 - 1903), Riders on the Beach II, oil on canvas, 1902, Museum Folkwang Collection, Essen, Germany

but anthropological in his approach. The exoticism of French Polynesia that led Gauguin to the former French colony no longer existed; spoiled by influence of colonialism and missionary work."It was the Tahiti of former times which I loved," he wrote in the Noa Noa "That of the present filled me with horror." In Riders on the Beach II, a work depicting a beach on the Marquesas Island, Hiva-Oa, near Tahiti, it can be assumed that much like most of his latter works, that the noble and astute indegenous Polynesian riders were nothing more than fictitious characters born out of Gauguin's own mind. Rather than celebrating a people and a society, Gauguin constructed for himself a myth that emphasized and idealized the noble savage in a way that treats those beyond the cultural West as mere manifestations of an exotic aesthetic.

But is it not the case that one can still appreciate works of art regardless of its background? Both Gauguin's and Cabigting's works are, on the surface, free from the inherent contexts attached to them. One can still, through the act of looking and experiencing the work, appreciate and engage with the harmonious combination of color and form in Gauguin's work. While one can also still appreciate the level of detail found within Cabigting's work without knowing it's nuances. Thus Cabigting's neutral treatment that emphasizes the act of viewing, and consequently, and consequently the act of viewing as well, is seemingly in contention with the context surrounding Gauguin's work and practice. This juxtaposition begs the question on whether or not Cabigting's work is a commentary on the role of art as a primarily visual and experiential medium sans its context or intention, or as a critique of Gauguin's highly individualistic philosophy often attributed to Gauguin's works; or maybe a synthesis of both? Either way, the multitude of discourse surrounding Gauguin and A Passing Grey Garden At Fundacion Bayeler, undoubtedly solidifies this piece as one of Cabigting's most engaging, if not intriguing, works yet.

FRENCH CONNECTION

MANANSALA IN PARIS AND LOURDES





64

Vicente Manansala (1910 - 1981)

- a) Paris
 signed and dated Paris 1976 (upper left)
 watercolor on paper
 11" x 8" (28 cm x 20 cm)
- b) Lourdes, France signed and dated France 1978 (upper left) watercolor on paper 8" x 11" (20 cm x 28 cm)

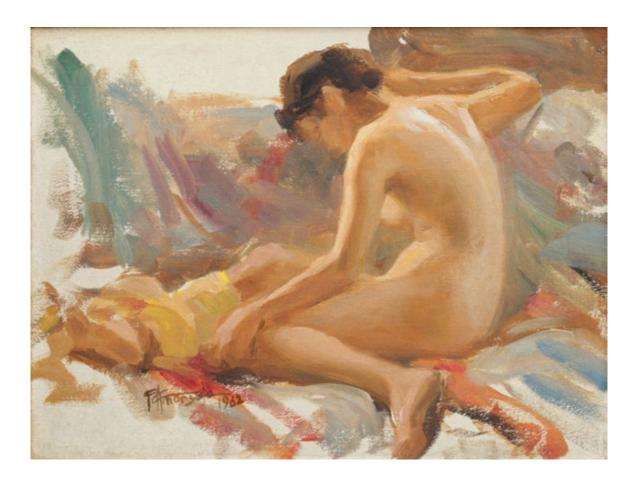
P 160,000

PROVENANCE
Acquired directly from the artist by Mrs. Floy Aguenza

During his college days at the University of the Philippines from 1926 to 1930, Vicente Manansala perfected his basic mixing and became more adept in painting using different media, including oil and watercolor. The technical proficiency he exhibited at the university level earned him several scholarship

grants to further hone his creative prowess abroad. In 1950, Manansala received a grant from the French government to study for nine months at the École des Beaux-Arts in Paris. While in the French capital, he had the opportunity to be mentored by Fernand Léger, a renowned French painter, sculptor, and filmmaker, and a forerunner of pop art.

Pervaded by nostalgia for his period of sojourn to France, Manansala produced several paintings depicting picturesque sceneries in the European country. For instance, Manansala portrays a quiet and narrow cobblestoned street in Paris. The artist depicts a pleasant and serene street in the City of Love with rows of well-preserved structures lining the pavement. Manansala also captures the town of Lourdes at its most idyllic state. Lourdes is a small market town lying on the foothills of the Pyrenees. It is famed for the Sanctuary of Our Lady of Lourdes, one of the most important pilgrimage sites in Roman Catholicism.



PROPERTY FROM THE DRA. REMEDIOS SUNTAY COLLECTION

Fernando Amorsolo (1892 - 1972)

Female Nude signed and dated 1962 (lower left) oil on canvas 12" x 16" (30 cm x 41 cm)

P 800,000

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

PROVENANCE Acquired directly from the artist

Trained under the authority of classical tradition where Life Class was compulsory, Fernando Amorsolo profoundly understood the intricacies of human anatomy. As evidenced by his nude works, the artist had a genuine appreciation for the human form, delightfully reveling in painting such a theme that this excursion would last throughout his career. During his brief sojourn to Spain to study, he did many

drawings and paintings of the nude, even copying the celebrated Maja Desnuda of Francisco Goya. Amorsolo continued to celebrate the female figure in later years, simultaneously rendering them with tenderness and sultriness. The nature of his lines radiates a refined and alluring character that is fitting for the subject matter.

Amorsolo's nude paintings show women indulging in their own presence, expressing their attitude only to themselves. His nude subjects are often in a state of seclusion, notwithstanding the "gazes" of the viewer. In this work, Amorsolo exhibits his characteristic as a "true Filipino gentleman-painter." The artist captures the essence of the nude, visually encapsulating the ideas of John Berger—"To be nude is to be seen naked by others and yet not recognized for oneself... Nudity is a form of a dress."



Arturo Luz (1926 - 2021)

Black Sun, Rajasthan signed (lower left and verso) and dated 2006 (verso) acrylic on canvas 24" × 40" (61 cm × 102 cm)

P 1,200,000

Accompanied by a certificate signed by Ms. Luisa Luz-Lansigan confirming the authenticity of this lot

PROVENANCE
Acquired directly from the artist

Predestined by his own character and personality are the paramount qualities in the canon of the oeuvre of National Artist Arturo Luz (1926 – 2021) - simplicity and austerity, tension and balance, order and harmony - all these effected through a rigorously disciplined approach to design, finally arriving at a clarity of vision and composition where not a strand of line or a flick of color is misplaced. Luz wields, as it were, a conductor's baton over a symphonic assembly of intertwined lines, and subordination of color to earthen hues. Luz's hand leads the viewer's eyes through a thread of lines that spread across the canvas, where Rajasthan's historical hill forts and battlements, mosques, and palaces emerged from access in the expansive horizon. The noble architecture of this Indian region is magisterially evoked in Luz's Black Sun Rajasthan, attesting his complete absorption and mastery of the grid and the hatchwork.



Vicente Manansala (1910 - 1981)

Man with Rooster signed and dated 1965 (lower left) watercolor on paper 24" x 32" (61 cm x 81 cm)

P 1,400,000

Accompanied by a certificate issued by The National Museum of the Philippines confirming the authenticity of this lot

PROVENANCE
Private Collection, Makati City

Watercolor was among Vicente Manansala's preferred media. He once disclosed: "Watercolor is one of my favorite media. For relaxation. And the beauty of watercolor demands that you control it." While many artists find it difficult to execute their works in watercolor, Manansala, on the other hand, excelled, which he had been using since childhood. As a matter of fact, numerous art critics consider his watercolor paintings as some of his best works.

Man with Rooster shows Manansala's mastery of aquarelle, a medium regarded as difficult to manipulate due to its fluid nature and unpredictability. Manansala employs its delicate luminosity to reconstruct and reinterpret the images of a man and a rooster into intertwining planes of color, displaying the artist's unique Transparent Cubism. Beyond the image of the rooster—an animal usually associated with the Filipinos' affinity for cockfighting—the man is shown sitting in a style reminiscent of the Ifugao bulul. With this depiction, Manansala further emphasizes and reinforces his Filipino sensibility, which he nurtured and advanced along with his creative finesse.

The man gazes at the viewers intensely, while the subdued hues exude a vitality that complements his gesture. The colors penetrate the overall atmosphere of the composition, simplifying the figures so that the color accents suit the work's dynamism. The juxtaposition between the man and the rooster can be interpreted as Manansala's way of expressing his varied impressions of himself; the artist once stated that the rooster in his works represented his persona.

FOR THE BENEFIT OF

INTERNATIONAL CARE MINISTRIES

León Gallery invites you to participate in a special segment for this auction, for **lots 68 to 82** to raise funds for the International Care Ministries and the good work they do for the poorest of the poor in the Visayas and Mindanao.

INTERNATIONAL CARE MINISTRIES (ICM) is a non-profit organization that has its roots in Bacolod, Philippines that steadily grew to touch and change the lives of over a million people. Now, ICM has 12 regional bases in the Visayas and Mindanao regions. The population of the areas where ICM reaches is nearly 20 million people. Of those, 2.2 million people live in ultra-poverty on less than US\$0.50 per day.

Who are the ultra-poor?

The World Bank describes poverty as those living on less than US\$3.20 a day. Those living on less than \$1.90 are in extreme poverty — a level that could threaten the survival of a person. ICM focuses on "ultra-poverty" — those who live on less than US\$0.50 per person a day. "Even before the virus hit, their lives were unimaginable," shares David Sutherland, ICM chairman.

Among the ultra-poor families, their average income is just US\$0.28 — that's 14 pesos per person per day. Twenty-nine percent of them have no electricity, 43% live with illnesses, and 15% of mothers have had one of their own children die. COVID-19 made it worse, 72% of Filipinos ICM serves say that they are earning less now than before the pandemic.

ICM's Strategy for Change

ICM works with more than 10,000 pastors who serve in poor communities. These local leaders are the backbone of ICM's ability to reach the poor at scale. ICM has been able to reach so many vulnerable families through our extended network of pastors.

Their local churches provide a uniquely scalable, cost-effective distribution channel for poverty-reduction interventions. They bring hope for a better future.

The pastors help invite and identify the most vulnerable families from their community who would most benefit from ICM's Transform program.

Transform program is ICM's holistic four-month weekly program that builds capacity for real change in ultra-poor families. ICM Transform trainers join the pastor and community volunteers to teach the interactive curriculum. The multi-faceted training focuses on four essential areas for HOPE to grow:

HEART: Fostering positive values for strong character. Progress out of poverty starts with the belief that change is possible.

OPPORTUNITY: Empowering income generation and savings for families to have a sustainable income. More than just surviving the immediate needs of today, those in ultra-poverty need the tools to provide for their families tomorrow.

PHYSICAL: Promoting healthy living for greater family well-being. Poor health is both caused by poverty and contributes to poverty. ICM addresses health challenges of those in ultra-poverty by giving them health education, medical treatment, and covering the surgical costs and treatment for those with more serious medical issues.

EDUCATION: Launching confident young learners ready for school. The importance of education for children in low-income families cannot be overstated. Investing in early childhood education yields high returns, not only for children's academic success but also in higher-paying jobs as adults.







1.4 million people have graduated from ICM's Transform program since 2009. In ICM's survey it has shown that after Transform, participants have had 107% increase in income, 36% reduction in illness, and 16% increase in family life satisfaction, among other aspects in their lives.

In order for the ultra-poor to sustain their progress out of poverty, ICM invests in community leaders identified during Transform. The Thrive program empowers local pastors to become agents of change in their communities. Prevail equips savings group leaders with skills to mature their groups for continued success. Flourish trains community health champions to promote family health and well-being in their communities.

QUICK FACTS ABOUT ICM

What is International Care Ministries (ICM)? *ICM is a non-profit organization focused on transforming the lives of the ultra-poor.*

For nearly 30 years now, ICM has focused on ultra-poverty — those who live on less than 50 US cents per person a day. Even before the pandemic, their lives were unimaginable:

- Their average income was just 26 US cents per person a day
- 29% of the households have no electricity
- 43% of them live with illnesses
- And an astonishing 10% of all children are clinically malnourished.

ICM's core program Transform trains the ultra-poor to help them in four important areas to help them get out of poverty:

- VALUES: Instills hope that helps participants realize that they can change their own lives.
- LIVELIHOOD AND SAVINGS: Provides the training, resources, and support for women to

start new businesses, save earnings, and invest in their futures.

- HEALTH AND MEDICAL INTERVENTIONS: General health screenings and lessons on sanitation, family health, diet, disease prevention. This includes medical treatment for common health issues to serious medical problems.
- EDUCATION: Investing in childhood education yields high returns, not only in school, but also in higher-paying jobs as adults.

TRANSFORM WORKS!

- After only four months, participants increase their incomes by 107%
- 36% Reduction of Illnesses
- 25% decrease in depression and dozens of other life improvements.

We are a data-driven organization and we collect hundreds of millions of data points.

Just a few of the many things ICM has accomplished during the pandemic:

- Delivered 14 million meals, to more than 1.3 million families.
- Partnered with the Philippine Department of Education to provide parent-coaches to train and equip parents with at-home learning best practices.
- Started our first studies as part of our Global Innovation Fund (GIF) grant in partnership with Dean Karlan and IPA to look for ways to improve the effectiveness of the Transform program.











Betsy Westendorp (b. 1927)

Painting No. 17: Orchids signed and dated 1989 (lower right) acrylic on canson paper 19" x 12" (49 cm x 30 cm)

P 300,000

In Betsy Westendorp's grand retrospective and monograph, art critic Cid Reyes noted that despite the profusion of tropical blooms in the country, it took the Spanish artist Betsy Westendorp to depict and appreciate the Philippines' rich floral diversity. Painting No. 17, Orchids, is of the native fragrant sanggumay (Denbrobium anosmum), often referred to as Purple Rain orchids, for its impressive and profuse cascade of purple inflorescence which bloom in the cool, dry period of the country. Often juxtaposing the wonderful flowers and seashells of the country with the elite of Manila, Westendorp successfully alludes to the rarity, graceful grandeur, and exquisite beauty of her sitters; as well as a clear acknowledgment and appreciation of their Philippine identity. Reyes notes "... Her great body of works consists of portraits of the society elite of Madrid and Manila. Her landscapes of Philippine terrain, seascapes of Manila Bay, her



colourful celebration of Philippine flora ...the various species of the native orchid, and literally, in the sunset of her years, the grand symphonic cloudscapes across Philippine skies — never depicted by any Filipino artist."





Betsy Westendorp (b. 1927)

Painting No. 18: Orchids signed and dated 1989 (lower right) acrylic on canson paper 19" x 12" (49 cm x 30 cm)

P 300,000

Known as the portraitist of the members of the highest echelons of the society in Spain and her adoptive Philippines, Betsy Westendorp, through her careful selection, allows us to see the dignity and beauty of flowers in their natural habitat. In *Painting No. 18*, *Orchids* (1989), Westendorp elevates an orchid to a subject worthy of her talent and time, allowing us a close encounter, through the artist's eyes, of a beauty we might normally not take much notice of because they are so familiar. Born in Spain in the 1920's, her artistic contributions have earned her the Lazo de Dama de la Orden de Isabela Catolica, an honor bestowed to her by the King of Spain, and the



Philippine Presidential Medal of Merit, an honor of some equivalence to the National Artist award given to foreigners who have contributed significantly to the country's culture.

70 ICM

Kenneth Montegrande (b. 1979)

Silver Lining signed and dated 2021 (lower right) oil on canvas 24" x 36" (61 cm x 91 cm)

P 60,000

When Lord Byron wrote of the profound connection of humanity with nature in his poem *Childe Harold's Pilgrimage*, he stressed the affinity of the Divine with the natural world, quite unlike the earlier predominant thought that nature was something that man had to subdue. Western philosophers, theologians, and yes, even painters latched on the idea of the *sublime* as an approximation of an experience of the divine – where man feels simultaneously the terror of being so small and insignificant in relation to the vastness and magnitude of nature, at the same time, awe and fascination for that which is eminently greater.

Silver Lining gives the impression of overwhelming power, vastness, and magnitude. Through the



proficient use of *chiaroscuro*, and the proficient composition which thematically uses a unifying light cast from clouds and reflected by the sea to create the illusion of a vast unity between sea and sky, Montegrande astutely suggests the sublime presence of the divine in the ordered natural world to liberate us from the humdrum of human cycles. Through the insinuation of an ordered cosmos operating beyond the human affairs, Montegrande succeeds in giving us a glimpse of the sublime.



Phyllis Zaballero (b. 1942)

November Thoughts VII signed and dated 1993 (lower right) acrylic on paper 11 3/4" x 15 3/4" (30 cm x 40 cm)

P 30,000

Growing up in various cities like Boston, Geneva, Paris, and Barcelona, has not stopped Phyllis Zaballero from returning to the Philippines in the 1960's and calling it home. This 1978 CCP Thirteen Artists Awardee made a name for herself in abstraction, even creating large scale works like the seventy-foot-long Winward I which she unveiled in CCP during the awarding, before focusing on figurative painting in the mid-1980's onward because she found "color and line to be too limiting." A methodical painter who has an impressive archive of her work, Zaballero begins her works by engaging her memories first and dwelling on remembered experience before laying out her composition on paper, preparing her materials for the work on canvas, and then proceeding to paint. Unlike other artists though, she sets aside time to document and catalogue her work in a system based on the principles of museum cataloguing and collections management. Such a devotion to her craft provides us a glimpse of a total artist who treats her craft with the



utmost professionalism, respect, and love. This is likely because, in her own words, "It is simple enough: My Art Defines Me." November Thoughts VII is a landscape of a stream diagonally traversing a rocky landscape, from right to left. Its fluid undulations contrast with the indistinct landscape, but are echoed by the impressionistic wavy lines that create the highlight of pine trees, and the white splattering which imply the flowers. Despite being devoid of any portion of sky, the work creates space through the vanishing perspective, and the careful textural contrasts of smooth stone and detailed plants.



Augusto Albor (b. 1948)

Sound Waves signed and dated 2021 (lower right) acrylic on canvas 39" x 39" (99 cm x 99 cm)

P 300,000

One of the country's foremost minimalists, Augusto "Gus" Albor has been engaged in what he defines as a "never-ending journey of experimentation and exploration for over forty years," making him a master of his art. Curator Raymundo Albano described his art as "articulating a surface of great attentiveness" while being preoccupied with the metaphysical. Through texture, color, line, space, finish, and composition, he has expressed the non-objective in his oeuvre, allowing the audience to interface with his work at the sensory, conceptual, and emotive levels with immediacy, refusing to be mediated by references to subjects and narratives. In SoundWaves, the artist, who is also a flutist, delves into the order and pattern of something



he is attuned to, allowing us a rare glimpse into something personal and referential; which is rare in his oeuvre. Using textures to create orderly patterns, we sense a rhythm made some soft by accents of color juxtaposing and contrasting with each other, allowing us a visual experience of something invisible.

73



Carlo Magno (b. 1960)

Antares signed and dated 2019 (lower left) mixed media on canvas 48" x 36" (122 cm x 91 cm)

P 100,000

Art critic Cid Reyes notes that there is a "subtle synthesis in the precise relationships of geometric shapes" in the composition of Carlo Magno's works. An artist with over forty years of artistic production, Carlo Magno's oeuvre is diverse as he excels in figurative and abstract painting, as well as three-dimensional sculpture and bas reliefs. Engaged in an every expanding quest for the refinement of his technique, he has even ventured into computer-aided design and three dimensional printing.

In Antares, we see the cuatro, which could be an early Spanish guitar, or its South American counterpart, singled out and elevated against highly contrasting textured color-blocks of red, cream, black and white. This instrument, as well as the fiery red color predominant, not only in this work, but in many works by Carlo Magno, reflects his love for Hispano-Filipino



culture, which prefigures in his body of work through realistic mestizas in Maria Clara and bahay-na-bato in whole or in detail. In Carlo Magno's works, these vestiges of a foregone age are rendered not in nostalgia, but are depicted with vibrancy and a contemporaneity that echo their enduring timelessness.



Jose Joya (1931 - 1995)

Mother and Child signed and dated 1990 (lower left and verso) pastel on paper 19 3/4" x 12 3/4" (51 cm x 33 cm)

P 400,000

The mother and child is a warmly accepted trope in Western art, and probably more so in what social scientists say is our matriarchal Philippine society. It could be culturally linked to the many devotions to Mary and our pre-colonial respect for female deities like the many diwatas we attribute stewardship of mountains and nature to. This is probably why Jose Joya's mother and child had been a recurring subject he would do for more than a decade. Joya's mother and child build upon the Madonna and Child of Western art but associate them with local colonial clothes like the baro't saya, making them accessible and relatable. Masterful line work which creates rounded figures reflect Filipino proportions and are a hallmark of Joya's soft pastels and chalks on paper. With self-assured lines, he creates volume and gives solid stability to the figures he portrays, which, in the words of Rodolfo Salaveria, ascribe an "earthiness" to



his subjects. This quality makes his mother and child and father and child compositions humble and rustic, tying up with the simple countryside living that many urban dwellers, particularly those who collect art, have grown nostalgic about since the time of De la Rosa and Amorsolo.

ICM ?

Manuel Baldemor (b. 1949)

Requerdos de Mexico (Memories of Mexico) signed and dated 2014 (lower left) acrylic on canvas 24" x 18" (61 cm x 46 cm)

P 60,000

Using bright to neon colors and simplified, even flat imagery which unifies both the frontal and top views simultaneously, Manuel Baldemor has created his own unique form of Philippine folk abstraction which reflects modernist tendencies while remaining true to the vibrancy, simplicity, adaptability and communal spirit of Philippine culture. A native of Paete, Baldemor expresses his strong pride for the local not only through his paintings, but through sculpture, prints and applied design. Recuerdos de Mexico echoes the similarities of Hispanic colonies throughout the world, where a passion for life and belonging, is expressed in



the festive colors of fiesta which celebrate not only bountiful harvests but more importantly, happiness, connectedness, and belonging. Rendered in a flattened grid, the painting reflects the community planning for most Spanish colonies. Rendering each block of houses and buildings one over the other, Baldemor emphasizes the interconnectedness of the various elements of the city, while emphasizing the role of the church, common beliefs, and rituals, in community life.



Remy Boquiren (b. 1940)

Magnolia signed and dated 2021 (lower left) acrylic on canvas $16" \times 16" (41 \text{ cm} \times 41 \text{ cm})$

P 20,000

It seems like a surprise that flowers, as subjects of painting and, in extension, as objects worthy of aesthetic contemplation, seem to be a relatively late occurrence in the sphere of Philippine painting, when Filipino aesthetics is undoubtedly colorful and joyful – two attributes that can be related to flowers, specially to our tropical blossoms that bloom in profuse splendor. While the genre of the floral still life has flourished in Europe since the Renaissance, and botanical illustration even as early as the first century; flowers, in Philippine painting have always been relegated to ornamentation, rather than primary subjects, until the latter half of the 21st century. The earliest works that focused flowers as main subjects appear in the scientific botanical Flora de Filipinas in 1837, and these were primarily for scientific rather than aesthetic purposes. Edible fruits were often preferred in still lifes by Filipino painters from the late 19th and 20th century. Despite the profusion of tropical blooms in the Philippines, floral works have been rather neglected perhaps because of the pragmatic nature of our culture where ornamentation



serves a higher purpose, and perhaps because painting is largely, at the onset, a male dominated field.

Remy Boquiren is among the staunch practitioners of floral painting. Heading the all female group Floral Artists of Manila since its inception in 2019, Boquiren often resorts to floriography to express gnosis of the inter-relatedness and unity of various themes which include femininity, fecundity, nature, the fragility of life, tradition, and culture.

In Magnolia, Boquiren paints white and pink magnolias in full bloom which have traditionally been associated with nobility, purity, femininity and love.



Carmen Brias

Teapots & Fruits signed and dated 2013 (lower right) oil on masonite and mixed media 12" x 15 3/4" (30 cm x 40 cm)

P 20,000

Teapots and Fruits is a still life by Carmen Brias, the daughter of distinguished painter Betsy Westendorp. Unlike most still lifes which are classically composed, Brias' "Teapots and Fruits" are informally arranged and detailed with actual seashells and a starfish giving the painting a sculptural quality of a bas relief, and a contemporary feel to the otherwise traditional trope. Spending her childhood in Manila, she notes that she has developed here a love for nature and for animals, making her "sensitive to Nature's vibrations." In an interview with the Manila Times, Brias noted how each of her paintings are different, as she does not settle



on a particular way of depicting a subject. Instead, she notes the connection between her art and her experience, "Each one of my paintings is different, so each work is always new. Although they say that every artist always ends up doing the same painting, I can't relate to that. I suppose what you can expect from my new works is more experience and humanity."



Denise Weldon

Puso ng Saging #1 dated 2018 digital archival print, 11 editions (framed) 22" x 33" (56 cm x 83 cm)

P 30,000

Much of Denise Weldon's photography is based on her idea of the meditative pause. Conversing with art writer Sam Marcelo, Weldon says it is "an aspect of honoring nature and paying attention to its existence. It may seem so trite, but I think it's even more important now that we're all moving so fast." In an interview with Olivia Estrada, Weldon expounds, "Stress is part of everyone's daily life now because we're inundated with so much information on so many levels: on social media platforms, blogs and vlogs, you name it. It's out there, and unless you're conscious of taking the time out to pause, it's just one thing rolling after another."

An aspect of this pause is the photography of vegetables in the tradition of the bodegones or still life, drawing attention to the fleeting nature of life and



the impermanence of existence. "I've always said that there is beauty in that which is alive," says Weldon. This statement is apparent in the attention she pays to the formal qualities of the vegetables like this Puso ng Saging #1, which she photographs and prints on archival paper. The shape, texture, and details of how the vegetable is advancing to desiccate or decay are captured and given focus. In this perspective, trying to be up to date with everything that is happening becomes counterproductive as it may drown out our "own passion and mission in life." We are not having as many memorable moments because we're on virtual imagery and virtual time.

ICM\$

Denise Weldon

Celeriac #3 Paris dated 2020 digital archival print, 11 editions (framed) 22" x 26" (56 cm x 66 cm)

P 30,000

In her exhibition Rooted, as one of the feature artists of ArtFair Philippines 2020, photographer Denise Weldon trained her lens to root crops. "To me, they are beautiful sculptures not formed by human hands. These gifts, glorious and gorgeous in their earthly amazingness, come from deep beneath the surface. They are root crops, full of nutrients and minerals, grown in and then pulled from the nutrient-dense soil of Mother Nature. Oven-baked by the ultimate source, they are birthed into their simple spectacularness, exposed to a quiet pressure that forces their growth to move from their seed form up," noted Weldon in her artist's statement. Though the celeriac is technically not a root but a specialized stem, its largely alien form and texture, foreign to most Filipinos, command



attention, which Weldon hopes for. In the fast world dominated by the quick influx of images, which leave a large portion of our waking hours unexamined, the short pauses where we pay attention allow us to be present for the moment and create a genuine connection with ourselves.



Denise Weldon

Celeriac #3 Paris dated 2020 digital archival print, 11 editions (framed) 22" x 26" (56 cm x 66 cm)

P 30,000

In the tradition of the bodegon, photographer Denise Weldon renders the celeriac both as an object of contemplation and highlights its beauty as a sculptural form. Exhibited in the 2020 Artfair Philippines, this photograph by Weldon is in a small edition of 11. The series was presented in the exhibition "Rooted," a wordplay on the root crops that were the subject of the show, as well as the hope for being mindfully aware of the present, particularly in this fast-paced world inundated by images. Weldon, a yoga practitioner, stresses the importance of pulling back. She takes time to pause and examine and witness our lives as it unfolds, which she considers an essential aspect of loving ourselves and guiding our minds to ask and answer our existential questions.



Norberto "Lito" Carating (b. 1948)

Golden Sun signed and dated 2010 (lower right) acrylic on canvas 30" x 24" (76 cm x 61 cm)

P 120,000

Exhibiting as a professional artist for more than forty years, Norberto "Lito" Carating has been an abstractionist for most of his career, being trained by National Artist Jose Joya, one of the foremost proponents of abstract expressionism in the country. Like his mentor, Carating has explored various styles, believing that "we only stop experimenting when we expire." A recipient of various awards, he counts being among the CCP Thirteen Artist Awards in 1990 as among the most memorable as it stands for his achievements in the field of visual arts here in the Philippines. Greatly admired here, he also exhibits regularly in other countries.

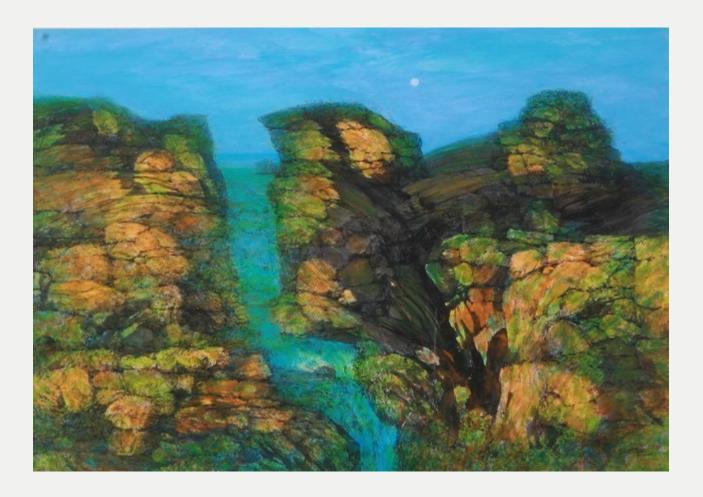
"Golden Sun" is one of his works from his "metallic abstraction" series which utilizes metallic acrylic paints over textured grounds to create gradients of metallic





hues which subtly change with the light. Golden Sun is a composition of four rectangles made distinct by shades of orange, bronze, and gold, but bisected with a huge number of parallel horizontal and vertical lines scraped from the ground while it was wet, which render a great number of smaller rectangular units. Recurring lines create a regularity which render the work meditative and alluding to realities beyond the visible. Repetition is a key element in this series perhaps because Carating, who used to sing professionally in opera as a baritone, is deeply familiar with how repetition affects mood and creating an overall unity in musical creations.

It is by working with abstraction that Carating is able to connect with various social concerns, particularly spirituality, the environment, and time.



ICM^{\$\\\}

Juvenal Sansó (b. 1929)

As Good Tidings Cascade signed (lower right) ca. 1980 acrylic on paper 20" x 28 1/2" (51 cm x 72 cm)

P 220,000

Accompanied by a certificate issued by Fundacion Sanso confirming the authenticity of this lot

As Good Tidings Cascade is a generous donation to the ICM by Galerie Joaquin, Juvenal Sanso's home gallery for 18 years, as they celebrate their 20th Anniversary. With the subject of a mountain waterfall, this is one of the rarer themes which Sanso painted. But it is worth noting that despite being unusual, it still contains two vital elements of his more popular Brittany series: water and rocks, which, in Sanso's masterful hands and context of overcomina his trauma from the unbelievable horrors of World War II in Manila, have become a beautiful visual metaphor for serene acceptance of the external forces which are

beyond our control, and a dignified forbearance that leads to beauty from solitude.

As for the waterfalls, Sanso has this to say to Leo Benesa: "I'll show a whole new series that will be on waterfalls. The Brittany coast is so important in my painting: the rocky seascape branching out in so many ways. Actually, when you have the rocks on the coast, the waters smash into the rocks, then go over. When it recedes, you have waterfalls... The first waterfalls I did were in a newspaper. I was going up to Baguio, where I was to do two big murals... I was going up by bus, and I saw water falling through plants which to me was quite an exquisite feeling."

Michael Cacnio (b. 1969)

Wind Blown signed and dated 2012 brass 46" x 12" x 10" (117 cm x 30 cm x 25 cm)

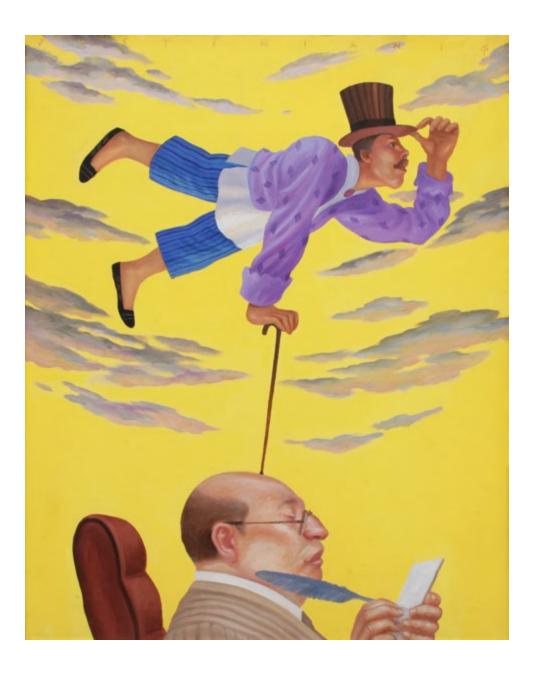
P 200,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

Using brass as a chief medium, Wind Blown is a sculpture where Michael Cacnio wonderfully captures motion in sculpted form. The form of the welded brass glimmers the joys of life so much that one cannot help but pause and contemplate the artist's work. The art piece communicates and conveys motion and uninhibited childlike joy in the triumph of raising up your very first kite blowing freely in the wind later making it a hobby - an afternoon or weekend escape after a long day or a long week of work. Cacnio was able to give brass the space, the form and the substance to turn a man flying a kite into the essence of human bliss.







Mark Justiniani (b. 1966)

Tax Collector signed (upper middle) oil on canvas $30 \text{ "} \times 24 \text{"} (76 \text{ cm} \times 61 \text{ cm})$

P 1,400,000

PROVENANCE Acquired in Singapore

Imagery and themes shift in renowned Filipino artist Mark Justiniani's career, manifesting as he takes upon what is relevant to him over a certain period or time. He has delved on socio-political themes and ventured into various media as well as art forms, from paintings to installations, but a reference point in appreciating his widely lauded oeuvre is his pursued "surrealist or magic realist strains." This was described by art historian Patrick Flores as evident amidst a "distortion of the body whimsically or tragically in the register of social realism." Justiniani developed this distinct style after returning from the U.S. in 2006. What remains throughout his art and stylistic evolutions as an artist is the narrative quality of his works. Often identified with the Filipino social realists in the 80s and 90s, Justiniani considers himself a visual storyteller. Perspective, form, and intricacies of chosen themes are rendered through a contemporary figurative approach, often described as dreamlike, surreal, and whimsical depictions in the specific period of his artist career.

Alfredo Esquillo, Jr. (b. 1972)

Garden Of Plastic Delights signed and dated 2013 (lower left) oil on ethylene-vinyl acetate panel, triptych $60" \times 36"$ (152 cm x 91 cm) each

P 800,000

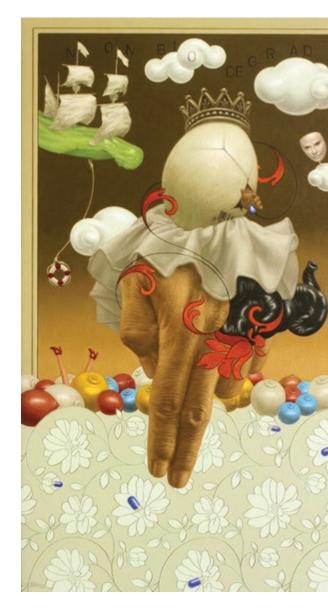
PROVENANCE

Sotheby's Hong Kong, Modern and Contemporary Southeast Asian Paintings, Hong Kong, 6 April 2013, Lot 206

Christie's Hong Kong, Asian Contemporary Art, Hong Kong, 26 November 2017, Lot 223

The works of Alfred Esquillo are often seen as imaginative representations of Philippine social life, and by extension, the human condition as well. Born in 1972, Esquillo received his formal schooling in painting from the University of Santo Tomas' College of Fine Arts. Early in his career, Esquillo adopted the language of the magical and social realists, creating works that heavily adhered to their aesthetic canon. But, as Esquillo's craft progressed, so did the underlying philosophy that guided his works. Esquillo's works evolved from mere aestheticizations of scenes to works that are inherently animated by contemporary culture, history, and identity. This newfound direction did not only inform his works, but allowed him to utilize a variety of religious, historical, and popular iconography as a way of disseminating with and engaging in critique. Though most of his works often revolve around themes relating to the post-colonial Filipino condition, Esquillo has proven that he is more than adept at handling more general and universal concepts relating to humanity as a whole.

This particular piece titled Garden Of Plastic Delights is a tongue-in-cheek interpretation and retelling of Hieronymus Bosch's 15th century painting titled The Garden of Earthly Delights. Bosch's work is presented as a triptych and features a somewhat chronological narrative structure. Though analyses are varied, the most common interpretation of the work is that it depicts man succumbing to fleeting pleasures of the mortal realm. When read from left to right, it starts off with a depiction of the creation story found in the book of Genesis, progresses to a mural containing individuals partaking in earthly desires, and ends in a panel depicting the absurd circumstances of eternal damnation. Esquillo's work operates in the same fashion but is seen as less religious and more existential. The leftmost piece features an egg with two fingers acting as its legs. As the scene progresses, not only do the layers of the shell begin to peel off revealing a plastic doll, but the world around it begins to morph as well. Candycolored elements begin to fill the canvas, as plastic pacifiers rain down from the heavens. The once muted elements of the work have now taken a more artificial look. Esquillo's work, like Bosch's, seemingly depicts a fall from grace. But unlike the 15th-century master, Esquillo's narrative implies that it is the very environment that we have made that has undoubtedly shaped our seemingly absurd contemporary condition.

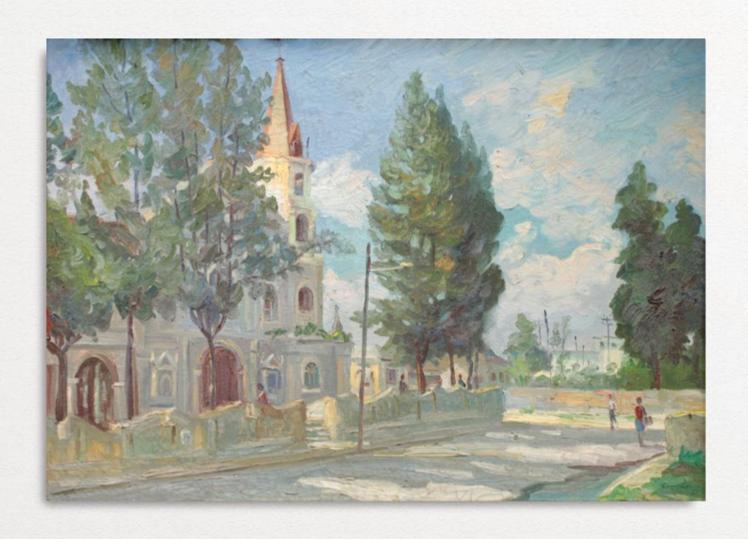






MORNING WORSHIP IN SANTA ANA

GALICANO'S PRAYERS



Romulo Galicano (b. 1945)

Daybreak at Santa Ana (Santa Ana Church) signed and dated 1971 (lower right) oil on canvas 25 1/4" x 36" (64 cm x 91 cm)

P 600,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

PROVENANCE Acquired directly from the artist

aybreak at Santa Ana showcases Romulo Galicano at the prime of his artistic prowess. Depicting the façade and bell tower of the Santa Ana Church, the work was painted on the spot in the vicinity of the structure along New Panaderos Street in Santa Ana, Manila.

aybreak at Santa Ana showcases Romulo Galicano at the prime of his artistic prowess. Depicting the façade and bell tower of the Santa Ana Church, the work was painted on the spot in the vicinity of the structure along New Panaderos Street in Santa Ana, Manila. It was 7 a.m., and only a few vehicles were passing by in front of the historic church.

Thus, Galicano had the opportunity to produce an arresting piece in a swift stroke of his brush, displaying the grandeur of a structure that has endured the vicissitudes of our tumultuous history.

The Santa Ana Church was designated by the National Historical Commission of the Philippines (then the Philippine Historical Research and Markers Committee as a Historic Building in 1936. The church was given a historical marker for being the site of the first established Franciscan mission outside Hispanic Manila. The church's location is significant in Philippine history since the pre-colonial Kingdom of Namayan, one of the principal polities along the Pasig River, grew around its locality.



IN SUPPORT OF THE METROPOLITAN MUSEUM OF MANILA'S ART FOR ALL PROGRAM

MEET THE NEW 'M'

THE METROPOLITAN MUSEUM MOVES TO BGC



eón Gallery will be putting up for auction a number of important artworks for the benefit of the Metropolitan Museum of Manila, which is slated to reopen in its new home in BGC by the end of the year. The Metropolitan Museum of Manila thanks León Gallery for giving support to the Museum's ART FOR ALL transformative and inclusive mission through multidisciplinary and multicultural programming of contemporary art by Filipino and international artists.

In 1976, the Metropolitan Museum of Manila first opened its doors to the public. It featured artworks in various media on display from the Brooklyn Museum and other American museums and galleries. As the museum celebrates its 45th anniversary this year, the Metropolitan Museum of Manila enters an important time of transition, reflection, and transformation as it ushers the next chapter by moving into its new home in Bonifacio Global City.

Inspired by the philosophy, "Art for All", the Metropolitan Museum of Manila strives to be an inclusive museum for all to enjoy. The museum evolves in its commitment to accessibility by relaunching at a new location in the vibrant cultural hub of Bonifacio

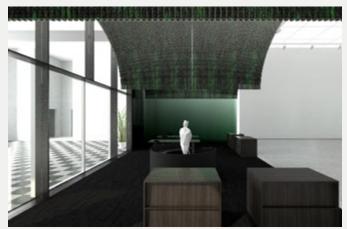
Global City together with an expanded online presence. With this, The Metropolitan Museum of Manila also rebrands itself with a fresh new moniker—**The M**. A short, catchy, conversation-friendly nickname for all to say.

Making a world where people of all walks of life can appreciate the arts is our vision at The M. It is our role to help you discover the creative spirit innate in you, to deepen your understanding of the role of the arts in your life, and ultimately, to love it as much as we do. The M celebrates and shares the love for the arts, and education has been a vital component of our mission to bring an appreciation and awareness of the arts to all Filipinos even beyond the museum's premises.

Our new location in Bonifacio Global City situates The M in the heart of the metro that has come to represent the Philippines at its most modern, dynamic, and forward-history as the premier contemporary art institution in the country. Slated to open in the first quarter of 2022, The M will be housed in a dynamic new 3,000 sqm space spread across three levels designed by the Filipino-born, Brooklyn-based architect Carlos Arnaiz. Our inaugural programming will feature Philippine modern and contemporary art surveys, international exchanges with valued cultural partner institutions, and retrospective exhibitions of National Artists and contemporary cultural icons.

Beyond our elation in joining and engaging with a community that is very receptive to contemporary art and culture as we have seen in Bonifacio Global City, we want to build a vibrant and innovative museum that will connect with our community and attract new audiences too.

We invite you to be an integral part of shaping the museum and steering it on this exciting new journey.









Various views of the soon-to-rise 'M" Museum

MUSEUM PROGRAMMING

As it reopens with new art spaces in Bonifacio Global City, the Mis envisioned to become a leading hub for contemporary forms of expression by Filipino and international artists alike. Covering the full breadth of the art and culture of the past, the present, and the future, the museum aims to engage in the ever renewing and interdisciplinary conversations and experiences that deepen our understanding of society today.

Seeking to broaden the museum's reach in line with its philosophy of Art for All, we adopted a bilingual approach to all exhibition texts. Aside from this,

education has been a vital component to the mission of bringing an appreciation and awareness of the arts to all Filipinos even beyond the museum's premises.

We have partnered with various private, government, and educational institutions, such as SM Malls, the National Commission for Culture and the Arts (NCCA), and schools to organize art appreciation and instructional workshops for teachers, civil servants, and barangay officials. These activities have migrated to online platforms for the duration of the pandemic as digital channels and social media have proven to be powerful in reaching a wider audience.

FOR THE BENEFIT OF THE

METROPOLITAN MUSEUM OF MANILA



87

Ang Kiukok (1931 - 2005)

Seated Figure signed and dated 1984 (upper left) oil on canvas 24" x 18" (61 cm x 46 cm)

P 2,400,000

PROVENANCE

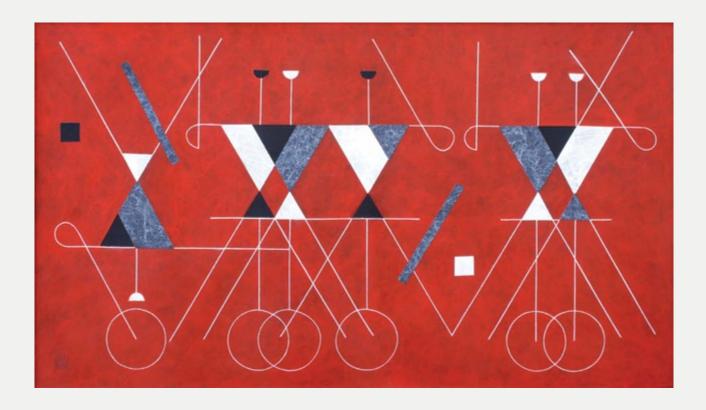
Acquired from the Finale Art Gallery, as evidenced by gallery markings on the back of the frame.

Roces, Alfredo R. Kiukok: Deconstructing Despair. Finale Art Gallery. Mandaluyong City. 2000. p. 291 In the 1980s, Ang Kiukok's artistic practice continued to become even more refined. He would exhibit at the Mori Gallery in Japan as well as the Asia World Art Gallery in Taipei, apart from various one-man shows in Manila and Davao City.

The Seated Figure is one of his most classic series; this one is more sinuous, however, as the figure curls in the fetal position. His legs are drawn to his chest and head bowed. Is he dreaming the sleep of innocence or protecting himself from despair? Has he chosen to be unaware or are his senses doubly heightened? The oversized hands and feet, however, hint at strength and power, but are depicted here as controlled and quiet. Ang Kiukok, as usual, is a master of such contrasts. (Lisa Guerrero Nakpil)

FOR THE BENEFIT OF THE

METROPOLITAN MUSEUM OF MANILA



88

Arturo Luz (1926 - 2021)

Six Cyclists signed (lower left) and dated 2011 acrylic on canvas 32" x 56" (81 cm x 142 cm)

P 1,600,000

Accompanied by a certificate signed by Ms. Luisa Luz-Lansigan confirming the authenticity of this lot

PROVENANCE

Acquired directly from the artist

*This lot is sold to benefit the Metropolitan Museum of Manila in honor of Mr. Orestes Ojeda

National Artist Arturo Rogerio Luz was always a man ahead of his time. Like his comrade-in-arms Fernando Zóbel, he was destined to make his mark on Philippine art several times over.

His cool, spare works distilled the brave new mid-century world and he joined the exclusive roster of the Philippine Art Gallery, the first establishment to champion exclusively the cause of non-objective art. Luz would eventually open his own legendary gallery with his own name in 1960.

One of his favorite subjects would be the cyclist, whose circles and frames lent themselves perfectly to Luz' special geometry. Men reduced to straight lines and half-circles were distillations of what he felt was essential. But there would always be a sense of impish humor: In this case, a single mischievous figure stands on his head.

Six Cyclists is also of large proportions, stretching almost 5 feet long and 2.5 feet high. (Lisa Guerrero Nakpil)

FOR THE BENEFIT OF THE METROPOLITAN MUSEUM

THE MARIO AND MIMI QUE JIGGER CRUZ

THE COLLECTORS' BOUNTY



89

PROPERTY FROM THE MARIO AND MIMI QUE COLLECTION

Jigger Cruz (b. 1984)

Taking Me To Itself
signed and dated 2015 (lower right) acrylic on handmade paper with frame: 65 1/4" x 53 1/4"
(166 cm x 135 cm)

P 500,000

PROVENANCE
Acquired directly from the artist

Jigger Cruz explored the concept of healing, laying a furor of line and color. Known for his works of abstract compositions centering on defiance and defacements, the artist draws on his own experiences, rising out of the fugue of being physically trapped by his own psyche by transcending physical borders to overcome mental states. Orange and blue streaks the painting's surface spewed with a yellow lined with red, orange, and green - the colors of heat, life, and healing. Cruz's paintings are an investigation of the materiality of painting. At the same time, their subject matter - ranging from the burden of history to religion - addresses social and political concerns in the contemporary Philippines. It is Cruz's ability to extract the universal from the personal that makes Taking Me to Itself stand out. Once again, he places himself as one of the Philippines' leading abstract expressionists whose canvases are imbued with a mystical power startling and incandescent in their vision, juxtaposition, and revelation.

FOR THE BENEFIT OF THE METROPOLITAN MUSEUM

THE MANUEL AND ALICE QUE RAFFY NAPAY

THE COLLECTORS' BOUNTY



90

PROPERTY FROM THE MANUEL AND ALICE QUE COLLECTION

Raffy Napay (b. 1986)

Trees

signed and dated 2017 (lower center and verso) fabric, cotton, thread, and wool 60" x 48" (152 cm x 122 cm)

P 500,000

PROVENANCE Acquired directly from the artist

This particular piece titled *Trees* perfectly captures both Napay's technical skill and conceptual rigor. Napay's practice often revolves around connections. He manages to communicate this not only through his chosen subject matter but also through the very medium his works exist in which implies an

inherent form of interconnectedness. Through this method, Napay has explored a number of forms of interconnectedness, from familial bonds to ties between man and country. But Trees explore a form of connection that is not necessarily human but concerns us nonetheless. The work seemingly implies the interconnectedness of nature, suggesting that the natural world is not something out there for us, but something that we share and engage with every day. Thus, the thread of nature is one that is inherently connected to us, and one that we must appreciate and preserve.

FOR THE BENEFIT OF THE METROPOLITAN MUSEUM

THE PAULINO & HETTY QUE ANG KIUKOK

THE COLLECTORS' BOUNTY

by LISA GUERRERO NAKPIL



91

PROPERTY FROM THE PAULINO AND HETTY QUE COLLECTION

Ang Kiukok (1931 - 2005)

Table with Avocados signed and dated 1980 (upper left) oil on canvas $24" \times 24"$ (61 cm \times 61 cm)

P 3,000,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Roces, Alfredo R. Kiukok: Deconstructing Despair. Finale Art Gallery. Mandaluyong City. 2000. p. 88 Bunag Gatbonton, Esperanza. Kiukok. Paulino O Que. Manila. 1991. p. 173

*This lot is a full donation to the Metropolitan Museum of Manila from Mr. and Mrs. Paulino Que

espite having a name with the felicitous meaning of "Savior of His Country", the rise of Ang Kiukok was hardly meteoric. Neither quick to ascend nor fleeting, Ang's career instead shone bright without much ado until he was in his 45th year.

Born in 1931 in Davao City, he would enroll in the University of the Santo Tomas at the ripe old age of 21 but would guit mid-way through his course in the School of Fine Arts. His teachers would include the dean Victorio Edades as well Vicente Manansala. both staunch members of the abstract movement in the 1950s.

Manansala would take him under his wing and the two would become fast friends. Ang would be introduced to his mentor's circle of journalists, poets and other artists, including his group called the Neo-Realists that included HR Ocampo and Cesar Legaspi.

Ang would exhibit in the Philippine Art Gallery, the first outpost exclusively devoted to modern art, but eventually gravitated to the Luz Gallery established by Arturo Luz (another PAG alumnus) in 1959. In the 1960s, he would exhibit assiduously at the Luz five different times in the decade.

He would famously travel with Manansala to Los Angeles in 1965 to visit the museums and galleries and then later to venture to New York on his own. Here, he would confront Pablo Picasso' opus Guernica and admit that it would be a life-changing if not career-altering experience. It would result, according to the critic Manuel Duldulao, "in a psychic shock from where would come his signature series of surrealistic landscapes, grotesque figures made of machine parts, spiky Christs in agony, snarling cats, howling dogs and shrieking people."

Upon his return, he would found alongside HR Ocampo, Malang, Yonzon, Asuncion and his friends Manansala and a fellow artist from Davao Ong Bungian, the cooperative Gallery 7 in Makati. It would be patterned after one of the Philippine Art Gallery's more popular features, which was a sort of "pop up" or mini-exhibits. He would show watercolors on rice paper from late April to May of that year.

The following year he would be included in Luz Gallery's landmark show Twenty Years of Philippine Art and then at a subsequent exhibit at the CCP Gallery called Contemporary Philippine Art, and again at the CCP for a major retrospective entitled The Fifties.

In 1976, when he had become 45, he would be featured as the cover story in the influential AsiaWeek Magazine. It has been quoted as describing him as "a



Ang Kiukok in his studio, 1994.

mild-mannered expressionist"; who lived in Quezon City "with his wife, four children, three dogs and assorted flowering plants" — all of these subjects were of course recurring themes in his works. He said at the time that he was "resigned to the fact that he would never be a popular artist." Nevertheless, AsiaWeek proceeded to declare him the "new Amorsolo" — referring not to the Maestro Fernando's style, it said, but to the new-found saleability of his works.

Ang Kiukok had most definitely arrived.

He would also receive the patronage of the eminent collectors Paulino and Hetty Que. Mr Que would publish a landmark monograph on Ang Kiukok in 1991, entitled Kiukok, the Artist and his Works by Esperanza Buñag Gatbonton.

Table with Avocados is a donation in full from Paulino and Hetty Que, in support of the new building of the Metropolitan Museum in the Bonifacio Global City, it is part of a series of still lifes by Ang that he began in the 1980s and that featured tabletops, drawers opened and closed and a variety of Filipino fruit. In this case, seven green avocados are the only curvilinear forms in an otherwise angular composition. A yellow door shut close gives it an even more intriguing dimension.

In 2000, Ang Kiukok would hold his first retrospective at the Met — and thus, the work at hand brings him full circle, on the 20th anniversary of his declaration as Philippine National Artist for the Visual Arts this year.



Juvenal Sansó (b. 1929)

Twilight Existence signed (lower right) oil on canvas 24" x 20" (61 cm x 51 cm)

P 800,000

Accompanied by a certificate issued by Fundacion Sansó confirming the authenticity of this lot

Juvenal Sansó's palette, as described by art critic Rod. Paras-Perez is "as austere but rich in its modulation," where blue or orange are the predominant colors. Paras-Perez also noted his handling of lines, specifically of calligraphic gestures, writing that it "is of such density and intensity, so pervasively part of the visual structure that it could be generated only by sustained passion." Metaphorically, Sansó is a visual poet with an intense passion for musing. As written in the

French daily morning newspaper Le Figaro, "Sansó is a contemplative poet; his landscapes that seem fantastic are authentic, seen in the Far-East... his flowers, masses of rocks, the fishing traps... his tropical plants are all remembered so clearly that he can recreate them in his works... in this silent world no human figure seems to penetrate."

Sanso's depiction of nature and its stunning flora give us a glimpse of how Sansó gives prominence to memory as a fundamental facet in his works. This, in turn, leaves an enthralling atmosphere for the viewer. The genuineness in his subjects stems from a sincere appreciation of his upbringing. Humanity best expresses itself through art – an exceptional medium for us to convey and exhibit the depth of our spirits. For Sansó, art is a monumental declaration of our nature made by a remarkable individual. This statement perfectly encapsulates his prodigious qualities as an artist.



Romulo Olazo (1934 - 2015)

Diaphanous Anthuriums signed and dated 2011 (lower right) oil on canvas 24" x 18" (61 cm x 46 cm)

P 700,000

A visit by the late abstractionist Romulo Olazo to The Flower Farm in Tagaytay for a painting session with a collective of artists called The Saturday Group inspired this exceptional series where the distinct heart-shape of the pistillated foliage blends with the 'Diaphanous' style for which he is best known - transparent, overlapping, energetic gossamer shapes carefully composed on a starkly luminescent canvas. In this piece titled Diaphanous Anthuriums, form and color are fused as one in a faint but interlocked relationship, and from their union emanates a disembodied, spectral look where like a spangle of accents, the spikes, which, in fact, differentiate the anthurium from other flowering plants, teasingly swim into view, seemingly dispersed at random, but in an order that cumulatively inflects the stun of heart shapes wherein the rich, dense and complex layers of light - even in works that disport a flourish and flamboyance of forms - never lose their austere quality.

94

Macario Vitalis (1898 - 1990)

Bouquet of Flowers signed (lower right) dated 1983 oil on canvas 24" x 14 1/2" (61 cm x 37 cm)

P 100,000

Accompanied by a certificate issued by Ofelia Gelvezon-Tequi and Claude Tayag confirming the authenticity of this lot

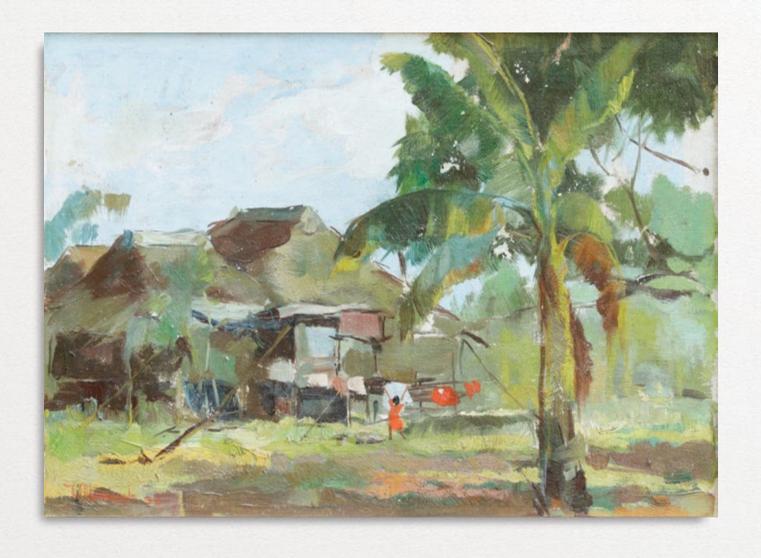
PROVENANCE Private Collection, Paris

Macario Vitalis was a painter of visionary paintings influenced by French Post - Impressionism. The featured masterpiece renders a pointillist picture depicting a bouquet of flowers. The strokes are sharp and distinct. The dynamic color palette, as seen on this piece, are among the notable things in Vitalis' stylistic evolution that had set his works apart from that of his contemporaries. Meld with his use of cubist impressionism, Vitalis executes his works elegantly - later venturing into various evolutions of the planar elements into pointillism. His unique synthesis of Cubist Impressionism and Pointillism shows us that, despite his influences, Vitalis eventually pioneered a style that would be instantly recognizable for generations to come.



THE EARLIEST MANANSALA

FIRST TO COME TO MARKET



PROPERTY FROM THE DR. JAIME HERNANDEZ COLLECTION

Vicente Manansala (1910 - 1981)

Barrio Scene signed and dated 1938 (lower left) oil on canvas 9" x 12 1/2" (23 cm x 32 cm)

P 120,000

PROVENANCE Acquired directly from the artist

rustic painting—the earliest work by Manansala to come to the market—depicting an idyllic barrio scene converges the paths of two prominent men: the one a celebrated visual artist, the other a man of unwavering public service.

Dr. Jaime Hernandez was born on July 11, 1892 in Libmanan, Camarines Sur to Don Leon and Dolores Hernandez. The Hernandezes were an affluent and influential Bicolano family. However, Jaime would be orphaned at the tender age of four due to the successive deaths of his parents. But this did not become a hindrance to his burgeoning intelligence and passion. In fact, in his second year in high school, Jaime passed a government examination for civil service eligibility. He sojourned to Manila and entered government service as a clerk in the Bureau of Audits in 1911. Jaime then pursued higher education at the Philippine School of Commerce at night, studying bookkeeping and stenography.

Jaime would later be appointed as Deputy Provincial Auditor of Capiz from 1914 to 1916, concurrently serving as District Auditor of Albay, Pangasinan, and Cebu. Due to his superior managerial abilities, U.S. President Herbert Hoover named him Insular Auditor—a title reserved exclusively for Americans—in 1921. While in government service, Jaime enrolled at the Philippine Law School. He finished his law degree in 1926 and placed fourth on the 1927 bar examination. Jaime would continue pursuing higher law studies, obtaining master's and doctoral degrees from the University of Santo Tomas.

With an honorific title now attached to his name. Dr. Jaime Hernandez became the first Filipino Auditor General, having been appointed by President Manuel Quezon during the Commonwealth Period. After the Second World War, President Osmeña designated Dr. Hernandez as Secretary of Finance—a post he would continue to serve under the presidencies of Roxas, Quirino, Magsaysay, and Garcia. Magsaysay sent Dr. Hernandez to Japan in 1954 to head a survey mission tasked to assess the rightful war reparation



Dr. Jaime Hernandez (seated second from left) with President Sergio Osmeña

claims of the Philippines. The result was the Hernandez Report, the legal basis of the Philippine Reparation Claim that resulted in Japan's indemnity to the Philippine Government from 1956 to 1976.

Aside from being a statesman, Dr. Hernandez was a promoter and patron of tertiary education. He instituted two prominent centers of higher learning: The University of the East in Manila (1946) and the University of Nueva Caceres in Naga (1948), the first university in Southern Luzon.

When Manansala produced this painting of a barrio scene, Dr. Hernandez was the country's Auditor General. The work was then acquired sometime in the late 1950s to early 1960s by Dr. Hernandez from Manansala himself. It was once hanging above the dry bar cabinet in the former's personal library.

At the time of this painting, Manansala was an illustrator for the Philippines Herald. Yet, an undying homage to the countryside pervaded Manansala's artistic preoccupation. This fascination could be traced back to his college days at the University of the Philippines School of Fine Arts. During those days, Fabian de la Rosa was the school's director and the foremost figure in Philippine painting. Although student dialogue with him was limited to casual school greetings, de la Rosa was greatly admired by all the students, including Manansala himself. He influenced a whole generation of artists whose common denominator was faith in the pastoral as the wellspring for art. Given this, Manansala developed a penchant for the solitary lifestyle in the countryside. From the genesis of his career, it was evident that Manansala would linger in his folk roots. His Filipino sensibility would blossom from this pursuit, visually echoing the ideality of bucolic living and fostering the conviction that it is in the countryside where the spirit of our collective identity as a nation lives on and endures.



Ramon Orlina (b. 1944)

Soaring High - 2012 signed and dated 2012 carved peach amber crystal 12 1/2" x 11" x 5 1/2" (32 cm x 28 cm x 14 cm)

P 500,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

Imbued with an architect's sense of space and proportion, Ramon Orlina's abstract sculptures seem to refract light to and from the space around it, so they glow with a certain presence and throb with a certain vitality. His experiment with light extends to trying out different colors: starting with the original liquid green shimmer of the sculptures, he has adopted other colors such as beaming yellow, scintillating blue, warm peach and refulgent brown - the featured piece, an example of Orlina's take on new colors for his glass sculptures - the visual effect, incandescent and stunning as ever. Orlina, once again laid clearly his artistic glass impressions through his representations of the facets of light.



Arturo Luz (1926 - 2021)

Nude with Red Door signed (lower right) and dated 2001 acrylic on canvas 24" x 24" (61 cm x 61 cm)

P 500,000

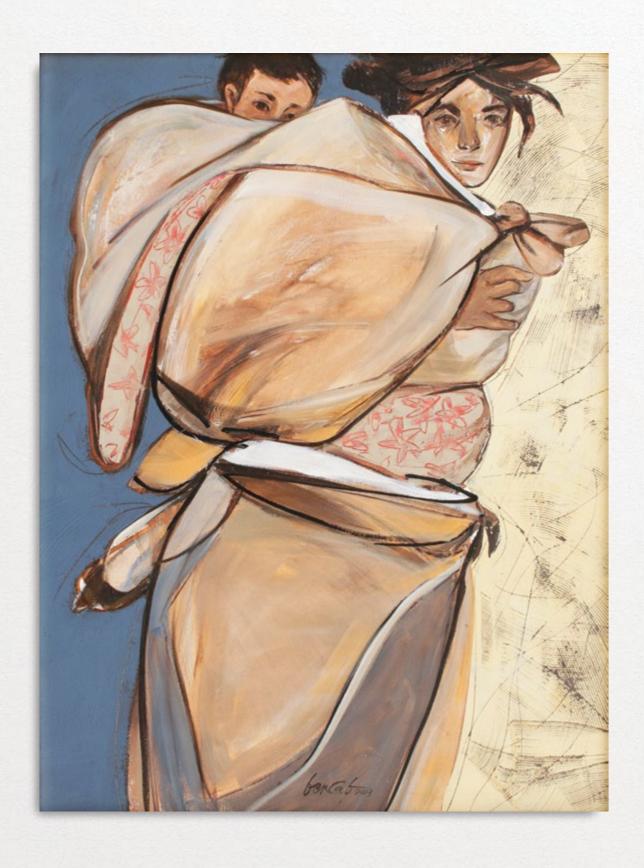
Accompanied by a certificate signed by Ms. Luisa Luz-Lansigan confirming the authenticity of this lot

PROVENANCE Acquired directly from the artist

Featured here is the brush of Arturo Luz making the human figure surprisingly more fleshed out. Traditionally, a human figure by Arturo Luz painting has no volume, no sense of weight, no perspective but knowing the art and mastery of Arturo Luz, he always balanced the demands of two visual cultures, East and West, yet neither dominates his art for he sees in it an opportunity to escape into the freedom of an individual expression which transcends the constraints of both cultural influences and Luz's duality is the content of his work, and it is what creates tension, something many others have noted, hence this masterpiece of Nude with Red Door is a testimony on how Luz was able to create oeuvres that elevated Filipino aesthetic vision to new levels of sophistication with simplicity.

A BUNDLE OF JOY

BENCAB'S MADONNA AND CHILD



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED COUPLE

Benedicto Cabrera (b. 1942)

Mother and Child signed and dated 2003 (lower center) acrylic on canvas $40" \times 30"$ (102 cm x 76 cm)

P 10,000,000

PROVENANCE Private Collection, Singapore

¶hroughout the history of art, the endearing image of the mother and child has been a prominent symbolism of fertility and maternity. It has repeatedly unfolded its presence, emerging as a motif of empowerment and passion in an ideal setting. In Philippine art, the subject has become a permanent fixture due to the enduring devotion of Filipino Catholics to the Madonna and Child and our unswerving familial values. The Filipinos' natural matriarchal tendency has become so meaningful that virtually every Filipino artist has made the subject a part of their oeuvre. Notwithstanding the archetypal atmosphere of tenderness in the majority of the mother and child works, Benedicto Cabrera genuinely portrays the subject matter within the peripheries of social realism, devoid of the ideal and romantic.

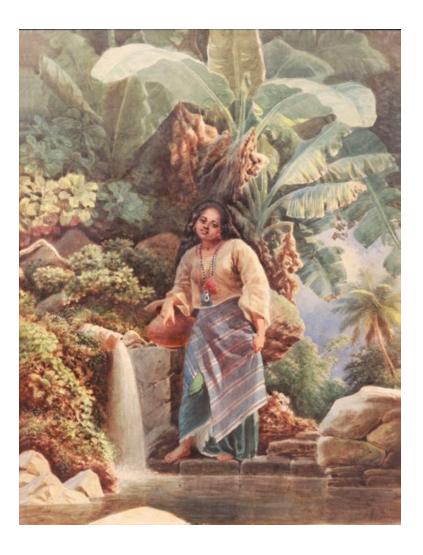
In Cabrera's art, the artist emphasizes that his Mother and Child works distinctly portray the Filipino family, without implying the spiritual but the secular and the mundane. Cabrera visually renders natural affection, compassion, dependability, and security into a work imbued with simplicity, sincerity, and rapport. The artist consciously portrays the intimate, unspoken moments of affection the two figures are engaged in, deliberately making his art a reflection of the Filipinos' collective affinity for kinship. Also, the mother and child are intentionally depicted as two tightly-knit figures, devoid of any futile elements, and rendered in Cabrera's distinctive bright, nuanced colors and bold brushstrokes.

Cabrera's Mother and Child evokes Vicente Manansala's Madonna of the Slums, a portrayal of a mother and child from the rural areas who became shanty residents in Manila's sprawling and congested urban spaces. Similar to Manansala's treatment, Cabrera portrays the subjects as figures who may

have probably abandoned their penurious living in the province in hopes of finding better prospects in the city. Unbeknownst to them, moving to a metropolis filled with false promises and missed opportunities will exacerbate their impoverished situation. The mother in Cabrera's piece resembles his most iconic subject the destitute vagrant, Sabel. As Nick Joaquin wrote in The Hues of Hurt, "the crazed woman whose bed is the Bambang pavement has sardonically become the 'Lady Madonna' in the Mother-and-Child pictures. In one, her face is lifted in a scream, the child astride her back. On another, the child at her breast seems to be at the same time in her womb."

The mother's physical appearance is stout due to the voluminous mantle. Bearing the weight of her own flesh and blood, the mother carries her swaddled child on her back. The thick piece of fabric represents the mother's steadfast commitment to safeguarding her child. Employing the art of drapery, Cabrera explores the dynamism of a material that he delicately renders and has come to symbolize the subjects' vulnerability to elements out of their control. At the same time, it is the drape that breathes life and sanguinity amidst a world replete with systemic injustice and inequality.

As viewers, we can profoundly understand and experience the adversities and pains that a mother should endure for her child from this painting. In its entirety, the image symbolizes the intimate and personal relationship between the two figures despite their distressing circumstances. With this piece, Cabrera conveys to the viewer that regardless of his identity as a man, he is intimately capable of being sympathetic to the struggles of motherhood because before being a renowned national artist, he is first and foremost a child to his own mother.



Charles W. Andrews (1830 - 1869)

A Filipina Standing at A Fountain Beneath A Banana Tree signed and dated 1863 (lower right) watercolor on card 19 1/2" x 15" (50 cm x 38 cm)

P 600,000

PROVENANCE Private Collection, UK Sotheby's, Travel, Atlases, Maps, and Travel History, United Kingdom, 13 May 2021, Lot 161

The Britisher Charles W. Andrews is most known for his drawings and lithographs. A few watercolors have surfaced at auction but they do not have the size, scale, nor the amount of such intense and irresistible detail to be found in this artwork.

Andrews would provide drawings for the Ilustracion Filipina for less than two years while he was based out of Hong Kong. He would travel to Manila on occasion, certainly to be able to record scenes which he would

supply to the London and colonial press, hungry for images of exotic people and locales.

This watercolor is approximately 5 to 6 inches taller and wider than his usual output and is done in for his personal collection and not for commercial sale.

It pictures a Filipina in a traditional blouse of fiber, worn with a striped overskirt tied at her waist. She wears a religious scapular and a bouquet of flowers. The young girl is portrayed as a maiden because of her loose, unbound hair. She leans against a clay jar called a banga, presumably just before she draws water that pours from a bamboo tube from an unseen spring. Around her is a primeval forest with banana trees far taller than her and vegetation so lush that it seems to tumble down the mountainside. In the distance are blue hills and a coconut palm leaning towards the wind.

All in all, this is a wonderfully composed work in excellent condition. (Lisa Guerrero Nakpil)



Oscar Zalameda (1930 - 2010)

Tres Marias signed (lower left) oil on canvas 30" x 36" (76 cm x 91 cm)

P 500,000

PROVENANCE Acquired directly from the artist Society painter, bon vivant, and jet setter, Oscar Zalameda, produced distinctive works that were cubist in form, and always in Filipino subject and theme. His visual images presents to viewers how he masterfully merged modernist art forms with traditional Filipino scenes such as this featured piece Tres Marias depicting ladies holding their baskets of flowers an example of Zalameda turns rural scenes and the people that live amongst them are his signature motif, and masterfully used his geometric abstractions to elevate his subjects into images of complex abstraction. Hence, the presented masterpiece is a display of how beautifully Zalameda's sense of color and personal interpretation of genre themes is, in his own signature style.

RIZAL'S COUSIN & GRANDE DAME OF BIÑAN

DOÑA LEONILA YATCO-YAPTINCHAY BY AMORSOLO

by AUGUSTO MARCELINO REYES GONZALEZ III

↑he lady depicted in this large Fernando Amorsolo oil portrait — certainly one of the artist's grandest and most elegant renditions – is Leonila Mercado Yatco–Yaptinchay (known as "Doña Ilay"), the Chinese mestiza matriarch of the affluent Yatco and Yaptinchay families of Biñan town in Laguna. Leonila is dressed in an elegant "traje de mestiza" of the 1880s with a traditional "camisa" and "panuelo" of very expensive, fully-embroidered "pina" textile over a skirt of shimmering turquoise French Lyons silk, overlaid with a "sobrefalda" ("tapis") of black French Chantilly lace. She wears a large gold "tamborin" necklace of the 1890s type, matching earrings of large filigree gold beads, a bracelet of Isabel II 4-P gold coins, and hanging from her waist is a "porta abanico" (fan holder) of alternating Isabel II 4-P gold coins and gold beads.

(These lavish ensembles of gold jewelry are among the many gifts of Ysidro Yatco and Bonifacia Mercado to each of their three daughters Salud [Perlas], Leonila [Yaptinchay], and Paz [Ocampo]; in turn, Leonila provides similar gold ensembles to her four daughters Trinidad, Tita [LaO'], Macaria [Abad], and Flora [Evangelista]. Much of the Spanish colonial gold jewelry of Biñan's "principalia" families is sourced from the famous Paterno Molo de San Agustin atelier in Santa Cruz, Manila. The Biñan rich have a lot of exquisite gold medallions containing miniature paintings of religious figures and scenes by the talented Justiniano Asuncion y Molo aka "Capitan Ting," a cousin of the superrich Paternos they also have several oil portraits by him — all because Romana Asuncion y Santa Ana ["Romana Asuncion de Carillo– Trinidad" subject of an 1860s portrait by her uncle Justiniano Asuncion y Molo currently in the Leandro and Cecile Locsin Collection], daughter of Justiniano's brother Antonio Asuncion y Molo and Remigia Santa Ana of Santa Cruz, Manila, marries a rich Biñan native, Andres Carillo-Trinidad, and thus, the network of exchange is opened between the patrician Santa Cruz artists and jewelers and the cash-rich Biñan "principalia.")

A truly affluent Chinese–Filipina, Leonila wears embroidered silk gloves from Paris and holds an exquisite French ivory piercework fan with handpainted silk and lace. The predilection for all things Parisian and elegant is inherited from her father Ysidro, who was the first in the family to travel to Paris in the 1880s, and brought home French creature comforts, not least

of which were Cristal Baccarat chandeliers and table lamps, decorations, and furniture for his Biñan residence.



The dowager of Laguna, Dona Leonila Yatco-Yaptinchay, captured in all her finery by Fernando Amorsolo. The portrait as it hung in her mansion.

The imposing oil portrait was commissioned by Leonila's youngest and favorite daughter Flora Yatco Yaptinchay-Evangelista ("Flory"; Mrs Teodoro Evangelista Sr) from Fernando Amorsolo in 1955 following the commission of her own portrait in a Ramon Valera wedding dress the year prior (1954). Leonila's granddaughters remembered Amorsolo arriving and staying for most of the day from lunch to merienda as he discussed lengthily the new portrait commission with their Tita Flory, who was as loquacious and demanding as could be; the young girls aged 7-10 were tasked by their Tita Flory to serve Amorsolo lunch and merienda. He enjoyed his weekend visits to the Yaptinchay-Yatco ancestral house in Biñan as it was a perfectly preserved time capsule from the 1800s, the way Flora's good friends top collector Luis Araneta and heiress Chito Madrigal regarded it as well. The artist charged Flora PHP 5,000.00 for the full-length portrait of her mother, a very considerable amount at the time. The portrait was based on a small, hand-colored studio photograph of the subject from the 1880s (the antique photograph still exists



in the possession of a very knowledgeable Manila collector). As Flora was disinclined towards Amorsolo's plain, standard molded frames, the artist obliged his client and designed the original Italianate frame of bricks with crawling grapevines and fruits (current whereabouts unknown). In the small 1880s studio photograph, Leonila poses casually in an arcadian setting of trees, flanked by a plant stand of rattan and an old Chinese ceramic cachepot. Everything that Leonila wore in the portrait was well-conserved and labeled through the decades in various "aparadores" (cabinets) and "baules" (chests) in her house and occasionally shown to visiting family and friends by her youngest daughter Flora ("Flory") who became the chatelaine of the old family house in Biñan, Laguna.

Leonila was the second of the 3 daughters (the elder being Salud Mercado Yatco-Perlas and the younger Paz Mercado Yatco-Ocampo) — "Las Tres Marias de Yatco" — of Ysidro Yatco, of Biñan's oldest Chinese mestizo fortune derived from ricelands, sugarlands, and dry goods trading, and his wife Bonifacia Mercado, reputedly an elder sibling of Francisco Mercado (son

of Juan Mercado and Cirila Alejandro; the name Bonifacia does not appear in that listing so perhaps she had another name, or was a half-sister, a first cousin, or a second cousin), the father of National Hero Jose Rizal. Both Ysidro Yatco and Bonifacia Mercado were closely related by blood to Francisco Mercado, hence the relations to the Rizals were twice over. The pretty Leonila was the favorite daughter. She always acknowledged that Pepe, Paciano, and the sisters were her cousins as well as uncles and aunts, albeit not as rich as she was. In her parents' memories, cousin Pepe was an unusually intelligent, rather smart-alecky, talkative, and "malikot" restless child, at least when he wasn't sick with something, which was often.

Relations between the Yatco sisters Salud, Leonila, and Paz and their younger Mercado-Rizal cousins were close and cordial. As children, the cousins played in the Yatco-Mercado "azotea," "cocina," and "antecocina" (where the stone "aljibe" water cistern was), right beside the "comedor" dining room and "caida" entrance hall. They liked to sit on a long

(1) The stately exterior of the Yatco-Yaptinchay ancestral home. (2) Various lavish interiors. All photographs from the Yatco-Yaptinchay Estate and Jose Ma. Ricardo A. Panlilio (JMR A. Panlilio) bench and gather around the "dulang" low dining table. Leonila related to her children that after cousin Pepe's execution in December 1896, his younger sisters had come to the house requesting financial assistance; the Rizal family's assets had been confiscated by the Spaniards. They had to pass surreptitiously through the "voladas" (galleries) of the house like servants to avoid the attention of the household staff and possibly of the roaming "guardia civil." Leonila's parents did extend financial assistance to their beleaguered Rizal relations, but they did so at great risk to their lives, livelihood, and reputation. Cordial relations continued up to the prewar, with the younger Rizal sisters visiting their affluent Yatco–Mercado cousins in Biñan.

During World War II, Leonila's son Isidro ("Sidring") offered the hospitality and relative safety of the house to his good friend Jesus Amado S. Araneta ("Amading") and his family, including an eccentric aunt who did not like to be kissed nor touched. Amading's youngest daughter Maria ("Baby") brought her beautiful American and European dolls, to the delight of the young Yaptinchay granddaughters.

The Ysidro Yatco–Bonifacia Mercado residence (which later became the Pablo Yaptinchay–Leonila Yatco residence) was composed of the original, 1820s bahay–na–bato connected by a commodious stone azotea to a newer, larger, 1840s bahay–na–bato which served as its principal façade. Another version in the family related that the couple Ysidro Yatco and Bonifacia Mercado had built the 1840s house in front and then purchased the old 1820s house at the back to connect the two properties, a common practice at the time. In any case, the residence was large, composed of two houses connected by a stone "azotea."

Leonila and her two sisters lived in then unheard—of luxury as the daughters of Biñan's preeminent citizens at that time (1870s onwards). Imported French, English, American, and Chinese furniture graced the reception rooms. Elegant furniture from the redoubtable Chinese cabinetmaker Ah Tay in Binondo, Manila appointed the various rooms (there were four marbletop "lavadoras" washstands and four "peinadoras" dressers in the house; a grand house usually had only one of each). European crystal chandeliers, hanging lamps, and table lamps lit the rooms.

The "caida" entrance hall was furnished with comfortable local and imported armchairs, round marbletop tables and side tables; memorable was a French Empire–style completely gilded, marbletop console supported by an eagle. There were tall mirrors over console tables. An American Victorian gasolier hung from the painted ceiling secured with buttonlike discs. There was also a tall German grandfather's



Photograph of an unidentified client of Amorsolo with the half-done portrait behind him. © Amorsolo-Lazo, Sylvia. *Amorsolo: Love and Passion - Volume 2: Portraits (2nd Edition).* Fernando C. Amorsolo Art Foundation, Inc. Quezon City. 2018. p. 162.

clock. Casually placed everywhere, on tables and on the walls, were the family's travel souvenirs from times past.

In the commodious "sala," large, lifesized oil portraits of Ysidro Yatco and Bonifacia Mercado by Antonio Malantic y Arzeo of Tondo, Manila hung on the far walls; a seated oil portrait of Pablo Yaptinchay y Gana by Justiniano Asuncion y Molo of Santa Cruz, Manila hung on one narrow wall. The walls were covered in canvas painted with arcadian scenes of trees and forests, hills and mountains by theater artists. A large grooved marbletop table with C-scroll legs occupied the center of the "sala," with marbletop console tables in the same style along the walls set under large mirrors. Seating in the sala was originally of traditional "Luis Quince" and "Carlos Trece" style armchairs and sofas as well as the erstwhile fashionable Thonet "Vienna" bentwood chairs of the 1800s but were replaced during the prewar with sturdier chairs and sofas in the geometric Art Deco style by Gonzalo Puyat. A big Eastern rug covered the center of the floor. A pair of Cristal Baccarat chandeliers hung from the painted ceiling, the matching sconces on the walls; they were purchased by Ysidro Yatco in Paris during the 1880s. A pair of antique Chinese Ch'ing dynasty ceramic Foo dogs sat on the console tables; in a nod to Chinese ancestral traditions, that pair was brought to the Yaptinchay-Yatco family mausoleum as decoration every 01 November.



Fernando Amorsolo (1892 - 1972)

Portrait of a Lady in Maria Clara Dress Portrait of Doña Leonila Mercado Yatco-Yaptinchay signed and dated 1955 (lower right) oil on canvas 70" x 52" (178 cm x 132 cm)

P 8,000,000

Accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

PROVENANCI

Flora Yatco Yaptinchay–Evangelista (Mrs. Teodoro Evangelista Sr), commissioned from Fernando Cueto Amorsolo Private Collection, Manila

LITERATURE

Amorsolo-Lazo, Sylvia. Amorsolo: Love and Passion - Volume 2: Portraits (2nd Edition). Fernando C. Amorsolo Art Foundation, Inc. Quezon City. 2018. p. 116 The "comedor" dining room featured a long "sola pieza" one-piece dining table of "golden narra" wood with its twenty-four dining chairs. There were sideboards on all four sides of the room flanked by multiple display cabinets for china "vajilleras," crystal "cristalerias," and silver "plateras." Much of the china, crystal, and silver ware were purchased by Ysidro Yatco in France and England in the 1880s. Like the "caida," there was also a tall German grandfather's clock. Up to the 1970s, the Yaptinchay-Yatco house was one of the very few bahay-na-bato to still have its original silk damask "punkah" (cloth ceiling fan) functioning.

The "cuartos" bedrooms had elegant 1840s tester beds in "kamagong" wood as well as ornate 1870s tester beds in "golden narra" wood, not to mention the prestigious "calabasa" beds of Ah Tay. There were many "aparadores" of various styles to store personal possessions; one aparador contained Leonila's old issues of "La Moda Elegante," an 1800s fashion magazine. The "cuarto principal" master bedroom had a grand matrimonial bed elaborately carved with swallows, cranes, incense burners, phoenixes, and dragons with solomonic testers fronted by a comodalatar with a magnificent tableaux of the Crucifixion in ivory encased in a kamagong urna, and flanked by ivory images of "San Jose Patriarca," "San Roque de

Montpelier," and "Santa Barbara, virgen y martir." Most of the ivory santos in the Yaptinchay–Yatco house were by the Biñan crowd favorite, Leoncio Asuncion y Molo of Santa Cruz, Manila, brother of the painter Justiniano Asuncion y Molo. Several of the "aparadores" tall cabinets were by another Biñan crowd favorite, Ah Tay of Binondo.

The Yaptinchay–Yatco "antecocina" and the "cocina" had an "aljibe," a stone water cistern. A plain "aljibe" was a common feature of a bahay–na–bato, it was usually part of an azotea, and at that time of no running water, it stored rainwater necessary for household chores. However, to have an elaborate "aljibe" with a stone turret concealing the well, tiled roof, and an earthenware pineapple finial as part of the water filtration system was entirely another matter of finances altogether. Few Filipino bahay–na–bato had elaborate "aljibes," among them the Yaptinchay–Yatco in Biñan, Laguna, and the Constantino in Bigaa, Bulacan (now Balagtas).

To contextualize these domestic, seemingly trivial matters, one should understand that well–off Filipino houses were sparsely furnished up to the end of the Spanish period in 1898 as fine furniture, both imported and local, were expensive and imported



lighting and decorations, much more so. To have a houseful of European luxuries was a great economic and social feat up to the end of the Spanish regime.

The old 1820s house had been turned into one long hall which held a staggering, albeit pious, display of antique ivory santos in "virinas" on oversized Sheraton-type "mesa altar" altar tables with discreet bone and kamagong inlay, one after the other in succession. In those days, it was the height of taste and style, not to mention social acceptability, to spend lavishly on the household icons, certainly not on oneself. It could have well been the splendid ensemble described by Fray Joaquin Martinez de Zuniga OSA in Biñan, Laguna in 1799, the only other possibility was at the nearby Alberto residence. The Yaptinchay-Yatco residence in Biñan, Laguna with its neoclassical architecture and elegant furnishings represented an ideal example of the Filipino "bahay-na-bato" by the high standards of the late Filipiniana authority Martin Imperial Tinio Jr.

Leonila Mercado Yatco married Pablo Gana Yaptinchay in the 1890s and they had seven children, three sons and four daughters: Jose "Pepe," Francisco , Isidro "Sidring," (married Josefina Yatco; his best friends were Jesus Amado Sitchon Araneta ("Amading") and Nicasio Chiong–Veloso Osmena ("Nick"); the high–profile Sidring parlayed his Yaptinchay–Yatco inheritance to a large fortune in the heavy machinery business, had his offices in Hong Kong, and lived at The Peak), Trinidad "Ate," Tita "Tating" (married LaO'), Macaria "Nena" (married Eliseo Abad), Flora "Flory" (married the eminent Teodoro Evangelista Sr – Executive Secretary of President Elpidio Quirino; Secretary of Foreign Affairs, Secretary of Education; FEU Far Eastern University President). The house was designated as "comunidad" in Leonila's last will and testament but Flora paid off her 6 siblings and it became solely her property.

ACKNOWLEDGMENTS:

Yaptinchay–Yatco estate Lourdes Yaptinchay Abad–Panlilio Cristina Yaptinchay Evangelista Virginia Yaptinchay Juanita Yaptinchay Eligir–Cueto Jose Ma Ricardo A Panlilio

Various lavish interiors. All photographs from the Yatco-Yaptinchay Estate and Jose Ma. Ricardo A. Panlilio (JMR A. Panlilio)





Mauro Malang Santos (1928 - 2017)

Flowers signed and dated 1987 (lower right) oil on canvas $43" \times 43"$ (109 cm × 109 cm)

P 2,200,000

Accompanied by a certificate issued by West Gallery confirming the authenticity of this lot

PROVENANCE Private Collection, Europe

Despite being primarily known as a painter of genre scenes, Malang would flex his creative muscle once in a while and paint still life compositions, which bear unique and exciting qualities. For one, the leaves and flowers that constitute them were painted impressionistically, as though Malang was not so much depicting their appearance as their energy. They shoot from different directions, but certain design principles, such as the placement of a central axis, provide an arrangement to what initially seems a collection of unruly details. Explosive on the support, the still life features a bravura of colors that overlap in exciting configurations. With that said, this work is not a sedate beauty but an extravagant burst of creation evoked by the dexterous hand of a master at the peak of his artistic prowess.



Soler Santos (b. 1960)

Plants Series signed and dated 4.27.92 (lower left) oil on canvas 48" x 48" (122 cm x 122 cm)

P 200,000

Accompanied by a certificate issued by West Gallery confirming the authenticity of this lot

Provenance Private Collection, Europe

Visual artist and gallerist Soler Santos is among Philippine contemporary art's most influential voices. Born in 1960 in Metro Manila, Santos was exposed to the fine arts at a relatively young age, given that his father, Mauro Malang Santos, is considered to be one of the pillars of Philippine Art in the 20th century. Santos received his formal education in the arts at the University of the Philippines' School of Fine Arts. Santos' unique practice has proven to be successful not because of his namesake, but because of his own unique approach to art itself. In 1992, he was awarded the coveted Thirteen Artists Award by the

Cultural Center of the Philippines. Aside from being a visual artist, Santos is also a respected gallerist, with his Quezon City space West Gallery considered one of the most respected and prestigious galleries in the Philippines today.

Santos' unique artistic practice is one that primarily explores our relationship with our surroundings. Though Santos' style is varied and multifaceted, the very philosophy that his works operate on can be seen as a critique of our environment and how our experience primarily informs our relationship with it. From his Leaves series to his Derelict series, there is an inimitable touch of realism on display, his stylization of subjects an impeccable showing of creative genius. This particular piece shows Santos' original experimentations with Magical Realism through the way he renders his subject matter as well as his color choice, but still remains emblematic of Santos' current and critical style. From his Leaves to his Derelict series, there is an inimitable touch of realism on display, his stylization of subjects an impeccable showing of creative genius.

PROPERTY FROM THE IRENEO AGUIRRE JR. COLLECTION

Jose Joya (1931 - 1995)

Vista Beyond Vision signed and dated March 25, 1981 (lower right) acrylic collage $36" \times 52"$ (91 cm \times 132 cm)

P 7,000,000

Accompanied by a certificate issued by Mrs. Josefa Joya Baldovino confirming the authenticity of this lot

PROVENANCE
Acquired directly from the artist

Acquired directly from the arti:

LITERATURE

Baldovino, Josie Joya et al. *Joya*. Dick Baldovino Enterprises. Manila. 1996. Plate 131

Jose T. Joya's works were highly figurative and conventionally representational. Indeed, he was one of few Filipino artists who combined a keen intelligence, love of country and a modern sensuality of form that is uniquely ours. As the National Commission for Cultural and the Arts (NCCA) has noted of Joya: "He espoused the value of kinetic energy and spontaneity in painting which became significant artistic values in Philippine art. His paintings clearly show his mastery of 'gestural paintings' where the paint is applied intuitively and spontaneously, in broad brush strokes, using brushes or spatula or is directly squeezed from the tube and splashed across the canvas."

In Joya, as Francisco Arellana has once said, one could see the power of abstraction, which is either only potential or false in others, but becomes an actuality. And his abstraction is total and absolute - Joya's masterpieces are not of the things of this world - it is extremely unique on its own. And this power is majestically shown in this piece wherein *Vista Beyond Vision is* infused with both vitality and improvisation, resisting any typical methods of characterisation, with the artist consolidating any remaining subjective elements into purely sensory impressions of light, movement and energy. It presented a singular vision of raw power and energy distilled onto a painting surface rich in both visual and textural detail.

The renowned artist reinterprets the traditional format of landscape painting, recreating an abstract pictorial realm teeming with subdued monochromatic colours accumulating in generous layers of impasto strokes, which are then choreographed into a series of intertwining blocks resembling boulders or masonry, hence the featured masterpiece exemplifies Joya's working style along with his inner psyche and process of exploration - contemplative in considering the movement of time and its significance as the spirited and restive master of the cosmos, a symbol and measure of past, present and future.







Lee Aguinaldo (1933 - 2007)

Untitled

pen, ink, pencil on photo transfer on board 22 1/2" x 25" (57 cm x 64 cm)

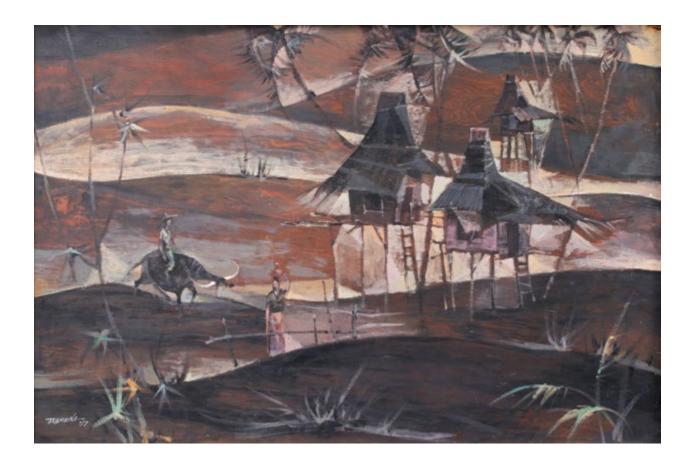
P 300,000

PROVENANCE Private Collection, Switzerland Acquired directly from the artist in the 60's

Aguinaldo was born in New York in 1933 to logging Tycoon and former Magsaysay campaign manager Daniel R. Aguinaldo, and his Russian-American wife. Aguinaldo discovered his passion and love for the arts after encountering the works of Rembrandt and the other Dutch masters at the Metropolitan Museum. But it was the eclectic oeuvres of the famed abstract expressionist Jackson Pollock that eventually influenced his early works as a bona fide artist. Raw and real, these pieces were characterized by their energetic composition fueled by an impromptu methodology that is undoubtedly similar to Pollock's own practice. Aguinaldo then went beyond his Abstract Expressionist Flick paintings and then began to dabble into the controlled simplicity of his relatively more

minimalist and linear works. These pieces feature a heavy emphasis on color, seemingly echoing the works of Rothko and Albers. But, it is Aguinaldo's use and command of light and gradation that make his works true masterpieces. In 1971, Aguinaldo, along with other local artists, represented the Philippines in the Sao Paolo Biennale. His work has since been exhibited in renowned spaces, from the Fukuoka Art Museum in Japan to the Museum of Art in Singapore.

These elements give Aguinaldo's work a sense of space and physicality that, in turn, engages the viewer to ascribe a certain meaning. This particular piece is more akin to Aguinaldo's later style rather than his Linear or Flick works. The work features the use of frottage, or a technique in which the artist takes a rubbing from an uneven surface to achieve the desired effect. This is evident in this work in which Aguinaldo's process creates a seemingly ethereal layer that partly obscures a much more detailed work behind a wall of paint and material. Aguinaldo would eventually incorporate this technique into his mixed-media and image-based pieces.



Romeo Tabuena (1921 - 2015)

Barrio Scene signed and dated 1957 (lower left) oil on wood panel 24" x 36" (61 cm x 91 cm)

P 400,000

PROVENANCE Private Collection, USA

Romeo Tabuena with his ethereal carabaos and distinct barrio scenes created groundbreaking works that contributed to the evolution of Philippine art. Self-confessed to be highly influenced by Cubism and Chinese vertical paintings, the majority of his works were acrylics, oils, and watercolors that featured a combination of Filipino and Mexican cultural themes, such as traditional housing, working people, and native plants. He is often classified as belonging to the postwar neorealist movement, with his then fresh approach to form sometimes compared to Chinese calligraphic brushstrokes. As an artist, Tabuena always drew upon his Filipino roots. This is evident in his pervasive inclusion of local traditions and landscapes.

In this majestic piece, Tabuena seemingly weaves in poetic and literary beauty into everyday rural life, thus elevating the mundane into a transcendental sublime. But what makes this particular piece noteworthy is Tabuena's color choice. As an artist, he would often employ soft pastels and pleasing hues. But these characteristics are seemingly absent from this particular oil on wood work. In their place are rich, earthy, and slightly sombre colors that evoke a much more serious mood. Despite this, this work still features Tabuena's signature techniques such as calligraphic brush strokes and a distinct figurative style. Tabuena's works arguably enter the mystical realm that dominates the pastoral consciousness of Filipino rural life.



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED LADY

Fernando Amorsolo (1892 - 1972)

Portrait of a Lady in a Terno signed and dated 1948 (lower left) oil on canvas 20 1/4" x 16" (51 cm x 41 cm)

P 2,400,000

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

Fernando Amorsolo helped shape and stylize the image of the ideal Filipina. He has always been in favor of uplifting Filipino ideals especially in regards to aesthetics that's why, in the biography Fernando C. Amorsolo: Drawings, the artist is quoted saying that he has always "rejected Western ideals of beauty" hence the continuous vision of a Filipina - the rustic scene but gentle romanticized women in what is today seem like theatrically native costumes, gathering mangoes, or planting rice accounted with nostalgic poses which evidently seen on the Untitled oeuvre where Amorsolo portrayed a lady in a classic Filipina terno sitting shyly with flowers in her hand - a 'perfect testimony on Amorsolo's visual representation of a Filipina, as he was quoted saying - "The ideal Filipina beauty should not necessarily be white complexioned, nor of the dark brown color of the typical Malayan, but of the clear skin or flesh colored type which we often witness when we met a blushing girl."



Oscar Zalameda (1930 - 2010)

Vendors signed (lower left) oil on canvas 30" x 36" (76 cm x 91 cm)

P 500,000

PROVENANCE Acquired directly from the artist Highly recognized for his prized works of color harmonies and elegant, sophisticated cubistic forums of genre themes -Oscar Zalameda used the daily work of vendors as his muses for this piece in interpreting the daily lives of his subjects through the plentitude of the prismatic ray. The artist included bursts of contrasting colors to add vibrancy and placidity to the scene, wherein he employed gem-toned planes of colors that generate abstract relationships and color harmonies. Zalameda perfectly portrayed a curated reality, posing his subjects in a graceful tableau, by being generous in the truth of their weighted labor.



Vicente Manansala (1910 - 1981)

Sabong signed and dated 1959 (lower left) watercolor on paper 22" x 30" (56 cm x 76 cm)

P 1,000,000

Accompanied by a certificate issued by National Museum, Manila, Philippines confirming the authenticity of this lot

PROVENANCE

Acquired directly from the artist by Mrs. Floy Aguenza

Vicente Manansala's choice of subject matter is characterized as a unique synthesis of closely affiliated motifs, regardless of the style and medium he employs. For instance, roosters and cockfighting, also known as sabong in the vernacular language, are recurring themes in the artist's oeuvre. Manansala's affinity for such concepts stemmed from his experiences as a fisherman and a farmer during the Japanese occupation's depressing years. In this period,

Manansala developed a penchant for depicting the folk culture, traditions, and lifestyle of the ordinary Filipinos, carrying on with a theme popularized by Fabian de la Rosa and Fernando Amorsolo.

Beyond his strong instinct for depicting such subjects and his natural affection for the popular Filipino pastime, Manansala's affinity for these themes are seen as visual declarations of his Filipino sensibility. The artist once disclosed that the roosters in his works embody a creative zoomorphic version of himself. Manansala stated: "I like roosters very much. Did you know that when I was single, I used to join cockfights! I stopped when I got married. After all, fighting cocks and a wife don't go together." In this piece, the roosters are depicted in their usual native colors, accentuating their overall figure and distinguishing them from the rest of the composition. However, the juxtaposition of native colors with an abstract depiction of a cockpit rendered in his iconic Transparent Cubism brings to the foreground his mastery of merging figuration with abstraction.







Augusto Albor (b. 1948)

- a) Expanse D signed and dated 2005 (lower left) acrylic on canvas 12" x 9" (30 cm x 23 cm)
- b) Expanse C signed and dated 2005 (lower right) acrylic on canvas 12" x 9" (30 cm x 23 cm)
- c) Redspeed in B Minor signed and dated 2009 (lower left) acrylic on canvas 12" x 10" (30 cm x 25 cm)

P 160,000

The tonal quality of Augusto Albor's works have always been powerful. There is a very robust, yet subtle approach to Albor's canvas, where he uses not lines and colors to emphasize detail in his work, but rather he lets the artwork speak in volumes. The work's surface gives it a humbling, meditative ambiance, the viewers are then left in the stark emptiness to contemplate. Knowing that Albor has been exploring the capacity of color to fashion a realm of sensation and insight, it is seen in this set of works, he formulated new meaning beyond conventional and traditional forms of language and communication. Because of how his minimalist abstract expressionism does not overwhelm his viewers with strong, brash colors and abrupt, confusing lines, his aesthetic speaks volumes to viewers that seek a calm, serene rendering of raw visual elements.

SWEET SURRENDER

A RARE BRIAN UHING



Brian Uhing (b. 1975)

Abandoned Monuments signed and dated 2020 (lower right) oil on canvas 40" x 33" (102 cm x 84 cm)

P 5,000,000

PROVENANCE Private Collection, Manila

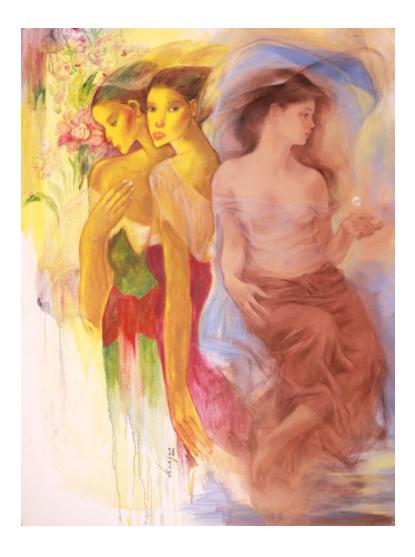
ontemporary artist Brian Uhing subverts the classical notions of Western art under the authority of symbolism and surrealism. Uhing's refined paintings of classical figures lean towards the traditional, specifically the Flemish and Venetian painting style or what he calls "glazing galore." His art process is inspired by the old masters, such as Félix Resurrección Hidalgo and Jacob van Ruisdael. He injects it with dark humor rendered in his distinct surrealist approach. "They [old masters] didn't paint what was before them, but instead focused more on how to show everything at its most exaggerated, dramatic advantage," Uhing said.

In a 2021 interview with ANCX, Uhing recounted his childhood and narrated how the old masters influenced his art. "My parents believed in the powerful influence of books on art, so I grew up immersed in the images of the old masters, the artist said. "I loved how their works appeared submerged in deep water and would give off their own faint light. It just filled me with this haunting, romantic feeling. Then I discovered the works of Magritte, Duchamp, and Balthus, who used their art to play pranks! I thought, if I could marry the richness of Titian's work with the humor of Magritte, that would be something I wouldn't mind seeing."

Abandoned Monuments depicts a weary elderly man with his hand holding onto a white flag traditionally attributed to capitulation. With sunken eyes and wrinkled skin, the man's face unveils a face that had been worn by the passage of time. He is portrayed

as hiding within a "shell," representing the prime version of himself—younger, bolder, and high-spirited. Miniature toy soldiers dressed in medieval crusader regalia are seen conducting an offensive into his façade. According to Uhing, the painting conveys "a point when you decide to let go of an idea of yourself and allow it to succumb to whatever your fate may bring."

This work also serves as a visual commentary on late-life crises. As we grow older, we deeply long for a period in our lives where our strength, vigor, and success were at their greatest. However, this sentimentality and nostalgia can make us vulnerable to a late-life existential dread. Notwithstanding our accomplishments and triumphs, we continue striving to prove our worth and merit in this mundane world. As our impermanence becomes more conspicuous, we may experience frustration, a loss of identity, and the feeling that our life has already reached its culmination. But these predicaments are, in fact, opportunities in disguise for us to acknowledge that we need to have a genuine connection with those around us before it becomes too late. Uhing's work reminds us that existence is not entirely derived from worldly gains but also the essence of our relationship with other humans; isolation is fatal. Moreover, we may not have preserved and sustained our youth due to the transience of human life, but at least we have grown to become more resilient amid the vicissitudes life has still to thrust.



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED GENTLEMAN

Lydia Velasco (b. 1948) Caloy Gabuco (b. 1956)

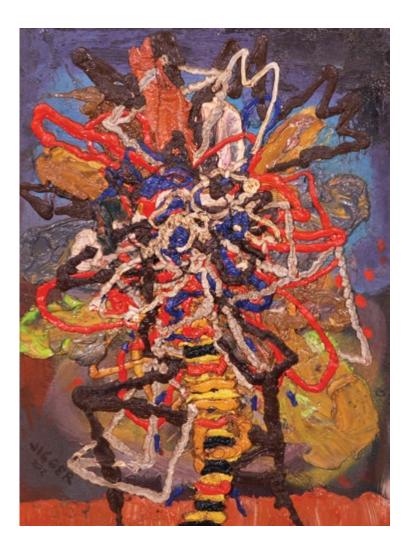
Untitled signed and dated 2016 (lower center and lower right) mixed media on canvas 48" x 36" (122 cm x 91 cm)

P 200,000

Lydia Velasco's women subjects are portrayed as strong, vigorous, hardworking, independent and assertive, yet at the same time tender, caring, graceful and sensual - reflective of all the facets of the artist's inner self. Velasco's portrayal of women exhibits the ideal Filipino woman, wherein she continuously tries to portray women from their own perception of themselves and values the proper presentation of women in art. No wonder, a collaborative work with Caloy Gabuco whose works are also often focused on human faces and celestial beings came to fruition.

What makes Gabuco's works unique is the way he painted the expressions on their faces. The subjects seem to talk to the audience, conveying some melancholic and insightful messages. Furthermore, the men, the women, and the children in his pieces often take you to the inner journey as you gaze into their eyes. And as they stare back at you, their eyes often penetrate your soul.

With the same visual interpretation through their subjects' expressions, Velasco and Gabuco, bring forth the featured Untitled masterpiece. Though different in style - Velasco exhibiting the ideal Filipina and Gabuco presenting his woman subject in a celestial concept - both share the same reflection and imagery of presenting women to the viewers in a penetrating stare depicting the strength, the assertiveness yet tender and graceful facets - bringing the viewers to a whole different world alongside penetrating the innermost depth of their souls.



Jigger Cruz (b. 1984)

The Dance Seemed To Be Going On The Right Down Deep On Its Flesh signed and dated 2012 (lower left) oil on canvas $18" \times 12" (46 \text{ cm} \times 30 \text{ cm})$

P 600,000

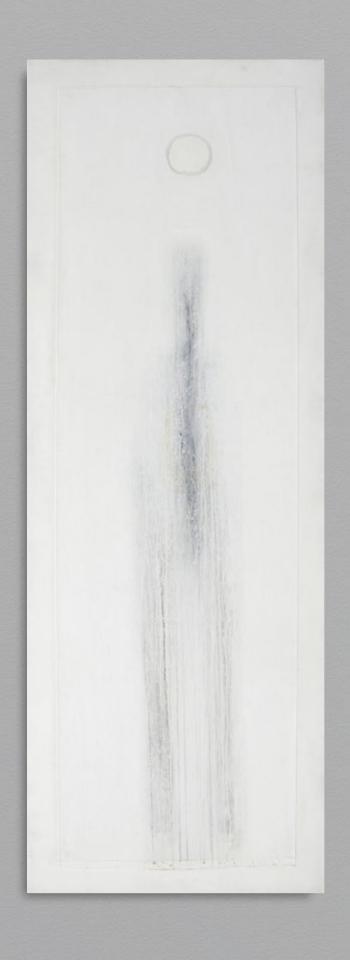
Accompanied by a certificate signed by the artist confirming the authenticity of this lot

The works of Jigger Cruz often feature a menagerie of colors heaved onto the canvas. Cruz applies this technique until the paint becomes dimensional and palpable, allowing his works to exist not only as a flat surface, but also as an object that takes on various sculptural properties. This work seemingly invites the viewer to not only view, but to engage with its intricately layered treatment. Its webbed and jagged paints desperately latch onto the frame until a predominantly cerulean landscape latches the viewer in. Drippings of a vivid color cry over a blank surface as the textures jump out of the painting as shapes, ready to take on whole forms. But there is peace amidst the destruction and a sense of unity born out of utter chaos in its horizontal patterns.

A graduate of Far Eastern University, unlike his peers, Cruz did not see painting as a full-time profession from the get-go. It wasn't until 2011, when he met the acclaimed artist Manuel Ocampo and took up an apprenticeship offer under the renowned Neo-Expressionist master, that Cruz decided to take up painting full-time in order to pursue his interests and passion. Since then, Cruz has mounted numerous solo and group shows at renowned institutions such as Tala Gallery, Blanc Art Space, and Ayala Museum. Cruz's unique and singular contemporary style has also rocketed him to international acclaim. Cruz's works were exhibited in cities such as Singapore, Switzerland, and New York. Cruz was also part of the groundbreaking group exhibit entitled WASAK! Filipino Art Today.

UNDERSTATED ELOQUENCE

ZEN AND LAO LIANBEN



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED EDUCATOR AND PHILOSOPHER

Lao Lianben (b. 1948)

Man of Few Words signed and dated 2009 (lower left) acrylic on canvas 87" x 31" (221 cm x 79 cm)

P 2,600,000

PROVENANCE Acquired directly from the artist

↑he Greek Stoic philosopher of the 1st and early 2nd centuries, Epictetus, once said, "Be silent for the most part, or, if you speak, say only what is necessary and in a few words." This passage perfectly sums up the inherent nature of Lao Lianben as an artist and the substance of his works. Much like his disposition, Lao's art has always evoked a profound meditation; it is free from interference and materializes without much fanfare. His art entails an aura of contemplative stillness and tranquility. In light of these, one can deduce that Lao's art is not a means to an end but is the activity of enlightenment itself.

Lao always finds himself visually translating the meaning of his works by metamorphosing abstract elements into an oeuvre that is often inspired by words. Indeed, Lao is a "man of few words," for his art genuinely embodies his bona fide persona—gentle and reserved yet remarkably exceptional due to his virtuosity and mastery of Zen art. This style is held in high regard for its simplicity and restraint; only a handful of artists fully grasp these two qualities. Zen's essence of "brevity is the soul of the wit" and "simplicity is preferable to complexity" have always been the rallying cry of Lao's aesthetics.

Man of Few Words showcases Lao's classic subdued strokes of black paint pressed against a white canvas. The strokes depict a figure of a man standing in the middle, with his figure abstracted and stripped to its fundamental features. The man's bearing is calmingly arresting that it gives credence to his reticent character. His stillness is charged with the unspoken melody of his thoughts. The entirety of the composition is pervaded with a lulling silence, inviting the viewer to engross oneself in a meditative reflection. This work by Lao perfectly embodies his affinity for the serenity of Zen art. Here, Lao's purposive calmness becomes a sounder outlet to convey his message—that it is in the silence of the words where the mind speaks clearly and loudly.

As written by Leovino Ma. Garcia in Black Water: A Monk's Dream,

"Lao Lianben continues to will only one thing—to render what is "invisible to the eyes." Like the empty bowl of a Buddhist monk, his paintings here, in their bare simplicity, offer an inexhaustible feast for thought."

If truth be told, there is so much more to Lao's artwork than stimulates the senses. A sheer understanding of the painting's meaning calls for a pure apprehension of its title—and the spirit of Zen aesthetics he has always been indebted to.



Tam Austria (b. 1943)

Untitled signed and dated 1990 (upper left) oil on canvas 36" x 48" (91 cm x 122 cm)

P 300,000

Anastacio "Tam" Austria has a penchant for depicting the rich cultural tradition of his countrymen—from scenes of the ordinary Filipinos' everyday life, the tranquil landscape of the countryside, to the diverse customs that define our collective identity as a nation. His works are deeply admired for their captivating and idyllic attributes. In this piece, Austria portrays a utopian world enraptured by a lady's mesmerizing femininity. Set against a backdrop of a blissful environment, the subject is a divinely idealized depiction of a Filipino woman dressed in a traditional rural wardrobe. She is surrounded by an abundance of flora and fauna rendered in earthly pastel hues that accentuate Austria's mastery of intertwining the folk and the modern.

Austria's works appeal to a myriad of art connoisseurs due to their timeless and universal romantic appeal. Referring to the universality and pertinent character of his oeuvre, Austria expressed: "I think my work reflects a number of basic truths, perhaps, too, nostalgia for the good things slipping away. Then there is the earth, the fields, the sky, the quiet corner people long for. Perhaps, people are drawn to my painting by common feelings that go beyond art."

Austria was mentored under the artistic prowess of Carlos "Botong" Francisco. In 1954, he obtained his Bachelor of Fine Arts degree from the University of Santo Tomas. He was bestowed by the Cultural Center of the Philippines with its highly-coveted Thirteen Artists Award in 1970. In the same year, Austria held his first exhibition at Marcel's Gallery of Fine Arts in Oakland, California. A high point in his artistic career was his nomination as one of the five finalists in the 1983 Mobil Art Awards. Austria's works are a proven favorite amongst art collectors.



Iyan De Jesus (b. 1987)

Origins In signed and dated 2021 (upper left) oil on canvas 48" x 54" (122 cm x 137 cm)

P 100,000

PROVENANCE Vinyl on Vinyl

lyan de Jesus' Origins In portrays a representation of Eve and the Apple at the apex of beauty and perfection, the prime of life. Inspired by biblical and mythical genesis, Eve seems to be at the cusp of discovery and the accumulation of knowledge; her innocence is soon to be transformed by an experience that affects not only herself but all of her future descendants. As she ponders on the forbidden fruit almost at her grasp, omnipresent eyes constantly observe her. At the same time, various animals facing extinction surround her, except for a simple ladybug that represents insects continuing their survival when all species have been wiped out of the planet. Touching on Darwinian philosophy, the piece presents the

beginning of time and the process of creation, and the dichotomy of faith and science as an oft-repeated story retold with the artist's hand. This inception shows how a moment shapes the soul and catalyzes shifts in one's essence and existence. The first work in the artist's new series, Generations of Leaves, Eden is the initial setting—the exquisite yet formidable foundation from which myriads of tales will soon emerge.

Depicted in religion, art, and history as the source of original sin, Eve is usually pictured in a villainous light. With Origins In, however, De Jesus takes control of the narrative, preferring to present Eve as impressionable yet thoughtful at a crucial point of her journey—just as when we are faced with the choices we need to make whenever we come into a decision, unsure of the consequences that may come forth.

THE BEAUTY IN EMERALD

AN ODE BY ZALAMEDA



PROPERTY FROM THE BABY SANTIAGO COLLECTION

Oscar Zalameda (1930 - 2010)

Portrait of Baby Santiago signed (lower right) ca. 1970 oil on canvas 38" x 33" (97 cm x 84 cm)

P 400,000

PROVENANCE Acquired directly from the artist





(1) Zalameda painting the portrait of Baby Santiago. (2) Baby Santiago and her portrait on the cover of the June 22, 1970 issue of the Weekly Nation Magazine

s the 'Pearl of the Orient Seas,' the Philippines is endowed with the allure and charisma of Filipina beauty. This is evident in the country's prominence as among the world's beauty pageant powerhouses; we have consistently bagged the most coveted crowns in various international beauty pageant competitions. In 1968, Australia held its 14th Annual Moomba Festival in Melbourne, emphasizing the diversity of culture, entertainment, and pageantry. It is Australia's largest and grandest free community festival, having been celebrated since 1955 and regularly attracting up to a million local and foreign tourists.

The highlight of the festival is its celebrated Moomba Monarchy. The first to be introduced was the Queen of the Moomba competition in 1955. The Queen of the Pacific pageant followed suit in 1967. On March 9, 1968, 17 contestants from 17 participating countries, including Malaysia, Singapore, Taiwan, Hong Kong, New Zealand, Australia, and Fiji, vied for the Queen of the Pacific title. The pageant was held at the Southern Cross Hotel in Melbourne, Australia's first modern international hotel. The Philippines participated in the beauty pageant for the first time during that year. It sent as its official representative 20-year-old Maria Rita "Baby" Santiago of Quezon City, besting other hopeful contestants when the country held a search for its first-ever representative in the preceding year.

Prior to the grand coronation, Santiago had already won the "Miss Crowning Glory" for her short yet perfectly coiffed hair styled by hairdresser Fernando Marasigan. But Santiago's true "crowning glory" materialized when she was proclaimed the 1968 Queen of the Pacific. She received a sash and a string of Mikimoto pearls from the previous year's titleholder, Betty Lim Saw Yim of Malaysia. Interestingly, Santiago was only the second Filipina to win an international beauty pageant title after Gemma Teresa Guerrero Cruz secured the 1964 Miss International crown.

The year before she won the Queen of the Pacific, Santiago became one of the Ten Outstanding Models of the Philippines, along with Chona Kasten, Margarita "Maita" Gomez, Jojo Felix-Velarde, Dinty Barredo, Toni Serrano, Pearlie Arcache, Jean Margaret Lim, Cherrie Pie Villongco, and Tina Santos.

Oscar Zalameda did this painting of Baby Santiago in Berlin, Germany, in 1970. At that time, Zalameda was living in Paris and came to Berlin to mount an exhibition organized by Santiago and her Swiss husband, Richard Handl, in the lobby of the Berlin Hilton Hotel, where the latter served as the manager from 1969 to 1970. Santiago was then living in a finely furnished apartment in the Berlin Hilton with her husband. The couple oversaw the entirety of the exhibition—from its initial planning, press conference, preview, and up to the show's duration. Santiago was deeply supportive of and well-disposed to Zalameda, who was at the prime of his professional artistic career. According to Santiago, Zalameda stayed in the Berlin Hilton for about three weeks. One morning, while chatting after breakfast, he told Santiago to wear a gown made by their mutual friend and famous Filipino couturier Rudy Dandan. After Santiago donned the well-crafted dress, Zalameda started painting. Subsequently, the artist gifted the portrait to Santiago as a symbol of gratitude for her unwavering moral support during the exhibition. The portrait captures the Queen of the Pacific in an exquisite hairstyle and a dignified stunning emerald gown—truly an epitome of the quintessential Filipina beauty.



PROPERTY FROM THE BABY SANTIAGO COLLECTION

Oscar Zalameda (1930 - 2010)

Le Midi signed (lower right) ca. 1970 oil on canvas 36 1/2" x 34" (93 cm x 86 cm)

P 800,000

PROVENANCE Acquired directly from the artist

EXHIBITED

Berlin Hilton Hotel, Oscar Zalameda: One-Man Show, Berlin, Germany, 1970

In the early 1970s, Oscar Zalameda was at the pinnacle of his very illustrious international painting career. Zalameda was living in Paris at that time and would visit Berlin for an exhibition organized by the couple, Baby Santiago and Richard Handl, at the Berlin Hilton Hotel. According to Zalameda, the painting depicts the South of France, known colloquially in French as le Midi. Located along France's coastline along the Mediterranean Sea, the region is known for its scenic beachside location, balmy weather, and stunning coastal vista. Zalameda frequented this location owing to his bon vivant persona. As Zalameda integrated

himself with the spirit of liberty and rapture in his European sojourn, his art also became acquainted with Western culture's ecstatic atmosphere.

Zalameda depicts the pleasant and picturesque landscape of the South of France, which is filled with the vitality of a coastal community. In this piece, the artist's conspicuous execution of Cubism is manifested, specifically in the sketched-like boats possessing varicolored edges that make it assimilated with its background. Zalameda displays his mastery of executing his trademark approach to Cubism in this spirited yet calming piece through his application of subdued colors and lines. The artist's softened brushstrokes render a visual correspondence between figuration and abstraction, unraveling a personal abstract style that has not entirely abandoned the concept of representational imagery. These are especially noticeable in his depiction of sailboats—a recurring subject matter in Zalameda's oeuvrejuxtaposed with a backdrop of an unclouded sky and crystal-clear azure waters. This work is a visual embodiment of Zalameda's burgeoning interest in the elemental, showing the sophisticated mural techniques he learned in Mexico in 1955.



Ang Kiukok (1931 - 2005)

Crucifixion (Catalogue #38) signed and dated 1976 (lower right) tempera on paper 23" x 16 1/2" (58 cm x 42 cm)

P 800,000

Accompanied by a certificate issued by Finale Art File confirming the authenticity of this lot

PROVENANCE FInale Art File At the heart of Ang Kiukok's art is a narrative on the human condition that has held his attention for decades. It's the employment of a Cubist vocabulary for highly emotive ends which is the hallmark of Ang Kiukok's art. The tortured depiction of Jesus Christ on the cross, like a picture within a picture, is filled with imploding rhythms. The work explores the most humanizing aspect of Christ; the fact that he can suffer despite his divine nature. The jagged and exaggerated act as shock waves that explode and subvert the balance of the figure. As the shock ripples upward, it even buckles the surrounding space. It is this eruption of humbling brutality from within the civilized that enables Ang Kiukok to extract from the scene such a convincing symbol. The dehumanized atmosphere captures another aspect of the warped aesthetic emerging in this work by Ang Kiukok.

CRITIC'S CHOICE

A GEM FROM ROD PARAS-PEREZ



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PROPERTY FROM THE ROD PARAS-PEREZ COLLECTION

Vicente Manansala (1910 - 1981)

Mortar & Pestle, Fish & Fruit stamped (upper right) watercolor on paper 27" x 51 1/2" (69 cm x 131 cm)

P 400,000

PROVENANCE Acquired directly from the artist

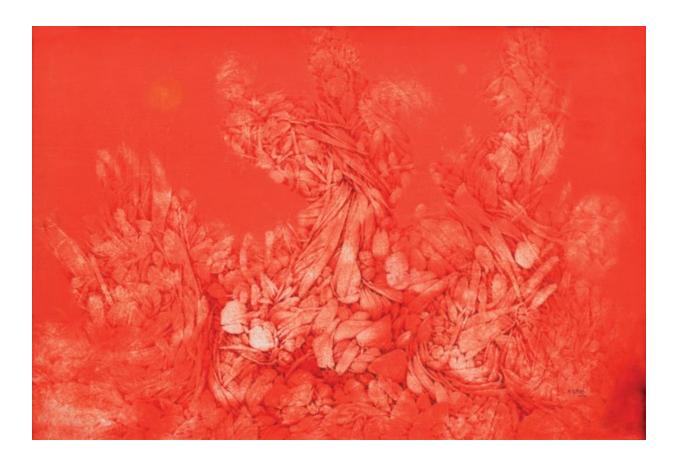
The name Rod Paras-Perez (1934-2011) is famous among art aficionados for two things: As an influential and well-travelled art historian and critic as well as an artist himself in his own right. He had a Ph.D. in Art History from Harvard, an MFA in painting as well as another degree in art history from the University of Minnesota.

Over and beyond that, he was a familiar of the Manila art scene and friend to all its inhabitants.

Paras-Perez would author several authoritative books. one on Fernando Zóbel: and two on Manansala as well as others on Tolentino, Sanso and Galo Ocampo,

He was also an award-winning artist working with unusual media, from collage to lightboxes, and the more conventional oil on canvas.

In the work at hand, Manansala has tried his hand at a combination of Chinese watercolor as well as calliaraphy — a format which adds a delicate but very modern dimension to his more traditional still lifes. The choice of the elements is completely inventive: a mortar and pestle, a fish, sprigs of leafy herbs, a bunch of bananas, and pale turnips. A bamboo stem anchors the composition. Imagine if you will, the kitchen table of a mid-century modern mandarin. This piece is refreshing and unique. (Lisa Guerrero Nakpil)



Juvenal Sansó (b. 1929)

Emerging Efflorescence ca. 1960 signed (lower right) oil on canvas 23 1/2" x 35" (60 cm x 89 cm)

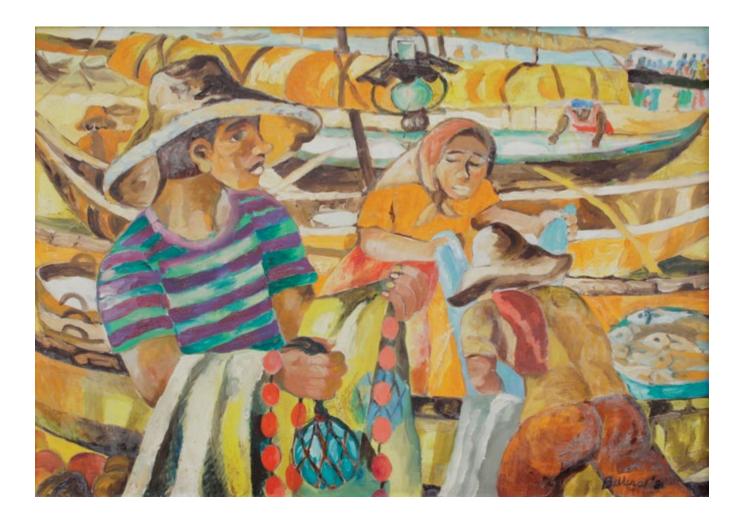
P 1,200,000

Accompanied by a certificate issued by Fundacion Sansó confirming the authenticity of this lot

To comprehend Juvenal Sansó's artistry is to have a deep understanding of his life. One may not fully grasp the precise meaning of his subjects unless the trauma that resulted from his experiences in war-torn Manila is taken into account. His vividly colored and textured works exude a solitary atmosphere inspired by his nostalgic childhood in the Philippines. Art has become a form of escape for Sansó – an avenue for personal healing. It is not the desire to express a message that

motivates Sansó to paint but a psychological necessity. The artist further expounds on this, saying, "I think it's just a step, just a step away from despair or inadaptability to life. Art becomes a bridge, a buoy of sorts... I think I couldn't live without it."

Sanso's name has been synonymous with the surreal facets of life. His works exhibit imagination, emancipation, and beyond everything, a personal and sincere connection with life and nature which he owes his healing. His subjects are driven by this unseen force we may unconsciously pertain to as 'soul.' For Sansó, "art is the only thing that re-integrates us even without wanting it to act for us... or at least our own art does it for us.



Norma Belleza (b. 1939)

Fishermen signed and dated 1981 (lower right) oil on canvas 21" x 30" (53 cm x 76 cm)

P 140,000

Norma Belleza's approach to genre painting is described as raw yet exceptionally eye-catching. Her mastery of color harmony integrated with her distinct brushstrokes resulted in an interesting take on the local folk genre. Belleza's genuine interpretation of the genre is attributed to her understanding of the ordinary people—their lifestyles, resilience, and strength of character amid the challenges brought by their everyday living. Belleza always puts the folk people at the forefront of her composition, such as fishermen and women vendors, emphasizing their innate strength and native physical appearance. Due

to the unsophisticated and able-bodied physique of the people in Belleza's works, they have been described as "more rural" than those depicted by Anita Magsaysay-Ho or Fernando Amorsolo.

In this particular work, Belleza portrays several fishermen after their laborious toiling on the deep oceans. She depicts them in a brightly colored and vibrant ambiance, adding vitality and dynamism to the canvas. The bright hues, especially the warm yellows, are highlighted and brought to the foreground, emphasizing the optimistic spirits of her subjects. The artist renders the fishermen in vivid colors. Belleza relinquishes a smooth brush stroke in favor of a texturally grainier yet strikingly evocative one. Her palette also exudes an energy that is revitalizing for the beholder. In a seemingly uncontrived snapshot from their lives, Belleza humanizes her subjects, putting them in their everyday situations to establish affinity with the ordinary viewer.

THE ALICIA COSETENG MANANSALA



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PROPERTY FROM THE ALICIA MARQUEZ-LIM COSETENG COLLECTION

Vicente Manansala (1910 - 1981)

Planting Rice signed and dated 1971 (bottom) watercolor on paper 20" x 30" (51 cm x 76 cm)

P 800,000

PROVENANCE Acquired directly from the artist

Alicia Coseteng, more formally known as Alicia Guanco Marquez-Lim, was from an old family of Iloilo City. She would marry the industrialist Emerson Coseteng who, with his brother, put up one of the first large-scale tile companies, Mariwasa Manufacturing Inc.

Alicia, a UP Professor with an MA from Stanford University, would be a prominent figure in the Philippine cultural scene as a historian, author of a book on Spanish colonial churches and as an art critic. Coseteng would also be appointed ambassador to Mexico.

She would champion Filipino modernists as early as the Fifties and Sixties and would become friends with key members of the Neo-Realists, including Vicente Manansala.

In the work at hand, Manansala creates a powerful portrait of planting rice, as diametrically opposite to the same theme depicted by Fabian de la Rosa and his more famous nephew Fernando Amorsolo in their prize-winning works form the colonial era.

Instead, Manansala strives for authenticity, to capture with bold, dark strokes, the difficult lives of the tillers of soil. The farmers are not lithe, romanticized characters but real men and women who are outlined in the strong, solid lines of hard work, sacrifice and endurance. (Lisa Guerrero Nakpil)

THE DON ANSELMO TRINIDAD AMORSOLOS

POIGNANT STORY-TELLING IN WAR AND IN PEACE

by LISA GUERRERO NAKPIL

DON ANSELMO TRINIDAD Pillar of Filipino Finance





(1) Josefa Benitez and Anselmo Trinidad were married on January 2, 1932 in Lourdes Church in Intramuros. (2) Anselmo in his office in Dasmarinas. Escolta.

on Anselmo Trinidad would be a pillar of Filipino finance for several generations. Originally from Iba, Zambales, he would begin his career as a salaried employee of the Bureau of Internal Revenue in Manila. He would marry Josefa Benitez from Pinamalayan, Mindoro. (She was one of the first group of food demonstrators at the Bureau of Plant Industry under Maria Orosa and she would resign to tie the knot in January 1932.)

He would become one of the founding members of the Manila Stock Exchange alongside Mr. Long, nicknamed 'Shorty', Don Marino Olondriz, Mr. Sta. Maria, and Mr. Hagedorn.

The stock exchange boom of 1935 would transform the family fortunes and Don Anselmo would establish the first family compound on a large property on Consuelo Street in Singalong. (The family would later move to Forbes Park in 1965.)

Because of his sound business advice and practical acumen, Don Anselmo would become the confidante not just of the presidents of the country's largest corporations but also the leaders of the nation. One of them was Ferdinand E. Marcos with him he formed a special connection: As a young guerrilla during the war years, Marcos had sought refuge at the home of Don Anselmo who was himself a member of the resistance movement.

Don Anselmo's name would routinely appear in the Official Gazette as a visitor to Malacañan to call on Presidents Ramon Magsaysay and Carlos Quirino.

He would serve as the president of the Manila Stock Exchange for 16 years and was a co-founder of the Bank of Commerce and State Investment Corporation.

His daughter, former cabinet minister Josie T. Lichauco would reminisce in her column in the Philippine Star (on April 20, 2009) about her father's Amorsolo paintings "which dominated his sense of interest and fascination." Through his anecdotes, she discovered "the magic of Amorsolo's colors and the beauty of their intertwining hues." These were all hung in their house under Don Anselmo's "delicate and meticulous" direction.

She would furthermore recount that Amorsolo's daughter, Sylvia Amorsolo-Lazo, would remark that Don Anselmo was one of the maestro's favorite clients alongside Don Luis Araneta, Don Andres Soriano, and Don Jorge Vargas. Sylvia would say that her father had "albums of different thicknesses and sizes that contained his sketches as early as the 1900s to the 1960s and these were never shown to the public except to this small circle of enthusiasts."





(1) Anselmo Trinidad with the founding members of the Manila Stock Exchange. Anselmo is standing on the far right, first row. (2) The board of Governors of the Manila Stock Exchange. Anselmo was president for sixteen years.

FERNANDO AMORSOLO King of Painted Narratives

Fernando Cueto Amorsolo was born on the feastday of San Fernando of legend, in real life, King Ferdinand III of Leon and Castille at at time when Spain was not yet its own country. It would be the perfect name for the man who would become the crowned head, several times over, of Filipino painting in the first part of the 20th century.

Upon his father's demise, Amorsolo would go to live with his mother's cousin, the famous painter Fabian de la Rosa at the age of 13 — where, fortunately, his artistic talents would not escape notice. He would therefore be recognized as a bit of a prodigy and was sent at just age 14 to enroll at the Liceo de Manila to take drawing and painting lessons.

At age 16, he would receive a silver medal in a competition organized by the Asociacion Internacional de Artistas. Astonishingly, the other silver and gold medalists where two and three times his age such as Ramon Peralta, 31, Jorge Pineda, 29, and Teodoro Buenaventura, 45 for the silver. The gold medalists, on the other hand, were Vicente Rivera y Mir, 36 and Patricio Gaston O'Farrell, 29. The young lad caused a sensation — and prophetically, he would soon launch a career that would best all these other talented senior artists.

Out of necessity, however, Amorsolo would learn to balance his artistic pursuits with commercial commissions. While he was at the newly-opened University of the Philippines School of Fine Arts, he was also dashing off illustrations for novels, joining other design competitions, and even teaching painting.

He would famously design the label for Ginebra San Miguel for the firm of the Zobel de Ayalas; and its patriarch Don Enrique would send him to Madrid on a scholarship.

In the 20s, Amorsolo would reprise Fabian de la Rosa's most famous work Planting Rice and quickly discover his talent at story-telling of the lives of the Filipino in the field or on the water, of his ordinary blessed life in the here and now as well as his glorious past.

The Maestro would create landscapes of all kinds, flame trees in bloom, parish churches, green fields, immortal sunrises.







PROPERTY FROM THE DON ANSELMO TRINIDAD COLLECTION

Fernando Amorsolo (1892 - 1972)

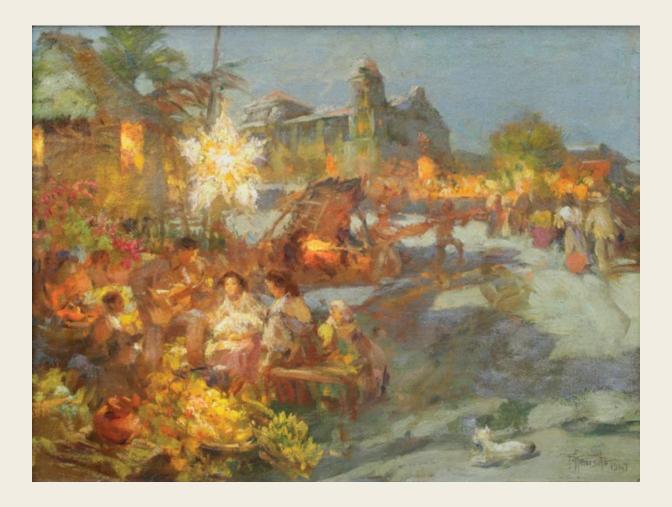
Burning of Manila signed and dated 1942 (lower left) oil on canvas 10" x 16" (25 cm x 41 cm)

P 2,800,000

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

In 1944, however, Fernando Amorsolo would begin a series of Manila under siege during the War.

The first of the Don Anselmo Trinidad trove at hand is a view of Quiapo and Sta Cruz ablaze. The twin towers of the steel cathedral San Sebastian are outlined in the red glow of a conflagration. Perhaps it is the hulking block of the Great Eastern Hotel, the tallest edifice in Manila at the time, can be seen on the right. The sky is dimmed by black clouds of burning timber and oil as lives, hopes and dreams and almost four hundred years of the city's history go up in flames. A coconut tree in the foreground is an innocuous and unlikely witness to the destruction, just one of the many ironies of that terrible conflict.



PROPERTY FROM THE DON ANSELMO TRINIDAD COLLECTION

Fernando Amorsolo (1892 - 1972)

Town Fiesta signed and dated 1947 (lower right) oil on masonite board 12" x 16" (30 cm x 41 cm)

P 4,000,000

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

LITERATURE

Roces, Alfredo R. Amorsolo: 1892 -1972. Filipinas Foundation, Inc. Makati City. 1975. p. 175

The second of the Amorsolo works from the collection of Don Anselmo Trinidad is a 'peacetime' narrative. Painted in the same year as the Burning of Manila, it appears at first glance to be in sharp contrast to that vista of fiery destruction. On closer examination, however, Town Fiesta is in a far more somber mood than Amorsolo's usual sun-dappled vistas of green rice fields and farmers briskly at work. The sky is sometime before daybreak, before the first rosy streaks of a recognizable Amorsolo sunrise appear.

The work is most rare precisely because Amorsolo would produce only a very few such night scenes. Adding to the pensive mood of the tableau is a white dog that sits watchfully on one side. And yet, Amorsolo musters a feeling of hope. A lantern in the form of a Christmas star illuminates a scene of plenty. The golden light that bathes the town and its people is not a godly sunshine but is entirely man-made, asserting that only men should chart their own destiny. Fruits from a now-fertile land overflow from the baskets arranged by the wayside. There is song and music from a musician on a guitar; a clay jar of spirits is also on one side. Family and friends form a protective loving cocoon.

Life is good and filled with cheer. In the distance, the faithful follow a procession led by their saints into what is hoped to be a bright future for all.



Jaime de Guzman (b. 1942)

Mount Banahaw signed and dated 1984 (lower right) oil on canvas 41 1/2" x 41" (105 cm x 104 cm)

P 300,000

EXHIBITED

Pinaglabanan Galleries, Four One-Man Exhibitions (Pinaglabanan Gallery Inaugural Show), San Juan, November 9 - December 2, 1984

In the 1980s, Jaime de Guzman's mythopoetic landscapes came to fruition when he veered away from his macabre expressionism, which featured elements of the occult and the surreal and had pervaded his art from the 1960s to the 1970s. This metamorphosis resulted from the idyllic environs of his home in Candelaria, Quezon. The radical transformation of his subject matters now exhibited his affection and



Jaime De Guzman (far right) with his wife, Anne (third from right), and their four children at the ribbon-cutting ceremony of his one-man show at the Pinaglabanan Galleries

familiarity towards nature and animals. Yet, this evolution did not in any way eradicate the pronounced quality of his earlier works. In this work inspired by the Banahaw cult of the Laguna-Quezon area, Alice Guillermo notes, "he comes up with landscapes of a painterly spirit marked with folk motifs... Thus, there arises unresolved tension between the emotional power of the historical paintings and the folk picturesque of the Banahaw works."



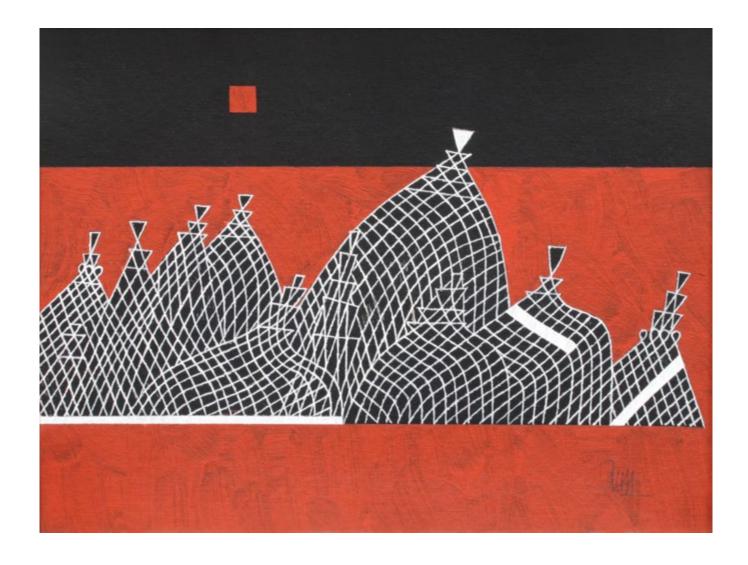
Jose Joya (1931 - 1995)

Bay Cruise signed and dated 1993 (lower right) acrylic collage 15" x 23" (38 cm x 58 cm)

P 1,200,000

Accompanied by a certificate issued by Mr. Alexander Richard Joya Baldovino confirming the authenticity of this lot

PROVENANCE Private Collection, Manila A master of abstract expressionism and a pioneer of Filipino Modernism, Jose Joya redefined the possibilities of artistic expression by creating new and nuanced masterpieces. His works spearheaded the development of Filipino abstraction beyond the confines of predominantly Western influences by combining traditional techniques with the vivacity of local aesthetics. Often of a large or dramatic scale, Joya's abstracts followed a process of visual and formal reduction based on an observation of nature. Landscapes, trees, rivers, rocky peaks and cities were the sources of his vision, to be rearranged and simplified into lines, planes, colors, and "visual sensations" as seen on Bay Cruise. Joya used a more melodic application of thick areas of flat color, laid in with blocks resembling boulders or masonry. The play of colors reveals an ethereal transcendence of form. Whatever the sources of its inspiration, the painting is a work done at the crossroads of Jose Joya's stylistic development.



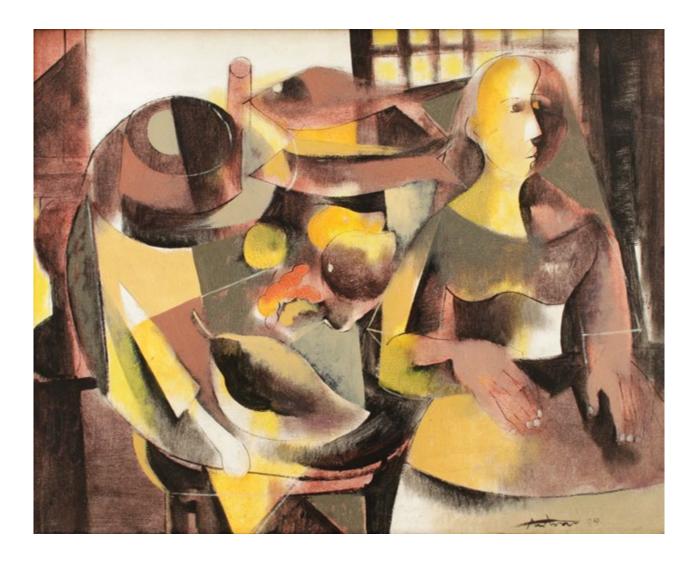
Arturo Luz (1926 - 2021)

Red Sun Over Rajasthan signed and dated 2012 (lower right) acrylic on canvas 18" x 24" (46 cm x 61cm)

P 500,000

Accompanied by a certificate signed by Ms. Luisa Luz-Lansigan confirming the authenticity of this lot

PROVENANCE Acquired directly from the artist Arturo Luz has virtually singlehandedly re-shaped and streamlined and stripped the trimmings off an errant natural penchant for the baroque, weaning us away from the overthe-top and excessive additions of the usual design aesthetics. His circus and carnival figures, imagined landscapes, temples, and cities such as this masterpiece featuring the Indian land of Rajasthan, wherein Luz had presented the historical city known for its natural beauty and sunsets in a representation of his impeccable taste, mastery of proportions and balance - he was able to put all the beauty of Rajasthan like no other - of the place's past and procession scenes, all diluted in a highly deliberate manner, with an eye toward preserving the subject's essence. This procedure reflects the peak of Philippine Modernism's propensity towards minimalism -Luz's take is a devotion to order and organization, eschewing the organic in favor of formalism.



Angelito Antonio (b. 1939)

Untitled signed and dated 1989 (lower right) oil on canvas 24" x 30" (61 cm x 76 cm)

P 200,000

PROVENANCE Private Collection, Makati City

Angelito Antonio almost always employed the Manansala-esque multiple viewpoint, or simultaneous vision, to delineate his figurative subject matter. In the late 1960s, Antonio gave vent to Abstract Expressionist rage a la de Kooning, exploding the figure into jigsaw fragments and blinding bright colors. Half a decade later, in 1976, Leonidas Benesa encouraged Antonio to "push forward at a point where he could have achieved a sort of liberation or breakthrough or burst out into the heady atmosphere of experimentation as De Kooning did, and leaving the Manansala school

behind him, for good." Yet happily, Antonio took for himself a balanced middle road between the old Manansala cubism and the de Kooning explosion, as can be seen in this work, and along the way cementing his aesthetic that has taken its niche among collectors.

Festive delight is brought about by the polychromatic scheme dominated by spots of Antonio's signature acid yellow. For pictorial effects, Antonio chooses characters and vignettes that evoke an ordered rhythm. Agitated distortion is most pronounced in illogical positioning of the human elements beyond average realistic proportion. Usually, the human figures are merged with the objects and the setting. This, coupled with an incisive dynamic draftsmanship and vigorous brushwork, make for a potent combination. Although influenced by Vicente Manansala's transparent cubism, Antonio's works, as exemplified by this untitled work, manifest a distinct style based on the juxtaposition of shapes defined with linear clarity and pure lines that blur into washed-out tones.

THE WILLFUL PENITENT

RONALD VENTURA & THE ABSURD RITUAL



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED COUPLE

Ronald Ventura (b. 1973)

Francism signed and dated 2005 (lower right) oil on canvas 56" x 48" (142 cm x 122 cm)

P 8,000,000

LITERATURE

Interview of Ronald Ventura on Francism by Igan d'Bayan in Ronald Ventura :Realities; published by Damiani editore, Bologna, Italy, 2011

SM Megamall Art Center, Human Study, Co-presented by Big & Small Art Gallery, Mandaluyong City, April 24 - May 8, 2005

"The attack on Christian mythos was still present with a painting of a penitent lovingly clutching a crucifix and modeling the stigmata wounds of St. Francis ("Francism"). Ronald explained, "Isn't it enough that Christ died for our sins? Must penitents do it, too — and make a mockery of His sacrifice?"

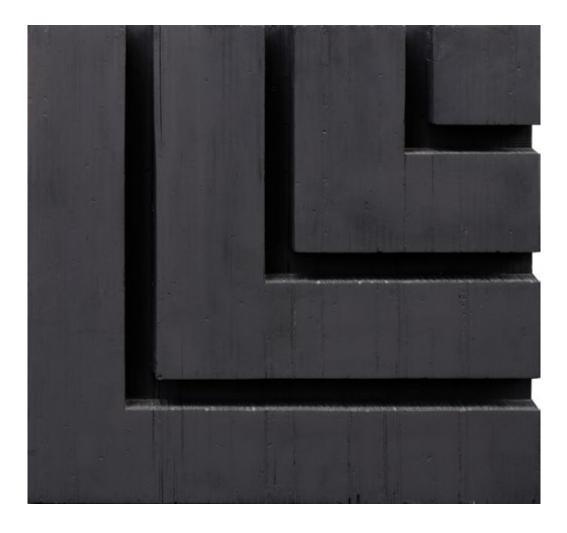
- IGAN D'BAYAN IN RONALD VENTURA: REALITIES, ITALY, 2011.

onald Ventura was never a devout and religious Catholic. Yet, he went on to study at the University of Santo Tomas, known for its conservative and traditional approach to religious education. As a college student at the Pontifical University, Ventura found himself constantly questioning the dogmas of the Catholic Church, deeming some of them as problematic and questionable. His affinity for harnessing religious themes thrived after he graduated from college. Throughout his professional painting career, Ventura has produced works that dispute the authority and validity of religion. The customs attached to it are often practiced earnestly but sometimes gratified in the form of excessive devotion. He also frequently criticizes and denounces the believers' superficial piety masqueraded as a zealous profession of faith.

Being an artist based in the Philippines, where more than 80% of the population are Catholics, Ventura's criticism of religion reveals one of the many justifications for his art: an attack against the deep-rooted, traditional Christian mythos. This premise juxtaposes the stark differences between the significance of religion in Filipino culture and its repercussions on our moral standards due to us being ignorant followers.

This piece titled Francism depicts Ventura's subversion of the influential force that is religion. It shows a penitent fervently holding a large crucifix. The stigmata wounds of Saint Francis of Assisi mark the man's hands, hence the title of the painting. In Catholic hagiography, Saint Francis was said to have received the stigmata while praying at La Verna in Italy. These wounds, which consisted of lacerations on his hands and feet and a lesion in the side of his chest, emerged from his vision of a seraph manifesting as a cross. Ventura juxtaposes the saint's divine acceptance of the stigmata with the believer's ostensible declaration of faith. This kind of pseudo profession is especially seen in some Filipino Catholics' practice of public display of agonizing penitence while continuing to engage in acts of moral degradation and debauchery.

Ventura unapologetically brings into the open his resentment towards uncritical views on religion, blind adherence to its rituals and traditions, and deeprooted absurdity perpetrated by gullible believers. The artist also decries the multitude of "goats," disguising themselves as "sheep" who turn the passion and death of Christ into an outlandish display of spiritual spectacle. In light of this, Ventura asks, "Isn't it enough that Christ died for our sins? Must penitents do it too and make a mockery of His sacrifice?"



Arturo Luz (1926 - 2021)

Black Relief dated 1970 laminated plywood 17 1/2" x 18 3/4" x 3" (44 cm x 48 cm x 8 cm)

P 500,000

Accompanied by a certificate signed by Ms. Luisa Luz-Lansigan confirming the authenticity of this lot

PROVENANCE Acquired directly from the artist Private Collection, Manila

By drawing from the artistic discipline of brutalism, Luz embodies this aesthetic shift by treating art not as a representation of beauty, emotion, and divinity, but as a means to an infallible end. He does so by emphasizing the form and material of the work itself as independent from scrutiny and interpretation. Luz's work seemingly suggests a return towards the platonic form; defined as perfect objects from which all other representations stem from. If such a world exists, Luz's work gives us a rare yet fleeting glimpse into its very core. Luz has produced art pieces through a disciplined economy of means and materials that perfectly encapsulates a uniquely Asian and Filipino modernist spirit. This particular piece exhibits both Luz simplicity, and is also emblematic of Luz's distinct minimalist color theory. Although many of Luz's works include only the essential elements of lines, curves, and a few muted colors, the Filipino people continue to show enthusiasm, admiration, and curiosity for them. Luz won the distinction of being designated National Artist of the Philippines, the highest artistic honor in the country, for Visual Arts in 1997.



Jose Joya (1931 - 1995)

Blue Mirror signed and dated 1975 (lower right and verso) oil on board 12" x 17" (30 cm x 43 cm)

P 700,000

Accompanied by a certificate issued by Mr. Alexander Richard Joya Baldovino confirming the authenticity of this lot

It has always been remarked that as a benign and tranquil person, Jose Joya displayed an astonishing amount of energy in his works. Within the late 1960s to early 70s, Joya's works underwent a visual shift - from heavy impasto and effectual, occasionally querulous energy, his abstract oeuvres became softer, more fluid and meditative. His themes were often of landscapes, yet the depicted shapes were impressionistic, rounded, ephemeral, and reminiscent of floating continents and plateaus; rather than realistic representations of particular scenes. The prismatic and weightless beauty of Blue Mirror evokes a lush homage to nature, while affirming Joya's absolute integration of the modernist aesthetic with an abiding Eastern and Western sensibility.



Angelito Antonio (b. 1939)

Untitled signed and dated 1989 (lower right) acrylic on paper 34 1/2" x 30" (88 cm x 76 cm)

P 320,000

PROVENANCE Private Collection, Manila

Angelito Antonio is one of the forces behind the burgeoning of Cubism in Philippine art, finely depicting local themes in their vibrancy and linear clarity. His works have been influenced by Vicente Manansala, his composition professor at the University of Santo Tomas. Antonio's use of nascent cubism has earned praise for its aggressive style in contrast to his mentor's vigilant eye towards classical anatomy. His adherence to Modernism's core tenet of dynamic expression has earned him a place as one of the pillars of Philippine modern art.

Antonio's unique approach towards figurative distortion results in a complementary contrast between figuration and abstraction. Antonio employed his distinctive angular color delineation that differs from Manansala's transparent cubism to execute the harmonious dichotomy between the two styles. There is a distinguishing dynamism in the jarring hues that brings out the strength of this work. It was applied with such meticulousness and preciseness, capturing the subtle variations in the subject's emotions.



Charlie Co (b. 1960)

Superstar Chair signed and dated 2003 (lower left) oil on canvas 48" x 24" (122 cm x 61 cm)

P 180,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

Charlie Co is a relentless force in taking advantage of the potency of figurative expressionism that fringes on the boundaries of surrealism to yield dynamic allegorical visual narratives. Co has already developed his social consciousness concerning the world around him as early as his childhood. This has resulted in works that overflow with child-like playfulness yet are agitating critical commentaries. Throughout his four-decade career, his whimsical and often bizarre iconography has been prompting an awakening of his viewer's sensitivity and discernment regarding our society's perennial issues. As written by Amado Bajarias in the July 16, 1995 issue of the Sunday Times Magazine, Co's paintings are "sincere, candid, and surreal. There is an absence of pretensions and highfalutin concepts. Instead, they possess the playfulness and the energy of fantastic stories for children. Their ebullience is infectious; viewers are drawn closer."

THE LIGHTNESS OF BLUE

OLAZO AND THE BEAUTY OF TRANSPARENCY



Romulo Olazo (1934 - 2015)

Diaphanous B- LIII signed and dated 1981 (lower left) oil on canvas 60" x 48" (152 cm x 122 cm)

P 4,000,000

PROVENANCE Private Collection, Manila



Romulo Olazo (1934 - 2015)

he iconic Diaphanous series by acclaimed abstractionist Romulo Olazo is the result of decades of rigorous experimentation and practice. An exploration of the possibilities of imagery and technique, Olazo's work seemingly exemplifies the artist's breathtaking creative vision. The term diaphanous is derived from the Medieval Latin term diaphanus, which is itself derived from the Greek term diaphenin which means "to show." The term is now used to describe a fineness of detail or texture akin to a delicate form of translucency. Its hardly commonplace usage in contemporary English aptly reflects the series' originality given that critics often found Olazo's work containing an indescribable sense of beauty and awe. His uniquely groundbreaking technique showcases the relationship between color, form, and texture. His central elements are defined by an ethereal sense of transparency given that they are rendered with a distinct delicacy of form. While his

background elements are imbued with complex color gradations, perfectly complementing his works' natural sense of ebb and flow.

While many artists disguise the processes of their artmaking, Olazo highlights them in a way that makes the experience of viewing and interpreting his art a deeply personal experience, a meditative journey. The work invites the viewer to mentally review the painting process as he strips layer after layer, like thin veils of illusion until nothing but the dark background remains, and then reverses the process as the painting is once more recomposed and one appreciates the total image in depth. Olazo has often modified the basic layering process by crumpling and folding the fine diaphanous tissues, by heightening tonal play in thin facets, and by superimposing the gossamer sheets to stimulate overlapping surfaces. The total effect is one of sumptuousness and total elegance.

Macario Vitalis (1898 - 1990)

Untitled signed and dated 1976 (lower right) oil on canvas 19" x 28" (48 cm x 71 cm)

P 120,000

Accompanied by a certificate issued by Ofelia Gelvezon-Tequi and Claude Tayag confirming the authenticity of this lot

Macario Vitalis has come to be known for his formidable modernist style. His earlier works display his Cubist tendencies influenced by the School of Paris before returning to an abstract style influenced by his penchant for an impressionist-pointillist style. With a color sensibility and scheme influenced by French Post-Impressionism, Vitalis was a master of painting abstract landscapes, seascapes, and figurative works. His distinctive use of pointillism marked by short yet clearly defined staccato strokes captures the dynamism of his subjects.

In this piece, Vitalis takes on Paul Signac's pointillist approach where divisionism techniques permit the



partition of hues, allowing them to blend naturally. Vitalis brought to the surface a sublime radiance executed through spontaneous brushstrokes in which pigment dots are painted into the canvas without prior blending on a palette. His abstract approach allows his pointillist styles to be accentuated, where his color preference sets out the overall mood of the composition. Vitalis' choice of a fauvist palette that emphasizes painterly qualities and intense hues over realistic renderings is the primary facet in this particular work.

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Emmanuel Garibay (b. 1962)

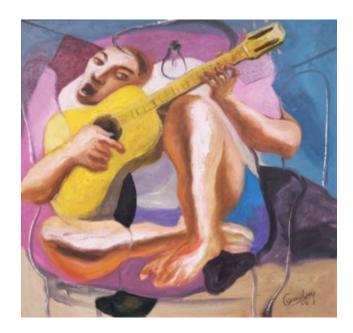
Gitarista

signed and dated 2002 (lower right) oil on canvas 25 1/2" x 25 1/2" (65 cm x 65 cm)

P 160,000

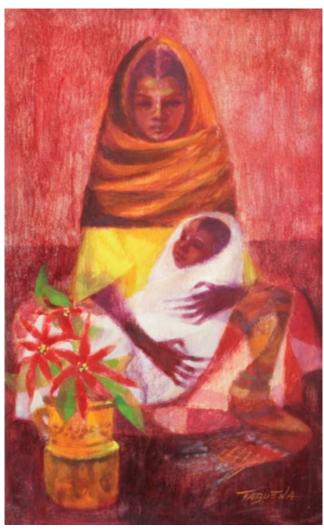
Accompanied by a certificate signed by the artist confirming the authenticity of this lot

Emmanuel Garibay communicates with the masses through his works. He says that "it is the richness of the poor that I am drawn to and which I am part of that I want to impart in my art." While conversations on a work of art usually revolve around an attempt to unravel its genuine intention and interpretation, Garibay shifts the dialogue to the inherent power of the medium used. In view of this, it is an indispensable undertaking to delve deep into Garibay's desired medium to comprehend his relationship with his subjects fully. Garibay's preferred medium is oil, for it is in this tool that his ability to narrate a story becomes more potent and instrumental. "When you look at a painting done in oil, it tells more stories than what you



see. If it is handled correctly, oil paintings are pulsating with life. You put a layer of colors after one layer to produce a certain kind of color. Sometimes it may not look that beautiful the first time, but the longer you look at it, the more it grows on you. Oil could have that effect on the viewer," the artist expounds.





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Romeo Tabuena (1931 - 1995)

- a) Child with Christmas Lantern signed (lower right) oil on masonite board 19 1/2" x 12" (50 cm x 30 cm)
- b) Mother and Child with Poinsettias signed (lower right) oil on masonite board 19 1/2" x 12" (50 cm x 30 cm)

P 200,000

PROVENANCE Private Collection, USA Romeo V. Tabuena would make Mexico his home for good in 1955; and it was in Mexico where he ultimately developed his now recognizable Oriental style.

This pair of paintings both have a Christmas theme with motifs familiar to Filipinos: Parol and poinsettias. The first is a child dressed in the traditional Mexican dress of a tiered skirt and a wide-brimmed hat, carrying a traditional star-shaped lantern. The second is a portrait of a Madonna and Child, the mother enveloped is in a typical serape. Flowering poinsettias make this clearly a December vignette. One is more distinctly cubist than the other; but each are saturated with the lively colors of a Mexican sunrise. (Lisa Guerrero Nakpil)

THE ORILLA SERIES OF FERNANDO ZÓBEL

BALM FOR AN ARTIST'S SOUL

by LISA GUERRERO NAKPIL



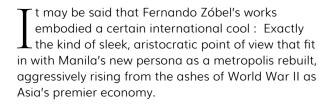
Fernando Zóbel (1924 - 1984)

Orilla IX signed (lower right) and dated 1980 (verso) oil on canvas 31 1/2" x 31 1/2" (80 cm x 80 cm)

P 5,000,000

PROVENANCE Private Collection, Madrid

This work will be included in the catalog raisonné of Fernando Zóbel by Rafael Perez-Madero and Alfonso de la Torre which will be released soon.



Fernando Zóbel was born into a family of landowners and industrialists. His father, Enrique, had in fact bankrolled Fernando Amorsolo's art education at the Royal Academy of San Fernando in Madrid — so impressed was he by Amorsolo's design of the Ginebra San Miguel gin label which is still in use to this day.

Zóbel himself would study at Harvard and the Rhode Island School of Design and would return to Manila in 1951. He would be immediately accepted as a guru of modernity and would be elected president of the influential Art Association of the Philippines in back-toback years in 1953 and 1954.

Also in 1954, he would participate in the landmark "First Exhibition of Non-Objective Art in Tagala" organized by art critic Magtanggul Asa at the already influential Philippine Art Gallery, the only gallery in the country to offer modern art exclusively.

He would next devise the 'Saeta' (or 'Arrow') in 1957, brilliantly using a hypodermic syringe to shoot out the lines that, for him, symbolized the ultimate 'improvisation' and spontaneity. The works were unveiled at an exhibition at the Philippine Art Gallery, at a show simply called "An Exhibit of New Paintings." Zóbel appears to have been much influenced by a trip to Japan in the previous year where he was struck by the zen-like quality of the patterns drawn in Tokyo's sand gardens.

Zóbel would go from strength to strength: In 1962, he would participate in the Venice Biennale for the





(1) Fernando Zóbel received a gold medal for artistic achievement from King Juan Carlos of Spain in 1983. Queen Sofia and the Minister of Culture look on (2) Fernando Zóbel in his studio in 1980.

Spanish pavilion, ante-dating the Philippines' own first presence by two years.

After a dozen years, experimenting with color, he begins The White Series in the 1970s. His biographer Angeles Villalba Salvador would describe these as, "characterized by infinitely degraded whites, which distribute spaces, volumes and are lost at the ends of the support. Whites that approach blues, grays or browns, merge with the white of the canvas itself or intact paper, making everything become a background. With the White Series the theme is expanded: light, volume, form, gesture, anatomies, still lifes and, of course, themes of art history. "

In 1980, however, Zóbel would suffer a reversal of his health but manages to recover. He becomes restless about his artwork and at this point, says Salvador. He would, however, "start using new materials, such as pencil for the base drawing and the pastel' (which is apparent in this particular piece.)

"As a result of depression (about his condition)," continues Salvador, "Zóbel destroys a large number of paintings and dedicates more time to photography, whose theme is again the Júcar River and its banks near Cuenca. With these photographs the last series of his painting was born, The Banks (Variations on a River) (1979-1982). Despite his health problems, this year he exhibits in several Spanish cities: Tenerife, Girona, Pamplona, Valencia."

The work at hand Orilla IX (The Banks No. 9) has echoes of his fascination with white and black. It is part of the series where he captures the outlines and the tones of the shores of the Jucar. But 'orilla' has a second meaning — it is "an announcement from the gods"; and in these sinuous curves and moody washes, one can sense the presence of a higher power. Indeed, for Zóbel this series, above all, was a balm for his soul.

A Long Mesa Altar in the Baliuag Style ("Sheraton")

Baliuag, Bulacan 1890 - 1910golden narra wood (stained dark) carabao bone inlay 37 1/2" x 81 3/4" x 24 1/2" (95 cm x 206 cm x 62 cm)

P 1,000,000

by AUGUSTO MARCELINO REYES GONZALEZ III



Don Bernardo O. Dagala

his splendid example of a custom-made, unusually long Baliuag mesa altar from the Bernardo O. Dagala estate in Navotas, Rizal features an impressive, thick and long, "sola pieza" top of golden narra wood (the kind no longer seen these days, 2021). It has a running pattern of diamond-shaped

bone inlay on its three front sides. There are four drawers with turned knob pulls and brass keyholes. The four drawers feature profuse, visually stimulating decoration using only one kind of diamond-shaped bone inlay cleverly combined to form running patterns of leaves, graceful swags, rosettes, arrows, and random leaves. For every drawer there is an arched "cenefa" apron underneath embellished with a running pattern of diamond-shaped inlay with a rosette in the center. The three divisions between the drawers are decorated with diamond-shaped bone inlay and terminate in inverse rounded finials. There are four distinct, turned, vase-shaped legs, which made their appearance in Baliuag furniture during the last decade of the 1800s (although these were already used in France since the 1770s). Finally, an interesting and crucial detail is the panel of stylized pennants at the back of the table serving as an apron, also of golden "narra" wood, a feature usually characteristic of the older "mesa altar"/altar tables in the Baliuag style.

A major Philippine furniture-making tradition flourished in Baliuag town, Bulacan province from around 1800 until after World War II. The overall inspiration was European neoclassicism, but the furniture pieces were clearly modeled after

PROVENANCE

The Bernardo O. Dagala family, Navotas, Rizal The Dagalas were a political family from Navotas town in Rizal. Don Bernardo O. Dagala became President of the Municipality of Malabon from 1903–05, succeeding Canuto Celestino who was a signatory to General Emilio Aguinaldo's Declaration of Independence on 12 June 1898 in Kawit, Cavite. Dagala was credited for the final separation of Navotas from Malabon during the American regime by virtue of Proclamation 142 in 1906. According to family lore, Dagala was much respected by fellow Navotenos and even his Chief of Police Vicente Santos would courteously open office and residential entrances and car doors for him. Don Bernardo O Dagala and his wife had daughters but no sons, so from his direct line, the surname Dagala died out, but not his descendants.

modest and restrained American Federal furniture (popular from 1790-1820). "Golden narra" and "kamagong" woods were the principal woods used, with the trademark carabao bone and "lanite" and "kamagong" woods for inlay (with some extraordinary specimens decorated with nacre/mother-of-pearl).

Ramon N Villegas wrote about the Bulacan–Pampanga tradition of Philippine furniture, also known as the Baliwag style: "Representative of the Bulacan-Pampanga tradition, popularly known as the Baliwag style, is the sideboard, the extendable dining table with matching chairs, the chest of drawers, and the large comoda. The style makes use of narra and kamagong in combination, as well as inlaid ornamentation with bone and contrasting woods."

"The style may have originated from an atelier in the town of Baliwag, Bulacan, and diffused from there (up to Penaranda, Nueva Ecija, as Tinio points out; Penaranda must have been at the end of a riverine exchange system). The Bulacan-Pampanga tradition is based on neoclassicism as interpreted by the British furniture stylists, particularly Thomas Sheraton. Great Britain was by then the largest economic system in the world, and Bulacan-Pampanga sugar was passing through trading houses dealing with the English. Sojourns and education may have also been agencies through which British influence was absorbed. Some Filipinos are known to have studied in London and in Calcutta, India, which was a British colony then."

"The Bulacan–Pampanga tradition also produced case furniture with the same austere lines. There are examples of plain chests of drawers on bracket feet and with no decoration at all. Some have very restrained inlay work to outline the drawers. At the high point of the style, the drawers were ornamented with garlands of leaves and flowers and bordered with matang-pusa and hilis-kalamay."

FROM THE FOUNDING FATHER OF NAVOTAS DON BERNARDO O. DAGALA

A SUBLIME SHERATON MESA ALTAR



In more recent times, "Sheraton" "mesa altar"/altar tables reached their utmost desirability during the 1980s when the Intramuros Administration represented by Jaime Laya, Esperanza Bunag – Gatbonton, and Martin Tinio, and top collectors Paulino Que, Antonio Gutierrez, and Romeo Jorge were at the pinnacle of the collecting game. Advised by leading antique dealers Ramon Villegas, Osmundo Esguerra, Romeo Bauzon, Antonio Martino, Terry Baylosis, Jean-Louis Levi and Willie Versoza, the top collectors rhapsodized over the most beautiful and the rarest examples and admired the latest acquisitions of their peers — one entirely in "tindalo" wood with a bowfronted central drawer and flanking concave drawers with magnificent, "Penaranda – style" floral inlay (according to Martin I Tinio, Ex Coll: Maria Tinio Romero-Buencamino estate, Ex Coll: Tinio-Imperial family; presently in the Casa Manila house museum-Intramuros Administration; it has an exact pair, Ex Coll:

D. M. Guevara Foundation-Museo ng Buhay Pilipino, Maria Tinio Romero-Buencamino estate, presently in the Museo De La Salle, DLSU-D De La Salle University-Dasmarinas, Dasmarinas, Cavite); one entirely in "kamagong" wood with six drawers and six feet and inlaid with carabao bone (according to Ramon N Villegas, presently in the Paulino and Hetty Que collection); one classical example in "golden narra" wood with six drawers and six feet and inlaid with carabao bone, "kamagong" wood, and an unusual blue stone (according to Antonio Martino, Ex Coll: Dr Eleuterio M Pascual ("Teyet") 1986, Antonio Martino ("Tony") 1984-1986, Antonio Gutierrez ("Tony") 1984, Governor Macario Arnedo y Sioco-Maria Espiritu y Dungo estate 1912-1984, bgy Capalangan, Apalit, Pampanga; Felipe Buencamino y Siojo-Juana Arnedo estate 1850-1912, bgy Capalangan, Apalit, Pampanga; presently in the Jose Moreno ("Pitoy") estate, 1987-present). — Augusto Marcelino Reyes Gonzalez III



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Matrimonial Ah Tay Bed by the Ah Tay Workshop, Binondo, Manila

Binondo, Manila 1875 - 1900 golden narra wood (stained dark) 94" x 66" x 88" (239 cm x 168 cm x 224 cm)

P 2,000,000



PROVENANCE

The Don Bernardo O. Dagala family, Navotas, Rizal. The Dagalas were a political family from Navotas town in Rizal. Don Bernardo O. Dagala became President of the Municipality of Malabon from 1903–05, succeeding Canuto Celestino who was a signatory to General Emilio Aguinaldo's Declaration of Independence on 12 June 1898 in Kawit, Cavite.

Dagala was credited for the final separation of Navotas from Malabon during the American regime by virtue of Proclamation 142 in 1906. According to family lore, Dagala was much respected by fellow Navoteños and even his Chief of Police Vicente Santos would courteously open office and residential entrances and car doors for him. Don Bernardo O Dagala and his wife had daughters but no sons, so from his direct line, the surname Dagala died out, but not his descendants.

THE AH TAY BED OF THE FATHER OF NAVOTAS

DON BERNARDO O. DAGALA

by AUGUSTO MARCELINO REYES GONZALEZ III

This matrimonial bed was created by the Chinese cabinetmaker Ah Tay of Binondo, Manila, famous for his fashionable, beautiful, and well-constructed furniture in hybrid European-Chinese-Filipino styles from 1850 to 1925. The ogee-shaped headboard features a shield-shaped cartouche surmounted by a conch shell, from which C-scrolls emanate gracefully, which then terminate inwardly and outwardly in foliar forms. The headboard, usually chamfered on both vertical backsides, is wedged between the two rear testers as well as the squash-shaped terminals of the bed frame for firm support (hence the diminutive: "Kalabasa" bed). The four testers are carved as elongated C-scrolls containing fruits, rosettes, and leaves; they are deliberately placed at inward-facing right angles to the bed. The four long sides of the canopy have arched central sections usually embellished with shells, leaves, and grapes; at the corners are four stylized pineapples which are supported by the testers. The canopy is topped with eight Sinitic finials exactly like that on the headboard. The bed frame is topped by squash halves (where the four testers are installed) on round legs with moldings that terminate in Flemish bun feet. The bed frame itself is composed of two horizontal panels, one on top of the other, connected by thick C-scrolls, rosettes and Chinese motifs on all four sides.

The formidable Filipiniana scholar Ramon N Villegas described the Ah Tay bed thus: "The dominant motif in the Ah Tay bed is the C-scroll. The rails supporting the bed frame, the endboards, the tester supports, and the tester are formed with baroque-influenced fretwork leaf scrolls. The bed pillars have upper and lower parts. The lower part stands on spherical feet, with mouldings on the leg until the point where it supports the bedframe, and is capped by a foliate hemisphere. The upper part or tester supports are made from long flat boards shaped and pierced with a design of nose-tonose pincer-like scrolls positioned at an angle in the four corners of the bed. Visually, the bed pillars terminate in the pointed, budlike ellipsoids that hold the rails of the tester together. The pointed ornamentation in the headboard suggests a faintly gothic air."

Two general characteristics of the Ah Tay bed, whether matrimonial or single, are visual levity and verticality. It looks deceptively light, even if it is not (the bed itself is heavy when carried; even the individual parts like the canopy, headboard, and testers have considerable weight). It has an overall verticality; it looks tall, and

some models are taller than the others. Another characteristic is that upon closer inspection, the parts are created out of large cuts of mature "golden narra" wood (in rare cases red-purple "tindalo" wood; such specimens do exist) no longer available today, at least legally (2021). The mature, dense "golden narra" wood itself was carefully chosen by the senior woodworkers, resulting in a dazzling luster when properly sanded and finished, comparable to palace furniture produced for the Bourbons of France and the Romanovs of Russia. The legs and the frames of the bed are single pieces of "golden narra" wood; the four long sides of the canopy are single pieces, sometimes but not always including the shells, leaves, and grapes that embellish the arched central sections; the headboard, however large, is a single piece of wood save for the ogee top which is an augmentation; the testers are all single pieces of "golden narra" wood. The thickness of the wooden parts is also remarkable, as they were made at a time when conservation of forest resources was not a consideration unlike now. Such discreet qualities make it virtually impossible to craft an accurate reproduction of a genuine Ah Tay bed these days (what is meant emphatically is a genuine production from the Ah Tay workshop in Binondo during the late 1800s, with all its trademark qualities, not a mediocre provincial reproduction, of which many can be easily had), oftentimes the effort is herculean, the cost prohibitive, and the result mediocre that it is better to just acquire a genuine antique specimen, the high price notwithstanding.

The noteworthy matrimonial Ah Tay beds still in existence are those of Maximino Molo Agustin Paterno y Yamson and Teodora Devera Ignacio y Pineda, Mariano Zamora and Martina Molo Agustin Paterno y Yamson, Benito Legarda y Tuason and Teresa de la Paz y de los Santos viuda de Severo Tuason; they are either with descendants or top antique collectors. They came from grand bahayna-bato along elegant Calle San Sebastian (currently R Hidalgo street) in barrio San Sebastian. The most exceptional matrimonial Ah Tay bed known is the Tuason-Areopagita from a large riverside villa in Santa Ana, Manila, now in the Paulino and Hetty Que Collection. It possesses every feature of an Ah Tay bed, albeit upgraded, reinterpreted, and taken to the next level. It is impressively "Ah Tay on steroids." Of course, Ah Tay produced beds in styles other than his own, but those will not be discussed for now.

Batangas Mesa Altar

("Olympic" in antique dealers' parlance) Batangas province first half of the nineteenth century (1800-50) "balayong" wood 38 1/2" x 53" x 23" (98 cm x 135 cm x 58 cm)

P 1,800,000

PROVENANCE A gentleman collector

by AUGUSTO MARCELINO REYES GONZALEZ III

This genuine example of a neoclassical "mesa altar" altar table of "balayong" wood from Batangas province --- remarkable for its size and depth --- has an unusually deep top formed by three horizontal panels of the said hardwood with receding moldings on the sides. The large tabletop is held up by the casing which in turn is supported by the four legs, with additional support ostensibly provided by the four, thick guilloche brackets carved in shallow relief attached to the top outer sections of the casing and which run through its height (amusingly termed "Olympic" by antique agents and dealers; the repetitive guilloche patterns of interlocking circles/ ovals actually originated in the ancient Near East, popularized in Classical Greece and Rome, utilized in Medieval design; and appeared as a decorative motif in China during the Ming dynasty 1368–1644 AD as the "Ming chain"). There are five drawers, three on top of two, painstakingly applied with "kamagong" bands outlined by "lanite" line inlay to simulate panels and further embellished by star-incised lozenges of bone at the corners, keyhole, and drawer pulls as accents. The front of the casing is generously embellished with kamagong strip inlay overlaid with alternating trellis-incised, diamond-shaped bone inlay and star-incised lozenges of bone (surrounding the drawers). Underneath the three drawers is an inverse triangular "cenefa"/apron with the "Ming chain" guilloche pattern, also inlaid, discreetly this time, with alternating trellis-incised, diamondshaped bone inlay and star-incised lozenges of bone. The sides of the casing are single, solid pieces of "balayong." The back of the casing are two long solid pieces of "balayong" placed one on top of the other. Supporting the four sides of the casing are robust, turned baluster legs.

The Batangas master craftsmen certainly did not spare any efforts to create this wonder of fine furniture, the final iteration of the Batangas altar table. What started as the prototype altar tables in the early 1700s, bloomed as the magnificent Batangas Uno types in the mid-1700s, and refined to the elegant Batangas Dos types from the end of the 1700s to the early 1800s, reached their endpoint with the Batangas Tuwid types

of the mid-1800s. It was an exhilarating process that saw the Batangas master craftsmen explore their capabilities and reach their artistic heights, study their Sinitic traditions and further innovate on excellence in their craft. It was the quest for Batangueno primacy through craft, and it was accomplished.

Top Filipiniana scholar Ramon Villegas, himself a proud Batangueno, wrote about Batangas altar tables: "Batangas has a long history as a trading center, as shown by excavated materials from Lemery, Tanauan, Calatagan, and other pre-Hispanic sites. In the nineteenth century, the province was particularly successful in cultivating sugar and coffee. The natural resources around Taal Lake, renewed by the periodic eruption of the volcanic vents at its center, provided feisty Batanguenos with enough means to build towns with impressive structures that contain sophisticated furnishings."

"Typical Batangas furniture of the early nineteenth century were altar tables, chairs, pillow racks, and beds. The Batangas altar table is basically a chest of drawers on tall legs. There are two basic forms: one is the 'kilo' (bent or curved), the table with cabriole legs on stretchers with ogee feet; the other is the 'tuwid,' the table with straight or tapering legs."

"Both forms, made in tindalo wood, have two versions: one elaborate, and the other simple. Based on construction, stylistic comparison, and dated pieces, a date of 1740 to 1840 can be given for the groups (assuming two generations of craftsmen and two ateliers) labeled Batangas Master I and Batangas Master II. These craftsmen probably worked in what is now the town of San Pascual."

"Another typical Batangas altar table descended from the work of the Batangas I and II masters makes use of the Ming chain, carved in shallow relief or fretted on the flanges and apron. All of the above pieces were made toward the mid-nineteenth century, with kamagong, lanite, and carabao bone inlays on the drawer structure and the drawers themselves."



A "mesa altar" or altar table for the sacred Christian – Roman Catholic images of the household was one of the earliest pieces of Filipino furniture. The earliest prototypes from the late 1500s-early 1600s were copies of Ming dynasty tables. altar tables with legs decorated with Oriental grotesque masques (adapted from the Asian goddess "Kala") and ball-and-claw feet all on stretchers, colloquially termed "dinemonyo" ("with a demon"). Still in the Sinitic tradition, a high point of the "mesa altar" was reached in the mid-1700s with the "comoda de Batangas" or "Batangas Uno" altar table, (according to Ramon N Villegas and Osmundo Esguerra), a hardwood extravaganza of red "tindalo" wood and black "kamagong" wood with three to five drawers, delicate piercework flanges and apron, occasional inlays of "kamagong" wood and carabao bone, all supported on cabriole legs over stretchers. The ornate Batangas altar table was succeeded by a plain version with cabriole legs on stretchers, some with serpentine drawer fronts, the "Batangas Dos." The interesting thing is that both the "Batangas Uno" and the "Batangas Dos" types of altar tables were made well into the first half of the 1800s. The Sinitic tradition ended there as copies of Western European – Victorian tables became all the fashion during the second half of the 1800s. --- Augusto Marcelino Reyes Gonzalez III

The most coveted piece sought by serious Filipino art and antique collectors since the postwar years is a genuine "Batangas Uno" mesa altar, rendered in reddishbrown "balayong" wood. The type belongs to a series of remarkably crafted, Sinitic, Batangas "mesa altar" altar tables identified and described by Filipiniana scholar/ jeweler/antique dealer Ramon Villegas and antique dealer/wood expert Osmundo Esguerra in the late 1970s as "Batangas Uno" for the rococo prototype, "Batangas Dos" for the transitional version from rococo to neoclassicism, and "Tuwid" for the neoclassical archetype. According to Villegas and Esguerra, the "Batangas Uno" prototypes were made by a master cabinetmaker who had his atelier in the area

of what is now Taal town. In a seeming nod to the artistic trends of Europe in the eighteenth century, the initial rococo exuberance of the "Batangas Uno" prototypes were eventually tempered to the more restrained "Batangas Dos" versions towards the end of the eighteenth century. And then the "Batangas $\operatorname{Dos"}$ versions were completely reconfigured to more linear forms that became the "Tuwid" archetypes during the early years of the nineteenth century. There were possibilities of other master cabinetmakers, different ateliers, other style progressions (reverse? transverse?), indeed alternative narratives also in search of the origins of Batangas furniture but these were never raised by their antiquaire contemporaries. These theories of Villegas and Esguerra have not been challenged thus far. It will take another generation of Filipiniana scholars and many more years of intense research to reconfigure, refine, diminish or bolster the Villegas and Esguerra theories on classical Batangas furniture. In any case, the said series of Batangas altar tables - "Batangas Uno," "Batangas Dos," "Tuwid" --- have long been possessions of prestige by their own merits and will continue to be so in the years to come. --- Augusto Marcelino Reyes Gonzalez III

Antique Batangas furniture are characterized by a deliberate Oriental geometry of scale and proportion, fine mature hardwoods, precise Chinese–style construction with classical mortise–and–dowel techniques, age–old durability and are sought after by serious collectors. In the early 1980s, it was the duo of Filipiniana scholar/ jeweler/antique dealer Ramon Villegas and antique dealer/wood expert Osmundo Esquerra who exposed collectors and scholars to the timeless beauty and discreet refinement of antique Batangas furniture and thus created a justifiable demand that has lasted decades.

The most extensive and impressive collection of antique Batangas furniture, classic and primitive, is in the Paulino and Hetty Que collection.

--- Augusto Marcelino Reyes Gonzalez III

Mesa Altar in the Baliuag Style ("Sheraton")

Baliuag, Bulacan circa 1850 "golden narra" wood carabao bone and kamagong wood inlay 38" x 54 1/4" x 28 1/4" (97 cm x 138 cm x 72 cm)

P 1,800,000

PROVENANCE A gentleman collector

by AUGUSTO MARCELINO REYES GONZALEZ III

The Baliuag, Bulacan furniture-making tradition produced this type of neoclassical, bone- and kamagong-inlaid "mesa altar" with a bowfront, six drawers, and four square, tapering Hepplewhite legs during the first half of the 1800s. The general look is reminiscent of an English/American Sheraton-type sideboard and that was why local antique dealers and agents termed such pieces as "Sheraton." This particular Baliuag "mesa altar" altar table has an impressive top of a single piece of golden narra wood with lanite and kamagong line inlay simulating a panel. The sides of the top are inlaid with a running pattern of dentil-shaped bone inlay. There are six drawers of golden "narra" wood in two levels; the central drawers are bowfronted and the flanking drawers are concave. The drawers are decorated with lanite- and kamagong-line inlays simulating panels. There are turned kamagong knobs and brass keyholes on the drawers. There is a running pattern of starincised lozenges alternating with diamond-shaped bone inlay all around the drawer case (the entire front of the altar table). Under the drawers are three "cenefa" aprons of ogival arches also of golden narra wood. The two front legs and divisions of the drawers terminating in inverted round finials are all of golden narra wood embellished with star-incised lozenges and diamond-shaped carabao bone inlays in rosette patterns. The tapering legs vary slightly from the standard legs as their usually sharp edges at the top have been rounded and the moldings at the bottom have been rounded as well by the creative craftsman. A major Philippine furniture-making tradition flourished in Baliuag town, Bulacan province from around 1800 until after World War II. The overall inspiration was European neoclassicism, but the furniture pieces were clearly modeled after modest and restrained American Federal furniture (popular from 1790-1820). "Golden narra" and "kamagong" woods were the principal woods used, with the trademark carabao bone and "lanite" and "kamagong" woods for inlay (with some extraordinary specimens decorated with nacre/mother-of-pearl).

For some reason, this is the predominant type of Baliuag altar table found in the central towns —

Santa Maria, San Jose del Monte, Norzagaray, Angat, Bustos, San Rafael — and southwestern towns — Obando, Meycauayan, Marilao, San Jose del Monte — of Bulacan. The old Norzagaray, Angat, San Rafael, and San Miguel de Mayumo towns before they were dismembered to form the town of Remedios Trinidad in 1977 (the largest in land area in Bulacan province at 933 km2). Perhaps, they were better distributed in those places by their itinerant sellers and makers.

Ramon N Villegas wrote about the Bulacan-Pampanga tradition of Philippine furniture, also known as the Baliwag style: "Representative of the Bulacan-Pampanga tradition, popularly known as the Baliwag style, is the sideboard, the extendable dining table with matching chairs, the chest of drawers, and the large comoda. The style makes use of narra and kamagong in combination, as well as inlaid ornamentation with bone and contrasting woods."

"The style may have originated from an atelier in the town of Baliwag, Bulacan, and diffused from there (up to Penaranda, Nueva Ecija, as Tinio points out; Penaranda must have been at the end of a riverine exchange system). The Bulacan-Pampanga tradition is based on neoclassicism as interpreted by the British furniture stylists, particularly Thomas Sheraton. Great Britain's was by then the largest economic system in the world, and Bulacan-Pampanga sugar was passing through trading houses dealing with the English. Sojourns and education may have also been agencies through which British influence was absorbed. Some Filipinos are known to have studied in London and in Calcutta, India, which was a British colony then."

"The Bulacan-Pampanga tradition also produced case furniture with the same austere lines. There are examples of plain chests of drawers on bracket feet and with no decoration at all. Some have very restrained inlay work to outline the drawers. At the high point of the style, the drawers were ornamented with garlands of leaves and flowers and bordered with matang-pusa and hilis-kalamay."



In more recent times, "Sheraton" "mesa altar"/altar tables reached their utmost desirability during the 1980s when the Intramuros Administration represented by Jaime Laya, Esperanza Bunag – Gatbonton, and Martin Tinio, and top collectors Paulino Que, Antonio Gutierrez, and Romeo Jorge were at the pinnacle of the collecting game. Advised by leading antique dealers Ramon Villegas, Osmundo Esguerra, Romeo Bauzon, Antonio Martino, Terry Baylosis, Jean-Louis Levi and Willie Versoza, the top collectors rhapsodized over the most beautiful and the rarest examples and admired the latest acquisitions of their peers — one entirely in "tindalo" wood with a bowfronted central drawer and flanking concave drawers with magnificent, "Penaranda – style" floral inlay (according to Martin I Tinio, Ex Coll: Maria Tinio Romero-Buencamino estate, Ex Coll: Tinio-Imperial family; presently in the Casa Manila house museum-Intramuros Administration; it has an exact pair, Ex Coll: D M

Guevara Foundation-Museo ng Buhay Pilipino, Maria Tinio Romero-Buencamino estate, presently in the Museo De La Salle, DLSU-D De La Salle University-Dasmarinas, Dasmarinas, Cavite); one entirely in "kamagong" wood with six drawers and six feet and inlaid with carabao bone (according to Ramon N Villegas, presently in the Paulino and Hetty Que collection); one classical example in golden "narra" wood with six drawers and six feet and inlaid with carabao bone, "kamagong" wood, and an unusual blue stone (according to Antonio Martino, Ex Coll: Dr Eleuterio M Pascual ("Teyet") 1986, Antonio Martino ("Tony") 1984-1986, Antonio Gutierrez ("Tony") 1984, Governor Macario Arnedo y Sioco-Maria Espiritu y Dungo estate 1912-1984, bgy Capalangan, Apalit, Pampanga; Felipe Buencamino y Siojo-Juana Arnedo estate 1850-1912, bgy Capalangan, Apalit, Pampanga; presently in the Jose Moreno ("Pitoy") estate, 1987-present). — Augusto Marcelino Reyes Gonzalez III

A Rare "Carlos Trece" Suite in Kamagong Wood (A Sofa and Six Armchairs in the Renaissance Revival Style)

Candelaria town, Quezon province (formerly Tayabas province) 1900-1925 (the suite appeared in a photograph from 1912) Kamagong wood (Diospyros philippinensis/discolor/blancoi) armchairs: 55" x 25" x 20" (140 cm x 64 cm x 51 cm) eachsofa: (140 cm x 163 cm x 52 cm) table: $(77 \text{ cm } \times 90 \text{ cm } \times 56 \text{ cm})$

P 600,000

PROVENANCE

Alcala-Ilao family. The Alcala and the Ilao are two of the old families of Candelaria town, Quezon. The two well-educated families produced scions who became successful doctors, lawyers, judges, engineers, and professors. The Alcala of Candelaria are descended from the landed and affluent Alcala of adjacent Sariaya town; they were a seminal "hacendero" family of the late 1800s responsible for some of the town's grander, intermarried fortunes: Gala (Teresa Alcala de Gala), Rodriguez, Reynoso, de Villa, Enriquez, Emralino, et al. In fact, there are artistic linkages by way of furniture preferences among those prominent families. The Moises Galas have single chairs of similar design in "golden narra" wood (stained dark; the rest of the suite was destroyed in a postwar fire); the Catalino Rodriguezes have 2 suites of similar design in "golden narra" wood (stained dark); the Gregoria Galas have an entire suite of similar design also in "kamagong" wood — sofa, two armchairs, 4 single chairs.



The ancestral mansion of the Alacla-Ilao in Candelaria, Quezon.



A HERITAGE SUITE IN RARE KAMAGONG

FROM THE ALCALA-ILAO FAMILY OF CANDELARIA, QUEZON

by AUGUSTO MARCELINO REYES GONZALEZ III



Judge Quirico Remo (wearing a white suit), pre-war judge of Candelaria, Quezon, is an honored guest of the family. Beside him on his left is Doña Roberta Alcala Ilao. They sit on their heritage suite



 ¶ his rare, dignified, and aristocratic suite of the suite seat furniture entirely in precious "kamagong" wood from Quezon province in the early 1900s features individual high caned backs surmounted by C-scroll carvings and caned seats in a Filipino version of the Renaissance Revival style. The high caned backs have crisply-carved individual crests of flowing C-scrolls centered by cartouches/medallions surmounted by small stylized feathers (ala Prince of Wales); the crests are flanked by rounded finials. Emerging from the lower sides of the backrests, the unusual armrests begin with acanthus leaves, progress to simulated padding, and terminate in medallions inset with rosettes supported by simple, attenuated plinths. The seats are supported by undulating aprons with C-scrolls centered by stylized feathers. The splendid ensembles are supported entirely by four turned, waisted baluster legs descending from cubic plinths.

The combined reigns of Isabella II (1833–68), Amadeo I (1870–73), and Alfonso XII (1874–1885) in Spain corresponded to that of Queen Victoria (1837–1901) in England. Isabella II (1833–68) and Amadeo I (1870–73) also corresponded to that of Emperor Napoleon III and his Second Empire (1852–70) in France. During those decades, the Renaissance Revival style was favored in architecture, furniture, and decoration (along with the Rococo and Gothic Revival styles). Furniture in the Continent was made large and commodious, with big carved crests, ornate finials, and small balusters, decorated with marquetry and other inlays, marble tops, rounded and fancy corners, turned and fluted legs, with or without bronze and brass mounts. Manila in Las Islas Filipinas followed suit with lighter, airier versions of the European Renaissance Revival style.

The late great, "Manila's romancer of wood" Osmundo Esguerra aka "Omeng" liked to casually describe this kind of furniture as "Malacanang furniture," not because they came directly from the Malacanang Palace but because they were the distinct type of Victorian-style furniture one saw inside the palatial and elegant houses in the area — General Solano street, J P Laurel street (formerly Aviles street), San Rafael street, Arlegui street, R. Hidalgo street, and even the streets perpendicular to R. Hidalgo.

Manila Aparador

1800 - 1850narra, kamagong, and lanite wood 80 1/2" x 51" x 20 1/4" (204 cm x 130 cm x 51 cm)

P 1,800,000

PROVENANCE

Martinez family, Balayan, Batangas; Juan Martinez (born 24 November 1859 in Balayan, Batangas), successful publisher, Manila resident; Private Collection

by AUGUSTO MARCELINO REYES GONZALEZ III

The entablature or crest of this elegant Manila aparador in the late neoclassical style with its split-timber (bookmatched), exceptionally burled narra wood panels is the correct, traditional frieze of flowing marguetry of garlands with interspersed flowers and leaves interpreted in lanite wood set on kamagong wood panels topped with moldings on their cornices, with small urns also in kamagong accentuating the two rounded corners in front. The architrave or the bottom sections of the kamagong panels which comprise the entablature/crest are decorated with thick line inlay of lanite.

The top of the main section of the cabinet is a concave molding of kamagong wood with its plain upper section decorated by a succession of lozenges enclosed at the top and bottom by line inlay, all of lanite wood. From the top of the main section of the cabinet, on both sides, descend a pair of finely articulated columns in dark kamagong wood with stylized acanthus leaf capitals on truncated balusters, a reeded middle section, all of which terminate with similar shortened balusters on top of the lotiform feet.

Below the moldings of the top of the main section of the cabinet and aligned heightwise with the posts are the doors --- a pair of split-timber, exceptionally burled narra panels all framed by molded kamagong. What is unusual is that while the beautiful narra panels are perfectly matched, they are installed in an interesting, innovative fashion: the burl of the left panel goes downwards while the burl of the right panel goes upwards. The eccentric, amusing style presages the modernity of the 1960s by one hundred forty years.

The kamagong-framed, split-timber, exceptionally burled narra panels are further enhanced with raised vertical neoclassical panels with inverse C-scroll corners accentuated by precise line inlay of kamagong. There is a cartouche of old brass for the keyhole on the right door. Inside, there are four alternating levels of

shelves and two drawers all in narra, with kamagong line inlay and turned kamagong pulls, atypical from the usual arrangement of two shelves with a center level of two drawers in the interior common to most Filipino cabinets produced from 1825-1850. Both sides of the cabinet casing also have beautiful burled wood panels with kamagong line inlay simulating vertical neoclassical panels with inverse C- scroll corners. Four short vertical panels of narra comprise the back of the cabinet.

Below the doors is an inverted triangular apron in kamagong wood framed by line inlay of lanite wood decorated in the center with an appliqueed carving of foliar scrolls in lanite. The cabinet is supported by four lotiform feet of kamagong with marquetry leaves of

True to the late neoclassical style, the cabinet possesses the attributes of balance, order, and restraint.

Provenance: The Juan Martinez estate, Manila. Juan Martinez was a successful publisher and printer of Tagalog, Ilocano, and Pampango literature. He established his first publishing office and printing press in 1902 in a house on Plaza Calderon de la Barca. He transferred to Calle Jolo/Calle Anloague (currently Juan Luna street) where he remained until 1909; to Calle Estraude, until 1917. Finally, to Calle Cabildo in Intramuros up to World War II. Simultaneously at that time, he also had stores at Plaza Moraga along the Escolta and at Calle Real. The Martinez publishing office and printing press were destroyed during the Liberation in February 1945. The company was revived as R Martinez & Sons in 1958. The company commemorated the 100th birth anniversary of its founder Juan Martinez on 24 November 1959. Among the many heirloom furnishings of Martinez, the Manila aparador was probably inherited from his parents and grandparents who lived in Balayan, Batangas. (based on an extant marker by the NHI National Historical Institute)



This type of late neoclassical cabinet was termed "Manila" in origin by Filipiniana authority Ramon N Villegas and by leading antique dealer and Manila's "romancer of wood" Osmundo Esguerra because it was usually found within the confines of the metropolis, although interestingly, many examples were also found in the Ilocos region (perhaps they were widely sold there through the river trade or there were Manila-trained

craftsmen in Ilocos workshops). The style was derived mainly from American Federal furniture with elements from English Regency and German Biedermeier. From the mid-1800s to the prewar, this type of cabinet was usually found in the holdings of early prominent families like the Tuason–Legarda–Prieto–Valdes, the Roxas–de Ayala–Zobel–Soriano, and the Roxas–Zaragoza–Araneta–Infante–Preysler clans.

Comoda in the Baliuag Style

Baliuag, Bulacan 1825 - 1850"golden narra" wood (stained dark) and "kamagong" wood "lanite" and "kamagong" wood inlay solid silver keyholes 44 1/2" × 50 3/4" × 22 3/4" (113 cm x 129 cm x 58 cm)

P 400,000



by AUGUSTO MARCELINO REYES GONZALEZ III

↑he Baliuag, Bulacan furniture-making tradition produced this restrained type of neoclassical, "lanite" and "kamagong"-inlaid "comoda" from 1825-50: The top is composed of two horizontal pieces of "golden narra" wood, its sides decorated with kamagong strip and lanite line inlay. The two top drawers are flanked by two smaller drawers for candles (between the top two drawers is decoration of a stylized fern leaf of bone inlay composed of "boteh" shapes set in a small kamagong panel), four conventional drawers underneath, the case flanked by four turned and thinly-reeded kamagong columns attached under the candle drawers and to the apron, the case set on an apron and supported by four urnshaped/vase feet below plinths of kamagong with carabao bone inlay. The four sides of the case are discreetly but remarkably decorated with kamagong strip inlay. The sides of the cabinet are decorated with simulated panels of lanite, kamagong and bone inlay. The four drawers are embellished with lanite and kamagong line inlays simulating panels, accented by pairs of starburst-shaped inlays of alternating lanite and kamagong. The two top drawers and the four drawers are embellished with noteworthy key escutcheons of Mexican 80% silver decorated with discreet "gravado" work. Under the four drawers is an apron adorned with a single small flower of lanite and

kamagong in the center. The use of carabao bone inlay in this comoda can best be described as sparse, actually a trademark of genuine early Baliuag pieces. The back of the comoda is composed of three vertical planks of golden narra wood. The general look of this Baliuag "comoda" is reminiscent of an American Federal commode.

A major Philippine furniture–making tradition flourished in Baliuag town, Bulacan province from around 1800 until after World War II. The overall inspiration was European neoclassicism, but the furniture pieces were clearly modeled after modest and restrained American Federal furniture (popular from 1790-1820). "Golden narra" and "kamagong" woods were the principal woods used, with the trademark carabao bone and "lanite" and "kamagong" woods for inlay (with some extraordinary specimens decorated with nacre/mother-of-pearl).

This Baliuag commode traces its artistic kinship to early nineteenth century American Federal commodes, to late eighteenth century English neoclassical furniture, and from there to French eighteenth century commodes and dropfront desks produced by master cabinetmakers for the Bourbons of France.



Ramon N. Villegas wrote about the Bulacan-Pampanga tradition of Philippine furniture, also known as the Baliwag style: "Representative of the Bulacan-Pampanga tradition, popularly known as the Baliwag style, is the sideboard, the extendable dining table with matching chairs, the chest of drawers, and the large comoda. The style makes use of narra and kamagong in combination, as well as inlaid ornamentation with bone and contrasting woods."

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Mesa Altar (In the "Dinemonyo" Style)

Laguna province late 1700s "golden narra" wood 31" x 48" x 27 1/2" (79 cm x 122 cm x 70 cm)

P 1,800,000

PROVENANCE A gentleman collector



by AUGUSTO MARCELINO REYES GONZALEZ III

Some of the old churches of Laguna are still worthwhile destinations: Majayjay (for the original retablos and the sheer atmosphere), Pakil for the original retablos, santos, and the Virgen de Turumba; Danny Dalena museum, if open), Paete (for the retablos, santos, and the 2 huge antique paintings by Jose Dans --- if you can see in the dark), Nagcarlan (if only for the dazzling antique Portuguese and Spanish "azulejo" tiles used as the dado of the church and the silver-clad San Diego de Alcala), Liliw (despite the new altar; while there, buy fun footwear), Magdalena (for sheer atmosphere and action movie memories), Kalayaan (for sheer atmosphere), and Pila (for heritage conservation done right, and by the old DBF families at that)... Laguna, perhaps because of its lush vegetation and mild climate, has always been different --there is a different mindset, perception, and natural artistry...

This genuine example of a "Dinemonyo" "mesa altar"/ altar table with grotesque masques of "golden narra" wood from Laguna province has a "binandeja" framed top with receding moldings on the sides. The entire tabletop is supported by the four legs of the casing, with additional support ostensibly provided by the four brackets --- in this unusual case, C-scrolls with rococo flourishes --- attached to the top outer sections of the legs which run through the height of the piece. The two drawers are carved with foliar forms in shallow relief in a recognizable rococo style. There are original key escutcheons of old brass on the keyholes.

Underneath the two drawers is a thick molding which mirrors that of the tabletop, and under the molding is a long, thick apron with undulating C-scroll cutwork of Chinese clouds.

The sides of the casing are solid pieces of "golden narra" under which are thick aprons with the same undulating C-scroll cutwork; the back of the casing is also a solid piece of "golden narra," under which is a similar long and thick apron with the same undulating C-scroll cutwork, connected to the legs. As in front, so with the back.

Supporting the four sides of the case are unusually straight, rather stiff legs (with no pretenses to cabriole legs) topped with grotesque masques (hence the diminutive "dinemonyo") terminating in ball-andclaw feet on bases atop scrollwork plinths.

Still in a Sinitic manner of construction but more forthright and far less sophisticated, the stretchers merely enclose the bases of the ball-and-claw feet at right angles which are then secured by dowels.

Despite the different manner of construction, it is still plainly visible that there was much painstaking thought and effort expended on this piece by the Chinese, Filipino, and possibly European master craftsmen that produced it.

The last stronghold of Old Laguna is at the Villa Escudero outside San Pablo city. One rises above the din of tourists to appreciate all the wonderful details of country living that make it such a pleasant destination. It is a place where one can really experience authentic Laguna style: prettier, merrier, more graceful-graciouscolorful-decorative-attractive, lighter, and airier than what we generally know as Filipino style.

Laguna: the sheer charm of it all.



A "mesa altar" or altar table for the sacred Christian – Roman Catholic images of the household was one of the earliest pieces of Filipino furniture. The earliest prototypes from the late 1500s-early 1600s were copies of Ming dynasty tables. Sometime in the 1600s, based on church inventories, these morphed to the massive altar tables with legs decorated with Oriental grotesque masques (adapted from the Asian goddess "Kala") and ball-and-claw feet all on stretchers, colloquially termed "dinemonyo" ("with a demon"). Still in the Sinitic tradition, a high point of the "mesa altar" was reached in the mid-1700s with the "comoda de Batangas" or "Batangas Uno" altar table, (according to Ramon N Villegas and Osmundo Esguerra),

a hardwood extravaganza of red "tindalo" wood and black "kamagong" wood with three to five drawers, delicate piercework flanges and apron, occasional inlays of "kamagong" wood and carabao bone, all supported on cabriole legs over stretchers. The ornate Batangas altar table was succeeded by a plain version with cabriole legs on stretchers, some with serpentine drawer fronts, the "Batangas Dos." The interesting thing is that both the "Batangas Uno" and the "Batangas Dos" types of altar tables were made well into the first half of the 1800s. The Sinitic tradition ended there as copies of Western European - Victorian tables became all the fashion during the second half of the 1800s. --- Augusto Marcelino Reyes Gonzalez III

Mesa Altar (In the "Dinemonyo" Style)

Manila or Southern Luzon 1600s - 1700s "tindalo" wood 33" x 43 1/4" x 28 1/4" (84 cm x 110 cm x 72 cm)

P 1,800,000

PROVENANCE A gentleman collector



by AUGUSTO MARCELINO REYES GONZALEZ III

When one saunters through the great halls of San Agustin convent and museum --- one of Manila's finest museums --- one comes across these large altar tables with grotesque masques known to Filipino scholars, connoisseurs, and ordinary folk as "dinemonyo na mesa altar." These tables for church/ecclesiastical use were among the first furniture pieces crafted in the islands at the start of the Spanish colonization in the 1570s. The "Sangleyes" Chinese migrants, with their centuries of furniture expertise, crafted them with Filipino assistants. Looking at them, 450 years of Filipino history flashes before one's eyes...

This genuine example of a "Dinemonyo" "mesa altar"/ altar table with grotesque masques, of red-purple "tindalo" wood from Manila or Southern Luzon (Cavite, Laguna, Batangas, Tayabas [Quezon], Bicol), has a "binandeja" framed top with receding moldings on the sides. The entire tabletop is supported by the four legs of the casing, with additional support provided by the four, thick Chinese-style cutwork brackets --in this case cutwork silhouettes of the snarling grotesque masques or merely Chinese clouds --attached to the top outer sections of the legs which run through the height of the piece. Considerably adding interest to the drawers are the surprisingly well-conserved original hardware --- key escutcheons, studs, and ring pulls, all of brass. Underneath the two drawers is a thick molding which mirrors that of the tabletop, and under the molding is a long, thick apron with undulating C-scroll cutwork.

The sides of the casing are solid pieces of "tindalo" under which are thick aprons with the same undulating C-scroll cutwork; the back of the casing is also one solid piece of "tindalo," under which is a similar long and thick apron with the same undulating C-scroll cutwork, connected to the legs. As in front, so with the back. Supporting the four sides of the case are elegant albeit sizeable cabriole legs topped by grotesque masques (hence the diminutive, "dinemonyo") terminating in ball-and-claw feet atop curved plinths. In a show of Sinitic precision, the four ball-andclaw feet sit on the intersections/connections to the molded stretchers which are executed in the complex "xinmianping" style, a discreet trademark manifested by all genuine 1600s-1700s "Dinemonyo" altar tables.

It is plainly visible that there was so much painstaking thought and effort expended on this piece by the Chinese and Filipino master craftsmen that produced it.

An amusing true story involving "dinemonyo" "mesa altar"/altar tables with grotesque masques: There is a historic bahay-na-bato in Binan, Laguna which has the incredible good fortune to be owned by a family with good business sense and an equally good sense of responsibility and stewardship (a rarity in Binan, the residents joke). It has simply survived the vicissitudes of time, and survives them intact (not a mean feat for an old house in progressive Binan). Fortunately, it has not followed the tragic fates of the storied Pablo Yaptinchay-Leonila Yatco and Guido Yaptinchay-Agustina Sanchez de Carabaca houses. The house has remained as it was since the late 1800s, or at least the prewar. The affluent family is in concord. When one looks around the well-maintained house, one will see not one, but two antique "dinemonyo" mesa altar in the chapel/prayer room. However, to an aesthete's distress, all the eight grotesque masques of the two antique altar tables have been mercilessly lopped off, resulting in modern-looking furniture. A cheery descendant explains that during prewar, a mother had feared that her pregnant daughtersin-law might fancy the ("dinemonyos") grotesque masques and that her expectedly beautiful grandchildren might be born looking that hideous way... so she ordered the men in her household staff to take their saws and axes and lop off all the offending grotesque masques! "Off with their heads!!!" (ala "Alice in Wonderland") the Queen commanded.

Sic transit gloria mundi. As we say these days: LOL. A "mesa altar" or altar table for the sacred Christian - Roman Catholic images of the household was one of the earliest pieces of Filipino



furniture. The earliest prototypes from the late 1500s-early 1600s were copies of Ming dynasty tables. Sometime in the 1600s, based on church inventories, these morphed to the massive altar tables with legs decorated with Oriental grotesque masques (adapted from the Asian goddess "Kala") and ball-and-claw feet all on stretchers, colloquially termed "dinemonyo" ("with a demon"). Still in the Sinitic tradition, a high point of the "mesa altar" was reached in the mid-1700s with the "comoda de Batangas" or "Batangas Uno" altar table, (according to Ramon N Villegas and Osmundo Esguerra), a hardwood extravaganza of red "tindalo" wood and black "kamagong" wood with three to five drawers, delicate

piercework flanges and apron, occasional inlays of "kamagong" wood and carabao bone, all supported on cabriole legs over stretchers. The ornate Batangas altar table was succeeded by a plain version with cabriole legs on stretchers, some with serpentine drawer fronts, the "Batangas Dos." The interesting thing is that both the "Batangas Uno" and the "Batangas Dos" types of altar tables were made well into the first half of the 1800s. The Sinitic tradition ended there as copies of Western European – Victorian tables became all the fashion during the second half of the 1800s. --- Augusto Marcelino Reyes Gonzalez III

CARVED ELEGANCE

by AUGUSTO MARCELINO REYES GONZALEZ III

his ornate bishop's chair from the Franciscan territory of La Laguna (remember Padre Damaso and Padre Salvi in Rizal's novel Noli Me Tangere) in an indeterminate albeit exaggerated Luis Quince style has a foliar crest featuring the universal symbol of the Franciscan order — the Tau cross, with the right hand of Jesus Christ with its nail wound over the left hand of Saint Francis of Assisi with its stigmata wound — however curiously and erroneously rendered in the reverse (after all, it shows the left hand of Jesus Christ over the right hand of Saint Francis of Assisi, probably the artistic license of the carver who did not know any better.)

Under the Franciscan symbol is a banner flanked by two Sinitic cherubs which in turn surmount the oval backrest surrounded by beadwork. The Franciscan symbol, banner, cherubs, and oval backrest are all surrounded by realistic carvings of upright leaves which comprise the entire backrest of the armchair. The arms emerge from the backrest with small acanthus leaves then enlarge with rope patterns to form the stylized cornucopia which are supported by acanthus leaves. The base of the seat is embellished with small, delicate garlands. There is a small apron decorated with a trellis pattern. From the base of the seat descend the exaggerated front cabriole legs carved with leaves and flowers as well as the plain rear

legs. The front and rear legs are connected by discreet plain stretchers. The front cabriole legs terminate in ornate ball—and—claw feet, extolling the high ecclesiastical nature of the armchair.

Based on its construction and style, this bishop's chair dates to the middle of the 1800s. The overall styling and excellent carving of the chair is attributable to the workshops of either the highly esteemed Romualdo de Jesus (Director of the *Gremio de Esculturas*/Guild of Sculptors) or the more famous Isabelo Lacandola Tampinco.

Despite the avowed poverty of the OFM order, Franciscan churches in their territory of La Laguna took on the native Tagalog penchant for lavish ornamentation/decoration. Thus, the interiors of the churches of Binan (the richest parish in Laguna), Santa Rosa (a rococo ensemble), Paete, Pakil, Liliw, Nagcarlan, Majayjay (the R & R destination/the Baguio of Manila's religious orders in the 1800s), San Pablo de los Montes, et al with their conglomeration of polychromed, gilded rococo/neoclassical altars, entire ensembles of solid silver altars, as well as religious icons and paintings galore were testaments to Tagalog artistry and truly sights to behold for the devout *indio* and the curious foreigners.



Bishop's Chair 1850 – 1875 "Golden narra" wood, originally polychromed and gilded 48" x 24 1/2" x 21 1/2" $(122 \text{ cm} \times 62 \text{ cm} \times 55 \text{ cm})$

P 200,000

PROVENANCE A gentleman collector



IMAGO DEI: IN THE IMAGE OF GOD

SANTOS FROM THE
DON BENITO J. LEGARDA JR.
COLLECTION
by FLOY QUINTOS



Don Beniting Legarda. © Instituto Cervantes

year has now passed since the masterpieces of ecclesiastical sculpture collected by the late Don Benito J. Legarda Jr. were unveiled and offered to the public. The high quality and rarity of the relleves and the santos had not been seen in recent years, and excited both the rarefied circle of novice and connoisseur Santo collectors, while introducing the historical significance and artistic importance of these objects to a generation of younger collectors.

The objects offered in this month's auction are, by no means, the last pieces from the now-fabled Legarda treasure trove, but they are a fitting year-ender. This selection is different from the previous ones because the five objects chosen represent a wider range of choices for both seasoned and novice collectors. Also, each on is a unique study piece that reflects the richness of both our Catholic artistic traditions as well as our faith.

Santo Niño/Divino Pastor

Laguna school softwood, with traces of gesso and polychromy 18th to 19th Century 21" x 10" x 3 1/2" (53 cm x 25 cm x 9 cm)

P 80,000

Some collectors may dismiss this piece simply because of the softer wood used. The prevailing market trend has conditioned us to think that the great Philippine hardwoods, like molave, balayong and narra, are the only materials of choice for collectible santos. But that is a rather philistine outlook that can only limit and not expand, our appreciation of this otherwise under-rated jewel.

One persona is depicted here, the Santo Niño/ Holy Child. But the imagery incorporates elements, gestures and attributes from other depictions of the Christ Child popular during the 17th to 19th centuries.

He is seen here as the Divino Pastor or Divine Shepherd, his hand resting on a lamb with curiously humanoid features. In composition, this image is remarkably similar to depictions of Mary as the Divine Shepherdess/ La Divina Pastora. Many images of both Pastor and Pastora were produced in by the carvers of Laguna. Diagnostically, surviving specimens are carved from light wood, with thick gesso and paint. To produce more images for the market, carvers used planks rather than logs, giving the surviving specimens a rather flattish appearance. One such image, in the collection of the late Susan Calo-Medina ,was published by Esperanza Buñag-Gatbonton in her seminal book, A Heritage of Saints. A fine classical example also resides in the Paulino Que collection. The piece discussed here is one of the finest Folk examples I have encountered.

While many Laguna and Nueva Ecija images depict Mary surrounded by a flock of sheep, depictions of the Divino Pastor show him with only one lamb. This is a visual allusion to the Gospel of John, where Christ is seen as a dedicated shepherd who will risk his life to search for and save the one lamb that has been lost from the flock.

This image of self-sacrifice is echoed in the pose of the shepherd as he tiredly lays his head on his hand in a gesture of rest and repose. In this, the Niño also echoes the Santo Niño de la Pasyon, a rather dolorous image of the Christ Child meditating on his future suffering on the cross. The importance of this





El Buen Pastor (The Good Shepherd) by Bartolomé Esteban Murillo (1617 - 1682)



Mucalinda protecting the Buddha. Khmer bronze sculpture, 13th century

gesture of meditation and submission is most potently employed in depictions of the mature and quietly suffering Cristo de la Paciencia.

These layers of meaning, these nuances connected to other iconographies and depictions of Christ are important to the 'reading' of this image. But the most sympathetic quality is the depiction of the shepherd as a young boy. The same youthful depiction is seen in the Divino Pastor images and paintings from Mexico, Peru and other Spanish colonies.

Western depictions of the Good Shepherd from the early Christian church all the way to the Romanesque have always portrayed Christ as a man. But it was the Spanish painter, Bartolome Esteban de Murillo, who first popularized the image of the shepherd as a young child in 1660. The charm of the Murillo image, its very "cute-ness" must have spread widely through the Spanish colonies, inspiring a host of native renditions.

Which brings us to the most exotic element of this sculpture. Notice the spreading tree that gives shade to the child shepherd after he has fulfilled his task of redeeming the lost lamb. The composition echoes two important Indian /South East Asian motifs related to the Gautama Buddha.

The first is the image of the Buddha seated under the sacred Bodhi /Pipal tree . Buddhist lore tells us that Buddha sat under the tree for 49 days before he achieved the epiphany of absolute truth. The second image involves the serpent king Mucalinda, who spread his hood to cover the Buddha, protecting him from the elements so that he could meditate, undisturbed. The striking similarity of these two South east Asian motifs to the Laguna sculptures was also noted by Gatbonton.

How these South East Asian motifs may have influenced the Laguna interpretations of the Divino Pastor, we can only guess. Ivory ima ges produced in India, specifically Goa, were imported to the Philippines and could have been a likely inspiration for Laguna carvers to copy. But It is also tempting to imagine Tagalog artisans reaching into the collective memory of their own pre-hispanic settlements, that were both connected and conversant with the great Hindu and Buddhist cultures . Could they have mined these memories and connections to produce this charming rendition of the Divino Pastor?

Whatever the inception, the result is a uniquely and truly Filipino interpretation of a Western deity.

Inmaculada Concepcion

Bicol 18th century hardwood with polychromy 17" × 7" × 5" (43 cm x 18 cm x 13 cm)

P 150,000

For many starting Santo collectors, the highly-coveted "Bell-shaped" Virgins are A) all from Bohol and B) depict Mary in her full pregnancy, as the local trade term for such a santo is "Buntis". It seems easy to forget that the dogma of the Immaculate Conception states that it was Mary who was free from original sin at the moment of her conception. Her divine motherhood was yet an annunciation away from her title of Inmaculada Concepcion.

The second misconception, that all Bell-shaped Virgins are from Bohol, is equally popular, especially among younger collectors. The Bell-shaped or conical virgin depicts Mary as the Queen of Heaven and Earth. As such, she is depicted in the full court regalia of a Spanish queen of the 16th to 17th century. Thus, "A Virgin in Spanish court dress" would be the proper (if less enigmatic) term for such Philippine santos.

The elements of this court dress would be the conical farthingale skirt, the tight bodice with the V-shaped stomacher, the extended V shaped sleeves. It is interesting to note that the queenly depiction of the Virgin seemed a more popular tradition in Spanish art. Italian, Dutch and Flemish art of the same period more often portrayed Mary in Hebrew robes or in contemporary clothing. The Spanish tradition equates Mary's queenship with the dress and manner of Empire. The popularity of the Court dress depiction extends also to other Spanish colonies in the Americas. As a clever tool for colonization, this depiction equates the sanctity and purity of Mother Mary with the absolute power of Madre España.

Virgins in court dress are found all over the Philippines, in varying degrees of stylization and even abstraction. They range from the simplest cookie cutter shapes of the popular Turumba images of Laguna, to the severe ivory "pin head" versions from Bohol. From the squat and folksy versions from Panay to the "Bastidor" images meant to be fully dressed in glittering embroidery and jewels.



The piece offered here is a very fine example of the work of the Bicol carvers of the 18th century, specifically the School of Nabua. Here the Virgin's bodice and skirt have been highlighted by foliate motifs in raised relief simulating the heavy embroidery of a "de vestir"/"meant to be dressed" image. The base, with three cherubs in high relief, is equally detailed.

Curiously, for a celestial queen, the hair has been left free to flow and frame the face which has all the features, not of an autocratic Spanish queen, but of a simple and comely Filipina.

Altar Furnishing with the Arma Christi

Origin unknown 18th century hardwood with traces of polychromy 32" x 54" x 5" (81 cm x 137 cm x 13 cm)

P 120,000



Don Benito's interest in altar details, furnishings and church architecture was recorded in several articles he wrote on the subject. No doubt, the many examples he collected were study pieces for his articles. Unfortunately, the acquisition notes of the entire collection have been lost, depriving both collectors and scholars of the vital knowledge as to the origin and function of these pieces.

One such piece is this massive arc-shaped detail that must have once been part of an altar dedicated to the Santo Entierro /the Dead Christ. The thick and heavy plank contains the "Arma Christi"/ The Weapons of Christ . Simply put, on this massive plank are carved the instruments of Christ's passion.

FROM BOTTOM RIGHT:

- 1. The torch, used by Judas in the garden of Gethesmane
- 2. The dice, used by the centurions to gamble for Christ's seamless robe.

- 3. The pillar and rooster that crowed upon Peter's betrayal.
- 4. The lantern used to light the way from the Sanhedrin.
- 5. The hammer used to nail Christ to the cross.
- 6. The crucifix, nails and INRI sign.
- 7. Overlaid on the cross, the lance that would pierce his side and the spear with the sponge for bitter wine.
- 8. The condemning hand of Pilate
- 9. The ladder for the deposition of the body
- 10. Pincers, to remove the nails.
- 11. A bladed weapon (traditionally a sword, here depicted as a native Bolo)
- 12. A scourge.

Curiously, the instruments of the torture and suffering of Christ are laid out in no particular order. Still, they fulfill their purpose of tracing the journey from Gethsemane to Golgotha.

Santo de Bulto Depicting a Male Saint

Origin unknown 19th century medium hard wood with original polychromy 39" x 18" x 10" (99 cm x 46 cm x 25 cm)

P 120,000

A fine depiction of an unknown male saint, noteworthy for the masterful handling of the beard and the hair. Many fine pieces have lost their attributes and insignias, which were almost always carved separately and then attached. Without these vital clues, it is only possible to make educated guesses as to whom the pieces originally depicted. Consider it part of the fun of learning and collecting.

In this case, the bearded male could be any of the three evangelists, Mark, Luke or James in which case the left hand would have held a book; the right, a plume. (Why not the fourth evangelist, John? Because he is always being depicted as clean shaven). Another likely guess would be St. Bartholomew, in which case he would have held the bolo, the instrument of his martyrdom.

The santo has a hollow on its back. Popular lore will romanticize these features as 'secret compartments" for a friar's secret cache of jewels and documents. In reality, during the early stages of carving, these hollows were purposely cut out from the backs of the figures to hasten the drying of the wood and prevent the sculpture from splitting.



Back of the santo



Relleve Depicting the Last Supper

Origin unknown ca. 19th century hardwood, heavily repainted with commercial paint Cracks on both sides, with native repair Removed from original frame 27" x 71 1/2" x 2" (69 cm x 186 cm x 5 cm)

P 170,000

An interesting relleve that deals with a rare and seldom depicted subject, The Last Supper.

The composition contains details that can be directly traced to prints widely circulated and found in imported missals. These easily transportable visual aides would have been the main sources for workshops specializing in relleves and santos. Many times the details found in these prints would have been transposed literally on the carver's interpretation.

In the case of this relleve, the sources are easily traceable to two prints popular in the 17th and 18th centuries. For example, the lamb served whole at the center of the table is a detail borrowed from Giorgio Ghisi's 1551 engraving after Lambert Lombard's "Last Supper". From the Lombard-Ghisi engraving also comes the dramatic embrace of Christ and John the beloved, both their figures placed squarely above the lamb. Many of the poses of the apostles, the round loaves and knives on the table are also details found in the Lombard-Ghisi engraving.

The aforementioned engraving also features a dog sitting directly in front of the viewer. The amusing detail of the fighting dog and cat we see in the relleve was borrowed from a later 17th century engraving by Cornelis Galle. His depiction of the Last Supper was modeled after an original work by Abraham Van Diepenbeeck, and published in the Missale Romanun of 1650.

In both the Ghisi and the Galle prints, the Last Supper is not the solemn, silent and sombre event we have imagined it to be. Both prints are examples of the florid mannerism of the period and are full of busy details from everyday life, luxurious drapery, contrasting attitudes and emotions of ordinary men. These engravings were popular art, designed to relieve the tedium of sermons and readings. Small and compact and fascinating to study, these prints could be likened to the comic books of our day.

It is easy to imagine how the Filipino sculptor looked at these engravings, and more source materials.





(1) Giorgio Ghisi, engraving of the Last Supper, 1551. (2) Cornelis Galle, engraving of the Last Supper, mid 17th century



He then set about trying to solve the problems of foreshortening and perspective, while picking and choosing the details that most fascinated him. The result is not altogether successful, if it is a faithful copy of the engraving you want. More important than a direct copy is the anonymous sculptor's charming and naif rendition of the institution of the Eucharist.

It would be wonderful to see this piece stripped of the modern paint and properly framed. A good restoration would return the charm and gravitas that has been lost.



LASTING LUXURY

CANDLE-HOLDER FROM LILIW, LAGUNA

155

A Silver Candelero

1750 - 1850Mexican silver 80%, of Filipino workmanship 19" x 7" x 8" (48 cm x 18 cm x 20 cm) D: 7 1/2" (19 cm)

P 260,000

PROVENANCE Acquired by the present owner in the 1960s



St. John the Baptist Parish Church (Liliw Church)

by AUGUSTO MARCELINO REYES GONZALEZ III

One of my privileges as a perpetual student of art and antiques, Filipino as well as foreign, is being able to wander in and out of Manila's great private art and antique collections. At my leisure, no guards, no guides. Lunch, merienda, dinner afterwards. The collectors are good friends and it is a delight for us to get together and share thoughts on some of their holdings. Pre-pandemic, Pandemic, Post-pandemic. The enthusiasm never fades on either side.

Collections of antique Filipino silver are always dazzling, specially since the collectors make it a point for their silver to always be clean and polished. There are trained household staff dedicated to maintaining the silver. Silver polishes are sourced abroad. Some have collections of Filipino church silver and some of Filipino household silver. Some have both.

I am familiar with rooms containing a range of Filipino church silver: altar frontals, sanctuary lamps, chalices, ciboriums, candleholders, "ramilletes" (silver bouquets), "sacras" prayer card frames, processional banners, "relicarios" reliquaries, oil and water vessels, silver appliquees for vestments, etc. Hieratic (otherworldly) is the word. So that was what attending great fiestas in Intramuros churches was like...? Like Pope Francis at Easter in the Vatican on EWTN!

I am equally familiar with rooms containing museum-quality Filipino household silver: "paliteras", "palilleras," "platillas para buya"/"buyeras," tobacco containers, "tabaqueras," platters, pitchers, goblets, flatware, coffee services, tea services, etc. Out of this world. So that was what attending parties of the rich

during the 1800s was like...? Like "The Crown" and "Downton Abbey" on Netflix!

Once in a lifetime. Bigger than life. Cinematic. Epic proportions. Cast of thousands. The Oscars. The Met Gala. Jeff Bezos. Elon Musk. My words to describe what I see.

One of the things I see in those rooms is a Filipino silver candleholder like this. It was crafted from Mexican silver coins (solid silver 80%) sometime in the late 1700s to the early 1800s, probably in Binondo (Chinatown, where Bee Tin grocery is, where I buy my fave "Cow Label" and "Chivalry Pusit"), where most of the expert Chinese and Filipino silversmiths worked. That's about 250 years ago. The fashionable style then was rococo, a French royal style based on shells, rocks, waves, swirls, and confusion in general. Those are the motifs albeit simplified in this candleholder. This is composed of several parts — candle stand, wooden wax guard, saucer, urn, stand, plinth, triangular base — and there is a metal rod and a bolt inside that keeps it together. Two metalworking techniques that were used to decorate it are engraving (like writing deeply with a pick) and repousse (hammering to relief from the reverse side). Characteristic of rococo style, there are small silver C- and S- scrolls that are stuck on to the various parts, useless but pretty, and likely to get lost too.

These models were made in sets of twelve as they were meant to be used on an altar, the old kind where the priest faced the wall and not the people. The models varied in size and decoration, probably to suit the customer's budget. If it was Quiapo church or Antipolo church (superrich churches during those times, and even now) ordering these, you can bet that they didn't order just twelve pieces, more like twenty-four, thirtysix, how about forty-eight pieces? This particular candleholder came from the church of Liliw, Laguna and was acquired in the early 1960s during the Antique Craze. Believable. La Laguna was Franciscan territory during the Spanish time and while the Franciscans were really hooked on poverty, that didn't stop them from having beautiful churches full of valuable things. The Franciscan churches of Majayjay, Liliw, Nagcarlan, Magdalena, Pakil, Paete, et al all had loads of beautiful antique silver during the Spanish time all the way to the American time, World War II, postwar, at least until unscrupulous and corrupt Filipino secular parish priests entered the story and sold them off secretly to antique collectors so they could buy their cars, airconditioners, sound systems, plane tickets, and other cool guy stuff. All the antique silver is gone now. All in the Makati villages — Forbes Park, Dasmarinas village, Urdaneta village, San Lorenzo village. This super old candleholder is now very expensive and is no joke. Don't go around banging it against everything and dropping it. It can get damaged by careless handling. Enjoy it though. It will work during a brownout.

These candleholders of worked Mexican silver 80% (Filipinas, unlike Spain's Latin American colonies, did not have silver mines) usually stood on the two levels ("gradillas") of traditional Roman Catholic church altars, three on either side of the tabernacle (where the all-important Blessed Sacrament is stored) alternating with three "ramilletes" (artificial flower bouquets in paper, silk, or silver). That meant twelve candleholders and twelve "ramilletes" on the two levels of the altar. A rich church like the seven churches of Intramuros — San Agustin, Recoletos, San Francisco, Venerable Orden Tercera, Santo Domingo, San Ignacio, Lourdes — and rich parishes like those of Binondo, Santa Cruz, Tondo, Quiapo, Antipolo, Binan (Laguna), Majayjay (Laguna), et al meant that all of the altar frontals, candleholders (small and large), and "ramilletes" were all crafted out of exquisitely worked Mexican silver 80%, usually post-1764 (post-British Occupation 1762–64). Such was the staggering wealth of Spanish Catholic Filipinas.

This engraved Mexican silver 80% candleholder of Filipino workmanship is a rare survivor of a confused culture that has allowed many of its greatest masterpieces in silver and other metals to be destroyed and melted down in the crucibles of Meycauayan, Bulacan. As mentioned beforehand, it once adorned a magnificent altar in a great church. — Augusto Marcelino Reyes Gonzalez III



TREASURES FROM A GOLDEN PAST

THE COLLECTION OF DR. REMEDIOS SUNTAY



A Lot of Five (5) Gold Ornaments

- a) Neck Ornament from a Burial Ensemble ca. 10th - 13th centuries 20 1/2" (52 cm) 21k gold 69g
- b) Neck Ornament from a Burial Ensemble ca. 10th - 13th centuries 27" (69 cm) 21k gold 56.6g
- c) Half-moon Gold Ear Ornament Northeastern Mindanao ca. 10th - 13th centuries 21k gold 63.2g
- d) Half-moon Gold Ear Ornament Northeastern Mindanao ca. 10th - 13th centuries 62.9q
- e) Plain Slit Hoop (Ear Ornament) ca. 10th - 13th centuries 21k gold 4.2g

P 800,000

PROVENANCE Acquired ca. 1960s by Dra. Remedios Suntay

I ven before the Spanish conquistadors set foot on what would become Las Islas Filipinas, I the natives already had a highly advanced civilization. Such was the case for our pre-colonial ancestors' sophisticated knowledge and techniques on metalworking. They had the technical prowess and extensive resources to craft exquisite gold ornaments, which served as status symbols within the community. When the European colonizers arrived in the islands, they immediately caught sight of the gold jewelry that ornamented the bodies of both men and women. Among the most common were ear ornaments such as the ones pictured dating from around the 10th to 13th centuries.

According to the Boxer Codex, pre-colonial natives possessed multiple holes in the earlobes where they placed many gold ornaments. Some were worn only by women and are called pomaras. Others adorned both sexes and are called panicas (pictured as 'e'), the general term for rings and plugs worn on the earlobe. In Francisco Ignacio Alcina's Historia de las islas e indios de Bisayas, the Spanish historian described these ornaments as "finger-thick gold rings" fastened "like a letter O" to the lowest earlobe. According to

the late Ramon Villegas, these tube hoops also functioned as currencies, owing to the prestige of gold in pre-Hispanic Philippines.

The larger, heavier ornaments, such as the "half-moon" gold ornaments (pictured as 'c' and "d"), weigh about thirty to sixty



Visayan kadatuan (royal) couple depicted in the Boxer Codex. Note the panica on the man's earlobe and the loop-in-loop necklaces worn by the two

grams. According to Villegas, these adornments were thought to have been used as earrings. These were suspended on either side of the face with the aid of fabric support—a strategy still practiced today among indigenous Southeast Asian groups. They were usually excavated and found in pairs in Samar and Butuan. Sometimes, only the central unit, called the uod, was found. It is important to note that the "half-moon" gold ornaments on hand were excavated in its entirety.

Gold necklaces were also among the highly valued symbols of wealth. According to the foremost historian on pre-colonial Philippines, William Henry Scott, possession of these elegant pieces and the capability of a family or an individual to display them in impressive quality and quantity were of utmost importance for the highly coveted status and prestige within pre-Hispanic communities.

Gold became interwoven into the lives of our precolonial ancestors. As a result, this bond transcends even the peripheries of their mortal existence. As with many other cultures around the globe, our ancestors practiced putting precious items, such as gold necklaces, alongside the deceased to safeguard their untroubled journey to the afterlife. The number of recovered gold necklaces suggests that loop-inloop chains (pictured as 'b') were the most popular adornments. Loop-in-loop chains in gold or silver have been excavated in China, Indonesia, and India. These nations had been engaging in trade with our ancestors, way before the arrival of the Spaniards. Various granulated and filigreed beads in gold (pictured as 'a') have also been discovered in quantities. According to Villegas, they have been found "as far north as Pangasinan and as far south as Davao, suggesting that they were locally manufactured."



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Eduardo Castrillo (1942 - 2016)

Asana signed and dated 2010 brass 20" x 28 1/2" x 13" (51 cm x 73 cm x 33 cm)

P 200,000

Accompanied by a certificate issued by Mr. Nixxio Castrillo confirming the authenticity of this lot

Eduardo Castrillo, alongside Abueva, is a forerunner of the all - metal sculpture, using bronze and brass to create works that encapsulate the hopes and dreams of a nation. Known for his ability to create massive public edifices that combine Modernism's aesthetic of the distorted figure with an almost classical allegorical approach to Philippine virtues, Castrillo, through the featured Asana piece, utilized the same techniques that he uses on his monuments, but in a smallerscale and was able to give collectors a unique opportunity to have a Castrillo monument in their own home collection. He continued to simplify reality into planes wherein the silhouette of the sculpture highlights the element of line to convey its sinuous dynamism. This masterpiece reflects Castrillo's prodigious ability to manoeuvrer exquisite forms. His works are hardly phantasmal and ineffable like ghosts - hard, solid and concrete, and monumental.



Eduardo Castrillo (1942 - 2016)

Tower signed and dated 2009 handcrafted sculpture in natural brass finish 46" x 30" x 17" (117 cm x 76 cm x 43 cm)

P 400,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

Eduardo Castrillo was among the exemplary sculptors of the last fifty years, with monumental works such as the People Power Monument along EDSA and the Bonifacio Shrine in Manila under his name. Castrillo is a precursor of the all-metal sculpture, using embossed copper and welded brass to create figurative and abstract works. His father, Santiago Castrillo—a jeweler and a master craftsman—taught him the techniques of metalworking.

He is known for producing sculptures that combine Modernism's aesthetic of the distorted figure with a classical allegorical approach to Filipino virtues. In addition to creating arresting brass or bronze monuments, Castrillo also produced smallscale sculptures in figurative and abstract styles. He simplifies reality into planes and occasionally augments them into a mass of resonating shapes. In a 1975 video clip from the Associated Press, Castrillo described the reason for producing such pieces: "The two extremes of art are either moving or concrete. In my style, I want to consolidate and create art that is solid and yet alive and free-flowing." For Castrillo, this is his aesthetic—a neo-realist and cubist inclination resulting from "the resolution of the conflict between representation and structure." Castrillo received his CCP Thirteen Artists Award in 1970 and was considered the heir to Guillermo Tolentino's prowess in sculpting.



Eduardo Castrillo (1942 - 2016)

Untitled signed and dated 2004 brass 20" x 21" x 11" (51 cm x 53 cm x 28 cm)

P 200,000

Celebrated as an avant-garde artist to this day, Eduardo Castrillo is known for his explorations on materials beyond brass and bronze, more than creating imposing brass or bronze monuments. He also worked on sculptures of smaller scale, both abstract and figurative - utilizing the same techniques that he uses on his monuments, but in a smaller-scale - Castrillo gave collectors a unique opportunity to have a Castrillo monument in their own home collection. The artist's ability to metamorphose the initial draft into the final sculptural work is remarkable, with very little left in the transition is seen on this featured Untitled piece wherein the sculpture evokes a sense of elegiac contemplation befitting an artist like Castrillo, who has had a long and prestigious career at the forefront of Filipino art. His inclination to explore materials and new techniques, and to carry to craft and art to unknown territory dovetailed with the times. He was ever the original.





Daniel Dela Cruz (b. 1966)

Within dated 2017

mixed metals in clear polyester resin sculpture: 24" x 17" (61 cm x 43 cm)

base: 6" x 21" x 12 1/2" (15 cm x 53 cm x 32 cm)

P 300,000

Accompanied by a certificate issued by Art Informal and signed by the artist confirming the authenticity of this lot

Daniel de la Cruz's mixed media work titled Within explores the inherent connections between the physical and the immaterial. The work features a human figure seemingly in the process of submerging itself in a layer of thick and opaque and opaque material. The effect is undoubtedly liminal, capturing the connection between

two opposite dimensions, with the human figure representing the physical aspect, and the cloudy and misty layer acting as a stand-in for the more abstract and ethereal world of the sublime and immaterial. Thus Within posits that the two are seemingly co-existing, and only ever substantial when acting in unison.

Though Daniel de la Cruz's unique and meticulously crafted sculptures showcase the artist's profound and intuitive artistic talents, de la Cruz was not originally inclined to the arts as he is today. De la Cruz's parents were bent on educating their children as professionals such as lawyers or doctors. This goal was eventually obstructed by de la Cruz's love for the arts, a passion that grew on him during his freshman year in college. After graduating with a degree in Philosophy from the University of the Philippines Diliman, de la Cruz decided to pursue his passion and shifted to doing art full time.

FORGOTTEN HEROES OF THE PHILIPPINE-AMERICAN WAR

ROLDAN REMEMBERS



Norberto Roldan (b. 1953)

White Love, Love White signed and dated 2003 (lower right) mixed media on canvas 48" x 78" (122 cm x 199 cm)

P 300,000

PROVENANCE Private Collection, Manila

orberto Roldan was born in 1953 in Roxas City, Capiz. He earned a BA in Philosophy from the St. Pius X Seminary, Roxas City; a BFA in Visual Communications from the University of Santo Tomas, Manila; and an MA in Art Studies at the University of the Philippines, Diliman. In 1986, he founded Black Artists in Asia, a Philippines-based group focused on socially and politically progressive practice. In 1990, he initiated the biennial VIVA EXCON (Visayas Islands Visual Arts Exhibition and Conference). Roldan was a finalist for the Philip Morris Philippines Art Award, Manila, in 1996, 1997, and 1999. In 1998, he was awarded Juror's Choice for the same award and the Art Association of the Philippines Annual Art Competition. Roldan is the current artistic director of Green Papaya Art Projects (est. 2000), an independent, artist-run initiative and alternative art space that supports collaboration and exchange between Asia-Pacific and Filipino artists. Citing the influence of Joseph Cornell and Santiago Bose, Roldan juxtaposes objects, images, and textual

fragments as a means to reject the idea of historical certainty and propose new social, political, and cultural narratives in its place.

Often employing the material embodiments of various genres and themes in a single collage, Roldan harnesses poignant aspects of shared and personal biography. Roldan's series of nine works, titled The Beginning of History and Fatal Strategies (2011), was inspired by Jean Baudrillard's essay "The End of History and Meaning." It details the idea of historicity, arguing that globalization precipitated the dissolution of history and the collapse of progress. Each work is a collection of curios, old perfume bottles, compact cases, amulets, and old photographs displayed in wood and glass cabinets, recalling a past that is fabricated by an attempt to create a sense of order from forgotten memories. Focusing on Baudrillard's criticism of Marxist ideology as misguided fantasy, Roldan's series presents no political judgment or conclusion but instead seeks to pit history against reality.



Luke Alarcon (b. 2002)

Untitled signed and dated 2019 (upper right) oil on canvas 36" x 24" (91 cm x 61 cm)

P 120,000

An exciting and up-and-coming voice in the local art scene, artist Luke Alarcon synthesizes traditional techniques with contemporary practices. Often considered an artistic prodigy, Alarcon took up the habit of painting at a relatively young age. He then pursued a career in the Fine Arts when he turned 13 under the mentorship of his older brothers. He was a finalist of the 2012 Cocolife Painting Competition, and received the Grand Prize in 2014 at the University of the East Annual Painting Competition. At 15, Luke managed to mount his first solo exhibition titled Prodigium at Provenance Gallery. Alarcon's works have also been exhibited internationally at notable spaces such as the Saatchi Gallery in London, and one in Singapore under the group show titled The New Dawn of Filipino Realism at the One East Asia Gallery.

Alarcon's works are deeply influenced and intertwined with the techniques and styles of Western Baroque artists, particularly those by Caravaggio and Rembrandt. This particularly evident in Alarcon's use of lighting and composition. Yet, Alarcon also manages to seemingly subvert this tradition by layering his relatively traditional pieces with splashes of brightly colored paint; an act that can be seen as a form of creative subversion that contrasts with his pieces' more controlled elements.



Jose Joya (1931 - 1995)

Essence signed and dated 1975 (lower right and verso) acrylic collage 25 1/2" x 19 1/2" (65 cm x 50 cm)

P 1,800,000

Accompanied by a certificate issued by Mr. Alexander Richard Joya Baldovino confirming the authenticity of this lot

Of all the Filipino abstract artists, Jose Joya is perhaps one of the country's most beloved. He was certainly one of its most hardworking, holding annual exhibitions at the Luz Gallery or at the CCP, both very prestigious locations. He was also one of the few who would figure in shows outside of Manila, traveling as far afield as the various University of the Philippines' campuses all over the country — he was a dean of the College of Fine Arts beginning in 1970 and then was artist-in-residence from 1975 to 1978.



Joya's Pagdiriwang, PICC

The year this work was painted, he was busy with a one-man show in Bacolod City; and preparing for the 8-meter long Pagdiriwang commissioned for the main lobby of the Philippine International Convention Center. It towers 5 meters high and would be unveiled in 1976, the year after this piece was created.

In fact, Essence— ablaze in Joya's most recognizable colors of yellow, orange, umber and grey could easily be part of a series leading up to that monumental work; distilled from Joya's lush forms and colors. (Lisa Guerrero Nakpil)



Andres Barrioquinto (b. 1975)

Heaven's Maze (Diptych) signed and dated 2015 (lower right) oil on canvas mounted on panel 60" x 48" (152 cm x 122 cm) each

P 4,000,000

PROVENANCE Christie's Hong Kong, *Asian Contemporary Art*, Hong Kong, May 31, 2015, lot 212

Often referred to as the Dark Man of Philippine Art due to the often surreal, novel and mysterious disposition of his works, visual artist Andres Barrioquinto has undoubtedly made a name for himself in both the local and international contemporary art scene. Though Barrioquinto was born in Manila, he spent his formative years in Hong Kong where he studied at the Royden House School. He eventually returned to

the Philippines where he received his degree in Fine Arts from the University of Santo Tomas. Barrioquinto has since developed a number of distinct styles and practices. His earlier works often distorted and jagged visual elements rendered in a dark and almost surreal treatment. These works were considered to be highly emotionally charged and rooted in the angst that Barrioquinto felt and wanted to communicate. He eventually progressed beyond his eerie imagery and developed a style that focused on hyperrealism imbued with a sense of surrealism. During this period, Barrioquinto would often create portraits that emphasized a certain balance between subdued colors and more whimsical elements. Despite this shift in tone, Barrioquinto's darker disposition would often creep into these newer works in the form of muted colors, decaying elements, or even through a sense of aloofness in his subject's expression. These works were often rendered in a mix of acrylic and oil, a mixture



that gives his works a unique character that seemingly blends together the real and imaginary.

This particular piece is emblematic of Barrioquinto's more recent outings. Though there are similarities between Barrioquintos second style and his more recent one, Barrioquinto has expanded his art's potential by diversifying his themes and subjects. Heaven's Maze is a two panel diptych that seemingly represents a variety of characteristics attributed to the past and the future. The contains a number of layers, but one of its most distinctive elements is Barrioquinto's inclusion of a man's torso, as well as an outline containing a variety of images where the man's head is supposed to be. This unique blend of elements seemingly emphasizes a certain psychological element present within the work. The left panel depicts ideals full of hope and disposition, as evidenced by the lush, classical, and almost folksy background, as well as a

number of whimsical elements. In contrast, the right panel features a desolate landscape wherein the lush greenery is replaced by a dry and arid wasteland. Although its other elements still remain whimsical, there is a certain sadness attributed to its treatment, as though it is solemnly and quietly discontent with its current situation. Barrioquinto's diptych can be seen as a commentary on the current human condition, one that was once fueled by ambition, but now faces quiet desolation. Though a work that utilizes the concept of time, one can ask, where does the present fit in all of this. One can assume that the present is contained within the viewer, actively viewing the work and forever stuck between the two instances Barrioquinto presents us. Thus, rather than a somber work, Heaven's Maze can be seen as a wake-up call that urges us to find a way out of this seemingly overwhelming and labyrinthine predicament.

THE ART OF THE PAISAJE

THE COUNTRY OF FÉLIX RESURRECCIÓN HIDALGO

by LISA GUERRERO NAKPIL

elix Resurrección Hidalgo's first paintings of note were paisajes—country scenes of his beloved Philippines. Exhibited at a career-defining show at the Teatro-Circo de Bilibid, these works (which included the lyrical La Barca) were destined for the Centennial Exposition of 1876 in Philadelphia.

The following year, Hidalgo would make his mark once more, painting the plants of these islands. He would come in second place for the honor of creating the cover of Father Manuel Blanco's "Flora of the Philippines". He was only bested by his own teacher Agustin Saez who rather unfairly joined the competition making it impossible for anybody else to win.

At 25, Hidalgo would receive a scholarship from the Ayuntamiento de Manila for a four-year study of the arts in the Royal Academy of San Fernando in Madrid as well as in a comparable school in Rome, from 1879 - 1883. Along with Miguel Zaragoza, who was a decade older than him, he set sail to chart his own destiny and meet his appointment with glory at the salons of Spain.

But first, after having his fill in the ateliers of Spain and Italy, Hidalgo would make a detour to Galicia—which devout Filipinos will recognize as the location of the cathedral of Santiago de Compostela and the destination of those who follow the pilgrim's route called the *Camino*. He purportedly had the help of a Spanish patron and would wander the craggy territories of northwest Iberia from 1881 to 1883. Hidalgo has been recorded to even pitch a tent in the open air in order to sketch and paint the skies, fields and mountains of these provinces. From there, he would travel to Normandy to immerse himself in its coastline which he would make famous in various masterpieces.

It would be the foundation of a lifelong obsession with landscapes. Alfredo Roces, in his monumental biography of the artist, would say in fact, that these works "deserve a separate assessment as it reveals a different and important facet of the artist. It tells us that there is much, much more to Hidalgo's art. It should be noted that Hidalgo painted landscapes

from his early Academia days in Manila, throughout his 33 years in Europe, and finally up to his last few months of life during his brief return to the Philippines. Landscapes form the largest body of works he left behind. Landscape painting was therefore an important preoccupation, albeit somewhat marginalized by the jumbo-sized, prize-winning Salon paintings."

Roces would surmise therefore that Hidalgo would create these paintings with the same attention to form and accuracy as his competition pieces, requiring the same number of myriad studies and bocetos until a composition's figures were finally placed in the perfect position. Indeed Rizal would tellingly remark, that between Luna and Hidalgo, it would be Hidalgo who was the better landscape artist of the two.

In the work at hand, two horses hurtle down a country road against a pale sky at sunrise, the first rays of pink and gold just rising above the horizon. A man urges them on, perhaps a hunter, with what seems to be freshly-caught birds or deer at his feet and hanging on the cart's railings.

It is the size suitable for Hidalgo's works en plein aire (open air) and is of impeccable provenance having been acquired through descent from the artist's own family.

One other thing animated Hidalgo's work and that was his fascination with the newly-invented camera. He must have used it to record his subjects — but must also have realized, in the process, that academic painting would not long be able to withstand the accuracy of photography. Thus his works would become more impressionistic and what art critic Ignacio Manlapaz, would describe as "a tendency to sensuous indefiniteness." His pictures, Manlapaz would write, "are usually spread o'er with the enchantment of a fine dreamy haze."

Thus this early morning adventure appears to have been plucked from the edges of Hidalgo's memory with all the qualities of his usual enchantments.

FROM THE DESCENDANTS OF HIDALGO

SAFEGUARDED FOR MORE THAN A CENTURY



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PROPERTY FROM THE HEIRS OF DON MAXIMO PAZ

Félix Resurrección Hidalgo (1855 - 1913)

Horse Carriage signed (lower left) oil on canvas 12" x 21 1/2" (30 cm x 55 cm)

P 5,000,000

PROVENANCE

When Felix Resureccion Hidalgo died in 1913 leaving a fortune of real estate, shares of stock, and paintings, leaving without legitimate descendants nor recognized natural heirs, the mother of the deceased, Dona Maria Barbara Padilla y Flores, inherits. The next year she dies leaving the Hidalgo-Padilla fortune to her heirs. The bulk of the paintings then went to the "sobrinos" of Felix, namely Don Felipe Hidalgo, son of Jose; Don Eduardo Hidalgo Paz and Dona Rosario Paz de Perez, children of his sister Pilar who was married to Maximo Paz.

LITERATURE

Alfredo Roces, Felix Resurreccion Hidalgo & The Generation of 1872, in the chapter, Galeria Hidalgo, Published by the Eugenio Lopez Foundation, Page 261, Illustrated in full color



Raffy Napay (b. 1986)

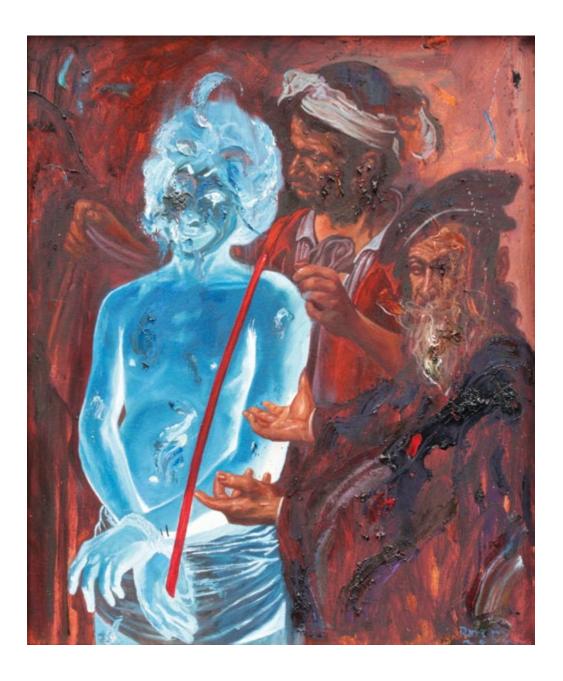
Untitled signed and dated 2018 (lower right) oil on canvas, thread, acrylic, oil, textile 36" x 24" (91 cm x 61 cm)

P 300,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

With his signature styles of stitching, tufting, and weaving thread and scrap fabric onto canvas, Raffy Napay in this Untitled piece gives new depth to wallmounted canvases - a totally different dimension - with intricately sewn, uneven fringes of colorful fibers.

Looking with closer scrutiny, the viewer discovers that a myriad of threads, forming sinuous stitches, knots, and tassels upon an undergrowth of exotic flora and fauna are sewn together featuring a depiction of flowers in a field, candidly huddled together emanating its radiant red and scarlet colors with its green stalks standing tall serving as its edifices - Napay indeed, was able to paint over the textile, machine sews semblances of tree trunks, branches and twigs, then hand embroiders other elements to summon a grove or copse view - introducing his viewers to his experience of humanity and environment where he was able to build his particular synthetic view on the complementarity of familial and natural habitations, and the interconnectedness of persons towards their quest for growth and wholeness.



Ronson Culibrina (b. 1991)

Untitled signed and dated 2016 (lower right) oil on canvas 24" x 20" (61 cm x 51 cm)

P 180,000

The lauded visual artist Ronson Culibrina is known for his unique and playful, yet deeply profound reimaginings of culture and history in the context of contemporary society. This particular piece seemingly acts as both a subversion and critique of the usual elements found in classical and traditional works, specifically those belonging to or inspired by the Western canon. One can see this intertextual relationship through faces of Culibrina's work, which are seemingly rendered a certain aesthetic one would often attribute to works belonging to European masters. But, Culibrina does not employ the same technique attributed to these kinds of works. Instead, he impastoed layers, gestural strokes, and even novel color choices that are attributed to more modern and contemporary practices. By doing so, Culibrina explores the subjectivity of art itself through a synthesis of modern and traditional aesthetics.

Mark Justiniani (b. 1966)

Momentum signed and dated 2013 (lower left) oil on canvas 48" x 72" (122 cm x 182 cm)

P 5,000,000

PROVENANCE Christie's Hong Kong, Asian Contemporary Art, Hong Kong, 26 May 2013, Lot 181

ark Justiniani's art is not a simple reading of the modern world but a finely balanced interpretation of historical fact with a contemporary perspective. These works spring from the artist's investigation of folk culture including the use of language, and what one may draw from it is indicative of the indigenous frame of mind. After returning from the United States in 2006, social realist Justiniani evidently developed his oeuvre through "magic realist strains" and moved to the nature of vision and their balanced relationship with time through the use of reflective media. This practice made his name more pronounced in the industry which paved the way for him to represent the Philippines in exhibitions and conferences overseas. These elements are then reshaped to fit the modern and contemporary connotations of the human experience. A multi-awarded artist, Justiniani was granted the Thirteen Artists Award by the Cultural Center of the Philippines in 1994. He is a well traveled artist and has represented the Philippines in various international conferences, workshops, and exhibitions in Japan, Denmark, Australia, and the USA.







Orley Ypon (b. 1973)

Move On II signed and dated 2015 (lower left) oil on canvas 36" x 72" (91 cm x 183 cm)

P 800,000

EXHIBITED Altro Mondo Greenbelt 5, Bidlisiw, Makati City, October 23 - November 3, 2015

Orley Ypon is mostly recognized for his fondness of details and love of human figures. His creations manifest the artist's developing his objectives into themes that convey social issues, human conditions, and further expanding into new dimensions of his art, such as this featured piece titled Move On II. The oeuvre depicts people rising from the mud; those already risen in dry ground were pulling others still below them. It has movement and captures the same motions. The painting comes alive with a particular motion when the compatriots help and pull each other out of the morass. One could interpret it as the encompassing and evokeness of the peoples' desire for reform, for change. It bears the passion about the people wanting to get out of the rot they are in - portraying that people won't just back down to the grievances they feel - a patriotic painting that echoed as well, the movement of Luna's Spoliarium. It evokes a final freedom achieved.



Ramon Orlina (b. 1944)

Ningning 72 signed and dated 2000 carved asahi glass 11 1/2" x 9 1/2" x 9 1/2" (30 cm x 24 cm x 24 cm)

P 400,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

Ramon Orlina takes inspiration from the simplest of concepts that surround his everyday life, such as the break of dawn, cloud formations, his favorite music, and, most significantly, his family. Recurring themes in Orlina's plethora of sculptural magnificence were mainly derived from pivotal moments in his life and career. Familial relationships have long been wellsprings of artistic expressiveness, and Orlina is no stranger to this creative tradition. Orlina captures his

visual musings on his beloved family and translates them into an intriguing oeuvre that encapsulates his bohemian artistry.

Ning-Ning, Orlina's second daughter, was breastfed for two years. Orlina's constant exposure to his wife's breastfeeding became the catalyst for the creation of a series featuring recurring images of breasts collectively titled after the infant girl. "With every sculpture, there is a theme, just like one of my popular works, the 'Ning Ning' series in '89. My wife was breastfeeding a lot, so I was exposed to breasts, so most of my sculptures had to do with breasts. It really depends on what theme I am working on, whether it's a commissioned work or an exhibit, I begin with the theme," the artist shared. Rod Paras-Perez lauds the formal and symbolic qualities of Orlina's Ning-Ning series by noting that it "...attains a highly intimate yet universal human dimension in its celebration of motherhood." Eroticism is not induced nor implied but rather a visual exegesis on the significance of maternal bond and nourishment.

A SPRING BOUQUET FROM HANOI

FLOWERS FROM LE PHO



Le Pho (1907 - 2001)

Untitled (Still Life) signed 'Le Pho' and signed again in Chinese (lower right) oil on canvas 36" x 25 1/4" (91 cm x 64 cm)

P 2,200,000

PROVENANCE Wally Findlay Galleries, New York Private Collection, USA

√he works of French-Vietnamese painter Le Pho feature a compelling synthesis of Asian virtuosity with influences of contemporary Western art. In quality, his paintings are characterized as finely delineated and subtle yet exuding with Oriental elegance. Le Pho succeeded in weaving Impressionism, Surrealism, and traditional Chinese painting into an almost spiritual level of artistic consciousness. Furthermore, his oeuvre possesses a refined elegance that unravels a poetic quality. Principally, Le Pho dedicated his style to depicting semi-Impressionist paintings of flowers intricately rendered in a graceful form and unconstrained transparency of color. As described in the French weekly regional newspaper Liberté-Dimanche, "the misty diffusion of color makes his bouquets vibrate with remarkable luminosity... Le Pho succeeds in expressing the idea in which he excels: the search for the moment in which light plays in poetic touches on the familiar forms of objects and of flowers."

In the early 1960s, American art dealer Wally Findlay discovered Le Pho in Paris. The two signed an exclusive partnership in 1964, marking the beginning of Le Pho's "Findlay Period." This still life composition belongs to this prolific phase of the artist's career, widely regarded as his golden period. During the Findlay Period, Le Pho received numerous acclaims and enjoyed profitable patronage sales. Wally Findlay continuously sold Le

Pho's paintings to collectors in the US and elsewhere in the world. In an artistic context, Le Pho's works during this time were teeming with the vibrancy of bright colors as if being illuminated by natural light. He also developed a penchant to paint his subjects using oil. Le Pho continued to depict Vietnamese women and children in verdant gardens and terraces, as well as lush flower bouquets.

Since Le Pho is a pioneer of his generation, his unique style demonstrates an intimate attachment to both his Asian heritage and the Western tradition he wholeheartedly embraced. His cosmopolitan approach to art manifests his visual homage to universal themes of beauty and love. As written in Les Dernières Nouvelles d'Alsace, another French weekly regional newspaper,

"Le Pho's art is an interpretation of joy—the joy of flowers, of family affection—presented with an emotion that is at the same time sincere and measured. His still lifes are true portraits of flowers opening under an irresistible luminosity. In his art, one sees the beautiful result of the assimilation and the fruition of the blending of two artistic heritages that of the Orient and that of our own. Here one sees a rich past joined in his paintings which moves the beholder without being tinged in the slightest by false exoticism."



Juanito Torres (b. 1978)

Pinagpala II signed and dated 2006 (lower right) oil on canvas 72" x 48" (183 cm x 122 cm)

P 120,000

An alumnus of the University of the Philippines College of Fine Arts and a finalist of the Metrobank Foundation Painting Competition in 2005, Juanito Torres has gained the attention of the art scene with his parallelisms of history and contemporary life as a way of generating new narrative trajectories. In Pinagpala II Torres seemingly explores the effects and influence

of religion within the Filipino experience. The work features a girl fitted with the garments often attributed to the child Jesus or the Sto. Nino. The girl is also seen wearing a crown and carrying a globus cruciger, both of which signify the salvation and dominance of Christ and the Church. Despite her vestments, the does not exude the sense of grace often attributed to them. Instead she seemingly has a neutral and even slightly miserable look on her face, a disposition that is supplemented by the strict and stern look found on the elderly woman behind her. While next to the woman is an older girl whose position is oriented away from the other two. The work can thus be considered a critique of organized religion's often overbearing influence on the nuances of human life and the dynamics of the family unit.



Mark Andy Garcia (b. 1984)

Charity signed and dated 2012 (lower right) oil on canvas 72" x 49" (182 cm x 124 cm)

P 140,000

The unorthodox painting style of Mark Andy Garcia acts as a visual biographical note – one that conveys an honest emotion that resulted from the circumstances he succumbed to. From his experiences as an overseas contract worker in Saudi Arabia to the passing of his father, Garcia has since offered his art to a spirit that pays homage to memories and recollections.

Garcia's artistic consciousness developed at an early age. In Painting Memories, Alice Guillermo describes Garcia's art as one that "comes from the depths of his being." The celebrated art critic further added that Garcia "weaves the whole course of life in his paintings, its childhood joys, its later sorrows, even its personal blows, but he is one artist who proffers a ready center of solace to all those wallowing in pain and sorrow."

Garcia won the Grand Prize at the 2007 Metrobank Art and Design Excellence. He received his CCP Thirteen Artists Award in 2015.

STORMY WEATHER WITH YOUR BELOVED

NAVAS' MASSIVE OPUS



Elaine Navas (b. 1964)

Never Go On Trips With Anyone You Do Not Love (After N. Áraki) signed and dated 2011 (lower right) oil on canvas 72" x 48" (183 cm x 122 cm) each

P 300,000

PROVENANCE West Gallery

laine Navas is a visual artist known for her unique and methodical approach to art that emphasizes physicality and sensualness. Navas graduated with a Bachelor of Arts degree in Psychology from Ateneo de Manila University, but decided to pursue a career in the arts by taking up a second degree at the University of the Philippines' College of Fine Arts. She mounted her first solo exhibit titled Still Life, Still Spaces at West Gallery. In 1995, she received an Honorable Mention at the Philip Morris Philippine Art Awards in Manila, while in 2004, she received another Honorable Mention at the Philip Morris Singapore Art Awards. Among her most notable exhibits include Cotton Fiend in 1997 at the Lopez Museum in Manila, Standing Room Only in 2008 at Valentine Willie Fine Art Kuala Lumpur, Edible Paintings in 2009 at Utterly Art Singapore, and Little Monuments in 2019 at Finale Art File in Manila.

Her works often feature everyday objects rendered in densely layered and impastoed oil. This technique allows her work to communicate itself not only in a visual sense, but also in a textural sense, allowing the viewer to engage with the work on a deeper level. This also means that Navas' paintings also manage to break the barriers often ascribed to the genre of painting, and exist in a space in between the often flat canvases of paintings, and the more robustly physical aspects of sculpture and installation work. By existing in this seemingly gray area, Navas is able to communicate with the audience on not only a different level, but within a different environment and context as well.



Ronson Culibrina (b. 1991)

Untitled signed and dated 2014 (lower right) oil on canvas 38 1/2" x 50" (98 cm x 127 cm)

P 400,000

In this piece, Culibrina uses the cultural and artistic influence of traditional and classic modes of painting, specifically works by National Artist Fernando Amorsolo to lure in the viewer by virtue of familiarity. He then overlays Amorsolo's images with copious amounts of individuality through his signature use of dynamic and eye-catching elements inspired by pop-culture and contemporary life.

By doing so, Culibrina opens up possibilities for reflections, discussions, and meditations on cultural and sociological issues by virtue of revitalizing the originality that once graced Amorsolo's works when they were first unveiled to the world.

Ronson Culibrina (b. 1991) received his degree in Fine Arts at the Technological University of the Philippines in Manila. Since 2008, he has participated in group shows here and abroad and recently held simultaneous solo shows last July 2016 at the Ayala Museum and in Galerie Michael Janssen Berlin. He is a recipient of several awards including the Grand Prize.23rd Philippine Long Distance Telephone Company painting Competition (2009); Juror's Choice, Philippine National Oil Company Painting Competition (2010).







Raul Lebajo (b. 1941)

Park Series (Triptych) signed and dated 1976 (upper left and middle right) acrylic on wood board 10" x 10" (25 cm x 25 cm) each

P 100,000

PROVENANCE Galleria Duemila, Inc.

For all the dreamlike imagery of his works, Raul Lebajo remains an artist rooted in his environment. He emerged into the Philippine art scene at a time when his contemporaries were working mostly within the bounds of Social Realism. Lebajo, tread his own

path from abstraction towards his own unique kind of Philippine Surrealism, interpreting his natural surroundings in both lyrical and curious ways being labeled afterwards, a pioneer of Environmental Surrealism.

Lebajo's art is as playful and mysterious as it is quietly introspective. He begins by taking inspiration from his natural environment. Vast landscapes, plants, still lifes, animals - the artist takes these familiar visuals and reinvents them in ways that allow viewers to experience the mundane in a new, inquisitive light. And yet, despite his meticulous and ambitious renderings, Lebajo claims he paints simply what he sees and feels, as seen on this triptych titled Park Series - showing just how intuitive his manner of Surrealism is at its core.

PORTRAIT OF A TYCOON

DON MANUEL ELIZALDE BY FERNANDO AMORSOLO

by LISA GUERRERO NAKPIL



Fernando Amorsolo (1892 - 1972)

Portrait of Don Manuel 'Manolo' Elizalde y Moreau signed and dated 1938 (lower left) oil on canvas 37" x 47" (94 cm x 119 cm)

P 500,000

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

on Manolo Elizalde was born to Don Joaquin Elizalde and Doña Carmen Diaz-Moreau of Spain. The Elizaldes are among the most important Basque families in the Philippines, having arrived from Elizondo in Navarre in 1846.

In less than a hundred years, they had become among the wealthiest and most influential families in the Philippines. Don Manolo, alongside his older brother Don Joaquin Miguel, would acquire one of the country's most venerable trading conglomerates Ynchausti & Co in 1936. Transforming it into Elizalde & Co., they would have control over interests in ships, rope, oil and paint manufacturing, sugar concerns including a hacienda and mill, a lumber dealership, a distillery, insurance and eventually a newspaper and radio stations.

He was not your ordinary tycoon, however. Before graduating from Cambridge University in England, he performed in jazz bands organized by his brother in both New York and London (including at the Savoy Hotel) and was known in musical circles as "Lizz" Elizalde.

Don Manolo was also famous as a polo player alongside his three brothers who were recognized by the American Polo Association for their skill. The Elizalde brothers would resign their memberships at the Manila Polo Club in a fury when a certain Quezon official was blackballed by the club despite their sponsorship. The popular polo-players then established a rival club called Los Tamaraos in Parañaque which would be rated as one of the best in the world.

At the time of this portrait, he was listed in the Commonwealth directory as a prominent businessman, director of an insurance company and an officer of Elizalde & Co. He was also described as a member of not just the Los Tamaraos but also the Casino Español, the University Club and the Wack-Wack Golf and Country Club.

Amorsolo has painted him surrounded by all the trappings of important enterprise: A sheaf of folders, perusing documents. Beside him is an ashtray and interestingly, a paper weight in the shape of a trowel, symbolizing the laying of foundations for many new ventures to come.







(1) Don Manolo with his brother Juan Miguel, with President Manuel Quezon, Chick Parsons and Earl Hopping Jr. (2) The imposing lobby of the Los Tamaraos Polo Club, founded by the Elizalde brothers. (3) The dashing, polo-playing Elizalde brothers, (left to right), Manolo, Joaquin, Angel, Miguel. All photographs courtesy of Lou Gopal of Manila Nostalgia.



Lee Aguinaldo (1933 - 2007)

Green Circulation No. 15 signed and dated 1973 (verso) acrylic (aqua-tec) 36" x 36" (91 cm x 91 cm)

P 2,200,000

PROVENANCE Private Collection, USA

Lee Aguinaldo's paintings are often spare and distinctive in terms of color sensibility and paint quality. For Aguinaldo, color is a palpable and sufficient physical presence and, when compounded in planar arrangements, would engage its perceiver in an objective and analytical exercise. Aguinaldo places great emphasis on eliminating brushwork and all visible evidence of handling, aiming for a totally flat and even skin of pigment that maintains the integrity of the picture plane. There is no attempt to create any more than the bare essentials of picture space; the geometric quality of the frame, with its right angles, makes for order, hence, conscious rationality. For Lee Aguinaldo, too elaborate a spatial framework

as much as excessive use of color, decoration, or narrative, could detract from the picture's power. Aguinaldo favored the square format for his landscape paintings. Not by chance and not for convenience. This format makes it possible to bathe the subject in an atmosphere of rationality and purity.

Aguinaldo's Green Circulation series is influenced by his earlier Linear works. This piece, titled Green Circulation #15, emphasizes the core purpose of the titular series; which is to explore the inherent relationship between the color green and the different hues and levels of lumination often linked to it though a color field painting. At the very center of the piece are various iterations of white that gradually shift to shades of green. These elements are then supplemented by two emerald green spaces. By presenting two iterations of the same color, with the center acting as a spectrum, and its flanking sides acting as solid mass, Aguinaldo presents us with the reality of the visual experience; effectively suggesting that singular elements are often only fully appreciated when presented alongside their opposites.



Angelito Antonio (b. 1939)

Untitled signed and dated 1983 (lower right) oil on canvas 32 1/2" x 48 1/2" (83 cm x 123 cm)

P 400,000

PROVENANCE Private Collection, Manila Distinguished modernist Angelito Antonio rose to prominence due to his well-defined figurative-expressionist style. In the early days of his career, his artistic style was geared towards monochromatic colors of black and white. He later developed his clear-cut artistry, showcasing his uniqueness by integrating stylized representation and color schemes into his works. Like his wife, Norma Belleza, Antonio has a penchant for the folk genre, depicting fishers, vendors, and other native folks that encapsulate a bona fide representation of Filipino lifestyle and values.

This untitled piece showcases his angular color delineation. There is an idiosyncratic high-spiritedness in the jarring hues that brings out the strength of this work. For Antonio, color represents the hope of his obscure subjects—a yearning for alleviation from their miserable situations. The tension between figuration and abstraction in his pieces leads viewers to look into his distinct aesthetic disposition. Always committed to dynamic expression, it is only fitting to consider Antonio as one of the notable pillars of Philippine modern art.

A LEGACY FROM TWO AMERICAN WAR HEROES

A PORTRAIT OF PEACE

by LISA GUERRERO NAKPIL



Fernando Amorsolo (1892 - 1972)

Harvest signed and dated 1932 (lower right) oil on canvas 12" x 21" (30 cm x 53 cm)

P 3,400,000

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

PROVENANCE

Acquired directly from the Artist by Gen. John L. Hines before the end of his tour of service in the Philippines in 1932; and thence by descent to his grandson Major Gen. John Cleland, both of the U.S. Army.





Gen. John L. Hines, commander of the Philippine Department, 1930-1932

wo certified American war heroes intersect with one of the most beloved Filipino artists, Fernando Amorsolo in 1932.

General John L. Hines was one of the American army's most talented officers in World War I. He would be promoted several ranks in just four short months in the French theater of war.

Post-war, he would be named Chief of Staff of the United States Army in 1924. After completing his tour of service, he would serve in California and finally in the Philippines, as the head of the Philippine Department.

The Philippine Department, which was always commanded by an American general, was tasked to train the Philippine Army and defend the country. Incidentally, Gen. Hines had previously fought in the Philippine-American War in 1898; this was his second tour of duty in the nation.

He would serve as the head of the Philippine Department from 1930 to 1932, the year that he acquired the painting, almost certainly as a souvenir before his return to America.

The painting Harvest would pass on to his grandson, Major General John Cleland who lived with Gen. Hines while he was stationed in Manila. Cleland enlisted in the Army during World War II and was in combat against Japanese forces in the Philippines. John was also in combat in the Korean War, where he parachuted into battle, was shot twice in the arm, and was evacuated to the First M.A.S.H. hospital where he met Clara Kehoe, an Army nurse in the M.A.S.H. John and Clara later married when they were both transferred from Korea to Walter Reed Hospital. John also was in combat in the Vietnam war and ultimately retired as a Major General. A bridge in Melbourne FL was named after him.

General Hines would pass in 1968, after a long and eminent career. After his retirement upon his return from the Philippines, he would be promoted to the rank of full (or 4-star) general.

Post-humously, he would be honored by the United States Postal Service in 2000 by being part of the series of Distinguished Soldiers stamps.

In the late 1920s, Fernando Amorsolo was gaining the recognition he deserved. He would win first prize for landscape and general painting at the Manila Carnival Commercial and Industrial Fair of 1927 and would begin to design covers for the Philippine Education magazine which would make him famous and his work instantly recognizable the following year. By 1931, he would exhibit Conversion of the Filipinos at the Philippine Pavilion of the Paris Exposition and would receive a commission to do the murals of the Metropolitan Theater which he would spend a year completing in 1933.

The work at hand comes from this fertile period of his artistic career and is therefore highly prized. It features the familiar tandem of 'God and country' that would resonate with an American officer. A stone church is a familiar but steadfast presence in the background. Green fields, azure skies envelop the land, on which a contented farmer takes home his harvest, atop a carabao drawing a sled filled with grain. As the families work the fields, one can almost hear the whisper of bamboo trees rustling in the wind. It is a peaceful vista that would have been the apt remembrance of a territory that the two generals would protect dutifully.



Mauro Malang Santos (1928 - 2017)

Four Seasons (Quadriptych) signed and dated 1994 (lower right) oil on canvas $22" \times 18"$ (56 cm x 46 cm) each 45" x 37" (114 cm x 94 cm)

P 3,000,000

Accompanied by a certificate issued by West Gallery confirming the authenticity of this lot

PROVENANCE

León Gallery, The Kingly Treasures Auction 2017, December 2, 2017, Makati City, Lot 105

In 1974, Leonidas Benesa wrote about Malang's joyous celebration of life in his depiction of flowers. He noted that "these same plant forms used to be present in his old landscapes and barong-barong scenes, as much as part of the overall design and decor." Benesa also added: "Now, however, they [the flowers] occupy the foreground as the centers of interest, blooming right into one's face and consciousness, like large Chagall bouquets."

Twenty years later, the same observation still resonated with this colorful quadriptych from 1994. Indeed, Malang's attention was never on the darker aspects of life; he preferred to pursue the lighter sides of the imagination. The paintwork is thick and dense, though also delicate. All four panels of the quadriptych stroke the eye somewhat as the power and complexity of musical chords in music do to the ear. Emmanuel Torres once wrote: "Malang's pictorialism is as baroque as Manansala's, differing only in that it indulges in multi sectional and highly mannered effects."



Ramon Orlina (b. 1944)

Martial Art Forms XII signed and dated 2002 carved asahi glass 12" x 11" x 5 1/2" (30 cm x 28 cm x 14 cm)

P 600,000

Accompanied by a certificate signed by the artist confirming the authenticity of this lot

Conceptualizing, cutting, grinding, smoothing and polishing – these are the steps of Ramon Orlina's cold process of glass sculpting. A brainchild of his stint at Republic Glass Corporation's factory. He perseveres to study his medium's artistic potencies, observe its scientific properties, and empathize its sensibilities and weaknesses hence, no wonder, when his youngest child and only son took up taekwondo, the said martial art was also chosen to be a subject of Orlina's majestic hands and his experimentation with glass. The swift movements of the ancient martial arts are then echoed in the lines and forms of this glass sculpture titled Martial Art Form XII. The glass sculpture depicts the short pause after a high kick a martial artist does, a ceremonious gesture after a strike, it is also a quiet and modest moment after the action that is with an effect no less than an anticipation of the next parts of a climax. The deft and sleek angles of the figure compliments the smooth solidity of the glass surface. It seems to emerge spontaneously and in a state of vivacity from the unyielding, imprisoning glass. The result is definite - the figure becoming the very metaphor for the all - consuming labour involved in glass carving and the difficult transformation of raw matter into a sublime form.

A TIME FOR INFANTS

MALANG PAINTS PEACE ON EARTH



Mauro Malang Santos (1928 - 2017)

Sleeping Child signed and dated 9-IV-99 (lower right) oil on canvas 36" x 36" (91 cm x 91 cm)

P 4,000,000

Accompanied by a certificate issued by West Gallery confirming the authenticity of this lot

PROVENANCE Private Collection, Manila

pillar of Filipino Modernism, Mauro Malang Santos helped cultivate and develop the thriving visual arts landscape of the Philippines through his singular and unique artistic practice. Malang was already inclined to the arts at a relatively young age. At the age of 10, Malang's parents arranged for him to study under Teodoro Buenaventura, an established Filipino artist trained in the classical style. Buenaventura's influence stayed with Malang throughout his formative years, eventually influencing him to take up Fine Arts at the University of the Philippines' School of Fine Arts. After a semester, Malang left the University in order to pursue the Manila Chronicle's art department. He trained under cartoonist Liborio Gatbonton there, which sparked a great interest in him for cartoon illustration. He eventually developed a style around illustrations and cartoons, revolutionizing the field within the Philippine setting. But, after a decade of doing cartoons and illustrations, Malang eventually moved towards a style that utilized elements of cubism and abstraction in order to create a visual language that was uniquely his own. Influenced by Picasso and Matisse, to Manansala and Ang Kiukok, Malang's latter style, as showcased by this particular piece, is generous in its enumeration of images, ranges of colors, and evocation of parochialism. Taking his cue from the spaciousness of then contemporary layout designs in posters, magazines, and traditional collages, Malang allows for these pockets of negative for the eye to rest. Such spatial provisions manage to give his figurative composition a compact, balanced appearance, and avoids a crowded look of excess yet projecting light hearted festiveness.

From his early days as a cartoonist at the Manila Chronicle to his breakthrough exhibit at the Philippine Art Gallery in the 50s, Malang had a penchant for illustrating the travails of life in the big city. As his works gradually evolved into the more mature abstract figurative style, he also began capturing Filipina women from mothers to market vendors.

THE PINNACLE OF AMORSOLO'S ARTISTRY

FROM THE COVETED YEARS OF THE 1930s



Fernando Amorsolo (1892 - 1972)

Under the Mango Tree signed and dated Manila, 1935 (lower right) oil on canvas 24" x 36" (61 cm x 91 cm)

P 9,000,000

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

PROVENANCE Private Collection, USA

mong the first of Amorsolo's iconic Under the Mango Tree paintings, this magnificent 1935 work has a very similar palette and intense brushwork as the record-breaking Perrecamps Mango Gatherers. It belongs to that same coveted Amorsolo period of the Thirties — pursued by collectors for the purity of the Maestro's vision. This Under the Mango Tree is also a large work for those years.

As the undisputed master of the romantic Filipino landscape genre, Fernando Amorsolo encapsulates the radiance of the country's tropical sunlight. Peasants enjoying their afternoon siesta under the refreshing canopy of the mango tree is a recurring subject matter in Amorsolo's oeuvre. Depicting a cozy scene of farmworkers briefly away from their toiling in the fields, Amorsolo captures the native values of communal living and pakikisama—a genuine intrinsic appreciation of solidarity and togetherness. The bright tones of the peasant's clothes complement the cool, tropical greens of the surroundings. Among the artist's idyllic impression of rural living, the overall composition fittingly situates the lightest light and the darkest dark in the focal area.

The pleasant afternoon sunlight serves as a natural illumination that forms a harmonious amalgamation of light and shadow cast through the thick leaves of the tree. The shade of the mango tree with all the coolness brought by its rustling leaves and branches balances the warmth of the sun's rays. The backdrop

is caressed by a gentle radiance, giving prominence to the thriving flora of the forest.

This quietly beautiful scene is a remarkable example of how Amorsolo succeeds in adding a magical yet realistic dimension to the most ordinary of everyday things. The whole composition is one of lightness and space, made possible by Amorsolo's choice of setting. The heart of the Amorsolo style—his dazzling colorism—has been the subject of much discussion. That exceptional vibrancy with which he recreated tropical sunlight in his genres and landscapes was derived from techniques he studied in the works of European masters, particularly Sorolla. The popularity of his art is easier to account, for it embodies sweetness and light.

The life he chose to portray on canvas invariably brims with good cheer, serenity, casual grace, optimism, and everything we would like to see after a hard day's grind. In his Golden Period, Amorsolo had perfect control over his prodigious technical means as a draftsman and colorist. He precisely knew the most attractive ways of portraying an ideal world pleasing to just about every kind of intelligence. The painting touchingly evokes the enchanted mood that Amorsolo saw in the pre-war countryside. It suggests a rural arcadia, emphasizing not the toil of the harvest, but the carefree atmosphere of a picnic in the country, where men and women, graceful and charming, rest under the tree.



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OSCAR ZALAMEDA (1930 - 2010) Untitled signed (lower right) oil on canvas $30" \times 36"$ (76 cm \times 91 cm)





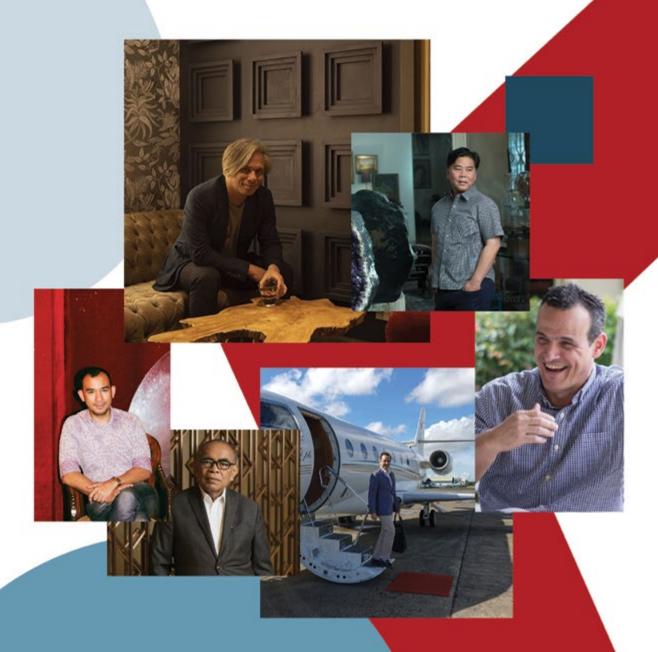




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