







Preview

February 16 -22, 2019 9:00 AM - 7:00 PM

Venue

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

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The Asian Cultural Council Art Auction 2019

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Foreword



León Gallery

Dear Friends,

The León Gallery family welcomes you to the Asian Cultural Council Auction 2019. We are honored once again to be partners with the Asian Cultural Council in raising funds for our artists in their further education and development abroad.

We are very honored to offer for the first time at auction — anywhere in the world —two works by Damian Domingo entitled "Un Indio Noble de Manila" and "Una India de Manila." They would just be among the very few works that bear his signature, making it one of the most significant discoveries of the Philippine art world in a long time. These pieces, from a private American Collection, are so delicately composed, that the art of "miniaturismo" is clearly manifested.

Another rarity is an 1868 masterpiece by Lorenzo Guerrero. Signed and dated, and documented in various publications from the 1970's, the "Vendors" is truly a jewel of Philippine Art.

In this sale, we offer a very large work by Fernando Amorsolo from 1946. The work has been in Spain, owned by Tabacalera, and now finds its way back to the land of its creation. Another is a magnificent variation of the "Under the Mango Tree "from 1947 and a third, is an iconic "Girl with a Banga" from 1933.

We also have in this sale two immense works by Romulo Olazo representing two of his most popular styles — the 'Diaphanous' and the 'Permutation.' For Vicente Manansala, we have a most popular work, that was a commentary of the world he lived in at the time, "Ang Pulubi." It is an extremely moving work, so to speak.

For furniture, Isabelo Tampinco is represented by a rare divan that displays all his iconic motifs. A first in this sale is an absolutely lyrical hat rack in *kamagong* designed by Maximo Viola, Rizal's best friend in Europe — the man who saved the Noli from oblivion by financing its publication in Berlin. Outstanding is a matrimonial bed by *Ah-Tay*.

Our country's history is once more brought alive in several exceedingly important and extremely rare documents: The confessions of Andres Bonifacio's executioner, Major Lazaro Macapagal and a pair of personal statements from his arch-rival, Emilio Aguinaldo, on his involvement in his death. The mother lode of writings by "The Soul of the Philippine Revolution", Emilio Jacinto, tell the story of our noble and idealistic past.

Join us as we launch the first sale of 2019, which with your indispensable interest and support, will be the start of a wonderful series of adventures in art and history this year.

With all best wishes from Team León Gallery,

Jaime Ponce de Leon

Director



2019 is a milestone year as we celebrate the 5th anniversary of the Asian Cultural Council Philippines Foundation's (ACCPF) amazing partnership with Leon Gallery. With profound gratefulness, we recall the past four years as grace-filled opportunities for charity through our fund-raising campaigns bannered as the ACCPF Art Auction. Our events would not have been as successful if not through the leadership and acumen of Jaime Ponce de Leon and his tireless team.

Our vibrant engagement with Leon Gallery, along with our benefactors and patrons who choose to support ACCPF each year and take an active role in our mission to promote Filipino artists is what strengthens us in our mission.



Hugely encouraged by the gainful experience from our annual benefit undertakings, we face the start of this auspicious year with propelled motivation to continue to do more and give more through the ACC Philippine Fellowship Program.

We sincerely thank each and everyone who have contributed to our cause, the committed efforts of our Board of Trustees, our admirable friends in the arts, and our commendable ACC fellows and alumni who have graciously offered to share their talents and works of art.

As we further our advocacy, we hope to be able to cast new ties to collaborate with and secure more supporters to venture with ACCPF in our quest to forge ahead and rally world-class and exceptional Filipino artists through a most worthy journey in the next five years and beyond.

A blessed New Year to all!

Ernest E. EscalerChairman ACC Philippines Foundation, Inc.



Asian Cultural Council Philippines Board:

Front Row (L-R): Missie Rennie, Ruby Shang, Yuji Tsutsumi, Wendy O'Neill, Ernest Escaler, Mercedes Zobel, Susan Rockefeller, Isabel Caro Wilson, Maribel Ongpin, Nelly Fung

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León Gallery



1

Mauro Malang Santos (1928-2017)

Flower Vendor signed and dated 1992 (lower right) gouache 12" x 9" (30 cm x 23 cm)

P 70,000

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

The art of Malang celebrates everyday life, rural folk, and the fiesta spirit, without the lugubriousness that other artists would infuse in their depiction of the common folk. This work is a representative of his countless icons of an idée fixe, a woman from among the masses, with an elegantly long neck, evoking composure in a world of colorful wares in bright colors. In this gouache work by Mauro "Malang" Santos from 1992, we are presented with a rendition of his now iconic "flower vendor". What is particularly notable about this work is its almost symmetrical composition, with the figure providing the central axis to the painting. Disrupting what could have been a too predictable balance is the uneven placement of her hands, as well as the objects — the things she presumably sells.

2

Oscar Zalameda (1930-2010)

Untitled signed (lower left) oil on canvas 16" x 20" (41 cm x 51 cm)

P 100,000

Provenance:
A gift from the artist to Bing N. Carrion

A young girl looks over a display of flowers; the numerous adjacent curving petals representing flowers create a lively sense of spatial relationships. The jetset artist Zalameda creates dynamic interpretations of the revolutionary European aesthetic popularly known as cubism. In the assessment of Zalameda's art, image should not be confused with artistic individuality. The kind of pictorial structure used here, with itsa suggestion of the random and the seemingly spontaneous, is one that Zalameda carried with him throughout his career.

Yet his abstractions reveal a stylte that has not completely given up imagery.





Federico Aguilar Alcuaz (1932 - 2011)

Barcelona signed and dated 1963 (lower left) watercolor on paper 19" x 25 1/2" (48 cm x 65 cm)

P 100,000

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot Alcuaz has drawn inspiration from a wide variety of sources, from his early years in the Philippines to his long stay in Europe, resulting in an art that is universal in its nature.

Alcuaz wields a powerful brush. Often in Alcuaz' work there is this sense that we are looking at the tempestuous aesthetics and hedonism of Spain and the rest of Europe, the viewer can imagine that as the artist executed his strokes and applied his solid colors, there was this sense of serendipity that reveals a kind of "dancing" poetry driven by sheer energy. Alcuaz painted rapidly, a stirring of imagination that communicates to the viewer a pleasurable emotion.

4

Vincent Francisco Navarro (1992-2015)

Three Generations oil on canvas 48" x 48" (122 cm x 122 cm)

P 80,000

*2015 ACC Grantee

The subjects of this group picture seem to be facing a turn of the century daguerreotype cameraman for a turn of the century sepia picture. However, if there was no imaginary audience implied by this picture, there is nevertheless a real one: the audience. And the sepia color is most likely made of coffee.

Vincent Francisco Navarro, from Baguio City, Philippines, was an emerging visual artist who uses ground coffee as the main medium of his art. He collects used coffee grounds and recycles them as paint, thus giving the waste product new value and purpose through aesthetics. Inspired by the months he spent as volunteer aiding coffee farmers in Benguet and Cordillera, Navarro created his works as tributes to the "toil and sweat". These hard-working people put into growing "the best-tasting and rich coffee beans".



Vincent Francisco Navarro was the rising star of the Baguio art world.

For "Re:View," the yearend exhibit of Bencab Museum for 2015, the 23-year-old Navarro was the youngest painter selected along with National Artist Arturo Luz, Pandy Aviado, Emmanuel Garibay, Ramon Orlina, Kawayan de Guia, Rodel Tapaya, Leeroy New and Winner Jumalon. He was at the height of his talent and success when he died. But like a shot of strong coffee, his death will leave us sleepless for a long time.



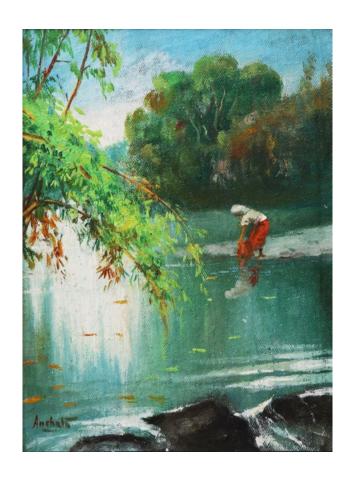
Isidro Ancheta (1882-1946)

Lavandera signed (lower left) oil on wood 9 1/2" x 7" (24 cm x 18 cm)

P 50,000

Provenance: Private Collection, USA

This work reveals the typical concerns of the painter; the anonymous stooping figure is expressed with rapid and spontaneous brushwork as her form blends into the overall composition. Contrasts of light and dark are repeated strongly in the distance. The glistening water, which throws back a reflection of the woman, records Ancheta's added skill in the rendering of precise visual effects.





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Mauro Malang Santos (1928-2017)

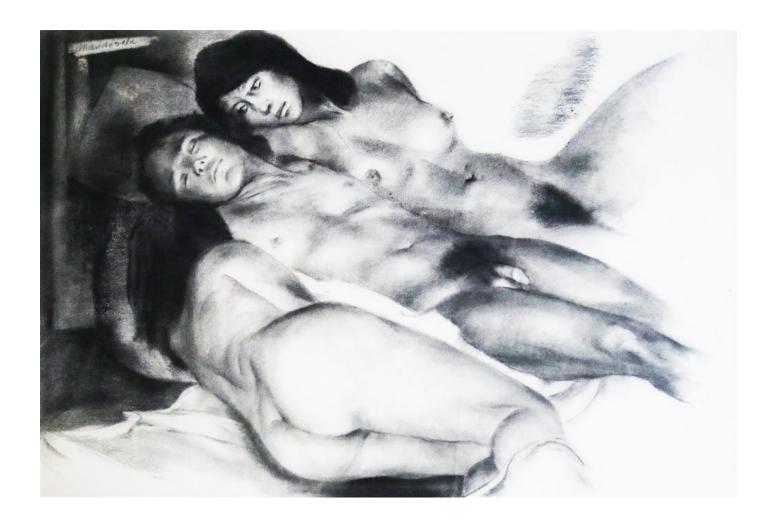
Fruit Vendor signed and dated 1995 (lower right) oil on canvas 12" x 15" (30 cm x 38 cm)

P 160,000

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

Provenance: Private Collection, Manila

From his early days as a cartoonist at the Manila Chronicle, to his breakthrough exhibit at the Philippine Art Gallery in the 50s, Malang had a penchant for illustrating the travails of life in the big city. As his works gradually evolved into the more mature abstract figurative style, he also began capturing Filipina women from mothers to market vendors. This Woman Vendor from 1995 perfectly captures the essence of Malang's art: redolent of warm colors, modernist in approach, yet traditional in character and imagery.



PROPERTY FROM THE AMBASSADOR AND MRS JV CRUZ COLLECTION

7

Vicente Manansala (1910-1981)

Nude signed and dated 1972 (upper left) charcoal on paper 27"x 39 1/2" (69 cm x 100 cm)

P 700,000

Provenance: Acquired directly from the artist Manansala's nudes have always revealed the artist's eye for the intimate. This work offers a marked contrast to the other charcoal nudes, or on a strident note, erotica of Manansala during this period. Whereas the entire artist's other charcoal Venuses' sexuality are strained via all the artistic posturing, tthis post-coital ménage-a-trois image is sumptuously relaxed.

Seen thus, the three figures are commemorated together in their reciprocity. A tender, intimate sense of equivalence. The revelation of the energy of life and its sensual qualities are central to the nudes of Manansala. He seeks also to provoke discussion on the notions of high and low in art.





Juvenal Sanso (b.1929)

Rustic Oblivion
Ca.2010
signed (lower right)
acrylic on canvas
16" x 33" (41 cm x 84 cm)

P 240,000

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

To Juvenal Sanso belong famously astringent melancholy paintings of landscapes devoid of "human associations". The appeal of this work by Sanso lies in the juxtaposition of inorganic and organic, liquid and solid, mobile and stationary, each accentuating the other as Leonardo also used light and shade dichotomies. Sanso's themes evolved from temperate Brittany seascapes and landscapes to the piles of stone walls amid the tropical flora in Montalban. Time and again he painted a series of similar works at this time which are devoid of human interest.



9

Diosdado Lorenzo (1906–1984)

Mga Sangkap sa Lutuin signed and dated 1981 (lower right) oil on wood 10" x 14" (25 cm x 36 cm)

P 70,000

Provenance: Private Collection, Makati City A distinctive modernist, Diosdado Lorenzo has been at the forefront of the modernism of Philippine art even before the mainstream emergence of the movement. Among the original Thirteen Moderns, Lorenzo's stylized approach has garnered great reception. Veering away from the immensely popular classical realism of the period, the original Thirteen Modernists took to different stylistic facets, presenting new perspectives and ideas, redefining a rigid standard. In such, modernism had gained a mainstream audience, and paved the way for the evolution and emergence of future styles. In this work from 1981, Lorenzo tries his hand at a classical still life. The renowned Modern's vision is emotionally charged — his approach to form bearing an impressionistic character, his use of color very brut, yet eloquent, and his penchant for yellow pervading the composition. Excellent is Lorenzo's execution, completing the ever nostalgic classical theme in such restrained and poised fashion.



Manuel Baldemor (b.1947)

Puno ng Buhay 1993 mixed media 30" x 40" (76 cm x 102 cm)

P 140,000

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

Provenance: Private Collection, Muntinlupa City By distilling landscapes and architectural forms to their essence, this Paete based painter conjures a moody and spare personal vision of every village in any country for that matter. Manuel Baldemor is a Filipino painter, sculptor, printmaker, writer and book illustrator.

He is best known for his paintings on various media that depict scenes in simplified geometric forms with a playful, saccharine folk art character. Most of his subjects in art are his hometown, its people, their everyday activities, and their celebrations.





Angelito Antonio (b.1939)

Sabong signed and dated 2016 (lower right) acrylic on canvas 36" x 48" (91 cm x 122 cm)

P 200,000

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

In the hands of Angelito Antonio, everyday market scenes are imbued with poetic resonance and sly charm. There is certain liveliness in the dissonance of colors — the acid yellows, the bright greens, the cool blues, the thick blacks, that makes for the strength of this work. The sharp contours which define his figures of hunkering vendors of candles and amulets, women weaving mats, fisher folk hauling in their catch, or women going about their domestic chores as well as the distinctive manner of merging them with their environment of nipa and bamboo huts, pots, ladles, food trays, and other household objects set him apart from any school or master except perhaps Vicente Manansala, an influence on his formative years as a student which he has long cast off.

For pictorial effects, Antonio chooses characters and vignettes that evoke an ordered rhythm. Agitated distortion is most pronounced in illogical positioning of the human elements beyond normal realistic proportion. Sometimes the human figures are merged with the objects and the setting. This coupled with an incisive dynamic draftsmanship and vigorous brushwork make for a potent combination.

Although influenced by Vicente Manansala's transparent cubism, Antonio's works, as exemplified by this painting, manifest a distinct style based on juxtaposition of shapes defined with linear clarity and pure lines that blur into washed out tones.

For Angelito Antonio, color represented the optimism and nobility of his lowly subjects in art, and a hope for relief from the pessimistic associations from which they are usually described with.



Augusto Albor (b.1948)

Fixation - XI signed and dated 1976 (verso) oil on canvas 45 1/4" x 46" (115 cm x 117 cm)

P 380,000

Provenance: Luz Gallery Private Collection, USA In this work, Gus Albor brings to bear upon the field of black a certain weight and density. Tell-tale traces of colors, unencumbered by the need to make their presence known, tone down the extreme severity of black and white. In Albor's painting, black is all-consuming. It assumes the gravity of reflections and memories, capable of picking up occasional glints of colors at the end of the thin flash of white cutting vertically across the work.





Jerry Elizalde Navarro (1924-1999)

The Machines Take Over signed and dated 1984 (lower left) mixed media 20" x 20" (51 cm x 51 cm)

P 300,000

Provenance:
Private Collection, Bacolod City

To intrigue the eye — Navarro's dynamic work captures the mystique of abstract illusionism. Jerry Elizalde Navarro has made a substantial reputation as an artist whose singular oeuvre is one of the most complex by anyone of his generation. Navarro creates vivid mash ups of color and gestural strokes.

Navarro's art contains elements of Japanese, Balinese and Western painting traditions that merge to make singularly intimate works. Gestural painting draws its sources not only from surrealism but from Asian aesthetics as well, which places a premium on spontaneity and quick insight. Gesture is very important in this kind of painting. In contrast to this impersonality akin to automatism, Navarro's art derives from subjective forces.

Bold brushstrokes traverse the canvas with a haphazard orientation. The traces of the paint loaded brush are highly visible, overlapping, and forming thick ridges, pools of pigment, and streaks and splatters of impasto. There are some areas of defined color shapes to stabilize and give weight to the composition.

At the core of his art are modernism's freedom and a freshness of spirit that immediately draws one into his vision of the world.

14

Marcel Antonio (b.1965)

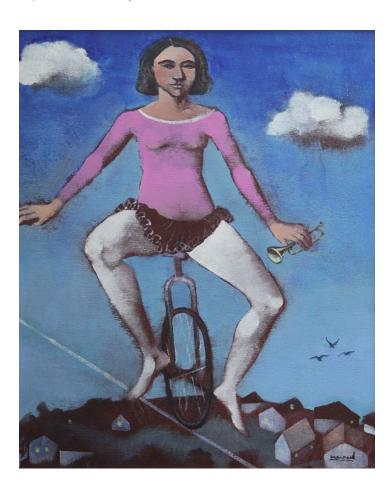
The Highwire Cyclist signed (lower right) acrylic on canvas 20" x 16" (51 cm x 41 cm)

P 60,000

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

This artist loves to overturn expectations, even if it means tweaking old fashioned ways of seeing, such as going beyond traditional perspectives. It should be noted that painters from Seurat to Matisse were drawn to the circus — not just for its drama and color, but for the melancholy and alienation it could also represent. In this work the circus performer on a tightrope is strangely isolated in space, staring impassively forward, his costume crisply delineated.

Marcel Antonio's art stands somewhat apart from the more general vogue because of the personal level of meaning he infuses into his character types. Despite Marcel Antonio's confident handling of the individual circus character, his curiously integrated in a quirky manner with a bird's eye view of the townscape below, this adds to the charm.





Ramon Orlina (b.1944)

Mother and Child signed and dated 2001 glass H: 13" x I: 10" x W: 9" (33 cm

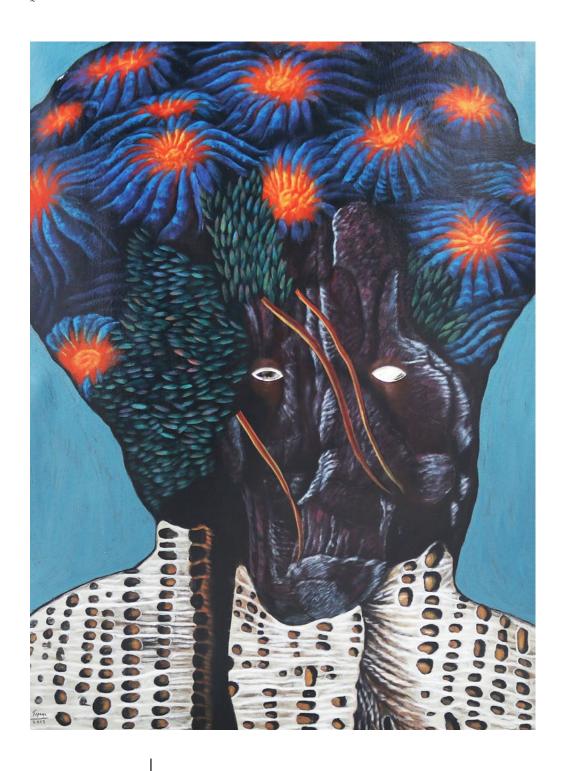
H: 13" x L: 10" x W: 9" (33 cm x 25 cm x 23 cm)

P 300,000

Provenance: Private Collection, Manila Orlina's abstract sculptures are composed of a series of angles created by sharp bends or sleek edges that denote dynamic movement of fluid lines. By playfully manipulating varying quantities of natural light entering the colored glass and trapped at different angles or facets, his sculptures are never visually static.

The viewer can appreciate his piece from any angle and interpret it beyond the artist's original intent. Orlina's achievement is in freeing the viewers to seeing his sculptures according to their interpretation. The illusions created through the various prismatic views intensify the viewer's interpretation. The attributes of strength and fragility add to the timeless beauty of Orlina's art. "Above all, he gave to the idiom a new sense of fluidity."





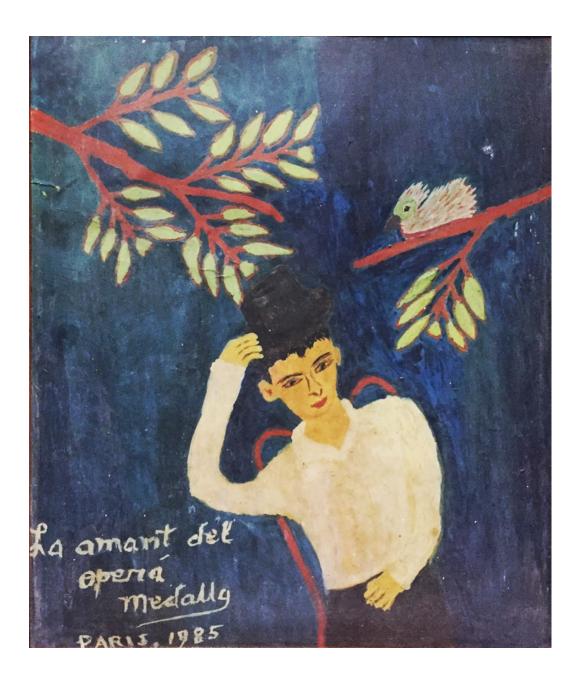
Rodel Tapaya (b.1980)

Manama signed and dated 2012 (lower left) acrylic on canvas 40" x 30" (102 cm x 76 cm)

P 300,000

Provenance: West Gallery In his highly suggestive figurative works, Rodel Tapaya doesn't play safe as he combines different elements to generate a narrative. Rightfully, his works may be considered as tableau or staging grounds to introspectively examine the stories of human culture. Such fearlessness is evident in this work, Manama. The natural, albeit uncanny, features of the landscape cohere together to create a scowling portrait of an old woman, whose pair of seemingly dead eyes look squarely at the viewer.

Straddling between the figurative and the abstract, is the figure a harbinger of doom or a merciful news-bearer of things to come? Whatever role she plays in a story that only she knows, she is an unavoidable character to have emerged from Tapaya's fecund imagination.



David Medalla (b.1942)

La Amant del Opera signed and dated 1985 (lower left) oil on paper 11" x 10" (28 cm x 25 cm)

P 90,000

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

Medalla is arguably the Philippines' most outrageous internationally acclaimed artist. If he created his oeuvre decades ago, his work may have been censored or if he had shows a little more than half a century ago, even confiscated from galleries. His fame lies on how far he can push the boundaries of what is deemed acceptable for art. And he has not been ignored by the art establishment, regarding him as the equivalent of a huge boulder in the landscape, noting the conspicuousness of his edginess. Primitive naiveté, if there is such a combination of adjectives, informs David Cortez Medalla's painting of a hatted man and tree branches. During the last midcentury, David Cortez Medalla started a radical way of seeing which got the attention of London, thus "bad" art has been sought out for its off-kilter "badness". More than half a century later, Medalla has created a body of work that is dauntingly diverse even as it has happened anywhere but here.

About his naive approach, the artist says: "it's not literal-minded like the Mabini school that shows the real, but if you begin to examine."

"I'm so deeply Filipino; it's always been part of my process. But at the same time I'm a Filipino with a critical eye. I am critical about my own art, which is why I keep looking for new things. Just as a human being, you have to be critical."



The Emilio Alvero Aparador

1910-20

Narra, Various Woods, Mirrored Glass and Brass H: 93" x L: 54" x W: 24" (236 cm x 137 cm x 61 cm)

P 100,000

Provenance:

Workshops of Emilio Alvero and Isabelo Tampinco

In the early 20th century, Emilio Alvero, a Maestro de Obras or Master Builder, was the most popular interior decorator of the day. The foremost exponent of Art Nouveau in the Philippines, Alvero was commissioned to design and build the Vicente Ilustre house on Arlegui Street in Quiapo. This was followed by several mansions in Malolos, an offshoot of the remodeling he did on the Bautista-Tanjosoy House in that town. He was commissioned to paint the sala of the Lazo House in Vigan, Ilocos Sur and, in 1912, remodeled the caida and sala of the Villavicencio-Marella House in Taal for the overnight visit of Gov. Gen. Harrison. The furniture he designed for the last are the most beautiful extant. He also designed and built an Italianate mansion for Dr. Barcelona in San Juan, where he showed off his mastery of painting behind glass.

This magnificent towering narra wardrobe or aparador was commissioned by a very rich man who did not bother to count the cost as long as he got the quality he wanted. The attention given to the details and the various steps and finishes involved in making the piece inevitably produced a veritable masterpiece of the furniture maker's art.

The cabinet stands on four turned vase-shaped feet supporting a square plinth that juts out from the carcass of the piece and is joined together by a drawer rail that serves as an apron. The plinths and aprons in front and at the sides are inlaid with a wide band of darker colored wood. A large drawer with a pair of wooden handles can be found at the bottom of the aparador, its face is inlaid with Art Nouveau designs using varicolored woods.

Above the bottom drawer is a pair of framed mirrored doors, the beveled mirrors having curvilinear heads in the Art Nouveau Style. The sides and bottom of the frames are inlaid with bands of varicolored woods, while the upper areas are inlaid in marquetry with beribboned posies.

Above the doors is a wide entablature with inlaid slats instead of moldings. A very large crest overlaid with mirrors occupies center space and is flanked on either side by a series of three crisply carved tulips which is most certainly the work of IsabeloTampinco. The sides of the entablature are also of inlaid slats and are terminated by acroteria inlaid in Art Nouveau marquetry. The carcasses of the aparador are decorated with rectilinear borders of marquetry.

-Martin I. Tinio, Jr.





Romulo Galicano (b.1945)

Barrio Scene signed and dated 2018 (lower left) oil on canvas 30"x 40" (76 cm x 102 cm)

P 400,000

Provenance: Private Collection, Manila

Galicano has an arsenal of rich approaches to the universal theme of treescapes. This sweetly melancholy painting seems to occupy a borderline between everyday observation and a visionary world all Galicano's own.

With a robust, post impressionistic style Galicano looks to the remote landscapes of his imagination to inspire his moods and richly textured paintings. Galicano is a painter of tonalist landscapes that is renowned especially for his vast, sweeping views of nature. The natural setting of trees and flowers also romanticizes the subject.

To intrigue the eye, Galicano surprisingly adds a little mystique of abstract illusionism — a painted vertical line of pure color cutting across a realistic country scene — an act of conjuring has been performed.

In practice, art and magic are remarkably similar. When a painter persuades us to believe in something that is actually not there.









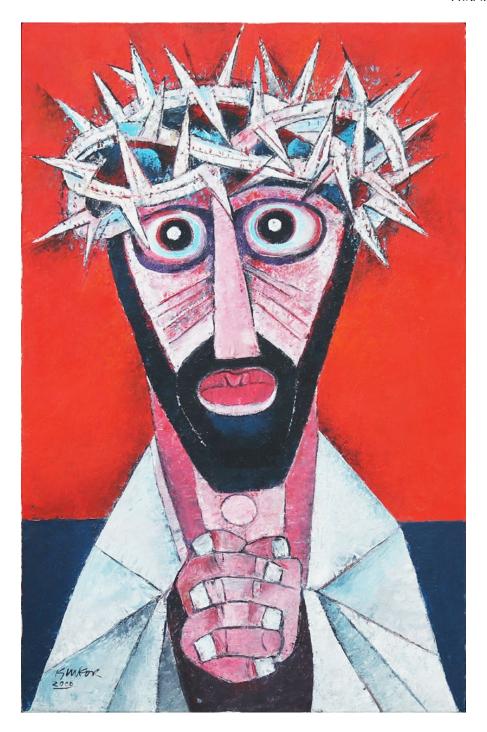
Juanito Torres (b.1978)

Fuego signed and dated 2009 (lower right) oil on canvas 55" x 42" (140 cm x 107 cm)

P 140,000

Provenance: Private Collection, Muntinlupa City Torres in the past has gained attention with what has been seen as very Pinoy comedic cum historic subjects with an ever-present askal (abbreviation of asong kalye or Philippine street dog, now called aspin or asong Pinoy) observing the bawdy scenes. Juanito Torres is recognized for his works that bring to life scenes straight from the most dramatic pages of Philippine history as well as for his strong satirical artworks featuring the vaudevillian bacchanalia of Philippine life with its colorful characters.

A consummate story-teller with his strong visual narratives, his works depict a never-ending tapestry peopled with characters that are products of his painstaking research and gimlet eyed interest in details. In his works, there is bravura, brittle charm, and wit in the scenes he deftly recreates on his huge canvases. The recurring appearances of revolutionary figures combined with Torres' gift of using muted browns to underscore the mellow melding of extremes encapsulate the Filipino's melting-pot psyche.



Ang Kiukok (1931-2005)

Christ signed and dated 2000 (lower left) oil on canvas 28" x 18" (71 cm x 46 cm)

P 1,600,000

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

Provenance: Finale Art File

Ang Kiukok's reputation as a great painter is built, not on his transformation of his subjects, but on emotional authenticity. Ang Kiukok doesn't portray characters but expresses 'genuine' emotions. His style is notable by not displaying the more obvious attributes of the Savior, with neither his face nor physical makeup being considered "beautiful". However, the subject possesses a remarkably expressive face, and for art audiences, at least, he represents what abstract had consistently failed to produce: subjective "reality".

The idea of deconstructing the face automatically brings to mind the theories of Cubism, in which the subjects are usually dismantled and rearranged in an abstracted form. The essence of cubism is to flatten the subject and view it from many angles on the same plane.



"COMPANIA GENERAL DE TABACOS DE FILIPINAS" "LA TABACALERA"

by Augusto Marcelino Reves Gonzalez III

hese days, affluent Filipino gentlemen enjoy their expensive cigars with "Remy Martin Louis XIII" or "Hennessy Paradis" cognac after dinner in their home libraries paneled with rare woods and hung with masterpiece paintings... In the old days, Filipino gentlemen reclined with their feet up in their comfortable caned planter's chairs in their airy "salas," fanned by servants, and enjoyed their "coronas," "coronas largas," "coronas sumatras," "cortados," and "culebras" cigars by "La Tabacalera" with Spanish brandy — "Carlos I" or "El Duque de Alba." Cigar smoking has been a Filipino pastime for centuries.

Today's "Tabacalera Incorporada," acquired from the Spanish "Compania de Filipinas" by a wholly Filipino group, upholds the standards of excellence in terms of cigar appearance, fermentation, draw, smell, and taste established by a Cuban master cigar maker, Senor Alfredo Salinas, who improved every aspect of "La Flor de Isabela" operations. It has strictly maintained the handmade cigar making process "totalmente hecho a mano." The company traces its roots to the Spanish "Compania General de Tabacos de Filipinas" of 1881 and before that to the Tobacco Monopoly of the Spanish colonial government established in 1782. "La Tabacalera" is the first cigar factory in Asia and one of the oldest in the world.

When the Americans took over from the Spaniards in 1898, they profiled "Compania General de Tabacos de Filipinas" (aka "La Tabacalera") and "Ynchausti y Compania" as the two biggest businesses in "Las Islas Filipinas"/The Philippine Islands.

"Compania General de Tabacos de Filipinas" aka "La Tabacalera" was a corporate behemoth whose businesses expanded from tobacco to include "abaca"/ hemp, "copra"/coconut oil, sugar, shipping, and liquor. At the end of the Spanish regime in the Philippines in 1898, it was the biggest company in the islands.

"La Tabacalera" established the "La Flor de la Isabela" cigar factory in 1887. It was the biggest and most modern cigar factory at the time with the capacity for large-scale export which made Manila cigars as famous as their Cuban counterparts.

"Compania de Filipinas" aka "Compania General de Tabacos de Filipinas" was established 26 November 1881 by Don Antonio Lopez y Lopez, the first "Marques de Comillas," of Comillas, Cantabria and Santiago de Cuba, and Don Guillermo Rubio of Santander, Cantabria. Don Antonio Lopez y Lopez was the richest and biggest Spanish businessman of his time, and he was on close terms with the Spanish King Alfonso XII and the Prime Minister Don Antonio Canovas del Castillo. He established the "Compania de Filipinas" along with the Spanish Crown (still as the majority shareholder), Sociedad General de Credito Inmobiliario Espanol, Banque de Paris, and the Bank of the Netherlands. Don Antonio Lopez acquired the Hacienda Antonio (named for his eldest son), Hacienda San Fernando, and Hacienda Isabel (named for his eldest daughter) in Isabela and Cagayan provinces where tobacco was successfully cultivated. The new "Compania de Filipinas" assumed control of the 5 government — owned factories in the islands and their corresponding transport and trading networks. The new company was listed in the Madrid and Barcelona stock exchanges. The Tobacco Monopoly officially came to an end on 03 November 1882.

By 1881, the Tobacco Monopoly, along with the entire Spanish colonial government in Manila, was already in tethers from mounting pressures for reform or revolution in "Las Islas Filipinas." Big changes were in the air. It was time for the wavering colonial government's tobacco business to be turned over to more capable private hands.









In time, the Tobacco Monopoly became the major source of revenue of "Las Islas Filipinas," overtaking the Galleon Trade and the colony's dependence on Mexican and Chinese trade goods, and finally made the islands lucrative for "Madre Espana" for 100 years from 1780 – 1880.

In 1780, the business – minded Governor – General Jose Basco y Vargas instituted several economic reforms, business societies "Sociedades Economicas de los Amigos del Pais," as well as the Tobacco Monopoly — on the suggestion of Visitor – General Jose de Galvez — covering the provinces of Isabela, Cagayan, Ilocos Norte, Ilocos Sur, Abra, La Union, Nueva Ecija, and Marinduque. The areas were planted solely to tobacco and the harvest sold to the government at a fixed price; it was oppressive to the hapless farmers. Tobacco could not be planted in other provinces. The colonial government exported the produce; a small part was sold to the cigar factories in Manila.

Despite what was commonly thought, the tobacco plant was not endemic to "Las Islas Filipinas." In the early years of colonization, in 1592, the Spaniards sent seeds for cultivation from Cuba to Manila aboard the galleon "San Clemente." The seeds serendipitously found their way to Isabela province in the Cagayan valley, where the Spanish "frailes" observed that the plants flourished naturally in the dry, warm climate with rich, loose soil. "Haciendas" /plantations were soon established all over dry and warm northern Luzon where tobacco was proven to thrive.

The 6,453 – hectare (15,950 acres) "Hacienda Luisita" spanning 3 towns/11 villages in Tarlac province was formerly the property of the "Compania General de Tabacos de Filipinas." where it had its profitable sugar plantation and mill "Central Azucarera de Tarlac" (aka "CAT"). It was sold by "La Tabacalera" to the Jose C Cojuangco Sr family in 1957 because of the "Hukbalahap" insurgency problem.

In the 1920s, "La Tabacalera" concentrated in the production and export of sugar, instead of tobacco, as it was fetching high prices in the USA market. Bolstered by high demand for sugar, the company established the "Central Azucarera de Tarlac" aka "CAT" with the newest American centrifugal machinery which gradually became the biggest sugar refinery in the country. "Hacienda Luisita" under "La Tabacalera" management provided a considerable part — a significant 20 % — of the USA sugar supply during the American period from 1898 – 1936.



PROPERTY FORMERLY IN THE TABACALERA COLLECTION

22

Fernando Amorsolo (1892-1972)

Cooking Under the Mango Tree signed and dated 1946 (lower right) oil on canvas 34"x 50" (86 cm x 127 cm)

P 10,000,000

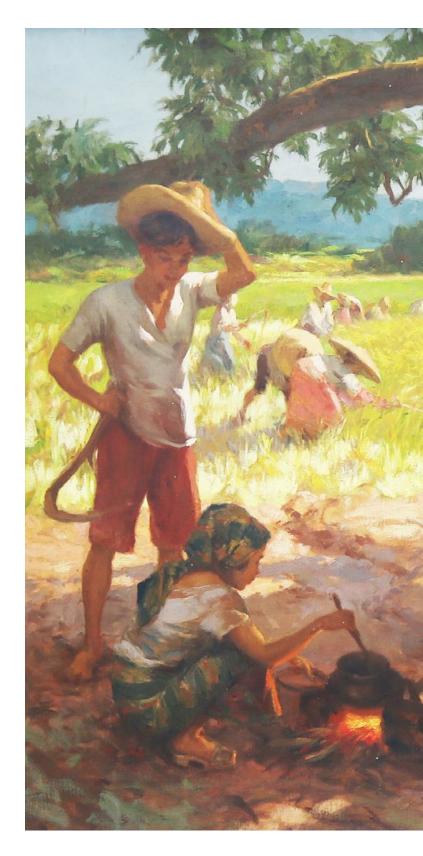
This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

Provenance: Acquired directly from the artist

This quietly beautiful scene, featuring several country men and women, is a remarkable example of the way in which Amorsolo succeeds in adding a magical yet realistic dimension to the most ordinary of everyday things. The whole scene is one of lightness and space, made possible by Amorsolo's choice of site. The image of a woman cooking a meal over a fire whose orange glow intensifies the already brimming brilliance of the fields. The heart of the Amorsolo style, his dazzling colorism, has been the subject of much discussion. That special vibrancy with which he recreated tropic sunlight in his genres and landscapes derived from techniques he studied in the works of European masters, particularly Sorolla.

The popularity of his art is easier to account for it embodies Sweetness and Light. The life he chose to portray on canvas invariably brims with good cheer, serenity, casual grace, optimism, and just what we would like to see after a hard day's grind. In his Golden Period, he had perfect control over his prodigious technical means as draftsman and colorist; he knew exactly the most attractive ways of portraying an ideal world and please just about every kind of intelligence. The painting touchingly evokes the enchanted mood that Amorsolo saw in the pre-war countryside.

It suggests a rural arcadia, emphasizing not the toil of the harvest, but the carefree atmosphere of a picnic in the country, where men and women, graceful and charming, rest under the tree.











Lynyrd Paras (b.1982)

Dancing with Myself signed and dated 2014 resin

H: $40" \times L$: $38" \times W$: $19" (102 cm \times 97 cm \times 48 cm)$

P 30,000

Provenance: Private Collection, San Juan City Lynyrd's Visual Insurrection — by stretching the limits of turning furniture into art, Lynyrd Paras' Eccentric sculpture can brilliantly bring out the best or worst in the viewer. The chair is as abstract and conceptual as how high art defines it. Only looking at this supposed home fixture with humor and adding critical analysis, you start understanding the metaphors of this ironic artist whose fame is based on his paintings of faces with shocked eyes. Envelope pushing Paras is an artist who is consistently testing the boundaries of acceptance in his fundamentally conservative society.





Jonathan Olazo (b.1969)

Sunlit Pier and Ocean 2017 acrylic on canvas 54 1/2" x 54 1/2" (138 cm x 138 cm)

P 140,000

Provenance: Private Collection, Bulacan Jonathan Olazo's art is a visual kick, a shout and yet a state of grace. It bristles with anger and sarcasm: a pent up release, what with his refusal to acknowledge the death throes of abstraction of the art that he loved most, he took up the cudgels for other artists who, while longing to get those auspicious commissions, resent the subservience demanded of space, scale and color palette, working under the specifications of the architect or interior designer.

Olazo's abstractions celebrate their own irregular asymmetry, an 'all-over' approach, in which the whole canvas is treated with equal importance and seem grateful that the hand behind their creation did not see it fit to tamper with their nature as material, with contrivance the farthest thing in his mind.



Jerry Elizalde Navarro (1924-1999)

Chondong The Story Teller signed and dated 1990 (right) oil on canvas 34" x 31" (86 cm x 79 cm)

P 700,000

This piece is accompanied by a certificate issued by Neka Art Museum confirming the authenticity of this lot

Provenance: Private Collection, Makati City Defender of tradition — Jerry Elizalde Navarro was an exceedingly articulate champion of traditional Balinese culture and identity. Over the decades, 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. The artist is an accomplished painter of dynamic abstract landscapes, although his work is significantly influenced by his experience in Bali.

Tropical colors are heightened by the stunning decorativeness of the Balinese, and the way they dress up for ceremonies. In real life, western women would recoil from putting pink with yellows and reds on the face, but it in Navarro's palette, and visual universe, it works.







Andres Barrioquinto (b.1975)

Untitled signed and dated 2005 (lower right) pastel on paper 35 1/2" x 24 1/2" (90 cm x 62 cm)

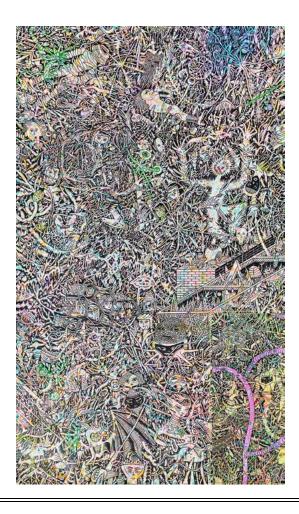
P 80,000

Provenance: Private Collection, Makati City

The linear form of sculpture and a certain sense of humanism of the figurative inform this work. The varying tonalities and vertical lines result in a feeling of height, while at the same time conveying a sense of spirituality and tranquility.

The painter allows us to fully experience a visceral and perceptual engagement in her physical presence, her quietude and containment.





27

Dexter Fernandez (b.1984)

Barred in the Wilderness signed and dated 2019 (lower right) acrylic, ink, thread on paper 48 1/4" x 28 1/2" (123 cm x 72 cm

P 150,000

*2014 ACC Grantee

Two creatures were barred and separated by the circumstances from the micro-world of wild creatures.

The other one is hiding from plain sight, waiting for their reunion.



Fernando Zobel (1924-1984)

El Panadero V signed and dated 1975 (lower right) oil on canvas 15 3/4" x 15 3/4" (40 cm x 40 cm)

P 800,000

Provenance: Private Collection, Madrid One cannot examine modern art in the Philippines without the mention of Zobel, whose art not only helped shape modernism in the country but also impacted a whole generation of artists — contemporaries and future ones alike; both from his generation and those who came thereafter. This work by Fernando Zobel is a minimalist demonstration of an art of austere delicacy. An abstract "subject" of absolute serenity is conjured by the pictorial surface.

Reductive abstraction is the foundation of Zobel's aesthetics. It was what his direction was over the years, after the baroque colorisms of the 1950s, and the black and white series of the early 60s. In fact, Zobel's journey into pure non-objectivism and minimal color defined his work in the mid-1960s, wherein the gestural lines dissolve into atmospheric tonalities: delicate, precarious, and ethereal.



PROPERTY FROM THE DR AND MRS ALEJANDRO ROCES COLLECTION

29

The Maximo Viola Umbrella Stand and Hatrack

1916 Kamagong, Mirrored Glass and Tin H: 74" x L: 36" x W: 16" (188 cm x 91 cm x 41 cm)

P 300,000

Provenance: Maximo Viola Irene Viola Roces

Máximo Sison Viola of San Miguel, Bulacan was studying medicine in the University of Barcelona, when he met Jose Rizal and became his best friend in Europe. They both became involved in the Propaganda Movement and, when Viola learned that Rizal was having difficulty in publishing the 'Noli Me Tangere' due to the delay of his allowance, Viola offered to lend him the money needed to have the book published. When Rizal finally received his allowance from Manila, Rizal repaid Viola by inviting him on a tour across Germany, Austria-Hungary, and Switzerland from May to June 1887, before Viola returned to the Philippines to practice his profession as a doctor in his hometown of San Miguel, Bulacan.

Viola met Rizal briefly in Manila in 1892 and returned home to find that his home had been searched by the Spaniards who suspected him of having links with the secessionist movement. When the Philippine Revolution broke out, he joined the Katipuneros in Biak-na-Bato. After the Philippine-American War, he was imprisoned in a military prison in Manila by the Americans and later transferred to Olongapo. There, Viola was freed by Dr. Fresnell, an American doctor who asked for Viola's assistance in treating American soldiers who had tropical diseases, which he did not know how to treat.



(detail)

In his later years, Maximo Viola indulged in his hobby of making furniture from kamagong and became quite skilled, that he even garnered an award in an exposition in Manila in 1920.

One of the pieces he made is this unique umbrella stand cum hatrack, sometimes called a hallway stand. The entire piece, of kamagong carved to resemble bamboo, must have been a conversation piece then as it is now. It looks like a frame of bamboo poles standing on massive bamboo roots with a rectangular tin pan between them. The latter was to prevent water from the dripping umbrellas placed on the stand from leaking onto the wooden floor. Waist-high above it is a curvilinear bamboo frame carved with leaves and branches enclosing a grid of plain wooden slats with eight openings for umbrellas. Behind the grid are upright bamboo poles, the outer, more massive ones carved with thorns cut off at the nodes for the placement of hats. Finer, rattan-like leafy poles in the middle form a whiplash frame for a rectangular mirror with edges beveled like half-moons. The top of the stand is surmounted by a crest carved with Art Nouveau bamboo poles with leaves forming the date '1916'.

-Martin I. Tinio, Jr.





Romulo Olazo (1934-2015)

Diaphanous - B (LXXXV) signed and dated 1987 (bottom and in verso) oil on canvas 60 1/2"x 84" (155 cm x 213 cm)

P 4,600,000

Provenance: Private Collection, Quezon City

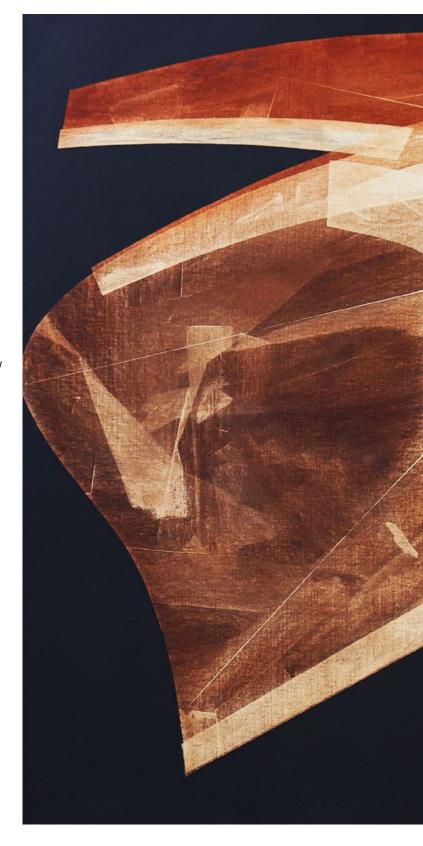
Exhibited:

Cultural Center of the Philippines, "Olazo Large-Scale", July 15 - September 8, 2017, Manila, Philippines

Romulo Olazo creates translucent, gem-like manifestations of chromatic brilliance in this work, with translucent colors and flat shapes, both achieved by the inherent qualities of the medium. In the Diaphanous series, form and color are fused as one in a faint but interlocked relationship, and from their union emanates a disembodied, spectral look. Intriguingly, the rich, dense and complex layers of light — even in works that disport a flourish and flamboyance of forms — never lose their austere quality.

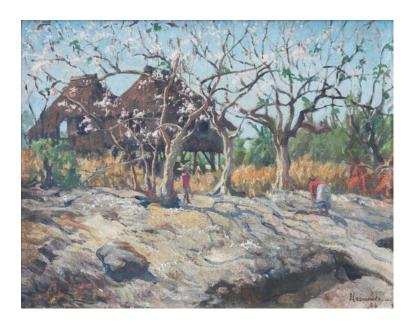
Olazo began his career as an artist when the foundations of a modernist tradition were being laid, by key figures such as Vicente Manansala, Victorio Edades, H.R Ocampo and Fernando Zobel. Olazo first came to the fore as a printmaker who made striking innovations in this field. This fed into the development of his Diaphanous series, a unique body of abstract paintings that "are veritable visions of light. They have been likened to dragonfly wings, sheets of gossamer veil or gauze, and even a symphony."

Olazo always had an impulse toward pristine compositions.









Dominador Castañeda (1904-1967)

Barrio Scene signed and dated 1934 (lower right) oil on canvas 14" x 18" (36 cm x 46 cm)

P 220,000

Provenance: Private Collection, Manila

When Castaneda returned to Manila in 1931 to take up the teaching post at the Bellas Artes that awaited him, everyone agreed that his stays abroad, which include tuition at the Art Institute of Chicago and a visit to Mexico City, had been most productive for his art. After few short years, however, the boldness shown in the paintings he brought home from his pensionado years gave way to the overpowering influence of Amorsolo, whose charms had created a school of painting within and outside the walls of the Escuela.

Castaneda became a dedicated rambler of the countryside, an artist who passionately experiences the terrain through which he hikes. As a result, his paintings reflect the very intensity and directness of his love of nature and are dedicated to a romantic style of honesty in recording it.

32

Fernando Amorsolo (1892-1972)

Head Study of an Old Man 1919 graphite on paper 8 1/4"x 5 1/2" (21 cm x 14 cm)

P 80,000

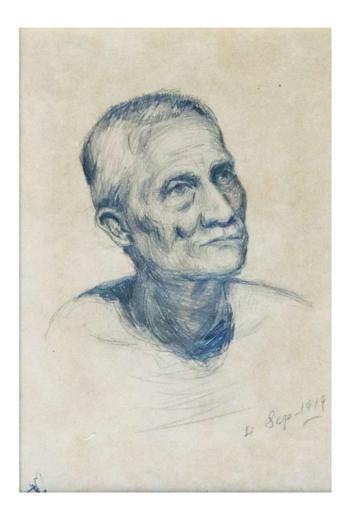
This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

Literature:

Roces, Alfredo R., Amorsolo, Filipinas Foundation Inc., Philippines, 1975, p. 56 (illustrated)

The importance of portraits, realistic or otherwise, cannot be underestimated in any art, culture, even in this digital age of instant communications. In all Asian cultures, from Indonesia to India, from the Philippines to China, from Japan and Korea to Malaysia and Singapore, for example, figurative art remains the cornerstone of many painters' oeuvre. The viewer would think more highly of that type of portraiture which reveals character than mere likeness. The viewer would rather that the painter were the critic than the flatterer of his sitters.

In discussing Amorsolo's portraits it is difficult not to begin with the cliché that he was the greatest Filipino portrait painter of all time. It is clear that Amorsolo's details of facial expression, clothes, jewelry, and colors come from keen observation. Like a dry run detail from Da Vinci's the Last Supper, this drawing holds our attention because of the acuity of the mind behind the facial expression portrayed. However, part of its fascination lies in the vagueness of the subject matter.





Gene Paul Martin (b.1989)

What Dispersion of Light By a Prism Looks Like oil on canvas 48" x 96" (122 cm x 243 cm)

P 200,000

Gene Paul Martin's work is steeped in pop culture and off kilter yearnings. Pop Art erupted on the New York scene in 1962, when Claes Oldenburg, George Segal, Marisol and self promoted extraordinaire Andy Warhol all held exhibitions on swank uptown galleries. So when artists half a world away in the Philippines, a society dramatically different from the United States, adopt this mode of expression, it is astonishing. Fast forward to 2019, and Gebe Paul Martin's art is acknowledged for being among the new vulgarians in the Manila art scene, but somehow their graphic depictions of the quotidian and the banal captured popular tastes, and why not? Their works were colorful; their subject matter was easily understood.

The Vestiges of a Grand Discovery

n 1987, a cache of more than 130 oil paintings and sketches by the greatest Filipino painter Juan Luna was discovered in New York. Perhaps the most important discovery of Philippine art in the 20th Century, the trail of its whereabouts was a mystery until Manhattan lawyer Jules Wacht led his research of a Philippine artist by the name of Juan Luna to Alfonso Ompod, a Filipino residing in New York.

The cache represented the largest assembly of works by Juan Luna in existence which was bequeathed to his son, Andres Luna de San Pedro, upon his untimely demise in Hong Kong in 1899. Upon the latter's death in 1952, his widow, Grace Luna de San Pedro inherits the estate. In consequent to her death, her estate was willed to her best friend, Beth Troster, and relegated to a New York storage. Following her death, the estate of Beth Troster went to Ms. Ruth Francis who in turn entrusted the estate to her lawyer, Jules Wacht, to research and find a buyer for the collection.



In 1957, during the celebration of the centennial of Luna's birth, scores of the Luna canvasses from the family collection were brought by Grace Luna de San Pedro from New York to Manila when she was invited to grace the Luna exhibition under the sponsorship of the Art Association of the Philippines. After the exhibition the collection was offered for sale to the Philippine government but unfortunately there were no funds available for the acquisition. The widow returned to New York with the paintings.

For Thirty years the location of the paintings, and the whereabouts of the widow were unknown to the detriment of art collectors in search for the lost treasures. A search went on from the 1960s through the 1980s. The three-decade search for the missing Luna paintings failed to turn up leads until 1987.

The research of lawyer Jules Wacht, a stamp collector, led him to the Philippine Consulate in New York's 5th Avenue, when he saw the Spoliarium in a Philippine stamp and thought he could gather leads. There, he met a Filipino-American graphic artist named Alfonso Ompod who happened to be at the Center at that time.

Initially, the collection was offered for auction to Christies and Sothebys in New York and both auction houses denied the possibility of sale. Alfonso Ompod, the graphic artist, then called some Filipino art dealers of which the sale was dubbed "the deal of the century" and the rest is history.

The bulk of the collection now reside in the National Musuem of the Philippines and is known as the Far East Bank Bequest.

The items on offer were part of the estate that was personally given by Ms Ruth Francis to Alfonso Ompod.





ANDRES LUNA DE SAN PEDRO Y PARDO DE TAVERA

by Augusto Marcelino Reyes Gonzalez III

efore World War II broke out in December 1941 and culminated in the devastation of Manila in February 1945, Filipinos had a capital city which was rightfully called "The Pearl of the Orient" with its unmatched bayside location, vast open green spaces, wide tree – lined avenues, imposing modern buildings, ancient and historical edifices, not to mention its cleanliness and organization. It could then be said that American – period Manila compared favorably with the world capitals of Washington DC, Madrid, Berlin, London, and Paris. And many of Manila's most beautiful and elegant buildings and residences were actually conceived by the genius of just one gentleman architect — Andres Luna de San Pedro y Pardo de Tavera.

Andres Luna de San Pedro (09 September 1887 – 22 January 1952) was a graduate of the famous Ecole des Beaux – Arts on the rue Bonaparte in Paris. He designed Manila's important commercial buildings and its grand residences before the war. He transformed the old Edificio Roxas of "madera y piedra" wood and stone at the



(Andres Luna de San Pedro y Pardo de Tavera was Juan Luna's only son.)

tip of the Escolta into the Roxas building which was later renamed the Regina building. He designed the landmark Art Deco Perez – Samanillo building, later renamed the First United (Sylianteng) building. Luna de San Pedro's masterpiece was his own maternal Pardo de Tavera family — owned Crystal Arcade, an upscale shopping mall (the first centrally airconditioned building in Manila) which was in the high French Art Deco style, so beautiful and so elegant in its use of rich materials that it could compare with Paris' most beautiful Art Deco buildings at that time. Luna de San Pedro designed the Manuel Quezon and Aurora Aragon, Jacobo Zobel and Angela Olgado ("La Casona"), Alfonso Zobel and Carmen Pfitz, and Eugene Perkins and Idona Slade ("El Nido") residences all in eclectic Beaux – Arts style surrounded by lush gardens on breathtakingly scenic Dewey boulevard. In Jaro, Iloilo, he designed the baronial Emiliano Lizares — Concepcion Gamboa villa situated on 10 hectares of rolling land, a Filipino sugar planter's French Mediterranean — style residence visited no less than by the Baron Maurice de Rothschild of the Jewish banking dynasty.

The talented Andres Luna was the son of multi — awarded Filipino painter Juan Luna y Novicio and his Spanish mestiza heiress wife Maria de la Paz Pardo de Tavera y Gorricho. His father Juan Luna was an artistic genius who expressed himself best in monumental canvases, the first Filipino painter to be acknowledged with high honors by the Madrid, Paris, and Rome art salons. The Pardo de Taveras were an ancient, aristocratic Spanish — Portuguese family of intellectuals, ecclesiastical, and military men. The Gorrichos were an affluent Spanish family long steeped in big business and landholdings in Intramuros and the Escolta, where they owned contiguous big commercial properties, the serendipitous legacy of an enterprising Cavitena ancestress, Dona Ciriaca de los Santos. His maternal uncle Trinidad Hermenegildo Pardo de Tavera y Gorricho aka "T H"/"Trini" was the supreme intellectual authority of his time, regarded highly by both the Spaniards and the Americans. All the wealth, intellect, and family heritage of the centuries filtered into the mind of the young Andres Luna de San Pedro, and imbued his sensibilities with a noble intelligence, faultless elegance, supreme refinement, and excellence of taste. He was a true aristocrat.

Andres Luna de San Pedro worked in a grand Filipino architectural tradition which had its early antecedents in the precolonial builders who constructed the palisades and other structures of Rajah Sulayman's "Maynilad" and the other settlements; the unnamed "maestros de obra" of the Spanish period who built the great churches and the big "bahay – na – bato"; Europe – educated Felix Roxas y Arroyo (Sr) who designed the 1863 Neo – Gothic Santo Domingo church and the 1881 Neo – Renaissance San Ignacio church in Intramuros and the palatial 1850s residences of the Paternos, Zamoras, Genatos, and the Tuason – Legarda – Prieto – Valdes clan on Calle R Hidalgo; Tomas Arguelles, a "maestro de obras" who was active with Manila public works during the American period; Arcadio Arellano who designed, among many others, the famous Gregorio Araneta and Carmen Zaragoza residence on R Hidalgo street. Andres Luna de San Pedro was followed commensurately by Juan Arellano, Tomas Mapua, Fernando H Ocampo, Juan F Nakpil, Pablo Antonio, Angel E Nakpil, Carlos C Arguelles, Luis Ma Araneta, Jose Ma V Zaragoza, Carlos Santos – Viola, Leandro V Locsin, Gabriel Formoso, Jorge Y Ramos, Francisco Manosa, Felino Palafox, and several other Filipino architectural greats of the present time.

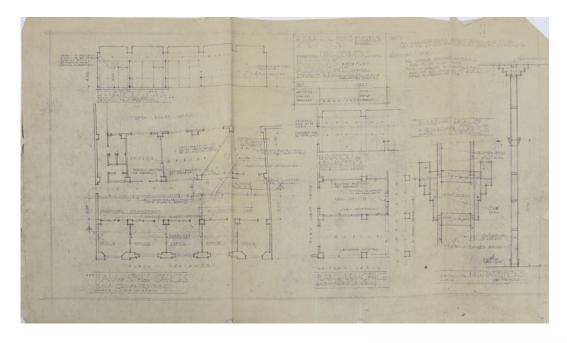












A Lot of Watercolor Sketches by Juan Luna, Memorabilia, Newspaper Clippings and Leather Pencil Case together with Architectural Plans by Andres Luna de San Pedro

- 1.) 11" x 8 1/2" (28 cm x 22 cm)
- 2.) 11" x 8 1/2" (28 cm x 22 cm)
- 3.) 22" x 10" (56 cm x 25 cm)
- 4.) 13 1/4" x 24" (37 cm x 61 cm)
- 5.) 4" x 9" (10 cm x 23 cm)

P 700,000

Provenance:

A gift from Ms. Ruth Francis to Mr. Alfonso Ompod





León Gallery



1.) Untitled signed (lower right) watercolor on paper 7 1/2" x 11" (19 cm x 28 cm)



2.) Untitled 2 signed (lower right) watercolor on paper 6" x 9 1/2" (15 cm x 24 cm)



3.) Untitled 3 signed (lower right) watercolor on paper 5" x 7 1/4" (13 cm x 18 cm)



4.) Portrait of a Woman signed (lower right) watercolor on paper 8 1/4" x 5" (21 cm x 13 cm)



5.) Portrait of a Man signed (lower right) watercolor on paper 10 3/4" x 7 1/4" (27 cm x 18 cm)





6.) Woman signed (lower right) watercolor on paper 9 1/2" x 6 1/4" (24 cm x 16 cm)



7.) Man with Horse (front and back) signed (lower right) watercolor on paper 10 3/4" x 7 3/4" (27 cm x 20 cm)





Ang Kiukok (1931-2005)

Twelfth Station: Jesus died on the Cross signed and dated 1997 (lower right) oil on canvas 48" x 36" (122 cm x 91 cm)

P 8,000,000

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

Ang Kiukok's compelling crucifixions take their place in the forefront of modern art. In this Crucifixion, Christ has the duality of tortured victim and an alienated public figure. The formal balance, as brought by the centrality of the cross and the cruciform composition of the limbs, imbues a spiritual restraint to an otherwise raging theme. The image of the crucified Christ here is presumed to be naked, adding to the emotional severity of the moment, although Ang Kiukok reduces his images of Christ to bring out only the most elemental forms, his works nevertheless ably achieves emotional power within the context of a contemporary art idiom

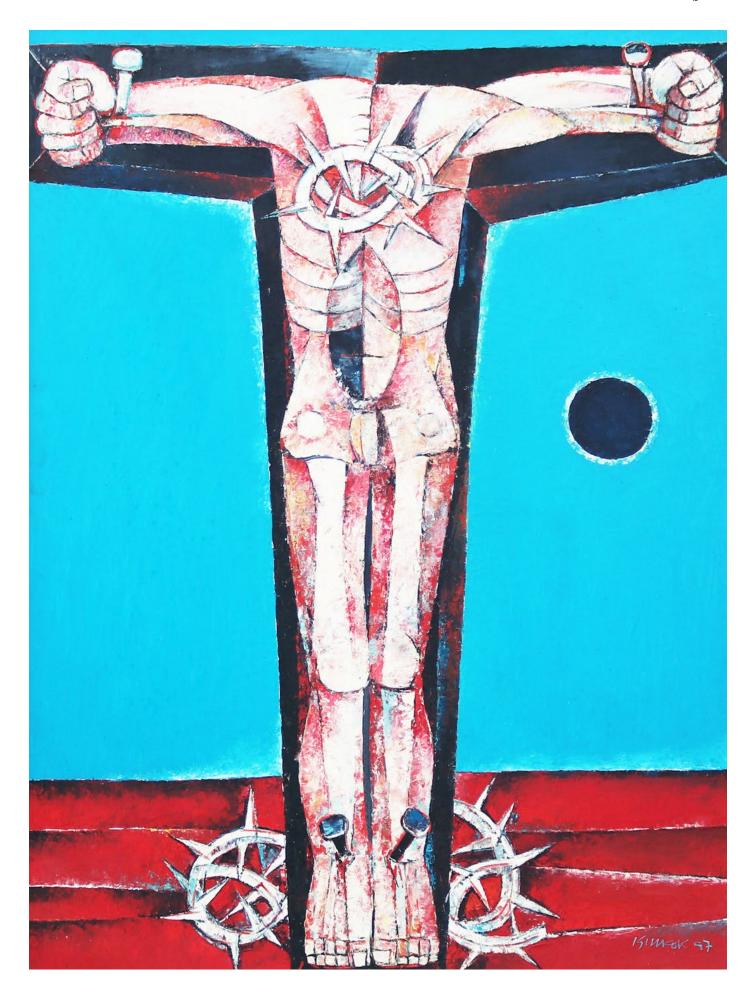
Ang Kiukok did not create elaborate settings for his figures, but allowed simple, powerful gestures to create the impact. Jesus' downward gaze, not a hint of his face is shown, adds to the holy pathos. In the artist's Crucifixions the Christ figure is a rack of fat spikes, thorns and bones sticking out of a ribcage like tusks, Expressionist frenzy now combined with a dose of surrealist nightmare.

Writing on the subject Henry Clifford has said, "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. As time goes on, the head gradually droops, and the body starts to bend slightly to the left, under the weight of suffering." 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 sympathy he ever produced. The black, solidly built cross is monumental in itself. The blood red street is a foreboding of what is to come.

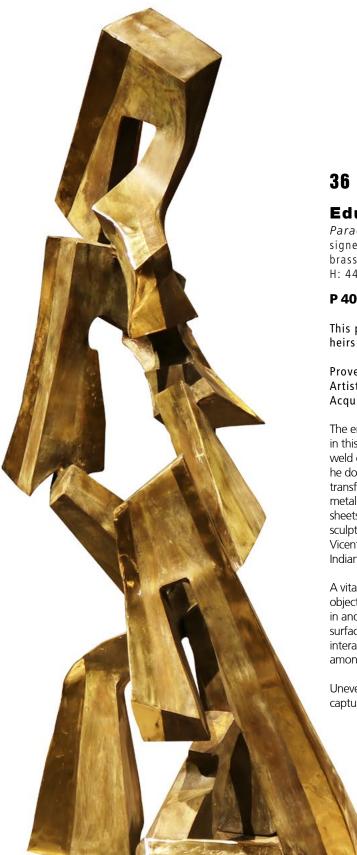
The formal balance as brought by the vertical presence of the cross imbues a lofty spiritual restraint to an otherwise melancholy theme. This image has a more self contained, meditative feel about it. Artists such as Ang Kiukok adhered to the classical Cubism of Picasso and Braque and their early compatriots Juan Gris and Leger, but, as would be expected, the emphases diverged and diversified after the idea crossed the Pacific, becoming a hybrid of European aesthetics and Filipino secular or powerful religious themes.

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." With its mood of desolation, the details notwithstanding, we see an uncompromisingly austere view of the Crucifixion as the artist sees it.









Eduardo Castrillo (1942-2016)

Paradigm signed and dated 1991 brass

H: 44 1/2" x L: 21" x W: 16" (113 cm x 53 cm x 41 cm)

P 400,000

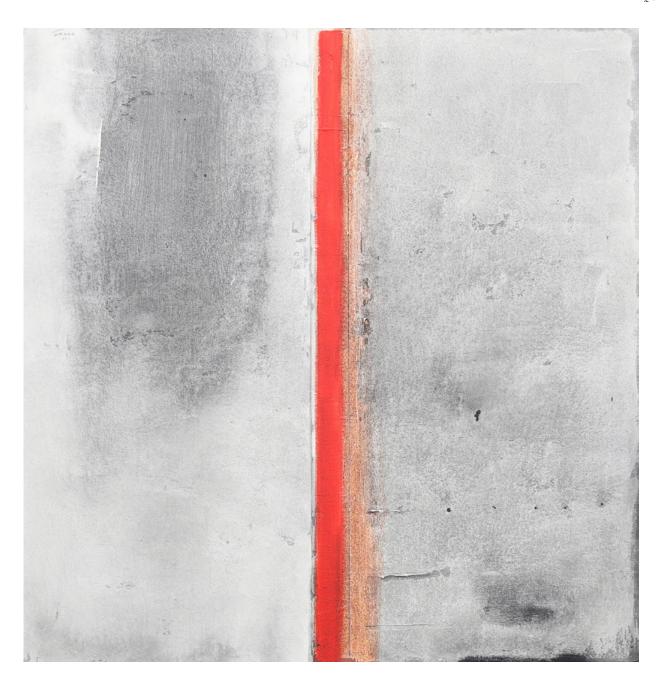
This piece is accompanied by a certificate issued by the heirs of the artist confirming the authenticity of this lot

Provenance: Artist's collection Acquired from the above

The enduring theme of total abstraction is tangibly expressed in this piece of sculpture by Eduardo Castrillo. Castrillo prefers the weld out technique with the blow torch, with the difference that he doesn't use molten metal in modeling his works out. Saprid transforms the unevenness to advantage as the sections of rugged metal suggest movement. The relative thinness of the bronze sheets allows for random interaction. Solomon Saprid, master sculptor, ventured into the world of art upon the prodding of Vicente Manansala. He represented the country in the 1971 Indian Triennale and the 1973 Australian Biennial.

A vital part of Castrillo's sculptural work is the interplay of irregular objects and space, which does not only surround but also weaves in and out of the objects through the spatial intervals, and random surfaces. The planar qualities of the surfaces allow for dynamic interaction, thus creating a continuous spatial flow between and among the various elements of the sculpture.

Unevenness is put to advantage as the welded metal sections capture the light in a restless way, suggesting movement.



Augusto Albor (b.1948)

Temperature - J2, II signed and dated 2011 (upper right) acrylic on canvas 48" x 48" (122 cm x 122 cm)

P 360,000

Provenance: Private Collection, Manila There has long been a consensus that Augusto "Gus" Albor is one of the foremost abstract Filipino painters working today. His mastery of the visual language was recently in full display in the retrospective, Territory, which chronicled his works from 1969 to 2018 (almost half-a-century) at the Ayala Museum. Albor's aesthetic has a gritty, in-your-face quality, which makes his abstract works a kind of imprint of the energy of the life of the city. For instance, this work, Temperature – J2 II, recalls the gray of pavements and the urban jungle, whose surface reveals a variety of mark. The two sides of the work bisected by a thin red line (an allusion to that of the thermometer), though both gray, are fundamentally different worlds. Does the line then, instead of breaking them apart, actually sew these two fields together? It is the crucial element, similar to the iconic line of Barnett Newman, which indicates, affirms, and extols the human gesture.



Anita Magsaysay-Ho (1914-2012)

Siniguelas Gatherers signed and dated 1976 (lower left) oil on canvas 30" x 36" (76 cm x 91 cm)

P 18,000,000

Provenance: Private Collection, Makati City

Anita Magsaysay Ho's paintings would have at least a trio for a subject, for reasons of composition. Here there are two clusters of four and three people each, in the foreground and the background. The result is a fine balance of all pictorial elements.

Anita Magsaysay Ho emphasized movement and bustling interaction, by means of bold and vigorous brushstrokes, and strong tonal contrasts of light and darkness, with greens and browns predominating the overall tone is earthy. The softly limned horizontal line defining the horizon creates a sufficient sense of distance that cuts through the near monochrome similarity of the sky from the earth. These colors bring to mind the countryside, or, more properly, the soil from which bandanna-ed, working women eke out their humble livelihood. However, the artist does not inject stylistic elements unnecessary to her work.

Her treatment of the jagged tree trunk adds to the conclusion that Anita Magsaysay Ho is not a cubist. She merely applies the lessons learned from the movement in the chiseled lighting of the elegant women. One visual philosophy Magsaysay Ho introduced into Philippine Painting had to do with the composition of the subject's head and the inartistic top heavy coloring of the Filipino in real life. Also, the depiction of her rural women is idealistic and is tied up with the temper of her works. They are lean, with long regal necks, slit eyes and hairs wrapped in kerchiefs (she finds that black hair makes their figures "top heavy") and possess radiant health, humor, and poise. Her women of the 1950s, especially those she painted in egg tempera, a medium she has mastered, are memorable for their elongated forms, angular gestures, and slick surface. Their slickness derives from an impeccably tidy brushwork and an elaborate technique of painting in layers and glazes which allow light to get through to the under painting. The women subjects themselves are generalized with no particularizing features, their figures stylized as they are in most of Magsaysay Ho's other works.

Anita's main concern was not, of course, anatomical correctness but the overall formal completeness of the painting. Yet she was still working within certain established conventional norms — the distortion of the limbs, and the exaggeration of the hands to suggest the tedium of physical labor, something that she could have observed in the representations of peasant life. Yet it is of note that one of the dramatis personae breaks the canon of women wearing bandannas, letting her jet black hair flow down. This may be the artist's attempt to highlight the personality of the model.

Rosa Bonheur painted the horses she loved; Grandma Moses painted the scenes of her childhood. It is probably inevitable that Anita's unique world should be peopled by her women. Yet another deviation from the Anita Magsaysay Ho canon is the presence of the man in the tree-lined background; yet the artist decides to show only the back. There is no hint whether it is the man who heads this group of fruit gatherers, since the artist herself is silent about the distribution of labor in her idyllic agrarian world. It is all about the Pleasure Principle in appreciating her art.

Unlike Anita, these women are barefoot and of obviously humble origins. But the kinship is there — like Anita, of such a hieratic grace and dignity that they led a distinguished artist to exclaim to Leandro Locsin, Filipino architect and owner of several Ho paintings: "I could venerate these women; I should bow down and kiss their feet!"

The female workers are not made into demigods or proletarian heroes, and as a result Anita Magsaysay-Ho has achieved an epic art of the ordinary, a rustic subject with its own innate grandeur in the way that the heroism of the days of old had been made to its own time









Napoleon Abueva (1930-2018)

Untitled signed (upper right) wood H: 41" x L: 18" x W: 2 1/4" (104 cm x 46 cm x 6 cm)

P 240,000

Provenance: Gift from the artist to Rod Paras-Perez, thence by descent Many of Abueva's subject matter is a reclarification of recurrent sculptural motifs, but he has a warm blooded predisposition towards the bird symbols of Brancusi. A number of aspects emerge from his work, the purely figurative, the fantastic, the constructional, the stylized, the abstract, and the functional. One important element in Abueva's work is his consistent interest in the functional side of sculpture. However, before a bench by Abueva is a usable piece of furniture, it is, first and above all, a piece of sculpture. As he says, "I work on functional objects on the basis of sculptural problems, rather than utilitarian objectives, as diversions from pure sculpture." His benches and seats constitute a whole story in themselves. They come in all forms.



Mark Justiniani (b.1966)

Salamin signed (top) oil on canvas 24"x 18" (61 cm x 46 cm)

P 800,000

Provenance:
Private Collection, Muntinlupa City

The Philippine representative to the Venice Biennale this year with his installation work that evokes the illusion of infinity, Mark Justiniani began his career as a painter and a founding member of Salingpusa. His paintings usually employed the aesthetic of a children's book illustration but laden with socio-political commentary. In this work, for instance, the trouble of identity is foregrounded. In profile and wearing a tiara and an opulent gown, the woman's appearance conveys aristocracy. However, another woman balancing on her head offers her a view of an alternate self: one who may not have the trappings of wealth but is balletic, carefree, and independent. The seated figure looks yearningly at this other version of her life that she could assume only when she has found the courage to abandon her zone of comfort and luxury. It is a tension between the real and the imagined that Justiniani has manifested marvellously through this piece.



PROPERTY OF A LADY

41

Mauro Malang Santos (1928-2017)

Mother and Child signed and dated 1997 (bottom) oil on canvas 36" x 36" (91 cm x 91 cm)

P 3,800,000

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

A new sensibility trickled down a new generation of artists in the last century, what with the well established European style of cubism applied to traditional subject matter, as manifested in the artworks of Malang. Emmanuel Torres once wrote that: "Ang (Kiukok)'s angular forms, but without the expressionist angst, has in turn influenced cartoonist turned painter Mauro Malang Santos (better known as Malang) at some point in the latter's development. Malang's pictorialism is as baroque as Manansala's, differing only in that it indulges in multi-sectional and highly mannered effects."

The transition from graphic artist to painter is not an easy one, but Malang has succeeded in a bold and individual manner. His art speaks not of a single Filipino artistic or cultural influence but of many. Malang's art work is distinguished by a studied concern with pictorial structure, spatial illusion, and relationships of forms. Malang believed that abstract art was a way to get at the important reality — the ability to eliminate the unnecessary so that the necessary may be seen











Salakot

2nd Half of the 19th Century Rattan and Silver 6 1/2" x 12 1/2" (17 cm x 32 cm)

P 140,000

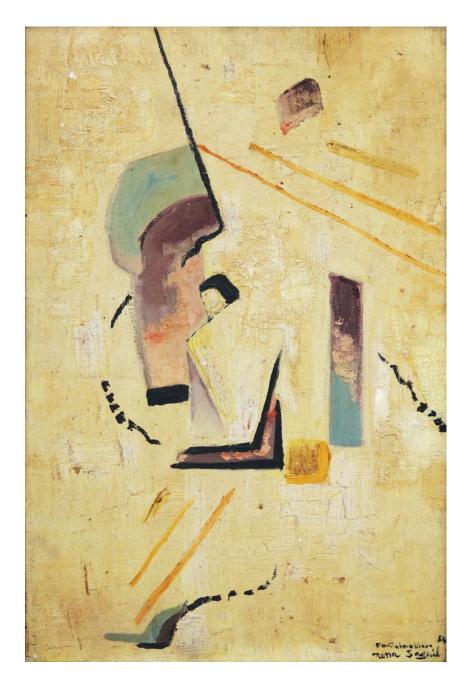
Provenance: Private Collection, Makati City The salakót is a traditional wide-brimmed Philippine hat often made of either rattan and is a Filipino traditional headdress similar to the iconic conical hat found in neighbouring Southeast and East Asian countries. Though normally worn by farmers, wealthy 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 an attenuated urn-shaped finial standing on a very wide silver cap. The inner register of the cap is highly embossed and chased with a swirling gadroon pattern that is surrounded by another, larger border. The middle register consists of a plain silver band edged with a narrow plain molding on either side. Around it is a narrow rope molding and a wide pierced border of ogive curves containing a repetitive frieze of symmetrical leaf sprays.

Appliqued halfway down the salakot are four elongated lozenges that resemble stylized flower pots containing embossed and chased stylized flower and leaves as well as flower buds with pistils. Around the lower part of the hat are eight large symmetrical leafy C-scrolls emanating from a flower with three petals. The bottom of the salakot is decorated with a series of silver bosses.

The salakot is in very good condition with the straps and toggles still completely intact.

-Martin I. Tinio, Jr.



PROPERTY FROM THE VICENTE LOPEZ COLLECTION

43

Nena Saguil (1914-1994)

Untitled signed and dated 1954 (lower right) oil on canvas 16"x 10 1/4" (41 cm x 26 cm)

P 600,000

Provenance: Acquired directly from the artist Process and memory — a woman of spirited exploration, Nena Saguil has never been beholden to any school or style, which is precisely why her art has always been full of surprises.

Painting for her is not only driven by memory but also by a desire to communicate the pathos of her life. Saguil reputedly lived in extremely Spartan conditions in the city which she adopted, Paris. Having not found her language with spheres and orbs yet (this painting is from 1954) her art which is both spiritual and transcendental, has gradually turned its back on the figurative and seems to channel early Kandinsky here.



Escritorio

3rd Quarter of the 19th Century Narra, Kamagong and Brass H: 42" x L: 40 3/4" x W: 21 3/4" (107 cm x 104 cm x 55 cm)

P 600,000

Provenance: Binondo, Manila

A chest of drawers with an escritorio or fall front desk is not ordinary. Found only in houses whose owners were men of affairs, they were usually found in the cuarto mayor or master bedroom and thus served as the repository of important deeds or documents. Sometimes, the escritorio was made with secret drawers concealed among the numerous compartments to safeguard valuables and money.

This chest of drawers, although simple in design, is made of narra and stands on bracket feet, jigsaw-outlined on the inner side with ogive curves and cusps that form a yoke-shaped arch in front and at the sides. A narra concave molding is appliqued around the sides and front of the carcass base, and the solid side panels are line-inlaid with a strip of kamagong to form a rectangle with quadrant corners.

The fronts of the carcass and drawer supports are appliqued with kamagong with fine convex moldings at the edges. There are four drawers, each with a multi-lobed brass keyhole shield chased with leaf patterns and a pair of brass handles attached to balls and bosses. The drawer faces are line-inlaid like the sides with the addition of a semicircle below the drawer keyhole shield.

The topmost drawer has a fall front that converts it into a writing desk, when the drawer is pulled out and brass buttons on the inner sides are pressed. The back of the escritoire has a tiny drawer in the middle with a wide one, double its width and slightly higher, on either side. The three drawers are provided with tiny brass drawer pulls. A tiny door above the middle drawer is line-inlaid in kamagong with a square having quadrant corners. Flanking it, the space above the wide drawers are divided into two, the halves on either side of the central door in the form of a pair of arched recesses, while the outer halves each have a pair of small drawers, one above the other. All the drawers and the tiny door in the middle have miniature brass pulls.

The top of the escritoro consists of a narra panel, miter framed all around with kamagong, the front and side edges carved with a concave quarter-round molding with a half-round molding at the bottom.

-Martin I. Tinio, Jr.





Damián Domingo: 'Tipos del País'

his pair of early nineteenth-century tipos del país (country types) is one of the most significant discoveries in the Philippine art world. Both watercolors are signed on the lower right corner with the distinctive signature of the premier artist of that period, Damián Domingo (1796–1834).

It is also the first time that works by this artist are offered at auction.

Already renowned during his time for portraits of distinguished personages, religious tableaux, and miniature renderings, Domingo is credited as the founder of the Academia de Dibujo, the first Philippine art school in the Western style. Typical of the first quarter of the nineteenth century, tipos del país were drawn for mostly itinerant and wealthy audiences and were subjects that were avidly pursued by the colony's leading artists as a showcase of their talent in presenting the typical "country types" that were distinguished by dress, race, and rank. They were almost always packaged as a set of types that were intended as souvenirs for visiting foreigners. Watercolor on paper was deemed as the most suitable genre to enable wealthy Philippine visitors to carry back home lighter and more portable recuerdos.

Of the four well-documented sets of country types, only the one of Newberry Library is executed in watercolor, while the other sets were accomplished in more brilliant gouache. The Newberry one is also the only known set that bears the signature of the master.

Significantly, the current signed pair on offer measures around 39 x 25 cm and is slightly larger than the Newberry Library paintings and almost double the size of the other existing albums.

Also the plain low horizon line painted in a muddy beige color occupies the lower fifth of the frame and is highly reminiscent of the Newberry renditions. This pair's existence points to the tantalizing possibility of yet to be discovered remnants of a broken album limned directly by the premier Philippine artist.

Un Indio Noble de Manila reveals the touches of the master miniaturist in the extreme detail lavished on the sayasaya pants as well as on the ornate arabesques traced in minute filigree on the scarlet bandana. Its depiction of a member of Manila's principalía (leading class) clad in a gala uniform of black baggy pant and blue vest adorned with the distinctive red kerchief and holding a bastónde mando (stick of authority) in the right hand recalls that of the contemporary unsigned rendering of the same subject, albeit half its size, in the Ayala Museum collection.



Damian Domingo, from a portrait by his son José Domingo

Similarly, Una India de Manila recalls the other unsigned depictions in the Ayala Museum, Paulino and Hetty Que as well Eleuterio Pascual collections, all entitled Una India de Manila Vestida de Gala, although the colors and patterns of the dress do not match with either. In any case, all four depict a slightly pensive-looking woman who holds her right hand up to the edge of her shawl, drawing attention to her very tightly wrapped multi-striped tapis that contrasts with her long skirt. A charming detail is provided by the artist as he has the india slightly raise the pinky finger of her left hand. In this larger rendition on offer, Domingo ornaments the camisa sleeves and the pañuelo shawl with dazzling patters of embroidered designs. The master was known to have painted with sable brushes, some with only one hair, in order to achieve this astounding level of detail as if depicting an artistic universe within a microcosm.

Tell-tale signs of Domingo's work can also be seen in the manner of portrayal of each subject. Although both are depicted frontally, their faces are always rendered in semi-profile (as in the other sets) and their feet pointed outward to each side. The effect is one of a studied yet slightly askew classical proportion that renders each depiction with a charming and slightly rakish naiveté.

This pair represents one of the few opportunities for Philippine art lovers to acquire pioneer representations of a genre that later gave rise to robust artistic traditions that were pursued not only by Domingo's peer, Espiridión de la Rosa, but also José Honorato Lozano, Justiniano Asunción, as well as del la Rosa's descendants, Simón Flores y de la Rosa and his nephew Fabián de la Rosa. In addition, these tipos are nostalgically significant as hauntingly beautiful depictions of set conventions that depicted not only fashion but also social and gender hierarchies of a very rarely represented epoch in Philippine colonial history.

This essay is dedicated to Dr. Luciano P.R. Santiago, august scholar and foremost expert on Damian Domingo, who passed away on 31 January 2019. His research is contained in the monumental book "The Life, Times, and Art of Damian Domingo (Quezon City: Vibal Foundation, Inc. 2010.)





Damian Domingo (1796-1834)

Un Indio Noble de Manila signed (lower right) watercolor on paper 15 3/4" x 10 1/4" (40 cm x 26 cm)

P 1,200,000

Provenance: Private Collection, USA



Damian Domingo (1796-1834)

Una India de Manila signed (lower right) watercolor on paper 15 1/2" x 10" (39 cm x 25 cm)

P 1,200,000

Provenance: Private Collection, USA



Don Salubayba (1978-2014)

The Performer signed and dated 2006 (lower right) oil on canvas 51"x 48" (130 cm x 122 cm)

P 200,000

*2004 ACC Grantee

Provenance: Private Collection, Manila

Salubayba's art is a dramatic interpretation of time and place that is deeply felt. Although he is an astute witness to changing times, Salubayba is thoroughly aware of the continuing need for artists to respond to the times. There are many aspects of Salubayba's art that are clearly influenced by western forms and styles, but at the heart of his painting is the meditative Filipino spirit. Although his work is deeply personal, traditions have been inspirational for him and their language has been central to some of his most important works.





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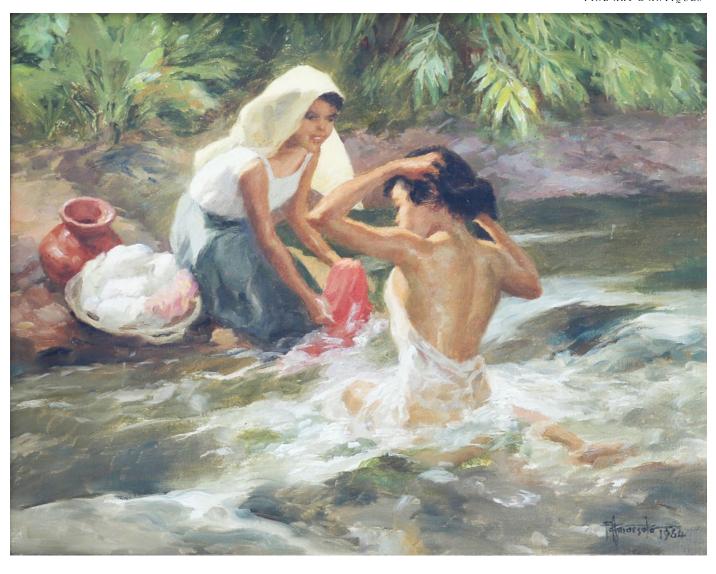
Olan Ventura (b.1976)

Untitled signed and dated 2003 (bottom) acrylic on canvas 48" x 24" (122 cm x 61 cm)

P 240,000

Provenance: Private Collection, Quezon City

Olan Ventura's realism turns surreal, what with the color becoming brighter, clearer and harder, complimenting the mood created by the legs of the hidden subject peek out of the folding table being lifted. Olan Ventura's body of work in the past half decade is thoughtful and touched with a wry humor and is much sought after by collectors. In fact, in the complex scenes of his most representative paintings, the subjects are shown at work or play or generally living out their lives, all under the spell of the absurd.



Fernando Amorsolo (1892-1972)

Lavandera signed and dated 1964 (lower right) oil on canvas 13 1/2"x 17 1/2" (34 cm x 44 cm)

P 1,500,000

This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

Provenance: Private Collection, USA Alfredo Roces may have written an article about Amorsolo in 1975 entitled "Fernando Amorsolo: Recurring Themes and Subtle Changes"; yet the growth of scholarship on the master has been astounding.

Genre avoided the exotic for the familiar, yet the passion for genre remains strong among all generations of Filipino connoisseurs and collectors in general. Amorsolo had developed his own rustic vision strong enough to hold its own, against even those Philippine art movements which tried to escape from it.

It captures the steady, unhurried pace of rural life, removing the viewer from the fast, hectic pace lived outside of the countryside, reminding us of the beauty and simplicity of everyday actions and experiences. Amorsolo's canvases are sparsely populated, but once everything had been arranged, Amorsolo would make a detailed drawing of every human figure in the pose the composition dictated.

Amorsolo's works are not the result of any studio defined, culturally filtered notion of landscape as such, but reflects instead a very particular kind of visual vocabulary of forms — we see and feel the light of the midday sun; we perceive the cool, onrushing river, even the wetness of the clothes being washed. If the composition doesn't have Amorsolo's all-encompassing skies, it shows great skill at showing light reflected from the rushing water. The river is a movement of rich shades of green and ochres. Everywhere life is expressed in light.

León Gallery





50

Mauro Malang Santos (1928-2017)

a.) Plants signed and dated 1992 (lower right) gouache 9" x 6" (23 cm x 15 cm)

b.) Plants signed and dated 1992 (lower right) gouache 9" x 6" (23 cm x 15 cm)

P 100,000



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

Provenance: Bing N. Carrion Collection

Despite being primarily known as a painter of genre scenes, Malang would flex his creative muscle once in a while and compose still life, which bear unique and interesting qualities. For one, the leaves and flowers that constitute them were painted impressionistically, as though Malang was not so much depicting their appearance as their energy. They shoot from different directions, but certain principles of design, such as the placement of a central axis, provide an arrangement to what initially seem as a collection of unruly details. Explosive on the support, the still life feature bravura of colors that overlap in exciting configurations. With that said, these two works are not sedate beauties but extravagant bursts of creation evoked by the generous hand of a master at the peak of his power.

51

Roberto Chabet (1937-2013)

Untitled 16 signed and dated 2012 (bottom) watercolor on paper 12 1/2" x 8 1/4" (32 cm x 21 cm)

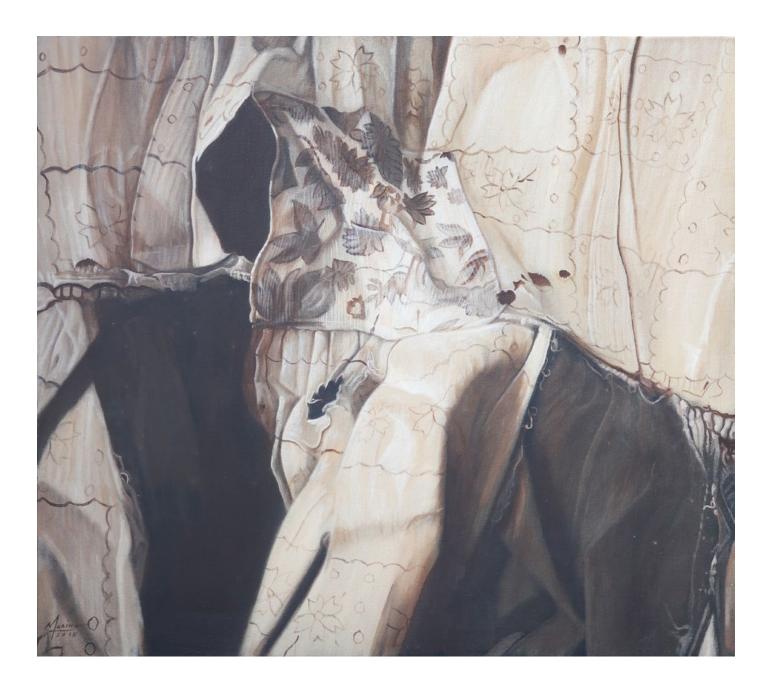
P 60,000

Provenance: West Gallery

ACC Grantee 1968:

The works of Roberto Chabet have always possessed an 'outside the box' type of ideology. Having formally studied architecture, Chabet has come to be known as the pioneer of 'conceptual art' in the Philippines.

Playing on the concept of 'art as idea,' Chabet's works are products of the process of unraveling the fixed notions of art and meaning. His drawings, collages, sculptures, and installations are highly allegorical, and serve as his criticism to concepts of modernity.



Marina Cruz (b.1982)

Flower Garden signed and dated 2015 (lower left) oil on canvas 22" x 24" (56 cm x 61 cm)

P 140,000

Provenance: West Gallery In Marina Cruz's works, both the method of display and the individual images operate simultaneously on several different levels. She is predisposed in each exhibition to use her diverse collection of antique, nominal, and semantic material in such a way as to bring into attention some characteristic of painterly representation. A classic case of "the medium is the message" is the manner in which the artist chooses to present the content contributes substantially to the way it is understood by the viewer.



Ramon Orlina (b.1944)

Ningning XVIII signed and dated 1990 glass H: 9 1/2" x L: 7 1/2" x W: 5" (24 cm x 19 cm x 13 cm)

P 80,000

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

Provenance: Private Collection, Manila

A constant in Orlina's work is the inspiration that the sculptor derives from the forms of nature, the human figure. In this work, the artist celebrates that most erogenous of a woman's attributes, her breasts (singularly portrayed here). The motif of the uncovered female breast is ubiquitous in art of all ages and cultures. As early as the time of Italian renaissance art the exposed breast appears in many different manifestations.





54

Cesar Buenaventura (1922 - 1983)

Full Moon signed and dated 1968 (lower right) oil on canvas 24" x 36" (61 cm x 91 cm)

P 60,000

Provenance: Private Collection, Manila Buenaventura sought for a naturalism that reaches beyond appearances. He pursued intensely personal visions of nature. The nipa huts seem more like lanterns with the lamps lit within, the poetry for which he yearned may have proven to be hard to find, and harder still to hold. With his meticulously rendered images of commonplace sights, Cesar Buenaventura provokes a fresh, postcard pretty view of the material world

Buenaventura's art of capturing outdoor scenes was his way of taking stock of his many personal observations through life, be it inspired by a location or a memory. Buenaventura's forte was landscape and his views of the Philippine countryside are notable for their solidity of mass, somber color, and brooding atmosphere. Some of the best Filipino art frankly acknowledged its provincial character, which has likewise found an appreciative audience among many of Cesar Buenaventura's collectors here and abroad.



Riel Hilario (b.1976)

The Guardian of One's Flowering and Fruition 2018

carved wood, polychrome

with base: H: 59" x L: 18 1/2" x W: 20 1/2"

(150 cm x 47 cm x 52 cm)

without base: H: 52 1/2" x L: 18 1/2" x W:

15" (133 cm x 47 cm x 38 cm)

P 300,000

*2012 ACC Grantee

This sculpture takes its form from a series the artist calls "the flowering body". This is in reference to the celebration of corporeal existence, through which we exclusively experience life, as a contrapuntal or contentious position to religious figurative sculpture, where the artist takes his point of departure.

The piece is the sculptor's take on the Edenic, pre-Fall idea of Man as naturally flowering and blossoming not unlike the Garden where he originally occupies. The work here represents an "Eve" as a prepubescent girl, whose body blossoms like the flora of the Garden, confidently reaching out for a hand of Adam, as she would share in the delight and power of innocence and beginnings. The artist constructs his alternative mythology from this interpretation of Edenic innocence and fruition, challenging the Augustine's dogma of Original Sin and denying the Fall its power over the Spirit of Man.



Benedicto Cabrera (b.1942)

Girl with Chrysanthemum signed and dated 1983 (lower right) acrylic on handmade paper 13" x 10" (33 cm x 25 cm)

P 600,000

Provenance: Private Collection, Parañaque City

Bencab brings together aspects of painting in works that highlight one of the country's most impressive cultural images: the Filipina in traditional colonial garb. With an eye for detail and an assured technique he brings his subjects to life with a lush sense of nostalgia.

It is hard to disconnect the radical change in fashion that has characterized the twentieth century from the radical change in art that accompanied. Same goes with the Filipiniana fashions of the tail end of the nineteenth century and the advent of sepia colored photographs at the turn of the century, both of which Bencab explores with his Larawan themes.

Historical fashion and painting, boon companions in the past, have continued their relationship in our century, and the interchange between them is often deliberately provocative. Whether the clothes shown in works of art are charming or elegant, or historical, it is clear that fashion in painting is not just a matter of surface appearances but points to deeper social and cultural realities as well. Bencab is not interested in depicting a realistic image, but rather creating an illusion of ethereal volume and size.









57

Jon Jaylo (b.1975) Untitled (Triptych) 2009 oil on canvas each: 12" x 9" (30 cm x 23 cm)

P 240,000

Provenance: Private Collection, Manila The playful presence of the subconscious is always present in the art of Jon Jaylo, perhaps, is the artist of today's generation who most insisted on the magical side of surrealism. That is why this picture gives an impression of the uncertainty of perceived reality in its precision and stillness, with movement perceptible in what looks like a dirigible. The boy's bowler hat confirms the prewar context of the floating air vehicle.

This is a vivid evocation of the way in which the elements in Jaylo's imaginarium are emblematic of the quirks of the subconscious.



Orley Ypon (b.1973)

Untitled signed and dated 2018 (lower right) oil on canvas 36" x 60" (91 cm x 152 cm)

P 800,000

Tensions Of The Erotic — Powerful and intense in his evocation of nudes, Ypon's works thematically probe the complexities of unconventional acts of sexual abandon. Yet for all the travail , the specifics of individuality seem to interest Ypon less than the emotional complexities of human relations.

Ypon seems to be interested in the individual figures- as much as in the whole canvas surface, in an attempt to naturalize the presence of naked figures in a landscape. Ypon's anatomic approach has surrealistic overtones.

Detailed as they are, the naked figures are subordinated to the demands of the composition. With this identity of the figure, Ypon's work achieves a new balance, a fresh visual impact. The impact, too, is enhanced in the way through which he wishes us to view the human condition.

León Gallery



59

Jose Joya (1931-1995)

Mother and Child signed and dated 1993 (lower left) pastel on paper 20" x 13" (51 cm x 33 cm)

P 300,000

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

Provenance: Private Collection, Manila

The figurative side of Joya has always produced gentle, contemplative images in the romantic manner. Joya even "documents" the exotically romantic imagery of provincial dresses. The mother nursing her child is endowed here with an earthy yet elegiac quality. For all its logic and clarity the picture remains a remarkable example of Joya's powers of pictorial composition.

60

Romulo Olazo (1934-2015)

Pinwheel Series # 20 signed and dated 1993 (lower left) acrylic on paper 28 1/4"x 22" (72 cm x 56 cm)

P 120,000

Provenance: Private Collection, Makati City

Known for his Permutation and Diaphanous series, which are considered landmark in Philippine modern abstraction, Romulo Olazo was also an accomplished figurative artist. In fact, art critic Leo Benesa argued that his abstraction has a basis on figuration, primarily the female nude. In this work, Pinwheel Series # 20, the reverse is also true, with the figures bearing the sinuous, curvilinear shapes of Olazo's abstraction, which appear as one continuous sculptural mass. The combined richness and texture of the background is also an iconic Olazo. While the pinwheel had become one of the master's enduring themes, it's rare that the subject is held aloft by a human hand, its blades spinning in the air. The addition of facial features transforms this work as a tender portrait of father and son.





Ang Kiukok (1931-2005)

Tablescape signed and dated 1970 (lower right) oil on wood 6" x 21 1/2" (15 cm x 54 cm)

P 800,000

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

Provenance: Private Collection, Manila How deep was the Filipino engagement with Cubism? A handful of artists such as Ang Kiukok demonstrated a precise understanding of Cubism's tenets and implications and they could parse its substructures with aplomb.

Geometric forms are given life as visual elements by the way in which they are painted forms overlap suggesting hinted spaces on the flat canvas. Ang Kiukok has dispensed with all lifelike detail.

The almost surreal method of presenting familiar objects in unfamiliar manifestations produces a disorienting effect. It is Kiukok's metaphor of a world where something stable is not what it seems and security at best a temporary respite.

The planes of color are juxtaposed at sharp angles from one another. The effect is disquieting, and yet compositionally, all is of a piece, each dissonant color precariously supportive of the other. Bright and dark planes make up the tightly interlocking pieces of a puzzle based on intriguing spatial ambiguities.



PROPERTY FROM AN OLD MALABON FAMILY

62

An Ah-Tay Bed

Last Quarter of the 19th-Century Narra and Rattan H: 94 1/2" x L: 90 1/2" x W: 69" (240 cm x 230 cm x 175 cm)

P 500,000

Provenance: Ah Tay Workshop Binondo, Manila Heirs of Lorenza Veneracion

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 llocos to the Visayas.

This narra bed, although of matrimonial size, was made for a lady, because its bedposts are not massive. It 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 mattress support is caned in one piece.

The tester supports, carved in the shape of thin and attenuated lyres joined end to end, have 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 wooden plank. Shaped like a cusped ogee-arched frame pierced and 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 a pineapple-like ovoid carved with an oval lozenge with a concave molding and topped by a beaded ring surmounted by a turned and carved finial. The yokes are pierced and carved with a stylized flower with five large petals topped by a spray of three leaves. Symmetrical C-scrolls beneath the large flower are terminated at the center by a bunch of grapes, the symbol of fertility.

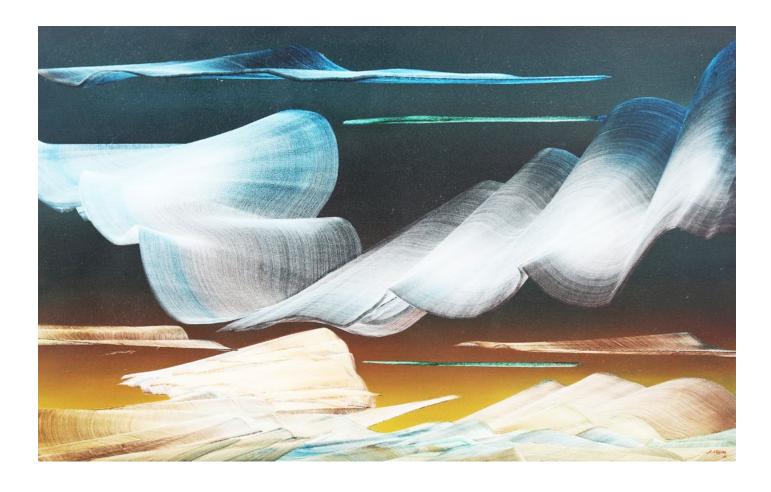
-Martin I. Tinio, Jr.











Justin Nuyda (b.1944)

Untitled signed and dated 2016 (lower right) acrylic on canvas 30"x 48" (76 cm x 122 cm)

P 700,000

Provenance: Private Collection, Manila A highly regarded modernist, Justin 'Tiny' Nuyda has crafted a brilliant, lyrically surreal brand of art. From his ethereal abstract compositions, to the magical landscapes borne from his 'Mindscape' series, Nuyda has elegantly put on display his complex predilections. Technically adept, Nuyda is able to intelligibly translate his stylized subject visually with ease — an excellent display of his deft hand.

This 2016 work harks back to Nuyda's earlier experimentations with abstraction. Inviting and alluring, this very piece captures the rhythmic nature of the artist's oeuvre — vigorous and brimming with life.



(The Hapsburg Crest on top)



Baul Mundo

17th to the 18th Century Kalantas and Wrought-Iron H: 16 1/2" x L: 23 3/4" x W: 14 1/4" (42 cm x 60 cm x 36 cm)

P 1,200,000

Provenance: Parian Workshops Manila

Traveling chests of cordovan leather made from the skin of a horse's rump were popular in 17th and 18th century Spain. They were usually made of plain, unadorned leather, but the more luxurious kinds were tooled with profuse arabesque decoration and were painted and gilded. Since horses were scarce in the Philippines and had to be imported from China, a local version of this baulmundo was made of kalantas or Philippine cedar. Since kalantas repelled moths, chests made of this material were used to store woolen clothes on which such insects feasted on.

The baul mundo of kalantas always had a domed top, and all its surfaces were profusely carved with scrolls and arabesques in the Moorish Style with a touch of the local okir designs. The artisans who used the leather chests as models even included the straps when copying the piece.

This is evident in the four carved vertical strips running from the front, over the lid and to the back of the chest. The baul was always painted in primary colors, often embellished with gilding. The polychrome of this particular chest, however, has either been worn away through the centuries or stripped down to conform to the 1970's fad of exposing the wood of antiques.

The chest has cantoneras, right-angled metal strips with decorative ends nailed at the middle of the sides and the top, as well as at the corners of the lid to prevent the wooden panels from falling apart due to rough handling during the voyage. A wrought-iron strap riveted to the lid originally had a hinged plate (now missing) that fell over the keyhole to be locked into place with a key. The keyhole shield, a multi-lobed circular wrought-iron piece, is attached to the chest by small nails to form a dotted border. On either side of the baul is a wrought-iron handle attached to rings for the purpose of carrying the chest.

The entire surface of the chest, divided into a wide central panel flanked by narrower ones, is completely covered by carving. A large rondel containing a double-headed eagle, the seal of the Habsburg Dynasty, decorates the top of the baul. The Augustinian Order was allowed to use it by Royal Decree, for being the first missionaries in the islands. Large, symmetrically carved foliate scrolls meander upward from the bottom in front and at the back to seemingly support the rondel. The narrower panels flanking it are carved with leafy vine scrolls that also meet at the top of the lid. The sides of the baul are carved with the same design as that of the wide central panel.

-Martin I. Tinio, Jr.



PROPERTY FROM THE MR AND MRS ARCHIT BARTOLOME COLLECTION

65

Vicente Manansala (1910-1981)

Ang Pulubi signed and dated 1979 (upper right) oil on canvas 43" x 37" (109 cm x 74 cm)

P 10,000,000

Provenance: Acquired directly from the artist

A mood of anguish pervades this view of this beggar and dying child in a church entrance.

The fragility and impermanence of the human condition cum element, is strengthened by the strong architectural detailing. The subjects are not underplayed by the architectural details given the gruesome countenance of the infant. The viewer simply cannot miss the gruesome, skeletal detailing of the hungry child. Although the geometric compositions at the right side of the painting and the detailing of the beggar figure are severely geometric in their Cubism, they are particularly well suited as a foil to the wrought iron curlicues.

Victorio Edades included Manansala into his circle of Thirteen Moderns in 1941. Art critics such as Emilio Aguilar Cruz, also identified Manansala as the key synthesizer of the neo-realists, a movement that that was established in 1948. It's the goal of using art and its aesthetics as a vehicle for the artist's inner vision and emotional concretion, particularly those concerning the postwar condition of Filipinos. Manila's vibrant and turbulent history has been a profound inspiration to generations of artists. The diversity and quality of their art has been extraordinary and is reflected in works that highlight all the tensions and romance, the beauty and contradictions of the city and its culture. Gone are the idyllic images of rural life that are typical of the academic style popularized by Fernando Amorsolo and Fabian de la Rosa. In their place is the thoroughly modern subject matter of life in an urban setting and all the social issues that it entails.

Urban destitution is one of the socio-economic concerns that Manansala deems important and emphasizes in many of his works throughout his artistic career. It is an issue that he had held close to his heart and propelled him to critical distinction with the unveiling of Madonna of the Slums in 1950.

Manansala has always subscribed to the social consciousness aesthetic, but not to these depths. With the infant in the painting, Manansala precedes the pitiless faces of the likes of Onib Olmedo. This artist had an abiding sympathy for common folk like beggars and vendors.

Ang Pulubi is a defining representative of Manansala's recurring women in Church Entrances theme yet its composition is more intuitive than cerebral, given the artist's romantic temperament. This work adds a deeper dimension to why Manansala has been called the most exuberant among neo-realists of the postwar period onwards.

Manansala was fascinated by the vendor or beggar in the church entrance because it was here, that the true interaction between peasant and bourgeois took place. The proletariat sympathies of Manansala, as well as his desire to paint subjects form modern life, probably encouraged him to put on canvas this most sympathetic scene.

Beneath the pathos can be seen a craftsmanship honed by many years of study of works by Picasso, Braque and Gris, and the mentorship of his famous teacher, Leger. Although Vicente Manansala's transparent cubism still predominates, this work manifests a distinct style based on the distortion of shapes defined with linear clarity and pure lines that blur into washed out tones.

This serene and undulating composition no longer demonstrates the sociological commentaries, which were found in his earlier works. Rather, it is an idealized view of a harmonious rural world. While the precision of forms and lucidity of the details are typical features of Manansala's mature cubism, here he still relied on classical old school modeling a la Pieta to add to the mood of universal sympathy.







Extraordinarily Important and Extremely Rare Manuscripts by Emilio Jacinto, totaling Fifteen (15) Documents c. 1896 to 1899.

Composed of:

- 1) "A la Patria (To the Fatherland)", Signed "Dimas-Ilaw (He Who Will Not Be Blinded)", Sta. Cruz, Laguna, (C.P.), 3 October 1897.
- 2) "Liwanag at Dilim (Light and Darkness)", with the following sections, each page numbered, as follows:
- "Sa Anak ng Bayan (To the Sons of the Country)", Page 1 (Folder 10)
- "Liwanag at Dilim (Light and Darkness)", Page 1B (Folder 10)
- "Ang Ningning at Ang Liwanag (Glitter and Light)", Pages 2-3 (Folder 6)
- "Kalayaan (Liberty)", Pages 4-6 (Folder 4)
- "Ang Tawo'y Magkakapantay (All Men Are Created Equal)", Pages 7-10 (Folder 5)
- "Ang Pag-Ibig (Love)" (Pages 11-14 (Folder 6)
- "Ang Bayan at Ang (Gobierno) Plnuno (The People and The Government)" Pages 15-20 (Folder 9); Pages 21-22, four sides (Folder 10)
- "Ang Maling Pagsampalataya (Misplaced Faith)", Page 23-30 (Folder 8)
- "Ang Gumawa (To Work)", Pages 31-32 (Folder 7)
- 2) "Ang Kasalanan ni Cain (The Sin of Cain)", 8 sides, (Folder 11)
- 3) "Samahan ng Bayan sa Pangangalakal (The National Council for Trade)" c. 1897 1898, twelve sides, the final side blank; Sides 1-2 are in Folder 14; Sides 3-6 are in Folder 12; Sides 7-12 are in Folder 14
- 5) "Pasimulang Kaganapan (First Undertaking)", c. 1897 1898, two sides, Folder 12. Possibly related to the "Samahan ng Bayan sa Pangangalakal"
- 6) "Pagkatatag ng Pamahalaan sa Hukumang Silanganan (The Establishment of A Government in the Judicial District of the East)"; 16 February 1898; 26 sides, (Folder 16), including "Tuntunan na Napapalaman" and rough logo at the front.
- 7) Certificate (possibly a draft) saying Julian Aguila had served the Katipunan since 1894; c. 1898; not entirely in Jacinto's handwriting; a few lines on the reverse are. 2 sides, (Folder 15)

Accompanied by an extremely rare and important pamphlet, "Buhay at mga sinulat ni Emilio Jacinto (The Life and Works of Emilio Jacinto)" by Rafael Palma and published by Jose P. Santos, (1935) which contains the majority of the works in Tagalog mentioned above. This work was a gift from Santos himself to the previous owner and has a card stating "With the Compliments of Jose P. Santos, Gerona, Tarlak", glued to the inside front cover.

Also included: "A mi querida madre (To My Dear Mother)", 2 sides (Folder 13), Not in Emilio Jacinto's handwriting but found among his papers.

I) "A la Patria (To the Fatherland)", Signed "Dimas-llaw (He Who Will Not Be Blinded)", Sta. Cruz, Laguna, (C.P.), 3 October 1897.

Literature: "Emilio Jacinto", by Epifanio de los Santos, Philippine Review, III: 6 June 1918), in original Spanish and English parallel text format

- II) "Liwanag sa Dilim (Light and Darkness)" with the following sections, each page numbered, as follows:
- "Sa Anak ng Bayan (To the Sons of the People)", Page 1 (Folder 10)
- "Liwanag at Dilim (Light and Darkness)", Page 1B (Folder 10)
- "Ang Ningning at Ang Liwanag (Glitter and Light)", Pages 2-3 (Folder 6)
- "Kalayaan (Liberty)", Pages 4-6 (Folder 4)
- "Ang Tawo'y Magkakapantay, (All Men Are Created Equal)" Pages 7-10 (Folder 5)
- Ang Pag-Ibig (Love)" (Pages 11-14 (Folder 6)
- "Ang Bayan at Ang Mga (Gobierno) Pinuno (The People and the Government)" Pages 15-20 (Folder 9); Pages 21-22, four sides (Folder 10)
- "Ang Maling Pagsampalataya (MIsplaced Faith)", Page 23-30 (Folder 8)
- "Ang Gumawa (To Work)", Pages 31-32 (Folder 7)

Literature: "Buhay at mga sinulat ni Emilio Jacinto (The Life and Works of Emilio Jacinto)" by Rafael Palma, published by Jose P. Santos, 1935. Pages 26 - 46 "Emilio Jacinto", by Epifanio de los Santos, Philippine Review, III: 6 June 1918), in original Spanish and English parallel text format (with the exception of "Sa Anak ng Bayan" at "Liwanag at Dilim", the poem)

Various extracts have been published in many studies on the Katipunan and in standard texts such as Teodoro Agoncillo's "History of the Filipino People."

III) "Ang Kasalanan ni Cain (The Sin of Cain)", 8 sides, (Folder 11).

Literature: "Buhay at mga sinulat ni Emilio Jacinto (The Life and Works of Emilio Jacinto)" by Rafael Palma, published by Jose P. Santos, 1935. Pages 46 - 48

IV) "Samahan ng Bayan sa Pangangalakal (The National Council of Trade)" (Sta. Cruz, Laguna) c. 1897 - 1899, twelve sides, the final side blank; Sides 1-2 are in Folder 14; Sides 3-6 are in Folder 12; Sides 7-12 are in Folder 14

Literature: "Buhay at mga sinulat ni Emilio Jacinto (The Life and Works of Emilio Jacinto)" by Rafael Palma, published by Jose P. Santos, 1935. Pages 57 - 59

V) "Pasimulang Kaganapan (First Undertaking)", c. 1897 - 1898, two sides, Folder 12. Possibly related to the "Samahan ng Bayan sa Pangangalakal"

Literature: "Buhay at mga sinulat ni Emilio Jacinto (The Life and Works of Emilio Jacinto)" by Rafael Palma, published by Jose P. Santos, 1935.

VI) "Pagkatatag ng Pamahalaan sa Hukumang Silanganan (The Establishment of a Government in the Judicial District of the East)"; 26 sides, (Folder 16), including "Tuntunan na Napapalaman" and rough logo at the front.

P 900,000



Literature: "Buhay at mga sinulat ni Emilio Jacinto (The Life and Works of Emilio Jacinto)" by Rafael Palma, published by Jose P. Santos, 1935; with the exception of "Tuntunan na Napapalaman" which Jose P. Santos did not include because he felt it would ruin the flow, "Pagka't masisira sa pagkakasunod-sunod ng (Emilio Jacinto's) mga akda." Pages 48 - 56

VII) Certificate (possibly a draft) saying Julian Aguila had served the Katipunan since 1894; not entirely in Jacinto's handwriting; a few lines on the reverse are. 2 sides, (Folder 15).

Eminent historian on the Philippine Revolution notes, "Julian Aguila had signed the Naik Military Agreement in April 1897, had been detained in Limbon at the same time as Andres and Procopio Bonifacio, and had been questioned by the Investigating Officer prior to their trial. Aguila had written to Jacinto asking for the certificate attesting to his service in the Katipunan." He writes to Jacinto twice, and both letters are reproduced in "Buhay at mga sinulat ni Emilio Jacinto" by Rafael Palma, published by Jose P. Santos, 1935, on pages 68 - 70.

The Naik Military Agreement was essentially a coup d'etat mounted by Andres Bonifacio in response to the Aguinaldo's snap election at the Tejeros Convention. It managed for a very short time to recruit Aguinaldo generals Mariano Noriel and Pio del Pilar to Bonifacio's side. When they had returned to Aguinaldo's fold a week later, Aguinaldo appointed Noriel as head of the Council of War that would try Bonifacio. Ultimately, Aguinaldo would claim, both Noriel and Pio del Pilar would persuade him to ratify the death sentence of the Bonifacio brothers.

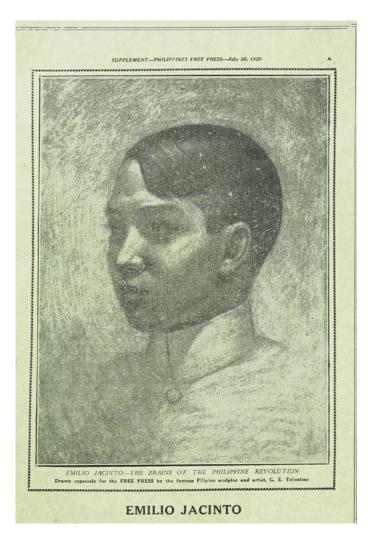
Julian Aguila cites his recruitment into the Katipunan as early as 16 March 1894 and his role as treasurer of the Sanggunian Manhiganti (Council of the Avengers) and that he had fought in the Cavite battles of Zapote, Noveleta, and San Francisco de Malabon under "Don Andres" Bonifacio. Aguila requests the certification so that he can apply ("magpipresenta") for a position in Aguinaldo's forces in Malolos. This is an important document indicating that there was still indeed a rift between the former Bonifacio forces and those of the "Dictador", as Aguila refers to him. It also shows, however, that that rift was slowly being healed.

It would have been interesting to see what fate would have befallen Jacinto himself in the Aguinaldo regime, had he not perished from fever and chills ("lagnat at ngiki"), possibly malaria, in Majayjay.

VIII. "Buhay at Mga Sinulat ni Emilio Jacinto (The Life and Works of Emilio Jacinto)", Foreword by Rafael Palma, Published by Jose P. Santos, Manila, 1935. 97 Pages.

Rafael Palma (1874 - 1939) was a contemporary of Emilio Jacinto and would rise to become a Senator of the Commonwealth as well as the fourth president of the University of the Philippines, giving his name to one of the most famous buildings on the Diliman Campus, Palma Hall.

This is a rare work that contains the basis of much information on Jacinto that later appears in various history texts — as well as insights heretofore unknown.







Extremely Rare Dagger, Etched with the Words, "Filipinas" on the Obverse of its Blade; "Fa. De Luzon, Vigan" on the Reverse of the Blade

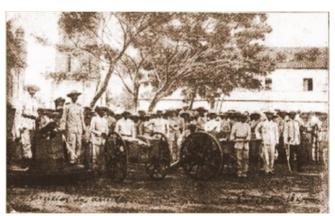
ca.1899

Possibly once belonging to an Officer of the Tinio Brigade

Wrought of Bone and Silver Dagger: L: 7 1/4" (18 cm) Blade: L: 4" (10 cm)

Scabbard: L: 4 3/4" (12 cm) Guard (Quillon): L: 1 1/4" (3 cm) Hilt (Handle): L: 3" (8 cm)

P 500,000



The Tinio Brigade in Plaza Salcedo, Vigan, Ilocos Sur From the collection of Mr. Arnaldo Dumindin, "Philippine-American War, 1899 - 1902"

General Manuel Tinio, "Lion of the North" would be the undefeated scourge of the Yankees during the Philippine-American War. Tinio would initially have as his base Vigan, Ilocos Sur in 1899, using the Palace of the Archbishop on Plaza Salcedo as his headquarters.

Ordered by Aguinaldo to abandon his position and move to Pangasinan and La Union to provide critical cover in the President's light to Cagayan and thence, to Palanan.

Tinio would effectively harass the US forces in the north. On 4 December 1899, two days after Gen. Gregorio del Pilar would perish at Tirad Pass, Tinio would lead his guerrilla 'Brigada Tinio' back into Vigan to engage the 133rd Regiment "in sever street fighting" for several hours before dawn. It was this kind of attack that would make General Tinio and his Brigade the most fearsome of the Philippine-American War. Tinio's Army would be the largest standing Filipino force and would remain unvanquished until the general would voluntarily surrender following the call of General Emilio Aquinaldo.

This exquisite dagger features finely worked bone and silver. The blade with the words "Filipinas" features the Filipino flag as well as two crossed sabers at its base.

León Gallery







Extremely Important and Extremely Rare Handwritten Account of Andres Bonifacio's Execution by Major Lazaro Macapagal, dated 27 June 1929, and addressed to Jose P. Santos

Consisting of Five Pages, (Folder 18). 10 1/2" x 8" (27 cm x 20 cm)

P 150,000

Provenance:

Collection of publisher Jose P. Santos, son of Epifanio de los Santos.

Literature: An English translation of this letter was published in the Philippines Free Press, 29 November 1929 under the title "How We Executed Bonifacio."

Photographs of the original letter are included in the appendices to Carlos Ronquillo, "Ilang talata tungkol sa paghihimagsik nang 1896 - 1897", edited by Isagani R. Medina (Quezon City, University of the Philippines Press, 1996) Pages 811 - 815

"Tragedy of the Revolution", by Adrian E. Cristobal, (Makati City, Studio 5 Publishing, 1997). Reproduced the first and last pages in full, Pages 162 and 165.

The Shots Heard Across the Country - Confessions of Bonifacio's Executioner

Who exactly was Major Lazaro Macapagal? Ironically, like Bonifacio, he was a man from Tondo, purportedly descended from a prince of that ancient kingdom. In 1897, however, he was an officer in Aguinaldo's political and military faction in Cavite, the Magdalo.

We first hear of Major Macapagal, as Katipunan scholar Jim Richardson reports in the monumental "Light of Liberty: Documents and Studies on the Katipunan, 1892 - 1897" (Quezon City, Ateneo de Manila University Press, 2013), in an account of the events right after the controversial Tejeros Convention. Andres Bonifacio would refuse to accept his defeat at the tumultuous election for president of the new revolutionary government.

The Supremo first calls for his own assembly at Tejeros then begins to put together a coup d'etat in the secluded outpost of Naik against the forces gathering against him. This was his "Naik Military Agreement" which aimed to take the battle for position to Aquinaldo's military home turf.

In the Naik hacienda house, Aguinaldo's soldiers are detained by Ciriaco Bonifacio. Macapagal is among them. Upstairs, Andres meets secretly with Emilio Aguinaldo's officers, General Mariano Noriel and General Pio del Pilar. He has managed to convince them that Aguinaldo has secret plans to surrender to the Spanish and he must be stopped at all cost.

In the meantime, Macapagal manages to escape and reports what is happening to the newly-elected President. Aguinaldo loses no time in confronting his own wayward generals and Bonifacio.







Andres Bonifacio, Supremo of the KKK

Because of his audacity, Aguinaldo succeeds in winning back these two generals' loyalty. Bonifacio is caught off balance and departs from the town — a mistake that leaves the field clear for Aguinaldo to repair what damage has been done. It also leaves Andres completely unaware that his coup d'etat has collapsed and that he is now in a fight for his life and not just political power.

As the more seasoned commander, Emilio Aguinaldo acts quickly and far more decisively than Andres Bonifacio.

In ten days, he has sent orders throughout Cavite making his power absolute and warning the direst consequences for those who would question it. Aguinaldo also persuades the rival Magdiwang faction, Bonifacio's allies, to close ranks with him against the Manila interloper. All this is without Bonifacio's knowledge. The Supremo is now isolated.

Next, Aguinaldo orders the arrest of Andres Bonifacio and his brothers. Bonifacio is wounded in the skirmish, his brother Ciriaco is killed on the spot, only Procopio is unwounded. His wife, Gregoria de Jesus, is manhandled and there are even rumors that she is molested by the arresting officer. The Bonifacio brothers are jailed in what amounts to be a below-stairs cupboard, in filthy conditions. Andres' wounds are left untreated.

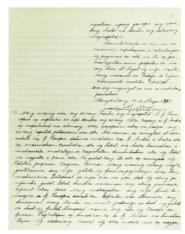
A Council of War is assembled and the men — all too familiar for their parts in the drama in Naik — are handpicked to play important roles in Aguinaldo's court: General Noriel is named head of the "Consejo de Guerra"; General Pio del Pilar is called in as a witness to the machinations of Bonifacio's failed coup plot. The loyal informant Macapagal is appointed as the Council's secretary.

The verdict is quickly returned: Andres Bonifacio and his brother Procopio are sentenced to be shot to death for treason.





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Enter Major Macapagal once again. This account is according to his handwritten narration sent to the scholar, Jose P. Santos, three decades later.

Macapagal says he was summoned by General Noriel who hands him a sealed letter, to be opened only once he has reached the 'Bundoc ng tala' in the mountains outside Maragondon. Upon reaching that place, he was "to open the letter, read the contents aloud to the Bonifacio brothers, so they would be informed, and to follow his orders to the letter." ("Pagdating doon, bucsan itong pakete, basahin ng malakas sa harap nilang dalawa ng malaman nila at sundin nińong mahigpit kung ano ang sinasabi sa loob nian.")

Macapagal then describes how he takes four soldiers from Colonel Ritual's command. Col. Modesto Ritual is another officer who had signed off on the Naik Military Agreement and had once pledged loyalty to Andres Bonifacio. This tragic tale is full of such ironies.

Macapagal thus begins the trek with the two prisoners.

At one point, Bonifacio asks that the orders be read before they reach the pre-arranged destination. Macapagal says the brothers let out loud cries upon hearing their death sentence, which was "hinatulang barilin upang mamatay." Procopio runs into the woods but Macapagal and two of the men follow him and "carry out the orders of the Council of War."

Andres Bonifacio then kneels and begs for his life, "ng ako'y makita nia ay nagpa paluhod-luhod sinasabing 'Kapatid, patawarin mo ako'." It is an unlikely scenario for the leader of a secret society who would daily risk his life for years. Macapagal next claims that Bonifacio, too, runs towards the forest and was also cut down.

Written 32 years after the dark deed, it is still hard to believe that the brothers waited helplessly for the longish sentence to be read out loud and died as cowards afterwards. Almost two weeks after their arrest and trial, the once-mighty Supremo may have been suffering from gangrene, certainly, he would have been too weak to kneel, much less to scamper away. What is more plausible is that the brothers were simply set upon and shot or hacked to death.

Macapagal says he is, however, overcome with both surprise and sadness. This may also be unlikely. As secretary at Bonifacio's trial, he would have been aware of the impending verdict. Unlike the Generals Noriel and del Pilar and Colonel Ritual, Macapagal had been steadfast in his loyalty to Aguinaldo. He would have had enough time to carefully plan the Bonifacio brothers' execution and to leave nothing to chance.

On his way back to Maragondon, Macapagal meets Bonifacio's wife Gregoria de Jesus, and expresses his instinct to spare her the truth. (His account of his conversation with her is corroborated by her own moving account to Emilio Jacinto.)

Most important in this eye-witness account — the only one in existence of those tragic events— is the explicitly described location of Bonifacio's death and burial.

Lazaro Macapagal in the months and years to come enters Aguinaldo's inner circle and ascends to the position of general.

The shots he and his men fired on May 10, 1897, however, were heard across the country and continue to reverberate to this day.



Extremely Important and Exceedingly Rare Confessions of General Emilio Aguinaldo regarding His Involvement in the Death of Andres Bonifacio

Consisting of two versions: First, a handwritten statement, dated 22 March 1948, Kawit, 'Cabite' and signed Emilio Aguinaldo, composed of two pages; and second, a typewritten statement, dated 11 May 1948 and amended in his own handwriting, composed of a single page.

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



Provenance:

The collection of Jose P. Santos

Literature:

Handwritten and signed statement, 22 March 1948: The final paragraph of the statement has been reproduced in various places. Photographs of both pages are reproduced in full in Adrian E. Cristobal, "The Tragedy of the Revolution", (Makati, Studio 5 Publishing, 1997.) Page 135.

Literature:

Typescript statement with handwritten amendments, dated 11 May 1948. Scholar Jim Richardson notes that the statement with amendments is shown in Teodoro A. Agoncillo, "The Revolt of the Masses", (Quezon City, University of the Philippines, 1956.) Page 292.

The Death Sentence That Changed The Course Of The Revolution — And Our Nation's Future

General Emilio Aguinaldo was confronted on May 7, 1897 with an incontrovertible fact: The "Consejo de Guerra" (or Council of War) that he had assembled to try and pass judgement on Andres and Procopio Bonifacio had returned a guilty verdict. It ordered that the two brothers should be shot to death.

In his handwritten statement dated 22 March 1948, Aguinaldo admits that he has been hounded by speculations surrounding the death of the founder of the Katipunan, the beloved hero of the Philippine Revolution, Andres Bonifacio. He writes this account, presumably for the benefit of Jose P. Santos, who has published a series of accusatory tracts against him, including the best-selling biography of Bonifacio's widow, Gregoria de Jesus.

He then states that he had initially commuted the brothers' death sentence to exile. Under pressure from two members of that Council of War that had found them guilty — to wit, General Mariano Noriel and General Pio del Pilar — he had decided to go forward with the tragic order. This he did for the sake of all their lives and for the good of the Republic.







Emilio Aguinaldo General Mariano Noriel alongside General Pio del Pilar were instrumental in pushing forward the death sentence of the Bonifacio brothers

"Ito ang matanto nina Heneral Mariano Noriel, General Pio del Pilar, na mga kagawad ng Consejo de Guerra ay dalidaling tinawagan ang aking pansing at sinabing "Kung ibig po ninyon mag patuloy ang kapantagan ng ating Pamahalaan sa Paghihimagsik, at kung ibig po ninyong mabuhay pa tayo, ang inyong bawiin ang iginawa na indulto sa kapatid na iyan.

"Dahil ditoy aking binawi at iniatas ko kay General Noriel na ipatupad ang kahatulan ng Consejo de Guerra, na barilin ang mga kapatid, alang-alang sa kapakanan ng Bayan," wrote Aguinaldo.

In the second account's typewritten portions, Aguinaldo maintains that he had reduced the death sentence to exile but that his orders had not reached his officers in time because of the fog of war. These lines are crossed out, however, and are amended with the same words as in the handwritten statement.

Nick Joaquin, writing in 1975 in Archipelago Magazine, described Bonifacio and his revolution as the short-lived triumph of the working class, the laborers and urban poor of Manila. When Bonifacio crossed into Cavite — although he was thoroughly unaware of it, believing in the universality of the Katipunan's struggle — he was destined to come into conflict with the bourgeoisie of that province. These were the government officials, teachers, lawyers, engineers, who would inevitably sneer at the self-educated but no less capable Bonifacio. It was also, alas, the age-old resentment of the Manileńo by those that lived outside its imperial borders.

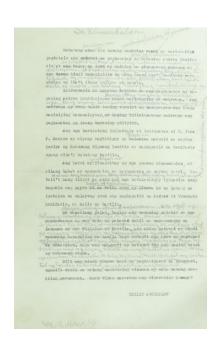
For Nick Joaquin, Aguinaldo represented the successes of the Caviteńo generals — versus the failures in battle of Bonifacio and his men. (Some say that Cavite, being a peninsula, was far easier to defend.) Aguinaldo had on his side, the trench-warfare expert Edilberto Evangelista. Bonifacio had Emilio Jacinto, an intellectual and poet.

Time after time, Andres Bonifacio would take for granted his position as the founder of the Katipunan. He would do it at the Tejeros Convention, when he was badly outmaneuvered. He would continue to be outflanked at every turn afterwards.

On the other hand, Aguinaldo would never be entirely secure about his own position as President of the revolutionary government. Time after time, he would act ruthlessly to safeguard it.



The parta samawhala ne pagha i was, sa teman no mare mari kung bathit maintulhulan no an pinintulari pa
si Fridres Bourtairo, Oma ne fratiquian i at
saminga et pinakinaban sarajara makehi
me saming sa fatalo. Sa paghat sa
maminga et pinakinaban sa makehi
me sami saming parfatalo. Sa paghat sa
pagingat ke manan mukasan an mukasan an
kabakalaki I sa kakayahan ne mithiin na
aking mane Basan suha sa man sa fataga
maigawad iyang lalong meraning Basan ay ahuga
mangawad iyang lalong meraning Basan ay ahuga
batag antaka san kaban kananalan us taaspa
yasin ma hishi, ng pinahutunasan as taan us ahuga
batag antaka san kaban tang tang hagal nataaha ko ang pag wahlalang kalinga at isa kahit menupasala. It sa hagan kang awa aug
nanggari sa himagakan sa makabago ag
suo mang mahinang sali kahuhanan sh
bakit nagama ka paghat kang masaning katah
sa Basa P. Santog mananalah ay makaning kahuhanan ang mahalan sa mang mahalan sa mang mahalan
Sa bhahi, ngayang makalampas ma ang
pinag ing than kong manalang mahalan sa
sa bagan natomo na nga natan ang halanga makalan
at kapasilalan ang anna kalanga makalan
sa hagang matomo na nga natan ang kalangan
at kapasilalan ang anna kalangan panahon; at
manay ing than kong manalangan kalangan
at kapasilalan ang manalan ang kalangan
at kapasilalan ang manalangan palangan
pinagan at magan ga paglalan Rafaghica
Pilipina; at ngayang pinalah okong mak tu



It was also true that despite Bonifacio's defeat at Tejeros — and the closing of ranks of the Caviteńo elite against him — the common folk in both the Magdalo and Magdiwang territories were still enamored of Bonifacio. There was much ill feeling that Bonifacio had been badly treated and rumors were flying thick and fast about a backlash against Aguinaldo.

In fact, Bonifacio had begun to put together his own coup d'etat. General Mariano Noriel, the Magdalo chief of staff, probably stung by Aguinaldo's appointment of the rival Artemio Ricarte as the captain-general of the new revolutionary government, was easy enough to turn; as was General Pio del Pilar.

Noriel and del Pilar, said Aguinaldo in both his accounts, were instrumental in convincing him to stay the course and pushing forward with the death sentence of the two Bonifacio brothers.

Could this have been true? Both Noriel and del Pilar had been guilty of a momentary lapse in their loyalty to the new President. Were they eager to now prove their allegiance to the new strongman? Or was this Aguinaldo's way of slyly ensuring that they would never again be accepted in the forces of Bonifacio's remaining loyalists?

The narrations pose another interesting question: What would have happened if indeed Bonifacio had been allowed to live?

Would have civil war erupted? Or would have Bonifacio been allowed a role in the new regime — and then perhaps a government balanced by more idealistic men would have been given the chance to take root and prosper. Bonifacio would not brook the pillaging of Filipino towns and would routinely order men to be shot if found guilty of looting; Aguinaldo was practical-minded and would use the spoils of war as incentives to his men.

José Rizal — in that now-distant time in Dapitan — had advised Bonifacio to recruit Antonio Luna to the Katipunan and to have him direct the war against the Spanish. Alas, Luna had rebuffed Bonifacio's invitation, saying that even Napoleon needed money for arms. When the Philippine Revolution exploded, Luna had then been imprisoned, tortured, and only released in the care of his influential brother Juan Luna. By then, Antonio's mind had been made up to fight for liberty but it was far too late for Bonifacio.

But just think, what If these two formidable men had been allowed to find their way to each other, who knows what kind of Philippines we would have today.

Emilio Aguinaldo makes it clear, says scholar Jim Richardson, that the final decision to execute Andres and Procopio Bonifacio was his.

By giving the order for execution, Aguinaldo single handedly changed the course of the Revolution and our nation's future.

— Lisa Guerrero Nakpil

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Exceedingly Important and Exceedingly Rare Documents regarding Gregoria de Jesus, widow of Andres Bonifacio, consisting of the following:

I. The handwritten autobiography of Gregoria de Jesus, entitled "Mga Tala ng Aking Buhay (Notes on My Life)", dated 11 November 1928. This is the original manuscript in her own handwriting consisting of 17 pages.

Provenance:

Jose P. Santos, son of Epifanio de los Santos

Literature: Adrian E. Cristobal, "Tragedy of the Revolution", (Makati City, Studio 5 Publishing, 1997.) Transcibed in part on Page 142; Photograph of the first page reproduced in full on Page 143.

II. The published or printed version of this autobiography, autographed "With the compliments of Jose P. Santos." Soft binding, xx Pages.

III. The handwritten statement, signed by General Artemio Ricarte, alias "Vibora (Viper)", Yokohama, 31 May 1929, in which he states thats Gregoria de Jesus, widow of Andres Bonifacio, the Supremo of the Katipunan, deserves to be called the "Mother of the Revolution" and "Lakambini."

P 400,000

Provenance:

Joes P. Santos, son of Epifanio de los Santos.



Gen. Artemio Ricarte



Gregoria de Jesus, Lakanbini of the Katipunan, widow of Andres Bonifacio

The Secret Life Of The Lakanbini

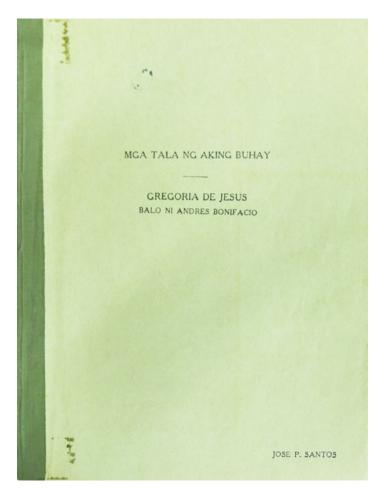
"Lakanbini" has various meanings, including 'guiding light' and 'wife of a nobleman." For Gregoria de Jesus, it was the code name of the first woman of the Katipunan, and also an honorific as the wife of the Supreme Leader of the Katipunan.

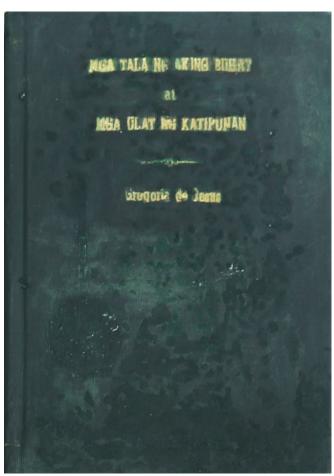
Gregoria de Jesus presents in broad strokes her life as a girl, who sacrificed her own education in typical Filipino fashion, so that her two brothers may go to school. Instead, she took her place managing the family farm and household.

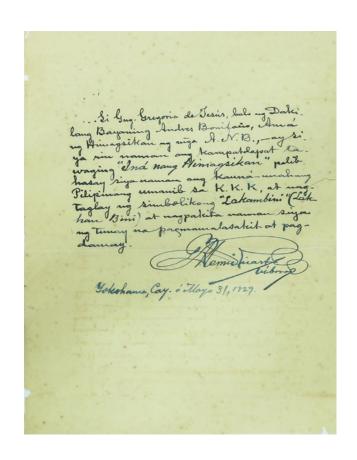
At 18, she married Andres Bonifacio, a widower. He would draw her into his secret activities in the KKK and she would be the steward of the most important — and dangerous—records of the Katipunan. Carrying them hidden in her clothes and on her person, evading arrest night after night, finally living under an alias for over a month until she could escape to the northern precincts outside Manila to join Bonifacio.

In this biography she skirts the fateful events in Cavite, saying she has written elsewhere about them. Gregoria de Jesus does write about her days as a woman-soldier in the Revolution — Adrian Cristobal note that she was never captured by the Spanish. All in all, it is a riveting account of the Katipunan's true gender equality.











The Exceedingly Rare and Very Important "De la Imitacion de Cristo (The Imitation of Christ)", by Tomas de Kempis, published in Barcelona, 1890

Dedicated to José Rizal by his spiritual adviser Fr. Pablo Pastells who was Superior-General of the Jesuits in the Philippines.

P 1,500,000

Provenance:

From the collection of renowned scholar and bibiliophile Epifanio de los Santos.

Literature: Numerous references to this remarkable book exist in various studies. The most recent is in "The Rizal - Pastells Correspondence", by Raul J. Bonoan, S.J., Ateneo de Manila University Press, 1994. From the second letter of José Rizal to Fr. Pastells; translated on page 141.

A REMARKABLE BOOK FROM RIZAL'S PERSONAL LIBRARY

José Rizal would refer intimately to this very book, "De la Imitation de Cristo (The Imitation of Christ)," in his very first letter to his former spiritual adviser at the Ateneo, the Jesuit priest Fr. Pablo Pastells

Fr. Pastells, in a letter dated 12 October 1892, Manila, had begun a famous correspondence with his former pupil while he was in exile in distant Dapitan.

In explaining the intent of the 'Noli', José Rizal had written, "I was aiming at the friars, but since they were shielding themselves in the rites and superstitions of a certain religion, I had to free myself from it in order to strike at the enemy behind it.*** Those who abused its name must bear the responsibility."

Fr. Pastells would lead the charge to bring Rizal back to the fold of the Church, the Jesuits, and Madre España. This spiritual handbook, "Imitation of Christ" by Thomas á Kempis, was part of his arsenal in that battle.

Rizal was obviously moved. He wrote in a letter from Dapitan, a month later, on 11 November 1892 :

"My Dear Very Reverend Father,

Before answering your precious letter, I ought to thank you for the copy of Kempis which you sent me as a gift. I have gone over the French translation and I enjoyed reading it so much that I think it no mean fortune to have now a copy of my own and in Spanish at that, although people assure me it reads even better in the original Latin. Every page contains pearls of wisdom and I can hardly come upon a sentence which my poor understanding cannot grasp. No wonder it has been translated into almost all languages, even into Tagalog by Father Vicente Garcia, one of the canons of the Cathedral."

- José Rizal

Fr. Bonoan wrote in his landmark book on the 'Rizal - Pastells Correspondence': "The defection from the Church of so brilliant, exemplary, and devout an alumnus as José Rizal was a great shock and a source of no small embarrassment to the Jesuits at the Ateneo. Similarly, his involvement in the Propaganda Movement as well as the espousal of liberal, reformist ideas by growing numbers of Ateneo graduates provoked charges of lack of patriotism against the Jesuits. By reason then of their special relationship with Rizal, they took it upon themselves to win him back for the Church as well as for Spain.

"There were altogether three distinct attempts to carry out this wish: The first was occasioned by Rizal's first return to the Philippines in 1887 (through Rizal's teachers at the Ateneo.)

"The second attempt was (this) Correspondence. The third attempt was to take place in the prison cell in Fort Santiago (in 1896 before Rizal's execution.)"

The Jesuit selected for this important but delicate second enterprise was Fr. Pablo Pastells who Fr. Bonoan described as Rizal's spiritual adviser, beginning in his student days in the Ateneo and while Rizal was a prefect of the school's Sodality of Our Lady.

Thomas ŕ Kempis was a medieval theologian who wrote the book that has been called the second most important book after the Holy Bible. "The Imitation of Christ" would become an influential spiritual handbook through the centuries, attracting among others St. Augustine, patron saint of the Jesuits. Calling for the rejection of the trappings of the world, it provided steps to build a rich inner life. It was the perfect antidote to Rizal's painful exile in Dapitan, coming as it did after several years spent in the world's greatest and most glorious capitals.

Rizal was so touched by the book that he asked for a second copy during his last days in Fort Santiago. While awaiting execution, he would dedicate an identical copy to Josephine Bracken, "To my dear and unhappy wife", on the night before his death, on 29 December 1896. That copy is now in the collection of the Philippine National Museum.

Thus, this book symbolizes Rizal's search for spiritual peace. An important touchstone for any Rizalist, our national hero's affection for the book adds another dimension to his otherwise highly intellectual persona.

Despite Fr. Pastell's — he was the Superior-General of the Jesuits at the time — inability to win back Rizal to the Catholic faith and Mother Spain, it nevertheless underlines the Ateneo and the Jesuit order's importance in Jose Rizal's life and in the Philippines's political history.

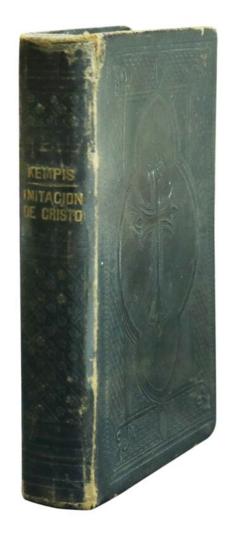


The identical twin of the book is also from José Rizal's library and dedicated to Josephine Bracken. It now resides in the Philippine National Museum.

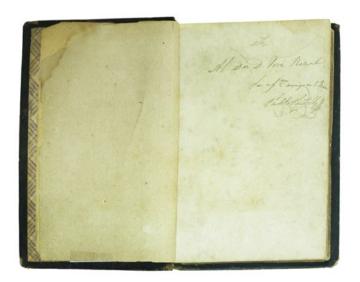


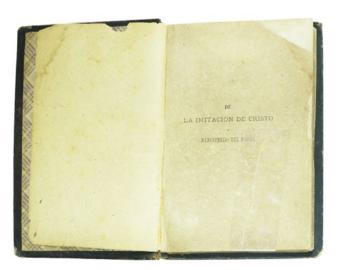
José Rizal, Philippine National Hero













Extremely Rare First Edition of the Noli Me Tangere by Philippine National Hero José Rizal

Dated 1886 with the printed dedication "A Mi Patria (To My Fatherland)" by the author; Printed by Berliner Buchdruckerei - Action - Gesselschaft, Berlin, Germany.

In excellent condition; exterior is a formal dark-red binding with the name of its previous owner on the spine.

P 1,500,000

The Book that Sparked Asia's First Democratic Revolution

The 'Noli' is certainly the most important book in Philippine history, igniting our revolution that was also Asia's first democratic struggle.

It was this book (and its sequel, the 'Fili') that caused Andres Bonifacio and an entire generation to venerate Rizal and rise up in the name of the free Philippines for which he longed.

José Rizal would pay dearly for the effect his twin novels had: He would be led out to the killing fields of the Luneta and shot on 30 December 1896. It would be a martyrdom that would ensure his place as the Philippines' National Hero.

In a world today dominated by small screens, it's hard to imagine exactly how influential a book such as the 'Noli' was. And yet, in the 1880s, when the book first arrived in the Philippines, it was nothing short of sensational. The Noli was not merely banned, it was also confiscated and consigned to the flames. (This would account for the fact that so few copies of the first edition have survived.) Its owners could be charged with insurrection and sent to jail. When the Rizal family's luggage was searched by the Secret Police, upon his arrival from a long exile in Dapitan, a copy of the 'Noli' was purportedly found, proof positive of his unrepentant and continuing infidelity to the Spanish Crown. He would later be arrested and sent to Fort Santiago to await trial and a death sentence.

Gen. Carlos Romulo, writing in the New York Times about the Noli's latest translation by Leon Ma. Guerrero, said, "I come from a small town in the hills of Tarlac on the island of Luzon. How this book affected the townfolk of Camiling in the 1880s was described by my father — in an article published in 1908 in El Renacimiento, a nationalist paper printed in Manila:



José Rizal, Philippine National Hero

'There was only one copy of the 'Noli' in town. *** I borrowed it and for three successive evenings, I read it out loud to my wife, mother, and some relatives. Rizal seemed to be speaking to us. He wrote of things we knew, which we experienced. The characters were familiar to us and the wrongs and injustices he described we also suffered and endured.

'The 'Noli' went from house to house, secretly of course. That is how the whole poblacion (town) read the book.

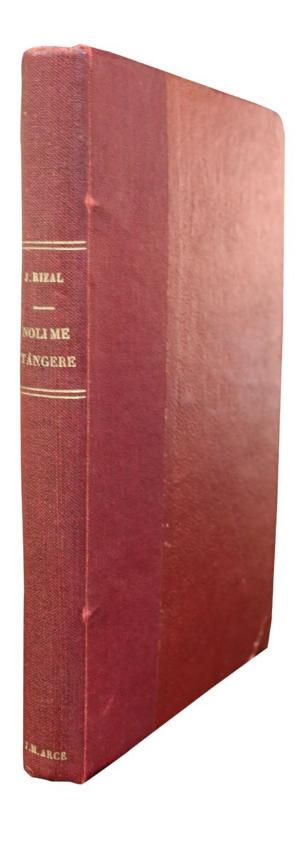
'The 'Noli' expressed for us what we all felt. It gave us for the first time a feeling of oneness, because we have also been the victims of injustices and excesses described in it. It was as if Rizal was writing of our own town. When the country rose in arms against Spain, Camiling was one of the first to answer the call.

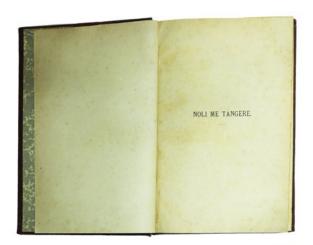
'Multiply Camiling into the hundreds of other small towns in the Philippines — and one can see how the 'Noli' moved our people to write a new chapter in our history.'

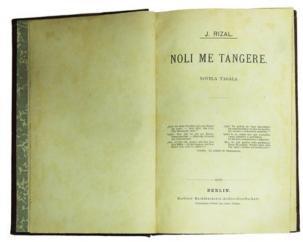
The 'Noli' and the 'Fili' were, quite simply, the gospels of Filipino Nationalism.

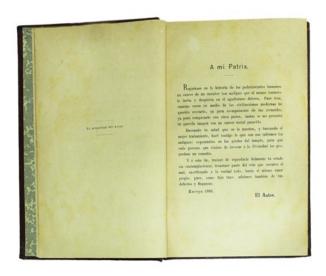
In explaining the purpose of his novel, he said: "I was aiming at the friars, but since they were shielding themselves in the rites and superstitions of a certain religion, I had to free myself from it in order to strike at the enemy behind it.*** Those who abused its name must bear the responsibility."















Philippine Flag

c. Early 20th Century 9 1/2" x 16" (24 cm x 41 cm)

P 80,000

Provenance: Private Collection, Makati City This early 20th century flag is in the style of the classic flag unfurled by Emilio Aguinaldo in Kawit on June 12, 1898.

It features the 'mythic' sun or a sun with a human face. The sun has eight rays for the first provinces that rose up in arms against the Spanish in 1896. The three stars have five-points, in a pattern familiar to many revolutionary emblems.

The Philippine Flag was outlawed by the Americans in 1907. That law was repealed in 1919.



Martin Honasan (b.1976)

Sitting Through The Layers signed and dated 2015 (lower left) mixed media 60" x 48" (152 cm x 122 cm)

P 180,000

Provenance: Private Collection, Quezon City Using a psychological phenomenon known as facial pareidolia, Martin Honasan approaches portraiture with damage as his starting point and disrepair as his guide. His oeuvre has featured portraits overlaid on distressed and reconstructed canvases that had collected residual paint. From this expressionist exercise, Honasan lets his mind find facial characteristics from random patterns in a psychological phenomenon known as pareidolia.

Like his art style, the expressions of his portraits are complex and multilayered, exuding pensiveness, melancholy, concern, and contempt. He draws inspiration from the faces of family and friends, the people he holds close. "I've ascribed so much meaning to the minute details of their expressions, to highlight the subtleties of their faces," says Honasan.

Honasan begins his work by scrutinizing textures, cutting up canvasses, and producing folds and wrinkles before putting brush and paint to work in rendering faces in the chaos. Through this, he admits to examining the contrast between freedom and boundaries — the freedom to find familiar images where there are none, and the boundaries of a blighted canvas.



Fernando Amorsolo (1892-1972)

Noonday Meal signed and dated 1938 (lower right) oil on canvas 20"x 28" (51 cm x 71 cm)

P 2,400,000

This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

Provenance:

George and Helen Cunningham, parents of my paternal grandmother, Martha Cunningham, were Presbyterian missionaries in the 1920's. They were based on Negros Island but also spent time in the Philippines nearer Manila. (Helen had originally thought she would work with Pearl S. Buck in China, but because they had children, they wouldn't let them come to China because it was a dangerous time there.) George was a missionary at a teaching university in the Philippines that was founded by another missionary, called Silliman University, which still exists today. George and Helen Cunningham had their portraits painted by Fernando Amorsolo. These portraits hung in Silliman University. George and Helen bought the "Noonday Meal" painting dated 1938 by Amorsolo directly from the artist.

-Stephanie Kringle

A young woman is cooking the mid-day meal in an earthenware pot over a fire, to her right are yams in a basket. Sitting with her is an elderly man, perhaps her father, resting a while out of the harsh sunlight, a wooden hook for gathering rice stalks is still in his hands. It is much cooler in the shade, the vegetable vine dark against the heat. Amorsolo, challenged with the task of depicting verdant stalks of rice, meticulously applied the thick paint with a small flat brush. This must be one of Amorsolo's earliest versions of this subject: his colors are more intense, and his approach more painterly, than those made rather formulaically, later.











Federico Aguilar Alcuaz (1932-2011)

signed and dated 1985 (lower right) oil on canvas 14" x 16 1/2" (36 cm x 42 cm)

P 120,000

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

Provenance: Private Collection, Makati City

As the famed Manileno painter Federico Aquilar Alcuaz applied his lines and colors, there is a sense of serendipity that reveals a kind of "dancing" poetry driven by sheer, swirling energy of the temperament of his other city, Barcelona. Federico Aguilar Alcuaz gave up law to choose a painting career in the postwar period. Aguilar Alcuaz resided in Europe during his developing years in the '60s and '70s.

His abstractions extended from works on canvas to large, stunning tapestries. His ability to perceive the world through a complex prism of cultures resulted in an oeuvre that sepaks to a broad range of artistic and aesthetic sensibilities. In 1955, Federico Aguilar Alcuaz received a scholarship grant to study at the Academia de Bellas Artes de San Fernando in Madrid. His instructor soon noticed that he was very talented.

He was asked to leave the university, as "they had nothing more to teach him". So less than a year after his arrival in Madrid, he moved to Barcelona where he soon joined a group of artists, called "La Puńalada" - of which Antonio Tapies - who brought recognition to avant garde Spanish art by winning two top prizes at the Venice Biennale in 1958, was the most famous member, alongside Cuixart and Tharrats. Alcuaz came unconsciously under their influence. It was at this time that he started signing his paintings with Aguilar Alcuaz to distinguish himself from two other Aguilars who were also members of the Punalada Group.

Aguilar Alcuaz started to hold exhibits at the highly prestigious Sala Direccion General, Museum of Comtemporary art in Madrid, having been the youngest then at 24 to have exhibited there. He also received several awards such as the first prize at the Premio Francisco Goya (1958) in Barcelona, where he met Don Benjamin Gayubar, who was his first and foremost sponsor and later became at one time the biggest collector of Aguilar Alcuaz's works.

Alice Guillermo wrote for Asian Art News in 2007: "Although based in Barcelona, Germany and Brno, Czechoslovakia for a very long time, Alcuaz had much in common with many other Filipino abstractionists of his generation. Because many of them shared a common background, the Escuela de Bellas Artes or Academia later transformed into the University of the Philippines School of Fine Arts, they could easily shed their academic training. Thus many of them developed a dualistic approach to art, doing both figurative and abstract works.

This painting is a reminder of how engrossing his art was during his Spanish period. Crafted with facility and florid elegance, his art reflects the influence of the synthetic phase of cubism of the School of Paris, it is true, but with their own vividness of color and their own intense play of shapes.



Benedicto Cabrera (b.1942)

Untitled signed and dated 1984 (lower left) acrylic on paper 15" x 11 1/4" (38 cm x 29 cm)

P 800,000

Provenance: Private Collection, Hawaii, USA

Art lovers have witnessed how Bencab has continuously caused change to his two familiar images, which we term his series, namely his Sabel and Larawan, both of which have engaged viewers starting as mere signature motifs of the times and have undergone metamorphosis into creative grounds of artistic experimentation, finally turning into engaging totems of social critique. Larawan, the Filipino term for photograph, is a major theme that recurs in BenCab's paintings since the 1960's, carries an emotional and pictorial reverberations in the art of the artist. Bencab was In London in the late 1960s when David Hockney and Francis Bacon started what they called "the new spirit of painting."

"It was a return to figurative art, which I liked. I had studied Japanese prints, and thought, "How were they able to influence the Europeans?" Maybe I can show my own culture and influence them as well.

I started the "Larawan" series in 1972. I was buying a lot of Filipiniana books in London with old photographs from the colonial era. I was showing the parallelism between the past and present. When I was at UP I loved reading about history, like Nick Joaquin's "A Question of Heroes."

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. rising boldly from the grief of her poverty and ignorance, through sheer endurance and industry.."

Based on colonial photography, the Larawan images hauntingly suggest parallel scenarios between the past and present, and Bencab emerges triumphantly in these veritable tableaux of our ancestors. 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."



PROPERTY OF A CONNOISSEUR

78

Ronald Ventura (b.1973)

Funny Songs signed and dated 2008 (lower left) oil on canvas 48" x 36" (122 cm x 91 cm)

P 4,000,000

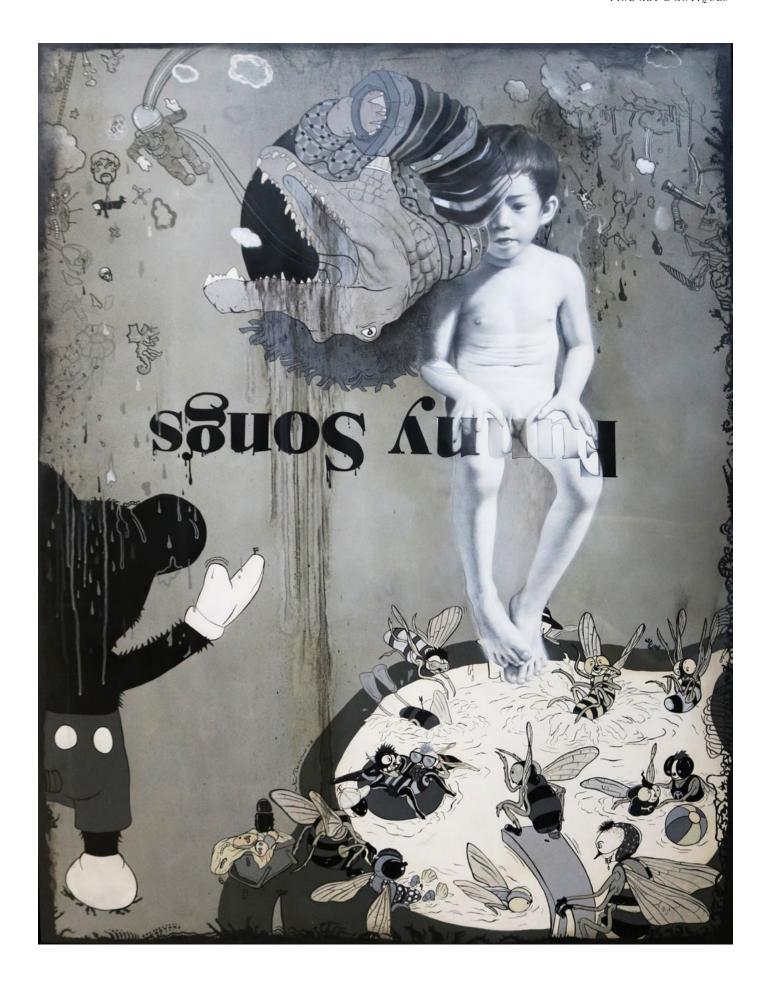
Literature:

Realities: Ronald Ventura, Damiani, Bologna, Italy, 2011, p. 21 (illustrated)

When Ronald Ventura burst into the scene with his highly distinctive brand of figuration, many immediately took notice, as he was perceived to be one of the torch bearers of Philippine art into the 21st century. A collage of different elements from pop culture, art history, and everyday life characterizes his works, suggestive of the post-modern condition. Located in different areas of the canvas, they resist offering a coherent narrative but instead delight in multiplicity and fragmentation.

The best quality of Ronald Ventura's pop-surreal-hyperrealism style is exemplified by this work, Funny Songs. With the title of the painting rendered upside-down on the canvas and serving as visual anchor, the work teems with images from a variety of sources. The most recognizable is Mickey Mouse cut in half and whose back is turned to us as if he is conducting an invisible orchestra. Wasps and bees frolic in a tub of sweetness. A child with a luminous, marmoreal complexion is an iconic Ventura, having made an appearance in his other works.

Monochromatic and energetic, Funny Song possibly alludes to childhood, replete with wonder, innocence, and an immediate attraction to the uncanny. It's at once a celebration and lamentation to what Freud considered as the fundamental bedrock of future identity. Funny Song invites the viewer to enter the space of childhood once more, in which contradictions are conditions of being, dangers are invitations, and the little toys of initial devotion are imbued by a touch of the divine.







Jorge Pineda (1879-1946)

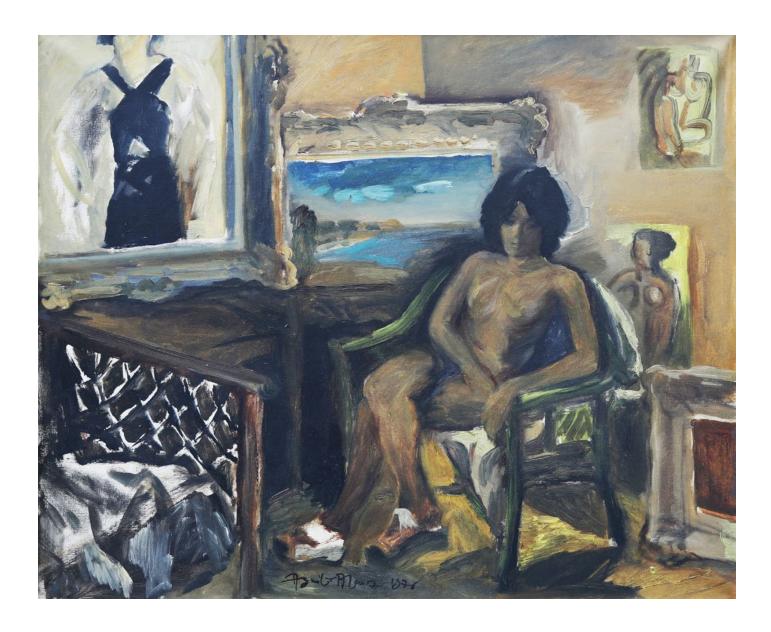
Magpaparol signed (lower left) oil on canvas 12" x 16" (30 cm x 41 cm)

P 400,000

Provenance: Private Collection, Manila Light enters the room through an unseen window on the left hand side and gently falls on the couple's heads and arms. This work belongs to what is known as Jorge Pineda's most colorful series of works: "Philippine Lanterns", and features an old man and his wife who are busy at work creating 'parol.' The subtle light brightens their kayumanggi skin; at the lower left, a festival of colors is created out of the papel de japon lying on the floor. It is a discreetly affectionate study of old age.

The Pineda touch had a delightful comeliness. This may be attributed to a refusal on his part to make his work resemble the ponderous, sculpturesque types exalted by the academicians with a European Salon bias. Instead, Pineda chose to recreate vivid impressions of daily life with a disarming casualness, even if Emmanuel Torres wrote: "Beauty in dry, little things kindled his resourceful imagination in a special way. There is none of the glamorous sensuousness Amorsolo pursued all his life with a young man's heart: the gloss of things luscious, earth and women full of sweetness. The key to Pineda's art is the near lack of excitement over exuberant subject matter."

This huddle of the couple who are concentrating on their work has an unrehearsed air of a scene caught by the artist at the spur of the moment.



Federico Aguilar Alcuaz (1932-2011)

Artist's Studio signed and dated 1976 (bottom) oil on canvas 25 1/2" x 31 1/2" (65 cm x 80 cm)

P 300,000

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

Provenance: Private Collection, Makati City Alcuaz offers us a glimpse into private artistic settings, with a twist. Alcuaz allows the comfortable sensuality about the woman's body to temper the erudite, academic presence of the paintings. The entire pictorial space is a quietly hectic demonstration of that universal unity in variety ideal of design. Known for his pseudo Impressionist paintings with torch like colors and quick, rhythmic brushstrokes reduced to essential forms, he is also known for the domestic scenes of his Tres Marias. This painting seems to channel Bonnard's nudes in interiors while illustrating that even in a progressively avant garde age of looking at art, the human form will never lose its allure.



PROPERTY FROM THE ERLINDA ENRIQUEZ PANLILIO COLLECTION

81

Hernando R. Ocampo (1911-1978)

Clytaemnestra signed and dated 1970 (lower right) oil on canvas 24" x 32" (61 cm x 81 cm)

P 5,000,000

Provenance: Joe and Nene Guevarra Acquired from the above by the present owner

Ocampo concentrated on the plastic elements of painting: thus, color and form became his subjects. The nude figure of a woman can barely be discerned through the biomorphic shapes. It is characteristic of his abstractions of interlocking shapes, here forming an exceedingly tight configuration. It displays his strongest suite: his rich palette of reds, a wide range of them, from yellow crimsons to purples. Red accounts for much of the sensuous aspect of his female form, for Ocampo it signifies the life force itself.

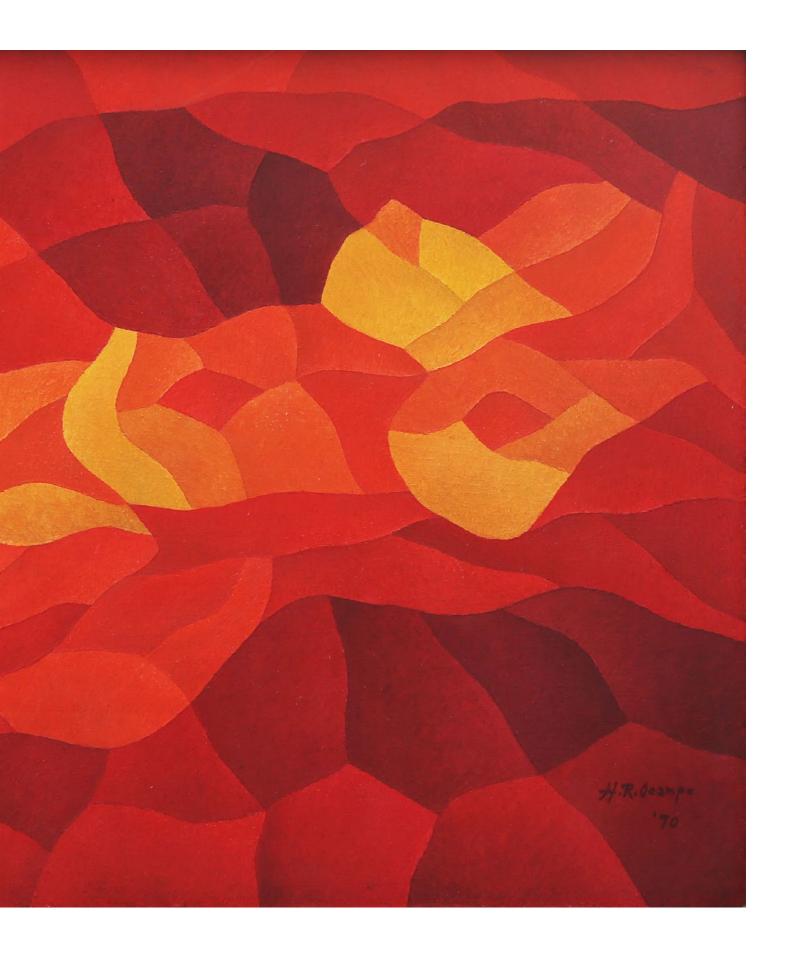
The sectionalized flame-like motif which has become his hallmark suggests here a never ending inflorescence only temporarily delimited by the picture frame. As the artist once wrote: "I am more interested in how shapes, hues, values, textures and lines interact with one another in space, than in capturing a photographic semblance of nature." Hernando R Ocampo was extraordinary because his Filipinism was formulated through abstract and nonobjective ideas. By the use of dynamic colors and dematerialized forms. Ocampo has reenergized Philippine abstraction.



(details in verso)









Rodel Tapaya (b.1980)

Untitled signed and dated 2015 (lower left) oil on canvas 60"x 40" (152 cm x 102 cm)

P 700,000

Provenance: Private Collection, Makati City For critics and viewers alike, Rodel Tapaya is the foremost visualizer of indigenous oral histories, expressed through a synchronous juxtaposition of images and a rich color palette. His treatment offers fresh ways through which fables, legends, and myths may be imagined and told from a contemporary perspective. Such may also be said of this surreal work by Tapaya as he combines different narrative strands in order to create enduring effects. From the allegory of creation to the journey of the soul to the afterlife, this work seems to approximate the recurring motifs found in the myths of Philippine culture and even beyond it. But what stands out is how the work foregrounds the five senses: the eyes on the pineapples, the extended limb that evokes touch, the series of noses that emerges from a geometric castle, the red ear that conflagrates like a flame, the many tongue-shaped leaves that populate the scenery. They are not only our doors to this world but to many others, which Tapaya seductively layers in this mind-altering, hectic, and mesmerizing creation.







Lorenzo Guerrero (1835-1904)

signed (lower right) dated 1868, Manila oil on wood 14" x 10" (36 cm x 25 cm)

P 10,000,000

Provenance: Private Collection, Manila

Literature:

Archipelago Magazine, Manila, Philippines, 1975, page 26.

EXTREMELY RARE MASTERPIECE BY THE MOST ELOQUENT STORY-TELLER OF HIS GENERATION

If Damian Domingo was the genius behind the first Manila Academia — becoming the 'Father of Filipino Painting' — it was Lorenzo Guerrero y Leogardo who was the undisputed master of the second.

Formally known as the Academia de Dibujo y Pintura, it was founded by royal decree in 1845 and opened its doors in 1850 with the astounding number of 70 students, according to records unearthed by scholar Luciano P.R. Santiago.

Felipe Calderon noted that Lorenzo Guerrero was a bit of prodigy - having taught himself to draw and paint — and then began to teach others to do the same at the astounding age of 16 at the Second Manila Academia.

In contrast to Domingo, however, he went beyond the notion of creating extremely accurate snapshots of faces and costumes. In early 19th-century Manila, Damian Domingo's reputation was earned by his ability to create portraits that were almost unearthly in their detail with just a fleeting look. He is said to have lain in wait for his subjects as they passed in the afternoon promenade or appeared briefly in their homes' windows. His painstakingly accurate miniatures thus became the toast of Manila and he managed to build an immense mansion and support his wife and eight children from the earnings of his art.

Lorenzo Guerrero, on the other hand, used his own very particular eye for detail in constructing tableaux from the world around him. Manuel Duldulao, in his 1982 essay, "The Awakened Eye", would note that, "Little by little, Guerrero began to shed the mannerisms of academic orthodoxy. His brushwork became bolder, his composition freer. He tried his had at new artistic themes. Even in his religious paintings, his vision took a nimble shift. Instead of painting static figures and conventional allegories, he began to depict events in the lives of saints. Only a tiny pebble had been turned but it must have given Guerrero a sense of joyous release."

Guerrero's skill in establishing the 'mis-en-scčne' allowed him to set the scene for the trilogy "The Fire", "The Flood" and "The Storm" - which like, "Vendors", belongs to what E. A. Manuel described as "his middle period."







Lorenzo Guerrero, "Vendors", courtesy of the Filipinas Heritage Library collection.

"Vendors" — which may more properly be called the "Tuba-Sellers" is an exceptional and exceedingly rare work by this old master, reflecting his stature as the most eloquent story-teller of his generation. It tells in almost cinematic detail the inner lives of several characters in a single scene.

An earthenware jar filled with this brew is in the foreground. A ladle made out of a hollowed-out coconut shell on a stick lies across its mouth.

Behind it sits a woman, with several clear bottles waiting to be filled. They are arranged on a wooden case that is brightly painted. A basket of green mangos are beside her. A cabeza de barangay (or village chieftain) is tricked out like a dandy in a salakot with a silver finial and a gorgeously striped shirt. One bare foot, liberated from a velvet slipper, is propped on the wooden dais, adding a sense of intimacy to his pose. He leans in conspiratorially for a bit of drink — or is that the taxman's share of the profits?

Guerrero takes inspiration from Domingo's 'tipos de pais' and paints the translucent stripes of the official's shirt. The white embroidery on his 'camisa' and the kerchief in his hand as well as on the vendor's cuff are outlined in tiny but discernible curves.

A woman clasping a small child appears to be sipping deeply from a white tumbler in a stroke of gender-equality. (What housewife has not longed at one time or another for a pull of a long, cold beverage, especially when another tyke begs for attention?) Another man in the background is dazedly in his cups.

Still another fellow totes a long-tailed fighting rooster, for isn't a bit of that sport the perfect companion to alcohol? Another child has his arm around the betting-man. Then as now, there are children everywhere on the Manila streets. A woman balances a flat basket with her wares behind him.

A blue 'telon' (curtain) is draped from a long tree branch, as if to emphasize the theatricality of this set piece. A thatch hut looms, its window open, amid a small grove of coconut and banana trees.

Guerrero, who was equally adept at religious works, here offers a deliciously — drawn slice of life of turn-of-the-century Manila, painting the guilty but happy pursuits of its cast of Manileńos.









Leeroy New (b.1986)

Moonscape 2017 fiberglass, automotive paint, epoxy, wooden frame D: 37" (93 cm)

P 60,000

*2015 ACC Grantee

In the hands of Leeroy New, surreal imagery, of all forms of visual experience, requires more than a mastery of abstract design. Leeroy's sumptuous choice of colors — channeling visceral coral reefs for one, enlivened by thick, spiky, ambiguous, agitated surfaces bordering on aqueous dissolutions. The colors with their slick textures are arranged to create a decorative pattern with a strong, emotive content.



Jerry Elizalde Navarro (1924-1999)

White Ruins
Ca.1970
signed (left)
oil on canvas
21" x 27 1/4" (53 cm x 69 cm)

P 450,000

Provenance: Luz Gallery Navarro was a multi-faceted quintessential artist with the vision, foresight, and prolific genius that made a mould all his own. The richness of his art, its intensity and depth, makes the loss of its creator assume a greater purpose and influence that thrives in that absence. For we distinctly sense what was once, and what has been; feel fleeting moments suspended from those shards of hues and colours that reach out from his works and canvasses.

León Gallery





86

Isidro Ancheta (1882-1946)

a.) Untitled 1 signed (lower right) oil on board 12 1/2" x 17" (32 cm x 43 cm)

b.) Untitled 2 signed (lower right) oil on board 12 1/2" x 17" (32 cm x 43 cm)

P 140,000

Provenance: Private Collection, USA A conscious engagement with nature — the rhythms of the land and music, people and place, inform the work of Ancheta, it is deeply reflective of space, time, the changes within nature, and the journeys of people through the world. There is a great quiet energy at work here, but there is also a glimpse of the transitory reality of life.

At first glance, his works appear to be similar to typical traditional visual stories mirrored in turn of the century art. They are about peasant life against a background of rural landscapes, about war memories, festivals and the delights of youth.

87

Fernando Amorsolo (1892-1972)

Portrait of a Boy signed and dated 1918 (lower right) watercolor on paper 13 1/2" x 10 1/2" (34 cm x 27 cm)

P 140,000

This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

It is a curious fact that the recognition of childhood as a distinct phase of life is a relatively recent development in Western man's development. Both the way we look at children and what we see in them, have changed with history. Drawings and paintings of the last centuries show a variety of conceptions.

Amorsolo, the famed 20th century artist was a child of the tail end of the nineteenth century. He portrays the child as a fin de sičcle habitué, caught up between 19th century conservatism and the zeitgeist of the machine age.





Anita Magsaysay-Ho (1914-2012)

Two Women signed and dated 1992 (verso) oil on canvas 15" x 21" (38 cm x 53 cm)

P 3,800,000

Provenance:

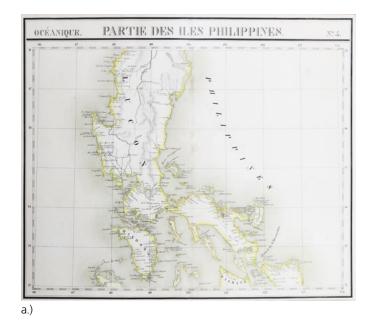
This painting by Anita Magsaysay Ho was the contribution of the artist to the fundraiser of the UP College of Fine Arts in 1992 as a raffle prize.

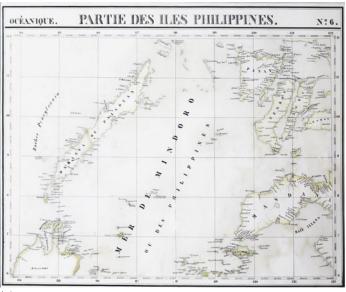
In the said raffle held at the Ayala Museum, each ticket holder who contributed to the College of Fine Arts fundraiser was assured of an artwork from an alumnus. Mrs. Magsaysay-Ho's work was the grand prize and thus, the last to be called.

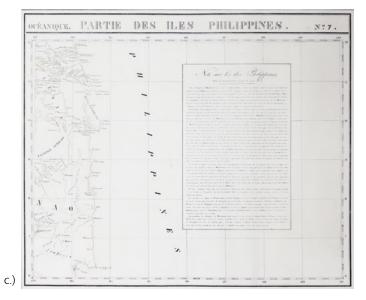
The lucky winners were spouses Damian Luis Reyes and Lorna Llames-Reyes who presently own the painting and have decided to put it on auction.

In A World of Grace — Anita's women People deserve endless space and time. This aphorism is a telling one in the context of romantic subjects in Philippine art. This is true for these two faces which are neither overtly romantic nor bold, but seems lost in its own sphere of calm? Far from being sensual, the figure is singularly elegant in the form reduced to the utmost simplicity almost to the point of pleasant, uncomplicated familiarity.









Oceanique: Partie des Isles Philippines

Philippe Marie Vandermaerlen/Henrie Ode, c.1827

3 parts

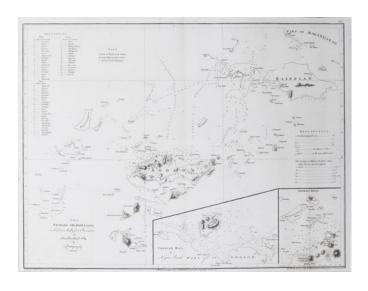
handcoloured lithograph

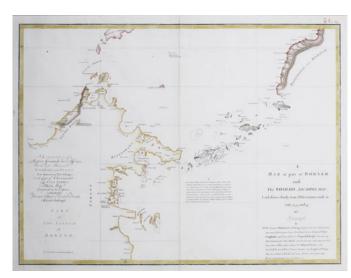
- a.) 19 1/2" x 22 1/2" (50 cm x 57 cm)
- b.) 19 1/2" x 22 3/4" (50 cm x 58 cm)
- c.) 18 3/4" x 22 1/4" (48 cm x 57 cm)

P 225,000

Provenance:

Private Collection, Makati City





a.) b.)

90

A lot of 2 Maps by Alexander **Dalrymple**

a.) A map of the Port of Borneo and The Sooloo Archipelago Laid down chiefly from observations 1771 copper engraving 19" x 25" (48 cm x 64 cm)

b.) The Sooloo Archipelago: Laid down chiefly from observations London 1771 hand-coloured engraving 19" x 25" (48 cm x 64 cm)

P 125,000





New Library Atlas Map of Philippine Islands

Rand McNally c.1915 original coloured lithograph 19 1/4" x 26 1/4" (49 cm x 67 cm)

P 20,000





China Sea Compiled from the latest government surveys John Murray / Edward Weller

1886 39" x 26" (99 cm x 66 cm)

P 125,000

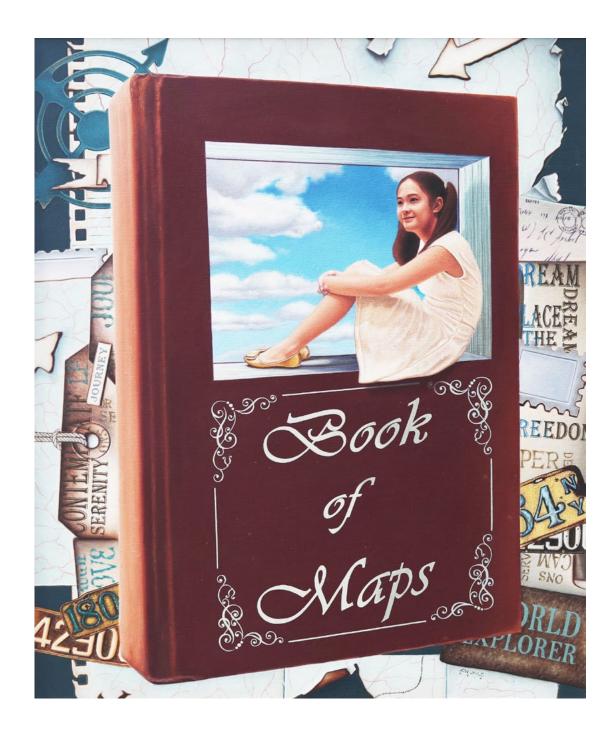




Carta des Isles Philippines

Jacques Nicolas Belin 1752 36 1/2" x 21 1/2" (93 cm x 55 cm)

P 450,000



Jon Jaylo (b.1975)

Untitled signed and dated 2014 (lower right) oil on canvas 30 1/2" x 26" (77 cm x 66 cm)

P 200,000

Provenance: West Gallery The girl is comfortable sitting in her imagined world of books. A surreal archaeology of experience from the world of everyday material that surrounds our lives, Jon Jaylo recasts experiences of time and place. Through his work he reaches beyond the singular, individual experience to one that embraces a universal awareness of life and change that touches all of us.

123





Romeo Tabuena (1921-2015) The Madonna with Yellow Veil signed and dated 1955 (lower right) oil on wood 30" x 18" (76 cm x 46 cm)

P 500,000

There is something primitively Gaginesque in Tabuena's interpretation of "The Madonna with Yellow Veil". He sought out a bare essential purity of his subjects conveyed in a straightforward way, emphasizing major forms and upright lines to clearly define shape and contour. These works represent the less known side of Tabuena who is often associated with tonal paintings of nipa huts and peasants, fragile figures in a misty setting. Painted in 1955, it represents one of his other earlier styles in complete contrast to the first; it is dark and heavy relieved by the narrow outlines, while his more popular style is ethereal. Although employing an expressionist distortion, this work brings to Tabuena's lively figurative skill.



Gabby Barredo (b.1957)

Untitled (Chair)
mixed media
36" x 23" (91 cm x 58 cm)

P 200,000

Through subtle and considered juxtapositions of found objects and discarded junk, Barredo consistently challenges established aesthetic and social boundaries even in creating functional furniture. For Barredo, the artwork is a spectacle which exists to be displayed, its auratic, because unrepeatable presence beams forth to awed and mystified viewers. Underlying all his work is an innovative and ingenious use of materials, mainly from junkyards and thrift shops, as Gabriel Barredo continually discovers artistic possibilities in every form and medium as well as his ability to capture the rare and marvellous, the hitherto only half-guessed and imagined, into a mesmerizing three dimensional presence.





Federico Aguilar Alcuaz (1932-2011)

Artist's Studio signed and dated 1982 (lower left) oil on canvas 38" x 22" (97 cm x 56 cm)

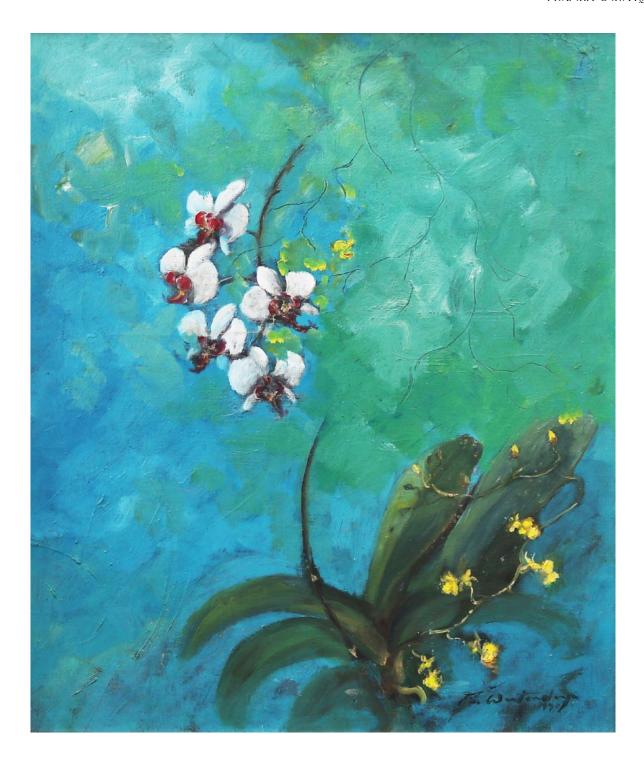
P 320,000

Provenance:

Acquired directly from the artist by the present owner

Paintings of the artistic interior — Alcuaz' canvas turns inward to explore rarefied private worlds. This may probably be a view of one of his celebrated hotel suite studios overlooking Manila Bay. The space is so real that it is possible to walk through the house step by step.

From the world of everyday urban details that surround our lives, Alcuaz recasts experiences of time and place. An unidentified city girl sits or rather crouches on a chair next to a nondescript dining table. Alcuaz reaches beyond the singular, individual experience to one that embraces an urban awareness of life and change that touches all of us. Urban ennui in full display.



Betsy Westendorp (b.1927)

Untitled signed and dated 1990 (lower right) oil on canvas 24" x 20" (61 cm x 51 cm)

P 140,000

Provenance: Private Collection, Makati City

Spanish-born painter Betsy Westendorp, through her long-spanning career, has created her own brand of realism. For decades, Betsy Westendorp has been painting the beauty of creation in luminous, intoxicating colors, bearing a bravura of energy and her uniquely expressionistic style. A still life of contemplative calm, the painting is a celebration of nature's quiet but extravagant gestures.





Juvenal Sanso (b.1929)

Blue Sea signed (lower right) acrylic on paper 13" x 16" (33 cm x 41 cm)

P 120,000

Provenance: Private Collection, Makati City

The overall tonality of this almost minimalist work by Juvenal Sanso is a subdued one compared to the glowing chromaticity of his surreal landscapes and seascapes. Quite safely one can say that the real subject of this painting is the magical if sinister interplay of light and shadow on this empty vista, with shadow cast like a tattered net over the rock-mounds and piles of flotsam cast against them.

When talking of feeling as reflected in his painting, Sanso says: I paint suffering, loneliness, and anguish, because I know these intimately." Sanso has distilled from his observations of natural forms and phenomena and ideal and portentous landscape. But Sanso's angst is never literal nor emotional. Rather, a loneliness is expressed in restrained reveries of a looming atmosphere.

100

Mauro Malang Santos (1928-2017)

Untitled signed and dated 1994 (lower right) gouache 17 1/2" x 15" (44 cm x 38 cm)

P 180,000

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

Provenance: Private Collection, Manila

Rustic interpretations of a revolutionary European aesthetic. Malang brought avant garde innovation to their country's folk imagery. Here, the two country lasses in baro't saya imagery are almost totemic in appeal. 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.

The success of contemporary artists, particularly Malang, in synthesizing a distinctly Filipino character with the geometric shapes of abstract art took place during the critical periods of presenting traditional representational art. The emphasis Malang places on outlines is interesting. He has worked interestingly on the delineations between objects. The overall effect is a flattened one.



The instinct for color did not rely solely on Malang's background in the print media, He was also tutored by another self taught painter from Santa Cruz, Manila, Hernando R. Ocampo, who in 1991 posthumously received a National Artist Award and as identified with the Neo Realists. When they first met, Ocampo was Malang's editor at This Week magazine. In the fifties most artists took day jobs to supplement salaried work. On one of those twice weekly graveyard shifts for the magazine, Ocampo became somewhat of a mentor by encouraging the young Malang to try his hand at painting. Soon after, Malang would experiment on tonal qualities of colors.



Provenance:

P 120,000

101

1910-20

Workshops of Emilio Alvero and Isabelo Tampinco

Emilio de Vera Alvero (1886-1955) studied painting under Lorenzo Ma. Guerrero and was trained by Cesare Alberoni, one of the Italian artists who did the trompe l'oeil murals of San Agustin Church in Intramuros. He was taught sculpture by Romualdo Teodoro de Jesus, a good friend of Jose Rizal and the model for Pilosopong Tasyo in the Noli. De Jesus, who served as Gobernadorcillo of Tondo and was the honorary sculptor of the Ayuntamiento de Manila. Alvero was also a glass artist, one of the very few in the country at that time.

A Maestro de Obras or Master of Works at a time, when there were no registered architects in the country, Alvero could design and build houses. Since he was also an interior decorator, he designed the furniture for the rooms and painted the walls, the ceilings and even the curtains, as well! Although Alvero had studied carving, he often asked Isabelo Tampinco, the foremost sculptor of the time, to execute someworks for him.

This narra bed was designed by Emilio Alvero in the Edwardian Style that flourished during the 10-year reign (1901-1910) of Edward VII, Queen Victoria's son. The style was marked by a complete turnabout from the heavy, dark and cluttered interiors of the Victorian era to the lightness and pastel-colored delicacy of what is now called Art Nouveau

The bed has turned tapering legs, four in front and two behind, with tiny bun feet surmounted by carved overlapping leaves and a shaft topped by a wide convex ring carved with a large periwinkle.

The legs support high square bedposts topped with moldings, the front ones terminating in ball finials, while the rear ones carry the tester support. Plain, wide and simple bed rails connect the two boards and carry the mattress support that is caned in one piece.

The headboard and footboard are unusually high and almost identical but for the curve at the corners of the latter with its marquetry inlay of circular and elongated lozenges on the part corresponding to the bed frame. Both have a large shield-like centerpiece inlaid in marquetry with swags and leaves in light-colored wood and flanked by vertical slats line-inlaid at the center in kamagong and lanite. The middle slat terminates in a carved flower of square form, while cut-out swags join the flowers to the center shield.

The tester support terminates in a series of moldings topped by a ball finial. Attached to it is a simple box frame of vertical slats with square posts at the corners decorated with moldings and a ball finial. Cut-out ogee curves act as braces for the tester, the sides of which consist of vertical slats with a carved flower terminating the central slat and cut-outswags joining the flower to the posts. The front of the tester has a tiara-like crest flanked by slats joined together by cut-out swags. The center of the crest is a miniature version of the marquetry-inlaid shield-like centerpiece found at the head and footboards.

-Martin I. Tinio, Jr.





Oscar Zalameda (1930-2010)

Flower Vendor Ca.2000 signed (lower left) oil on canvas 30" x 36" (76 cm x 91 cm)

P 400,000

Provenance: Private Collection, Manila Zalameda depicts the women in a field of flowers from two thirds frontal "perspectives". He presented the women as straightforward yet dynamic abstract images without facial features. What prevents the entire painting from appearing too stiff is the profusion of flowers, whose shapes dominate the painting.

Zalameda looks to both modernist cum cubist imagery and memories of her youth in Laguna to create his complex and compelling canvases





Sam Penaso (b.1971)

Humanscape 2018 acrylic on stainless 57" x 60" (145 cm x 152 cm)

P 380,000

*2013 ACC Grantee

In "Humanscape," Penaso tries to capture the essence of the human body through metaphysics. Seeing and knowing the physical body, and understanding its mechanism are integrated in the work, which also asks the question of the ultimate purpose of man. The simplicity of the question is provided an answer in the complex composition of "HumanScape" thus showing the condition of the human psyche as represented in the abstract, only to be understood metaphysically.





Part Of A Guidon Or Guion

2nd Quarter of the 19th-Century Silver, Wood and Velvet 15" x 15" (38 cm x 38 cm)

P 100,000

Provenance: Private Collection, Makati City

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, appliqued 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 de 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 mid-19th century guion has lost most of its pieces. Only the silver border of one side of the original guion and four winged cherubs remain and been attached to a velvet-lined board for display purposes.

The appliqued silver border consists of several bands of varying widths, textures and finishes running all around the four sides of the square frame, with the design on one side identical to that of the others. A silver strip forming the outermost border for nailing the appliques to the board is followed by a series of embossed discs surrounding a wide, pierced design of gracefully meandering vines with leaf scroll terminals. This is followed by an inner border of smaller discs and a final, multi-lobed one consisting of a series of tiny acanthus leaves.

-Martin I. Tinio, Jr.



BE@RBRICKS

Sacai X Medicom 2017

H: 29"x L: 14" x W: 7 1/2" (74 cm x 56 cm x 19 cm)

P 100,000

Provenance: Private Collection, Makati City These whimsical combinations of craft and fantasy tickle the unchanging delights of the children in us. Toys are unique documents of society. Miniatures of everyday objects, child scaled representations; toys are passports to play that enable children to act out their fantasies in the grown up world. For adults, toys are nostalgic reminders of the joys of childhood, and have a strong appeal as collectibles. And probably the most fruitful field for the toy collector is that of toys old enough to be considered antique, yet new enough to turn up in attics.

Throughout history, collectors strive to find toys to fill that empty void wanting for youthful novelty- ancient Egyptian dolls, Aegean wagons that were playthings two thousand years ago, or lead soldiers of Medieval vintage. In the previous century, people sought out their own childhood favorites — Superman kits, Disney characters or Shirley temple dolls. For 2019, there is Bearbrick, a collectible toy designed and produced by the Japanese company MediCom Toy Incorporated. The name is derived from the fact that the figure is a cartoon-style representation of a bear and that it is a variation of MediCom's Kubrick design.

Sacai, who designed the toy, is a high fashion men's and womenswear label based in Tokyo, Japan, founded by Chitose Abe, in 1999. Having trained at Junya watanabe and Comme Des Garcons, mens and womenswear played with the concept of androgynous clothing.

For although toys may have been originally intended to fulfill children's fantasies, they help us enjoy the visual sensibilities of our brave new world.



PROPERTY FORMERLY IN THE ROMEO BAUZON COLLECTION

106

San Juan Bautista

17th to Early 18th Century Ivory, Silver and Wood without base: H: 17" x L: 7 1/2" x W: 4" (43 cm x 19 cm x 10 cm) with base: H: 23 1/2" x L: 12 1/2" x W: 7" (60 cm x 32 cm x 18 cm)

P 1,600,000

Provenance: Romeo Bauzon. acquired from the above by the present owner

Zachariah, a priest in the temple of Jerusalem, was an old man, while his wife Elizabeth was past menopause age and could not possibly have children. When the Angel Gabriel visited them to tell them that they would have a son and that they should name him John, Zachariah was skeptical. For this he was rendered mute until the time his son was born and named John, in fulfillment of God's will.

When Elizabeth was pregnant with John, she was visited by Mary. John leapt in her womb and thereby revealed to Elizabeth that the child Mary carried was to be the Son of God.

John began public ministry around 30 AD, going around in a camel skin robe and subsisting on honey and dates. He attracted large crowds across the province of Judaea and around the Jordan River. When Jesus came to him to be baptized, John recognized him and said. "It is I who needs baptism from you." Jesus, however, told John to baptize Him anyway, which he did. Whereupon the heavens opened, the Spirit of God was seen like a dove and the voice of God spoke, saying, "This is my beloved Son, in whom I am well pleased."

This ivory statue was made in the Parian, the world's first Chinatown, in the early 18th century. For 250 years, ivory santos made by Chinese artisans were one of the major luxury exports of the Galleon Trade.

It shows St. John the Baptist aka San Juan Bautista holding a staff ending in a cross in his right hand, as if heralding the coming of Christ. On his left hand he is holding a book on which rests a lamb, signifying Christ. San Juan's face, carved with droopy eyes and a very gentle mien with the teeth showing, is looking at the lamb. The hair is carved with a forelock, a detail peculiar only to ivory santos made in the Philippines during the colonial period.

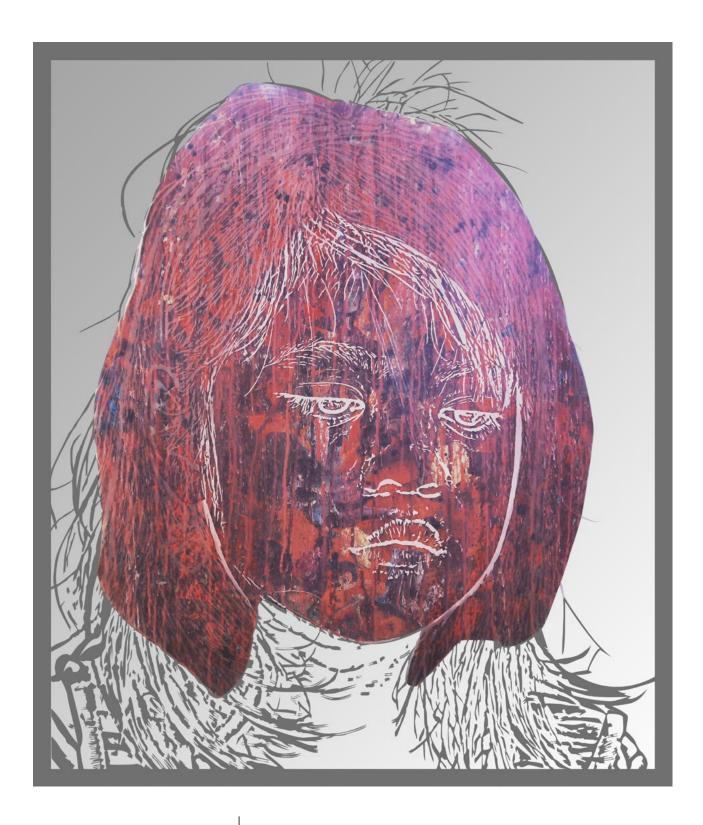
The statue is barefooted with its left leg bent at the knee, another trademark of Philippine colonial santo iconography. San Juan is clad in a camel skin, wherein the hairs of the pelt are discernible, being carved individually, just as his hair and beard are. Aside from the animal skin, St. John wears a cloak draped over his left shoulder going under his right arm and tucked at a belt at his waist.

The statue stands on a magnificent hexagonal silver base or peana with a flat back and a five-sided front with chamfered corners. The entire base is embossed and chased with bosses and cartouches with strapwork in the Mannerist Style that flourished in the colony from 1600-1750. Decorative C-scrolls resembling 'ears' are attached at the joints of the upper portion.

-Martin I. Tinio, Jr.







Arturo Sanchez (b.1980)

Untitled mixed media 40"x 34" (102 cm x 86 cm)

P 120,000

An art of visual wizardry — In depicting faces, Arturo Sancehz goes beyond the illusions of the eye and the mind, even time and space. The artist takes us into a visual experience which is not quite what it would seem to be. Arturo Sanchez Jr. is a multi-media artist who graduated from the Technological Institute of the Philippines' Architecture program in 2007.



Ronald Ventura (b.1943)

Minefield
2011
fiberglass resin and polyurathane paint
H: 20" x L: 25" x W: 12"
(51 cm x 64 cm x 31 cm)

P 260,000

Provenance: Private Collection, USA

Literature:

Tyler Rollins Fine Art, Ronald Ventura: A Thousand Islands, New York City, 2011, p. 33 (illustrated)

The act of painting is an often unruly battle for control between artist and imagination and sometimes between the paint and the canvas itself. Picasso likened it to a bullfight, a battle to the death. Ventura's angst ridden art has remained consistent throughout the decades, but it is his use of different methods of painting (and sculpture) which kept the public more curious than ever.

Ventura's nihilistic art has from the outset dealt with issues artistic or otherwise. Though many of his artistic contemporaries address these concerns through a more "mainstream:" visualization more typical of Filipino sensibility, Ventura assaults us with a postmodern pomposity and baroqueness that he deems necessary for the task at hand: speaking out about the world that he sees around him.



Fernando Amorsolo (1892-1972)

Under the Mango Tree signed and dated 1947 (lower right) oil on canvas 30"x 40" (76 cm x 102 cm)

P 5,000,000

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

Provenance:

My parents lived in the Philippines after WWII (he was working for the Philippine government) and met the artist. They asked him to do a commission for them. Unfortunately, the first painting was destroyed in a fire at the artist's studio, so Amorsolo painted another one just like it. They brought that painting with them back to the States around 1950.

-John Corby

Tales from the Simple Life — 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. 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

"Resting and Cooking under the Tree", is Amorsolo country at its sunniest. The noon light glares on the bamboo behind the tree and the ripe grains of rice being harvested by farmers in the middle distance.









Elmer Borlongan (b.1967)

Untitled signed and dated 1999 (lower left) pastel on paper 11 1/2" x 8" (29 cm x 20 cm)

P 100,000

Provenance: Private Collection, Manila

Before Elmer Borlongan became based in Zambales, his paintings showed a brooding, expressionistic sensibility that projects the forlorn feeling of life in a desolate urban vacuum usually set against dark backgrounds. Brooding social commentary was a constant thread in Borlongan's paintings. His current Zambales phase shows lighter, even more brilliant tonal changes in his palette and the freeing up of background space compared to his earlier works.

For Elmer Borlongan, the move also meant an expansion in terms of figurative subjects — where once his work featured people in mostly urban settings, his works from this later period began to feature people from the countryside as well. While his characteristic figurative distortions remain, the theme is more relaxed.





111

Rodel Tapaya (b.1980)

Untitled signed and dated 2016 (lower left) pastel on paper 30"x 22 1/2" (76 cm x 57 cm)

P 200,000

Provenance: Private Collection, Manila

Ever since he won the Signature Art Prize, one of the most prestigious awards in the region, Rodel Tapaya has grown from strength to strength, transforming the collective imaginative stories of the Filipinos into contemporary works that also function as forays into our identity. Almost always allegorical, his works are laden with symbols and references from myths, legends, and folklores.

In this work, the narrative offersfamiliar images revolving around collective faith and organized religion. Two figures are immediately striking: the flower vendor and the devout absorbed in prayer. Another one straddles into the scene with each leg garbed in mermaid fins.

The trio, however, are all rendered surrealistically, as if Tapaya wanted to capture their essential qualities. The devout, for instance, already resemble the marble-cold statues to which she prays. Whatever their intent, they are all depicted in the precarity of their situation as they float on an outcrop of rock. It seems that in such a perilous condition, it is their faith — rightfully or otherwise — that anchors them.



PROPERTY FROM THE ILDEFONSO P. SANTOS COLLECTION

112

Eduardo Castrillo (1942-2016)

Pieta 1972 metal 58" x 57" (147 cm x 145 cm)

P 300,000

This piece is accompanied by a certificate issued by Rosa Ana L. Castrillo confirming the authenticity of this lot

Provenance: Acquired directly from the artist Eduardo Castrillo's technical proficiency has allowed him to bring his inimitable visions to life. Playing with abstracted figurations in a three dimensional medium, Castrillo has made use of depth and its relationship with form to create his living, figurative-expressionist works. In this work by the renowned modernist icon, we can see his genius in play — drawing the viewers in to examine the figurative nature of his abstraction from up close. Complex is Castrillo's approach, leaving his audience curious with every visual angle.



Mark Justiniani (b.1966)

Harana signed (lower right) oil on canvas 48"x 60" (122 cm x 152 cm)

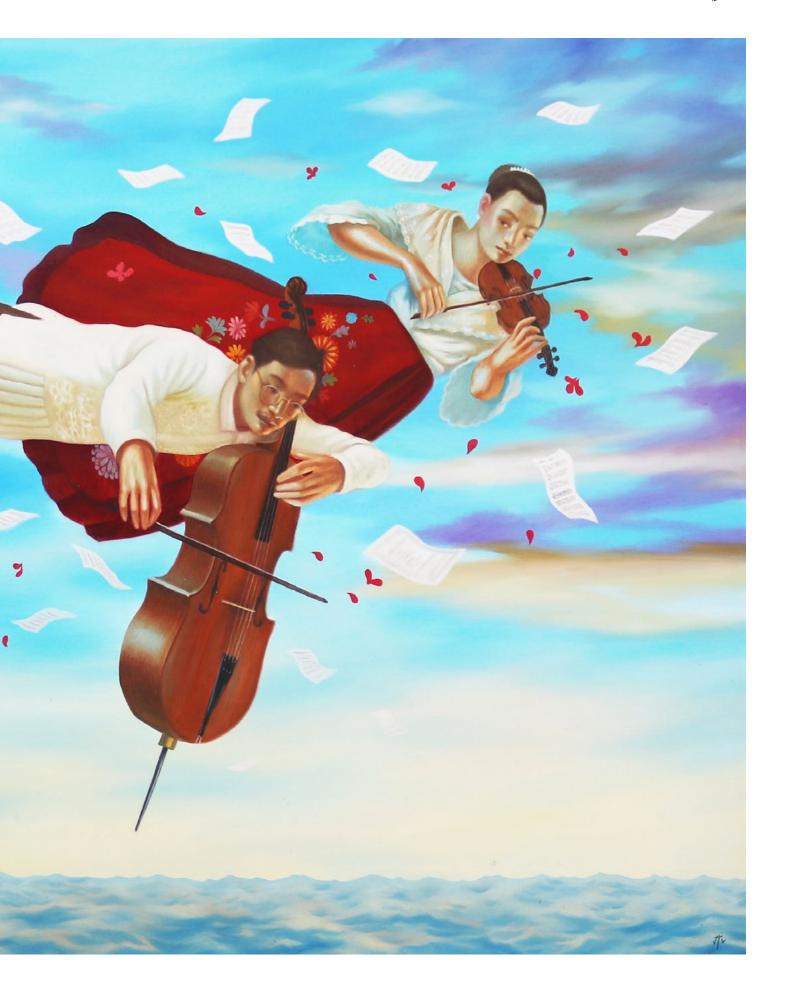
P 1,800,000

Provenance: Private Collection, Manila

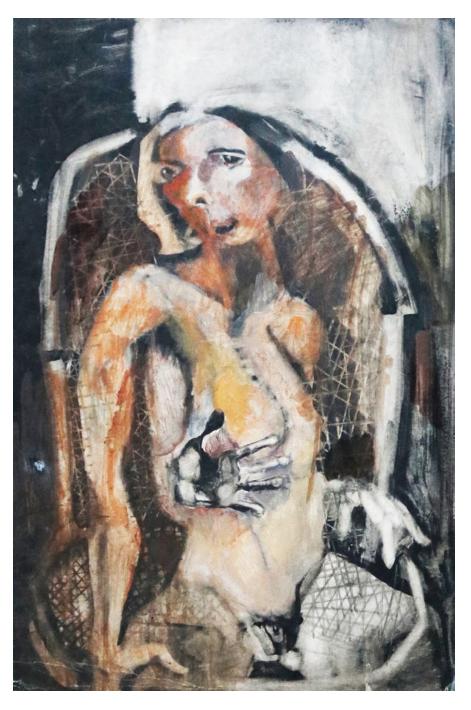
The sea with its mild waves in tandem with an azure, intoxicating sky has always provided the background for Mark Justiniani's luminous and surreal figuration. The strength of Justiniani's artistry is that though his paintings are snapshots of magic, they delve into the wrinkles of the social fabric, examining issues of belongingness, identity, and history. The theme of this work is at once wistful and aspirational. Here, the musicians, garbed in Filipiniana, fly as they play their respective musical instruments. Resembling the flying figures of Marc Chagall, the man is clearly absorbed with his cello while the woman, deftly playing her violin, darts a look at the man that curiously resembles Jose Rizal. In an explosion of music sheets and heart-shaped petals, they move through the brilliant atmosphere, as if whatever romantic bond they may have may only be consummated through the agency of music.











Onib Olmedo (1937-1996)

Untitled acrylic on paper 31" x 21 1/4" (79 cm x 54 cm)

P 180,000

This piece is accompanied by a certificate issued by Gisella Olmedo Araneta confirming the authenticity of this lot

Provenance: Private Collection, Makati City

Onib's people probe the point where physical appearance with its social conventions give way to the spirit within, which slowly but inexorably takes over the natural physical attributes. The distortion of figurative expressionism becomes a tool for Olmedo to expose the repressed psyches of his subjects. They are soul portraits, perhaps, haunting and expressionistic, of people gripped by anguish, perhaps the victims of social cruelty with their tortured psyches. As such, they do not necessarily convey a palpable physical presence but are more like wraiths or orphans from a gray limbo, or ghosts of past guilt who come to haunt our fitful sleep.



Juan M. Arellano (1881-1960)

Untitled signed (lower left) oil on wood 22 1/2" x 11" (57 cm x 28 cm)

P 300,000

This piece is accompanied by a certificate issued by the artist's son, Mr. Salvador "Dodong" Arellano confirming the authenticity of this lot

Provenance: Private Collection, Paris It would be a surprise to many of today's millennial generation that this quaint outdoor scene was done by the same person who designed the Metropolitan Theater and many of Manila's neoclassic buildings.

A comprehensive study of Juan Arellano's career as a painter and architect would reveal a flamboyant imagination responding to the various European art movements with a facility and elan truly dazzling: Impressionism, Pointillism, Symbolism, Fauvism, and Expressionism. His eclectic sensibilities endow his moody outdoor scenes with a quiet power.



Lao Lianben (b.1948)

Asian-3 signed and dated 1989 (lower right) mixed media 71"x 73" (180 cm x 185 cm)

P 3,000,000

Provenance: Private Collection, Manila One of the most prized abstract painters working today, Lao Lianben is the master of the spare gesture, able to convey worlds with a flick of paint on the canvas. His works, in their deceptive simplicity, are like haikus, capturing a flash of moment that echoes and reverberates. The best qualities of his creations are evident in this work which Lao painted in 1989. Simply titled Asian III, the work features a tilted Y-shaped form, whose diagonal stroke issues forth a trailing presence. Against a rough, coruscating background, it stands firm and unambiguous with its obsidian structure, tensing with strength and monumentality. It approximates a divining rod or, perhaps, the visual equivalent of the idiom, "fork in the road." Without these references, one can still admire the work through its sheer visual weight as it reveals two possibilities emerging simultaneously from a single source.



León Gallery



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Isidro Ancheta (1882-1946)

Barrio Scene signed and dated (lower left) oil on canvas 8 1/2" x 13" (22 cm x 33 cm)

P 60,000

Provenance: Private Collection, Cebu City Isidro Ancheta, having studied at the Academia de Dibujo y Pintura of Teodoro Buenaventura, has come to be known as one of the most renowned landscape artists of his time. His works, which were said to have adorned classrooms nationwide at one point, demonstrate his mastery of his craft and medium.

His evident brushstrokes, subtle impastos, palette selection, and rendering of subjects are truly remarkable. From Riverscapes to Barrio Scenes, Ancheta truly captured — with ease and skill — the picturesque beauty of our country's landscapes.

118

Napoleon Abueva (1930-2018)

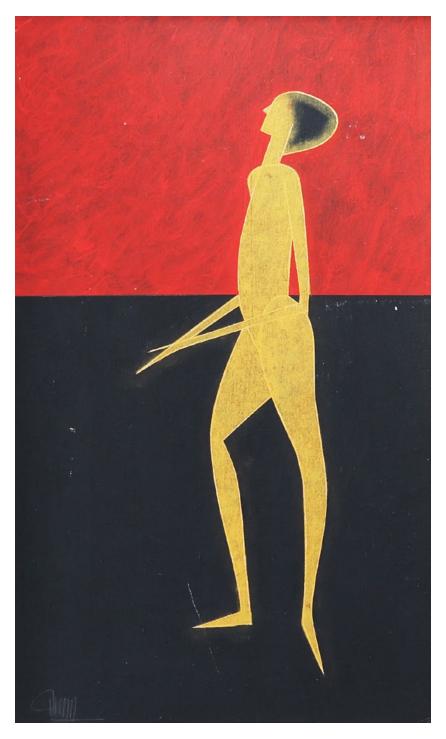
Untitled signed and dated 1986 (lower right) wood 10 1/4" x 18 1/4" (26 cm x 46 cm)

P 100,000

Provenance: Private Collection, Makati City

In sculpture, there are certain themes which demand certain materials. Each material has its own specific quality. Wood, for instance, is hard but it has a tender quality. Napoleon Abueva is no stranger to the challenge of creating from wood. His work is characterized by a strong sense of form and material, by flexibility and invention, and by a fertile imagination, by turns whimsical, literary, and fantastic. With wood, his ridges are as significant as the furrows, and the pronounced chisel marks are very much a part of the resulting visual experience.





Arturo Luz (b.1926)

Red Sky signed and dated 2007 (lower left) acrylic on canvas 29"x 17 1/2" (73 cm x 44 cm)

P 400,000

Provenance: Private Collection, Manila Arturo Luz' Purist aesthetic lies in his emphasis on form, which is the most important concept, as it is devoid of the distasteful sensual aspect that accompanies color. Hence while the color range of this work is limited, the formal qualities are highlighted by the strictly geometrical lines and precise modeling, features that further reflect machine ideals.

Much of the art of Arturo Luz runs on the theme of acrobats, musicians and cyclists. The combination of themes indicates the direction in which Luz was headed in the 1960s. The direction had to do with abstract painting of a geometric planar kind.

Luz subdues the color element to highlight the straight lines of his composition. Over the years, his work has centered on the manipulation of ambiguities, the coexistence within a single canvas of disparate geometric and spatial elements that, in combination, stand as a metaphor for human existence.



PROPERTY OF A DISTINGUISHED FAMILY

120

Cesar Legaspi (1917-1994)

signed and dated 1976 (lower right) oil on wood 28"x 38" (71 cm x 97 cm)

P 3,200,000

Legaspi makes us rediscover values of the neorealist era wherein he was a prime mover. Always the abstractionist who uses geometric decompositions of shape s and distinct coloring, Legaspi incorporates dynamic human figures in this abstract vortex cum orb. The complex interweaving of elements makes the work a challenge to read visually but it does create a unifying rhythm across the canvas. In place of any central focus is a general impression of energy and movement.

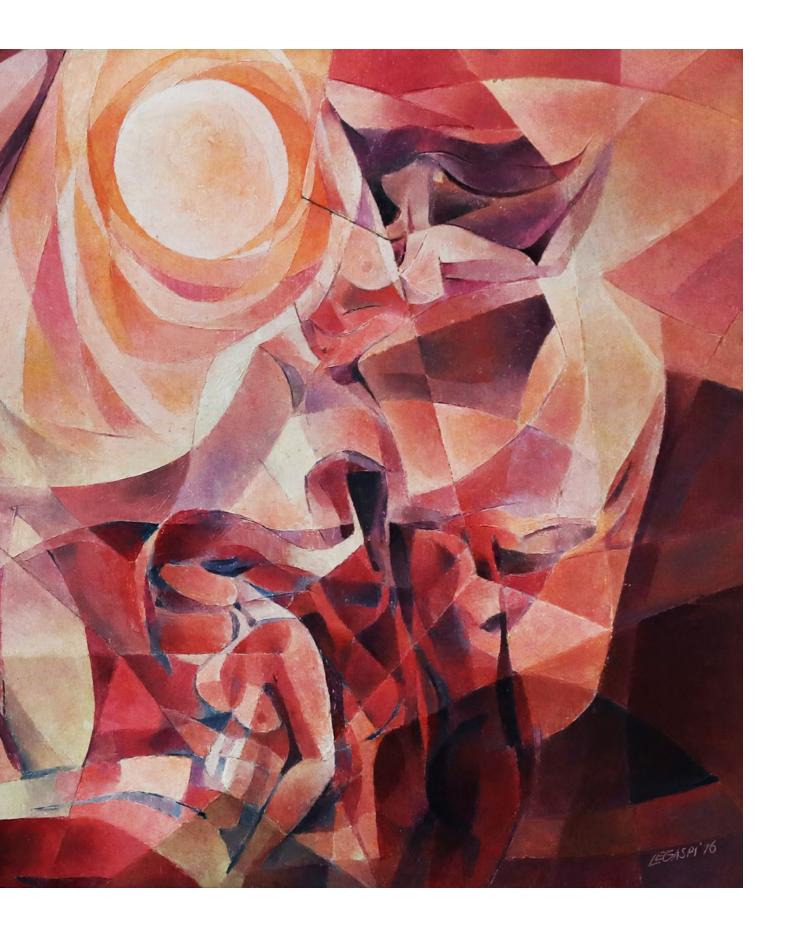
The pioneering Neo Realist in Legaspi did not concern itself with painting that had a strong native, or vernacular accent but with one that grappled with fundamental, or universal, aesthetic issues.

What rocked the academic establishments of the time even more was the neo realist assumption that art didn't have to soothe nerves or bring relaxation, but rather to open their eyes to new ways of seeing, to shake people up from complacency and presupposition, to make them think. But within this limited range, Legaspi is able to produce, infinitely subtle tonal gradations and a subdued phosphorescent sheen.

In search of a subject, he looks "inside me". He believes that art is the internal reaction, not only to environment, but to reactions to the reactions."









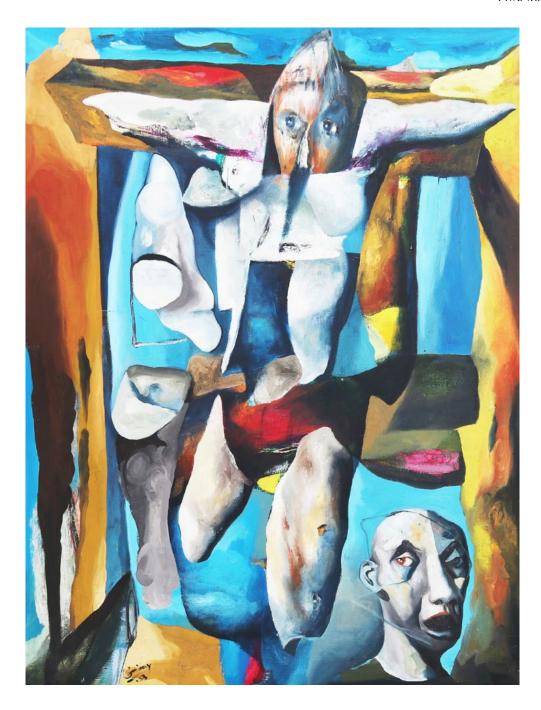


Benedicto Cabrera (b.1942)

Draped Figure III signed and dated 2010 (lower right) acrylic and ink on paper 30" x 22" (76 cm x 56 cm)

P 1,800,000

Provenance: Private collection, San Juan City Preoccupied with creating something Filipino, BenCab delves into our rich heritage to unravel the mystery of our identity, even through the images of fabrics. Historical fashion and painting, boon companions in the past, have continued their relationship in our century, and the interchange between them is often deliberately provocative. Whether the clothes shown in works of art are charming or elegant, or historical, it is clear that fashion in painting is not just a matter of surface appearances but points to deeper social and cultural realities as well. Bencab is not interested in depicting a realistic image, but rather creating an illusion of ethereal volume and size.



Emmanuel Garibay (b.1962)

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

P 300,000

Provenance: Private Collection, Manila Documenting the people in his life, Garibay Creates social scenarios that are as eerie as they are compelling. It can be said that Garibay is an artist who developed from the intense interaction with several organizations of young artists in which he was involved.

Garibay's multileveled symbolism which traverses various cultural contexts makes for an art that continually proffers new insight. This thematic complexity is borne by a richly painterly style, with the suggestion of the linear application of colors among other techniques. These pictorial devices create a web of glistening transparent tissue that interconnects element throughout the entire visual field and creates a sense of emergence through time and spatial density.



Fernando Amorsolo (1892-1972)

Lady with Banga signed and dated 1933 (lower right) oil on wood 19 1/2" x 15 1/4" (50 cm x 39 cm)

P 4,000,000

This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

Provenance:

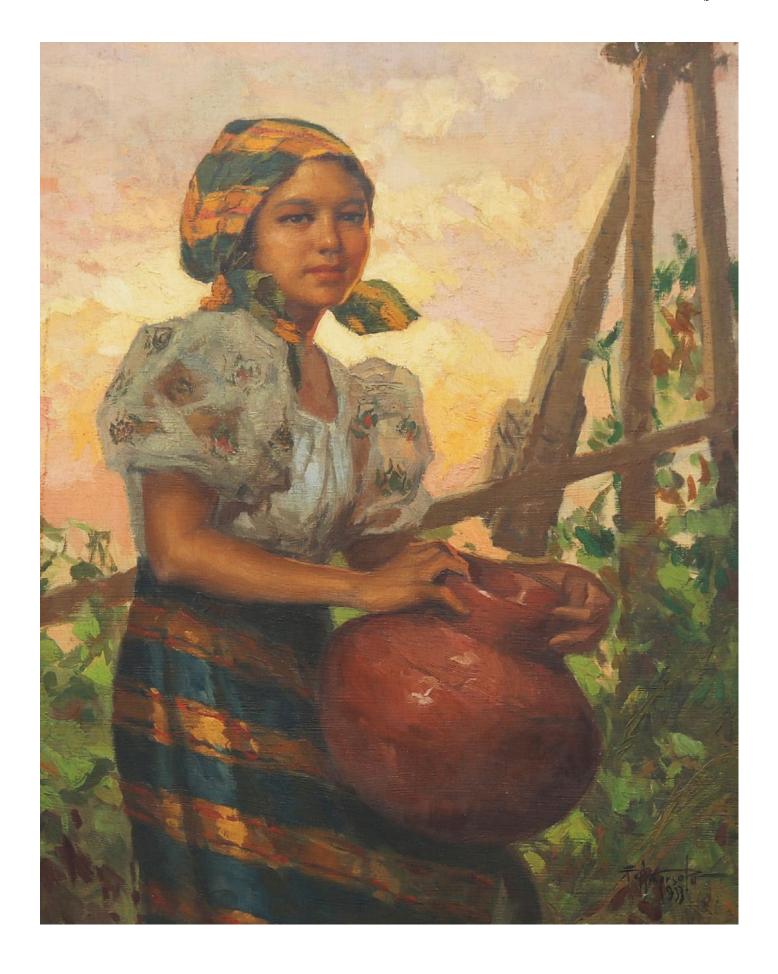
Acquired by Sarah and William Hamme, missionaries in Dumaguete City, Philippines from the early 1930's to the early 1950's. William taught at Silliman University in Dumaguete City. Sarah and William acquired the painting directly from the artist during the early 1930's. During WWII the missionaries fled to the hills of Negros Oriental. The painting was given to Sarah's niece, Martha Claflin, in the 1960's, thence by descent to her daughter Kathy

The outfit of the lass gives many a costume connoisseur a hint of the fabric designs during the early 1930s. The sleeves have not yet evolved into the butterfly look, but are just as elegant. The pose of the lass is extremely relaxed and informal, and the face is painted with softness and blurring of definition.

In discussing Amorsolo's women it is difficult not to begin with the cliché that he was the greatest Filipino painter of women of all time. It is clear that Amorsolo's details of facial expression, clothes, and colors come from keen observation. This painting holds our attention because of the acuity of the mind behind the facial expression portrayed. However, part of its fascination lies in the triteness of the subject matter. The charming smile reveals more reticent qualities of the unnamed lass.

Amorsolo caught those lovely graces, subtle smiles, and those stolen glances. Behind the poses of his unnamed personalities there is a profound sense of longing that gives these anonymous characters a sense of nostalgia.











Hernando R. Ocampo (1911-1978)

a.) Untitled 1 signed and dated 1978 (lower left) oil on canvas 15" x 11" (38 cm x 28 cm)

b.) Untitled 2 signed and dated 1978 (lower left) oil on canvas 14 1/4" x 10 1/2" (36 cm x 27 cm)

P 300,000

Provenance: Private Collection, Makati City There is a mystique about the work of artists who use an intellectual approach to painting. To Ocampo, color is a dynamic physical presence and, when compounded in new arrangements, would engage its perceiver in a subjective and analytic exercise. Organic symbols find their way into this work of HR Ocampo. While these add to the complexity of the surface meanings of his canvases. The twin ideas of organic disintegration and renewal are vital to the understanding of his philosophy. The imagery here consists of biological forms representing fundamental life processes in a cosmic setting.

HR Ocampo's particular attention to painstaking detail is far removed from the more intuitive approach of other abstractionists. The meaning behind those various configurations in his paintings are not just there for purely plastic or formalist satisfy but signify a life force at work behind everything in a micro — or macro universal context.

He also vividly evokes how such emanations from the unconscious may only afterwards be recognized.



Romeo Tabuena (1921-2015)

Farmers signed and dated 1955 (lower right) oil on wood 24" x 30" (61 cm x 76 cm)

P 400,000

Provenance: Private Collection, USA The essence of the carabaos, defined as totally weightless, flat-out forms, has an ethereality unmistakably Tabuena's. The complexity of basic Filipino culture and its nuanced richness is one which has inspired the work of innumerable artists. So many visual elements from the mother and child to the furrowed slopes in the background are horizontally compressed into the canvas without any effect of crowding or jumbling.

Tabuena's work is an intense and articulate exploration of many latently proletariat themes touched by quiet cultural symbols, local imagery without the manifestation of social concerns.

A Lot of Buddhas from The Claus Freund Collection

Claus Freund (1936-2008)

Businessman / Art Collector/ Antiques Dealer

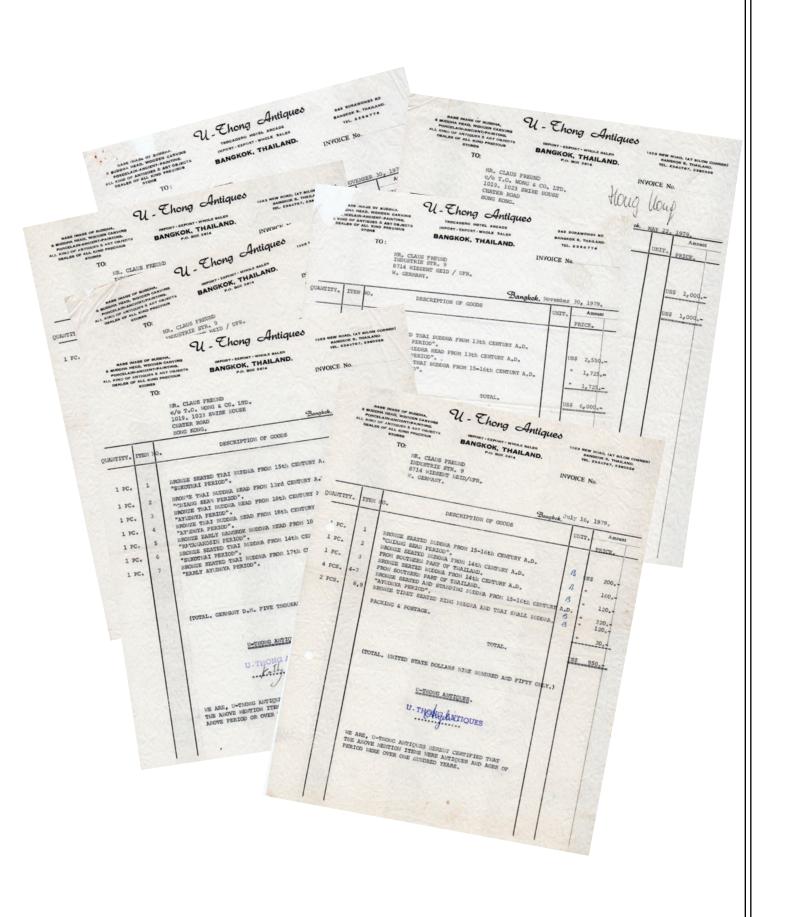
Prior to Manila, Hong Kong was his official city of residence, while keeping his homes in Wuerzburg and Sulzfeld, Germany.

During the cultural revolution in China , Claus was part of the group of German businessmen that pioneered the development of Chinese factories and consequent trade relations between China and Germany, particularly in the field of arts and crafts, categorized at that time in China under "Light Industry."

Sometime in the late 1970's to early 1980's, as a gesture of gratitude for successful business, the Chinese government opened up the so called "warehouses" in and around Beijing (where confiscated items from palaces and homes of the nobility were kept) to Claus and his colleagues and allowed them to purchase from among the collections. There were warehouses for jade, for ivory, for carpets, furniture, etc. Thus the bulk of his Chinese collection was acquired mostly during this period and mainly from those warehouses. After he took up residence in Hong Kong in the early 80's, he quickly became a fixture in the antique shops along Hollywood Road and became acquainted with the leading art dealers in Hong Kong.

It was also during this time that his business brought him to Thailand. Business must have been good then as the invoices from U-Thong antiques in Bangkok show that Claus went on a veritable shopping-spree of old Thai Buddhas among other antiquity.

He moved to The Philippines in 1984 and within the first 3 years from then transferred most of his collection from his homes in Hong Kong and Germany to his new residence in Manila.



León Gallery

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A Lot of Buddha

30 pcs.

(sizes from left to right)

First row:

- 1.) H: 41 1/2" x L: 13 1/4" x W: 10" (105 cm x 34 cm x 25 cm)
- 2.) H: 38" x L: 35 1/2" x W: 22" (97 cm x 90 cm x 56 cm)
- 3.) H: 16" x L: 10" x W: 9" (41 cm x 25 cm x 23 cm) 2nd row:
- 4.) H: 24" x L: 19" x W: 11" (61 cm x 48 cm x 28 cm)
- 5.) H: 7 1/2" x L: 5 1/2" x W: 5 1/2" (19 cm x 14 cm x 14 cm)
- 6.) H: 10" x L: 5 1/2" x W: 5" (25 cm x 14 cm x 13 cm)
- 7.) H: 8 1/2" x L: 5 1/2"" x W: 5 1/2" (22 cm x 14 cm x 14 cm)
- 8.) H: 25 1/2" x L: 14 1/2" x W: 9" (65 cm x 37 cm x 23 cm) 3rd row:
- 9.) H: 6 1/2" x L: 4 1/2" x W: 5 1/4" (17 cm x 11 cm x 13 cm)
- 10.) H: 12" x L: 8" x W: 4 1/2" (30 cm x 20 cm x 11 cm) 11.) H: 13 1/2" x L: 6" x W: 4" (34 cm x 15 cm x 10 cm)
- 12.) H: 9 1/2" x L: 4" x W: 2" (24 cm x 10 cm x 5 cm)
- 13.) H: 12 1/4" x L: 7 1/2" x W: 4 1/2" (31 cm x 19 cm x 11 cm) 4th row:
- 14.) H: 9 3/4" x L: 5 1/2" x W: 2 3/4" (25 cm x 14 cm x 7 cm)
- 15.) H: 10 1/2" x L: 5 1/4" x W: 3 1/2" (27 cm x 13 cm) 16.) H: 10" x L: 6 1/4" x W: 3 3/4" (25 cm x 16 cm x 10 cm)
- 17.) H: 6 1/4" x L: 5" x W: 4 1/2" (15 cm x 13 cm x 11 cm) 5th row:
- 18.) H: 8" x L: 4 3/4" x W: 2 1/2" (20 cm x 12 cm x 6 cm)
- 19.) H: 8 1/4" x L: 5 1/4" x W: 2 1/4" (21 cm x 13 cm x 6 cm) 20.) H: 7 1/2" x L: 6 1/2" x W: 4" (19 cm x 17 cm x 10 cm)
- 21.) H: 8" x L: 5 3/4" x W: 2 1/2" (20 cm x 15 cm x 6 cm) 22.) H: 8 1/2" x L: 5" x W: 3 1/2" (22 cm x 13 cm x 9 cm)
- 23.) H: 7 1/2" x L: 4 3/4" x W: 2 3/4" (19 cm x 12 cm x 5 cm) 6th row:
- 24.) H: 5 1/2" x L: 3" x W: 3" (14 cm x 8 cm x 8 cm)
- 25.) H: 4 1/2" x L: 3 1/2" x W: 3 1/2" (11 cm x 9 cm x 9 cm) 26.) H: 7 1/4" x L: 3 1/2" x W: 2 1/2" (18 cm x 9 cm x 6 cm)
- 27.) H: 4" x L: 3" x W: 3" (10 cm x 8 cm x 8 cm)
- 28.) H: 6" x L: 3 1/2" x W: 3 1/2" (16 cm x 9 cm x 9 cm) 7th row:
- 29.) H: 2" x L: 1 3/4" x W: 1 1/2" (5 cm x 4 cm x 4 cm)
- 30.) H: 2" x L: 1 1/2" x W: 1 1/2" (5 cm x 4 cm x 4 cm)

P 5,000,000







Juvenal Sanso (b.1929)

Green Foliage Ca.1972 signed (lower right) oil on canvas 25" x 19" (64 cm x 48 cm)

P 700,000

Provenance: Private Collection, Makati City About his creative process, Juvenal Sanso reveals: "First I think of things in space, in light and the objects spring out of the picture slowly." Thus like the abstract impressionism of his Parisina milieu during his aesthetic formation in the mod 1950s, Sanso painted from the unconscious, but unlike abstract expressionism, the physical presence which he painted transcended to the sublime.

Sanso's art has been described as belonging to a style of "poetic surrealism." This is due to the artist's predilection for solitary landscapes and a peculiar kind of vegetation, botanically speaking.

Sanso, though he painted with a painstaking exactness, his surreal take on nature nevertheless used his surreal idioms as visual elements to a wider conception of nature, the nature of poetry and of imaginative inspiration.







PROPERTY FROM THE VICENTE LOPEZ COLLECTION

128

Fernando Zobel (1924-1984)

signed (lower left) oil on canvas 16" x 21" (41 cm x 53 cm)

P 1,400,000

Provenance: Acquired directly from the artist

A poet among painters — the search for a life in art and as painter has taken Fernando Zobel around the world. His art's reality is a subtle simplicity that suggests the influences of a complex intellectual training. Leonidas Benesa once wrote on Fenando Zobel: "What the artist presents for contemplation is the result of an inner experience, be the subject the landscape in nature or in a painting."

Reductive abstraction is the foundation of Zobel's aesthetics. It was what his direction was over the years, after the baroque colorisms of the 1950s and the black and white series of the early 60s. In fact Zobel's journey into pure non objectivism and minimal color defined his work in the mid 1960s, wherein the gestural lines dissolve into atmospheric tonalities: delicate, precarious, and ethereal.









PROPERTY FROM AN IMPORTANT BULACAN FAMILY

129

A Tampinco Divan

1st Quarter of the 20th Century Narra and Rattan H: 29 1/2" x L: 68" x W: 22" (75 cm x 173 cm x 56 cm)

P 500,000

Provenance: Workshop of Isabelo Tampinco Manila

Isabelo Tampinco y Lacandola studied sculpture at the Academia de Dibujo y Pintura, Manila's art academy, under Agustin Saez and Lorenzo Rocha. Hailed as one of the most outstanding sculptors of his time, he was admired by Jose Rizal, his classmate in a modeling class at the Ateneo Municipal de Manila. Isabelo or 'Lolong' was principally known as a laborista, a carver of ornament, because of the doors, altars, ceilings and decorations he made for the Manila Cathedral and the Sto. Domingo and San Ignacio Churches in Intramuros. He also did decorative carvings for private homes, like transoms, picture frames and even furniture. At the turn-of-the-20th century, he created a uniquely Filipino style, when he incorporated native flora and fauna designs in his calado or pierced transoms.

When Art Noveau became fashionable, his works abounded with native motifs like the anahaw, areca palm, gabi or taro leaves, sweet potato or camote vines and bamboo. It came to a point that any frame or furniture decorated with these was instantly labeled as by 'Tampinco'. Some bedrooms in upper class houses in the colony had a backless couch with a curved headrest that served as a lounge. It is commonly called a divan in the Philippines, but the name is a misnomer, because a real divan is simply a very thick mattress pushed against a wall with lots of cushions placed against the latter to act as a backrest. Another local name for it is 'Cleopatra', an appellation bestowed by antique dealers, because most illustrations of the death of that Egyptian Queen show her reclining on a couch such as this.

This narra divan made by Isabelo Tampinco is rather small in size and must have been commissioned by a tiny woman. It stands on four turned, tapering, fluted legs on bun feet and has a curved headrest on one side. The side and foot rails are carved with an alternating pattern of gumamela or hibiscus leaves and flowers interspersed with tiny anahaw or palmetto leaves. The side of the headrest is in the form of a large scroll carved with gumamala or hibiscus flowers terminating in a large anahaw leaf. The backgrounds of the carved rails are stippled to give a textured effect.

The divan is provided with a vestige of a backrest featuring a central anahaw leaf flanked on either side by a pair of gumamela flowers on leafy stems. The background of the backrest has been cut out to lighten the effect of the piece. This is a most unusual piece and carries all the trademarks of Isabelo Tampinco.

-Martin I. Tinio, Jr.



(Detail)







Ang Kiukok (1931-2005)

Thirteenth Station: Jesus is Laid on the Lap of His Mother signed and dated 1997 (lower right) oil on canvas 36" x 36" (91 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, (illustrated); Finale Art File, "Via Dolorosa - Ang Kiukok", Makati City, Philippines, 2017, (illustrated)

Angst lies beneath the brilliant surface of Ang Kiukok's expressionism. As Delacroix wrote in his diary, "One never paints violently enough." The term Pietŕ finds its roots in the Italian word for "pity" and the Latin word for "piety." Heartrending, this composition depicts the Virgin Mary cradling the dead body of her son Jesus in her loving arms. With no reference in the scriptures, the Pieta subject developed as a devotional image in 13th-century Germany, where it was regarded as Vesperbild or "the evening picture." Popularized by the Franciscans, it evoked devotion and faith. Many people are familiar with Michelangelo's masterpiece in the Vatican, of Mary holding the dead body of Christ in her lap. However Michelangelo's work was a past culmination of the Pieta theme and many varied representations of this scene have been depicted over the centuries, and there are some highly evocative modern works of the same subject.

Max Ernst's Pieta, for one, in the Tate Modern, is a gateway to the psychological power of one of the great themes of Western religious art. Ang Kiukok's version of the pieta, one of a handful by the artist, takes on the title "Thirteenth Station: Jesus is Laid on the Lap of His Mother". Ang Kiukok has not turned back to medieval prototypes but instead, through economy of gesture, restraint in overt expression of emotion — Mary is virtually undistinguishable in this depiction of pure sorrow and austere use of color, he has created his own meditative images of remarkable force.

The composition, in spite of its severity has a complete spatial unity. The chaos and reason that runs throughout the work manifests itself through Abstract Expressionist sensibilities. Aside from the jagged red box framing the imagery, 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 color, decoration, or narrative, could detract from the picture's power. Rejecting the improvisational, it is an exercise in finding new and meaningful sources through spontaneity, improvisation and energetic gestures. Lines and marks executed in rapid succession then merge with fields of color to create an elemental impact.







Juvenal Sanso (b.1929)

Seafront III

Ca.1990
signed (lower right)
watercolor and ink on paper
12" x 18" (30 cm x 46 cm)

P 120,000

If one were to determine the most favoured subject matter of Juvenal Sanso, it would have to be "beauty." Regardless of genre (though his name is usually associated with landscape and still life), Sanso emphasizes balance and proportion of his compositions, which are not just a matter of angling the scene but cohering the different details in a unified manner. In this watercolor-and-ink-on-paper work, Seafront III, Sanso truncates the main subject which is the nipa hut to include a view of a small and enclosed garden and a sliver of the sea. Disrupting the mostly horizontal lines of the humble abode are the diagonal lines of the bamboo propped on a tree that is statuesque in its presence. The yellows and greens essentialize the sparseness of the scene, contravened by the thin blue washes of sky. Despite the humility of the subject matter, the work is imbued by an idyllic charm that shows a self-sufficient house swaddled by the abundant gifts of nature.



132

Jose Joya (1931-1995)

Fish signed and dated 1979 (lower right) ceramic D: 18" (46 cm)

P 120,000

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

Provenance: Private Collection, Manila

From 1974 to 1979, Joya did work in a variety of forms, acrylic collages, figures sketches, oil paintings and ceramic designs. The whole point of Joya's aesthetic is an intuitive, improvisational approach in expressing subjective states, feelings, moods, through purely plastic means and non-representational, free-wheeling forms. Joya is an artist concerned with space and emotional expression. In his colorful, free flowing paintings as well as in her small scale ceramic creations, Joya takes hands on approach. Even in his depiction of fishes for this ceramic design, Joya found that his true subject matter is the primal pleasures of paint.



Anton del Castillo (b.1976)

Kapit Lang signed and dated 2017 (lower right) oil on canvas 36" x 48" (91 cm x 122 cm)

P 300,000

*2006 ACC Grantee

Kapit Lang relays a surprising pack of tenderness and emotions beneath its cold and steely exterior. The piece depicts a couple riding through life with a motorcycle — facing the journey together head-on despite the obstacles they encounter. Like any other journey to any other destination, the path is rigged with all sorts of bumps and challenges guaranteed to shake their faith not just to the journey but to each other as well.

Kapit Lang tells us to hold on — reminding us that the journey is deliberately tough and testing our strength, hence the need to hold tighter in order to make it out together. The work reassures us that in the midst of all the baggage we bring and encounter along the way, victory and solace can still be found if we seek it well within the arms of one another.



Jose Joya (1931-1995) Washington, D.C. Smithsonian signed and dated 1978 (lower right) pen and ink on paper 18" x 11 1/2" (46 cm x 29 cm)

P 100,000

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

Provenance: Private Collection, Manila

National Artist Jose Joya, whose name was synonymous with Philippine Abstraction was also an indefatigable draftsman. His sketchpads brimmed with drawings of places he visited, turning them into a visual armchair travelogue. His drawings were a resplendence of a multiplicity of hatchmarks, denoting contrasts in mass and volume, such as this cityscape.





PROPERTY OF A DISTINGUISHED GENTLEMAN

135

Vicente Manansala (1910-1981)

Irees signed and dated 1976 (upper right) watercolor on paper 29"x 21" (74 cm x 53 cm)

P 220,000

Vicente Manansala's transparent cubism flaunts a translucence and ethereality — a lightness akin to that of his earlier works with watercolor that preceded them. Evidently, Manansala's technical mastery has shone thru with his masterful approach with watercolor — so much so that such works have become pieces of great renown. Light, reminiscent, and inviting, these creations bear with them an inimitable allure; much like that of a pleasant childhood memory. As can be seen in this work from 1976, Manansala executes his scene exquisitely.



Benedicto Cabrera (b.1942)

Untitled signed and dated 1994 (lower right) acrylic on paper 14 1/2" x 10 1/4" (37 cm x 26 cm)

P 800,000

Provenance: Private Collection, Makati City Looking at even his most fundamental depictions of the human form, as in this woman seen from the back built up from short, spontaneous and rapid strokes, one is aware beyond the philosophical and intellectual approach.

Bencab's attention to the contours of the figure, the appropriate density of blacks, the boldness of his brushstrokes, and the occasional use of color to highlight the 'relaxed" body's inherent tensions have , at times, an almost magical balance in them within the entire range of his art.



Ronald Ventura (b.1943)

Confluence signed and dated 2011 (lower right) oil on canvas 48" x 36" (122 cm x 91 cm)

P 3,000,000

Provenance: Private Collection, USA

Literature: Tyler Rollins Fine Art, Ronald Ventura: A Thousand Islands, New York City, 2011, p. 32 (illustrated)

In this second decade of the 21st century, Ronald Ventura has continued to dazzle with his own brand of pop surrealism — a combination of everyday motifs and dreamy imagery that captures the interpenetrating layers of contemporary life.

In this work, cubes of modern architecture (think of Frank Lloyd Wright) are upturned localities juxtaposed with the more dynamic swaths of the natural world. In their seeming incompatible states, what this stunning work of Ventura seems to allude is the eternaltension between nature and culture, between what man has created and creation itself. Does the work provide an ethos on how it is to live in the world, at peace with the tension and incompatibilities?

Whatever it may be, in this largely monochromatic world — save for the beach umbrella that appears like an exclamation point in a corner of the composition — the viewer finds evidence of change and transformation in the ever-shifting planes of both interiority and surface. This is a work of Ventura at his most reflective, teasing out the contact points of history and geography through the fragmented prism of modernity.







Romulo Galicano (b.1945)

Untitled signed and dated 1975 (lower left) pastel on paper 16"x 22" (41 cm x 56 cm)

P 160,000

Provenance: Private Collection, Makati City

Time and time again, Romulo Galicano reveals a virtuoso depiction of the world but one that is seen from an almost heroic perspective, which makes even common scenes rife with drama. This quality of his work is immediately palpable in this evocation of a wintry landscape. Using pastel as medium, Galicano presents a stand of trees whose leaves are beginning to turn. Their trunks and branches gnarled and twisted, they are the dynamic figures in the scenery flat with a view of the land and a suggestion of a lake.

The spires and towers of civilization are muted presences in the distance, their occasional silhouettes seen and breaking through the haze. The sky above all these elements is white and equally flat, which further magnifies the seeming coldness of the view. Undeniably picturesque, this is a quiet and powerful work of Galicano, the foremost master realist from the Visayas.

139

Jose Blanco (1932-2008)

Still Life signed and dated 1952 (lower right) oil on canvas 15 1/2" x 19" (39 cm x 48 cm)

P 80,000

Provenance:
Private Collection, Muntinlupa City

The glass bottle and a squash slice, the lobster and the crab, all provide the constituents of a closely observed still life. The simplicity of the image belies the intense thought behind it but still leaves a quietly theatric impression. Jose Blanco's main concern was not, of course, natural correctness — the cloth covered surface has two levels — but the overall formal completeness of the painting.

Jose Blanco succeeded his mentor Carlos "Botong" Francisco as the eminent painter of Angono scenes, yet he goes a step or two further ahead of his mentor's shadow by exploring the genre of still life, which was never quite in the oeuvre of the great Botong.





Pacita Abad (1946-2004)

Untitled signed and dated 1986 (bottom) mixed media 25 1/4" x 35 1/2" (64 cm x 90 cm)

P 220,000

Provenance: Private Collection, San Juan City The textures of a dream are nothing more than a sensory experience in Pacita Abad's depiction of fishes, what with the patterns of the scales conjures op art illusionism. The fish is all about motion and lightness, achieved partly by freely disposed details in jewel like colors and partly by the vibrant contrasts of dark and light.

The vivid and complex paintings of Pacita Abad are Inspired by childhood memories, dreams and travel.



PROPERTY OF A DISTINGUISHED GENTLEMAN

141

Romulo Olazo (1934-2015)

Permutation Series II No. 103 (B-V) signed and dated 1994 (lower right) acrylic on canvas 60"x 96" (152 cm x 243 cm)

P 4,000,000

Provenance:

Acquired directly from the artist

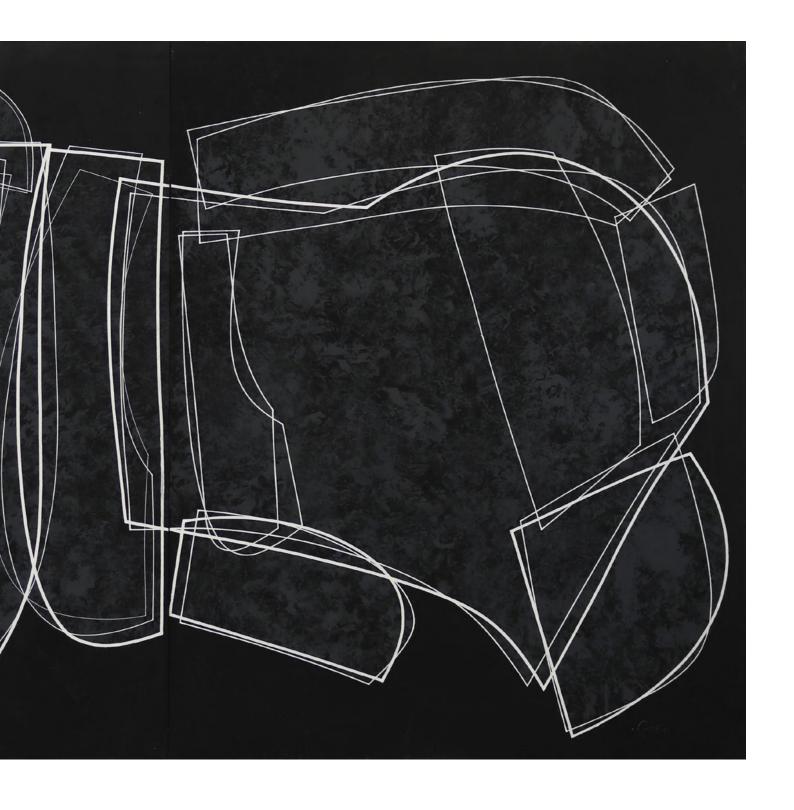
Romulo Olazo, Published by Paseo Gallery, Philippines, 2013, p.180 (illustrated)

Capturing illusions for posterity is an age old goal in art. Olazo's Permutations Series depict a vast neutral field as an expansive backdrop, from which brittle lines float from the void. Olazo's works never lose their filmy elegant quality. Permutations Series II fill the viewer's field of vision, blocks out the distractions of the everyday world, and becomes the viewer's environment. Olazo's intention was to evoke, through a visually satisfying organization of pictorial elements, the magic of space and silence. It has been often thought that Olazo's Permutations were made using silkscreen process but they are actually hand drawn.

Olazo's concerns with simplicity and directness, layered elements and spatial development, as well as the meditative and contemplative, continue to be central in all of his works. Clarity of form that is neither entirely plastic nor pictorial, is seen in Olazo's Permutation series.

In 1972, he was awarded the coveted Thirteen Artists Award by the Cultural Centre of the Philippines (CCP). In the 1970s he developed his renowned Diaphanous series of paintings. He has held regular solo exhibitions at pioneering galleries such as the Luz Gallery, and Finale Art File and major institutions such as the CCP in the Philippines since 1974. He was recently included in the book 13 Painters for the 21st Century.









Oscar Zalameda (1930-2010)

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

P 400,000

Provenance: Private Collection, Makati City There are many aspects of Zalameda's painting that are clearly influenced by Western forms and styles, but at the very heart of his painting is the meditative spirit. Zalameda's art is a dramatic cubistic abstraction of time and place that is deeply felt. Although he is an astute witness to changing times, Zalameda is thoroughly aware of the continuing need for artists to represent timelessness. The typical small town and its sights assumed a central importance for Zalameda (who is deeply rooted in his native Lucban, Quezon) as it seemed to exemplify the most significant tendencies of the simple everyday life, offering suitably timeless images for his cubistic style. The human figures are subjected to drastic yet gentle cubist rearrangements in Zalameda's works, as if the actual flesh of the models is cardboard cutouts. One would think that, these images accurately reflect the simplicity of life at that time.



Noel Soler Cuizon (b.1962)

"Nunc et in Hora Mortis Nostrae, AMEN" (Now and at the Hour of our Death, AMEN) 2019 Wood Assemblage 22" x 24" (56 cm x 61 cm)

P 150,000

The exploration of an iconographic approach set in a satirical mode continues in my recent work — "Nunc et in Hora Mortis Nostrae, AMEN", as I ponder on positions forged in the abuse-ridden Duterte administration and its relationship to the modalities of how Filipino's respond to circumstances en masse. The Latin rendition of "Ave Maria" is the works' impetus with a wood assemblage that developed into a triadic structure of retablos composed of three (3) pintados in each retablo and an interlude of a simulated EJK victim turned icon, posturing as the central figure within the pictorial plane; likewise, depicting a conspicuous fulcrum for the entire visual narrative — a representation of the people's present predisposition towards ambivalence, apathy and contradictions amidst a chaotic national situation.

Through this hybrid of articulation and by juxtaposing pre-colonial and Catholic symbols & imageries, the complexity of interaction in the composition is echoed by our cultural inclination of submissiveness towards any form of ascendancy. History repeats itself as we put up with indiscretions – from the time the pintados were colonized more than 300 years ago, to 20 years of enduring Martial law, and even in accommodating the current administration's malevolent governance. The creative investigation aims to help us understand our predicament and perhaps become part of the vital healing process – as we convene with our collective reflections and decisions. Hence, the artwork also attempts to act as a supplication, a prayer for a conundrum of our inconsistencies as a people – heretofore and until the hour of our death. AMEN



Palillera Aka Toothpick Holder

1850s Silver 371g

H: 9" x L: 6 1/4" x W: 4 3/4" (23 cm x 16 cm x 12 cm)

P 150,000

Provenance: Taal, Batangas Don Sebastian Marella Dona Gliceria Marella de Villavicencio Dona Vicenta Villavicencio de Villavicencio Monserrat Villavicencio Villavicencio de Joven Heirs of Monserrat Villavicencio vda. De Joven

Don Sebastian Marella was the richest man in Taal, Batangas in the mid-19th century, when that town had a population that was exceeded only by Manila. He owned the largest house in town, an eleven-bay mansion that is now the Rizal College. As was the custom of the time in the rich, sugar-producing provinces of Batangas, Laguna, Bulacan and Pampanga, whenever a banquet was given the festive table was decorated decorative toothpicks, locally called palitos, a Filipinismo for palillo, as it is called in Spain. Thus a toothpick holder or palillera in Spain is locally called a palitera.

During the colonial era, toothpicks in no way resembled the factory-made ones we buy today. Made from a single piece of soft wood called dita (Alstoniascholaris (Linn.), they looked like modern-day cocktail toothpicks, but were much, much longer and had one end whittled in the form of flowers, birds, insects and other fanciful objects like fans and chains. Arranged to decorate the dining tables during fiestas or banquets, they were given to guests at the end of the meal. The latter did not discard them after use but, instead, he put it into his buttonhole to show people whom he accosted on the way home that he had been to a party!

Palitos stuck into pineapples or pomelos was the common way of displaying them, but the rich inserted the points into silver confections whose size and shape were sure to be a topic of conversation. During the third quarter of the 19th century, they assumed fantastic shapes and grew larger to tacitly show the host's wealth.

This palitera was originally made for Don Sebastian Marella and is but one of several that graced his long banquet table during fiestas. Each branch of his family inherited one, and this particular pair went to his grand-daughter, Gliceria. Orphaned early and raised by her grandfather, the latter grew up in that house until her marriage to Eulalio Villavicencio, who was also a Marella on his mother's side. Upon her engagement to Eulalio, her fiancée built her a house on one of the three vacant lots beside his parents' house. Located a couple of blocks down her Lolo's mansion, the house is now known as the Villavicencio-Marella Wedding Gift House.

The circular base of this palitera consists of a series of six highly embossed C-scrolls, each serving as the base of a highly embossed oval lozenge chased with flowers on stems. A large acanthus leaf attached to the upper part of each lozenge curl upward on the inner side to support a circular paten-like disk that acts as the base for the silver feligrana bush, a realistic, 3-dimensional plant with a large central flower surrounded by five smaller ones. Each flower, consisting of a dome supported by chased petals, is pierced with holes for the insertion of toothpicks. Bud-like leaves sprout here and there among the curly stems and branches of the plant.

-Martin I. Tinio, Jr.





Benedicto Cabrera (b.1942)

Untitled signed and dated 1965 (lower right) oil on canvas 18" x 36" (46 cm x 91 cm)

P 1,700,000

Provenance: Fe Nievera, USA

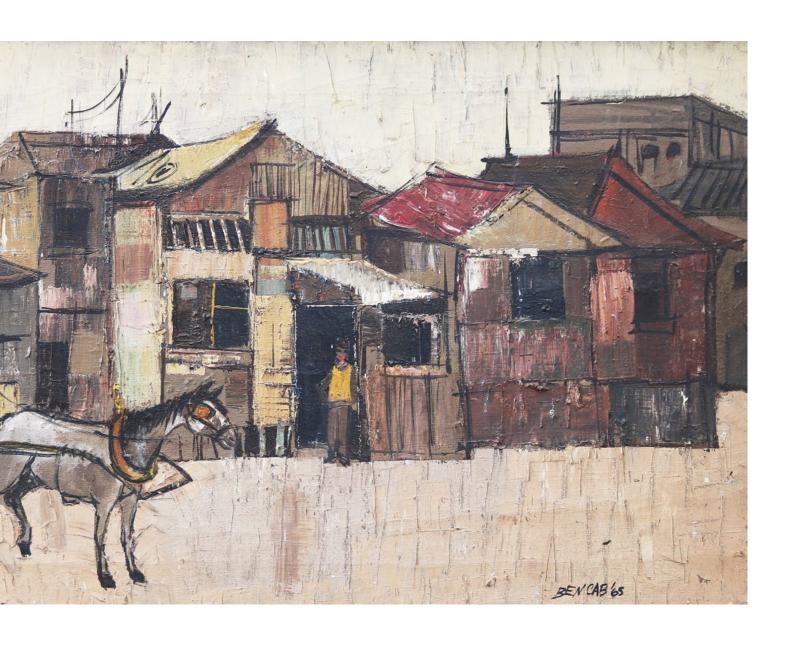
Bambang is one of many city streets which daily-wage earners, minor employees, artisans and small entrepreneurs call home. The street has the character of a unique community deriving from the houses lining it, the busy and raucous market at one end, and it's predominantly proletarian and close knit inhabitants. Eschewing the grit, Bambang may be the same street which Bencab romanticizes in this nostalgic scene.

Bencab brings together aspects of painting in works that highlight some of the country's most endearing cultural images. With an eye for detail and an assured technique he brings his subjects to life with a lush sense of noslalgia. Bencab always favored using few colors rather than many; deep browns make for the backdrop of the painting. Bencab's works assert that fewer colors in a painting gave the art greater force and meaning.

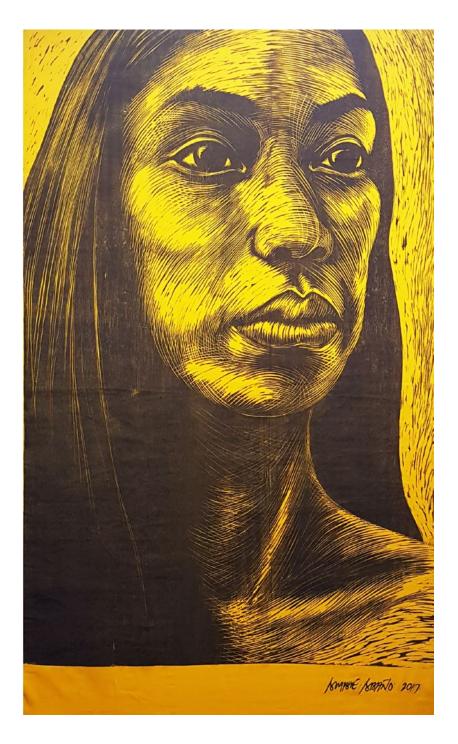
Bencab's style was not expressionist and painterly, but he worked in clear, precise and uncluttered mages. His style went beyond realms to seek expressive devices in works that were quietly meaningful. The work of Bencab is deeply personal. Bencab's definition of the Filipino identity was weighted on the side of the workers and peasants, rather than on the side of the elite.











Ambie Abaño (b.1967)

signed and dated 2017 (lower right) Woodcut on textile (adhered from the top) on board with canvas painted with acrylic 80" x 48" (203 cm x 122 cm)

P 140,000

*2011 ACC Grantee

Malaya was created at the Barehands Artists Residency Project in Malaysia in May 2017. In the Filipino language, the word "Malaya" means "freedom," but it can also be a woman's name. As the title suggests, this bold larger-than-life portrait is a celebration of a woman claiming the freedom to express herself by exposing her hair which is an innate part of female expressiveness.

The work was exhibited at the prestigious Barehands exhibition in 2017 which was held for four months at the National Art Gallery in Kuala Lumpur. The work is featured in a forthcoming book about the history of Barehands - a unique series of residencies involving over thirty artists from Jordan to Japan. This residency project provides artists with rare opportunities to experience diverse environments around the world, from the deserts in the Middle East to rainforests in Southeast Asia or the oceans surrounding Japan. Ambie was selected to represent the Philippines in this on-going series of residencies in Indonesia, Japan and Malaysia.



Ramon Orlina (b.1944)

Aguila signed and dated 1998 glass H: 17 1/2" x L: 22 1/2" x W: 5 1/2" (44 cm x 57 cm x 14 cm)

P 500,000

Provenance: Private Collection, Muntinlupa City Over the course of his career, Ramon Orlina has revolutionized the art of glass sculpture and establishing the use of glass — inherently a fragile but also magical material — as a vehicle for high art. Taking inspiration from simple things in his surroundings such as a bird that's about to fly, wings spread apart, Orlina imagines visual representations of these ideas and turns them into magical masterpieces that capture his free spirit. "With painting, the struggle is within yourself. But in sculpture, you fight with your material, and you have to win over the material — that's one thing you can't control," Orlina once explained. The form is achieved through a cool and measured architectonic intellect, the impact is immediate, compelling and emotional.

Orlina's creativity springs from a guileless optimism in the untarnished charm and munificence of the world. In his glass art, Ramon Orlina revels in his chosen role of sculptor as purveyor of magic and illusion, and creator of visions of utopian beauty,



Dino Gabito (b.1989) *Shroud # 6* oil on canvas 96" x 48" (244 cm x 122 cm)

P 240,000

Like apparitions of which they are anything but, in Dino Gabito's mysterious figures works, what we see is only the covering, the instrument of subterfuge that, in this case, is evoked by the folds of the drapery. While we can glean through the human figures underneath them, we are given nothing else, only the willful effort against disclosure. Shrouded, preternaturally elusive, the figures are a conundrum. In asserting the presence of absence, Gabito makes manifest for the unknowable nature of the self.







Isidro Ancheta (1882-1946)

Barrio Scene signed and dated 1942 (lower right) oil on wood 10" x 15 1/4" (25 cm x 39 cm)

P 100,000

Provenance: Private Collection, USA The minute architectural details of the nipa hut have their own appeal: they account for the suggestion of engaging provincialism that distinguish the works of Ancheta from that of other Filipino painters who sought for inspiration in the countryside. Ancheta's earlier works, including many scenes of Intramuros, such as the Puerta Isabel gate, are notable for the precise definition of architectural forms. Ancheta was little concerned with the rapid development of an urban semi industrial civilization.

After the Second World War, Ancheta developed his own vision of the far flung provinces. A man of simple, generous impulses, his canvasses are as unassuming as the artist. In his later, more "looser" paintings, sensitively adjusted for the slightest change of value, the interplay between light and dark areas is overwhelmed by the presence of the sky, or natural elements. The views have a certain timelessness — reveal something of his nostalgic attitude towards the outdoors.



Olan Ventura (b.1976)

Night Crawler signed and dated 2012 (lower right) acrylic on canvas 48" x 60" (122 cm x 152 cm)

P 300,000

Provenance: West Gallery While he may be occasionally referred to as the younger brother of Ronald Ventura, Olan Ventura has carved his own name in Philippine visual arts, through his brand of hyperrealism that showcases the monumentality of everyday objects such as action figures, an assembly of portraits of locals and international artists replete with their respective styles and symbols, as well as the oppositional forces present in domestic life. His figuration is both exact and exacting. One can't help but feel that his works have the clarity and realism of photographs.

Such is exemplified in this work that shows the double image of the same person. Here, the photographic conceit is even made more evident: you have both the negative (left side) and positive (right side) versions of the image. The double portrait, titled tellingly as Night Crawler, possibly points at the double life people live, especially that of sex workers who provide fake names to conceal their real identities. The bands of color, though most of them are transparent, further argue against disclosure. Night Crawler is a stunning work, notable not only for its photographic quality but its honest and yet sympathetic presentation of a figure that is usually invisible in art.

León Gallery





(a)

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Cesar Legaspi (1917-1994)

a.) Quarry Workers signed and dated 1976 (upper right) watercolor on paper 22"x 14" (56 cm x 36 cm)

b.) Jar signed and dated 1976 (bottom) ceramic 10 1/2"x 7" (27 cm x 18 cm)

P 500,000

Provenance: Private Collection, Makati City

Even from the early years, Legaspi is mainly an abstractionist, limning his human torsos with environments of fantasy rather than with a tactile sense of reality. These personages possess an amplitude, a curious muscularity and power that suggest an empowered, defiant stance even as they appear to be merely themselves in their situation at the moment. Its employment of a subtly cubist vocabulary for highly emotive ends was a hallmark of the Neo Realists. Legaspi's human forms take on more hieratic posturing for his design for a ceramic vase.



Keb Cerda (b.1991) I Bet Some Bastard Will Beat That oil on canvas 60" x 48" (152 cm x 122 cm)

P 180,000

Provenance: Private Collection, Quezon City Keb Cerda has been known to yielding more layers of meanings from the images, such as transforming ethnographic records of highland people into a parody of fashion photography through a mobile app.

Here, the universal reverberations of a momentous event are reprised in this work, wherein the atomic bomb is given a recollection for posterity. Instead of spelling out the sound of an explosion, the word CONGRATULATIONS is spelled out, with game scores.



Annie Cabigting (b.1971)

Kuntsmuseum oil on canvas 60" x 60" (152 cm x 152 cm)

P 3,000,000

Provenance: Acquired directly from the artist's studio ARNDT Gallery, Berlin Private Collection, Australia Sotheby's Hong Kong, Modern and Contemporary Southeast Asian Art, October 1, 2018, Lot 217 Acquired from the above by the present owner

Exhibited: Berlin, Germany, WASAK! Filipino Art Today, ARNDT, 8 December 2015 - 30 January 2016

Annie Cabigting has carved an enduring place in Philippine visual arts with her series of highly realistic works that show viewers caught in the act of looking at a painting. Her paintings are at once many things: conceptual, appropriative, and raisingquestions of the role of the photographic document as part of the painter's arsenal.

This workreadily conveys a distinct characteristic: it is one of the few works of Cabigting that is monochromatic. Aside from this, the sightline of the viewer, with her head slightly tilted to the right side, suggests that another painting has captivated her attention, and not the one that is directly across her. It is a moment revelatory of the viewer's assiduous attention as it tries to accommodate as many works as possible within a given visit at the museum.

By depicting the figure this way, Cabigting, despite quoting a painting in the work itself, further heightens the fact that it is the viewer that is the true subject matter of her work, who is usually perceived to be as invisible and as passive receiver of artworks. In Cabigting's visual philosophy, the viewer becomes the celebrated figure, laden with agency through which the artworks of the world complete their conversation.





PROPERTY OF A DISTINGUISHED FAMILY

154

Mauro Malang Santos (1928-2017)

Woman and Wall Flowers signed and dated 1973 (lower right) oil on wood 31 1/2" x 31 1/2" (80 cm x 80 cm)

P 3,800,000

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

The transition from graphic artist to painter is not an easy one, but Malang has succeeded in a bold and individual manner. His art speaks not of a single Filipino artistic or cultural influence but of many. The avant garde European sensibility trickled down a new generation of artists in the last century, what with the well established European style of cubism applied to traditional subject matter, as manifested in the artworks of Mauro Malang Santos.

Emmanuel Torres once wrote that: "Malang's pictorialism is as baroque as Manansala's, differing only in that it indulges in multisectional and highly mannered effects." This multisectional aspect is explored in the showy costume of a woman set against the background of floral wallpaper patterns. Quaint provincial themes move to the fore.

Malang's art work is distinguished by a studied concern with pictorial structure, spatial illusion, and relationships of forms. Malang believed that abstract art was a way to get at the important reality — the ability to eliminate the unnecessary so that the necessary may be seen.





León Gallery



155

Jose Joya (1931-1995) Mother and Child signed and dated 1990 (lower right) pastel on paper 20" x 13" (51 cm x 33 cm)

P 300,000

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

Provenance: Private Collection, Manila

An elegantly proletariat sense of fashion. Joya's imagery of mother and children is a less explored facet of his body of work. In this painting, she is a presence seen but not heard. In the stylistic approach, the form is very fully modeled and the face is delicately lighted. She partakes of the nature of a myth. The background is featureless save for a monochrome cluster of bamboo.

His work is informed by a keen awareness of social issues, and an astute reading of Filipino folk art and traditions.



156

Larry Alcala (1926-2002)

Untitled signed and dated 1987 (lower right) pen and ink on paper 8 1/4" x 25" (21 cm x 64 cm)

P 100,000

Provenance:

A gift from the artist to Bing N. Carrion

When Larry Alcala began populating his satirical comic illustrations with everyday figures he became an art world success story. Finding as much inspiration in the chaos of daily urban life, his work shows a profound engagement with today's world.

Before he became a household name with his Slice of Life series, Larry Alcala already had a long career as a comic illustrator. Alcala's earliest and most enduring comic strip was Kalabog en Bosyo that first appeared on the pages of Pilipino Komiks in 1947. It eventually became the longest running cartoon series created by a Filipino.



Oscar Zalameda (1930-2010)

Untitled signed (lower right) oil on canvas 37" x 41" (94 cm x 104 cm)

P 500,000

Provenance: Private collection, Beirut Heavenly light, as hundreds of Baroque assumptions and saints visions affirm, is its own raison d'etre but only becomes interesting pictorially when set against something different and dark, using a window as a fulcrum on which to build up a composition. Zalameda seemed to channel Matisse's famous cutout paper collages in his treatment of the elements of this composition.

Zalameda moved from a formal approach to his art to a bright, dynamic expression of the everyday world around him.



Ronald Ventura (b.1943)

Untitled signed and dated 2014 (lower left) oil on canvas without frame: 36" x 24" (91 cm x 61 cm) with frame: 54 1/2" x 41 1/2" (138 cm x 105 cm)

P 3,000,000

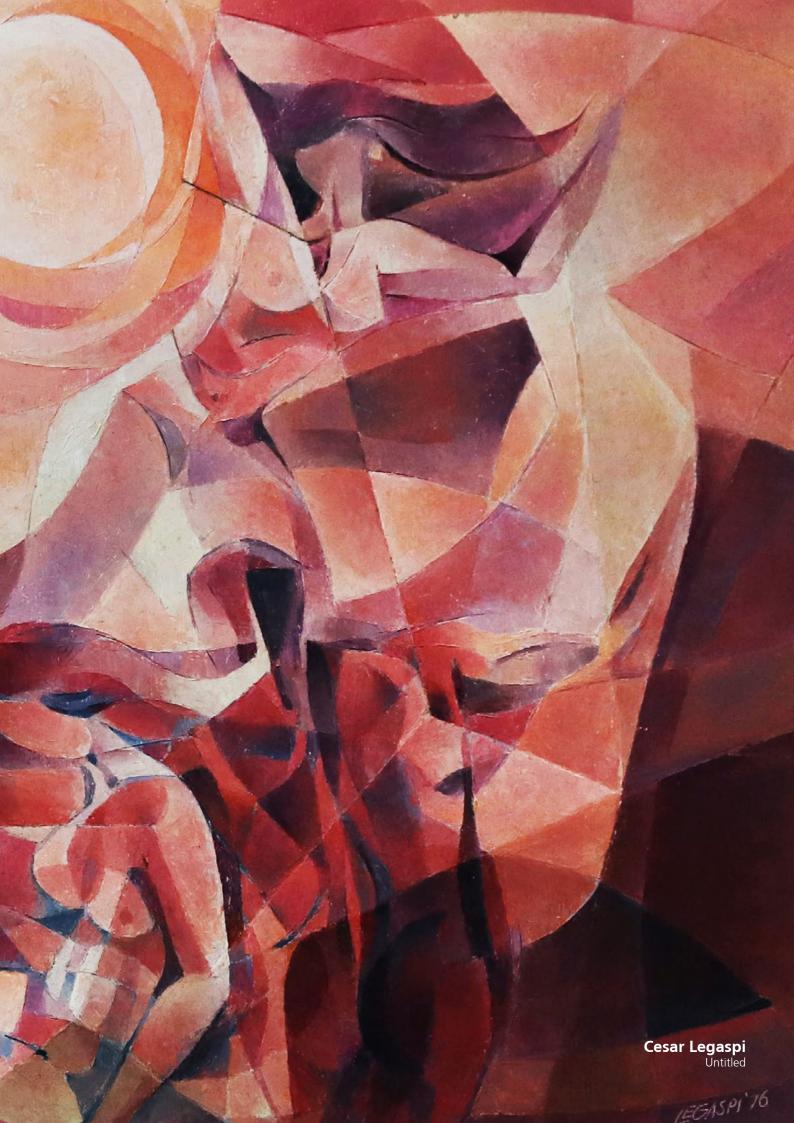
Provenance: Private Collection, Makati City Unlike many artists who are faced with the constant challenge of being stereotyped within the creative paths they chose, painter Ventura took on the task of confronting it through his diverse art, and makes some powerful visual statements with stunning directness.

With his new ways of seeing, Ventura exerts his influence in overturning notions on presenting the human body, or formal problems once dominated late modern painting, or conceptions of the ideal as against the products of academic classicism of a still earlier age.















Paintings and Sculptures

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