

León Exchange

Your Next *Find.* Online.



October 26, 2024
11:00 AM (GMT +8)

33



LOT 406
Mauro Malang Santos (1928 - 2017)
Three Bottles



An abstract painting with a dark, textured background. The left side features a large, vibrant green area, while the right side is dominated by a deep, fiery red. In the lower center, there are several vertical, brushstrokes of a bright blue color. The overall composition is layered and expressive, with visible brushwork and a rich color palette.

AUCTION

Saturday
26 - October 2024
11:00 AM

PREVIEW

Saturday to Friday
19 - 25 October 2024
9:00 AM - 7:00 PM

VENUE

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

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Register and Bid at
www.leonexchange.com

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LEON EXCHANGE ONLINE AUCTION EDITION 33

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LOT 261
Angelito Antonio (b. 1939)
Fish Vendor

Antonio 74

FOREWORD

LEON EXCHANGE 33RD ONLINE AUCTION

By virtue of Proclamation 798, October has been annually celebrated as "Museums and Galleries Month" in an aim to foster the preservation and enrichment of Filipino culture, spurred by "a need to arouse the national consciousness and pride in our rich culture and national identity, expressed in all media of art and culture, historical and religious artifacts."

In line with this celebration, the 33rd iteration of the Leon Exchange Online Auction opens its doors to the art-loving public in a continued mission to preserve the love for Philippine art.

This sale presents the eminent collection of Lorna Montilla, a respected anthropologist, writer, and artist who has fostered many artists of her time. She had forged friends with some of the most prolific artists of her time, including Vicente Manansala, Ang Kiukok, Benedicto Cabrera, Malang, and more.

Among her prestigious collections are the works of Nena Saguil, the first Filipina abstractionist and Onib Olmedo's distorted portraits.

The illustrious jewelry collection of the Conde de Peracamps also graces the pages of this auction. The celebrated marriage between a German-Spanish heiress and a Spanish nobleman was a prosperous one, with both their businesses and the family lineage flourishing to this day.

Another prominent collection is that of the legal luminary Don J. Antonio Araneta. Belonging to the illustrious line of the Aranetas, Don J. Antonio and his wife Margarita nurtured the culture of Philippine arts through their growing collection of paintings, with a highlight of their treasure trove several pieces from the National Artist Vicente Manansala.

Eugenio "Geny" Lopez continues to stun art collectors and connoisseurs alike with his veritable and magnificent collection. This sale is proud to present Don Geny's comprehensive furniture collection as well as a sizeable amount of his paintings.

A veritable amount of books, documents, and records also grace this sale, a wellspring of knowledge and uncharted waters for those brave enough to dive into its pages.

Fine jewelry collection, luxury watches (including an Audemars Piguet Royal Oak Offshore), exquisite silver pieces, well-preserved santos and relieves, well-crafted furniture, and elegant tableware are also on offer.

Welcome to the Leon Exchange 33rd Online Auction! May we continue to cultivate the ever-blossoming beauty of the Philippine art scene and its long-lasting legacies.



LOT 351
Juvenal Sansó (b. 1929)
Towering Florets



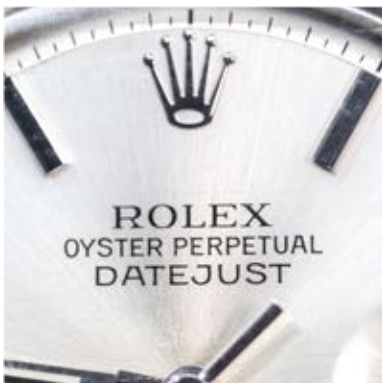
LOT 92

A Belle Époque Brooch with Large Diamond



WATCHES,
FINE JEWELRY,
AND ACCESSORIES

Radiantly Brilliant Pieces



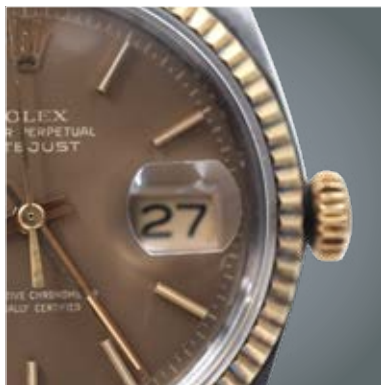
1
Rolex 'Datejust'

A STAINLESS STEEL AND WHITE GOLD AUTOMATIC WRISTWATCH WITH DATE, REF NO. 1601M, CASE NO. 9901052 CIRCA 1987.

Cal. 1560 automatic lever movement, silvered dial, baton 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, case, dial and movement signed. 36mm. diam.

CONDITION REPORT:
Movement – in good working
Dial – Original
Crown - Original
Bracelet – Original

P 150,000



2

Rolex 'Datejust'

A STAINLESS STEEL AND YELLOW GOLD AUTOMATIC WRISTWATCH WITH DATE, REF. NO. 1601, CASE NO. 2838798 CIRCA 1971.

Cal. 1570 automatic lever movement, brown dial, baton 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 Rolex Jubilee bracelet, case, dial and movement signed. 36mm. diam.

CONDITION REPORT:

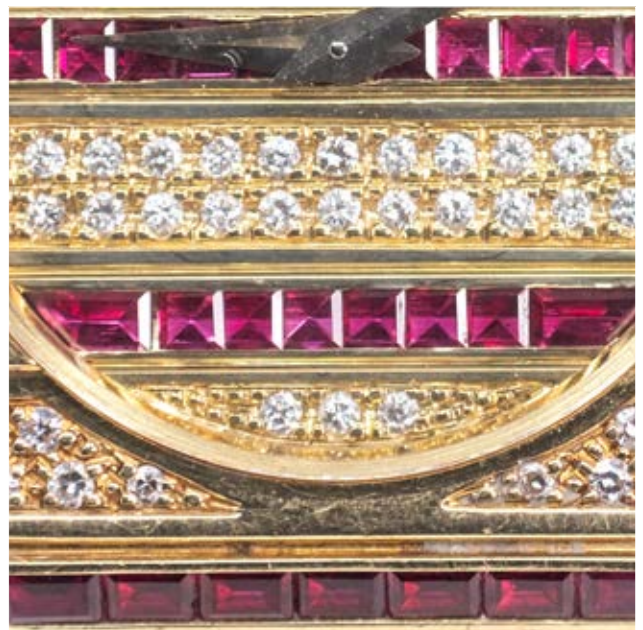
Movement – in good working

Dial – Original

Crown - Original

Bracelet – Original

P 180,000



3
Piaget 'Lady Polo'

FINE AND ELEGANT 18K YELLOW GOLD WITH DIAMONDS AND RUBIES BRACELET WATCH REF NO. 761 C 603, CASE NO. 420630 MADE IN THE 1980s.

Cal. 7P quartz movement, in yellow gold and alternating diamonds and rubies pave-set decoration repeating to the integral bracelet design, dauphine hands, time-setting to the back, case back with 4 screws, case, dial and movement signed. 27 x 27mm dimen.

Gold gross weight 92.2 grams

CONDITION REPORT:

Movement – in good working
Dial – Original
Crown - Original
Bracelet – Original

P 400,000





4

Rolex 'Prince'

ELEGANT AND BEAUTIFUL 18K YELLOW GOLD CHRONOMETER WRISTWATCH WITH AN 18K YELLOW GOLD DOUBLE DEPLOYANT CLASP REF NO. 5440/8, CASE NO. D781576 CIRCA 2005.

Cal. 7040-1 chronometer gilt-finished lever movement with hobnail motifs, 21 jewels, hobnail gilt dial, polished silvered chapter ring with applied baton and Roman numerals, subsidiary seconds, rectangular case, raised edges, sunburst motif to the band, glazed display snap on back, 18K gold Rolex double deployant clasp, case, dial and movement signed. 47 x 27mm dimen.

Gold gross weight 108 grams

CONDITION REPORT:

Movement – in good working

Dial – Original

Crown - Original

Bracelet – Original

P 450,000



5

Rolex 'Datejust'

A STAINLESS STEEL AND WHITE GOLD AUTOMATIC WRISTWATCH WITH DATE, REF. NO. 1601, CASE NO. 3265274 CIRCA 1973.

Cal. 1570 automatic lever movement, silvered linen dial, baton 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, case, dial and movement signed. 36mm. diam.

CONDITION REPORT:

Movement – in good working

Dial – Original

Crown - Original

Bracelet – Original

P 180,000



6 Audemars Piguet Royal Oak Offshore Chronograph

Launched as part of the iconic Offshore line, the Royal Oak Offshore Chronograph "Vampire" is a watch that takes the brand's bold and robust design to another level.

This model stands out with its "Vampire" nickname, which stems from its striking colour combination: deep black with vibrant red accents, evoking darkness and mystery.

As part of the Offshore series, the "Vampire" offers a perfect blend of luxury and sport, ideal for those looking for a tough and bold watch without compromising on elegance.

This chronograph features a 42 mm stainless steel case, a black dial with red accents that enhance its striking appearance, and chronograph subdials for measuring short times.

Case Material: Steel
Case Size: 42 x 54 mm
Band Material: Crocodile skin
Reference number: 26470ST.
OO.A101CR.01
Case number: I29702-2102
Movement: Automatic
Functions: Chronograph, Date
Caliber/movement: 3126 / 3840

P 800,000





7

Audemars Piguet Watch

A HEAVY 18K WHITE GOLD AND DIAMOND-SET BRACELET WATCH
MOVEMENT NO. 237114, CASE NO. B98339 WG.

Cal. 2080 mechanical movement, twobody oval, solid, polished and brushed, snap-on case back, sapphire crystal, diamond-set dial on integral 18K white gold Audemars Piguet bracelet a mailles, case, dial and movement signed. 30.x 25mm dimen. 160mm length

Band Material: White Gold
Reference number: 4126.519
Case number: B98339 WG
Movement: Automatic
Dial Color: Blue

P 130,000

Gold gross weight 74.7 grams



AUDEMARS PIGUET



8
Harry Winston
Project Z Skeleton Dial Zaliu
Automatic Limited Edition Men's
Watch

Zaliu case with a black clou de paris hobnail motif rubber strap. Fixed bezel. Skeleton dial with blue-toned hands and index hour markers. Minute markers around the outer rim. Dial Type: Analog. Date display at the 6 o'clock position. Two - 12 hour and 30 minute. Automatic movement with about 50 hours of power

reserve. Scratch resistant sapphire crystal. Case size: 44 mm. Round case shape. Water resistant at 100 meters / 330 feet. Functions: chronograph, date, hour, minute, second. Additional Info: limited edition of 300 pieces. Luxury watch style. Watch label: Swiss Made. Harry Winston Project Z Skeleton Dial Zaliu Automatic Limited Edition Men's Watch OCEACH4422004.

Case Material: Zaliu
 Case Size: 44 mm
 Band Material: Clou de Paris hobnail motif Rubber
 Reference number: OCEACH4422004
 Serial N°: 082488
 Movement: Automatic HW3101
 Functions: Chronograph, Date, Hour, Minute, Second
 Edition: N° 054/300

P 400,000





9
A Crucifix Design Pendant
14k Gold
Weighs 4.6 g

P 2,000



10
A Santo Niño Pendant
14k White Gold
Weighs 3 g

P 2,000



11
A Bracelet with Diamonds
10k White Gold
Weighs 10 g

P 10,000



12
**A 19th Century Gold
Pendant In Tortoise Shell**
10k Gold
Weighs 10 g

P 8,000



13
A 19th Gold Enamel Porcelain Pendant
10k Gold
Weighs 6.2 g

P 5,000



14
An Ivory Cross Pendant
18k Gold
Weighs 8 g

P 3,000

15

An Art Deco Bracelet

One antique bracelet in silver + 14 karat white gold with 10 medium sized single cut diamonds, 230 small single cut diamonds all approximately 6.4 carats and 6 pieces natural pearls

P 170,000

Accompanied by a certificate issued by Hans Brumann confirming the authenticity of this lot



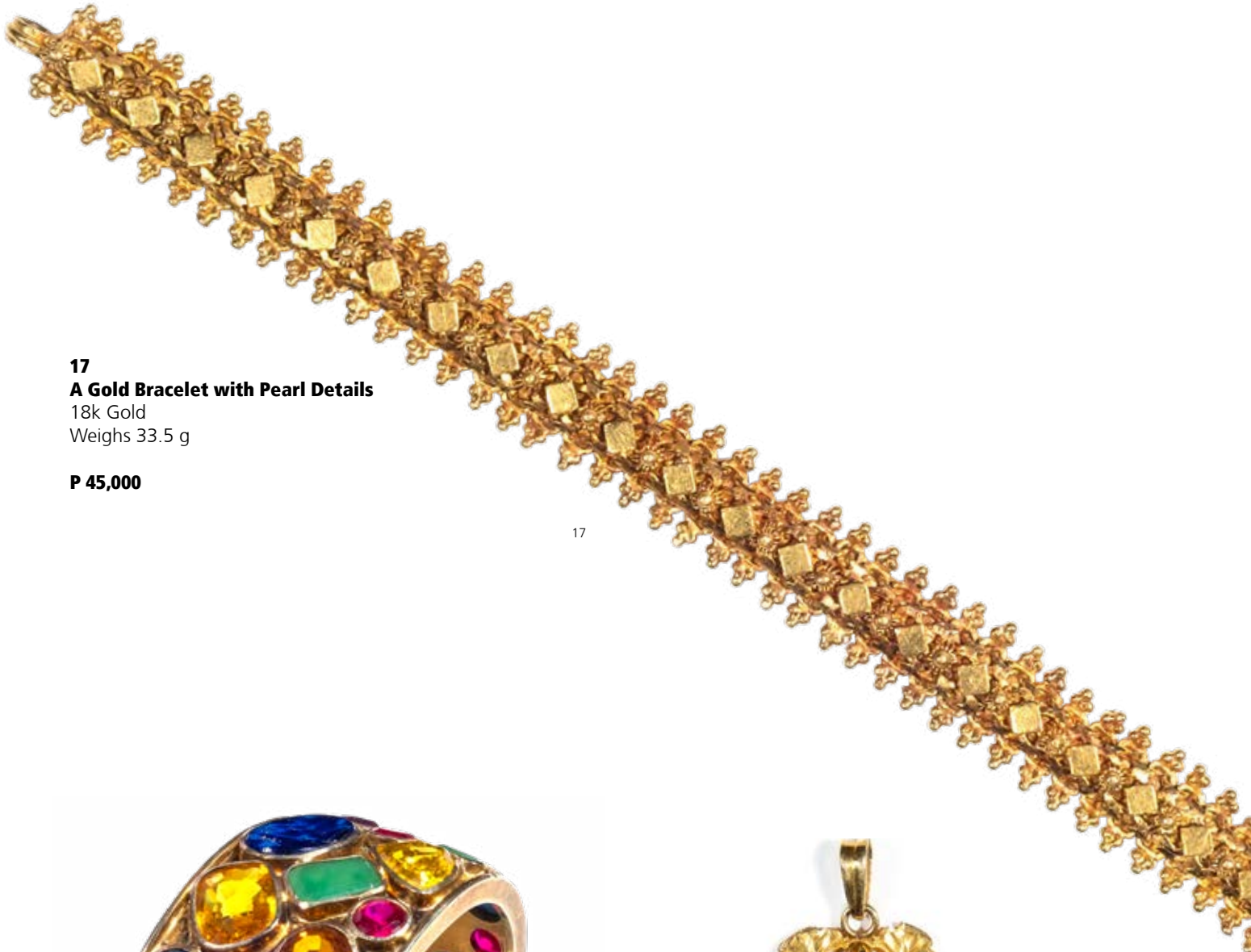


15



16

16
A Rope Design Necklace
18k Gold
Weighs 46.4 g
P 70,000



17
A Gold Bracelet with Pearl Details

18k Gold
Weighs 33.5 g

P 45,000

17



18
A Multi-Gem Bangle

gold plated
Weighs 100 grams

P 5,000



19
A Pendant and A Pair of Earrings

Earrings
18k Yellow Gold
Weighs 3.6 g

Pendant
18k Yellow Gold
Weighs 3.2 g

P 10,000



20

20
A Necklace
18k Yellow Gold
Ivory
Weights 68.4 g

P 10,000



21
A Necklace and A Pair of Earrings

Necklace
18k gold yellow gold
Weighs 24.9 g

Earrings
18k gold yellow gold
Weighs 10.2 g

P 20,000



22
A Necklace and A Pair of Earrings
Ivory & gold

P 10,000



23
A Bangle in Floral Design with Blue Sapphire
14k Gold
Weighs 48.8 g
P 80,000





24

An Excavated Bangle

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

P 25,000



25

An Excavated Bangle

18 to 21k Gold
Weighs 12 g

P 25,000



26
A Yellow Gold Omega Chain Necklace
18k Gold
Weighs 51.2 g
P 120,000





27
South Sea Keishi Pearls with Pave Diamond Accents
Custom designed by Jewelmer
Set in 18 k gold with VVS diamonds length of the earrings is 5.5 centimeters

P 180,000



28
A Pair of Yellow Gold Earrings
14k Gold
Weighs 8.2 g

P 20,000



29
A Pair of Diamond Encrusted Earrings
14k Yellow Gold
Diamonds
Weighs 14.6 g

P 50,000



30
A Pair of Semi Precious Stone Earrings
14k Gold
Weighs 15.2 g

P 15,000



31
A Pair of Yellow Gold Earrings with Diamonds
14k Gold
Weighs 4 g

P 18,000



32
A Pair of Diamond Stud Earrings

Weighs 1.4 g
Diamond 0.30 carats
18k Gold

GIA, 2023, report no. 2477688081: 0.30 carats, D color, VS1 clarity

GIA, 2023, report no. 2474191411: 0.30 carats, D color, VS1 clarity

P 80,000



33
An Art Deco Brooch with Diamonds and Emeralds

18k Gold
Weighs 9 g

P 60,000



34
A Tiffany and Co Ring

18k Gold
Weighs 2.6 g
with receipts

P 60,000





35

A Set of Ivory Jewelry

Earrings, Ring, Bracelet and Pendant

18k Gold

Ivory with Gold

Weighs 60 g

P 10,000



36

A Silver Purse

weighs 110 g

P 5,000



37

Two Ivory Bracelets

18k Gold

Ivory

Weighs 61.6 g

P 10,000



38
A Group of Traditional Beaded
Accessories

P 15,000



39
A Group of Contemporary Beads

P 5,000



40
A Necklace With A Medallion Features A Circular Gold Plate Encased In An Filigree Design with Small Red Gemstones

18k Gold
Weighs 20.2 g

P 20,000

40



FRONT



BACK

41
A Mirror with Jade and Silver Details

Weighs 218 g

P 5,000

42
A Tambourine With Corales Pendant

14k Gold
Weighs 17 g

P 40,000



42

43
A Tambourine Necklace

Silver
Weighs 37.9 g

P 5,000



43



44

44
A Tambourine with Corales Pendant
18k Gold
Weighs 36.6 g

P 90,000



45

45
A Tambourine Necklace
Silver
Weighs 44.5 g

P 5,000



46

46
A Tambourine Necklace
Silver
Weighs 65.1 g

P 5,000



47
A Tambourine Necklace
Silver
Weighs 44.5g

P 5,000



48
A Tambourine Necklace
Silver
Weighs 64.1 g

P 5,000



49
A Tambourine Necklace
Silver
Weighs 60 g

P 5,000



50
A Tambourine Necklace
Silver
Weighs 65.5 g

P 5,000



51
A Tambourine Necklace
Silver
Weighs 57.5 g

P 5,000



OBVERSE



REVERSE

52
A Krugerrand Coin Pendant
18k Gold
Weighs 41.6 g

P 50,000



OBVERSE



REVERSE

53
A Liberty Coin Pendant
18k Gold
Weighs 35 g

P 50,000



OBVERSE



REVERSE

54
A Rare Spanish Era Coin 1820
Silver
Weighs 1.4 g

P 18,000



55
A Group of Four Antique Fans
Ivory and Tortoise Shell
P 12,000



LOTS 56 to 66

Hans Brumann

In 1957, Hans Brumann began his goldsmith apprenticeship in Zurich, Switzerland, where he learned the fundamentals of jewelry making. After further training in Geneva and Germany, he honed skills in design, engraving, enameling, and stone-setting.

In the 1960s, Hans worked with Andrew Grima in London, a renowned jeweler for the Queen, where he developed a deeper appreciation for jewelry. In 1967, he accepted a position with La Estrella Del Norte in Manila, where he fell in love with the local culture and clientele.

By 1978, Hans became a Filipino citizen and established Hans Brumann, Inc. after La Estrella Del Norte closed. His Makati-based business specializes in bespoke jewelry for Manila's elite.

Today, after 57 years of mastery in design and craftsmanship, Hans Brumann continues to create exquisite pieces of quality and elegance to be cherished for a lifetime.





56
An Art Deco Natural Pearl Bracelet
by Hans Brumann

Art Deco Style Bracelet with natural saltwater pearls (Over 100 years old) and diamonds

P 300,000

Long before written history, early humans likely found pearls while foraging on the beach. Throughout time, these gems have enchanted people with their beauty, making them highly prized across cultures.

The ancient Egyptians buried pearls with their dead, and Cleopatra famously dissolved one in wine to win a bet with Mark Antony. In Rome, pearls were a symbol of wealth, while the Greeks linked them to love and marriage.

During the Dark Ages, noble women wore delicate pearl necklaces, and knights believed pearls offered protection in battle. In the Renaissance, pearls became associated with royalty, leading to laws that restricted their wear to nobles.

The discovery of pearls in the New World enriched Europe, but over-exploitation led to the decline of American pearl oysters by the 17th century. Until the early 1900s, natural pearls were reserved for the wealthy, exemplified by jeweler Jacques Cartier, who traded two pearl necklaces for his Fifth Avenue store in 1916.

There was a time when pearls were considered more valuable than diamonds. Today, some collectors in the Middle East still recognize the worth of these exquisite natural pearls.

(On display) The antique Art Deco jewelries featuring natural pearls reflects this rich history. These pearls appeal to those seeking the beauty of uncultivated gems, blending artistry with heritage in each piece.

57

A Natural Pearl Ring by Hans Brumann

Antique Saltwater Pearl Ring with 18 full cut diamonds (over 100 years old)

P 275,000





58

**A Melted Clock Dali Ring
by Hans Brumann**

18 karat rose gold + white gold "After Salvador Dali" melted clock ring with one marquise diamond 0.10 carat, DEF, si, 1 oval diamond 0.38 carat, DEF, vs and 1 round brilliant cut diamond 0.02 carat, DEF, vs (made by Hans Brumann)

P 250,000

59

A Red Orange Sapphire by Hans Brumann

Platinum ring with one unheated red orange sapphire 4.10 carats (with C. Dunaigre) and 2 trapeze diamonds 1.60 carats

P 850,000



60

An Emerald with Yellow Diamond Ring by Hans Brumann

18 karat yellow gold ring with one cushion Colombian emerald
6.90 carats and 2 fancy yellow emerald cut diamonds 1.06 carats,
vs2 + 1.07 carats vs1

Measurements: 6.72 x 4.86 x 3.21 mm

GIA, 2023, report no. 6472937758:
1.06 carat, Fancy Deep Yellow, VS2 clarity

Measurements: 6.91 x 4.86 x 3.19 mm

GIA, 2023, report no. 7473937802:
1.07 carat, Fancy Deep Yellow, VS1 clarity

P 1,700,000



61

An Emerald Ring by Hans Brumann

Make ring in 18 karat yellow gold + white gold with 1 Colombian emerald 2.48 carats (with GIA Certificate) and 2 trapezoid diamonds 1.37 carats

Measurements: 9.36 x 7.73 x 4.39 mm

GIA, 2023, report no. 7466463093:
2.47 carat, Green, F1 clarity

P 900,000



62

An Emerald Ring by Hans Brumann

18 karat yellow gold + platinum ring with one cushion Colombian emerald 17.09 carats (with GRS Certificate) and 2 trapezoid 1.85 carats

measurements: 17.01 x 15.54 x 10.99 (mm)

GRS, 2024, report no. GRS2024-058367: 17.09 carat, intense to vivid green

P 7,500,000

Since at least 2000 B.C., the early Egyptians were extracting emeralds from what would later be known as “Cleopatra’s mines,” located between the Nile and the Red Sea. However, these mines became less prominent after the arrival of high-quality Colombian emeralds in the 16th century, particularly from the renowned Chivor and Muzo mines, which have since produced some of the finest emeralds in the world.

The emeralds from these Colombian sources exhibit a stunning variety of colors, ranging from the lively bluish-green of the Chivor mine to the vivid, saturated green of the Muzo mine. Each stone in these emerald pieces were meticulously selected by our sourcing team in Colombia. The jewelry is then expertly designed and crafted by our skilled artisans in the Hans Brumann workshop in Makati.





63
A Carved Emerald Necklace
by Hans Brumann

18 karat white gold necklace with one carved Colombian emerald 15.21 carats and 19 round brilliant cut diamonds 1.66 carats, DEF, vs1 with natural pearl strand 96cm long

P 850,000

Ancient civilizations have long celebrated the art of glyptography, the intricate practice of carving gemstones. This tradition, rich in history and elegance, dates back thousands of years, with notable contributions from cultures like the Persians, Assyrians, and Egyptians. Although newer cutting techniques emerged in the 19th century, the art of gemstone carving saw a decline by the 20th century, becoming a rare skill possessed by only a few artisans.

Today, there's a resurgence in this timeless craft, as skilled artisans breathe new life into ancient methods, often blending them with contemporary design. A stunning example of this revival is the Cabochon Carved Emerald from Colombia surrounded with round brilliant cut diamonds, elegantly clasped in a long Art Deco natural pearls.

This exquisite piece serves as a testament to a bygone era and is perfect for jewelry connoisseurs who appreciate the blend of history and artistry in their adornments.



64

**An Art Deco Natural Pearl Necklace
by Hans Brumann**

Art Deco Style Neckpiece with natural
saltwater pearls (Over 100 years old)

P 250,000



65
A Pair of Dangling Diamond Earrings
by Hans Brumann

18 karat white gold dangling earrings with 4 octagonal diamonds 7.39 carats (with HRD and GIA Certificates) and 24 baguette diamonds 1.95 carats, DEF, VVS 2

Measurements: 7.40 x 7.02 x 4.78 mm

GIA, 2024, report no. 6485663447:
2.02 carat, K color, VVS2 clarity

GIA, 2024, report no. 7498224585:
1.65 carat, J color, VS1 clarity

GIA, 2024, report no. 2496513877:
1.60 carat, J color, VS1 clarity

HRD, 2023, report no. 230000129825:
2.21 carat, H color, VVS2 clarity

P 2,300,000



66

**A Heart-Shaped Necklace
by Hans Brumann**

Platinum necklace with one heart-shaped
diamond 7.63 carats, L color, si2
(IGI Certificate)

Measurements: 14.30 x 14.38 x 6.39 mm

IGI, 2022, report no. 557238440:
7.63 carats, L color, SI 2 clarity

P 2,400,000



The WHISENHUNT FINE JEWELRY BOUTIQUE

Founded in 2012 by Filipina designer, Nicole Whisenhunt, Whisenhunt has always remained faithful to the principles of artistry, high quality craftsmanship, expertise and innovation. Inspired by the rich history of periods of art & design, each piece is created with a meaning in mind, a background story.

With an advocacy of preserving and showcasing the dying art of handmade jewelry in the Philippines, the Whisenhunt Fine Jewelry workshop is comprised of second generation goldsmiths, gem setters, polishers and wax carvers who combine traditional skills with modern innovations to create bespoke and annual collection pieces for our clientele.

Located at the R2 Level, Power Plant Mall, Rockwell Center, Makati, we carry a collection of in-house designs and a variety of signed and unique vintage pieces. Recognized for our bespoke jewelry creations, we also produce new custom designs and rework preloved jewelry pieces.

Offering a special experience for our clientele, we also offer custom portrait miniatures service (hand painted by an Italian artist and setting created by Whisenhunt), and essential jewelry service (resizing, cleaning, repair and restoration, jewelry appraisals, GIA iD100 Gem Testing Machine, vintage jewelry and gemstone sourcing, and stone setting).



67

A Chunky Cocktail Ring by Whisenhunt

Set in 14k yellow gold, the cocktail ring is designed in a double knife-edge style with G-H color, VS clarity diamonds weighing 0.45 cts.

P 100,000



68

Modern Hoop Earrings by Whisenhunt

Tubular hoop earrings designed with an off-set back set in 14k YG.

P 30,000



69
A Modern Diamond Choker by Whisenhunt

This diamond choker is designed to be worn asymmetrically.

Comprised of G-H color, VS clarity pear-shaped diamonds, and linked on each side by channel-set baguette diamonds weighing 4.43 cts total. Set in 18k white gold.

P 240,000



GUILD OF
PHILIPPINE JEWELLERS INC.

Guild of Philippine Jewellers Inc.

A Brief History

On May 1986, GPJI was conceptualized by five jewelers: Ma. Luisa D. Unson, Antonio Marco, Shirley Yap, Edilberto Bravo and Ronald L. Velayo as suggested by Mina Gabor, then head of the Center for International Trade, Expositions or CITEM. The said group of jewelers was advised to organize themselves in order to address the growing needs of the sector, and to recognize the potential of the industry to become one of the major contributors to the economy of the country. The group appealed for fair taxations and a law that could protect them from unlawful practices. It was also at this time that the number of jewelers was growing. So, on May 3, 1986, the Guild was officially established as it registered with the Securities and Exchange Commission or SEC. In 2011, GPJI celebrated its Silver Anniversary. In the span of 25 years, it has offered significant services to its members, organized events, and played a major role in the development of the jewelry industry, since its inception:

- In 1986, the Guild published its first issue of Magaalahas, the association's official newsletter. A year after, when the Guild started to pick up, it organized its First jewelry show and First Jewelry Market on May 15, 1987 at the Manila Peninsula Hotel Makati.
- GPJI became a member industry association of Philexport in 1993
- Antwerp Diamond High Council of Belgium conducted seminar for local jewelers in February 16-18, 1993.
- GPJI members for the first time bought gold officially from September in 1993 from the Bangko Sentral ng Pilipinas when BSP officials made it easier for GPJI members to buy gold from the agency just by showing their GPJI ID.
- Jewelry was selected one of the 14 Export Winners by Department Trade and Industry and appointment by the Export Development Council (EDC) of Antonio Marco as Export Champion in 1994.
- GPJI members win in 1994 for the first time in the Diamonds International Awards Design competition organized by De Beers which is the largest and most prestigious diamond design competition in the world. They are Jul B. Dizon and Gina de Dios whose winning piece was interpreted by Fe S. Panlilio Jewellers.
- Inauguration of San Eligius Jewellery Training Center joint project of the Guild of Philippine Jewellers, Inc. and Cottage Industry Technology Center. Then Senator Gloria Macapagal Arroyo's Community Development fund financed the procurement of equipment for the Center on November 14, 1995.
- GPJI wins cases vs. Bureau of Internal Revenue in 1995 at the Pasig Regional Trial Court upholding GPJI's contention that the 20% excise tax and high import duties on loose gems and pearls are oppressive, confiscatory, onerous and burdensome, and in effect killing the local jewelry manufacturing industry.
- Pearl declared as National Gem by President Fidel V. Ramos in 1996 through Presidential Proclamation No. 905.
- Israel Diamond Institute conducted Seminar for Philippine Diamond Buyers and Jewelers, at the Hotel Mandarin Oriental Manila on February 26, 1997.
- GPJI organized 2nd Philippine Jewelry Conference on November 27, 1997.
- Kayamanan book, Hiyas, Philippine Jewellery Heritage published by GPJI off the press on December 1997.
- JEWELRY INDUSTRY DEVELOPMENT ACT OF 1998, R.A. 8502 was signed into law by President Fidel V. Ramos on February 13, 1998.
- Implementing Rules and Regulations (IRR) for the R. A. 8502 was approved and signed by DTI Secretary Cesar B. Baustista on June 18, 1998.
- Board of Investments approved GPJI accreditation under R.A. 8502, August 6, 1998.
- First Jewelry Design Competition organized by GPJI December 1998

- First International Jewelry Show in the Philippines December 10-13, 1998, World Trade Center.
- GIA Diamond Grading Class at the Philippine Trade Training Center on May 17-21, 1999.
- World Gold Council officials visit Manila - May 25, 2000.
- Participated for the first time at the OROGEMMA International Exhibition of Gold and Jewelry at the Vicenza Trade Exhibition Center in Vicenza, Italy in 2001.
- GPJI latest Amended By-Laws certified by the Securities and Exchange Commission on August 15, 2002.
- Magaalahas came out in color for the first time in its December 2002 issue.
- First Jewelry Show in Rockwell Power Plant Mall in Makati City from November 15-21, 2002.
- Confederation of Philippine Jewellers, Inc. registered at the Securities and Exchange Commission on April 30, 2003. Member associations who signed up include GPJI, JIA, Association of Fine Jewelry Exporters and Manufacturers (AFJEMP), Bantay Goldsmith Association (BGA), Baguio Silver Gallery Inc.(BSGI) and the Mindanao United Jewelers Association, Inc.(MUJAI)
- First Philippine Jewelry Forum at Dusit Hotel Nikko, August 8, 2003
- Revised Rules and Regulations Implementing R.A. 8502 was finally signed on May 6, 2004 at the Board of Investments by concerned government agencies as Joint DTI-DOF-BOC-BIR-Administrative order No. 01 Series of 2004.
- Establishment of Philippine Assaying and Hallmarking Laboratory Project was approved in November 2009 in the amount P3,355,000 through Export Promotion Fund by EDC-DTI.
- Inauguration of Philippine Assaying and Hallmarking Office in CITC on April 19, 2010.
- Participated in a jewelry show with the exhibition of the finalistspieces from the Hiyas Jewellery Design Competiton for Philippine Jewelry at Goldschmieddhaus in Hanau, Germany in July-August 2009.
- GPJI helped preserved section 3 of RA 8502, Jewelry Industry Act by opposing for its repeal in the proposed House Bill 5241: An Act Rationalizing the Grant and Administration of Fiscal And Non-Fiscal Incentives, And For Other Purposes on May 20, 2008.
- Launched Hiyas Design Competition as official name of Guild's thematic jewelry design competition on August 19, 2010.
- First held awarding night of the jewelry design competition in public with a fashion show on August 19, 2010 in Greenbelt 5, Ayala, Makati City.
- Guild Retail show in Makati Shangri La Hotel, Glorietta Mall and Rockwell Power Plant Mall.
- 2011 Start of the seminar series on various jewelry related topics (Diamonds 101, Colored Stones, Metal Plating, Visual Merchandising, Marketing).
- 2015 Guild Retail Show re-launched as The Philippine Jewelry Show in Rockwell Mall.
- Started the Jewelry Industry Roadmap which was presented to DTI an BOI.
- Re-launch of Mag-aalahas Magazinto to The Philippine Jeweler.
- 2018 7th Hiyas Jewelry Design and Manufacturing Competition awarding at the Manila House BGC.
- 2019 8th Hiyas Jewelry Design and Manufacturing Competition awarding at the One Shangri La Place.
- 2022 Fellowship Night and launching of Hiyas Jewelry Design and Manufacturing Competition (Battle of the Champions) at the Green House BGC.



LOTS 70 to 78

About JMA Jewelry

Jesusa "Suzette" Malig Ayson's passion for jewelry began early, growing up as a third generation jeweler. In 1995, she founded JMA Jewelry, blending family tradition with her unique creative vision. For over 20 years, JMA Jewelry has specialized in the art of diamond grading and the creation of beautiful, one-of-a-kind concept pieces for its clientele. Today, JMA is renowned for crafting meaningful, timeless jewelry that reflect special moments in the lives of its wearers.

Suzette's dedication to craftsmanship and quality has established JMA Jewelry as a staple in the Philippine jewelry industry, with designs that have graced engagements, weddings, and everyday wear. As she passes on her legacy to her daughters, Suzette ensures that JMA's reputation of excellence will continue for generations to come.





70
Boucheron Paris Cello Pin
with Round Diamonds
18K White Gold - 33.90 grams
Length - 3 inches
Width - 1 inch

P 660,000



71
1.04cts Bezel Set Emerald Cut Diamond
Wide Ring with Bar Accent
18K Yellow Gold - 11.8 grams
1pc Emerald Cut Diamond - 1.04 ct
Size #6 1/2

P 330,000

72

**Antique Edwardian Oval Shaped
Brooch with Old Cut Diamonds and
Filigree Setting (Circa 1915)**

Platinum - 8.10 grams

Length - 1.75 inches

Width - 1 inch

P 380,000



73

**5 in 1 Diamond Studded Vintage Watch /
Bracelet (Detachable to Brooch)**

Platinum - 39.70 grams
6.5 inches

P 2,600,000





74

Bezel Set Asscher Cut Diamond Picaforte Earrings with Grid Lines Matte Finish

18K Yellow Gold - 18.6 grams
1pc Asscher Cut Diamond - 1.00 ct
1pc Asscher Cut Diamond - 1.02 cts

P 490,000



75

Princess Cut Diamond Wide Ring with Line Accents Matte & High Gloss Finish Panels

18K Yellow Gold - 12.0 grams

1pc Princess Cut Diamond - 1.22 ct

Size #6.5

P 300,000



77
Green Emerald Dangling Earrings with
Sliced Diamonds & Detachable Pearl
Dangler

18K Rose Gold - 6.5 grams
2pcs Green Emerald - 0.71cts
Round Diamonds - 3.01 cts
18pcs Round Diamonds - 0.10 cts

P 200,000

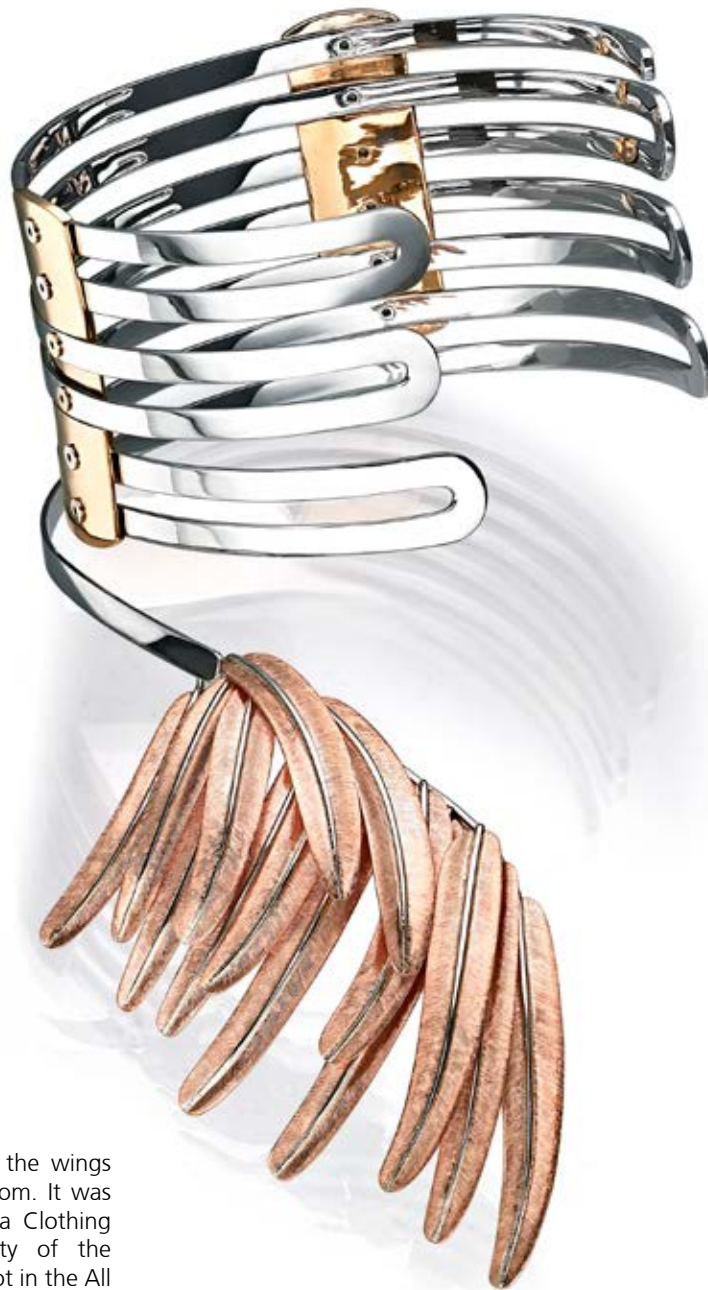


78
White Baroque South Sea Pearl
Earrings with Unequal Diamond Pave
18K White Gold - 8.9 grams
55pcs Round Diamonds - 0.57 cts

P 168,000



GOLDENHILLS — JEWELRY —



79

Pakpak

This superb neckpiece represents the wings of an eagle and symbolizes freedom. It was designed by Mr. Rex Geronimo, a Clothing Technology Student of University of the Philippines, and was at the Top Spot in the All Precious Metals Category of The of the Guild of Philippine Jewellers Inc. Jewelry Design Competition 2006.

“Pakpak” is made in combination of 18k white, pink and yellow gold, handcrafted by Goldenhills Jewelry.

P 1,900,000



80
Nacreous

This fabulous geometric bangle won the Best Design in the Formal Category of the 2nd Philippine Fine Jewelry Design Competition in 2001 which was organized by The Meycauayan Jewelry Industry Association and the Product Development and Design Center of the Philippines.

It is a combination of 18K white and yellow gold accented with Mother of Pearl inlays and bezel set with ten (10) round brilliant cut diamonds 2.02ct tw. Crafted by Goldenhills Jewelry.

P 950,000



81
Interwoven Elegance

This 14kt tricolor gold bangle, titled "Interwoven Elegance", was an entry in the Provincial Category of the 2011 competition sponsored by the Meycauayan Jewelry Association Inc. The intricate design features a delicately woven strands of yellow, pink and white gold, creating a fluid and sophisticated pattern that highlights both craftsmanship and grace. Crafted by Goldenhills Jewelry.

P 490,000



82
Fire Woman

This charming hairpiece is a finalist under the Formal category of the 7th Philippine Fine Jewelry Design Competition 2007 which was organized by The Meycauayan Jewelry Industry Association and the Product Development and Design Center of the Philippines. It is made of 18k white and yellow gold adorned with pearls, round brilliants and firing colored diamonds. Crafted by Goldenhills Jewelry.

P 350,000



83
Mother and Child

This stunning diamond cuff bangle designed by Mr. Antonio Atienza Jr and inspired by the "Mother and Child" theme, is crafted from 18k white, yellow and pink gold. It showcases intricate scrollwork adorned with natural white, yellow and coffee diamonds, with a total diamond weight of 6.38 carats.

The unique blend of colors and elegant design embodies both artistry and luxury. Crafted by Goldenhills Jewelry.

P 1,000,000



84
Crisenia

The "Crisenia" bangle is an exquisite piece crafted in 14kt white gold, featuring bold black carabao horn inlays. Its striking design is accentuated by a dazzling 13.63 carats of round diamonds, creating a balance of natural elegance and luxurious sparkle. Crafted by Goldenhills Jewelry.

P 1,700,000



85

A Flower Brimming with Tears of Joy

This exquisite neckpiece designed by Joyce Makitalo, a graduate of College of Fine arts from University of Sto. Tomas, is the winner in Precious Metal & Non – Traditional Category of the Jewelry Design Competition in 2007 which was organized by the Guild of Philippine Jewellers Inc.

It is made of 18k white and yellow gold, "Tinalak" fabric, graduated mother-of-pearl and highlighted with white gold balls. It was enthused by a poetry entitled "A Flower Brimming with Tears of Joy". Crafted by Goldenhills Jewelry.

P 1,400,000

LOTS 86 to 91

Faico And Knoi Esmane

The Artists Behind Hoseki Jewelry Art

Sought after for its intricate details and innovative design, Hoseki, one of the Philippines' premier jewelry salons, continues to be a powerful force in the industry since 1996.

Founded by Faico, a stalwart of Philippine jewelry design, who put the Philippines on the international jewelry map when he was chosen as one of the 17 Best Designers in the World by the Paspaley Group alongside Stephen Webster and David Yurman. Faico has held numerous exhibitions of his jewelry both locally and internationally. Although an architect by profession, he has earned the reputation of being a jeweler's jeweler and an artist par excellence in sculpture and painting.

Joining Faico is the internationally recognized jewelry designer Knoi Esmane, whose artistry has earned him an impressive 13 international design awards. Among his accolades is the prestigious International South Sea Pearl Jewelry Design Competition, often dubbed the "Oscars" of pearl design, as well as the esteemed ASEAN Jewelry Design Competition, sponsored by the Intellectual Property Office of the Philippines. Esmane's expertise is further sharpened by his training at jewelry workshops in Italy and Thailand, and he holds the coveted title of Certified Pearl Specialist from the Cultured Pearl Association of America. His craftsmanship and vision gained him loyal patrons here and abroad.

Hoseki's pieces are designed and manufactured entirely in the Philippines. All jewelry is handmade and subjected to rigorous standards, with some pieces requiring several hundred hours to complete. A strong advocate of Filipino artisans' talent and skill, the design house is known for incorporating indigenous materials into its fine jewelry collection. These eco-friendly materials are sourced locally and sustainably.

Each Hoseki piece is one-of-a-kind, created through a meticulous brainstorming process that begins with a unique concept. The design DNA of Faico and Knoi Esmane is shaped by their travels and the precious materials they encounter.

From the hundreds of sketches they produce, only a select few are manufactured, forming part of a collection. Two major exhibitions are held annually to launch special collections, with smaller soirées regularly held to provide royal treatment to collectors and longtime patrons of Hoseki.

In the past, Hoseki has collaborated with notable Filipino artists such as Ramon Orlina, Dominic Rubio, and Joe Datuin. These collaborations have elevated jewelry to the level of wearable art. Often sculptural in nature, these collaborations have produced iconic jewelry pieces sought after by art connoisseurs.





86
Perfume Bottle (Pendant)

Designer: Knoi Esmane
Materials: Green Burmese Jade Pendant
with Pinkish White South Sea Pearl,
Mutton Fat Carved Jade, Keshi Pearls,
Ruby, Green Tsavorite, MOP and Mix Color
Sapphires
Mounting: 14k Yellow Gold

P 530,000

87
Mariposa (Pendant/Brooch)

Designer: Knoi Esmane
Materials: Orange Burmese Jade, Natural
Keshi Peals, Pink Sapphires, Blue Topaz,
Diamonds and Mother of Pearl
Mounting: 14k Yellow Gold

P 620,000



88

Maria Clara (Pendant/Brooch)

Designer: Faico

Materials: South Sea Pearl, Turquoise, Blue Topaz, Diamonds, Carnelian, MOP,
Kamagong Wood, Plant Ivory and Precious Resin

Mounting: 14k Yellow Gold

P 1,350,000



89

Panda (Hide and Seek Pendant)

Designer: Knoi Esmane

Materials: Green Bamboo Burmese Jade and Enamel

Mounting: 14k Yellow Gold

P 285,000



90

Chinese Window (Close-Open Pendant)

Designer: Faico

Materials: Green Carved Burmese Jade, Mother of Pearl, Red Coral Beads and Kamagong Wood

Mounting: 14k Yellow Gold

P 550,000



91

Enlightenment (Reversible Pendant)

Designer: Faico

Materials: Lavender Burmese Jade, Green Carved Burmese Jade, Tsavorite Garnets,
South Sea Pearls, Carnelians, Drop Green Jade and Kamagong Wood
Mounting: 14k Yellow Gold

P 580,000

The Jewels of Doña Margarita Zóbel de Ayala

by AUGUSTO MARCELINO REYES GONZALEZ III

Margarita Zobel de Ayala (1881–1963) married Antonio Melian y Pavia, Conde de Peracamps (1879–1956) in 1907. It was a celebrated marriage between a German–Spanish mestiza heiress and a Spanish nobleman and successful insurance executive at the San Agustin church. The newspapers and magazines of the day (like “Excelsior”) featured her bridal trousseau in the elegant Zobel–de Ayala family home on Calle General Solano, the wedding ceremony at the San Agustin church, and the reception.

Antonio Melian y Pavia IV, 3o Conde de Peracamps, was a successful insurance executive. He was a Spaniard, born in the Islas Canarias in 1879, educated at the Instituto de San Isidro in Madrid, worked in the Spanish civil service from 1894–1903, then left for Buenos Aires, Argentina and Lima, Peru where he found success as an insurance agent, later as executive, and finally as the owner of his own export–import company. Antonio Melian came to Manila, Philippines in 1907 in search of opportunities to expand his businesses. Expectedly, he came into contact with the members of the affluent Roxas–de Ayala–Zobel–Soriano clan. He met the pretty Margarita Zobel de Ayala, daughter of Jacobo Zobel y Zangroniz and Trinidad de Ayala y Roxas. They fell in love and were married a few months later. They left for Lima, Peru and returned to Manila 3 years later in 1910.

Back in Manila in 1910, Antonio Melian established “El Hogar Filipino,” a building company which issued mortgages for real estate properties and returned interest earnings to members in proportion to their contributions to the fund; the mutual insurance concept became popular with small income earners, they could participate/invest with small amounts. It became very successful through the years as Melian expertly tended the initial capital of PHP 280,000.00 to an unbelievably immense PHP 28,000,000.00 (unheard of amounts then) and the “El Hogar Filipino” company eventually funded the constructions of bold architectural landmarks like the Metropolitan Theater on Padre Burgos avenue corner Arroceros street in 1930 and the Pardo de Tavera–Gorricho family’s glamorous, Parisian–Art Deco–chic “Crystal Arcade” building along the Escolta designed by scion Andres Luna de San Pedro in 1930.

Also in 1910, the Ayala y Cia partners and several affluent associates established the Insular Life Assurance Company. In 1913, Antonio Melian and several prominent “comerciantes”/businessmen established Filipinas Compania de Seguros (now BPI/MS Insurance Company), the first local fire insurance company. It later became affiliated with the Insular Life Assurance Company of his wife’s Zobel de Ayala family and spun off as the Philippine Guaranty Company. A 1933 regulation requiring the separation of life insurance from non–life created yet another subsidiary: Filipinas Life Assurance Company.

Philippine Guaranty Company (Insular Life Assurance Company subsidiary), Filipinas Compania de Seguros, Universal Insurance and Indemnity Company formed the present–day FGU Insurance Group, a division of Ayala Corporation.

In 1914, the very prosperous Antonio Melian and his wife Margarita Zobel de Ayala built the beautiful Beau–Arts “Edificio El Hogar” (El Hogar building) in Binondo. It was designed by the architects Ramon Jose de Irureta Goyena Rodriguez and Francisco Perez Munoz and was one of the first buildings to be built entirely of concrete in the Philippines. Its tenants were the big multinational companies of the day Smith Bell & Co, Commercial Pacific Cable Co, Eastern Extension Cable Co, as well as top local firms Ayala y Cia and Melian’s own Filipinas Compania de Seguros.

By the 1920s, Don Antonio Melian had reached his professional zenith and sat on the boards of Ayala y Cia (now Ayala Corporation), San Miguel Brewery, Inc (now SMC San Miguel Corporation), Banco de las Islas Filipinas (now BPI Bank of the Philippine Islands), and other top companies. He founded the Aviation Corporation of the Philippines. He was appointed Spanish consul general in 1920; honorary consul for Peru in 1930.

The King of Spain granted Antonio Melian the title of 3o Conde de Peracamps in 1923, a title of Catalan origin previously held by his maternal grandfather.

To be sure, Antonio Melian, like all great businessmen /entrepreneurs, had his various business reverses. But he left a legacy of successful — sometimes spectacularly successful — insurance ventures, and laid the solid groundwork, indeed the primal lines, for the present–day insurance businesses of his wife’s Zobel de Ayala family.

In 1932, Antonio Melian retired from the Manila business world and returned to Madrid, Spain. He made occasional visits to Manila until 1950. He passed away in 1956. His widow Margarita Zobel de Ayala passed away in 1963.

Antonio Melian y Pavia and Margarita Zobel de Ayala had 6 children: Sylvia, Leopoldo, Eduardo, Raul, Elena, and Alfredo. Among the grandchildren are Cristobal Schmidt Melian, Arturo, Victoria, Eugenia, and Sylvia Randolph Melian. Many of the Melian–Zobel de Ayala family members settled in Spain.



LEFT: Antonio Melian y Pavia, Conde de Peracamps (1879–1956), RIGHT: Margarita Zobel de Ayala (1881–1963); © <https://coconuts.co/manila/features/don-antonio-melian-el-hogar/>;



ABOVE: Family Crest TOP (LEFT TO RIGHT): Portrait of Antonio Melian, El Conde de Peracamps, and wife, Margarita Zobel, <https://escoltaofficial.tumblr.com/post/165673861160/vintage-sunday-portrait-of-antonio-melian-el> / Source: Ayala, The Philippines' Oldest Business House



PROPERTY FROM THE COUNTS OF PERACAMPS

92

A Belle Epoque Brooch with Large Diamond

Pin and lock in 18 karat yellow gold.

Weighing in total 14.9 grams

Center Stone: Old European Cut
approx: (13 to 13.5 mm) 9.5 carats,
G - H color, VS clarity

Side Stones: Old Cut
49 pcs. approx: 1.12 mm to 2 mm each
VS - SI clarity

P 2,600,000



Doña Margarita Melian Zobel, 5th from left, wearing the large diamond brooch. Also in the photo are Doña Pilar Roxas (2nd from Left) and Doña Natividad Melian Aboitiz (far right), ca. 1950







PROPERTY FROM THE COUNTS OF PERACAMPS

93

**A Brooch with Flower Design with Old Cut Diamond
Center and Side Stones**

late 19th century

Pin and lock in 18 karat yellow gold; weighing in total 14.9 grams.
(Body / Flower setting is silver)

Center Stone: Old Mine Cut Diamond
approx: 4.6 mm x 3.4 mm: .50 ct
VS - SI

Side Stones: Old Mine Cut Diamonds
207 pcs approx: 1.2 mm to 2.2 mm

P 75,000



Sylvia Melian Zobel de Ayala, daughter of Doña
Margarita, wearing the brooch, ca. 1920



PROPERTY FROM THE COUNTS OF PERACAMPS

94

**A Ring with Natural Round Brilliant Center Stone,
round brilliant and old Diamond cut side stones**
set in 14 karat yellow gold, weighing in total 9.9 grams

Center: Round Brilliant
approx: 9.8 - 10 mm
approx: 3.80 tp 4.00 ct
VS1 / J-K color

Side Stones: 2 pcs "Old Mine" cut:
approx: 3.60 - 3.70 mm
VS / J-K color

21 pcs Roud Brilliant:
approx: .015 ct each
VS / J-K color

P 1,000,000







PROPERTY FROM THE COUNTS OF PERACAMPS

95

A Gold Bracelet with 1868 Spanish Coin

18k Gold

Weighs 77 g

P 120,000



96
A Marquise Diamond Ring by Hans Brumann
4.54 carats, fancy brownish yellow diamond,
VS clarity set in 18k gold

P 1,000,000







97

A Round Diamond Ring

The round diamond is accompanied by a GIA certificate stating that the diamond is 7.56 carats, Q-R color, VVS2 in clarity and set in platinum

P 2,000,000



98
An Emerald Cut Diamond Ring

GIA, 2016, report no. 223734415: 6.97 carat, O - P color,
VVS1 clarity

P 2,000,000





OBVERSE



REVERSE



OBVERSE



REVERSE



OBVERSE



REVERSE



OBVERSE



REVERSE



OBVERSE



REVERSE



OBVERSE



REVERSE

99

A Group Of Three 1905s United States-Philippines (Uspi) One Peso Coins In Uncirculated Condition

group of three USPI One Peso coins in uncirculated condition minted in 1905.

Curved serif

variety with blast white brilliance and cartwheel luster. You need to handle the coins to see the true beauty of its condition.

P 25,000

100

A Group of Three 1903p United States-Philippines (Uspi) One Peso Coins In Uncirculated Condition

Three USPI One Peso coins were minted in Philadelphia in uncirculated condition. Minted in 1903, the coins are blast white and have a great strike. Some bag marks are present but doesn't affect the beauty of the coins. Coins still have their cartwheel lusters around.

P 25,000



OBVERSE



REVERSE



OBVERSE



REVERSE



OBVERSE



REVERSE



OBVERSE



REVERSE

101
A Group Of Four 1903s United States-Philippines (Uspi) One Peso Coins In Great Condition

Four USPI One peso coins minted in San Francisco in 1903. All coins are in AU-UNC condition and have excellent luster present.

P 18,000



OBVERSE



REVERSE



OBVERSE



REVERSE

102
Two 1904s United States-Philippines (Uspi) One Peso Coins In Unc Condition

Two USPI One pesos minted in San Francisco, USA in 1904. Coins are in uncirculated condition and have great strikes with white blast color and cartwheel luster.

P 12,000



OBVERSE



REVERSE



OBVERSE



REVERSE



OBVERSE



REVERSE

103

A Set Of Three Silver Coins From The Philippines And Mexico

This lot consists of three silver coins. An uncirculated 1908s One Peso United States-Philippines coin. Coin has some bagmarks but has carthwheel luster. And two 1899 Zacatecas minted Un Peso coins in VF to XF Condition.

P 5,000



OBVERSE



REVERSE

104

An Interesting Spanish Silver Coin With A Chinese Chopmark

An 1870 5 peseta Spanish coin with the design of a reclining crowned Hispania leaning on the Pyrenees with Gibraltar at her feet and olive branch in her right hand on the obverse and the crowned coat of arms of Spain on the reverse. What makes this coin interesting is the Chinese

chopmark found on the obverse, which is uncommon for issues like this. Chopmark experts described the mark as depicting the name of a shop or a bank's name.

Diameter: 37mm
Weight: 25 grams

P 5,000



OBVERSE



REVERSE

105

A Set of One Centavo Error Coins From 1974

A set of five error one centavo coins, all in uncirculated condition. All coins are ready to be slabbed and attributed for their corresponding errors.

P 5,000



OBVERSE



REVERSE

106

A Set of Error Coins In Uncirculated Condition

A set of five error coins from 1 centavos to 10 centavos in uncirculated condition. All coins are ready to be slabbed and attributed as genuine error coins.

P 5,000



107
A Commemorative Gold Proof Issue on The 3rd Anniversary of The New Society

A 1,000 pesos gold coin commemorative issue on the 3rd anniversary of the New Society (Bagong Lipunan). The obverse has the busts of President Ferdinand Marcos and the Coat of Arms of the Republic of the Philippines on the reverse.

Diameter: 27.74mm
Weight: 9.95 grams

P 30,000



108
A Commemorative Issue on The Papal Visit Of 1995

This is a 5,000-peso commemorative gold proof coin issued to commemorate Pope John Paul II's 1995 papal visit. The design features the bust of Pope John Paul II on the obverse and the coat of arms of the Philippines on the reverse.

Diameter: 27mm
Weight: 16.81 grams

P 55,000

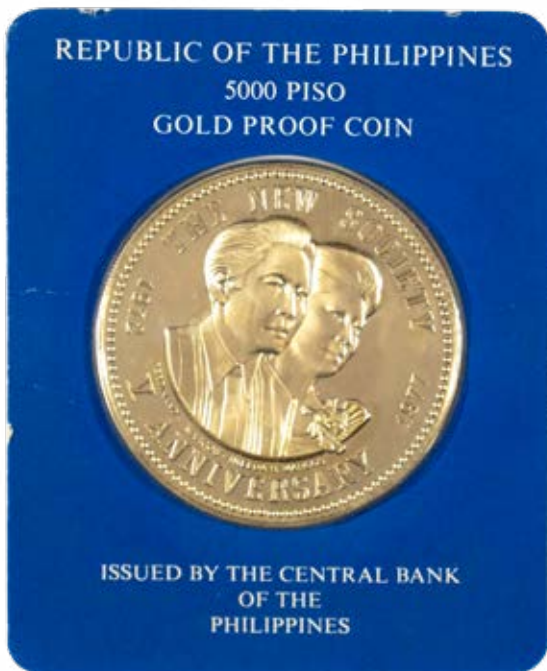


109
A Commemorative Issue on The Beatification Of San Lorenzo Ruiz

A 1,500-peso commemorative gold proof issue on the 1981 Beatification of San Lorenzo Ruiz. The design has the busts of Pope John Paul II on the obverse and the image of Our Blessed Virgin Mary praying to the image of San Lorenzo Ruiz on the reverse. This was the first-ever beatification ceremony held outside the Vatican.

Diameter: 26mm
Weight: 9.95 grams

P 30,000



110
A Commemorative Issue on The 5th Anniversary Of The New Society

A 5,000 Peso commemorative gold proof issue for the 5th Anniversary of the New Society (Bagong Lipunan). The design has the conjoined busts of Ferdinand and Imelda Marcos on the obverse, both facing right, and the Presidential seal on the reverse. The coin is minted by Franklin Mint and comes in its original packaging.

Diameter: 50mm
 Weight: 68.74 grams

P 200,000



111
A Commemorative Gold Proof Issue on The Papal Visit of Pope Paul Vi

A one-peso gold coin commemorative issue on the 1970 Papal Visit of Pope Paul VI with the design of the busts of both Pope Paul VI facing right on the obverse and President Ferdinand Marcos facing left on the reverse.

Diameter: 32mm
 Weight: 19.3 grams

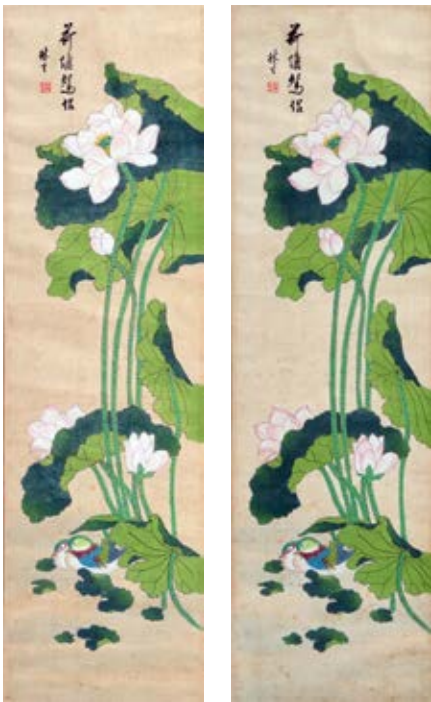
P 65,000



LOT 00
Oscar Zalameda (1930 - 2010)
Flower Vendor

THE
COLLECTOR'S
VAULT

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



112
A Pair of Chinese Scrolls
 stamped and signed in chinese characters
 (upper left)
 watercolor on paper
 27" x 7 1/2" (69 cm x 19 cm) each

P 15,000



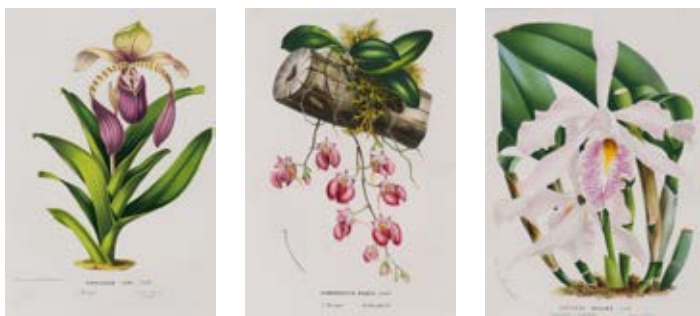
113
Unidentified Japanese Artist
 oil on canvas
 18" x 84" (46 cm x 213 cm)

P 200,000



114
A Pair of Blanco Prints
 Fr. Francisco M. Blanco (1778 - 1845)
 a.) stamped (lower left)
 print
 14" x 10" (36 cm x 25 cm)
 b.) stamped (lower right)
 print
 14" x 10" (36 cm x 25 cm)

P 16,000



115
Five Botanical Prints (Tropical Orchids)
 a.) 9 1/4" x 6 1/4" (23 cm x 16 cm)
 b.) 9 1/4" x 6 1/4" (23 cm x 16 cm)
 c.) 9 1/4" x 6 1/4" (23 cm x 16 cm)
 d.) 9 1/4" x 6 1/4" (23 cm x 16 cm)
 e.) 9 1/4" x 6 1/4" (23 cm x 16 cm)

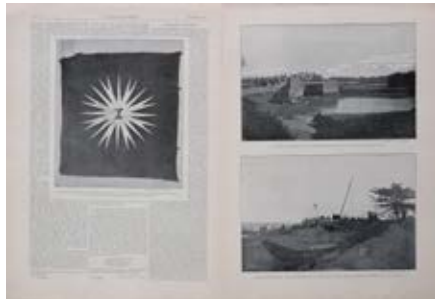
P 7,000





116
Two 19th Century Botanical Prints
 a.) 14" x 10 1/4" (36 cm x 26 cm)
 b.) 14 3/4" x 10 1/2" (37 cm x 27 cm)

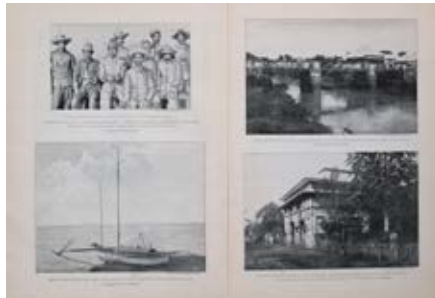
P 5,000



117
A Group of Historical Prints (Philippine Revolution Against Spain in 19th Century Print Media, 1897- 1899)

- a.) 14 3/4" x 21 3/4" (37 cm x 55 cm)
- b.) 15 1/4" x 22 1/4" (39 cm x 57 cm)
- c.) 14 3/4" x 21 3/4" (37 cm x 55 cm)
- d.) 15 1/4" x 22 1/2" (39 cm x 57 cm)

P 7,000



118
Three 19th Century Prints of Intramuros Views

- a.) Puerto de Isabel II, Intramuros from: La Ilustracion Espanola Americano 1896
 7 1/2" x 11" (19 cm x 28 cm)
- b.) Puerto De Isabel II, Intramuros from: La Ilustracion Espanola Americano 1896
 8 1/2" x 11" (22 cm x 28 cm)
- c.) Plaza Mayor Intramuros from: Emporio Pittoresco, 1864
 8" x 11 1/4" (20 cm x 29 cm)

P 2,000





119
A Group of 18th and 19th Century
French Maps Featuring the Philippines

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

b.) An Accurate Map of Asia
 hand-colored copperplate print

8 3/4" x 12" (22 cm x 30 cm)
 c.) Longitude de du meridien de l'ile de fer
 hand-colored copperplate print
 15" x 10 3/4" (38 cm x 27 cm)

d.) East India Islands Map
 hand-colored copperplate print

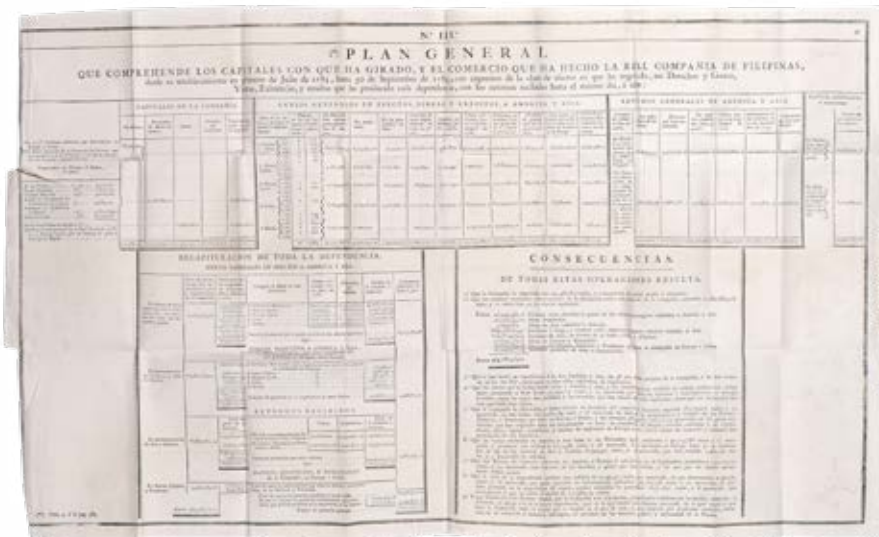
11 3/4" x 15" (30 cm x 38 cm)
 e.) Asia Map by Tho Conder
 hand-colored copperplate print
 14" x 17 1/2" (36 cm x 44 cm)

P 10,000



120
Carte D'Asie, 1810
 Map of Asia
 15 1/2" x 19" (39 cm x 48 cm)

P 3,000



121
An 18th Century Plan General from
Real Compañia De Filipinas 1789
 17 3/4" x 29 1/4" (45 cm x 74 cm)

P 5,000



122
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 50,000



123
Francois-Nicolas Martinet (1731 - 1800)

- Bird Prints 18th Century Antique,
 original lithograph
 a.) 12 1/2" x 9 1/4" (32 cm x 23 cm)
 b.) 13" x 9" (33 cm x 23 cm)
 c.) 13 1/4" x 10" (34 cm x 25 cm)
 d.) 13 1/4" x 10" (34 cm x 25 cm)
 e.) 13" x 10" (33 cm x 25 cm)

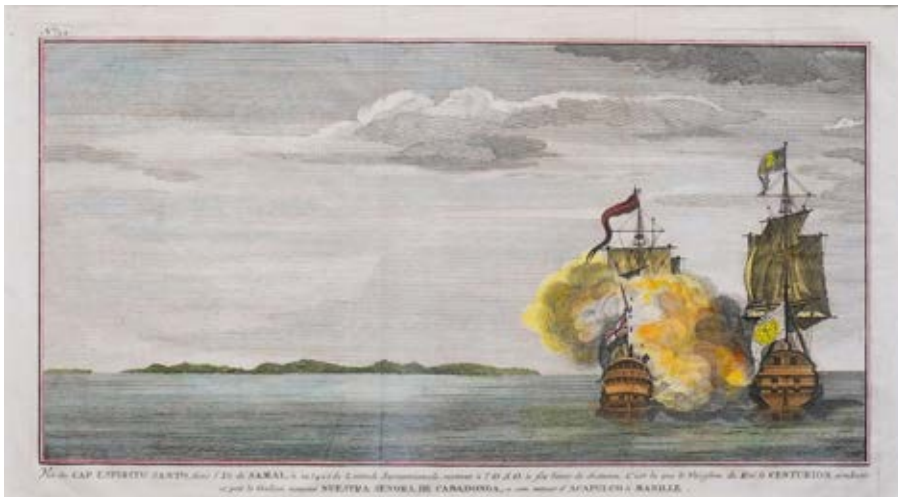
P 20,000



124
A Group of 18th and 19th Century
French Maps Featuring the Philippines

- a.) 5 3/4" x 8 1/4" (15 cm x 21 cm)
 b.) 10" x 6 3/4" (25 cm x 17 cm)
 c.) 10" x 11" (25 cm x 28 cm)

P 8,000



125
Vue Du Cap Espiritu Santo a View of
The Cape of Espiritu Santo, On Samal.
 8 1/2" x 15 1/2" (22 cm x 39 cm)

P 13,000



126
A Group of Twenty 19th Century
hand-colored woodblock
engravings from various French travel
accounts to the Philippines

- a.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- b.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- c.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- d.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- e.) 5 1/2" x 6 1/2" (14 cm x 17 cm)
- f.) 5 1/4" x 6 1/2" (13 cm x 17 cm)
- g.) 5 1/4" x 6 1/2" (13 cm x 17 cm)
- h.) 5 1/4" x 6 1/2" (13 cm x 17 cm)
- i.) 5 1/4" x 6 1/2" (13 cm x 17 cm)
- j.) 5 1/4" x 6 1/2" (13 cm x 17 cm)
- k.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- l.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- m.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- n.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- o.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- p.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- q.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- r.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- s.) 7 1/4" x 10 1/4" (18 cm x 26 cm)
- t.) 7 1/4" x 10 1/4" (18 cm x 26 cm)

P 20,000



127
A Group of 19th Century Prints on Juan
Luna y Novicio (1881- 1892)

- a.) 16 1/4" x 11 1/2" (41 cm x 29 cm)
- b.) 16 1/4" x 11 1/2" (41 cm x 29 cm)
- c.) 16 3/4" x 11 3/4" (43 cm x 30 cm)
- d.) 15 3/4" x 11 1/4" (40 cm x 29 cm)

- e.) 11" x 15 3/4" (28 cm x 40 cm)
- f.) 18" x 12 1/4" (46 cm x 31 cm)
- g.) 16" x 11 1/2" (41 cm x 29 cm)
- h.) 16" x 11 1/2" (41 cm x 29 cm)
- i.) 16 1/4" x 22 3/4" (41 cm x 60 cm)

- j.) 15 3/4" x 11 1/2" (40 cm x 29 cm)
- k.) 16" x 11 1/2" (41 cm x 29 cm)
- l.) 16 1/2" x 23 1/2" (42 cm x 60 cm)

P 50,000



128
A Scarce Map Entitled Baye la Baye (Gulf of Albay)
 hand-colored copper engraving by:
 Renneville, Constantin R.A de
 (After de Bry) in Amsterdam ca 1703
 5 3/4" x 8 3/4" (15 cm x 22 cm)

P 18,000



129
An Antique Map (India Orientalis)
 19 1/2" x 22 1/4" (50 cm x 57 cm)

P 10,000



130
Three 19th Century Maps of Asia Including the Philippines
 hand-colored copper engraved
 a.) 6 1/2" x 6 1/2" (17 cm x 17 cm)
 b.) 7" x 5 1/4" (18 cm x 13 cm)
 c.) 6 1/4" x 7 1/4" (16 cm x 18 cm)

P 9,000



**131
Two Philippine Maps Issued in 1902,
Washington D.C.**

by the Norris Peters Co for the U.S. Coast and Geodetic Survey entitled Luzon, West Coast, San Fernando Harbor (Poro Point, La Union) Semerara, Ilin and Ambolon Ilands with Part of Mindoro.

- a.) 15 1/4" x 18 1/2" (39 cm x 47 cm)
- b.) 15 1/4" x 14 1/2" (39 cm x 37 cm)

P 9,000



**132
Two 19th Century Maps Entitled East
Indies Focused on the Philippines**

- a.) 13 3/4" x 16 1/2" (35 cm x 42 cm)
- b.) 13 1/4" x 17" (34 cm x 43 cm)

P 10,000



**133
Two 18th Century Maps Focused on the
Philippines**

hand-colored copperplate print
a.) 14 1/4" x 9 3/4" (36 cm x 25 cm)
b.) 8 3/4" x 10 1/2" (22 cm x 27 cm)

P 9,000



134
A Group of Four Maps

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

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



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

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

P 20,000



135
A Lot of Four Maps

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

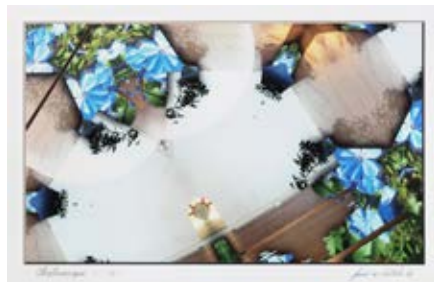
b.) Asia Map by Samuel Dunn
hand-colored copperplate print
17 1/4" x 22 1/4" (44 cm x 57 cm)



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

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

P 20,000



136
Glenn Bautista (1947-2014)

a.) *Palm's Male Female Doorscape*
hand-signed and dated 2003 (lower right)
print 1/1
12" x 18" (30 cm x 46 cm)

b.) *Blue Flower*
hand-signed and 2003 (lower right)
print 1/1
12" x 18" (30 cm x 46 cm)

P 18,000



137
Bien Cabral
Still Life
 signed (lower left)
 photographic print on archival paper
 14" x 10" (36 cm x 25 cm)

P 2,000



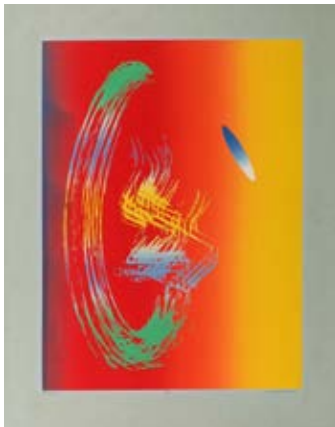
138
Hermes Alegre (b. 1968)
Ako Yan
 hand-signed and dated 2007 (lower right)
 etching 9/100
 12" x 9" (30 cm x 23 cm)

P 6,000



139
José Joya (1931 - 1995)
Lovers
 hand-signed and dated 1967 (lower right)
 serigraph 46/210
 15 3/4" x 10 1/4" (40 cm x 26 cm)

P 15,000



140
Impy Pilapil (b. 1949)
Bing C
 hand signed, dated 1989 and inscribed
 Manila (lower right)
 print 1/5
 28" x 22" (71 cm x 56 cm)

P 15,000



141
Rodolfo Samonte (b. 1941)
Colorscape I
 hand-signed and dated 1972 (lower right)
 serigraph 6/14
 15 1/2" x 19 3/4" (39 cm x 50 cm)

P 10,000



142
Rodolfo Samonte (b. 1941)
Blue Suite VI
 hand signed and dated 1977 (lower right)
 print serigraph 2/20
 12" x 16" (30 cm x 41 cm)

P 8,000

PROVENANCE
 Ayala Museum



143
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 5,000



144
Noel Soler Cuizon (b. 1962)
Of Exit Interviews and Winter Adobos
 signed and dated 2005 (upper right)
 collage
 12" x 9" (30 cm x 23 cm) each

P 20,000



145
Imelda Cajipe - Endaya (b. 1949)
Bulaklak
 dated 1992
 mixed media
 13 1/2" x 13 1/2" (34 cm x 34 cm)

P 20,000



146
Virgilio "Pandy" Aviado (b. 1944)
Untitled
 hand-signed (lower right)
 print
 26" x 21" (66 cm x 53 cm)

P 10,000



147
Unidentified Artist
Water Buffaloes
 hand-signed (lower right)
 print 18/20
 7 1/2" x 8 1/2" (19 cm x 21 cm)

P 5,000



148
Manuel Rodriguez, Sr. (1912 - 2017)
Untitled
 hand-signed (lower right)
 woodblock print 6/6
 7" x 18 1/4" (18 cm x 46 cm)

P 15,000



149
Manuel Rodriguez, Sr. (1912 - 2017)
Sabong
 hand-signed (lower right)
 print 30/100
 6" x 6" (15 cm x 15 cm)

P 10,000



150
Manuel Rodriguez, Sr. (1912 - 2017)
Ligawan
 hand-signed and dated 1974 (lower right)
 print, A/P
 24 3/4" x 19 1/2" (63 cm x 50 cm)

P 18,000



151
Rodolfo Paras-Perez (1934-2011)
Diwata
 hand-signed and dated 1994 (lower right)
 woodcut print 211/ 250
 9" x 10 3/4" (23 cm x 27 cm)

P 15,000



152

Ross Capili (b. 1959)

a.) *Untitled*
hand-signed and dated 2005 (lower right)
print, A/P
20 1/2" x 13 3/4" (52 cm x 35 cm)

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

P 5,000



153

Fil Delacruz

a.) *Si Babo, Si Akay*
hand-signed, stamp and dated 1982
(lower right)
print, A/P
22 1/2" x 14 3/4" (57 cm x 37 cm)

b.) *Nimula, Buligi Akan Diyisak Ukon*
hand-signed, stamp and dated 1982
(lower right)
print, A/P
23 1/2" x 14 3/4" (60 cm x 37 cm)

P 8,000



154

A Group of Three Prints

a.) *Nude*
offset print
10 1/2" x 7 1/4" (27 cm x 18 cm)

b.) *Nude*
offset print
10 1/2" x 6 1/4" (27 cm x 16 cm)

c.) *UP Main Library*
signed and dated 1985 (lower right)
offset print
11 1/2" x 17 1/2" (29 cm x 44 cm)

P 1,000



155

Fernando Zobel Portfolio

limited edition of 1500 copies by
Fundacion Juan March on the 50th
Anniversary
Museo de Arte Abstracto Español de
Cuenca, 2016

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

P 3,000



156

Lee Aguinaldo (1933 - 2007)

Untitled

hand-signed and dated 1979 (lower left)

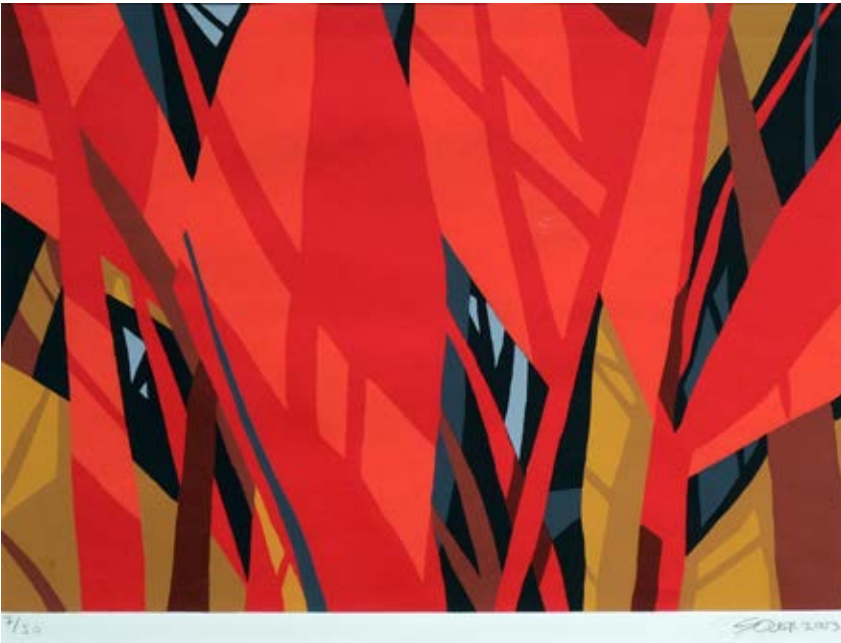
10/250

photograph with acrylic varnish

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

P 20,000

Accompanied by a certificate issued by Atelier Aviado confirming the authenticity of this lot



157

Soler Santos (b. 1960)

Untitled

hand-signed and dated 2003 (lower right)

print 7/50

15" x 19 3/4" (38 cm x 50 cm)

P 20,000



158

Anita Magsaysay Ho (1914 - 2012)

Untitled

hand-signed and dated 1975 (lower right)

print 389/500

14" x 14 1/2" (36 cm x 37 cm)

P 15,000



159
Benedicto Cabrera (b. 1942)
Mother and Child
 hand-signed and dated 2006 (lower right)
 print 66/80
 7 1/4" x 5 3/4" (18 cm x 15 cm)

P 15,000



160
Benedicto Cabrera (b. 1942)
Untitled
 hand-signed and dated 2015 (lower right)
 lithograph 21/28
 paper size: 10" x 9" (25 cm x 23 cm)
 image size: 8 1/4" x 6" (21 cm x 15 cm)

P 15,000



161
Benedicto Cabrera (b. 1942)
Untitled
 hand-signed and dated 2016 (lower right)
 lithograph 8/30
 10" x 7 1/2" (25 cm x 19 cm)

P 15,000



162
Benedicto Cabrera (b. 1942)
Untitled
 hand-signed and dated 2015 (lower right)
 A/P
 lithograph
 7 1/2" x 10 1/2" (19 cm x 27 cm)

P 15,000



163
A Group of Four Oriental Scrolls

a.) stamped (upper left)
watercolor on paper
46 1/2" x 47" (118 cm x 119 cm)

b.) stamped (upper left)
watercolor on paper
46 1/2" x 47" (118 cm x 119 cm)

c.) stamped (upper right)
watercolor on paper
46 1/2" x 47" (118 cm x 119 cm)

d.) stamped (upper left)
watercolor on paper
46 1/2" x 47" (118 cm x 119 cm)

P 20,000



164
Two Artworks
Ivi Cosio

Still Life
signed and dated 1992 (lower right)
pastel on paper
20 1/2" x 13" (52 cm x 33 cm)

Allan Cosio (b. 1941)
Still Life
signed and dated 1991 (lower right)
pastel on paper
17 1/4" x 12" (44 cm x 30 cm)

P 20,000



165
Jovan Benito

a.) Untitled
signed and dated 2023 (lower left)
oil on canvas
9 1/2" x 7 1/2" (24 cm x 19 cm)

Rafael Cusi (b. 1950)
b.) Untitled
signed and dated 2019 (lower right)
mixed media on paper
28" x 21 1/2" (71 cm x 55 cm)

P 20,000



166
Edgar Relayson

Rocks
signed and dated 1995 (lower left)
watercolor on paper
30" x 40" (76 cm x 102 cm)

P 5,000



167
Ivi Cosio

Paysage
signed and dated 1986
(lower right and verso)
acrylic on canvas
36" x 36" (91 cm x 91 cm)

P 25,000



168
Manuel Liado

Candle Vendor
signed and dated 1977 (lower right)
watercolor on paper
13" x 9 1/2" (33 cm x 24 cm)

P 10,000



169
Valeria Cavestany (b.1962)

Portrait
signed and dated 2001 (lower left)
watercolor on paper
30 1/2" x 22 1/4" (77 cm x 57 cm)

P 5,000



170
John Wesley Bautista

Still life
signed and dated 1981 (lower right)
pastel on paper
24" x 18" (61 cm x 46 cm)

P 5,000



171
Jean Marie Syjuco

Untitled
signed and dated 1988 (lower right)
pastel on paper
35" x 35" (89 cm x 89 cm)

P 5,000



172
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 25,000

JUAN LUNA



173

Juan Luna (1857 - 1899)

a) *Portrait of Maria de La Paz, nicknamed "Bibi"*
watercolor on paper
5" x 4" (13 cm x 10 cm)

b) *Portrait of Andres, nicknamed "Luling"*
signed (lower right)
watercolor on paper
4" x 3" (10 cm x 8 cm)

P 250,000

PROVENANCE

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

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

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

He would have a star-crossed marriage with Paz Pardo de Tavera and would have two children, portrayed in these charming watercolors.

The first was Andres, nicknamed 'Luling', born in 1887 or after the couple's marriage in Paris. The second was a daughter, named Maria de la Paz after her mother, and nicknamed , nicknamed 'Bibi'.

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

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

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

CARLOS "BOTONG" FRANCISCO

A Homage to a Film Industry Giant



174

Carlos "Botong" V. Francisco (1912 - 1969)

Untitled

signed (lower left)

watercolor on paper

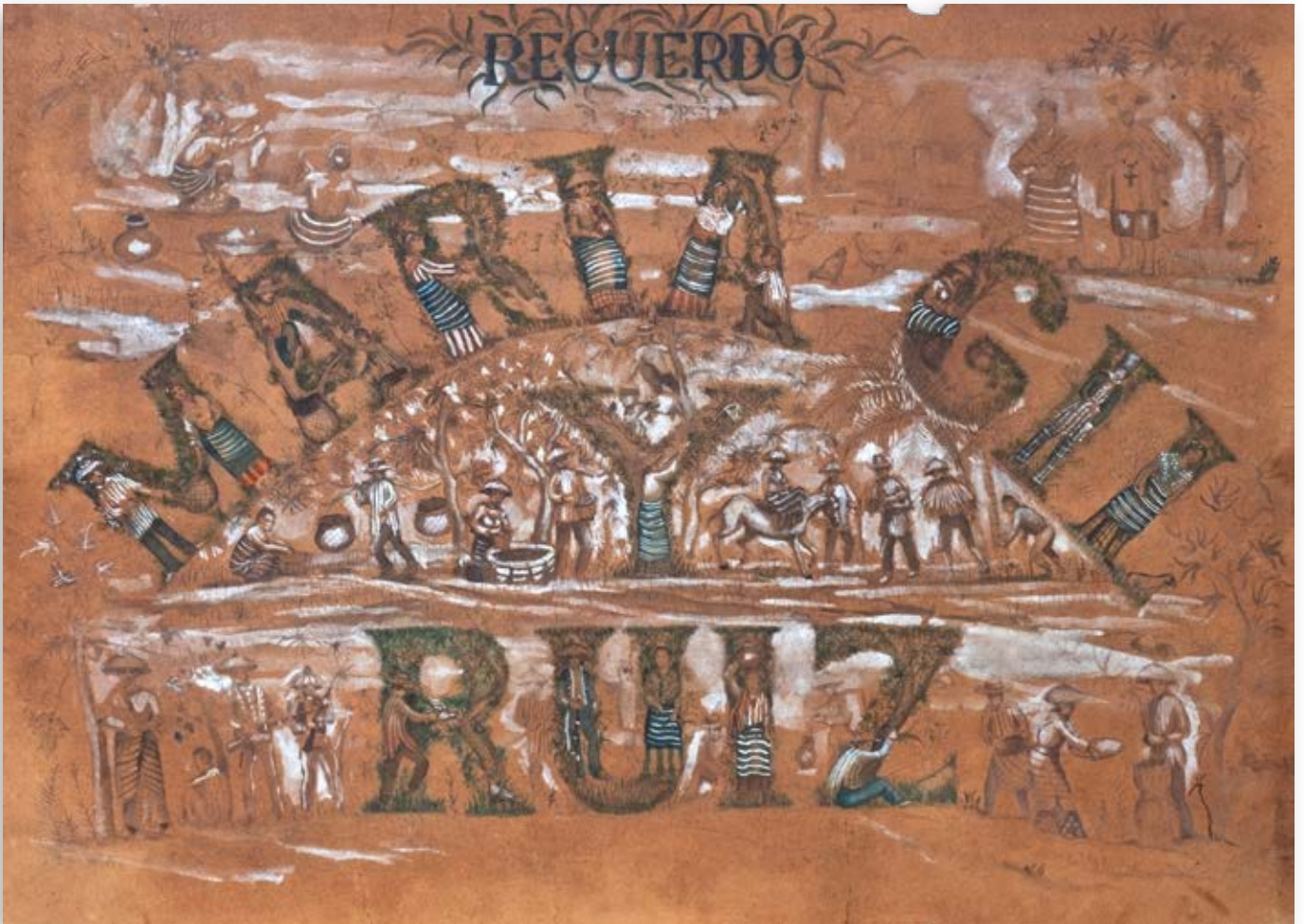
8 1/2" x 11 1/4" (22 cm x 29 cm)

P 100,000

In this mixed-media piece by National Artist Carlos "Botong" Francisco, the artist pays homage to Filipina film producer and businesswoman Narcisa Buencamino-De Leon. Doña Sisang, as she was commonly known, was already a 61-year-old widow when she entered the film industry, and still she had risen through the ranks, bringing her LVN Pictures into national acclaim in post-World War II Philippine cinema.

In a series of tableau, Botong portrays the common scenes Doña Sisang brings to life on the big screen. Most commonly known as a muralist, Botong embodies a true artist's spirit as he continues to expand his horizon. He has occasionally dabbled in other genres, and this work is a fine reminder of his mixed-media works. (*Hannah Valiente*)

A MAGNIFICENT NATIVE ART FORM OF THE 1800S PHILIPPINES



PROPERTY FROM THE DR. ALEJANDRO R. ROCES COLLECTION

175

School of Jose Honorato Lozano

Letras y Figuras

19th century

watercolor on paper

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

P 100,000

PROVENANCE

León Gallery, The Kingly Treasures Auction, Makati City,
7 December 2013, Lot 179

LITERATURE

First National Juan Luna and Felix Resurreccion Hidalgo
Commemorative Exhibition,
Metropolitan Museum of Manila, 1988, p. 191

EXHIBITED

Manila, Metropolitan Museum, Novecento Filipino,
June 15, 1988

The *Letras Y Figuras* is an indigenous Filipino artform dating from the 19th century wherein figures – humans, plants, animals and the like – are painted to form and spell-out letters of the alphabet. In the catalog accompanying the first National Juan Luna and Felix Resurreccion Hidalgo Commemorative Exhibition, this exceptional *Letras Y Figuras* piece has been described as thus: "A multfigured scene spelling out the name M-A-R-I-A G-I-L is arranged in a band arched over the other words and figures. On top is inscribed " *Recuerdo*". The scene is mainly monochromatic brown. Only the letters forming the name are depicted vividly in green, red and blue."



176
Solomon Saprid (1917 - 2003)
Nude
signed and dated 1976 (lower right)
charcoal on paper
20 1/2" x 16" (52 cm x 41 cm)

P 10,000



177
Pat Reyes
Nude
signed and dated 1981 (lower left)
charcoal on paper
17" x 11 1/4" (43 cm x 29 cm)

P 5,000



178
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 5,000



179
Lino Severino (1932-2004)
Nude
signed and dated 1979 (lower right)
pastel on paper
22" x 15" (56 cm x 38 cm)

P 7,000



180
Napoleon Abueva (1930 - 2018)
Nude
signed and dated 1974 (lower right)
graphite on paper
11 1/2" x 8 1/2" (30 cm x 22 cm)

P 10,000



181
Justin Nuyda (1944 - 2022)
Nude
signed and dated 1974 (lower right)
charcoal on paper
17 1/2" x 12" (44 cm x 30 cm)

P 8,000

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



182
Solomon Sapid (1917-2003)
Nude
signed and dated 1993 (lower right)
charcoal on paper
14 1/4" x 9" (36 cm x 23 cm)

P 5,000



183
Unidentified Artist
Portrait of an Old Man
graphite on paper
4" x 2 1/2" (10 cm x 6 cm)

P 5,000



184
A Collection of Ten Sketches
Solomon Saprid (1917-2003)

a.) *Nude*
signed and dated 1993 (lower right)
charcoal on paper
14 1/4" x 9" (36 cm x 23 cm)

Galo Ocampo (1913-1985)

b.) *Nude*
signed and dated 1972 (lower right)
pen on paper
12" x 8 3/4" (30 cm x 22 cm)

Edsel Moscoso (1952 - 2008)

c.) *Nude*
signed and dated 1974 (lower right)
pencil on paper
11 3/4" x 9" (30 cm x 23 cm)

Solomon Saprid (1917-2003)

d.) *Nude*
signed and dated 1972 (bottom)

pen and ink on paper
12" x 9" (30 cm x 23 cm)

Carlos Valino (b.1926)

e.) *Nude*
signed (lower right)
pastel on paper
12" x 9" (30 cm x 23 cm)

Alfredo Rocas (b. 1932)

f.) *Nude*
signed and dated 1974 (lower left)
ink on paper
18" x 12" (46 cm x 30 cm)

Emilio Aguilar Cruz (1915-1991)

g.) *Nude*
signed (lower right)
charcoal on paper
18" x 12" (46 cm x 30 cm)

Edsel Moscoso (1952 - 2008)

h.) *Nude*
signed and dated 1975 (lower left)
charcoal on paper
18" x 12" (46 cm x 30 cm)

Justin Nuyda (1944 - 2022)

i.) *Nude*
signed and dated 1974 (lower right)
pastel on paper
12" x 9" (30 cm x 23 cm)

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

Galo Ocampo (1913-1985)

j.) *Nude*
signed and dated 1972 (lower left)
pencil on paper
14 1/2" x 9 1/2" (37 cm x 24 cm)

P 12,000



185
A Group of Four Sketches
Unidentified Artist

a.) *Nude*
 signed and dated 1986 (lower right)
 charcoal on paper
 19 x 12 1/2 (48 cm x 32 cm)

b.) *Nude*
 signed and dated 1986 (lower left)
 charcoal on paper
 19 x 12 1/2 (48 cm x 32 cm)

c.) *Nude*
 signed and dated 1986 (lower right)
 charcoal on paper
 19 x 12 1/2 (48 cm x 32 cm)

d.) *Nude*
 signed and dated 1986 (lower right)
 charcoal on paper
 19 x 12 1/2 (48 cm x 32 cm)

P 5,000



186
A Group of Three Sketches
Ramirez

a.) *Nude*
 signed and dated 1974 (lower left)
 pen and charcoal on paper
 14" x 10" (36 cm x 25 cm)

Unidentified artist
 b.) *Nude*
 signed (lower right)
 pen on paper
 18" x 12 1/4" (46 cm x 31 cm)

Unidentified artist
 c.) *Nude*
 signed (lower right)
 pastel on paper
 10 1/2" x 13" (27 cm x 33 cm)

P 6,000

IRINEO MIRANDA

The Dean of Philippine Cartoonist's Impeccable Portraits



187
Irineo Miranda (1896-1964)
Untitled
graphite on paper
12" x 10 1/2" (30 cm x 27 cm)

P 10,000



188
Irineo Miranda (1896 - 1964)
Portrait of a Lady
signed (lower right)
pastel on paper
9" x 7" (23 cm x 18 cm)

P 10,000

The Dean of Philippine Cartoonists, Irineo Miranda, like many of his fellow artists in the classical realist school of the 1920s, promotes the practice's vision of beauty, harmony, and proportion. Throughout his career, Miranda has produced an impressive quality of works, spanning portrait, genre pieces, and local Filipino scenes.

With these works at hand, Miranda's expertise on the human body and its visage is on full display. The graphite-on-paper untitled

piece portrays a man sitting leisurely but confidently, shirtless with a rifle resting on his side. Meanwhile, *Portrait of a Lady* shows off her side profile, the sunlight shining on one side of her face as she stares steadily ahead.

Both pieces highlight a strength of Miranda's oeuvre – his knowledge of anatomy and his superb manipulation of light and shadows heighten the drama in the works, as befitting a master in the early 20th century Philippines. *(Hannah Valiente)*



189

Edsel Moscoso (1952 - 2008)

Untitled

signed and dated 1979 (upper right)

mixed media on paper

31" x 59" (79 cm x 150 cm)

P 40,000



190

Edsel Moscoso (1952 - 2008)

Santo Niño Series

signed and dated 1992 (lower right)

mixed media

29 1/2" x 42 1/2" (75 cm x 108 cm)

P 30,000



191
Alfredo Rocés (b. 1932)
Still Life
signed and dated 1976 (lower left)
watercolor on paper
14 1/2" x 22" (37 cm x 56 cm)

P 15,000



192
Dr. Toribio Herrera (1888 - 1968)
Untitled
signed (lower left)
mixed media on paper
7 1/2" x 10 1/2" (19 cm x 27 cm)

P 60,000

H.R. OCAMPO

The Beginnings of Resplendent Abstractions



193

Hernando R. Ocampo (1911 - 1978)

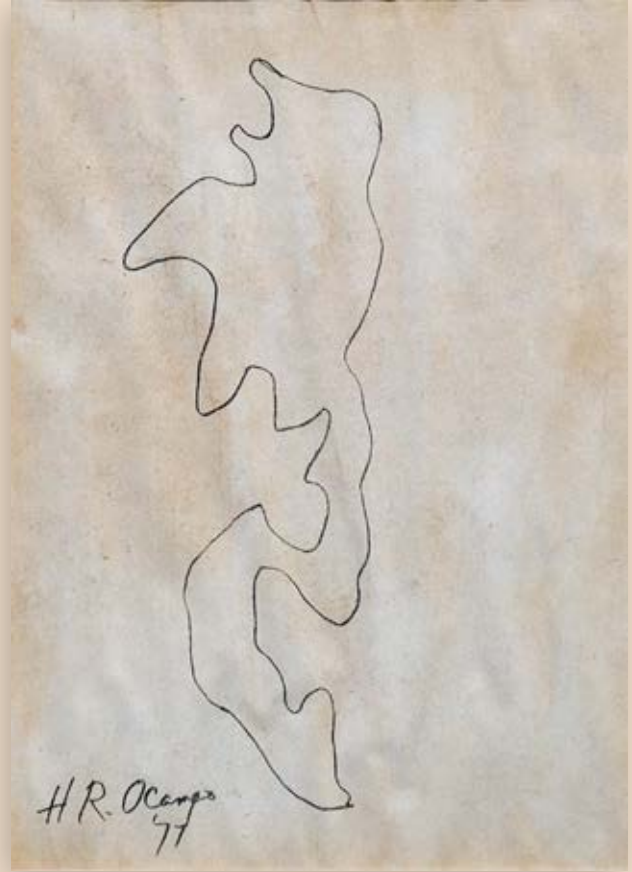
Nude

signed and dated 1977 (lower right)

pen and ink on paper

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

P 25,000



194

Hernando R. Ocampo (1911 - 1978)

Abstract

signed and dated 1977 (lower left)

pen and ink on paper

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

P 25,000

Hernando R. Ocampo's place in the Philippine art scene needs no introduction. A main player in the arena of Philippine modern art in the 1950s, his impact is best stated when Lyd Arguilla herself stated: "Modern art in the Philippines meant Hernando R. Ocampo. One was either for or against modern art as one was for or against Ocampo."

However, despite his abstractions being his most famous works, his sketches provide a unique look into the creative process of one of the Philippines's most esteemed artists. With these 1977 *Nude*

and *Abstract*, these impromptu and unrefined works show the beginnings of Ocampo's visionary pieces. Even in his most basic of works, every stroke and mark offers an insight into his mind, emphasizing his knowledge of form and composition.

The sketches of Ocampo may look deceptively simple but they show the humble beginnings of his magnificent oeuvre. Through just lines and squiggles, the National Artist manages to create a compelling art piece that speaks of his immense talent. (*Hannah Valiente*)

LOTS 195 to 197

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

195
Fred Baldemor (b. 1944)

Nude
 signed and dated 2001 (lower right)
 charcoal on paper
 20" x 15" (51 cm x 38 cm)

P 15,000



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

196
Mariano "Aroy" Amar Catague (b. 1967)

Mother and Daughter
 signed and dated 2009 (lower right)
 pen and ink on paper
 19" x 14" (48 cm x 36 cm)

P 7,000



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

197
Tomas Concepcion (1933 - 2012)

Nude
 hand-signed and dated 1981 (lower right)
 print 1/50
 27 1/2" x 19" (70 cm x 48 cm)

P 9,000

JOSE BLANCO



198

Jose Blanco (1932-2008)

Mother and Child

signed and dated 2005 (lower right)
oil on canvas

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

P 150,000

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



199

Jose Blanco (1932-2008)

Vendors

signed and dated 2005 (lower right)
oil on canvas

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

P 170,000



200

Jose Blanco (1932-2008)

Bountiful Harvest

signed and dated 2003 (lower right)
oil on canvas

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

P 190,000

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



201
Jose Blanco (1932-2008)
Harvest
signed and dated 2001 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 160,000



202
Blanco
Untitled
signed and dated 1975 (lower left)
oil on canvas
24" x 32" (61 cm x 81 cm)

P 100,000



203
Unidentified Artist
Untitled
oil on canvas
19" x 30 1/2" (48 cm x 77 cm)

P 10,000

LINO SEVERINO



204

Lino Severino (1932 - 2004)

a.) *Limbones 707*

signed and dated 1980 (lower left)

pastel on paper

14" x 20 1/2" (36 cm x 52 cm)



b.) *Landscape*

signed and dated 1989 (lower right)

pastel on paper

18 1/4" x 24 1/4" (47 cm x 62 cm)

P 60,000



205

Lino Severino (1932 - 2004)

Ancestral House

signed and dated 2004 (lower right)

oil on canvas

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

P 100,000



206
Eddie Sarmiento (b. 1940)
Untitled
signed and dated 1976 (lower right)
oil on canvas
24" x 24" (61 cm x 61 cm)

P 10,000



207
Unidentified Artist
Landscape
signed and dated 1995 (lower right)
oil on canvas
16" x 27" (41 cm x 69 cm)

P 10,000



208
Fil Dela Cruz
Mother and Child
signed and dated 1993 (lower right)
acrylic on paper
26" x 37" (66 cm x 94 cm)

P 20,000



209
R. Morales
Fruit Vendors
signed and dated 2012 (lower left)
acrylic and oil on canvas
35 1/2" x 59 1/2" (90 cm x 151 cm)

P 22,000



210
William Yu (b. 1954)
Untitled
signed and dated 1999 (lower right)
oil on canvas
34 1/2 x 30" (88 cm x 76 cm)

P 35,000



211
A Group of Six Paintings
Jose Madrilejos (b. 1948)

a.) *Orchids*
 signed and dated 1994 (lower right and verso)
 oil on canvas
 30" x 36" (76 cm x 91 cm)

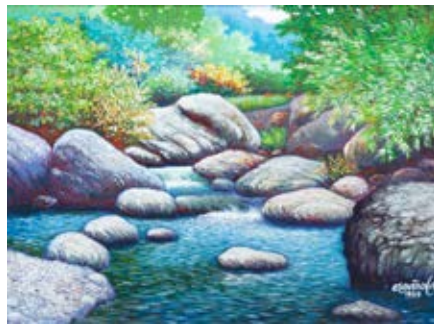
Choanque
 b.) *Still Life*
 signed and dated 1993 (lower left)
 oil on canvas
 42" x 36" (107 cm x 91 cm)



Española
 c.) *Fish*
 signed and dated 1997 (lower right)
 acrylic on paper
 19" x 25 1/2" (48 cm x 65 cm)

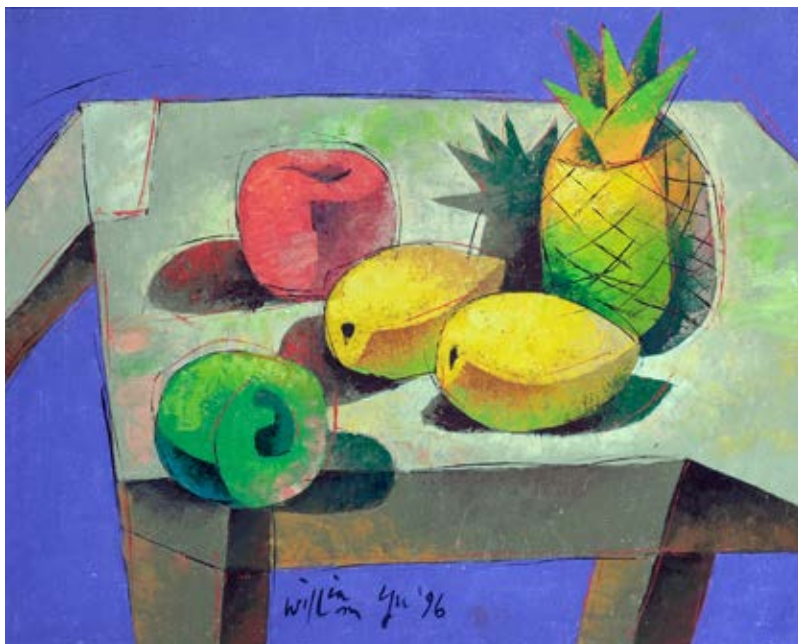
d.) *Fish*
 signed and dated 1997 (lower right)
 acrylic on paper
 19" x 25 1/2" (48 cm x 65 cm)

e.) *Ancestral Houses*
 signed and dated 1997 (lower right)
 pen and ink on paper
 25 1/2" x 19" (65 cm x 48 cm)



f.) *Daranak Falls*
 signed and dated 1999 (lower right and verso)
 acrylic on canvas
 17 1/2" x 23 1/2" (44 cm x 60 cm)

P 5,000



212
William Yu (b. 1954)
Still Life
 signed and dated 1996 (bottom)
 oil on canvas
 24" x 30" (61 cm x 76 cm)

P 30,000



213
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



214
Unidentified Artist
a.) *Leaves*
unsigned
acrylic on canvas
36" x 76" (91 cm x 193 cm)

b.) *Leaves*
signed (lower right)
acrylic on canvas
23 1/2" x 35 1/2" (60 cm x 90 cm)



c.) *Birds of Paradise*
unsigned
oil on canvas
30" x 40" (76 cm x 102 cm)

P 10,000



215
A Lot of Four Paintings
Hermes Alegre (b. 1968)

a.) *Vendors*
 signed (lower left)
 oil on canvas
 24" x 32" (61 cm x 81 cm)

Philip Badon (b. 1957)
 b.) *Mother and Child*
 signed and dated 1998 (lower right)
 oil on canvas
 15" x 28" (38 cm x 71 cm)



James Galleon Magalued III
 c.) *Slumbering Nude*
 signed (lower right and verso)
 oil on canvas
 35" x 38 1/2" (89 cm x 98 cm)

Janson Samson
 d.) *Mother and Child*
 signed and dated 1994 (lower right)
 oil on canvas
 31" x 33" (79 cm x 84 cm)

P 20,000



216
Varquez
 a.) *Mother and Child*
 signed and dated 8-89 (lower right)
 oil on canvas
 20" x 16" (51 cm x 41 cm)

Leonardo B. Uy
 b.) *Madonna and Child*
 signed (lower left)
 oil on canvas
 19" x 14" (48 cm x 36 cm)

P 15,000



217
A Pair of Paintings
Dan Daroy
 a.) *Nude*
 oil on styrophor
 14 3/4" x 12 3/4" (37 cm x 32 cm)

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

P 10,000



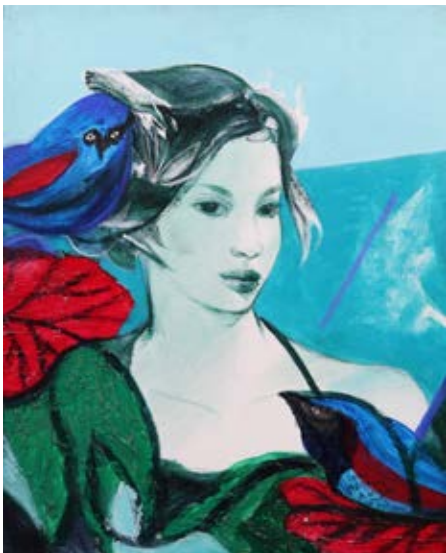
218
A Pair of Nude Paintings
AJ Amorsolo

a.) *Nude*
 signed and dated 1976 (lower right)
 pastel on paper
 23" x 17" (58 cm x 43 cm)

Miguel Galvez (1912-1989)

b.) *Nude*
 signed and dated 1975 (lower right)
 pastel on paper
 24 3/4" x 18 1/2" (63 cm x 47 cm)

P 6,000



219
Hermes Alegre (b. 1968)

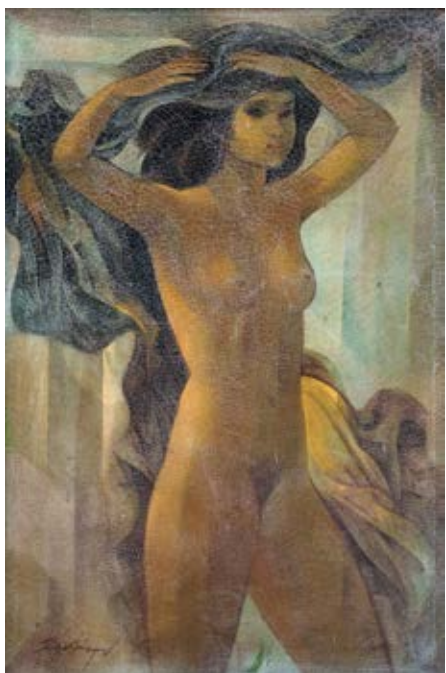
a.) *Untitled (Portrait)*
 signed and dated 2021 (lower right)
 oil on canvas
 24" x 18" (61 cm x 46 cm)

Salvador "Buddy" Cabrera Jr.

b.) *Untitled*
 signed and dated 2018 (lower right)
 oil on canvas
 23 1/2" x 17 3/4" (60 cm x 45 cm)

P 10,000

PROVENANCE
 Artpicker Philippines



220
Roger San Miguel (b.1940)

a.) *Nude*
 signed (lower left)
 oil on canvas
 35 1/4" x 23 1/4" (90 cm x 59 cm)

Oscar Navarro (1921 - 1973)

b.) *Still Life*
 signed and dated 1980 (lower right)
 oil on canvas
 16" x 19 1/2" (41 cm x 50 cm)

P 30,000



221

Fidel Sarmiento (b.1959)

a.) *Landscape*

signed and dated 2021 (lower right)

oil on canvas

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

b.) *Still Life*

signed and dated 2021 (lower left)

oil on canvas

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

P 8,000



222

Fidel Sarmiento (b.1959)

a.) *Still Life*

signed and dated 2022 (lower right)

oil on canvas

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

b.) *Still Life*

signed and dated 2022 (lower left)

oil on canvas

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

P 10,000



223

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)

c.) *Still Life*

signed and dated 1999 (lower right)

oil on canvas

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

d.) *Still Life*

signed and dated 1999 (lower right)

oil on canvas

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

P 22,000





224
A Pair of Paintings
Payte
a.) *Waterlilies*
signed and dated 2015 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

S. Capili
b.) *Untitled*
signed (lower right)
oil on canvas
30" x 31 1/2" (76 cm x 80 cm)

P 15,000



225
Jun B. Silva
Mavatuy, Batanes
signed and dated 1974 (lower right)
oil on canvas
20" x 16" (51 cm x 41 cm)

P 45,000

226
Jun B. Silva
Farm Site (Antipolo Rizal)
signed and dated 1972 (lower left)
oil on canvas
13" x 15" (33 cm x 38 cm)

P 25,000

227
Mabini School
Barrio Scene
signed and dated (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 10,000



228
Loy Laurente
Lotus #2
signed and dated 1985 (lower left)
oil on canvas
36" x 48" (91 cm x 122 cm)

P 7,000

GABRIEL CUSTODIO



229

Gabriel Custodio (1912-1993)

Fishermen

signed and dated (lower right)

oil on canvas

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

P 10,000

A student of Filipino maestros Fernando Amorsolo and Fabian de la Rosa, Gabriel Custodio's creative and unique reinterpretation of the Philippine countryside is employed with thick impastos and rich textural quality that sets it apart from the sea of genre paintings. His foray into the arts began at a young age, fostered by his grandaunt, a painter and sculptor nun Valentina Velasco, and molded by his years at the University of the Philippines School of Fine Arts.

With his work *Fishermen*, Custodio's unique interpretation of genre works is on full display. He depicts a pair of fishermen on

the shore, the entire canvas awash in brown and grey that sets the time of this activity in the hazy moments between dusk and dawn. The viewer's attention is focused solely on the fishermen and the backbreaking work they do with so little appreciation from the public.

Custodio's work for the arts did not end with his works. In 1956, he led the Friday Group of Artists as well as the Talahib Art Group.

Under his guidance, many young artists have sharpened and honed their skills. (*Hannah Valiente*)

JUAN M. ARELLANO

A Magnificent Painting by An Architectural Genius



230

Juan M. Arellano (1888-1960)

Untitled

signed (lower left)

oil on wood

22 1/2 " x 11 " (57 cm x 28 cm)

P 50,000

PROVENANCE

León Gallery, The Asian Cultural Council Auction,
Makati City, 23 February 2019, Lot 115.

It would be a surprise to many of today's millennial generation that this quaint outdoor scene was done by the same person who designed the Metropolitan Theater and many of Manila's neoclassic buildings. A comprehensive study of Juan Arellano's career as a painter and architect would reveal a flamboyant imagination responding to the various European art movements with a facility and elan truly dazzling: Impressionism, Pointillism, Symbolism, Fauvism, and Expressionism. His eclectic sensibilities endow his moody outdoor scenes with a quiet power.

MIGUEL GALVEZ



231

Miguel Galvez (1912-1989)

Sabongero

signed (lower right)

oil in canvas

20" x 16 1/4" (51 cm x 41 cm)

P 10,000

A student of the great Teodoro Buenaventura, Miguel Galvez is a notable name in the Philippine Mabini Art Movement. The first Filipino artist to win a silver medal at the 1957 Southeast Asia Art Festival, his alluring renditions of the Philippine countryside is a bid to preserve the traditional art of the Philippines, as evidenced by his work *Sabongero*.

Sabongero echoes the classical genre pieces of his time as he recreates the iconic image of the cockfighter and his prized rooster.

Drawing them in the lull between the fights, Galvez's *Sabongero* highlights not the fast-paced fights but the care the man treats his pet with. The work did not follow the traditional realistic body proportions with Galvez's art style slightly elongating the body but it was still evidently the same subject matter, giving the common topic a refreshing twist. (*Hannah Valiente*)



232
Miguel Galvez (1912-1989)
Harvest
signed (lower right)
oil on canvas
16" x 19 1/2" (41 cm x 50 cm)

P 10,000



233
Miguel Galvez (1912-1989)
Rural Scene
signed and dated 1972 (lower left)
oil in canvas
12 1/2" x 15 1/2" (32 cm x 39 cm)

P 10,000



234
Miguel Galvez (1912-1989)
Seascape
signed (lower left)
oil in canvas
17 1/2" x 23" (44 cm x 58 cm)

P 10,000



235
Unidentified Artist
Purple Cliff
 copper and brass
 36" x 36" (91 cm x 91 cm)

P 5,000



236
Sim Kern Teck
Abstract
 oil on aluminum
 42" x 35 1/2" (107 cm x 90 cm)

P 10,000



237
Bobby Nostro (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 5,000

VICENTE REYES

A Fresh View on the Philippine Folk Aesthetic



238

Vicente Reyes (b. 1924)

Family

oil on canvas

32 1/2" x 24 1/2" (83 cm x 62 cm)

P 35,000

Vicente Reyes's interpretation of the Philippine folk aesthetics injects a certain modernist aura on his otherwise classically realistic canvases. As evidenced by his work *Family*, Reyes evokes a desolate image of the family unit – the mother, with her child cradled to her lap, sits atop a carabao, her head bowed as she gazes forlornly on the ground. Her husband too looks down in dejection, his face evidently despondent. Irineo washes the scene with sepia, further emphasizing the hopelessness this couple feels.

Reyes's sense of composition is also evident with a mural-like quality to his colors that results in such a powerful image. It created an almost paradoxical character to *Family* with its larger-in-life visage contained in a small canvas. His narrative talent is also impeccable, with the family's mere stance creating such an interesting thread to unravel. He reflects a down-to-earth, painfully honest image of the countryside, veering from the classically romantic Amorsoloesque Philippine sceneries.

Reyes's sensitive eye for composition, his native Filipino values, and an indigenous sense of color combined created a sincere image of his surroundings, as befits a self-taught artist who only learned painting following his retirement as an architect. (*Hannah Valiente*)

ANTONIO AUSTRIA



239

Antonio Austria (b. 1936)

Sari-Sari

signed and dated 1982 (lower left and verso)

oil on canvas

15 1/2" x 18" (39 cm x 46 cm)

P 60,000

PROVENANCE
Liongoren Art Gallery

Antonio Austria has carved his name as one of the most promising contemporary painters, his brilliantly colored, simplistic images offering a sense of familiarity and comfort.

Austria finished Fine Arts from the University of Santo Tomas and taught painting there for 27 years. After retiring from the academe, he dedicated his life to being a full-time artist. He participated in group exhibits at several local and international galleries and had held his first one-man show in Gallerie Dominique in 1979.

Primarily done in oil paint, Austria's pieces bear his signature colorful and simple art style of figures resembling a child's handiwork. With a distinct folk charm, his paintings feature the Filipinos' day-to-day objects and everyday scenes, including jeepneys, sari-sari stores, and vendors, thus providing masterpieces that evoke a strong sense of nostalgia and sentimentality.

Antonio Austria's unique art style, reminiscent of a child's oil pastel drawing, has not gone unnoticed. These pieces received numerous awards and recognition, including a spot on the list of the inaugural Cultural Center of the Philippines' Thirteen Artists Awards in 1970. (*Jessica Magno*)

FEDERICO AGUILAR ALCUAZ



PROPERTY FROM THE DON BENITO J. LEGARDA JR. COLLECTION

240

Federico Aguilar Alcuaz (1932 - 2011)

Untitled (Seascape)

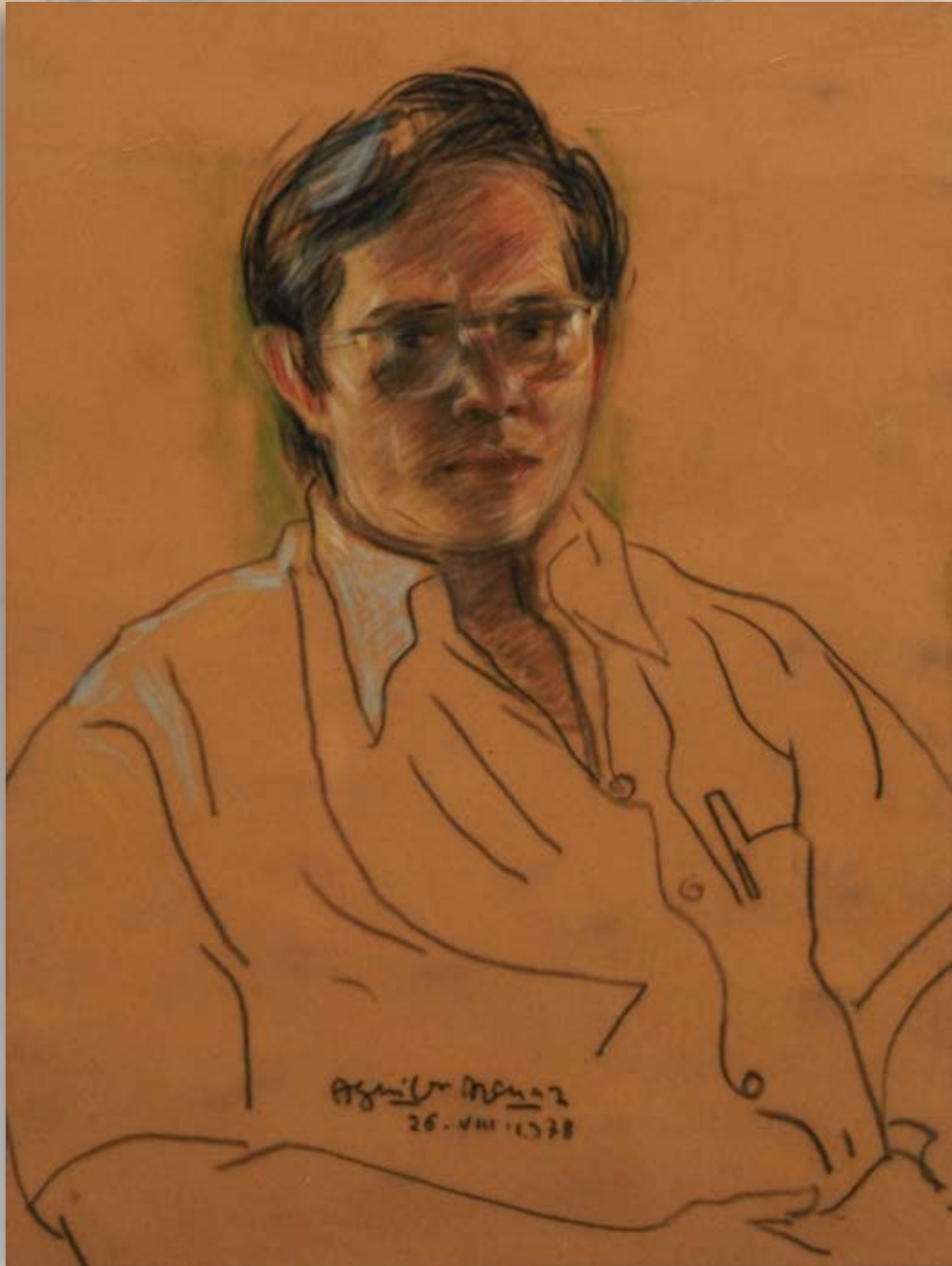
ca. 1970s

oil on canvas

17 1/2" x 13 1/2" (44 cm x 34 cm)

P 80,000

Accompanied by a certificate issued by Christian M. Aguilar confirming the authenticity of this lot



241

Federico Aguilar Alcuaz (1932 - 2011)

Portrait of a Man

signed and dated 1978 (bottom)

pastel on paper

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

P 20,000

JUSTIN NUYDA

The Alluring Inner Landscape Brought to Life



242

Justin Nuyda (1944-2022)

Mindscape Search: Sail Along the Blue Moon

signed and dated 2016 (lower right)

oil on arches board

19" x 24 1/2" (48 cm x 62 cm)

P 380,000

Accompanied by a certificate issued by Artes Orientes 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)



243

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 220,000

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



244

Justin Nuyda (1944-2022)

Search Mindscape: Untitled

signed and dated 2002 (lower right)

oil on arches paper

13 1/2" x 19 1/2" (34 cm x 50 cm)

P 300,000

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



245

Justin Nuyda (1944-2022)

Untitled

signed and dated 1971 (lower right)

oil on paper

19 1/2" x 17" (50 cm x 43 cm)

P 50,000

246

Justin Nuyda (1944-2022)

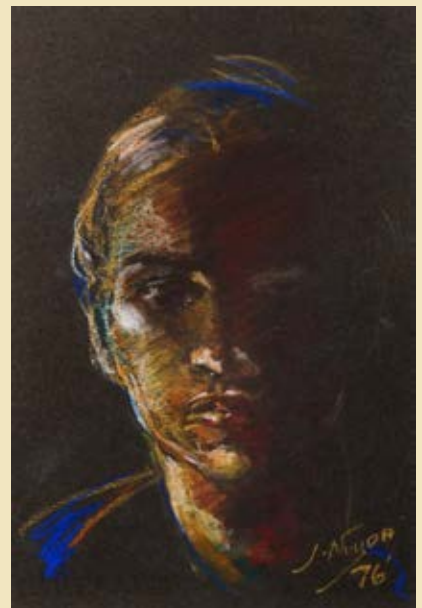
Portrait

signed and dated 1976 (lower right)

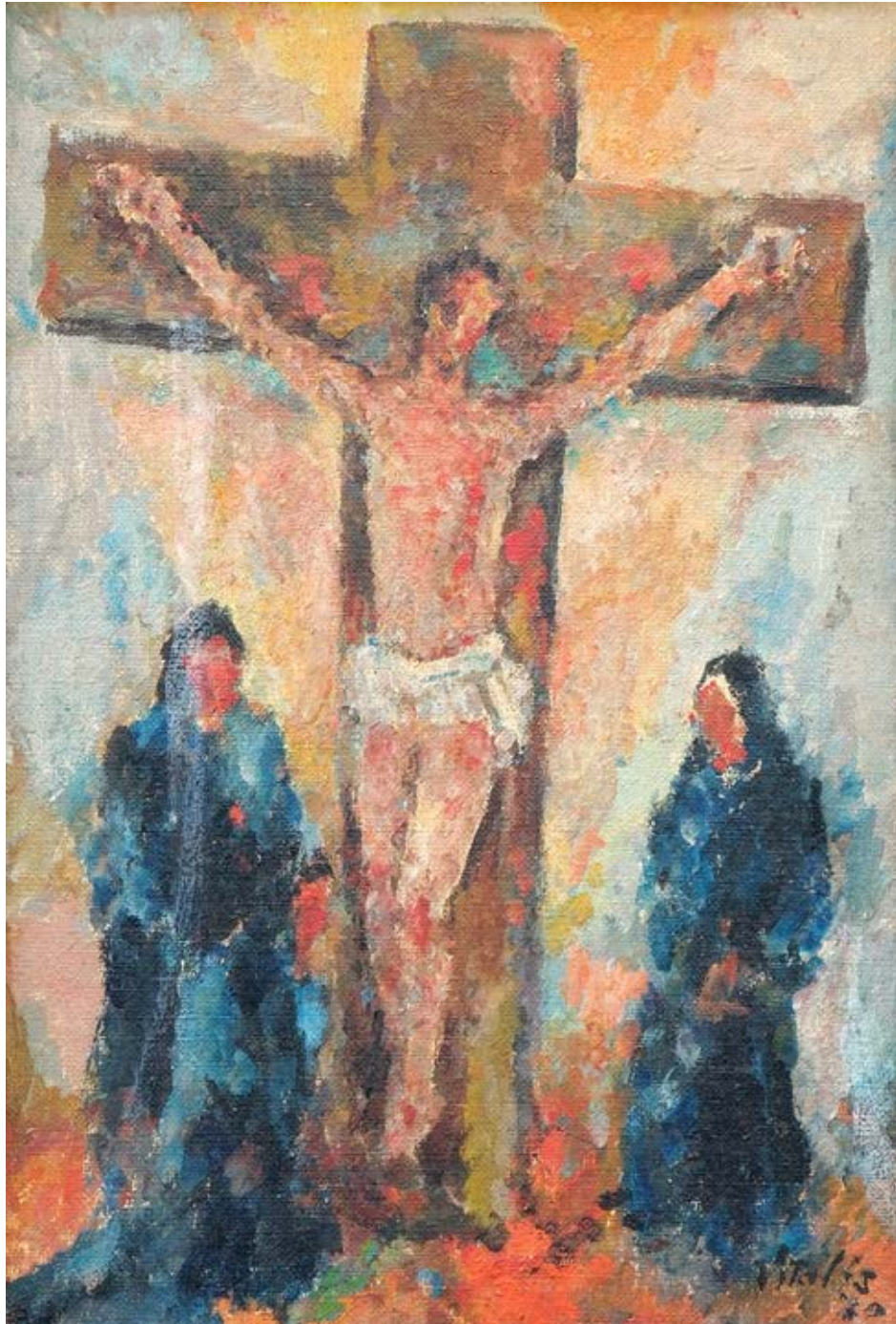
pastel on paper

9 1/2" x 6 1/4" (24 cm x 16 cm)

P 25,000



MACARIO VITALIS



247
Macario Vitalis (1898 - 1990)

Crucifixion
signed and dated 1960 (lower right and verso)
oil on canvas
13" x 9" (33 cm x 22 cm)

P 80,000

Accompanied by a certificate issued by Comité Vitalis confirming the authenticity of this lot

Macario Vitalis is a Filipino painter known for his impressionism and pointillism works. At a young age, he left his hometown of Ilocos in 1917 and went to the United States. There, Vitalis was an art student by day and an elevator boy by night. His determination to learn and his passion for the arts led him to France, where he worked in a restaurant that exhibits and sells his works. In France, he also met the Puteaux group of artists, an acquaintanceship that profoundly influenced his would-be distinct art style.

Most of Vitalis' early works, dating back to the 1930s, are characterized by the social conditions he witnessed in France, such as the events during the Great Depression and World War II. From the 1960s, he shifted his focus to painting landscapes and delving into religious themes. *Crucifixion* is a masterpiece from this period, bearing Vitalis' signature style of dabbing his paintbrush on the canvas, skillfully blending vibrant colors in various tints and shades, and making expert use of every space, leaving no part of the canvas uncolored. (*Jessica Magno*)

ANTIPAS DELOTAVO



248

Antipas Delotavo (b. 1954)

Sa Kabila ng Kinang

signed and dated 2018 (lower right)

oil on canvas

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

P 70,000

PROVENANCE
Indigo Gallery

Born in Iloilo, Antipas Delotavo is one of the leading Social Realists today. Portraiture being his strong point, Delotavo is known for choosing his subjects from an anonymous, busy crowd. Delotavo's oeuvre centered around topics of the ordinary people: urban poor, exploitation of women, and plantation and construction workers. Like his favored medium—watercolor—Delotavo's masterpieces set forth a sense of restraint and intricacy. He skillfully portrays his subjects' enduring lives and expressions with his careful and controlled brush strokes, creating a deep understanding of empathy and connection with the viewers.

"As always, his works are populated with starkly detailed Filipino figures who may be anonymous, but draw the viewer into a kind of social confrontation, with their weary expressions and body language



249

Antipas Delotavo (b. 1954)

Mga Inang Kapos

signed and dated 1978 (lower right)

watercolor on paper

24 1/2" x 19 1/4" (62 cm x 49 cm)

P 60,000

PROVENANCE
The Ma-Yi Associates

underscoring an often-hidden contribution to society's smoother functioning," Scott R. Garceau writes in his column in *The Philippine Star*, describing Delotavo's paintings in the *Art in the Park* online 2021.

Delotavo studied Fine Arts at the Philippine Women's University. His talent was recognized with travel grants to Paris and London, further enriching his artistic perspective. He participated in various solo and group exhibitions, and his masterpieces have been displayed in numerous museums and galleries, both locally and internationally. His enduring watercolor paintings have earned him various awards and recognitions, notably his inclusion in the Top Five Watercolorists in 1990-91 and the prestigious Top Thirteen Award from the Cultural Center of the Philippines in 1990. (*Jessica Magno*)

OSCAR SALITA

The Filipino Pastoral through Cubistic Abstraction



250

Oscar Salita (b. 1943)

Flower Vendors

signed and dated 1987 (lower right)

oil on canvas

30 3/4" x 30 3/4" (78 cm x 78 cm)

P 40,000

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

The faceless characters of Oscar Salita have left an indelible fascination for collectors and art enthusiasts alike. A lover of the Filipino theme, Salita's canvases teem with folk motifs done in his unique style of cubism and impressionism with his signature faceless figures.

With his 1987 *Flower Vendors*, Salita depicts a pair of faceless young women dressed in simple but colorful traditional Filipino dresses. They hold a lovely bouquet of flowers in their hands, vibrant and bright in the same way as the figures are. There is vivacity to this pair, a vision of the youth that Salita successfully translates only through colors and shapes.

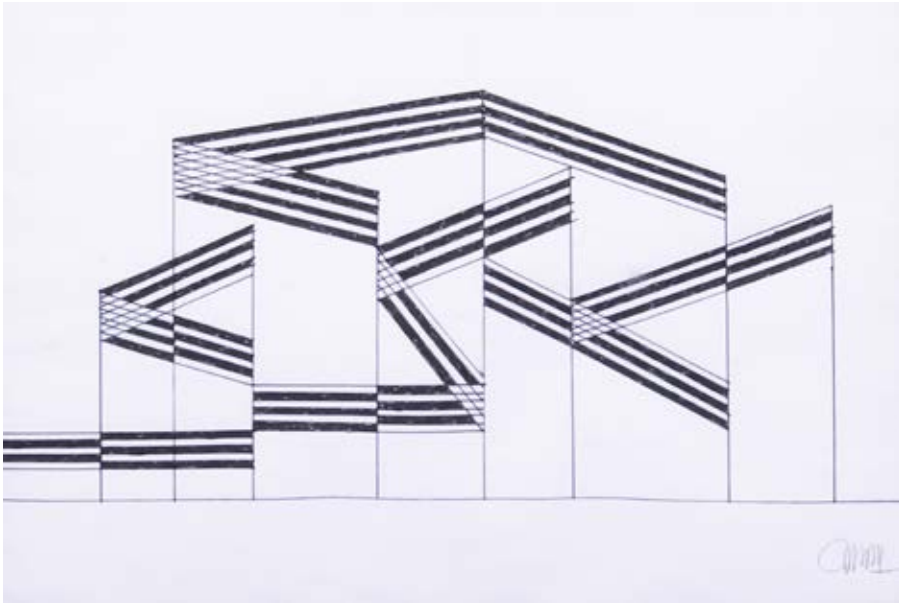
His figurative abstractions "evoke a mysterious aura [that] made the viewer search for hidden meanings behind those faceless [figures]," as said by Asst. Prof. Mary Ann Venturina Bulanadi writes in *Oscar Salita: A Thomasian Artist Who Gave A Distinct Character To Faceless Paintings*. Indeed, *Flower Vendors* contains just enough details to hook its viewers in with just enough mystery to keep them interested.

"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."

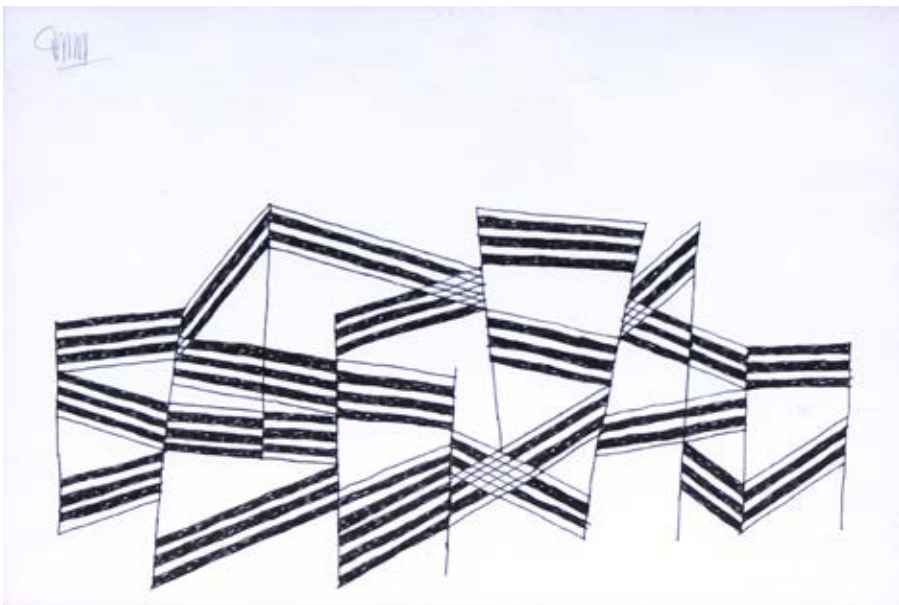
Indeed, the works of Oscar Salita are visually striking in their simplicity, putting into the forefront his mastery of minimalism and cubism and his ability to evoke the most complex of emotions through a simple stroke of a brush. (*Hannah Valiente*)

ARTURO LUZ

On Minimalism and Linear Structure



(a)



(b)

251

Arturo Luz (1926 - 2021)

a.) Untitled

signed (lower right)

pen and ink on paper

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

b.) Untitled

signed (upper left)

pen and ink on paper

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

P 100,000

Arturo Luz's artistic journey is a testament to his unwavering dedication to learning and development. A painter, sculptor, and printmaker, he fearlessly experimented with different styles, mediums, and themes, producing a diverse range of art pieces. While his early works were rooted in realism, Luz is most renowned for his minimalist, geometric abstraction in his unique themes of cyclists, acrobats, musicians, performers, ancient pottery, and Asian architecture, all within a limited palette. And among his works, collectors were vying for his *Cities of the Past*, *Celebration*, and *Carnival* pieces.

Luz's penchant for minimalism and linear structure is brilliantly

showcased in this lot of two pen and ink-on-paper pieces. These works, consisting of vertical and diagonal, thick and thin lines of black ink, demonstrate his mastery of creating linear figures that complement bare spaces, making his works come alive.

Throughout his career, he participated in numerous solo and collaborative exhibitions, gracing the walls of the finest museums and galleries worldwide. Aside from being an artist, he opened Luz Gallery in 1960, which became an avenue for esteemed and budding artists alike to showcase their works and talents. In 1977, Arturo Luz was conferred a National Artist for Visual Arts, the Philippines' highest accolade in the arts. (*Jessica Magno*)

JOSÉ JOYA

The Figurative Sketches of the Renowned Abstractionist



252

José Joya (1931-1995)

Comet Bonnet

signed and dated 1970 (lower right)

acrylic on paper

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

P 400,000

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

The figurative works of Jose Joya bear the artist's mastery of line and form, despite Joya's abstractions being among the most famous in his oeuvre. "If Joya had merely produced drawings, he could still count among the major artists of the country," writes Rodolfo A. Salaveria and this 1983 *Woman with Jar* proves Joya's dexterity in the medium

Woman with Jar showcases Joya's fascination with the proletariat and their lives as he portrays a woman dressed plainly in a scare and a *salakot* hat wrapped around her head. She holds a jar in her hand, her fingers tracing the clay as she continues her chores. Her body is relaxed, as though she has done this chore a million times before. It has, in its simplicity, reflected on the slow life of the Filipinos in the province.

With Joya's high regard for the Filipinos, it is no surprise that it bled in his works. They were "the source of inspiration for many of [his] drawings" as he once wrote in his monograph *Joya by Joya: Book of Drawings's* dedication, and indeed, *Woman with Jar* shows Joya's talent for the figurative and his penchant for Filipinization. (Hannah Valiente)



253

José Joya (1931-1995)

Untitled (Nude)

signed (lower right)

pastel on paper

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

P 55,000

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



254

José Joya (1931-1995)

Seated Male Nude

signed and dated 1973 (lower right)

graphite on paper

16 3/4" x 11 1/4" (43 cm x 29 cm)

P 35,000

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



255

José Joya (1931-1995)

Woman with Jar

signed and dated March 12, 1983 (lower right)

pastel on paper

18" x 12 1/2" (46 cm x 32 cm)

P 160,000

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



256

Jose Joya (1931-1995)

Old House Barrio Laguian Pila, Laguna
signed and dated August 15, 1975 (lower right)

pen and ink on paper
11 1/4" x 15 1/2" (29 cm x 39 cm)

P 20,000

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



257

Jose Joya (1931-1995)

Barrio Malinao Fishing Village Majajjay, Laguna

signed and dated August 26, 1976 (lower right)

pen and ink on paper
11 1/4" x 17 1/2" (29 cm x 44 cm)

P 20,000

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



258

José Joya (1931-1995)

Female Nude

signed and dated 1973 (lower right)

graphite on paper
11 1/4" x 16 3/4" (29 cm x 43 cm)

P 35,000

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

EDWIN WILWAYCO

A Majestic Interpretation of Nature

259

Edwin Wilwayco (b. 1952)

Climbing Vines # 30 / Evergreen

signed and dated 1998 (lower right)

oil on canvas

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

P 40,000

260

Edwin Wilwayco (b. 1952)

In Nature's Realm I

signed and dated 2012 (lower right)

acrylic and oil on canvas

12" x 88" (30 cm x 224 cm)

P 40,000



Edwin Wilwayco's depiction of the Earth in his 1998 *Climbing Vines # 30 / Evergreen* and 2012 *In Nature's Realm I* portrays the artist's enduring ode to nature and her beauty. From his early works and his depiction of jeepneys and Filipino elements, Wilwayco eventually turned to nature, a transition that was well-received by the public and critics alike.

"People don't realize that even with nature when you zoom into something

like a leaf, it looks so abstract. No one can capture, or be close to the color combinations of nature," he says on his website.

Indeed, his vibrant color schemes and dynamic brush strokes bring to life the vines and trees he so loves. These works have a sense of abstraction, a fluidity that allows its viewers to see the sweep of the vines and the trees he depicts and still have space for personal interpretation, a strength in the works of Wilwayco. *(Hannah Valiente)*

ANGELITO ANTONIO

The Vibrantly Sharp World of Angelito Antonio



261
Angelito Antonio (b. 1939)

Fish Vendor
signed and dated 1974 (lower right)
oil on canvas
25" x 20" (64 cm x 51 cm)

P 200,000

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

In the 20th century, a new artistic movement shook the art world. Fragmented and abstract compositions pierced through the picturesque pastoral landscapes, and the Philippines wasn't an exception to this shift in art style. Gradually abandoning the Amorsolo school of art, which portrays idyllic sceneries, the post-war Philippine art scene was filled with works featuring distorted images of overlapping shapes, lines, and colors. But despite the change in art style, the subject remained the same for some: the Filipinos' daily lives and culture.

Angelito Antonio was one of the most influential artists who embraced Modernism. Hailing from a family of farmers in Malolos, Bulacan, Antonio's works reflected the everyday life and rich culture of his province. Vendors, fishermen, cockfighters, market and *barrio* scenes, and other topics of the folk genre were always present in his canvases. Regarded as both a modernist and an expressionist, Angelito Antonio's nascent cubist style emphasizes the fragmentation of forms and a palette of strong primary or muted tertiary colors outlined and shadowed by blacks to create depth.

Inherently Filipino, *Fish Vendor* features a woman—a fish vendor—behind her fish stall in the market, waiting for her customers or *suki*. Furthermore, this was made in 1974, four years after he was honored with the prestigious Thirteen Artists Award by the Cultural Center of the Philippines. A blend of vibrant-colored abstract forms and lines, this piece is a testament to Angelito Antonio's mastery of art, solidifying his position in the Philippine art scene as one of the last pillars of Modernism. (*Jessica Magno*)



262
Angelito Antonio (b. 1939)
Family
signed and dated 1988 (lower right)
oil on canvas
23" x 30" (58 cm x 76 cm)

P 230,000

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



263
Angelito Antonio (b. 1939)
Still Life
signed and dated 1984 (lower right)
oil on canvas
24" x 30" (61 cm x 76 cm)

P 250,000

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

MARCEL ANTONIO

A Master of Visual Storytelling



264

Marcel Antonio (b.1965)

The Feast

signed (lower right and verso)

dated 1999 (verso)

oil on canvas

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

P 160,000

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

Marcel Antonio's works belong to the impressive category of non-literary tradition of storytelling. With a body of work that teems of magical realism and quirky contemporary mythologies, it only takes one cursory look at his work to see his predisposition for introspective and human-centered storytelling.

With *The Feast* and *Readers*, Marcel's love for telling stories is highly evident. Both canvases are full of humans and their interesting lives – be it with their books propped open in their hands or the fish drawn on the canvas, Marcel's works invite further exploration and a search for the hidden truth.

In these works, Marcel's strength is on full display. Through his overflowing canvas imbued with the very essence of the human spirit, it is inevitable that he would create the life story of one person. He poses interesting and introspective questions, leaving the answers up to the readers and making the process of the analysis just as interesting as the magnificent end product he has created. *(Hannah Valiente)*



265
Marcel Antonio (b.1965)
Readers
signed (lower right)
oil on canvas
18" x 12" (46 cm x 30 cm)

P 40,000

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



266
Marcel Antonio (b.1965)
Pearl
signed (lower left); dated 2001
pencil and pastel on paper
15 1/2" x 12" (40 cm x 30 cm)

P 15,000

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



267
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

IBARRA DELA ROSA

Impressionism and Harmony



268

Ibarra dela Rosa (1943 - 1998)

Wiping

signed and dated 1984 (lower right)

oil on paper

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

P 12,000

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

Dela Rosa then takes a turn for pure abstraction in *Wiping*. The splashes or blots of paint he uses as the piece's focal points (which he calls "wipings") transform the piece into an experience of pure abstraction. The pure black background only further emphasizes these wipings, elevating their "aleness" within this seemingly infinite space.

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

DOMINADOR CASTAÑEDA

Landscapes as Nostalgic Memories



269

Dominador Castañeda (1904-1967)

Barrio Scene

signed and dated 1949 (lower left)

oil on wood

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

P 30,000

Dominador Castañeda's first encounter with art dates back to his early childhood years, when he spent most of his time coloring the French book of drawing lessons his father gave him. However, despite his father's initiative in introducing him to the arts and taking him to lessons, he did not want the young Castañeda to become a painter and tried to steer him away from the arts. The elder Castañeda gave him an air gun, hoping that he would hunt and roam around the fields. Instead, the sceneries Dominador saw made him even more compelled to paint and wish for a painting career.

Beginning with his cloud studies, Dominador Castañeda's paintings reflected the beguiling sceneries he observed in his childhood. His oeuvre features realistic images of the Philippine countryside, bathed in the cool tones of the afternoon air, and exudes a profound sense of tranquility and nostalgia.

Aside from being an artist, Castañeda further instilled his name in the art world when he started teaching at the University of the Philippines School of Fine Arts in 1937, where he mentored several would-be prominent Filipino artists. Indeed, Castañeda left a lasting legacy in the art world. He may have left only a few paintings, but his knowledge and teachings were perpetually imbued in his students' lives and works. (*Jessica Magno*)

FERNANDO AMORSOLO

The Maestro's Magnificent Portraits



270
Fernando Amorsolo (1892 - 1972)
Portrait of a Lady
signed and dated 1935 (lower left)
oil on wood
12" x 9 1/2" (30 cm x 24 cm)

P 80,000

One could argue that Fernando Amorsolo is the most influential Filipino artist, living or dead. The "Grand Old Man of Philippine Art" became the face and image of Filipino art itself – his rural scenes are the first image when one thinks of the Philippine art scene and the standard with which his contemporaries and juniors have to contend with as they go about their career.

However, despite his status as a genre painter, Amorsolo is also a famed portrait painter, a skill honed when he was trained by José Moreno Carbonero and Cecilio Plá y Gallardo during his seven-month sojourn in Spain. Amorsolo's portraits are saturated in the classical innocence and grace that is in line with his background.

This romanticism is evident in his 1935 *Portrait of a Lady*. An oil-on-wood piece, Amorsolo wields the notoriously difficult medium with ease, creating a captivating image of his muse with whom he portrays with quiet grace. Suffusing this portrait with the muse's essence, Amorsolo immortalizes this woman's memory, fulfilling a deep-seated wish of many to preserve and celebrate their lives and memories. (*Hannah Valiente*)



271

Fernando Amorsolo (1892 - 1972)

Lady with Umbrella

stamped (lower left)

graphite on paper

8" x 4 1/4" (20 cm x 11 cm)

P 160,000

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

ROMEO TABUENA

A Reflection of the Proletarian Concerns



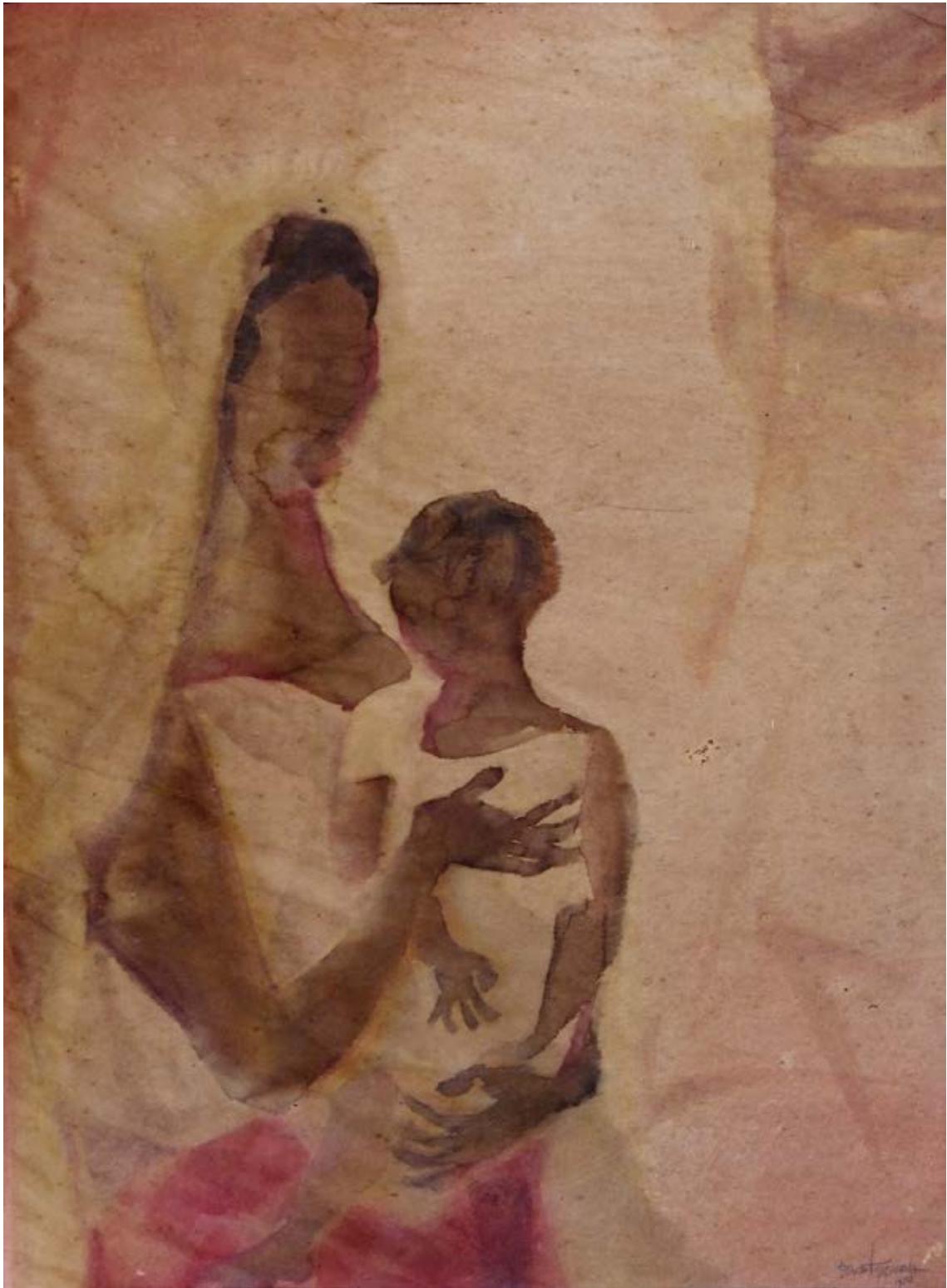
272
Romeo Tabuena (1921- 2015)
Casa de Adobe
signed and dated 1955 (lower right)
oil on paper
18" x 24" (46 cm x 61 cm)

P 80,000

Accompanied by a certificate

Romeo Tabuena's oeuvre seamlessly blends his Mexican and Filipino sensibilities. Born in Iloilo in 1921, Tabuena's career led to his wanderlust lifestyle, with him leaving the country to study in New York and Paris in 1953 and 1954, respectively. By 1955, he had moved to San Miguel de Allende in Mexico where he settled down with his wife Nina.

In between these life changes, Tabuena created these works at hand. His 1954 *Mother and Child* and a 1956 untitled piece were created in the years before and after Tabuena's move to Mexico and they perfectly demonstrate the shift that took over his art style. Admired for his dark-toned oil paintings, both works seemingly reflect the concerns of the proletarians, with hints of



273

Romeo Tabuena (1921- 2015)

Mother and Child

signed and dated 1954 (lower right)

watercolor on paper

22" x 16" (56 cm x 41 cm)

P 30,000

an Expressionistic distortion in them but his 1956 work is slowly developing Tabuena's more cubistic style, with the work containing harsher, clearer lines and borders in comparison to *Mother and Child's* more hazy style.

His unique blend of Mexican and Filipino inspiration did not go unacknowledged by both countries when in 2000, the two countries held a Millenium Show in his honor with the Philippines further awarding Tabuena with the Presidential Merit Award in 2007. *(Hannah Valiente)*



274
Romeo Tabuena (1921- 2015)
Untitled
signed and dated 1956 (lower left)
oil on board
17 1/2" x 7" (44 cm x 18 cm)

P 50,000

275
Serafin Serna (1919 - 1979)
Nipa Hut
signed and dated 1988 (lower left)
oil on canvas
44" x 16" (112 cm x 41 cm)

P 30,000



276

Romulo Galicano (b. 1945)

Landscape

signed and dated 1981 (lower left)

pastel on masonite board

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

P 100,000

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

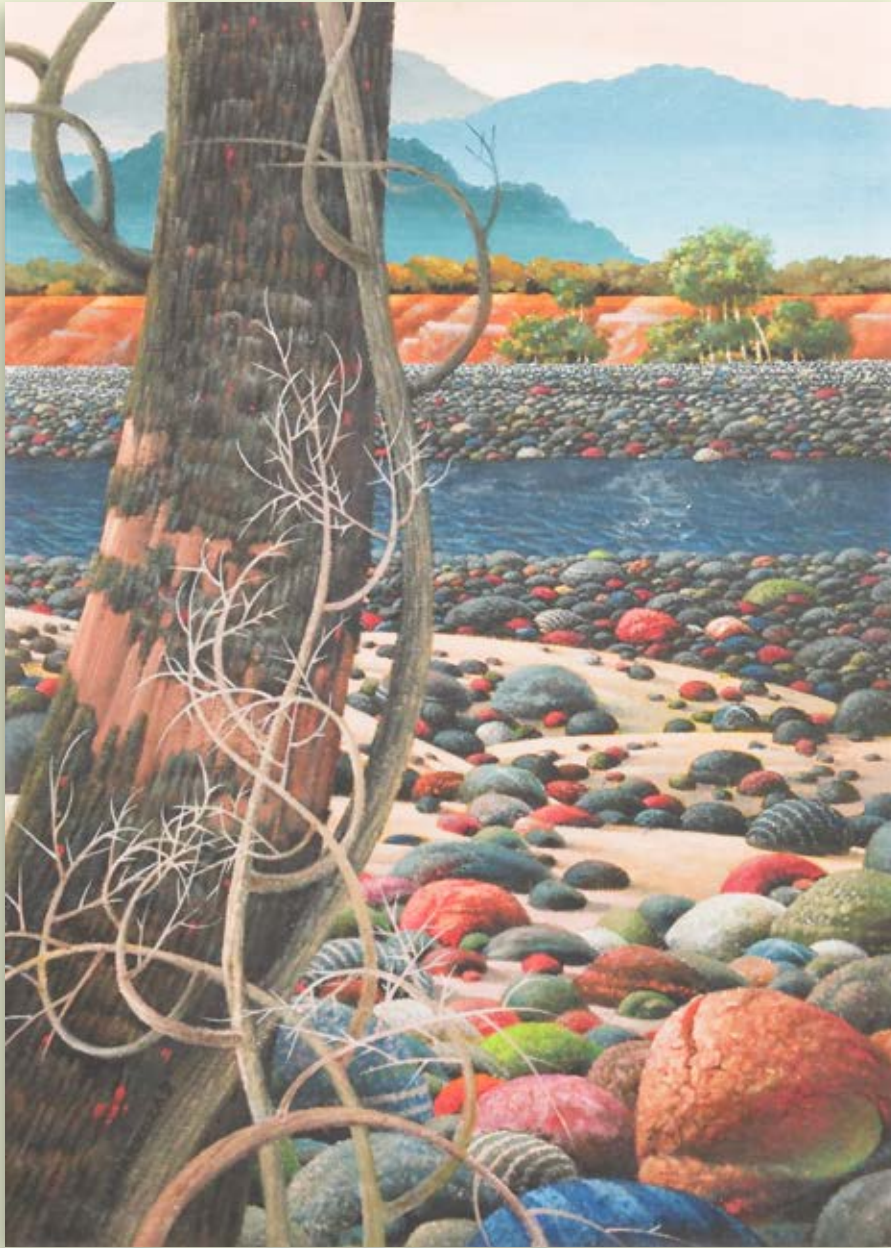
Romulo Galicano's 1981 *Landscape* features the vertical elements he so often inputs in his works.

Here, Galicano's tall and unbending trees are depicted in his realist style. Despite his classical background, he had been interested in abstraction. His works' vertical lines serve as a "reconciliation between opposite poles and the merging of the Subjective and the Objective—creating a new meaningful work of art."

This merging of the abstract and the figurative is evident in this work. An apprentice of the Amoroslo of the South and his uncle Martino Abellana, Galicano's works boast of remarkable technicality, a result of his private lessons with his uncle and his formal education at the University of the East. In *Landscape*, Galicano depicts a soft dreamy patch of woodland. The wind wafting through the air is evident in the way the leaves on the trees move. There is a sense of nostalgia in this piece, as befits the Visayan Realist Master. *(Hannah Valiente)*

PRUDENCIO LAMARROZZA

On Majestic and Dreamlike Nostalgia



277
Prudencio Lamarrozza (b. 1946)
Untitled
signed and dated 1988 (lower left)
oil on canvas
28 1/2" x 20 1/2" (72 cm x 52 cm)

P 70,000

Prudencio Lamarrozza's magical landscapes derive their beauty from the memory of the artist's childhood in Ambalayay, Ilocos Sur. With some of Lamarrozza's earliest memories at the banks of Rivers Chico and Amburayan, water, trees, and smooth rocks find themselves within his canvases. The elements of nature are exalted in his works, made magical and almost otherworldly through his usage of unnatural colors and majestic shapes.

With this 1988 work, Lamarrozza depicts a rock-filled river shore. The shadows of the distant mountains are evident on the horizon and the focal point of the piece is the rocks, colored gray, red, and blue in an overwhelming amount, almost to the point of covering the sands of the banks. This image is both nostalgic and majestic – there is familiarity in this piece and yet it seems almost impossible and otherworldly in its composition. This work, like many in Lamarrozza's oeuvre, overflows with nostalgia. He creates an intimate vision, elevating it to a magical extent (*Hannah Valiente*)

CESAR LEGASPI

A Neo-Realist Master



278

Cesar Legaspi (1917 - 1994)

Untitled

signed and dated 1971 (lower left)

watercolor on paper

9" x 6 1/4" (23 cm x 16 cm)

P 175,000

Cesar Legaspi has already cemented his name in the art scene long before he was awarded the title of National Artist for Painting in 1990. Born in Manila, Legaspi studied commercial arts at the University of the Philippines School of Fine Arts. This was followed by a one-year scholarship from the Spanish Government in Madrid and further studies at the Academie Ranson in Paris under the tutelage of the French painter Henri Bernard Goetz.

As one of the leading Filipino neo-realists, Cesar Legaspi is renowned for his cubist-inspired paintings that depict social injustice and the hardships faced by the working class. His paintings almost always center around poverty, disease, and suffering—always grim and melancholic. The artist's use of earth tones and overlapping planes creates fragmented yet cohesive images that capture the essence of Filipinos' struggle and resilience. Additionally, a distinctive feature of Legaspi's work is his portrayal of nude figures, which he presents in a non-sexualized manner, focusing instead on their representational nature or just a purely abstract anatomy of human bodies.

"Legaspi's leitmotif is a concern for the disinherited, struggling to exist in a harsh world. The social content of his mural reflects the influence of the protest movements of the postwar period," Alicia Coseteng writes in the book *Art Philippines*. (Jessica Magno)

Don J. Antonio Araneta:

The Collector and Legal Luminary



Don J. Antonio Araneta with his wife Margarita on a foreign trip

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

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

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

magazine of national circulation, which he had acquired from the King of Komiks Ramon Roces in the 1970s.)

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

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



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

279

Salvador Dalí (1904 - 1989)

Untitled

hand-signed (lower right)

print 30-125 (CXXV)

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

P 60,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

280

Juvenal Sansó (b. 1929)

Untitled

watercolor on paper

6" x 4 1/2" (13 cm x 11 cm)

P 30,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

281

Mauro Malang Santos (1928 - 2017)

Untitled

hand-signed (lower right)

print 25/261

12" x 15" (30 cm x 38 cm)

P 10,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

282

Juvenal Sansó (b. 1929)

Untitled

hand-signed (lower right)

etching

20 1/2" x 11"

(52 cm x 28 cm)

P 20,000

PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

283

Vicente Manansala (1910 - 1988)

Untitled

hand-signed (lower right)

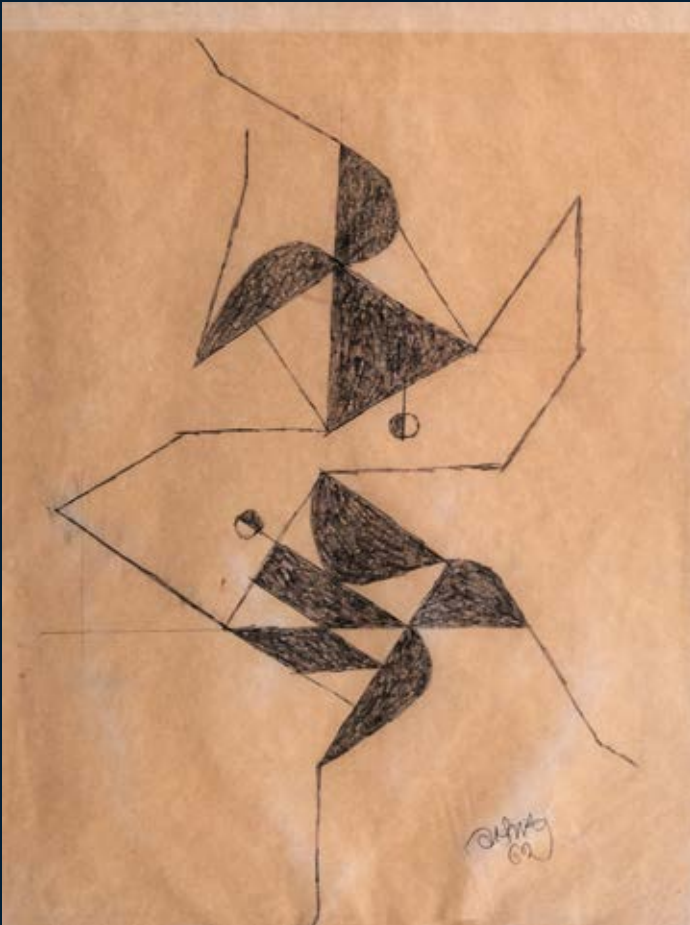
etching

18 1/4" x 8 1/4"

(46 cm x 21 cm)

P 12,000





PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

284

Arturo Luz (1926 - 2021)

Untitled

signed and dated 1962 (lower right)

graphite on paper

14" x 10 1/2" (36 cm x 27 cm)

P 40,000

Accompanied by a certificate issued by Mrs. Luisa Luz Lansigan confirming the authenticity of this lot

LITERATURE

Araneta, Antonio S., ed. *1030 R. Hidalgo: Volume II, Legacy in Art*. Manila: Mara, Inc., 1986. Full-color illustration and painting description on page 166.



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

285

Dominador Castaneda (1904 - 1967)

Untitled

signed and dated (lower right)

watercolor on paper

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

P 30,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

286

Dominador Castaneda (1904 - 1967)

Barrio Scene

signed and dated 1952 (lower right)

watercolor on paper

11" x 15 1/2" (28 cm x 39 cm)

P 30,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

287

Steve Santos (b. 1951)

Still Life

signed and dated 1976 (upper left)

watercolor on paper

15 1/2" x 19" (40 cm x 48 cm)

P 15,000

LITERATURE

Araneta, Antonio S., ed. *1030 R. Hidalgo: Volume II, Legacy in Art*. Manila: Mara, Inc., 1986. Full-color illustration and painting description on page 104.



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

288

Unidentified Artist

Untitled

signed (lower right)

watercolor on paper

4 1/2" x 8" (11 cm x 20 cm)

P 5,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

289

Demetrio Diego (b. 1909)

Untitled

signed (lower right)

watercolor on paper

5 1/2" x 14 1/2" (14 cm x 37 cm)

P 20,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

290

Roland Delos Santos (b. 1952)

Under The Tree

signed and dated 1979 (lower right)

watercolor on paper

12 1/2" x 12 1/4" (32 cm x 31 cm)

P 5,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

291

Cesar Legaspi (1917 - 1994)

Untitled

signed and dated 1948 (lower right)

graphite on paper

4 1/2" x 3 3/4" (11 cm x 10 cm)

P 10,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

292

Cesar Legaspi (1917 - 1994)

Nude

signed and dated 1979 (upper left)

charcoal on paper

28 1/4" x 20 1/2" (74 cm x 52 cm)

P 40,000

THE UNDENIABLY FILIPINO WORKS OF VICENTE MANANSALA



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

293

Vicente Manansala (1910 - 1988)

Still Life

signed and dated (lower left)
watercolor on paper
11 1/2" x 15 1/2" (29 cm x 39 cm)

P 200,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

294

Vicente Manansala (1910 - 1988)

Nude

dated 1967

charcoal on paper

35" x 24 1/2" (89 cm x 62 cm)

P 160,000

PROVENANCE

Cultural Center of the Philippines

EXHIBITED

Cultural Center of the Philippines, *Summer Exhibition 1970*, Manila, April - May 1970



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

295

Vicente Manansala (1910 - 1988)

Nude

dated 1967

charcoal on paper

27 1/4" x 36 1/2" (69 cm x 93 cm)

P 160,000

PROVENANCE

Cultural Center of the Philippines

EXHIBITED

Cultural Center of the Philippines, *Summer Exhibition 1970*, Manila, April - May 1970



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

296

Quintos

Seascape

signed (lower right)

oil on canvas

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

P 10,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

297

JD Castro (1908 - 1994)

Untitled

signed and dated 1963 (lower left)

oil on canvas

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

P 12,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

298

Ernie Po

Untitled

signed and dated 1972 (lower left)

oil on canvas

23" x 18" (58 cm x 46 cm)

P 10,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

299

Jun Tiongco (b. 1957)

Untitled

signed and dated 1979 (lower right)

oil on canvas

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

P 12,000

PROVENANCE
Gallery One



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

300

Oscar Navarro (1921 - 1973)

Planting rice

signed and dated 1958 (lower right)

oil on canvas

16" x 22" (41 cm x 56 cm)

P 20,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

301

R. B. Enriquez

Untitled

signed and dated 1956 (lower right)

oil on canvas

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

P 10,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

302

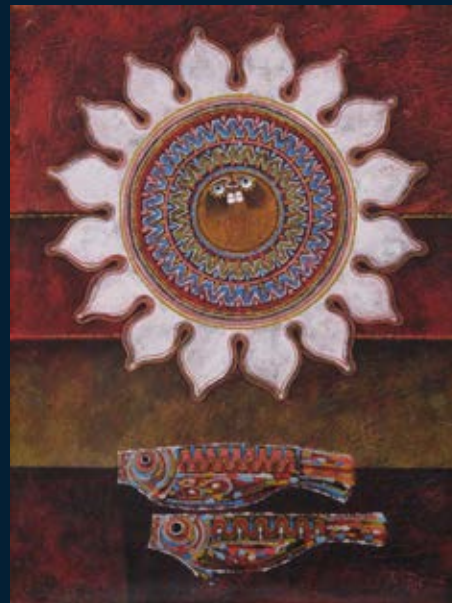
Ramon Doplon (b. 1953)

a.) *Untitled*

signed and dated 1983 (lower right)

mixed media

18" x 18" (46 cm x 46 cm)



Estrella

b.) *Untitled*

signed (lower right)

oil on canvas

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

P 20,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

303

Juan Arellano (1888 - 1960)

Untitled

unsigned

oil on canvas

20 1/2" x 16 1/2" (52 cm x 41 cm)

P 60,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

304
Unidentified Artist

Untitled
unsigned
oil on canvas
23 1/2" x 20" (60 cm x 51 cm)

P 5,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

305
Unidentified Artist

Untitled
signed (lower left)
oil on canvas
24" x 34" (61 cm x 86 cm)

P 5,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

306
Nemesio Miranda (b. 1949)

Mandala
signed and dated 1979 (lower right)
oil on canvas
15" x 19" (38 cm x 48 cm)

P 35,000

PROVENANCE
Hidalgo Gallery



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

307

Sofronio Y. Mendoza (b. 1936)

Seascape

signed and dated 1968 (lower right)

oil on canvas

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

P 20,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

308

Sofronio Y. Mendoza (b. 1936)

Untitled

signed and dated 1968 lower right

oil on canvas

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

P 20,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

309

Oscar Navarro (1921 - 1973)

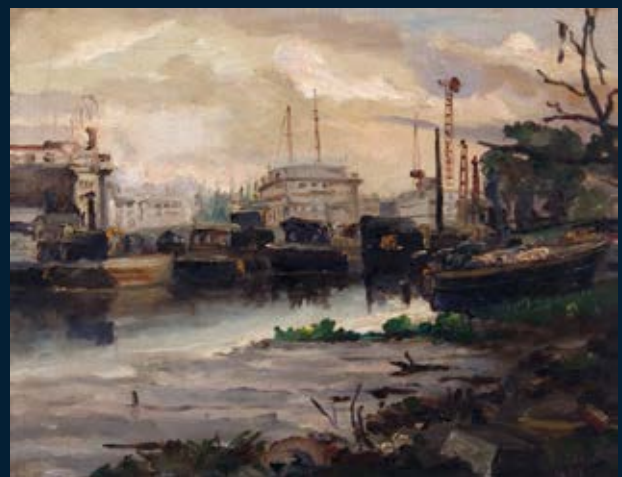
Falls

signed and dated 1956 (lower right)

oil on canvas

31" x 25" (79 cm x 64 cm)

P 20,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

310

Elias Laxa (1904-1990)

Seascape

signed and dated 1966 (lower right)

oil on canvas

11" x 14" (28 cm x 36 cm)

P 20,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

311

Mary Pillbury

Still Life

signed (lower left)

oil on canvas

18" x 20" (46 cm x 51 cm)

P 10,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

312

Tomas Bernardo (1916 - 1994)

Untitled

signed (lower right)

oil on canvas

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

P 5,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

313

Miguel Galvez (1912-1989)

Landscape

signed and dated 1966 (lower right)

oil on canvas

11" x 14" (28 cm x 36 cm)

P 10,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

314

Andres Cristobal Cruz (1929-2007)

Landscape

signed (lower left)

oil on canvas

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

P 12,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

315
Andres Cristobal Cruz (1929-2007)

Landscape
 signed and dated 1967 (lower right)
 oil on masonite board
 23 1/2" x 30 1/2" (59 cm x 77 cm)

P 25,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

316
Norma Belleza (b. 1939)

Vendor
 signed and dated 1983 (lower right)
 oil on wood
 4" x 8 1/2" (10 cm x 22 cm)

P 15,000

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



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

317
Paco Gorospe (1939 - 2002)

a.) Untitled
 signed and dated 1964 (lower left)
 oil on canvas
 35" x 24 1/4" (89 cm x 64 cm)



b.) Untitled
 signed (lower right)
 oil on canvas
 25" x 35" (64 cm x 25 cm)

P 30,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

318

Wenceslao Garcia

Nude

signed and dated 1960 (lower right)

oil on canvas

15" x 17" (38 cm x 43 cm)

P 20,000



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

319

Irineo Miranda (1896-1964)

Muslim Girl

dated 1951

watercolor on paper

21" x 14 (53 cm x 36 cm)

P 40,000

LITERATURE

Araneta, Antonio S., ed. *1030 R. Hidalgo: Volume II, Legacy in Art*. Manila: Mara, Inc., 1986. Full-color illustration and painting description on page 117.



PROPERTY FROM THE DON J. ANTONIO ARANETA COLLECTION

320

Pedro Amorsolo (1898 - 1945)

a.) Portrait of Lady

signed and dated 1968 (lower left)

oil on masonite board

14 1/4" x 10" (36 cm x 25 cm)

b.) Untitled

signed, dated 1968 and inscribed Manila (lower left)

oil on masonite board

14 1/4" x 10" (36 cm x 25 cm)

P 20,000

J.D CASTRO

Portals to the Past

J.D. Castro found his artistic inclination at a young age – picking up sketching at the age of ten, he left his hometown of Zaragoza, 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)



321

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 20,000



322

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)

d.) Sta Lucia

signed and dated 1980 (lower left and verso)
oil on canvas
12" x 16" (30 cm x 41 cm)

d.) Isabel II

signed and dated 1980 (lower left and verso)
oil on canvas
12" x 16" (30 cm x 41 cm)

e.) Parian

signed and dated 1980 (lower left and verso)
oil on canvas
12" x 16" (30 cm x 41 cm)

P 20,000



323

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)

c.) *Untitled*
signed and dated 1971 (lower left)
oil on canvas
14" x 20" (36 cm x 51 cm)

P 20,000



324

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

EDGAR DOCTOR

A Romantic Landscapist



325

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*)





326
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.) *Mountain View*
signed and dated 1973 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

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

P 20,000



327
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



328
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



329

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



330

Edgar Doctor (b. 1941)

a.) *Inhuman*

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



331

A Lot of Four Paintings

a.) Adriano
Niyog
signed and dated 1992 (lower left)
oil on canvas
26" x 30" (66 cm x 76 cm)

b.) Soriano
Papaya
unsigned
oil on canvas
33 1/4" x 34 1/2" (84 cm x 88 cm)

c.) Soriano
Papaya
signed and dated 1994 (lower left)
oil on canvas
24" x 18" (61 cm x 46 cm)

d.) Soriano
Papaya
signed and dated 1998 (over right)
oil on canvas
24" x 30" (61 cm x 76 cm)

P 15,000



332

Mart Icio

a.) *Flower Vendors*
signed and dated 1999 (lower right)
acrylic on canvas
22" x 33" (56 cm x 84 cm)

b.) *Fish Vendor*
signed and dated 1999 (upper right)
oil on canvas
30" x 40" (76 cm x 102 cm)

P 15,000

CRISPIN LOPEZ

An Idyllic View of the Days Past



333

Crispin Lopez (1903 - 1985)

a) Bridge

signed and dated 1982 (lower right)

oil on canvas

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

b) Landscape

signed and dated 1981 (lower left)

oil on canvas

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

P 15,000



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*)

ROMULO GALICANO

The Impressionist Beauty of the Philippine Shores



334

Romulo Galicano (b. 1945)

River scene

(San Pascual, Hagonoy, Bulacan)

signed and dated 1975 (lower right)

oil on canvas

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

P 100,000

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

Born to a family of artists from Carcar, Cebu, Romulo Galicano was exposed to the arts early in his life. He studied and trained intensely with his uncle, who was regarded as the Amorsolo of the South, Martino Abellana. He finished Fine Arts at the University of the East under the mentorship of the esteemed Florencio Concepcion, who taught him abstract design.

Galicano's art is a testament to his continuous growth and development. His mastery of color and tone, composition, and materials resulted from his unwavering dedication to the arts and the lessons and influences he accumulated since his early youth. Hence, his oeuvre underwent different changes and phases, each contributing to his artistic voice.

River scene, particularly, was done at the end of his impressionist period in 1975, which was also his Dimasalang Group period. With his expert hands and carefully thought-out strokes of cool tones, Galicano was able to capture in this work a serene, hazy-like image of a boat sailing along the calm waters of a river. This piece not only brings forth a sense of nostalgia for the viewers but is also close to the artist's heart, for this image is a typical river scene observed from his wife's home in San Pascual, Hagonoy, Bulacan.

Before his impressionist phase, in 1968, Galicano worked with expressionism and still-lives. In 1976, he created tonal paintings depicting atmospheric scenes of Cebu and Pangasinan's seacoasts. (*Jessica Magno*)

SALVADOR CABRERA

Exploring the Astonishing Filipino Sensibilities

335

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 40,000

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)



336
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



337
Salvador Cabrera (1929 - 1986)
Market Scene
signed and dated 1985 (lower right)
watercolor on paper
17" x 26 1/2" (43 cm x 67 cm)

P 10,000



338
Salvador Cabrera (1929 - 1986)
Sabungero
signed and dated 1979 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 20,000



339
Salvador Cabrera (1929 - 1986)
Fish Vendors
signed and dated 1979 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 20,000

MANUEL BALDEMOR

The Filipino Joy Brought to Life



340

Manuel Baldemor (b. 1947)

Joyous Feeling

signed and dated 1995 (lower center)

mixed media on canvas

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

P 20,000

Manuel Baldemor's affinity for the colorful Filipino culture is evident in his 1995 *Joyous Feeling*. Vibrant and maximalist, Baldemor's canvases are overflowing but never crowded, with *Joyous Feeling* comprised of faces of varying styles and shapes. Its background is empty but no less colorful, with the artist playing around with texture and colors to make an interesting canvas. The result is the spitting image of the Filipino "resilience", their joy reminding the viewer of the country's infectious happiness.

Baldemor's love for the Philippines and everything it entails is exalted when UNICEF itself chose 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*)

RENE ROBLES



341

Rene Robles (b. 1950)

a.) Untitled

signed and dated 1974 (lower right)

oil on canvas

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

b.) Abstract

signed (lower right)

pastel on paper

20" x 24" (51 cm x 61 cm)

P 20,000

An internationally acclaimed and multi-awarded Filipino artist, Rene Robles painted the art scene with his prolific artistry. Offering a wide array of styles and themes, from portraiture, still lifes, nudes, landscapes, religious images, murals, and figuration to abstraction, Robles' canvases were a powerful testament to his boundless creativity and artistic prowess.

Robles took Fine Arts at the University of Santo Tomas and furthered his art studies in New York. He also received travel grants and study tours to France, Spain, Italy, Holland, and Belgium. His paintings were exhibited in several museums and galleries worldwide, with his first solo exhibition at Hidalgo Gallery in 1976. Furthermore, Robles earned numerous awards and recognitions for his awe-inspiring works.

Most of his early works were commissioned murals, including "The Resurrection," a dome mural for the ceiling of the Santuario de Sto. Cristo Church and seven arc-shaped historical murals for the Gen. Emilio Aguinaldo Shrine in Kawit, Cavite, commissioned by the National Historical Institute (present-day National Historical Commission of the Philippines).

Perhaps Robles' most significant contribution to the art world was the founding of Assertionism, with the underlying principle that "art has the power to assert, transform, and transcend." Grounded on the use of pastel to capture mundane, everyday objects in flashes of movement and passing of time, Assertionism was a testament to Robles' avant-garde spirit. (*Jessica Magno*)

OSCAR ZALAMEDA

The Iconic Cubist



342

Oscar Zalameda (1930 - 2010)

Flower Vendor

signed (lower right)

oil on canvas

18" x 20" (46 cm x 51 cm)

P 200,000

Flower Vendor is a testament to Oscar Zalameda's distinctive and fascinatingly versatile artistry. His impressive ability to grasp and excel across different styles and mediums is highly evident in his paintings, solidifying his position in the Philippine art scene and leaving the audience intrigued by his range of talents.

Zalameda is an internationally acclaimed Filipino artist whose works have been acknowledged and received numerous awards. His works have graced the walls of major galleries and museums worldwide, including a prestigious one-man exhibit at the Palacio Nacional de Bellas Artes in Mexico in 1965. A year later, in 1966,

he was honored with a personal exhibition at the Malacañang Palace by then-First Lady Imelda Marcos.

Born in Quezon province, Zalameda went to Manila to study Fine Arts at the University of Santo Tomas, then later flew to the Americas and Europe to further his art studies. His studies, travels, and experiences abroad catalyzed his experimentation with different materials and techniques in his pieces. While his earlier works were idyllic watercolor paintings reminiscent of his high-spirited childhood in his hometown of Lucban, bold shapes of loud colors executing genre scenes adorned his canvases from the 1970s onwards, showcasing his versatility and growth as an artist.

Zalameda's cubist abstraction is characterized by using gem-toned colors on overlapping and intersecting planes. Like his hues, Oscar Zalameda is undoubtedly a gem in Philippine art—a Filipino inside and out. Despite his Western experiences and influences, his dedication to his Filipino roots is evident in every stroke on his canvases. (*Jessica Magno*)



343
Oscar Zalameda (1930 - 2010)
Untitled
signed (lower right)
oil on wood
7 1/2" x 8 1/2" (19 cm x 22 cm)

P 70,000



344
Oscar Zalameda (1930 - 2010)
Church in Suburbs of Paris
signed (lower right)
oil on paper
19" x 25" (48 cm x 64 cm)

P 35,000

FRANCISCO "PACO" GOROSPE



345
Paco Gorospe (1939 - 2002)
Blue Abstract
signed (lower right)
oil on canvas
23" x 23" (58 cm x 58 cm)

P 20,000



346
Paco Gorospe (1939 - 2002)
Fishes
signed (lower right)
oil on canvas
23 1/2" x 23 1/2" (60 cm x 60 cm)

P 15,000

Known for his cubistic works that tackle native Filipino themes, Francisco "Paco" Gorospe embodies the Mabini Art Movement with which he is a part of. A self-taught artist, Paco flourished in this movement which, in their defiance of the conservative movement of the time, painted street scenes and earnest Filipino tableaux that reverberated through the Philippine art scene.

His *Fishes* and *Blue Abstract* are two different styles but they effectively embody Paco's body of work. With *Fishes*, his Filipino sensibilities are on full display as he portrays an easy source of food for the island-bound people. Detailed colors and familiar

topics make *Fishes* a comforting piece, relishing in the nostalgia of the simple provincial life. Meanwhile, *Blue Abstract* veers in the opposite direction, dousing the canvas in shades of blue and irregular shapes to create a vision of blue and green. The piece is reminiscent of rippling waters, another nod to the Philippines and her beautiful shores.

This wide range of styles cemented Paco as a versatile and illustrious artist. His control of lines, colors, and shades is a testament to his status as an artist in continuous pursuit of growth, a fitting reflection of the magnificent Mabini artist.
(Hannah Valiente)



347
Paco Gorospe (1939 - 2002)
Fisherman
 signed (lower right)
 oil on canvas
 23 1/2" x 23 1/2" (60 cm x 60 cm)

P 15,000



348
Paco Gorospe (1939 - 2002)
Vendors
 signed (lower left)
 oil on canvas
 24" x 24" (61 cm x 61 cm)

P 15,000



349
Paco Gorospe (1939 - 2002)
Horses in the Moon
 signed (lower right)
 oil on canvas
 23 1/2" x 35 1/2" (60 cm x 90 cm)

P 20,000



350
Paco Gorospe (1939 - 2002)
Ladies with Birds
 signed (lower right)
 oil on canvas
 30" x 30" (76 cm x 76 cm)

P 25,000

JUVENAL SANSÓ

On Majestic and Magical Landscapes



351
Juvenal Sansó (b. 1929)
Towering Florets
ca.1979
signed (lower right)
acrylic on paper
18" x 14 1/4" (46 cm x 36 cm)

P 70,000

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

Born in Catalonia, Spain, Juvenal Sansó spent his younger years in the Philippines, where he experienced the dark, traumatic events of the Japanese Occupation. This anguish bleeds into his works, especially his earlier ones—his Black Period of distorted images of bouquets and faces. Nonetheless, two of these grotesque works won first prize in the Art Association of the Philippines' art competition for two consecutive years: in 1950 in the watercolor category for "Incubus" and in 1951 for "Sorcerer" in the oil category.

Perhaps his vacations in Brittany, France were a turning point in Juvenal Sansó's artistic career. Charmed by the coast's beauty, he decided to make it his permanent residence in his later years and immortalize its scenic beauty in his paintings, albeit twisted. Sansó's angst-filled canvases turned into landscapes of still water and rock formations. His unique sense of layering strokes of blues and greens creates scenic images, transporting his viewers to a hazy and surrealistic world: calm yet haunting.

"The art of Sansó belongs to a fantastic world," art critic J. P. Crespelle of France-Soir noted. "The flower compositions [and] the landscapes reveal a mysterious universe full of magic . . . It is this wonderment that gives his paintings their beauty and renders them both unique and unforgettable." (*Jessica Magno*)



352
Juvenal Sansó (b. 1929)
Untitled
ca. 1968, Paris
pictograph
8" x 10 1/2" (20 cm x 27 cm)

P 10,000



353
Juvenal Sansó (b. 1929)
A Rising Day
signed (lower right)
ca. 1980's
acrylic on paper
21 1/4" x 29 1/2" (54 cm x 75 cm)

P 380,000

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

CESAR BUENAVENTURA

Reminiscing the Romantic Countryside

354

Cesar Buenaventura (1922-1983)

Carabao

signed and dated 1979 (lower right)

oil on canvas

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

P 20,000



355

Cesar Buenaventura (1922-1983)

Barrio Scene

signed and dated 1973 (lower right)

oil on canvas

33 1/2" x 71 1/4" (85 cm x 181 cm)

P 50,000



Cesar Buenaventura's oeuvre demonstrates his unique perspective on romantic landscape paintings depicting the glorious and peaceful Philippine countryside. Although born in Tondo, he accurately captured the provincial allure and essence in his works. Buenaventura's canvases offer a quiet and serene image of the countryside life, ranging from landscapes of rice fields set against magnificent mountain views and tranquil seascapes to scenes of fishermen and farmers at work, providing a rich tapestry of Philippine life.

The youngest son of Teodoro Buenaventura, one of the most celebrated Filipino classical realists, Cesar inherited his father's gift of art. Given his innate talent, Buenaventura crafted his own art style while gaining influence from his predecessors and successfully painted his name in the Philippine art scene. In 1949, he had a solo exhibition at the Officers Club of the US Army's South Pacific headquarters in Diliman, the first out of the many exhibitions he participated in. Buenaventura also represented the Philippines in 1964 at the Washington State Fair and New York World's Fair, then in Berne and Zurich the following year. In 1955, Cesar Buenaventura was chosen as one of the country's Top Ten Artists. (*Jessica Magno*)



356
Cesar Buenaventura (1922-1983)
Golden Harvest
signed and dated 1968 (lower right)
oil on canvas
16" x 20" (41 cm x 51 cm)

P 18,000



357
Cesar Buenaventura (1922-1983)
Creek
signed and dated 1970 (lower right)
oil on canvas
18" x 24" (46 cm x 61 cm)

P 15,000



358
Cesar Buenaventura (1922-1983)
Sabong
signed and dated 1974 (lower right)
oil on canvas
24" x 48" (61 cm x 122 cm)

P 40,000

ISABEL DIAZ



359
Isabel Diaz (b. 1943)
Untitled (Eggs)
signed (lower right)
dated 1980
oil on canvas
24" X 24" (61 cm x 61 cm)

P 60,000

Accompanied by a certificate issued by Galleria Duemila and signed by the artist confirming the authenticity of this lot

PROVENANCE
Galleria Duemila

Isabel Diaz is a Filipino-born New York-based artist and is one of the prominent women in contemporary art. Her works, crafted with delicate and expert hands, exude elegance and gracefulness, albeit featuring simple everyday objects. This elegance and gracefulness are a testament to her artistic skill and vision, inviting the audience to appreciate the beauty in the ordinary.

Although most known for her majestic flower paintings, Diaz also excels in landscapes, nude figures, and still lifes. The artist's vibrant color palette and mastery of oil paint are evident in her works—a unique combination that creates translucent washes of fine masterpieces. Her realistic depiction of day-to-day items not only emanates a nostalgic experience, but also hints at the transient essence of things, showcasing her versatility and depth as an artist.

The oeuvre of Isabel Diaz is often described as minimalist yet expressive. Her minimalistic canvases and dainty brush strokes are a testament to her artistic prowess—with its power to capture life's complexity with a clarity that is both profound and simple, evoking a wide range of emotions. As her artist biography on her website writes: "Her distinct ability to observe life's complexity with unobstructed clarity is reflected in the simultaneous depth and simplicity of her work." (*Jessica Magno*)



360

Benedicto Cabrera (b. 1942)

Man Resting

signed and dated 2002 (lower left)
charcoal and pastel on paper
24 1/2" x 17 1/2" (62 cm x 44 cm)

P 80,000

*THIS LOT IS SOLD TO BENEFIT THE PROGRAMS OF THE
MALABON ZOO



361

Dominic Rubio (b. 1970)

Burnay

signed and dated 2022 (bottom)
oil on canvas
35" x 35" (89 cm x 89 cm)

P 200,000

*THIS LOT IS SOLD TO BENEFIT THE PROGRAMS OF THE
MALABON ZOO

Lorna Revilla Montilla

Polymath and Mother to Many Artists

Most respected anthropologist, art and culture writer, and artist, Lorna Revilla Montilla earned her Bachelor of Arts in Philosophy and English at the Far Eastern University in 1953. While still in college, Montilla was President of the FEU Women's Club (1952) and wrote her column titled "Shooting Stars" in the *Bacolod City Star* (1951).

After embarking on her postgraduate studies in Cultural Anthropology at the Ateneo de Manila University from 1961 to 1962, Montilla began her cultural pursuits. From 1962 to 1964, she was Art and Cultural Assistant to Manila Mayor Antonio Villegas, who bestowed her a "Citation of Appreciation" under the prestigious "Araw ng Maynila" Award in 1963. Montilla was also an Art and Cultural Consultant to Minister of Public Information Francisco "Kit" S. Tatad from 1969 to 1979.

Montilla was a cultural writer for the country's leading periodicals: *The Sunday Chronicle Magazine* and *The Manila Chronicle* (1962 to 1969), *Variety Magazine* and *The Manila Times* (1963 to 1964), and *The Panorama Magazine* (1979 to 1985). Montilla was also an art and food writer for *The Philippine Daily Inquirer* (1991 to 1992) and an art and culture writer for the same newspaper (1993 to 1997). She had her column titled "People, Places, and Things" in *Asia-Philippines Leader* (1972 to 1973), co-founded by its first editor-in-chief Nick Joaquin, and "Here I Am Once More" in *The Gallery Hopper*, an art magazine edited by Manuel Duldulao (1981).

She was a beloved anthropologist who engaged in research and lectured

on art and ethnology. She profoundly immersed herself in the cultures of our indigenous peoples. She dwelt among and integrated with the Ifugaos, Itneg, and Isneg of the Cordilleras, the Mangyans of Mindoro, the T'bolis of South Cotabato, the Mansakas of the Davao Region, and the Sulods of Panay. Montilla was the first woman writer to reach Kabugao in Apayao, the native land of the Isnegs.

Montilla forged friendships with the most prolific artists of her time, now our most cherished ones: Vicente Manansala, Cesar Legaspi, Ang Kiukok, Malang, Eduardo Castrillo, and even the "living legends" of Philippine art, Benedicto Cabrera, Manuel Baldemor, and Ramon Orlina. She mounted a five-man exhibition consisting of Legaspi, Kiukok, Malang, Bencab, and Gaston Damag at London's Wraxall Art Gallery in 1982.

A mother to many artists, Montilla hosted lunches and parties at her house and lovingly cooked comfort food (a favorite was omelet rice) at Ermita's legendary pub, Cafe Los Indios Bravos, served during the midnight hours amid drunkenness, thrilling chaos, and agitating sleeplessness.

Montilla converted her home garage into an art gallery (The Garage Gallery) that showcased and sold the works of these artists, along with pieces from the Filipino masters of yore. Some of their works formed part of Montilla's collection and are now offered in León Gallery's opening salvo for 2024, immortalizing her benevolence and genuine bond with these celebrated artists. (*Adrian Maranan*).



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

362

Justin Nuyda (1944 - 2022)

Untitled

hand-signed and dated 1970 (lower right)

print 98/100

18 3/4" x 14" (48 cm x 36 cm)

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

363

Manuel Rodriguez, Sr. (1912 - 2017)

Ruins Festival

hand-signed (lower right)

lithograph A/P

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

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

364

Cesar Legaspi (1917 - 1994)

a.) Portrait

signed and dated 1985 (lower right)

graphite on paper

4 1/4" x 5 1/2" (11 cm x 14 cm)

Nunelucio Alvarado (b. 1950)

b.) Portrait

signed and dated 1981 (lower right)

pen and ink on paper

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

P 20,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

365

Abe Aguilar Cruz

a.) Portrait

signed (lower left)

pen and ink on paper

6 1/2" x 4" (17 cm x 10 cm)

b.) Portrait

signed (upper left)

pen and ink on paper

6 1/2" x 4" (17 cm x 10 cm)

c.) Portrait

signed (lower left)

pen and ink on paper

6 1/2" x 4" (17 cm x 10 cm)

P 3,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

366

Abe Aguilar Cruz

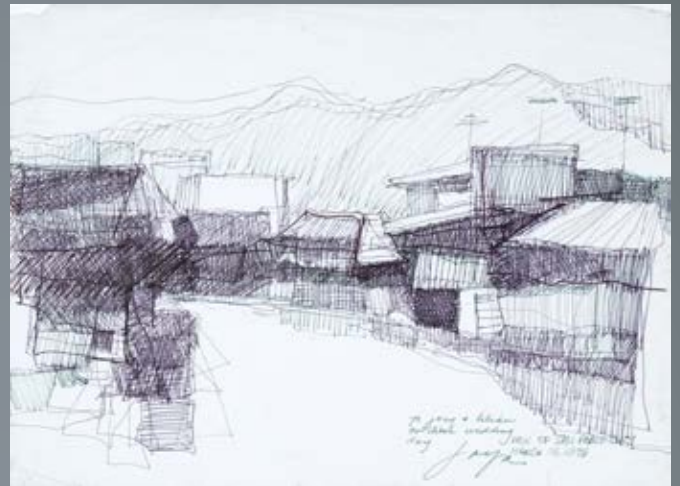
Nude

signed (lower right) dated 1976 (lower left)

charcoal on paper

11 3/4" x 9" (30 cm x 23 cm)

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

367

José Joya (1931-1995)

View of San Pablo City

signed, dated 1976 and inscribed San Pablo City

pen and ink on paper

11 3/4" x 16 1/4" (30 cm x 41 cm)

P 40,000

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



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

368

Gapas

a.) Untitled

signed and dated 1981 (lower right)

graphite on paper

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

b.) Untitled

signed (lower right)

graphite on paper

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

P 5,000





PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

369

Gig de Pio (b. 1951)

a.) *Nude*

signed and dated 1979 (lower right)
pen and ink on paper
19 1/4" x 13" (49 cm x 33 cm)

b.) *Nude*

signed and dated 1979 (lower right)
pen and ink on paper
12" x 9" (30 cm x 23 cm)

P 3,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

370

Justin Nuyda (1944 - 2022)

a) *Portrait of a Lady*

signed and dated 1975 (lower right)
graphite on paper
12" x 9" (30 cm x 23 cm)

b) *Portrait of Cenon Rivera*

signed and dated 1977 (upper center)
pen and ink on paper
8 1/2" x 10 3/4" (22 cm x 27 cm)

P 40,000

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

PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

371

Justin Nuyda (1944 - 2022)

Nude

signed and dated 1980 (lower right)
pastel on paper
17 3/4" x 12" (45 cm x 30 cm)

P 50,000

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



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

372
Menchu Arandilla (b. 1971)

Untitled
signed and dated 1978 (lower left)
pastel on paper
20" x 13" (51 cm x 33 cm)

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

373
Al Perez (b. 1968)

Portrait of a Lady
signed and dated 1998 (lower right)
pastel on paper
20" x 13" (51 cm x 33 cm)

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

374
Nunelucio Alvarado (b. 1950)

Untitled
signed and dated 1981 (lower right)
watercolor on paper
15 1/2" x 11" (39 cm x 28 cm)

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

375
Steve Santos (b.1951)

Untitled
signed and dated 1978 (upper right)
watercolor on paper
15" x 19" (38 cm x 48 cm)

P 20,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

376

Al Perez (b. 1960)

Untitled

signed and dated 1979 (lower right)
 inscribed Malolos Bulacan circa 1800
 watercolor on paper
 7 1/2" x 10 3/4" (19 cm x 27 cm)

P 10,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

377

Em Verroya

a.) *Untitled*

signed and dated 1987 (lower right)
 acrylic on canvas
 18" x 24" (46 cm x 61 cm)



a.) *Untitled*

signed and dated 1987 (lower left)
 watercolor on paper
 15 1/4 x 22" (39 cm x 56 cm)

P 30,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

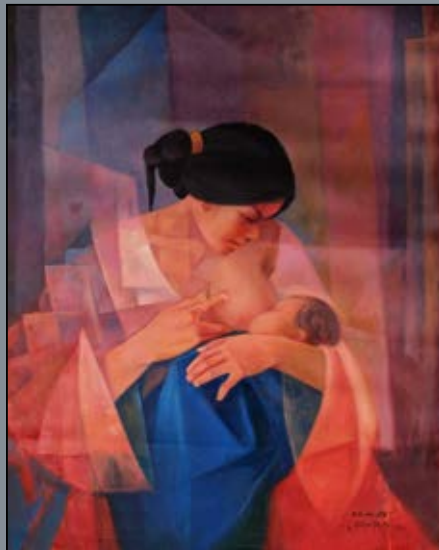
378

Lorna Revilla Montilla

a.) *He was a Good Herder of Animals Who Drove the Carabaos to Pasture and When it was Hot, He Led Them to the Waterfalls to Refresh Them*
signed and dated 1998 (lower left)
acrylic on canvas
20" x 16" (51 cm x 41 cm)

b.) *There is Also Love in the Middle of the Rainforest*
signed and dated March 17 1999
(bottom)
oil on canvas
20" x 16" (51 cm x 41 cm)

P 10,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

379

Gapas

a.) *Ati-Atihan*
signed and dated 1986 (lower left)
oil on canvas
16" x 20" (41 cm x 51 cm)

b.) *Mother and Child*
signed and dated 1998 (lower right)
oil on canvas
30" x 24" (76 cm x 61 cm)

P 5,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

380

Soler Santos (b. 1960)

a.) *Untitled*
signed and dated (lower left)
watercolor in paper
21 1/2" x 15 1/2" (55 cm x 39 cm)

b.) *Untitled*
signed and dated 15-91 (lower right)
watercolor on paper
22" x 15" (56 cm x 38 cm)

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

381

Mauro Malang Santos (1928 - 2017)

Untitled

signed and dated 17-I-79 (lower right)

watercolor on paper

9 1/4" x 10 1/2" (23 cm x 27 cm)

P 80,000

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



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

382

Manuel Baldemor (b. 1947)

a.) Magkaibigan Matalik

dated 1978

pen and ink on paper

9 1/2 x 6 1/4" (24 cm x 16 cm)

b.) Two Carabao

signed and dated 1971 (lower right)

watercolor on paper

8 1/4" x 12" (21 cm x 30 cm)

P 18,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

383

Manuel Baldemor (b. 1947)

Landscape

signed and dated 1977 (lower right)

watercolor on paper

6" x 9" (15 cm x 23 cm)

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

384

Manuel Baldemor (b. 1947)

Untitled

signed, dated 1991 and inscribed Qurna Egypt (lower right)

watercolor on paper

9 1/2" x 12" (24 cm x 30 cm)

P 18,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

385

Manuel Baldemor (b. 1947)

Untitled

signed and dated 1994 (lower left)

mixed media on paper

11" x 10" (28 cm x 25 cm)

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

386

Manuel Baldemor (b. 1947)

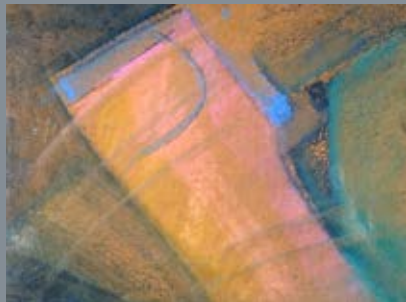
Untitled

signed and dated 1974 (lower right)

pen and ink on paper

11 3/4" x 13 1/4" (30 cm x 34 cm)

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

387

Gapas

a.) *Untitled*

signed and dated 1985 (lower left)

pastel on paper

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

b.) *Untitled*

signed and dated 1985 (upper left)

pastel on paper

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

c.) *Cock*

signed (left) dated 1982 (verso)

pastel on paper

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

d.) *Three Fish*

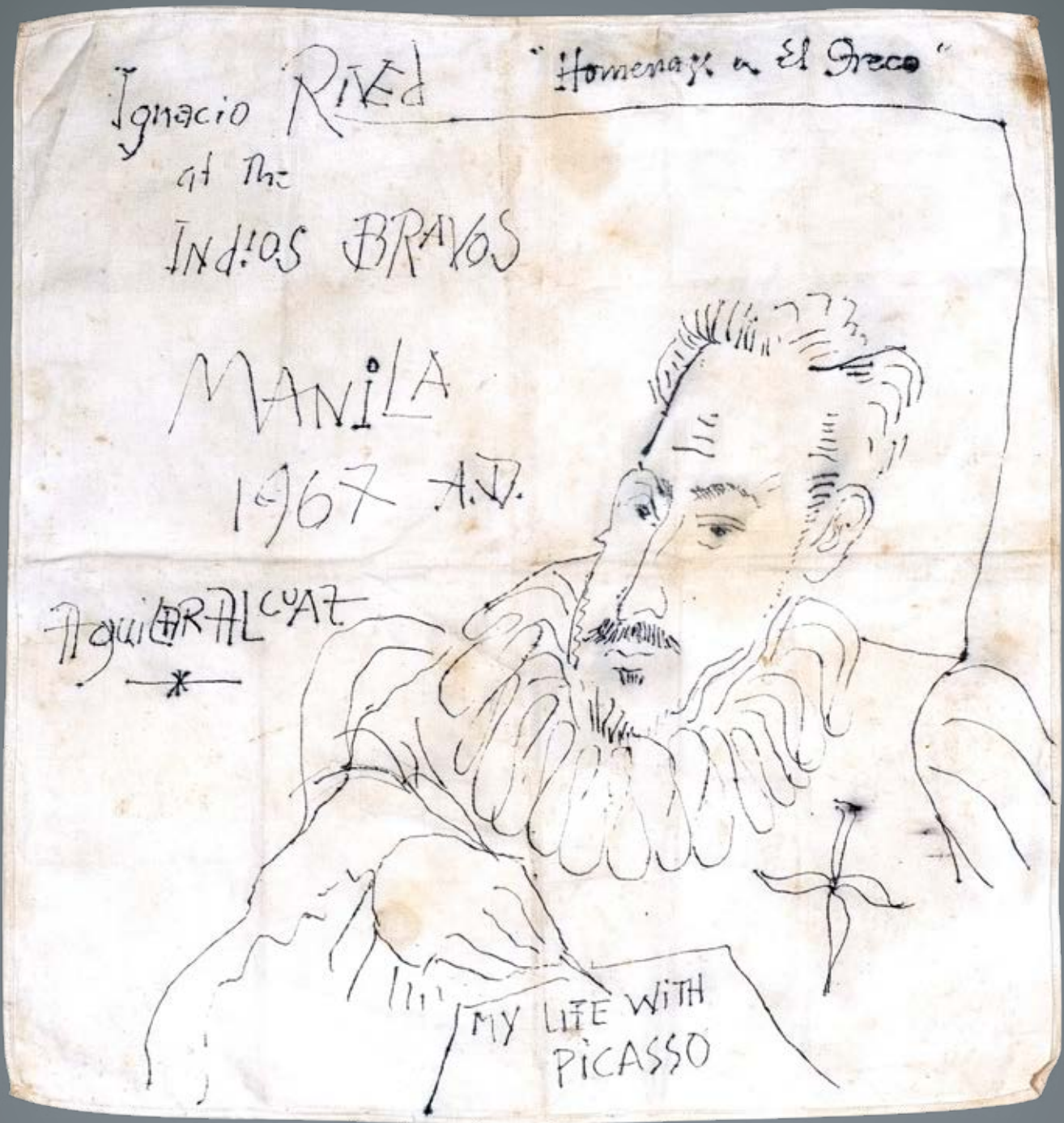
signed (lower right)

pastel on paper

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

P 20,000





PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

388

Federico Aguilar Alcuaz (1932 - 2011)

Untitled

signed and dated 1967

and inscribed Manila (lower left)

ink on fabric

17 1/2" x 16 1/2" (44 cm x 42 cm)

P 40,000

Federico Aguilar Alcuaz belongs to the rare category of artists who are adept with multiple mediums. An accomplished portraitist and abstractionist with a veritable amount of landscapes under his belt, Alcuaz is a true artist, aiming to push his artistry to its limits and then some.

This 1967 work of his portrays his dedication to the arts. In an ink-on-fabric piece, Alcuaz portrays a simple image of a dignified man as he writes "My Life with Picasso" on a parchment using a quill. He wears a ruff collar reminiscent of the Elizabethan era, causing him to hold his head high. With this truly unique piece of media, Federico Aguilar Alcuaz cements his place as an avant-garde and risk-taking artist. *(Hannah Valiente)*



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

389

Gapas

a.) *Untitled*
signed (bottom)
watercolor on paper
12" x 9" (30 cm x 23 cm)

b.) *Mother and Child*
signed (lower left)
watercolor on paper
12" x 9" (30 cm x 23 cm)



c.) *Untitled*
signed (lower left)
oil on canvas
8" x 10" (20 cm x 25 cm)

d.) *Untitled*
signed (lower left)
watercolor on paper
8 1/4" x 10 1/4" (21 cm x 26 cm)



e.) *Untitled*
signed (lower left)
watercolor on paper
12" x 9" (31 cm x 23 cm)

P 20,000



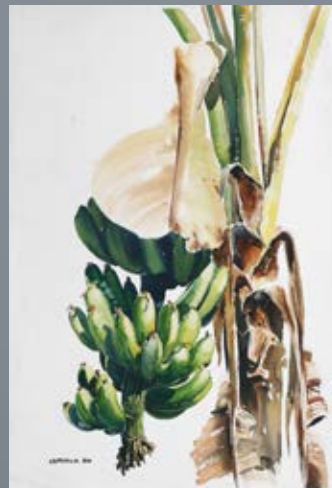
PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

390

Ceriola

a.) *Landscape*
signed and dated 1990 (lower left)
watercolor on paper
13 1/2" x 21" (34 cm x 53 cm)

b.) *Untitled*
signed and dated 1987 (lower right)
watercolor on paper
9 3/4" x 21" (25 cm x 53 cm)



c.) *Untitled*
signed and dated 1986 (lower left)
watercolor on paper
21" x 14 1/4" (53 cm x 36 cm)

P 10,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

391

Andres Cristobal Cruz (1929 - 2007)

a.) *Untitled*

signed (lower right)
pen and ink on paper
5 1/4" x 7" (13 cm x 18 cm)

b.) *Untitled*

signed and dated 1983 (lower right)
pen and ink on paper
5 1/4" x 7" (13 cm x 18 cm)

c.) *Untitled*

signed and dated 1991 (upper right)
pen and ink on paper
5 1/4" x 7" (13 cm x 18 cm)

d.) *Untitled*

signed and dated 1991 (upper right)
pen and ink on paper
5 1/4" x 7" (13 cm x 18 cm)

P 18,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

392

Antonio Nuñez

a.) *Landscape*

signed and dated 1979 (lower left)
watercolor on paper
5 1/2" x 7 3/4" (14 cm x 20 cm)

b.) *Untitled*

signed and dated 1979 (lower right)
watercolor on paper
7 1/2" x 11" (19 cm x 28 cm)

c.) *Still life*

signed (lower right)
watercolor on paper
14 3/4" x 20" (37 cm x 51 cm)

d.) *Landscape*

signed and dated 1979 (lower right)
watercolor on paper
14" x 20" (36 cm x 51 cm)

P 20,000





PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

393

Nemi Miranda (b. 1945)

Untitled

signed, dated July 1989 and inscribed

Lourdes, France (lower left)

watercolor on paper

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

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

394

Banz Bañez

Untitled

signed and dated 1997 (lower right)

watercolor on paper

6 3/4" x 18" (17 cm x 46 cm)

P 5,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

395

Edgar Doctor (b. 1941)

Untitled

signed and dated 1981 (upper left)

watercolor on paper

14 3/4" x 22 1/2" (37 cm x 57 cm)

P 5,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

396

Nena Saguil (1924 - 1994)

a.) Untitled

pastel on paper

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

b.) Untitled

signed (lower left)

pastel on paper

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

c.) Untitled

signed (lower left)

pastel on paper

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

P 35,000



Mar Despite Philippine modernism's flourishing state during the mid-1900s, few delved into pure abstraction. Amongst that small group, even fewer were women. However, Nena Saguil manages to do the unexpected and flourish as both, with some touting the artist as the Philippines's first Filipina abstractionist.

Her abstractions, adhering to her intuitive Asian taste, veered into the flexible and the instinctive. More organic than mechanical, Saguil's abstractions draw from nature, as evidenced by the spirals and ripples that dominate her canvases. Perfectly straight color blocks are out; in its place are imperfect whorls and instinctual forms, an abstraction that perfectly encapsulates the free spirit that was Saguil who remained a bachelorette for the rest of her life.

With the works at hand, Saguil's soft translucent circles create a natural landscape should one pause to peer into it. Discernable are the horizons, the mountains, and the suns in each canvases, the subtle colors creating a hazy effect reminiscent of early morning lights. Even in her abstractions, her romanticism and figurative inspiration are present.

There is something contemplative in the abstractions of Nena Saguil. It is a representation of one's inner world, at once philosophical and physical as they take on a tangible landscape. Through her abstractions, she portrays the ins and outs of one's psyche, resulting in an interesting portrayal of a constant state of transformation in her multifaceted worlds. (Hannah Valiente)





PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

397

Onib Olmedo (1937 - 1996)

Portrait

signed and dated 1978 (lower right)

mixed media on paper

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

P 15,000

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



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

398

Onib Olmedo (1937 - 1996)

Portrait of a Lady

signed and dated 1978 (lower right)

pen and ink on paper

17 1/2" x 12" (44 cm x 30 cm)

P 15,000

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

Created near the tail end of the first decade of Onib Olmedo's artistic career, these portraits at hand portray the range of the artist's genre, who is most known for his distortion and despair but very occasionally dabbles in realism. These 1978 *Portrait* and *Portrait of a Lady* both depict the visage of a woman but the style he used is vastly different.

With *Portrait*, Onib's distortion is evident with his signature disfigured head stretched to an uncanny shape. The person's face is fierce, their lips pursed as they level a defiant gaze onward. There is willfulness and strength in this piece, a notable quality in many of Onib's works.

Portrait of a Lady, on the other hand, is more aligned with the realistic portrait and sketches of the romantics in the years past. His knowledge of anatomy and shading is evident, creating a portrait that tells the story of the subject herself.

Both of these portraits, despite their vast differences, embody the highs and lows of life. Onib's works tend to embody despair but he is careful never fully to fall into the well of nihilism. He is acquainted with turmoil but he is equally endeared with joy. These portraits embody these traits – the pervasive and resilient Filipino spirit perseveres in the end. (*Hannah Valiente*)



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

399

David Medalla (1942 - 2020)

Bacchus Asleep

signed and dated 1990 (lower right)

oil on canvas

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

P 200,000

Regarded as the "Greatest of All Time" by art lovers in the Philippines, David Medalla embodies the spirit of the true artist. A pioneer in his craft, Medalla is determined to find the limits to art and pushes it to its extreme as he constantly breaks the traditional definition of art through his avant-garde works.

Though mostly known for his sculptures, Medalla's canvas works are also a sight to behold and his 1990 *Bacchus Asleep* is a testament to that. The subject matter is a favorite topic of Medalla, who returned to the image multiple times throughout his career. He depicts Bacchus, the Roman god of wine and revelry, sprawled across the forest floor in a possible bout of intoxication. His multiple interpretations of the same image portray the precision with which Medalla pursues his craft, a mark of a true artist. *(Hannah Valiente)*



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

400

David Medalla (1942 - 2020)

a.) *Untitled*

signed and dated 1982 (bottom)

pen on paper

30 1/4" x 21 3/4" (77 cm x 55 cm)

b.) *Untitled*

signed and dated 1985 (bottom)

pen on paper

29 1/4" x 21 1/4" (74 cm x 54 cm)

P 70,000

ANGEL CACNIO

Costumbrismo for the New Century



401
Angel Cacnio (1931 - 2021)

Himig Pilipino
signed and dated 2003
(lower left and verso)
watercolor on paper
14" x 10" (36 cm x 25 cm)

P 56,000

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



402
Angel Cacnio (1931 - 2021)

Magkapatid
signed and dated 2002
(lower left and verso)
watercolor on paper
14" x 10" (36 cm x 25 cm)

P 56,000

Leon Gallery wishes to thank Mrs. Tess Cacnio for confirming the authenticity of this lot

Angel Cacnio's works boast of the picturesque *costumbrismo* genre that portrays the local Hispanic life in the 19th century, melding the past and the present in a truly effortless way, displaying the Philippines's Hispanic heritage in all its vibrancy.

With the lot at hand, Cacnio's works are imbued with that distinct Filipino quality that made them fascinating at first sight. His 2003 *Himig Pilipino* puts to the center stage the Filipinos' love for music. Dressed in casual but traditional clothes, a man holds a guitar while two children sing merrily. On the other hand, his 2002 *Magkapatid* shows the relationship between

two sisters, who are both dressed in a *baro't saya* with big smiles on their faces. Both pieces feature Cacnio's signature short brush strokes, creating a hazy but immediate effect that draws attention to the jovial provincial Filipino life.

With an oeuvre that is attuned to both the folk and the social, Cacnio's works trace the root of his art to the essential Filipino virtues – a close-knit bond with family and neighbors, perseverance amidst adversity, and a shared history uniting its people together. (*Hannah Valiente*)



403
Angel Cacnio (1931 - 2021)
Ulirang Ina
 signed and dated 2013 (upper left)
 acrylic on canvas
 16" x 12" (41 cm x 30 cm)

P 84,000

Leon Gallery wishes to thank Mrs. Tess Cacnio for confirming the authenticity of this lot



404
Angel Cacnio (1931 - 2021)
Mag-Ina
 signed and dated 2002
 (bottom and verso)
 oil on canvas
 17" x 12" (43 cm x 30 cm)

P 120,000

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



405
Angel Cacnio (1931 - 2021)
Tindera Ng Mga Isda
 signed and dated 2003 (lower right)
 watercolor on paper
 12" x 18 1/2" (30 cm x 47 cm)

P 80,000

Leon Gallery wishes to thank Mrs. Tess Cacnio for confirming the authenticity of this lot

MAURO MALANG SANTOS

The Filipino Through the Eyes of the Maestro



406
Mauro Malang Santos (1928 - 2017)
Three Bottles
signed and dated 17-II-99 (lower right)
gouache
10 1/2" x 14" (27 cm x 36 cm)

P 180,000

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

PROVENANCE
West Gallery

A contemporary of Manansala and Kiukok, Mauro Malang Santos also followed the figurative tradition and continued to do so for as long as he could hold a paintbrush. His canvases are decorated with varying and overlapping forms and strokes in contrasting hues, resulting in pieces that depict the microcosm of Philippine life.

Malang started as a cartoonist and is adept at layout design. He also worked as a consultant in several magazines and won numerous awards in the editorial, layout, and advertising categories. As a then-cartoonist, his earlier works may seem crowded and disorganized. However, in the succeeding years, the configuration of his works became more straightforward and less congested. This development in his artistic style was showcased in an exhibition held by the Museum of Philippine Art in 1981, encompassing Malang's 25-year history and legacy in the art scene.

While Filipinos at work and in their daily lives, and landscapes were the focus of Malang's works, two particular images—either of them—never left his masterpieces: plants and women. (*Jessica Magno*).



407

Mauro Malang Santos (1928 - 2017)

Plants

signed and dated 1982 (lower right)

gouache

11 3/4" x 8 1/2" (30 cm x 22 cm)

P 120,000

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

FLORENCIO CONCEPCION



408
Florencio B. Concepcion (1933 - 2006)
Untitled
signed and dated 1998 (lower left)
oil on canvas
35" x 48" (89 cm x 122 cm)

P 200,000

Accompanied by certificates issued by the heirs of the artist confirming the authenticity of this lot

An artist and a mentor, Florencio Concepcion is indeed a remarkable name in the Philippine art scene. Having a cartooning background, Concepcion illustrated for comic magazines like *Action*, *Halakhak*, *Pilipino*, and *Bulaklak* while studying at the UP School of Fine Arts. He then went to Rome to further his art studies and earned his Master of Arts degree at the Regge Accademia di Belle Arti in 1964. Upon returning to the Philippines, he joined the School of Fine Arts faculty of the University of the East, where he mentored another esteemed artist, Romulo Galicano.

While his earlier works were landscapes and scenes following the impressionist style, Concepcion transitioned to the world of abstraction in the 1950s. His use of vibrant hues in varying tones and his fine-tuned brushwork provided the viewers with a poetic portrayal of a subject or scenery. This untitled piece from 1998 is perhaps a testament to Concepcion's complete transition to abstraction. A canvas filled with reds and greens seemingly engulfed in darkness, strong emotions bleed into the spectators' eyes through this work.

Florencio Concepcion's artistic journey reached a significant milestone when he held his first solo exhibition at the reputable Philippine Art Gallery from March 4 to 10, 1961. (*Jessica Magno*)

ROBERTO CHABET



409

Roberto Chabet (1937 - 2013)

Untitled

signed (lower left)

acrylic on board

12" x 5 1/2" (30 cm x 14 cm)

P 80,000

The Father of Philippine Conceptual Art, Roberto Chabet's pieces are thought-provoking in their abstraction. In their simplicity, Chabet's oeuvre fundamentally challenges what art is about, shaking its foundations to prompt a stronger, better ground for the next generation's art to flourish.

With this untitled work, Chabet strips his subject matter down to its basics. With fading lines and scribbles that are reminiscent of childhood markers, he juxtaposes these shapes against a plain background, calling to attention its fundamental core and thus bringing to the forefront the basics we oft take for granted.

Art for Chabet does not end at the finished product. It is about the enjoyment of the process and his deconstruction and reconstruction of art. By weeding his works down to their bare essentials, Chabet defies categorization and presents a series of vulnerable, raw, and straightforward works. (Hannah Valiente)

ROMULO OLAZO

A Series of a Sustained Art Studies



410

Romulo Olazo (1934 - 2015)

Untitled

signed and dated 1975 (lower right)

watercolor on paper

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

P 12,000

Romulo Olazo's Diaphanous series is a majestic study sustained for an extended period. Working on the series over the impressive span of four decades, Olazo has created tens of thousands of works in the form of studies, sketches, and paintings both on canvas and on paper as he explores the series in abstraction, figuration, and a unique Olazo-esque hybrid form.

His exploration of the Diaphanous series resulted in many branches of the form as evidenced by the works on hand. Both created near the end of his career, his 2010 Diaphanous and Kasuy portray Olazo's expertise on the topic as he puts a refreshing twist to his usual Diaphanous works. Normally translucent and overlapping, these latter Diaphanous are more opaque and bright but no less interesting. His sensitivity for shapes had sharpened, resulting in his interest in exploring other shapes and leading him to the uniquely Filipino *kasuy*.

Olazo's incredible skill was recognized by no less than the Cultural Center of the Philippines, which honored him as one of the early recipients of the Thirteen Artists Award in 1972. The City of Manila also awarded him with the Patnubay ng Sining at Kalinangan in 1980 as well as one of the "Five Outstanding Living Artists" awardees in 1981. (*Hannah Valiente*)



411
Romulo Olazo (1934 - 2015)
Diaphanous
signed and dated 2010 (lower right)
soft pastel on canson paper
19" x 26" (48 cm x 66 cm)

P 50,000

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



412
Romulo Olazo (1934 - 2015)
Kasuy
signed and dated 2010 (bottom)
soft pastel on canson paper
26" x 19" (66 cm x 48 cm)

P 50,000

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

MARIO PARIAL

The Maximalism of the Filipino Society



413

Mario Parial (1944 - 2013)

Mother and Son

signed and dated 1987 (lower right)

oil on canvas

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



414
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



415
Mario Parial (1944-2013)
Untitled
signed and dated 2007 (lower center)
acrylic on canvas
24" x 36" (61 cm x 91 cm)

P 60,000

PATRICIA PEREZ EUSTAQUIO



416

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 200,000

PROVENANCE
Silverlens



417

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 60,000

418

Julius Redillas (b. 1984)

a.) *White People 27*
signed and dated 2016 (bottom center)
watercolor on paper
12 3/4" x 9 1/2" (32 cm x 24 cm)

b.) *White People 3*
signed and dated 2016 (bottom center)
watercolor on paper
12 3/4" x 9 1/2" (32 cm x 24 cm)

c.) *User No.2*
signed and dated 2013 (lower left)
watercolor on paper
15 1/2" x 11 1/2" (39 cm x 29 cm)

P 45,000

PROVENANCE

Artinformal, White Painting and Artery Art Space





419
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 5,000



420
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)

PROVENANCE
 Finale Art File



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 5,000



421
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



422
Kiko Capile Jr.
Panic Series 2
 signed and dated 2020 (lower right)
 acrylic and ink on 300 gsm hahnemuhle paper
 16" x 14" (40 cm x 35 cm)

P 25,000

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



423
Bon Mujeres
Biyaya VIII
 signed and dated 2008 (lower left)
 oil on canvas
 48" x 24" (122 cm x 61 cm)

P 30,000

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

PROVENANCE
 Nineveh Art Space



424
Sandra Yagi
The Feeding
 signed and dated 2013 (verso)
 oil on panel
 20" x 16" (51 cm x 41 cm)

P 5,000



425
Siefred Guilaran (b. 1988)
Tad-tad
 signed and dated 2019 (verso)
 acrylic on canvas
 48" X 36" (122 cm x 91 cm)

P 30,000

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



426
Aba Lluch Dalena
Eccleslastes
 signed and dated 2021 (lower right)
 oil on canvas
 36" x 24" (91 cm x 61 cm)

P 20,000



427
Keb Cerda (b. 1991)
F is for Floccinaucinihilipilification
 signed and dated 2011 (lower left)
 mixed media on canvas
 36" x 48" (91 cm x 122 cm)

P 30,000

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



428
Renz Baluyot (b. 1989)
Untitled
 signed and dated 2012 (bottom)
 mixed media and found objects on wood
 35 1/2" x 34" (90 cm x 86 cm)

P 20,000



429
Martin Honasan (b.1976)
Pihak (Other, Neighbor, or to cut in half)
 signed and dated 2017 (lower right)
 mixed media on canvas
 60" x 48" (152 cm x 122 cm)

P 80,000

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



430
Melvin C. Guirhem (b. 1980)
Untitled
 acrylic on canvas
 48" x 48" (122 cm x 122 cm)

P 12,000



431
Melvin C. Guirhem (b. 1980)
Untitled
 signed and dated 2017 (lower left)
 acrylic on canvas
 48" x 48" (122 cm x 122 cm)

P 12,000



432

Jerry Morada (b. 1979)

a.) World Trade

signed and dated 2015 (lower right)

oil on canvas

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

b.) Life and Beauty

signed and dated 2015 (lower right)

oil on canvas

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

P 25,000

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



433

Francis Kiko Arnaez

Question for a Question

signed and dated 2016 (lower left)

oil on paper

8 1/2" x 5 1/2" (22 cm x 14)

b.) How to Completely Disappear

signed and dated 2016 (lower left)

oil on paper

8 1/2" x 5 1/2" (22 cm x 14 cm)

P 8,000

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





434
Edén T. Ocampo
Study 1: Gabriela Silang
 signed and dated 2018 (lower right)
 acrylic on canvas
 24" x 18" (61 cm x 46 cm)

P 20,000



435
Guerrero Habulan (b.1985)
Untitled
 signed and dated 2007 (lower right)
 oil on canvas
 48" x 36" (122 cm x 91 cm)

P 80,000

PROVENANCE
 Finale Art File



436
Mark Lester Espina (b. 1985)
Untitled
 signed and dated 2017 (lower right)
 acrylic on canvas
 12" x 12" (30 cm x 30 cm)

P 9,000



437
Cesar Arro
Untitled
 signed and dated 2015 (lower left)
 oil on canvas
 51" x 48" (130 cm x 122 cm)

P 12,000



438
Elah Tolentino
Untitled
 signed and dated 2004 (lower left)
 oil on canvas
 72" x 48" (183 cm x 122 cm)

P 10,000



439
Mark Martinez
Untitled 1
 signed and dated 2018 (lower right)
 oil on canvas
 12" x 12" (30 cm x 30 cm)

P 5,000

PROVENANCE
 Art Underground



440
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 10,000

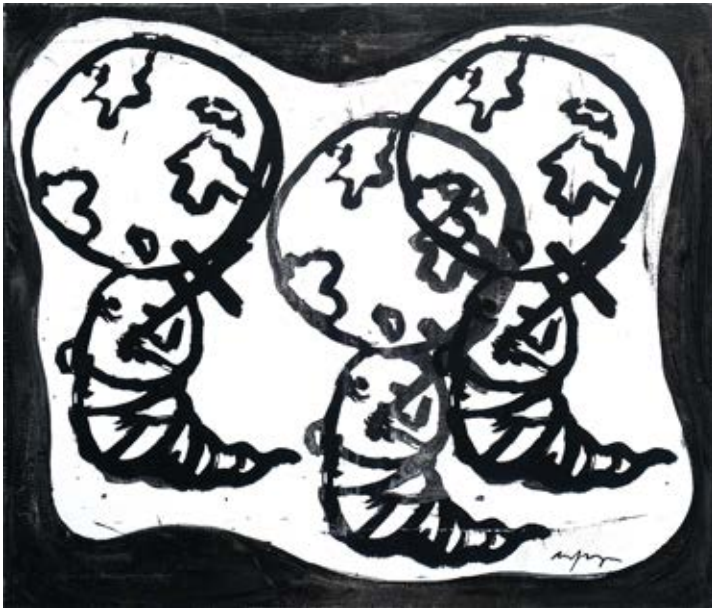
Accompanied by a certificate issued by Tin-aw Gallery and signed by the artist confirming the authenticity of this lot

441
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 10,000

Accompanied by a certificate issued by Tin-aw Gallery and signed by the artist confirming the authenticity of this lot





442
Manuel Ocampo (b.1965)
Untitled
 signed (lower right)
 dated 2020
 acrylic on canvas
 22" x 26" (56 cm x 66 cm)

P 80,000



443
Manuel Ocampo (b.1965)
Untitled
 dated 2015
 acrylic on paper
 18 1/2" x 14" (47 cm x 35 cm)

P 40,000

Accompanied by a certificate issued by Vinyl on Vinyl confirming the authenticity of this lot

PROVENANCE
 Vinyl on Vinyl



444
Gene Paul Martin (b. 1989)
Dark Side
 dated 2015
 oil on canvas
 12" x 9" (30 cm x 23 cm)

P 15,000

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

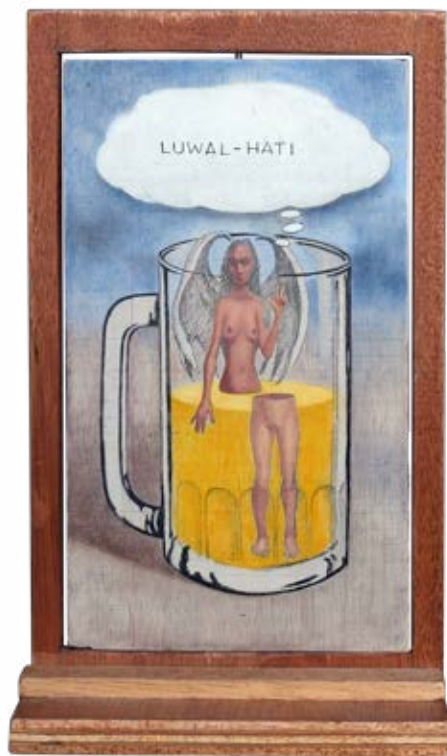


445
Reen Barrera
 Yes
 dated 2018
 mixed media on canvas
 16" x 14" (38 cm x 33 cm)

P 40,000

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

THE SURREALIST WONDER OF MARK JUSTINIANI'S WORLDS



(FRONT)



(BACK)

446

Mark Justiniani (b. 1966)

Luwal-Hati

signed and dated 2016 (lower right)

wood, ink, and oil

12 1/2" x 7 1/4" x 4 3/4"

(32 cm x 18 cm x 12 cm)

P 50,000



447

Mark Justiniani (b. 1966)

Untitled

signed and dated 1992 (upper left)

watercolor on paper

14" x 11" (35 cm x 28 cm)

P 50,000

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

The works of Mark Justiniani often revolve around surrealist wonder and introspective musings. First gravitating towards social realism, he later took on a magical realist strain with works becoming whimsically distorted.

This sort of cheeky surrealism is evident in his 2016 *Luwal-Hati*. Depicting two winged creatures placed on a separate beer glass, even the title tells a sly story. *Luwalhati* in Tagalog means "glory" but by splicing it, it now means a different thing – *luwal* which meant to give birth, and *hati* which

meant sliced in half, a very fitting name for Justiniani's figures with one of them pregnant and the other sliced in half across their stomach.

On the other hand, his 1992 untitled work shows Justiniani's skill at presenting questions and leaving the answers up to the viewers. Through the hazy visage of a woman depicted through watercolor, Justiniani tells a story without a denouement, fixing her blank, pensive gaze on the viewer that draws them in and invites them to discover her secrets for themselves. (Hannah Valiente)



448
Winner Jumalon (b. 1983)
Lost Here for Too Long
 signed and dated 2020 (lower left)
 oil on paper
 23 3/4" x 19 1/2" (60 cm x 50 cm)

P 55,000



449
Julmard Vicente
In Your Eyes
 signed and dated 2009 (lower right)
 oil on canvas
 72" x 48" (183 cm x 122 cm)

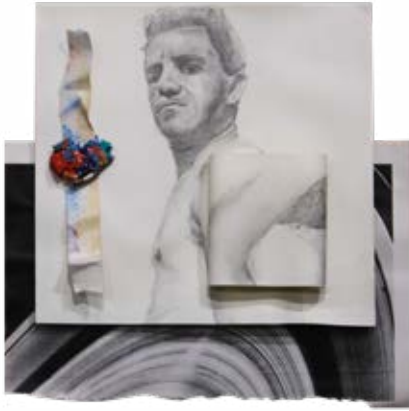
P 100,000

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



450
Cedrick Dela Paz (b.1995)
Presyo Halaga
 signed and dated 2021 (lower right)
 acrylic on canvas and found
 objects on resin
 24" x 24" (61 cm x 61 cm)

P 100,000



451
Kristin Caguiat
Minor Arcana I
 mixed media
 2018
 10 1/4" x 10" (26 cm x 25 cm)

P 3,000



452
Ivan Acuña (b. 1968)
Metalscape Series
 signed and dated 2009 (lower right)
 acrylic on canvas
 48" x 48" (122 cm x 122 cm)

P 40,000



453
Ivan Acuña (b. 1968)
Metalscape Series
 signed (lower right) dated 2005 (verso)
 oil on canvas
 56 1/2" x 51" (144 cm x 130 cm)

P 30,000



454
Ivan Acuña (b. 1968)
Metalscape Series VIII
 signed and dated 2005 (verso)
 oil on canvas
 36" x 36" (91 cm x 91 cm)

P 20,000



455
Ivan Acuña (b. 1968)
Metalscape Series
 signed and dated 2012 (lower right)
 oil on canvas
 42 1/4" x 54 1/4" (108 cm x 138 cm)

P 30,000



456
Paul Magisa
Untitled
 signed and dated 2017 (upper right)
 mixed media
 24" x 36" (61 cm x 91 cm)

P 15,000

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



457
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 30,000





458

Aiya Balingit (b.1990)

Thank you for the Food that my Soul Needs (Diptych)

signed and dated 2019 (lower right)
oil on canvas

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

P 25,000

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



459

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 250,000



460

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 10,000

EXHIBITED
Art Center, SM Megamall, Rizal (Group Exhibition for Rizal's 150th Birth Anniversary), Mandaluyong City, 1 - 14 June 2011



461
Don Salubayba (1978 - 2014)
Untitled
 signed and dated 2011 (bottom)
 oil on canvas
 19" x 13" (48 cm x 33 cm)

P 25,000



462
Leonardo Taylor
Untitled
 signed and dated 2001 (lower right)
 oil on canvas
 19 1/2" x 24" (50 cm x 61 cm)

P 25,000



463
Tristan D.R Tiamson
Tahanan
 signed and dated 2000 (bottom)
 mixed media
 56 1/2" x 56 1/2" (144 cm x 144 cm)

P 40,000

PROVENANCE
 Phillip Morris Group of Companies Philippine Art Awards



464
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 10,000

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



465
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 10,000

Accompanied by a certificate issued by Canvas.ph
 confirming the authenticity of this lot



466
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 15,000

Accompanied by a certificate issued by Sining Kamalig and signed by the artist confirming the authenticity of this lot



467
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 15,000

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



468
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 15,000



469
Dan Barry (b.1971)
Untitled
signed (lower right and verso)
mixed media
20" x 15" (51 cm x 38 cm)

P 10,000



470
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 12,000



471
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 80,000



472
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



473
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 10,000



474
Sam Francis
Untitled
 hand-signed and dated 1974 (lower right)
 lithograph on paper
 14 1/2" x 11" (37 cm x 28 cm)

P 40,000



475
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 10,000

Accompanied by a certificate issued by 371 Art Space confirming the authenticity of this lot



476
Carlo Saavedra (b. 1981)
Self Portrait
 signed (lower right)
 oil on canvas
 24" x 24" (61 cm x 61 cm)

P 20,000



477
Olan Ventura (b. 1976)
Untitled
 signed (verso)
 mixed media
 28 1/4" x 20" (71 cm x 51 cm)

P 30,000

OLIVIA D'ABOVILLE

Master of Textiles



478

Olivia d'Aboville (b. 1986)

Untitled

signed and dated 2015 (verso)

textile

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

P 140,000

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)



479

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 70,000



480
Anastacio Caedo (1907 - 1990)
A Bust of Douglas Mac Arthur
marble dust
31" x 7" x 6 1/2"
(79 cm x 18 cm x 17 cm)

P 15,000



482
Eduardo Castrillo (1942 - 2016)
Miss World Trophy
signed
brass
artwork: 21 1/4" x 4 1/2" x 5" (54 cm x 11 cm x 12 cm)
with base: 23 1/4" x 8 1/4" x 8 1/4" (59 cm x 21 cm x 21 cm)

P 60,000

Accompanied by a certificate issued by Mr. Nixxio L. Castrillo confirming the authenticity of this lot



481
Eduardo Castrillo (1942 - 2016)
Ying and Yang
signed and dated 2004
handcrafted sculpture on natural brass finish
8" x 21" x 19" (20 cm x 53 cm x 48 cm)

P 80,000

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



483
Lynyrd Paras (b. 1982)
Dilim Ulo
 signed and dated 2016 (upper left)
 mixed media
 64" x 27" (163 cm x 69 cm)

P 120,000

PROVENANCE
 West Gallery



484
Olan Ventura (b.1976)
Untitled
 signed and dated 2006 (lower left)
 oil on canvas
 48" x 12" (122 cm x 30 cm)

P 50,000



485
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 10,000

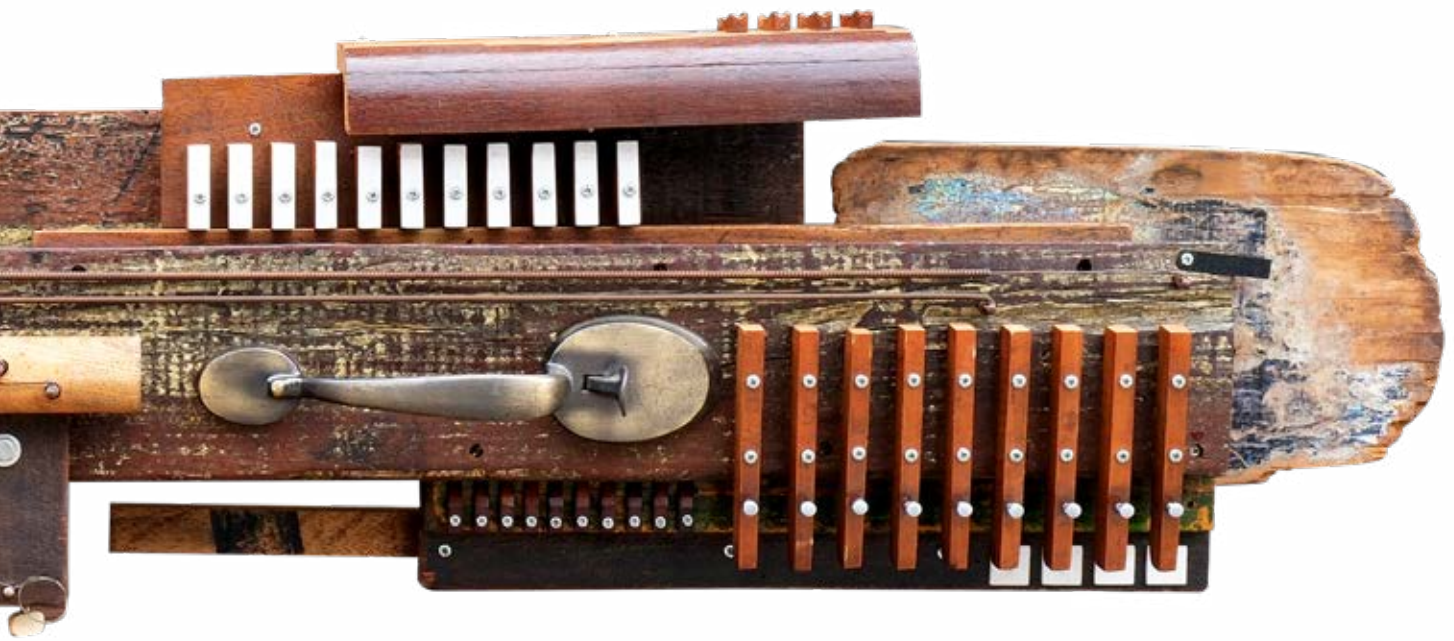


486
Arturo Luz (1926 - 2021)

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 100,000



487

Pepe Mendoza

Luminous Devotion

signed

dated 2021

carved blue glass

11" x 6" x 13" (28 cm x 15 cm x 33 cm)

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

P 70,000





488
Johanna Helmuth (b. 1992)

Moon
 signed and dated 2016
 resin
 H: 23 1/2" (60 cm)
 L: 15 1/4" (39 cm)
 W: 17 1/2" (44 cm)

PROVENANCE:
 Secret Fresh Gallery

EXHIBITED:
 Secret Fresh Gallery, Women Aren't Toys, San Juan City, 2 - 15 October 2016

P 220,000



489
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 10,000



490
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 5,000



491
JJ Zamoranos
Vomit Boy
2011
limited edition, 27/35
H: 13" (33 cm) D: 8" (20 cm)

P 10,000
PROVENANCE
Secret Fresh Gallery



492
A Keith Haring Chair
Made in France by Villac
28" x 19" x 9" (71 cm x 48 cm x 23 cm)

P 15,000



493
Naomi Mendoza
Dysfunction
dated 2018
mixed media
artwork: H: 4 1/4" (11 cm)
D: 10 3/4" (27 cm)
overall: 11" x 11 3/4" x 11 3/4"
(28 cm x 30 cm x 30 cm)



P 15,000

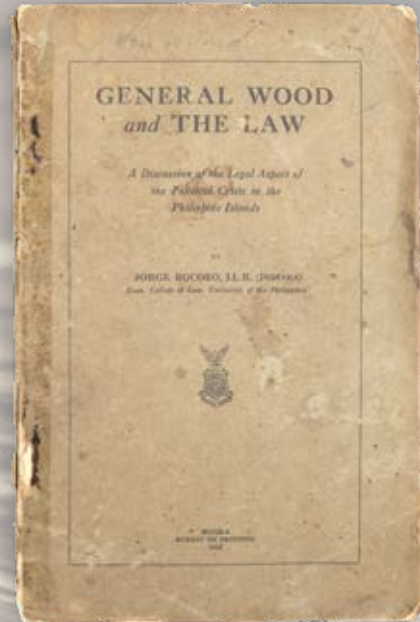
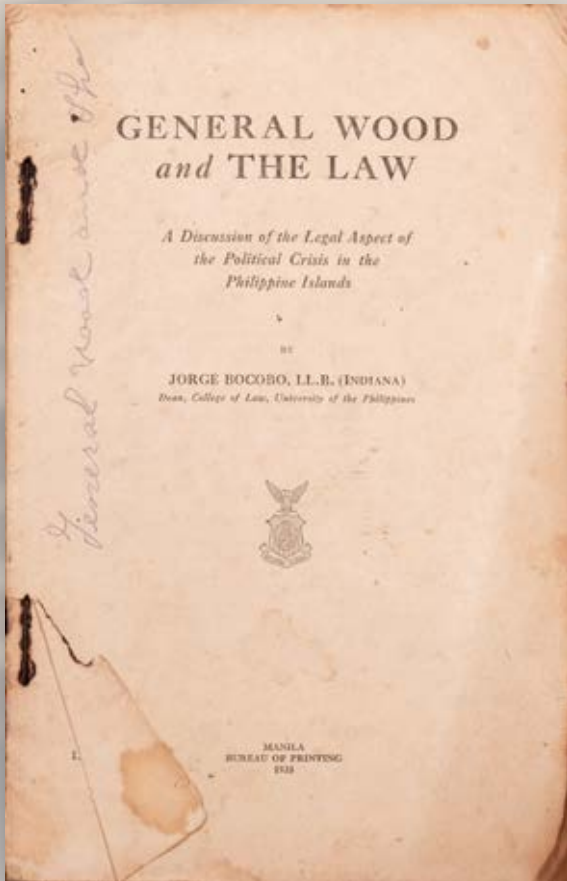




HEIRRESSES' HOMES AND TABLES

*Books, Religious Art, Orientalia, Furniture,
Chinoiserie, Silver, Tableware & Decore*





494

Jorge Cleofas Bocobo (1886 - 1965)

General Wood and Law

A discussion of the legal aspects of the political crisis in the Philippine islands

Manila: Bureau of Printing, 1923), 64 pages

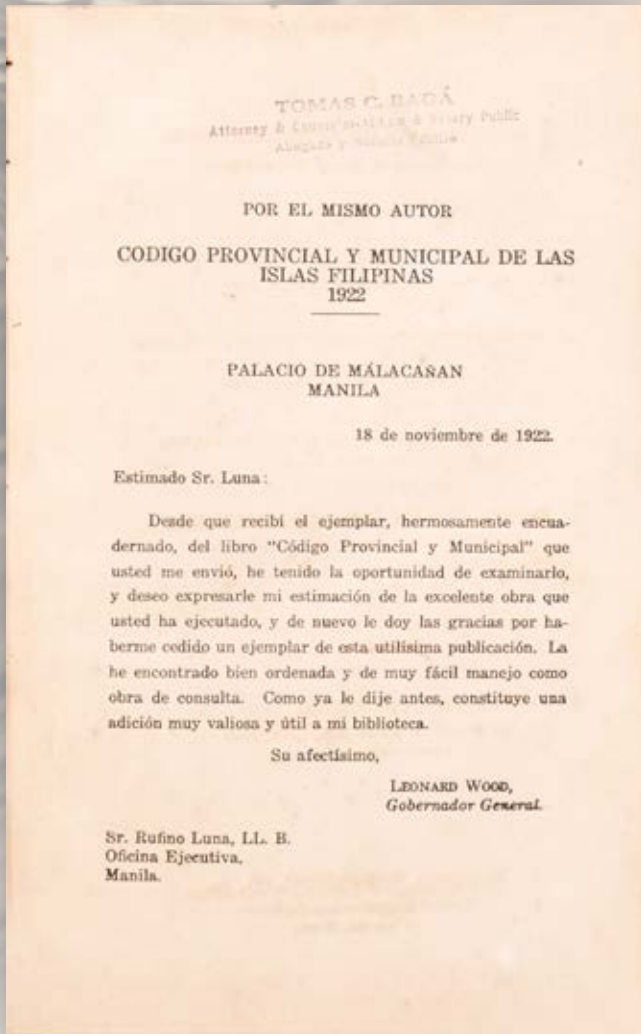
P 5,000

This important pamphlet, a mere 64 pages long, is a historical document of the utmost importance. It is a legal protest accusing Woods of flouting the laws of the United States and the Philippine territory by continually vetoing laws passed by the Philippine parliament. It is a very courageous text in which Jorge Bocobo, then dean of the University of the Philippines College of Law, argues that “the unrestrained use of the veto power by General Wood places the Filipino people in a worse position as far as autonomy is concerned as the were before the passage of the Jones Law”, and then points out the four exceptional cases under which the governor could make use of the veto. It is an impeccable legal treatise that testifies to the indefatigable struggle of the Filipinos for autonomy and independence under the American yoke.

The lawyer Jorge Bocobo was born in Gerona (Tarlac) on October 19, 1886. In 1904 he was selected as one of the boarding students who went to study at an American university. In his case, he studied law at the University of Indiana. After his return, he combined his work as a law professor at the University of the Philippines with his position at the Executive Bureau. He was fluent in Tagalog, Spanish and English - he translated Rizal's two

novels into English - and was recognized during his lifetime as an excellent speaker and one of the archipelago's foremost experts on law.

General Leonard Wood was the General Governor of the Philippines from 1921 until 1927. Trained as doctor, he joined the US Army as a surgeon and escalated fast in the military rankings: by 1891 he was already a Captain, and in 1898 he was coronel. From 1903 to 1906 he was the Governor of the Moro Province. Later, he commanded the Department of the East. After running for the presidential convention of the Republican Party in 1920, he returned to the Philippines, where he spent his last years. As a governor, he made extense use of his right to veto to stop laws approved by the Philippine legislature, which exacerbated a feeling of grievance among Filipino politicians. The tension with frustrated officials came to a head when he refused to fire Manila police detective Ray Conley, accused of bribery and other misconduct.. Interior Secretary Jose Laurel and the Filipino members of Wood's cabinet resigned. Conley eventually resigned from his post -after being suspiciously acquitted-, but this action confirmed that Wood had contempt for the interests of the Filipino people and sought only to bolster the U.S. occupation.



495

Rufina Luna

El Municipio Filipino en Funciones, 1922

Manila: Oriental Commercial Company Inc. 361 pages

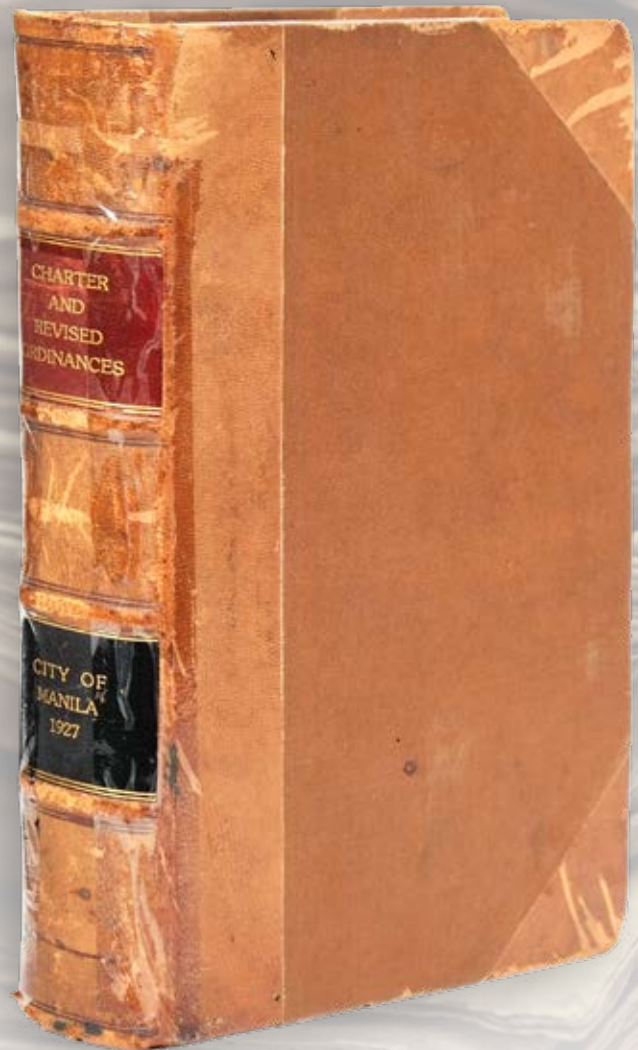
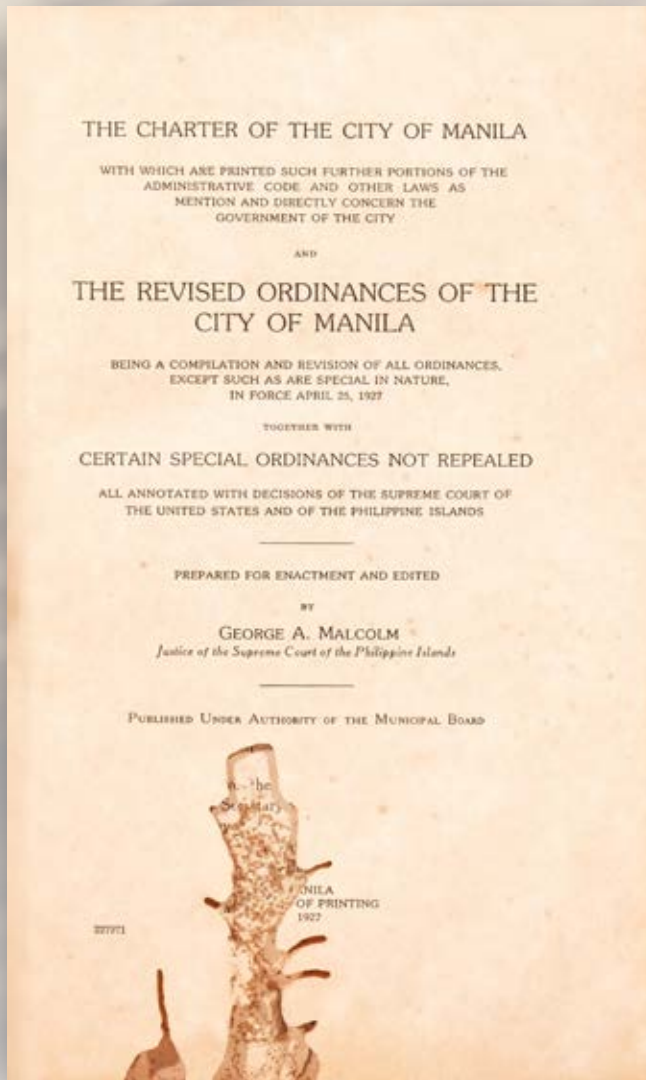
P 5,000

The Filipino Municipality at Work

Rufino Luna y Soto, a native from Santa Cruz (Manila) was Filipino lawyer and politician, active until 1925, who served as a member of the Philippine Assembly for the district of Rizal between 1909 and 1912.

This book is a compendium of another work published the same year, which covers all legislation on local government enacted by the

Philippine legislature up to February 1922, with court decisions, rulings of the attorney general and comments of authorities on the subject. With an appendix containing the laws relating to land taxation, registration and branding of livestock, etc. Very important to understand the US rule in the Philippines. Very rare (no other copy found in any library, according to Worldcat.org).



496

George Arthur Malcolm (1881 - 1961)

The Charter of the City of Manila and The Revised Ordinances of the City of Manila prepared for enactment and edited by Malcolm, Justice Gorge of the Supreme Court of the Philippine Islands (1927)

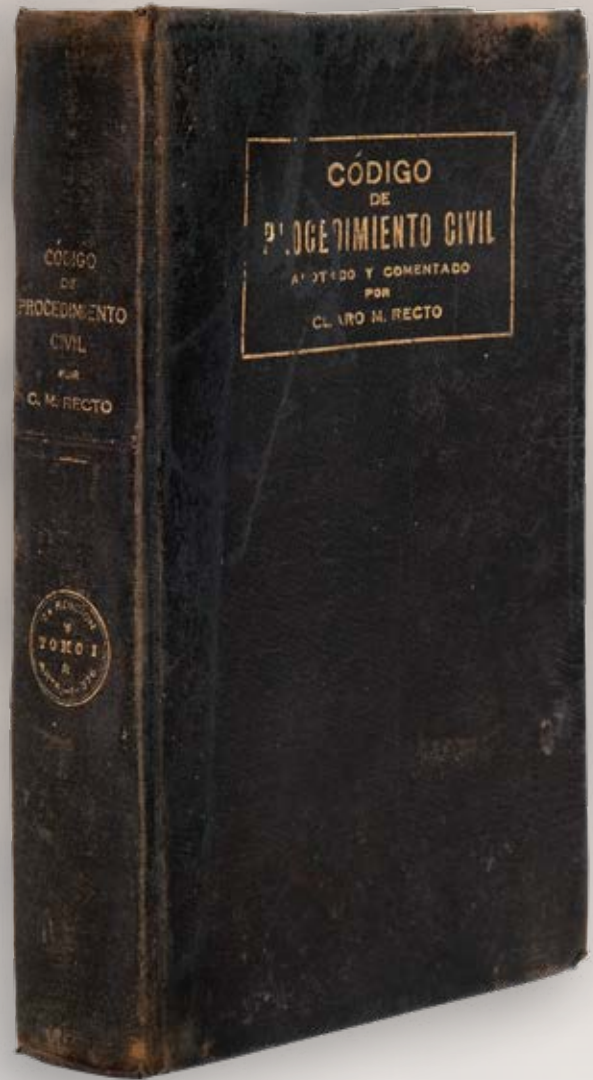
Manila: Bureau of Printing, 737 pages

P 5,000

Important compilation of laws and ordinances for the local government of the city of Manila (more than 700 pages, with some illustrations and an index).

George A. Malcolm was one of the American lawyers whose imprint in the archipelago most favored the Filipino people. He was instrumental

in the constitutional development of the Philippines. Some of his humanitarian rulings were controversial at the time, but they have established jurisprudence in Philippine law. Malcolm was one of the promoters of the establishment of the College of Law at the University of the Philippines. He remained in the Philippines for 19 years. Because of his contributions to Philippine law, he was granted honorary Philippine citizenship in 1955.



497

Claro Recto, (1880 - 1960)

Código de Procedimiento Civil (Tomo I, Segunda Edición)

Civil trials and special proceedings in the Philippine Islands

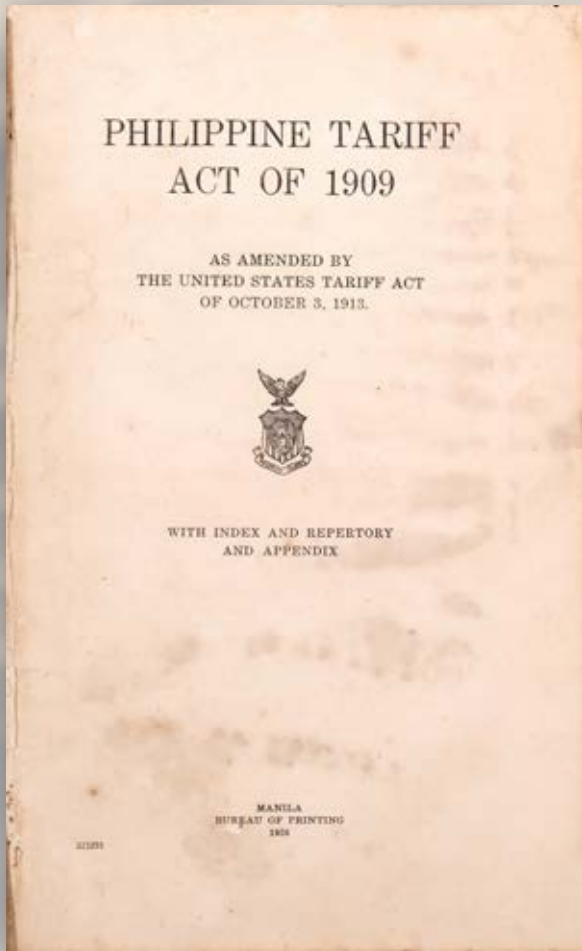
Manila: Imprenta y Librería de I.R Morales, 686 pages

P 5,000

Code of Civil Procedure

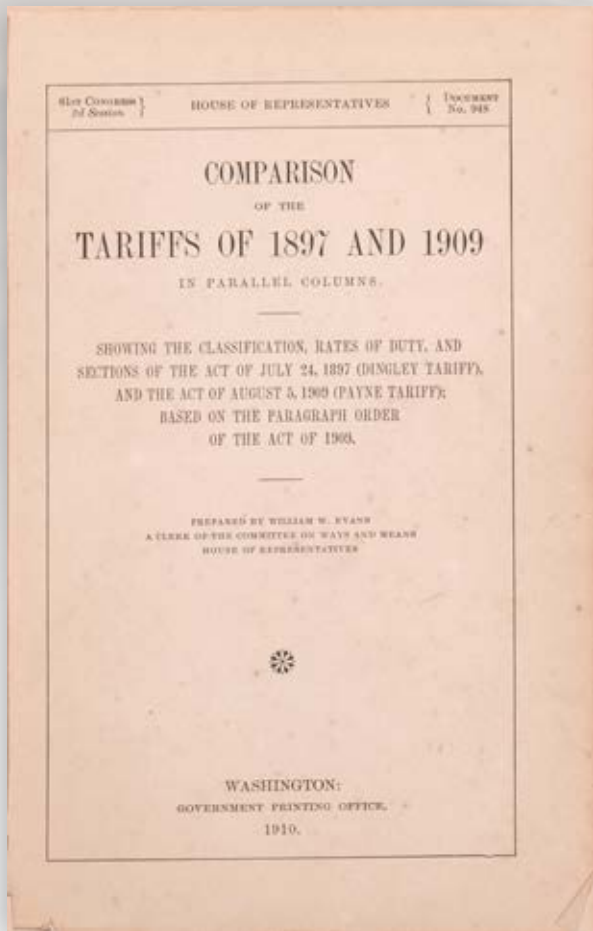
Recto was determined to master the subject in which he had failed, and prepared himself for the next examination, he studied the Code of Civil Procedure (Act No. 190, [1901], patterned after American law) so well that he wrote the first two-volume commentary on the Law on Civil Procedure from the notes that he had made during this period.

Claro Mayo Recto, a native from Tayabas, had already showed his talent as a literary author publishing a modernista book of poetry (*Bajo los cocoteros*, 1909) and two acclaimed theatre works: *La ruta de Damasco* (1914) and *Solo entre las sombras* (1917). In his thirties, he reoriented his career towards jurisprudence and politics, where he greatly succeeded and firmly opposed US occupation



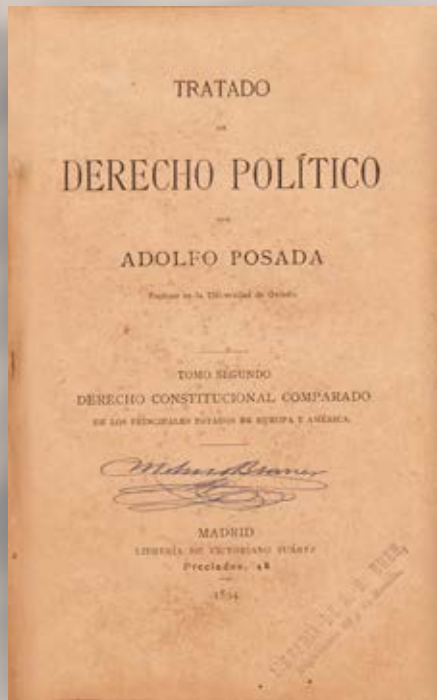
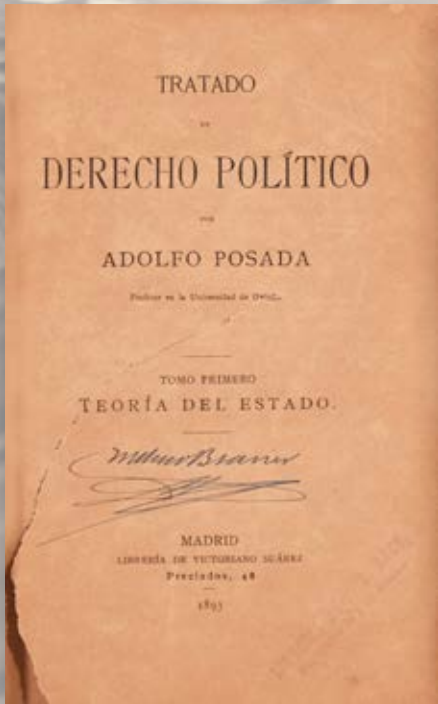
498
Philippine Tariff Act of 1909 (1926)
Manila: Bureau of Printing, 185 pages

P 2,000



499
William W. Evans
Comparison of the Tariffs of 1897 and 1909 in Parallel Columns: Showing the Classification, Rates of Duty, and Sections of the Act of July 24, 1897 (Dingley Tariff), and the Act of August 5, 1909 (Payne Tariff) : Based on the Paragraph Order of the Act of 1909 Washington: U.S. Government Printing Office, 1910
254 pages

P 3,000



500

A Lot of Three Political Law Books by Adolfo Posada (1860 - 1944)

a.) *Tratado de Derecho Político - Teoría Del Estado (Tomo Primero)*

Madrid: Librería de Victoriano Suarez, 425 pages

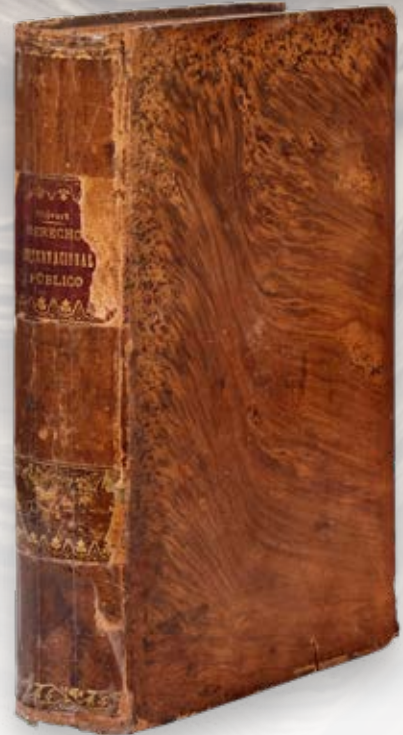
b.) *Tratado de Derecho Político - Derecho Constitucional Comparado (Tomo Segundo)*

Madrid: Librería de Victoriano Suarez, 630 pages

c.) *Guía Para El Estudio y Aplicación del Derecho Constitucional de Europa y América*

Madrid: Librería de Victoriano Suarez, 280 pages

P 5,000



501

A Lot of Three Public International Law by Marquez De Olivart (1860 - 1944)

a.) *Derecho Internacional Publico (Tomo Primero)*
Madrid: La España Moderna, 462 pages

b.) *Tratado de Derecho, Internacional Publico (Tomo Tres)*
Madrid: Libreria Victorino Suarez, 306 pages

c.) *Tratado de Derecho, Internacional Publico (Tomo Cuatro)*
Madrid: Libreria Victorino Suarez, 553 pages

P 5,000

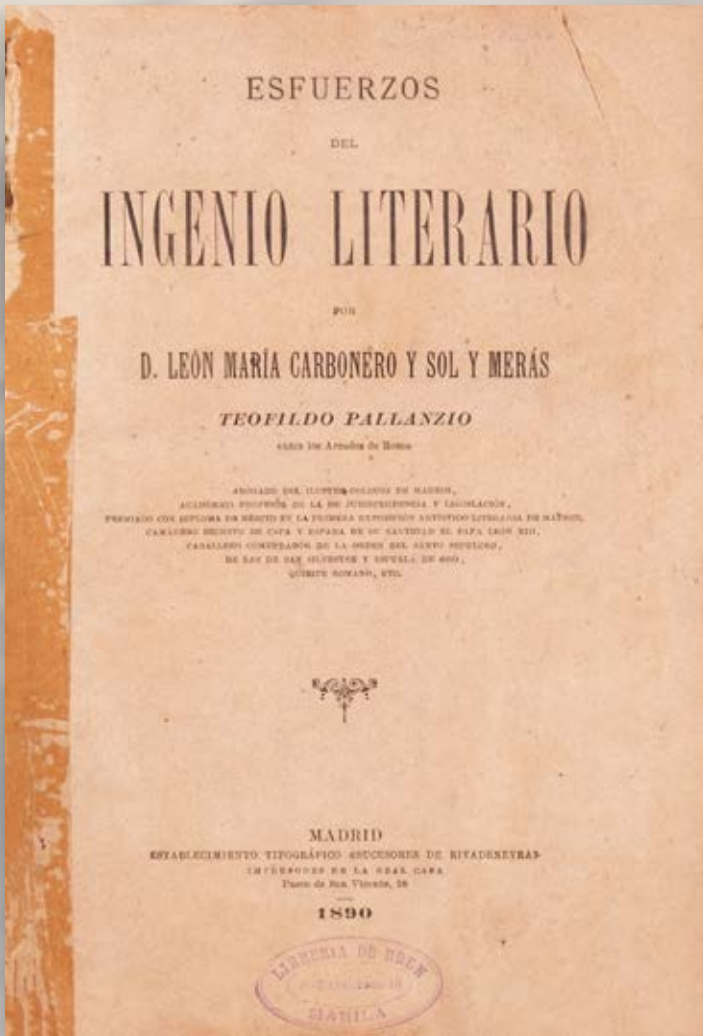


502
Three Books of Commercial Law
by Vicente Arqat (1903),
Cesar Vivante (1889), and Lorenzo Bonito (1895)

a.) *Código de Comercio (Comentado y Anotado)*
Barcelona: Casa Editorial Sopera, 509 pages

b.) *Derecho Mercantil de David Supino*
translated from the Italian and annotated by Bonito, Lorenzo (1895)
Madrid: La España Moderna, 708 pages

P 5,000



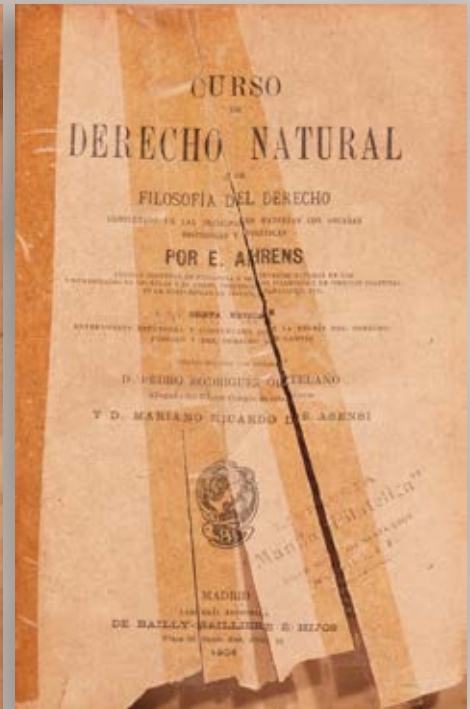
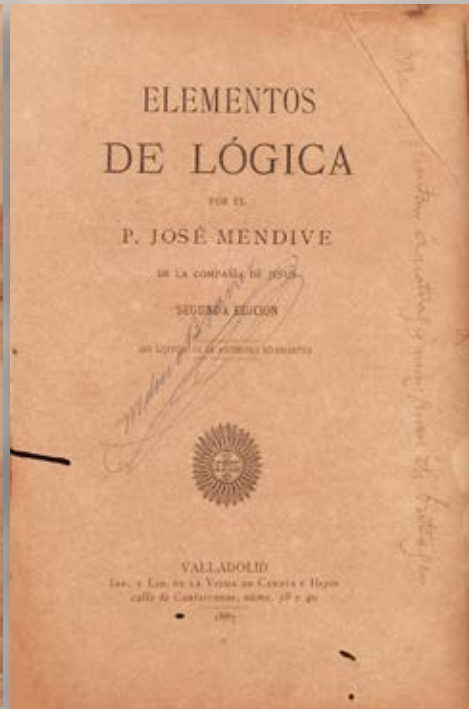
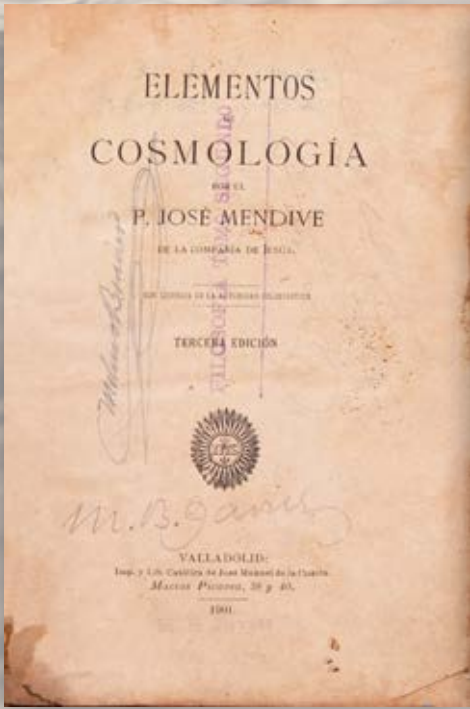
503
Two Books of Literature by
D. Leon Maria Jarbonero y Meras, Sol (1890)
and Agustí, P. Vicente (1901)

a.) *Esfuerzos del Ingenio Literario*
Madrid: Establicimiento Tipografico Sucesores de Rivadenerad

b.) *Modelos de Literatura Castellana*, 796 pages
Barcelona: Imprenta de Francisco Rosal

P 3,000

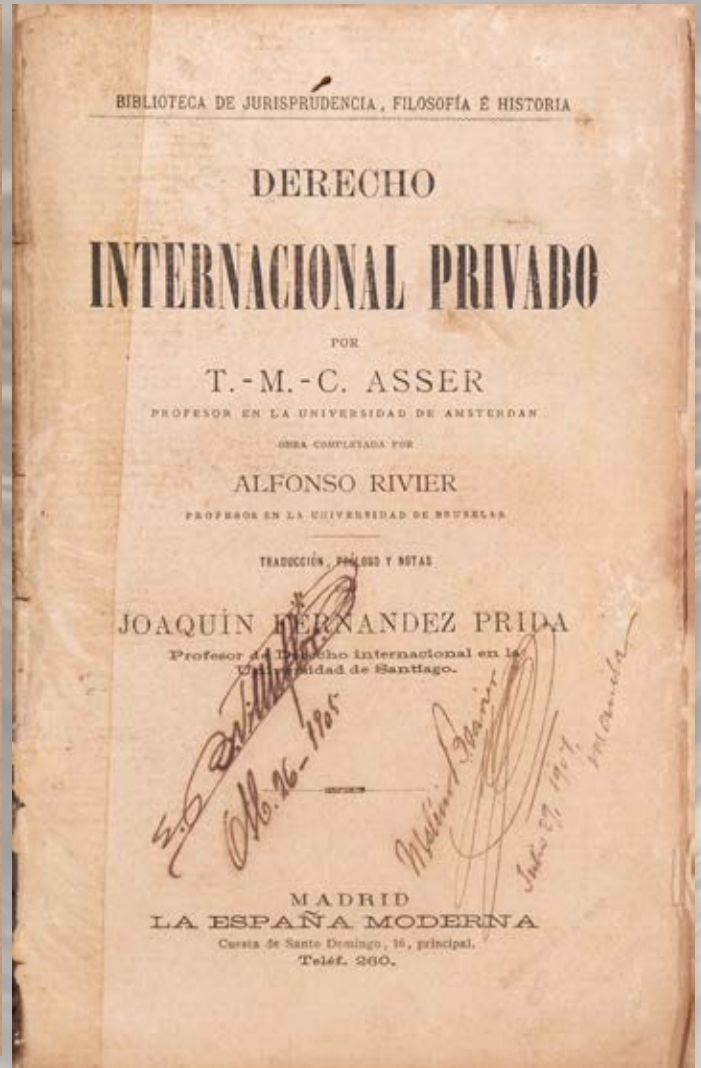
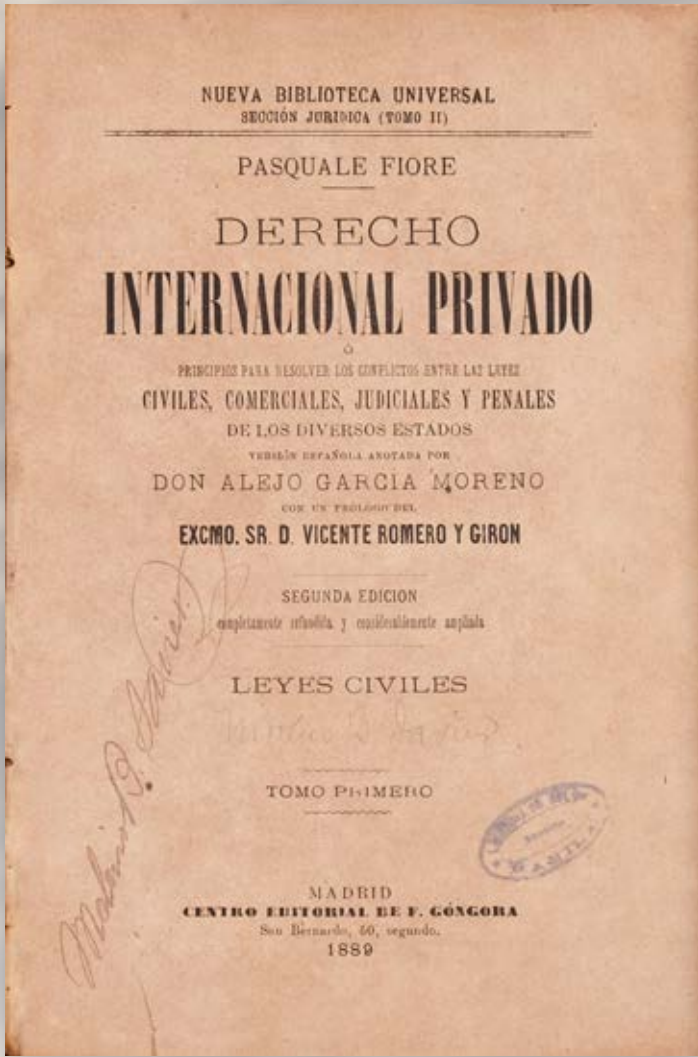




504
Three Book of Philosophy by
Jose Mendive (1887) and E. Ahrens. (1906)

- a.) *Elementos de Cosmología (Tercero Edicion)*, 131 pages
Villadolid: Imp. y Lib. de la viuda de Cuesta e Hijos
- b.) *Elementos de Logica*, 266 pages
Villadolid: Imp. y Lib. de la viuda de Cuesta e Hijos
- c.) *Curso de Derecho Natural*, 686 pages
Madrid: De Bailly - Bailliere e Hijos

P 5,000



505
Two Books of Private International Law
by Pasquale Fiore (1837 - 1914),
Tobias Miguel Carlos ASSER,
Alfonso RIVIER, and Joaquin Fernandez Prida

a.) *Derecho Internacional Privado (Tomo Primero)*
Madrid: Centro Editorial de F. Gongora, 394 pages

b.) *Derecho Internacional Privado*
Madrid: La España Moderna, 298 pages

P 3,000

506

**A Lot of Civil Law Books by Don Modesto Falcon (1888)
Salvador Del Visio (1889)
Jose D. Manresa (1890)**

The Civil Code of Spain with Philippine Notes and References

translated and edited by Fisher, F.C (1925)
Manila: The Lawyers Co-operative Publishing Co. and New York: Rochester, 613 pages

Codigo Civil Español

(Tomo Primero), 336 pages

(Tomo Segundo), 326 pages

(Tomo Tercero), 408 pages

(Tomo Cuarto), 477 pages

(Tomo Quinto), 339 pages

Madrid: Centro Editorial de Gongora

Lecciones Elementales de Derecho Civil

Valencia Libreria de Ramon Ortega, Editor,

(Tomo 1-2 - Sexta Edicion), 560 pages

(Tomo III, Sexta Edicion), 567 pages

Jurisprudencia Civil Española (1883-1888)

1890, 580 pages

Jurisprudencia Civil Española (1889-1893)

1894, 606 pages

Jurisprudencia Civil Española (1894-1897)

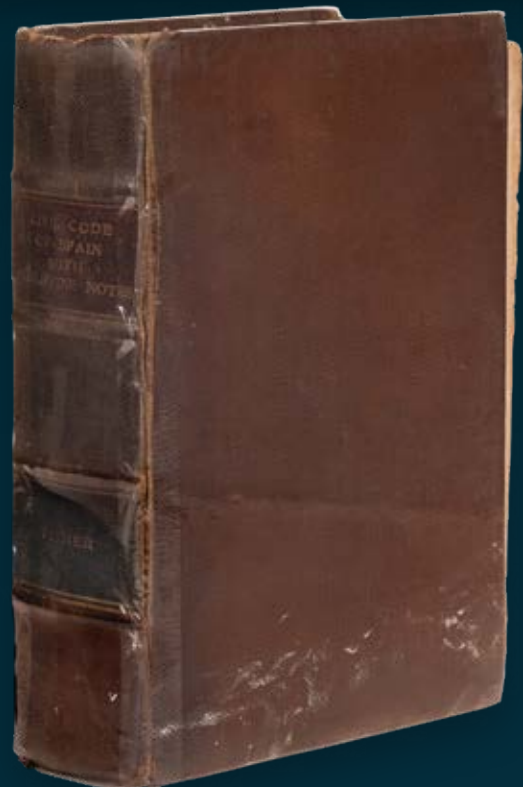
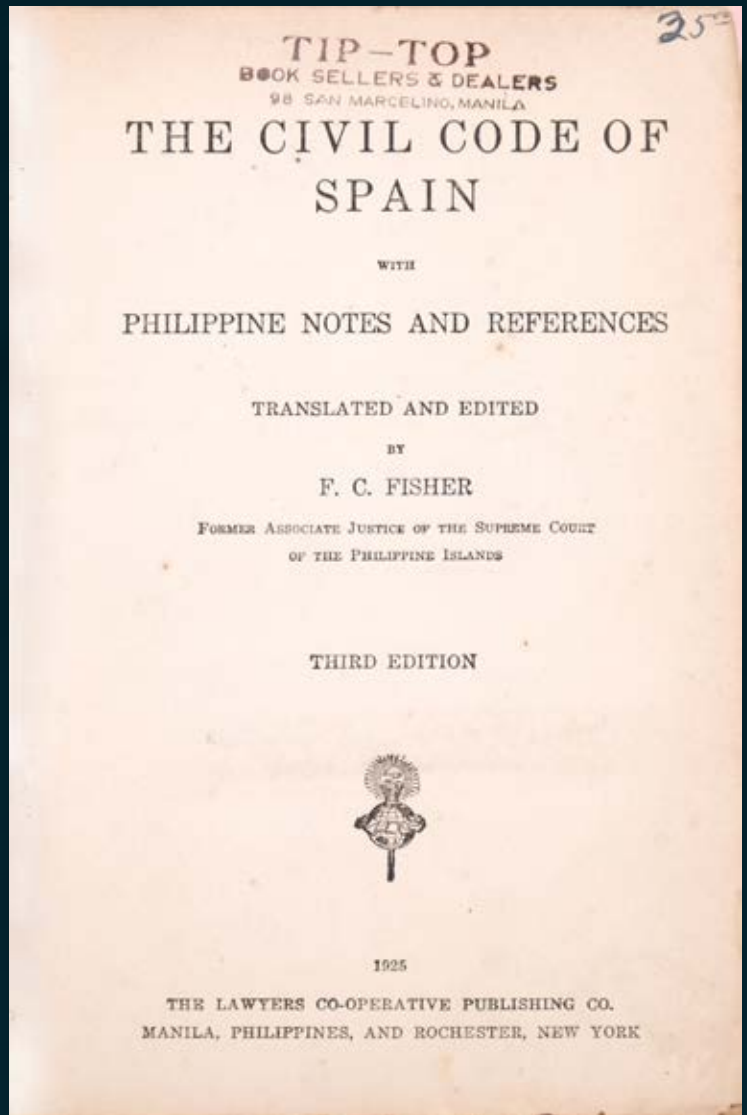
1898, 513 pages

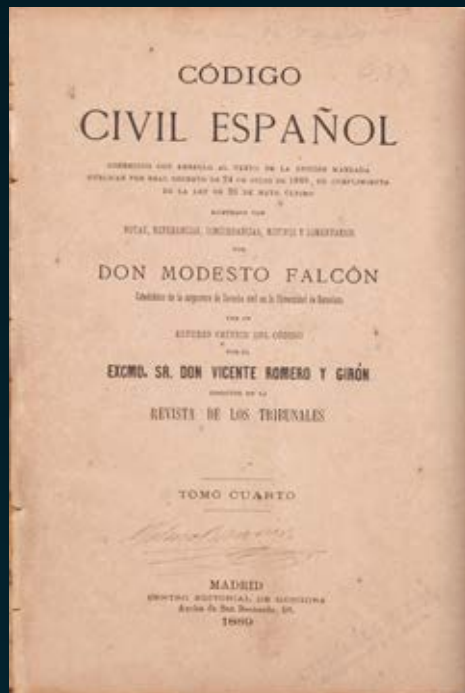
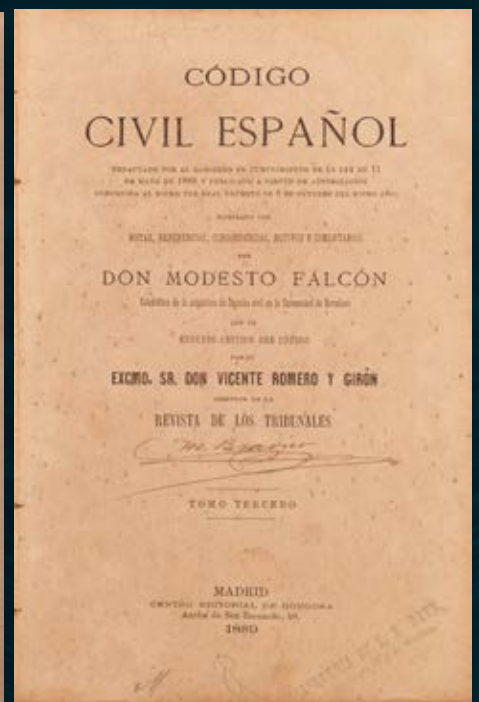
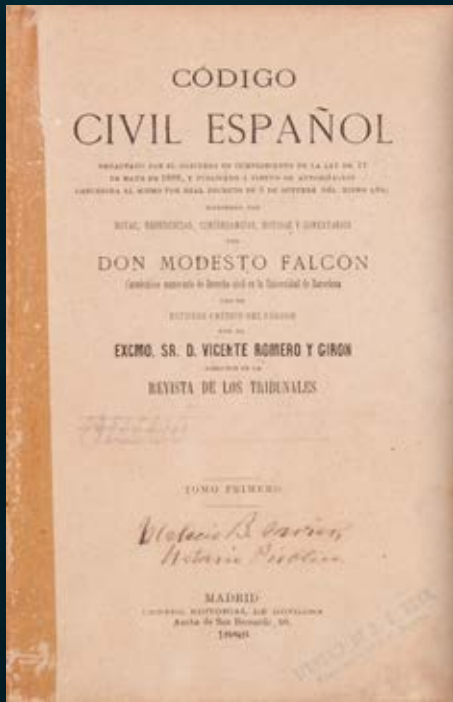
Jurisprudencia Civil Española (1898-1901)

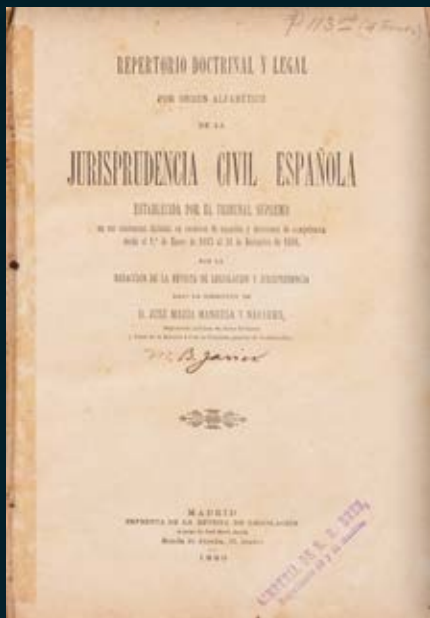
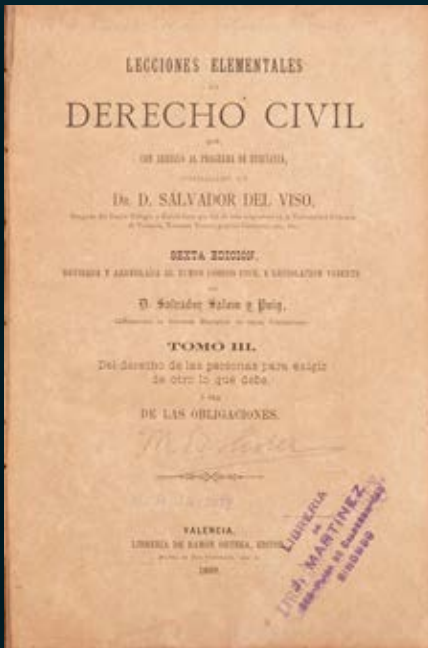
1902, 461 pages

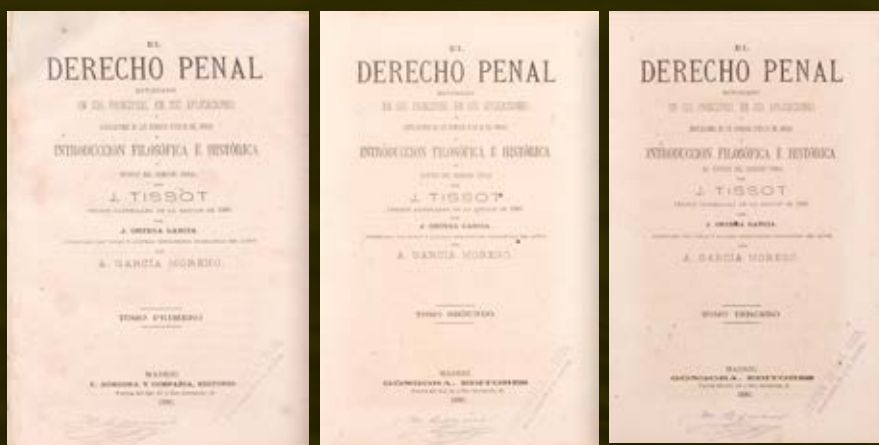
Madrid: Imprenta de la Revista de Legislacion

P 10,000









507
A Lot of Criminal Law Books by Luis Proal (1893), Salvador Viada y Vilaseca, J Tissot (1880), M Ortolan (1895)

El Derecho Penal
 (Tomo Primero), 463 pages
 (Tomo Segundo), 298 pages
 (Tomo Tercero), 391 pages
 Madrid: Gongora Editores

Tratado de Derecho Penal
 (Tomo Primero), 431 pages
 (Tomo Segundo), 394 pages
 Madrid: Libreria de Leocadio Lopez,

El Delito y La Pena (1893)
 Barcelona: Libreria de Subirana Hermanos,
 538 pages



Codigo Penal Reformado de 1870
 Tomo I, Cuarta Edicion, 594 Pages
 Tomo II, Cuarta Edicion, 700 Pages (2 copies)
 Tomo III, Cuarta Edicion, 812 pages
 Tomo IV, Cuarta Edicion, 569 Pages
 Madrid: A. San Martin

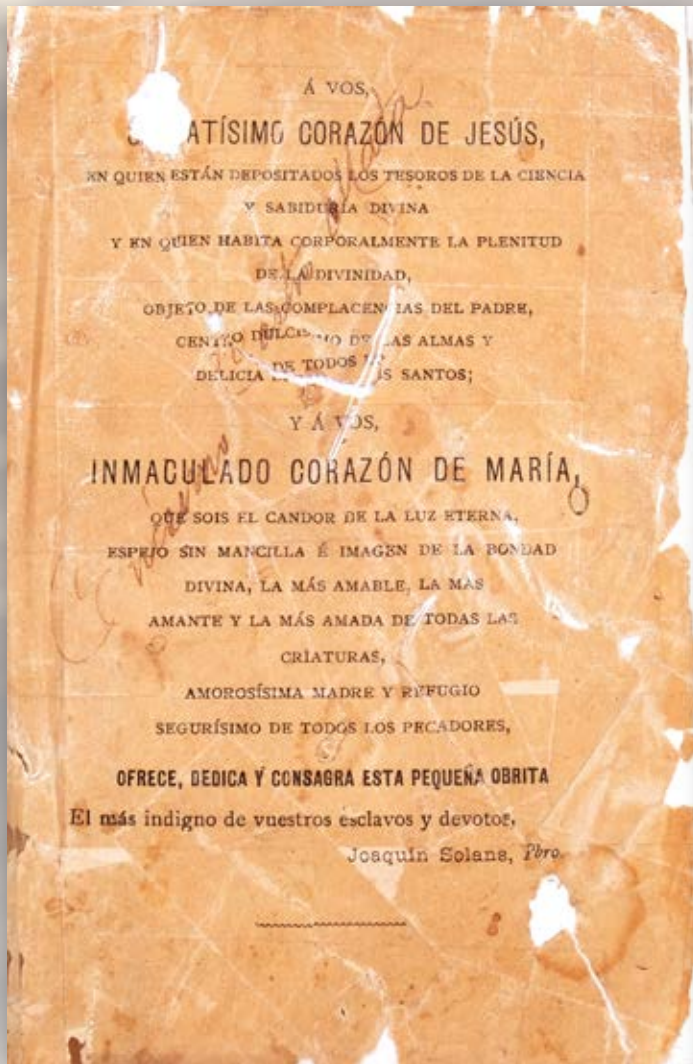
Codigo Penal Reformado 1870 - Suplemento Primero (1887-1889)
 3a Edicion, 441 pages
 Tercero Edicion, 631 pages
 4a Edicion, 635 pages
 4a Edicion, 671 pages
 Madrid: Librerias de Fe



P 10,000







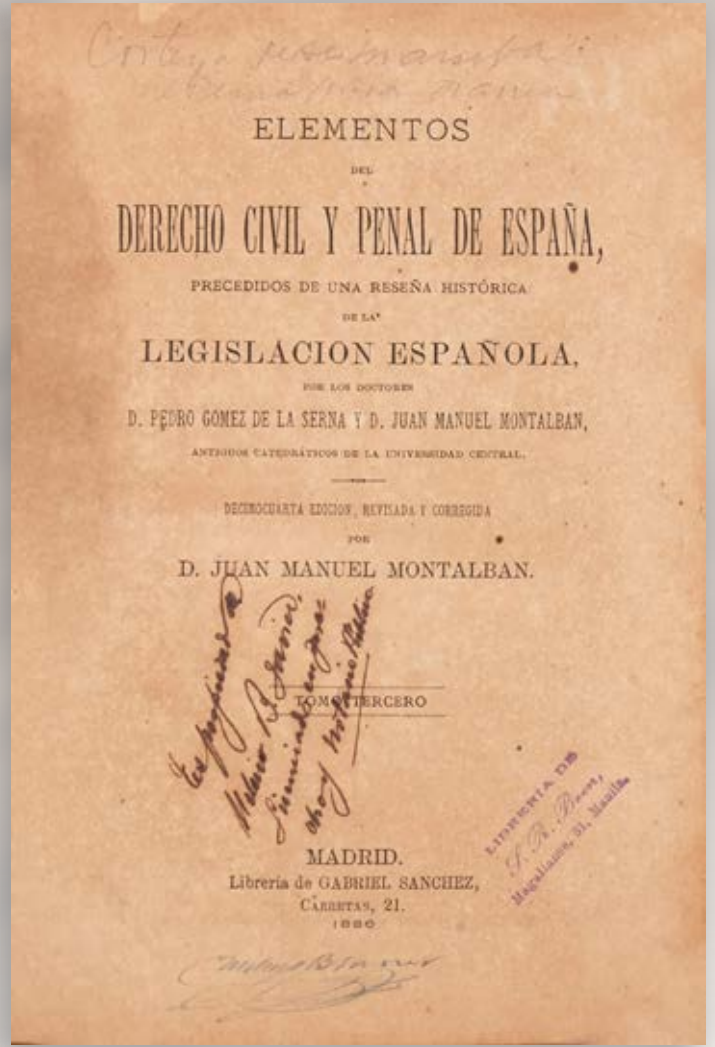
508
Two Books of Religion by
Solans Joaquin (1902) and D. Jacinto Maria Blanco (1861)

a.) *Prontuario Liturgico (Cuarta Edicion)*, 640 pages
 Barcelona: Imprenta de la V.E.H De J. Subirana, 640 pages
 book cover and 2 pages missing

b.) *El Evangelio Meditado (Traducido del Frances al Italiano)*,
 Tomo I, 408 pages
 Barcelona: Libreria Religiosa - Imprenta de Pablo Riera

P 3,000

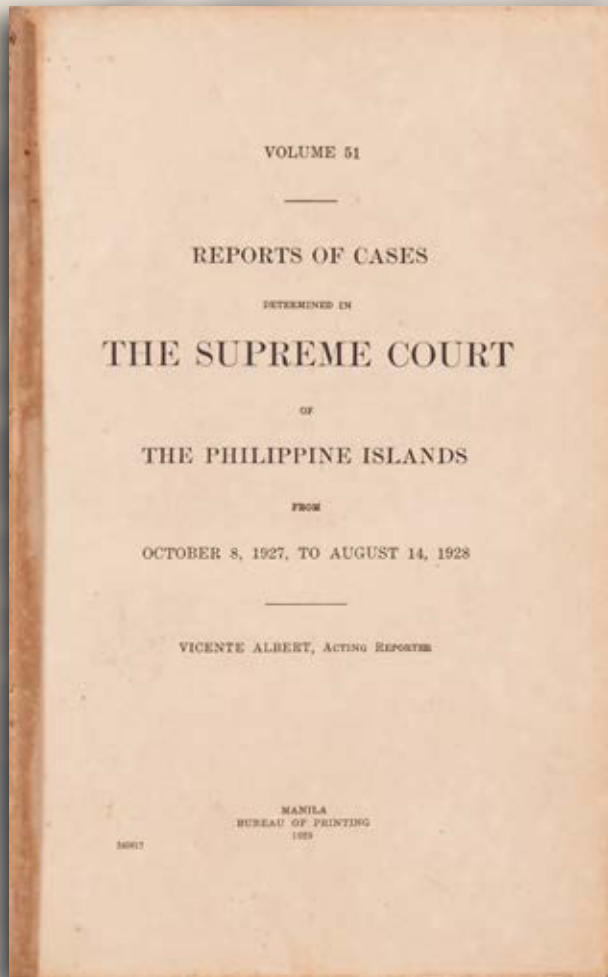




509
Dela Serna, D. Pedro Gomez y Montalban,
D. Juan manuel (1886)
Elementos Del Derecho Civil y Penal De Esoana
(Tomo Primero)1 751 pages
(Tomo Tercero), 424 pages
Madrid: Libreria de Gabriel Sanchez

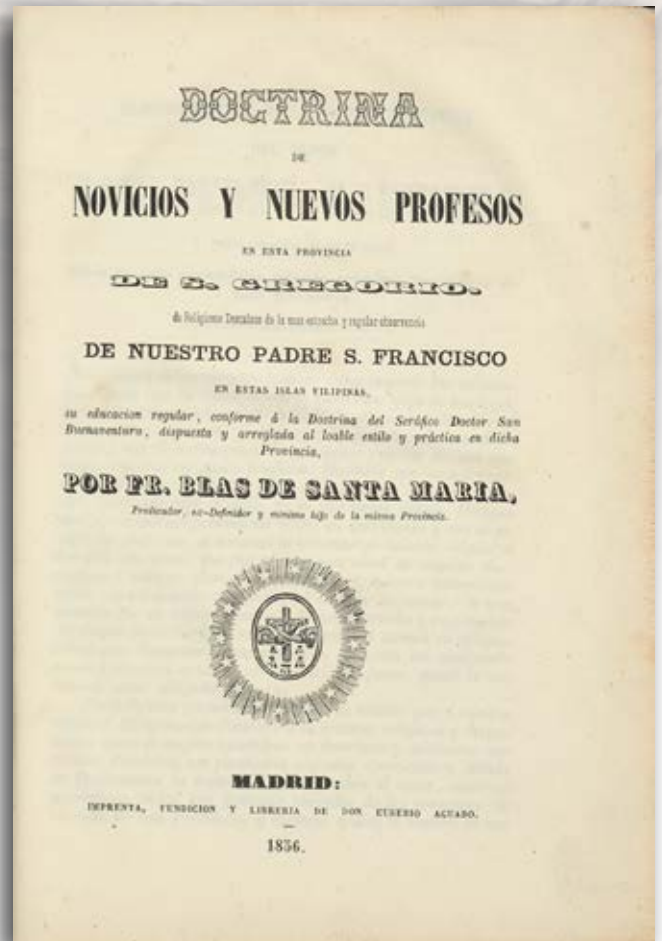
P 3,000





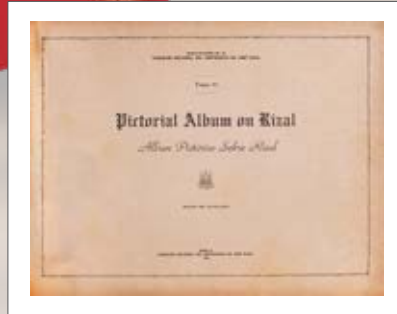
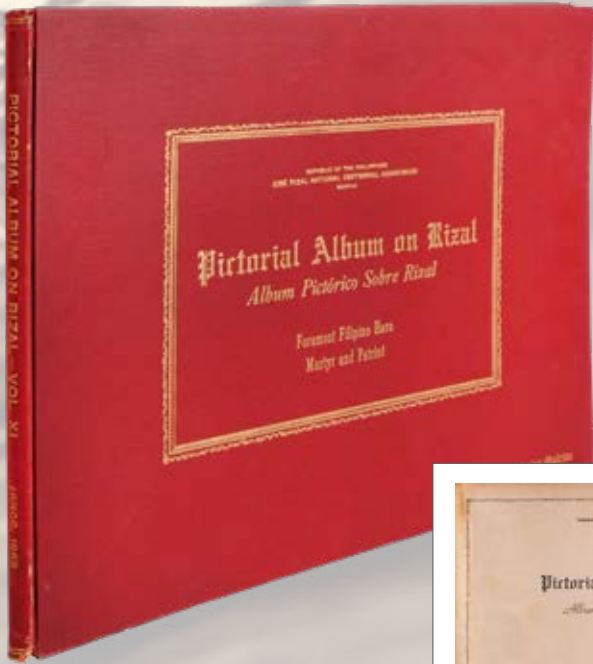
510
Philippine Reports Volume 51 (Decisions of the Supreme Court of the Philippine Islands Promulgated)
from October 8, 1927 to august 14, 1928) (1929)
Manila: Bureau of Printing, 1,097 pages

P 2,000



511
Blas Santa De Maria (d. 1746)
Doctrina de novicios y nuevos profesos en esta provincia de S. Gregorio de Religiosos Descalzos de la Mas Estrecha y Regular Observancia de nuestro Padre S. Francisco en estas Islas Filipinas ... / por Blas de Santa Maria.
First Edition, 1856
Madrid: Fundicion y Liberia de don Eusebio Aguado, 208 pages

P 1,000



512
Comisión Nacional del Centenario de José Rizal
Pictorial Album on Rizal:
Album Pictórico Sobre Rizal
 publisher: National Historical Institute of Manila, 1962

P 3,000



513
Alfred Gumma
Le Dondiin et les Philippines
 Barcelona, Societe Geographique de Paris,
 1897

P 4,000



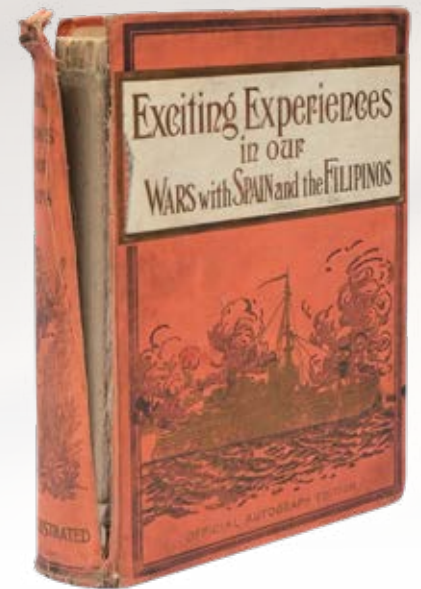
514
Wenceslao Emilio Retana y Gamboa
(Boadilla del Monte, 1862 - 1924)
Rizal. Noticias biográficas
 barcelona, L'Avenç, 1910

P 2,000



515
George, Waldemar
Maria Blanchard
 Catalogue of Works, 26 Full-Page Plate
 Paris, Ceux de Demain, Brussels, 1927

P 10,000



516
Marshall Everett
Exciting Experiences in our Wars with Spain and the Filipinos
 First Edition, 1899,
 USA: Book Publishers Union,
 555 pages

P 3,000



518
Antonio Magaz Sangro
Zóbel
 First Edition
 Publisher: Altamira, Madrid, 1959

P 5,000



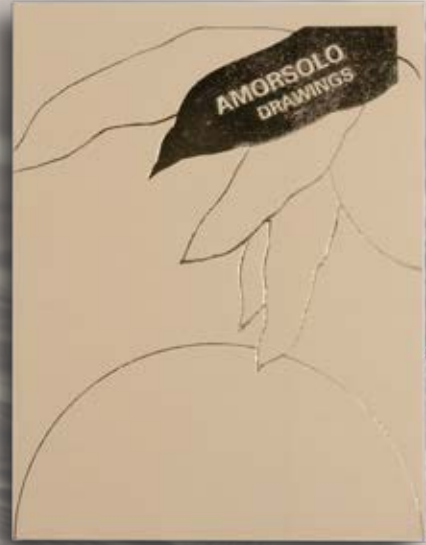
519
Bernard Harper Friedman (1926 – 2011)
Alfonso Ossorio
 First Edition 1972
 Harry N Abrams, Inc; 270 pages

P 3,000



520
Ermita: The First Nine
 January to October, 1976

P 3,000

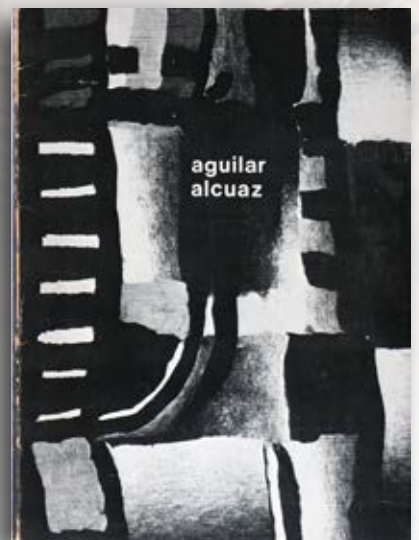
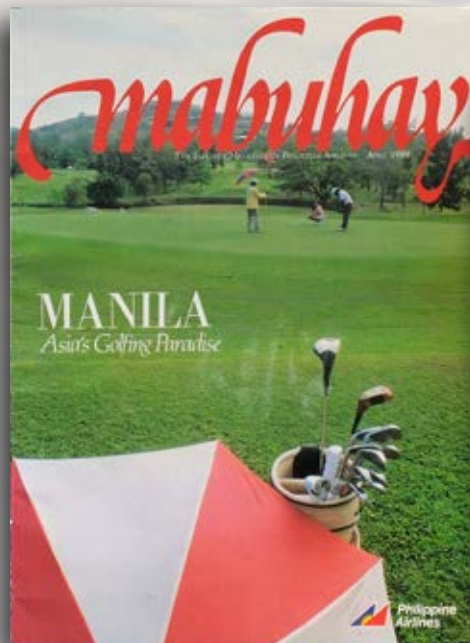
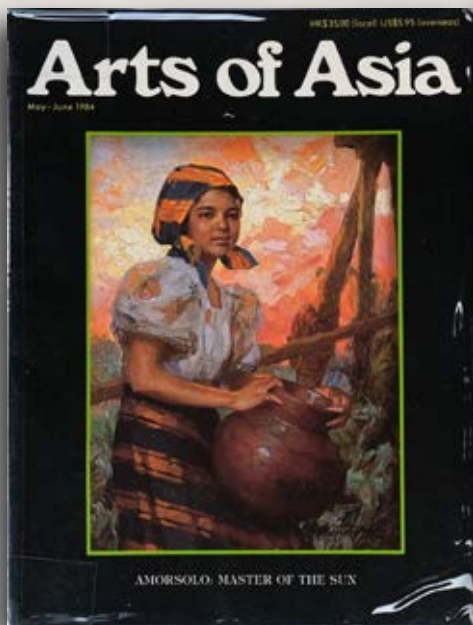


521

Three Books on Philippine Art: Ana Maria Theresa Labrador, Rod Paras-Peres

- a) *Fabian de la Rosa and his Times*
- b) *Fernando Zobel*
- c) *Amorsolo Drawings*

P 1,000

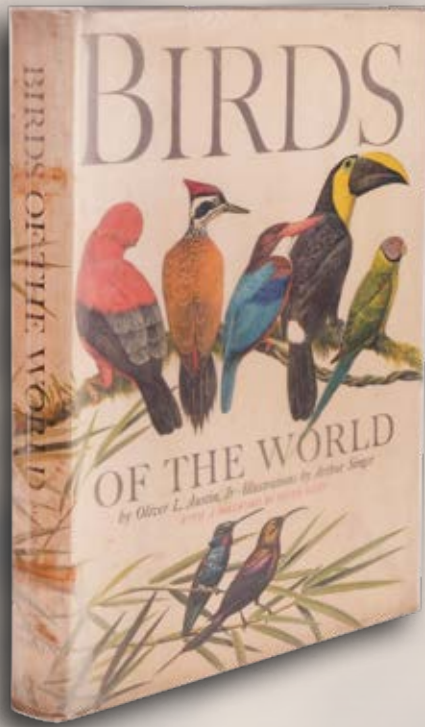
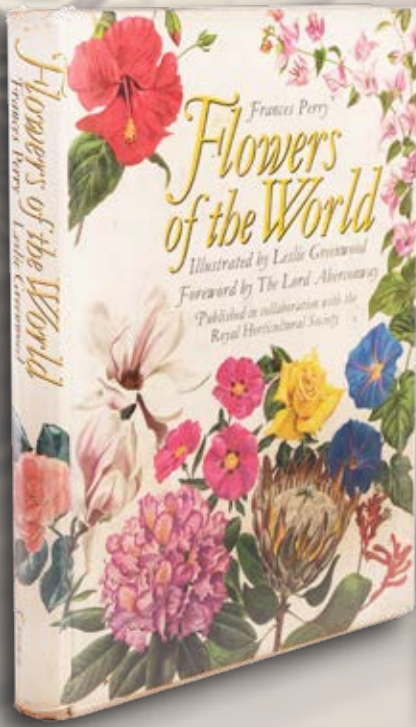


522

Three Ephemeras on Philippine Arts

- a. *Arts of Asia, Amorsolo of the Sun, May-June Edition*
- b. *MABUHAY The Inflight Magazine of the Philippine Airline April 1989 Edition*
- c. *Aguilar Alcuaz Wandtapijten By Aguilar Alcuaz de Zonnewijzer, Eindhoven, 197*

P 2,000



523
A Lot Comprised of Two Books by
Frances Mary Perry (1907 - 1993) and
Oliver L. Austin Jr. (1903 - 1988)

a) *Flowers of The World*
 illustration: Greenwood Leslie
 publisher: Littlehampton Book Services
 Ltd, 1972

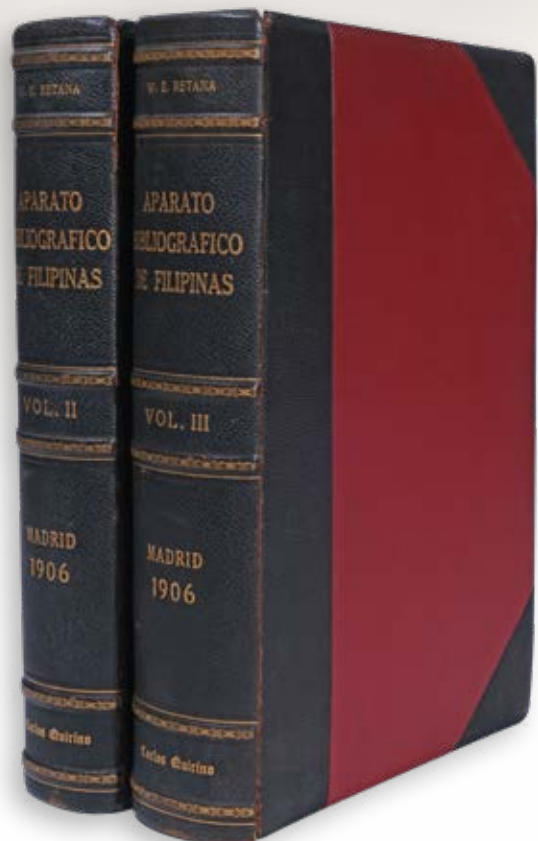
b) *Birds of the World*
 illustration: Arthur Singer
 editor: Herbert S. Zim
 publisher: Golden Press, 1983

P 5,000



524
Bartholomew De Argensola,
Histoire De La Conquete Des Isles
Moluques
 Madrid, 1706

P 100,000



PROPERTY FROM THE COLLECTION OF NATIONAL ARTIST FOR
 LITERATURE CARLOS QUIRINO

525

W. E Retana /

Wenceslao Emilio Retana y Gamboa (1862 - 1924)

Aparato bibliográfico de la historia general de Filipinas: deducido
de la colección que posee en Barcelona la Compañía general de
tabacos de dichas islas.

Volume 2 & 3

Madrid: Imprenta de la sucesora de M. Minuesa de los Ríos, 1906.

P 12,000





526

A Niño Dormido Encased in a Virina

ivory

Niño:

H: 1 1/2" (4 cm)

L: 1 1/2" (4 cm)

W: 5 1/2" (14 cm)

virina:

H: 15 3/4" (40 cm)

L: 5 1/2" (14 cm)

W: 10 1/2" (27 cm)

P 280,000



527

**A Bust of a Santo Mounted on a
Kamagong Plinth**

ivory

(head only):

H: 3" (8 cm)

L: 1 1/2" (4 cm)

W: 1 3/4" (4 cm)

overall (ivory head with base):

H: 7 1/4" (18 cm)

L: 2 1/4" (6 cm)

W: 2 1/4" (6 cm)

P 20,000



528
A 19th Century De Vestir San
Vicente Ferrer
ivory head and hands
H: 16 1/2" (42 cm)
L: 4 1/4" (11 cm)
W: 6" (15 cm)

P 30,000



529

A 19th Century Image of La Inmaculada Concepcion

ivory head and hands and polychromed hardwood
H: 17 3/4" (45 cm) L: 4 3/4" (12 cm) W: 5" (13 cm)

P 30,000



530

A 19th Century Image of La Inmaculada Concepcion
ivory head and hands and polychromed hardwood
H: 17 1/2" (44 cm) L: 5" (13 cm) W: 6 3/4" (17 cm)

P 30,000





531

A 19th Century La Inmaculada Concepcion

ivory head and hands and polychromed hardwood

H: 19" (48 cm)

L: 5 1/2" (14 cm)

W: 6" (15 cm)

P 30,000



532

A 19th Century Image of San Vicente Ferrer

ivory head, and hands polychromed hardwood
H: 13 3/4" (35 cm) L: 3 1/2" (9 cm) W: 4 1/4" (11 cm)

P 30,000



533
A 19th Century Image of San Vicente Ferrer
ivory head, hardwood
H: 13" (33 cm) L: 3 1/2" (9 cm) W: 5" (13 cm)

P 30,000



534
A 19th Century Image of Saint Dominic
polychromed wood
H: 17" (43 cm)
L: 5" (13 cm)
W: 6" (15 cm)

P 15,000



535
Two Century Old Santos de Bulto

a) Santo
polychromed wood
11 3/4" x 4 1/4" x 3" (30 cm x 11 cm x 8 cm)

b) Inmaculada Concepcion
polychromed wood
11 3/4" x 4 1/4" x 4" (30 cm x 11 cm x 10 cm)

P 10,000



536
A 19th Century Image of the Nuestra Señora de Salvación
polychromed hardwood
H: 17 1/4" (44 cm)
L: 4 1/2" (11 cm)
W: 9 3/4" (25 cm)

P 25,000



537

**A 19th Century Tableau of
San Miguel Arcangel**

polychromed wood

H: 30 1/2" (77 cm)

L: 16" (41 cm)

W: 23" (58 cm)

P 30,000



538

A Statuette of an Angel Bearing Torch

hardwood with polychromy
overall with torch: 55" x 20" x 15"
(140 cm x 51 cm x 38 cm)

head to to of the angel: 48 1/2" x 10" x 14 1/2"
(123 cm x 25 cm x 37 cm)

P 45,000



539
An Image of San Jose
molave
35 1/2" x 11" x 10"
(90 cm x 28 cm x 25 cm)

P 18,000



540
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 25,000



541
An Image of the Niño Dormido
hardwood
13" x 7 1/2" x 5"
(33 cm x 19 cm x 13 cm)

P 30,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

542

A 19th Century Depiction of the Nuestra Señora Del Carmen

oil on canvas
87 1/2" x 94"
(222 cm x 239 cm)

P 500,000



PROPERTY FORMERLY IN THE ROMEO
JORGE COLLECTION

543

**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 150,000



PROPERTY FORMERLY IN THE ROMEO
JORGE COLLECTION

544

**A 19th Century Religious Icon Depicting
The Virgen La Paloma**

oil on wood
16" x 12"
(41 cm x 30 cm)

P 60,000



545
A Religious Icon with Silver Details
31" x 26 3/4" (79 cm x 68 cm)

P 10,000



546
A Pair of Pre-War Urnas
narra
26" x 24" x 8"
(66 cm x 61 cm x 20 cm) each

P 15,000



The crucified Christ with the Mater Dolorosa (Sorrowful Mother), Saint John the Evangelist, and Saint Mary Magdalene (kneeling)



PROPERTY FROM THE CRISELDA LONTOC COLLECTION

547

A 19th-Century Calvary Scene, Encased in an Urna

crucifix, hardwood: 18 3/4" x 9" x 2" (48 cm x 23 cm x 5 cm)

a.) ivory head and hands: 9" x 5" x 2" (23 cm x 13 cm x 5 cm)

b.) ivory head and hands: 7 1/2" x 6 1/2" x 3" (19 cm x 17 cm x 8 cm)

c.) ivory head and hands: 9 1/4" x 5" x 2" (23 cm x 13 cm x 5 cm)

P 40,000



548

Two Oriental Statuettes Mounted on Rosewood Bases

ivory

emperor: H: 9" (23 cm) L: 1 1/2" (4 cm) W: 2 1/2" (6 cm)

empress: H: 8" (20 cm) L: 1 1/4" (3 cm) W: 2" (5 cm)

P 25,000



549

A Group of Three Oriental Statuettes

ivory

a) H: 8 3/4" (22 cm) L: 1 1/2" (4 cm) W: 2 1/2" (6 cm)

b) H: 12" (30 cm) L: 2 1/2" (6 cm) W: 3" (8 cm)

c) H: 12 1/4" (31 cm) L: 2 1/2" (6 cm) W: 3" (8 cm)

P 35,000



550

Two Oriental Statuettes Mounted on Rosewood Bases

ivory

a) H: 12 1/4" (31 cm) L: 2 1/2" (6 cm) W: 2 3/4" (7 cm)

b) H: 9 1/2" (24 cm) L: 2" (5 cm) W: 3" (8 cm)

P 25,000



551

Two Oriental Statuettes Mounted on Wooden Bases

ivory

a) H: 7 1/4" (18 cm) L: 1 1/4" (3 cm) W: 2 1/4" (6 cm)

b) H: 7 1/2" (19 cm) L: 2" (5 cm) W: 2 3/4" (7 cm)

P 25,000



552

A Group of Three Oriental Statuettes

ivory

a) Fisherman: H: 10 1/4" (26 cm) L: 1 1/2" (4 cm) W: 2 1/2" (6 cm)

b) Statuette: H: 16 1/2" (42 cm) L: 3" (8 cm) W: 3 1/2" (9 cm)

c) Hindu Goddess H: 6 1/2" (17 cm) L: 1" (3 cm) W: 2" (5 cm)

P 32,000



553
A Group of Five Oriental Statuettes

ivory
 a) H: 6" (15 cm)
 L: 2 1/2" (6 cm)
 W: 4" (10 cm)

b) H: 5 1/4" (13 cm)
 L: 2 1/2" (6 cm)
 W: 2 3/4" (7 cm)

c) H: 6" (15 cm)
 L: 3" (8 cm)
 W: 2 3/4" (7 cm)

d) H: 5 1/2" (14 cm)
 L: 4 1/2" (11 cm)
 W: 2" (5 cm)

e) H: 2 1/4" (6 cm)
 L: 3" (8 cm)
 W: 2 1/2" (6 cm)

P 35,000



554
An Oriental Statuette
 polychromed ivory
 10 1/2" x 4" x 3"
 (27 cm x 10 cm x 8 cm)

P 10,000

555
A Lot Comprised of Two Scrimshaws
 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 12,000





556

A Pair of Carlos Trece Armchairs

Late 19th Century
 narra wood (*Pterocarpus indicus*) and cane
 height: 53" (135 cm)
 width: 22 1/4" (57 cm)
 length: 18" (45 cm)

P 40,000

PROVENANCE

León Gallery, *The Kingly Treasures Auction*,
 Makati City, 7 December 2013, Lot 160

High-backed chairs with caned seat and backrest are called of the Carlos Trece (Charles XIII) Style in the Philippines. How it came to be so-called is a mystery, as there was no Spanish king of that name. Carlos XIII of Spain was the one who introduced the neo-classic Louis XVI Style of France with its turned, tapering legs to the Spanish Court in the late 18th century. Considering that

this kind of furniture became popular during the late 19th century, it must have been one of the romantic revival styles made popular during the Victorian era. Lack of information gave it a wrong name which continues to be used today. The style continued on until the mid 20th century and its more elaborate version is considered the epitome of wealth by the middle classes even today.

These narra armchairs have inverted turned-baluster front legs. Its square back legs continue on to become spiral-turned back supports flanking an elongated lozenge-shaped caned backrest with a pierced, crested back carved with foliate scrolls.

Undulating arms ending in scrolls are supported by an upright scroll carved with acanthus leaves. The thickness of the arm scrolls and the bulky upright leaf scrolls supporting them show that it is of provincial manufacture, as do the carving of the crest which lacks the crispness and delicacy of high-end Manila work. The high elongated back, however, gives an air of dignity to the piece.

- *Martin I. Tinio, Jr*



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

557

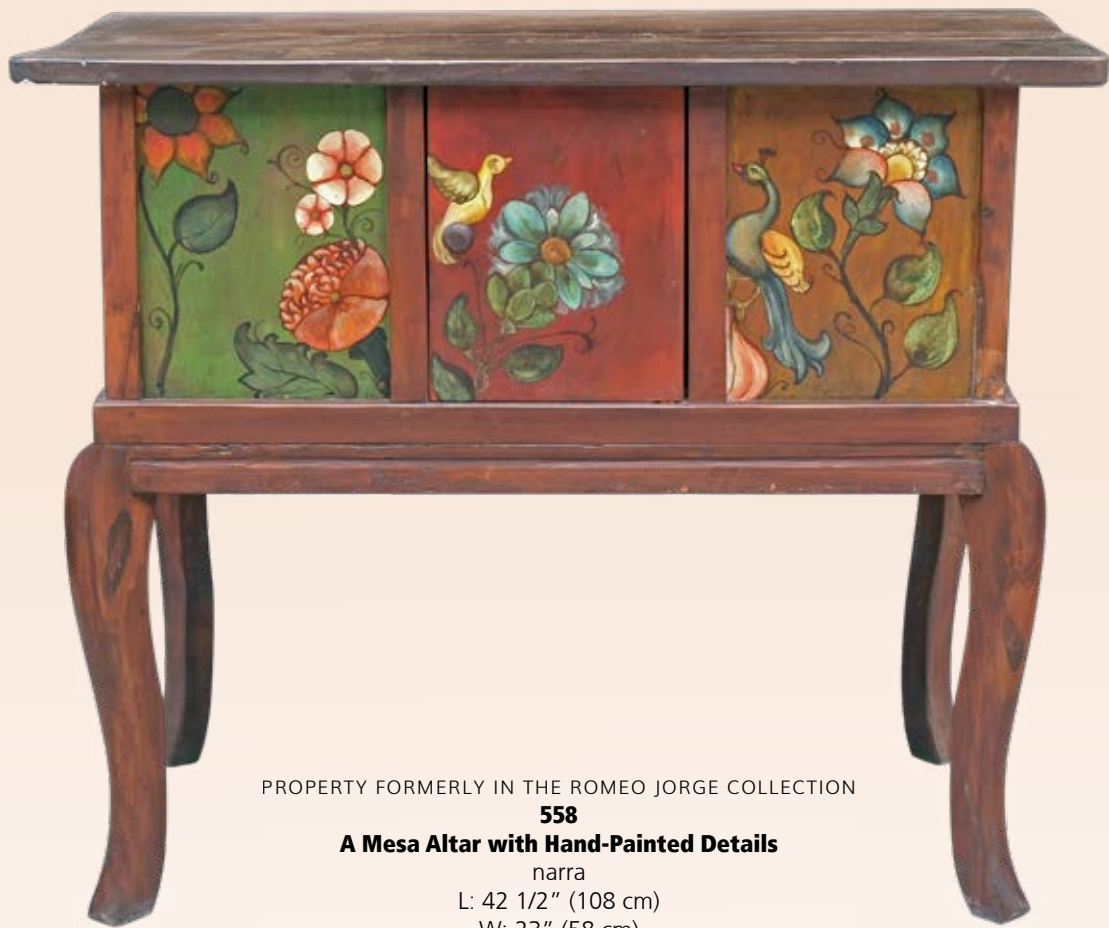
A Pair of Turn-of the Century Butacas or Plantation Chairs

narra with solohiya or cane weaving

53 1/4" x 60" x 32"

(136 cm x 152 cm x 81 cm) each

P 20,000



PROPERTY FORMERLY IN THE ROMEO JORGE COLLECTION

558

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

559

An Early 1900's Marble-Top Foyer Table

narra

H: 29 3/4" (76 cm)

D: 32" (81 cm)

P 20,000



560
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 13,000



561
A Circa 1920s Butaca
narra
37 1/4" x 33" x 50"
(95 cm x 84 cm x 127 cm)

P 5,000



562
An Oriental Lounge Chair
hardwood
32 1/4" x 22" x 37"
(82 cm x 56 cm x 94 cm)

P 5,000



563
A Circa 1920s Settee
narra
40 1/2" x 51 3/4" x 19"
(103 cm x 131 cm x 48 cm)

P 8,000



564
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 2,000



565
A Pair of Art Nouveau Corner Chairs
narra
28 1/2" x 34" x 21"
(72 cm x 86 cm x 53 cm) each

P 6,000



566
A Century-Old Batangas Settee
balayong wood and cane weaving
40" x 73" x 29 1/2"
(102 cm x 185 cm x 75 cm)

P 50,000



567
A Louis XV Style Armchair
narra and leather
39 3/4" x 26" x 22 1/2"
(101 cm x 66 cm x 57 cm)

P 2,000



568
A Vanity Chair
hardwood
29" x 24 1/2" x 17 1/2"
(74 cm x 62 cm x 44 cm)

P 5,000



569
Four Horseshoe-back Armchairs
teakwood
35" x 22 1/2" x 22"
(89 cm x 57 cm x 56 cm) each

P 10,000



570
A Pair of Circa 1970's Armchairs
leather and mahogany
34 1/2" x 24 1/4" x 19 1/4"
(88 cm x 62 cm x 49 cm) each

P 10,000



571
Twelve Chairs by Charlotte Horstmann

hardwood
chairs:
34 1/4" x 18" x 19"
(87 cm x 46 cm x 48 cm) each

Two Armchairs
37" x 22" x 23"
(94 cm x 56 cm x 58 cm) each

P 15,000



572

A Set of Eight Armchairs

narra

39 1/2" x 22" x 20 1/2" (100 cm x 56 cm x 52 cm) each

P 15,000



PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED GENTLEMAN

574

A Baliuag Day Bed

narra

29 1/4" x 82" x 39"

(74 cm x 208 cm x 99 cm)

P 15,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

573

A Sofa

29" x 71 1/2" x 35"

(74 cm x 182 cm x 89 cm)

P 3,000





576
A Double Pedestal Dining Table
hardwood and laminated wood
H: 30" (76 cm)
L: 83 3/4" (213 cm)
W: 44" (112 cm))

P 15,000



575

An Entertainment Cabinet

laminated wood

H: 24" (61 cm)

L: 71" (180 cm)

W: 21 3/4" (55 cm)

P 5,000





577

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 20,000



578
A Turn-of-the-Century One-Piece-Top
Oval Table with Ball and Claw Feet

narra
H: 34 1/2" (88 cm)
L: 48" (122 cm)
W: 38 1/2" (98 cm)

P 6,000



579
A One-Piece-Top Art Deco Table with Eight Matching Dining Chairs

narra

table:

H: 30 1/2" (77 cm)

L: 72" (183 cm)

W: 36" (91 cm)

chairs:

33 1/2" x 15 1/2" x 16" each (85 cm x 39 cm x 41 cm)

P 18,000





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

580

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 70,000



581

A Modernist Table

hardwood and laminated wood

32" x 64" x 36 1/2"

(81 cm x 163 cm x 93 cm)

P 3,000



582
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



583
An Antique Console Table
L: 44" (112 cm)
W: 18 3/4" (48 cm)
H: 31 1/2" (80 cm)

P 10,000



584
A Console Table
laminated wood
L: 72" (183 cm)
W: 18" (46 cm)
H: 28 1/2" (72 cm)

P 4,000



585
A One-Piece Slab Top Industrial Motif Dining Table
narra and steel
H: 31 1/2" (80 cm)
L: 96 1/2" (245 cm)
W: 42" (107 cm)

P 25,000



586
A One-Piece Slab Top Industrial Motif Dining Table
narra and steel
H: 32 1/2" (83 cm)
L: 121" (307 cm)
W: 42" (107 cm)

P 25,000



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

587

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 20,000



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

588

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 10,000



589
A Lamesita or Desk
narra
H: 31" (79 cm)
L: 34" (86 cm)
W: 23 1/2" (60 cm)

P 3,000



590
A Side Table
mahogany
28 1/2" x 28" x 28"
(72 cm x 71 cm x 71 cm)

P 6,000



591
A Circa 1950's Bookshelf
narra
49 1/2" x 57 3/4" x 14"
(126 cm x 147 cm x 36 cm)

P 7,000



592
A Circa 1950's Bookshelf
narra
67 3/4" x 34" x 11 3/4"
(172 cm x 87 cm x 30 cm)

P 5,000



593
A Display Cabinet
narra and narra frente
82" x 35" x 15 1/2"
(208 cm x 89 cm x 39 cm)

P 8,000



594

An Art Deco Aparador

narra

79 1/2" x 41 1/2" x 18"

(202 cm x 105 cm x 46 cm)

P 10,000

595
An Art Deco Dresser
narra
69 1/2" x 48" x 18 1/2"
(177 cm x 122 cm x 47 cm)

P 11,000





596
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 15,000



597
A Pre-War Dressing Table
hardwood
77" x 56" x 21"
(196 cm x 142 cm x 53 cm)

P 3,000



598
A Wall-hung Mirror
narra
50 1/2" x 35" x 1"
(128 cm x 90 cm x 3 cm)

P 10,000



599
A Wall-Hung Mirror
60 1/2" x 36 1/2" (154 cm x 93 cm)

P 2,000



600
A Wall-hung Mirror
glass with mother of pearl blocks
26 1/2" x 67 3/4" (67 cm x 172 cm)

P 8,000



601

Two Wall-Hung Balinese Mirrors

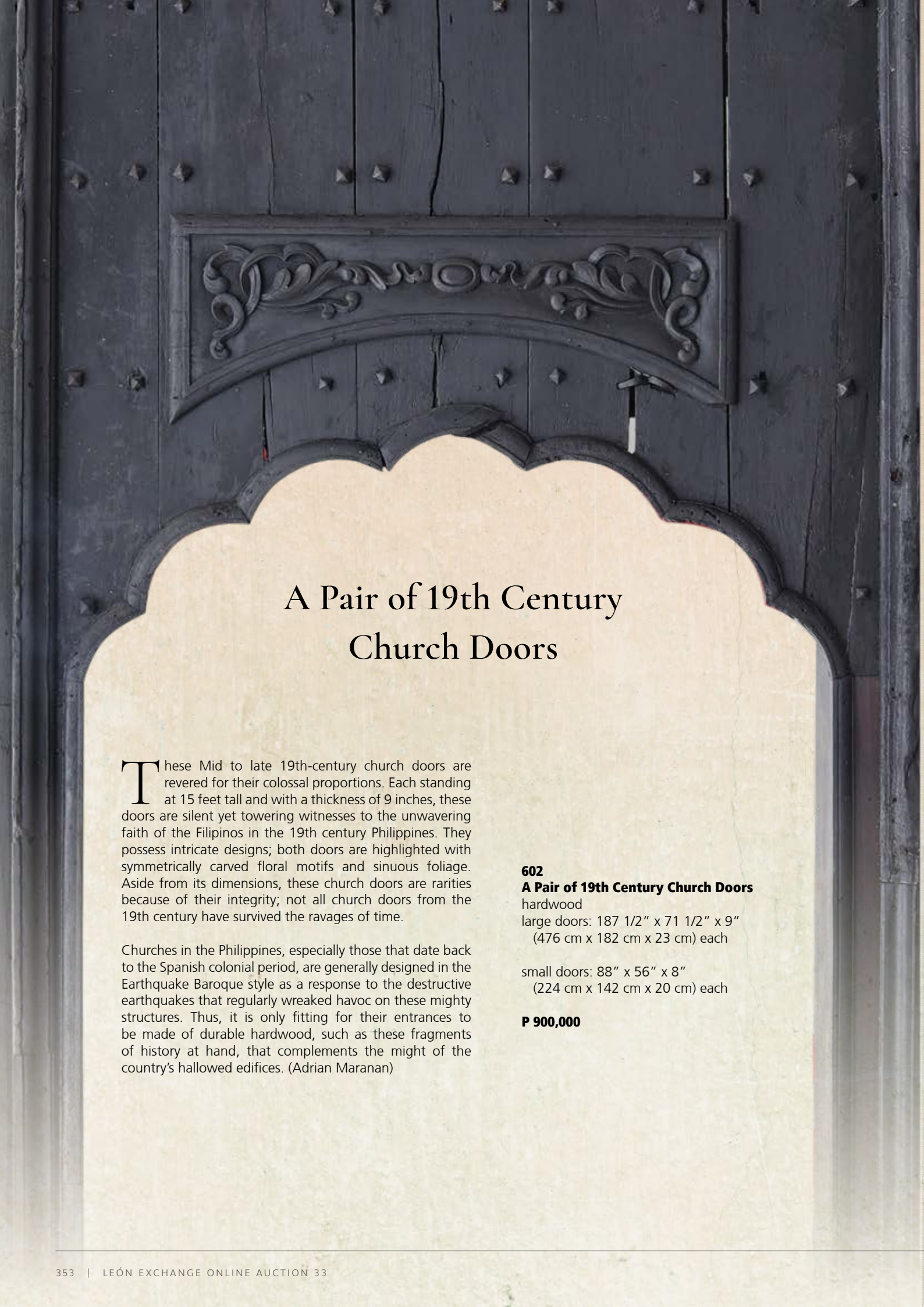
teakwood

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 3,000





A Pair of 19th Century Church Doors

These Mid to late 19th-century church doors are revered for their colossal proportions. Each standing at 15 feet tall and with a thickness of 9 inches, these doors are silent yet towering witnesses to the unwavering faith of the Filipinos in the 19th century Philippines. They possess intricate designs; both doors are highlighted with symmetrically carved floral motifs and sinuous foliage. Aside from its dimensions, these church doors are rarities because of their integrity; not all church doors from the 19th century have survived the ravages of time.

Churches in the Philippines, especially those that date back to the Spanish colonial period, are generally designed in the Earthquake Baroque style as a response to the destructive earthquakes that regularly wreaked havoc on these mighty structures. Thus, it is only fitting for their entrances to be made of durable hardwood, such as these fragments of history at hand, that complements the might of the country's hallowed edifices. (Adrian Maranan)

602

A Pair of 19th Century Church Doors

hardwood

large doors: 187 1/2" x 71 1/2" x 9"
(476 cm x 182 cm x 23 cm) each

small doors: 88" x 56" x 8"
(224 cm x 142 cm x 20 cm) each

P 900,000





604

A Garden Set

wrought iron

table:

H: 18" (46 cm) D: 30 1/4" (77 cm)

chairs:

37 1/2" x 15 1/2" x 15 1/2" (95 cm x 39 cm x 39 cm)

settee:

38" x 80" x 17" (97 cm x 203 cm x 43 cm)

P 8,000



603

A Garden Set

wrought iron

table:

H: 18" (46 cm) D: 36" (91 cm)

chairs:

28" x 29 1/2" x 23" (71 cm x 75 cm x 58 cm)

P 8,000





PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

605

An Imari Jar

porcelain

H: 13" (33 cm)

D: 10" (26 cm)

P 15,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

606

Two Pukaw Jars

a. H: 16 1/4" (41 cm) D: 9 1/4" (23 cm)

b. H: 16" (41 cm) D: 10" (25 cm)

P 20,000

PROVENANCE
Hongkong



607

Three Temple Jars

small: 12 1/2" (32 cm) D: 8 1/2" (22 cm) each

large. H: 17 1/2" (44 cm) D: 10" (25 cm)

P 6,000



608
An Oriental Umbrella Holder
H: 18 3/4"
D: 8 3/4"

P 2,000



609
A Majolica Planter
H: 7" (18 cm)
D: 9 3/4" (25 cm)

P 15,000



610
A Pair of Oriental Plantstands or Pedestals
H: 29 1/4" (74 cm) each
D: 14" (36 cm) each

P 20,000



611
A Pair of Oriental Jars
H: 37" (94 cm) each
D: 17" (43 cm) each

P 20,000



612

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 10,000

613

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 5,000







614

A Group of Oriental Potteries

- a.) H: 7" (18 cm) D: 13" (33 cm)
- b.) 7 1/2" x 10" x 8 1/2" (19 cm x 25 cm x 22 cm)
- c.) H: 5" (13 cm) D: 6" (15 cm)
- d.) H: 2" (5 cm) D: 9 1/2" (24 cm)
- e.) H: 7 1/4" (18 cm) D: 13" (41 cm)

P 6,000



615

A Group of Ceramic Potteries

- a.) H: 3" (8 cm) D: 6" (15 cm)
- b.) H: 2 3/4" (7 cm) D: 6" (15 cm)
- c.) H: 3" (8 cm) D: 6" (15 cm)
- d.) H: 3" (8 cm) D: 6" (15 cm)
- e.) H: 3" (8 cm) D: 6" (15 cm)
- f.) H: 6 (15 cm)" D: 11" (28 cm)
- g.) H: 5 1/4" (3 cm) D: 10" (64 cm)

P 20,000



616
A Group of Five Tiffany & Co Lidded Boxes
 crystal

- a. 2 1/2" x 6 3/4" x 4" (6 cm x 17 cm x 10 cm)
- b. 1" x 4" x 4 1/4" (3 cm x 10 cm x 11 cm)
- c. 1" x 4" x 2 1/2" (3 cm x 10 cm x 6 cm)
- d. 3 1/2" x 3 1/4" x 3 1/4" (9 cm x 8 cm x 8 cm)
- e. 1 1/2" x 6 1/2" x 4" (4 cm x 17 cm x 10 cm)

P 12,000

617
A Group of Four Animal Form Figurines

- a.) val st lambert: 3 1/2" x 7" x 3" (9 cm x 18 cm x 8 cm)
- b.) 9 1/4" x 6" x 1 3/4" (23 cm x 15 cm x 4 cm)
- c.) daum france: 8" x 5 3/4" x 2 1/4" (20 cm x 15 cm x 6 cm)
- d.) serreb france: 6 3/4" x 4" x 2 3/4" (17 cm x 10 cm x 7 cm)

P 7,000



618
A Val St Lambert Gavel Hammer
Form Figurine and A Pair of Vintage
LEX Bookends

- crystal, brass
- gavel hammer: 9" x 3 3/4" x 2"
 (23 cm x 10 cm)
 - justice scale: 6" x 5" x 2"
 (15 cm x 13 cm x 5 cm) each

P 5,000





619
A Group of Six Tiffany & Co Candle Holders in the Classic Hampton Pattern
9" x 4" x 3 1/2"
(23 cm x 10 cm x 9 cm) each

P 9,000



620
Two Pairs of Tall Tiffany & Co Candle Holders in the Classical Doric Greek Column Pattern and a Kirk & Son Letter Opener
crystal, stainless blade, sterling handle
H: 9 3/4" (25 cm)
D: 4 1/2" (11 cm)
letter opener: 8 1/2" x 1/2"
(22 cm x 1 cm)

P 9,000



621
A Group of Twelve Plymouth Candle Holders

crystal
 8" x 4 1/2" x 4"
 (23 cm x 11 cm x 10 cm) each

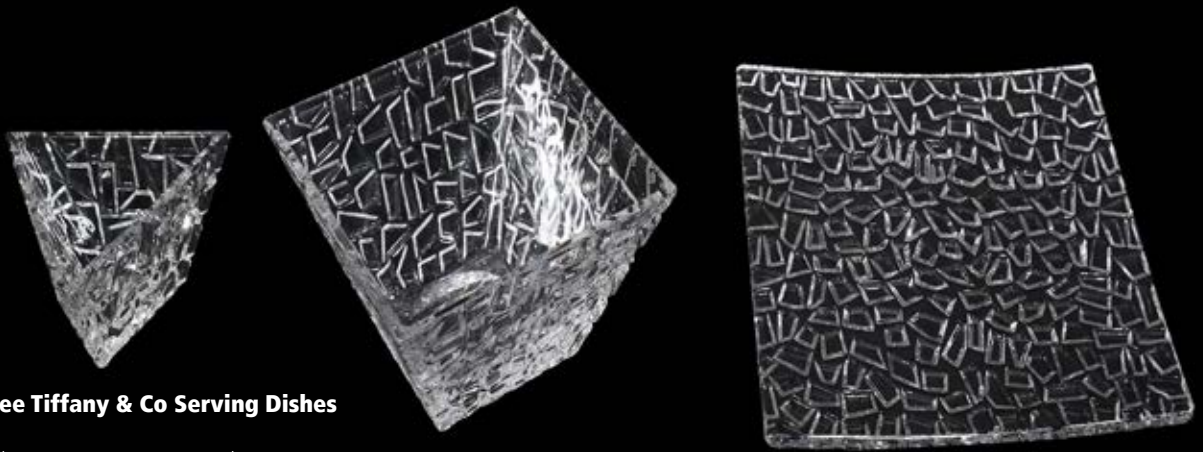
P 12,000



622
A Group of Four Baccarat Modern Twisted Candle Holders in the Odilon Pattern

crystal
 a. 6 1/4" x 3" x 3"
 (16 cm x 8 cm x 8 cm) each
 b. 6" x 2 3/4" x 2 1/3"
 (15 cm x 7 cm x 6 cm) each

P 9,000



623
A Group of Three Tiffany & Co Serving Dishes
 crystal
 a. 3" x 7" x 6" (8 cm x 18 cm x 15 cm)
 b. 4" x 9" x 9" (10 cm x 23 cm x 23 cm)
 c. 12" x 12" (30 cm x 30 cm)

P 12,000



624
A Pair of Lalique Nancy Trinket Dishes or Candy Bowls
 frosted crystal
 a. 2 1/2" x 8 1/2" x 7"
 (6 cm x 22 cm x 18 cm) each

P 7,000



625
A Group of Four Baccarat Dessert Plates in the Piccadilly Pattern
 D: 6 1/2" each (17 cm)

P 6,000



626
A Pair of Lalique Tete De Lion Dishes
frosted glass
H: 2" (5 cm)
D: 5 3/4" each (15 cm)

P 7,000



627
Tiffany & Co Round Serving Bowl and Large Serving Platter
bowl; H: 4 1/2" (11 cm) D: 12" (30 cm)
serving plate: D: 12 1/2" (32 cm)

P 8,000



628
A Group of Six Tiffany & Co "Rocket Cut" Plates
crystal
a. diameter: 10" each (25 cm)
b. diameter: 8" each (20 cm)

P 8,000



629
A Group of Three Waterford Oval Flower Vases in the Overture Pattern
crystal
8" x 4" x 3" each (20 cm x 10 cm x 8 cm)

P 9,000



630
A Pair of Waterford Square Bamboo Pattern Vases
crystal
10" x 6 1/4" x 6 1/4"
(25 cm x 16 cm x 16 cm) each

P 12,000



631
A Large Tiffany & Co Optic Flower Vase
crystal
11" x 6" x 6" (28 cm x 15 cm x 15 cm)

P 8,000



632
Two Val St. Lambert Figurines
 madonna and child: 10" x 2 1/2" x 2 1/2"
 (25 cm x 6 cm x 6 cm)
 cross: 11" x 8" x 2 1/2"
 (28 cm x 20 cm x 6 cm)

P 12,000



633
A Waterford Nativity Set
 crystal
 Virgin Mary: 5" x 2" x 2 1/2"
 (13 cm x 5 cm x 6 cm)
 Niño: 1" x 2" x 1"
 (3 cm x 5 cm x 3 cm)
 Joseph: 7" x 2" x 2"
 (18 cm x 5 cm x 5 cm)

P 9,000



634
A Group of Three Oriental Potteries
 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 3,000



635

**A Sixty-Nine Piece Johnson Brother Dinner Service
(Made in England)**

- 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 11,000





636
A Pair of Antique French Lamps
 glass
 34 3/4" x 32" x 24"
 (88 cm x 81 cm x 61 cm) each

P 5,000



PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET
 COLLECTION

637
A Group of Tablewares
 silverplated (Marked EPNS)
 samovar: 22 1/2" x 11" x 11 1/2" (57 cm x 28 cm x 29 cm)
 tray: 15" x 11" (38 cm x 28 cm)

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 5,000



638

An Epergne Set

silverplated

candleholders: 16 1/2" x 5 1/2" x 5 1/2" (41 cm x 14 cm x 14 cm) each

epergne: 15" x 10" x 9" (38 cm x 25 cm x 23 cm)

P 30,000



639
A Forty-Four Piece Collection of Flatwares
 silverplated (EPNS)

P 5,000

640
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
 3" x 12" x 9" (8 cm x 30 cm x 23 cm)
- 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 7,000







641
An Oklop or Ifugao Helmet
hardwood
H: 5" (13 cm)
D: 8" (20 cm)

P 20,000



642
A Bul'ul
hardwood
H: 20 1/2" (52 cm)
L: 8" (20 cm)
W: 6 1/2" (17 cm)

P 50,000



643
A Primitive Mortar
hardwood
24" x 17" x 14 1/2"
(61 cm x 43 cm x 37 cm)

P 6,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

644

**Two Mindanao Looms With Abaca Ikat
(Dagmay) In Process**

ca. 1990s

Wood, abaca

80" x 26" (203 cm x 66 cm) each

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

645

A Dancing Bul'ul

hardwood

H: 29" (74 cm)

L: 6" (15 cm)

W: 17 1/2" (44 cm)

P 12,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

646

An Ifugao Ritual Box or Punamhan

hardwood

H: 10" (26 cm)

L: 5 1/2" (14 cm)

W: 23" (58 cm)

P 6,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

647

A Seven-Piece Group of Cordillera Ornaments

size variable

P 10,000

PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

648

A Group of Five Tiboli Belts and a Cordillera Head Dress

belts:

- a. W: 29" (74 cm)
- b. W: 33 1/2" (85 cm)
- c. W: 31 1/2" (80 cm)
- d. W: 28" (71 cm)
- e. W: 33" (84 cm)

head dress:

- L: 22 1/2" (57 cm)
- W: 7" (18 cm)

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

649

A Group Comprised of Six Betel Nut Boxes and Three Mindanao Ornaments

brass and bamboo

betel boxes (smallest to biggest)

a.)

H: 2" (5 cm)

L: 2" (5 cm)

W: 3 3/4" (9 cm)

b.)

H: 2 1/4" (6 cm)

L: 2 1/4" (6 cm)

W: 5 1/4" (13 cm)

c.)

H: 1 3/4" (4 cm)

L: 4 1/4" (11 cm)

W: 5 1/4" (13 cm)

d.)

H: 3" (8 cm)

L: 2 3/4" (7 cm)

W: 6 1/4" (16 cm)

e.)

H: 2 1/2" (6 cm)

L: 4" (10 cm)

W: 8" (20 cm)

f.)

H: 7 1/2" (19 cm)

L: 7 3/4" (20 cm)

W: 16 1/4" (41 cm)



P 25,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

650

A Group of Three Mangyan Bamboo Tubes Inscribed with Baybayin Characters

bamboo trunk

a.) W: 31" (79 cm) D: 1 3/4" (4 cm)

b.) W: 5 1/4" (13 cm) D: 2 1/2" (6 cm)

c.) W: 5 1/4" (13 cm) D: 2 1/4" (6 cm)

P 5,000

651

A Group of Five Mindanao Weaponry

a.)
blade: 17 3/4" (45 cm)
handle: 6 1/2" (16 cm)
sheath: 19" (48 cm)

b.)
blade: 18 1/4" (46 cm)
handle: 6" (15 cm)
sheath: 20 1/2" (52 cm)

c.)
blade: 15" (38 cm)
handle: 6" (15 cm)
sheath: 18 1/4" (46 cm)

d.)
blade: 10 3/4" (27 cm)
handle: 5 1/4" (13 cm)
sheath: 13 1/2" (34 cm)

e.)
blade: 5 3/4" (15 cm)
handle: 5" (13 cm)
sheath: 10 1/4" (26 cm)

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

652

A Forty-Four Piece Collection of Maranao Accessories

brass

size variables

P 15,000



PROPERTY FROM THE LORNA REVILLA MONTILLA COLLECTION

653

A Ten-Piece Collection of Mindanao Accessories

brass, wood, and bone

size variables

P 15,000





PROPERTY FROM THE DR. AND MRS. ROBERTO MACASAET COLLECTION

654

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 2,000



655

A Camphor Chest

camphorwood

22 1/2" x 40" x 19 1/2"

(57 cm x 102 cm x 50 cm)

P 50,000

656

An Oriental Chest

teakwood

14 1/2" x 32" x 16"

(37 cm x 81 cm x 41 cm)

P 4,000



657

A Camphor Chest

camphorwood

22 3/4" x 40" x 20"

P 5,000

658

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 40,000



659
A Lifesize Oriental Statue
terracotta
76 1/2" x 25 1/2" x 16 1/2"
(194 cm x 65 cm x 42 cm)

P 60,000





660
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 6,000



661
An Oriental Center Table
teakwood
15" x 52 3/4" x 22 1/2"
(38 cm x 134 cm x 57 cm)

P 2,000



662
An Oriental Center Table
hardwood
L: 48" (122 cm)
W: 28 1/4" (72 cm)
H: 17 1/2" (44 cm)

P 5,000



663
A Loewe
Black/Brown Leather Balloon
Drawstring Bucket Bag
leather
9 1/2" x 5 1/4" x 7"
(24 cm x 13 cm x 18 cm)

P 30,000



664
A Gucci
Ophidia Bucket Bag GG Coated Canvas Small
canvas
11" x 4 1/2" x 8"
(28 cm x 11 cm x 20 cm)
with dust bag

P 40,000



665
A Gucci
GG Blooms Pouch
7 1/2" x 1" x 9 3/4"
(19 cm x 2 cm x 25 cm)
with dust bag

P 10,000



666
A Gucci
Denim Small Jackie 1961
with dust bag
7" x 2" x 10 3/4"
(18 cm x 5 cm x 27 cm)

P 50,000

667
A Hermes
Plume Handbag
leather
9" x 4 1/2" x 13"
(23 cm x 11 cm x 33 cm)

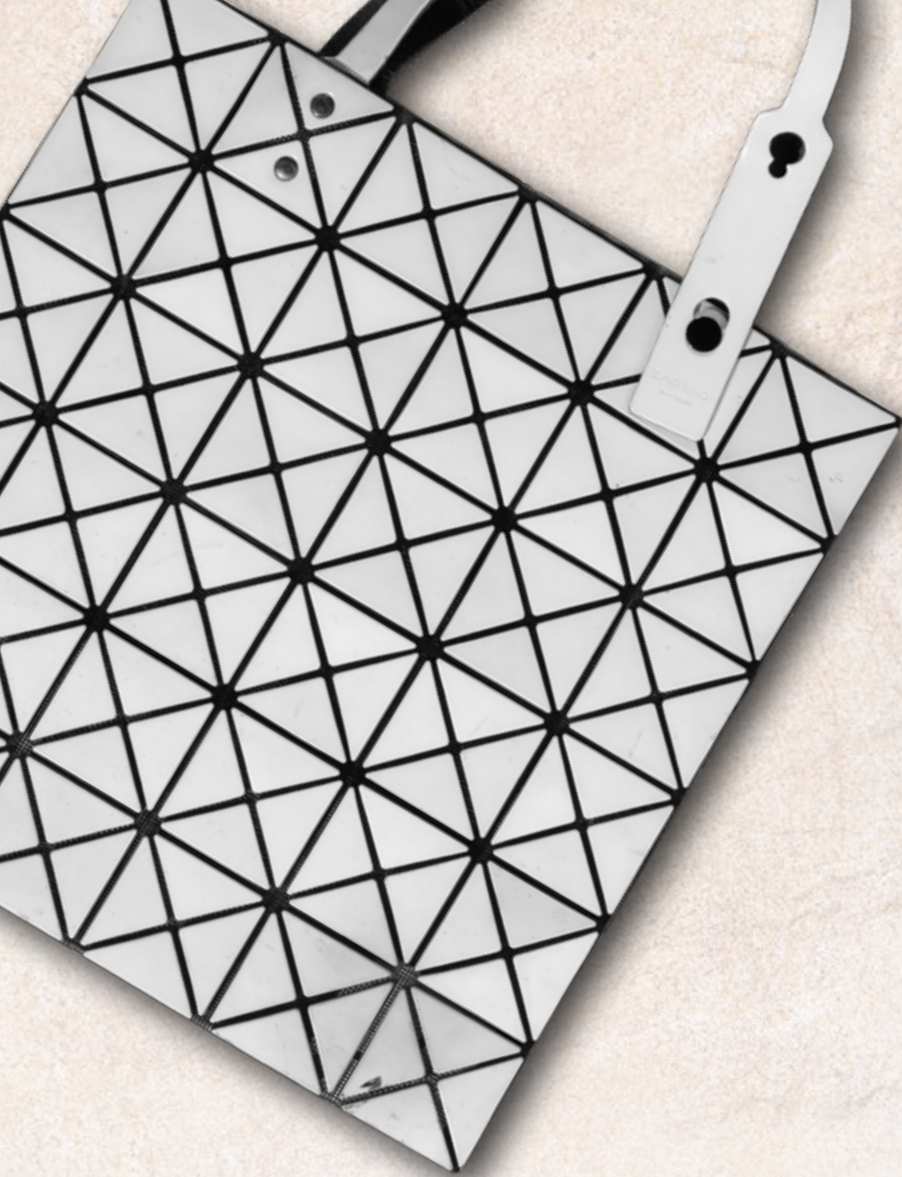
P 35,000



668
A Gucci
Nymphaea Tote Leather Small
leather
6" x 4 1/2" x 9 1/2"
(15 cm x 11 cm x 24 cm)

P 25,000





669

**A BaoBao
Issey Miyake**

small Lucent tote bag
Lining: Nylon 100%
Outer: Polyester 100%, PVC 100%,
Artificial Leather 100%
13 1/4" x 13 1/4" (34 cm x 34 cm)
with dust bag

P 10,000



670

**A Faure le Page
Calibre Leather Cross Body**

Calibre leather handbag
leather
7" x 2 1/2" x 10"
(18 cm x 6 cm x 25 cm)
with dust bag

P 20,000



671

**A Burgundy
Valextra Top Handle with Chain**

leather
9" x 3 1/4" x 11"
(23 cm x 8 cm x 28 cm)

P 20,000



672

A Lor Calma Table Lamp

hardwood

lamp body: 28" x 10" x 6 1/2"
(71 cm x 25 cm x 17 cm)

shade: 12/12" x 21" x 16 1/2"
(3 cm x 53 cm x 42 cm)

P 10,000



673

A Mid-Century Modern Table Lamp

aluminum, wood and plastic

78" x 71" x 10 1/4"

(198 cm x 180 cm x 26 cm)

P 8,000

674

A Mid-Century Modern Foot Stool

H: 19 1/2" (50 cm)

D: 18" (46 cm)

P 4,000



675
An Early 1900's Baul
narra
15 1/2" x 23 1/2" x 12"
(39 cm x 60 cm x 30 cm)

P 4,000



676
A Decorative Censer
resin
14" x 14 1/2" x 4 1/2"
(36 cm x 37 cm x 11 cm)

P 5,000



677
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 5,000



678
A Shoushan Stone Carving on a Rosewood Base
 soapstone
 5 3/4" x 15" x 5 1/2" (15 cm x 38 cm x 14 cm)
 with base 9 1/2" x 14 1/2" x 7" (24 cm x 37 cm x 18 cm)

P 5,000



679
A Pair of Jars and Two Reliefs
 jars
 a.) H: 20" (51 cm) D: 12 3/4" (32 cm)
 b.) H: 25" (25 cm) D: 24" (61 cm)

icons
 hardwood
 a.) 30" x 14" x 2" (76 cm x 36 cm x 5 cm)
 b.) 28 3/4" x 11 1/2" x 2 3/4" (73 cm x 29 cm x 7 cm)

P 5,000



681

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 3,000



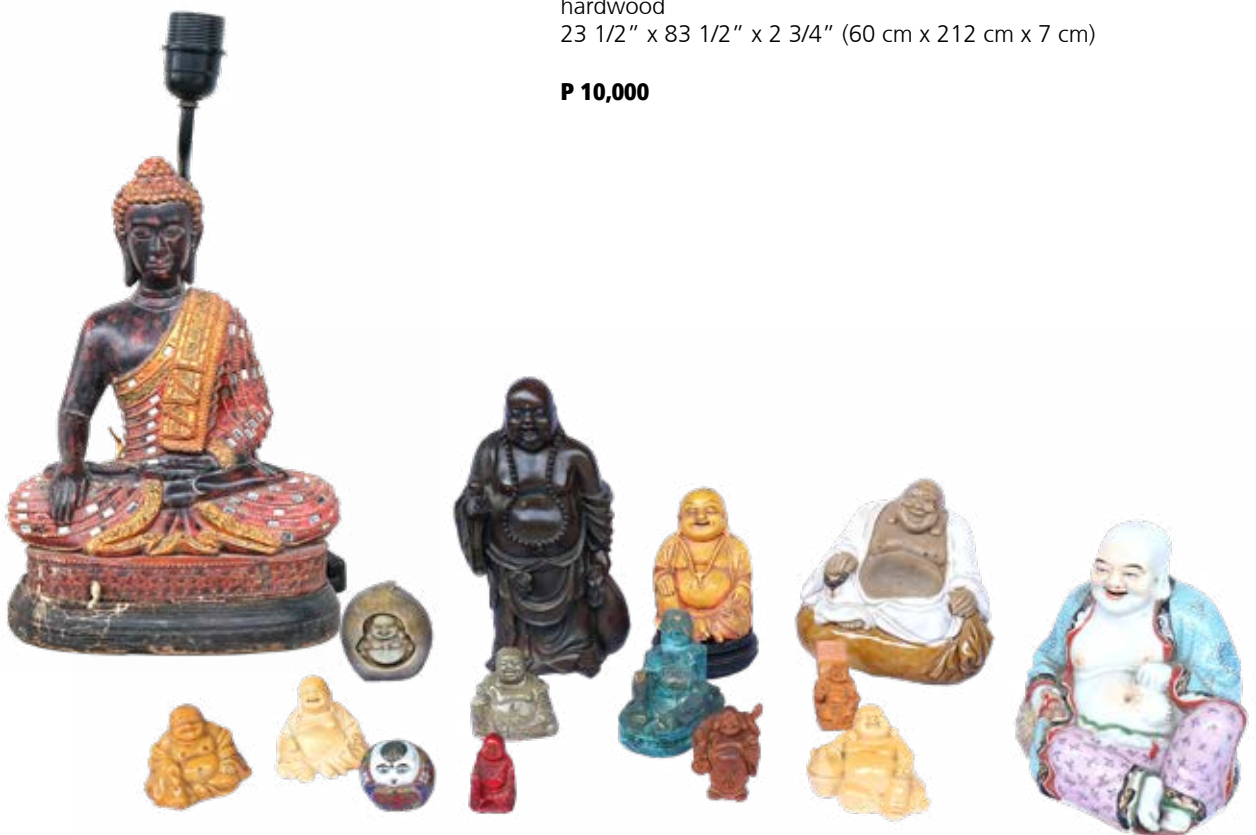
680

A Fragmentary Oriental Piece

hardwood

23 1/2" x 83 1/2" x 2 3/4" (60 cm x 212 cm x 7 cm)

P 10,000



682

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 2,000



683
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 5,000





PROPERTY FROM THE COLLECTION OF A
VERY DISTINGUISHED GENTLEMAN

684

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 5,000





FRONT



BACK

685

A Famed Antique Kimono

silk

kimono: 72" x 52 1/2" (183 cm x 133 cm)

with frame: 76 1/4" x 58 3/4" x 5" (194 cm x 149 cm x 13 cm)

P 5,000



686

A Group of Tom Dixon Light Diffusers

brass, copper

a) H: 12" (30 cm) D: 10" each (25 cm)

b) H: 10" (25 cm) D: 8 1/2" each (22 cm)

P 15,000



687
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



688
A Khala Limited Edition Art Plate
(framed)
 D: 12 1/4" (31 cm)

P 18,000



689
A Pair of Wall Sconces
 copper
 12 3/4" x 11 3/4" x 5"
 (32 cm x 30 cm x 13 cm) each

P 1,000



LOT 350
Paco Gorospe (1939 - 2002)
Ladies with Birds

Paco

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2241 Don Chino Roces Avenue, Makati City, Philippines

This catalogue is published to accompany the auction
by León Gallery entitled

LEON EXCHANGE ONLINE AUCTION EDITION 33
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LOT 602

*A Pair of 19th Century
Church Doors*

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.





León Gallery
FINE ART & ANTIQUES