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The Kingly Treasures Auction 2018

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# Foreword





Dear Friends.

Welcome to The Kingly Treasures Auction 2018!

We are very honored to present some highly important lots in this auction. Foremost is the holy grail of Philippine furniture — A Mesa Altar by the Batangas Master 1. Probably only a dozen of this highly-prized furniture are known to exist, making it virtually close to impossible to find one offered in the market. As a result, this piece is expected to shatter the record price of Philippine furniture sold at auction.

An untitled José Joya masterpiece from 1957 is another major highlight as it reflects the influence of both Franz Kline and the New York School he absorbed while on his first trip to New York. Mauro Malang Santos is represented by two major works: A still-life from a private American collection and the 'Green Virgin,' both from the 1970s which was arguably the best period of his output. Female figures from two National Artists are also featured: A towering bas-relief based on Botong Francisco's "Madonna of the Bamboos" as well as a gloriously allegorical painting by Vicente Manansala, "Mending the Nets."

More pieces of the puzzle for the Filipino yearning for the truth come to life with the documents of the Tejeros and Naik Conventions. The mysterious telegram sent by Emilio Aguinaldo summoning Hen. Luna to Cabanatuan — and his death — has also now surfaced. These documents are sacred to the history of the Philippines as they pave the outcome of the bloody war for Philippine Independence.

The National Artist Benedicto Cabrera is represented with four exceptional works from 1968-1972. These works would round out a representative collection of Bencab's early period.

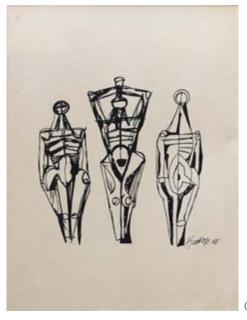
There are numerous works from popular contemporary favorites like Jose John Santos III, Louis Cordero, Zean Cabangis, Buen Calubayan, as well as key pieces from the contemporary master Ronald Ventura.

This sale, the last for 2018, should be a memorable one, and we invite you to be part of this on December 1 at our Eurovilla saleroom.

Thank you and Merry Christmas!

Jaime Ponce de Leon

Director





(a)

PROPERTY FROM THE RAMON VILLEGAS COLLECTION

### 1

# **Ang Kiukok** (1931-2005)

a.) Untitled 1 signed and dated 1968 (lower right) pen and ink on paper 14" x 10" (36 cm x 25 cm)

b.) Untitled 2 signed and dated 1970 (lower right) pen and ink on paper 14" x 10" (36 cm x 25 cm)

#### P 150,000

#### Literature:

Kiukok Drawings, Published by the department of public information, Manila, 1975, p. 98 & 82 (illustrated)

Perhaps no Filipino artist has drawn the human figure more memorably than Ang Kiukok. In his countless works, the body, while appearing as a concatenation of geometric shapes, is endowed with tension and strength in its every sinew and bone, shown to be resisting from an internal or an external force. In these two drawings, the National Artist portrays the body both at relative rest and in strife.

The trio of figures, while standing erect, evinces a tensive verticality, as though they are being stretched out physically to their limits. The other work features a lone body which would becoming iconic to the Ang Kiukok canon: the screaming figure. Wound tightly with barbed wire, the figure reveals a struggle of heroic proportions as the wire sends shooting pain as he attempts to break free from it. These two drawings constitute part of the National Artist's visual thinking as he grappled with rendering corporeality on a flat surface.



#### 2

#### Cesar Legaspi (1917-1994)

Nude signed and dated 1979 (lower right) pastel on paper 13 1/4" x 10 1/2" (34 cm x 27 cm)

#### P 70,000

Provenance:
Private Collection, Manila

Cesar Legaspi evolved a brand of Cubism nourished by the plenitude of the earth: more opaque than transparent, more organic than geometric. This work of pastel-on-paper, which the National Artist painted in 1979, showcases this particular preoccupation, featuring the two figures in one of the country's origin myths: Malakas and Maganda. Their bronze bodies, having broken free from a bamboo, exhibit a remarkable dynamism. The similarity of their poses suggests the indivisibility of their fate. Her hair streaming in the wind, Maganda is a model of awesome confidence. At the same time, a dark-skinned Malakas asserts his towering presence. Their sheer physicality showcases Legaspi's version of Cubism, which reveals them as figures sprung from the earth.



## Juvenal Sanso (b.1929)

Untitled
Ca.1980
signed (lower right)
oil on paper
12" x 18" (30 cm x 46 cm)

#### P 90,000

The appeal of this work by Sanso lies in the juxtaposition of liquid and solid, mobile and stationary, each accentuating the other as Leonardo also used light and shade dichotomies. Sanso's themes evolved from the dark, cathartic stage of war wounds to non-figurative art, back to nature with the Brittany seascapes and landscapes, along with piles of stone walls to his famous scenes of barong-barong. A Philippine invention of both beauty and harshness of reality reflected in the haphazard construction of shapes and patterns.



#### 4

# Charlie Co (b.1960)

Red Moon signed and dated 2018 (upper left) acrylic on canvas 30" x 23" (76 cm x 58 cm)

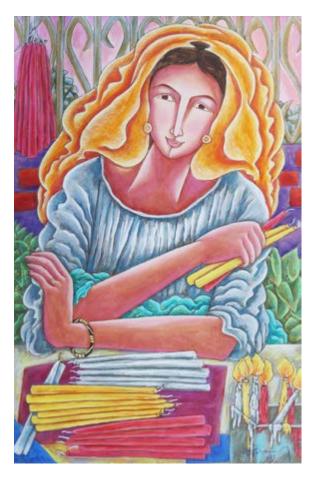
# P 50,000

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

A grotesquely masked man dominates the complexly detailed composition, with a red moon hovering above. The moon plays a peripheral, but provocative role in the composition. For many Filipino contemporary artists, social issues are two of the most compelling themes in their work. In Charlie Co's work, these themes are expressed intensely, even theatrically.

From a survey of his works, one derives the impression of an integral and transcendent world peopled with vivid, symbolic figures albeit with allusions to culture and history. Possibly the self-contained and concentrated quality of his imagery comes from the fact that his native ground and source of inspiration is Negros, the center of which is Bacolod, where he is based.

As well as the familiar bestiary are largely drawn from the environment in which Charlie Co grew up — these were, in some sense, a dynamic projection of his desire to represent "psychic reality" in a work of art.



# 5

#### Mario Parial (b.1944)

Untitled signed and dated 1995 (lower right) pen and pastel on paper 29 1/2" x 19 1/2" (75 cm x 50 cm)

#### P 70,000

The works of Mario Parial were pioneering in their depictions of folk religious imagery, rural landscape themes, and infectious joie de vivre. "Parial has also gone in areas exploring the decorative and emblematic elements of talismanic *anting-antings* and the religious icons of folk Catholicism," wrote Leo Benesa. Folk Catholicism is represented in this work by the church candles being sold.

Transcending all such references is the face of the country woman herself, looking directly at the viewer, candidly and with a hint of amusement. Her head emerges from the flatness of the black surrounding areas, which in their turn contrast with the light, undifferentiated background.



#### 6

# Eduardo Castrillo (1942-2016)

Untitled signed and dated 1971 (lower left) brass 16 1/2" x 27" (42 cm x 69 cm)

#### P 70,000

Provenance: Private Collection, Bacolod City A wide critical consensus exists that, after National Artist Napoleon Abueva, Eduardo Castrillo was the next great Filipino modernist sculptor. His body of work — which spans from jewelry to tabletop creations to monumental landmarks — attests to this. His mastery of the sculptural medium is conveyed by this low relief in brass which Castrillo accomplished in 1971. The work, with the darkened passages on the metal, convey a night scene, with the color of the brass evoking a nearby fire or source of light. It may possibly allude to the Biblical story of Lot's wife who looks at Sodom before turning into a pillar of salt or something less specific. Despite the narrative potentially being open to a variety of interpretations, the human drama is palpable and electric. This work, rare in the oeuvre of Castrillo, is a testimony to the brilliance of the famed sculptor gone too soon.



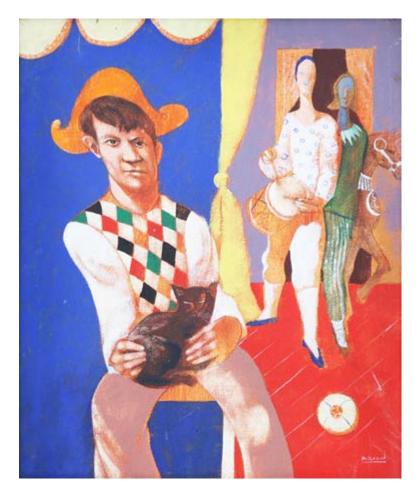
# Augusto Albor (b.1948)

Untitled signed (lower left) mixed media 24" x 24" (61 cm x 61 cm)

#### P 80,000

Provenance: Private Collection, Makati City Albor's paintings continue to evolve with new ideas and corresponding shifts in both his sensibility and use of medium. Both the aesthetics of intuition and memory resonate in the works of Filipino painter Augusto Albor. The artist once said that his works have tended toward the values of spontaneity and intuitiveness.

Hence, the natural qualities of his various media, and the gestural layers of his strokes strike a harmonious chord. In non-objective painting the artist presents a cohesive statement, as he rallies behind the plastic medium's versatility. The artist's masterful handling dictates the path of spontaneity that his creativity undertakes. For Albor, the medium assumes a subservient role to demonstrate his technical strength, while successfully unveiling his intuitive self.



# 8

#### Marcel Antonio (b.1963)

Untitled signed and dated 2001 (lower right) oil on canvas 24 1/2" x 20" (62 cm x 51 cm)

#### P 50,000

Provenance: Private Collection, Manila

Marcel Antonio's art stands somewhat apart from the more general vogue because of the personal level of meaning he infuses into stock commedia types. The subject of the commedia dell arte suggests the contrivance and disguise of art.

The Commedia provides an opportunity to tweak a traditional subject within a modern idiom, the artifice of late cubism well suited themes of disguise and masquerade. Despite Marcel Antonio's confident handling of the individual figures, they are curiously integrated in a quirky manner in the composition, which adds to the charm.

#### 9

#### Ibarra Dela Rosa (1943-1998)

Untitled signed and dated 1971 (lower left) oil on canvas 16 1/2" x 14 1/2" (42 cm x 37 cm)

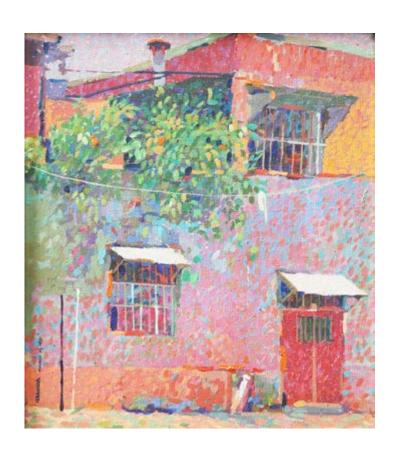
#### P 40,000

Provenance: Private Collection, Manila

lbarra de la Rosa's take on street architecture as a subject appears as walls massed together in a sharply defining light dissolved in candy colors. He combines precise draftsmanship with riotous color. Lyrical composition in the pointillist style fuses exacting technique and inherent beauty.

De la Rosa employed diversionist techniques in a rather casual way that produces a painting characterized by luminous informality. This picture shows his experimentation with the architecturally solid blocks of buildings and masses of foliage and the awareness of the flatness of the canvas surface itself.

The warm terracotta and pink tones of the houses advance out of the picture while the cool green and blue foliage recedes, creating a tapestry effect.





# Napoleon Abueva (1930-2018)

Mother and Child signed and dated 1980 (upper right) wood 17" x 10" (43 cm x 25 cm)

#### P 300,000

Provenance:

A gift from the artist to the present owner

Napoleon Abueva's versatility in both medium and expression chides facile categorization. His kind of creativity is fluid, ever changing, chameleon like in its elusiveness, not allowing itself to be entrapped into a single mold. The most flexible of artists, he has done sculpture in a wide range of media. Here, the figure of a woman lays down holding her baby.

As Abueva's work progressed in maturity, it has become more and more characterized by a rich and rare blend of imagination — qualities that spring from an artistic individualism that would pursue his art without inhibition or self consciousness.

Abueva's art demonstrates that the impulse to make figurative sculpture continues, often resulting in works that hold their own among other art in the modernist mainstream.



# **Round Marble Table**

3rd Quarter of the 19th-Century Narra and Marble H: 31" D: 48 1/2" (79 cm x 123 cm)

#### P 300,000

Provenance: Binondo, Manila Center tables with marble tops were status symbols of the 19th century — the bigger the tabletop, the higher the status accorded. Marble tabletops with grooves around the edges merited greater attention and envy.

This center table is unusual because its narra base is not the ordinary, run-of-the-mill turned baluster with a pumpkin-shaped body terminating with three legs. The neck of the baluster is carved with Chinese symbols, an unusual feature. Furthermore, attached to the base from top to bottom are three flanges with a curvilinear outline that widen towards the bottom to become legs. The edges of the flanges are carved with acanthus leaf scrolls and numerous C-scrolls are carved all over the sides.

This table is very similar to one in the Paulino Que Collection and was probably made by the same artisan. The table top of the Que table is of a purple marble with molded channels carved around the edges. This particular table, however, has a gray marble top that may not necessarily be contemporary with the base and could be a replacement of an original one.

-Martin I. Tinio, Jr.







#### Zean Cabangis (b.1985)

Oftentimes, It Won't Happen signed and dated 2013 (verso) acrylic and emulsion on canvas 36" x 48" (91 cm x 122 cm)

#### P 300,000

Provenance: Artinformal A recipient of many commendations, including the Thirteen Artists Awards of the Cultural Center of the Philippines, Zean Cabangis is notable for the technique that has resulted in a body of work that investigates the intricacy of process, the dialectic of abstraction and figuration, and the relevance of the painting medium in the age of photography. In this work, Oftentimes It Won't Happen, Cabangis explores these issues by foregrounding the preparatory marks of painting — essentially the grid — as an essential part of the subject.

The squares may have been the marks left by sheets of emulsion paper with which the background has been transferred onto the canvas. As if to further dispute verisimilitude, the figures are rendered as negative spaces filled out by multi-color abstract bars. The appearance and the juxtaposition of these elements ratchets up the artifice implicit in the art form which, for centuries, has been employed to copy reality. In the works of Cabangis, illusionism is frustrated at every turn, which delivers a conceptual resonance and contributes to the persistent role of painting — this time questioning the nature of reality itself — in this day and age.



# Federico Aguilar Alcuaz (1932-2011)

Manila Bay Series signed and dated 1977 (lower left) oil on canvas 24" x 30" (61 cm x 76 cm)

#### P 140,000

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

Provenance: Private Collection, Quezon City As someone who began painting in the academic technique but eventually developed into a modernist, Federico Aguilar Alcuaz was fluent in both representation and abstraction (with his foremost artistic contribution a confluence of the two). Painted in 1977, this work is Alcuaz's return to form, describing Manila Bay. The composition has a watery, dreamlike quality: the strips of land in the foreground are reflected by the water and the sky features the pastel shades of blue, violet, salmon, and pink.

Beneath the horizon line (repeated by a dash of fish trap), boats bob and sail. An orange sun, about to set, casts a brief liquid column. A trailing shape suggests a mountain range. The painting, an almost symmetrical rendition of water and sky, is redolent with a contemplative mood, providing the onlooker a front-seat view of the beauty of creation.



PROPERTY FROM THE ANTON ROXAS COLLECTION

### 14

# **Abraham Bosschaert** (1612-1643)

Still Life
oil on canvas
25 1/2" x 20 1/2" (65 cm x 52 cm)

P 700,000

Many of the past centuries' masters left an unexpected mark on the tradition of flower painting. Earlier, during the 1600-1700s, the Dutch, Flemish, Italian, German and French artists further innovated the floral still life. During the 1800s, the French impressionists favored painting vibrant landscapes, but they also enjoyed exploring the artistic potential of flower painting.

The juxtaposition of the fully blown flowers with a dark vase which almost blends into the background emphasizes the illusionistic tendency of 17th century Dutch flower art. The painting is a delightful harmony of the dark background colors with the more intense colours of the flowers.

Abraham Bosschaert the Younger (II.) (1612–1643) was a Dutch Golden Age painter. Like his father Ambrosius Bosschaert and his older brothers, he signed his works with a monogram; AB, but this was only discovered in 1992. His older brothers Ambrosius Bosschaert II and Johannes Bosschaert were his first teachers after the death of his father in 1623, but he also took lessons from his uncle Balthasar van der Ast in Utrecht from 1628-1637. In 1637 he moved to Amsterdam, but by 1643 he had returned to Utrecht, where he was buried on April 4, 1643.







# Michael Cacnio (b.1969)

Fisherman signed and dated 2018 mixed media H: 42"x L: 12" x W: 16" (107 cm x 30 cm x 41 cm)

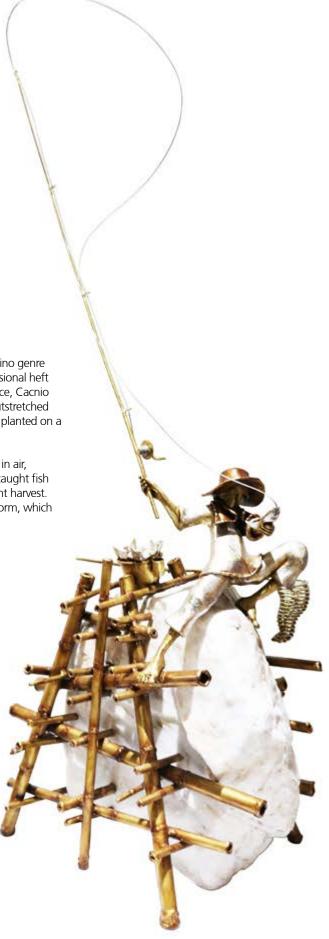
#### P 140,000

#### Provenance:

Private Collection, Manila

For years, Michael Cacnio has been interpreting conventional Filipino genre scenes into sculptural creations, inflecting them with three-dimensional heft and palpable intimacy. In this depiction of a fisherman, for instance, Cacnio introduces an alert dynamism to the pose of the figure, whose outstretched leg balances on a makeshift ladder while the other, bent, is firmly planted on a boulder.

With his rod upraised but tilted at an angle (with the line, curving in air, provides a thoughtful counterpoint), the fisherman grasps a just-caught fish that will join the rest in a basket already teeming with an abundant harvest. The humanity in the fisherman is credibly communicated by the form, which makes this work by Cacnio such a sight and joy to behold.





#### Juvenal Sanso (b.1929)

Untitled Ca.1970 signed (lower right) oil on canvas 18" x 37" (46 cm x 94 cm)

# P 500,000

Provenance: Private Collection, Makati City Through decades of tireless creativity, Juvenal Sanso has been able to fashion his own vision and version of the landscape (a classical genre), which has already achieved canonical status. His every landscape is unmistakable for its haunting expanse, layers-upon-layers of rocks that divide and sub-divide the space, and a vaulting sky (which, in his later works, is punctuated by the sphere of the moon).

This particular work shares the best qualities of his landscape paintings, chiefly a surreal feel, as though it is still in the process of emerging from the imagination. The blue of sky, interrupted only by wisps of clouds, is rich and stark, recalling the cerulean of the Mediterranean or the tropics. The whole scene magnetizes the viewer's gaze, drawing it further in to this dreamy, deliciously ambiguous realm that only Juvenal Sanso can conceive.



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED COUPLE

# 17

# Fernando Amorsolo (1892-1972)

River Washers signed and dated 1950 (lower right) oil on canvas 12"x 16" (30 cm x 41 cm)

#### P 1,000,000

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

Every schoolchild was familiar with Amorsolo scenes of planting rice and streams overhung with bamboo shot through with sunlight. These were scenes used to illustrate primers and readers then. His repertoire of techniques in catching the effect of sunlight on wet objects is dazzling. This work shows what the Amorsolo sunlight can do when it plays on water.

At first glance, his narratives appear to be similar to typical traditional stories mirrored in turn of the century art. They are about peasant life against a background of rural landscapes, and the delights of young womanhood in an Arcadian setting. This is a good example of Amorsolo's care and ability to express accurately the varying shapes and forms of nature, to depict the many greens in a landscape, to express the variety of grass, foliage accurately and to distinguish their various shapes and forms.







# Florencio B. Concepcion (1933 - 2006)

Composition with Yellow signed and dated (upper left) mixed media 39 1/2" x 29 1/2" (100 cm x 75 cm)

#### P 500,000

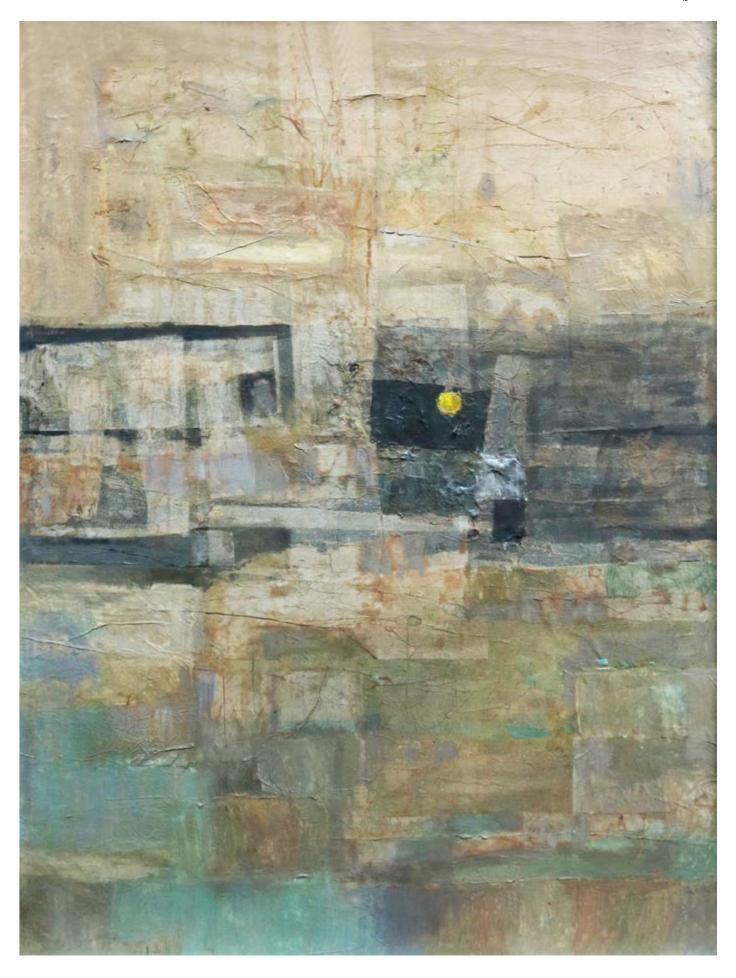
Provenance:
Avellana Art Gallery
Acquired from the above by the present owner

Having encountered the Arte Informale movement while studying in Rome in the 1960's, Concepcion was inspired by avant-garde Italian artists Mario Sironi, Ottone Rosai, and Giorgio Morandi. The works from this period are characterised by their limited use of colour and multifarious textures. Concepcion was part of a new generation of painters that emerged in the mid-sixties from the progressive post-war period. Reticent, he was nevertheless a respected academic and art educator, influencing artists such as Augusto Albor, Romulo Galicano and Lao Lian Ben.

To Concepcion, the yellow spot is concrete physical presence and, when compounded in new planar arrangements, would engage its perceiver in an objective and analytical exercise. The sun hovers as a vague, round circle in the center of his paintings. It is Concepcion's tribute to life since he affirms, "the sun is life." This canvas thus presents the exacting nuances of two tints interplaying, although hardly contrasting since each tone is as subdued as the other. It is composed of crystalline strokes cum planes that hover ambiguously in a space that permeates even the figure.

In the 1980's, Concepcion liberated himself from the strictness of his earlier earth-bound chromatic range, exploring color harmonies via degrees of saturation and translucency, at the same time retaining his keen spatial composition — a journey that lasted until the end of his life. Despite the new fluency with chromaticity, this period retains the tranquility from his work in the '60's, reflecting the artist's own measured personality. It is perhaps not too much to say that equanimity & peace are hallmarks of Concepcion's work.







# Louie Cordero (b.1978)

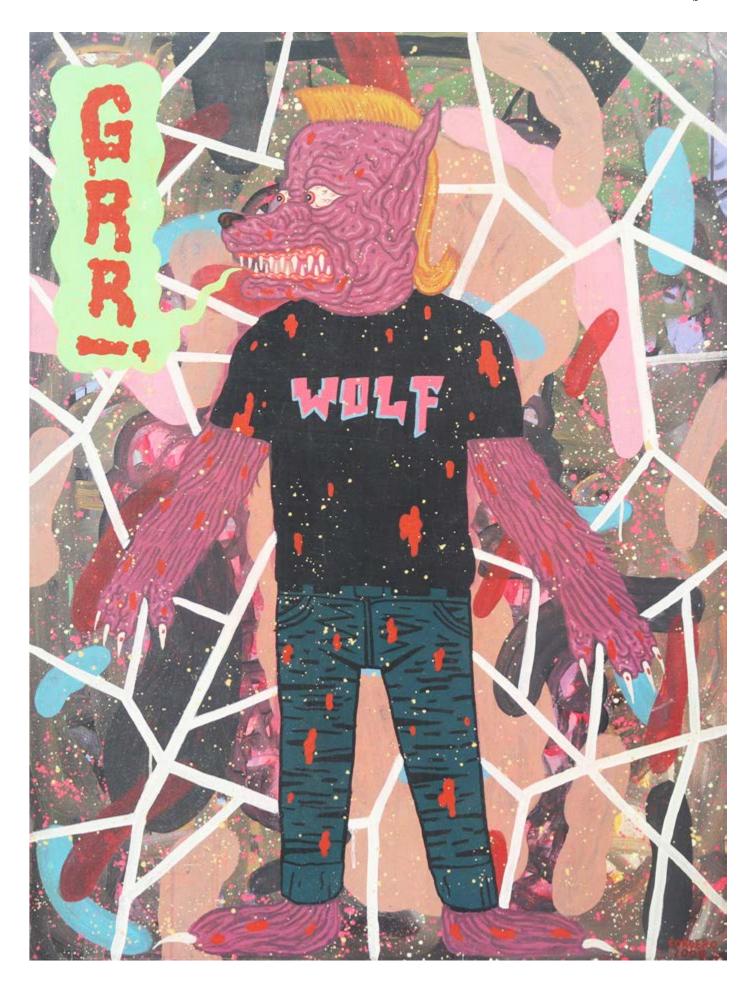
W.O.L.F signed and dated 2008 (lower right) oil on canvas 48" x 36" (122 cm x 91 cm)

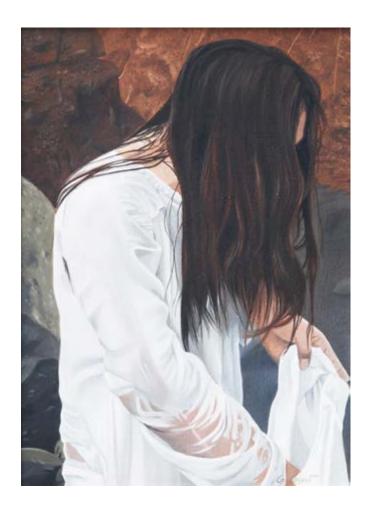
#### P 300,000

Provenance: Private Collection, Hong Kong In his body of work, Louie Cordero exemplifies his fluency of the contemporary idiom — from street art to pop surrealism to graphic design. This eclectic, high-octane visual language is apparent in W.O.L.F. In this painting, the lone, central figure is a punk, complete with mohawk and tight-fitting pants.

He also happens to be a wolf in "wolf's clothing" quite literally as the word is emblazoned on his shirt. Fangs visible and claws drawn out, he growls at something invisible to the viewer, his utterance captured in a speech balloon. Whatever the wolf-punk is raging against, the psychedelic technicolor background marked by criss-crossing lines (could they constitute a veritable cage?) offer a contrasting tone, if not levity. W.O.L.F. suggests, amid the presence of visible constraints, the satisfying release of fury through the agency of music and art.







# 20

#### Sarah Geneblazo

Dawn III (Self Portrait) signed and dated (lower right) oil on canvas 24 1/2" x 17 1/2" (62 cm x 44 cm)

#### P 40,000

In this work, *Dawn III (Self Portrait)*, by Sarah Geneblazo, a figure dominates the pictorial space in her long white dress. Unbound, her hair covers her face, cascading on the front of her dress. A self-portrait, the painting resists disclosure or, rather, facial recognition, allowing the viewer to simply focus on her action: gathering, taking stock, putting something on a white bag. Whatever the nature and the reason of the action remains ambiguous.

Even the background, composed of patches of earthly tones, doesn't offer the viewer a specific locus by which to situate her. Despite the mystery of her action and the place, the viewer gets the sense that the figure is involved with a routine that is markedly important to her, a devotion to the sacredness of everyday life.

# 21

#### **Nena Saguil** (1914-1994)

Untitled Ca.1968 oil on canvas 25" x 22" (64 cm x 56 cm)

#### P 500,000

Provenance: Private Collection, Manila

One of the leading Filipino abstract painters who emerged after World War II, Nena Saguil distilled her abstraction by using mainly what is considered as the archetypal shape: the circle. Her works, that both gestures at the building blocks of cells as well as the rotating heavenly bodies, have generated a devoted following. This work readily conveys Saguil's visual vocabulary with its constellation of spheres in different permutations: from closed to open forms, from autonomous discs to interpenetrating outlines. The heart of the composition is a deep indigo circle enclosed by two curves, which suggest an eye: the all-seeing vision. Overall, the painting is a tightly woven cosmos, reflective of the universe's eternal and grand mysteries.





# Marina Cruz (b.1982)

Please Take a Seat signed and dated 2007 (lower left) oil on canvas 40" x 30" (102 cm x 76 cm)

#### P 220,000

Provenance: Private Collection, Manila Memories real and surreal. Retrieving and reshaping memories and experiences of home is at the heart of Filipino artist Marina Cruz' work. As she makes her paintings, Cruz rescues the idea of home, even its dramatis personae from the ideas presented from the notions of wishful thinking.

The haunting work eminently succeeds as almost being sculptural because it possesses an aura of presence. The integral figure radiates its own energies, as it exposes an intense communion with the surrounding space.



#### Antonio G. Dumlao (1912-1983)

Copy of the Spoliarium signed (lower right) ca.1960 oil on canvas 48" x 82 1/2" (122 cm x 210 cm)

#### P 1,000,000

Provenance: Private Collection, Manila

Antonio G. Dumlao was a very accomplished artist in his own right having said to have made better watercolor works than his very good friend Vicente Manansala. He was a shy artist who shunned publicity and relied on his patron Don Andres Soriano for introductions to his friends and acquaintances. At this time, he was the art director of San Miguel Corporation of which the Sorianos owned and did numerous murals for San Miguel and Philippine Air Lines offices here and abroad. He also did murals for the Far Eastern University, as well as numerous other homes and institutions.

The Spoliarium by Juan Luna that is now in the National Museum of the Philippines was a gift by the Franco Government in Spain in 1958. Unfortunately, because of its size, the painting was sliced into three pieces before it was crated and brought to the country. The painting was later restored by Antonio G. Dumlao before it was unveiled again in 1962. The painting remained at the DFA before it was transferred to the National Museum where it can be seen today.

There can be no other artist who could do a better copy of the Spoliarium than one who has studied and matched the actual colors, strokes, and the anatomy of Juan Luna's most important work than Antonio G. Dumlao.

Describing Dumlao's version would be no different in visually describing Luna's masterpiece:

Its subject is drawn from classical antiquity, specifically the period of imperial Rome, when bloody gladiator combats were hailed as public entertainment. The gladiators who fought in the arena were often captive kings, nobles and warriors from the territories conquered by Rome. "Spoliarium" was the name given to the basement hall of the Roman Coliseum to which, after the bloody ordeal in the arena, the dying or dead combatants were dragged, there to be despoiled of their last worldly belongings, and where relatives and friends went to claim the bodies and those abandoned were put to the torch.

At the center of the painting, two dead gladiators are seen being dragged by arrogant Romans across the space of the stone floor to be dumped in a dark corner along with other bodies. On the left, two elderly scavengers in Roman costume, hunched like vultures, greedily eye the dead men's effects; leather boots and straps, protective metal linings, talismans, and other accessories, while beside them another Roman raises his fist in protest at the inhuman spectacle. On the right, a woman seated on the ground with her head bowed and her back to the viewer mourns a loved one, while nearby an old man with a torch searches for the body of his son amid the smoky haze.

The vast hall of the Spoliarium is suggested by the massive stone walls and the dimly espied steps on the left where the crowd pours in from the arena into the hall.

The composition of Spoliarium is basically triangular, with emphasis on diagonal lines for dynamic effect: Luna moved from the smooth, marmoreal style of the classical academy to a more spontaneous approach. The influence of baroque and romanticism is seen in the looser brushwork leaving flecks of color, the sense of movement and turmoil in the vociferous gestures and straining muscles of the figures, the chiaroscuro in the flickering highlights and transparent layers of darkness, and in the deep emotional tone which contrasts harsh stentorian voices with deep, elegiac mourning.

The drama of the work arises from its contrasting moods, i.e. the noisy, avid crowd on the left and the grieving figures on the right. In the portrayal of the two groups is brought out the relationship between dominant and dominated, victor and victim. As such, this painting of imperial Roman cruelty has been interpreted as an allegory of Spain in the Philippines.







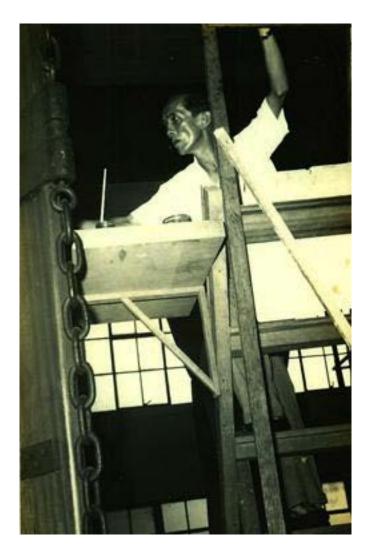
The Spoliarium in three parts as it arrived in the Philippines in the 1950's before it was restored by Antonio G. Dumlao



The Spoliarium in the National Museum of the Philippines

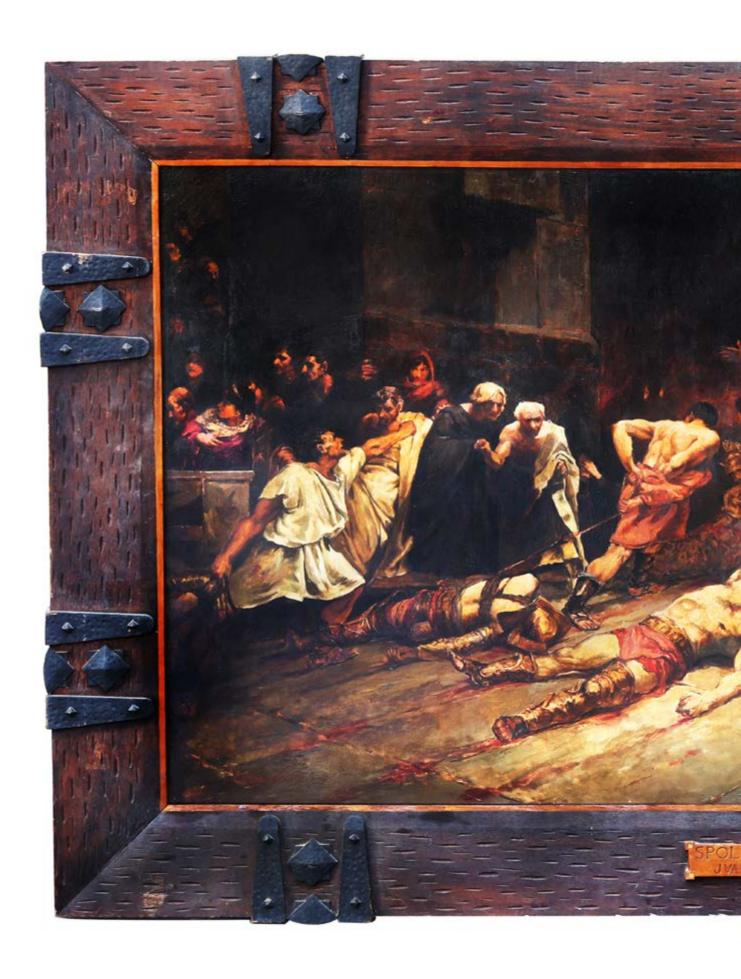


Antonio Dumlao restoring Juan Luna's Spoliarium © Artes De Las Filipinas



The Artist at work © Artes De Las Filipinas









# León Gallery



# 24

# Elmer Borlongan (b.1967)

Untitled signed and dated 2001 (lower right) pastel on paper 19 1/2"x 12 1/2" (50 cm x 32 cm)

#### P 120,000

Provenance: Private Collection, Manila

In one of his more mysterious works, Elmer Borlongan transforms his protagonist — the famous bald guy that symbolizes the Everyman — into an incubus. Sexual and malevolent, the figure takes hold of a woman from behind her, as a small conflagration issues from his back.

The background is hellish red, which also extends to the complexion of the woman, whose facial expression exhibits an attitude of nonchalance and whose one eye is missing from its socket. This work of pastel-on-paper proves that Borlongan's conceptual and visual universe reaches even the dark recesses of the psyche, where fear and desire intertwine into a helpless, provocative dance. This is Borlongan as never before for seen: a combination of escalating terror and suspense.

# 25

# Johanna Helmuth (b.1993)

Untitled signed and dated 2014 (lower right) oil on canvas 14" x 18" (36 cm x 46 cm)

# P 40,000

Known for her rough-hewn technique, in which paint is applied by a palette knife and not a brush, Johanna Helmuth captures the familial drama of everyday life. In this work, the domestic scene is occupied not by her usual characters but by a dresser. Situated in the center of a room and unaccompanied by other furniture, the dresser generates attention all to itself, functioning as some kind of a still life. Has it been abandoned? Has it outlasted its use and value? The door that is slightly ajar possibly holds the clue. The scant details notwithstanding, this work of supreme delicacy is charged with narrative power, allowing the viewer to fill in the gaps with bits and pieces from his own life.





# Oscar Zalameda (1930-2010)

Untitled signed (lower left) oil on canvas 32" x 48" (81 cm x 122 cm)

# P 500,000

Provenance: Private Collection, Manila Of Time and Place — 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 such as the church, 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.

There are many aspects of Zalameda's painting of a church that are clearly influenced by Western forms and styles, but at the very heart of his painting is the meditative religious spirit.

# León Gallery



# **27**

# Romeo Tabuena (1921-2015)

Untitled Ca.1950 oil on wood 14" x 10 1/2" (36 cm x 27 cm)

#### P 100,000

Provenance: Private Collection, Makati City

As one of the most accomplished Filipino artists working in the Cubist idiom, Romeo Tabuena elevated ordinary scenes to symphonic heights, largely due to repeating forms and patterns that are central to his composition. In this work, three farmers repeat the curvature of the stalks they mow with a scythe, whose contrary position breaks the leitmotif. Their bodies almost blending into the background, the men, wearing conical hats, employ a swift cutting motion, indicated by the reverberating lines of the stalks. A lone figure at the bottom of the canvas faces the viewer, showing the visage of defiance and hard work. Because of the subject matter as well as the manner of execution, Tabuena may have been influenced by the great muralists of Mexico, the artist's second home.

# 28

# **Jose B. David** (1909-1990)

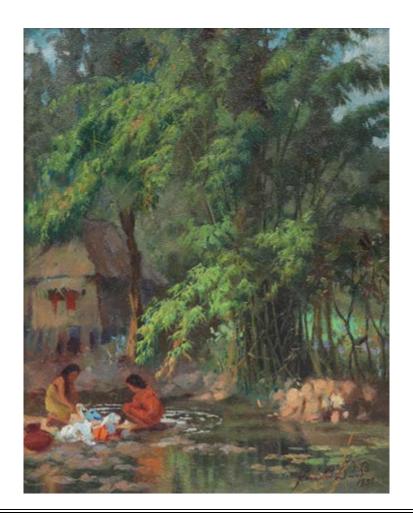
Landscape signed and dated 1938 (lower right) oil on canvas 15" x 11 1/2" (38 cm x 29 cm)

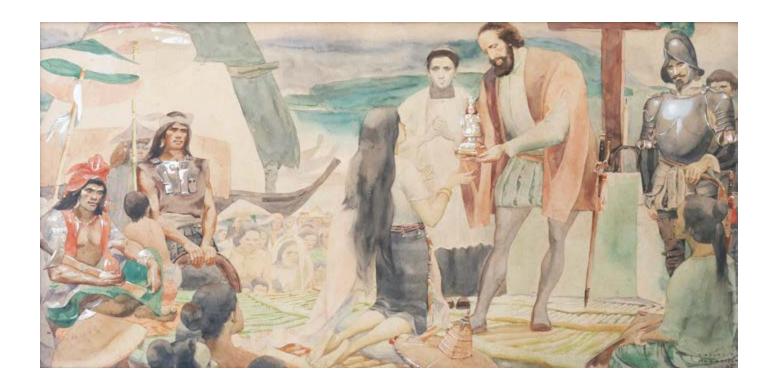
#### P 80,000

Provenance: Private Collection, USA

A native of Mexico, Pampanga, Jose Bumanlag David studied at the UP College of Fine Arts before World War II and became part of what would be known as the Amorsolo School. The subject matter alone of the work conveys his affinity: a pair of washerwomen ("lavanderas") doing their chore on the brook, their action creating ripples on the water.

A throng of bamboo shoots up, only to bend and render a canopy of leaves. A "bahay kubo" is situated in the near distance, adding visual weight to the composition. While he may have shared the same subject matter as Amorsolo's, David's treatment of light is all his own. A sense of quiet imbues the scene — pervasive as it is expansive.





PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED FAMILY

# 29

# Carlos "Botong" V. Francisco (1912–1969)

First Mass in Limasawa (Study) signed and dated 1965 (lower right) watercolor on paper 13"x 25" (33 cm x 64 cm)

P 700,000

Connecting Myth and History — Carlos "Botong" Francisco mixes an astonishing variety of religious, folk and traditional imagery as well as social and political influences in his work. The result is a range of powerful paintings and assemblages that bring the history of the Philippines into sharp focus.

Carlos Botong Francisco celebrated not only country scenes but also vital events in Philippine history. The creation of the first man and the first woman stepping out of their bamboo hollows, pre-Magellan tribesmen, the Spanish soldiers of the Conquista, friar power, Lapu Lapu, The Blood Compact, The Manila Galleon, The British Occupation, the Ilustrado leaders of the Propaganda Movement, Francisco Balagtas writing his epic poem, Bonifacio and the Katipuneros, and many, many more.

The watercolor composition is characterized by sustained vigor and ingenious inventiveness, as in the choice of dramatis personae representing not only renowned persons but also character types, unifying all ions a flowing narrative scene.

The figures are unified not merely by token gestures and glances but by their common interest in an event taking place within the composition.

Botong arranges the figures in distinct and yet related groups, as well as the value of subtly revealing the solemn emotions of participants through their gestures and expressions.

The meticulous attention for detail (especially the costume of the conquistador at right) was not without its own authoritative acumen, for Botong was steeped in the customs and folklore of the Philippines.



# A Mesa Altar by the Batangas Master 1

by Martin I. Tinio, Jr.

hat we call a mesa altar nowadays was so-called because, when collectors and agents scouting for antiques in the 1960s first saw them, the tables were being used to hold the images of the household altar. In colonial inventories, however, they were simply described as 'una mesa hecho en el Parian', meaning that they were made in the Chinese quarter outside the Walled City. Through the riverine and coastal routes, these tables found their way to Laguna, Bulacan and Pampanga.

Only after the British left in 1768 were the Chinese in the Parian allowed to settle in the provinces, provided they married native women from the places they wanted to settle in. As a result, side tables with Ming-type cabriole legs began to be made in the Southern Tagalog, Central Luzon and the llocos Regions. Since a majority of them were found in Batangas in the 2nd half of the 20th century, there was a tendency to attribute them to that province, whenever the actual place of origin is unknown.

This particular mesa altar, made entirely of balayong, is typical of the 2nd half of the 18th century and belongs to what is called nowadays as of the 'Batangas I' type. The most elaborate of all the altar tables produced in that province, it was found only in the homes of the richest families, so there are not too many of them extant.

The table stands on four square block feet with a pinched waist supporting a platform made of a wide balayong plank carved with a pair of parallel moldings on the outer edges. Resting on squashed balimbi feet at the corners of the platform are the Ming Style cabriole legs, their pointed bottoms turning upward in front, while the curves of their legs at the shoulders becoming lateral ogees that swing to form the cusped arches of the aprons.

The convex aprons at the front and the sides have curvilinear bottom edges of ogive curves and cusps that are jigsaw-outlined and shallow carved with foliate S-scrolls in the shape of stylized Chinese dragons and clouds. A large ovate central reserve flanked symmetrically by a smaller, apple-shaped one divide the front apron, these, carved and reticulated with crossed lines with a square behind each intersection, form a pattern of diagonal rows of pierced crosses. Instead of a reticulated reserve, a beautifully carved scallop shell decorates the center of the side aprons.

The front edges of the horizontal lower base and drawer divider frames of the altar table are appliqued with a half-round molding flanked by a receding pair of straight ones in kamagong. Those of the carcass and vertical drawer divider are trimmed with the same wood with a slat flanked by three narrow straight receding moldings on either side.

The mesa altar has three drawers, a wide one below and a pair of smaller ones above it. Each drawer, even the wide bottom one, has a solitary brass ring pull attached to a boss. The drawer faces are inlaid with a border of wide marquise-shaped lozenges of carabao bone separated by a couple of bone discs with a single disk at each corner.

A pair of elaborately outlined pierced flanges tapering downward is attached to each side of the cabinet in front and at the back. They are jig-sawed outlined and embellished with shallow carved stylized Chinese cloud scrolls around a pomme-shaped reserve reticulated with the same pattern as the aprons. The narrow molding frame above the drawers is decorated like an entablature with a dentil cornice that seemingly supports the top made from a floating balayong panel miter-framed, binandeja-style, with wide planks. The front and sides edges of the top are carved with a cymatium molding ornamented with a wavy design, a most unusual pattern.





# Why The Batangas Master 1

by Murvyn Callo

he seminal work on in-depth analyses of Philippine furniture is Ramon Villegas's article "Philippine Classical Furniture in the Que Collection" which appeared in the Jan.- Feb. 1991 issue of Arts of Asia. Previous writers such as Martin I. Tinio, Felice Sta. Maria (in her seminal book, Philippine Antiques and Collectibles) and Milagros Cuvarrubias Jamir (Domestic Furniture in the Philippines, Arts of Asia, Jul.- Aug. 1983) attempted to classify Philippine furniture through stylistic comparisons. Then, as now, documentary evidence is scarce and difficult as no descriptive receipts or invoices have been found. And as Martin Imperial Tinio Jr. pointed out, there is little mention of furniture in the wills and testamentary documents he has studied. And if they do, the descriptions provided are vague and generalized.

The study of the Paulino Que collection, a collaborative effort between Ramon Villegas and Osmundo Esguerra, is the first study of its kind to trace the origin of particular pieces; to analyze the woods used; and to study the construction methods used by master joiners and carpenters to create these works of art. As Villegas is wont to argue, their methodologies were a more "scientific" approach to studying Philippine furniture as they use 'empirical' defined as observable and measurable data such as condition, construction and situation (the location where the object was found).

Genesis of the Batangas Mesa Altar:

One of the projects that Paulino Que tasked Villegas and Esquerra was to track down the genesis of the older Batangas mesa altars made from Tindalo. From previous literature, two were already known — the one with cabriolet legs on stretchers terminating on ogee feet (now known as the "Uno") and the other is a smaller version with straight, tapering legs (now known as the "Tuwid" and also attributed to the Batangas I Master but may have been a product of his son or a skilled apprentice). Prior to Villegas and Esguerra's efforts, no one has bothered to date them or even ascertain where they were made.

Focusing on the general area where both pieces were found, Villegas and Esquerra ascertained that both pieces came from Batangas (hence the name). More specifically, Villegas and Esquerra ascertained that the more elaborate Uno (and the subsequent 'Tuwid" version) came from a sophisticated workshop in Taal (already an important and cosmopolitan town). The less elaborate Dos is attributed to a master from San Pascual. Consequently and because of the extensive work conducted by Villegas and Esguerra documenting these pieces and their sources, these tables have come to be known as BATANGAS mesa altars.

Characteristics of the Batangas Mesa Altar Uno:

The Uno, considered by many as the "Holy Grail" of Philippine furniture, is characterized by a strong rococo influence. There is strong and palpable Chinese or Chinoiserie influence (so popular during the Rococo). One finds typical rococo motifs such as the "asymmetrical" design of spiky leaves and the cut-out, lattice-like motif on the "node" or "knot" found at the center of the apron as well as on the flanges. The table top has a mitered frame with a floating central panel secured by transverse braces. There is a sense of "monumentality" and massiveness that is almost architectural with exaggerated moldings that offset the delicate carvings on the flange and apron.









PROPERTY FROM A VERY DISTINGUISHED COUPLE

# **30**

# **Mesa Altar**

Late 18th to the 1st Quarter of the 19th Century Balayong, Kamagong and Brass H: 35 1/2" x L: 55 1/2" x W: 26 1/2" (90 cm x 141 cm x 67 cm)

# P 8,000,000

Provenance: Batangas





Altar table by the Batangas Master identified as the third in the suggested chronology by Villegas and Esguerra, with a suggested dating of the 1820s to the 1840s.



A Batangas mesa altar inspired by the Ming altar table with bone inlay



A Balayong Baul with Inlay from the collection of Antonio Martino Jr.

\*All of the balayong furniture above have been identified from Batangas and are commonly inlaid with bone that are contemporaneous to their make in the late 18th to the 19th Centuries. This clearly proves that the inlays of the Mesa Altar by the Batangas Master 1 at hand are original to the piece.

#### References:

Cont. Martin I. Tinio Jr, Likha: Enduring Legacies of Filipino Artistry, published by Banko Sentral ng Pilipinas, Manila, 2017;

Felice Sta. Maria, Household Antiques And Heirlooms, published by GCF Books, Quezon City, Philippines, 1983







# Romeo Tabuena (1921-2015)

Untitled signed (lower left) Ca.1945 oil on canvas 25" x 35" (64 cm x 89 cm)

#### P 700,000

Provenance: Private Collection, Manila

Exhibited:

Metropolitan Museum of Manila, 2013

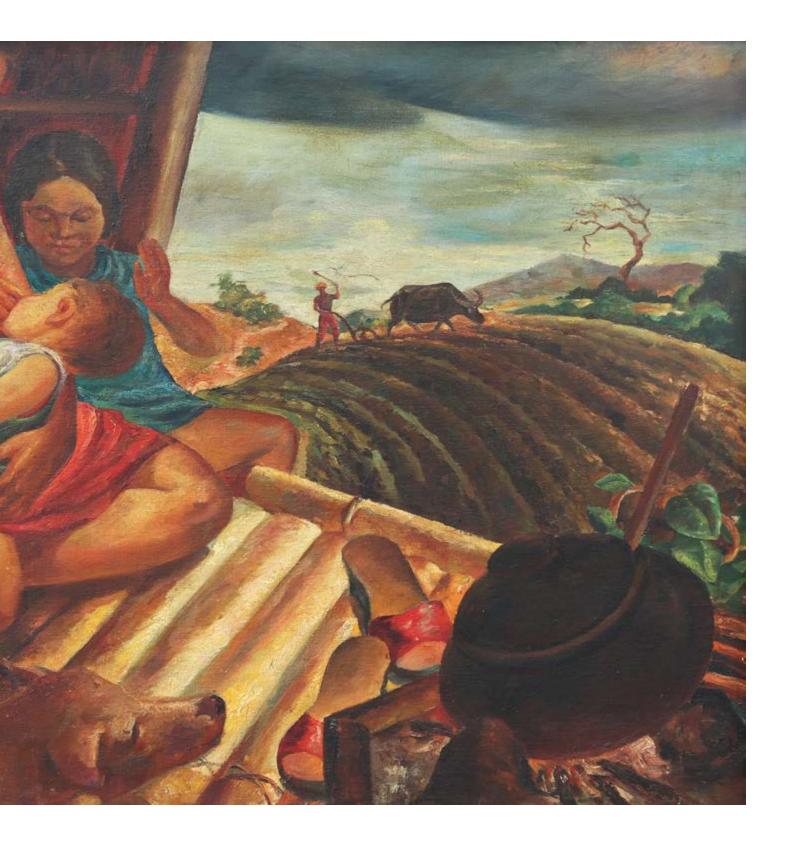
The mother nursing her child is endowed here with an earthy yet elegiac quality. For all its logic and clarity the picture remains a remarkable example of Tabuena's powers of pictorial composition.

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 limits of the canvas without any effect of crowding or jumbling.

Tabuena's work during his younger years is an intense and articulate exploration of many latently proletariat themes touched by quiet cultural symbols, local imagery and immediate social concerns.









# Ronald Ventura (b.1973)

Untitled signed and dated 2013 (lower right) oil on canvas 56" x 68" (142 cm x 173 cm)

# P 4,000,000

Provenance: Private Collection, Manila

Making the Familiar Unfamiliar. Call it an exploding horseman or a contemporary take on a study for the Sforza monument, in pop fashion, Ventura shows the dynamic form of a horse metamorphosing into a machine.

The art of Ronald Ventura has moved inexorably from the studied urban realism to a world of fantasy and then to a deeply personal surrealistic style that better reflects his vision of the world. He has drawn on a wide range of international influences and experiences to develop a style that speaks beyond the limits of cultural boundaries.

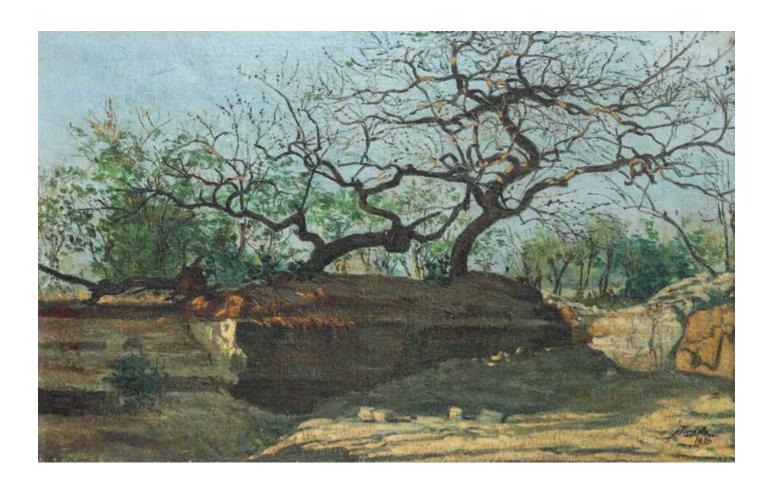
Every line in this work pulsates with movement. Like a picture within a picture, it is filled with zigzag rhythms even the taut reins won't hold still. The customary hatch marks have in some places turned to zigzags because they were made with such energy, having been done in the versatile medium of oil.











# Jorge Pineda (1879-1946) *Untitled* signed and dated 1930 (lower right) oil on canvas

14" x 22" (36 cm x 56 cm)

# P 220,000

Provenance: Private Collection, Manila Known for having painted genre and historical scenes after the Philippine Revolution, Jorge Pineda was one of the early visualizers of the Filipino identity. Involved in some activity, such as selling Christmas lanterns or stringing sampaguita flowers, the figures of his works, in traditional clothing, reveal a quiet dignity.

In his lifetime, Pineda also painted landscapes, such as this work that he accomplished in 1930. Showing an almost barren terrain, trees that have lost their leaves dominate the scene, their complex branches shattering a washed-out sky. The work may be seen as a contemplation of mortality, of the last in the seven stages of man, but the painting may simply be an affirmation of nature's cyclical rhythms.



# Oscar Zalameda (1930-2010)

Sailboats
Ca.1960
signed (lower right)
oil on canvas
36" x 40" (91 cm x 102 cm)

# P 1,200,000

Provenance: Private Collection, USA The jet set 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 it's a suggestion of the random and the seemingly spontaneous, is one that Zalameda carried with him throughout his career.

Yet his abstractions reveal a style that has not completely given up imagery. The numerous adjacent curving planes representing boats create a lively sense of spatial relationships, shallower and deeper spaces, outer and inner shapes.



# Mauro Malang Santos (1928-2017)

Still Life signed and dated 1975 (lower right) oil on canvas 40" x 40" (102 cm x 102 cm)

#### P 4,000,000

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

Provenance: Private Collection, USA In this floral still life, we find subtlety in the shifting viewpoints, tilting of axes, and dislocation of objects. Probably, Malang wanted to take the other objects as mere abstract shapes so that the main object or leitmotif, the flowers in a vase, will remain the focus of attention.

The overall effect is a flattened one. Light seems to permeate the scene from all sides casting no shadows: the palette is much lighter and Malang has created a more tell-tale effect with his manner of depicting the details of the flower. There are stabilizing horizontal lines to contrast with the densely complex vertical form of the standing vase. The emphasis Malang places on outlines is interesting. He has worked interestingly on the delineations between objects.

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 was 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.







PROPERTY FROM DR. RODOLFO PARAS-PEREZ COLLECTION

# 36

# Federico Aguilar Alcuaz (1932-2011)

Untitled signed and dated 1978 (lower right) oil on canvas 13" x 16" (33 cm x 41 cm)

#### P 80,000

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

#### Provenance:

Acquired directly from the artist, thence by descent

While many of the contemporaries of Federico Aguilar Alcuaz adopted the Cubist idiom, the National Artist chose a more curvaceous and lyrical style, as opposed to the geometric approach that dominated the art scene. In a sense, he was a direct descendant of Cezanne rather than Picasso for celebrating the circular shapes of nature. This is exemplified by this abstracted still life depicted from a top view, in which the forms overlap but with their outlines still discernible. One may even speculate the specific fruits contained in the composition, but the work luxuriates not in description but suggestion: an inspired superimposition of lines, shapes, and patterns that delights the eye, mind, and heart.



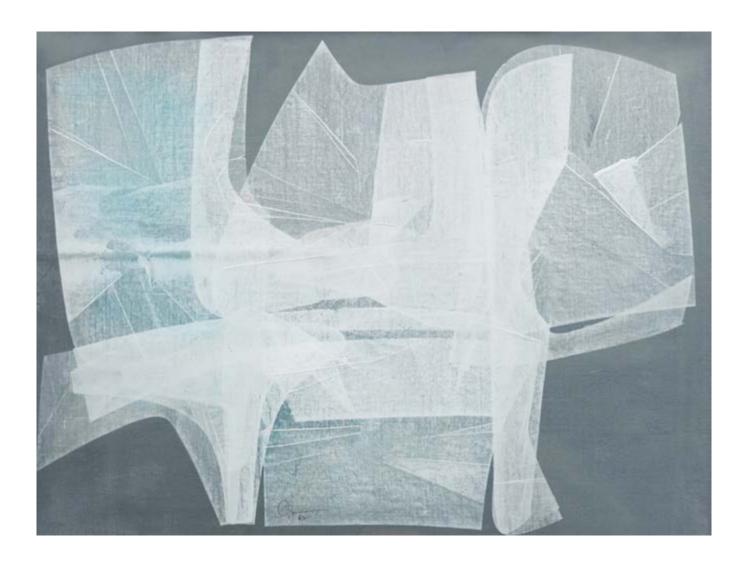
#### **R.M De Leon** (b.1960)

Untitled signed and dated 2010 (lower right) mixed media 48"x 59" (122 cm x 150 cm)

#### P 100,000

A product of the University of the Philippines, College of Fine Arts who began his artistic career in the early 1980s, R.M. de Leon has recently seen a quiet resurgence as his works, that hew closely to the tenets of post-modernism, capture the zeitgeist. In this painting, we see the elements from different movements quoted, juxtaposed, and remixed: from the lineation of the conceptual artists to the varying washes of color-field abstractionists, to the illustrative samples that seem to have been drawn from comics. Together, they create a maelstrom of cacophonous activity, frustrating the viewer's default investigation of coherent narrative and instead presenting a multifarious perspective of an actively shifting terrain. A katipunero astride on a galloping horse, a leaping hare, a warren of lines: the painting is all motion and strife, revealing how figuration can be pushed to the extreme and result in reverberating complexity.





# **Romulo Olazo** (1934-2015)

Diaphanous 395 signed and dated 1982 (lower left) oil on canvas 24" x 32" (61 cm x 81 cm)

# P 800,000

Provenance: The Luz Gallery Private Collection, USA 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.



# Lao Lianben (b.1948)

Untitled signed and dated 1992 mixed media without base:
H: 32" x L: 9" x W: 11" (81 cm x 23 cm x 28 cm)

#### P 400,000

Provenance: Private Collection, Manila This work is the artist's only known free-standing sculpture.

Lao Lianben's only attempt at real sculpture conjures the Japanese concept of 'wabi sabi' or revering the imperfect. While sculpture usually has the form of freestanding objects, Lao's work consists of Zen-scapes in three dimensional forms. Indeed, a number of his pieces can be said to be "freestanding mindcapes" a highly original concept.

In traditional Japanese aesthetics, wabi-sabi is an aesthetic view centered on the acceptance of transcience and imperfection the aesthetic is sometimes described as one of beauty that is "imperfect, impermanent, and "incomplete". It is a concept derived from the Buddhist teaching of the three marks of existence (sanbōin), specifically impremanence (mujō), suffering (ku) and emptiness or absence of self nature (k $\bar{\rm u}$ ).

Economy of means, purity of materials, stark contrasts and of crudeness and finesse build up the powerful poetry of Lao's visual meditations. Although the basis of his art is materiality and its construction, Lao never allows the least self consciousness or fetishism for materials get in the way of spiritual essence, his visionary concern.

Characteristics of the wabi-sabi aesthetic include asymmetry, roughness, simplicity, economy, austerity, modesty, intimacy, and appreciation of the ingenuous integrity of natural objects and processes.

Lao's art, whether as sculpture or collage, takes us along journeys into nature through less travelled ways. In eschewing the flashy and the obvious, Lao Lianben creates a serious and reflective art in three dimensions that does not pale with time but continually reveal precious insights and discoveries.









PROPERTY FROM THE COLLECTION OF A DISTINGUISHED LADY

# 40

**Jose Joya** (1931-1995)

Untitled signed and dated 1982 (verso) ceramic D: 18" (46 cm)

# P 200,000

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

From 1974 to 1979, Joya did work in a variety of forms, acrylic collages, figures sketches, oil paintings and ceramic designs.

Jose Joya's art is an intriguing comination of influences naive yet sophisticated, uneducated yet intelligent, modest yet confident. His work is informed by a keen awareness of social issues, and an astute reading of Filipino folk art and traditions. Here, the two countrywomen are almost literally 'swirling' as one, an apparent effect of his dynamic New York school sensibility even in genre themes.



# Mark Justiniani (b.1966)

Untitled signed and dated 2000 (lower right) oil on canvas 24" x 24" (61 cm x 61 cm)

# P 400,000

Provenance: Private Collection, Bacolod City Justiniani has virtually reinvented the concept of the portrait within a modernist context. Justiniani's face literally forms a gallery of horrors unequalled by any domestic artist to date. In the Surreal spirit the colors are morose versions of any rainbow palette.

In this painting of a 'face', Justiniani does not go by external appearances. Not content with the simple naturalism, he uses various means to entrap the fierce and elusive demons of the private psyche. Imploding, he suggests, rather than exploding outwards, describes his art in which movement goes inward, stumbling through the perilous dark to an inner universe where the angst is from within.



#### Félix Resurrección Hidalgo (1855-1913)

Untitled (Sailing off the Cliffs of Étretat in Normandy) signed and dated 1909 (lower right) oil on canvas 24" x 36" (61 cm x 91 cm)

# P 8,000,000

#### Provenance:

When Felix Resureccion Hidalgo died in 1913 leaving a fortune of real estate, shares of stocks, and paintings — and without leaving legitimate descendants nor recognized natural heirs — his mother Dona Maria Barbara Padilla y Flores, inherited everything. The next year, she too died leaving the Hidalgo-Padilla fortune to her heirs.

The bulk of the paintings then went to the 'sobrinos' or nephews of Felix, namely Don Felipe Hidalgo, son of Jose; Don Eduardo Hidalgo Paz and Dona Rosario Paz de Perez, children of his sister Pilar who was married to Maximo Paz.

This highly important seascape by Felix Resurreccion Hidalgo — depicting sailboats skimming the waters off the town of Étretat in Normandy — will be seen by the public for the very first time since it was painted in 1909. This joyous masterpiece is a uniquely well-preserved work that is still to be found in its original frame. It will change hands at auction for the first time in more than a hundred years since it passed in 1914 from Resurreccion Hidalgo's mother Dońa Barbara to his nephews.

Dr. Jose P. Rizal aptly described Hidalgo as "all light, color, harmony, feeling, limpidness like the Philippines in her calm moonlit nights and in her serene days with her horizons inviting contemplation..."

This glorious painting of his beloved Normandy puts Resurrección Hidalgo in an almost lighthearted mood, reflected in the clear blue skies and the reflections on the limpid waters of the channel. Normandy was a favorite (and easy) retreat from Paris — and the famous cliffs and rock formations of Etretat can be found in several of Resurrección Hidalgo paintings.

The cliffs of Éntretat in Normandy, a favorite retreat of Felix Resurrección Hidalgo



Sailboats of Normandy

In this work, a group of sailboats tarries off the coast as passengers transfer from one to another via a black dinghy. The red and orange sails as well as the bright green hull offer a perfect counterpoint to the mysterious coastline. Its craggy shapes amid the moody horizon are distinguishing marks of Resurrección Hidalgo's seaside pieces.

Augusto "Toto" M.R. Gonzales III writes in his renowned blog 'Remembrance of Things Awry', "Felix Resurreccion Hidalgo y Padilla was born in 1855 to the rich, propertied Padilla family of Binondo, Manila originally from 1700s Lingayen, Pangasinan. For starters, he was painted at the age of four in 1859 [or age of six in 1859 if born in 1853; historians have varied dates] with his maternal grandfather Narciso Padilla by the Tondo maestro Antonio Malantic.

He continues, "Narciso Padilla was a rich lawyer and merchant with several businesses and many commercial real estate properties in Manila and surrounding "arrabales" or districts. Narciso's daughter, Barbara "Baritay" Padilla de Resurreccion Hidalgo, Felix's mother, inherited many valuable properties from him, among them several big warehouses in the Divisoria entrepot in Tondo which lined the Pasig river. The affluent Padilla family had [and still has] a long history distinguished by high professional achievement, wealth, conservatism, and prudence. The Padilla descendants recall that, with characteristic frugality, their forebears had transferred the "bahay na bato" ancestral house in Lingayen, Pangasinan beam by beam and brick by brick to Calle General Solano in posh San Miguel district, Manila in the late 1800s. Frugality notwithstanding, the transfer of whole houses "in toto" was not an unusual practice during the Spanish colonial era."

-Lisa Guerrero Nakpil













#### PROPERTY FROM THE PATRICK REYNO COLLECTION

# 43

Jose Joya (1931-1995)

Untitled signed and dated 1961 (lower right) oil on paper 19 1/2" x 26" (50 cm x 66 cm)

#### P 1,100,000

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

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.

This work from 1961 anticipates Joya's vigorous style in the mid1960s which shows affinity with abstract expressionism in its kinetic impulse, its strong gestural drive, its bold and sensuous handling of the medium with open assertion of the materiality of the work. However, a closer acquaintance with the artist's work of this period will reveal certain fundamental differences with the action painters, particularly with Jackson Pollock.

Earlier, in 1959, Joya further explored his spatial concepts in several canvases of large dimensions, such as "Space Transfiguration". In these, the artist meant to create a total environment and the visual experience consists in being enveloped in a pervasive and resonant space modified by light and atmosphere. From this evolved the Yeseria series, (yeseria being the intricate relief work of Spanish mudejar structures) characterized by a style of impasted shapes, interlocking, jewel-like facets that glowed from within and at the same time reflected the all-pervasive light. Gesture is very important in this kind of painting. In contrast to this impersonality akin to automatism, Joya's art derives from subjective forces.

Gestural painting draws its sources not only from surrealism but from Asian Calligraphy as well, which places a premium on spontaneity and quick insight.

In an arguable statement, Leonidasd Benesa wrote in 1977: "It is true that Fernando Zobel was already painting "non-objective " or non-figurative abstract works in the Fifties, particularly the 'Saeta' series. But it was Joya who was to give "pure painting" a local habitation and a name, his own. This is further said with all due respect to Rodolfo Paras Perez, who came up with a solitary prize winning work (AAP annual 1963) called ethereal glow under the influence of Mark Rothko, and to Lee Aguinaldo, with his flicked on texturologies of color, e.g., Red City (also an AAP prize winner), in the spirit of Jackson Pollock and Mathieu.

Like Pollock, he directly manipulated paint, also like him; he is physically in the work, transferring his energies to the emerging picture. The physicality of technique as much as the slashed skeins of pigment were what really mattered. Intuition, free association and the painting process itself became both subject and technique right at the beginning.







#### **Four-Poster Bed**

Last Quarter of the 19th-Century Narra and Rattan H: 90 1/2" x L: 88 1/2" x W: 53" (230 cm x 225 cm x 135 cm)

# P 120,000

Provenance: Probably from Laguna

Although a four-poster bed with a tester was a standard piece of furniture in the Master Bedroom of colonial houses, it was also considered a status symbol. Those that were elaborately carved and had a complex tester imparted a higher status to its owner.

This narra bed stands on four turned baluster-type legs on bun feet. The legs have turned rings above and below a shaft carved with reeds on the upper two-thirds of it. Reels on top of the legs support a bed frame embellished with a border of four wide parallel half-round moldings at the edges. The mattress support of the bed is of rattan.

The bedposts consist of a turned, attenuated amphora-shaped vase carved with reeds with reels and rings above and below. It is surmounted by removable tester supports that consist of turned tapering shafts carved with a rope-like design and topped by a ring which becomes an elongated bud that supports the wooden blocks diagonally placed above the tester supports. The tester has a serpentine outline on all four sides which have an entablature consisting of a wide cymatium molding and a corona beneath the flat molding appliquéd to the upper edges. The corona is appliquéd with a series of stubby molding with rounded bottoms that look like dentils. The upper and lower corners of the tester are decorated above and below with pierced multi-lobed panels elaborately carved with leafy scrolls. The arcs on the sides of tester are surmounted by a wide pierced multi-lobed panel carved with a large peony amidst leafy scrolls that taper towards the sides. The presence of the peony and the way it is rendered indicates that the craftsman who made the bed was a Chinaman.

The bed's headboard and foot-board consists of frames edged with molding that have pierced panels carved with different foliate and floral designs. The headboard is made up of two central horizontal panels, one above the other, flanked by a vertical panel on either side. Crowning the piece is a wide crest crowning that tapers downward towards the sides.

The narrower central panel at the bottom of the headboard features a central flower flanked by symmetrical foliate scrolls and half of a flower at either end. The bigger panel above has a stylized vase in the middle from which sprout a floral sprig from which spring vines than meander symmetrically on either side with varying leaf and flower terminals.







A pair of birds can be seen on the lower part at the sides. The vertical side panels have leafy scrolls with a trumpet flower and vines that seem to have sprung from a worm's poo. The crest has a large footed bowl at the center containing a lush plant and vines meandering and scrolling on either side in graceful symmetry with various kinds of leaf and flower terminals.

The foot-board consists of a wooden frame edged with molding and has no crest. It has a lower register of turned spindles surmounted by a pair of symmetrically carved and pierced panels. The latter is carved in the form of a leaf scroll with a trumpet flower from which emanates leafy vines terminating in buds and flowers.

-Martin I. Tinio, Jr.





#### Romulo Galicano (b.1945)

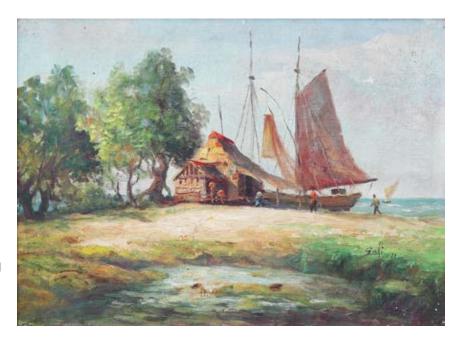
Untitled signed and dated 1971 (lower right) oil on canvas 11 1/2" x 15 1/2" (29 cm x 39 cm)

#### P 120,000

Provenance: Private Collection, Manila

Galicano is a painter of tonal landscapes who is renowned especially for his small, intimate views of nature. This sweetly melancholy painting seems to occupy a borderline between everyday observation and a visionary world all Galicano's own. Galicano's aim was to heighten and dramatize the effects of light and shade, and to achieve a more exact pictorial approximation of nature's fleeting changes.

A sense of liveliness is conveyed by the various tones of green, ocher and white modulating in various intensities and with effects of transparency.





# 46

#### Juvenal Sanso (b.1929)

A Dream Song
Ca.1980
signed (lower right)
acrylic on paper
20" x 13" (51 cm x 33 cm)

#### P 100,000

Provenance: Private Collection, Manila

Juvenal Sanso is possibly the most accomplished landscape artist in the Philippines today, and his mastery of flora organically extends to his still lifes. In this work, A Dream Song, Sanso offers the viewer a stalwart bouquet whose stems are fat with nourishment and the flowers — five red globes — appear to hover and actively rotate.

It surges upward in its sheer verticality before fanning out to frame the silver disk of a heavenly body. The blueness of the background sets off the bouquet, as though it became all of a sudden true to touch. The work is a signature Sanso — an affirmation of the life-giving quality of earth as well as the heart-stopping forms of beauty that it offers us generously as a gift.



# Fernando Amorsolo (1892-1972)

La Mestiza signed and dated 1947 (lower right) oil on canvas 30"x 24" (76 cm x 61 cm)

#### P 300,000

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

Provenance: Private Collection, USA Fernando Amorsolo's great body of work can be classified into several groupings. One such group is his portraiture. Some of them finished instantly, others over a longer period, depending upon the interest and mood of the painter and probably the reaction of the sitter.

Amorsolo was a master portraitist, since his forte was figure painting. As the most popular painter around, Fernando Amorsolo was happily saddled all his life with portrait commissions. Portraits made up a large proportion of his works. They were mostly commissioned works depicting leaders in society and industry, and their loved ones, as well as Americans residing in Manila during the American colonial period. His portraits stand as mute testimonies to the challenges of portrait painting, and the clients' challenge to creativity.

In the 1950s and 1960s, he chose to portray women — and men — to meet the demands of his clients, all of whom is a social registry in itself.



PROPERTY FROM THE COLLECTION A VERY DISTINGUISHED COUPLE

# 48

Fernando Zobel (1924-1984)

Untitled signed (lower left) oil on canvas 29 1/4" x 25 1/2" (74 cm x 65 cm)

P 4,000,000

A Moment of Clarity—an abstract scene of wistful clarity and serenity is conjured by the pictorial surface. Above it floats a slightly off centered blue and black streak, brightening the neutral surface.

Capturing a fleeting moment is challenging for artists such as Fernando Zobel. The work reveals a curious mind and his efforts to blend, a multitude of rich (Hispanic and Chinese) influences to form a contemporary visual language.

With eastern sensibilities complemented by Western style techniques and composition, Zobel's work achieves a subtle elegance and contemplative tone, beyond the merely decorative, moving towards a fresh visual language that was distinctive for its polished reinterpretation of traditional motifs.

Reductive abstraction is the foundation of Zobel's aesthetics. It is what he has settled into over the years, after the baroque colorisms of the 1950s and the black and white series of the early 1960s.





# Raffy Napay (b.1986)

I Live here (Diptych)
2014
mixed media
96" x 72 1/2" (243 cm x 184 cm)

#### P 500,000

Provenance: West Gallery

Exhibited:

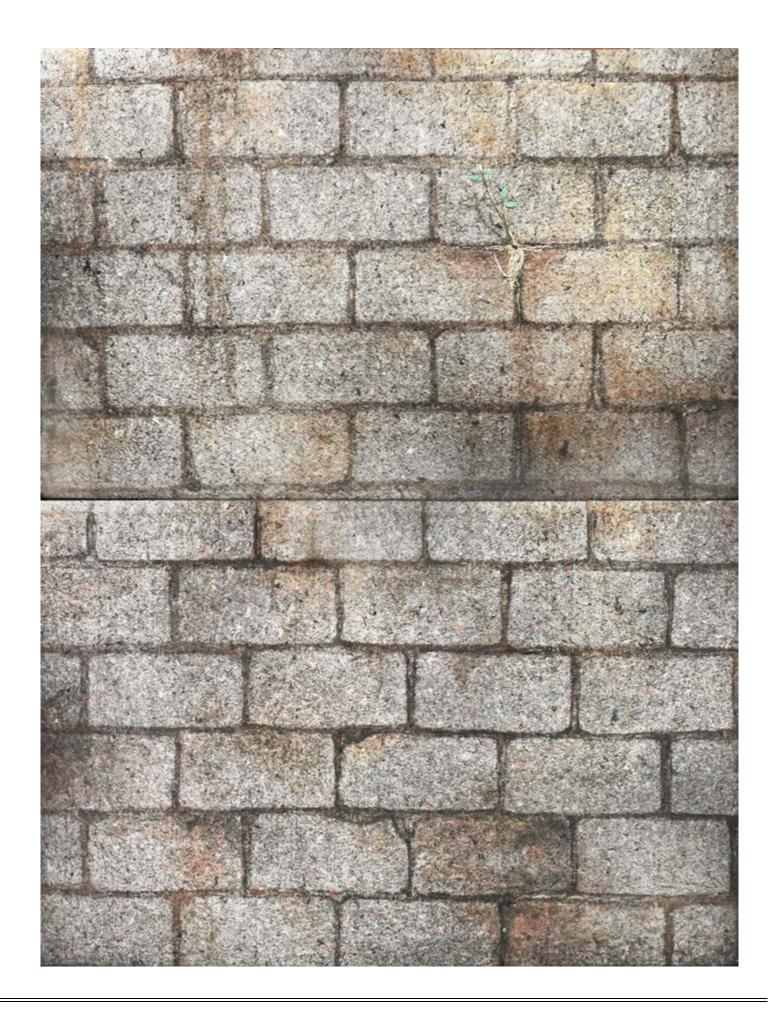
West Gallery, "Lifeline Show", September 11 - October 11, 2014, Manila

Such are the words to describe Raffy Napay's thread designs, of a hollow block wall. A soft and mellow subtlety replaces the expected hardness of the "wall" surface image. Raffy Napay received the coveted International "Lorenzo il Magnifico" Award for Textile Art from Florence Biennale in 2015. For him to reach this apex, Napay has reached degrees of intricacy and refinement unequalled by any in the weaving arts. During his collegiate days as a Fine Arts: Advertising student in Eulogio Amang Rodriguez Institute of Science and Technology (EARIST), Napay's preferred medium was paint — until he decided to use thread. The use of thread and textiles in his work was introduced by his mother who is a seamstress. Thus for Napay these days, each unique works is its own definition of his art cum crafts its own recognition that thread totally differs from paint as in oil paint.

In this diptych bold geometric areas are defined as dictated by the loom and by the materials. The tell-tale presence of a vine or plant softens the "hard" hollow block surface. Eventually, Napay learned to sew by hand and a machine. He used both methods to come up with intricate, simple, and captivating artworks vis-f-vis "scale-played" subjects and details of each.

In 2013, Napay's "Thread Experience" won an award in an art contest. The work honors his seamstress mother. According to The Philippine Daily Inquirer, he took time to show "sources of emotion, memory, nostalgia and creativity". Winning the award led him to Liverpool Hope University in the United Kingdom in 2014. As a resident, he explored the art scene as he made use of "spaces of homeliness". He saw these things as sanctuaries for mutualism in terms of growth and human connections. He capped off his Liverpool residency with an exhibit entitled "Hope Springs." Napay also received another residency grant by Artesan Gallery in Singapore.







# San Miguel Arcangel

18th-Century Ivory and Silver San Miguel: H: 17" x L: 5 1/2" x W: 3 1/2" (43 cm x 14 cm x 9 cm) with base: H: 22" x L: 18" x W: 11 1/2" (56 cm x 46 cm x 29 cm)

#### P 2,000,000

Provenance: Parian Workshops Binondo, Manila

St. Michael, whose name in Hebrew translates to "Who is like God", was called "Arcangel", because he was ranked by many as the first among the seraphim, the first of the nine angelic orders. The seraphim were Michael, Raphael, Gabriel, Uriel, Saragael, Raguel and Remiel. In Spain and its colonies they were often known as Los Siete Principes, The Seven Princes.

Saint Michael is viewed as the commander of the Army of God, who fought against Satan, whom he ejected from Paradise. In the final battle at the end of time, Michael will defeat the Antichrist. Thus, from the time of the apostles, St. Michael has been invoked and honored as the protector of the Church. In Roman Catholicism he is the Christian Angel of Death who, at the hour of death, will descend and give each soul the chance to redeem itself before passing. Saint Michael is also tasked with weighing souls on Judgment Day; hence the saint is often depicted holding scales.

Saint Michael is often represented as an angelic warrior, fully armed with helmet, sword, and shield. He may be standing over a serpent, a dragon or the defeated figure of Satan, whom he sometimes pierces with a lance. Michael the Arcangel is the patron saint of grocers, mariners, paratroopers, police officers and soldiers.

This statue of San Miguel Arcangel is unusual, because it is carved from two different kinds of ivory. The entire piece, except for the head, is carved from what looks like fossilized ivory, while the latter is sculpted from regular ivory. The figure depicts the saint with his right hand raised in the act of smiting the devil with a sword. Presumably, the image once stood on Satan or his representation, now missing.

The image has a serene, somewhat elongated face and wears a smile. He is carved with long curly locks reaching beyond his shoulders, and his eyes are of glass. St. Michael is dressed as a Roman soldier wearing a short tunic with belt straps dangling in front and at the back. His torso is clad with a cuirass, locally called a cotamaya, and a long swirling cloak. In The Ephesians, St. Paul mentions the Armor of God and calls the breastplate, the Armor of Righteousness. The weapon which St. Michael wields, shown here as a rapier, is called the Sword of the Spirit. The image wears a silver belt that is embossed and chased with scrollwork. Another belt, with a buckle embossed with a cross, holds the scabbard of the sword. The statue is shod with caligae, the Roman soldier's boots that were worn by all ranks during the march.

-Martin I. Tinio, Jr.





PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED FAMILY

# 51

# Manuel Rodriguez Sr. (1912-2017)

Sungka signed and dated 1969 (lower left) oil on canvas 45" x 56" (114 cm x 142 cm)

#### P 1,000,000

Provenance: Acquired directly from the artist



The Avanceńa Family and the Rodriguez Sr masterpiece in the background at their home, Ca.1970. Standing from left to right: Tony, Ito, Louie and Tato Seated from left to right: Michael, Anna, Vińa, Mart, Alice and Jun-Jun

The fleeting delights of traditional games in the past are perhaps appreciated best by those who have left that age forever. Rodriguez Sr's most admired works are his multicolored representations of pastoral life and rustic celebrations. In "Sungka", much of the whimsicality of his colored works can still be traced in the stylized figuration and the decorative motifs.

The concept of embracing the mundane, of celebrating the life of the ordinary person, is a theme of Filipino visual arts going back to at least the Spanish period. The artist also brings out the humanism of the subject I the expressive body languages.

Whatever the thematic genesis of the work, "Sungka" is an example of Rodriguez Sr's experiments in color and form as well as in exuberant expression. Of note are the women's luxuriantly bouffant hair which add to the voluptuousness of the festive air in an otherwise banal scene of playing sungka.

Enough for the late critic Leonidas Benesa to write in 1977: "Some of Rodriguez' works, especially those built on his whimsical representations of celebrations, like river festivals appear melodramatic with their stylized figurations that are more flamboyant than elegant in posture and gesture, in comparison with the works done in the pastoral or rustic spirit with which he is familiar from his childhood spent in Cebu in the Visayan islands."







# Oscar Zalameda (1930-2010)

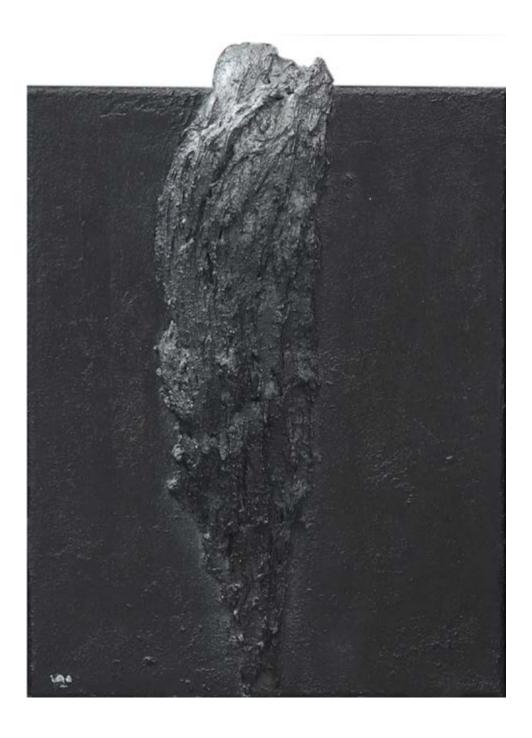
Flowers of May signed (lower left) oil on canvas 30" x 36" (76 cm x 91 cm)

### P 400,000

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

To witness any of the works of Oscar Zalameda is to partake in the joy of musical forms. Currently, there is a resurgence of interest on the master's oeuvre, prompted by the re-evaluation of his style that marries child-like wonder and maturity of technique. Such is what is embodied in this painting, Zalameda's interpretation of the "sagala" or the flower procession in honor of the Virgin Mary. In this work, four maidens are astride on a float strewn with mostly white and pink blossoms.

Their "ternos" repeat the color pattern of the flowers while their head kerchiefs feature the light blue of the Virgin's robe. Their faces, evoked by a quadrant of planes, have a comely demeanor. While the Cubism in this work appears decorative, it is actually purposive, highlighting the compositional pattern of the work to dazzling effects.



### Lao Lianben (b.1948)

Substance
signed (lower left)
2008
acrylic on canvas
11" x 8" (28 cm x 20 cm)

### P 100,000

Provenance: Private Collection, Makati City Possibly the foremost Filipino abstractionist working today, Lao Liaben has distilled his forms to their essential, minimalist component, which has a paradoxical quality of capturing universal truths. In this work that revels in its monochromatic intensity, the "substance" alluded to in the title is the tapering shape that forms the heart of the composition. Its connection to objective reality cannot be avoided: from a shard of carbon to magma to rock hovering in space.

As an abstract form, its organic-crystalline shape suggests darkness amassing volume, lifting from the surface of the support and declaring its presence amid the relative flatness of an equally dark background. Substance is a work steeped in enigma, as if the very hand of the artist has been seized by the power of prophecy.



### Fernando Amorsolo (1892-1972)

a.) Portrait of a Mansigned and dated 1914 (lower right)oil on paper5 1/2"x 3 1/4" (14 cm x 8 cm)

b.) Portrait of a Woman signed and dated 1914 (lower right) oil on paper 5 1/2" x 3 1/4" (14 cm x 8 cm)

#### P 1,000,000

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

Provenance: Private Collection, USA

Dated 1914, these are perhaps the earliest-known Amorsolo paintings to be discovered and brought to auction. Certainly, they are seminal works of the master's career as one of the country's most famous portraitists, successor to his fabled uncle Fabian de la Rosa. The older painter had become one of the most sought-after portrait-painters for Manila's rich and famous and soon, Amorsolo would eclipse him.

Writing on Amorsolo and this pair of portraits, iconic scholar Ramon N. Villegas on January 3, 2013, said, "Amorsolo was born in 1892, so in 1914, he was only 22 years old. His patron — Don Enrique Zobel de Ayala — gave him a grant to travel to Europe in 1919."

In 1914, Amorsolo had some fame, having won a silver medal at the important competition the 'Exposicion Internacional de Bellas Artes" organized by the Asociacion Internacional de Artistas in 1908 for the work 'Leyendo Periodico.' He had also just finished his studies in Painting at the University of the Philippines School of Fine Arts and had been hired by the school as a drawing instructor.

Villegas continues, "I don't think the gentleman in the first portrait is a Spaniard, but he is mestizo, or a Filipino with Spanish blood. The woman looks like she also has Chinese blood together with some Spanish. Both portraits seem to have been painted from photographs, particularly because of the rather forthright gaze of the young woman.

"The fellow's portrait has an "antique" feel; an almost-1890's look to it, based on the man's European suit and his handlebar moustache. The lady's portrait, on the other hand, has a 1914 look. She is wearing a Filipina dress of that period. So you must consider the possibility that they are father and daughter, with the gentleman's portrait based on an older photograph.

"The earliest extant photograph of Manila scenes are dated 1845 (from the Hispanic Society of America, in New York). There were commercial photography studios from the 1860s and the wealthy commonly had photographic portraits taken by the 1880s, and copied in oil by painters. By the 1890s, photographic portraits were touched up with colors, which the middle class could afford. But the wealthy always had their photos copied in oil."

All in all, the portraits capture a bygone elegant era of Manila's refined past: Father is sternly formal in his white collar and dark jacket; his daughter wears a stiffened panel (fichu) with a faintly floral pattern in leaf green. The glint of a gold peineta (comb) in the young woman's hair and the cross on a necklace around her throat reflect a comfortably wealthy social status.





(a)



(b)



# Benedicto Cabrera (b.1942)

Untitled signed and dated 1972 (lower right) acrylic and ink on paper 16 1/2" x 13 1/2" (42 cm x 34 cm)

#### P 1,000,000

Provenance: Private Collection, USA Bencab exudes pictorial nostalgia, transporting one to the past. He sees himself doing more variations on the old Filipino theme. He works intuitively, always avoiding the risk of limiting himself to a repetitive message. One recalls his first "Larawan" exhibition in 1972 where he reproduced in sepia pictures of the Philippine revolutionary period that he had discovered in London. This awakening evoked nostalgic memories and Bencab's sepia paintings gave body and soul to some of them.

Preoccupied with creating something Filipino, he delves into our rich heritage to unravel the mystery of our identity.

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.

Using these photographs as primary material, he transformed and enriched them semantically. 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.







# An Extremely Important Rococo Table

Late 18th-Century Narra H: 31 1/2" x L: 62 1/4" x W: 31 1/4" (80 cm x 158 cm x 79 cm)

### P 1,800,000

Provenance: Pampanga

Tables made in the Parian during the early colonial period were inspired by square tables that were placed before the family altar to hold offerings of food and incense. They were usually of balayong with thick, massive legs, somewhat cabriole in form, at each corner resting on a pseudo-platform formed by stretchers resting on square feet. Their shoulders were inevitably carved with a kurtimukaa, a fierce, bat-like swallowing fierce monster face with huge fangs and gaping mouth, quite common in the iconography of Indian and Southeast Asia, including the Philippines, until the end of the 18th century. The name is derived from the Sanskrit word meaning 'Glorious Face', but in China it is known as T'ao T'ieh or Monster of Greed. The latter, due to its swallowing of time, was often depicted with a long tongue.

By the 18th century, the dimensions of the legs began to get less massive and by the end of the century, some were positively delicate in construction. The monster-like masks, which made local collectors dub such tables as mesang demonyo, also disappeared and were replaced sometimes by floral or foliate designs at the shoulders.

Such is this table made of Narra, probably the most delicately made that has ever come to the market. Its cabriole legs are so slender and made with many details that at first glance, one would think that it was a European piece of the Rococo Period. The slenderness of its legs and the scrolled moldings decorating them are similar to those of an episcopal chair found in Pampanga in the 60s and could even have been made by the same artisan.

The piece stands on four square block feet resembling a short and stubby cabriole leg cut at the waist, with the front and sides of the shoulder showing vestiges of foliate scrolls carved on it. The feet support a platform consisting of stretchers running along the sides, their visible edges carved with molding. At the corners of the platform are four small square blocks with tapering convex sides supporting slim cabriole legs carved with an S-scroll running down the middle to form a C-scroll halfway down by reversing itself towards the back in a foliate manner. It then continues downward to reverse itself towards the front to form an acanthus leaf. At the shoulders of the legs is carved an oval cabochon surrounded by C-scrolls with an acanthus leaf emanating from its bottom.

Connecting the legs is a narrow multi-lobed apron consisting of S-shaped cusps and ogee curves alternating with a carved flower and foliate scrolls. The typical rococo foliate design emanating from each inner volute is a detail rarely found in tables and shows the attention to detail given by the artisan to the piece.

The top of the table consists of a wide Narra panel framed by thick planks edged with a series of convex and concave cymatium moldings. A gadroon border is carved at the upper edge, but some parts have disappeared through centuries of use.

-Martin I. Tinio, Jr.







PROPERTY FROM THE COLLECTION OF A DISTINGUISHED LADY

# **57**

Jose Joya (1931-1995)

Untitled signed and dated 1957 (lower left) oil on canvas 24" x 36" (61 cm x 91 cm)

#### P 4,000,000

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

Provenance: Salcedo Auctions The Universe Within — a true innovator in contemporary Philippine art, Joya has sought to join that imagined gap connecting Eastern and Western painting. At the same time, Joya has injected a wonderful personal element in his art to create a subtle earthiness and a sense of universal fantasy.

The extent to which Joya's brushwork became freer and more impassioned in his later years, though also, in a curious way, decorative, can be seen in this painting. These statements are always conspicuously loud, expressed through a combination of strong color and movement, as if to say, that everything is always in constant motion, in a state of flux, generating energy.

At the same time his larger than life character — his impulsiveness and energy — and the confident spontaneity of his lines and his unique chromatic preferences were completely current and relevant long after the era when artists such as Jackson Pollock made an impact in the art world. As early as the early 70s, Joya's art had become placid, much of it reflecting facile manipulation of decorative elements and little else.









# Federico Aguilar Alcuaz (1932-2011)

Still Life signed and dated 1951 (lower right) oil on canvas 25" x 38" (64 cm x 97 cm)

### P 300,000

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

#### Provenance:

A gift from Rita Tan to the present owner

Placed together and crowding near the bottom of the canvas, a rich harvest of fish and crustacean appears true to touch in this succulent work by Federico Aguilar Alcuaz. The sea, which is rendered in soft focus along with the sky billowing with clouds, yields an embarrassment of riches. In its plenitude, the painting is a celebration of the generosity of the waters surrounding the archipelago. Painted in 1951, the work maybe a far-cry from the cubist approach that the master would adopt years later, but it proves that his hard-earned abstraction has a basis in figuration.



# Federico Aguilar Alcuaz (1932-2011)

Still Life signed and dated 1951 (lower left) oil on canvas 25" x 38" (64 cm x 97 cm)

# P 300,000

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

#### Provenance:

A gift from Rita Tan to the present owner

While Federico Aguilar Alcuaz may be notable for his lyrical interpretation of Cubism, this still life demonstrates that the National Artist began as an accomplished figurative artist. Painted in 1951, this work offers in abundance the fruits of the tropics. Laid down on a neutral green background, the different fruits beckon with their roundness, as if inviting the viewer to a banquet. A sliver of papaya cut from the fruit, a coconut split in half, a globe of lanzones already peeled off: these fruits are readily available to the viewer's mental delectation. A definite feast for the senses, this work praises the gifts of the earth.



# Carlos "Botong" V. Francisco (1912–1969)

Madonna of the Bamboos Ca.1965 wood 84 1/4"x 32" (214 cm x 81 cm)

### P 2,000,000

Provenance: Acquired directly from the artist by Dr. Oscar Mayo



CARLOS V. FRANCISCO, Madonna of the Bamboos, 1962. Oil on Wood. From Ed. Patrick Flores, THE LIFE AND ART OF BOTONG FRANCISCO, Vibal Foundation Inc., Page 189



Botong Among The Bamboo.

For Carlos "Botong" V. Francisco, there could be a no more Filipino material, than the noble bamboo. As early as 1947, Botong painted its noblest of beginnings — as the first tree on this earth and as the first pod to beget the first man and woman, "Malakas (The Strong)" and "Maganda (The Beautiful.)"

Botong would adopt the bamboo as a metaphor for the Filipino spirit. It would grace the humblest of abodes, in the form of floors, benches, and roofs; it would be the strong palisade of Soliman, King of Manila and thoughtful cane Rizal would carry in his hand. It would also make the sharp staves of Bonifacio's army. The bamboo would shelter families' cooking Angono's famous sinigang as well as the many town-folk in his famous murals, carried in hammocks, busy at bubbling pots, or lazing away an afternoon in a treetop

This bas-relief is taken from one of his most famous works, "Madonna of the Bamboos" that was created in 1962. In it, Botong takes the Catholic Madonna and Child and synthesizes it with the Filipino bamboo. The original painting featured bamboo in various stages of growth, a homage to the Baby Jesus as well as the eternity of His love.

The "Madonna of the Bamboos" at hand is equally graceful. The Virgin Mary and Child are set against a grove of bamboo. (Botong famously had one in his own garden.) A butterfly, as in the original artwork, flits near the sacred Pair, another allusion to the endlessness of life with Christ.

-Lisa Guerrero Nakpil







#### PROPERTY FROM THE PATRICK REYNO COLLECTION

# 61

### Louie Cordero (b.1978)

Holiday On R.P signed and dated 2006 (lower right) acrylic on canvas 48" x 48" (122 cm x 122 cm)

#### P 700,000

Provenance: Finale Art File

#### Exhibited:

Art Palace Gallery, "Heyd Fontenot and Louie Cordero: East Meats West", Houston, USA, October 14 -November 15, 2006

As a manifestation of the "New Fil-Am Painting" movement, Louie Cordero's assemblies of stock Pinoy pop imagery finished with that prototypical acrylic matte surface (calling to mind American ghetto paintings, enlivened with graffiti, stylized body fluids and vibrant entrails, seems like a junior's homage to its aesthetic instigator, Manuel Ocampo.

As a preface, when Ocampo blew into town, he changed the imagery of Philippine visual arts by defamiliarizing the familiar repertoire: it was no longer just *dada* or surrealism but a postmodern night train surrealism careening on the brink of chaos. But whereas Ocampo's reputation revels in the shock value of his flagrantly abject iconic stereotypes, Louie Cordero's almost cutesy painterly approach makes him appealing to a broader cross section of a brace new world of audiences.

The youthful defiance of his powerful works is more than reactionary and vicarious. What Cordero represents is an in-your-face disavowal of stiff upper lip sensibilities, crossing as he does into territories of our shared psyche that had long remained uncharted.

This pop meets punk firewall art may partly explain Cordero's popularity with artists, curators and the art loving public, as can be gleaned in his various gallery engagements across the United States (San Francisco, Austin, and New York City. In fact, this work, "Holiday in R.P.", with its psychedelic, flower child era vibe, was done the year he was listed among the 2006 Thirteen Artists Awards of CCP.





# León Gallery



# 62

### Hernando R. Ocampo (1911–1978)

Abstraction 74 signed and dated 1976 (lower right) watercolor on paper 19" x 12 1/2" (48 cm x 32 cm)

#### P 120,000

Provenance: Private Collection, Manila

Acknowledged as the Father of Philippine Modern Abstraction, H.R. Ocampo created a visual language that cannot be mistaken for anyone else's. He is said to have evolved a homegrown abstraction in which interlocking shapes applied with different tonalities evoke an active visual field. Abstraction 74, which the master accomplished in 1976, features mostly earthly tones — from deep brown, to burnt sienna, to a whisper of yellow.

This work in watercolor has a luminescent quality, as though allowing the whiteness of paper underneath the washes to shine through. While a few of his abstractions gesture at the visible world (as this work curiously resembles a mother and child), the viewer is enjoined to see the works of Ocampo as realms of their own, absolute and unstinting in their celebration of a cavalcade of forms.

# 63

# Mark Justiniani (b.1966)

Handum signed and dated 2006 (upper left) pastel on paper 12" x 18" (30 cm x 46 cm)

#### P 100,000

Provenance: Private Collection, Manila

In Handum, Mark Justiniani creates his own version of "remembrance of things past." Between origin and destination, a boy in a red shirt sails in his paper boat as a nude figure — in a glowing shade of blue — curls and hovers above him like a heavenly body.

While dark and foreboding, the atmosphere is redolent

with a sense of adventure and bravery. As "handum" is a Cebuano word that means "reminisce," the scene in the painting suggests a looking back at the past, with childhood as particularly poignant for having both the guidance of elders as well as the desire of doing things on one's own. This work by Justiniani resonates with the clamor of the inner child.



### **Eduardo Castrillo** (1942-2016)

Mother and Child signed and dated 2008 (bottom) H: 36" x L: 16" x W: 17" (91 cm x 41 cm x 43 cm)

# P 140,000

Provenance: Private Collection, Manila Modern sculptural interpretations of the mother and child theme. Considering the numerous Philippine Madonna painted in their totality and variety, one is tempted to posit a mother syndrome operating in the psyches of Filipino artists. Thus the artist reduces the clothed female form into its most elemental.

The monotony of verticality is broken by the facial features, and the lines of the outfit. The artist's concern is to show the pensive, reflective form of a mother in its simplest physicality. His highly personal approach to sculpture marked by intensity and sheer bravura gave impetus to beginning sculptors to pursuit their own sculptural idioms.

He was once quoted: "Since the day I decided to be a serious artist, I have experimented, refined and mastered a lot of methodologies and techniques. I knew then that if I continued doing what I have already mastered, I can live life through with great commercial success. But I am a native of knowledge and am always inquest of learning new avenues of experiences, be it in concept, ideas or techniques. I will always strive for new techniques and maybe sometime, incorporate them all."

The bravura, does not build around the graceful lines of mother cradling son but rather conveys in the abstracted figures a sense of rapture, sharply evoking the feeling of dignity.



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED GENTLEMAN

# 65

Jonathan Olazo (b.1969)

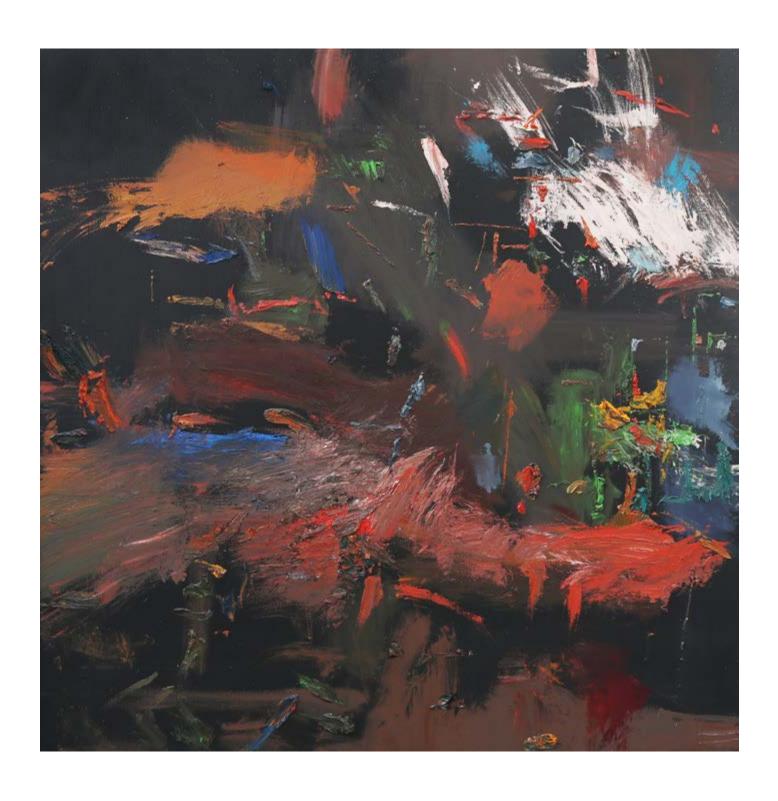
Homage to FS (Part 1) A Version of Squalik and Reason signed and dated 2016 (verso) oil on canvas 54" x 54" (137 cm x 137 cm)

P 100,000

While Jonathan Olazo may be known as the son of the respected abstractionist Romulo Olazo, he has carved a name of his own through a body of work that investigates, extends, and problematizes the materiality of medium. Invariably, his works constitute a gamut of artistic expressions: from assemblage to installation to conceptual

In this work, which is a homage to a respected artist, Olazo takes a deeper look in the constituent elements of the painting medium. Here, the canvas appears to be a version of an easel that contains both mixed and unmixed colors. As a product, the accidents of color are presented as generative. The gestural quality of the strokes allows for layering and superimposition, which prompts a rethinking of space in abstraction. The work, in contributing to what constitutes the nature of painting, allows the viewer to re-examine conventional notions of composition and, by extension, the nature of beauty itself.







#### PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED COUPLE

### 66

#### Crucifix

Mid-19th Century Ivory, Kamagong and Silver

christ: H: 20 1/2" x L: 14 1/2" x W: 3"

(52 cm x 37 cm x 8 cm)

crucifix: H: 41 1/2" x L: 21 1/2" x W: 5"

(105 cm x 55 cm x 13 cm)

### P 600,000

Provenance: Manila

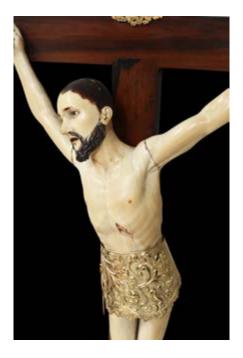
Every house during the colonial period had an altar with a cross, with the more affluent households having crucifixes with the corpus carved in ivory. This ivory crucifix is of an unusually large size and must have belonged to a very rich family.

The corpus follows the curve of the ivory tusk and is beautifully carved in the Cristo Expirante or 'expiring' pose. The former is in perfect condition and shows Christ looking up to heaven with His mouth gently open and displaying finely carved teeth. He seems to be asking God, "Why hast Thou abandoned Me?" The exquisitely carved face has heavy-lidded eyes that are exceptionally well carved and a beard with every strand of hair delineated. The image was originally meant to wear a wig of human hair, which is missing, but as is usually the case, the pate has been painted brown with a hairline above the forehead. Also missing are the crown of thorns worn around the forehead and the trespotencias, the three rays emanating from the pate that symbolize Christ's potencies or power. These must have also been originally of gold-plated silver.

The ivory corpus wears a gold-plated silver perizonium or loincloth, locally called a bahag or tapis, elaborately embossed and chased. Due to the fact that it was not usually visible to the viewer, the bow on the side is not as skillfully made, being rather flat and lacking a sense of movement. The image is nailed to a simple kamagong cross with golden nails set with a large faux diamond. The use of gems on nails is a feature usually found on crucifixes made after the mid-19th century. The upper ends of the cross are appliqued with silver-gilt terminals called cantoneras and a large magnificent INRI. The former, shaped like a convex half-oval, has an outer border consisting of a series of buds and an inner one of a flower flanked by leafy scrolls on a swallow-tailed ground. The former is embossed and chased with a large central flower flanked by a leaf scroll. The shield-shaped INRI, however, is bordered by swags of highly embossed and chased flowers and leaves.

Most crucifixes have a skull at the bottom part of the cross. It is the symbol of Golgotha or the 'Place of Skulls, where Christ was crucified. It is now missing and has been replaced, instead, by an ivory head of a winged cherub carved in relief.

-Martin I. Tinio, Jr.



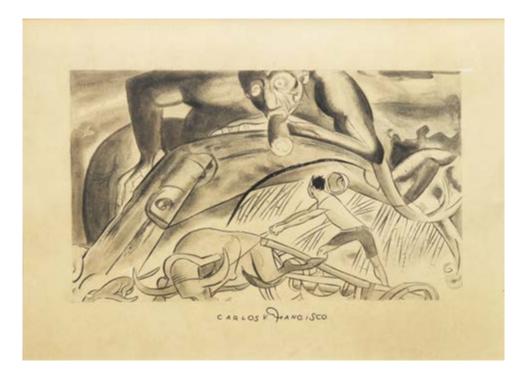












# Carlos "Botong" V. Francisco (1912-1969)

Untitled ('Kapre' or The Tree Giant) signed (bottom) pencil on paper 12"x 16" (30 cm x 41 cm)

#### P 60,000

Provenance: Private Collection, Manila

# 68

# Marcel Antonio (b.1963)

Girls of Summer signed (lower right) acrylic on canvas 24" x 20" (61 cm x 51 cm)

### P 50,000

For much of the late '90s until to the early 2000s, Marcel Antonio was the representative artist of his generation, with his works eagerly sought out by collectors. Now working as a mid-career artist, Antonio has not lost his initial stamina, still producing works that teem with symbolic import. In Girls of Summer, Antonio chose to be descriptive rather metaphorical, depicting two girls whose main task is to entertain guests. A pang of loneliness is visible on their eyes, as the younger girl holds the hand of the other for protection. Behind them is a woman dancing topless to a beat. Across them is a table with its clutch of still life. This is a scene of tenderness that is on the verge of being violated. Is the viewer the guest whom the girls have mixed emotions about seeing? Or is this simply a snapshot of the girls in their youth who will soon confront the reality of life? Girls of Summer is a novella about coming-of-age.

Carlos "Botong" Francisco was the National Artist who also happened to be the people's artist for his monumental, ennobling depiction of the common man and the history of the Filipino. As this work attests, his figurative prowess did not in any way diminish despite using the humble graphite medium on paper. Here, the subject matter is known to all Filipinos anywhere: the mythical "kapre" who usually presides over a tree or a grove, smoking his fat tobacco. Rather than being frightful, the scene becomes laden with whimsy as the farmer, confronted by the sight of the giant, speeds away in his carabao-drawn sled. In his hurry, his hat flies off from his head, but not without the farmer giving one good look at the "kapre." Well-accomplished with its shadings and overall composition, this is particularly a light-hearted, whimsical piece by the National Artist.





### Romulo Galicano (b.1945)

Sa Batis signed and dated 2008 (lower left) oil on canvas 40" x 30" (102 cm x 76 cm)

# P 700,000

Provenance: Private Collection, Manila In practice, art and magic are remarkably similar. When a painter persuades us to believe in something that is actually not there. This is a quietly elegant portrait of country lass with a magazine cover girl face her figure is rendered with a luminosity that is echoed by the sparkling waters and balanced by the delicacy of her Filipiniana outfit.

The natural setting of trees and flowers also romanticizes the subject. To intrigue the eye, Galicano's 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.



PROPERTY FROM THE DR. AND MRS VICTOR A. REYES COLLECTION

# 70

**Ang Kiukok** (1931-2005)

#10 Temple with Moon signed and dated 1966 (lower right) oil on paper 21" x 31" (53 cm x 79 cm)

#### P 700,000

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

Provenance: Acquired directly from the artist 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. Yet sometimes, Ang Kiukok was more gingerly in approach, borrowing the surface aspects of Cubism, yet never giving up the more realistic basis of his art.

The townscape appears deceptively childlike simple, but actually reveals lines cum planes interlocked at various squarish angles, giving an illusion of multilayeredness that sporadically opens up, clips to one side, and turns to the other in mechanical cadence.

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 irrelevant detail.

The almost surreal method of presenting familiar objects in unfamiliar combinations 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 the buildings stand up at sharp angles from one another. The effect is disquieting, and yet compositionally, all is of a piece, each architectural structure supportive of the other in precarious balance.



# León Gallery



# 71

# **Romeo Tabuena** (1921-2015)

Untitled signed and dated 1959 (lower left) oil on board 16" x 9 1/2" (41 cm x 24 cm)

#### P 80,000

Provenance: Private Collection, USA

An elegantly proletariat sense of fashion. Tabuena's imagery of women is a less explored facet of his body of work. In this painting, she is a fleeting shadow cum apparition, a chimeric presence seen but not heard. In the stylistic approach, the form is very fully modeled and the face is mysteriously animated. The humble vision of spirit chastising the flesh into subjection is reduced to a single figure. His female subject is guietly ascetic almost to the point of severe as if in a vigil.

His work features a subtly realistic use of chiaroscuro and tenebrism. The background is featureless and unevenly dark, further highlighting the subject. She partakes of the nature of a myth.

The subject, half draped, with her figure doubled on the ground recalls the romantic theme of a woman as vulnerable subject and hapless victim of conflict and war.

# **72**

# Johanna Helmuth (b.1993)

Untitled signed and dated 2014 (lower right) oil on canvas 24" x 36" (61 cm x 91 cm)

### P 80,000

Provenance: Private Collection, Manila

Archaeology of urban experience transcending stereotypes — There are some very narrow views of what constitutes modern and contemporary art in the Philippines. Yet contemporary artists such as Johanna Helmuth move outside and beyond the box.

From the world of everyday urban details that surround our lives, Johanna Helmuth recasts experiences of time and place. An unidentified city girl sits or rather crouches on a chair next to a nondescript dining table. Through her works Helmuth reaches beyond the singular, individual experience to one that embraces a gritty urban awareness of life and change that touches all of us.





# **Keb Cerda** (b.1991)

It's More Fun In The Philippines signed and dated 2013 (lower right) oil on canvas 36" x 48" (91 cm x 122 cm)

### P 140,000

Provenance: Private Collection, Makati City Keb Cerda's works are made in a variety of media and styles and whose remarkable realist compositions provide a lucid look into the labyrinthine psyche of today's Filipino. A more aggressive attitude toward subjects chosen from the life of the lower classes is conspicuous in the work of Keb Cerda. His bold, somber palette is essentially traditional and certainly in harmony with the subject matter. Lights and darks converge abruptly and a surface richness results from various ways he uses his choice of colors.

The work exemplifies his insight into human behaviour under adversity. Rarely does the pressures of urban life, especially as they affect the classes so largely cut off from the benefits of a materialistic culture, been so penetratingly depicted.



### PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED FAMILY

### 74

# Vicente Manansala (1910-1981)

Mother and Child signed and dated 1973 (upper right) oil on canvas 22 1/4" x 35" (57 cm x 89 cm)

### P 7,000,000

Provenance: Acquired directly from the artist

The subjects convey a presence that consists of the combination of vulnerability in the lack of social embellishments and dignity and solidity in the broadly structured lines. Structured into planes and facets, the mother and child in the hammock acquire an essential simplicity and purity amid the decorative patterns of the details.

At 19, Manansala was the youngest in the class that finally graduated from the UP School of Fine Arts. Among Manansala's classicist teachers were Fernando and Pablo Amorsolo, Fabian de la Rosa, Vicente Rivera y Mir, Ramon Peralta, Teodoro Buenaventura - names which are today engraved in Philippine art history. All of his grades were excellent except one. A professor wanted him to use fine strokes; he liked bold strokes and took a failing grade for his independent mind. Apparently his talent is not meant for the classroom. This painting was done in 1944. Four years later, in 1948, he was to become a UNESCO scholarship grantee. Later, he was to study at the École des Beaux-Arts in Paris.

Many have sung praises for his ebullient colors, his sensuous shapes bursting with "baroque" curves or contours, his brisk, lively strokes. Manansala can compress much of the festive spirit and love of the simple life. The evidence of his best known works is that of a man whose cup runneth over.

Throughout his career, Manansala continually alternated between greater abstraction and greater figuration; though his figurative works often contain abstract elements. Manansala indulged in subtle faceting and the use of vibrant color, discarding the conventions of natural forms. In this painting, the mother and the sleeping child are done in meticulous and detailed yet abbreviated style, yet with no hint of the synthetic cubism which he was to innovate later in his career.

Manansala blends the mother and child (in the hammock) into the overall ethereal mood of transparence, reflection, iridescence, luminous coloring, opalescence, flowing forms and volumes, all are defined and held in transparent cubism all Manansala's own, eliminating any heavyhanded sense of grit and toil.

It doesn't mean that Manansala did not subscribe to the social consciousness aesthetic. The artist has had an abiding sympathy for common folk like beggars and vendors. Color takes new meanings in the hands of Manansala. Color becomes an inquiry into visual relationships that range from the backdrop atmosphere to the controlled pictorial forms of the two farmer figures. Beneath the surface gloss and visual exuberance can be seen a craftsmanship honed by many years of study of the works by Picasso, Braque and Gris, and especially his teacher Leger. It is interesting to draw comparisons between the handling of his subjects before and after his training under Leger in Paris. Before his Parisian sojourn, the subtlety of form as explored by color was emphasized. Decades later, clarity of light through his own transparent cubism is what he would explore.

Manansala's own take on cubism grew out of a seething era of inquiry and experiment, with his generation of modernist artists seeking to make iconic Filipino imagery as their vehicle for their unique modernist visions and forms.

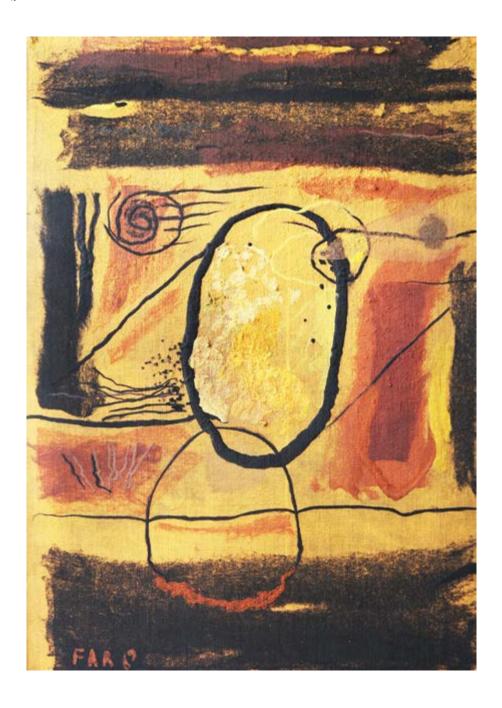
The Neo-realists, of which Manansala was a member, perceived abstract art as taking two directions. One is non-naturalistic, in which subject matter is altered or transformed by simplification, distortion, fragmentation or deconstruction to give greater prominence to line, color, volume, pattern, composition, and paint quality. The result is representational abstraction.

As seen in the works of Neo-realists Manansala, Tabuena, and Legaspi, it takes perceived reality as a starting point: but instead reproducing it with the accuracy of direct observation, they recreate it in ways that strongly emphasize the purely plastic and organizational qualities of a painting. Describing the result as abstract becomes a matter of comparative degree. That is to say, some works are more abstract than others with respect to how much of subject matter is reduced in terms of likeness to natural appearance.









# Federico Aguilar Alcuaz (1932-2011)

signed and dated 1969 (lower left) tapestry 90" x 63 1/2" (229 cm x 161 cm)

#### P 500,000

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

Provenance: Private Collection, Makati City

Another characteristic Alcuaz shared with other Filipino abstractionists of his generation was the eagerness to engage in various media. Alcuaz is known for his tapestries, although he has also produced innumerable abstractions, even figurative works like portraits, nudes, still lifes, and landscapes. Even in his tapestries his abstract designs were dark and convoluted, allusive of organic shapes, vegetal or visceral. They had the energy and spontaneity of the subconscious, but of unusually vivid colors and textures, with much of their interest in the play of shapes.

Alcuaz stayed for long periods in Spain and Czechoslovakia. In Brno, Czechoslovakia, he designed tapestries for a workshop and produced a number of splendid exemplars.

In 1977 Alcuaz was quoted: "I must have done 80 to 90 tapestries in all. I have exhibited these tapestries in Holland, Austria, Spain and New York."



PROPERTY FROM THE DR. AND MRS. ALEJANDRO **ROCES COLLECTION** 

# **76**

## Solomon Saprid (1917-2003)

Tikbalang signed and dated 1970

H: 15 1/2"x L: 34" x W: 16 1/2" (39 cm x 86 cm x 42 cm)

#### P 800,000

Provenance: Acquired directly from the artist In his memorable works characterized by rough-hewn surface, respect for the material, and unconcealed welding points, Solomon Saprid was a true innovator and visionary in the field of sculpture, and whose reputation has lately been growing by leaps and bounds. The best of his artistry is epitomized by the "tikbalang" which, in the canon of Saprid, remains as the most iconic.

Rather than standing up, which is the usual pose the figure assumes, here, the "tikbalang" (different from the centaur in that the head is that of a horse and the rest is that of a human) is sitting down as he inspects, with devoted curiosity, a flute. While the meaning of the flute is a mystery, the motive in which the "tikbalang" intends to use its power is palpable. In the dynamism of the sculptural form, Saprid manifests a myth in the three-dimensional world.



#### Fernando Amorsolo (1892-1972)

Planting Rice signed and dated 1949 (lower left) oil on canvas 28"x 40" (71 cm x 102 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:

The seller's family story in the PI started in the mid-1920s when LG 'Jimmy' and Elizabeth James, newly married Minnesotans, crossed the Pacific Ocean to take up their posts as teachers in the Tarlac Province. The two were among approximately 2,000 teachers sent by the US Board of Education over a period of time to enhance K-12 education in the Territory.

The couple lived and taught in Tarlac for at least 3 years before joining the American-owned company called ALATCO – AL Ammens Transportation Co. —headquartered in Iriga, Camarines Sur. The company manufactured and operated some 400 trucks, autos and buses throughout southern Luzon. Jimmy was an executive group along with Ralph Rawson, Leon Grove and Remy Kucharchkan.

Patricia and Peter James, born in 1931 and 1935 respectively, were raised at the company compound in Iriga until December 8, 1941 when the Japanese invaded the Philippines.

The four Jameses along with Uncle Ralph Rawson, Leon Grove and his wife Clare, and Remy Kucharichkan packed up and fled into hiding.

They camped in the hills near their compound, were captured by the Japanese and imprisoned in Naga, were freed by Filipino guerrillas, escaped to the home of friends on the Lagonoy coast, sailed by night to the Caramoan Peninsula where they were accepted and taken in by the mayor of Parubcan, Mr. Teodorico Presentacion.

Under his protection, and through his loyalty and sacrifice, the group spent the most of the war evading the Japanese by hiding in the jungles of the remote peninsula. By the end, they had moved and made camp 17 times.

The family was finally rescued by the US Army-Air Force in the Lagonoy Gulf in March 1945 and were sent 'home' to Betty's family in Minnesota to recuperate. Jimmy returned quickly to the PI to try to rebuild ALATCO but was unsuccessful in securing investments. He founded other businesses in Manila and was joined by his family in 1947 where they remained until 1950.

It was during this period in Manila that Ralph Rawson and his wife Katherine were likely to have purchased Amorsolo's 1949 Mt. Mayon painting — an image that figured so prominently in their lives before the war. Along with other (smaller) paintings, the Jameses bought Amorsolo's painting of the family under a mango tree dated 1950.

Because of tensions between the U.S. and Korea, the Jameses and the Rawsons along with many of their friends and business associates left the Philippines to retire on the West Coast in 1950. The James family retired in the Bay Area, the Rawsons near Seattle.

Peter James along with his wife Mimi returned to the Philippines for extended visits in 1986 and then again with Jennifer and her husband Scott in 1999.

Jennifer and Scott with their three children went back in 2007 to visit the places of Peter's childhood that in spite of the war he had remembered so fondly, as well as to pay respect to the descendants of Mr. and Mrs. Presentacion who had been key in helping the James family survive.

The two Amorsolo paintings were separately inherited by Peter James: one from his parents and the other from the Rawsons his godparents between the late 1970s and early '80s. After Peter's death in 2005 the paintings remained with his wife Mimi in the family home until it sold last year. The paintings were then passed on to his children Jennifer James-Wilson and Jeffrey James.



Instead of framing the landscape with trees on one or both sides and opening out a vista in the centre, as was usual at the time, Amorsolo placed the distant principal subject, Mayon volcano, in the center of the middle distance and led the eye to it across a foreground occupied by working country folk. It was not until the late eighteenth centuries and early nineteenth centuries that mountains became popular as art. To the romantic artist, they represented nature at her untamed best, dealt with objectively and topographically, or in a highly subjective, emotional fashion.

The water in paddies also reflects the sunlight and the sky with the large cloud masses, enlarging the overall space and enhancing the greenness of the rural scene. Much of the popularity of Amorsolo's genre came from the restful sense of breadth and space in the rural landscape of rice fields with large, leafy trees stirring in the breeze and water to add coolness to the scene which centers on the distant volcano.





#### Buen Calubayan (b.1929)

Landscape Eternal #6 (Diptych) 2013 oil on canvas

each: 23 1/2" x 35 1/2" (60 cm x 90 cm)

#### P 500,000

Provenance: Liongoren Gallery One of the foremost mid-career artists working today, Buen Calubayan has created a body of work that situates the artist's personal strife within the struggle of the nation. The self, therefore, is conflated with the country's larger historical impulses, as both move towards self-actualization.

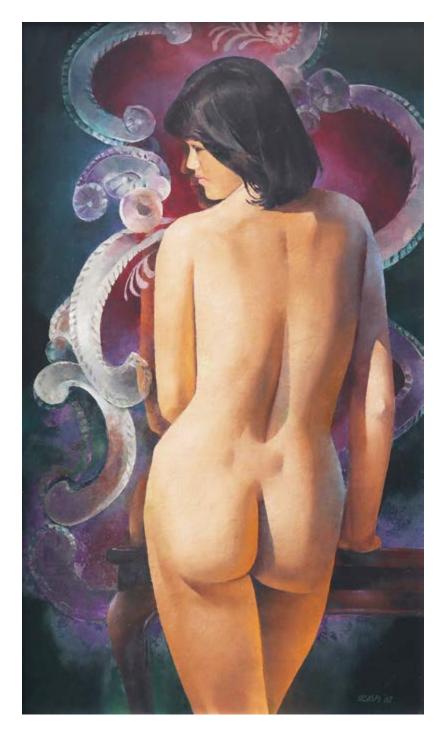
In his vision of the landscape, Calubayan investigates the genre which has an established tradition in the canon of Philippine visual arts — from Felix Resurreccion Hidalgo, to Fernando Amorsolo, to the slew of modernists who came after them. The impressionistic style for Calubayan is not style but an act of deconstruction.

By whittling down the landscape as a collection of pigments, the artist inflects the canvas with the gestural action of his bodily force. Through this process, the landscape has seized to become a neutral space in which nature may be enjoyed in its own but a volatile field that registers the deliberate intervention of the artist. On the pictorial plane, self and space, the landscape and the artist's visual language collide. These works are a part of the ongoing *Biowork* series of Calubayan — an autobiographical saga that constitutes the sum-total of the artist's production.









**Cesar Legaspi** (1917-1994) *Mirror, Mirror* signed and dated 1987 (lower right) oil on canvas

36" x 22" (91 cm x 56 cm)

P 700,000

This piece is accompanied by a certificate issued by Dennis K. Legaspi confirming the authenticity of this lot

The female nude is one of the abiding subject matter of Cesar Legaspi, the National Artist known for his unique take on Cubism. This work, however, is notable for its naturalistic approach, with no distortion. With her back turned to the viewer, the nude is all sinuous curves, which are further emphasized by her pose as she balances herself on a dresser.

A mirror, with its flourish of a frame, repeats her, but subtly, showing part of her profile and her arm. A light, emanating on her left side, illuminates a shoulder, part of her back and her buttocks, casting the rest of her body in subdued shadow. There is a marked sincerity to the composition that suggests that the model revealed her innermost qualities.



#### Juvenal Sanso (b.1929)

Untitled
Ca.2000
signed (lower right)
acrylic on canvas
21" x 29" (53 cm x 74 cm)

## P 300,000

Provenance: Private Collection, Makati City In the long-spanning career of the iconic modern Juvenal Sanso, we have seen countless renditions of the artist's sought after landscapes. Usually done in acrylic, these well recognized works possess a distinct allure that is Sanso — considered by many as 'poetic surrealism', a term coined for the genre forged by the artist's predilections.

This work is one of the lovely examples of the iconic master's lyrical, surrealist style. Breathtaking and welcoming, these scenic renditions are among the works that continue to be highly sought after auction pieces.



# **Romulo Olazo** (1934-2015)

Diaphanous B-CCXI signed and dated 2013 (lower right) oil on canvas 48" x 60" (122 cm x 152 cm)

#### P 3,000,000

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

Provenance: Private Collection, Manila

The Diaphanous series is, no doubt, Romulo Olazo's main — and lasting — contribution to Philippine abstraction. Through a technique only known to the artist, he would apply oil paint on the surface of the canvas and achieve his magisterial translucent forms.

The enigmatic part of his process is that the forms, while multi-layered, never succumb to opacity. This is particularly true in this work. While the black background appears as a dominating presence, the diaphanous forms, though subdued, vertical, and thin, never lose their transparency. They float on the field like gossamer presences. The viewer is brought to a resounding, almost spiritual, silence, no doubt cultivated by the awe accorded by Olazo's hypnotic mastery of the painting medium.









#### Augusto Albor (b.1948)

Upward Solution signed and dated 2004 (lower left) mixed media 48"x 36" (122 cm x 91 cm)

#### P 180,000

Provenance: Private Collection, Makati City One of the foremost abstractionists working today, Gus Albor has been exploring the capacity of color to fashion a realm of sensation and insight. In this work, Upward Solution, Albor looks into the verticality of color to offer new meaning into the duality of black and white.

With the presence of a bar which is rendered "hard-edged," the work shows neither equivalences nor transitions but stark — almost irreconcilable—differences despite the fact that each side has been made "impure" by the other. This painting prompts a more geometric version of "yin-and-yang" without the mystical obfuscation. What the work achieves is a bold and illuminating statement on the fundamental separateness of light and dark, as well as their eternal relationality.



# **Fernando Zobel** (1924-1984)

Untitled signed (lower right) oil on canvas 10 3/4" x 8 3/4" (27 cm x 22 cm)

#### P 1,000,000

Provenance: Private Collection, Madrid To understand Zobel we have to begin by accepting his complete rejection of figurative imitation. This rejection is perfectly obvious in the picture, but during the last mid-century, it may have not been easy for most of the people to accept.

The work of Zobel is one in which the complex notions of contemporary art meet in a most refreshing manner. Zobel introduces a vibrant sense of spontaneity into his paintings, which in turn results in works that create an astonishing sense of calm to the viewer. In order for Zobel to achieve visual openness, areas of the canvas are left wistfully bare, thereby allowing the image to breathe and expand. The space in the painting is determined by value contrast as much as by the interaction of hues and the expansive backdrop.



# Marina Cruz (b.1982)

Untitled signed and dated 2014 (lower right) acrylic on canvas 72" x 52" (183 cm x 132 cm)

#### P 800,000

Provenance: ARNDT Private Collection, USA The dress as subject matter is intertwined with the brilliant artist Marina Cruz. It is, of course, the stories — personal, familial, and social behind these well-worn dresses that fascinate.

These frocks have become metaphors for both experience and memory; both stored and retrieved; both hidden and then found.

In the work at hand, it is not clear if this is a child's cotton clothing, sadly outgrown; or if this belonged to her mother. The ruffled hem and puffed sleeves show careful, almost loving, folds. Faded and thinned out in places, the dress appears to have been freshly retrieved from a cabinet and unfolded onto a bedspread, showing the deep creases that only time and forgetfulness can create.

For whatever reason it had been unearthed, the viewer can only muse. The dress is its own evocative narration, representing a relic of an old life, bringing to the fore how objects are powerful conduits of one's histories and therefore of one's very self.









# Norma Belleza (b.1939)

Mother and Child signed and dated 2009 (upper right) oil on canvas 36" x 36" (91 cm x 91 cm)

#### P 120,000

Provenance: Private Collection, Manila

Employing a kaleidoscopic palette, a tapestry of patterns, and an effulgence of vision, this work by Norma Belleza brings together two genres popular in Philippine visual arts: mother-and-child and harvest scene. Laid down on an assortment of blankets where the mother and child are situated is the rich harvest of the season, mainly tropical fruits and dried fish. Wearing a floral skirt wrapped with an additional blue apron, an orange blouse, and yellow headkerchief, the mother carries her son who shares her physical features, all the while carryinga toy tied to a string. Serving as their background is a riot of activities: men and women celebrating their abundant harvest, golden palay stalks shaking their grains, and sunshades flapping in the wind. An exuberant, joyous painting, this is one Belleza's best works.

# 86

**Jose Joya** (1931-1995) Mother and Child

signed and dated 1989 (lower left) pastel on paper 19 1/2" x 13" (50 cm x 33 cm)

#### P 200,000

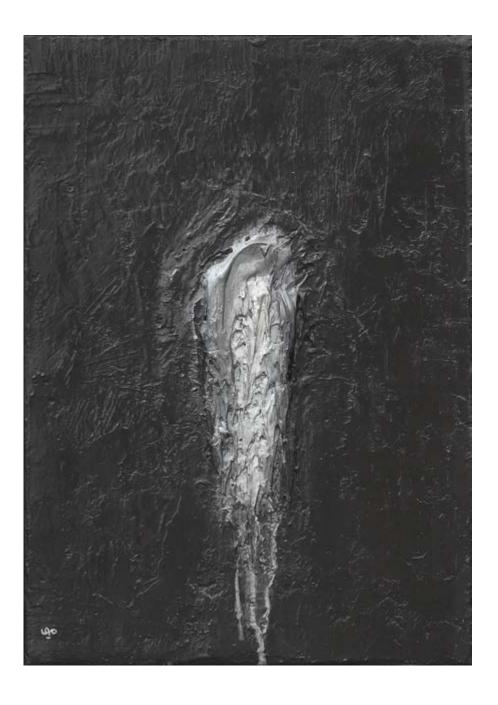
This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

Provenance: Private Collection, Manila

Beginning his artistic career as a figurative painter, Jose Joya did not lose his descriptive touch despite being known primarily as a master abstractionist, an idea given credence by this work featuring a mother and child.

Painted in 1989, this pastel-on-paper creation imbues the genre with soft, ethereal quality. With her face in profile and showing the stripes of herheadkerchief, the mother carries the infant — a bouncing baby — in the crook of her arm, stabilizing the tender embrace with the other hand. She wears the traditional baro't saya, whose billowing butterfly sleeves evoke an almost transparent quality. With his sure-footed and eloquent technique, the National Artist portrays the unbreakable bond between a mother and her child.





## Lao Lianben (b.1948)

Substance signed (lower left) 2008 acrylic on canvas 14" x 10" (36 cm x 25 cm)

#### P 140,000

Provenance: Private Collection, Makati City No one has approached abstraction with Zen-like ardor more than Lao Lianben whose works appear as chain-link continuities of each other. In this work, Substance, a ghostly presence —lifted from the support as though in a low relief — emerges, taking a more corporeal form as it transforms right in front of the eyes of the viewer. The commotion of darkness surrounding the effulgent shape is equally assertive, providing not so much as background as a highly - charged space inflected with agency. This associative leap doesn't distract from the fact that the emergent central from may be the imprint of the artist himself — mutable, nebulous, but no less luminous.



## Arturo Luz (b.1926)

Untitled Ca.2010 metal H: 36"x L: 48" x W: 24" (91 cm x 122 cm x 61 cm)

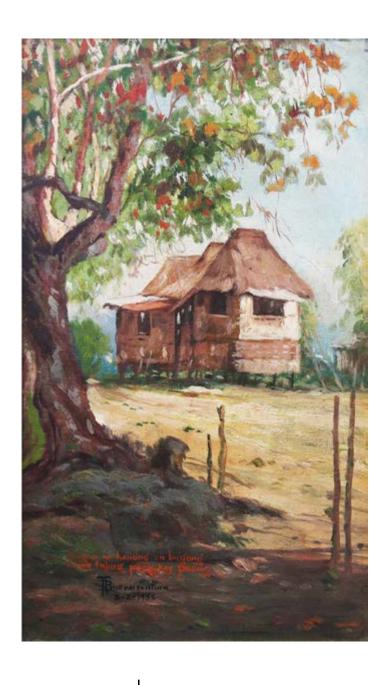
#### P 300,000

Provenance: Private Collection, Manila The sculptures of Arturo Luz that occupy pride of place in different spaces both public and private share the geometric minimalism of his paintings. Through an economy of means (which, in the case of this sculpture, is composed of circles and a rectangle) the National Artist is already able to achieve an elegance of form that has become his distinctive visual vocabulary.

Seen from different sides, the sculpture shifts right before the eyes of the viewer, with the curves and lines forming new heart-stopping permutations. Such is what can be experienced through this work that rests upon a stable axis. The negative space, such as what is evoked by half-circles, allows the viewer to mentally continue the form, so much so that what is perceived is both a visual and conceptual statement. Powerful and unavoidable, this work of Arturo Luz summarizes his soaring artistry.







# **Teodoro Buenaventura** (1865-1949)

Bahay Kubo signed and dated 1936 (bottom) oil on canvas 17 1/4" x 10" (44 cm x 25 cm)

#### P 220,000

Inscribed:

"Wagas na handog sa bagong pinag taling puso kay Pacing"

Provenance: Private Collection, Manila The best Filipino art frankly acknowledged its provincial character. In depicting a nipa hut in a tree lined open field, Buenaventura is concerned with detail as much as how nature, light, space and movement can all be depicted in a concentrated composition on the flat surface of the canvas.

The roots of naturalism can be found in a number of different movements. Buenaventura sought for a naturalism that reaches beyond appearances. He pursued intensely personal visions of nature. The poetry for which he yearned may have proven to be hard to find, and harder still to hold.



PROPERTY FROM THE AMBASSADOR AND MRS JV CRUZ COLLECTION

# 90

# Vicente Manansala (1910-1981)

Lovers signed and dated 1975 (upper right) charcoal on paper 29 1/4" x 38 1/4" (74 cm x 97 cm)

P 700,000

Critic Rod Paras-Perez observed, "Oil and watercolor paintings by Manansala are in many private collections and museums. What rarely go out are his drawings." Probably rarer still is his more sensual work, perfectly demonstrated here in this passionate piece featuring a twosome locked in a particularly intimate carnal embrace.

Fittingly, Manansala compared the act of painting with the act of making love — believing that the beauty of art is in the process — and that, "The climax is just when it's really finished."



# **Holy Trinity**

19th Century oil on canvas

artwork: 19 1/4" x 14" (49 cm x 36 cm) with frame: 27" x 19" (69 cm x 48 cm)

#### P 200,000

The small panel depicting the Blessed Trinity can be classified as the handiwork of a "primitive" or one not formally trained in the craft of painting. Whatever it lacks in refinement it makes up for directness of expression. A similar primitive depiction of the Blessed Trinity, this time by Boholano artists is among the treasures of the Central Bank of the Philippines collection.

The anthropomorphic portrayal of the Blessed Trinity as three identical full length figures is a local phenomenon which runs counter to orthodox iconography. Although such representation of the Divinity was forbidden by the Council of Trent (1545-1563) , it has remained a popular concept with the Filipino masses up to now. Such iconography also appears in primitive relief carvings and anting-antings (amulets) which represent the divinity precisely as clones of each other with individual halos, seated in a row surrounded by clouds — or more precisely as clones of Jesus Christ. The culture of folk Catholicism evident in such representation underscores what can happen, and has happened, in rural areas far from the urban centers of Catholic indoctrination, beyond the reach of cabeceras and visitas of the clergy, where instruction in the fundamentals of the Faith has not been continuous or prolonged enough to develop a proper understanding of Catholic doctrine among the masses.

The delicacy of the volumes of the clouds in heaven is achieved by slight brushwork, suggesting a blessed atmosphere. The soaring, illusory effect is aided by the floating cherubs at the feet of the three divine personas.

To distinguish the three divine personas from one another, a golden symbol is painted on each breast: a lamb for God the Son, a sun for God the Father, a dove for the Holy Spirit.

The numerological significance of the up raised fingers of the central figure is enigmatic. The colors of the fabrics are somewhat subdued but the reds worn by the rightmost figure is at their maximum intensity. The chromatic combinations are ingenious as they are indigenous.

The unknown artist further evoked the sanctity of the subjects by limning the halos in very fine rigid lines of gold radiating from the heads. Icons as the identical Blessed Trinity are now being appreciated and sought after for their special qualities: their lack of pretentiousness, brut improvisational charm, often lively colors, and disarming naiveté. No attempt is made to project a realistic human representation: like most icon painters from far flung areas do. Each figure is regal yet approachable and possesses robust, homespun charm. The entire picture smiles demurely.

Current tastes for modern art, including aspects of it influenced by primitive art, have certainly opened our eyes to the richness and variety of expressive form in these works by untutored icon makers.

The entire composition is enclosed in an elaborately crested oval wood frame, giving a more secular, domestic feel to the manner of display of the Blessed Trinity.

Primitive religious icons comprise a vital object of study for connoisseurs who would probe into the indigenous elements in Philippine art expression.







# **Benedicto Cabrera** (b.1942)

A Society Conscious Filipina signed and dated 1972 (lower right) acrylic on paper 28" x 17 1/2" (71 cm x 44 cm)

#### P 1,600,000

Provenance: Luz Gallery Galleria Duemila Private Collection, Bacolod City

Exhibited:

Luz Gallery, First Larawan Exhibition, October 12 - 31, 1972, Manila

Bencab brings together aspects of painting in works that highlight some of the country's most impressive cultural images. 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.





# Manuel Ocampo (b.1965)

Dollar signed acrylic on canvas 48" x 102" (122 cm x 259 cm)

#### P 1,000,000

Provenance: Private Collection, USA

The American dollar has been essayed by many artists, from Andy Warhol's stenciled dollar sign to Hans Peter-Feldman installation of 100,000 pieces of one-dollar bills papered on the walls of the Guggenheim Museum.

In the work of Manuel Ocampo, the dollar becomes a staging ground for satire as the artist radically defaces the legal tender, transforming the central figure, once occupied by George Washington, into the anti-Christ himself, bearing the mark of the devil on his forehead.

"Dollar" becomes "dough," the street language for money. "Cocaine" is emblazoned twice on a seal, as if to underscore how the bill is used to snort the white powder or, more accurately, facilitate the global transaction of drugs. At the surface, the work is a sharp commentary on the world's superpower, especially when set against Ocampo's other works that investigate the lasting effects of colonialism. It might also point to the Biblical passage that pertains to how the love of money as being the root of all evil.

Or quite possibly, the work is a conflation of these two points: of how money propagates the evil force of imperialism that wears the mask of capitalism.







#### Cesar Legaspi (1917-1994)

Untitled signed and dated 1978 (lower right) oil on wood 30" x 48" (76 cm x 122 cm)

#### P 3,000,000

This piece is accompanied by a certificate issued by Dennis K. Legaspi confirming the authenticity of this lot

#### Provenance: Private Collection, Makati City

Alice Guillermo posited that, "The power and fascinating quality of Legaspi's [paintings] stem from the feeling that they strike deep into subconscious reserves of energy and imagination. Aside from being dramatic metaphors of 'the human condition,' they are also visual correlatives of inner moods and psychological weathers."

Known for confronting injustice and raising awareness of the circumstances of the working class, Legaspi was instrumental in the acceptance of modern art by redefining cubism using Philippine context. His distinctive geometric fragmentation disrupted the cubist idiom by altering angularity and merging forms through rhythmical delineation. Both part of the influential Thirteen Moderns and Neo-Realists, he localized Western visual art theory, spearheading modern artful conception and approach for subsequent generations of Filipino artists.

Despite his deuteranopia — red-green colour-blindness (red appearing as brown or pink, and green as beige) — he was a master colorist stating, "Colors don't come from my eyes, they come from my imagination." He was able to overcome this affliction by coordinating his palette with a color wheel, determining the hues based on the wheel's position. As a result, his color palettes acquired a rich tint due to these contrasting tonalities.

His undulant geometrical utilizations of structure and bisecting of bodies into greater facets which imbricate and slice through space in clear arched-cadences achieves an abundantly composed composition of hues and tones.

He fully releases the articulate aptitude of color which creates a lush colorful atmosphere with a multitude of forms. Creating plangency in space, these layers of transparent movements constitute a polychromatic effect while his lambency enhances hues or de-materializes them into airy translucence.

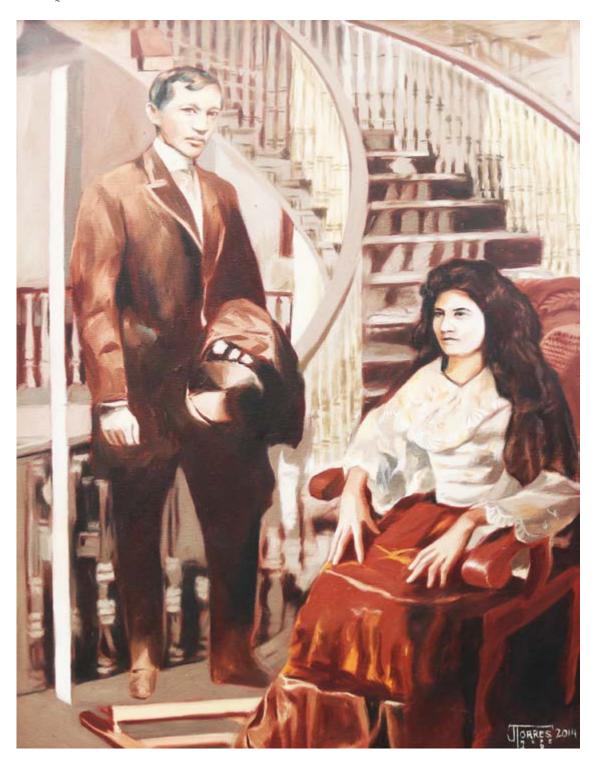
Curator Ditas Samson observed that, "The human torso was his vessel for visual expression... When he was a child, his lungs were filled with water, and so doctors had to periodically drain them and inject antiseptic. During this time, he would feel waters sloshing inside him. This is why the torsos in his paintings are fluid."

In this work, it is unique that Legaspi's enthralment is evident for figures both human and equine. His organic "biota" imagery is especially apparent, conjoining man and beast as one in a visceral weft. The two figures and three horses forms undulate to overlap to their own shared cadence of tonal synchronicity, fully expressing the rich texture of potential color.









#### Juanito Torres (b.1978)

Ilusion de Amor signed and dated 2014 (lower right) oil on canvas 48" x 36" (122 cm x 91 cm)

P 80,000

An alumnus of the University of the Philippines, College of Fine Arts and a finalist of the Metrobank Foundation Painting Competition in 2005, Juanito Torres has gained the attention of the art scene with his parallelisms of history and contemporary life as a way of generating new narrative trajectories. In this work, Jose Rizal, together with a woman wearing a Filipiniana (possibly Josephine Bracken), is decontextualized from his historical moment.

Now situated against the curved railing of an opulent interior, Rizal looks out of place and interrogative of the viewer. Defamiliarized this way, Rizal, as mediated by Torres, prompts questions on the role of heroes and their continued relevance to contemporary times.



## Elaine Navas (b.1964)

Blue Bed signed and dated 2013 (lower left) oil on canvas 36" x 48" (91 cm x 122 cm)

# P 200,000

Provenance: Silverlens Notable for her thick, rhapsodic impasto, in which the plasticity of paint registers the artist's gesture, Eileen Navas has consistently pursued this painterly style in depicting a variety of subject matter — from the choppy waves of the sea to, in the case of this work, a snapshot of a bedroom. Here, the pleats and folds of the sheet (too large for the bed it covers) seem energetic, as though someone has just risen up and left in a rush. Seen from an oblique angle, the bed appears to be out of place in the room it occupies, emphasizing a feeling of being closed in, of claustrophobia.

The walls and floor are painted in the same manner as the bed's, but the looseness of the stroke's points not only to a different material but absorption of light. The darkened bed is the gravitational center that holds the space around it, which makes this powerful painting not merely a depiction of domesticity, but the assertive force of objects animated by use.



Jose Joya (1931-1995)

Untitled signed and dated 1957 (lower right) oil on canvas 29 1/2" x 66" (75 cm x 168 cm)

#### P 8,000,000

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

Provenance: Private Collection, USA Is abstractionism really abstract? Jose Joya doesn't seem to think so. As paradoxical though this may seem, in terms of portraying one's innermost feelings, it can be even more realist than realism.

Jose Joya has made a substantial reputation as an artist whose singular oeuvre is one of the most complexes by anyone of his generation.

Joya's art contains elements of both Chinese and Western painting traditions that merge to make singularly intimate works. 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.

Joya is the acknowledged as the country's foremost exponent of abstract expressionism today.

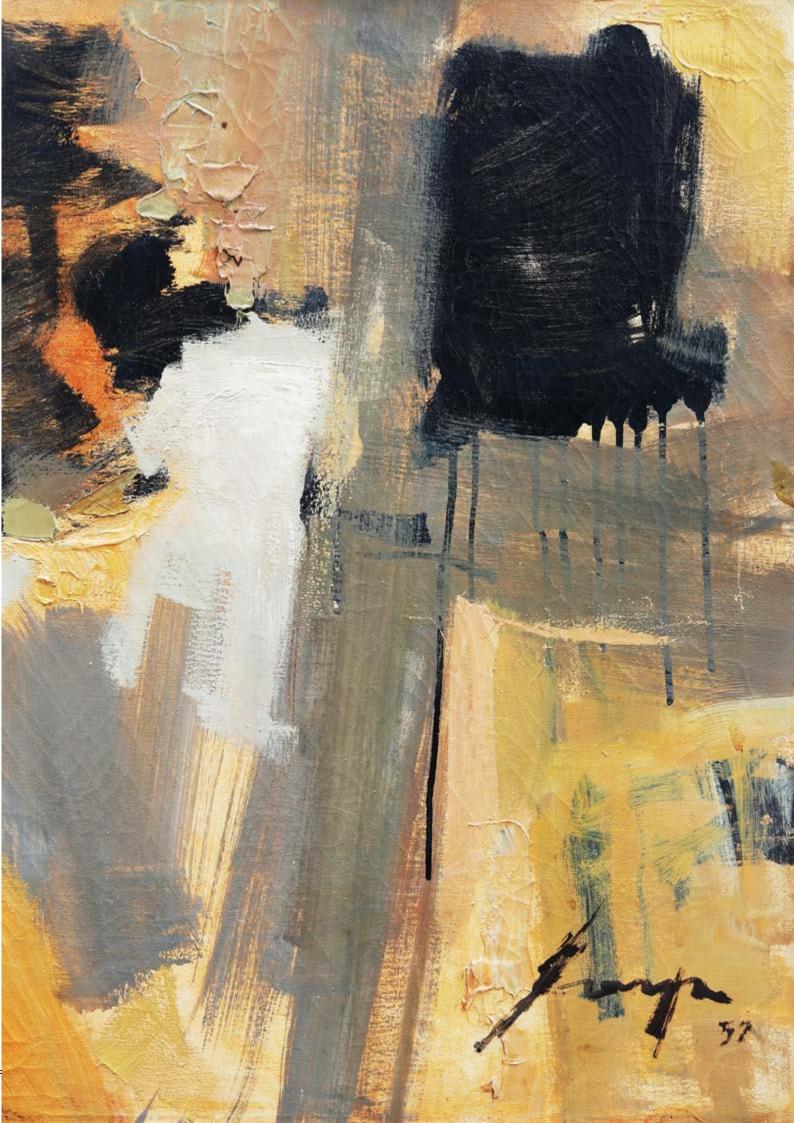
Joya's abstract expressionism – before he went to true action paintings- was more of a dramatic, bravura laden type. He started to use huge brushes and trowels, much like a mason.

At the Cranbrook Academy of Art in Michigan in the late 1950s, Joya was so obsessed with gestural strokes; he liberated himself from his academic training at the University of the Philippines.

Joya's identification with the style of international abstractionism in art was the result of hi studies in America in the later Fifties, at a time when he was most impressionable because young and just out of school, in spite of his experience in Spain (it was his first trip to Europe), in 1954 and 1955, during which he could hardly paint in that Iberian

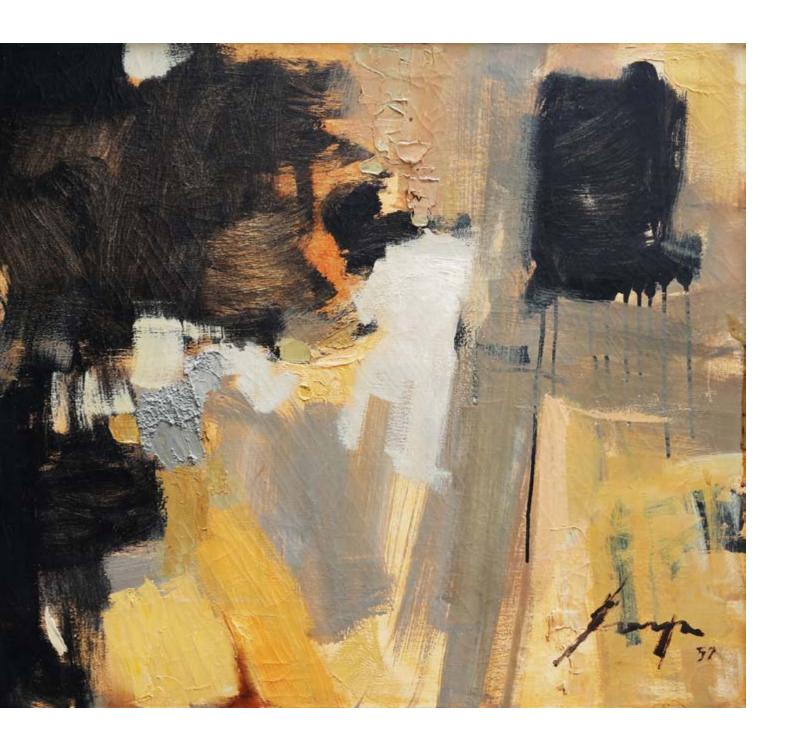
Used to the rigid disciplines of his classically oriented mentors at the University of the Philippines, Joya found himself in America, in 1956 and 1957. The US study grant included a period of orientation in New York, where he underwent a massive exposure to the works of abstract expressionists.

Suddenly, he was bursting out of the pattern with thick spattering and spatulates of color and pigment, under the heady inspiration of the American action painters, who were peaking morphologically during that period and even earlier, with the school gradually scattering its energies and differentiating into various styles and variants in th sixties.









# León Gallery



PROPERTY FROM THE COLLECTION OF A DISTINGUISHED LADY

#### 98

#### Angel Cacnio (b.1931)

a.) Bahay Palaisdaan signed and dated 1984 (lower right) watercolor on paper 14"x 20" (36 cm x 51 cm)

b.) Bahay Bantay sa Laot signed and dated 1984 (lower left) watercolor on paper 14"x 20" (36 cm x 51 cm)

#### P 70,000

An Art of the Everyday — Angel Cacnio reaches into the heart of everyday life and clarifies it for us his vision of a fishing community for example, is direct and without artifice. His work is clearly influenced by the powerful traditions of Filipino folk art which adds significantly to its vitality.

99

(b)

## Federico Aguilar Alcuaz (1932-2011)

Untitled signed and dated 1983 (upper right) oil on canvas 17" x 21" (43 cm x 53 cm)

#### P 120,000

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

Alcuaz' abstractions show turbulently dissonant palettes and a lucid sensitivity to light against shadow. In abstract illusionist paintings elements that appear abstract — such as brushstrokes, quasi geometric forms, patches and daubs of paint — are given life as objects by the way in which they are painted. These works from 1983 stand as reminders of how engrossing his art was during his stay in Spain.

Alcuaz was probably the most intuitive among the Filipino artists who found their moorings in Europe. His random abstractions reveal his dedication to the mastery of brushstrokes.



Of his paintings, the abstracts are perennial collectors' favorites, deriving from the synthetic phase of cubism at the School of Paris; it is true, but with their own unusual vividness of color and their own intense play of shapes. Yet there is no confusion, as each shape follows its predetermined course in his polyrhythmic design, snaking its way in movements within the limits of the canvas. A highly complex system of gestural lines and planes, light and dark areas reminiscent of Picasso tie up the various shapes.



# Solomon Saprid (1917-2003)

Sepak Takraw signed and dated 1973 brass

H: 12 1/2"x L: 14" x W: 14" (32 cm x 36 cm x 36 cm)

#### P 200,000

Provenance: Private Collection, Manila 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 Saprid'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 thinness of the bronze fragments allows 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. That the figure is without a discernibly real face adds to the focus of motion. Where expressionists previously succeeded on canvas, Saprid succeeded in the domain of form and dynamics. His goal for the work was to depict a "synthetic continuity" of motion.

Saprid strives to portray a quietly forceful dynamism in his art. Much of the dynamic expressionistic image comes from the metal itself.



# School of José Honorato Lozano

(1821 - 1885)Letras y Figuras: 'Francisca Andres' 19th Century watercolor on paper 16" x 23" (41 cm x 58 cm)

#### P 2,000,000

Literature:

José Maria A. Cariño, 'José Honorato Lozano: Filipinas 1847'

José Honorato Lozano y Asuncion (1821-1885) was born in Manila. Lozano may have been trained by Chinese painters or Filipino painters skilled in Chinese painting techniques; but he may have also trained with Domingo, or someone who studied at his academy. Lozano's common folk are guite similar in perspective, lighting and over-all treatment to Domingo's, as well as other contemporaries.

The Spanish government commissioned Lozano to depict episodes from the history of the colony to be displayed during a fiesta in the district of Santa Cruz. Manila in 1848.

In 1859, the writer Rafael Diaz Arenas, mentioned that Lozano was "a watercolourist without rival". Lozano painted in the costumbrismo tradition, (that is, the literary or pictorial interpretation of local everyday life, mannerisms, and customs, primarily on the Hispanic scene, and particularly in the 19th century); thus, supplying the demand from foreign visitors for souvenirs of Manila. He also painted in oil.

Lozano is best known as the pioneering practitioner of the art form known as letras y figuras (letters and figures), in which the letters of a patron's name are composed primarily by contoured arrangements of human figures — an art form that was derived from late 18th century French graphic art.

Lozano however, surrounded the names with vignettes of scenes in Manila. It is his ability to present individual characters within the context of the larger narrative that Lozano exceeds the talents of Domingo and his other predecessors and contemporaries. His albums depict not only individuals in their various occupations, but whole scenes where we see the style in which Filipinos — rich and poor — lived, much like candid photographs of everyday lives.

The Seńora Dońa's first name 'Francisca' is spelled out against a festive background, perhaps an important Spanish holiday: The windows of the stone houses feature the scarlet and gold of the Bandera Espanol. In the street, maidens and musicians are the curves and pillars of her name.

The last name 'Andres' is set against the walled city of Intramuros, a reference to San Andres, who is the patron saint of Manila. (A majestic crested gate is in the background as well. ) A streetlight, a man dressed as the god of plenty, and several potted plants in full flower accent the surname. Between both names appears to be the Rio Pasig, overflowing its banks, another symbol of plenty.









# Elmer Borlongan (b.1967)

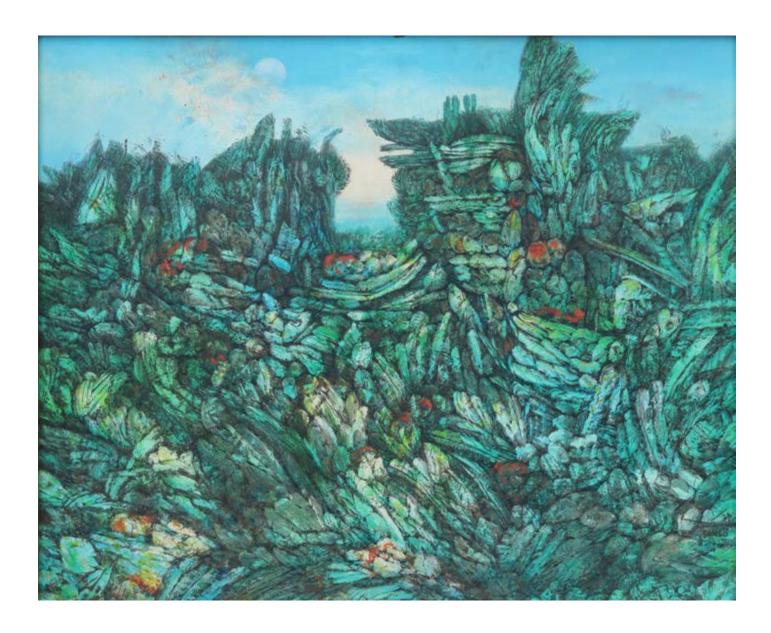
Hari Sonik signed and dated 2013 (bottom) resin

H: 38" x L: 10" x W: 19" (97 cm x 25 cm x 48 cm)

#### P 200,000

Provenance: Private Collection, Manila In the face of the art world's current penchant for the interactive, installation, video and photographic media, Borlongan has remained unwavering in his passion about the world of the street smart every-man. His work has undergone regular and dramatic transformations as he seeks answers to the purpose and direction of art while staying true to his themes. Hari Sonik, encapsulates one of Borlongan's distinct Pinoy every-man that populate his paintings and give a vivid view of everyday Pinoy life. One aspect of this, the Pinoy's love of music is the focus of the toy Hari Sonik.

Borlongan's work has a deadpan irony verging on whimsy, and a handmade 'artsy craftiness; that sets him well outside the mainstream of the social realist movement. Hari Sonik is freaky looking yet he represents what most Pinoys love and celebrate — music. And I love the name. Sounds so like a Pinoy joke. And no, the speakers don't work. It's art.



# Juvenal Sanso (b.1929)

Untitled
Ca.1978
signed (lower right)
oil on canvas
23" x 28" (58 cm x 71 cm)

# P 300,000

Provenance: Private Collection, Manila Crusty green rocks define this mindscape as only the Filipino Catalan Juvenal Sanso could. 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.



#### **Ang Kiukok** (1931-2005)

Eighth Station: Jesus Consoles the Women of Jerusalem signed and dated 1996 (upper left) oil on canvas 40" x 40" (102 cm x 102 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, p. 401 (illustrated); Finale Art File, "Via Dolorosa - Ang Kiukok", Makati City, Philippines, 2017, (illustrated)

Jesus' downward gaze cum profile does not directly engage the eye of the spectator, but adds to the holy pathos.

Tradition has it that Jesus encountered a group of women while carrying the cross, but probably as a stylistic decision, Ang Kiukok depicts a singular kneeling woman.

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. Jesus' encounter with the woman of Jerusalem is invested with so powerful an emotional reality. This emotional reality does not departing far from visual reality, a display of restraint for the expressionistic Ang Kiukok.

Although Ang Kiukok reduces his images of Christ and the woman into basic shapes to bring out only the most elemental forms, his works nevertheless ably achieves emotional power within the context of a contemporary art idiom. The folds of the fabrics are reduced to geometric angles, adding to the emotional severity of the moment.

Its Spartan design and intense, but quietly expressed feeling make this a powerful group image reminiscent of some of Medieval frescoes in the convents of Europe. 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.







# **Emmanuel Garibay** (b.1962)

The Woman and the Clown signed (lower left) oil on canvas 36" x 36" (91 cm x 91 cm)

### P 200,000

Provenance: Private Collection, Manila The clown is a difficult person to comprehend, the best loved figure in Italian Commedia dell Arte. Merry, radiating the spirit of wit and comedy, his movements were as gay and capricious as a butterfly. Here, the clown provides for a humorous foil to the lovely woman.

Garibay's multilevelled 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.



Romulo Olazo (1934-2015) Untitled #339 signed and dated 1981 (lower left) oil on wood 13"x 25" (33 cm x 64 cm)

P 100,000

There is nobody in the graphic arts more inventive and enterprising when it comes to experimental techniques and new concepts. Color is restrained to dark monochrome blues, with hints of yellow and ochre. The overlapping layers of blues gestural applied to the canvas, produce a delicately intricate blend of the subtlest blues and ochres imaginable.

With this particular effect, the artist is able to achieve darkly ethereal effects or luminous passages in the thin gestural layers of color from the surface to increasing depths. The artist presents the layers of blues as an objective phenomenon, although he does not deny their subjective dimension, for such a subtle art may be expressive of highly nuances states of feeling.

The work invites the viewer to mentally review the painting process as he adds layer by layer like thin veils of illusion until one appreciates the image in depth.

Olazo has often the basic layering process by superimposing quick, gestural strokes to stimulate the surface. The total effect is one of quiet sumptuousness and delicate elegance.



# **Tampinco Settee and Armchairs**

1st Quarter of the 20th-Century Narra and Rattan

Settee: H: 56" x L: 54" x W: 21" (142 cm x 137 cm x 53 cm)

Armchair: H: 55 1/2" x L: 21" x W: 23"

(141 cm x 53 cm x 58 cm)

#### P 300,000

Provenance:

Manila

Workshop of Isabelo and Vidal Tampinco

Isabelo Tampinco y Lacandola, acknowledged to be one of the most outstanding sculptors of his time, garnered many awards and prizes in local and international exhibitions in Philadelphia, St. Louis, Madrid and Barcelona. He was principally known as a laborista, a carver of ornament, because of the doors, altars, ceilings and other decorations he made for the Manila Cathedral and the churches of Sto. Domingo and San Ignacio in Intramuros. However, he also did decorative carvings for private homes, like transoms, picture frames and even furniture. Later, he made statues of saints and angels in wood, plaster of Paris, concrete and marble. At the turn-of-the-20th century, when Art Noveau became fashionable, he created a uniquely Filipino style by incorporating native flora and fauna designs in his calado or pierced transoms. His sinuous openwork and whiplash outlines in woodcarving abounded with the anahaw, areca palm, gabi or taro leaves and bamboo. It came to a point that any frame or piece of furniture decorated with these was instantly labeled as "made by Tampinco".

This narra settee and a pair of armchairs with caned seats and backs are of the Carlos Trece type that has always been popular in Philippine homes. How the style came to be called thus is a mystery, as there was no Spanish king of that name. There was, however, a Carlos Tercero, Charles III, under whose reign this type of furniture flourished.

This particular set differs from the run-o-the-mill Carlos Trece in its height and bulk which endows it with an air of grandeur worthy of a mansion or even a palace, (The Tampinco father and son, in fact, made a lot of furniture for Malacanang Palace.)

The armchairs stand on four delicate cabriole-type legs, two in front and two behind, joined together by an X-stretcher. The settee, on the other hand, has four legs in front and the same behind. The legs, actually slimmed down and attenuated Flemish foot, consists of a volute behind the shoulder that forms a graceful scrollto end with an upturned scroll terminating with an acanthus leaf. The stretchers, in the form of S-scrolls with concave sides, have a turned finial decorating their junction.

Connecting the legs in front and at the sides are pierced aprons carved with graceful foliate scrolls on either side of an inverted squash-like flower. The bow-fronted seat frame is edged in front and at the sides with a prominent gadroon border. The seats of the armchairs are caned.

Upright and graceful S-scroll carved with an acanthus leaf in front support S-scrolled arms with acanthus-decorated volutes turning inward in front and diminishing in size to form a small volute at the back. The back stiles, slim turned balusters carved with reeds and surmounted by an acanthus bud, support a crest rail profusely carved with a pierced design of symmetrical foliate scrolls. An elaborately turned finials tops each back stile.

The high backs of the chairs have narrow caned backrests with rounded tops and bottoms, their bottom rails and splats crisply carved with symmetrical pierced foliar scrolls.

-Martin I. Tinio, Jr.









PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED COUPLE

# 108

# Fernando Amorsolo (1892-1972)

Resting And Cooking Under The Tree signed and dated 1951 (lower right) oil on canvas 20"x 26" (51 cm x 66 cm)

#### P 2,200,000

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

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 labor.

"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. Sled insinuates itself from the foreground edges and lead the eye to rest upon the resting figures on the shade, one of whom is cooking a meal over a fire whose orange glow licks the hunkering woman and intensifies the already brimming brilliance of the rice fields.







PROPERTY FORMERLY IN THE RAFAEL PANGANIBAN COLLECTION

# 109

# Lao Lianben (b.1948)

Tryst 1975 oil on wood 48" x 54 1/2" (122 cm x 138 cm)

#### P 1,600,000

Provenance: Luz Gallery

Time and time again, Lao Lianben has shown as that he is the master of the monochrome, profound and unmatched in his ability to create worlds using the sparest of means. In Tryst, painted in 1975, the country's foremost abstractionist meditates on the way light inhabits surface which, in this particular work, suggests something liquid: the sea.

Curvilinear forms indicative of rocks briefly rises up, faintly lit by an accidental glow. They seem to be submerged in an expanse of glimmer that intermittently bristles with filamentous strokes. As pure abstraction, the shimmering surface gathers in the center of composition, before ebbing out to subdued luminescence. It is work that beautifully captures the brief interruptions in the darkness, signs of life suggestive of an enfolding, divine presence.









# Salakot

Mid-19th-Century Rattan and Silver D: 15" (38 cm)

#### P 170,000

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



This particular salakot is made of very finely woven rattan topped by a silver cap with a base embossed with a central sunburst pattern of radiating ribs bordered by a frieze of finely chased vertical stylized flowers with leafy scrolls emanating from its pistil. A outer border alternating with the flowers is chased with pairs of hanging bay leaves with leaf buds between them. Ornamenting the outer edge are leaf swags resembling ferns that form a multi-lobed pattern around the cap.

An urn-shaped finial, decorated with rings of beads around the knopf and the lower and upper part of the body, has its foot chased with a frieze consisting of a simple flower with six petals alternating with a leaf scroll. The entire shoulder of the urn is chased with four larger and more elaborate flowers with leafy sprays between each. An attenuated spike tops the cap.

Scattered around the surface of the salakot are tiny silver appliqués in the form of chased leafy S-scrolls terminating with a stylized flower with pin wheel petals. The bottom of the salakot is decorated with a series of silver cut outs.

-Martin I. Tinio, Jr.





# Joven Mansit (b.1984)

Class Picture, 1914 signed and dated 2007 (lower right) mixed media 42" x 58 1/2" (107 cm x 149 cm)

#### P 400,000

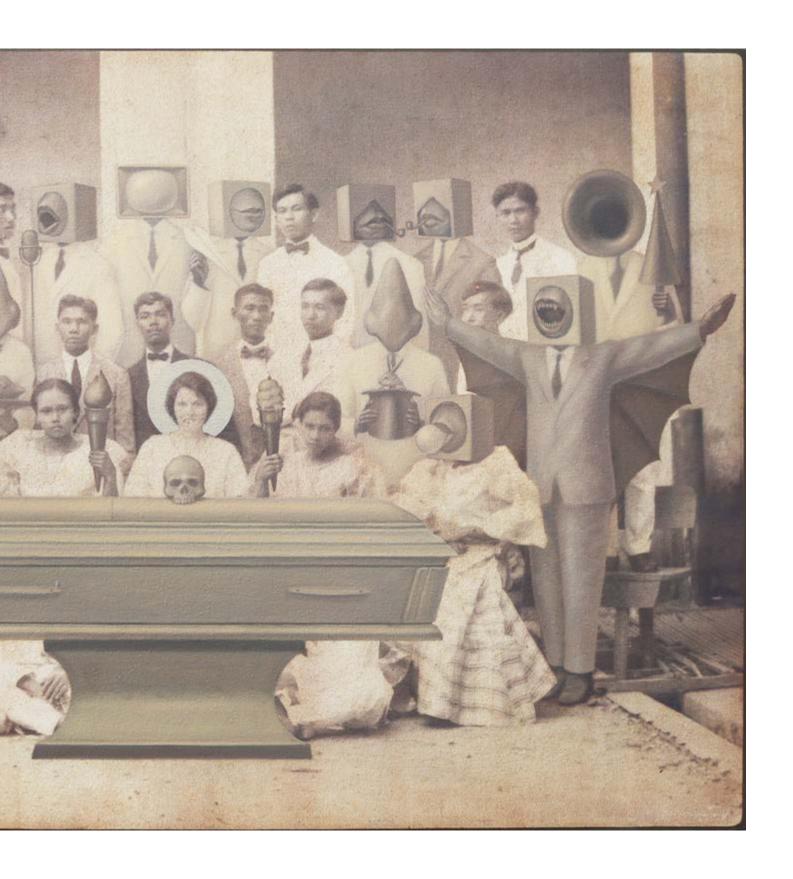
Provenance: Private Collection, Manila

For years now, Joven Mansit has been creating a body of work that deconstructs old Filipiniana photographs by introducing wildly divergent and incongruous elements. Still in sepia, the works all of sudden generate an alarming, almost sinister, quality, disrupting the expectation of the viewer in finding "truth" in photographic documentation, albeit translated into paintings. In this work, Class Picture, 1914, Mansit transforms a common subject into some kind of a memento mori.

A coffin, capped with a skull, sits front and center. The teacher presides over it with a halo. Save for a few, the students either bear food or torches, or have been transformed into body parts or technological apparatuses. What is usually a sedate occurrence (sitting for a class picture) becomes a cacophony of odors and sounds.

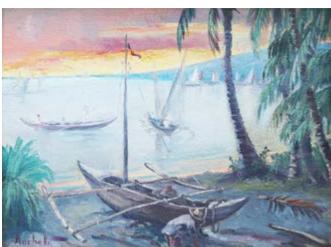
It becomes all the more disconcerting because of the presence of the dead that is supposed to revered. Mansit, in incorporating these details, "resurrects" the photograph from history and delivers an oblique, though no less unstinting, critique on how once solemn events, such as funerals, have become festive.

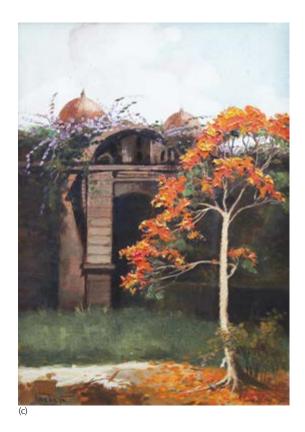




# León Gallery







112

Isidro Ancheta (1882 - 1946)

a.) Untitled 1 signed (lower right) oil on wood 8"x 11" (20 cm x 28 cm)

b.) Untitled 2 signed (lower left) oil on wood 12"x 16" (30 cm x 41 cm)

c.) Untitled 3 signed (lower left) oil on wood 18"x 12 1/2" (46 cm x 32 cm)

# P 140,000

Provenance: Private Collection, USA Many pictures, particularly contemporary ones, are painted with museum exhibition in mind. Each one is designed to compete for attention by its individuality. But a genre piece never had and was never supposed to have the appeal of competitive novelty. Each one is painted to be seen by itself, not as part of a gathering of exhibition pieces. To the painters of countryside genre, nature was the only honest source of ideas. Painting, to be good, did not need the approval of authority, whether art academies or public taste.

They have a generalized quality, for though they include recognizable or nearly recognizable features from his earlier Stour river paintings, they clearly aim to capture the emotional essence of such scenes, rather than to depict specific topographical locations.

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 landscape or waterscape. 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 scenes he painted there reveal something of his nostalgic attitude towards the area.

The view has certain timelessness — no fishing boats on the water, no people in the streets- and the only indications of modern life are turned into compositional devices that lock the picture together. The views have certain timelessness — fishing boats on the water — the scenes he painted there reveal something of his nostalgic attitude towards the outdoors.



# Federico Aguilar Alcuaz (1932-2011)

Tres Marias Series signed and dated 1985 (upper right) oil on canvas 28" x 34" (71 cm x 86 cm)

#### P 500,000

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

Provenance: Private Collection, Makati City The art of Federico Aguilar Alcuaz covers a wide range of genres and styles from the simplest of portraits, to the most complex of abstractions which he painted depending on his artistic whim of the moment.

Among his figurative themes, Alcuaz is known for his 'Tres Marias' genre of beautiful, long-gowned women with a 19th century air, engaged in a variety of domestic activities.



# Danilo Dalena (b.1942)

"Game Over" Jai-Alai Series signed and dated 1982 (lower right) oil on canvas 22" x 43" (56 cm x 109 cm)

#### P 2,000,000

Provenance: Private Collection, Makati City

The Jai Alai series in oil on canvas was a culmination of the figure drawings now rendered in paintings of epic perspective on the subject of swarming masses in search of luck or miraculous relief. The view of these crowds, these masses of people straining for relief in a precarious existence, their single-minded pursuit of luck, becomes a staggering and unforgettable image of Dalena's work.

The game, like an arbitrary flow of dice, with its winning combination of numbers, mesmerizes and provokes in the crowds of the oppressed and unemployed a temporary heightened existence compounded by hope and despair, by monstrous jubilation and drunken desponcy.

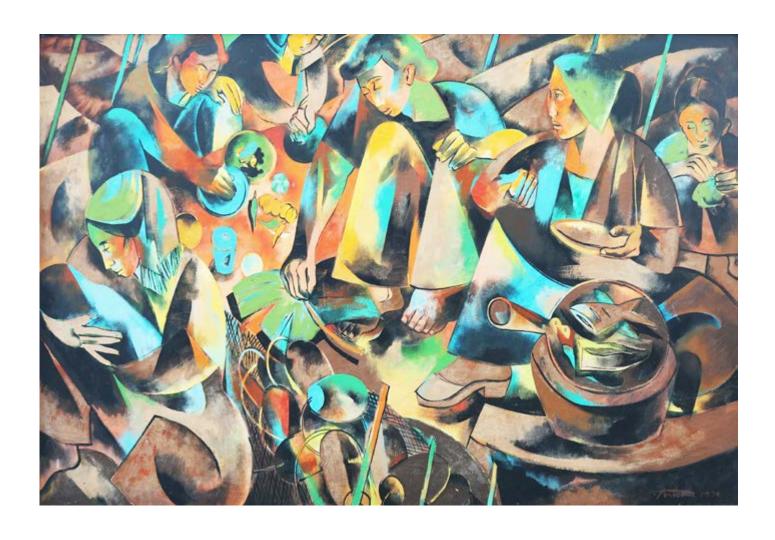
In these paintings, done in the bleak martial law years, the betting hall becomes a metaphor for the human condition, particularly for society in crisis.











# Angelito Antonio (b.1939)

Untitled signed and dated 1979 (lower right) oil on canvas 36"x 60" (91 cm x 152 cm)

# P 220,000

Provenance: Private Collection, Manila As a student of the University of Santo Tomas in the 1960s, Angelito Antonio was invariably influenced by the modernist masters who were his teachers, chiefly the National Artist Victorio Edades. This influence is largely visible in his treatment of colors, in which tonalities are employed not to describe the world but to evoke a certain mood and atmosphere in the scenery of his paintings. Despite this influence, Antonio has remained steadfast in capturing lives of ordinary Filipinos. In this work, the artist shows a family of three generations partaking a meal, with parts of a fish still simmering in a pan. The one who has yet to join the meal is absorbed in taking care of a small child. Their togetherness, however, is what gives the work its poignant focus and unadorned dignity.



# **Romulo Olazo** (1934-2015)

Diaphanous signed and dated 1976 (lower left) oil on canvas 18"x 24" (46 cm x 61 cm)

# P 500,000

Provenance: Private Collection, Manila The basis of Romulo Olazo's abstraction, it is said, is the female nude. The diaphanous forms — abstracted, layered, and multiple — recall the curves of the female figure. This idea is evident in this work whose curvilinear shapes are at once sinuous and sensuous. In addition, they seem to exude a supernatural glow, as though they are illuminated by light from within the painting. Overlapping and creating degrees of translucency, they generate negative space which is the pair of red zones, revealing the color of the background untouched. The delicacy of the forms is the work's achievement, with the painting summarizing why Olazo, who passed away a couple of years ago, remain as a towering figure in Philippine abstraction.



**An Important Document:** The Anonymous Letter of a Katipunero to D. Ysidro S. Jose, relating the 'secret' causes of the feud between Gen. **Emilio Aguinaldo and Andres Bonifacio** 

Dated: 28 May 1897

Handwritten but not signed, on ruled paper. Composed of : A single sheet, two pages

#### P 50,000

#### Provenance:

From the Collection of Epifanio de los Santos, famous scholar and historian, head of the Philippine National Library under the American regime.

#### Literature:

Epifanio de los Santos would transcribe the document in the Philippine Review, sometime in 1917; and later in the book "The Revolutionists", Page 134.

This important document reveals the rumors that swirled around General Emilio Aguinaldo and Andres Bonifacio a fortnight after Bonifacio's death on 10 May 1897.

News of Bonifacio's actual demise is not captured in this document — only that he is reported to have been shot and his brother Procopio seen being led away with his hands tied.

Various reasons for the leaders' rifts are mentioned — from Bonifacio's dismissive words for Aguinaldo and the even more outrageous suspicion that he had engineered the demise of the famous trench-warfare expert Edilberto Evangelista. (Evangelista had actually perished in the Battle of Zapote by Spanish bullets.)

Epifanio de los Santos, commented Katipunan scholar Jim Richardson, describes the letter of 'Anonymous in Tanay', and says "the bit about Edilberto Evangelista, and other bits, are 'gossip pure and simple, and entirely unfounded'."

It is, however, a fascinating text that gives insight to the atmosphere of this momentous period in Philippine history.

-Lisa Guerrero Nakpil

Anonymous Letter of a Katipunero to D. Ysidro S. Jose dated 28 May 1897, relating the start or the cause of the secret feud between Gen. Emilio Aguinaldo and Andres Bonifacio.

Sr. D. Ysidro S. Jose — 28 May '97

My dear Brother:

I wish to inform your honor that from the information I gathered, Aguinaldo received "samples" from abroad of an order consisting of 40,000 remodeled five-shot Remington rifles with their accessories, 40 rapid-firing guns, and 100 packages of 4 quintals, the packages of English saltpeter and copper sheets for shell cartridges. This information was relayed by Emilio Aguinaldo to Andres Bonifacio. So, a meeting of thousands of their followers was arranged somewhere near the the Straits of San Bernardino an the China Sea which were outside the reach of the Spanish forces. The purpose of this scheduled meeting was to come to an agreement regarding the intended purchase of arms.

Bonifacio, who was a party to this meeting, remained non-committal about the plan, commenting that Aguinaldo was formerly a nobody in the organization but somehow managed to be a Comandante at present. As this gave rise to a misunderstanding between them and their groups, the intended order for the shipment of these war materials failed to materialize. The resulting rift between them was the reason why the Spanish forces succeeded in taking Imus and Malabon Grande.

Aggravating the misunderstanding was the suspicion which Aguinaldo had harbored regarding Edilberto Evangelista's death. Aguinaldo believed that Bonifacio could have a hand in Evangelista's killing. He wondered how Evangelista could be killed in "Aromahan" or Zapote, a place so distant from where the Spanish soldiers were encamped. Aguinaldo was supposed to have written Bonifacio about this suspicion of his. It was believed that this was one of the reasons why bad blood had developed between the two leaders.

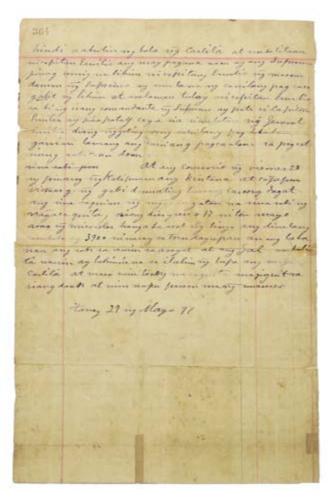
Later, reports were received that the Supremo was shot twice in the neck and once in the body which was rumored to have been perpetrated by someone named Paua. Procopio, the brother of Andres, was also seen being led by Aguinaldo's me with his hands tied.

On Friday, the 28th, the marketplace was raided by the Katipuneros. Yesterday evening, five sea vessels arrived, carrying the wounded. According to some eye-witnesses, earlier arrivals, on May 16 or 17 and from Wednesday to Sunday, were some 3,000 soldiers who boarded a train for Dagupan prepared to do battle in Arayat. We also received information that several Spanish soldiers had secretly dug in the area and were seen to be armed with 190 heavy firearms and Mausers.

Tanay — 29 of May '97



Jo 9 Mila Store -28 May 22 I este samahallong capation of imaging alone in picturing called time region on listen to prove probaying a cale haven on its and proved the any mounter of the care time there is made in any or other parties of the cale of the called of the cale yen my general limites at limbary cake before togan my General Limber at level on cake la fanta-men aran ay tanionte zambal agregon ay tanante my ganum aray ifiin dahang myet my Diagram engat hindi dametriy ang tanan maiya at ang tangsa alil ngang tanag ang General lamilar at ang tegome taga magusat manga ang temun at ang Malatan gand tang mg ta tah, una na guita mag tanàn ng haponas ng tang mg ta tah, una na guita mag tanàn ng haponas ng is to any time age to all any time manual inquition of in protopin capable my Supreme or grapes at returning in any may be to the time of the time of





# I.) Exceedingly Historically **Important Declaration by General Artemio Ricarte**

Dated: 23 March 1897 Signed by General Artemio Ricarte, "Vibora (Viper)" Composed of Two Sheets, Four Pages, Handwritten on Linen Parchment Paper

#### P 50,000

#### Provenance:

From the Collection of Epifanio de los Santos, famous scholar and historian, head of the Philippine National Library under the American regime.

#### Literature:

Photographs of the last four lines of the original document in Carlos Ronquillo, "Ilang Talata tungkol sa Panghihimagsik nang 1896 - 1897 [1898], edited by Isagani Medina (Quezon City, University of the Philippines Press, 1996), Page 89; Transcription of the entire document in the same vol., Pages 88, 90, 91.

Photograph of the first page of the original document in Adrian E. Cristobal "The Tragedy of the Revolution" (Makati City, Studio 5 Publishing Inc, 1997), Page 131;

Jim Richardson, "Light of Liberty: Documents and Studies of the Katipunan, 1892 - 1897", (Quezon City, Ateneo de Manila University Press, 2013), Transcribed Pages 342 - 344; Translated 344 - 346.

The document has also appeared translated in works by Epifanio de los Santos (in 1917 and 1918) and Jose M. Alejandrino in 1949.

For the first time in 121 years, since it was first written in 1897 — and long separated from the Andres Bonifacio letter that accompanied it — the original of Ricarte's Declaration has surfaced.

This fascinating document was first mentioned by Andres Bonifacio in his very last letter before his tragic death, written to his best friend Emilio Jacinto: "The Imus people met the next day at Tanza (after the Tejeros Convention on 22 March 1897) and there they compelled those who had been elected to take their oaths, one by one, as you can see in the document by Don Artemio Ricarte that is sent herewith (with my letter.)" In the original Tagalog text of his letter of 24 April, Bonifacio thundered, "Ang mga taga Ymus sila sila ang nagkapulong sa convento ng Tanza."

General Artemio Ricarte had himself been elected at Tejeros as "Capitan-General" or chief of staff of the new Philippine Revolutionary government — alongside General Emilio Aguinaldo as president and Mariano Trias as vice-president.

Quite remarkably, Ricarte would depose in favor of Andres Bonifacio on the very same day of 23 March 1897 that he swore his loyalty to the Aguinaldo presidency in Tanza. In this declaration, Ricarte denounced the "dirty and shady election practices" (karumihan o kalabuan ng pagkaparaan ng pagkahalal) at the Tejeros Convention and for this reason, confirmed his "great disagreement" (totoong hindi pag ayon) on the proceedings of the oath-taking.

Ricarte would then go on to sign on both Bonifacio-incited documents: The Acta de Tejeros (The Tejeros Proclamation) on 23 March 1897 as well as the Acta de Naik (Naik Military Agreement) on 19 April 1897.

His Declaration — clearly written for the benefit of Andres Bonifacio would be sent by the Supremo with his last letter to his best friend and closest ally Emilio Jacinto dated April 24, 1897, just days before his arrest, trial and demise.

Unbeknownst to Andres Bonifacio, events were moving quickly against him. Katipunan scholar Jim Richardson would write, "Exactly a month after they had joined Andres Bonifacio in signing the "Acta de Tejeros" nullifying the Tejeros convention, the Magdiwang leaders dropped their opposition to Aguinaldo's election and formally recognized him as "Presidente". They also agreed that Aguinaldo could appoint whoever he wished to the cabinet — and Aguinaldo appointed Mariano Alvarez and other Magdiwang leaders to these positions.

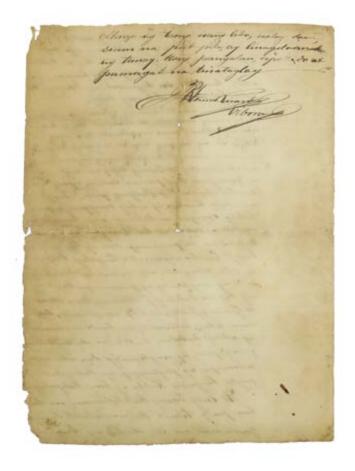
"As soon as his government was in place," continues Richardson, "Aguinaldo instructed his clerks to make copies of a circular for despatch to the town presidents in all the municipalities that couriers could readily reach. Writing for the first time on notepaper bearing the rubric "Republica de Filipinas – Presidencia," he warned them that any lack of support for, or even indifference to, the Government would not be tolerated. "Having been elected President of our Nation," he informed the town chiefs, "at a meeting held in Tejeros on the twenty-second of March, I have begun from this day, the 24th of the present month, to exercise the responsibilities of the aforesaid Office."

Thus, Bonifacio would realize too late that he was surrounded not by friends nor allies but by enemies who would put the machinery in place to engineer the destruction of the Katipunan and his own end.

-Lisa Guerrero Nakpil

- Sa jung kalante ko na kong do y

yara aras na ito, chally ny bun





# II.) A Very Historically Important Map of North Cavite, Hand-Drawn and Signed by General Artemio Ricarte with his alias "Vibora (Viper)"

Dated: 16 February 1931

Dedicated to "Mahal na Kaibigan (Beloved Friend), G. José

P.Santos")

Composed of One Sheet of Paper

From the Collection of José P. Santos, a historian and scholar, the gifted son of Epifanio de los Santos

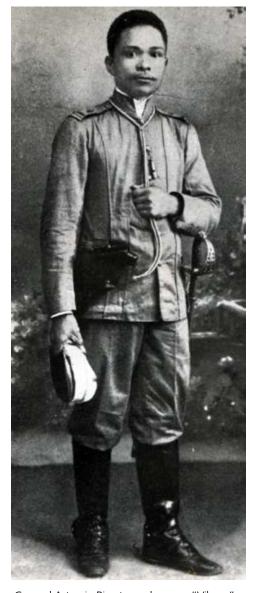
This highly interesting and very historically important of North Cavite delineates the various sites of the Philippine Revolution in 1897: In particular, Tejero(s) and Tanza.

Tejeros was the site of the election of Emilio Aguinaldo as president of a new revolutionary government and Tanza was the place were he and the newly-elected officers in his hierarchy took their oaths.

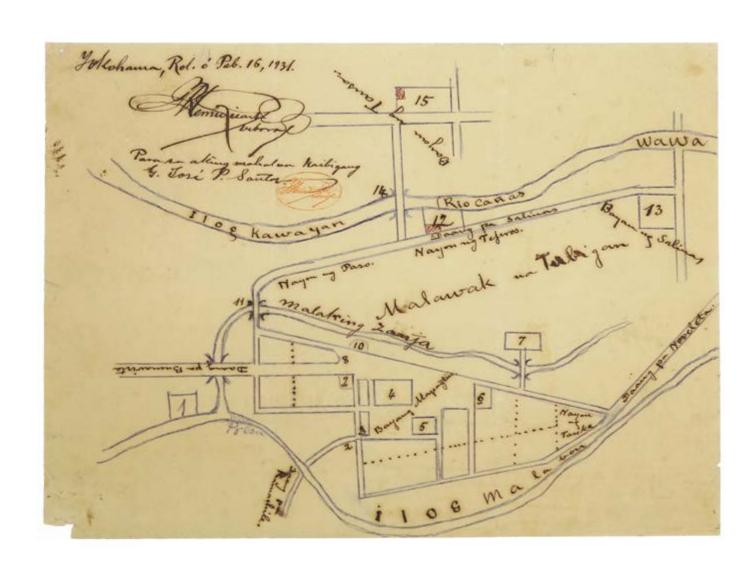
Ironically, both are in the heart of Magdiwang territory, the rival council to Aguinaldo's Magdalo.

The map may have been drawn as part of an intended publication planned by José P. Santos.

-Lisa Guerrero Nakpil



General Artemio Ricarte, code name "Vibora" or "Viper." From the Filipinas Heritage Library.





# III.) A Very Important Document, entitled "Paunang Salita (Foreword)", Handwritten and signed by General Artemio Ricarte, 'Vibora (Viber)'

Dated: February 12, 1928, Yokohama (Japan) Handwritten and signed by General Artemio Ricarte, 'Vibora (Viber)'

Composed of Eight sheets and eight pages, Handwritten on ruled notebook paper.

#### Provenance:

From the collection of José P. Santos, a historian and scholar, the gifted son of Epifanio de los Santos.



General Artemio Ricarte signed with his name and his Katipunan nom de guerre, "Vibora"

General Artemio Ricarte was elected 'Captain-General' of the Revolutionary Army at the Tejeros Convention at the same time that Emilio Aguinaldo was made President of the Revolutionary Government. He is thus considered the 'Father of the Philippine Army.'

Ricarte would be succeeded by General Antonio Luna, although he would continue to fight on in the Philippine-American War. He was captured by the United States military in 1900, imprisoned, exiled, and would repeatedly refuse to take the oath of allegiance to the American colonial forces. Ricarte would eventually settle in Japan.

Clarifies Katipunan historian Jim Richardson, "This is the foreword to a pamphlet by José P. Santos – "Ang Sigalot ni Bonifacio at ni Aguinaldo (The Feud Between Bonifacio and Aguinaldo)" – that apparently was never published. In one of his other pamphlets, "Ang mahiwagang pagkapatay kay Andres Bonifacio" (1935), Santos says that "Ang Sigalot" would be forthcoming soon ("na hindi malalaon at aking ipalilimbag"), but not a single copy has been found. Ricarte's "Paunang Salita," presumably, has likewise never been published.

He continues, "Santos would have been proud that Ricarte agreed to write this foreword, flattered by Ricarte's compliments, and pleased with Ricarte's tribute to Bonifacio."

-Lisa Guerrero Nakpil

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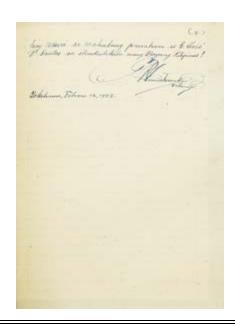
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# The Tejeros Convention

March 22, 1897

After 100 years, a revelation: The Documents that Complete the Trajectory from Bonifacio's Decalogue to His Last Days Before His Tragic Demise. Were these the documents that sealed his fate? The Acta de Tejeros (or Bonifacio's Tejeros Proclamation) and the Acta de Naic (Naic Military Agreement) tell the tale of the rise of Emilio Aguinaldo and the fall of the Supremo.

 $\P$ ejeros is one of those names, musty yet familiar from textbooks, that should be one of the most famous or infamous — in Philippine history. In the casa hacienda (plantation house) of Tejeros took place one of those invisible turning points that would decide the fate of our nation. It marked the death knell of the Katipunan and in no small part, Andres Bonifacio himself — in favor of Emilio Aguinaldo and his 'First Republic.'

Modern historians would later say this was also the perfect storm that would mark the day that 'the revolution by the masses' would be transformed into an elitist enterprise driven not just by the Cavite landlord class but also the men from Manila who quickly surrounded Aguinaldo, such as Pedro Paterno and Felipe Buencamino.

One imagines it could also be said that it was the triumph of the pragmatic forces of the Revolution — those who were more like the ruthless Danton of the French Revolution — versus the pure 'men of philosophy' such as Andres Bonifacio and Emilio Jacinto — the Robespierres.' It was a pity that Bonifacio, who had studied the French Revolution intensely, had not seen his fate in it, too.

At the time, it must have appeared to Bonifacio as only a provincial power struggle between two competing Katipunan 'sangguniang bayan (people's councils.)' He must have thought, wrongly, that it was a matter far removed from his own role and exalted position in the Revolution. Both councils, after all, had actually been officially 'inaugurated' by Bonifacio himself, acting as the Supremo, in separate KKK ceremonies.

These two factions were the Magdiwang, led by Mariano Alvarez of Noveleta and the Magdalo, led by Baldomero Aguinaldo of Kawit. (The Magdalo took its name from the patron saint of Kawit, Mary Magdalene.) Bonifacio did not dream that he would ultimately be usurped by a man several years younger and who he had invited into the KKK.

Both the Magdalo and the Magdiwang had begun in the northern towns of Cavite. The Magdalo would eventually "extend its influence", writes Katipunan historian Jim Richardson, "to Rosario, San Francisco de Malabon, Tanza, Naik, Ternate, Maragondon, Bailen, Magallanes, Indang, Alfonso, and also to Nasugbu, Tuy, and Looc in the province of Batangas." While the Magdalo, from it first capitals in Kawit and Imus, would expand outwards to "Carmona, Dasmarińas, Silang, Amadeo, Mendez" and Bacoor. In short, Richardson recounts, "the western part of the province, in broad terms, was Magdiwang territory, and the eastern part was Magdalo."

Tejeros is located, in fact, in San Francisco de Malabon (now named General Trias), in the center of the Magdiwang capital.

In November 1896, Andres Bonifacio — invited by the Alvarez who were relatives of his wife, Gregoria de Jesus, almost certainly to put the rival Magdalo in their place — arrived in Cavite and took up residence in San Francisco de Malabon.

He would have been confident, perhaps overly so, that the Magdiwang would prevail at the assembly at Tejeros despite the fact that it had been organized by Aguinaldo and the Magdalo. Bonifacio mistakenly believed that the agenda for the convention was to discuss military matters in the defense of Cavite from the newly invigorated forces under the Spanish General Lachambre. It was not, it was a call to arms by Aguinaldo to elect an entirely new revolutionary government.





The Convent House of Tejeros, the site of Aguinaldo's usurpation on March 22, 1897
— and Bonifacio's angry response the following day

Bonifacio's attempts to derail these plans were completely unsuccessful despite the alleged majority of the Magdiwang in their home territory. Jim Richardson said this should have alerted Bonifacio as to what lay ahead: A catastrophic defeat at the elections. But it did not.

Instead of triumphing over a house divided, Bonifacio became a victim of a Cavite house united. He did not anticipate that the two councils, competing for territory, booty and leadership, would be intertwined in bonds of family and friendship that the Supremo could not — or would not — understand.

The Magdiwang were roundly defeated. Richardson astutely points out that part of the logistical problem was too many of that faction would run against each other, dividing the votes and leaving the men identified as "Independents" to win. In truth, as any political analyst knows, to keep candidates and voters as 'independent' fence-sitters is just as important as having them act in your favor.

Even worse, so was the Katipunan and its once-Supreme Leader, Andres Bonifacio.

Bonifacio would suffer insult to injury by being denounced by Magdalo loyalist Daniel Tirona for being unfit to be the Director of the Interior because he did not hold a law degree. Bonifacio would storm out angrily, but not after declaring the entire exercise rubbish.

He would assemble his own Tejeros Convention on the following day 23 March 1897 and have the men he still considered his allies — Santiago and Mariano Alvarez, Artemio Ricarte — sign the document. Isolated and outnumbered, Bonifacio was truly a stranger in a strange land. It was to be a futile attempt to regain his lost footing.

Bonifacio, says Richardson, was in truly dire straits, having lost many of his men in failed battles and much of his arms foolishly loaned to the Magdalo and even to Malvar in Batangas in ill-conceived kindnesses. He would retreat systematically deeper into Cavite — first to Naik, a Magdiwang stronghold where he would make a last-ditch attempt to rally Cavite officers to his side with the Naik Military Agreement, c. 19 April 1897. (He would write Emilio Jacinto from there on 16 April.) That would again prove pointless as even his wife's kinsmen would soon desert him.

He would next move to Indang, from where he would again write Emilio Jacinto on 24 April, disheartened by his silence. (The truth of the matter was that his last letter was entrusted to a Magdiwang man named Antonino Guevara who would defect to the Magdalo. Bonifacio had been misled by the fact that Guevara was a signatory to the Naik Military Agreement.) Indang was also within the Magdiwang sphere of influence. The noose was beginning to tighten.

Three days later on 27 April, Bonifacio would be arrested. In the skirmish, he was wounded and his brother Ciriaco would be killed. He and his other brother Procopio would be taken to Naik to be tried; and thence to Maragondon, again another Magdiwang outpost, where a Council of War had been called to review the judgment. The guilty verdict would be affirmed although Emilio Aguinaldo would commute their death sentence. However, Generals Pio del Pilar and Mariano Noriel, who were both at the secret meetings in Naik, would persuade Aguinaldo to rescind the order.

Finally, and in the greatest tragedy of the Philippine Revolution, Bonifacio and his brother would meet their death on 10 May 1897in the foothills outside the town.

-Lisa Guerrero Nakpil



The Extremely Historically Important Acta de Tejeros (Tejeros Proclamation), Signed by Katipunan Supremo, Andres Bonifacio and 44 men, many of them important personalities of the Philippine Revolution

Dated 23 March 1897 Four Sheets, Eight Pages, Handwritten on linen parchment paper 12 1/2" x 8 1/2" (32 cm x 22 cm)

#### P 1.000.000

#### Provenance:

From the Collection of Epifanio de los Santos, famous scholar and historian, head of the Philippine National Library under the American regime

#### Literature:

Photographs of the first, fifth, and sixth pages of the original document in Carlos Ronquillo, "Ilang Talata tungkol sa Panghihimagsik nang 1896 - 1897 (1898), edited by Isagani Medina (Quezon City, University of the Philippines Press, 1996), Pages 98, 100, 101, respectively;

Jim Richardson, "Light of Liberty: Documents and Studies of the Katipunan, 1892 - 1897", (Quezon City, Ateneo de Manila University Press, 2013), Transcribed Pages 333 - 336; Translated 336 - 337. Transcriptions based on material provided by Ambeth Ocampo in his lecture for the First Annual Andres Bonifacio/Parian Lectures, Bulwagang Katipunan, Manila City Hall, November 29,

The document has also appeared translated in works by Epifanio de los Santos (in 1917 and 1918) and Jose M. Alejandrino in 1949.

Two documents demonstrate the intense rivalry between Emilio Aguinaldo, symbolizing the Caviteńo elite — and Andres Bonifacio, who led the revolution of the masses. This is the first one.

These documents complete the trilogy of documents presented by León Gallery in a series of auctions of historically important documents. They provide a view of the trajectory of Andres Bonifacio, from the glorious days of the sacred Katipunan 'Decalogue' in 1896 to his very last letters written just days before his arrest and trial in Cavite. The 'Acta de Tejeros (Tejeros Proclamation' and 'Acta de Naik (The Naik Military Agreement)' fill in the important circumstances between Bonifacio's rise and his tragic

It is also the first time that these documents are to be seen in public in their entirety in a century. Noted Katipunan scholar Jim Richardson writes, "At last, a hundred years after Epifanio de los Santos first published his translations, people will now have the opportunity to read the famous documents in the original Tagalog, and in full."

Written and signed on the day after the tumultuous Tejeros Convention, this was Bonifacio's outraged response to Aguinaldo's election as President of a new revolutionary document — demoting him from Supreme Leader to a mere 'Director of the Interior.'



Emilio Aguinaldo



Andres Bonifacio. Supremo of the Katipunan



On the face of it, the 45 men who signed their names on the proclamation belonged to the Magdiwang — civilian leaders and military officers who belonged to Santiago Alvarez' group versus Emilio Aguinaldo's Magdalo. The truth of the matter is that many of the Magdiwang — including the Alvarezes themselves, who were related to Bonifacio's wife and who had been instrumental in bringing the Supremo to Cavite— had, unknown to Bonifacio, defected to the Magdalo.

Strangers to Cavite politics, only Bonifacio and his brothers Ciriaco and Procopio, failed to read the changing winds of their fortunes which would eventually cost them all their lives. In just 36 days their arrest would be ordered, and in 13 more days, all three would be dead, sacrificed on the altar of the Philippine Revolution and a lethal combination of Aguinaldo's personal ambition and all the factions' need to unite against the Spanish.

An excerpt of the Tejeros document from historian Jim Richardson's translation reads as follows: "We began the rebellion and they came later. In this regard we have realized that their actions towards us are not those of true brothers... We conclude this compact in the name of the true Catipunan... Although we are many, we are united as one in our sentiment, courage, solidarity, unworthiness and life."

At the start of the document, the signatories have claimed that "almost all their ballot papers were written by just one person, and (issued to) unqualified people so as to give them a majority... Yet another major deficiency was that some of our brothers chiefs were elsewhere and unable to attend."

It hints at "secret motives, audacious and improper, to place our presidency under their control." Bonifacio, in his letters to Emilio Jacinto dated 16 April and 24 April 1897, shared his suspicions that Aguinaldo was ready to surrender to the Spanish.

Above the signatures, Richardson notes, are "the words 'Ang Haring Bayan (The Sovereign People)', which proclaims that the signatories professed to be voicing the will of the nation at large."

Some of the signatories were: Andres Bonifacio, Mariano Alvarez and Santiago Alvarez (father and son, leaders of the Magdiwang), Jacinto Lumbreras (Minister of State of the Magdiwang), Diego Mojica (Minister of Finance of the Magdiwang), Epifanio Malia (Magdiwang captain), Santos Nocom (brig. general of the Magdiwang), Nicolas Portilla (also a brig. general), fellow officers, the ferocious generals Artemio Ricarte and Luciano San Miguel.

-Lisa Guerrero Nakpil

#### El Acta de Tejeros (The Tejeros Proclamation)

Translated by Mr. Jim Richardson, from The Light of Liberty: Documents and Studies of the Katipunan 1892 - 1897)

Here at Tejeros, within the jurisdiction of the town of Mapagtiis of the Magdiwang presidency, this twenty-third day of March one thousand, eight hundred and ninety seven, I, the minister of state and acting president Mr. Jacinto Lumbreras, Bagong Bayan, fellow ministers, generals, marshals, brigadiers, colonels, presidents and other leaders from the towns within the jurisdiction of the said presidency, having offices with which they are vested, each of us of legal age and competent, have convened together, and also with Messrs. Andres Bonifacio, Maypagasa, esteemed Supremo, and Mariano Alvarez, Mainam, the present president; and our agreement is as follows:

First: As regards the election of a president, ministers, generals, and other necessary officers we came to an agreement with the other presidency, the Magdalo presidency, and [the election] was accordingly held yesterday at the aforementioned Tejeros, but we are not content because it was not well-conducted. We discovered that our presidency in truth was wronged, because almost all their ballot papers were written by just one person, and [issued to] unqualified people so as to give them a majority. We have learned that they conspired together, and for this reason, we consider that what happened there was invalid. No document, in fact, was prepared to formalize the new arrangements, which needed our signed endorsement. Yet another major deficiency was that some of our brother chiefs were elsewhere and unable to attend.

Second: We have discovered their secret moves, audacious and improper, to place our presidency under their control. For some reason not known here in our presidency, Gen. Emilio Aguinaldo invited the presidents in our jurisdiction to consider a matter not mentioned in the printed letter.

Third: Two towns under their jurisdiction, Silang and Marinas, were captured by the Spanish enemy, and very many of our soldiers died as a result, and in addition to our having made contributions of cash, animals, and rice, we had many wounded and suffered other great losses. But thanks to the mercy of God, not one of our towns under our jurisdiction has been captured by the said enemy.

Fourth: Not once have we solicited any kind of aid from them, whereas, they have from us.

Fifth: Our people have been fighting practically day and night in order to defend them, as well as contributing greatly in other ways, and the reward has been an attempt to take our presidency away from us by fraud.



Sixth: We began the rebellion and they came later. In this regard, we have realized that their actions towards us are not those of true brothers, and we have agreed to distance ourselves from them so that our presidency cannot be made subordinate, whatever happens. But they are the ones who should submit and be put to right, because they caused all the trouble. We ratify this document under a binding oath to commit our lives and our wealth to the defense and support of our said presidency. All of us, other affiliates and those who wish to become affiliates, will abide by this document. Should any amongst us come to suffer misfortune, openly or secretly, or be wickedly killed, we shall all investigate and shall not rest until the perpetrator, if such there be, shall be found and duly punished. We resolve further that should any of us betray this compact, we shall all turn upon him without mercy. We shall likewise act vigorously to track down individuals who presume to commit some vile treason against the K.K.K. and the presidency, or against any of our brethren We shall pursue them relentlessly and despatch them to the presidency as soon as possible for punishment. We conclude this compact in the name of the revered Catipunan, all signing with our names, surnames, and names in the said Katipunan. Although we are many, we are united as one in our sentiment, courage, solidarity, unworthiness and life. This resolution will be kept securely in the presidency, and printed copies will be despatched to towns of the same accord to be likewise safely kept by brother presidents or other leaders. This will be done on the month, day, and year above written.

#### Signed,

Ang Haring bayan

J. Lumbreras Bonifacio (Maypagasa) Mariano Alvarez (Mainam) Artemio Ricarte (Vibora) Santiago Alvarez (Apoy) Santos Nocon (Duhat) Diego Moxica (Katibayan) Andres Villanueva (Gumamela) José Coronel (Alimbuyuguin) Nicols P. Ginicu (Manggay) Marcelo Lumbreras (Suyod) Ricardo Garcia (Tanauin) Alfonso Siacon (Masangkayo) Lucio Kred (Kapayapaan) (Two signatures and aliases illegible) A. Villanueva (Kampupot) L. San Miguel (Maabilis Lampasan) Damaso Jofoy (Mag patay) Dionisio Koases (Mabuti) Nicolas Ricafrente (Sakali) Bernardo Espineli (alias illegible) (One signature and alias illegible) Isabelo Barrancio (Guiami) Adriano Olaez Epifanio Malia (One signature illegible) P. Villana (Buan) Jacinto Angkiko (Maagap) One signature illegible Grego Poliante (alias illegible) Genaro Garces o Pagtatangol ng Bayan Arsenio Mauricio (alias illegible) Severino Avsegco Mariano Talado (Malawan) Arcadio Buenvenida Benito Alid Florentino Alvares Pio Baluyot Pablo Olais Gregorio Gańac Macario Calalaqui Mariano Alvares (alias illegible)

Aquilino Gajonara Damaso Alvares



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The Extremely Historically Important 'Acta de Naik (The Naik Military Agreement)', Signed by Andres Bonifacio and 41 other men, many being important historical personalities of the Philippine Revolution

Dated: c. 19 April 1897 Two Sheets, Four Pages, Handwritten on linen parchment paper 12 1/2" x 8 1/2" (32 cm x 22 cm)

#### P 1,000,000

#### Provenance:

From the Collection of Epifanio de los Santos, famous scholar and historian, head of the Philippine National Library under the American regime

#### Literature:

Photographs of the firstpage of the original document in Carlos Ronquillo, "Ilang Talata tungkol sa Panghihimagsik nang 1896 - 1897 (1898), edited by Isagani Medina (Quezon City, University of the Philippines Press, 1996), Page 111;

Photograph of the second page of the original document in Adrian E. Cristobal "The Tragedy of the Revolution" (Makati City, Studio 5 Publishing Inc, 1997), Page 127;

Jim Richardson, "Light of Liberty: Documents and Studies of the Katipunan, 1892 - 1897", (Quezon City, Ateneo de Manila University Press, 2013), Transcribed Pages 376 - 377; Translated 377.

The document has also appeared translated in works by Epifanio de los Santos (in 1917 and 1918) and Jose M. Alejandrino in 1949.



The Convent House of Tejeros, the site of Aguinaldo's usurpation on March 22, 1897 — and Bonifacio's angry response the following day



This document takes the 'Acta de Tejeros' a step further — it proclaims, says noted Katipunan scholar Jim Richardson, that "some leaders" (meaning but not naming Emilio Aguinaldo) "have betrayed the revolution and that their authority should therefore not be recognized by the revolutionary army. All officers and their troops, it affirms, will henceforth be united 'by persuasion or force' under the command of General Pio del Pilar."

Richardson says "the charge of treason sprang in part from Aguinaldo's reaction some weeks earlier to letters he received from two Spaniards urging a negotiated peace. According to Bonifacio, Aguinaldo was willing to abandon the revolution provided the Spanish government agreed to expel the friars from the Philippines" and grant other concessions. To Bonifacio, freedom was a non-negotiable and refused the offer, insisting that the revolutionaries fight on until ultimate victory.

"Convinced that the revolution was being betrayed, Bonifacio and the Magdiwang leaders hurried to preempt the betrayal. They needed to alert the other revolutionists and most urgently, needed to persuade the Magdalo army that Aguinaldo was double-dealing," writes Richardson.

"The scheme had a very modest, very momentary success. Two senior Magdalo generals — Pio del Pilar and Mariano Noriel — found the case against Aguinaldo plausible, and decided to turn against him. Recognizing the value of these defections, Bonifacio would designate Pio del Pilar in the Acta de Naik as the captain-general of the new army rather than one of the Magdiwang generals and also gave Noriel a position befitting his seniority."

Important signatures have also now been revealed because these documents have been seen for the first time in complete form in 100 years as they have come to auction.

The first is Mariano Trias — who previously was thought "not to have signed the Naik Military Agreement because on March 22, 1897 he had been elected Vice-President at the Tejeros convention and on March 23 had sworn his oath of office together with Aguinaldo," writes Jim Richardson.

"A week or so later, Trias made it known that Aguinaldo, Bonifacio and other leaders had agreed, for the sake of unity, that (the results of the) Tejeros (Convention) should have "no standing" ("ualang pinangyarihan"). But thereafter, in April, we would expect him to be striving to preserve that fragile unity, trying to remain on good terms with both sides, rather than to be signing a Military Agreement that denounced "certain chiefs" (presumably including Aguinaldo) as traitors ("na Kataksilang gaua ng ilang mga pinuno")." Again, says Richardson, while Epifanio de los Santos had said Trias was a signatory, there were serious doubts without the actual document being available.

Another suprise discovery, notes Richardson, was Severino de las Alas who was likewise thoughtnot to have signed the Naik Military Agreement (i) because at the Tejeros convention on March 22 he been one of the leading advocates of replacing the Katipunan with a new revolutionary government, and on March 23 had been one of the witnesses when Aguinaldo took his oath of office as President; and (ii) because on April 20 he wrote a cordial letter addressing Aguinaldo as "Respected President" and pledging to remain at his command.

Finally, the third revelation, according to Richardson, was Antonino Guevara who was thought not to be in Cavite circa April 19 because he had gone to deliver Bonifacio's letter dated Naik, April 16 to Emilio Jacinto in Pasig. When Bonifacio wrote again (from Limbon) to Jacinto on April 24, he said he was still waiting for Guevara to come back.

These men would count among the 42 signatories that would include Aguinaldo's own newly-elected "Capitan-General" Artemio Ricarte, the "Vibora."

"Politics in a time of revolution," it seems, was even murkier and more convoluted than we knew, says Richardson.

These maneuverings were soon discovered by Aguinaldo, through a loyal Magdalo officer, Lazaro Macapagal. Aguinaldo would take the bull by the horns and would walk into the secret meeting at the Naik casa hacienda where Bonifacio was reading out loud a letter from an anonymous informant about Aguinaldo's shifting loyalties. His bold action would persuade del Pilar and Noriel of his allegiance to the Republic and the two would desert Bonifacio quickly.

Richardson further writes that Pio del Pilar would eventually "testify in the presence of many about the plot in which he had been a prime party....(although) he did not appear as witness at the trial of Bonifacio." Mariano Noriel, on the other hand, "would be appointed to preside over the Council of War convoked to pass judgment on the investigation" and who would find Bonifacio guilty of treason and condemned to death.

Ironically, the men who at last persuaded Aguinaldo to have Andres Bonifacio and his brother killed, were the two Magdalo generals who had fleetingly been their co-conspirators, Pio del Pilar and Mariano Noriel."

Lazaro Macapagal is now best remembered as the man who led the Bonifacio brothers to the desolate hills of Marogondon, never to be seen again. He would eventually become a general in Aguinaldo's army and a member of his inner circle.

Mariano Noriel would figure in the Philippine-American War and would be captured by the US forces and be sentenced by a military court, to death by hanging.

Pio del Pilar, once a farmer from Culi-Culi, Makati would become one of the greatest generals of the Revolution and the Philippine-American War. He would eventually be named the patron hero of Makati, which he would defend in the blood-drenched Battle of Guadalupe against the United States.

-Lisa Guerrero Nakpil



#### El Acta de Naik (The Naik Military Agreement)

(Translation by Mr. Jim Richardson, from The Light of Liberty: Documents and Studies of the Katipunan 1892 - 1897)

We who sign this below with our true names, all leaders of the Army convened at a meeting presided over by the Supreme President to discuss the critical situation of the pueblos and the revolution; having discerned that certain chiefs have committed Treason by destroying the strength that comes from unity, by coming to an agreement with the Spanish enemy and deceiving the soldiers, and also by neglecting to tend to the wounded, it is therefore our resolve to rescue the people from this grave danger by the following means:

First: All troops shall be unified, by persuasion or force, under the command of the Most Respected Mr. Pio del Pilar.

Second: We shall recognize no authority other than reason, and all the loyal leaders who from the outset and until now have been seen not to have committed Treason or turned their backs on their sworn duty.

Third: Whoever commits treason shall immediately merit the ultimate punishment.

This is our agreement, and we swear before God and the country of our birth not to betray it unto the grave.



General Pio del Pilar, a Magdalo chieftain who Bonifacio would name as chief of staff of his new revolutionary army; He, too, would re-join the Magdalo and insist on Bonifacio's death sentence

Signed (42 Names)

Andres Bonifacio (Maypagasa)

Pio del Pilar

Esteban San Juan (Mulanin)

Modesto Ritual

M.A. Mainam

Pedro Giron (Palaso)

Ariston Villanueva (Kampupot)

Andres Villanueva. (Gumamela)

Jacinto Lumbreras (Bagong Bayan)

Artemio Ricarte (Vibora)

Santiago Alvarez (Apoy)

E. Lazaro

Escolastico Gallardo

Felipe Gervacio

Casimiro Vizcarra

Luciano San Miguel (Mabilis Lampasan)

Santos Nocom (Duhat)

Silvestre Domingo

Procopio Bonifacio

Arsenio Mauricio

Bonifacio

Antonino Guevarra (Matatag)

Bibiano Roxas

Julian Aguila

Severino de las Alas

José Tagle

Pedro San Gabriel

Santos Lunario

Pedro Portugal

Diego Mojica (Katibayan)

Ricardo Garcia

Ambrosio Mojica (Walang Panganib)

Florentino Demetillo

D. Cardenas (Mabagsik)

Benito Biray (Kidlat)

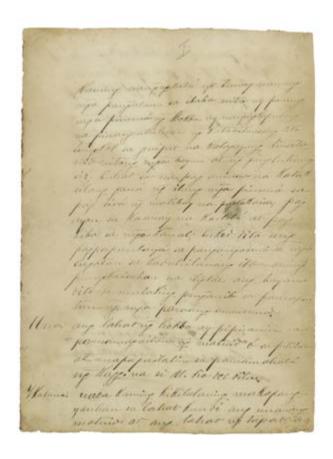
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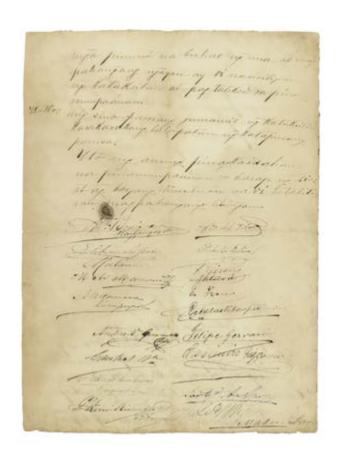
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Bernaldo Gimeno

Mariano Trias

Jacinto Salas









## ∡eón Gallerv



#### 121

A Very Important Dagger. Consisting of a Steel blade with Scabbard with the Initials "T.B." or "Tinio Brigade", heroes of the Philippine-American War and led by the brilliant military strategist General Manuel Tinio.

Engraved with the words "Filipinas 1899", the Philippine Flag on the obverse; and the words

"Ylocana, Vigan" on the reverse. Dagger: 14 1/2" x 2" (37 cm x 5 cm)

Blade: L: 9 1/2" (24 cm) Scabbard: L: 10" (25 cm)

Guard (Quillon): L: 2 1/4" (6 cm) Hilt (Handle): L: 4 1/4" (11 cm)

#### P 50,000



The Tinio Brigade in Vigan, 1899.



Gen Manuel Tinio Head of the last Army of the Republic, 1899.

A dagger dated 1899 recalls one of the most heroic Filipino conflicts: The Philippine-American War that erupted with the ink barely dry on the Treaty of Paris of December 1898 where the Spanish cooly and perceptively sold off the Philippines to the United States for US\$ 20 Million.

The Philippine American War has been termed, by military historians as "an insurgency, a revolution, a guerrilla war, and a conventional war." It began officially in February 1899 and unofficially wound down in 1902 fighting went on for several years despite the headlines in the American press.

In 1899, the North was dominated by General Manuel Tinio, described as "military governor of the llocos provinces and commanding general of all Filipino forces in Northern Luzon." (He governed Ilocos Norte, Ilocos Sur, Abra and La Union, and also the 'comandancias' of Amburayan, Lepanto-Bontoc and Benguet.)

Tinio had 1,904 men (the "Tinio Brigade"), consisting of 68 officers, 1,106 riflemen, 200 sandatahanes or bolomen, 284 armorers, 37 medics, 22 telegraphers, 80 cavalrymen, 105 artillerymen and 2 Spanish engineers." It was a magnificent operation, according to Philippine-American War historian Arnaldo Dumindin, that won hard-earned praise from another ferocious military man: Hen. Antonio Luna would say that the Tinio Brigade was the most disciplined unit in the Philippine Army. "It would eventually take the Americans 7,000 troops, one year and a half, and two generals to subdue the Tinio Brigade," said Dumindin.

General Tinio was based in Vigan, Ilocos Sur Province and only left it when he "was ordered to go down south to Pangasinan Province to block the Americans pursuing Aguinaldo and his party who were retreating northward." The United States' forces would launch several attempts to destroy him and the Tinio Brigade, which was "the last remaining army of the Republic." Tinio eventually retreated to Abra behind a sophisticated system of trenches and would continue to launch bruising raids against the Americans in Vigan.

He would remain unbowed until 1901 with the capture of Emilio Aguinaldo. 'El Presidente" would declare "an end to hostilities" and order all his generals to lay down their arms. Finally, General Manuel Tinio — who the American high command would call "the soul of the insurrection in the llocos provinces of Northern Luzon" — would surrender on April 29, 1901.

This elegant steel blade commemorates his remarkable career in the North and the extraordinary courage of the "Tinio Brigade" in 1899.

— Lisa Guerrero Nakpil

# León Gallery





## The Extremely Historically Important Hen. Luna Telegram, From Emilio Aguinaldo summoning him to his death

Dated 4 June 1899

Single Sheet, Handwritten on a Printed Form. Upper right corner has been clipped in the manner used to signify that it has been received.

7" x 12 1/4" (18 cm x 31 cm)

#### Provenance:

The Estate of Grace Luna de San Pedro, widow of Andres Luna de San Pedro, son of Juan Luna.

This lot is accompanied with Extremely Rare Military Memorabilia, also from the Grace Luna de San Pedro Estate, believed to be among the only ones captured from Spanish troops by Hen. Luna.

#### P 500,000

Historical telegrams are not only snapshots of important events, they are also mementos of a bygone area when telegraphs were the only means of speedy communication over great distances.

One of the most important documents found in the Luna family hoard was the telegram sent by President Emilio Aguinaldo to General Antonio Luna dated June 4, 1899. It was addressed to Dagupan, and received at the San Fernando - Pampanga Station at 8:35 a.m., before finally being delivered in Tarlac by horseback. The clipped portion on the right upper corner indicated the part torn upon receipt.

Teodoro Agoncillo wrote in 'Malolos The Crisis of the Republic (UP: 1960)': "Aguinaldo could not have been responsible for Luna's death. The mystery of Luna's death hinges on a telegram that he purportedly received from Cabanatuan. The telegram is missing, and no one has found a copy of the telegram."

That telegram has now emerged.

Before daybreak of 4 June 1899, Emilio Aguinaldo appeared at the telegraph office and ordered the operator, one Teodoro Cada, to send a series of urgent messages to Hen. Antonio Luna. (Cada would describe 'El Presidente' as remarkably disheveled, dressed 'only in a undershirt and shorts', probably reflecting his sleeplessness over a terrible decision.)

Four telegrams — sent in quick succession and to various telegraph points to ensure the messages' certain delivery arrived in telegraph offices around Tarlac where Hen. Luna was camped. Even if the Cabanatuan telegraph file was lost or destroyed, the above primary evidence proved that Aguinaldo sent his summons to make sure Luna went to Cabanatuan.

Two of the telegrams are said to have survived the various wars since then. This is one of them making this extremely historical document also exceedingly rare.

The telegram reads: "PRESIDENT OF THE REPUBLIC TO THE SECRETARY OF WAR, DAGUPAN: Paging for an important meeting, therefore you are ordered to come here immediately. This is in response to your previous telegram about urgent matters to discuss. It is really an emergency."

Equally important, it contains a handwritten response from Hen. Luna — to be sent as a return telegraph reply — that says "Felipe Buencamino not yet detained based on my accusation."

Hen. Luna had notoriously exploded at Buencamino, at a cabinet meeting, slapping him across the face. His response no doubt refers to that. Furthermore it implies that the reason for his trip to Cabanatuan was not so much in pursuit of a higher position in the Aguinaldo cabinet but to bring an influential enemy to ground. Buencamino was the Secretary of Foreign Affairs at the time.

Between 6 and 7 p.m., one of Luna's officers, Artillery Captain Eduardo Rusca testified, Luna finally received the telegram "while having supper at a government building in Tarlac."

The next morning, said cavalry officer Juan Paz who commanded the troops that were to accompany the Heneral, Hen. Luna and his men left Bautista, Tarlac at 4 in the morning to meet his blood-soaked destiny.

These cavalry men, had they not been asked to wait in the house of Don Isauro Gabaldon near Cabanatuan, would have been able to defend the Heneral and avert his fate at the hands of Aguinaldo's Kawit platoon.

- Lisa Guerrero Nakpil



Antonio Luna





## León Gallery





## Very Important and Very Rare Spanish Military Memorabilia captured by Hen. Antonio Luna Consisting of:

I.) Letter To The Governador Civil Of Tarlac Reporting Attack by Rebels, dated 24 January 1897; H: 8-1/2" x W: 10-1/2" (21-1/2 cm x 27 cm)

II.) The Secret Code Used By Spanish Chiefs Of Columns, Undated; H: 2-3/5" x W: 11-3/4" (6-1/2 cm x 30 cm)

III.) The Reglamento Provisional De Las Milicias Filipinas (Soldiers Manual), dated 1898 H: 6" x W: 4" (15-1/4 cm x 10-1/8 cm, 15 pages)

#### Provenance:

Grace Luna de San Pedro Estate of New York; acquired from Heritage Arts Center in Lantana, Cubao.



Hen. Luna captured these rare Spanish military documents.

Since General Antonio Luna was in charge of North of Manila, the would have seized some key Spanish documents.

Among these was a very early letter dated January 24, 1897, addressed to the Gobernador Civil or Town Mayor of Tarlac, the capital of the province. The letter stated that rebels attacked the Casa Tribunal or Town Hall of Municipal de la Paz at 8 o'clock in the evening. That it was written in red ink could have manifested the urgency of the message. Black ink was available then as shown by the oval municipal Spanish seal.

The Philippine Revolutionary Records are clear evidence of captured insurgent documents by the American forces. Philippine Revolutionary Papers can also be accessed at the Military Archives (AGMM) in Madrid. As a folded letter, the January 24, 1897 Spanish letter manifests what was captured by our revolutionary forces. The paper used was quadrille, bearing the "Compania General de Tabacos De Filipinas – Casa De Tarlac" printed letterhead on reverse.

This letter is the earliest dated primary report of rebel attack on a town hall during the first phase of the Philippine Revolution in private hands. And if we search the archives here and in Spain, we may not find another one, especially that depicts the fight for freedom in the North.

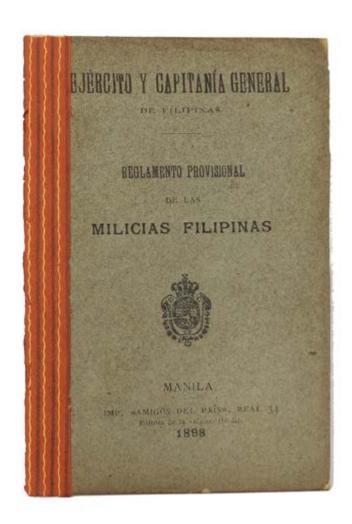
Besides this letter, there are two more exceptional articles seized by General Antonio Luna. One is the secret code used by Spanish Chiefs of Columns made by E. Ruivivar. This piece of cardboard has several random numbers scattered in a matrix or rows and columns. Inserted above is a movable Spanish alphabet that can be used to decipher coded messages in the battlefield.

The other one is the soldier's manual for the Milicias Filipinas published in 1898.

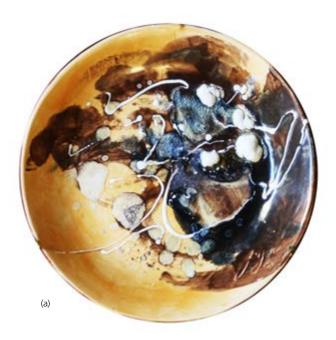
Together, the Spanish letter report, the secret code, as well as the soldier's manual could represent the very few remaining captured documents by our Filipino troops.













### Jose Joya (1931-1995)

a.) Untitled 1 signed and dated 1976 (lower right) ceramic D: 13" (33 cm)

b.) Untitled 2 signed and dated 1976 (lower right) ceramic D: 13" (33 cm)

#### P 300,000

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

Provenance: Private Collection, Manila Whether intimate or mural-size, the works of Jose Joya still uphold the coruscating power, the tangled intensity of his abstraction. What if the support, instead of a canvas, is a ceramic? On a pair of bowls, Joya flicked his gestural strokes and applied swathes of neutral colors, immediately transforming what initially were common objects into evocations of beauty. As the side of the bowls lift, Joya's abstract language achieves an almost three-dimensional quality. The light cascading on the glossy surface of the ceramic becomes naturally part of the work, as if anointing and affirming the experimentation of the National Artist.



### **Annie Cabigting** (b.1971)

Untitled oil on canvas 40 1/4" x 23 1/2" (103 cm x 60 cm)

#### P 1,000,000

Provenance: Private Collection, Manila One of the foremost mid-career artists working today, Annie Cabigting has established her name through a body of work that depicts viewers looking at paintings. Aside from her meticulous technique, what critics underscore is the conceptual undercurrent of her works, which is expressed by her intelligent deployment of appropriation. This work hews closely to Cabigting's conceptual bent by repeating, word for word, an already existing placard. While the painting functions as a copy, it simultaneously operates as an original work, since the artist mediated the words into the medium of painting. By erasing the person carrying this placard from the representation, the artist recontextualizes the meaning of the work as a found object.



#### Alfonso Ossorio (1916-1990)

Untitled signed and dated 1976 (upper right) watercolor and wax on paper 19 1/2"x 15" (50 cm x 38 cm)

#### P 1,200,000

#### Provenance:

Acquired directly from the artist by Edward Morris, friend and neighbor of Ossorio in the Hamptons.

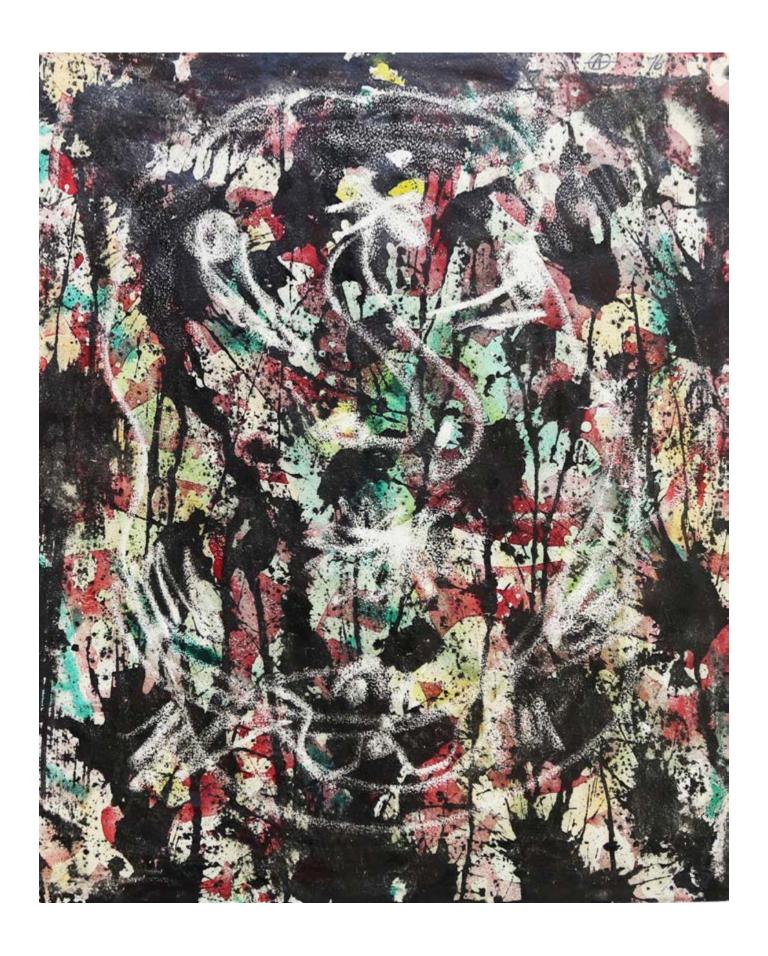
Alfonso Ossorio had a strong relationship with the celebrated American abstract impressionist, Jackson Pollock. In 1951, based on the advice of Pollock, Ossorio purchased a 60 acre estate in East Hampton (Long Island New York) known as "The Creeks."

During the 40 plus years that Ossorio lived in "The Creeks," he actively remodelled the premises to support his own artistic efforts, as well as to showcase those of others in his direct circle. Notably, he created a space at his residence to house Paris artist (and close friend), Jean Dubuffet's "brut" collection, where it remained until 1962. Ossorio amassed hundreds of paintings by both Dubuffet and Pollock, including some of their most important works.

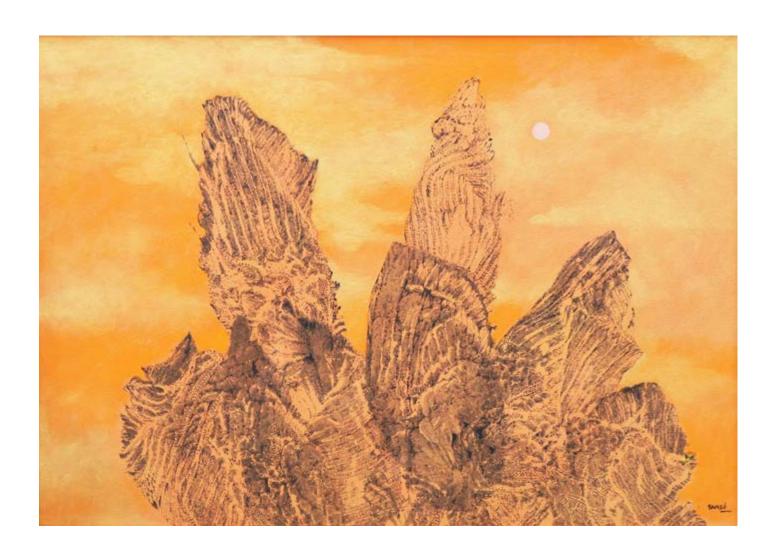
Ossorio drew heavily from Pollock's abstract expressionism in his own work, as well as Dubuffet's "assemblages." In May 2013, The Phillips Collection held an exhibit titled "Angels, Demons and Savages," which highlighted the collaborative nature of these three artists. An editorial concerning the exhibit noted that Ossorio's altruism and generosity obscured his own artistic accomplishments – while guietly being a major part of the story of his two highly regarded colleagues.

It was during this high point of Ossorio's creativity, while searching for his own artistic truth, that one of the artist's East Hampton neighbors, Mr. Edward Morris, acquired this guintessential Pollock inspired abstract expressionist work directly from him. Ossorio and Morris remained close friends until the artist's death in December 1990.









#### Juvenal Sanso (b.1929)

Untitled Ca.1970 acrylic on canvas 20" x 28 1/2" (51 cm x 72 cm)

### P 300,000

This piece is accompanied by a certificate issued by Fundacion Sanso confirming the authenticity of this lot 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. When talking of feeling as reflected in his painting, Sanso says: I paint suffering, loneliness, and anguish, because I know these intimately."

But Sanso's angst is never literal nor emotional; rather, loneliness is expressed in restrained reveries of a looming atmosphere.



## Napoleon Abueva (1930-2018)

Untitled signed and dated 1979 (lower right) wood 17 1/2" x 25 1/2" (44 cm x 65 cm)

#### P 300,000

Provenance: A gift from the artist to Paul Zafaralla Aside from being National Artist, Abueva is also recognized as the Father of Modernism in Philippine Sculpture and a true pioneer. Skilled in both modern abstract and academic representational styles, adept in handling a whole plethora of mediums including marble, his strength lies in how he was able to blaze trails in local sculpture, going against the prevailing artistic grain, while in the process influencing a whole generation of artists that followed.



#### **Jorge Pineda** (1879-1946)

Mi Ultimo Adios Ca.1910 oil on canvas 19" x 13 1/2" (48 cm x 34 cm)

#### P 300,000

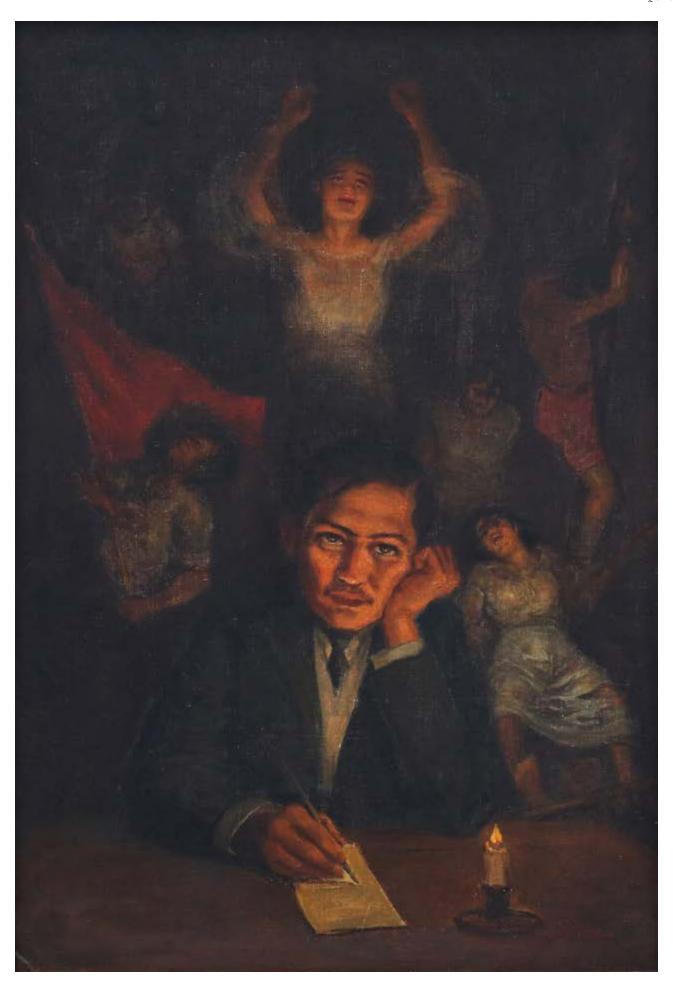
Provenance: Private Collection, Makati City Jose Rizal's nobly tortured psyche as he writes Mi Ultimo Adios has the vibe of an Edvard Munch masterpiece, with a touch of Chagall, what with the floating images of dissonant circumstances that are in his mind in the background. Only Pineda would know if he is injecting satire in this usual composition. Pre-war graphic arts, particularly the editorial cartoons for The Independent, Lipang Kalabaw, and Philippines Free press, by Jorge Pineda (along with Jose Pereira, Irineo Miranda, even Fernando Amorsolo occasionally, was imbued with the spirit of satire.)

A leading illustrator of his day, Jorge Pineda prepared long and hard to master the craft of drawing and oil painting, studying at the old Academy of Painting, Sculpture and engraving before the outbreak of the Philippine Revolution, then again under private mentors after the Philippine American war, and still much later enrolling for life studies at Teodoro Buenaventura's school at Trozo.

The composition itself tightly knit in terms of light and shadows Dramatic contrast of light and shadow enhances the composition. establishing a formal, almost tense atmosphere. It seems that Pineda places a source of light in the centre of the figure group, concealing it from direct view. Yet the amount of light emitted from this source is far greater than it would be if it were merely natural.

Perhaps most remarkable is the color, here inseparable from the lighting. As was so often his practice, light is of prime importance and Pineda's subjects are delicately bathed in a luminous glow. The expressive background figures are likewise illuminated by an almost mysterious glow of warm light.

Mi Último Adiós (English; "My Last Farewell") is a poem written by Dr. Jose Rizal on the eve of his execution by firing squadron 30 December 1896. The piece was one of the last notes he wrote before his death; another that he had written was found in his shoe but because the text was illegible, its contents today remain a mystery.





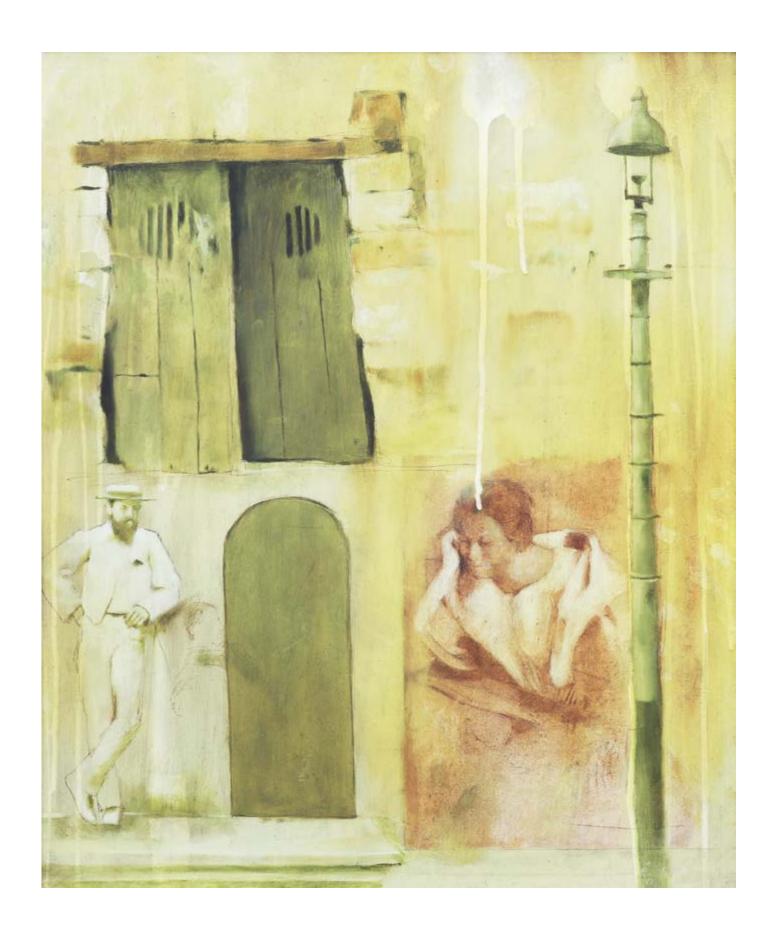
## Jose John Santos III (b.1970)

Untitled signed and dated 2002 (lower right) oil on canvas 24"x 20" (61 cm x 51 cm)

#### P 1,000,000

Provenance: **Boston Gallery**  One of the foremost mid-career artists working today, Jose John Santos III is an iconoclast, not settling on a particular visual idiom but instead looking into different approaches to address urgent concerns. But he does work in phases, and this painting belongs to a relatively early period in which Santos explored the dichotomy of the East and the West. In this work, a man — a colonial flaneur — garbed in a suit balances himself by a doorway as a woman in a Filipiniana props herself by an armrest. Though they share the same pictorial space, they don't necessarily belong to the same scene.

The lamppost, as an extension of this point, appears to be the third element. The juxtaposition of the man and the woman, however, is pivotal to the narrative content: they expectantly wait for each other but seem to be taking their time. This open-endedness allows Santos to enter history through imaginative speculation. For instance, a question emerges: to what extent colonialism was propagated through collaboration and co-optation? Regardless of the possible answer, what Santos foregrounds through this masterful work is the complexity of motivation in people's allegiance and refusal.



## León Gallery



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## **Emmanuel Garibay** (b.1962)

Nude signed and dated 2002 (lower right) mixed media 23 1/2" x 16 1/2" (60 cm x 42 cm)

#### P 70,000

One of the founding members of Saling pusa, a group of young artists who worked mainly with a social realist bent, Emmanuel Garibay has fashioned a visual idiom that embodies the struggle and triumph of the common man. In this work, his version of the genre of nude, Garibay conveys a personality of the sitter with the way she delicately lifts her armand slightly tilts her body away from the viewer. Her expression has certain frankness, as though nothing in life can still surprise her. With the figure and the background conveyed in expressionistic strokes, Garibay exemplifies the energy of the moment. By using mostly earth tones, Garibay evokes the fiery intensity of her model.





PROPERTY FROM THE RAMON VILLEGAS COLLECTION

(a)

## 131

**Ang Kiukok** (1931-2005) a.) Untitled 1 signed and dated 1974 (lower right) pen and ink on paper 13 1/2" x 10 1/2" (34 cm x 27 cm)

b.) Untitled 2 signed and dated 1974 (lower right) pen and ink on paper 13 1/2" x 10 1/2" (34 cm x 27 cm)

P 150,000

#### Literature:

Kiukok Drawings, Published by the department of public information, Manila, 1975, p. 145 & 155 (illustrated)

For Ang Kiukok, the landscape is not merely a neutral ground in which something happens but in itself a dynamic locale of terrific action and shifting planes. Such quality is exemplified in these two works of pen-and-ink-on-paper, which the National Artist accomplished in 1974. In these drawings, Ang Kiukok evokes a kind of post-apocalyptic scenery in which the landscape is a jumble of detritus and a tree is reduced to its skeletal framework.

The Cubist idiom, which the master transformed into his own coruscating style, is very much present in the works, offering multiple vantage points to destruction as well as a sense of irrevocable doom. In a way, Ang Kiukok was the Filipino artist who worked in the pessimist vein not to deny the presence of hope but to hold a mirror to humanity that is capable of great harm to the planet.





## Lao Lianben (b.1948)

Water signed and dated 1998 (lower right) acrylic, modeling paste on canvas 36"x 6" (91 cm x 15 cm)

#### P 300,000

Provenance: Private Collection, Manila

The Anxiety of Silence — there is a certain dream-like quality to much of the work of contemporary artist Lao Lianben. But it is a world in which silence dominates. Occasionally it is pleasantly meditative, but often it is filled with a deep melancholy and the anxiety of waiting.

Abstract artist Lao Lianben has drawn inspiration from a wide variety of sources, from Chinese poetry and calligraphy to work by the great masters of Chinese ink painting and Western art. His desire is to make art that is universal in its nature.



#### The Gabaldon-Tinio Sideboard

2nd Ouarter of the 19th Century Narra, silver, bone, and lanite H: 36" x L: 58 1/4" x W: 32" (91 cm x 148 cm x 81 cm)

#### P 700,000

#### Provenance:

Gapan, (formerly part of Pampanga), now Nueva Ecija Cabeza Don Mariano Santiago Tinio Don Casimiro Gonzales Tinio aka Capitan Berong Bernarda Diaz-Sta. Romana Tinio de Gabaldon Senen Tinio Gabaldon Carmen Valera Gabaldon de Montilla

The United States was the colony's biggest trading partner during the 1st three-quarters of the 19th century. Periodicals and magazines brought in by American traders and businessmen introduced the Sheraton Style of furniture as interpreted by Duncan Phyfe in New York. The style became popular in the Philippines during the 2nd quarter of the 19th century onwards and greatly influenced furniture made in Gapan and San Miguel, (the latter was then a barrio of Gapan) in Nueva Ecija and Baliwag, Bulacan.

This narra sideboard, although simple in design, has elegant proportions that make it a graceful example of the Sheraton Style. It stands on four slim, tapering legs ending in spade feet, its exposed sides bordered by carabao bone and kamagong line inlay with a trefoil in bone decorating the top. Joining the legs together at the sides are multi-lobed aprons composed of symmetrical ogee curves and cusps.

The piece has a serpentine front with a wide, central bow-shaped apron flanked by a drawer on either side. The faces of the latter follow the symmetrical S-curve at the sides of the front and are line-inlaid in kamagong and bone with a rectangle with quadrant corners. Each drawer has an oval ornamented silver keyhole shield and a silver handle attached to bosses.

The wide, straight and narrow bow-shaped apron between the drawers is actually another drawer without a handle. A vertical drawer support flanks either side of the drawer, with the inner ones ending in inverted finials instead of legs. Line-inlaid on the face of each drawer support is an oblong border of kamagong and bone decorated at the top and bottom with a trefoil in bone.

The lower horizontal carcass frame of the piece is edged in front and at the sides with moldings. The upper frame, however, is inlaid with a series of diamond-shaped lozenges in front and at the sides. The sides of the sideboard, carved with an oblong panel with quadrant corners, are likewise line-inlaid with a border of kamagong and bone, also with quadrant corners. The top of the sideboard is a single, beautifully grained narra plank with a serpentine front, decorated with a quadrant-cornered border of following the shape of the plank. The front and side edges of the top are decorated with a cymatium moldina.

-Martin I. Tinio, Jr.







## **Benedicto Cabrera** (b.1942)

Night Ride signed and dated 1968 (lower right) acrylic and charcoal on paper 13 1/2" x 14 1/2" (34 cm x 37 cm)

#### P 1,000,000

Provenance: Private Collection, Manila A Polished Darkness — 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.

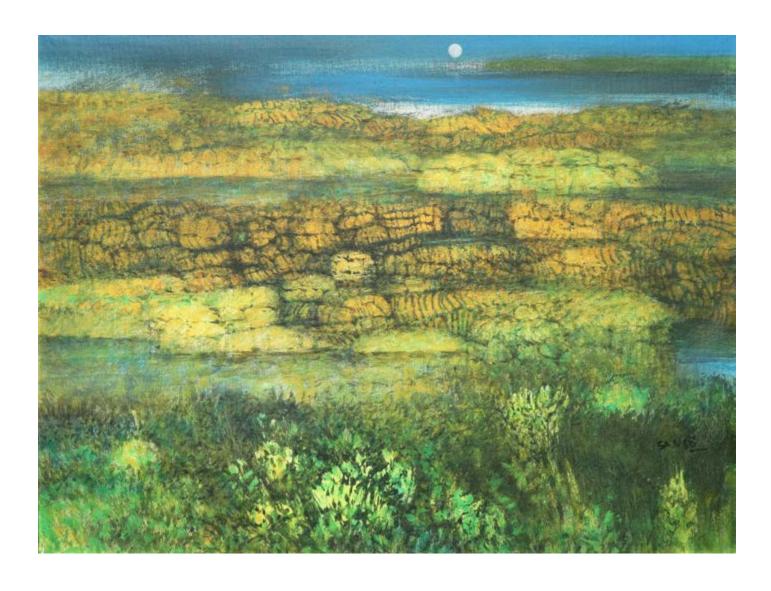
Yet it is through this that she is able to view the world and its imperfections with a subtlety that is still visually powerful, such as this derelict family in what looks like the interiors of a jeepney.

Bencab has heightened the quiet pain of the figures' faces while he deletes the facial details. His inaugural show at the Indigo gallery focused on human degradation and urban misery, reflecting the artist's own formative experiences in the proletarian districts of Tondo, Bambang and Mayhaligue. The works showed scavengers and squatter scenes — whose gestures and countenance sum up both the anguish and the defiance of the dispossessed.









Juvenal Sanso (b.1929)

Rocks and Crevice
Ca.1990
signed (lower right)
oil on canvas
16 1/2" x 20 1/2" (42 cm x 52 cm)

P 300,000

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

Provenance: Private Collection, Manila

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 Parisian milieu during his aesthetic formation in the mid 1950s, Sanso painted from the unconscious, but unlike abstract expressionism, the physical presence which he painted transcended to the sublime.



### Angelito Antonio (b.1939)

Untitled signed and dated 2007 (lower left) oil on canvas 36" x 48" (91 cm x 122 cm)

#### P 280,000

Provenance: Private Collection, Manila Festive delight is brought about by the polychromatic scheme dominated by spots of Antonio's signature acid yellow. 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 untitled work, 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. 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.



#### Niño

19th Century Ivory, Baticuling and Silver niño: H: 12" x L: 4 1/2" x W: 5" (30 cm x 11 cm x 13 cm) with base: H: 14" x L: 9" x W: 6" (36 cm x 23 cm x 15 cm)

#### P 120,000

Provenance: Manila

This Nino was formerly part of a statue of the Nuestra Senora del Rosario, aka Our Lady of the Rosary, the most popular representation of the Virgin and Child in the country. It was probably separated from the mother image sometime in the past due to partition of inheritance.

The image has an ivory face and hands attached to a lifelike mannequin seemingly wearing grayish underwear with golden booties. The body is carved from baticuling, a soft wood generally used by santeros for carving santos, especially those made in the late 19th and 20th centuries. The face of the Nino is beautifully carved with Caucasian features and really looks like a cute little baby. It even has a pair of dimples!

The image was certainly originally clothed in a gold-embroidered mameluco, a robe with a floor-length skirt that was the standard infant wear for centuries until World War II. The term is derived from the costume worn by the Egyptian Mamluks of Saladin's army and was brought over to Europe during the Crusades.

The statue wears a chased silver-gilt crown which is too small for it.

-Martin I. Tinio, Jr.







### Mark Justiniani (b.1966)

Lutaw-Lutaw signed and dated 2005 (lower right) oil on canvas 25" x 36" (64 cm x 91 cm)

#### P 600,000

Provenance: Private Collection, Manila

The Philippine representative to the Venice Biennale in 2019, Mark Justiniani initially established his name as the foremost visualizer of distinctly Filipino narratives. Inflected with his own brand of surrealism, his lofty figuration is evident in this work that blends child-like wonder and dreamy scenery. Astride on a paper boat and presented to the viewer in profile, a boy flies his homemade kite in a sky billowing with clouds.

The boat hovers over instead of floats on the blue waves, a phenomenon that seems so self-evident he pays no attention to it. His concentration is singularly devoted on manoeuvring the kite as he holds the string on one hand and the spool on the other. A bird, solitary and majestic, mightily flaps its wings. The painting is magic made manifest, transportive and heart-soaring as only the best works of Justiniani can be.









#### Arturo Luz (b.1926)

Untitled signed and dated 1962 (lower right) pen and ink on paper 20 1/2" x 31" (52 cm x 79 cm)

#### P 300,000

Provenance: Private Collection, Manila 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.

The picture is structured to emphasize straight lines and circular shapes. Straight, vertical and diagonal lines are present in the figures' bodies. Luz subdues the color element to highlight the straight lines of his composition. Their heads, faceless and pin shaped, are reduced to their basic geometric components.

Purism is the emphasis on firm, 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. Music has always charmed the ear, and paradoxically delighted the eye.



Jose Joya (1931-1995)

Garuda signed and dated 1991 (lower right) acrylic collage 21 1/2" x 29 1/2" (55 cm x 75 cm)

#### P 1,000,000

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

Provenance: Private Collection, Manila Starting in 1977, the artist worked in a series of paintings using acrylic paint on plywood and developing the sponge technique. His paintings of this space suggest the precious and the elusive. With their rhythmic transparent planes, they enter into the realm of illusion and the tonal ambiguities of complex mental states. The painting marks a transitional phase in the development of the artist's style, from an exploding kind of composition to a confinement of forms within the pictorial space.

He tried his hand at collages, using straw paper with its rich, grainy textures and mellow translucencies, cutting it into round shapes which he formed into attractive clusters, reminiscent of flagstones in some Japanese temple garden. He liked this venture into collage work so much that he has been at it ever since.



**Ang Kiukok** (1931-2005)

Third Station: Jesus Falls The First Time signed and dated 1996 (upper left) oil on canvas 24" x 48" (61 cm x 122 cm)

#### P 7,000,000

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

Provenance: Private Collection, Manila

#### Exhibited:

Metropolitan Museum of Manila, "Ang Kiukok; A Retrospective", Manila, Philippines, 2000 Finale Art File, "Via Dolorosa - Ang Kiukok" Makati City, Philippines, April 11 - 29, 2017

#### Literature:

Roces, Alfredo, Kiukok: Deconstructing Despair, Finale Art File, Mandaluyong City, Philippines, p. 398 (illustrated); Finale Art File, "Via Dolorosa - Ang Kiukok", Makati City, Philippines, 2017, (illustrated)

The sacred is not confined to the religious. It is also very much part of the everyday in which we live, the bold iconography of Ang Kiukok, may appear to some as a religious statement, but it is not. His art is just as rooted firmly in the secular world with its own realities of the mysterious and the sacred. Ang Kiukok took to depicting Christ in a state of depicting agony. In the crucifix, devout believers traditionally seek consolation in contemplating the Savior arrayed as one of them in deep agony.

The most recognizable and equally critically acclaimed works of Ang Kiukok are those in the Crucifixion series. A somewhat touchy subject, Christ is seen as pained and tortured by society and expresses at the same time the hope of redemption from worldly shackles.

This depiction of the fallen Christ with the Cross weighing him down him is an outraged cry of protest on one hand and a guiet plea on the other, against man's inhumanity to man, against corruption, meanness and human degradation. An exceedingly melancholic image of the Passion of Jesus Christ broods under the weight of the cross pinning him down.

Ang Kiukok's bleak imagery of the crucifixion can be related to a comment of his saying that Christ died for nothing because the world has not changed. Ang Kiukok has not turned back to medieval prototypes but instead, through economy of gesture, restraint in overt expression of emotion, and austere use of color, he has created his own meditative images of remarkable force.

The fresco like composition is severe. Here the palette is restrained as if Ang Kiukok thought rich and varied colors were as likely to distract from spiritual contemplation. The mitered blue gray planes on the upper right corner give a perceived feeling of a virtual coffin, punctuated by a grim black moon. 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.

The composition, in spite of its severity has a complete spatial unity. The space is kept shallow, and the picture generally is subtly abstract — that is, the forms in it don't lose their identity as much as they exist for form's sake. The viewer would more fully enjoy pure form, pure color and pure arrangement because he or she is less diverted by incidental interests

Ang Kiukok's depiction of the suffering Christ took a tortuous evolution all in 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."







**Jose Joya** (1931-1995)

Untitled signed and dated 1979 (lower right) ceramic D: 17" (43 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 Tensions of the Erotic — powerful and intense in their visceral evocation of human forms, these works thematically probe the complexities of human existence, relationships, and memory. Each drawing presents a pair of protagonists, whose relationship to one another is the theme of the work. Yet for all the travail, the specifics of individuality seem to interest Ong less than the emotional complexities of human relations.

The revelation of the energy of life and its sensual qualities are central to the nudes of Joya. He seeks also to provoke discussion on the notions of high and low in art.

There is, too, rawness in the manner in which Joya represents human expression and experience. With this identity of the figure, Joya'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.



# Lee Aguinaldo (1933-2007)

Horror Movies signed and dated 1979 (verso) mixed media 17"x 15" (43 cm x 38 cm)

#### P 400,000

Provenance: Private Collection, Manila On the edge of abstraction. During the fifties and sixties the leading avant-garde artist of the period was Lee Aguinaldo, whose works eloquently spoke the non-figurative idiom of the international style.

Lee Aguinaldo has always been intellectually bold and impatient with the stuffy old guard of Filipino art. It is possibly in this piece that once can sense the aesthetic values of Zen, as well as its combination of sensory immediacy and sparseness of means.

Aguinaldo is challenging our prejudices and pretensions about art, much as the same way the early Western Pop artists did. For somebody who in his youth in the mid-century has travelled widely outside of the country, an endless variety of interpretation can be found wherever a broad range of diversity exists. His art helped not only Aguinaldo to make a sense of a twentieth century world in flux; it also helps his audience, for we are all in transition.



#### **Romulo Olazo** (1934-2015)

a.) Mini-Diaphanous 164 signed and dated 2008 (lower right) oil on canvas 9"x 12" (23 cm x 30 cm)

b.) Mini-Diaphanous 207 (Kasuy Series) signed and dated 2009 (lower right) oil on canvas 9"x 12" (23 cm x 30 cm)

c.) Mini-Diaphanous 254 (Kasuy Series) signed and dated 2010 (lower left) oil on canvas 9"x 12" (23 cm x 30 cm)

#### P 300,000

Provenance: Private Collection, Manila

Philippine modern abstraction would have felt bereft without the contribution of Romulo Olazo. His two series', Diaphanous and Permutation, are considered landmark; introducing transparency and lightness of form to the field, characterized by gestural strokes and chromatic modulations. In these three works, which come from the Diaphanous series, the viewer is introduced to Olazo's overlapping translucent forms. Light seems to emerge from beneath these shapes, further highlighting the multiple layers miraculously evoked by the medium of oil. The first work highlights abstract shapes (supposedly based on the curves of the female nude), while the remaining two gestures at the "kasuy" (cashew), as they feature the bell-like silhouette of the fruit, capped with the form of the exterior seed. These three works prove that, within the tight parameter of the Diaphanous series, Olazo was able to unleash a multiplicity of innovations.

Aguinaldo is challenging our prejudices and pretensions about art, much as the same way the early Western Pop artists did. For somebody who in his youth in the mid-century has travelled widely outside of the country, an endless variety of interpretation can be found wherever a broad range of diversity of senilities exists. His art helped not only Aguinaldo to make a sense of a twentieth century world in flux; it also helps his audience, for we are all in transition.









# Federico Aguilar Alcuaz (1932-2011)

Untitled signed and dated 1977 (lower right) oil on canvas 20" x 27 1/2" (51 cm x 70 cm)

#### P 220,000

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

Provenance:
Private Collection, Makati City

Since the early 1950s, Federico Aguilar Alcuaz has had a preference for landscapes. Most of his early landscapes on the Philippine countryside are part of the artist's private collection. Federico Aguilar Alcuaz has made the city of Manila the subject of his art, is new landscape. He walks in the footsteps of a long line of fine artists who have examined the city through all of its varied changes. His work on the city and the surrounding countryside show an artist who is gaining in confidence with each new series of urban views in oils.

At six in the evening, the darkness grows perceptibly denser outside the open glass windows of his Manila Hotel suite on the twentieth floor, as down below, the lights of the city glitter desultorily. As a result, he painted views that he could observe from behind the window in a hotel. An increasing interest in urban themes is demonstrated by a series of boulevards, harbours, buildings and gardens he painted.

Despite the apparently unsightly features in the real views of Manila, in such views Alcuaz saw himself as seeking out beauty in those places overlooked by others. To quote Pissarro as he once wrote to his son Lucien: "One can make such beautiful things with so little."

As in his earlier pictures, Alcuaz has again used regimented, horizontal and vertical lines to exaggerate an effect of static spaces amid the realities of urban movement.



#### Arturo Luz (b.1926)

Untitled signed (lower right) mixed media 36" x 48" (91 cm x 122 cm)

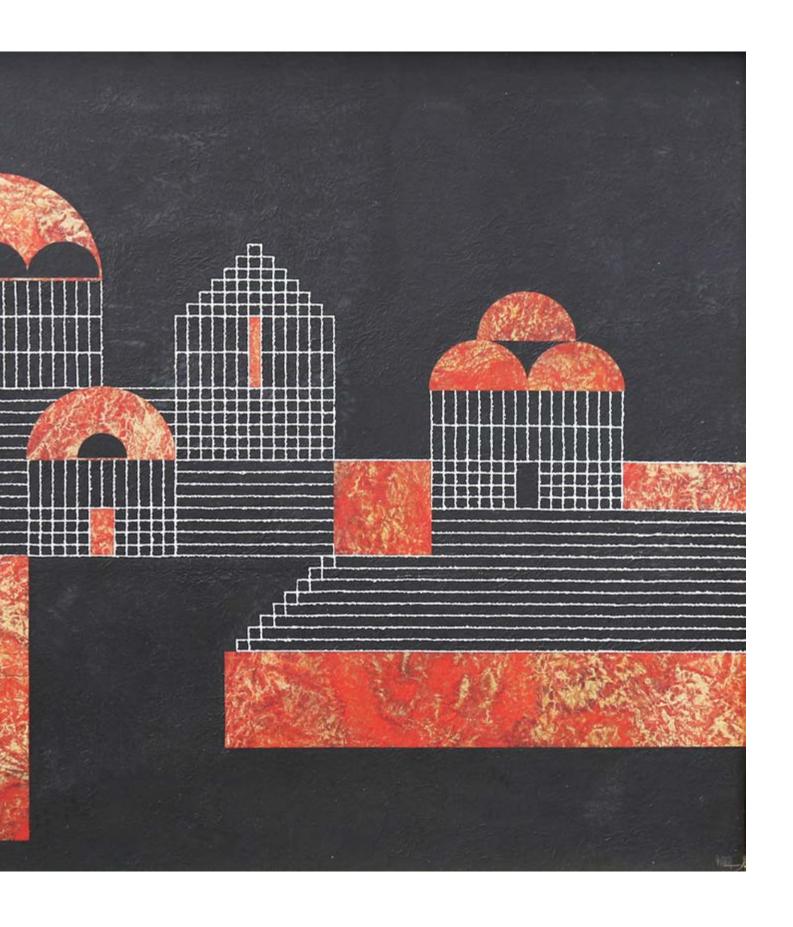
#### P 300,000

Provenance: Private Collection, Manila

Arturo Luz' painted architectures of Hindu towers, or Southeast Asian domes and stupas, are systematically configured. Characteristically, they are made of a rhythmic lattice, balanced by compositional gestures of shape, color and heavy lines to create directional gaze. However, as always, specificity has been discarded for the artist's personalized precisions. Although these structures into his own world, they are reconfigured into alternative aesthetic monuments, philosophical and stoic.

Luz introduces a new element into his brooding vision of ancient skylines: fantastic, terraced cities, ruined, unimaginably ancient, relics of; lost or even alien civilizations, presided over by haunting, mysterious suns.







#### **Ronald Ventura** (b.1973)

Embrace signed and dated 2006 (upper right) oil on canvas 63" x 40" (160 cm x 102 cm)

#### P 5,000,000

Provenance: West Gallery With regards to the supreme mastery of technique, there seems to be no one who can equal the virtuosity of Ronald Ventura — a quality that is personified by this work. Painted in 2006, Embrace features one of Ventura's famed luminescent nudes: more alabaster than flesh.

Evoked through a high degree of realism, the figure casts a shadow on an undefined background, which makes him visually jut out of the pictorial space into the space of the viewer. He hugs a transparent cocoon to his chest, creased and layered at places. This seems to be the translucent shell he has escaped out of, and yet, the figure reveals a tenderness to the old compartment, as if conflicted with the notion of freedom. The work, brilliant and coruscating in monochrome, is an allegory of how people can be fixated with and nostalgic about what have restrained them.







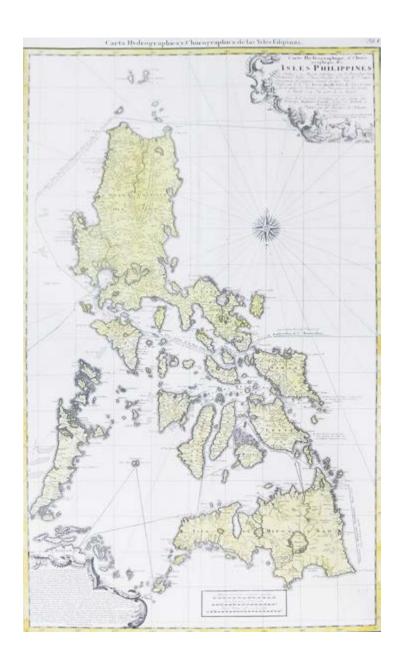
# **Insulae Philippinae**

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

#### P 30,000

Provenance: Private Collection, Manila The map is notable for its straightforwardness – that is, it does not present any ethnographic vignettes of the era. The Philippines were at that time a vital part of the Spanish Empire, and it made its cartographic debut in Petrus Kaerius' 1598 map.

A much enlarged Calamianes is partially depicted in the map. The map shows the archipelago "lying on its side". It takes a while to shake off preconceived constructions and identify our different islands; indeed, those familiar with Old Dutch (Petrus Kaerius is from Amsterdam) would be hard-pressed to recognize the Filipinos described in an accompanying text of Kaerius' first maps: "inhabitants without laws (inwoenderen zonder Wetten) who are cannibals (Menscheneeters)". Among the other artists associated with the maps of Petrus Kaerius is Jodocus Hondius.



# Carte Hydrographique & Chorographique des Isles Philippines

George Moritz Lowitz published by the Heretiers de Homann, Nuremberg (1750) 1760 colored 37 1/4" x 21 1/4" (95 cm x 54 cm)

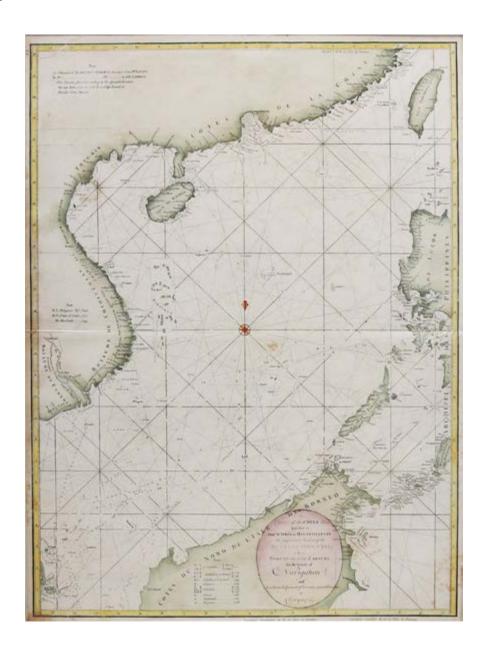
P 300,000

Carlos Quirino wrote in his influential book, Philippine Cartography 1320-1899: "So important is Pedro Murillo Velarde's map to Philippine cartography, so neat the engraving and so faithful the illustrations, that in all likelihood it will continue to be reproduced in the years to come".

Copied by European mapmaker George Moritz Lowitz in Germany, this detailed two-sheet map is a scaled down version of the Carta Hydrographica y Chorographica delas Yslas Filipinas by Fr. Pedro Murillo Velarde, the most famous Jesuit mapmaker. Velarde's original map which he drew, engraved and published in Manila in 1734, was the finest map of the Philippines ever produced at the time and certainly the most influential.

A sea chart with one compass rose, the map also illustrates coasts, towns and interior topography. Two routes for the Manila Galleon are shown, one around the north of Luzon and the other through the San Bernardino Strait. It was also the first to label the reef now better-known as Scarborough Shoal as "Panacot".





#### Chart of the China Sea

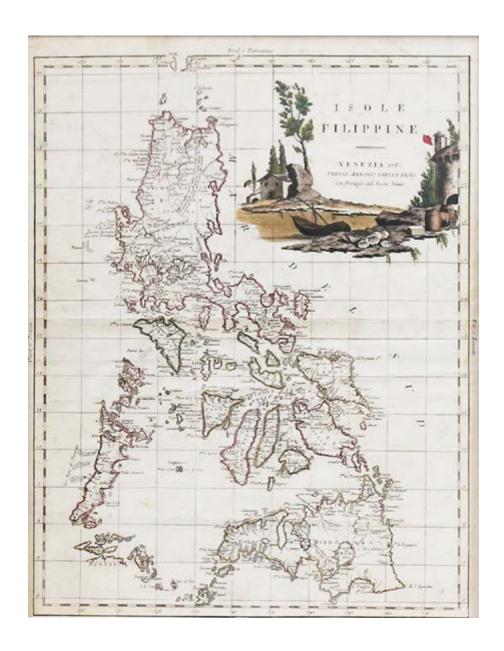
Inscribed to Monsr. D'Aprés de Mannevillette the ingenious author of the Neptune Oriental: As a Tribute due to his Labours for the benefit of Navigation; and in acknowledgement of his many signal Favours to A Dalrymple Paris 1775 hand-colored copper engraving 27 1/2" x 20" (70 cm x 51 cm)

P 100,000

This chart of the China Sea was first published in 1771 by Englishman Alexander Dalrymple — briefly Governor of Manila before Spanish rule was re-established and the first Hydrographer to the British Admiralty — as a dedication to D'Aprés Mannevillette, known for drafting charts superior to any other at the time.

Next to the title, the chart also includes references to all exploratory vessels in the region from 1752-1763. Of interest is a reference to "Scarboro" — now Scarborough — Shoal, placed according to a Spanish account by a ship bound to Manila from Macao in 1755. Hong Kong is also referred to as "Fan-chin-cheo."

Mannevillette reproduced the chart as Plate 52 in his second edition of the Neptune Oriental, the most successful 18th century French marine atlas of the eastern oceans including copies of six of of Dalrymple's charts. Corresponding over a wide range of subjects, the two cartographers both profited from the exchange of ideas, charts, books and instruments.



## **Isole Filippine**

Zatta, Antonio Venice 1785 hand-colored copper engraving 16 1/2" x 13" (42 cm x 33 cm)

P 125,000

Featuring a picturesque title cartouche on the upper right hand corner, this map comprises the entire Philippine archipelago with exceptional detail. It is derived from Antonio Zatta's historic Altante Novissimo, a four volume world atlas and one of the final celebrated embellished atlases of the 18th Century.

Shrouded in mystery beyond his many remaining issued works — including books of plays and architecture, Antonio Zatta, who perhaps lived from 1722 to 1804, was a prominent Italian editor, cartographer, and publisher who were based in Venice. His extensive output of prints and books were both precise and beautiful to behold. He was able to apply rigorous attention to detail by gleaning information from his comprehensive network, one that allowed him to publish the first sighting of the islands visited by the famous Captain Cook.





#### Map of the Philippine Islands

edited by Emma Helen Blair and James Alexander Robinson printed in book entitled "The Philippine Islands, 1493 - 1803" — 1st ed. vol. 55; published by Arthur H. Clark, Cleveland, Ohio in 1903 hand-colored copper engraving 16 1/2" x 13" (42 cm x 33 cm)

P 75,000

This map was especially prepared to illustrate "The Philippine Islands 1493-1803", a mammoth 55-volume bookand the main origin of chronicles of Philippine history translated into English, by Emma Helen Blair and her collaborator James Anderson Robertson.

This map details treaty boundaries — such as the Treaty of Paris, bought in to effect on December 10, 1898, and the Treaty of Washington, signed on November 7, 1900 but bought in to effect on March 23, 1901. The latter treaty sought to remove any misunderstanding from the former, specifically from Article III by clarifying specific territories ceded to the United States.

The map also contains insets of the City of Manila, Northern Borneo, Balingtan Channel and Central Luzon. Boundaries of principal roads, railroads and provinces in addition to detailed railroads, highways, seam lines and telegraph lines are also apparent. The size and style of font indicates the perceived relative size and importance of the towns.



# Map of the Philippines

Andrew B. Graham Company,
Washington D.C.
published by the National Geographic Society
August, 1905
hand-colored copper engraving
33 3/4" x 21 1/2" (86 cm x 55 cm)

P 50,000

This rare geographical map was cartographically derived from the Map of the Corps of Engineers, U.S. Army, and Spanish surveys by the Andrew B. Graham Company. The map details the U.S. Signal Corps and Civil Government Lines as well as commercial lines. The angular borders around the archipelago illustrate the Paris Treaty Line wherein Spain ceded all its territories to the United States in 1898.

The son of a lithographer and engraver, Andrew B. Graham (1845-1909) retired from service as a draftsman in the U.S. Coast Survey in 1889 to take over management of his father's lithography firm. Active until at least the early 1920s, his firm was one of several that thrived on profitable government publication contracts.



#### Alfredo Aquilizan (b.1962)

Landscape Painting (Under the Viridian Sky) mixed media

artwork:

H: 36"x L: 36" x W: 10" (91 cm x 91 cm x 25 cm)

with stand:

H: 64 1/2"x L: 42" x W: 17 1/2" (164 cm x 107 cm x 44 cm)

#### P 300,000

Provenance:

Private Collection, Makati City

Award:

Mixed Media Award; NCCA Diwa Ng Sining Award Winner; Awarded Ten Outstanding Artist of the Philippine, 1994

Alfredo Juan Aquilizan is an artist of mixed media, yet he is as much adept in painting, and both sensibilities can be seen in this work. The September October 2000 issue of Asian Art News says: "The heady convergence of evocative figuration would be infused with a significant spirit of abstraction by way of Aquilizan's teacher, Robert Beauchamp, a student of Hans Hoffmann of the New York Abstract Expressionist School and mingling all those potent substances coherent today."

"But this is not all there is to this visual and visceral landscape." "What emerges from this hectic surface is a palimpsest of styles culled from tutelage elsewhere and the quotidian details of a familiar environment. As style is not merely vessel so is environment not solely content. Aquilizan ensures that both schemes form an aesthetic ecology, intimate in their assertion of values and intricate in their liaison with each other."

With this "aesthetic ecology" Alfredo Juan Aquilizan continues to process these issues through materials and objects that are both abstract and referential, objects that serve as metaphors of everyday human life. Alfredo Aquilizan is an artist of broad sympathies. He draws, paints, sculpts, mixes media, creates assemblages, and initiates installation projects. His work heavily draws on memory of home and country. In undertaking this kind of artistic process, he collaborates with the people around him and forges connections among them.





# León Gallery





# 155

#### Isidro Ancheta (1882 - 1946)

a.) Church signed (lower right) oil on canvas 8 1/2" x 10 1/2" (22 cm x 27 cm)

b.) Barrio Scene signed (lower right) oil on canvas 9 1/2" x 13" (24 cm x 33 cm)

c.) Bahay Kubo signed (lower left) oil on canvas 8" x 11 1/2" (20 cm x 29 cm)

d.) Untitled
signed (lower right)
oil on wood
9 1/2" x 12 1/2" (24 cm x 32 cm)

e.) Planting Rice signed (lower right) oil on canvas 9 1/2" x 13 (24 cm x 33 cm)

#### P 300,000

Provenance: Private Collection, USA







The minute architectural details, whether they are of the church or 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.

The bright tones of the architectural elements, from a church to a nipa hut compliment the cool tropical greenness of the surroundings and preclude any impression that this idyll will disappear in half a century's time. All in all, the images romanticize the countryside as seen by an artist who would as much paint old Manila brick by brick, stone by stone.



#### Anita Magsaysay-Ho (1914–2012)

Women with Baskets signed and dated 1977 (lower right) tapestry 76" x 39" (193 cm x 99 cm)

#### P 300,000

Provenance: Private Collection, USA In 1952, Anita Magsaysay-Ho bagged the second prize in the second watercolor exhibition of Graphic Arts for her piece "Fish Vendors". It is a subject that she would later revisit, particularly in the mid to late seventies, where she painted women by the seaside, fishnets at hand. (In fact, one of Anita's favored subjects were Filipina women in the countryside, chinky eyed, and busy at work) The resulting look, as described by Alice Guillermo, is one of "serene and static forms with a minimum of suggested movement to be able to define and articulate the figures of women in a more conscious and deliberate manner."

Tapestries are considered textile art, typically woven on looms. Anita, as an artist, immersed herself not just in painting but in other endeavors, including arts and crafts, which can explain her foray into other mediums such as textiles.

As to her choice of subject matter, Anita relates:

"I enjoy markets wherever they may be— Quiapo, Paco, Pasig, Subic or Hongkong. You see so many interesting types of people and scenes in the market. It's a very dynamic place— the people there are always in frenzy. I get many ideas from the marketplace and I have a lot of admiration for the hardworking market vendors."



## **Benedicto Cabrera** (b.1942)

Surveying The New Territory acrylic on paper 22" x 29 1/2" (56 cm x 75 cm)

#### P 1,600,000

Provenance: The Luz Gallery

Exhibited:

Luz Gallery, First Larawan Exhibition, October 12 - 31, 1972, Manila

As one of the precursors of social realism, Benedicto "BenCab" Cabrera devoted part of his artistic career uncovering images of colonialism, painting them in his characteristic montage, and, in the process, introducing new modes of story-telling. In this work, Surveying the New Territory, the National Artist depicts a man, garbed in the fashion of the colonial times, astride on a horse, who is about to conquer the land before him.

The image is iconic not only in war memorials but even in recent times when police are seen patrolling the streets while riding these glorious beasts. Rather than providing us with a frank depiction of colonial power, BenCab troubles the pictorial surface by painting passages of red over the figure, indicative of how such an enterprise (surveying the new territory) may end up in bloodshed as the "natives" of the place would not take the invasion sitting down. Indeed, the man here, in his ghostly outline, appears devoid of substance, a cautionary tale to the limits of imperial power.







#### Norma Belleza (b.1939)

Marikina, Flower Seller signed and dated 1997 (upper right) oil on paper 29" x 27 1/2" (74 cm x 70 cm)

#### P 180,000

Iconic Filipino modernist Norma Belleza has put on display her refined folk sensibilities time and again. Belleza's stylized figuration of the Filipina has come to be known as a potent display of fortitude — a powerful depiction of the Filipina woman; forged of strength and will. In this work by the renowned modern, we are treated to an allegorical composition — the woman selling flowers.

Strong and independent are the women in Belleza's art — their fortitude and resilience exemplified in their labor, the beauty of their simplicity embellished by the artist's palette. There is much that can be surmised by the figures in the composition, and even more left to feel. Undoubtedly a strong work by the renowned modernist.

#### 159

#### Nena Saguil (1914-1994)

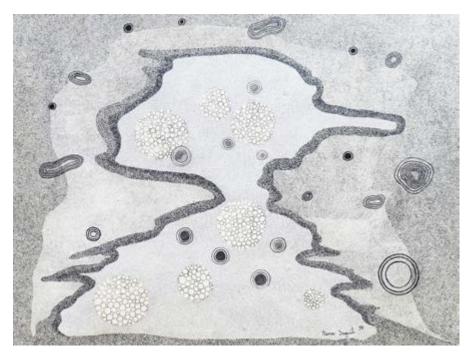
Untitled signed and dated 1974 (lower left) pen and ink on paper 18 1/4" x 25" (46 cm x 64 cm)

#### P 220,000

Provenance: Private Collection, Manila

There is a mystique about the work of artists who use an intellectual approach to painting. Paris based Nena Saguil equates painting with the other arts: music and poetry. She trained at the University of the Philippines but was "born an artist" when she came to Paris in 1954, where she studied at the Ecole des Artes Americaine. Saguil painted her work in a very distinctive style, filled with spheres, mandalas, circles, orbs and moons.

The images emerging from her oils, watercolors and ink drawing signify a contemplation of cosmic/organic order, of perpetually energized matter, hymns to the eternal rhythm of life with its cycle of destruction and creation, tension and relaxation.





# Lao Lianben (b.1948)

Untitled 1982 signed (lower right) oil on paper 22" x 30" (56 cm x 76 cm)

#### P 200,000

Provenance: Private Collection, Manila What makes Lao Lianben's abstraction unique in a field composed of so many players are the purity of his vision and technique. One gets the sense that no stroke is extraneous and unwarranted, that the visual elements aim for a cohesive whole, and the background, which is usually monochromatic, is as important as the more assertive aspects of the composition. While the mastery of his Zen-like idiom achieves monumental quality in large works, the small works are as equally resonant, the subtlety of the strokes pronounced and indelible. Such is what the viewer is fortunate to witness in this work that features the barest of brushstrokes (that look like strands of light) framed by a bracket that theoretically extends as a square. It is a work that marries simplicity and complexity, light and dark, constancy and change.



# Mauro Malang Santos (1928-2017)

Green Virgin signed and dated 1975 (lower right) oil on masonite board 34" x 34" (86 cm x 86 cm)

#### P 3,600,000

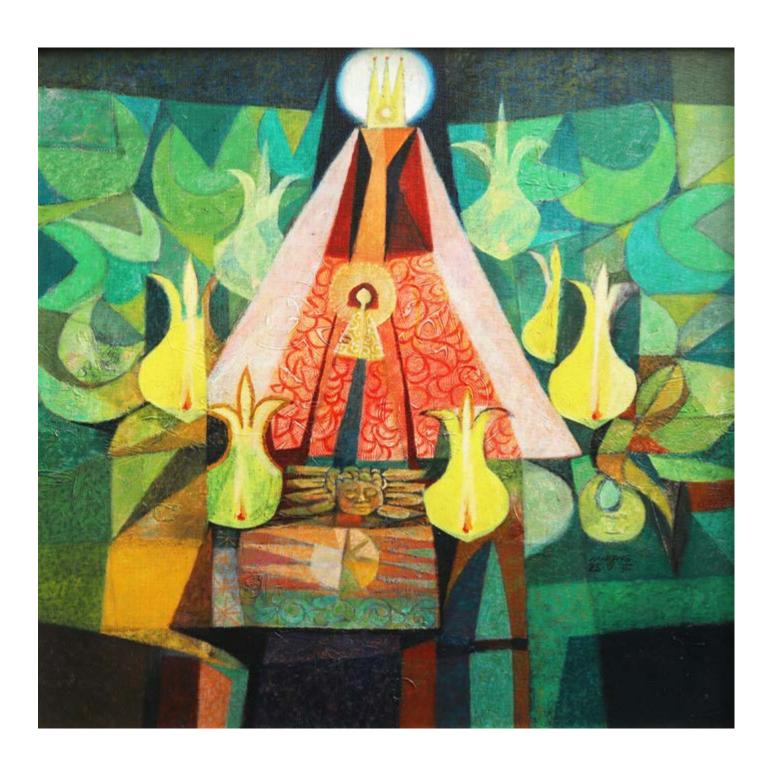
This piece is accompanied by a certificate issued by West Gallery confirming the authenticity of this lot

Provenance: Private Collection, Manila Many modern and contemporary artists drew on the subject in their works although this history may have been lost on them. This is the same for the subject of the Virgin Mary. Not only does Malang innovate on these subjects by changing backgrounds and varying his application of paint. He enhances them in his works by moving the subjects forward, crowding the frame until it seems they can be plucked out of the picture.

His bold, colorful, cubist baroque work is deceptively direct visually, yet it provokes an extraordinary emotional impact on the viewer. Malang's art, which is wonderfully contemplative, is both an artistic and philosophical statement about life in which hope (and faith) is central to his vision of the world.

It is true to say that anyone today who looks at this Malang painting does so as heir to this purely emotional response. Yet it needs to be emphasized that Malang's supreme qualities as a painter stem more from his mastery of style than from the sanctity of the subject matter.

Malang depicted the Virgin Mary from a completely frontal perspective. He presented the virgin as a straightforward image without facial feature. What prevents the entire painting from appearing too stiff is the profusion of lamps, whose shapes dominate the painting. The lamps surrounding the Virgin Mary look like garden flowers.







Impy Pilapil (b.1949)
Inner Spirit

2002 mixed media H: 35 1/2" x L: 20" x W: 12" (90 cm x 51 cm x 30 cm)

P 180,000

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

Provenance:

Private Collection, Manila

Impy Pilapil is part of the group of highly talented women sculptors who emerged in the 1980s, primarily making her mark through her soaring abstract creations as well as her inspired use of industrial materials such as metal and glass. In this work, Pilapil combines two of her signature forms: the sphere in metal and the dynamic circle in marble.

The form achieves an archetypal quality, conveying notions of cycles, continuities, and infinities. Balanced on a piece of rough-hewn marble that provides visual contrast to the smooth and polished surface of the dominant shapes, the sculpture appears to have been caught in a moment of rotation, propulsive in the way it subtly slants and interiorizes the movement of life itself.



# Augusto Albor (b.1948)

Untitled signed and dated 2014 (lower right) oil on canvas 48"x 36" (122 cm x 91 cm)

## P 180,000

Provenance: Private Collection, Makati City Albor's use of space, sparseness of presences, and an apparent attitude towards art as object hood makes this a minimalist work. This is a visually purifying experience, one that gave him the freedom to move outside existing notions on art and explore ideas and possibilities of abstraction.

The composition of this work is almost classic in its simple severity. Nuances of light and dark, and the effects of receding and advancing of flatness and shimmer, are efficaciously played upon. This work is a warm yet meditative evocation enjoyed in perfect quiet and solitude.

# León Gallery



# 164

Jack Salud (b.1964)

Clarity (The Millinery Obsession Series) signed and dated 2017 (lower right) acrylic on canvas 34 1/2" x 31 1/2" (88 cm x 80 cm)

#### P 40,000

Millinery allure mirrored in Figurative painting. Artists alert to feminine adornment reflecting personality and social status have painted women in hats varying from demure to flamboyant.

Artists have as varied reasons as styles on why they foray into depiction of fashion as art. The interest depends not on the snob appeal of haute couture or a nostalgia for yesterday's styles but rather on the intrinsic merit of fashion as a theme — its color and sense of composition.

#### 165

# Romeo Tabuena (1921-2015)

Portrait of a Man signed and dated 1955 (lower left) oil on board 10 1/2" x 7 1/4" (27 cm x 18 cm)

#### P 70,000

Provenance: Private Collection, Makati City

Tabuena does not have any set compositions before he works, but he lets his fertile subconscious release the images to be shaped by his art. Suppressed shock and dislocation produces some of the worst social deformities in our urban experience that are reflected in the old man's face. It shows an old man living in a world without meaning, yet somehow threatening, full of ominous foreboding.

The expressionist feeling of Tabuena's painting is fused with an absorbing interest in form. Since the artist is not primarily interested with the plane of external appearances, he composes world weariness on the old man's head not only on the surface, but in deep.

In this instance, Tabuena's style can be called distortionism or expressionism in the line of Francis Bacon. In this rare instance, he is one of those expressionists whose contemplative abilities are reflected in their paintings.

While Tabuena would rather pursue the theme of portraying the inner human condition rather than the human situation he implies that would rather do away with particularities of social class. Such pursuit of "essences" eventually results in removing him from everyday existential unfolding. The distortion of the old man's face lends him a forceful identity. He comes to life.





#### **Bookstand Or Atril**

Mid 19th Century Silver H: 14 1/2" x L: 12 1/2" x W: 13" (37 cm x 32 cm x 33 cm)

#### P 450,000

166

Provenance: Manila

A Church in Manila, Bulacan, Quezon, Bicol or Samar

A missal was always required in the celebration of the Mass in Catholic churches. In the old days, the former was a thick and ponderous book that required an acolyte to hold up, while the priest read from it. This was found to be inconvenient, for the sacristan sometimes had to perform other duties. Thus, a bookstand that held up the book, atril in Spanish, was used, so that the priest could comfortably read the passages without difficulty.

Bookstands always had a wide inclined surface on which the open book was placed. They were usually made of wood, which was sometimes embellished with silver appliques. If a parish was richer, the entire surface of the stand could be overlaid with embossed and chased silver sheets. Rich churches could afford to have them made entirely of silver, as was the case of this particular piece.

This atril prominently displays at its center the insignia of the Franciscan Order, a cross with two arms crossed beneath it. The arms symbolize that of Christ and St. Francis of Assisi working together to propagate the Faith.

The use of this insignia indicates that the bookstand was made for the Ecclesiastical Province of St. Gregory the Great which was administered by the Franciscans. This religious province covered Bulacan, Rizal south of Antipolo, Eastern Laguna, Quezon, the entire Bicol Region and Samar

This bookstand looks light and easy to move around from one side of the altar to another. The entire piece consists of round silver bars or tubes welded together to form a wide inclined frame with a narrower one at a right angle beneath it. The former was to rest the missal on, while the latter was to keep it upright. The stand rests on a pair of beautiful, elegant scrolled feet joined together by a tube at the center of the graceful volutes at each end. The way the volutes was made attests to the skill of the silversmith who made them, as they required great precision and was very difficult to make.

At first glance, the inclined plane looks like the cover of a book, which was probably the artisan's inspiration. It has a border composed of a pair of parallel bars with a triangular piece at each corner embossed and chased with a large flower flanked by a leafy scroll. At the middle of this outer border on the four sides is attached a large flower between a symmetrical pierced leaf spray. The border surrounds a concentric oval of two parallel bars with six embossed and chased flowers evenly placed within. The Franciscan insignia within a circle in the oval is ornamented above and below with a symmetrical pierced spray of leaves and flowers. The embossing and chasing of all the parts of the atril is superb.

-Martin I. Tinio, Jr.





#### **Jon Jaylo** (b.1975)

The Value of Life signed and dated 2013 (lower right) oil on canvas

painting: 71 1/4" x 48" (181 cm x 122 cm)

table: H: 29" x D: 31 1/2"

(74 cm x 80 cm)

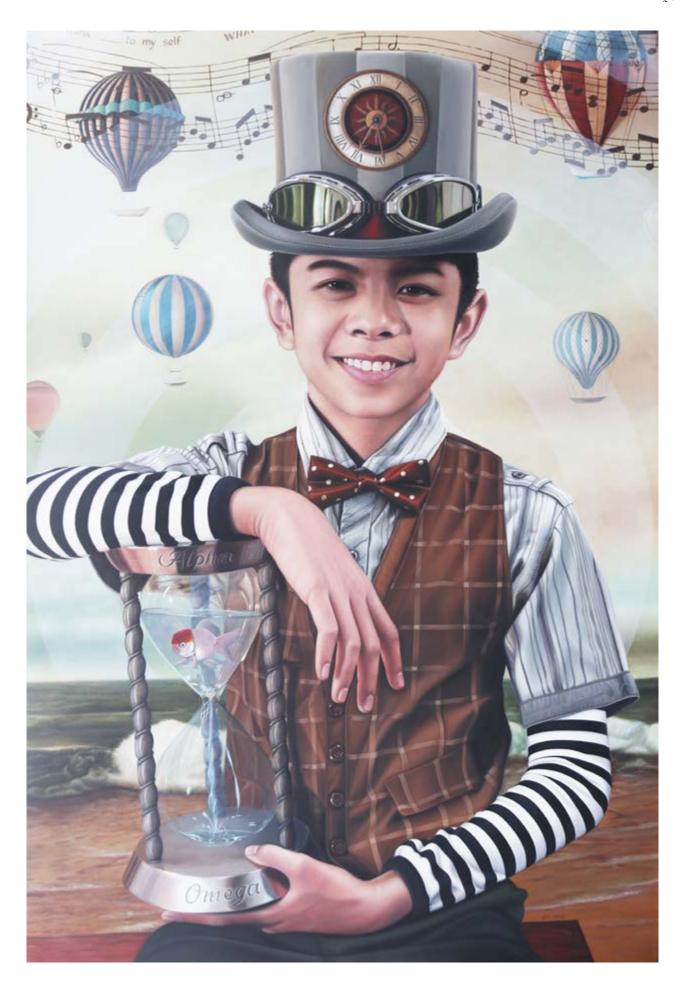
chairs: H: 42" x L: 21 1/4" x W: 19 1/4"

(107 cm x 54 cm x 49 cm)

#### P 1,500,000

Provenance: Private Collection, Manila A master orchestrator of all things surreal, Jon Jaylo has created works in the hyperrealist vein that blend the mundane with the magical. His paintings transport the viewer to places unknown and, in the process, discovery nuggets of truth about the human condition. Such is evident in this work, The Value of Life, that combines wonder, adventure, music, and time's passage. Smiling at the viewer is a child that appears to be the personification of time.

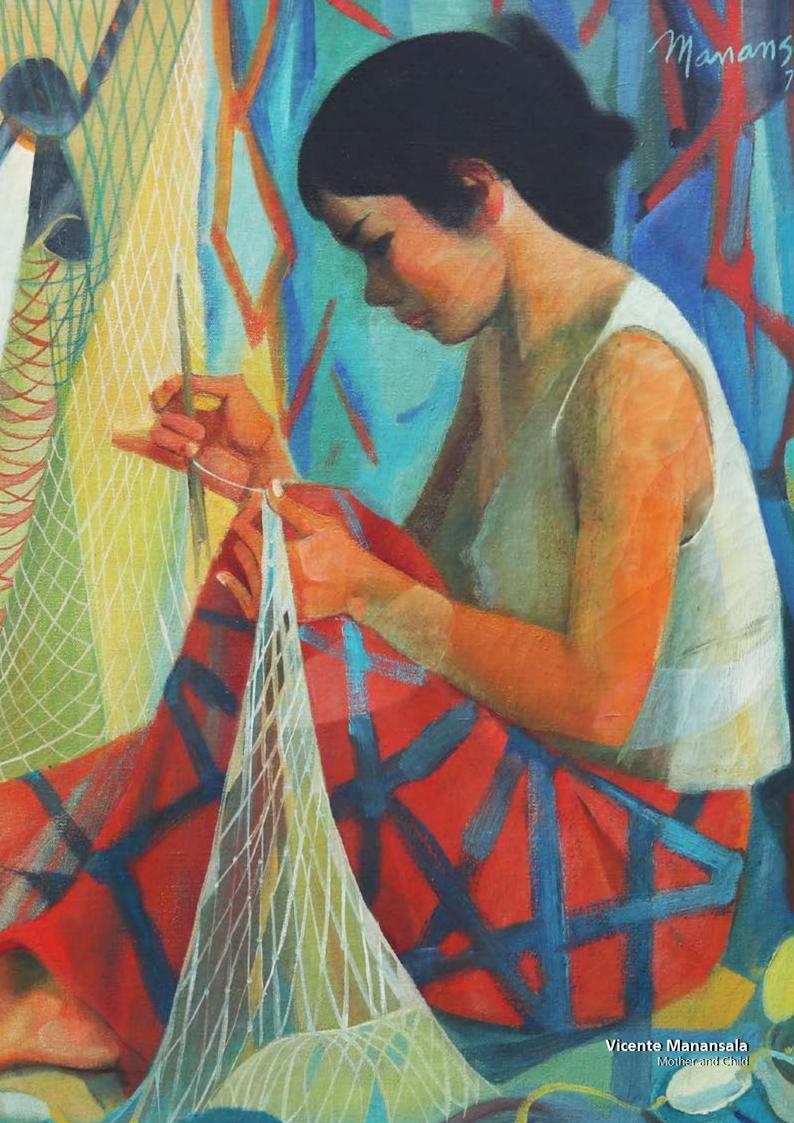
A clock adorns his tall magician's hat as he holds an hour glass in which a gold fish swims and is inscribed with "Alpha" and "Omega" — the beginning and the end. As water rushes through this ornate contraption, the journey of life transpires, from the hot air balloons floating at different altitudes to the notes streaming their music in the atmosphere. This is what the "value of life" as alluded to by the title means: the ability to soar to great heights, find adventure in every turn, and enjoy the music that being human brings, before time runs out.















Paintings and Sculptures

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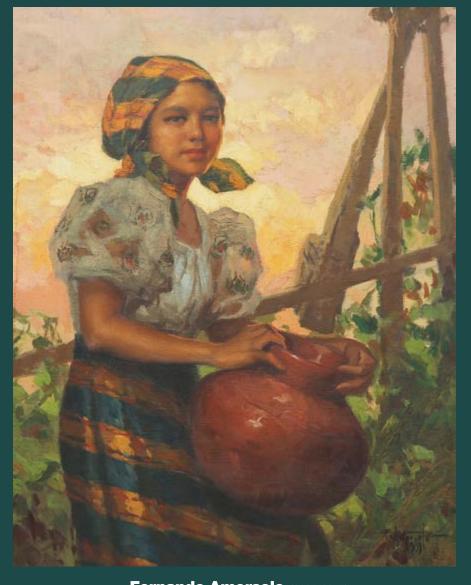
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# Fernando Amorsolo (1892-1972) Lady with Banga signed and dated 1933 (lower right) oil on wood 19 1/2"x 15 1/4" (50 cm x 39 cm)

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