

León Exchange

Your Next *Find*. Online.



Day 1: The Collector's Vault
July 27, 2024 | 11:00 am (GMT+8)

Day 2: Heiresses' Homes and Tables
July 28, 2024 | 11:00 am (GMT+8)

32



LOT 289

José Joya (1931-1995)

Sanctuary

Joya



AUCTION

Saturday and Sunday
27 - 28 July 2024
11:00 AM

PREVIEW

Saturday to Friday
20 - 26 July 2024
9:00 AM - 7:00 PM

VENUE

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

CONTACT

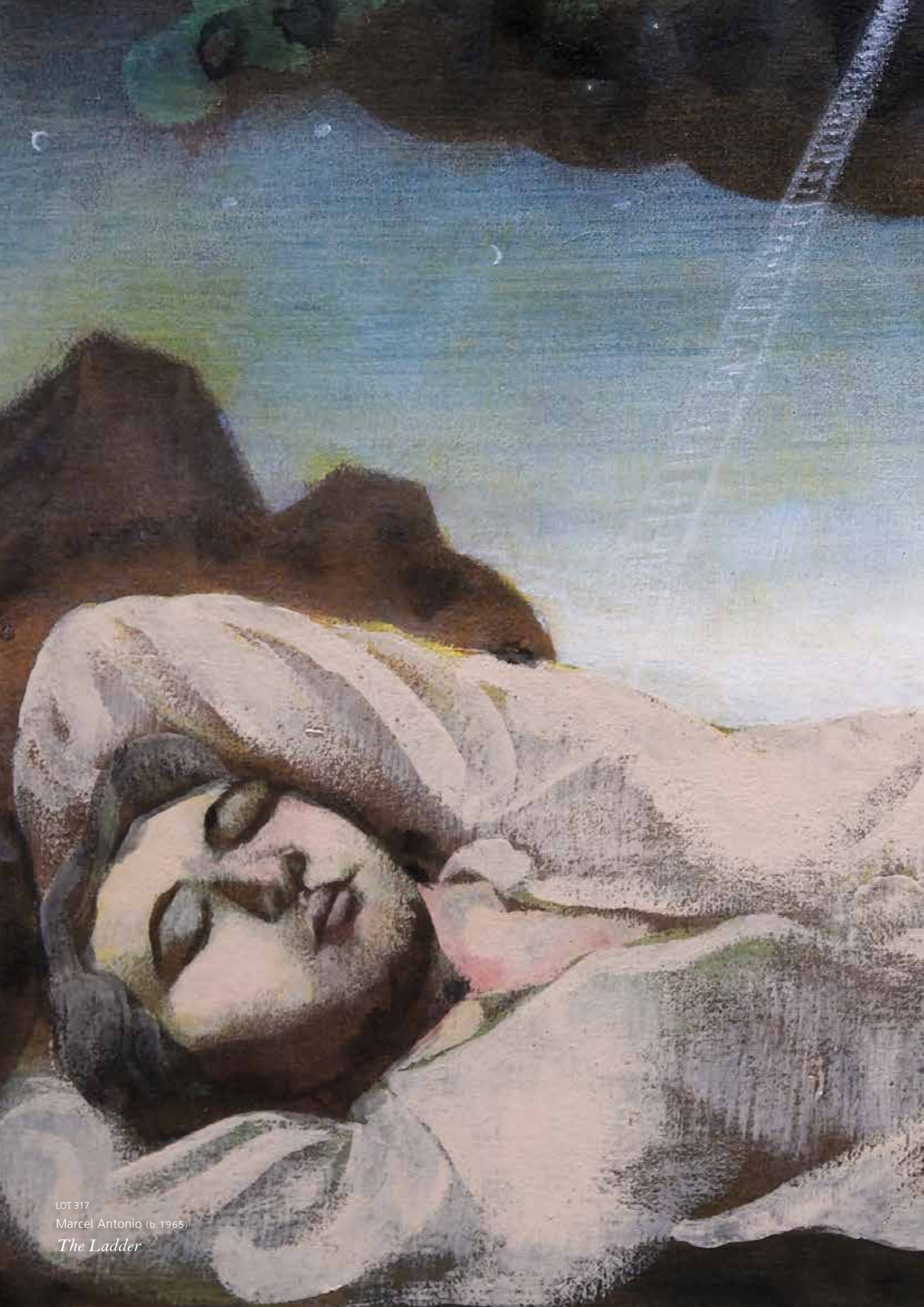
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+632 856-27-81

Register and Bid at
www.leonexchange.com

LOT 333

Justin Nuyda (1944 -1922)

Search Mindscape: Memories "Lovers Episode"



LOT 317
Marcel Antonio (b. 1965)
The Ladder

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LOT 235

Benedicto Cabrera (b. 1942)

Body & Drapery The Ladder



LOT 240

Rosario Bitanga (1934-2024)

Brush

OPPOSITE PAGE:

LOT 206

Tam Austria (b. 1943)

Untitled

Bitanga
2024 10

FOREWORD

LEON EXCHANGE 32ST ONLINE AUCTION

Culture has always defined a nation; its history and identity are interwoven into the bigger picture that is heritage. In the 32nd edition of the Leon Exchange Online Auction, cultural legacies take center stage as notable highlights of this landmark sale.

This sale presents the classic collection of the legendary industrialist Romeo Jorge, one of the most prolific collectors in the heydays of "treasure hunting" of Filipino arts and antiques in the 1980s.

The "Founding Father of Malabon," Don Bernardo O. Dagala, is represented through his classic turn-of-the-century suite. Once again, we are proud to present yet another fine selection of antique furniture and religious objects from the esteemed Don Benito Legarda, Jr. collection.

Also on offer are historic fragments of the Malolos landmark Tantoco-Reyes Mansion, once the seat of Apolinario Mabini as Chief Adviser and Secretaria del Exterior to President Emilio Aguinaldo. These fragments have seen members of the prominent Tantoco-Reyes family and important historical figures (including Mabini and Aguinaldo) pass through its portals and walk through the hallowed halls of the heritage mansion.

Another prominent collection is from the Barrera family of Bacolor, Pampanga, an offshoot of the Alimurung clan, which social historian Toto Gonzales notes as "one of the oldest among its [Bacolor] few patrician families."

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 (a highlight of which is a 19th-century "Olympic" Batangas Mesa Altar) to modernist classics.

The "Father of Philippine Healthcare," Dr. Roberto Macasaet's comprehensive collection of santos, Oriental sculptures, furnishings, carpets, and elegant tableware offers an insight into the couple's discerning and versatile taste.

The often overlooked and dismissed Mabini Art Movement is making a grand comeback, shedding light on its defining legacies in Philippine art's modern history.

Zacharias Arevalo, a pioneering Filipino painter, is immortalized with his mid-19th century depiction of the Santisima Trinidad crowning the Blessed Virgin Mary.

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

Welcome to the Leon Exchange 32nd Online Auction! May we continue to cultivate and harvest the stories, blessings, and legacies of Philippine fine art and antiques.



LOT 221

Federico Aguilar Alcuaz (1932 - 2011)

Untitled



Published by León Gallery
G/F Eurovilla 1, Rufino corner Legazpi Street,
Legazpi Village, Makati City, Metro Manila, Philippines

Warehouse 14B, La Fuerza Plaza
2241 Don Chino Roces Avenue, Makati City, Philippines

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LEON EXCHANGE ONLINE AUCTION EDITION 32

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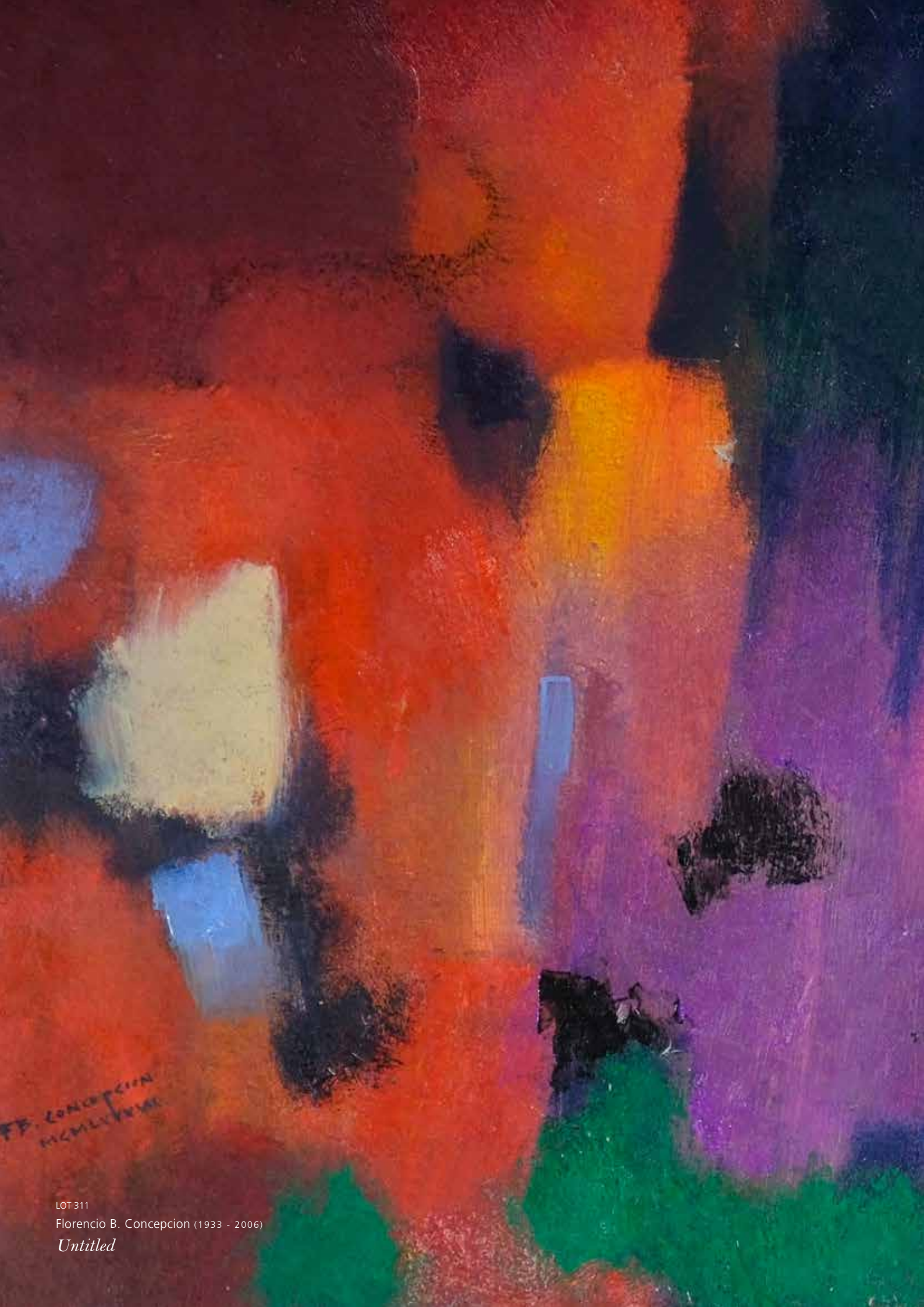
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LOT 309

Dominador Castañeda (1904-1967)

By The Seashore



LOT 311

Florencio B. Concepcion (1933 - 2006)

Untitled

DAY 1

THE
COLLECTOR'S
VAULT

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

SATURDAY, 27 JULY 2024 | 11:00 AM



1
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 1,000



2
Omega 'Cocktail'
 A fine 18k yellow gold lady's wristwatch with an 18K yellow gold mesh bracelet, case, dial and movement signed. 19mm x 200mm dimen. Gold gross weight 61.4 grams

P 130,000

CONDITION REPORT:
 Movement – for minor cleaning
 Dial – Original
 Crown - Original
 Bracelet – Original 18K Omega



3
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 5,000



4
Patek Philippe 'Lady Calatrava'

FINE LADY'S 18K YELLOW GOLD
WRISTWATCH REF. 4819, MOVEMENT
NO. 1607171 PRODUCED IN
THE EARLY 1990s.

Cal.E15 quartz movement, porcelain
white dial, 12 black Roman numerals,
circular case, stepped bezel with hobnail
decoration, snap-on case back, sapphire
crystal, 18K yellow gold Patek Philippe
buckle, accompanied by Patek Philippe
hang tag, presentation case and outer
box, case, dial and movement signed.

25mm diam.

P 30,000

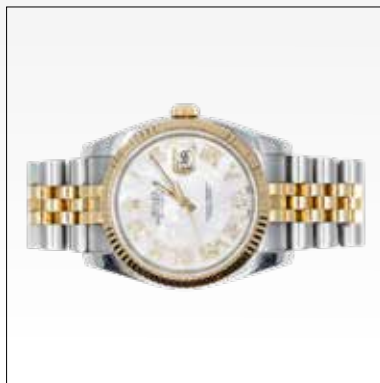


5
Rolex 'Datejust'

A STAINLESS STEEL AND WHITE GOLD AUTOMATIC WRISTWATCH WITH DATE, CASE NO. W23678C8 CIRCA 2017.

Cal. 3135 automatic lever movement, 31 jewels, blue dial, diamond-set indexes, sweep center seconds, magnified aperture for date, tonneau-shaped water-resistant-type case, white gold fluted bezel, screw back, screw down crown, stainless steel Rolex Jubilee bracelet and concealed deployant clasp accompanied by Rolex presentation case, case, dial and movement signed. 36mm. diam.

P 200,000



6
Rolex Datejust 36 Mother of pearl
diamond roman Fluted bezel 2008

A STAINLESS STEEL AND YELLOW GOLD
 AUTOMATIC WRISTWATCH WITH DATE,
 CASE NO. 1655X044 CIRCA 2010s.

Cal. 3135 automatic lever movement, 31
 jewels, mother-of pearl dial, diamond-set
 Roman numerals indexes, sweep center
 seconds, magnified aperture for date,
 tonneau-shaped water-resistant-type
 case, yellow gold fluted bezel, screw
 back, screw down crown, stainless steel
 and yellow gold Rolex Jubilee bracelet
 and concealed deployant clasp, case, dial
 and movement signed.
 36mm. diam.

P 200,000



7
Patek Philippe Aquanaut

Model: Aquanaut

Reference number: Ref. 5167/1A.

Self-winding mechanical movement.
Caliber 26-330 S C. Date. Sweep seconds.

Movement: Automatic

Case material: Stainless steel. Case diameter (10-4 o'clock): 40.8 mm. Height: 8.1 mm. Water-resistant to 30 m. Screw-down crown. Sapphire crystal case back.

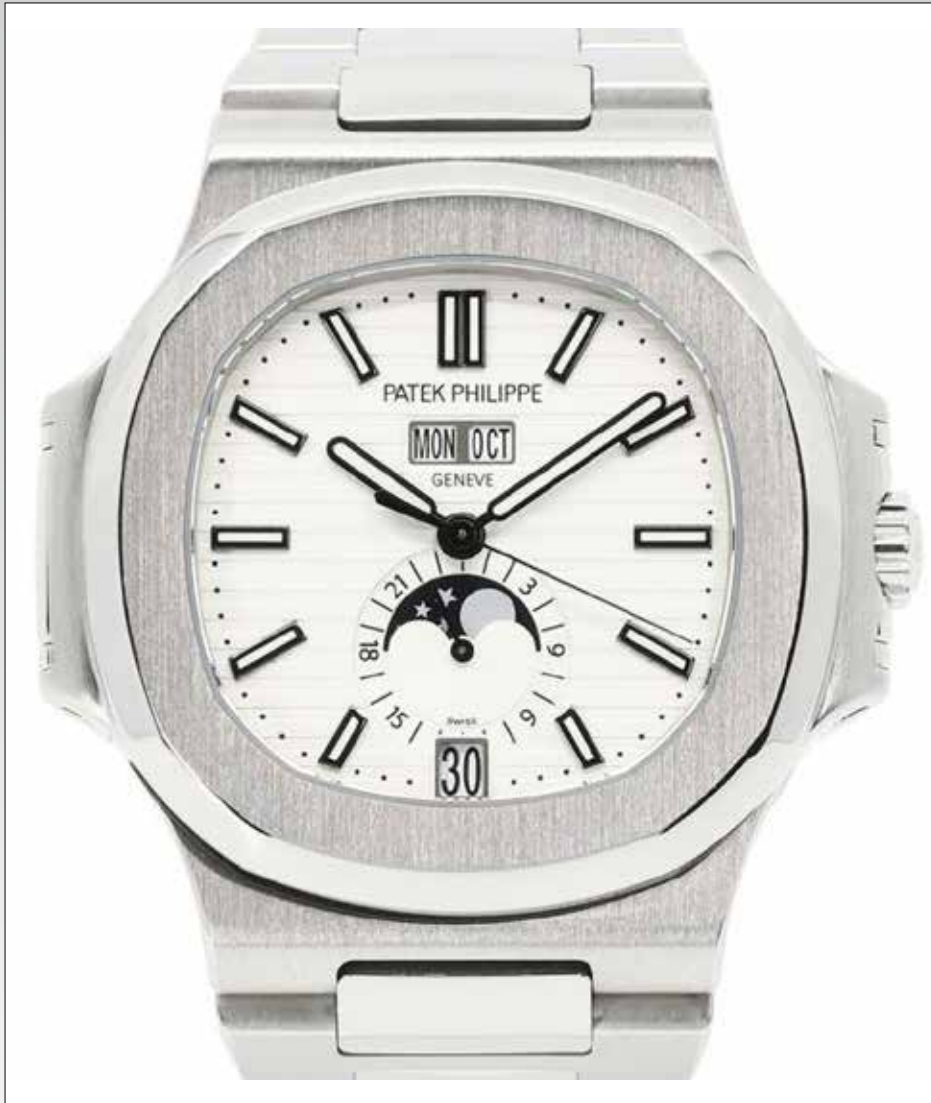
Bracelet material: Steel bracelet.
Aquanaut fold-over clasp.

Year of production: 2012

Condition: Unworn (Mint condition, without signs of wear)

Complete With Original Box & Papers

P 2,000,000



8
Patek Philippe Nautilus

Model: Nautilus

Reference number: Ref. 5726/1A-010.

Self-winding mechanical movement. Caliber 26-330 S QA LU 24H. Day, date, month in apertures. Moon phases. 24-hour indication. Sweep seconds hand.

Movement: Automatic

Case material: Steel. Case diameter (10-4 o'clock): 40.5 mm. Height: 11.3 mm. Water-resistant to 30 m. Screw-down crown. Sapphire crystal case back.

Bracelet material: Steel. Patented fold-over clasp with lockable adjustment system.

Year of production: 2015

Condition: Unworn (Mint condition, without signs of wear)

Complete With Original Box & Papers

P 5,000,000



9

**9
Collection of 14k Bangles**

Stackable thin bangles in 14k yellow gold.
Weighs 37.50 grams.
14pcs

P 90,000



10

**10
18k Vintage "Filipino" style Bangle**

The 18k yellow gold bangle features swirl motif designs and granulations.
Weighs 11.0 grams

P 90,000



11

**11
8k Art Deco Bracelet**

Intricately designed as an art deco panel-link bracelet enhanced with button pearls and diamonds weighing approximately 7.12 cts.
Weighs 23.30 g.
Diamonds registered as PASS on the GIA iD100®

P 150,000



12
A Mermaid-Themed Necklace
custom designed by Jewelmer, adorned with fresh water pearls and pave diamonds details in an 18-karat yellow gold setting

P 280,000



13
A Luxurious Necklace Custom
designed by Jewelmer featuring baroque pearls and pave diamonds in an 18-karat yellow gold setting

P 480,000



14

14
**14k Religious Medallion Pendant
Necklace**

The medallion features the image of Our Lady of Perpetual Help on the front and the image of the Sacred Heart of Jesus on the back.

The 14k yellow gold necklace is 27 inches long.

Hallmarked 14k 585

Weighs 15.30 grams.

P 20,000



15

15
Brass Filigree Belt

A three-piece brass belt with filigree design, centered by a red cabochon stone. Weighs 248.90 grams.

P 10,000



16

16
Brass Tribal Bangle

The brass bangle features intricate engraving and filigree.

Weighs 131.04 grams.

P 10,000



17

17

Christian Dior Cufflinks & Tie Pin

Cufflinks in silver-plated metal designed with the CDR emblem. Cufflinks are signed Chr. Dior Germany Weighs 12.60 grams.

Tie pin in silver-plated brass designed with the CDR emblem. Weighs 7.20 grams.

P 10,000

18

Collection of White Gold Cufflinks

8k white gold cufflinks with approximately 0.40 cts diamonds and red colored stones.

14k white gold geometric cufflinks with approximately 0.60 cts diamonds.

14k white gold cufflinks with square-cut diamonds weighing approximately 1.44 cts.

14k white gold cufflinks with square-cut diamonds weighing approximately 1.44 cts.

Weighs 5.0g, 4.70 g, 5.90 g and 4.50 g respectively.

Diamonds registered as PASS on the GIA iD100®



18

P 10,000



19

19

14k Diamond Hoop Earrings

Classic hoop earrings with diamonds of approximately 0.78 cts.

Weighs 6.0 g.

Some clear stones registered as REFER on the GIA iD100®

P 10,000



20

20

Black Pearl and Diamond Cufflink

Black button pearls and diamonds weighing approximately 0.88 ct set in plated white metal.

Weighs 13.60 g.

Some clear stones registered as REFER on the GIA iD100®

P 10,000



21

21
Carved Jade Necklace
Weighs 265.45 grams.

P 10,000



22
Three Early 20th Century Fans
Tortoise Shell

P 15,000



22



23
Two Cartier Pens and A Dunhill Pen
P 6,000



24
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 3,000



25
Franklin Mint 1979 proof set coinage with original packaging and COA.

P 3,000



26
Album Filipino Trajes y Costumbres de Manila
Indios de las Cercanias de Manila
 late 19th century antique
 lithograph
 13 3/4" x 11" (35 cm x 28 cm)

P 5,000



27
Allain Manesson Mallet (1630 - 1706)
 Die Stadt Manila Frankfurt, 1684
 showing a bird's eye view of Manila and its bay with
 church steeples and the surrounding hills.
 hand-colored copper engraving
 7 1/2" x 5" (19 cm x 13 cm)

P 18,000



28
A Six Piece Lot of 19th Century French
Engravings With Hand-Colouring
Showing Costumes, Scenes And
Customs Of The Philippines
 The 6 titles are:

Chapelle rustique de Bacor 2)
 Ville de Balanga 3) Costumes 4) Quartier
 Chinos a Manille / Combat de Coqs 5)
 Ruines dans an Faubourg de Manille /
 Homme et Femme Ilocos 6) La Hala-Hala /
 Ravin pres de la Hala-Hala

a.) 10" x 6 1/2" (25 cm x 17 cm)
 b.) 10" x 6 1/2" (25 cm x 17 cm)
 c.) 10" x 6 1/2" (25 cm x 17 cm)
 d.) 5" x 7" (13 cm x 18 cm)
 e.) 7" x 5" (18 cm x 13 cm)
 f.) 5" x 7" (13 cm x 18 cm)

P 9,000



29
A Twenty Piece Lot of 19th Century Illustrated London News Clippings
 hand-coloured woodblock engravings
 a.) 7" x 9 1/2" (18 cm x 24 cm)
 b.) 7" x 10" (18 cm x 25 cm)
 c.) 4 1/2" x 4 1/2" (11 cm x 11 cm)
 d.) 4 1/2" x 5" (11 cm x 13 cm)
 e.) 6 1/2" x 10" (17 cm x 25 cm)

f.) 6 1/2" x 9 1/2" (17 cm x 24 cm)
 g.) 6 1/2" x 9 3/4" (17 cm x 25 cm)
 h.) 6 3/4" x 9 3/4" (17 cm x 25 cm)
 i.) 4 1/2" x 3" (11 cm x 8 cm)
 j.) 4 3/4" x 4 3/4" (12 cm x 12 cm)
 k.) 6 1/2" x 10" (17 cm x 25 cm)
 l.) 6 1/2" x 10" (17 cm x 25 cm)
 m.) 7 1/2" x 9" (19 cm x 23 cm)

n.) 2" x 9 1/2" (5 cm x 24 cm)
 o.) 6 1/2" x 9 1/2" (17 cm x 24 cm)
 p.) 6 1/2" x 9 3/4" (17 cm x 25 cm)
 q.) 4 1/4" x 3" (11 cm x 8 cm)
 r.) 7 1/2" x 10" (19 cm x 25 cm)
 s.) 4" x 3" (10 cm x 8 cm)
 t.) 7" x 9 1/2" (18 cm x 24 cm)

P 20,000



(a)



(b)

30
Francisco Manuel Blanco (1778 - 1845)
 Lagerstroemia indica and Thespesia
 Macrophylla
 16 1/2" x 11 1/4" (42 cm x 29 cm) each

P 20,000



31
A Lot of Four 19th Century Botanical Prints
 Pierre Auguste Joseph Drapiez (B. 1778 - D.
 1856)
 copper engravings with original hand coloring
 14" x 10 1/2" (36 cm x 27 cm) each

P 8,000



(a)



(b)

32
**Berthe Hoola Van Nooten (12 October
 1817 – 12 April 1892)**
 Elephant ear (Gabe) and Boatily or Moses
 in the cradle (Bangka- bangkaan) plants.
 Brussels: Faubourg de Louvain,
 1866 Chromolithograph finished by hand
 from Fleurs, Fruits et Feuillages choisis de la
 flore et de la pomone
 20 1/2" x 15" (52 cm x 38 cm) each

P 9,000



33

Four Indian Erotic Paintings

translucent and opaque pigment

a) 6 1/4" x 11" (16 cm x 28 cm)

b) 2 3/4" x 6 1/2" (7 cm x 17 cm)

c) 2 1/2" x 4" (6 cm x 10 cm)

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

P 10,000



34

Five Japanese Erotic Paintings

watercolor on paper

a.) 10" x 8 3/4" (25 cm x 22 cm)

b.) 10" x 8" (25 cm x 20 cm)

c.) 10" x 8 1/4" (25 cm x 21 cm)

d.) 10" x 8 1/2" (25 cm x 22 cm)

e.) 10" x 9 1/4" (25 cm x 23 cm)

P 10,000



35
A Very Early Map of Asia From The 1600s And A Mid-19th Century Map of Southeast Asia Which Both Feature The Philippines

The earlier map is by G A Magini and is simply entitled Asia and the other by John Tallis (1817 - 1876) is entitled Malay Archipelago, or East India Islands. hand-colouring.
 a.) 10 1/2" x 14 3/4" (27 cm x 37 cm)
 b.) 5 3/4" x 7 1/2" (15 cm x 19 cm)

P 9,000



36
George Anson Map A Chart of the Channel in the Philippine Islands Through Which the Manila Galleon Passes

1750
 21" x 16" (53 cm x 41 cm)

P 15,000

37
Borneo and the Philippine Islands- East Indies Manila Zebu/Cebu

12 3/4" x 18" (32 cm x 46 cm)

P 10,000

38
Nicolas Sanson (1600 - 1667)
 Insulae Philippinae / Islas de los Ladrones
 Paris, 1652
 hand-colored copper engraving

8" x 10" (20 cm x 25 cm)

P 10,000



39
Les Philippines
 Insulae Philippinae
 4" x 5" (10 cm x 13 cm)

P 5,000

40
Kaerius Caelavie, Petrus
 First Separate Map of Philippines
 3 1/4" x 4 3/4" (8 cm x 12 cm)

P 5,000

41
Milliaria Hilpanica
 Insvle Philippine
 4 1/4" x 5 1/4" (11 cm x 13 cm)

P 5,000



42
A Lot of Two 18th Century Maps of Southeast Asia featuring the Philippines

by Henri Abraham Chatelain (1684 - 1743) entitled *Les Indes* and by Herman Moll (1654 - 1732) entitled *The Principal Islands of the East Indies*.

- a.) 5 1/2" x 7" (14 cm x 18 cm)
- b.) 7 1/2" x 8" (19 cm x 20 cm)

P 8,000



43
Petrus Kaerius (1571 - C. 1646)

Insulae India Orientalis / Die Indianische Insulen Amsterdam, c. 1600
 hand-colored engraving
 6 1/2" x 8 1/2" (17 cm x 22 cm)

P 12,000



44
A Lot of Three 18th Century Jacques Nicolas Bellin (1703 - 1772)
 hand-coloured engravings of Philippine maps composed of the Bellin map in 2 parts based on Murillo Velarde and the Bellin map of Southeast Asia centered on the Philippines.

- a.) 9" x 6 3/4" (23 cm x 17 cm)
- b.) 9" x 6 1/2" (23 cm x 17 cm)
- c.) 9" x 12 3/4" (23 cm x 32 cm)

P 12,000



45
A Lot of Three 18th and 19th Century Hand-colored Maps Featuring The Philippines Entitled East Indies (London, 1785)

from Salmon's *Geography*, Luçon et Palaouan by Alfred Marche (1844 - 1898) and *Les Indes Orientales pour la Concorde de la Geographie des differents ages* by ANTOINE PLUCHE (1688 - 1761).

- a.) 6" x 8 1/2" (15 cm x 22 cm)
- b.) 10 1/2" x 7 3/4" (27 cm x 20 cm)
- c.) 8" x 12" (20 cm x 30 cm)

P 7,000





46

Jacques Nicolas Bellin (1703 - 1772)

Carte Des Isles Philippines Map Antique original

hand colored Copperplate 1752 engraving

a.) 9" x 7" (23 cm x 18 cm)

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

P 15,000



47

A Rare 1984 Philippine Parrot (Bolbopsittacus Lunulatus) Original Stamp Drawing

Gyula László Vásárhelyi (1929-2013)

Date of Issue: January 9, 1984

Guaiabero (*Bolbopsittacus lunulatus*) or commonly known as Bubutuk, is endemic to the Philippine islands of Luzon, Leyte, Samar, Panay, and Mindanao.

Gyula László Vásárhelyi (1929-2013) was a Hungarian artist who finished his studies at the Royal Academy of Fine Arts in 1957. He was a prolific artist and began his career in 1965 as a stamp designer for 165 countries, including the Philippines.

P 100,000



48
Robert Dudley (1573 - 1649)

Carta particolare dell'Isola Mindanao parte Australe con Celebes e Gilolo parte Tramontana e con l'Isola di Molucchi e altre Isolette in toto (Dudley's Chart of the Philippines)

Florence, 1661

Published by Giuseppe Cocchini
 copperplate engraving
 33" x 21 1/2" (83 cm x 55 cm)

P 340,000

of Essex's successful attack on Cadiz, and was knighted for his services.

Despite his successes at sea, Dudley sought to have his legitimacy established at court, but his attempts failed, and he fled to Europe, eventually settling in Florence at the court of the Grand Duke Ferdinand I of Tuscany. In Florence, Dudley put his naval experience to good use; he worked as a ship-builder, consulted on construction projects for harbours and their fortifications. More importantly, it was at this time that he was also writing his magnum opus, a handbook of navigation, the *Dell'Arcano del Mare*. An early manuscript version of the text survives in the Museo di Storia Naturale, in Florence, in three volumes, two dated 1610. A second, more complete version, dated [c1636-1646] is in the Royal Library, Munich, containing a series of manuscript charts.

Dudley's Chart of the Philippines, from the 'Arcano del Mare', is hailed as one of the "greatest atlases of the world" according to Wardington. Published in 1646, the map shows the islands of the Celebes Sea, including the southern Mindanao group of the Philippines, the Maluku Islands, and the northern coast of the island of Sulawesi in Indonesia. Not only was it the first sea atlas of the world, but it was also the first to use Mercator's projection; the earliest to show magnetic deviation; the first to show currents and prevailing winds; the first to expound the advantages of 'Great Circle Sailing' – the shortest distance between two points on a globe; and "perhaps less importantly the first sea-atlas to be compiled by an Englishman, albeit abroad in Italy" (Wardington).

Dudley (1573–1649) was the illegitimate son of Robert Dudley, Earl of Leicester and Lady Douglas Sheffield, the widow of Lord Sheffield. He was also the brother-in-law of the celebrated circumnavigator Thomas Cavendish. From 1594-1595, Dudley joined the Royal Navy and led a privateering expedition to South America. In 1596, he commanded the ship *Nonpareil* in the Earl

The *Dell'Arcano* is the first printed sea atlas of the world, and the charts form the first series constructed on the Mercator projection, a projection particularly suited to navigation. However, the *Dell'Arcano* was too large and elaborate for use on board ship. Crafted by the English and other pilots, the charts are generally accepted to be scientific and accurate work for the time. It is assumed that Dudley used the original charts of Henry Hudson, and for the Pacific Coast of America used his brother-in-law Thomas Cavendish's observations. Notably, the charts were elaborate in style and engraved by Antonio Francesco Lucini through the course of twelve years and five thousand pounds of copper.

After his death, Dudley's library passed to Ferdinand II, Grand Duke of Tuscany, and much of it resides in the *Bibliothèque Nationale*, Florence, including an interesting and important group of English manuscript charts, drawn by John Daniel, while his scientific instruments are to be found in the *Museo Galileo*, in the same city. Dudley's *Dell'Arcano* is one of the most important of all sea atlases and yet it had no heirs and, seemingly, no influence, so it stands alone, a unique and as yet little understood masterpiece.



49

Lee Aguinaldo (1933 - 2007)

Rembrandt's Light Series
(consisting of 24 prints) special limited
edition folio, 1992 signed copy

P 3,000



50

Two Handpainted Ceramic Plates

Juvenal Sansó (b. 1929)

a.) Untitled

unsigned

handpainted ceramic plate

D: 8 3/4" (22 cm)

Cesar Legaspi (1917 - 1994)

b.) Untitled

signed and dated 1976 (upper)

handpainted ceramic plate

D: 10" (25 cm)

P 100,000





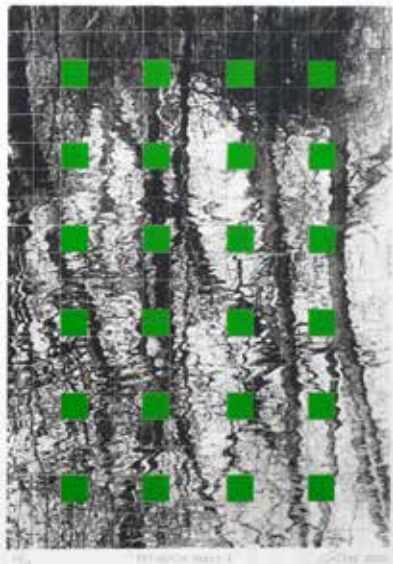
51
Hermes Alegre (b. 1968)
Ako Yan
 handsigned and dated 2007 (lower right)
 etching 9/100
 12" x 9" (30 cm x 23 cm)

P 5,000



52
Larry Alcala (1926 - 2002)
People's Power
 signed and dated 1986 (lower right)
 serigraph 7/201
 15 1/2" x 14" (39 cm x 36 cm)

P 15,000



53
Soler Santos (b. 1960)
Reflection Series I
 signed and dated 2005 (lower right)
 serigraph 10/10
 21" x 14 1/2" (53 cm x 37 cm)

P 10,000



54
Alex Navarro Uy (1965 - 2020)
Monalisa (Pinay Style)
 signed and dated 2012 (lower right)
 lithograph
 28 1/2" x 19 1/2" (72 cm x 50 cm)

P 5,000



55
Emmanuel Garibay (b. 1962)
Untitled
 signed and dated 2016 (lower right)
 print 10/45
 paper size:
 16" x 22" (41 cm x 56 cm)
 image size:
 13" x 19 1/2" (33 cm x 50 cm)

P 20,000



56
Santiago Bose (1949 - 2002)
The Memoriam
 signed (lower right)
 etching A/P
 7 3/4" x 9 1/2" (20 cm x 24 cm)

P 25,000



57
David Sheekwan
 a.) *13 Santa Fe New Mexico 1999*
 signed (verso)
 photograph
 artwork: 38" x 60" (97 cm x 152 cm)
 overall: 42" x 73" (107 cm x 185 cm)

b.) *12 Santa Fe New Mexico 1999*
 signed (verso)
 photograph
 artwork: 38" x 60" (97 cm x 152 cm)
 overall: 42" x 73" (107 cm x 185 cm)

P 20,000



58
Ross Capili (b. 1959)
 a.) *Untitled*
 handsign and dated 2005 (lower right)
 print, A/P
 20 1/2" x 13 3/4" (52 cm x 35 cm)

b.) *Untitled*
 handsign and dated 2005 (lower left)
 print, A/P
 20 1/2" x 13 3/4" (52 cm x 35 cm)

P 5,000



59
Angelito Antonio (b. 1939)
Mag-Anak
 signed and dated 2007 (lower left)
 print
 12" x 16" (30 cm x 41 cm)

P 7,000



60
Norma Belleza (b. 1939)
Tatlong Dilag
 handsigned and dated 2022 (lower right)
 pigment ink on 100% cotton archival paper 18/20
 12 1/4" x 18 1/4" (31 cm x 46 cm)

P 16,000

Accompanied by a certificate issued by Galerie Joaquin and signed by the artist confirming the authenticity of this lot



61
Angelito Antonio (b. 1939)
Sabongero
 handsigned and dated 2022 (lower right)
 pigment ink on 100% cotton archival paper 10/20
 18 1/4" x 12 1/4" (46 cm x 31 cm)

P 16,000

Accompanied by a certificate issued by Galerie Joaquin and signed by the artist confirming the authenticity of this lot



62
Ernesto Tagle (b. 1948)
 a.) *Fish Vendors*
 handsigned and dated 1988 (lower right)
 serigraph A/P 3/22
 9 1/2" x 7 1/2" (24 cm x 19 cm)

b.) *Fish Vendor*
 handsigned and dated 1992 (upper left)
 tempera on paper
 7" x 5 1/2" (18 cm x 14 cm)

P 6,000



63

Alfonso Ossorio (1916 - 1990)

Good Friday

handsigned and numbered 119/200
(lower right)

serigraph

10" x 7 1/4" (25 cm x 18 cm)

P 50,000



64

Fernando Zóbel (1924 - 1984)

Untitled

handsigned and dated 1964 (lower right)
etching 21/40

22 1/2" x 28 1/4" (57 cm x 72 cm)

P 30,000



65
Anita Magsaysay-Ho (1914-2012)
Untitled
 handsigned and dated 1975 (lower right)
 print 309/500
 14" x 15" (36 cm x 38 cm)

P 15,000



66
Anita Magsaysay-Ho (1914 - 2012)
Fish Vendors
 handsigned and dated 2000 (lower right)
 serigraph
 18" x 17" (46 cm x 43 cm)

P 15,000



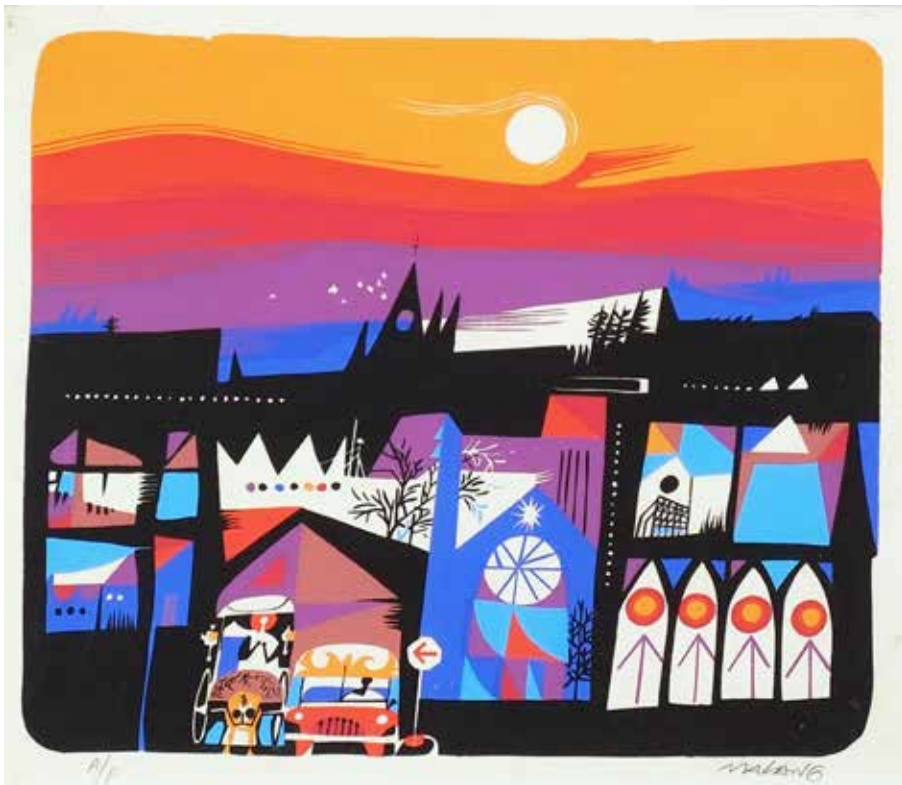
67
Vicente Manansala (1910 - 1988)
Adam and Eve
 handsigned (lower left)
 serigraph 213/329
 11 1/2" x 10 3/4" (29 cm x 27 cm)

P 15,000



68
Manuel Rodriguez Sr. (1912-2017)
Sarimanok
 signed (lower right)
 print 39/100
 5 3/4" x 7" (15 cm x 18 cm)

P 5,000



69
Mauro Malang Santos (1928 - 2017)
Cityscape
 signed (lower right)
 serigraph A/P
 9 3/4" x 11 1/2" (25 cm x 29 cm))

P 35,000



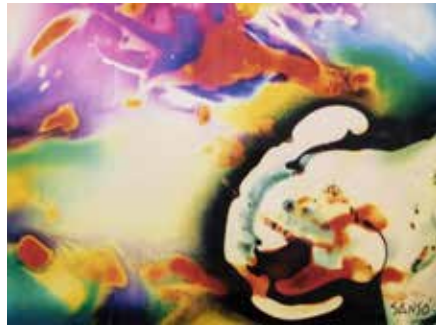
70
Mauro Malang Santos (b. 1928)
Early Work
 signed and dated 1967 (lower right)
 serigraph 120/184
 15" x 18" (38 cm x 46 cm)

P 30,000



71
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 8,000



72
Juvenal Sansó (b. 1929)
Untitled
 ca. 1968, Paris
 pictograph
 8" x 10 1/2" (20 cm x 27 cm)

P 13,000



73
Juvenal Sansó (b. 1929)
Fat Cat
 hand signed (lower right)
 lithograph 154/260
 13 1/2" x 25 1/2" (34 cm x 65 cm)

P 30,000



74
Juvenal Sansó (b. 1929)
Grass and Flowers
 signed (lower right)
 etching 10/25
 6 3/4" x 4 1/4" (17 cm x 11 cm)

P 20,000



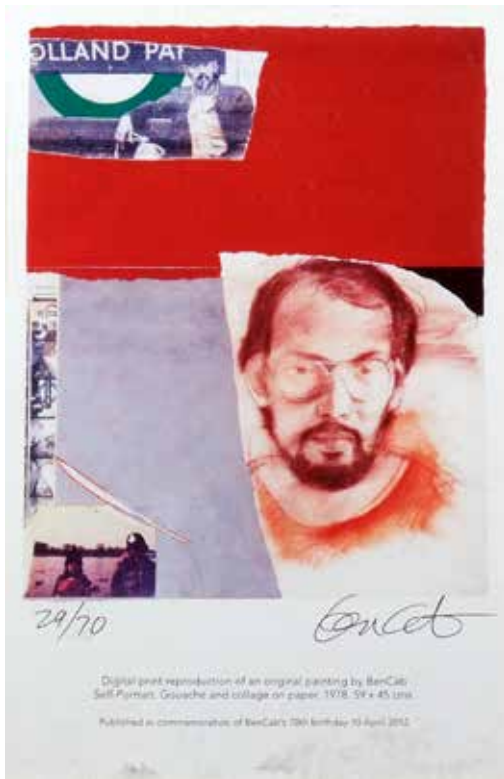
75
Juvenal Sansó (b. 1929)
Flower and Leaf
 signed (lower right)
 etching 6/25
 9 3/4" x 6" (25 cm x 15 cm)
 image 9" x 5 1/2" (22 cm x 13 cm)

P 20,000



76
Benedicto Cabrera (b. 1942)
Untitled
 handsigned and dated 1975 (lower right)
 lithograph
 14" x 11" (36 cm x 28 cm)

P 20,000



77
Benedicto Cabrera (b. 1942)

Untitled
 handsigned (lower right)
 print 29/70
 8" x 5 1/4" (20 cm x 13 cm)

P 25,000



78
Benedicto Cabrera (b. 1942)

Sabel in Grief
 handsigned and dated 2010 (lower right)
 A/P 6
 digital print reproduction on archival paper
 14" x 11" (36 cm x 28 cm)

P 25,000



79
Benedicto Cabrera (b. 1942)

Mothers
 handsigned and dated 2010 (lower right)
 A/P 6
 digital print reproduction on archival paper
 11" x 14" (28 cm x 36 cm)

P 25,000



80
Benedicto Cabrera (b. 1942)
Untitled
 handsigned and dated 2019 (lower right)
 print A/P II
 16" x 11 1/2" (41 cm x 29 cm)

P 25,000



81
Benedicto Cabrera (b. 1942)
Untitled
 handsigned and dated 2022 (lower right)
 print 7/20
 11 1/2" x 7 1/2" (29 cm x 19 cm)

P 25,000



82
Benedicto Cabrera (b. 1942)
Untitled
 handsigned and dated 2017 (lower right)
 print 7/20
 10 1/2" x 8" (27 cm x 20 cm)

P 20,000



83
Benedicto Cabrera (b. 1942)
Untitled
 handsigned and dated 2018 (lower right)
 print A/P
 9 1/4" x 7 1/2" (24 cm x 19 cm)

P 20,000



84
Benedicto Cabrera (b. 1942)
Untitled
 handsigned and dated 2020 (lower right)
 print A/P
 10 1/2" x 7 1/2" (27 cm x 19 cm)

P 20,000



85
Pablo Picasso (1881 - 1973)
Untitled
 handsigned (lower right)
 lithograph 46/80
 image size: 5 1/2" x 4 1/4" (14 cm x 11 cm)
 paper size: 12" x 8 1/4" (30 cm x 21 cm)

P 15,000



86
Salvador Dali (1904 - 1989)
Untitled
 handsigned (lower right)
 print 100/250
 image size: 25" x 17 1/4" (64 cm x 43 cm)
 paper size: 28" x 20" (71 cm x 51 cm)

P 25,000



87
Salvador Dali (1904 - 1989)
Les Quatre Saisons de Salvador Dali
 a.) *Untitled*
 signed and dated 1968 (lower right)
 print 135/250
 image size: 8 1/2" x 11 1/2" (22 cm x 29 cm)
 paper size: 12" x 15 1/2" (30 cm x 39 cm)

b.) *Untitled*
 signed and dated 1968 (lower right)
 print 135/250
 image size: 8 1/2" X 11 1/2" (22 cm x 29 cm)
 paper size: 12" x 15 1/2" (30 cm x 39 cm)

c.) *Untitled*
 signed and dated 1970 (lower left)
 print 135/250
 image size: 8 1/2" x 11 1/2" (22 cm x 29 cm)
 paper size: 12" x 15 1/2" (30 cm x 39 cm)

d.) *Untitled*
 signed and dated 1968 (lower right)
 print 135/250
 image size: 11 1/2" x 8 1/2" (29 cm x 22 cm)
 paper size: 15 1/2" x 12" (39 cm x 30 cm)

P 25,000



88
Elmer Borlongan (b. 1967)
Coffee Break
handsigned and dated 2020 (lower left)
print
19 1/2" x 13 1/2" (50 cm x 34 cm)

P 30,000



89
Elmer Borlongan (b. 1967)
Baseball Player
digital print on archival paper
print dimension: A2
20 1/2" x 14 1/2" (52 cm x 37 cm)

P 30,000

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



90
Elmer Borlongan (b. 1967)
Encounter
signed and dated 2001 (lower right)
woodcut print 6/10
12 3/4" x 16" (32 cm x 41 cm)

P 50,000



91
Elmer Borlongan (b. 1967)
Mindfulness
handsigned 2020 (lower right)
digital print on archival paper
23" x 17" (58 cm x 43 cm)

P 30,000

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



92

Elmer Borlongan (b. 1967)

Untitled

signed and dated 2016 (lower left)

pen and ink on paper

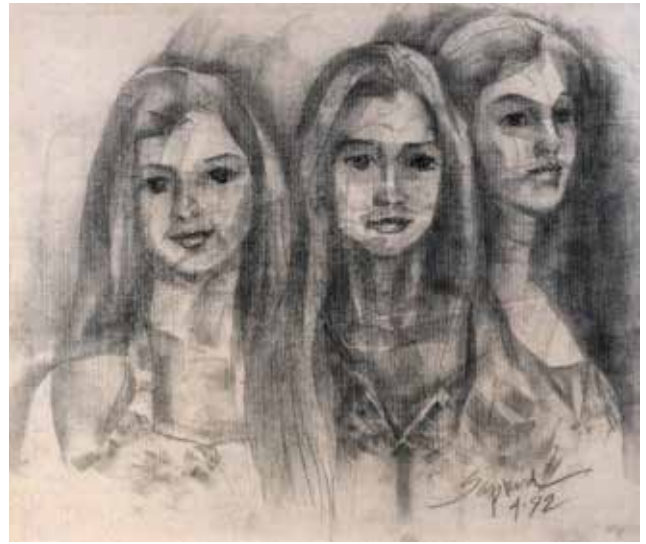
8" x 10 1/2" (20 cm x 27 cm)

P 35,000



93
Sofronio Y. Mendoza (b. 1934)
Portrait
signed and dated 1974 (lower left)
colored pencil on paper
8 1/2" x 11" (22 cm x 28 cm)

P 10,000



94
Solomon Saprid (1917 - 2003)
Tatlong Maria
signed and dated 1992 (lower right)
graphite on cloth
16" x 19" (41 cm x 48 cm)

P 20,000

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



95
Sofronio Y. Mendoza (b. 1934)
Nude
signed and dated 2013 (lower right)
colored pencil on paper
11 1/4" x 8" (29 cm x 20 cm)

P 35,000



96
Hermes Alegre (b. 1968)
Portrait
signed (lower right)
pastel on paper
8 1/4" x 5 3/4" (21 cm x 15 cm)

P 7,000



97

A. Sarmiento

a.) Taal Batangas Church

signed and dated 1983 (lower right)

pen and ink on paper

12 1/4" x 8 1/2" (31 cm x 22 cm)

b.) Shoemaker

signed and dated 1989 (lower right)

pen and ink on paper

12 1/4" x 8 1/4" (31 cm x 21 cm)

P 10,000



98

Antonio Dumlao (1912-1983)

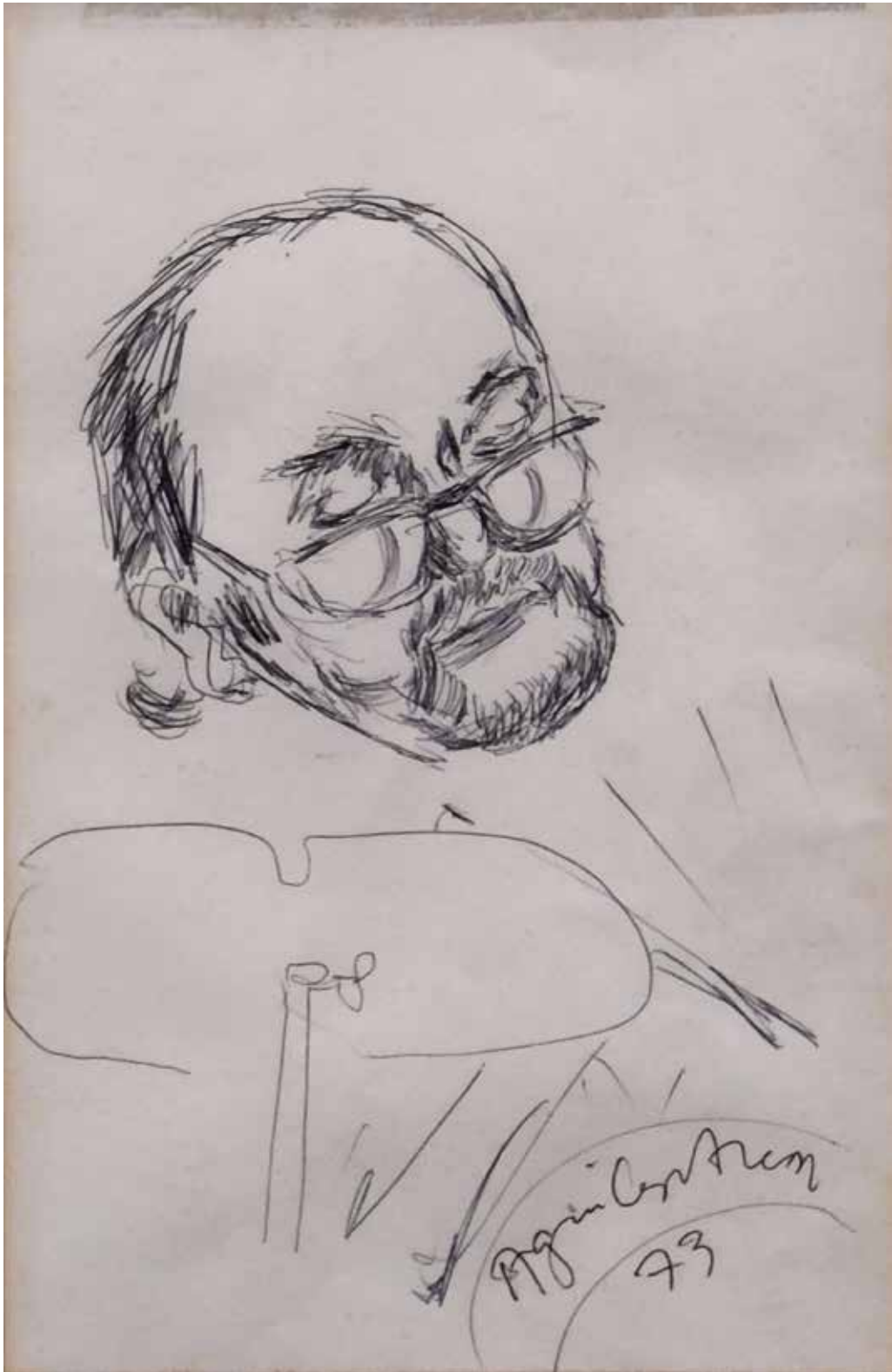
Sabongero

signed and dated 1956 (lower right)

pastel on paper

30" x 21 1/2" (76 cm x 55 cm)

P 30,000



99

Federico Aguilar Alcuaz (1932-2011)

Self Portrait

signed and dated 1973 (lower right)

pen and ink on paper

8" x 5 1/4" (20 cm x 13 cm)

P 40,000

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



100
AJ Amorsolo
Nude
signed and dated 1976 (lower right)
pastel on paper
23" x 17" (58 cm x 43 cm)

P 5,000



101
Tam Austria (b. 1943)
Nude
signed and dated 1979 (upper left)
pastel on paper
29" x 20 3/4" (74 cm x 53 cm)

P 10,000



102
Gig de Pio (b. 1951)
Ascotte 3
signed and dated 2015 (lower right)
mixed media on paper
34" x 22" (86 cm x 55 cm)

P 15,000



103
Lino Severino (1932-2004)
Nude
signed and dated 1979 (lower right)
pastel on paper
22" x 15" (56 cm x 38 cm)

P 10,000



104
Al Perez (b. 1968)
Nude
signed and dated 1982 (lower left)
pastel on paper
18 1/2" x 13" (47 cm x 33 cm)

P 5,000



105
Francisco Tejada Nacion Jr. (b. 1981)
Untitled
signed and dated 2015 (lower left)
pastel on paper
13 1/4" x 10 3/4" (34 cm x 27 cm)

P 5,000



106
Romulo Olazo (1934 - 2015)
Woman
signed and dated 2007 (lower left)
pastel on paper
19" x 12" (48 cm x 30 cm)

P 25,000

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



107
Romulo Olazo (1934 - 2015)
Nude
signed and dated 2008 (lower right)
pastel on paper
16 3/4" x 9 1/2" (43 cm x 24 cm)

P 25,000

GAMALIEL SUBANG



(a)



(b)



(c)



(d)



(e)

108 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 14,000



(a)



(b)



(c)



(d)



(e)

**109
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 14,000



110

Augusto Albor (b. 1948)

A Mile From Sabang

signed and dated 1998 (lower left)

watercolor on paper

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

P 35,000

León Gallery wishes to thank Mr. Augusto Albor for confirming the authenticity of this lot



111

Claude Tayag (b. 1956)

Church

signed and dated (lower right)

watercolor on paper

17" x 25" (43 cm x 64 cm)

P 20,000



112

Alfredo Liongoren (b. 1944)

Caliraya Series

signed and dated 1977 (lower right)

watercolor on paper

10 1/2" x 14 1/2" (27 cm x 37 cm)

P 10,000



113
RM de Leon (b. 1960)
Cartouche
 signed and dated 2009 (lower right)
 ink and watercolor on paper
 21 1/4" x 29 1/4" (54 cm x 74 cm)

P 20,000



(a)

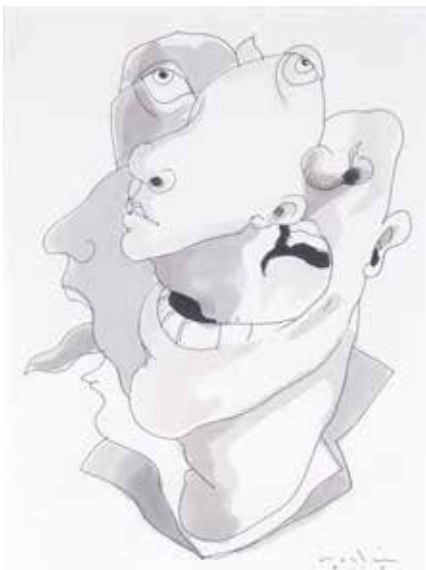


(b)

114
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 14,000



115
Elmer Roslin
Untitled
 signed (lower right)
 watercolor on paper
 10" x 7 1/2" (25 cm x 19 cm)

P 5,000

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

116
Benjie Torrado
Migration II Relief
 engraving drypoint monotype lithograph
 with hand-colored watercolor
 29 1/2" x 22 1/4" (75 cm x 57 cm)

P 15,000





117
Edsel Moscoso (1952 - 2008)
Siblings
signed and dated 1976 (lower right)
graphite and watercolor on paper
25" x 18 1/4" (64 cm x 46 cm)

P 20,000



118
Unidentified Artist
Untitled
unsigned
oil on canvas
17 1/2" x 13 1/2" (44 cm x 34 cm)

P 10,000



119
Nunelucio Alvarado (b. 1950)
Mother and Child
 signed and dated 2006 (lower right)
 pastel on paper
 12 1/2" x 8" (31 cm x 20 cm)

P 25,000



120
Demetrio Diego (1909-1988)
Vegetable Vendor
 signed (lower right)
 watercolor on paper
 12 1/2" x 8" (32 cm x 20 cm)

P 10,000



121
Fil dela Cruz (b. 1950)
Diwata: "Friends"
 signed and dated 1992 (lower right)
 acrylic / pastel on hand-made paper
 17 1/2" x 23 1/4" (44 cm x 59 cm)

P 15,000



122
A Group of Four Artworks
Steve Santos

a.) *Landscape*
 signed and dated 2007 (lower right)
 acrylic on canvas
 9" x 12 1/4" (23 cm x 31 cm)

Slim Torres
 b.) *Workers*
 signed and dated 1984 (lower right)
 ink on paper
 10 1/4" x 7" (26 cm x 18 cm)

James Ong Lepho
 c.) *Landscape series*
 signed and dated 1999 (lower right)
 ink on paper
 8" x 11 1/2" (20 cm x 29 cm)

Epjey Pacheco
 d.) *Old Woman*
 signed and dated 2012 (lower left)
 ink on paper
 10 1/4" x 8 1/4" (26 cm x 21 cm)

P 30,000



123
Unidentified Artist

a.) *Musician*
signed and dated 2002 (lower right)
acrylic on canvas
30" x 16" (76 cm x 41 cm)

b.) *Musician*
signed and dated 2002 (lower right)
acrylic on canvas
30" x 16" (76 cm x 41 cm)

c.) *Nude*
handsigned (lower right)
print
20" x 25 1/2" (51 cm x 65 cm)

P 5,000

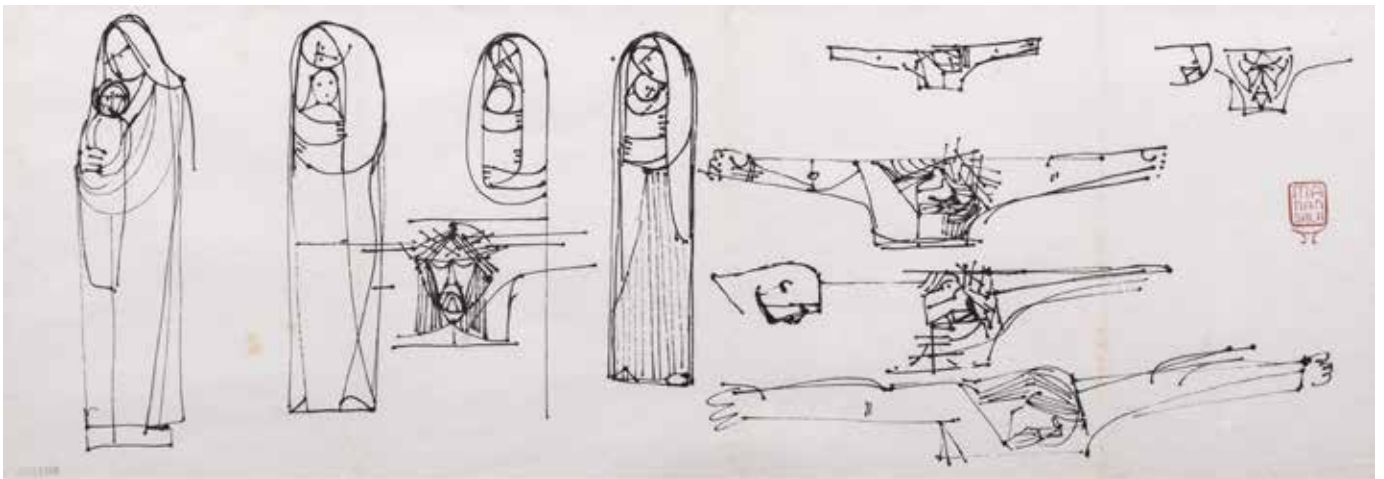
VICENTE MANANSALA



125
Vicente Manansala (1910-1988)
Untitled
stamped (upper right)
pen and ink on paper
8 1/2" x 10 3/4" (22 cm x 27 cm)

P 30,000

PROVENANCE
Holy Angel University, Vicente Manansala Museum.
For the Benefit of Holy Angel University Scholarship
Program.



126
Vicente Manansala (1910-1988)
Untitled
stamped (right)
pen and ink on paper
10 1/4" x 29 1/2" (26 cm x 75 cm)

P 40,000

PROVENANCE
Holy Angel University, Vicente Manansala Museum.
For the Benefit of Holy Angel University Scholarship
Program.

ANG KIUKOK



127

Ang Kiukok (1931-2005)

Scream

signed and dated 1978 (lower right)

pen and ink on paper

12" x 8 1/2" (30 cm x 22 cm)

P 120,000

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

Every artist's muses manifest even in the most innocuous of pieces – an ardent collector is sure to notice a beam of Amorsolo's sunlight or the distinct distortion of Onib. For Kiukok, his approach to the sublime in all its rage and despair, makes him one of the most recognizable artists in the Philippine art scene.

In Esperanza Bunag Gatbonbon's *The Private World of Ang Kiukok*, she wrote: "[Kiukok] chose instead to dwell thematically on aggression, anger, alienation, pain, fear." Indeed his works feature in them a certain rage that one is hard-pressed to find in canvases. His lines are hard, his colors harsh, and his figures grotesque enough to shock even his most loyal collector into stunned silence.

This aggression is evident in his 1978 sketch. With harsh abrupt lines and jarring shadows, the viewer is clued in on the

figure's anguish even before they see the rope with which he was tied tightly with. His mouth is open in an eternal scream, eyes facing the heavens as he shouts through the pain. He was bound, body pulled in an impossibly taut fit. His agony is clear as day and the viewer is left with no choice but to confront the man's torment face-on.

Kiukok does not dilute his works to make them more palatable for the general public; instead, he challenges his viewers to rise to the challenge of seeing as he does. His works are unfiltered and bold, infusing his works with a deluge of expressiveness that is sure to knock their viewers to their feet. (*Hannah Valiente*)

SALVADOR JUBAN

Angono's Prodigious Son



128

Salvador Juban (1941 - 2020)

Angono Fiestas

signed and dated 1973 (lower left)

oil on canvas

55" x 110" (140 cm x 279 cm)

P 200,000

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

The historically artistic town of Angono, Rizal boasts within its annals a long list of artists whose never-ending well of inspiration traces their origins in the folk atmosphere of the city. Her most famous son is perhaps National Artist Carlos "Botong" Francisco whose folk works capture the tranquility of the idyllic rural life. However, another one of her sons – and an apprentice of Botong himself – follows the National Artist's prodigious footsteps.

Salvador Juban's early training in the arts began with tracing *komiks* characters but blossomed through the influence of Botong. His first encounter with the artist began when Juban was still a student – frequenting Botong's studio, Juban relished watching the maestro at work where he eventually apprenticed. Juban became Botong's last and longest-lasting assistant, serving the artist, whom he affectionately called "*ninong*" until Botong succumbed to tuberculosis in 1969.



129
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 10,000



130
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 14,000

Botong's influence on Juban is evident in this 1973 *Angono Fiestas*. A massive piece drawn akin to a mural, Juban's predisposition for the folk genre shines through. Filipino iconographies and imageries such as religious festivals, statues, and historical reenactments fill up the canvas, the notable Filipino maximalism showcased through Juban's impeccable composition. In comparison to Botong, Juban is more spontaneous, using bolder lines in his works. Traces of Botong are evident in *Angono Fiestas* – both artists incorporate religion and culture into their works, their refined lines and colors perfectly conveying the pastoral atmosphere of the countryside.

Unlike his mentor who stayed firmly in the country, Juban traveled through Japan, China, Singapore, Malaysia, and Indonesia to learn from his Asian counterparts. Juban's work in the artistic community goes beyond – he served as president of the Angono Artists Association in the 1980s and Vice President for Operations of the Carlos V. Francisco Foundation in 1992, among others. He dedicated his life not just to his art but to training the younger generation as well, preserving the legacy of Botong and other Angono artists for the years to come.
(Hannah Valiente)



131
Bobby Nuestro (b. 1971)

a.) *Water Spirit I*
signed and dated 2002
(lower left and verso)
oil on paper
30" x 22" (76 cm x 56 cm)

b.) *Water Spirit IV*
signed and dated 2002
(lower left and verso)
oil on paper
30" x 22" (76 cm x 56 cm)

c.) *Water Spirit II*
signed and dated 2002
(lower left and verso)
oil on paper
30" x 22" (76 cm x 56 cm)

P 20,000



132
Benjie Cabangis (b. 1957)

a.) *Cryptogram Sequence #2*
signed and dated 1983 (verso)
oil on board
24" x 24" (61 cm x 61 cm)

b.) *Cryptogram Sequence #3*
signed and dated 1983 (verso)
oil on board
24" x 24" (61 cm x 61 cm)

P 30,000

PROVENANCE
Hiraya Gallery

EDWIN WILWAYCO



133

Edwin Wilwayco (b. 1952)

Whispering Winds: Sigwada III (Quadriptych)

signed and dated 2004 (lower right)

oil on paper

19" x 6 1/2" (48 cm x 17 cm) each

P 80,000

León Gallery wishes to thank Mr. Edwin Wilwayco for confirming the authenticity of this lot



134
Hernando R. Ocampo (1911 - 1978)
Nude
signed and dated 1975 (lower right)
pen and ink on paper
10 1/2" x 8" (27 cm x 20 cm)

P 25,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

135

Hernando R. Ocampo (1911 - 1978)

Untitled

signed and dated 1974 (lower right)

oil on paper

16 1/2" x 10 1/2" (42 cm x 27 cm)

P 120,000

H.R. OCAMPO

Abstraction as Representations of Being and Breathing



136
Hernando R. Ocampo (1911 - 1978)
Untitled
signed and dated 1971 (lower right)
oil on paper
11" x 8 1/4" (28 cm x 21 cm)

P 50,000



137
Hernando R. Ocampo (1911 - 1978)
Untitled
signed and dated 1971 (lower right)
oil on paper
11" x 8 1/4" (28 cm x 21 cm)

P 50,000

H.R. Ocampo's grasp on tonalities is arguably one of the most iridescent in Philippine art history. His firm decision to stay in the country despite a slew of opportunities to start his studies abroad meant his colors are touted as ineffably Filipino. They are in their vibrancy reminiscent of the vivid colors found within the Filipino culture – they are the bright *banderitas* during a lively festival, the colorful skies at dawn and dusk. In the words of Fernando Zobel, his hues do not glare in their brightness – they glow.

"It is precisely this quality that gives them...their peculiar Philippine flavor," says Zobel.

With these works (both dated 1971), the vibrancy of an Ocampo palette takes center stage. Both done in warm shades of

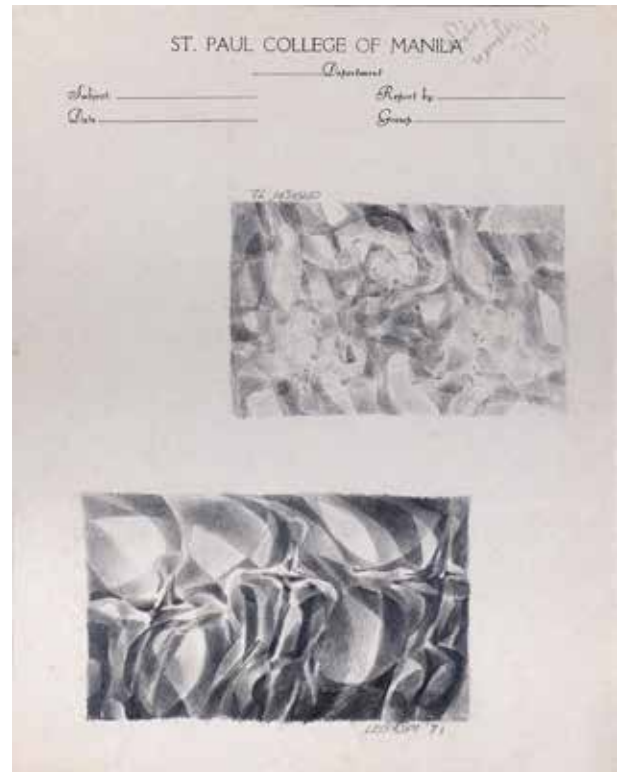
oranges, browns, and muted yellows, Ocampo uses colors alone what form, shape, depth, and figurative subjects would have been able to express. Reds and yellows create a fiery atmosphere that befits the Filipino passion. The works are encompassing, full to the brim with colors without any space for hesitancy or second thoughts.

"In my pictures, I am interested in how shapes, hues, values, textures, and lines interact with one another in space rather than in capturing a photographic semblance of nature," says Ocampo as Manuel D. Duldulao recounts in his book *Contemporary Philippine Art*. "I am more preoccupied with the creation of new realities in terms of stress and strain, rather than with the portrayal of such conventional emotions as hate, love, anger, etc." (*Hannah Valiente*)



138
Hernando R. Ocampo (1911 - 1978)
Patched World
 signed and dated 1955 (lower right)
 pencil on paper
 15" x 11 1/4" (38 cm x 29 cm)

P 50,000



139
Cesar Legaspi (1917 - 1994)
 a.) *Abstract*
 signed and dated 1972 (lower right)
 graphite on paper
 3" x 4 3/4" (8 cm x 12 cm)

b.) *Abstract*
 signed and dated 1971 (lower right)
 graphite on paper
 3 1/2" x 5 1/2" (9 cm x 14 cm)
 paper size: 11" x 8 1/2" (28 cm x 22 cm)

P 20,000



140
Cesar Legaspi (1917 - 1994)
Abstract
 signed and dated 1971 (lower right)
 pen and ink on paper
 8 1/2" x 13" (22 cm x 33 cm)

P 30,000



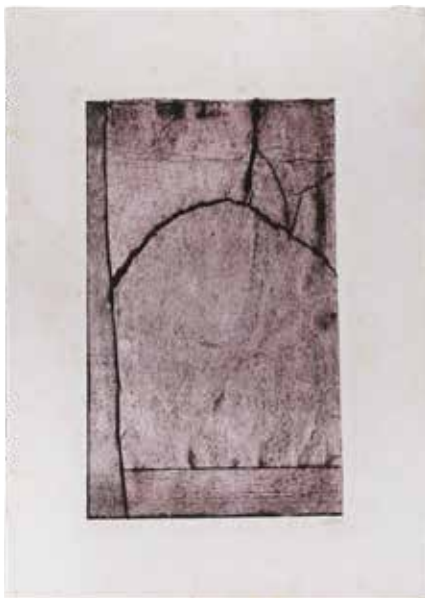
141
Rey Albano

a.) *Untitled*
handsigned (lower right)
mono print
14 3/4" x 9 1/4" (37 cm x 23 cm)

b.) *Untitled*
handsigned (lower right)
mono print
14 3/4" x 9 1/4" (37 cm x 23 cm)

c.) *Untitled*
signed (lower right)
mono print
image size:
13 3/4" x 8 1/4" (35 cm x 21 cm)
paper size:
19 1/2" x 13 3/4" (24 cm x 35 cm)

P 15,000



142
Emilio Aguilar Cruz (1951 - 1991)

Taza De Oro
dated 1973
pen and ink on paper
8" x 13" (20 cm x 33 cm)

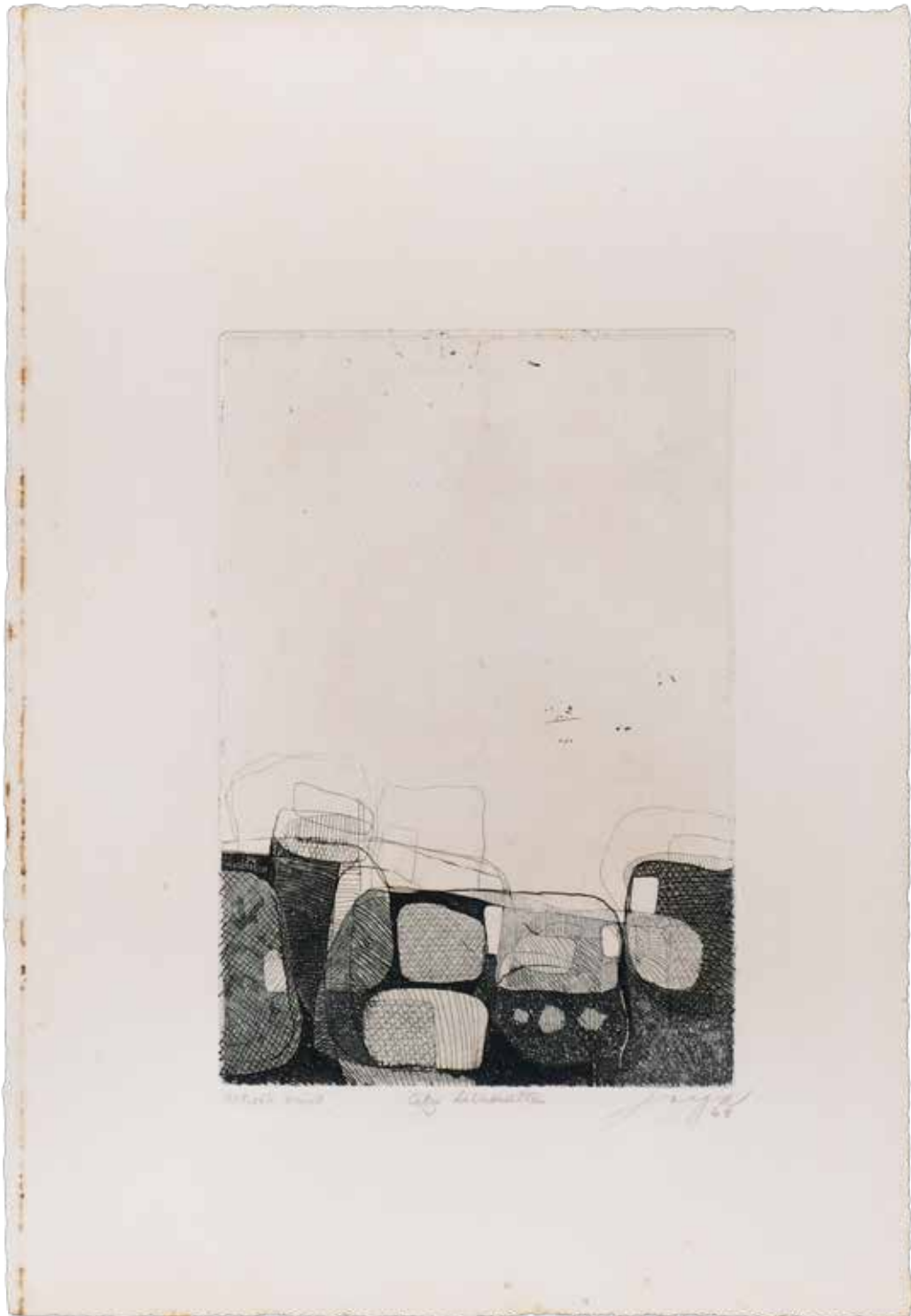
P 18,000



143
Dominador Castaneda (1904 - 1967)

Untitled
signed (lower right)
watercolor on paper
12" x 16" (30 cm x 41 cm)

P 25,000



144

José Joya (1931-1995)

City Silhouette

signed and dated 1968 (lower right)

etching

image size: 9" x 6" (23 cm x 15 cm)

paper size: 15 1/2" x 10 1/2" (39 cm x 27 cm)

P 25,000

MABINI ART REDISCOVERED

"Mabini Art" (sometimes called "Ermita Art") was a genre that emerged in the 1950s in Philippine painting. Its artists were identified with the walkout of conservative artists in 1955 at the AAP (Art Association of the Philippines) annual painting contest, when the modernists won all major awards, prompting the conservatives to withdraw their works in protest. The academy-trained conservatives showcased their alternative exhibits in studios and galleries around Mabini and M.H. del Pilar streets and around the Luneta Park in Manila's Ermita district.

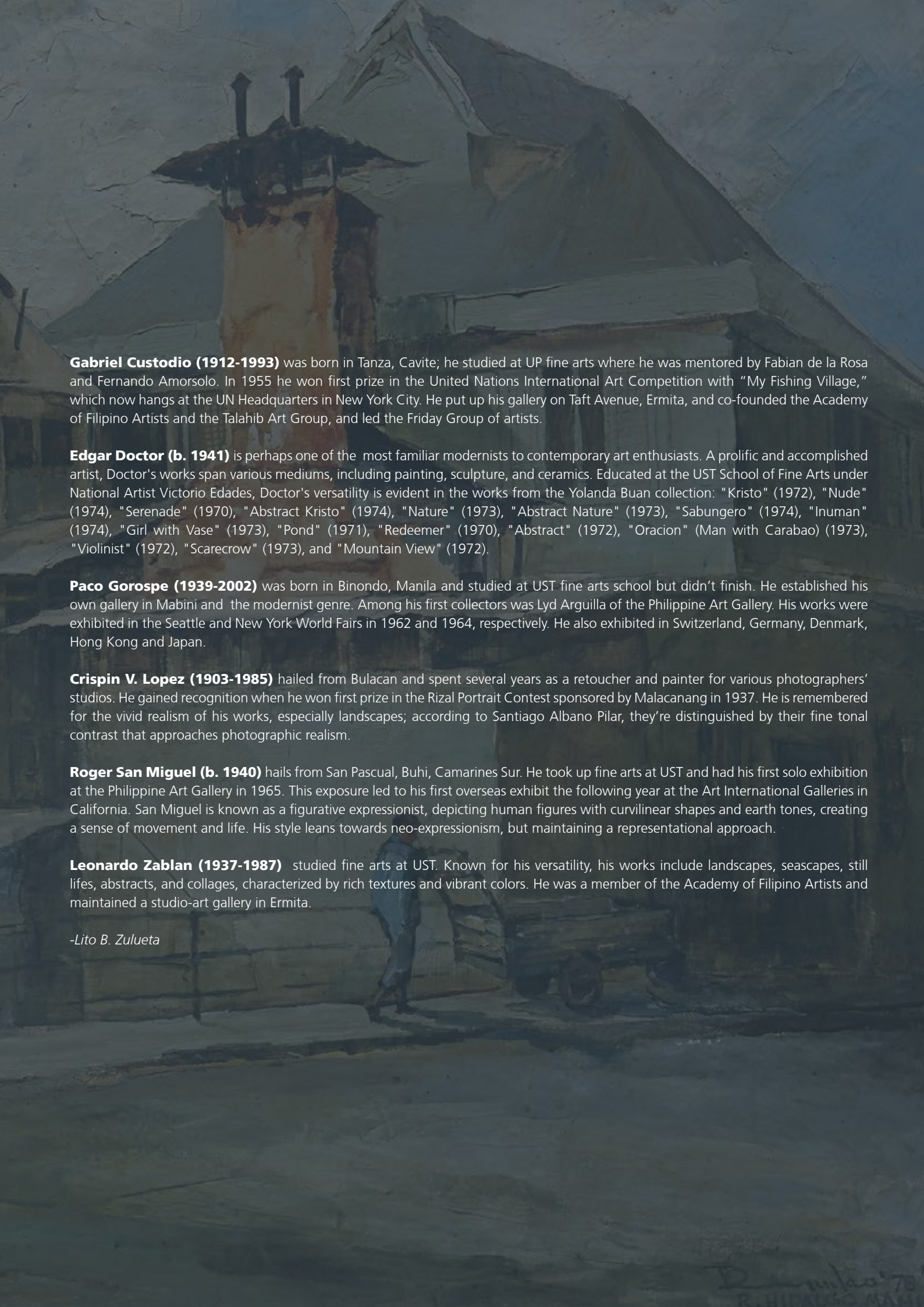
Mabini Art later took on a derogatory connotation due to its highly commercial nature. But the movement eventually evolved into a significant force encompassing both conservatives and modernists. As Philippine art became an export commodity, traditional genre works and modern pieces alike found eager collectors locally and internationally.

The Mabini Art auction lots mainly belong to the collection of Yolanda Buan, proprietor of Yolanda's Gallery in Mabini Street, Ermita in the 1970's. Now largely based in the U.S., Buan's collection is considered "repatriated art" since many of the lots had been brought back from collectors abroad. Some 50 paintings from her collection were exhibited in February 2020 at the NCCA (National Commission for Culture and the Arts) Gallery in Intramuros. Title of the major show was "Bayanihan: The Art of Finding Home," and the artists included:

Cesar Buenaventura (1922-1983) was the son of Teodoro Buenaventura, pioneer faculty of UP fine arts together with Fabian de la Rosa and Fernando Amorsolo, the first national artist. He depicted people planting rice, winnowing, and bustling market places with vendors whose crouched figures often faced away, turning them into intriguing masses and shapes. His works also included fishermen hauling in their nets and Filipinos engaged in the spirited activity of cockfighting, highlighting the vibrancy and excitement of their recreational pursuits.

Salvador "Badong" Cabrera (1929-1986) was the older brother of National Artist Benedicto "BenCab" Cabrera. He studied fine arts at UP where his classmates included Sanso, Aguilar Alcuaz, Araceli Limcaco, Celia Diaz, and Pitoy Moreno. He put up Sining Gallery with BenCab and artist Bal Magallona on M.H. del Pilar. After it burned down, they moved to nearby Cortada Street, also in Ermita. Badong also put up a gallery near Clark Air Base, Pampanga. His painted landscapes, folk scenes, Mother and Child, cockfight culture, etc. "His paintings are all over the world now," BenCab said. "In Honolulu, I was in a house which had a big collection of his works. Jurgen Wolgemuth, a Munich art dealer, was a regular customer, as were Adrian Cristobal, Pilar Pilapil, Dr. Constantino Manahan, and Johnny Wilson. An early collector was Maritess Pineda."

José D. Castro (1908-1994) from Nueva Ecija studied under Fabian de la Rosa at UP fine arts school. In 1933, he placed second in the painting contest of the United Philippine Annual. Castro also worked for stage and film and created commissioned still lifes for National Book Store. His works encompass all genres: heritage churches and structures ("Santa Cruz Church," 1976; "Binondo Church," 1980; and "Fuente España," 1978), scenes from Intramuros and Old Manila ("Puerto Real," 1980; "Parian," 1980; "Santa Lucia," 1980; "Postigo Gate," 1980; and "Isabel II," 1980), as well as bullfighting ("Matador" series, 1979) and cockfighting ("Sabungero," 1976).



Gabriel Custodio (1912-1993) was born in Tanza, Cavite; he studied at UP fine arts where he was mentored by Fabian de la Rosa and Fernando Amorsolo. In 1955 he won first prize in the United Nations International Art Competition with "My Fishing Village," which now hangs at the UN Headquarters in New York City. He put up his gallery on Taft Avenue, Ermita, and co-founded the Academy of Filipino Artists and the Talahib Art Group, and led the Friday Group of artists.

Edgar Doctor (b. 1941) is perhaps one of the most familiar modernists to contemporary art enthusiasts. A prolific and accomplished artist, Doctor's works span various mediums, including painting, sculpture, and ceramics. Educated at the UST School of Fine Arts under National Artist Victorio Edades, Doctor's versatility is evident in the works from the Yolanda Buan collection: "Kristo" (1972), "Nude" (1974), "Serenade" (1970), "Abstract Kristo" (1974), "Nature" (1973), "Abstract Nature" (1973), "Sabungero" (1974), "Inuman" (1974), "Girl with Vase" (1973), "Pond" (1971), "Redeemer" (1970), "Abstract" (1972), "Oracion" (Man with Carabao) (1973), "Violinist" (1972), "Scarecrow" (1973), and "Mountain View" (1972).

Paco Gorospe (1939-2002) was born in Binondo, Manila and studied at UST fine arts school but didn't finish. He established his own gallery in Mabini and the modernist genre. Among his first collectors was Lyd Arguilla of the Philippine Art Gallery. His works were exhibited in the Seattle and New York World Fairs in 1962 and 1964, respectively. He also exhibited in Switzerland, Germany, Denmark, Hong Kong and Japan.

Crispin V. Lopez (1903-1985) hailed from Bulacan and spent several years as a retoucher and painter for various photographers' studios. He gained recognition when he won first prize in the Rizal Portrait Contest sponsored by Malacanang in 1937. He is remembered for the vivid realism of his works, especially landscapes; according to Santiago Albano Pilar, they're distinguished by their fine tonal contrast that approaches photographic realism.

Roger San Miguel (b. 1940) hails from San Pascual, Buhí, Camarines Sur. He took up fine arts at UST and had his first solo exhibition at the Philippine Art Gallery in 1965. This exposure led to his first overseas exhibit the following year at the Art International Galleries in California. San Miguel is known as a figurative expressionist, depicting human figures with curvilinear shapes and earth tones, creating a sense of movement and life. His style leans towards neo-expressionism, but maintaining a representational approach.

Leonardo Zablan (1937-1987) studied fine arts at UST. Known for his versatility, his works include landscapes, seascapes, still lifes, abstracts, and collages, characterized by rich textures and vibrant colors. He was a member of the Academy of Filipino Artists and maintained a studio-art gallery in Ermita.

-Lito B. Zulueta



145
Gabriel Custodio (1912 - 1993)
Landscape
 signed and dated march 1970 (lower left)
 watercolor on paper
 10 1/2" x 14 1/2" (26 cm x 37 cm)

P 15,000



146
Buenaventura
Untitled (Dancers)
 signed (lower right)
 mixed media on canvas
 24" x 48" (61 cm x 122 cm)

P 10,000



147
Buenaventura
Untitled
 signed (lower right)
 oil on canvas
 35" x 24" (89 cm x 61 cm)

P 10,000



148
Buenaventura
Sabong
 signed (lower right)
 oil on canvas
 24" x 35 1/2" (61 cm x 90 cm)

P 8,000



149
Al Bandalan
Untitled
 signed and dated 1993 (lower right)
 oil on canvas
 24" x 36" (61 cm x 91 cm)

P 18,000



150
E. Catampongan
Market Scene
 signed and dated 2009 (lower left)
 mixed media on canvas
 12" x 16" (30 cm x 41 cm)

P 10,000



151
Ben Alano (1920 - 1991)
a.) Planting Rice
 signed and dated 1947 (lower right)
 oil on canvas
 31" x 41" (79 cm x 104 cm)

J.D Castro (1908 - 1994)
b.) Still Life
 signed and dated 1979 (lower left)
 oil on canvas
 14" x 20" (36 cm x 51 cm)

P 10,000





152
Oscar Navarro (1921 - 1973)
Planting Rice
 signed and dated 1967 (lower right)
 oil on canvas
 24" x 30" (61 cm x 76 cm)

P 20,000



153
Oscar Navarro (1921 - 1973)
After The Catch
 signed and dated 1969 (lower right)
 oil on canvas
 21" x 32" (53 cm x 81 cm)

P 20,000



154
Romeo Enriquez (b. 1920)
Kubo
 signed and dated 1958 (lower right)
 oil on canvas
 22" x 28" (56 cm x 71 cm)

P 12,000



(a)



(b)

155
Antonio Calma (b. 1954)
a.) Harvest
 signed and dated 1999 (lower right)
 oil on canvas
 24" x 38" (61 cm x 97 cm)

b.) Still Life
 signed and dated 1999 (lower right)
 oil on canvas
 26" x 38" (66 cm x 97 cm)

P 22,000



(a)



(b)

156
Antonio Calma (b. 1954)
a.) Still Life
 signed and dated 1999 (lower right)
 oil on canvas
 24" x 36" (61 cm x 91 cm)

b.) Still Life
 signed and dated 1999 (lower right)
 oil on canvas
 24" x 36" (61 cm x 91 cm)

P 22,000



157
Serafin Serna (1919 - 1979)
Landscape
 signed and dated 1941 (lower right)
 oil on canvas
 24" x 30" (61 cm x 76 cm)

P 20,000



158
Roberto Balajadia (1945 - 2005)
Harvest
 signed and dated 1985 (lower left)
 oil on canvas
 24 3/4" x 34" (63 cm x 86 cm)

P 10,000



159
Isidro Panlasigui (1891-1964)
Bahay Kubo
 signed and dated 1945 (lower right)
 oil on wood
 11 1/2" x 15 1/2" (30 cm x 39 cm)

P 40,000



160
Romeo Enriquez (b. 1920)
 a.) *Seaside*
 signed and dated 1958 (lower right)
 oil on canvas
 17 1/2" x 23 1/2" (44 cm x 60 cm)

b.) *Seaside*
 signed and dated 1958 (lower right)
 oil on canvas
 17 1/2" x 23 1/2" (44 cm x 60 cm)

P 16,000



161
Hugo C. Yonzon Jr. (1924-1994)
Palakaya
 signed and dated 1990 (lower right)
 oil on canvas
 24" x 30" (61 cm x 76 cm)

P 60,000



162
Carlos
Barrio Scene
 signed and dated 1995 (lower left)
 oil on canvas
 21" x 30" (53 cm x 76 cm)

P 15,000



163
Felix Gonzalez (1902 - 1976)
Landscape
 signed (lower right)
 oil on canvas
 17 1/2" x 23 1/2" (44 cm x 60 cm)

P 5,000



164
Rodolfo Ragodon (b. 1929)
San Agustin Church After the Earthquake of 1872
signed and dated 1988 (lower right)
oil on canvas
29" x 41" (73 cm x 104 cm)

P 15,000



165
Rodolfo Ragodon (b. 1929)
Church of Santiago Ilocos Sur
signed and dated 1987 (lower right)
acrylic on canvas
16" x 20" (41 cm x 51 cm)

P 10,000



166
Tomas Bernardo (1916 - 1994)
Pauwi na
signed and dated 1952 (lower left)
oil on canvas
9 1/2" x 14" (24 cm x 36 cm)

P 30,000



167
Felix Gonzalez (1902 - 1976)
Market Scene
signed (lower left)
oil on canvas
16" x 20" (41 cm x 51 cm)

P 5,000



168
Crispin Lopez (1903 - 1985)
Fishermen
signed and dated 1952 (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 15,000



169
AR Corpus
Intramuros
signed and dated 1983 (lower left)
oil on canvas
19" x 23" (48 cm x 58 cm)

P 10,000



170

Jose Yap Baguio

a.) *Harvest*
signed and dated (lower right)
oil on canvas
24" x 30" (61 cm x 76 cm)

b.) *Untitled*
signed and dated 1999 (lower right)
oil on canvas
17 1/2" x 24" (44 cm x 61 cm)



c.) *Fisherman Hut*
signed and dated 1997 (lower right)
oil on canvas
24" x 30" (61 cm x 76 cm)

d.) *Bayanihan*
signed and dated 1998 (lower left)
oil on canvas
30" x 38" (76 cm x 97 cm)



e.) *Harvest*
signed and dated 1997 (lower left)
oil on canvas
23 1/2" x 29 1/2" (60 cm x 75 cm)

f.) *Rice Terraces*
oil on canvas
36" x 48" (91 cm x 122 cm)

P 20,000

171

Jose Yap Baguio

a.) *Planting Rice*
signed and dated 1999 (lower right)
oil on canvas
24" x 30" (61 cm x 76 cm)

b.) *Planting Rice*
signed and dated 1999 (lower right)
oil on canvas
24" x 30" (61 cm x 76 cm)

c.) *Market Scene*
signed and dated 1998 (lower left)
oil on canvas
36" x 48" (91 cm x 122 cm)

d.) *Ancestral Houses*
signed and dated 1995 (lower right)
oil on canvas
30" x 40" (76 cm x 102 cm)

e.) *Lotus*
signed and dated 1997 (lower left and verso)
oil on canvas
24" x 30" (61 cm x 76 cm)

f.) *Rice Terraces*
signed and dated 1997 (lower right)
oil on canvas
24" x 30" (61 cm x 76 cm)

g.) *Orchids*
signed and dated 1996 (lower right)
oil on canvas
48" x 36" (122 cm x 91 cm)

P 25,000





PROPERTY FROM THE DR. AND MRS. ROBERTO
MACASAET COLLECTION

172
Ely Gajo (b. 1950)
Layog
signed (lower right)
oil on canvas
17" x 28" (43 cm x 71 cm)

P 15,000



173
Edgardo Sarmiento (b. 1940)
a.) After the Catch
signed and dated 1968 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)



Buenaventura
b.) Market Scene
signed (lower left)
oil on canvas
17 1/4" x 23" (44 cm x 58 cm)

P 15,000



(a)



(b)

174

Fidel Sarmiento (b.1959)

a.) Untitled

signed and dated 2022 (lower right)
oil on canvas

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

b.) Untitled

signed and dated 2022 (lower right)
oil on canvas

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

Antonio Ko Jr.

c.) Untitled

signed (lower right)
watercolor on paper

8" x 16 3/4" (20 cm x 43 cm)

P 10,000



(c)



175

Roberto Balajadia (1945 - 2005)

Untitled

signed and dated 1978 (lower right)
oil on canvas

34" x 48" (86 cm x 122 cm)

P 20,000



176
Lauro Memije (b.1950)
Taal
signed and dated 1979 (lower left)
oil on canvas
12" x 13 1/2" (30 cm x 34 cm)

P 20,000



177
Danilo Sibayan
Untitled
signed and dated 1987 (lower left)
oil on canvas
24" x 30" (61 cm x 76 cm)

P 18,000



178
Unidentified Artist
Riverscape
signed and dated (lower right)
oil on canvas
19" x 27" (48 cm x 69 cm)

P 12,000



179
F. Panganiban
Untitled
signed and dated (lower right)
acrylic on canvas
18" x 24" (46 cm x 61 cm)

P 15,000

AUSTERE AND ACCLAIMED

The Simple Beauty of Antonio Austria's Oeuvre

180

Antonio Austria (b. 1936)

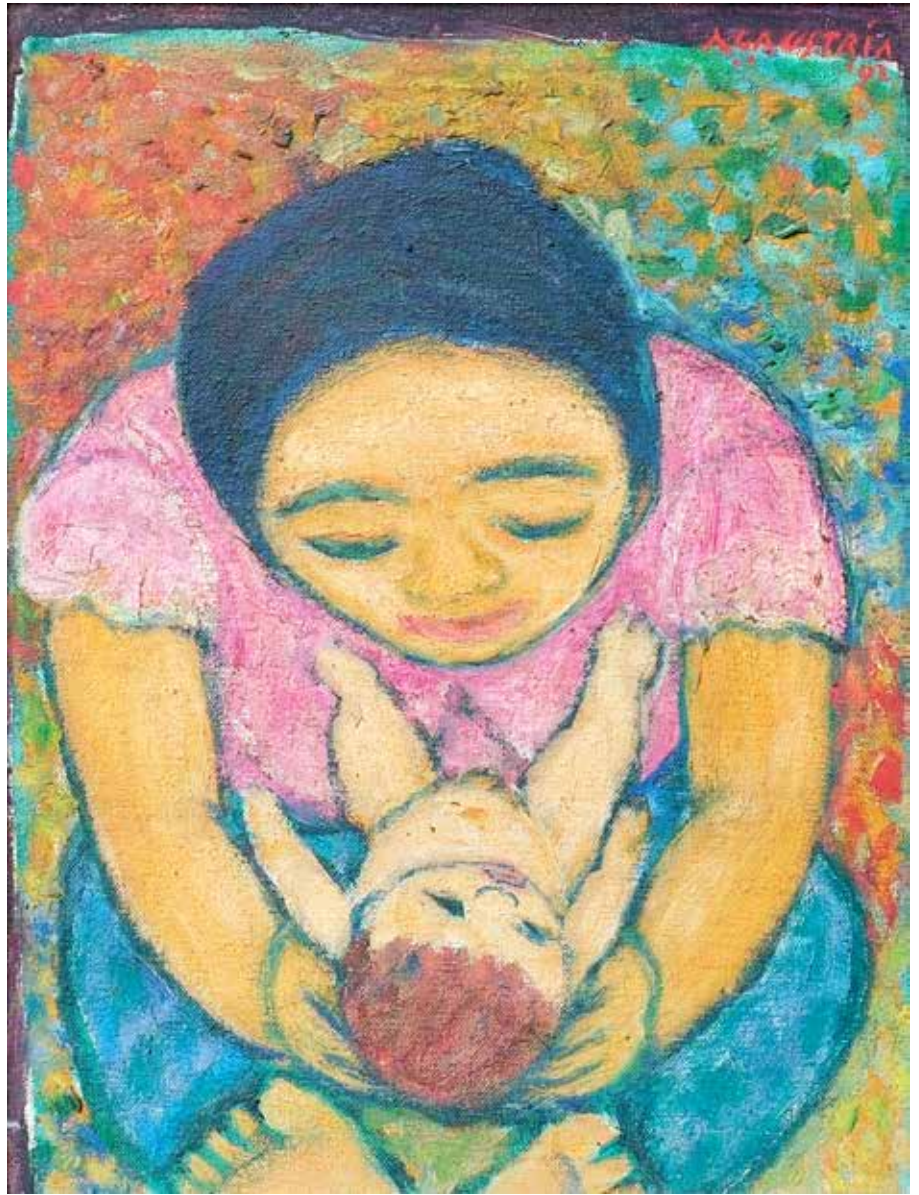
Mag-Iña

signed and dated 1992 (upper right)

oil on canvas

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

P 20,000



Antonio Austria finds great beauty in the mundanity of Filipino life. His oeuvre tends to be full of simple day-to-day objects like jeepneys, *sari-sari* stores, and various other distinctive Filipino items done in his distinctive folk style.

In *Mag-ina*, Austria depicts a common theme in a lighthearted way. He turns the image of Mother and Child, usually depicted with the formal composition of the child nestled against the mother's chest and twists to give it a more refreshing take by experimenting with the perspective. He gives us an interesting view of the titular characters with the viewer looking down

on them as though viewing the pair while standing in front of them. There is a certain joy and tranquility in the image as the mother plays happily with her child and the soft chalky texture utilized by Austria gives the painting an intimate, almost rough look to it.

His simple art style emphasizes the austerity of his works but rather than taking away from their aesthetic beauty, it points out to his childlike innocence and wonder, creating an oeuvre that banks on nostalgia and sentimentality. (*Hannah Valiente*)

JOSE B. DAVID

The Romantic Filipino Countryside



181

Jose B. David (1909-1990)

Harvest

signed and dated 1957 (lower left)

oil on canvas

16" x 20" (41 cm x 51 cm)

P 40,000

Jose David follows in the footsteps of the many Filipino artists who took inspiration from the Philippine countryside. In his 1957 *Harvest*, one can glean. He depicts the scene in the soft dusk sunlight, washing the workers in orange light as they wrap up the day's work. In his deft hands, he transforms the exhausting line of work into a romantic activity – there is a charm to this view that brings a heightened sense of appreciation to our farmers. his classical inspirations as they peer through his

soft and realistic sunlight and the quaint atmosphere of harvest time.

When *Harvest* was created in the 1950s, the Philippines had been undergoing rapid modernization. As such, artists like David had regaled their longing for the past through their masterful works, acting as a portal to the past for us who view their work decades after they were created. (*Hannah Valiente*)



182
Fortunato Jervoso (1933 - 2006)
Prinsesa Urduja
signed and dated 1982 (lower right)
oil on canvas
22 1/2" x 34 1/2" (57 cm x 88 cm)

P 30,000



183
Unidentified Artist
The Spoliarium after Juan Luna
unsigned
oil on canvas
36" x 66" (91 cm x 168 cm)

P 18,000



184
Vincent Ramos (b. 1973)
Landscape
signed and dated 2009 (lower right)
oil on canvas
48" x 96" (122 cm x 244 cm)

P 30,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

185
Mariano Madarang (1937 - 2008)
Forms on Red
 signed and dated 1973 (lower right)
 acrylic on canvas
 12 1/2" x 10 1/2" (32 cm x 27 cm)

P 15,000



186
Benjamin San Miguel
Farmer
 signed (lower left)
 oil on canvas
 12" x 8 3/4" (30 cm x 22 cm)

P 8,000



187
J.D. Castro (1908 - 1994)
 a.) *Portrait*
 signed and dated 1976 (lower right)
 watercolor on paper
 21" x 16 1/4" (53 cm x 41 cm)

b.) *Bahay Kubo Series*
 signed and dated 1976 (lower left)
 watercolor on paper
 20" x 14 1/2" (51 cm x 37 cm)

c.) *Sabungero*
 signed and dated 1976 (lower right)
 watercolor on paper
 21" x 16" (53 cm x 41 cm)

P 35,000





188
William Yu (b. 1954)
Fishes
signed and dated 2011 (lower right)
oil on canvas
62" x 92" (157 cm x 234 cm)

P 50,000



189
William Yu (b. 1954)
Fishes
signed and dated 2011 (lower right)
oil on canvas
62" x 92" (157 cm x 234 cm)

P 50,000



(a)



(b)



(c)

190
William Yu (b. 1954)

a.) *Still Life*
signed and dated 1996 (upper Left)
oil on canvas
30" x 36" (76 cm x 91 cm)

b.) *Guitarist*
signed and dated 1995 (lower right)
oil on canvas
30" x 40" (76 cm x 102 cm)

c.) *Guitarist*
signed and dated 1995 (lower left)
oil on canvas
35" x 30" (89 cm x 76 cm)

P 20,000



(a)



(b)



(c)



(d)

191
R. Morales

a.) *Flower Vendor*
signed and dated 1999 (upper left)
oil on canvas
29 1/2" x 23 1/2" (75 cm x 60 cm)

b.) *Flute*
signed and dated 1999 (lower left)
oil on canvas
29 1/2" x 35 1/2" (75 cm x 90 cm)

c.) *Mother and Child*
signed (upper left)
oil on canvas
30" x 24" (76 cm x 61 cm)

d.) *Flower Vendors*
signed and dated 1998 (upper left)
oil on canvas
30" x 40" (76 cm x 102 cm)

P 30,000



192
Dennis "Sio" Montera (b. 1972)
Final Warning on Global Warming
 signed and dated 2012 (lower left)
 acrylic and bitumen on canvas
 48" x 96" (122 cm x 244 cm)

P 35,000

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



193
Andi Cubi (b. 1937)
Still Life
 signed and dated 1993 (lower right)
 oil on canvas
 16" x 20" (41 cm x 51 cm)

P 10,000



194
Ivan Acuña (b. 1968)
Metalscape Series II
 signed and dated 2009 (lower right and verso)
 acrylic on canvas
 41 1/2" x 54" (105 cm x 137 cm)

P 40,000

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



(a)



(b)

195
R. Morales
 a.) *Fisherman*
 signed and dated 1998 (upper right)
 oil on canvas
 30" x 35" (76 cm x 89 cm)
 b.) *Fishermen*
 signed and dated 1999 (upper left)
 oil on canvas
 30" x 40" (76 cm x 102 cm)

P 20,000



196

Rene Robles (b. 1950)

a.) *Abstract*

signed and dated 2013 (lower left)

oil on canvas

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

b.) *Abstract*

signed and dated 1996 (lower right)

oil on canvas

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

c.) *Abstract*

signed and dated 1994 (lower right)

oil on canvas

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

P 30,000



(a)



(b)



(c)



(d)



(e)

197

Benedicto "Bong" Ducat (b.1957)

a.) *Water Lily*

signed and dated 1992 (lower left)

oil on canvas

28" x 32" (71 cm x 81 cm)

b.) *Anthurium*

unsigned

oil on canvas

33" x 33" (84 cm x 84 cm)

c.) *Flowers*

signed (lower right) dated (lower left)

oil on canvas

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

d.) *Leaves*

signed (center) dated 2000 (lower left)

oil on canvas

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

e.) *Lotus*

signed and dated 1995 (lower right)

acrylic on canvas

36" x 72" (91 cm x 183 cm)

P 20,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

198
Mar Elmer Bongalon Jr.

a.) *Landscape*
signed and dated 1979 (lower right)
oil on canvas
18" x 23" (46 cm x 58 cm)

El Cordova
b.) *Flowers*
signed and dated 1994 (lower right)
oil on board
36" x 23" (91 cm x 58 cm)



Unidentified Artist
c.) *Untitled*
signed and dated 1973 (lower center)
serigraph 32/50
21" x 29" (53 cm x 74 cm)

P 15,000



199
Rudolf Gonzales
a.) *Island Cascades*
signed and dated 2015 (lower right and verso)
oil on canvas
19 3/4" x 15 1/2" (50 cm x 39 cm)

Accompanied by a certificate issued by Galerie Francesca and signed by the artist confirming the authenticity of this lot

Unidentified Artist
b.) *Mother and Child*
signed and dated (lower right)
oil on canvas
21 1/4" x 33" (54 cm x 84 cm)



Unidentified Portuguese Artist
c.) *Harvest*
signed and dated 1943 (lower right)
watercolor on paper
19 1/4" x 25 1/4" (49 cm x 64 cm)

P 20,000

ELIAS LAXA

A Classicist Master's Landscapes



200
Elias Laxa (1904 - 1990)
Seascape
signed and dated 1955 (lower left)
oil on canvas
20" x 30" (51 cm x 76 cm)

P 20,000



201
Elias Laxa (1904 - 1990)
Pier
signed and dated 1952 (lower left)
oil on canvas
20 1/2" x 26 1/2" (52 cm x 67 cm)

P 25,000

A renowned classicist, the oeuvre of Elias Laxa boasts some of the finest seascapes the Philippine art scene has to offer. Laxa's penchant for the classical shines through many of his works, with his seascapes a particularly interesting view of his bucolic predilection. The Philippine seascape carries with it a certain captivating charm that speaks of the idyllic days past and Laxa imbues his seascapes with that nostalgic essence. As is his *Pier* and *Seascape*, Laxa approaches the sea in two different aspects, showing the duality nature has to offer. *Seascape* shows the sea just before the sun breaks through the horizon, washing the shore

and the lone fisherman on its beaches in the pre-dawn light. *Pier* shows a similar beach with the hustle and bustle of the port. Still early in the morning, the normally busy pier finds itself at a brief peaceful reprieve just before the townsfolk flock to the boats and their wares. Laxa's captivating seascapes feature the glistening seas and nostalgic atmosphere many wish to experience once again and his talent at depicting not just the scene but the memories that come with it cements Laxa as an eminent classical painter. *(Hannah Valiente)*



202

Allan Cosio (b. 1941)

Abstract

signed (lower right)

oil and acrylic on canvas

46" x 34" (117 cm x 86 cm)

P 10,000



203

Allan Cosio (b. 1941)

Abstract

signed (lower right)

acrylic on canvas

12" x 12" (30 cm x 30 cm)

P 2,000

EXHIBITED

Ricco Renzo Gallery and Caruso Ristorante Italiano, 3 Artists

· 2 Venues · 1 Show, Makati City, 25 January - 8 February

2017

S. ALARCON

An Anonymous Masterpiece



204
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)

PHILIP BADON



205
Philip Badon (b. 1957)

a.) *Untitled*
signed and dated 1998 (lower right)
oil on canvas
35" x 19" (89 cm x 48 cm)

b.) *Untitled*
signed and dated 1998 (lower right)
oil on canvas
29 1/2" x 23 1/2" (75 cm x 60 cm)

c.) *Still Life*
signed and dated 1998 (lower right)
oil on canvas
24" x 28" (61 cm x 71 cm)

d.) *Nude*
signed and dated 1990 (lower right)
pastel on paper
30" x 40" (76 cm x 102 cm)

e.) *Fish Vendor*
signed and dated 1998 (lower right)
pastel on paper
28" x 22" (71 cm x 56 cm)

f.) *Untitled*
signed and dated 1998 (lower right)
oil on canvas
23 1/2" x 27 1/2" (60 cm x 70 cm)

P 20,000

FILIPINO AND FAMILIAR

The Folk Sensibilities of Tam Austria



PROPERTY FROM THE DR. AND MRS. ROBERTO
MACASAET COLLECTION

206

Tam Austria (b. 1943)

Untitled

signed and dated 1992 (upper left)
pastel on paper

21 1/4" x 27 1/2" (54 cm x 70 cm)

P 45,000



207

Tam Austria (b. 1943)

Nagpupulong

signed and dated 1978 (lower right)

watercolor and graphite on paper

13" x 19" (33 cm x 48 cm)

P 25,000

PROVENANCE
MMP PRIVATE COLLECTION



208

Tam Austria (b. 1943)

Family

signed and dated 1994 (upper left)

oil and graphite on canvas

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

P 220,000

One of the many artists who are inspired by the great Carlos "Botong" Francisco, Tam Austria began his artistic career when the youngster frequently visited Botong's studio to observe the maestro. It was through this immersion that Austria's work began to feature the folk subjects that so often adorn his mentor's murals.

This influence is evident in this 1992 work. "Quite visibly a realist" as he describes himself, Austria depicts a quaint family in close quarters, their figures pressed up on the foreground

and occupying the majority of the spaces. With their beautifully brown skin and inky black hair, there is no doubt that this family is quintessentially Filipino. The parents stare solemnly at their child, their faces revealing the fondness they carry for their child. They paint an intimate picture, poignant and familiar as Austria fills the canvas with distinctly Filipino imagery that tugs at the viewer's heartstrings. Through this, Austria bridges the gap between artist and perceiver, creating an image that is as personal to the viewer as it is for its creator. *(Hannah Valiente)*

SOFRONIO Y MENDOZA

Landscapes as Idyllic Stories from the Past



209

Sofronio y Mendoza (1934-2021)

Pier

signed and dated 1990 (lower right)

oil on canvas

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

P 60,000



210

Sofronio y Mendoza (1934-2021)

Rural Scene

signed and dated 1980 (lower right)

oil on canvas

20 1/2" x 25" (52 cm x 64 cm)

P 60,000

Sofronio y Mendoza, affectionately and better known as SYM, thrives well at depicting the unique worlds he so often experiences in his daily life. He looks at the cities he lives in not just as mere geographical backdrop and physical buildings but as a living being with its own stories to tell. A founding member of the Dimasalang Group of artists, SYM's artistry flourished as he focused on his surroundings and gave it a refreshing twist.

With *Pier* (1990) and *Rural Scene* (1980), SYM wastes no space on his canvas. His *Pier* depicts the peaceful seaside at dusk, the waters almost covering half the piece and the sky stretching

wp. His *Rural Scene*, meanwhile, portrays the quaint provincial scene as the viewer peers upon a cluster of wooden houses from behind several trees. The sunlight filters through the leaves, basking the houses in bright, dotted light.

As a member of the Dimasalang Group, SYM's usage of color is often seen as the antithesis to the dominant modernist of the late 20th century. His paintings depict a lush and vibrant scenery that harkens to an idyllic and beautiful past, imbuing his works with a sincerity that captivates both the atmosphere he was recreating and his audience that views it. *(Hannah Valiente)*

OSCAR ZALAMEDA

The Filipino Through the Lens of a Cubist Master



211

Oscar Zalameda (1930 - 2010)

Untitled

signed (lower right)

oil on canvas

24 1/4" x 21 1/4" (61 cm x 54 cm)

P 180,000

Oscar Zalameda's cubist style is among the most distinct in the Philippine art scene. His faceless figures and vibrant world are immortalized in his canvases, where he transforms his works into a direct and loving view of Filipino culture. Zalameda mixes the native landscape and gives it a unique European verve, creating a truly unique oeuvre that makes him one of the most sought-after artists in the Philippine art scene.

The work at hand dilutes Zalameda's usually colorful cubist style but it is still recognizably Zalameda all the same. With lighter, softer colors, Zalameda depicts a woman with her back facing the viewer as she feeds a couple of chickens. The wind blows through her hair and though the viewer cannot see her face, one could glean the silent contentment evident in her body language. The work at hand perfectly encapsulates Zalameda's affinity for the local culture and his Western art education – he blends the East and the West, a unique oeuvre that resonates even today. (Hannah Valiente) (*Adrian Maranan*)

ANTONIO DUMLAO

The Works of a Forgotten Filipino Maestro



212

Antonio Dumlao (1912-1983)

R. Hidalgo

signed and dated 1978 (lower right)

oil on canvas

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

P 50,000

PROVENANCE
Luz Gallery

Antonio Dumlao is a forgotten maestro of the Philippine art society. Contemporary to Fernando Amorsolo and Vicente Manansala, Dumlao began his career in the late 1930s through his depictions of landscapes and figures. Although self-taught, his innate talent shone through as he created large-scale figurative works that appealed to the Filipino consciousness and sensibilities.

With his 1978 *R. Hidalgo*, Dumlao uses muted colors and masterful shadows to depict a dreary street view. The houses, dark gray and greying, are almost squished on top and around each other, quite reminiscent of the slums with the metro.

Dumlao was notably private during his lifetime – he loathed to be under the spotlight for an extended period of time. However, his works speak for themselves. Their technical and aesthetic beauty tells of a hidden gem of Philippine art who was, as said by his daughter Marinela Dumlao-Currie in an interview with *Artes de las Filipinas* in 2001, lived and breathed art.

“All his life what he always did was to paint, sketch, draw, sculpt, and deal with his art patrons,” she said. “His works were advertised and sold by word of mouth by his friends and the circle of the elite.” (*Hannah Valiente*)



213
Antonio Dumlaog (1912 - 1983)
 a.) *Portrait*
 signed and dated 1979 (lower right)
 watercolor on paper
 11 1/2" x 8 1/2" (29 cm x 22 cm)

b.) *Still Life*
 signed and dated 1979 (lower right)
 watercolor on paper
 11 1/2" x 8 1/2" (29 cm x 22 cm)

P 12,000

214
Vicente Ido Larosa
Sta. Cruz Bridge and Tug Boat in Pasig River
 signed and dated 2003 (lower left)
 oil on canvas
 24" x 30" (61 cm x 76 cm)

P 18,000



215
Agustin Goy (b. 1935)
Baguio City
 signed and dated 1976 (lower left)
 watercolor on paper
 13" x 18 1/2" (33 cm x 47 cm)

P 15,000

216
Agustin Goy (b. 1935)
Taurus
 signed and dated 1977 (lower right)
 watercolor on paper
 20" x 28" (51 cm x 71 cm)

P 15,000

PROVENANCE
 MMP PRIVATE COLLECTION

THE BEAUTY IN DELICACY

The Expressive World of Isabel Diaz



217

Isabel Diaz (b. 1943)

Nude

signed (lower right)

oil on canvas

36" x 54" (91 cm x 137 cm)

P 50,000

The oeuvre of Isabel Diaz relishes in the beauty found in silence. Described as minimalist yet expressive, Diaz wields oil – a favored medium – with expert hands, manipulating the paint to work in translucent washes that result in delicate pieces.

Although most known for her painting of flowers, Diaz's other works bear her distinctive dainty touches, as is evident with the lot at hand. *Cityscape* and *Sausalito Inn* both showcase Diaz's trademark translucent layers that create a hazy atmosphere while *Nude*, despite the vibrant red of the background and the

solidity with which the colors are handled, emulates the delicacy of a usual Diaz work while still maintaining the strength and fortitude of the woman she depicted.

Diaz manages to capture complexity within her minimalistic canvases, evoking a wide array of emotions that perfectly express the poignancy and brevity ever present in her works. As her artist biography on her website states: "Her distinct ability to observe life's complexity with unobstructed clarity is reflected in the simultaneous depth and simplicity of her work." (*Hannah Valiente*)



218
Isabel Diaz (b. 1943)
Cityscape
signed (lower right)
mixed media on canvas
24" x 30" (61 cm x 76 cm)

P 25,000



219
Isabel Diaz (b. 1943)
Sausalito Inn
signed (lower right)
mixed media on canvas
26" x 30" (66 cm x 76 cm)

P 25,000



220
Isabel Diaz (b. 1943)
Nude
signed (lower right)
graphite and gouache on paper
26 1/2" x 18 3/4" (67 cm x 48 cm)

P 25,000

OF FIGURATIONS AND ABSTRACTIONS

The Magnificent Works of Avant-garde Federico Aguilar Alcuaz



221
Federico Aguilar Alcuaz (1932 - 2011)

Abstract
signed and dated 1974 (lower left)
watercolor on paper
34" x 17 1/4" (86 cm x 44 cm)

P 50,000

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

A prolific and talented artist, Federico Aguilar Alcuaz's continuous pursuit of art has led him to create a multitude of works in multiple styles. With portraits, landscapes, and figurative works in his repertoire, among others, Alcuaz's dexterity extends into the realm of abstractionism, as is evidenced by works in this lot.

Dr. Rod Paras-Perez, as recalled in the monograph *Navigating the Spanish Soul* by the CrownPlas Private Museum, states that



222
Federico Aguilar Alcuaz (1932 - 2011)

Untitled
signed and dated 1966 (lower left)
ink and watercolor on paper
37" x 17 3/4" (93 cm x 45 cm)

P 50,000

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

Alcuaz's virtuosity allows him to shift seamlessly from figurative to abstraction with traces of each other visible within their canvases. This aspect is evident with the lot at hand – Alcuaz's abstractions contain within them a hint of figuration. Through his unique pictorial style, Alcuaz incorporates geometric forms and interlocking frames that suggest (but never state) a vague figurative silhouette. In turn, Alcuaz creates a truly distinct vision that cements his place as an avant-garde artist. (*Hannah Valiente*)



223

Federico Aguilar Alcuaz (1932 - 2011)

Nude Series

signed and dated 1969 (lower left)

watercolor on paper

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

P 40,000

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



224

Federico Aguilar Alcuaz (1932 - 2011)

Abstract

signed and dated 1971 (lower right) and inscribed N.Y

watercolor and pastel on paper

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

P 35,000

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

STEVE SANTOS

Portraying the Magical in the Mundane



225
Steve Santos (b. 1951)

Untitled
signed and dated 1976 (lower left)
watercolor on paper
14" x 18 1/4" (36 cm x 46 cm)

P 20,000

226
Steve Santos (b. 1951)

Sarimanok
signed and dated 2008 (lower right)
acrylic on paper
23" x 17" (58 cm x 43 cm)

P 10,000

Steve Santos's artistic upbringing played a huge role in his later career. As the son of the famed Mauro Malang Santos, Steve and his brother Soler grew up exposed to the thriving Philippine art scene, likely inspiring their later decision to pursue the arts. Throughout his childhood, he found himself in the company of other acclaimed artists, many of which are close friends of his father, including eminent artists Vicente Manansala, Ang Kiukok, Hugo Yonzon, Jr., and his godfather Larry Alcala.

In 1976, the year when he painted this untitled piece, Santos shifted to portraying normal everyday items with a distinct charm that brings the items to life. This work portrays a close-up of a tin bucket atop a wooden plank. The brown brick

wall at the back washes the scene in a sepia tone, creating a monotone feel to the piece.

His 2008 *Sarimanok*, on the other hand, is a study of the mythical Mindanaoan creature. Even through brisk easy strokes, one can feel the magic of the Sarimanok and the majesty it beholds, such is the dexterity of Santos.

From landscapes to portraits, Santos imbues his works with a mysticism that breathes magic even at the most commonplace items. In 1974, two years before his untitled piece was created, Santos held his first solo exhibition at the Luz Gallery sponsored by his mentor and professor Roberto Chabet. *(Hannah Valiente)*

BENEDICTO CABRERA



227

Benedicto Cabrera (b. 1942)

Portrait

signed and dated 2007 (lower right)

pastel on paper

16" x 14" (41 cm x 36 cm)

P 50,000



228

Benedicto Cabrera (b. 1942)

Nude

signed and dated 2007 (lower right)

pastel on paper

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

P 50,000

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

229
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 70,000



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

230
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

231
Mariano "Anoy" 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 15,000



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

232
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 15,000



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

233
Benedicto Cabrera (b. 1942)

Nude
signed and dated 2002 (lower right)
pastel on paper
22" x 33" (56 cm x 84 cm)

P 220,000

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

234
Anna De Leon

Intimacy
signed and dated 2006 (lower right)
mixed media, acrylic on canvas
48" x 36" (122 cm x 91 cm)

P 150,000



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

235

Benedicto Cabrera (b. 1942)

Body & Drapery

signed and dated 2006 (lower right)

acrylic on canvas

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

P 1,500,000

The drama of the draperies is an enduring theme that weaves its way into many of the works of National Artist Benedicto Cabrera. From his early Scavenger Series to his now iconic Sabel Series, Bencab often finds himself drawn to the stories told by those folds and fabrics. He depicts the movement inherent in the drapery clinging to the human body – his Sabels were decked in tattered clothing and plastic to protect themselves from the harsh Manila elements; multiple women grace his canvases, their flowing skirts reminiscent of a photograph Bencab found of dancer Isadora Duncan, his muse for his series *Isadora's Dance*.

This level of detail on fabric is highlighted with the lot at hand entitled *Body & Drapery*. A closeup of a woman's torso, only a sliver of her chest is seen. Instead, the majority of the space is dedicated to the blanket she has wrapped around herself. Every fold and wrinkle are highlighted and with no other markers to go off of, the viewer is left to speculate about the woman herself. The blanket itself is the main character of the story, an almost living breathing form with which the viewer can poke and probe for answers. She, in the same vein as *Sabel*, is a veritable treasure trove of interpretations and stories woven into an iconic masterpiece. *(Hannah Valiente)*



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

236

Lino Severino (b. 1932)

Untitled

signed and dated 1993
(lower right)

oil on canvas
32" x 48" (81 cm x 122 cm)

P 120,000



237

Tristan D.R Tiamson

a.) *Si Kristo at Si Birhen Maria*

signed and dated 2020 (lower right)
acrylic on canvas

29 1/2" x 19 1/2" (75 cm x 50 cm)

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

Don Barranco

b.) *Untitled*

dated 2002

enamel on paper

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

Accompanied by a certificate issued by Kulay Diwa
confirming the authenticity of this lot



Unidentified Artist

c.) *Flowers*

signed

acrylic on canvas

19 1/2" x 17 1/2" (50 cm x 44 cm)

P 10,000



238

Mara Red

Holy Trinity Uhgyu Tribe Version

signed and dated 2011 (lower right)

oil on canvas

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

P 20,000

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



239

Raul Jorolan

Muse on Wheels

signed and dated 2010 (lower right)

oil on canvas

52 1/2" x 60" (133 cm x 152 cm)

P 20,000

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

ROSARIO BITANGA

The Figurative Works of the Foremost Woman Filipina Abstractionist



240

Rosario Bitanga (1934-2024)

Brush

signed and dated 2023 (lower right and verso)

oil on canvas

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

P 150,000

As the first and foremost woman abstract artist in the country, the virtuoso of Rosario Bitanga needs no introduction. A painter, sculptor, and printmaker, Bitanga's illustrious career placed her in the annals of Philippine art history as an eminent abstractionist.

However, Bitanga's grasp of the figurative cannot be understated. Her 1972 *Davis California* shows Bitanga's talent for realistic landscapes as she depicts a beautiful road overflowing with lush green grass and blooming trees. Her usage of colors and deep understanding of composition portray a tranquil image of the warm pastoral afternoon.

In comparison to the previous work, Bitanga's 2023 *Brush* showcases her aptitude for figuration and still-life as she depicts a cluster of bottles with its short, expressive brush strokes, flat, vibrant colors, and two-dimensional perspective.

The fluidity of Bitanga's abstractions bleeds even in her figurative works – the mellifluous colors and harmonious composition evident in her abstract translate into a balanced work. Both *Davis California* and *Brush* testify not just Bitanga's talent for the figurative but also her excellent grasp of abstraction. (*Hannah Valiente*)



241

Rosario Bitanga (1934-2024)

Davis California

signed and dated 1972 (lower right)

oil on canvas

12" x 8 1/2" (30 cm x 22 cm)

P 85,000

ZACARIAS AREVALO

The Mystique of the Virgin Mary



242

Zacarias Arevalo (ca. 1812 -1880)

*La Coronacion De La Santisima Virgen
Maria*

Ca. 1840

oil on canvas

painting: 47" x 28 1/2" (119 cm x 72 cm)

with frame: 76" x 36 3/4" x 16 1/2" (193
cm x 93 cm x 42 cm)

P 100,000

PROVENANCE

Santa Cruz, Manila
Distinguished Collector

This large, beautiful, and edifying painting of the Roman Catholic dogma of "La Coronacion de la Santisima Virgen Maria" (The Coronation of the Most Holy Virgin Mary) by painter Zacarias Arevalo portrays the Virgin Mary (clad in a light blue dress with lace and a dark blue cape) being crowned as the Queen of Heaven and Earth by the Triune God — God the Father (clad in a light blue tunic with a vermilion cape), the Holy Spirit (emitting eight rays), and Jesus Christ (clad in a loincloth with a dark blue cape and carrying a cross); below Mary are seven serenading angels with musical instruments. The practice of applying gold leaf to enhance religious paintings was established by pioneering artist Damian Domingo y Gabor. The giltwood frame is surmounted by a gilt crest of leaves and scrolls with a polychromed Holy Spirit in the center and the crest flanked by a pair of small angels. The place of origin is thought to be Santa Cruz, Manila because that was where most of the leading artists lived and worked and where many such religious paintings of this genre originated. This work of art once hung in an old Franciscanos church. During the Spanish colonial era (1565–1898), the churches of the great friar orders in Intramuros — [La Catedral de Manila – Arzobispado de Manila], San Pablo Apostol (Agustinos), Santo Domingo de Guzman (Dominicanos), Nuestra Senora de los Angeles (Franciscanos), San Nicolas de Tolentino (Recoletos), San Ignacio de Loyola (Jesuitas), Nuestra Senora de Lourdes (Capuchinos) — teemed/overflowed with masterpieces of local

religious art in both painting and sculpture. Paintings by Faustino Quiotan, Severino Flavier Pablo, Juan Arceo, Antonio Malantic, Mariano Asuncion, Justiniano Asuncion, Lorenzo Guerrero, Rafael Enriquez, Felix Martinez, et al and sculpture by Eduvigio de Jesus, Romualdo Teodoro de Jesus,

Bonifacio Arevalo, Isabelo Tampinco y Lacandola, Manuel Flores, Crispulo Hocson, Graciano Nepomuceno, et al adorned the churches and convents. Most of the priceless artworks were destroyed during World War II, during the Liberation of Manila in February 1945. The same was true for the provincial churches of the great friar orders, specially the great shrines — [San Juan Bautista – Quiapo (originally Franciscanos)], La Inmaculada Concepcion – Antipolo (Jesuitas), Nuestra Senora del Rosario – Manaoag (Dominicanos), San Agustin de Hipona/Basilica Minore del Santo Nino de Cebu – Cebu (originally Agustinos), Santa Isabel de Ungria – Jaro (originally Agustinos), et al. Paintings and sculpture by leading Manila as well as local artists adorned the churches and convents. More old artworks survived World War II as only sporadic destruction occurred in the provinces, the farther from Manila, the better.

-Augusto Marcelino Reyes Gonzalez III

THE WOMEN OF HERMES ALEGRE

Emphasizing the Allure within the Native



243

Hermes Alegre (b. 1968)

Market Scene

signed (lower left)

oil on canvas

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

P 40,000



244

Hermes Alegre (b. 1968)

Vendors

signed (lower left)

oil on canvas

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

P 40,000

The women of Hermes Alegre embody the romantic ideals the artist held for himself. His women are alluring and seductive, their sense of mystery only further fortifying their innate inner strength.

These characteristics are present in his works *Market Scene* and *Vendors*. In *Market Scene*, dark-haired and dark-skinned women eagerly inspect rolls of vibrant pattern fabrics. Alegre infuses the scene with the characteristic Filipino brightness, coloring the women with bright saturated hues as their brown skin pops out and the rich fabrics blend in the equally striking background.

In the same vein, *Vendors* successfully blends Alegre's predisposition to depicting women and the vibrant Filipino culture as he depicts a bustling

outdoor market scene. With no distinguishable focal point, the viewer is left to take in the scene in its entirety. The market is buzzing with sellers as the customers peruse the rows of available fruits and vegetables.

The Filipino and the female merge in the works of Alegre. "I'm inspired by the beauty and behavior of the Pinay with their dusky features, pouty lips, and mystical smile," Alegre once said as recalled in his artist biography at the Imahica Art website and this appreciation for the Filipina beauty translates into an appreciation for the Filipino culture itself. Both *Market Scene* and *Vendors* are Alegre's love letters to his muses, overflowing with the grace that befits their status both as women and as Filipinos. (*Hannah Valiente*)



245
Hermes Alegre (b. 1968)
Maiden: Sabado Night
signed and dated 2018 (lower left)
acrylic on canvas
60" x 48" (152 cm x 121 cm)

P 90,000



246
Hermes Alegre (b. 1968)
Abstract
signed and dated 2018 (lower right)
acrylic on canvas
40" x 30" (101 cm x 76 cm)

P 60,000

MACARIO VITALIS

A Modernist Master



247

Macario Vitalis (1898 - 1990)

Untitled

signed and dated 1982 (lower right and verso)

oil on canvas

28 3/4" x 21 1/4" (73 cm x 54 cm)

P 100,000

PROVENANCE

Private Collection, Muntinlupa City

Macario Vitalis as an artist is greatly influenced by French Post-Impressionism. Having left his hometown of Ilocos in 1917, Vitalis first found himself in the United States as an art student by day and an elevator boy by night before his artistic passion brought him to France. Here in France, his career took a shift as he became acquainted with the Puteaux group of artists, whose work with Cubism and Orphism impacted Vitalis's oeuvre for the years to come.

This influence is evident in his 1982 work. Created four years before he left Europe to settle permanently in the Philippines and 25 years after left

Puteaux, France, this work still boasts of the influence he internalized in his years in Puteaux with their vivid colors and realistic subject matters that are distorted to emphasize their geometric point. Using pointillistic strokes, Vitalis masterfully depicts a naked woman on the rocks overlooking a vibrant blue sea. The scene, reminiscent of women in myths, is deftly translated by the modernist master in his distinct style. With the canvas pulsating and vibrant with life, Vitalis expertly utilized every space in considerable proof of his exceptionally holistic perspective. (*Hannah Valiente*).



248

Gigi A. Perez

a.) *Desert Rose*
signed and dated 2005 (lower right)
oil on canvas
24" x 18" (61 cm x 46 cm)

Pipo Alido

b.) *Kumpisal*
signed (lower right) dated 2010
oil on canvas
48" x 36" (122 cm x 91 cm)

Jose A. Ibay (b.1948)

c.) *Self Portrait with Cigarette*
signed and dated 2003 (lower right)
acrylic on canvas
36" x 26" (91 cm x 66 cm)

Gérard Audran

d.) *Le jeune Pyrrhus sauvé, 1674*
engraving
25" x 36" (64 cm x 91 cm)

P 20,000

PROVENANCE
Finale Art File

THE WHIMSICAL REALITIES OF CHARLIE CO



249

Charlie Co (b. 1960)

Day Dreaming

signed and dated 2004 (lower right)

pen and ink on paper

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

P 10,000

Symbolism is a strong forte of the works of Charlie Co. 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 surrealist oeuvre which, more often than not, explores the topics of society, politics, and religion, among others.

With his 2004 *Day Dreaming*, Co transforms a simple pen-and-ink work into a masterfully complex depiction of a man. With the background – which is a collage of different optical illusion backgrounds – collapsing in on the skin-and-bones man, the

viewer can almost feel the claustrophobic situation of the man. He looks up, towards the sky, as though he is dreaming of the freedom outside this confined space.

Co's works are both deeply personal and widely resonating. The strong and simplistic visage of *Day Dreaming* results in an almost cartoon-like work that is no less cutting in its message. He does not create an easy way for the viewers to interpret his works; instead, he leaves it up to the audience, opening an avenue for introspection and conversation from the artist to the viewers and vice versa.. (Hannah Valiente)

ONIB OLMEDO

Distortion as Device for Despair



250

Onib Olmedo (1937 - 1996)

Portrait

signed and dated 1993 (lower right)
charcoal on paper
15 1/4" x 10 1/4" (39 cm x 26 cm)

P 15,000

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



251

Onib Olmedo (1937 - 1996)

Nude

signed and dated 1978 (lower right)
charcoal on paper
21" x 14" (53 cm x 36 cm)

P 10,000

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

The distortion within Onib Olmedo's works put into full display the artist's profound understanding of the human psyche. Initially working as a racing steward and later judge of the San Lazaro race tracks, Onib became intimately in touch with both the joys and the despairs that plague the masses as he watches over the bettors either win or lose in their respective bets. This understanding he harnessed into his works, creating an oeuvre that both shocked and fascinated his viewers when he first entered the art scene in 1971.

His sketches, despite the simplicity that they carry, are a visceral portrayal of despair in the same caliber as his completed paintings. His 1993 *Portrait* and 1978 *Nude* are drawn with the Onib-typical distortion. *Portrait* depicts the bust of a balding man, shadows falling on the crooks of his face as he stares forward. *Nude*, meanwhile,

portrays a woman, the slump of her shoulders betraying the exhaustion she feels. Despite the clearcut silhouette of despair on the figures, Onib injects just enough subjectivity for the viewers to ponder upon their expressions. Is it sorrow, anguish, melancholia, or perhaps it is something else?

Onib's grasp on the body and the angst with which plagues the flesh is evident in his sketches. And yet, despite the gloomy atmosphere of his works, Onib is careful not to fall into the well of nihilism. Onib explores the Filipino character which boasts of both turmoil and resilience, presenting their pervasive spirit and their struggle for survival under a skewed system. He is intimately knowledgeable about despair but equally, he is just as acquainted with joy. His sketches are proof that even amidst despondency, there is bliss to be found if one looks hard enough. (*Hannah Valiente*).



252
Demetrio Diego (1909 - 1988)
Lamayan ng Maglalala
signed and dated 1987 (lower right and
verso)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 80,000



253
Antonio Mahilum (1948 - 2008)
Simbahan
signed and dated 1992 (lower left)
acrylic on canvas
18" x 24" (46 cm x 61 cm)

P 80,000



254
Antonio Mahilum (1948 - 2008)
Plaza
signed and dated 2000 (lower right)
acrylic on canvas
18" x 24" (46 cm x 61 cm)

P 80,000

DAVID MEDALLA

A Rendition of Revelry and Restraint



255

David Medalla (1942 - 2020)

Bacchus Asleep

signed and dated 1989 (lower right)

oil on canvas

20" x 29 1/2" (51 cm x 75 cm)

P 400,000

PROVENANCE

A gift from the artist to Mr. Edwin Garcia

Bacchus *Asleep* was a gift by the Filipino global artist David Medalla to Edwin Garcia, Chairman of the Board of the Garcia College of Technology, the premier business and engineering school in Kalibo, Aklan, and founded in 1968 by his parents, Don Florencio M. Garcia and Dona Enrica Reyes. The piece depicts Bacchus, the Roman god of agriculture, fertility, wine, and unrestrained revelry. In this work, the deity is in a state of dormancy, perhaps due to intoxication. When Garcia received the work, it was sealed inside a tube and contained a letter, which had been lost when he moved to Kalibo. Medalla and Garcia met sometime during the 1960s. Medalla was then staying briefly at the iconic Malate coffee shop along Mabini St., Los Indios Bravos, founded by Beatrice "Betsy" Romualdez-Francia. During its heydays, the cafe was a gathering place for artists, writers, intellectuals, and bohemians. Its frequenters included future National Artists—Cesar Legaspi, H.R. Ocampo, Federico Alcuaz, Ang Kiukok, and Bencab. It was a felicitous occasion for Garcia to have met Medalla at the famous watering hole, for they eventually became life-long friends. They even frequently met whenever the latter was in New York or London. Medalla moved to the United Kingdom in the early 1960s and settled there for good. There, he co-founded the Signals Gallery in London in 1964. Medalla occasionally returned to the Philippines, where he passed away in December 2020. (*Adrian Maranan*)

LYDIA VELASCO

Of Strength and Femininity



256

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 70,000

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

Womanhood as a concept occupies the majority of Lydia Velasco's works. A timeless subject, Velasco molds her women as she sees them – as pillars of strength and objects of affection, strong and assertive while still being graceful, sensual, and soft. A feminist through and through, Velasco eschews the dichotomic view of women as either an assertive, almost masculine figure or a soft feminine beauty, portraying them as both at the same time, as evidenced by the lot in hand.

Her 2004 *Dancing in the Moonlight* features a typical Velasco woman, built with exaggerated proportions and “elongated, massive, heavily set, and invigorated with almost masculine assertiveness” as described by Velasco herself. Naked from the

waist up, the woman is notably muscular. Her torso and arms are exaggerated and elongated, her breasts heavy as she dances in the night.

Despite this physically imposing figure, Velasco's women carry with them a certain feminine charm. The curves of her body and the daintiness with which the woman dances emphasize her femininity without minimizing the masculine aspect of her body. Femininity is the ballpark with which Velasco provides an insightful perspective of women living within a patriarchal society. Her women toe the precarious line between grace and aggression, palpable proof of the strength and character of the Filipina women that Velasco exalts throughout her illustrious oeuvre. *(Hannah Valiente)*



257

Lydia Velasco (b. 1942)

a.) Three Women

signed and dated 1995 (lower right)
pen and ink on paper

7" x 10 1/4" (18 cm x 26 cm)

b.) Couple

signed and dated 1992 (upper left)
graphite on paper

9" x 7" (23 cm x 18 cm)

c.) Woman

signed and dated 1993 (lower right)
pen and ink on paper

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



P 15,000



258

Lydia Velasco (b. 1942)

Untitled

signed and dated 1997 (lower right)
watercolor on paper

20 1/2" x 26" (52 cm x 66 cm)

P 20,000



259

Lydia Velasco (b. 1942)

Tulip Lady

signed and dated 2007 (lower left)
charcoal on paper

24" x 16" (61 cm x 41 cm)

P 25,000



260

Lydia Velasco (b. 1942)

Nude

signed and dated 2014 (lower right)
pastel on paper

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

P 20,000



261
Lydia Velasco (b. 1942)
Yellow Afternoon
signed and dated 2013 (lower left)
mixed media on canvas
22 3/4" x 17 1/4" (58 cm x 44 cm)

P 30,000

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



262
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 3,000



263
S. Taylor
Portrait
signed (lower right)
oil on canvas
30" x 40" (76 cm x 102 cm)

P 5,000



264
Salvador "Buddy" Cabrera Jr
Mag-ina
signed and dated 2023 (lower right)
acrylic on canvas
34" x 25 1/4" (86 cm x 64 cm)

P 18,000

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

FERNANDO AMORSOLO

The Maestro's Enchanting Portraits



265

Fernando Amorsolo (1892 - 1972)

Portrait of a Woman

signed and dated 1941 (lower right)

oil on canvas

19" x 15" (48 cm x 38 cm)

P 240,000

Fernando Amorsolo is an artist that needs no introduction. Dubbed the "Grand Old Man of Philippine Art," Amorsolo became the standard with which his contemporaries and the newer generation of artists either followed or rejected. His influence is far and wide, with his impact felt acute even decades after his peak; his works of *lavenderas*, vendors, and the rural Philippines are the quintessential Philippine art.

However, aside from his portrayal of the bucolic Philippines, Amorsolo is also famed as a portraitist. Trained by José Moreno Carbonero and Cecilio Plá y Gallardo during his seven-month

sojourn in Spain, Amorsolo imbues his portraits with innocence and grace as befits his classical background. His 1941 *Portrait of a Woman* encapsulates Amorsolo's dexterity as a portrait artist. Wielding the notoriously difficult medium of oil with ease, Amorsolo imbues this portrait with a silent grace evident with the woman's bearings. His controlled use of colors puts the subject at the forefront, bringing justice to his muse by giving her the well-deserved spotlight. Suffusing each portrait with the muse's essence, Amorsolo embarks on immortalizing one's memory – an intense yearning that many grapple with throughout history. (*Hannah Valiente*)



266
Miguel Galvez (1912-1989)
Nude
signed and dated 1975 (lower right)
pastel on paper
24 3/4" x 18 1/2" (63 cm x 47 cm)

P 5,000



267
Simeon Saulog (1916 - 1995)
Portrait of a Lady
signed and dated 1945 (lower right)
oil on canvas
18" x 13 1/2" (46 cm x 34 cm)

P 10,000



268
Zablan
Nude
signed (lower left)
oil and collage on canvas
23 1/2" x 23 1/2" (60 cm x 60 cm)

P 18,000



269
Ramon Doplón (b. 1953)
a.) Untitled
signed and dated 2016 (lower right)
acrylic on canvas
23 1/2" x 24" (60 cm x 61 cm)

b.) Untitled
signed and dated 2017 (lower right)
acrylic on canvas
24" x 24" (61 cm x 61 cm)

P 20,000



270
Dan Daroy
Nude
oil on styrophor
14 3/4" x 12 3/4" (37 cm x 32 cm)

P 5,000



271
Loreto Racuya (b. 1940)
Vendor
signed and dated 1981 (lower left)
oil on canvas
26 1/2" x 20" (67 cm x 51 cm)

P 20,000



272
Amante
Vendor
signed and dated 1983 (lower right)
watercolor on board
19" x 13 1/4" (48 cm x 34 cm)

P 5,000



273
Jeff Dizon (b.1954)
Hymn & Praises
signed and dated 2020
(upper left and verso)
acrylic on canvas
30" x 18" (76 cm x 46 cm)

P 35,000

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



274
Lourdes Morales Cabrera
Tiboli Kids At Play
signed and dated 2021 (lower right)
oil on canvas
48" x 32" (122 cm x 81 cm)

P 12,000



275
Jun Martinez (b. 1962)
Harana
signed and dated 2012 (lower right)
watercolor on paper
14 1/2" x 10 1/2" (36 cm x 26 cm)

P 12,000



276
Jun Martinez (b. 1962)
a.) Female Guitarist
signed and dated 2004 (lower right)
pastel on paper
18" x 12" (45 cm x 30 cm)



b.) Male Guitarist
signed and dated 2004 (upper right)
pastel on paper
18" x 12" (45 cm x 30 cm)

P 25,000



277
JC Antonio
Sayaw
signed and dated 1949 (lower left)
oil on canvas
15 1/2" x 19 1/2" (39 cm x 50 cm)

P 15,000

OSCAR SALITA

The Beauty of the Filipino through Abstraction



278

Oscar Salita (b. 1943)

Untitled

signed and dated 1986 (lower left)

oil on canvas

31 1/2" x 23 1/2" (80 cm x 60 cm)

P 60,000

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

Folk motifs feature heavily in the works of Oscar Salita. His unique style of impressionism and cubism has captivated many of his viewers with his subjects in his figurative works almost always featuring a Salita staple – figures with a remarkable absence of face.

This alluring detail is evident in his 1986 untitled work. Depicting a humbly dressed couple clad in a simple headscarf and wide-brimmed hat, Salita's faceless figures and cubistic style evoke a certain mystery to the couple. His figurative abstracts, as Asst. Prof. Mary Ann Venturina Bulanadi writes in *Oscar Salita: A Thomasian Artist Who Gave A Distinct Character To Faceless Paintings*, "at once evoked a mysterious aura and made the viewer search for hidden meanings behind those faceless or blank anonymous figures in his paintings." Salita gives just enough details to hook the viewers in – the couple's clothes are

vibrant despite being simple, a clear indication of the joy that permeates their relationship – but leaves more to the viewers to dig deep and speculate.

"They could have been suggestions for the viewer to "participate" in his painting," Bulanadi says, "and as they were, they stood out as his meaningful and significant contributions to Philippine art."

His talent for abstraction is evident in his aptly titled work *Abstract*. Through careful consideration of color palette and composition, *Abstract* portrays another side of Salita. The work is visually striking in its simplicity, putting into the forefront Salita's mastery of minimalism and his ability to evoke the most complex of emotions through a simple stroke of a brush. (Hannah Valiente)



279
Oscar Salita (b. 1943)
Abstract
signed (upper right)
oil on canvas
48" x 57" (122 cm x 145 cm)

P 25,000

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



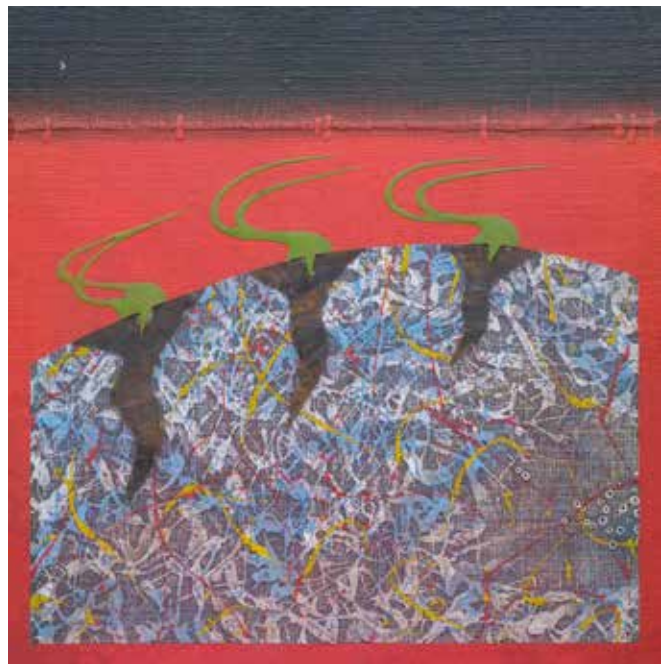
280
Oscar Salita (b. 1943)
Still Life
signed and dated 1987 (lower right)
oil on canvas
22 1/2" x 28 1/2" (57 cm x 72 cm)

P 20,000

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



(a)



(b)



(c)



(d)

**283
Paeng de Jesus**

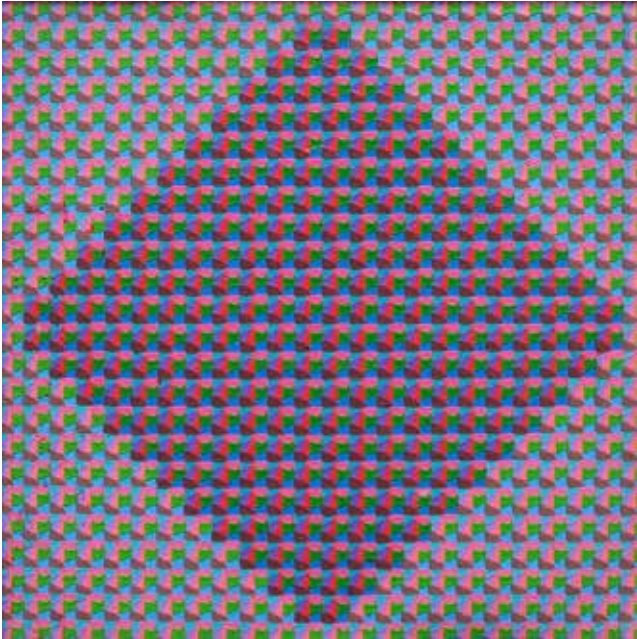
a.) *Saranggola Series # 2*
signed (verso)
acrylic, brass metal and canvas on wood
48" x 48" (122 cm x 122 cm)

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)

P 25,000



284
Jaime Roque (b.1947)
Geometric Abstraction
signed (verso)
acrylic on canvas
24" x 24" (61 cm x 61 cm)

P 25,000



285
Antonio Ramboyong
In the Green Circle
signed (lower left)
oil on aluminum
16" x 16" (41 cm x 41 cm)

P 5,000



286
Raul Piedra (1951 - 2009)
Abstraction
signed (lower center)
oil on paper
7 1/4" x 10" (18 cm x 25 cm)

P 10,000

JOSÉ JOYA

Homage to the Uncompromising Beauty of Nature



287

José Joya (1931-1995)

Enhancement

signed and dated 1980 (lower right)

acrylic on canvas

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

P 1,000,000

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

Joya's legacy as an abstractionist needs no introduction. Considered a pioneer Filipino abstract expressionist painter, his work is described on the Philippine Art Gallery website as "characterized by calligraphic gestures and linear forces, and a sense of color vibrancy emanating from an Oriental sensibility." He draws inspiration from the vibrant spectrum of color available within the beautiful Philippine nature. He transforms them into a harmonious, colorful palette that tells a story even in its abstraction.

His 1980 *Enhancement* steps away from the vibrant color palette. Utilizing a stone grey color scheme, Joya's strong lines

and uncompromising shadows create an enrapturing vision that takes the great image of nature with all its encompassing and unexplainable beauty and translates it into a mystifying abstraction. He takes the strong and silent majesty of a rock – something simple and commonplace – and turns it into a masterpiece.

The cyclical system of nature provides an indelible source of inspiration for Joya. The destruction and creation wrought by the powerful nature find themselves depicted within his canvas, as *Enhancement* celebrates the life and vibrancy the cycle brings to its surroundings. (*Hannah Valiente*)



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

288

José Joya (1931-1995)

New York City

signed and dated 1968 (lower left)

acrylic on paper

25 1/2" x 19 1/4" (65 cm x 49 cm)

P 250,000

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



289

José Joya (1931-1995)

Sanctuary

signed and dated 1985 (lower right and verso)

acrylic collage

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

P 1,000,000

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



290

José Joya (1931-1995)

Steve

signed and dated 1988 (lower right)

pastel on paper

19" x 12" (48 cm x 30 cm)

P 80,000

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



291

José Joya (1931-1995)

Family by the Sea

signed and dated 1986 (lower right and verso)

pastel on paper

19" x 12" (48 cm x 30 cm)

P 200,000

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

NORMA BELLEZA

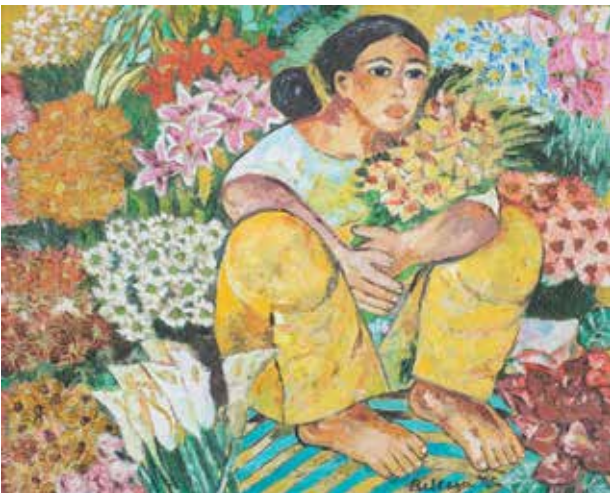
An Ode to the Filipino's Vivid Countrylife



292
Norma Belleza (b. 1939)
Still Life
signed and dated 1989 (upper left)
oil on canvas
24 1/2" x 35 1/2" (62 cm x 90 cm)

P 120,000

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



293
Norma Belleza (b. 1939)
Flower Vendor
signed and dated 1995 (lower right)
oil on canvas
23 1/2" x 29 1/2" (60 cm x 75 cm)

P 220,000

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



294
Norma Belleza (b. 1939)
Pagdadamhati
signed and dated 1987 (lower right)
oil on canvas
7 1/2" x 11" (19 cm x 28 cm)

P 40,000

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

Born in San Fernando, Pampanga, Norma Belleza's provincial upbringing finds itself featured heavily in her works. Her oeuvre, teeming with women, vendors, and workers in bright, cheery colors, endears itself with the common folk who too have experienced the vibrant life she depicts on her canvases. She embodies the quote "The common Filipino is a maximalist" – with her works overflowing with colors, texture, and Filipino iconography, her oeuvre is so quintessentially Filipino in their festivities and celebrations.

This fascination with the Filipino shines through the works at hand. Her *Still Life* and *Flower Vendor* are teeming with elements – fruits and vegetables for *Still Life* and flowers for *Flower Vendor*, respectively. On the other hand, *Pagdadamhati* touches on the deep-rooted religious sentiment in the Philippines as she depicts Christ on his last night on earth. With her vibrant and flat colors as well as her thick black outline, *Pagdadamhati* gives a distinctly Filipino twist to Christ's story, a specialty of Belleza. (*Hannah Valiente*)



295
Norma Belleza (b. 1939)

Harvest
 signed and dated 1986 (lower left)
 oil on canvas
 10" x 15" (25 cm x 38 cm)

P 40,000

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



296
Norma Belleza (b. 1939)

Si Totoy
 signed and dated 1986 (lower right)
 oil on canvas
 11 1/2" x 12 1/2" (29 cm x 31 cm)

P 60,000

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



297
Norma Belleza (b. 1939)

a.) *Mag - Ina*
 signed and dated 2020 (lower right)
 pencil on paper
 24" x 18" (61 cm x 46 cm)

b.) *Mag-Puprutas (Pamilya)*
 signed and dated 2019 (lower right)
 pencil on paper
 18" x 24" (46 cm x 61 cm)

c.) *Mag Puprutas*
 signed and dated 2019 (lower right)
 black ink on paper
 18" x 24" (46 cm x 61 cm)

P 50,000

Each piece is accompanied by certificate signed by the artist confirming the authenticity of this lot



ANGELITO ANTONIO



298
Angelito Antonio (b. 1939)
Sabungan
signed and dated 1970 (lower right)
oil on canvas
26" x 36" (66 cm x 91 cm)

P 220,000

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



299
Angelito Antonio (b. 1939)
Balloon Vendor
signed and dated 2006 (lower right)
oil on canvas
10" x 15" (25 cm x 38 cm)

P 120,000

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



300
Angelito Antonio (b. 1939)
Clown
signed and dated 2011 (upper right)
oil on canvas
16" x 12" (41 cm x 30 cm)

P 80,000

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



301
Angelito Antonio (b. 1939)
Ukulele
 signed and dated 2011 (lower right)
 pastel on paper
 30" x 24" (71 cm x 61 cm)

P 20,000

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



302
Angelito Antonio (b. 1939)
Vendors
 signed and dated 2001 (lower right)
 charcoal and pen on paper
 24" x 18" (61 cm x 46 cm)

P 20,000

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



303
Angelito Antonio (b. 1939)
Mother and Child
 signed and dated 2023 (lower left)
 acrylic on canvas
 16" x 12" (41 cm x 30 cm)

P 80,000

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



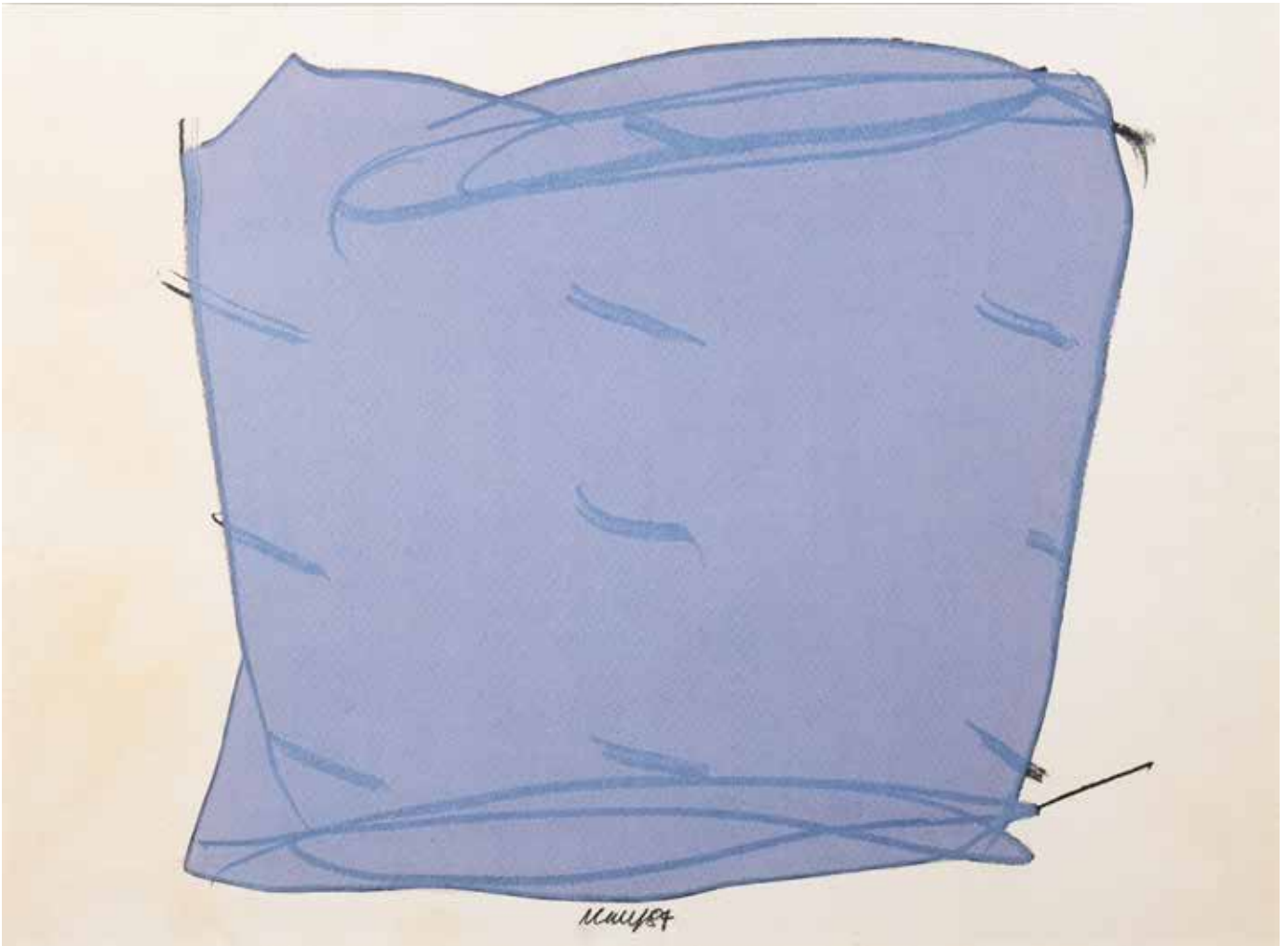
304
Angelito Antonio (b. 1939)
Mag - Ina
 signed and dated 2017 (lower left)
 sketch on paper (pencil)
 18" x 24" (46 cm x 61 cm)

P 20,000

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

ROBERTO CHABET

Deconstructing Art



305

Roberto Chabet (1937 - 2013)

Pillow Series

signed and dated 1984 (lower center)

mixed media on paper

14 3/4" x 19 3/4" (37 cm x 50 cm)

P 35,000

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.

In this 1984 work entitled *Pillow Series*, Chabet strips down his subject to its most basic of elements. It is "anti-monumental" as the *Finale Art File* states, and in its simplicity, Chabet invites the viewers to throw away their perceived notions to bask in 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*)

BREAKING AWAY FROM LIMITATIONS



306

Lindsey "Lindslee" James Lee (b. 1979)

Untitled

signed and dated 2002 (lower right)

oil on wood

24" x 12" (61 cm x 30 cm)

P 20,000

Defying and stripping away from limitations is the main theme of Lindslee. His works revel in constantly inventing and reinventing the boundaries of art as a medium. He enjoys warping his works, whether by simplifying them, exaggerating them, or inserting humor within its canvas.

In his 2002 work, Lindslee applied this practice by playing around with the perspective and texture. His work is inhibited, free to convey whatever it is he wants to say. "Art for me is a process of communicating my ideas with as many tools as I can possibly use," he writes on his artist website.

"I don't want to limit myself when it comes to art making."

"My art is an extension of my experiences, and my feelings," he continues as recalled by his artist biography at TAKSU. "What I see in my surroundings—based on where I am, how I relate to it, and the material conditions available for artmaking—are composed vicariously in my mind through an experiential process...I translate these into works so that I do not lose the memory of this experience of seeing it mentally, how it moved me, and how it has changed my outlook on the world." (*Hannah Valiente*)

IBARRA DELA ROSA

Spontaneity and Harmony



307

Ibarra dela Rosa (1943 - 1998)

a.) *Rizal Park*

signed and dated 1972 (upper left)

watercolor on paper

3 3/4" x 8" (10 cm x 20 cm)

b.) *Rizal Park*

signed and dated 1972 (lower left)

watercolor on paper

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



P 15,000

PROVENANCE

Gallery One

308

Ibarra dela Rosa (1943 - 1998)

a.) *Untitled*

signed and dated 1983 (lower right)

pen and ink on paper

10 1/4" x 8 1/4" (26 cm x 21 cm)

b.) *Untitled*

signed and dated 1983 (upper center)

pen and ink on paper

8 1/4" x 10 1/2" (21 cm x 27 cm)

c.) *Untitled*

signed and dated 1983 (lower left)

pen and ink on paper

10 1/2" x 8 1/4" (26 cm x 21 cm)

d.) *Untitled*

signed and dated 1983 (upper center)

pen and ink on paper

8 1/4" x 10 1/2" (21 cm x 26 cm)

e.) *Untitled*

signed and dated 1983 (center)

pen and ink on paper

8 1/4" x 8 3/4" (21 cm x 22 cm)

P 25,000



Spontaneity and harmony are the best descriptors of the works of Ibarra de la Rosa. A pioneer of meticulous Impressionism in Philippine landscape art, Dela Rosa's signature splashes or blots (which he calls "wipings") transform the recognizable image of his landscapes into works of abstraction. As is with his *Rizal Park* works, his broad gestural brush works transform the green foliage of the park into a harmonious view of colors and textures. Various shades of green are used to depict the depths of the greenery, creating a unique perception of the scene and portraying a cool afternoon in one of the country's most popular parks.

On the other hand, his ink-on-paper sketches show the vision of Dela

Rosa at its most precise. As is shown in the collection offered, Dela Rosa's sketches utilize heavy and hard lines, the darkness of the ink a stark contrast to the gestural strokes of his landscapes. It is an interesting look at Dela Rosa's works and his skill in both styles.

A pioneer 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*)

DOMINADOR CASTAÑEDA

Landscapes as Nostalgic Memories



309

Dominador Castañeda (1904-1967)

By the Seashore

signed and dated 1934 (lower left)

oil on canvas

12 1/2" x 17 1/4" (32 cm x 44 cm)

P 50,000

The works of Dominador R. Castañeda are comforting and familiar to the Filipino eyes – sunsets and mangroves often find their way onto his canvas reminiscent of Manila at the time. This image of Manila is highly evident in his 1934 work *By the Seashore*.

By the Seashore features Castañeda's beautifully orange sunset as the scene overlooks a beachside with a group of people ambling about in wait on the sea's shores. Through Castañeda's brisk brush strokes, he illustrates a dreamy and warm dusk, painting a comforting scene as the viewers watch over the tender sight.

Though Castañeda is known as an artist of Filipino scenery, his prodigious legacy rests not only on his brush but also on his influence as an educator. "Castañeda [is] a teacher who

Painted," writes Robert Paulino in *Dominador Castañeda: Painter, Teacher, Writer*. "He valued ... mentorship and character formation."

By the Seashore, created three years after he started teaching at the UP School of Fine Arts, features Castañeda as he forges his path as an educator. A monumental period in his career, Castañeda's legacy bleeds out of his canvas and into the art world through his students.

"To the art world, he left a few paintings," says his oldest son Porfirio Castañeda in a 2016 interview with Artes de las Filipinas. "But for me, his greatest legacy will be the artists that went through the University of the Philippines School of Fine Arts [...] the artists who he has a hand in nurturing, developing and giving the opportunities they need to bloom." (*Hannah Valiente*)

FLORENCIO CONCEPCION

An Abstractionist's Masterpieces



310

Florencio B. Concepcion (1933 - 2006)

Untitled

signed and dated 1978 (lower left)

watercolor on paper

10 3/4" x 13 3/4" (27 cm x 35 cm)

P 15,000



311

Florencio B. Concepcion (1933 - 2006)

Untitled

signed and dated 1987 (lower left)

oil on canvas

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

P 80,000

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

A master in abstraction, Florencio B. Concepcion utilizes his impeccable understanding of colors to convey what shapes and forms would otherwise communicate in a figurative painting. As part of the new generation of painters that emerged from the progressive post-war 1960s, Concepcion portrays tranquility and chaos through deliberate brush strokes and insightful color palettes, as is seen in these works.

In his 1966 *Euphonia Di Mezzanotte (Midnight Euphony)*, Concepcion's masterful use of dark muted colors in shades of black, gray, and red creates a claustrophobic image. The sporadic burst of "light" as Concepcion portrays it draws the viewer's eyes to it like a moth to a flame and creates an illusion that the painting portrays light filtering in a pitch-black room

through a window. It points out just as many questions as it did answers which is a particular specialty of Concepcion.

His 1978 work, while more figurative than his *Midnight Euphony*, follows Concepcion's innate sense of colors. With brighter and more vivid colors, this work makes exceptional use of the fluidity of watercolor as Concepcion lets the colors bleed into each other while he portrays a mountain and a beach. It is calm, reminiscent of a warm and hazy summer afternoon on the beach.

His works, whether vibrant or muted, invite genuine introspection from the viewers. They implore them to look closer and bask them in silence as they ponder on the questions the works present. *(Hannah Valiente)*



312
Florencio B. Concepcion (1933 - 2006)
Weaver
signed and dated 1986 (lower left)
watercolor on paper
23" x 16 1/2" (58 cm x 42 cm)

P 15,000



313
Florencio B. Concepcion (1933 - 2006)
Nude
signed and dated 1978 (lower left)
watercolor on paper
22" x 15" (56 cm x 38 cm)

P 15,000



314
Florencio B. Concepcion (1933 - 2006)
a.) Nude
signed and dated 1990 (lower left)
watercolor on paper
31" x 43" (79 cm x 109 cm)



b.) Nude
signed and dated 1989 (lower left)
watercolor on paper
31" x 43" (79 cm x 109 cm)

P 70,000

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



315

Florencio B. Concepcion (1933 - 2006)

Euphonia Di Mezzanotte (Midnight Euphony)
signed, dated 1966 (lower left) and titled (verso)
oil on canvas

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

P 300,000

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



316

Florencio B. Concepcion (1933 - 2006)

Abstract

signed and dated 1992 (verso)

oil on paper

40" x 29" (102 cm x 74 cm)

P 90,000

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

THE WORKS OF MARCEL ANTONIO

A Story Within His Canvases



317

Marcel Antonio (b.1965)

The Ladder

signed and dated 2014 (lower right)

acrylic on canvas

16" x 20" (41 cm x 51 cm)

P 60,000

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

Storytelling through visual art is a forte of Marcel Antonio. With an oeuvre saturated with stories that narrate the complexities of human lives, one only needs to look into his works to see that Marcel's predisposition for the human story is evident in almost every one of his works.

In his 2011 *Teddy*, Marcel echoes the childlike art style through the thin outlines and the simple colors used. The child in the portrait is depicted in a simple, uncomplicated art style; she has her arms wrapped around a teddy bear that she holds close to her chest with barely any details drawn in aside from her outline. Marcel further emphasizes the "child-

like" aspect of the painting by deliberately coloring outside the lines, rendering the spaces around the child and her bear splotted with colors the same way a kid would have colored the picture. The end result is a straightforward unobstructed scene, innocent in its austerity.

Through an unembellished and minimalist painting, Marcel manages to create an interesting picture that reels the viewers in. Who is this child and what is her story? Is she peering at us in fear, in trepidation, or with bashfulness? Herein lies the strength of Marcel Antonio – with a single strong and uncomplicated palette, he effortlessly creates a story that the viewer unabashedly finds themselves engrossed with. (*Hannah Valiente*)



318

Marcel Antonio (b. 1965)

Teddy

signed and dated 2011 (lower left)

mixed media on paper

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

P 50,000

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



319

Marcel Antonio (b.1965)

Untitled

signed (lower left)

mixed media on paper

15 1/2" x 11 1/2" (39 cm x 29 cm)

P 50,000

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

EDUARDO PERRENOUD JR.



320

Eduardo Perrenoud Jr. (1913-1995)

Crystal Lagoon

signed and dated 1973 (lower right)

oil on canvas

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

P 25,000



321

Eduardo Perrenoud Jr. (1913-1995)

Study in Green #11: Dagupan Beach

signed and dated 1968 (lower right)

oil on canvas

15 1/4" x 21 1/4" (39 cm x 54 cm)

P 25,000

ISIDRO ANCHETA

Landscapes as Nostalgic Memories for the Past



322

Isidro Ancheta (1882 - 1946)

Untitled

signed (lower left)

oil on canvas

7" x 16 3/4" (17 cm x 43 cm)

P 20,000



323

Isidro Ancheta (1882 - 1946)

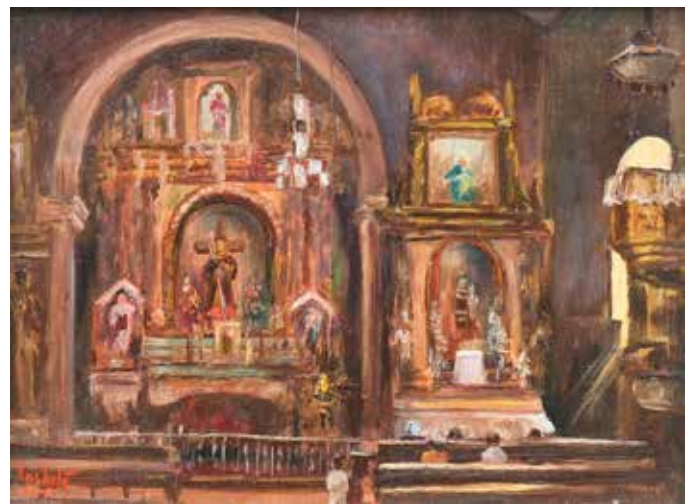
Untitled

signed (lower right)

oil on canvas

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

P 20,000



324

Isidro Ancheta (1882 - 1946)

San Francisco del Norte Rizal

signed (lower right and verso)

oil on canvas

10" x 13 1/2" (25 cm x 34 cm)

P 20,000

A prominent landscape painter, the works of Isidro Ancheta bear the marks of a classical Filipino painting. He was a student of the Academia de Dibujo y Pintura, studying under the tutelage of Teodoro Buenaventura and this prestigious background manifests itself through his technique. His fine brush strokes, excellent manipulation of light and depth, and expert composition all convey the bucolic Philippine countryside. Rural sceneries are common sights in his oeuvre – from churches to seascapes, Ancheta portrays these landscapes with an insight that is unique to the pre-war Philippines. It is no surprise then that even prior to the war, Ancheta's works have adorned classrooms nationwide.

With his signature dark (though realistic) palette and hard lines, the Ancheta landscapes convey an idyllic agricultural past

washed in the hot Philippine sun. His *San Francisco del Norte Rizal* piece depicts the solemn interior of a church. Up on the pew are several statues of saints, washed brown as the sunlight filters through the windows and on the wood. Unlike his usual landscapes, *San Francisco del Norte Rizal* is a closeup of the church's view itself, causing the view to direct their view not on the surroundings but on the grandeur of the great old church.

The works of Ancheta are imbued with an almost tangible nostalgia for the days past. It stands almost as an unblemished look at the past, preserved through enduring landscapes that allow its viewers to see the world then as the artist saw it: rural, pastoral, and tranquil in its simplicity. (*Hannah Valiente*)

THE CAPTIVATING WORLD OF ROMEO TABUENA'S MEXICAN-FILIPINO OEUVRE



325
Romeo Tabuena (1921- 2015)
Untitled
signed and dated 1964 (lower left)
oil on masonite board
21 1/2" x 32 1/2" (55 cm x 83 cm)

P 100,000



326
Romeo Tabuena (1921- 2015)
Old Man
oil on masonite board
26 1/2" x 19 1/4" (67 cm x 49 cm)

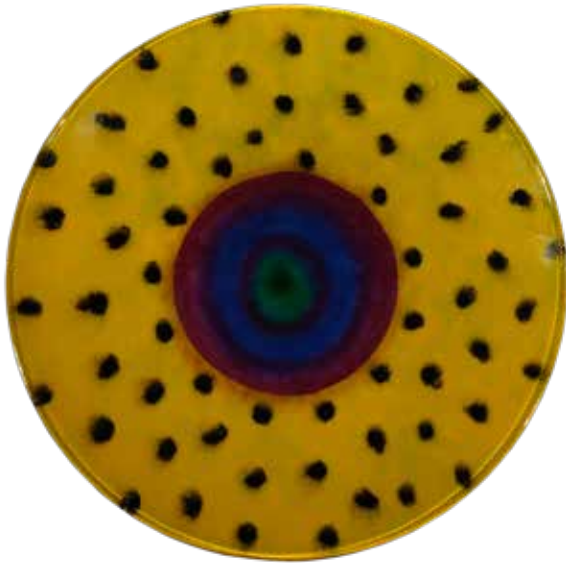
P 50,000

The works of Romeo Tabuena bridge the gap between Mexico and the Philippines. 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. However, the next home Tabuena would find is the artistic town of San Miguel de Allende in Mexico where he would settle permanently for the years to come.

The Philippines and Mexico, despite their geographical distance, share similarities – both countries are Hispanized, and their cultures similar enough that the works of Tabuena, which draws inspiration from both countries,

toe the line between the Philippines and Mexico. Filipino iconographies like farmhouses, carabaos, and nipa huts have always graced his canvases in varying art styles, with his figures robust and brown like the citizens in both his hometowns. His *Old Man*, in particular, gives the classically Mexican image of a man with a wide-brimmed cowboy hat and twists it with a refreshingly similar Filipino taste. His ability to relate to both Mexico and the Philippines results in a unique 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*)

PACITA ABAD



327

Pacita Abad (1946 - 2004)

Blackberries (Scandinavian Glassworks Series)

signed and dated 2004

H: 1" (3 cm)

D: 14 1/2" (37 cm)

P 100,000

Leon Gallery wishes to thank Mr. and Mrs. Jack Garrity for confirming the authenticity of this lot



328

Pacita Abad (1946 - 2004)

Lanzones (Scandinavian Glassworks Series)

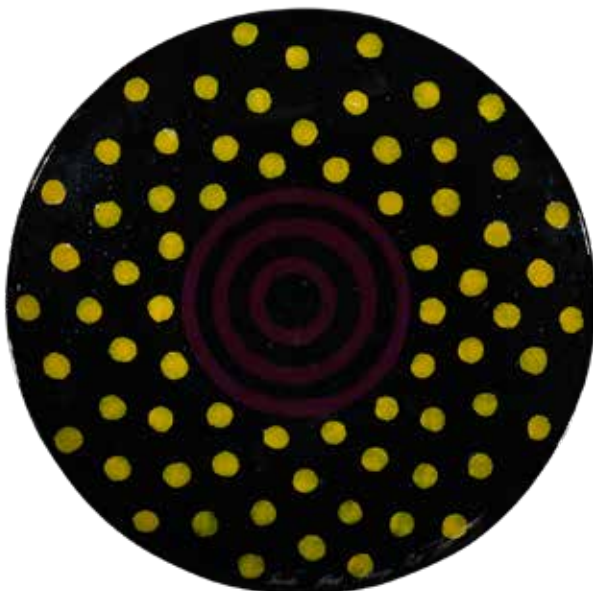
signed and dated 2004

H: 1" (3 cm)

D: 14 1/2" (37 cm)

P 100,000

Leon Gallery wishes to thank Mr. and Mrs. Jack Garrity for confirming the authenticity of this lot



329

Pacita Abad (1946 - 2004)

Longans (Scandinavian Glassworks Series)

signed and dated 2004

H: 1" (3 cm)

D: 14 1/2" (37 cm)

P 100,000

Leon Gallery wishes to thank Mr. and Mrs. Jack Garrity for confirming the authenticity of this lot

JUSTIN NUYDA

The Alluring Inner Landscape Brought to Life



330

Justin Nuyda (1944 - 2022)

Search Mindscape

signed and dated 2004 (lower right)

oil on canvas

21" x 28" (53 cm x 71 cm)

P 800,000

Accompanied by a certificate issued by the heirs
of the artist confirming the authenticity of this lot

A highly esteemed modernist, abstractionist Justin Nuyda has carefully crafted an alluring and mesmerizing body of work that effortlessly captivates his viewers. There is something so intensely poetic about his landscape – even in its abstractions, one could easily point out the nature with which Nuyda (who was an avid lepidopterist) often spends his free time in. His unique sense of color derives from his innate interest in butterflies, something that was passed down to him by his father and uncles.

"In art, there are unusual colors that just can't go with each other but they exist in a butterfly," says Nuyda as written by Jay

Bautista in the 2017 Vision Petron FOLIO. "For example black and yellow. With a thin line of gray, you can put them together. How light to dark is. You can witness that in a butterfly, most colors exist in them already."

Both *Search Study 1* (1984) and *Abstract* (2005) feature this sense of color; streaks of colors that are seemingly clashing meet harmoniously under the brush of Nuyda. These daubs of paint he transforms into a truly unique vision, with each brush stroke serving as an enigmatic invitation for the viewers to dive deep into the alluring waves of Nuyda's landscapes. *(Hannah Valiente)*



331
Justin Nuyda (1944 - 2022)
Search Study 1
signed and dated 1984 (lower right)
oil on canvas
12" x 16" (30 cm x 41 cm)

P 120,000

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



332
Justin Nuyda (1944 - 2022)
Abstract
signed and dated 2005 (lower right)
oil on canvas
14" x 19 1/2" (36 cm x 50 cm)

P 120,000

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



333
Justin Nuyda (1944-2022)
Search Mindscape: Memories "Lovers Episode"
signed and dated 2006 (lower right)
oil on arches paper
14" x 20" (36 cm x 51 cm)

P 280,000

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

THE PROLIFIC OEUVRE OF VIRTUOUSO ROGER SAN MIGUEL



334
Roger San Miguel (b. 1940)
Untitled
signed (lower right)
oil on canvas
36" x 36" (91 cm x 91 cm)

P 20,000

While often dubbed the “Father of Filipino Impressionism,” Roger San Miguel has explored a myriad of styles that extended past what his moniker suggests. Although a follower of the Amorsolo school (in fact, he first started as a member of the conservative group Talahib), his virtuosity and talent led him to dabble into neo-expressionism though like most conservatives, he still tended to veer into the representational.

This preference for the figurative is evident with the lot at hand. Despite both works veering away from the realistic portrayal of the classical school of painting, one can still easily identify the subject that San Miguel aims to depict. His *Untitled* work still portrays the bouquet as the subject despite San Miguel’s play on light and shadows in the sepia-toned work. His *Mother and Child*, meanwhile, are still recognizable through their paper-white skins and exaggerated figures. As San Miguel underwent profound transformations brought about by his residence at the artistically rich Mabini, so did his works and both these pieces offer an initial look at the pivotal shift his creative vision takes on. (*Hannah Valiente*)



335
Roger San Miguel (b. 1940)
a.) Mother and Child
signed (lower right)
oil on canvas
36" x 24" (91 cm x 61 cm)

Unidentified Artist
b.) Pamilya
oil on canvas
34 1/4" x 34 1/2" (87 cm x 88 cm)

P 30,000



PRUDENCIO LAMARROZA

The Beauty of Nature



336

Prudencio Lamarroza (b.1946)

Serenity

signed (lower right)

oil on canvas

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

P 80,000

PROVENANCE
Gallery Genesis

Prudencio Lamarroza's childhood in Ambalay, Ilocos Sur greatly impacted the works he would later create. Playing around at the banks of Rivers Chico and Amburayan, the elements of nature find themselves within his canvases – rocks litter his works, rivers flow through in a majestic display of power, and – as is seen in *Serenity* – trees occupy a significant part of his oeuvre. In his distinct fantastical style, a tree seemingly occupies the lone position as the focal point. However, if one looks closely, one would be able to see a wisp of a woman holding onto its back, looking back as though waiting for – or running from – something. Her visage vaguely resembles the sand in its translucence as texture, a similarity she shares with another Lamarroza's work entitled *Abstract*. With the coarse swirls of gray-brown paint and the shadows that fall on it, it is not hard to see the sand that Lamarroza once played in as a child. His oeuvre overflows with nostalgia; Lamarroza's works not only allude to the artist's past but also the viewers, creating an intimate and personal view of his works that resonates both for its creator and his audience. (*Hannah Valiente*)



337

Prudencio Lamarroza (b.1946)

Abstract

signed and dated 1988 (lower right)

pastel on paper

18" x 24" (45 cm x 60 cm)

P 20,000



338
Prudencio Lamarroza (b. 1946)

a.) *Untitled*
 signed (lower right)
 print
 5" x 7" (13 cm x 18 cm)



b.) *Untitled*
 signed (lower right)
 print
 4 1/2" x 6 1/2" (11 cm x 17 cm)

P 10,000



339
Raul Lebajo (b. 1941)
 a.) *48 Parks Series*
 unsigned
 mixed media on wood
 10" x 10" (25 cm x 25 cm)



b.) *48 Parks Series*
 signed and dated 1977 (lower center)
 mixed media on wood
 10" x 10" (25 cm x 25 cm)

c.) *48 Parks Series*
 signed and dated 1977 (lower right)
 mixed media on wood
 10" x 10" (25 cm x 25 cm)

d.) *48 Parks Series*
 signed and dated 1977 (upper right)
 mixed media on wood
 10" x 10" (25 cm x 25 cm)



e.) *48 Parks Series*
 signed and dated 1977 (upper left)
 mixed media on wood
 10" x 10" (25 cm x 25 cm)

f.) *48 Parks Series*
 signed and dated 1977 (lower right)
 mixed media on wood
 10" x 10" (25 cm x 25 cm)

P 50,000

PROVENANCE
 The Colony Workshop & Art Exchange

WHIMISCAL WONDER

The Dreamlike World of Roel Obemio



340

Roel Obemio (b. 1967)

Mother and Child

signed and dated 2023 (lower right)
watercolor on paper
8 1/2" x 11 1/2" (22 cm x 29 cm)

P 40,000

341

Roel Obemio (b. 1967)

Couple

signed and dated 2023 (lower left)
charcoal pastel
8" x 8" (20 cm x 20 cm)

P 40,000

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



There is an air of whimsy in the works of Roel Obemio. Featuring fantastical depictions of rotund characters and dreamlike color palettes that are just as home in a children's storybook as it is within Obemio's canvases.

In both of the works in this lot – one entitled *Mother and Child* (2023) and another *Couple* (2023) – Obemio explores these familial and romantic ties with the nostalgia that permeates his oeuvre. With both figures curled in on each other, their close bond is emphasized through the softness with

which Obemio depicts them.

Obemio finds clear inspiration in the works of Peruvian artist Fernando Botero whose signature round characters and his trademark aesthetic of rotundity is evident in Obemio's oeuvre. 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



342

Manuel Baldemor (b. 1947)

Binyagan

signed and dated 1982 (lower left)

acrylic on canvas

17 1/2" x 47" (44 cm x 119 cm)

P 140,000

A veritable Renaissance man, Manuel Baldemor's dexterity knows no bounds. Throughout his long career in the arts, he is known as an excellent painter, sculptor, printmaker, book illustrator, and writer. As an artist, Baldemor has served as an artist-in-residence for many countries like France, Russia, England, South Korea, Spain, Malaysia, and China; however his works retained that distinctive Filipino aesthetic.

The colorful Filipino culture features heavily in his *Binyagan* and *Riverside*. Vibrant and maximalist in only a Filipino art piece could, Baldemor's canvases are overflowing but never crowded, overloading the space with multiple Filipino elements while letting the viewers breathe by giving the piece a colorfully empty space. His works feel tight-knit without being claustrophobic, a great manifestation of the *bayanihan* spirit the Filipino fondly and warmly embraces.

There is no greater proof of Baldemor's Filipino-ness than UNICEF itself choosing his works as a design for their greeting cards, replicating his evocative colors and genuine Filipino identity as proof of the beauty of the Philippines.

"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*).



343

Manuel Baldemor (b. 1947)

Riverside

unsigned

mixed media on canvas

12 1/2" x 16 1/2" (32 cm x 42 cm)

P 25,000

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



PROPERTY FROM THE DR. AND MRS. ROBERTO
MACASAET COLLECTION

344
Manuel Baldemor (b. 1947)
Halaman sa Bintana
signed and dated 1975 (lower right)
acrylic on canvas
11 1/2" x 17 1/4" (29 cm x 44 cm)

P 50,000

PROVENANCE
Sining Kamalig



PROPERTY FROM THE DR. AND MRS. ROBERTO
MACASAET COLLECTION

345
Manuel Baldemor (b. 1947)
Malayan Windows (Kuala Lumpur Series)
signed and dated 1989 (lower center)
watercolor on paper
21 1/4" x 29" (54 cm x 74 cm)

P 100,000



346
Manuel Baldemor (b. 1947)
Cityscape II
signed and dated 1998 (lower right)
mixed media
6" x 11" (15 cm x 28 cm)

P 25,000



347
Manuel Baldemor (b. 1947)
Landscape
signed and dated 1975 (lower right)
watercolor on paper
14 1/2" x 21 1/2" (37 cm x 55 cm)

P 20,000



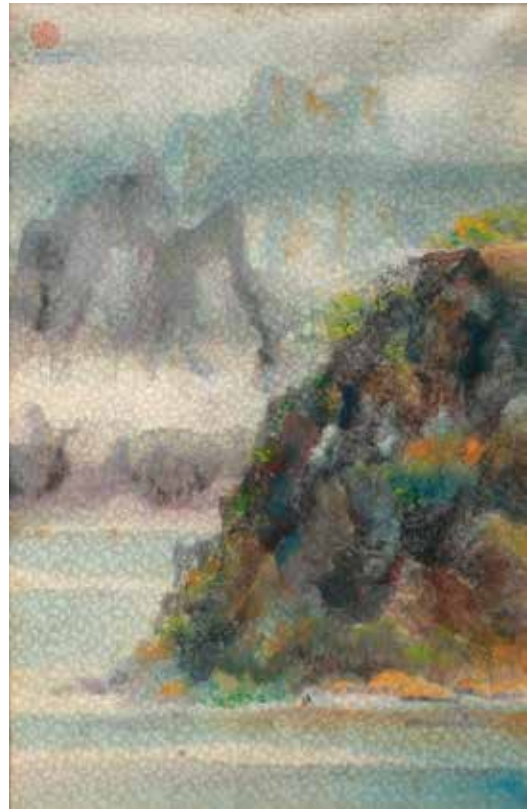
348
Manuel Baldemor (b. 1947)
Kutsara't Tinidor
signed and dated 1971 (lower right)
pen and ink on paper
11" x 14" (28 cm x 36 cm)

P 20,000



349
Manuel Baldemor (b. 1947)
Farmers
 signed and dated 1987 (lower right)
 oil and acrylic on paper
 13" x 9 1/2" (33 cm x 24 cm)

P 30,000



350
Manuel Baldemor (b. 1947)
Fishermen Village
 signed, stamped and dated 1981 (upper left)
 watercolor on silk
 16 1/2" x 10 1/2" (42 cm x 27 cm)

P 25,000

PROVENANCE
 Greenhills Art Center



351
Manuel Baldemor (b. 1947)
Sakada
 signed and dated 1990 (upper right)
 acrylic and enamel on plexiglass
 16" x 12" (40 cm x 30 cm)

P 30,000

FRANCISCO "PACO" GOROSPE

The Vibrant Filipino Culture Within Paco's Canvases

352

Paco Gorospe (1939 - 2002)

Early Catch

signed (lower left and verso)

oil on canvas

29" x 29" (74 cm x 74 cm)

P 25,000

Francisco "Paco" Gorospe exalts the Filipino in every work he creates. A part of the second generation of the Mabini Art Movement, Paco's self-taught background flourished here where artists held their galleries and sold their pieces at the aforementioned two-kilometer street at Ermita. These artists, in their aesthetic standards that defied the conservative movement of the time, painted street scenes and human interests with a vigor that created a shockwave through the Philippine art scene.

In his *Early Catch*, Paco depicts a quaint scene of a child as he holds a fish still dangling from the fishing hook. His colors are unabashedly bright and warm, with the boy's skin a vibrant brown and the fish's scales a shocking red. On the other hand, two of his works, both entitled *Vendors*, depict the same subject in vastly different styles. One *Vendor* piece follows the simple and striking style of *Early Catch* (though its colors are noticeably flatter and more minimalist in details) while the other fashions a dramatic, faceless interpretation of the sellers.

"Paco was a spontaneous, dedicated fast learner, able to control his colors and break conventional norms," says fellow Mabini artist Roger San Miguel. "Back then, the conventional style of painting landscapes and human interest subjects was the norm and the taste of people leaned towards the traditional. We experimented with exaggerated, distorted figures and disregarded proportion."

This experimentation and transformation defined Paco's works. His control of lines, colors, and shades is a testament to his status as an artist in continuous pursuit of growth, and his illustrious career is proof of the lasting impact the Mabini Movement had in Philippine art history. (*Hannah Valiente*)



353

Paco Gorospe (1939 - 2002)

Vendor

signed (lower right)

oil on canvas

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

P 25,000



354

Paco Gorospe (1939 - 2002)

Vendors

signed (lower left)

oil on canvas

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

P 20,000



355

Paco Gorospe (1939 - 2002)

Fisherman

signed (lower right)

oil on canvas

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

P 20,000



356
Paco Gorospe (1939 - 2002)
Five Birds in Yellow
 signed (lower right)
 oil on canvas
 18" x 24" (46 cm x 61 cm)

P 20,000



357
Paco Gorospe (1939 - 2002)
Kalesa
 signed (lower right)
 oil on canvas
 24" x 24" (61 cm x 61 cm)

P 20,000



358
Paco Gorospe (1939 - 2002)
Boy with Birds
 signed (lower right and verso)
 oil on canvas
 18" x 24" (46 cm x 61 cm)

P 20,000



359
Paco Gorospe (1939 - 2002)
Fisherman
 signed (lower right and verso)
 oil on canvas
 24" x 18" (61 cm x 46 cm)

P 20,000



360
Paco Gorospe (1939 - 2002)
Arnis De Mano
 signed (lower right and verso)
 oil on canvas
 11 1/2" x 15 1/2" (29 cm x 39 cm)

P 20,000



361
Paco Gorospe (1939 - 2002)
Bird on Horse
 signed and dated 1969 (lower left)
 oil on canvas
 18" x 24" (46 cm x 61 cm)

P 20,000



362
Paco Gorospe (1939 - 2002)
Guintong Biyaya
 signed (lower right)
 oil on canvas
 24" x 24" (61 cm x 61 cm)

P 20,000

THE FANTASTIC LANDSCAPES OF JUVENAL SANSÓ



PROPERTY FROM THE DR. AND MRS. ROBERTO
MACASAET COLLECTION

363

Juvenal Sansó (b. 1929)

Twilight Cascade

ca. 1960s

signed (upper right)

ink on paper

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

P 80,000

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



364

Juvenal Sansó (b. 1929)

Splendidly Striking

ca. 1990s

signed (lower right)

acrylic on paper

8" x 10 1/2" (20 cm x 27 cm)

P 70,000

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

The landscapes created by Juvenal Sansó carries within in anguish and alienation that the artist is well-acquainted with. Growing up in the Philippines as a Spanish Catalanian and spending his college years during the postwar period, diaspora settled deep within Sansó's bones and into his works. There is an air of isolation even in his brightest of works and his landscapes are no exception. The absence of human figures emphasizes the loneliness of the canvas, imbuing even the warmest scene with a tinge of angst, as seen with *Splendidly Striking*. Bright oranges and cool blues permeate the scenery, washing the view with a vibrant light. However, the

fall of the shadows on the crooks and crannies of the greenery throws the otherwise warm sight in stark shock, emphasizing the emptiness of the canvas despite the myriad of elements Sansó depicts. 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*)

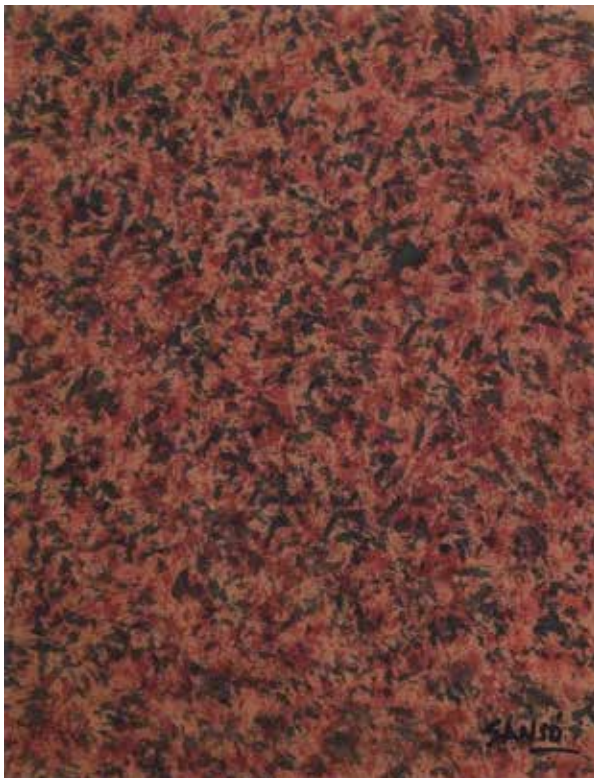


365
Juvenal Sansó (b. 1929)
Day at The Beach
ca. 1960s
signed (lower right)
tempera on paper
10" x 8" (25 cm x 20 cm)

P 70,000

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

PROVENANCE
Qube Gallery



366
Juvenal Sansó (b. 1929)
A River's Edge
ca. 1960s
signed (lower right and verso)
tempera on paper
12" x 9" (30 cm x 23 cm)

P 120,000

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

CESAR BUENAVENTURA

The Prolific Genre Work of Cesar Buenaventura



367

Cesar Buenaventura (1922-1983)

Untitled

signed and dated 1977 (lower right)

oil on canvas

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

P 25,000



368

Cesar Buenaventura (1922-1983)

Still Life

signed and dated 1970 (lower right)

oil on canvas

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

P 20,000

A descendant of the Amorsolo school of landscape painting, Cesar Buenaventura depicts the Philippine countryside in all its unbridled glory. The youngest son of another classical realist master Teodoro Buenaventura, Buenaventura's landscapes are a recognizable provincial paradise, providing a reprieve from the then-rapidly modernizing Philippines.

In *Sabong*, Buenaventura's brisk sweeping strokes perfectly encapsulate the violent battle these fighting cocks go through. His background and the

people fade into the scene with the battling roosters as the focal point of the work. On the other hand, his *Still Life* features a more tranquil side of provincial life; the image of a basketful of oranges and freshly harvested coconuts a reminder of the simple days in the province.

Buenaventura's works possess a recognizable bucolic charm that endears themselves to its viewers. It can transport us to the tranquil and rustic beauty of the countryside where one could take a moment of peace amidst the highly fast-paced society of today. *(Hannah Valiente)*



369

Cesar Buenaventura (1922-1983)

Seaside

signed and dated 1970 (lower right)

oil on canvas

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

P 20,000



370

Cesar Buenaventura (1922-1983)

Seaside

signed and dated (lower right)

oil on canvas

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

P 20,000



371

Cesar Buenaventura (1922 - 1983)

Vendors

signed and dated 1968 (lower right)

oil on canvas

24" x 36" (60 cm x 91 cm)

P 20,000



372
Cesar Buenaventura (1922-1983)
Cockfight
 signed and dated 1970 (lower left)
 oil on canvas
 24" x 12" (61 cm x 30 cm)

P 18,000



373
Cesar Buenaventura (1922 - 1983)
Portrait of a Man
 signed and dated 1959 (lower right)
 oil on canvas
 26 1/2" x 20 1/2" (67 cm x 52 cm)

P 20,000



374
Cesar Buenaventura (1922-1983)
Market Scene
 signed and dated 1974 (lower right)
 oil on canvas
 9" x 11 3/4" (23 cm x 30 cm)

P 20,000



375
Cesar Buenaventura (1922-1983)
Market Vendors
 signed and dated 1983 (lower right)
 oil on canvas
 12" x 20" (30 cm x 51 cm)

P 20,000



376
Cesar Buenaventura (1922-1983)
Sabong
signed and dated 1972 (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 20,000



377
Cesar Buenaventura (1922-1983)
Country Side
signed and dated 1970 (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 20,000



378
Cesar Buenaventura (1922-1983)
Creek
signed and dated 1970 (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 20,000



379
Cesar Buenaventura (1922-1983)
Simbang Gabi
signed and dated 1965 (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 20,000



380
Cesar Buenaventura (1922-1983)

Market Scene
signed and dated 1970 (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 20,000

381
Cesar Buenaventura (1922-1983)

Abstract
signed and dated 1970 (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 20,000



382
Cesar Buenaventura (1922-1983)

Seascape
signed and dated 1970 (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 20,000



383
Cesar Buenaventura (1922-1983)

Fisherman
signed and dated 1970 (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 20,000



384
Cesar Buenaventura (1922-1983)
Fishermen
signed and dated 1979 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 20,000



385
Cesar Buenaventura (1922-1983)
Vendors
signed and dated 1979 (lower right)
oil on canvas
36" x 36" (91 cm x 91 cm)

P 20,000



386
Cesar Buenaventura (1922-1983)
Market Scene
signed and dated 1970 (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 20,000

J.D CASTRO

Portals to the Past

387

J.D Castro (1908 - 1994)

a.) *Real Gate*

signed and dated 1980 (lower left and verso)

oil on canvas

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



b.) *Postigo Gate*

signed and dated 1980 (lower right and verso)

oil on canvas

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



P 20,000

J.D. Castro found his artistic inclination at a young age – picking up sketching at the age of ten, he left his hometown of Zaragosa, Nueva Ecija for Baliwag, Bulacan to set up a small sign shop. Soon, the artist met Fabian de la Rosa, who took notice of his artistic talents and brought him to Manila for formal art education.

Castro's years at the university honed his talents as a still-life painter (he placed second for a still-life painting at the United Philippine Annual. in 1993) but as his 1980 works *Real Gate* and *Postigo Gate* indicate, his

talents also lie in landscape painting. Portraying the towering gates of a walled city, Castro perfectly encapsulates the imposing city structures, especially vis-a-vis the humans walking out of the city.

His intimidating portrayal of walled cities only strengthens the mystery of such fortified places – as closed off as these areas are, the tantalizing glimpses he gives us only pique one's interest. The mystery of unknown places continues to appeal to our human base instinct, which is to know and understand the unknowable. *(Hannah Valiente)*



388

J.D Castro (1908 - 1994)

a.) *Bullfight-1*

signed and dated 1979 (lower right)

oil on canvas

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

b.) *Bullfight-2*

signed and dated 1979 (lower left and verso)

oil on canvas

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

c.) *Bullfight-3*

signed and dated 1979 (lower left and verso)

oil on canvas

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

P 30,000



389

J.D Castro (1908 - 1994)

a.) *Sta Lucia*

signed and dated 1980 (lower left and verso)

oil on canvas

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



b.) *Isabel II*

signed and dated 1980 (lower left and verso)

oil on canvas

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

P 20,000



390

J.D Castro (1908 - 1994)

a.) *Sta. Cruz Church*

signed and dated 1976 (lower left and verso)

oil on canvas

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

b.) *Binondo Church*

signed and dated (lower right)

oil on canvas

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

P 20,000



391

J.D Castro (1908 - 1994)

a.) *Parian*

signed and dated 1980 (lower left and verso)

oil on canvas

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

b.) *Untitled*

signed and dated 1971 (lower left)

oil on canvas

14" x 20" (36 cm x 51 cm)

P 20,000



392

J.D. Castro (1908 - 1994)

a.) The Old Bridge of Spain or Fuente España

signed and dated 1978 (lower left)

oil on canvas

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

b.) Woman with Jar

signed and dated 1965 (lower right)

oil on canvas

28" x 22" (71 cm x 56 cm)

P 30,000

CRISPIN LOPEZ

An Idyllic View of the Days Past



393

Crispin Lopez (1903 - 1985)

Bridge

signed and dated 1982 (lower right)

oil on canvas

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

P 20,000



394

Crispin Lopez (1903 - 1985)

Landscape

signed and dated 1981 (lower left)

oil on canvas

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

P 20,000

Crispin Lopez is an accomplished portraitist and a landscape painter. During the Japanese occupation, Lopez created several figure paintings from different ethnic groups conforming to the Japanese agenda of incorporating and returning to traditional art forms. His portraits are vivid and detailed, every crease and line on his face highly realistic.

By comparison, his landscape paintings are more serene and genteel. As was shown by his *Bridge* (1982) and *Landscape* (1981), his landscape

paintings are softer without the forcefulness present in his portraits – both *Bridge* and *Landscape* basked under the soft sunlight, its foliage welcoming rather than intimidating. The body of water that runs through both pieces is calm, as though one can easily walk into the canvas and enjoy the peaceful scene Lopez envisions. His landscapes are a snapshot of the past in all its idyllic glory and he depicts the scenes with the soft nostalgia that permeates throughout his oeuvre. *(Hannah Valiente)*

THE ETHEREAL WORLDS OF EDGAR DOCTOR



395

Edgar Doctor (b. 1941)

a.) *Scarecrow*

signed and dated 2023 (lower right)

oil on canvas

14" x 18" (36 cm x 46 cm)

b.) *Untitled*

signed and dated 1972 (right)

oil on canvas

14" x 18" (36 cm x 46 cm)

c.) *Oracion*

signed and dated 1973 (right)

oil on canvas

14" x 18" (36 cm x 46 cm)

d.) *Abstract*

signed and dated 1972 (left)

oil on canvas

14" x 18" (36 cm x 46 cm)

P 20,000

Musical and lyrical are some of the best descriptors for the works of Edgar Doctor. Using flowing brush strokes and harmonious colors, Doctor's works imbibe the hazy atmosphere of the dawn or perhaps the dusk – it is in this between that Doctor's oeuvre flourishes.

This dreamlike quality is evident in the works at hand. *Scarecrow*, *Oracion*, *Abstract*, and an untitled 1972 work emphasize the ethereality of his oeuvre through his soft, almost spontaneous brush strokes. Solitude and serenity, beauty and loneliness -- Doctor masterfully translates these feelings into beautiful works, a clear testament to his skills and talents attested by his myriad of awards including third prize at the Shell National Students Art Competition in 1960 and other accolades in the Art Association of the Philippines (AAP) Annual Exhibition. (*Hannah Valiente*)



396

Edgar Doctor (b. 1941)

a.) Still Life Series

signed and dated 1973 (lower left)

oil on canvas

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

b.) Still Life Series

signed and dated 1973 (lower center)

oil on canvas

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

c.) Still Life

signed and dated 1973 (lower center)

oil on canvas

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

d.) Still Life Series

signed and dated 1973 (lower center)

oil on canvas

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

P 20,000



397

Edgar Doctor (b. 1941)

a.) Violinist

signed and dated 1972 (right)

oil on canvas

14" x 18" (36 cm x 46 cm)

b.) Nude

signed and dated 1974 (upper right)

oil on canvas

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



c.) Untitled

signed and dated 1974 (right)

oil on canvas

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

P 20,000



398

Edgar Doctor (b. 1941)

a.) *Inuman*
signed and dated 1974 (bottom)
oil on canvas
23 1/2" x 35 1/2" (60 cm x 90 cm)

b.) *Sabungero*
signed and dated 1974 (lower left)
oil on canvas
24" x 36" (61 cm x 91 cm)

c.) *Serenade*
signed and dated 1970 (upper right)
oil on canvas
24" x 36" (61 cm x 91 cm)

PROVENANCE
Yolanda's Art Gallery

d.) *Girl with Vase*
signed and dated 1973 (upper right)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 20,000



399

Edgar Doctor (b. 1941)

a.) *Kristo*
signed and dated 1972 (upper left)
oil on canvas
36" x 24" (91 cm x 61 cm)

b.) *Abstract Kristo*
signed and dated 1973 (left)
oil on canvas
36" x 24" (91 cm x 61 cm)

c.) *Untitled*
signed and dated 1970 (bottom)
oil on canvas
14" x 11" (36 cm x 28 cm)

P 20,000





400
Edgar Doctor (b. 1941)

a.) *Abstract*
signed and dated 1974 (right)
oil on canvas
24" x 36" (61 cm x 91 cm)

b.) *Abstract Nature*
signed and dated 1973 (right)
oil on canvas
24" x 36" (61 cm x 91 cm)



c.) *Nature*
signed and dated 1971 (lower left)
oil on canvas
14" x 18" (36 cm x 46 cm)

d.) *Mountain View*
signed and dated 1973 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 20,000



401
Edgar Doctor (b.1941)

Still Life (Flower)
signed and dated 1962 (lower left)
oil on canvas
21 1/2" x 27" (55 cm x 69 cm)

P 17,000

SALVADOR CABRERA

Exploring the Astonishing Filipino Sensibilities

402

Salvador Cabrera (1929 - 1986)

a.) *Boy Fishing*

signed and dated 1979 (lower right)

oil on canvas

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



b.) *Untitled*

signed and dated 1978 (lower right)

oil on canvas

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



P 50,000

Salvador Cabrera's genre works are made distinctive by his usage of wide expressive eyes. Whether it be depictions of children at play, portraits of mother and child, or other commonplace illustrations, one is bound to recognize Cabrera's works through his subject's soulful eyes. These features are often atypical of Filipino faces but Cabrera injects enough local flavor and color into his works that it is immediately recognizable as Filipino.

His usage of wide eyes is evident in his two works at hand. *Boy Fishing* portrays a young boy turning his eyes towards the viewers. Clad in simple

clothes and a wide-brimmed woven hat, the boy has a fishing rod slung over his shoulders with two fishes hanging by their mouth. In an untitled 1978 work, the same wide-eyed features are evident with the two boys. Lying on their back with their elbows propped on their chins, they are deep into a conversation. Childlike wonder is apparent in both works; as they peer into the canvases, the viewer is transported into a more carefree and innocent past. Cabrera's genre work mixes the nostalgia inherent with the piece and gives it the awestruck vision of a child experiencing life for the first time. *(Hannah Valiente)*



403
Salvador Cabrera (1929 - 1986)
Sabungero
signed and dated 1979 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 25,000



404
Salvador Cabrera (1929 - 1986)
Fish Vendors
signed and dated 1979 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 25,000



405
Salvador Cabrera (1929 - 1986)
Mother and Child
signed and dated 1979 (lower right)
oil on canvas
36" x 24" (91 cm x 61 cm)

P 25,000

THE WHIMSICAL REALITIES OF DOMINIC RUBIO



406
Dominic Rubio (b. 1970)
Untitled
signed (lower right and verso)
oil on canvas
36" x 48" (91 cm x 122 cm)

P 180,000

The colonial history with which the Philippines has had long experiences became the spring well of inspiration of artist Dominic Rubio. Drawing inspiration from the rich Indigenous cultures of the various Philippine tribes, Rubio's works embody the spirit of the colonial past, twisting them to give an evolving sensibility to his oeuvre.

In the lot at hand, Rubio plays around with the perspective and exaggerates his figure's anatomy. They tower over their surroundings with their impossibly big frame resembling that of a wooden doll and giving the piece an even more glamorous view of the past.

Rubio is a founding member of the Guevarra Group, the Blumentritt Group, and the Paete Artist Group. He has also held several major exhibitions including 'Asia 1900s' and 'Chinatown' in 2008 at Galerie Raphael as well as 'Old Manila' in 2007 at Galerie Joaquin, San Juan, Philippines. (*Hannah Valiente*)

TEODORO BUENAVENTURA

The Legendary Landscape Artist



407

Teodoro Buenaventura (1863-1950)

Landscape

signed and dated 1943 (lower right)

oil on canvas

16" x 20" (41 cm x 51 cm)

P 100,000

Landscape paintings are the highlights of Teodoro Buenaventura's oeuvre. Sponsored by the mother of his employer Ramon Salas and sent to study at the famed Escuela Superior de Pintura, Escultura y Grabado in Manila, Buenaventura later went on to establish the UP School of Fine Arts where he taught elementary drawing. Here he was known as a painter-mentor and he taught at UP until 1935.

His 1943 *Landscape* perfectly encapsulates Buenaventura's classical artistic background. He depicts the dirt road in an unknown rural town with

such an accurate portrayal that the scene feels more like a picture than a portrait. The warm sunlight filters through the thick foliage, shining on the road in a steady stream of lines. With the amount of detail Buenaventura includes, *Landscape* truly feels life-like as though one could easily step into the frame and bask in the sun and dirt.

Buenaventura's landscapes bestow a visual treat to its viewers. It transports them to the days of the past, making Buenaventura one of the country's undisputed masters of classical realism. (*Hannah Valiente*)

WARDOYO SUGIARTO



408

Wardoyo Sugiarto

Portrait of Mrs. Imelda Romualdez Marcos
signed and dated 1968 (lower left)

oil on canvas

36 1/2" x 24 1/2" (93 cm x 62 cm)

P 70,000

Imelda Marcos is an enduring muse for many of the post-war artists. An ardent supporter of the arts, Mrs. Marcos has amassed a historical amount of artworks from both the local and international scene and has cultivated a veritable network of artists through her continued patronage of the arts. As such, her portrait has been honored by many of the greatest artists of her time, including but not limited to Basuki Abdullah and Claudio Bravo whose works became the quintessential portraits of the former First Lady.

However, Filipino artists were not the only ones who had painted the image of Mrs. Marcos. In the neighboring country, Indonesian artist Wardoyo Sugiarto painted Imelda in his 1968 *Portrait of a Lady*. Mrs. Marcos wears her signature *terno*, her hair styled in her recognizable updo. Simple yet expensive jewelry hangs on her neck and ear, emphasizing her already sophisticated frame.

The Philippines and Indonesia had enjoyed close relations during the time of Marcos Sr. The then-president placed an emphasis on Asian regionalism and fostered close ties with his fellow Southeast Asian countries. The Association of Southeast Asian Nations was launched in 1967 with the organization's formation tracing its origins to MAPHILINDO which refers to the ties between Malaysia, Philippines, and Indonesia.

Wardoyo Sugiarto's *Portrait of a Lady* depicts not just the image of patron Imelda Marcos. Through his work, he creates a link between the two ASEAN countries – he points at the ties that bind both Indonesia and Malaysia as well as the everpresent influence of art patron Imelda Marcos in the Philippine art scene and beyond. (*Hannah Valiente*)

MAURO MALANG SANTOS

The Filipino through Malang's Eyes

409

Mauro Malang Santos (1928 - 2017)

a.) *Carabao*

signed and dated 1957 (lower right)

acrylic on board

14" x 3" (36 cm x 8 cm)

b.) *Carabao*

signed and dated 1957 (lower left)

acrylic on board

14" x 3" (36 cm x 8 cm)

P 130,000

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

Cartoonist, illustrator, and fine arts painter, Mauro Malang Santos is among the first generation of artists who spearheaded the burgeoning modernist movement in the Philippines. Known for his cubist and abstract works, Malang's canvases feature a montage of Filipino culture – festivities and rural scenes, *barong-barongs*, and *sabungeros*.

With these two depictions of the same subject, both entitled *Carabao*, Malang experiments with a unique canvas as he portrays a man seated atop a carabao. Both created in the same year, both *Carabao* pieces utilize an exaggerated and elongated figure for both the human and the animal, giving the scene a refreshing image. In both, Malang uses warm yellows, pinks, greens, and blues, visualizing the warmth and appreciation Malang holds for his muses. (Hannah Valiente)





410
Mauro Malang Santos (1928 - 2017)
Plant Series
signed and dated 1976 (lower right)
charcoal on paper
10" x 13" (25 cm x 33 cm)

P 70,000

EXHIBITED
Museum of Philippine Art, Malang: Paintings and Drawings, Manila, 12 March
- 21 May 1981



411
Mauro Malang Santos (1928 - 2017)
Untitled
signed and dated 1976 (lower right)
charcoal on paper
18 1/4" x 24" (46 cm x 61 cm)

P 60,000



412
Mauro Malang Santos (1928 - 2017)
Bunso
signed and dated 2002 (lower right)
mixed media
8" x 5 1/2" (20 cm x 14 cm)

P 50,000



413
Mauro Malang Santos (1928 - 2017)
Untitled
dated 1948
signed (lower left)
ink on paper
13" x 10" (33 cm x 25 cm)

P 70,000

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



414
Mauro Malang Santos (1928 - 2017)

Women
signed (lower right)
oil on canvas
12" x 15 1/2" (30 cm x 39 cm)

P 150,000



415
Mauro Malang Santos (1928 - 2017)

Five Women
signed and dated 2002 (lower right)
gouache
8 1/2" x 8 1/2" (22 cm x 22 cm)

P 220,000

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



416

Mauro Malang Santos (1928 - 2017)

Sun Series IV

signed and dated 1984 (lower right)

gouache

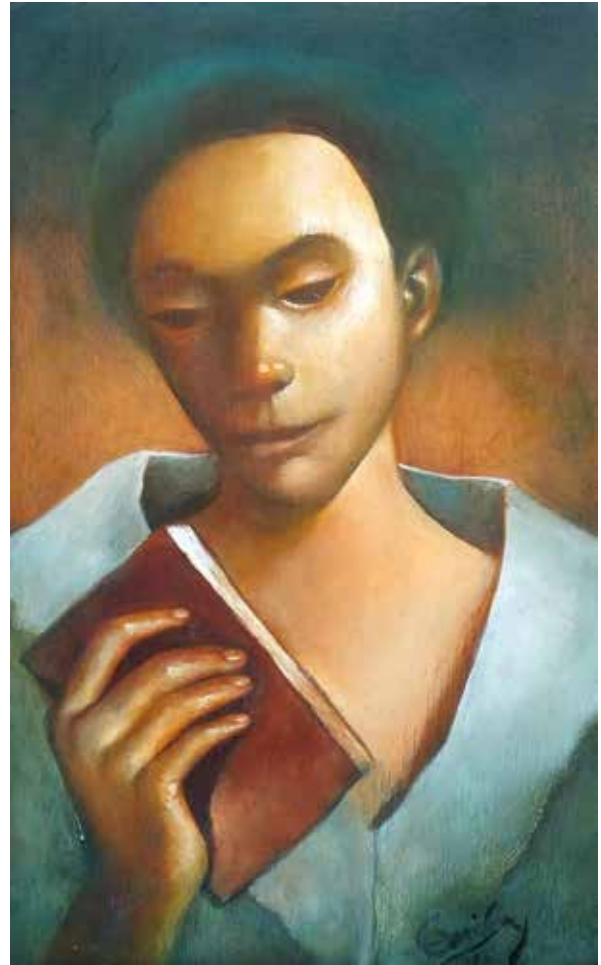
9" x 12" (23 cm x 30 cm)

P 220,000

PROVENANCE
West Gallery

EMMANUEL GARIBAY

Painting the Filipino



417
Emmanuel Garibay (b. 1962)

Dasal
signed and dated 2014 (lower right)
oil on wood
14 1/4" x 8 1/4" (36 cm x 21 cm)

P 150,000

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

PROVENANCE
Art Cube Gallery

Wry and sardonic, the works of Emmanuel Garibay are storybooks with their own stories in and of themselves. Known for his expressionist figurative style, Garibay is equally renowned for the sociopolitical aspect of his work. "It is the richness of the poor that I am drawn to and which I am a part of," he once said and indeed, it is with this vigor and passion that he depicts ordinary people in scenes of political, religious, and social complexity.

Despite that, Garibay is not immune to the calls of enduring themes in art, as shown in his 1998 *Mother and Child*. The Mother and Child has been a subject that fascinated artists for as long as art exists and Garibay finds

418
Emmanuel Garibay (b. 1962)

Untitled
signed and dated 2015 (lower right)
oil on wood
14 1/4" x 8 1/2" (36 cm x 22 cm)

P 150,000

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

PROVENANCE
Art Cube Gallery

himself to be among the artists that are drawn to the theme too. In his distinct style, Garibay portrays the titular Mother and Child and gives it a unique air that cements it as purely Garibay. In shades of red and orange, Garibay's *Mother and Child* projects the same air as his other works, posing the same questions – what do the complex expressions on their faces mean? What could their story be?

In his works, Garibay poses a multitude of questions and offers no clear-cut answers – it is a story with no clear ending, its denouement up to the reader's interpretation that results in more questions unearthed in the quest for more answers. (*Hannah Valiente*)



419

Emmanuel Garibay (b. 1962)

Mother and Child

signed and dated 1998 (lower left)

acrylic on paper

22 1/2" x 16" (57 cm x 41 cm)

P 100,000

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

PROVENANCE
Art Cube Gallery

ROMULO OLAZO

Master of Minimalism



420

Romulo Olazo (1934 - 2015)

Pinwheel

signed and dated 1992 (lower left)

pen and ink on paper

28 1/4" x 22 1/4" (72 cm x 57 cm)

P 200,000



421

Romulo Olazo (1934 - 2015)

Kasuy

signed and dated 2009 (lower center)

soft pastel on paper

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

P 45,000

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

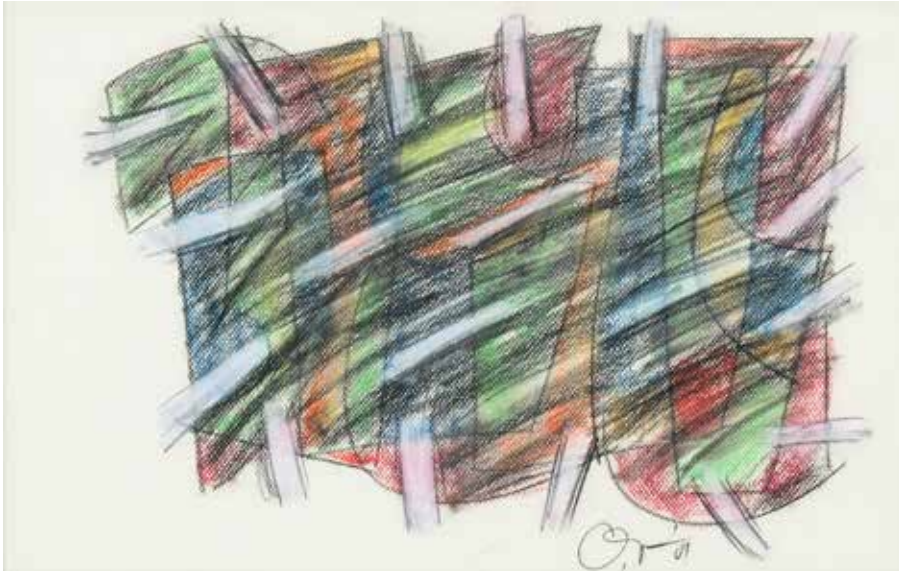
Romulo Olazo's Diaphanous series is perhaps one of the most popular series of the artist. A testament of a long-sustained meditation on a focused theme, Diaphanous yielded more than 25,000 works in studies, sketches, and paintings as Olazo labored over the topic for four decades.

His 2009 *Kasuy* takes his usual Diaphanous works and gives it a refreshing twist. Already a handful of decades into his series, Olazo's sensitivity for shapes has been sharpened. This interest in shapes resulted in his *Kasuy* series. "In a need to relax the rigor of his densely concentrated shapes, Olazo regarded the possibility of exploring a shape which, at an immediate glance, the eye can perceive as whole, complete, and homogeneous in itself," says

his artist website regarding this series. This shape he finds within the cashew and he chases this image with the same vigor he had with his original Diaphanous series.

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)



422
Romulo Olazo (1934 - 2015)
Untitled
 signed and dated 2009 (lower right)
 pastel on paper
 12 1/4" x 19 1/4" (31 cm x 49 cm)
P 45,000



423
Romulo Olazo (1934 - 2015)
Untitled
 signed and dated 1980 (lower right)
 pastel on paper
 10 1/4" x 13 1/4" (26 cm x 34 cm)
P 60,000



424
Romulo Olazo (1934 - 2015)
Untitled
 signed and dated 2010 (lower right)
 pastel on paper
 19" x 25" (48 cm x 64 cm)
P 45,000



425
Romulo Olazo (1934 - 2015)
Untitled
 signed and dated 1980 (upper right)
 watercolor on paper
 11 1/2" x 15" (29 cm x 38 cm)
P 12,000



426
Romulo Olazo (1934 - 2015)
Diaphanous
 signed and dated 2010 (lower center)
 soft pastel on canson paper
 19" x 25 1/2" (48 cm x 64 cm)
P 45,000

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

THE VIVID FILIPINO VISION OF MARIO PARIAL



427

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 45,000

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



428

Mario Parial (1944 - 2013)

Mother and Child

signed and dated 1982 (lower right)

acrylic on canvas

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

P 80,000

Painter, printmaker, and photographer Mario Parial has left an indelible mark on Philippine art history. An early recipient of the highly coveted Thirteen Artist Award, Parial is a pioneer in depicting folk religious imagery. 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 Filipino culture in his uniquely local art style.

In *Mother and Child*, Parial's *horror vacui* or fear of empty spaces manifests as he fills the space with various elements. As the pair looks out of their brightly curtained window, an assortment of plants is placed right in front



429

Mario Parial (1944-2013)

Untitled

signed and dated 2007 (lower center)

acrylic on canvas

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

P 80,000

of them. The bright red and yellow of the flowers and the deep green of the leaves mesh well with Parial's women who were dressed in simple but vibrant clothing. The same overflowing canvas is seen in his 2007 untitled work. Parial colors his scene in vibrant, unnatural hues with the sun a warm orange and the horses in shades of red, blue, and gold.

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*).

LAO LIANBEN

Serenity in Meditation



430

Lao Lianben (b. 1948)

Zen Cloud

signed (lower left)

acrylic on canvas

9 3/4" x 7 1/4" (25 cm x 18 cm)

P 100,000

Lao Lianben's *Zen Cloud*, like many of his works, borrows heavily from his deep interest in Zen Buddhism. A master of minimalism, Lao manages to transform even the simplest of canvas into a wellspring of Buddhist tenets, just as he had done with this piece. In a piece that is reminiscent of a clear blue sky viewed from a window or a rocky hole, Lao draws the viewer's eye away from the pitch-black border and into the view outside. With nowhere else to look, one is forced to meditate on the scene, a practice that is integral to Buddhism. Is the darkness creeping in comforting or claustrophobic? Is the light at the end of the road solace or not?

"I do not practice Buddhism, but I am intrigued by it," Lao said in a 2023 Lifestyle Inquirer interview. This interest elevates Lao's oeuvre even more; going against the grain of Filipino maximalism, its silence shouts. His paintings speak to you but one must be still to hear them. In this, Lao rewards this silence with an evocative and introspective experience unique to the artist. (*Hannah Valiente*)

THE MINIMALIST MASTERPIECES OF AUGUSTO ALBOR



431

Augusto Albor (b. 1948)

Quintessence - G major / G minor
signed and dated 2001 (lower right and verso)
acrylic on canvas
48" x 48" (122 cm x 122 cm)

P 250,000

León Gallery wishes to thank Mr. Augusto Albor for confirming the authenticity of this lot

Restrained, impassioned, and elegant, abstractionist Augusto Albor adheres to the minimalist aesthetics set forth by the minimalist artists that came before them like Arturo Luz and Fernando Zobel. As such his canvases revel in the silence and the control with which he exacts over it.

This impressive control over the medium is displayed in his 2001 *Quintessence - G major / G minor*. Painted with painstaking lines that cross across the canvas, Albor utilizes them to blend the shades of blue and black he has used with the white background. Captivating in its simplicity, the electrifying works of Albor's speak a unique sense of

harmony. Despite the austerity of minimalism, the artist must exercise a certain amount of command on his canvas.

"To achieve that Zen-like level of minimalism in one's work, a maximalist work ethos is required," Igan D'Bayan wrote in a Philstar article. Being simple, as The Crucible Gallery's Sari Ortiga said, is so complicated. Albor subjects his works to an intense process of distillation, sifting through what is necessary to what isn't in a succinct manner that the National Artist Arturo Luz once described him as "quite simply the best that the Philippines has to offer." (*Hannah Valiente*)



432

Augusto Albor (b. 1948)

Ascent II

signed and dated 2002 (lower right and verso)

acrylic on canvas

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

P 250,000

León Gallery wishes to thank Mr. Augusto Albor for confirming the authenticity of this lot



433

Augusto Albor (b. 1948)

Abstract

signed and dated 1987 (upper center)

acrylic on canvas

27" x 22" (69 cm x 56 cm)

P 160,000

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

PATRICIA PEREZ EUSTAQUIO



434

Patricia Perez Eustaquio (b.1977)

Casting Figures II: Black Dust, Gold Leaf

signed and dated 2014 (lower right)

graphite and gold leaf on paper

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

P 220,000

PROVENANCE
Silverlens



435

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 400,000

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

PROVENANCE
Finale Art File

MARK JUSTINIANI

The World Through a Surrealist Lens



436

Mark Justiniani (b. 1966)

Gabay

signed and dated 2004 (lower left)

oil on canvas

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

P 100,000

Imagery and themes shift within the works Mark Justiniani gravitates. First gravitating towards social realism, his works later took on surrealist or magic realist strains" which was described by art historian Patrick Flores as a "distortion of the body whimsically or tragically in the register of social realism."

This brand of surrealism is evident in his 2004 *Gabay*. A life-sized paper boat floats in the ocean with a figure asleep within it. Despite the dark and perilous seas, the figure is protected within the fragile boat. On the sky is a bright yellow comet in the visage of the woman and her presence poses a significant amount of questions. Who is she? Is her presence protecting the figure on the boat or is she a harbinger of the dangers that could befall them?

Like many great surrealists, Justiniani excels at presenting questions and leaving the answers up to the viewers. Through his works, he tells a story without a denouement, a tale that lets its viewers explore the narrative and decide on the ending themselves. (*Hannah Valiente*)

The Human Form

Ronald Ventura's Figurative Works



437

Ronald Ventura (b. 1973)

Nude

signed and dated 2005 (lower left)

oil on canvas

13" x 10 1/2" (33 cm x 27 cm)

P 300,000

Ronald Ventura is renowned for his compositions that show an artful fusion of realism, cartoons, and graffiti. His creations utilize a broad range of imagery and tend to revolve around the human form, drawing inspiration from historical events, mythologies, religious themes, and science fiction.

The contemporary Filipino artist's praised pieces are those that explore how a person's innermost thoughts, hallucinations, and fantasies can become more potent than their actual reality. His art investigates the distinction between what is truly "real" and what is perceived as real by the human mind.

Ventura was born in Manila, Philippines. He earned a Bachelor of Fine Arts in Painting from the University of Santo Tomas. After

graduating, he worked as an art instructor at his alma mater, the College of Fine Arts & Design.

As observed here, some of the lots at hand are dated to the early 2000s. Around that time, Ventura was starting to get noticed in the local art scene. In 2000, he held solo exhibitions called "All Souls Day" at the Drawing Room in Makati City and "Innerscapes" at the West Gallery in Mandaluyong City. Furthermore, he is a recipient of the Artist of the Year prize from Art Manila in 2001 and the Thirteen Artists Award from the Cultural Center of the Philippines in 2003. Then, in 2005, for his Human Study series of graphite works on canvas, he received the Ateneo Art Award, granting him a prestigious artist residency in Sydney, Australia. The accolade was a career breakthrough for him, paving the way for numerous international exhibitions. (*Isabella Romarate*)



438

Ronald Ventura (b. 1973)

a.) *Untitled*
signed (upper right)
oil and graphite on paper
mounted on canvas
6" x 4 1/2" (15 cm x 11 cm)

b.) *Untitled*
signed (lower right)
oil and graphite on paper
mounted on canvas
6" x 4 1/2" (15 cm x 11 cm)

c.) *Untitled*
signed and dated 2001 (lower left)
oil and graphite on paper
mounted on canvas
6" x 4 1/2" (15 cm x 11 cm)

d.) *Untitled*
signed (lower right)
oil and graphite on paper
mounted on canvas
6" x 4 1/2" (15 cm x 11 cm)

e.) *Untitled*
signed and dated 2005 (lower left)
oil on paper mounted on canvas
7" x 4 3/4" (18 cm x 12 cm)

f.) *Untitled*
signed (lower left)
oil and graphite on paper
mounted on canvas
6" x 4 1/2" (15 cm x 11 cm)

g.) *Untitled*
signed (upper left)
oil and graphite on paper
mounted on canvas
6" x 4 1/2" (15 cm x 11 cm)

h.) *Untitled*
signed (lower right)
pen and ink on paper mounted on canvas
6" x 5 1/2" (15 cm x 14 cm)

i.) *Untitled*
signed and dated 1998 (lower right)
graphite on paper mounted on canvas
9 1/2" x 9" (24 cm x 23 cm)

P 600,000



439
Mark Justiniani (b. 1966)
Daluyong
 signed and dated 2022 (lower left)
 giclee print of hand-drawn digital artwork
 edition 13/20
 40" x 52" (102 cm x 132 cm)

P 280,000

Accompanied by a certificate issued by Marahuyo Art Projects confirming the authenticity of this lot



440
Mark Justiniani (b. 1966)
Act Four
 handsigned and dated 2014 (lower right)
 print 10/15
 29" x 22" (74 cm x 56 cm)

P 50,000



441
Pam Yan Santos (b. 1974)
Pack Away Shoes
 handsigned and dated 2016 (lower right)
 print 26/75
 12" x 10 1/2" (30 cm x 27 cm)

P 10,000



442
Love Marie (b.1985)
Untitled
 handsigned (lower right)
 print 165/300
 16 1/2" x 16 1/2" (42 cm x 42 cm)

P 50,000



443

Shepard Fairey (b.1970)

Revolutionary Muslim Woman

signed and dated 2005 (lower right)

screen print 6/20

41 1/2" x 29" (105 cm x 74 cm)

P 20,000



444

Christina Quisumbing Ramilo (b. 1961)

Untitled

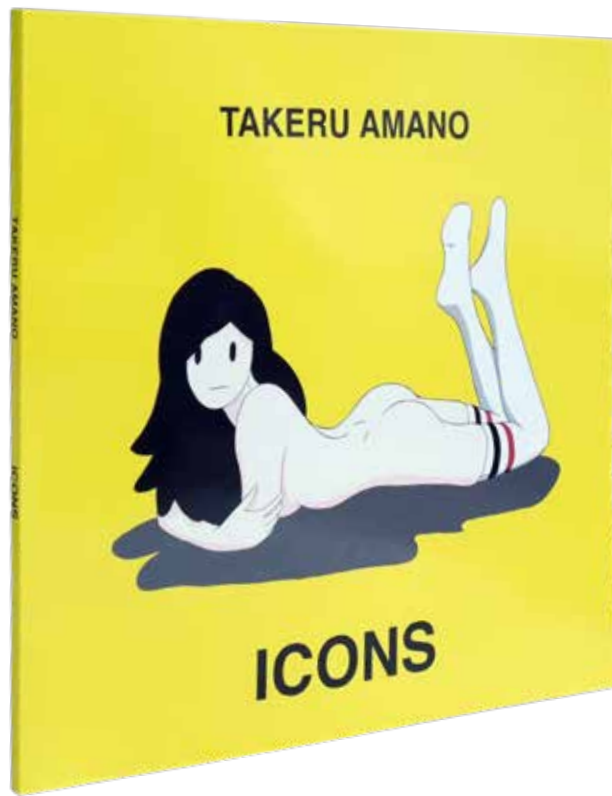
signed and dated 2011 (lower right)

sand paper

47 1/2" x 35 1/2" (121 cm x 90 cm)

P 15,000

TAKERU AMANO



445
Takeru Amano (b.1977)
ICONS (Book & Print)
2023
silver print
edition of 50
10" x 10" (25 cm x 25 cm)

P 12,000

BANKSY



446
BANKSY

Girl with Balloon

Banksy authorized print
23" x 15 1/2" (58 cm x 39 cm)

P 15,000

EXHIBITED

"Banksy: Genius or Vandal?", Hongkong Exhibit, 2019

447

BANKSY

'Heavy Weaponry'

Sync x Brandalism x Medicom Toy

Elephant with Bomb (Black and White)

polystone

without plinth/base:

13 3/4" x 4 3/4" x 18 1/2"

(35 cm x 12 cm x 47 cm)

with plinth/base:

15 3/4" x 10" x 19 3/4"

(40 cm x 25 cm x 50 cm)

P 100,000





448

Leah Lim

a.) Untitled

signed and dated 2004 (lower right)
graphite on paper
28" x 20" (71 cm x 51 cm)

b.) Untitled

signed and dated 2004 (lower right)
graphite on paper
28" x 20" (71 cm x 51 cm)

P 16,000



449

Gromyko Semper (b. 1985)

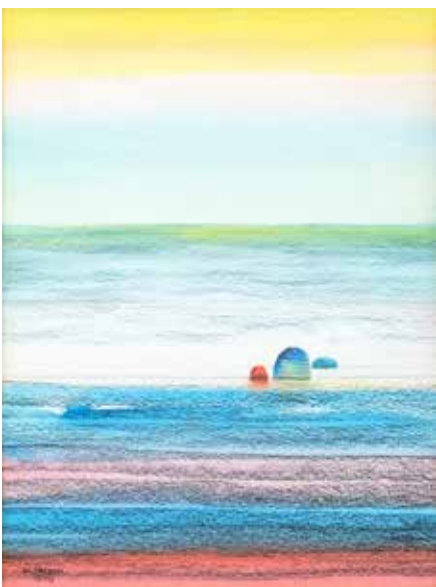
a.) Untitled

signed (lower left)
pen and ink on paper
17" x 11 1/2" (43 cm x 29 cm)

b.) Untitled

signed and dated 2016 (lower left)
pen and ink on paper
17" x 11 1/2" (43 cm x 29 cm)

P 20,000



450

Herminigildo Tecson

a.) Untitled

signed and dated 1979 (lower left)
watercolor on paper
14" x 10 1/2" (36 cm x 27 cm)

b.) Untitled

signed and dated 1979 (lower left)
watercolor on paper
14" x 10 1/2" (36 cm x 27 cm)

P 15,000



451
Fernan Odang, Jr.
Cow Head
signed (lower right)
pen and ink on paper
10" x 6 3/4" (25 cm x 17 cm)

P 15,000



452
Jojo Legaspi (b. 1959)
Untitled
signed (lower right)
charcoal on paper
11 3/4" x 8 3/4" (30 cm x 22 cm)

P 60,000



453
Jeho Bitancor (b.1967)
Untitled
signed and dated 2002 (lower center)
pastel on felt paper
13" x 10 1/4" (33 cm x 26 cm)

P 20,000



454
Pinky Ibarra Urmaza
Afterlife 2
 dated 2020
 collage paper charcoal graphite
 7 1/2" x 5 3/4" (19 cm x 15 cm)

P 5,000



455
Pin Calcalcal
A Gut Feeling
 signed and dated 2020 (lower right)
 acrylic, pen, ink, graphite and watercolor
 20 1/4" x 27 1/4" (51 cm x 69 cm)

P 10,000



456
Brisa Amir
After Glow
 acrylic, acrylic lacquer, marker and
 graphite on acid free paper
 40" x 25 3/4" (102 cm x 65 cm)

P 15,000

PROVENANCE
 Art Informal



457
Julius Redillas (b. 1984)
Untitled
 signed and dated 2014 (lower right)
 watercolor on paper
 15" x 11" (38 cm x 28 cm)

P 15,000



458
Rustom "Ombok" Villamor
Bloom Unleash
 signed and dated 2023 (lower right)
 acrylic on canvas
 32" x 24" (81 cm x 61 cm)

P 30,000

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



459
Kitty Taniguchi (b.1952)
Untitled
 signed and dated 2006 (lower right)
 ink and gouache
 20" x 14" (51 cm x 36 cm)

P 20,000



460
Dominique Alfonso (b. 1987)
 a.) *Untitled*
 signed (lower right)
 oil on canvas
 48" x 48" (122 cm x 122 cm)

b.) *Ascension I*
 signed (lower right)
 oil on canvas
 40" x 30" (102 cm x 76 cm)

P 25,000





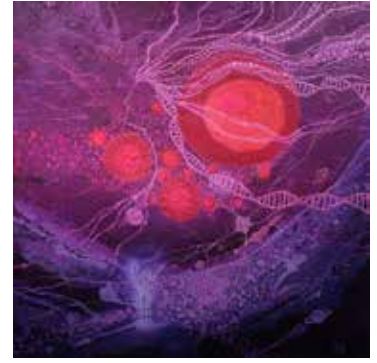
461
Joseph Albao
Family
 signed and dated 2020 (lower right)
 oil on canvas
 24" x 36" (60 cm x 91 cm)

P 20,000



462
Vincent de Pio (b. 1979)
Japanese Woman
 signed (upper left)
 acrylic on glass
 10 1/4" x 24" (26 cm x 60 cm)

P 20,000



463
Nonoy Alcalde
As Within So Without
 signed and dated 4-10-24 (lower right)
 acrylic base raw art
 36" x 36" (91 cm x 91 cm)

P 20,000



464
Milmar Onal
Measure for Measure
 unsigned
 acrylic on canvas
 24" x 24" (60 cm x 60 cm)

P 15,000



465
Rafael Ramos Gozum Jr
Homage To Salvador Dali
 signed and dated 2023 (lower right)
 serigraph on textile
 36" x 24" (91 cm x 61 cm)

P 10,000



466
Dan Barry (b.1971)
Untitled
 signed (lower right and verso)
 mixed media
 20" x 15" (51 cm x 38 cm)

P 20,000



467
Constantino Zicarelli (b. 1984)
Fig. I
 signed and dated 2016 (lower left)
 graphite on paper
 11 1/4" x 16 1/4" (29 cm x 41 cm)

P 20,000

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



468
Adrian Evangelista
Plot Twists
 signed (lower center)
 graphite on kraft board
 24" x 18" (61 cm x 46 cm)

P 20,000

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



469
Jonathan L. Joven (b. 1982)
Storeys
 signed and dated 2019 (lower left)
 charcoal and pastel on upcycled tracing paper
 18" x 28" (46 cm x 71 cm)

P 30,000

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

ROBMA

Homage to Tears



470
Robma

Journey of Tears
unsigned
acrylic on canvas
60" x 48" (152 cm x 122 cm)

P 35,000

471
Robma

Journey of Tears
signed and dated 2007 (lower right)
acrylic on canvas
60" x 48" (152 cm x 122 cm)

P 35,000

Robma's Balinese inspiration stemmed long before his three-year stay in Bali for the lockdown. The University of the Philippines Fine Art graduate had first accepted commissioned artworks for Malaysian and Indonesian hotels to keep himself afloat. These works left their mark on Robma through his intense usage of colors and perspective, as is shown in his 2007 *Journey of Tears*.

Utilizing various colors and planes to create a prismatic image, *Journey of Tears* presents the cyclical pattern of grief. Robma's intensely hard lines and

packed canvases show the never-ending feeling of distress one may feel. The teardrops are massive, the colors within them explosive and disconnected in a way grief tends to be.

However, despite the vividness *Journey of Tears* exhibits, Robma is at his core a minimalist as shown by his *Eternal #1*, *Love is*, and *Inner Peace #8*. These works perfectly encapsulated Robma's talents with different art styles and the huge wellspring of inspiration that calls to his capabilities. *(Hannah Valiente)*



472
Robma
Eternal #1
signed and dated 2003 (lower right)
acrylic on canvas
48 1/2" x 60" (123 cm x 152 cm)

P 35,000



473
Robma
Love is
signed (lower right)
acrylic on canvas
36" x 42" (91 cm x 107 cm)

P 35,000



474
Robma
Inner Peace #8
signed and dated 2023 (lower right)
acrylic on canvas
48" x 60" (122 cm x 152 cm)

P 35,000



475

Alfredo G. Baluyot

a.) *Bulok na Sistema*
signed and dated 2015 (lower right)
acrylic on canvas
40" x 30" (102 cm x 76 cm)

b.) *Sawa na Akong Makinig*
signed and dated 2015 (lower right)
acrylic on canvas
40" x 30" (102 cm x 76 cm)

P 25,000

Each piece is accompanied by a certificate signed by the artist confirming the authenticity of this lot



476

Orley Ypon (b. 1973)

Untitled

signed and dated 2017 (lower right)
oil on canvas
27 1/4" x 19 1/2" (69 cm x 49 cm)

P 100,000

477

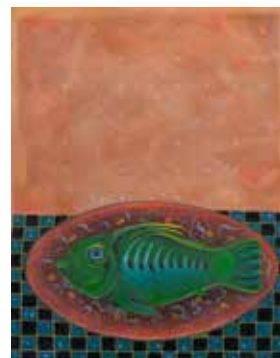
Gino Tioseco

The Boatman's Call

signed and dated 2018 (lower right)
mixed media on paper
19 1/2" x 14 1/2" (50 cm x 37 cm)

P 15,000

PROVENANCE
Art Underground



478

Paul Magisa

Untitled

signed and dated 2017 (upper right)
mixed media
24" x 36" (61 cm x 91 cm)

P 20,000

479

Raul Lebajo (b. 1941)

GrinFish

signed and dated 2001 (upper right)
oil on canvas
26" x 20" (66 cm x 51 cm)

P 20,000

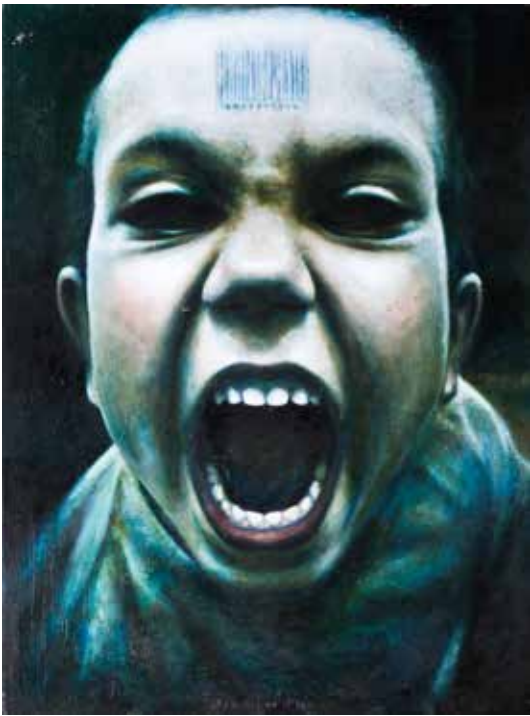
480

Olan Ventura (b.1976)

Untitled

signed and dated 2006 (lower left)
oil on canvas
48" x 12" (122 cm x 30 cm)

P 80,000



481
Unidentified Artist
Untitled
 signed (lower center)
 oil on canvas
 40" x 30" (102 cm x 76 cm)

P 10,000



482
Kiko Urquiola (b.1993)
Hilahan Pababa
 signed and dated 2019 (lower left)
 oil on canvas
 36" x 36" (91 cm x 91 cm)

P 20,000

PROVENANCE
 Art Cube Gallery



483
Sandra Yagi
The Feeding
 signed and dated 2013 (verso)
 oil on panel
 20" x 16" (51 cm x 41 cm)

P 15,000



484
Tanarug Sangpradub (Thai, b. 1977)
Untitled
 signed and dated 2023 (lower right)
 fabric collage on canvas
 59" x 51" (150 cm x 130 cm)

P 50,000



485
Farley del Rosario (b. 1980)
Wisdom in Wood
 signed and dated 2007 (lower right)
 oil on canvas
 48" x 36" (122 cm x 91 cm)

P 20,000



486
Ciron Señeres (b. 1993)
Tangina Na-lock Ako
 signed and dated 2018 (lower right)
 oil on canvas
 13" x 20" (33 cm x 51 cm)

P 20,000



487
Aner Sebastian (b. 1964)
Abstract
 signed and dated 2018 (lower right)
 acrylic on canvas
 16" x 12" (41 cm x 30 cm)

P 20,000



488
Kirby Roxas (b. 1977)
Indiasporada
 signed and dated 2007 (lower center)
 oil on canvas
 36" x 24" (91 cm x 61 cm)

P 5,000



489
Julian Eymard Paguiligan
I
 signed and dated 2016 (lower left)
 oil on canvas
 60" x 48" (152 cm x 122 cm)

P 35,000



490
Shalimar Gonzaga
Absurdities and Sensibilities Make the Heart
 acrylic on canvas
 13" x 19" (33 cm x 48 cm)

P 5,000



491
Mary Ann Reyes
Night Blooms II
 signed and dated 2023 (lower right)
 acrylic and oil on canvas
 24" x 24" (61 cm x 61 cm)

P 20,000



492
Cid Reyes (b. 1946)
Three Flower Vendors Homage to Malang
 signed (lower right and verso) dated 2021
 acrylic on canvas
 36" x 36" (91 cm x 91 cm)

P 20,000



493
Cid Reyes (b. 1946)
Alon Wave Series II
 signed (lower left and verso) dated 2020 (verso)
 acrylic on canvas
 24" x 24" (60 cm x 60 cm)

P 20,000



494
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 100,000



495
Gilbert Semillano
The Melancholic Queen 2
 signed (upper left)
 oil on canvas
 66" x 93" (168 cm x 236 cm)

P 80,000



496
Kristin Caguiat
Minor Arcana I
 mixed media
 2018
 10 1/4" x 10" (26 cm x 25 cm)

P 3,000



497
Mark Martinez
Untitled 1
 signed and dated 2018 (lower right)
 oil on canvas
 12" x 12" (30 cm x 30 cm)

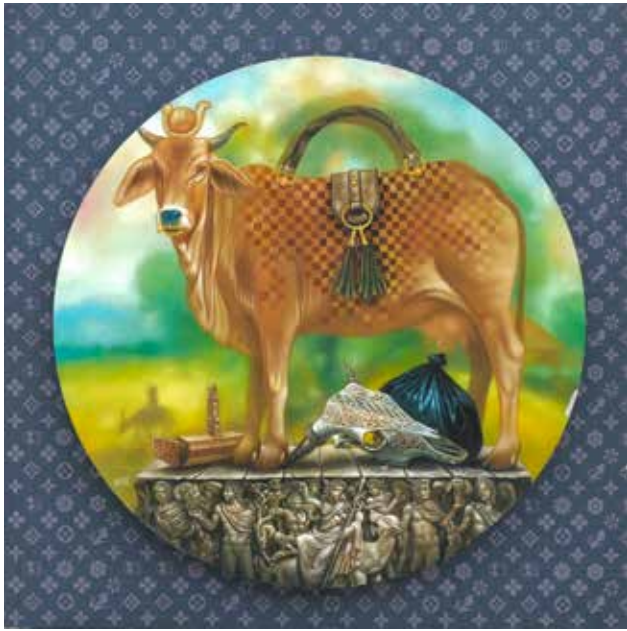
P 10,000

PROVENANCE
 Art Underground



498
Mark Lester Espina (b. 1985)
Kaleidoscope
 signed and dated 2021 (lower right)
 mixed media
 19 1/2" x 16 1/2" (49 cm x 41 cm)

P 20,000



499
Demetrio dela Cruz (b.1971)
Untitled
 signed and dated 2017 (lower left)
 oil on panel
 overall: 36" x 36" (91 cm x 91 cm)
 circle: D:30" (76 cm)

P 50,000



500
Guerero Habulan (b.1985)
Untitled
 signed and dated 2007 (lower right)
 oil on canvas
 48" x 36" (122 cm x 91 cm)

P 120,000

PROVENANCE
 Finale Art File



501
Sam Francis
Untitled
 handsigned and dated 1974 (lower right)
 lithograph on paper
 14 1/2" x 11" (37 cm x 28 cm)

P 50,000



502
Jose A. Ibay (b.1948)
Portrait
 signed and dated 2003 (lower right)
 acrylic on paper
 33 1/2" x 24 1/2" (85 cm x 62 cm)

P 20,000



503
Roger Mond (b.1997)
OT, TY
 signed and dated 2021 (lower left and verso)
 oil on canvas
 48" x 36" (122 cm x 91 cm)

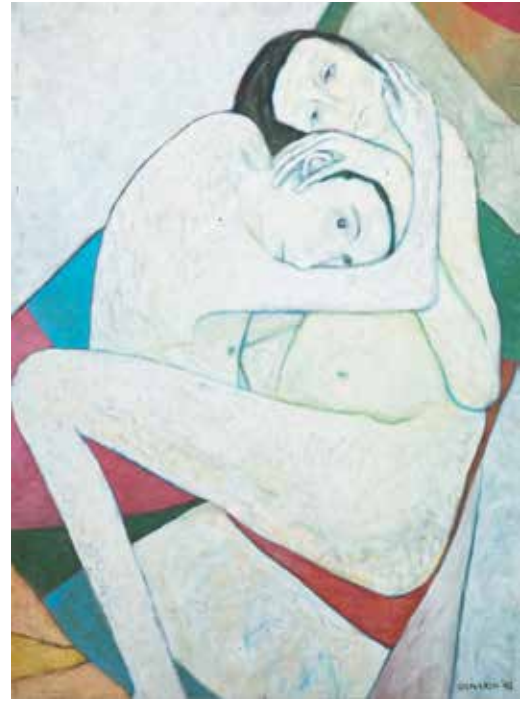
P 15,000



504
Christian Tamondong (b. 1976)
Pillow Fight
 signed and dated 2008 (lower center)
 acrylic on canvas
 48" x 60" (122 cm x 152 cm)

P 70,000

PROVENANCE
 Blanc Gallery



505
Jayson Oliveria (b.1973)
Nude
 signed and dated 1993 (lower right)
 oil on canvas
 33 1/2" x 24 1/2" (85 cm x 62 cm)

P 25,000



506
PJ Jalandoni
Old Man
 oil on canvas
 60" x 48" (152 cm x 122 cm)

P 5,000



507
PJ Jalandoni
Untitled
 oil on canvas
 60" x 48" (152 cm x 122 cm)

P 5,000



508
PJ Jalandoni
Old Man
 oil on canvas
 60" x 48" (152 cm x 122 cm)

P 5,000



509
Nikki Ocean (b.1989)
Implasion
 signed and dated 2015 (lower right)
 acrylic on canvas
 36" x 48" (91 cm x 122 cm)

P 25,000

PROVENANCE
 Finale Art File



510
Jay Valente
Transformation of a Jeepney
 signed and dated 2012 (lower center)
 oil on canvas
 23 1/4" x 23 1/4" (59 cm x 59 cm)

P 15,000

Accompanied by a certificate issued by 371 Art Space
 confirming the authenticity of this lot



511
Eufemio Rasco IV (b. 1981)
Untitled
 signed and dated 2016 (lower right)
 oil on canvas
 12" x 12" (30 cm x 30 cm)

P 45,000

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



512
Mariano Ching (b.1971)
Raw Silk (Diptych)
 signed and dated 2014 (lower right)
 oil and watercolor on paper
 24" x 12" (61 cm x 30 cm)

P 20,000

513
Bon Mujeres
Biyaya VIII
 signed and dated 2008 (lower left)
 oil on canvas
 48" x 24" (122 cm x 61 cm)

P 35,000

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

PROVENANCE
 Nineveh Art Space



514
Alfred Martirez
Checkmate
 signed and dated 2018 (lower left)
 acrylic on canvas
 48" x 36" (122 cm x 91 cm)

P 40,000

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

515
Arch. Zach Reina
Untitled
 2013
 wall mounted wooden sculpture
 16" x 12" x 3 1/2"
 (41 cm x 30 cm x 9 cm)

P 15,000





516
Yasmin Sison (b. 1972)
Ode to Singing Off Key 2
 2010
 mixed media on canvas
 a.) 12 " x 12" (30 cm x 30 cm)
 b.) 6" x 24 " (15 cm x 61 cm)

P 15,000



517
Froilan Calayag (b. 1982)
The Monkey and the Tortoise
 signed and dated 2011 (lower left)
 oil on canvas
 55 " x 96" (140 cm x 244 cm)

P 100,000

EXHIBITED
 Art Center, SM Megamall, Rizal (Group Exhibition for Rizal's
 150th Birth Anniversary), Mandaluyong City, 1 - 14 June
 2011



518
Froilan Calayag (b. 1982)
*(Hurting Each Other) The Game That We
 Use to Play*
 signed and dated 2006 (lower left)
 oil on canvas
 24" x 24" (61 cm x 61 cm)

P 20,000



519
Diklap Aytin
Halimaw Portraits
 signed and dated 2015 (lower center)
 Acrylic enamels, ceramic paints, poster
 paint under lacquer
 47 1/2" x 16" (121 cm x 41 cm)

P 20,000

Accompanied by a certificate issued by Canvas.ph
 confirming the authenticity of this lot



520
Unknown Chinese Art
a.) *Untitled*
oil on canvas
29" x 23 1/2" (74 cm x 60 cm)

Unidentified Artist
b.) *Nude*
signed (lower right)
pastel on paper
16" x 12" (41 cm x 30 cm)



Kenya Street Art
c.) *Untitled*
oil on canvas
62" x 48" (157 cm x 122 cm)

P 10,000



521
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 25,000



522
Unidentified Artist

a.) *Untitled*
signed and dated 2002 (lower right)
charcoal on paper
28" x 20" (71 cm x 51 cm)

Roberto M.A Robles (b. 1957)
b.) *Afternoon By The Bay, Catching Dreams, Flying Kite I*
dated 2002
acrylic on paper (diptych)
51" x 19" (130 cm x 50 cm)

c.) *Rhythmic Lines in Black and White No. 2*
signed and dated 2003 (right)
acrylic on paper
59 1/2" x 16" (151 cm x 41 cm)

PROVENANCE
Galleria Duemila, Inc.

P 15,000



523

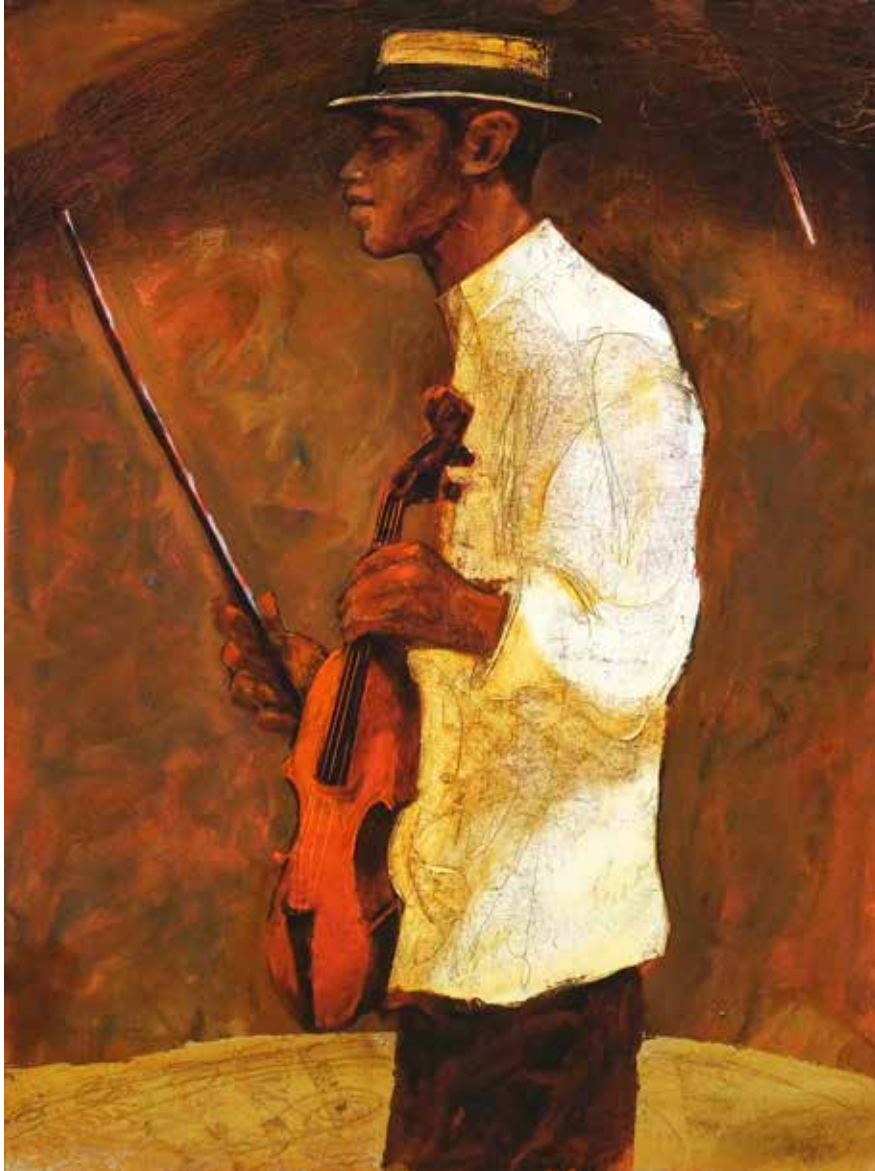
Ronante Maratas

a.) *Untitled*
signed and dated 2015 (lower right)
mixed media on paper
11 1/2" x 8 3/4" (29 cm x 22 cm)

b.) *Untitled*
signed and dated 2015 (lower left)
mixed media on paper
11 1/2" x 8 3/4" (29 cm x 22 cm)

P 10,000

THE SUBJECTIVE SENSIBILITIES OF ANTONIO PALOMO



524

Anthony Palomo (b. 1962)

Enzo (bulalakaw)

signed and dated 2010 (lower right)

acrylic on canvas

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

P 60,000

Anthony Palomo's oeuvre strives not to depict life as it is but how his subject feels within it. Utilizing distorted forms, intense colors, and free brush strokes, Palomo's canvas revels in the subjectivity and the drama – one can easily feel the anger, the joy, and the sorrow Palomo depicts within his works.

In his 2010 Enzo (bulalakaw), Palomo's intense color scheme takes center stage. Brown hues dominate the canvas – the man's skin, his straw hat,

the violin in his hands, and the background are all in various states of brown. The color is neutral and warm, denoting stability, strength, and reliability which are characteristics all noticeable in the man. One can deduce the man's resiliency through his stance alone – he carries himself with a silent sense of strength that evokes many questions. Like many artists, Palomo excels at posing questions while leaving the questions up for the viewers to ponder. (*Hannah Valiente*)

OLIVIA D'ABOVILLE

Master of Textiles



525

Olivia d'Aboville (b. 1986)

Untitled

signed and dated 2015 (verso)

textile

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

P 160,000

Tapestry and textiles are the ballpark that Olivia d'Aboville plays in. An expert at manipulating such textures, she traces such fascination with her interest in ordinary mass-produced products and incorporates it into her works.

This untitled 2015 work emphasizes d'Aboville's talent for incorporating movement and fluidity in her works. Expertly manipulating the textile to resemble the clashing waves, this work shows d'Aboville's strong predisposition to nature, specifically the oceans. She pushes at the limits of the medium she

uses— as her artist website states; “For every interesting element that inspires her, she asks herself: What can I do with this? Can I cut it, bend it, heat it, stretch it, accumulate it, and create a new form?”

The layers of fabric d'Aboville utilize portray her connection with the wide oceans. Both life-sustaining and life-threatening, the ocean is awe-inspiring in its complexities, and through this work, d'Aboville perfectly translates the overwhelming beauty the force of nature possesses.

(Hannah Valiente)



526
Bing Siochi (b. 1941)
Abstract
 signed and dated 2019 (lower right)
 oil on canvas
 48" x 36" (122 cm x 91 cm)

P 20,000



527
Mark Copino
Learn To Fly
 signed and dated 2021 (lower right)
 acrylic crayon lacquer on canvas
 36" x 24" (91 cm x 61 cm)

P 10,000



528
Ronante Maratas
Eating Atomic Raindrops
 unsigned
 oil on canvas
 48" x 36" (122 cm x 91 cm)

P 20,000

PROVENANCE
 Village Art Gallery



529
Didier Alarcon (b. 1994)
Rubedo
 unsigned
 oil on shaped canvas
 60" x 30" (152 cm x 76 cm)

P 15,000



530
Aldrine Alarcon
Untitled
 acrylic on canvas
 11" x 15" (28 cm x 38 cm)

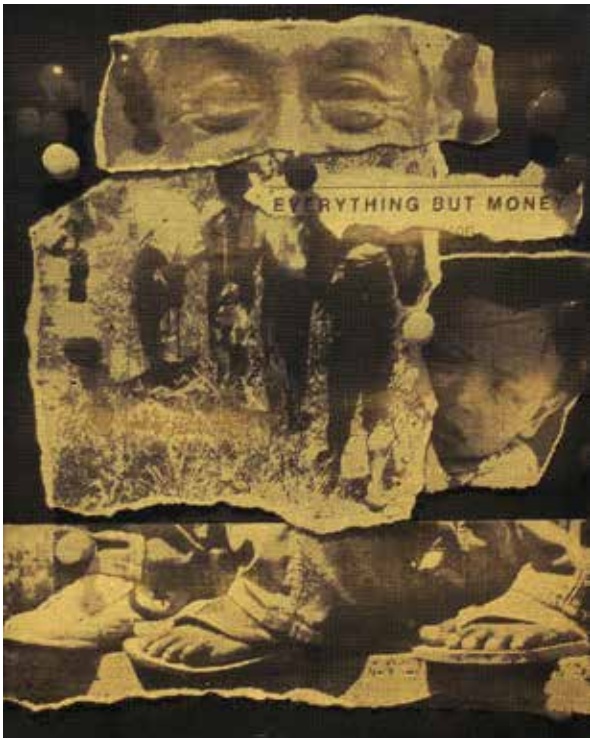
P 5,000



531
Chati Coronel (b.1970)
All The Yeses Stored in your Skin
 signed (lower left)
 dated 2015
 acrylic on paper
 22" x 15" (56 cm x 38 cm)

P 10,000

PROVENANCE
 Silverlens



532
Seifred Guilaran (b. 1988)
Everything But Money
 signed and dated 2019 (verso)
 acrylic on canvas
 60" x 48" (152 cm x 122 cm)

P 40,000



533
Jared Yokte (b. 1986)
Death Over Sweet
 2017
 oil on canvas
 24" x 19" (61 cm x 48 cm)

P 25,000



534
Genavee Lazaro (b. 1994)
The Making of Thoti
 signed and dated 2020 (lower right)
 acrylic on canvas
 60" x 48" (152 cm x 122 cm)

P 20,000



535
Pow Marin (b. 1993)
You Are Loved 4
 signed and dated 2021 (lower left)
 acrylic on canvas
 48" x 36" (122 cm x 91 cm)

P 20,000



536
Arturo Sanchez (b. 1980)
Head Hunting II
 dated 2019
 acrylic and collage in clear cast resin
 12" x 10" (30 cm x 25 cm)

P 15,000

PROVENANCE
 West Gallery

537

Buen Calubayan (b.1980)

Year of the Rat

dated 2009

oil on canvas and installation

95 1/2" x 58" (243 cm x 147 cm)

P 500,000

PROVENANCE

León Gallery, The Asian Cultural Council Art Auction 2018,
March 3, 2018, Lot 117

Buen Calubayan is renowned for his conceptually rich and complex artistic practice. His works delve into the nuances of history, both personal and shared, through primarily process-oriented pieces. In addition to this, he has embarked on a series focusing on popes as subjects, aiming to unravel the influence of Catholicism within the Filipino context, considering the Philippines' status as one of the world's most significant Catholic countries. This exploration extends to examining portraiture as a nexus for both power and its perpetuation. Depicting the highest figure in Christendom has a rich historical background, from Raphael's portrayals of Pope Julius and Leo X to Diego Velasquez's renowned rendering of Innocent X.

Pope Benedict XVI, recognized for his firm doctrinal conservatism and the unusual act of retirement, paving the way for the ascension of the perceived charismatic Pope Francis, is portrayed in a stoic seated position on what seems to be a concrete chair, his gaze piercing through the viewer. The artist deliberately situates the pope apart from the typical trappings and embellishments of his office, with the exception of his vestments signaling his role as the Vicar of Christ. Instead, the artist places him within an impressionistic landscape dominated by brooding, dark clouds that hint at an imminent rainstorm.

Calubayan's portrait exudes an unsettling quality, attributing the depicted figure with an all-observant nature, seemingly capable of scrutinizing the purity of the soul of anyone who gazes upon it. (*Jed Daya*)





538
Elah Tolentino
Untitled
 signed and dated 2004 (lower left)
 oil on canvas
 72" x 48" (183 cm x 122 cm)

P 35,000



539
Allan Balisi (b. 1982)
Untitled
 signed and dated 2008 (lower center)
 oil on canvas
 60" x 60" (152 cm x 152 cm)

P 35,000



540
Eliezer John Cabangon (b. 1973)
Hollow Point
 signed and dated 2009 (lower left)
 acrylic on canvas
 36" x 24" (91 cm x 61 cm)

P 25,000

Accompanied by a certificate issued by Tin-aw Gallery and signed by the artist confirming the authenticity of this lot



541
Eliezer John Cabangon (b. 1973)
Sacred Heart
 signed and dated 2009 (lower left)
 acrylic on canvas
 36" x 24" (91 cm x 61 cm)

P 25,000

Accompanied by a certificate issued by Tin-aw Gallery and signed by the artist confirming the authenticity of this lot



542
Kiko Escora (b. 1970)
Plush
signed and dated 2009 (lower left)
oil on canvas
48" x 36" (122 cm x 91 cm)

P 25,000



543
Kiko Escora (b. 1970)
Untitled
unsigned
oil on canvas
71 1/2" x 57" (181 cm x 144 cm)

P 30,000



544
JC Jacinto (b. 1985)
Untitled
signed and dated 2021 (lower right)
acrylic on canvas
36" x 60" (91 cm x 152 cm)

P 30,000



545
Martin Honasan (b. 1976)
Intellection
 signed and dated 2015 (lower right)
 mixed media on canvas
 48" x 36" (122 cm x 91 cm)

P 250,000



546
Eliez Arvi Fetalvero
Periphery 1
 signed and dated 2018 (lower right)
 oil on canvas
 60" x 48" (152 cm x 122 cm)

P 80,000

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



547
Guerrero Habulan (b. 1980)
Literate and Liberate
 signed (lower right) and dated 2014 (verso)
 oil on canvas
 48 1/4" x 36" (123 cm x 91 cm)

P 80,000

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



548
Gino Bueza (b.1987)
Crew Cut Sir
 signed (lower right and verso)
 acrylic on canvas
 48" x 36" (122 cm x 91 cm)

P 60,000

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



549
Ciron Señeres (b. 1993)
Into Struggle
 signed and dated 2014 (lower left)
 oil on canvas
 35 1/2" x 24" (90 cm x 61 cm)

P 20,000



550
Faye Aleya Abantao
How Sacred is Idleness When I'm On My Own
 signed and dated 2017 (lower left)
 digital image transferred on paper,
 gouache on paper
 47 1/4" x 35 1/2" (120 cm x 90 cm)

P 20,000

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

PROVENANCE
 Finale Art File



551
Julius Redillas (b. 1984)
DP 9
 signed and dated 2016 (lower right)
 acrylic on canvas
 30" x 30" (76 cm x 76 cm)

P 45,000

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

PROVENANCE
 Blanc Gallery



552
Julius Redillas (b. 1984)
User 2
 signed and dated 2016 (lower left)
 acrylic on canvas
 30" x 24" (76 cm x 61 cm)

P 30,000

PROVENANCE
 Blanc Gallery



553
Carlo Saavedra (b. 1981)
Self Portrait
 signed (lower right)
 oil on canvas
 24" x 24" (61 cm x 61 cm)

P 30,000



554
Herwin Buccat
Untitled
 signed and dated 2017 (lower right)
 acrylic on canvas
 60" x 48" (152 cm x 122 cm)

P 40,000



555
Rafael Pacheco (1933 - 2016)
Untitled
 signed and dated 2011 (lower left)
 acrylic on canvas
 48" x 24" (122 cm x 61 cm)

P 18,000



556
Brave Mabalo Singh (b.1981)
Undo II
signed and dated 2017 (lower left)
oil on canvas
24" x 18" (61 cm x 46 cm)

P 25,000



557
Bjorn Calleja (b. 1981)
Psychotropic Candy Flip
signed (lower left)
oil on canvas
23 1/2" x 17 1/2" (60 cm x 44 cm)

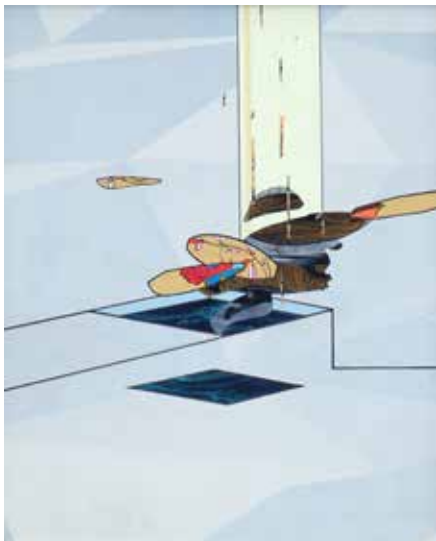
P 50,000



558
Adrian Evangelista
Untitled
signed and dated 2015 (lower right)
graphite on kraft board
23 1/2" x 18" (60 cm x 46 cm)

P 20,000

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



559
Clarence Chun (b. 1975)
Carry You In My Soul
signed (verso)
acrylic on canvas
20" x 16" (51 cm x 41 cm)

P 45,000

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

PROVENANCE
Blanc Gallery



560
Dex Fernandez (b.1984)
Vigilante
signed and dated 2011 (lower right)
mixed media
19" x 29" (48 cm x 74 cm)

P 20,000

PROVENANCE
The Drawing Room



561
Bryan Teves (b.1984)
Untitled
 signed and dated 2019 (lower left)
 oil on canvas
 48" x 60" (121 cm x 152 cm)

P 100,000



562
Jon Jaylo (b.1975)
Couple
 signed and dated 2019 (lower right)
 oil on canvas
 32" x 28" (81 cm x 71 cm)

P 100,000



563
Richard Montero
Kung Ano Kung Sino At Kung Saan
 signed and dated 2009 (lower right)
 acrylic on canvas
 35" x 56 1/4" (89 cm x 143 cm)

P 20,000

Accompanied by a certificate issued by Sining Kamalig and signed by the artist confirming the authenticity of this lot



564
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



565
Ronson Culibrina (b. 1991)
The Nipa Hut
signed and dated 2014 (lower right)
oil on canvas
38 1/4" x 50" (97 cm x 127 cm)

P 300,000



566
Cedrick Dela Paz (b.1995)
Untitled
signed and dated 2023 (lower right)
oil on canvas
36" x 48" (91 cm x 122 cm)

P 220,000



567
Nestor Vinluan (b.1949)
Untitled
signed and dated 2000 (lower right and verso)
acrylic on canvas
48" x 96" (122 cm x 244 cm)

P 100,000



568

Luis Lorenzana (b.1979)

a.) *Untitled (Clown)*
signed and dated 2012 (lower center)
graphite and watercolor on paper
15" x 10 1/2" (38 cm x 27 cm)

b.) *Untitled (Girl with Flower)*
signed (lower right)
graphite and watercolor on paper
14" x 10 1/2" (36 cm x 27 cm)

P 100,000



569

Julius Redillas (b. 1984)

a.) *White People 41*
signed and dated 2016 (lower left)
watercolor on paper
11 1/2" x 8" (29 cm x 20 cm)

b.) *White People 23*
signed and dated 2016 (lower right)
watercolor on paper
11 1/2" x 8" (29 cm x 20 cm)

c.) *White People*
signed and dated 2016 (lower left)
watercolor on paper
11 1/2" x 8" (29 cm x 20 cm)

d.) *White People 5*
signed and dated 2016 (lower center)
watercolor on paper
11 1/2" x 8" (29 cm x 20 cm)

e.) *White People 37*
signed and dated 2016 (lower right)
watercolor on paper
11 1/2" x 8" (29 cm x 20 cm)

f.) *White People 29*
signed and dated 2016 (lower center)
watercolor on paper
11 1/2" x 8" (29 cm x 20 cm)

P 100,000

570
Ferdinand R. Cacnio (b.1960)

Mangingisda

signed and dated 2007

17 1/2" x 4 1/2" x 23"

(44 cm x 11 cm x 58 cm)

overall: 23" x 5 1/2" x 23"

(58 cm x 14 cm x 58 cm)

P 20,000



571
Ferdinand R. Cacnio (b.1960)

Under The Tree

signed and dated 2007 (base)

brass

8" x 6" x 7 1/2" (20 cm x 15 cm x 19 cm)

P 15,000

ANGEL CACNIO & MICHAEL CACNIO

572

Michael Cacnio (b. 1969) X

Angel Cacnio (b. 1931)

a.) Paboritong Anak

signed and dated 2007

brass

18" x 18" x 11" (46 cm x 46 cm x 28 cm)

b.) Paboritong Anak

signed and dated 2007 (upper right)

acrylic on canvas

10" x 8" (25 cm x 20 cm)

P 450,000

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



This father and son collaboration from leading masters of the folk genre, Michael Cacnio and Angel Cacnio, shows not only a tender paternal dialogue but also an homage to the artistic genius of the late great Angel Cacnio.

Michael's sculpture sees a painter, representing his father Angel, putting finishing touches to his loving portrait of a father and son titled *Paboritong Anak*. In signature Angel Cacnio fashion, the renowned painter embellishes the scene with a distinct pastoral flavor through the rendering of images ubiquitous to the Filipino folk genre: a straw hat, a heap of bananas, and other traditional

Filipino fruits. By titling the work *Paboritong Anak*, Angel, in a humorous yet endearing manner, points out to Michael as his favorite among his three sons. Therefore, the work becomes an autobiographical snapshot capturing Angel and Michael's paternal bond, a tender connection only they can fully grasp and appreciate.

Overall, Angel and Michael Cacnio demonstrate their nurturing father and son relationship grounded in the arts and bonded by the same affinity for celebrating one's culture and heritage.

(Adrian Maranan)



573
Ben-Hur Villanueva (1938-2020)

Untitled
signed and dated 1999
brass and stone
10 1/2" x 18" x 12"
(27 cm x 46 cm x 30 cm)

P 15,000



574
Richard John Tuason (b. 1976)

Ensemble
signed and dated 2014
piano parts
14" x 65 1/2" x 4 3/4"
(36 cm x 166 cm x 12 cm)

P 15,000



575
Esmeraldo Dans
Flight to Egypt
 signed and dated 1980
 narra
 27" x 51" x 3 1/4"
 (69 cm x 130 cm x 8 cm)

P 30,000



576
Manuel Baldemor (b. 1947)
Family Going Home
 signed and dated 1982
 narra
 13 1/4" x 32" x 1 1/2"
 (34 cm x 81 cm x 4 cm)

P 45,000



577
Benedicto Cabrera (b. 1942)
Holy Family
 signed and dated 2005 (right)
 glass etching #923
 11" x 8" x 3 1/2"
 (28 cm x 20 cm x 9 cm)

P 25,000

Accompanied by a certificate issued by ICA Alumnae Association confirming the authenticity of this lot

578
Arturo Luz (1926 - 2021)
Homage to Isamu Noguchi
 signed
 metal rose gold finish
 8" x 8 1/2" x 7 1/4"
 (20 cm x 22 cm x 18 cm)

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

P 130,000





579

Ramon Orlina (b. 1944)

Untitled

signed and dated 1978

carved green glass

9 1/2" x 4 1/2" x 4"

(24 cm x 11 cm x 10 cm)

P 450,000



580

Russ Ligtas

Untitled

framed assemblage of found objects

13 1/4" x 25" (33 cm x 64 cm)

P 3,000



581
Attributed to Rey Paz Contreras

Untitled
 hardwood
 9 3/4" x 25" x 21"
 (25 cm x 64 cm x 53 cm)



Untitled
 hardwood
 13 1/2" x 36" x 16"
 (34 cm x 91 cm x 41 cm)

P 10,000



582
Tala Isla Contreras (1954 - 2023)
Untitled
 signed and dated 2008
 wood sculpture with woven table-top
 31" x 21" x 3" (79 cm x 53 cm x 8 cm)

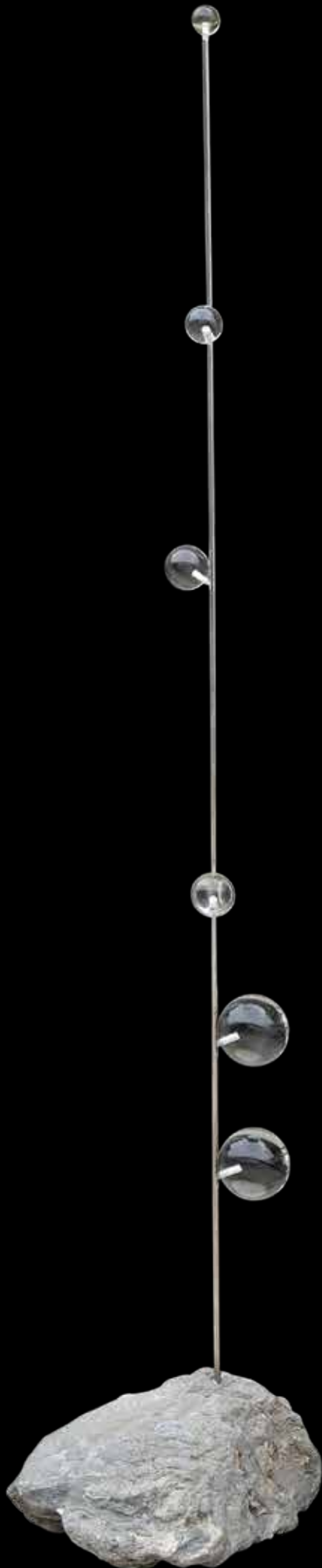
P 10,000



583
Malonel
 a.) *Untitled*
 signed and dated 1996
 brass and hardwood
 overall size 12 1/2" x 13" x 12" (32 cm x 33 cm x 30 cm)

b.) *Untitled*
 signed and dated 1996
 brass and hardwood
 13" x 27" x 10" (33 cm x 69 cm x 25 cm)

P 18,000



584

Impy Pilapil (b. 1949)

Untitled

unsigned

stone, glass, and steel

80 3/4" x 15 1/2" x 14"

(205 cm x 39 cm x 36 cm)

P 100,000



585
Bert Edlagan
Palosebo
signed and dated 1989
hardwood
52" x 16" x 15 1/2"
(132 cm x 41 cm x 39 cm)

P 25,000



586
Anastacio Caedo (1907 - 1990)
The Lunining Smile
1961
plaster of paris, plaster finish
15" x 8" (38 cm x 20 cm)

P 15,000

Accompanied by a certificate signed by Frederic I. Caedo
confirming the authenticity of this lot



587
Angelo Baldemor (b.1955)
Nude
signed and dated 1980
molave
49" x 13 3/4" x 15 1/2"
(124 cm x 35 cm x 39 cm)

P 15,000



588
Renato Rocha (1937-2001)
Untitled
signed and dated 1974
hardwood
19" x 9 1/2" x 7 1/2"
(48 cm x 24 cm x 19 cm)

P 20,000



589
Fred Baldemor (b. 1944)
Sleeping Child
signed and dated 1979
hardwood
15" x 7" x 8" (38 cm x 18 cm x 20 cm)

P 15,000



590
Fred Baldemor (b. 1944)
Sto. Niño
signed and dated 1980 (lower right)
ivory
11 1/2" x 3 1/2" x 3" (29 cm x 9 cm x 8 cm)

P 50,000



591
Napoleon Abueva (1930 - 2018)
Untitled
signed and dated 1979 (lower right)
brass
17" x 24 1/2" x 2"
(43 cm x 62 cm x 5 cm)

P 50,000



592
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



593
Napoleon Abueva (1930 - 2018)
Lovers
ca. 1960
cement
67 1/2" x 31" x 10"
(171 cm x 79 cm x 25 cm)

P 300,000



594
David Hockney Doll by Geraldine Javier Studio
 textile
 10" x 6 1/2" x 1 3/4" (25 cm x 15 cm x 4 cm)

P 5,000



595
Gene Paul Martin (b. 1989)
Untitled
 signed and dated 2014 (verso)
 resin sculpture
 28" x 17" x 10" (71 cm x 43 cm x 25 cm)

P 13,000



596
Eric Tan
Tiki Stitch
 stitch experiment 626 Project
 vinyl
 10 1/2" x 10 1/2" x 8"
 (27 cm x 27 cm x 20 cm)

P 20,000



597
Dexter Fernandez (b.1984)
Garapata
 resin
 10" x 10 1/2" x 12"
 (25 cm x 27 cm x 30 cm)

P 15,000



598
Charlie Co (b.1960)
Portrait
 signed and dated 2012
 resin
 12" x 10 1/2" x 10" (30 cm x 27 cm x 25 cm) each

P 30,000



599
Tex Welch
 a. *Sylvester and Tweety*
 black wrought iron
 488/1200
 9 1/2" x 11" x 5" (24 cm x 28 cm x 13 cm)
 b. *Bugs Bunny*
 black wrought iron
 538/1200
 9 1/4" x 11" x 5" (23 cm x 28 cm x 13 cm)

P 20,000



600

Daniel dela Cruz (b. 1966)

There is Light Within

2018

mixed metals in glass vitrine on a lighted metal base

height: 12" (30 cm)

length: 8 1/4" (21 cm)

width: 8 1/4" (21 cm)

P 150,000

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



601

Lynyrd Paras (b. 1982)

Kirkei

signed

dated 2011

resin, 15/35

artwork: 17" x 9 1/2" x 7"

(43 cm x 24 cm x 18 cm)

box: 18 1/2" x 11" x 9 1/2"

(47 cm x 28 cm x 24 cm)

P 18,000

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



602
Raffy Napay (b. 1986)
Mana-Nahi / Mother And Child
stool, thread, 2 spool metal
thread holder
50" x 15" x 15" (127 cm x 38 cm x 38 cm)

P 20,000



603
Elmer Borlongan (b. 1967)
Elmer Borlongan x Secret Fresh
"Hari Sonik"
vinyl
10 1/2" x 5 1/2" x 2 3/4"
(27 cm x 14 cm x 7 cm)

P 20,000



604
Yeo Kaa (b. 1989)
In Bloom
polyurethane and acrylic on fiberglass
reinforced resin
10 1/2" x 11" x 4"
(27 cm x 28 cm x 10 cm)

P 25,000



605

Adrian Evangelista (b.1989)

Que Barbaridad

signed and dated 2016 (lower center)

fiberglass reinforced resin, acrylic

29 1/2" x 19 1/2" x 13"

(75 cm x 50 cm x 33 cm)

P 15,000



606

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 50,000

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



Leon Exchange

DAY 2

LEON EXCHANGE 32

HEIRESSES' HOMES AND TABLES

*Furniture, Orientalia, Chinoiserie,
Silver, Tableware, Religious Art,
Books and Decor*

Sunday | July 28, 2024 | 11:00 AM



607
Two Arm Chairs
narra
50" x 26" x 23 1/4"
(127 cm x 66 cm x 59 cm) each

P 6,000



608
**A Pair of Circa 1920's
Art Nouveau Chairs**
narra
41" x 15" x 15"
(104 cm x 38 cm x 38 cm) each

P 4,000



609
A Cleopatra Settee
narra with solohiya
42" x 63" x 22 1/2"
(107 cm x 160 cm 57 cm)

P 10,000



610
A Plantation-Style Lounge Chair
narra with solohiya
41" x 75" x 29"
(104 cm x 191 cm x 74 cm)

P 5,000



611
An Inlaid Accent Chair
narra, hardwood, and solohiya
28" x 23" x 27" (71 cm x 58 cm x 69 cm)

P 3,000



612
An Inlaid Accent Chair and Table
narra, hardwood, and solohiya
L: 20 1/2" (52 cm) W: 15 1/2" (39 cm) H: 20" (51 cm)

P 3,000



613
A Pair of Butacas
narra with solohiya
48 1/2" x 45" x 27 3/4"
(123 cm x 114 cm x 70 cm) each

P 12,000



614
**A 1920's Butaca or Plantation Chair
with Extendable Legrests**

narra, with solohiya or cane weaving
open: 49 1/2" x 67" x 34 1/2" (126 cm x 170 cm x 88 cm)
close: 49 1/2" x 50" x 34 1/2" (126 cm x 127 cm x 88 cm)

P 12,000





PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED GENTLEMAN

615

A Circa 1920's Armchair

narra with solohiya

40" x 20" x 23 3/4"

(102 cm x 51 cm x 60 cm)

P 3,000



PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED GENTLEMAN

616

A Turn-of-the-Century Sillón

narra with solohiya

45 1/4" x 40" x 25 1/2" (115 cm x 102 cm x 65 cm)

P 12,000



617

A Circa 1940's Sillón

narra with solohiya

40" x 23" x 35"

(102 cm x 58 cm x 89 cm)

P 5,000



618

A Luis Quince Sillón

narra with solohiya

45 1/4" x 40" x 25 1/2"

(115 cm x 102 cm x 65 cm)

P 15,000



619
A Circa 1920's Bilibid Sala Set

mariposa settee:
 narra with solohiya
 41 1/2" x 74" x 30"
 (105 cm x 188 cm x 76 cm)

center table:
 hardwood
 L: 36" (91 cm)
 W: 20 1/2" (52cm)
 H: 24" (61 cm)

armchairs:
 narra with solohiya
 46" x 25" x 21"
 (117 cm x 64 cm x 53 cm) each

P 35,000



THE DON BERNARDO O. DAGALA SUITE



BESIDE: Don Bernardo O. Dagala (August 20, 1869 – August 16, 1966). © (Photo taken from Cornejo's Commonwealth Directory of the Philippines) Presidential Museum and Library PH (2010-2016)



The Dagalas were a political family from Navotas town in Rizal. Don Bernardo O. Dagala became President of the Municipality of Malabon from 1903–05, succeeding Canuto Celestino who was a signatory to General Emilio Aguinaldo’s Declaration of Independence on 12 June 1898 in Kawit, Cavite. Dagala is credited for the final separation of Navotas from Malabon during the American regime by virtue

of Proclamation 142 in 1906. According to family lore, Dagala was much respected by fellow Navotenos and even his Chief of Police, Vicente Santos, would courteously open office and residential entrances and car doors for him. Don Bernardo O. Dagala and his wife had daughters but no sons, so from his direct line, the surname Dagala died out, but not his descendants. *(Augusto Marcelino Gonzales III)*





PROPERTY FROM THE DON BERNARDO O. DAGALA COLLECTION

620

A Turn-of-the-Century Suite

narra with solohiya

a. settee: 47 1/2" x 57" x 18" (121 cm x 145 cm x 46 cm)

b. armchairs: 48" x 23" x 18" (122 cm x 58 cm x 46 cm) each

c. table: H: 29" (74 cm) D: 28" (71 cm)

d. rocking chairs: 43" x 33" x 20" (109 cm x 84 cm x 51 cm) each

e. chairs: 45" x 16" x 18" (114 cm x 41 cm x 46 cm) each

P 220,000





622
A Circa 1970's Sala Set
narra with solohiya
settee: 34" x 61" x 22"
(86 cm x 155 cm x 56 cm)
side chairs: 33" x 25" x 21 1/2"
(84 cm x 64 cm x 55 cm) each

P 10,000



621
A Petite-sized Circa 1940's Ambassador Sala Set
narra, with solohiya or cane weaving
settee: 29 1/2" x 48" x 22"
(75 cm x 122 cm x 56 cm)
side chairs: 29" x 22" x 21"
(74 cm x 56 cm x 53 cm) each

P 12,000





623
A Group of Six Circa 1950's Chairs
narra
32" x 16" x 15" (84 cm x 41 cm x 38 cm) each

P 6,000



624
A Circa 1950's Set of Six Chairs
narra
35 1/2" x 15 3/4" x 16" (90 cm x 40 cm x 41 cm) each

P 5,000



625
A Group of Ten Chairs
narra
38" x 19" x 18" (96 cm x 48 cm x 45 cm) each

P 16,000



626
Fourteen Windsor Chairs by Bacalla and Son

narra
 chairs: 35 1/2" x 18" x 19 1/2" (90 cm x 46 cm x 50 cm) each
 armchairs: 35 1/2" x 24" x 22" (90 cm x 61 cm x 56 cm) each

P 15,000



627
Four Highback Chairs

narra and narra frente
 42 1/2" x 16 1/2" x 17 1/2"
 (108 cm x 42 cm x 44 cm) each

P 4,000



628

628
A 19th Century Gallinera
balayong
39" x 102" x 23"
(99 cm x 259 cm x 58 cm)

P 30,000



629

629
A Gallinera Inspired Loveseat
narra and molave
40" x 39" x 24"
(102 cm x 99 cm x 61 cm)

P 3,000



630

630
A Circa 1970's Pair of Armchairs
narra
37 1/2" x 25 1/2" x 19"
(95 cm x 65 cm x 48 cm) each

P 7,000



631



633



632

631
A Dressing Valet
hardwood
36" x 15" x 14 1/2"
(91 cm x 38 cm x 37 cm)

P 5,000



634

632
A Circa 1970's Divan
mahogany
28" x 102" x 35"
(71 cm x 259 cm x 89 cm)

P 10,000

633
A Vanity Chair
hardwood
29" x 24 1/2" x 17 1/2"
(74 cm x 62 cm x 44 cm)

P 5,000

634
A Pair of Lincoln-Gerard Executive Chairs
hardwood and leather
47" x 25" x 24"
(119 cm x 64 cm x 61 cm) each

P 10,000



635

635
A Pair of Circa 1970's Lounge Chairs
faux leather
28" x 28" x 27"
(71 cm x 71 cm x 69 cm) each

P 10,000



636

A Set of Bonacina Pierantonio Outdoor Lounge Chairs

metal and synthetic fiber

center table: 14" x 34 3/4" x 28" (36 cm x 88 cm x 71 cm)

lounge chair: 97" x 65" x 25" (246 cm x 165 cm x 64 cm) each

chairs: 26 1/2" x 33" x 28" (67 cm x 84 cm x 71 cm) each

P 20,000



637

A Modern Tropical Themed Sala Set

rattan

three-seater settee: 30 1/4" x 71" x 24" (77 cm x 180 cm x 61 cm)

armchairs: 30 1/2" x 37" x 24" each (77 cm x 94 cm x 61 cm) each

center table: 16" x 48" x 24 1/2" (41 cm x 122 cm x 62 cm)

side tables: 21" x 26 1/2" x 20 1/2" (53 cm x 67 cm x 52 cm) each

P 5,000







638

A Circa 70's Sala Set

narra

settee: 32" x 73" x 30" (81 cm x 185 cm x 76 cm)

armchairs: 31 1/2" x 28 3/4" x 30" (80 cm x 73 cm x 76 cm) each

center tables:

a. L: 30 3/4" (78 cm) W: 30 1/2" (77 cm) H: 16" (41 cm)

b. L: 40 1/2" (103 cm) W: 20 1/2" (52 cm) H: 14 1/4" (36 cm)

P 10,000



639

A Group Consisting a Table and Three Chairs

table:

glass and metal legs

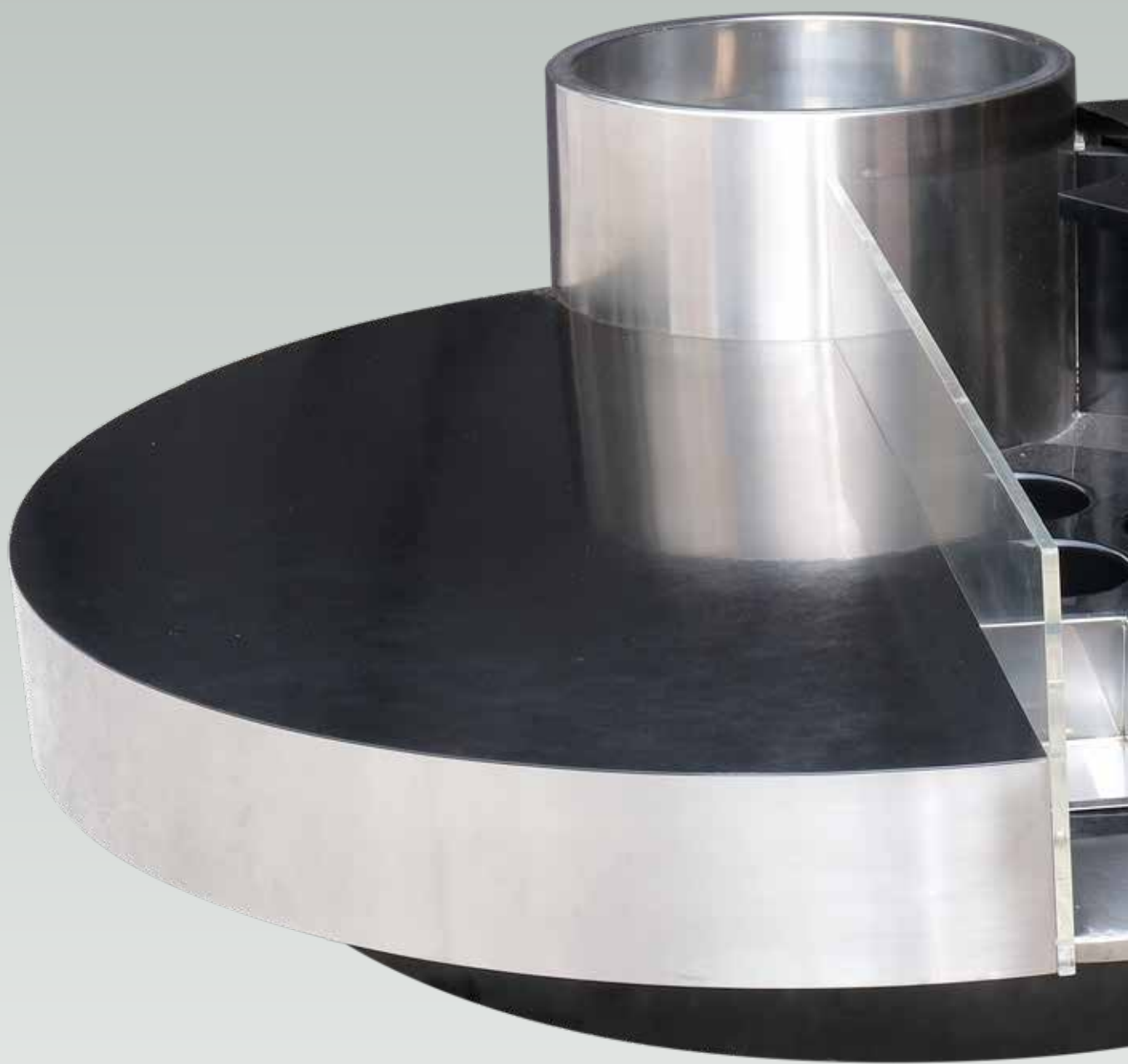
L: 59" (150 cm) W: 35 1/4" (92 cm) H: 30 1/4" (77 cm)

chairs:

linen fabric, metal legs

38" x 16" x 20" (97 cm x 41 cm x 51 cm) each

P 5,000





640

A Massimo Papiri for Mario Sabot 'Harry's Bar' Cocktail Table with Dry Bar

steel

Height: 17 1/2" (44 cm)

Diameter: 48" (120 cm)

P 180,000



641
A Pair of Tahlia Chairs
molded plastic
31 1/4" x 23 1/2" x 18" each
(79 cm x 60 cm x 46 cm)

P 3,000



642
A Pair of Alias Mesh Chairs designed by Alberto Meda
aluminum
30 1/2" x 17" x 17"
(77 cm x 43 cm x 43 cm) each

P 5,000



643
A Charles and Ray Eames for Herman Miller Molded Plastic Armchair Rocker Base
powder-coated steel, natural white oak runners with clear lacquer finish, Injection-molded batch-dyed shell made with post industrial recycled plastic or recyclable polypropylene
26" x 25" x 27" (66 cm x 64 cm x 69 cm)

P 20,000



644

A Pair of Drop Chairs

plastics, powder coated tubular steel legs
34 1/2" x 18" x 22"
(88 cm x 46 cm x 56 cm) each

P 4,000



645

A Pair of Conde House Bols Armchairs

bent oakwood frame and backrest and
leather seat
29 1/2" x 22" x 16 1/2"
(75 cm x 56 cm x 42 cm) each

P 5,000



646

A Goup of Three Isamu Kenochi Stacking Stools

hardwood and laminated wood
17" x 15 3/4" x 15"
(43 cm x 40 cm x 38 cm) each

P 8,000



647
A Togo Style Low Three-Seater Sofa
faux leather
33" x 64" x 35"
(84 cm x 163 cm x 89 cm)

P 6,000



648
Four Calligaros Oakwood Weave Chairs
32" x 15" x 17"
(81 cm x 38 cm x 43 cm) each

P 6,000



649
A Pair of Cantilever Chairs and a Table
 steel and faux leather
 chairs: 30 1/2" x 20" x 23"
 (77 cm x 51 cm x 58 cm) each
 table: H: 22" (56 cm) D: 18 1/2" (47 cm)

P 5,000

650
A Pair of Circa 1980's Cantilever Chairs
 narra, steel base
 31 1/2" x 24" x 20"
 (80 cm x 61 cm 50 cm) each

P 6,000



651
A Pair of Circa 1970's Cantilever Chairs
 steel and fabric
 29 1/2" x 18 1/2" x 20"
 (75 cm x 47 cm x 51 cm) each

P 3,000



652
A Pair of Post-Modern Chairs
 steel and fabric
 32 1/2" x 22" x 23"
 (83 cm x 56 cm x 58 cm) each

P 5,000





653
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



654
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



655
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 10,000



656
A Japanese Mid-Century Modern Dressing Valet
hardwood
47 3/4" x 19 1/4" x 13 1/4"
(121 cm x 49 cm x 34 cm)

P 2,000



657
A Takashi Nii Ottoman
steel, wood, and fabric
14" x 19 1/2" x 16 1/2"
(36 cm x 50 cm x 42 cm)

P 2,000



658
A Mid-Century Coffee Table
hardwood
L: 47" (119 cm)
W: 16" (41 cm)
H: 16 1/2" (42 cm)

P 3,000



659
An Innovator Side Table
steel and laminated wood
L: 24 1/2" (62 cm)
W: 24 1/2" (62 cm)
H: 14" (36 cm)

P 2,000



660
A Solohiya Weave Desk
steel and hardwood
L: 35 1/2" (90 cm)
W: 20 1/4" (51 cm)
H: 25 1/2" (65 cm)

P 2,000



661
A Ronald Schmitt Friedrich-Wilhelm Moeller designed
Glass Center Table
glass and steel
19" x 51" x 30"
(48 cm x 130 cm x 76 cm)

P 10,000

662
A Coffee Table
stainless steel, glass
16 1/4" x 43 1/4" x 23 3/4"
(41 cm x 110 cm x 60 cm)

P 4,000





663

A Modernist Sofa

33" x 88" x 32"

(84 cm x 224 cm x 81 cm)

P 10,000



664

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



665
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



PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED GENTLEMAN

666
A Baliuag Day Bed
narra
29 1/4" x 82" x 39"
(74 cm x 208 cm x 99 cm)

P 20,000



PROPERTY FROM THE
ROMEO JORGE COLLECTION

At the Romeo and Nini Jorge residence in La Vista during the 1980's–90's, one of the country's most splendid assemblage of important Old Master art, antique Filipino furniture, and exquisite Filipino ivory and silver can be found, gracing the halls and rooms of the storied abode where soignee receptions were held featuring the top performance artists of the day.

Mr. Romeo Jorge is an industrialist with a fortune based in agribusiness. He started purchasing antique Filipino furniture in 1982 and became a serious collector of antique Filipino paintings, religious sculpture in wood and ivory, furniture, and household items in 1986. In the early 1980's, he was one of the most active of the big collectors of Philippine art and antiques, along with the Intramuros Administration (represented by Mr. Jaime C Laya, Mrs. Esperanza Bunag-Gatbonton, and Mr. Martin Imperial Tinio Jr), businessman Paulino Que, and leading sugar executive Mr. Antonio Gutierrez. The four big collectors were renowned for their excellent taste and scholarship, along with the requisite impressive resources.

All the best things that entered the market were first offered to them—in turns clandestine, cunning, scheming, dramatic, even comic—by the leading art and antique dealers of the day—Mr. Romeo Bauzon, Mr Terry Baylosis, Mr. Antonio Martino, Mr. Willie Versoza and Mr. Jean-Louis Levy, Mrs. Severina de Asis, Mr. Osmundo Esguerra, Mr. Ramon N. Villegas, Mrs. Cristina Ongpin-Roxas, and Mr. Gerry Esposo and Ms Liza Rama. Competition among the four was fierce albeit polite.

Jorge generously funded expeditions by antique dealers to the farthest corners of the country in search of the best antiques. Through his wife Nini Santos-Jorge, a professor of music at the University of the Philippines, he became a munificent patron of the famous Philippine Madrigal Singers of Dr Andrea Veneracion, hosting fundraising receptions at his elegant La Vista residence and bankrolling their trips to contests abroad.

As decades passed, the magnificent collections of the Intramuros Administration, Mr. Paulino Que, Mr. Antonio Gutierrez, and Mr Romeo Jorge remain as landmarks of excellence in the field of Philippine art and antiques, with each and every piece bearing rarity and importance in the national legacy.

The late 1970's to the 1980's were heady, dazzling times for Filipino arts and antiques. A well-funded and very active government office tasked to restore Intramuros ("Ciudad Murada"/The Walled City) as well as three affluent individuals were busy building their collections—The Intramuros Administration represented by the Central Bank Governor Jaime C. Laya, Esperanza Bunag-Gatbonton, and Martin Imperial Tinio Jr., prominent Chinese-Filipino businessman Paulino Que, leading sugar executive Antonio Gutierrez, and the industrialist Romeo Jorge. (Also an active collector was the First Lady Imelda Romualdez-Marcos and her close circle of "Blue Ladies.") Among friendly rivals Que, Gutierrez, and Jorge, it became the custom to give elegant dinner parties for their tight circle of serious art and antique collectors upon the arrivals of important acquisitions. Those exclusive, intimate dinners of the Que, Gutierrez, and Jorge circle were some of the most coveted invitations of those years. *(Excerpts from essays by Augusto Marcelino Gonzalez III)*



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

667

A Pair of Turn-of the Century 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 80,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

668

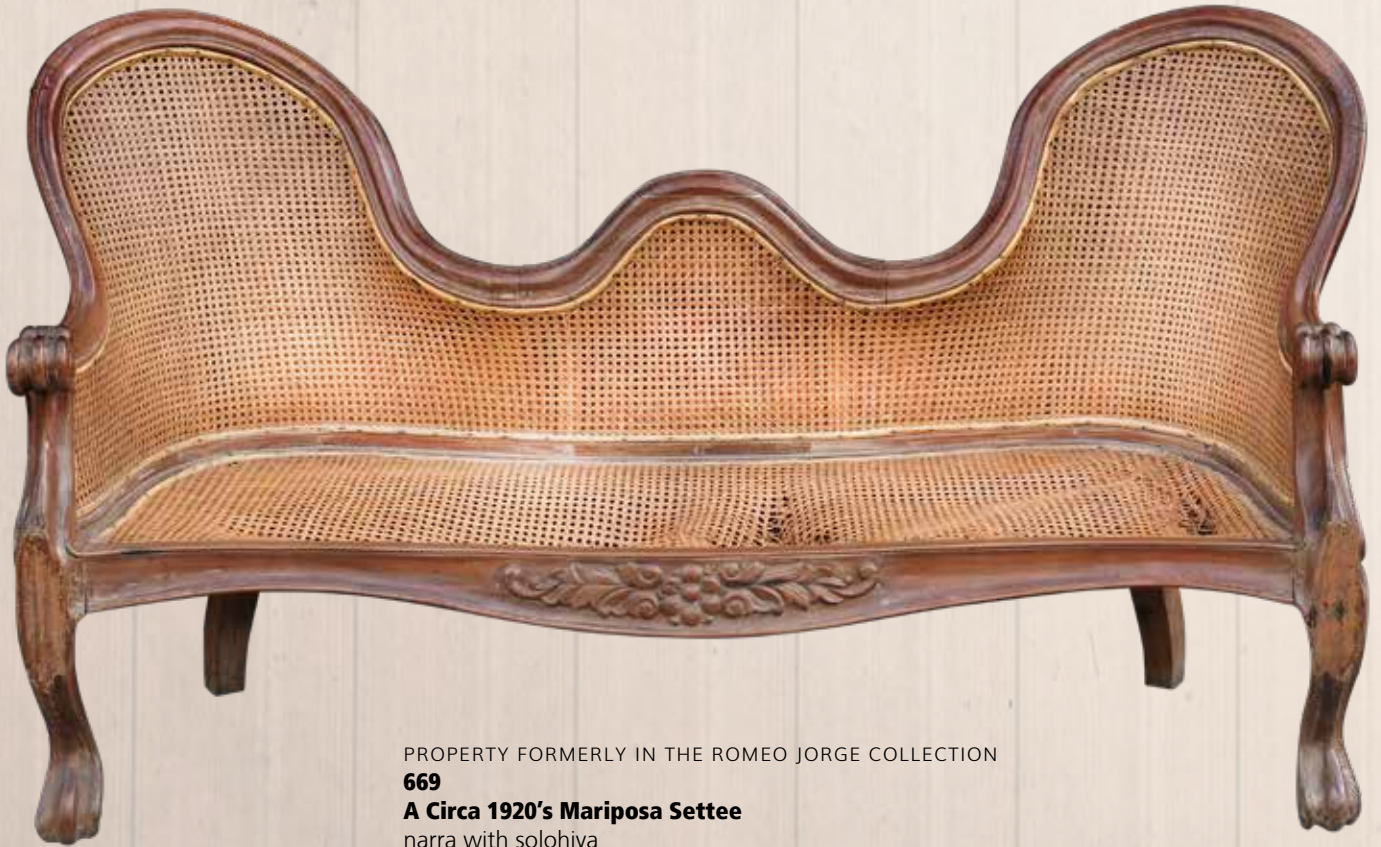
A 19th-Century Butaca or Plantation Chair

kamagong with solohiya

45" x 29 1/2" x 40"

(114 cm x 75 cm x 102 cm)

P 12,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

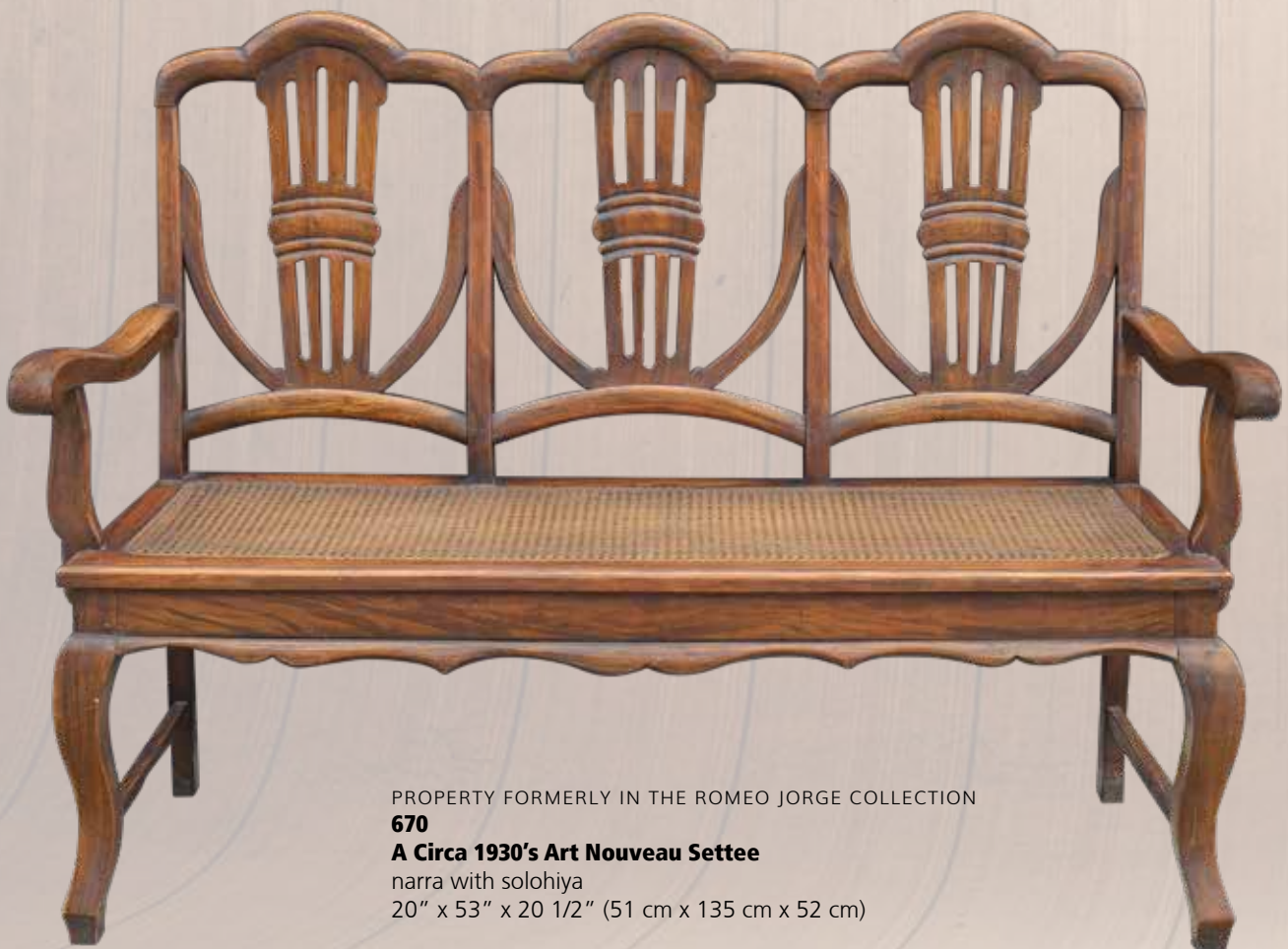
669

A Circa 1920's Mariposa Settee

narra with solohiya

40 1/2" x 71" x 24" (103 cm x 180 cm x 61 cm)

P 40,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

670

A Circa 1930's Art Nouveau Settee

narra with solohiya

20" x 53" x 20 1/2" (51 cm x 135 cm x 52 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

671

A Pair of Circa 1920's Art Nouveau Settees

narra, with solohiya or cane weaving

43 1/2" x 58" x 20" (110 cm x 147 cm x 51 cm) each

P 12,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

672

A Group of Three Early 1900's Carlos Trece Chairs

narra with solohiya

46" x 19" x 19 1/2"

(117 cm x 48 cm x 50 cm) each

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

673

A Pair of Carlos Trece Chairs

narra with solohiya

46" x 18 1/4" x 17"

(117 cm x 46 cm x 43 cm) each

P 6,000

PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

674

A Carlos Trece Chair

narra with solohiya

44 1/2" x 16 1/4" x 16"

(113 cm x 41 cm x 41 cm)

P 3,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

675
An Early 1900's Pair of Carlos Trece Armchairs

narra with solohiya
 49 1/2" x 24" x 22 1/2"
 (126 cm x 61 cm x 57 cm) each

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

676
A Circa 1920's Armchair

narra with solohiya
 44" x 22 3/4" x 25"
 (112 cm x 58 cm x 64 cm)

P 3,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

677
An Art Nouveau Settee

narra and solohiya
 50" x 57" x 20"
 (127 cm x 145 cm x 51 cm)

P 12,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

678
A Pair of Turn-of-the-Century Armchairs

narra, with solohiya or cane weaving
 53 3/4" x 22" x 19 3/4"
 (136 cm x 56 cm x 50 cm) each

P 20,000

PROPERTY FORMERLY IN THE
ROMEO JORGE COLLECTION

679

**A 19th Century Five Drawer
Sheraton Mesa Altar**

narra
L: 59" (150 cm)
W: 21" (53 cm)
H: 36" (91 cm)

P 25,000



PROPERTY FORMERLY IN THE ROMEO
JORGE COLLECTION

680

A 19th Century Mesa Altar

molave
37" x 45" x 17 1/2"
(94 cm x 114 cm x 44 cm)

P 15,000

PROPERTY FORMERLY IN THE ROMEO JORGE
COLLECTION

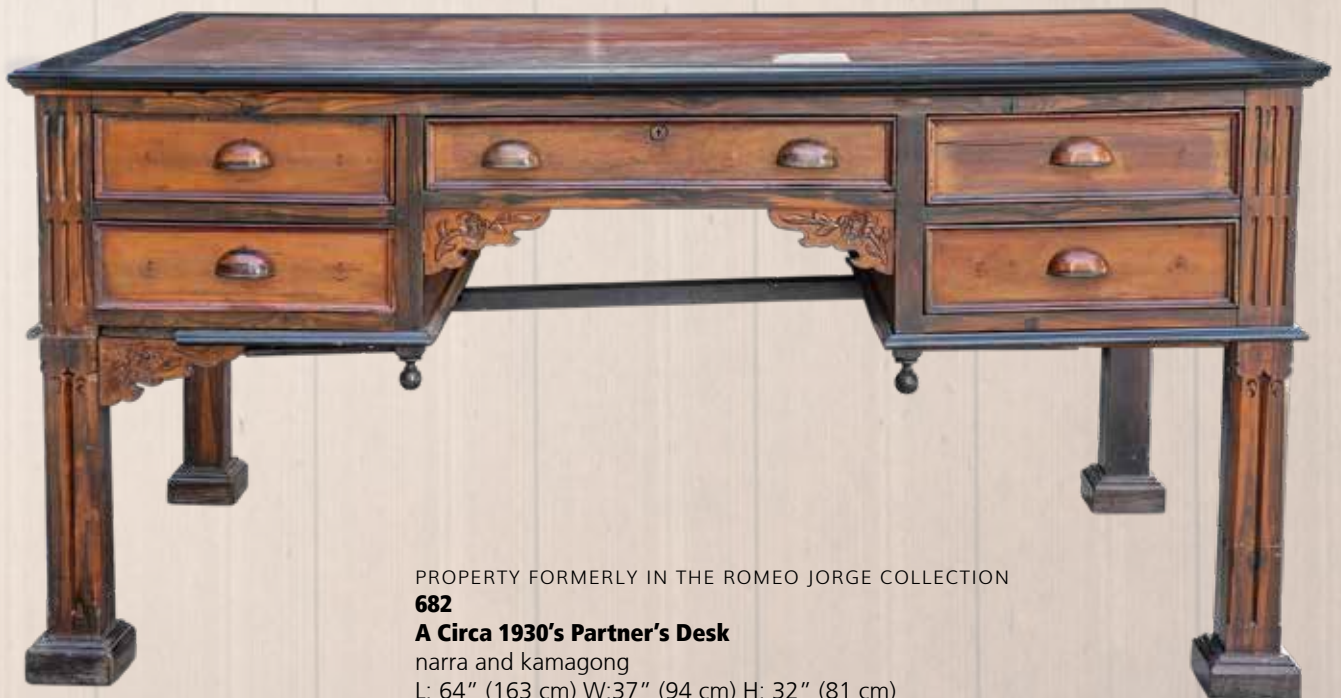
681

A Mesa Altar with Hand-Painted Details

narra
L: 42 1/2" (108 cm)
W: 23" (58 cm)
H: 35 1/2" (90 cm)

P 15,000





PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

682

A Circa 1930's Partner's Desk

narra and kamagong

L: 64" (163 cm) W:37" (94 cm) H: 32" (81 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

683

A 19th Century Five Drawer Mesa Altar

narra

L: 62 1/2" (159 cm) W: 26 3/4" (68 cm) H: 36" (91 cm)

P 25,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

684

A 19th Century Marble Top Lamesita

narra

L: 43 1/4" (110 cm) W: 21 1/2" (55 cm) H: 30 1/2" (77 cm)

P 6,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

685

A 19th Century Bohol Trestle Table

narra

L: 32 1/2" (83 cm) W: 20" (51 cm) H: 24" (61 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

686

A Regency Style Dining Table

teakwood

L: 65" (165 cm)

W: 40 3/4" (104 cm)

H: 29 1/2" (75 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

687

A Turn-of-the-Century Marble-Top Console Table

narra

L: 50" (127 cm) W: 20" (51 cm) H: 32 1/2" (83 cm)

P 18,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

688

An Early 1900's Marble-Top Foyer Table

narra

H: 29 3/4" (76 cm)

D: 32" (81 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

689

A Circa 1930's Marble-Top Foyer Table

narra

H: 30" (76 cm)

D: 43 1/2" (110 cm)

P 12,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

690

A Commonwealth-Period Table

narra

L: 72" (183 cm)

W: 35" (89 cm)

H: 30 1/2" (77 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

691

A Circa 1960's Round-Top Table

oakwood

H: 30" (76 cm)

D: 74" (188 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO
JORGE COLLECTION

692

A Round-Top Table

narra

H: 30 1/2" (77 cm)

D: 54 1/2" (138 cm)

P 8,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

693

A Turn-of-the-Century One-Piece-Round-Top Table

narra and molave

H: 30 1/2" (77 cm)

D: 51" (130 cm)

P 25,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

694

A Turn-of-the-Century One-Piece-Top Dining Table

narra

H: 29 1/4" (74 cm)

D: 77 1/4" (196 cm)

P 50,000





PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

695

An Early 1900's Comoda

narra

43 1/2" x 50" x 18 1/2"
(110 cm x 127 cm x 47 cm)

P 15,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

696

A 19th Century Baliuag Comoda De Poste

narra

45" x 54 1/2" x 22"
(114 cm x 138 cm x 56 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

697

A Bohol Comoda

narra

48" x 49" x 25"

(122 cm x 124 cm x 64 cm)

P 25,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

698

A 19th Century Comoda De Poste

narra

55 1/2" x 58" x 25 3/4"

(141 cm x 147 cm x 65 cm)

P 15,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

699

A Comoda

hardwood and laminated wood

57 1/2" x 41" x 22"

(146 cm x 104 cm x 56 cm)

P 4,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

700

An Oriental Side Board

teakwood

L: 86 1/2" (220 cm)

W: 22" (56 cm)

H: 37" (94 cm)

P 12,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

701

An Oriental Side Cabinet

teakwood

39" x 22 1/2" x 17"

(99 cm x 57 cm x 43 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

702

A Pair of Early 1900's Chest of Drawers

narra

a. 39 1/2" x 45" x 22" (100 cm x 114 cm x 56 cm)

b. 39" x 49" x 22" (99 cm x 124 cm x 56 cm)

P 30,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

703

An Antique Chest of Drawers

narra with kamagong and lanite inlay

32 1/2" x 44 1/2" x 18"

(83 cm x 113 cm x 46 cm)

P 15,000

PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

704

An Early 1800's Arched Top Baul

narra

13 1/2" x 22" x 12"

(34 cm x 56 cm x 30 cm)

P 8,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

705

A Baul de Butones

narra

16" x 26 3/4" x 14 3/4"

(41 cm x 68 cm x 37 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

706

A Baul de Butones

narra

22 3/4" x 30 3/4" x 16 3/4"

(58 cm x 78 cm x 43 cm)

P 10,000





PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

707

A Circa 1920's Sideboard or Buffet Table

narra

L: 102 1/2" (260 cm)

W: 21 1/2" (55 cm)

H: 38 1/4" (97 cm)

P 8,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

708

A Breakfront Sideboard

mahogany

L: 72" (183 cm)

W: 26" (66 cm)

H: 42" (107 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

709

A Circa 1930's Lansena

narra

82" x 66 1/2" x 23 1/2"

(208 cm x 169 cm x 60 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

710

A Turn-of-the-Century Aparador

narra

85 1/4" x 44 1/2" x 23"

(217 cm x 113 cm x 58 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

711

A Circa 1930's Aparador

narra

78 3/4" x 51" x 22 1/2"

(200 cm x 130 cm x 57 cm)

P 8,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

712

A Circa 1920's Aparador

narra

93" x 54 1/2" x 22" (236 cm x 138 cm x 56 cm)

P 15,000



PROPERTY FORMERLY IN THE ROMEO JORGE
COLLECTION

713

An Antique Almario or Pillow Rack

narra

85" x 31" x 19 1/2"

(216 cm x 79 cm x 50 cm)

P 8,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

714

A Pair of Circa 1930's Vajileras

narra

a. 80" x 55" x 20"

(203 cm x 140 cm x 51 cm)

b. 75" x 55" x 20"

(191 cm x 140 cm x 51 cm)

P 30,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

715

A Vitrine or Display Cabinet

hardwood and glass

72" x 32" x 32"

(183 cm x 81 cm x 81 cm)

P 5,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

716

A Pre-War Tocador

narra and kamagong

72" x 42" x 20"

(183 cm x 107 cm x 51 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

717

A Main Altar Column

molave

76" x 12 1/2" x 6"

(193 cm x 32 cm x 15 cm)

P 5,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

718

A 19th Century Bishop's Chair

hardwood

42" x 28 1/2" x 25"

(107 cm x 72 cm x 64 cm)

P 40,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

719

A 19th Century Altar Frontal

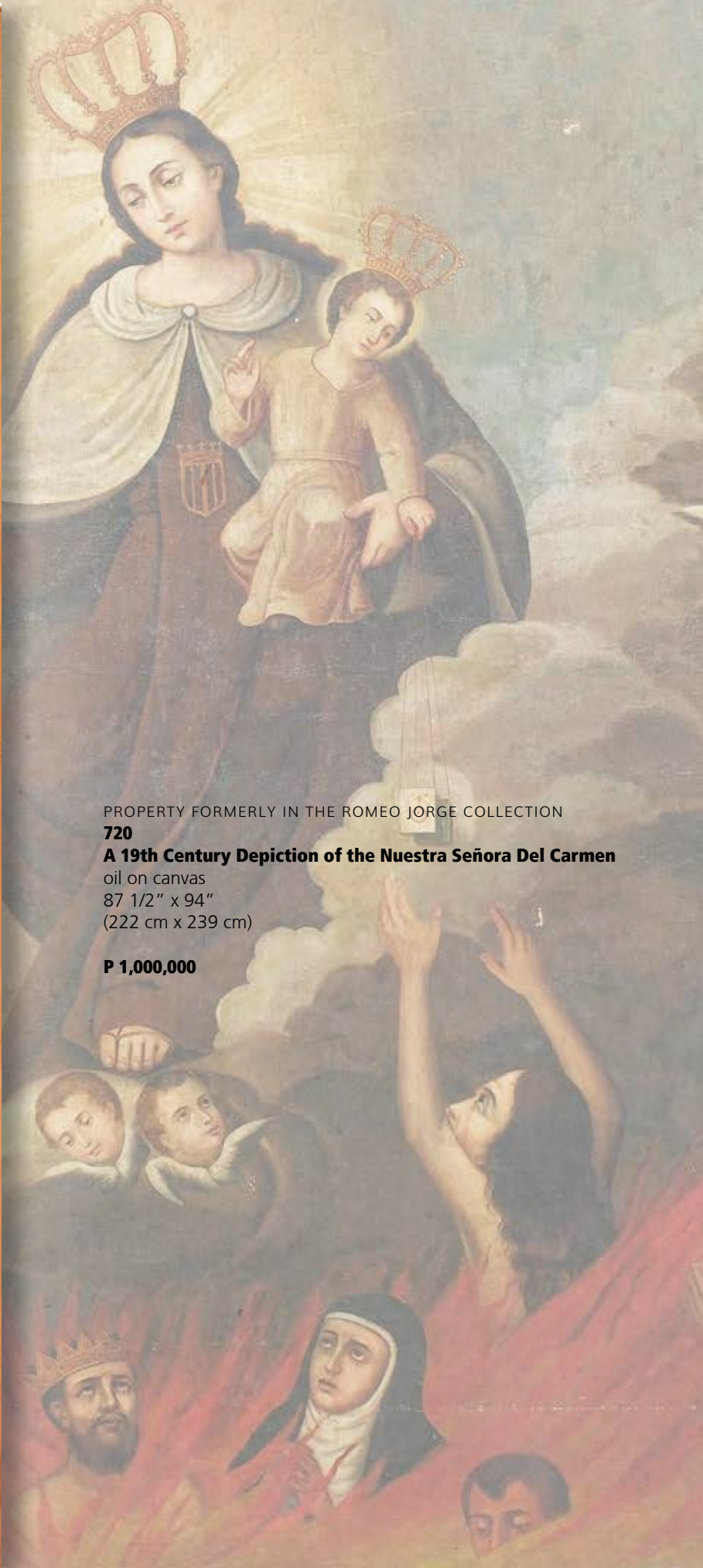
molave

20 1/2" x 71" x 21 1/2"

(52 cm x 180 cm x 55 cm)

P 20,000





PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION
720

A 19th Century Depiction of the Nuestra Señora Del Carmen

oil on canvas
87 1/2" x 94"
(222 cm x 239 cm)

P 1,000,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

721

A 19th Century Icon Depicting the Virgen Del Rosario

oil on wood

19 3/4" x 14 3/4"

(50 cm x 37 cm)

P 200,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

722

A 19th Century Religious Icon Depicting The Virgen La Paloma

oil on wood

16" x 12"

(41 cm x 30 cm)

P 100,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

723

**A 19th Century Icon Depicting
La Santissima Virgen Del Rosario**

oil on wood

43 1/2" x 32" x 2"

(110 cm x 81 cm x 5 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

724

**A 19th Century Religious Icon Depicting
The Virgin of the Rosary**

oil on wood

16" x 12"

(41 cm x 30 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

725

A 19th Century Icon Depicting the Holy Virgin

oil on wood
16 3/4" x 12 1/2"
(43 cm x 32 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

726

A 19th Century Icon Depicting the Dolorosa

oil on wood
19" x 13 3/4"
(48 cm x 35 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

727

A 19th Century Religious Icon Depicting The Virgen La Paloma

oil on wood

17 1/2" x 13 1/2"

(44 cm x 34 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

728

A 19th Century Religious Icon Depicting The Virgen De Porta Vaga

gold applique on textile

13" x 10"

(33 cm x 25 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

729

**A 19th Century Icon Depicting
The Death of St. Joseph**

oil on wood
18 1/2" x 15 1/2"
(47 cm x 39 cm)

P 20,000

PROPERTY FORMERLY IN THE ROMEO JORGE
COLLECTION

730

**A 19th Century Religious Icon
Depicting San Alexandro**

oil on wood
15" x 11"
(38 cm x 28 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

731

**A 19th Century Icon Depicting
"Via Crucis"**

oil on wood
26 1/2" x 23 3/4" (67 cm x 60 cm)

P 20,000





PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

732

A 19th Century De Bulto of The Dolorosa

ivory on a wooden base
ivory: 8 3/4" x 3 1/2" x 2 1/2"
(22 cm x 9 cm x 6 cm)

with base: 11 3/4" x 2 3/4" x 2 3/4"
(30 cm x 7 cm x 7 cm)

P 40,000



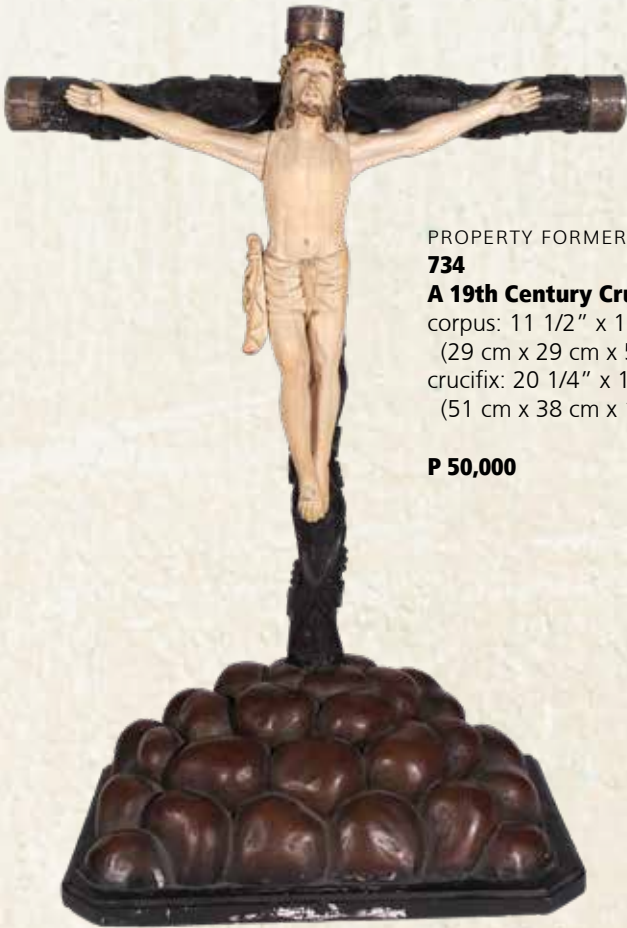
PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

733

An Image of the Madonna and Child by Graciano Nepomuceno

hardwood, ivory hands, head, feet and Niño
santo: 19" x 6" x 5" (48 cm x 15 cm x 13 cm)
with virina and stand: H: 25" (64 cm) D: 10" (25 cm)

P 40,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

734

A 19th Century Crucifix with an Ivory Corpus

corpus: 11 1/2" x 11 1/2" x 2"

(29 cm x 29 cm x 5 cm)

crucifix: 20 1/4" x 15" x 7 1/2"

(51 cm x 38 cm x 19 cm)

P 50,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

735

A 19th Century Crucifix with an Ivory Corpus

corpus: 9" x 7" x 1"

(23 cm x 18 cm x 3 cm)

crucifix: 20" x 9" x 6"

(51 cm x 23 cm x 15 cm)

P 50,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

736

A 19th Century Santo de Bulto Depicting San Vicente Ferrer

hardwood, ivory head

15" x 7 1/2" x 5"

(38 cm x 19 cm x 13 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

737

A 19th Century Tableau of San Jose and the Niño Jesus

ivory masks and hardwood

Niño: 13" x 5" x 4"

(33 cm x 13 cm x 10 cm)

Joseph: 20 1/4" x 8" x 7"

(51 cm x 20 cm x 18 cm)

Holy family: 25 1/4" x 16 1/2" x 9 1/2"

(64 cm x 42 cm x 24 cm)

P 50,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

738
A 19th Century De Bulto Depicting San Agustin

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

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

739
An Early 1900's Life-sized De Bulto Depicting Sta. Catalina

hardwood
53" x 22" x 18" (135 cm x 56 cm x 46 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

740
A Santo De Bulto Depicting The Madonna and Child

hardwood
20" x 7" x 5"
(51 cm x 18 cm x 13 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

741
A De Bulto of the Madonna and Child

hardwood
42" x 10 1/2" x 12"
(107 cm x 27 cm x 30 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

742

A 19th Century Tableau of San Roque

hardwood

37" x 15" x 10"

(94 cm x 38 cm x 25 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

743

A 19th Century Tableau of San Roque

hardwood

18 1/2" x 11" x 8"

(47 cm x 28 cm x 20 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

744

A 19th Century Tableau of San Roque

hardwood

24" x 14" x 10" (61 cm x 36 cm x 25)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

745

A 19th Century De Tallado of "San Juan Evangelista"

molave, polychrome, gesso

34 1/2" x 18" x 10 1/2" (88 cm x 46 cm x 27 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

746

A Group of Five Santos De Bulto Depicting the Santo Niño

hardwood

- a) 14 1/2" x 6" x 5 1/2" (37 cm x 15 cm x 14 cm)
- b) 13" x 6" x 3" (33 cm x 15 cm x 8 cm)
- c) 13" x 6" x 5 1/2" (33 cm x 15 cm x 14 cm)
- d) 14" x 6" x 4" (36 cm x 15 cm x 10 cm)
- e) 15" x 6" x 4" (38 cm x 15 cm x 10 cm)

P 50,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

747

A Group of Four Santos de Bulto

a) San Juan Evangelista

11 3/4" x 7 1/2" x 3 1/4" (30 cm x 19 cm x 8 cm)

b) San Antonio de Padua

molave

18 1/4" x 6" x 4 1/2" (46 cm x 15 cm x 11 cm)

c) San Isidro Labrador

molave

24" x 11" x 7" (61 cm x 28 cm x 18 cm)

d) Pietà

18" x 9" x 5" (46 cm x 23 cm x 13 cm)

P 30,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

748

A 19th-Century Tableau Depicting San Rafael in an Urna

polychrome wood

23" x 24" x 9 1/2"

(58 cm x 61 cm x 24 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

749

A 19th Century Immaculada in an Urna

polychromed hardwood

35" x 26" x 13"

(89 cm x 66 cm x 33 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

750

A 19th Century Relieve or Bas Relief Depicting San Antonio de Padua

polychromed hardwood

20" x 15 1/2" (51 cm x 39 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

751
A Relieve or Bas Relief Depiction of San Jose and the Niño Jesus

polychromed hardwood
 31" x 21" x 5" (79 cm x 53 x 13 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

752
A Resolute "Nuestra Señora del Rosario" Alto Relieve

19th Century, Cebu
 wood, polychrome, gesso, non-precious metal and stone earrings
 19 1/2" x 10" x 2 1/2" (49 cm x 25 cm x 6 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

753
A 19th Century Relieve or Bas Relief Depicting the Holy Family

hardwood
 28" x 18" (71 cm x 46 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

754
A 19th Century Relieve or Bas Relief Depicting the Crucifixion

molave wood
 20 1/2" x 16 1/2" x 3" (52 cm x 42 cm x 8 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

755

A Relieve or Bas Relief Depiction of San Pedro

molave

63 1/2" x 3" x 25"

(161 cm x 8 cm x 64 cm)

P 25,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

756

A Century Old Fragmentary Altar Frontal

molave

56" x 16 1/2" x 3"

(142 cm x 42 cm x 8 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION
757

A Processional Crucifix

silver
17" x 14 1/2" x 1 1/2"
(43 cm x 36 cm x 4 cm)
weight: 1,800 grams

P 50,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

758

A Chalice and Monstrance

brass

chalice:

H: 8 3/4" (22 cm) D: 5 1/2" (14 cm)

monstrance:

H: 24" (61 cm) W: 10" (25 cm) D: 9" (23 cm)

P 10,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

759

A Pair of 19th Century Ramilletes

silverplated brass

16" x 9 1/2" x 7"

(41 cm x 24 cm x 18 cm) each

P 25,000



760

A Group of 19th Century Religious Icons

hardwood

- a. 17" x 14" (43 cm x 36 cm)
- b. 21" x 14" (53 cm x 36 cm)
- c. 19 1/2" x 13 1/4" (50 cm x 34 cm)
- d. 13 1/2" x 9" (34 cm x 23 cm)
- e. 14" x 9 1/2" (36 cm x 24 cm)
- f. 14 1/2" x 11" (37 cm x 28 cm)
- g. 11" x 7 1/2" (28 cm x 19 cm)

P 30,000



761
A Relieve or Bas Relief
 hardwood
 14" x 9 1/2" (36 cm x 24 cm)

P 10,000



762
An Image of Our Lady of Fatima with a 1950's Urna
 escayola
 23 1/2" x 11" x 8"
 (60 cm x 28 cm x 20 cm)

urna
 narra
 31" x 14" x 11" (79 cm x 36 cm x 28 cm)

P 15,000



763
A Group of Santos De Bulto
 hardwood
 a. 15" x 5" x 5" (38 cm x 13 cm x 13 cm)
 b. 11" x 3 1/2" x 5" (28 cm x 9 cm x 13 cm)
 c. 13" x 4 1/2" x 5" (33 cm x 11 cm x 13 cm)
 d. 13 1/2" x 4" x 5" (34 cm x 10 cm x 13 cm)
 e. 15" x 4" x 3 1/2" (38 cm x 10 cm x 9 cm)
 f. 13 1/2" x 4 1/2" x 4" (34 cm x 11 cm x 10 cm)
 g. 13" x 4 1/2" x 8 1/2" (33 cm x 11 cm x 22 cm)

P 10,000



764
A Circa 1960's Maximo Vicente Sacred
Heart of Christ
hardwood
28" x 11" x 12"
(71 cm x 28 cm x 30 cm)

P 30,000



765
A Santo de Bulto Depicting San Jose
polychrome wood
H: 48" x L: 10" x W: 24"
(122 cm x 25 cm x 61 cm)

P 18,000



766
A Life-sized De Bulto of St. Francis
hardwood
59 3/4" x 18 1/4" x 17"
(152 cm x 46 cm x 43 cm)

P 5,000



767
A Statuette of an Angel Bearing Torch
hardwood with polychromy
55" x 20" x 15"
(140 cm x 51 cm x 38 cm)

P 20,000



768
A Life-sized De Bulto of St. Francis
hardwood
43 1/2" x 16" x 13"
(110 cm x 41 cm x 33 cm)

P 10,000



769

A Santo de Bulto Depicting the Virgin Mary

balayong

28 1/4" x 11" x 8 3/4"

(72 cm x 28 cm x 22 cm)

P 18,000



770
A 19th Century Relieve or Bas Relief Depicting
"The Flight To Egypt"

polychromed hardwood
47" x 26 1/2" x 3"
(119 cm x 67 cm x 8 cm)

P 400,000



771

A Group of Religious Images

- 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



772

Two Santos De Bulto

hardwood

- a. 11 1/2" x 3 3/4" x 3 3/4" (29 cm x 10 cm x 10 cm)
- b. 11 1/2" x 3" x 4 1/2" (29 cm x 8 cm x 11 cm)

P 1,000

773

An Image of the Niño Dormido

hardwood

- 13" x 7 1/2" x 5"
- (33 cm x 19 cm x 13 cm)

P 35,000



774
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



775
A Century Old Primitive Crucifix
fully chromed hardwood
16 1/2" x 11" x 6"
(41 cm x 27 cm x 15 cm)

P 20,000



776
A Relieve or Bas-Relief
hardwood
21 1/2" x 20 1/4" x 2"
(55 cm x 51 cm x 5 cm)

P 4,000



777
A 19th Century Crucifix with an Ivory Corpus in an Antique Urna
ivory corpus:
wingspan: 5 3/4" (15 cm)
head to toe: 7 3/4" (20 cm)
body: 1 1/4" (3 cm)

crucifix: 17 3/4" X 8 1/2" (45 cm x 22 cm)
urna: 38 1/4" x 16 3/4" x 12 1/2" (97 cm x 43 cm x 32 cm)

P 80,000



778
A 19th Century Meubles en Deux Corps
hardwood possibly oakwood
45 3/4" x 32" x 18"
(116 cm x 81 cm x 46 cm)

P 25,000



779
A Pair of Pre-War Urnas
narra
26" x 24" x 8"
(66 cm x 61 cm x 20 cm) each

P 20,000



PROPERTY FROM THE PURITA KALAW LEDESMA COLLECTION

780

A 19th Century Urna

polychromed hardwood
 25" x 23" x 11 1/2"
 (64 cm x 58 cm x 29 cm)

P 10,000



PROPERTY FROM THE PURITA KALAW LEDESMA COLLECTION

781

A 19th Century Tableau of San Roque

polychromed hardwood
 20 1/2" x 9 1/2" x 5"
 (52 cm x 24 cm x 13 cm)

P 10,000



782

Two Antique Carozza Panels

hardwood
 a. 14" x 16" x 2 1/2"
 (36 cm x 41 cm x 6 cm)
 b. 16" x 26" x 2 3/4"
 (41 cm x 66 cm x 7 cm)

P 15,000

lots 783 - 790

PROPERTY FROM THE
FAMILIA BARRERA Y ALIMURUNG
Bacolor, Pampanga

The Barrera family is an offshoot of the Alimurung clan of Bacolor, Pampanga, one of the oldest among its few patrician families -- Alimurung, Angeles-David, Buyson, de Jesus, de Leon, Gonzalez, Granda, Gutierrez-David, Joven, Leon-Santos, Liongson, Malig, Michels de Champourcin (pronounced in Capampangan as: "Tsam-poor-sin"), Palma, Panlilio, Ramirez, Rodriguez, Samia, Soto, Suarez, Valdes, Ventura. The Alimurung (Tausug/Badjao "Ali Murung"; Capampangan "ali murung" = "will not step back") clan has Muslim/Islamic origins, a throwback to the pre-colonial era to the Spanish colonial era from the 1500's, 1600's, 1700's, 1800's when Moro/Tausug/Badjao slave raiders periodically attacked Tondo and the riverine Pampanga towns Sasman, Guagua, Bacolor, Santa Rita, San Fernando, Masicu/Mexico, Masantol, Macabebe in their constant search for slaves and valuables.

Don Marciano Barrera and his wife Dona Valentina Alimurung had children, among them: Atty Jesus Gonzalo Barrera y Alimurung, Benjamin Barrera y Alimurung, and

Lourdes Barrera y Alimurung. There was a subsequent move to Concepcion, Tarlac (a former town of Pampanga) and that was where Jesus Barrera was born on 18 December 1896. Atty Jesus Gonzalo Barrera y Alimurung and his wife Mercedes Angeles y Isaac had four children, among them: Atty Enrique Jose Jesus Angeles Barrera (married Filomena Mueller Ocampo), Sergio Angeles Barrera — Ambassador to Brazil, Canada, and Italy (married Filomena Roces Verzosa). Oscar Angeles Barrera (married to Bella Santos), Angelina Barrera. After his wife Mercedes Angeles passed away, Atty Jesus Barrera married the beautiful widow Aurora Reyes (daughter of Judge Ricardo Reyes y Fuentes, the second Mrs Claro Mayo Recto who became the second Mrs Jesus Alimurung Barrera).



TOP: Jesús Gonzalo Barrera y Alimurung;



PROPERTY FROM THE BARRERA-VERZOSA FAMILY
783

A Pair of Republic Period Drum Stools

height: 22" (56 cm) each
side: 10 1/2" (27 cm) each

P 20,000



PROPERTY FROM THE BARRERA-VERZOSA FAMILY
784

Two Celadon Planters

a. 10" x 12" x 13"
(25 cm x 30 cm x 33 cm)
b. 8 1/2" x 13 1/2" x 10 1/2"
(22 cm x 34 cm x 27 cm)

P 30,000



PROPERTY FROM THE BARRERA-VERZOSA FAMILY

785

A Relieve or Bas Relief Depicting The Holy family with Ivory Masks and Hands

hardwood

31" x 17" x 3" (79 cm x 43 cm x 8 cm)

P 15,000



PROPERTY FROM THE BARRERA-VERZOSA FAMILY

786

A Ten Light Chandelier

glass

H: 35 1/2" (90 cm)

D: 33" (84 cm)

P 15,000



PROPERTY FROM THE BARRERA-VERZOSA FAMILY

787

A Twelve Light Chandelier

glass

H: 42" (107 cm)

D: 33" (84 cm)

P 15,000

PROPERTY FROM THE BARRERA-VERZOSA FAMILY

788

A Sixteen Light Chandelier

brass with etched glass virinas

H: 48" (122 cm)

D: 43" (109 cm)

P 15,000







PROPERTY FROM THE BARRERA-VERZOSA FAMILY

789

A Turn-of-the-Century Sectional Table or Magic Table

narra

L: 58 1/2" (149 cm)

W: 30" (76 cm)

H: 42" (107 cm)

extended:

L: 136" (345 cm)

W: 30" (76 cm)

H: 42" (107 cm)

P 25,000





PROPERTY FROM THE BARRERA-VERZOSA FAMILY

790

A Nest of Tables

hardwood

a. 23" x 21 1/2" x 21 1/2"

(58 cm x 55 cm x 55 cm)

b. 21" x 17 1/2" x 17 1/2"

(53 cm x 44 cm x 44 cm)

c. 16" x 11" x 11"

(41 cm x 28 cm x 28 cm)

P 6,000

THE LEGACY OF
THE TANTOCO-REYES MANSION
Treasures from a Malolos Heritage House



General under the conditions that classes would be held during the day and that the women shoulder the finances related to the overall operation of the school. Rizal famously lauded and immortalized the efforts of the women in his famous letter “To the Young Women of Malolos.”

Four years later, in 1892, Maria Tionson married cabeza de barangay Lino Reyes, the sister of Leoncia Reyes, who was also among the valiant twenty.

The house that Maria and Lino built was strategically located across the eastern side of the Malolos Church, whose convent served as Emilio Aguinaldo’s presidential palace. The house became the office of Apolinario Mabini in his official function as “Secretaria del Exterior” (now known as the Secretary of Foreign Affairs) of the First Philippine Republic. The house also served as Mabini’s office as “Chief Adviser” to Aguinaldo. The official website of the Malolos LGU says that according to old stories, “Mabini and Aguinaldo were often heard arguing from this house.”

The Reyes-Tantoco house suffered extensive damage when it was ravaged by fire in 1899. Aguinaldo had ordered the burning of the Malolos Church as part of his scorched-earth policy against the attacking American forces. The searing flames quickly engulfed the nearby structures, including the famed house. Reconstruction of the mansion commenced shortly thereafter, with several renovations occurring until the pre-WWII era.

Unfortunately, the house did not survive the blows of modernization and has now been demolished. However, tangible pieces of the house have survived and found their way to Leon Gallery. These fragments have seen members of the prominent family and important historical figures (including Mabini and Aguinaldo) pass through its portals and walk through the hallowed halls of the heritage mansion. Four-panel folding doors led one from the expansive sala to the cuarto principal (master’s bedroom) of Lino and Maria. The other two pairs of doors flanked on both sides of the staircase also served as entrances, one to the master’s bedroom and the other to the couple’s children’s room. The arch can be found welcoming guests from the hallway to the sala. (Adrian Maranan)

Located in downtown Malolos, formally designated as the “Malolos Historic Town Center,” the Lino and Maria Reyes House was a silent witness to the Philippines’ struggle to preserve the integrity of its newfound sovereignty towards the turn of the century.

Built by the couple Lino Santos Reyes and Maria Tionson Tantoco, the exact year the house was constructed cannot be ascertained, although old photographs dating from the late 19th century attest to the abode’s existence way back to the twilight years of Spanish colonial rule (Lino and Maria were wedded in 1892, a reinforcing reference for the house’s erection in the late 19th century).

Born in 1869, Maria Tionson was one of the historic twenty “Women of Malolos” who bravely petitioned Governor-General Valeriano Weyler on 12 December 1888 to open a school where they could learn Spanish despite opposition from the town friar. Their petition was eventually approved by the Governor-





PROPERTY FROM THE
TANTOCO-REYES MANSION COLLECTION

791

A Lot Comprised of Doors and Architectural Details from the Tantoco-Reyes Mansion

a. Two 19th Century Door Assembly

narra
144" x 77" x 7"
(366 cm x 196 cm x 18 cm) each

b. A 19th Century Door Assembly

narra
126" x 146" x 5 1/2"
(320 cm x 371 cm x 14 cm)

c. A 19th Century Arch

narra
137" x 156" x 11"
(348 cm x 396 cm x 28 cm)

d. Thirteen Kantoneras

hardwood
37" x 37" x 2"
(93 cm x 93 cm x 5 cm) each

e. Nine Wall Panels

narra
a. 29" x 57 1/2" x 1 1/2" (74 cm x 146 cm x 4 cm)
b. 29" x 57 1/2" x 1 1/2" (74 cm x 146 cm x 4 cm)
c. 29" x 57 1/2" x 1 1/2" (74 cm x 146 cm x 4 cm)
d. 29" x 51" x 1 3/4" (74 cm x 130 cm x 4 cm)
e. 29" x 57 1/2" x 1 3/4" (74 cm x 146 cm x 4 cm)
f. 29" x 57 1/2" x 1 3/4" (74 cm x 146 cm x 4 cm)
g. 29 1/2" x 57" x 2" (75 cm x 145 cm x 5 cm)
h. 29" x 40" x 2" (74 cm x 102 cm x 5 cm)

P 3,000,000



ABOVE: Images from the Lino and Maria Reyes House in Malolos, Bulacan. © Akyat- Bahay Gangster: <https://akyat-bahay-gangster.blogspot.com/2011/02/ix-great-grand-and-gracious-but-grimy.html>





PROPERTY FROM THE TANTOCO-REYES COLLECTION

Two 19th Century Door Assembly

narra

144" x 77" x 7"

(366 cm x 196 cm x 18 cm) each



PROPERTY FROM THE TANTOCO-REYES COLLECTION

A 19th Century Door Assembly

narra

126" x 146" x 5 1/2"

(320 cm x 371 cm x 14 cm)





PROPERTY FROM THE TANTOCO-REYES COLLECTION

A 19th Century Arch

narra

137" x 156" x 11"

(348 cm x 396 cm x 28 cm)





PROPERTY FROM THE TANTOCO-REYES COLLECTION

Thirteen Kantoneras

hardwood

37" x 37" x 2"

(93 cm x 93 cm x 5 cm) each



PROPERTY FROM THE TANTOCO-REYES COLLECTION

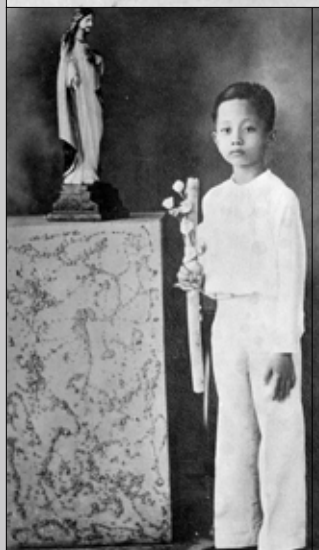
Nine Wall Panels

narra

- a. 29" x 57 1/2" x 1 1/2" (74 cm x 146 cm x 4 cm)
- b. 29" x 57 1/2" x 1 1/2" (74 cm x 146 cm x 4 cm)
- c. 29" x 57 1/2" x 1 1/2" (74 cm x 146 cm x 4 cm)
- d. 29" x 51" x 1 3/4" (74 cm x 130 cm x 4 cm)
- e. 29" x 57 1/2" x 1 3/4" (74 cm x 146 cm x 4 cm)
- f. 29" x 57 1/2" x 1 3/4" (74 cm x 146 cm x 4 cm)
- g. 29 1/2" x 57" x 2" (75 cm x 145 cm x 5 cm)
- h. 29" x 40" x 2" (74 cm x 102 cm x 5 cm)
- i. 29" x 40" x 2" (74 cm x 102 cm x 5 cm)

lots 792 - 802

THE LEGACY OF
DON EUGENIO "GENY" LOPEZ JR.



TOP: The Lopez family at home; BOTTOM LEFT TO RIGHT: A young Eugenio Lopez Jr prepares for his first Holy Communion; Geny while in exile in San Francisco during the 1970's; Geny with his uncle, vice president Fernando Lopez; © Lopez Museum, Tatlerasia



Classic Refinement

A Rare 'Olympic' Altar Table

From the Geny Lopez Collection

This neoclassical "mesa altar" altar table of "balayong" wood from Batangas province has a multipanel top with receding moldings on the sides. The tabletop is supported by the four legs of the casing, with additional support provided by the four, thick guilloche brackets attached to the upper sections of the legs which run through the height of the piece (colloquially termed "Olympic" by antique agents and dealers; the repeating guilloche patterns of interlocking circles/ovals actually began in the ancient Near East, popularized in Classical Greece and Rome, and were still used in Medieval design). There are four drawers, two on top and two below, applied with "kamagong" strips edged with lanite line inlay flanked by etched rosettes, as well as individual rosettes, to simulate deconstructed panels with concave corners. The front of the casing is embellished with equidistant bone inlay of etched diamond-shapes flanked by etched rosettes on the kamagong frames surrounding the drawers. Underneath the three drawers is a triangular "cenefa"/apron of the guilloche pattern. The sides of the casing are two horizontal solid pieces of "balayong." The back of the casing are also two horizontal solid pieces of "balayong." Supporting the four sides of the casing are elegant, turned baluster legs with multiple rings characteristic of Batangas. Much thought and effort were spent on this piece by the Batangueno master craftsmen who produced it.

In serious Filipino art and antique collecting circles, the most revered trophy is a genuine "Batangas Uno" mesa altar of reddish-brown "balayong" wood (*Azalia rhomboides*) accented with kamagong wood (*Diospyros discolor*/*Diospyros blancoi*) on the tabletop and drawers. It is a Filipino-Batangas adaptation of a Chinese Ming dynasty altar table (1368-1644) with a framed tabletop, five drawers (three on top, two below), openwork flanges and aprons of unexpected French rococo-chinoiserie derivation (as in eighteenth century rococo altars in Philippine churches), four cabriole legs with ogee feet on stretchers with curved plinths. It is essentially both Sinitic and Filipino in character. The "Batangas Uno" mesa altar of the mid-eighteenth century was the apogee of Batangas cabinetmaking, preceded by less flamboyant rococo and baroque altar tables, and followed by the simpler "Batangas Dos" and neoclassical

"Batangas Tuwid" models (terms proposed by Filipiniana scholar/jeweler/antique dealer Ramon Nazareth Villegas and antique dealer/wood expert Osmundo Esguerra in the late 1970's for identification purposes). The preeminent "Batangas Uno" mesa altar notwithstanding, all well-made antique Batangas altar tables are prestige furnishings for the affluent and will remain so in the years to come.

A deliberate Oriental geometry of scale and proportion, fine mature hardwoods, precise Chinese-style construction with classical mortise-and-dowel techniques, age-old durability were the hallmarks of antique Batangas altar tables which made them highly desirable by the big collectors. The first to appreciate them prewar were the patricians Antonio Bantug, Manuel de Yriarte, Dr Arturo Cabarrus de Santos, and Architect Luis Maria Zaragoza Araneta. One of the first to display them in contemporary interiors postwar was Batangas aristocrat and interior decorator Rosario Mayo Dimayuga-Luz (mother of artist Arturo Dimayuga Luz), who mixed them with elegant new furniture by Gonzalo Puyat and Sisenando Baluyut. Architect Leandro Valencia Locsin and heiress wife Cecilia Araneta Yulo as well as their collector contemporaries Jaime Pfitz Zobel de Ayala and Beatriz Barcon Miranda, Manuel Unchuan Agustines and Rosarito Prieto Caro, and Marie-Theresa Gallardo Lammoglia - Virata (Mrs Leonides Sarao Virata) made them fashionable in the early 1960's, with Locsin installing a beautiful antique Batangas altar table, usually sourced from pioneer antique dealer Nene Cortes --- whether Batangas Uno, Batangas Dos, or Batangas Tuwid (terms coined by Ramon Villegas and Osmundo Esguerra in the late 1970's) --- in each prestigious residential project as a distinct signature.

During the heady collecting days of the early 1980's, when Jaime C Laya (for the Central Bank of the Philippines and the Intramuros Administration), Paulino Que, Antonio Tanchoco Gutierrez, Romeo Jorge, and Richard Barnes Lopez were the emerging big collectors, Filipiniana scholar/jeweler/antique dealer Ramon Villegas and antique dealer/wood expert Osmundo Esguerra --- who both had tony shops at the Manila Garden Hotel (now the Dusit Hotel) --- mentored them on the classic beauty and quiet refinements of antique Batangas furniture, spurring a competitive demand for decades to come. (*Augusto Marcelino Reyes Gonzalez III*)



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

792

An "Olympic" Batangas Altar Table

3rd quarter of the 19th-century (1850–75)

Taal, Batangas

balayong wood (*Azelia rhomboides*)

L: 22" (56 cm)

W: 49 1/2" (126 cm)

H: 37 1/2" (95 cm)

P 700,000

PROVENANCE

Private collection, Batangas



ABOVE: A similar piece from the book *Likha: Enduring Legacies of Filipino Artistry* (Decorative Arts Collection of the BSP) p. 260.
OPPOSITE PAGE: Close up view of the actual piece.



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

793

**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 100,000



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

794

A 19th Century Door Assembly

narra

93" x 71" 9"

(236 cm x 180 cm x 23 cm)

P 300,000





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

795

A 19th Century Refectory Table

narra

L: 67 1/2" (171 cm)

W: 27 1/4" (69 cm)

H: 33" (84 cm)

P 200,000

PROVENANCE

Kamagong Refectory Table



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

796

A 19th Century Ten-Seater Refectory Table

kamagong and balayong

L: 88" (224 cm)

W: 34" (86 cm)

H: 30 1/2" (77 cm)

P 140,000





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

797

A Montana Coffee Table

dau wood, chrome-plated metal base

L: 50" (127 cm) W: 42 1/2 (108 cm) H: 14" (36 cm)

P 20,000



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

798

A Modernist Slab-Top Writing Desk

molave, kamagong

L: 57 1/2" (146 cm) W: 30" (76 cm) H: 29 1/2" (75 cm)

P 50,000



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

799

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

800

A Side Cabinet with Mirrored Glass Doors

hardwood and laminated wood

36" x 48" x 22" (91 cm x 122 cm x 56 cm)

P 8,000



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

801

An Oriental Coffee Table

hardwood

L: 44" (112 cm)

W: 28" (71 cm)

H: 17 1/2" (44 cm)

P 15,000

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

802

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





803
A 19th Century Door Assembly
narra
door size: 84" x 45" x 1"
(213 cm x 114 cm x 3 cm)
overall size: 107" x 54 1/2" x 2"
(271 cm x 138 cm x 5 cm)

P 25,000



804

A 19th Century Door Assembly

narra, kamagong, and balayong

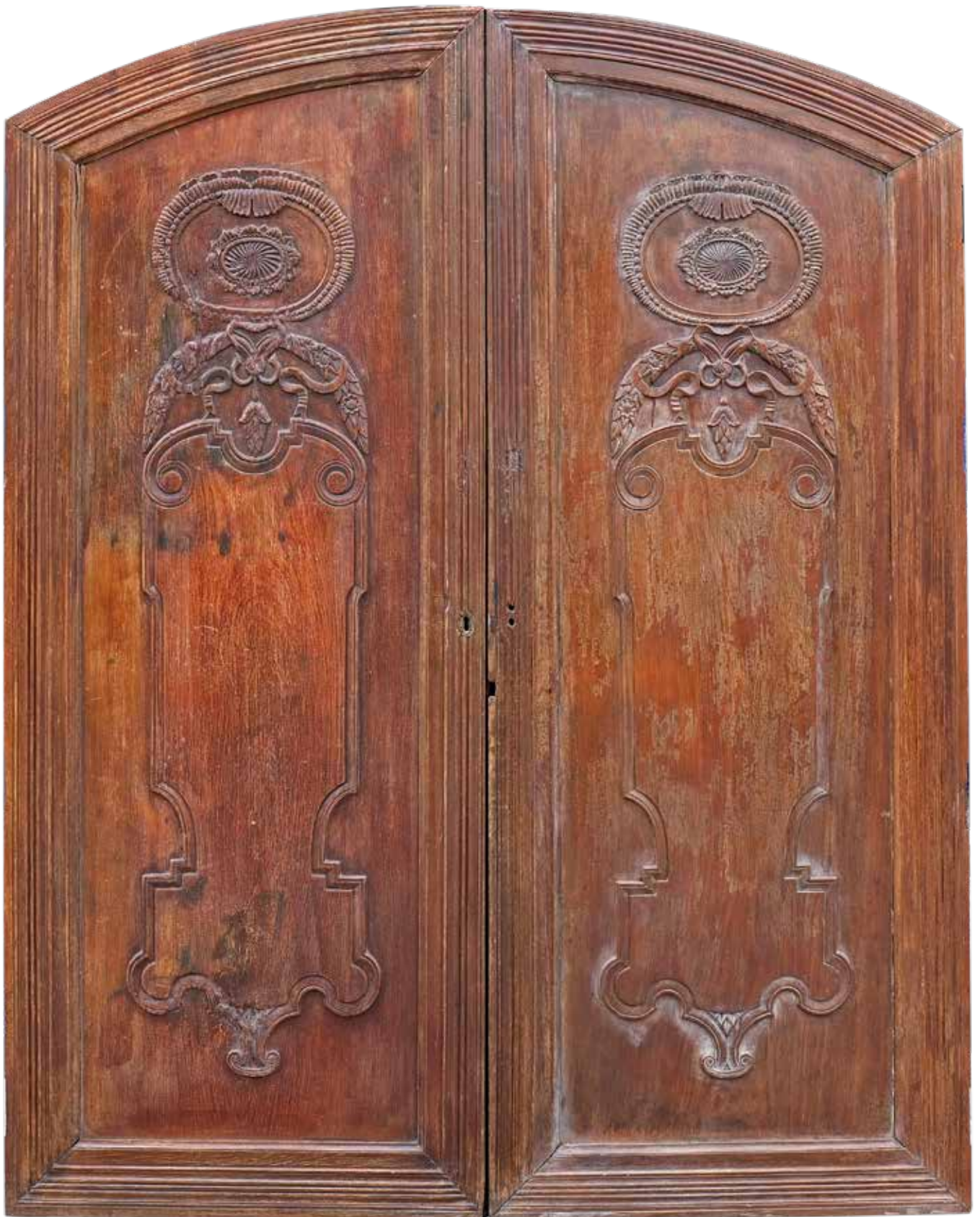
door size : 87" x 50 3/4" x 1"

(221 cm x 129 cm x 3 cm)

overall size: 110" x 59" x 2"

(279 cm x 150 cm x 5 cm)

P 40,000



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED FAMILY

805

A Pair of 19th Century Doors

narra

74 1/2" x 68 1/2" x 1 3/4"

(189 cm x 174 cm x 4 cm)

P 40,000



806
**A 19th Century Batangas
Refectory Table**
molave and balayong
L: 69" (175 cm)
W: 30 1/2" (88 cm)
H: 34 1/4" (77 cm)

P 30,000



807
A Trestle Table
narra
L: 76" (193 cm)
W: 31 1/2" (76 cm)
H: 29 3/4" (80 cm)

P 10,000



808
A Circa 1950's Dining Table
narra
L: 72" (182 cm)
W: 36" (91 cm)
H: 30 1/2" (77 cm)

P 10,000



809

A Post Modern Credenza

hardwood and laminated wood

L: 71" (180 cm)

W: 17" (43 cm)

H: 33" (84 cm)

P 5,000



810

A Circa 1970's Display Table

teakwood, laminated wood, and glass

L: 48" (122 cm)

W: 22" (56 cm)

H: 34" (86 cm)

P 5,000



811
A Mid Century Modern Desk by Klein Dienst
teakwood
L: 63" (160 cm)
W: 31 1/2" (80 cm)
H: 29 1/2" (75 cm)

P 5,000



812
A One Piece Top Mid-Century Modern Dining Table
narra
L: 60" (152 cm)
W: 30" (76 cm)
H: 35 3/4" (91 cm)

P 12,000



813
A Circa 1950's Dining Table

narra
L: 67" (170 cm)
W: 31 1/2" (80 cm)
H: 36" (91 cm)

P 7,000



814
A Circa 1970's Dining Table

narra
L: 90" (229 cm)
W: 29 1/2" (75 cm)
H: 42 1/4" (108 cm)

P 7,000



815
A Circa 1950's Table
narra
L: 60" (152 cm)
W: 29 1/4" (74 cm)
H: 29" (74 cm)

P 6,000



816
A Circa 1970's Dining Table
narra
L: 96" (244 cm)
W: 43" (109 cm)
H: 31" (79 cm)

P 8,000



817
A Circa 1970's Ten Seater Dining Set

table:
narra and narra frente
L: 146" (371 cm) W: 30" (76 cm) H: 46 3/4" (119 cm)

chairs:
mahogany
43 1/2" x 19" x 20" (110 cm x 48 cm x 51 cm) each

P 20,000







818
**A Pair of Glass-Top Parlor Tables with
Glass Ball and Claw Terminated Legs**

hardwood and glass
29 1/2" x 30" x 31"
(75 cm x 76 cm x 79 cm) each

P 10,000



819
A Circa 1950's Round-Top Table

narra
H: 29 1/2" (75 cm)
D: 30" (76 cm)

P 6,000



820
A Marble-Top Foyer Table

kamagong
H: 28" (71 cm)
D: 34" (86 cm)

P 10,000



821

An Eight Seater Dining Set

hardwood and solohiya

table: H: 33" (84 cm) D: 58" (147 cm)

chairs: 37" x 18" x 17" (94 cm x 46 cm 42 cm) each

P 10,000





822

An Early 1900's Round Top Table

narra and balayong with lanite inlay

H: 29 3/4" (76 cm)

D: 37 1/2" (95 cm)

P 25,000



823

A Century-Old One-Piece-Round-Top Table

kamagong and narra

H: 31" (79 cm)

D: 45" (114 cm)

P 30,000



824
A Round-Top "Lazy Susan" Dining Table

narra and narra frente
H: 32" (81 cm)
D: 78" (198 cm)

P 8,000



825
A Circa 1940's Center Table

narra
H: 18" (46 cm)
D: 39" (99 cm)

P 20,000





PROPERTY FROM THE RAMON VALERA COLLECTION

826

A Circa 1950's Buffet Table

narra with european brass details

L: 94" (239 cm)

W: 20" (51 cm)

H: 38" (97 cm)

P 8,000



827

A Circa 1970's Sideboard

narra

L: 64" (163 cm)

W: 20" (51 cm)

H: 37" (94 cm)

P 8,000



828

A Commonwealth-Period Sideboard or Buffet Table

narra

L: 18 1/2" (47 cm)

W: 55" (140 cm)

H: 40" (102 cm)

P 15,000



829
A Turn-of-the-Century Butler's Table
narra
43 1/2" x 59 3/4" x 21 1/4"
(110 cm x 152 cm x 54 cm)

P 10,000





830

A Circa 1970's Sideboard or Buffet Table

narra and narra frente

L: 146" (371 cm)

W: 21" (53 cm)

H: 35" (89 cm)

P 10,000



831

A Sideboard or Buffet Table

narra

L: 90" (229 cm) W: 20 1/2"(52 cm) H: 36" (91 cm)

P 15,000



832
A Commonwealth-Period Chest of Drawers
narra
42" x 29" x 25 1/2"
(107 cm x 74 cm x 65 cm)
P 15,000



833

A Marble-Top Side Board

french wood and marble

L: 67" (170 cm)

W: 19" (48 cm)

H: 43 3/4" (111 cm)

P 20,000



834
A Circa 1950's Chest of Drawers
narra
59 1/2" x 35" x 20 1/2"
(151 cm x 88 cm x 52 cm)

P 12,000



835
A Circa 1950's Caballero
narra
47 1/2" x 40" x 19"
(121 cm x 101 cm x 48 cm)

P 12,000



836
A Circa 1950's Chest of Drawers
narra
47 3/4" x 35" x 21 1/2"
(121 cm x 88 cm x 55 cm)

P 12,000



837
A Mid-Century Modern Chest of Drawers
narra
41 3/4" x 42" x 17 1/2"
(106 cm x 107 cm x 44 cm)

P 8,000

lots 838 - 841

OSMUNDO “OMENG” ESGUERRA

Manila’s Romancer of Wood

AUGUSTO MARCELINO GONZALEZ III

“His hunger for knowledge of wood was insatiable. Wood became his life. You could see his heart and hands guiding the tools in search of the right shape for the wood and to bring out the beauty of the grain.

“...he transmitted life into the wood, and the wood transmitted life to him. There was that unbreakable bond. The quality of his work remains unprecedented.”

—YOLA JOHNSON,
ARTIST, CRAFTSWOMAN,
AND OMENG’S LONGTIME FRIEND

O meng came from Guimba, Nueva Ecija and worked for the patrician collector Antonio Tuason (Tony) of the legendary Manila clan in his sprawling Santa Mesa residence. He was exposed to very good art and antiques and Tony Tuason generously tutored him on their qualities. He became an entrepreneur. Omeng realized that he could make good money dealing with the old furniture and objects with which he had become familiar through the years. On a dare from Filipiniana scholar/jeweler/antique dealer Ramon N. Villegas, he opened the “Osmundo” shop at the Manila Garden Hotel in Makati (now the Dusit Thani Hotel). Once there, he attracted a rich clientele, including the famed Zobel de Ayala family and the extremely affluent Paulino Que of the hardware and Hong Kong real estate empire.

Omeng struck up a close friendship and unofficial partnership with the respected scholar Ramon Villegas and they proceeded to forge new roads and ideals in the Manila art and antiques world. Both became incredibly successful. Omeng learned the art of exquisite Chinese wood finishes from antique dealer friends in Hong Kong; he became a good friend and collaborator of leading antique dealers Martin Fung, Alan Fung, and Gerald Godfrey and Charlotte Horstmann. And as the cliché goes, the rest was history.

During his lifetime, Omeng only had to look at and feel a piece of wood in order to know its species and approximate age. Omeng often took the patina/maturity, density, thickness, and the large dimensions of the wood (apart from construction, of course) as indicators of great age and authenticity.





838
An Osmundo Esguerra Sculptural Vessel
kamagong
H: 9" (23 cm)
D: 9 1/2" (24 cm)
P 5,000



839
An Osmundo Esguerra Turned Bowl
assorted wood
H: 7 1/2" (19 cm)
D: 8 3/4" (22 cm)
P 4,000



840
A Pair of Osmundo "Omeng" Esguerra Mesa Altars
narra and kamagong
L: 47 1/2" (121 cm) each
W: 23 1/2" (60 cm) each
H: 39 1/2" (100 cm) each

P 60,000



841
An Osmundo Esguerra Bench
magkuno wood, kamagong legs
95 1/2" x 17" x 18"
(243 cm x 43 cm x 46 cm)

P 16,000





842
A Petite Batangas-style Altar Table
narra
L: 33" (84 cm)
W: 16 1/4" (41 cm)
H: 31 1/4" (79 cm)
P 15,000



843
A Petite Batangas-style Mesa Altar
narra
L: 48" (122 cm)
W: 35" (89 cm)
H: 19" (48 cm)
P 15,000



844
A Four Drawer Ilocos Mesa Altar
narra, with lanite inlay
L: 49 1/2" (126 cm)
W: 24 1/2" (62 cm)
H: 31" (79 cm)

P 5,000



845
A Mesa Altar
narra
L: 54" (137 cm)
W: 22" (56 cm)
H: 32 1/2" (83 cm)

P 20,000



846
A Three Drawer Mesa Altar
narra and ipil
L: 72" (183 cm)
W: 37" (94 cm)
H: 28" (71 cm)

P 15,000



847
A Console Table
narra
L: 45" (114 cm)
W: 15" (38 cm)
H: 32" (81 cm)

P 4,000



848
An Antique Console Table
L: 44" (112 cm)
W: 18 3/4" (48 cm)
H: 31 1/2" (80 cm)
P 15,000



849
A Dutch-Colonial Style Cabinet
teakwood
48" x 34 1/2" x 15 3/4"
(122 cm x 88 cm x 40 cm)
P 20,000



850
An Oversized Circa 1920's Comoda with Drawers
narra
61 1/2" x 48" x 19 1/2"
(156 cm x 122 cm x 50 cm)
P 10,000



851
An Early 1900's Comoda
narra
51" x 49" x 19 3/4"
(130 cm x 124 cm x 50 cm)
P 8,000



852
A Comoda
narra and narra frente
39 1/2" x 48 1/2" x 23 1/2"
(100 cm x 123 cm x 60 cm)

P 8,000



853
An Early 1900's Three-Door Comoda
narra
40 1/2" x 57" x 21"
(102 cm x 145 cm x 53 cm)

P 15,000

854
A Circa 1920's Comoda
narra
46 1/2" x 47" x 18"
(118 cm x 119 cm x 46 cm)

P 7,000



855
A Circa 1920's Comoda
narra
55 1/2" x 42 1/2" x 19"
(141 cm x 108 cm x 48 cm)

P 8,000

856
A Circa 1920's Comoda
narra
51 1/2" x 42" x 18"
(131 cm x 107 cm x 46 cm)

P 5,000



PROPERTY FROM THE RAMON VALERA
COLLECTION

857
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 COLLECTION OF A VERY DISTINGUISHED GENTLEMAN

858

A Rare Late 19th Century Chest of Drawers

narra

48 3/4" x 47 1/2" x 25 3/4"

(124 cm x 121 cm x 65 cm)

P 50,000



859
An Early 1900's Pamingalan
narra
55" x 46" x 19"
(140 cm x 117 cm x 48 cm)

P 20,000



860
A Circa 1950's Cabinet
teakwood
87 1/2" x 55" x 24" (222 cm x 140 cm x 61 cm)

P 20,000



861
A Circa 1930's Aparador
narra
79" x 66" x 23" (201 cm x 168 cm x 58 cm)

P 20,000



862
A Circa 1950's Aparador
narra
68 1/2" x 48" x 22"
(174 cm x 122 cm x 56 cm)

P 10,000



863
An Art Deco Aparador
narra
72 1/2" x 42" x 15 1/2"
(184 cm x 107 cm x 39 cm)

P 6,000



864
A Circa 1950's Tocador
narra
69" x 60" x 18"
(175 cm x 152 cm x 46 cm)
P 10,000



865
A Pre-War Dressing Table
hardwood
77" x 56" x 21"
(196 cm x 142 cm x 53 cm)

P 5,000



866
A Circa 1970's Tocador
narra
62" x 39" x 17"
(157 cm x 99 cm x 43 cm)

P 6,000



867

A Chest of Drawers with a Wall-hung Mirror

hardwood

77" x 33" x 18 1/2"

(195 cm x 84 cm x 47 cm)

P 5,000



868
A Roll Top Escritorio
narra with bone inlay
43 1/2" x 36" x 22"
(110 cm x 91 cm x 56 cm)

P 5,000

869
A Roll-Top Escritorio
mahogany
51 1/2" x 41" x 21"
(131 cm x 104 cm x 53 cm)

P 10,000





870
A Lift Top Writing Desk
hardwood
44" x 27" x 18 1/2"
(112 cm x 69 cm x 47 cm)

P 6,000

871
A German Rococo Style Porcelain Mounted Ebonized Desk
porcelain and hardwood
57" x 40" x 27"
(145 cm x 102 cm x 69 cm)

P 20,000





872
A 19th Century De Bota Table
hardwood and molave
H: 30" (76 cm) D: 39" (99 cm)

P 16,000



873
A Lamesita or Writing Desk
narra
L: 45 3/4" (116 cm)
W: 21 1/2" (55 cm)
H: 28 1/2" (72 cm)

P 7,000



874
A Circa 1920's Pabitera
narra
L: 32" (81 cm)
W: 15 1/2" (39 cm)
H: 31" (79 cm)

P 5,000



875

An Office Desk

hardwood and laminated wood

L: 23 1/4" (59 cm)

W: 34 1/2" (88 cm)

H: 28 3/4" (73 cm)

P 3,000



876

An Office Desk

laminated wood and iron

L: 53 1/2" (136 cm)

W: 28" (71 cm)

H: 28" (71 cm)

P 1,000



877

A Writing Desk

hardwood

L: 50" (127 cm)

W: 26" (66 cm)

H: 30" (76 cm)

P 5,000



879

A Bulacan Console Table

narra with bone inlay

L: 78" (198 cm)

W: 17 1/4" (44 cm)

H: 31" (79 cm)

P 10,000





878
A Console Table
narra and narra frente
L: 98" (249 cm)
W: 18" (46 cm)
H: 33 1/4" (84 cm)

P 6,000



880
A Console Table
laminated wood
L: 72" (183 cm)
W: 18" (46 cm)
H: 28 1/2" (72 cm)

P 8,000



881
A Center Table with Ball and Claw Terminated Legs
molave
L: 44" (112 cm)
W: 28" (71 cm)
H: 14 1/2" (37 cm)

P 5,000



882
A Circa 1970's Coffee Tables
narra
L: 42" (107 cm)
W: 34" (86 cm)
H: 19" (48 cm)

P 3,000



883
A Live-Edge Coffee Table
molave
L: 38" (97 cm)
W: 21" (53 cm)
H: 25" (64 cm)

P 10,000



884
A Circa 1970's Coffee Tables
narra
L: 40" (102 cm)
W: 40" (102 cm)
H: 16" (41 cm)

P 3,000



885
A Center Table
narra
L: 47 1/2" (121 cm)
W: 27" (69 cm)
H: 22" (56 cm)

P 5,000



886
A Circa 1950's Center Table
narra
L: 36" (91 cm)
W: 19" (48 cm)
H: 20" (51 cm)

P 3,000



887
A Hallway Table
teakwood
L: 33 1/2" (85 cm)
W: 16 1/2" (42 cm)
H: 29 1/2" (75 cm)

P 5,000



Close

888
An Early 1900's Gaming Table

mahogany
 opened
 L: 28" (71 cm)
 W: 28" (71 cm)
 H: 30 1/2" (77 cm)

closed:
 L: 20" (51 cm)
 W: 20" (51 cm)
 H: 31" (79 cm)

P 5,000



Close

889
An Expandable Table

mahogany
 opened:
 L: 31 1/2" (77 cm)
 W: 32" (81 cm)
 H: 30 1/2" (77 cm)

closed:
 L: 32" (81 cm)
 W: 15 1/2" (39 cm)
 H: 31" (79 cm)

P 5,000



890
A Pair of Demilune Sectional tables

harwood possibly mahogany
 L: 17" (43 cm)
 W: 36" (91 cm)
 H: 30" (76 cm)
 each

P 8,000



891
A Dulang or Low Table
narra
L: 40" (102 cm)
W: 34" (86 cm)
H: 16" (41 cm)

P 10,000



892
A Dulang or Low Table
narra
L: 36 1/4" (92 cm)
W: 22 1/2" (57 cm)
H: 11" (28 cm)

P 8,000



893
A Dulang or Low Table
molave
L: 41" (104 cm)
W: 21" (53 cm)
H: 9 1/2" (24 cm)

P 4,000



894
A Dulang or Low Table
molave
L: 50" (127 cm)
W: 24" (31 cm)
H: 12 1/4" (62 cm)

P 8,000



895
A Dulang or Low Table
molave
L: 62" (157 cm)
W: 20" (51 cm)
H: 10" (25 cm)

P 8,000



896
A Corner Shelf
narra
82" x 25 1/2" x 18"
(208 cm x 65 cm x 46 cm)

P 4,000



897
An Early 1900's Almario or Pillow Rack
narra
84" x 19" x 13"
(213 cm x 48 cm x 33 cm)

P 6,000



898
An Early 1900's Almario or Pillow Rack
narra
78" x 24" x 14"
(198 cm x 61 cm x 41 cm)

P 6,000



899
An Early 1900's Almario or Pillow Rack
narra
92" x 25" x 19"
(234 cm x 64 cm x 48 cm)

P 6,000



900
A Circa 1960's Corner Shelf
 mahogany
 51 1/2" x 22 1/2" x 15"
 (131 cm x 57 cm x 38 cm)

P 6,000



901
A Three Tier Shelf
 narra
 H: 54" (137 cm)
 D: 22" (56 cm)

P 6,000



902
A Three-tier Pedestal
 mahogany
 H: 19" (48 cm)
 D: 19" (48 cm)

P 6,000



903
A Pedestal or Plantstand
 hardwood
 45 1/2" x 15" x 15"
 (116 cm x 41 cm x 41 cm)

P 3,000



904
An Early 1900's Baul
 narra
 15 1/2" x 23 1/2" x 12"
 (39 cm x 60 cm x 30 cm)

P 5,000



905
An Early 1900's Baul
 narra with lanite inlay
 19 1/2" x 30" x 18"
 (50 cm x 76 cm x 46 cm)

P 5,000



906
An Early 1900's Baul
 narra with kamagong and lanite inlay
 18" x 30" x 14 1/2"
 (46 cm x 76 cm x 37 cm)

P 8,000



907
Two Circa 1950's Oval-Top Tables
 a. narra with lanite inlay
 H: 26" D: 26" (66 cm x 66 cm)
 b. hardwood
 31" x 30" x 30" (79 cm x 76 cm x 76 cm)

P 3,000



908
A Group of Three Circa 1950's Tables
 narra
 a. H: 31" (79 cm) D: 27" (69 cm)
 b. H: 24" (91 cm) D: 28" (71 cm)
 c. L: 35" (89 cm) W: 22" (56) H: 31 1/2" (80 cm)

P 9,000



909
A Circa 1970s Pair of Side Tables
 narra
 L: 25" (64 cm)
 W: 21" (53 cm)
 H: 24" (61 cm) each

P 6,000



910
A Pair of Circa 1950's Side Cabinets
narra
34" x 18" x 16"
(86 cm x 46 cm x 41 cm) each

P 5,000



911
A Pair of Circa 1950's Side Cabinets
narra
29" x 31" x 17 1/2"
(74 cm x 79 cm x 44 cm) each

P 6,000



912
Two Side Cabinets
a. hardwood with brass
25" x 19" x 13"
(64 cm x 48 cm x 33 cm)
b. narra
32" x 21" x 15 1/2"
(81 cm x 53 cm x 39 cm)

P 6,000



913
A Bar Cabinet with Removable Serving Tray
mahogany
30 1/4" x 30 1/2" x 20"
(77 cm x 77 cm x 51 cm)

P 5,000

914
An Art Deco Side Table
narra
L: 27" (69 cm) W: 16" (41 cm) H: 23" (58 cm)

P 3,000



915
A Side Table
mahogany
28 1/2" x 28" x 28"
(72 cm x 71 cm x 71 cm)

P 10,000



916
**A One Piece Pietra Dura Table
Top on a Wood Base**
H: 22" (56 cm)
D: 17 1/2" (44 cm)

P 12,000





917
A Coffee Table
hardwood
21" x 40" x 30 1/2"
(53 cm x 102 cm x 77 cm)

P 3,000



918
A Senator Coffee Table
laminated wood and steel
H: 14" (36 cm)
D: 29 1/2" (75 cm)

P 4,000



919
An Oriental Bar Cabinet
hardwood with appliques
38 1/4" x 31 3/4" x 16"
(97 cm x 81 cm x 41 cm)

P 8,000



920
An Oriental-Inspired Entertainment Cabinet
laminated wood
72" x 44" x 23 1/2"
(183 cm x 112 cm x 60 cm)

P 12,000



921
An Oriental Apothecary Cabinet with Drawers
hardwood
38" x 20" x 20"
(97 cm x 51 cm x 51 cm)

P 5,000



922
An Oriental Apothecary Cabinet

hardwood
36 1/2" x 32 1/2" x 14 3/4"
(93 cm x 83 cm x 37 cm)

P 5,000



923
A Pair of Oriental Cabinets
lacquered hardwood
70" x 18 1/2" x 16"
(178 cm x 47 cm x 41 cm) each

P 15,000



924

A Three Tier Oriental Cabinet

hardwood possibly elm wood

67" x 15 1/2" x 29 1/2"

(170 cm x 39 cm x 75 cm)

P 10,000



PROPERTY FORMERLY IN THE DOÑA "NENE" QUIMSON COLLECTION

925

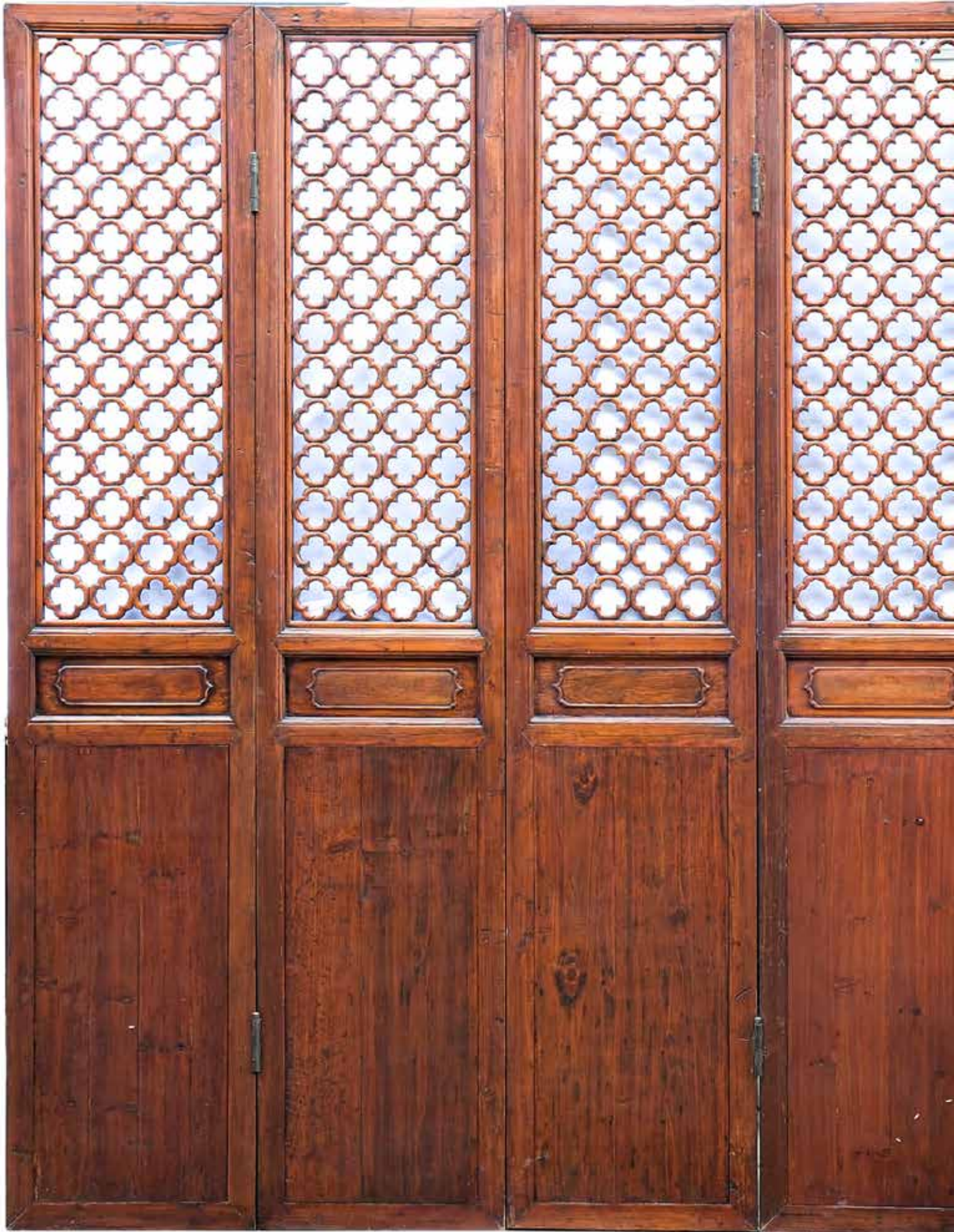
A Queen Anne Vitrine

lacquered hardwood

69" x 36" x 19"

(175 cm x 91 cm x 48 cm)

P 100,000





926

A Six Panel Room Divider or Screen

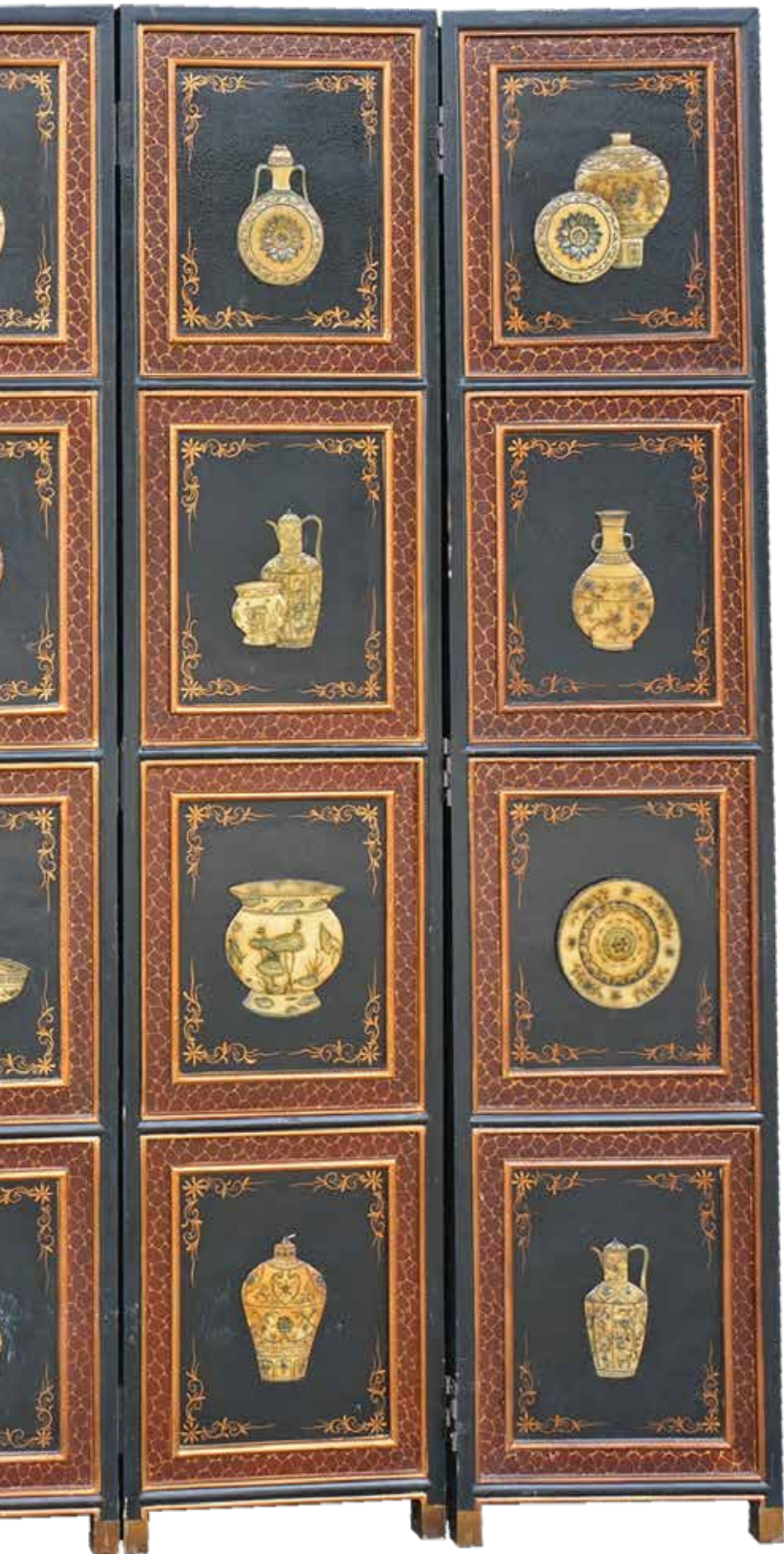
narra

94 1/2" x 116" x 1 3/4"

(240 cm x 295 cm x 4 cm)

P 20,000





927
A Six Panel Room Divider or Screen
98" x 72" (249 cm x 183 cm)

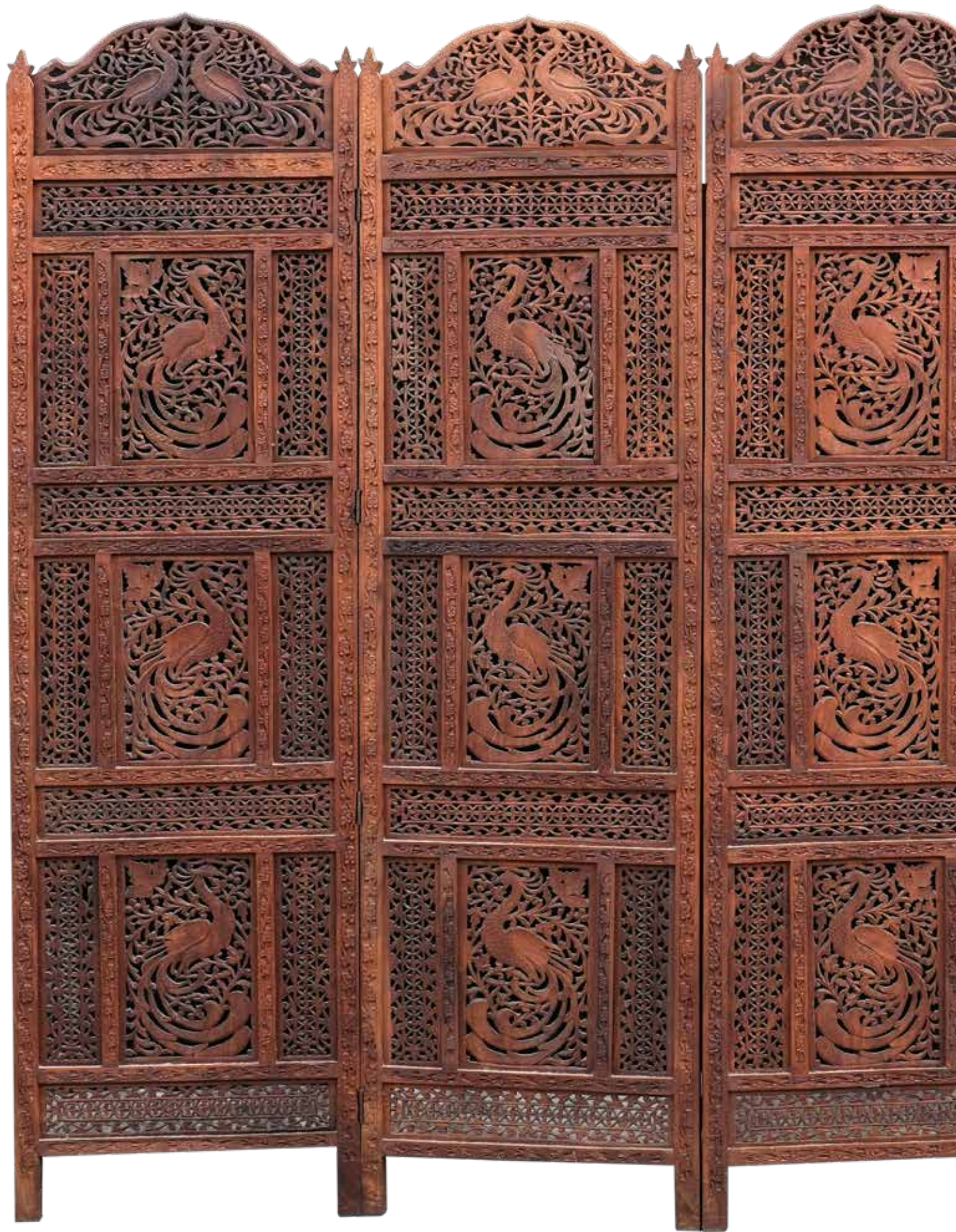
P 20,000

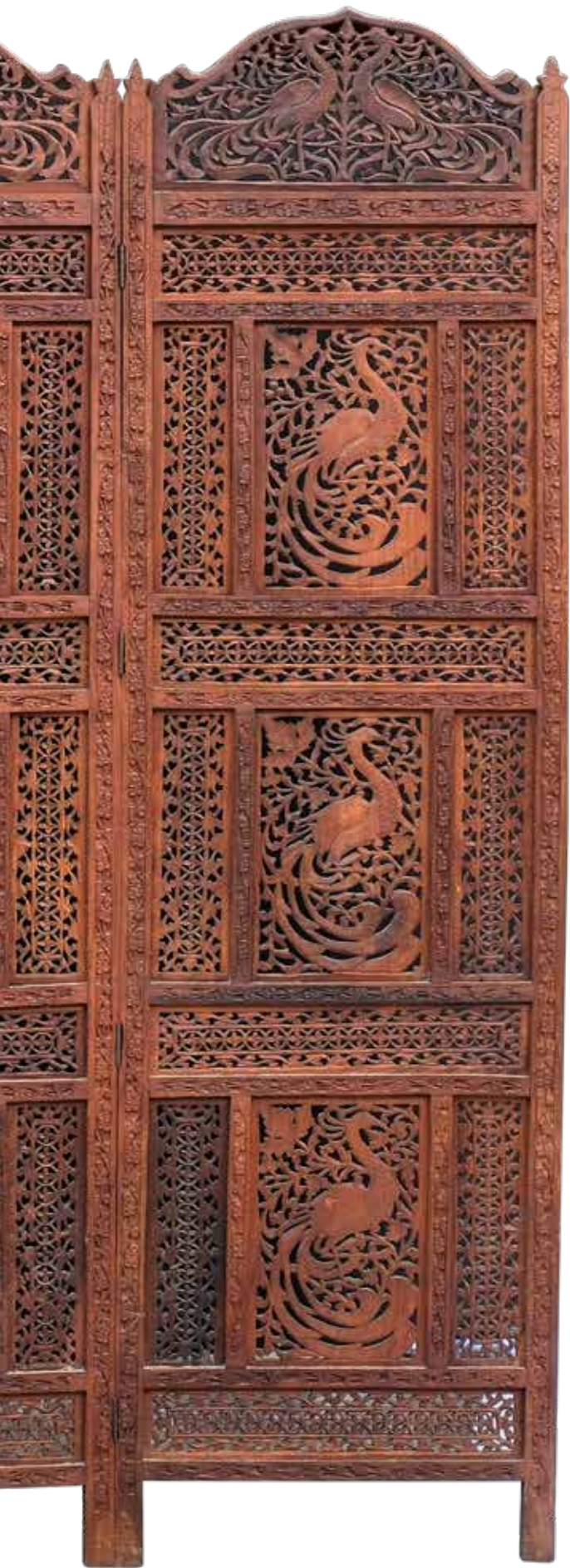




928
A Six Panel Screen or Room Divider
72" x 97 3/4" (183 cm x 248 cm)

P 20,000





929
A Circa 1920's Four Panel Screen or
Room Divider
rosewood
74" x 81" (188 cm x 206 cm) each

P 20,000





930
A Three Panel Screen with Soapstone
Appliques
hardwood
46 1/2" x 55 1/2" x 1"
(118 cm x 141 cm x 3 cm)

P 5,000





931
An Antique Four Panel Screen or Room Divider

hardwood, possibly rosewood with bone, mother of pearl, and soapstone appliques
72" x 73 1/2" (183 cm x 187 cm)

P 10,000



933
A Pair of Oriental Armchairs
rosewood
42" x 25 1/2" x 26"
(107 cm x 65 cm x 66 cm) each

P 8,000



932

An Oriental Sala Set

rosewood with mother of pearl inlay

settee: 45 1/2" x 63" x 21 1/2"

(116 cm x 160 cm x 55 cm)

armchairs: 43" x 28" x 21" each

(109 cm x 71 cm x 53 cm)

P 15,000



934

A Pair of Horseshoe Armchairs

hardwood and laminated wood

32 1/2" x 25 1/4" x 22"

(83 cm x 64 cm x 56 cm) each

P 4,000



935

A Pair of Oriental Folding Hall Chairs

hardwood

39 1/2" x 19 1/2" x 16"

(100 cm x 50 cm x 41 cm) each

P 8,000



936

An Oriental Settee or Loveseat

hardwood and laminated wood

35" x 37" x 18" (89 cm x 94 cm x 46 cm)

P 3,000



937

A Late Qing Dynasty Hong Mu Kang Table

L: 29" (74 cm)

W: 29" (74 cm)

H: 14" (36 cm)

P 15,000



938
A Pair of Oriental Stools
rosewood
17" x 16" x 12"
(43 cm x 41 cm x 30 cm) each

P 6,000



939
A Group of Three Pedestals
narra
a.H: 36" (91 cm) D: 12 1/2" (32 cm)
b & c. 31 3/4" x 9 1/4" x 9 1/4"
(81 cm x 23 cm x 23 cm) each

P 5,000



940
A Pair of Plantstands or Pedestals
narra
36" x 16" x 18"
(91 cm x 41 cm x 46 cm) each

P 5,000



941
A Circa 1960's Oriental Console Table
rosewood and mother-of-pearl inlay
L: 33" (84 cm)
W: 16 1/2" (42 cm)
H: 34 1/4" (87 cm)

P 10,000



942
An Oriental Round Top Table with Soapstone Appliques
H: 18 1/2" (47 cm)
D: 32" (81 cm)

P 4,000



943
A Low Center Table
hardwood
L: 48" (122 cm)
W: 28 1/4" (72 cm)
H: 17 1/2" (44 cm)

P 10,000



944
A Circa 1970's Oriental Stool
rosewood
L: 19" (48 cm)
W: 19" (48 cm)
H: 23 1/2" (60 cm)

P 3,000



945
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 50,000



946
Two Pairs of Oriental Lamps

hardwood
a. 52 1/2" x 11 1/4" x 12 1/2"
(133 cm x 29 cm x 32 cm) each

b. 17 1/2" x 10" x 8"
(44 cm x 25 cm x 20 cm) each

P 6,000



947
Two Small Jewelry Boxes
camphorwood
a. 6 1/2" x 12" x 7 1/4"
(16 cm x 30 cm x 18 cm)
b. 6 1/2" x 11 1/2" x 7 1/2"
(16 cm x 27 cm x 19 cm)

P 6,000



948
A Large Circa 1950's Camphor Chest
camphorwood
25" x 40 1/2" x 22"
(64 cm x 103 cm x 56 cm)

P 8,000



949
A Camphor Chest
camphor wood
24" x 41" x 20 1/2"
(61 cm x 104 cm x 52 cm)

P 10,000



950
A Capo de Monte Chandelier
H: 51" (130 cm)
D: 26 1/2" (67 cm)

P 8,000



951
A Chandelier

brass
H: 27" (69 cm) D:42" (107 cm)

P 40,000



952
**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 10,000



PROPERTY FROM THE RAMON VALERA COLLECTION

953

A Six-Light Contemporary Chandelier

H: 22" (56 cm)

D: 28" (71 cm)

P 5,000

954

An Eight-Light Chandelier

H: 19" (48 cm)

D: 24 1/2" (62 cm)

P 10,000



955

A Fortuny Chandelier

H: 18" (46 cm)

D: 49" (124 cm)

P 4,000



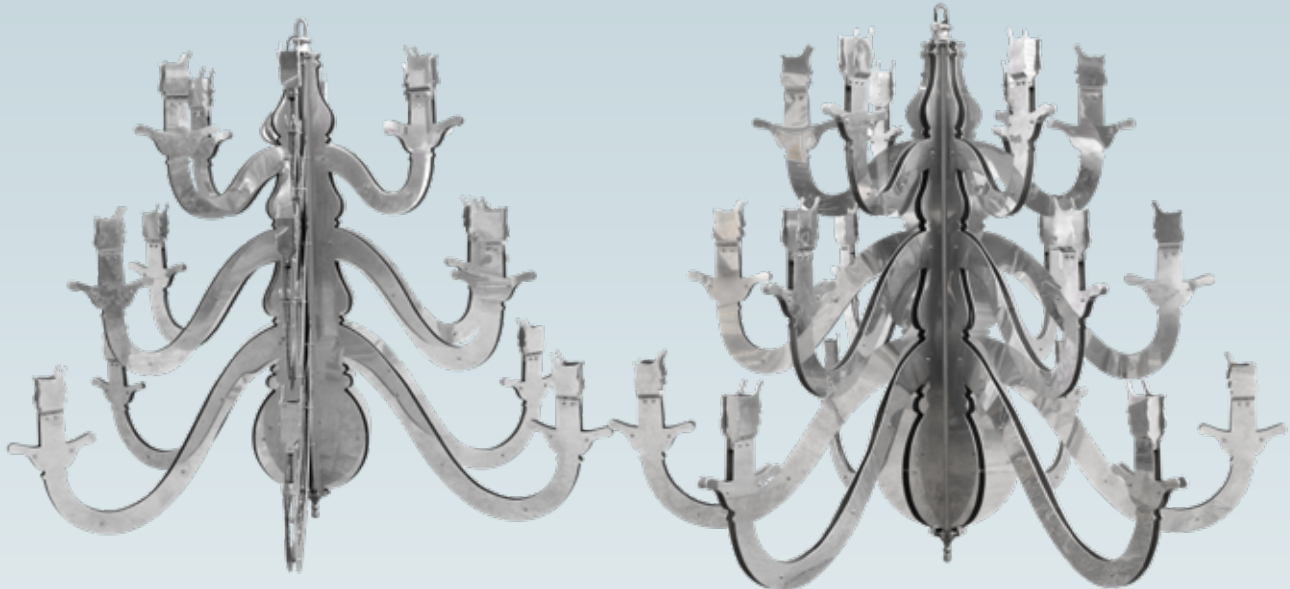
956
A Seven-Light Chandelier
iron, crystal, and glass
36" x 30 1/2" x 30 1/2" (91 cm x 77 cm x 77 cm)

P 10,000



957
A Twelve-light Chandelier
brass
38" x 29" x 26 1/2" (97 cm x 74 cm x 67 cm)

P 15,000



958
A Pair of Nightwatch Chandeliers by Brand Van Egmond
stainless steel
weight: 30kg each
43" x 53" x 53"
(109 cm x 135 cm x 135 cm) each

P 70,000



959
A Group of Three Eight-Light Chandeliers

brass

a. H: 25 1/2" D: 29 1/2" (65 cm x 75 cm)

b. H: 19 3/4" D: 25" (50 cm x 64 cm)

c. H: 22 1/2" D: 29" (57 cm x 74 cm)

P 10,000



960
A Set of Six Wooden Candelabras

hardwood

59 1/2" x 14" x 14"

(151 cm x 36 cm x 36 cm) each

P 10,000



963
A Blackamoor Inspired Floor Lamp

hardwood and brass
86" x 28 1/2" x 23"
(218 cm x 72 cm x 58 cm)

P 10,000



961
A Pair of Candelabras

brass
20" x 9" x 9"
(50 cm x 23 cm x 23 cm) each

P 8,000



962
An Antique Candleholder with Etched Glass Virina

brass
H: 13 1/2" (34 cm) D: 4 1/2" (11 cm)

P 10,000

PROPERTY FROM THE COLLECTION OF A
VERY DISTINGUISHED GENTLEMAN

964
A Floor Lamp

63 1/2" x 12" x 12"
shade: H: 14 1/4" D: 17 3/4"

P 6,000





965

Three Table Lamps

a. lamp body: H: 13" (33 cm) D: 12" (30 cm)
shade: H: 29" (74 cm) D: 19" (48 cm)

b. lamp body: H: 13" (33 cm) D: 20" (51 cm)
shade: H: 25" (64 cm) D: 19" (48 cm)

c. lamp body: H: 14" (36 cm) D: 6" (15 cm)
shade: H: 23 1/2" (60 cm) D: 20" (50 cm)

P 3,000

966

Two Circa 1950's Lamps

a. H: 30 1/2" (77 cm) D: 12" (30 cm)
shade: H: 15" (38 cm) D: 22" (56 cm)
stand: 15" x 15" x 15" (38 cm x 38 cm x 38 cm)

b. lamp body: H: 30 1/2" (77 cm) D: 9 1/2" (24 cm)
shade: H: 14 1/4" (36 cm) D: 18" (46 cm)

b. H: 65" (165 cm) D: 11 1/2" (29 cm)
shade: H: 19 1/4" (49 cm) D: 19 1/4" (49 cm)

P 8,000





967
A Pair of Table Lamps

lamp body: H: 32 1/2" (83 cm) D: 18" (46 cm) each
 shade: H: 29" (74 cm) D: 10" (25 cm) each

P 4,000



968
A Pair of Table Lamps with Oriental Jar Bodies

lamp body: H: 24 1/2" (62 cm) D: 9 1/2" (24 cm) each
 shade: H: 14" (36 cm) D: 22" (56 cm) each

P 3,000



969
A Pair of Table Lamps

lamp body: 21" x 8 1/2" x 8 1/2" (53 cm x 22 cm x 22 cm) each
 shade: H: 35" (89 cm) D: 20" (51 cm) each

P 5,000



970
A Pair of Table Lamps

lamp body: H: 17" (43 cm) D: 6 1/2" (17 cm) each
 shade: H: 10" (25 cm) D: 17 1/2" (44 cm) each

P 4,000



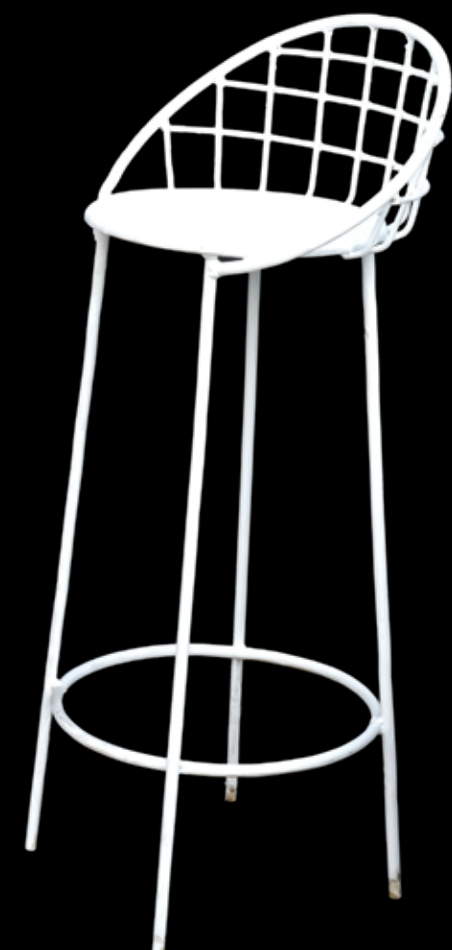


971

A Pair of Modern Tropical Themed Sofas Wicker

33 1/2" x 50" x 25" each
(85 cm x 127 cm x 64 cm)

P 5,000



972

A Circa 1960's Bar Set

wrought iron

bar table with wine rack:

L: 47 3/4" (121 cm) W: 18" (46 cm) H: 41" (104 cm)

high chairs:

37" x 16" x 14" (94 cm x 41 cm x 36 cm) each

P 5,000





973

A Garden Set

wrought iron

table: L: 34" (86 cm) W: 34" (86 cm) H: 30" (76 cm)

chairs: 35 1/2" x 22" x 22" (90 cm x 56 cm x 56 cm) each

P 10,000



974

A Garden Set

wrought iron

table: H: 17 1/2" (44 cm) D: 35 1/2" (90 cm)

chairs: 30" x 21" x 23" (76 cm x 53 cm x 58 cm) each

P 10,000





975

A Garden Set

wrought iron

table: L: 30" (76 cm) W: 30" (76 cm) H: 27" (69 cm)

chairs: 36 3/4" x 24" x 18 1/2" (93 cm x 61 cm x 47 cm) each

P 10,000



976

A Circa 1960's Garden Set

wrought iron

table: H: 21" (53 cm) D: 30" (76 cm)

chairs: 24" x 22 1/2" x 30" (61 cm x 57 cm x 76 cm) each

P 10,000



977

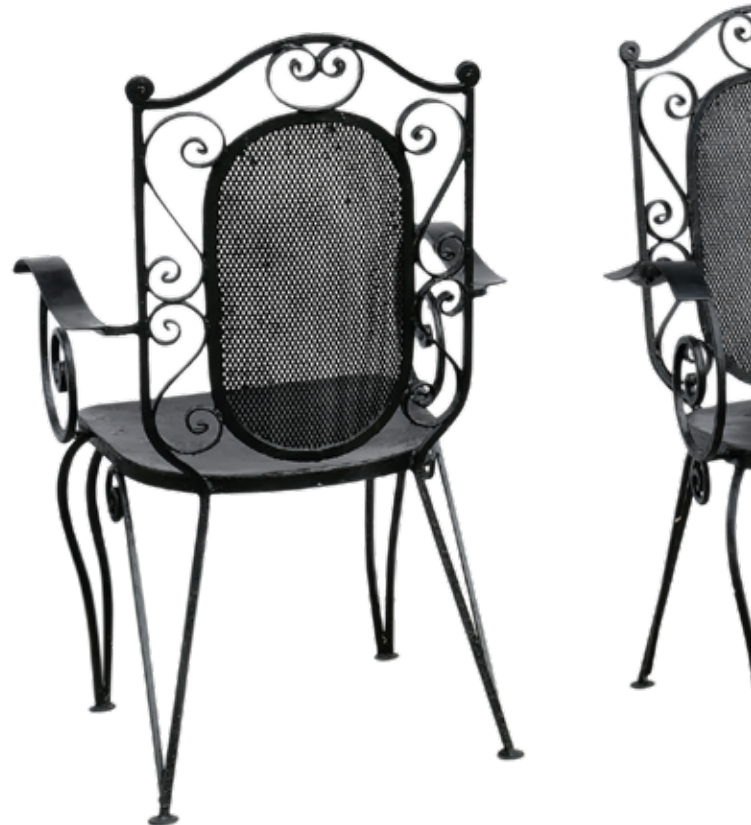
Two Four-Seater Arte Español Garden Sets

wrought iron

tables: H: 29 1/2" (75 cm) D: 30" (76 cm) each

chairs: 35" x 16 1/2" x 19" (89 cm x 42 cm x 48 cm) each

P 20,000



978

An Arte Español Garden Set

wrought iron

table: H: 29" (74 cm) D: 40" (102 cm)

chairs: 40" x 23" x 23 1/2" (102 cm x 58 cm x 60 cm) each

P 10,000





980
An Arte Español Garden Set
wrought iron
lounge chair: 32 3/4" x 59" x 25 3/4"
(83 cm x 150 cm x 65 cm)
armchairs: 33 3/4" x 28 1/2" x 24"
(86 cm x 72 cm x 61 cm) each

P 10,000



979

An Arte Español Garden Set

wrought iron

table: H: 29" (74 cm) D: 40" (102 cm)

chairs: 42" x 16 1/2" x 16" (107 cm x 42 cm x 41 cm) each

P 10,000



981

A Sofabed Frame

iron

49 1/2" x 78" x 41"

(126 cm x 198 cm x 104 cm)

P 4,000



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED FAMILY

982

A 19th Century Four Poster Bed Full Sized Bed

narra with solohiya or cane weaving

78 1/2" x 79 1/2" x 40 1/2"

(199 cm x 202 cm x 103 cm)

P 15,000

PROVENANCE

Private collection, Manila



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED FAMILY

983

An Antique Four Poster Bed

narra

75" x 97" x 58"

(190 cm x 246 cm x 147 cm)

P 20,000

PROVENANCE

Private collection, Manila

lots 984 - 995

PROPERTY FROM THE
DON BENITO J. LEGARDA JR.
COLLECTION



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

984

An Antique Four Poster Bed

narra

95" x 84" x 52" (241 cm x 213 cm x 132 cm)

P 20,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

985

An Early 1900's Writing Desk

narra

L: 73 3/4" (187 cm)

W: 43" (109 cm)

H: 30 1/2" (77 cm)

P 15,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

986

A Pair of Circa 1970's Side Tables

narra

26" x 25 1/2" x 16"

(66 cm x 65 cm x 41 cm) each

P 5,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

987

A Circa 1920's Bookshelf

narra

86" x 55 1/2" x 21" (218 cm x 141 cm x 53 cm)

P 12,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

988

A Vitrine or Display Cabinet

narra

60" x 39" x 18" (152 cm x 99 cm x 46 cm)

P 7,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

989
A Pair of Candle Holders

narra
 H: 9 1/2" (24 cm)
 D: 4 1/2" (11 cm) each

P 5,000

PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

990
Two Relieves or Bas Relief

hardwood
 a. 10 1/2" x 7" x 1" (27 cm x 18 cm x 3 cm)
 b. 10" x 6 1/2" x 1 1/2" (25 cm x 17 cm x 4 cm)

P 15,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

991
A Group of Old Filipino Weaponries

iron and wood
 a. 16" x 1 1/2" x 1/2"
 hilts: 13 1/2" x 2" x 1/2"
 b. 15 1/2" x 1/2" x 1"
 hilts: 14" x 1/34" x 1 1/2"
 c. 7 1/2" x 22" x 2 3/4" (19 cm x 56 cm x 7 cm)

P 5,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

992

A Group of Ethnic-Themed Stools and Table

hardwood

a. H: 17" (43 cm) D: 11" (28 cm)
 b. H: 21" (53 cm) D: 15 3/4" (40 cm)
 c. H: 31" (79 cm) D: 29" (74 cm)

P 10,000

PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

993

A Center Table

narra

17 1/2" x 30" x 21 1/2" (44 cm x 76 cm x 55 cm)

P 2,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

994

A Footed Baul

narra

16" x 23 1/2" x 12" (41 cm x 60 cm x 30 cm)

P 2,000



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

995

A Maranao Baul

hardwood with bone inlay

17 1/2" x 37" x 16" (44 cm x 94 cm x 41 cm)

P 6,000



lots 996 - 1040

PROPERTY FROM THE
DR. AND MRS. ROBERTO MACASAET
COLLECTION



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET
COLLECTION

996

A De Bulto Depicting the Sto. Nino

ivory mounted on wooden base

Ivory size: 7 1/2" x 4" x 2"

(19 cm x 10 cm x 5 cm)

with stand: 11 3/4" x 4" x 2 1/2"

(30 cm x 10 cm x 6 cm)

P 30,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION
997

A Group of Santos De Bulto

polychromed hardwood

a. 15" x 6" x 2 1/4" (38 cm x 15 cm x 6 cm)

b. 14" x 4" x 3 1/2" (36 cm x 10 cm x 8 cm)

c. 14 1/2" x 4 1/4" x 3 1/4" (37 cm x 11 cm x 8 cm)

d. 11 1/4" x 4 1/4" x 2 1/2" (29 cm x 11 cm x 6 cm)

e. 11 1/4" x 6" x 4" (29 cm x 15 cm x 10 cm)

f. 7 1/2" x 3 1/2" x 1 1/2" (19 cm x 9 cm x 4 cm)

g. 8" x 4" x 1 3/4" (20 cm x 10 cm x 4 cm)

h. 12 1/2" x 5" x 3 3/4" (32 cm x 13 cm x 10 cm)

P 10,000



PROPERTY FROM THE DR. AND MRS.
ROBERTO MACASAET COLLECTION

998

A Relieve or Bas Relief

hardwood

15 1/2" x 14 1/2" x 2"

(39 cm x 37 cm x 5 cm)

P 10,000



PROPERTY FROM THE DR. AND MRS.
ROBERTO MACASAET COLLECTION

999

A Bust Depicting Buddha

ivory

10 1/2" x 4 1/2" x 5 1/2"

(27 cm x 11 cm x 14 cm)

P 40,000



PROPERTY FROM THE DR. AND MRS.
ROBERTO MACASAET COLLECTION

1000

A Statuette Depicting a Seated

Quan Yin

hardwood

31 1/4" x 15" x 12 1/2"

(79 cm x 38 cm x 32 cm)

P 15,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1001

A Collection of Miniature Figurines

biggest: 10" x 5 3/4" x 2 1/2" (25 cm x 15 cm x 6 cm)

smallest: H: 3 1/4" (8 cm) D: 3 1/4" (8 cm)

P 5,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1002

Three Table Lamps

a. lamp body: H: 24" (61 cm) D: 7 1/2" (19 cm)
shade: H: 10 1/2" (27 cm) D: 22 1/2" (57 cm)

b. lamp body: H: 28 3/4" (73 cm) F: 9 1/2" (24 cm) each
shade: H: 11 1/2" (29 cm) F: 21 1/2" (55 cm) each

P 2,000

PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1003

A Pair of Table Lamps

lamp body: H: 35 1/2" (90 cm) D: 9" (23 cm) each
shade: H: 14 1/2" (37 cm) D: 22 1/4" (57 cm) each

P 2,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1004

A Folding Table and Stool with an Accent Chair

a. rosewood and mother inlay
23 1/4" x 25 1/4" x 16 3/4"
(59 cm x 64 cm x 43 cm)

b. hardwood
17" x 19" x 13"
(43 cm x 48 cm x 33 cm)

accent chair:
c. 32 1/2" x 26" x 25"
(83 cm x 66 cm x 64 cm)



P 2,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1005

A Lounge Chair

40 1/2" x 37" x 30 1/2" (103 cm x 94 cm x 77 cm)

P 1,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1006

A Sofa

29" x 71 1/2" x 35"
(74 cm x 182 cm x 89 cm)

P 3,000

PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1007

A Pair of Press-Back Chairs

narra with solohiya
38" x 16 1/2" x 15"
(97 cm x 42 cm x 38 cm) each

P 4,000





PROPERTY FROM THE DR. AND MRS.
ROBERTO MACASAET COLLECTION

1008

A Sofa

27" x 82" x 34"

(69 cm x 208 cm x 86 cm)

P 1,000



PROPERTY FROM THE DR. AND MRS. ROBERTO
MACASAET COLLECTION

1009

A Sideboard or Buffet Table

laminated wood

L: 113 3/4" (289 cm) W: 18" (46 cm) H: 32" (81 cm)

P 8,000



PROPERTY FROM THE DR. AND MRS.
ROBERTO MACASAET COLLECTION

1010

A Hoshiarpur Table

hardwood with bone inlay

22" x 22" x 22" (56 cm x 56 cm x 56 cm)

P 4,000



PROPERTY FROM THE DR. AND MRS.
ROBERTO MACASAET COLLECTION

1011

A Pair of Korean Side Cabinets

hardwood and brass

22 1/4" x 31 1/4" x 16"

(57 cm x 79 cm x 41 cm) each

P 8,000



PROPERTY FROM THE DR. AND MRS.
ROBERTO MACASAET COLLECTION

1012

A Camphor Chest

camphor wood

32 1/2" x 41" x 21 1/2"

(83 cm x 104 cm x 55 cm)

P 8,000



PROPERTY FROM THE DR. AND MRS.
ROBERTO MACASAET COLLECTION

1013

A Pair of Display Shelves

laminated wood and glass

84" x 44"

(213 cm x 112 cm) each

P 3,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1014

A Korean Cabinet

hardwood, wood veneer and brass

60" x 36" x 18"

(152 cm x 91 cm x 46 cm)

P 10,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1015

A Korean Cabinet

hardwood

62" x 40 1/2" x 16"

(157 cm x 103 cm x 41 cm)

P 10,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1016

An Oriental Center Table

hardwood and laminated wood

L: 65 3/4" (167 cm) W: 45 3/4" (116 cm) H: 18 3/4" (48 cm)

P 5,000



PROPERTY FROM THE DR. AND MRS.
ROBERTO MACASAET COLLECTION

1017

A Pair of Oriental Side Cabinets

lacquered hardwood
28" x 18" x 11"
(71 cm x 46 cm x 28 cm) each

P 10,000



PROPERTY FROM THE DR. AND MRS.
ROBERTO MACASAET COLLECTION

1018

An Oriental Cabinet

hardwood
78" x 44" x 24 1/2"
(198 cm x 118 cm x 62 cm)

P 15,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1019

A Korean Chest

hardwood

46 1/2" x 37 1/2" x 19 1/4"
(118 cm x 95 cm x 49 cm)

P 8,000

PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1020

A Korean Cabinet

hardwood

36" x 47 3/4" x 16 3/4"
(91 cm x 121 cm x 43 cm)

P 10,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1021

A 19th Century Washstand

narra

L: 38 1/2" (98 cm)

W: 18" (46 cm)

H: 38 1/2" (98 cm)

P 6,000



PROPERTY FROM THE DR. AND MRS.
ROBERTO MACASAET COLLECTION

1022

A Writing Desk

hardwood

L: 42" (107 cm)

W: 22" (56 cm)

H: 30 1/4" (77 cm)

P 4,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1023

A Group of Decorative Items

a. 16" x 11" x 5 1/2" (41 cm x 28 cm x 14 cm) each

b. 13 1/4" x 6" x 3 1/2" (34 cm x 15 cm x 9 cm) each

c. 8 1/2" x 6 1/2" x 6 3/4" (22 cm x 16 cm x 17 cm)

d. H: 5 1/2" (14 cm) D: 6 1/2" (17 cm)

e. 9" x 8 1/4" x 4" (23 cm x 21 cm x 10 cm) each

f. 16 1/2" x 5 1/2" x 5 1/2" (42 cm x 14 cm x 14 cm)

g. 12" x 4 1/2" x 4 1/2" (30 cm x 11 cm x 11 cm)

P 5,000





PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1024

A Carpet

71 1/2" x 48" (182 cm x 122 cm)

P 5,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1025

A Carpet or Area Rug

machine

48" x 26" (122 cm x 66 cm)

P 3,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1026

A Ten-Seater Dining Set with a Martaban Tub Table Base

table:

L: 52" (132 cm) W: 42" (107 cm) H: 29" (74 cm)

chairs:

narra

38 3/4" x 20" x 19" (98 cm x 51 cm x 48 cm) each

P 25,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1027

A Collection of Miniature Figurines

crystal

- a. 1 1/2" x 7 1/4" x 1 1/2" (4 cm x 18 cm x 4 cm)
- b. 3 1/4" x 4 3/4" x 2 1/2" (8 cm x 12 cm x 6 cm)
- c. 3/4" x 5" x 5" (2 cm x 13 cm x 13 cm)
- d. h: 4" d: 3 3/4" (10 cm x 10 cm)
- e. 3 3/4" x 5 x 1 1/2" (10 cm x 13 cm x 4 cm)
- f. 4 3/4" x 2" x 1 3/4" (12 cm x 5 cm x 4 cm)
with base 7 1/4" x 2 1/2" x 2 1/2" (18 cm x 6 cm x 6 cm)
- g. 3 1/2" x 3 1/2" x 1/2" (9 cm x 9 cm x 1 cm)
with base 4 1/4" x 4" x 4" (11 cm x 10 cm x 10 cm)

P 5,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1028

A Group of French Glasswares

- laliqve bowl: H: 4 3/4" (12 cm) D: 12" (30 cm)
- laliqve vase: H: 7 1/4" (18 cm) D: 3 1/4" (8 cm)
- laliqve soliflore marie calude frosted vase: H: 14" (36 cm) D: 5" (13 cm)
- tiffany and co. vase: H: 9 3/4" (25 cm) D: 5 1/2" (14 cm)
- vase: 10 1/4" x 3 3/4" x 3 1/2" (26 cm x 10 cm x 9 cm)
- mother and child: 10 1/4" x 2 1/4" x 2 1/4" (26 cm x 8 cm x 8 cm)

P 10,000

PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1029

A Group Consisting of an Opium Pipe and Two Lidded Boxes

brass and bone

- a. 8 1/2" x 4" x 2" (22 cm x 10 cm x 5 cm)
- b. 6 1/2" x 6 1/2" x 1 1/2" (17 cm x 17 cm x 4 cm)
- c. 3" x 5 1/2" x 4" (8 cm x 14 cm x 10 cm)



P 10,000

PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1030

A Collection of Oxblood-Glazed Potteries

temple jar: H:13" (33 cm) D: 8 1/2" (22 cm) each

gourd vase: 12 1/2" (32 cm) x 9 1/2" (24 cm) x 4 1/2" (11 cm) each

bottle-shape vase: H: 9" (23 cm) D: 4 1/2" (11 cm)

ginger jar: H: 8 3/4" (22 cm) D: 8 1/2" (22 cm)

footed bowl: H: 3" (8 cm) D: 7 1/2" (19 cm)

footed bowl: H: 4" (10 cm) D: 6" (15 cm)

mallet vase: H: 21 1/2" (55 cm) D: 9" (23 cm)

planter: H: 7 1/2" (19 cm) D: 16 1/2" (42 cm)

P 20,000





PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1031

An Eighty Year Old Babao Rod

silver

9" x 1" (23 cm x 3 cm)

weight: 145 grams (approx)

P 20,000

PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1032

Two Oriental Trinkets

silver

a. 6" x 7" x 3" (15 cm x 18 cm x 8 cm)

b. 5 1/2" x 4" x 3" (14 cm x 10 cm x 8 cm)

total weight: 470 grams (approx)

P 15,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1033

A Group of Oriental Lidded Boxes

a. H: 3" (8 cm) D: 4 1/2" (11 cm)

b. H: 3" (8 cm) D: 3 1/2" (9 cm)

c. H: 2 1/2" (6 cm) D: 3" (8 cm)

d. H: 2" (5 cm) D: 2 1/2" (6 cm)

e. H: 2" (5 cm) D: 2 3/4" (7 cm)

f. H: 2" (5 cm) D: 2 1/4" (6 cm)

g. H: 1 1/4" (3 cm) D: 2" (5 cm)

h. H: 1 1/4" (3 cm) D: 2" (5 cm)

total weight: 800 grams

P 20,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1034

A Group of Tableware

sterling silver

tablewares:

- a. H: 6 1/4" (16 cm) D: 6" (15 cm)
- b. H: 2 3/4" (7 cm) D: 6" (15 cm)
- c. H: 3 3/4" (10 cm) D: 5 3/4" (15 cm)
- d. H: 1 1/2" (4 cm) D: 6 3/4" (17 cm)
- e. H: 1 1/4" (7 cm) D: 6 1/4" (16 cm)

f. H: 1 3/4" (4 cm) D: 6 3/4" (17 cm)

g. H: 3/4" (2 cm) D: 7 3/4" (20 cm)

h. H: 3/4" (2 cm) D: 5" (13 cm)

spoons:

8 3/4" x 1" each (22 cm x 3 cm) each

total weight: 1,200 grams (approx)

P 20,000

PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1035

A Collection of Tablewares

silverplated (EPNS)

- a. 11" x 11" x 9" (28 cm x 28 cm x 23 cm)
- b. 1" x 12 3/4" x 7 1/2" (3 cm x 32 cm x 19 cm)
- c. D: 15" (38 cm)
- d. D: 12" (30 cm)
- e. D: 10 1/2" (27 cm)

P 5,000





PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1036

A Samovar

silverplated (EPNS)

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

samovar: 22 1/2" x 11" x 11 1/2"
(57 cm x 28 cm x 29 cm)

P 10,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1037

A Group of Tablewares

silverplated (EPNS)

teapot: 9 3/4" x 9 1/4" x 4 1/4" (25 cm x 23 cm x 11 cm)

sugar caddy: 4 1/4" x 5 1/2" x 3" (11 cm x 14 cm x 8 cm)

creamer: 2 1/2" x 5" x 3 1/4" (6 cm x 13 cm x 8 cm)

tray: D: 12" (30 cm)

P 10,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1038

A Group of Eight Imari Potteries

bowls

a. H: 3" D: 8 1/4" (8 cm x 21 cm)

b. H: 3 1/2" D: 9 1/2" (9 cm x 24 cm)

c. H: 3" D: 11 1/4" (8 cm x 29 cm)

candy dishes: 1 1/4" x 8" x 4 1/4" (3 cm x 20 cm x 11 cm) each

lidded jars: H: 5 3/4" D: 4 1/2" (15 cm x 11 cm) each

charger plate: H: 2 1/2" D: 18" (6 cm x 46 cm)

P 20,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1039

A Group of Oriental Potteries

size variable

biggest: 3 3/4" x 11" x 7 1/2" (10 cm x 28 cm x 19 cm)

smallest: H: 1 1/4" (3 cm) D: 2" (5 cm)

P 10,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1040

A Group of Potteries

size variable

biggest: H: 13" (33 cm) D: 9 1/2" (24 cm)

smallest: H: 2" (5 cm) D: 2 3/4" (7 cm)

P 10,000





1041
A Collection of Oriental Potteries

plates
 a. H: 2 1/2" (6 cm) D: 10 3/4" (27 cm)
 b. H: 2" (5 cm) D: 10 3/4" (27 cm)

bowls
 a. H: 3" (8 cm) D: 8" (20 cm)
 b. H: 2 1/2" (6 cm) D: 5 1/2" (14 cm)
 c. H: 2" (5 cm) D: 7 1/2" (19 cm)
 d. H: 1 1/2" (4 cm) D: 3 1/2" (9 cm)"

P 25,000



1042
A Collection of Oriental Potteries

size variable
 biggest: H: 6 1/2" (17 cm) D: 5" (13 cm)
 smallest: H: 3 1/2" (9 cm) D: 3" (8 cm)

P 25,000



1043
A Group of Five Oriental Plates

a. H: 1" (3 cm) D: 6" (15 cm)
 b. H: 1" (3 cm) D: 6" (15 cm)
 c. H: 1" (3 cm) D: 6" (15 cm)
 d. H: 1" (3 cm) D: 5 3/4" (15 cm)
 e. H: 1" (3 cm) D: 6" (15 cm)

P 8,000



1044

A Group of Five Oriental Plates

- a. H: 2" (5 cm) D: 10 1/4" (26 cm)
- b. H: 2 1/4" (6 cm) D: 10" (25 cm)
- c. H: 2" (5 cm) D: 10" (25 cm)
- d. H: 2" (5 cm) D: 10 3/4" (27 cm)
- e. H: 2 1/2" (6 cm) D: 10 1/4" (26 cm)

P 15,000



1045

A Group of Six Oriental Plates

- a. H: 2 1/4" (6 cm) D: 10 3/4" (27 cm)
- b. H: 3" (8 cm) D: 12 1/2" (32 cm)
- c. H: 3" (8 cm) D: 12 1/2" (32 cm)
- d. H: 2 1/2" (6 cm) D: 10 1/4" (26 cm)
- e. H: 2 1/2" (6 cm) D: 10 1/4" (26 cm)
- f. H: 2 1/4" (6 cm) D: 10 1/4" (26 cm)

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

1046

A Thirty-Two Piece Collection of Oriental Potteries

size variable

biggest H: 5 1/2" (14 cm) D: 6" (5 cm)

smallest: H: 1/2" (1 cm) D: 2" (5 cm)

P 20,000





1047
Three Oriental Jars

a. H: 17 3/4" (45 cm) D: 9 1/2" (24 cm)
b. H: 12 1/2" (32 cm) D: 8" (20 cm)
c. H: 14 1/2" (37 cm) D: 8" (20 cm)

P 5,000



1048
A Celadon Jar

H: 26 1/2" (67 cm)
D: 30 1/2" (77 cm)

P 3,000



1049
An Imari Jar

porcelain
H: 12 1/2" (32 cm)
D: 10" (25 cm)

P 8,000



1050
An Oriental Dragon Motif Ewer

11 1/2" x 11 1/2" x 6"
(29 cm x 29 cm x 15 cm)

P 2,000



1051

A Group of Oriental Potteries

size variable

biggest: H: 3" D: 12 3/4" (8 cm x 32 cm)

smallest: 2" x 4 1/2" x 3" (5 cm x 11 cm x 8 cm)

P 10,000



1052

A Twenty-Nine Piece-Collection of Oriental Potteries

size variable

biggest: H: 8" (20 cm) D: 4 1/2" (11 cm)

smallest: H: 2 1/2" (6 cm) D: 2" (5 cm)

P 20,000



1053
An Oriental Bowl
 porcelain
 H: 3 1/4" (8 cm)
 D: 8" (20 cm)

P 3,000



1054
Famille Rose Planter
 H: 12 1/2" (32 cm)
 D: 14" (36 cm)

P 3,000



1055
A Pukaw Vessel with Cover
 H: 9" (23 cm)
 D: 8 3/4" (22 cm)

P 10,000



1056
Two Oriental Potteries
 a. 11" x 10" x 17 1/4"
 (28 cm x 25 cm x 44 cm)
 b. H: 6 1/2" (16 cm)
 D: 12 1/4" (31 cm)

P 10,000



1057
A Majolica Planter
 H: 7" (18 cm)
 D: 9 3/4" (25 cm)

P 10,000



1058
A Famille Rose Wash Basin and Stand
 porcelain and brass
 30 1/2" x 24" x 14"
 (77 cm x 61 cm x 36 cm)

P 10,000



1059

A Group of Oriental Potteries

- a. H: 17" (43 cm) D: 10" (25 cm)
- b. H: 24" (61 cm) D: 12" (30 cm)
- c. H: 31 1/2" (80 cm) D: 15" (38 cm)
- d. H: 20" (51 cm) D: 16" (41 cm)

P 7,000



1060

An Oriental Jar

- H: 18 3/4" (48 cm)
- D: 15 1/4" (39 cm)

P 3,000



1061

An Oriental Jar

- H: 18" (46 cm)
- D: 11" (28 cm)

P 3,000



1062

A Blue and White Temple Jar

- H: 26" (66 cm)
- D: 15 1/2" (39 cm)

P 8,000



1063

A Soldier Vase

- H: 52 1/2" (133 cm)
- D: 17" (43 cm)

P 5,000



1064

Two Oriental Potteries

- H: 6" D: 4 1/2" each
- (15 cm x 11 cm)

P 3,000



1065
A Pair of Oriental Plantstands or Pedestals
 H: 29 1/4" (74 cm) each
 D: 14" (36 cm) each

P 20,000



1066
A Pair of Oriental Plantstands or Pedestals
 H: 20" (51 cm) each
 D: 12" (30 cm) each

P 10,000



1067
An Oriental Pedestal or Plantstand
 H: 28" (71 cm)
 D: 13 1/2" (34 cm)

P 6,000



1068
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



1069

A Group of Oriental Potteries

- a. H: 6 3/4" (17 cm) D: 14 1/4" (36 cm)
- b. H: 20 1/2" (52 cm) D: 9 1/2" (24 cm)
- c. H: 10" (25 cm) D: 8" (20 cm)
- d. H: 11" (28 cm) D: 9 1/4" (23 cm)
- e. H: 18" (46 cm) D: 22 1/4" (57 cm)

P 6,000

1070

Two Planters

- a. H: 20 1/2" (52 cm) D: 19" (48 cm)
- b. H: 15" (38 cm) D: 17 1/2" (44 cm)

P 5,000



1071

Two Planters

- a. H: 10 1/2" (27 cm) D: 15 1/4" (39 cm)
- b. H: 9 3/4" (25 cm) D: 15" (38 cm)

P 4,000





1072

A Collection of Oriental Potteries

- a. H: 15" (38 cm) D: 14" (36 cm)
- b.H: 4" (10 cm) D: 3" (8 cm)
- c. H: 6 1/2" (17 cm) D: 5 1/2" (14 cm)
- d. H: 3 1/2" (9 cm) D: 3" (8 cm)
- e. H: 4" (10 cm) D: 2 1/2" (6 cm)
- f. H: 2 1/2" (6 cm) D: 3 1/2" (9 cm)

P 9,000



1073

A Group of Four Potteries

- a. H: 13" (33 cm)D: 16" (41 cm)
- b. H: 13" (33 cm) D: 9" (23 cm)
- c. H: 16 1/2" (42 cm) D: 11" (28 cm)
- d. H: 23" (58 cm) D: 14" (36 cm)

P 18,000



1074

Two Martaban Jars

- a. H:31" D: 15" (79 cm x 38 cm)
- b. H: 31"D: 17" (79 cm x 43 cm)

P 10,000

1075

Two Martaban Potteries

- a. H: 17" (43 cm) D: 18" (46 cm)
- b. H: 34" (86 cm) D: 20" (51 cm)

P 9,000



1076
A Martaban Jar
H: 23 1/2" (32 cm)
D: 14" (36 cm)

P 10,000



1077
A Martaban Jar
H: 32" (81 cm)
D: 16 1/4" (41 cm)

P 4,000



1078
A Martaban Jar
H: 19" (48 cm)
D: 19 1/2" (50 cm)

P 4,000



1079
A Martaban Jar
H: 19 1/2" (50 cm)
D: 19 1/2" (50 cm)

P 5,000



1080
Two Dragon Planters
a. H: 16 3/4" (43 cm) D: 18 1/2" (47 cm)
b. H: 17" (43 cm) D: 18 1/4" (46 cm)

P 6,000



1081
Six Cactus Stem Blown Mexican Margarita Glasses
 glass
 a. H: 6 1/2" (17 cm) D: 4" (10 cm)
 b. H: 6" (15 cm) D: 4" (10 cm) each

P 3,000



1083
A Daum Berluzé Vase
 glass
 H: 20" (51 cm)
 D: 4 1/2" (11 cm)

P 5,000



1082
A ZONTA Club of Makati & Environs Golden Jubilee Commemorative Plate, 2021
 Vicente Manansala, Vendors
 edition 374/500
 D: 9 1/2" (24 cm)

P 5,000



1084
A Collection of Three Oriental Chinaware
 porcelain
 a) Tea Pot
 6" x 6 1/2" x 4"
 (15.24 cm x 16.51 cm x 10.16 cm)
 b) 2 pcs Saucers
 D: 5" (12.7 cm) each

P 5,000





1085

A Sixty-Nine Piece Johnson Brother Dinner Service

- 12 teacups: 2 1/2" x 4 1/2" x 3 1/2" (6 cm x 11 cm x 9 cm)
- 12 saucer: D: 5 1/2" (14 cm)
- 12 appetizer plates: D: 6 1/2" (17 cm)
- 12 small bowl: H: 2" D: 6 1/2" (5 cm x 17 cm)
- 12 dinner plate: D: 10 1/2" (27 cm)
- 1 soup bowl: H: 2 1/2" (6 cm) D: 8 1/2" (22 cm)
- 1 teapot: 9 1/2" x 10" x 5 1/2" (24 cm x 25 cm x 14 cm)
- 1 creamer: 4 1/2" x 5 1/2" x 3" (11 cm x 14 cm x 8 cm)
- 1 sugar caddy: 3 1/2" x 6" x 4 1/2" (9 cm x 15 cm x 11 cm)
- 1 buffet plate: D 12 3/4" (32 cm)
- 1 casserole with lid: H: 5" (13 cm) D: 10" (25 cm)
- 1 oval platter: 12" x 9 1/2" (30 cm x 24 cm)
- 1 oval platter: 14" x 10 3/4" (36 cm x 27 cm)
- 1 oval platter: 13 3/4" x 10 1/2" (35 cm x 27 cm)

P 10,000





1086

A 113 piece Jingdezhen Handpainted Dinner Service

porcelain

4 pcs large serving plates: D: 10 1/2" (27 cm) each

4 pcs small serving plates: D: 9" (23 cm) each

4 pcs small serving bowls: H: 2 1/4" (6 cm) D: 7 1/4" (18 cm) each

2 pcs serving spoons: L: 8 1/4" (21 cm) each

1 pc teapot: 6 1/4" x 6 1/2" x 4" (16 cm x 17 cm x 10 cm)

13 pcs tea cups: H: 1 1/4" (3 cm) D: 1 3/4" (4 cm) each

15 pcs soup spoons: L: 5 1/2" (14 cm) each

14 pcs tea cup plates: H: 1" (3 cm) D: 2 1/2" (6 cm) each

11 pcs small bowls: H: 1 3/4" (4 cm) D: 3 3/4" (10 cm) each

15 pcs sauce plates: D: 4" (10 cm) each

30 pcs dimsum plates: D: 5 1/2" (14 cm) each

P 20,000





1087

A Ninety-Two Piece Noritake Ashleigh Dinner Service No.6224

- 12 dinner plate D: 10 1/2" (27 cm)
- 12 salad plate D: 8 1/2" (22 cm)
- 12 soup bowl D: 7 1/2" (19 cm)
- 12 side plate D: 6 1/2" (17 cm)
- 12 fruit saucer D: 5 1/2" (14 cm)
- 12 teacup saucer D: 5 1/2" (14 cm)
- 12 teacup D: 3 1/2" (9 cm)
- 1 teapot 5" x 10" x 6" (13 cm x 25 cm x 15 cm)
- 1 sugar bowl 3" x 7" x 5" (8 cm x 18 cm x 13 cm)
- 1 milk jug 2" x 6" x 5" (5 cm x 15 cm x 13 cm)
- 1 big oval platter 16" x 11" (41 cm x 28 cm)
- 1 oval platter 12 1/4" x 8 1/4" (31 cm x 21 cm)
- 1 vegetable dish 3" x 10" x 6 3/4" (8 cm x 25 cm x 17 cm)
- 1 vegetable tureen with lid 4" x 11 1/2" x 9" (10 cm x 29 cm x 23 cm)
- 1 sauce boat and stand fixed 2 3/4" x 5" x 9" (7 cm x 13 cm x 23 cm)

P 5,000





1088

A Twenty-Seven Piece Service by Royal Crown

6 dinner plate D: 10 1/2" (27 cm)

6 salad plate D: 8 1/2" (22 cm)

6 saucer D: 6" (15 cm)

6 cups 2" x 5" x 4" (5 cm x 13 cm x 10 cm)

1 tea pot 6 1/2" x 10" x 5 1/2" (17 cm x 25 cm x 14 cm)

1 sugar caddy 3 1/2" x 6" x 5 1/2" (9 cm x 15 cm x 14 cm)

1 creamer 3" x 6" x 4 1/2" (8 cm x 15cm x 11cm)

P 2,000





1089

A Fifty-Four Piece Noritake Dinner Service

8 teacups: 3" x 4 1/2" x 3 1/2" (8 cm x 11 cm x 9 cm)

11 salad plate: D: 8 1/2" (22 cm)

12 soup bowl: D: 8 1/2" (22 cm)

7 saucer: D: 6" (15 cm)

8 appetizer plates: D: 6 1/2" (17 cm)

8 dinner plate: D: 11" (28 cm)

P 4,000





1090
One Lot of Four Tiffany & Co. 'Windham' Candle Holders and a Kirk & Son Sterling Silver Candle Snuffer

a.) 11" x 5 1/4" (28 cm x 13 cm) each

b.) 8" x 5 1/4" (20 cm x 13 cm) each

Kirk & Son candle snuffer Marked Kirk & Son Sterling (on the stem) Sterling silver, wooden handle: 1" x 9 1/2" x 1 1/4" (3 cm x 24 cm x 3 cm)

P 8,000



1091
One Lot of 4 Tiffany & Co Koi / Dolphin Fish Crystal Candlestick Holder Signed

8 1/4" x 4 3/4" x 4 3/4" (21 cm x 12 cm x 12 cm) each

P 8,000



1092

Rosenthal Studio Line One Lot of 4 large matching mid-century 'crinkled paper bag' vases Marked 'Rosenthal Studio-Line Germany' (bottom)

- a. 8 1/2" x 6" x 3 1/2" (22 cm x 15 cm x 9 cm) each
- b. 6 3/4" x 4 1/2" x 3" (17 cm x 11 cm x 8 cm) each

P 7,000



1093

One lot of 2 (a matching pair) Large Tiffany & Co. "Metropolis" Square Crystal Serving Bowls W/ Cut Vertical Lines

- H: 4 3/4" (12 cm) each
- D: 8 1/4" (21 cm) each

P 8,000



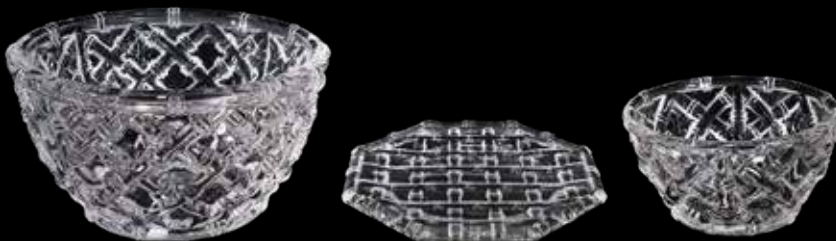
1094
One large Tiffany rock-cut serving plate and a matching Tiffany rock cut serving bowl.
 a. H: 1 1/4" (3 cm) D: 12" (30 cm)
 b. H: 3 1/2" (9 cm) D: 9" (23 cm)

P 8,000



1095
One lot of 2 (a matching pair) of very large Tiffany & Co bowls in the Atlas pattern
 H: 6" (15 cm) each
 D: 10" (25 cm) each

P 10,000



1096
One lot of 3 Tiffany Crystal Serving Dishes in the Bamboo Pattern
Composed of 1 plate, 1 Large Bowl and 1 medium-sized bowl,
 a. H: 5 1/4" (13 cm) D: 8 3/4" (22 cm)
 b. H: 1/4" (1 cm) D: 8" (20 cm)
 c. H: 3 3/4" (10 cm) D: 6 1/4" (16 cm)

P 12,000



1097
A Pair of Lalique Ermenonville Vases
 frosted glass
 H: 5 3/4" (15 cm) each
 D: 4" (10 cm) each

P 5,000



1098
One Tiffany & Co. Large Heavy Crystal Vase with Hand Cut Swag Pattern Scalloped Rim
 H: 9 3/4" (25 cm) D: 6" (15 cm)

P 9,000



1099

Baccarat

A pair of crystal putting golf figures each marked 'Baccarat France' (bottom)

female: 9" x 4 1/2" x 2 1/2" (23 cm x 11 cm x 6 cm)

male: 8 3/4" x 3 1/2" x 2 1/4" (22 cm x 9 cm x 6 cm)

P 8,000

1100

20th century Daum fine French crystal sculpture of Madonna and child or mother and child. This figure is retired by Daum, is in excellent condition, and signed to base, Daum France.

10 1/4" x 3 1/2" x 3" (26 cm x 9 cm x 8 cm)

P 8,000



1101

One lot of 3 Tiffany and Co crystal vases consisting of 2 'swirl optic' vases in cobalt blue and cranberry red and a 'Sierra' geometric textured clear crystal vase.

a. H: 7 3/4" (20 cm) D: 5" (13 cm) each

b. 7 3/4" x 3 3/4" x 3 3/4" (20 cm x 10 cm x 10 cm)

P 8,000



1102
Daum France Dove
crystal
8 3/4" x 15 1/2" x 8"
(22 cm x 39 cm x 20 cm)

P 6,000

1103
A Lot of Three Vintage Glass Valien
Serie Giraffe Figures c. 1975

a. 6 3/4" x 2 3/4" x 1 1/4"
(17 cm x 7 cm x 3 cm) each
b. 9" x 3 3/4" x 2 1/4"
(23 cm x 10 cm x 6 cm)

P 5,000



1104
A Lot of Two Glass Bells Consisting of a
Fenton Art Vintage

'Mother and Child' Bell in Carnival Red
and a Clear Crystal
Large Lalique Bell with a Frosted Sparrow
Top

a. H: 6 1/2" (17 cm) D: 3 1/2" (9 cm)
b. H: 5 1/4" (13 cm) D: 3 3/4" (10 cm)

P 4,000



1105
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



1106

One lot of Three Lladro figures

a. 8 3/4" x 4 1/2" x 2 1/2" (22 cm x 11 cm x 6 cm)

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

c. 11 1/2" x 4" x 3 1/4" (29 cm x 10 cm x 8 cm)

P 5,000



1107

Lladro "Madonna Tall Praying Virgin Mary"

14" x 2 1/2" x 2 3/4"

(36 cm x 6 cm x 7 cm)

P 5,000



1108

A Lladro "Madonna Bust"

8 3/4" x 5 1/2" x 3 1/4"

(22 cm x 14 cm x 8 cm)

P 5,000





1109
**A Pair of Antique Bronze-Mounted
Sevres Urns with Covers**

porcelain, bronze
21 1/2" x 11" x 9"
(55 cm x 28 cm x 23 cm) each

P 30,000



1110

A Pair of Planters and a Pedestal

porcelain

a. 27 3/4" x 10 1/2" x 11 1/2" each (70 cm x 27 cm x 29 cm)

b. 12" x 15" x 11" each (30 cm x 38 cm x 28 cm)

P 5,000



1111

An Art Deco Mantel Clock Set

marble

candle holder: 6 1/4" x 6" (16 cm x 15 cm) each

clock: 9" x 15 1/2" x 5 1/4"

(23 cm x 39 cm x 13 cm)

P 8,000



1112
A Reproduction of The Dancing Faun
brass/bronze
31" x 12" x 12 3/4"
(79 cm x 30 cm x 32 cm)

P 25,000



1113
A Vintage Art Nouveau Young Atlas
Sitting on Globe Metal Bookends
6 1/4" x 5" x 2 1/2"
(16 cm x 13 cm x 6 cm) each

P 4,000



1114
A 158 piece of Mappin and Webb
Sheffield Cutlery Set

- marked stainless
- a) 14 pcs Serving Spoons
 - b) 10 pcs Dinner Spoons
 - c) 22 pcs Soup Spoons
 - d) 11 pcs Tea Spoons
 - e) 6 pcs Demitasse Spoons
 - f) 1 pc Serving Fork
 - g) 3 pcs Serving Forks
 - h) 26 pcs Dinner Forks
 - i) 5 pcs Fish Forks
 - j) 4 pcs Fruit Forks
 - k) 9 pcs Butter Spreaders
 - l) 34 pcs Dinner Knives
 - m) 13 pcs Dessert Knives

P 10,000



1115
An Assortment of Flatwares

silverplated (EPNS)
 22 pieces

P 10,000



1116

A 22 piece Boardman Plate LTD Cutlery

silverplated (EPNS)

- a) 1 pc Saddle
- b) 1 pc Gravy Serving Spoon
- c) 3 pcs Serving Spoons
- d) 4 pcs Dinner Spoons
- e) 2 pcs Dinner Forks
- f) 3 pcs Tea Spoons
- g) 8 pcs Table Knives

P 10,000



1117

An Assortment of Tablewares

silverplated (EPNS)

- a) Small Tureen
H: 6 1/2" (17 cm) D: 9" (23 cm)
- b) Tea Pot
6 1/2" x 10" x 6 1/2" (17 cm x 25 cm x 17 cm)
- c) Tray
D: 13 1/2" (34 cm)
- d) Serving Dish with Cover

- e) Large Tureen
H: 8 1/2" (22 cm) D: 9 3/4" (25 cm)
- f) Casserole with Glass insert
6 1/2" x 16 1/2" x 8" (17 cm x 42 cm x 20 cm)
- g) Warming Dish
6" x 17" x 8 1/2" (15 cm x 43 cm x 22 cm)

P 10,000



1118
A Set of Six-Piece Roma S.L
Champagne Goblets

silverplated (EPNS)
 H: 5 1/2" (14 cm)
 D: 4" (10 cm) each

P 2,000



1119
A Pair of Candle Holders

silverplated (EPNS)
 12 3/4" x 5" x 5"
 (32 cm x 12 cm x 12 cm) each

P 5,000



1120
A Group Comprised of a Double Salt Cellar, an Egg Cup, and Two Figurines

silver
 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)

total weight: 296.2 grams

P 10,000



1121
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



1122
Two Oriental Statuettes
ivory
a.) 15" x 3" x 3" (38 cm x 8 cm x 8 cm)
b.) 16" x 3" x 2 1/2" (40 cm x 8 cm x 6 cm)

P 50,000



1123
An Oriental Statuette
10 1/2" x 4" x 3"
(27 cm x 10 cm x 8 cm)

P 10,000



1124
A Collection of Fourteen Netsukes or Miniature Figurines
 ivory
 smallest: 1 1/2" (4 cm)
 tallest: 2 1/4" (6 cm)

P 15,000



1125
A Collection of 27 Netsukes or Miniature Figurines and a Jewelry Box
 size variable

P 10,000



1126
A Collection of Thirteen Ivory Figurines
 size variable

P 15,000



1127
A Collection of Nine Netsukes or Miniature Figurines

ivory

- a) 2 3/4" x 1 1/2" x 1 1/2" (7 cm x 4 cm x 4 cm)
- b) 3" x 2" x 1 1/2" (8 cm x 5 cm x 4 cm)
- c) 2" x 2 1/2" x 2" (5 cm x 6 cm x 5 cm)
- d) 3 1/2" x 2" x 2 1/2" (9 cm x 5 cm x 6 cm)

- e) H: 8" (20 cm) D: 2 1/4" (6 cm)
- f) 8" x 3" x 2" (20 cm x 8 cm x 5 cm)
- g) 7 1/2" x 1 3/4" x 1/2" (19 cm x 4 cm x 1 cm)
- h) 5" x 3" x 2" (12 cm x 8 cm x 5 cm)
- i) 2" x 4" x 1 1/4" (5 cm x 10 cm x 3 cm)

P 10,000



1128
A Collection of Eight Netsukes or Miniature Figurines

- ivory
- a) 6" x 2 1/4" x 1 1/4" (15 cm x 6 cm x 3 cm)
 - b) 6 1/4" x 2 1/2" x 1 1/2" (16 cm x 6 cm x 4 cm)
 - c) 6" x 2 1/2" x 2" (15 cm x 6 cm x 5 cm)
 - d) 6" x 2 3/4" x 2" (15 cm x 7 cm x 5 cm)
 - e) 6" x 2" x 2" (15 cm x 5 cm x 5 cm)
 - f) 6" x 2" x 1 3/4" (15 cm x 5 cm x 4 cm)
 - g) 6" x 2" x 2" (15 cm x 5 cm x 5 cm)
 - h) 6" x 2" x 1 3/4" (15 cm x 5 cm x 4 cm)

P 20,000



1129
Two Carved Tusks

- ivory
 8" x 2 1/2" x 1"
 (20 cm x 6 cm x 3 cm) each

P 20,000



1130
An Engraved Scrimshaw

- Whale's Tooth
 a.) 4" x 2" x 1 1/4" (10 cm x 5 cm x 3 cm)
 b.) 4 1/2" x 2" x 1 1/4" (11 cm x 5 cm x 3 cm)

P 20,000



1131

Six Netsuke

- a. 1 1/4" x 1 1/2" x 1" (3 cm x 4 cm x 2 cm)
- b. 2" x 1" x 3/4" (5 cm x 2 cm x 2 cm)
- c. 2" x 1 1/2" x 1" (5 cm x 4 cm x 2 cm)
- d. 1 3/4" x 1" x 1" (4 cm x 2 cm x 2 cm)
- e. 1 1/2" x 1" x 1 1/4" (4 cm x 2 cm x 3 cm)
- f. 1 3/4" x 1 1/4" x 1" (4 cm x 3 cm x 2 cm)

P 10,000



1132

An Oriental Medicine Doll

ivory mounted on a wooden base
 2 3/4" x 12" x 2"
 (7 cm x 30 cm x 5 cm)

P 30,000



1133
A Fragmentary Dadapilan Gear

molave
H: 24" (61 cm)
D: 16" (41 cm)

P 5,000



1134
A Fragmentary Cartwheel Mounted on a Steel Base

molave
29" x 23 1/4" x 2 1/2"
(74 cm x 59 cm x 6 cm)

P 4,000



1135
An Art Nouveau Frame
hardwood
18" x 32 1/2" x 1 1/2"
(46 cm x 83 cm x 4 cm)

P 5,000



1137
A Primitive Mortar
hardwood
24" x 17" x 14 1/2"
(61 cm x 43 cm x 37 cm)

P 5,000



1138
An Oklop or Ifugao Helmet
hardwood
H: 5" (13 cm)
D: 8" (20 cm)

P 20,000

PROPERTY FROM THE
COLLECTION OF A VERY
DISTINGUISHED GENTLEMAN

1136
**Two Mindanao Stringed
Instruments or Kudyapi**

a. 57" x 7" x 4 1/2"
(145 cm x 18 cm x 11 cm)
b. 59" x 4 3/4" x 5 3/4"
(150 cm x 12 cm x 15 cm)

P 20,000





1139
A Mindanao Food Container
molave
H: 30" (76 cm)
D: 29 1/2" (75 cm)
P 100,000



1140
A Free-Form Bench
molave
31" x 57 1/2" x 32"
(79 cm x 146 cm x 81 cm)
P 8,000



1141

A Traviesa Table

ironwood

L: 56" (142 cm) W: 25" (64 cm) H: 13" (33 cm)

P 5,000



1142

A Zoomorphic Bench

narra

18 1/2" x 73" x 13"

(47 cm x 185 cm x 33 cm)

P 5,000



1143

Four Gadurs

brass

a. H: 13" (33 cm) D: 9 1/2" (24 cm)

b. H: 13" (33 cm) D: 10" (25 cm)

c. H: 13" (33 cm) D: 9 1/2" (24 cm)

d. H: 16" (40 cm) D: 9" (23 cm)

P 12,000



1144

A Framed Maranao Gunong or Dagger

bone and brass

sword: 2 1/4" x 14 1/4" (6 cm x 36 cm)

overall: 11 1/2" x 22 1/4" x 2 3/4" (29 cm
x 57 cm x 7 cm)

P 3,000



1145

Two Antique Ceremonial Daggers with Boar Tusk Hilts & Metal Mounted Wooden Sheaths

- a. blade: 11 1/4" x 1 3/4" x 1 1/4" (29 cm x 4 cm x 3 cm)
sheath: 7" x 1 3/4" x 1/2" (18 cm x 4 cm x 1 cm)
- b. blade: 11" x 1 3/4" x 1 1/4" (28 cm x 4 cm x 3 cm)
sheath: 7 3/4" x 1 3/4" x 1/2" (20 cm x 4 cm x 1 cm)

P 18,000



1146
A Wall-Hung Balinese Mirror
teakwood
41" x 60 1/2" x 2"
(104 cm x 154 cm x 5 cm)

P 8,000



1147
Two Wall-Hung Balinese Mirrors
teakwood
a. 39 1/2" x 37 1/4" (100 cm x 95 cm)
b. 41" x 32 1/2" (104 cm x 83 cm)

P 10,000





PROPERTY FROM THE COLLECTION OF A DISTINGUISHED FAMILY

1148

A 19th Century Floor Standing Mirror

hardwood, Possibly Narra

114" x 58" x 4"

(290 cm x 147 cm x 10 cm)

P 50,000



1149
A Wall-Hung Mirror
narra
46" x 32 1/2" x 2 1/2"
(117 cm x 83 cm x 6 cm)

P 3,000



1150
A Wall-Hung Mirror
narra
39" x 26 1/2" x 2"
(99 cm x 67 cm x 5 cm)

P 5,000



1151
A Circa 1950's Wall-Hung Mirror
narra
43" x 35" (109 cm x 89 cm)

P 3,000



1152
A Circa 1950's Wall-Hung Mirror
53" x 70 1/2" x 4"
(135 cm x 179 cm x 10 cm)

P 5,000

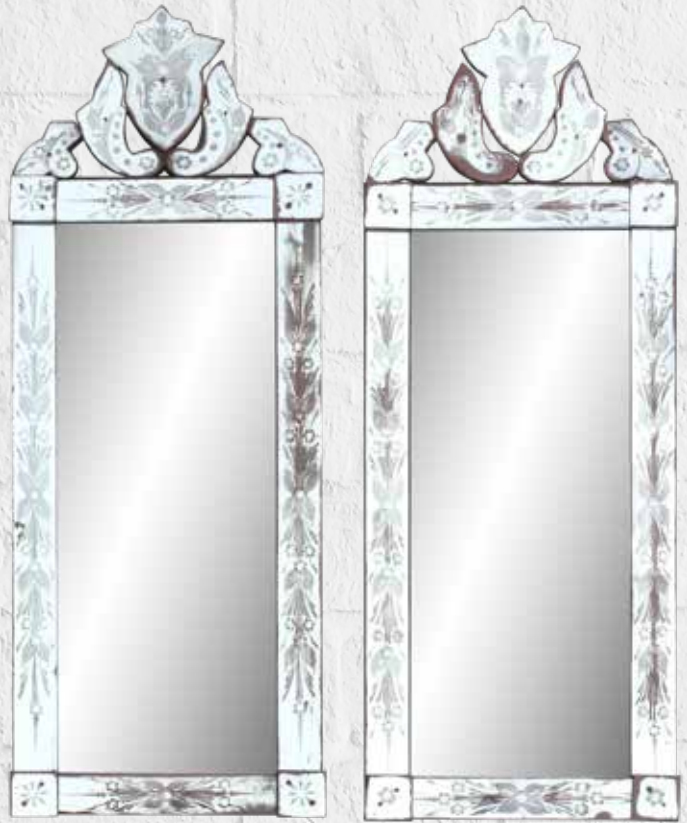


1153
A Circa 1920's Wall-hung Mirror
37" x 28" x 2"
(94 cm x 71 cm x 5 cm)

P 10,000



1154
A Wall-Hung Mirror
60 1/2" x 36 1/2" (154 cm x 93 cm)
P 6,000



1155
A Pair of Antique Venetian Mirrors
a. 58 1/2" x 22" x 1"
(149 cm x 56 cm x 3 cm)
b. 58 1/2" x 21 1/2" x 1"
(149 cm x 55 cm x 3 cm)

P 35,000



1156
A Wall-hung Art Nouveau Mirror
narra
50 1/2" x 35" x 1"
(128 cm x 90 cm x 3 cm)

P 3,000



PROPERTY FROM THE RAMON VALERA COLLECTION

1157

A Beveled Mirror Framed with Gold Leaf

giltwood

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

P 8,000



1158

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



1159
A Persian Handmade Carpet
56 1/2" x 35" (144 cm x 89 cm)

P 8,000



1160
A Handmade Persian Carpet
61" x 35 1/2" (155 cm x 90 cm)

P 8,000



PROPERTY FROM THE RAMON VALERA COLLECTION

1161

A "Tree of Life" Persian Carpet

double knot weave

96" x 60" (244 cm x 152 cm)

P 10,000



1162

A Carpet

114 1/2" x 76 1/2" (291 cm x 194 cm)

P 5,000



1163
Antique Handmade Turkmen Bukhara Carpet
44 1/2" x 29 1/2" (113 cm x 75 cm)

P 5,000



1164
A Vintage Handmade Turkish Yagcibedir Carpet
71 1/2" x 44 1/2" (182 cm x 113 cm)

P 10,000



1165
A Carpet
65" x 42 1/2" (165 cm x 108 cm)
P 5,000



1166
A Carpet
36" x 25 1/2" (91 cm x 65 cm)
P 5,000



1167
A Carpet
52 1/2" x 29" (133 cm x 74 cm)

P 5,000



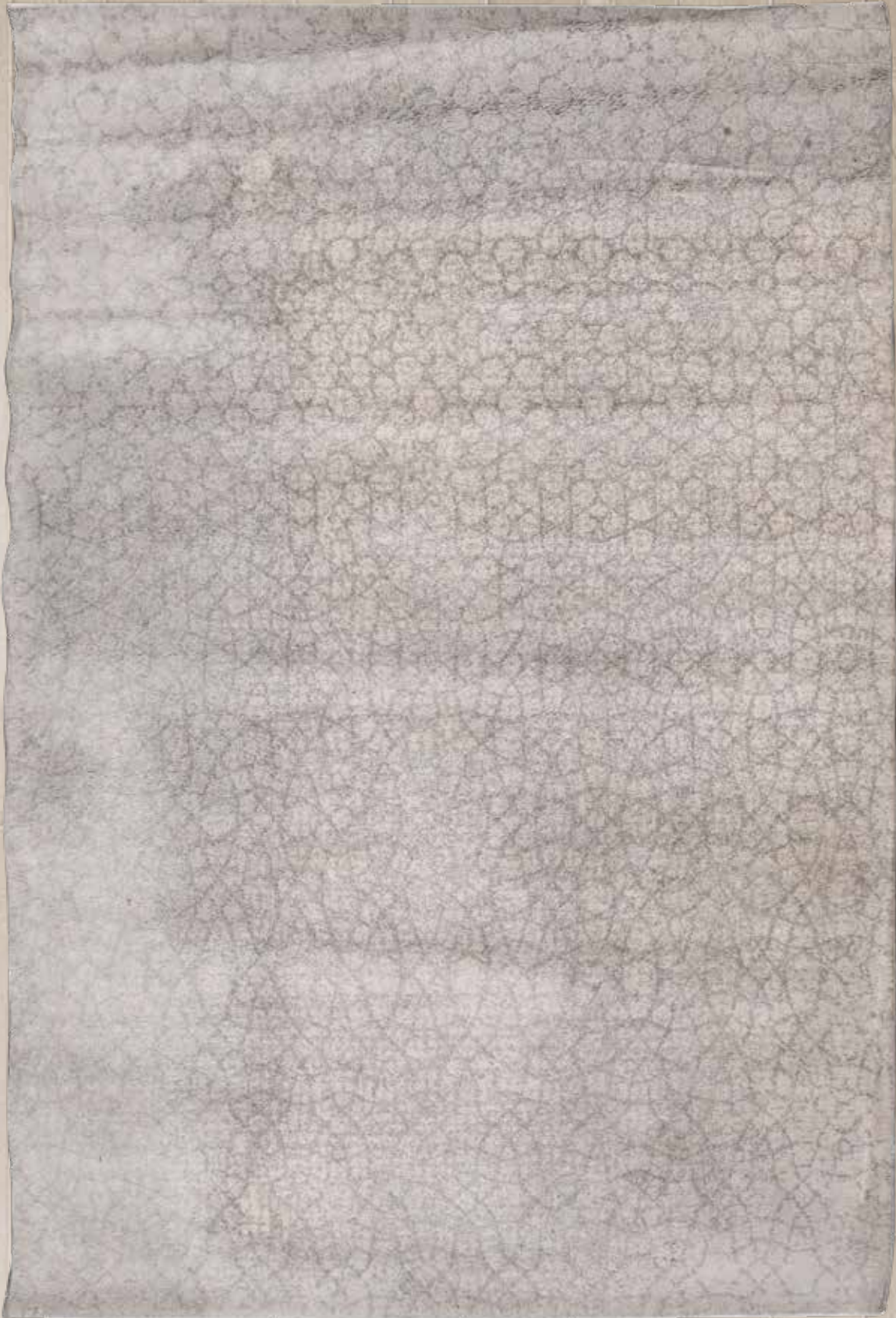
1168
An Antique Handmade Turkmen Bukhara
87 1/2" x 57 1/2" (222 cm x 146 cm)

P 14,000



1169
A Pair of Carpets
110" x 74" (279 cm x 188 cm) each

P 10,000



1170
A Carpet
91" x 62 1/2"
(231 cm x 159 cm)

P 4,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

1171

A Carpet

151" x 108" (384 cm x 274 cm)

P 5,000



1172

A Handmade Bukhara Carpet

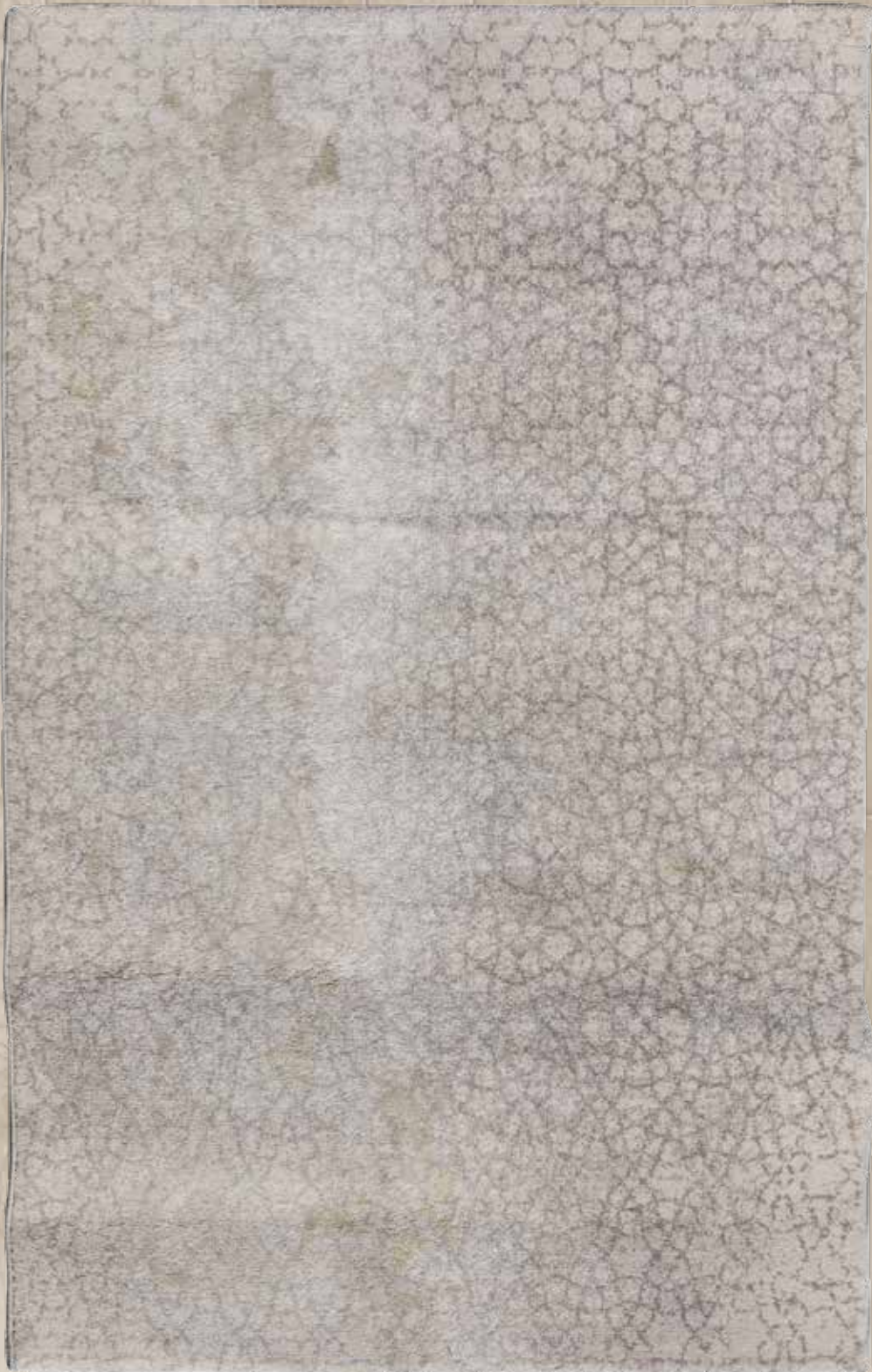
57 1/2" x 39" (146 cm x 99 cm)

P 8,000



1173
A Carpet
51" x 32 1/4" (130 cm x 82 cm)

P 8,000



1174
A Carpet
67" x 47" (170 cm x 43 cm)

P 4,000



1175
A Handmade Persian
Meshkin Runner
123" x 42"
(312 cm x 107 cm)

P 25,000



1176
An Indian Tapestry
40" x 31" (107 cm x 79 cm)

P 5,000



1177

A Grotrian-Steinweg Upright Piano

hardwood and laminated wood

57 1/2" x 56 1/2" x 25 1/2" (146cm x 144 cm x 65 cm)

stool: 20" x 29" x 13" (51 cm x 74 cm x 33 cm)

P 10,000,000



1178

A Mathushek Square Grand Piano

48 1/2" x 59" x 35" (123 cm x 150 cm x 89 cm)

piano stool: 18" x 31 1/2" x 14 1/2" (46 cm x 80 cm x 37 cm)

P 200,000



1179
Antonio Magaz Sangro
Zóbel
First Edition
Publisher: Altamira, Madrid, 1959

P 50,000



1180
Rafael Perez-Madero
Zobel / La Serie Blanca

P 10,000

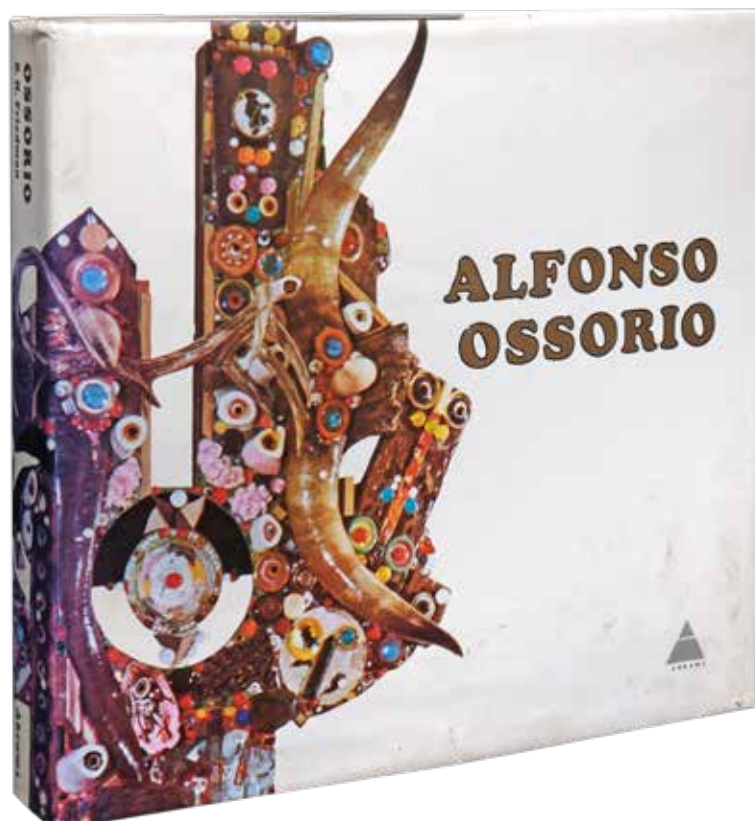


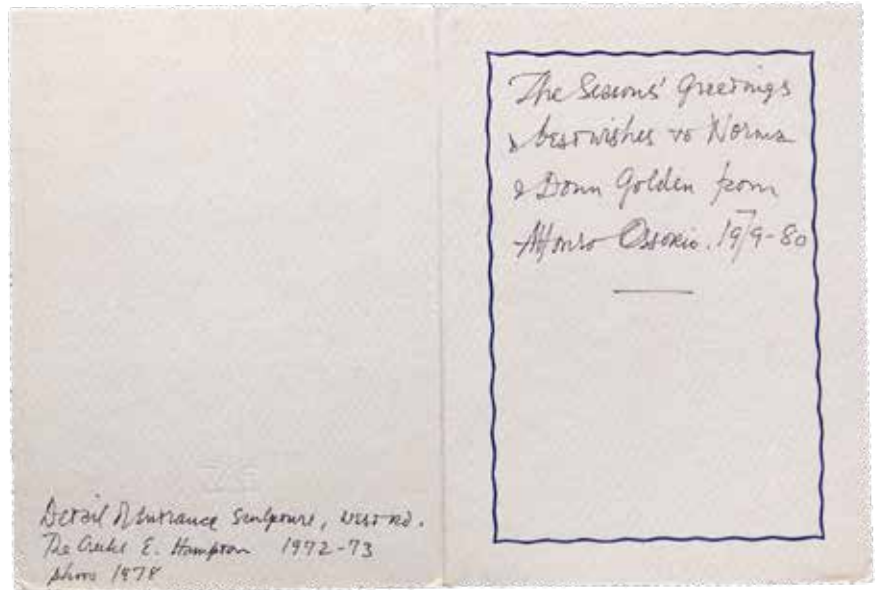
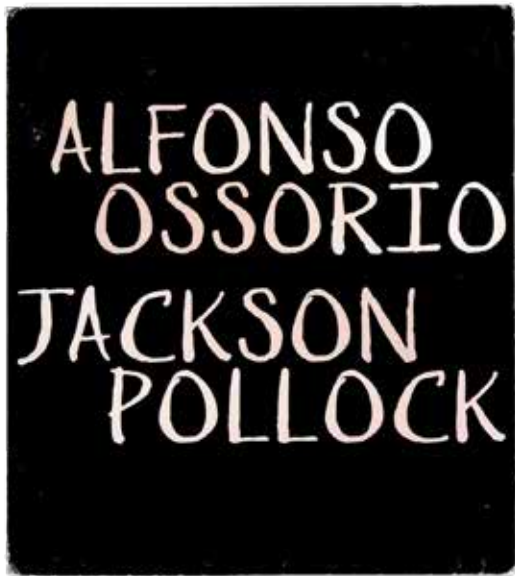
1181
Alfonso Ossorio: Baroques
Ensemblistes
Michel Tapié I

P 3,000

1182
Alfonso Ossorio
Monograph hardcover first edition, B.H.
friedman 1973 signed and dedicated by
the artist

P 3,000

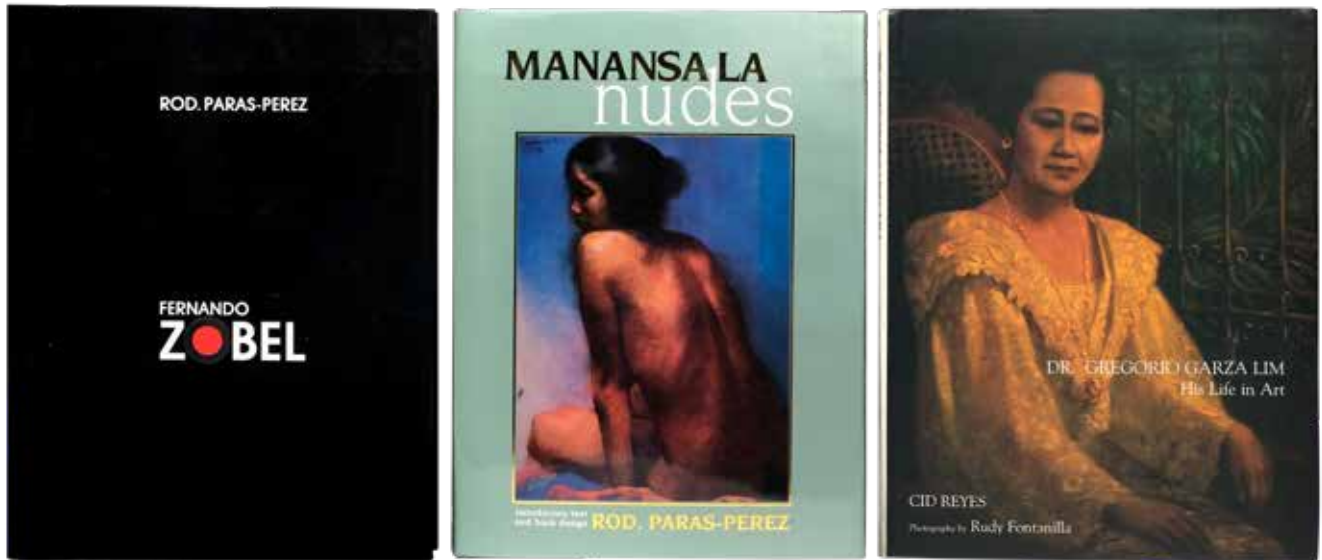




1183
Alfonso Ossorio - Jackson Pollock Booklet
P 3,000



1184
Three Alfonso Ossorio Booklets
P 2,000



1185

A Lot of Three Books

- a) Rod Paras Perez - Fernando Zobel
- b) Rod Paras Perez- Manansala Nudes
- c) Cid Reyes - Dr. Gergorio Garza Lim "His Life in Art"

P 5,000

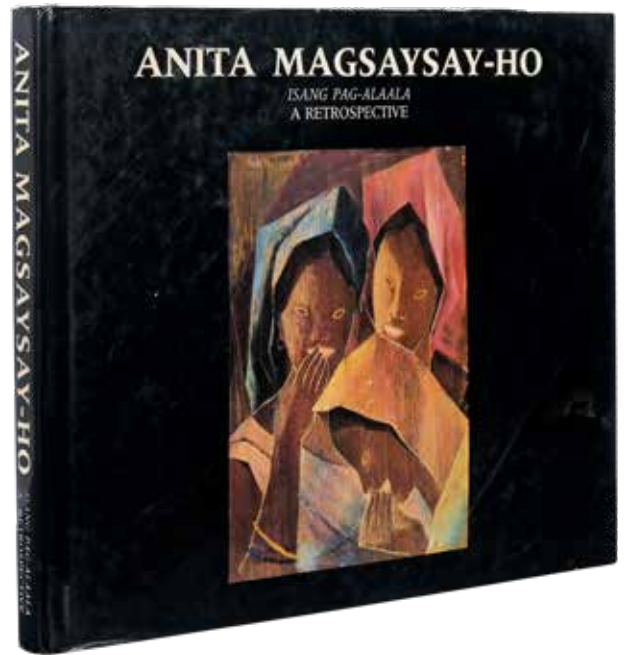
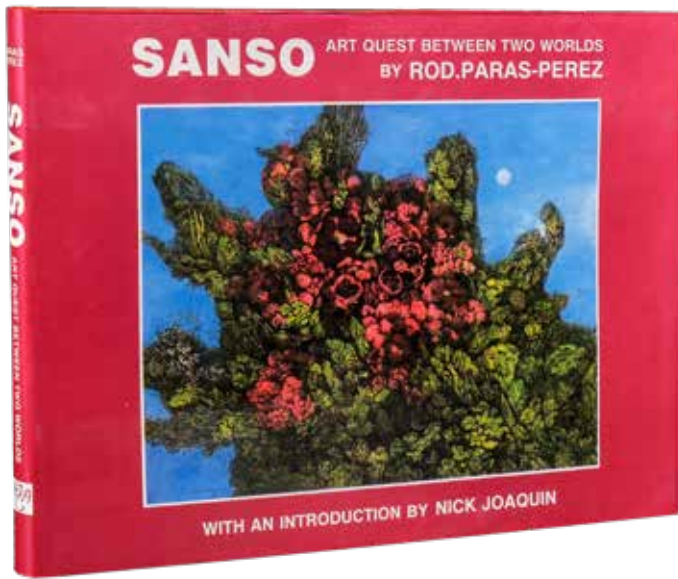


1186

Four Books on Philippine Arts

- a. Manuel D. Duldulao : Contemporary Philippine Art
- b. Cid Reyes & Juan Gatbonton: MALANG: Paintings and Drawings
- c. Francisco Arcellana : Joya Book
- d. Jose Joya: Joya, Book of Drawings

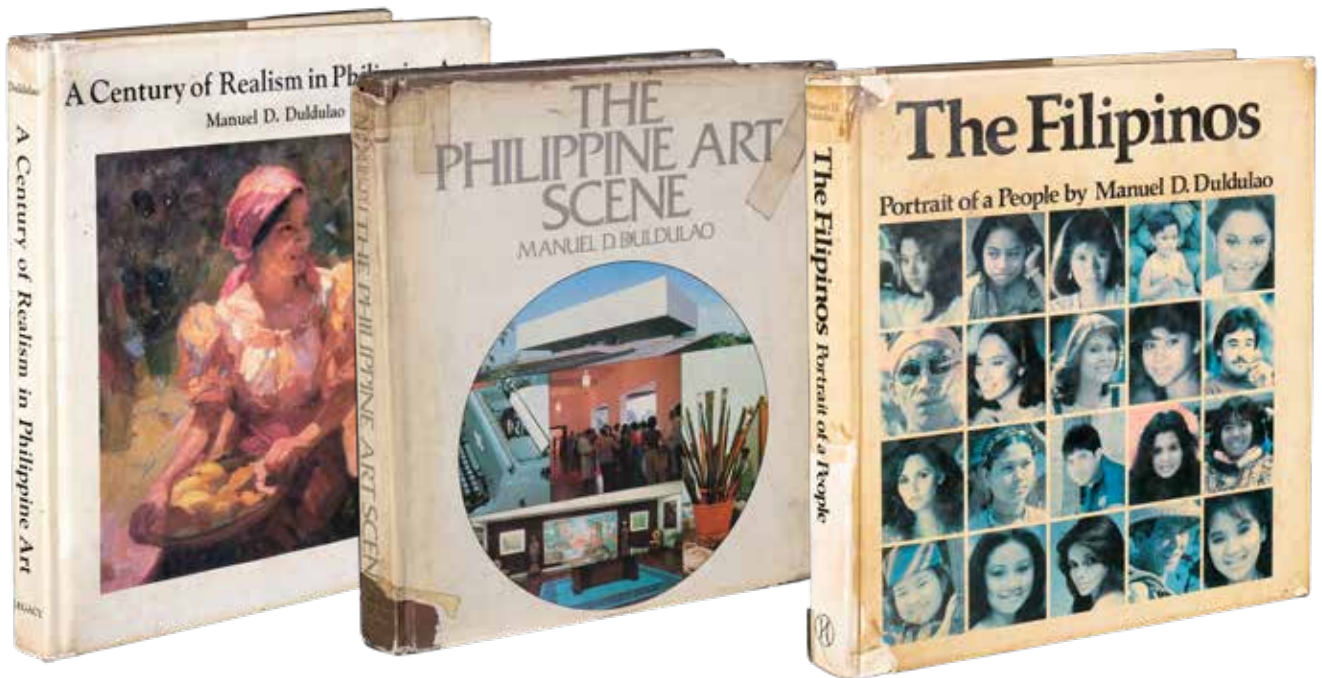
P 8,000



1187
Two Art Books

- a. Rod. Paras-Perez and Nick Joaquin: Sanso: Art Quest Between Two Worlds
- b. Purita Kalaw-Ledesma, Alice Guillermo : Anita Magsaysay-Ho: Isang Pag-alaala (A Retrospective) Book

P 8,000



1188
Three Books by Manuel D. Duldulao

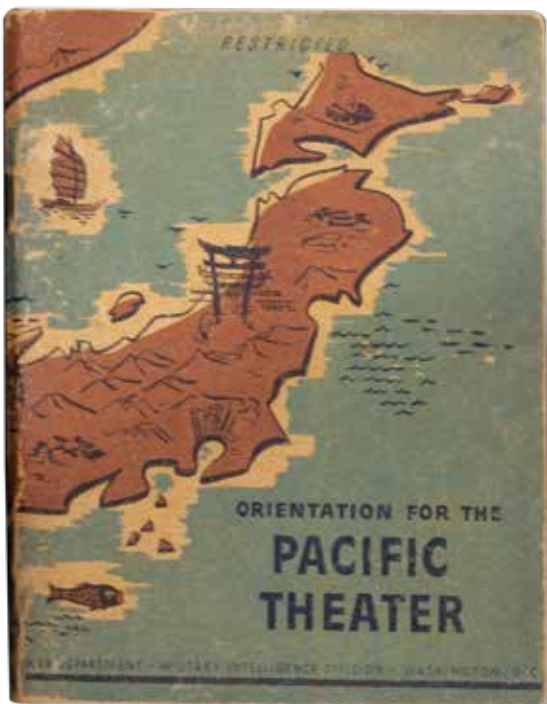
- a. A Century of Realism in Philippine Art
- b. The Philippine Art Scene
- c. The Filipinos Portrait of a People

P 2,000



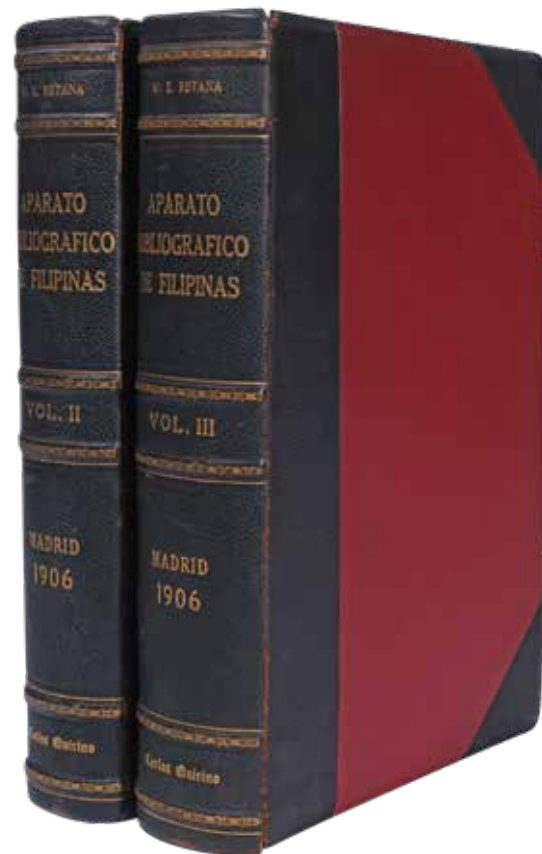
1189
Leonardo de Argensola
Conquistas de las Islas Malucas
 First Edition, 1609

P 100,000



1190
Pamphlet Orientation for the Pacific Theater US War Department World War II Propaganda January 1945, original, rare

P 3,000

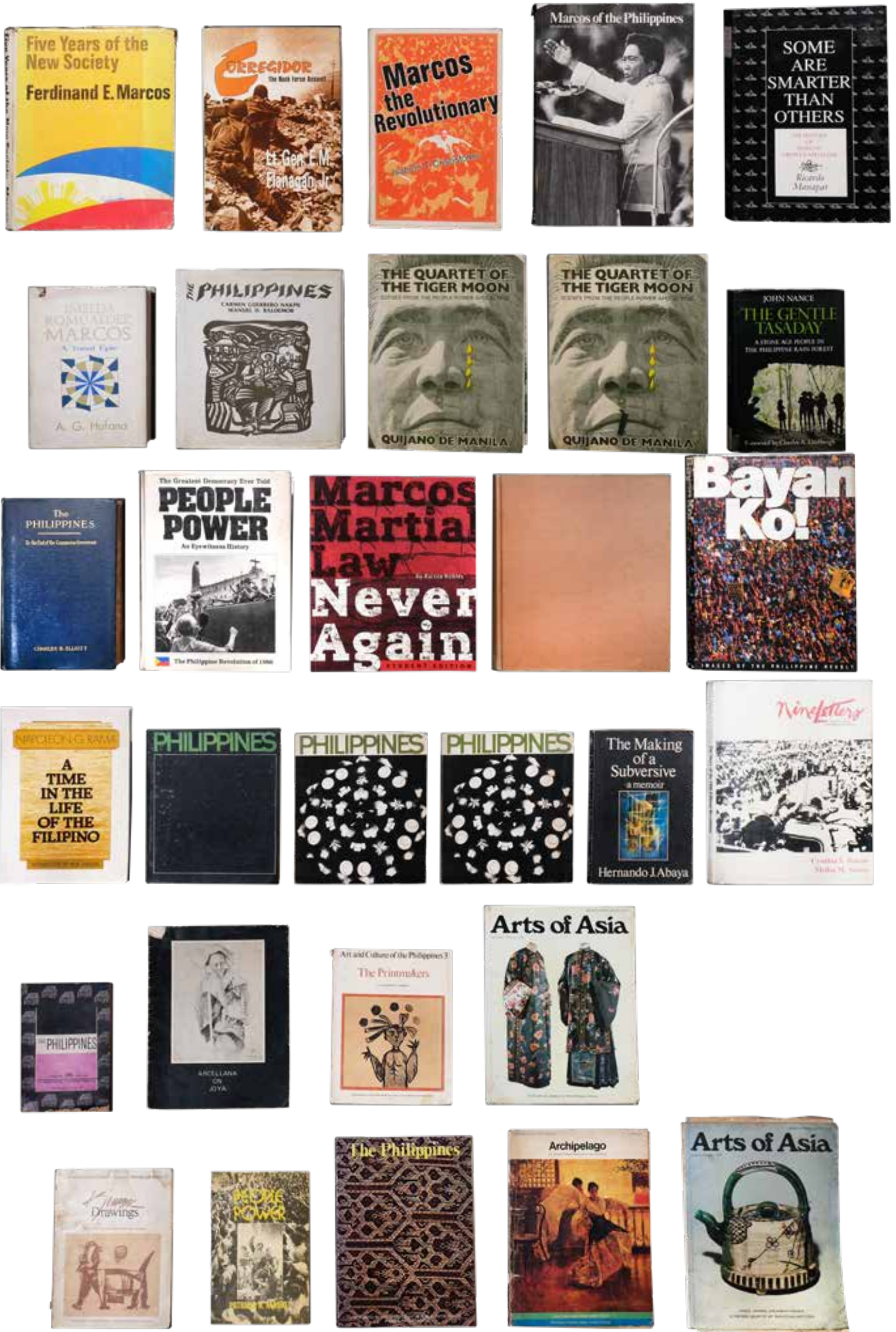


PROPERTY FROM THE COLLECTION OF NATIONAL ARTIST FOR LITERATURE CARLOS QUIRINO

1191
Two Historia General De Filipinas Book by W. E Retana

Volume 2 & 3
 Aparato Bibliografico de Filipinas
 madrid, 1906

P 20,000

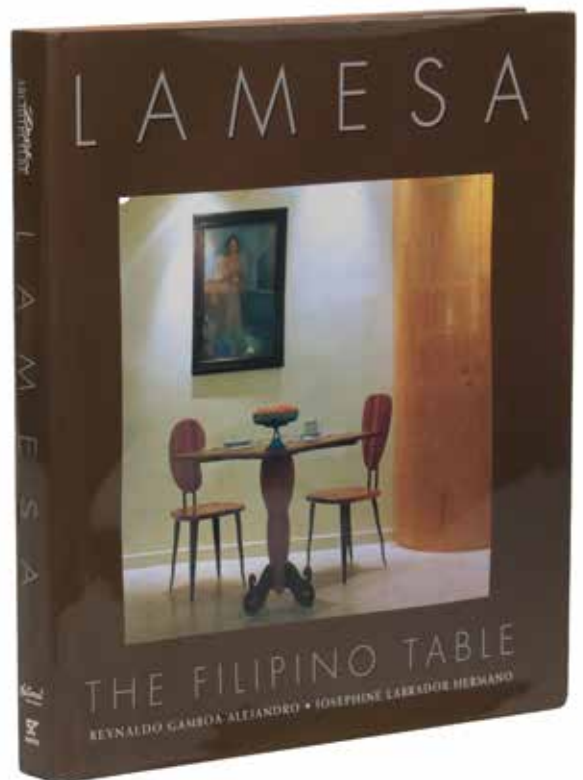
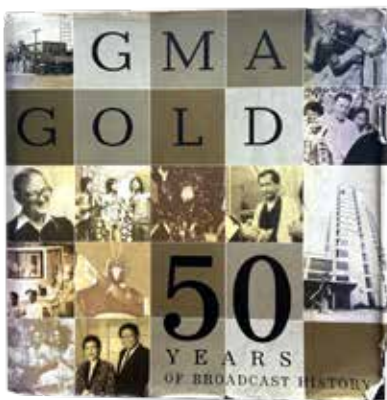
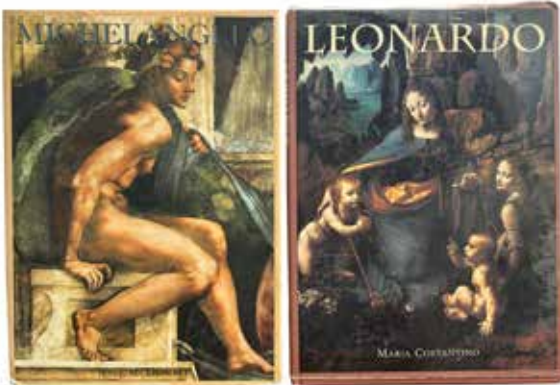


1193

Thirty Philippine History Related Books

- a. The Gentle Tasaday
by: Charles Lindbergh
- b. The Quater of The Tiger Moon
by: Quijano De Manila
- c. The Quater of The Tiger Moon
by: Quijano De Manila
- d. Imelda Romualdez Marcos
by: A. G. Hufana
- e. The Philippines
by: Carmen Guerrero-Nakpil and Manuel D. Baldemor
- f. Corregidor the rock force assault
by: Lt Gen. E.M. Flanagan Jr.
- g. Five Years of the New Society
by: Ferdinand E. Marcos
- h. Marcos the Revolutionay
by: Isabelo T. Crisostomo
- i. Marcos of the Philippines
by: Francisco S. Tatad
- j. Some Are Smarter Than Others
by: Ricardo Manapat
- k. A Time in the Life of the Filipino
by: Napoleon G. Rama
- l. Philippines (A Profile of Philippines)
- m. Philippines (A Profile of Philippines)
- n. Philippines (A Profile of Philippines)
- o. The Making of a Subversive
by: Hernando J. Abaya
- p. Nine Letters
by: Cynthia S. Baron
- q. The Philippines
by: Charles B. Elliott
- r. Marcos Martial Law
by: Raissa Robles
- s. The Greatest Democracy Ever Told People Power
- t. Twentieth-Century Filipino Artists
by: Manuel Duldulao
- v. Bayan Ko!
w. People Power
by: Patricio R. Mamot
- x. Drawings
by: Emmanuel Torres
- y. The Philippines The Modern Nations in Historical Perspective
- z. Arcelina on Joya
- i. The Philippines
- ii. The Printmakes by: Leonidas V. Benesa
- iii. Arts of Asia
- iv. Archipelago
- v. Arts of Asia

P 3,000



PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED GENTLEMAN

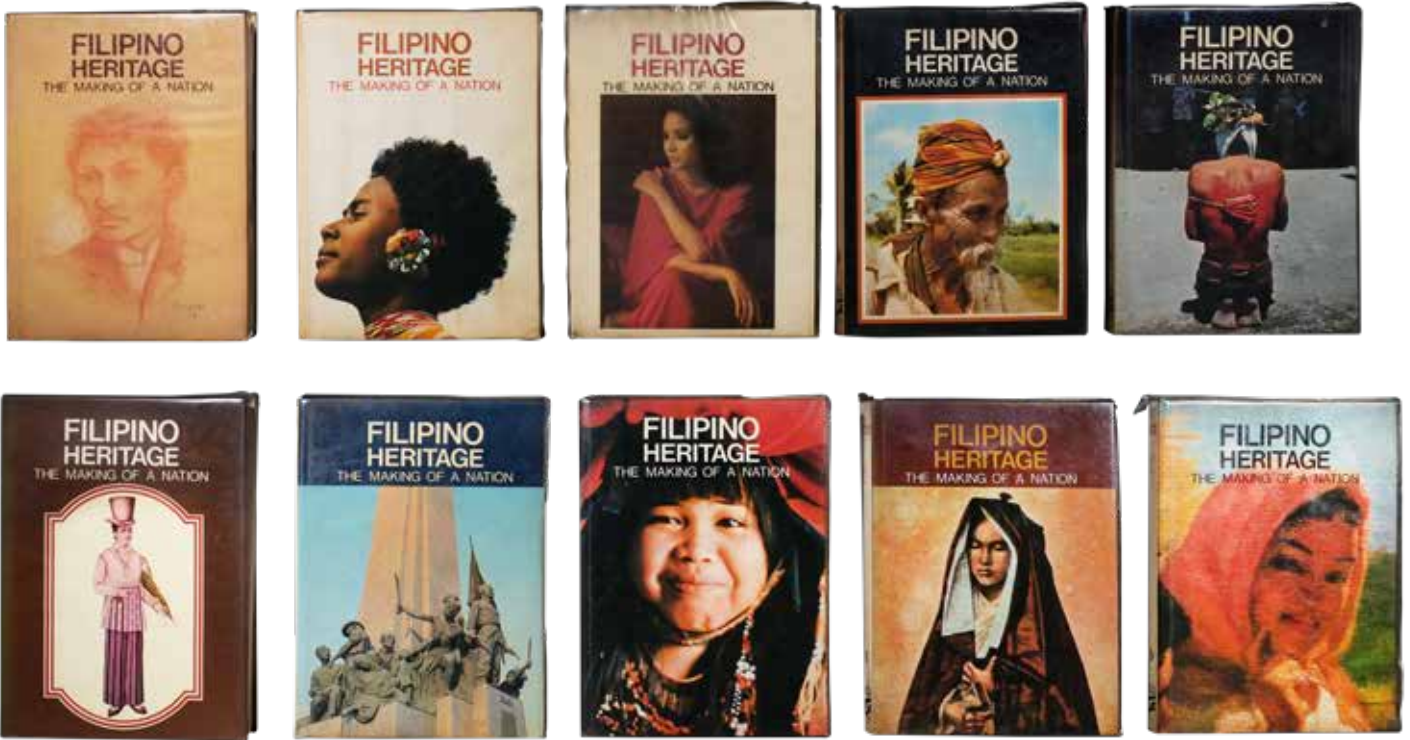
**1194
A Group of Coffee Table Books**

P 1,000

**1195
Reynaldo Gamboa Alejandro and Josephine Labrador Hermano**

Lamesa: The Filipino Table

P 1,000



1196

Alfredo Roces

Filipino Heritage: The Making of a Nation

10 Volumes

publisher: Lahing Pilipino

P 5,000



PROPERTY FROM THE COLLECTION OF NATIONAL ARTIST FOR LITERATURE CARLOS QUIRINO

1197

Alfredo Roces

Filipino Heritage: The Making of a Nation

10 Volumes

publisher: Lahing Pilipino

P 5,000



1198

A Group of Religious Images

- a. Images
 - i. 21 1/2" x 18 1/2" (55 cm x 47 cm)
 - ii. 9" x 5" (23 cm x 13 cm)
 - iii. 11 1/2" x 5" (29 cm x 13 cm)
 - iv. 6" x 4" x 1"
 - v. 6" x 4" x 1"
 - vi. 6" x 5 1/2" x 1/2"
 - vii. 5" x 4" x 1"

b. A La Sagrada Familia

- i. 13" x 4 1/2" x 5" (33 cm x 11 cm x 13 cm)
- ii. 8" x 6" x 3" (20 cm x 15 cm x 8 cm)
- c. 13 1/2" x 5" x 3 3/4" (34 cm x 13 cm x 10 cm)"

c. Two Relieve or Bas Relief polychromed and hardwood

- i. 21 1/2" x 12 1/2" x 2" (55 cm x 32 cm x 5 cm)
- ii. 28" x 9 1/2" x 2" (71 cm x 24 cm x 5 cm)

P 10,000



1199

A Group of Oriental Figurines

size variable

smallest: 1" x 1 1/2" x 1/2" (3 cm x 4 cm x 1 cm)

biggest: 17" x 7 1/2" x 9" (43 cm x 19 cm x 23 cm)

P 4,000



PROPERTY FROM THE COLLECTION OF A
VERY DISTINGUISHED GENTLEMAN

1200

A Group of Decorative Items

- a. polychromed hardwood
47" x 10" x 8"
(119 cm x 25 cm x 20 cm)
- b. 20 1/4" x 4 1/2" x 6 1/4"
(51 cm x 11 cm x 16 cm)
- c. 15 1/2" x 4 1/4" x 4 1/4"
(37 cm x 11 cm x 11 cm)
- d. H: 9 1/2" (24 cm) D: 10 1/4" (26 cm)
- e. 10 1/4" x 12" x 8 1/4"
(26 cm x 30 cm x 21 cm)
- f. H: 13" (33 cm) D: 12" (30 cm)
- g. H: 6 3/4" (17 cm) D: 14" (36 cm)
- h. 27" x 4" x 4" (69 cm x 10 cm x 10 cm)

P 10,000





1201
A Group of Decorative Items

a. Sculpture of Goddesses
hardwood
80" x 8" x 7" each
(203 cm x 20 cm x 18 cm)

b. A Pair of Valens
hardwood
41 1/2" x 7 1/2" x 7"
(105 cm x 19 cm x 18 cm)
43 3/4" x 7 1/2" x 7"
(111 cm x 19 cm x 18 cm)

c. Black Tube Vase with Textured Bottom
Mid Century Modern Home Decor
h: 14" (36 cm)
d: 4" (10 cm) each



d. A Pair of Decorative Items
hardwood
a. h: 14" d: 5" (36 cm x 13 cm)
b. h: 15" d: 6 1/2" (38 cm x 17 cm)

e. A Philippine Eagle Woodcraft
hardwood
a. 22 3/4" x 9 1/2" x 10 1/2"
(58 cm x 24 cm x 27 cm)
b. 20 1/2" x 9 1/2" x 10 1/2"
(52 cm x 24 cm x 27 cm)

f. A Carabao-Form Figurine
hardwood
22 3/4" x 9 1/2" x 10 1/2"
(58 cm x 24 cm x 27 cm)
20 1/2" x 9 1/2" x 10 1/2"
(52 cm x 24 cm x 27 cm)

g. A Bread Box
11 1/2" x 16" x 10"
(29 cm x 41 cm x 25 cm)

P 10,000





1202
A Pair of Wall Sconces
 hardwood
 26 1/2" x 15" x 1 1/2"
 (67 cm x 38 cm x 4 cm) each

P 4,000



1203
A Galerie Artes Artwork Plate of Lydia Velasco
 sublimation tile, 1/15
 8" x 10" (20 cm x 25 cm)

P 5,000

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



1204
A Lot of Five Tortoise Shell Decors
 a) 8 1/2" x 5" x 3 1/4" (22 cm x 13 cm x 8 cm)
 b) 4" x 3" x 1/2" (10 cm x 8 cm x 1 cm)
 c) 3 1/2" x 2 1/2" x 1/2" (9 cm x 6 cm x 1 cm)
 d) 4 1/2" x 2 3/4" x 3/4" (11 cm x 7 cm x 2 cm)

P 4,000



1205
Five Buddha Heads
 a. HS Phonetep
 hardwood and brass
 26 1/4" x 30" x 4 1/4" (67 cm x 76 cm x 11 cm)
 b. 17 1/2" x 9" x 9 1/2" (44 cm x 23 cm x 24 cm)
 c. 13" x 6 1/2" x 6 1/2" (33 cm x 17 cm x 17 cm)
 d. 12 1/2" x 7" x 7" (32 cm x 18 cm x 18 cm)
 e. 35 1/2" x 22" x 21" (90 cm x 56 cm x 53 cm)

P 10,000



1206

A Group of Decorative Items

- a. 32 1/2" x 20 1/4" x 8" (83 cm x 51 cm x 20 cm)
- b. 25 3/4" x 20 1/2" x 12" (65 cm x 52 cm x 30 cm)
- c. 32" x 34" x 25" (81 cm x 86 cm x 64 cm)
- d. 26 1/2" x 21" x 12" (67 cm x 53 cm x 30 cm)
- e. 15" x 17" x 13" (38 cm x 43 cm x 33 cm)
- f. 47" x 51" x 15" (119 cm x 129 cm x 38 cm)

P 10,000



1207
A Group of Scale Models

- a.) 26" x 28" x 6"
 (66 cm x 71 cm x 15 cm)
- b.) 31" x 53" x 7 1/2"
 (79 cm x 135 cm x 19 cm)
- c.) 32" x 44" x 9"
 (81 cm x 112 cm x 23 cm)

P 20,000

1208
A Mother of Pearl Inlaid Icon Depicting the Last Supper

hardwood
 24" x 47 1/2" (61 cm x 121 cm)

P 5,000



1209
Two Foo Dogs
 possibly republic period
 ebony wood
 17" x 10" x 6 1/2"
 (43 cm x 25 cm x 17 cm) each

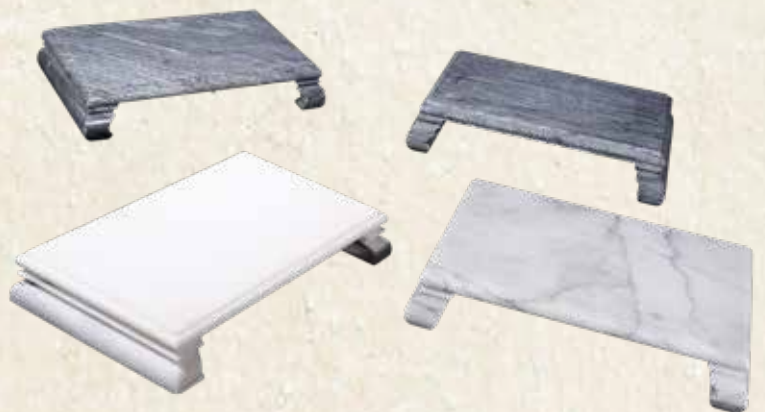
P 15,000





1210
A Twelve Pairs of Ivory and Cloisonne Chop Sticks
 ivory tips

P 10,000



1211
Four Pedestals or Stands
 marble
 a. 2 1/2" x 12" x 8 3/4"
 (6 cm x 30 cm x 22 cm) each
 b. 2" x 12 1/2" x 8 1/2"
 (5 cm x 32 cm x 22 cm)

P 10,000



1212
A Group Comprised of Six Tea Pots, a Tea Canister and Mother of Pearl Salt and Pepper Dishes
 ceramic and porcelain

- a. H: 7" (18 cm) D: 4 1/4" (11 cm)
- b. 5 1/2" x 8 1/2" x 4 1/2" (14 cm x 22 cm x 11 cm)
- c. 9 3/4" x 8" x 4 1/4" (25 cm x 20 cm x 11)
- d. 7 1/2" x 8" x 5 1/2" (19 cm x 20 cm x 14 cm)
- e. 6" x 10" x 4 1/2" (15 cm x 25 x 11)
- f. 5" x 7 1/2" x 5" (13 cm x 19.05 cm x 12.7 cm)
- g. 7 1/2" x 9" x 5 1/2" (19 cm x 23 cm x 14 cm)
- h. dishes: size variable

P 5,000





LOT 406
Dominic Rubio (b. 1970)
Untitled

Terms and Conditions

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.

BIDDING:

- a. Bidders are required to complete and sign registration forms. Participants shall be asked to present a valid government-issued identification card (passport, driver's license, etc.) upon registration.
- b. Before the auction proper, each buyer will be given an assigned buyer's number. The highest bidder of a specific lot shall be the buyer of the lot.
- c. The auctioneer shall announce the winning bid and the corresponding buyer's number of the bidder. Failure of the winning bidder to object at the time of the announcement shall be considered as an acknowledgment of the bid and purchase. The buyer is legally liable to purchase the lot or pay the difference if the host must re-offer and sell it for a reduced price.
- d. The buyer's premium shall be 18% plus Value-Added Tax on premium (20.16% in total).
- e. The auctioneer shall be in charge of supervising the bidding and shall be the sole arbiter of any disputes. León Gallery reserves the right to withdraw property at any time before the sale and reject a bid from any bidder.
- f. Absentee bids are allowed in this auction. They are permitted to bid until fifteen (15) minutes prior to the start of the auction for all the items in the auction. Absentee bids for later lots may continue to be accepted according to announcements or signs posted on the office window. A deposit may be requested on absentee bids over Two Hundred Thousand Pesos (Php 200,000) or at the discretion of the auctioneer. The auctioneer will be responsible of bidding the absentee bid in opposition to the floor bidders. In case a tie occurs, the earlier bid wins the lot. León Gallery will not be liable for any failed absentee bid. The absentee bidders may contact the gallery after the auction to know if they won the lot.

PAYMENT:

- a. The balance of the invoice must be paid in full and merchandise picked up within three (3) days from the date of the sale. 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.

LIVE
 TELEPHONE
 ABSENTEE

BIDDER INFORMATION

Full Name: _____

Address: _____

Mobile no.: _____ Landline no.: _____

Fax no.: _____ Email: _____

BANK ACCOUNT INFORMATION

Bank Name: _____

Branch: _____ Account no.: _____

Contact Person: _____ Phone no.: _____

CREDIT CARD DETAILS

VISA
 MASTERCARD
 AMEX
 JCB

Cardholder name: _____

Card no.: _____ Expiry date: _____

LOT	DETAILS	BID AMOUNT

I have read and understood Leon Gallery's Terms and Conditions printed in the catalog. I recognize and concur that I will bid in conformity with the said Terms and Conditions. I am accountable for the information I have provided above, and in the event that my bank details may have changed, I will inform Leon Gallery immediately.

Signature over printed name



LOT 524

Anthony Palomo (b. 1962)

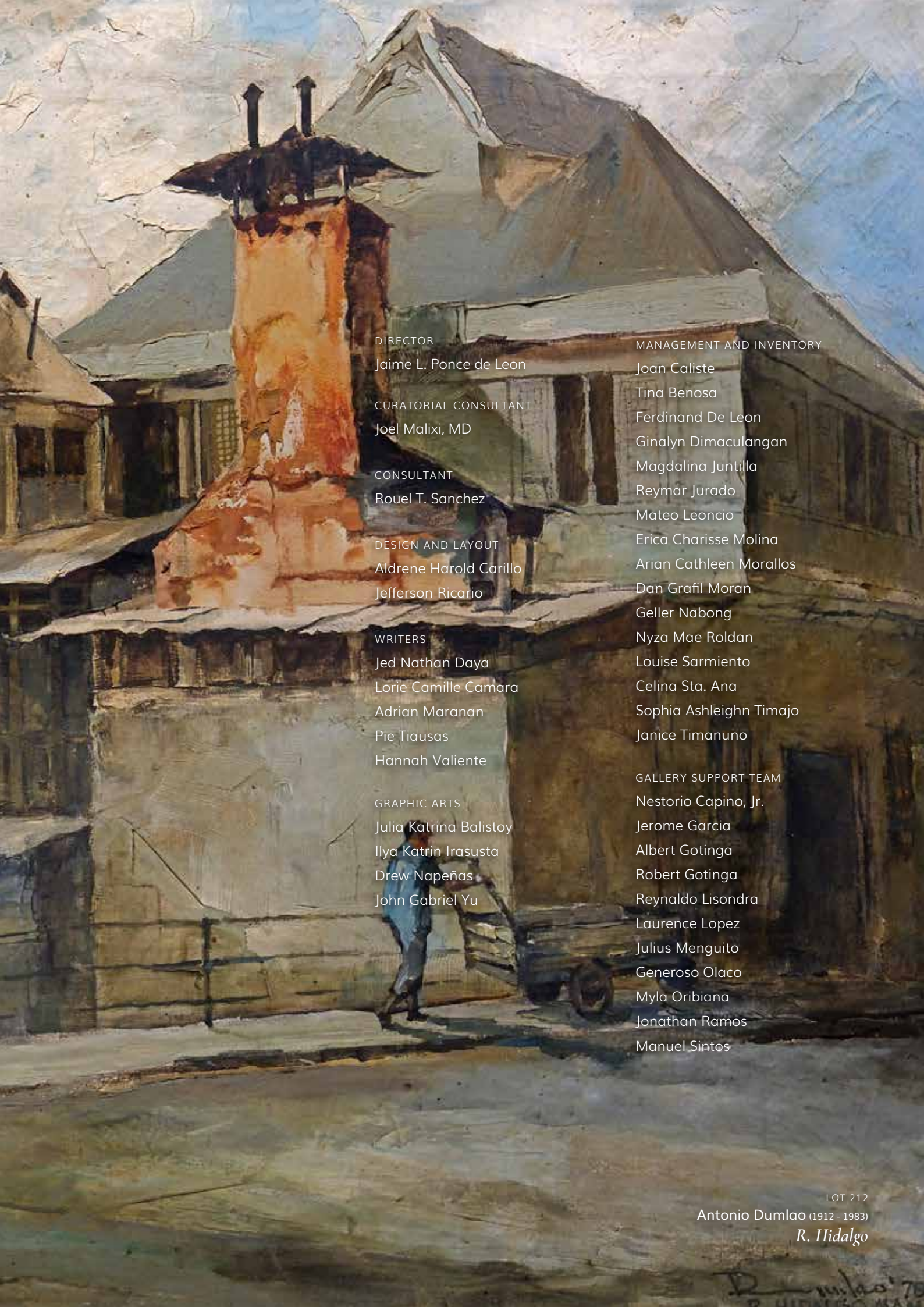
Enzo (bulalakaw)



LOT 282

Arturo Luz (1926 - 2021)

Cities of The Past



DIRECTOR

Jaime L. Ponce de Leon

CURATORIAL CONSULTANT

Joel Malixi, MD

CONSULTANT

Rouel T. Sanchez

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Aldrene Harold Carillo

Jefferson Ricario

WRITERS

Jed Nathan Daya

Lorie Camille Camara

Adrian Maranan

Pie Tiausas

Hannah Valiente

GRAPHIC ARTS

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John Gabriel Yu

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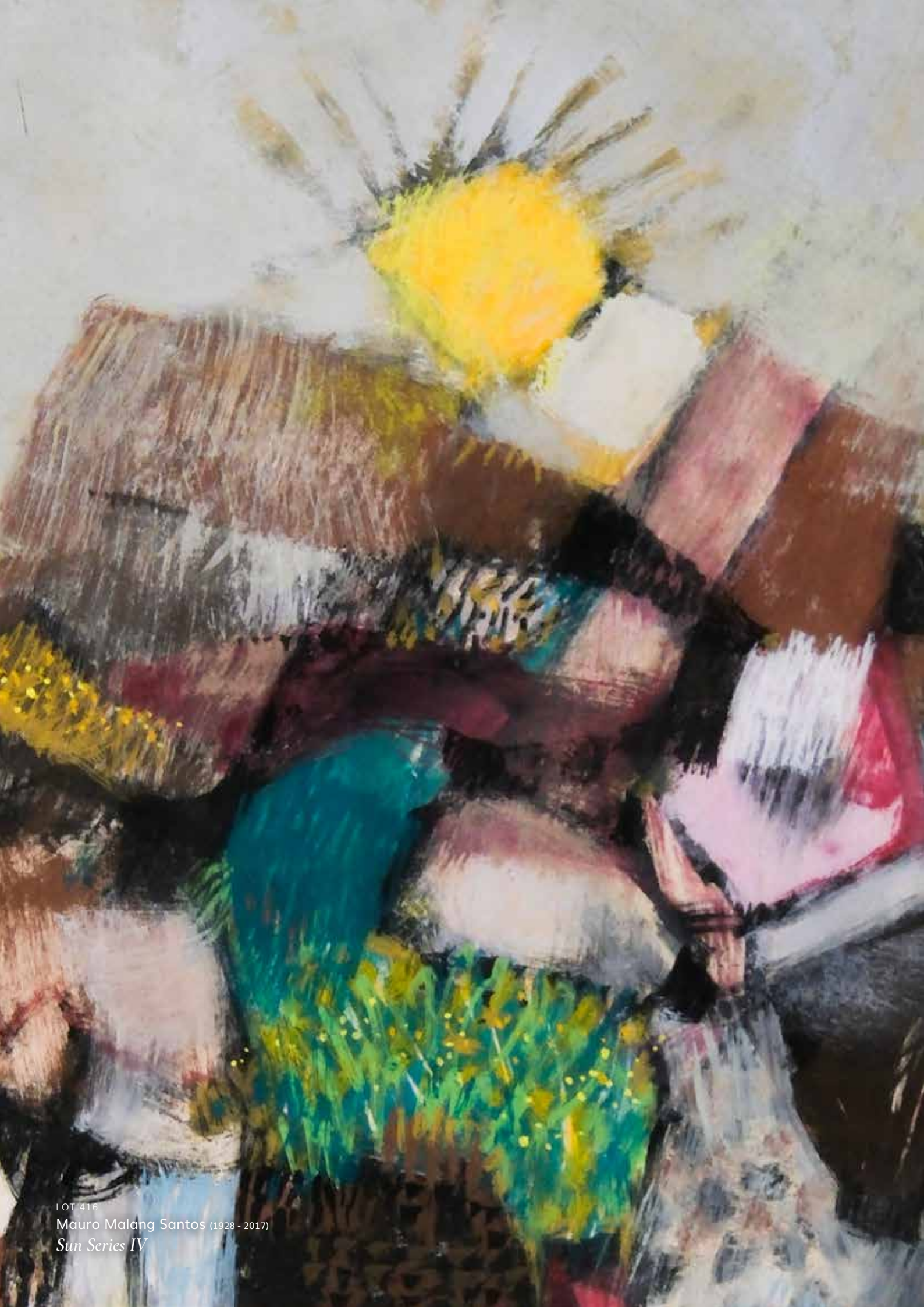
Manuel Sintos

LOT 212

Antonio Dumlaog (1912 - 1983)

R. Hidalgo

Dumlaog 70
R. Hidalgo



LOT 416
Mauro Malang Santos (1928 - 2017)
Sun Series IV

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