



León Gallery
FINE ART & ANTIQUES

The Magnificent September Auction 2018

In partnership with the
Museum of Contemporary Art and Design (MCAD)

• 8 September 2018 | 2:00 PM •



Ronald Ventura
Ang Plastik Mo!

ANG PLASTIK MO!
Ronald Ventura
2010



Ben Cabrera

Benedicto Cabrera
Fishing Village in Batang Island

An abstract painting featuring a complex composition of bold, geometric shapes and vibrant colors. The palette includes deep reds, bright yellows, rich blues, and earthy oranges, all separated by thick, dark outlines. The overall effect is one of dynamic energy and modernist abstraction.

León Gallery
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The Magnificent September Auction 2018

Auction

Saturday | September 8, 2018
2:00 PM

Preview

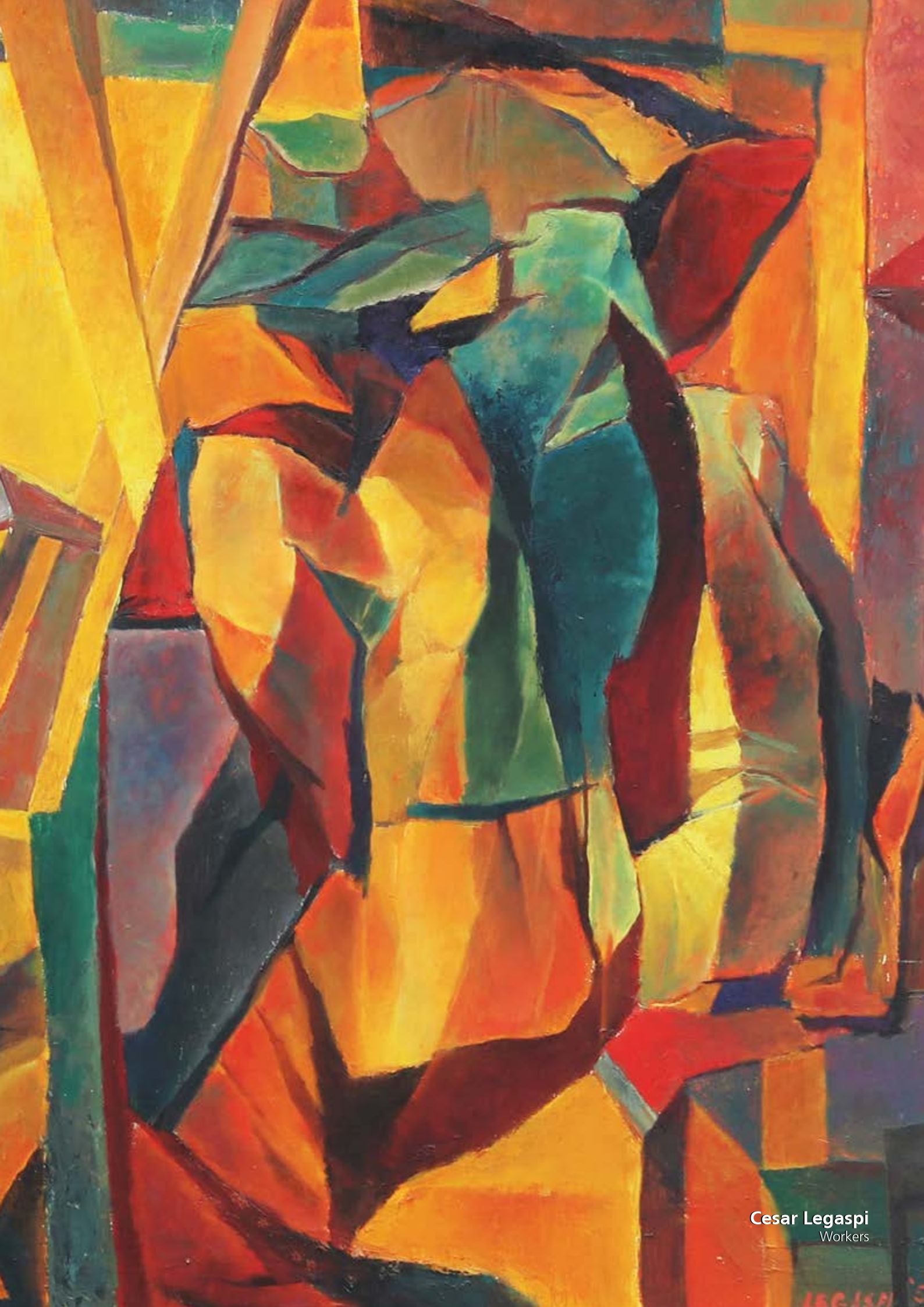
September 1 - 7, 2018
9:00 AM - 7:00 PM

Venue

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

Contact

www.leon-gallery.com
info@leon-gallery.com
+632 856-27-81



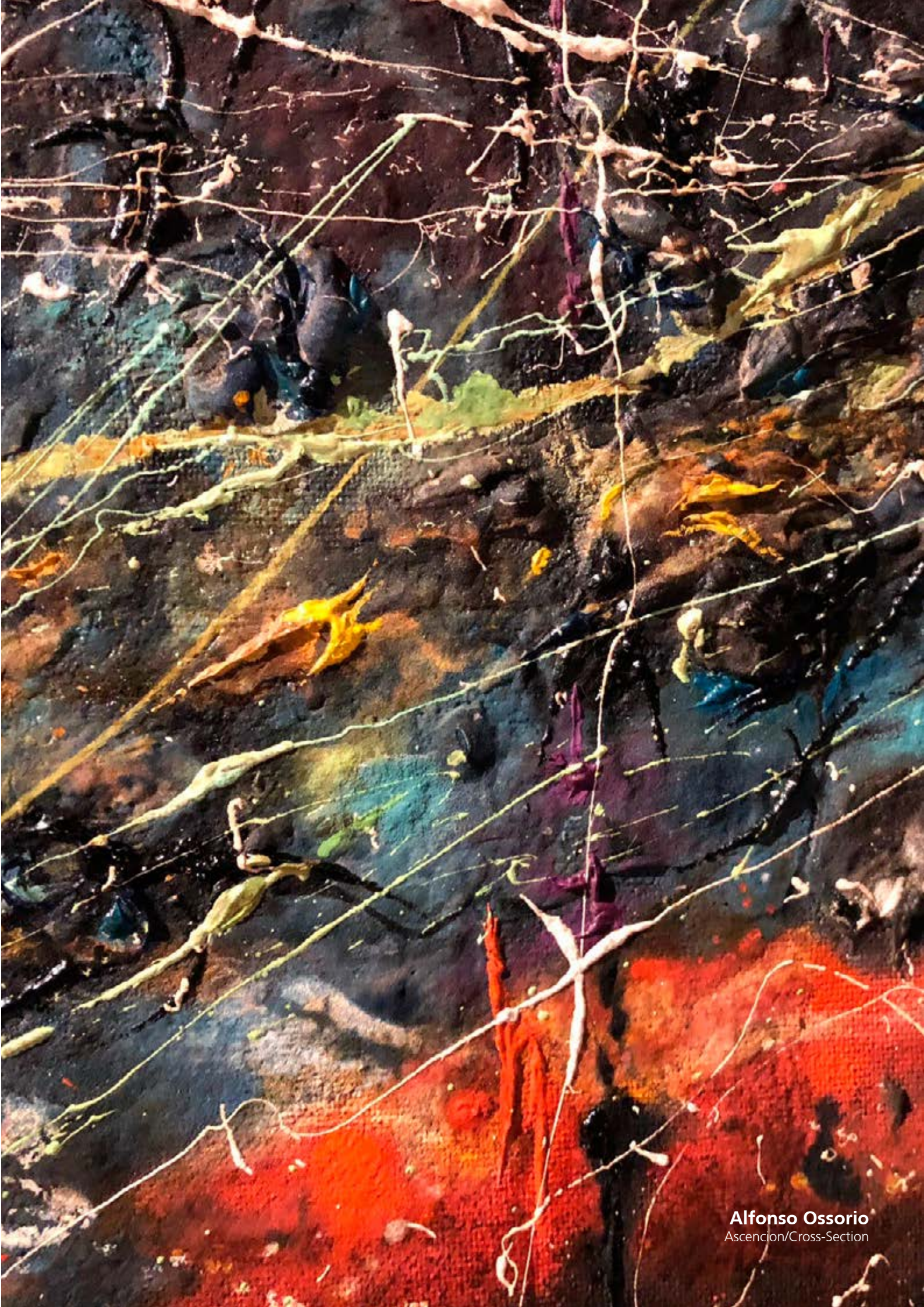
Cesar Legaspi
Workers

186-152



VARIOUS VOICES, VARIOUS ROOMS. JERRY ELIZALDE NAVARRO

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Alfonso Ossorio
Ascencion/Cross-Section

León Gallery

FINE ART & ANTIQUES

Director

Jaime L. Ponce de Leon

Curator

Lisa Guerrero Nakpil

Consultants

Martin I. Tinio, Jr
Augusto M.R Gonzalez III
Ramon N. Villegas (+)

Book Design and Layout

Jefferson Ricario

Senior Graphic Designer

Dia Marian P. Magculang

Graphic Design & Photography

John Gabriel Yu
Christine Marie Tabiosas
Dana de Vera

Project Assistants

Nestorio Capino
Jane Daria
Ramil Flores
Robert Gotinga
Generoso Olaco
Catalino Mallabo Jr.
Mario Oribia Sanchez
Anjello Bueno
Reneliza de Taza
Laurence Anne Torres
Wilfredo M. Manalang

Published by León Gallery
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Rufino corner Legazpi Streets
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The Magnificent September Auction 2018

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Fernando Zobel
El Jucar Saskia Acostada

MCAD, Manila — Museum of Contemporary Art and Design.

Funding The Future — Partnership with Leon Gallery.

2018 marks the 10th anniversary of MCAD.

The Museum, which is part of the De La Salle - College of Saint Benilde, is a free, not-for-profit institution that delivers programming and content that encourages engagement with art and culture, its practice and production, as well as its presentation and interpretation.

By fostering partnerships with a range of arts and cultural institutions, the past four years has seen MCAD's programming advance rapidly. Very much aware of its contribution to local art making and its expanding role in the region, MCAD remains reflexive and responsive to changes in society, politics and the production of ideas.

Moving Forward

Having established a distinct identity and developed a regional presence, the Museum must continue to evolve and develop its programming to create an innovative and inclusionary paradigm where "free access for all" addresses not only a cross-section of social classes, but also of knowledges.

All funds raised will support the launch of five new programmatic incentives and continue our ambitious exhibition program over the next three years.

Support MCAD

Our ambitious future is dependent on the transformative role of support from our closest advocates.

The 10th anniversary fundraiser in partnership with Leon Gallery will consist of a group show made up of work donated by eminent local, regional and international artists, many of whom have been part of MCAD exhibitions and others who are supportive of its initiatives.

Whilst we encourage you to take part in the auction event, MCAD also accepts charitable, tax deductible donations and in-kind sponsorship.

By supporting MCAD, you will be part of the Museum's future, a future peopled by creative minds and a visionary outlook.

To make a gift, please contact: mcad@benilde.edu.ph or call +63 02 2305100 loc.3897

Important Dates

Funding The Future -- Exhibition Opening -- 28th August 2018

The pre-auction group exhibition will open on Tuesday, 28th August 2018 from 18:00pm - 20:30pm at Corinthian Plaza, 121 Paseo De Roxas, Legaspi Village, Makati City.

VIP Night — 5th September 2018

A VIP drinks reception will take place from 18:00pm - 20:30pm on Wednesday, 5th September at Corinthian Plaza, 121 Paseo De Roxas, Legaspi Village, Makati City.

Auction — 8th September 2018

The 'under the hammer' auction event will take place from 14:00pm - 18:00pm on Saturday 8th September 2018 at Leon Gallery, Eurovilla 1, Rufino corner Legazpi Street, Legazpi Village, Makati.

The exhibition will be open Tuesday to Sunday 11:00am - 17:00pm from the 29th August to the 8th September 2018.

Foreword



Director's Note from MCAD Director, Joselina Cruz.

MCAD's tenth anniversary *Funding the Future* project is unique in the same way that it hopes to be historical. Set up with the sole objective of supporting the Museum's future programming and launching projects that allow its galleries to extend beyond its physical dimensions as an exhibition space, thus engendering productive dialogue and advocacy for contemporary culture.

The project will facilitate the future production of Filipino monographic books, situate residencies and exchanges, a mentoring program for students, empower conferences, and launch a research program (within a post-graduate academic track) in the coming years. All these initiatives are integral aspects of any contemporary institution such as MCAD, one that is responsive to a larger ecology to which art and culture belongs. All the proceeds from this event belong to the future.

The Museum of Contemporary Art and Design, which is part of the De La Salle-College of Saint Benilde, is grateful to Jaime Ponce de Leon and Leon Gallery for their full and unstinting support of the project from the beginning. We are delighted that *Funding the Future* will be the inaugural exhibition at their new venue in Corinthian Plaza, we look forward seeing how the space develops in the future! Their partnership and engagement with us regarding the challenges presented by a contemporary art auction in the Philippines has been as tireless, as it has been generous. Our deepest thanks.

Sincerely

A handwritten signature in cursive script that reads "The Joselina H. Cruz".

Joselina Cruz
Director



Dear Friends,

Finally — a Botong. For the entire history of León Gallery, we have searched for a Botong of this great scale, beauty, and importance. At last, we have found one from an important private Asian collection. In this extraordinary enterprise, we tandem with One East Larasati Hong Kong to secure this superb catch and bring it back to the land of its birth.

A magnificent Saeta. "The Pared Madrileña" or "Saeta 52" by Fernando Zobel, is from a distinguished Spanish collection that has kept this treasure with love for 50 years in Spain. The work, in excellent condition, is one of the largest Saetas in existence.

Ossorio's tribute to Pollock. Jackson Pollock had a special bond with Alfonso Ossorio as both played primeval roles in the development of Abstract Expressionism. Both were artists but Ossorio, as a collector, simultaneously played patron to Pollock, and acquired his finest works. This exceptional panel — a tribute to Pollock — is one of only five known to exist. Two, in fact, are in the Whitney Museum of American Art in New York City.

And there are many more dazzling pieces in this sale — from Jose Joya's recently discovered masterpiece "Carnival" from the Houshmand Collection, other gems like "Kahig" from the J.V. Cruz Collection and probably the first-ever "Pila sa Bigas" both by Vicente Manansala, to two important and monumental Stations of the Cross by Ang Kiukok.

The contemporary masters are well represented from Ronald Ventura, Annie Cabigting, Jose John Santos III, Louie Cordero, Jose Legaspi to the younger ones like JC Jacinto and Max Balatbat. All these round up the magnificent art for this September auction.

I must not fail to mention the impeccable furniture in this sale from the best of provenances — "The Parde de Tavera Ah-Tay Bed" to the astounding Fabella Kamagong Cabinet to pieces of furniture from the private sanctum of Dr. Alejandro Roces Legarda.

Exceedingly rare and important documents and memorabilia from the country's most beloved heroes — from José Rizal (and his wife Josephine Bracken), Andres Bonifacio, and General Antonio Luna and a fellow-officer of General Gregorio del Pilar, (a pair of epaulets from the Battle of Tirad Pass) complete the remarkable highlights of this auction. Bonifacio's personal flag, given in gratitude to the House of Don Antonio S. Bautista of Malolos, Bulacan by his widow, is another remarkable find.

Furthermore, we are honored to partner with MCAD in raising funds for the development of their programs. This is an endeavor that León Gallery is most happy to support.

Once again, the Leon Gallery team invites you to be part of this historic sale.

A handwritten signature in black ink, appearing to read 'J. Ponce de Leon', written in a cursive style.

Jaime Ponce de Leon
Director

1

Romulo Galicano (b.1945)

Untitled

signed and dated 1968 (lower left)
oil on masonite board
12" x 16" (30 cm x 41 cm)

P 60,000

Provenance:
Private Collection, Manila

Galicano is a painter of tonal landscapes who is renowned especially for his small, intimate views of nature. This sweetly melancholic and ochre painting seems to occupy a borderline between everyday observation and a visionary world all Galicano's own. A sense of liveliness is conveyed by the various tones of green, ochre and white modulating in various intensities and with effects of transparency.



Galicano's aim was to heighten and dramatize the effects of light and shade, and to achieve a more exact pictorial approximation of nature's fleeting changes. A May 1974 article says about Galicano's art: "To say that a painter is influenced by, say, Monet (Romulo's apparent favorite), whom he knows only through color plates, is an error that is only too common."

2

Emmanuel Garibay (b.1962)

a.) *Musician*

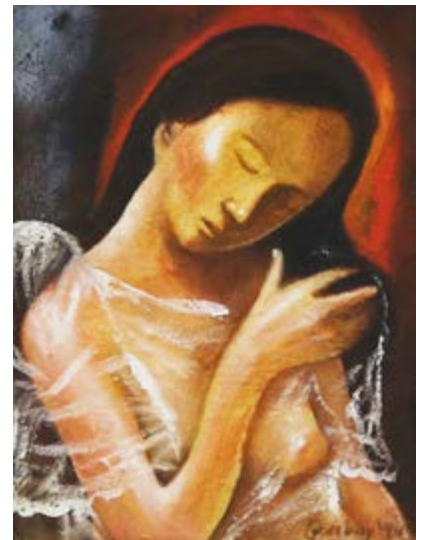
signed and dated 1996 (lower right)
acrylic on paper
12" x 9" (30 cm x 23 cm)

b.) *Woman*

signed and dated 1994 (lower right)
acrylic on paper
12" x 9" (30 cm x 23 cm)

P 90,000

Provenance:
Boston Gallery



Emmanuel Garibay is one of the foremost essayists of the Filipino everyman, and we see it fully articulated in this depiction of a street musician taking a break by the ledge of a park. Behind him are fields explosive with flowers and streaming colorful clouds. Wearing a conical hat and carrying a plastic bag that contains perishable gifts to his family, he cradles his guitar like someone beloved, his arms around it in a protective embrace. While he will join the chaos of the world and fill it with music eventually, his brief respite is an assertion of the need to have his own oasis of quiet.

Emmanuel Garibay depicts her as a modern-day version of a Filipina. Wearing a diaphanous terno with its characteristic butterfly sleeves, she is absorbed in a contemplative moment, as she thoughtfully combs her long black hair with her fingers. With her head tilted gently to one side, she seems to be listening to her thoughts or to a melody streaming from a theoretical window. With a band of fiery red around her head, she is a secular saint having her period of rest—a restorative peace—before she assumes the many roles she plays in the world. This is an early Garibay marked by intensity and softness all at once.



3

Vicente Manansala (1910-1981)

Nude

signed and dated 1976 (upper left)

pastel on paper

13" x 23" (33 cm x 58 cm)

P 80,000

Provenance:

Acquired directly from the artist by

Melinda de Leon

This image of a female nude is sumptuously relaxed; a pretext for languidness. Manansala's drawing of the body is lithe and rhythmic. The figure is full of sensuality. Its cadence emanates a powerfully corporeal sensation. Manansala achieves an unusual strength of light and shade.

From his academic background, the artist learnt to make meticulous studies of the human form. The viewers sense a hidden erotic appeal in all of this, but Manansala did not create a carnal vision of female flesh. What Manansala really celebrates are the charms of the naked dalaga.

Manansala's attention to line, form and volume reveals him to be a first rate observer of the human figure. The soft force of her physical presence and quality of execution could not be avoided, even for the undiscerning viewer. Manansala deals as much with the accurate depiction of the female form as with capturing the essential intangible qualities, an appropriation of feminine grace.

The image of the naked woman has sculptural qualities still. Modeled by the interplay of these several lights, the figure stands out in sculptural roundness enveloped by atmosphere. Manansala delights in the rounded, lithe forms of the sleeping woman.



PROPERTY FROM THE RAMON AND SILVANA DIAZ COLLECTION

4

Hernando R. Ocampo (1911–1978)

a.) *Ang Linya ni Nanding Ocampo*
signed and dated 1974 (lower right)
ink on paper
12" x 9" (20 cm x 23 cm)

b.) *Ang Linya ni Nanding Ocampo*
signed and dated 1974 (lower right)
ink on paper
12" x 9" (20 cm x 23 cm)

c.) *Handwritten poetry by Larry Francia*

P 180,000

Provenance:
Gift of the Artist to Hilario S. Francia, 1974
Acquired on 4 August 1990 in a private function held in San Juan, Manila for the benefit of raising funds for the victims of the 1990 Luzon Earthquake.

A forgotten yet impeccable Renaissance man in his own right, Hilario S. Francia (1929-2003) was a poet, printmaker and writer of the finest in modern Philippine literature of the Post-War generation. "Larry" as he was better known by his friends hails from a prominent family based in Pagsanjan, where he grew up in environment steeped in the arts, music and the poetry. Francia graduated from the course of Humanities from the University of the East and later had a foray into finishing a masteral degree in Literature at the Ateneo de Manila University. Here, Francia honed his craft of extemporaneous poetry with the style of respectable gentry, with his own clothes being "eternally neat" without a single folly in his get-up as described by his friend, the artist Impy Pilapil.

Francia was himself a self-taught artist having been an accomplished book designer and graphic artist in particular with his close collaboration with the Surrealist poet Jose Garcia Villa (National Artist for Literature, 1997). It was through his relationship with Villa, he was introduced into the art world eventually becoming a renowned art critic and printmaker that was honed by his close friendship to the Modernist Hernando R. Ocampo.



Hilario S. Francia
(Photo courtesy of the Kalaw-Ledesma Foundation, Inc.)

Ocampo, who before becoming a painter was an author and poet worked and collaborated with Francia vis-a-vis through his mentorship in art, while crafting his familiarity in Francia's art in printmaking on a variety of works by which his own soft yet sharp words flow through the canvass in the rhythmic harmonies on Ocampo's surreal abstractions and of his nudes. An example of their literary and artistic collaboration is depicted here titled: Sa Mga Linya ni Nanding Ocampo composed in 1975 were Francia pays an ode to linear abstractions by Ocampo done in ink on paper, a favorite medium of use that serves as his preparatory sketches for his fanciful and evoking works that are reminiscent of yesterday.

*Mapanatag at Nagkakatugma ang mga linyang ito.
Bagam't May Panganib sa Labis na Kaluguran at Kasiyanhan
Na Masasaksihan sa Balikukong Kamay ng Saksi sa May Dakong Kaliwa.
Ang Pagmamalabis sa Kaluguran ang Maaaring Sanhi ng Kapinsalaan.
Waring Nagiisip ang Saksi sa dakong Kanan
Na Walang gawin kundi
And Kasiyahang pansarili.
Lahat ng mga linyang ito'y
Nagbibigay daan sa Pagiisip
Na Siyang Nagkakaloob ng Pagtiwala at Layunin:
Namamalaging Matatag at Matahamik
Sa Kanilang Kinalalagan:
Na Kung saan nila dapat gamitin
Ang Pagtatangi-tanging malayo ang pagtingin,
Maaring Napapakinggan Na Nila,
Ang Mga Tugtuging Kinatha at Binuo
Ng Kanilang Mga Ninuno
22 Febrero 1975
-Larry Francia*



5

Lynyrd Paras (b.1982)

Pauline

signed and dated 2009 (lower right)

oil on canvas

72" x 48" (183 cm x 122 cm)

P 300,000

Provenance:

Private Collection, Makati City

Lynyrd Paras, who is part of this year's roster of Thirteen Artists Awards of the Cultural Center of the Philippines, has always been interested with the face not only as site of identity but also of emotional and psychological registers as well. We see this artistic pursuit employed in this relatively early work in which a figure — her eyes large, unflinching, and inscrutable — reveals her inner thoughts through the lines of text hovering on her face. For instance, the words "Ayokong Ganito Ko" ("I don't want to be like this") are inscribed on her forehead, disclosing her discomfort with her present predicament. A version of her face red with anxiety or rage occupies a cheek. For Paras, we carry our everyday struggle and deep-seated trauma anywhere we go, our faces a palimpsest of everything we have experienced. This portrait is a frank assertion of human's innate complexity.



6

Sofronio Y Mendoza (b.1934)

a.) Views of Intramuros I
signed and dated 1971 (lower right)
oil on canvas
12" x 16" (30 cm x 41 cm)

b.) Views of Intramuros II
signed and dated 1969 (lower right)
oil on canvas
12" x 16" (30 cm x 41 cm)

P 60,000

Provenance:
Private Collection, Manila

Among the Dimasalang group it was Sofronio Y Mendoza and Romulo Galicano who did considerable travelling, and these paintings can be considered as badges of rank and sophistication. In the fall of 1971 he travelled all over France and Italy, staying longest in Paris and Rome, visiting museums, meeting painters his own age, painting outdoors in the immemorial fashion of advanced learners, consorting with hippie type "artists" and willy nilly, partly paying for his European pilgrimage by doing interiors and landscapes for bourgeois acquaintances.

Sofronio Y Mendoza always takes straightforward opportunities to convert raw optical information into paint, to extrapolate from it the factors that would make something eloquent of the picture. The concentration on architectural feature is typical of some of Sofronio Y Mendoza's works, in which tiny urban details are dwarfed by huge, haunting buildings. Mendoza has an innate sense for tautly disciplined and incisively rhythmic design which, in its articulated spaces possesses a clarity and finality which remain among the chief gratifications of his art. He has cleverly contrasted the weight and three dimensionality of the old city walls with the flowing expanse of the sky as it runs above. The solidity of structure and overall brushwork treatment gives the old cityscape a feeling of timelessness.



7

Juvenal Sanso (b.1929)

Woman With Flowers

ca. 1950

signed (lower right)

watercolor on paper

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

P 60,000

Provenance:

Private Collection, Makati City

Juvenal Sanso may be known for his depictions of otherworldly landscapes, but his highly descriptive figuration marked the beginning of his artistic career. In this work, he revisits the familiar terrain of portraiture, but this time characterized with a flourish of expressionistic brushwork, made luminous by the medium of watercolor. The portrait features the profile of an unidentified woman, the outline of her dress deftly melting into the background. The lines around her eyes indicate that she is of a certain age, but the ribbon and the flower in her hair suggest that she is still a person of vivacity, agency, and whimsy — evoked by the confident hand of the artist at the height of his power.

8

Ben Maramag (b.1945)

Untitled

signed and dated 1977 (lower right)

oil on panel

44" x 48" (112 cm x 122 cm)

P 160,000

Provenance:

Acquired directly from the artist by the present owner

The minimalist composition of this work by the forgotten master abstractionist Ben Maramag perforated the gradated tones that transform the hues of yellow, reds and oranges into a convulsive and animated entity. Maramag was part of the experimental generation of artists that veered away from the neo-realist and expressionist works that included the likes of Roberto Chabet, Raymundo Albano, Rodolfo Gan and Philip Victor among others. As the aesthetics towards non-objectivist art flourished in the 1970's, Maramag probed into the varied methods of formulating his distinct style which for him was the use of the spray gun. The spray gun that is synonymous to industrial use was the main medium that Maramag carefully utilized to shift instantly, the gradients of colors from the thereby creating a luminous effect. The late critic and abstractionist Raymundo Albano (1947-1985) commented that "*Maramag was the leading master of the spray gun, having had the authority and experience to play around with it. He managed to complicate his surface with masking [tape], shaping his surface taking chances.*"

Ben Maramag was part of first set of Thirteen Artist Awardees in 1970 that was created by the Cultural Center of the Philippines (CCP) under the directorship of Chabet that pioneered the development of the Philippine art scene. His works have been exhibited in both the Philippines and the United States and is part of the permanent collections of the Bangko Sentral ng Pilipinas, the Cultural Center of the Philippines and the Philippine Center in New York City.



PROPERTY OF A DISTINGUISHED LADY

9

Mauro Malang Santos (1928-2017)

Woman Vendor
signed and dated 1995 (lower right)
gouache
12" x 9" (30 cm x 23 cm)

P 80,000

Provenance:
West Gallery

Exhibition:
West Gallery, "Women Vendors", Manila, 1995.
Gallery 139, "Women", Alabang Town Center, Muntinlupa Center, 1996.

Starting as a successful cartoonist with his *Kosme the Cop* series on the Manila Chronicle in the 1950's, and eventually becoming one of the towering figures of Philippine modern art, Mauro Malang Santos better known as "Malang" honed his ability of portraying the life and sounds of Philippine society in keeping with cubistic composition patterned after the art of Paul Klee, Marc Chagall and Pablo Picasso.

That criticism cropped in an exchange of a conversation when interviewed by critic Cid Reyes in 1981 in *Malang: Paintings and Drawings* (Raya Books, 1981): "As I've said, I keep on ad-libbing. Marami ngang critics ang naguguluhan sa gawa ko. They say I have an uncanny sense of design. Wala akong magagawa. That's the system that works best for me. I [cannot] change just to make the critics happy. Kesyo "decorative", kesyo walang "social significance"...My first responsibility as a painter is to paint myself. I paint for the pleasure of painting..."



10

Hernando R. Ocampo (1911–1978)

Untitled
signed and dated 1969 (lower right)
oil on paper
11" x 9" (28 cm x 23 cm)

P 140,000

Provenance:
Private Collection, Manila

This unusual abstract study from 1969 by the Neo-Realist Hernando R. Ocampo veers away from the customary abstract compositions that are customarily attributed to the artist. Starting in 1961, Ocampo was experimenting in his earlier iterations of abstractions with different pantones of colors in order to break from his surrealist streak that were borne about in his exhibitions with the Philippine Art Gallery (PAG) of Lyd Arguilla. In this untitled piece, Ocampo experimented with divisionism, a concept that was initiated from the pointillism of the Post-Impressionist Georges Seurat.

Divisionism, also known as chromoluminarism is characterized as the separation of colors from different patches or shapes which interact with the retina of the human eye. It would seem that Ocampo probed into the pantones of purple that were supposed to be actuated with the hues of red and magenta to resemble a figure of a human or an animal, in a striking resemblance of a nouveau style derived from German-French artist Jean Arp.



11

Solomon Sapid (1917-2003)

Crucifix

signed and dated 1973 (upper left)

brass

artwork: H: 16 1/4" x L: 15 1/2" x W: 2 1/4"
(41 cm x 39 cm x 6 cm)

with base: H: 23" x L: 15 1/2" x W: 8"
(58 cm x 39 cm x 20 cm)

P 200,000

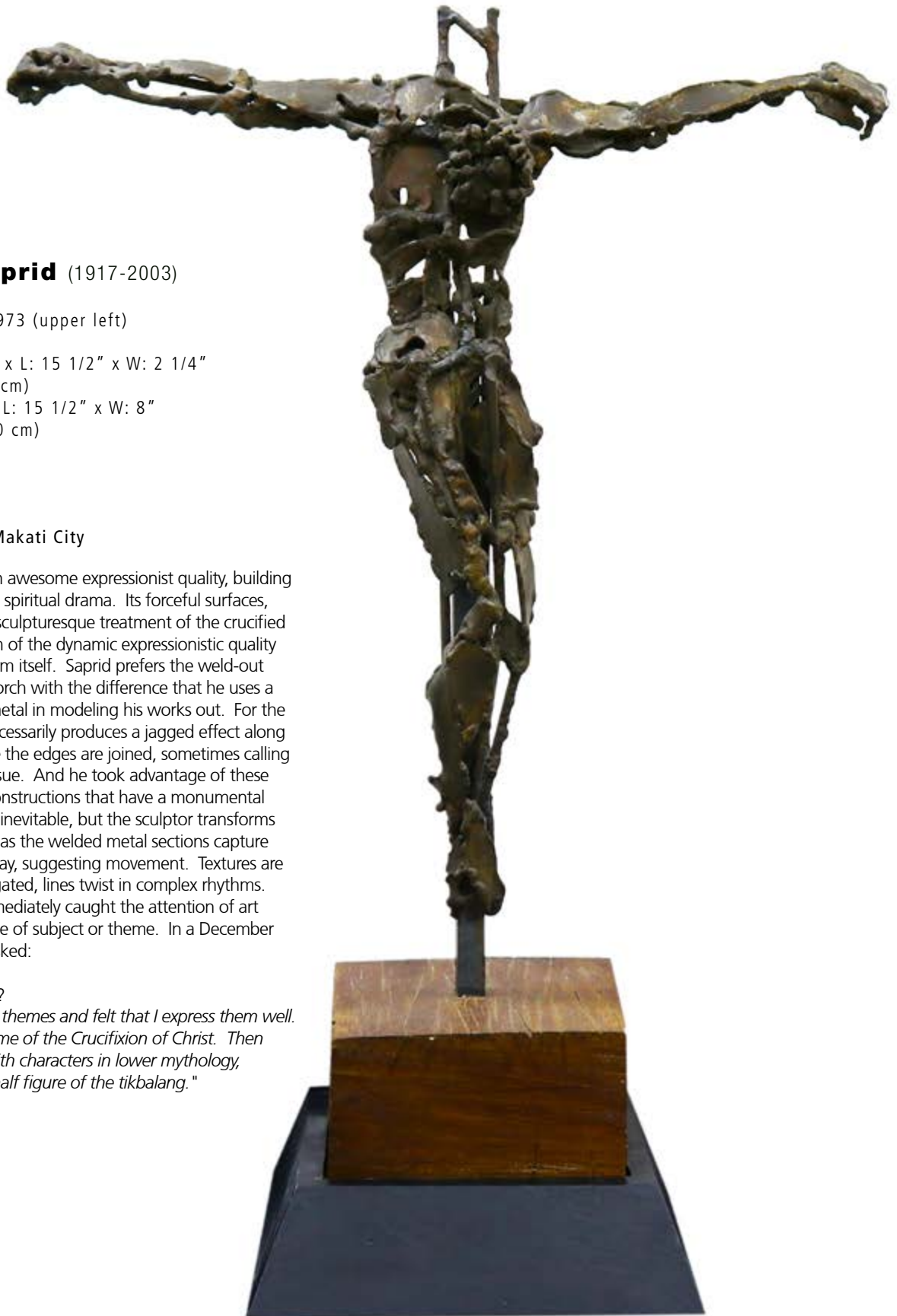
Provenance:

Private Collection, Makati City

The crucifix acquires an awesome expressionist quality, building up a harsh and intense spiritual drama. Its forceful surfaces, robust modeling, and sculpturesque treatment of the crucified Christ — indeed, much of the dynamic expressionistic quality comes from the medium itself. Sapid prefers the weld-out technique with blow torch with the difference that he uses a great deal of molten metal in modeling his works out. For the welded scrap metal necessarily produces a jagged effect along the same seams where the edges are joined, sometimes calling to mind ridged scar tissue. And he took advantage of these qualities to establish constructions that have a monumental quality. Unevenness is inevitable, but the sculptor transforms this into an advantage as the welded metal sections capture the light in a restless way, suggesting movement. Textures are rough, irregular, corrugated, lines twist in complex rhythms. One reason Sapid immediately caught the attention of art watchers was his choice of subject or theme. In a December 1974 article, he was asked:

What are your themes?

"I began with religious themes and felt that I express them well. I especially like the theme of the Crucifixion of Christ. Then I became fascinated with characters in lower mythology, particularly half man, half figure of the tikbalang."



12

Vicente Manansala (1910-1981)

Barong-Barong

signed and dated 1965 (upper left)
watercolor on paper
17" x 22" (43 cm x 56 cm)

P 180,000

This piece is accompanied by a certificate issued by The National Museum of the Philippines, confirming the authenticity of this lot

Provenance:

Private Collection, Makati City

The barong-barong is represented by a series of simple, geometric forms, sharply lit but unstable and awkward. Manansala's visual interest lies in a close up shot in which the geometry of the makeshift dwellings offered a secure structure on which to deploy, in their different ways, their patterns of broken color and sensitively rendered surfaces.



There are no squatters in Vicente Manansala's work. Instead, there are cardboard and wood shanties. The barong-barong (makeshift dwellings) is huddled together like hapless human beings on private property. Manansala won first prize at the Manila Grand Open Exhibition and Competition in 1950. The winning entry was called Barong Barong No. 1.

As in "Squatters" of several years later, the first barong-barong painting did not show people. It was as if the artist's message was that such dwellings were not fit for human beings. Also, as he stated elsewhere, he is more fascinated with the challenges inherent in the structure and design of the dwellings themselves. It does not mean that Manansala did not subscribe to the social consciousness aesthetic; the artist is famous for his abiding sympathy for common folk like beggars and vendors. Occasionally, he would indulge in the inequalities between rich and poor. In barong-barong, however, the subject is underplayed in favor of composition and design.

13

Arturo Luz (b.1926)

Rajasthan

signed (upper left) and dated 2010 (verso)
acrylic on canvas
20" x 20" (51 cm x 51 cm)

P 100,000

Provenance:

A gift from the artist to Winner Foundation to benefit the Arroceros Forest Park

Through the simplest of means and the most elegant of forms, National Artist Arturo Luz depicts a dynamic city that is at once old and new, at once classic and modern. Employing mostly diagonals and curves, the master makes his lines intersect, undulate, and dance, which culminate in the soaring outline of a city, its heart-stopping architecture. This quality is further emphasized by his use of a black and white palette — two of his signature colors — that allow the negative space to be an integral part of the composition. Shaded areas provide visual contrast, allowing the eye to rest on solid blocks of white. It is a work of quiet, unsparing beauty that only Luz's visual language, honed through the decades, can make possible.





14

Ang Kiukok (1931-2005)

Screaming Figure

signed and dated 1969 (lower right)

watercolor on paper

37" x 17" (94 cm x 43 cm)

P 600,000

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

Provenance:

Private Collection, Makati City

Exhibited:

Metropolitan Museum of Manila, "Ang Kiukok; A Retrospective", Manila, Philippines, 2000

Literature:

Roces, Alfredo, *Kiukok: Deconstructing Despair*, Finale Art File, Mandaluyong City, Philippines, p. 309 (illustrated)

This work by Ang Kiukok deconstructs the human figure screaming into the abyss as if he were disintegrating, with his flesh peeling from the bone and the blood clotting heavily turning into black soot. Considered as the earliest in this series, Kiukok contemplates the plight of a human struggling from a depraved environment as the body decays to just its skin and bones. The despair found in the works of Kiukok makes us yearn for a glimmer of hope outside, for which there is none. The man is trapped in a dark solitary space, where starvation and torture causes for a never ending scream into the wilderness, that society looks and turns away.

For Kiukok, the people in his art as shown here, are victims of a condescending society that being exploited and tormented at every turn. Art critic Alfredo Roces commented in his book *Kiukok: Deconstructing Despair* (Finale Art File, 2000) on how Kiukok portrayed pain and suffering unto his oeuvre: "Does Kiukok extract some measure of catharsis by releasing such torments onto his canvas and into our complacent world? Do the viewers, especially those who own and hang Kiukok's personification of pain, get relief from their own injury by identifying with the suffering...before them? You do have to put in something in what is before you. Art is, after all, the recreation of an experience."

15

Justin Nuyda (b.1944)
Mindscape Search: Tomorrow
signed and dated 2014 (lower right)
oil on arches paper
14" x 20" (36 cm x 51 cm)

P 70,000

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

Justin Nuyda has created one of the most lyrical forms of abstraction in the 20th century, evoked through undulating, striated bands of color floating with the grace of butterflies within the illusion of a three-dimensional landscape. He calls his kind of abstraction "mindscape," suggesting that these forms are thoughts flitting from one space of the mind to another. Departing from the typical ethos of abstraction that emphasizes the flatness of the support, Nuyda's evocations move through well-lit, colorful atmosphere. It's not hard to see that his works, such as this well-crafted example in oil on paper, are exercises in reverie, flights of fancy, waxing poetic. Looking at this abstract work puts the viewer in a frame of mind that is at once contemplative and exalted.



16

Michael Cacnio (b.1969)
Mother and Child
signed and dated 1997 (left)
brass
H: 26 1/2" x L: 15 1/2" x W: 11" (67 cm x 39 cm x 28 cm)

P 160,000

Provenance:
Private Collection, Manila

Literal bigness would erase the subtleties of the hand that gives Michael Cacnio's art its accent in monumentality. Sculpture is more palpable than painting, its images less elusive. Yet Cacnio lures us beyond the simple facts of height and width. When it is shaped by a master of scale, this dancing mother and daughter tandem can address the eye with the soaring power of a monument. The brass in his sculpture celebrates the richness of color like precious material. Brass gave his sculptures a bright high note as it draws attention to the exquisitely shaped form, not so much decorative but elegant and graceful form.

There are times when sculpture seems to be so distant from its audience. In the case of Michael Cacnio, the opposite is true. His works are deeply personal and yet are a three dimensional celebrations of the everyday to which the audience can easily connect to, which is why his works are sought for by collectors.





PROPERTY FROM THE RAMON N. VILLEGAS COLLECTION

17

Guion or Guidon

1st Quarter of the 19th Century
Silver, Wood and Silk Moire
each: 14 1/2" x 14 1/2" (37 cm x 37 cm)

P 120,000

Provenance:
Pampanga

The guidon, *guion* in Spanish, was originally a swallow-tailed heraldic flag or banner carried in front of an army battalion to distinguish it from other battalions. In Portugal, however, it was often square in shape, and of such shape were the *guiones* used in the Philippines from the beginning of Spanish colonization, when both Spain and Portugal were under the rule of Philip II of Spain, until the modern era.

Every religious procession during the colonial period was headed by acolytes carrying the *ciriales*, processional paraphernalia consisting of a *guion*, a processional cross and a pair of processional candlesticks held aloft on turned wooden staffs. Some very rich parishes had *ciriales* made entirely of beaten silver which were carried on staffs encased in silver tubes. The cross and the *guion*, in particular, were often elaborately embossed and chased on both sides, since they were to be seen from all angles.

The standard banner, however, was made of wood covered with velvet, appliquéd with an embossed and chased border of silver and decorated at the center of one side with an Agnus Dei or Lamb of God seated on a book with seven seals and carrying a staff with a swallow-tailed banner or *guion*. The reverse of the banner always featured a pair of angels kneeling on clouds depicted in the act of swinging censers and adoring a monstrance symbolizing the Blessed Sacrament. At the bottom of the *guion* were attached seven tiny silver bells, signifying the seven sacraments. The angels, monstrance and the Agnus Dei in the middle of the reserves were usually fire-gilded or *dorado a fuego*, a process wherein pure gold is combined with mercury to form a paste which is then painted over the surface to be gilded. When the object is baked, the mercury oozes out leaving a coating of pure gold on the surface. The process is highly toxic due to the mercury fumes exuded and is seldom used today. As a result, this gilding technique has been forgotten by Philippine artisans. In Europe and the US, an object gilded in this manner is called *vermeil*.

The practice of using a *guion* in processions became obsolete in modern times, and the pieces eventually ended up in convent storerooms or fell into disrepair. This particular early-19th century *guion* is a fine example of the silversmith's art. Only the silver appliqué remained and were attached one above the other on a cloth-lined board for display purposes.

The pierced silver border of both faces of this *guion* is identical on all its sides and features a flower with a double layer of four petals at the center flanked symmetrically on either side by asymmetrical Rococo cartouches seemingly joined together by C-scrolls of various shapes and sizes. At each corner is another rococo cartouche, its mirror image on the other corner joined at the center by a flower with shell-shaped petals that cover the joint.

-Martin I. Tinio, Jr.



18

Jose Joya (1931-1995)

Bird Song

signed and dated 1984 (lower right)

acrylic collage

15" x 22" (38 cm x 56 cm)

P 500,000

This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

In the 1980s Joya created a kind of painting that appeared to be a regrouping of his abstract masses, a retrenchment of the sensibility in favor of order and balance, as against the almost orgiastic abandon of his abstract painting days. The new concern did not sacrifice the artist's delight in texture and paint for their own sakes. Such an ordering of details must be held to some kind of organized discipline if the abstracted subject is not to be lost in a jumble of incidental attractions. But he was as absorbed with the creation of linear rhythms as any oriental.

He began to apply tissue paper tear-offs into his oils and pigments, somewhat in the manner of a collage work, except that the tear-offs are not on the painting surface but under or in it, as in Vietnamese lacquer painting. But visually they are akin to the Filipino "kiping". Joya exemplifies the artist who has assimilated Western influences and transformed them into his own individual style that still reflects the native Filipino hedonism and temper. Whatever the original stimulus, and irrespective of Joya's ability to capture its phenomenal essence, the subjects of these pictures resonate and are imbued with personal feeling. "Bird Song" is a virtuoso display of Joya's newfound controlled freedom, with complex swathes of collage effects, varied in hue, tone and texture, checked by an abrupt downward movement of the arcs.



19

Juan Luna (1857-1899)

Untitled

ca. 1890

signed (lower right)

watercolor on paper

5" x 8" (13 cm x 20 cm)

P 180,000

Provenance:

Estate of the artist;

Andres Luna de San Pedro

Mrs. Grace Luna de San Pedro

Mrs. Elizabeth Troster

Mrs. Ruth Francis

Mario Alcantara

(The majority of the collection was purchased by Far East Bank and Trust Company and later on donated to the National Museum of the Philippines)

Private Collection, Manila

Visually divided into imagined horizontal bands, this composition makes social as well as artistic statements about late 19th century Europe.

Artists such as Luna always worked in quick, random sketches outside the tyranny of a frame or preconceived plan. They build storehouses of sketch pads, scrap records of character or mood, piles of chance discoveries, notes on the interplay of light and shadow, the working of forms. Out of this 'memory bank', they draw richly fertilized ideas which, in time, can emerge as full blown concepts, completed paintings or sculpture.

The whole corpus of Luna's sketches includes magnificent views of late 19th-century Europe. In which the visual language is concise and to the point. Even the apparently random figures are also emblematic of their social status.

E Aguilar Cruz wrote in 1975:

Even Luna's most casual oil sketches during his Paris period cannot conceal the vigor of his style as a realist. But more is needed to show what subjects might have increasingly claimed his attention as his infatuation with Paris grew and as the attention which had begun to be showered on him grew likewise.

20

Lao Lianben (b.1948)

Buddhist Television

signed (lower left)

2009

acrylic

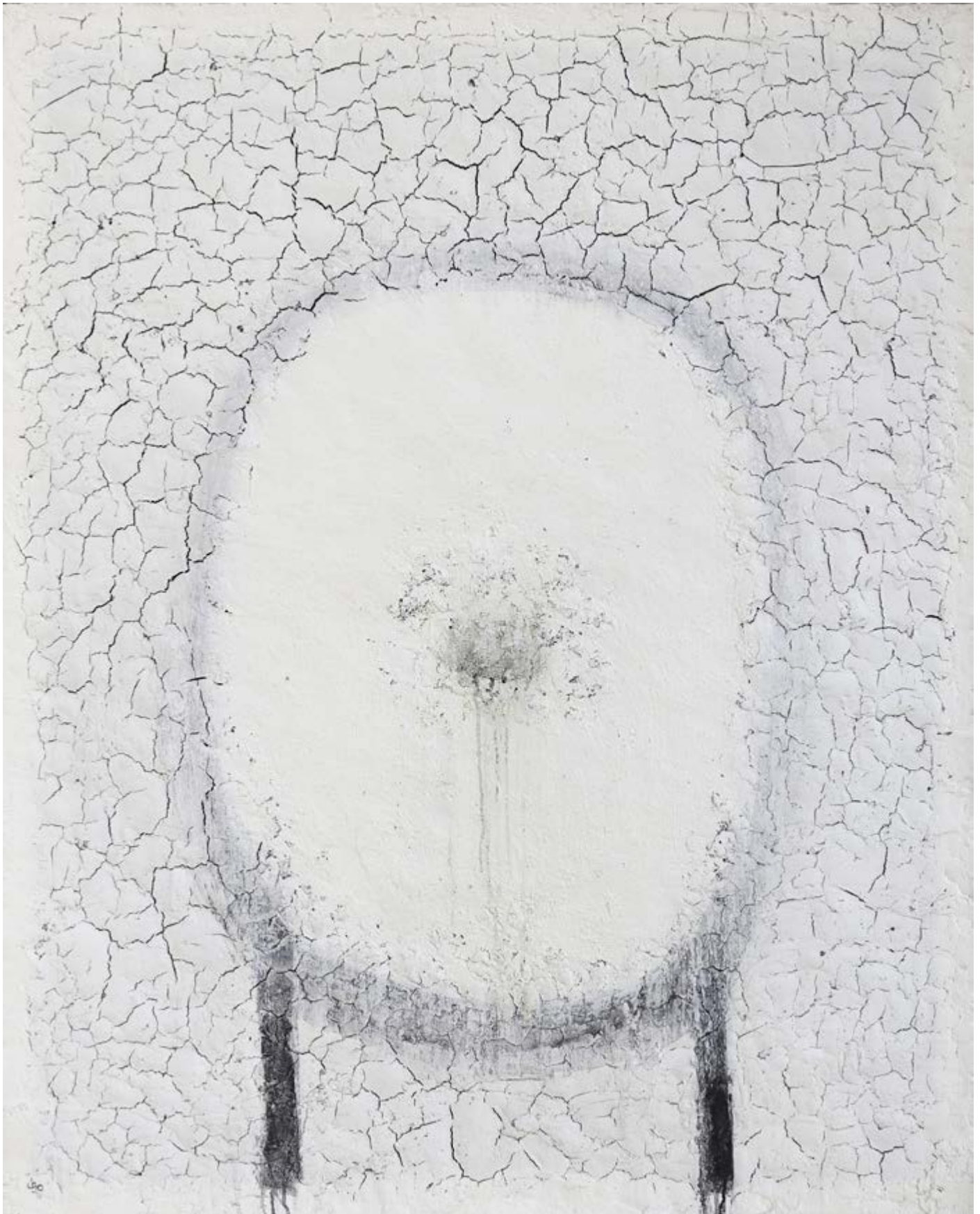
60" x 48" (152 cm x 122 cm)

P 1,000,000

Provenance:

Private Collection, Makati City

Perhaps, no Filipino artist has evoked a Zen-like aesthetic in his body of work more memorably than Lao Lianben. Titled *Buddhist Television*, the work translates into Lao's characteristic abstraction a mind in meditation—an oval suggestive of a head, the cosmos, or the metaphorical "Buddhist television" alluded to in the title. While much of the color within this shape is white and pure, a tight knot in the middle indicates residual impurities that still need to be cleansed. Beyond the outline of this shape is the cracked surface of the world that continues to assail a mind embedded in corporeal reality. But their relationship is pronounced, and in fact fundamentally opposed, as if to emphasize that a man's ultimate goal is to possess clarity of thought. No doubt that this is one of Lao's most evocative works.



21

Romulo Olazo (1934-2015)

Mini Diaphanous 128

signed and dated 2008 (lower right)

oil on canvas

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

P 80,000

Provenance:

Paseo Gallery

Private Collection, Manila

Exhibited:

Ayala Museum ArtistSpace, "Azool:
Romulo Olazo", August 12 to 25,
2008, Makati City.

Literature:

Legaspi-Ramirez, Eileen, *Azool: Ro-
mulo Olazo*, Paseo Gallery, Makati,
Philippines, 2008 (Illustrated)

Azul, the Spanish terminology for blue which symbolizes the depth, sincerity and trust, that the late abstractionist Romulo Olazo has fully transformed into symphony of colors that brings serenity to our distraught and often tired eyes. This concept is what Olazo transforms into a latter series of works towards the latter end of his life, the *Azool* series. Often mistaken as a continuation of his popular *Diaphanous* series that brought Olazo into the pinnacle of artistic success, the *Azool* series is a play on what the true meaning of the color blue.

In her text to the exhibition catalogue, art historian Eileen Legaspi-Ramirez explains that color blue has varied meanings in other societies that can calm to one, but be aggressive to another: "...*Blue as Conservative in England, Democrat in the US, secular in India and evocative of God's glory in Hebraic texts; perhaps even more pointedly blue films are to erotic cinema what blue is certainly not in the iconic re-presentation of the virginal Mary of Catholic dogma...*" It is quite appropriate through this work; Olazo warps our mind into questioning the veracity of our knowledge of what is truly harmony and through the usage of a singular color. For here, we find the artist re-inventing a customary idea that making the calm and therapeutic hues of blue and curvilinear lines and shapes form a symphony that transition from the serenity of the symphonies of Mozart to the bombastic thunders of Beethoven's Fifth Symphony.





PROPERTY FROM THE AMBASSADOR AND
MRS. JOAQUIN ELIZALDE COLLECTION

22

Fernando Amorsolo (1892-1972)

Harvest

signed and dated 1940 (lower right)

oil on canvas

10 3/4" x 14 3/4" (27 cm x 37 cm)

P 1,000,000

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

Amorsolo's art has always been famous: harmony, repose, a sense of order and the creation of an image of nature more perfect than nature itself. By the 1920s, Amorsolo had mastered the Filipino genre painting with its idyllic renditions of country life against the backdrop of the lushness of the landscape. At its best, Amorsolo's art is a paradigm of the realist's earthy paradise — a society in which people go about their tasks contented and in a responsive idyllic environment. He also made many outdoor studies of the Filipino countryside in an ardent endeavor to capture the light and color of what he observed.

Amorsolo was not a social commentator, but an aesthete who hoped to emphasize the finer qualities of his country and the people, from the beauty of the natural environment, to the natural grace of the common people and the dignity of their life and labor. This work by Amorsolo shows the Amorsolo School at its best and freshest. The composition is simple and coherent, its management of space conveying a restful sense of depth and breadth.

His mastery of space and light — the handling especially of emptiness whether at ground level or in the sky — was matched by a delicate mastery of detail, and enlivened by a charming quasi anecdotal delight in the presentation of groups of figures.



23

Jose Joya (1931-1995)

a.) *Untitled (Plate)*
signed and dated 1979 (lower right)
ceramic
D: 17 1/2" (44 cm)

b.) *Untitled (Small Jar)*
signed and dated 1979 (lower right)
ceramic
H: 7" x D: 9" (18 cm x 23 cm)

c.) *Untitled (Large Jar)*
signed and dated 1979 (lower right)
ceramic
H: 14 1/2" x D: 7" (37 cm x 18 cm)

P 300,000

These pieces are accompanied by certificates issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

Provenance:
Private Collection, Makati City

An ever growing number of artists have kept contemporary ceramics as a wide open, hybrid field. That spirit of intrepid individuality in ceramics is articulated best by Jose Joya. From 1974 to 1979, Joya did work in a variety of forms including ceramic designs. Joya began treating porcelain like canvas and glaze like paint. The adventurous artist in Joya took ceramics in his own hands and breathed new life into traditional design.



24

Juvenal Sanso (b.1929)

Untitled

ca. 1975

oil on canvas

26" x 34" (66 cm x 86 cm)

P 500,000

Provenance:

Gallery Dominique

Though renowned for his depictions of flowery scenes, Sanso delivers in this work a surrealist feel of a blossoming coral reef that has been distraught in the present era of decay and destruction. In this piece, Sanso provides an idealistic view of the ocean's underbelly with a cascade of vivid corals that can be mistaken for a garden of whirling flowers. The Catalonian painter provides a serenity of beauty in the flora in its foreground with a striking crimson atmosphere that is slowly creeping into disintegrating the bountiful and living creatures.



25

Bernardo Pacquing (b.1967)

Rabbit Box

signed and dated 2005 (verso)

oil on canvas

60" x 48" (152 cm x 122 cm)

P 80,000

Provenance:

Private Collection, Makati City

A student of modern abstraction, Tarlac-born Bernardo Pacquing (Thirteen Artists Award, 2000) provides a social commentary through the *Rabbit Box* in this evocative piece that pre-dates his renowned series, *Hydrophonics*. The rabbit box is used to provide shelter of the mammal to shield it from the elements in a tight and compact space. Pacquing utilizes the space of a rabbit box in this work in seeking spatial freedom from the confined space. In an ode to the likes of the works of Fernando Zóbel and Robert Rauschenberg of the 1950's, Pacquing brings the spatial abstract space into the foray of urbanity with the aesthetics of zen-like qualities and minimalist feel.



26

Winner Jumalon (b.1983)
Bather Series
signed and dated 2013 (lower right)
oil on canvas
60" x 48" (152 cm x 122 cm)

P 100,000

Provenance:
Private Collection, Makati City

As one of the foremost portraitists working today, Winner Jumalon departs from the usual descriptive technique and instead relies on loose brushstrokes, painterly style, and undertones of symbolism that what the viewer sees on the canvas is not only the image of a person but a measure of her personality. In this work, *Bather Series*, one sees these artistic commitments amplified. Having just emerged from her ablution, a woman seems already exasperated at the start of her day. Her hair still dripping wet and festooned with dark ribbons (with one throwing a shadow near her shoulder blade), she has yet to work up the resolve to join society; her dishevelment is both defiance and accusation. Floating on the pictorial surface are marbled shapes and glyphs — symbols that have already become part and parcel of Jumalon's visual vocabulary. It is a deeply reflective work that generates its mystery in its depiction of ennui and extreme vulnerability.

27

Alfredo Esquillo (b.1972)

Tagapagligtas

signed and dated 1997 (lower right)

mixed media

48" x 19" (122 cm x 48 cm)

P 100,000

Provenance:

Private Collection, Makati City

In this work, *Tagapagligtas*, by Alfredo Esquillo, who is celebrating his 25th year as an artist, a crucifix is threatened to be engulfed by flood water as a figure (who, himself, is Christ-like) is shown to be carrying an icon of Christ removed from the cross. There are maze-like barriers between them, which convey their fundamental difference and separation. Perhaps, the crucifix represents organized religion while the figure symbolizes the faith of the common man as practiced in the world.

The flood itself is Biblical; the branches shooting up indicate how high the water has risen. In his body of work, Esquillo has been exploring the concept of "loob," the interiority that structures the life of the individual, inflecting his varied expressions of faith. In this painting, he ventures: "Who is the one saving?" "What is being saved?" The answers to these questions are part of the revelation of the work's "loob" as much as that of the one looking at it.





28

A Pair of Ah-Tay Chairs

3rd Quarter of the 19th Century

Narra and Rattan

H: 42" x L: 22" x W: 22" (107 cm x 56 cm x 56 cm)

P 100,000

Provenance:

Ah Tay Workshop

Binondo, Manila

The Estilo Luis Quince was a revival of the Louis XV Style that became popular in Europe in the 3rd quarter of the 19th Century. It began in France during the latter part of Louis Philippe's reign and flourished during the 2nd Empire of Napoleon III. It became the rage in the Philippines after the opening of the Suez Canal in 1869. The style was characterized by curved frames embellished with elaborate carving of floral and fruit motifs with delicate foliage and intricate details.

This chair is an elaborate version of the usual Luis Quince chairs seen in Philippine collections today, and the intricateness of the design and the quality of the workmanship and carving definitely screams that is the work of the famous Ah Tay.

The chair stands on two delicate and graceful cabriole legs in front and a pair of square legs slightly curved at the back. The sides of the legs are grooved, the groove transforming itself into a volute on the bow-shaped apron, while the bowed edge of the apron is scalloped.

The seat support is edged with a quarter-round molding, while the seat is caned. At the sides are S-shaped arm supports on which rest gracefully curved arms ending with a scroll in front. The grooved back stile is bowed to follow the circular shape of the back support resting on a lower back stile. Surmounting it is a pierced crest, its outline shaped like a stylized bat in flight, the Chinese symbol of happiness and joy. This is because the pronunciation of the word is similar to that of good fortune. The outline of the crest, composed of grooved scallops decorated with bosses, enclose a reticulated panel carved with a central tri-lobed leaf flanked symmetrically by a leaf-scroll with a flower with four petals. The oval backrest is caned in front and at the back.

-Martin I. Tinio, Jr.



29

Oscar Zalameda (1930-2010)

Family

signed (lower left)

oil on canvas

36" x 30" (91 cm x 76 cm)

P 400,000

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

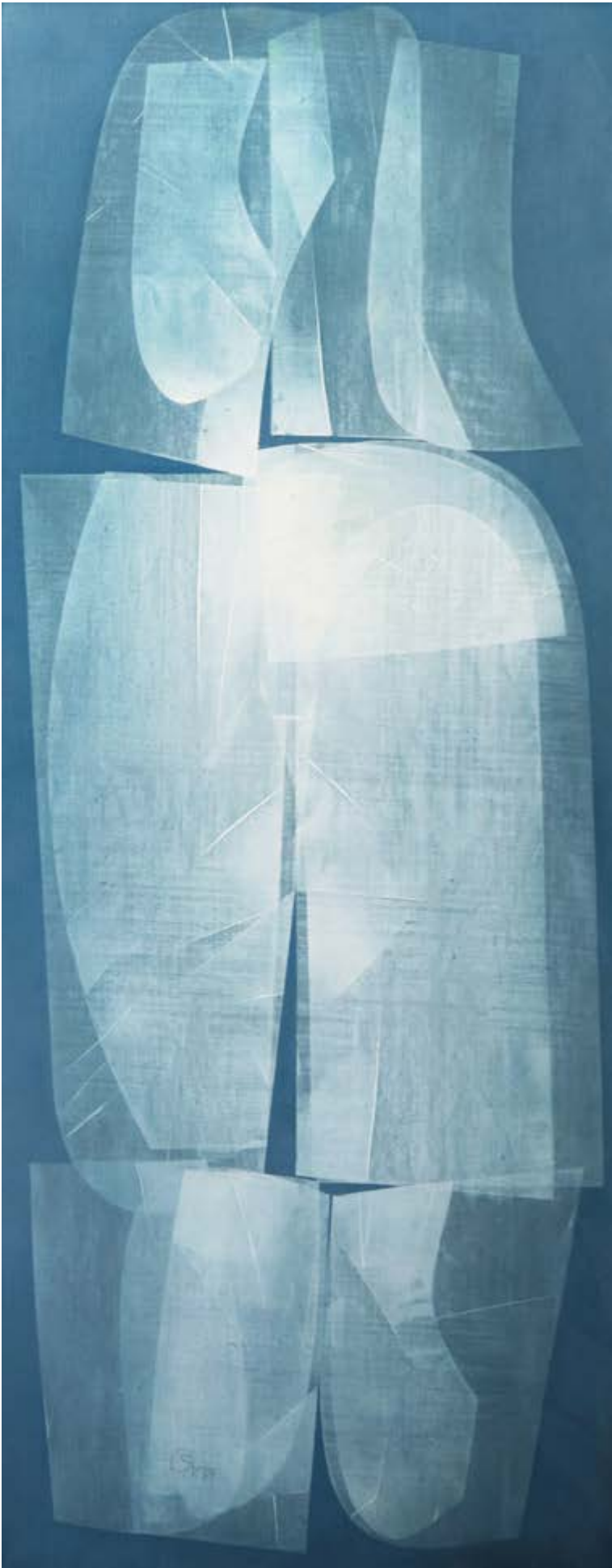
Provenance:

Private Collection, Manila

Tradition through modernity, Zalameda's art reflects the very transition that twentieth century Philippine Art experienced from the visual manifestation of a colonial agricultural nation to one that eventually opened enthusiastically to Western tastes. Though known as a jet setter, deep in his art, Zalameda is in search of a simple life. The lyrical power of Zalameda's modernist abstracted work is achieved through a developing understanding of the complexities of art and social context.

Zalameda pursues this with his almost decorative depiction of a rural family which speaks, with surprising vigor, of the notion of a meditative, peaceful world. This immersion in nature would seem to reflect Cezanne's characteristically nostalgic attitude towards the countryside of Provence.

Painted landscapes and scenes of rural life, Zalameda conjoined academic precepts of form and structure with the bright colors of impressionism. The bright colors of the composition suggest the life and vitality of the scene; the interweaving of the planes showing a derived debt to Cubism. The space is kept shallow, and the picture generally is abstract yet representational – that is, the forms in it do not lose their identities as people and not just for form's sake.



30

Romulo Olazo (1934-2015)

Diaphanous 462

signed and dated 1989 (lower left)

oil on canvas

50" x 20" (127 cm x 51 cm)

P 1,000,000

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

Provenance:

Private Collection, Makati City

Literature:

Reyes, Cid, "Romulo Olazo", Paseo Gallery, Makati City, Philippines, 2014, p. 77 (illustrated)

While his glowing surfaces and crisp details reveal her adherence to the abstract aesthetic, "Diaphanous" is purely what it is, a juxtaposition of gossamer surfaces, shapes, and textures. In being diaphanous, the objects tend to lose their identity as objects and to exist as pure irregular forms. With these particular effects, the artist is able to achieve light ethereal effects or luminous passages in the thin films of color that filter the light from the surface to increasing depths.

The work invites the viewer to mentally review the painting process as he strips layer after layer like thin veils of illusion until nothing but the dark background remains, and then reverses the process as the painting is once more recomposed and one appreciates the total image in depth. Olazo has often modified the basic layering process by crumpling and folding the fine diaphanous tissues, by heightening tonal play in thin facets, and by superimposing the gossamer sheets to stimulate overlapping surfaces. The total effect is one of sumptuousness and total elegance.

31

Ang Kiukok (1931-2005)

Mother and Child

signed and dated 1993 (upper left)

oil on canvas

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

P 4,000,000

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

Provenance:

Private Collection, Manila

At a time when modern art was pursuing one formal absolute after another, Expressionists from all over were concerned with embracing the uninhabited natural world. It was their intention to promote a new society for man as much as a new style. With fierce compassion, they depicted a world of primal, even primitive emotions, and strident color. For the Philippines own Ang Kiukok, the most primal emotions are depicted in the mother and child image, framed in strident, even dissonant fields of color — deep red and green.

In Western art, Cezanne, Monet and Renoir achieved their successes by choosing subjects carefully to suit their abilities. In the same way, Ang Kiukok, outside of his angst ridden themes, restricted himself to subjects in which he could recognize his own ideals of quiet, iconic beauty. Unlike in the style of cubism, Ang Kiukok does not fragment and dissect the human figures, leaving hints of their identity.

For Ang Kiukok, cubism was not a fragmenting or dehumanizing principle but a structuring one. The exaggerated geometrical style lends itself successfully to the subject. Structured into planes and facets, the Mother and child figure acquires an essential simplicity and austere purity.



32

Fernando Zobel (1924-1984)

Abstract

signed and dated 1975 (lower left)
watercolor on paper
11" x 15" (28 cm x 38 cm)

P 120,000

Provenance:

Private Collection, Makati City

The paradox in Zobel's art is that his complicated theories have produced paintings of an apparently elementary simplicity. Painted subject and real subject identify with each other in abstract synthesis, in colossal confrontation with the loss of the ability to attribute reality to the thing, the lost recollection of this almost divine faculty.

What Fernando Zobel presents for contemplation is the result of an inner experience, be the subject the landscape in nature or in a painting. Paring his means down to basics, Zobel produced images that anticipated Minimalism and Zen yet still bearing a quiet resilience and vitality.



PROPERTY FROM THE RENE AND ANN PUNO COLLECTION

33

Mauro Malang Santos (1928-2017)

Family

signed and dated 1986 (lower right)
acrylic on board
18" x 13 1/2" (46 cm x 34 cm)

P 180,000

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

The leap from illustrational art to lightweight genre painting was a felicitous one in the case of Mauro Malang Santos. Gradually in the 60s, Malang emerged as a serious artist with a knack for abstract figuration, shedding off his earlier illustrational manner by as much as 90%. Influences from Picasso and Matisse to Manansala and Ang Kiukok formed the basis of a style generous in its enumeration of images, range of warm colors, and evocation of joyous parochialism. It is all so whimsical, with a compact, greeting-card pretty charm. The laid back atmosphere of rural family life is typified in this depiction of a family, manifesting the simplifications during the mid-career stage of Malang's metamorphosis. Malang was not interested in depicting a realistic image, but rather in creating an illusion of mass and size.



34

JC Jacinto (b.1985)

*The Breath Of Something Ancient In
The Wind*

signed and dated 2013 (lower right)

oil on panel

48" x 24" (122 cm x 61 cm)

P 60,000

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

JC Jacinto brings to the surface a 'psychic reality' that we normally have access to only in our dreams. Here, in an alternate universe all his own, JC Jacinto treads the thin line between "what is beautiful" with "what is hauntingly disquieting". JC Jacinto's ambiguous subject is visually captured probably in the process of metamorphosing into another form. Although the painting's organic form shows the influence of surrealism, many of the visual elements in the entire picture testify to Jacinto's highly individual imagination.

This does not distract from the force of the image, whose form gives the work an enigmatic quality.

PROPERTY FROM THE DR. ALEJANDRO ROCES
LEGARDA COLLECTION

35

**The Roces - Legarda Escritorio
A Side-by-Side Secretary Desk with
Bookcases**

3rd Decade of the 20th Century

Narra, Glass & Brass

H: 55 1/4" x L: 58" x W: 20" (140 cm x 147 cm x 51 cm)

P 240,000

Provenance:

Heirs of Dr. Alejandro Roces Legarda

The Edwardian Style of furniture and interiors was named after King Edward VII, the randy son of Queen Victoria, who ruled from 1901-1910. A well-traveled man who loved luxury, his taste incorporated an eclectic mix of the Tudor, Regency and Sheraton Styles together with that of the Arts and Crafts Movement and Art Nouveau. The style was characterized by a shift from the heavy and dark interiors of the Victorian Era to light and airy rooms painted in pastel colors. Popular in England and the United States until the advent of the First World War, the furniture style was brought over to the Philippines shortly after that and remained fashionable in Philippine interiors until it was overrun by the Art Deco Movement in the late 1930s.

When a secretary desk is cut in half vertically to provide an escritoire half as wide as usual on one side and a glassed door cabinet on the other, this piece of furniture is called a side-by-side secretary. When closed, the secretary desk looks like a cross between a commode-dresser, a slant top desk and a book case, the last usually made with glassed doors.

This slant-top desk with a fall front, because of its delicate lines, was certainly made for a lady. Made entirely of narra, it stands on eight, slim, turned, tapering legs with bun feet that support a carcass base with projections corresponding to the entablatures of the front legs; the front and the sides of which are carved with an acanthus frieze. The central desk portion juts out, its two front feet supporting two pairs of small drawers, the ones on top of lower height than the ones below. The drawers are decorated with a molding and provided with a drawer pull carved in the shape of an open flower.

The slant-top surface of the desk is framed and has carved flower drawer pulls at each upper corner. When opened, a secondary work surface is revealed with small shelves, small drawers and nooks stacked at the back. The top of the desk acts as a shelf and is backed by an arched back decorated with an acanthus frieze on top.

On either side of the escritoire is a low cabinet with a framed door and a carved drawer pull. Above it are three shelves enclosed by glass at the side and a narra-framed glass door. The shelves were used to hold small books or bibelots.

-Martin I. Tinio, Jr.





36

Fernando Zobel (1924-1984)

San Rafael

signed and dated 1964 (verso)

oil on canvas

18" x 15" (46 cm x 38 cm)

P 2,200,000

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

Provenance:

Bertha Schaefer Gallery, New York City

Private Collection, Makati City

Exhibited:

Colombus Gallery of Fine Arts (present-day Columbus Museum of Art), Columbus, Ohio, United States, 1974

Beginning in 1963, Fernando Zobel had begun his long sojourn into one of his most productive periods of his artistic career. In this period, Zobel veered away from his monochromatic hues of white and stark black that were felt in his earlier *Serie Negra* series into his more internationally renowned colors and aesthetics. As recounted to art historian and Zobel's biographer Rafael Pérez-Madero denoted in his book, *Zóbel: La Serie Blanca* (Ediciones Rayela, 1978) about changing his theme and style, he quipped: "*The theme is movement expressed metaphorically by the use of line. The movement of leaves, of trees, of people; movement observed, felt, never imitated but, I hope, translated.*" In this painting *San Rafael*, Zobel slowly enveloped the colors of ochres and greys that form into an overshadowing light emulsifying out of the stark contrasting dark background. In the frenetic brushstrokes poured into the canvas shows the depth, on which a stark light hampers the sharp black lines that aim to cloud the bright hues of yellow that break free out of its clutches. What is keen to note is that there is a parallelism in his work by referencing Raphael in its title, the archangel who from the Book of Tobit in the Catholic liturgy casted out a demon during the journey of Tobiah in Egypt.

By this time, Zobel was working on his personal project of exhibiting Spanish modern and contemporary art in the Casas Colgadas (Hanging Houses) in his adopted city of Cuenca that will later become the Museo Abstracto de Español.





PROPERTY FROM THE RICHARD AND SANDRA
LOPEZ COLLECTION

37

Three Crowns

a.) Large

1st Quarter of the 19th Century (1817)

silver

large: H: 12" D: 12" (30 cm x 30 cm)

b.) Medium

Mid-19th Century

silver

medium: H: 10 1/2" D: 9 1/2" (27 cm x 24 cm)

c.) Small

Last Quarter of the 18th Century

Gold-Plated Silver

small: H: 4 1/2" D: 6 1/2" (11 cm x 17 cm)

P 80,000

Large Crown:

This large royal crown with four arches aka *corona real* was worn by a large statue of the Blessed Virgin Mary that was at least 1.5 meters in height. The crown is composed of a cirlet chased with twelve eight-pointed stars bordered on either side by a row of bosses between pairs of very thin beaded fillets. Above the cirlet are four large rococo reserves bordered by C-scrolls and foliate scrolls alternating with smaller reserves. On one of the large reserves is chased the date 1817, the year the crown was made. Joining the various reserves at the bottom are large symmetrical C-scrolls decorated with smaller rococo reserves on their open spaces.

Four arches emanating from the tip of each large reserve are joined together at the top by a ball surmounted by a cross on a tiny orb. The arches are slightly embossed with a series of tiny bosses flanked by a paisley pattern with foliate scrollwork on the outer edges.

Medium-Sized Crown:

This medium-sized crown with eight arches is called a *corona imperial* or imperial crown, one worn by an emperor. Theoretically, one worn by an empress should have six arches, but this was not strictly followed in Philippine iconography. The arches are surmounted by an orb with a foliated cross.

This particular crown is merely chased, with no hint of embossing whatsoever. The background of the piece is punched back to enable the foliate design to seemingly float. The pattern of the design was inspired by textile patterns found in European brocade.

Small Crown:

This small, gold-plated royal crown was made for either a statue of the Blessed Virgin or a Sto. Nino. It is of a type that was popular in the 18th century, when the aureole was incorporated into the arches of the crown that face the viewer.

The crown is rococo in spirit and design, but the asymmetry that characterized pure rococo is missing. The reserves, including the foliate scrollwork, of the crown are still symmetrical in form, showing the effect of the previous baroque period.

-Martin I. Tinio, Jr.



38

Macario Vitalis (1898–1990)

Untitled

signed and dated 1985 (verso)

oil on canvas

21" x 28 1/2" (53 cm x 71 cm)

P 200,000

Provenance:

Private Collection, Muntinlupa City

The scenes Vitalis painted in Europe reveal something of his nostalgic attitude towards the area. The view has a certain timelessness — no fishing boats on the water, no people in the streets — and the only indications of modern life are turned into compositional devices that lock the picture together. This accounts for the simplification of the scene. The composition is based on the succession of interlocking spurs, a series of arcs repeated in the shapes of the harbor, and more.

Vitalis' landscapes gradually evolved from the tapestry of mosaic style of compositions which reflected an emergent personal take on Cubism. Whereas other artists' forms are complicated, Vitalis' are simplified. Whereas other artists intensify detail, Vitalis eliminates it.

Coping with the challenge of perspective, has worked by necessity in two dimensions, Vitalis has loosened the principles of perspective to capitalize on flat patterns.

As a background, Vitalis bought a cottage in Brittany, which is the dream of many, a painter. Brittany is the favorite hideaway of artists in France. It is near the sea. The sky is beautiful, and the sunlight is very congenial to realist, impressionist or other painters who swear by nature. Juan Luna, by the way, also an Ilocano, went along with French painters to Brittany.

39

Jerry Elizalde Navarro (1924-1999)

The Rush of Birdsong Breaking the Bali Dawn

signed and dated 1992 (left)

oil on canvas

52 1/2" x 35" (133 cm x 89 cm)

P 1,400,000

Provenance:

The Drawing Room

The Liberation of Color. Jerry Elizalde Navarro seems almost too affable for a guy whose soulful art has in its own way torn through the fabric of Filipino painting and even through the hard surface of sculpture. His canvases have managed to imprint their agitated force on the local art scene.

Jerry Elizalde Navarro is the painter-poet, alluring, seasoned by the decadism "unpindownable" for his love of life, witty down to his written verses. His art is as New York-ish as it is Asian.

In 1964, he visited New York as a member of the design group of the Philippine delegation to the World's Fair where he was commissioned to install a large iron mural). The Big Apple was also where he took his first stride towards his personal style with all that exposure to the works of the then internationally established painters and one painter in particular, Wassily Kandinsky. Known for exuding a certain explosive force in his art, Kandinsky prefigured the endless visual motions of abstraction.

His works also bear footprints of Japanese sojourn he did, but in this work, this episode is not as discernible as his immersion in Bali. The Indonesian island of Bali has been both an artistic inspiration and a second home to innumerable painters, Asian and Western alike, for more than a century. The lure of the island no less powerful today as it was then. Jerry Elizalde Navarro's visual vocabulary has acquired a new depth which has resulted in work that celebrates the free spirit of art and the joy of life. His Balinese sojourn started when he became the first Filipino artist at the Yayasan Dharma Seni Museum Neka, in Bali, Indonesia. Eventually Navarro was touched by the island's Hindu based traditions and in the movements and form. An impact apparent enough for him to entitle one of his shows Bali in my Mind (1989).

As well as the island's effect on his use of color and his gestural cum calligraphic mark - marking, Navarro's Bali sojourn has also sharpened up his drawing and reawakened and developed his figurative work. Navarro experienced in Bali seeing nature in terms of dynamic forces rather than as purely visual phenomena. With that Balinese spirit, Navarro brought to the oil medium a basically new style: painterly handling, full bodied color.





40

Mark Justiniani (b.1966)

Mag-aaral

signed and dated 2012 (lower right)

oil on canvas

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

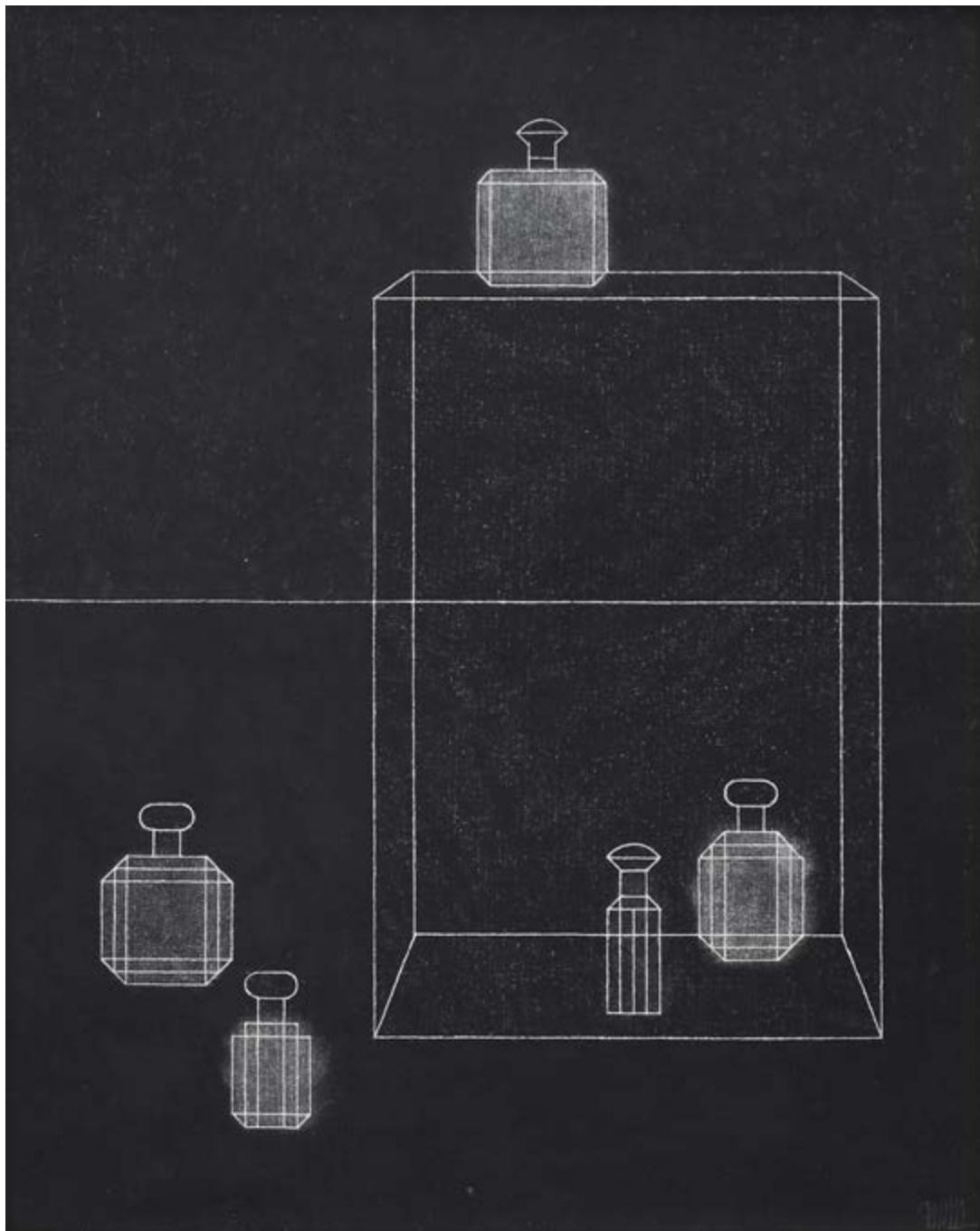
P 700,000

Provenance:

Private Collection, Manila

Justiniani combines a love for the fantastic, grotesque and humorous with a faith in the ebullient force of human life. Mark Justiniani's work is informed by contemporary collaborative mural art, deeply personal experience, a keen awareness of social issues and an astute reading of Filipino folk art traditions and language. Justiniani's art is not a simple reading of the modern world but is a finely balanced interpretation of historical fact with a contemporary perspective. The works springs from the artist's investigation of folk culture including the use of language and what one may draw from it is indicative of the indigenous frame of mind. When Justiniani introduces a comic note, he is more complex than a cartoon figure, for he is also the sign of the ludicrous and the absurd.

At times the images seem to take place in an enclosed place but the artist may evoke a theatrical tableau. A certain abstract reserve, explains why the art of Justiniani seems frozen in time, when people might look first of all for sentiment and emotional drama in a folksy painting. In spite of the tangibility of Justiniani's subjects, the logic of their relation to one another, his art is otherworldly. The satisfaction it gives us is based on the sense of order within a limited world.



41

Arturo Luz (b.1926)

5 Bottles

signed (lower right)
and dated 1994 (verso)

acrylic on canvas
30" x 24" (76 cm x 61 cm)

P 300,000

Provenance:

Acquired directly from the artist

This work by National Artist Arturo Luz features a rare subject matter in the master's canon. Employing his signature palette of black and white, Luz depicts five perfume bottles by which its distancing is harmonious to each other. A vertical cube and a horizon line underscore foreground and background, surface and depth, emphasizing their relative positions to each other. Despite the economy of details, no two bottles are exactly alike and each anchors the viewer's attention in its own way, creating an implied web of connections. Its minimalism is uniquely Luz's — a distillation of forms that captures the essence of everyday objects.

42

The Fabella Kamagong Aparador

2nd Quarter of the 19th Century

Kamagong, Lanite, Carabao Bone & Silver

H: 92" x L: 52" x L: 24" (234 cm x 132 cm x 61 cm)

P 2,200,000

Provenance:

Heirs of Dr. Jose Fernandez Fabella

Kamagong furniture was only for the very rich. Aside from the material being very hard to find, the density and hardness of the wood made it extremely difficult to work with. Artisans working with kamagong had to sharpen their tools almost every half hour and a wrong move during carving usually resulted in a chipped chisel blade. Furthermore, kamagong sawdust was very fine and tended to get into the pores of the skin, making it itch.

This towering cabinet, made entirely of kamagong, is the tallest that has ever come into the market and is said to be one of a pair. It has a wide base supported at the corners by four turned, vase-shaped feet surmounted by three rings and narrow, straight aprons at the sides and an apron board in front in the shape of an inverted truncated pediment. The aprons are bordered with parallel lanite line-inlay and have a half-round molding at the bottom. A diamond-shaped star with rays composed of half lanite and half kamagong decorates the center of the apron board in front.

The base of the cabinet extends slightly over the front and sides of the carcass and has a semicircular protrusion on either side that corresponds to the shape of the engaged colonnette above it. The surface of the extension is incised with a molding, while the sides are inlaid with a series of carabao-bone discs with a dot in the center.

The front of the cabinet consists of a pair of framed door panels, flanked on either side by an engaged attenuated colonnette on a turned, urn-shaped base and topped by a stylized Corinthian capital. The door frames, embellished at each edge with a border of lanite line-inlay, each have a large turned kamagong pull inlaid with a silver disc at the center. The right door has an oval silver keyhole shield. The door panels consist of several narrow kamagong planks ingeniously joined together to form a pleasing pattern of light and dark wood. The fact that the joints of the door panels are not discernable attests to the skill of the artisan who made the cabinet. When opened, four shelves are revealed, but, strangely, there are no drawers.

The sides of the cabinet are solid planks decorated with parallel lanite line-inlay in the form of a large oblong with quadrant corners. The entablature follows the rectangular shape of the carcass and is topped with a cymatium molding inlaid at the top with a row of bone discs similar to that found on the base of the cabinet.



President Manuel L. Quezon with his Secretary of Health José Fabella

At each corner of the entablature is a narrow kamagong plinth, line-inlaid on their exposed sides with lanite in an oblong design with quadrant corners. A turned, urn-shaped finial terminates the plinth. Between the plinths, in front and at the sides, are narrow horizontal panels line-inlaid with a lanite border. Within this border are several large overlapping diamond-shaped lozenges of lanite line-inlay decorated at the center with a light-colored kamagong lozenge inlaid with a stellar pattern of the same shape but with the rays composed half of kamagong and half of carabao bone.

The cabinet belonged to Jose Fernandez Fabella who was born in Pagsanjan, Laguna to one of the town's leading families. After completing his secondary education at the Ateneo de Manila, he enrolled at the Philippine Normal College for a preparatory course in medicine. He obtained his medical degree in 1912 at Rush Medical College, formerly affiliated with the University of Chicago, and worked as an intern, and later, as resident physician at the Children's Free Hospital in Milwaukee, Wisconsin. He took postgraduate courses in children's diseases at Charité-Krankenhaus in Berlin, Germany in 1914 and at the New York Post Graduate Medical School in 1920.

On his return to the Philippines, Fabella was appointed secretary of the Philippine Islands Anti-Tuberculosis Society from 1914-16 and served as the first secretary, and later as executive director of the Public Welfare Board from 1914-1921. He served as the Public Welfare Commissioner before he became the first Director of the Bureau of Health in 1936 and the first secretary of the Department of Health and Public Welfare in 1941. During his stint in government, he initiated the coordination and regulations of various welfare services including operation of puericulture centers. In 1922, he opened a midwifery training school in Sta. Cruz, Manila which was the progenitor of the Maternity and Children's Hospital which is now the Dr. Jose Fabella Memorial Hospital. He also initiated the development of a children's village called Welfareville in Mandaluyong, Rizal where the government's child-caring institutions were established. The first child health surveys and studies of Filipino diet were conducted under his leadership.

-Martin I. Tinio, Jr.



PROPERTY FORMERLY IN THE AMBASSADOR AND
MRS J.V. CRUZ COLLECTION

43

Vicente Manansala (1910-1981)

Kahig

signed and dated 1973 (upper left)

oil on canvas

33" x 39" (84 cm x 99 cm)

P 8,000,000

Provenance:

Acquired directly from the artist by Ambassador and

Mrs. J.V. Cruz

Christies, Asian 20th Century Art, Hong Kong, 31 May
2015, Lot 456

Literature:

Paras-Perez, Rod., Manansala, PLC Publications, Manila,
Philippines, 1980 p. 89 (illustrated)

Manansala's art is proof that if a painting is going to be abstract at all it doesn't have to be totally so, with no connection whatsoever with the world of visible reality. Manansala fits in the human figures by means of distortion and changes in scale and proportion to the general design. In a style which is representational but not realist, Manansala was concerned with conveying the essence of the feral sport known as sabong.

Vicente Manansala's themes are immersed in the Philippine milieu like the sabong (cockfight). In the postwar years through the 1950s, the artist lived in San Francisco del Monte, in a house overlooking a creek. Here, he did a lot of watercolors on roosters and hens, singly or in pairs. This was probably a carryover from the favorite theme among genre painters at the time, the sabongero and his gamecock. It is the sabong as much as the sabongeros that is the thematic focus.

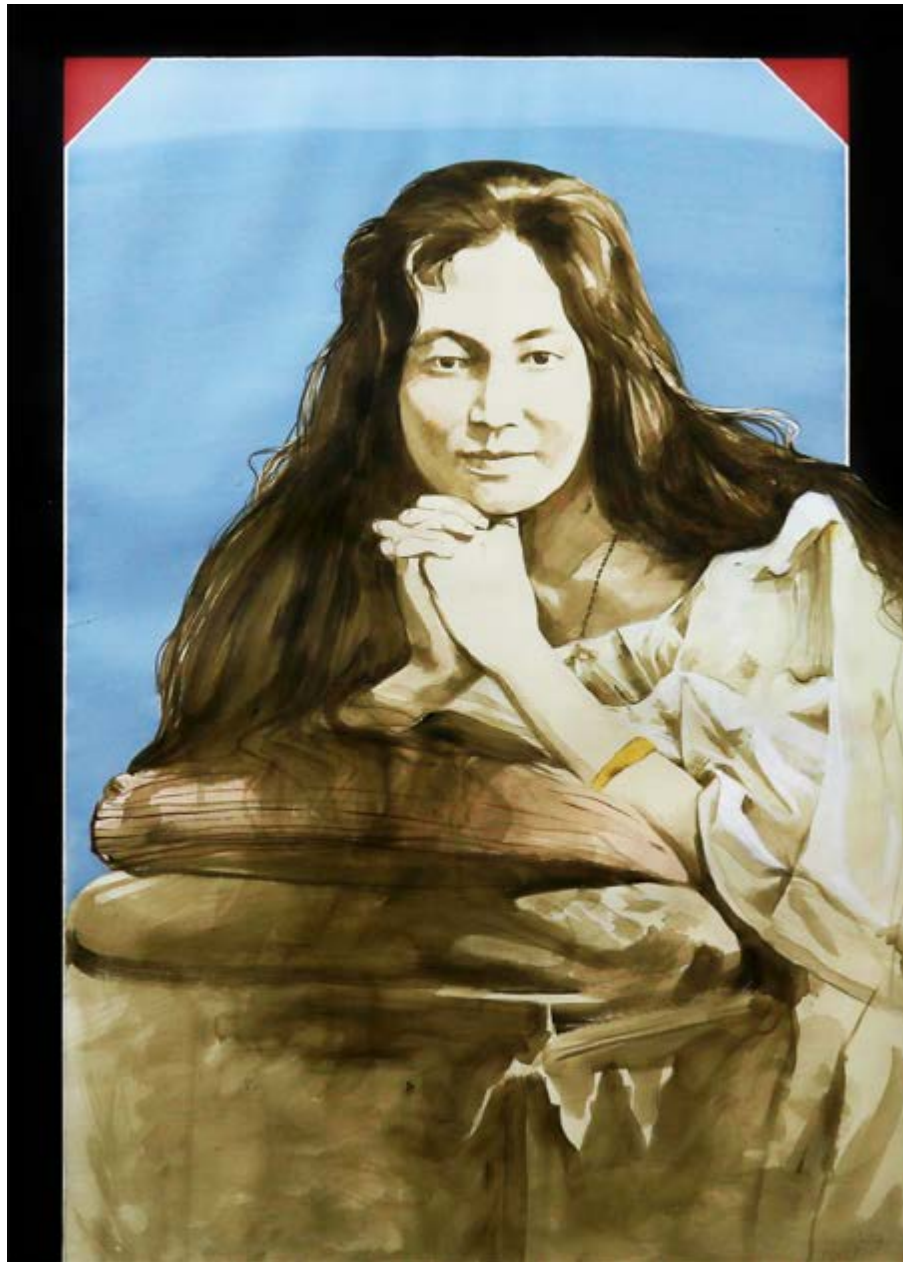
The usual icon of the sabongero is a rural fellow with a kerchief tied around head, seated on haunches, and holding his gamecock.

Regardless of the fragmentation, Manansala retained the suggestion of form and identity of the main subject matter. There are hints of the details of the faces but they remain hints.

Manansala fragmented the surface into multiple color planes, using the relationship between the color, shape and space to create a texture that emphasizes the play of light, which in turn gives the painting a multidimensional quality.

"Sabongero" exemplifies the artist's ability to convey the significance of the fleeting moment — notably in this painting, through the body language of the chickens.





44

Benedicto Cabrera (b.1942)

Untitled (Larawan Series)

signed and dated 1984 (lower right)

acrylic on paper

29 1/2" x 22" (74 cm x 56 cm)

P 2,200,000

Provenance:

Private Collection, Manila

Almost all the 19th century Filipina women in Bencab's oeuvre belong to the Indio class. Cid Reyes wrote in 1998: "Lying at the heart of this artistic decision is the painful scorn and derision suffered by these indias, a factual record of which is distinctly etched in the travel narratives of 19th century chroniclers and visitors. Succeeding travelers took their turn heaping insult on the person of the poor Filipina."

Thus with jaundiced eyes did the 19th century foreigners regard the Filipina. But in the eyes of an ardent nationalist like Bencab, a reversal in outlook was gallantly forthcoming, in a grand celebration on the canvas, the artist conceives the Filipina as an India Brava, a portrait in grace and civility, rising boldly from the grief of her poverty and ignorance, through sheer endurance and industry, even as she attends to the duties of motherhood and domestic tedium.

Larawan, the Filipino term for photograph, carries emotional and pictorial reverberations in the art of Bencab. Once, when asked to explain his concern with the depiction of "The Filipino", Bencab replied: "I am interested in the investigation of the various and differing social and cultural aspects of the Filipino personality. I can't think of any other reason. This 'investigation' however, is clearly not just an exploration of what is widely perceived as a form of national neurosis.

This long haired 'India' has a more contemporary feel to it, with her direct stare and smiling demeanor immediately engaging the audience, an aura which is a far cry from the heavy-handed circumstances of Bencab's Larawan series.



PROPERTY FROM THE DEAN
LEOVINO MA. GARCIA COLLECTION

45

Jose Tence Ruiz (b.1956)

Madonna Bellumbella

signed and dated 2009 (lower left)

oil on canvas

72" x 48" (182 cm x 122 cm)

P 180,000

In this powerful allegorical portrait, *Madonna Bellumbella*, Jose Tence Ruiz visualizes the muse of war as a heavily stylized figure ("bellum," after all, is Latin for "war"). Her metallic, hollow dress is made up of concatenation of Bs, with one proudly emblazoned on her chest, which recalls Hawthorne's *Scarlet Letter*. Striding against a dystrophic sky, she effortlessly carries the hulking detritus of the machinery of destruction — at once evidence of what has come to pass and a dire warning for the future. This work, which belongs to a continuing series of Tence Ruiz's depiction of women as harbingers of history, revivifies painting's role of providing symbolic representation to the large and sweeping movements of the human saga across the ages.



46

Eduardo Castrillo (1942-2016)

Crucifix

signed

cut and welded brass

45" x 108" (114 cm x 274 cm)

P 500,000

Provenance:

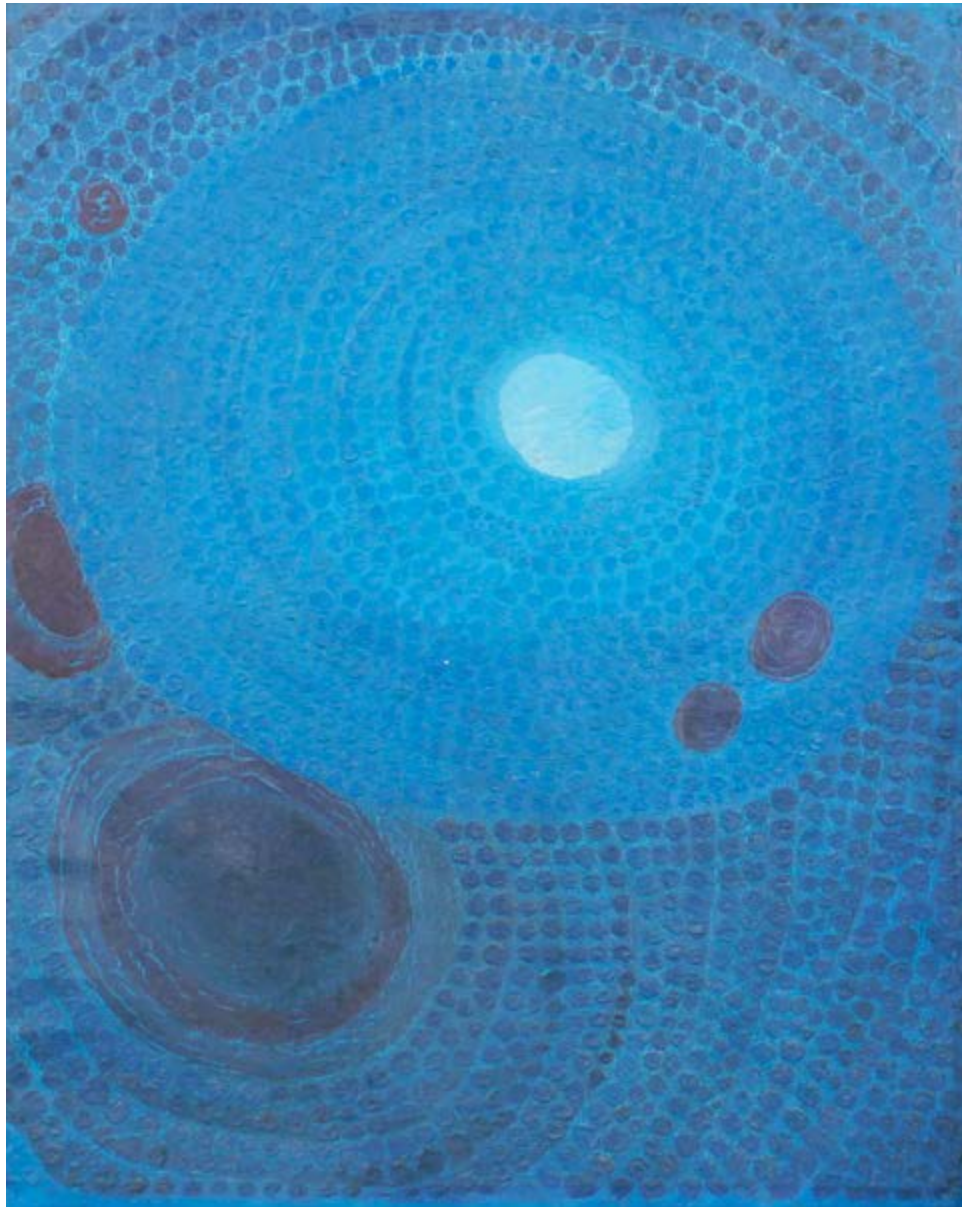
Private Collection, Manila

"Consummatum est!" ("It is finished.") were the final words of Jesus Christ as He veered in agony and loudly shouted unto the heavens, before passing away from this mortal world.

This Crucifix has been carefully rendered by Eduardo Castrillo, one of the foremost Philippine modernist sculptors. Guided by his personal religious convictions, Castrillo contemplated about his personal struggles and inner demons permeated in this majestic metal sculpture.

Peculiar in this sculpture is that Castrillo focuses primarily on the muscular torso of Christ's body, instead of recreating the scene of His crucifixion and the cross in its entirety. It was envisioned that this commissioned piece was developed in order for the sculpture to be hung from above, as a means of devotion in a private chapel. A relative counterpart to this sculpture is the massive Christ the Cross in 1997 made in cut and welded brass and infused with carved hardwood located in the Parish Church of Don Bosco College in Makati, of which Castrillo was himself an alumnus in 1954.





47

Nena Saguil (1914-1994)

Labyrinth Huile

signed and dated 1971 (verso)

oil on canvas

29 1/4" x 23 1/4" (74 cm x 59 cm)

P 800,000

Provenance:

Acquired directly from the artist by
the present owner

The color blue has always been a medium to express one's emotion in art, since antiquity. For blue, is not a mere color of peace, but rather captures the vivid fantasies that can baffle the inner mind and can even touch the emotions of its viewer. For the greater part of her artistic life, the artist Nena Saguil utilized this color of such varied connotations into depicting her own fantasies and visions unto the canvass. Upon her decision to permanently reside in Paris, Saguil was motivated to breakout from the mold of her more illustrious male contemporaries: Hernardo R. Ocampo, Galo Ocampo and Cesar Legaspi who were becoming respective vanguards of the Philippine Neo-Realist School. Saguil ventured into more contemplation in her art through her fervent readings of realist literature and fictions George Elliot, Somerset Maugham, Immanuel Kant and even the Marquis de Sade made available in her fervent visits to the Malraux Library, a stone thrown away from her apartment. In the process of obsessive readings, Saguil embarked into producing a series of monochromatic abstractions in color blue, thus beginning of her "Blue Period".

For the artist, the color blue as showcased in this work from 1971 symbolizes healing and solace, that actuated with the monochromatic orbs and spheres that form a labyrinth of planets and stars that are spread out representing the infinite galaxies, by which Saguil gives us a glimpse into. Here, Saguil depicts the galaxies being subsumed by orbs that serve as black holes engulfing the smaller stars and planets into its vortex, but is being defeated by radiant light of the white sun as it begins to brighten the darkness. Critic Emmanuel Torres recounted in a retrospective of the artist, he comments on this phase of Saguil's works: "*Just as H.R. Ocampo used to boast that nobody painted red the way he did, Saguil could claim the same for blue in its monochrome densities and subtleties*" (as published in *Nena Saguil: Landscapes and Inscapes: From the Material World to the Spiritual* by Emmanuel Torres. Ateneo Art Gallery, 2003).



48

Federico Aguilar Alcuaz (1932-2011)

Quatro Marias (Tres Marias Series)

signed and dated 1986 (lower left)

oil on canvas

30" x 38" (76 cm x 97 cm)

P 500,000

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

Provenance:

Private Collection, Makati City

The art of Federico Aguilar Alcuaz covers a wide range of genres and styles, from the simplest of portraits to the most complex abstraction. And figurative painting is one of the strongest aspects of the art of Alcuaz. This elegant ingenue "Marias" might as well be lounging in a large hotel suite: behind these uncomplicated figures is a subtle evocation of female grace.

The artist, Alcuaz, was for quite some time a resident of the Manila Pavillion. He occupied a studio suite on the twentieth floor of the hotel. The suite seems to have been carefully designated for specific works; an easel stands in one of the rooms where paintings such as *Tres Marias* were done. And on the other, a different easel is in place for abstract compositions. Both rooms command a panoramic view of the Walled City.

Women have always been favorite subjects of Alcuaz. Sometimes Alcuaz portrays them nude, others prefer to paint them fully clothed. Among Alcuaz's well known works were the *Tres Marias* series. These are lyrical scenes of women at rest rendered in impressionistic brushstrokes. These works depicting elegant women in their beribboned dresses, Victorian hats and long tresses evoke a turn of the century romanticism vivid in the art of great painters of the nineteenth century.

Like his nudes, his somber yet glowing color scheme must have come from the influence of Velasquez and Goya, and in these he also shares kinship with Juan Luna.

PROPERTY FROM THE PATRICK REYNO
COLLECTION

49

Jerry Elizalde Navarro (1924-1999)

Various Voices, Various Rooms

signed (left)

ca. 1955

mixed media

60" x 48" (152 cm x 122 cm)

P 1,800,000

Provenance:

Acquired directly from the estate of the artist

Somewhere in his career, Jerry Elizalde Navarro absorbed Japanese aesthetic so completely that they became incorporated into his personal style, as can be seen in the forms, which stand out against their backgrounds in clear linear delineations, offset by broad, flat patterns.

Painters such as Jerry Elizalde Navarro believe that there is such a fundamental contradiction between painting abstractly from real objects (no matter how abstracted) that if a painting is going to be abstract at all it should be totally so, with no connection whatsoever with the world of visible reality.

Navarro expresses concern with flattening the picture space to focus on the formal elements of color and shape. The viewer more fully enjoys pure form, pure color and pure arrangement because we are less diverted by incidental interests. With the tangibility of Navarro's forms, and the logic of their relation to one another, his abstraction is otherworldly.



50

Ang Kiukok (1931-2005)

Tenth Station: Jesus Stripped Off His Garments

signed and dated 1997 (upper left)

oil on canvas

60" x 24" (152 cm x 61 cm)

P 6,000,000

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

Provenance:

Private Collection, Manila

Exhibited:

Metropolitan Museum of Manila, "Ang Kiukok; A
Retrospective", Manila, Philippines, 2000

Finale Art File, "Via Dolorosa - Ang Kiukok" Makati City,
Philippines, April 11 - 29, 2017

Literature:

Roces, Alfredo, *Kiukok: Deconstructing Despair*, Finale
Art File, Mandaluyong City, Philippines, p. 401
(illustrated);

Finale Art File, "Via Dolorosa - Ang Kiukok", Makati
City, Philippines, 2017, (illustrated)

Jesus' downward gaze does not directly engage the eye of the spectator. With all profundity and mystery it is one of the more poetical and sublime pictures of Christ as depicted by Ang Kiukok. One of the most purely poetical pictures of divine suffering he produced.

"In the earliest crosses, the figure of Christ is straight and erect, placed symmetrically along the center line of the cross, with the eyes wide open and neither face nor body giving any indication of pain. Writing on the subject Henry Clifford has said, "As time goes on, the head gradually droops, and the body starts to bend slightly to the left, under the weight of suffering. The next development is to show the figure of Christ dead on the cross and the body curved out more and more. While it is not an infallible rule, roughly speaking, these painted crosses can be dated almost by the degree of curvature up until the time of Giotto."

Ang Kiukok borrows its approach and techniques to pursue the opposite i.e., to synthesize what has been broken down into a unified interpretation of human agony. In his maturity, Ang Kiukok's essential subject became even more the violence of the elements, above all of the forces that both create and destroy. It is no wonder that cave paintings are still invested with so powerful an emotional reality. This emotional reality, sometimes departing far from visual reality, is the preoccupation of the expressionistic artist today.

Although Ang Kiukok reduces his images into basic planes and shapes to bring out only the most elemental forms, his works nevertheless ably achieves emotional power within the context of a contemporary art idiom. The cross is in no landscape or other spatial setting. Its Spartan design and intense, but quietly expressed feeling make this a powerful image reminiscent of some of Medieval frescoes in the convents of Europe.

The formal balance as brought by the centrality of the cross imbues a spiritual restraint to an otherwise raging theme. This image has a more self contained, meditative feel about it. This depiction of Christ with the Cross behind him is an outraged cry of protest on one hand and a quiet plea on the other, against man's inhumanity to man, against corruption, meanness and human degradation.







51

Augusto Albor (b.1948)

Temple-R7

signed and dated 2007 (bottom)

acrylic on canvas

60" x 125" (152 cm x 318 cm)

P 700,000

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

Provenance:

Private Collection, Makati City

Neo-abstractionist Augusto Albor describes himself, not as a mere abstractionist but as a painter of imagined realities through his non-objectivist works. This work titled *Temple-R7* evokes his ode to his mentorship to his professor, the modernist Florencio B. Concepcion whose mastery of the acrylic paint is layered seamlessly unto the canvas to provide a delicate hue of sepia that gradient harmoniously by forming stupas of Indonesian temples. Albor relates his works to his inspiration towards culture and history particularly on found objects including Oriental ceramics, Indonesian textiles and Southeast Asian architecture. The impressed lines unto the canvas, form a uniquely stairway that is reminiscent of the steeples of Angkor Wat in the forests of Cambodia.

As with the stupas and colonnades surrounding the temple complex, Albor transitions the viewer into seeing the temples from a bird's eye view overlooking then the majestic silhouette of the once formidable regal temple and its thriving civilization that has since been lost into history, and rediscovered for the enjoyment of the world once.

PROPERTY FROM THE DR. ALEJANDRO ROCES LEGARDA COLLECTION

52

Bookcase or Large Vitrine

3rd Decade of the 20th Century

Narra and Glass

H: 55 1/4" x L: 58" x W: 20" (140 cm x 147 cm x 51 cm)

P 280,000

Provenance:

Heirs of Dr. Alejandro Rocés Legarda

Among the furniture styles that flourished during the Edwardian Era, 1901-1910, was those done in the Arts and Crafts style. The pieces tended to be very rectilinear, meaning it had many straight lines, often with an emphasis on vertical and elongated forms. It was usually made of dark wood, and any hardware is made of wood or simple metal shapes. In general, the decoration on these furniture pieces is minimal, allowing the natural materials and crafted details to shine.

This narra bookcase is a local version of the Arts and Crafts style. It stands on eight legs, four in front and four behind. Those at the front corners are short dumpy cabriole legs, while the middle front legs and those at the sides are just straight ones that follow the outline of the cabriole legs at each corner. The bottom of the bookcase consists of four low cabinets, each with a turned drawer pull. The two doors in the middle are divided into four in a checkerboard design, while those at the sides are plain.

Above the cabinets are bookshelves with glazed doors, the two at the center being taller and double the width of those on either side. The glass doors are composed of vertical and horizontal glazing bars that form a lattice pattern with panes of beveled glass in front and at the sides. The piece, although simple in design, exudes an air of delicacy and elegance.

-Martin I. Tinio, Jr.





53

Alfonso Ossorio (1916-1990)

Crucifix for Season of Pentecost

signed (lower right)

ca. 1940

mixed media on paper

30" x 22" (76 cm x 56 cm)

P 1,200,000

Provenance:

Private Collection, USA

In this early phase of his life, Ossorio embraced German Renaissance portraiture in his prints and earlier paintings, primarily from the 15th century master Albrecht Dürer (1471-1528). The works by Dürer of his dream-like realism made an impact on the young man that was mixed with his personal Catholic devotion. A highlight is this watercolor on paper done in the late 1940's, *The Crucifix for the Season of Pentecost* in which the Christ figure as depicted by Ossorio seems magically suspended, as if weightless. Everything is unreal or half real. Even if general society did not recall the passion, death and resurrection of Jesus Christ as narrated from scripture, we would be made aware that the subject of this spiritual being, whose sacrifice is transformed from a sign of torment, to that of a divine revelation.

The beauty of this work as shown in this composition is presented in such a manner, that an illiterate can be able to grasp the narrative as shown. As a whole, resurrection or rebirth is the message or "sermon" of these paintings. Ossorio's art thus becomes literary but on a cosmic and visionary plane. Christ has weightlessness about him. His arms are outstretched and in this he foreshadows his crucifixion and prefigures his own rising from the tomb. The composition is noteworthy for the sacristy and simplicity of the composition, the firmly closed off space, and the extensive use of greens in the tunic and red in the cruciform backdrop.

Ossorio's deep scholarly and spiritual links with Catholicism and early liturgical art became fully consumed into a graphic spirituality that was more attuned with his own contemporary culture. Ossorio's esoteric works stand outside the development of the arts; he had no precursors, except in terms of technique. His visions reflect a mingling of intense personal forces and fantasy, with medieval pietism and even hints of Renaissance Platonism. Ossorio's craftsmanship and draftsman ship goes back to his love for medieval art and to the precise craft of wood engraving. While not abandoning the visual clarity and linearity of religious Renaissance artists as with Dürer. The glorious divinity of this work successfully depicted through the serene, symmetry of the figure in a full tunic, which underscores Christ's purity and priesthood.



Caricatura del Espíritu Santo - Pentecostés



Señal de la Cruz - San Juan Evangelista



PROPERTY FROM THE COLLECTION OF A
DISTINGUISHED FAMILY

54

Vicente Manansala (1910-1981)

Pila sa Bigas (Study)

signed and dated 1972 (upper left)

mixed media on board

36" x 69" (91 cm x 175 cm)

P 6,000,000

Provenance:

Acquired directly from the artist

A motif that the cubist Vicente Manansala returned and reconnected from time and again, is that of *Pila sa Bigas* by where people living on the edge of society are depicted lining for their average ration of rice, the main staple of the Philippine diet. This mixed media on board seen here depicts the plight of the average Filipino in the barong-barong or shanties seeking for their daily sustenance from the store. By comparison to the austere and dignified of the populace as seen in the subsequent iteration executed in 1974, presently in the Judy Araneta-Roxas Collection, the people are depicted as disheveled, tired and weary of their continuous pain and agony. A social commentary that is reminiscent in modern times, this work aims to galvanize the viewer to ask and inquire instead of being blinded from their poverty of the brethren. At the period at where Manansala was composing this series, food rationing across the archipelago was commonplace and stringent rations for rice through the National Grains Authority (present-day, the National Food Authority) for which housewives and even their own children lined up every single day.

The happiness that is normally associated with the palette of colors by Manansala have been exchanged with toned down colors of creams, browns and shades of crimsons that captures the raw emotions of the populace. Manansala utilized his distinct technique of "transparent cubism" which retained aspects of realism unto his style in order to humanize the emotions of his characters.

This study at hand of *Pila sa Bigas* for plausibly envisioned by Manansala for much larger mural that was meant for a public space. This came into fruition when the final iteration of this work was executed in 1980, done in oil that is presently in the private collection of Paulino and Hetty Que and is considered as one of his final magnum opus before his passing on the 22nd of August 1981. For Manansala, depression and poverty are not seen as badges of shame, rather it is a continuing struggle for the Filipino people to come out as strong and resilient as a nation.

References:

Nazareno, Isabel, Discovering Manansala, Friends of Manansala Foundation, Inc., 2005

Si Mang Enteng... Encountering Manansala, Metropolitan Museum of Manila, 2010

Images of Nation: Vicente Manansala as Social Realist, Ayala Foundation, Inc Filipino Heritage Festival, Inc and Friends of Manansala Foundation, Inc., 2010



Pila sa Bigas by Vicente Manansala, 1974, Judy Araneta-Roxas Collection
(Photo courtesy of the Friends of Manansala Foundation, Inc.)



Pila sa Bigas by Vicente Manansala, 1980,
Paulino and Hetty Que Collection
(Photo courtesy of the Friends of Manansala Foundation, Inc.)





PROPERTY FORMERLY IN THE MARCEL CRESPO
COLLECTION

55

Ronald Ventura (b.1973)

Shield

signed and dated 2006 (lower left)

oil on riot shield

44" x 26" (112 cm x 66 cm)

P 3,000,000

Provenance:

Marcel Crespo Collection;

Private Collection, Manila

Exhibited:

Ateneo Art Gallery, "Cross Encounters", Quezon City, 30

May to 21 July 2006.

Literature:

D'Bayan, Igan. "V for Ventura". The Philippine Star, 30

May 2006;

Realities: Ronald Ventura, Damiani, Bologna, Italy, 2011,

p. 11 (illustrated).

Created at a time when his career was taking off and his fame growing along with it, this work represents Ventura's view of the world around him back then. Around the world, things were changing, and the artist's world was changing as well. Along with this new trajectory came the anxieties of what that success would also mean for him.

This shield is then a sort of metaphor, his defense and protection against the rapidly changing world around him. Much like the Shield of Medusa created centuries ago by Caravaggio (one of Ventura's most admired artists), it portrays a fierce creature on the surface, acting as a warning. In this case, it depicts with incredible detail, on an actual riot shield, a beloved guard dog in the artist's old studio. This is definitely a very strong work that highlights the artist's extraordinary draftsmanship and painting skills, and holds a special place amongst Ventura's oeuvre.

-Miguel Rosales



PROPERTY FROM THE RAMON AND SILVANA
DIAZ COLLECTION

56

Lee Aguinaldo (1933–2007)

White City

signed, dated 1961, and titled (in verso)

oil on canvas

25" x 36" (64 cm x 91 cm)

P 2,600,000

Provenance:

Acquired directly from the artist

Exhibited:

Art Association of the Philippines, "14th Annual Art Exhibition", Philam Life Building, Manila, 4 July 1961,

Award:

Second Prize in Painting, Art Association of the Philippines, "14th Annual Art Exhibition", Philam Life Building, Manila, 4 July 1961

Literature:

Kalaw-Ledesma, Purita and Guerrero, Amadis Ma., *The Struggle For Philippine Art*, Vera-Reyes, 1974, pp. 189

Herrera, Ma. Victoria, Chikiamco, Clarissa, Reyes, Cid and Paras-Perez, Rod, *The Life and Art of Lee Aguinaldo*, Vibal Foundation, Inc. and Ateneo Art Gallery, 2011, Quezon City, pp. 164-165 (Illustrated)

The dawn of the 1950's beckoned for the young Lee Aguinaldo who was seeking to find his purpose through his art, while facing the challenges of being an artist and managing the family retail business empire. Years studying at the Culver Military Academy in Indiana, the United States, where he was summarily dismissed for his poor academic performance, begun his personal fascination and love for the arts. Returning to the Philippines, his father Daniel R. Aguinaldo established Daniel R. Aguinaldo Corporation (DRACOR), an investment and management holding company where he was employed in managing their logging business in Maco, Davao. For Lee, working in the corporate setting was taxing and tawdry, but he managed to infuse his creative and artistic presence into painting and experimentation that became his personal refuge of solace. An argument with his own father caused Lee to briefly resign from DRACOR brought from the stress of meeting his father's expectations. In a letter dated the 18th of April 1960, Lee detailed his angst and personally wrote to his father, Daniel then stationed in Japan:

"...I wanted a job that had a nature of uniqueness to it; something that I could attach my identity to—not just as a being working for the Aguinaldo Enterprise, but as a being to a NAME! Not just one of the Aguinaldos, but an Aguinaldo whose first name is Lee. This is the reason why I turned to painting; something I could attach my signature to, and be proud of... something that I had created wherein nobody else can duplicate or copy.



*Lee Aguinaldo painting in his studio, 1963
(Photo courtesy of Vibal Foundation, Inc.)*

*I wanted a job wherein I could contribute myself to...I wanted to be able to make use of my creative faculties...not just as a cog in a machine, but as a thinking feeling human being, that is why I had to resign." (Published in *The Life and Art of Lee Aguinaldo*. Vibal Foundation, Inc. and Ateneo Art Gallery, 2011.)*

As the pressures of pleasing himself and his father took its toll, Lee embarked on composing and experimenting with abstractions inspired by the abstract expressionist works of Clyfford Still, Mark Rothko and Ad Reinhardt. Here, Aguinaldo explored the monochromatic effect of abstraction in white and cream to portray the rapid skylines of development in the post-war years, hence abandoning his earlier voluminous abstract expressionist drip paintings done in the style of Jackson Pollock. *White City* done in 1961 is a snapshot of the commercial center of the city of Manila and the burgeoning financial district of Makati, that are slowly crowding out the former colonial vestiges of commerce and industry with the flagrant rise of skyscrapers that were being built across the city. Here, the artist fascinated with architecture and design sought to symmetrically albeit unknowingly proposed a concept of a utopian metropolis that is free from the afflictions of religion, culture and society in general. For Lee, his art yearned for an escape for his own predicaments and his struggles from his own father. Later on his life, Lee was asked to comment on how he was able to continue working on his art, while being kept with the burdensome workload at DRACOR, he replied: *"What keeps me alive is knowing that I am capable of surprising myself, of being able to delight myself... being able to find out that you're still capable of being inventive and creative and energetic."* This work became the start of Lee's own resolution to become an artist in his own right, when it garnered him the Second Prize at the 14th Annual Art Exhibition of the Art Association of the Philippines (AAP) on 14 July 1961, being the first of series of awards that he garnered at major art competitions throughout the course of his artistic career. From here on, Aguinaldo would eventually break from the chains of managing the family's retail empire in the years to follow, and in the process become the foremost pioneer of Philippine non-objective art.

References:

Chikiamco, Clarissa, *"Manifesting the Nation: Abstraction and the Inter-National" in Between Declarations and Dreams: Art in Southeast Asia in the 19th Century*, National Gallery Singapore, 2015, pp. 44-55.

Kalaw-Ledesma, Purita and Guerrero, Amadis Ma., *The Struggle For Philippine Art*, Vera-Reyes, 1974.

Herrera, Ma. Victoria, Chikiamco, Clarissa, Reyes, Cid and Paras-Perez, Rod, *The Life and Art of Lee Aguinaldo*, Vibal Foundation, Inc. and Ateneo Art Gallery, Quezon City, 2011.

Torres, Emmanuel, *Philippine Abstract Painting*, Cultural Center of the Philippines, Manila, 1994.



The Zobel

by
Augusto M. R. Gonzalez III

The siblings Jacobo, Alfonso, and Mercedes Zobel Roxas were the three children of Enrique Zobel de Ayala and Consuelo Roxas de Ayala, who were de Ayala first cousins and Roxas second cousins. The three Zobel-Roxas siblings were the fifth generation born to Roxas-de Ayala-Zobel wealth: they were grandchildren of the tycoon Pedro Pablo Roxas and the Roxas heiress Carmen de Ayala as well as of the pioneering industrialist Jacobo Zobel Zangroniz and the Roxas heiress Trinidad de Ayala. Consuelo died young in the cholera epidemic of 1907.

Four years later in 1911, Enrique married for the second time to Fermina Montojo de Torrontegui [a niece of Spanish Admiral Patricio Montojo who was defeated by American Commodore George Dewey in the Battle of Manila Bay in 1898] and they had four more children: Matilde, Consuelo, Gloria, and Fernando Zobel Montojo.

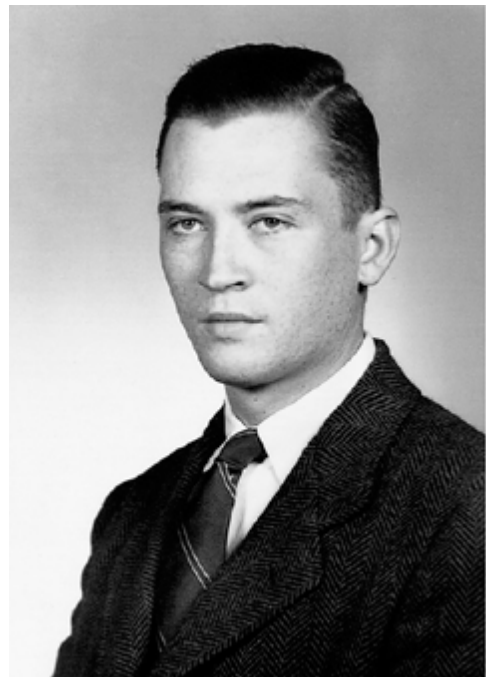
Fernando became the famous abstractionist painter.

In 1914, the three young siblings Jacobo, Alfonso, and Mercedes Zobel Roxas were assigned the 1,616 hectare Hacienda de San Pedro de Makati, originally purchased by their great grandfather Jose Bonifacio Roxas in 1851. Upon the passing of their maternal grandmother Carmen Ayala viuda de Pedro Pablo Roxas in 1930, they inherited the vast 10,000 hectare Roxas family playground, the Hacienda Calatagan in Batangas [which was originally purchased by their great great grandfather Domingo Roxas; inherited by his three children Margarita, Jose Bonifacio, and Mariano upon his passing in 1843; purchased from the family partnership Sociedad Roxas Hijos by his daughter Margarita Roxas and her husband Antonio de Ayala in 1862; inherited by their second daughter Carmen Ayala de Roxas upon Antonio de Ayala's passing in 1876.]

Her father, Enrique Zobel de Ayala, passed away during the Japanese occupation on 17 February 1943. That, when the genesis of the new and greater Zobel de Ayala fortune — the development of modern Makati — was less than ten years away...



Enrique Zobel de Ayala, patron of Fernando Amorsolo and father of Fernando Zobel



Fernando Zobel, just graduated from Harvard, 1949



The Zobel de Ayala clan; third from right Enrique Zobel de Ayala and seated at his feet is the young Fernando Zobel



Fernando Zobel, ca. 1953

PROPERTY FORMERLY IN THE FERNANDO ZOBEL
Y MONTOJO COLLECTION

57

Fernando Amorsolo (1892-1972)

Dalagang Bukid (Woman with Banga)

signed and dated 1927 (lower right)

oil on wood

16" x 13 1/2" (41 cm x 34 cm)

P 4,000,000

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

Provenance:

Fernando Zobel de Ayala y Montojo

Private Collection, Madrid

Fernando Amorsolo's journey began with the opportunity to study in Europe through the auspices of his patron, Don Enrique Zóbel de Ayala in Madrid in 1919, at a time of great political upheaval on the continent. The trends towards the great "isms" that would transform the landscape of Western modern art sought to clash and debate among themselves were encountered by the young Amorsolo. He also encountered the works of John Singer Sargent, Ignacio Zuloaga and Joaquin Sorolla which captivated him in their capturing of light and its great devotion to its effects, known as Luminism.

Luminism is the appropriate term in describing the idyllic scenes that Amorsolo captures in his most prolific works of rural Edens unto the canvas. American art historian John I. H. Baur (1909-1987) who first described Luminism, as that of works with a natural representation of light and its atmosphere, that were first seen on American landscape painting between 1850 to 1875 that later engrained the ideas and colors of the Impressionists into their work. The Luminists like Sorolla, Zuloaga and their contemporaries including Amorsolo emulated through the spontaneity of the moment, which unfolded before their very eyes and imbued it with the emotional charge that they experienced at that time.

In an interview published in the broadsheet *Manila Nueva* dated the 6th of March 1920, he commented on the trend of the Luminists and his admiration of their works: "Of the moderns, I like first Zuloaga then Sorolla, who in each in his own style, are two figures of the first magnitude." This was the main artistic style Amorsolo brought back into the colonial setting of the Philippines, by rendering light into his grandiose idyllic scenes of rural pastures as represented by this work of the *Dalagang Bukid* painted in 1927.

For Amorsolo, the *Dalagang Bukid* was his muse of ideal Filipina beauty foregoing the Maria Clara-typed wallflower who presents herself as a smiling and cheerful lady, in spite of the labor beckoned in the agricultural plain. She is depicted sporting in the national costume of the *baro't saya* with her hair firmly held by flowing bandana to shield her, from the brightness of the afternoon sun.

Amorsolo was careful in the details of the eyes, face and other features of the young maiden's own garments especially the *baro't saya*. The *saya* of the young maiden is painted quite delicately though it gives an effect of translucence that her arms and neckline can be seen through the slim layer of textile, complimenting her radiant beauty that Amorsolo admired dearly.

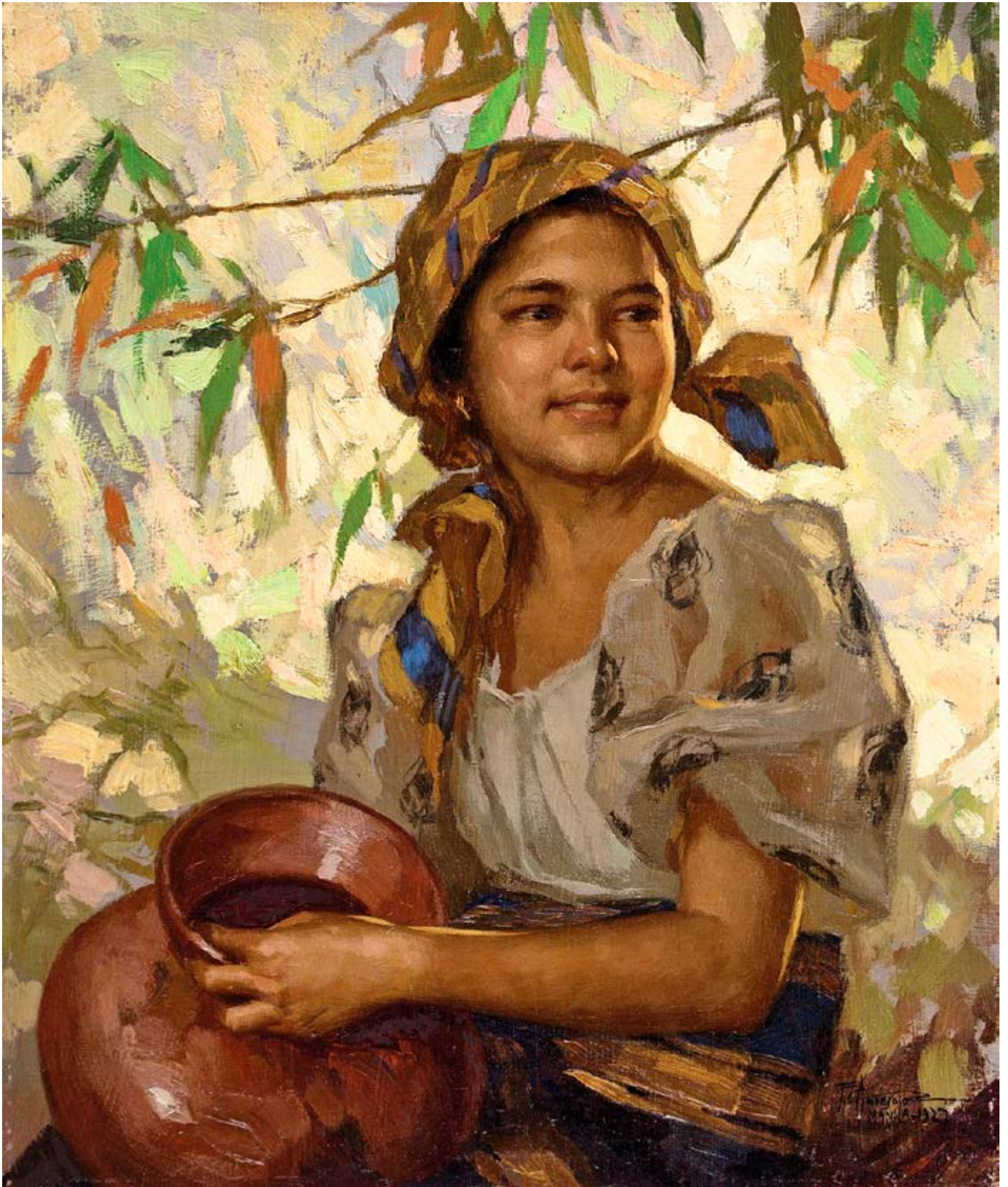
What is quite rare in this work is the background at which Amorsolo painted this work is very fluid that are soft pastel colors of green, yellows and pinks. In comparison to a much later iteration done in 1938 that is presently held in the Bangko Sentral ng Pilipinas Collection, the background is much refined with the soft and delicate brushstrokes that are carefully contrasted with the central figure. One could suspect that this work may be considered as the earliest, if not the first iteration of this subject matter by Amorsolo.

As the decades would follow until his passing in 1972, Amorsolo reinterpreted, reimagined and retouched this image of his ideal beauty that he has helped cultivate to an entire generation.

References:

Aquino Sarmiento, *Carmen*, "A Sense of Place", in *Lupang Hinirang: Alay ni Amorsolo*, Metropolitan Museum of Manila, Philippines, 1989, pp. 9-13.

Roces, Alfredo, "Amorsolo 1892-1972", *Flipinas Foundation, Inc.*, 1972.





PROPERTY OF A DISTINGUISHED COLLECTOR

58

A Rare Laguna Comoda

Late 19th century

Narra

H: 48 1/2" x L: 47 1/2" x W: 25 1/2"
(123 cm x 121 cm x 65 cm)

P 800,000

Provenance:

Acquired from Ma. Cristina "Kit" Ongpin Roxas, ca. 1995

This interesting, ornate commode of narra wood, with five drawers and a pair of Solomon columns from the last quarter of the 19th century, is of a type found in the remote towns of Laguna province — Majayjay, Liliw, Nagcarlan, Magdalena, Pagsanjan.

The drawers feature relief carvings of leaves and fretwork of Neo-Renaissance/Second Empire inspiration. An interesting Filipino folk feature is the woven cane design inside a medallion on the plinths of the columns. Many examples of this type feature characteristic, exaggerated C-scroll feet, colloquially called "suso" (snail) by antique dealers and their scouts.

Such ornate pieces of late Victorian inspiration furnished the houses of the "hacendero" land-owning class in Laguna province during the late 1800s up to the pre-war. There is an excellent example of this type of variant, ornate, Laguna commode in the magnificent collection of the Don Arsenio Escudero family of San Pablo, Laguna.

-Augusto M.R. Gonzalez III



A Very Rare Saeta by Fernando Zobel

by
Rafael Pérez-Madero

In 1954, having witnessed the rise of American abstract expressionism in situ, Fernando Zobel discovered the work of Mark Rothko. He proceeded to study this work intensively and—from these two experiences—arrived at the firm conclusion that nonfigurative art of a deep and lasting quality was indeed possible. He then spent the next two years exploring its realization, overcoming doubts and improbabilities, by producing—and later destroying—innumerable works.

Until I discovered the theme and the technique that led to the series "Saetas".



Fernando Zobel Assembling the exhibition

With these words, Zobel tells us that the process entailed more than the discovery of a theme.

The theme is one of movement — of leaves, trees, people —expressed metaphorically by the use of the line; this movement is observed, felt, never imitated, but instead—I would hope —translated.

In order to achieve this translation of movement, this marking of vibrations through the rhythm and trajectory of lines, Zobel experimented with a wide range of brushes, including those used by some Chinese artists. In these cases, the ink was absorbed into the brush and then released by the artist through the controlled rhythm of his hand and the pressure he exerted on the brush.



Invitation to the opening of the exhibition Fernando Zobel Schneidman, February 1958



(Invitation to the opening of the exhibition Fernando Zobel Schneidman, February 1958)

Zobel's observations led him to devise a simple and straight forward, hence brilliant, technique by using surgical glass syringes to control the long, fine lines he traced on the canvas. The method was seemingly easy but in reality, difficult to control and execute. Nonetheless, Zobel mastered the technique as effectively as if he were using a brush, and he relied on it exclusively throughout his long career.

Given these experiences and considering Zobel's contemporaneity to American abstract expressionism, it is not surprising that he should be associated with Pollock, de Kooning, Kline (his gesturalism), and the European artists Hartung and Matthieu. Yet, despite these potential associations evident in Zobel's use of lines, the interactions occurring between them, and the speed of execution that marks his works, his paintings do not project the same dramatic expressionism. Instead, they convey a serenity more conducive to contemplation than to opinion.



(Unpublished image of Saeta 52 or Pared Madrileña at PAG, February 1958)

Still, Zobel's search for a theme was not isolated within his inquiry into the art of his time. In fact, it arose out of his attentiveness to the past, a constant concern of his artistic career (he would be one of the last artist/scholars of Art history). Notably, in 1957, at the time of his groundbreaking exhibit at the pioneering Philippine Art Gallery (PAG), when he first showed his Saetas, we notice an intensification of his interest in ancient Philippine art. (He published an article about silver votives from the Ilocos region that same year.) In addition, while he was working on "Saeta 52" or "Pared Madrileña", Zobel initiated archeological excavations in Calatagan, which yielded a vast number of Chinese porcelain artifacts. Their study heightened his passion for Asian art and calligraphy. As Zobel himself would tell us, their influence on the Saetas is undeniable: "My paintings of movement are intimately associated with Asian art."

We should point out that most of the *saetas* are small-scale works (approx. 61 x 92 cm.); only ten can be considered large, the majority of which are found in public collections and museums.

The Saetas series found its inspiration in Japanese sand gardens. All those lines drawn meticulously with a fine rake have a disquieting effect."

In 1958, the year of "Saeta 52", Zóbel began taking lessons in Chinese calligraphy from Shanghai professor Ch'en Bing Sun. In a letter to a friend, he comments: "I am learning to read (not speak) and write Chinese (...) It is an ideal exercise for a painter; if you manage to control a Chinese brush, you can control anything." Also in 1958, Zóbel was named honorary curator of the National Museum of the Philippines.



Fernando Zóbel with Madame Schneidman at the opening day of the exhibition

ZOBEL		PAINTINGS	
1.	SAETA 34 - WHITE ON GREY COLLECTION : JAIME ZOBEL DE AYALA	3'	4'
2.	SAETA 41 - BLACK AND ULTRAMARINE ON GOLD COLLECTION: LEANDRO V. LOCSIN	6'	1.5'
3.	SAETA 42 - RED ON ULTRAMARINE	2'	3'
4.	SAETA 43 - "DIANA"	3'	2'
5.	SAETA 44 - WHITE AND YELLOW ON BLACK	2'	3'
6.	SAETA 46 - BLUE ON YELLOW BROWN	3'	3'
7.	SAETA 47 - ORANGE ON ORANGE	2'	3'
8.	SAETA 48 - RED ON GREEN	2'	3'
9.	SAETA 50 - RED ON GREEN	1.5'	3'
10.	SAETA 51 - BLUE WHITE, ON GOLD	2'	3'
11.	SAETA 52 - WHITE ON STAIN	3'	5'
12.	KU V - ORANGE, GOLD AND SAND COLLECTION: HAROLD SCHNEIDMAN	3'	1'
13.	TORG II - RED ON BLACK	3'	3'
14.	SUMI I - INDIA INK COLLECTION: LEE AGUINALDO	2'	3'
15.	SUMI II - INDIA INK	2'	3'
16.	MONSTRANCE - BLACK ON GOLD COLLECTION: ARTURO R. LUIZ	3'	1'

Saeta 52 in the list of the exhibition with the number 11

In "Saeta 52", a major work by a mature and proven painter, we detect inchoate Asian influences through suggestions of Chinese calligraphy found in the artist's controlled tracings. Zóbel rehearsed his lines over and over on paper and essayed numerous drawings before executing them on the canvas. As Magaz Sangro tells us in the catalogue he authored for Zóbel's first exhibition of abstract work in Spain: "In such a way that the effect is that of a coherent whole, trained (as when writing) and articulated from the minutest detail to the unified whole, every element subject to order and a rare sense of proportion, considering the degree of exactitude and suitability." This unique sense of space, composition, color, and gesture are precisely the characteristics that would always define Zóbel's style and language as a painter.

We should recall that Zóbel's oeuvre consists mostly of color paintings. While the line, movement, and calligraphic feature were vital elements of his work, color played an essential role, as well, throughout his artistic career.

“Saeta 52” was acquired at the time of its first exhibit in the now legendary PAG. It has been a pleasure to rediscover it 60 years later in a perfect state of conservation.



Fernando Zobel at the entrance of PAG during the exhibition where Saeta 52 or Pared Madrileña was shown



The day of the vernissage

Zóbel’s knowledge in this area was such that he would not hesitate to use yellows, pinks, greens, reds, and other colors, in the way his revered Rothko did, even though they presented patent challenges to other artists.

Interestingly, Zóbel’s formal education and artistic training unfolded within the confines of academia, whose canons represented the opposite of what he would pursue in practice. These circumstances, and others mentioned earlier, explain why his encounter with Rothko was so significant: it confirmed Zóbel’s decision to conceive a new nonfigurative way and pursue the spirituality of color outside the boundaries of representational art. In addition, he learned how Rothko imbued his colors with their characteristic depth and warmth by using an entirely classical technique, that of superimposing colors to arrive at a desired shade.



Seated: Cesar Legaspi, Nena Saguil, HR Ocampo; Standing: José Joya, Cenon Rivera, Manuel Rodriguez, Arturo Luz, Victor Oteyza and Fernando Zóbel



FZ at the end of the 50s

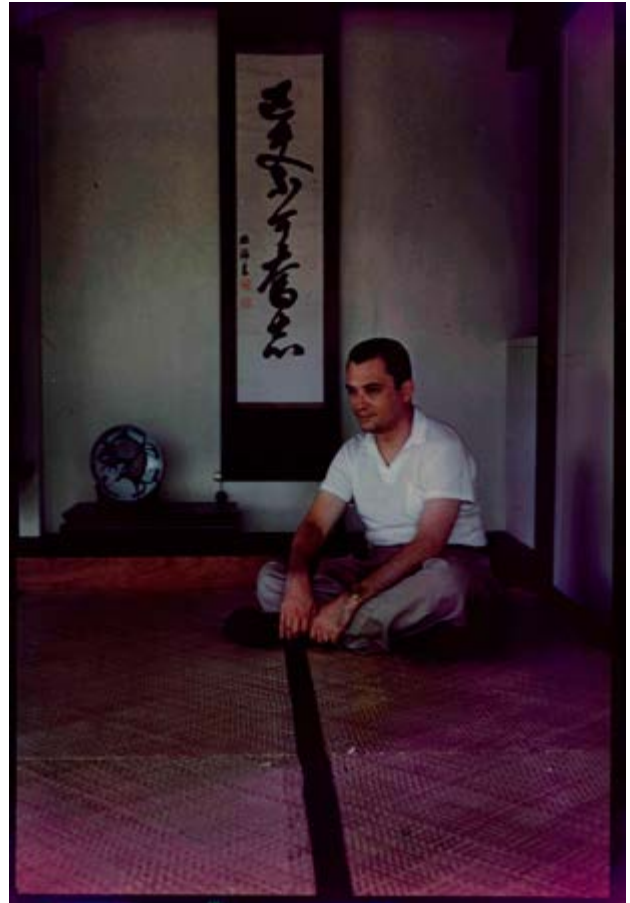
This was not unlike the traditional practice of glazing, which consisted of layering coats of paint in pursuit of a particular effect. Zóbel was, of course, acquainted with this age-old technique and had used it himself, but after his encounter with Rothko, he would rely on it almost exclusively for his color work.

In conclusion, based on the premises elaborated thus far, we can say that "Saeta 52", also titled "Pared Madrileña", is one of Zóbel's most interesting and complete works. It reveals with clarity the pillars on which he built and consolidated his art. On the one hand, we see the formal structure of lines created by his syringe (there is nothing capricious about them); on the other, we face the bold backdrop of colors, barely perceived mauves, reds, aquamarine blues, browns, etc., out of which a situational space is formed. Here Zóbel offers his attempt at a response to that question first articulated by the Renaissance masters he greatly admired: how to create space within the bounds of a bi-dimensional canvas.

It was Zóbel himself who opted to include "Saeta 52" in his exhibit Zóbel. Paintings/Schneidam. Sculptures held at the PAG from February 8 to 17, 1958. The work is dated January 19 and thus was obviously completed only a few days before the exhibit. Zóbel was intent on displaying this large-scale saeta on that occasion; he succeeded in doing so.

"Saeta 52" offers us guidelines to discern the intellectual and perceptual influences that were foundational to Zóbel's career. His training and education were steeped in a knowledge of Western culture, yet he embraced the rich Eastern tradition manifested in his calligraphic gestures, those fine lines characterized by movement and speed. As noted earlier, Zóbel essayed his works in numerous drawings, sketch after sketch, before turning his attention to the canvas. In this, too, he was following an Asian tradition of laborious and persistent repetition meant to carry the line, the gesture, the color to a precise place in the work.

Rafael Pérez-Madero, July 2018



Fernando Zobel possibly in his residency. The interest of FZ in Chinese Art and Culture can be appreciated in this image



Manila Bulletin & The Evening News

PROPERTY FROM AN IMPORTANT
SPANISH COLLECTION

59

Fernando Zobel (1924-1984)

Saeta 52 or Pared Madrileña

signed, titled and dated January 19, 1958 (verso)

oil on canvas

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

P 20,000,000

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

*This painting will be included in the forthcoming
catalog raisonné of Fernando Zobel that will
be published in Spain*

Provenance:

Philippine Art Gallery (PAG)

Exhibited:

The Philippine Art Gallery, "Schneidman
Sculptures/Zóbel Paintings", Manila, Philippines,
8-17 February 1958





60

Jojo Legaspi (b.1959)

Untitled

signed (lower right)

mixed media

40"x 28" (102 cm x 71 cm)

P 600,000

Provenance:

Private Collection, Makati City

The dystopian and provocative works by Jojo Legaspi clashes with the mainstream views on religion, sex and gender identity by Philippine society. In this work, Legaspi parodied the famous Renaissance mural *Resurrection* by Pinturicchio featuring Pope Alexander VI (1431-1503) located within the Borgia Apartments in the Vatican. In replacing the regal imagery of the pontiff, the artist revises the narrative from that of celibate priest, to a lascivious predator under the guise of false piety. Evidenced in this work is the partaking of the Holy Communion, an important sacrament in the Catholic liturgy that with his garments fully disrobed and is adulterated to resemble the receiving of a sexual act. The provocation of this work aims to titillate the senses and arouse the emotions and belief systems of a generally conservative society be drawn into their bewilderment, as which the artist will be satisfied and have the final laugh.



61

Silver Filigree Box or Bauletto in the form of a Spanish-era Baul with Integral Stand Most Probably Made in Manila circa 1740

silver
Accompanied with the original key
H: 4 1/2" x L: 6 1/4" x W: 3 1/2" (11 cm x 16 cm x 9 cm)

P 500,000

Provenance:
Private Collection, London

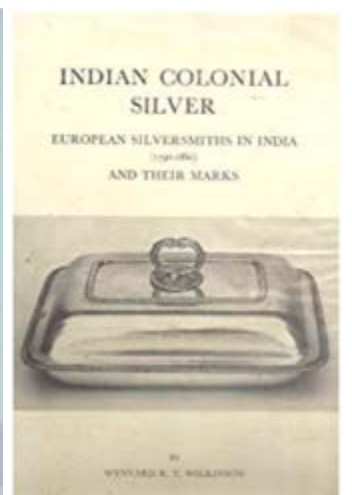
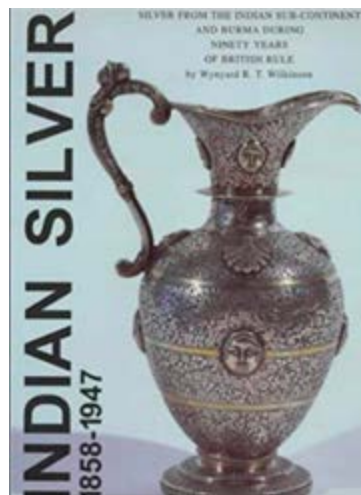
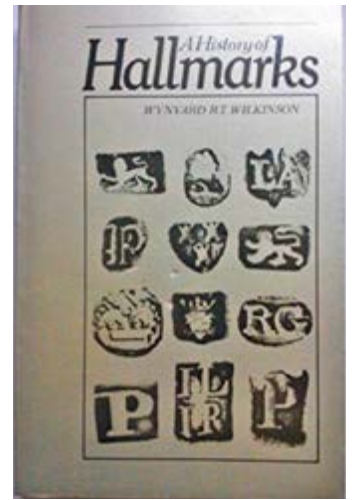
Noted scholar of colonial silver, Mr. Wynyard R.T. Wilkinson, (who wrote the books pictured on the right), provides the following thorough background of this exquisite piece that would have belonged either to an extremely well-born or wealthy individual — and the art of silver filigree-making:

"Assigning a provenance to items of silver filigree presents one of the more frustrating conundrums for scholars of precious metals. Articles of filigree, with their delicate, lace-like appearance and complex construction, have since their first appearance in Europe c.1500, been considered high-status objects of desire. Not only are they made of precious material, the technique used to create them is hard-won, so creating beautiful pieces of filigree is a task reserved for master craftsmen

"Tracing the origins of the technique is a complex endeavor, as filigree continues to be produced from Bangkok to Lima and numerous points in between. There is, however, strong evidence to corroborate the long-standing presumption among scholars that the origins of filigree work can be traced to China, where silver was once more revered than gold. It is well known that the collections of Peter the Great, and later Catherine the Great of Russia contain filigree objects with provenances showing them to have come overland from China.

"Some of the filigree that arrived in Europe came via Portuguese traders, particularly those based in Goa. In fact, it was once postulated that Chinese craftsmen may have been brought to Goa to make filigree pieces expressly for export, but this theory has been abandoned, as not only is it socially and practically implausible, there is no evidence for it in the extensive Portuguese records pertaining to Goa.

"More recent scholarship proposed that the Dutch established filigree-producing workshops in their Batavian colonies. The Dutch were, after all, the first Europeans to master filigree techniques, but the Batavian theory is also founded more on the trade routes filigree objects travelled than on than evidence of production in the Dutch Spice Islands.



Various books by Mr. Wynyard R.T. Wilkinson on the subject of colonial silver

"A far more likely origin than either the Goan or the Batavian theory is the sizeable Chinese community in the Philippines. Despite being an 'unfashionable' theory, evidence for the Philippines being the source of important examples silver filigree is convincing. First and foremost is the sheer size of the Chinese population in Manila which numbered some 10,000 souls in the 18th century; add to this the strategic position and value that Spanish trade through Philippines, eastwards to Mexico and on to Europe held.

"There is 17th century documentary evidence for a filigree altar cross and altar plate supplied from Manila for a Mexican church, and the pattern becomes increasingly plausible. Production of caskets like the present example ceases around 1750, which corresponds nicely with the Spanish expulsion of the Chinese population of the Philippines in 1760."

— Mr. Wynyard R. T. Wilkinson



back



front



top

PROPERTY FROM THE COLLECTION OF A
DISTINGUISHED FAMILY

62

Vicente Manansala (1910-1981)

Still-Life

signed and dated 1972 (upper right)

oil on canvas

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

P 5,000,000

Provenance:

Acquired directly from the artist

In this cubist still-life, Vicente Manansala draws upon the fanciful aesthetics of Dutch pronkstillevens ("ostentatious still lifes") from the 17th century that he has been situated instead into the simple kitchen of a Philippine household. Instead of lobsters, silverware and bountiful grapes that are coming from the seams, Manansala gives us an animated motion as if the items were brought into being with the bright pastel colors of sharp reds, yellows and ultramarine capturing the attention of the viewer. Prior to their eventual demise in the dark wok by being cooked into a wonderful dish, one who could guess what the artist was having for their supper in his Antipolo.

Alice Guillermo writes: "*(Manansala's) still-lives have a tapestry like quality, the various objects from the domestic context; not fragmented but left integral, occupy the entire visual field...*"

Manansala experimented on multiple perspective through transparent planes. In the development of his "transparent" cubistic style, Manansala succeeded with extraordinary flair in melding his technique with his visual concepts. There are other recognizable shapes on the table. The artist did not want to take the other objects as mere abstract shapes, so that the main object or leitmotif, which is the kitchen utensils and vegetable set against a gray blue background, will remain the focus of attention.

In the words of the late art critic Leonidas V. Benesa: "*The transparent effects... are appreciated with the artist's avowed aim to create or invent his own kind of cubism. At the start of the 1950's, Manansala went to France as a bousier of the French government. One of his mentors was Fernand Leger. Leger had created his own kind of cubism, apart from that of Picasso and Braque.*" Leger's cubism that focuses on in transforming objects in a three-dimensional figuration is what Manansala sought to replicate in this still-life in a Philippine context.



PROPERTY FROM THE MARILY OROSA
COLLECTION

63

A Demonyo Mesa Altar

1st Half of the 18th Century

Narra and Brass

H: 36" x L: 49" x W: 24" (91 cm x 124 cm x 61 cm)

P 700,000

Provenance:

Probably Laguna

This mesa altar, entirely of *narra*, stands on four unusual feet carved with a leafy scroll that terminate in a triple set of claw feet. The feet are joined at the shoulders by narrow stretchers positioned horizontally; fooling the eye and making it appear that the legs rest on a frame 'platform'. The four cabriole-type legs above it are carved at the shoulders with demon masks from whose fanged mouth emerge an elongated acanthus leaf that end in three knobby scrolls. The table has a convex apron jig-sawed with a series of ogive cusps and curves that joins the masks together at the front and at the sides.

The table has two drawers, each having a keyhole and keyhole shield above a brass handle attached to a chrysanthemum-like boss with a scalloped rim. A simple jigsaw flange with a curvilinear outline of cusps and ogee curves flanks the sides of the *mesa altar* in front and at the rear. The top is made of a floating *narra* panel miter-framed, *binandeja-style*, by planks carved with a triple molding around the front and side edges.

-Martin I. Tinio, Jr.



The Last Epic Botong

Almost a mural-size work, the ‘Nose Flute’ measures an astounding 4 feet by 6 feet, making the painting most possibly, the last Botong Francisco of such epic proportions to go to auction.

The work is painted on a double canvas, joined at the seams. This was a practice that Botong’s last assistant Salvador “Badong” Juban said was necessary to accommodate the scale of Botong’s works. These canvases were ordered specially from Gandara Street, in Manila’s Chinatown, since canvases of that size were not readily available.

Botong is widely regarded as Asia’s Diego Rivera, because of his powerful yet lyrical murals depicting a pantheon of heroes as well as the heroic everyman. He carefully selected the avatars in creating a unique iconography, preferring pre-Spanish Filipinos, or those that stayed true to their cultural identities unsubjected, by colonial powers. He preferred both the proud Northern Tribes of the Ifugao and Ibaloy as well as the tribesmen of Muslim Mindanao.

Mrs. Carmen Francisco Whalen, Botong’s eldest daughter, writing from the United States in 2012, stated, “I can tell that it is my father’s style — the color, the composition and the subject matter. It is so good to hear that there is still great enthusiasm in reviving and carrying on the legacy of my father. He was a great man, as a human being, as a father, and as an artist who remained true to what he was called to do and deliver — the gift of talent that was given to him by his Creator.”

Last assistant, Salvador “Badong” Juban, said that based on the anatomy, shape of the figures and hands, the piece was a fine example of Botong at his best.

Juban said that Botong collected a lot of Cordillera and Muslim indigenous art to aid in his research and would do an immense amount of reading before embarking on any project; and the smallest details, such as the fine etchings on the nose flute in the work, reflected this.

He also said that Botong was a very gentle, humble man, who would never say anything to discourage another artist. One day, one artist showed him a painting depicting Igorots. Botong later told ‘Mang’ Badong privately that he “could not smell a single whiff of an Igorot” in the work. ‘Mang’ Badong said that in the case of the ‘Nose Flute’, he “could smell very well the Igorots in it.” While Botong created various studies for this final work, ‘Mang’ Badong also said one must be careful to note that the study and the final work should not be exactly the same. He said that this expressed the reality of what would go on in Botong’s mind between study and final execution.

— Lisa Guerrero Nakpil



Top:
Botong relaxing at his favorite wooden swing in his Angono residence

Middle Left:
Botong as St Thomas in the yearly Passion Play, c. 1960

Middle Right:
Botong with the judges for the 5th National Students Art Competition (at the far left is Carmen Guerrero Nakpil, mother of Lisa Guerrero Nakpil)

Bottom Right:
Botong while sketching



(Images from the Salvador Juban collection.)

PROPERTY TO BE SOLD IN PARTNERSHIP WITH
ONE EAST LARASATI, HONG KONG

64

Carlos “Botong” V. Francisco (1912–1969)

The Nose Flute

1955

signed (lower right)

oil on double canvas

48”x 72” (121 cm x 182 cm)

P 28,000,000

Provenance:

Acquired directly from the artist by Aurelio “AG” Gomez Palileo,
thence by descent

United Asian Auctioneers, Modern and Contemporary Art, Hong
Kong, 19 May 2012, Lot 40

Private Collection, Asia



Carlos “Botong” V. Francisco, *Lovers Playing the
Nose Flute*, watercolor on paper, Maritess Pineda
Collection.





About the Painting

In the quest for a Filipino iconography, Botong researched Philippine history and culture. He was a voracious reader and collector of Filipino artifacts. He drew inspiration from Filipino customs and traditions, family life and community gatherings.

The nose-flute player had particular fascination for him, appearing as early as 1937, in a much smaller work entitled “Courtship Ritual”; and later in 1947, and as a character uniting both northern and southern Filipinos in a panoply of celebration, currently exhibited in Malacanang or the Presidential Palace of the Philippines.

For the northern mountain tribes of the Philippines, the nose flute (or “kalaleng”) is an instrument of courtship. Before their teens, women are separated from the men and are confined to communal huts called “ulog”; while the men and their elders live and sleep in the “ato.”

The haunting melodies of the nose flute are produced by inhaling through the mouth and breathing out of the nostril — creating a tone so soft that it requires some nearness and therefore, intimacy to be heard. It is intended therefore to be a swain’s declaration of intentions to his beloved as well as a sweet serenade.

The red blanket in the painting also references true love. One of the most famous northern courtship dances begin with a pair of separate blankets that become intertwined as one at the end of the ritual.

Interestingly enough, the women of the north are never allowed around the campfire of the men’s “ato.” There is a hint, therefore, of the forbidden in the painting. The presence of both a male and female character, captured in their own private world, with their own set of rules, may perhaps reflect Botong’s own views of the equality of men and women. The Northern Filipino mountain tribes are renowned for their ferocity, being one of only two groups in the Philippines that were never conquered by either the Spanish or the Americans, nor made to bend to their will; (The other being the Muslims of Mindanao in the southernmost part of the Philippines.)

These tribes have remained proud and steadfast in their identity, retaining the customs and traditions (as well as costumes) of their thousand-year old past. They are said to be the ‘true Filipinos’ for this reason, having never fully absorbed western culture, nor used it to replace their own. No doubt, Botong utilized the Northern mountain tribe as a symbolism for the renaissance in Filipino pride in the 1950’s, when the Philippines was at the forefront of a revitalized Asia — and remains as relevant today as the time it was painted, as a metaphor of a strong and fiercely proud Asia.

— Lisa Guerrero Nakpil

The Prince & The Poet

Botong and the Adman

Manila in the Fifties was, quite simply, another time and another place. Glittering, glamorous, Manila was part Vegas, part L.A. Confidential, peopled by hardy entrepreneurs, some say, even buccaneers, who had walked through the flames of World War II and triumphed.

The country was bursting with optimism as well as a steadfast Filipino pride. The future was there for the taking. Men were making matches made in heaven with Miss Universe, couturiers like Ramon Valera and Salvacion “Slim” Lim were confecting visions fit for the Paris runways, and a revolving-door of celebrities from Tyrone Power, Gregory Peck, Orson Welles, to William Randolph Hearst and the Duke and Duchess of Windsor populated the Manila society pages, while the local business aristocracy would routinely make it to Time Magazine. Sleek skyscrapers, nightclubs, theaters, as well as bustling multinational offices, jostled side by side to fill the skyline.

On this stage walked titans – who, for that time and place filled with the extraordinary, were not so different from everyone else. Carlos “Botong” V. Francisco began his career as an illustrator for empires that sold millions of copies a day. He also designed movie sets and costumes for the elaborate epics directed by Manuel Conde (our very own equivalent to Daryl Zanuck). He also created TV backdrops for an old friend and fellow basketball-playing buddy, Aurelio “AG” (originally “Auring”) Gomez Palileo who lived in the neighboring town of Pagsanjan, Laguna. Both met when they were attending the University of the Philippines in the 1940-41 time period. “AG” was in law school at the time.

Botong shot to fame for his murals – the most famous landing him a two-page spread in 1953 in Newsweek for the Philippine Pavilion at the New York World’s Fair. He was moving from triumph to triumph, and had become the country’s very own Diego Rivera. He was painting up a storm, creating masterpieces for City Hall, the Philippine General Hospital, as well as dozens of exuberant commissions for the spanking-new Manila cityscape.

Dubbed the “Poet of Angono”, for the sleepy, lakeside fishing town which soon attracted a bevy of other artistic leading lights, including Manansala. Botong soon became most famous for his creation of a Filipino iconography – landscapes inhabited on one hand, by a pantheon of heroes from Bonifacio and Rizal – to their everyman equivalents in ricefields, mountain terraces. as well as lowland rituals. His works were all painstakingly researched. Botong kept a scrapbook where he detailed the lore and legends of Angono; and according to his last apprentice, Salvador “Badong” Juban, he also studiously collected artifacts from the various Filipino tribes and never began a work without first immersing himself in research.

Botong was the chief architect of the vision of the proud Malay race, unsubjected by any colonial power. One of his most powerful examples would be the “Nose Flute”, commissioned not surprisingly by his pal AG Palileo. “AG” had himself risen as an iconic advertising executive and owner of “Adcraft.” AG’s pace was that of a character straight out of Madison Avenue’s “Mad Men.” An advertising man when the profession was just starting out, “AG” also believed in the potential, nay, the present tense of the Filipino. He became a tourism guru, counting on his roster, not just gems such as the legendary Manila Hotel but also the entire industries of tour operators and travel agencies, both also then in their infancy. Among other assignments, AG helped promote the Miss Manila contest, which featured one of its most beautiful queens – a certain Imelda Romualdez, later Mrs. Ferdinand Edralin Marcos. During his reign as the founder of Adcraft Philippines in the 1940s and 50s, Palileo crafted marketing campaigns for companies in the Philippines, Japan, and Thailand, making him a true regional star. During this time period, AG provided part-time employment for many aspiring artists, as well as doing a considerable amount of the art himself, as AG was also a quite accomplished artist. AG produced a popular live talent show, Chelsea Dance Time (sponsor Chelsea cigarettes), which was then the Philippine equivalent of USA’s “Ed Sullivan Show.”

No two men could be more alike — and unlike. Both Botong and AG shared a taste for the simple things in life: their love of art and country; basketball; Sunday afternoons with their families swaying in hammocks, Filipino food and a playful sense of humor. However, while “AG” would think of nothing to jet around the globe, Botong preferred to stay-at-home, often passing on important invitations to travel, yet they both proudly promoted their country in their own way. Both men lived and learned to embrace life’s opportunities and to add their own specific talents along the way. The Philippines certainly was the richer, thanks to the separate journeys and contributions of these two friends. In recognition of his contributions to Philippine art, Botong was named posthumously conferred the Order of National Artist for Painting in 1973.

Botong’s close friend and patron, AG Palileo became an iconic figure in his own right in the Philippine tourism industry, serving as secretary-general in various organizations dedicated to professionalizing travel agencies and tour operators. Through the ad agency he founded in 1948, he served not just the Philippine government (and a series of presidents from Quirino to Marcos) but also a stellar roster of the country’s top corporations and multinationals. He was a key figure in the forerunner of the Asian Games, called the “Asian Games”, was an adviser to the Tourism Authority of Thailand as well as other similar organizations in the region as well as in Japan. His love for art was echoed by his wife, the socialite Herminia Lovina, daughter of society beauty Nelly Montilla Lovina and bank president Primitivo “Tibo” Lovina, who at one time, served as Secretary of Labor. “Nose Flute” was subsequently bequeathed to his only daughter in 1971 and it had accompanied her on all her various travels.

It would take six years since it was first publicly re-discovered to bring home this work of great magnitude — not only in terms of size but also of captivating beauty — back to the land of its birth.

-Lisa Guerrero Nakpil

A G Palileo

Palileo had made the acquaintance of Francisco in the halcyon days of Post-World War II Philippines, when the country was still at the center of the Asian universe and they became fast and lasting friends until Francisco's unexpected, early death in 1969.

The adman was one of the organizers of the "Miss Manila" contest that catapulted the young Imelda Romualdez to fame — and the attention of Ferdinand E. Marcos. Palileo had the penchant for finding talent : One of his star copywriters was no less than F. Sionil Jose who was destined to be an important Filipino novelist and ultimately, Philippine National Artist for Literature (2001.)

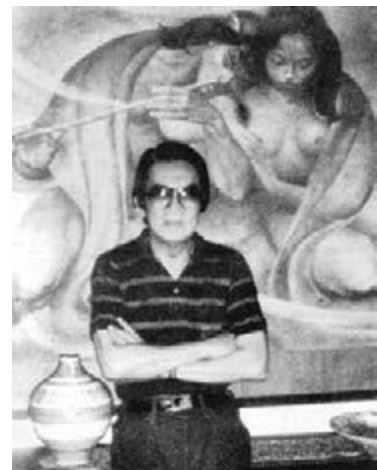
He wrote to Palileo's daughter, reminiscing about 'The Nose Flute': "Of course, I only remember too well the Botong painting which adorned the Adcraft office. Even then, it was worth a lot! Botong and your dad were the best of friends and I visited Botong at his home in Angono with your Dad several times, with the late Hugo Yonzon, too, who was Adcraft's art director and an excellent artist in his own right. Baby, those were the days. I remember also a trip to Pagsanjan with Botong, (signed) Manong Frankie."



Mr. Aurelio Gomez Palileo at his office



Mr. Aurelio Gomez Palileo



Mr. Aurelio Gomez Palileo, 1982

(Images taken from the archives of Palileo Family Collection, USA)



Mr. Aurelio Gomez Palileo with President Soekarno and Madame Hartini, Bogor Indonesia, 1963



Mr. Aurelio Gomez Palileo, 1982



Mr. Aurelio Gomez Palileo, with William Randolph Hearst, Jr of Hearst Newspapers, 1963



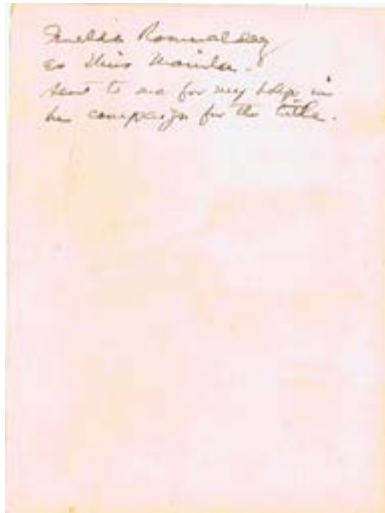
Mr. Aurelio Gomez Palileo with Sean Connery at the Coachmen, Sydney



Mr. Aurelio Gomez Palileo with First Lady Imelda Marcos at Inaugural of Sulo Hotel in Quezon City



Imelda Romualdez (First Lady Imelda Marcos)



"Imelda Romualdez as Miss Manila. Sent to me for my help in her campaign for the title"



Photo Caption: Ramon Valera with some of his muses : (l-r) Priscilla Moran-Sison, Chona Recto-Kasten, Chito Madrigal, and Nelly Montilla Lovina. AG Palileo would marry Nelly's daughter, Herminia Lovina.

F. Sionil Jose
SOLIDARIDAD
531 Padre Faura, Ermita
PO Box 3959, Manila

April 19, 2012

Mrs. Olivia Palileo -

Dear Betty - of course, I recall only too well Botong's painting which adorned the ADCEAF office! Even then, it was already worth a lot! Botong and your Dad were the best of friends and I visited Botong at his home in Angono with your Dad several times, with the late Hugo Yznaga, too, who was Adorpt's art director and an excellent artist in his own right. Betty, those were the days! I remember also a trip to Pagsanjan with Botong.

Tel: (632) 523-0870 Fax: (632) 525-5038
email: Solidaridadpublishing@yahoo.com.ph

F. Sionil Jose
SOLIDARIDAD
531 Padre Faura, Ermita
PO Box 3959, Manila

Don't you visit Manila very soon. Drop by the shop if you do. Matanda na kami Baby but we still manage to move around.

Do write if you need anything from here.

Manong Frank

Tel: (632) 523-0870 Fax: (632) 525-5038
email: Solidaridadpublishing@yahoo.com.ph

A handwritten testimonial from F. Sionil Jose (Philippine National Artist for Literature.)
Sionil Jose was a star copywriter in Palileo's office and saw the painting constantly.



Image taken from the archives of Lisa Guerrero Nakpil Collection Manila

“Botong was a very gentle, humble man, who would never say anything to discourage another artist. One day, one artist showed him a painting depicting Igorots and he later told me privately that he “could not smell a single whiff of an Agorot” in the work...in the case of NOSE FLUTE, I could very well smell the Igorots in it.”

-Salvador Juban, Botong's last assistant

“I can tell that it is my father's style — the color, the composition and the subject matter.”

-Mrs. Carmen Francisco Whalen, Botong's eldest daughter, writing from the United States in 2012.

PROPERTY OF A DISTINGUISHED LADY COLLECTOR

65

Louie Cordero (b.1978)

Mustardbatress

signed and dated 2009 (lower left)

oil on canvas

56" x 56" (142 cm x 142 cm)

P 1,000,000

Provenance:

Acquired directly from the artist

Exhibition:

Osage Gallery, Hong Kong, 2010;

Osage Gallery, Singapore, 2009

Literature:

Some Rooms, Osage Gallery , 2009, p. 37 (illustrated);

Francisco, Francis, Without Walls, Winrum Publishing, Pasig
City, Philippines, 2010, p.207 (illustrated)

The central figure in this work, titled *Mustardbatress*, by Louie Cordero seems convinced that the only way to hide her ugliness is through thoughtless consumption, which ironically makes her all the more repulsive. Covered in strands of dripping goo, possibly the "mustard" alluded to in the title, she stares at the viewer through a gnarled nest of commodities, images of bastardized nature, as well as indicators of mortality, such as the casket held aloft by a skeletal hand. The painting, in its diamond orientation, seems to say the headiness of our life as consumers terminates only in death; what we consume will eventually consume us. In garish, screaming color and with every detail clamoring for attention, the work replicates the spectacle of advertisement, as it "sells" a world that is already familiar to us: one that delights in clutter and excess. It is one of Cordero's most complex works.





66

Romeo Tabuena (1921-2015)

Man with Rooster
signed and dated 1965 (lower left)
oil on masonite board
28" x 24" (71 cm x 61 cm)

P 200,000

Provenance:
Private Collection, USA

Exhibited:
Mexico, Foreign Friends of Mexico Art
Exhibition, Acapulco, 1965

Tabuena's aesthetic is akin to cave paintings. He sums up the idea of "farmer" and "bison" in the most acute and economical way. The painting is strongly atmospheric rather than analytical and has a spirit somewhat akin to cave art, the symmetry of the sabongero notwithstanding. The technique is very sketchy, the thick strokes aside, and would have been seen as a preliminary study for a painting.

The power, the tautness, the delicacy of the various parts of the farmer and the rooster would be analyzed in relation to one another. It is no wonder that cave paintings are invested with so powerful a subjective reality. This emotional reality, sometimes departing far from visual reality, is the preoccupation of the expressionistic artist today. Leonidas V. Benesa wrote in 1975:

"Now the same figures and forms grow out of the chromatic matrices of the paint itself, interacting and cohering with one another instead of acting as isolated units. It must be mentioned that for priming he uses four coats of acrylic (three gesso and one titanium white) and that he does a great deal of scumbling and glazing, not to mention sandpapering techniques on the quick drying prima matera, for the sake of certain transparent effects."

"When asked why he has romanticized the carabao into an airy being (and this is equally true of his other recalled Philippine forms), he says "my visual crystallization of remembered forms impels me to paint them in terms of fantasy."



67

Marina Cruz (b.1982)

Faded Floor Tiles
signed and dated 2009 (lower right)
acrylic on canvas
60" x 48" (152 cm x 122 cm)

P 300,000

Provenance:
Finale Art File
The Drawing Room

Marina Cruz often measures her work as that of a personal narration of her life, which her art takes us carefully through as every aspect of it. Cruz, a product of the minimalist aesthetics shows the interior of her house with the all the products and connotations that are typical in a modest Filipino home. She presents the faded floor tiles on the terraces have been dutifully cleaned in order to remove the dirt that has been rubbed off by household helper through the brush and soap water that is filled in an Orocan bucket that is carefully recreated with all its minute detail.

The work that Cruz aims to depict in this view is the morning routine that happens every single day, with the cleaning of the open terrace that continues on through the mid-day, at which visitors and guest come and go with the floors maligned and dirtied once again. For here, the art that Cruz represents is a constant archiving of memories with each work depicted a retelling of past nostalgia at which, that are rediscovered.

The Pardo de Tavera

by
Augusto M.R. Gonzalez III

The Pardo de Tavera are, like the de Ayala, an aristocratic Spanish family. Both venerable families can trace their lineages to the "Reconquista" of Ferdinand and Isabella and even way beyond; both families are related by blood and marriage, however distant, to the most aristocratic as well as the royal Spanish families like the Alba, Medinaceli, et. al..

The nobleman Julian Pardo de Tavera and his wife Juana Gomez Artucha arrived in Manila from Spain in 1825. Eschewing the Pardo de Tavera tradition of eminent careers in the judiciary, Julian became a lieutenant in the Spanish army. Julian and Juana Pardo de Tavera had four children: the eldest being Felix and the youngest, Joaquin.

The two Pardo de Tavera brothers married two de Gorricho y de los Santos sisters, the daughters of the industrialist Jose Damaso Gorricho and the highly successful entrepreneur Ciriaca de los Santos: Felix Pardo de Tavera married Juliana de Gorricho; his younger brother Joaquin Pardo de Tavera married Gertrudis de Gorricho.

Felix Pardo de Tavera married Juliana de Gorricho and they had three children: Trinidad Hermenigildo, "Trini", later "T.H." [married Concepcion "Concha" Cembrano Kerr y Gonzalez-Calderon], Felix [married Agustina Manigot], and Paz "Chiching" [married Juan Luna y Novicio].

Trini had two sons, Carlos and Alfredo, and a daughter Carmen.



Trinidad Hermenigildo, "Trini", later "T.H."



From left to right: Felix Resurreccion Hidalgo, Juan Luna, Felix Pardo de Tavera and Jose Rizal



Juliana Gorricho de Pardo de Tavera (Center with Jose Rizal, Juan Luna and other Ilustrados in Paris)



The Pardo de Tavera Ah-Tay Bed

68

The Pardo de Tavera Bed

Last Quarter of the 19th Century

Narra and Rattan

H: 89" x L: 84" x W: 51" (226 cm x 213 cm x 129 cm)

P 400,000

Provenance:

Heirs of Trinidad Gorricho Pardo de Tavera

During the last quarter of the 19th century the foremost furniture maker in the colony was Ah Tay. His workshop in Binondo turned out elaborate narra furniture of the highest quality and workmanship, with exceptional carving and attention to detail. Probably the best selling item he made was the so-called Ah Tay Four-Poster Bed aka Calabasa (squash) Bed, because of the shape of its bedpost. This was the most popular bed in upper-class homes and can be found literally from the Ilocos to the Visayas.

The bed was made for a lady and stands on four turned and tapering bedposts with a top carved in the shape of a squash-shaped dome, hence the calabasa moniker. Each leg has two reels below the mattress support and terminates in bun feet. Pierced and carved bed supports on the four sides join the legs together. These are carved with C-scrolls at each end are connected by parallel grooved moldings ending in volutes that rest above and below a disk carved with a flower with eight petals. The bed supports of the long sides are appliqued with an oblong lozenge with a grooved molding around it and rounded ends with a bead attached to the middle of each.

The tester supports are carved in the shape of thin and attenuated lyres joined end to end with a grooved circle, pierced and carved with a flower with four large petals and four smaller ones in between. The lower lyre shape is pierced and symmetrically carved with grooved C-scrolls with a stemmed fruit with two leaves within the volutes.

The headboard, as is typically found in Ah Tay's work, is intricately carved on both sides from a single panel. Shaped like a cusped ogee-arched frame pierced surmounted by a turned and pointed finial, it is carved with a central escutcheon supported and topped by acanthus leaves and flanked by symmetrical foliate scrolls. Large vertical foliate C-scrolls enclosing a honeysuckle are symmetrically carved on either side of the central escutcheon.

The tester has yoke-shaped sides connected to an ovoid carved with downturned acanthus leaves and topped by a beaded ring surmounted by a turned and carved finial. The yokes are pierced and carved with a stylized flower with four large petals alternating with smaller ones in between emanating in a swirling pattern from a central boss.

The bed is part of the estate of Trinidad Gorricho Pardo de Tavera, a multi-faceted man who was not only a doctor of medicine, but a linguist, bibliographer and scholar, as well. He was a representative to the Malolos Congress in 1898 and Director of Diplomacy of the Republic but resigned from this position a month after in order to campaign for cooperation and peace under American sovereignty. In 1899, he founded La Democracia, the first pro-American daily in the country which became the organ of the Federal Party aka Federalistas, of which he was the first president. He was appointed a member of the Philippine Commission in 1901. Trini, as he was called, is best known for his scholarly studies on Philippine history, alphabets, manners and customs of the Filipinos, the origin of their numerals, the etymology of Philippine tribes, medicinal plants and maps of P. Murillo Velarde. Pardo de Tavera also fought for intellectual freedom from outmoded traditions, superstitions and religious intolerance. A former Director of the Philippine Library and Museum, his collection of books was bought by the National Library for P25,000. He was the brother-in-law of Juan Luna, the painter and the grandfather of Mita Pardo de Tavera, Secretary of Health under President Cory Aquino.

-Martin I. Tinio, Jr.





69

Antonio Leaño (b.1963)

Si Simoun

2018

oil and acrylic on wood and canvas
48" x 48" (122 cm x 122 cm)

P 200,000

Provenance:

Artinformal

Part of the second generation of social realism in the 1990's, Antonio Leaño contemplates on the motivations of the character Simoun, the aggrieved protagonist of *El Filibusterismo* authored by Jose Rizal titled after a page from a Filipino translation of the novel pasted on the canvas. Simoun is portrayed by Rizal as a vengeful man seeking retribution for the injustices brought upon him, and plans a massive explosion during the wedding reception whose guests are of the colonial elite through the flicker of an oil lamp. Simoun however fails in his planned explosion, and dies escaping from the authorities.

In this work, Leaño depicts the famed triumvirate photograph of Rizal and his fellow propagandists Marcelo H. Del Pilar and Mariano Ponce and stenciled on wood. In the same manner that Simoun failed in planned uprising in the novel, Leaño inverses the image of the propagandists as a symbolism of the failure of their reformist agenda for equal rights of Filipinos under the patronage for Spain. But the artist uses the same analogy as a reflection of our contemporary history on the failures of previous governments under foreign powers represented by the Commonwealth tax stamp and a Mickey Mouse banknote from the Japanese occupation and subsequent republican administrations portrayed by a modern day stamp in replaying the frequent message of change and progress but that has since fallen short, on deaf ears.



70

Ronald Ventura (b.1973)

Untitled

signed and dated 2005 (lower right)

oil on canvas

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

P 800,000

Provenance:

Private Collection, Manila

The late Alice Guillermo wrote in July/August 2002:

"Ronald Ventura takes a close look at the male nude and finds in it drama and grace."

(published in *Realities: Ronald Ventura*, Damiani, Bologna, Italy, 2011)

For Ventura, the male nude in art is a highly complex subject. Although he also paints female nudes, he prefers to paint male subjects because he believes that they have a stronger residual taboo from which he aims to break free. For there inheres in them an artistic conviction that produces a thoughtful, envioning mood, an emphatic allure that stirs the mind." The plant itself spreads upwards over the entire space. It has a vigorous, lush character — its details luminous in white tones, signifying burgeoning organic growth that is reinforced by the vertical rhythms.

The rising figure seems almost in danger of being consumed by the plant, the feathery details of which lessening this sense of menace. The figure is shown in richly graduated flesh tints. Furthermore, the high tonal contrasts transgress the pellucid smoothness of the body at the same time they bring into sharp contrast the effect of light on the body with the night's intimate sensuous shadows. All in an attempt to naturalize the presence of naked figures in a landscape.

Ventura's style in this work is characterized by painstaking detail, high finish and an emphasis on botanical accuracy. Anatomy and vegetation become interchangeable, and in celebration of this magical kaleidoscope Ventura's brushwork becomes lighter yet fleeting.

71

Alfonso Ossorio (1916-1990)

Untitled (I)

ca. 1950

watercolor and wax on drawing

27" x 20 1/4" (69 cm x 51 cm)

P 1,800,000

Provenance:

Private Collection, USA

Literature:

Manahan, Liliane Rejante and Reyes, Cid, Alfonso Ossorio: *Grazing Light*. Leon Gallery, Inc, 2017, pp. 57-58 (Illustrated).

Ottmann, Klaus and Manahan, Liliane Rejante, Alfonso Ossorio: *A Survey 1940-1989*. Ayala Foundation, Inc., 2018 (Illustrated).

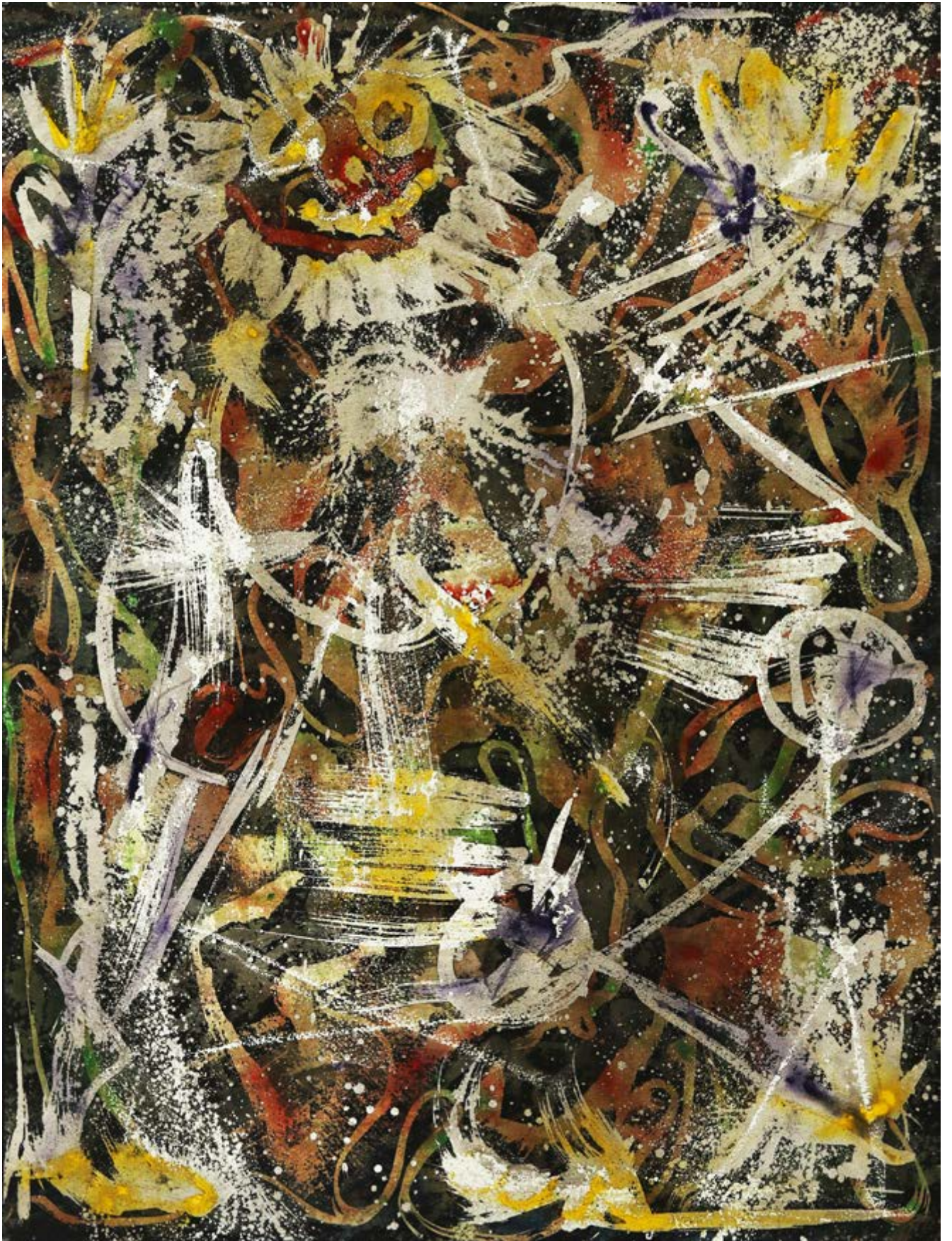
Exhibited:

Leon Gallery, "Alfonso Ossorio: *Grazing Light*", 21 April to 12 May 2017, Makati City, Philippines

Ayala Museum, "Alfonso Ossorio: *A Survey 1940-1989*", 26 February to 17 June 2018, Makati City, Philippines.

By the dawn of the early 1950's, Alfonso Ossorio began a friendship with French artist Jean Dubuffet whose works of *art brut* (raw art) enthralled Ossorio towards textured appearance with thick impasto of soot and tar. For him, the works of Dubuffet provided an artistic outlet free from expressions and rudimentary conventions from his earlier figurative works. Dubuffet and by association with their mutual friends Jackson Pollock and Willem de Kooning, Ossorio produced a series of watercolor and wax drawings that freed the artist from the captive presence of form contained unto paper that later progressed into his large-scale abstractions.

In this undated and untitled wax drawing done between the 1950's, Ossorio experimented with Pollock's technique of flick painting; but is kept within the confinement along the borders of the paper. Here, the artist composes his abstractions through a significant layering of colors that have been blended in a manner that does not bore one's vision and is complimentary to each of them. In the process, the figure of a jovial monster-like creature is formed in the midst of the work catching the viewer's attention in order pull us into the composition. For Ossorio's wax drawings, his art of a very childlike quality grasped from the art and philosophy of his friend Dubuffet questions our very definitive concepts of what truly is art in the modern sense.



72

**A lot of 33 works
by Romulo Galicano**

P 4,200,000

Provenance:

The present owner commissioned the artist to travel Europe and the Americas to document the cities he would visit. The trip enabled the artist to see all the art in the greatest museums and sharpened his eye and artistic sensibilities making him one of the country's most respected masters.

Each work is accompanied by a certificate issued by the artist confirming the authenticity of the piece



1.) *London*
signed and dated 1978 (lower left)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



2.) *Big-Ben London*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



3.) *Amsterdam*
signed and dated 1978 (lower left)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



4.) *Amsterdam*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



5.) *Paris*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



6.) *Victoria Embankment, London*
signed and dated 1978 (lower left)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



7.) *St. James Park, London*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



8.) *Buckingham Gate, London*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



9.) *Queen's Walk*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



10.) *Amsterdam*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



11.) *Paris*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



12.) *Paris*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



13.) *River Thames, London*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



14.) *Westminster Bridge, London*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



15.) *House of Parliament*
signed and dated 1978 (lower left)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



16.) *London*
signed and dated 1978 (lower left)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



17.) *Amsterdam*
signed and dated 1978 (lower left)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



18.) *Paris*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



19.) *Vancouver*
signed and dated 1978 (lower left)
pastel on paper
9 1/2" x 13 1/2" (24 cm x 32 cm)



20.) *Bukingham Palace*
signed and dated 1978 (lower right)
pastel on paper
15" x 21 1/2" (38 cm x 55 cm)



21.) *Paris*
signed and dated 1978 (lower left)
oil on canvas
10 1/4" x 13" (26 cm x 33 cm)



22.) *Paris*
signed and dated 1978 (lower right)
oil on canvas
10 1/4" x 13" (26 cm x 33 cm)



23.) *Paris*
signed and dated 1978 (lower right)
oil on canvas
10 1/4" x 13" (26 cm x 33 cm)



24.) *Paris*
signed and dated 1978 (lower left)
oil on canvas
10 1/4" x 13" (26 cm x 33 cm)



25.) *Paris*
signed and dated 1978 (lower right)
oil on canvas
10 1/4" x 13" (26 cm x 33 cm)



26.) *Paris*
signed and dated 1978 (lower right)
oil on canvas
10 1/4" x 13" (26 cm x 33 cm)



27.) *Paris*
signed and dated 1978 (lower right)
oil on canvas
10 1/4" x 16" (26 cm x 41 cm)



28.) *Pont Royal, Paris*
signed and dated 1978 (lower left)
oil on canvas
10 1/4" x 16" (26 cm x 41 cm)



29.) *Paris*
signed and dated 1978 (lower right)
oil on canvas
10 1/4" x 16" (26 cm x 41 cm)



30.) *Paris*
signed and dated 1978 (lower right)
oil on canvas
10 1/4" x 16" (26 cm x 41 cm)



31.) *Amsterdam*
signed and dated 1978 (lower right)
pastel on paper
14 1/2" x 21" (37 cm x 53 cm)



32.) *Trafalgar, London*
signed and dated 1978 (lower left)
pastel on paper
14 1/2" x 21 1/2" (37 cm x 55 cm)



33.) *Vancouver, B.C.*
signed and dated 1978 (lower left)
pastel on paper
20" x 26" (51 cm x 66 cm)

Every artist cum traveler such as Romulo Galicano knows a Grand Tour of Europe is intoxication. The dull silver light, the heady air, the iridescence of the palaces and churches afloat between sky and water, create a welcome dizziness of the senses, a lightness of spirit that were it not so delicate and ethereal, would be unreal.

The Grand Tour is an established ritual of passage among visual artists. Capstone to the education of young artistic bloods, the grand tour also provides additional opportunity to broaden horizons, to learn languages, to hone manners and even on occasion to snoop into foreign affairs of state.

PROPERTY FROM THE RICHARD AND SANDRA LOPEZ
COLLECTION

73

Cane and Salakot

a.) *Cane*

Mid-19th Century or Earlier
Metal, Tortoiseshell and Silver
L: 33 1/4" (84 cm)

b.) *Salakot*

Mid-19th Century
Rattan and Silver
D: 12" (30 cm)

P 120,000

During the Spanish Colonial Period, a newly-elected Cabeza de Barangay or a Gobernadorcillo was always given a silver-headed cane by the Governor-General as a Mark of Office. This cane was always referred to as a baston de mando.

Some wealthy officials, however, were not content with just an ordinary wooden cane of narra and replaced them with more expensive materials like kamagong or ebony. Occasionally, but very rarely, was tortoiseshell used for the cane. Since this was a very rare material, it was used only by very rich individuals, usually a Gobernadorcillo.

This particular piece is made up of pieces of tortoiseshell or carey wrapped around a wooden inner core. The tortoiseshell has a foil backing to reflect the light and to show the pattern of the shell. The tapering cane top and ferule are of silver, the former being octagonal in shape with a ring at the bottom and a beaded ring just above it. The latter embellishment is always referred to in contemporary inventories as a rosario de perlas.

The salakót is a traditional wide-brimmed Philippine hat often made of either rattan or Phragmites and is a Filipino traditional headdress similar to the iconic conical hat found in neighboring Southeast and East Asian countries. Though normally worn by farmers, wealthy and landed Christian Filipinos and mestizos, especially the members of the ruling class called the *Principalía*, began embellishing their hats. Some made their salakót of more prized materials like cow horn or tortoise shell and adorned it with an ornate capping spike crafted in silver or even gold. Scattered over the surface of the headgear were embossed and chased silver plaques of varying sizes, while around the rim were hung pendants consisting of silver coins or beads. Many depictions of town mayors aka *gobernadorcillos* and *cabezas de barangay* or village headmen would portray these colonial public functionaries as wearing ornate salakots.

This particular salakot is made of very finely woven rattan topped by a silver cap with a base embossed and finely chased with a design of a leafy scroll alternating with a stylized flower. The cap's outer edge is outlined by a molding and a multi-lobed leaf pattern, while the inner side is decorated with a border composed of a series of embossed and chased flower buds. A ball finial decorated with a ring of beads around the middle and a small bead surmounting it tops the cap.

Scattered around the surface of the salakot are tiny silver stylized S-scrolls embossed and chased with a flower and leaves as well as flower buds. The four large symmetrical leafy scrolls with a flower decorating four sides of the lower part of the salakot are not original to the piece and are crudely executed. The bottom of the salakot is decorated with a series of silver bosses.

-Martin I. Tinio, Jr.



side view



top view

El Jucar y Saskia Acostada

The River Jucar and Rembrandt's Wife Saskia Asleep



Fernando Zobel, Garden Window with a Trumpet, from the collection of Jim and Reed Pfeufer, sold by Leon Gallery in 2015

From 1963, Zobel, an eminently colorful painter, (remember his first colorful costumbrista Manila paintings and where he became interested in Matisse and the ease with which he used color, playing with the spaces inside and outside the rooms painted, or his stage of learning in Boston influenced by the expressionist painting that at this time was done in this city and which has left us some jewel as the small and colorful paintings dedicated to the Charles River).

But as I was saying, in 1963, he felt the need to return to the color he would no longer abandon in all his career, except for a pause, towards the years 1974/1975 where he painted a series of paintings dedicated to the "White Series" and although well it is true that most of these paintings are made on the basis of black and white, using a range of grays with their warm and cold nuances, which sometimes derive in incipient ocre with all their splendors, so we can not talk, as in the 60s, of black and white paint. The same Zobel and despite calling them the White Series, considered them colored squares.

This work, more than a Dialogue or a Conversation with Rembrandt... where the pleasant rest of Saskia serves as a renewal and flow of life as the flow of the river is continuously renewed.

And with the color, it incorporates scale, volume, perspective, etc. into his painting. And above all, start looking at the landscape as a theme. Zobel, endowed with a tremendous sensibility and a great and continuous curiosity for everything that surrounded him, it is not surprising that, from these years, in which he began to visit Cuenca and to live there, shortly after; the magnificent

and spectacular landscape of this city converge inwardly in it, until becoming the protagonist of many of his works. There are several series dedicated to the

diversity of its landscapes and its inscapes: "El Río" (referring to the river Júcar in its path by Cuenca and in turn the largest of the two rivers that encircle and embrace the city, the Júcar and the Huecar), "La Vista", "Los Hocinos", "Las Orillas" and an endless number of paintings with other titles but that have to do with the nature that it gives off and in which at the same time this city is based. Zobel begins to use these landscapes as a theme, although I would qualify it as a pretext, until it becomes an abstraction, an idea or a memory of it, where it establishes a climate, an unreal and suggestive space that organizes memories and experiences as much of the painter as of the spectator. They are idealized landscapes where the viewer can find, like the painter, his own sensation.

But Fernando Zóbel is not limited to the abstraction of the landscape, his subject matter and his interests are very broad and one of his resources with which he continues to learn and study, are his famous "Conversations" or "Dialogues", which consist of the observation about other great artists of the past, where, through his own painting, he studies and investigates the problems and solutions of these classic painters, as a continuous way of learning and assimilating those dilemmas in his own painting. Great is the subject that continually occupies its interest: color, space, geometric composition, perspective, academic studies of gesture and movement, etc., and as is natural, for each of these studies I used to choose the most versatile, learned or daring painters in these subjects, for this reason we find "conversations" and "dialogues" with Matisse, Monet, Degas, Coorte, Vermeer, Saenredam, Barocci. The list is great and interesting, on occasion I have written that if we followed his notebooks dedicated to this subject, we could make a very particular but interesting History of Art.

And also as is the case of this painting: "El Júcar y Saskia Acostada", where through the title we already insinuate a conversation or a dialogue with Rembrandt, but it is curious that almost always that he has established a relationship with this painter, he has more through the study of his drawings and especially of his engravings, than of his own paintings, although I must say that I have seen dozens of paintings, drawings and engravings, which Rembrandt dedicated to his wife Saskia, without finding a relationship or a direct relation because between the title and the subject, although I am convinced, by the spontaneity and ease of the Zóbel stroke, the painting, which is based, as I say, on a drawing or perhaps on an engraving.



Fernando Zóbel in the Main Salon of the Museum of Spanish Abstract Art in Cuenca, 1966

Zobel, in turn, admired the engraver Rembrandt, even having a small, but chosen collection of his etchings, and his work with the chisel. For all this I would not be surprised, that in this box of Zobel, by the strokes of the drawing and the speed and ease of its execution, where you can guess the echo of a figure in foreshortening, was based more on a drawing by Rembrandt, than in one of his paintings, where he might be more interested in the freshness, improvisation and speed of the moment of that drawing than in the grandiloquence, composition or studied subjects that a greater work could bring.

But one of the enigmas for me of this painting and that make it both more interesting and more intriguing, is precisely the title of it. "El Júcar Y Saskia Acostada."

It is from precisely these years (1979/80/81), where he begins to use the theme of the Rio (river) through color, not only as a memory or as an imaginary idea of what he remembered as he did in the 60s, but also based directly on the color of the river and its aquatic element, as if wanting to introduce us into that ambiguity between stillness and continuous flow. I remember that the professor and academic Francisco Calvo Serraller, told me that these paintings of Zóbel on the river Júcar (which most, in these years, he titled: "Banks"), reminded him a lot of Chinese poems about water: as a principle of life and as continuous and permanent emanate from it.

Me too, more or less conscious and in an exhibition dedicated to this theme of the river in the painting by Fernando Zóbel, I wrote a comment in which he said that the painter at this time seemed to "pretend only to catch on his canvases the continuous run from the water."

Having said all this and for all the subject matter that can accumulate the title of the painting: "El Júcar y Saskia Acostada", and even more having met the painter, I would not be surprised that in this work, more than a Dialogue or a Conversation with Rembrandt where a study or investigate a problem or pictorial solution, propose a mental game or a metaphor of one's own life, with certain oriental echoes, where the pleasant rest of Saskia serves as a renewal and flow of life as the flow of the river is continuously renewed.

Rafael Pérez-Madero

August 2018

74

Fernando Zobel (1924-1984)

El Jucar y Saskia Acostada

(The River Jucar and Rembrandt's

Wife Saskia Asleep)

signed and dated 1979 (lower left)

oil on canvas

31 1/2" x 39" (80 cm x 100 cm)

P 4,000,000

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

This painting will be included in the forthcoming catalog raisonné of Fernando Zobel that will be published in Spain

Provenance:

Private Collection, Madrid







PROPERTY OF A DISTINGUISHED
COUPLE

75

Jeho Bitancor (b.1967)

Untitled

signed and dated 2018 (lower right)

oil on canvas

60" x 48" (152 cm x 122 cm)

P 200,000

Provenance:

Private Collection, Manila

"These works were characterized by the use of color and symbolism but were all inspired by my reflections on society, the workings of ideology and lament on individual struggles" said by the social realist Jeho Bitancor in an interview done in 2010, upon commenting on his socially conscious works which is represented in the recent composition. Here, Bitancor portrays the plight of the construction workers exhausted from their brutal labor taking a break in the construction of an office place under the glow of the sweltering heat. The laborers are depicted in an array of positions around the scaffoldings, with some lounging for an afternoon rest or doing a crossword on a tabloid. On the bottom, we see two workers playing *Dama*, a Philippine variation of the games of checkers using thrown bottle caps or tansans as pawns in their board game. This is seen as important analogy that Bitancor has utilized by centering on the idea of pawns represented by the workers, being by utilized by an unseen corporatist leviathan ever expanding his sphere of influence through his rapid and massive redevelopment of the urban metropolis. For the artist, the laborers are more than just a means to an end in the Machiavellian sense, but also have their own human dignity and constitutional rights that must be respected and empowered.



76

Romeo Tabuena (1921-2015)

Still Life with Egg Basket
signed and dated 1963 (lower right)
oil on masonite board
39 1/2" x 35 1/4" (100 cm x 90 cm)

P 360,000

Provenance:
Private Collection, USA

The fastest brush in town, as fellow Neo-Realist H.R Ocampo called him during those first hectic years of the Philippine Art Gallery, was also the most versatile, the most prolific, and one of the most popular. In 1955, Tabuena settled in Mexico, where he lived with his Norwegian wife Nina. However, he retained his Philippine citizenship. He painted the mural *Filipiniana* in the Philippine Embassy in Washington, D.C. In 1965, he participated in the Eighth Sao Paulo Art Biennial as the official Filipino artist and as the art commissioner from the Philippines.

In this still life from 1963, randomly mundane objects are represented with completeness. It is compressed into a few square inches without any effect of crowding or jumbling. For all its logic and clarity the picture remains a remarkable example of Tabuena's powers of invention and pictorial composition.

PROPERTY OF A DIPLOMAT

77

Benedicto Cabrera (b.1942)

Afternoon Break

signed and dated 1992 (lower right)

acrylic on handmade paper

44" x 28" (112 cm x 71 cm)

P 3,000,000

Provenance:

Private Collection, Manila

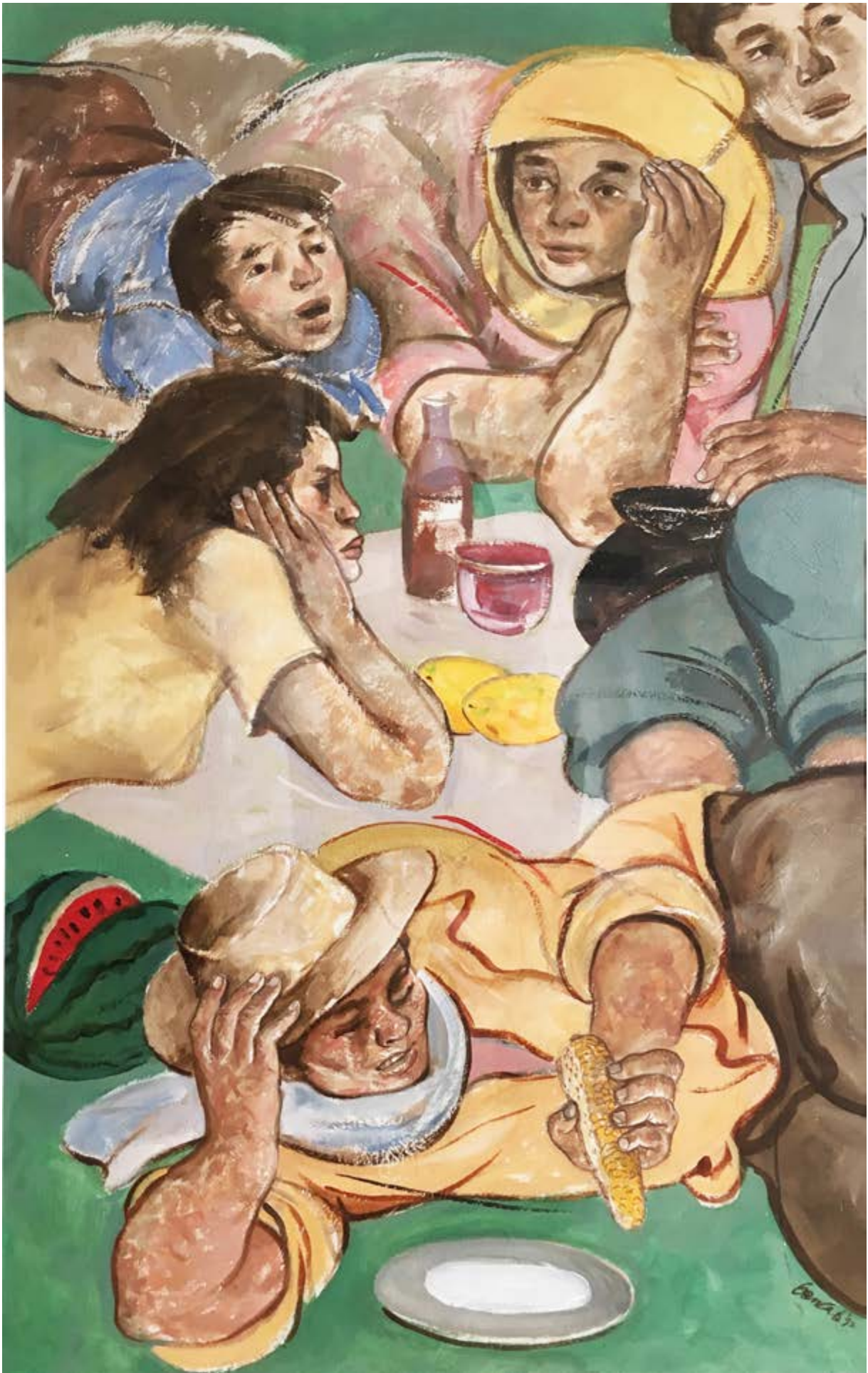
Exhibited:

Embassy of the Republic of the Philippines in China,
"Three Filipino Artists (along with Ofelia Gelvezon-Tequi
and Claude Tayag)", Philippine Embassy Exhibition Hall,
1992

As a young man thoroughly exposed to the sad ironies of plebeian life, BenCab was drawn to working class themes at the start of his artistic career. His inaugural show at the Indigo Gallery focused on human degradation and urban misery, reflecting the artist's own formative experiences in the proletarian districts of Tondo, Bambang and Mayhaligue. The works showed scavengers and squatter scenes, all summing up both the anguish and the defiance of the dispossessed.

Such themes continue to preoccupy BenCab in the works that followed, such as paintings he exhibited in his Luz Gallery show in 1968 and the works he sent to the Paris Biennale in 1969, where he represented the Philippines. In these later works however, one detects an increasing interest in formalist concerns and a tendency towards abstraction. Traditionally in the margins, playing a part and concealing sorrow, these figures embody both suffering and compassion.

All the family members are sprawled on the floor of the space which they call home. In attempting to transcend the story's gritty human dimension, BenCab had created a remarkably sympathetic painting. BenCab eschews the brooding heavy-handedness that characterized his early sixties depictions of Bambang. Of all the ordinary people and their occupations, the artist developed a sensitive and precise iconography that marked much of his later work.





78

Cesar Legaspi (1917-1994)

Vendor

signed and dated 1976 (top)

ceramic

D: 10" (25 cm)

P 100,000

Provenance:

Private Collection, Makati City

Cesar Legaspi espoused the cause of modern art from its fledgling years and nurtured it, with the help of his fellow artists, to full maturity. Yet, clearly enough the paintings of Neo-Realist Cesar Legaspi serve as an important example of how Western style can be transformed and changed - indigenized, in fact. To suit the local sensibility and temperament. In Legaspi's work, for instance, the rigorous intellectual approach of modernism gave way to its more harmonious and decorative facet, such as his image of a female mango vendor on a framed ceramic plate. Market scenes such as this "Mango Vendor" shows Legaspi at his prettiest and features his consummate talent as a draftsman capable of deft rendering. Defined in sharp outlines, vestiges of his earliest works show again.

Legaspi eminently exemplifies the artist who has assimilated Western influences and transformed them into his own individual style that likewise reflects the native hedonism and artistic temper.



PROPERTY FROM THE COLLECTION OF
A DISTINGUISHED FAMILY

79

Mauro Malang Santos (1928-2017)

White Sun

signed and dated 1971 (lower right)

oil on canvas

35" x 35" (89 cm x 62 cm)

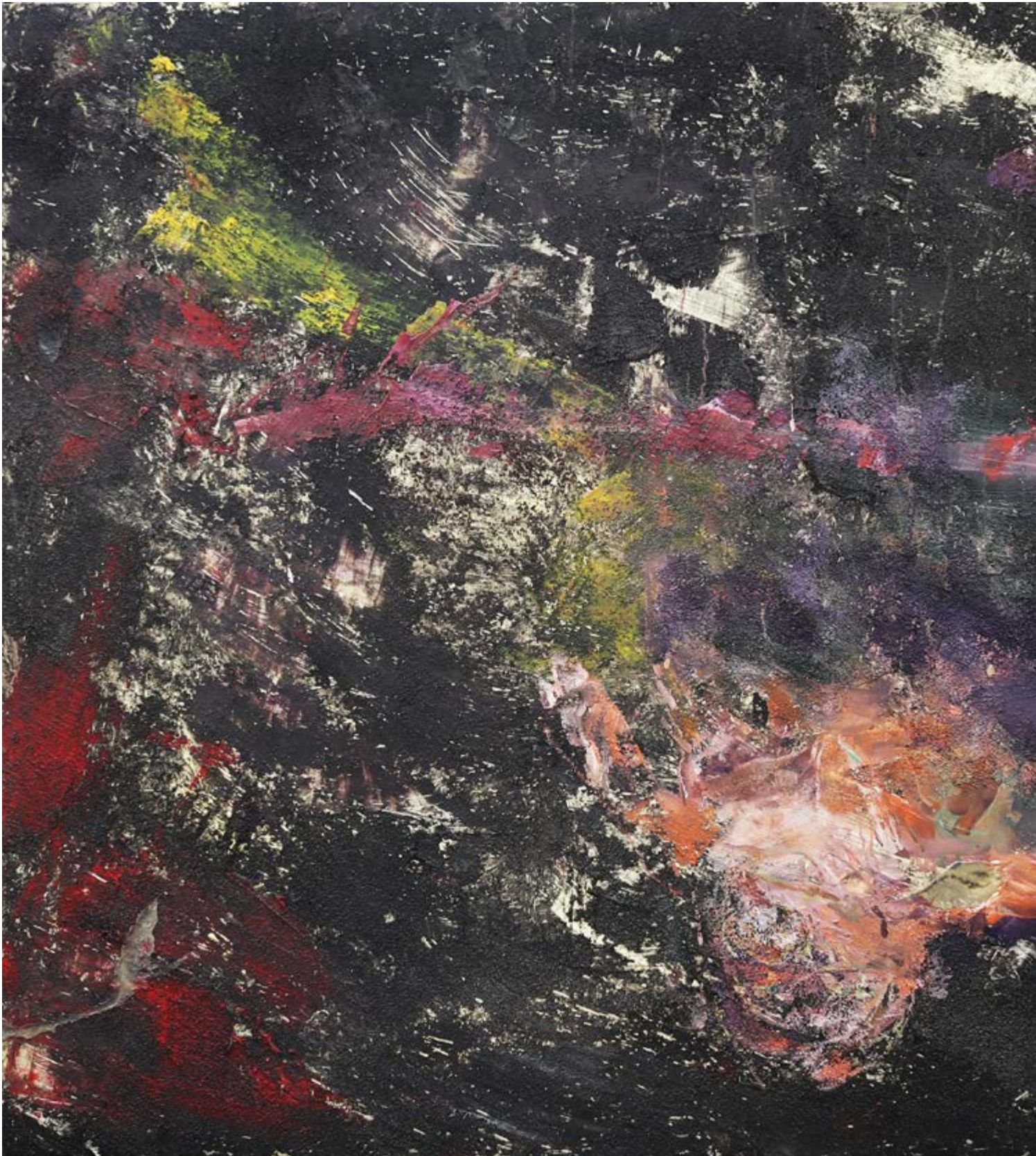
P 4,000,000

Literature:

Duldulao, Manuel D., *Contemporary Philippine Art*,
Vera-Reyes, Inc., 1972, p.211 (illustrated)

Patterned after El Greco of his views of his adopted city of Toledo in Spain, Malang paints the luminous red sky with the sun as its forefront. This cubistic landscape conjures the Catholic tradition of the Philippine society and the Virgin Mary towering over the miniscule townsfolk represented by the family below. For the artist, Malang is stringent in adopting a spatial division between the city and the sky.

The city which is congestive, tight and packed, while the sky opens up to radiant sun that eclipses the viewer's gaze with stark colors of yellows and reds.





80

Jonathan Olazo (b.1969)

From Earth Thou Art

signed and dated 2009 (verso)

mixed media

72" x 96" (183 cm x 244 cm)

P 160,000

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

Provenance:

Private Collection, Manila

A polished darkness. Turbulent roughness. Abstract elements of texture and tone add richness to the painting. His work has a sense of energy and intensity about it that is not found in the body of work of his father, Romulo Olazo. Its intense concentration links microcosm to macrocosm. A tension arises between order and chaos, finesse and crudeness, controlling reason and arbitrary impulse, with an unpredictable, irrational core.

In this image of mystical evocation of the ancient past and the cosmic future converge, as they reveal an underlying similarity of its structures. The play of tones creates an unstable shifting quality. Movement is a physical presence in the canvas. As if the father's road had completely been taken, Jonathan Olazo steered a different course: abstraction that courted and savored formlessness, an adventurousness in the choice of materials, a transformation of surface and ground, soliciting implications beyond being a vessel and receptacle for pigments and other unexpected ingredients such as indeterminate substances, and, of course, the confounding and irreverent titles that he bestows on the works that appropriate meanings unto themselves and tantalize the viewer.

Olazo's abstraction is characterized by a pursuit of balance between the sheer tangible physicality of colors and the intangible metaphysicality of man's perceptions. There are no recognizable representations in the canvas. The color, instead of being decoratively "beautiful" seems turgid, the drawing coarse and heavy handed.

"I tend to prefer simple, direct works, and seminal statements that have unsettled our concept of history. In contemporary sculpture, I mostly appreciate works that are sober, continue to mark decisive stages and enrich theoretical thinking. Works that do not merely appeal to the intellect but engage the sensorial with equal force." "There, the radicalness of its concept and the thought it engenders are the perfect match for the works' pictorial quality." Jonathan Olazo's exultation is in clashing energies. In this painting Jonathan Olazo is at once an expressionist and an abstractionist.

81

Fernando Amorsolo (1892-1972)

Noon Day Meal

signed and dated 1955 (lower right)

oil on canvas

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

P 1,600,000

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

This scene of two women cooking outdoors amid all the farm activity is painted with a combination of spectacular, fleeting romanticism and meticulous, somber literalism. In a conscious engagement with nature the rhythms of the land, people and place, inform the work of Amorsolo. By the 1950s, Fernando Cueto Amorsolo's mastery the Filipino genre painting has crystallized, with its idyllic renditions of country life against the backdrop of lush landscapes, as against the realities of postwar urban encroachment. He continued to make many outdoor studies of the untouched Philippine countryside, in an ardent endeavor to capture the light and color of what he has observed. This immersion in nature would seem to reflect Amorsolo's characteristically nostalgic attitude towards the countryside.

From his academic background, the artist's mastery to make meticulous studies of the human form has also crystallized.

Amorsolo is, as ever, interested in the contrasts of warm and cool colors. An interesting contrast is the fact that the painting represents its subjects in the shady foreground delegating the harsh, tropical afternoon light in the background. Most of the artist's canvases radiate with color and light and this humble, realistic scene expresses another aspect of his sensitive artistry. His color choices here are darker yet warmer than in most of his outdoor scenes; the shadows are not cooled, the bright green of the fields is tempered by the distant heavy blues. There is a growing command of light and shadow in relation to form and space.

It is deeply reflective of space, time, the changes within nature, and the journeys of the country people throughout the world. There is a great vitality at work here, but the shadows also give a glimpse of the transitory reality of life.



PROPERTY FORMERLY IN THE RAFAEL PANGANIBAN
COLLECTION

82

Lee Aguinaldo (1933–2007)

Linear No. 66

signed and dated 1967 (verso)

acrylic (aqua-tec)

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

P 1,000,000

Provenance:

The Luz Gallery

The difference between the abstractions of Lee Aguinaldo to that of Joya was his rejection of the layered, gestural brushwork of Abstract Expressionism. The rationality in his luminous canvases was wholly new. Naturally, Joya goes out of his way to elicit an intense reaction from his audience; you can see it from the way he works with paint. He puts more emotion into his paintings. Lee Aguinaldo's paintings are meant more for a serene and logical response.

To quote Cid Reyes: [With this particular effect, the artist is able to achieve light, ethereal effects or luminous passages in the thin films of color that filter the light from the surface to increasing depths.

"To use hip lingo, Joya is "hot" whereas Aguinaldo is "cool". " Aguinaldo's painting is spare, quite distinctive in terms of color sensibility and paint quality. For Aguinaldo, color is a tangible and sufficient physical presence and, when compounded in planar arrangements, would engage its perceiver in an objective and analytical exercise. Working in oil, Aguinaldo places great emphasis on eliminating brushwork and all visible evidence of handling, aiming for a totally flat and even skin of pigment that maintains the integrity of the picture plane. There is no attempt to create any more than the bare essentials of picture space; the geometric quality of the frame, with its right angles, makes for order, hence, conscious rationality. For Lee Aguinaldo, too elaborate a spatial framework as much as excessive use of color, decoration, or narrative, could detract from the picture's power.

Aguinaldo favored the square format for his landscape paintings. Not by chance and not for convenience. This format makes it possible to bathe the subject in an atmosphere of rationality. Through the square, the picture becomes part of a universal whole. And botanical details painted create a sense of matter extending to infinity. The artist seems to say that a subject can be expressed through angles, lines, and slick color surfaces. The audience is more fully enjoy pure form, pure color and pure arrangement because they are less diverted by incidental interests. His bold, colorful, minimalist work is deceptively direct visually, yet it provides an extraordinary impact on the viewer.

Art critic Cid Reyes, in one of a series of conversations published in 1989 by the CCP, asked Aguinaldo: "One of the hallmarks of your paintings is the gloss and slickness of their surface. One often fears that they may be scratched, dented or bruised. Have any of your paintings been damaged?"

Aguinaldo answered: "I had a show once in Northern Motors. Somebody walked in with a can of white paint and splashed it all over my paintings. The paintings were damaged completely beyond repair.

How did you react to your paintings being vandalized?

Well, somebody obviously disliked my paintings intensely enough to bother buying a can of white paint and vandalizing them. I'm flattered, in retrospect, of course, that my paintings should have generated such violent feelings in someone."

CR: Your most recent paintings had a very limited range of colors...

LA: It's good discipline, it's like Zen exercise.

CR: Why blue and green?

LA: Well, why not? I find blue and green very compatible with each other, like black and white.

Cid Reyes asked further: Will you keep on doing you minimal paintings or do you think you might revert to your early Pollock period?

LA: I have no idea. Who knows? I might even end up doing children's art. I might even end up in an insane asylum.







83

Pacita Abad (1946-2004)

Muslim Wedding

signed and dated 1978 (lower right)

oil on canvas

35" x 50 1/4" (89 cm x 128 cm)

P 800,000

Provenance:

Acquired directly from the artist by the present owner

Pacita Abad seems to channel the sensibility of children and primitive art at the same time her work mocks the seriousness of high art and introduces the element of play. Indeed, at first glance it looks like a child's exuberant drawing of a festive house. The playful and childlike effect also creates a decorative effect.

Whereas childlike painting is akin to curbing that natural exuberant expressiveness in painting to "be neat" and to "keep the color inside the lines", the art of Pacita Abad are object lessons on how to paint exactly as the artist pleases on the principle that there are no rules and theories in picture making but may have a natural response to psychological values of colors, lines and shapes. It is easy to describe childlike painting as artistic endeavor, which, of course, it essentially is not, and to credit many a lucky accident as an expressive intention. But at the same expression must often be released through forms and colors that are not accurate transcriptions of nature and that art audiences have learned to understand childlike painting as well as naive expressionism on this basis.

Pacita Abad's constant probes into the possibilities of merging figurative and nonfigurative elements, oriental and Occidental motifs, collage and painting techniques, organic and geometric forms have given much of her work as a painter a look at once studied and tentative.



84

Lao Lianben (b.1948)

Tryst-300

signed and dated 1981 (lower right)

oil and acrylic on canvas

45" x 48" (114 cm x 122 cm)

P 800,000

Provenance:

The Luz Gallery

The minimalist and Zen-like qualities by abstractionist Lao Lianben evokes both depth and insights into the inner working of the Tsinoi artist by nixing solace and sexuality unto the work. *Tryst-300* changes the look of its viewer from being a work of silent contemplation to a message of sensuality. Lao portrays the square, a symbol of arithmetic and architecture transforms into a gateway to rendezvous between two lovers in secret. The lovers that are unseen by the viewers, are seeking to find a hidden avenue to meet and be intimate with each other. For the artist, this work serves as an intersection between his art and seduction can be inference from his interpretation of Chinese calligraphy and the beliefs of Taoism on sexuality. Here, Lao displays the sensuality of the lines and squares that could mimic the female sexual organ, as a modern reinterpretation of the *L'Origine du monde* (The Origin of the World) by the French realist painter Gustave Courbet (1819-1877) were the vulva of the female form is graphically represented by the sharp black strokes with a brownish tint of color that can be guessed as the main purpose of their secret tryst.



85

Arturo Luz (b.1926)

The Great Stupas
signed (lower right)
and dated 2001 (verso)
acrylic on canvas
29" x 47 1/2" (74 cm x 121 cm)

P 600,000

Provenance:
Acquired directly from the artist by
the present owner

A Luz painting has no volume, no sense of weight, no perspective, no *chiaroscuro*, no rich coloring, it is all flat and tends to be monochromatic to emphasize its linear strength. It has no purpose other than to please the artist's visual logic. His art is not so much expressive as constructional, it delights in the abstract, mechanical, architectonic inventions, in geometric shapes and rhythms rather than in organic/natural forms. Form is always simplified, reduced to bare bones.

It was his ability to transcend the style of Impressionism, to go to the structure that lies behind visual appearance, and his magically delicate color harmonies. The point is that Luz reduces his subject to large, solid, uncomplicated masses because such forms are suggestive of eternal values. The art of Arturo Luz were described by Ray Albano as "cool, controlled" and as "exercises in aleatoriness and surface dynamics." This process of repetition is Luz' way of mastering his material — its potential and expressiveness.

86

An Extremely Rare and Important Letter of José Rizal to Don Alejandro S. Macleod, a Scottish millionaire who thrived in Manila in the late 1880s

Dated from Rizal's stay in HongKong, 1891

Ink on linen paper

Single sheet, one page

photograph: 5 3/4" x 3 3/4" (15 cm x 10 cm)

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

This lot is accompanied by a rare photograph of José Rizal, printed from the collection of Don Alfonso Ongpin. Dedicated on the reverse to Dr. Pablo de Jesus.

P 1,200,000

Provenance:

From Mrs. Mercedes Macleod Knowles to the family of Dr. Leoncio Lopez, Rizal's nephew, and thence to its present owner.

Literature:

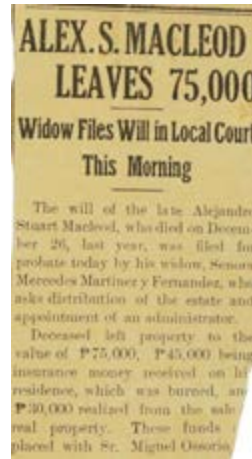
Philippine Herald Magazine, 21 April 1962, reproduced in full as a photograph, with an account of the letter and an interview of Mrs. Mercedes Macleod Knowles and her gift of the letter to Dr. Lopez.



Lucia Rizal Herbosa



The Philippine Herald Magazine, 21 April 1962, featuring Mrs. Mercedes Macleod Knowles and the Rizal letter.



Various news reports about Macleod's wealth and influence

The Philippine National Hero José Protacio Rizal needs no further introduction; Don Alejandro S. Macleod will require one. The founder of the 'Manila Macleods', Don Alejandro as he was known in Manila (although he was born "Alexander") was a beloved business figure who first arrived on these shores in 1864. "Enthralled" by the stories of his older brother Neil who had ventured to the Philippines a few years before and worked for the venerable Smith Bell Company. He would found the Macleod Company which would trade in hemp and sugar as well as become involved in shipping and insurance.

Don Alejandro would be joined by more of his clan from Scotland. (The Macleods are originally from the Isle of Skye, with its home, the centuries-old Dunvegan castle.)

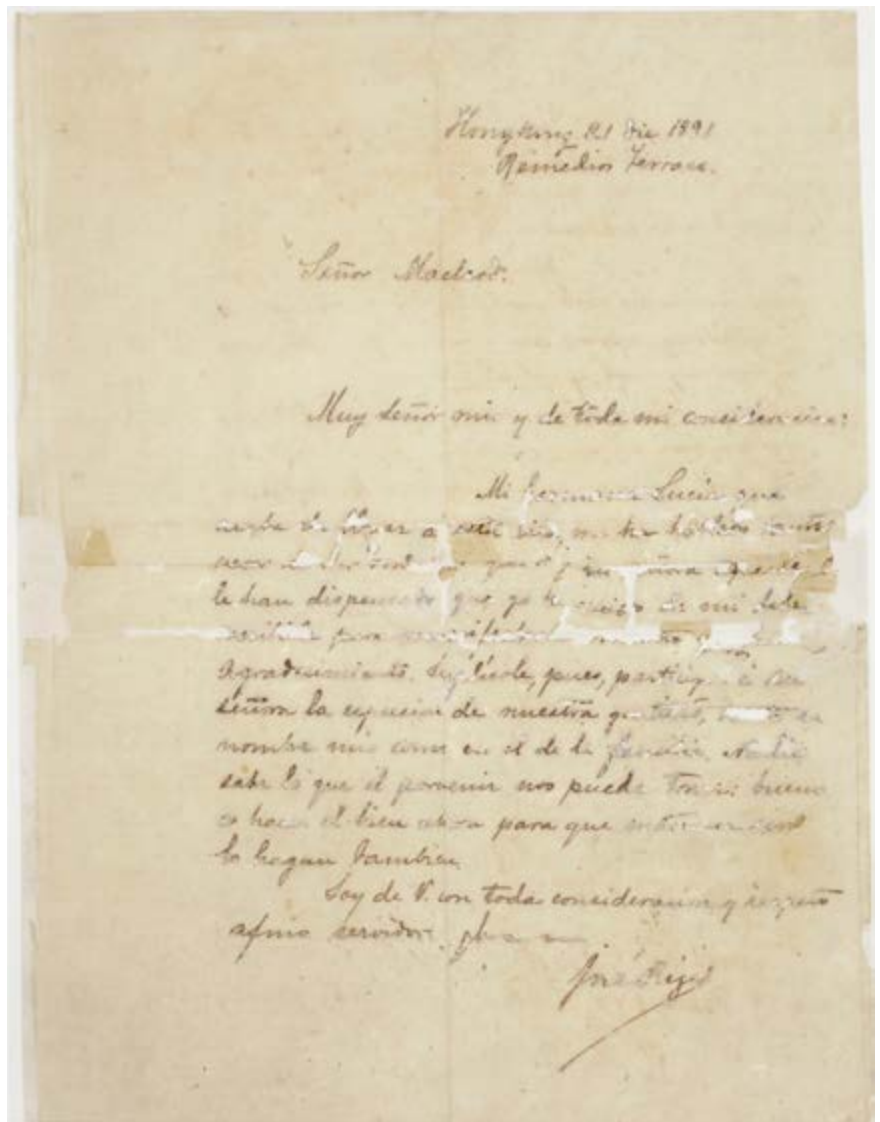
In the letter, Rizal thanks Don Alejandro profusely for putting his sisters Lucia Rizal (1857 - 1919) and Trinidad (1868 - 1951) under his protection and having them even shelter in his magnificent home for several weeks before fleeing to Hongkong. That departure was almost certainly arranged by Don Alejandro who had several ships at his disposal. The letter, in fact, refers to Lucia's arrival on "that island."

Lucia was the fifth Rizal child — José was the seventh — and was married to Mariano Herbosa of Calamba. Herbosa died of cholera in 1887 but "was denied Christian burial for the simple reason that he was the brother-in-law of José Rizal."

Macleod's kindnesses, in dangerous defiance of the powers-that-be, were a valuable gesture from an important member of the Philippine establishment.

The letter thus features a trifecta of important persons: National hero José Rizal, his sister Lucia, a patriot in her own right, and the well-known fixture of turn-of-the-century Manila, Don Alejandro Macleod.

— Lisa Guerrero Nakpil



An important lesson from José Rizal in the letter:

“Nadie sabe lo que el porvenir nos puede traer : bueno es hacer el bien ahora para que mañana nos lo hagan también.

“(Nobody knows what the future will bring us : do good now so that in the future others will do good to us as well.”)

87

**Extremely Rare and Important
Letter from Josephine Bracken
Rizal to Emilio Aguinaldo where
she introduces an American
sympathizer who may be able
to help buy arms for the
Revolution**

1897

Ink on Graph Paper

Single sheet, one page

letter: 7" x 5" (18 cm x 13 cm)

photograph: 5 3/4" x 3 3/4" (15 cm x 10 cm)

This lot is accompanied by an extremely rare photograph of Josephine Bracken, inscribed at the back with the words in pencil "Josephine in the city of Hong Kong"

P 200,000

Transcribed:

Hongkong 4 de June (sic) 1897

Sr. Dn. Emilio Aguinaldo

Muy Señor mio y de my (sic) mas alta consideración.

Alla va un Americano su nombre es J. T. Manniex, este Señor quesera saber de la insurrección, espera que V. V. le tratara bien porque este señor nos ha servido mucho sobre Filipinos y le ayudara mas todavía, come en ser que V. trata bien a todas por eso su aстриera de mandar a esta señor, E haga V. el favour (sic) de dar la copia de declaración de Padre Pierna vejas para que puede mandar en America en algunas xxx crew a Ameria (sic) también por comprar armas.

Sin mas despone V. de SSS

(Signed)

Josephine Rizal

Tranlated :

Don Emilio Aguinaldo

My dear sir and with my highest consideration.

An American, named JT Manniex, shall visit you to learn more about the insurrection. He hopes that you will treat him well because this gentleman has served the cause of the Filipinos very much. I am certain you will do this as you always treat everyone well. It is by your command to receive this man. Please do the favor of giving him a copy of Padre Piedra's statement so that he can send it to America... in some xxx also to buy weapons.

I remain at your service

(Signed)

Josephine Rizal

Josephine Bracken has been variously described as a simple Irish lass who just happened to have fallen in love with the Philippines' national Hero, José Rizal — and by some accounts, married him in secret rites in Fort Santiago, just hours before the greatest Malay would die in a hail of bullets. She is also considered a pro-Filipino patriot in her own right — but has also been accused of being an English spy and Mata Hari, even a Spanish collaborator. Rumors swirled around her constantly from the moment she set foot in distant Dapitan, followed Rizal home to Manila from his exile, and till after his eventual martyrdom on the Luneta killing field. She had an uneasy relationship with Rizal's family who were unsure of what to do with her after Rizal's death.

Bracken certainly knew what she wanted — and can be considered one of the pantheon of Filipina heroines stretching from Gabriela Silang to the Katipunan's lakambini Gregoria de Jesus, Marcela Agoncillo and Rizal's own fearless sisters.

Records show that Bracken had arrived in Hong Kong on May 23, 1897 on board the ship "Yuensang" that flew the English colors. She stayed at the house of Jose Ma. Basa, a well-known friend of Rizal who helped smuggle in countless copies of his banned novels into the country. Bracken was also visited by various members of the "Junta Filibustera" and would routinely speak out against the Spanish authorities.

In this letter, she writes to Emilio Aguinaldo before the Pact of Biak-na-Bato — introducing an American called J.T. Manniex. (Bracken's adoptive father was an Irish-American.) Bracken says asks that he be shown important documents about the Revolution (she calls it "the insurrection") and says that arms may be procured with his assistance. She writes in Spanish with several misspellings and the occasional use of English words.

-Lisa Guerrero Nakpil



Hong Kong 4 de June 1897

Sr D^o Emilio Aguinaldo

Muy Señor mio y de muy mas alta consideracion
 Alla va un Americano su nombre es J. E. Mannix, este Señor queria saber de la insurreccion, espera que V. V. le tratara bien porque este señor nos ha servido mucho sobre Filipinas y le ayudara mas todavia, como en sea que V. trata bien a todas porcos en atrevido de mandar a esta señor, & aga V. el favour de dar la copia de declaracion de Padre Sierra vya para que puede mandar en America, en algunos meses en sea a America tambien por siempre amas,

Sin n. s. deyrone V. de J. S. S.
 J. E. Mannix

Andres Bonifacio : The Impossible Man

(An Excerpt)

By Carmen Guerrero Nakpil

'Nobody else could have done what Bonifacio did to vindicate our race. We needed a man like him to provide what was necessary for the success of our Revolution. Fortunately, his work was done when he died. He was an impossible man.'

That was the testimonial of Clemente Zulueta, a surviving Katipunero, who disliked Bonifacio because he had once accused him of being a Jesuit agent. Yet it is the most cogent tribute to the great hero of the 1896 Revolution against Spain, the event that ended the 333-year yoke of the Spanish empire.

The quotation comes from the Bonifacio biography by Epifanio de los Santos, the scholar whose name we have given to the highway, EDSA, which now stands for revolutionary fervor.

But why "impossible man"? What did it mean? In the original Spanish phrase, "Un hombre imposible" translates into, "difficult, ornery", but also "improbable, incredible", a man who taxes both your imagination and your patience, who surges from nowhere, unannounced and unbidden, the most unlikely person to light the essential fire that will spread over the captive countryside.

Bonifacio's personal history explains why he did not fit the requirements for a savior of his country. He had nothing going for him, except perhaps, that he liked to read books. He had only four years of schooling and was a peddler of canes and paper fans in the grimy streets of Tondo, then as now, the armpit of the raucous city of Manila.

He must have been personable and well-spoken in Spanish (he had a Spanish forebear) for he found a job in a British firm as messenger and agent. He went on to work at Fressel, an English brick factory, where he was a warehouseman. The bodega gave him the time and space to collect books, where, we learn from the reports on furtive searches by the Spanish government that he had squirreled a library and archives of his own. During the trial of Rizal in Fort Santiago, Bonifacio's bookshelves were presented as part of the evidence of sedition. Historians can now gleefully list the volumes on U.S. Presidents and the French Revolution, novels by Victor Hugo and Rizal, "The Wandering Jew" and "The Ruins of Palmyra" among Bonifacio's reading material.

In the streets of Tondo and Binondo, he would have picked up the connections and information that led him to join a Masonic Lodge and Rizal's patriotic society, Liga Filipina, a tribute to his upward mobility, for he was definitely not one of the ilustrados.

Andres Bonifacio seemed to have been, most of his life, the odd man out, perpetually on the run, always just a few steps ahead of the Guardia Civil, the spies and intelligence agents, the friars and, in the end, his own dissident Katipuneros. That was probably the reason why he deliberately left little documentation of his heroic life: a few paltry verses, a revolutionary primer and only one photo, taken at his wedding.

We don't know which wedding for he was married twice, first to a leprous girl and, after he became Supremo, to the muse of the Revolution, the Lakambini Gregoria de Jesus. The picture tells us he was handsome, with soulful eyes, well-defined features, on that occasion wearing a starched collar, a suit with a fabric rose in its lapel. The opinions of his contemporaries vary; he was charming and charismatic, despotic and arrogant, full of himself or hail-fellow-well met. Highly disciplined, he was also four hours late for the Battle of Pinaglabanan, undoing the planned midnight attack on Manila.

He was indeed quite an impossible man. But we cannot speak of him without mention of his close friend and counselor, Emilio Jacinto, only 19, a brilliant and passionate boy-genius, a law student at the University of Sto. Tomas. They shared the same dream, an independent Filipinas of equality, virtue and prosperity. Jacinto was bilingual but wrote the primer, the poetry, the manifestos, statutes and most of the articles and editorials of the Katipunan's newspaper, Kalayaan (Freedom) in Tagalog. A curious sidebar to that paper is that its printing press was a donation of the two indio overseas workers who bought it with their salaries, one of the many contributions of the OFWs of this nation.

What Bonifacio gave to our Revolution was what Mao Tse-tung called, decades later, "the spark that lit the prairie fire." Our prairie had been desolate for more than 300 years, and there had been a multitude of little sparks. The yearly revolts by sacristans, forced laborers, farmers, intrepid widows, native priests, galleon-builders, port-sergeants had drenched the prairie with blood. Despite Gabriela Silang, Balagtas, Gomburza, the Propaganda Movement of the ilustrados, the secret societies, the poets, artists, lawyers, polemicists, the novels of Rizal, it had not caught fire. All we needed was Bonifacio's foolhardiness, his derring-do against all odds.

Who but a feckless, rash adventurer, would dare lure desperate farmers, clerks and ropemakers to make a public outcry at the Pugad Lawin (Eagle's Nest) promontory to tear up their papers, (the loss of which would mean torture or death) and go and scrawl the very devil's graffiti on the walls of Montalban, "Viva la Independencia!"

Who else would put the lives of thousands (at least 30,000, although the Spaniards said 100,000) into mortal danger by enrolling them in cabalistic pledges, signed with their own blood, and then lead them into hopeless battles armed only with long knives and a few ancient revolvers against the artillery of an empire that had ruled the whole world?

Who but an impossible fool would inspire careful men like Aguinaldo, or Edilberto Evangelista, Belgian-trained engineer, or Antonio Luna and his brothers, the learned Pio Valenzuela, Apolinario Mabini and a score of snooty, horrified ilustrados to take up arms? Only Andres Bonifacio, It's quite true that he lost most every battle he led. He was an ideologue, a passionate recruiter and a tireless organizer. But he had no idea of the tactics and strategies of military combat. He made a poor commanding general.

At Pinaglabanan, late August, 1896, he started out with almost 1000 men from Krus na Ligas (the present site of U.P.). More fighters joined him from Marikina, Mandaluyong, Santolan and San Juan. They carried knives, axes, lances, a few shotguns and old revolvers.

They had barely eaten or slept for days and then they attacked, with incredible bravery, a fortress on a hill defended by artillery. Even before they got there, their flanks were attacked by Spanish troops and they were further surprised by reinforcements from Intramuros who came on the new electric tramway. They were mercilessly mowed down and, in the end, Bonifacio was left with 50 men.

The fields and streets were strewn with dead bodies. After the battle was over, Spanish troops searched every hut in neighboring towns, dragged the wounded to their yards and shot them before their own children. San Mateo and Langka River were almost as bad.

But, because of the debacle, the countryside around Manila rose as one enraged people's army. The prairie had caught fire and it was spreading like a conflagration across the land. The Spanish governor-general, at the end of August, recognized the rebellion and declared a state of war in Manila, Bulacan, Pampanga, Nueva Ecija, Tarlac, Laguna, Cavite and Batangas. They are now represented by the eight rays of the sun in the Filipino flag. "The Katipunan would become the first concrete embodiment of the Filipino nation," writes O.D. Corpuz.



This very rare photo accompanies this lot, from the collection of Epifanio de los Santos. As the Supreme Leader of a secret society, only one of Bonifacio's photographs are known to exist.

88

The Exceedingly Rare and Exceedingly Important “Decalogue” or Ten Commandments of the Katipunan, written by Andres Bonifacio

c. 1896

Formally titled “Katungkulang gagawin ng mga Z. Ll. B, or Anak ng Bayan,” or “The Duties that Must be Done by Sons of the People.” This document is simply one of a kind.

Ink on paper;

Two sheets, folded in half; Three Pages

document: 8 3/4” x 12 1/2” (22 cm x 32 cm)

Accompanied by a very rare photograph of Andres Bonifacio. As the Supreme Leader of a secret society, all but one of Bonifacio’s photographs are known to exist. This is purportedly a photo taken on his wedding day.

photograph: 5 3/4” x 3 3/4” (15 cm x 10 cm)

P 1,200,000

Provenance:

From the collection of the eminent scholar Epifanio de los Santos

Literature:

Photograph of original handwritten document in Adrian E. Cristobal, *The Tragedy of the Revolution* (Makati City: Studio 5 Publishing Inc., 1997), 40 - 41

Jim Richardson, *Light of Liberty : Documents and Studies on the Katipunan, 1892 - 1897* (Quezon City : Ateneo de Manila Press, 2013), 126 - 128.

The Decalogue has been reprinted so many times, including in the following: Epifanio de los Santos, “Andres Bonifacio” [English version], *Philippine Review* (Revista Filipina), III:1-2 (January-February 1918), 42–5; Manuel L. Quezon, “Andres Bonifacio: the Great Plebeian” [1929], *Historical Bulletin*, 7:3 (September 1963), 245–8; and Teodoro A. Agoncillo, *The Revolt of the Masses: The story of Bonifacio and the Katipunan* (Quezon City: University of the Philippines Press, 1956), 94. “The Writings and Trial of Andres Bonifacio”, translated by Teodoro A. Agoncillo with the collaboration of S. V. Epistola (Manila: Antonio J. Villegas; Manila Bonifacio Centennial Commission; University of the Philippines, 1963),

Andres Bonifacio’s “Decalogue” set into motion Asia’s first democratic and mass-based struggle for freedom from the colonial yoke, the Philippine Revolution of 1896. There had been an uprising in the Philippines almost every year since the Spanish had settled into their 300-year rule. These rebellions had taken place in pockets across the country and were reactions to one form of oppression or another. The Philippine Revolution, sparked by Andres Bonifacio’s KKK, embodied the libertarian philosophy that all men were created equally and were therefore entitled to their freedom. It was a vision that would unite an entire country — and it had one goal, to expel the Spanish by whatever means necessary.

Jim Richardson, one of the foremost historians on the Katipunan, explains this exceedingly rare and exceedingly important document: “Although unpublished during Bonifacio’s lifetime, this Decalogue is today one of the most famous Katipunan texts, printed in schoolbooks and inscribed on monuments.

“The format in which Bonifacio sets out the duties of KKK members obviously derives from the Old Testament, and in content the injunctions echo the “Programa Masonica” and “Codigo Masonico” of the Gran Oriente Español. The “Codigo,” for instance, similarly opens with a direction to exalt the Creator, and similarly extols charity and love for one’s fellows. It too enjoins lodge members to be calm, to be guided by reason, and to support one another, “even at the cost of one’s life.” It, too, says members who break their obligations will be duly punished.

“The crucial difference between the between the Masonic credo and Bonifacio’s “Decalogue” is one of ultimate purpose. The mission of Masonry, according to the Gran Oriente’s “Programa,” is exclusively humanitarian: it strives to “foster charity and philanthropy among free men of good standing” and to establish a “fraternity among mankind.”

“The mission of the Katipunan, the Decalogue makes clear, is to liberate the country from enslavement.”

The Decalogue no doubt “marked the earliest formulation of the ideals, goals and vision for greatness of the first democratic struggle — mass-based movement in all of Asia against a formidable European colonial regime, the Spanish empire. Its impact on the Philippine Revolution was so strong that the need for an expanded and more detailed code of conduct was keenly felt, resulting in a second work, Emilio Jacinto’s ‘Kartilya ng Katipunan’.”

It is indeed so riveting that no Filipino history book is without it, and it has been translated into 33 different languages including English, French, German, Italian, Spanish, Chinese, Japanese, Hindi, among others.

-Lisa Guerrero Nakpil

Ki. Ki. Ki.

Katingkulang gagawa ng mga

Ki. Li. Di.

1. Sumampalataya sa Maykapal ng tamang...
... sa puso.
2. Sunangunamin sa sarili tuna, na ang...
... matapat na pag sampalataya sa Kanya...
... ang pag ibig sa kanyang tinubuan...
... sa pagkat ito ang tunay na pag ibig sa...
... kapwa.
3. Skintal sa puso ang pag asa na mala...
... bis na kapurihan at palawan na hung...
... ikamamatay ng tunay ang buhat...
... sa pag lilitpas sa kaalipunan ng bayan...
... Sa kalamigan ng loob, katingnan, kati...
... ran at pag asa sa... ang gagawa.

nag buhat ang ikagaganap ng ma...
... buting ninanais.

5. Pormaling ingatang gaya ng puso ang...
... at balak ng Ki. Ki. Ki.
6. Sa isang na sa sapangaril a pag tu...
... pat ng kanyang tungkol, idadawan...
... ng lahat, ang buhay at yaman upang...
... maligtas yaon.
7. Hangarin na ang kalagayan ng isat...
... isa, maging fearan ng kanyang ka...
... pwa sa mabuting pagpapasiwal at...
... pag buhat ng kanyang tungkol.
8. Bahaginan ng makakaya ang alin...
... mang nag darolita.
9. Ang kasipagan sa pag baharap buhay...
... ay isa... ang na pag ibig at pag asa...
... manal sa sarili sa asawa, anak at...
... kapatid, i kalagan.
10. Buhat na pag sampalataya sa puso...

... itinalaang sa bulans sorail, at may tal...
... sil, gayon din sa pala na kakawitan...
... ukol sa mabuting gawa. Sumampalataya...
... ran din namun, na ang sa layang te...
... murang ng Ki. Ki. Ki. ng loob ng...
... Maykapal, sa makatutid ang pag ad...
... ng bayan, angad din ng...

89

Exceedingly Rare and Exceedingly Important Katipunan Membership Documents, consisting of five (5) parts:

- I. Printed Questions Form, in Tagalog, c. 1896
- II. Printed Questions Form, in Spanish, c. 1896
- III. Handwritten Oath Form; Titled "Sa May Nasang Makisanib sa Katipunang Ito (To Those Who Want to Join this Association)"; The first part follows the title and form of the Kartilya by Emilio Jacinto; its last part follows the wording of the Printed Oath Form below; Signed 5 September 1896, in the KKK cipher, by Nicasio Rafael alias Kalap-ate, as de-coded by Mr. Jim Richardson. Nicasio Rafael added the codicil in his own writing : "He who will never tire in (seeking the) establishment of the Katagalugan." Indeed, Richardson notes, Rafael was eventually appointed treasurer of a re-established Katipunan whose Supremo was Santiago V. Alvarez and whose Commander-in-Chief was Macario Sakay, according to J.Y. Mason Blunt's "An Army Officer's Philippine Studies" (1912).
- IV. Printed Oath Form, c. 1896
- V. Printed Membership Application Form, (SA HKAN...), c. 1896

P 100,000

Provenance:

From the collection of the eminent scholar Epifanio de los Santos

Literature :

- I. Photograph of original document in Adrian E. Cristobal, *The Tragedy of the Revolution* (Makati City: Studio 5 Publishing Inc., 1997), 48; Jim Richardson, *Light of Liberty : Documents and Studies on the Katipunan, 1892 - 1897* (Quezon City : Ateneo de Manila Press, 2013), 126 - 128; Sample filled up by a recruit, in the Illustrations section, reproduced from the AGMM or Archivo General Militar de Madrid (General Military Archives of Madrid);
- IV. Photograph of original document in Adrian E. Cristobal, *The Tragedy of the Revolution* (Makati City: Studio 5 Publishing Inc., 1997), 49; Jim Richardson, *Light of Liberty : Documents and Studies on the Katipunan, 1892 - 1897* (Quezon City : Ateneo de Manila Press, 2013), 138 - 139.
- V. Photograph of original document in Adrian E. Cristobal, *The Tragedy of the Revolution* (Makati City: Studio 5 Publishing Inc., 1997), 49; Jim Richardson, *Light of Liberty : Documents and Studies on the Katipunan, 1892 - 1897* (Quezon City : Ateneo de Manila Press, 2013), 133 - 134; 136 - 137; Sample filled up by Emilio Aguinaldo in the Illustrations section, from the AGMM or Archivo General Militar de Madrid (General Military Archives of Madrid);

The Katipunan took extreme measures to vet the recruits into its ranks, an important pre-requisite for a secret society plotting to overthrow the government, no matter that it was one of the most powerful empires on earth.

There were several levels in the admission process, from both the oral and written Q & A of the initiation, to the oath-taking (which was done by the signing in blood and the paying of dues intended for the less fortunate members) and finally, to the formal accomplishment of an application form, which would once again, be subject to a further approval process.

What is even more interesting is what it tells us about the Katipunan's organization, which was, to borrow a modern Manila term, "corporate" or with a formal protocol. Andres Bonifacio devised a system that not only featured detailed record-keeping but was also multi-layered, enveloping the group in further secrecy. It was also hierarchical, with the Supreme Council and the Supremo at its apex.

But the Katipunan's paperwork were not meaningless forms — for which the Spanish had a particular talent. It aimed to gather as much important information as possible about its members, aiming to replace in form and substance the single most important document an indio was expected to have in his possession at all times, the cedula. (Not having it on one's person would put one's life at risk.) Thus, at the tumultuous Cry of Pugad Lawin, when Bonifacio called for those who gathered to tear up their cedula, it symbolized their collective willingness to follow the Katipunan unto death.

This penchant for written records would cut down many members of the KKK's ranks : Many patriots were rounded up when its membership rosters were discovered in the *Diario de Manila* as well as in Bonifacio's home. Examples of these captured documents — the questions form in Tagalog (I) and the application form (V) filled up by various recruits are to be found in the General Military Archives in Madrid. The questions form in Spanish (II), says historian Jim Richardson is entirely unique and no other document such as this exists, indicating that the KKK had spread its wings not only among the common folk but also among the highly educated ilustrados and the Peninsulares (or Spanish born in the Philippines.) Richardson notes that in the early years the use of Spanish was banned in the organization.

After the tragic discovery of the Katipunan, it made good sense one supposes, that all new membership documents were signed in cipher. Emilio Aguinaldo, signing as a recruit on 25 March 1896, spelled out his whole name; Nicasio Rafael, signing on in 5 September 1896, signed using both a cipher and an alias.

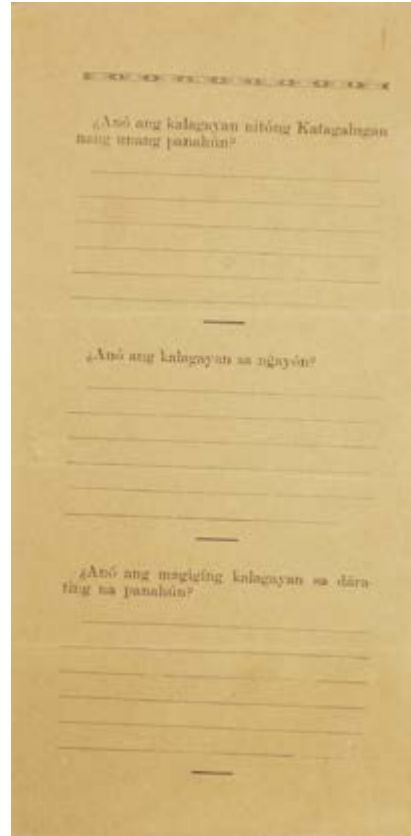
The handwritten oath takes the form of Emilio Jacinto's eloquent 'Kartilya', said to be so admired by Andres Bonifacio, that he selected it to be the guiding principles of the Katipunan over his own Decalogue. Both the Decalogue and the Kartilya represent the KKK's "Mission and Vision" of its enterprise : The expulsion of the Spanish and the independence of the Philippines. By including this in the KKK's many stages and forms, this outlook was drummed into every recruit repeatedly.

It was this ideological and philosophical underpinning that differentiated the Katipunan and the Philippine Revolution from the yearly uprisings in various towns and provinces in the country. It introduced the concept of the greater good as the ultimate instrument and worthy goal of each Filipino.

The various printed forms and oaths, on the other hand, represent not only the masterful organization of the Katipunan but also its resources: Key members were recruited from Manila's white-collar class — Andres Bonifacio was a warehouseman at a German trading house but also a calligrapher — that included pressmen and professional scribes, students, clerks, bookkeepers, as well as students and salesmen, lawyers, and doctors. To be sure, there were also carpenters and barbers, fishermen and blacksmiths, tailors and tobacco-men. (We know these from the confiscated documents in the Spanish archives.)

Equally interesting is that the Katipunan also had its own in-house press, donated by a couple of two OFWs (among the first of their kind) who had gone to Australia to work as pearl-divers: Candido Iban and Francisco del Castillo. The enterprising pair would win at the lottery and donate their winnings to the cause of the KKK, which used the funds to buy a printing press that would turn out among others the newspaper "Kalayaan."

— Lisa Guerrero Nakpil



MEMBERSHIP DOCUMENTS

I. Printed Questions Form, in Tagalog

9" x 4 3/4" (22 cm x 12 cm)

Ano ang kalagayan nitong Katagalugan nang unang panahon?
(What was the state of the Philippines in the past (before the coming of the Spanish?)

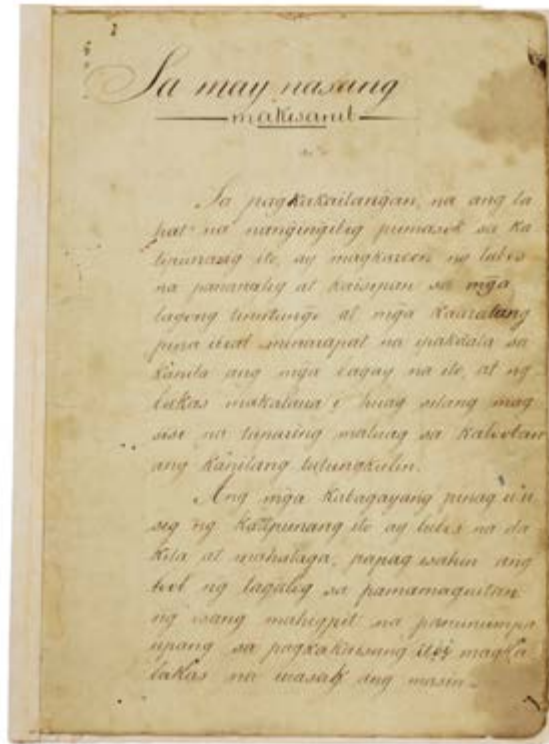
Ano ang kalagayan sa ngayon? (What is its state now?)

Ang ang magiging kalagayan sa darating na panahon? (What will be its state in the future?)

The following transcriptions and translations of the documents are from Jim Richardson, "Light of Liberty: Documents and Studies on the Katipunan, 1892 - 1897." (Ateneo de Manila Press, 2013.)

II. Printed Questions Form, in Spanish

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



III. Handwritten Oath Form, Signed by Nicasio Rafael, alias Kalap - Ate

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

Translation

ASSOCIATION
OF THE
SONS OF THE PEOPLE

To those who want to join this association.

In order that all who want to enter this Association may have a full understanding and knowledge of its guiding principles and main teachings, it is necessary to make these things known to them so that they will not, tomorrow or the next day, repent, and so that they may perform their duties wholeheartedly.

This Association pursues a most worthy and momentous object: to unite the hearts and minds of all the Tagalogs (*) by means of an inviolable oath, in order that this union may be strong enough to tear aside the thick veil that obscures thought, and to find the true path of Reason and Enlightenment.

(*The word Tagalog means all those born in this Archipelago; even a person who is a Visayan, Ilocano, or Kapampangan, etc. is therefore a Tagalog too.)

One of the foremost rules here is true love of the native land and genuine compassion for one another.

Poor, rich, ignorant, wise – here, all are equal and true brethren.

As soon as anybody enters here, he shall perforce renounce disorderly habits and shall submit to the authority of the sacred commands of the Katipunan.

All acts contrary to noble and clean living are repugnant here, and hence the life of anyone who wants to affiliate with this Association will be submitted to a searching investigation.

If the applicant merely wishes to know the secrets of the Association, or to seek personal gratification, or to know who is here in order to sell them for a handful of silver, he cannot proceed, for here the many who are watching him will already know his intentions, and will immediately have recourse to an effective remedy, such as befits traitors.

Here, only actions are demanded and esteemed; hence anybody who is not willing to act should not enter, no matter how good a speaker he might be.

It is also announced that the duties to be performed by the members of this association are exceedingly hard, especially if one remembers that there can be no dereliction or wilful evasion of duty without the exaction of a terrible punishment.

If an applicant merely desires financial support relief or wants to lead a life of bodily comfort and ease, he had better not proceed, for he will encounter weighty tasks, like the protection of the oppressed and the relentless fight against all that is evil. In this way, his fate will be a vexatious life.

Nobody is unaware of the misfortune that threatens the Filipinos who contemplate these things that are sacred (and even those that are not) and the sufferings they are made to endure by the reign of cruelty, injustice and evil.

Everybody also knows the need for money, which today is one of the main things upon which we depend to bring sustenance to all. In this regard, the punctual payment of dues is required: one peso upon entry and then twelve and a half centimos each month. The custodian of the funds will periodically render an account to the members, and each member has a right to examine the accounts, should he so wish. The funds cannot be expended without the consent of the majority.

All this must be thought over and deliberated upon calmly, as it cannot be accomplished or endured by anyone who has no love for his native land and no genuine desire to promote Progress.

And for the upliftment of your mind and virtue, read the following

Teachings Of The Katipunan Of The Sons Of The People

A life that is not dedicated to a great and sacred cause is like a tree without a shade, or a poisonous weed.

A good deed lacks virtue if it springs from a desire for personal profit and not from a sincere desire to do good.

True charity resides in acts of compassion, in love for one's fellow men, and in making true Reason the measure of every move, deed and word.

Be their skin dark or pale, all men are equal. One can be superior to another in knowledge, wealth and beauty... but not in being.

A person with a noble character values honor above self-interest, while a person with an ignoble character values self-interest above honor.

An honorable man's word is his bond.

Don't waste time; lost wealth may be recovered, but time lost is lost forever.

Defend the oppressed and fight the oppressor.

An intelligent man is he who takes care in everything he says and keeps quiet about what must be kept secret.

Along the thorny path of life, the man leads the way and his wife and children follow. If the leader goes the way of perdition, then so do those who are led.

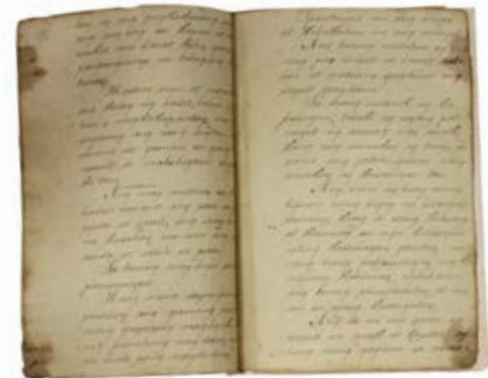
Do not regard a woman as a mere plaything, but as a helpmate and partner in the hardships of this existence. Have due regard to her weakness, and remember the mother who brought you into this world and nurtured you in your infancy.

What you would not want done to your wife, daughter and sister, do not do to the wife, daughter and sister of another.

A man's worth does not come from him being a king, or in the height of his nose and the whiteness of his face, or in him being a priest, a REPRESENTATIVE OF GOD, or in his exalted position on the face of this earth. Pure and truly noble is he who, though born in the forest and able to speak only his own tongue, behaves decently, is true to his word, has dignity and honor, who is not an oppressor and does not abet oppressors, who knows how to cherish and look after the land of his birth.

When these doctrines have spread and the brilliant sun of beloved liberty shines on these poor Islands, and sheds its sweet light upon a united race, a people in everlasting happiness, then the lives lost, the struggle and the suffering will have been more than recompensed.

(Signed)
DNKNSNE RNHNG (Nicasio Rafael)
KNINP - NSY (Kalap - Ate)



IV. Printed Oath Form

8" x 5 3/4" (20 cm x 15 cm)

Transcribed :

K. K. K.

N. M. A. N. B.

BY. _____

Aking ipinahahayag na sa kadahilanan ng pagkapasuk ko sa K. K. K. NG MGA A. N. B. ay naghandog ako ng isang mahalagang panunumpa sa ngalan ng Bayang tinubuan, at sa harap ng isang kagalanggalang na kapulungan nitong katipunan, na gugugulin ang lahat ng maigugulog at lahat ng minamahal ko sa buhay, sa pagtatanggol ng kaniyang banal na Kadahilanan, hanggang sa abuting magdiwang, sukhang ikalagot ng hininga. Sa bagay na ito, isinumpa ko ring lubos na tutupad at susunod sa kaniyang Patnugutan at mga kautusan.

Sa katunayan nito, aking itinala ang aking pangalan ng tunay na dugong tumatagbo sa aking mga ugat sa pahayag na ito.

Ika.....araw ng buan

ngng taong 189...

Tinaglay ko ang pamagat na

>>>>>>>>>>>>>>>>>>>>>>>>>>>>

Translated :

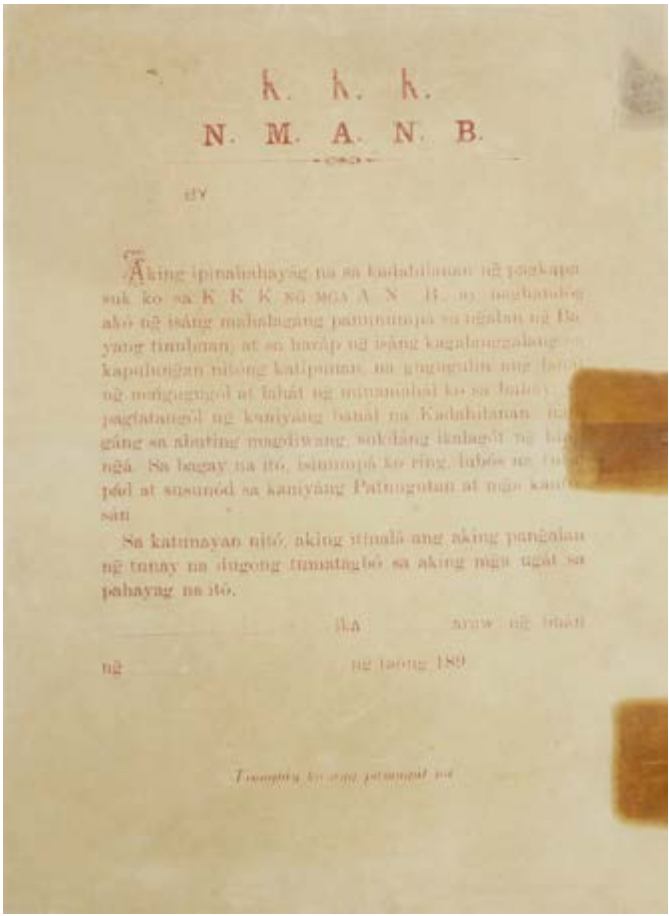
Barangay _____

I hereby declare that in joining the K.K.K. NG MGA A.N.B., I offer a solemn oath in the name of the native Land, and in front of a respected meeting of this association, to dedicate all my resources, and everything I hold dear in life, to the defense of its sacred Cause, until victory is won, even unto the last breath. To this end, I also swear to follow its Directorate and comply fully with its orders.

To authenticate this, I sign this statement in my true name and with the blood that flows in my veins

The..... day of the month of.....of the year 189..

I have taken the alias _____



V. Printed Membership Application Form

7" x 5 1/4" (18 cm x 13 cm)

Transcribed:

SA HKAN NG _____
 AKO'Y SI _____
 TAONG TUBO SA BAYANG NG _____
 HUKUMAN NG _____ ANG KATANDAAN KO
 AY _____ TAON, ANG HANAP BUHAY _____

 ANG KALAGAYAN _____ AT NANANAHALNAN
 SA _____ DAAN NG _____

Sa aking pagkabatid ng boon kagalingan ng mga nilalayan at ng mga aral, na inilathala ng KATIPUNAN ng mga A.N.B. ninais ng loop ko ang makisanib dito. Sa baggar na ito's aking ipinamamanhik ng boong pitagan, na marapating tangapin at mapakibilang na isa sa mga ana ng katipunan : at tuloy nangangaking tutupad at pailalim sa mga aral at Kautasang sinsusunod dito.

(Lagda)

_____ ika _____ ng buan ng _____
 _____ ng taong 189 _____

Nakabayad na ng ukol sa pagpasok

ANG TAGA INGAT NG YAMAN

Translated :

TO THE PROVINCIAL DIRECTORATE OF _____
 I, _____
 NATIVE OF THE TOWN OF _____
 PROVINCE OF _____
 MY AGE IS _____ YEARS, OCCUPATION _____
 MARITAL STATUS _____ AND RESIDENT
 AT _____ STREET OF _____

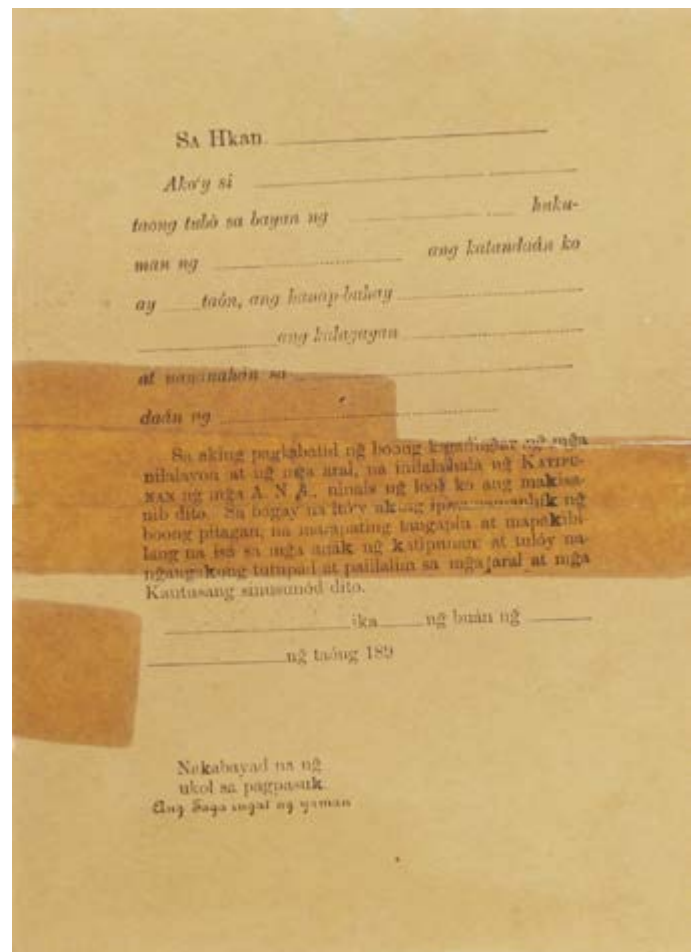
Having fully understood the principles and teachings proclaimed by the Katipunan of the Sons of the People, I wish with heart and soul to become a member. Respectfully, therefore, I beg to be deemed worthy of admission and to be counted as one of the sons of the association, and I pledge to comply with teaching and submit to its Orders.

(Sgd)

the _____ of the month of _____
 _____ of the year 189 _____

Entrance fee has been paid.

THE TREASURER



90

Extremely Rare Ceremonial Medal of the Supreme Council of the Katipunan

c. 1895 - 1896

Brass work embellished

3 1/2" x 2 1/2" (9 cm x 6 cm)

P 100,000

Provenance:

From the collection of the eminent scholar Epifanio de los Santos

Literature:

Photographs of the medal in full and in detail appear in Adrian E. Cristobal, *The Tragedy of the Revolution* (Makati City: Studio 5 Publishing Inc., 1997), 78 and 79

At the apex of the Katipunan's organization was the Supreme Council or the "Kataastaasang Sanggunian." According to documents found in the Madrid military archives and cited by historian Jim Richardson, the members of the first Supreme Council were elected by votes cast on Christmas Eve 1895.

Elected were Andres Bonifacio president; Vicente Molina, treasurer; Emilio Jacinto, secretary; Pio Valenzuela, fiscal. Furthermore, there were six councilors (or Kasanguni) : Francisco Carreon, Aguedo del Rosario, Balbino Florentino, Hermenegildo Reyes, Jose Trinidad, and Pantaleon Torres.

It can be presumed from the collection presented in the book "The Tragedy of the Revolution", that this once belonged to councilor or Kasanguni José Trinidad.

According to Jim Richardson, writing in the work "Light of Liberty", José Trinidad (?-1897) had the code name 'Subiang' or 'Splinter' and was also assistant secretary of the Supreme Council. By day, he worked as a clerk in the Tambunting pawnshop and lived in the Palomar section of Tondo. He was a member of the reformist group, Liga Filipina, founded by José Rizal. Trinidad was also at Balintawak in August 1896 but was captured and executed in Bagumbayan in February 1897 in the Spanish reign of terror that followed the first battle of the Philippine Revolution. (We know all this from captured documents at the Madrid archives.)



*Book Cover and Inset of The Tragedy of the Revolution
by Adrian E. Cristobal
(Photo courtesy of Studio 5 Publishing, Inc.)*

This ceremonial medal, wrought of brass, features two crossed bolos (or long knives or machetes). The hilt is turned and curved, like the quillons. In the center is the letter "K", which appears again in ancient Filipino script in the middle of the Katipunan's mystic triangle. "K" would stand for both "Katipunan" as well as "Kalayaan" (or Freedom.)

There were a few plateros (silversmiths or jewelers) in the ranks of the Katipunan high command : Doroteo Trinidad and Francisco Nakpil, elder brother of Julio. Because of the possibility of his relationship with Jose, it can perhaps be presumed that Doroteo was the maker of this splendid piece.

The double bolos in themselves are powerful symbols of the Katipunan. All weaponry, in fact, was outlawed by the Spanish, most especially as a result of the Philippine tradition as a "blade culture." The bolos therefore portray not only the brave defiance of its members but also their readiness to pursue liberty to the death.

-Lisa Guerrero Nakpil



PROPERTY FROM THE COLLECTION OF DON ANTONIO SANTOS BAUTISTA OF MALOLOS, BULACAN AND THENCE BY DESCENT TO EMINENT SCHOLAR AND HERITAGE CONSERVATIONIST MR. DEZ G. BAUTISTA

91

Exceedingly Rare and Exceedingly Important Personal Flag of Andres Bonifacio

1896

Cotton cloth, the letters "K K K" emblazoned in white on a field of red
31" x 25 1/4" (78 cm x 64 cm)

P 1,000,000

Literature:

The Tribune, 29 April 1931, Front Page, Philippine Republic Monument Unveiled, Photo of Flag with Gregoria de Jesus; Taliba, 29 April 1931, Back Page (Page 12), Ang Makapal na Tao na Dumalo sa Barasoain, Photo of Flag with Gregoria de Jesus; The Herald, 29 April 1931, Front Page, Barasoain Monument Unveiled, Historic Malolos Relives Stirring Scenes of P.I. Republic's Birth, Aguinaldo Laments Token is Humble

Acquired from the widow of Andres Bonifacio as a gift to Don Antonio Santos Bautista on 28 April 1931

On the eve of the fiesta of Malolos, Don Antonio S. Bautista chose to mark the anniversary of the proclamation by the Malolos Congress of the Philippine Republic, 33 years before on 28 April 1898.

As head of the comité de festejos(or organizing committee) he had invited Andres Bonifacio's widow Gregoria de Jesus (married by then to Julio Nakpil) to unveil a 12 foot-high monument to the Malolos Congress. The tower featured a bust of Pedro A. Paterno, president of the Congress and was raised primarily through funds contributed by the wealthy Bautista. It stood in the yard of the historic Barasoain Church. (This was at a time when Barasoain and Malolos had not been divided as separate towns.) Don Antonio was also nephew to Don Ariston Bautista Lin, who had married Julio Nakpil's sister, Doña Petrona Nakpil.

Gregoria was so moved at the invitation recognizing her status as Lakambini of the Katipunan that she brought Bonifacio's personal flag as a gift to Don Antonio. The monument was revealed after lifting three flags — the first was Bonifacio's traditional colors and with KKK emblazoned on it; the second, with a red K on a field of blue, and finally, a third flag of the present design.

The flag had hung in Bonifacio's study and then had been hidden among Bonifacio's papers in his escritorio in Tondo. It was the first Katipunan flag to be made; and was, in fact, designed and sewn by Gregoria de Jesus herself at the Supremo's request. The flag would survive the fire that would raze Bonifacios' home.

Don Antonio was an early joiner of the Katipunan and he would recall how Bonifacio himself would go to his school in Intramuros in secret to spread his vision of a free Philippines. Many of Bautista's fellow Bulakeños at school would heed his call.

When the KKK was unexpectedly discovered, Don Antonio was among those arrested and imprisoned in Fort Santiago. His parents were obliged to bribe his jailers for his freedom with a number of jewels.

Don Antonio would eventually become Aguinaldo's aide-de-camp during the Malolos Congress — but their political interests would diverge after the Revolution. He refused to support Aguinaldo's electoral ambitions and deliberately did not invite him to the public celebration which attracted some 5,000 people. Aguinaldo, nevertheless, turned up and insinuated himself into the celebration: The Herald, in fact, remarks on the fact that he was not invited to speak. Bonifacio's personal flag is encased in a carved box filled with silver-colored fabric flowers. The date 1896 has been added to the tableau.

— Lisa Guerrero Nakpil



Bonifacio's Personal Flag, 1896



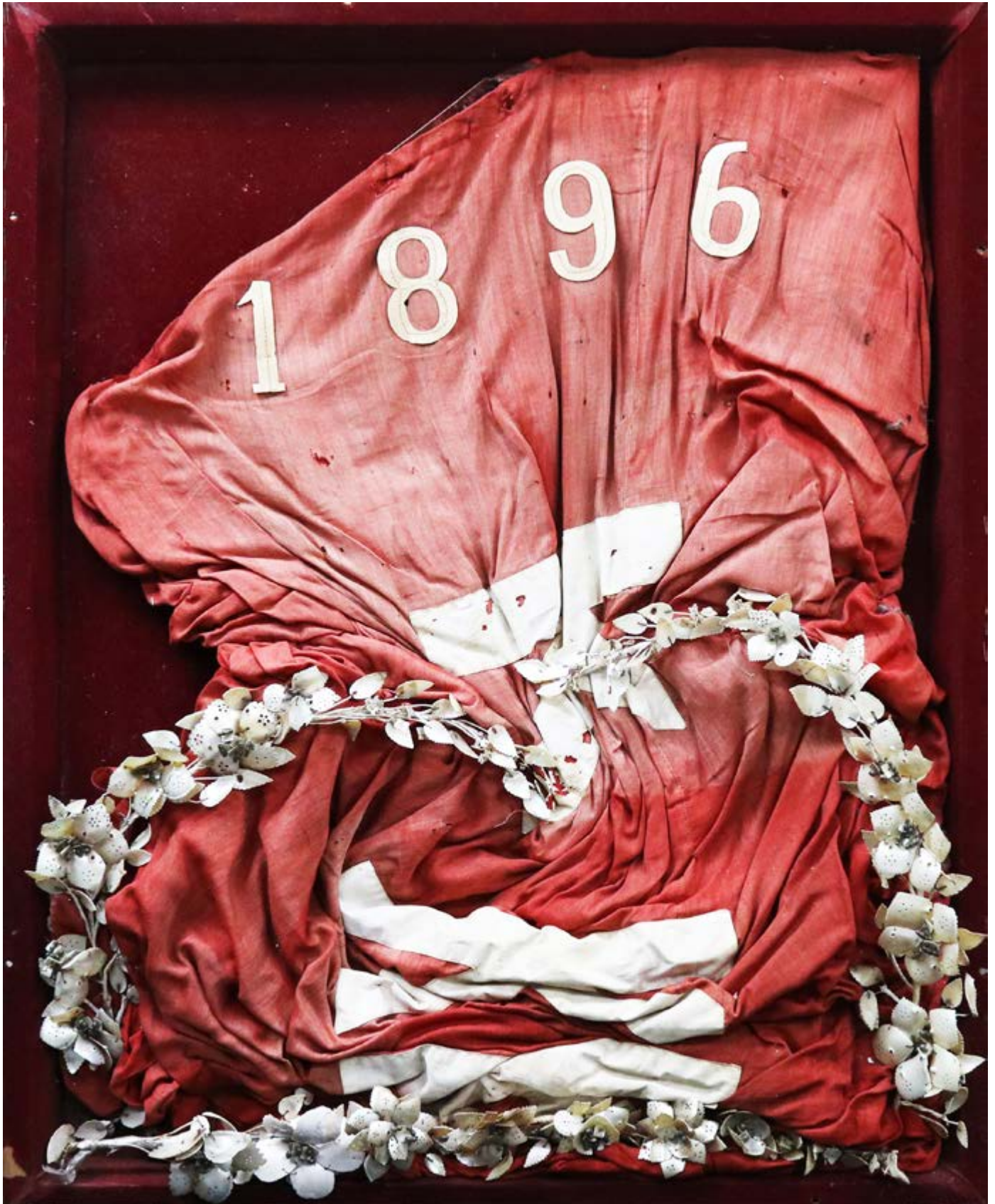
The Tribune, April 29, 1931



The Philippine Herald, April 29, 1931



Taliba, April 29, 1931





92

Philippine Revolutionary Military Heraldry from the Luna Brothers & Other Heroes

P 500,000

I. Exceedingly Rare and Important Designs by Juan Luna, for Officers' Epaulettes (or Shoulder Insignias) from Lieutenant to Captain-General

Modelo de los hombreras y galones para las Grases, Jefes, y Oficiales del Ejército Revolucionario (Model of the epaulettes and stripes for the Generals, Chiefs, and Officers of the Revolutionary Army)

c. 1898

Single Sheet, One page

12 1/4" x 17" (31 cm x 43 cm)

Provenance:

From the Grace Luna de San Pedro Estate of New York

Literature:

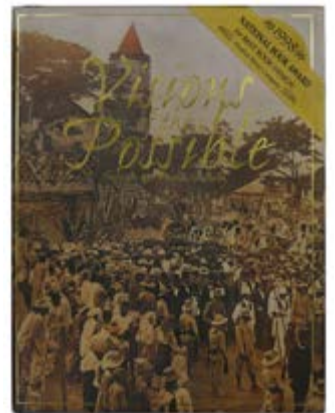
Photograph of Luna's designs featured in Felice Prudente Sta. Maria, *Visions of the Possible: Legacies of Philippine Freedom*, 1998, (Studio 5 Publishing, Makati), 246 - 247 (shown on the left)

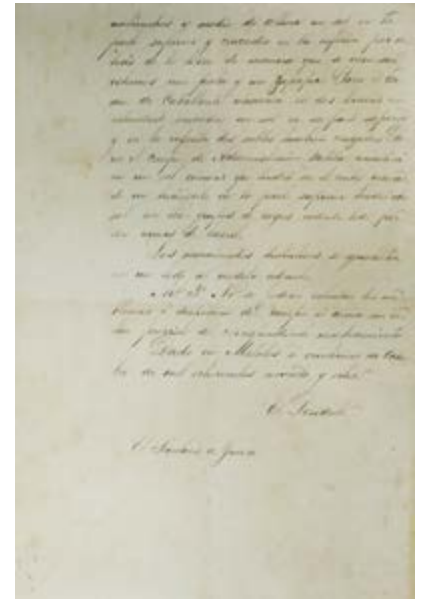
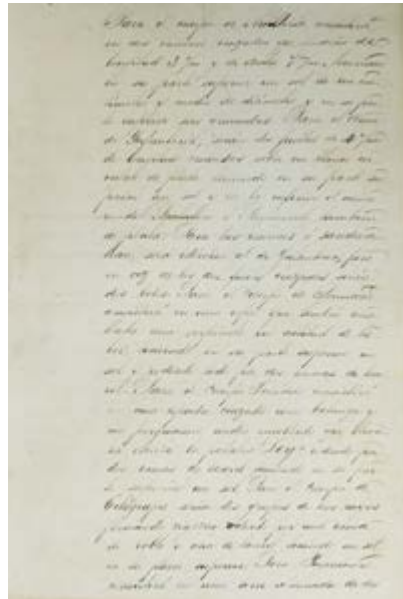
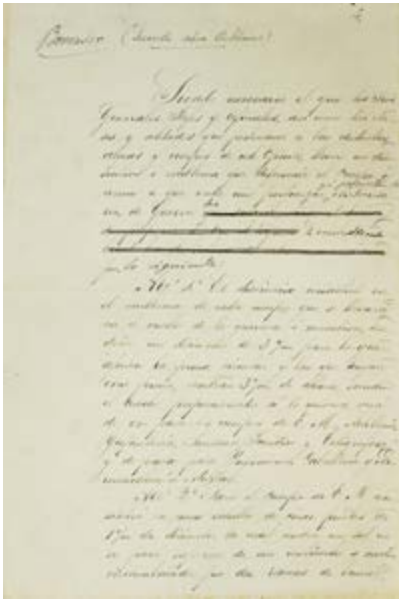
Exhibited:

"Treasures of the Philippine Revolution (Pilipinas '98) in commemoration of the Philippine Centennial of Independence in 1998



Juan Luna





II. Extremely Rare and Important Official Decree signed with "El Presidente" (Emilio Aguinaldo) standardizing the revolutionary uniform, signed in Malolos, 25 November 1898. This decree was originated by General Antonio Luna as part of his efforts to professionalize the Philippine Revolutionary forces.

Three sheets, three pages
12 1/4" x 8 1/4" (31 cm x 21 cm)

Provenance:
From the collection of Mario Alcantara, Heritage Arts Center, Lantana, Cubao



Gen. Antonio Luna, his uniform showing the epaulets of a Captain General



Gen. Antonio Luna with the staff of La Independencia

III. Extremely Rare and Important La Independencia newspaper, founded and edited by Ger. Antonio Luna

Dated 20 October 1898
20 1/2" x 14 1/2" (52 cm x 37 cm)

Provenance:
From the collection of Mario Alcantara, Heritage Arts Center, Lantana, Cubao



IV. Exceedingly Rare and Important Pair of Epaulets (Shoulder Insignias) belonging to a Lieutenant-Colonel; War Booty from Tirad Pass, dated from 2 December 1899

Dated 20 October 1898
20 1/2" x 14 1/2" (52 cm x 37 cm)

Provenance:
From the estate of an American soldier who fought in Tirad Pass against the forces of General Gregorio del Pilar



Gen. Gregorio del Pilar with his men, c. 1898



US Troops, c. 1899. Courtesy of Mr. John Tewell

The brothers Luna contributed much to the “optics” — or how the world would view the Philippine Revolutionary army. General Antonio Luna, quickly instigated a decree that would standardize the look of the fighting men of the First Philippine Republic. For the foot soldiers’ everyday use, it was “blue and white cotton cord (rayadillo del país); other units wore khaki. Some ranks wore red trousers with a black stripe, or navy with a red stripe; others wore white for gala occasions.”

Juan Luna, then one of the famous Filipino artists in the Philippines — as well as in Spain and France — did the nation (and his brother) the service of designing uniforms of the Republic’s Army. The lot at hand features the insignias and stripes for the officers of the Republic’s Army, by Luna’s own hand.

Prior to the standardization engineered by the two brothers, uniforms were sourced harum-scarum, taken from captured Spanish soldiers. As each commander was expected to provide his own recruits, as well as dress and feed them, their garb was whatever was ready to hand.

General Luna ascended to the rank of Captain-General at the time of his assassination.

The uniforms designed by Juan Luna did much to represent the country in the field as a united force and not a motley, ragtag crew — able to strike fear among the Spanish and later, the Americans — and remained in use past the capture of Aguinaldo in 1901.

“The heraldry of the Philippine Republic,” says Felice Sta Maria, “was inspired by the new flag made official on June 12, 1898. It had a mythological sun, a symbol of truth popularized by the French Revolution of 1789 and Free Masonry. The flag’s five-point sun was used to indicate military rank ranging from lieutenant to captain. A gold sun (with a human face), surrounded by bamboo leaves, was used on uniforms on generals and brigadiers.

“Metallic threads twisted and braided into cords as well as special buttons were incorporated into military attire by the official tailors for the military listed in the decree dated 25 November 1898”, originated by General Luna.

Forming part of this commemorative offering, highlighting the Lunas, is a copy of the “La Independencia” newspapers renowned as the most influential if not the best paper during the First Philippine Republic. It’s first edition was published on 3 September 1899 and it would run until 1900. Its all-star roster of writers included Jose C. Abreu, Cecilio Apostol, Clemente J. Zulueta, Fernando Ma. Guerrero, and Rafael Palma.

Another compelling feature of this lot is a pair of epaulets believed to be taken from a fallen Lieutenant Colonel from the Battle of Tirad Pass, the ill-fated rear-guard action headed by General Gregorio del Pilar to allow Aguinaldo to escape the American forces. That took place on 2 December 1899.

Del Pilar handpicked a group of 60 men from the late General Antonio Luna’s command for this mission that was doomed from the outset. Gregorio’s second in command was an officer named Francisco di Palmara, to whom these epaulets may have belonged. Only 8 men survived the massacre by the 500-strong American contingent.

-Lisa Guerrero Nakpil

93

Jorge Pineda (b.1954)

Study in Oil on Canvas, for the Philippine Revolution

signed and dated 1931 (lower left)

oil on canvas

18" x 26" (46 cm x 66 cm)

P 500,000

Provenance:

Estate of the artist

A gentleman of the old school and a nationalist through and through, Jorge Pineda was one of the last students to be educated in the Manila Academia in the twilight of the Spanish Empire. He was also enrolled in Teodoro Buenaventura's school of drawing on Magdalena Street in Tondo where it is said, he predicted his own success.

Indeed, at the age of just 25, he would find himself in the company of Juan Luna, Resurreccion Hidalgo, Fabian de la Rosa at the St. Louis World's Fair of 1904 where his "The Farm Girl" received a bronze medal.

He became one of the country's most sought-after illustrators and worked in a series of the most popular magazines. (He would mentor a certain Fernando Amorsolo at the Renacimiento Filipino.)

Pineda invented the iconic Juan de la Cruz as a symbol of the Filipino everyman, dressed in salakot straw hat, barong shirt and slippers, that is still recognizable and loved to this day. He illustrated beauty products and bank notes. On his own time, he preferred to capture snapshots of Filipino life as well as our country's history. (His other love was for fencing with the venerable Don Alfonso Ongpin.)

This work is a study in oil on canvas for a larger work measuring 24 x 36 inches (61 x 91.4 cm), entitled Philippine Revolution — or its first battle, to be exact, which took place on 30 August 1896 in San Juan.



Philippine Revolution, The final work, also painted in 1931, measures 24 x 36 inches (61 cm x 91.4 cm) and sold by León Gallery in 2015



Jorge Pineda in a rare photograph with his wife Lucia Fernandez. Photograph by Raoul Chee Lee

Andres Bonifacio plotted to take over this strategic town, which had its own arms depot and most importantly, controlled Manila's water supply. He marshaled a thousand brave warriors, armed only with long bolos and bamboo spears hardened in fire. There was just a couple of guns among them : a bird rifle and a pistol.

The Katipuneros were undaunted. Pineda captures the momentum of their courage, oblivious to the men who fall bleeding about them. One man lies face down to the right of the frame, another lets go of his javelin as a bullet pierces his brave heart. The three central figures press on, two of the men in tatters. The third in red trousers, Bonifacio's formulaic wear, rally the troops forward. Other men cradle their wounds or have fallen to the ground. A dark shadow on the left falls backward, a Spanish soldier armed with a rifle and bayonet, overwhelmed by the patriots. A bolo is buried into the ground, marking the line in the sand the KKK had drawn in blood.

The Revolution's first battle may not have been an outright victory — the tide quickly turned as Spanish reinforcements arrived on board the new-fangled device called the tranvia. But it had put the world's greatest empire on notice that their stranglehold on the country was near its end.

-Lisa Guerrero Nakpil





94

Olan Ventura (b.1976)

Untitled

signed and dated 2004 (middle)

oil on canvas

30" x 96 1/4" (76 cm x 244 cm)

P 200,000

Provenance:

Private Collection, Makati City

In some of his works, Olan Ventura explores the everyday tension that assails ordinary life. This compulsion is perfectly executed by this painting that shows and unpacks the fundamental difference between a man and a woman (and possibly a husband and a wife). With their confrontational stance and with the way they wield their cutlery like weapons, they are immersed in a brewing conflict that threatens to explode. The long red table symbolizes their unbridgeable gap while the calendar affixed on the wall — the only decoration in the house — indicates the span of time that this tension has been building up. It recalls the performative work, *Night sea Crossing*, by then-partners Marina Abramovic and Ulay, but this work by Ventura is more revelatory of antagonisms between the sexes: a searing portrait of domesticity.



95

Benedicto Cabrera (b.1942)

Fishing Village in Batang Island

signed and dated 1963 (lower left)

oil on wood

23" x 16 1/4" (58 cm x 41 cm)

P 1,200,000

Provenance:

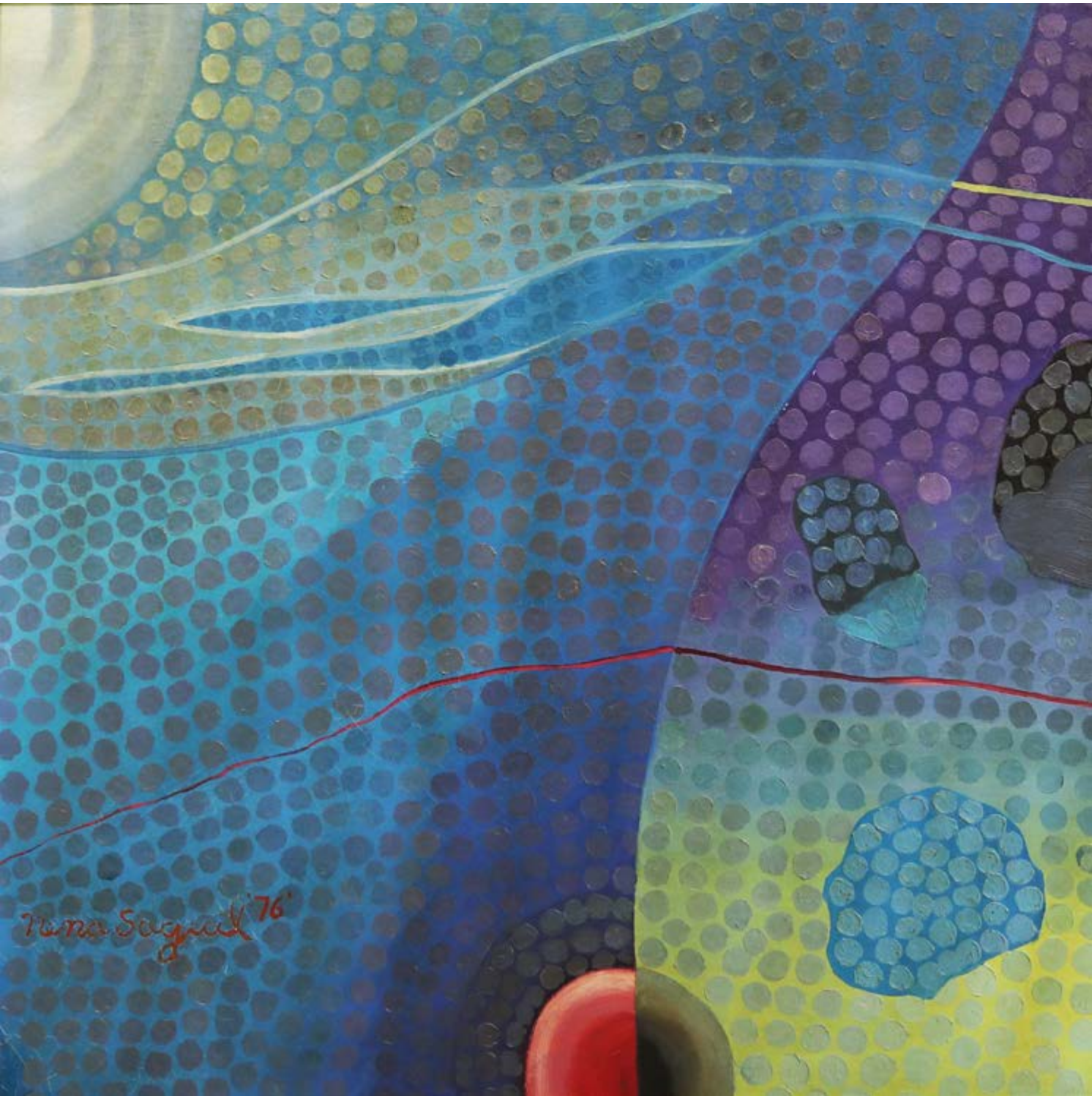
Private Collection, Makati City

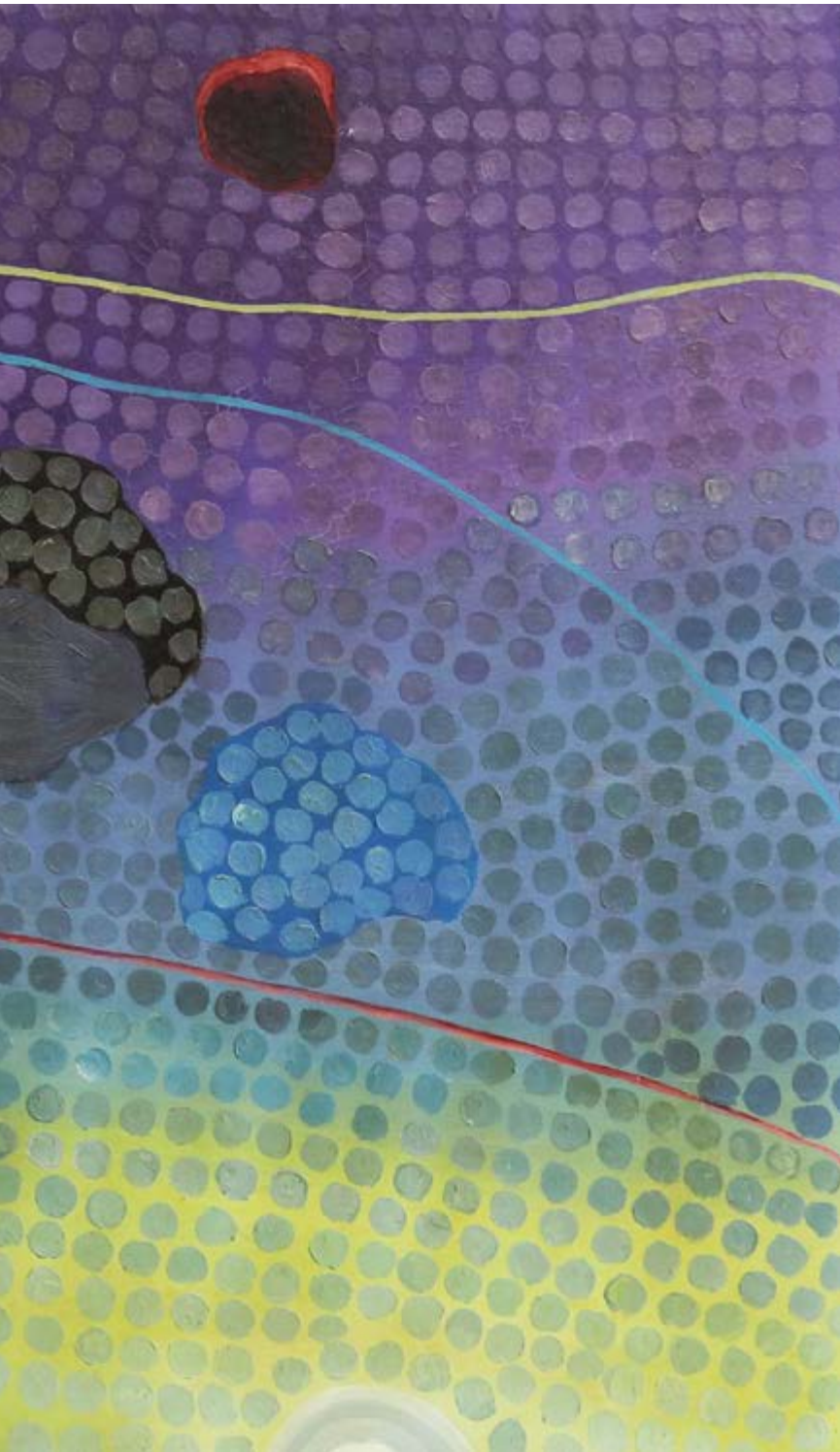
Bencab's urban nightmares have a formidable intensity. Bencab is not interested in depicting a realistic image, but rather in creating an illusion of mass and size. Bencab is able to exaggerate the gloomy effect by keeping his visual viewpoint very close to the level of the street.

Bencab trained his mind's eye to snip from the reel of his visual memory the truly instant impression that satisfied him. The work was done at a very early point in the famed artist's career. The first hint of a breakthrough in Bencab's career came when he moved out from his parents' home in Bambang, in the district of Santa Cruz. He had grown up in this neighborhood, had been a witness to the social inequities prevailing in the slum area and had developed a deep sympathy for underprivileged there. If many of the scenes he recorded with his camera and in sketches told of human deprivation, it was because they were all too evident to him.

Grimy Bambang is one of many city streets which daily wage earners, minor employees, artisans and small entrepreneurs call home. The street has the character of a unique community deriving from the houses lining it, the busy and raucous market at one end, and its predominantly proletariat and close knit inhabitants.







PROPERTY FROM THE PATRICK REYNO
COLLECTION

96

Nena Saguil (1914-1994)

Untitled

signed and dated 1976 (lower left)

oil on canvas

30 1/2" x 47" (77 cm x 119 cm)

P 1,800,000

Provenance:

Acquired directly from the estate of the artist
by the present owner

The various tell tale forms are tied together by swirling, eddying rhythms continuing without interruption, uniting visual elements in ecstatic harmony. With her almost esoteric visions, Saguil had become the archetypal intuitive, metaphysical. The atmosphere of these works has a rarefied, Buddhist quality about them. The lines and patterns all over the visual space are reminiscent of those used by the Futurists to indicate force and energy.

Nena Saguil seems to tell us that although the universal scheme of things may be beyond our comprehension, our moment of it can be understood in terms of feeling and sentiment. Saguil's personal ethereal aesthetic penetrated the snobbish walls of the Parisian art scene. Saguil was quoted in 1977: "They are very snobbish in Paris. But it is the kind of snobbery we should learn. It is snobbery of high standards with regard to the value of one's work as a work of art. While it is important for an artist to sell his work, it is more important to be accepted for the aesthetic value of that work."

PROPERTY FROM THE RICHARD AND SANDRA LOPEZ
COLLECTION

97

Monstrance

2nd Quarter of the 18th Century

Silver and Glass

H: 22 1/2" D: 8 1/2" (11 cm x 17 cm)

P 140,000

A monstrance (from the Latin *monstrare*, to show) is also known as an *ostensorium*, another Latin word with the same meaning. A vessel originally used during the Middle Ages for the public display of relics, it eventually was mainly used to display the consecrated Eucharist during the Eucharistic Adoration or Benediction of the Blessed Sacrament. In this ritual, the priest blesses the worshippers while holding aloft the *ostensorium* containing the Host. Since the Host was believed to be the Body of Christ, it meant that it was Christ Himself, and not the priest, who was giving His blessing.

The most popular form of a monstrance was that of a cross-topped sunburst on a stand with a pommel or knob to prevent the vessel from slipping when the priest elevated it. Since it contained the Eucharist, held in place by a lunette within a glass disk at the center of the sunburst, it was considered very holy and treated with such respect that the priest did not touch the vessel with his bare hands. Whenever he raised the *ostensorium*, he wore a humeral veil, a wide band of cloth that covered his shoulders (*humerae* in Latin), with pleats on the inside in which he placed his hands when holding the monstrance.

This large, well-proportioned monstrance must have belonged to an important and wealthy church. Well proportioned, it is decorated from top to bottom with embossed and chased patterns and motifs that show the skill of the 18th century Filipino silversmith. Several white sapphires and faux emeralds are gem-set to decorate the object. The object is '*dorado a fuego*' or fire-gilded, a process wherein pure gold is combined with mercury to form a paste which is then painted over the surface to be gilded. When the object is baked, the mercury oozes out leaving a coating of pure gold on the surface. The process is highly toxic due to the mercury fumes exuded and is seldom used today. Nowadays, an object gilded in this manner is called *vermeil*.

The monstrance stands on a multi-lobed base consisting of a series of ogee curves with two levels of embossed and chased decoration. The lower level features four embossed cherub heads wearing feather headdresses and bibs separated from each other by a gem-set flower amidst symmetrical foliate scrolls. Mannerist strap-work with scrolls symmetrically join the two patterns together. The border above it is embossed and chased by a row of acanthus leaves.

The stem of the monstrance has an elongated knopf embossed and chased with four gem-set flowers amidst swirling foliate and floral scrolls. Above it is a large knopf appliquéd with four armless female figures in cast silver, their nether parts terminating in a graceful scroll. Between each of them is an embossed and chased gem-set flower with symmetrical foliate scrollwork.

Above is a smaller knopf, again embossed and chased with four gem-set flowers and foliated scrolls. An even smaller knopf above it is chased with a frieze of acanthus leaves and a background of squares with a dot at the center of each. Another knopf above is decorated with four embossed gem-set flowers between four feathered heads each ending in a scroll. The extensive use of anthropomorphic figures in this piece is most unusual, as the native craftsmen had great difficulty in portraying the human figure. Furthermore, the figures look like people and not like monsters, attesting to the skill of the goldsmith.

The monstrance is surmounted by a circle embossed and chased with eight flowers and foliated scrolls between them. Each flower is embellished with a faux gem. A glass disk for the host at the center is surrounded by a sunburst with rays alternating with a spike. The top of the sunburst is decorated with a cross with rays at the crossing of the arms.

-Martin I. Tinio, Jr.



98

Arturo Luz (b.1926)

Untitled

Narra

Ca. 1972

H: 36" x L: 12" (91 cm x 30 cm)

P 400,000

Provenance:

Acquired directly from the artist by the present owner

Literature:

Reyes, Cid, Arturo Luz, Ayala Foundation, Inc., 1999

In 1969, as massive redevelopment was taking shape across Metropolitan Manila, Arturo Luz, recognized as one of the leading vanguards of Philippine modernism, declared his sudden abandonment from painting and focused entirely on his sculpture. *"I think it's a very logical step from the kind of painting I do. I have always had a strong attraction for [the] three-dimensional work"* (Arturo Luz by Cid Reyes. Ayala Foundation, Inc., 1999, pp. 43). Luz saw the sculpture as a rejection of the earlier abstract expressionism and the figurative cubism that he helped permeated into the mainstream. In its design as in this untitled example from 1972, Luz blends the Zen-like aesthetics in patterning his works with that of the Western minimalists including Frank Stella, Isamu Noguchi and Anthony Caro.

As with his counterparts across the Pacific, Luz removed all forms of emotions and expression that can be grasped from the biographical reading of his earlier figurative paintings. The basic shapes, hard-edged forms that Luz embraced in this work helped remove any ideas or contemplations in any symbols that may arise. In his experimentations beginning with his first wood sculptures formed from Philippine hardwood including balayong, kamagong and narra is seen as repetitive and non-hierarchical. Like the *"plastic poetry"* that was famously uttered by American minimalist sculptor Carl Andre (b. 1932), Luz sought to find the true meaning of the visual space that can be recreated and reproduced in various shapes and dimensions in just mere mundane objects.



99

Jeff Koons (b.1955)

Balloon Dog (Yellow)

Edition (1300/2300) produced by Bernardaud, France
2015

porcelain

H: 10 1/2" x L: 10 1/2" x W: 5" (27 cm x 27 cm x 13 cm)

P 600,000

This piece is accompanied by a certificate issued by Mr. Michel Bernardaud, President of Bernardaud, France confirming the authenticity of this lot

Provenance:

Bernardaud, France

Private Collection, Manila

Considered as one of the most sought after albeit controversial artists of the 20th century, American artist Jeff Koons sought to infuse the ideas of Pop and Conceptual Art in making the mundane object, including billboards, dogs and balloons into his own distinct iconography. Concerned mainly with the ideas of sex, gender issues, race relations, commercialism, big business, fame or infamy, Koons has sought to bridge above these ideologies using his art as a medium of conversation. Best known for large-scale installations, his Balloon Dogs are one of his most iconic works started in the mid-1990's towers over the populace, as an ode to being modern-day Sphinx that have transformed as mere souvenir given to children at birthday parties to being a human symbol in a frenetic consumerist world. Koons once commented to Zuzanna Stanska, a prominent art critic for Daily Art Magazine on the context of this series: "I've always enjoyed balloon animals because they're like us. We're balloons. You take a breath and you inhale [its] optimism. You exhale, and it's kind of a symbol of death."

The image of the Balloon Dog has since become an iconic staple in contemporary pop culture with the likes of rapper Shawn Carter (professionally known as Jay-Z) discussing his fascination of the said piece in his 2013 hit single Picasso Baby: "Oh what a feeling, [expletive] it; I want a billion, Jeff Koons balloons, I just wanna blow up!" Controversy has constantly followed the Balloon Dog since its inception, with its iterations being exhibited across the globe causing a stir by visitors and even amongst the cultural literati. One famous incident provoked frenzy at the Château de Versailles, when a version in a shocking pink color was exhibited in one of the famed halls of the 17th century former residence of King Louis XIV in 2008, causing the exhibition site to be temporarily closed off to the general public.

This iteration done in a limited edition of 2300 was done by Koons in collaboration with the French luxury ceramic maison Bernardaud. Sporting the yellow metallic sheen, this iteration made in a porcelain version that mimics his stainless steel sheen on his more large-scale works. Crafted by gifted artisans from the entire workshop maison in several painstaking hours of hand-polished chrome blended into the ceramic balloon, Koons has reshaped our fascination with the mundane and the fleeting by molding perishable object that of porcelain into an eye-catching souvenir that endures longer than a mere plastic balloon.

References:

Stanska, Z. (2008, January 21). *Jeff Koons and His Balloon Dogs*. Retrieved August 10, 2018, from <http://www.dailyartmagazine.com/jeff-koons-balloon-dog/>

Holzwarth, H., Schneider, E., & Siegel, K. (2015). *Koons (1st ed., Basic Art Series 2.0)*. Köln: Taschen.





PROPERTY FROM THE MERLIN
FERNANDEZ COLLECTION

100

Jeff Dizon (b.1954)
The Rape of my Mother
(*Homage and my Country*)
signed and dated 1980 (upper left)
oil on canvas
42" x 60" (107 cm x 152 cm)

P 180,000

This piece is accompanied by a letter
written by the artist confirming the
authenticity of this lot

Provenance:
Acquired directly from the artist by
the present owner

Exhibited:
Museo Moderno de Mexico "Mexico
Invitational Arts Festival", Mexico
City, Mexico, 1981

A strongly theatrical tableau layout characterizes this social realist masterpiece by Jeff Dizon. Dizon sought to express the true social conditions of the nation, under the yoke of dictatorship of Ferdinand Marcos to the greater international community blinded by state sponsored propaganda during this period while in political exile in Mexico. In his subsequent personal note on this work addressed to the private collector of this work dated the 28th of January 1990, he makes a personal dedication on this work: *"In dedication as a Filipino artist, I made up to conceptualize my eager & seemingly devotion from my [own] blood to portray's my mother's country."* In a stage like setting of an agitated effect, the figures are sprawled feverishly, creating a highly agitated rhythm throughout the composition. In this attempt at social realism, the strong linear rhythms, the robust earthy harmonies, were evidently of well considered design.

These figures are twisting, reaching, bending, and grasping: all of which portrays his subjects engaged in a great deal of physical and aggressive action fleeing from the unseen cast aimed to silence their dissent through an array of mediums at their personal disposal. In here, Dizon artistically captures the plight of the nation with all its horrors, as powerful, capable, forceful and compelling.



101

Emmanuel Garibay (b.1962)

Banal

signed and dated 2005 (lower left)

oil on canvas

60" x 48" (152 cm x 122 cm)

P 360,000

Provenance:

Private Collection, Hong Kong

Manny Garibay can sometimes make large demands of the viewer's sympathy. His hard bitten, fiercely realistic figures make no concession to grace and prettiness. Given the proletarian sympathies of Garibay, the worker is not made into a type of Christ, yet he achieves an epic art of the ordinary. The "crucified" figures are characterized to the point that they become an everyman type, and thus the entire painting is an allegory of social realities.

In his daring reconstructions of the Christ figure, Christ is conflated with the most abject of the masses, such as street corner boys, homeless beggars, and the like. Garibay uses one of his favorite devices to divert our attention, employing variously sized characters to frame the central subject, the working everyman. With the basic ground of his imagery is still in the narrative of Christ with the focus on the Crucifixion, the artist constructs upon this a metaphor which is the radical interpretation of these central episodes in terms of Filipino spirituality and social realities.

In his religious thematic, the artist has always sought alternative forms of worship. He takes off from the theology of Liberation and its particular Filipino version, the Theology of Struggle, and pushes its logic to the limit in a radicalized Christology. Christ is incarnated as a social outcast and derelict, and he emphasizes on the decolonization of religious consciousness. To be sure, the artist does not propose a historic nativism, but an indigenous spirituality.

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

102

Cesar Legaspi (1917-1994)

Workers

signed and dated 1953 (lower right)

oil on masonite board

25 1/2" x 35 1/2" (64 cm x 90 cm)

P 1,800,000

Provenance:

The Philippine Art Gallery (PAG)

Many of the Filipino modernists in the 50s painted in the manner of Gauguin, Van Gogh, Cezanne. Some of them were even representational - namely Botong Francisco. However, even from the early years, Cesar Legaspi was mainly an abstractionist, limning his favorite human torsos with afterthoughts of fantasy, rather than with a tactile sense of reality, as if he was catching the lights of lanterns from their stroboscopic reverberations in the mind.

While HR Ocampo moved toward abstraction, Manansala, Tabuena and Legaspi who formed the true core of the Neorealists, opted to remain in the figurative mode. Common to their work was the cubist influence that they eagerly assimilated upon Manansala's return from France in 1953, the year "Workers" was executed. Yet clearly enough, the paintings of Cesar Legaspi and the other key members of the group serve as an important example of how a Western style, namely cubism, became transformed and changed — indigenized, in fact to suit the local sensibility and temperament.

Since Legaspi broke away from the influence of Ocampo and of Manansala, he developed a clearly distinguishable style. The artist's peculiar approach tends to lapidify his forms because of a central allegory operating in his works: Man against nature is a struggle which often results in man and nature merging as one, as in stone sculpture depicting human forms. Much can be said about the sculptural qualities in Cesar Legaspi's paintings of human forms. Dynamic movement always fascinated Legaspi and this he explored in a number of recent works in which welding human forms in contrasting tones become tightly interlocking positive and negative shapes, yin and yang, that swirl in open compositions placing dense masses with free shapes.

Dark shadows delineating musculature and the various hues of red and orange give the painting a warm, palpable glow. Although the composition is deconstructed into a montage of geometric shapes, it is not chaos the viewer sees, but a rhythmic interweaving of form.



103

Mark Justiniani (b.1966)

Collonial

signed and dated 2006 (lower right)

oil on canvas

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

P 1,200,000

Provenance:

Private Collection, Makati Ctiy

The Philippine representative to the Venice Biennale in 2019, Mark Justiniani showcases his painting prowess in this work that blends surrealism, figurative symbolism, and social realism. A figure, who seems to have been minding her own business, is suddenly plucked by a mighty hand out of nowhere and brought to the middle of the vast expanse of the sea. This hand suggests someone of alarming importance but the captive figure seems unmoved, staring accusingly at his captor. Allegorically, the work may point to the Biblical story of David and Goliath (take note of the slingshot) but it could might as well be a representation of the imbalance in power relations but with the less powerful party able to hold her guard and remain unswayed.



104

Maya Muñoz (b.1972)

Untitled

oil on canvas

76 1/4" x 77 1/2" (194 cm x 197 cm)

P 100,000

Provenance:

Private Collection, Singapore

Munoz creates works that affirm the redemptive power of painting, what with how she depicts her subjects in an almost raw and brutish manner, manifesting in her frequently large-scale works quirky, yet highly expressive brushwork using strong colors. Her subjects range from agitated faceless portraits to singular figures with indistinct features to expressions of her moorings — Maya herself is an artist who works and commutes between two places she calls home: Manila and Bicol.

There is an off kilter quality to Maya Muñoz' haunting, agitated faceless portraits that are as eerie as they are compelling to turbulent, atmospheric compositions whose quirky themes imbue the everyday with a hauntingly agitated presence. From afar, the faces give off the impression of paint that has run, of watercolors washed out in the rain. Up close, you appreciate the details: the drips, the bright irreverent details she used to enhance two of the portraits.

The connections between the various elements of the painting go beyond those outlined; creating a visual order that belies the actual irrationality of the image. As if a palimpsest, the face's identity is ultimately withheld.

Maya Muñoz studied in San Jose State University in California. Her works have since been displayed in diverse spaces in the United States, China, Malaysia, Singapore, United Arab Emirates, Europe and in the Philippines since 2000.



Alfonso Ossorio

Alfonso Ossorio and Jackson Pollock met in 1949, and since then it has been impossible to understand the artistic trajectory of one of the greatest mid to late twentieth-century artists, not to mention one of the most highly prized in our current market, without considering Ossorio.

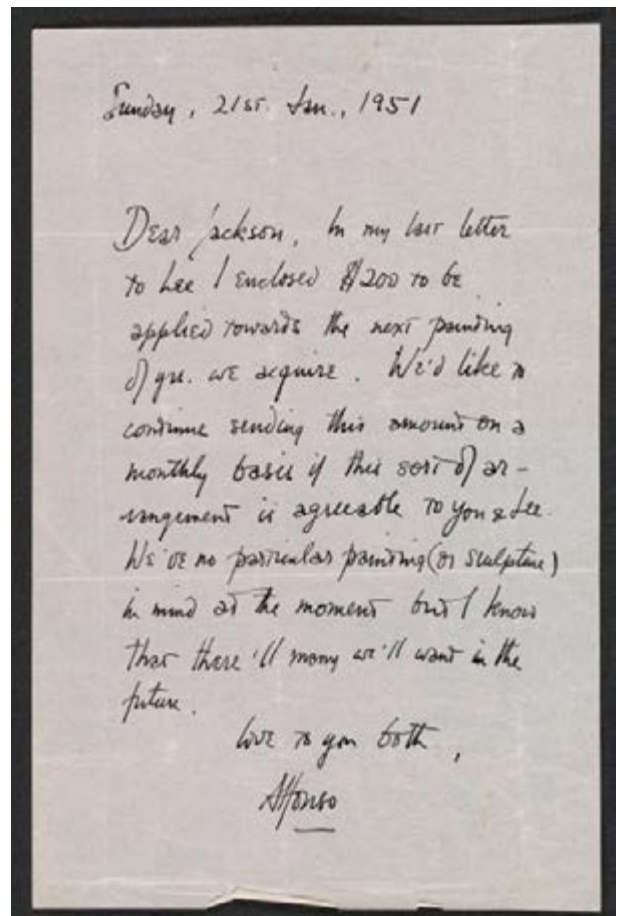


First row, Alfonso Ossorio (left) and Jackson Pollock (right)

Ossorio supported Pollock economically, emotionally, and in various personal ways. He welcomed Pollock frequently to his celebrated house *The Creeks*, which housed a magnificent art collection and his studio that he had acquired in August 1951 at Pollock's behest. Moreover, Ossorio contributed, at least in part, to the development of Pollock's artistic practice. Of course, the reverse also is true, and we find evidence of Pollock's influence in Ossorio's work. Yet, particularly in the latter years of Pollock's career, Ossorio, the artist, would play a role in Pollock's creative practices, as he turned once more toward some form of figurative representation.

Among the sources that provide evidence for the connections between these two artists is the voluminous biography by Steven Naifeh and Gregory White Smith, *Jackson Pollock: An American Saga* (Clarkson N. Potter, New York, 1989; Pulitzer Prize, 1991). It allows us to appreciate their attachment to each other and confirms some things we already knew; namely, that Alfonso Ossorio not only financed Pollock's artistic and personal projects but also became a close personal friend.

The Pollocks spent periods of time as Ossorio's guests in his home (in the winter of 1950, for example, when Ossorio traveled to the Philippines). We know as well that on November 27, 1950, the eve of opening day at the Betty Parsons Gallery, Ossorio helped Pollock to present canvases onto supporting frames and hang paintings on the walls. At this event, too, he purchased the magnificent painting "Number 1" for \$1,500. In addition, Ossorio penned an essay titled "Mon ami, Jackson Pollock" (Jackson Pollock, Betty Parsons Gallery, New York, 1951, reprinted in French, "Mon ami Jackson Pollock," exhibit catalogue, Studio Paul Facchetti, Paris, March 7 – 31, 1952); he arranged for Pollock to exhibit in Paris in 1952; he even offered him a \$200 monthly stipend to help him meet his needs. (A reproduction of the letter appears here; the original resides in the Smithsonian Institution.)



Letter of Ossorio where he offers to Jackson Pollock \$200 monthly

Jackson Pollock died as a result of an automobile accident at 10:15 p.m. on August 11, 1956. He had been driving with two female friends en route to the home of his dear friend and patron Alfonso Ossorio.

Several recent events have finally accorded Alfonso Ossorio, an artist with deep Filipino roots, his rightful place among the world's giants of artistic expressionism. His work was featured in the exhibit "Angels, Demons, and Savages. Pollock, Ossorio, Dubuffet" (Phillips Collection, Washington, D.C., February 9 – May 12, 2013), and it appeared alongside Pollock's work in the Whitney Museum of New York ("America is hard to see," inaugural exhibit of the new Whitney Museum of American Art, May 1 – September 27, 2015). In 2016, Leon Gallery (Makati City, Philippines) celebrated the one-hundredth anniversary of Ossorio's birth with two exhibits devoted to his paintings.

Alfonso Ossorio, born in Manila on August 2, 1916, has earned a unique and fundamental place in the history of art.



Jackson Pollock's car after the car crash when he was driving to Ossorio's house.



The Creeks: Ossorio's magnificent estate in East Hampton



Number 1, 1950 (Lavender Mist): 1950: oil, enamel, and aluminum on canvas: overall: 87 x 118 in., National Gallery of Art, Washington.
Bought by Alfonso Ossorio in 1950 in \$1,500 paid in installments and sold by Ossorio to the National Gallery for around \$2,000,000 in 1976. It was the only work in the exhibit that Pollock got to sell. 32 works were presented at the show.

A Family Ossorio

A Tribute to Jackson Pollock

From the moment he first laid eyes on Jackson Pollock's work, Alfonso Ossorio, a profound art connoisseur, recognized its significance. In his own words: "You see I hadn't met Pollock, and it was simply by going to Betty's gallery and seeing a show of his, I think it was as late as 1947 or '48, that I suddenly realized the so-called drip panels had an intensity of organization, had a message that was expressed by [their] physical components, [were] a new iconography. I didn't get all of this as coherently as I'm now saying it – it was a visual thought more than an analysis. And then I bought a painting, a big panel, 8 x 4, of Jackson's" (from the oral history interview by art historian Forrest Selvig with Alfonso Ossorio, November 19, 1968, Archives of American Art, the Smithsonian Institution). In other words, despite Ossorio's first impression of Pollock's work as a mesh of boundless black and white tracings, he intuited that it contained as well some sort of infinite structure. It was a structure derived from the rhythm the artist used as he distributed the paint on the canvas. From the color lines that appear in the work of both artists,

Indeed, at the time when Pollock and Ossorio were producing their best work, there was little interest in recognizable form. So Ossorio might have been referring equally to Pollock's art or his own when he stated: "The singleness and depth of Pollock's vision make unimportant such current antitheses as 'figurative' and 'non-representational'... His paintings confront us with a visual concept organically evolved from a belief in the unity that underlies the phenomena among which we live" (from the essay by Alfonso Ossorio in the exhibition catalogue, Jackson Pollock, Betty Parsons Gallery, New York, 1951).

"Ascension" or "Cross-Section" is one of a very limited number of large-format panels created by Alfonso Ossorio and which he gave to people very close to him. Hence, only a handful of such panels exist today. This particular painting, gifted to its original owner in 1965, is somewhat taller than the panel which resides in the Whitney Museum of New York. Another rare large-format piece is housed in the MoMA collection in New York ("Sum 2", 1959),



Blue Poles: Number 11, 1952, by Pollock to compare artistic technique with

one might say that Ossorio relied on a similar creative rhythm in structuring his work. Yet he used it differently. When we look at one of Pollock's panels, the characteristic tangle of color lines barely allows us to glimpse a supporting color membrane beneath it, if in fact such support exists. At times, only the colorless background of the unprimed canvas remains. In Ossorio's work, on the other hand, particularly in one of his most successful paintings, his masterpiece "Ascension" or "Cross-Section," the lines, though similarly structured, are transcended by an exquisite underlying combination of reds, yellows, greens, or browns. These abstract linear structures are best explained by Pollock: "I try to distance myself from any identifiable image... to allow the paint to come to the fore. I do not allow image to determine a painting."



Ossorio's Ascension

Ossorio explained the technique he used in the elaboration of this particular work: "Right after doing the church (The Chapel of St. Joseph the Worker, Victorias, Negros Occidental, Philippines) and the series of rather complex wax and watercolors, I had a sort of hard-edge period in oil. Then there was a period of paintings of contrasting texture with areas in an impasto, white lead and oil – white lead with the pigment in it" (from the oral history interview by art historian Forrest Selvig with Alfonso Ossorio, November 19, 1968, Archives of American Art, the Smithsonian Institution). As we learn from curator Lisa Guerrero Nakpil in her splendid essay "The Black Church" [Alfonso Ossorio (1916-1990), Afflictions of Glory, exhibition catalogue, León Gallery, February 5 – 22, 2016], "The result was a series of rare oil works, numbering not more than five, gifts to the closest friends and family."

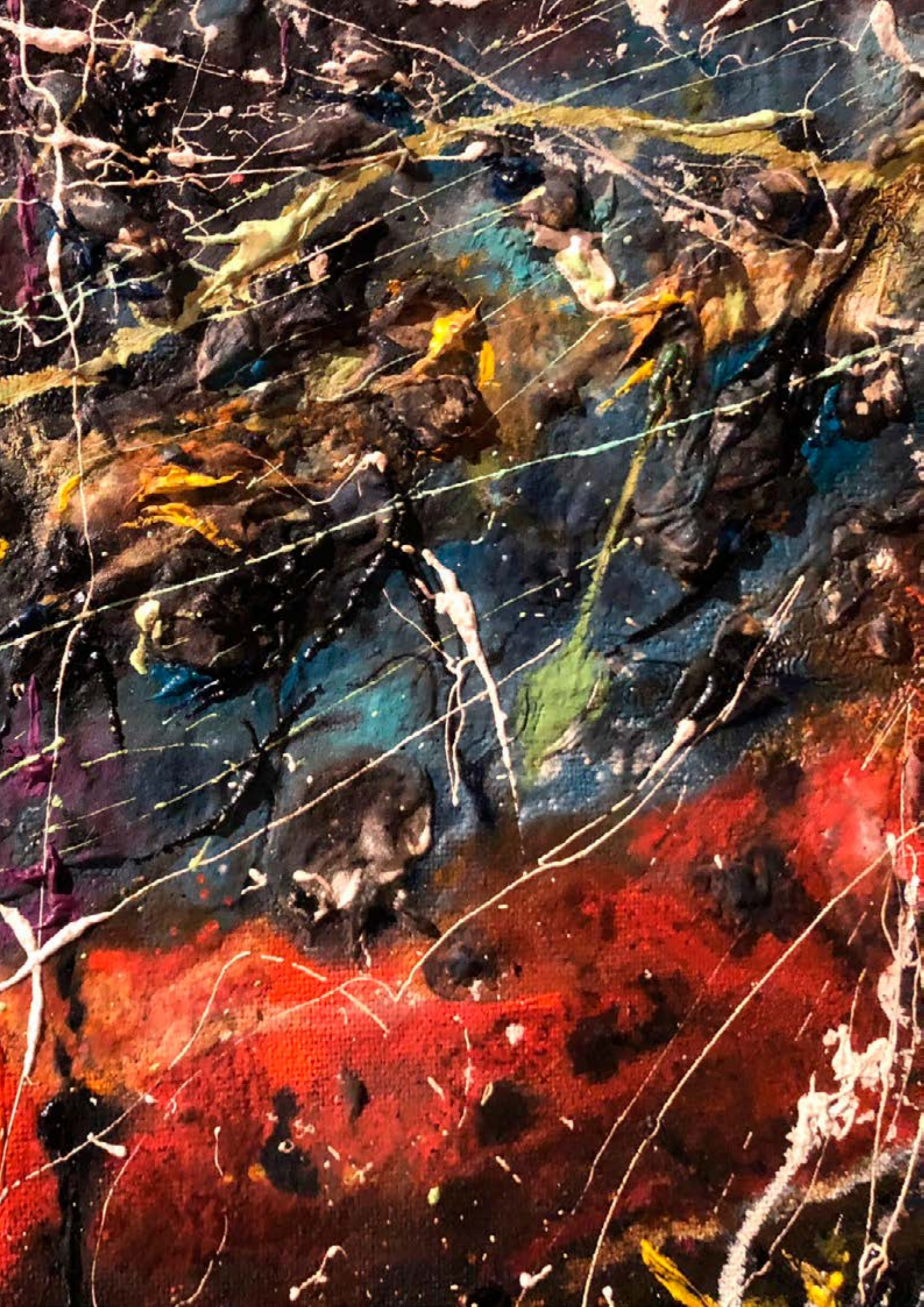


Ossorio's Ascencion / Cross -Section S exhibited in "Alfonso Ossorio : A Survey 1940 - 1989" in the Ayala Museum, (26 Feb to 17 June 2018)

And here we might hazard a theory about this work. The painting bears two dates, 1956 and 1957, as well as two titles, "Cross-Section" when viewed horizontally and "Ascension" in its vertical orientation. This remarkably curious — though not unique — detail in Ossorio's oeuvre might lead us to assume that the painting was finished as a horizontal piece in 1956, before Jackson Pollock's death, and taken up once more the following year as a tribute to his friend. Since Pollock was killed in an accident in 1956, while driving to The Creeks, it would not be far-fetched to assume that Alfonso Ossorio might have modified his work in his friend's memory. The new title "Ascension" would suggest a type of religious experience in the aftermath of Pollock's fatal accident. It is worth recalling that only a few years earlier, both painters and the sculptor Tony Smith had made plans to decorate a Catholic chapel. Also, religious references are a constant in Ossorio's work.

We turn once more to Lisa Guerrero Nakpil for her comments on the titling of this work: "The double titles both reference the rising of Christ to heaven on the 40th day. It is a vivid tale of resurrection and redemption, 'not through death' but by the more primal if shamanistic impulses of birth and rebirth." If this is true, and if the work really does refer to Jackson Pollock, it could have been initiated in 1956 after the fatal accident.

Whether or not his work was meant as a tribute to Pollock, "Cross-Section" or "Ascension" is clearly one of the artist's most significant paintings. Shortly thereafter, Ossorio would change course to commence work on his renowned series "The Congregations," thus distancing himself radically from the abstract expressionism of the century's first fifty years.



105

Alfonso Ossorio (1916-1990)

Ascencion (Vertical);

Cross-Section (Horizontal)

signed and titled twice, dated 1956-1957 (verso)

oil, enamel and plaster on masonite

vertical: 96 1/2" x 24" (244 cm x 61 cm)

horizontal: 24" x 96 1/2" (61 cm x 244 cm)

This work can be displayed horizontally, with the title "Cross-Section" or vertically, with the title "Ascencion"

P 15,000,000

Provenance:

Gift from the artist, c.1965

Private Collection

Exhibited:

Leon Gallery, "Alfonso Ossorio: Afflictions of Glory",
5 - 22 February 2016, Makati City, Philippines

Ayala Museum, "Alfonso Ossorio: A Survey 1940-1989",
26 February to 17 June 2018, Makati City, Philippines.

Literature:

Liliane Rejante Manahan et al., Alfonso Ossorio:
Afflictions of Glory, Published by León Gallery, Makati City,
Philippines, 2016, pp. 60-61 (illustrated)

Ottmann, Klaus and Manahan, Liliane Rejante, Alfonso
Ossorio: A Survey 1940-1989. Ayala Foundation, Inc., 2018
(Illustrated).

In the late 1950s, Alfonso Ossorio made only five of these large panels in oil and mixed media. All were gifts to every person very close to the artist. This was a significant period of Ossorio, as he had by then established friendships not only with Jackson Pollock but also Hans Hoffman, Willem de Kooning, Clifford Still, Mark Rothko and David Smith among others as well as the French artist Jean Debuffet.

A companion work entitled "Post-Pentecost" (1958), is in the permanent collection of the Whitney Museum of American Art, New York. Ossorio created only five of these works. Two are in the Whitney, this is one of the remaining three in private hands.



Ascencion



Cross-Section





106

R.M De Leon (b.1960)

Untitled
signed (lower right)
mixed media
48" x 60" (122 cm x 152 cm)

P 100,000

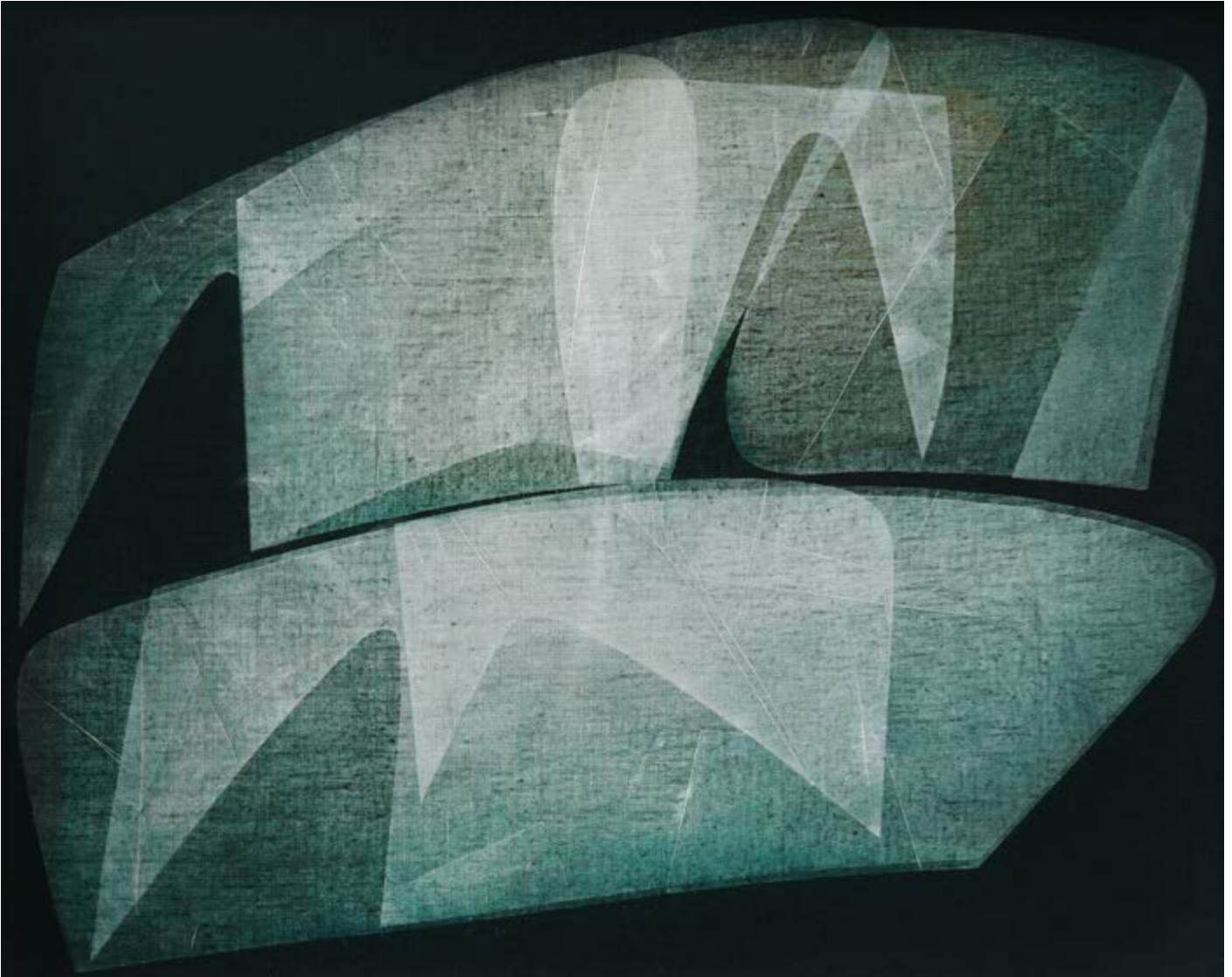
Provenance:
Private Collection, Manila

"I live in a box," says painter RM de Leon. "I have no studio. My place is small. If I have to do some painting, I just push everything around and work. If I have to do a large piece, I just drag everything to my relatives' place a walking-distance away and work on my cousin's veranda. It's like artists in Japan, their space is so small yet they create huge pieces."

This is typical thinking of someone who had been mentored by Roberto Chabet, prime exponent of Conceptual Art in the country. De Leon may live in a box but he lives free, and no box can contain or confine his ideas. *"We know shoes should be in pairs, but who says one cannot be white while the other is red?"* he asks rhetorically. There's no focal point and one can't tell which is right or left, up or down — total freedom, art unbound. This is characteristic of many of RM de Leon's artworks, which are all-around paintings.

De Leon received the Thirteen Artists Award from the Cultural Center of the Philippines in 1990. He was the first Filipino recipient of the Vermont Studio Center scholarship for Studio Arts program in Painting. De Leon was for the most part mentored Roberto Chabet, prime exponent of Conceptual Art in the country. *"Bobby was like a Zen master,"* De Leon reflects on his late mentor Chabet. *"He taught me how to behave. Maybe he felt I was too loud, talkative, and boastful. I cannot really tell what I was to him. Bobby and I used to go swimming every morning; we'd do lapping. Some thought I was a Chabet boy, but I wasn't really a groupie. May pagkasutil din ako. For the most part, I was absent in his group shows."* He reveals his mentor's last text message to him before he died in 2013: *"RM, you have a very good instinct. Follow it. And stop reading Clement Greenberg."* Chabet was referring to the leading critic of modern art, champion of the avant-garde and kitsch, abstract expressionism and post-painterly abstraction — whose ideas had obsessed De Leon. The message puzzles him because Chabet and Greenberg have similar ideas, in fact.

Eventually his style turned from German Neo-Expressionism to abstract-figurative *"na parang graphics na hindi; parang Keith Haring"*. He has modified some of the more radical stances of his college days, though, in terms of the oeuvre of his art. *"You cannot disengage the narrative from the formal."* He demonstrates the method of conjuring imagery through the Rorschach effect, for which he is known. *"You fold, unfold. If they match, then it's done."* The Mike Kelley-esque pieces are mostly untitled. As example, he shows his graphic of a tree, shrubbery and a strange flower, which is actually a Disney character he has reversed. *"Viewers may see this as a sourcebook of plants, not knowing this bloom is palda ni Cinderella."*



PROPERTY FROM THE EDD FUENTES
COLLECTION

107

Romulo Olazo (1934-2015)

Diaphanous #261

signed and dated 1981 (lower right)

oil on canvas

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

P 400,000

The late abstractionist Romulo Olazo brought together the dynamism of his diaphanous forms into a singular entity that can be imagined as waves of colors prancing in the mind. Abstraction was Olazo's tool in permeating the bright hues of color as a symphonic spectacle that bedazzles the eye. Created through the medium of silkscreens, this work is studded with the monochromatic gossamer colors that are fleeting and animated with the shapes and lines becoming dancers prancing off the canvas.

The art that brought out his perennial Diaphonous series, a composition that continued throughout his artistic career was inspired by his fondness towards nature particularly the waterfall.

Critic Cid Reyes describes the fondness of Olazo towards nature in the development of his series: *"Could these cascading slabs of aqueous force, inflected by pure light, have created the subliminal emergence of the 'Diaphanous'? From this synoptic vantage point, can the viewer surmise that the waterfall was a healing agent that caused the 'Diaphanous' into existence..."*

A Note on River Festival (1962) by Manuel Rodriguez

by
Ian McLachlan

In the 1960s I was a young university professor at the University of Hong Kong. Before moving there, I had been active as an emerging poet in the literary scene in the United Kingdom, and had been president of the Poetry Society at Oxford. In the fall of 1962 I was invited by the British Embassy in Manila to attend a Conference of Asian Writers in Manila as the UK representative, and of course I accepted enthusiastically.

The conference was scheduled to start on December 26, Boxing Day. The drawback was that I would miss Christmas with my wife and new-born son, since in those days there were only a few flights each week between Hong Kong and Manila. So I arrived in Manila a couple of days before Christmas, checked into the Manila Hotel, and wandered haphazardly around the city. Immediately I liked the feel of the place and its energy, which was very different from the aggressively commercial ambience of Hong Kong.

On the evening of Christmas Eve I was sitting in the lobby of the hotel, reading a book and feeling a little lonely. Out of the corner of my eye I noticed a handsome early-middle-aged man walk past rapidly. He had several younger men with him. A few minutes later he came back and stood in front of me. I looked up. "What are you doing? Who are you waiting for?" he asked. Wryly, I explained that I was waiting for a conference that was due to start in two days' time. "Are you on your own?" he asked. "You can't spend Christmas on your own. Come along with us. We'll show you how to celebrate Christmas in the Philippines."

As one of the followers explained, I had been whisked up into the entourage of the Vice President, Emmanuel Pelaez. He insisted on me sitting in the limousine next to him, and from that point on, the next day and a half turned into a dream-like whirl of different houses, parties, music, friendly people, beautiful women, exotic food and a lot of drink. Pelaez was warm, generous, commanding — You have to try this; try that, that, that" - and always on the move. I don't recall going to bed during those two nights, just grabbing a couple of hours sleep in a rattan chair on a balcony somewhere.

Somehow, I remembered that I had been invited to lunch on Christmas Day at the British Embassy. When I mentioned this I was given a Vice-Presidential car and driver, and arrived in style much to the surprise of the secretary who had been assigned to look after the insignificant poet. The lunch was painfully dull compared to the celebrations I had come from - diplomatic small talk, tasteless food and sour wine. There was some discussion of the crisis in Anglo Philippines relations that was happening at that time, as a result of the Philippines claim to Sabah, and I was grilled about anything I might have overheard. But I hadn't heard anything, and wouldn't have told these pompously undiplomatic diplomats if I had. After lunch, the airconditioning was cranked up so that it would feel "more English" and everybody stood around the piano singing Gilbert and Sullivan. I escaped back to the Philippines as quickly as possible.

I made it, rather hungover, to the opening of the conference on Boxing Day morning. That day, too, was the opening of an exhibition of contemporary Filipino art, which had been timed to coincide with the conference, and which was opened by Mrs. Pelaez.



*Photograph of Ian McLachlan in 1962
(photo courtesy of Ian McLachlan)*

I was excited by what I saw there. (For some time as a teenager, I had been more interested in finding myself as a visual artist rather than as a writer; I had written many reviews for arts magazines in London, and participated in some group shows as a painter as well.) I liked the energy, the light, the optimism of many of the paintings that were in that show in Manila. At one point, the Vice President came over and put his arm around my shoulders: "How are you doing? How do you like our artists?" "Very much," I said. I pointed out a painting by Hernando Ocampo and another by Cesar Legaspi. "And this one by Manuel Rodriguez; there's so much life in it and a lot of atmosphere. I've always lived by the ocean and I can feel the rhythms of the sea in this." He stood and looked at it with me. "You should go and visit him in his studio; maybe he will sell it to you." He laughed, then spoke to a couple of the young observers at the conference whom I had been taking to (students at UP) and I guess he suggested that they should go with me to the Rodriguez workshop. That evening, as he made a speech at the opening dinner, was the last I ever saw of this generous, warm man who had taken me under his wing.

The conference took up all my time and energy for the next two days. Very quickly, I felt there was a danger of the it being taken over for propagandistic anti-left purposes, and I shared that opinion with more senior writers such as the novelist N.V.M. Gonzalez, who agreed with me and who later became a good friend, as well as with a number of the younger student writers who were there as well. I remember making an impassioned speech about the need for art to resist being coopted by narrow political agendas.

But before the end of the conference, along with several of my new friends, I made a point of going to meet Manuel Rodriguez in his gallery/workshop in Ermita. I loved the atmosphere there, the mess, the openness, the emphasis on craft and the general sense of a supportive, energizing community between Rodriguez himself and all the younger artists who were working there. It's the same atmosphere that I've always tried to generate in my own teaching and work in the theatre. Rodriguez seemed genuinely pleased that I had come to tell him how much I liked what he was doing. We arranged a price for the painting, and when the art exhibit closed on the final day of the conference, he wrapped it for me. I carried it on to the plane to Hong Kong and it has been a part of my life ever since.



108

Manuel Rodriguez Sr. (1912-2017)

River Festival

signed (upper left)

1962

oil on canvas

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

P 400,000

Provenance:

Acquired directly from the artist

Exhibited:

Department of Foreign Affairs, "Exhibition for the Asian Writers' Conference", Manila, 26 to 29 December 1962.



109

Joven Mansit (b.1984)

Manila Hemp Factory
signed and dated 2007 (lower left)
mixed media
30" x 30" (76 cm x 76 cm)

P 300,000

Provenance:
Private Collection, Hong Kong

A Theatre of the Absurd. This scenario can be the interiors of a turn of the century warehouse of the Smith Bell and Company, in many of the surreal painterly narratives of Joven Mansit, life is often depicted in a humorous way. However, the lightheartedness is only apparent, for more ironic undercurrents disturb his amusing scenarios. In fact, in the complex multiplicity of scenes that animate his most representative paintings, men and women in the past are living out their lives, all under the tyranny of the absurd.

The ambiguity makes us look and look again. Mansit has invented a colonial industrialscape half fantastic and half logical, where both time and place are mysterious. A surrealist notwithstanding, Mansit's artistic honesty is probably in never having to contrive sophisticated, gymnastic aesthetics, in order to place the most disparate and most bizarre objects in his pictures.

The perfectly circular formation of bottles being juggled provides a sense of reinforcing order to the logical disorder. He sees it as a series of contradictory ideas which cannot be resolved into any rationale.



110

Fernando Amorsolo (1892-1972)

Lavandera

signed and dated 1956 (lower right)

oil on canvas

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

P 1,400,000

This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot.

Provenance:

Private Collection, USA

Eroticism comes into play into this nativist piece by Fernando Amorsolo, as the viewer becomes a voyeur peering unto a Filipina undressing, as she begins to her laundry by the stream. Amorsolo portrays the humble young maiden, as if he were the eyes of David being captivated by the beautiful Bathsheba bathing in private that is situated in the context of the idealist rural scene of the pre-war era. Cosmopolitan Filipinos are not used to seeing such a natural scene, such as these bathing maiden washing their laundry by a river scene, but are kept in our vivid consciousness by the canvasses of Amorsolo.

Historian Ambeth R. Ocampo described the constant repetitive subject matter in Amorsolo's works in a retrospective *Lupang Hinirang: Alay ni Amorsolo* (Metropolitan Museum of Manila, 1989), that Amorsolo painted such idyllic scenes of a pastoral paradise, which have been constantly reproduced, copied and even forged through postcards, posters and other kitsch souvenirs that were printed into countless thousands. He derives this context as that being part of the "peacetime" (Filipinized as *Pistaym*) as that of an era prior to cultural genocide that fell on the Philippines during the Japanese Occupation. It is quite possible that this painting of this bathing laundry maiden was drawn out of his drawings of the female nudes that he had encountered prior to the war in his excursions to the rural areas of Antipolo or Marikina.

111

Mark Justiniani (b.1966)

Desultor

signed (lower left)

2002

oil on canvas

60" x 48" (152 cm x 122 cm)

P 1,600,000

Provenance:

Acquired in Singapore in 2002

The physical realism that Mark Justiniani aims to showcase is ever seen in this work of circus and musical performers depicted as mere objects that are propelled to the heavens to the enjoyment of a bemusing yet the culpable crowd. The laughter of this surrealist piece is seen through the trompe-l'oeil (French for the "deception of the eye") technique for which the musicians are playing a variety of compositions from jazz, classical and alternative rock as which the female acrobat tosses them as juggling balls in the circus. As the performance as which seen as constant and never ending, the unseen crowd cheers and heaps on praise unto the performers that aiming to make their mark unto the stage, even at a high risk to themselves as glorified with the roses and petals of flowers surrounding of the stage.

Music and his personal experiences with these personalities have pervaded in the social commentary of the art of Justiniani. It harkens to his involvement with the underground music that was flourishing in the cafes and bars of the nascent college youths, that eventually was popularized into the genre of modern Original Pinoy Music (OPM), particularly with the Eraserheads in the 1990's to whom he personally had a close collaboration with and even designed their album cover of their hit soundtrack *Circus* in 1994. For this work by Justiniani, is an ode to the youth of the present millennial generation that is now ever aiming to be as creative in an atmosphere of instant gratification and social frenzy.





112

Juvenal Sanso (b.1929)

Meditations

signed (lower right)

acrylic on canvas

19" x 28" (48 cm x 71 cm)

P 400,000

Provenance:

Acquired directly from the artist

On the heels of his triumphant homecoming from his studies in Paris, Juvenal Sanso embarked on his most enduring *Brittany* series drawn from his travels in France were his drawings and etchings of the flora and fauna of the picturesque French sea-side town. This work titled *Meditation* done in yellow ochres and stark black strokes are carefully painted to depict the sandy coves of its picturesque coastline at sunset which the artist used as a place of solace from the political upheavals that were shaping metropolitan France in the aftermath of the death of the charismatic President Charles de Gaulle in 1970. As a master of the dry brush technique, Sanso composed his scenic landscapes with the gravitational emotion that are a tribute to the latter works of the Dutch Post-Impressionist Vincent van Gogh (1853-1890) whose expressionist and impulsive artworks were to the personal liking of Sanso for its vivid brushwork that he aimed to emulate.

As with the case of Van Gogh and his beloved Auvers-sur-Oise, Brittany is synonymous to Sanso for it brought out the best of his tantalizing floral works having stayed there significantly, through the care and support of his friend Yves le Dantec, a son-in-law of the French fauvist painter Georges Rouault (1871-1958) in their seaside residence. Sanso explained to the late art historian Rod. Paras-Perez (1930-2011) that were published in *Sanso: Art Quest Between Two Worlds* (Eugenio Lopez Foundation, 1988) on how *Brittany* came into being his refuge in his life and in his art: "For over twenty-two years, I would go to their house [the Dantec family] on the Coast, and they helped me ever so gently but efficiently, to feel and understand a world so differently from my visual past. It took me about two years of just staring at the sea and the changing tides and the rose granite rocks. I simply could not paint. I had to digest it first and filter it. If the friendship had faltered then or simply ceased, I would not have developed an inner path. This landscape [Brittany] was so beautiful that I must have felt I did not deserve it. I had no language to express it."



PROPERTY FROM THE PATRICK
REYNO COLLECTION

113

Manuel Ocampo (b.1965)

Guided by Sausage

2007

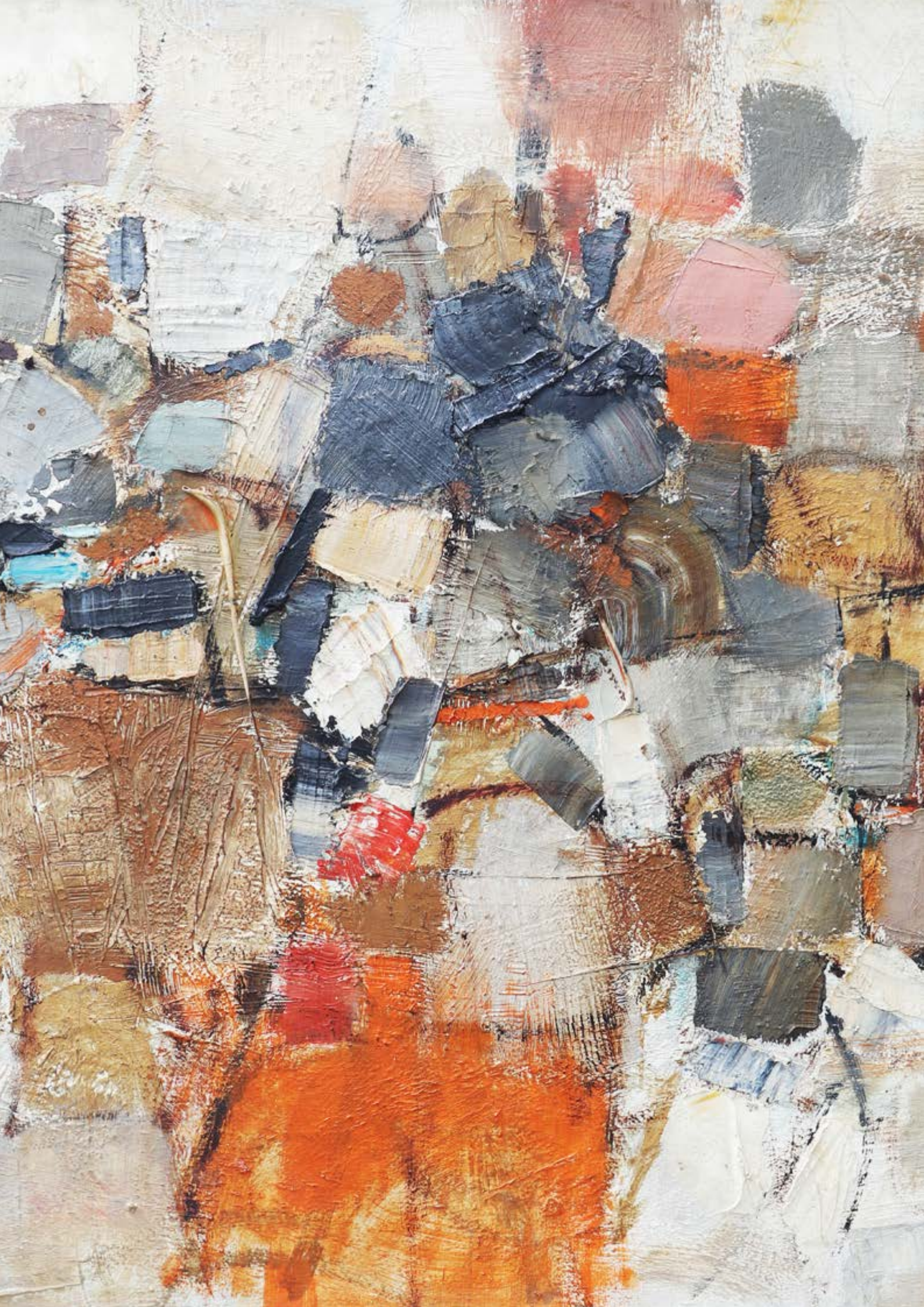
oil on canvas

51" x 35" (130 cm x 89 cm)

P 300,000

Provenance:
Finale Art File

In his dark surrealist works, Manuel Ocampo is unflinching in his examination of post-colonial realities in the era of late capitalism, made absurd by the rapacious desire for dominance and power. In this work, we see the symbols of patriarchy writ large: the monstrous phallus that roves around with testicles for feet, a cross precariously planted on the ground and to which a stockinged and shoed leg has been attached, a view of an arm in a power suit pointing accusingly at the dastardly alarming scene. The landscape, plundered of its natural resources, has been turned barren; it is an apocalyptic dumpsite. It's a damning symbol of human greed. A monstrous sperm, with its bloodshot eye, looks quizzically in the distance, investigating whether the beyond still offers a room for perpetuation. This unforgettable work by Ocampo is a dystopic view of the shape of things to come.



The World-Traveling Joya

The superb Joya, "Carnival" was acquired by Mark M. Houshmand, while an ex-patriate working and living in Manila with his wife Naheed. It accompanied the couple on their various travels around the globe and has finally returned to the land of its birth.

Mark M. Houshmand was born in 1931 in Tehran, Iran; • graduated University of California, Berkeley, CA, USA in 1953; postgraduate work for Masters in the University of Southern California, 1955,

He worked for 10 years as a chemist and chief chemist in the California paint industry before moving to the Philippines in 1959 as Technical Director of the paint company Pacific Products and later as its Executive Vice President. Later he became the CEO of a group of paint, resin, and printing ink companies (Advance Resins and Dynamic Printing Ink in addition to the paint company), also in this country. This gave him numerous opportunities to acquire the best of Philippine art while absorbing Manila's rich cultural scene.

As a successful ex-pat specializing in paint products, Mr. Houshmand traveled the world. In 1970, he founded and managed Pars Chemicals, the most advanced paint and resin manufacturing facility in Iran. In 1980 he joined Sadolin of Denmark (currently Akzo Nobel), as CEO of Sadofass in Ivory Coast for five years.

He was then appointed International Division Director for Sadolin in Copenhagen, Denmark, supervising joint venture subsidiaries and license agreements for Sadolin in 13 countries in Europe, America, Africa, the Middle East and SouthEast Asia. For the last five years prior to retirement, he was President/Director of Danapaints Indonesia, a subsidiary of Akzo Nobel from 1990 to 1995. After retirement, he established Resser FZE, in the Jebel Ali Free Zone, Dubai, UAE. In 2017 Resser FZE was closed and operations moved to the newly formed company Resser Chemicals LLC, Yerevan, Armenia, with a branch in Tashkent, Uzbekistan.



The Houshmand Living Room, Dubai, 18 March 2000. (L-R) Mr. and Mrs. Mozaffari with Mark and Naheed Houshmand. Mr. Mozaffari was the grandson of Mozarraedin, the Shah of Iran (Persia at that time) and the last king of the Ghajar Dynasty (Ahmad Shah) before the Pahlavis ousted them and a new dynasty was introduced.



The Houshmand Living Room, Jakarta, Indonesia, 18 Feb. 1994

PROPERTY FROM THE COLLECTION OF MARK AND
NAHEED HOUSHMAND, EUROPE

114

Jose Joya (1931-1995)

Carnival

signed and dated 1961 (lower left)

oil on canvas

33" x 44" (84 cm x 112 cm)

P 12,000,000

This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

Provenance:

Acquired directly from the Artist

No matter how much they were admired, the introspective abstractions by artist such as Willem de Kooning, Mark Rothko and Jackson Pollock remain difficult, making enormous demands on their audience during the midcentury even up to today.

Philippine art took the risk of making the same enormous demands on its conservative audience, what with the choice of Joya to represent the Philippines in the 1964 Venice Biennale for which he had painted very large works in thick paint applied in semi- automatist manner. Art critic Eric Torres described such works as excessive not so much of statements as of states of feeling. Joya's Venice moment represented a high peak in the rise of the modern art in the country.

The works exhibited in Venice (e.g. Hills of Nikko, Granadean Arabesque, Karate Blow, Quiapo Black Nazarene festival, and others) belonged to this stylistic period which we have described elsewhere as his "exploding galaxies, with forms and shapes flying outwards as from a nuclear center, as in origins.

Joya became an unofficial spokesman for abstract expressionism, helping develop the style known as gestural or abstract painting. The shift in attitude in Joya's mid sixties works resulted in pictures governed by an unremitting determination to make every gestural passage work autonomously as paint. Joya's path to Venice via New York started when he was awarded a Fulbright-Smile-Mundt scholarship which enabled him to pursue a Master's Degree in Painting in 1956-57 at the Cranbrook School of Art in Michigan. The 1950s was the decade of Abstract expressionism, of adventurous art regarded by many as the most exciting produced by the West up to that time.

Color by gestural color, detail by gestural detail, the work vibrates with sensitivity to observed nature. All the attributes of a classic 1960s Joya are made manifest: "dynamic spontaneity" and "quick gestures" of action painting. A theme that has occurred in the artist's work since the 1960s is that of space exploration with its principle of velocity. In an artist's manifesto, which he wrote for his ninth one man show at Philamlife building, he compared the act of painting to a "spontaneous outburst of passionate emotion an aftermath of an intense pictorial idea, like the passing of a tempest leaving behind trails of a terrible tumult a wild attempt to depict the onrushing tempo of the present jet age modernity."

Joya recorded his own emotional response to canvas through an expressive use of tone and surface texture the loose gestural brushstrokes underscored the kinetic act of painting. Bold brushstrokes traverse the canvas with random orientation. The traces of the paint-loaded brush are delicately visible overlapping, pools of pigment, and streaks and splatters. There are some areas of defined color shapes to stabilize and give weight to the composition. A close examination of the faintly calligraphic brushwork shows that it is similar to the Saetas of Fernando Zobel.





115

Max Balatbat (b.1978)

Balay-Palaruan

signed and dated 2013 (upper left)
acrylic on canvas

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

P 120,000

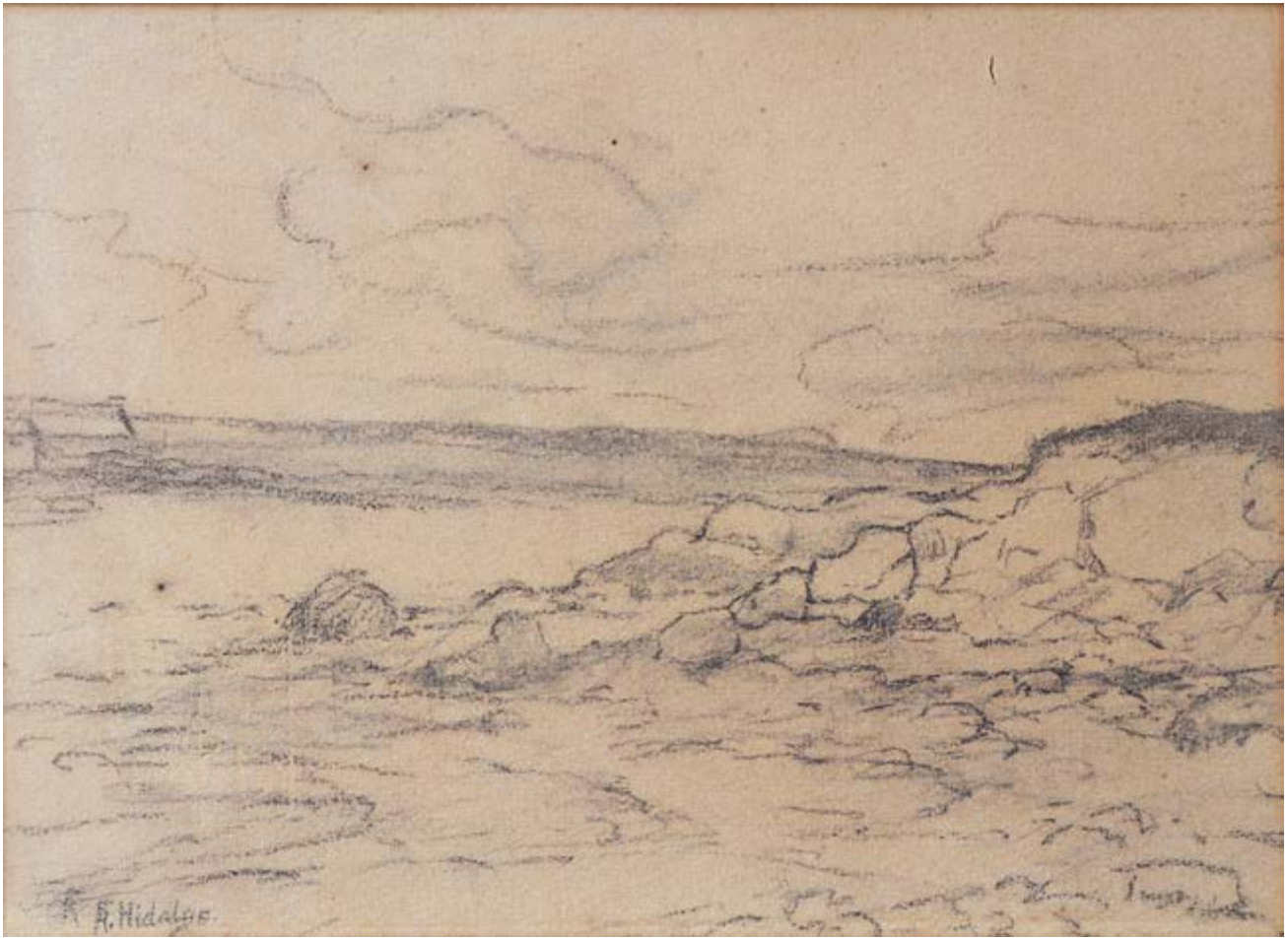
Provenance:

Private Collection, Quezon City

Max Balatbat is an abstractionist with a social realist's perspective. Balatbat creates a muscular aesthetic, what with their combinations of angular elements these works which hint of even a sculptural presence. His early creative formation and works took inspiration from the *"International Cabaret"*, a children's playground by day and brothel by night where he spent an unusual childhood. As a profoundly referential artist, this place reminds of every line every shape and every color which eventually came out in his works and everything about it has its own story beyond the glitzy images and the sale of women's bodies. From its own title, it connotes that entertainment is seen in its present use as a vehicle for domination. Entertainment is also a victim of rabid commoditization.

The canvas contains a series of geometric compositions which juggled color and pattern with equal temerity. Given Balatbat's architectural — sculptural feeling for his social malaise themes, be it top view or front view is always marked by certain cragginess, a fragmentation. The buildings are almost ephemeral, and yet this is the same delicacy that holds the composition together. His abstractions reveal a style that has not completely given up imagery. The artist depicted plaid and stripes patterns of fabric print patterns alluding to the skimpy dresses of dancers, rendered in acrylic, to build up the surface forms, as well as to bringing rhythm and balance to the overall compositions. The fabrics are a motif which can be made to carry various meanings by which the artist can continue to explore the forces underlying this form of entertainment.

Balatbat's visual interpretation of life among prostitutes tends to universalize as much, as particularize places. To the artist, his art is a registry of his unique upbringing. His works are personal statements inferred from experiences since childhood. The seediness of the canvases is full of anonymity. The random fabrics represent the many parallel experiences occurring at any one moment in the same scenario.



PROPERTY FROM A VERY DISTINGUISHED LADY

116

Felix Resurreccion Hidalgo (1855-1913)

Untitled

signed (lower left)

pencil on paper

8 1/4" x 11" (21 cm x 28 cm)

P 300,000

Provenance:

Acquired in the 1960's by the present owner

Drawing as an integral part of the fine art canon has been affirmed in Philippine art as early as the 19th century, maybe earlier. The dignity and importance of drawing for many artists is clear in their extraordinary output that covers every facet of life and experience. And the true quality of Hidalgo's development as an artist can, in fact, only be seen in his drawings, which are numerous and display a remarkable facility and boldness of execution.

In many ways, however, Hidalgo is not the archetypal figure of Impressionism in the popular interpretation of that movement. The painter is best known for turbulent seascapes. The scenes he painted there reveal something of his nostalgic attitude towards the sea.

Hidalgo had a particular fondness for the sea. He spent his leisure drawing several seascapes characterized by a delicacy of technique used with admirable skill, especially in catching the glimmer of light in the sky with compositional elements. With the delicacy of his technique, Hidalgo succeeded in suffusing his seascapes with a cool and soothing, even if linear, radiance.

The view has certain timelessness and the only indications of land, are turned into compositional devices that lock the picture together. Rocks are finely observed, while the movement and translucence of the water are portrayed with a masterly touch. Indeed, his depictions of the sea were vital in establishing his reputation, attracting the attention of critics and collectors for their masterful technique and sense of romantic drama.

Tonal subtleties across the horizon, skimming the surface of the water and rocks break the monotony of the sea and focus the eye on particular otherworldly details of the terrain, given that this was from the tail end of the 19th century.

PROPERTY OF A DISTINGUISHED COLLECTOR

117

Alfredo Aquilizan (b.1962)

Isabel Aquilizan (b.1965)

In-Habit: Project Another Country

2014

mixed media

H: 48" x L: 43" x W: 10"

(122 cm x 109 cm 25 cm)

P 700,000

Provenance:

The Drawing Room

Exhibited:

Art Basel Hong Kong, 7 - 12 January 2014

Maria Isabel Gaudinez-Aquilizan and Alfredo Juan Aquilizan, a husband and wife artistic team, currently reside along with their five children and work in Brisbane, Australia. For years they have been exploring the meaning of 'home' and a sense of 'belonging' while travelling extensively for work, finding and defining the notion of 'identity', dealing with hardships of journey, displacement, sensing presences in absence and accumulating memory. In gathering letters, domestic items, mementoes, baby sweaters, toothbrushes, blankets, and photographs of young people for identification cards, he restores the ecology of art as a system of interaction, mutual critique of differences, and the possibilities of the convergence of communities. The Aquilizans have shown a fascination with familiar objects having worked on them (even photographs) to drive home certain points.

They continue to process these issues through materials and objects that are both abstract and referential, objects that serve as metaphors of everyday human life. The boat made of corrugated cardboard chips perfectly talks about migration, dislocation, diaspora, adopting/adapting, settlement/resettlement, and national identity. The corrugated cardboard chips gain significance despite their mundaneness by being loaded with individual histories and memories by their owners,

Alfredo Aquilizan is an artist of broad sympathies. He draws, paints, sculpts, mixes media, creates assemblages, and initiates installation projects. His work heavily draws on memory of home and country. In undertaking this kind of artistic process, he collaborates with the people around him and forges connections among them. Isabel Aquilizan's engagement with the process of performance and its inherent collaborative possibilities led her to her collaborative partnership with her husband in installations that cross gaps between media and distances.

Her role as a mother of five children enables her to intervene in recreating the art of installation as home or habitat that is sustained by housekeeping, child rearing, nurturing, and the collecting of memories. The artist couple's collaborative activities evolved within the spheres of family and community, including personal relationships and those they share with other artists.

The artists have participated in a number of international biennales and exhibitions including the Sharjah Biennale, UAE (2013), Asia Pacific Triennale, Australia (2009), Singapore Biennale (2008), Adelaide Biennale, Australia (2008), Biennale of Sydney (2006), the Third Echigo-Tsumari Triennale, Japan (2006), Gwangju Biennale, Korea (2004), Venice Biennale, Italy (2003) and many others. Currently the pair are working on the following projects: *Yes Naturally*, The GEM, Photo Museum and Gemeente Museum in the Hague, Netherlands; *FRAGMENTS: A Survey*, Institute of Modern Art Brisbane, Australia; *New Work/Old Work*, Queensland University of Technology Museum, Brisbane, Australia; *In-Flight III*, National Heritage Board, Singapore; Moscow Biennale, *Moscow Passing Through: Project Another Country*; 21st Century Museum of Contemporary Art, Kanazawa, Japan *In Habit: Project Another Country*; and Lake Macquarie Art Gallery, Lake Macquarie, NSW Australia, *In-Habit Touring*, Sherman Contemporary Art Foundation, Sydney, Australia with Museums and Galleries NSW.





118

Ronald Ventura (b.1973)

Untitled

signed and dated 2000 (lower right)

oil on canvas

48 1/4" x 18" (123 cm x 46 cm)

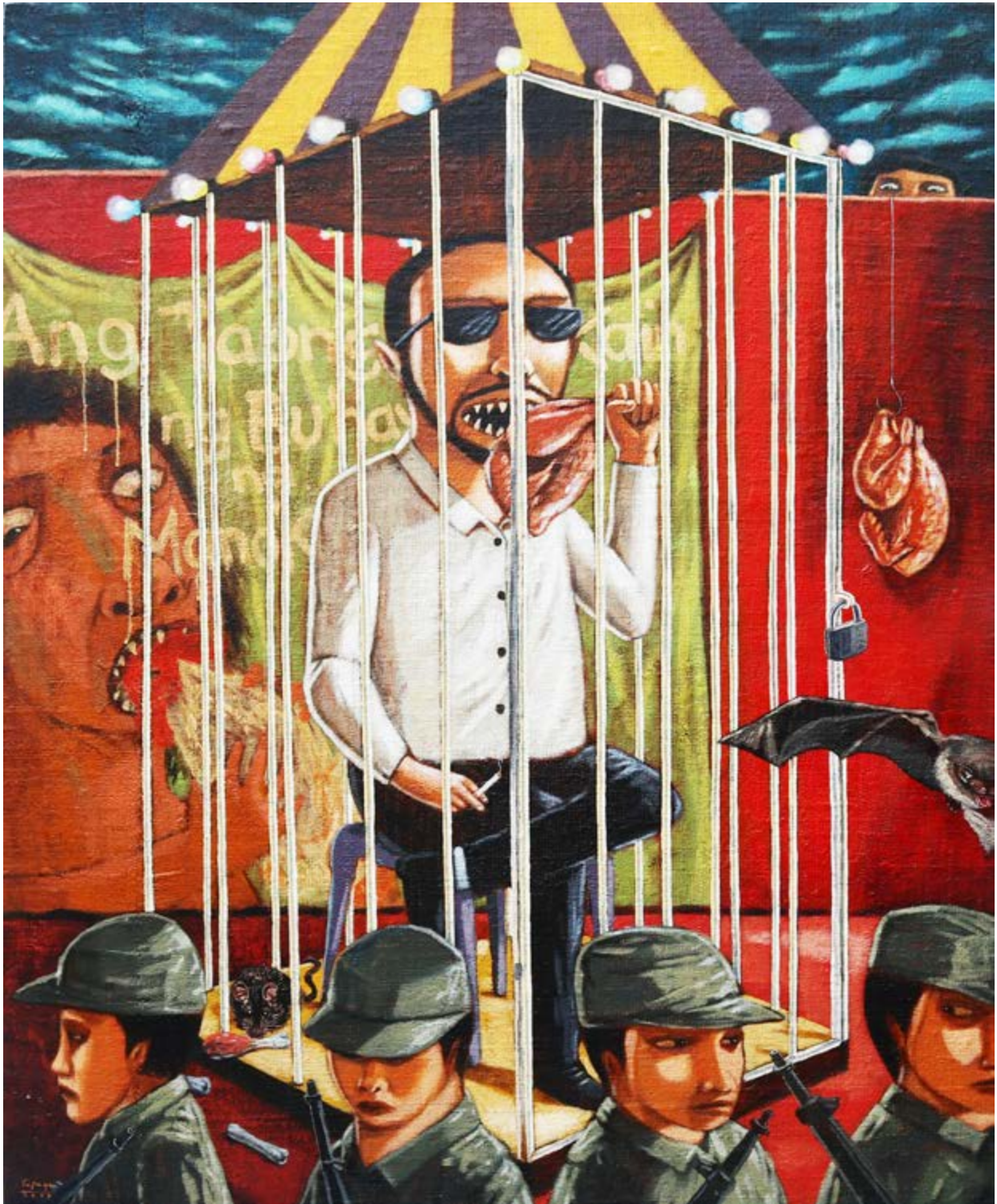
P 1,400,000

Provenance:

Private Collection, Quezon City

Beginning in the New Millennium, contemporary artist Ronald Ventura explored using the human anatomy, the human condition as his own personal escape from the convulsions and turmoil of daily life and rudimentary customs. Reflected in this work is his mastery of the chiaroscuro technique in his treatment of the contrast between light and shadow, Ventura's personal knowledge drawn from medical textbooks and from the anatomical drawings by Italian Renaissance Master Leonardo da Vinci (1452-1519) that are drawn perfectly in the head of an androgynous person whose sex is not easily determined but is quite irrelevant to the matter.

Here, the person is coming out of the shadows is grasping out into reality with their hands scratching towards the surface of a sliding door panel. It is quite plausible that Ventura is commenting on the fragility of a human striving in a sea of doubt. This is reflected in the way that the hands painted in quite fine layers, which are not fully shown out of obscurity could be inferred of the artist's personal experiences of being a struggling artists in the late 1990's, before reaching into prominence in being awarded with the prestigious Thirteen Artists Award by the Cultural Center of the Philippines in 2003.



PROPERTY FROM THE PATRICK REYNO
COLLECTION

119

Rodel Tapaya (b.1980)

Nang Makulong and Manok ni Mayor Kilabot
signed and dated 2007 (lower left)
acrylic on burlap
60" x 48" (152 cm x 122 cm)

P 500,000

Known for his fresh interpretations of local myths and folklores, Rodel Tapaya has also explored the terrain of social realism such as in this work, *Nang Makulong ang Manok ni Mayor Kilabot*. Using burlap as his painting ground, Tapaya puts front and center the subject mentioned in the title. Surrounded within the thin bars of a cage padlocked and adorned with colorful lights, he is one of the freak shows in a *perya* (the country's roving carnival). His incarceration doesn't seem to bother him in the least as he is about to gobble up an entire chicken with his sharp fangs. Like the political operator that he is, he doesn't seem to have a modicum of shame as he is protected by military forces that are complicit in his ravenousness. He displays an unapologetic impunity for the entire world to see; it is, in fact, a spectacle. The painting is an unflinching depiction of naked power and all that it corrupts.

120

Ang Kiukok (1931-2005)

Second Station: Jesus Carries His Cross

signed and dated 1996 (upper right)

oil on canvas

45" x 36" (114 cm x 91 cm)

P 7,000,000

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

Provenance:

Private Collection, Manila

Exhibited:

Metropolitan Museum of Manila, "Ang Kiukok; A Retrospective", Manila, Philippines, 2000

Finale Art File, "Via Dolorosa - Ang Kiukok" Makati City, Philippines, April 11 - 29, 2017

Literature:

Roces, Alfredo, *Kiukok: Deconstructing Despair*, Finale Art File, Mandaluyong City, Philippines, p. 398 (illustrated);

Finale Art File, "Via Dolorosa - Ang Kiukok", Makati City, Philippines, 2017 (illustrated)

An exceedingly melancholic image of the Passion of Jesus Christ; eyes cast downwards, broods under the weight of the cross he is dragging. As Degas once remarked, Millet's paintings are for God, Pissarro's are for man. In Philippine art, Ang Kiukok's art is for God and man. The Christ figure is in a sense an enduring memorial of human survival, body and spirit. His most recognizable and equally critical works are those in the Crucifixion series. A somewhat touchy subject, Christ is seen as pained and tortured by society and expresses at the same time the hope of redemption from worldly shackles.

Ang Kiukok's depiction of the suffering Christ took a tortuous evolution all its own. In a June 1974 article, Eric Torres wrote:

"A more notable transmutation occurs in the large Crucifixions. No longer have the serene, static crucified Christs of the fifties and sixties, these later ones written with Grunewaldian anguish. Like the Crucifixions, the color stresses are morose blues and reds, which heighten the phantasmagoric character of these."

In the 1990s, the artist introduces a variant in the Deposition Series in which Christ has one arm hanging down along his body and the other arm still nailed to the cross, which below the horizontal beam is a ladder for bringing Christ down. Ang Kiukok's bleak imagery of the crucifixion can be related to a comment of his saying that Christ died for nothing because the world has not changed.

Ang Kiukok has not turned back to medieval prototypes but instead, through economy of gesture, restraint in overt expression of emotion, and austere use of color, he has created his own meditative images of remarkable force. The fresco like composition is severe. Here the palette is restrained as if Ang Kiukok thought rich and varied colors were as likely to distract from spiritual contemplation. There is no attempt to create any more than the bare essentials of picture space; this particular spur to devotion required no more. For Ang Kiukok, too elaborate a spatial framework as much as excessive use of colour, decoration, or narrative, could detract from the picture's power.

The composition has a complete spatial unity. The space is kept shallow, and the picture generally is subtly abstract — that is, the forms in it don't lose their identity as much as they exist for form's sake. The viewer would more fully enjoy pure form, pure color and pure arrangement because he or she is less diverted by incidental interests.



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED FAMILY

121

Vicente Manansala (1910-1981)

Still-Life

signed and dated 1972 (upper right)

oil on canvas

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

P 5,000,000

Provenance:

Acquired directly from the artist

Though the still life painting is a common practice in art, Vicente Manansala paints a Philippine cubistic variation of the bodegon, the Spanish term for still life assumed the bodega or storeroom in the context of the kitchen. Here, Manansala brings the combination of fruits, prawns, fish and cooking utensils including a mortar and pestle and the frying wok, while on the other the usage of native ceramic pot or palayok. It seems that these food items as depicted, serves as the composition for making the Filipino dish of sinigang that boiled with fish, meats or prawns and soured with tamarind and tomatoes.

This modern bodegones by Manansala from a distinguished collection was drawn from the observations the artist encountered, while accompanying his wife while shopping in the local wet market. Captivating to the viewer is that the symphony of vivid colors of ultramarine and crimson that makes the lifeless food, blossom and animated. Manansala was able to achieve this in blending the Western cubist aesthetics of Georges Braque and Pablo Picasso, with a sense of figurative realism that would make the viewer captivate and even salivate in hunger.





122

Romulo Olazo (1934-2015)

Diaphanous

signed and dated 1975 (lower right)

oil on canvas

11" x 18 1/2" (28 cm x 47 cm)

P 240,000

Provenance:

Private Collection, Quezon City

"I am continuously concerned with the quality of materials I work on, to achieve an overall effect of mystery, mood and contemplation" said upon bequeathing to the Cultural Center of the Philippines by the late abstractionist Romulo Olazo in 1982, at the culmination of his exhibition. (As reproduced in *Olazo: Large-Scale* by Carlomar Daoana. Cultural Center of the Philippines, 2017) Since his sudden demise in 2015, Olazo's works have continued to permeate in our collective consciousness with its rhythmic tones and hues of simplicity. For his works evoke the presence of light and tranquility in the shadow of instant gratification in the modern times.

Forty years before his passing, Olazo was beginning to craft his artistic niche in abstraction that was initiated through his membership to the Saturday Group beginning in the late 1960's. Through his interactions with the likes of Jose Joya, Hernando R. Ocampo, and Justin Nuyda were an exchange of ideas and mentorship flourished, abstractions became a natural progression for Olazo towards crafting his most enduring series, the *Diaphanous*. Described as being "translucent" and "delicate", this early work in the *Diaphanous* series explores figuration formed through a geometric lens that the late art historian Alice G. Guillermo remarked as the: *"mixture of awe verging on a sense of solemnity."* Here, he parallels the monochromatic ambience of the color field paintings of Mark Rothko, yet merges with the vertical geometry of Barnett Newman.



PROPERTY OF A DISTINGUISHED COLLECTOR

123

Manuel Ocampo (b.1965)

Comprehensible Only

To A Few Initiates

2015

oil on canvas

79" x 75" (201 cm x 191 cm)

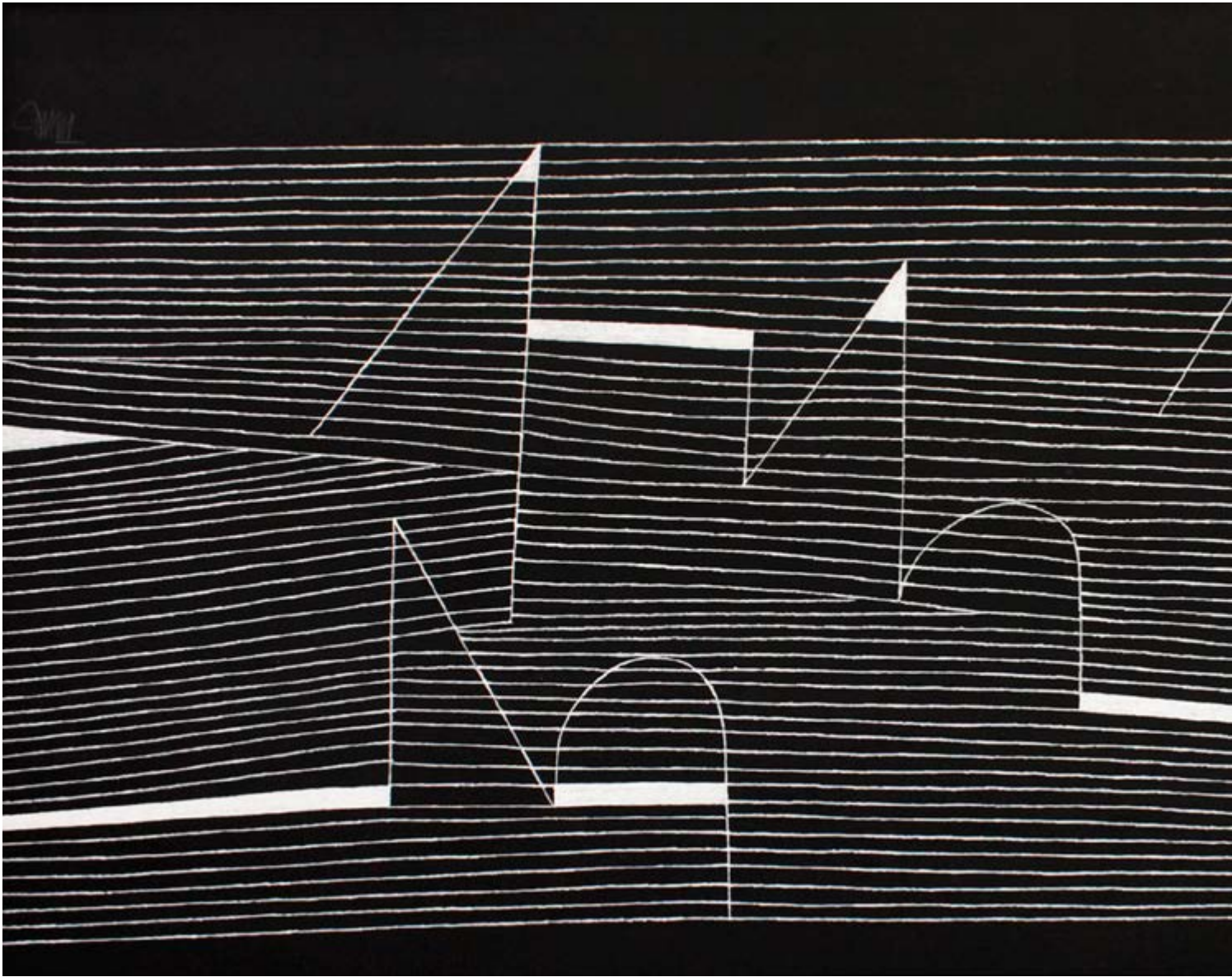
P 1,000,000

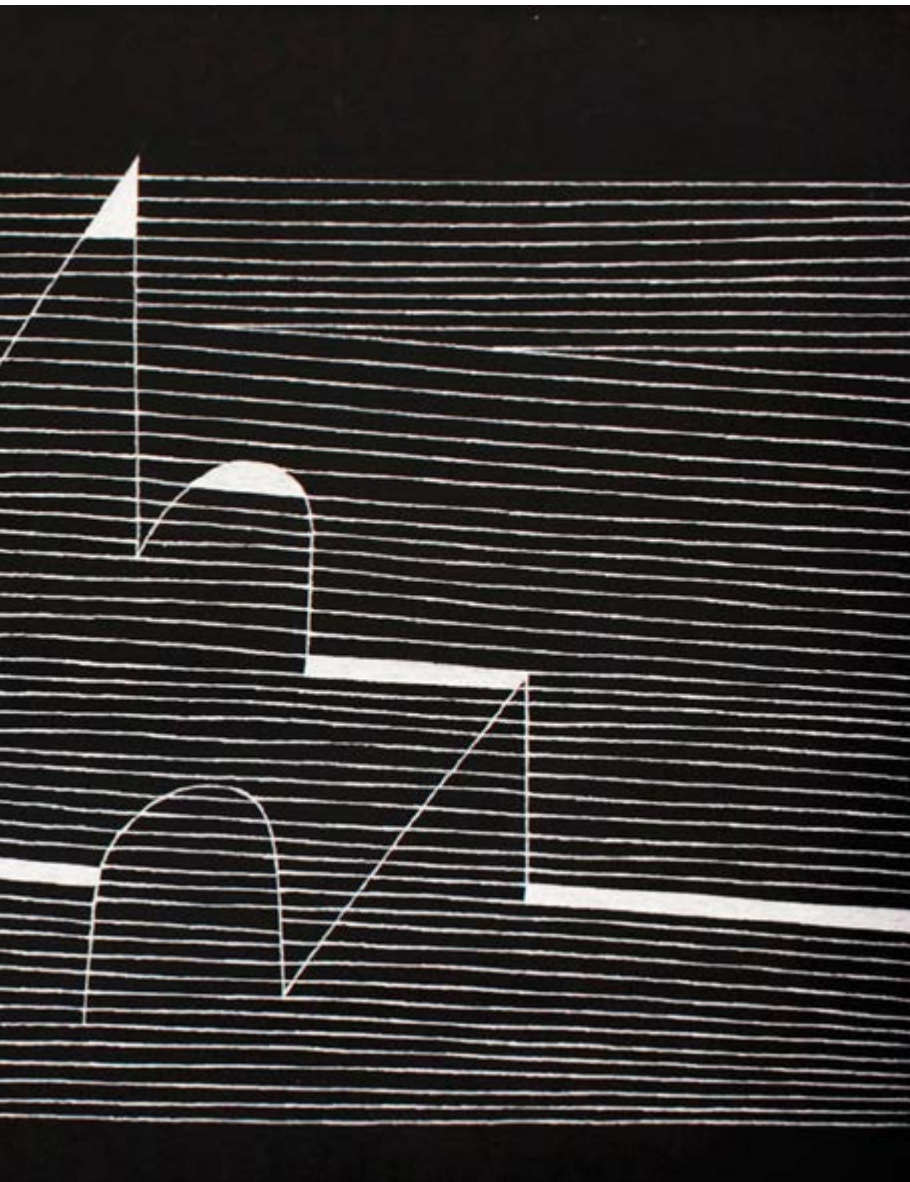
Provenance:

ARNDT Fine Art, Singapore
Private Collection, Manila

"Paintings are not spectacular, they are not experience driven, they require a slow read," quipped the American-based Filipino artist Manuel Ocampo who paints this massive contemplative work in this graffiti-laced canvas. Ocampo perforates graffiti with splashes of browns, maroons and greens in vandalizing a cool toned background of light blue reminiscent of the works by the British artist David Hockney that resembles a swimming pool that is relaxing and refreshing to one's eyes. Intriguing in this sanguine work, atypical from the dark and thought evoking canvasses that Ocampo is renowned for, is that the vandalism that is splashed unto the canvass blends through perfectly with the oceanic blue background.

But in his distinct style, Ocampo conveys a hidden message from its title stenciled into black on a white placard on the canvas. Here, the artist states that the true meaning of this work is only known by the select few. There is a clear reference to the early Christian philosophies of Gnosticism from the first and second century AD from the Greek terminology of gnostikos meaning having knowledge albeit secretive in nature that a mere mortal cannot be completely understood in its gravity. This is in line with Ocampo's fascination with religious iconography and Christian philosophy. In experiencing the unseen, Ocampo induces us the viewer to delve deeper into the true knowledge from this work and coerces to see beyond a mere blend of colors.





124

Arturo Luz (b.1926)

Mirage

signed (upper left) and dated 2008 (verso)
acrylic on canvas
30" x 60" (76 cm x 152 cm)

P 700,000

Provenance:

Acquired directly from the artist by the present owner

Oriental zen with the style of Western minimalism, Arturo Luz captures this essence of modernism which the late art critic Leonides V. Benesa describes him a "painter with a mandarin sensibility". Over the decades, Luz seems to contemplate and goes reimagining subjects that have filled his canvasses including landscapes, still lifes and the lot. He once quipped in a conversation with historian Ambeth Ocampo about his art: "*My work is relatively simple; there's nothing complicated about it.*" He furthers on by saying: "*It involves the same problems except that I keep changing the medium. My work is linear and geometric and that's it, essentially.*"

Geometry follows Luz in being as a consistent draftsman that limits his compositions in lines and shapes. *Mirage* is a reinterpretation of his landscape series known as the *Cities of the Past*. The monochromatic lines of black and white within this work are actuated with a continuous architectural landscape, such as ziggurats, peaks, and crowns that is carefully repeated that resemble a minimalist motif.



125

Fernando Amorsolo (1892-1972)

a.) *Portrait of a Lady*
signed and dated 1918 (lower left)
watercolor on paper
13" x 10 1/2" (33 cm x 27 cm)

b.) *Portrait of a Gentleman*
signed and dated 1918 (lower left)
watercolor on paper
13" x 10 1/2" (33 cm x 27 cm)

P 100,000

These pieces are accompanied by certificates issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot.

Provenance:
Private Collection, USA

The task of portraitists such as Amorsolo in the last turn of the century was to catch those lovely graces, subtle smiles, and those stolen glances which suddenly like lightning pass. By preserving the most transient manifestations of the human spirit, Amorsolo grants us an intimacy with the intangible past.

Behind the stillness of his protagonists' personalities there is a profound sense of longing that gives these anonymous faces a sense of nostalgia. Done in 1918 (what with the woman's belated Gibson Girl hairstyle), unofficially the start of his legendary painting career, these portraits convey an almost unassuming, fleeting quality about the subjects, belying whatever may be their social impact and achievements.

The charming presences in these portraits reveal, better than is possible in writing, a reticent quality of the unnamed personalities. All that is not useful in a portrait is detrimental, and with the portraits finished with bare white backgrounds, — the faces appear to advance amid misty fields of brown are hinted - the contrast adds to the intangible sterling qualities revealed in the man's sensitive face. The fluid, gentle rendering of the human portraits, reinforced by the inner strength and fortitude so clearly conveyed by the artist, Amorsolo succeeded in memorializing the couple as gentle visions of character.



126

Ang Kiukok (1931-2005)

Fishes

signed and dated 1964 (lower right)

watercolor on paper

33" x 16" (83 cm x 41 cm)

P 300,000

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

Provenance:

Private Collection, Makati City

In some of his homebound themes, Ang Kiukok followed a method exactly the same as that which had made Manansala, his former mentor, famous: treating familiar subjects in an appealing abstract style, neither with far-out distortion nor extreme expressionism.

What Gertrude Stein wrote about the Twentieth Century in the eyes of Picasso may also apply to Ang Kiukok:

"So, the twentieth century is that, it is a time where everything is destroyed; it is a more splendid thing than a period when everything follows itself."

PROPERTY OF A DISTINGUISHED LADY COLLECTOR

127

Ronald Ventura (b.1973)

Ang Plastik Mo!

signed and dated 2010 (lower left)

oil on canvas

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

P 3,000,000

Provenance:

Private Collection, Quezon City

Exemplifying his sheer mastery of the figurative technique, Ronald Ventura ventures into an acerbic examination of surface appearances in this stunning work, *Ang Plastik Mo!* Garbed in the fashion of the times, the figure seemingly asserts her privacy with the way she holds her hand to her face (like a celebrity eluding a paparazzo) as she moves through life swaddled in a cocoon of plastic, which Ventura has rendered with startling confidence and verisimilitude (look at the creases and the reflections of light).

The gesture is an exercise in sheer folly: the more she tries to shield herself from attention, the more she generates it. From what scrutiny is she protecting herself? Curiously, she recalls the sofas and pieces of furniture some people choose to stay wrapped in plastic to protect them from untimely wear and tear, never mind the indignity of the transparent covering. All efforts to hide are all for naught, as the viewer can see the artificiality of it all. This painting, in the near-sepia characteristic of some of Ventura's works, reveals the paradox of secrecy and exposure.



128

Jose John Santos III (b.1970)

Queen of the House

signed and dated 2005 (lower right)

oil on canvas

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

P 800,000

Provenance:

Private Collection, Quezon City

A modern realist with a classical flair, José John Santos III has been constantly traversing between the nostalgia of the past, contrasted with the present-day realities faced by the common man including his own. This portrait of a matriarch done in 2005 is depicted as the queen of the household, harkened from antiquity on the issue of the definitive role and status of the housewife. Titled after the 1965 hit single by American country singer Jody Miller, Santos plays a tune of social commentary towards what is the role of the woman in the household, who changes her mask to meet and address the needs of her family, her peers and the society at large.

But in a Kafkaesque twist, Santos changes the narrative in portraying his sitter into a much regal and a commanding presence as an Oriental potentate with her *fleur-de-lis* crown, red ermine-like dress and her ivory mask serving as her personal scepter. The Marian imagery is quite reminiscent of early depictions of the Virgin Mary found in early Christian Southeast Asian Art done in the mid-16th and 17th century that has been married with royal portraiture during the *Ancien* regime of France prior to the revolution in 1789.



PROPERTY FROM THE VICENTE "TIKING" H. LOPEZ
COLLECTION

129

Hernando R. Ocampo (1911–1978)

Untitled

signed and dated 1971 (lower right)

oil on canvas

19 1/4" x 15 1/4" (49 cm x 39 cm)

P 1,400,000

Provenance:

Acquired directly from the artist

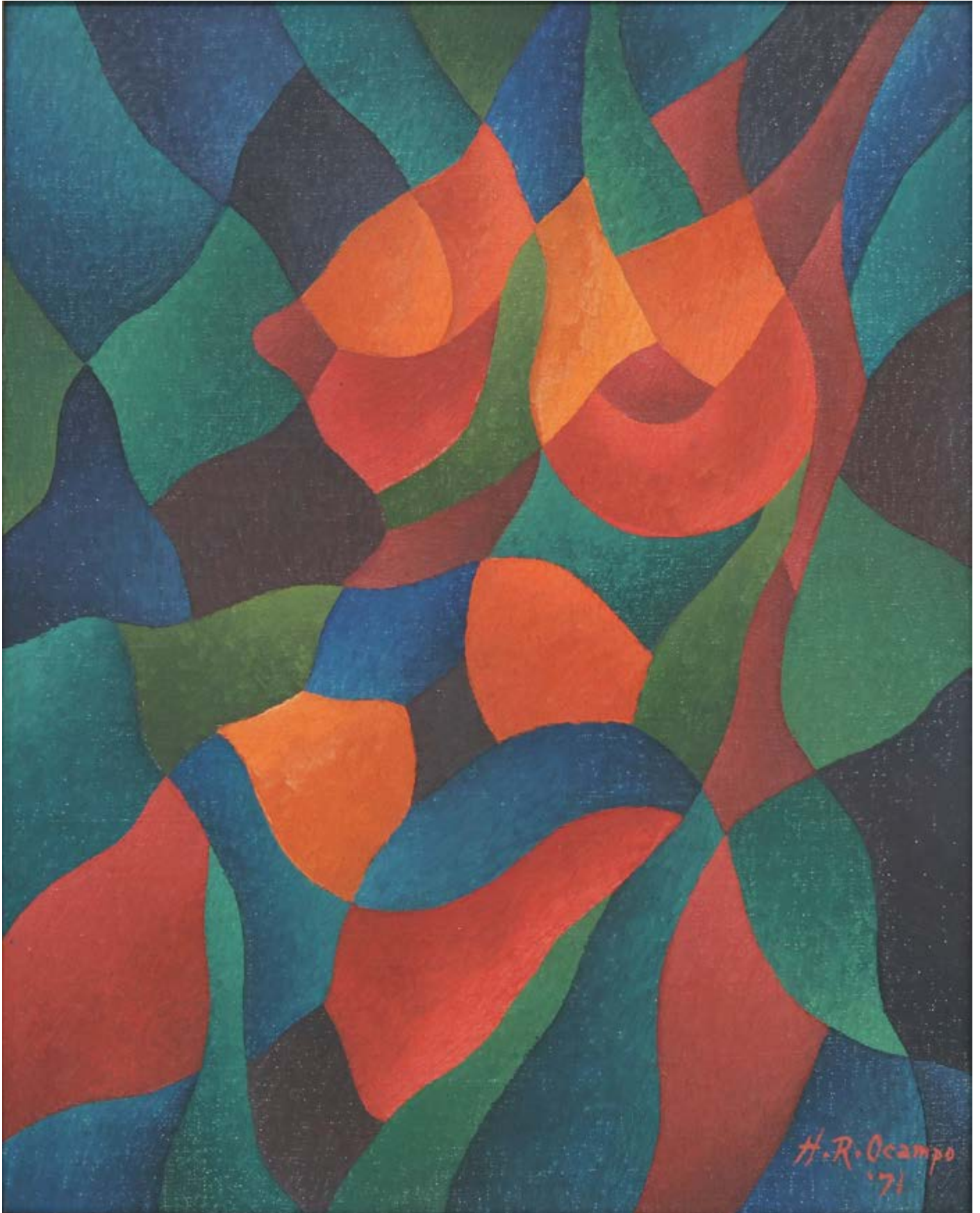
The female nude torso is been abstracted to such a degree that the figure can still be easily made out by the viewer. Traditional perspective and anatomical detail are subtly regarded in the painting. Relative depth is suggested by the tones of the well defined forms: shades of deep red growing into grays and blacks as they go inward; reds increasing in brightness and luminosity as they project outward.

In (November) 1974, HR Ocampo was told in an interview about his huge tapestry "Genesis" at the CCP:

Would you believe some people see male and female forms on that curtain? Some people say they see faces as well.

Those were not intended. That is the quality of abstract painting; you see what you want to see. On the artist's part, it is intuition: you get what you want to bring into it. Thus Georges Braque's comment is instructive in this regard: *"It's all the same to me whether a form represents a different thing to different people or many things at the same time", and he further claimed that some of the forms have no literal meaning whatsoever.* Sexual themes have had various manifestations in the lengthy career of H. R. Ocampo.

The early Ocampo plumbed the Freudian world of dreams and hallucinations, where sexual demons in the guise of phallic and vaginal symbols dominate, as if by bringing them up to the level of conscious painting he were performing a rite of exorcism. By the mid 1950's, Ocampo would abandon the social concern and play down the Freudian elements in his art, which now emphasized the purely plastic delight of painting; In this actual abstraction of the naked female form.





130

Emmanuel Garibay (b.1962)

Untitled

signed and dated 2007 (lower right)

oil on canvas

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

P 100,000

Provenance:

Private Collection, Makati City

In this deeply engaging work by Emmanuel Garibay, we see two figures — farmers — suddenly released from gravity and are now frolicking in the atmosphere deep in some kind of rapture. Leaving behind their scythes, their beast of burden, and the fecund land they till, they are so high in the sky that one sees the curvature of Earth. The scene is straight out of a Gabriel Garcia Marquez novel for its magical realism inflected with an undertone of commentary as it embodies the desire for release from back-breaking work or, more probably, from an abusive agricultural system that keeps farmers from benefiting the most from their labor.



PROPERTY OF A DISTINGUISHED COLLECTOR

131

Jerry Elizalde Navarro (1924–1999)

Mai-Mai Reading the Newspaper

signed and dated 1994 (left)

oil on canvas

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

P 500,000

Provenance:

Acquired directly from the estate of the artist

The popular beach destination for travelers off the coast of the Indonesian island of Surabaya, Bali was Navarro's artistic playground, where he could learn and dive unto the vivid colors of his famed and fanciful abstractions.

This work done in the style of French Post-Impressionist painter Paul Gauguin (1843-1903), depicts one of his models only known as "Mai-Mai"; Navarro paints this portrait of a sultry model, probably of a Balinese descent delicately relaxing while reading the daily newspaper. The theme of the "reclining nude" that was reflected upon by Gauguin (ninety-eight years before Navarro's own Balinese nude), is drawn from his personal collection of prints and photographs of classical paintings of the Greek goddess depicted by Titian and Giorgione as seen with *Te Aarii Vahine (The King's Wife)* done in 1896 portraying his model and mistress, Pau'ura reclining and seducing the viewer as she is covering her privates with her mere leafy fans, with her gazing and asking us to peek inside through.



*"Te Aarii Vahine" (The King's Wife) by Paul Gauguin, 1896
(Collection of the Pushkin Museum of Fine Arts
in Moscow, Russia).*

Navarro sought a continuation of Gauguin's style by shifting the approach that is drawn from reality. "Mai-Mai" is depicted with her maroon skirt peeking out at the viewer, with her pupils dilating as she entering into a silent slumber from the boredom of the articles on the broadsheet or from the sheer humid environment. Here, Navarro has partially disrobed the model with her luminous olive-toned breasts shown, with her garments trampled on the side of chair inferring the aftermath of a post-coital union with her unseen partner.

132

Mauro Malang Santos (1928-2017)

"The Candle Vendor" aka "Vendor and Barong Barong"
signed and dated 1970 (bottom)
oil on canvas
36" x 27" (91 cm x 69 cm)

P 2,000,000

Provenance:
Private Collection, London

Abstraction helped Malang to free his mind from too much dependence on his eye. but on the other hand, his background as an illustrator has kept for him a fruitful reverence for objects. This has resulted into a melting pot – past and present, old and new, converging into a rich stylistic amalgam.

In a Malang painting, everything is "recognizable" but everything is also out of place or reconstructed into a new form of reality. A reality which is not in appearance alone but reality which is felt, imagined and thought of.

One of Malang's stories about his childhood in the Santa Cruz district of Manila concerns his Mother, who used to supplement his family's income by selling "puto" and other native snacks outside their home. As a boy, Malang was disgruntled about the chore of carrying large glass jars of delicacies in the morning to help his mother set up the stall and then bring them back into their house just before dinner. This almost ritualistic routine has probably made a deep impression on the young Malang for life. That primal maternal influence among others pervaded his consciousness. Not only did he use his mother's surname to carve a distinct identity in Philippine art.

The art of Malang celebrates life, rural folk, and the fiesta spirit, and his abstractions of Filipino women sans the lugubriousness that other artists would rather add in depicting common folk. "The Candle Vendor" is representative of his countless icons of an *idee fixe*, a woman from among the common folk, with an elegantly long neck, posed in a world of colorful items to sell such as candles in bright colors.

It is interesting to note how in many of Malang's works, the woman vendor theme — a favorite, almost obsessive subject among Filipino painters — has become subsumed in the greater theme of the fruition of his artistic sensibility.

It has been written that Malang's women, such as this candle vendor, continue to wear costumes similar to those his mother used to wear. These women are mainly vendors. Malang renders them in relaxed poses. In "The Candle Vendor", the cornucopia baroque compulsion to crowd with decorative detail is seen in the curlicue motifs of the shoulder sleeve at the left. He says he is not trying to tell a narrative or being symbolic in these images. Rather he considers this image a component of his abstraction cum cubistic figuration to create a strong visual feel. This reveals the artist's skill in graphic design, in which he draws the viewer to all features of the painting.

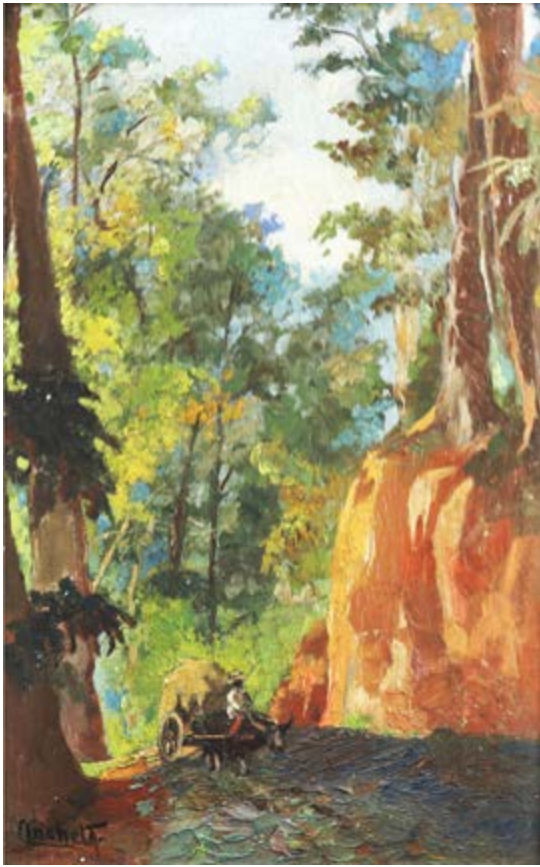
Of note in "The Candle Vendor" is the geometric crescent in the sky. Is it the sun or the moon?

The composition displays a favorite device: a row of hemmed in forms, the barung barongs clustered at the upper left, projecting a light hearted festiveness despite their real socio economic implications.

Malang's early work dealt with women, landscapes and shanties. His exposure as a newspaper artist made him a modernist. In contrast, another artist whose background was also in the print media was Fernando Amorsolo, who shifted to an academic style after his stint also as a book illustrator in such publications as *The Philippine Craftsman* during the World War 1 era and *The Philippine Reader* later during the American Periodin. As a result, Amorsolo's relaxed pastoral landscapes and genre paintings seem to erase traces of his precisionist book illustrator past. Malang's style; on the other hand, remains distinguished by the images he conjures. His palette is that of the printer's — storybook attractive and methodical.

The candles are hinted by the parallel vertical lines framed by the white oval in the center. Taking his cue from the spaciousness of contemporary lay out designs in posters and magazines, Malang allows for "breathing spaces" for the eyes to rest, especially made manifest in the voluminous sleeves and the spaces below the sleeves flanking her lower body. Such spatial provisions manage to avoid the congested look of horror vacui, cubist style.





133

Isidro Ancheta (1882 - 1946)

a.) *Untitled 1*
signed (lower left)
oil on wood
13" x 8" (33 cm x 20 cm)

b.) *Untitled 2*
signed (lower right)
oil on masonite board
9" x 13" (23 cm x 33 cm)

c.) *Untitled 3*
signed (lower left)
oil on masonite board
8 1/4" x 11" (21 cm x 28 cm)

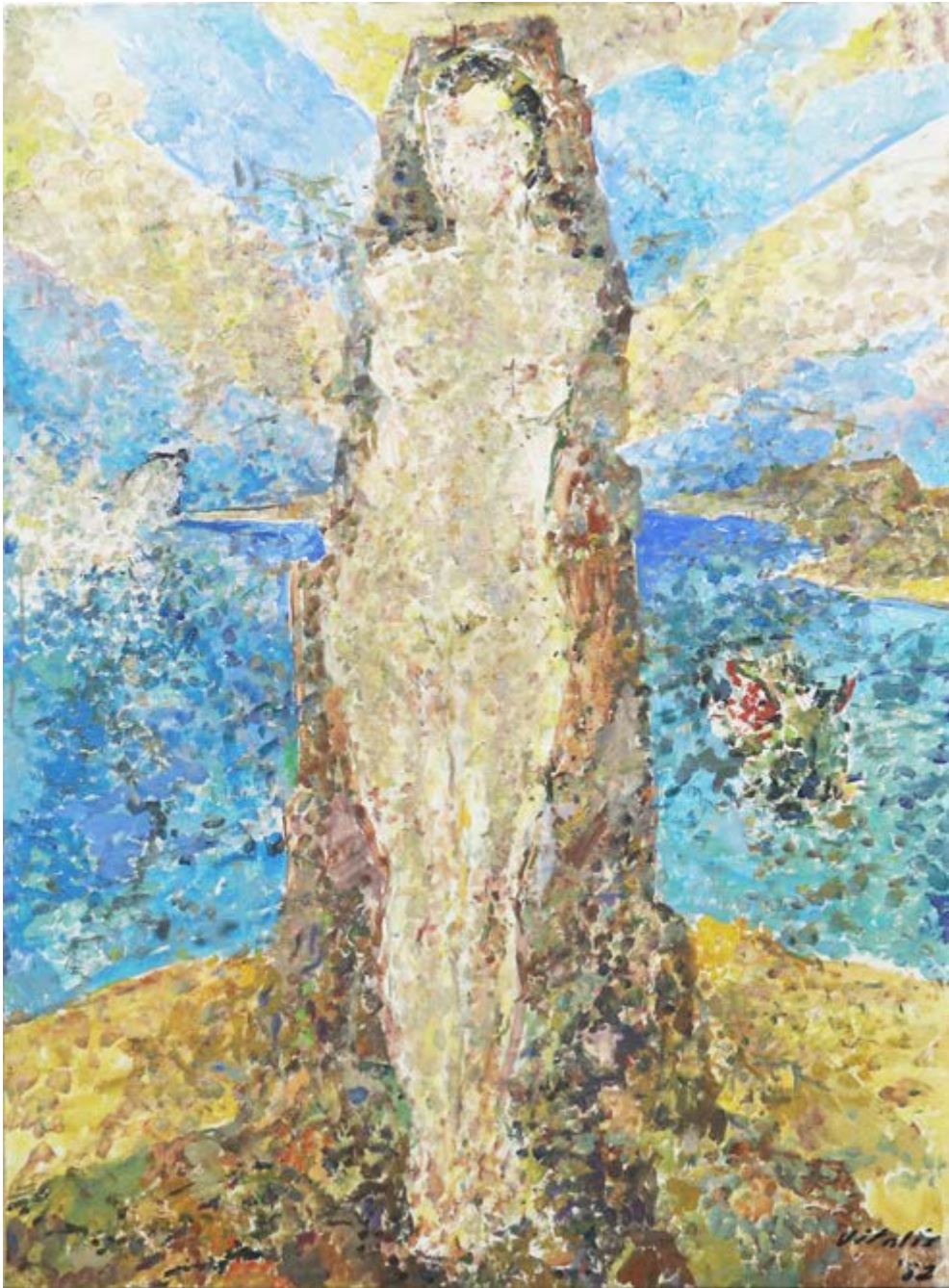
P 140,000

Provenance:
Private Collection, USA

The eighteenth century placed its faith in worldly power and Manila was not spared of the lengthy stone shadows of colonialism; and Isidro Ancheta ventures into the solid textures of the walled stone city. Heavy brushstrokes work out a richly impasto surfaced of tempered colors. The walled city, bringing together on one canvas a number of architectural detailing irrespective of their topographical relationship in reality, has a parallel universe in his postcard pretty views of the countryside with a solitary nipa hut breaking the horizontal expanse of greens.

Ancheta's rural landscapes are noted for their sparkling light and crisp detail. Ancheta uses a favorite device, a dirt road, to link the foreground with the background. In the forestscape with the oxcart, a glimpse of the blue sky breaking through the towering foliage is a touch of pure complimentary color. In his view of the seashore, the linking of fore and background by way of a winding road is again used in this picture.

Both the peaceful, serene landscape and seascape employ a balanced composition and the use of the figure in the middle ground as a focus point to draw our eye along the road or hinted path which is characteristic of Ancheta's aesthetic.



134

Macario Vitalis (1898-1990)

Untitled

signed and dated 1982 (lower right)

oil on canvas

28 1/2" x 21 1/4" (72 cm x 54 cm)

P 200,000

Provenance:

Private Collection, Muntinlupa City

The uncompromising simplicity of this painting makes it one of Vitalis' more memorable images. He has taken on a figure subject with the compositional qualities of a landscape — like his depictions of his Brittany, held together through the sheer intensity of his gaze. Caught in this monotonous shimmer, the woman's head takes on impassivity like that of her flesh and strangely, the painting becomes a psychological account of her state — of what it is to be her, diffused, and washed away.

The nude standing seems almost about to be consumed by her surroundings, the tiny face like colors heightening this sense of the ephemeral. The decade of the 1950s saw Vitalis' work developing various influences and tendencies. It is this period which shows the artist's intense engagement within the Parisian art context. It is also then that he employed to full use the rich visual vocabulary of modern art that resulted from the extraordinary ferment of modernism in Paris, at the same time that he was evolving his own personal style. Vitalis' greatness is in making such a perfect fusion of abstract and realistic values.

135

Romeo Tabuena (1921-2015)

a.) Untitled 1

signed and dated 1961 (lower left)

oil on wood

47" x 21 1/2" (119 cm x 55 cm)

b.) Untitled 2

signed and dated 1961 (lower left)

oil on wood

47" x 21 1/2" (119 cm x 55 cm)

P 300,000

Provenance:

Private Collection, USA

A master of making the rustic and bucolic sublime, Tabuena confesses to having been influenced by Cubism, and earlier, the Chinese, especially their floating landscapes. Often classified as belonging to the postwar Neorealist movement, his then fresh approach to form which was sometimes compared to Chinese calligraphic brushstrokes created a Filipino aesthetic all his own.

Having led a charmed peripatetic life around the world (after his studies in the Philippines he was also a student at the Art Students League of New York, and the Académie de la Grande Chaumière in Paris) before setting down in Mexico with his Norwegian wife Nina in 1955, this 1961 painting is among his works that evoke Philippine memories what with coconut trees, farmers in the fields all rendered in his signature horizonless stamp. In paying fleeting attention to descriptive detail, Tabuena has not failed to relate the figures in the landscape.

The overall effect, particularly in this ethereal state, is a flattened one. It was in his later years in Mexico that he was to develop a colorful, prismatic style with the folk of his adopted land for subjects.



136

Annie Cabigting (b.1971)
Untitled (Guilio Paolini, Senzo Titolo)
signed and dated 2009 (lower right)
acrylic on canvas
78"x 93" (198 cm x 236 cm)

P 2,200,000

Provenance:
Finale Art File

The face of contemporary Filipino art has changed so much over the past decade. Artists have achieved a level of international recognition that was unimaginable in the late 1970s. but what is truly remarkable is that their new way of seeing things, as revealed in the body of work by Annie Cabigting, is consistently fresh and challenging. Annie Cabigting's art ranges from painting to installation, and her work is known for its reflexive questioning of what constitutes art: the various aspects of producing, looking and privileging visual images throughout history. Her work is known for its reflexive questioning of what constitutes art or experiencing art: the various aspects of producing, looking and privileging visual images.

In selecting subject matter, Annie Cabigting does not stray far from the controlled environments that already contain them. Cabigting brings a unique slant by treating mundane pieces as items that become part of our visual and mental landscape. She depicts the whole spectrum of activities and deconstructs the range of meanings that we attach to it.

Cabigting graduated with a Bachelors degree, majoring in Fine Arts from the University of the Philippines Diliman in 1994. Her works have garnered widespread recognition within the Philippine contemporary art scene having been awarded the prestigious Ateneo Art Award in 2005. Cabigting has been a feature in major group exhibitions and fairs of Southeast Asian contemporary artists in Malaysia, Singapore, Germany and Italy. Subsequently, Cabigting's own large-scale canvasses and installations were one of the main features in the 2009 Prague Biennale in the Czech Republic.





137

Angelito Antonio (b.1939)

Mother and Child
signed and dated 1994 (upper right)
oil on paper
29" x 27 1/2" (74 cm x 70 cm)

P 60,000

Provenance:
Private Collection, Makati City

The image of the mother and child in Art - Eve probably started it all, though the long road from her to us has twists and turns. Her admirably countless brood have given her many names, mostly ones like "mother", a simple word with powerful aesthetic overtones. If an Italian artist can get away with painting nothing but bottles all his adult life, or an American artist nothing but squares within squares and still maintain the respect of his peers, why not a Filipino artist exploring the mother and child theme? The mother and child theme is susceptible to many variations as anything else and suffices even as the only theme for an artist such as Angelito Antonio to exploit in a lifetime.



138

Keb Cerda (b.1991)

Boy With Cigar
signed (lower right)
oil on canvas
48" x 36" (122 cm x 91 cm)

P 100,000

Provenance:
Private Collection, Makati City

What fond memories childhood recalls. Suddenly, leaping back across the years filled with innocence and grace, we are strolling into what seems like the world's first morning. It is this child's innocence which makes his cigar in mouth, arms crossed image so guiltless. This piece is inspired by a photograph, "Young Boy Smoking Cigar," Cavite, Ca.1920 by Spud Murphy, of a universally recognizable imp.

As children once, our thoughts were magical then, and the world was enchanting when viewed from the rosy threshold of our parents' comforting embrace. The farmer's hat adds to the atmosphere that is endearingly true to life.



PROPERTY FROM THE AMBASSADOR
AND MRS. JOAQUIN ELIZALDE
COLLECTION

139

Irineo Miranda (1896-1964)

Mandaluyong

signed and dated 1938 (lower right)

watercolor on paper

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

P 100,000

Three figures are seen walking along the road from a distance, and forming part of a broad panorama of rural life. Despite the chasteness of its subject matter, the painting exudes a sensuous perfumed quality almost Dionysian and a perfect case study for those looking for points of departure from the Amorsolo style by an under rated member of the Amorsolo school.

Miranda's approach to painting has been described by critics as theatrical. Such adjective is atypical of the Amorsolo School of painting to which he belonged. Miranda often deviated from his peer's academic norm of rendering atmospheric, shimmering light to flamboyant effect.

Dominador Castaneda noted this propensity in Miranda as "having a tendency to be verbatim" and a propensity to drama comes from Miranda's experience as scenographer.

The somewhat towering nipa huts and the oversized banana leaves break the monotony of the visual legato of the three figures walking, giving the "lilt" of the acceleration as it moves down the barrio street. The color scheme provides a strong sensual appeal that does not detract from the painting's formal intent.



140

Nena Saguil (1914-1994)

Untitled

signed and dated 1983 (lower right)
oil on canvas
12" x 18" (30 cm x 46 cm)

Betsy Westendorp (b.1927)

Flowers

signed and dated 1983 (lower right)
oil on wood
9 1/4" x 12" (23 cm x 30 cm)

P 200,000

Provenance:

Both works were acquired directly from the
artists by the present owner

Perhaps, there are no two artists that are diametrically opposed as Nena Saguil and Betsy Westendorp. For one, Saguil was a Filipino artist who migrated to France, while Westendorp was a Spanish émigré who called the Philippines her home. The subject matter of their works operates on the opposite ends of the spectrum. For much of her artistic practice, Saguil affixed her vision on the cosmos, with her trademark symphony of orbs that verges on abstraction. Westendorp, on the other hand, has devoted her attention to the luscious flora and fauna of her adoptive tropical home. But despite the difference in their artistic concerns, both Saguil and Westendorp have committed their lives to the pursuit of beauty, magisterially revealed by these two works that are representative of their respective oeuvres.



141

Arturo Luz (b.1926)

Borobodur

signed (lower left)

and dated 1992 (verso)

acrylic and mixed media on canvas
48" x 60" (122 cm x 152 cm)

P 1,000,000

Provenance:

The Luz Gallery

In 1988, Arturo Luz began a journey across the ancient cities located in various Southeast Asian countries as a personal artistic pilgrimage. Carrying a simple camera, Luz took the usual touristic shots done by any traveler, but his fascination in the majestic yet derelict buildings and temples forced him to take a serious second look. Returning with a more professional camera borrowed from his own daughter Angela, Luz captured the scenes of the majestic temple of Borobodur, the 9th century Mahayana Buddhist temple located in the forests of Java. The temple complex with its geometric symmetry and closed detailed carvings in its architecture piqued Luz to reimagine and recreate the temple in a more minimalist composition. Thus beginning his series known as the *Cities of the Past*, which he recounted to art critic Cid Reyes in 1999 (published in *Arturo Luz* by Cid Reyes. Ayala Foundation, Inc., 1999, pp.65-75):

"These architectural paintings-which I call Cities of the Past series-are imaginary landscapes, recollections of my Asian pilgrimages. They have one common element: they are not literal, but rather composite images from memory. They are imagined, transformed, invented. None directly based on one source."

Here, the white lines that have been carefully drafted chalk with a desk ruler and later actuated with acrylic, Luz composed a geometric figuration of the temple by foregoing its Buddhist aesthetics and finely crafted details by transforming the venerable temple into a Brutalist conceptual project. Rather, than evoking the gilded statues and buttresses that flourish within the Indonesian, he uses gold-colored art paper that he has precisely cut and pasted unto the work, to form the distinct arches and stupas reconstructing the view of the majestic temple at sunrise.



PROPERTY FROM THE COLLECTION OF A
DISTINGUISHED FAMILY

142

Vicente Manansala (1910-1981)

Beggars

signed and dated 1971 (upper left)

watercolor on paper

26 1/2" x 33" (67 cm x 84 cm)

P 1,000,000

Provenance:

Acquired directly from the artist

Vicente Manansala paints the plight of the distraught and despondent in this masterpiece, *Beggars*. The cubist artwork showcases a forgotten but constant portrait of the various struggles of the masses, beyond the pearly gated communities of Manila.

The painting utilizes the style of social realism was learned from his teachings in France through the art of Maurice de Vlaminck and Chaim Soutine, who evoked oppression unto the canvas prior to rise of Fascism in the 1930's to the 1940's.



143

Olan Ventura (b.1976)

Consciously Unconscious
2010

oil on canvas
60" x 84" (152 cm x 213 cm)

P 300,000

Provenance:
Acquired directly from the artist
by the present owner

Manila-based hyper-realist painter Olan Ventura ventures into the psyche of the human mind contemplating on human mortality. Patterned after the famed sculpture *The Thinker* by Auguste Rodin, Ventura poses a Chinese laborer with his hair dressed in cue drawn from 19th century meditating while relieving on the ceramic throne. Here, the worker is not dressed in his traditional *changshan* as in the past, but is clothed in the fashion of contemporary workers of the present. Here, the worker smoking with his pipe delves into his personal demons represented by his own X-ray image, as he faces the facts of life and his own mortality. Ventura uses images culled from nostalgia in his depictions in art, as his very own analogy in representing the present realities being faced by society. In the age of instant gratification and a fast-paced world, Ventura induces through his art to take a breather and contemplate on one's decisions.

Ventura graduated with a bachelor's degree, majoring in Fine Arts from the University of the East in 1998. Ventura has since mounted sixteen individual exhibitions and participated in various group exhibitions at numerous galleries and art spaces in Philippines and other parts of Southeast Asia. These exhibitions include: *Black Light*, *White Shadow* at Ayala Museum (2011), *Dark Light* (2010) and *Negative Light* (2009) at West Gallery and *Toy Box* (2009) at TAKSU Kuala Lumpur.

Reference:
TAKSU (Ed.). (2018, January 16). "Olan Ventura". Retrieved August 1, 2018, from <https://taksu.com/olan-ventura/>

Funding the Future





144

Apichatpong Weerasethakul (b.1970)

Selected Polaroids (Mysterious Object at Noon, Blissfully Yours, Tropical Malady)
2017

Duratrans lightbox

77" x 55" x 4" (123 cm x 245 cm x 11 cm)

P 200,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Commissioned for the Serenity of Madness show at MCAD, Apichatpong Weerasethakul has cultivated a singular realist-surrealist style that marries elements of the everyday and the supernatural, juxtaposing fact and folklore, and revealing various disparities of power relationships. His work reveals stories of those marginalized and excluded in the larger narratives of history in his native Thailand: the poor, the ill, and those censored for personal or political reasons.

His selected polaroid prints offer behind-the-scenes snapshots taken during the production of his films *Mysterious Object at Noon* (2000), *Tropical Malady* (2002), and *Blissfully Yours* (2002) and allow viewers further insight into Weerasethakul's practice and filmmaking process. They are to be projected through lightboxes.

Biography:

Apichatpong Weerasethakul (b. 1970, Bangkok, Thailand) works and lives in Chiang Mai, Thailand. He attended Khon Kaen University and received a bachelor's degree in Architecture. He also attended the School of the Art Institute of Chicago and received a master's degree of fine arts in Filmmaking in 1997.

His art projects and feature films have won him widespread recognition and numerous festival prizes, including two prizes from the Cannes Film Festival. In 2005 he was presented with one of Thailand's most prestigious awards, *Silpatorn*, by the Thai Ministry of Culture. In 2008, the French Minister of Culture bestowed on him the medal of *Chevalier de l'ordre des arts et des lettre* (Knight of the Order of Arts and Literature). In 2011, he was given another honor for the same field with an Officer Medal, and later in 2017, Commandeurs medal.

His solo work has been exhibited in SCAI The Bathhouse, Tokyo, Japan (2017); Museum of Contemporary Art and Design (MCAD), Manila, Philippines (2017); Tokyo Photographic Art Museum, Tokyo, Japan (2016); Galerie Torri, Paris, France (2016); Asian Arts Theatre, Gwangju, Korea (2015); Kyoto City University of Arts Art Gallery, Kyoto, Japan (2014); Anthony Reynolds Gallery, London, UK (2014); Jim Thompson Art Center, Bangkok (2012); UCCA, Beijing (2012); The Box, Wexner Center for the Arts, Columbus, Ohio (2009); Solar galeria de arte cinemática, Vila do Conde, Portugal (2006).

Selected filmography includes *Mysterious Object at Noon* (2000), *Blissfully Yours* (2002), *This and a Million More Lights* (2003, short), *The Adventure of Iron Pussy* (2003), *Tropical Malady* (2004), *Syndromes and a Century* (2006), *Uncle Boonmee Who Can Recall His Past Lives* (2010), and *Cemetery of Splendour* (2015).

References:

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145

Alfredo Aquilizan (b.1962)

Isabel Aquilizan (b.1965)

#107

2018

Collage

Balibayan box, packing tape, gesso, compressed charcoal, acrylic

77" x 55" (195 cm x 40 cm)

P 530,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography:

Alfredo Juan (b. 1962, Cagayan, Philippines) and Isabel Aquilizan y Gaudinez (b. 1965, Manila, Philippines) are currently living in Los Baños, Laguna. Alfredo earned his Fine Arts degree from the Philippine Women's University in 1986 and his Master in Fine Arts from the Polytechnic University, Norwich College of Art in England while Isabel completed her degree Communication Arts at the Assumption in 1986. Their collaborative work address themes of displacement, change, memory and community. Their large-scale installations often reflect their own migratory experiences, while conveying points of exchange and communication that extend beyond borders.

Recent projects and exhibits include: *Of Fragments and Impressions* (2017), STPI, Singapore; *In God We Trust: Project Another Country* (2016), Sundaram Tagore Gallery, New York; *Fluidity and Encounters: Current Versions of the Philippine Contemporary* (2015), Rossi & Rossi, Hong Kong; and *Habitations: Another Country* (2014), Art Front Gallery, Tokyo. They have also participated in a number of international biennales like Sharjah Biennale (2013), UAE; Asia Pacific Triennale (2009), Australia; Singapore Biennale (2008); Adelaide Biennale (2008), Australia and many others. The artists were recipients of residencies at Mosman Art Gallery, Australia (2017); Bellas Artes Projects, Philippines (2017); and Montalvo Arts Center, California 2013. Their works are included in the major collections of institutions such as the Sherman Contemporary Art Foundation (Australia); Singapore Art Museum; Fukuoka Asian Art Museum (Japan); Queensland Art Gallery (Australia); and Lopez Museum and Library (Philippines). They also have a work commissioned by the Tate Liverpool (2010) called *Passage: Project Another Country*.

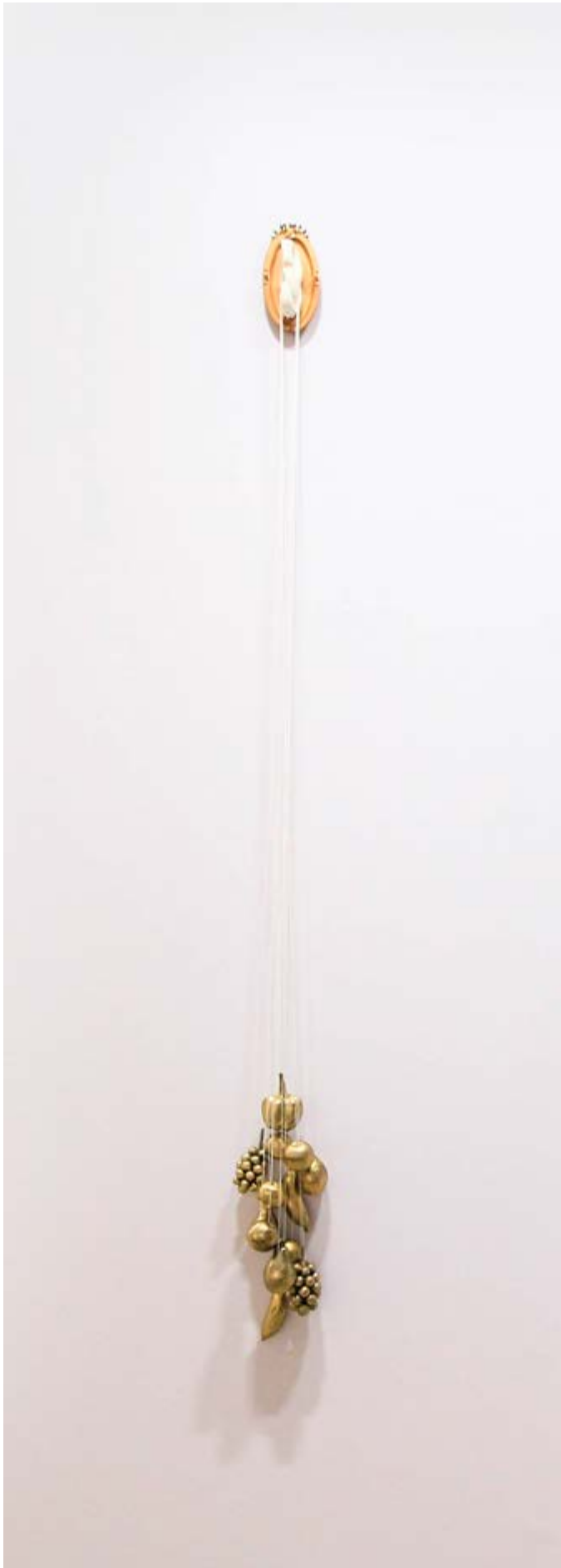
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146

Miguel Aquilizan (b.1986)

The Messenger

2018

crystal beads, string, wood, ceramic

100" x 8" (254 cm x 20 cm)

P 50,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography:

Juan Miguel Aquilizan (b. 1986. Manila, Philippines) lives and works in Queensland, Australia. Sculpture was his main track in the University of the Philippines Diliman, College of Fine Arts. He describes his art as "objects of ritual assemblages." His practice has received recognitions in the University, Philippine Art Awards and the Metrobank Foundation through the course of his studies in Manila.

He's held solo and group exhibits around Asia and his most recent one is A Pilgrimage: Souls Retrieved, Ceremonies Constructed (2018), Drawing Room Gallery, Makati City with his partner Jessica Dorizac. They also had an exhibit at the Art Fair Philippines (2018) and have participated in a show at Art Basel, Hong Kong (2017). He also worked as a stylist, DJ and a model; he was a vocalist for an experimental, punk-electro band, Vore; and he's worked in the Children's Art Centre under the Education Unit the prestigious Gallery of Modern Art, Brisbane.

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<https://www.mynila.com/manila-meets-artist-miguel-aquilizan/>



147

At Maculangan (b.1965)

Mischievous Evidence
2014

framed Inkjet Prints
5 pcs: 24" x 16" (61 cm x 41 cm)

P 70,000

Provenance:
Museum of Contemporary Art and Design (MCAD) Manila

Biography:

At Maculangan (b. 1965) is among the most sought-after photographers in the Philippines. He graduated with a degree in Painting from the Fine Arts Program of the University of Santo Tomas. He began exploring mixed media work and working with found objects. After graduation, he decided to study film. At 20, he moved to Italy and lived there for 15 years before returning to the Philippines. Maculangan is the founder of Lomomanila, a group for amateur and professional photographers who share an interest in lomography (a photography art movement).

He has mounted several solo and two-man exhibitions featuring his photography in galleries like Finale Art File (2013) and Silverlens (2012) in Makati, Philippines; Valentine Willie in Kuala Lumpur, Malaysia (2011); Novara in Italy (2002).

He has also been part of several group exhibitions like *The Philippine International Visual Art Fest*, Shangri-La Mall (2010); *Without a Murmur*, Museum of Contemporary Design, Manila (2012); and *Adobo Country*, Taksu, Singapore (2013). His work was also exhibited at Art Fair Philippines in 2016. He has been involved with the documentation of art shows and art projects by several artists, and has garnered the distinction as one of the most seasoned photographers of paintings and other works of fine art. He has continued to remain active with the documentation of artworks and other cultural events through a photography and print gallery he co-founded, the Pioneer Studios in Mandaluyong.

References:

<http://www.pioneerstudios.ph>



148

Frank Callaghan (b.1980)

Banaue Houses

2012

Inkjet print

13" x 20" (34 cm x 51 cm)

P 28,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Manila-based Filipino-British artist Frank Callaghan captures the urban Filipino landscape with long exposures, imbuing these scenes with an eerie, atmospheric quality. Callaghan's photographs omit human figures, focusing on the spaces between buildings or archipelagos of light on building surfaces. His photographs create sharp distinctions between colors and lines, conversely blurring them, achieving a powerfully resonant quality in his images.

Callaghan's *Banaue Houses* capture the ramshackle housing stacked atop one another in a nondescript area, revealing the sublime in the everyday. The photographs record the interplay of light, shadow, color, and space as framed through a camera lens, and composed on the rickety foundations of the houses.

Biography:

Frank Callaghan (b. 1980, England) is a Manila-based artist working with photography. He was born in England, but grew up in Baguio City. He pursued a degree in Economics at the Wharton School of Business, University of Pennsylvania before becoming a full-time photographer. He first exhibited his work at the age of 21 in Philadelphia. In 2010, he was shortlisted for the Ateneo Art Award for his work *Shattered States* and then again in 2011, for *Anatomy of Autonomy*. In 2015, he won the Ateneo Art Award for his show *Dead Ends* at Silverlens.

His recent group exhibitions include *Curated*, Ayala Museum, Makati City, Philippines (2017); *Ley Hunting*, Gillman Barracks, Singapore (2013), first exhibited in Silverlens, Makati City, Philippines in 2012; *The Hope & The Dream in Filipino: Contemporary Photography from the Philippines*, presented by The Photographic Society of Japan and Tokyo Museum of Photography (2012); *GRID 2012: Bi-annual International Photography Festival*, SVB Bank, Van Heuven Goedhartlaan 1, Amstelveen, The Netherlands (2012); *Confessions of a Sinner*, Manila Contemporary, Makati City, Philippines (2011); *Reaction Shots*, Metropolitan Museum of Manila, Philippines (2010); *CUT2010: New Photography from Southeast Asia: Parallel Universe*, VWFA, Kuala Lumpur, Malaysia; *VWFA*, Singapore; *Manila Contemporary*, Makati City, Philippines; *Tembi Contemporary*, Yogyakarta, Indonesia (2010).

His previous solo exhibitions include *Search/Light*, Silverlens Gallery, Makati City, Philippines (2017); his award-winning show *Deadends*, Silverlens Gallery, Makati City, Philippines (2014); *Frank Callaghan*, Silverlens, Gillman Barracks, Singapore (2012); *Moonshine Baseline*, Silverlens Gallery, Makati City, Philippines (2011); *River of Our Dreams*, Manila Contemporary, Makati City, Philippines (2010); *Dwelling*, Silverlens Gallery, Makati City, Philippines (2009).

References:

<http://www.frankcallaghan.com/>

<http://silverlensgalleries.com/artists/frank-callaghan>



149

Gabriella Mangano (b.1972)

Silvana Mangano (b.1972)

There is no there, Still 1 (video still)

2016

print on museo rag paper

52" x 34" (132 cm x 86 cm)

P 130,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Silvana and Gabriella Mangano have created numerous video works in which they typically use their own bodies to emphasise gesture and sculptural form in their performance based practice. Their practice encompasses performance, video, installation and drawing. The artists' intimate and poetic works explore unspoken modes of communication and the physical manifestations of relationships. An ongoing theme is their childhood experiences as identical twin sisters, in particular the creation of secret languages and the intuitive understanding of each other's actions and behaviours.

This still documents their choreographic piece "There is no there" (2015), which included a black and white 10-minute looped video with sound in conjunction with a live performance. They collaborated with dance and visual art students from Queensland University of Technology (QUT) to create the piece which is inspired by the Soviet Union theatre collective Blue Blouse theatre, specifically their 'Living Newspapers'. There is no there, 2015, was presented as part of APT8 at Queensland Art Gallery | Gallery of Modern Art (QAGOMA)

Biography:

Twin sisters Gabriella Mangano (b. 1972, Stanthorpe, Australia) and Silvana Mangano (b. 1972, Stanthorpe, Australia) both completed their BFA in Drawing at the Victorian College of the Arts in 2001 and 2003 respectively. They completed a residency at the International Studio and Curatorial Programme (ISCP), New York in 2013 - 2014. In 2017, they were among 33 artists to be awarded international residencies through Asialink Arts. They traveled to BankART 1929, an arts centre in Yokohama, Japan, where they developed new work inspired by butoh. They currently live and work in Melbourne, Australia.

Their solo exhibitions include *Hidden Spaces, Ready Stages*, River House, Arts Centre, Melbourne (2013); *Shapes for Open Spaces*, Anna Schwartz Gallery, Melbourne (2011); *Neon*, Studio 12, Gertrude Contemporary Art Spaces, Melbourne (2010); *In the Stillness of Shadows*, Anna Schwartz Gallery, Sydney (2009); *If ... so ... then ...*, Perth Institute of Contemporary Arts, Western Australia (2008); and *If ... so ... then ...*, Centre for Contemporary Photography, Melbourne (2007). Recent group exhibitions include *Figuratively Speaking* (2018), Centre for Contemporary Photography, Melbourne, Australia; *Reenacting History* (2017), *Re-enactments*, Museum of Contemporary Art and Design, Manila, Philippines (2017), National Museum of Modern and Contemporary Art, Korea; *Multiple Future: The Yebisu International Festival for Art & Alternative Visions*, Photographic Art Museum, Tokyo, Japan (2017); *More Light* (2013), The Fifth Moscow Biennale of Contemporary Art, Moscow, Russia; *Short Sharp Shocks* (2011), Barbican London; *The Trickster* (2010), Gyeonggi Museum of Modern Art, Korea; *The Wanderling Line: Thinking Through Drawing*, Art Gallery of South Australia, Adelaide (2008); *Move On Asia*, Travelling Exhibition, Asia (2007).

Their works are held in a number of private and public collections, including the National Gallery of Australia, Canberra; Monash University Museum of Art, Melbourne; Art Gallery of New South Wales, Sydney; University of Queensland Art Museum, Brisbane; and Art Gallery of Western Australia, Perth.

<http://gabriella-mangano-silvana-mangano.com>

References:

<http://www.frankcallaghan.com/>

<http://silverlensgalleries.com/artists/frank-callaghan>



150

Gary-Ross Pastrana (b.1977)

Untitled (Debris - from Bandung Ink Collages series)
2018

collage (ink marks on paper, cut and glued on board)
41" x 28" (104 cm x 70 cm)

P 400,000

Provenance:
Museum of Contemporary Art and Design (MCAD) Manila

Biography:

Gary Ross Pastrana (b. 1977, Manila) is a conceptual artist who lives and works in Manila, Philippines. He received his Bachelor's degree in painting from the University of the Philippines, Diliman, subsequently presented with the Dominador Castaneda Award for Best Thesis, and granted residencies in Japan and Bangkok. In 2006, he was a recipient of the Cultural Center of the Philippines' (CCP) Thirteen Artists Award. In 2016, he was a finalist for the Sovereign Asian Art Prize.

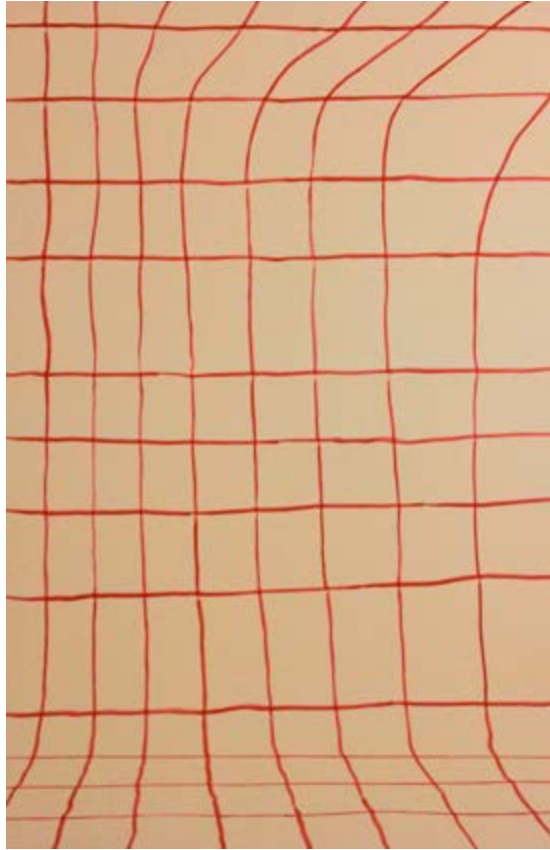
His most known work is *Two Rings* (2008). For the piece, Pastrana forged a miniature sword from two of his mother's rings, which he then used to cut his arm in order to draw blood.

The sword was melted down and shaped back into rings, with the metal now infused with his blood. His solo exhibitions include Mirror ROH Projects, Jakarta, Indonesia (2017); Silverlens, Manila (2016); Vargas Museum, Philippines (2014); Bangkok University Gallery, Thailand (2011); IAF Space, Fukuoka, Japan (2003); Asia Culture Center, Gwangju, Korea (2017); Institute of Contemporary Art, Singapore (2016).

Pastrana has presented works at the 2010 Aichi Triennale in Japan and the 2008 Busan Biennale in South Korea. He was also the Philippines' representative for the New Museum, New York's 2012 Triennial *The Ungovernables*. He is one of the co-founders of Future Prospects Art Space in Cubao, Philippines and regularly curates projects both in the Philippines and abroad.

References:

<http://silverlensgalleries.com/artists/gary-ross-pastrana>
<https://ocula.com/artists/gary-ross-pastrana/>



151

Gina Osterloh (b.1973)

Grid #3
2018

Archival inkjet mounted on dibond with UV laminated
46" x 30" (116 cm x 76 cm)

P 270,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Matnila

Gina Osterloh's practice considers the operations of mimesis and perception, together with new ways of addressing identity through photography, film, video, and performance. Her photographs explore the relationship between the physical body and its representational imprint, trace, or stand-in, as well as representing line drawings for the camera, including constructed life-size room environments activated by way of still performances, papier-mâché models and cardboard cutouts.

Osterloh's *Grid #3* (Nothing to See Here There Never Was) belongs to her series of grid prints which depict wavering, hand-drawn grid lines on panels of paper that extend down toward a wall and onto the floor below. Their scale, quivering energy and uneasy translation of physical space give the viewer a distinct impression that the artist has just left the scene.

Biography:

Gina Osterloh (b. 1973, Texas, USA) earned a BA in Media Studies at DePaul University, and an MFA in Studio Arts from the University of California - Irvine. She teaches a diverse range of photography, performance art, and time-based media classes throughout the Greater Los Angeles area and in various universities such as the Department of Art of The Ohio State University.

Her honors and awards include a Fulbright in the Philippines, a Woodstock Center of Photography residency, and a Create Cultivate Grant with LACE and the LA County Arts Commission.

Recent projects include the performance *Prick, Prick, Prick*—part of ongoing research examining call and response relationships between the body and the photographic frame, as well as repetition and rhythm produced by speech and actions. Osterloh's 16mm film *Press and Outline* investigates the act of tracing of her own shadow and the origins of photography located in the desire to make the image of self (and the other) permanent.

Her group exhibitions include: *Second Sight, New Representations in Photography* (2015), Torrance Art Museum, California, USA; *This is Not America: Resistance, Protest and Poetics* (2016), Arizona State University Museum, Arizona, USA; *Race, Love, and Labor* (2014), Samuel Dorsky Museum of Art, New York, USA; *Material Object* (2014), Charlie James Gallery, Los Angeles, USA. Her solo exhibitions include: *Press, Erase, Outline, Slice, Strike, Make an X, Prick* (2014) Francois Ghebaly, Los Angeles, USA; *Anonymous Front* (2012), Yerba Buena Center for the Arts, San Francisco, USA; *Group Dynamic and Improper Light* (2012), LACE, Los Angeles, USA; and *Nothing to See Here There Never Was* (2015), Silverlens Gallery, Manila, Philippines. Collaborative projects include *Outside Crease of the Elbow* at Commonwealth & Council with Paris-based artist Ana Vega (2014). Her work has been reviewed in *Art Forum*, *The New Yorker*, *Art in America*, *Art Asia Pacific*, *Art Monthly Australia*, *Art Ltd.*, *Art on Paper* and *Art Practical*.

References:

<http://www.ginaosterloh.com>
<http://www.silverlensgalleries.com/artists/gina-osterloh>
<http://higherpictures.com/artists/gina-osterloh/>
<http://ghebaly.com/work/ginaosterloh/>



152

Heman Chong (b.1977)

Things That Remain Unwritten #106
2017

acrylic on canvas

18" x 24" x 1 1/2" (46 cm x 61 cm x 4 cm)

P 350,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

The paintings that constitute 'Things That Remain Unwritten' are images set adrift, castaways, things that are lost. It is a territory of secrets. Similar to stories that have been forgotten, erased and/or censored, unwritten; these works move in a realm that is ambiguous, devoid of contexts, particles in suspended animation. While effortlessly fusing familiar genres in painting, of abstraction, colour fields, expressionism, assemblage, the series evokes a particular autobiographical grapple with the history of art, of painting. Beginning in July 2013, 'Things That Remain Unwritten' compliments an earlier series 'Cover (Versions)', where both series are often presented in tandem, and without any boundaries, flowing in and out of each other, entangled and intertwined.

Biography:

Heman Chong (b. 1977, Muar, Malaysia) is a Singaporean artist, curator, and writer. He received his M.A. in Communication Art & Design from the Royal College of Art, London in 2002. He lives and works in Singapore.

In 2014, he co-founded "Stationary" with Christina Li. A collection of stories published by Spring Workshop, defined as a recess from their own practices, 'Stationary' invites artists, curators and writers to take stock, chart and elaborate on their obsessions,

fascinations and influences within a suspended temporal moment. Copies of 'Stationary' are distributed free of charge via stationarystories.com

Chong has spearheaded several curatorial projects, including *The Part In The Story Where A Part Becomes A Part Of Something Else*, Witte de With Centre for Contemporary Art, Rotterdam, Netherland (2014); *The Library (Selection of 20 books)*, 166B Rochor Road, Singapore (2012); *And the difference is*, Gertrude Contemporary, Melbourne (in collaboration with NUS Museum, Singapore) (2009); *100 Objects (Remixed)*, Singapore Art Show 2009, Artspace @ Helutrans, Singapore (with Ahmad Mashadi) (2009); *Staring Into Space*, (part of *Arte Temps d'Images*), Trafo, Budapest, Hungary (with Rodney Latourelle) (2006); *An Unlikely Return to The Legend of Origins*, Sparwasser HQ, Berlin (with Rodney Latourelle) (2006); *Old habits die hard*, Art in General / Goethe Institute, New York, USA (with Lise Nellemann) (2005).

He has had a number of solo exhibitions at South London Gallery (London, 2015), Art Sonje Center (Seoul, 2015), P! (New York, 2014), The Reading Room (Bangkok, 2013), NUS Museum (Singapore, 2012), Vitamin Creative Space (Guangzhou, 2007), Art in General (New York, 2007), Project Arts Centre (Dublin, 2006). He has also participated in numerous international biennales including 10th Gwangju Biennale (2014), Asia Pacific Triennale 7 (2012), Performa 11 (2011), Momentum 6 (2011), Manifesta 8 (2010), 2nd Singapore Biennale (2008), SCAPE Christchurch Biennale (2006), Busan Biennale (2004), 10th India Triennale (2000) and represented Singapore in the 50th Venice Biennale (2003). His work has been featured in A Prior, ArtAsiaPacific, Artforum International, ArtInfo, Art-iT, Art Lies, Frieze, LEAP, SITE and Visionaire.

References:

<https://theartling.com/en/artists/heman-chong/>
<http://www.hemanchong.com>



153

Ikoy Ricio (b.1978)

4 Women

2016

acrylic on canvas

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

P 40,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography:

Ikoy Ricio (b. 1978, Manila) received both his BFA in Studio Arts - Painting and MA in Fine Arts from the University of the Philippines, Diliman. He is currently based in Angono, Rizal. He has worked as an arts moderator at Ateneo de Manila Grade School from 2003 - 2010, and an art teacher at The Master's Academy (2007 - 2010), Hope Christian High School (2006 - present), Raya School (2010 - present).

He has designed and illustrated covers for magazines and books, as well as did production design for music videos and television, and stage and set designs for theatre productions. His solo shows are *Tell-tale: The Artist as Storyteller*, *Amorsolo as Co-author* (2008), Pasig City, Philippines, and *Saving Amusements* (2006), Theo Gallery, San Antonio Village, Makati, Philippines. He has also participated in various group shows held in Museum of Contemporary Art and Design (MCAD) (2015); NOW Gallery, Makati City (2012); West Gallery, Quezon City (2009); The Drawing Room, Makati City (2002); Lopez Museum, Ortigas (2002); The Metropolitan Museum of Manila (2002); and Ayala Museum (2000).

References:

<http://www.westgallery.ph/artists/ikoy-ricio/>



154

Jay Yao (b.1980)

"Untitled 12 (Mr. Occam's razor could possibly cut both ways)"

2017

aluminum dibond

20" x 30" (51 cm x 76 cm)

P 50,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Work from the series: *"The Low Hum of a Drone"*: Constant and continuous exploration of aesthetics has allowed photographer Jay Yao to utilize different platforms and machinery to be able to obtain scenic shots acknowledging the onset of 21st century media. The concept was first realized in an immediate product of an abstract geographical shot, the artist often differentiates from the idea of a painting wherein the produce is gradually evolving. This immediacy of form allowed the artist to compare it to his experiences online, the instant communication, the faster capturing of images/stories, the rampant sharing of ideas overtly changing interpretation overtime, hence it becoming more candid, unrehearsed yet holding a multitude of meanings, abstracted as he would call it. This experience in the collective mind space affects the viewer inasmuch as in feelings of both anxiety or calmness and sympathy or apathy. The low hum of a drone is metaphorically a silent observer, a medium the artist chose to shoot an entirety of bodied scapes, which he likens to vast world of the internet. The artist's eyes hover as the drone continuously speculates, picking up images he finds most profound.

Biography:

Jose Campos III "Jay Yao" (b. 1980, Vancouver, BC, Canada) is an artist who lives and works in Manila. He had his thesis photography exhibit on Canadian-Asian identity at Hampshire College then moved to New York after college to further his skills as an artist focusing mainly in photography. He is a member of the Camera Club Philippines and is also an alumnus of Columbia University. He had numerous solo exhibitions at Hiraya Gallery (Manila), Silverlens (Manila), Tixe Artspace (New York), Manifesto Gallerie (Manila), and quite recently in Artinformal (Manila).

Yao was short-listed for the Ateneo Art Awards (2014) for his *Homecoming series*, represented the Philippines for the Goethe-Institut project *Art Connexions: SYD - MLA - KUL* (2005) and was an artist-in-residence of Sherman Galleries with *Art Connexions* in Australia (2005).

In 2015, to raise funds and awareness for Teach for the Philippines, Yao, Celestina, and B+C collaborated to do a pop-up show selling functional art for charity. His group exhibitions include *New Natives*, *Lightbombs*, *Hong Kong*; *Art Connexions: SYD - MLA - KUL*, *Australian Center of Photography*, Sydney; and recently in *Pablo Galleries*, Manila.

References:

Element Art Space. (n.d.). Jay Yao. Retrieved from: <http://elementartspace.com/index.php/artist/detail/317>



155

Jose Tence Ruiz (b.1958)

Orang Pieta

2018

oil on canvas

diptych: 48" x 72" (122 cm x 183 cm)

P 180,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography:

Jose "Bogie" Tence Ruiz (b. 1958, Manila) is a multimedia artist who lives and works in the Philippines. He was educated at the Ateneo de Manila in his early years, and graduated *cum laude* with a Fine Arts degree from the University of Santo Tomas, Manila in 1979. Ruiz has worked as both a multi-media artist and an independent writer, consultant, and curator for prestigious institutions such as the Cultural Center of the Philippines, the National Commission for Culture and the Arts, the Pasig City Arts Museum, Neo-Angono Artists Collective, and the Ateneo Art Gallery. He has been honored many times for his work: he is a five-time Art Association of the Philippines winner (1979 - 2005), and a recipient of the 1998 13 Artists Award given by the Cultural Center of the Philippines (CCP). He is also an Araw ng Maynila Awardee for New Media (2003).

He was chosen as one of the artists representing the Philippines in the 2015 Venice Biennale in Italy. As part of "Tie A String Around The World" curated by Patrick Flores, his installation, entitled "Shoal" (2015), was displayed in the Palazzo Mora, the space for the Philippine pavilion at the Biennale. Shoal paid homage to the marooned BRP Sierra Made in the West Philippine Sea.

Recent projects and exhibitions include *The Langue Lounge* (2017), Art Fair Philippines, Manila; *Ang Liblib na Katuturan ng mga Obrang Walang Saysay* (2017), Artinformal Greenhills, Manila; Artinformal at Art Stage, Singapore (2017); *Excruciate Ecstasy* (2014) for The Night is Restless, The Day is Scornful, ARNDT, Singapore; *Dessicated Proxy* (2012), Galleria Duemila, Manila; *Sagala de Ligalig* (2012), Artinformal, Manila; Youtubia (2010), Finale Art File, Manila; *Anyo Dos* (2009), Artinformal, Manila; *Bound* (2010), Jorge B. Vargas Museum, Manila; *Kotillion* (2008), Artinformal, Manila; *TuTOK KARGADO* (2008), Ateneo Art Gallery, Manila; *aba* (2008), Finale Art File, Manila; *Luwalhati* (2008), Artinformal, Manila; *Anyo* (2008), Artinformal, Manila.

References:

http://www.arndtfineart.com/website/artist_37299?idx=

<https://ocula.com/artists/jose-tence-ruiz/>

<https://www.artsy.net/artist/jose-tence-ruiz>



156

Kawayan De Guia (b.1979)

Fallout in Paradise

2018

mixed media

42" x 32" (111 cm x 80 cm)

P 400,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

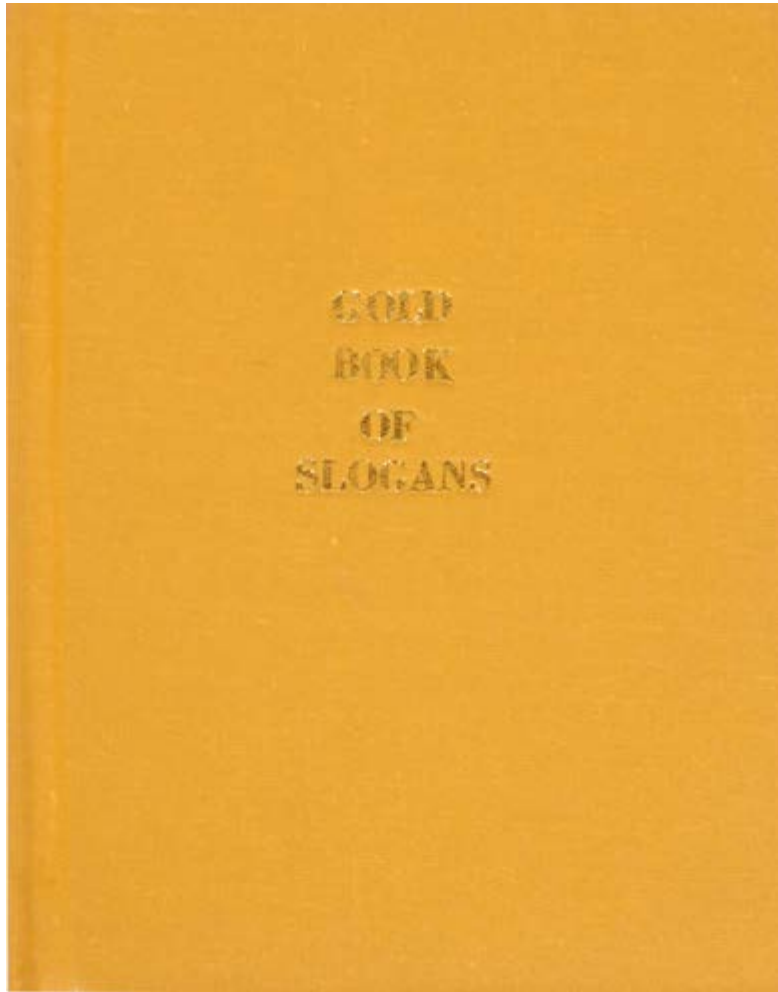
Biography:

Kawayan De Guia (b. 1979, Baguio, Philippines) is an artist whose installations, sculptures and paintings offer ironic and comedic perceptions of sociopolitical issues in the Philippine society and the colonial past and often reference his hometown. De Guia started AX(iS) Art Project (2011), a bi-annual arts festival posited outside institutional norms, guided by the idea of art's inclusivity. He was also one of the curators for the Singapore Biennale 2013.

His solo exhibitions include: *Kawayan de Guia – Buwaya* (2012), Ateneo Art Gallery, Quezon City; *Halsema AX(iS) Art Project* (2012), Mo Space, Taguig City; *A Lot Of Sound And Fury Signifying Nothing* (2011), The Drawing Room, Makati City; *Bored on the Fourth of July* (2010), Ateneo Art Gallery, Quezon City; *Bomba* (2010), Jorge B. Vargas Museum, Quezon City; and *Ice Cold Happiness* (2009), Soka Art Center - Beijing, Beijing. De Guia also held shows in Australia, Japan, Germany and London, some of which are group exhibitions. He received his first Ateneo Art Award in 2008 for *Incubator* then for *Bomba* (2011) with the La Trobe University Visual Arts Center Residency Grant and was shortlisted for his work, *A Lot of Sound and Fury Signifying Nothing* (2012). He also had a JCCB4 Residency in FSRD-ITB, Bandung in 2016.

References:

ARNDT. (n.d.). *KAWAYAN DE GUIA*. Retrieved from: http://www.arndtfineart.com/website/artist_37311?idx=g



157

Kiri Dalena (b.1975)

Gold Book of Slogans

2016

edition 10

hardbound book

6" x 4" x 1" (15 cm x 11 cm x 2 cm)

P 30,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Dalena's continuous work on slogans, documented through archival photographs of post-war to present demonstrations, as found texts of protest. Originating from the Red Book of Slogans (2008) which contained texts from demonstrations through the 1950s to the First Quarter Storm of 1970, Dalena has since then compiled into a series of books, containing texts accumulated during protest actions under various Presidential administrations, from Pres. Gloria Macapagal-Arroyo to Pres. Benigno Aquino III and Pres. Rodrigo Duterte.

Biography:

Kiri Dalena (b. 1975, Manila) lives and works in Manila and Mindanao, Philippines. She graduated from the University of the Philippines - Los Baños with a degree in Human Ecology and pursued further studies in 16mm documentary filmmaking at the Mowelfund Film Institute. She is a co-founder of the filmmaking collective Southern Tagalog Exposure.

In 2009, Dalena won the Ateneo Art Award for her installation work entitled "Barricade, book of slogans, erased slogans, and isolation room" that appeared in the group exhibition *Keeping the Faith* at the Lopez Museum. In 2012, she was a recipient of the Cultural Center of the Philippines (CCP) 13 Artists Award.

Dalena's films have been screened in numerous international film festivals, such as in the Pyongyang International Film Festival in Pyongyang, Korea (2016). Her work *Tungkung Langit (Lullabye for a Storm)* (2012) - a three-channel video chronicle of two orphaned children coping with the aftermath of a typhoon that devastated Mindanao (southern region of the Philippines) in 2011 has been shown in Visions du Reel (SW, 2014), Naqsh Short Film Festival (BH, 2014) and in the Sharjah Biennale 11 Film Program (AE, 2013), among others.

Dalena has also been featured in several international art events such as the Jakarta Biennale in Jakarta, Indonesia (2017); Singapore Biennale (2013), Yokohama Triennale, Yokohama, Japan (2014), Fukuoka Asian Art Triennale, Fukuoka, Japan, (2014), and the Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (2015). She has been invited to be part of the 2016 Busan Biennale. Her works are currently in the permanent collections of the Singapore Art Museum, Queensland Art Gallery | Gallery of Modern Art, and the Ateneo Art Gallery.

References:

<http://www.1335mabini.com/kiri-dalena-1/>
<http://www.photoma.info/portfolio/kiri-dalena/>

158

Lani Maestro (b.1975)

Brenda Console (Black And White Version)

2010

Edition 1

one channel video

15 minutes (looped)

P 1,060,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Brenda Console is an installation with a digital video projection of animated text. A component of the exhibition, her rain, this black and white version was viewed in an intimate room inside the gallery while a more jazzy colour version was projected onto the gallery window and viewed from street level. Dedicated to a flamboyant, long-time resident of one of Canada's poorest postal code, the work reaches out to the space and people outside the gallery walls with reflections on connection and disconnection, diaspora, and an evolving sense of self. This work was originally commissioned for Centre A Gallery for Contemporary Asian Art in Vancouver.

Biography:

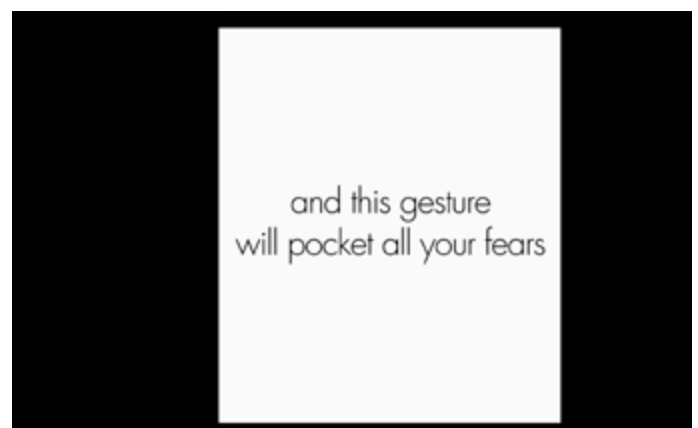
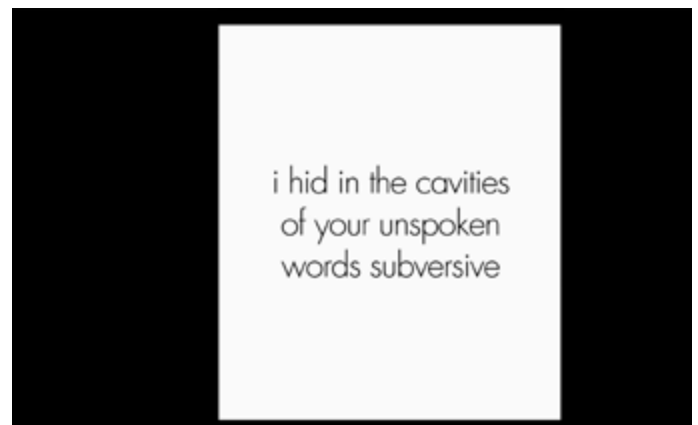
LANI MAESTRO was born in Manila. She received a BFA from the University of the Philippines (1977), an MFA (1989) and PhD honoris causa (2018) from NSCAD University in Halifax, Nova Scotia. Maestro's works have been shown in numerous international art exhibitions including the Biennals of Sydney, Istanbul, Cuba, Sharjah, Shanghai, Brisbane and Busan. Last year, in 2017, she co-represented the Philippines at the 57th Venice Biennial in Italy. Lani Maestro is the recipient of notable awards including the Hnatyshyn Award for artistic excellence and outstanding contribution by a Canadian artist in 2012, the Havana Bienal Prize in Cuba, 1985, and the Thirteen Artists Award in the Philippines in 1979. She lives and works in France, Canada and Manila.

References:

<https://canadianart.ca/features/lani-maestro-venice-biennale/>

<http://www.naimamorelli.com/published-interview-lani-maestro-cobo>

<https://www.cobosocial.com/dossiers/5-southeast-asian-artists-modeling-wise-woman-archetype/>





159

Leslie De Chavez (b.1978)

The Birth and Rebirth of the Macho Narratives
2018

oil, decal, gold leaf on canvas

35" x 39" (90 cm x 100 cm)

P 140,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography:

Leslie de Chavez (b. 1978, Pasig, Philippines) is a multimedia artist who graduated *cum laude* from the University of the Philippines Diliman's Fine Arts Program in 1999. In 2014, he was awarded the Fernando Zobel Prize for Visual Art in the Ateneo Art Awards. Through reconstruction and reinvention of narratives, issues, icons and symbols of the times, de Chavez deals with sensitive topics like cultural imperialism, colonial history, contemporary life, politics and religion in his country. He is the director of the artist-run initiative Project Space Pilipinas in Lucban, Quezon, Philippines.

His solo exhibitions include *Names Presence* (2013), Silverlens Gallery, Makati City, Philippines; *God Is Busy* (2011), Arario Gallery, Korea, *Buntong Hininga* (2011), Silverlens Gallery, Makati City, Philippines, and *Banana Republic* (2008), Avanthay Contemporary, Zurich, Switzerland. He also participated in the 3rd Asian Art Biennial at the National Taiwan Museum of Fine Arts, Taiwan in 2011, and the Nanjing Biennale 2010.

References:

Imago Mundi Art (n.d.). *Leslie de Chavez - Stare*. Retrieved from <http://www.imagomundiart.com/artworks/leslie-e-de-chavez-stare/>



160

Manuel Ocampo (b.1965)

Untitled

2017

acrylic on paper

49" x 36" (124 cm x 91 cm)

P 200,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography:

Manuel Ocampo (b. 1965, Quezon City, Philippines) is a painter who lives and works in Marikina City, Philippines. He studied at the University of the Philippines in Quezon City (1984) then later on moved to the United States to study at California State University in Bakersfield (1985). His works use motifs from popular western iconography, religious symbols, Filipino kitsch, art history, and literature. In 2003, Ocampo moved back to the Philippines and co-founded the Department of Avant-Garde Clichés Gallery in Manila. He has received the Rome Prize at the American Academy in Rome (1996). He participated in Venice Biennial 1993 under the US Pavilion, 2001 under the Italian Pavilion and in 2017 with Lani Maestro under the Philippine Pavilion.

Recent exhibitions and projects include: *Come as You Are: Art of the 1990s* (2015), Montclair Art Museum, Montclair, NJ; *Notes from the Ste Anne Asylum* (2014), Galerie Nathalie Obadia, Paris, France; *Perverse Sublime of the Toxic, Nosbaum & Reding* (2013), Luxembourg; and *20 Years of Intestinal Mishaps* (2013), Carré Sainte Anne, Montpellier, France –to name a few. He is also the author of a number of books, including *Bastards of Misrepresentation* (2005), Barcelona.

References:

Artnet. (n.d.). *Manuel Ocampo*. Retrieved from: <http://www.artnet.com/artists/manuel-ocampo/biography>
1335Mabini. (n.d.). *Biography: Manuel Ocampo*. Retrieved from <http://www.1335mabini.com/biography/lizza-may-david-2/>



Alternate view:



161

Mark Justiniani (b.1966)

Takipsilim

2018

top coat over brushed stainless steel
8" x 42" (21 cm x 109 cm)

P 200,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

A strip of metal folded with the words "Tayo na Kinupkop sa Sinag ng Dilim" (We Who Are Protected from the Ray by the Darkness) up front, the letters collapse to form the word "Takipsilim" (Twilight). The work was part of his 2010 exhibition *Malikmata*.

Biography:

Mark Justiniani (b. 1966, Bacolod City, Philippines) is a US-based artist. He studied painting at the University of the Philippines (1982), later joining various protest art movements. His art documented the lives of ordinary people living precariously in a society filled with hypocrisy, contradiction and futility. The artist was awarded the Thirteen Artists Award by the Cultural Center of the Philippines in 1994. His practice has had him represent the Philippines in various international conferences, workshops and exhibitions in Japan, Denmark, Australia and the USA.

His recent works and exhibits include: *Provoking Space* (2017) Mizuma Art Gallery, Singapore; *The Inverted Telescope* (2017), The Drawing Room, Makati City; *Traces of the Future: Contemporary Art from Southeast Asia* (2017), Mizuma Art Gallery, Japan; *Doors to Perception or High Art* (2015), Tin-aw, Makati City; *The Triumph of Philippine Art* (2014), Fisher Museum of Art, University of Southern California, Los Angeles; and many more.

References:

Mutual Art. (n.d.). Mark Justiniani. Retrieved from: <https://www.mutualart.com/Artist/Mark-Justiniani/3CA29D00A97E8BB4/Biography>

Ocula. (n.d.). Mark Justiniani. Retrieved from: <https://ocula.com/artists/mark-justiniani/>

Artsy. (n.d.). Mark Justiniani. Retrieved from: https://www.artsy.net/artist/mark-justiniani?page=1&sort=-partner_updated_at

Kulay-diwa. (n.d.). Mark Justiniani. Retrieved from: http://www.kulay-diwa.com/mark_justiniani



162

Martha Atienza (b.1981)

0.99 n. miles N (348°) inland,
2011

inkjet print on hahnemühle photo rag® bright
white 310 gsm paper
28" x 16" (71 cm x 40 cm)

P 70,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography:

Martha Atienza (b. 1981, Manila, Philippines) is an artist who lives and works in the Netherlands and the Philippines. She studied fine arts at the Academy of Visual Arts and Design, Netherlands (2006). Her work is a series mostly constructed in video, of almost sociological nature that studies her direct environment. Currently, she is investigating the usage of contemporary art as a tool for effecting

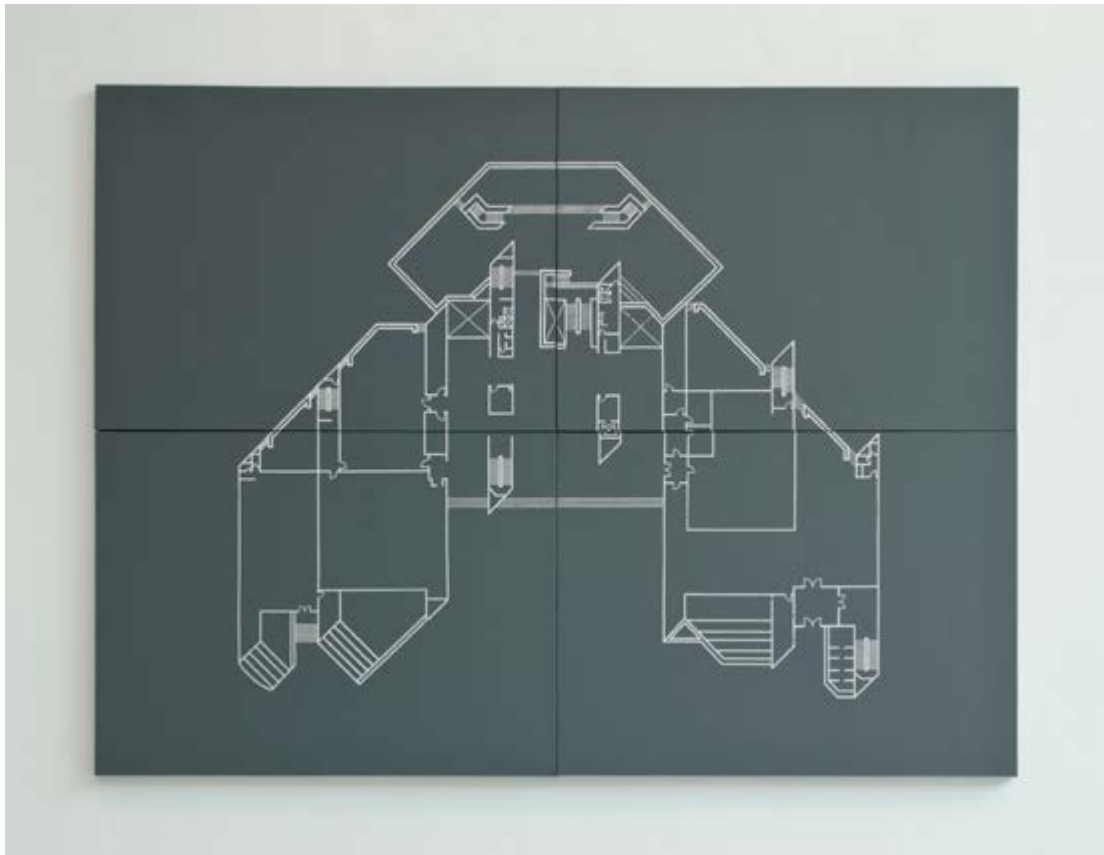
social change and development. The artist was a recipient of the following awards: Baloise Art Prize in 2017 Art Basel Statements; the First Mercedes Zobel/Outset Residency at Gasworks in London (2016);

Thirteen Artists Awards by the Cultural Center of the Philippines (2015), and the Ateneo Arts Award with studio Residency Grants in Liverpool, Melbourne, New York and Singapore (2016 and 2012). She was one of the five shortlisted for the Benesse Art Prize for the Singapore Biennale (2016);

Her works have been exhibited internationally at various art spaces, galleries and video festivals such as *Study in reality no. 3* (2015), Silverlens gallery, Makati, Philippines; *Endless Hours at Sea* (2014), Ateneo Art Gallery, Quezon City, Philippines; *Endless Hours at Sea* (2014), Artesan Gallery, Singapore; *Access Gallery* (2013), Visual Arts Centre Melbourne, La Trobe University, Australia; *My Navel is Buried in the Sea* (2012), Pablo X Gallery, Makati, Philippines; and many more.

References:

(n.d.) *Martha Atienza*. Retrieved from: <http://www.marthaatienza.com/>
The Artling. (n.d.) *Martha Atienza*. Retrieved from: <https://theartling.com/en/artists/martha-atienza/>



163

Michael Lee (b.1972)

Benguet Center / SM Investments Corporation with Leandro Locsin (Architect) / Manila, The Philippines / 1983 - 2011 / 1:50", from 'Dwelling' 2012

acrylic on canvas
(4 parts) 71" x 94" (180 cm x 240 cm)

P 240,000

Provenance:
Museum of Contemporary Art and Design (MCAD) Manila

Work taken from the "Dwelling" artwork series. Michael Lee's "Dwellings," promise us the nostalgia of space memorialized and its memory repealed. The paintings depict the clean lines of the soul and skeleton of architectural visions that could be seen, as one writer comments about Virgilio Marchi's works, to echo some of Lee's chosen buildings which are regional manifestos similar to the articulation through which "drawings visually articulate the polemical Futurist manifestos that proclaimed) the scourging and re-foundation of society..." (Bingham, 2009).

Biography:

Michael Lee (b. 1972, Singapore) is an artist, curator and publisher based in Berlin and Singapore. He received his Master of Communication Studies (2001) and Bachelor of Communication Studies (1997) from Nanyang Technological University. He often researches urban memory and fiction, especially the contexts and implications of loss and is currently researching on the mood of Singapore's art scene. He transforms his observations into diagrams, models, environments, events or texts.

The artist was awarded by the Singapore Art Museum the APBF Signature Art Prize (People's Choice Award) in 2011; the Young Artist Award (Visual Arts) 2005, conferred by the National Arts Council, Singapore, and First Prize (co-awarded with Tan Chee Tat and William Phuan, Experimental category) in International Film & Video Association Film Award & Festival 1997.

His recent works and exhibits include: *Creatif Kompleks* (2018), Vitrine, Centre for Contemporary Arts Singapore, Singapore; *Machine For (Living) Dying In* (2014), Yavus Fine Arts, Singapore; *Michael Lee: Some Detours* (2013), Künstlerhaus Bethanien, Berlin, Germany; *M-trospective: Michael Lee's First Decade 2001-2011* (2012), Studio Bibliothéque, Singapore; *Revision Exercise 002* (2012), Marina Bay Sands, Singapore; and many more. His works are included in the collections of Guangdong Museum of Art, China; National Gallery, Singapore; National University of Singapore Museum; and Singapore Art Museum.

References:

(n.d.). *Michael Lee*. Retrieved from: <http://michaelllee.sg/about/>

Nanyang Academy of Fine Arts. (n.d.). *Michael Lee*. Retrieved from: <https://www.nafa.edu.sg/admissions/why-nafa/teaching-staff/profile/michael-lee>



164a

Michelle Lopez (b.1970)

a.) *Untitled (single glass)*

2017

pulled glass, silver, tin, paracord

P 265,000

164b

b.) *Blue Angel*

Aluminum and powder-coated aluminum

120 x 26 x 37 in 120" x 26" x 37"

(305 cm x 66 cm x 93 cm)

P 1,270,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Michelle Lopez is best known for her large-scale leaning and wall-based sculptures that navigate sculptural history, gravity, and the human anatomy, imbued with social and political commentary. Lopez's body of work explores the human condition and how iconography is transformed through current incidents of cultural collisions. The artist employs a minimalist aesthetic, incorporating divergent industrial materials as a means of critiquing present day cultural phenomena.

Lopez's Blue Angels (Paper White series) builds on inversions of cultural iconography, investigating notions of human failure. This series features four (4) 10-foot tall mirrored aluminium forms leaning against the wall, appearing to sag, and endowed with a feather-like paper quality that betrays its finish. Lopez reclaims and reinterprets the visual language of minimalism and defies expectation of the material, transforming heavy-duty industrial aluminium, into a crumpled, delicate form.

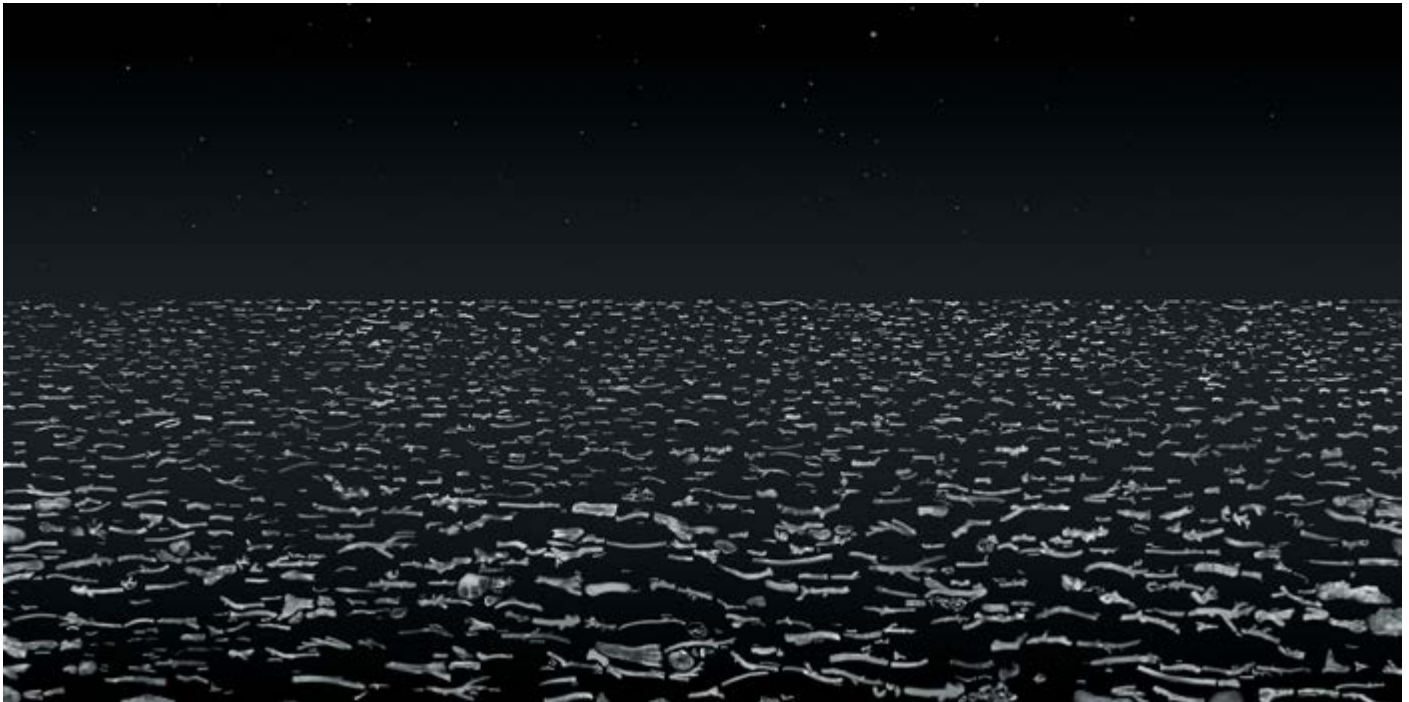
Biography:

Michelle Lopez (b. 1970, Philippines) graduated cum laude with a BA in Literature and Art History at Barnard College, Columbia University, New York in 1992. She received her MFA in Painting and Sculpture at the School of Visual Arts (SVA), New York in 1994. She received a New York Foundation for the Arts (NYFA) fellowship grant in sculpture (2011), a 9/11 support grant (2002), UC Berkeley research grants (2002–5), and NYFA fiscal sponsorship (2009). Lopez taught at Yale School of Art in the Sculpture Department, Columbia, New York University (NYU), the School of Visual Arts (SVA) and Bard in their graduate and undergraduate programs. She also headed the sculpture division at UC Berkeley, and conducted sculptural research on large-scale 3D rapid-prototyping. She is now an assistant professor in sculpture at the University of Pennsylvania School of Design, Graduate Fine Arts. She lives and works in Brooklyn, New York.

Lopez first gained critical attention with her sculpture *Boy* (2000), a leather covered Honda produced as part of P.S.1/MoMA's Greater New York exhibition. Lopez has held solo exhibitions at ALT Foundation, Istanbul (2016); Galerie Christophe Gaillard, Paris (2014); Fondazione Trussardi, Milan (2001); LAX <Art, Los Angeles (2008); The Aldrich Contemporary Art Museum (CT), Ridgefield (2014). She participated in a curatorial project with Grimm/Rosenfield in 2007 entitled *Exit Music (for a Film)*. Her public projects include *Halcyon Days* (2000), *The Public Art Fund*, New York; and *Art Public* (2013), curated by Nicholas Baume, in collaboration with the Bass Museum of Art (Miami). She has also participated in group exhibitions at PS1/MOMA (2001), the Brooklyn Museum (1997), Yerba Buena Center for the Arts, San Francisco (2005). Her work has been reviewed in *Artforum*, the *New Yorker*, *Art in America*, *Frieze*, and *The New York Times*.

References:

<http://michellelopez.com/home.html>



165

Nona Garcia (b.1986)

Recurrent

2018

lightbox, digital transparency

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

P 400,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography:

Nona Garcia (b. 1978, Manila, Philippines) lives and works in Baguio City. She received a Bachelor of Fine Arts, majoring in Painting from the University of the Philippines. Her work often involves confrontation with what is hidden, a bout with the indecipherable essence of things and she incorporates X-rays in her practice. She was a recipient of the 13 Artists Award (2003) and the grand prize winner of the Philip Morris Group of Companies ASEAN (Association of Southeast Asian Nations) Art Award in Singapore (2000).

Recent solo shows include: *Recovery* (2014), Bencab Museum, Baguio City; *Before the sea* (2012), West Gallery, Manila; *False Apparitions* (2012), Valentine Fine Art, Singapore – to name a few. Garcia also participated in numerous exhibitions in China, Italy, Malaysia, Thailand, Singapore, Korea and Japan.

References:

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<https://www.spot.ph/arts-culture/arts-culture-peopleparties/65131/artist-profile-nona-garcia-20160209>



166

Norberto Roldan (b.1953)

Viper

2015

oil and acrylic on canvas

(diptych) 36" x 144" (91 cm x 365 cm)

P 900,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

As co-founder of Black Artists in Asia in 1986, a group focused on social and politically engaged aesthetic practice, Norberto Roldan is no stranger to addressing social and political issues in his work. Citing the influence of Joseph Cornell and Santiago Bose, Roldan juxtaposes objects, images, and textual fragments as a means to reject the idea of historical certainty and propose new social, political, and cultural narratives in its place. Often employing the material embodiments of various genres and themes in a single collage, Roldan harnesses poignant aspects of shared and personal biography.

Roldan's "Viper" (2015) is an oil and acrylic painting on canvas that juxtaposes a black-and-white image of a fighter jet with a quote swiped from Jack Kerouac that reads: "Don't use the phone. People are never ready to answer it. Use poetry". This piece is one of Roldan's several diptychs that each have one side of the canvas containing an image, and the other a text quote, some of which seem to have little to do with the subject matter at first, yet the ambiguity of which gives the viewer much to ponder on.

Biography:

Norberto Roldan (b. 1953, Roxas, Capiz City, Philippines) lives and works in Manila. He received his Bachelor in Fine Arts at the University of Santo Tomas - Manila, and his Masters Degree in the Arts Studies Program at the University of the Philippines - Diliman. He was selected as a finalist for the Philip Morris Philippines Art Award, Manila, in 1996, 1997, and 1999. In 1998, he was awarded Juror's Choice for the Philip Morris Philippines Art Award as well as the Art Association of the Philippines (AAP) Annual Art Competition.

In 1986, he founded Black Artists in Asia, a Philippines-based group with a focus on politically and socially progressive practice. He is currently the artistic director of multi-disciplinary platform Green Papaya Projects in Maginhawa, Quezon City.

Roldan has been featured in exhibitions at Tate Modern, London (2010); Now Gallery, Manila (2011 and 2012); Magnet Gallery, Manila (2007). Hiraya Gallery, Manila (1987, 1994, and 1999); Artspace, Sydney (1989); Green Papaya, Manila (2001 and 2005); Charles Darwin University Gallery, Darwin, Australia (2003); Alliance Française, Manila (2004); Magnet Gallery, Manila (2007); MO Space, Manila (2008); Pablo Fort, Manila (2009); Taksu, Kuala Lumpur (2009); Taksu, Singapore (2009, 2011, and 2012); and Vulcan Artbox, Waterford, Ireland (2012). His works are in the collection of Fukuoka Asian Art Museum, Singapore Art Museum, Deutsche Bank, Ateneo Art Gallery, Bencab Museum, Carlos O. Cojuangco Foundation, Patrick Reyno and private collections in Southeast Asia, USA, and Europe. He has been included in two landmark surveys of Southeast Asian contemporary art: New Art from Southeast Asia, Fukuoka Asian Art Museum, Japan (1992); Negotiating Home History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991-2011, Singapore Art Museum, Singapore. In February 2013, Norberto Roldan was one of the artists featured in No Country: Contemporary Art For South and Southeast, Guggenheim Museum, New York.

Roldan was part of the following group exhibitions: Action/Revolt: Contemporary Art from Thailand, Singapore, Philippines, Cambodia, Indonesia and Vietnam, Sundram Tagore, New York, USA and First Look: Collecting Contemporary at the Asian, Asian Art Museum, San Francisco (2015); No Soul for Sale, Tate Modern, London, UK (2010); Flippin' Out: Manila to Williamsburg, Goliath Visual Space, New York, USA (2005); Identities versus Globalisation, National Gallery, Bangkok, Thailand (2004/05) and New Art from Southeast Asia (and tour), Fukuoka Asian Art Museum, Fukuoka, Japan (1992).

References:

http://www.arndtfineart.com/website/artist_37332?idx=
<https://www.guggenheim.org/map-artist/norberto-roldan>



167

Pacita Abad (1946-2004)

Watusi: I'm lost without you
1991

lithograph, edition 7 of 30

Paper pulp painting, custom made paper which was
editioned for a key woodblock, printing in black ink
39" x 30" (99 cm x 76 cm)

P 80,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Although Pacita Abad was primarily a painter, she loved to learn and experiment with new processes and techniques and this is what led her into the world of printmaking in the early 1980's. Thus began a journey that saw her explore a range of techniques including collagraph, etching, woodblocks, monoprint, screen print lithography and multicolored, paper pulp, mixed media collages assemblages, and sculptures.

Over the next 23 years as Pacita continuously explored the power of printmaking and purposely went beyond the traditional processes to utilize more of her painterly colors and use of materials in her printmaking. As a result, her prints began to achieve the powerful, colorful textured impact of her better known paintings.

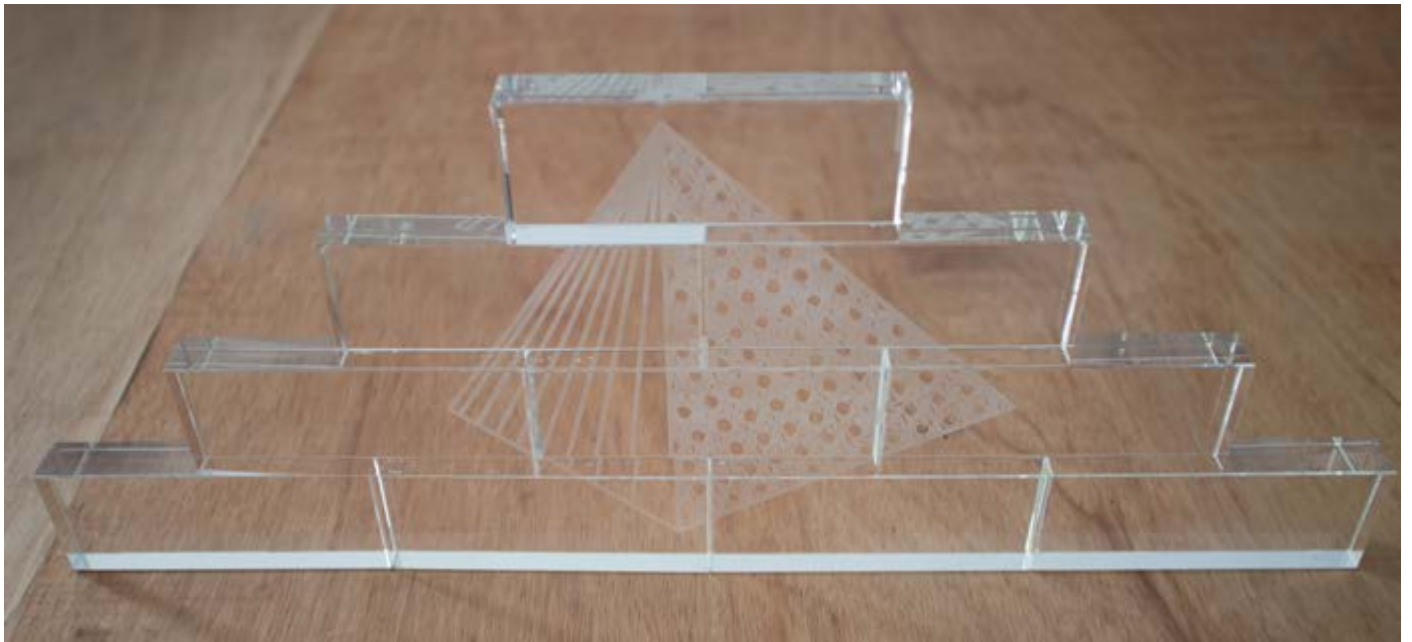
Biography

Pacita Abad (1946-2004, Basco, Batanes, Philippines) did her MA in Asian History at the University of San Francisco in 1972. Her formal education in art was at the Corcoran School of Art (1975) and the Art Students League of New York (1977). She was the first female artist to receive the Ten Outstanding Young Men award (1984) given by the Philippine Jaycees and was also recognized by the Philippine government with the following: Likha award in 1998 and the Pamana ng Pilipino award in 2000. Abad was also the recipient of different fellowships and awards abroad such as Visual Arts Fellowship (1989 to 1990, June 1989) from the National Endowment for the Arts, Gwendolyn Caffritz Award (1992) from the Washington DC Commission for the Arts and was the Singapore Tyler Print Institute Visiting Artist program (2003). Abad's travels to Africa, Latin America and Asia inspired her and were sources for techniques and materials.

MCAD Manila's Pacita Abad: A Million things to Say was the first exhibition in Manila after her show at the Cultural Center of the Philippines in 2004. Abad has created more than 5,000 artworks which were exhibited internationally in solo and group exhibitions.

References:

http://www.amdtfineart.com/website/artist_37332?idx=r
<https://www.guggenheim.org/map-artist/norberto-rolan>



168

Patricia Perez Eustaquio (b.1977)

Untitled (Polyform I)

2013

engraved crystal blocks

9" x 24" x 1" (24 cm x 60 cm x 3 cm)

P 170,000

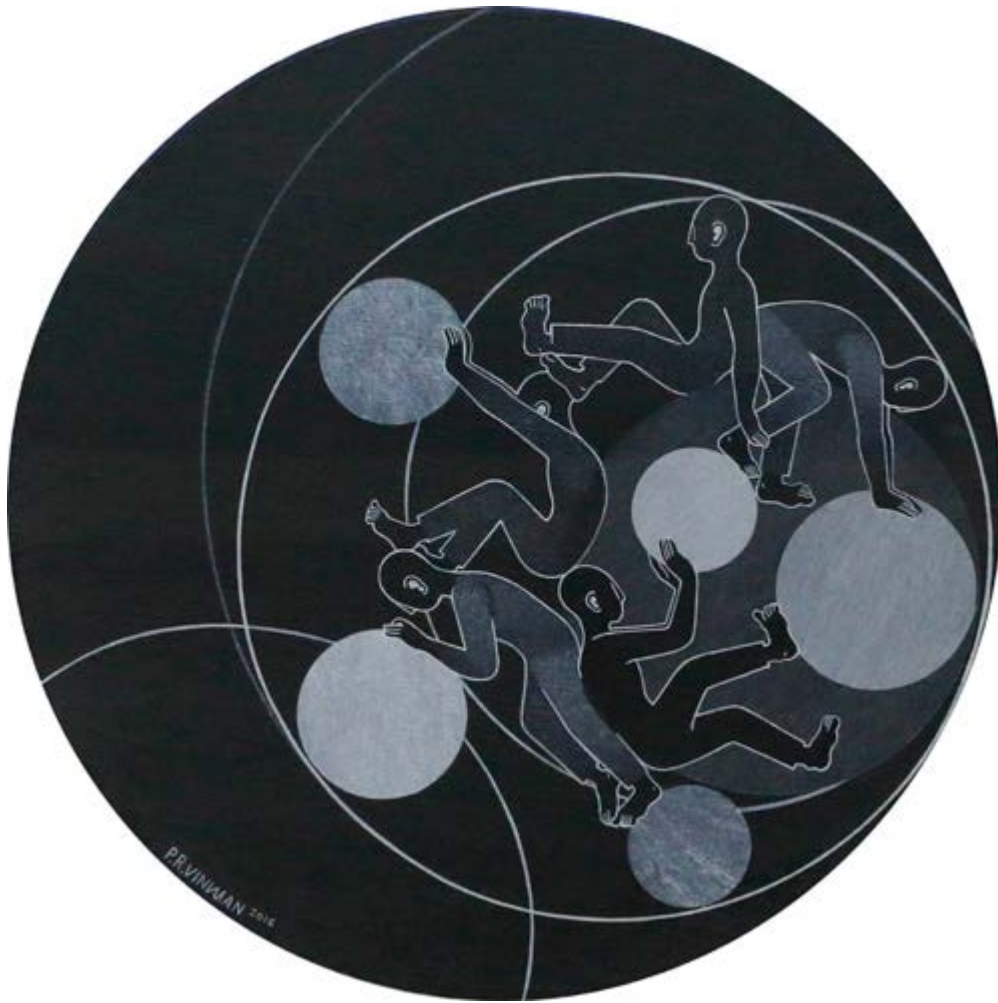
Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Untitled (Polyform I) was part of the exhibition "The Future That Was" held at the Vargas Museum in 2013. On the triangular shape formed by crystals placed one on top of the other is etched a pyramid. One side of this pyramid is made up of straight lines while the other side has the pattern of woven rattan. Slim and allowing for the play of light, it belies the solidity associated with the pyramid.

Eustaquio is an artist who works with shadows, fragments, discards and detritus, taking on such marginalized themes in a language that is at once evocative and familiar. She works in a variety of media, exploring materials through painting, drawing and installation. She fashions sculpture from fabric, shrouding objects with crochet or silk treated with resin and then removes the object allowing the fabric to retain the folds and drapes. The resulting ghost (-piano, -chair, -birdcage) examine ideas of memory and perception.

Her similar approach to painting translates the rigid pictorial square to a fragmented object, where its bounding frame is removed or cut away, resulting into ornately shaped canvases haunted by imagery of discards and detritus, wilted blooms and carcasses. Eustaquio's work recalls the domestic as well as perhaps the psychic lives of objects by the repeated rehashing of memory where the familiar or the banal takes on a new substance, where the material and the immaterial coexist. She has been the recipient of awards for emerging artists, and of artists' residency grants such as Art Omi in New York. She has had solo shows in Manila, Taiwan, Singapore, and New York, and has been part of several, notable group exhibitions including shows at the Hong Kong Art Centre (HKAC) and the Singapore Art Museum. Her work recently featured in *The Vexed Contemporary* at the Museum of Contemporary Art & Design in Manila.



169

Paulo Vinluan (b.1980)

Object for Sisyphus I (Study D)

2016

acrylic on canvas

16" x 41" (41 cm x 104 cm)

P 140,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Object for Sisyphus I (Study D) explores the idea and quality of "objectness". The artist reflects on the act of image-production, exploring points where both material and narrative, image and surface intersect. Vinluan narrates how the exhibition developed from a personal archive and amalgam of images accumulated over the years, comprised of random and disparate collections that he constantly revisits in order to seek links between the physical qualities of things.

Biography

Paulo Vinluan (b. 1980, Queens, New York, USA) lives and works between Brooklyn and Manila. He studied painting at the University of the Philippines, graduating cum laude. He pursued further studies in art at the Pratt Institute in New York. In 2003, he was recognized as a finalist in both the Philip Morris Philippine Art Awards and the 20th Metrobank Young Painter's Annual (watercolor category).

His first solo show, *Speck*, was launched at Finale Art File's SM Megamall space. He has held several solo exhibitions at Finale Art File, Makati City (2016); Galleries Diliman, Philippines (2015); Silverlens Gallery, Makati City (2013); Yavuz Fine Art, Singapore (2013); Blanc Art Space, Makati City (2007). He has also participated in several group exhibitions including Valise Art Central, Central Harbourfront, Hong Kong (2017); Every Island from Sea to Sea, Mind Set Art Center, Taipei, Taiwan (2016); Art Fair Philippines, Finale Art File, Makati City, Philippines (2016); Place for Space, Element Art Space, Singapore (2013); Roberto Chabet: 50 Years Complete and Unabridged Part II, Osage Kwun Tong, Hong Kong (2010); Young Contemporary Philippines II, Richard Koh Fine Art, Malaysia (2008); XII Filipino Contemporary Artists, Artesan Gallery, Singapore (2008); Trap Doors and False Bottoms, West Gallery, Quezon City (2002).

References

<http://finaleartfile.com/artists/paulo-vinluan/>

https://www.singaporeartmuseum.sg/downloads/apbf/philippines/Paulo_Vinluan.pdf

<http://paulovinluan.com>

<http://elementartspace.com/index.php/artist/detail/284>



170

Paul Pfeiffer (b.1966)

Live Evil (Gothenburg)

2003

Digital video loop, LCD monitor, DVD player, cast armature
3" x 4" x 4" (8 cm x 10 cm x 10 cm)

P 1,300,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography

Pa Paul Pfeiffer (b. 1966, Honolulu, Hawaii) lives and works in New York City. He earned his BFA in Printmaking from San Francisco Art Institute in 1987, and pursued an MFA in Hunter College, New York in 1994. From 1997 - 1998, he attended the Whitney Museum of American Art Independent Study Program. He has received several grants and residencies, most recently the Dodd Chair Residency from The Lamar Dodd School of Art at the University of Georgia in 2016.

Solo exhibitions have been held at Perrotin, Paris, France (2018); Bellas Artes Outpost, Manila, Philippines (2018); Museum of Contemporary Art Chicago, Chicago, Illinois, USA (2017); Thomas Dane Gallery, London, England (2017); U.S. Embassy, Vienna, Austria (2015); Museum of Contemporary Art and Design, Manila, Philippines; Sammlung Goetz, Munich, Germany (2011); BAIBAKOV art projects, Moscow, Russia (2009); Museo de Arte Contemporáneo de Castilla y León, León Spain (2008); the UCLA Hammer Museum in Los Angeles (2001), Whitney Museum of American Art in New York (2002), Museum of Contemporary Art in Honolulu (2003), Museum of Contemporary Art in Chicago (2003), Museum of Art at Middlebury College, Vermont (2005), and Thyssen Bornemisza Art Contemporary at Kunstzone Karlsplatz Technische Universität in Vienna (2008). His work has also been included in major exhibitions such as Whitney Biennial (2000), Venice Biennale (2001), SITE Santa Fe (2003), The Shapes of Space at the Solomon R. Guggenheim Museum (2007), and the Sydney Biennial (2008).

He has participated in numerous group shows; in 2018 alone he was included in: Picture Industry: A Provisional History of the Technical Image, LUMA, Arles, France; The Journey That Wasn't, The Broad, Los Angeles, USA; Ready? OK!, Naughton Gallery at Queen's University, Belfast, Ireland; Art in the Age of the Internet,

1989 to Today, Institute of Contemporary Art (ICA), Boston, USA; The World's Game: Fútbol and Contemporary Art, Perez Art Museum, Miami, USA; Para Site, Hong Kong;

Museum of Modern Art, Warsaw, Poland; Michael Jackson: On the Wall, National Portrait Gallery, London, England; The World's Game: Fútbol and Contemporary Art, Perez Art Museum Miami, USA; Art in the Age of the Internet: 1989 to Today, ICA Boston, Boston, MA, USA; A Beast, a God and a Line, Dhaka Art Summit, Dhaka, Bangladesh, Para Site; Hong Kong, TS1 Yangon, Myanmar; Inhotim Institute, Inhotim Museu de Arte Contemporânea, Brumadinho, Brazil.

His works are in the public collections of Hamburger Bahnhof Museum für Gegenwart, Berlin, Germany, The Artangel Collection, UK, The Los Angeles County Museum of Art, California, USA, The Museum of Modern Art, New York, USA, The Solomon R. Guggenheim Museum, New York, USA, The Whitney Museum of American Art, New York, USA, The Museum of Contemporary Art Chicago, Illinois, USA, The Albright-Knox Art Gallery, Buffalo, NY, USA, The Hirshhorn Museum and Sculpture Garden, Washington DC, USA, Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg, The Museo de Arte Contemporáneo de Castilla y León (MUSAC), León, Spain, K21, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany, Museo d'arte contemporanea Castello di Rivoli, Turin, Italy, Ellipse Foundation Contemporary Art Collection, Lisbon, Portugal, Inhotim Museu de Arte Contemporânea, Brumadinho, Brazil, Thyssen-Bornemisza Art Contemporary (T-BA21), Vienna, Austria, The Pinakothek der Moderne, Munich, Germany, The Broad Art Foundation, Los Angeles, CA, USA, The D. Daskalopoulos Collection, Greece, Sammlung Goetz, Munich, Germany, The Zabudowicz Collection, London, England, UK, The Vanhaerants Art Collection, Brussels, Belgium, The François Pinault Foundation, Paris, France, The Rubell Family Collection, Miami, Florida, USA, The Julia Stoschek Collection, Düsseldorf, Germany, and The Bucksbaum Collection, Sharon, Connecticut, USA.

References

<https://www.thomasdanegallery.com/artists/47-paul-pfeiffer/works/>
https://www.perrotin.com/artists/Paul_Pfeiffer/226#images
<https://www.guggenheim.org/artwork/artist/paul-pfeiffer>



171

Pio Abad (b.1983)

Every Tool is a Weapon if You Hold it Right XXIV
2015

Unique acid dye print on hand-stitched silk twill
39" x 39" (100 cm x 100 cm)

P 240,000

Provenance:
Museum of Contemporary Art and Design (MCAD) Manila

Filipino multimedia artist Pio Abad is concerned with the social and political significance of things. Abad's practice makes use of a range of media, such as textiles, drawing, installation, and photographing, processing thoughts through images. His work investigates cultural events or public figures, exploring their histories and drawing out associations between them and other moments or other people. Abad's work was included in the London Open, Whitechapel Art Gallery, 2012 and he was a finalist in the Converse/Dazed and Confused Emerging Artist Award, 2012.

Abad weaves visual narratives into the form of imitation Hermès scarves. He has been developing his series of scarves over the past few years, and has collaborated with silk printers who have worked with several well-known artists and designers, such as the late Alexander McQueen. Abad's scarves function as both a commemorative object, as well as a historical object with its own material history. The imagery on the scarves excavate alternative or repressed historical accounts, bringing them together with one particular aesthetic phenomena.

Biography

Pio Abad (b. 1983, Manila, Philippines) lives and works in London. He began his art studies at the University of the Philippines before receiving a BA from Glasgow School of Art and an MA from the Royal Academy Schools, London.

He has recently exhibited at Art Basel Encounters, Hong Kong (2017); Para Site, Hong Kong (2017); Kadist, Paris (2017). Solo exhibitions include: 4A Centre for Contemporary Asian Art, curated by Toby Chapman, Sydney (2016); A Short History of Decay, Silverlens, Singapore (2015) Some Are Smarter Than Others, Gasworks, London (2014); The Collection of Jane Ryan and William Saunders, Vargas Museum, Manila (2014); *Every Tool is a Weapon if you Hold it Right*, Silverlens Gallery, Manila (2013); For Anti-Imperialist Solidarity, Peace and Friendship, Zabudowicz Collection, London (2013); Oh! Oh! Oh! (A Universal History of Infamy), PLAZAPLAZA, London (2012); 1986 – 2010, Royal Academy Schools Show, London (2012); Dazzler, Duchy Gallery, Glasgow International Festival of Visual Art (2012); *Here Lies Love*, Market Gallery, Glasgow (2008).

Select group exhibitions include Project 06, Contemporary Art Society, London (2014); Bold Sopranos, Gallery Exit, Hong Kong (2014); Pre-pop to Post-human, A Hayward Touring Exhibition, Hatton Gallery, Newcastle (2014); A Conspiracy of Detail, Mackintosh Museum, Glasgow (2013); Reading Vogue, 68 Square Metres Art Space, Copenhagen (2013); Market Forces: A Friction of Opposites, Osage Gallery, Hong Kong (2013); Dazed and Confused Emerging Artist Awards, London (2012); London Open, Whitechapel Art Gallery, London (2012); Alptraum, Green Papaya Art Projects, Manila (2012); Premiums 2011, Royal Academy of Arts, London (2011); Bad Igloo Lust, The Royal Standard, Liverpool (2010); Fears That I May Cease To Be, Generator Projects, Dundee (2009); Diaspora Project, curated by Ong Keng Sen, Edinburgh International Festival (2009); Bloomberg New Contemporaries, Liverpool Biennale of Contemporary Art, A Foundation, Liverpool and Rochelle School, London (2008); Pio Abad/ Allison Gibbs/ John Thomson, Intermedia Gallery, Centre of Contemporary Art, Glasgow (2008); The Golden Record, Collective Gallery, Edinburgh (2008); Autarchy, Studio Warehouse Gallery, Glasgow (2008).

References

<https://www.pioabad.com>



172

Poklong Anading (b.1975)

Untitled (Future)

2018

charcoal, gold pencil, broken magnet, canvas
paper and metal plate

16" x 11" (40 cm x 29 cm)

P 60,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography

Poklong Anading (b. 1975, Manila, Philippines) is a contemporary artist who lives and works in Manila, Philippines. Anading was a student of Roberto Chabet and graduated from the College of Fine Arts, University of the Philippines in 1999 with a BFA in painting. Although he received formal training in painting, Anading works mainly in photography and video. He completed residencies with Big Sky Mind, Manila (2003 - 2004) and Common Room, Bandung, Indonesia (2008). In 2006, he received the Ateneo Studio Residency Grant in Australia and was the recipient of the Cultural Center of the Philippines 13 Artists Award in the same year. He won the Ateneo Art Awards prize for Visual Art in 2006 and 2008.

Recent solo exhibitions include Finale Gallery, Mandaluyong City, Philippines (2004, 2005, and 2007); Mag:net Gallery, Quezon City, Philippines (2004, 2007, 2008, and 2009); Mag:net Gallery, Makati City, Philippines (2006); Cross Art Projects, Sydney, Australia (2006); Finale Art File, Makati City (2007, 2008, 2010, and 2012); Ateneo Art Gallery, Quezon City (2009); Pablo Fort, Taguig City (2010); Galerie Zimmermann Kratochwill,

Graz, Austria (2010 and 2012); and MO Space, Makati City (2011). His works were presented in the two-person exhibition *Between Signs* at Silverlens Gallery in Makati City (2011). Anading organized and participated in *Room 307: Inkling, Gutfeel and Hunch* at the National Art Gallery in Manila (2008). He has been included in notable group exhibitions such as: *Street Mining: Contemporary Art from the Philippines*, Sundaram Tagore Gallery, Singapore (2014), *No Country:*

Contemporary Art for South and Southeast Asia, Guggenheim UBS MAP, Global Art Initiative, Guggenheim Museum, New York (2014), *Gwangju Biennial*, South Korea (2002 and 2012); *Galleon Trade: Bay Area Now 5*, Yerba Buena Center for the Arts, San Francisco (2008); *Some Rooms*, Osage Gallery, Hong Kong (2009); *Arena*, 8th Jakarta Biennial (2009); *Bastards of Misrepresentation*, Freies Museum, Berlin (2010), which traveled to Bangkok and New York (2012); *Phantoms of Asia: Contemporary Awakens the Past*, Asian Art Museum, San Francisco (2012); and *Marcel Duchamp in Southeast Asia*, Equator Art Projects, Singapore (2012).

Anading's works are included in the permanent collection of the Singapore Art Museum (SG), the Mori Art Museum (Tokyo/JP) and the Guggenheim Foundation (NYC/USA).

References

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<https://ocula.com/artists/poklong-anading/>

<http://www.zimmermann-kratochwill.com/en/kuenstler/poklong-anading/>

https://www.athrart.com/artist/Poklong_Anading/biography/



173

Romina Diaz (b.1981)

Stagnant Energies

2016

single channel video

3 minutes 44 seconds

P 30,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Contradiction, to some, conveys chaos. In the eyes and hands of those who know better, it becomes harmony: Past, present. Grand, decrepit. Inhabited, abandoned. Sane or insane. Black and white. Romina Diaz's video is an exploration into what she calls, the "remnants of a history that is closest to my time ... a place I could understand of a history not so far away."

Biography

Romina Diaz (b. 1981, Manila) lives and works in Florence, Italy. She studied interior design in La Salle University, later on transferred and graduated as a scholar at the Accademia delle Belle Arti (2008). Her work focuses on photography and mixed media art.

References

Saatchi Art. (n.d.). Romina Margherita A Diaz. Retrieved from: <https://www.saatchiart.com/rominadiaz>



174

Victor Balanon (b.1972)

Liminal Cities 8 to 10

2018

20 rolled digital photo prints, edition of 1

H: 8" x L: 39" x W: 2" (20 cm x 100 cm x 6 cm)

P 120,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Victor Balanon aims to undermine the notion of our city as permanent by juxtaposing representations of natural ecologies, the built environment and one's own personal space. This was part of the exhibition *Himmel uber them lonesome cities* at 1335 Mabini.

Biography

Victor Balanon (b. 1972, Manila, Philippines) lives and works in Quezon City, Philippines. He started to study Dental Medicine at the University of the East (1989). He took a Fine Arts degree, majoring in advertising, at the University of the East. He has worked as an illustrator creating artworks for film, independent comics and underground music labels. He later studied film and animation at the Mowelfund Film Institute, producing two animated short films as a result.

Some of his shows include: *For Tomorrow You will not Recognize Us* (2017), Mind Set Art Center, Taipei City; and *A Somnambulist Manifesto* (2013), Artesan Gallery + Studio, Singapore. He also took part in group shows: *Street Mining: Contemporary Art from the Philippines* (2018), Sundaram Tagore Gallery, Singapore; *Cinerama: Art and the Moving Image in Southeast Asia* (2017), Singapore Art Museum (SAM), Singapore; and *The Road Not Taken Ch.2* (2016), Mind Set Art Center, Taipei City. His ongoing and long-term significant bodies of work include a series of stop-motion animation videos as well as the serial brush and ink work *The Nameless Hundred*. His works are collected by the Singapore Art Museum.

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Artsy. (n.d.). *Victor Balanon*. Retrieved from: https://www.artsy.net/artist/victor-balanon?page=1&sort=-partner_updated_at

The Artling. (n.d.). *Victor Balanon*. Retrieved from: <https://theartling.com/en/artists/victor-balanon/>



175a

Wawi Navarroza (b.1979)

a.) *TERRARIUM no. II*,
2013

Archival Pigment Ink On Hahnemühle Photo
Edition 2 of 5
30" x 20" (76 cm x 51 cm)

P 42,000

175b

b.) *TERRARIUM no. III*,
2013

Archival Pigment Ink On Hahnemühle Photo
Edition 2 of 5
30" x 20" (76 cm x 51 cm)

P 42,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Part of the series TERRARIA. The work began as a collaborative initiative wherein Metro Manila urban and peri-urban dwellers were invited by the artist Wawi Navarroza to forage for soil, plants and ephemera from meaningful and monumental, as well as unexpected and in-between, locations in the city. The collected samples from the public were exhaustively catalogued, and back in the studio, arranged in juxtaposition within glass terrariums by the artist, and then photographed as still lifes for its premiere exhibition at Silverlens Gallery in 2013.

Ultimately, the communal project builds a psychogeographical map from a sample set of 99 corners of Metropolitan Manila (and 1 peripheral place). Within the fabricated terrariums, the city, its memories and its pressing realities inhabit tiny ecosystems from which larger conclusions, reflections and questions are drawn, imagined and asked.

Biography

Wawi Navarroza (b. 1979, Manila, Philippines) is a contemporary artist, currently working and living in Manila. She is graduate of Communications Arts from De La Salle University,

Manila and continued her education at the International Center of Photography in New York City. In 2012, she completed her scholarship with an award from the Istituto Europeo di Design, Madrid under the program European Master of Fine Art Photography. She also sings for the rock band The Late Isabel. She combines tableaus, portraiture, still life and installation in the context of exploring displacements, disorientation and discovery.

Navarroza has received a number of awards such as the Merayakan Murni, Ketemu Project Space Artist Residency, Indonesia (2016), Asian Cultural Council Fellowship Grant, New York (2012 and 2009), Cultural Center of the Philippines' Thirteen Artists Awards, Ateneo Art Awards (2007), Lumi Photographic Art Awards Helsinki (2011), and was a finalist for Singapore Museum Signature Art Prize (2011), WMA Commission Hong Kong and currently (ongoing) Sovereign Asian Art Prize 2018. Some of her exhibitions are *Tierra Salvaje* (2014), *Silverlens*, Makati; *Still Moving: A Triple Bill on the Image* (2014), Singapore Art Museum (SAM), Singapore; and also art fairs and festivals such as Manila Biennale: OPEN CITY, Intramuros, Manila (2018) and Art Basel, Hong Kong (2018).

Her work has been shown in institutions such as the National Museum of the Philippines; Metropolitan Museum of Manila; Singapore Art Museum, 8Q; Mongolian National Modern Art Gallery; Hangaram Museum, Korea; National Museum of Fine Arts, Taichung; Fries Museum of Contemporary Art; Museum Belvedere, Netherlands; and is in the collection of the Central Bank of the Philippines, Lumi Photography Museum, Finland and in private collections worldwide.

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176

Maria Cruz (b.1957)

Untitled (HI)

2014

oil on linen

16" x 20" (40 cm x 50 cm)

P 80,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography

Maria Cruz (b. 1957, Manila) is a Philippine-born Australian painter, videographer, and installation artist who splits her time between Sydney and Berlin. She began her undergraduate studies in Fine Arts in the University of Santo Tomas in 1976, though she did not complete her studies. She relocated to Sydney in 1983, where she earned her BA in Visual Arts in 1983 at Sydney College of the Arts (SCA). She continued her postgraduate studies in Visual Arts at Sydney College of the Arts, and temporarily moved to Art Academy Dusseldorf, Germany until 1986. She returned to SCA in 1998 to complete her Master of Visual Arts.

Cruz has founded and co-founded several artist collectives including Shangri-La Collective, a group of female artists, and The Believers, formed with fellow artists Mikala Dwyer and Anne Ooms. Cruz was also the curator of Shangri-La Collective's self-titled video performance which was shown in 2003 at Artspace Visual Arts Centre, Sydney before touring to galleries in Australia and the Philippines. In 1997 Cruz won the Portia Geach Portrait prize with a self-portrait titled "Maria". Other awards include the PS1 International Studio Program, New York (2000-01), Australia Council Artist Development and Project Grants (2000-01 and 1999) and the City of Hobart Contemporary Art Prize (2004). Cruz has been awarded several residencies including the Karl Hofer Gessellschaft Residency, Berlin, Germany (2005) and Artist-in-Residence at Canberra Institute of the Arts (1989). Cruz has lectured in various Australian universities including Canberra School of Art, Australian National University, and SCA. She served as a senior lecturer at the University of Western Sydney's School of Contemporary Arts from 2000 to 2008.

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Lot 363
JOSE RIZAL
Noli Me Tangere
Berlin: Berliner Buchdruckerei-
Aktiengesellschaft, 1887
First Edition
Provenance:
Acquired from a descendant of
Narcisa Rizal-Lopez, elder sister of
the National Hero Dr. Jose Rizal,
by the present owner
PHP 300,000 - 350,000

The Philippine National Hero, Dr. Jose Rizal, completed his most famous novel about the inequities of society, and the abuses of Spanish friars and the ruling colonial government in December 1885. After completing his studies in Madrid, Rizal sought to embark upon a project that would make a contribution to his countrymen. At first, he had planned to publish a book that the Circulo-Hispano-Filipino could contribute to; but disagreements between its members meant that the project fell through. In the end, Rizal decided to set out on his own and write a novel: first in Madrid where he completed half of the manuscript, then in Paris, and finally in Germany. He called it "Noli Me Tangere" (Touch Me Not), a reference, it has been written, to the the medical term for a festering, painful cancerous sore.

The novel was written in Spanish; but as Leon Ma. Guerrero wrote, financial constraints threatened to cast the manuscript into oblivion. In the end, a friend of Rizal, Maximo Viola, came through, lending him the needed funds to print 2,000 copies.

Rizal, himself, describing the nature of the *Noli Me Tangere* to his friend Blumentritt, wrote, "The Novel is the first impartial and bold account of the life of the tagalogs. The Filipinos will find in it the history of the last ten years..."

The firestorm that followed the publication of *Noli Me Tangere* was swift, with accusations of heresy, treason, and subversion being levelled against its author. At the end of 1887, Fray Salvador Font, the cura of Tondo and chairman of the Permanent Commission of Censorship ordered that the book be banned from circulation. This was followed by a pronouncement that reading the *Noli* was tantamount to committing a mortal sin. The effect, of course, was to be the reverse, with interest being piqued and copies being clandestinely distributed.

In dedicating the *Noli* to his countrymen, Rizal stirred up a Philippine national consciousness, leading to an awakening sense of self.

This is the first time in a decade that an extremely rare first edition *Noli Me Tangere*, one of the very few copies that have survived to this day, is being offered at auction.

177

Yason Banal (b.1972)

Rizal's Noli (Auction of an Auction)

2015

Metal etching

11" x 15" (28 cm x 39 cm)

P 60,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Biography

Yason Banal (b. 1972, Manila, Philippines) is an artist whose work moves between photography, video, installation, text and performance, exploring myriad forms and conceptual strategies in order to research and experiment with associations and refractions among seemingly divergent systems. He obtained a BA in Film at the University of the Philippines and an MFA in Fine Art at Goldsmiths-University of London. He is also a faculty member at the University of the Philippines and runs the studio-space Sonja Bath.

Recent shows and projects include: Fluidity and Encounters: Current Versions of the Philippine Contemporary (2015), Rossi & Rossi, Hong Kong; Asia-Pacific Triennial of Contemporary Art (2015), Queensland Museum of Art, Brisbane Australia; Project 35, Garage Museum of Contemporary Art, Moscow Russia; and On Just Sand Patterns of Drift Will Nature Man of Me (2014), The Drawing Room, Singapore. He has also exhibited solo shows at Platform 3 Artspace, Indonesia, 2010; Courtauld Institute of Art, London, 2009; Tokyo National University of Fine Arts, 2007; and Kuensterlerhaus Buchsenhausen, Innesbruck, 2005. His work has been shown in institutions such as Tate; Frieze Art Fair; IFA Berlin; Oslo Kunsthall; Singapore Biennale; Shanghai Biennale; Queens Museum of Art; Cultural Center of the Philippines; Garage Museum of Contemporary Art, Moscow; and Queensland Museum of Art, Brisbane.

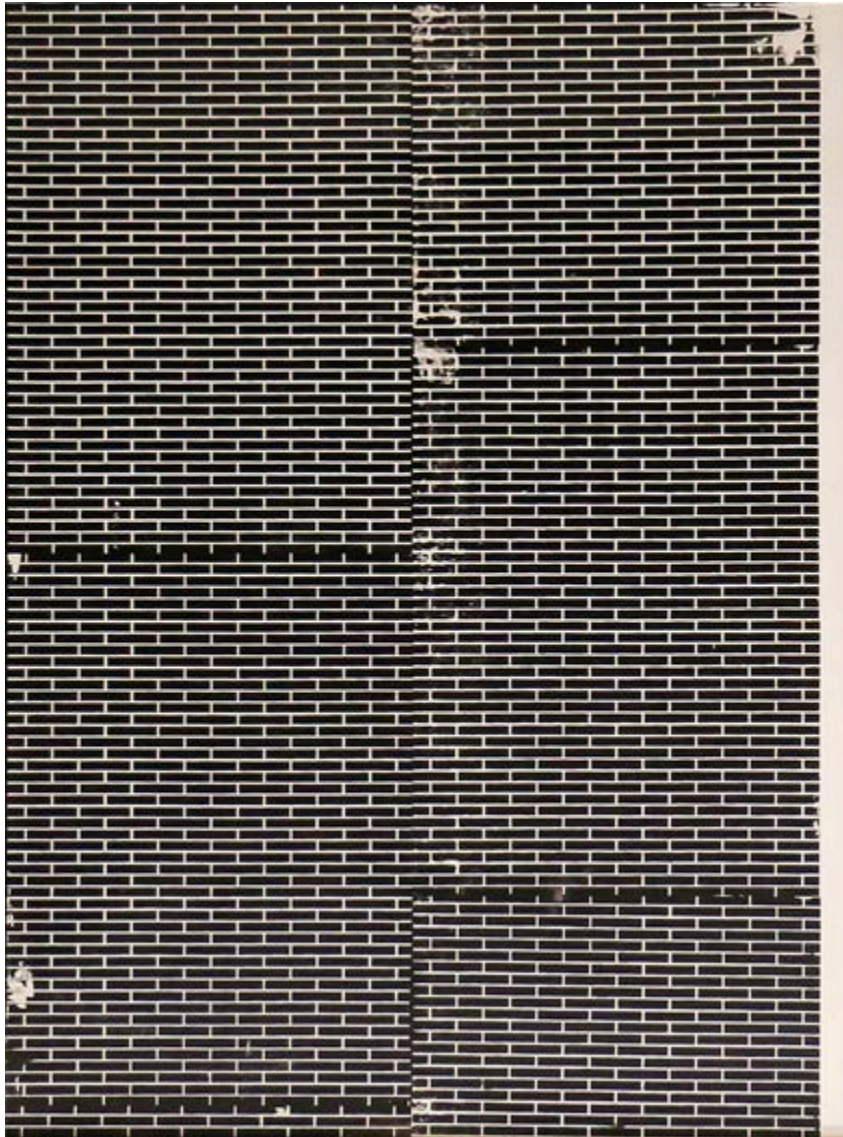
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Seen in the exhibition Fluidity and Encounter: Current Versions of the Philippine Contemporary in Hong Kong in 2015,



178

Maria Taniguchi (b.1981)

Untitled

2014

acrylic on paper

46" x 33" (114 cm x 84 cm)

P 280,000

Provenance:

Museum of Contemporary Art and Design (MCAD) Manila

Maria Taniguchi is best known for her ongoing series of large 'brick' paintings in which she arranges a consistent grid pattern into different surface configurations. Taniguchi emphasises the performative nature of these paintings, the way in which she first draws out a grid on the canvas and then paints in one brick at a time. Despite their predetermined composition, the surfaces of these paintings are not uniform or static.

Biography:

Maria Taniguchi was born in Dumaguete City, the Philippines, in 1981. She won the Hugo Boss Asia Art Award in 2015, presented at the Rockbund Museum in Shanghai. She received the Ateneo Art Award for her solo exhibition Echo Studies at the Jorge Vargas Museum and *Untitled* (Celestial Motors) shown at Silverlens, Manila in 2011 and 2012, respectively.

Her work is held in a number of public and private collections including the M+ Museum, Hong Kong; the Burger Collection, Hong Kong; Kadist Art Foundation, San Francisco; QAGOMA, Brisbane; and the K11 Art Foundation, Shanghai. Recent exhibitions include the 21st Biennale of Sydney (2018), 12th Gwangju Biennale (2018), In Search of Southeast Asia, M+ Museum, Hong Kong (2018); History of a vanishing present: A prologue, the Mistake Room, Los Angeles (2016); Afterwork, Para Site, Hong Kong (2016); Globale: New sensorium, ZKM Centre for Art and Media, Karlsruhe, Germany (2016); The vexed contemporary, Museum of Contemporary Art and Design, Manila (2015); and the 8th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane (2015).





Juvenal Sanso
Untitled



1951



Jose Joya
Carnival

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FINE ART & ANTIQUES

NOW ACCEPTING CONSIGNMENTS

The Kingly Treasures Auction 2018



Isidro Ancheta (1882-1946)

Untitled

signed (lower left)

oil on canvas

9 1/2" x 7" (24 cm x 18 cm)

For inquiries, please contact us at:

+632 856 27 81

info@leon-gallery.com

leongallerymakati@gmail.com

www.leon-gallery.com



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