

León Exchange

Your Next Find. Online.



Day 1: The Collector's Vault
April 20, 2024 | 11:00am (GMT+8)

Day 2: Heiresses' Homes and Tables
April 21, 2024 | 11:00am (GMT+8)

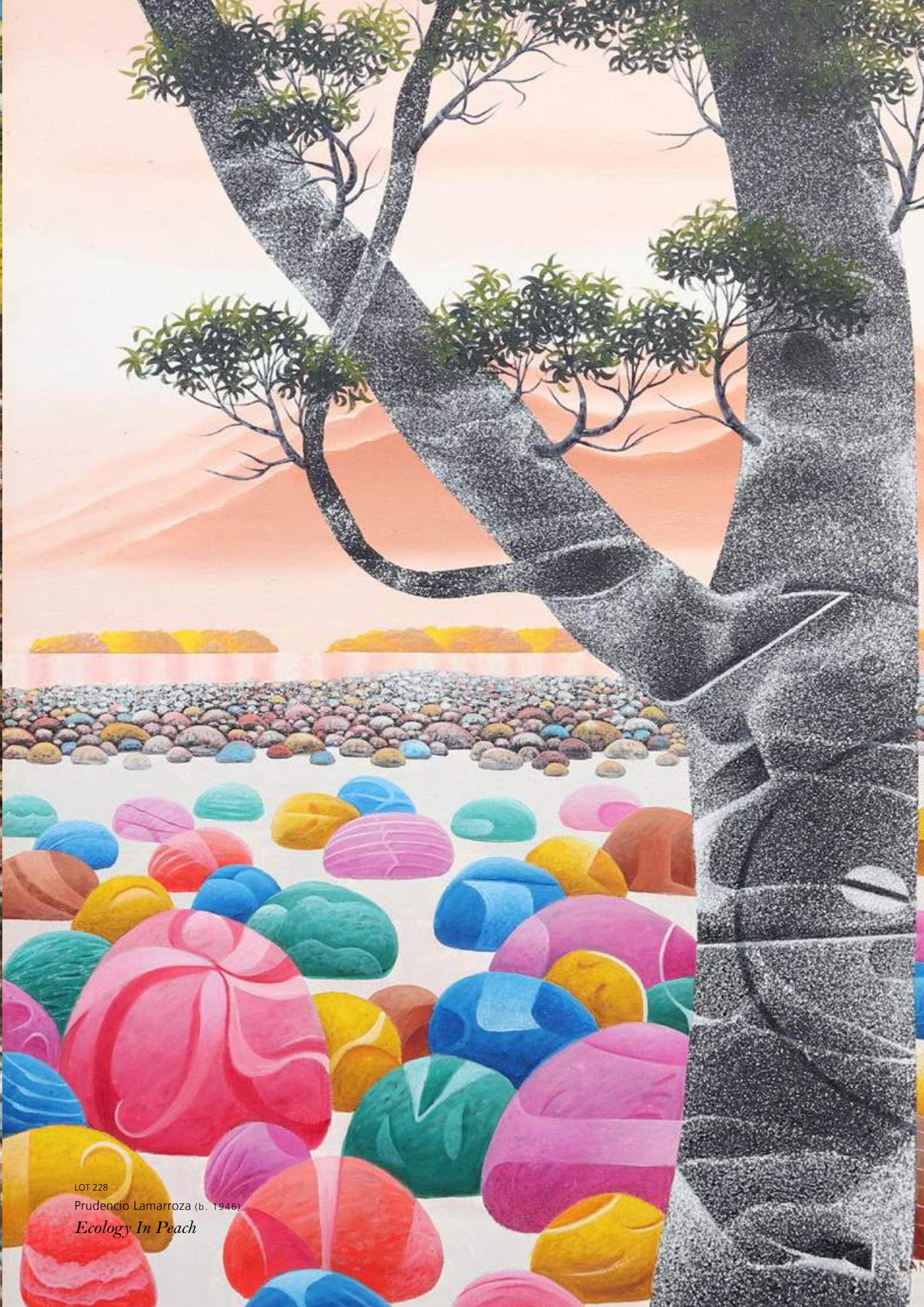
31



LOT 227

Maria Francisca Andraianne Juarez

Canon Eco Forest II



LOT 228

Prudencio Lamarroza (b. 1946)

Ecology In Peach



AUCTION

Saturday and Sunday
20- 21 April 2024
11:00 AM

PREVIEW

Saturday to Friday
13 - 19 April 2024
9:00 AM - 7:00 PM

VENUE

Warehouse 14, La Fuerza Compound
Don Chino Roces Avenue, Makati City
Metro Manila, Philippines

CONTACT

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Register and Bid at
www.leonexchange.com

LOT 542
Cesar Legaspi Anna Bautista (b.1997)
Chi Gou (after Amorsolo)



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Pigeon verd, des Philippines.

LOT 101

Histoire Naturelle Des Oiseaux

Twenty one 18th Century Hand-Colored Philippine Birds engraved by

François Nicolas Martinet

FOREWORD

LEON EXCHANGE 31ST ONLINE AUCTION

Art has always been a pioneering voice that cuts across every generation. In the 31st edition of the Leon Exchange Online Auction, cultural icons and trailblazers and their cherished troves take center stage as notable highlights of this landmark sale.

This sale presents the collection of the “Dean of Philippine Fashion” and the first National Artist for Fashion Design, Ramon Valera, who revolutionized the traditional *baro’t saya* into the classic *terno*.

Champion of Philippine Modernism, the founder and first president of the influential Art Association of the Philippines (AAP), and nurturing “mother” to many of our country’s revered modernists, Purita Kalaw-Ledesma has prized santos, relieves, and other religious artifacts, bringing to light another facet of the luminary’s extensive collection of Philippine fine art and antiques.

Media titan and the country’s pioneer of color television, Don Eugenio “Geny” Lopez, Jr., continues to enamor connoisseurs and lovers of fine art with his collection of sketches by our National Artists, shedding light on their creative processes. This sale is also proud to offer Don Geny’s comprehensive furniture collection, ranging from 19th-century Philippine furniture, modernist classics, contemporary finds, and even an Oriental gem.

The respective collections of The “Father of Philippine Neurosurgery” Dr. Victor Reyes and legal luminary Don J. Antonio Araneta displays each of the fine gentleman’s discerning taste for fine art.

There is also the elegant wardrobe collection of Hong Kong Television’s “First Lady” and Grand Dame, Lily Leung, which includes a *terno* designed by the “Ambassador of Philippine Fashion,” Renee Salud.

Gracing this sale are early works from our beloved modernists Florencio B. Concepcion, Angelito Antonio, and Benedicto Cabrera, showing the beginnings of their determined endeavors to leave a lasting imprint on our cultural landscape.

An H.R. Ocampo from his coveted “*Visual Melody Period*” and works by Nena Saguil are not to be missed.

Fine jewelry collection, luxury watches (including a Patek Philippe Calatrava and an Audemars Piguet Millenary), exquisite silver pieces, well-preserved santos and relieves, well-crafted furniture, and elegant tableware are also on offer.

Welcome to the Leon Exchange 31st Online Auction! May we continue to revel in the ennobling blessings of Philippine fine art and antiques.



F.B. CONCEPCION
1933 - 2006

LOT 366

Florencio B. Concepcion (1933 - 2006)

Abstract

DAY 1

THE
COLLECTOR'S
VAULT

*Watches, Jewelry, Drawings, Paintings,
Prints, Sculptures and Art Collectibles*

SATURDAY, 20 APRIL 2024 | 11:00 AM



1
CARTIER 'COUGAR'
 FINE, CENTER-SECONDS, STAINLESS STEEL WRISTWATCH WITH DATE AND STAINLESS STEEL ARTICULATED BRACELET AND CLASP REF NO. 987906-003273. PRODUCED IN THE 1990s. Quartz standardization, white with radial Roman numerals, aperture for the date, two-body solid, polished, case back with screws, fixed bezel fixed with 8 pins, sapphire set winding-crown, case, dial and movement signed. 25mm diam. CONDITION: Due to the age of the watch, it is recommended for maintenance service

P 21,000



2
CARTIER 'MUST DE'
 Fine and elegant, men's manual-winding gold plated sterling silver wristwatch number 6 076067 circa 1980s. Cal. 2512 two-body, polished, case back with 4 screws in the band, cabochon sapphire-set winding crown. Glossy red dial, gold print and yellow gold épée hands. With European Convention marks, case, dial and movement signed. 30 x 24mm dimen.

P 30,000



3
Seiko
 MODEL: 'Pogue'
 REFERENCE: 6139-6002
 CASE: 322060
 YEAR: February 1973
 CASE MATERIAL: Stainless steel
 CASE DIAMETER: 40mm
 DIAL: Blue Black matt, not modified
 MOVEMENT: Automatic
 FUNCTIONS: Day-Date
 CONDITION: Due to the age of the watch, it is recommended for maintenance service

P 18,000



4
SEIKO 'SINGLE CHRONOGRAPH'
 REF5717-8990, CASE NO. 4D01467, POST 1964 TOKYO OLYMPIC MONO-PUSHER WITH DATE PRODUCED DECEMBER 1964. Fine, manual winding, round shaped, stainless steel single button chronograph with silver dial, aperture for date and bi-directional rotating bezel. 38mm diam.

P 35,000



5
OMEGA 'CONSTELLATION'
 Stainless steel, quartz, tonneau-shaped, lady's wristwatch, snap-on case-back, gray dial with steel pyramid indexes, integrated stainless steel bracelet, case no. 594239007, case, dial and movement signed. 25mm diam.

P 25,000



6
OMEGA 'ART DECO' MOVEMENT NO. 6278190, CASE NO. 7026606 CIRCA 1923
 A fine, attractive, art nouveau, sterling silver open-face keyless pocket watch, gilded dial, guilloché in the center, Breguet numerals, outer minute track with red Arabic 24-hour numerals, subsidiary seconds, blued steel Breguet hands, back engraved with geometric blue champléve enamel. Accompanied by an associated sterling silver chain. With European Convention marks, case, dial and movement signed. 45mm diam.

P 15,000



7
VACHERON CONSTANTIN 'PHIDIAS NO. 1999'

A stainless steel and 18k yellow gold, self-winding tonneau-shaped, gentleman's wristwatch with case back secured by eight screws, stainless steel and 18k yellow gold integrated link bracelet with double deployant clasp, black dial with baton indexes, aperture for date, case no. 618201, case, dial and movement signed. 33mm diam.

P 100,000



8
CARTIER 'VERMEIL'

A ladies silver gilt quartz wristwatch case no. 105500/590002 circa 1990s. Cream dial with black Roman numerals, blued steel sword hands, in circular case with polished ribbed central strap fitting, case, dial and movement signed. 24mm diam.

P 20,000



9
CARTIER

Cal. 2512, manual-winding, round-shaped wristwatch, white dial with painted radial Roman numerals, inner minute track, epee hands, Reference No. 1731, Case No. 651210, case, dial and movement signed. 23mm diam.

P 25,000



10
OMEGA 'SEAMASTER'

Fine, center seconds, self-winding stainless steel wristwatch, Ref. 14350-1 SC, Cal. 354, Movement No. 14006112, honeycomb dial with applied faceted yellow gold indexes and Arabic quarters, case, dial and movement signed. 34mm diam.

CONDITION: Due to the age of the watch, it is recommended for maintenance service

P 25,000



11
OMEGA 'CONSTELLATION'

Fine, center seconds, self-winding stainless steel wristwatch, Ref. 168.0075, Cal. 111, Movement No. 49524821, Case No. 49524821, silvered dial with round indexes, aperture for date, engraved bezel, transparent case back, case, dial and movement signed. 36mm diam.

CONDITION: Due to the age of the watch, it is recommended for maintenance service

P 18,000



12
CARTIER 'TANK'

Fine and elegant, men's manual-winding gold plated sterling silver wristwatch number 1 06769 circa 1970s. Manual winding, two-body, polished, snap-on case back in the band, cabochon sapphire-set winding crown, Ivory color with printed radial Roman numerals, concentric minute track, blued steel epee hands. case and dial signed. 32 x 23mm dimen.

P 25,000



13
OMEGA 'GENEVE'

A fine, manual wind, gold plated gentleman's wristwatch Reference No. 14732-1SC, Cal. 285, Movement No. 17888799 circa 1960s. Cream dial with applied baton indexes and hands, case, dial and movement signed. 35mm diam.

P 17,000



14
OMEGA 'GENEVE WITH DATE'

A fine, gold plated and stainless steel, self-winding water resistant, center second wristwatch, screwed case back with date, gold dial with aperture at 3 o'clock Reference No. 166.0168, case, dial and movement signed. 35mm diam.

P 17,000



15
ROLEX 'SHOCK-RESISTING'

FINE CENTER SECONDS, SELF-WINDING, WATER-RESISTANT, REFERENCE NO. 6282, CASE NO. 868015 PRODUCED CIRCA 1963.

Cal. 645 automatic movement, three-body stainless steel screwed-down case back and crown, inclined bezel, concave lugs, cream honeycomb dial with dart indexes, later period Rolex Oyster bracelet, case, dial and movement signed. 34mm diam.

P 45,000



16
HAMILTON 'PLATINUM'

Vintage manual-winding lady's art-deco inspired platinum and diamond wristwatch produced in the 1950s. Platinum gross weight 15.69 grams 18 x 14mm dimen. Due to the age of the watch, it is recommended for maintenance service.

P 50,000



17
GIRARD-PERREGAUX 'GYROMATIC'

CASE MATERIAL: Stainless steel
CASE DIAMETER: 34mm
DIAL: Silvered with baton indexes
MOVEMENT: Mechanical
FUNCTIONS: Day-Date
CONDITION: Due to the age of the watch, it is recommended for maintenance service

P 17,000



18

GIRARD-PERREGAUX

CASE MATERIAL: Stainless steel

CASE DIAMETER: 32mm

DIAL: Black with indexes, beveled contoured crystal

MOVEMENT: Mechanical

FUNCTIONS: Time only

CONDITION: Due to the age of the watch, it is recommended for maintenance service

P 14,000



19

BVLGARI 'BVLGARI'

FINE, 18K YELLOW GOLD, WATER-RESISTANT QUARTZ

WRISTWATCH with 18K YELLOW GOLD BVLGARI

BUCKLE, REF BB 30 GL, CASE NO. F56198. MADE IN THE 1990S.

Cal. 732-MBBT quartz standardization, two-body, polished, flat

bezel double stamped Bvlgari, sapphire crystal, black dial with

applied yellow gold baton hands and indexes and Arabic numerals

12 and 6, date at 3 o'clock, case dial and movement signed. Gold

gross weight 33.9 grams

30mm diam.

Due to the age of the watch, it is recommended for maintenance service.

P 100,000



20

Swatch

Swatch 'chandelier'. An unusual quartz

plastic wristwatch. Accompanied by

original fitted wooden box, glass stand

and newspaper warranty. Ref. Gz125

circa 1990s diam. 34mm.

P 2,000



22
Patek Philippe Calatrava

Brand: Patek Philippe

Model: Calatrava

Reference number: 5196P-001

Movement: Manual winding

Case material: Platinum

Bracelet material: Crocodile Skin

Year of production: 2006

Condition: Fair (Obvious signs of wear or scratches)

Complete With Original Box & Papers

P 800,000



23

Swatch x José Santos III

'Crossing Over Yellow and Black Lines'
This Art Special watch combines a crisscrossing line design on its silicone strap and dial with a solid matte grey plastic buckle and BIOCERAMIC case. Comes in special biodegradable hemp packaging, accessory and literature. 41mm diam.

P 4,000



24

Swatch x Bencab

Limited edition Swatch Sabel number 414 out of 999 examples in a special acrylic box includes a Sabel paperweight. Accompanied by outer box, presentation case and original swatch certificate. 41mm diam.

P 4,000



25

Swatch x MOMA

Special edition Swatch designs with the Museum of Modern Art (MoMA) part of the Museum Journey series. Composed of 6 unique timepieces inspired by the works of Vincent van Gogh, Gustav Klimt, Henri Rousseau, Piet Mondrian and Tadanori Yokoo. Accompanied by a presentation case and label indicating reference number and retail price. 34mm diam.

P 20,000



26

ROLEX REF 5513 SUBMARINER

METERS FIRST Rolex, Oyster Perpetual, 200m=660ft, Submariner, SWISS - T < 25, case No. 1819084, Ref. 5513. Made in 1968. Fine, center seconds, self-winding, waterresistant, stainless steel diver's wristwatch with a stainless steel Rolex Oyster Riveted stainless steel.

Cal. 1520, 26 jewels, three-body, polished and brushed, screwed-down case back and crown, graduated bi-directional revolving black bezel for the decompression times, Triplock winding-crown protected by the crown guard. Black with luminous round, triangular and baton indexes, outer minute division, luminous steel skeleton hands, case, dial and movement signed. 39mm diam.

The iconic 5513 introduced in 1962 served as the Rolex core dive watch until its production end in 1989. Various dial configuration was introduced, as such, the present lot bearing the meters first is not typical of the 5513 and therefore adds to its desirability and is sought after by serious Rolex collectors.

P 300,000



27

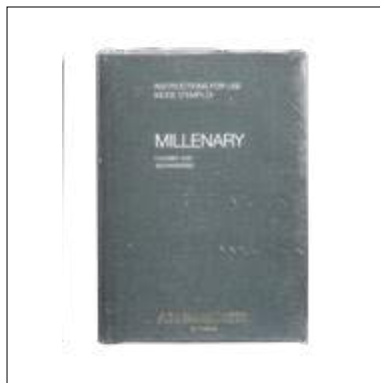
CARTIER 'TANK FRANCAISE'

A STAINLESS STEEL SQUARE AUTOMATIC WRISTWATCH WITH CENTER SECONDS, DATE AND BRACELET, REFERENCE NO. 2302 CASE NO. 393392CD SOLD ON JANUARY 19, 2016.

Cal. 120 movement, silvered engine-turned dial, Roman numerals, secret Cartier signature at 7 o'clock, aperture for date, square water-resistant-type case, back secured by four screws, cabochon sapphire-set crown, case, dial and movement signed, stainless steel Cartier bracelet and double deployant buckle, accompanied by presentation case, original Cartier Certificate, two spare bracelet links, case, dial and movement signed.

32 x 28mm dimen.

P 55,000



28

AUDEMARS PIGUET 'MILLENNARY'

FINE, VERY RARE AND LARGE TONNEAU SHAPED 18K PINK GOLD SELF-WINDING WIRTSWATCH WITH SKELETON DIAL REFERENCE NO. 15350OR. OO.D093CR.01, MOVEMENT NO. 902540, CASE NO. I34430, SOLD ON APRIL 4, 2015.

Cal. 4101 automatic movement with Côtes de Genève decoration, 34 jewels, 22k gold rotor, semi-skeletonized dial, black eccentric time display, applied Roman numerals, subsidiary seconds dial, visible balance, 18k pink gold oval case with stepped bezel, sapphire crystal display back secured by 8 screws with an 18k pink gold Audemars Piguet folding buckle accompanied by outer box, presentation case, product literature and original certificate, case, dial and movement signed.

42 x 47mm dimen.

P 800,000



29

**29
Tamburin Necklace in 14k**

A 32 inch tamburin necklace set in yellow gold. It features a piña design, intricate filigree and granulation details.

Weights 35.50g

P 50,000



30

**30
Two-strand pearl necklace**

possessing a total of 77 pearls in 18-karat yellow gold set with 1 Colombian emerald of approximately 4.8 carats, 6 carat cut emeralds of approximately 1.50 carats, 78 big round diamonds, and 218 small diamonds all approximately 7.5 carats

P 1,000,000



31

**31
Set of Ring, Earrings and Necklace**

The set comprises of a 10k yellow gold dinner ring and earrings with a Greek key design, and a necklace in gold plated metal with a floral motif.

The pieces feature green colored oval cabochons.

Weights 5.0 g and 5.0 g and 5.3 g respectively.

P 5,000



32



32



32



33



34



35

32

Set of Cabochon Jewelry

a.) Floral Spray Earrings in 14k WG

Sweet and sentimental floral spray motif featuring green oval-shaped cabochons and diamonds of approximately 0.28 cts.

Diamonds registered as PASS on the GIA iD100®

Weighs 5.40 g

b.) Victorian Style Ring in 14k WG

A green oval-shaped cabochon centers the ring designed with elaborate details and diamonds of approximately 0.36 cts

Diamonds registered as PASS on the GIA iD100®

Weighs 4.80 g

c.) 14k Vintage Style Brooch WG

Of floral motif, the vintage style brooch features green pear-shaped cabochons and diamonds of approximately 0.09 cts

Diamonds registered as PASS on the GIA iD100®

Weighs 8.20 g.

P 20,000

33

Set of Earrings and Ring in 14k

Green colored oval cabochons set in 14k yellow gold earrings and ring.

Weighs 5.70 g and 6.6 g respectively.

P 10,000

34

A Set of Jewelry in 10k.

Set in 10k yellow gold, the ring and earrings feature a floral motif.

Weighs 3.40 g and 3.20 g.

P 8,000

35

18k Pearl and Diamond Pendant Necklace

A necklace with faceted white gold beads suspending a dangling pendant of pearls and diamonds of approximately 0.66 cts

Diamonds registered as PASS on the GIA iD100®

Weighs 23.60 g.

P 20,000



36

37



38

39

40



41

**36
Button and Baroque Pearl Cluster Earrings**

Set in 14k YG, button and baroque pearls are designed in a cluster style setting.

Weighs 17.20 g.

P 10,000

**37
A Set of Multi-Gem Pieces in 14k**

The set comprises of earrings and a pendant designed with multi-colored gems and diamonds weighing approximately 1.50 cts.

Weighs 19.80 g and 21.90 g respectively.

P 20,000

**38
Pear Rose Cut Diamond Cocktail Ring**

Diamonds of approximately 1.38 cts set in a modern 18k white gold multi-band ring.

Diamonds registered as PASS on the GIA iD100®

Weighs 9.80 g.

P 20,000

**39
Smoky Quartz Brooch in 14k**

The 14k yellow gold brooch features a heart shaped smokey quartz accented by pearls.

Weighs 27.40 g,

P 30,000

**40
Set of 14k Pendant and Earrings**

The jewelry comprises of a multi-gem cluster pendant and earrings.

Note: The butterfly lock of the earrings are made of silver dipped in gold.

Weighs 13.70 g, 14.90 g and 2.40 g (silver lock) respectively.

P 18,000

**41
Diamond Creole Earrings in 10k**

Creole earrings with diamonds weighing approximately 5.20 cts.

Diamonds registered as PASS on the GIA iD100®

Weighs 9.20 g.

P 20,000



42

42

A Set of Excavated Gold Pieces in 22k

During ancient times, barter rings called panika and pellets called piloncitos were used for exchange within and outside the tribes.

These were also used in international trade during the ancient times.

A gold barter ring in 22k weighing 2.30 g.
Three button-like pieces in 22k weighing 2.80 g.

A flat coin with granulation details in 22k weighing 0.20 g.

A circular pendant in 22k weighing 1.0 g.

Pieces of gold foil in 22k weighing 2.20 g

P 30,000



43

43

Tanzanite and Diamond Ring

Oval-shaped Tanzanite, round and baguette diamonds of approximately 1.04 carats set in a 14k white gold thick band ring.

Tanzanite measuring approximately 10.59 x 7.77 mm

Some clear stones registered as REFER on the GIA iD100®

Weighs 7.2 grams.

P 100,000



44

44

Munze Oster Reich 1g 999.99 Fine Gold Bar

Wolfgang Amadeus Mozart gold bar. Accompanied by a Munze Oster Reich card No. 001077

P 2,000



45

45

Vintage Linked Bracelet in 10k

The intricately designed white gold bracelet features diamonds of approximately 0.92 cts.

Diamonds registered as PASS on the GIA iD100®

Weighs 10.30 g.

P 40,000



46
14k Two-Toned Italian Made Chain Bracelet

Featuring a chain design suspended from a rolo style bracelet.

The bracelet length is 7 inches.

Weighs 15.70 g.

P 22,000



47
St. Joseph and the Child Jesus Brooch

A carved cameo with the image of St. Joseph and the child Jesus set in a 14k two-toned brooch with floral design accented by diamonds of approximately 2.24 cts.

Some clear stones registered as REFER on the GIA iD100®

Weighs 24.10 g

P 20,000



48
Diamond Studs

Studs with an approximately 0.30 cts diamond and crystal set in 18k yellow gold.

One clear stone registered as REFER on the GIA iD100®

Weighs 2.10 g.

P 25,000



49
Diamond Ring

A 14k yellow gold ring set with diamonds of approximately 1.00 cts.

Diamonds registered as PASS on the GIA iD100®

Weighs 3.20 g

P 60,000



50
Joyce Makitalo Ring in 18k

An 18k yellow gold ring with a faceted green oval-shaped stone.

The ring is signed with Joyce Makitalo's maker's mark and hallmarked 18k.

Weighs 4.60 g.

P 15,000



51



52



53



54



55



56

**51
Set of Onyx and Diamond Jewelry in 14k**

The set comprises of a spinner style Onyx and diamond bangle and pendant.

The bangle and pendant are centered by Onyx accented by diamonds of approximately 1.27 cts and 0.97 cts.

Diamonds registered as PASS on the GIA iD100®

Weighs 22.80 g and 11.70 g respectively.

P 80,000

**52
14k Italian Made Linked Bracelet**

A 14k yellow gold linked bracelet.

The bracelet length is 7.5 inches.

Weighs 10.30 g.

P 25,000

**53
Two-toned Dome Ring in 18k**

A diamond of approximately 0.70 cts is set in a two-toned high ring setting.

Diamond registered as PASS on the GIA iD100®

Weighs 9.0 g.

P 22,000

**54
18k Ring**

Ring in 18k yellow gold with cut-out design.

Weighs 1.60 g.

P 5,000

**55
14k Gold Ring with Crystals**

Round crystals set on a yellow gold ring.

Weighs 4.10 g.

P 8,000

**56
18 karat Bone and Multi-Gem Bangle.**

A hinged round bangle of 18k yellow gold frame on one side and bone panels accented with multi-colored gems outside.

The piece is hallmarked 18k. Weighs 86.70 grams.

P 450,000



57



58



59



60



61



62

**57
14k Two-toned Italian Made Panel-link Bracelet**

The panel-link bracelet features a hammered motif.

The bracelet length is 7 inches.

Weighs 13.40 g.

P 20,000

**58
Set of Earrings and Ring in 14k**

The set comprises of a ring and earrings. The pieces feature brown-colored stones accented by a halo of diamonds of approximately 0.44 cts.

Some clear stones registered as REFER on the GIA iD100®

Weighs 2.90 g and 4.60 grams respectively.

P 8,000

**59
Earrings in 18k**

The dangling earrings feature gray and orange cabochons set in 18k rose gold.

Weighs 12.0 g.

P 8,000

**60
Cocktail Ring in 14k WG**

The cocktail ring features a round blue cabochon accented by oval blue stones, and diamonds of approximately 1.22 cts.

Diamonds registered as PASS on the GIA iD100®

Weighs 11.70 g.

P 120,000

**61
Cameo Ring in 14k WG**

The ring features a portrait of a lady cameo accented by round and baguette diamonds of approximately 0.83 cts.

Diamonds registered as PASS on the GIA iD100®

Weighs 8.60 g.

P 30,000

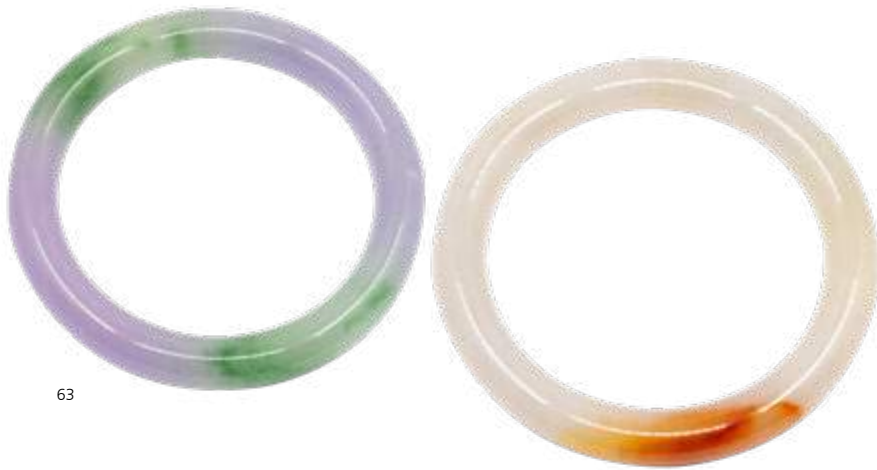
**62
Dangling Pearl Earrings in 14k**

of floral design, dangling pearls are accented by crystals.

Clear stones registered as REFER on the GIA iD100®

Weighs 6.70 g.

P 15,000



63

63
A Set of Jade Bangles

In Chinese culture, Jade symbolizes health and longevity. It is believed that it possesses healing properties. It is also believed it attracts good fortune and repels negativity.

P 15,000



64

64
Cabochon Pendant Necklace in 14k

The pendant features an oval cabochon set in 14k WG.

The necklace length is 16 inches.

Weights 18.80 g.

P 25,000



65

65
Chanel Earrings

Chanel CC logo earrings in gold plated bronze.

Signed Chanel
Made in France,
C20C

Weights 14.0 g

P 10,000



66

66
A Pair of Diamond Earrings

Of creole design in 18k white gold, set with diamonds of approximately 5.0 cts.

Diamonds registered as PASS on the GIA iD100® The piece is hallmarked 110D 5.0 , AU 750. Weighs 16.0 grams

P 140,000



67

67
A Pair Of Clip Earrings In 18-Karat

white gold with 136 round brilliant cut diamonds of approximately 12.00 carats, E-F, vvs (26.7 grams)

P 100,000



68

68
Pearl & Multi-colored Gem Necklace
 Featuring Rubies, Emeralds and Sapphire stations in 18k yellow gold surrounded by diamonds, completed by a three strand pearl necklace with spacers set with diamonds. Diamonds weighing approximately 9.68 cts.

Diamonds registered as PASS on the GIA iD100® Weighs 182.50 grams.

P 350,000



69

69
Diamond Bracelet-Brooch Combination
 Italian made bracelet featuring a detachable clip-brooch. The piece is embellished by diamonds of approximately 7.11 cts.

Diamonds registered as PASS on the GIA iD100® The piece is hallmarked 18k Italy. Weighs 51.80 grams

P 350,000



70

70
Tennis Racket Pendant Necklace
 A silver tennis racket pendant accented by a pearl hangs from a 16 inch necklace.

Weighs 2.80 g.

P 5,000



71

71
Yellow Sapphire Cabochon
 29.63 cts yellow sapphire oval cabochon with yellowish green color.

Provided with IGI Colored Stone Report #M2D29569, Hong Kong, dated Sept. 19, 2011.

*Indication of treatments: treated with fracture filling, enhanced with thermal process

P 55,000



72

72
Oval Mixed Cut Yellow Sapphire
 2.60 cts oval mixed cut yellow sapphire with vivid yellow color.

Provided with IGI Colored Stone Report, Hong Kong, dated Sept. 19, 2011.

Suggested origin is Sri Lanka.

*Indication of treatments: subjected to high temperature treatment

P 50,000



73



74



75



76



77



78

**73
Floral Brooch in 10k**

Of floral and foliate spray design, set with round diamonds of approximately 1.70 cts, centering a flower en tremblant.

Some clear stones registered as REFER on the GIA iD100®

Weighs 16.80 g.

P 60,000

**74
Dome Earrings in 14k**

Dome style earrings in 14k white gold featuring green colored stones set in a pavé style setting.

Weighs 13.90 g.

P 45,000

**75
Diamond Ring in 10k**

Set in 10k white gold, the ring features a diamond weighing approximately 0.75 cts.

Color range: K-M
Clarity: SI

Diamond registered as PASS on the GIA iD100®

Weighs 3.30 g.

P 25,000

**76
Diamond Ring in 14k**

A triple band ring featuring diamonds of approximately 0.15 cts set in heart-shaped bezel settings.

Diamonds registered as PASS on the GIA iD100®

Weighs 4.20 g.

P 25,000

**77
Diamond Ring in 14k**

Set in 14k yellow gold, the ring features diamonds of approximately 0.25 cts.

Diamonds registered as PASS on the GIA iD100®

Weighs 4.18 g.

P 25,000

**78
Chanel Earrings**

Chanel CC logo dangling earrings in gold plated bronze.

Signed Chanel
Made in France,
C20C

Weighs 9.40 g.

P 10,000

79

Excavated Gold Chain Necklace

10th century 22k yellow gold, weighing 63 grams.

P 280,000

Early accounts on Philippine pre-colonial societies indicate that gold necklaces were among the highly regarded forms of wealth. In the Boxer Codex, it is written that men “wear many golden chains around the neck, especially if they are chiefs, because these are what they value most, and there are some who wear more than 10 or 12 of these chains.” The women also wore golden chains around the neck, similar to the ones that the men wore. Since our pre-colonial ancestors left a limited number of material pieces of evidence, this excavated piece is a silent witness to a highly advanced civilization that had the technical prowess and resources to create exquisite gold ornaments.

According to William Henry Scott, the foremost historian of pre-colonial Philippine societies, possession of these lavish gold necklaces and the capability of a family or an individual to display them in impressive quality and quantity were of the utmost importance for the highly coveted status and prestige within the community in the pre-colonial Philippines.



79

80

Diamond Bracelet in 14k White Gold

Of open-work lattice design, set with variously shaped diamonds of approximately 41.50 cts mounted in 14k and 18k white gold. Length 7 inches.

Diamonds registered as PASS on the GIA iD100®. The piece is hallmarked 14k.

P 1,000,000



80

81

Ruby and Diamond Ring

An 18k yellow gold ring, centering a cushion shaped Ruby surrounded by a circle of round diamonds and additional baguette diamonds on the band.

Diamonds registered as PASS on the GIA iD100® The piece is hallmarked 750. Weighs 16.40 grams.

P 1,000,000



81

82

French Made Invisibly Set Ruby Earrings in 18k Yellow Gold

A pair of floral design earrings invisibly-set with square-cut Rubies and accented with diamonds of approximately 3.40 cts.

Diamonds registered as PASS on the GIA iD100® The piece is hallmarked with the French Eagle head and signed T. Weighs 45.10 grams.

P 2,600,000



82



83



84



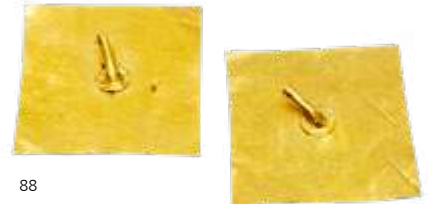
85



86



87



88

83
Cartier Romance Louis 58-18

Cartier vintage sunglasses
model: Romance Louis
size: 58-18-135
material: 22kt heavy gold-plated
lenses: high quality mineral glass with
cartier logos
made in France
made in 1980's

P 5,000

84
Cartier Vendome Louis 59-14

Cartier vintage sunglasses
model: Vendome Louis
size: 59-14-130
lenses: missing one lens
color: 22kt gold-plated
made in France
made in 1980s

P 5,000

85
Tom Ford Sunglasses

TF143 58-14-140 08F Italy
model: Mathias
lenses: Multicolor

P 5,000

86
**A Pair of Emerald and
Mother of Pearl Earrings**

Two emeralds weighing approximately
4.41 cts framed by Mother of Pearl and
diamonds of approximately 2.48 carats.
Set in 18k yellow gold.

Diamonds registered as PASS on the GIA
iD100® Weighs 32.90 grams

P 210,000

87
Fancy Cut Diamond Pendant Earrings

Each suspending a pendant, set with
variously shaped fancy cut diamonds of
approximately 12.58 cts. Mounted in two-
toned 18k white gold and yellow gold.

Some stones registered as REFER on the
GIA iD100®. Weighs 25.80 grams.

P 500,000

88
Excavated Gold

Set of two 22k sheets of excavated gold.

Weighs 8.20 g.

P 30,000



89
Franklin Mint 1978 proof set coinage of with original packaging and COA. Included in the package is an unopened "special gloves" that is to be used when handling the proof coins. Something you rarely see with sets like this.

P 10,000



90
Franklin Mint 1979 proof set coinage with original packaging and COA.

P 10,000



a.) Obverse



a.) Reverse



b.) Obverse



b.) Reverse



c.) Obverse



c.) Reverse



d.) Obverse



d.) Reverse



e.) Obverse



e.) Reverse



f.) Obverse



f.) Reverse

91 A Collection of Coins

a.) A 50 centimos, 1868 Manila Mint Isabel II. Ungraded. Silver composition of 0.90, weight of 12.98grams and diameter of 29mm, with medal alignment. Very Fine.

b.) An ungraded 1908s One Pesos Philippines USPI coin (small type). Roughly details graded VF.

c.) A Peruana 8 Reales with F7o countermark. Ungraded and rated VF. CM is neatly placed in the middle with coin having some cleaning marks on the obverse.

d.) An ungraded 1905s One Pesos Philippines USPI coin (big type). Curved serif. XF rated with some slight cleaning.

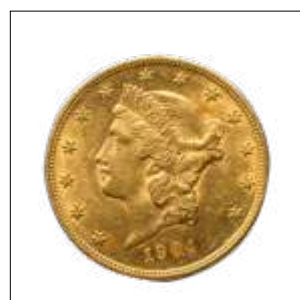
e.) An ungraded 1904s One Pesos Philippines USPI coin (big type). Curved serif. XF rated with some slight cleaning.

f.) An ungraded 1903p One Pesos Philippines USPI coin (big type). AU rated with a slight dent on the rim from the obverse

P 30,000



Obverse



Reverse

92
1904 United States Gold Coin \$20 Liberty Head Double Eagle. Uncertified and ungraded. Contains 33.436 grams of 0.90 Gold with a diameter of 34mm. The 1904 Liberty Head \$20 Gold coin was produced in huge numbers, nearly 12 million were made. This is the most for any single year during the Liberty Head \$20 Gold coin series.

P 50,000



93
Bewohner Der Philippinen
(Residents of the Philippines)

c.a. 1875
 antique original lithograph
 8" x 5" (20 cm x 13 cm)

P 5,000



94
Coraccia dell'Isole Filippine.
(Roller of the Philippine Islands)

Rare 18th century engraving with original hand-coloring of an endemic Philippine bird found throughout the entire country by Xaviero Manetti (1723-1784)
 16" x 13" (41 cm x 33 cm)

P 14,000



95
Real Compañia De Filipinas

13 1/4" x 10" (34 cm x 25 cm)

P 14,000



(a)



(b)



(c)

96
A Group of Three 18th Century
Johann Wilhelm Weinman
(German/Polish, 1683-1741)

hand-colored botanical mezzotints of jasmine and acacia flowers and durian fruit.
 a.) 14" x 10" (36 cm x 25 cm)
 b.) 14" x 10" (36 cm x 25 cm)
 c.) 14" x 9 1/2" (36 cm x 24 cm)

P 12,000



97
A Lot of Four Henry De Montalant

hand-colored engravings of Manila 1863, Paris A general view of Manila -
 a.) Published in L'illustracion, Journal Universel.

4 3/4" x 9 1/4" (12 cm x 23 cm)

b.) Canal Benondo
 4" x 4 3/4" (10 cm x 12 cm)

c.) A Binondo Estero
 4" x 5 1/2" (10 cm x 14 cm)

d.) Manila Nipa Houses
 3 3/4" x 6" (10 cm x 15 cm)

P 12,000



(a)



(b)

98
A Pair of Prints

Femme des Isles Philipines and Habitant des Isles Philipines c. 1784
Hand-colored aquatint etchings
6 1/2" x 4 1/2" (17 cm x 11 cm) each

P 12,000



100
A Collection of Antique Prints

a.) *A Filipino Theater in Manila*
print by: G.W PETERS
In: *Harper's Weekly*, October 6, 1900
(complete magazine)
11" X 15" (28 cm x 37 cm)

b.) *A Collection of seals used by the main masonic lodges of the katipunan in the entire Philippine archipelago.*
From: *La Ilustracion Española y Americana*
30 Marzo 1897
16" x 11 1/2" (41 cm x 29 cm)
16" x 11 1/2" (41 cm x 29 cm)

c.) *Three prints featuring Philippine indigenous people:*

Asian types of people (among Igorot and the Negrito)
Leipzig: Brockhaus Lexicon (c.a. 1892)
chromolithography
9 3/4" x 12 1/4" (25 cm x 31 cm)

Group of Negritos by Hildebrand after E. Ronjat, 1889
copper engraving
10 1/2" x 7 1/2" (27 cm x 19 cm)

Young women from Luzon
copper engraving
7 1/2" x 5 3/4" (19 cm x 15 cm)

d.) *Two 19th-century prints depicting sceneries from Luzon*

6 3/4" x 10" (17 cm x 25 cm)
8" x 10 1/2" (20 cm x 27 cm)

e.) *Two prints on Anres Bonifacio (1863-1897)*
Portrait of Bonifacio by Sampierto In: *La Ilustracion Española y Americana* 1897, Vol 1
copper engraving
8 1/2" x 5 1/2" (22 cm x 14 cm)

Bonifacio's Cry for Independence on August 25, 1896 by J. Caldere In: *Historia de España*
lithography
11" x 8 1/2" (28 cm x 22 cm)

P 10,000



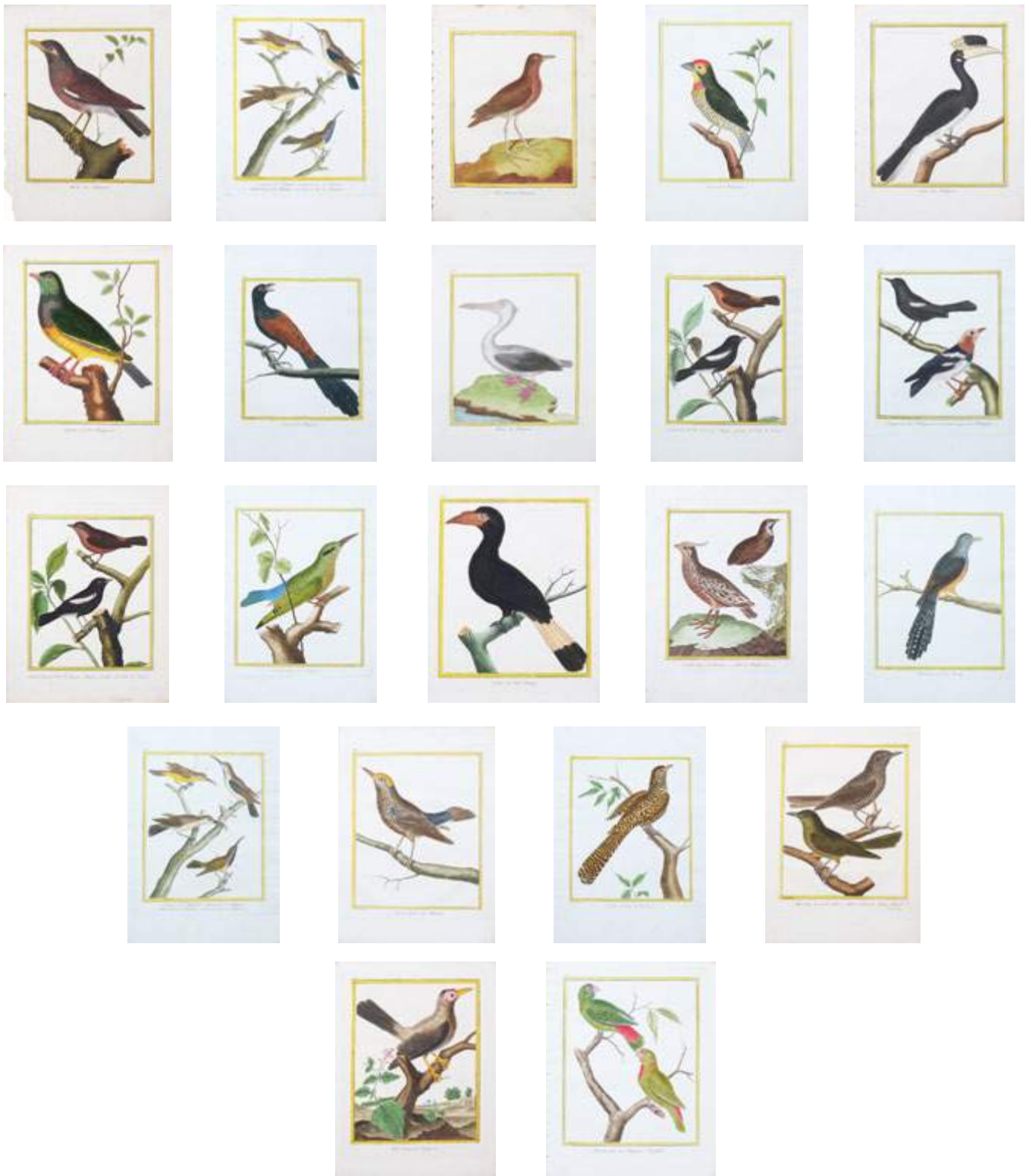
99
A Pair of Prints
a.) *Antequera (Malaga) - Cortijo Del Romeral, Propiedad del Sr. Romero Robedo*
print
11" x 14" (28 cm x 36 cm)



b.) *La Ilustracion Española y Americana*
print
15" x 10 1/2" (38 cm x 27 cm)

P 8,000

A COLLECTION OF FRANÇOIS-NICOLAS MARTINET HAND-COLORED ENGRAVINGS



101

Histoire Naturelle Des Oiseaux

Twenty one 18th Century Hand-Colored Philippine Birds engraved by François Nicolas Martinet

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

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

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

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

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

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

g.) 12 1/2" x 8 3/4" (32 cm x 22 cm)

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

i.) 12 1/2" x 8 3/4" (32 cm x 22 cm)

j.) 12 1/2" x 8 3/4" (32 cm x 22 cm)

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

l.) 12 1/2" x 8 3/4" (32 cm x 22 cm)

m.) 10 3/4" x 8 1/2" (27 cm x 22 cm)

n.) 12 3/4" x 9 1/2" (32 cm x 24 cm)

o.) 12 1/2" x 8 3/4" (32 cm x 22 cm)

p.) 12 1/2" x 8 3/4" (32 cm x 22 cm)

q.) 12 1/2" x 9" (32 cm x 23 cm)

r.) 12 1/2" x 8 3/4" (32 cm x 22 cm)

s.) 12 1/4" x 8 3/4" (31 cm x 22 cm)

t.) 12 1/2" x 9 1/4" (32 cm x 22 cm)

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

P 100,000

TABULA INDIA ORIENTALIS

by De Witt



102

Indie Orientalis

hand colored copperplate engraving
20 1/2" x 24 1/4" (52 cm x 62 cm)

P 40,000

Antique map of the East Indies titled '*Tabulae Indiae Orientalis*', extending from China and the Philippines in the east, to the Indian Ocean, with a portion of Australia. This map served as the prototype for Speed's Map of SEA, measuring 16 x 22 inches, verso blank, in excellent condition and in contemporary colour. This map represents the Dutch Golden Age, financed namely trade from the Dutch East India Company VOC, headquartered in Batavia since 1619.

The engraver and map-seller, Frederick de Wit, was born in Gouda (Netherlands) in 1630 as a son of Hendrick Fredericksz de Wit. Through his marriage with Maria van der Waag of Amsterdam in 1661, he obtained citizenship of the city where he had been working since 1648 and where he became one of the most famous engravers of maps of the second half of the 17th century. Although De Wit was a Catholic, which meant that he was not favoured at the time by the city council, he was awarded the honour of being listed as one of the "excellent citizens" on the roll of the city council in the years 1694-1704. However, his name

was not written in the Guild of St. Luke book before 1664. At that time, he lived on the Kalverstraat "in de Witte Pascaert", where he stayed until his death in 1706. His earliest dates on maps engraved are 1659 (Regni Daniae) and 1660 (World map). Frederick de Wit published several world atlases, a sea atlas, and an atlas of the Netherlands.

The dating of this map is difficult. However, as a privilege was granted in 1689, the annotation 'cum privilegio' marks an edition after 1688.

Around 1700, Frederick de Wit entered the market with a town atlas. He produced two volumes with a total of 260 plans and views. Most were printed from plates used for Janssonius and Blaeu town atlases. After he died in 1706, his widow continued the shop until 1709. The plates and stock of De Wit's atlas were sold to Covens & Mortier in 1710, who sold the atlas for an extended period.



103
18th Century Antique Map Original
Copperplate Engraving

c.a. 1700's
 12 1/2" x 16 1/4" (32 cm x 41 cm)

P 1,000



104
"Le Indie Orientali...". South Asia,
Indochina & the Philippines.

ZATTA 1785 large old map with original
 outline hand-colouring.
 14 1/4" x 17 1/4" (36 cm x 44 cm)

P 12,000



105
WILLIAM DAMPIER (1651 - 1715)

Manila 1698 Hand-colored copper
 engraving From "Nouveau Voyage Auto
 du Monde"; vol. 2, p. 63 2nd French
 edition, published by Paul Marret in
 Amsterdam in 1701 1st ed. was published
 by William Dampier in Amsterdam in
 1698. Dampier was an English navigator/
 buccaneer and one of the first to round
 Cape Horn
 5 1/2" x 7" (14 cm x 18 cm)

P 20,000



106
Jan Jansson Insulae Indiae Orientalis

Amsterdam / 1628 circa
 hand colored
 6" x 8" (15 cm x 20 cm)

P 15,000



107
"India Orientalis"

Mercator/Jansson VON OSTINDIEN INDIA
 ORIENTALIS Southeast Asia including
 the Philippines Period: 1631 (published)
 Publication: Atlas Minor Hand Colored
 6" x 8" (15 cm x 20 cm)

P 15,000



108
Isles Philippines a Paris chez le Rouge

hand-colored lithograph
 8 1/4" x 11 1/4" (21 cm x 29 cm)

P 12,000



(a)



(b)

109
A Pair Of Topographical Sketch Maps
Of Manila And Its Environs From The
Spanish-American War

dated 1898 and printed
 a couple of years thereafter.
 hand-colored lithographs
 a.) 22" x 10" (56 cm x 25 cm)
 b.) 19" x 15 1/4" (48 cm x 39 cm)

P 8,000



110
NICOLAS SANSON D'ABBE... Les Isles Philippines - Islas de las Ladrones
 hand-colored lithograph
 7 1/2" x 10" (19 cm x 25 cm)

P 15,000



111
Ocean Pacific
 lithograph
 14 3/4" x 17 3/4" (37 cm x 45 cm)

P 10,000



112
Nouvelle Carte Des Parties Orientales Du Monde
 lithograph
 12" x 13 3/4" (30 cm x 35 cm)

P 10,000

113
A Lot of Three Hand-Coloured 18th Century Philippine Maps

HERMAN MOLL (C. 1654 - 1732). The principal islands of the East-Indies: explaining what belongs to England, Spain and Holland, London, dated 1729

GEORGE ANSON (1797 - 1857) Plan de la Baye de Manilla Paris, 1750 Hand-colored copper engraving RIGOBERT

BONNE (1727 - 1794) Les Isles Philippines, celle de Formose...avec partie de ceux de Peguet d'A The Philippine Islands, that of Formosa, the South of China, the Kingdoms of Tunkin, Cochinchina, Cambodia, Siam, Laos; with part of those of Peguet d'Ava 18th century Hand-colored copper engraving

- a.) 8 3/4" x 13" (22 cm x 33 cm)
- b.) 8 3/4" x 10 3/4" (22 cm x 27 cm)
- c.) 8 1/4" x 11" (21 cm x 28 cm)

P 15,000



(a)



(b)



(c)

114
The Three Maps Form A Complete Map Of The Entire Philippines. Brussels, 1827. Lithograph Maps With Original Hand-Colouring By Philippe Van Der Maelen

a.) *Partie Des Iles Philippines no. 4*
 20" x 24" (51 cm x 61 cm)

b.) *Partie Des Iles Philippines no. 7*
 20" x 24" (51 cm x 61 cm)

c.) *Partie Des Iles Philippines no. 6*
 20 1/2" x 24 1/2" (52 cm x 62 cm)

P 30,000



(a)



(b)



(c)



115
Rob Morden
The Philippine Isles
 hand-colored, ink on metal plate
 4 1/4" x 5 1/4" (11 cm x 13 cm)

P 10,000



116
H, Moll Fecit
The Principal Islands of The East Indies
 hand-colored, ink on metal plate
 6 3/4" x 7 1/2" (17 cm x 19 cm)

P 10,000



117
Las Islas Philipinas Molucasy de La Sonda
 lithograph
 5 3/4" x 6 3/4" (15 cm x 17 cm)

P 10,000



118
Les Isles Philippines
 Isles De Los Ladrones ou Isles Des Larrons
 hand-colored, ink on copper plate
 8" x 10" (20 cm x 25 cm)

P 10,000



119
Les Isles Philippines
 Isles De Los Ladrones ou Isles Des Larrons
 hand-colored, ink on copper plate
 7 1/4" x 9 1/2" (18 cm x 24 cm)

P 10,000



120
Insule Indiae Orientalis
 hand-colored, ink on copper plate
 5 1/2" x 7 1/2" (14 cm x 19 cm)

P 10,000



121
East India Islands Map
 hand-colored copperplate print
 8" x 10 1/4" (20 cm x 26 cm)

P 10,000



122
The Philippine Islands and others of the East Indies
 hand-colored copperplate print
 8 3/4" x 10 3/4" (22 cm x 27 cm)

P 10,000



123
An Accurate Map of Asia
 hand-colored copperplate print
 8 3/4" x 12" (22 cm x 30 cm)

P 10,000



124
L'Asie Map
hand-colored copperplate print
11" x 12 1/4" (28 cm x 31 cm)

P 10,000



125
Longitude de du merdien de l'ile de fer
hand-colored copperplate print
15" x 10 3/4" (38 cm x 27 cm)

P 10,000



126
East India Islands Map
hand-colored copperplate print
11 3/4" x 15" (30 cm x 38 cm)

P 10,000



127
Asia Map by Tho Conder
hand-colored copperplate print
14" x 17 1/2" (36 cm x 44 cm)

P 10,000



128
Colton's East Indies
hand-colored copperplate print
14" x 17" (36 cm x 43 cm)

P 10,000



129
The East India Islands by Samuel Dunn
hand-colored copperplate print
15" x 20" (38 cm x 51 cm)

P 10,000



130
Asia Map by Samuel Dunn
hand-colored copperplate print
17 1/4" x 22 1/4" (44 cm x 57 cm)

P 10,000



131
A Compleat Map of East Indies by Samuel Dunn
hand-colored copperplate print
17" x 22" (43 cm x 56 cm)

P 10,000



132
The East India Islands by Samuel Dunn
hand-colored copperplate print
17 1/2" x 22 1/4" (44 cm x 57 cm)

P 10,000



133
A Decorative Print Reproduction of Yayoi Kusama's Alone Buried
 2014
 print and textile
 21" x 20 1/2" (53 cm x 52 cm)

P 20,000



134
A Decorative Print Reproduction of Yayoi Kusama's Artwork
 print and textile
 21" x 21" (53 cm x 53 cm)

P 20,000



135
Lydia Velasco (b. 1942)
Kababaihan
 signed (lower left)
 print on tile
 9 1/2" x 7 1/2" (24 cm x 19 cm)

P 4,000



136
A Keepsake Box with a Reproduction of Arturo Luz's Artwork
Circus Performers '58 1
 2018
 serial number 007/100
 lacquered wood in golden oak
 tile: 6" x 6" (15 cm x 15 cm)
 box: 2 1/2" x 7" x 7"
 (6 cm x 18 cm x 18 cm)

P 10,000



PROPERTY OF A VERY DISTINGUISHED SPANISH COLLECTOR

137
P. Leon
 Iligan (Mindanao)
 signed and dated 1895 (lower left)
 oil on mother-of-pearl shell
 8 1/4" x 9" (21 cm x 23 cm)

P 20,000



138
A Zonta Limited Edition Plate
Vase and Flowers
 1984
 174/500
 by: Mauro Malang
 Commemorative Plate Golden Anniversary
 2021-2022
 D: 8" (20 cm)

P 5,000



139
Art Print Based on Juvenal Sansó's Artwork issued by Fundacion Sanso
Calm Sea Spray, 21/25
 archival giclee inks on 250 gsm acid-free paper
 16" x 20 1/2" (41 cm x 52 cm)

P 10,000

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



140
A Lot of Five Limited Edition Plates

a.) A Danshaus Calado Series Project
 Limited Edition 550/1000
 Araceli Limcaco Dans
 "Pagmamahal ni Inay"
 noritake
 D: 8 1/2" (22 cm)

b.) The Catholic Womens Club Inc Limited
 Edition 208/1500, Betsy Westendorp
 "Holy Mother of God"
 noritake
 D: 8 1/2" (22 cm)

c.) The Catholic Women's Club Limited
 Edition 939/1000, Romulo Olazo, 1992
 "Mother and Child"
 noritake
 D: 8 1/2" (22 cm)

d.) The Catholic Women's Club, Inc
 Limited Edition 292/2000, Vicente
 Manansala "Mother and Child"
 noritake
 D: 8 1/2" (22 cm)

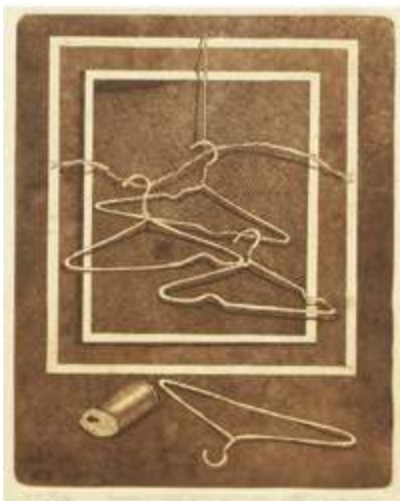
e.) The Catholic Women's Club Limited
 Edition 1255/1500, Jose V. Blanco
 "Madonna of the Lilies"
 noritake
 D: 8 1/2" (22 cm)

P 15,000

141
Arturo Luz (1926 - 2021)

Collage 6 (set I)
 signed (lower right)
 collage (c-prints)
 artwork size: 6 1/2" x 9" (17 cm x 23 cm)
 with frame size: 15" x 18" (38 cm x 46 cm)

P 40,000



142
Collantes
Hangers in Sepia Space with Thin Can
 signed and dated 1979 (lower right)
 lithograph A/P 2/5
 15" x 12" (38 cm x 30 cm)

P 2,000

143
Art Print Based on José Joya's Artwork
 offset lithograph
 19" x 12 1/2" (48 cm x 32 cm)

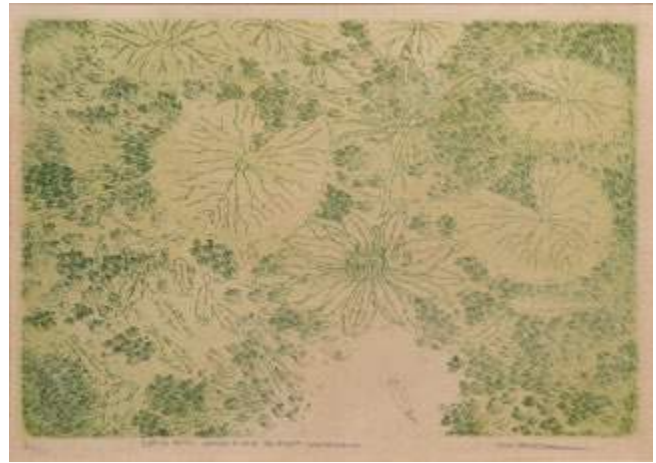
P 5,000





144
Angelito Antonio (b. 1939)
Sabungero
 handsigned and dated 1994 (lower right)
 34/50 serigraph
 20 1/2" x 17 1/2" (52 cm x 44 cm)

P 15,000



145
Ibarra dela Rosa (1943 - 1998)
Lotus and Gold Fish: D Fort Santiago
 handsigned and dated 1970 (lower right)
 etching 43/50
 8 1/4" x 10 1/4" (21 cm x 26 cm)"

P 4,000



146
Juvenal Sansó (b. 1929)
Untitled
 handsigned (lower right)
 giclee print 21/50
 16" x 11" (41 cm x 28 cm)

P 12,000



147
Juvenal Sansó (b. 1929)
Untitled
 handsigned (lower right)
 giclee print 12/50
 16" x 11" (41 cm x 28 cm)

P 12,000



148
Juvenal Sansó (b. 1929)
Untitled
 handsigned (lower right)
 giclee print 12/50
 16" x 11" (41 cm x 28 cm)

P 12,000



149
Art Print Based on Anita Magsaysay-Ho's Artwork

a.) *Nude*
 print
 9" x 12" (23 cm x 30 cm)

b.) *Nude*
 print
 12" x 17 3/4" (30 cm x 45 cm)

c.) *Nude*
 print
 11 3/4" x 17 3/4" (30 cm x 45 cm)

P 10,000



150
Juvenal Sansó (b. 1929)
Untitled
 handsigned (lower right)
 giclee print 21/50
 10 1/4" x 13 1/2" (26 cm x 34 cm)

P 15,000



151
Framed Notecard Based on Juvenal Sansó's Artwork issued by Fundacion Sansó
 autographed by Juvenal Sansó
 (lower right)
 commercial printing on paper board stock
 3 1/2" x 5 1/2" (9 cm x 13 cm)

P 5,000

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



152
Hoi Lebadang (Vietnamese, 1921-2015)
Fishing Village
 signed (w/ collector's guild coa label verso)
 lithograph 177/275
 19" x 25" (48 cm x 64 cm)

P 8,000



153
Ross Capili (b. 1959)
Untitled
 handsigned and dated 2017 (lower right)
 print 4/20
 17 1/2" x 11 1/2" (44 cm x 29 cm)

P 5,000



154
Sam Francis
Untitled
 handsigned and dated 1974 (lower right)
 lithograph on paper
 14 1/2" x 11" (37 cm x 28 cm)

P 5,000



155
Mario Parial (1944 - 2013)
Patron Saint of the Philippines
 handsigned and dated 1975 (lower right)
 print
 10 1/2" x 7" (27 cm x 18 cm)

P 5,000



156
Benedicto Cabrera (b.1942)
Untitled
 handsigned and dated 2018 (lower right)
 offset print on archival paper
 A/P
 16" x 11 1/2" (41 cm x 29 cm)

P 25,000



157
Benedicto Cabrera (b.1942)
Untitled
 handsigned and dated 2021 (lower right)
 print A/P
 12 1/4" x 9 1/4" (31 cm x 23 cm)

P 20,000



158
Benedicto Cabrera (b.1942)
Lady
 handsigned and dated 2021 (lower right)
 print 8/17
 9 1/4" x 11" (232 cm x 28 cm)

P 18,000



159
Takashi Murakami (b. 1962)
Flower Ball #-D Sunflower
 handsigned (lower right)
 print 190/300
 D: 27 1/2" (70 cm)

P 70,000



160
Elmer Borlongan (b. 1967)
Kuwago
 handsigned and dated 2021 (lower right)
 35/50 print
 6 1/4" x 6 1/4" (16 cm x 16 cm)

P 20,000



161

Alex Van Hagen (b. 1948 - 2023)

Five Framed Photographs of New York Buildings

a.) handsigned and dated 2008 (lower right)
numbered 1/5
17" x 22 1/2" (43 cm x 57 cm)

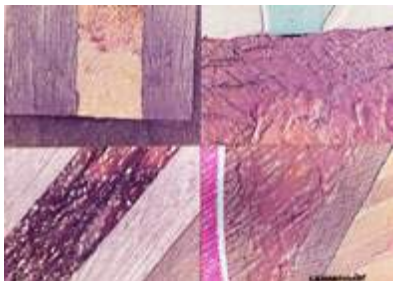
b.) handsigned and dated 2007 (lower right)
numbered 1/5
17 1/2" x 22" (43 cm x 56 cm)

c.) handsigned and dated 2008 (lower right)
numbered 1/5
22 1/2" x 17" (57 cm x 43 cm)

d.) handsigned and dated 2008 (lower right)
numbered 1/5
22" x 17" (56 cm x 43 cm)

e.) handsigned and dated 2008 (lower right)
numbered 1/5
22 1/2" x 17" (57 cm x 43 cm)

P 5,000



162

Prudencio Lamarroza (b.1946)

a.) *Photograph 2*
handsigned and dated 1985 (lower right)
photograph
9 1/2" x 13 1/2" (24 cm x 34 cm)

b.) *Photograph 3*
handsigned (lower right)
photograph
9 3/4" x 13 1/2" (25 cm x 34 cm)

c.) *Photograph 1*
handsigned (lower right)
photograph
9 3/4" x 13 1/2" (25 cm x 34 cm)

P 15,000



163

A Lot of Three Prints

a.) Inday Cadapan (1939 - 2004)

Nude

handsigned and dated 1995 (lower left)

print 31/100

19 1/2" x 15 1/2" (50 cm x 39 cm)

b.) Manuel Baldemor (b. 1947)

Untitled

handsigned and dated 1988 (lower right)

print 43/50

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

c.) Manuel Rodriguez Jr. (b. 1942)

Mother and Child

handsigned and dated 2003 (lower right)

print 19/50

10 3/4" x 8 1/2" (27 cm x 22 cm)

P 15,000



164

Claude Tayag (b. 1956)

A Lot of Twelve Relieves

handsigned and dated 1989 (lower right)

prints

11 3/4" x 8 3/4" (30 cm x 22 cm) each

P 15,000



165
A Lot of Prints
a.) Rodolfo Samonte (b. 1941)

Blue Suite
 handsigned and dated 1977 (lower right)
 print-serigraph 2/20
 13" x 16 1/2" (33 cm x 42 cm)

PROVENANCE
 Ayala Museum



b.) Imelda Cajipe Endaya (b.1949)
Palamuti at Tubig Ulan
 handsigned and dated 1998 (lower right)
 collage and serigraph
 14" x 14" (36 cm x 36 cm)

c.) Rodolfo Paras-Perez (b. 1934)
Fonda de Sevilla
 handsigned and dated 1975 (lower right)
 print 342/m
 20" x 14" (51 cm x 36 cm)

P 15,000



(a)



(b)

166
Lao Lianben (b. 1948)
Untitled
 handsigned
 lithograph
 5 1/2" x 5 1/4" (14 cm x 13 cm) each

P 20,000



(a)



(b)

167
Arturo Luz (1926 - 2021)
Untitled
 handsigned
 lithograph
 5 1/4" x 5 1/2" (13 cm x 14 cm) each

P 20,000

GAMALIEL SUBANG



(a)



(b)



(c)



(d)



(e)

168 Gamaliel Subang (b. 1940)

a.) *Nude*
signed and dated 1984 (lower right)
pen and ink on paper
11 1/2" x 17 1/4" (29 cm x 44 cm)

b.) *Nude*
signed and dated 1985 (lower right)
pastel on paper
11 1/2" x 17 1/4" (29 cm x 44 cm)

c.) *Nude*
signed and dated 1985 (lower right)
pastel on paper
11 1/2" x 17 1/4" (29 cm x 44 cm)

d.) *Nude*
signed and dated 1985 (lower right)
pastel on paper
11 1/2" x 17" (29 cm x 43 cm)

e.) *Nude*
signed and dated 1985 (lower right)
pastel on paper
11" x 17" (28 cm x 43 cm)

P 20,000



(a)



(b)



(c)



(d)



(e)

169
Gamaliel Subang (b. 1940)

a.) *Nude*
 signed and dated 1985 (lower right)
 pastel on paper
 17" x 11 1/2" (43 cm x 29 cm)

b.) *Nude*
 signed and dated 1985 (lower right)
 pastel on paper
 17 1/2" x 11 1/2" (44 cm x 29 cm)

c.) *Nude*
 signed and dated 1985 (lower right)
 pastel on paper
 17 1/2" x 11 1/2" (44 cm x 29 cm)

d.) *Nude*
 signed and dated 1985 (lower right)
 pastel on paper
 16" x 10 1/2" (41 cm x 27 cm)

e.) *Nude*
 signed and dated 1985 (lower right)
 pastel on paper
 17" x 11" (43 cm x 28 cm)

P 20,000



170
Solomon Saprid (1917-2003)
Nude
signed and dated 1982 (lower center)
charcoal on paper
17 1/2" x 11 1/2" (44 cm x 29 cm)

P 15,000

León Gallery wishes to thank the heirs of Solomon Saprid for confirming the authenticity of this lot



171
Inday Cadapan (1939 - 2004)
Female Figure
signed and dated 1995 (upper right)
ink on paper
10" x 7" (25 cm x 18 cm)

P 5,000



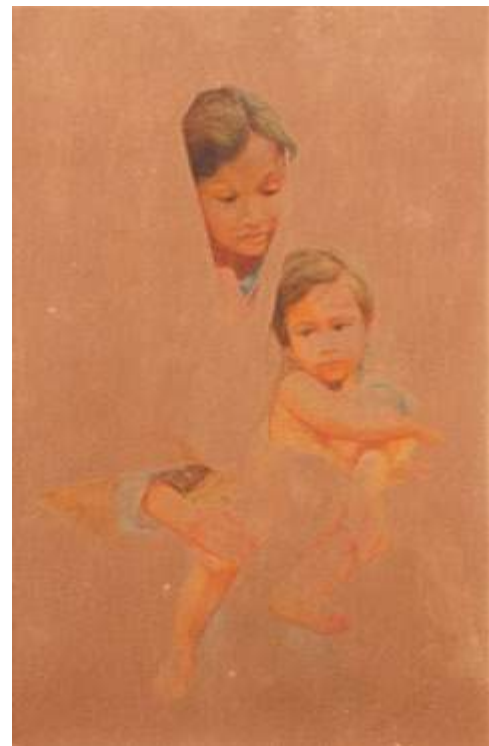
172
Unidentified Artist
Untitled
signed and dated 1967 (lower right)
etching
11 3/4" x 9 1/2" (30 cm x 24 cm)

P 5,000



173
Nestor Leynes (1922 - 2016)
Mother and Child
signed and dated 1988 (lower right)
mixed media
13 1/2" x 9" (34 cm x 23 cm)

P 15,000

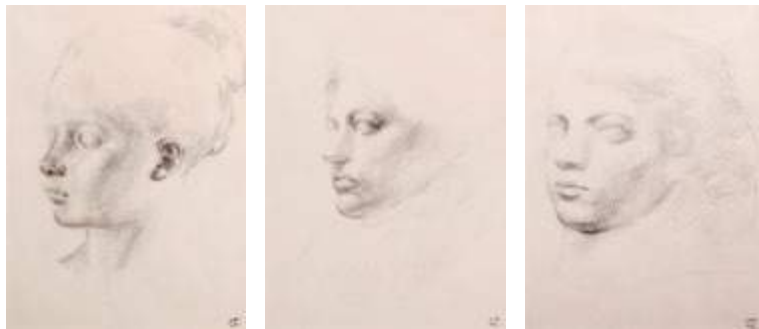


174
Nestor Leynes (1922 - 2016)
Mother and Child
signed and dated 1982 (lower right)
mixed media
14 1/2" x 9 1/2" (37 cm x 24 cm)

P 15,000



(a)



(b)

176

Riel Hilario (1976 - 2021)

a.) Profiles

signed and dated 2012 (lower right)
graphite on paper
10 1/2" x 8" (27 cm x 20 cm) each

b.) Profiles

signed and dated 2012 (lower right)
graphite on paper
11" x 8" (28 cm x 20 cm) each

P 10,000



(a)



(b)

177

Gig de Pio (b. 1951)

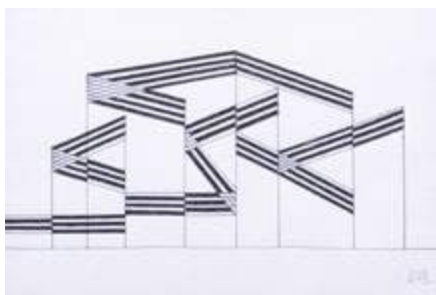
a.) Untitled

signed and dated 2014 (lower center)
graphite and acrylic on board
14 1/2" x 19 1/2" (37 cm x 50 cm)

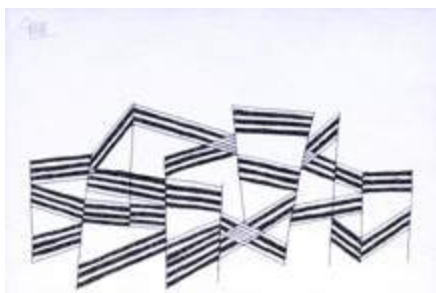
b.) Untitled

signed and dated 2014 (lower center)
graphite and acrylic on board
19 1/2" x 14 1/2" (50 cm x 37 cm)

P 20,000



(a)



(b)

178

Arturo Luz (1926 - 2021)

a.) Untitled

signed (lower right)
pen and ink on paper
8" x 12" (20 cm x 30 cm)

b.) Untitled

signed (upper left)
pen and ink on paper
8" x 12" (20 cm x 30 cm)

P 30,000

179
Arturo Luz (1926 - 2021)

Untitled

signed (lower left)
collage
16" x 11" (41 cm x 28 cm)

P 50,000

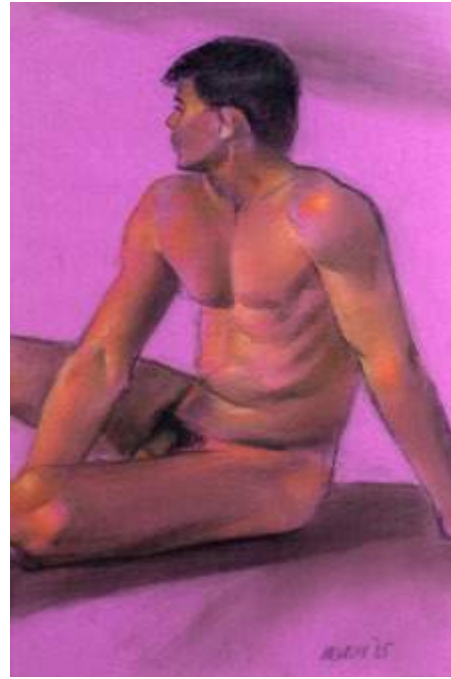


Accompanied by a certificate signed by Luisa Luz-Lansigan
confirming the authenticity of this lot



180
Cesar Legaspi (1917 - 1994)
Nude
signed and dated 1982 (upper right)
pastel on paper
21 1/2" x 14 1/2" (55 cm x 37 cm)

P 40,000



181
Cesar Legaspi (1917 - 1994)
Male Nude
signed and dated 1985 (lower right)
pastel on paper
22" x 14 1/2" (55 cm x 36 cm)

P 40,000

Accompanied by a certificate attested by Mauro Malang Santos, Romulo Olazo and Justin Nuyda confirming the authenticity of this lot



182
Cesar Legaspi (1917 - 1994)
Nude
signed and dated 1977 (lower right)
charcoal on paper
29" x 20" (74 cm x 51 cm)

P 40,000



183
Cesar Legaspi (1917 - 1994)
Nude
signed and dated 1977 (lower right)
pencil on paper
5" x 6 1/4" (13 cm x 16 cm)

P 25,000



PROPERTY FROM THE COLLECTION OF MARK WILSON AND ELSA DIVINAGRACIA

184
Leonardo Hidalgo
Landscape II
signed and dated 1980 (lower right)
watercolor on paper
11" x 17" (28 cm x 43 cm)

P 5,000



185
Leonardo Hidalgo
Trees
signed and dated 1978 (lower right)
watercolor on paper
24" x 30" (61 cm x 76 cm)

P 3,000

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



186
Romulo Galicano (b. 1945)
Untitled
signed and dated 2017 (lower left)
charcoal on paper
8 1/2" x 11 1/2" (22 cm x 29 cm)

P 30,000



187
Rafael Cusi (b. 1950)
a.) Seascape
dated 1980
watercolor on paper
22" x 25" (56 cm x 64 cm)



b.) Beach with Rocks
signed and dated 1989 (lower right)
watercolor on paper
21" x 29" (53 cm x 74 cm)

P 5,000



188
Rafael Cusi (b. 1950)
Untitled
signed and dated 1987 (lower left)
mixed media on paper
15" x 19" (38 cm x 48 cm)

P 5,000



189
Phillip Victor (1944-2006)
Untitled
signed and dated 1996 (lower left)
charcoal on paper
8" x 12 1/2" (20 cm x 32 cm)

P 3,000



190
Nick Masangcay
Nude
signed and dated 052605 (lower right)
charcoal on paper
19" x 13" (48 cm x 33 cm)

P 3,000



191
Romulo Olazo (1921 - 2015)
Portrait of a Man
signed (lower right)
charcoal on paper
10 1/4" x 7 1/2" (26 cm x 19 cm)

P 20,000

SALVADOR JUBAN

Prime Painter of the Angono School



192
Salvador Juban (1941 - 2020)

Jesus Christ

signed and dated 2016 (lower right)
charcoal on paper
16" x 11 1/4" (41 cm x 29 cm)

P 15,000



193
Salvador Juban (1941 - 2020)

Farmers

signed and dated 1999 (lower right)
pen and ink on paper
19 1/4" x 25" (49 cm x 64 cm)

P 20,000

Salvador "Badong" Juban is best known for being the apprentice and the "artistic son" of the National Artist and eminent muralist Carlos "Botong" Francisco. Juban, who also hailed from Angono, the distinguished "Art Capital of the Philippines," first immersed himself in art by tracing famous komiks characters.

Juban and Botong had their first formal encounter when the former was still a high school student. Juban, who had been influenced by Botong since childhood and would study his paintings, approached the maestro one day and showed his own works; he even asked for an autograph.

From there, Juban would frequent Botong's house every day. Botong would begin to mentor the young Juban by teaching him the fundamentals of drawing and painting. Juban would warmly return the favor and slowly begin assisting Botong—whom he affectionately called "ninong," until he became his most trusted apprentice. It was a duty Juban would faithfully oblige to until the maestro succumbed to tuberculosis in 1969 at the age of 57. Botong and Juban's most famous project was the monumental 1968 mural *Filipino Struggles Throughout History*, a declared National

Cultural Treasure and is now displayed at the Old Senate Session Hall in the National Museum of Fine Arts.

But unlike his mentor, Juban had the opportunity to travel throughout Asia, visiting Japan, China, Singapore, Malaysia, and Indonesia to learn extensively about Asian art and foster a deep appreciation for it.

In these works at hand, the tradition started by Botong and fostered by Juban and succeeding painters of the Angono school are evident in their choice of subject matters: the solemnity of religion and the unwavering bayanihan inherent in the countryside. Like Botong, Juban possesses refinement in lines and colors.

Juban's other famous works include the murals *Pag-Asa* (1972, Philippine Orthopedic Center), *Anazibu and Batangan* (Batulao Clubhouse, Batangas), *History of Meralco* (Meralco Building), and *Nymphs* (Colonnade Building, Makati). Juban was president of the Angono Artists Association in 1985 and vice-president of the Art Association of the Philippines in 1992. (*Adrian Maranan*)



194
RM de Leon (b. 1960)
Wendy
 signed and dated 2000 (lower right)
 acrylic on paper
 21" x 28" (53 cm x 71 cm)

P 25,000



195
Mauro Malang Santos (1928 - 2017)
Untitled
 signed and dated 1992 (lower left)
 ink on paper (drawn on Malang:
 Vendors & Cities book page)

P 50,000



(a)



(b)



(c)

196
Rodolfo Samonte (b. 1941)
 a.) *Mirror Bridge*
 handsigned and dated 1972 (lower right)
 serigraph 4/10
 19 1/2" x 25" (50 cm x 64 cm)
 b.) *Mirror Bridge*
 handsigned and dated 1971 (lower right)
 serigraph 5/10
 19" x 24 1/2" (48 cm x 62 cm)
 c.) *Isles of Devastation*
 handsigned and dated 1971 (lower right)
 serigraph 1/5
 26" x 22" (66 cm x 56 cm)

P 30,000

PROVENANCE
 The Luz Gallery



197
Raul Isidro (b. 1943)

a.) *Stone Age*
 handsigned and dated 2010 (lower right)
 offset lithograph
 15 1/2" x 10" (40 cm x 25 cm)

b.) *Still Life*
 signed and dated 1982 (lower left)
 pastel on paper
 11" x 14 1/2" (28 cm x 37 cm)

P 10,000



198
Roel Obemio (b. 1967)
Sleeping Figures
 signed and dated 2018 (lower right)
 charcoal on paper
 22" x 16 1/2" (56 cm x 42 cm)

P 20,000

199
Edwin Wilwayco (b. 1952)
Moving Mountains
 signed and dated 2004 (upper right)
 mixed media on paper
 26 1/2" x 21 1/4" (67 cm x 54 cm)

P 30,000

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



200
Arturo Luz (1926 - 2021)
Cyclist
 signed and dated 1962 (lower right)
 graphite on paper
 23" x 35" (58 cm x 89 cm)

P 130,000

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

FERNANDO ZÓBEL

The Precise Abstract Masterpieces of Fernando Zobel



201

Fernando Zobel (1924 - 1984)

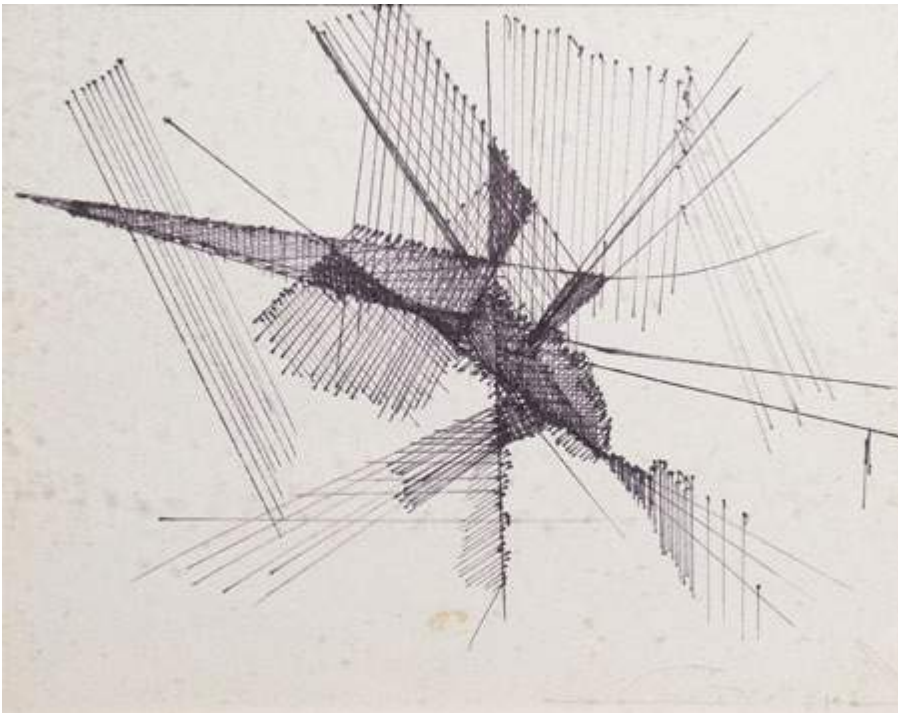
Untitled

signed and dedicated to Paco Molina
(lower right) dated 1964 (lower left)

etching

17 1/2" x 21 3/4" (44 cm x 55 cm)

P 35,000



202

Fernando Zobel (1924 - 1984)

Abstract

signed (lower right)

pen and ink on paper

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

P 35,000

The abstractions of Fernando Zobel, far from what the gestural brush strokes may suggest, are constructed with painstaking attention to detail. The black calligraphic brushstrokes on the plain paper connote harsher, brisker movements; as such, each stroke is placed in precise positions to suggest volume or depth.

With the lots at hand, Zobel draws inspiration from two sources. In the 1950s, he became acquainted with the Spanish abstract informalism, which informed him of the myriad ways black and white could be utilized in a painting. In a similar fashion, his brush with Chinese calligraphy

from his experience as part of a series of excavations in the Philippines opened the avenue of precise and controlled brush strokes that would characterize these pieces.

As a result, these works became good studies of how contrasting elements complement each other – stark black to plain white, spaces and weightlessness, stillness and movement. It brings to mind another Oriental philosophy of yin and yang and indeed, Zobel's works walk the precarious line of harmoniousness, juggling its contrary elements and emerging glorious. *(Hannah Valiente)*

H.R. OCAMPO

Abstraction as Representations of Being and Breathing



203

Hernando R. Ocampo (1911 - 1978)

Abstraction 60

signed and dated 1976 (lower left)

watercolor on paper

27 1/2" x 20" (70 cm x 51 cm)

P 500,000

PROVENANCE

A gift from the artist to the present owner

A *Abstraction 60* comes from Hernando R. Ocampo's most coveted period and the final one in his prolific career: the "Visual Melody Period" of 1968 to 1978. It is the same period that produced Ocampo's *magnum opus* and what he considered the "full-flowering" of his "Visual Melody Period": the iconic "Genesis" (1968) that would eventually be transformed into a monumental tapestry for the main stage curtain of the CCP Main Theater (Tanghalang Nicanor Abelardo).

In a May 1972 interview with Cid Reyes and published in *Conversations on Philippine Art*, Ocampo described his "Visual Melody Period" as "approximating the properties of music," approaching his paintings "as if they were chamber music, which, I suppose, one can consider "pure music."

Ocampo's "Visual Melody Period" also coincided with a string of venerable honors bestowed upon the artist: the 1969 "Patnubay ng Sining," "Araw ng Maynila Award," the 1976 "Diwa ng Lahi," (the highest cultural award of the Araw ng Maynila festivities), and the 1977 Calocan City "Outstanding Citizen Award."

Abstraction 60 also represents Ocampo's "reawakened interest in watercolor," as Angel G. de Jesus, his biographer, notes (in the monograph *H.R. Ocampo: The Artist as Filipino*) of one of the distinctive characteristics of the artist's "Visual Melody Period." Ocampo had explored watercolor painting as early as 1945 when he was incarcerated in Muntinlupa by the American Counter-Intelligence Corps (CIC) on false grounds of collaboration with the Japanese forces during World War II. Ocampo's return to watercolor represents not only a reawakening in the medium but a healing from the traumas of the past.

In the work at hand, blazing oranges, fiery reds, and earthy browns take center stage, emphasizing Ocampo's preference for warm colors. Moreover, Ocampo's warm, vivid palette gives heightened prominence to the sinuous, round-like forms that evoke organic shapes. These shapes singlehandedly summarize the essence of Ocampo's "Visual Melody Period": living, breathing spaces that harmoniously collide with each other in delicate magnificence. (*Adrian Maranan*)



204

Hernando R. Ocampo (1911 - 1978)

a.) Untitled

oil on paper

11 1/2" x 8 3/4" (29 cm x 22 cm)

b.) Untitled

signed and dated 1974 (lower left)

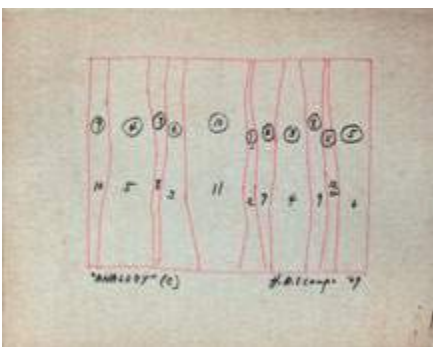
oil on paper

11 1/2" x 8 3/4" (29 cm x 22 cm)

P 400,000

PROVENANCE

A gift from the artist to the present owner



205

Hernando R. Ocampo (1911 - 1978)

Analogy (C)

signed and dated 1969 (lower right)

pen and ink on paper

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

P 15,000



206

Hernando R. Ocampo (1911 - 1978)

Untitled

signed and dated 1974 (lower right)

pen and ink on paper

11" x 8" (28 cm x 20 cm)

P 15,000



207

Hernando R. Ocampo (1911 - 1978)

Abstract

signed and dated 1977 (lower left)

pen and ink on paper

9 1/2" x 6 3/4" (24 cm x 17 cm)

P 15,000



208
Edgar Doctor (b. 1941)
Yaman ng Dagat #17
 signed and dated 1979 (lower right)
 watercolor on paper
 14 1/2" x 10 1/2" (37 cm x 27 cm)

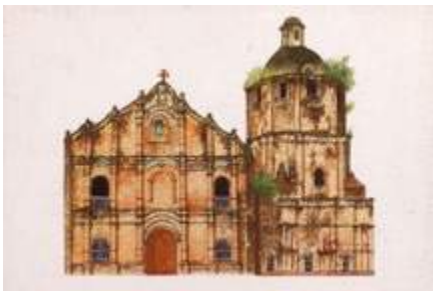
P 5,000



209
Jeff Dizon (b.1954)
Lakbay Series 2
 signed and dated 2008 (lower right)
 acrylic on arches paper
 24" x 18" (61 cm x 46 cm)

P 50,000

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



(a)



(b)



(c)

210
Rodolfo Ragodon (b. 1929)
 a.) *Church of Liliw Laguna*
 signed and dated 1996 (lower right)
 watercolor and graphite on paper
 7" x 10 1/2" (18 cm x 27 cm)

b.) *Church of Miagao Iloilo*
 signed and dated 1990 (lower right)
 watercolor and graphite on paper
 7" x 10 1/2" (18 cm x 27 cm)

c.) *Church of Cabuyao Laguna*
 signed and dated 1989 (lower right)
 watercolor and graphite on paper
 7" x 10 1/2" (18 cm x 27 cm)

P 15,000



211
Jun Tiongco (b. 1957)
 a.) *Still Life*
 signed and dated 1986 (upper right)
 watercolor and pastel on paper
 9 1/2" x 13 1/2" (24 cm x 34 cm)

b.) *Still Life*
 signed and dated 1986 (upper right)
 watercolor and pastel on paper
 9 1/2" x 13 1/2" (24 cm x 34 cm)

P 5,000



212
Diosdado Lorenzo (1906 - 1983)
Still Life (Wine, Bottle)
 signed and dated 1975 (lower left)
 watercolor on paper
 11 1/2" x 17 1/4" (29 cm x 44 cm)
P 20,000



213
Edsel Moscoso (1952 - 2008)
Untitled
 signed and dated 2003 (lower right)
 mixed media on paper
 19 1/4" x 24 1/2" (49 cm x 62 cm)
P 30,000



214
Edsel Moscoso (1952 - 2008)
Mangingisda
 mixed media on paper
 29" x 39 1/2" (74 cm x 100 cm)
P 30,000



215
El Mariano
A Ship
 signed and dated 1985 (lower right)
 watercolor on paper
 9 1/2" x 13 1/2" (24 cm x 34 cm)
P 5,000



216
Ibarra dela Rosa (1943 - 1998)
Abstraction
 signed and dated 1982 (lower right)
 pastel on paper
 9 1/2" x 13" (24 cm x 33 cm)
P 10,000



217
Demetrio Diego (1909-1988)
Vegetable Vendor
 signed (lower right)
 watercolor on paper
 12 1/2" x 8" (32 cm x 20 cm)
P 15,000



218
Ferdie Cacnio
Untitled
 signed (lower right)
 acrylic on paper
 13 1/2" x 10 1/2" (34 cm x 27 cm)

P 5,000



219
Cid Reyes (b. 1946)
Women of Manila
 signed and dated 2005 (lower left)
 mixed media
 19 1/2" x 14 1/2" (50 cm x 37 cm)

P 10,000



220
Nunelucio Alvarado (b. 1950)
Nawong Series
 signed and dated 2018 (bottom center)
 mixed media on paper
 12" x 18" (30 cm x 46 cm)

P 35,000

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



221
Rene Robles (b. 1950)
Untitled
 signed and dated 2014 (lower left)
 pastel on paper
 18 1/2" x 23 1/2" (47 cm x 60 cm)

P 5,000



222
Grace Katigbak
First Butterfly Frame
 dated 2017
 mixed media on canvas
 24" x 24" (61 cm x 61 cm)

P 18,000



223
Jason Moss (b. 1976)
Absolutely Dicked Out
 unsigned
 mixed media on canvas
 25 1/2" x 19" (65 cm x 48 cm)

P 20,000

224
Jonathan Olazo (b. 1969)
Shop Inflorescences 2
 signed and dated 2006 (lower right)
 mixed media on paper
 14 1/2" x 10 1/2" (37 cm x 27 cm)

P 20,000





225
Fil Dela Cruz (b.1950)
"Diwata" Helobung IV
signed and dated 1999 (lower right
and verso)
acrylic / pastel on handmade on paper
22" x 18" (56 cm x 46 cm)

P 5,000



226
Carlo Magno (b. 1960)
Untitled

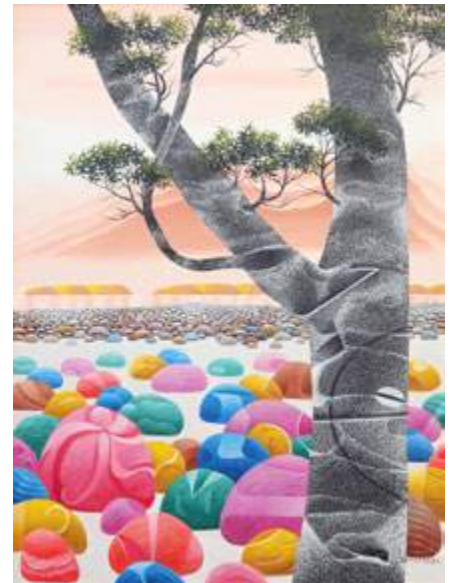
signed and dated 1992 (lower left)
pastel on paper
23 1/2" x 17" (60 cm x 43 cm)

P 5,000



227
Maria Francisca Andraianne Juarez
Canon Eco Forest II
signed and dated 2020 (lower right)
oil on canvas
60" x 48" (152 cm x 122 cm)

P 120,000



228
Prudencio Lamarroza (b.1946)
Ecology In Peach
signed and dated 2004 (lower right)
oil on canvas
40" x 30" (102 cm x 76 cm)

P 100,000



229
Vincent Ramos (b. 1973)
Landscape
signed and dated 2009 (lower right)
oil on canvas
48" x 96" (122 cm x 244 cm)

P 35,000



230
Francisco Nacion Jr (b. 1981)
Harvest
 signed and dated 2019 (lower left)
 oil on canvas
 36" x 24" (91 cm x 61 cm)

P 30,000

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



231
Romeo Gutierrez (b. 1945)
Through Life
 signed and dated 2022 (lower right)
 acrylic on canvas
 20" x 16" (51 cm x 41 cm)

P 20,000



232
Jun Alfon (b. 1948)
Dancing Lady
 signed and dated 1993 (lower right)
 oil on canvas
 48" x 48" (122 cm x 122 cm)

P 5,000



233
Rene Robles (b. 1950)
Untitled
 signed and dated 2010 (lower right)
 acrylic on canvas
 48" x 48" (122 cm x 122 cm)

P 15,000



234
Jake Catah
Prenatal Sonata II
 signed and dated 2008 (lower right)
 oil on canvas
 24" x 24" (61 cm x 61 cm)

P 25,000



235
William Yu (b. 1954)
Untitled
 signed (lower right)
 oil on canvas
 25 1/2" x 24" (65 cm x 61 cm)

P 8,000



236
Lauro Memije (b.1950)
Interior
 signed and dated 1999 (lower right)
 oil on canvas
 24 x 18" (61 cm x 46 cm)

P 10,000



237
Eddie Sarmiento (b. 1940)
Bukid
 signed and dated 1989 (lower right)
 oil on paper
 12 1/2" x 8 1/2" (32 cm x 22 cm)

P 5,000



238
Rodolfo Ragodon (b. 1929)
Church of Paete Laguna
 signed and dated 2001 (lower right)
 oil on canvas
 22" x 26" (56 cm x 66 cm)

P 18,000



239
Loreto Racuya (b. 1940)
Study for Hauling the Big Net
 signed and dated 1985 (lower left)
 oil on canvas
 14" x 19" (36 cm x 48 cm)

P 15,000



240
Isabelo Quiles (b.1948)
Mango Vendor
 signed and dated 1992 (lower center)
 oil on board
 24" x 18" (61 cm x 46 cm)

P 15,000



(a)



(b)

241
Leonardo Zablan (1934 - 1987)
a.) Urban Scene
 signed (lower right)
 oil on canvas
 28 1/2" x 28 1/2" (72 cm x 72 cm)
b.) Church
 signed (lower right)
 oil on canvas
 29" x 28 1/2" (74 cm x 72 cm)

P 10,000



242
Tony Mahilum (1948 - 2008)
Kalesa
 signed (lower left)
 oil on canvas
 12" x 24" (30 cm x 61 cm)

P 40,000



243
Max Lalata (b. 1914)
Sunset Over Pasig River
 signed and dated 1966 (lower left)
 oil on canvas
 17" x 23 1/2" (43 cm x 60 cm)

P 10,000



244
Roberto Balajadia (1945 - 2005)
Lake with Swan
 signed and dated 7-23-91 (lower right)
 oil on canvas
 23 1/2" x 29 3/4" (60 cm x 76 cm)

P 10,000



(a)



(b)



(c)

245

A Group of Three Paintings

a.) *Rafael Pacheco (1933 - 2016)*
 Mother and Child
 signed and dated 1982 (lower right)
 pastel on paper
 18 1/2" x 12 1/2" (47 cm x 32 cm)

b.) *Antonio Calma (b. 1954)*
 Old Manila
 signed (lower right)
 oil on canvas
 23 1/2" x 17 1/2" (60 cm x 44 cm)

c.) *Vincent Ramos (b. 1973)*
 Bahay Kubo
 signed and dated 1980 (lower right)
 pastel on paper
 8 1/2" x 11 1/2" (22 cm x 29 cm)

P 10,000



(a)



(b)

246

Vidal Alcoseba (b.1959)

a.) *Two Women*
 signed and dated 1987 (lower right)
 oil on canvas
 35" x 28" (89 cm x 71 cm)

b.) *Still Life*
 signed and dated 1987 (lower right)
 oil on canvas
 42" x 33" (107 cm x 84 cm)

P 10,000



(a)



(b)

247

Leo Meneses

a.) *Untitled*
 signed (lower right)
 oil on canvas
 23 1/2" x 11 1/2" (60 cm x 29 cm)

b.) *Untitled*
 signed (lower right)
 oil on canvas
 23 1/2" x 11 1/2" (60 cm x 29 cm)

P 10,000



248
Alfredo Buenaventura (1942 - 1982)
Planting Rice
 signed (lower right)
 oil on canvas
 29" x 29 1/2" (74 cm x 75 cm)

P 20,000



249
Alfredo Buenaventura (1942 - 1982)
After the Catch
 signed and dated 1968 (lower right)
 oil on canvas
 24" x 36" (61 cm x 91 cm)

P 20,000



250
Alfredo Buenaventura (1942 - 1982)
Market Scene
 signed (lower right)
 oil on canvas
 17" x 22 1/2" (43 cm x 57 cm)

P 10,000



251
Alfredo Buenaventura (1942 - 1982)
Cityscape
 signed and dated 1967 (lower left)
 oil on canvas
 35 1/2" x 23 3/4" (90 cm x 60 cm)

P 15,000



252
Gamaliel Subang (b. 1940)
Armando
 signed and dated 1975 (lower right and verso)
 oil on canvas
 23 1/2" x 23 1/2" (60 cm x 60 cm)

P 10,000



253
V. Cabisada Jr.
Fruits
 signed (lower left)
 oil on canvas
 24" x 36" (61 cm x 91 cm)

P 3,000



(a)



(b)

254
Jose L. De Ocampo
 a.) *Paete Church Laguna*
 signed and dated 1979 (lower right)
 oil on canvas
 17 1/2" x 23 1/4" (44 cm x 59 cm)

b.) *Sta. Lucia Gate*
 signed and dated 1973 (lower left)
 oil on canvas
 19" x 31" (48 cm x 78 cm)

P 10,000



255
Chosngue
Family
 signed and dated 1992 (lower left)
 oil on canvas
 35" x 27 1/2" (89 cm x 70 cm)

P 5,000



256
Isabel Quiles
Sabungero
 signed and dated 1983 (upper left)
 oil on canvas
 13 1/2" x 11 1/2" (34 cm x 29 cm)

P 10,000



257
Oscar Salita (b. 1943)
Still Life
 signed and dated 1987 (lower right)
 oil on canvas
 22 1/2" x 28 1/2" (57 cm x 72 cm)

P 20,000



258
Abe Lucas (b.1953)
Taal Lake View
 signed (lower right)
 oil on canvas
 12" x 15 1/2" (30 cm x 39 cm)

P 10,000



259
Clavinez
Berdugo
 signed and dated 2023 (lower right)
 oil on canvas
 17" x 19" (43 cm x 48 cm)

P 5,000

León Gallery wishes to thank Mr. Neil Salita for confirming the authenticity of this lot



260
Vincent Ramos (b. 1973)
Planting Rice
 signed and dated 1987 (lower left)
 pastel on paper
 19 1/4" x 25" (49 cm x 64 cm)

P 5,000



261
Pedro Amoroso (1898 - 1945)
Market Scene
 signed and dated 1962 (lower left & verso)
 oil on canvas
 22" x 28" (56 cm x 71 cm)

P 50,000



262
Eddie Sarmiento (b. 1940)
Barrio Scene
 signed and dated 1983 (lower right)
 oil on canvas
 24" x 36" (61 cm x 91 cm)

P 18,000

ELIAS LAXA

263

Elias Laxa (1904 - 1990)

a.) *Seaside*

signed and dated 1967 (lower right)

oil on canvas

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



(a)

b.) *Seaside*

signed and dated 1958 (lower right)

oil on canvas

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



(b)

c.) *Seascape*

signed and dated 1955 (lower left)

oil on canvas

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



(c)

P 12,000

264

Elias Laxa (1904 - 1990)

Untitled

signed and dated 1951 (lower right)

oil on canvas

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



P 8,000

A prolific and internationally renowned classicist, Elias Laxa has created some of the finest Philippine seascapes. A proud die-hard of the conservative school, Laxa's predilections have always shown his penchant for the classical. Refusing to be swayed by modern trends and temporal vicissitudes, his canvasses capture the idyllic Philippines in all its humble elegance — be they seascapes, landscapes, even genre works. As in this setting by the classical icon, Laxa puts on display his technicality — capturing the bucolic paradise and the culture therein, giving us a glimpse at a lost era, and masterfully immortalizing

this captivating scene in all its rustic splendor. Philippine seascapes bear with them a certain idyllic reminiscence. Be it in the glow of the Philippine sun, or the lifestyle of the populace on display, a hint of familiarity recurs — a sense of nostalgia in the views to the vast horizons. Laxa has come to be known for his captivating seascapes that feature the glistening seas and nostalgic atmosphere. Of humble beginnings, Laxa grew up in a humble fishing village; his penchant for the sea a reflection of his love for his hometown, Guagua.



(a)



(b)

265
J.D. Castro (1908 - 1994)
a.) Untitled
 signed and dated 1979 (lower left)
 oil on canvas
 11 1/2" x 15 1/2" (29 cm x 39 cm)

b.) Untitled
 signed and dated 1978 (lower left)
 oil on canvas
 9 1/2" x 13 1/2" (24 cm x 34 cm)

P 20,000



266
Demetrio Diego (b. 1909)
Puso ng Saging
 signed and dated 1982 (lower right)
 oil on wood
 9" x 12" (23 cm x 30 cm)

P 18,000



267
Eduardo Perrenoud Jr. (1913-1995)
Untitled (Landscape)
 signed and dated 1975 (lower left)
 oil on canvas
 18" x 23 1/2" (46 cm x 60 cm)

P 40,000



268
Salvador "Buddy" Cabrera Jr (b. 1929)
Untitled
 signed and dated 2018 (lower right)
 acrylic on canvas
 29 1/2" x 22 1/2" (75 cm x 57 cm)

P 10,000



269
Enrico Zablan (b. 1937)
Karagatan
 signed (lower right)
 oil on canvas
 36 1/4" x 24 1/4" (92 cm x 62 cm)

P 15,000



270
Jovito Andres (b. 1966)
Lucky Day
 signed and dated 1997 (lower right)
 oil on canvas
 18 1/2" x 11 1/4" (47 cm x 29 cm)

P 5,000



271
J. D. Castro (1908 - 1994)
Still Life
 signed and dated 1968 (lower left)
 oil on canvas
 17" x 22 1/2" (43 cm x 57 cm)

P 10,000



272
J. D. Castro (1908 - 1994)
Still Life
 signed and dated 1970 (lower left)
 oil on canvas
 15 1/2" x 19 1/2" (39 cm x 50 cm)

P 10,000



273
JD Castro (1908 - 1994)
Still Life
 signed and dated 1982 (lower left)
 oil on canvas
 22" x 27 1/2" (56 cm x 70 cm)

P 10,000



274
Crispin V. Lopez (1903 - 1985)
Market Scene
 signed and dated 1968 (lower right)
 oil on canvas
 24" x 36" (61 cm x 91 cm)

P 20,000



275
Marco Coching
A Forest
 signed (lower left)
 oil on canvas
 39 1/2" x 71 1/2" (100 cm x 182 cm)

P 15,000



276
Mabini School
Flower Vendor
 oil on canvas
 12" x 16" (30 cm x 41 cm)

P 5,000

ARIE SMIT

Painting the Balinese Woman



277

Arie Smit (Dutch-Indonesian, 1916 - 2016)

Portrait of a Lady

signed (lower right)

dated 1957 (lower left)

oil on canvas

12 3/4" x 9" (32 cm x 23 cm)

P 40,000

Adrianus Wilhelmus "Arie" Smit was a Dutch-born Indonesian painter. A leading figure in Southeast Asian art, Smit is celebrated for his exuberant paintings of Balinese village life.

Born in 1916 in Zaandam, Netherlands, Smit and his family moved to Rotterdam in 1924, where he would study graphic design at the Academy of Arts. During this time, Smit was influenced by the Post-Impressionists Paul Signac, Paul Gauguin, and Paul Cezanne.

As an artist, Smit was first and foremost a master colorist, focusing on a vibrant palette that matched the intensity of the tropical colors of the Balinese landscape. Similar to the Balinese culture and tradition of emphasizing feeling and intuition rather than the rigidity of objectivity, Smit embraced his individuality, painting vivid Balinese scenes that pay homage to the human spirit's resilience and unwavering tenacity in achieving existential fulfillment, much like Smit's relentless quest (even amid a war interlude) to find Bali's essence in more ways than meets one's eyes.

His penchant for Bali started in 1938 when he joined the Royal Netherlands East Indies Army and was sent to the Dutch East Indies as a lithographer for the Dutch Army's Topographical Service in Batavia (present-day Jakarta), engraving relief maps of the archipelago. Smit became intrigued by the mystery encapsulating Bali, the 'Island of the Gods,' with his etchings of Balinese mountains into maps further fueling his curiosity.

This 1957 piece, *Portrait of a Lady*, depicts a Gauguin-influenced portrait. Smit only created a few portraits during his lifetime compared to the multitude of landscapes—mostly of Bali—that he painted. When Smit did this portrait, he had already settled in Ubud, Bali, in 1956; he had also already become an Indonesian citizen in 1951.

Portrait of a Lady also comes from Smit's earlier years as a full-time professional painter; he had his debut solo exhibition in 1953 in Plaju, South Sumatra, which was sponsored by the Bataafsche Petroleum Maatschappij (BPM). The work encapsulates Smit's intuitive application of arbitrary colors, similar to Fauvism, which once originated from Gauguin's post-impressionism.

In 1960, Smit toured the village of Penestanan in Ubud, where he would also live. He taught young boys the rudiments of art. Smit helped form a style of genre painting called "Young Artists Style," which had more than 300 to 400 practitioners at its peak and became popular during the Balinese tourism boom of the late 1960s to 1970s. Smit contributed to the village's thriving, teaching farmers to become painters who eventually sold their works well. For his contributions to the flourishing of painting in Bali, Smit received the "Dharma Kusuma" (Flower of Devotion) cultural award in 1992 from the Balinese government. Throughout his lifetime, Smit held shows in Indonesia, Singapore, Hawai'i, and Japan. (*Adrian Maranan*)

JUAN LUNA



278

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 400,000

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

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.



279
Federico Aguilar Alcuaz (1932 - 2011)
City View
 signed and dated 1981 (upper right)
 oil on canvas
 14 1/2" x 18" (37 cm x 46 cm)

P 300,000

León Gallery wishes to thank Mr. Christian Aguilar for confirming the authenticity of this lot



280
Unidentified Artist
 a.) *Untitled (Still Life)*
 stamped (lower left)
 mixed media on paper
 21" x 29" (53 cm x 74 cm)

b.) *Untitled (Still Life)*
 stamped (upper right)
 mixed media on paper
 29" x 22" (74 cm x 56 cm)

c.) *Untitled (Still Life)*
 stamped (lower right)
 mixed media on paper
 24 1/2" x 16 1/2" (62 cm x 42 cm)

d.) *Untitled (Still Life)*
 stamped (lower left and right)
 mixed media on paper
 29 1/2" x 21 1/2" (75 cm x 55 cm)

P 60,000



ISIDRO ANCHETA

A Portal to the Past

281

Isidro Ancheta (1882 - 1946)

Guadalupe Ruins #10

signed (lower left)

oil on canvas

13 1/4" x 9 1/2" (34 cm x 24 cm)

P 20,000

282

Isidro Ancheta (1882 - 1946)

Untitled

signed (lower right)

oil on board

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

P 20,000

As a painter of landscapes, Isidro Ancheta has immortalized on his canvases an idyllic agricultural past. Having studied at the *Academia de Dibujo y Pintura* of Teodoro Buenaventura, Ancheta's works bear the makings of a classical Filipino painting – his fine brush strokes, excellent manipulation of light and depth, and expert composition all convey the bucolic Philippine countryside. It is no surprise, then, that prior to the Second World War, Ancheta's works have previously adorned classrooms nationwide.

With the lots at hand, *Guadalupe Ruins #10* and an untitled one, Ancheta's earthy style manifests itself through his characteristic hard lines and dark realistic palette. His play on light, which stood in stark contrast to his contemporary Fernando Amorsolo, provides a more grounded atmosphere to his architectural paintings, washing the scene not in the hot Philippine sun but in the cool afternoon shade. Arches feature prominently in both pieces and in both instances, they act as a portal, a gateway through which one can step in to experience the past.

The lots at hand, much like many of Isidro Ancheta's works, provide a unique insight into the pre-war Philippines, imbuing the piece with an almost tangible nostalgia and standing in as an unblemished representation of the days past. (*Hannah Valiente*)



281



282

The Legacy of Don Eugenio "Geny" Lopez Jr.

A Family Tradition of Patronage of the Arts

A staunch nationalist, Don Geny's father also believed that "by preserving and promoting the Filipino heritage, his countrymen would eventually develop a sense of national pride that would enable the country to develop a unified spirit, ultimately resulting in ensuring a strengthening of a collective national soul in the succeeding generations."

Don Geny Lopez would pass away in June 1999 in San Francisco. He was 71. *(Lisa Guerrero Nakpil)*

The Legacy of Don Geny Lopez (1928 - 1999)

Don Eugenio "Geny" Lopez was born into a rarefied and highly sophisticated milieu, presided over by his father, the titan Eugenio "Eñing" Lopez, Sr., on November 4, 1928.

An over-active boy, he would eventually be sent to the Virginia Military Institute where he graduated in 1950. He went on to Harvard Business School and returned to helm what would become the country's largest if not most influential media conglomerate, ABS-CBN.

It was in the great tradition of his grandfather Benito Lopez who founded *El Tiempo*, the first daily newspaper in Iloilo. (Lopez, a nationalist, was also vice mayor of Iloilo City.)

But it would be Don Geny who would take the path of multi-media innovation, introducing microwave and satellite technology as well as introducing color television programming in the country.

By 1993, Geny would focus on Benpres Holdings, the mother company of the Lopez holdings in media, banking and power. He would next venture into telecommunications, infrastructure, property development and other utilities.



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

283

Cesar Legaspi (1917 - 1994)

Nude

signed and dated 1971 (lower left)

charcoal on paper

21 1/2" x 14 1/2" (55 cm x 37 cm)

P 80,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

284

Fred Baldemor (b. 1944)

Nude

signed and dated 2001 (lower right)

charcoal on paper

20" x 15" (51 cm x 38 cm)

P 30,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

285

Mariano "Aroy" Amar Catague (b. 1967)

Mother and Daughter

signed and dated 2009 (lower right)

pen and ink on paper

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

P 20,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

286

Ernesto Carratalá (b. 1949)

Untitled

signed and dated 1980 (lower right)

pen and ink on paper

12 1/2" x 19 1/2" (32 cm x 50 cm)

P 20,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

287
Benedicto Cabrera (b. 1942)
Nude
signed and dated 2007 (lower right)
oil pastel on paper
23" x 15 1/2" (58 cm x 39 cm)

P 550,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

288
Romeo Tabuena (1921- 2015)
Study-Mexico
signed and dated 1955 (lower left)
oil on paper
19" x 24 1/2" (48 cm x 62 cm)

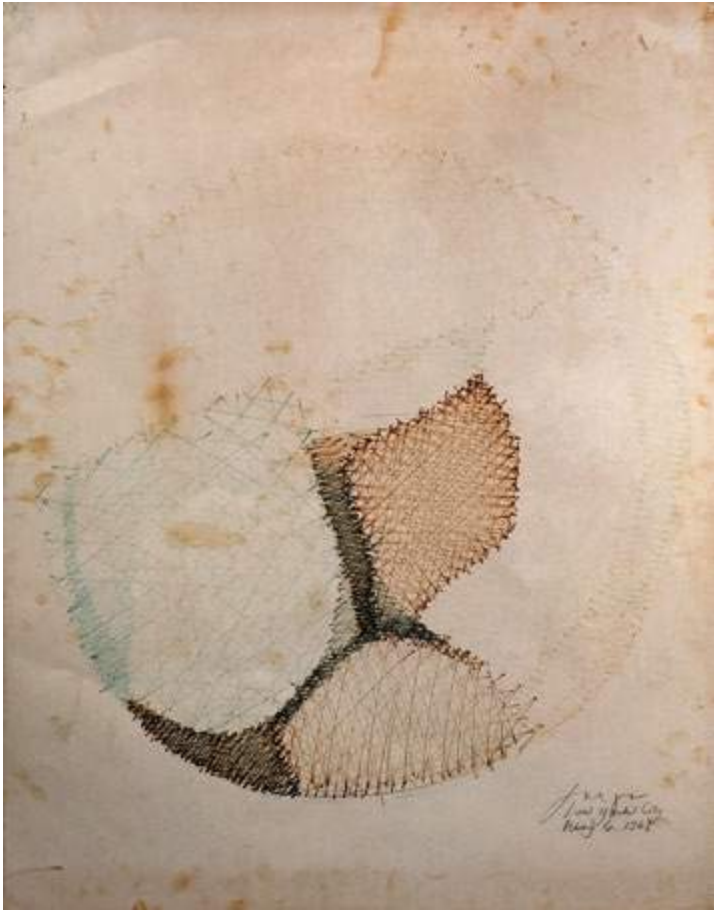
P 120,000



PROPERTY FROM THE DON EUGENIO
"GENY" LOPEZ JR. COLLECTION

289
Benedicto Cabrera (b. 1942)
Nude
signed and dated 2002 (lower right)
pastel on paper
22" x 33" (56 cm x 84 cm)

P 280,000



PROPERTY FROM THE DON EUGENIO
"GENY" LOPEZ JR. COLLECTION

290

José Joya (1931 - 1995)

New York City

signed and dated 1968 (lower right)

colored marking ink

33" x 26" (84 cm x 66 cm)

P 160,000

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



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

291

Tomas Concepcion (1933 - 2012)

Nude

handsigned and dated 1981 (lower right)

print 1/50

27 1/2" x 19" (70 cm x 48 cm)

P 20,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

292

Anna De Leon

Intimacy

signed and dated 2006 (lower right)

mixed media, acrylic on canvas

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

P 160,000



PROPERTY FROM THE DON EUGENIO
"GENY" LOPEZ JR. COLLECTION

293
Lino Severino (b. 1932)
Untitled
signed and dated 1993
(lower right)
oil on canvas
32" x 48" (81 cm x 122 cm)

P 160,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

294
Ronald Ventura (b. 1973)

a.) *Anito Kristo*
resin
23 1/2" x 12" x 5"
(60 cm x 30 cm x 13 cm)

c.) *Anito Kristo*
resin
23 1/2" x 12" x 5"
(60 cm x 30 cm x 13 cm)

b.) *Anito Kristo*
resin
23 1/2" x 12" x 5"
(60 cm x 30 cm x 13 cm)

d.) *Anito Kristo*
resin
23 1/2" x 12" x 5"
(60 cm x 30 cm x 13 cm)

P 300,000

THE WOMEN OF HERMES ALEGRE

A Vision of Grace and Beauty

295

Hermes Alegre (b. 1968)

Nymph Series

signed and dated 2005 (lower right)

oil on canvas

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

P 70,000

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



295

296

Hermes Alegre (b. 1968)

Untitled

signed and dated 2000 (lower left)

oil on canvas

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

P 10,000

297

Hermes Alegre (b. 1968)

Portrait of a Lady

signed and dated 2006 (lower left)

pastel on paper

27" x 21" (69 cm x 53 cm)

P 10,000



296

Women occupy the forefront of many of Hermes Alegre's canvases. "I'm inspired by the beauty and behavior of the Pinay with their dusky features, pouty lips, and mystical smile," Alegre once said about his favorite muse and indeed, his women are alluring and enigmatic, their figures shrouded in quiet mystery.

In *Portrait of a Lady*, Alegre portrays his woman not in his usual vibrant palette but in a more muted, dark one. The woman was facing her side, her ramrod straight posture and furrowed brow suggesting her displeasure or perhaps discomfort. We see the slope of her nose, her pursed lips, her high forehead and combined with the pearls adorning her ear and hair, we can surmise that she holds a certain amount of power.

Nymph Series, meanwhile, is a quintessential Alegre piece. Here, he merges maiden and nature – a favored allegory for Alegre – by illustrating flowers growing behind a brown-skinned young woman. He also alludes to the transcendental notion of nature as female, refashioning the nurturing Mother Nature down to a young Filipina woman.

For the majority of human history, women worked in near-invisibility, integral and yet unrecognized. Here, Alegre puts them front and center. He portrays women – their charm and challenges – with a grace that befits their beauty and status as those who hold up half of the sky. (*Hannah Valiente*)



297

MACARIO VITALIS

A Modernist Master

Celebrated modernist Macario Vitalis lived a life of great interest. Born in Ilocos Sur in 1898 and eventually moving to San Francisco in 1918, Vitalis found his way to Paris in 1925 where he settled to study at the Academie de Montmartre in 1926. The vibrant Parisian art scene drew Vitalis in; a mecca for artists, Paris found herself teeming with painters, writers, performers, and bohemians whose creative life thrived under the vivacious care of the city.

For Vitalis, his artistic center is at 92 Hauts-de-Seine, Puteaux where the restaurant of one Camille Renault resides. It was at this restaurant named the "Big Boy" restaurant that the Cubist group of Puteaux often met. In line with the Parisian zeitgeist, these artists freely shared ideas, prompting innovative lines of thinking and ingenious techniques. It makes sense for Vitalis, whose works have a natural predilection for the impressionist-pointillist style, to fall into the Puteaux crowd.

Even when Vitalis moved to Plestin-les Grèves in Brittany before eventually going back to the Philippines for the last few years of his life, his artistically formative years in Puteaux left their mark in Vitalis's oeuvre. *Galaxy I*, which was created during his twilight years, bears the mark of impressionism and pointillism that captivated him in Paris. In this piece, swirls of yellow stars cover the canvas, its background a vibrant blue that suggests a night sky devoid of man-made lights. *Brittany Landscape I*, on the other hand, is a landscape of Brittany with which Vitalis spent five years residing, fashioned after the pointillistic style.

Macario Vitalis is a modernist master – his canvases are overflowing with life and vibrant at every corner. Every space is utilized and taken into consideration, proof of Vitalis's holistic artistic perspective. (*Hannah Valiente*).



PROPERTY FROM THE LOURDES VITALIS
BLANCAFLOR COLLECTION

298

Macario Vitalis (1898 - 1990)

Galaxy I

signed (lower right)

dated 1983

oil on canvas

38" x 39" (97 cm x 99 cm)

P 80,000



PROPERTY FROM THE LOURDES VITALIS
BLANCAFLOR COLLECTION

299

Macario Vitalis (1898 - 1990)

Brittany Landscape I

signed and dated 1986 (lower right)

oil on canvas

15" x 23 1/2" (38 cm x 60 cm)

P 30,000



PROPERTY FROM THE LOURDES VITALIS BLANCAFLOR COLLECTION

300
Macario Vitalis (1898 - 1990)
Iligan Bay
 unsigned
 watercolor on paper
 15" x 18" (38 cm x 46 cm)

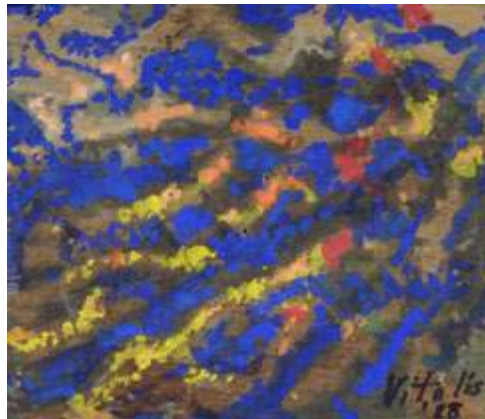
P 15,000



PROPERTY FROM THE LOURDES VITALIS BLANCAFLOR COLLECTION

301
Macario Vitalis (1898 - 1990)
Iligan Reminiscence
 signed and dated 1989 (lower right)
 watercolor on paper
 21 1/2" x 28 3/4" (55 cm x 73 cm)

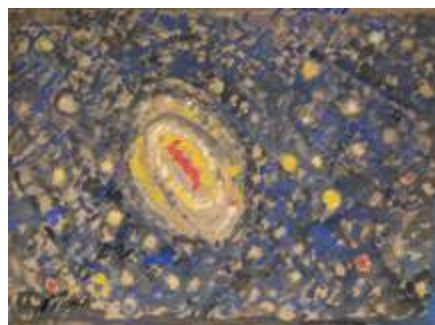
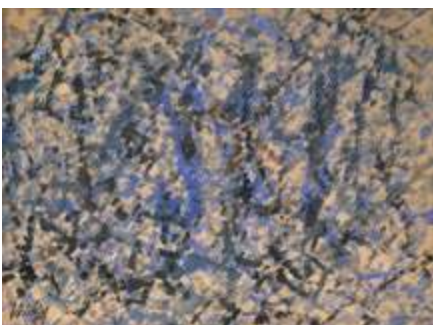
P 18,000



PROPERTY FROM THE LOURDES VITALIS
 BLANCAFLOR COLLECTION

302
Macario Vitalis (1898 - 1990)
 a.) *Playtime*
 signed and dated 1988 (lower right)
 oil on wood
 7 1/2" x 7" (19 cm x 18 cm)
 b.) *Untitled*
 signed and dated 1988 (lower right)
 oil on wood
 7" x 8 1/4" (18 cm x 21 cm)

P 30,000



PROPERTY FROM THE LOURDES VITALIS
 BLANCAFLOR COLLECTION

PROPERTY FROM THE LOURDES VITALIS
 BLANCAFLOR COLLECTION

303
Macario Vitalis (1898 - 1990)
Untitled
 signed and dated 1987 (lower left)
 watercolor on paper
 11" x 15" (28 cm x 38 cm)

P 15,000

304
Macario Vitalis (1898 - 1990)
Galaxy 2
 1981
 signed (lower left)
 watercolor/ acrylic on paper
 11" x 15" (28 cm x 38 cm)

P 15,000



305
Macario Vitalis (1898 - 1990)
Town Scene
 signed and dated 1950 (verso)
 oil on canvas
 14" x 18" (36 cm x 46 cm)

P 20,000



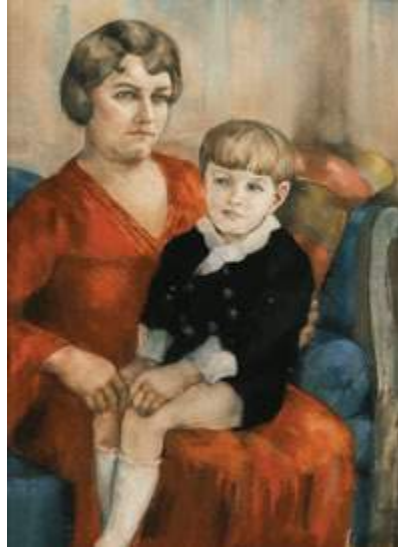
PROPERTY FROM THE CAMILLE RENAULT COLLECTION

306
Macario Vitalis (1898 - 1990)
Portrait of a Man
signed and dated 1937 (lower right)
tempera on paper
15 1/2" x 12 1/2" (39 cm x 30 cm)

P 15,000

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

PROVENANCE
Ader Nordmann & Dominique



PROPERTY FROM THE CAMILLE RENAULT COLLECTION

307
Macario Vitalis (1898 - 1990)
Untitled (Mother and Child)
signed and dated 1933 (lower right)
pastel on paper
28 3/4" x 21 1/4" (73 cm x 53 cm)

P 20,000

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



308
Ibarra dela Rosa (1943-1998)
Tree Trunk
signed and dated 1979 (lower right)
oil on canvas
8" x 9" (20 cm x 23 cm)

P 8,000



309
Norman Dreó (b. 1970)
Untitled
signed (verso)
mixed media
26 3/4" x 31 3/4" (68 cm x 81 cm)

P 18,000



310
Soler Santos (b. 1960)
Plants (Study)
signed and dated 1.21.89 (lower left)
acrylic on paper
9" x 12" (23 cm x 30 cm)

P 8,000



311
Abtus Talastas
Seated Figure
signed (lower right)
graphite on paper
11 1/4" x 8 1/2" (28 cm x 21 cm)

P 2,000

THE WHIMSICAL REALITIES OF CHARLIE CO



312
Charlie Co (b. 1960)

The Swordsman
signed and dated 2012 (lower left)
oil on canvas
36" x 24" (91 cm x 61 cm)

P 30,000

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

One is sure to find a plethora of symbolism in Charlie Co's works. The amount of visual metaphors that permeate each piece portrays Co's socio-political awareness and excellent grasp of surrealism, transforming a blank canvas into a work that manages to convey a poignant and grounded critique of society, politics, and religion, among others.

In his 2012 *The Swordsman*, Co melds historical and societal critique as he dressed a man – a conquistador by the looks of him – with a bandit's mask. His neck is twisted at an unnatural angle, his intimidating armor and sword made goofy by his ridiculous stance. Here, Co pokes fun at colonialism, pointing out its farcical aspect while acknowledging its harmful effect by depicting the colonizer in a thief's mask. A similar critique is made in *Watch Your Back*, with two men eyeing each other down as though waiting for an inevitable betrayal to come. They are distrustful and suspicious, throwing into question as to why



313
Charlie Co (b. 1960)

Watch Your Back
signed and dated 2013 (upper right)
oil pastel on paper
15" x 17 1/2" (38 cm x 44 cm)

P 10,000

these men can't seem to trust each other. Are humans inherently untrustworthy or is there a system that pits men against men?

Co's works are both deeply personal and widely resonating. A practicing Catholic and co-founder of the progressive Black Artist of Asia (BAA) in the 1980s, it is only natural that these themes found their way into his oeuvre. His strong simplistic usage of colors and straightforward composition results in a body of work that is cartoon-like in execution but cutting in its message. "Co is an artist with a social conscience," says art historian Jonathan Thompson in the book *Charlie Co: Possession*. "He does not preach or offer solutions. He does however suggest one thing that makes all of this tolerable." Whatever that one thing may be he leaves it up to the audience, opening an avenue for introspection and conversation from artist and viewers alike. (Hannah Valiente)

LYDIA VELASCO

Of Strength and Femininity



314
Lydia Velasco (b. 1942)

Untitled
signed and dated 2007 (lower left)
oil on canvas
36" x 24" (91 cm x 61 cm)

P 70,000



315
Lydia Velasco (b. 1942)

Mother and Child
signed and dated 2007 (lower left)
oil on canvas
40" x 30" (102 cm x 76 cm)

P 90,000

Womanhood as seen through the lens and brushes of female artists varies greatly. A timeless subject, women have been portrayed as objects of affection, as pillars of strength, and as metaphors for equality. For feminist artist Lydia Velasco, it is an amalgamation of all of these themes.

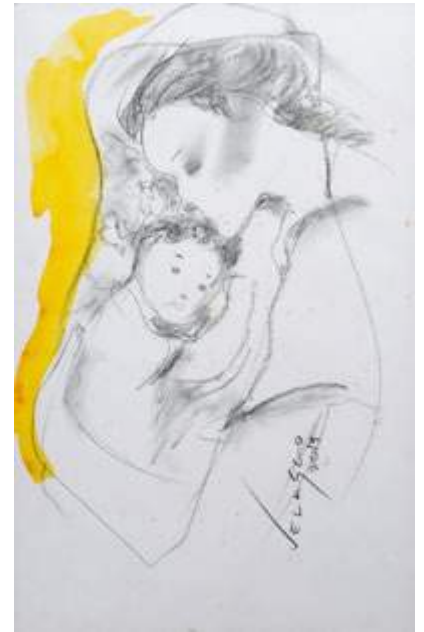
The image of a woman, particularly that of a Filipina woman, serves as Velasco's primary muse. However, she leaves the Amorsolo style of modest, traditional women fashioned out of her canvas; instead, a Velasco woman is built with exaggerated proportions, her figures, as said by Velasco herself, "elongated, massive, heavily set, and invigorated with almost masculine assertiveness."

And yet, despite this imposing presence, Velasco imbues her women with warmth and beauty, rejecting the dichotomic view of women as either an assertive, almost masculine figure or a soft feminine beauty. Through her unique art style (with which she utilizes a vibrant color scheme alongside her distinct muscular, long-limbed figures), Velasco provides an insightful perspective of women living within a patriarchal society. Her women toe the precarious line between grace and aggression, a palpable proof of the strength and character of the Filipina women. In them Velasco tells the story of many women, putting to the forefront her struggles and her resilience despite it all. (*Hannah Valiente*)



316
Lydia Velasco (b. 1942)
Dancing in the Moonlight (Three Panels)
 signed and dated 2004 (lower left)
 oil on canvas
 108" x 96" (277 cm x 243 cm)

P 900,000



317
Lydia Velasco (b. 1942)
Mother and Child
 signed and dated 2019 (lower right)
 charcoal and watercolor on paper
 17 1/2" x 11" (44 cm x 28 cm)

P 10,000



318
Lydia Velasco (b. 1942)
Tres Marias
 signed and dated 2021 (lower left)
 acrylic on canvas
 32" x 32" (81 cm x 81 cm)

P 60,000

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



319
Lydia Velasco (b. 1942)
Flora
 signed and dated 2023 (lower left)
 oil on canvas
 12" x 12" (30 cm x 30 cm)

P 25,000

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



320
Lydia Velasco (b. 1942)
Two Women
 signed and dated 2008 (lower left)
 acrylic on canvas
 30" x 30" (76 cm x 76 cm)

P 50,000

Accompanied by a certificate issued by Art Circle Gallery and signed confirming the authenticity of this lot



321
Lydia Velasco (b. 1942)
Magandang Dilag
 signed and dated 2021 (lower right)
 oil on canvas
 24" x 18" (61 cm x 46 cm)

P 50,000

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

322
Lydia Velasco (b. 1942)
lingatan Ka II
 signed and dated 2023 (lower left)
 oil on canvas
 24" x 18" (61 cm x 46 cm)

P 35,000

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



323
A Lot of Three Nudes
Salvador "Buds" Convocar (b.1959)
Nude
 signed (lower left)
 pastel on paper
 27 1/4" x 21" (69 cm x 53 cm)



Fil Dela Cruz (b.1950)
Nude
 signed and dated 2017(lower right)
 pastel on paper
 19" x 12 1/4" (48 cm x 31 cm)

Salvador Ching
Nude
 signed and dated 2017(bottom center)
 pastel on paper
 18" x 25" (46 cm x 64 cm)

P 8,000

Alfonso Ossorio



324

Alfonso Ossorio (1916 - 1990)

Assemblage

signed and dated 1967

mixed media

H: 4" x L: 1" x L: 5" (10 cm x 2.5 cm x 13 cm)

P 100,000

PROVENANCE

A gift from the artist to the aunt of the present owner

Transitioning into the 1950s, Ossorio underwent a shift from his Surrealist inclinations to an approach aligned with Abstract Expressionism. This phase saw him experimenting with various paint mediums, such as oil and enamel, to achieve his desired visual effects. Ossorio's compositions during this period bore vigorous, assertive brushstrokes, distinguishing them from Pollock's more spontaneous creations. Notably, Ossorio's work retained an underlying thread of cohesion amid its chaotic demeanor, a harmonious familiarity amidst the abstract. In contrast to Pollock's dynamic, immediate pieces, Ossorio's abstractions embodied a calculated and nuanced disposition.

A striking embodiment of Ossorio's artistic evolution is evident in his 1967 creation. This piece signifies his departure from pure Abstract Expressionism to his later style, referred to by the artist as "Congregations." This later approach incorporated assemblages of diverse objects within the artworks, striving to portray the intricate world's uniqueness and complexity. The watercolor work under scrutiny amalgamates elements from both of Ossorio's artistic periods. Its powerful, audacious brushwork pays homage to his earlier Abstract Expressionist influences, while the assortment of diverse elements mirrors the object-oriented essence of his "Congregations. Across his varied styles, Ossorio's intricate and multifaceted piece reveals a deep-seated artistic philosophy that embraces complexity and nuance. (Jed Daya)

Don J. Antonio Araneta

The Collector and Legal Luminary



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

325
Vicente Manansala (1910 - 1988)

Nude 340
dated 1967
charcoal on paper
27" x 36" (69 cm x 91 cm)

P 80,000

PROVENANCE
Cultural Center of the Philippines

The very surname Araneta and the family's long roster of accomplishments, in all their facets, evoke respect. In the world of art, however, the first name that comes to mind is Luis, the architect.

But there is another art connoisseur from this storied family — J. Antonio Araneta. Just like his brother Luis, whose name has become a legend in the name of collecting, J. Antonio Araneta and his elegant wife Margarita had a passion for all things beautiful. Together, they eventually built a significant collection of paintings.

Don J. Antonio Araneta's public persona was shaped by his distinguished career as a lawyer, having followed the footsteps of his father—lawyer, businessman and nationalist Gregorio Soriano Araneta—in establishing a notable career in the law. J. Antonio was known for being uncompromising in his dealings, a firmness with which he always stood for what he believed in. Even in his legal writings, J. Antonio, the legal luminary, had what the family history, 1030 R. Hidalgo described as “a preference for lucidity and a disdain for literary flourish that oftentimes beclouds the thought that one intends to impart.” (Incidentally, among J. Antonio Araneta's holdings included *The Philippines Graphic*—the oldest surviving weekly English magazine of national circulation, which he had acquired from the *King of Komiks* Ramon Roces in the 1970s.)

So it comes as a pleasant surprise that beyond this reputation of straightforwardness and uncompromising firmness in the legal practice, there is revealed J. Antonio Araneta, the compleat and diverse art connoisseur. His enthusiasm for art had been nourished by his formative years in the family's pre-war ancestral house at 1030 R. Hidalgo in pre-war Quiapo (where his parents, Don Gregorio Araneta and Doña Carmen Zaragoza lived.)

The war may have destroyed the Araneta's fabled ancestral house in Quiapo, but the spirit of collecting art continued to populate the couple's palatial Forbes Park residence. Indeed, countless artworks from Luna to the modernists were displayed in their home, where guests like the U.S. President Nixon, numerous foreign dignitaries and movie stars, and all the country's leaders experienced the generous hospitality of J. Antonio and Margarita. As a proper painter's dream she was, Margarita Rebullida de Araneta sat for Fernando Amorsolo in 1953, of which the same portrait is depicted in an interior scene of their Forbes Park living room by Sofronio Y Mendoza in 1969. Their sterling collection is a metaphor for their exemplary lives and each work of art reveals a different facet to the couple's brilliant legacies. (*Excerpts taken from 1030 R. Hidalgo, Volumes I and II.*)

PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

326

Giacomo Grandi

Study of Man Standing

19th century

crayon and charcoal on dry paper

21" x 10 1/2" (53 cm x 27 cm)

P 20,000

PROVENANCE
The Luz Gallery

PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

327

Dominador Castaneda (1904 - 1967)

Landscape #3

signed and dated 1964 (lower right)

oil on masonite board

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

P 30,000

PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

328

Dominador Castaneda (1904 - 1967)

Landscape

signed and dated (lower right)

oil on canvas

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

P 30,000

A stalwart of Philippine academic painting and a foremost educator and luminary to succeeding generations of Filipino artists, Dominador Castañeda was once described by eminent art critic Alfredo Roces in the catalog end notes of Castañeda's 1971 posthumous retrospective as a "mild-mannered quiet, self-effacing, and gentle person." And indeed, Castañeda's personal attributes are delicately translated into his paintings, including these two works at hand.

Castañeda painted these works during his twilight years; he had already retired as the Director of the UP School of Fine Arts, which he helmed from 1955 to 1962, succeeding Guillermo Tolentino. Before and even during his directorship, Castañeda also taught at the institution for a solid 29 years, from 1931 to 1932, then from 1939 to 1967.

One of the pieces, *Landscape #3*, was painted by Castañeda around the time he published his pioneering work on Philippine art history, the monograph *Art in the Philippines*, which he based on his numerous lectures.

Castañeda differed from his contemporary and close friend, Fernando Amorsolo, in how he rendered landscapes. As Amorsolo chose the path of blazing chiaroscuros and fiery tropical sunlight, Castañeda veered towards cool and refreshing colors, thus resulting in a laid-back and serene atmosphere.

Castañeda also (instinctively) aligned himself more with Modernism than any of his contemporaries with his impressionist



326



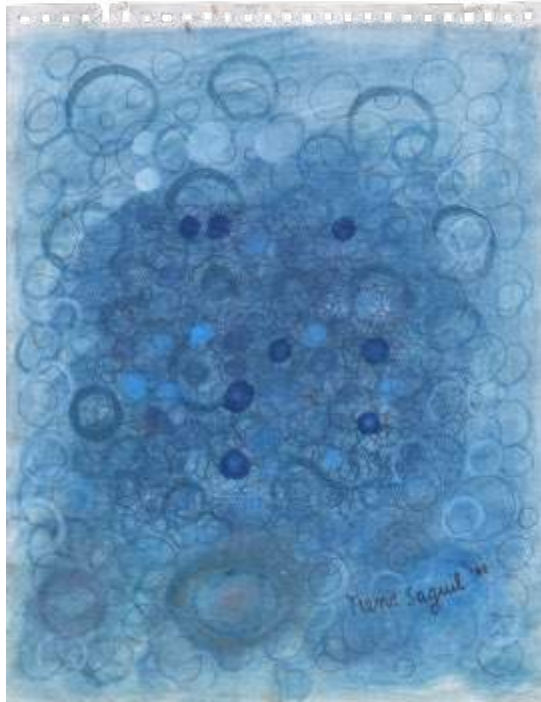
327



328

attitude towards painting. Impastos and loosely rendered "pulsating" strokes characterize the works at hand. Moreover, Castañeda's cool palette and straightforward subject matter lend a more realistic aura than the overt romanticism of the prevailing Amorsolo school. "Don't look at the subject too often. Paint your first impression. You have to feel the atmosphere of the subject. How would you feel if you were a tree—cold or warm," Castañeda once said to his son, Porfirio, during one of their landscape sketching trips. (*Adrian Maranan*)

THE ENIGMA OF NENA SAGUIL'S ABSTRACTIONS



329

Nena Saguil (1924 - 1994)

Untitled

signed and dated 1968 (lower right)

watercolor on paper

12" x 9" (30 cm x 22 cm)

P 35,000

Accompanied by a certificate signed by Benjamin Saguil Jr. confirming the authenticity of this lot



330

Nena Saguil (1924 - 1994)

Untitled

signed and dated 1980 (lower right)

ink on paper

12" x 18 1/2" (30 cm x 47 cm)

P 45,000

While modernism had been a major player in the Philippine art scene by the 1950s, only a handful of those artists delved into the world of abstraction and even fewer of those were women. Nena Saguil, however, manages to be both, establishing a career in the Philippines and France that is a string of firsts.

Emmanuel Torres in *Nena Saguil: Landscapes and Inscapes* loosely categorizes her works into five periods and these lots at hand fit into her lyrical abstraction period. Coinciding with her most productive years which spanned from the mid-1960s to the early 1980s, this period is characterized by a pointillistic

style in shades of black, green, blue, or violet. Her 1968 work is a monochromatic blue piece composed of various spheres akin to that of bubbles and the 1980 one a pointillistic ink-on-paper abstraction of various natural elements.

Saguil's works draw inspiration from nature – mountains, valleys, whirlpools, and the like often find their way onto her canvases. More than physical landscapes, the world of Saguil represents one's complex inner world. It brings her oeuvre to an interesting state of constant transformation, a work that is both physical and philosophical, both within and without. (*Hannah Valiente*)



331
Unidentified Artist
Maria Spain
 ca. 1650
 oil on canvas
 9 1/2" x 7" (24 cm x 18 cm)

P 14,000



332
Rene Robles (b. 1950)
Nude
 signed and dated (lower right)
 pastel and acrylic on paper
 31" x 47" (79 cm x 119 cm)

P 10,000



333
Jeff Dizon (b. 1954)
Dos Marias
 signed and dated 1989 (upper right)
 oil on canvas
 35" x 29 1/2" (89 cm x 75 cm)

P 50,000

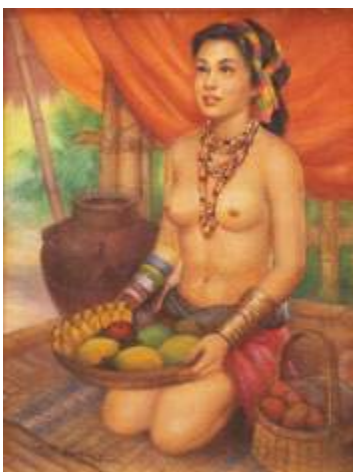


334
Cesar Amorsolo
 a.) *Nude III*
 signed (lower left)
 soft pastel on paper
 18" x 24" (46 cm x 61 cm)

b.) *Nude IV*
 signed (lower left)
 soft pastel on paper
 24" x 18" (61 cm x 46 cm)

P 30,000

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



335
Cesar Amorsolo
Nude
 signed (lower left)
 pastel on paper
 24" x 18" (61 cm x 46 cm)

P 12,000



336
Ton Raymundo (b. 1956)
Mother and Child
 signed and dated 2011 (lower left)
 pastel on paper
 19 1/4" x 12" (49 cm x 30 cm)

P 5,000



337
Greg Bolaños (b. 1937)
Mother and Child
 signed and dated 2002 (lower right)
 pastel on paper
 19" x 12" (48 cm x 30 cm)

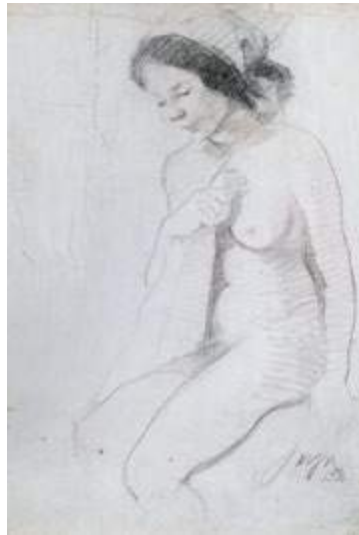
P 5,000



338
José Joya (1931 - 1995)
Female Nude
 signed and dated December 2, 1985
 (lower right)
 pastel on paper
 11 3/4" x 19" (30 cm x 48 cm)

P 80,000

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



339
José Joya (1931-1995)
Female Nude
 signed and dated 1976 (lower right)
 pastel on paper
 23" x 15 1/2" (58 cm x 39 cm)

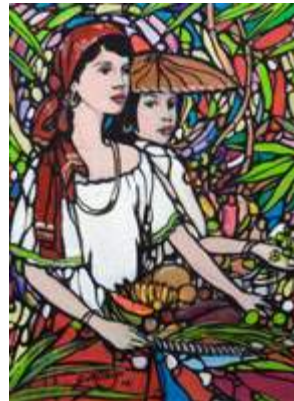
P 50,000

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



340
Oscar Ramos (b. 1948)
Vendor
 signed (lower right)
 oil on canvas
 31" x 27" (79 cm x 69 cm)

P 10,000



341
Santiago
 a) *Untitled*
 signed and dated 2002 (lower left)
 oil on canvas
 16" x 12" (41 cm x 30 cm)

b) *Mother and Child*
 signed and dated 2002 (lower left)
 oil on canvas
 16" x 12" (41 cm x 30 cm)

c) *Vendors*
 signed and dated 2002 (lower left)
 oil on board
 16" x 12" (41 cm x 30 cm)

P 20,000



342
Eddie Sarmiento (b. 1940)
Untitled
 signed and dated 1976 (lower right)
 oil on canvas
 24" x 24" (61 cm x 61 cm)

P 20,000



343
Leonardo Zablan (1934 - 1987)
Abstract
 signed (lower right)
 oil on canvas
 24" x 24" (61 cm x 61 cm)

P 20,000



344
Russ Ligtas
Untitled
 framed assemblage of found objects
 13 1/4" x 25" (33 cm x 64 cm)

P 3,000

Norma Belleza

A Powerful Display of Filipino Fortitude

345

Norma Belleza (b. 1939)

Vendor

signed and dated 1998 (lower left)

oil on canvas

28 1/2" x 27 1/2" (72 cm x 70 cm)

P 100,000

Leon Gallery wishes to thank Mr. Marcel Antonio for confirming the authenticity of this lot

Norma Belleza's hometown of San Fernando in Pampanga profoundly influenced the themes and subjects present in her art. Growing up, Belleza lived in a house situated near the town market, thus familiarizing herself with its vibrant everyday affairs. In a 1987 interview by Cid Reyes and published in his landmark book titled "Conversations on Philippine Art" (1989), the esteemed art critic asks the artist: "How about you, Ate Norma, regarding your subject matter...." Belleza answers: "I was a frequenter of the market. Whenever I was there, I would catch sight and carefully observe the goods sold by market vendors, such as vegetables and fish."

The vibrancy of a marketplace would eventually go on to influence the inherent exuberance of Belleza's compositions. Her honest depictions of the folk people, who are seen situated in cramped spaces and whose faces connote anguish, exude vulnerability, yet at the same time, fortitude and strength. The vibrant palette represents courage in adversity; the masses are their own light toward liberation. The palpability of Belleza's works invokes empathy for the viewer's part, making them feel and partake in the struggles and innate strength of the people in the face of all tribulations. (*Adrian Maranan*).



346

Norma Belleza (b. 1939)

Mga Magbubulaklak

signed and dated 2022 (lower right)

black enamel on paper

30" x 40" (75 cm x 100 cm)

P 20,000

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

347

Norma Belleza (b. 1939)

Harana

signed (lower right)

oil on wood

H: 3 1/2" (9 cm)

D: 24 1/4" (62 cm)

P 40,000

Leon Gallery wishes to thank Mr. Marcel Antonio for confirming the authenticity of this lot



ANGELITO ANTONIO



348

Angelito Antonio (b. 1939)

Sugarcane Harvest

signed and dated 2012 (upper right)

oil on canvas

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

P 120,000

Leon Gallery wishes to thank Mr. Marcel Antonio for confirming the authenticity of this lot



349

Angelito Antonio (b. 1939)

Mananahi

signed and dated 1970 (lower right)

oil on canvas

35 1/2" x 49 1/2" (90 cm x 126 cm)

P 180,000

Leon Gallery wishes to thank Mr. Marcel Antonio for confirming the authenticity of this lot

An early work by Angelito Antonio, *Mananahi* was made by the Filipino revered modernist the same year he was awarded the prestigious Thirteen Artists Award by the Cultural Center of the Philippines. It was the inaugural edition of the would-be biennial awards tradition, conceived by Roberto Chabet, the first curator of the CCP Museum of Fine Arts Gallery. Along with Antonio were other inaugural awardees, including Bencab, Eduardo Castrillo, and Jaime de Guzman.

Mananahi also comes from the same year when Antonio won the two top prizes at the 23rd Art Association of the Philippines (AAP) Annual Competition and Exhibition on December 2, 1970: First Prize for "*Oracion*" and a Special Award for "*Procession*." Antonio's win in the said iteration of the AAP Annual marked a high point in his then-burgeoning career, seven years after he first won an AAP award at the 1963 Semi-Annual: 2nd Prize for "*Deposition*."

Antonio had also been teaching at the then-University of Santo Tomas College of Architecture and Fine Arts (CAFA), where he received his Bachelor of Fine Arts degree in 1963.

The work at hand is dominated by a washed-out shade of acid yellow, a color that characterized Antonio's progression from the black-and-white series of works he made at the very beginning of his painting career. While Antonio employs explicit distortion of his subjects, the artist's use of a muted palette seamlessly blends the human figures into their environment, bringing out an inherent atmosphere that exudes satisfaction and delight in one's livelihood and the inner fulfillment it delivers not only to one's sustenance and survival but to their self-actualization as well; Man is and should not be alienable to his labor. (*Adrian Maranan*).



350
Angelito Antonio (b. 1939)
Omne Ignotum Pro Magnefico Est
 signed and dated 1988 (lower right)
 oil on canvas
 29 1/2" x 26 1/2" (75 cm x 67 cm)
 with frame 48 1/4" x 35"

P 120,000

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



351
Angelito Antonio (b. 1939)
Mag Ina
 signed and dated 2009 (lower left)
 oil on canvas
 18" x 24" (46 cm x 61 cm)

P 100,000

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



352
Angelito Antonio (b. 1939)
Mother and Child
 signed and dated 1981 (lower right)
 graphite on paper
 22 1/2" x 28" (57 cm x 71 cm)

P 20,000

Leon Gallery wishes to thank Mr. Marcel Antonio for confirming the authenticity of this lot



353
Angelito Antonio (b. 1939)
Musician Study #2
 signed and dated 1998 (lower right)
 pastel on paper
 17" x 23" (43 cm x 58 cm)

P 20,000

Accompanied by a certificate issued by Art For Space and signed by the artist confirming the authenticity of this lot



354
Angelito Antonio (b. 1939)
Anak
 signed and dated 1990 (lower left)
 oil on wood
 12 1/2" x 13" (32 cm x 33 cm)

P 160,000

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



355
Emmanuel Garibay (b. 1962)
Untitled
signed and dated 2002 (lower left)
acrylic on paper
18 1/2" x 12" (47 cm x 31 cm)

P 50,000

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



356
Alejandrino Velasquez
Sunrise
signed and dated 1981 (lower right)
oil on canvas
28" x 34" (71 cm x 86 cm)

P 20,000



357
Elaine Herbosa
Still life of Green Cup and Teapot and Green Apples
signed and dated 2011 (lower right)
oil on canvas
11 1/2" x 15 1/4" (29 cm x 39 cm)

P 15,000

PAENG DE JESUS



358

Paeng de Jesus

a.) *Saranggola Series # 2*

signed (verso)
acrylic, brass metal and canvas on wood
48" x 48" (122 cm x 122 cm)

b.) *Saranggola Series #7*

signed (verso)
acrylic, brass metal and canvas on wood
49" x 49" (124 cm x 124 cm)

c.) *Saranggola Series #6*

signed and dated 1996 (verso)
mixed media on canvas
49" x 49" (124 cm x 124 cm)

d.) *Saranggola Series #5*

signed and dated 1995 (verso)
mixed media on canvas
49" x 49" (124 cm x 124 cm)

e.) *Untitled*

mixed media on canvas
33" x 33" (84 cm x 84 cm)

f.) *Untitled*

mixed media on canvas
42" x 41" (107 cm x 104 cm)

g.) *Untitled*

mixed media on canvas
33" x 33" (84 cm x 84 cm)

h.) *Untitled*

mixed media on canvas
49" x 49" (124 cm x 124 cm)

i.) *Beyond*

signed and dated 1995 (verso)
mixed media on canvas
49" x 49" (124 cm x 124 cm)

j.) *Untitled*

signed and dated 1995 (verso)
mixed media on canvas
49" x 49" (124 cm x 124 cm)

k.) *Untitled*

signed (verso)
mixed media on canvas
49" x 49" (124 cm x 124 cm)

l.) *Bliss Series #3*

signed and dated 1995 (verso)
mixed media on canvas
42" x 42" (107 cm x 107 cm)

m.) *Bliss Series #4*

signed and dated 1995 (verso)
mixed media on canvas
42" x 42" (107 cm x 107 cm)

n.) *Untitled*

signed and dated 1995 (verso)
mixed media on canvas
42" x 42" (107 cm x 107 cm)

o.) *Saranggola Series #3*

signed and dated 1995 (lower right)
acrylic, brass metal and canvas on wood
24" x 24" (61 cm x 61 cm)

P 50,000

LYNNE DREXLER



PROPERTY FROM THE JERRY VIS COLLECTION

359

Lynne Drexler (1928 - 1999)

Twilight Imagery

signed and dated 1976 (verso)

oil on canvas

22 1/2" x 30 1/2" (57 cm x 77 cm)

P 1,000,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Drexler, Lynne, John Seed, Meredith Ward, and Debra Wieder. *Lynne Drexler: The Monhegan Island Years (Works from the Jerry Vis Collection)* (Exhibition Catalog). New York: Meredith Ward Fine Art, 2023. Published on the occasion of the 2023 exhibition of the same title at Meredith Ward Fine Art. Full-color photograph and painting description on page 9.

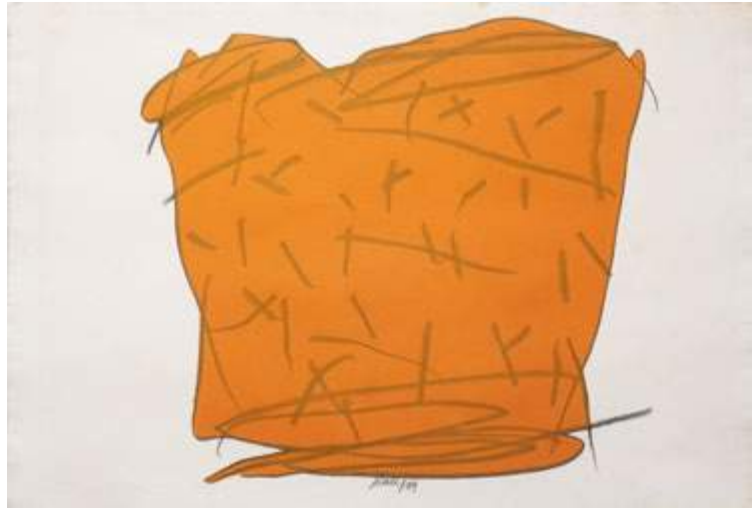
Meredith Ward Fine Art (In Conjunction with Tobin Resse Fine Art and Geringer Art), *Lynne Drexler: The Monhegan Island Years (Works from the Jerry Vis Collection)*, New York, May 12 - July 28, 2023

Lynne Drexler: A Damn Good Artist by JOHN SEED When Lynne Drexler (1928-1999) moved to New York City in the mid-1950s to study art, she found herself exposed to a whirlwind of influences, styles, and expectations. For a young southerner who had grown up exploring the woods in Virginia, it must have been both thrilling and nerve-wracking to live in a city considered to be the postwar capital of the art world. Drexler arrived in New York when Abstract Expressionism was in its second generation and a handful of women artists, including Helen Frankenthaler and Grace Hartigan, were making names for themselves. One of Drexler's teachers at New York's Hunter College, the Abstract Expressionist Robert Motherwell, offered excellent advice, telling her that "to be an artist meant first and foremost that one had to create work worthy of attention." Another mentor, Hans Hofmann, gave her some of the formal tools that would serve her well over time. This included the notion that she could activate the space of her compositions by using vibrant, carefully arranged colors. In 1962, Drexler married artist John Hultberg, whose work was already in the collection of the Museum of Modern Art, and had her first solo show at an artist's co-op called the Tanager Gallery. Afterwards, she painted for many years without commercial representation while her husband was taken on by the high-powered art dealer Martha Jackson. As the years went by both artists found themselves increasingly out of sync with the market, which had moved on to new styles including Pop and Minimalism. Drexler came to see the art world as representing a "game" that she did not like to play. Drexler was a formalist whose highly personal style reflected her complementary interests in music and nature. She painted clusters and zones of small forms—including unblended mosaic-like brushstrokes, sinuous lines and organic shapes—that she unified into harmonious compositions. Even during her years in New York, Drexler's pitch-perfect abstractions most often had their roots in forest landscapes. One series even recalled the Matoaka Woods that she had hiked once as a student at the College of William & Mary in Williamsburg, Virginia. Other paintings were developed from outdoor sketches she made during summer stays on isolated Monhegan Island off the coast of Maine. Drexler and her husband regularly visited the island early in their marriage and soon owned a house there. The titles of her works from the 1960s, which include *Foliage Study*, *Nature in Order*, and *Floral Chaos* confirm that nature and its energies were a prime source of inspiration. In the 1970s,

Drexler's paintings distilled the essence of Monhegan Island's landscape and flora into lyrical abstractions. During a guest lecture at a New Jersey college, Drexler showed a slide of an abstract triptych that prompted a student to blurt out, "Lobster Cove"—exactly the place she had in mind when she painted it. John left in 1983 after their troubled marriage had finally failed. Drexler was now a single woman, living in a secluded environment that offered constant inspiration. When a friend in New York wrote and asked her what to tell collectors who inquired about her, Drexler replied: "Advise them I've become a hermit—an eccentric one—and that I come to NYC when provided with orchestra seats to the Met, clubhouse tickets to the racetrack and absolutely no talk of art or the scene." Jerry Vis was an artist friend who dropped by on his regular visits to Monhegan. He would find her dining room table filled with colored pencil drawings and the walls lined with fresh paintings. During this period, Drexler mixed abstraction and figuration. She painted her favorite trees, pitchers of flowers and the wild garden surrounding her home. In solitude, her art blossomed with joy and tenderness. Although she did not paint portraits, some of her paintings feel like self-portraits in which familiar objects and places offer hints of Drexler's inner life. Enchanted with her art, which he realized "looked like nobody else's," Vis began buying Drexler's paintings. He eventually assembled a varied collection that encompassed the full range of her abstract, landscape, and still life imagery. One of his purchases, *Twilight Imagery*, 1976, is an almost grey-blue magic carpet with a nocturnal glow not unlike that of Van Gogh's *Starry Night*. Another, *Raked Off*, 1989, is a dazzlingly eccentric still life that depicts a garden rake and a red-orange pitcher of flowers set off by woven patterns of green, orange and gold. *Trunk*, 1994, is an essay in unrestrained color and features a curving blue tree trunk that dances in front of pink, yellow, and orange zones. Through their rich friendship, Vis gained a sense of Drexler's importance long before her death in 1999 revealed her work to a wider audience. Near the end of her life, Drexler told an interviewer, "I've always felt deeply within myself I was a damn good artist, though the world wouldn't recognize me as such." Time proved Drexler right, and the re-discovery of her art by a new generation of curators and collectors would have gratified her. Drexler was an original who lived and made art on her own terms. On Monhegan Island she found the solitude to paint and the support of a small group of friends who realized how great she truly was.

ROBERTO CHABET

Deconstructing Art



(a)



360
Roberto Chabet (1937 - 2013)
Untitled
signed (lower right)
mixed media on paper
8 1/2" x 9" (22 cm x 23 cm)

P 35,000



(b)

361
Roberto Chabet (1937 - 2013)
a.) Untitled
signed and dated 1984 (bottom)
acrylic and pencil on paper
15" x 22" (38 cm x 56 cm)

b.) Untitled
signed and dated 1984 (lower right)
acrylic and pencil on paper
15" x 22" (38 cm x 56 cm)

P 100,000

Each piece is accompanied by a certificate issued by Kingkong Art Projects Unlimited confirming the authenticity of this lot

Father of Philippine Conceptual Art, Roberto Chabet has left an indelible mark on Philippine art history; his works, in all their simplicity, are thought-provoking think pieces that challenge the fundamentals of what art is about.

The lots at hand bear Chabet's trademarks: the works are stripped down to their basic elements and, *Finale Art File* describes, "anti-monumental" – they invite viewers to throw away their perceived notions to bask at the bareness of the deconstructed subject. These elements stand in

stark contrast against the white background, calling to attention its detachment from the whole and thus bringing to the forefront the basics many take for granted.

Art for Chabet does not end at the finished product. Instead, it is about experiencing the process, reveling at the end and the beginning of a project that trails into the next one. By wearing his works down to their bare essentials, Chabet defies categorization and presents a series of works that are vulnerable, raw, and straightforward. (*Hannah Valiente*)

IBARRA DELA ROSA

Impressionism and Harmony



362

Ibarra dela Rosa (1943 - 1998)

Landscape

signed and dated 1995 (center right)

oil on canvas

23 1/2" x 17 1/2" (60 cm x 44 cm)

P 18,000



363

Ibarra dela Rosa (1943 - 1998)

Wiping

signed and dated 1984 (lower right)

oil on paper

9" x 14" (23 cm x 36 cm)

P 18,000

The works of Ibarra dela Rosa are a masterclass of spontaneity and harmony. In *Landscape*, dela Rosa portrays a mountainside with broad and gestural brush strokes. A pioneer of meticulous Impressionism in Philippine landscape art, dela Rosa transforms this view into a symphonic arrangement of colors and textures. The palette, all warm yellows and vibrant greens and cool blues, connote a clear summer day in the countryside, transporting its viewers into his idyllic and dreamlike vision.

Dela Rosa then takes a turn for pure abstraction in *Wiping*. The splashes or

blots of paint he uses as the piece's focal points (which he calls "wipings") transform the piece into an experience of pure abstraction. The pure black background only further emphasizes these wipings, elevating their "aleness" within this seemingly infinite space.

A pioneer member of the Dimasalang Artists, dela Rosa was also among the first batch of the Thirteen Artist Awardees in 1972. With a creative vision that is as unique as his, his oeuvre stands out with its varying stylistic changes and yet, despite this, there is a sense of whimsy that ties his works, whether they be abstract or representative art. (*Hannah Valiente*)

FLORENCIO CONCEPCION



364

364
Florencio B. Concepcion (1933 - 2006)

Untitled

signed and dated 1960 (lower left)

oil on canvas

23 1/4" x 35" (59 cm x 89 cm)

P 120,000

Accompanied by a certificate signed by Miriam Lazaro confirming the authenticity of this lot

365
Florencio B. Concepcion (1933 - 2006)

Dear

signed (lower center and verso)

oil on canvas

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

P 18,000

Accompanied by a certificate signed by Nestor S. Concepcion confirming the authenticity of this lot

An early work by Florencio B. Concepcion, this 1960 piece takes inspiration from Botong Francisco's 1956 mural "Pageant of Commerce." Here, Inang Bayan, dressed in a white *terno*, is depicted as an enlightened maiden guiding and leading the Filipinos on the road towards a progress that is rooted in solidarity and their collective understanding of their struggles and aspirations. The natives are seen engaging in different trades: farming, fishing, and mining. Behind *Inang Bayan* is an imposing mechanical wheel, a representation of progress. The composition's background is painted using a dreamy palette and depicts various industries and sceneries, including shipping (an allusion to the Philippines' historically rich maritime industry) and the iconic rice terraces of the Cordillera Region.

Perhaps Concepcion projects his hopes for that elusive yet fulfilling path towards national industrialization and genuine development while retaining a strong connection to one's culture and history (also note the figures' traditional clothing), thus fostering both a strong sense of national identity and inclusive advancement for the Filipino masses.

Concepcion painted this work a year before his debut solo exhibition at the storied Philippine Art Gallery, which took place from March 4 to 10, 1961. (*Adrian Maranan*)



365



366
Florencio B. Concepcion (1933 - 2006)
Abstraction
signed and dated 1992 (lower left)
oil on paper
40" x 29" (102 cm x 74 cm)

P 80,000

Accompanied by a certificate signed by Nestor S. Concepcion confirming the authenticity of this lot



367
Florencio B. Concepcion (1933 - 2006)
Nude
watercolor on paper
31 1/4" x 43" (79 cm x 109 cm)

P 25,000

Accompanied by a certificate signed by Nestor S. Concepcion confirming the authenticity of this lot

THE REALISM OF MARCEL ANTONIO

Exploring Veiled Personas



368

Marcel Antonio (b. 1965)

Who Is To Know

signed (lower left)

acrylic and oil on canvas

29 1/2" x 23 1/2" (75 cm x 60 cm)

P 150,000

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

Marcel Antonio's works are always imbued with stories: intriguing narratives revolving around the complexity of human desires. In this piece titled *Who is to know*, Antonio explores the rhetorical question "Who is to know?" in relation to the subtle underpinnings of one's character.

"Who is to know?" projects the question of "Who will find out?" an unspoken insinuation that no one will discover someone's transgressions and, thus, not result in any scrutiny, repercussion, or retribution of any form.

In Antonio's painting, the woman's nakedness exudes vulnerability in the presence of her own self yet projects a likely strong and invulnerable façade when she is in front of others, hence her unfazed and lofty gaze at her mirror. The invisible barrier between the woman and the mirror blurs the line between conscience and pride, guilt and vulnerability. The woman can also be seen holding a book? Is it a secret diary of her innermost desires and thoughts? Or is it simply a symbol of nonchalance amid mischief and pretense, a form of digression in the face of posturing? (*Adrian Maranan*).

ROMEO TABUENA

The Merging of Mexican and Filipino Sensibilities



369

Romeo Tabuena (1921- 2015)

Untitled (Carabao)

signed and dated 1955 (lower left)

watercolor on paper

16 1/2" x 27 1/4" (42 cm x 69 cm)

P 30,000

1955 was the year Romeo Tabuena decided to settle into the artistic town of San Miguel de Allende in Mexico. Born in Iloilo in 1921, Tabuena first studied at the Mapua Institute of Technology and the University of the Philippines before leaving to study in New York and later Paris in 1952 and 1954 respectively.

Despite the physical distance between the Philippines and Mexico, Tabuena did not lose his connection to his homeland, keeping his Philippine citizenship and connections in the country. The lot at hand *Untitled (Carabao)* was created in the same year as his settlement in Mexico and it still bears the marks of his home country. Filipino iconographies like farmhouses, carabaos, and nipa huts have always graced his canvases in varying art styles and the

Hispanic town of San Miguel de Allende also draws comparisons to the similarly occupied Philippines. Tabuena's works, like the at hand, further emphasize this connection as he effortlessly melds Filipino subjects with Mexican art styles.

Untitled (Carabao) shows the beginnings of Tabuena's foray into the Mexican stylized form. It still maintains its earlier translucency and fluidity and yet the genesis of the later blocky quality is taking form. His ability to relate to both Mexico and the Philippines results in a uniquely refreshing oeuvre, a fact that both the Philippines and Mexico acknowledged when in 2000, the two countries held a Millenium Show in his honor. In 2007, the Philippines awarded Tabuena with the Presidential Merit Award. (*Hannah Valiente*)

Dr. Victor Reyes

Filipino Medical Trailblazer and Gentleman Collector



ABOVE: Dr Victor Reyes and his wife

PROPERTY FROM THE DR. VICTOR REYES
COLLECTION

370
Antonio Austria (b. 1936)

Isda
signed and dated 1970
(upper left and verso)
oil on board
23" x 24" (58 cm x 61 cm)

P 35,000



More Widely honored as the "Father of Philippine Neurosurgery," Dr. Victor A. Reyes, M.D. was a man of many firsts. In 1951, he became the first Filipino and first Asian to be certified by the American Board of Neurological Surgery, the gold standard for certifying neurological surgeons in the United States. Dr. Reyes founded in 1952 the neurosurgery service of the Philippine General Hospital upon returning to the Philippines from his studies abroad. In 1971, Dr. Reyes conducted the country's first successful transsphenoidal surgery for pituitary tumor.

Doctor Reyes honed the minds of future Filipino neurosurgeons, including Dr. Faustino Domingo,

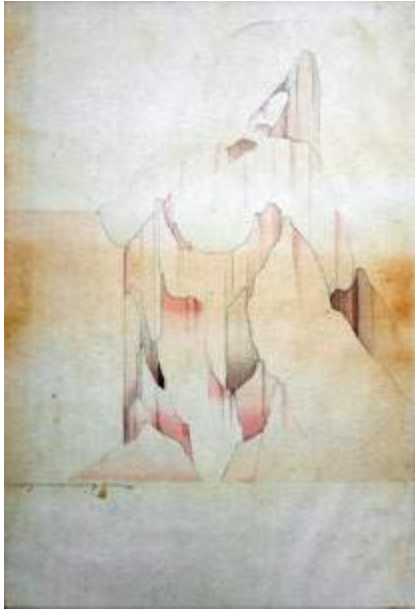
Jr., who, in 1959, became the country's first locally trained neurosurgeon.

The University of the Philippines bestowed Dr. Reyes with its highest honor, the "Builder of Medicine" award, in 2005, a year before his passing. Dr. Reyes was a humanitarian, joining the polymath Dr. Albert Schweitzer in his mission of serving Africa's poor.

Aside from his medical pursuits, Dr. Reyes delved into sculpting and painting. His magnum opus is the monumental plaster sculpture, *The Source*. Dr. Reyes and his wife, Edna, were also celebrated collectors. The jewel in their collection was the magnificent 1971 H.R.

Ocampo triptych — *I Am, I Love, and I Was*, collectively titled *Passage*, which depicts man's journey. A work exemplifying Ocampo's most beloved and coveted "Visual Melody Period," it was commissioned by Dr. Reyes himself. *Passage* would eventually be among the highlights in the seminal *Two Navels: Leon Curated Auction*, mounted by Leon Gallery in 2016. Also among the memorabilia exhibited was a letter from Dr. Reyes to H.R. Ocampo, discussing in compelling detail the painting commission. Through Ocampo, Dr. Reyes would also meet fellow artist Vicente Manansala.

The pieces in this auction from Reyes' collection encapsulate the discerning taste of a refined and sophisticated man. (*Adrian Maranan*).



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

371

Almanrique

I-Malan

signed and dated 1977 (lower right and verso)

watercolor on paper

21" x 14" (53 cm x 36 cm)

P 15,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

372

Manuel Baldemor (b. 1947)

Maganda Ang Gabi

signed and dated 11-7-1971 (lower right)

pen and ink on paper

14 1/2" x 19 1/2" (37 cm x 50 cm)

P 25,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

373

Cesar Legaspi (1917 - 1994)

Nude

signed and dated 1977 (lower right)

charcoal on paper

21" x 14 1/4" (53 cm x 36 cm)

P 35,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

374

Unidentified Artist

A Question of Survival

handsigned (lower right)

etching 2/50

8 1/4" x 6 1/2" (21 cm x 17 cm)

P 3,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

375
Rodolfo Ragodon (b. 1929)
Tuguerado, Cagayan
 signed and dated 1965 (lower right)
 oil on board
 19 1/2" x 29 1/2" (50 cm x 75 cm)

P 18,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

376
Gen Alcantara
Maiden
 signed (lower right)
 rubber cut print
 14" x 7" (36 cm x 18 cm)

P 10,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

377
Rudolf TH Gloor
Untitled
 signed and dated 1969 (verso)
 found object and acrylic on panel
 44 1/2" x 27" (112 cm x 69 cm)

P 10,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

378
Elias Laxa (1904 - 1990)
Profile
 signed and dated 1965 (lower right)
 oil on canvas
 9 1/2" x 7 1/2" (24 cm x 19 cm)

P 8,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

379
Marciano Galang (b.1945)
Nude
signed (upper left)
oil on canvas
24 1/4" x 18" (62 cm x 46 cm)

P 25,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

380
Marciano Galang (b.1945)
Profile
signed (lower left)
oil on board
22" x 28" (56 cm x 71 cm)

P 30,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

381
Ibarra dela Rosa (1943 - 1998)
Landscape
signed and dated 1979 (lower left)
oil on canvas
13 1/2" x 14 1/2" (34 cm x 37 cm)

P 18,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

382
Ibarra dela Rosa (1943 - 1998)
Simbahan
signed and dated 1997 (lower left)
oil on canvas
32" x 29 1/2" (81 cm x 75 cm)

P 25,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

383

Lino Severino (b. 1932)

Nude

signed and dated 1976 (lower right)

watercolor on paper

12 1/4" x 19 1/4" (31 cm x 49 cm)

P 5,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

384

Ramon Doplón (b. 1953)

Family

signed (upper left)

oil on canvas

23" x 34" (58 cm x 86 cm)

P 18,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

385

Ben-Hur

Kalabaw

signed and dated 1979

steel

13" x 47" x 22 1/2" (33 cm x 119 cm x 57 cm)

P 25,000



PROPERTY FROM THE DR. VICTOR REYES COLLECTION

386

Alfredo Liangoren (b. 1944)

Imahen

signed and dated 1973 (lower right and verso)

oil and ink on board

15 1/2" x 13 1/4" (39 cm x 33 cm)

P 20,000

ROGER SAN MIGUEL

Master of Figurative Expressionism



387
Roger San Miguel (b. 1940)
Still Life
signed and dated (lower left)
acrylic on canvas
24" x 36" (61 cm x 91 cm)

P 20,000



388
Roger San Miguel (b. 1940)
Ligawan
signed (lower left)
oil on canvas
23" x 35" (58 cm x 89 cm)

P 20,000



389
Roger San Miguel (b. 1940)
Abstract
signed and dated 1970 (lower right)
oil on canvas
30" x 30" (76 cm x 76 cm)

P 20,000



390
Roger San Miguel (b. 1940)
Clown
signed (lower left)
oil on canvas
16" x 12" (41 cm x 30 cm)

P 10,000



391
Roger San Miguel (b. 1940)
Magbabalot
signed (lower right)
oil on canvas
16" x 11 1/2" (41 cm x 29 cm)

P 10,000

What truly distinguishes San Miguel's work is its enigmatic quality. Each of his creations exudes a visual splendor that carries an irresistible sense of weightlessness. Whether exploring conservative themes or delving into the realm of abstraction, his art consistently bears the indelible mark of Filipino identity. Initially, San Miguel embraced realism, aligning himself with the conservative principles of the Amorsolo School.

However, he refused to be confined within the boundaries of a single genre. As his work progressed, and his residence along Mabini influenced him, San Miguel's artistic inclinations underwent a profound transformation. His conservative tendencies gave way to the embrace of neo-realism and figurative expressionism, marking a pivotal shift in his creative trajectory. (*Jed Daya*)

ONIB OLMEDO

An Ode to the Visceral Human Experience



392

Onib Olmedo (1937 - 1996)

Nude Series

signed and dated 1989 (lower right)

pastel on paper

21" x 27" (53 cm x 69 cm)

P 70,000

León Gallery wishes to thank Ms. Gisella Olmedo-Araneta for confirming the authenticity of this lot



393

Onib Olmedo (1937 - 1996)

Female Profile

signed and dated 1988 (lower right)

pastel on paper

27 1/2" x 21 1/2" (70 cm x 55 cm)

P 70,000

León Gallery wishes to thank Ms. Gisella Olmedo-Araneta for confirming the authenticity of this lot

The dark and distorted canvases of Onib Olmedo puts into full display his deep-seated proletarian sensitivity. Working as a racing steward and later judge of the San Lazaro race tracks, Onib developed his empathy for the masses, soaking in the hope and desperation of the masses as they placed their bets. His oeuvre is a visceral portrayal of despair, his figures distorted in a way that implies Onib's intimate and profound understanding of the human psyche.

The lots at hand (which were created during the period that Onib's wife Bettina described as the artist's creative apex) embody the height of his career. In particular, his depiction of the figures in the untitled 1991 work weaves a complicated narrative that draws its viewers'

attention. What are the stories of the figures on the canvas? They are clad in formal clothes – are they in a highbrow party? The figures are drawn with the Onib-typical distortion, and the viewers are left to ponder upon their expressions. Is it sorrow, anguish, melancholia, or perhaps it is something else?

Through his distinct usage of dark colors, masterful knowledge of the human figure, and compact composition, Onib explores the Filipino spirit which boasts of both turmoil and resilience. He presents the pervasive struggle of Filipinos for survival under a skewed and unfair system. As one peers into the penetrating gaze of the figure, a deluge of questions floods into mind, a specialty of Onib Olmedo. (*Hannah Valiente*).

REMINISCING AND REMEMBRANCE

The Dreamlike World of Roel Obemio



394

Roel Obemio (b. 1967)

UNICO

signed and dated 2018 (lower right and verso)

acrylic on canvas

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

P 40,000



395

Roel Obemio (b. 1967)

Untitled

unsigned

pastel on paper

10" x 4 1/2" (25 cm x 11 cm)

P 15,000



396

Roel Obemio (b. 1967)

Nude

signed and dated 2023 (lower left)

pastel and graphite on paper

7 3/4" x 7 1/2" (20 cm x 19 cm)

P 30,000

Whimsical and fantastical are the best descriptors of Roel Obemio's canvases. His world evokes the soft nostalgia most often found in a children's storybook, with his round characters and his dreamlike color schemes that draw clear inspiration from Peruvian artist Fernando Botero and his trademark aesthetic of rotundity.

With his work *Unico* (2017), Obemio's volumetric characters take center stage. Obemio's fantastical *mise-en-scène* emphasizes his penchant for the whimsical, its composition inviting the viewers to suspend their disbelief

as he portrays his iconic voluptuous figure perched on top of a hill playing a violin. The bright round moon washes the scene in the soft moonlight, rendering the painting a nostalgic storybook quality.

A member of the famed Saturday Group, Obemio creates accessible contemporary artworks that cater to everyone, a feat that garnered him a slew of awards including the First Prize for Painting at the 61st Art Association of the Philippines Annual Award in 2008. (*Hannah Valiente*)

MANUEL BALDEMOR

Immortalizing The Filipino Experience



397
Manuel Baldemor (b. 1947)
Ancient Holy City (Jerusalem)
signed and dated 1988 (lower left)
watercolor on paper
10" x 6 1/2" (25 cm x 17 cm)

P 10,000



398
Manuel Baldemor (b. 1947)
Flourishing Medieval Town
signed and dated 2017 (bottom center)
acrylic on canvas
8" x 13 1/2" (20 cm x 34 cm)

P 20,000

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



399
Manuel Baldemor (b. 1947)
Dawn III
signed and dated 2006 (lower right)
acrylic on canvas
9" x 13" (23 cm x 33 cm)

P 20,000

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

Manuel Baldemor is perhaps one of the Philippines' veritable Renaissance men – throughout his long career in the arts, he is known as a painter, sculptor, printmaker, book illustrator, and writer. An artist-in-residence for countries like France, England, Russia, Spain, South Korea, Malaysia, and China, Baldemor's works nevertheless continue to bear a distinctive Filipiniana style, most likely originating from his hometown of the artistic Paete, Laguna.

Baldemor's signature simplified geometric forms are infused with a unique folk characteristic, saturated with a cultural depth that resonates not only nationally but globally. One of the lots at hand, titled *Simbang Gabi* (1975), showcases Baldemor's proficiency at melding culture and art. *Simbang Gabi* is a nine-day dawn service leading up to Christmas and Baldemor's *Simbang Gabi* depicts all the customary aspects of the beloved tradition – there are food stalls for the early churchgoers and entertainment for the children. His works are distinct for their warm simplistic atmosphere, fitting for his subject matter the tropical Philippines.

His oeuvre, bursting at the seams with evocative colors and genuine Filipino identity, has been chosen and replicated by no other than UNICEF as a design for their greeting cards, a bona fide proof of Baldemor's artistry.

"No other Filipino artist had explored the recesses of the folk consciousness as Baldemor has done," the late art critic Leonidas V. Benesa stated. "Is there such a thing as Filipino identity? The works of Baldemor are an affirmative answer." (*Hannah Valiente*).



400
Manuel Baldemor (b. 1947)
Simbang Gabi
signed and dated 1975 (lower right)
watercolor on paper
14" x 20" (36 cm x 51 cm)

P 20,000



401
Manuel Baldemor (b. 1947)
Still Life
 signed and dated 1973 (lower right)
 mixed media
 12 1/2" x 17 1/2" (32 cm x 44 cm)

P 30,000



402
Manuel Baldemor (b. 1947)
Barrio Sputnik
 signed and dated 1974 (lower right)
 charcoal on paper
 18" x 24" (46 cm x 61 cm)

P 20,000



403
Manuel Baldemor (b. 1947)
 a.) *Untitled*
 signed and dated 1985 (lower left)
 carved hardwood
 14" x 16 1/2" (36 cm x 42 cm)
 b.) *Untitled*
 signed and dated 1985 (lower left)
 carved hardwood
 12 1/2" x 18 1/2" (32 cm x 47 cm)
 c.) *Untitled*
 signed and dated 1985 (lower left)
 carved hardwood
 11 1/2" x 15" (29 cm x 38 cm)
 d.) *Untitled*
 signed and dated 1985 (lower left)
 carved hardwood
 13 1/2" x 15" (34 cm x 38 cm)
 e.) *Untitled*
 signed and dated 1985 (lower left)
 carved hardwood
 13 1/2" x 15 1/4" (34 cm x 39 cm)
 f.) *Untitled*
 signed and dated 1985 (lower left)
 carved hardwood
 14" x 17 1/4" (36 cm x 44 cm)

P 70,000

FRANCISCO “PACO” GOROSPE

The Dashing Modernist of the Mabini School

404

Paco Gorospe (1939 - 2002)

Pamilya Sa Palengke

signed (lower right)

oil on canvas

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

P 20,000

Francisco “Paco” Gorospe’s works perfectly encapsulate what it means to be a transforming artist. A self-taught painter, Gorospe is a part of the second generation of the Mabini Art Movement, named after the two-kilometer street at Ermita where the artists held their galleries and sold their pieces. These artists painted street scenes of human interests with their own aesthetic standards that differed from the conservative movement that permeated the Philippine art society at the time.

Gorospe pays homage to the native iconography as his pieces Pastoral Scene and Rural Scene both depict a provincial scene in a warm monochromatic brown. Clown and Simbahan, on the other hand, utilize muted colors and deep shadows. As quoted from Revisiting ‘Mabini Art’, Gorospe’s works portrays “[a] strong masculine presence [with aggressive] strokes of black [delineating] the figures in semi-darkness. The cockpit becomes an arena of the Filipino spirit – lively and ever filled with excitement – but presented as in a still life.”

Gorospe’s control of lines, colors, and shades is a testament to his status as an artist ever in pursuit of growth. His oeuvre is driven by the inclinations of the modernist movement and is a visual proof of the progress the impactful movement has made. (*Hannah Valiente*)



405

Paco Gorospe (1939 - 2002)

Nude

signed and dated 1989 (lower left)

oil on canvas

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

P 20,000



406

Paco Gorospe (1939 - 2002)

Fisherman

signed (lower right)

oil on canvas

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

P 20,000



407

Paco Gorospe (1939 - 2002)

Study in Brown

signed (lower right)

oil on canvas

17 1/4" x 23" (44 cm x 58 cm)

P 20,000



408
Paco Gorospe (1939 - 2002)
Fish
 signed and dated 1969 (lower left)
 oil on canvas
 36" x 24" (91 cm x 61 cm)

P 20,000



409
Paco Gorospe (1939 - 2002)
Lanzones Vendor
 signed (lower left)
 oil on canvas
 15 1/2" x 11 1/4" (39 cm x 29 cm)

P 18,000



410
Paco Gorospe (1939 - 2002)
Five Birds in Yellow
 signed (lower right)
 oil on canvas
 17 1/4" x 23 1/4" (44 cm x 59 cm)

P 20,000



411
Paco Gorospe (1939 - 2002)
Three Fishes
 signed (lower left)
 oil on canvas
 17 1/2" x 23 1/2" (44 cm x 60 cm)

P 20,000



412
Paco Gorospe (1939 - 2002)
Fisherman
 signed (lower right)
 oil on canvas
 24" x 36" (61 cm x 91 cm)

P 20,000



413
Paco Gorospe (1939 - 2002)
Flowers in White
 signed (lower right)
 oil on canvas
 11 1/4" x 15" (29 cm x 38 cm)

P 18,000



414
Paco Gorospe (1939 - 2002)
Untitled
 signed (lower left)
 oil on canvas
 24" x 48" (61 cm x 122 cm)

P 20,000



415
Paco Gorospe (1939 - 2002)
Untitled
 signed and dated 1989 (lower left)
 oil on canvas
 24" x 36" (61 cm x 91 cm)

P 20,000



416
Rodolfo Ragodon (b. 1929)
Church of Pamplona Isabela
 signed and dated 1978 (lower right)
 watercolor on paper
 18 3/4" x 14 3/4" (48 cm x 38 cm)

P 10,000



417
Ros Arcilla (1938 - 2006)
Two Bottles
 signed and dated 1996 (lower right)
 oil on board
 18" x 12" (46 cm x 30 cm)

P 12,000



418
Roberto Balajadia (1945 - 2005)
Untitled
 signed and dated 1996 (lower right)
 oil on canvas
 11 1/2" x 15 1/2" (29 cm x 39 cm)

P 15,000



(a)



(b)



(c)

419
A Lot of 3 Artworks
 a.) *Vic Bachoco (b.1952)*
 Old Ateneo
 signed and dated 2016 (lower right)
 watercolor on paper
 14" x 21 1/2" (36 cm x 55 cm)

b.) *Unidentified Artist*
 Landscape
 unsigned
 graphite on paper
 12 1/4" x 17 1/4" (31 cm x 44 cm)

c.) *Unidentified Artist*
 Landscape
 unsigned
 graphite on paper
 12 1/4" x 17 1/4" (31 cm x 44 cm)

P 15,000



PROPERTY FROM THE RAMON VALERA COLLECTION

420

Sofronio Y Mendoza (1934 - 2021)

Untitled

signed and dated 1969 (lower right)

oil on canvas

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

P 18,000



421

Simeon Saulog (1916 - 1995)

Sampaguita Garlands

signed and dated 1974 (lower left)

oil on canvas

27 1/2" x 33 1/2" (70 cm x 85 cm)

P 20,000



PROPERTY FROM THE RAMON VALERA COLLECTION

422

Elias Laxa (1904 - 1990)

Untitled

signed 1972 (lower right)

oil on canvas

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

P 18,000



PROPERTY FROM THE RAMON VALERA COLLECTION

423

Unidentified Artist

Untitled

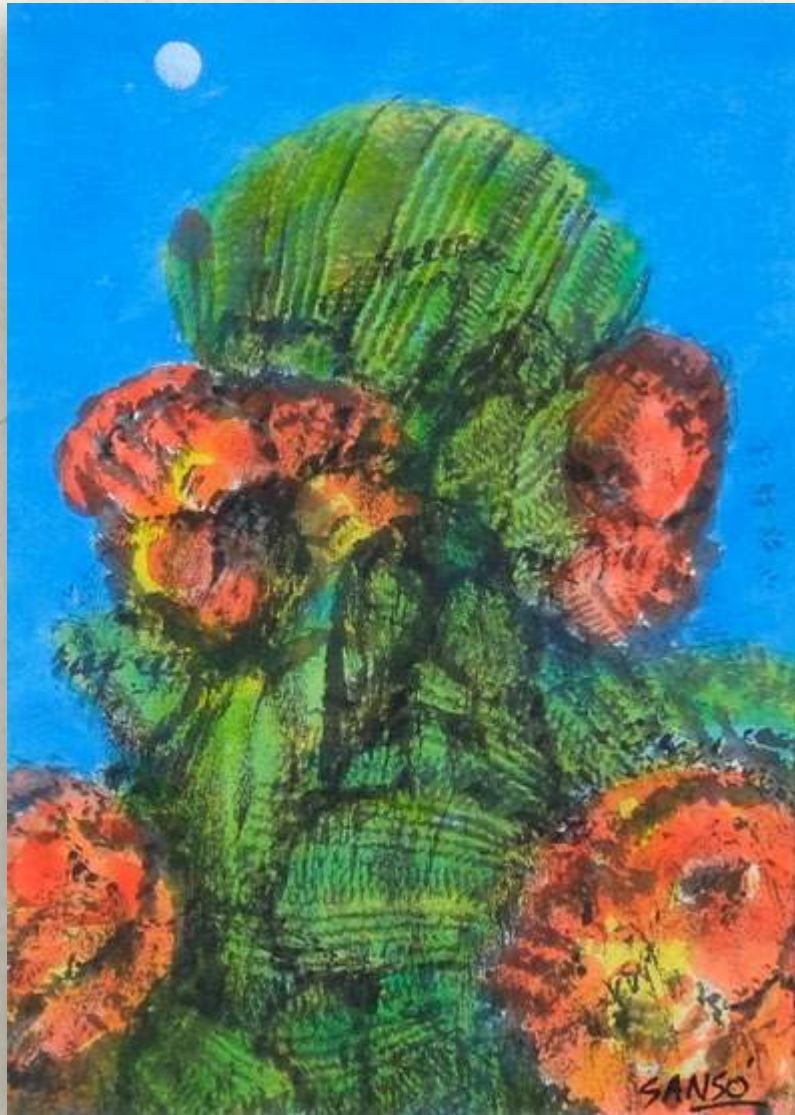
signed and dated 1958 (upper left)

oil on canvas

23 1/4" x 18" (59 cm x 46 cm)

P 10,000

THE FANTASTIC LANDSCAPES OF JUVENAL SANSÓ



424

Juvenal Sansó (b. 1929)

With Prayer Whispered

c. 1990's

signed (lower right)

acrylic on paper

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

P 35,000

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

Juvenal Sansó is well-acquainted with isolation and alienation. Growing up in the Philippines as a Spanish Catalanian and spending his college years during the postwar period, this anguish bleeds into his works. Diaspora followed Sansó from childhood and while his art went through multiple phases, anguish is a common undercurrent in many of his works especially in his earlier ones. In *With Prayer Whispered*, Sansó toes the line between the angst of his earlier periods and the optimism of his latter art. The

absence of human figures emphasizes the loneliness of the canvas and yet, the vibrant blues and greens used uplift the overall mood of the scene. His knowledge of composition, colors, and shadows makes him a master of transforming a commonplace landscape into a surreal scene that is as fantastic as it is authentic. "The art of Sansó belongs to a fantastic world," J.P. Crespelle of *France-Soir* said. "The flower compositions [and] the landscapes reveal a mysterious universe full of magic." (*Hannah Valiente*)

S. ALARCON



426

S. Alarcon

Untitled

signed and dated 1887 (right)

oil on wood

8" x 6 1/4" (20 cm x 16 cm)

P 50,000

The 1887 work at hand, painted by an anonymous artist who only affixed his signature as "S. Alarcon," is a charming example of a Spanish colonial painting done in the folk style of genre painting rather than the academic. The work depicts a native peasant wearing the traditional salakot. Drawing from a secular theme rather than a religious one, as was prevalent during colonial times, one can discern the autochthonous or the native style of painting, which was generally ascribed to the painting of genre scenes.

Alarcon's rendering of the man's face has an immediate aura of the indigenous style. The refined browns of academic art and its rigid techniques are notably absent, employing a rudimentary mixture of colors, a straightforward and raw representation, and relying on an intimate, first-hand, and natural connection with the subject. The work at hand is Philippine art in its sheer innocence, closer to one's immediate environment and everyday lived experiences.

Lourdes Ruth Roa writes in "The Leap to Modernism" chapter of the authoritative book on Philippine art history, "Art Philippines": "Even before Luna's time, Malantinc and other painters of the primitive school were painting everyday scenes...."

She continues: "Genre, or scenes from everyday life, was the stuff these artists knew intimately. Without much formal training, isolated from the mainstream of Western art, they chose to paint not in the grandiose manner of Academism but in the modest way of workaday life. These genre works were the beginning of what the critic and painter E. Aguilar Cruz calls the autochthonous tradition," the indigenous way of painting that started seriously in the 1850s, reached its peak in the 1920s, declined into formula in the 1940s, and exists in variable forms to this day."

(Adrian Maranan)

CESAR BUENAVENTURA

Immortalizing the Idyllic Pastoral



427

Cesar Buenaventura (1922-1983)

Binondo Manila

signed and dated 1968 (lower left)

oil on canvas

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

P 35,000



428

Cesar Buenaventura (1922-1983)

Farmers

signed (lower left)

oil on canvas

13" x 17 1/4" (33 cm x 44 cm)

P 18,000

Cesar Buenaventura's landscapes are clearly descended from the lineage of the Fernando Amorsolo and Ireneo Miranda style of romantic landscape painting, which aims to present the Philippine countryside in all its unbridled glory. Born in Trozo, Tondo as the second and youngest son of one of the country's undisputed masters of classical realism, Teodoro Buenaventura, Cesar Buenaventura is indeed an artist who was able to successfully carve his distinct path in the vast realm of the arts. His works possess a recognizable provincial charm that palpably transports us to the tranquil and rustic beauty of the countryside.

Buenaventura had his first solo exhibition in 1949 at the Officer's Club of

the U.S. Army's South Pacific headquarters in Diliman, Quezon City. He also held a solo exhibition in 1956 at the Art Association of the Philippines (AAP). His works were included by the storied Philippine Art Gallery (PAG) in its first contemporary exhibit abroad in the Carnegie Endowment Center and Washington, D.C. In 1958, an Italian man named Mr. Umberti brought his works to Florence and Naples for an exhibition, which was a great success. Buenaventura represented the country in 1964 for the Washington State Fair and the New York World's Fair, and in Berne and Zürich the following year. Buenaventura also once owned a gallery along A. Mabini Street in Ermita, which existed from 1958 to 1995 and ran by his wife, Lourdes (*Adrian Maranan*)



429
Cesar Buenaventura (1922-1983)
Harvest
 signed and dated 1976 (lower right)
 oil on canvas
 24" x 36" (61 cm x 91 cm)

P 25,000



430
Cesar Buenaventura (1922-1983)
Planting Rice
 signed and dated 1968
 (lower right and verso)
 oil on canvas
 12" x 16" (30 cm x 41 cm)

P 18,000

PROVENANCE
 Faycee Gallery



431
Cesar Buenaventura (1922-1983)
Women
 signed (lower left)
 oil on canvas
 18" x 24" (46 cm x 61 cm)

P 20,000



432
Cesar Buenaventura (1922-1983)
Market Scene
 signed and dated 1981 (lower right)
 oil on canvas
 15 1/2" x 19 1/4" (39 cm x 49 cm)

P 18,000

ANGEL CACNIO

Homage to the Days Past



433

Angel Cacnio (1931 - 2021)

Pauwi Na

signed and dated 2003

(lower right and verso)

watercolor on paper

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

P 50,000

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



434

Angel Cacnio (1931 - 2021)

Himig Pilipino

signed and dated 2003

(lower left and verso)

watercolor on paper

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

P 50,000

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



435

Angel Cacnio (1931 - 2021)

Magkapatid

signed and dated 2002

(lower left and verso)

watercolor on paper

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

P 50,000

Leon Gallery wishes to thank Mrs. Tess Cacnio for confirming the authenticity of this lot



436

Angel Cacnio (1931 - 2021)

Mag-Ina

signed and dated 2002

(bottom and verso)

oil on canvas

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

P 60,000

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

The works of Angel Cacnio are perhaps best described as the heir of the costumbrismo genre that came from the Philippines' Hispanic heritage. His depiction of the locale, from the common folk to the genre scenes, is imbued with a certain Filipino quality that portrays both the genteel quality and the edge found and cultivated with Filipino culture.

With the lots at hand, Cacnio portrays the serene Philippine pastorale with a deep understanding of the masses in both their struggles and joy.

By masterfully employing short brush strokes and vivid earthy colors, Cacnio situates his art right in the realm of Filipino sensibilities, his works bearing the warmth and nostalgia of provincial life. With an oeuvre that is attuned to both the folk and the social, Cacnio traces the root of his art to the essential Filipino virtues – a close-knit bond with family and neighbors, perseverance amidst adversity, and a shared history uniting its people together. *(Hannah Valiente)*



437
Angel Cacnio (1931 - 2021)
Ulirang Ina
 signed and dated 2013 (upper left)
 acrylic on canvas
 16" x 12" (41 cm x 30 cm)

P 60,000

Leon Gallery wishes to thank Mrs. Tess Cacnio for confirming the authenticity of this lot

438
Angel Cacnio (1931 - 2021)
Filipina
 signed and dated 1991 (lower right)
 oil on paper
 11" x 6" (28 cm x 15 cm)

P 20,000

Leon Gallery wishes to thank Mrs. Tess Cacnio for confirming the authenticity of this lot



439
Isabel Diaz (b. 1943)
Long Hours
 signed and dated 1979 (verso)
 oil on canvas
 27 1/2" x 35 1/4" (70 cm x 90 cm)

P 100,000



440
Jeff Dizon (b. 1954)
Full of Grace Our Daily Bread (Sapatero)
 signed and dated 2002
 (lower right and verso)
 acrylic on canvas
 32" x 36" (81 cm x 91 cm)

P 200,000

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

JOSE BLANCO



441

Jose Blanco (1932-2008)

Mother and Child

signed and dated 2005 (lower right)

oil on canvas

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

P 150,000

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



442

Jose Blanco (1932-2008)

Vendors

signed and dated 2005 (lower right)

oil on canvas

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

P 150,000



443

Jose Blanco (1932-2008)

Bountiful Harvest

signed and dated 2003 (lower right)

oil on canvas

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

P 200,000

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

N. FADINI



444



445

444

N. Fadini

Abstract

undated

acrylic on wood

55" x 84 1/2" (140 cm x 215 cm)

P 200,000

445

N. Fadini

Abstract

undated

acrylic on wood

57" x 37" (145 cm x 94 cm)

P 100,000

EMMANUEL GARIBAY

Paintings as Unfolding Narratives



446
Emmanuel Garibay (b. 1962)

Putahé
signed and dated 2007 (lower right)
oil on wood
19" x 14" (48 cm x 36 cm)

P 150,000

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

PROVENANCE
Blanc Gallery

Emmanuel Garibay's paintings are vivid storybooks in themselves. In *Putahé*, a woman holding an apple can be seen inside a kitchen. Her vivid stares exude a deep yearning. Perhaps the kitchen, where our daily sustenance is prepared, serves as a metaphor for working up one's self for love and passion, no matter how elusive they may be. The apple likely symbolizes one's needs and cravings for love. It parallels the fruit in the biblical Book of Genesis, but in Garibay's work, it is not forbidden; it is inevitably essential for nurturing one's being and becoming, a shared humanity built upon commitment, respect, and good faith.

In *Lalong Dakila*, Garibay depicts an aging man who is perhaps a violin virtuoso. Hanging on the wall is a picture of him and his wife. The viewer's

447
Emmanuel Garibay (b. 1962)

Lalong Dakila
signed and dated 2007 (lower left)
oil on wood
24 1/2" x 11" (62 cm x 28 cm)

P 200,000

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

attention is then shifted to the lower right corner, where a framed photo of the wife is the man's object of yearning. We can surmise that the wife has already passed away, as made evident by the man's mournful stare. Is he playing their favorite piece of music to honor his deceased beloved and deliver a heart-wrenching story of a love that knows no boundaries between life and death? Or is the grief-stricken man slowly and painfully learning how to console himself through music in hopes that he can learn how to live life once again and discover what life has yet to offer?

Overall, Garibay's works offer a multitude of questions—a story possessing no denouement in which more answers give birth to further inquiry and interrogation. (*Adrian Maranan*).

BENEDICTO CABRERA

One of the Artist's Earliest Oil Paintings Offered at Auction



448
Benedicto Cabrera (b. 1942)

Untitled
signed and dated 1965 (lower right)
oil on paper
7" x 9" (18 cm x 23 cm)

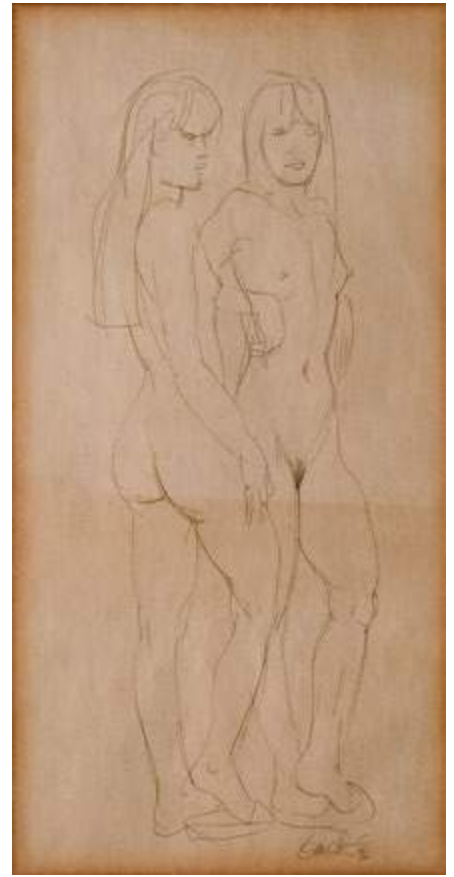
P 220,000

PROVENANCE
Private collection, USA

By the mid-1960s, Benedicto Cabrera had been providing sustenance for himself by working as an illustrator for various publications and institutions. Bencab's decision to join the workforce came after he dropped out from the University of the Philippines College of Fine Arts months before he would be able to earn his Fine Arts degree with a major in Illustration.

In 1963, Bencab quit college and landed a job as an illustrator of the revamped *Liwayway* Magazine, joining the new staff that included Ang Kiukok and Alfredo Roces, among others. Bencab quit after three months, after which he became a layout artist for the United States Information Service (USIS) upon the invitation of his brother Salvador, who luckily had a friend named Bes Nievera resigning from his position, which would soon be filled up by Bencab. Bencab's stint at the USIS was his first full-time job.

Bencab's time at the USIS would soon prove to be fortuitous. At that point in his life, he met Virgilio "Pandy" Aviado and Marciano "Mars" Galang, with whom he would forge an enduring friendship made strong by the arts. (Aviado and Galang would also be Bencab's companions in a three-man exhibition at the Art Association of the Philippines (AAP) Gallery at the UNESCO Building along Herran (now Pedro Gil) Street held from August 30 to September 14, 1965.)



449
Benedicto Cabrera (b.1942)

Untitled
signed and dated 1996 (lower right)
pen and ink on paper
17 1/4" x 10" (44 cm x 25 cm)

P 45,000

Aviado and Galang were instrumental in Bencab's transition from illustration to painting. The trio would often go, as author Krip Yuson puts it in the book *BENCAB*, "on on-the-spot sketching and painting excursions around Manila, mostly by the seawall off Luneta, rendering boats and ships on paper and canvas, or at the Binondo district with its network of esteros...to document the shantytowns that flanked both banks."

Bencab likely made this oil on paper work—one of his earliest works and earliest ventures into oil painting—in one of their artistic leisure trips along the Luneta, towards Roxas Boulevard (then a picturesque and romantic seaside strip), then to the refreshing panorama of Manila Bay in its immaculate heydays, populated by small fishing boats and seasoned fishers and several recreational bathers enjoying its pristine waters. The work is noticeably conceived and painted en plein air due to its small dimensions. The work is a veritable window into Bencab's humble artistic beginnings, a prelude to his success with his Sabel paintings of the late 1960s that would mark the very beginning of him cementing his stature and forming his legacy in Philippine art. (*Adrian Maranan*)

ROMULO OLAZO

Master of Minimalism



450

Romulo Olazo (1934 - 2015)

Dia-Casst #5

signed and dated 1977 (lower right)

paper cast relief

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

P 45,000

An artist who emerged at a critical juncture of the Philippine art scene, Romulo Olazo's works bear the trademark of the blossoming modernist tradition from where he came from. Best known for his Diaphanous and Permutation Series, Olazo also produced ample works that diverged from these series, including the lot at hand.

Dia-Casst #5 features Olazo at his most experimental – an examination of light and depth, Olazo brings the monochromatic piece in a standout piece.

His incredible eye for detail elevates the piece to a higher level and brings to the forefront Olazo's mastery of minimalism.

Throughout his illustrious career, Olazo was one of the early recipients of the Thirteen Artists Awards of the Cultural Center of the Philippines in 1972, the Patnubay ng Sining at Kalinangan by the City of Manila in 1980 as well as one of the "Five Outstanding Living Artists" awardees in 1981. (*Hannah Valiente*)



451

Romulo Olazo (1921 - 2015)

Diaphanous

signed and dated 2009 (lower right)

soft pastel on paper

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

P 30,000

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



452

Romulo Olazo (1921 - 2015)

Anthurium

signed and dated 2010 (lower right)

soft pastel on canson paper

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

P 40,000

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



453

Romulo Olazo (1921 - 2015)

a.) *Diaphanous*

signed and dated 2009 (lower right)

soft pastel on paper

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

b.) *Kasuy*

signed and dated 2009 (lower right)

soft pastel on paper

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

c.) *Anthurium*

signed and dated 2009 (lower right)

soft pastel on paper

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

P 60,000

Each piece is accompanied by certificate signed by the artist confirming the authenticity of this lot



THE MODERNIST MASTERPIECES OF J. ELIZALDE NAVARRO



454
Jerry Elizalde Navarro (1924 - 1999)
War Chariot
signed (lower right)
oil collage
17 1/2" x 15" (44 cm x 38 cm)

P 100,000

PROVENANCE
The Luz Gallery

Jerry Elizalde Navarro is one of the lucky ones who was touched by the gods themselves – whether it be through a brush, pen, or chisel, Navarro has proven himself capable and even excellent with the chosen material. He is an artist through and through, a fact that did not elude those around him, with art dealer Cornelius Choy writing: “Great artists are not made [and] Mr. Navarro was born to be a painter.”

Prolific as he was, Navarro draws inspiration from a multitude of sources. For *The Full Moon*, we can point to two possible sources – in 1993, Navarro mounted a three-venue show with abstract works, aptly titled “A Return to Abstraction.” Indeed, *The Full Moon*, created in the same year as the exhibitions, features Navarro at his best abstraction. Colored dots are impastoed onto a perfect circle situated at the center of the canvas, creating an illusion of a controlled explosion with the circle as its center.



455
Jerry Elizalde Navarro (1924 - 1999)
The Full Moon
signed and dated 1993 (lower right)
oil on canvas
24" x 18" (61 cm x 46 cm)

P 100,000

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

Another is his self-proclaimed love for poetry. “My love for poetry has always figured in my paintings,” he has said and this fact throws this work in a whole new light. What could his controlled yet impulsive strokes mean; what about his juxtaposition of the stark black background and the colorful center? This same consideration is taken with his other work *War Chariot*. This piece is more abstract than *The Full Moon* with the subject deconstructed down to its simplest components. Every stroke of brush and every choice of color now becomes a question, with the answer as deeply personal and varying to the artist as it is to the viewer.

Navarro’s works exist on a wide spectrum that eludes simple categorization. Indeed, it is emblematic of his aptitude as an artist: wide-ranging, adaptable, and brilliant. (*Hannah Valiente*)

THE VIVID FILIPINO VISION OF MARIO PARIAL

456

Mario Parial (1944 - 2013)

Woman Fish Vendor

signed and dated 2009 (lower right and verso)

acrylic on canvas

24" x 18" (58 cm x 44 cm)

P 50,000

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



456

457

Mario Parial (1944 - 2013)

Mother and Son

signed and dated 2009 (lower right)

acrylic on canvas

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

P 70,000

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



457

458

Mario Parial (1944-2013)

Abstract

signed and dated 1983 (upper left)

oil on canvas

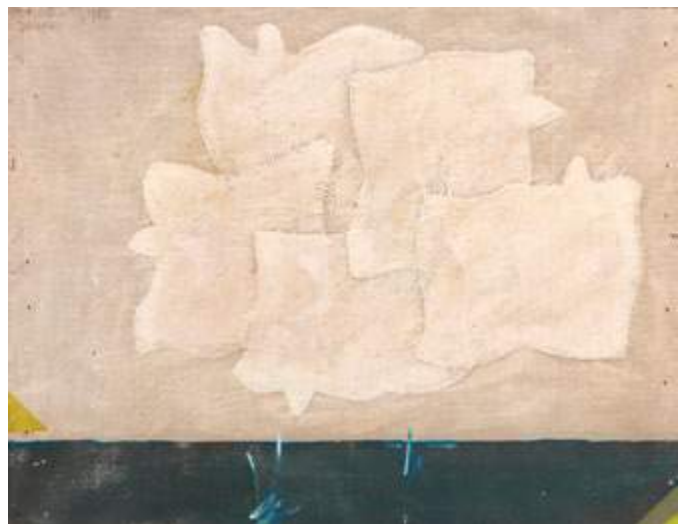
15" x 19" (38 cm x 48 cm)

P 15,000

Painter, printmaker, and photographer Mario Parial's legacy in Philippine art is truly undeniable. In his expansive oeuvre, he explored native themes like different folk imagery, mythical figures, and the everyday life of the common Filipino, depicting the nuances of the Filipino culture in his uniquely local art style that earned him his patrons as well as the highly coveted Thirteen Artist Award where he is one of its early recipients.

In *Woman Fish Vendor*, like many of Parial's works, vibrant and warm colors dominate the canvas with the subject situated in the middle. Parial plays around with the perspective, with the viewer's eyes led from the woman's face to the basketful of fishes tied to her head. *Mother and Son* follows the same formula, with the titular mother and son occupying the forefront of the canvas with a plethora of flowers in the foreground.

There is a certain horror vacui or fear of empty spaces in Parial's works, resulting in a canvas full of elements. However, rather than looking cluttered, his works are perfectly balanced and the space, as *Lifestyle Inquirer* states, delectably consumed. There is a "native expression of unadulterated glee" in his oeuvre, making his works a highly sought-after collection. (*Hannah Valiente*).



458

JAIME ROQUE



(a)



(b)



(c)

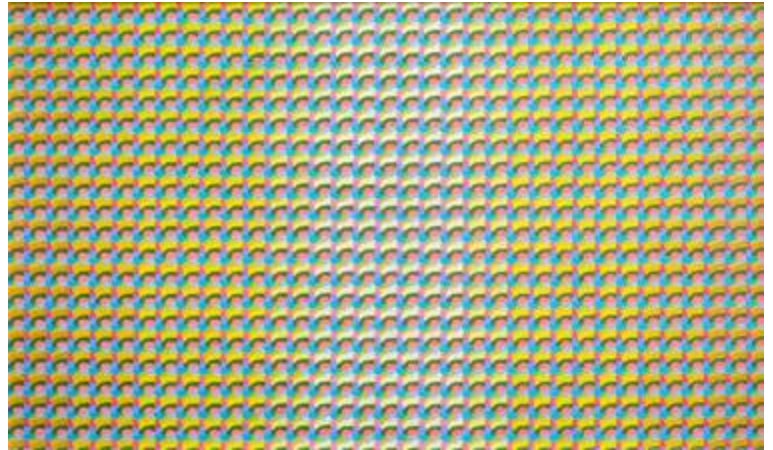
459
Jaime Roque (b. 1947)

a.) Untitled
signed and dated 2012 (lower right)
pastel on paper
20 1/2" x 26 1/2" (52 cm x 67 cm)

b.) Untitled
signed and dated 2012 (lower right)
pastel on paper
20 1/2" x 26 1/2" (52 cm x 67 cm)

c.) Untitled
signed and dated 2012 (lower right)
pastel on paper
20 1/2" x 26 1/2" (52 cm x 67 cm)

P 15,000



(a)



(b)

460
Jaime Roque (b. 1947)

a.) Abstract
signed and dated 2015 (verso)
acrylic on canvas
25 1/2" x 43 1/2" (65 cm x 110 cm)

b.) Abstract
signed and dated 2015 (verso)
oil on canvas
47 1/2" x 15 1/2" (120 cm x 39 cm)

P 25,000



461
Jaime Roque (b. 1947)
a) *Untitled*
signed and dated 2017 (lower left)
oil pastel on paper
9" x 12" (23 cm x 30 cm)

b) *Untitled*
signed and dated 2017 (lower right)
oil pastel on paper
9" x 12" (23 cm x 30 cm)

P 10,000



462
Jaime Roque (b. 1947)
Opt Art Series (Glow)
signed and dated 2018 (lower right)
oil on canvas
48" x 71 3/4" (122 cm x 182 cm)

P 30,000

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



463
Jaime Roque (b. 1947)
Abstract
signed and dated 2019 (lower left)
acrylic on canvas
24" x 24" (61 cm x 61 cm)

P 20,000

TEOFILO Y. MENDOZA JR.



464

Teofilo Y. Mendoza (1935-2006)

a.) *Untitled 582*

signed and dated 1998 (lower left)
watercolor on paper
18" x 12" (46 cm x 30 cm)

b.) *Untitled 581*

signed and dated 1998 (lower center)
watercolor on paper
18" x 12" (46 cm x 30 cm)

c.) *Untitled 584*

signed and dated 1987 (lower left)
watercolor on paper
12" x 18" (30 cm x 46 cm)

d.) *Untitled 579*

signed and dated 1998 (lower right)
watercolor on paper
18" x 12" (46 cm x 30 cm)

e.) *Untitled 925*

signed and dated 1989 (lower left)
oil / pastel on paper
12" x 9" (30 cm x 23 cm)

f.) *Untitled 928*

signed and dated 1996 (lower right)
oil / pastel on paper
12" x 9" (30 cm x 23 cm)

g.) *Untitled 926*

signed and dated 1983 (lower left)
oil / pastel on paper
9" x 12" (23 cm x 30 cm)

h.) *Untitled 927*

signed and dated 1983 (lower left)
oil / pastel on paper
9" x 12" (23 cm x 30 cm)

P 20,000

Each piece is accompanied by certificate issued by Gallery Genesis confirming the authenticity of this lot



(a)



(b)

465

Teofilo Y. Mendoza (1935-2006)

a.) *Forever Love*

signed and dated 1997 (lower right)
oil on canvas
30" x 24" (76 cm x 61 cm)

b.) *Joyous Moments*

signed and dated 1983 (lower left)
oil on canvas
30" x 22 1/2" (76 cm x 57 cm)

P 20,000



466
Palencia
Abstract
 signed and dated 1990 (lower right)
 oil on canvas
 36" x 24" (91 cm x 61 cm)

P 10,000



467
Hermz Alejandro
Taho Vendor
 signed and dated 2023 (lower right)
 acrylic on canvas
 36" x 24" (91 cm x 61 cm)

P 10,000



468
Gloria Vanderbilt
Summer Solstice
 signed and dated 2017 (lower left)
 pastel and collage on paper
 16" x 11 3/4" (41 cm x 30 cm)

P 105,000



469
E. Saludar
Twin Dragons
 signed and dated 2023 (lower right)
 oil on canvas
 36" x 24" (91 cm x 61 cm)

P 5,000



470
William Yu (b. 1954)
Fish
 signed and dated 2000 (lower right)
 oil on board
 11" x 25" (28 cm x 64 cm)

P 20,000

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



471
Unidentified Artist
Mayon Volcano
 signed and dated 1931 (lower right)
 oil on canvas
 17 1/2" x 37 1/2" (44 cm x 95 cm)

P 25,000



472
Unidentified Artist
Mayon Volcano Eruption
 signed (lower right)
 oil on canvas
 23 1/2" x 37" (60 cm x 94 cm)

P 25,000



473
Homer E. Gutierrez
Prozemios
 signed and dated 1978 (lower right)
 acrylic on paper
 22" x 15 1/2" (56 cm x 39 cm)

P 40,000



474
Maluche
Untitled

signed and dated 1989 (lower right)
 oil on canvas
 45" x 35" (114 cm x 89 cm)

P 8,000



475
Ador De Vera
Homage To Resurrection Hidalgo's "Las Vigenas Cristianas Expuestas al Populacho"
 signed and dated 2005 (lower right)
 oil on canvas
 19 1/2" x 27" (50 cm x 69 cm)

P 15,000



476
Josephine Gomez
Alstroemeria
 signed and dated 2013 (lower right)
 oil on paper
 15" x 11 1/2" (38 cm x 29 cm)

P 5,000



477
Almer V. Moneda (b. 1987)
Gleeful Street
 signed and dated 2023 (lower right)
 acrylic on canvas
 12" x 18" (30 cm x 46 cm)

P 15,000

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



478
Nunelucio Alvarado (b. 1950)
Father and Child
 signed (upper left)
 dated 2006 (upper right)
 acrylic on canvas
 24" x 24" (61 cm x 61 cm)

P 90,000



479
Alexandria Mesias
Portrait of a Lady
 unsigned
 acrylic on canvas
 48" x 48" (122 cm x 122 cm)

P 18,000



480
Rustom "Ombok" Villamor
Bloom Unleash
 signed and dated 2023 (lower right)
 acrylic on canvas
 32" x 24" (81 cm x 61 cm)

P 80,000

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

JIGGER CRUZ



481
Jigger Cruz (b. 1984)

Untitled
signed and dated 2013 (lower right)
oil on paper
27" x 19 1/2" (69 cm x 50 cm)

P 350,000

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

PROVENANCE
Finale Art File



482
Jigger Cruz (b. 1984)

Untitled
signed and dated 2022 (lower right)
oil on paper
frame included:
41.14" x 33.27"
(104.5 cm x 84.5 cm)

P 350,000

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

483

Neil Pasilan (b. 1970)

Salamat

signed and dated 2016 (lower left)
mixed media on canvas
72" x 48" (183 cm x 122 cm)

P 35,000



483

484

Sarah Geneblazo (b. 1992)

Crestfallen

signed and dated 2015 (lower right)
oil on canvas
48" x 60" (122 cm x 152 cm)

P 50,000

PROVENANCE
Blanc Gallery



484



485
Arturo Sanchez Jr. (b. 1980)
Untitled
 unsigned
 mixed media
 24" x 24" (61 cm x 61 cm)

P 65,000

PROVENANCE
 Blanc Gallery



486
Arturo Sanchez Jr. (b. 1980)
Space Time Tunnel Series 2
 signed and dated 2018 (verso)
 acrylic and collage in clear cast resin
 21 1/2" x 23 1/2" (55 cm x 60 cm)

P 35,000



487
Arturo Sanchez Jr. (b. 1980)
Life Expectancies
 signed and dated 2014 (verso)
 blacklit print light box
 with frame box: 24" x 36" x 3 1/2"
 (61 cm x 91 cm x 9 cm)
 artwork: 21 1/2" x 33 1/2"
 (55 cm x 85 cm)

P 35,000



488
Lui Gonzales
Ate Kiera
 signed and dated 2017 (lower right)
 pen and ink on paper collage
 53" x 42" (135 cm x 107 cm)

P 30,000



489
Jojo G. Ramirez
Kontra Corona
 signed and dated 2020 (lower right)
 pen and ink on paper
 11 1/4" x 8 1/2" (29 cm x 22 cm)

P 10,000



490
Dennis Capellan
Mancala (Sungkaan)
 signed and dated 2021 (lower left)
 pen and ink on paper
 24" x 18" (61 cm x 46 cm)

P 15,000

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



491
Lena Cobangbang (b. 1976)
Minotaur Series
 unsigned
 ink on paper
 11 1/2" x 8 1/2" (29 cm x 22 cm)

P 5,000

PROVENANCE
 West Gallery



492
Jacob Lindo (b. 1985)
Leftover Course
 unsigned
 collage
 10 1/2" x 8" (27 cm x 20 cm)

P 5,000



493
Ikea Rizalon (b. 1994)
Untitled
 signed and dated 1979
 (lower left and verso)
 mixed media on canvas
 28" x 22" (71 cm x 56 cm)

P 15,000



494
Ronante Maratas
True Boy
 signed and dated 2017 (lower right)
 oil on paper
 17 1/2" x 12" (44 cm x 30 cm)

P 10,000



495
Siefred Guilaran (b. 1988)
Tadtad
 signed and dated 2019 (verso)
 acrylic on canvas
 48" X 36" (122 cm x 91 cm)

P 35,000



496
Grets Balajadia
Mother and Child
 signed and dated 2019 (lower left and verso)
 oil on canvas
 36" x 48" (91 cm x 122 cm)

P 20,000



497
Leonardo Aguinaldo (b. 1967)
Saviour
 signed and dated 2017 (lower right)
 handcolored carved rubber (UKIR)
 35" x 35" (89 cm x 89 cm)

P 80,000



498
Chalk Zaldivar (b. 1989)
Margot Tenenbaum
 signed and dated 2020 (lower left)
 acrylic on canvas
 24" x 20" (61 cm x 51 cm)

P 10,000



499
Jemima Yabes
Untitled
 signed and dated 2020 (verso)
 oil on canvas
 48" x 36" (122 cm x 91 cm)

P 15,000

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

PROVENANCE
 Galleria Duemila



500
MM Yu (b. 1978)
A Spoonful Weighs A Ton VI
 signed and dated 2016 (lower right)
 oil on canvas
 43" x 43" (109 cm x 109 cm)

P 20,000

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



(a)



(b)



(c)

501
Cyril D. Turao
 a.) *Untitled*
 unsigned
 oil on canvas
 48" x 36" (122 cm x 91 cm)

b.) *Lucretia*
 signed and dated 2016 (lower left)
 oil on canvas
 36" x 48" (91 cm x 122 cm)

c.) *Invigoration*
 signed and dated 2016 (lower right)
 oil on canvas
 36" x 48" (91 cm x 122 cm)

P 13,000



502
JDahilan
Geometric Abstraction
 signed and dated 2018 (lower left)
 acrylic on canvas
 24" x 30" (61 cm x 76 cm)

P 10,000



503
Unidentified Artist
Vendor
 signed and dated 2005 (lower right)
 oil on canvas
 23 1/2" x 35 1/2" (85 cm x 90 cm)

P 8,000



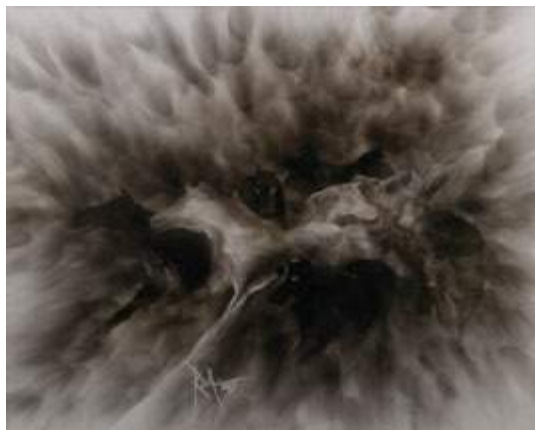
504
Riel Hilario (b. 1976)
Religious Icon
 signed and dated 2017 (lower center)
 oil on canvas
 36" x 30" (91 cm x 76 cm)

P 15,000



505
Epjey Pacheco
Untitled
 signed and dated 2013 (lower right)
 pen and ink on paper
 11 1/2" x 9" (29 cm x 23 cm)

P 5,000



506
A Lot of Five Paintings
Giovanni Abing

a.) *Untitled*
signed and dated 2018 (lower right)
print 54/60
15 1/4" x 11" (39 cm x 28 cm)

b.) *Untitled*
signed and dated 2018 (lower right)
print 22/60
15 1/4" x 11" (39 cm x 28 cm)

Jzy Tilos
c.) *Untitled*
signed (lower right)
oil on canvas
48" x 36" (122 cm x 91 cm)

Jeffrey Q. Guanlao (b. 1985)
d.) *Palaruan*
signed and dated 2013 (lower right)
oil on canvas
36" x 48" (91 cm x 122 cm)

Randy Roa
e.) *Wild Herd*
signed and dated 2015 (lower left)
fumage (smoke) on board
15" x 18 1/2" (38 cm x 47 cm)

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

P 10,000



507
Mikko Baladjay (b. 1992)
Longing
unsigned
acrylic on canvas
24" x 24" (61 cm x 61 cm)

P 10,000

508
Aldrine Alarcon (b. 1992)
Untitled
unsigned
acrylic on canvas
15" x 12" (38 cm x 30 cm)

P 10,000





509
Victor Balanon (b.1972)
Fake Deeper Deep Faker
 signed and dated 2021 (lower right)
 oil on canvas
 36" x 48" (91 cm x 122 cm)

P 35,000



510
Keb Cerda (b. 1991)
F is for Flocinaucinihilipilification
 signed and dated 2011 (lower left)
 mixed media on canvas
 36" x 48" (91 cm x 122 cm)

P 45,000



511
Kristin Caguiat
Minor Arcana I
 mixed media
 2018
 10 1/4" x 10" (26 cm x 25 cm)

P 3,000

512
Mark Martinez
Untitled 1
 signed and dated 2018 (lower right)
 oil on canvas
 12" x 12" (30 cm x 30 cm)

P 10,000



PROVENANCE
 Art Underground



513
Pinky Urmaza (b. 1976)
The Third Angel
 unsigned
 mixed media
 8 1/2" x 10" (22 cm x 25 cm)

P 10,000



514
Albert Sy
GHXST
 signed and dated 2016 (verso)
 acrylic on canvas
 12" x 9" (30 cm x 23 cm)

P 5,000



515
Ciron Dane Señeres
The Color of Anger
 signed and dated 2012 (lower right)
 oil on canvas
 36" x 24" (91 cm x 61 cm)

P 15,000



516
Jaime Gubaton (b. 1981)
Untitled
 signed and dated 2016 (lower left)
 acrylic on canvas
 21 1/2" x 25 1/2" (55 cm x 65 cm)

P 10,000



517
Mary Ann Reyes
Abstract
 signed and dated (lower right)
 acrylic on canvas
 24" x 24" (61 cm x 61 cm)

P 5,000



518
Maria Ann B. Reyes
Lunar Garden
 signed and dated 2024 (lower right)
 acrylic on canvas
 32" x 24" (81 cm x 61 cm)

P 5,000



519
Artomes
Hot Air Balloons
 unsigned
 acrylic on canvas
 28 1/4" x 22" (72 cm x 56 cm)

P 5,000



520
Gerardo Ingo
Untitled
 signed and dated 2002 (verso)
 mixed media
 29" x 36" (74 cm x 91 cm)

P 5,000



521
Rico Bastasa (b. 1996)
Pamanang Ani
 signed and dated 2023 (bottom center)
 oil on canvas
 36" x 36" (91 cm x 91 cm)

P 10,000



522
Gilbert Semillano
The Melancholic Queen 2
 signed (upper left)
 oil on canvas
 66" x 93" (168 cm x 236 cm)

P 140,000



PROPERTY FROM THE COLLECTION OF MARK WILSON
 AND ELSA DIVINAGRACIA

523
Popo San Pascual (b. 1964)
Lounge Chair
 signed (lower right)
 oil on canvas
 61 1/4" x 56 3/4" (156 cm x 144 cm)

P 35,000



524
Glenn Bautista (1947-2014)
Untitled
 mixed media
 39" x 40 1/2" (99 cm x 103 cm)

P 15,000



525
Manuel Kristoffer M. Kang
Balitang Quiapo
 unsigned
 acrylic on canvas
 36" x 24" (91 cm x 61 cm)

P 18,000



526
Ku Romillo (b. 1989)
Untitled
 signed (lower right)
 oil on canvas
 24" x 23 1/2" (61 cm x 60 cm)

P 15,000



527
Miller Laberinto
You've Got A Friend in Me II
 signed and dated 2019 (lower left)
 oil on canvas
 36" x 24" (91 cm x 61 cm)

P 20,000

Accompanied by a certificate issued by Galerie Artes and signed by the artist confirming the authenticity of this lot



528
Lynyrd Paras (b. 1982)
Can I Speak?
 signed and dated 2006 (lower left)
 oil on canvas
 96" x 48" (244 cm x 122 cm)

P 150,000



529
Iggy Rodriguez
Kapulungan ng Kahungkagan
 signed and dated 2017 (lower right)
 pen and ink, acrylic on canvas
 24" x 36" (61 cm x 91 cm)

P 40,000

Accompanied by a certificate issued by Vintana.Ph and signed by the artist confirming the authenticity of this lot

530
Ferdie Montemayor (b. 1965)
Untitled
 mixed media on canvas
 48 1/2" x 36" (123 cm x 91 cm)

P 120,000

PROVENANCE
 Boston Gallery





531
Iya Consorio (b. 1986)
Untitled
 signed and dated 2018 (upper right)
 acrylic on paper
 48" x 36" (122 cm x 91 cm)

P 30,000



532
Roel Paz Salvatierra
As They Were Saying
 signed and dated 2020 (lower right)
 oil and acrylic on canvas
 16" x 12" (41 cm x 30 cm)

P 18,000



533
Faye Aleya Abantao (b. 1994)
Untitled
 signed and dated 2018 (lower left)
 mixed media on canvas
 24" x 36" (61 cm x 91 cm)

P 20,000



534
Paulo Vinluan (b. 1980)
Sisyphus XVII
 signed and dated 2015 (lower right)
 acrylic on canvas
 60" x 48" (152 cm x 122 cm)

P 120,000

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

PROVENANCE
 Finale Art File

535
Lj Ablola (b. 1979)
Calling
 signed and dated 2010
 (lower right and verso)
 acrylic on canvas
 24" x 24" (61 cm x 61 cm)

P 8,000





536
Lynyrd Paras (b. 1982)
Untitled
 signed and dated 2007 (lower left)
 oil on board
 28" x 20" (71 cm x 51 cm)

P 60,000

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



537
Lynyrd Paras (b. 1982)
Untitled
 signed and dated 2018 (lower right)
 mixed media
 27" x 23" (69 cm x 58 cm)

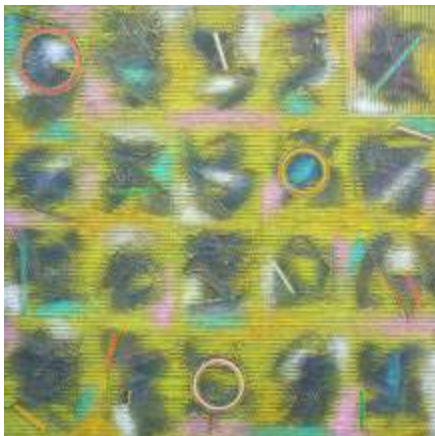
P 60,000

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



538
Lynyrd Paras (b. 1982)
Untitled
 unsigned
 pastel on paper
 25 1/2" x 19" (65 cm x 48 cm)

P 35,000



539
Sam Penaso (b. 1971)
Takeshi's Castle
 signed (lower right and verso)
 acrylic on canvas
 48" x 48" (122 cm x 122 cm)

P 35,000



540
Rob Lucas Shook
Stick Figure
 signed and dated 2014 (lower left)
 oil on canvas
 30" x 24" (76 cm x 61 cm)

P 10,000



541
Jerry Morada (b. 1979)
Filipina in White Dress
 signed (lower left)
 oil on canvas
 29 1/2" x 16" (75 cm x 41 cm)

P 10,000



542

Anna Bautista (b. 1997)

Chi Gou (after Amorsolo)

signed and dated 2019 (lower left)

acrylic on canvas

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

P 90,000

Accompanied by a certificate issued by J Studio and signed by the artist confirming the authenticity of this lot



543

Ronson Culibrina (b. 1991)

Untitled (Diptych)

signed and dated 2012 (lower right)

oil on canvas

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

P 480,000



544

CJ Tañedo (b.1979)

Daydream

signed and dated 2017 (lower right)

oil on canvas

36" x 18" (91 cm x 46 cm)

P 25,000

PROVENANCE
Gallery Big



545
Love Marie (b.1985)
Untitled
 handsinged (lower right)
 print 158/300
 16 1/2" x 16 1/2" (42 cm x 42 cm)

P 90,000



546
Doktor Karayom (b. 1992)
Ano Yun?
 dated 2018
 acrylic, spray paint on paper
 16" x 22 1/4" (41 cm x 57 cm)

P 5,000



547
Doktor Karayom (b. 1992)
Untitled
 signed and dated 2018 (lower right)
 mixed media on paper
 12" x 9" (30 cm x 23 cm)

P 5,000

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



548
Richard Quebral (b. 1989)
Mom Let's Break
 signed and dated 2016 (lower right)
 mixed media on canvas
 24" x 24" (61 cm x 61 cm)

P 20,000



549
Geovanni Abing
Cleansing Machine
 signed and dated 2020 (verso)
 collage, acrylic, and spray paint on fabric
 with UVLS coating
 40" x 32" (102 cm x 81 cm)

P 25,000

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



550
Marc Salamat
Untitled
 signed and dated 2018 (lower right)
 acrylic on canvas
 24" x 24" (61 cm x 61 cm)

P 20,000



551
Jonathan Ching (b. 1971)

a. Untitled
 signed and dated 2010 (lower right)
 oil on canvas
 36" x 48" (91 cm x 309 cm)

EXHIBITED
 Blanc Gallery, *When the Saints Go Marching In*,
 Mandaluyong City, March 13 - April 3, 2010

b. Untitled
 mixed media
 44" x 3 1/2" x 1 1/2"
 (112 cm x 9 cm x 4 cm)

P 60,000



552
Olan Ventura (b. 1976)

Untitled
 signed (verso)
 mixed media
 28 1/4" x 20" (71 cm x 51 cm)

P 50,000



553
Cedrick Dela Paz (b.1995)

Half-Alive
 signed and dated 2022
 (lower left and verso)
 mixed media on canvas with
 custom frame
 38" x 38" (97 cm x 97 cm)

P 70,000

Accompanied by a certificate issued by DF Art Agency and
 signed by the artist confirming the authenticity of this lot



554
Richard Quebral (b. 1989)

Insan Budoy
 signed and dated 2023 (lower right)
 ink on paper
 7 1/2" x 5 1/2" (19 cm x 14 cm)

P 10,000



555

Ramon Orlina (b. 1944)

Synergy - 1997

signed and dated 1997

carved green glass

8" x 7" x 4" (20 cm x 19 cm x 10 cm)

P 400,000

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



556

Ramon Orlina (b. 1944)

Madonna con Nino V

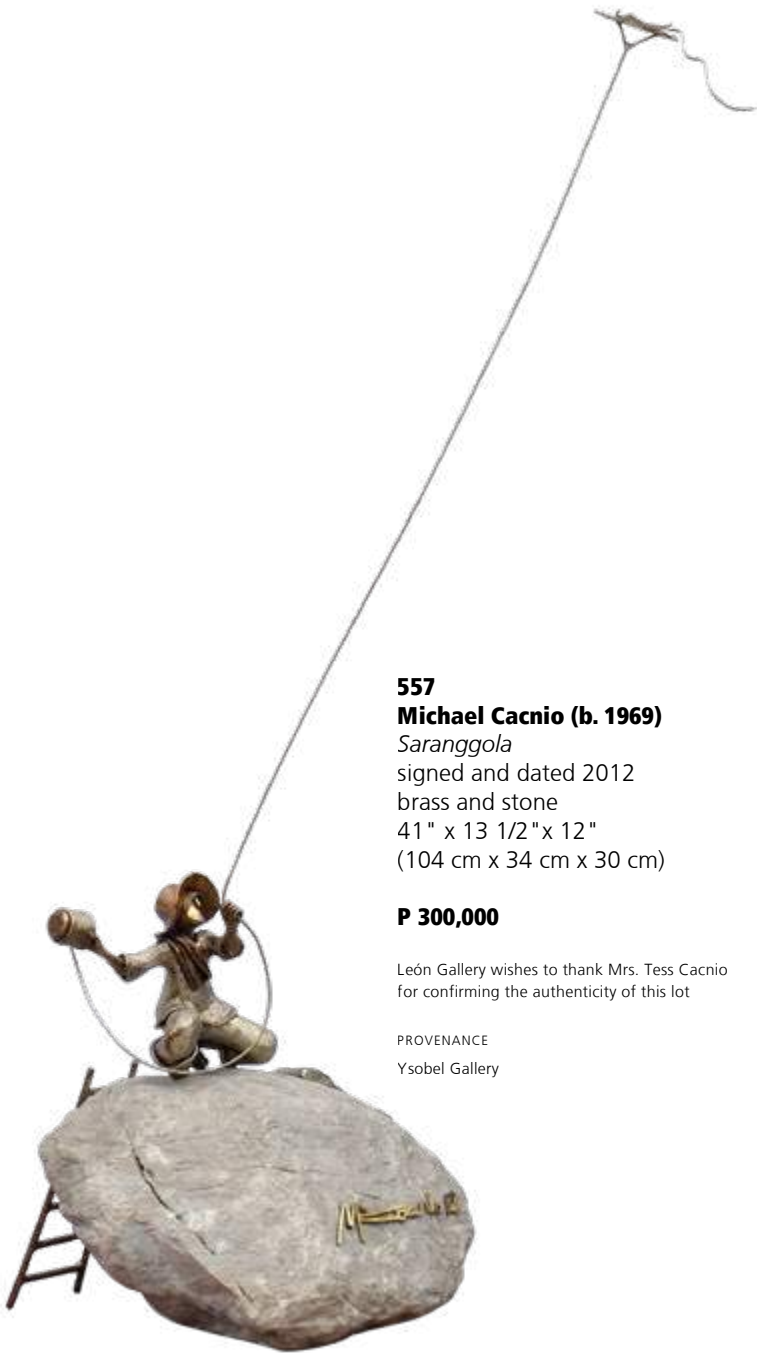
signed and dated 1995

carved green glass

8" x 7" x 6" (20 cm x 18 cm x 15 cm)

P 400,000

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



557
Michael Cacnio (b. 1969)
Saranggola
 signed and dated 2012
 brass and stone
 41" x 13 1/2" x 12"
 (104 cm x 34 cm x 30 cm)

P 300,000

León Gallery wishes to thank Mrs. Tess Cacnio for confirming the authenticity of this lot

PROVENANCE
 Ysobel Gallery



558
Arturo Luz (1926 - 2021)
Anito # 32
 2020
 signed
 stainless steel sculpture in mirror finish
 16" x 6" x 6" (41 cm x 15 cm x 15 cm)

P 200,000

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



559
Arturo Luz (1926 - 2021)
Flight #30
 signed
 stainless steel in satin finish
 8 1/2" x 12" x 7"
 (22 cm x 30 cm x 18 cm)

P 80,000

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



561
Anastacio Caedo (1907 - 1990)
A Bust of Douglas Mac Arthur
 marble dust
 31" x 7" x 6 1/2"
 (79 cm x 18 cm x 17 cm)

P 15,000



562
Seb Chua
Touch of Faith II
 signed and dated 2008
 cold cast bronze
 sculpture: 31" x 11" x 19 1/2"
 (79 cm x 28 cm x 50 cm)
 with stand: 67" x 17 1/2" x 17 1/2"
 (170 cm x 44 cm x 44 cm)

P 15,000

Accompanied by a certificate issued by Art Asia Fine Art Inc. and signed by the artist confirming the authenticity of this lot



563
Sunchai Kongklom
Oberhachingb.
 brass sculpture
 a.) 74 1/4" x 8 1/2" x 4" (189 cm x 22 cm x 10 cm)
 b.) 74 1/4" x 8" x 4" (189 cm x 20 cm x 10 cm)
 c.) 74 1/4" x 7 1/4" x 3 1/2" (989 cm x 18 cm x 9 cm)

P 35,000

564
Napoleon Abueva (1930 - 2018)
Bird Family
 signed and dated 1972
 marble
 8 1/4" x 10" x 1 1/2"
 (21 cm x 25 cm x 4 cm)

P 20,000

Accompanied by a certificate signed by Maria Amihan V. Abueva confirming the authenticity of this lot





565
Napoleon Abueva (1930 - 2018)
Abstract
 signed and dated 1971 (lower right)
 wood
 8" x 20" x 1 1/2" (20 cm x 51 cm x 4 cm)

P 35,000

Accompanied by a certificate signed by Maria Amihan V. Abueva confirming the authenticity of this lot



566
Napoleon Abueva (1930 - 2018)
Untitled
 unsigned
 bronze mounted on marble
 D: 3 1/2" (9 cm)

P 10,000

Accompanied by a certificate signed by Maria Amihan V. Abueva confirming the authenticity of this lot



567
Napoleon Abueva (1930 - 2018)
Woman
 signed and dated 1976
 bronze
 12" x 3 1/2" x 4" (30 cm x 9 cm x 10 cm)

P 20,000

Accompanied by a certificate signed by Maria Amihan V. Abueva confirming the authenticity of this lot

568
Napoleon Abueva (1930 - 2018)
Pandanggo sa Ilaw (Fandango of Light)
 ca. 1960
 cement
 H: 72" x L: 15" x W: 23"
 (182 cm x 38 cm x 58 cm)

P 300,000

Accompanied by a certificate issued by Amihan Abueva confirming the authenticity of this lot





569
Rey Paz Contreras (1950-2021)
Galleon
signed and dated 1996
wood and metal
30" x 24" x 10" (76 cm x 61 cm x 25 cm)

P 10,000



570
Jim Orencio (b.1969)
Extinct Synthetic Fur Chair
steel, laminated wood and faux fur
32 1/2" x 20" x 19"
(83 cm x 51 cm x 48 cm)

P 1,000



571
Angelo Baldemor (b.1955)
Paete
signed and dated 1984 (upper right)
hardwood
21" x 42 1/2" x 2"
(53 cm x 108 cm x 5 cm)

P 5,000



572
Esmeraldo Dans
Si Malakas at Si Maganda
signed and dated 1981
hardwood
27" x 15" x 11 1/4"
(69 cm x 38 cm x 29 cm)

P 5,000



573
Fred Baldemor (b. 1944)
Mother and Child
signed and dated 2002 (lower right)
hardwood
17 3/4" x 9" x 2 3/4"
(45 cm x 23 cm x 7 cm)

P 20,000



574
Jerusalino "Jerry" V. Araos (1944-2012)
Untitled
 signed and dated 1985 (lower right)
 hardwood
 20" x 9" x 6 1/2"
 (51 cm x 23 cm x 17 cm)

P 10,000



575
Renato Rocha (1937-2001)
Untitled
 signed and dated 1988
 hardwood
 20" x 4" x 3 3/4" (51 cm x 10 cm x 9 cm)

P 10,000



576
P. Mahinay
Untitled
 signed and dated 1995 (verso)
 marble
 22" x 7 3/4" x 4"
 (56 cm x 19 cm x 10 cm)

P 12,000



577
Pinngoy Generoso
Silya ni Nenita
 Antique sewing machine frame
 (gagamba) narra and yakal
 37 1/2" x 26 1/2" x 19"
 (95 cm x 67 cm x 48 cm)

P 5,000

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



578
Victor
Untitled
 signed and dated 2017 (lower right)
 oil on relief carved wood
 26" x 17 1/2" x 1"
 (66 cm x 44 cm x 3 cm)

P 10,000



579

Daniel dela Cruz (b. 1966)

Hope For Tomorrow

signed and dated 2013

brass, solder with nickel electroplating on
a stainless steel plate

17 1/4" x 14" x 13"

(44 cm x 36 cm x 33 cm)

P 150,000

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



580

Richard Macdonald

Piper Atelier

signed and dated 2018

brass

9 1/2" x 7" x 9" (24 cm x 18 cm x 23 cm)

P 100,000



581
Rey Paz Contreras (b. 1950)
Crucifix
 century-old molave hardwood and
 stainless steel
 36" x 17 1/2" x 6"
 (3 cm x 44 cm x 15 cm)

P 30,000



582
Luis Lorenzana (b.1979)
Mona Lisa Overdose
 unsigned
 vinyl
 26 1/2" x 15 1/2" x 14"
 (67 cm x 39 cm x 36 cm)

P 35,000

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



583
Yayoi Kusama (b. 1929)
 a.) *Love was Infinitely Shining*
 Ceramic Plate
 D: 10 1/2" (27 cm)
 b.) *Women Wait For Love,
 But Men Always Walk Away*
 Ceramic Plate
 D: 10 1/2" (27 cm)

P 10,000



A close-up photograph of a dark-stained wooden table. The top is oval-shaped with a rounded edge and a visible wood grain. Below the top, a thick, turned wooden band is visible. A single leg is shown, featuring a series of decorative turned sections and ending in a paw-foot base. The background is a plain, light gray.

DAY 2

LEON EXCHANGE 31

HEIRESSES' HOMES AND TABLES

*Furniture, Orientalia, Chinoiserie,
Silver, Tableware, Religious Art,
Books and Decor*

Sunday | April 21, 2024 | 11:00 AM



584
A Mid-Century Modern Entertainment Cabinet
narra
42" x 44" x 13 1/2"
(107 cm x 112 cm x 34 cm)

P 5,000



585
A Mid-Century Modern Chest of Drawers
teakwood
36" x 36" x 19"
(91 cm x 91 cm x 48 cm)

P 10,000



586
A Circa 1950s Chest of Drawers
hardwood and laminated wood
38" x 30" x 15"
(97 cm x 76 cm x 38 cm)

P 5,000

587
A Mid-Century Modern Knee-hole Desk
birchwood
30 1/2" x 46" x 22 1/2"
(77 cm x 116 cm x 57 cm)

P 4,000





588
A One-Piece Top Mid-Century Modern Dining Table
narra
30 1/2" x 72" x 38"
(78 cm x 183 cm x 97 cm)

P 7,000



589
A One-Piece Top Mid-Century Modern Dining Table
narra
30" x 84" x 36"
(76 cm x 213 cm x 91 cm)

P 7,000



590
A Mid-Century Modern Dining Table
narra
30 1/2" x 60" x 35 1/2"
(77 cm x 152 cm x 90 cm)

P 7,000



591
A Mid-Century Modern Table
narra
31" x 72" x 32 1/4"
(78 cm x 183 cm x 82 cm)

P 7,000



592
A Mid-Century Modern Coffee Table
narra
19 1/4" x 33" x 33"
(49 cm x 84 cm x 84 cm)

P 5,000



593
A Mid-Century Modern Coffee Table
narra
17" x 46" x 24"
(43 cm x 117 cm x 61 cm)

P 3,000



594
A Fuji Furniture Coffee Table
hardwood
19" x 28" x 21 1/2"
(48 cm x 71 cm x 55 cm)

P 2,000



595
A Japanese Bentwood Table
hardwood
28 1/2" x 47 1/4" x 27 1/2"
(72 cm x 120 cm x 70 cm)

P 4,000



596
A Mid-Century Modern Sofa
narra
32" x 90" x 29" (81 cm x 229 cm x 74 cm)

P 10,000



597
A Pair of Kabuto Chairs by
Isamu Kenmochi
for Tendo Mokko
plywood
27" x 22" x 21 1/2"
(69 cm x 56 cm x 55 cm) each

P 10,000



598
A Pair of Karimoku Dining Chairs
teakwood
29" x 20" x 19 1/2"
(74 cm x 51 cm x 49 cm) each

P 3,000



599
A Pair of Karimoku Armchairs
hardwood
25" x 23" x 23"
(64 cm x 58 cm x 58 cm) each

P 3,000



600
A Pair of Maruni Armchairs
hardwood
30" x 16" x 20 1/2"
(76 cm x 41 cm x 52 cm) each

P 6,000



601
A Tendo Mokko Mushroom Stool
 15" x 18" x 18"
 (38 cm x 46 cm x 46 cm)

P 25,000



602
A Hida Sangyo Woodpecker Chair
 hardwood
 26" x 19" x 22"
 (66 cm x 48 cm x 56 cm)

P 2,000



603
Isamu Kenmochi Kabuto Office Chair
 circa 1960
 aluminum, fabric, metal
 28" x 20 1/2" x 22"
 (71 cm x 52 cm x 56 cm)

P 5,000



604
Six Luella Multi-Purpose Chairs
 teakwood
 29" x 21" x 18" each
 (73 cm x 53 cm x 46 cm)

P 7,000



605
A Group of Four Conde House Runt on Chairs
 hardwood
 30" x 23 1/2" x 23 1/2" (76 cm x 60 cm x 60 cm) each

P 6,000



606
Four Finn Juhl Baker Inspired
Chairs

narra
 armchair: 35" x 21" x 19"
 (89 cm x 53 cm x 48 cm) each
 chair: 35" x 17" x 19"
 (89 cm x 43 cm x 48 cm) each

P 5,000

607
A Set of Three B&B Italia Vol Au
Vent Chairs by Mario Bellini

tubular steel and steel profiles,
 hermoplastic material

Bayfit® (Bayer®) flexible cold shaped
 polyurethane foam, polyester fibre
 cover

Cover: fabric or leather
 2" x 18" x 22 1/2"
 (81 cm x 46 cm x 57 cm) each

P 4,000



608
A Cassina Maralunga Armchair designed
by Vico Magistretti

ca. 1970
 leather
 29" x 38" x 31" (74 cm x 97 cm x 79 cm)

P 15,000



609
A Cassini Cab Chair
designed by Mario Bellini

metal and fabric
 33 1/4" x 21 1/2" x 21"
 (84 cm x 55 cm x 53 cm)

P 8,000





610
A Zaza Chair
 by Kenneth Cobonpue
 68" x 22" x 22"
 (173 cm x 56 cm x 56 cm)

P 6,000



611
A Kenneth Cobonpue Side-Chair
 hardwood
 36" x 16 1/2" x 18"
 (91 cm x 42 cm x 46 cm)

P 6,000



612
A Pair of G.C. Romero Occasional Chairs
 hardwood
 37 1/2" x 27" x 27"
 (95 cm x 69 cm x 69 cm) each

P 2,000

613
A Vitra Executive Chair
 by Mario Bellini
 signed (center bottom and verso)
 leather and chromed steel base
 38" x 24" x 22" (97 cm x 61 cm x 56 cm)

P 3,000



614
A Reclining Lounge Chair by LA-Z Boy
 close: 39" x 29" x 30"
 (99 cm x 74 cm x 76 cm)
 open: 39" x 50" x 30"
 (99 cm x 127 cm x 76 cm)

P 3,000



615
Four Regency-Style Arm Chairs
 narra, faux-leather
 30" x 23" x 19 1/2" (76 cm x 58 cm x 50 cm) each

P 8,000



616
A Circa 1970's Regency Style Armchair
 mahogany and leather
 34 1/2" x 24" x 19"
 (88 cm x 61 cm x 48 cm)

P 6,000

617
A Wing Back Chair
 hardwood and upholstery
 43" x 33" x 32"
 (109 cm x 84 cm x 81 cm)

P 4,000



618
An Oversized Regency Revival Arm Chair
 narra
 47" x 38" x 50"
 (119 cm x 97 cm x 127 cm)

P 10,000



619
A Group of Four Chairs
hardwood and fabric
39" x 21 1/2" x 22" (99 cm x 55 cm x 56 cm) each

P 6,000



620
A Pair of Chairs
hardwood and fabric
39" x 21 1/2" x 22" (99 cm x 55 cm x 56 cm) each

P 3,000

621
A Pair of Chairs
hardwood and fabric
39" x 21 1/2" x 22" (99 cm x 55 cm x 56 cm) each

P 3,000



622
A Pair of Curve Chairs
bentply
30" x 16" x 20 1/2"
(76 cm x 41 cm x 52 cm) each

P 4,000



623
An Arm Chair
 hardwood
 44 1/2" x 25 1/2" x 24"
 (113 cm x 65 cm x 61 cm)

P 1,000



624
An Accent Chair
 hardwood
 36 1/2" x 24" x 23"
 (93 cm x 61 cm x 58 cm)

P 1,000



625
A Bespoke Bergere Chair
 30 1/2" x 39" x 41"
 (77 cm x 99 cm x 104 cm)

P 1,000



626
An Anglo-Indian Wedding Bench
 hardwood, silver
 35 1/2" x 56 1/2" x 18"
 (90 cm x 144 cm x 46 cm)

P 10,000



627
A Vis-a-Vis Chair
 wicker
 39 1/2" x 68 1/2" x 39 1/2"
 (100 cm x 174 cm x 100 cm)

P 15,000



628
An Accent Chair
 30" x 47" x 20 1/2"
 (76 cm x 119 cm x 52 cm)

P 1,000



629
A Japanese Swivel Wooden Chair
 hardwood
 33" x 28" x 22"
 (85 cm x 71 cm x 56 cm)

P 2,500



630
A Carlos Trece Arm-Chair
 narra
 43 1/2" x 24 1/2" x 26 1/2"
 (110 cm x 62 cm x 67 cm)

P 3,000



631
A Pre-War Chair
 hardwood
 36 3/4" x 17" x 20 3/4"
 (93 cm x 43 cm x 53 cm)

P 1,000



632
A Pair of Art Deco Chairs
 narra
 41" x 17 1/2" x 17 1/2" (104 cm x 44 cm x 44 cm) each

P 1,000



633
A Pair of Art Nouveau Chairs
 narra
 40" x 18 1/2" x 22 1/2" (102 cm x 47 cm x 57 cm) each

P 6,000



634
A Group of Four Vintage Chapel Chairs
 hardwood possibly oakwood
 a. 34" x 13 1/4" x 17"
 (86 cm x 34 cm x 43 cm) each



b. 32" x 17" x 18"
 (81 cm x 43 cm x 46 cm) each

P 6,000





635
A Circa 1920's Butaca or Plantation Chair
narra with solohiya
44" x 30 1/2" x 35"
(112 cm x 77 cm x 89 cm)

P 5,000

636
A 19th-Century Butaca or Plantation Chair
kamagong with solohiya
45" x 29 1/2" x 40"
(114 cm x 75 cm x 102 cm)

P 12,000



637
A Turn-of-the-Century Butaca with Extendable Leg Rests

narra with solohiya
close: 44" x 27" x 44"
(112 cm x 69 cm x 112 cm)
open: 44" x 27" x 65"
(112 cm x 69 cm x 165 cm)

P 5,000





PROPERTY FORMERLY FROM THE
RAMON VILLEGAS COLLECTION

638

**Two Circa 1920s Butacas or
Plantation Chairs**

narra with solohiya

a. 50" x 27 1/4" x 30"

(127 cm x 69 cm x 76 cm)

b. 48 1/2" x 27 1/2" x 30"

(123 cm x 70 cm x 76 cm)

P 40,000



639

**A Pair of Circa 1920's Butacas
or Plantation Chairs**

narra with solohiya

41 1/2" x 25 1/2" x 38 1/2"

(105 cm x 65 cm x 98 cm) each

P 40,000

640

A Circa 1950's Butaca or Plantation Chair

narra, with cane weaving or solohiya

40 1/2" x 32 1/2" x 51 1/2"

(102 cm x 83 cm x 130 cm)

P 5,000



641

A Pair of Circa 1940's Butacas or Plantation Chairs

narra with solohiya or cane weaving
53 1/4" x 60" x 32"
(136 cm x 152 cm x 81 cm) each

P 10,000



642

A Pair of Butacas

narra with solohiya
23" x 27 1/2" x 70 1/2" (58 cm x 70 cm x 179 cm) each

P 10,000



643

Two Rocking Chairs

hardwood
47" x 22 1/2" x 44"
(119 cm x 57 cm x 112 cm) each

P 12,000



644
A Rocking Chair
 narra
 44 1/2" x 38" x 23 1/2"
 (113 cm x 97 cm x 60 cm)

P 3,000



645
A Bentwood Rocking Chair
 hardwood with solohiya
 38 1/2" x 21 1/4" x 34"
 (98 cm x 54 cm x 86 cm)

P 4,000



646
Four Baliuag Sheraton Chairs
 narra with solohiya
 36" x 24 1/4" x 23" (91 cm x 62 cm x 58 cm) each

P 12,000



647
A Group Of Six Art Nouveau Chairs
 narra
 39 1/2" x 15 1/2" x 15 1/2" (100 cm x 39 cm x 39 cm) each

P 12,000



648
Six Circa 1950's Side Chairs

narra
 32" x 16" x 15 1/2" (81 cm x 41 cm x 39 cm) each

P 10,000



649
A Group Four Bentwood Chairs

vienna wood with solohiya
 33" x 15 1/2" x 22" (84 cm x 39 cm x 56 cm) each

P 5,000



650
A Group of Six Bentwood Chairs

vienna wood
 36 1/2" x 18" x 22 1/2" (93 cm x 46 cm x 57 cm) each

P 6,000



651
Eight Circa 1920s Louis XV Side Chairs

narra with cane weaving or solohiya
 36" x 20" x 19"
 (91 cm x 51 cm x 48 cm) each

P 15,000



652
A Group of Five Chairs

hardwood
 armchairs: 52" x 22" x 22"
 (132 cm x 56 cm x 56 cm) each

chairs: 48" x 20" x 18 1/2"
 (122 cm x 51 cm x 47 cm) each

P 4,000



653
A Group of Eight Chippendale-Style Chairs

hardwood
 chairs 39 1/2" x 26" x 22"
 (100 cm x 66 cm x 56 cm) each
 with arm chairs 39 1/2" x 31" x 22"
 (100 cm x 66 cm x 56 cm) each

P 18,000



LOTS 654 to 685

The Mark Wilson & Elsa Divinagracia Collection



PROPERTY FROM THE
MARK WILSON AND
ELSA DIVINAGRACIA
COLLECTION

654

A 1920s Bulacan Chair

narra with bone inlay
35" x 18" x 18"
(91 cm x 46 cm x 46 cm)

P 4,000



PROPERTY FROM THE
MARK WILSON AND ELSA
DIVINAGRACIA COLLECTION

655

An Art Nouveau Chair

narra
40" x 18" x 17"
(102 cm x 46 cm x 43 cm)

P 3,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA
COLLECTION

656

A Circa 1920's Armchair

narra
41" x 35" x 30 1/2" (104 cm x 89 cm x 77 cm)

P 4,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA
COLLECTION

657

A Laguna Armchair

narra
26 1/4" x 23 1/2" x 23" (67 cm x 59 cm x 58 cm)

P 4,000



PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

658

A Cicra 1950's Bangkito or Stool

narra and balayong

H: 19" (48 cm)

D: 5" (13 cm)

P 2,000



PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

659

A Dressing Valet

hardwood

36" x 15" x 14 1/2"

(91 cm x 38 cm x 37 cm)

P 3,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

660

A Group of Four Folding Chairs

balayong

39 3/4" x 17" x 24" (101 cm x 43 cm x 61 cm) each

P 8,000



PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

661

A Bohol Round-Top Table

narra and molave

H: 27 3/4" (70 cm)

D: 25" (64 cm)

P 6,000



PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

662

A 1920s Lamesita

balayong and narra

24" x 21 1/2" x 15 1/2"

(61 cm x 55 cm x 39 cm)

P 4,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

663

A 19th Century Lamesita

narra

28 1/2" x 30" x 19"

(72 cm x 76 cm x 48 cm)

P 4,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

664

A Bulacan Nest of Tables

kamagong with bone inlay

a. 30 3/4" x 20" x 14 1/2"

(78 cm x 51 cm x 37 cm)

b. 26 1/2" x 16 1/2" x 13 1/2"

(67 cm x 42 cm x 34 cm)

P 12,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

665

An Early 1900s Baliuag Writing Desk

narra with bone and kamagong inlay

30" x 50" x 24"

(76 cm x 127 cm x 61 cm)

P 10,000

PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

666

A Primitive Table

balayong

29" x 33 1/2" x 18"

(74 cm x 85 cm x 46 cm)

P 6,000





PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

667

A Joe D'urso Pirelli Top Race Track Table by Knoll

laminated wood top on an aluminum base

27 3/4" x 96" x 48"

(70 cm x 244 cm x 122 cm)

P 20,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

668

An Oriental Style Console Table by Omeng Esguerra

narra

29" x 39" x 18"

(74 cm x 99 cm x 46 cm)

P 12,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

669

An Early 1900s Bohol Trestle Table

molave and narra

29" x 39 1/2" x 20"

(74 cm x 100 cm x 51 cm)

P 8,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

670

A 19th Century Dulang or Low Table

molave

12 1/2" x 49 1/4" x 21 1/4"

(32 cm x 126 cm x 54 cm)

P 8,000



PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

671

A Pair of Bedside Drawers

balayong

24" x 36" x 18"

(61 cm x 91 cm x 46 cm) each

P 8,000



PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

672

A Side Cabinet

balayong

24" x 36" x 18" (61 cm x 91 cm x 46 cm)

P 4,000



PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

673

A Side Cabinet

balayong

24" x 36" x 18" (61 cm x 91 cm x 46 cm)

P 5,000



PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

674

An Early 1900s Comoda

narra

42 1/2" x 41" x 16 1/2"

(108 cm x 104 cm x 42 cm)

P 6,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

675

A Pair of Art Deco Beds

narra with solohiya

39" x 83 3/4" x 35"

(99 cm x 213 cm x 89 cm) each

P 10,000



PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

676

A Claude Tayag Wall-Hung Mirror

hardwood

40 1/2" x 40" (103 cm x 102 cm)

P 20,000



PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

677

A Wall-Hung Mirror

narra

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

P 1,000



PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

678

A Circa 1950's Pedestal

wrought iron

30 3/4" x 13" x 13"

(78 cm x 33 cm x 33 cm)

P 1,000

PROPERTY FROM THE MARK WILSON AND
ELSA DIVINAGRACIA COLLECTION

679

A Pedestal or Plinth

magkuno wood

26" x 10 1/2" x 11 1/4"

(66 cm x 27 cm x 29 cm)

P 5,000





PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

680

A Claude Tayag Table Lamp

shade: 9" x 20 1/4" x 12"
(23 cm x 51 cm x 30 cm)
34 1/2" x 20 1/4" x 12"
(88 cm x 51 cm x 30 cm)

P 3,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

681

A Table Lamp

shade: H: 9" (23 cm) D: 24" (61 cm)
H: 38 3/4" (98 cm) D: 24" (61 cm)

P 1,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

682

A Table Lamp

shade: H: 8 3/4" (22 cm) D: 16" (41 cm)
H: 32" (81 cm) D: 16" (41 cm)

P 1,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

683

A Free-form Ornament

hardwood
13" x 23 1/2" x 7 1/2"
(33 cm x 60 cm x 19 cm)

P 3,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

684

A Celadon Planter

H: 7" (18 cm)
D: 9" (23 cm)

P 18,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

685

A Sungka

molave
3 1/2" x 35" x 8"
(9 cm x 89 cm x 20 cm)

P 2,000



686

A Coffee Table and a Pair of Chairs

narra

chairs:

50" x 24" x 22"

(127 cm x 61 cm x 56 cm) each

coffee table:

H: 18" (46 cm)

D: 34" (86 cm)

P 10,000

687

A Bentwood Coffee Table Set

vienna wood

table:

H: 28 1/4" (72 cm)

D: 27 1/2" (70 cm)

chairs: 36 1/4" x 17" x 17"

(92 cm x 43 cm x 43 cm) each

P 20,000



688

A Windsor Dining Set

hardwood

table: H: 30 1/4" (77 cm) D: 42" (107 cm)

chair: 37" x 17" x 17 1/4"

(94 cm x 43 cm x 44 cm) each

P 5,000

689

A Table and Chair Set

rattan:

table: 18 1/4" x 24" x 21 1/2"
(46 cm x 61 cm x 55 cm)

armchair: 35" x 18 1/2" x 21 1/2"
(89 cm x 47 cm x 55 cm)

P 2,000



690

A Circa 1950s Ambassador Sala Set

narra

settee: 31 1/2" x 53 1/4" x 22" (80 cm x 135 cm x 56 cm)

arm chairs: 32 1/2" x 23" x 22" (83 cm x 58 cm x 56 cm) each

side table: 20 1/2" x 22" x 13" (52 cm x 56 cm x 33 cm)

P 12,000



691

A Circa 1930's Ambassador Sala Set

narra

armchair: 31" x 28" x 23 1/2" (79 cm x 71 cm x 60 cm) each

table: 19 1/4" x 24 1/2" x 14" (49 cm x 61 cm x 36 cm)

settee: 31" x 28" x 54 1/2" (79 cm x 141 cm x 138 cm)

P 12,000



693

An Accent Chair

narra kamagong and molave
67 1/2" x 27" x 23"
(171 cm x 69 cm x 58 cm)

P 8,000



694

A Pair of Curule Arm Chairs

hardwood
24" x 26 1/2" x 14"
(61 cm x 67 cm x 36 cm) each

P 2,000



695

A Pair of Vintage Industrial Folding Chairs

steel
31" x 15 1/2" x 16"
(79 cm x 39 cm x 41 cm) each

P 2,000



696

A Pair of Sled Chairs

hardwood, possibly oakwood
29 1/2" x 18" x 19 1/4"
(75 cm x 46 cm x 49 cm) each

P 3,000



697
An Osmundo Esguerra Minimalist Bench
iron wood, kamagong
18 1/2" x 73 1/4" x 13 1/2"
(47 cm x 186 cm x 34 cm)

P 8,000

698
Williams-Sonoma Console Table

pen shell
16" x 48" x 18"
(41 cm x 122 cm x 46 cm)

P 30,000



699
A Circa 1970s Bench
narra
15" x 66" x 19 1/2"
(38 cm x 168 cm x 50 cm)

P 8,000



701
An Early 1900's Sofa
narra with solohiya
44 1/2" x 91" x 26
(113 cm x 231 cm x 66 cm)

P 12,000



700

A 19th Century Sofa

narra with solohiya
42" x 85" x 26 1/2"
(107 cm x 216 cm x 67 cm)

P 12,000



702

A Circa 1920's Mariposa Settee

narra with solohiya
40" x 73" x 30"
(102 cm x 185 cm x 76 cm)

P 12,000

LOTS 703 to 704

Leonor Dy-Liacco Collection



This 19th-century three-seater divan and bishop's pulpit chair comes from the collection of antiques of Leonor Dy-Liacco, a well-known, multi-awarded conservationist, historian, poet, and academic from Naga City. As part of the 2000 Centennial Celebrations, she was conferred a Lifetime Achievement Award by President Fidel Ramos. A significant portion of her collection of religious and other antiques, and her academic and literary works have been donated to the National Historical Commission of the Philippines. They are currently housed at the Jesse Robredo Museum in Naga City. This three-seater divan and bishop's pulpit chair has been with the family for more than 50 years.



PROPERTY FROM THE LEONOR DY-LIACCO COLLECTION

703

A 19th Century Three-Seater Divan

narra, cane weaving or solohiya

43 1/2" x 88" x 26" (110 cm x 224 cm x 66 cm)

P 100,000



PROPERTY FROM THE LEONOR DY-LIACCO COLLECTION

704

A 19th-Century Bishop's Pulpit Chair

narra

49" x 35 1/2" x 24"

(124 cm x 90 cm x 61 cm)

P 200,000

705
A Gallinera-inspired Loveseat with
Storage Compartment

narra
35 1/2" x 45" x 21"
(90 cm x 114 cm x 53 cm)

P 5,000



706
A Gallinera
narra
38" x 62 1/2" x 24"
(97 cm x 159 cm x 61 cm)

P 10,000



707
A Circa 1920's Art Nouveau Settee
narra, with glass inserts
42 1/2" x 72 1/2" x 19"
(108 cm x 184 cm x 48 cm)

P 12,000



708
A Gallinera
narra
35 1/4" x 66 1/2" x 21 1/2"
(90 cm x 169 cm x 55 cm)

P 8,000



709

A Pair of Day Beds

kamagong

29 1/2" x 70 1/2" x 30 1/2" (75 cm x 179 cm x 77 cm) each

P 40,000



710

A Settee

hardwood

34 1/2" x 77" x 25" (88 cm x 196 cm x 64 cm)

P 20,000



711
A 19th Century Kapiya
narra
39 1/2" x 130" x 22 1/2" (100 cm x 330 cm x 57 cm)
P 80,000



712

A Bespoke Sectional Sofa with Foot Stools

sofa: 32" x 127 1/2" x 102" (81 cm x 324 cm x 259 cm)

foot stool: 18" x 23 3/4" x 23 3/4" (46 cm x 60 cm x 60 cm) each

P 20,000



713

A MERITALIA Giulio Sofa Designed by Afra and Tobia Scarpa

ca. 1980

fabric and steel

a. 28" x 135" x 33"

(171 cm x 343 cm x 84 cm)

b. 28" x 104" x 33"

(171 cm x 264 cm x 84 cm)

P 15,000





714
A Pair of Bespoke Sofas
32" x 81" x 36" (81 cm x 206 cm x 91 cm) each

P 16,000



715
An Abita Post-Modern Sofa
leather, chrome plated steel
33" x 85" x 40" (84 cm x 216 cm x 102 cm)

P 5,000



716
A Modernist Sofa
leather
26 1/2" x 75" x 35" (67 cm x 191 cm x 89 cm)

P 4,000



717
A Bespoke Sofa
40 1/2" x 86" x 37"
(103 cm x 218 cm x 94 cm)

P 8,000



718
A New York Made Bespoke Sofa
80% goose down & feathers in the back cushion
28 1/2" x 86" x 44 1/2" (72 cm x 218 cm x 113 cm)

P 50,000



719
A Divan
fabric
28 1/2" x 72 1/2" x 30 1/2" (72 cm x 184 cm x 77 cm)

P 30,000

Oval Dining Table

by AUGUSTO MARCELINO REYES GONZALEZ III

PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

720

A 19th Century One-Piece Slab Top Dining Table

turn of the twentieth century (1890–1910)

golden narra wood (*Pterocarpus indicus*)

made in Binondo, Manila

30" x 107" x 43"

(76 cm x 272 cm x 109 cm)

P 300,000

PROVENANCE

Santa Mesa, Manila

This oval dining table for eight persons was crafted from "golden narra" wood (*Pterocarpus indicus*) and features an impressive, 7.62 cm thick (3.0" inches) "sola pieza" one-piece tabletop. The tabletop has a thick "cenefa" apron and is borne by a base of two pairs of massive turned balusters, centered by finials, on plinths terminating with ball and claw feet, with the plinths connected by two long plain stretchers at their ends. The table was stained to resemble mahogany, as was the widespread practice in the 1890s. Although it was made for a dining room, it could have also been placed in a "caida"/entrance hall/family room as a service table for all kinds of family activities: dining, reading, studying, sewing, flower arranging, business meetings, cigar smoking, card and board games, etc.

The low table known as "dulang" was the first dining table in Las Islas Filipinas during the late 1500s. Diners, rich and poor, sat or squatted on the slatted bamboo floor by it to eat with their hands, usually off banana leaves. The prosperous "principalia" (the former Islamic ruling class of rajahs and datus; the privileged) eventually consigned the dulang to





the big kitchen (their former bamboo and nipa hut) and proceeded to eat on a proper but basic trestle table, seated on benches, and dining off Chinese Canton ware and English transferware in the "caida"/entrance hall/family room of their 1700s "bahay-na-bato." As the nineteenth century began and progressed, dining in the "caida" for the principalia continued, even with their bigger bahay-na-bato. By the 1850s, long segmented dining tables with turned, reeded and fluted legs had made their initial appearance. By the 1860s, separate "comedor" dining rooms became the vogue in large bahay-na-bato, with increasingly bigger dining tables, both "sola pieza" (one-piece) and segmented, and dining chairs of Duncan Phyfe inspiration. The Suez Canal opened in 1869 and with it the barrage of imports, both low and high in quality. By the 1880s, the Filipino "comedor" dining room had reached its apogee, with the principalia and the Europe-educated "ilustrados" commissioning elaborate "sola pieza" and segmented dining tables and purchasing fashionable Thonet "Vienna" bentwood as dining chairs, with collections of Limoges chinaware, etched Belgian crystal, Christoffle flatware, French and English "surtout de

table" silver centerpieces on mirrored plateaus, and Irish linen damask tablecloths and napkins. Thonet "Vienna" bentwood may have been cafe furniture in Europe but in Filipinas it was the latest and chicest thing. The very rich of Calle San Sebastian and San Miguel de Tanduay had prodigal ice sculptures during their balls/dances; the ice came in steamships all the way from Boston, Massachusetts. The wholesale Europeanization extended to cuisine: Escolta and Binondo shops carried all kinds of comestibles from Spain, France, England, Germany, and the United States. A rich Filipino could have bottled olives, alcachofas (artichokes), Spanish chorizo and chistorra, and jamon serrano for starters, dried Spanish codfish for "Bacalao" and canned French "Confit de Canard" for mains, and peach "helado" ice cream for dessert. Due to exponentially increased international trade, "La Perla de Oriente" Manila was a bustling, modern, cosmopolitan city by 1870. There was not much that one could get in Madrid, Paris, London, Berlin, and New York that one could not get in Manila. There were even French seamstresses from Paris providing haute couture to the city's senoras.



721
A Three Piece Sectional Table or Magic Table

narra
30" x 97 1/4" x 49 1/4"
(76 cm x 247 cm x 125 cm)

P 15,000



722
A Circa 1950s Dining Table

narra
30 1/2" x 72" x 36"
(77 cm x 182 cm x 91 cm)

P 7,000



723
A Circa 1970's Dining Table
narra
31 1/4" x 69 3/4" x 42"
(79 cm x 177 cm x 107 cm)

P 7,000



724
A Circa 1950s Dining Table
narra
30 3/4" x 78 1/2" x 41 1/4"
(78 cm x 199 cm x 105 cm)

P 15,000



725
An Extendable Table with Four
Chairs

table:
 hardwood, possibly oak
 open: 30" x 60" x 36"
 (76 cm x 152 cm x 91 cm)
 close: 30" x 36" x 36"
 (76 cm x 91 cm x 91 cm)

chairs:
 teakwood
 42" x 19" x 17 1/2"
 (107 cm x 48 cm x 44 cm) each



P 15,000



726
A Circa 1950s Six-Seater Dining Set with
a One-Piece Top Table

table:
 narra
 30 3/4" x 60 x 35 1/4"
 (78 cm x 152 cm x 89 cm)

chairs: 34" x 16 1/4" x 15 3/4"
 (86 cm x 41 cm x 40 cm) each

P 10,000



727
A Bohol Trestle Table
narra
30 1/4" x 76 3/4" x 29 3/4"
(76 cm x 193 cm x 76 cm)

P 10,000



728
A One-Piece Top Art Deco Dining Table
narra
31" x 84" x 38"
(79 cm x 213 cm x 97 cm)

P 8,000



729
A Circa 1970's Six-Seater Oval Top Table
narra
30 1/2" x 72" x 46 1/2"
(77 cm x 182 cm x 118 cm)

P 8,000



730
A Budji Layug Occasional Table
hardwood
18" x 28 1/4" x 17"
(46 cm x 72 cm x 43 cm)

P 8,000



731
An Osmundo Esguerra Slab-Top Center Table
magkuno and kamagong
18" x 48" x 30"
(46 cm x 122 cm x 76 cm)

P 6,000



732
A Foyer Table
veneered wood
30" x 39 1/4" x 39 1/4"
(76 cm x 100 cm x 100 cm)

P 5,000



733
An Eight Seater Solid Wood Dining Table
hardwood
28" x 79" x 36 1/4"
(71 cm x 201 cm x 92 cm)

P 5,000



734
A Hilda Sangyo Teakwood Coffee Table
hardwood, possibly pinewood
14 1/2" x 51" x 23 1/2"
(37 cm x 130 cm x 60 cm)

P 3,000

735
A Dulang or Low Table
balayong, narra
18" x 77" x 27 1/2"
(45 cm x 196 cm x 70cm)

P 5,000



736
A Maruni Post-Modern Coffee Table
oakwood
12" x 59" x 33 1/2"
(30 cm x 150 cm x 85 cm)

P 3,000

737
A Glass-Top Live-Edge Coffee Table
hardwood, glass
18" x 77" x 27 1/2"
(46 cm x 196 cm x 70 cm)

P 5,000





738

A Pair of Berenguer-Topacio Armchairs with Foot Stools

narra

armchair: 32 1/2" x 30" x 27 1/2" (83 cm x 76 cm x 70 cm) each

foot stool: 14 x 20 1/2 x 20 1/2" (36 cm x 52 cm x 52 cm) each

P 10,000

739

A Berenguer-Topacio Coffee Chair

narra

40" x 26" x 29 1/2"

(102 cm x 66 cm x 75 cm)

P 5,000





740
A Berenguer-Topacio Center Table
narra
H: 16" (41 cm)
D: 48" (122 cm)

P 18,000



741
A Marble Top Violin Table
hardwood
21" x 43 1/2" x 28" 1/2" (53 cm x 110 cm x 71 cm)

P 30,000



742
An Early 1900's Marble Top Table
narra
H: 31 1/2" (80 cm)
D: 54 1/2" (138 cm)

P 50,000



744
A Circa 1920'S Round-Top Table
narra
H: 30 1/2" (77 cm)
D: 48" (122 cm)
P 12,000



744
A Round Top Foyer Table
narra
H: 30 1/2" (77 cm)
D: 50" (127 cm)
P 6,000



745
A Round-Top Foyer Table
narra
H: 28 3/4" (73 cm)
D: 47" (119 cm)
P 15,000



746
A 19th Century Bohol Round-Top Table
narra
H: 30 1/4" (77 cm)
D: 43" (109 cm)
P 30,000



747
A Round Top Table with Ball and Claw Feet
narra
H: 31 3/4" (81 cm)
D: 48" (122 cm)
P 25,000



748
A Bamboo-Themed Round Top Foyer Table
narra
H: 30" (76 cm)
D: 54" (137 cm)
P 12,000



749
A Bohol Round-Top Table
 molave
 H: 30" (76 cm)
 D: 32" (81 cm)

P 4,000



750
An American Shaker Side Table
 hardwood
 H: 24" (61 cm)
 D: 14 1/2" (37 cm)

P 2,000



751
An Occasional Table
 narra
 H: 21 1/2" (55 cm)
 D: 20" (51 cm)

P 3,000



752
A Marble-Top Bentwood Coffee Table
 bentwood, marble
 28" x 22" (71 cm x 56 cm)

P 8,000



753
A Neoclassical Style Marble-Top Occasional Table
 26 1/4" x 24" x 15 1/2"
 (67 cm x 61 cm x 39 cm)

P 4,000



754
A Pair of Marble-Top Tables with Spindle-Type Bases
 narra
 30 1/2" x 33" (77 cm x 84 cm) each

P 12,000



755
An Octagonal Marble-Top Table
hardwood, laminated wood, marble
25" x 30" x 32"
(64 cm x 76 cm x 81)

P 5,000

756
A Glass-Top Table with a Figural Base
resin, glass
H: 23 1/2" (60 cm)
D: 30" (76 cm)

P 5,000



757
A Glass-Top Coffee Table with a Figural Base
brass
H: 19 1/2" (50 cm)
D: 30" (76 cm)

P 10,000



758
A Round-Top Foyer Table
hardwood
H: 31 1/2" (80 cm)
D: 38 1/2" (98 cm)

P 1,000





759
A Console Table
hardwood
35 1/2" x 47" x 19 1/2"
(90 cm x 119 cm x 50 cm)

P 5,000

760
A Marble-Top Console Table
hardwood
31 3/4" x 43" x 18"
(81 cm x 109 cm x 46 cm)

P 8,000



761
A Hollywood Regency Console Table
33 1/2" x 57" x 20 1/4"
(85 cm x 145 cm x 51 cm)

P 25,000



762
A Parcel-Gilt Marble Top Table In The Rococo Style
hardwood
29" x 56" x 30"
(74 cm x 142 cm x 76 cm)

P 20,000



763
A Circa 1970s Group Comprising a Console Table and Mirror

narra
mirror:
48" x 31" (122 cm x 79 cm)

console table:
37" x 60 1/2" x 17 1/2"
(94 cm x 154 cm x 44 cm)

P 5,000



764
A Pre-War Dressing Table
guijo wood
70 1/2" x 40" x 20"
(179 cm x 102 cm x 51 cm)

P 5,000



765
A Chest of Drawers with Engraved Details

hardwood
41" x 37" x 17"
(104 cm x 94 cm x 43 cm)

P 5,000



766
A Circa 1960s Chest of Drawers
narra
31 1/2" x 39" x 19"
(80 cm x 99 cm x 48 cm)

P 8,000



767
A Chest of Drawers
hardwood
34 1/4" x 46" x 17 3/4"
(87 cm x 117 cm x 45 cm)

P 8,000



768
A Victorian Chinoiserie Chest of Drawers with Handpainted Details
bamboo, leather
(28 1/4" x 35 1/2" x 18"
(72 cm x 90 cm x 46 cm)

P 8,000



770
A Roll-Top Escritorio
hardwood
45" x 38 1/2" x 25"
(114 cm x 98 cm x 64 cm)

P 10,000

769
A Circa 1920's Roll-Top Escritorio
narra
45" x 39" x 25"
(114 cm x 99 cm x 64 cm)

P 10,000



771
A Circa 1970s Roll-Top Escritorio
hardwood with bone inlay
43 1/4" x 40 1/2" x 19"
(110 cm x 103 cm)

P 5,000

772
A Circa 1960s Roll-Top Escritorio
narra
45" x 50 1/2" x 31 1/2"
(114 cm x 128 cm x 80 cm)

P 10,000





773
A Baliuag Writing Desk
narra with lanite inlay
30' x 47" x 20 1/2"
(76 cm x 119 cm x 52 cm)

P 12,000

774
A Circa 1970s Brutalist Writing Desk
narra
30 1/2" x 40 1/4" x 24"
(77 cm x 102 cm x 61 cm)

P 2,000



775
A Modernist Table
hardwood and laminated wood
32" x 64" x 36 1/2"
(81 cm x 163 cm x 93 cm)

P 6,000

776
An Office Desk
laminated wood and iron
28" x 53 1/2" x 28"
(71 cm x 136 cm x 71 cm)

P 1,000





777
An Early 1900s Clerk Desk or Lamesita
bologneta kamagong
30" x 27 1/2" x 20 1/2"
(76 cm x 70 cm x 52 cm)

P 8,000

778
A Lamesita
narra
21 1/2" x 22 1/2" x 13 1/4"
(55 cm x 57 cm x 34 cm)

P 5,000



779
A Writing Desk
narra
31 1/2" x 39 1/4" x 19 1/2"
(83 cm x 100 cm x 50 cm)

P 5,000



780
An Office Desk
hardwood and laminated wood
28 3/4" x 34 1/2" x 23 1/4"
(73 cm x 88 cm x 59 cm)

P 3,000





781
A Giltwood Sideboard
hardwood possibly mahogany
35" x 64 1/2" x 22"
(89 cm x 164 cm x 56 cm)

P 5,000



782
An Italian Sideboard
hardwood
33" x 60" x 20"
(84 cm x 152 cm x 51 cm)

P 5,000



783
A Modernist Credenza
veneered hardwood
34" x 83 1/2" x 21"
(86 cm x 212 cm x 53 cm)

P 5,000



784
A Pigeon Hole Shelf
kamagong veneered laminated wood
30" x 84" x 20 1/2"
(76 cm x 213 cm x 52 cm)

P 10,000



785
A 19th Century Botica Cabinet
narra
103" x 65 1/2" x 15"
(262 cm x 166 cm x 38 cm)

P 50,000



786
A Pre-War Platera or Display Cabinet
narra
59" x 38" x 16 3/4"
(150 cm x 97 cm x 43 cm)

P 5,000



787
A Circa 1940s Bookshelf
narra
77" x 36" x 19"
(196 cm x 91 cm x 48 cm)

P 10,000

788
A Circa 1950s Book Case
narra
71" x 34" x 13"
(180 cm x 86 cm x 33 cm)

P 10,000





789
A Circa 1940's Vitrine
narra
58" x 30" x 12 1/2"
(147 cm x 76 cm x 30 cm)

P 5,000



790
An Indian Gujarat Armoire
teakwood
65 1/2" x 31" x 20"
(166 cm x 79 cm x 51 cm)

P 13,000



791
An Art Deco Aparador
narra
78" x 23 1/2" x 18 1/2"
(198 cm x 60 cm x 47 cm)

P 5,000



792
A Circa 1940s Tres Lunas Tocador
narra
72 1/2" x 60" x 20 1/2"
(184 cm x 152 cm x 52 cm)

P 12,000



793
A Paminggalan
narra
68" x 49" x 24"
(172 cm x 124 cm x 61 cm)

P 10,000



794
A 19th Century Paminggalan
narra
50" x 48" x 20 1/2"
(127 cm x 122 cm x 52 cm)

P 20,000



795
A Baliuag Chest of Drawers
narra with kamagong and bone inlay
44" x 64 1/2" x 21 1/2" (112 cm x 164 cm x 55 cm)

P 40,000

THE ROMEO JORGE BALIUAG COMODA:

Epitomizing Classic Refinement

by AUGUSTO MARCELINO REYES GONZALEZ III

This elegant example of a Baliuag, Bulacan "comoda de poste" (a colloquialization popularized by antique dealers and agents for what is basically a simple "comoda" with four drawers) with restrained inlay decoration from the middle of the nineteenth century has a top of a single piece of golden narra wood, decorated on its three edges by strips of kamagong wood overlaid with a running pattern of bone diamonds.

The two top drawers are decorated with kamagong line inlay simulating panels with convex sides, which are in turn accented with kamagong triangles; these are flanked by two small drawers for candles. All the keyholes of the drawers are underscored with festoons of kamagong line inlay accented with kamagong triangles while their tops are punctuated with a bone triangle faintly reminiscent of Masonic symbology.

The top two sides of the comoda are also decorated with kamagong line inlay simulating panels with convex sides, which are in turn accented with kamagong triangles. There are four conventional drawers underneath, the case flanked by four turned and thinly-reebed kamagong columns attached under the candle drawers and to the apron, the case set on an apron and supported by four stylized urn feet; the visible sides of the plinths above the four urn feet are decorated with stylized flowers composed of bone diamonds and triangles.

The four drawers are embellished with kamagong line inlays simulating panels with concave corners; inside the panels, the two small knobs of each drawer rendered in kamagong are set on inlays of lanite spokes enclosed by starlike forms of kamagong line inlay in the form of spider webs with their concave edges (another Masonic allusion?). The horizontal and vertical drawer surrounds are inlaid with discreet strips of kamagong edged with lanite wood.

Both lower sides of the comoda are also embellished with bone and kamagong line inlay simulating panels with concave corners. Under the four drawers is a base exactly like the top, adorned on its three edges by a strip of kamagong with a running pattern of bone diamonds; as above, so below. Underneath the base is an apron embellished with two horizontal strips of kamagong edged with lanite enclosed by kamagong line inlay centered by a stylized flower composed of bone diamonds and triangles (similar to those inlaid on the plinths). The back of the comoda is composed of three vertical planks of the same golden narra wood.

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."





PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

796

A 19th Century Baliuag Chest of Drawers

narra with kamagong and bone inlay
48" x 54" x 20 1/2 (122 cm x 137 cm x 52 cm)

P 100,000



797
A Circa 1940's Comoda
narra
38 1/2" x 48" x 22"
(98 cm x 122 cm x 56 cm)

P 5,000

798
An Early 1900's Comoda de Poste
narra
47" x 57 1/2" x 21"
(119 cm x 146 cm x 53 cm)

P 25,000



799
A Circa 1920's Comoda
hardwood
42" x 42" x 17"
(107 cm x 107 cm x 43 cm)

P 5,000



800
An Early 1900s Mini Comoda
hardwood
30" x 33" x 15 1/2"
(76 cm x 84 cm x 39 cm)

P 4,000



LOT 801

THE EMILIO ALVERO APARADOR: *Immortalizing a ‘Maestro de Obras’* Craftsmanship



801

A Circa 1930's Emilio Alvero Aparador

narra

86 1/2" x 53" x 25 1/2"

(220 cm x 135 cm x 65 cm)

P 40,000

The late Martin I. Tinio Jr. previously wrote of the leading figure of the Art Nouveau movement in the Philippines—Emilio Alvero. "In the early 20th century," writes Tinio, "Emilio Alvero, a Maestro de Obras or Master Builder, was the most popular interior decorator of the day." According to Tinio, since no registered architects existed in the country then, the maestro de obras oversaw the building and designing of houses. Alvero mastered the rudiments of interior decorating. Thus, he designed the furniture and painted the walls, the ceilings, and the curtains. Alvero designed this aparador in the Art Nouveau style. It boasts of an impressive height, towering at more than 7 feet. It stands on four block-shaped feet curved on the top and inlaid with intricate art nouveau kamagong carvings in the center. Each

foot is bisected by a carved rectangular portion of it that bulges from the middle, providing an effective optical illusion and added embellishment. A framed mirror door with flat edges serves as the centerpiece. Above the door is an elaborate entablature with inlaid slats of kamagong floral carvings on the front and the sides and a large, prominent crest occupying the center space. Isabelo Tampinco most certainly crafted the inlaid slats in this aparador. Tinio notes: "Although Alvero had studied carving, he often asked Tampinco, the foremost sculptor of the time, to execute some works for him." The same design that forms the feet of the aparador once again appears on its four top corners, giving it a symmetrical finish and overall balance in form. (A.M.)



802
A Circa 1950s Tambol Aparador
narra
103" x 55 1/4" x 25"
(261 cm x 140 cm x 64 cm)

P 20,000



803
An Early 1900s Petite Aparador
narra
81" x 40 1/2" x 15"
(206 cm x 105 cm x 38 cm)

P 25,000



804

A Circa 1920's Aparador

narra with lanite inlay

82 3/4" x 48 1/2" x 20 1/4"

(210 cm x 123 cm x 51 cm)

P 15,000

805

A Circa 1940's Tambol Aparador

narra

87 1/2" x 55" x 27"

(222 cm x 140 cm x 69 cm)

P 20,000





806
A Grotrian Steinweg Upright Piano
hardwood and veneered wood
43 1/2" x 56" x 24"
(110 cm x 142 cm x 61 cm)

P 10,000



807
A Romer Bros Baby Grand Piano
42" x 59 1/2" x 59"
(107 cm x 151 cm x 150 cm)
stool: 23 1/2" x 31 1/4" x 13"
(60 cm x 79 cm x 33 cm)

P 35,000



808
Eight Pedestals with Hand Painted Details
 hardwood
 H: 42" (107 cm)
 D: 19 1/2" each (50 cm)

P 8,000



810
A 1920's Almirah
 hardwood
 74" x 23" x 13"
 (188 cm x 58 cm x 33 cm)

P 7,000



811
A Hat and Cane Rack
 kamagong
 87" x 26" x 13"
 (221 cm x 66 cm x 33 cm)

P 8,000



809
A Mid-Century Modern Side Table
 narra
 25" x 10 1/2" x 23 1/2"
 (64 cm x 27 cm x 60 cm)

P 3,000



812
A Modernist Magazine Rack
 hardwood, laminated wood
 29" X 14" X 14"
 (74 cm x 36 cm x 36 cm)

P 2,000



813
A Center Table
veneered, hardwood
19" x 43 1/2" x 43 1/2"
(48 cm x 110 cm x 110 cm)

P 3,000

814
A Coffee Table
hardwood
21 1/2" x 36" x 23 1/2"
(55 cm x 91 cm x 60 cm)

P 1,000



815
A Queen Anne Style Side Table
lacquered hardwood
21" x 32" x 26 1/4"
(53 cm x 81 cm x 66 cm)

P 2,000



816
A Side Table
mahogany
28 1/2" x 28" x 28"
(72 cm x 71 cm x 71 cm)

P 10,000

817
A Side Table
hardwood and laminated wood
26 1/2" x 22" x 20"
(67 cm x 56 cm x 51 cm)

P 3,000





818
A Pair of Mini Bookshelves
narra
40 1/2" x 40 1/4" x 14 3/4"
(102 cm x 102 cm x 37 cm) each

P 8,000



819
A Pair of Tile Top Occasional Tables
narra
39" x 37 1/2" x 37 1/2"
(99 cm x 95 cm x 95 cm) each

P 6,000



820
A Pair of Side Cabinets
narra
26 1/2" x 23" x 21 1/2"
(67 cm x 58 cm x 55 cm) each

P 8,000



821
A Pair of Side Tables
narra
20 1/2" x 26" x 16"
(52 cm x 66 cm x 41 cm) each

P 6,000



822
A Mesa Altar in the Pampangga Style
narra
30 1/4" x 47 1/2" x 25 1/4" (77 cm x 121 cm x 64 cm)

P 25,000



823
A Baroque Mesa Altar
red narra
30 1/2" x 52" x 22" (31 cm x 195 cm x 56 cm)

P 70,000



824
A Mesa Altar in the Batangas Style
balayong, narra
37" x 73" x 26" (94 cm x 185 cm x 66 cm)

P 20,000



825
A Mesa Altar in the Batangas Style
narra
35" x 48 1/4" x 19"
(89 cm x 126 cm x 48 cm)

P 15,000



826

A 19th Century Single Drawer Mesa Altar in the Laguna Style

balayong

34" x 48" x 28 1/2"

(86 cm x 122 cm x 72 cm)

P 150,000



827
A Three-Drawer Mesa Altar
narra and balayong
36 1/2" x 57" x 25" (93 cm x 145 cm x 64 cm)

P 25,000



828
A Five-Drawer Mesa Altar
narra and gihowood
37" x 72" x 26" (94 cm x 183 cm x 66 cm)

P 20,000

LOTS 829 to 848

The Legacy of Don Eugenio "Geny" Lopez Jr.



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

829

A Mesa Altar in the Batangas Style

balayong with bone and lanite inlay

39 1/4" x 64 1/2" x 28 1/2" (100 cm x 164 cm x 72 cm)

P 400,000

PROPERTY FROM THE DON EUGENIO "GENY"
LOPEZ JR. COLLECTION

830

A Round Top Table

mahogany

H: 27" (69 cm)

D: 31" (79 cm)

P 8,000





PROPERTY FROM THE DON EUGENIO
"GENY" LOPEZ JR. COLLECTION

831

**A 19th Century Baliuag
Chest of Drawers**

narra with kamagong and bone inlay
42 1/2" x 34" x 20"
(108 cm x 86 cm x 51 cm)

P 300,000

PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

832

A Dakota Jackson Cadette Chair

36 1/2" x 20" x 18 1/2"
(93 cm x 51 cm x 47 cm)

P 10,000



The Cadette Seating Collection is named for the fabric or leather-clad buttons, inspired by a cadet uniform. Its timeless design remains current, stylish and comfortable.



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

834

A 19th Century Ten-Seater Refectory Table

kamagong and balayong

30 1/2" x 34" x 88"

(77 cm x 86 cm x 224 cm)

P 400,000

PROVENANCE

Kamagong Refectory Table



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

833

A 19th Century Refectory Table

narra

33" x 67 1/2 x 27 1/4"

(84 cm x 171 cm x 69 cm)

P 300,000





Ray

Antonio Citterio

2010

Sofas

The B&B Italia "Ray" Right Sectional Sofa made by Antonio Citterio for B&B Italia is a feat of contemporary design that seamlessly wedges utility and design. A low sofa coveted for its minimalist elegance that emphasizes its linear configuration, the "Ray" sofa possesses a die-cast U-shaped foot and fine visible blanket stitches, which mirrors the traditional techniques employed by native American cultures in weaving basket rims and securing leather pieces, thus, adding depth and texture to the sofa. The "Ray" sofa also features chaise longues and terminal elements that fit every configuration, including corner and peninsula models.



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

835

A B&B Italia "Ray" Right Sectional Sofa

Internal frame
tubular steel and steel profiles

Internal frame upholstery
Bayfit® flexible cold shaped polyurethane foam, polyester fibre cover

Internal frame upholstery (RY183P)
shaped polyurethane of different density, polyester fibre cover

Seat cushion upholstery
shaped polyurethane of different density, sterilized down, polyester and cotton fibre cover

Back cushion upholstery (RYG235N-RYLG275N)
shaped polyurethane, polyester fibre, polyester and cotton fibre cover

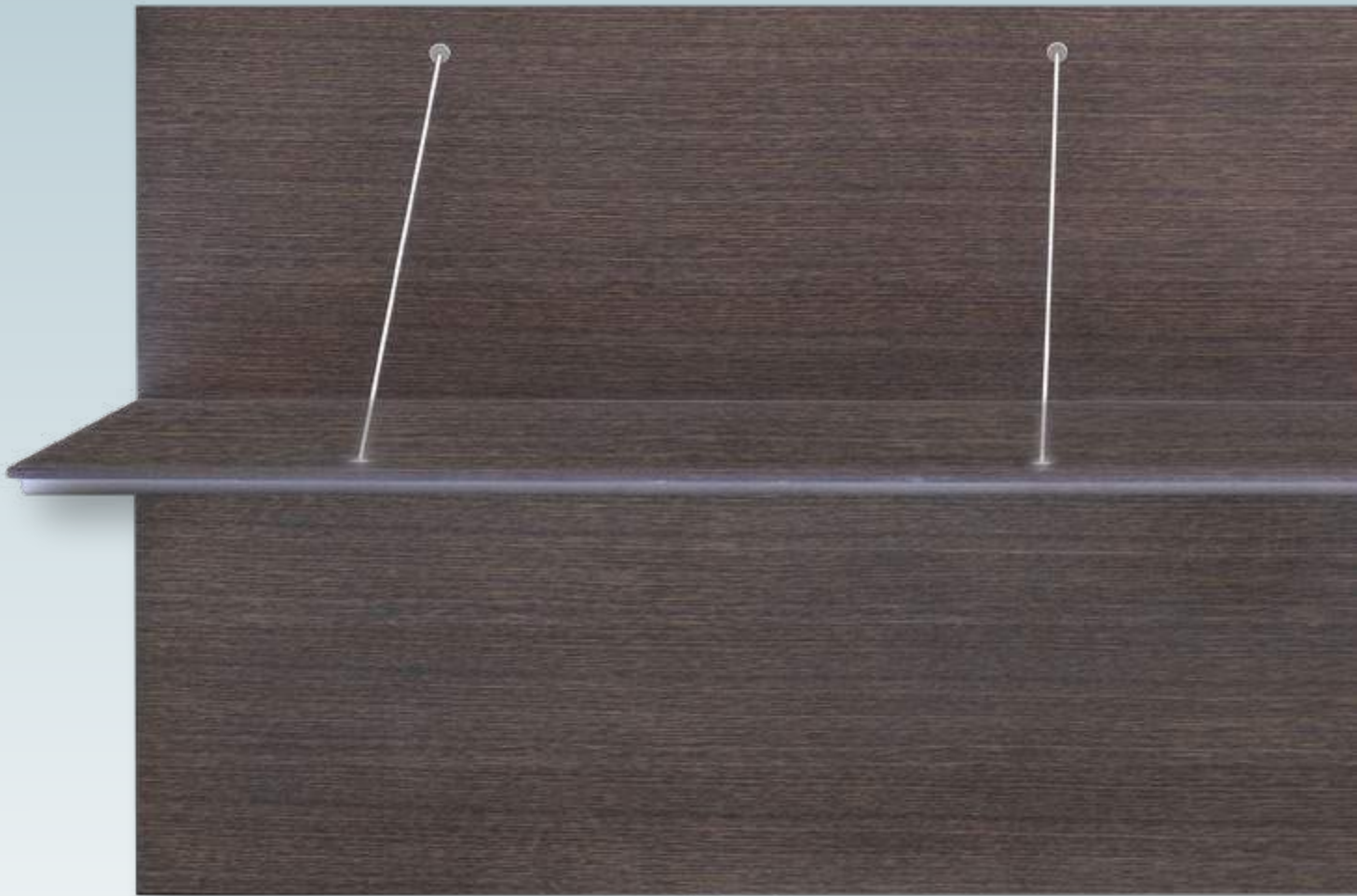
Back cushion (RY48C-RY72C-RY72CP)
polyester fibre, box style typology, blanket stitching

Feet
die-cast aluminium

Ferrules
thermoplastic material

Cover
fabric or leather (blanket stitching)
25" x 137" 125"
(64 cm x 348 cm x 318 cm)

P 300,000



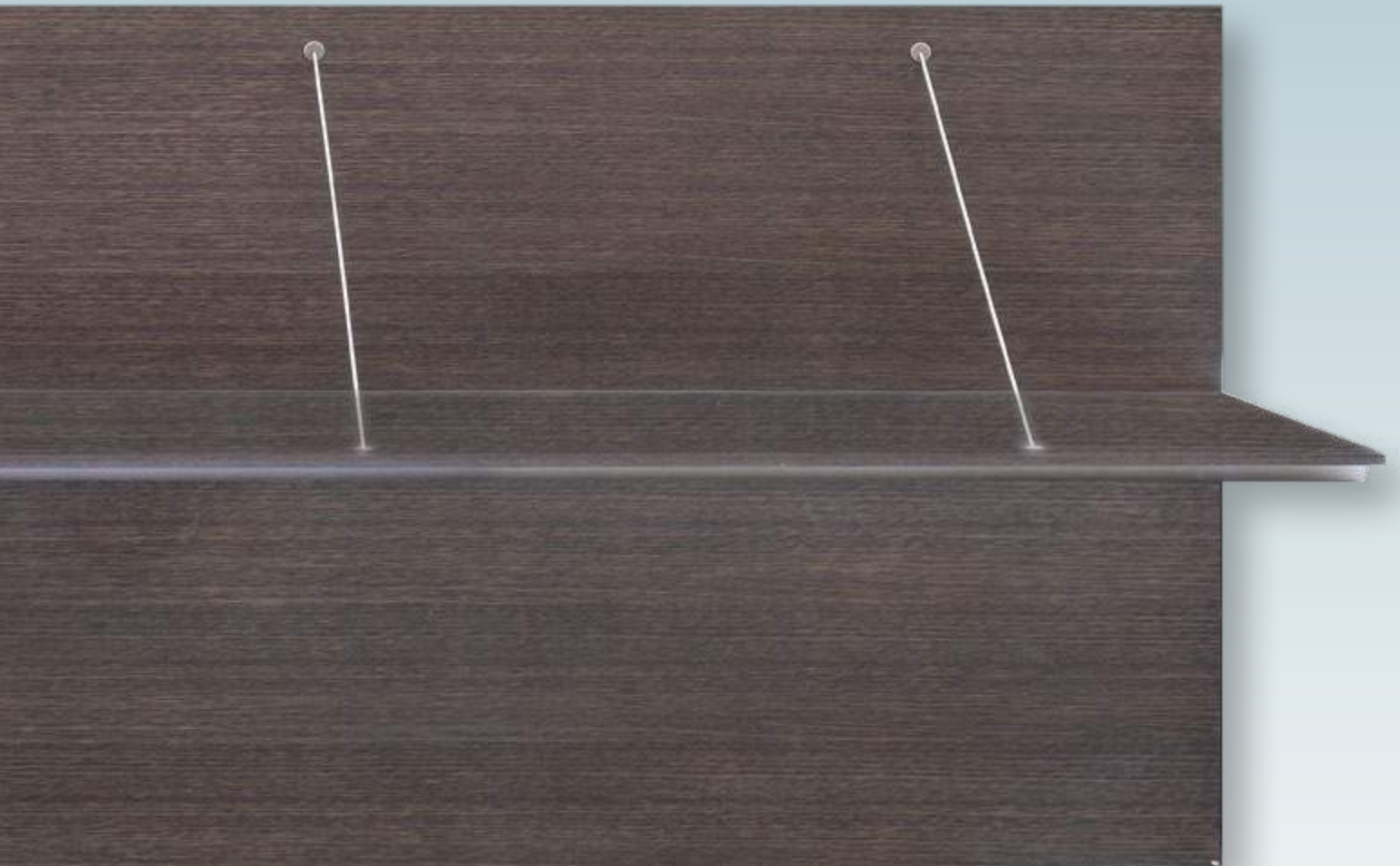
Pab

Studio Kairos

2009

Living storage units

B &B Italia's "Pab" Living Storage Unit is a wall system possessing a sheer sense of lightness in its look combined with an overall robust structure, thanks to its top-notch engineering design. The concept behind the "Pab" centers on the idea of a sheet folded in half and secured by lightweight yet sturdy fastenings. The "Pab" has a multi-functional design, with shelves serving almost every kind of storage needs. Multi-purpose benches are also a distinctive quality of the "Pab", which can be fitted with drawers. Overall, the "Pab" is a must-have storage unit for its "aesthetic simplicity, practicality, accessibility, and quality details."



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

836

A B&B Italia "Pab" Living storage unit

color: Brushed light oak

Back panels, cabinet frames, cabinet tops, shelves, doors and flap doors, drawer facing, sliding doors, glass tops for cabinets, internal shelves, pull-out tray for audio-video cabinet
wood particles panel, MDF wood fibre panel, tempered glass

Frame base, foot base, plinth, fastening rods
steel

Door profiles, door and drawer handle profiles, support bars for shelves and tops, bottom tracks for sliding doors, top tracks for sliding doors, drawer frames, CD/DVD racks, cable raceway
extruded aluminium

Raceways
die-cast aluminium

TV-set back panels, outfitted back panels
thick laminated wood panel

31" x 94" x 15 1/2"
(78 cm x 239 cm x 39 cm)

P 70,000





PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

837

Fourteen Dessin Fournir Dining Chairs

hardwood

38 1/2" x 20" x 19 1/2" each

(98 cm x 51 cm x 50 cm)

P 25,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

838

A Bespoke Sofa

36" x 99" x 39 1/2"

(91 cm x 251 cm x 100 cm)

P 30,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

839

A Modernist Slab-Top Writing Desk

molave, kamagong

29 1/2" x 57 1/2" x 30" (75 cm x 146 cm x 76 cm)

P 50,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

840

Montana Coffee Table

dau wood, chrome-plated metal base

14" x 50" x 42 1/2"

(36 cm x 127 cm x 108 cm)

P 20,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

841

A Ten-Seater Dining Set by Arakea

wood

table: 30 1/2" x 39 1/2" x 118"

(77 cm x 100 cm x 300 cm) each

chairs: 34" x 19" x 17 1/2"

(86 cm x 48 cm x 44 cm) each

P 50,000



PROPERTY FROM THE DON EUGENIO "GENY"
LOPEZ JR. COLLECTION

842

An Oriental Cabinet

hardwood possibly elmwood
61" x 34 1/2" x 20 1/2"
(155 cm x 88 cm x 52 cm)

P 40,000

PROPERTY FROM THE DON EUGENIO "GENY"
LOPEZ JR. COLLECTION

843

An Oriental Coffee Table

hardwood
17 1/2" x 44" x 28"
(44 cm x 112 cm x 71 cm)

P 15,000





PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

844

A Pair of Oriental Side Cabinets

hardwood

27 1/2" x 40 1/2" x 21 1/2"

(70 cm x 103 cm x 55 cm) each

P 50,000



PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

845

A Pair of Side Cabinets with Mirrored Glass Doors

hardwood and laminated wood

36" x 48" x 22"

(91 cm x 122 cm x 56 cm) each

P 15,000

PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

846

An Open Shelf Side Cabinet

hardwood and laminated wood

30" x 32 1/2" x 21 1/2"

(76 cm x 83 cm x 55 cm)

P 20,000





PROPERTY FROM THE DON EUGENIO "GENY" LOPEZ JR. COLLECTION

847

A One Piece Slab Headboard (Can be Converted To a Table-Top)

narra

39" x 147" x 3" (99 cm x 373 cm x 8 cm)

P 230,000







PROPERTY FROM THE DON EUGENIO
"GENY" LOPEZ JR. COLLECTION

848

**A 19th Century Continental Chinoiserie
Six Painted Leather Panel Screen or
Room Divider**

leather

85" x 117 1/2" (216 cm x 298 cm)

P 200,000



849
A Circa 1970's Bed Frame
hardwood
48" x 67" x 90"
(122 cm x 170 cm x 229 cm)

P 1,000



850
A Bulacan Nest of Tables
narra, bone inlay
i. 28" x 21" x 19"
(71 cm x 53 cm x 48 cm)
ii. 27" x 19 1/2" x 15 1/2"
(69 cm x 50 cm x 39 cm)
iii. 26" x 18" x 12 1/2"
(66 cm x 46 cm x 32 cm)

P 50,000



851
A Set of Brutalist Nesting Tables
hardwood, possibly oak
I. 15" x 12" x 22 1/2"
(38 cm x 30 cm x 57 cm)
II. 14" x 15 1/2" x 13"
(36 cm x 39 cm x 33 cm)
III. 12" x 11" x 8"
(30 cm x 28 cm x 20 cm)

P 3,000



PROPERTY FORMERLY IN THE DOÑA "NENE"
QUIMSON COLLECTION

852

A Queen Anne Vitrine

lacquered hardwood with hand detailed
69" x 36" x 19"
(175 cm x 91 cm x 48 cm)

P 100,000

Maria de los Angeles del Rosario Tuason-Quimson is highly regarded as one of Manila's last great society doyennes. Also known as Nene to her family, friends, colleagues, and acquaintances, she magnificently embodied a former era in our glorious history. Pre-war Manila—the Manila that Nene had grown accustomed to and revered as the 'Pearl of the Orient'—was a vibrant and eclectic city second only to Shanghai in terms of progress and development. Augusto M.R. Gonzales III writes: "Manila was a beautiful city that could compare to the world capitals. Social gatherings were frequent... It was a world of affluence, traditions, elegance, refinement, principles, and manners. And it was in that golden world where Nene Tuason-Quimson was born." Nene's residence was an abode of the finest things this earthly life has to offer. Gonzales III notes: "Nene was a lady who took pride in her homes and gardens. She was "house proud" and consequently had high

standards regarding domestic upkeep. She had a loyal core staff whom she deployed wherever needed." "Nene went much further than her Tuason elders and laid her tables not only with wonderful food but also beautiful chinaware, glassware, silverware, and linens. She said she liked to cook, or better yet, she liked to supervise the cooking. While her breakfast tables were informal, even casual, her lunch and dinner tables were invariably formal and set in the English style with layered chinaware and an array of silverware and glassware per place setting," Gonzales III adds. Nene's elder son John remembers: "Life at home with Mom was organized. Breakfast was a casual affair with everything on the table or on the long cabinet at the side and pretty much 'serve yourself.' However, lunch and dinner were formal, dressy ones. You know, all those plates and glasses and cutlery and staff to move everything. That was how we lived every day with Mom."



853
A Set of Oriental "Four Seasons" Wall Hung Panels

hardwood and hand-painted tiles
 28 3/4" x 11 1/2" (73 cm x 29 cm) each

P 10,000



854
A Wall-Hung Screen

hand-painted tiles on a hardwood frame
 31 1/4" x 51 1/2" (79 cm x 131 cm)

P 10,000



855
A Six- Panel Oriental Screen or Room Divider
 hardwood with softstone appliques
 72" x 96" (183 cm x 243 cm)

P 10,000



856
A Six Panel Screen or Room Divider
 hardwood
 72" x 96 1/2" (183 cm x 245 cm)

P 10,000



857
**A Four Panel Screen
or Room Divider**

hardwood, laminated wood,
softstone
71 1/2" x 72"
(184 cm x 183 cm)

P 3,000



858
**A Four-Panel Oriental Screen
or Room Divider**

hardwood
71" x 81" (180 cm x 206 cm)

P 15,000



859
**A Four Panel Screen
or Room Divider**

hardwood
72" x 64 1/2"
(183 cm x 164 cm)

P 8,000



860
**A Six Panel Room Divider or
Screen**

narra
94 1/2" x 116" x 1 3/4"
(240 cm x 295 cm x 4 cm)

P 20,000



861
A Pair of Oriental Panels
 soft stone
 25" x 18" (64 cm x 46 cm) each

P 5,000



862
A Pair of Oriental Panels
 resin
 42 1/2" x 26" (108 cm x 66 cm) each

P 8,000



863
An Oriental Teakwood Shelf
 hardwood
 28" x 31 1/4" x 6 1/4"
 (71 cm x 79 cm x 16 cm)

P 2,000



864
Two Oriental Pedestals or Plant Stands
 rosewood
 a. H: 24" (61 cm) D: 12 1/2" (32 cm)
 b. H: 22" (56 cm) D: 10 1/2" (27 cm)

P 3,000



865
A Group of Three Pedestals or Plantstands
 hardwood
 a. H: 36" (91 cm) D: 14 1/2" (37 cm)
 b. H: 30" (76 cm) D: 14" (36 cm)
 c. H: 23 1/2" (60 cm) D: 14 1/2" (37 cm)

P 5,000



866
A Pair of Oriental Lounge Chairs
rosewood
33" x 28" x 26 1/2"
(84 cm x 71 cm x 67 cm) each

P 5,000



867
A Pair of Oriental Arm Chairs
rosewood, marble inserts
41" x 20" x 18 1/2"
(104 cm x 51 cm x 47 cm) each

P 5,000



868
A Pair of Oriental Folding Chairs
hardwood
39" x 24 3/4" x 18 1/2"
(99 cm x 63 cm x 47 cm) each

P 8,000



869
A Group of Early 20th Century Oriental Chairs
 hardwood possibly elmwood
 22 1/2" x 17" x 17" (57 cm x 43 cm x 43 cm) each

P 8,000

870
Two Balinese Low Tables

hardwood
 a. 17" x 39" x 23 1/2"
 (41 cm x 99 cm x 60 cm)
 b. 17 3/4" x 37 1/2" x 18 1/4"
 (49 cm x 95 cm x 46 cm)



P 10,000



871
An Oriental Arm Chair
 hardwood
 40 1/2" x 20 1/2" x 19 1/2"
 (103 cm x 52 cm x 50 cm)

P 2,000



872
An Oriental Pedestal Cabinet
 hardwood
 36" x 14" x 14"
 (91 cm x 36 cm x 36 cm)

P 2,000



873
An Oriental Sloping Stile Cabinet
 hardwood
 46" x 31 1/2" x 14"
 (117 cm x 80 cm x 36 cm)

P 6,000



874
An Antique Javanese Daybed
polychromed hardwood
72 1/2" x 87 x 48"
(184 cm x 221 cm x 122 cm)

P 35,000

875
A Late Qing Dynasty Hong Mu Kang Table
14" x 29" x 29"
(36 cm x 74 cm x 74 cm)

P 15,000



876
A Camphor Chest
Camphor wood
22 1/2" x 40" x 20"
(57 cm x 102 cm x 51 cm)

P 5,000



877
A Lacquered Oriental Low Cabinet with Hand-Painted Details
hardwood
18" x 50 1/2" x 20 1/4"
(46 cm x 128 cm x 51 cm)

P 2,000

LOTS 878 to 907

Ramon Valera

The Legendary Trailblazer of Modern Filipino Fashion Design



TOP LEFT: Ramon Valera in 1947 © Tatler Asia; TOP RIGHT: Ramon Valera © Gridcrosser; ABOVE: Fashion show at the defunct Sheraton Hotel in Roxas Boulevard, March 1969. On the catwalk wearing Ramon Valera's creation is Tina V. Zulueta. © Tatler Asia



ABOVE LEFT: Former First Lady Imelda Marcos in a Valera-designed terno © Tatler Asia; ABOVE RIGHT: Valera in the 1950s, together with (from left to right) Priscilla Moran-Sison, Chona Recto-Kasten, Chito Madrigal Vasquez and Nelly Montilla-Lovina © Philippine Star

Revered as the "Dean of Philippine Fashion," the "High Priest of Local Fashion," and the first Filipino fashion designer to be bestowed the Order of National Artists of the Philippines (2006), Ramon Valera is perhaps what Gen Z's call today as "G.O.A.T."—Greatest of All Time, a fashion legend who, in other Gen Z lingo, "ate and left no crumbs," "slayed," and who has "mothered" a revolutionized terno that has become a cultural icon synonymous to the Filipina and the entire nation as well. Valera did not have any formal training in fashion design and preferred to be addressed as an artist rather than as a designer.

At a time of overt conservatism, Valera revamped the traditional *baro't saya* into the modern terno that oozes confidence and chicness. The *baro't saya* was once composed of four separate elements: *baro* (blouse), *saya* (skirt), overskirt, and *pañuelo* (shawl). In 1939, Valera did the unthinkable and revolutionized this style into the terno, the iconic dress secured with zippers instead of hooks and possessing dramatic yet instantly recognizable bell sleeves. To highlight the wearer's figure, Valera cinched the *terno* at the waist and completely dropped the antiquated *pañuelo*, now revealing the wearer's bosom. It was considered a great scandal at that time. Yet, it would eventually reflect the modern Filipina refusing to be boxed within the confines of traditional femininity.

"In the 1950s, Valera reworked the butterfly sleeves of the national costume by using a stiff but hidden built-in support that became the basis of today's *terno*," Marge C. Enriquez writes in her Tatler Asia article "*The Legacy Of Ramon Valera*,

The Father Of Philippine Fashion." "The *ternos* he created for the annual Kahirup ball became the dominant silhouette the following year. One of the classic designs was a tent-like *terno* with detachable butterfly sleeves that became an asymmetric neckline gown."

Valera was a virtuoso who was naturally born with fashion instincts. He was an all-rounder; he could single handedly design, cut, paste, and sew. Valera was fashion personified. With his razor-sharp mind and free-flowing hands, Valera could cut right into the fabric (without any patterns) after getting a client's body measurements and mentally draw designs that always complemented, never overly flattered the wearer.

Valera had an unparalleled career peak from the 1930s to the 1960s; he was the country's finest fashion designer in those decades. He was high society's couturier, dressing a range of high-profile personalities: first ladies, presidential daughters, movie stars, and runway models. Valera even designed clothes for Thailand's Queen Sirikit and US First Lady Bird Johnson, who even wrote a handwritten card for Valera: "You were kind to send extra beads for my dress. It never fails to receive compliments at official functions. Now I enjoy wearing it more."

Valera's legacy goes beyond his avant-garde, status-defying *ternos*; he was an ardent collector of art. As he was known to be a sophisticated artist who only held to high standards of fashion taste, so was his discerning appetite for fine art. (Adrian Maranan)



PROPERTY FROM THE RAMON VALERA COLLECTION

878

An Oriental Telephone Table

rosewood

35 1/4" x 39 1/4" x 19"
(89 cm x 100 cm x 48 cm)

P 10,000



PROPERTY FROM THE RAMON VALERA COLLECTION

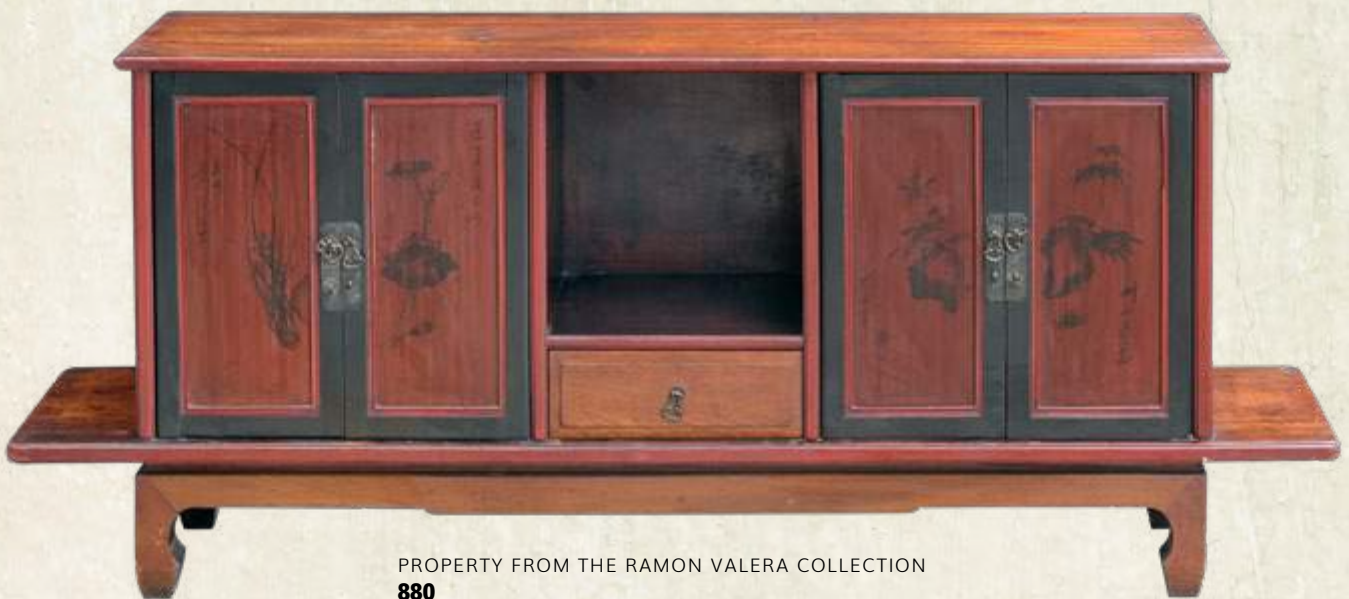
879

An Oriental Cabinet

hardwood

70 1/4" x 35" x 19 1/2"
(178 cm x 89 cm x 50 cm)

P 12,000



PROPERTY FROM THE RAMON VALERA COLLECTION

880

An Oriental Cabinet

hardwood

25" x 60 1/2" x 12" (64 x 154 cm x 30 cm)

P 8,000



PROPERTY FROM THE RAMON VALERA COLLECTION

881

A Table Lamp with an Oriental Jar Base

shade: H: 12" (30 cm) D: 20 1/4" (51 cm)

H: 25 1/2" (65 cm) D: 20 1/4" (51 cm)

P 8,000



PROPERTY FROM THE RAMON VALERA COLLECTION

882

A Planter

H: 12" (30 cm)

D: 18" (46 cm)

P 10,000



PROPERTY FROM THE RAMON VALERA COLLECTION

883

A Footed Celadon Bulb Pot

5" x 5 3/4" x 5 3/4"

(13 cm x 15 cm x 15 cm)

P 4,000



PROPERTY FROM THE RAMON VALERA COLLECTION

884

A Wall-hung Oriental Decor

porcelain mounted on wood

17 1/4" x 17 1/4" (44 cm x 44 cm)

P 5,000



PROPERTY FROM THE RAMON VALERA COLLECTION

885

A Stand

rosewood

4" x 10 3/4" x 10 3/4"

(10 cm x 27 cm x 27 cm)

P 2,000



PROPERTY FROM THE RAMON VALERA COLLECTION

886

An Oriental Sideboard

hardwood, veneer and brass details

38" x 94" x 20"

(97 cm x 239 cm x 51 cm)

P 8,000



PROPERTY FROM THE RAMON VALERA COLLECTION

887
A Six-Light Contemporary Chandelier

H: 22" (56 cm)
D: 28" (71 cm)

P 10,000



PROPERTY FROM THE RAMON VALERA COLLECTION

888
A Hurricane Lamp

H: 30 1/2" (77 cm)
D: 14" (36 cm)

P 5,000



PROPERTY FROM THE RAMON VALERA COLLECTION

889
A Droplight

H: 29" (74 cm)
D: 11" (28 cm)

P 4,000



PROPERTY FROM THE RAMON VALERA COLLECTION

890
A Console Table

narra
32 3/4" x 46 1/2" x 17 1/2"
(83 cm x 117 cm x 44 cm)

P 20,000

PROPERTY FROM THE RAMON VALERA COLLECTION

891
A Henri II Server

hardwood
38 1/4" x 38" x 19 1/2"
(95 cm x 97 cm x 126 cm)

P 12,000



PROPERTY FROM THE RAMON VALERA COLLECTION

892
An Early 1900's Ilocos Comoda de Poste

narra
45 1/2" x 42 1/2" x 19 3/4" (116 cm x 108 cm x 50 cm)

P 12,000



PROPERTY FROM THE RAMON VALERA COLLECTION
893

A Butaca with Footrest

pinewood with solohiya or cane weaving
butaca: 37" x 30 1/2" x 43
(94 cm x 77 cm x 109 cm)
footrest: 15 1/2" x 20 1/2" x 20 1/2"
(39 cm x 52 cm x 52 cm)

P 8,000



PROPERTY FROM THE RAMON VALERA COLLECTION
894

A Turn-of-the-Century Butaca with Extendable Leg Rests

narra
open: 42" x 63 1/2" x 28 1/2"
(107 cm x 161 cm x 72 cm)
close: 42" x 44" x 28 1/2"
(107 cm x 112 cm x 72 cm)

P 5,000



PROPERTY FROM THE RAMON VALERA COLLECTION
895

A Six-seater Dining Table

hardwood, possibly mahogany
29 3/4' x 74 1/2" x 35 1/4"
(76 cm x 189 cm x 90 cm)

P 15,000



PROPERTY FROM THE RAMON VALERA COLLECTION
896

A Wall Hung Mirror
24" x 32" (61 cm x 81 cm)

P 8,000



PROPERTY FROM THE RAMON VALERA COLLECTION
897

A Persian Carpet
94 1/2" x 55 1/2" (240 cm x 141 cm)

P 10,000



PROPERTY FROM THE RAMON VALERA COLLECTION
898

A Persian Carpet
76" x 49 1/2" (193 cm x 126 cm)

P 5,000



PROPERTY FROM THE RAMON VALERA COLLECTION
899

A Carpet
96" x 56" (244 cm x 142 cm)

P 10,000



PROPERTY FROM THE RAMON VALERA COLLECTION
900

A Carpet
96" x 60" (244 cm x 152 cm)

P 10,000



901

A Group of Decorative Items

size variable

biggest: 14 1/4" x 6" x 4 3/4"

(37 cm x 15 cm x 12 cm)

smallest: H: 2 1/2" (6 cm) D: 4 1/4" (11 cm)

P 1,000



PROPERTY FROM THE RAMON VALERA COLLECTION

902

A Group of Oriental Decors

a. head: 14" x 8 1/2" x 8" (36 cm x 22 cm x 20 cm)

b. 4" x 14 3/4" x 7 1/2" (10 cm x 37 cm x 19 cm)

c. horse: 13 1/4" x 14" x 3 1/2" (34 cm x 36 cm x 9 cm)

d. H: 20" (51 cm) D: 6" (15 cm)

e. 22" x 13" x 6 1/2" (56 cm x 33 cm x 17 cm)

f. 22 1/2" x 10 1/2" x 7" (57 cm x 27 cm x 18 cm)

g. softstone 2 1/2" x 4 1/2" x 1" (6 cm x 11 cm x 3 cm)

h. 2 3/4" x 1 3/4" x 1/2" (7 cm x 4 cm x 1 cm)

i. 2 3/4" x 1 3/4" x 1/2" (7 cm x 4 cm x 1 cm)

j. 3 1/2" x 2" x 1/2" (9 cm x 5 cm x 1 cm)

P 10,000



PROPERTY FROM THE RAMON VALERA COLLECTION

903

A Group of Religious Objects

a. 19 1/2" x 17 1/2" x 2" (50 cm x 44 cm x 5 cm)

b. 24 1/2" x 15 1/2" x 3 1/2" (62 cm x 39 cm x 9 cm)

c. 11 1/2" x 16" x 2 1/2" (29 cm x 41 cm x 6 cm)

d. 14" x 11 1/2" x 1 1/2" (36 cm x 29 cm x 4 cm)

e. 24 1/2" x 10" x 6 3/4" (62 cm x 25 cm x 17 cm)

f. 20 1/2" x 6 1/4" x 5" (52 cm x 16 cm x 13 cm)

P 10,000



PROPERTY FROM THE RAMON VALERA COLLECTION

904

A Sixty-Four Piece Noritake Lunch Service

- 8pcs dinner plates D: 10 1/2" (27 cm)
- 8pcs Salad Plates D: 8 1/4" (21 cm)
- 8pcs cups H: 3" D: 3 1/3" (8 cm x 8 cm)
- 8pcs saucers cups D: 6" (15 cm)
- 8pcs small bowls D: 5 1/2" (14 cm)
- 8pcs appetizer plates D: 6 1/4" (16 cm)
- 8pcs soup bowl D: 7 1/2" (19 cm)



PROPERTY FROM THE RAMON VALERA COLLECTION

905

A Garden Set

- wrought iron
- chair: 35 3/4" x 22" x 18" (91 cm x 56 cm x 46 cm) each
- table: 30 1/2" x 36" (77 cm x 91 cm)

P 12,000



1pc tea pot 7 1/4" x 6 1/4" x 8 1/2" (18 cm x 16 cm x 22 cm)
 1 pc creamer 4 1/4" x 3 1/2" x 4 3/4" (11 cm x 9 cm x 12 cm)
 1pc sugar pot 5" x 4 1/4" x 5 1/2" (13 cm x 11 cm x 14 cm)
 1pc small oval platter 1 1/2" x 8 1/2" x 8 3/4" (2 cm x 22 cm x 22 cm)
 1pc big oval platter 1 1/2" x 13 1/2" x 10 1/4" (4 cm x 34 cm x 26 cm)
 1pc oval soup bowl 2 1/2" x 9 1/2" x 7 1/4" (6 cm x 24 cm x 18 cm)
 1pc chip and dip server 2 3/4" x 8 1/4" x 6 1/4" (7 cm x 21 cm x 16 cm)
 1pc bowl covered 5 1/4" x 10 1/4" x 8 1/2" (13 cm x 26 cm x 22 cm)

P 3,000



PROPERTY FROM THE RAMON VALERA COLLECTION

906

A Collection of Decorative Items

11 1/2" x 18" x 11 1/2" (29 cm x 46 cm x 29 cm)

H: 5 1/2" D: 8 3/4" (14 cm x 22 cm)

H: 4 1/4" D: 5 1/4" (11 cm x 13 cm)

1 3/4" x 8 3/4" x 8 1/2" (4 cm x 22 cm x 22 cm)

6 1/2" x 5" x 4 1/4" (17 cm x 13 cm x 11 cm)

1" x 17 1/2" x 6 1/4" (3 cm x 44 cm x 16 cm)

P 8,000

PROPERTY FROM THE RAMON VALERA COLLECTION

907

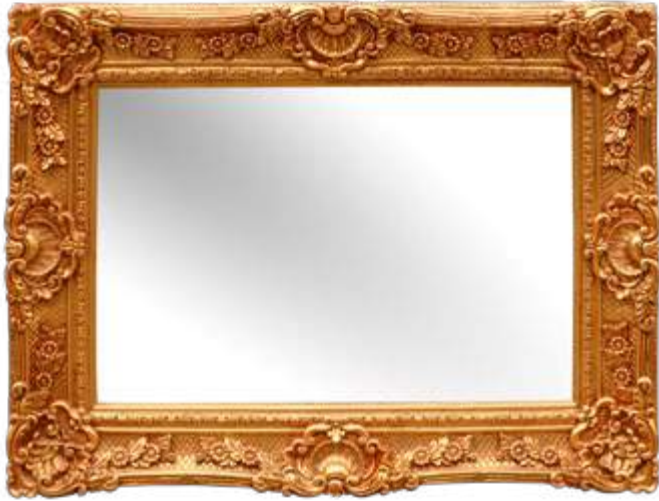
An Oriental Basket

hardwood

25 1/2" x 18" x 15 1/2"

(65 cm x 46 cm x 39 cm)

P 2,000



908
A Wall-hung Mirror
resin
36" x 47" x 3"
(91 cm x 119 cm x 8 cm)

P 3,000



909
A Wall Hung Mirror
narra with sampaguita glass
38" x 36" (97 cm x 91 cm)

P 3,000



910
A Circa 1970's Wall Hung Mirror
narra
42" x 28" (107 cm x 71 cm)

P 2,000



911
A Circa 1950's Standing Mirror
narra
31" x 61" (79 cm x 155 cm)

P 3,000



912
A Wall Hung Mirror
hardwood
34 1/2" x 26" (88 cm x 66 cm)

P 3,000



913
A Brass Mirror
35" x 21" (89 cm x 53 cm)

P 2,000



914
A Venetian Mirror
H: 43" D: 50" (109 cm x 127 cm)

P 5,000



915
A 19th Century Floor Standing Mirror
hardwood, Possibly Narra
114" x 58" x 4"
(290 cm x 147 cm x 10 cm)

P 20,000



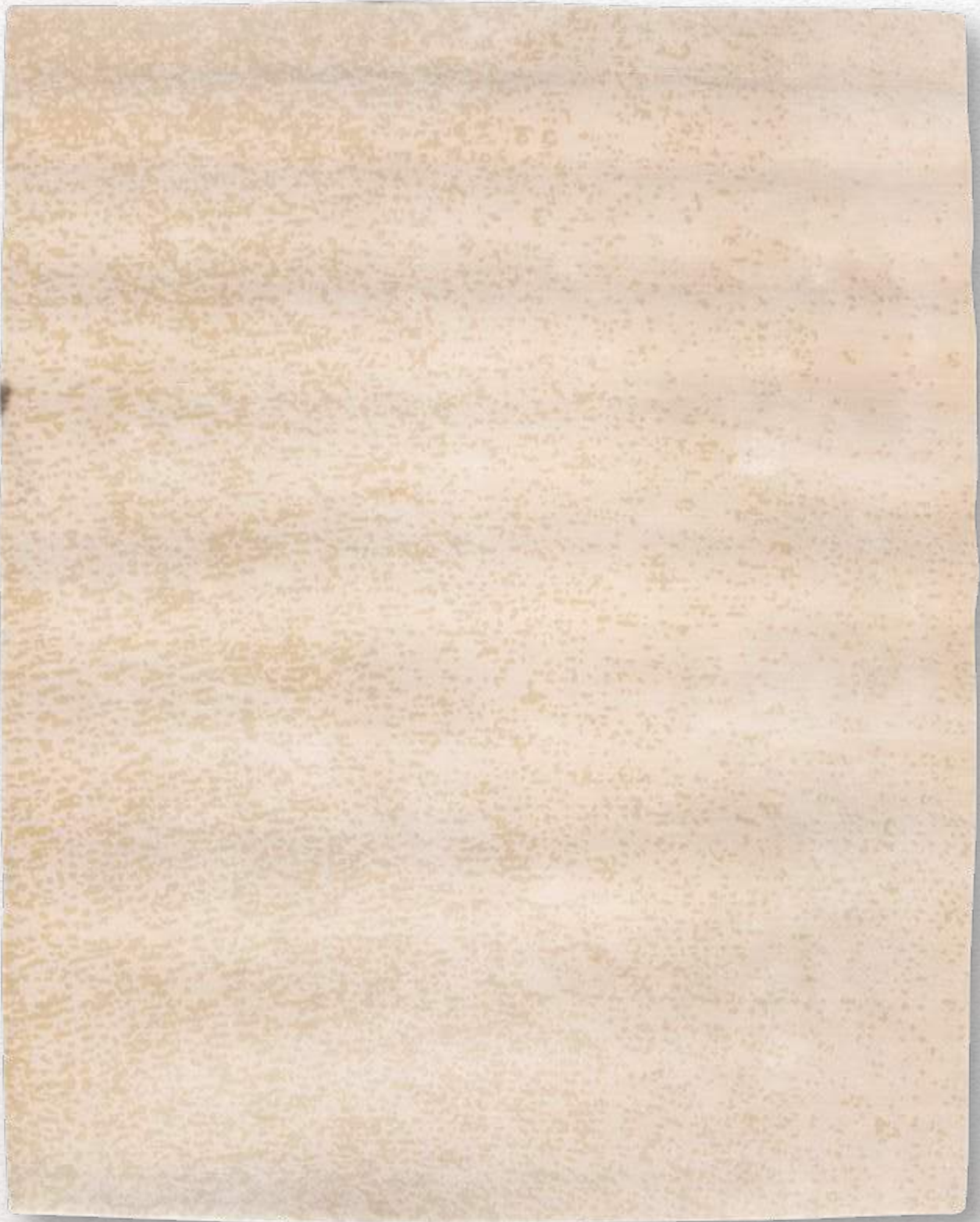
916
A Wall-hung Mirror
teakwood
49" x 32 1/2" x 5"
(124 cm x 83 cm x 13 cm)

P 8,000



917
A Wall-hung Mirror
glass with mother of pearl blocks
26 1/2" x 67 3/4" (67 cm x 172 cm)

P 26,000



918
A Hudson River Carpet by Iñigo Elizalde
107" x 84" (272 cm x 213 cm)

P 50,000



919
A Machine Made Carpet
48" x 31" (109 cm x 79 cm)

P 15,000



920
A Hand Woven Carpet
silu
50" x 32" (127 cm x 81 cm)

P 20,000



921
A Carpet
51" x 32 1/4" (130 cm x 82 cm)

P 15,000



922
A Carpet
65" x 42 1/2" (165 cm x 108 cm)

P 15,000



923
A Persian Rug Red/Pink Handmade
120" x 82 3/4" (305 cm x 210 cm)

P 15,000



924
A Turmen Carpet
54" X 29 1/2" (137 cm x 75 cm)

P 5,000



925
A Khorasan Persian Carpet
Professionally cleaned by Kazemi
97 1/2" x 66" (248 cm x 168 cm)

P 14,000



926
A Bukhara Carpet
70" x 44 1/2" (178 cm x 113 cm)

P 5,000



927
A Carpet
36" x 25 1/2" (91 cm x 65 cm)

P 14,000



928
An Antique Turkmen Bukhara Carpet
99" x 76" (251 cm x 193 cm)

P 5,000



929
A Persian Afshan Carpet
60 1/2" x 40 3/4" (154 cm x 104 cm)

P 5,000



930
A Persian Rug Blue Handmade
89" x 60" (226 cm x 152 cm)

P 15,000



931
A Turkmen Carpet
68" x 40 1/2" (177 cm x 103 cm)
P 5,000



932
A Carpet
52 1/2" x 29" (133 cm x 74 cm)
P 20,000



933
A Carpet
91" x 62 1/2"
(231 cm x 159 cm)
P 20,000



934
A Handmade Persian Meshkin Runner
123" x 42"
(312 cm x 107 cm)
P 50,000



935
A Martabana Drum Stool
H: 17 1/2" (44 cm)
D: 14" (36 cm)

P 2,000



936
A Martaban Jar
H: 29" (74 cm)
D: 25" (64 cm)

P 40,000



937
A Martaban Tub
18" x 38" x 30"
(46 cm x 97 cm x 76 cm)

P 40,000



938
A Martaban Jar
H: 27 1/2" (69 cm)
D: 25" (64 cm)

P 40,000



939
A Martaban Jar
H: 27 1/2" (69 cm)
D: 26" (66 cm)

P 5,000



940
A Martaban Dragon Jar
H: 19 1/2" (50 cm)
D: 19 1/2" (50 cm)

P 4,000



941
Two Martaban Jars
H: 21 1/2" (55 cm) each
D: 23 1/2" (60 cm) each

P 20,000



942
A Martaban Jar
H: 19 1/2" (50 cm)
D: 20" (51 cm)

P 4,000



943

A Group of Three Martaban Jars

- a. H: 20" (51 cm) D: 20" (51 cm)
- b. H: 18 1/2" (47 cm) D: 19 1/4" (49 cm)
- c. H: 20" (51 cm) D: 19 1/2" (50 cm)

P 10,000



944

Three Martaban Jars

- a. H: 20" (51 cm) D: 20" (51 cm)
- b. H: 18 1/2" (47 cm) D: 19 1/4" (49 cm)
- c. H: 19 1/2" (50 cm) D: 20" (51 cm)

P 10,000



945

A Jar

- H: 32" (81 cm)
- D: 17" (43 cm)

P 5,000



946

Two Martaban Jars

- H: 32" (81 cm) each
- D: 15" (38 cm) each

P 10,000



947

A Group of Jars

- a. H: 16" (41 cm) D: 13" (33 cm)
- b. H: 16" (41 cm) D: 14" (36 cm)
- c. H: 11" (28 cm) D: 12" (30 cm)
- d. H: 21 1/2" (55 cm) D: 13 1/2" (34 cm)
- e. H: 15 1/2" (39 cm) D: 12" (30 cm)

P 10,000



948

Three Jars

- a. H: 6 1/4" (16 cm) D: 7 1/2" (19 cm)
- b. H: 8 1/2" (22 cm) D: 8 3/4" (22 cm)
- c. H: 10 3/4" (27 cm) D: 10" (25 cm)

P 5,000



949

A Blue and White Jar

- H: 19 1/2" (50 cm)
- D: 15 1/2" (39 cm)

P 8,000

950

Two Oriental Jars

- a.) H: 13 1/2" (34 cm) D: 9 1/2" (24 cm)
- b.) H: 15" (38 cm) D: 9" (23 cm)

P 2,000



951

Seven Oriental Potteries

- a. 6 3/4" x 7 1/2" (17 cm x 19 cm)
- b. 9" x 4" (23 cm x 10 cm)
- c. 14" x 10 1/2" (36 cm x 27 cm)
- d. 2 1/2" x 9 3/4" (6 cm x 25 cm)
- e. 2 3/4" x 7" (7 cm x 18 cm)
- f. Tea Cup: 1" x 4" (3 cm x 10 cm)
- Saucer : 1 1/2" x 2 3/4" (4 cm x 7 cm)

P 5,000



952

A Soldier Vase

- H: 52 1/2" (133 cm)
- D: 17" (43 cm)

P 10,000



953

An Oriental Vase

- porcelain
- H: 23" (58 cm)
- D: 8 1/2" (22 cm)

P 10,000



954

A Pukaw Jar

- H: 14 3/4" (37 cm)
- D: 10 3/4" (27 cm)

P 5,000



955
A Group of Celadonized Potteries

porcelain
 jar:
 H: 24 1/2" (62 cm)
 D: 18 1/2" (47 cm) each
 plate:
 D: 21 1/2" (54 cm)
 D: 20 1/2" (52 cm)

P 15,000



956
A Group of Oriental Potteries

a. H: 2 1/4" (6 cm) D: 6" (15 cm)
 b. H: 11 1/4" (29 cm) D: 6 1/2" (17 cm)
 c. 4 1/4" x 3" x 4" (11 cm x 8 cm x 10 cm)
 d. H: 7 1/2" (19 cm) D: 4 1/2" (11 cm)
 e. H: 2 1/2" (6 cm) D: 4" (10 cm)

P 8,000



957
Three Jardinières

a. H: 13" (33 cm) D: 15" (38 cm)
 b. H: 13 1/2" (34 cm) D: 16" (41 cm)
 c. H: 13 1/2" (34 cm) D: 16" (41 cm)

P 5,000



958
Two Oriental Jars

a.) H: 10 1/2" (27 cm) D: 4 1/2" (11 cm)
 b.) H: 10 1/4" (26 cm) D: 4 1/2" (11 cm)

P 10,000



959
An Oriental Vase

H: 36" (91 cm)
 D: 15 1/2" (38 cm)

P 3,000



960
A Group Consisting Oriental Jars and Drum Stools

- a. H: 24" (61 cm) D: 12" (30 cm)
- b. H: 32" (81 cm) D: 14" (36 cm)
- c. H: 37" (94 cm) D: 13" (33 cm)
- d. H: 36" (91 cm) D: 13" (33 cm)
- e. H: 42 1/2" (108 cm) D: 14" (36 cm)
- f. H: 43" (109 cm) D: 14" (36 cm)

- g. H: 48" (122 cm) D: 15" (38 cm)
- h. H: 18 1/2" (47 cm) D: 13" (33 cm)
- i. H: 18" (46 cm) D: 12 1/2" (32 cm)
- j. H: 18" (46 cm) D: 12 1/2" (32 cm)
- k. H: 18" (46 cm) D: 12 1/2" (32 cm)

P 8,000



- 961**
A Group of Oriental Potteries
- a. H: 24" (61 cm) D: 9" (23 cm) each
 - b. H: 14" (36 cm) D: 9" (23cm) each
 - c. H: 21 1/2" (54 cm) D: 11" (28 cm)
 - d. H: 37" (94 cm) D: 17" (43 cm)

- e. H: 32 1/2" (82 cm) D: 16" (41 cm)
- f. H: 15 1/2" (39 cm) D: 11 1/2" (29 cm)
- g. H: 17 3/4" (45 cm) D: 13 1/4" (34 cm)

P 30,000



962
An Oriental Planter
 H: 13 1/2" (34 cm)
 D: 22" (56 cm)

P 4,000



963
An Oriental Jar
 H: 18 1/2" (47 cm)
 D: 12" (30 cm)

P 3,000



964
A Pair of Jardinières
 H: 16" (41 cm) each
 D: 29" (74 cm) each

P 8,000



965
Two Oriental Pedestals
 22" x 14" x 12"
 (56 cm x 36 cm x 30 cm) each

P 6,000



966
A Pair of Oriental Planters with Pedestals
 H: 30" (76 cm)
 D: 16" (41 cm)

P 15,000



967
A Pair of Foo Dogs
 hardwood, possibly pine
 27 1/2" x 10 1/2" x 20" (70 cm x 27 cm x 51 cm) each

P 30,000



968
A Pair of Foo Dogs
 hardwood
 28 3/4" x 27 1/2" x 16" (73 cm x 70 cm x 41 cm) each

P 18,000



969
A Pair of Life Size Cobalt Blue Foo Dogs or Temple Guardians
 33" x 16" x 22" (84 cm x 41 cm x 56 cm) each

P 18,000



970
A Pair of Foo Dogs
 ceramic
 23" x 11 1/2" x 16" (58 cm x 29 cm x 41 cm) each

P 12,000



971
Two Foo Dogs
 possibly republic period
 ebony wood
 17" x 10" x 6 1/2" (43 cm x 25 cm x 17 cm) each

P 15,000



972
A Pair of Elephant-form Pedestals
 22" x 11 1/2" x 27" (56 cm x 29 cm x 69 cm) each

P 6,000



973
Nineteen Oriental Potteries
 biggest: H: 11 3/4" (30 cm)
 D: 7 1/4" (18 cm)
 smallest: H: 3" (8 cm)
 D: 3 1/4" (8 cm)

P 20,000



974
A Collection of Twenty Four Oriental Potteries
 biggest: H: 10 1/2" (27 cm) D: 4 3/4" (12 cm)
 smallest: H: 3 1/4" (8 cm) D: 2 1/2" (6 cm)

P 20,000



975
A Group of Potteries
 biggest: 7" x 7 1/4" x 4 1/2" (18 cm x 18 cm x 11 cm)
 smallest: H: 1" (3 cm) D: 3 1/4" (8 cm)

P 20,000



976

A 72-piece of Supreme Vermai Gold Electroplated Flatware

- 12 pcs Dinner Spoon
- 12 pcs Dinner Fork
- 12 pcs Dinner Knife
- 12 pcs Dessert Spoon
- 12 pcs Dessert Fork
- 12 pcs Teaspoon

P 5,000



977

An Inkwell Set

- a. 5 1/2" x 3/4" x 1/2" (14 cm x 2 cm x 1 cm)
- b. 7 1/2" x 1/4" (19 cm x 1 cm)
- c. 8 3/4" x 1/2" x 1/2" (22 cm x 1 cm x 1 cm)
- d. 2 1/2" x 1 1/4" x 3/4" (6 cm x 3 cm x 2 cm)
- e. 1 3/4" x 2 1/4" x 2 1/4" (4 cm x 6 cm x 6 cm)

P 5,000



978

A Tea Set by H.M The Queen Goldsmiths & Crown Jewellers

- total weight: 135.4 grams
- a. 1 1/4" x 2" x 1 1/2" (3 cm x 5 cm x 4 cm)
- b. 3" x 1" x 3/4" (8 cm x 3 cm x 2 cm)
- c. 2" x 2 3/4" x 1 1/2" (5 cm x 7 cm x 4 cm)
- d. 2 1/4" x 1/2" (6 cm x 1 cm)
- e. 2 1/4" x 1/2" (6 cm x 1 cm)
- f. 2 1/2" x 1/2" (6 cm x 1 cm)

P 7,000



979

A Pair of Figural Candelabras

- silverplated
- a) 26 1/2" x 9 1/2" x 9" (67 cm x 24 cm x 23 cm)
- b) 25 1/2" x 9" x 8 1/2" (65 cm x 23 cm x 22 cm)

P 25,000

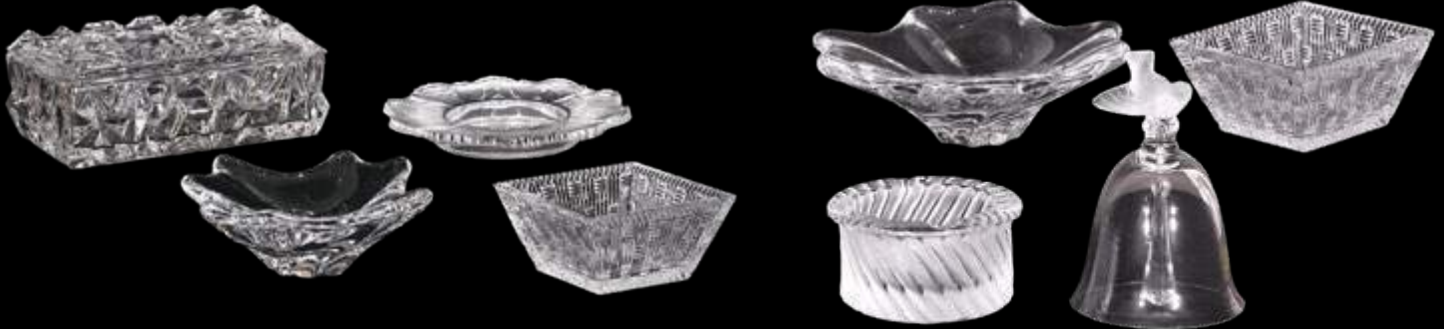


978
Two Tiffany Bowls and A Tiffany Champagne bucket

Bowls:
 H: 3 1/2" (9 cm) D: 9" (23 cm)
 H: 6" (15 cm) D: 10" (25 cm)

Champagne Bucket :
 H: 7 1/4" (18 cm) D: 8" (20 cm)

P 10,000



981
Four Crystal Ware

- a. Tiffany & Co. heavy crystal lidded box
 3" x 6 1/2" x 4 1/4" (8 cm x 17 cm x 11 cm)
- b. Baccarat Crystal Freeform Splash candy / trinket dish marked
 H: 3/4 (2 cm) D: 6" (15 cm)
- c. Lalique crystal " honfleur geranium leaf trinket dish
 H: 2 1/4" (6 cm) D: 6" (15 cm)
- d. Tiffany & Co. signed basket weave square decorative crystal glass bowl
 2" x 4" x 4" (5 cm x 10 cm x 10 cm)

P 10,000

982
Four Crystal Ware

- a. Baccarat Crystal freeform trinket dish
 H: 2" (6 cm) D: 7" (18 cm)
- b. Tiffany & Co. Basketweave crystal glass bowl
 2" x 4" x 4" (6 cm x 10 cm x 10 cm)
- c. Lalique Crystal smyrne swirl optic trinket dish
 H: 2 1/4" (6 cm) D: 4 1/4" (11 cm)
- d. Lalique large clear glass crystal bell frosted sparrow bird top
 H: 5 1/2" (14 cm) D: 4" (10 cm)

P 10,000

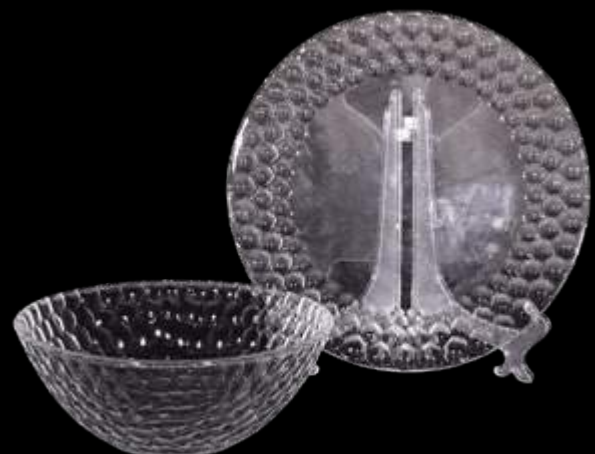


983
Two Tiffany Bowls and a Ruffled Edge Bowl

- Bowls:
 a. H: 4 1/2" (11 cm) D: 12" (30 cm)
 b. H: 5" (13 cm) D: 10" (25 cm)

Ruffled Edge Bowl
 H: 3" (8 cm) D: 4" (10 cm)

P 10,000



984
A Tiffany & Co Matching Set

Bowl:
 H: 4" (10 cm) D: 10" (25 cm)

Round Platter:
 D: 12 1/2" (32 cm)

P 10,000



985

A Group of Three Religion-themed Figurines

a.) waterford crystal Standing Cross
8" x 5" x 2 1/2" (20 cm x 13 cm x 6 cm)

b.) Baccarat
Mother and Child crystal contemporary
8" x 3" x 2" (20 cm x 8 cm x 5 cm)

c.) Lalique Madonna Virgin Mary Crystal Frosted Satin & Clear sculpture
14 1/2" x 5" x 5" (37 cm x 13 cm x 13 cm)

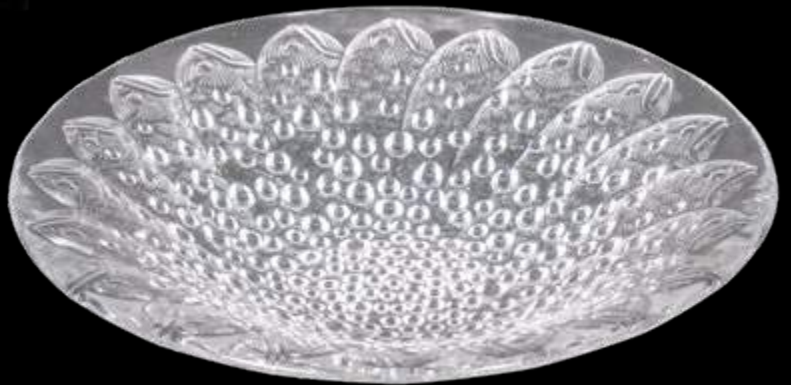
P 10,000

986

A Lalique Roscoff Dish With Fish

signed
H: 2 3/4" (7 cm)
D: 13 1/2" (34 cm)

P 15,000



987

Two Tiffany & Co. Basketweave Cylinder Vases

glass
H: 12" (30 cm)
D: 5" (13 cm) each

P 10,000

988

A Pair of Val St. Lambert Obelisk-form Paperweights

crystal
a.) 9 1/4" x 2 3/4" x 2 3/4"
(23 cm x 7 cm x 7 cm)
b.) 7 1/2" x 2 1/4" x 2 1/4"
(19 cm x 6 cm x 6 cm)

P 10,000





989
Four Tiffany and Co Candle Holders in
The Hampton Pattern
 crystal
 H: 9 1/4" (23 cm) D: 4 1/4" (11 cm) each

P 10,000

990
A Pair of Tiffany and Co. Modern Classic Square
Pillar Candle Holders, and a Web Sterling Co. Candle
Snuffer

total weight: 34.1 grams
 10" x 4" x 4" (25 cm x 10 cm x 10 cm) each

Silver Candle Snuffer w/ Sterling Handle
 1" x 9 1/2" x 2" (3 cm x 24 cm x 6 cm)

P 10,000



991
Two Tiffany & Co Pair of Classic
Crystal Candlesticks
 H: 8 1/4" (21 cm)
 D: 4 1/4" (11 cm)

P 5,000





992
Six Tiffany and Co. Crystal Richmond Pattern Candle Holders
 H: 9 1/4" (23 cm) each
 D: 4 1/4" (11 cm) each

P 15,000



993
Four Murano Animal-Form Figurines
 glass

a. Art Glass White Whale
 2 1/4" x 5" x 10" (6 cm x 13 cm x 25 cm)

b. Art Glass Parakeet
 12 1/2" x 3 1/2" x 3 1/2" (32 cm x 9 cm x 9 cm)

c.) Gazelle / Antelope
 10 1/4" x 2" x 4" (26 cm x 5 cm x 10 cm)

d.) Heavy Art Glass Cat Murano
 6 1/4" x 2 1/2" x 3 1/4" (16 cm x 6 cm x 8 cm)

P 10,000



994

A Pair of Candleholders

silver marked
total weight: 1,201 grams
7 1/2" x 9 1/4" x 4 1/4"
(19 cm x 23 cm x 11 cm)

P 12,000



995

A Pair of Pheasant-Form Figurines

sterling silver
total weight: 126.8 grams
a. 3 3/4" x 1 3/4" x 9 1/4"
(10 cm x 4 cm x 23 cm)

b. 3 3/4" x 1 3/4" x 8 3/4"
(10 cm x 4 cm x 22 cm)

P 30,000



996

Two Large Ornate Covered Entree Dishes made in 1821 in Sheffield by Silversmiths

total weight: 3,646 grams
6 1/4" x 12 3/4" x 9 1/2"
(16 cm x 32 cm x 24 cm) each

P 150,000



997

A Group Comprising a Double Salt Cellar, an Egg Cup, and Two Figurines

total weight: 296.2 grams
a. 3" x 3 1/4" x 2" (8 cm x 8 cm x 5 cm)
b. H: 2 1/2" D: 2" (6 cm x 5 cm)
c. 2" x 4 1/2" x 2" (5 cm x 11 cm x 5 cm)
d. 3" x 7 1/2" x 3" (8 cm x 19 cm x 8 cm)

P 10,000



998
Buccellati Medium Blossom Sterling Silver Frame

total weight: 505 grams
7 3/4" x 6 1/4" (20 cm x 16 cm)

P 75,000



999
Buccellati Medium Blossom Sterling Silver Frame

total weight: 500 grams
7 3/4" x 6 1/2" (20 cm x 17 cm)

P 75,000



1000
Buccellati Leaves Sterling Silver Frame

total weight: 511 grams
8" x 6" (20 cm x 15 cm)

P 65,000

1001
Buccellati Sterling Silver Candlesticks

H: 10 1/2" (27 cm) each
D: 4" (10 cm) each
Total weight: 832 grams

P 75,000



1002
A Pair Of Buccellati Seven Light Candelabra

sterling silver
total weight: 5,280 grams
18 1/2" x 12" x 12"
(47 cm x 30 cm x 30 cm) each

P 350,000



1003
A Set of 81 pieces Enchanting Orchid by
Westmorland Cutlery

sterling silver

- 12 pcs Dinner Spoons, 570 grams
- 12 pcs Dessert Spoons, 376 grams
- 12 pcs Dinner Knives, 890 grams
- 12 pcs Dinner Forks, 544 grams
- 12 pcs Bread Knives, 590 grams
- 12 pcs Dessert Forks, 418 grams

- 1 pc Cake Knife
- 1 pc Slotted Serving Spoon
- 1 pc Fish Knife
- 1 pc Soup Spoon
- 1 pc Serving Fork
- 1 pc Serving Spoon
- 2 pcs Pickle Fork
- 1 pc small tong
(392 grams)

total weight: 3,780 grams

P 350,000



1004
Four Lladro Figurines

Lladro Girl with Candle #4868
 8" x 2" x 4" (20 cm x 5 cm x 10 cm)

Lladro Girl with Lamb #4505
 10 1/2" x 2" x 3" (27 cm x 5 cm x 8 cm)

Lladro 4870 Sleepy Yawning Waking Boy in nightshirt
 8" x 4" x 3" (20 cm x 10 cm x 8 cm)

Lladro Girl with Slice of Cake on Plate #5429
 8" x 4" x 3" (20 cm x 10 cm x 8 cm)

P 10,000



1005
Two Lladro Figurines

porcelain
 a. 10 3/4" x 4" x 3"
 (28 cm x 10 cm x 8 cm)

b. 11" x 4 3/4" x 4"
 (28 cm x 13 cm x 10 cm)

P 3,000



1006
Lladro

Essence of a Woman Figurine
 matte white porcelain
 22 3/4" x 17" x 15"
 (60 cm x 43 cm x 38 cm)

P 20,000



1007

A Thirty Five-Piece Assortment of Tableware

- a. 8 pcs salad plates: H: 1 1/4" x D: 9" (3 cm x 23 cm) each
- b. 5 pcs dinner plates: H: 1" x D: 10" (3 cm x 25 cm) each
- c. 11 pcs small plates: H: 1/2" x D: 6 1/4" (1 cm x 16 cm) each
- d. 1 pc small soup plate: H: 1 1/4" x D: 8" (3 cm x 20 cm)
- e. 1 pc large soup plate: H: 1 1/2" x D: 10 1/4" (4 cm x 26 cm)
- f. 6 pcs cups: 2 1/2" x 4" x 3 1/2" (6 cm x 10 cm x 9 cm) each
- g. 3 pcs saucer cups: H: 3/4" x D: 4 1/2" each (2 cm x 11 cm) each

P 3,000



1008

Three Meissen Ceremonial Bowls

D: 11 3/4" (30 cm)

P 30,000

1009

**A Rosenthal Crystal Bowl
Abraham Palatnik Style**

ca. 1970

Dimensions:

Height: 2.37 in (6 cm)

Width: 14.77 in (37.5 cm)

Depth: 18.71 in (47.5 cm)



P 30,000



1010
A Collection of Arte Espanol Stands with Pyrex Serving

Bowls

- a. 6" x 16" x 10 1/2" (15 cm x 41 cm x 27 cm)
- b. 6" x 16" x 10 1/2" (15 cm x 41 cm x 27 cm)
- c. 6" x 16" x 10 1/2" (15 cm x 41 cm x 27 cm)
- d. 6" x 15 3/4" x 10 1/2" (15 cm x 40 cm x 27 cm)
- e. 6" x 18" x 11 3/4" (15 cm x 46 cm x 30 cm)
- f. 6 1/4" x 10 1/4" x 10 1/4" (16 cm x 26 cm x 26 cm)
- g. 6" x 14 1/4" x 9 1/2" (15 cm x 36 cm x 24 cm)
- h. 6 1/2" x 13 1/2" x 9" (17 cm x 34 cm x 23 cm)
- i. 6" x 14 1/4" x 10" (15 cm x 36 cm x 25 cm)
- j. H: 6 1/4" (16 cm) D: 12" (30 cm)
- k. H 8" (20 cm) D: 13" (33 cm)

P 15,000

1011
An Italian Regency
Majolica Stool

H: 13 1/2" (34 cm)
 D: 17" (43 cm)

P 5,000



1012
A Pair of Early 1900's Wall Mounted Candle
Holders with Hand Painted Portraits
Rendered on Ivory Plates

bronze, ivory
 10 1/2" x 9 1/2" x 5 1/4"
 (27 cm x 24 cm x 13 cm) each

P 10,000



1013
A Capo de Monte Chandelier
H: 51" (130 cm)
D: 26 1/2" (67 cm)

P 35,000



1014
A Circa 1950's Italian Chandelier with Hand-Painted Porcelain Details and Mouth-blown Glass Globes
brass, porcelain, and glass
H: 24" (61 cm)
D: 27" (69 cm)

P 18,000

1015
An Eight-Light Arte Espanol Chandelier

Wrought Iron
H: 36 1/2" (93 cm)
D: 43" (109 cm)

P 20,000



1016
An Eighteen-Light Chandelier
brass, glass
H: 26 1/2" (67 cm)
D: 37" (94 cm)

P 20,000





1017
An Oriental Lantern-form Droplight
 hardwood
 30" x 65 1/2" x 20"
 (76 cm x 166 cm x 51 cm)

P 2,000

1018
A Pair of Antique French Lamps
 glass
 34 3/4" x 32" x 24"
 (88 cm x 81 cm x 61 cm) each

P 5,000



1019
A Pair of Table Lamp Bodies
 H: 34" (87 cm) each
 D: 14" (36 cm) each

P 5,000



1020
A Pair of Table Lamps
 hardwood
 shade: 46 1/2" x 13 1/2" x 8 1/2"
 (118 cm x 34 cm x 22 cm) each
 lamp: 48" x 26" x 17"
 (122 cm x 66 cm x 43 cm) each

P 6,000



1021
A Pair of Table Lamps
 shade: H: 29" (74 cm) D: 10" (25 cm) each
 lamp: H: 32 1/2" (83 cm) D: 18" (46 cm) each

P 4,000





1022
A Pair of Lamp Bodies with
Hand-Painted Filipiniana-Themed Details
 H: 36" (91 cm) each
 D: 8" (20 cm) each

P 3,000



1023
A Pair of Figural Table Lamps
 zinc
 a. H: 45 1/4" D: 17"
 (115 cm x 43 cm) each
 b. H: 45 1/4" D: 17"
 (115 cm x 43 cm) each

P 5,000



1024
A Pair of Giltwood Hatches
 hardwood
 H: 48" (122 cm) each
 D: 15" (38 cm) each

P 7,000

The Legacy of Purita Kalaw-Ledesma: A Life Devoted to Nurturing Art



ABOVE LEFT: Purita Kalaw-Ledesma taken 24 June 1937; MIDDLE: (seated) Cesar Legaspi, Elizabeth Chan, Arturo Luz, and Purita Kalaw-Ledesma, STANDING: Corito Kalaw, Federico Alcuaz, Napoleon Abueva, and Allan Cosio; TOP RIGHT: Purita's four girls seated are Connie, Wally, and Ada; standing is Rita MIDDLE BOTTOM: Anita Magsaysay Ho, Purita Kalaw-Ledesma, and Mariquit Lopez during the 1950s; BOTTOM RIGHT: Book signing for the book "The Struggle For Philippine Art"

Purita Kalaw-Ledesma is a paramount figure in the annals of Philippine Modernism. As Modernism's foremost defender, she served as the president of the influential Art Association of the Philippines (AAP), which she founded in 1948 and continues to be the longest-running art organization in the country. Kalaw-Ledesma served as a luminary, a patron, and a nurturing mother to many of our revered modernists, sponsoring and organizing exhibitions and helping them obtain various study grants. The AAP regularly held annual and semi-annual art competitions and exhibitions, empowering modernists and giving them their rightful artistic arena amid a sea of conservatives.

Kalaw-Ledesma was a dear friend to H.R. Ocampo, Cesar Legaspi, Vicente Manansala, Nena Saguil, Anita Magsaysay-Ho, Fernando Zobel, Napoleon Abueva, and Jose Joya, among others.

Kalaw-Ledesma profoundly contributed to the rise and advancement of Modernism in the country from the ashes and destruction of World War II. Under her helm, the AAP sponsored "The First Neo-Realist Exhibition" in 1950, serving as a critical juncture in the gradual acceptance of Philippine Modernism and a form of contestation against the overt romanticism and conservatism of the academic painters, especially after the grim aftermath of the War. More than a decade later, the AAP successfully sent Joya and Abueva as the

Philippines' representatives to the 1964 Venice Biennale, the "Olympics of the Art World."

Throughout her lifetime, Kalaw-Ledesma collected numerous works by our revered painters, with several eventually becoming our National Artists for the Visual Arts. Her collection consists of works by Amorsolo, Edades, Magsaysay-Ho, Botong, Legaspi, H.R. Ocampo, Abueva, Luz, Ang Kiukok, Bencab, and Manuel Rodriguez, Sr., etc. Kalaw-Ledesma also collected santos, relieves, and other religious artifacts, several of which are now the highlights of this special sale.

Kalaw-Ledesma authored several essential monographs on Philippine art, including the seminal *The Struggle for Philippine Art* (co-authored with Amadis Ma. Guerrero, 1974), which narrates the history of the AAP, and *The Biggest Little Room*, which chronicles the history of the storied Philippine Art Gallery (PAG).

Purita Kalaw-Ledesma's collection of scrapbooks containing everything related to Philippine art and Filipiniana (she started compiling these scrapbooks from newspaper and magazine clippings, photographs, posters, and other print media from 1948 until 2000) has formed the core of the Purita Kalaw-Ledesma (PKL) Archives, the country's most comprehensive repository of valuable information and literature on Philippine modern art. (*Adrian Maranan*)



PROPERTY FROM THE PURITA KALAW LEDESMA COLLECTION

1025

A 19th Century Icon

hardwood

14" x 9 1/2" x 3/4"

(36 cm x 24 cm x 2 cm)

P 20,000



PROPERTY FROM THE PURITA KALAW LEDESMA COLLECTION

1026

A 19th Century Relieve

polychromed hardwood

a. 17 1/2" x 10 3/4" x 1 1/4"

(44 cm x 27 cm x 3 cm)

P 20,000



PROPERTY FROM THE PURITA KALAW LEDESMA COLLECTION

1027

Two Fragmentary Pieces

a. 14 1/2" x 8 3/4" x 1/4"

(37 cm x 22 cm x 1/2 cm)

b. 5 1/2" x 12 3/4" x 1/2"

(14 cm x 32 cm x 1 cm)

P 20,000



1028

San Rocco De Montpellier

19th Century

polychromed hardwood

19" x 11" x 8" (48 cm x 28 cm x 20 cm)

P 20,000

This early image of the Majorcan San Roque de Montpellier, the patron saint of epidemics (and one of the most frequently-invoked saints during the Spanish colonial period along with San Isidro Labrador for a good harvest and San Vicente Ferrer, OP for the healing of diseases), depicts the popular saint with his standard iconography of a pilgrim's hat and cloak and a wound on his left thigh but interpreted in purely Filipino forms, colors, and context. The dedicated and painstaking work of a folk santero/carver, the concept is correct and the execution of the head, face, arms, torso, legs, and feet robust and delightfully awkward, but that is precisely where its importance and charm lies.

San Roque De Montpellier

San Roque was born in 1295 to rich parents in Montpellier, on the border of France. His father was a nobleman and the governor, his mother was an aristocrat. He was born with a birthmark of a red cross on his chest, which grew as he did. Roque was holy even in childhood and youth. At the age of twenty, his father appointed as governor of Montpellier, then passed away along with his mother. Roque gave away his large inheritance to the poor, joined the Franciscan Third Order, became a mendicant pilgrim and left for Rome.

He arrived in Italy during a plague. He voluntarily tended to the sick in the hospitals in Rome and elsewhere, effecting many miraculous healings with prayer, the sign of the cross, and the touch of his hand. At Piacenza, he finally fell ill himself. He retreated to the forest and built himself a hut of branches and leaves; a spring miraculously arose beside it which provided him fresh water. A hunting dog of Conte Pallastrelli brought him bread everyday and licked his wounds. Conte Pallastrelli found Roque and brought him home to heal. Returning home incognito to Montpellier, Roque was suspected a spy by his own uncle and imprisoned, where he languished for five years without ever revealing his true identity. He passed away in 1327.



1029

SA 19th Century La Inmaculada Concepcion

polychromed hardwood

13 3/4" x 4 1/2" x 5" (35 cm x 11 cm x 13 cm)

P 20,000

This elegant neoclassical rendition of "La Inmaculada Concepcion" shows the Virgin Mary with a pleasant but stoic expression (a trademark of antique Filipino ivory santos from the late 1500s–early 1900s), her hands held together in prayer, wearing a red dress and a dark blue cape edged with "estofado" (polychrome, parcel-gilt) decoration (the traditional colors of the Virgin Mary from the Renaissance 1300s–1600s until the Enlightenment 1685–1815, when they were replaced with white & blue; even the Nuestra Senora de Guia, Nuestra Senora del Santisimo Rosario ("La Naval de Manila"), Nuestra Senora de la Paz y Buenviaje (Antipolo), and Nuestra Senora del Rosario de Manaoag wore red "vestidas" and dark blue "capas" from the 1600s–1700s), and the right side of her cape billowing in front as if there was a breeze.





PROPERTY FROM THE PURITA KALAW LEDESMA COLLECTION

1030

A Group of Six 19th Century Santos De Bulto
polychromed hardwood

- a. 14 3/4" x 5 1/2" x 2 1/4" (37 cm x 14 cm x 6 cm)
- b. 11 1/2" x 3 3/4" x 2" (29 cm x 14 cm x 5 cm)
- c. 8" x 2 3/4" x 2 1/2" (20 cm x 7 cm x 6 cm)
- d. 8 1/4" x 3 1/4" x 2" (21 cm x 9 cm x 5 cm)
- e. 12" x 5 1/2" x 4" (30 cm x 14 cm x 10 cm)
- f. 11 1/2" x 5" x 3 1/2" (29 cm x 13 cm x 9 cm)

P 20,000

PROPERTY FROM THE PURITA KALAW LEDESMA COLLECTION

1031

A Group of Seven 19th Century Santos De Bulto
polychromed hardwood

- a. 15" x 6 1/2" x 4 1/4" (38 cm x 17 cm x 11 cm)
- b. 10" x 3 1/2" x 3/4" (25 cm x 9 cm x 2 cm)
- c. 10 1/4" x 4" x 2" (26 cm x 10 cm x 5 cm)
- d. 11 3/4" x 3 3/4" x 3 3/4" (30 cm x 10 cm x 10 cm)
- e. 10" x 5" x 2 1/2" (25 cm x 13 cm x 6 cm)
- f. 10 1/4" x 6" x 3 1/4" (26 cm x 15 cm x 8 cm)
- g. 11 3/4" x 4 3/4" x 4 1/2" (30 cm x 12 cm x 11 cm)

P 20,000



PROPERTY FROM THE PURITA KALAW LEDESMA COLLECTION

1032

A Group of Seven 19th Century Santos De Bulto
polychromed hardwood

- a. 6 1/4" x 4 1/2" x 2 1/4" (16 cm x 11 cm x 6 cm)
- b. 6 1/4" x 2 1/2" x 1 1/2" (16 cm x 6 cm x 4 cm)
- c. 5 1/2" x 3" x 1 1/2" (14 cm x 8 cm x 4 cm)
- d. 5 1/2" x 3" x 1 1/4" (14 cm x 8 cm x 3 cm)
- e. 5" x 2 1/2" x 1 1/4" (13 cm x 6 cm x 3 cm)
- f. 7" x 2 3/4" x 2 1/2" (18 cm x 7 cm x 6 cm)
- g. 5 1/4" x 2 1/2" x 1 1/4" (13 cm x 6 cm x 3 cm)

P 20,000



PROPERTY FROM THE PURITA KALAW LEDESMA COLLECTION

1033

A Group of Eight 19th Century Santos De Bulto
polychromed hardwood

- a. 13 1/2" x 4 3/4" x 4 1/4" (34 cm x 12 cm x 11 cm)
- b. 10 3/4" x 3 1/2" x 2 3/4" (27 cm x 9 cm x 7 cm)
- c. 10 1/2" x 4" x 3" (27 cm x 10 cm x 8 cm)
- d. 9 1/2" x 3" x 2 1/4" (24 cm x 8 cm x 6 cm)
- e. 10 1/4" x 4" x 2 3/4" (26 cm x 10 cm x 7 cm)
- f. 11" x 3 3/4" x 2 3/4" (28 cm x 10 cm x 7 cm)
- g. 11" x 4" x 3 1/2" (28 cm x 10 cm x 9 cm)
- h. 11" x 4 3/4" x 3 1/4" (28 cm x 12 cm x 8 cm)

P 30,000



PROPERTY FROM THE PURITA KALAW LEDESMA COLLECTION


1034

A Group of Seven 19th Century Santos De Bulto
polychromed hardwood

- a. 12 1/2" x 5" x 3" (32 cm x 13 cm x 8 cm)
- b. 11 1/2" x 4" x 2 3/4" (29 cm x 10 cm x 7 cm)
- c. 9 3/4" x 3 3/4" x 2 1/2" (25 cm x 10 cm x 6 cm)
- d. 3 1/2" x 1" x 3/4" (9 cm x 3 cm x 2 cm)
- e. 9 3/4" x 4 1/2" x 2 1/4" (25 cm x 11 cm x 6 cm)
- f. 10 1/4" x 4 1/2" x 3 1/4" (26 cm x 11 cm x 8 cm)
- g. 12" x 5 1/2" x 3 1/4" (30 cm x 14 cm x 8 cm)

P 30,000





LOTS 1035 to 1045

Don Benito J. Legarda Jr.

Continuing the legacy of the Filipino de Buena Familia, Don Benito J. Legarda Jr. was a devoted patron of the arts and history. He was a zealous collector of antiquities including rare coins, old books, and maps, and this was no secret to his family, friends, and acquaintances. However, it is a rare known aspect of his life that he also collected antique religious images and relieves/bas-reliefs mostly dating to the 17th to 18th centuries in honor of his passion for the Hispanic heritage of the Philippines, as well as its Roman Catholic tradition.



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

1035

A Group of Four 19th Century Religious Icons

hardwood

- a. 19 1/2" x 14 3/4" x 1" (50 cm x 37 cm x 3 cm)
- b. 17 3/4" x 12 1/4" x 1" (50 cm x 37 cm x 3 cm)
- c. 18" x 13" x 1" (46 cm x 33 cm x 3 cm)
- d. 18 1/2" x 14" x 1" (47 cm x 36 cm x 3 cm)

P 25,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

1036

A Group of Three 19th Century Religious Icons

hardwood

- a. 18" x 13" x 1" (46 cm x 33 cm x 3 cm)
- b. 18" x 15" x 1" (46 cm x 33 cm x 3 cm)
- c. 17 3/4" x 18" (45 cm x 46 cm)

P 20,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

1037

A 19th Century Urna

hardwood

19" x 25 1/4" x 2" (48 cm x 64 cm x 5 cm)

P 20,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

1038

A Group Consisting Two 19th Century Fragmentary Artifacts

hardwood

- a. 24 1/2" x 14 1/2" x 1 1/4" (62 cm x 37 cm x 3 cm)
- b. 30" x 23" x 10 1/2" (84 cm x 58 cm x 27 cm)

P 20,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

1039

A 19th Century Group of Santos de Bulto Depiction of the Virgin and Child with Ivory Masks

polychromed hardwood and ivory

H: 18" (46 cm)

D: 10 1/4" (26 cm)

P 30,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

1040

A 19th Century Santo De Bulto Depiction of the Virgin and Child

hardwood

16 1/2" x 6 3/4" x 6 1/2"

(42 cm x 17 cm x 17 cm)

P 10,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

1041

A 19th Century Santo de Bulto

hardwood

22 1/2" x 8" x 6 3/4"

(57 cm x 20 cm x 17 cm)

P 15,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

1042

A 19th Century Santo De Bulto Depicting San Roque

hardwood

16 1/2" x 7 1/2" x 6"

(42 cm x 19 cm x 15 cm)

P 20,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION
1043

A 19th Century Relieve or Bas Relief
 hardwood
 16 3/4" x 14" x 1" (43 cm x 36 cm x 3 cm)

P 20,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION
1044

A 19th Century Relieve or Bas Relief
 hardwood
 16 3/4" x 14" x 1" (43 cm x 36 cm x 3 cm)

P 20,000



Front



Back

PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION
1045

A Fragmentary 19th Century Part of a Frieze or Crown
 polychromed hardwood
 20" x 32" x 2" (51 cm x 81 cm x 5 cm)

P 20,000





1046
An Early 1900s Image of The Virgin and Child with Ivory Heads, Hands, and Feet on a Peana with a Glass Dome

crown to toe:
10 1/2" x 6 1/2" x 4 1/4" (27 cm x 17 cm x 11 cm)

overall size:
H: 24" (61 cm)
D: 13" (33 cm)

P 35,000



1047
A Set Comprising an Ivory Head and Hands for a Niño Image

head: 4" x 4" x 2 1/2"
(10 cm x 10 cm x 6 cm)
hand: 2" x 1 1/2" x 1 1/2"
(5 cm x 4 cm x 4 cm) each

P 120,000



1048
A De Bulto of the Santo Niño
 ivory head and hands, repousse brass
 21" x 9 1/2" x 8 1/2"
 (53 cm x 24 cm x 22 cm)

P 20,000



1049
A 19th-Century Crucifix with an Ivory Corpus with Silver Rays, etc on a Parcel Gilt hardwood base

ivory, wood, and silver
 corpus: 7 1/2" x 5 1/4" x 1"
 (19 cm x 13 cm x 3 cm)
 with base: 17" x 12 1/4" x 8 1/2"
 (43 cm x 31 cm x 22 cm)

P 50,000



1050
Two Mid-20th Century Fragmentary De Bultos

hardwood
 a. 8 3/4" x 2 1/2" x 4"
 (22 cm x 6 cm x 10 cm)
 b. 8 1/4" x 2" x 1 1/2"
 (21 cm x 5 cm x 4 cm)

P 5,000

1051
A 19th-Century Bust of a Male Saint and A Santo De Bulto Depicting the Blessed Virgin

hardwood
 i. 11 1/2" x 3 3/4" x 3 3/4"
 (29 cm x 10 cm x 10 cm)
 ii. 11 1/2" x 3" x 4 1/2"
 (29 cm x 8 cm x 11 cm)

P 2,000



1052
**A 19th-Century De Bulto
with Ivory Masks**
hardwood
15" x 5 1/2" x 4 1/2"
(38 cm x 14 cm x 11 cm)

P 18,000

Provenance:
Mike Smith 1970's Cortes Galleries in
Mabini, Ermita Manila



1053
**A 19th Century De Bulto
with Ivory Mask**
hardwood
18 1/2" x 4 1/2" x 7"
(47 cm x 11 cm x 18 cm)

P 18,000



1054
**A Maximo Vicente Image of the
Sacred Heart of Jesus**
hardwood
41" x 10" x 7 1/2"
(108 cm x 26 cm x 19 cm)

P 15,000

Accompanied by a certificate attested
and signed by Regina Francisco
confirming the authenticity of this lot.



1055
A De Bulto of the Nazareno
hardwood
35" x 13" x 14"
(89 cm x 33 cm x 36 cm)

P 15,000



1056
A Lifesize De Bulto of a Saint
hardwood
62" x 17" x 16"
(157 cm x 43 cm x 41 cm)

P 5,000



1057
A De Bulto Depicting a Female Saint
balayong wood
34" x 14" x 9"
(87 cm x 36 cm x 23 cm)

P 18,000



1058
A Santo De Bulto of San Roque
hardwood
20 1/2" x 7 3/4" x 7 1/2"
52 cm x 19 cm x 19 cm)

P 5,000



1059
A Santo De Bulto of San Roque
hardwood
23" x 10" x 7 1/2"
(58 cm x 25 cm x 19 cm)

P 5,000



1060
A Relieve or Bas-Relief
Depiction of the Holy Virgin
 molave
 31 1/2" x 16" x 2"
 (80 cm x 41 cm x 5 cm)

P 2,000



1061
A Relieve Ivory Face and Hand
 wood
 24" x 12" x 2"
 (61 cm x 30 cm x 5 cm)

P 5,000



1062
An Urna
 polychromed hardwood
 46" x 32" x 8 1/2"
 (117 cm x 81 cm x 22 cm)

P 5,000



1063
An Urna-Patterned Relieve
 polychromed hardwood
 31 1/2" x 33" x 4"
 (80 cm x 84 cm x 10 cm)

P 8,000



1064
A Relieve or Bas Relief
 hardwood
 49 1/2" x 30" x 2 1/2"
 (125 cm x 76 cm x 6 cm)

P 4,000



1065

A Group of Four Relieves or Bas Relief

- a. 35" x 28" (89 cm x 71 cm)
- b. 23" x 15 1/2" (58 cm x 39 cm)
- c. 27 1/2" x 17" x 1 1/2" (70 cm x 43 cm x 4 cm)
- d. 35" x 20" x 2" (98 cm x 51 cm x 5 cm)

P 10,000



1066

A Group of 19th Century Spanish Religious Icons

oil on tin
12" x 8 1/2" (30 cm x 22 cm) each

P 25,000



1067

A Relieve

hardwood
26 1/4" x 19" x 4"
(67 cm x 48 cm x 10 cm)

P 3,000

1068

A Santo De Bulto of Saint Paul

molave
72 1/2" x 17" x 14"
(184 cm x 43 cm x 36 cm)

P 5,000





1069
A Pre-War Urna with a Hand-Painted Backdrop

narra
31" x 20" x 15"
(78 cm x 51 cm x 38 cm)

P 6,000



1070
A Tapestry Mounted on a Narra Frame

with frame:
53 1/4" x 77 1/2" x 3 1/4" (135 cm x 197 cm x 8 cm)

P 5,000



1071
An Ilocos Baul de Butones
narra
12" x 22 1/2" x 11 1/2"
(30 cm x 57 cm x 29 cm)

P 15,000



1072
An Ilocos Baul de Butones
narra
17" x 30 1/2" x 16"
(43 cm x 77 cm x 41 cm)

P 25,000



1073
An Inabnutan and Tuba Carrier
inabnutan
18 1/2" x 16" x 9"
(47 cm x 41 cm x 23 cm)

tuba carrier
a. H" 27" (69 cm) D: 4 1/2" (11 cm)
b. 19 1/2" x 4 1/2" x 13 1/2"
(49 cm x 11 cm x 34 cm)

P 12,000



1074
A Pair of Ifugao Round-Top Tables
hardwood
a. 32" x 29 1/4" (81 cm x 74 cm)
b. 30 1/2" x 29 3/4" (77 cm x 76 cm)

P 6,000

1075
A Hanging Rack
hardwood
26" x 43 1/2" x 3 1/2"
(66 cm x 111 cm x 9 cm)

P 3,000





1076
A Pair of Standing Bu'lul
 hardwood
 a. 11 1/2" x 3" x 3 1/2"
 (29 cm x 8 cm x 9 cm)
 b. 12" x 4" x 3"
 (30 cm x 10 cm x 8 cm)

P 8,000



1077
A Pair of Dancing Bu'luls
 hardwood
 a. 22" x 15 1/2" x 5 3/4"
 (56 cm x 39 cm x 15 cm)
 b. 21" x 13 1/2" x 5 3/4"
 (53 cm x 34 cm x 15 cm)

P 10,000



1078
An Ifugao Stool
 hardwood
 17 1/2" x 13" x 13"
 (44 cm x 33 cm x 33 cm)

P 10,000



1079
A Cordillera Bu'lul
 hardwood
 24" x 7 1/4" x 7"
 (61 cm x 18 cm x 18 cm)

P 10,000



1080
A Kalasag
 hardwood
 39" x 12 1/2" x 2 1/2"
 (99 cm x 32 cm x 6 cm)

P 10,000



1081
Two Labangans or Troughs
hardwood
a. 4" x 34" x 9 1/2"
(10 cm x 86 cm x 24 cm)
b 7 1/2" x 46 1/2" x 12"
(19 cm x 118 cm x 30 cm)

P 10,000



1082
A Labangan or Trough
molave
16" x 114" x 19 1/2"
(41 cm x 289 cm x 50 cm)

P 10,000



1083
A Three Kawas or Cauldrons
H: 15" (38 cm) each
D: 46 1/4" (117 cm) each

P 15,000



1084
A Pair of Art Nouveau Frames
 hardwood
 29 1/2" x 20 1/4" each (75 cm x 51 cm)

P 10,000



1085
A Wall Hung Mirror With an Art Nouveau Frame
 narra
 39" x 28" (99 cm x 71 cm)

P 2,000



1086
A Group of Tribal Weaponry
 metal, wood
 spear: H: 69 1/2" (176 cm)
 spear 2: H: 61 3/4" (157 cm)
 axe: 25 1/2" x 10 1/2" (65 cm x 27 cm)
 shield: 46" x 12" (117 cm x 30 cm)

P 5,000



1087
A Pair of Gadur-Form Ornaments
hardwood with mother of pearl inlay
45" x 17" x 17"
(114 cm x 43 cm x 43 cm)

P 15,000



1088
A Maranao Dabakan Hardwood with Mother-of-Pearl Inlay
H: 26" (66 cm)
D: 11 1/2" (29 cm)

P 5,000



1089
A Maranao Chess Board
hardwood
H: 13" (33 cm)
D: 26" (66 cm)

P 2,000



1090
A Maranao Batya
 hardwood
 H: 2 1/2" (6 cm)
 D: 29" (74 cm)

P 3,000



1091
A Maranao Baul
 hardwood
 12 1/2" x 23" x 12 1/2"
 (32 cm x 58 cm x 32 cm)

P 5,000

1092
Two Maranao Fragmentary Pieces
 hardwood
 a. 18 1/2" x 35" x 5"
 (47 cm x 89 cm x 13 cm)
 b. 43" x 18" x 8"
 (109 cm x 46 cm x 20 cm)

P 5,000



1093
A Tin Repousse Clad Baul
 hardwood and tin
 21 1/2" x 30" x 17"
 (32 cm x 76 cm x 43 cm)

P 5,000

1094
A Maranao Betel Nut Box
 brass
 c.a. Late 19th Century
 5 1/4" x 13 1/4" x 4 1/4"
 (13 cm x 34 cm x 11 cm)

P 5,000





1095
A Group of Oriental Decor
 biggest: 11 1/2" x 8 1/2" x 10 1/2" (29 cm x 22 cm x 27 cm)
 smallest: 1/2" x 3/4" x 7 1/2" (1 cm x 2 cm x 19 cm)

P 20,000



1096
A Collection of Maranao Artifacts
 biggest: 22 1/4" x 10 3/4" x 16" (57 cm x 27 cm x 41 cm)
 smallest: 1" x 3 1/4" x 1 1/4" (3 cm x 8 cm x 3 cm)

P 20,000



1097
A Group of Early to Mid 20th Century Mindanao and Cordillera Bangles and Anklets
 brass, kamagong
 Diameter
 largest: 4 3/4"
 smallest: 2 3/4"

P 7,000



1098
A Tibetan Rain Drum
 brass
 H: 17" (43 cm)
 D: 24" (61 cm)

P 10,000



1099
An Antique Compass
 brass
 8" x 8 1/2" x 4"
 (20 cm x 22 cm x 10 cm)

P 30,000



1100
A Statuette of Buddha with Storage Compartment
 kamagong
 19 1/2" x 16" (50 cm x 41 cm)

P 3,000



1101
An Oriental Group of Guanyin and A Buddhist Lion
 ivory
 17" x 10 3/4" x 4 1/4"
 (43 cm x 27 cm x 11 cm)

P 20,000



1102
A Pair of Oriental Statuettes
 ivory
 4" x 1 1/2" x 1 3/4"
 (10 cm x 4 cm x 4 cm) each

P 20,000



1103
A Censer-Form Figurine
 ivory
 14" x 12" x 4 1/2"
 (36 cm x 30 cm x 11)

P 20,000



1104
A Group of Three Oriental Figurines
 ivory on wooden bases
 a. 16" x 5" x 4" (41 cm x 13 cm x 10 cm)
 b. 17" x 5" x 4" (43 cm x 13 cm x 10 cm)
 c. 16" x 5" x 4" (41 cm x 13 cm x 10 cm)

P 30,000



1105
Two Oriental Statuettes
 ivory
 a. 8" x 2 3/4" x 2 1/4"
 (20 cm x 7 cm x 6 cm)

b. 8 1/4" x 2 1/4" x 2 1/4"
 (21 cm x 6 cm x 6 cm)

P 35,000



1106
A Pair of Oriental Figurines
 ivory
 a. 22 1/2" x 4 1/2" x 3 1/2"
 (57 cm x 11 cm x 9 cm)

b. 22" x 4 1/2" x 3 1/2"
 (56 cm x 11 cm x 9 cm)

P 50,000



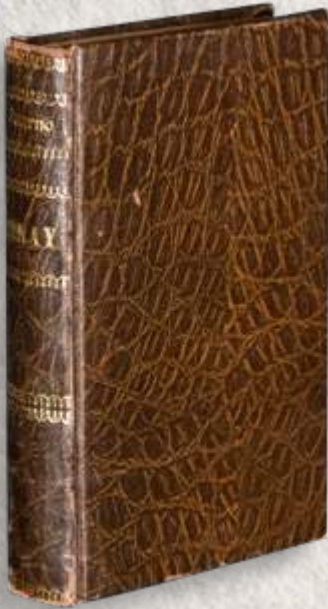
1107
Los Domingos del Diario De Manila
 May 1896, Num 22

P 5,000



1108
An Antique Gamelan Tableau
 polychromed hardwood
 with base: 11" x 19 1/2" x 14 1/2"
 (28 cm x 49 cm x 37 cm)
 without base: 6" x 16" x 11"
 (15 cm x 41 cm x 28 cm)

P 65,000



PROPERTY OF A VERY DISTINGUISHED SPANISH COLLECTOR
1109

Pedro Alejandro Paterno (1857 - 1911)

Ninay. Costumbres Filipinas

Madrid: Fortanet, 1885

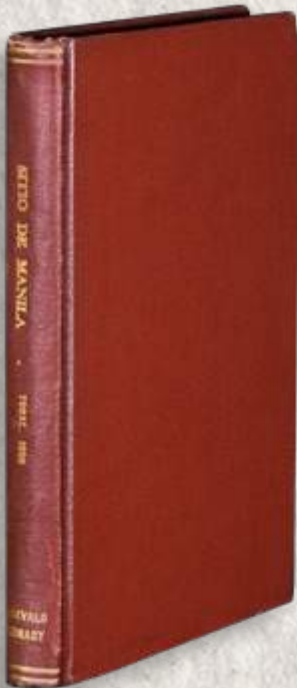
size: 7" x 4 3/4" (18 cm x 12 cm)

depth: 1 1/4" (3 cm)

Condition: Fair

A rare opportunity to acquire the first novel of modern Philippines. The pioneering work of unique literary value, enriched with notes, comments, and clarifications by Alejandro Paterno himself. A monumental piece without which no Filipiniana library can be complete.

P 90,000



PROPERTY OF A VERY DISTINGUISHED SPANISH COLLECTOR
1110

Juan y José Toral

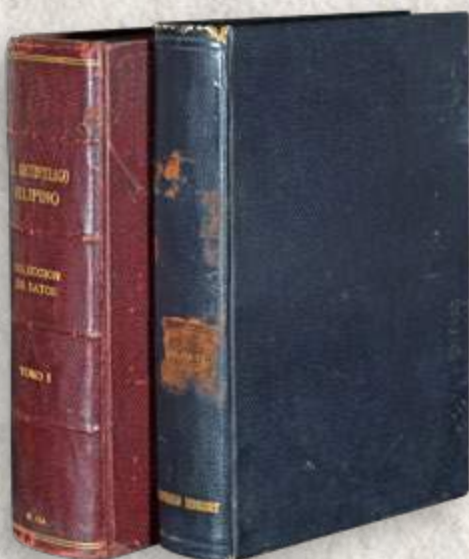
El Sitio de Manila: Memorias de un Voluntario.

(The siege of Manila: Memoirs of a volunteer soldier)

Pp. 321. It includes the five maps, like the rare Manila Bay map seen below.

First edition of the classic work by a Spanish witness of the 1898 Siege of Manila. Rare exemplar, all the maps. Signed by the author on first page.

P 30,000



PROPERTY OF A VERY DISTINGUISHED SPANISH COLLECTOR
1111

El Archipiélago Filipino

Colección de datos geográficos, estadísticos, cronológicos y científicos, relativos al mismo, entresacados de anteriores obras ú obtenidos con la propia observación y estudio / por algunos padres de la Misión de la Compañía de Jesús en estas islas ; [José Algué, editor]. [Volume 1 and volume 2] Washington: Impr. del Gobierno, 1900.

(Original publication of the two volumes of geographical, statistical, chronological, and scientific data about the Philippines. Published in Washington in 1900, this Jesuit work was compiled by Fr. Algué from excerpted from previous works, "or obtained through personal observation and study, by some fathers of the Mission of the Society of Jesus in these islands".)

volume 1 and volume 2

P 20,000



PROPERTY OF A VERY DISTINGUISHED SPANISH COLLECTOR
1112

**Archivo del Bibliófilo Filipino
(Archive of the Philippine bibliophile).**

Madrid: Librería general de Victoriano Suárez.
1895-1905. 5 vols.
Size: 7 1/4" x 4 1/2" (18 cm x 11 cm)

This complete set of the work of Wenceslao Retana Archivo del Bibliófilo Filipino, is composed of four original volumes (Vols. I, III, IV, and V) and one facsimile (Vol. II). Each volume is meticulously bound in leather, conveying elegance and durability while ensuring a cohesive and visually striking presentation. Suitable for both practical use and display purposes.

P 30,000



PROPERTY OF A VERY DISTINGUISHED SPANISH COLLECTOR
1113

Jose P. Bantvg (1884 - 1964)

Bosquejo histórico de la medicina hispano-filipina.
Madrid. Ediciones Cultura Hispánica 1952. Pp. 378.

The classic work of the celebrated Jose Policarpio Bantvg (1884-1964). This is the original publication of his abridged history of medicine in the Philippines during the Spanish administration.

P 5,000



PROPERTY OF A VERY DISTINGUISHED SPANISH COLLECTOR

1114

Impresiones De un Viajero

P 4,000



PROPERTY OF A VERY DISTINGUISHED SPANISH COLLECTOR

1115

Manuscript Camarines Sur

"Manuscript notebook containing records of a prominent Binondo family dating from 1882 onwards. In addition to records detailing the history of the Candelaria family, it also includes mentions of individuals such as Gregorio del Rosario and Valentin Guidote y de Leon. This piece serves as a valuable genealogical artifact from late Spanish-era Binondo."

P 6,000

PROVENANCE
Ramon Villegas Collection



PROPERTY OF A VERY DISTINGUISHED SPANISH COLLECTOR

1116

José Rizal (1861 - 1896)

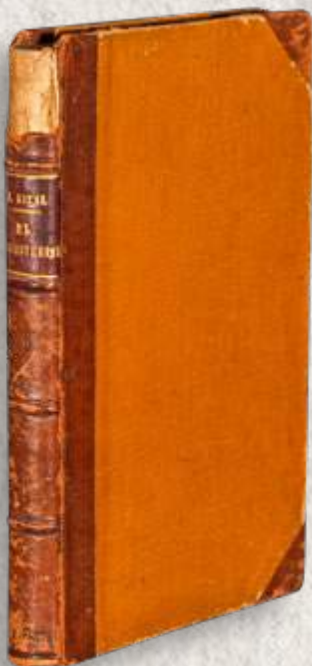
Noli Me Tangere.

Volume 1 and volume 2 Barcelona: Casa Editorial Maucci, 1907

Condition: Fair, damaged binding.

The novels of Dr. Jose Rizal were printed and reprinted in Spain during the early decades of the 20th Century. This particular edition has the added value of its beautiful colored covers. Illustrated with Annotations from R. Sempau.

P 9,000



PROPERTY OF A VERY DISTINGUISHED SPANISH COLLECTOR

1117

José Rizal (1861 - 1896)

El Filibusterismo

publisher: Libreria "Manila Filatelica 1908

P 12,000



PROPERTY OF A VERY DISTINGUISHED SPANISH COLLECTOR

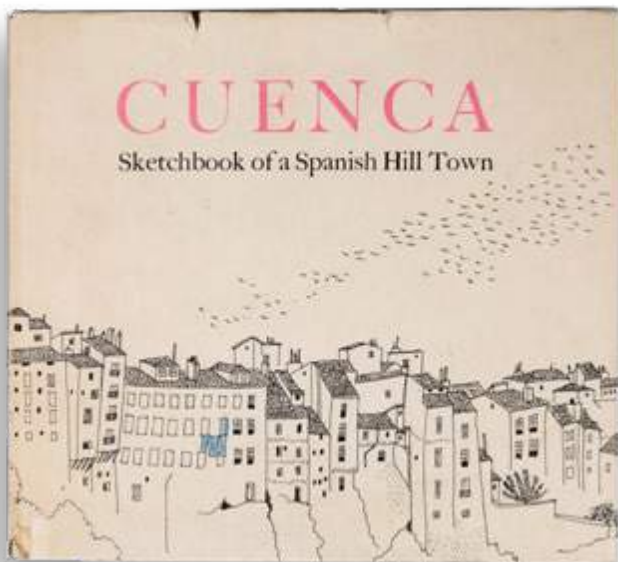
1118

José Rizal (1861 - 1896)

El Filibusterismo

publisher: Libreria "Manila Filatelica 1908

P 7,000



1119

Fernando Zóbel

Cuenca; sketchbook of a Spanish Hill Town

Publisher: Editorial Arte y Ciencia

P 2,000



1120

Fernando Zóbel

Zóbel/ La serie Blanca

Publisher: Madrid, Ediciones Rayuela

Publication Date: 1978

P 10,000



1121

Antonio Magaz Sangro

Zóbel

Publisher:

Galeria Cayon, Spain

Publication Date: 2015

Hardcover / 10 x 7.75 inches / 134 pages / BW

Language:

Spanish, English

P 5,000

1122

Santiago Albano Pilar (1946 - 2021)

Juan Luna

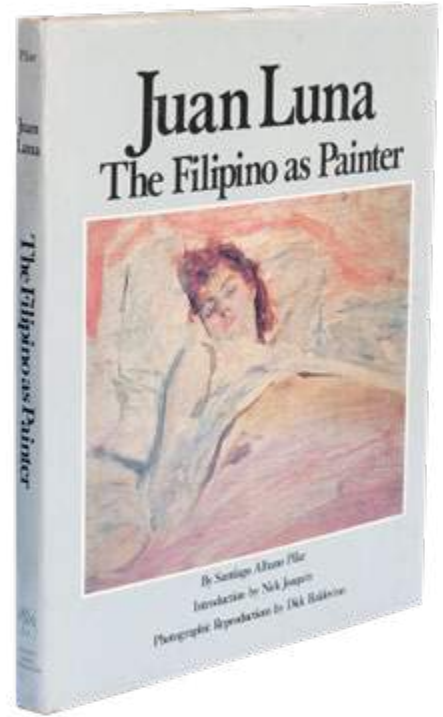
Publisher: Eugenio Lopez Foundation Inc., Philippines

Publication Date: 1980

Format: Hardcover / 12.25 x 10 inches / 268 pages / Color, BW

Language: English

P 10,000



1123

Alfredo Rocas

Sanso

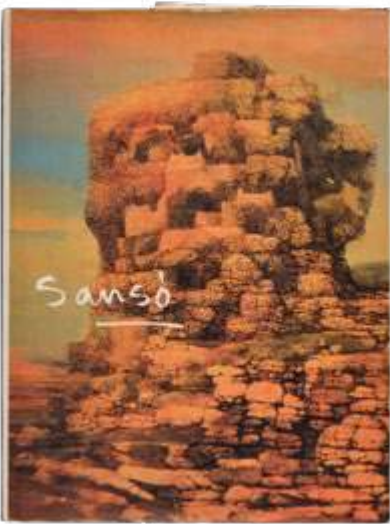
Publisher: Luis Ma. Araneta, Philippines

Publication Date: 1976

Hardcover / 11.25 x 8.5 inches / 208 pages / Color, BW

Language: English

P 3,000



1124

Aguilar Alcuaz

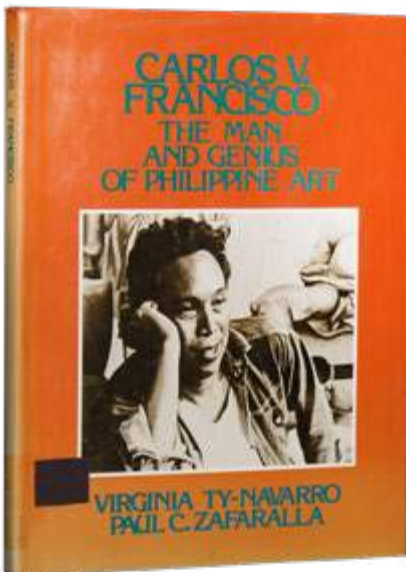
Wandtapijten

Publisher: de Zonnewijzer, Eindhoven, 1973

Text / Language: dutch

Measurements: 9.1 x 6.7 inches.

P 3,000



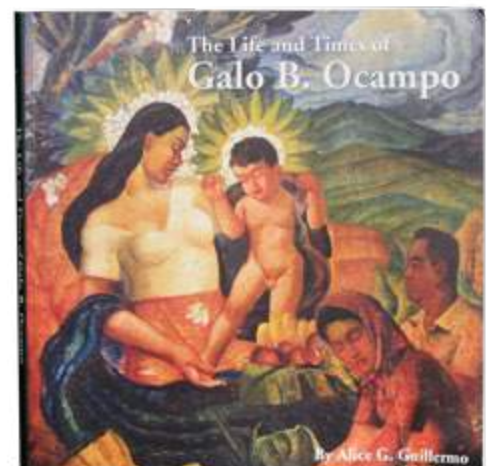
1125

Virginia Ty-Navarro, Paul C. Zafaralla

Carlos V. Francisco

The Man and Genkis of Philippine Art

P 10,000

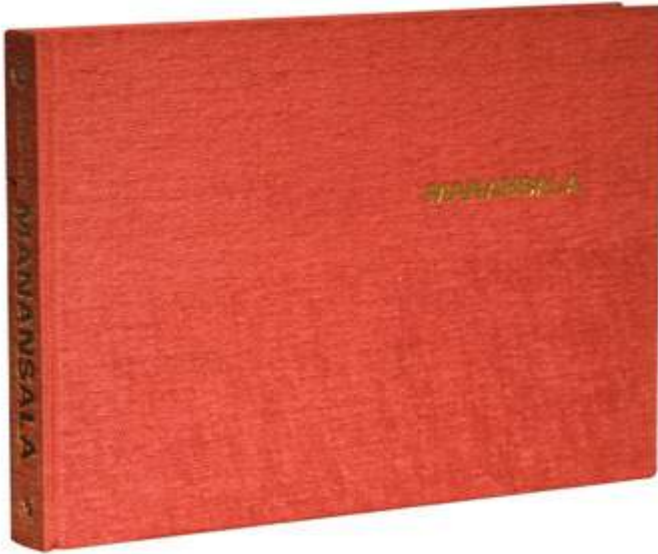


1126

Alice G. Guillermo

The Life and Times of Galo B. Ocampo

P 2,000



1127

Rodolfo Paras-Perez

Manansala: Text and Design

Publisher: PLC Publications, Philippines

Publication Date: 1980

Format: Hardcover with Leather Case / 10.25 x 14.25 inches / 270 pages / Color, BW

Language: English

P 3,000



1128

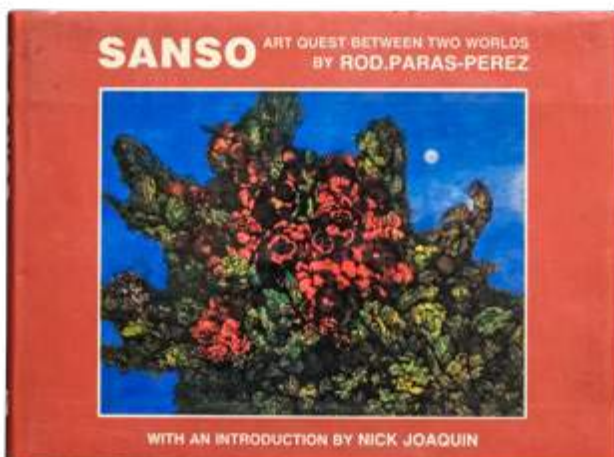
Rodolfo Paras-Perez

Manansala

ART CUBISM PAINTING 1ST 1980 HC/DJ

PLC Publications Hardcover / 264 pages

P 3,000



1129

Rodolfo Paras-Perez

Sanso Art Quest Between Two Worlds

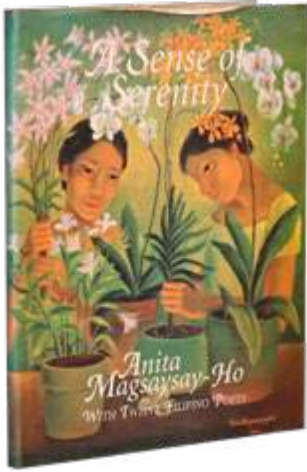
Publisher: Eugenio Lopez Foundation, Philippines

Publication Date: 1988:

Hardcover / 9.25 x 12.25 inches / 148 pages / BW, some col.

Language: English

P 2,000



1130

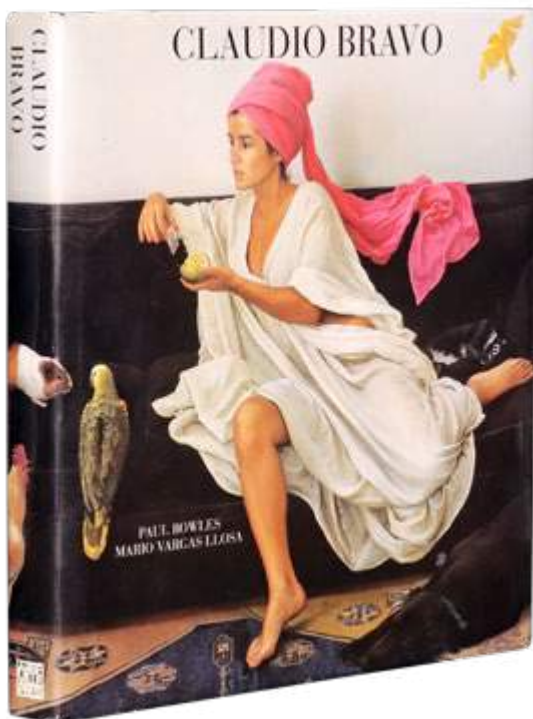
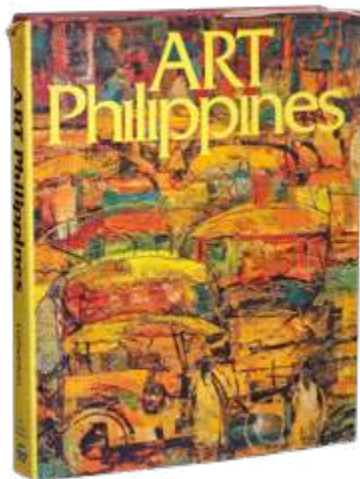
Three Philippine Art Related Books

a.) A Sense of Serenity By: Anita Magsaysay Ho
 Publisher: The Crucible Workshop, Philippines
 Publication Date: 1996
 Hardcover / 12.2 x 9.3 inches / 71 pages / Color

b.) Fernando Valdes
Report In Which, By Order Of His Catholic Majesty (May God Protect Him), The Strongholds, Castles .

c.) Leo Benesa, Alicia Coseteng, Alice Guillermo, Cid Reyes, Luciano Santiago, Cesare A.X. Syjuco, Emmanuel Torres, Paul B. Zafaralla
Art Philippines

P 10,000

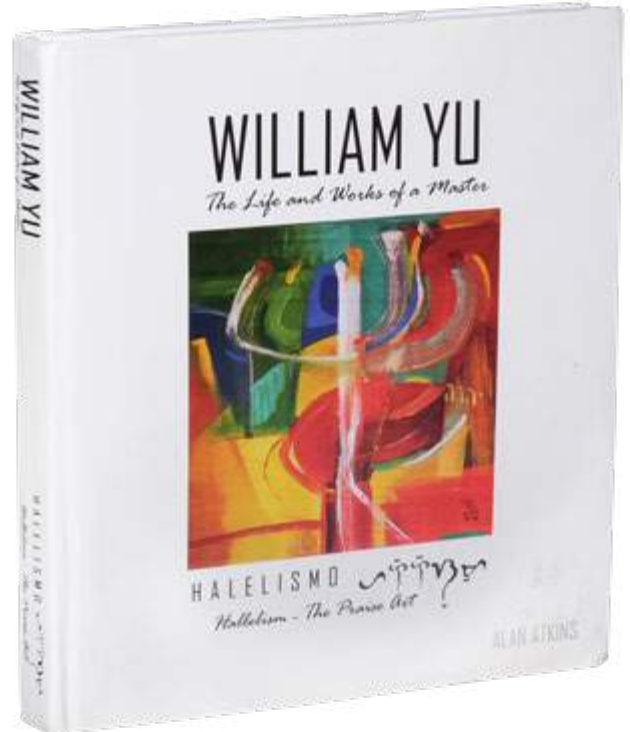


1131

Claudio Bravo (1936 - 2011)

Monograph, "Claudio Bravo Paintings and Drawings" Hardcover, First Edition, 1997, 273 pages

P 5,000



1132

Alan Atkins

William Yu: The Life and Works of A Master
 Publisher: East Asian Art Gallery, Philippines
 Publication Date: 2011

P 1,000



1133

Four Books on Pacita Abad

- a. The Sky is the Limit - Pacita Abad
- b. Pacita Abad: Exploring the Spirit by Ian Findlay-Brown
- c. Endless Blues - Pacita Abad : Text by Ian Findlay-Brown
- d. Pacita Abad: Circles in my Mind - Prints and Paper Pulp Works (31 October 2003 - 25 January 2004)

P 5,000



1134

A Lot of Three Books

- i. Glory and Gold by: Jaime Zobel
- ii. Timeless Swiss Landscape by: Manuel Baldemor
- iii. Paseo Gallery: Olazo and Orlina Catalog

P 3,000



1135

Five Books on Philippine Art

- a. At Home with Filipino Art and Artists by Ma. Alessandra L. Hermano and Josephine Labrador Hermano
- b. Tolentino: Text and Design by Rodolfo Paras-Perez
- c. Felix Resurreccion Hidalgo & The Generation of 1872 by Alfredo Roces
- d. The 1980 Mobil Art Awards by Alice Guillermo
- e. Balagtas: Florante at Laura - Art Multiples Publication Metro Manila/Philippines, 1977

P 8,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

1136

An Eight Books

- a. Tarrossa Subido Private Edition
- b. Philippine Short Stories 1925 - 1940
- c. Philippine Short Stories 1941 - 1955
- d. Ukay-ukay Cuentos & Diskuwentos
- e. The Lavas - A Filipino Family
- f. The Complete Poems of Angela Manalang Gloria
- g. Paz Marquez Benitez - One Woman's Life, Letters, and Writings
- h. The New Doveglion Book of Philippine Poetry

P 1,000



PROPERTY FROM THE MARK WILSON AND ELSA DIVINAGRACIA COLLECTION

1137

A Nine Books

- a. Furniture - A Concise History
- b. National Artist Award - Gawad Artista ng Bayan
- c. Furniture Designed by Architects
- d. At Home & Abroad - 20 Contemporary Filipino Artists
- e. Tropical Resort - Tan Hock Beng
- f. Japanese Residences and Gardens A Tradition of Integration
- g. Avantgarde Design 1880 - 1930
- h. Welcome Casa Manila in the old Walled City of Intramuros
- i. A History of Architecture Eighteenth Edition

P 1,000



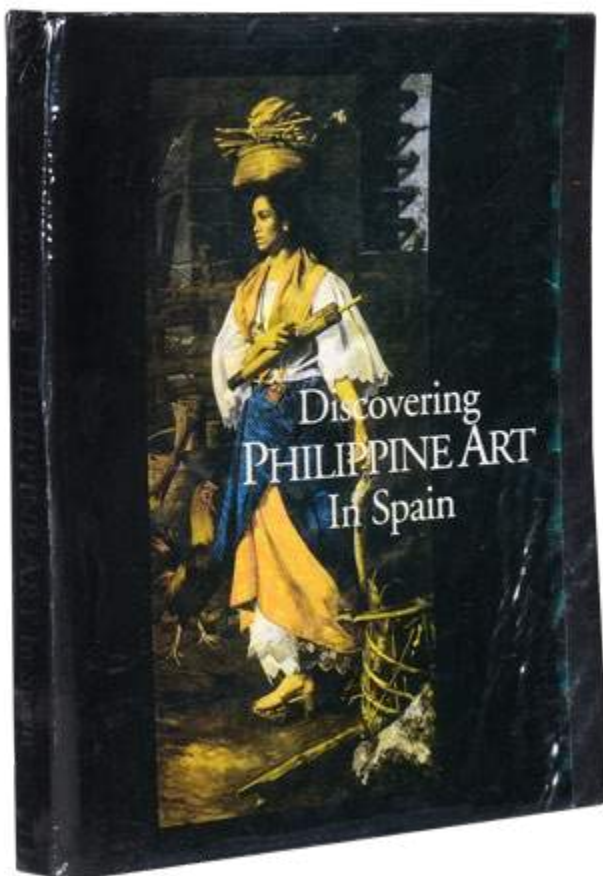
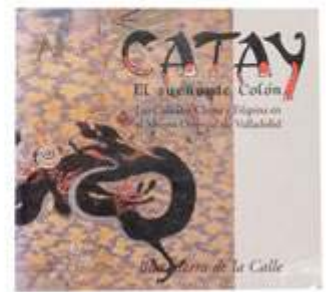
1138
Two Books by Manuel Duldulao
 a. I. Twentieth Century Filipino
 b. II. Twentieth Century Filipino

P 3,000

1139
Blas Sierra de la Calle
i. Filipinas 1870 - 1898
 Imagenes de La Ilustracion Española y Americana

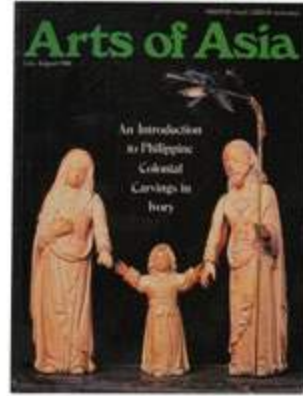
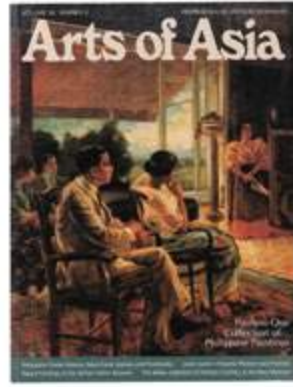
ii. Catay
 El suen de Colon
 Las Culturas China'y Filipina en el Museo Oriental de Valladolid

P 5,000



1140
Discovering Philippine Art In Spain

P 10,000

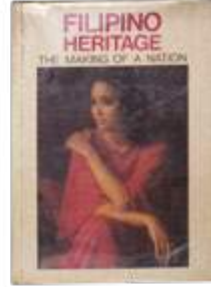
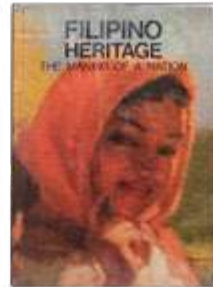
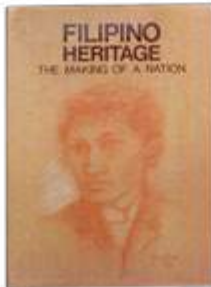
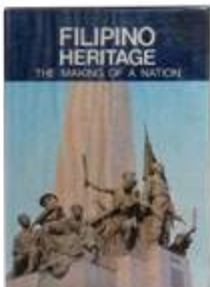
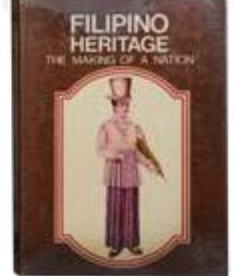
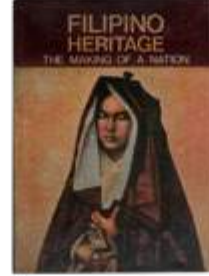
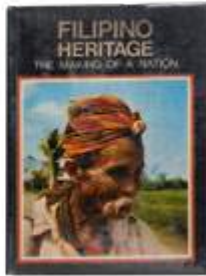


1141

Three Arts of Asia Magazines and a Book on Philippine art

- a. July-August 1983 An Introduction to Philippine colonial carvings in ivory
- b. July-August 1992 Philippine santos in the Paulino Que Collection
- c. Arts Asia May-June 2004 Paulino Que collection of philippine paintings by Ramon N. Villegas
- d. Zobel: La serie blanca by Rafael Perez- Madero Published by Ediciones Rayuela, Madrid, 1978 hardcover, 105 pages

P 7,000

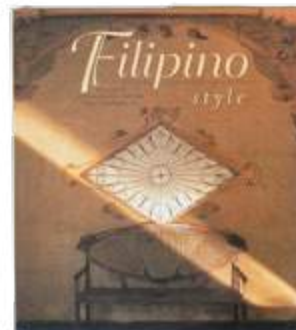
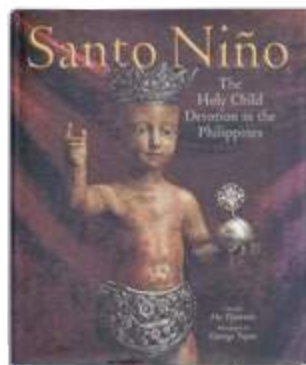


1142

Filipino Heritage: The Making of a Nation (10 Volumes)

publisher: Lahing Pilipino

P 5,000

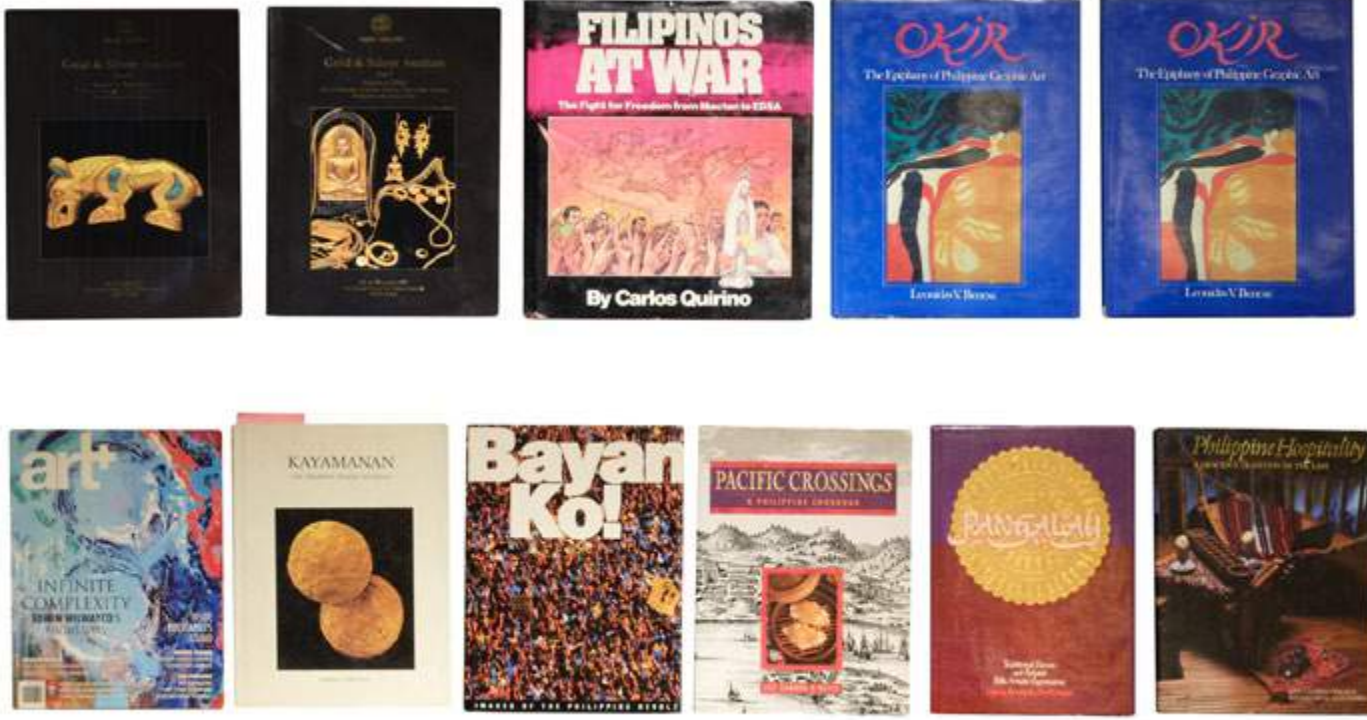


1143

Four Filipiniana -Related Books

- a. Filipino Style Book
- b. Kayamanan by Jesus T. Peralta
- c. Jose P Rizal in Excelsis
- d. Santo Nino hardbound

P 8,000

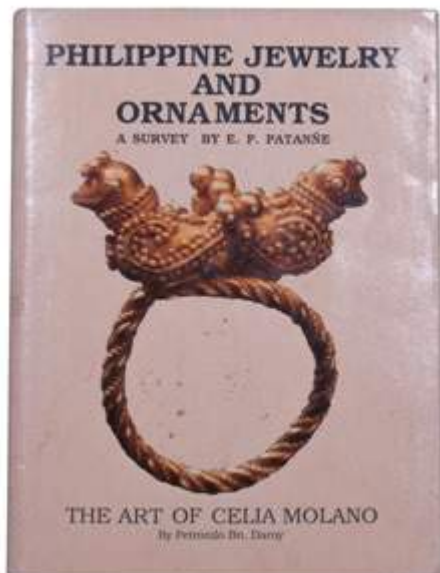


1144

A Group of Eleven Publications

- a) Gold and Silver Auction - Ancient to Renaissance (Western Asiatic, Greek, Roman, Byzantine, Islamic, European Renaissance, Part II
- b) Gold and Silver Auction - Ancient to Tribal (Burma (Myanmar), Cambodia, Thailand, Classical Java, Indonesia, Philippines, India, China, Tribal, Part I
- c) Filipinos Art at War (The Fight for Freedom from Mactan to Edsa) by Carlos Quirino
- d-e) Okir: The Epiphany of Philippine Graphic Art by Leonidas V. Benesa
- f) Art+ Magazine - Infinite Complexity
- g) Kayamanan: The Philippine Jewelry Tradition by Ramon N. Villegas
- h) Bayan Ko : Images of the Philippine Revolt
- i) Pacific Crossings: A Philippine Cookbook by Lily Gamboa O'Boyle
- j) Traditional Dances and Related Folk Artistic Expressions by Ligaya Fernando Amilbanga
- k) Philippine Hospitality: A Gracious Tradition of the East by Lily Gamboa O'Boyle and Reynaldo G. Alejandro

P 6,000



1145

Petronilo Bn. Daroy
Philippine Jewelry and Ornaments - A Survey by E. P. Patanne
The Art of Celia Molano

P 3,000

1146

Brenton
The Philippine Adventure of Paul de la Gironiere

P 20,000





1147
A Cabinet
 veneered wood
 44" x 57 1/2" x 23 3/4"
 (118 cm x 146 cm x 61 cm)

P 2,000



1148
A Group of Three Jars
 terracotta
 a. H: 13 1/2" D: 12" (34 cm x 30 cm)
 b. H: 13 1/2" D: 12" (34 cm x 30 cm)
 c. H: 13 1/2" D: 12" (34 cm x 30 cm)

P 3,000



1149
A Pair of Urn-Shaped Vases and Four Pedestals

resin
 vases:
 H: 26" (66 cm)
 D: 12" (30 cm) each

pedestal:
 H: 26" (66 cm)
 D: 13" (33 cm) each

P 12,000



1150
Three Urn-Shaped Vases

resin
 H: 30 1/2" (77 cm)
 D: 23 1/2" (60 cm) each

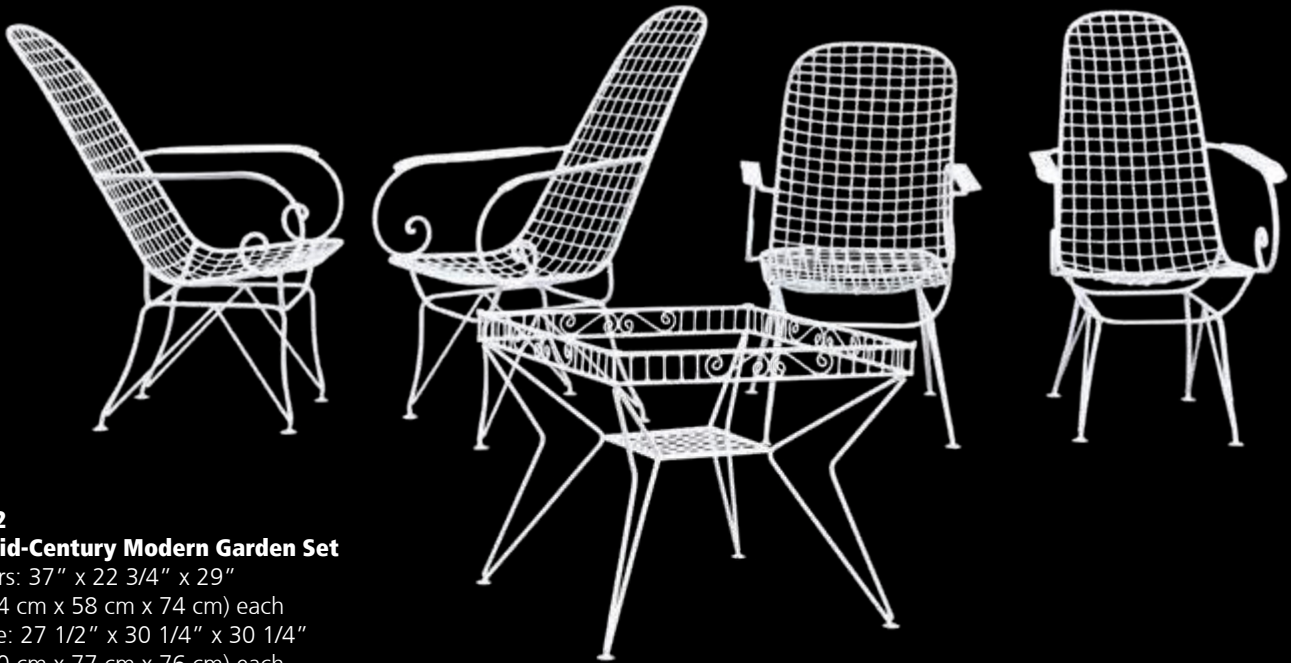
P 10,000



1151
An Art Deco Mantel Clock Set

marble
 candle holder: 6 1/4" x 6" each
 clock: 9" x 15 1/2" x 5 1/4"
 (23 cm x 39 cm x 13 cm)

P 8,000



1152

A Mid-Century Modern Garden Set

chairs: 37" x 22 3/4" x 29"

(94 cm x 58 cm x 74 cm) each

table: 27 1/2" x 30 1/4" x 30 1/4"

(70 cm x 77 cm x 76 cm) each

P 12,000

1153

A Pair of Arte Espanyol Garden Benches

narra

44 1/2" x 52" x 15 1/4"

(113 cm x 132 cm x 39 cm) each

P 15,000





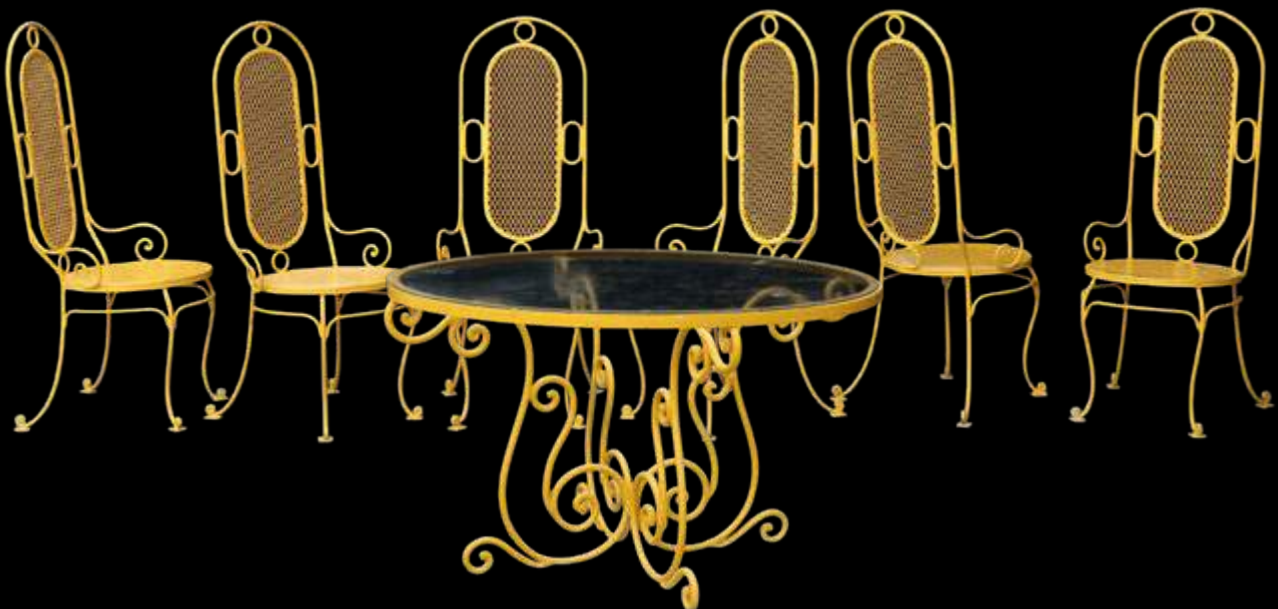
1154

A Garden Set

table: 49" x 30" x 30"
(124 cm x 76 cm x 76 cm)

armchairs: 37" x 23 1/4" x 19"
(94 cm x 59 cm x 48 cm) each

P 10,000



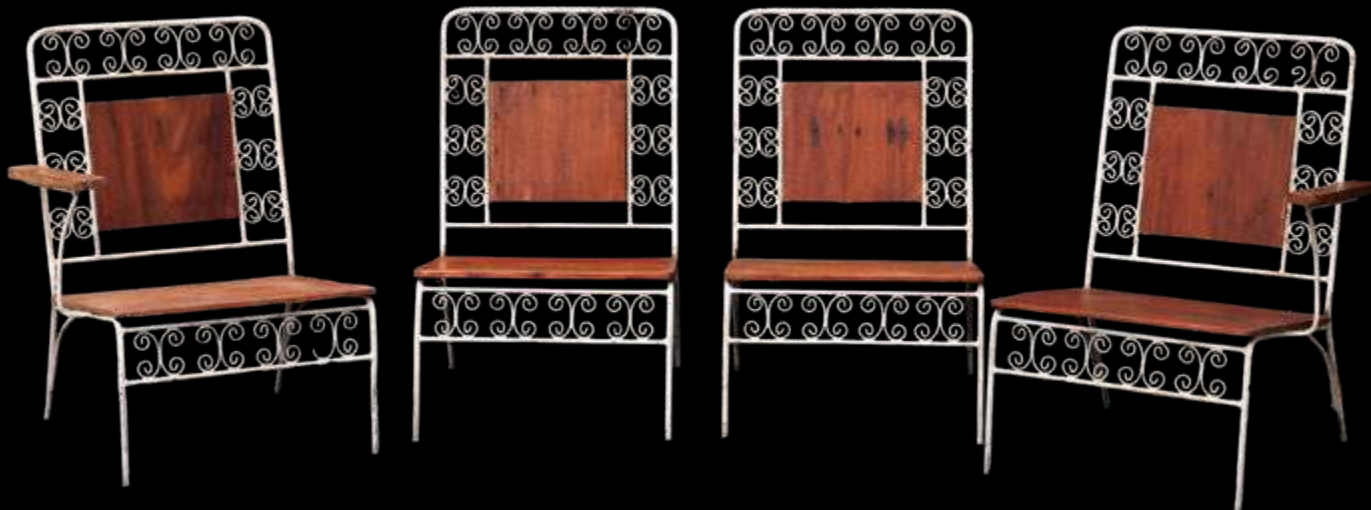
1155

A Garden Set

wrought iron

chairs: 42" x 18" x 16" (107 cm x 46 cm x 41 cm) each
table: H: 29 1/2" (75 cm) D: 48" (122 cm)

P 12,000



1156
A Group of Four Circa 1960s Garden Chairs
 wrought iron and wood
 armchair: 30" x 21 x 19"
 (76 cm x 53 cm x 48 cm)
 chair: 30" x 19" x 19"
 (76 cm x 48 cm x 48 cm)

P 1,000



1157
A Garden Set
 wrought iron and hardwood
 table: H: 29" (74 cm) D: 54" (137 cm)
 chairs: 42 1/2" x 19" x 19 1/2"
 (108 cm x 48 cm x 50 cm) each

P 16,000



1158

Seven Oriental Items

- a. 14" x 9" x 5 1/2" (36 cm x 23 cm x 14 cm)
- b. 5" x 10" x 4 1/4" (13 cm x 25 cm x 11 cm)
- c. 11 1/2" x 4 1/2" x 10" (29 cm x 11 cm x 25 cm)
- d. 10" x 5" (25 cm x 13 cm)
- e. 7 1/2" x 3 3/4" (19 cm x 10 cm)
- f. 5 1/2" x 6" (14 cm x 15 cm)
- g. 10 1/2" x 9" (26 cm x 23 cm)

P 5,000



1160

A Zebra Hide Carpet

107" x 72 1/2" (272 cm x 184 cm)

P 5,000



1159

A Pair of Giltwood Wall Brackets

hardwood

22 1/2" x 8 1/4" x 3 3/4"
(57 cm x 21 cm x 10 cm)

P 3,000

LOTS 1161 to 1164

Lily Leung:

From the Collection of Hong Kong Television's First Lady



With a career that spanned six solid decades, Hong Kong movie and television actress Lily Leung is revered as the “First Lady of Hong Kong Television.” Born on January 7, 1929, Lily attended Belilios Public School, Hong Kong’s first government school for girls. She initially took on a career as a perfume sales representative for Sincere Department Store to support her siblings’ studies. Her perfume stint, which lasted for three years, earned her the nickname “Princess of Perfume” due to her natural beauty.

In 1957, at the suggestion and encouragement of her husband, Lily joined the then-newly established Rediffusion Television (RTV), Hong Kong’s first television station, which had just been established in May of that year. She would become one of “The Three Blossoms of Rediffusion,” alongside Pong Bik-

wan and Lai Yuen-ling. Her time at RTV earned Lily the honorific nickname “First Lady of Hong Kong Television,” as she became a voice actress in Hong Kong’s first TV program, the children’s show “Puppet Family.”

Lily reached a career highpoint when she was cast in “A Kindred Spirit,” Hong Kong’s longest-running drama series broadcast at Television Broadcasts Limited (TVB) from 1995 to 1999. Lily played the character of Leung Seung Yin, which became an iconic role due to her effective internalization of a contemptuous upper-class woman who held prejudice and disdain towards the masses. Her performance garnered the ire of viewers and earned her the moniker “Upper-Class Lady.”

Lily was also cast in some of Hong Kong’s most beloved films, including the 1976 movie “The Private Eyes,” which became Hong Kong’s highest-grossing film, holding the title from 1976 to 1980. Her last role was in the critically acclaimed 2018 film “Tracey.”

Lily Leung was bestowed the Lifetime Acting Achievement Award in the 2004 TVB Anniversary Awards. Although she passed away in August 2019, she remains one of the most iconic actresses ever to grace Hong Kong’s silver and TV screens.

These wardrobes from the Lily Leung collection immortalize the legendary actress’ trademark elegant poise and sophistication. But for Lily, elegance goes beyond luxury. She once said, “Elegance is not just about being in front of the camera and posing. It is about the person’s appearance of being neat and put-together, and how you treat others. It must be sincere and cordial. You need to have both to be elegant.” (*Adrian Maranan*)



TOP LEFT: Lily Leung, © Oriental Daily News, Hong; ABOVE: Pong Bik Wan, Lai Yuen Ling, and Lily Leung, the “Three Blossoms of Rediffusion TV” during the 50s and 60s.



1161
A Mink Coat
length: 29" (48 cm)

P 5,000



1162
A Mink Shawl

P 5,000



1163
A SAGA Mink Fur Coat
length: 46" (117 cm)

P 10,000



1164
Dress
designed by: Rene Salud
length: 57" (145 cm)

P 5,000



LOT 279
Federico Aguilar Alcuaz (1932–2011)
City View

Dymler P. Gray
-1981-





LOT 433
Angel Cacnio (1931 - 2021)
Pauwi Na

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Jaime L. Ponce de Leon

CURATORIAL CONSULTANT

Joel Malixi, MD

CONSULTANT

Rouel T. Sanchez

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Jefferson Ricario

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Dan Grafil Moran

Geller Nabong

Nyza Mae Roldan

Louise Sarmiento

Celina Sta. Ana

Sophia Ashleigh Timajo

Janice Timanuno

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Jerome Garcia

Albert Gotinga

Robert Gotinga

Reynaldo Lisondra

Jayson Lopez

Laurence Lopez

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Generoso Olaco

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It is the due diligence of the consignor / buyer to check all details pertaining to the item.



LOT 386
Marcel Antonio (b. 1965)
Who is to know

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

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

GENERAL:

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

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- a. Bidders are required to complete and sign registration forms. Participants shall be asked to present a valid government-issued identification card (passport, driver's license, etc.) upon registration.
- b. Before the auction proper, each buyer will be given an assigned buyer's number. The highest bidder of a specific lot shall be the buyer of the lot.
- c. The auctioneer shall announce the winning bid and the corresponding buyer's number of the bidder. Failure of the winning bidder to object at the time of the announcement shall be considered as an acknowledgment of the bid and purchase. The buyer is legally liable to purchase the lot or pay the difference if the host must re-offer and sell it for a reduced price.
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- a. The balance of the invoice must be paid in full and merchandise picked up within three (3) days from the date of the sale. Left items may be moved to an off-site facility for pick-up and a storage fee will be charged if merchandise is left longer than three (3) days of Five Hundred Pesos (Php 500) per lot per day. If the property is left longer than four (4) weeks, it will be considered abandoned. We are not responsible for shipping, but if packing and handling of purchased lots will be done by us, it is done at the entire risk of the purchaser. A refundable deposit may be required.
- b. Cash, cashier's check, wire transfer, personal check (items may be held until the check clears). If any legal action is commenced to enforce these Conditions of Sale, the prevailing party shall be entitled to recover its reasonable attorney's fees and costs. Time is of the essence.

Payments shall be wired to:

Account Name:	LEON ART GALLERY
Account Type:	PESO ACCOUNT
Account No :	166-7166-52009-2
Bank/Branch:	MBTC- CORINTHIAN PLAZA BRANCH
Swift Code:	MBTCPHMM
Bank Address:	G/F CORINTHIAN PLAZA BLDG. 121 COR PASEO DE ROXAS, GAMBOA STREETS, LEGAZPI VILLAGE, MAKATI CITY

LITIGATION:

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

León Gallery

FINE ART & ANTIQUES

FERNANDO AMORSOLO (1892 - 1972)

Paoay Church

signed and dated 1958 (lower right)

oil on canvas

12 1/2" x 18" (32 cm x 46 cm)



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