

León Gallery
FINE ART & ANTIQUES

The Spectacular Mid-Year Auction 2018

• 9 June 2018 | 2:00 PM •



Ang Kiukok
Man with Fish



Isabelo Tampinco
Armchair



León Gallery
FINE ART & ANTIQUES

Auction

Saturday | June 9, 2018
2:00 PM

Preview

June 2- 8, 2018
9:00 AM - 7:00 PM

Venue

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

Contact

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



7	Foreword
8 - 219	Lots 1 - 160
220	Index
221	Terms and Conditions
230	Registration Form

Fernando Amorsolo
Ynchausti Rope Factory

León Gallery

FINE ART & ANTIQUES

Director

Jaime L. Ponce de Leon

Consultants

Lisa Guerrero Nakpil
Martin I. Tinio, Jr
Augusto M.R Gonzalez III
Dr. Ambeth R. Ocampo
Ramon N. Villegas (+)

Book Design and Layout

Jefferson Ricario

Senior Graphic Designer

Dia Marian P. Magculang

Graphic Design & Photography

John Gabriel Yu
Christine Marie Tabiosas
Dana de Vera

Project Assistants

Nestorio Capino
Jane Daria
Ramil Flores
Robert Gotinga
Generoso Olaco
Catalino Mallabo Jr.
Mario Oribia Sanchez
Anjello Bueno
Manuel Sintos
Reneliza de Taza
Laurence Anne Torres
May Rose Santos
Dane Flores

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

This catalogue is published to accompany the auction by León Gallery entitled
The Spectacular Mid-Year Auction 2018

All rights reserved. No part of this
catalogue may be reproduced or
re-printed without the express written
consent of León Gallery.

Copyright 2018

Foreword

León Gallery
FINE ART & ANTIQUES



Dear Friends,

On behalf of the Leon Gallery team, we are truly grateful for the ultimate privilege to bring to auction a treasure like no other — and by none other than Jose Rizal: A wood sculpture of the ideal Filipino by the greatest Filipino. Intended to be a riposte to the Spanish accusations that Filipinos were slothful savages, “The Filipino” is a virile young man symbolizing our country’s vitality and burgeoning nationhood. Having descended from the Rizal Family, this work was last seen by the public in the book, “Pictorial Album on Rizal”, published by the Jose Rizal National Centennial Commission in 1962. It is perhaps the only work done in wood by our national hero.

Furthermore, there are pieces that throw light on the Philippine Revolution: Including the handwritten narrative of Gregoria de Jesus, widow of Andres Bonifacio, of her husband’s trial, imprisonment, and disappearance; her letter to Emilio Jacinto; perhaps the most famous letter by Marcelo H. del Pilar; and the court documents of the suit brought against Teodora Alonso that formed Rizal’s nationalism.

After the record-breaking sale of Jose Joya and other moderns at the Asian Cultural Council Auction in March, we veer towards excellent works from the 19th and the first half of the 20th Centuries. The work of Lorenzo Guerrero, named “At River’s Bend”, is an extremely rare example of this master’s work and one of only a handful extant. It is no doubt one of the major highlights in this sale. Lorenzo Guerrero was not only the pivotal figure in the artistic life of Juan Luna, but also a well-accomplished artist in his own right.

There are Amorsolos — and there are Amorsolos. The Peracamps Amorsolo (of the Counts of Peracamps) is one of the most astonishing that has come on the market. Dating from 1931, Sylvia Amorsolo - Lazo has deemed it possibly the first-ever painting with the subject matter, “Under the Mango Tree”, to be done by the grand maestro. The luminosity and tactile quality of this early work can certainly rank it among the first National Artist’s greatest masterpieces.

This sale has a good assembly of abstract works beginning with equally rare and fascinating pieces by Marciano Galang, Florencio Concepcion, and Oscar Zalameda; not to mention by our famous expatriate artists Nena Saguil, Federico Aguilar Alcuaz, Macario Vitalis, and Romeo Tabuena. Vicente Manansala is represented by an allegorical work from 1944 as well as tantalizing examples of his transparent cubism.

And then we have the Arnedo table: The Arnedos were one of the great families of Pampanga. They were also inarguably the wealthiest and most landed in the 19th Century, thanks to their vast sugar holdings. It was but fitting that the grandest parties, attended by the most important of guests from across the globe, were welcomed in their palatial home. European royals such as Prince Alfred of Great Britain, (Duke of Edinburgh and second son of Queen Victoria and Prince Albert) and the Grand Duke of Russia, Prince Alexei Alexandrovich, (son of the Tsar Alexander II); a prince of Japan and the future King of Cambodia, Norodom I, all dined on this exquisite dining table, possibly the longest to come to auction, composed of seven polished leaves. Our national hero Jose Rizal, not to mention the Spanish Governors-General of the late 19th century, as well as their later American counterparts, such as Arthur MacArthur, Jr., (father of Gen. Douglas MacArthur) and his successor William Howard Taft, who went on to become the 27th U.S. President — they all have dined on the famous Sulipan delicacies served on this historically important table.

There are simply too many treasures to mention at the Spectacular Mid-Year Sale. We look forward to seeing you all on the 9th of June at 2:00 PM at our Eurovilla 1 saleroom.

A handwritten signature in black ink, appearing to read 'J. Ponce de Leon'. The signature is fluid and cursive.

Jaime Ponce de Leon
Director



(a)



(b)

1

Hernando R. Ocampo (1911–1978)

a.) Untitled 1

signed and dated 1974 (lower left)
pen and ink on paper
13 1/4" x 10 1/4" (34 cm x 26 cm)

b.) Untitled 2

signed and dated 1978 (lower left)
pen and ink on paper
14 1/4" x 10 1/2" (36 cm x 27 cm)

P 40,000

Provenance:
Private Collection, Manila

In these two works that H.R. Ocampo created in the successive years of 1977 and 1978, we see the fluted shapes of his abstraction set against the whiteness of the page, hovering in their elegant, eye-catching outlines. The work drawn in 1977 almost verges in figuration with its depiction of a nude torso, the suggestion of the bosom as well as an elongated arm with its notable fingers visible. This work reveals how his abstract forms gesture at reality, which is one way of looking at and interpreting his body of work. The work drawn in 1978 may be characterized, however, as the National Artist's pure abstraction: an open form that allows negative space to interact and to flow through the dynamic, organic shape replete with crests and troughs.

2

Noel Solis

Amore Immortale

signed and dated 2010 (lower right)
oil on canvas
24" x 18" (61 cm x 46 cm)

P 20,000

Provenance:
Finale Art File

A tilted skull literally biting a flower; the style of Noel Solis focuses much more of its emphasis on details and the subjects. Hyperrealism paintings and sculptures are not strict interpretations of photographs, nor are they literal illustrations of a particular scene or subject. Instead, they use additional, often subtle, pictorial elements to create the illusion of a reality which in fact either does not exist or cannot be seen by the human eye.



3

Danilo Dalena (b.1942)

Untitled / Nude
signed (lower right)
pen and ink on paper
12 1/2" x 12" (32 cm x 30 cm)

P 120,000

Provenance:
Private Collection, Manila

No one can resist the seductive power of Danilo Dalena's illustration, who started as an editorial cartoonist of the revered and now defunct Philippines Free Press. In this pen-and-ink on paper work, the artist showcases the expressive quality of his figuration, with the elongation of limbs and the general elaboration of the human form. Rendered in different poses (and their corresponding attitudes or mental states) and framed by a suggestion of a landscape behind them, the three faceless women are perhaps a nod to the Three Graces, but this time seen through a prism of a modern lens. Instead of offering charities or virtues, could these women be offering carnal pleasure, just like those in Dalena's famous Alibang-bang series? Regardless of what gifts they proffer, Dalena captures them in a mood of desolation, inquiring into their plight and offering a sense of escape as symbolized by the wide-open window.



4

Sofronio Y Mendoza (b.1934)

Binondo Fountain
signed and dated 1972 (upper left)
oil on canvas
14 1/2" x 18 1/4" (37 cm x 46 cm)

P 60,000

Sofronio Y Mendoza painted quietly powerful city views that tapped the poetry of otherwise unpromising working-class neighborhoods. As a member of the Dimasalang group, he thrived in structure and the use of color. He used these requisite skills to develop a distinctive personal style, which is both architectonic and lucid.

The silhouette of the fountain itself is secondary in importance. For Sofronio Y Mendoza its fascination is with the city lights which play around it. Sofronio Y Mendoza's brush achieves a triumph of depicting both a populist utopia and a Romantic silhouette that is otherwise taken for granted by the jaded eye.



5

Marivic Rufino

Tribute to Georgia O'Keeffe

signed and dated 2018 (verso)

mixed media

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

P 60,000

Pursuing art says much of the durability of Mav Rufino as an artist. "I appreciate what it brings me personally. I love the solitude of painting. It is the direct communication between me and the Divine. I really feel I am just the instrument. But I am also aware of the harsh reality. It's hard to be a struggling artist in a material world. You will always need inspiration and creative energy and support. I work so that I can paint and be independent."

Channeling Georgia O'Keeffe, Rufino isolates a single ox skull, highlighting its jagged edges, worn surfaces, and bleached color. The bones represent enduring beauty and strength. In 1949 O'Keeffe settled permanently in New Mexico, where she lived until her death in 1986. The bones seem to cut sharply yet blend with the center of an expanse of sparse serenity.



6

Jose B. David (1909-1990)

Bahay Kubo

signed and dated 1937 (lower right)

oil on canvas

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

P 100,000

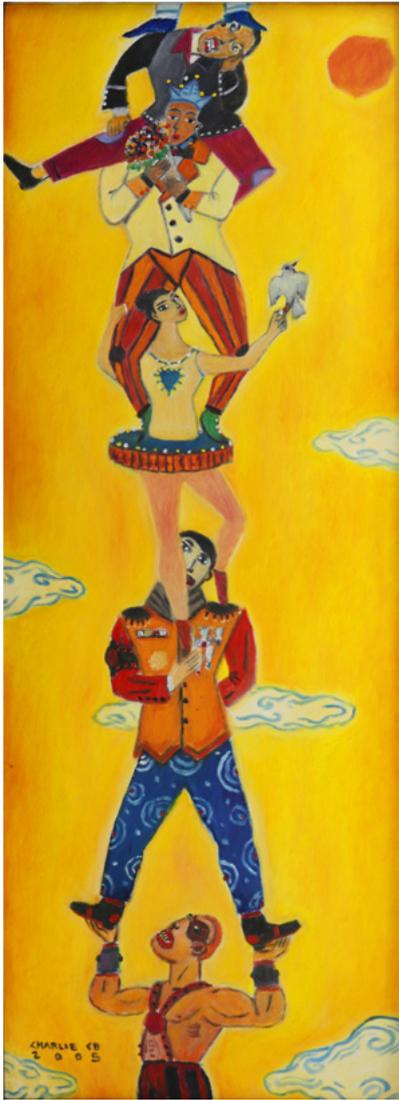
Provenance:
Private Collection, USA

The idylls of rural and semi-rural countryside could arouse the senses as much as his pastoral meditations suggest an earthly paradise. The horizontality of the bamboo footbridge provides a balance to the tall trees flanking the composition. David rendered the scene in an entirely matter of fact manner: here, it is delightfully ordinary and every day, rather than mysterious and new. Although his well-tempered realism was part of the turn of the century benchmark in Philippine art, his technique was not too scrupulous, too "intellectual" to be popular.

In the best of his oils a sense of individual authority manifested itself. His approach to genre evaded prettiness and came closer to the textures of life. (Pablo Amorsolo)

This genre always found an enthusiastic audience. By mid-century, art audiences did not quite throw unspoiled nature views in favor of the onslaught of modernism. The landscape was an accessible, popular subject.





7

Charlie Co (b.1960)

Circus

signed and dated 2005 (lower left)

oil on canvas

54" x 19 1/2" (137 cm x 50 cm)

P 80,000

Provenance:

Private Collection, Manila

An explorer of socio-realist issues through surreal means, Charlie Co this time offers a whimsical, but no less cutting, work. Here, the viewer sees five acrobats in different costumes balancing each other in a kind of human pole — with the sixth figure suggested by a pair of feet perched on the shoulders of the topmost figure. Rather than in the tent of the circus, the figures are in the wide open, with clouds a swirl and an orange suggestion of a sun basking everything in warm light.

One figure wears the insignias of a general, while the ballerina nimbly holds a dove of by a finger. What could be their possible meanings when contrasted with other figures who are garbed for the occasion? What does it tell us about the hierarchy of individuals in society? These questions notwithstanding, the work, in its sheer verticality, underscores how power relations are precarious in their balance.

PROPERTY FROM THE DANNY JAVIER COLLECTION

8

Ramon Orlina (b.1944)

Untitled

signed and dated 2000

glass

H: 11" x L: 7" x W: 5" (28 cm x 18 cm x 13 cm)

P 140,000

Ramon Orlina is the undisputed master of the medium of glass, and for decades, the master has been creating a body of work known for its ethereal beauty. In this work which Orlina created at the turn of the century, the viewer sees exquisite contrasts. For one, the base of the sculpture is geometric and features a frosted surface while the rest of the body has a curvilinear silhouette and is transparent. Its sea-green color is iconic Orlina, as well as the faceted surface that allows the light to permeate the entire sculpture, reflecting it back in a multiplicity of ways.

When one inspects and moves around an Orlina sculpture, the planes shift and sparkle, which gives the impression that, despite the hardness of the artist's choice of medium, his works are all about grace, fluidity, and movement.

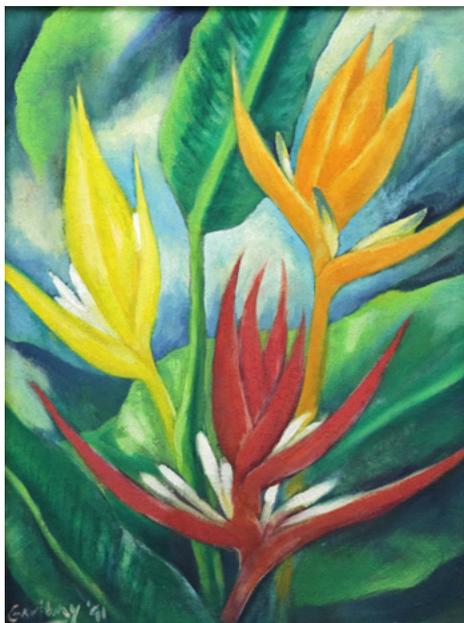




(a)



(b)



(c)

9

Emmanuel Garibay (b.1962)

a.) *Flora 1*

signed and dated 1991 (lower left)

oil on canvas

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

b.) *Flora 2*

signed and dated 1991 (lower left)

oil on canvas

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

c.) *Flora 3*

signed and dated 1991 (lower left)

oil on canvas

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

P 90,000

These pieces are accompanied by certificates issued by Pinto Art Museum confirming the authenticity of this lot

For a staunch Social Realist artist such as Emmanuel Garibay, venturing into other genres such as the still life could provide the necessary artistic distance as preparation for tackling urgent themes. In this triptych that features the knife-like blooms of the birds-of-paradise, Garibay devoted the full extent of his abilities to evoke the wildness and the beauty of these flowers.

Through eloquent coloration and juxtaposition of organic svelte shapes, this work proves that this is no finger exercise but a full-bodied work that enables the viewer to access Garibay's multi-layered talent. This is a depiction of the flora that is wild, ecstatic, and unapologetic in its prodigious growth and blossoming.



10

Jeona Zoleta (b.1989)

Street Trash Unicorn

2014

oil on canvas

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

P 100,000

Even way back college at the University of the Philippines-College of Fine Arts, Jeona Zoleta was already creating waves in visual arts that viewers could not help but look. She is one of the youngest artists to have won both the Ateneo Art Awards and the Thirteen CCP Artists Awards — arguably the two most important honors for young and mid-career artists.

Her paintings are in-your-face depictions of a surreal world replete with sexual overtones, no doubt an exploration into the subconscious and the imagination of the artist as a woman.

In *Street Trash Unicorn*, we see the putative mythical animal fornicating with a figure bearing a cross on its forehead, a devil/angel bearing a kitschy sign, a dangling pair of strappy heels, against violet churning clouds. What could it possibly all mean? Perhaps, one way to approach Zoleta's work is to bypass interpretation and zero in on one's visceral, emotional response. How does one feel towards this painting? In doing so, the viewer is able to look into her sense of discomfort, fear, and panic and analyze how these feelings — aside from others — shape, regulate, and prompt one's reality. Our judgment also relies on our basic instinct and this what a work by Zoleta, which more than meets the eye, activates.

11

Florencio B. Concepcion (1933–2006)

Abstract

signed and dated 2003 (lower left)

oil on canvas

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

P 400,000

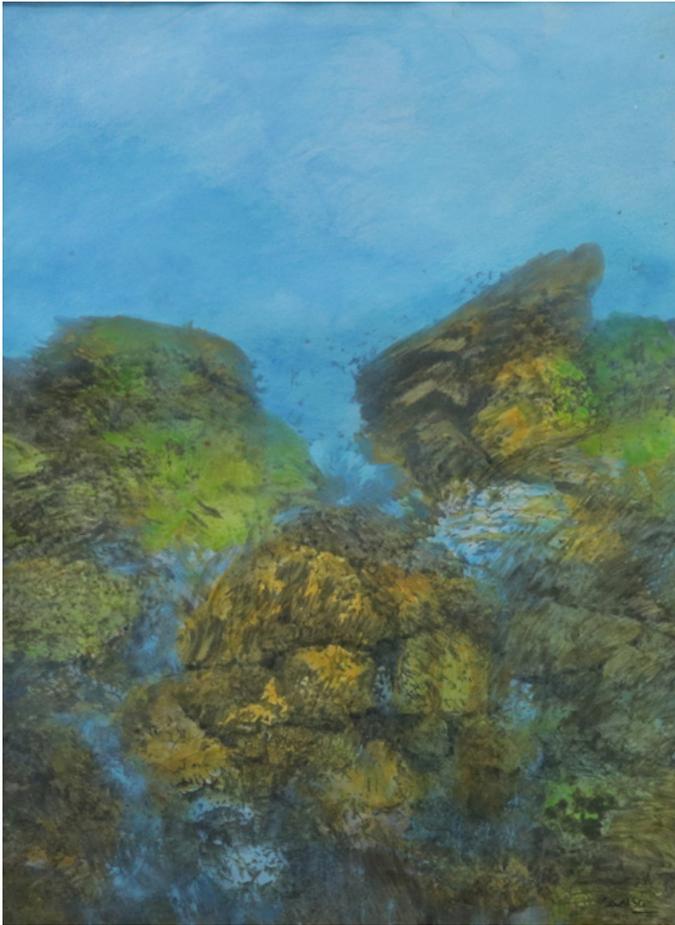
Provenance:

Private Collection, Manila

Instead of showing us a kind of glorified snapshot of an actual subject, Concepcion reveals its dramatic and psychological atmosphere through the abstract means of colors, brushwork and compositional arrangement. To view Florencio Concepcion's abstract oil paintings is to be calmed in the spirit, even if in this work, there is a predominance of black. It's like being transported to a secret garden, a hideaway in the countryside. Brilliant colors of red, green, blue, and yellow blend in a smooth flow in square canvases. The mood is soothing. The spirit, carefree yet quiet.

In almost all his recent works exhibited at the Luz Gallery, 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." Concepcion believes his paintings are like an autobiography, a product of his feelings and his creativity. If his paintings calm the viewer, it's because Concepcion himself is a man at peace. "Life has been good to me," he muses. "The mere fact that most of my dreams came true is proof enough."





12

Juvenal Sanso (b.1929)

Paris Seascape
signed (lower right)
pastel on paper
16" x 12" (41 cm x 30 cm)

P 80,000

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

Provenance:
Private Collection, Manila

In his body of work that spans decades, Juvenal Sanso has transformed the genre of landscape into a reflection of the inner state of the artist, a dreamy, otherworldly place where the earth and sky meet, where even the smallest stone is infused with atmosphere. The best of his stylistic strategies are reflected in his version of the seascape, where formations point to land mass or underwater flora. Swaddled in cerulean blue, the work is at once suggestive of watery depths and surface, through which even light becomes mutable and liquid. This is an iconic Sanso, a painting that readily and generously reveals the spirit of the artist enamored and expanded by the charms of nature.

13

Kirby Roxas (b.1977)

Aling Rebelasyon
dated 2010
acrylic on canvas
36" x 24" (91 cm x 61 cm)

P 60,000

Provenance:
Archivo 1984

Kirby Roxas's "Aling Rebelasyon" uses the graphic quality of the negative film image to evoke a haunting revelation. In this work, the same portrait is rendered both as positive and negative image, capturing the stark contradiction that exists in the same image. It plays on the idea of rebelasyon (revelation), which is conventionally achieved by way of a revealing light. Here revelation is achieved not by an image that is illuminated, but by way of a negative image, which works via the reversal of the light and dark parts of the image. In Roxas's work, it is the darkness that reveals.

Kirby Roxas is a Filipino visual artist who was born in 1977. He has exhibited widely in galleries, such as the Pinto Museum, West Gallery, Tin-Aw Gallery, and Boston Gallery, to name a few. He describes his work as "pop realism" in Filipino contemporary art, and is known to use number and letters in his canvases.





14

Napoleon Abueva (1930-2018)

Carabaos

signed and dated 1981

marble

H: 3" x L: 13" x W: 11" (8 cm x 33 cm x 28 cm)

P 260,000

Provenance:

Private Collection, Manila

Napoleon Abueva's cluster of stylized carabaos spread out in all directions like a protozoan creature. Napoleon Abueva's versatility in both medium and expression eludes facile categorization. Though his original influence was Brancusi, Abueva has constantly searched for new forms and modes of expression.

Abueva's first teacher in sculpture was Fidel Araneta, who inculcated in him a love for masses and forms. In college, Abueva was influenced by Guillermo Tolentino, dean of Philippine sculpture and master of academic canons, who later disowned Abueva and his sculpture of distortions.

15

Nena Saguil (1914-1994)

Cosmos Autremere

signed and dated 1966 (lower right and verso)

oil on canvas

40" x 39 1/2" (102 cm x 100 cm)

P 800,000

Provenance:

Private Collection, USA

Almost every one of the century's Filipino masters left an unexpected mark on the tradition of flower painting. Saguil's mark belongs to an alternative universe. There is a consistency 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. She 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.

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

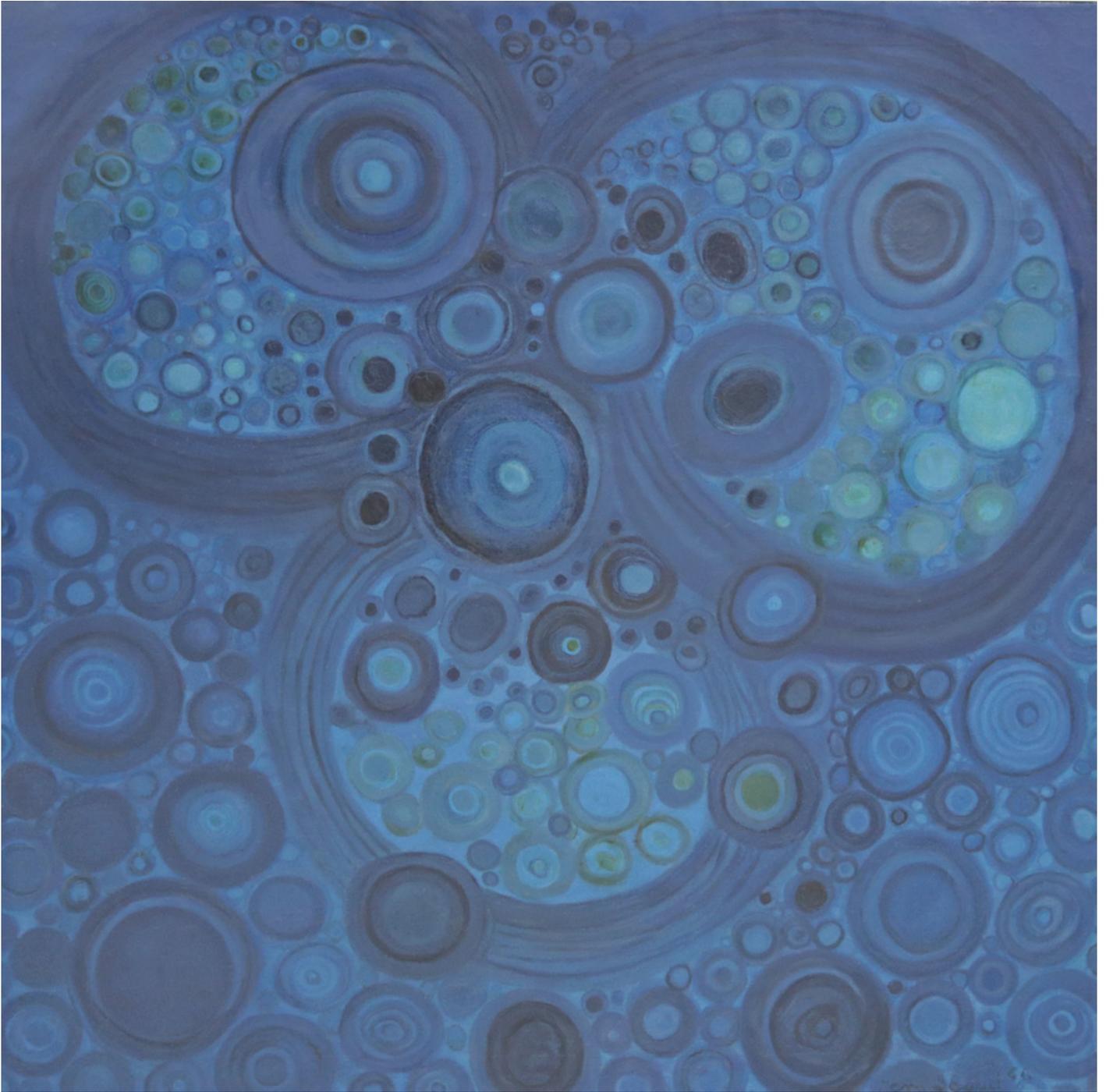
The imagery here consists of biological signs representing fundamental life processes in a cosmic setting. It can almost be interpreted as the multiplication of protozoa as seen under a laboratory microscope.

Even a cluster of multiplying quasi bacteria in an ethereal blue matrix perhaps. Such imagery is usually referred to as biomorphic and it became an important and fruitful element in much of Saguil's paintings. The palette is much more monochromatic and more restricted essentially to blues and her strokes cum markings are softer in touch.

Saguil depicts circles and oblongs triumphing over the chaos of reality. A woman of spirited exploration for many decades, Saguil has never been beholden to any school or style, which is precisely why her art has always been full of surprises. Through the 1960s in particular, Saguil developed a personal pictorial language which would be central throughout the rest of her career.

A longer, meditative view takes the viewer from the theater of the biological to the theater of space. A union with the cosmic and the center of the galaxy where stars are made, perhaps. And while there is that sense of cosmic drama about many of her paintings, they lead one into a meditative mood.

Saguil wanted to paint heaven, to penetrate the celestial vaults in order to communicate with God amid the din and chaos of earthbound realities. At the end, Saguil did not seem to be mindful of her Spartan, almost marginal existence in such an expensive city as Paris because she was completely absorbed in her work, seemingly paying little attention to the outside world. To the end of her life she was still carrying on the ancient struggle between spirit and matter, between invention and finished expression.



PROPERTY FORMERLY IN THE ANTONIO MARTINO
COLLECTION

16

Olympic Altar Table

2nd Quarter of the 19th Century

Balayong, Kamagong and Lanite

H: 37 1/4" x L: 50 1/2" x W: 22" (94 cm x 128 cm x 56 cm)

P 400,000

Provenance:
Batangas

This mesa altar of balayong or tindalo wood is what is now generally known in the trade as mesa altar na tuwid because of its straight, usually tapering legs and, because of the pattern of interlocking circles on the aprons and the flanges, is locally called the 'Olympic' style, the interlocking circles being the logo of the International Olympic Games.

This piece stands on four straight legs tapering slightly towards the bottom. The front legs are bordered with line-inlay of lanite on either side of a series of ovals that are half inlaid with kamagong while the other half are inlaid with lanite. An eight-pointed sunburst composed of diamond-shaped lozenges half in kamagong and half in lanite decorate the upper part of the leg beneath the table top.

The altar table has straight aprons in front and at the sides, all carved with a pattern of interlocking circles. On either side of the front legs are flanges that taper towards the bottom and are also carved with interlocking circles of diminishing size.

The side table had three drawers, a single wide one at the bottom and a pair of narrow ones above it. Each drawer has a turned kamagong drawer pull. The horizontal drawer supports and vertical dividers are inlaid with a most unusual and unique pattern of tiny lanite and kamagong diamond-shaped lozenges that create an effect of movement.

The drawer faces are line inlaid with lanite in a rectangular pattern with quadrant corners and a semicircle beneath each drawer pull. Kamagong strips embellish the vertical and horizontal sides of each pattern, while a sunburst pattern in kamagong and lanite decorates the middle of each drawer beneath the pull.

The top of the mesa altar consists of a single balayong plank edged with a cymatium molding in front and at the sides.

-Martin I. Tinio, Jr.







17

Romulo Olazo (1934-2015)

Untitled #287

signed and dated 1992 (lower right)

acrylic on paper

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

P 180,000

Provenance:

Private Collection, Manila

While primarily known for his Diaphanous and Permutation series, considered as landmark abstractions in the Philippines, Romulo Olazo also dabbled in other non-objective experimentations, which are more gestural, frenetic, and spur-of-the-moment in their quality and immediacy.

Untitled #287 provides another view of the master's thought and artistic process, featuring thick, coruscating brushstrokes that reveal the occasional impasto. Crisscrossing and overlapping, some of the strokes, most notably in the left side of the painting, assert their presence beneath the gauzy layer of white pigment, conveying depth.

It is the right side of the painting, however, that accumulates visual weight with its multiple layers and strokes of black paint, concentrating and unleashing gestural energy all at once. This abstract style in general and this painting in particular reveal a master in action wielding a brush in the intensity of the moment, guided by intuition and experience.



18

Solomon Sapid (1917-2003)

Sepak Takraw
signed and dated
metal

H: 25 1/2" x L: 16 1/2" x W: 16" (65 cm x 42 cm x 41 cm)

P 700,000

Provenance:
Private Collection, Makati City

Solomon Sapid, 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. An expressive freedom of sculptural manipulation for which Sapid is known, are evident in works like this one depicting a "sipa" player.

A vital part of Sapid's sculptural work is the interplay of figure and space, which does not only surround but also weaves in and out of the figure 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 figure. Where expressionists previously succeeded on canvas, Sapid succeeded in the domain of form and dynamics. His goal for the work was to depict a "synthetic continuity" of motion.

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

The Condes De Peracamps

• Melian – Zobel De Ayala -Aboitiz - Ugarte •

by

Augusto Marcelino Reyes Gonzalez III

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

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

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

Also in 1910, the Ayala y Cia partners and several affluent associates established the Insular Life Assurance Company.

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

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

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

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

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

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

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

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

The 1931 “Under the Mango Tree” painting by Fernando Amorsolo y Cueto was acquired by Antonio Melian and Margarita Zobel de Ayala. Certainly, it came by way of the great friendship between Margarita’s eldest brother Enrique Zobel de Ayala and the artist Fernando Amorsolo. It is by far the most beautiful rendition of the theme by the artist.

Acknowledgments: “Ayala: The Philippines’ Oldest Business House,” Filipinas Heritage Inc, 1984; +Enrique Olgado Zobel; Georgina Zobel Padilla–Macrohon; Gaspar C Vibal; Arch Ramon Ma R Zaragoza; Jaime L Ponce de Leon; Lisa Guerrero Nakpil; Anson Yu.



Natividad Ugarte Aboitiz, wife of the 5th Count of Peracamps



Leopoldo Melián Zóbel, 5th Count of Peracamps



The Peracamps Coat of Arms



The fortune of the Melian family came from the country's first fire insurance firm, the "Filipinas Compania de Seguros."



Don Antonio Melian y Pavia, the fourth Conde de Peracamps and his wife the Condesa, Doña Margarita Zobel de Melian



Historic El Hogar Filipino building, located at the corner of Juan Luna Street and Muelle dela Industria in the Binondo district. El Hogar was a wedding present of Antonio Melian y Pavia for his bride Margarita Zóbel de Ayala, a sister of Enrique Zóbel de Ayala.

The Condes De Peracamps Amorsolo

19

Fernando Amorsolo (1892-1972)

Mango Gatherers

signed and dated 1931 (lower right)

oil on panel

31" x 33" (78 cm x 84 cm)

P 5,000,000

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

Provenance:

Acquired directly from the artist by the 4th Count of Peracamps, Don Antonio Méilan Zóbel, and by descent to his son, the 5th Count of Peracamps, Don Leopoldo Mélian and his wife Natividad Ugarte Aboitiz

Literature:

Sylvia Amorsolo-Lazo et al., *Amorsolo: Love and Passion, Volume II: Landscapes and Other Works*, Quezon City, Philippines, 2010, p.198 (illustrated)

In 1975, Alfredo Roces wrote: "Amorsolo's genre pieces are carefully worked out of preliminary pencil and oil color studies. The figures are thoughtfully arranged — "composition" being a major preoccupation of artists of the period. This explains why in many paintings certain figures recur. The figures are regarded as ingredients with which the artist found endless variations. At his best, the genre pieces sparkle with freshness."
Alfredo Roces added:

"Amorsolo's genre pieces are carefully worked out of preliminary pencil and oil color studies. The figures are thoughtfully arranged — "composition" being a major preoccupation of artists of the period. This explains why in many paintings certain figures recur. The figures are regarded as ingredients with which the artist found endless variations. The field workers are immersed in the lush abundance of the summer harvest. Watermelons insinuate themselves from the foreground and lead the eye to rest upon the figures in the shade. A woman sits under the sun at left, while others pause in the shade, while the hot sun beats down on the open area behind the tree at left.

It is not about the fleeting light or some passing scene. The bucolic mood and timeless setting looks back to the eighteenth century pictures, to the fete gallants of French artists.

The famed artist had it painted what could have been a banal "people under the shade of a tree" theme with a combination of spectacular romanticism at left and meticulous literalism at the right. The left hand figures are painted in light, feathered brushstrokes. The figures on the right, however, are painted in a darker manner, and the dichotomy compares to that of Renoir's protracted work "The Umbrellas", although there is no evidence if Amorsolo painted this within an extended frame of time.

Painted in 1931, this image is to become one of his repeated and varied themes. Alfredo Roces added, "Through the 30s, Amorsolo remained highly imaginative and active, periodically going outdoors painting and seeking other subjects stimulated by the nostalgia around him for the changing country life, he painted rural life's genre, rather than aspects of city life. Gradually, Amorsolo reached a peak in is genre repertoire."





PROPERTY FROM THE ARCHITECTS
ANTONIO AND CRISTINA TURALBA
COLLECTION

20

Jeff Dizon (b.1954)

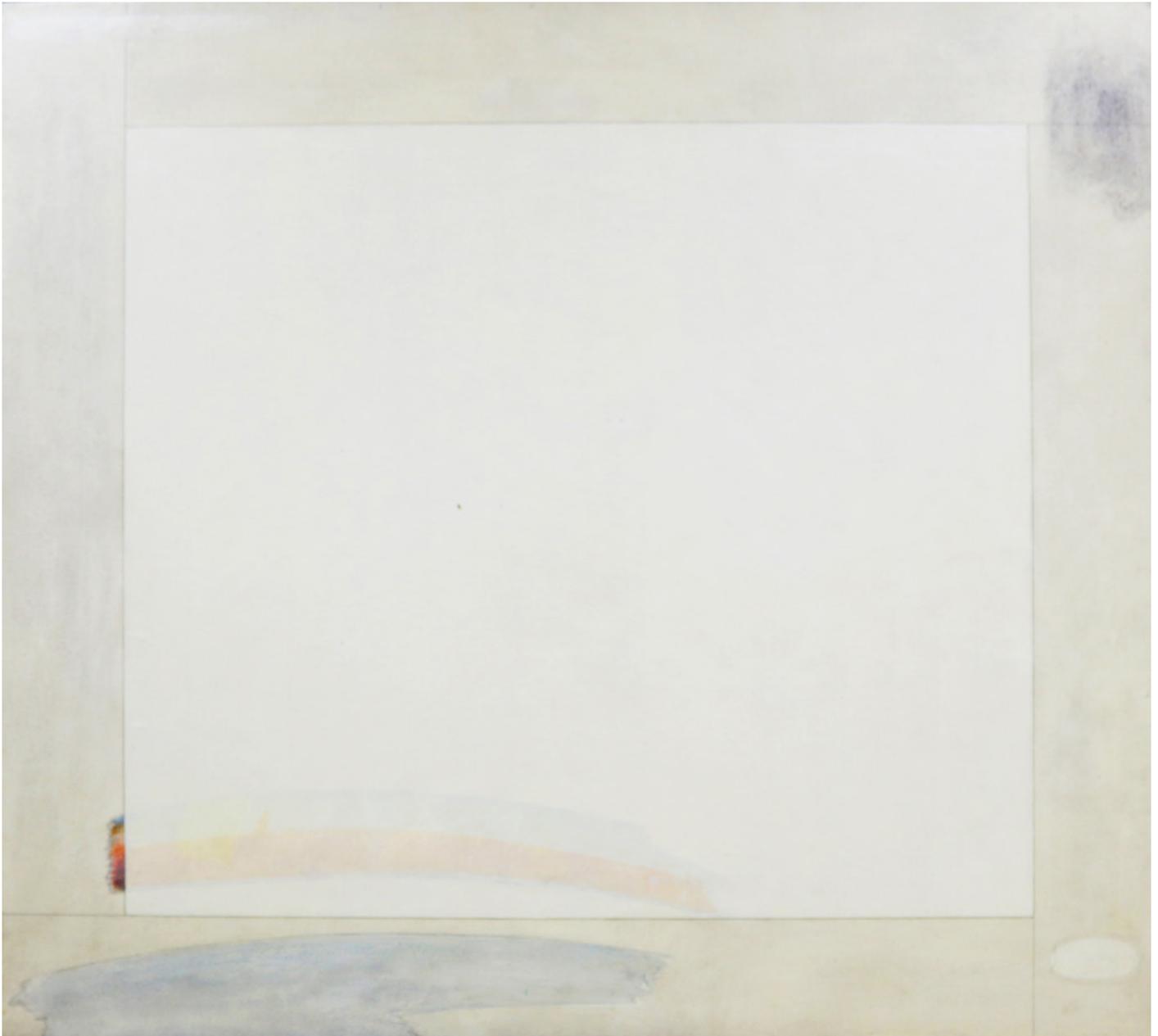
Lovers

signed and dated 1985 (upper left)
mixed media
30" x 37 1/2" (76 cm x 95 cm)

P 160,000

In this work, Jeff Dizon presents the lovers, an enduring theme which has been explored by Brancusi to Klimt to Picasso. Here, the man and the woman — garbed with loose, flowing garment, their hair and hat crowned with flowers — is making beautiful music together, literally and figuratively. The woman subtly blows into a reed flute as the man composes the notes on the neck of the mandolin. They are not looking at the viewer but thoroughly absorbed with their respective instruments whose tonal harmony signifies their commitment.

Dizon's work is a highly poetic composition not only because of the subject matter but the way with which the artist has swaddled the figures in a profusion of flora and fauna and native ornaments. They are lovers in plenitude, bound together in the sweet note of their love.



21

Augusto Albor (b.1948)

Terminus # 13

signed and dated 1980 (verso)

acrylic on canvas

43" x 48" (109 cm x 122 cm)

P 160,000

Provenance:

Private Collection, Manila

Albor abandons the appearance of things because he wants to capitalize fully on the fundamental abstract elements instead of having to disguise these abstract elements within the imitation of nature. In Albor's work, the surface conjures a world of matter reduced to a corroded field of energy, in a state of flux, transformation, becoming.

22

Macario Vitalis (1898–1990)

An American Shoeshine Boy

signed and dated 1942 (lower right)

oil on canvas

35" x 18 1/2" (89 cm x 47 cm)

P 800,000

This piece is accompanied by a certificate issued by Ofelia Gelvezon-Tequi and Mr. Claude Tayag confirming the authenticity of this lot

Provenance:

Private Collection, Paris

Painting a portrait is a give and take of ideas and emotions, of statements and restatements, of careful questions and poised replies, a debate, perhaps a duel — with thrust and parry — between two personalities. Obviously artist and sitter alike offer unique contributions to the finished work of art.

Whenever Vitalis remembers wartime, he feels certain sadness. It was in prison however that he found real admirers. He once did the backdrop for their revue and drama. One day, the Commandant of the stalag found out that he knew how to paint portraits. From that time on, Vitalis began receiving not only extra packages of food from the Red Cross but also cigars from the Commandant.

The war years accentuated the human interest in the works of Macario Vitalis as he engaged in painting portraits during his internment in a German concentration camp in occupied France. One extant portrait from those years is this work, *An American Shoeshine Boy* showing a straightforward and realistic approach to the subject.

Was the shoeshine boy among the people whom Vitalis encountered in prison? Was he black? Is the portrait to be a memorial? A stay of mortality? His eye stares at the viewer saying nothing about his circumstances.

His candor is cool and detached. The subject seems to be portrayed never to escape identification with his surroundings. The color of the backdrop, instead of being decoratively beautiful, seems moody, the figurative simple and heavy handed. Yet the picture's greatness lies in its ability to stir us to think beyond the limits of the subjects visual circumstances.

The attraction of a really good "primitive" painting is that the innate creative sensitivity of the artist speaks so directly and purely. Whereas other painters would intensify details, Vitalis eliminates them. The man wears what looks like a black version of the hat of Van Gogh's "Doctor Gachet".

He felt rather sad when he was finally freed, after becoming used to prison life for years. It was not only because he had befriended most of his jailmates. More than that, where could he find free board except in jail? However, he was able to survive that somehow.





23

Olan Ventura (b.1976)

Killer Joke

signed and dated 2008 (upper right)

oil on canvas

36" x 36" (91 cm x 91 cm)

P 120,000

Provenance:
Now Gallery

In his works, Olan Ventura has been juxtaposing snippets of reality with images of play and make-believe, creating a world that is at once meticulously figurative and highly symbolic. In this work, *Killer Joke*, the viewer is confronted by a young man wearing a Batman mask and training a gun to his head, his finger round the trigger. Is the gun a toy or a real one? It is by asking this question which prompts a sense of panic on the part of the viewer. Peering through the mask, the figure looks at the viewer defiantly, as though wanting to be dared. Pale light washes over him. Ventura blurs the boundary between game and violence, between life and death.

24

Cid Reyes (b.1946)

Black Night 2

2017

signed (lower right)

acrylic on canvas

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

P 100,000

Provenance:
Private Collection, Manila

Emmanuel Torres writes: "(Cid Reyes) leans toward a more systematic Apollonian sense of order reining in the exuberance. Reyes does not have much use of local color to unify the chromatic richness of their palette."

While his colors are suggestive of shaded undergrowth, they flowed in, through and all over the canvas to impose control and definition. What is noticeable is the way the painting display strokes as sensual rather than threatening. Cid Reyes synthesizes sensuous painter lines with his own highly personal formal vocabulary.





25

Romeo Tabuena (1921-2015)

Untitled

signed and dated 1955 (lower left)

oil on masonite board

18 1/2" x 20" (47 cm x 51 cm)

P 300,000

Provenance:

Philippine Art Gallery

Private Collection, USA

Throughout his career, Tabuena continually treaded the path between abstraction and figuration, a path all his own. For him, his personal style, after his transfer to Mexico, constituted for one step further on the road towards a purer artwork derived and yet detached from the actual visible world, an art all his own.

One notes traces of the Mexican Rufino Tamayo in its sumptuous scumbling technique and elongated forms. But the full palette range of it is an impressive demonstration of his mettle as a colorist. The chromatic richness is heightened by a Cubist approach which fragmentalizes images into numerous planes of pastel hues overlapping in places.

Tabuena moved to Mexico in 1955 but he had shows in Manila in 1959 and 1973, but he was not present. In fact, since he left the Philippines he never came back at all, unlike other voluntary exiles like Nena Saguil, F. Aguilar Alcuaz, Fernando Zobel, Juvenal Sanso, Bencab, Oscar Zalameda and even that solitary old man by the Breton sea, Macario Vitalis.

·The Pedrosa Manansala·

Don Pio Pedrosa earned his honorific title by virtue of the nobility of this character, his considerable achievements, his service to the nation, and his exemplary behavior throughout his long and full life. He surmounted his humble origins in Palo, Leyte, and the death of his father and mother while he was still in high school, to build a brilliant record as a complete civil servant through a career that spanned 33 years. Starting as a clerk in the Commonwealth period, he worked his way up to become the Budget Commissioner under President Manuel A. Roxas; and Finance Secretary, Chairman of the Monetary Board, Chairman of the National Economic Council, and President of the National Bank under President Elpidio R. Quirino.

After retiring from the government service, Pio became a pillar of the private sector for 31 years, serving as President of the Prudential Bank for most of this period and as a director on the boards of numerous large corporations. He was active in charities, religious organization and civic organizations. He also carved out a unique role for himself as a kind of roving ombudsman, speaking out on issues of national importance through his remarkable speeches, many of which remain relevant today. He achieved all these while bringing up with his lifelong partner Luisa Acebedo, a large family of six sons and three daughters.

Excerpt from The Life, Times and Thoughts of Don Pio Pedrosa by Antonio A. Hidalgo Copyright 2000.



Portrait of Don Pio Pedrosa 1944, by Fernando Amorsolo



Don Pio Pedrosa and his wife Luisa Acebedo by Fernando Amorsolo, ca. 1960

26

Vicente Manansala (1910-1981)

Pounding Rice

signed and dated 1944 (lower right)

oil on canvas

17 1/2" x 24 1/2" (44 cm x 61 cm)

P 2,000,000

Provenance:

Acquired directly from the Artist by Don Pio Pedrosa

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 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 Ecole des beaux Arts in Paris.

Since the start of his career, Manansala was disenchanted with what was to him the artificial values of urbane life, as a theme. Early in his career, Manansala already produced images which, like his modernist innovations later, depicted resilience and indefatigable vitality. He consciously set out to assert in his belief in the value of 'real life' (as in day to day working existence) of real people (the local peasantry) in 'real' places. To this end, the daily work of ordinary people has always been for him the justifiable subject matter for a 'work of art.'

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 subtleties of form as explored by color was emphasized.

Decades later, clarity of light through his own transparent cubism is what he would explore. The rural proletariat is endowed here with a tortured yet elegiac quality more found in the mid 70s depictions of the peasantry in social realist art. The composition is clustered yet loosely monumental, and the depiction of the women working with pestles have an almost sculptural quality. The eyes of the viewer are led upwards towards the men working atop the haystacks.

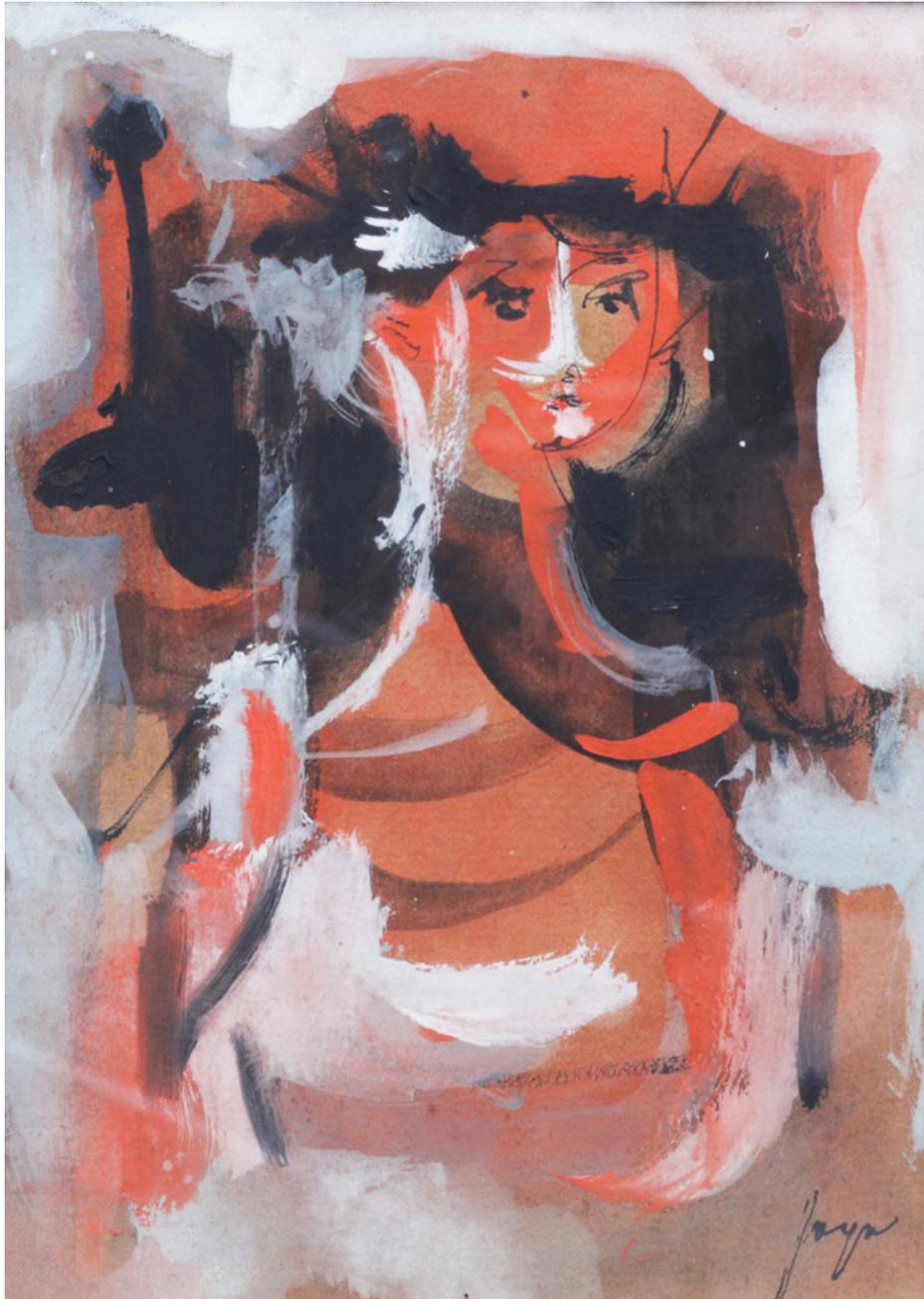
Manansala constructed various visual links between the elements, for example. A massive carabao at the lower left serves as a visual counterweight to the terraced mountains which serve as a backdrop to the right. However, the juxtapositions serve only pictorial ends; the artist makes no attempt to forge any narrative links between the characters as would traditionally have been expected in a genre scene.

Welcome to another page in Manansala's Tales from the Simple Life. Many have sung praises for his ebullient colors, his sensuous shapes bursting with "baroque" curves or contours, his brisk, lively strokes. Manansala's 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. The basic characteristic that brings such vitality to Manansala's art is movement: there is nothing static about even the simplest picture or portrait. All the figures 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. A genre work portraying occupational activity, it contains numerous human figures loosely divided into two groups — the loose group of men on the haystacks and the tighter group of women pounding grain. The figures are fully, if abbreviated, modeled, and their actions create a chain of movements that rise and fall motion wise.

Here Manansala intended to emphasize the hard reality of being a laborer, yet all in all, the image romanticizes the countryside in a period in the country's history which would otherwise culminate in peasant unrest. The bright, almost festive tones of the peasant's clothes complement the cool tropical greenness of the surroundings and preclude any impression of difficulty in their work.

The artist creates a casual, informal atmosphere, avoiding the posed look, by painting the folk with their bodily movements taking front seat over their facial images, if any. Only two of the three women's faces are clearly visible.





27

Jose Joya (1931-1995)

Woman's Head

signed (lower right) dated 1956 (verso)

mixed media on paper

10" x 7" (25 cm x 18 cm)

P 200,000

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

Provenance:
Philippine Art Gallery

Exhibited:
Philippine Art Gallery (PAG), July 7 - 17, 1956, Manila

In the beginning of his career, Jose Joya proved his mettle as a figurative artist before transitioning to his brand of abstraction that would eventually establish and burnish his reputation. This mixed media on paper work captures both his expressionistic abstract streak as well as his figurative temperament, as expressed by the sweet expression of a young girl.

A swirl with gestural strokes in rich reds, vibrating whites, and gravity-inducing blacks, the figure maintains a stable vertical axis as she lookouts into the putative space of the viewer. It's a rare work of subtle grandeur by the National Artist who, in this work, proves that the most expressive of abstractions relies on the most vigorous of figurations.



PROPERTY FROM THE ARCHITECTS ANTONIO AND
CRISTINA TURALBA COLLECTION

28

Danilo Dalena (b.1942)

Lubid (Quiapo Ilalim Series)
signed and dated 1996 (lower left)
oil on canvas
48" x 19" (122 cm x 48 cm)

P 800,000

Provenance:
Acquired directly from the artist

Dalena began work on the Quiapo series in 1979 but he has not yet exhausted the material. Dalena's Quiapo is city of tough, working class people, a city of grit and disagreeable ennui. Human life is absorbed, almost invisible, into the movement of the fabric of the city. While the famous "rebulto" is not shown, this painting most likely depicts the Feast of the Black Nazarene, as implied by the title, "Lubid" and the vertical straight-line action of the figures themselves. We see Dalena depicting, as he often did, the teeming multiplicity of human shapes and the complexity of interactions in a representation of urban cum spiritual struggle. In its feel teeming with movement it takes a bow to the city paintings of the German Expressionists in the early twentieth century.

The artist presents a pictorial space covered with numerous figures in seemingly inexhaustible stances, attitudes, and gestures. Individually, despite their number, the figures are drawn with consummate suppleness mastery of abbreviated form, conveying continual movement. Dalena's oeuvre oscillates drama. The figures are less individualized than in, say, a conventional social realist painting. They seem like ants or sometimes like maggots.

Beneath this layer of spiritual reportage, however, the animation of the image descends into nightmare: it conveys in the actions of people trapped in futile and repetitive actions a sense of "damnation."

29

Cesar Legaspi (1917-1994)

Untitled

signed and dated 1981 (upper right)

oil on canvas

15" x 27" (38 cm x 69 cm)

P 800,000

Provenance:

Acquired directly from the artist

Showing nude figures without sexualizing them — just the pure abstracted nature of bodies, are rare in art. Legaspi's nudes, full body or partial, ranged from the representational to abstractions. Alfredo Roces wrote that the late Cesar Legaspi was "a painter who was an important part of an informal school of artists who became known as the moderns in the '40s and '50s but who then continued to paint through rapidly changing chapters in Philippine history from the '60s to the early 90s when he triumphantly gained recognition as National Artist."

The figure is neither overtly romantic nor bold, but seems lost in their sphere of calm. The figures are spontaneously executed and convey more abstract thoughts. Here, the colors are in a palette of earthy tones — black, brown, ochre, red and white. Far from being sensual, the figures are nebulously elegant, forms reduced to the utmost of abstraction, almost to the point of unfamiliarity.

His biomorphic forms strongly suggest pieces of sculpture standing in the landscape; the figures are interpreted by the eyes like crystallized minerals. Also, the artist's peculiar approach tends to lapidify his forms because of a central allegory operating in his works: Man against nature is a struggle which often results in man and nature merging as one, as in stone sculpture depicting human forms.

While the darker torsos are ponderous, the brighter torsos are not ponderous but light and transparent structures, anatomical configurations of lights, shadows and reflections.



30

Mauro Malang Santos (1928 - 2017)

Tsismis

signed and dated 1997 (lower right)

oil on canvas

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

P 2,200,000

Provenance:

Private Collection, Manila

Literature:

Gatbonton, Juan and Alya Honasan, *The Art of Malang as Filipino*, The Crucible Workshop, Pasig, 2002, p.151 (illustrated)

The leap from illustrational art to lightweight genre painting was felicitous in Malang's case. The temperas he exhibited at the Philippine Art Gallery in the late 1950s were miniatures blithely illustrating rustic folk – all these he did with an eye for the cute. Gradually in the 1960s he emerged as a serious artist with a knack for abstract figuration.

He was not though a landscape or townspace painter, but basically a genre artist, of figures in a setting, conversation pieces, all.

The abstracted geometry of the women offered a visual structure on which to deploy patterns of broken colour and sensitively modelled tones.





(a)



(b)

31

Manuel Ocampo (b.1965)

a.) *Oink*
Ca.1980s
signed (verso)
oil on canvas
20" x 16" (51 cm x 41 cm)

b.) *Sosyal*
Ca.1980s
oil on paper
20" x 16" (51 cm x 41 cm)

P 200,000

Provenance:
Christopher John Gallery

An understanding of the art of children has grown in recent years as corollary to the current developments in contemporary painting.

But at the same time it is good that audiences have learned that expression must often be released through forms and colors that are not accurate transcriptions of nature and the same audiences have learned to understand the nature of painting done by children as well as the art of expressionism on this basis.



PROPERTY FROM THE RICHARD AND SANDRA
LOPEZ COLLECTION

32

Round Table with Marble Top

3rd Quarter of the 19th Century

Narra and Marble

H: 27" x D: 28" (69 cm x 71 cm)

P 80,000

This small round table with a narra base and a marble top would have been used as a side table in the sala of an old house. The table stands on three scrolled legs attached to a turned pedestal base with a small inverted vase topped by vase-shaped body with an astragal ring molding carved around its neck.

The legs, attached to a drum at the bottom of the pedestal, are in the form of a series of graceful leafy scrolls that terminate in a volute.

The top of the table consists of a circular marble slab edged with quarter-round molding. It rests on an apron with attached molding at the bottom.

-Martin I. Tinio, Jr.

33

Annie Cabigting (b.1971)

Untitled

oil on canvas

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

P 1,800,000

Provenance:

Private Collection, Manila

Known for her highly conceptual body of work marked by meticulous figuration, Annie Cabigting usually references paintings being looked at by museum goers. A capsule retrospective of this series, titled *Museum Watching*, was recently staged at *Finale Art File*. In this particular work, however, what is depicted is a sculpture, possibly of a Greco-Roman origin. Mounted on a pedestal, the sculpture reveals the back of a goddess, her head missing. In a semi-crouching position, with the heel and the sole of one foot visible to the viewer, the sculpture resists full disclosure of her identity. She is, to the viewer, all divine softness and curves. Around her are other sculptures that throw their shadow on the wall, as if framing the sculpture.

Possibly, by painting the roundedness of the sculpture, Cabigting is nodding at *paragoné*, the Renaissance idea that evaluated the hierarchy the different media of visual arts. By being able to paint a sculpture, she asserts the primacy of painting. In the light of recent theories about visual arts, the artist is probably blurring the boundary between the signified and the signifier, the original and the copy, raising questions about the nature of representation itself. Whatever the conceptual turn of the work may be, Cabigting has created a painting that demonstrates the limits of art — and its possibility.





34

Norma Belleza (b.1929)

Mother and Child
signed and dated 1984 (lower right)
oil on canvas
24" x 30" (61 cm x 76 cm)

P 40,000

Provenance:
Private Collection, Cebu City

The rugged yet glowing hues of Norma Belleza's mother and child composition have something of the vitality of Fauve colors.

In 1987, Cid Reyes talked to Norma Belleza about her art: "Si Ate Norma, parang Rouault ang influence - o si Gauguin." Norma Belleza replied: "Naku hindi. Si Mr Edades, pag sinabi niyang tumingin kayo sa libro, ayoko nga." Husband Angelito Antonio added to the conversation: "Oo, I can attest to that." Norma Belleza: "Ang gusto ko, yung natural lang na nakikita ko."

Angelito Antonio adds: "Mismong si Odette Alcantara, sabi niya, 'Norma is a very natural kind of artist.'"

35

Angelito Antonio (b.1939)

Balloon Vendor
signed and dated 1988 (lower right)
oil on canvas
24" x 36" (61 cm x 91 cm)

P 120,000

Angelito Antonio is regarded as one of the more talented painters of genre scenes, and this assertion is exemplified by his work depicting a balloon vendor. In different shapes and colors, the balloons frame the face of the figure wearing a wide-brim hat and, curiously, smoking a cigarette.

The cigarette, of course, portends the possible destruction of his wares, but it's evident that the man, with a certain confidence that emanates from his posture and from his black jacket, knows how to avoid such catastrophes.



On his background is an orderly row of shanties where his possible customers, the children, live and await the translucent, colorful delight that the man brings.



36

Arturo Sanchez Jr. (b.1980)

On A Clear Day You Can See Eternity
2013

mixed media

66" x 48" (168 cm x 122 cm)

P 120,000

Notable for his body of work that employs mirrors as a way to incorporate the reflection of the viewer into the pictorial space, Arturo Sanchez Jr., *On a clear day you can see eternity*, takes a different strategy. This time, the artist extends reality into the figurative image by using fragments of glass that have been theoretically blown off from the window in the painting, conflating the worlds of the real and the imagined at the same time. These shards, rather than as free-floating agents, are bearers of images, possibly snippets of memory rushing towards the figures in the work. Composed of a woman (possibly a mother) and her three children, with one in foreground with its back entirely turned to the viewer, they seem to have been awaiting this encounter. Gesturing at the notion that we see our life in a flash when we die, *On a clear day you can see eternity* is an allegory of time and space, and our lives within it.

37

Lee Aguinaldo (1933-2007)

The Black Night

signed and dated 1964 (verso)

oil on marine plywood

36" x 36" (91 cm x 91 cm)

P 1,800,000

Provenance:

Private Collection, Makati City

Aguinaldo, who by the mid 1960s had turned his back on nebulous "drips" and "flicks" (building up thick textures all over his painting by slinging pigment from a palette knife), took the road to minimalism in his sober, rational "linears", with their wide spaces, superfine surface, and high tech gloss. This work comes in the transitional phase between his "drips and flicks" and minimalist gloss period.

In 1973, Cid Reyes asked Lee Aguinaldo: How important is it to have a distinctive Philippine look in art?

Lee Aguinaldo answered: "I don't think it is really that important. The important thing is for Filipinos to create an art that can hold its own — in quality — to the art of all other countries.





38

Vicente Manansala (1910-1981)

Nude

signed and dated 1974 (lower left)

charcoal on paper

22" x 34" (56 cm x 86 cm)

P 200,000

Provenance:

Private Collection, Manila

One correct title for this nude would be "Arrangement in Gray and Black". And its real subject is a mood, a mood compounded of repose, reflection, sensuality, and physical abandon. The special aura of his work is an intimacy that arouses sensual curiosity but in the end frustrates it. Manansala's attention to line, form, and volume reveals him to be a first rate observer of the human figure. The soft force of her physical presence and quality of execution could not be avoided, even for the undiscerning viewer. The viewer senses a hidden erotic appeal in all of this, but Manansala did not create a carnal vision of female flesh.

The figurative work deals as much with the accurate depiction of a woman as with capturing the essential intangible qualities she portrays. The image of the naked woman has sculptural qualities still. Modeled by the interplay of these several lights, the figure stands out in sculptural roundness. Hard edges and flat passages gave way to a rounder modeling, there was more envelopment by atmosphere; his color, while often dark, added a wide variety of grays, and a new depth and body. The note of sentiment was clearer but still reserved, implicit rather than explicit: an appropriation of feminine grace but no emotional situations.



PROPERTY FROM THE ARCHITECTS
ANTONIO AND CRISTINA TURALBA
COLLECTION

39

Angelito Antonio (b.1939)

Untitled

signed and dated 1983 (lower right)

oil on canvas

37" x 36 1/2" (94 cm x 91 cm)

P 220,000

What lifts him a brow higher than most painters who glorify the masses in the manner of the Angono School is that his pictorial approach is abstract and the figures and the environmental objects which hem them in escape prettification. For pictorial effects, Antonio chooses characters and vignettes that evoke an ordered rhythm. Stylistic 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. There is a certain uneasiness 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.

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. 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.

PROPERTY FROM THE ARCHITECTS ANTONIO
AND CRISTINA TURALBA COLLECTION

40

Marciano Galang (b.1945)

Morning Calm

signed and dated 1979 (verso)

oil on canvas

60" x 60" (152cm x 152 cm)

P 300,000

Provenance:

Acquired directly from the artist

The book "The Struggle for Philippine Art" emphatically says about the Philippine participation to the Paris Biennale in 1971: "Except for the works of Marciano Galang, the Philippine participation was out of step with the general theme of the Paris exhibition, which was wild and freewheeling, filled with works ranging from the profound to the ridiculous." Galang produced three long wooden bars simply but strikingly arranged.

Marciano Galang is best known for his hard edge, minimal and conceptual works which he collectively calls "abstract painting". Galang's use of space, sparseness of presences, and an apparent attitude towards art as objecthood makes this a minimalist work. The composition of this work is almost classic in its simple severity. A shared feature of many abstractionists is something that appears on the edges or sides of the painting — a partial "painted frame". The artist paints a band, thereby producing a partial "frame within a frame" effect.

It serves as a kind of outer nimbus enclosing the inner area of the painting as much as emphasizes the foursquare pictorial format. The device appears to a greater or lesser degree in works by Lee Aguinaldo, Glenn Bautista, Chabet, Lao Lian Ben and in this work by Marciano Galang.

This is a visually purifying experience, one that gave him the freedom to move outside existing art circles and explore ideas and possibilities of geometric abstraction. "True art has no value other than reflecting man's relationship with the unknown. It has no meaning other than a consciousness of being in the dark where one's perception of art is proof of the vastness which we are clearly a part of.

As an artist, Gan believes that geometry can "create works that would defy time." Combined with abstraction, geometry can yield forms that are forward-looking, fresh and dynamic—capable of creating dialogues between and across cultural and geographical divides. "I want to develop art whose appeal is not confined to any particular group or race, but [which is] universal. I endeavor to express rationally a calming and almost therapeutic aesthetic experience," the artist says of the exhibition. This work is an Apollonian evocation enjoyed in perfect quiet and solitude.





41

Oscar Zalameda (1930-2010)

Untitled

Ca. 1960

signed (lower right)

oil on paper

14 1/2" x 19 1/2" (37 cm x 49 cm)

P 70,000

Provenance:

Private Collection, Switzerland

In this painting, Zalameda is at once an expressionist and abstractionist. Typically, Zalameda uses a quasi geometric, crystalline style in his cubist scenes of architecture, townscapes and landscapes. Here, his technique is more gestural, using opaquely dark neutral colors.

42

Hernando R. Ocampo (1911-1978)

Mother and Child

signed and dated 1977 (lower right)

acrylic on paper

17" x 12" (43 cm x 30 cm)

P 80,000

Provenance:

Private Collection, Manila

The stateliness, this abstract reserve, surprises, given how Ocampo's art is full of movement, and organic life. Yet the mother and child have a sentimental and emotional drama of a religious painting. We see in his art an abstract majesty that lifts the everyday theme to an appropriately noble level.

In 1972, Cid Reyes asked HR Ocampo: "How long does it take you to finish a painting?" Ocampo replied: "A small one, say 24 by 32 inches, would take about two weeks."





43

Fernando Amorsolo (1892-1972)

Fishermen

signed and dated 1957 (lower right)

oil on canvas

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

P 1,600,000

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

Provenance:

Private Collection, Barcelona, Spain

Once the notion was that the artist should be in his studio or workshop, composing, designing works of art from sketches made discreetly. 'Plein airisme' literally 'open airism' means a desire to observe nature as the artist leaves his studio to work on site. The light of the seaside freed Amorsolo's palette and intensified the vigor of his paint handling.

Amorsolo's color studies are quick impressions of the moment in oil. Like his landscapes, the seascapes were completed on the spot during his sojourns. They could belong to a group all their own.

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



44

Jose Joya (1931-1995)

Sketch 1

signed and dated 1960 (lower right)

oil

7" x 10" (18 cm x 25 cm)

P 500,000

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

Provenance:

Philippine Art Gallery

Luz Gallery

Private Collection, Switzerland

Exhibited:

Luz Gallery, Joya Show, Manila, 1960

In 1972, Manuel Duldulao told Cid Reyes about Joya: "He was beginning to make a name for himself in the art scene. At that time, to hang a Joya abstractionism to your wall was to risk the ridicule of your friends.

Cid Reyes: "Why?"

MD: "Joya's paintings were then considered visual atrocities. People thought they were done by a child in fifth grade. They were shocked to hear that you had to pay for these paintings. Now the same friends who used to laugh at me 10 years ago are in for another shock."

He was of course referring to the sky high prices that buyers had to pay for a Joya, and that was 1972. The works of Joya's post Detroit years were bold statements eliminating subject matter altogether in favor of purely plastic means to create large, loose forms whose meaning was arrived at by psychological associations.

They emphasized the materiality of the oil medium through skeins of paint dribbled over the canvas surface and gobs of pigment slashed across it. The loose general brushstrokes underscored the kinetic act of painting.



45

Juanito Torres (b.1978)

Figure Drawing

(Chabet's Class - College of Fine Arts)

signed and dated 2018 (lower right)

oil on canvas

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

P 120,000

Juanito Torres started honing his craft at the Philippine High School for the Arts in Los Banos, Laguna, where he was awarded for Outstanding Visual Arts in 1994, then further enhanced his education as a Fine Arts student at the University of the Philippines, Diliman. He was a finalist at the Metrobank Foundation National Painting Competition in 2005, and has gained attention in recent years for his massive paintings at exhibitions and auctions. He is known for the scale of his paintings and the use of historical scenes in his works that merge the surrealist tradition with the artist's almost encyclopedic knowledge of Philippine history. Torres' works are in the collections of many historical museums, including the Juan and Antonio Luna Museum in Ilocos Norte, the Mabini Museum in Batangas, and the Katipunan Museum in San Juan. He also has paintings in the main collection of the National Historical Commission of the Philippines.

Juanito Torres' practice is built on a consideration of concept, highly reminiscent with the Father of Conceptual Art Roberto Chabet. Chabet had a very strong influence on the young Juanito, whose works are the result of a process of unraveling fixed notions about art and meaning. Chabet described his works as "creatures of memory" and himself as their "custodian," an evident source of Torres' tendency to mythologize aspects of history as explanation for modern perceptions, behaviors, and beliefs.

46

Lorenzo Guerrero (1835-1904)

At River's Bend

Ca. 1868

signed (lower right)

oil on board

7" x 11" (18 cm x 28 cm)

P 800,000

Provenance:

Private Collection, Madrid, Spain

Lorenzo Guerrero's 'At River's Bend' is an extremely rare example of the Filipino master's work. The Philippine National Museum has only two in its collection, one a vista of Mariquina, (where he followed his wife-to-be, Clemencia Ramirez, when she was exiled by her dissatisfied father.) These works are no larger than notepaper-size, or approximately a fourth of the work at hand.

Scholar E. Arsenio Manuel, who studied the lives of notable Filipinos, wrote in *The Philippine Magazine* in June 1936, "Of (Guerrero's) paintings, only a few have survived. Many were made to order and shipped abroad." Most of the works that were in Manila, such as those listed in the collection of his son Fernando Ma. Guerrero and other relatives were burnt during the Battle of Manila in February 1945.

Felipe Calderon writing in the Manila newspapers (before becoming a lawyerly politician with Emilio Aguinaldo) would say that Guerrero began teaching at the Manila Academia as early as age 16. Astounding as it sounds, that may be entirely so since the second Manila Academy opened in 1850 with 70 enrollees. The following year, Guerrero appears to have been talented enough and sufficiently trained to join its faculty as a bit of a prodigy.

According to Luciano P.R. Santiago, the Academy would supposedly practice the racial divide, with indio students being taught by the then-lone indio instructor, Lorenzo Guerrero.

Jose Rizal, in an article on Juan Luna for the Barcelona-based "La Ilustracion" of February 1886, would describe Lorenzo Guerrero as "a master virtually self-taught (un maestro que se ha formado casi por sí solo.)"

E. Arsenio Manuel notes that Guerrero received some schooling by the first heads of the Academia: Enrique Nieto y Zamora followed by Manuel de la Cortina but "how long he came under them could not be ascertained." We have possibly Juan Luna's testimony to Rizal that Guerrero's formal training by these busy men was uneven at best.

Lorenzo Guerrero nevertheless would have the honor of teaching almost all the Filipino artists of note of his time. His most famous student was, of course, Juan Luna y Novicio. Jose Rizal, in the same 1886 feature, would refer to Luna learning about painting nature and his first colorations from Guerrero. (He wrote, "con él estudió el natural y manejó por primera vez los colores.")

Guerrero also taught Felix Resurreccion Hidalgo, Fabian de la Rosa, Jorge Pineda, and even Simon Flores (who enrolled in 1857.) Also included in his roster were Felix Martinez, Telesforo Sucgang, Manuel Espiritu, and Ramon Peralta.



A view of the Pasig River, East of Manila



Don Lorenzo Guerrero y Leogardo

This magnificent view could possibly be of the riverbanks of the Pasig, east of Manila — based on this photograph from the German national archive in the collection of Mr. John Tewell. Again, this view of Marikina and its environs, where Guerrero's wife-to-be was banished by her family, would have been a familiar sight. (Clemencia's "maternal uncle was then the parochial priest of Mariquina," according to E. Arsenio Manuel.)

Since Guerrero succeeded in marrying Clemencia Ramirez around 1868, we can also possibly conclude the painting dates from around this time.

Two steeply-roofed thatch huts, typical of the 19th century, are in the center of the painting in a lush grove of bamboo and banana trees. Two roosters patrol the yard. There is a newly-cut tree stump and a trio of bamboo poles. Hanging outside an open window are draped blue fabric.

Five posts stand in the water, forming a primitive dock where a boat may be moored. A few yards away, in fact, is a banca with a man in a salakot (native straw hat) and wearing the red pants of a magsasaka (farmer), popularized in the Bonifacio statues of the common man. A woman stands in the water, drawing up her skirt to avoid it becoming wet, having come down roughly-hewn steps made of blocks of stone.

Guerrero's attention to detail is simply immense: In the distance, more posts embedded in the water and a green panorama of more fruit trees and coconuts, detailed in their shapes and leaves. The work could very well be a product of 'plein-air' painting, created on the spot, so many are the minute details to be found in the work.

"It is his local scenes that will be better appreciated and remembered," said E. Arsenio Manuel. Indeed, works similar to the ones at hand were exhibited at the St. Louis Exposition of 1904.

In 'At River's Bend', the water sparkles clearly while the houses are bathed in the sun's reflections, celebrating the Philippine light that would inspire Fabian de La Rosa and from thence, his nephew, Fernando Amorsolo.

-Lisa Guerrero Nakpil



47

Lao Lianben (b.1948)

a.) Untitled 1

signed and dated 1995 (lower left)
mixed media
10 1/2" x 7" (27 cm x 18 cm)

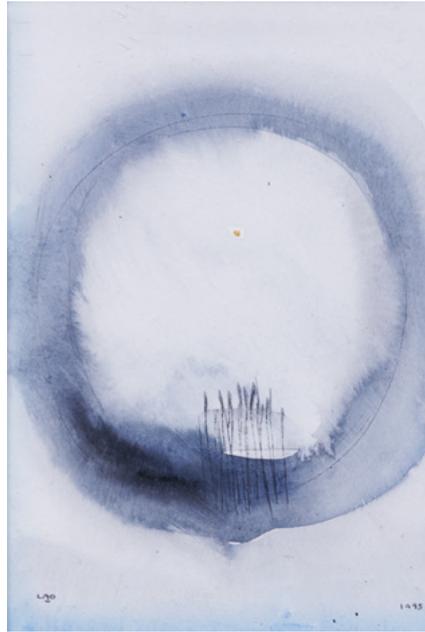
b.) Untitled 2

signed and dated 1995 (bottom)
mixed media
10 1/2" x 7" (27 cm x 18 cm)

P 80,000

Provenance:
Private Collection, Manila

One of the foremost abstract artists working today, Lao Lianben is a master of the significant gesture, able to evoke a world — or worlds — through an economy of means. In this work, one sees Lao's favored form, which is the circle — a shape that has resonant meaning in religion, myth, and astronomy. Created in one continuous stroke, the sphere is liquid and luminous, like a heavenly body reflected on the surface of a lake, stabilized by a tight zigzag of vertical lines on the bottom part. One has to observe the empty space which the circle encloses — an absence that paradoxically asserts presence: the heart of creation itself.



(a)



(b)

With a readily identifiable visual language, Lao Lianben is arguably the most notable practitioner employing the minimalist idiom, having created a body of work that is celebrated for its Zen-like purity and grace. In this particular work, the artist offers the viewer a rectangle of light that is surrounded by a void, whose blackness further magnifies the radiance that it frames. It is a portal that not only emits light but also enacts a contemplation of it. Upon closer look, one can detect stirrings of emergent forms, as though the shape is an arena in which the various energies of life coalesce before expressing the shapeliness of matter.

48

JC Jacinto (b.1985)

Milk Teeth

signed and dated 2015 (verso)
oil on canvas
48" x 32" (122 cm x 81 cm)

P 60,000

Provenance:
Private Collection, Makati City

Shaped like paintings found in churches and cathedral, whose curving lines meet at an apex, this painting by JC Jacinto is a paean to ordinary life. In this work, a figure, whose gender is ambiguous, sits on a naked mattress. It is about to undergo a radical transformation, with the smoldering of the skin and the explosion of the head in smoke. The work features a disconcerting scene; not only because of the subject matter, but because of the naturalness of the figure's stance as it accepts its fate, as though it had been waiting for it for the longest time.

Its power lies on how the viewer is made witness to a metamorphosis of an individual transpiring within the privacy of a room.





49

Mauro Malang Santos (1928–2017)

Untitled

signed and dated 1971 (lower right)

oil on canvas

17 1/2" x 25" (44 cm x 64 cm)

P 400,000

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

Provenance:

Private Collection, USA

Malang's pictorialism is as baroque as Manansala's, differing only in that it indulges in multi-sectional and highly mannered effects." Everything goes back to Leger.

Leger worked not only on the composition but also on his solution to a complete independence of color and line: dense and emphatic black lines wind their way rhythmically over bold color zones. Somehow these things were in principle passed down from Leger to Manansala to Ang Kiukok to Malang.

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



50

Marcel Antonio (b.1965)

Untitled

signed (lower right)

oil on canvas

48" x 96" (122 cm x 244 cm)

P 600,000

Provenance:

Private Collection, Singapore

The romance of Japanese prints often verges on fantasy. Writers illustrate exquisite pictures by Utamaro and Sharaku, then talk of the "popular art" of the medium, suggesting that some of the rarest, most beautiful work of graphic art in the world were originally published as penny pinups for an untutored audience.

Much of this visual pageantry we could read purely in the attitudes assumed in the figures. Marcel Antonio invents these attitudes in his signature "petits recits" fashion for the purpose of exploiting them in line and color.



51

Roberto Chabet (1937-2013)

Blind Window

signed, titled and dated 1964 (verso)

oil on canvas

36" x 48" (92 cm x 122 cm)

P 3,000,000

This piece is accompanied by a certificate issued by Kingkong Art Projects confirming the authenticity of this lot

Provenance:

Madrid, Spain

Private Collection, Manila

Exhibited:

Luz Gallery, Chabet 2nd Solo Exhibition, Manila, 1964

Blind Window (1964) is one of the few oil on canvas paintings by Filipino artist Roberto Chabet (1937 - 2013). More known for his conceptual installations, drawings and collages, Chabet also created minimalist and abstract paintings at the start of his career in the early 1960s.

This work is part of series of paintings and drawings Chabet made between the years 1963 to 1966 that used the window as a subject, compositional device, and as metaphor. The particular shape of the image in the painting is based on the window of the Texas School Book Depository Building in Dallas, Texas, USA, from where Lee Harvey Oswald, shot and killed John F. Kennedy on November 22, 1963. The work was first exhibited as part of Chabet's second solo exhibition held at the Luz Gallery in Manila in 1964.

-Ringo Bunoan







52

Romeo Tabuena (1921-2015)

Farmers with Carabaos

signed and dated 1960 (lower right)

oil on board

15" x 22 1/2" (38 cm x 57 cm)

P 200,000

Provenance:

Private Collection, USA

His ethereal landscapes with dreamlike carabaos which seem to float in vapor.

This barrio scene is an outstanding example of paint used purely to describe atmospherics.

This picture reflects these qualities in visual terms. The objects of trees, farmers and carabaos are barely defined at all. The eye is engaged and led into the picture by the stronger backdrop mist. Instead, he trained his mind's eye to snip from the reel of his visual memory the truly instant impression that satisfied him.

He would take a subject like a nipa hut, simplify it to a few lines, divest it of individuating details, emphasize its basic form by elongation and attenuation.

The result has a whimsical charm, like sweet nostalgia. But no doubt about it: his stylization has an impeccable sense of design. Tabuena has not lost his decorative sense in all of his decades as an artist is abundantly clear in this work representing his pre-Mexican period.



53

Fernando Amorsolo (1892-1972)

Lavandera

signed and dated 1936 (lower right)

oil on wood

9 1/2" x 12 1/2" (24 cm x 32 cm)

P 1,200,000

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

Provenance:

Private Collection, USA

Although the largesse of Amorsolo's body of work includes many female Caucasian subjects, several aspects of this work shows Amorsolo's break with the western depiction of the nude. Here, a gold brown complexion and other details identify her as a Filipina with or without the setting. This nude washerwoman may be viewed as one of Amorsolo's efforts to create Filipino image icons with which the people could identify. Amorsolo used golden tones on the woman's back to highlight the verdant atmosphere. Amorsolo was portraying a private rural ritual as much as creating and celebrating an ideal type of Filipina womanhood, in the purest physical sense. The natural setting of flora and river also romanticizes the subject.

Amorsolo delighted in the intrinsic charm of lovely women au naturel, and in lush, tropical scenes. He sought to combine the loveliness of the female form with sensuality of color. The manner in which the rippling, broken sunlight on the river is set against the bare nakedness of the flesh is a masterly exposition of the way in which Amorsolo captures a fleeting moment of moving and changing lights while not being impressionistic. The gleaming flesh of the woman, carefully made distinct in the picture, forms a living mass of light right of centre, while the rippling waves of water to the left, form a visual counterweight.

54

Benedicto Cabrera (b.1945)

Mi Ultimo Adios

signed and dated 1996 (lower left)

mixed media

30" x 23" (76 cm x 58 cm)

P 800,000

Provenance:

Private Collection, Manila

By 1896, the rebellion fomented by the Katipunan, a militant secret society, had become a full blown revolution, proving to be a nationwide uprising Jose Rizal had earlier volunteered his services as a doctor in Cuba and was given leave by Governor-General Ramon Blanco to serve in Cuba to minister to victims of yellow fever. Rizal and Josephine Bracken left Dapitan on August 1, 1896, with letter of recommendation from Blanco. Jose Rizal was arrested en route to Cuba via Spain and was imprisoned in Barcelona on October 6, 1896. He was sent back the same day to Manila to stand trial as he was implicated in the revolution through his association with members of the Katipunan. During the entire passage, he was unchained; no Spaniard laid a hand on him, and had many opportunities to escape but refused to do so.

While imprisoned in Fort Santiago, he issued a manifesto disavowing the current revolution in its present state and declaring that the education of Filipinos and their achievement of a national identity were prerequisites to freedom.

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

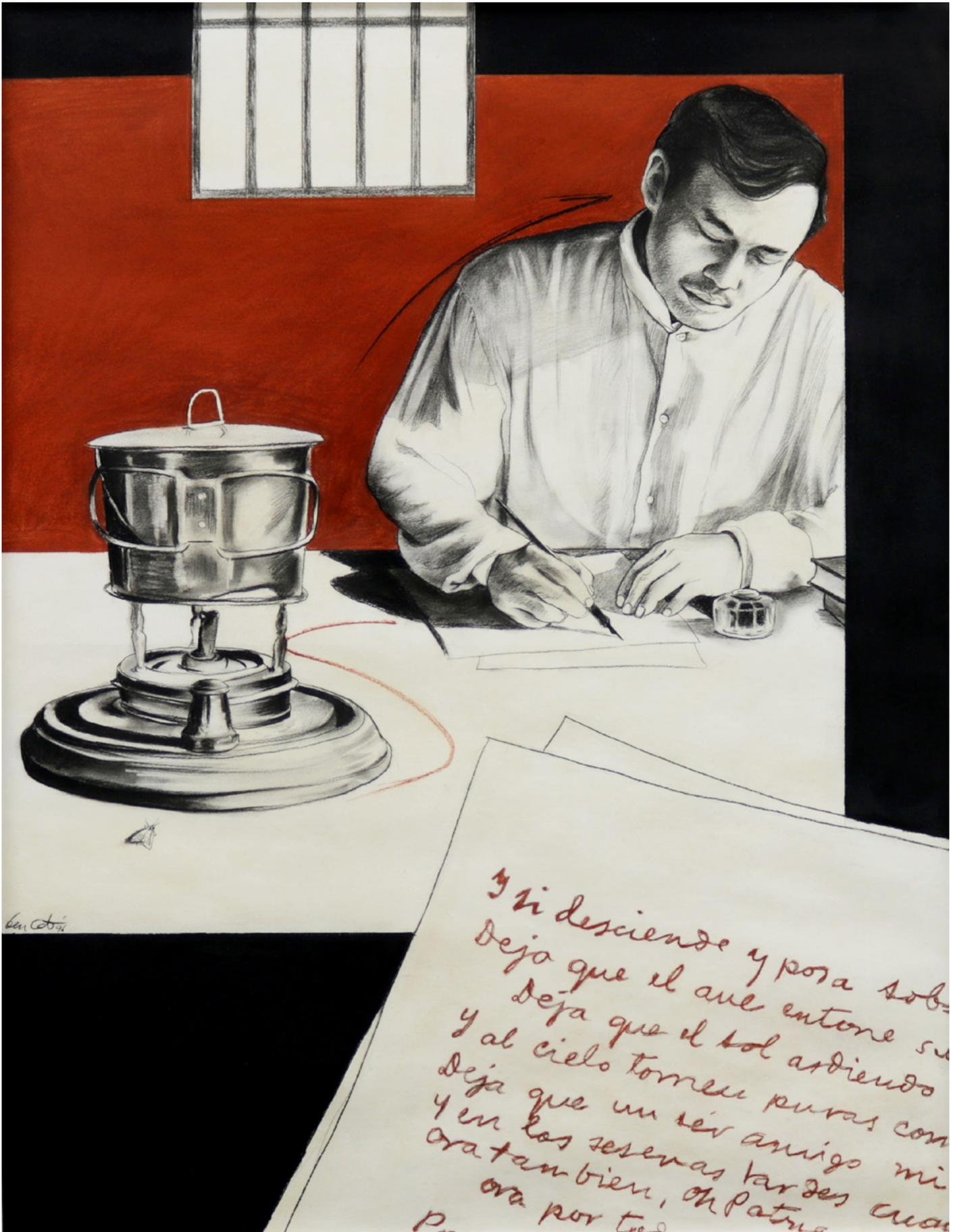
Bencab always favored using few colors rather than many; deep browns make for the backdrop of the painting. Bencab's works assert that fewer colors in a painting gave the art greater force and meaning. Bencab's prison roomscape, keeps the viewer securely within a small, well defined cube of space.

In 1978 Cid Reyes asked Bencab: "I wanted to ask you about your paintings of Filipino clothes like the camisa de chino of which you have done a number of variations."

Bencab answered: "my fascination for them lies in the beauty of their simplicity and fragility take our pina material. I like the way it folds and creases in this rather crisp way. And of course, its rtransparency allows you to play with all sorts of light and shade. It's so different from the European kind of fabric."

Cid Reyes: "Could you tell us something about the technique you used in doing these paintings? I mean, what elements of photography do you employ?"

Ben Cabrera replied: "Cropping, for one and also corner clips which were us dim these old albums also, the faded quality of old photographs."



Y si desciende y posa sobre
Deja que el ave entone su
Deja que el tol ardiendo
y al cielo tome puras con
Deja que un ser amigo mi
y en las sesenas tardes cuan
ora tambien, Oh Patria
ora por tres
P...



PROPERTY FROM THE FERNANDO AND
MARIA CRISTINA VASQUEZ-PRADA
COLLECTION

55

Isidro Ancheta (1882 - 1946)

a.) *Untitled 1*

signed (lower right)

oil on board

13"x 8 1/2" (33 cm x 22 cm)

b.) *Untitled 2*

signed (lower left)

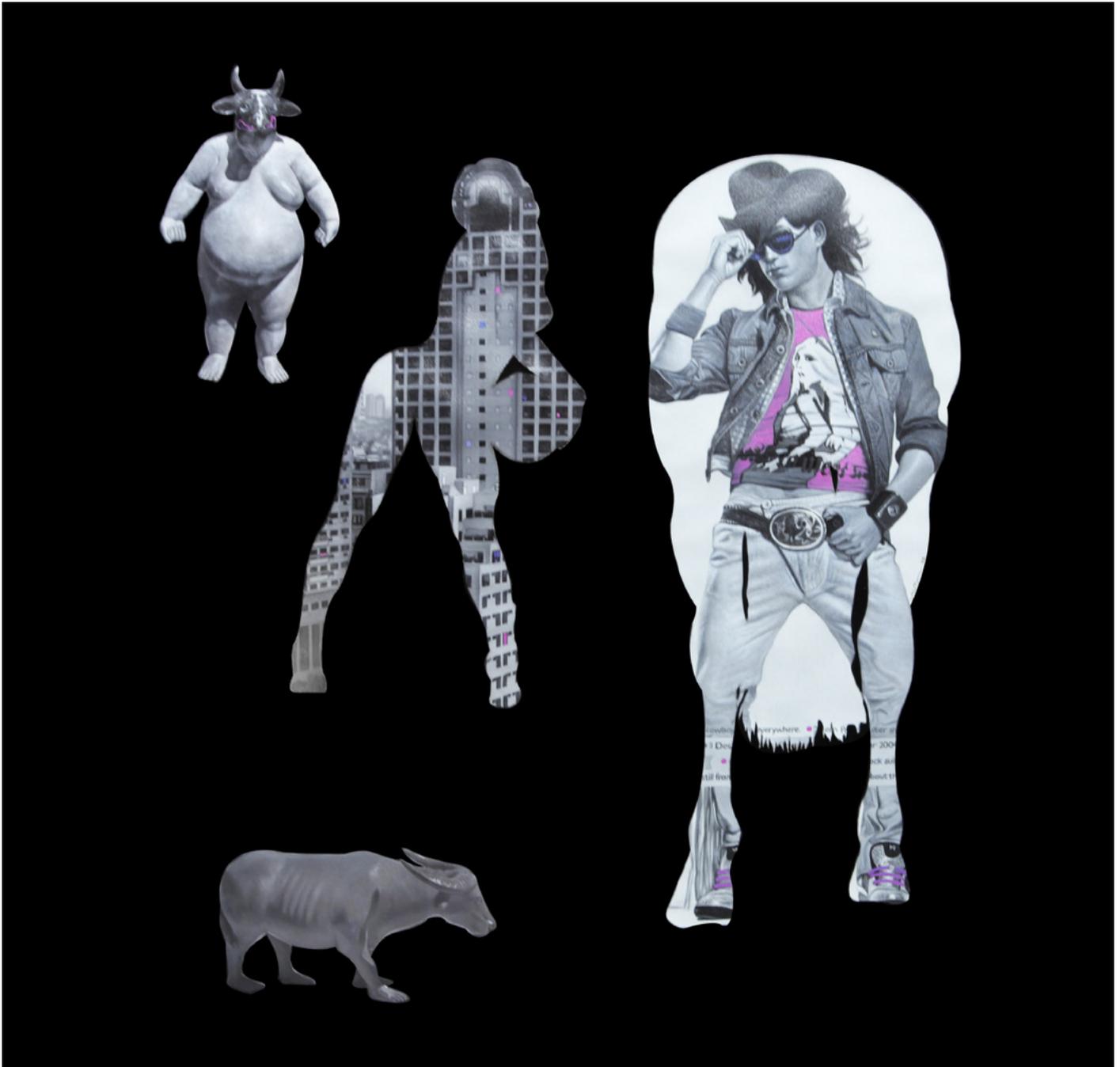
oil on board

12"x 17" (30 cm x 43 cm)

P 140,000

The bright tones of the 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.

The architectural details of the nipa hut and the fence 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 copse of bougainvillea at the right of the fence repeats its presence in the other painting, this time with another hut at the distance.



56

Ronald Ventura (b.1973)

Untitled

signed 2009 (left)

mixed media

48 1/4 x 48" (123 cm x 122 cm)

P 3,800,000

Provenance:

Private Collection, Manila

If there is one artist that could represent the zeitgeist, it would have to be Ronald Ventura, whose paintings are intersections of the local and the global, the East and the West. In this work, one sees a cowboy silhouetted against what appears to be a skull and a pair of hooves. The conceit is repeated by a carabao and an obese man whose own head is replaced by a bull. An outline of a woman, also having hooves for feet, reveals the cityscape. These figures, set against a black background, seem to acknowledge instinctual drives that have not been extinguished despite our modernity.

The Arnedo Table

A Table of Historical Significance



57

The Arnedo Dining Table

1880s

Narra

H: 28" x L: 226" x W: 56 1/2" (71 cm x 574 cm x 144 cm)

P 500,000

Provenance:

Pampanga

Heirs of Capitan Joaquin Arnedo



· Arnedo Y Sioco ·

by

Augusto Marcelino Reyes Gonzalez III

Capitan Joaquin Arnedo (ca 1815–1897) and his wife Capitana Maria Sioco (ca 1817–1897) had both inherited large fortunes comprised of vast rice and sugar haciendas/plantations as well as various businesses and gold and silver from their rich parents. And they themselves possessed considerable business acumen. It was all of that which allowed them to live in the style of the Spanish aristocracy and the Manila gentry and to exercise Sulipeno hospitality which became legendary for its stunning generosity, sincerity, and ease.

They lived in a large and elegant “bahay-na-bato” in barrio Sulipan facing the wide, wide Rio Grande de Pampanga. At their height from the 1860s to the 1890s, the Arnedos had 2 large houses connected by a bridge in the azoteas — one for the family and one for their guests. All the boats and barges from Manila and the south headed up north and vice-versa languidly passed by the imposing Arnedo–Sioco residence in barrio Sulipan, Apalit, Pampanga.

As was the custom in those days, the rich owners of big houses in the provinces were obliged to extend overnight hospitality or more to well-dressed travellers, to their own kind. As it happened, the largesse of Capitan Joaquin and Capitana Maria Arnedo became a byword to well-off travellers passing Pampanga to go north or south. Practically all of affluent Manila as well as the rich provincial landlords went to rest and have an excellent meal at the Arnedo villa going north or south. For free. Even the Palacio de Malacanan/the Governors-General and the Archbishops of Manila — the 2 most important officials during the Spanish era — sent their important guests, as well as themselves, to the Arnedo villa in barrio Sulipan, Apalit town, Pampanga confident that they would be entertained in high style. For days on end. Such were the unusual customs of the Spanish regime.

In time, Capitan Joaquin and Capitana Maria Arnedo perfected their Sulipeno hospitality whether on their dining tables, guest rooms, ballrooms, gambling tables, stables, or even boats — as was the style of the day. Their 2 weeks-long April barrio fiestas and June town fiestas became famous and formal invitations were sought after by their friends and peers in Manila and the provinces. The Tuasons, Legardas, Genatos, Paternos, Zamoras, and Zaragozas of aristocratic Calle San Sebastian/R Hidalgo were frequent visitors. So were the Roxases, de Ayalas, and Zobels of Calle General Solano in San Miguel district; Dona Margarita Roxas de Ayala used to visit the Arnedos on her way to and from her nipa haciendas in nearby Macabebe town. When Jose Rizal wrote about the fiestas in Pampanga, he was writing firsthand in referring to the Arnedos, as he was a classmate of the Arnedo sons at the Ateneo Municipal and was often invited to their villa in Sulipan for fiestas and weekends. The rich merchants of Binan, Laguna — the Albertos, Ganas, Carrillo-Trinidads, Yaptinchays — were regular Arnedo guests. Even the Escuderos and Marasigans of San Pablo de los Montes, Laguna took the long boat trips to Sulipan, Apalit, Pampanga to enjoy the legendary hospitality of the Arnedos. The great landlords of Nueva Ecija — the Tinios, Gabaldons, and de Santoses — enjoyed the Arnedo gaming tables and won and lost haciendas, marked by flowered silver toothpicks, with mere flips of cards.

Among the foreign visitors of the Arnedos were: Gobernador-General GG Narciso Claveria, 10 El Conde de Manila, 1844; Arzobispo de Manila ADM Jose Aranguren, OSA, 1846; GG Antonio de Urbistondo y Eguia, 1850; GG Manuel Crespo y Cebrian, 1854; GG Fernando Norzagaray y Escudero, 1857; GG Jose Lemery e Ibarrola Ney y Gonzalez, 1861; ADM Gregorio Meliton Martinez Santa Cruz, 1861; GG Rafael de Echague y Bermingham, 1862; GG Juan de Lara e Irigoyen, 1865; GG Jose de la Gandara y Navarro, 1866; HRH The Duke of Edinburgh of the United Kingdom (Prince Alfred Ernest Albert, second son of Queen Victoria and Prince Albert), 1869; GG Carlos Maria de la Torre y Navacerrada, 1869; GG Rafael Izquierdo y Gutierrez, 1871; HRH King Norodom Sihanouk of Cambodia, 1872; GG Juan Alaminos y Vivar, 1873; ADM Pedro Payo y Pineiro, OP, 1876; Le Duc d’ Alencon of France, 1876; Jose Maria Mourin of Spain, 1876; GG Jose Malcampo y Monje, 1874; GG Domingo Moriones y Murillo, 1877; GG Fernando Primo de Rivera, 1880; GG Joaquin Jovellar, 1883; GG Emilio Terrero y Perinat, 1885; GG Valeriano Weyler, 1888; ADM Bernardino Nozaleda y Villa, OP, 1889; HIH Grand Duke Alexei Alexandrovich Romanov of Russia, Supreme Commander of the Russian Navy, 1891; GG Eulogio Despujol, 1891; GG Ramon Blanco, 1893; Gen Wesley Merritt, 1898; Gen Elwell S Otis, 1898; Gen Arthur MacArthur Jr, 1900; Gen Adna Chaffee, 1901; William Howard Taft, 1901; AOM Jeremiah James Harty, 1903; Luke Edward Wright, 1904; Henry Clay Ide, 1905; James Francis Smith, 1906; William Cameron Forbes, 1909; Francis Burton Harrison, 1913; AOM Michael J O’ Doherty, 1916; Leonard Wood, 1921; Henry L Stimson, 1927; Dwight F Davis, 1929; Theodore Roosevelt Jr, 1932; Frank Murphy, 1933; Paul V McNutt, 1937; Francis Bowes Sayre Jr, 1939.

Among the local visitors of the Arnedos were: Margarita Roxas de Ayala, Maximino M A Paterno, Carmen Devera Ignacio, Teodora Devera Ignacio, Agueda Paterno, Dolores Paterno, Maximino Paterno, Trinidad Paterno, Jacoba Paterno, Adela Paterno, Martina Paterno de Zamora, Mariano Zamora, Saturnina Salazar de Abreu, Luis Yangco, Telesforo Chuidian, Dolores Asuncion, Mariano Limjap, Maria Escolar, Pedro Pablo Roxas, Carmen de Ayala, Gonzalo Tuason, Isabel Gil de Sola, Felix F Roxas (hijo), Julio Llorente, Ariston Bautista Lin, Petrona Nakpil, Jose P Rizal, Maximo Viola, Mariano Ponce, Juan Luna, Gen Antonio Luna, Galicano Apacible, Pedro A Paterno, Gen Emilio Aguinaldo, Felipe S Buencamino Sr, Trinidad Pardo de Tavera, Benito T Legarda II, Vicente Ilustre, Sergio Osmena Sr, Atty Francisco Ortigas, Manuel Luis M Quezon, Vicente Madrigal, Susana Paterno-Madrigal, Carlos P Romulo, Claro M Recto, Eugenio Hofileña Lopez Sr; Fernando Hofileña Lopez.

It was the Arnedo family, their house, their kitchen, and their hospitality that created the delicious reputation of Capampangan cuisine in particular and of gallant and generous Filipino hospitality in general. Felix Roxas wrote: “Hospitality bordered on the incredible: the guests returned to their homes praising the Sulipeno generosity and the frank and gentlemanly behaviour of Capitan Joaquin, speaking highly of his wife Capitana Maria and daughter Pinang, who spared no efforts to attend properly to their guests. This attitude clearly reveals the noble spirit of that remarkable family, remembered affectionately by many as the acme of Filipino hospitality.”

The Arnedos had been longtime residents of barrio Sulipan, Apalit, Pampanga since 1800. Before that, they were in Hagonoy, Bulacan. And before that, in Sorsogon, Bicol, descendants of the Spaniard Pedro Arnedo who was granted the "Encomienda de Busaingan" in 1613, covering the eastern and southern portions of the Bicol peninsula.

The old Arnedos spoke of their ancestor Jose Arnedo who was sent as a representative to the Spanish Cortes.

The Arnedos of barrio Sulipan, Apalit, Pampanga were descendants of Bernave de la Cruz y Macapagal (who lived during the second half of the 1700s), who formally established barrio Sulipan in 1780. He was a descendant of the native royals Taoi and Pampalong, who established the settlements of Sucad and Tabuyuc. Taoi and Pampalong were descendants of Rajah Lakandula of Tondo.

Capitan Joaquin Arnedo y Tanjutco married Victoria ___ in 1850 and had a daughter, Juana who was called "Juanita." Juana married an Arnedo cousin, Felipe Buencamino y Siojo Sr of San Miguel de Mayumo, Bulacan. Juana Arnedo and Felipe Buencamino y Siojo Sr had 5 children: Maria married Col Henry Pick of the US Army; Soledad married Rep Jose Zurbito of Masbate; Joaquin was killed in action as a major in the Philippine Revolutionary Army under Gen Manuel Tinio y Bundok; Victoria married Lt Edwin Andrews of the US Army; Asuncion married Marcelino Lontok of Batangas.

Dona Maria de la Paz Sioco y Carlos married ___ Tanjutco in 1850 and had a daughter, Crispina who was called "Pinang." Crispina remained a spinster but she became the doyenne of the Arnedo y Sioco family after the deaths of her parents in 1897.

The widower Capitan Joaquin Arnedo y Tanjutco married the widow Dona Maria de la Paz Sioco y Carlos viuda de Tanjutco in 1860 and they had 7 children together: Cayetano "Tano," Jose "Pepe," Macario "Ariong," Mariano "Anong," Eugenio "Tening," Maria Ignacia "Titay," and Ines.

Because of the premature death from hemorrhage of Juana Arnedo de Buencamino, Capitan Joaquin and Capitana Maria forbade their children from marrying during their lifetimes. After their parents died in 1897, they were free to marry. Cayetano (1863-194_) married Marcela "Celang" Mercado, an Arnedo and Sioco second cousin. Even during his parents' lifetimes, Jose (1866-19__) had had a relationship with Quirina Mercado, an Arnedo cousin with whom he had 2 daughters, Maria "Mary" and Magdalena "Daling" Arnedo y Mercado. Macario (1868-1941) married Maria Espiritu y Dungo (1876-1934); he became the first elected Governor of Pampanga during the American regime. Mariano and Eugenio remained bachelors. Maria Ignacia (1872-1964) and Ines (1876-1954) remained spinsters.

Cayetano "Tano" Arnedo and Marcela "Celang" Mercado had 4 children: Vicente "Tenteng"; Caridad "Caring"/"Idad" married Dr Pedro "Iru" Espiritu y Mercado of barrio Sulipan, Apalit, Pampanga; Jesus "Uting"; and Pura "Udang."

Macario "Ariong" Arnedo y Sioco (1868-1941) and Maria "Maruja" Espiritu y Dungo (1876-1934) had 7 children: Joaquin "Quining" died an infant; Maria "Mary" married Col Cornelio Bustillo of Manila; Ysabel "Tabing" married Atty Fernando "Ando" Reyes y Duenas of barrio Tabuyuc, Apalit, Pampanga; Pedro "Perico" died at 7 years old; Rosario Lucia "Charing" (1903-1977) married Atty Augusto Diosdado "Bosto"/"Titong" Gonzalez y Sioco (1887-1939) of barrio Sulipan, Apalit, Pampanga; Joaquina "Quina" married Amando "Mando" Ballesteros y Jimenez of Cabanatuan, Nueva Ecija; Elisa Juana "Ising" married Atty Fortunato "Forting" Sazon y Kabling of Lubao, Pampanga.



La Sulipeña Mansion

A Table Like No Other

by
Martin I. Tinio, Jr

Capitan Joaquin Arnedo of Apalit, Pampanga was renowned in Pampanga for his hospitality. From the mid-19th century, hacenderos traveling to and from their haciendas in that province could expect to be welcomed and well fed if they found themselves benighted.

It was in the 1880s, however, that the Capitan became famous for his boundless and extravagant hospitality, as visitors came upriver from Manila and stayed for a weekend of gambling, eating and dancing. One had to be personable and well-dressed to be welcomed and treated to superlative meals culminating in dancing in the newly-built ballroom that could accommodate twenty pairs. To accommodate the influx of guest, Don Joaquin built a mirror image of his house solely for the guests. The house thus became so huge, that the servants had to move from one house to another on bicycles.

Many notables were entertained in the house. Foremost among them was the Grand Duke Alexis Romanov, brother of Tsar Alexander III of Russia, who was so impressed that he gifted the Arnedos with a huge dinner service or vajilla of Sevres porcelain the moment he returned to Paris.

Another distinguished guest was a Japanese prince. It was the custom in Japan that, when entertaining a person of very high rank, everything he used was destroyed, so that it would not be soiled by one of lesser rank. Thus, the nobleman was very impressed when he saw that the porcelain, glassware and cutlery he used were immediately thrown into the river in front of the house. Unknown to him, there was a net below the water and everything was brought up intact, the moment the Japanese prince had departed!

Even Jose Rizal was an Arnedo guest. In fact, when people were talking about him, he introduced himself as the subject of the conversation. All the Governors-General, Spanish and American, were entertained by the Arnedos, as well for the scale of entertainment went on to the next generation of Arnedos.

To accommodate the number of guests, this sectional table with eight sections can be shortened or lengthened at will, depending on the number of guests to be seated. One must remember that the table was always completely set with linen, porcelain, crystal and cutlery with the most important guest seated at the primer puesto or first seating. At the end of the meal, the table was reset for the segundopuesto or second seating at which the next important guests were fed. People of no consequence ate at the last seating, which could be after four pm.

Each section of the table consists of a solid narra plank with molded edges. It rests on an apron supported at each corner by a turned, tapering leg and a vase-shaped capital. The shaft of each leg is carved with reeds.



Doña Margarita Roxas de Ayala



Grand Duke Alexei Alexandrovich of Russia, fourth son of Tsar Alexander II



Prince Alfred, Duke of Edinburgh, second son of Queen Victoria and Prince Albert, later Duke of Saxe-Coburg.



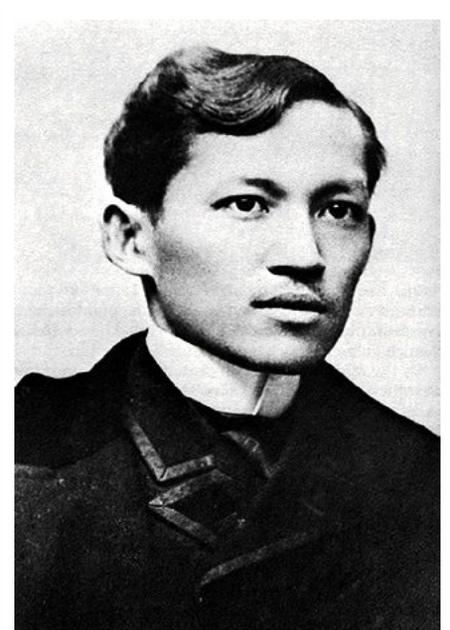
King Norodom I of Cambodia



American Governor-General Arthur MacArthur Jr. (father of General Douglas MacArthur)



American Governor-General and later 27th President of the United States, William Howard Taft



National Hero, Jose P. Rizal







58

Angelito Antonio (b.1939)

Mending Nets

signed and dated 1981 (lower right)

oil on canvas

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

P 200,000

Provenance:

Private Collection, Makati City

Employing a subtle cubist technique with its overlapping colors and shapes, this work by Angelito Antonio is possibly one of his accomplished with its evocative depiction of a genre scene. In this work, the viewer is introduced to two women darning a net, their legs folded beneath them. The wash of yellow in the foreground suggests a sunlit day. As they conduct their task, the figures are engrossed in a conversation, which suggests camaraderie between the two. In the background are rows of fishes, which were the result of their hard work and of their fishermen husbands. Almost symmetrical in its composition, the work exemplifies visual harmony and a mood of quiet. It may be long day, but the women, as envisioned by Antonio, have the energy to carry on in companionship of each other.



59

Fernando Zobel (1924-1984)

Untitled

signed (lower right)

oil on canvas

15" x 15" (38 cm x 38 cm)

P 1,200,000

Provenance:

Private Collection, Manila

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.

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.

For Zobel, this work is one step on the road towards a purer art form entirely detached from the visible world.

60

Niño Dormido

Niño is 18th Century

Accoutrements are Late-19th Century

Ivory, Brass, Velvet, Shell and Mirrored Glass

bed: H: 15" x L: 10 1/4" x W: 6 1/4"

(38 cm x 26 cm x 16 cm)

niño: H: 1 1/4" x L: 4 1/2" x W: 1 1/2"

(3 cm x 11 cm x 4 cm)

P 300,000

Provenance:

Manila



(details of Niño)

The Niño Dormido or Sleeping Christ Child has always been a favorite icon in Philippine households and was particularly venerated during the Christmas Holidays.

This particular piece consists of a small-sized ivory Niño that is of 18th-century make and has the typical pose of a child sucking its forefinger. The hair of the Niño is gilded with gold dust, as are its sandals. To give importance to the piece, the figure was placed on an oval red velvet couch that is tufted and decorated with gilded brass flowers instead of buttons. A reticulated lace-like edge of gilded metal decorates the bottom of the couch.

The couch rests on a wire stand that makes the whole piece resemble a chair. The scrolled wire legs flank a tiny, beveled, hexagonal mirror decorated with flowers and leaves in the feligrana style, with each bloom and leaf attached by wires.

The couch with the Niño serves as the seat, and is flanked by a tiny pair of rectangular beveled mirrors with a dove fluttering over each. What looks like the back of the chair is a trapezoidal beveled mirror painted with a spray of flowers and a blue bird. The wire chair splats are decorated with stamped brass flowers and leaves, and a reticulated arced crest form the upper chair rail. A large bird with a wreath of flowers in his beak hovers above the Niño.

A tableau like this would usually be housed in a glass dome or virina, but, apparently, the one that contained this particular piece was broken at one time and never replaced.

-Martin I. Tinio, Jr.



61

Arturo Luz (b.1926)

Untitled

signed

2010

steel

H: 17" x L: 28" x W: 22" (43 cm x 71 cm x 56 cm)

P 300,000

Provenance:

Private Collection, Bacolod City



The sculptural works of National Artist Arturo Luz, though most of the time dramatic in scale, share the minimalism of his paintings. No extraneous detail disrupts the spare elegance of his three-dimensional forms. An example would be his sculpture that is based on the structure of the humble paperclip, which the artist would twist and turn to express an evocative form. Enlarged and painted in black (such as the one across Ayala Museum), it becomes free-standing sculpture of consummate beauty, whose open form allows the free flow of space. A simple object is transformed into something monumental and unavoidable, a proof that any material can achieve grandeur in the hands of a master.



62

Vicente Manansala (1910-1981)

Untitled

signed and dedicated (lower right)

watercolor on paper

6 1/2" x 8 1/2" (17 cm x 22 cm)

P 60,000

Provenance:

Private Collection, Switzerland

In 1586 El Greco did *The Burial of Count Orgaz*. In 1901, Picasso did *Evocation: The Burial of Casagemas*. This work may be regarded as a completely personal work of Manansala, the circumstances behind the story we may never know. It also further initiates his mature artistic period, as well as the processes of dematerialization, which will continue in his later works.

The abstract school argues that subject matter is something that gets in the way. It sidetracks the issue being pure expression by means of color, texture, line and shape existing in their own right to the point of representing nothing at all. Abstract painting, which may get so abstract that the picture is reduced to a few strokes of color, line and shape existing in their own right, while representing the theme of the picture, is the artist's final release from the associative emotional values that the artist may try to avoid when Manansala interpreted a subjective, even dour theme of a burial.



63

Maya Muñoz (b.1972)

CAT
acrylic on canvas
76" x 77 1/2" (193 cm x 197 cm)

P 100,000

Provenance:
Private Collection, Singapore

Approaching portraiture through the language of graphic arts, Maya Muñoz evokes a face not as a conveyor of identity or emotion but a slate of symbols connected to the sitter. Stars, spirals, and other more gestural strokes replace the eyes, the nose, the mouth, the ear — the seats of the senses — reducing the face into an enclosed system of signs. No human agency may be able to decode the face that has been turned into something mechanical, if not digital, akin to the masks that our avatars assume in the rarefied space of social media.

· A National Treasure ·

by
Lisa Guerrero Nakpil

By the end of the 19th century, ‘physical culture’ or well-being through exercise had become a European obsession. This cult for fitness began first in Germany where it became not just an expression of the highest individual development but also as a symbol for nationalism. A nation was therefore only as strong as its citizens’ health and as beautiful as their well-developed bodies.

Jose Rizal was an avid follower of all things Continental. His many years in Europe — in the shadow of the newly-built Eiffel Tower, for example, while in Paris — and its capitals made sure of that. He absorbed not only the precepts of liberty, fraternity, and equality but also the representations and methods employed to represent these values.

Gaspar Vibal, publisher of such rare Filipiniana as “The Life, Times and Art of Damian Domingo” and “Flora Filipina”, theorizes that Rizal’s fascinating sculpture represents the national hero’s deliberate contradiction of the Filipino colonial archetypes.

Prior to this sculpture, Filipinos had been represented as either indolent savages or prettified, emasculated townfolk. Watercolors of these representations of half-naked tribesmen or ineffectual, over-dressed supernumeraries would circulate in Europe beginning in the latter half of the 19th century, culminating in the humiliating “Exposición General de las Yslas Filipinas de Madrid (The General Exposition of the Philippine Islands) in 1887. It featured transplanted northern hillsmen dancing daily around carabaos against a backdrop of thatch huts. (Two or three of these Filipinos would, in fact perish, from pneumonia as a result.)

It was the anti-thesis of everything Jose Rizal — or for that matter Juan Luna and Felix Resurreccion Hidalgo — stood for: A proud Filipino equal to anybody in the world.

In 1890, he would write the incendiary essay “Sobre la Indolencia de los Filipinos” (On the Indolence of the Filipinos) — laziness as a result of the hot Philippine climate being a favorite put-down of the Spanish. Appearing in *La Solidaridad* in Madrid, it breathed fire and brimstone, and along with his novels, would account for his exile in distant Dapitan in 1892 for four long years until his execution.

Therefore, sometime during his exile between 1892 and 1896, Jose Rizal would create this unique and possibly first-ever prototype of the true Filipino: Virile, muscular and engaged in a highly civilized, European-style display of strength. The bas relief (or basso-relieve or low-relief) depicts a young man, half-dressed in fashionable gym clothes of the time, knee-length pantaloons with a drawstring at the waist; holding aloft a barbell in a typical exercise stance. The figure’s legs are long and well-proportioned with strong calves; his arm muscles as well are well-defined. His upper torso shows off a tight abdomen and solid chest. It is a riposte to all the accusations that Filipinos were slothful or soft.

Rizal himself, like his fellow ilustrados, was adept at fencing; the other Filipinos in Europe took up English boxing as well.

In fact, upon study of Rizal’s photograph in profile, a case may even be made that this could be a self-portrait of the hero himself, as truly, the ‘First Filipino’, not only gifted and mentally acute but also an outstanding physical specimen.



Felix Resurreccion Hidalgo In His Paris Atelier



(A Detail from the Study, Miguel Zaragoza, The Presentation of the Indigenous Filipinos to the Queen Regent Maria Cristina and the Princess Mercedes of Asturias at the General Exposition of the Philippine Islands, Madrid 1887.)



Dandified Filipinos, 1840



The young Jose Rizal



En garde with Juan Luna

64

Jose P. Rizal (1861-1896)

Created in Dapitan

Untitled Bas-Relief "The Filipino"

Ca. 1892-1896

H: 2 1/2" x L: 39" x W: 18 1/2" (6 cm x 99 cm x 47 cm)

P 5,000,000

Provenance:

From the family of Narcisa Rizal (1852-1939), the third sibling of the hero's family. Narcisa Rizal and her daughter Angelica would be frequent visitors to Dapitan and, in fact, they would accompany him back to Manila at the end of his exile in that distant port.



Jose Rizal in profile, bears a striking resemblance to the Filipino.



Fencing in Paris with Juan Luna and a fellow ilustrado



In Paris, seated on the floor with Juan Luna (beside him on the floor), in the home of the Pardo de Tavera





65

Onib Olmedo (1937-1996)

Untitled

ink wash on paper board
31" x 42" (78 cm x 107 cm)

P 240,000

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

Provenance:
Private Collection, Manila

Suppressed shock and dislocation was producing some of the worst social deformities in our urban experience. It shows a world without meaning, yet somehow threatening, full of ominous foreboding — exactly opposite of the booming enthusiasm of city. The expressionist feeling of Olmedo's paintings is fused with an absorbing interest in form. Since the artist is not primarily interested with the plane of external appearances, he composes his figures not only on the surface, literally, but also in depth. The figures interpenetrate one another.

Onib does not have any set compositions before he works, but he lets his fertile subconscious release the images to be shaped by his art. Olmedo's style has been variously called distortionism or expressionism in the line of Goya, Modigliani and El Greco. He is probably one of those expressionists whose contemplative abilities are reflected in their paintings.

While Olmedo himself says that he pursues the theme of portraying the 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 distortions of people lend them a forceful identity. They come to life.



66

Jason Montinola (b.1979)

Harbinger

signed (lower right)

oil on canvas

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

P 100,000

Provenance:

Private Collection, Singapore

Haunting, otherworldly, surreal, the works of Jason Montinola are transporative in their depictions of a world that is straight out of a fairy tale or folklore. In this painting that is set against the dark mystery of a forest, a figure, in a black silken dress, has two heads which occupy a bell jar as warm with tentacles and flowers. On their cheeks, eyes look searchingly at the viewer. The horror is further intensified by a miniature house on the left and a cat in a child's dress and body on the right. What particular curse has befallen them? Or are they the villains in a sinister fairy tale plot? That is the power of every Montinola work: an ability to cast a spell and generate a narrative in the viewer's mind that allows the painting to continue long after he has seen it.

67

Jose Joya (1931-1995)

Untitled / Abstract

signed and dated 1960 (lower right)

oil on wood

11" x 18" (28 cm x 46 cm)

P 1,200,000

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

Provenance:

Private Collection, Manila

This is another work that comes between his 1959 "Space Transfiguration" stage and the Yeseria stage. In 1957, Joya went to the United States for further studies. He was exposed to the abstract expressionist movement as it was becoming an establishment there. At the Cranbrook Academy of Art in Michigan, Joya fell under the influence of his mentor, Zoltan Sepeshy. Sepeshy was a firm believer in this aesthetic.

Joya's abstract expressionism - sometimes known as action painting — was of a more dramatic, bravura laden type. Instead of the palette knife or syringe, he started to use huge brushes and trowels, much like a mason. This work was done in 1960, just two years before the 1964 Venice Biennale, but it paved the way for the period of "breaking loose in Venice".

In 1972, Alfredo Roces told Cid Reyes: "After his travels and scholarship abroad, Joya introduced these large scale canvases, something not very common at the time. He has carried on with his abstract expressionist paintings, very poetic and lyrical. Then after that, he started to use more vigorous forms, which are closer to the works of de Kooning and characterized by slashes."

Also, in 1972, Manuel Duldulao told Cid Reyes: MD: "He was beginning to make a name for himself in the art scene. At that time, to hang a Joya abstraction in your wall was to risk the ridicule of your friends.

Cid Reyes: "Why?"

MD: "Joya's paintings were then considered visual atrocities. People thought they were done by a child in fifth grade. They were shocked to hear that you had to pay for these paintings. Now the same friends who used to laugh at me 10 years ago are in for another shock." He was of course referring to the sky-high prices that buyers had to pay for a Joya, and that was 1972.

Joya's abstract expressionist reputation — of New York school — was still to be given a wider audience with his participation in the 32nd Venice Biennial in 1964, for which had painted very large works in thick paint applied in semi automatist, gestural manner. Art critic Eric Torres described such works as expressive not much of statements as of states of feeling. "Most of the participating countries had constructed their own pavilions and each cost about P200,000. Because this was the first time that the Philippines had participated in this Biennale, we had been allotted an adequate but small room by the host country. However, this space was good only for one exhibit." But what a huge, lasting legacy from such a small exhibition room. And in the same vein, what an equally huge, lasting legacy from the 1950s New York School.



68

Isabelo L. Tampinco (1850–1933)

1909

Armchair

Narra and Rattan

H: 55" x L: 24" x W: 21 1/2" (140 cm x 61 cm x 55 cm)

P 1,600,000

Provenance:

Workshop of Isabelo Tampinco

Heirs of Maximo Viola

This armchair is part of a suite of furniture that Isabelo Tampinco made in 1909 for Maximo Viola, the man who lent Jose Rizal the money needed to publish his novel, *Noli me Tangere*.

The chair stands on four feet carved in the shape of an inverted and truncated trunk of an areca or bonga palm emanating from a quadrant at each corner carved with a section of an anahaw leaf. The seat frame is edged with a cymatium molding and has an apron carved in front and at the sides with a serrated frieze of joined, upended triangles incised with diamond-shaped depressions that give an impression of stylized anahaw leaves. A boss is carved below the junction of each triangle, while three semicircular appendages equidistantly attached to the bottom of the front apron are carved with an anahaw leaf. The seat is caned in piece.

Realistically carved bamboo arms resting on an arm support consisting of a short, truncated areca palm with a quadrant support on the inner angle carved with part of an anahaw leaf. The S-shaped arm, carved like a bamboo trunk, curves forward and tapers as it curves upwards to connect to the upright back stiles. The stiles, carved in the shape of an attenuated areca palm, has a crownshaft terminating in a stylized ionic capital consisting of a small anahaw leaf on a thorny stem at the center flanked by an ionic scroll.

Between the back stiles is a solid narra plank flanked by stylized pilasters with molded vertical edges and a capital in the form of an inverted anahaw leaf. The back panel is carved with an inverted traveler's palm with an anahaw leaf at the top.

An entablature above the posts and backrest is carved with a small anahaw leaf with a thorny stalk on the block above the pilasters and a frieze of a coconut frond, a banana leaf and bamboo twigs tied at the center with a ribbon, both on an entirely stippled ground. The cymatium molding above the corona is topped with a beveled edge.

This is surmounted by a wide crest consisting of a large spray of roses realistically carved in the round and topped by an acroterion superimposed with an anahaw leaf. Symmetrically arranged on either side are realistically carved jungle ferns, coconut fronds and banana leaves.

-Martin I. Tinio, Jr.



Doña Paz Villaruz-Viola, daughter-in-law of Dr. Maximo Viola, married to Maximo's eldest son Dr. Jose Viola Sr. with daughter Nenita



69

Vicente Manansala (1910-1981)

Planting Rice

signed and dated 1977 (upper left)

oil on canvas

24" x 40" (61 cm x 102 cm)

P 8,000,000

Provenance:

Eda Grande Collection

Private Collection, San Francisco, USA

Throughout his career, Manansala continually alternated between greater abstraction and greater figuration; though his figurative works often contain abstract elements.

In this painting, originally from the JV Cruz Collection, Manansala doesn't throw the peasant women into sharp relief, a technique that would only emphasize a sense of pathos on the hardworking subjects. Instead, he blends them into the overall ethereal mood of transparency, reflection, iridescence, luminous coloring, opalescence, flowing forms and volumes, all are defined and held in transparent cubism all Manansala's own, eliminating any heavy handed sense of grit and toil.

The Neorealists, 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.

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. Occasionally, he would indulge in the inequities between rich and poor.

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 of these workers in the rice field can be seen a craftsmanship honed by many years of study of the works by Picasso, Braque and Gris.

Yet Manansala's skills have deeper roots. Only a few years younger than Carlos Botong Francisco, Manansala had a joint exhibit with him in 1930 at an art gallery in Intramuros called Philippine Vistas. It was the first commercial art gallery in Manila, pioneered by Ester Aenelle. That was the first art exhibit for the works of Botong Francisco who is honored today as a National Artist, a title which Manansala was also to be awarded with. During the 1930 exhibit, Manansala then was only 20 and indelibly delighted to be in the company of an artist he much admired and whose zest for Philippine scenes and people he was to match through the years.

As seen in the works of Neorealists 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.

Manansala indulged in subtle faceting and the use of vibrant color, discarding the conventions of natural forms. 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.

This must be one of Manansala's most favorite and intriguing subjects as he always repeated this in watercolor, ink wash, and oil. He revisited this subject all throughout his life.





PROPERTY FROM THE NIKKI COSETENG
COLLECTION

70

Napoleon Abueva (1930-2018)

Bench

signed and dated 1978

wood

H: 21" x L: 76" x W: 21" (53 cm x 193 cm x 53 cm)

P 600,000

Provenance:

Acquired directly from the artist

A number of aspects emerge from his work, the purely figurative, the fantastic, the constructional, the stylized, the abstract, and the functional. One important element in Abueva's work is his consistent interest in the functional side of sculpture. However, before a bench by Abueva is a usable piece of furniture, it is, first and above all, a piece of sculpture. As he says, "I work on functional objects on the basis of sculptural problems, rather than utilitarian objectives, as diversions from pure sculpture."

His benches and seats constitute a whole story in themselves. They come in all forms.





71

Sofronio Y Mendoza (b.1934)

Pasig River

signed and dated 1972 (upper left)

oil on canvas

17 1/2" x 23 1/4" (44 cm x 59 cm)

P 70,000

Provenance:

Private Collection, Manila

Manila stands up as a subject in a way no other city in the metropolis does. This is not to say that the city has been limned by artists as great in the same vein as Rome or Paris has been painted about. Nearby Makati has transformed itself with a relentlessness that has in turns intimidated its denizens and observers. But riverside Manila has been slow to change since the war. Manila as seen from the Pasig is not much different from what a visitor might have seen during the last Mid-Century. The scene Sofronio Y Mendoza chooses is locked in time and image.

Sofronio Y Mendoza is one of a handful of artists who have gotten the aspects of the river city of Manila remarkably "right". In "Pasig River Tugboats" the major parts of the picture are taken up by the Pasig river. The buildings at the banks in the distance at the left side and the tugboats repeat each other in dark color values and help to establish the balance of colour against the relatively brighter Post Office building in the picture.

In an effort to rid themselves of the tendencies to think in terms of delineating objects with lines, which resulted in the artist's preemptive interpretation of what he saw, the impressionists needed to select subjects to which a linear approach was clearly inapplicable. The painting offers a vivid visual experience of the extremes of mood in Manila riverside life.

72

Pacita Abad (1946–2004)

Stand Glass

signed (lower right)

acrylic, mirrors collaged on canvas

14" x 11 1/4" (36 cm x 29 cm)

P 80,000

Provenance:

Private Collection, Manila

Abad focuses on her social surroundings with a childlike wonder, accounting for everyone and everything she sees. Perhaps due to her extensive travels, Abad thinks of her neighborhood in global, not village terms. Her works cum symbols are a chain which binds people and things together.

Over a decade's long career, Pacita Abad has honed her work to a visually simple language that allows for limitless combinations of possibilities of vivid linear hues. The artist barely makes demands, if any at all, to the eyes or brain, yet the simplicity is deceptive: her abstraction is never less than exuberant. At the very core of her art is the intense vital poetry of a spirit that seeks to put a smile on the world's face.





73

Benedicto Cabrera (b.1942)

Woman Sitting

signed and dated 1989 (lower right)

oil on canvas

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

P 3,000,000

Provenance:

Private Collection, Manila

No other artist has perhaps approached the Filipina as a subject matter in painting more intensely and devoted than BenCab. For years, the National Artist has interpreted Sabel, who has achieved iconic status, in a variety of embodiments and environments, but still notable for her swaddle of loose garment. In this particular work, the artist depicts a different figure, but is still endowed with BenCab's signature palette and flowing garment. Revealing her clavicle and shoulder, the subject is confident in her skin and yet is circumspect, showing a tight smile and putting keeping her hands together.

She sits leaning deftly forward, as if about to listen to an interesting turn in the conversation or about to offer her two cents. Composed and elegant, this subject joins the privileged roster of BenCab's renditions of the Filipina.



74

The Lacson Pair of Cabinets

Last Quarter of the 19th Century
Narra and Glass
each: H: 87" x L: 61" x W: 28"
(97 cm x 155 cm x 71 cm)

P 400,000

Provenance:
Iloilo
Don Lucio Lacson
Heirs of Petronila Lacson Yusay

Every self-respecting house usually had a display cabinet or platera in the comedor or dining room to hold china, silver and glassware. Rich households, however, often had large dining rooms and, by necessity, needed large cabinets to hold the stuff needed for entertaining.

It was thus not unusual to have separate cabinets to hold specific objects. Foremost among them would be the aparador de vajillas or vajillera, a cabinet for storing sets of chinaware. Another would be the aparador para cristaleria, a cabinet for holding glassware, usually wine glasses. Then there would be the aparador para la plata, usually called a platera or cabinet for silver holloware. Nowadays, people who do not speak Spanish mistakenly think that the platera is for plates, not knowing that the word for porcelain plates in Spanish is losa.



Interior of the Doña Petra Lacson Residence

This pair of large display cabinets certainly belonged to a very rich household with a huge comedor or dining room. Its size and grandiose proportions are evidence of great wealth and lavish hospitality. They must have been used as a platera and as a vajillera in days gone by.

The cabinet rests on four vase-shaped feet and a wide apron with an engaged three-quarter drum at each of the front corners. Engaged colonnettes with identical trios of rings and reels decorate the bottom and top of each shaft that is carved with a single reed. They flank a pair or framed doors with four glass panels on each that, when opened, reveal four shelves.

The top of the aparador has a wide entablature with an engaged three-quarter drum above the colonette at each side. The drums are carved with an undulating surface for contrast. The cabinet is topped by an arched crest with a wide cymatium molding and a series of beaded dentils running all around the front and the sides.

-Martin I. Tinio, Jr.



75

Geraldine Javier (b.1970)

Monkey of a Third Kind

signed and dated 2008 (lower right)

oil on canvas

40"x 36 1/2" (102 cm x 93 cm)

P 1,200,000

Provenance:

Private Collection, Makati City

Flora and fauna have been two of the most enduring themes in the body of work of Geraldine Javier, one of the country's most successful artists.

This work combines these two elements, with the face of the monkey, life-like in its representation, looking askance at viewer.

An animal intelligence permeates its eyes set on a skeptical face haloed by white-as-snow fur. Surrounding the monkey like a frame, the fauna, however, is stylized, similar to a wallpaper or graphic design.

Just like in the best works of Javier, a haunting atmosphere imbues this work — an inexplicable feeling that something pivotal and unexpected is about to leap out.



76

Ang Kiukok (1931-2005)

Man with Fish

signed and dated 1982 (lower right)

oil on canvas

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

P 4,000,000

Provenance:

Private Collection, Manila

Literature:

Roces, Alfredo, KIUKOK: Deconstructing Despair, A Finale
Art File, Mandaluyong, Philippines, 2000 (illustrated)

Like Graham Sutherland, Ang Kiukok brought an already personally formed vocabulary of form and color to handle visual challenges. The man is a rack of bones sticking out of his ribcage. The presence of the cyborg faced emaciated man holding a monster in the form of a fish creates a formal balance, imbuing a fearful restraint to an otherwise raging piscine angst about getting caught. The artist draws out the spiky aspect of the fish, its bony frame, predatory teeth, bladelike fins and tails.

In other related series with animals, there is an underlying undercurrent of the monstrous creature becoming an extension of his personality. Often reduced to bare bones and fins, Ang's fish provided a sometimes stern, sometimes disconsolate look, with a moon adrift in the background. The subtle presence of a moon softens the tension in the imagery.

Kiukok's first formal recognition came in the form of a third prize award in the Shell National Students Art Competition for Calesa in 1953. Then, at the urging of Vicente Manansala, Kiukok launched his first one-man show at the Contemporary Arts Gallery in 1954. After that he earned numerous awards from the Art Association of the Philippines.

For his works: Honorable Mention, "Still Life" (1951), First Prize, "The Bird" (1959), Third Prize, "Still Life in Red" (1963), Second Prize, "Fish" (1963), and Second Prize on "Geometric Still-Life Fish" (1963).

The turning point of his career as an artist came in 1965 when he and the late Vicente Manansala traveled to New York. One can never enough insist on the importance of his trip to the United States, which led him to rediscover a strong link with reality, a direct feeling for disillusion, a tearing off of a veil that one fed him with illusions of intellectual speculation and worldly politeness.

Upon his return to the Philippines, his style took a turn towards a new vivid Expressionist that including themes of agony, sorrow and madness. In his maturity, Ang Kiukok's essential subject became even more the violence of the elements, above all of the forces that both create and destroy.





PROPERTY FROM THE ARCHITECTS
ANTONIO AND CHRISTINA
TURALBA COLLECTION

77

Jeff Dizon (b.1954)

Bayanihan

signed and dated 1981 (upper left)

oil on canvas

38" x 52 1/2" (97 cm x 133 cm)

P 200,000

The artist fits the two figures doing a grueling task by means of by minute but pronounced distortions to the general design. The style is more of a welcome book illustration than realist. David is engaged in labor through the brawny contortions of bodies. The rural proletariat is endowed here with a tortured yet elegiac quality more found in the mid-70s depictions of the peasantry in social realist art. His painting has all the ennui of the doldrums of hard labor, but Dizon endows it with a human hint of anecdote.

Dizon emphasizes linear and structural composition above other pictorial elements in his work. Although Dizon always achieves a lightness of touch in his linearity, his concern for structure remains evident. The sewali juxtaposed against the crumpled shirts in the painting provides a similar satisfaction to that obtained by exploring the detailed wall ornament of period architecture. Yet the realism is expressed in the despairing and debauched faces of the men (the third man, in the middle, is curiously blindfolded). These figures — anonymous, swathed in - are enduring memorials of human grit.



78

Emmanuel Garibay (b.1962)

Balikan

signed and dated 1994 (lower left)

oil on canvas

36" x 36" (91 cm x 91 cm)

P 220,000

Provenance:

Private Collection, Manila

Emmanuel Garibay, a staunch socio-realist artist, has also created works that are celebratory of the natural world and ordinary life. A luminous example is his take on the theme of the "lovers," which the artist painted in 1994. Almost verging on the abstract, with its swaths of colors and interpenetrating shapes, the work features two figures that are deep in their embrace that their bodies, with the glass-like clarity of skin mottled with different colors, seem to merge. One can't even delineate where one figure ends and the other begins. Their fused curvilinear silhouette is set against a yellow background, casting an oval shadow. The work is a consummate expression of a passionate encounter.

79

Jose Joya (1931-1995)

Untitled / Abstract

signed and dated 1960 (upper left)

oil on wood

11" x 17" (28 cm x 43 cm)

P 1,200,000

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

Provenance:

Private Collection, Manila

This work comes between his 1959 "Space Transfiguration" stage and the Yeseria stage.

In 1959, Joya further explored his spatial concepts in several canvases of large dimensions, such as "City Entering the Edge of Sundown" and "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, (Yesenia being the intricate relief work of Spanish mud jar structures) characterized by a style of impacted 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.

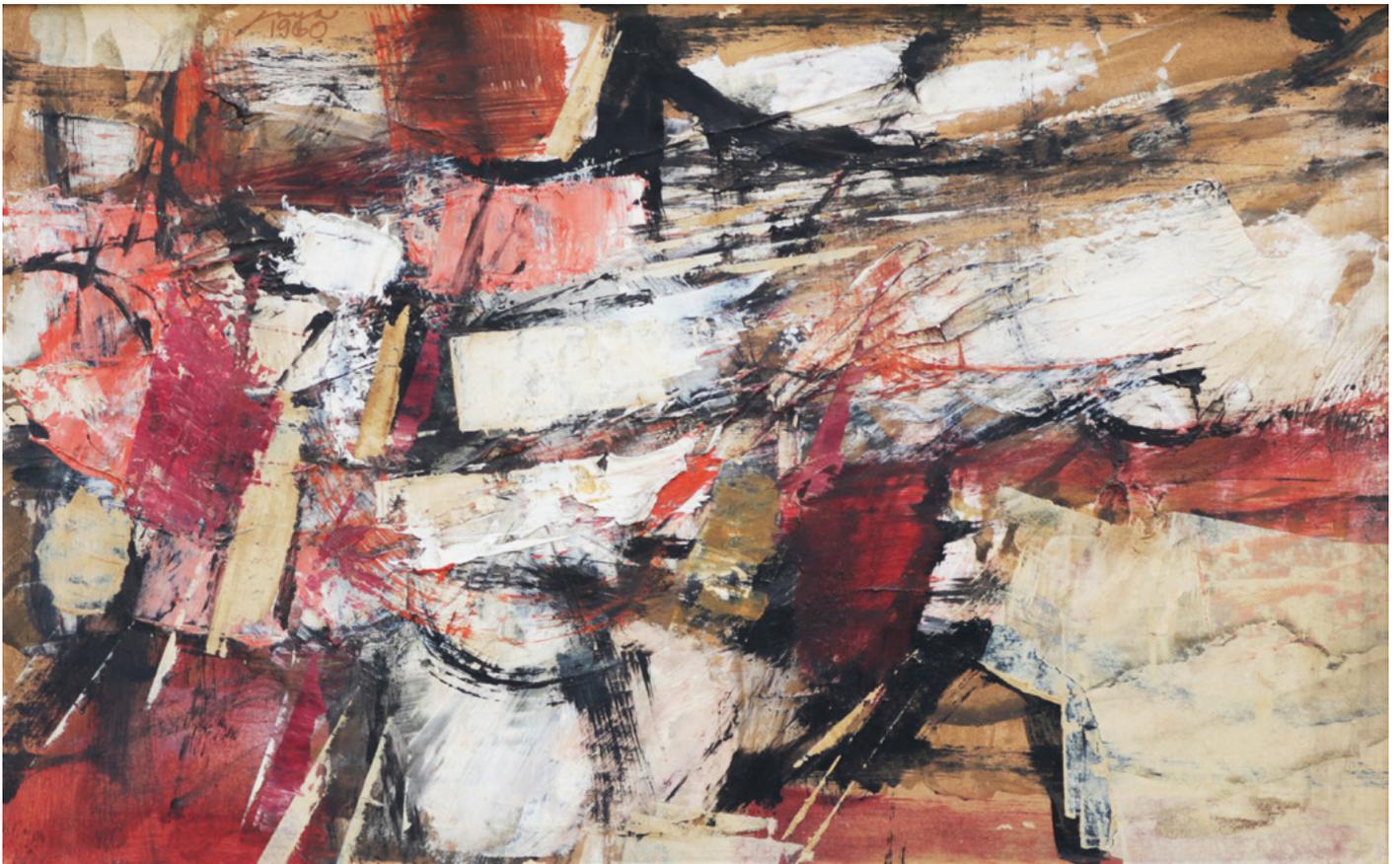
Joya's vigorous style in the mid-1960s indeed shows affinity with abstract expressionism in its kinetic impulse, its strong gestural drive, its bold and sensuous handling of the medium with open assertion of the materiality of the work. However, a closer acquaintance with the artist's work of this period will reveal certain fundamental differences with the action painters, particularly with Jackson Pollock. Under the influence of the New York school he began to reject both his old academic subject matter and old mode of execution. In contrast to this impersonality akin to automatism, Joya's art derives from subjective forces. In his efforts to capture and depict action in the process of painting, Joya was the first painter in the country to employ enormously large brushes for working and troweling palette knives.

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

Modern painting excels in flatness. Joya's work does that, but at the same time denies it by creating a prospect of thickened textures — mysterious, promising, threatening. His pictures are an arena for this locked struggle between flatness and textured depth. Colors have a viscous consistency, no parts of the canvas were left bare, paint applied in random layers with no inner stratum of light refracting through. Like Pollock, he directly manipulates 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.

Form, like color, can be associative, with allusions to nature and landscape. Joya has obliterated 'form' as we knew it. The painting seems to break through to the ultimate abstract expression — the point at which the paint in its own right becomes more important than what it represents, so that at last the picture is exactly what it is expressed to be.





80

Gerry Tan (b.1960)

Untitled (Valencia 1)

oil on canvas

51" x 76" (129 cm x 193 cm)

P 120,000

Provenance:
Archivo 1984

Untitled (Valencia 1) was executed in Valencia during the artist's brief residency in that Spanish city in 2008. The painting exemplifies Gerardo Tan's collage-based paintings that are offshoots of his collages in the early 90's. In his collages and paintings, Tan mines and combines images from the art world with common ones, fusing abstraction with figuration and infusing new itinerant meanings to images as they are reconfigured anew. In *Untitled (Valencia 1)*, he juxtaposed fragments from Vermeer's iconic painting, *The Lacemaker*, with those of Julio Sarmiento's, Keith Haring's and other found images.

Gerry Tan took his BFA in Painting at the University of the Philippines Diliman and MFA in Painting at the State University of New York. Tan was a CCP 13 Artists Awardee in 1988 and has participated in many local and international exhibitions such as the 1st Melbourne Biennale (1999), *Bastards of Misrepresentation* (Frieis Museum Berlin, 2010), *Pause* (4th Gwanju Biennial, 2002), *xs — XL Expanding Art* (Sculpture Square, Singapore, 2002) and the 2nd Asian Art Show in Fukuoka Museum (1982).

His other distinctions include the Fulbright-Hays Grant at SUNY Buffalo (1990-92), the Barbara Schuller's Art Associates Award in Buffalo, NY (1992) and the Juror's Choice at the Art Association of the Philippines Annual Competition in 1997. His works are in the collection of the Singapore Art Museum and National Gallery Singapore.



81

Jaime de Guzman (b.1942)

Untitled

signed and dated 1991 (lower right)
pen and ink on paper
35 1/4" x 35 1/2" (90 cm x 90 cm)

P 280,000

Provenance:
Private Collection, Manila

De Guzman's genius with line is immediately apparent in the overall design of the composition: a lyrical antithesis of grace, refinement, and sensitivity to the beautiful. The central figures acquire an awesome expressionist quality. This is further brought out by the graphic approach with its spontaneous swirling, even agitated lines.

The bodies are twisted, deformed, and dissipated in the vortex of energies. With the presence of skeletons on the upper left, the artist is more concerned with conveying the spirit of the surreal invisible circumstances rather than the tangible physical circumstances.

Yet they are individually whole in the midst of all the surrounding visual violence. Whether or not de Guzman thought of his subjects in exactly these terms, the picture says that human fortitude is the sustaining force in the confusion of malevolence of life. The figures are 'ugly' because they must participate in life, they are worn by it.

82

An Extremely Rare And Highly Important Letter From Marcelo H. Del Pilar To His Wife, Marciana, Nicknamed “Tsanay”.

Accompanied by a Rare Photograph of MH del Pilar
17 August 1892

Single sheet, folded, and written in ink on one side.

P 400,000

The contents of this heart-rending letter of the suffering of Marcelo Hilario del Pilar, one of the greatest heroes of the Propaganda Movement — and of the Philippine Revolution — has appeared in various publications and Philippine history books (from Teodoro Agoncillo to Renato Constantino) as well as textbooks. It contains the detail that every schoolboy knows about M.H. del Pilar — that he would pick up cigarette butts on the street just to have a drag of tobacco.

Del Pilar’s poverty served a heroic purpose, however.

“There are many kinds of heroism. There is the heroism of the martyrs like Rizal, pure and spotless victims offered in atonement for the sins of mankind. There is the heroism of the fighters like Bonifacio, bold and gallant in the vanguard of the struggle”, wrote Leon Ma. Guerrero.

“And there is also the heroism of those who, like Del Pilar, work and make their sacrifices in the sustained devotion of their daily tasks. Theirs is not the spectacular glory of the battlefield or the tragic splendor of the scaffold. But it is nonetheless heroic to starve for an ideal, to be lonely among many enemies, to suffer indifference and ignorance, to die a beggar and lie buried in a borrowed grave. Such was the heroism of Del Pilar.”

M.H. del Pilar chose to stay marooned in Madrid, pretty much penniless, working night and day, writing some 150 essays and 66 editorials for the newspaper La Solidaridad. (He did not come from an especially rich family although his father was gobernadorcillo thrice over in Bulacan and he was descended from the noble Gatmaitans.) He was said to have been an even better writer than Jose Rizal, specializing not just in the Spanish of the politicians and intellectuals but also in Tagalog for the man on Manila’s streets. He had been forced to escape to Spain after making enemies of the friars. He refused to return home ‘unlike Rizal’, unwilling to risk the retribution on his family and friends that Jose Rizal’s return had rained on Calamba. As it was, his home had been burned — while he was in Spain — by what he suspected were his enemies in the Church. Ultimately, at the end of his rope, Del Pilar begs his wife to find a way to get him home to Manila where he can find work.

Del Pilar, more over, was venerated by Andres Bonifacio, as much as — if not more so — than José Rizal. Bonifacio had, in fact, sent Del Pilar the Katipunan by-laws for his comment and approval. He selected his brother-in-law, Deodato Arellano, as one of the founders of the KKK; and the letters of Del Pilar that Arellano had given him would serve as his signposts of how he hatched the Philippine Revolution. Bonifacio would copy out these letters painstakingly and would use the prestige of Del Pilar’s name to recruit Katipuneros. Indeed, there is much of Marcelo H. del Pilar that can be seen in Bonifacio’s strategies and actions. Bonifacio would name him as the editor of the KKK newspaper, Kalayaan. Del Pilar had chosen that word to best translate the French ‘Liberté.’

He had dragged himself to Barcelona in July 1896, expecting to finally sail back to Manila where he was determined to join the Revolution, carefully planned by Andres Bonifacio with his guidance. Events and ill health overtook him and he perished just a month before the Cry of Balintawak.

He would also become known in another conflict as the uncle of another tragic figure from the Philippine-American War, the boy-general Gregorio H. del Pilar.

M.H. del Pilar is also recognized as patron saint of Filipino journalists, who have named their association, the ‘Samahang Plaridel’ after his pen name, taken from one of Bulacan’s most famous river.

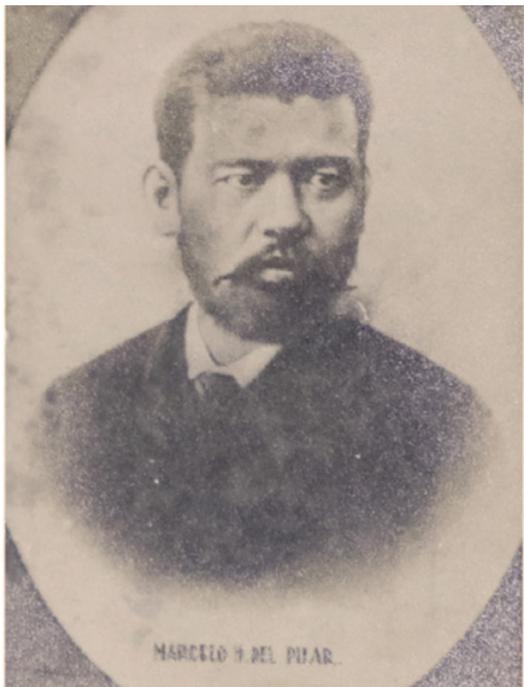
-Lisa Guerrero Nakpil



(Left to Right): Jose Rizal, Marcelo Hilario del Pilar and Mariano Ponce.

pin sa pagka palaot na ito.
 Ang sabi ng ka dato ay padadalkon ako ng bar
 sa pag w, kailan sa t. kitiyon ko. Higi na
 ako ng hige ay wala ako ng tinatangap. Kundi
 matatamis na salita. Si Vicente ay gayon din.
 Karon ko na sana kum kaila sa kasitang ako y
 pinasimilitawan na ay labat: hindi namam.
 ito, kita mila t ako y pinababayan na
 ng masami: ako ay natataga sa kabihang di
 na, ang kakarun ko lamang ay dinidigun
 na ko araw araw. Kakarung na ako sa ma
 mulot ng beja ng igarnibon maka bibit
 lamang. Hindi ko hinahanap na ako y pag y
 masam mila rina. Ang tili ng ko lamang ay tu
 lugan mila akong maka in rian at ay ako y
 makapag hanap bukas. Dina ay walang pag
 hahanap na masasaktan, liban na sa pag
 matok na dilid; datapna t matanda na ako y
 kung gayon ko sisimulan ay. pagpapa ab
 la.
 Kaya ga ay katang, ka Gayang, is itay
 at ikaw ay kung sana siyong kalibayan
 bagay na ito. Kay kalabran ang tayo ko
 pagkahin na sana siyong ako y ma si. 7pa
 bala siyong sa talaprag aty habaorm ko.
 Sabihin siyong sa ka dato, kay Vicente, kay
 Luis, sa amba ato, ka Benamero, amba sum bot.
 maitan na ako y, sagipin lamang supogka palaot
 ko. Hingap mlang pang tinangapan ang isabuloy sa
 akon at magagan t ko m. Pag sabihan mo sa ka
 yelara sa Calumpit.
 Malik mo ako kina topic at ehinle
 Morulo

Madrid 17 Agosto 1892
 T3 amay: linang ako ko ang sulat
 nang fecho 10 ng peho. Ang sinarabi mo
 kung kung parisan, ay katakot takat
 ga masam. Ang tawong iyan ay wala
 ng naboboo ay nauang linalansag ang
 lanti wating itinatayo ng iba. Hindi
 iyan ang kaniy, ang nais; gumit sa kapu
 sa kan ng kaniy, ang pakad, ay walang
 tinuntyo kundi ang maganyaya. Kun
 ang ikapapag anyaya ko y ikapapaling
 ng masami, ay hindi ko inidakin. Sa
 tayo na, kum hindi rina lamang, baghus ikapapa
 ganyaya ng masami, ay saiyang matotoo. Ang
 nangyari sa kalamba ay ipinilog pauna ko na ng na
 risan pa ako, kuya im ilagan ko dina ang makidam
 sa paunakalang iyan; una ang masapit. Topahabok
 ang masami ng walong kapasarakan. Iyan din sa
 na ang nangyari sa provincia ng Calacaun kum
 ako y hindi sumalansag sa buok ng day tayo
 higinato. Sa pakad ng mga tayo Malabon ay mag
 tatit din ang panti; datapna t walang napaha
 mah. Malaking kapisitan ay nangyari sa kin
 sa di mo pagka padina ng buok iting sinarabi
 mo. Sa pantay utang na lamang ang ikinabu
 buhay ko, ay sa di ko pagka tangap ng salapi sa
 corraung ito ay nadyogyan ang akong pag da
 ralista. Lakarin sana siyong ng ka teang, ka
 Gayang at vi itay na ako y kamaoang sigi



83

**An Extremely Rare Photograph Of
Gregoria De Jesus, Autographed
And Dedicated To Jose P. Santos,
Son And Heir Of The Eminent
Scholar Epifanio De Los Santos**

P 200,000

Provenance:

From the collection of Jose P. Santos.

Literature:

The Tragedy of the Revolution, by Adrian E. Cristobal,
published by Studio 5

Publishing, Inc. in commemoration of the Andres Bonifacio
Centennial May 10, 1997. Page 143.

Dedication reads :

"Alala ko sa pinakatanging anak na si Jose P. Santos,
Gregoria de Jesus, Lakambini."

("A remembrance for a very special son, Jose P. Santos, Gregoria
de Jesus, The Noble Woman")

This photograph is significant for two reasons: Gregoria de Jesus and
her dedication to the journalist and writer Jose P. Santos.

Jose P. Santos, no doubt, first made the acquaintance of the
Lakambini through his father, the eminent scholar Epifanio de los
Santos who was tasked to gather the testimonies and documents
to tell the true story of the Philippine Revolution.

In 1928, he arranged for the serialization of her life story in the
Philippine Free Press, in two parts. It may have restored national
attention to the controversial events of May 1897 when Bonifacio
was ordered arrested by Emilio Aguinaldo and subsequently tried and
sentenced to death. Titled 'La Princesa del Katipunan', it appeared
on 24 November 1928 and the following week, on 1 December
1928. One can image the impact her life story must have made
for her to send such a lavishly grateful dedication.

Gregoria de Jesus' autobiography, entitled "Mga Tala ng Aking Buhay
at Mga Ulat ng Katipunan (The Events of My Life and Stories of the
Katipunan)" were next published separately, under the supervision
of Santos, in 1932. She dedicated the work to Jose P. Santos. The slim
book went into five printings, demonstrating the public's fascination
for all things Bonifacio and the KKK.

A line drawing, based on the photograph dedicated to Santos,
was featured in the book.

Santos went on to write several books and pamphlets on the tragic but
riveting lives of the men (and women) of the Philippine Revolution.
Some of these were: "Andres Bonifacio at ang Himagsikan (Andres
Bonifacio and the Revolution)" (1935) with the noted poet Jose Corazon
de Jesus; "Mga Kasulatang Lumiliwanag sa Pagkapatay kay Andres
Bonifacio (Writings that Throw Light on the Killing of Andres Bonifacio)"
(1935); "Buhay at mga Sinulat ni Emilio Jacinto (The Life and Writings of
Emilio Jacinto)" (1935), "Sino si Heneral Gregorio H. del Pilar (Who
Is Gen. Gregorio H. del Pilar?)" (1930)

In her dedication on the photograph, Gregoria de Jesus calls Santos
her son, and truly for his writings on the Philippine Revolution, he was
indeed a true son of history.

-Lisa Guerrero Nakpil



Line drawing that
accompanied the
Lakambini's
autobiography.



84

An Extremely Rare And Highly Important Letter From Gregoria De Jesus To Emilio Jacinto

dated 29 October 1898

Single sheet, folded, with writing on all faces.

P 400,000

Transcribed:

M. Emilio Jacinto

29 de Octubre 1898

Minamahal kong kapatid,

Malaking tuwa ko't pasasalamat kung ikaw maluwalhatian datnin nitong aking sulat lalong-lalo pa kung kayo ay malalagi sa kapayapaan at walang anomang sakuna.

Ay kapatid, mataykuman timpani sa sariling loob itong mga dalamhating aking tinataglay, tila wala ng pagkasiyahan, kaya ikaw na lamang ang unang aking madadaingan sapagka't sigurong di kaila sa iba ang nagsapit sa niring bang buhay. Kaya't maaring matatamising ng iyong kalooban na pagkalooban ng kaunti ang aking kapatid at magulang sapagka't walang sukat pagkakitaan dito. Ay kapatid, ang aking ina any nagtitiis pumasok sa ist angki. Gumagana ng sikapat isang araw, nagtitiis araw gabi, kaya palaging aking ipinagkakaramdam. Ako nama'y walang sukat magawa. Siguro namang talastas mo na kundi nagkaganong na paalis ang aking ama ay di totoong magkakaganoon kami. Kaya ikaw na ang bahalang magsabi sa asawa mo ng bagay,

Ito na lamang at wala ng iba. Laganap ang maraming kumusta, tuloy lumingap ka ng akalang kaya sa iyong kapatid na si

Gregoria de Jesus

Translated :

Mr. Emilio Jacinto

29 October 1898

My beloved brother,

I would be happy if this letter finds you at peace and well.

Oh my brother, much as I would like to keep to myself my great sufferings, my heart is ready to burst. It is only you who can understand how devastating the past events have been of my poor life. Perhaps you can also find it in your own heart to help my brother and parents who have no means of livelihood. Oh my brother, my mother endures work in the water-tanks, earning no more than a few centavos a day; they suffer day and night, making me desperate. But I can do nothing. I suppose you have heard that this has befallen them since my father has been sent away. So I leave it to you to tell your wife about this matter.

This is all and nothing more. Sending you many best wishes, with the hope that you will not fail your sister

Gregoria de Jesus

The letter reveals several intriguing details : First, the little-known fact that Emilio Jacinto, known as "the brains of the Katipunan" and subsequently, it's highest-ranking general, commander of the northern forces in Manila under his best friend Andres Bonifacio, was in fact married to a woman named Catalina de Jesus.

Second, was it an accident that Emilio's wife had the same last name as Gregoria de Jesus, Bonifacio's wife? Gregoria refers to her in the letter, implying perhaps that she was not well-acquainted with Catalina, or perhaps not on the best of terms? At any rate, Emilio's wife was not a secret to Gregoria.

In 1898, Gregoria has not yet married Bonifacio's 'sub-supremo', Julio Nakpil, and here relates how desperate her situation has become: Her father appears at the time to have been unable to work and has been let go of his previous positions. At one time, he was a prosperous gobernadorcillo of Caloocan; her mother belonged to the propertied class and General Santiago Alvarez was in fact her mother's uncle.

Gregoria has pointedly directed her pleas for assistance not to her mother's wealthy relatives, the Alvarez of Cavite. She hints at the troubles she and Bonifacio suffered while in that province as a result of taking the Alvarez' side against Emilio Aguinaldo — and implies this is the reason that she has not done so. "Only you can best understand," she writes, in reference to Bonifacio's well-known friendship with Jacinto. (Two letters to Jacinto from Bonifacio recently brought to auction at Leon Gallery are filled with the details of the Tejeros debacle and subsequent betrayals.)

The de Jesus' family's fall from grace — and financial fortune — was plainly a consequence of Bonifacio's politics. The Americans would have only recently steamed into Manila Bay in 1898 and were still to take over the Philippines formally through the Treaty of Paris. She would marry Nakpil in December 1898 and live part of her remaining life in the home of Ariston Bautista Lin and his wife Petrona, older sister of Julio Nakpil.

-Lisa Guerrero Nakpil



Gregoria de Jesus



Emilio Jacinto and his wife Catalina de Jesus (third from left) looking down at him, visibly with child.

1008
 M. Emilio Jacinto
 27 de Octubre de 1899
 Hinamahal kong kapapad
 malaking tua ko't pasasala-
 mat kung ikaw mabluahating
 datun nitong ating suhat labong
 lalo pa kung ikaw ay na lala-
 gi sa kanyayapihan at walang
 anomang na zigang sa kuma-
 chy kapapad, matay
 kuman tinuon sa sariling lab
 itong mga dalambating ating
 tinataglay sila wala na
 pag kanyayahan kaya shaw-
 ndlamang ang unang ating
 madadalingan sa pag kat
 sigurong di kaila sa iyo ang
 na pag sapit muring abang
 buhay kaya baka ma

(front)

ma a... magpalamang
 na yung haloban na pag
 haloban na kanti ang ating
 kapapad at magpalamang na pag
 kat walang suhat pag kathi
 kuan dito, ay kapapad ang ating
 ina ay mag kanti gumarok sa
 utanghe gumagana na sika
 pat asang araw mag kanti asaw
 gabi kaya palapad at kuma
 muna sa karamdam at kuma
 mag walang suhat magawa
 mura nang salastan na
 na kundi nag kaganong na
 papad ang ating ama ay di
 kanti magpalamang na kanti
 kanti kanti na ang ka
 halang magpalamang na kanti
 na kanti
 magpalamang at wala
 na sa lacarang ang mura
 kanti kanti pulog kanti
 ngay ka na khalang ka

ya sa iyong Kapapad
 na sa.
 Gregoria de Jesus

(back)

85

The Extremely Rare and Extremely Historically Important Documents, handwritten and signed by Gregoria de Jesus, wife of Andres Bonifacio, Lakambini of the Katipunan

A Narration of the Events Leading to the Tejeros Convention of March 1897 and the Days After, Including the Arrest, Trial, Death of Andres Bonifacio in April 1897, and Her Search for Him, signed "Gregoria de Bonifacio, Lakambini (Noble Woman)"

Consisting of fifteen (15) Pages, undated.

P 500,000

Literature :

1) A portion of this document was originally published by Epifanio de los Santos in his article, "Andres Bonifacio" in the Philippine Review, November 1917. According to Prof. Milagros Guerrero of the UP Department of History, Epifanio de los Santos had been commissioned at the start of the 20th century to gather documents and testimonies relative to the Philippine Revolution just a few years after it had exploded.

2) The Tragedy of the Revolution, by Adrian E. Cristobal, published by Studio 5 Publishing, Inc. in commemoration of the Andres Bonifacio Centennial May 10, 1997. Page 144. Full color photograph of Page 15, with the signature of "Gregoria de Bonifacio, Lakambini."

This is truly an extraordinary historical document, rarer still because it is one of a kind. Although, it has been published in parts, it has never been seen in full.

It adds greater detail to Andres Bonifacio's account of the deceit and betrayal at the Tejeros Con-vention — and takes up the rest of the tragic saga.

On April 24, 1897 — the date of Bonifacio's last letter to Emilio Jacinto — he had no idea of the fate that would befall him or that he was in such terrible danger.

Gregoria de Jesus tells the tale of his violent arrest, imprisonment in what was an outhouse of a certain bahay na bato in Cavite, trial, and subsequent disappearance.

Moreover, in this heart-breaking tale of the day Andres Bonifacio and his brother Procopio were led away to be never seen again, Gregoria de Jesus cannot even bring herself to call the men by their names, so painful was the memory of those tragic times.

Partial Transcription:

"...At sa kinabukasan ng tanghali nila inalis ang dalawang magkapatid (Andres at Procopio Bonifacio), at ng bandang hapon na ay nagkaroon ng laban sa labas ng bayan na di malayo sa aking kinalagayan ay saka lamang ako pinakawalan. Ng ako'y makawala at ako'y tumawid ng ibayo at aking hahanap ay nasalubong ko ang nangag hatid nadala ang papalimusan king damit na siya kong binibihis pati kumot, gamot sa katawan ng aking bayaw. Ng ako'y itanong kung saan naroon ang kanilang dala, ang sagot sa akin ay naroon sa Bondok sa sang bahay ng tnt, itinanong ko kung bakit nila dala ang damit, ang sagot ay ako na raw ang siyang biling magdala, ay mga kapatid.

minulan kuna ang hanap sa pinajeruan sa akin ay natagpuan ko pag dating dono ay itinuro ako sa kabilang Bondok na labis ng taas ang inakyat ng kami any dumating, ay wala. Lakad na naman kami.

"Ay mga kapatid. May dalawang Linggo kong hinahanap sa Bundok na walang tigil kami kundi gabi, ng di ko makita at walang makapagsabi kami ay sumunod sa kanilang tropa at kahit ang aking pagtanungan sa kanila ay kung saansaan ako itinuro magpahangang ngayon kaya lamang ako na-tutuluyang ng paglabas ay ng nakausap ko ang aking amain na sinabi sa aking na tapat na siya pang nagpakain bago inalis sa pinagtigilan nila, kaya isipin ninyo mga kapatid. kung katwiran o hindi ang kanilang ginagawa pag api sa amin ay may iba pang makapag sasabi ng b —?" (Page 14.)

Translation:

"At noon on the following day, they took the two brothers (Andres and Procopio Bonifacio) out. Towards the afternoon, there was a skirmish outside of the town near where I was, and they let me go. Upon being released, I went to the other side to look for him and I met those who had taken him away. They were carrying with them the clothes I had begged for to clothe him, as well as the medicine for their wounds and the blanket that I had used to cover my brother-in-law. When I asked them where the men they had taken away were, they answered that they had left them in the mountains, in the house of a lieutenant. When I asked why they had the clothes of the two men, they replied that he had sent them to me to bring to them. Alas, my brothers! I then began to look for them at the place they had said, and when I arrived there, I was told to go elsewhere, to another mountain, which was extremely high. I got there but we did not find anyone.

"Alas, my brothers! We went from mountain to mountain, combing each one, looking for them for two weeks, resting only at night. As I did not find them and there was nobody who could tell me where they were, we followed the soldiers who had taken them, but these men, in answer to our questions, would reply with all kinds of locations, all for naught. Still, we resolved not to give up and leave — until one of my uncles told me the truth, because he had given them food at the place where they had stopped. I ask you, my brothers, if what they have done is just and if these acts are clearly an injustice?"

She narrates how pitiful the brothers were — having been stripped of their clothes. Andres, was mercifully dressed with slapdash clothing that she had to beg for. Her brother-in-law was covered only with a blanket which she, too, managed to provide. When she chances upon the soldiers who had taken her menfolk away, she is told quite nonsensically — and cynically — that the clothes and blanket had been sent for her to fetch to them. It is an astounding ordeal.

Gregoria is finally told the truth by her uncle, the General Mariano Alvarez, who was in truth the brother of her mother Baltazara. It was the Alvarezes, head of the Magdiwang faction, and rivals of Emilio Aguinaldo who had beseeched her to come to Cavite and bring her husband, the Supremo, Andres Bonifacio along.

In other pages, she narrates the now-familiar methods of election fraud at the Tejeros Convention— as well as trumped-up charges, false testimonies, and miscarriage of justice of Bonifacio's trial, all too familiar woes in our modern day. In still others, she recalls the shameful and calculated indifference she suffered at the hands of the Magdalo.

At the end of her story, she weeps, "Salamat nalamang mga kapatid at akoy nabuhay pa sa hirap na pinag daanan ko na may isang buan akong lumakad na wala kaming kinakain kundi saging na bubot at kung makapaglimos ng kaonting bigas ang aking mga kasamahan at ilulugaw at siyang ikakain sa akin at ang damit ko sa katawan ay dina halos masunog."

A page of handwritten text in a cursive script, likely from a 16th-century manuscript. The text is dense and fills most of the page, with some larger initials or words. The paper appears aged and slightly yellowed.

(front)

The reverse side of the manuscript page, showing handwritten text in the same cursive script. The text is also dense and covers most of the page.

(back)

A page of handwritten text in a cursive script, similar to the first manuscript. The text is dense and fills most of the page.

(front)

The reverse side of the manuscript page, showing handwritten text in the same cursive script. The text is also dense and covers most of the page.

(back)

A page of handwritten text in a cursive script, similar to the previous manuscripts. The text is dense and fills most of the page.

(front)

The reverse side of the manuscript page, showing handwritten text in the same cursive script. The text is also dense and covers most of the page.

(back)

Handwritten text in a cursive script, likely a letter or document, written on aged, yellowed paper. The text is dense and fills most of the page.

(front)

Handwritten text on the reverse side of the first document, showing the back of the paper with some faint markings and bleed-through.

(back)

Handwritten text in a cursive script, likely a letter or document, written on aged, yellowed paper. The text is dense and fills most of the page.

(front)

Handwritten text on the reverse side of the second document, showing the back of the paper with some faint markings and bleed-through.

(back)

Handwritten text in a cursive script, likely a letter or document, written on aged, yellowed paper. The text is dense and fills most of the page. At the bottom, there is a signature and a date: "Wakar" and "Guzman de...".

(front)

Handwritten text on the reverse side of the third document, showing the back of the paper with some faint markings and bleed-through.

(back)

86

The Rare And Important José Rizal Family Papers

Ten Letters, A Recipe and Court Documents of Teodora Alonso Rizal

P 500,000

Provenance:

From the Rizal Family; from thence, directly to the collections of Ramon N. Villegas and Jorge de los Santos in 1998; and from thence to a private collection shortly afterwards.

One lot, consisting of twelve documents: ten rare and important letters, one very rare family recipe and one very rare and highly important legal document.

The letters are addressed to José Rizal's mother Teodora Alonso Rizal from various historical personalities. The recipe for "Bologna Sausage" has the initials "JR" at the bottom right, and a case could be made that this was one of José Rizal's favorite recipes, having been found among his mother's papers.

Five of the letters and the court documents are all in Spanish, with the exception of the four letters from Narcisa, Rizal's sister; her husband Antonino and her daughter Angelica, which are in Tagalog. The invitation is in English as is the recipe. Teodora Alonso was fluent in several languages, a talent she passed on to her son José.

An outstanding part of this lot is the legal document, which are the court documents filed by the Guardia Civil officer Juan Domingo Vasquez versus Teodora Alonso and her brother José Maria Alberto for the alleged attempted poisoning of Alberto's wife (Alonso's sister-in-law.) For this, Teodora was made to walk from Biñan to Sta Cruz to appear in court and was subsequently thrown in jail for more than two years. The trumped up charges were said to be punishment for the Rizals' indifferent treatment of various Spanish officials. The persecution of his mother and the unfairness of the fate of Filipinos, no matter how well-educated and hardworking, was a pivotal element of José Rizal's nationalism.

On Teodora Alonso (1826 - 1911)

Esteban A. de Ocampo, writing in 1954, about the Rizal family, shared several insights about the parents of our national hero: "Doña Teodora Alonso, Rizal's mother belonged to a distinguished family. Jose Maria Alberto, described as her half-brother was educated in Europe and spoke several languages. She was educated at Sta. Rosa College in Manila and was married to Francisco Mercado on June 28, 1848. "My mother," wrote Dr. Rizal, "is not a woman of ordinary culture; she knows literature and speaks Spanish better than I... She is a mathematician and has read many books." In fact, the private library of the Rizals in Calamba contained more than 1,000 volumes.

Teodora Alonso was also a businesswoman of no mean ability, but this fact did not prevent her from looking after the comfort and education of her big family. Twice imprisoned by the authorities for flimsy reasons, she heroically endured the persecutions heaped upon her and her family. Some years before her death, she politely refused a life pension offered her by the government, saying: "My family has never been patriotic for the sake of money."

De Ocampo stated that, "To Don Francisco Mercado Rizal and Dona Teodora Alonso, parents of the Great Malayan, were born eleven children (two boys and nine girls) : Saturnina (1850), Paciano (1851), Narcisa (1852), Olympia (1855), Lucia (1857), Maria (1859), Jose (1861), Concepcion (1862), Josefa (1865), Trinidad (1868), and Soledad (1870)."

-Lisa Guerrero Nakpil



Narcisa Rizal, sister of José Rizal. Mother of Angelica Rizal.



His mother, Teodora Alonso in middle age and in old age



José Rizal, the National Hero of the Philippines



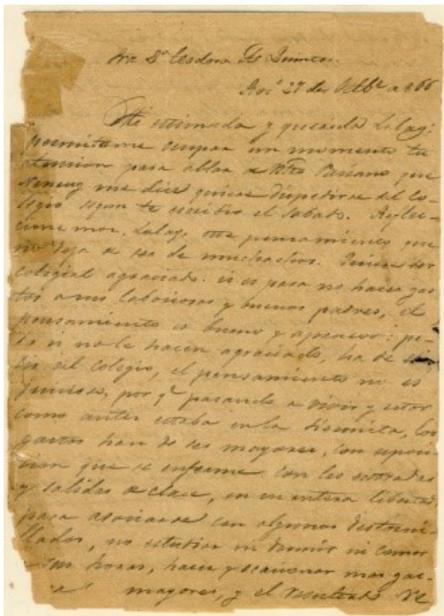
Sixto C. Lopez with José Rizal



The Sixto C. Lopez mansion in Balayan, Batangas.

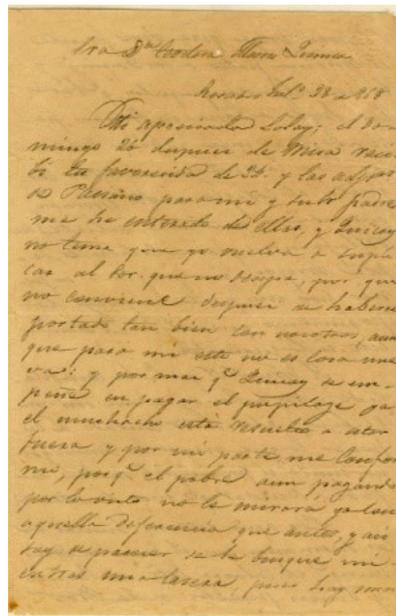


The Rizal house in Calamba, Laguna.



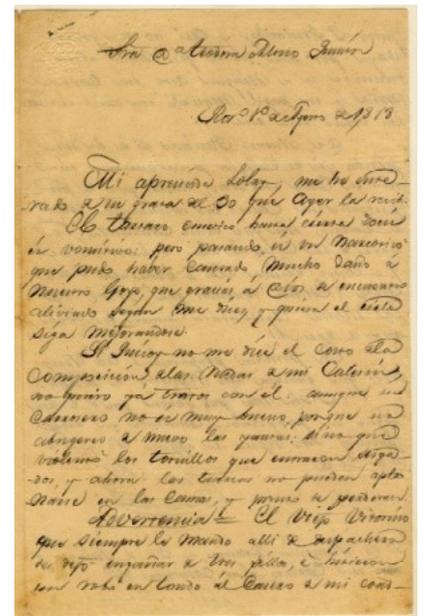
1:
Two sheets, three pages.
Ink on linen paper.

A letter to Teodora Alonso from José Rizal's uncle, Pedro Leyba, dated 27 October 1866. The oldest letter believed to be in the collection of the Rizal Family was previously dated 1874. This and the succeeding letter are dated several years earlier.



2:
Two sheets, three pages.
Ink on linen paper.

A letter to Teodora Alonso from José Rizal's uncle, Pedro Leyba, dated 28 July 1868.



3:
Two sheets, three pages, both embossed with the initials 'P.L.'
Ink on linen paper.

A letter to Teodora Alonso from José Rizal's uncle, Pedro Leyba, dated 9 January 1892.

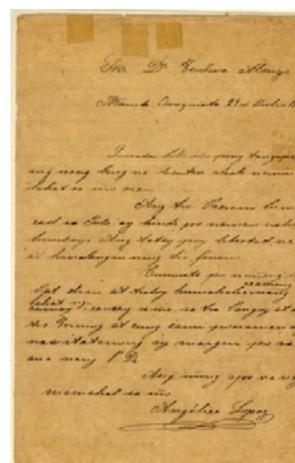


4:
One sheet, one page.
Ink on thick board-like paper.

A letter with its envelope addressed to Srna D. Teodora A. Rizal from Sixto Castelo Lopez; and a calling card engraved with the name "Sixto C. Lopez."

Sixto Castelo Lopez was descended from, some say, the wealthiest family of the ancient town of Balayan, Batangas. (His enormous mansion still stands there to this day.) Lopez was a classmate of José Rizal and spent huge sums of money to make sure that his novels would be circulated in the Philippines.

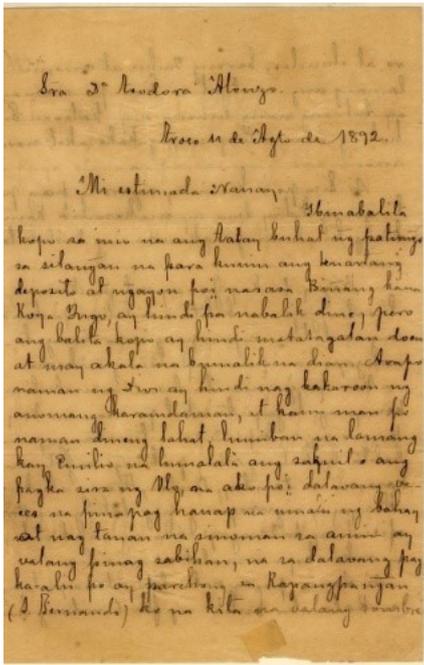
The letter was written in HongKong, where Lopez went into exile to escape arrest as a result of his being accused of being "Rizal's foremost agent."



5:
One sheet, one page.
Ink on linen paper.

A letter to Teodora Alonso from her niece Angelica Lopez, dated 11 August 1892, from Oroquieta, Manila. It talks about "Tio Paciano", Rizal's brother, and his visit to (Calle) Jolo. Angelica Lopez was Narcisa's daughter and would become a member of the women's section of the Katipunan (KKK) alongside her aunts Josefa and Trinidad Rizal.

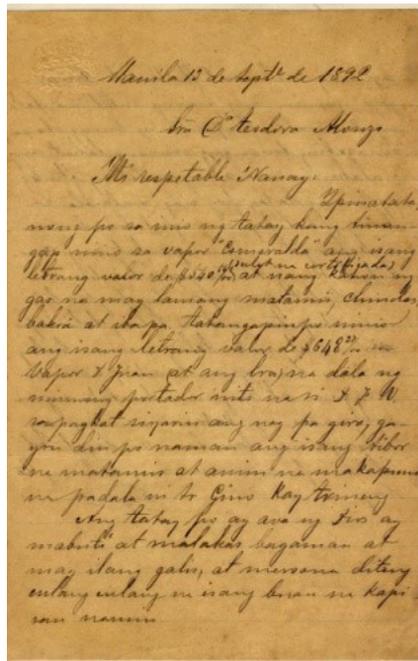
Angelica would also travel to Dapitan to visit her uncle José in 1893. The Lopezes lived on Calle Jojo in Manila, not to be mistaken for Jolo in Mindanao.



6:
One sheet, folded in two, four pages.
Ink on linen paper.

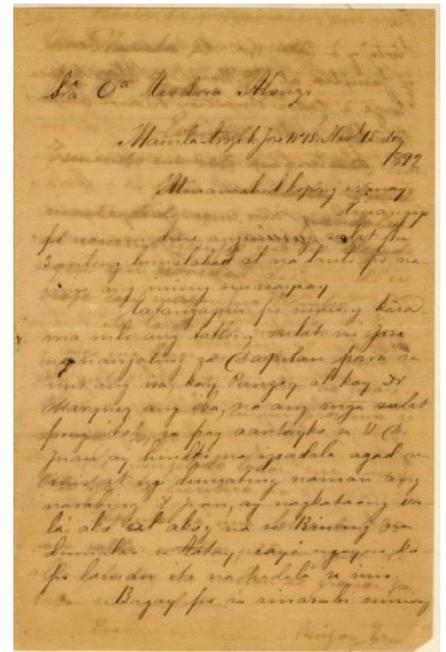
A letter to Teodora Alonso from Narcisa, Rizal's sister, and her husband Antonino Lopez, dated 11 August 1892, from Trozo.

José Rizal was exiled to Dapitan on 17 July 1892



7:
Two sheets, four pages.
Ink on linen paper, embossed with the word "Amistad" (Friendship) above two clasped hands.

A letter to Teodora Alonso, addressing her as "Mi Respetable Nanay", from Antonino Lopez, Narcisa Rizal's husband, dated 13 September 1892.



8:
Two sheets, three pages.
Ink on linen paper.

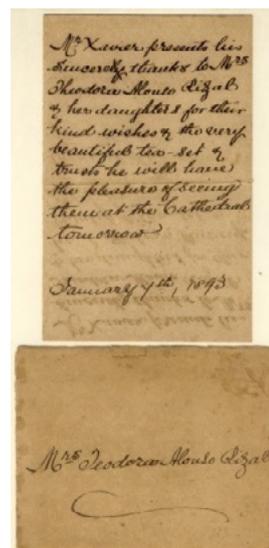
A letter to Teodora Alonso from Narcisa, Rizal's sister, dated 15 November 1892. This letter appears to be a report from Narcisa about Rizal's purchase of farmland in Dapitan and that it was planted with coconuts, cacao, and lansones on it.

Narcisa and her daughter Angelica would be frequent visitors to Dapitan during Rizal's exile and she would in fact accompany Rizal home to Manila at the end of it in 1896.

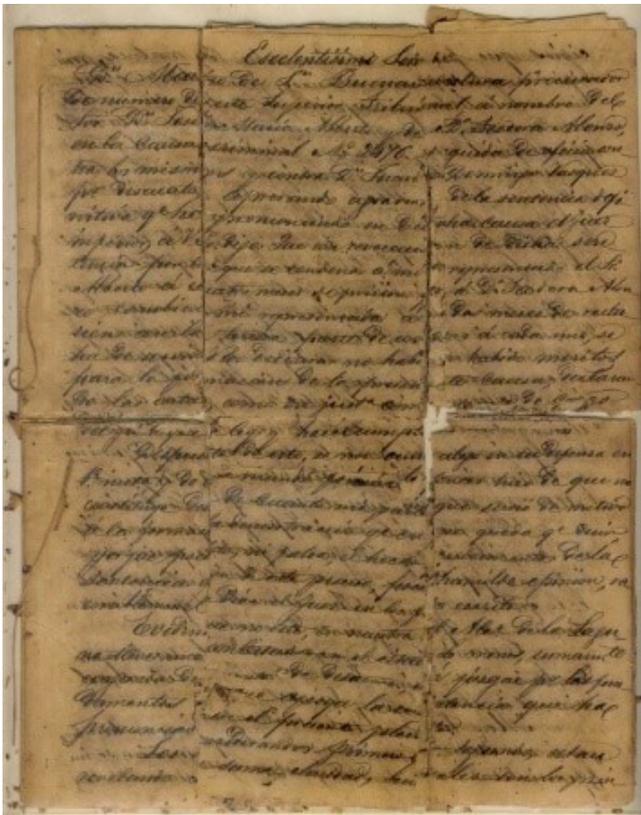


9:
Ink on thick board.
An invitation card as well as a greeting card and envelope to Teodora Alonso, dated December 1892.

Addressed to her in HongKong.



10:
Ink on thick board.
A letter to Teodora Alonso from "Mr. Xavier," dated 7 January 1893.

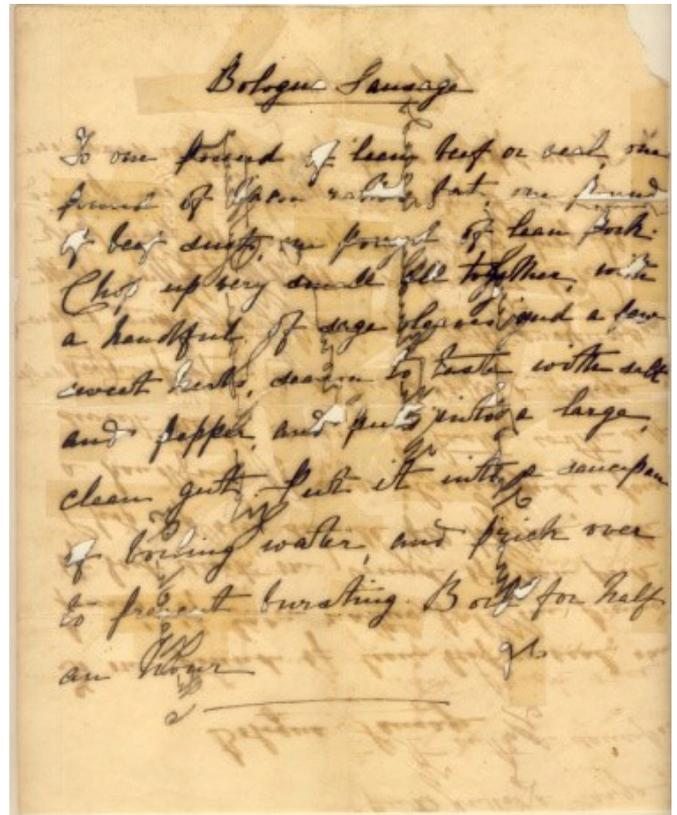


11:
Several sheets, written back to back.
Ink on linen paper.

The court documents filed by Juan Domingo Vasquez against Teodora Alonso and her brother José Maria Alberto before the Superior Tribunal of Don Mateo de San Buenaventura, Criminal Case No. 2476.

The suit was brought in June 1872 by Juan Domingo Vasquez, an officer of the Guardia Civil who has been described as a "close friend", hinting that he may have even been the paramour of Teodora Alonso's sister-in-law. Alonso had apparently served her brother's wife a meal which she did not eat, but instead gave to her dog, who promptly died. Based on that suspicion, Alonso was arrested. Other accounts have it that the Albertos, and by affinity, the Rizals had not shown the proper subservience to the Guardia Civil and other town officials. Her imprisonment is what gave Rizal the steel to stand up to the Spanish and developed his patriotism.

He was all of 11 years of age when this happened and Alonso would not be released until he was almost 14 and already a student at the Ateneo Municipal de Manila.



12:
One sheet, one page.
Ink on linen paper.

A recipe for Bologna Sausage, written in large hand, presumably for "a woman with failing eyesight" such as Teodora Alonso, who was fluent in several languages, a talent passed on to her son José Rizal. On the reverse is written the date, March 1893.

Literature : Felice Prudente Sta. Maria published a photograph of the handwritten recipe in her book "The Governor-General's Kitchen : Philippine Culinary Vignettes and Period Recipes, 1521-1935"; Pasig City; Anvil Publishing Inc.; page 250.

87

Mark Justiniani (b.1966)
Ang Hari
signed and dated 1998 (lower right)
oil on canvas
48"x 36" (122 cm x 91 cm)

P 800,000

Provenance:
Private Collection, Manila

Justiniani's signature style depicts people and figures in exaggerated dispositions, which can represent political criticism or humor, depending on the piece. Justiniani is a surreal artist in the most fundamental sense, choosing colors, shapes, and proportions based on intuitive indigenous based aesthetic thinking.

There are certain elements in his art that have remained permanent and seen throughout his career. One of those was his choice of subjects — indigenous Filipinos and the surreal way they were portrayed.

His compositions do not attempt to imitate the everyday but rather suggest precarious movements and unlikely visual moments.

Justiniani's works are mostly autobiographical, gathered from his investigations into the everyday life of his shifting domains.

Acknowledging sources as vapid as the foil of farm workers and a childhood fascination with media magic, the artist is especially conversant with his feelings about why he creates art. In a magical realist vein, his works seize images of the everyday, in the act of conveying significant social gestures.



88

Macario Vitalis (1898–1990)

Untitled

signed (lower right)

oil on canvas

39 1/2" x 29" (100 cm x 74 cm)

P 1,000,000

This piece is accompanied by a certificate issued by Ofelia Gelvezon-Tequi and Claude Tayag confirming the authenticity of this lot

Provenance:

Private Collection, Paris

Dabs of color became so obtrusive as to give the picture depicting people en masse an almost abstract quality. The painting shown here consequently has the appearance of mosaic but, the discreet touch of colors refuse to merge even from a distance.

The faceted style is most evident in the treatment of the background and the abstracted figures which are merged into a complex pattern of interlocking facets. Color explodes in fragments over the turbulent forms.

The composition goes beyond abstraction to create a sensuous situation of color and gestural forms in a synthesis of the senses that impinges irresistibly on the viewer. With its interplay of massed figures and open space intervals suggests a grand public occasion, a pretext for visual sumptuousness.



89

Juvenal Sanso (b.1929)

Untitled

Ca. 1980

unsigned and undated

acrylic on board

14" x 17" (36 cm x 43 cm)

P 100,000

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

Provenance:

Private Collection, Manila

The bluish glow which suffuses the horizontality of the composition dramatizes immense rugged vistas empty of people. Quite safely one can say that the real subject of the painting is the magical of sinister light and shadow on this empty vista. About his creative process, Sanso reveals: "First I think of things in space, in light and the objects spring out of the picture slowly." Richly detailed in value and fine textures, the desolation suggests a silent life of its own, projecting an indomitable presence like a jagged rock sinking into or rising from gravelly dunes.



Sanso has remained faithful to his vision of reality — of surrealist — brooding images of desolation and fine traditional draftsmanship have remained rock steady elements in Sanso's paintings over decades, proving in the process that artists need not change styles if there is no intrinsic need to.

Thus, whether the view is of Brittany, Paranaque, Cavite, Montalban or a mere pantalan, it actually is a mindscape created by a romantic artist in catharsis.

90

Romulo Galicano (b.1945)

Untitled

signed and dated 1973 (lower left)

oil on canvas

16" x 18" (41 cm x 46 cm)

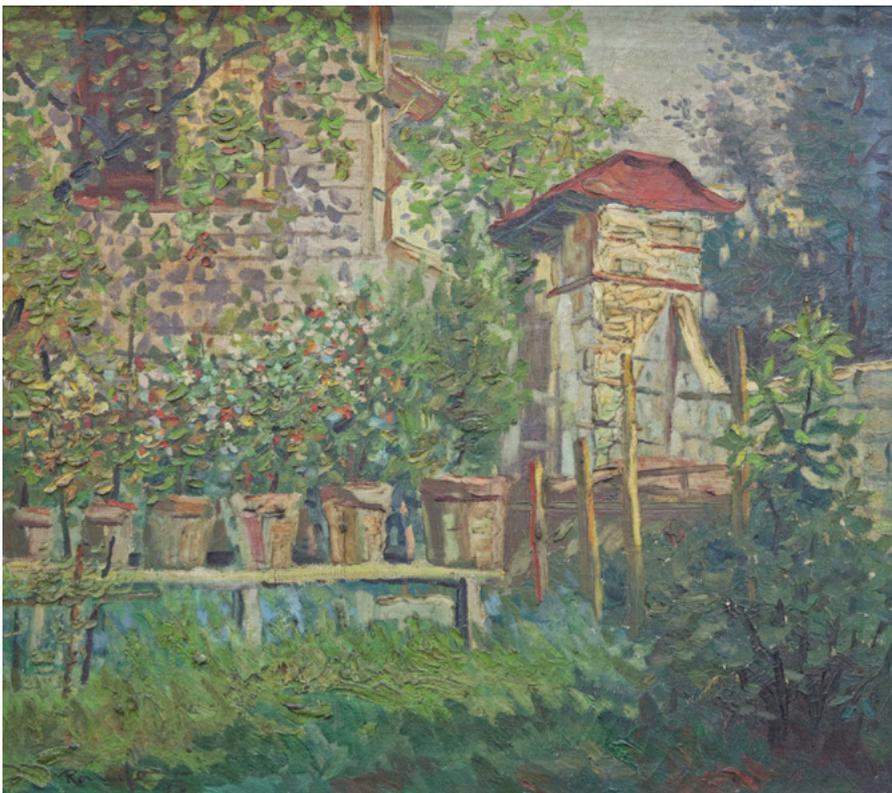
P 80,000

Provenance:

Private Collection, Manila

One of the acknowledged masters of the realist style, Romulo Galicano reveals lightness of touch and whimsical visioning his depiction of this backyard garden. Rather than composing it in a highly detailed technique, one of the founding members of the Dimasalang Group chooses an impressionistic, almost pointillist style to capture not only the scene in a particular time and slant of light but also the teeming, coruscating textures of the flora. Evoked in impasto, the leaves bristle, pulse, and vibrate, suggesting vigorous liveliness. The plants, in fact, overwhelm the man-made structures, which point how nature holds dominion in this place.

Painted in 1973, it is an early work of masculine beauty, a celebration of nature in a pocket of space within a distinctively rural setting.





91

Pair of Armchairs

3rd Quarter of the 19th Century

Narra and Rattan

H: 44" x L: 22" x W: 25" (112 cm x 56 cm x 64 cm)

P 80,000

Provenance:

Private Collection, Manila

The most popular of the prevailing Victorian Revival Styles that reached the Philippines was the Luis Quince or Louis XV Style that became popular during the 3rd quarter of the 19th century. It was characterized by its cabriole legs, caned seats and caned oval backs. Many elaborate versions of the type were made by Ah Tay, but this pair is of the simpler type devoid of carving and relied mainly on its graceful lines for effect.

The chairs are very comfortable to sit on and it was not unusual to find them in conjunction with sillones or planter's chairs of the same style.

-Martin I. Tinio, Jr.

92

Jose Joya (1931-1995)

Amihan Landscape

signed and dated 1953 (lower left)

oil on canvas

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

P 300,000

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

Provenance:

Museum of Philippine Art

Acquired directly from the artist by the present owner

Exhibited:

Museum of Philippine Art, "Jose Joya, A 20-year Retrospective", Manila

This work is a key painting as it typifies the model and dominant image of the Philippine genre for several generations. It also shows the Amorsolo School at its best and freshest. Yet it is a 1953 work by Jose Joya. Following the example of the Amorsolo School, Joya chose the drama of the land and the simple pursuits of its people on the subject of their work.

Joya's body of work is divided into two major groups. One group is famously the evolving abstractions that made Joya put the Philippines on the world map of contemporary art. Another group of Joya's advocates a symbolic return to one's roots, to the uncomplicated life of people living in the countryside. Every painting is an expression of its time. And this key painting was an expression of a time, the year 1953, which was just before Joya was to go to the United States to further his creative path.

From the mid 1950s through most of the 60s, abstract expressionism found an able exponent in Jose Joya (magna cum laude, University of the Philippines, 1953, and later, Smith Mundt Fulbright Scholar, Cranbrook Academy of Art, 1957.

As early as 1953, there had been "The First Non Objective Art" show at the PAG including works by Hernando R Ocampo, Nena Saguil, Zobel, Aguinaldo, Oteyza, writers Fidel de Castro and Conrado Pedroche, and Joya, and then a budding fine artist.

Yet amid all these developments, it was also in 1953 when former UP department of History Professor Emeritus Isagani R Medina, then a college mate of Jose Joya in the same graduation year, commissioned the artist to do a painting for him with the intention of giving it as a gift to an American friend. Isagani Medina's ties with the Joya family run even deeper than college graduation. Jose Joya and his sister Josefa (Josie) Joya were his high school batchmates in at the Mapa High School where they all graduated together in 1949.

The fact that the recipient of the work was an American must have been the reason why the style was "a la Amorsolo". The subject being unmistakably Filipino, and any American would surely appreciate the visual theme. To escape the choleric atmosphere of the cities they further developed, such as Manila, they fixed their eyes to a world much to their liking, under opalescent skies, thus emerged the art of Philippine rural views, a genre which had never been considered in isolation.

Ever since Philippine countryside genre became the favored theme during the American period, the ideal of "natural nobility" was a persisting ideal in painting. In an age that was what we will call "realistic about things" in its daily philosophy, realistic genre painting flourished over a range as wide as the century's own attitude toward the daily world and its understanding of human life.

In 1978 Joya was quoted: "the Filipino people in particular, remains central to my thinking. I do not aim to explode the myth about abstract artists as being escapist and with marginal drawing skills. Neither will I attempt their defense. I am not at all embarrassed and have no apologies to make. On the contrary, figure drawings occupy me privately in noting an imaginary visual diary.

Joya found an inexhaustible source of inspiration Arcadian scenes, in style strongly reminiscent of Corot and the Barbizon school. This lyricism in his landscape is immediately apparent when compared to almost any of his abstracts, which seethe with dramatic tension.

Through Joya's bucolic rural scape one begins to see nature's thousand fold moods and gifts. Space is the dramatizing and unifying component in this agreeable composition. It has charm rather than power, pleasant rather than profound, touching rather than moving. In 1983 *Amihan Landscape* was loaned by Isagani Medina to Jose Joya for the latter's 30th year Retrospective show held at the Museum of Philippine Art (Mopa) in June of that year.



93

Mariposa Sofa

3rd Quarter of the 19th Century

Narra and Rattan

H: 38" x L: 78" x W: 27" (97 cm x 198 cm x 69 cm)

P 200,000

Provenance:
Manila

This sofa is locally known as mariposa sofa, because its shape resembled that of a butterfly (mariposa in Spanish). It was influenced by the Belter Style of furniture that became popular in the US after 1850. Made of veneers and usually upholstered with horsehair, the style underwent transformation when it became fashionable in the Philippines as the Revival Luis Quince Style. Solid narra instead of veneer was used in its construction and, due to the hot and humid climate, the upholstery was dispensed with and replaced with rattan caning.

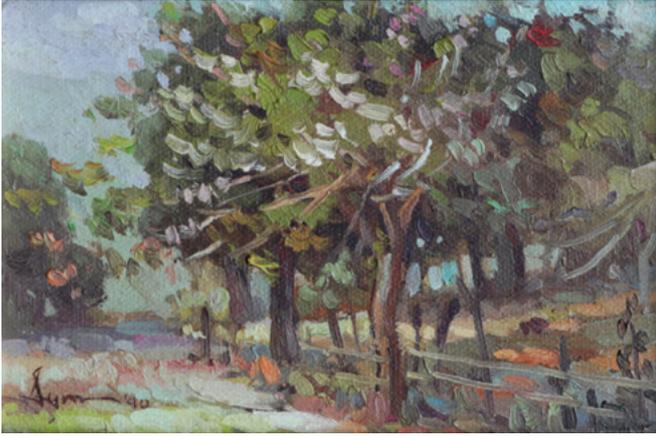
This elegant sofa has a pair of short cabriole legs in front and splayed back legs. The graceful cabriole legs in front are embellished at the shoulders with a design of leaves and berries. The arm support consists of an acanthus leaf scroll emanating from a graceful inward-curling volute that has a small curl attached that becomes the arm.

The serpentine-shaped seat, caned in one piece, has the front of the seat frame carved with a narrow apron of symmetrical curved and scrolled moldings. The back follows the serpentine contour of the seat frame and is composed of two balloon-shaped backrests, each resembling that of a Luis Quince side chair. The middle backrest is lower than those on either side, but is decorated with a carved crown in the form of a pierced crest with a central tri-lobed flower flanked by graceful leafy scrolls.

-Martin I. Tinio, Jr.







(a)



(b)

94

Sofronio Y Mendoza (b.1934)

a.) *Landscape*

signed and dated 1990 (upper left)

oil on canvas

4" x 6" (10 cm x 15 cm)

b.) *Harvest*

signed and dated 1990 (upper right)

oil on canvas

4" x 6" (10 cm x 15 cm)

P 40,000

Provenance:

Private Collection, Manila

In depicting farmers working in an orchard, Sofronio Y Mendoza 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 impressionism can be found in a number of different and apparently conflicting movements in though tend art. Sofronio Y Mendoza sought for a revived impressionism that reaches beyond appearances — the sordid or superficial details of the subjects. He pursued intensely personal visions. The poetry for which he yearned may have proven to be hard to find, and harder still to hold.

95

Hernando R. Ocampo (1911–1978)

Abstract

signed and dated 1974 (lower right)

crayon on paper

9 1/2" x 7" (24 cm x 18 cm)

P 40,000

Provenance:

Private Collection, Manila

The abstraction of H.R. Ocampo, it can be said, is a distillation of the natural world, its forms reduced into the master's iconic interlocking shapes. But what if these shapes are further reduced into their discrete, but still notable, silhouettes? The viewer is offered a view of this creative process in this crayon on paper work by the National Artist.

His characteristic shapes are still present, accruing visual harmony through the choice of mostly earthy colors juxtaposed with a mottled slate of blue. Still following an internal sense of organization and design, H.R. Ocampo further intensifies the shapes with a drapery of black, exposing their jagged, crystalline outline. This work is a precious snapshot of the master's abstraction that spans the range of visual scope — from granular fields to expansive tapestries.





96

Romeo Tabuena (1921-2015)

Barrio Scene

signed and dated 1968 (lower right)

oil on masonite board

16 1/4" x 22 1/2" (41 cm x 57 cm)

P 220,000

Provenance:

Private Collection, USA

The fragile silhouette of the hut becomes elegant in the mysterious cloak of green. In 1975, Tabuena was quoted: "Whether concrete or abstract, these forms are basic ingredients for my work. From them, I gather my ideas for composition I break them, rearrange them, restructure them into what is to me a unified and harmonious whole. I do not arrive at any particular subject matter. I simply paint the essence of my objective world."

Yet it shows that spatial relationships are not sacrificed to the supreme concern with overall light. A painter whose art is rooted in Eastern sensibility, Philippine-born Romeo V. Tabuena was later to become a resident of Mexico for more than four decades.

PROPERTY OF MRS. MINETTA I. AYALA COLLECTION

97

Fernando Amoroso (1892-1972)

Pagsanjan Falls

signed and dated 1949 (lower right)

oil on canvas

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

P 2,400,000

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

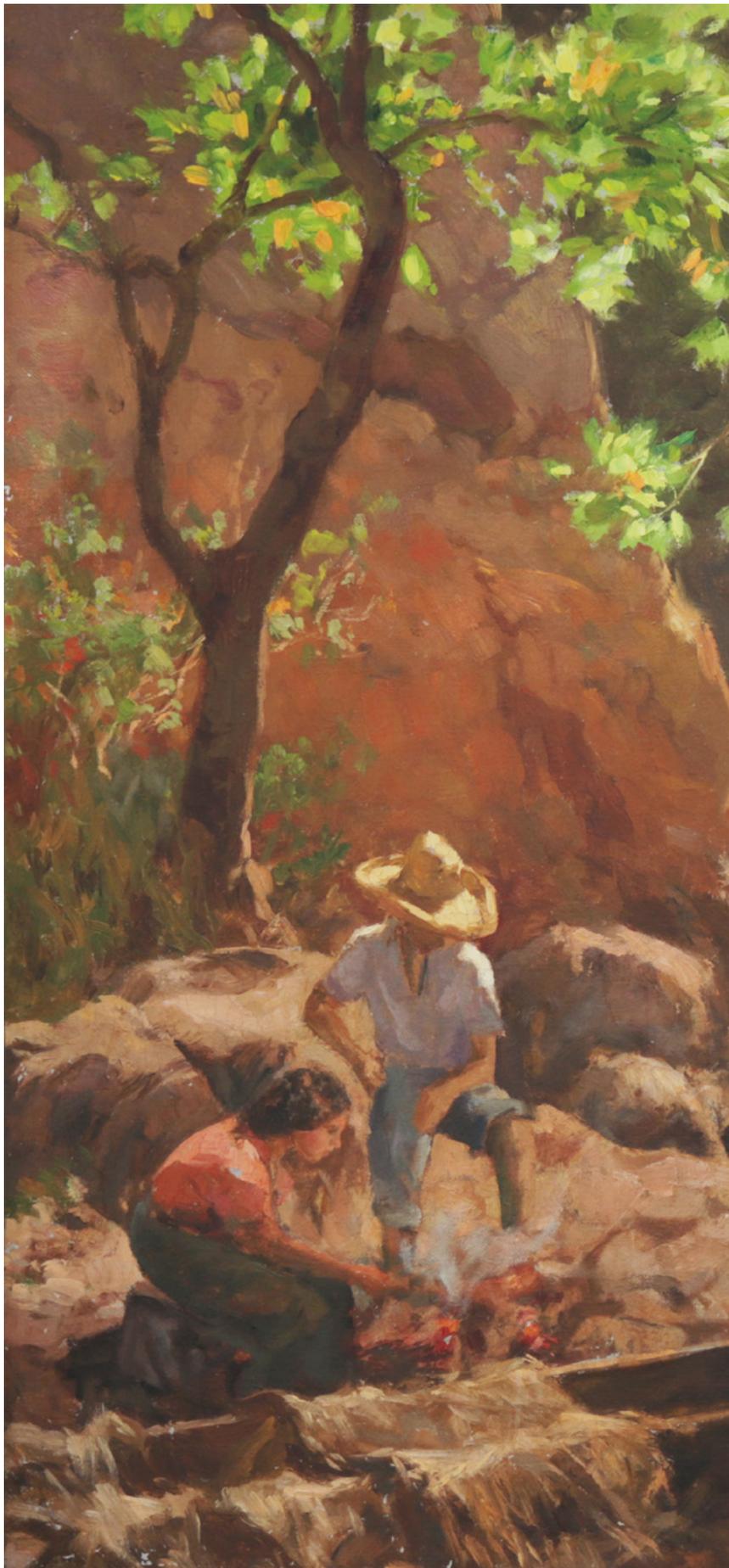
Amoroso's paintings reflect the very intensity and directness of his love of nature and are dedicated to a romantic style of honesty in recording it.

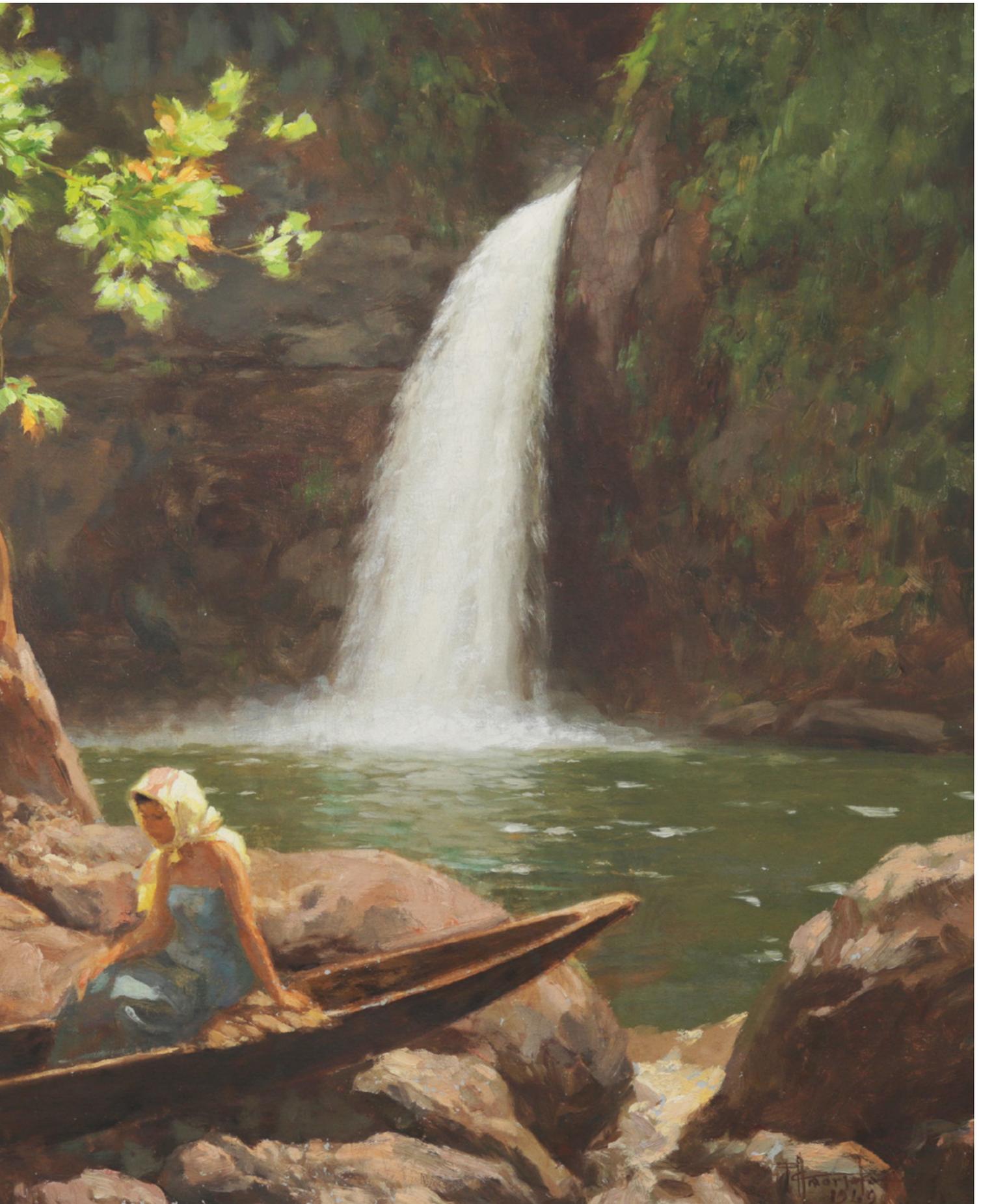
Amoroso's outdoor works are not the result of any studio defined, culturally abstracted notion of landscape as such, but reflects instead a very particular kind of visual concentration: The man who gave unrivalled visions to so many idyllic myths has himself become almost a myth.

Amoroso paints with a combination of spectacular romanticism and meticulous literalism. Solid rock formation, an onrushing waterfall and three anonymous country characters are orchestrally combined to create a quick, single impression of tremendous charm.

A fiery sunlight catches the leafy branch at the upper left, the rocky foreground where the banca is moored. The river reflects the rush of the waterfall. Everywhere the life force is expressed in light.

The details contain the essence of his genius, the direct impact of nature on the eye, recorded in its purity by the hand of a master. The execution of the backdrop landscape details had given Amoroso's brush a sureness and bold gaiety, and the extraordinarily luminous color here creates solid forms that are structured from within, and expand into space.





98

Ramon Orlina (b.1944)

Untitled

signed and dated 2011

glass H: 14" x L: 19 1/2" x W: 5 1/4"

(36 cm x 50 cm x 13 cm)

P 400,000

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

Provenance:

Private Collection, Manila

In most of the works of Ramon Orlina (who, as the foremost artist working in glass, occupies a league of his own), figurative forms, abstracted into facets, planes, and luminous curves, achieve a sculptural elegance like no other. An abstract rendition of a bird, this work extends horizontally to form wing-like appendages, their almost continuous surface exhibiting fluid flight. The face of the bird is evoked through well-placed cuts into the glass, the general formation of the eye sockets and beak strong and noticeable. But more than how the sculptural creation triumphantly evokes winged creation, its strength lies in the vibrancy of its form — a soaring, sinuous spectacle in sea-green glass.





99

Federico Aguilar Alcuaz (1932-2011)

Composition: Four Birds

signed and dated 1963 (upper right)

oil on canvas

36" x 29" (91 cm x 74 cm)

P 1,800,000

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

Provenance:

Private Collection, Manila

Every age or era adopts its own set of exaggerations or variations of exaggerated beauty, even in depicting animals, such as long legged birds here. These hyper refined neurasthenic bird types are so removed from the robust brushstrokes that was to be Alcuaz ' signature for the most part of his later career.

In his work he uses cubist angularity to express energy and the non naturalistic high intensity colors characteristic of the movement and evident in all its aspects.



100

Manuel Baldemor (b.1947)

Untitled / Mother and Child

signed and dated 1978 (lower right)

mixed media on paper

21 1/4" x 14" (54 cm x 36 cm)

P 60,000

Provenance:

Private Collection, Manila

Perhaps no artist has devoted himself to Filipino genre scenes more intimately than Manny Baldemor. Fashioning a visual language that is characterized by translucency and evocative shapes, the artist displays an unstinting resolve to inflect his works with grace, such as in this resplendent work. Here, the icon of Mother Mary holding the Santo Niño (the Infant Jesus) is ablaze with lights and the suggestion of flowers, such as in a procession or a church altar.

The devout, in contrasting shadow, look at the icon with earnest faith and awe, as they are bathed with the glow from the image. It's a painting redolent with a lightness of heart that only an artist like Manuel Baldemor can evoke.



101

Venancio Igarta (1912-2000)

Anito III

signed and dated 1993 (lower right)

oil on canvas

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

P 80,000

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

Provenance:

Private Collection, Manila

Igarta strikes a fine balance between the orthodox and the unorthodox. As a work, his work is acceptable to the traditionalist and to the progressive in outlook. The painting creates a tension between the evocative, representational image of a bulul on one hand and the purely abstracted features of the rest of the composition on the other, a visual game which fully engages the eye. With the figurative sculpture of the bulul, the entire image invites attention.



Mind and imagination of the beholder. The spatial qualities one associates with sky or sea or distant horizon by way of illusion of three-dimensional depth is contained within the rock solid imagery. V. C. Igarta never intended to be a painter; when he arrived by ship at Stockton, California, from Vigan, Ilocos Sur, at 18, he worked as a farmhand harvesting asparagus during the Great Depression (circa 1929-1930s) before coming to New York. A nurse advised him to get a job as a model for a life-drawing class. The teacher was Charles Curran. Leon Krol was also teaching at this studio. Later he attended the Art Student League, then studied with William Palmer. He did have some of his paintings reproduced for articles in Time and Fortune during the Depression. In 1942, Fortune featured Ven together with American masters Maurice Sterne and Rockwell Kent. He rubbed elbows with other art icons such as Willem de Kooning, Ferdinand Leger, Man Ray, Ben Shahn, Rufino Tamayo, and Galo Ocampo.

"Igarta's flowing patterns of color such as 'Phoebus Wings' and 'Summer Solstice,' are highly decorative and spontaneous impressions," New York Times noted in 1948. In a fateful moment he found work with the Color Aid company as a color mixer, where he developed, by eye — what he called: 'the thinking eye' — not by formula, the standardized color card packets still in use today. The likes of Josef Albers used Igarta's cards in his theories, is in the subtle manipulation of perception by proximity of color fields.



PROPERTY FROM THE ARCHITECTS
ANTONIO AND CRISTINA TURALBA
COLLECTION

102

Lao Lianben (b.1948)

View

signed and dated 1993 (lower right)

mixed media

22" x 20" (56 cm x 51 cm)

P 400,000

As one of the best abstract painters working today, Lao Lianben has created a body of work that exemplifies a commitment to an Oriental version of minimalism, able to convey a world — or worlds — through spare and elegant gestures. In this monochromatic work, *View*, the artist creates an aperture into the largely invisible, framed by a square around which a coruscating field of space vibrates. The “window” of the work seems as though it’s dynamic and hovering, capturing the fugitive, effervescent “view” of a floating a world. Its conviction to simplicity is unsparing and breathtaking, evoking a feeling that is pure and uncontaminated of earthly desire. *View* is one of the artist’s most unforgettable works.



103

Extremely Rare And Extremely Historically Important KKK Dagger

Ca. 1892-1897

Forged Metal with a Metal Scabbard, Hilt and Handle

Dagger: L: 14" x W: 3" (36 cm x 8 cm)

Blade: L: 9" (23 cm)

Scabbard: L: 10" (25 cm)

Guard (Quillon): L: 3" (8 cm)

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

P 60,000

Provenance:

Private Collection, Manila

This elegant dagger may be dated from the founding of the KKK (Kataastaasan, Kagalanggalangang Katipunan ng mga Anak ng Bayan, the Highest, Most Respected Brotherhood of the Sons of Country) on 7 July 1892 to Bonifacio's sudden death in 1897.

This is the first time that a Katipunan dagger is to be brought to auction and an extremely rare event.

It could possibly have been used as well as a blade for the Katipunan's Masonic-style initiation rites. The blood oath or compact is a Filipino tradition to demonstrate allegiance and loyalty, first illustrated in documents of the conquistadores.

Drawing from KKK historical expert Jim Richardson's text "Light of Liberty", here is an account of the ritual: "The proceedings begin outside the inner door of the Lodge, where the initiate is blindfolded. Brother Terrible places a dagger at his throat, and demands to know what he wants. The initiate then knocks on the door of the Lodge and is permitted to enter. Once inside he is stripped to the waist by Brother Secretary, who records any identifying marks on his body, and then he is questioned at length by Brother President about his family background, means of livelihood, religious persuasion, and masonic or other affiliations. (The dagger is next pointed at his stomach. Then the initiate is also asked to confirm that he recognizes the hardships KKK members must endure."

The dagger, however, appears to have been well-used. It is double-edge, with a supporting spine. The blade itself is decorated with fine, curved incisions. The handle features three stars with six-leaves, three broken off. It is topped off with an ornamental tip or finial with a triangular plate incised with a sun with a human face. It likewise has six rays, each composed of three lines designed like an apex. (Incidentally, the sun within a triangle is repeated in our modern Filipino flag.) The hilt features finials on either side.

The scabbard is decorated with two 'V' shapes, facing each other, to reinforce the sheath. Both sides of its length are decorated with six-leaved florets.

The founding of the Katipunan around 3-man cells was based on both a need for secrecy as well as quick recruitment. It represents Andres Bonifacio's organizational genius that he was able to grow the KKK from a small band of patriots to 300 and from there, up to 30,000 loyal men who formed the nucleus of the Philippine Revolution of 1896.

-Lisa Guerrero Nakpil

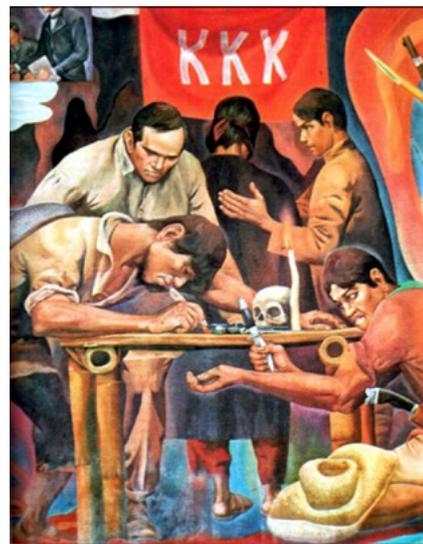


Photo Caption: A detail of Botong Francisco's mural "Struggles of Filipino History", depicting the blood oath of the KKK, with a dagger very similar to the one featured here.



(details of handle)



(details of blade)



(details of Scabbard)

104

Fernando Amorsolo (1892-1972)

Procession

signed and dated 1949 (lower right)

oil on canvas

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

P 1,200,000

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

Provenance:

Private Collection, Switzerland

The celebration of all manner of religious ritual continued to characterize the entire history of art. By the 18th Century in the west, religious celebrations began to be depicted for their own sakes, freeing artists to create major works commemorating public and private festivities. The shift in perspective from creating public art in service of the church to a more down to earth approach in depicting religious rituals was born in the seventeenth century and matured during the eighteenth century. Amorsolo, who was himself a child of the tail end of the 19th century, captures the romance of the rituals of celebration. Delighted with the splendor of Filipino religiosity, Amorsolo captured a glowing procession. Equipped with the rich armory of western old school tradition of painting, Amorsolo brings a new enthusiasm to the depiction of religious festivals.

Amorsolo's approach to painting this work is unusually and happily theatrical, even more like a visual pageant. Such adjectives are atypical of his eponymous Amorsolo school of painting which he himself started as a teacher. It is one of the rare, excellent instances where Amorsolo deviates from his academic norm of rendering atmosphere as dictated by the sky or the river or the sea or the grassy plains. This painting is a welcome deviation from his visual verbatim. About two thirds of the pictorial space is dark. Eventually, a beholder empathizes with the laid-back solemnity of the scene. The clarity of the church architecture at a relative distance contrasts with the obscurity of the human figures which are logically nearer. This is a welcome deviation from the academic norm to which Amorsolo was associated with.

The way Amorsolo paints the church, more solid and modelled than the other figures, makes it dominate the work. The statue — it may be that of the Virgin Mary or the Santo Nino's rendered like a moving white monument.





105

Olan Ventura (b.1976)

Clown 5

signed and dated 2006 (lower right)

oil on canvas

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

P 120,000

Provenance:

Private Collection, Singapore

When looking at an Olan Ventura work, one needs to pay attention to the symbols that introduce and complicate its meaning. In this painting, the viewer sees an ice cream cart familiar to the children in various streets of the country. Instead of a typical sorbetero, a clown, resembling Ronald McDonalds, touts his wares, as he is draped over the cart, which is drawn with a variety of Disney figures. Based on the illustration, what is he selling? Perhaps, the work is a commentary on the Disneyfication of society, the McDonalization of culture. In its whimsical colors, shapes, and figures, the work employs the spectacle it critiques.

106

Romeo Tabuena (1921-2015)

Untitled

signed and dated 1952 (lower left)

watercolor on paper

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

P 80,000

Provenance:

Private Collection, USA

The painting is strongly atmospheric rather than analytical and has a spirit akin to Turner's works. The technique is very sketchy and would have been a preliminary study for painting rather than a finished work for exhibition. Tabuena's interest is in the light, rather than the elements.

"The fastest brush in town" as a fellow Neo Realist called him during those first years of the Philippine Art Gallery, was also the most versatile, the most prolific and one of the most popular. His popularity, like Anita Magsaysay Ho is easy to explain: he painted genre in a kind of contemporary idiom acceptable to all sorts of people to whom "abstract" was once a dirty word.





107

Mauro Malang Santos (1928–2017)

Woman

signed and dated 1971 (lower right)

oil on canvas

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

P 280,000

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

Provenance:

Private Collection, USA

Mauro Malang Santos, it can be said, was one of the best genre painters the country had ever seen, as exemplified by a body of work spanning at least half a century. With his remarkable palette and iconic forms, Malang essayed the lives of ordinary people. Such was Malang's fastidiousness to the common place that the "vendor" had become one of his iconic figures. In this painting, the vendor is stalwart, as she holds a tray of dried fish that she offers to the viewer. Her monumental figure is further emphasized by the smallness of her head crowned with unbound hair and veiled by undulating warm colors. A sphere by her shoulder suggests a sun, which bathes her in tropical light. Her body fashioned by geometric shapes, it's not hard to see that Malang's approach to representation was steeped in cubism, but the fullness of the figure endows her with animating presence. This is an unforgettable work by a much-beloved artist.

PROPERTY FROM THE RICHARD AND SANDRA LOPEZ
COLLECTION

108

Sheraton Sideboard

Mid-19th Century

Narra, Kamagong, Carabao Bone and Brass

H: 36 1/4" x L: 52 1/4" x W: 24 1/4"

(92 cm x 133 cm x 62 cm)

P 200,000

Provenance:

Baliuag, Bulacan

In the 1850s Baliuag, which became a town in the 1840s, began producing furniture inlaid with carabao-bone. Its output was distributed throughout Bulacan via the Calumpit River and reached all the way to Manila, where rich families grabbed them up.

The Sheraton Style of furniture as interpreted by Duncan Phyfe in the New York became popular in the Philippine during the 2nd quarter of the 19th century onwards and greatly influenced furniture made in Baliuag, Bulacan. This was mainly because the United States was the colony's greatest trading partner during the 1st three-quarters of that century.

This narra sideboard with square, tapering legs on spade feet is a graceful example of the Sheraton Style. Superbly executed and with elegant proportions, it stands on four slim, tapering legs line-inlaid in bone. The upper part of the leg is inlaid with a large stellar flower with six petals within a circle composed of diamond triangles joined at the bottom. Joining the legs together are arced narra aprons with a molding at the bottom. The horizontal carcass frames of the piece are inlaid in front and at the sides with a series of diamond-shaped lozenges, while the vertical supports are line-inlaid with kamagong on either side of similar diamond-shaped lozenges.

The sideboard has three drawers, a wide straight one in the middle flanked by smaller, concave ones on either side. The drawers have vertical drawer supports between them, each of which end in guava-shaped inverted finials instead of legs. The drawer faces are line-inlaid with a wider-than usual strip of bone in the form of a rectangle and a semicircle beneath each keyhole. Each piece of bone is incised with parallel diagonal lines to simulate a rope-like pattern, which is a most unusual detail. At the corner of each rectangle is inlaid a large bone quadrant incised with radiating lines, another unusual design. A large disk inlaid at the center of each drawer and incised with radiating lines is an addition made to disguise the hole left by old drawer pull which was replaced later in the century by a pair of brass handles.

The sides of the sideboard are carved with a square panel with quadrant corners. The top of the sideboard is a single narra plank, its edges inlaid with bone lozenges just like that of the horizontal carcass frame. The top of the sideboard has a line-inlaid, quadrant-cornered border of kamagong and bone following the shape of the plank.

-Martin I. Tinio, Jr.





109

Allan Cosio (b.1941)

"Joint" (Study for the "Tuwangan" sculpture from the CCP collection)

1980

acrylic on wood

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

P 60,000

Provenance:

Archivo 1984

Art can never be imagined without grappling with the plasticity of the material world. This sets the parameters and possibilities of what an artwork can be or can't be. It either limits the artist or sets him soaring to the sky. This is precisely what Allan Cosio deals with as an artist — "What artwork can I do with this material?" And at times the tables are turned — "To what extent can this material's plasticity bring to fruition this image in his head?" This piece is a glimpse of Cosio's struggles and journey focusing of course in the decade when he won the Pollock-Krasner Grant and the grand prize for Sculpture in the Art Association of the Philippines (AAP).

It is a painting of an oblique view of a sculpture he did that is with the CCP and currently on exhibit for the Saturday Group Gold show (Celebrating 50 years in Art). With just yellow and black paint, he recreated—in a 2-dimensional painting — a 3-dimensional piece of work. It was just the essentials, no fuss no mas, it just can't get any simpler. The actual sculpture entitled "Tuwangan" is a massive opus of intersecting wood pieces that look very much like a 3-D puzzle. The notches and the angles make the intersections trickier than it looks.



All through Allan Cosio's decades-long artistic practice, he has alluded to symbols of virility and strength that merge with forms of simplicity and linearity, all this decisively dominate his sought-after works. Considered as one of Philippines' most prodigious artists, his body of work, which straddles abstraction, sculpture, and portraiture. His artistic signature, an established trademark that merges the impressionistic and sometimes the geometric. His compositions are elegant and exuberant with substance and an undeniable command in space and color. Cosio's works have been exhibited in the US, Europe, and as many other Asian countries. He has received grants from the British Council and the Pollock-Krasner Foundation of New York. He was also awarded the rank of Chevalier de l'Ordre des Arts et des Lettres. In 1986, his "Art for Peace" trilogy won a major prize at the International Competition in Baghdad.

110

Sofronio Y Mendoza (b.1934)

Living Room

signed and dated 1983 (upper left)

pastel on paper

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

P 60,000

Provenance:

Private Collection, Manila



One of the founding members of the Dimasalang Group, which is known for their highly figurative style, Sofronio Y Mendoza (also known as SYM) portrays a gentle — and genteel — scene of a mother teaching her child. Framed by an opulent interior (the indoor plants, the well-chosen paintings, the hanging lamps, the cascading trellises) and set against translucent drapery that reveals the suggestion of a garden, the two figures are deeply absorbed in the contemplation of the lesson at hand, with palpable peace suffusing their environment. The viewer, in relation to the mother and child, keeps a respectful distance, as though the world of the painting, combining both a one-point and atmospheric perspective, is kept intimate and private and doesn't permit such a barging intrusion to take place.



111

Antonio Dumlaog (1912-1983)

Bountiful Harvest
signed and dated 1939 (lower right)
oil on canvas
51 1/2" x 38" (130 cm x 97 cm)

P 400,000

Provenance:
Acquired directly from the artist

He was a contemporary of Fernando Amorsolo and Vicente Manansala who began his career during the late the 1930s painting landscapes and figures while maintaining a job in an advertising company and engraving firm. Although he was self-taught, he had the guts and technical dexterity to produce large figurative works that were remarkable and brought insight into his own legacy and life.

The figurative composition is elegantly narrow, but within its limited depth the figures are arranged as solid, three dimensional forms, not as flat shapes. Lucidity and precision of detail down to the delicacy of the fabric patterns are subsumed under a grand pictorial design in which the whole distinctly appears greater than its parts.

112

Jose John Santos III (b.1970)

Untitled

signed and dated 2011 (lower left)

oil on canvas

30" x 48" (76 cm x 122 cm)

P 2,000,000

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

Provenance:

Private Collection, Singapore

Jose John Santos III is one of the few artists whose brand of figuration spans the length of style, theme, and technique. His every work is a daring attempt to expand and interrogate the limits of the painting medium, while revealing fresh insights in looking at the world.

Dynamic, rich in associations, and quiet in their grandeur, his works require an intense kind of observation, just like this particular painting. With a deft hand, Santos has encapsulated a summary of both the East and the West, the textual and the pictorial, the figurative and the sculptural, recalling his work *Wall Piece*, which was part of his show at the Cultural Center of the Philippines in connection with the artist being honored with the Thirteen CCP Artists Award in 2000. It now occupies pride of place at the Pintô Art Museum.

Just like in the aforementioned work, Santos juxtaposes figures rendered as low-relief sculptures — essentially Adam and Eve — with the fully painted figures of women in Filipiniana, sparking dialectic between cultures and artistic media. That the Biblical figures are separated by the women by the door and window suggests their fundamental alienation to each other. Adam, in a halo, stands still, his hands draped across his privates, while Eve, her hair flowing, is dynamic as she speeds towards another woman — possibly a Filipina Eve — holding the forbidden fruit.

The unmistakable symmetry of this work, including the placement of a door and a piece of scroll, points to the artist's pre-occupation with mathematical accuracy translated into visual harmony. In following the Greek law of proportions, Santos underscores how the interrelationship of things (in this work, the visual and pictorial elements) arranged in a certain can lead to the production of beauty. While the content of the work is certainly generative, what Jose John Santos III does through is to unpack the systematic and structural motivations that lead to the highest creation of beauty: art.





113

Round Table with Marble Top

3rd Quarter of the 19th Century

Narra and Marble

H: 31" x D: 33 1/2" (78 cm x 85 cm)

P 220,000

Provenance:

Manila

Marble-topped tables were always status symbols in upper class colonial homes. This was because the tops were imported, usually from China. The diameter of the top, the molding around the edge, the number of grooves around the rim and the elaborate carving on the base added to the status of the owner. The bigger and more elaborate, the higher the status.

This particular piece has a solid marble top edged with a quarter-round molding that rests on a narra apron with an appliquéd molding at the bottom. The heavy top is supported by a turned pedestal base with a squash-shaped lower body and an astragal ring molding carved around its neck. A large ring below the body is carved to resemble a bracelet with a series of oval beads nestled on concave ovals that are joined together by a wide, half-round molding. The legs, attached to a drum at the bottom of the pedestal, are in the form of a leafy volute on the shoulder that becomes narrow paw feet grasping a flattened ball.

-Martin I. Tinio, Jr.



114

Lao Lianben (b.1948)

Ancient #6

signed and dated 1974 (lower right)

mixed media

24" x 26 1/2" (61 cm x 67 cm)

P 400,000

Provenance:

Private Collection, Bacolod City

The orient's influence on Lao was once limited to calligraphic touches, but soon it would cause deeper changes on his maturing style. As a result, other ways of seeing found their way into Lao's idiom.

This work by Lao Lian Ben 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.

This was characterized by forms that combine the figurative Western (the horse) and non-figurative Eastern (the circular symbol), hinting at dualities of meaning. The horse and its darkly turbulent backdrop look almost like it was painted by Albert Pynkham Ryder. This work balances the demands of two visual cultures, East and West, yet neither dominates her art for she sees in it an opportunity to escape into the freedom of an individual expression which transcends the constraints of both cultural influences.

But then, other viewers might view the silhouette of the horse as still of Chinese roots. Perhaps nothing that has survived from ancient China has an appeal to visual aesthetes to rival that of Tang horses. That ornamental horse poised on the rich surface of, say, a Louis XVI marquetry table, in the glow from a graceful celadon lamp on a bare foyer table of gleaming mahogany table. In Lao's parallel universe, his Tang horse is placed at the center of his almost calligraphic circular orb. Duality is the content of his work, and it is what creates tension with that work. This tension is something many others have noted in his work. Lao draws 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.

Looking back to his early economical calligraphic works, built up from short, spontaneous and rapid strokes, one is aware of his philosophical and intellectual approach, his attempts toward synthesis of disparate ideas.



PROPERTY FROM THE DON ALFONSO T. ONGPIN COLLECTION

115

Alfredo Carmelo (1896–1985)

An American Destroyer
signed and dated 1949 (lower right)

oil on canvas
12" x 16" (30 cm x 41 cm)

P 200,000

Provenance:
Don Alfonso T. Ongpin, thence by descent

The romance and adventure of the high seas have long been told and retold in books, films and art. The intangible magnetism of man and the sea continues to pique the interest of just about everyone. Imagination and love for the romance of ships and sea vessels keep their memory fresh. Confident pride and some romantic caprice loaded sea vessels with a cargo of supernumerary virtues.

Artists who painted sea vessels could be certain that every detail would meet the critical scrutiny of men who knew their ships from stern to stern. Alfredo Carmelo painted this sea scene in 1949, and all that heady postwar spirit is made manifest.



116

Manuel Ocampo (b.1965)

Diciembre

Ca. 1980s

oil on canvas

70" x 46" (178 cm x 117 cm)

P 260,000

Provenance:

Private Collection, California, USA

Manuel Ocampo tampers with, revamps, mocks, cuts up and tears asunder the pressure points at which coloniality begins, ends and extends, such is Ocampo's psychic offensive against colonial culture which has engendered hybrid lives in the post colonial world. The tenacious legacies of that culture continue to infect the body politic, with the festering cancer of dislocation, and the artist, apprehending with it. Even now on this earth, as the artist suggests, human beings continue their race to annihilation.

The hues are not muted or deeply elegiac but are of a strong and stinging red and orange. The emotional effect of these images is of a stark and relentless desolation, the colors wounding the sensibility with their sharpness.

117

Manuel Baldemor (b.1947)

Glorieta

signed and dated 1984 (lower left)

oil on canvas

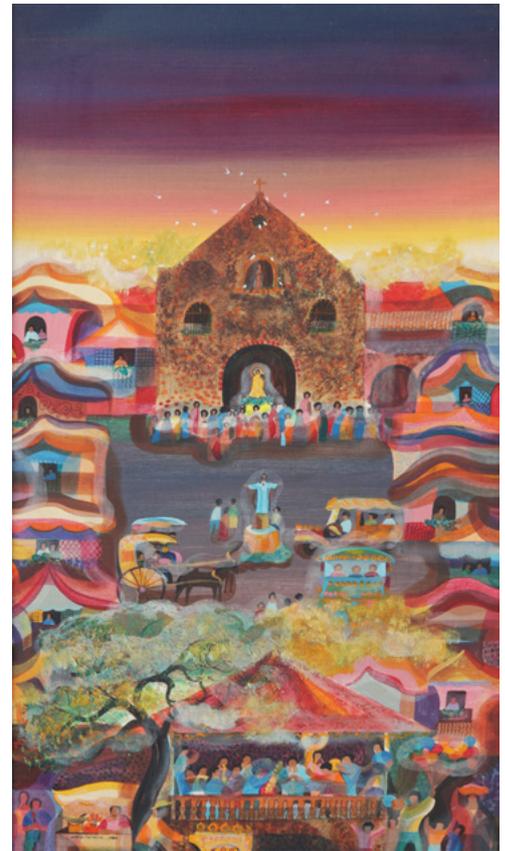
29 1/2" x 17" (75 cm x 43 cm)

P 140,000

Provenance:

Private Collection, Manila

An acknowledged master of the Filipino genre, Manuel Baldemor has, for decades, depicted the sights and sounds of our culture, as expressed through a myriad of festivities, occasions, and expressions of faith. In this work, the artist portrays, in lush and sometimes translucent colors, a typical town fiesta where all the activities congregate in the plaza which is usually crowned by a church. In this work, the church takes center stage as the devout commence a procession. The townsfolk are ready to watch the procession from their windows of their houses, vertical rows of which flank the painting on both sides. Portraying a night scene, the houses are aglow, lit from within just like the big house in the foreground that is explosive with merriment and activity. Balloon and bibingka vendors and a lone sorbetero are all ready to offer delight to the young ones. Well-orchestrated with its graceful lines, flowy silhouettes, and heady colors, this painting by Manuel Baldemor is a robust celebration of the things we have held dear for centuries.



(a)



(b)

118

Betsy Westendorp (b.1927)

a.) *Untitled 1*

signed and dated 1984 (lower right)

oil on wood

7 1/2" x 10" (19 cm x 25 cm)

b.) *Untitled 2*

signed and dated 1993 (lower left)

oil on paper

10 1/2" x 15" (27 cm x 38 cm)

P 100,000

Provenance:

Private Collection, Manila

Among Betsy Westendorp's painting of flowers, it is her depiction of orchids that stands out. Here, the flowers gather together in one side, but spread out across the canvas that they become the work's prominent subject, overpowering the landscape and an expanse of sky that frame them. The flowers are alive and majestic, harmoniously composed and glowing with a light that further highlights their chromatic intensity.

In the recently released eponymous monograph of the artist, art critic Cid Reyes writes: "Strange to think that Philippine art has not produced one single great painter of flowers, when we, as a tropical country, are profuse with an array of native blossoms. Still, since we have already claimed Betsy Westendorp as one of our own, clearly that lack has been filled — and the wish fulfilled." This work is a glorious example of the artist's paean to our native flora.



119

Oscar Zalameda (1930-2010)

Abstract

Ca. 1958

signed (lower right)

oil on canvas

32" x 39" (81 cm x 99 cm)

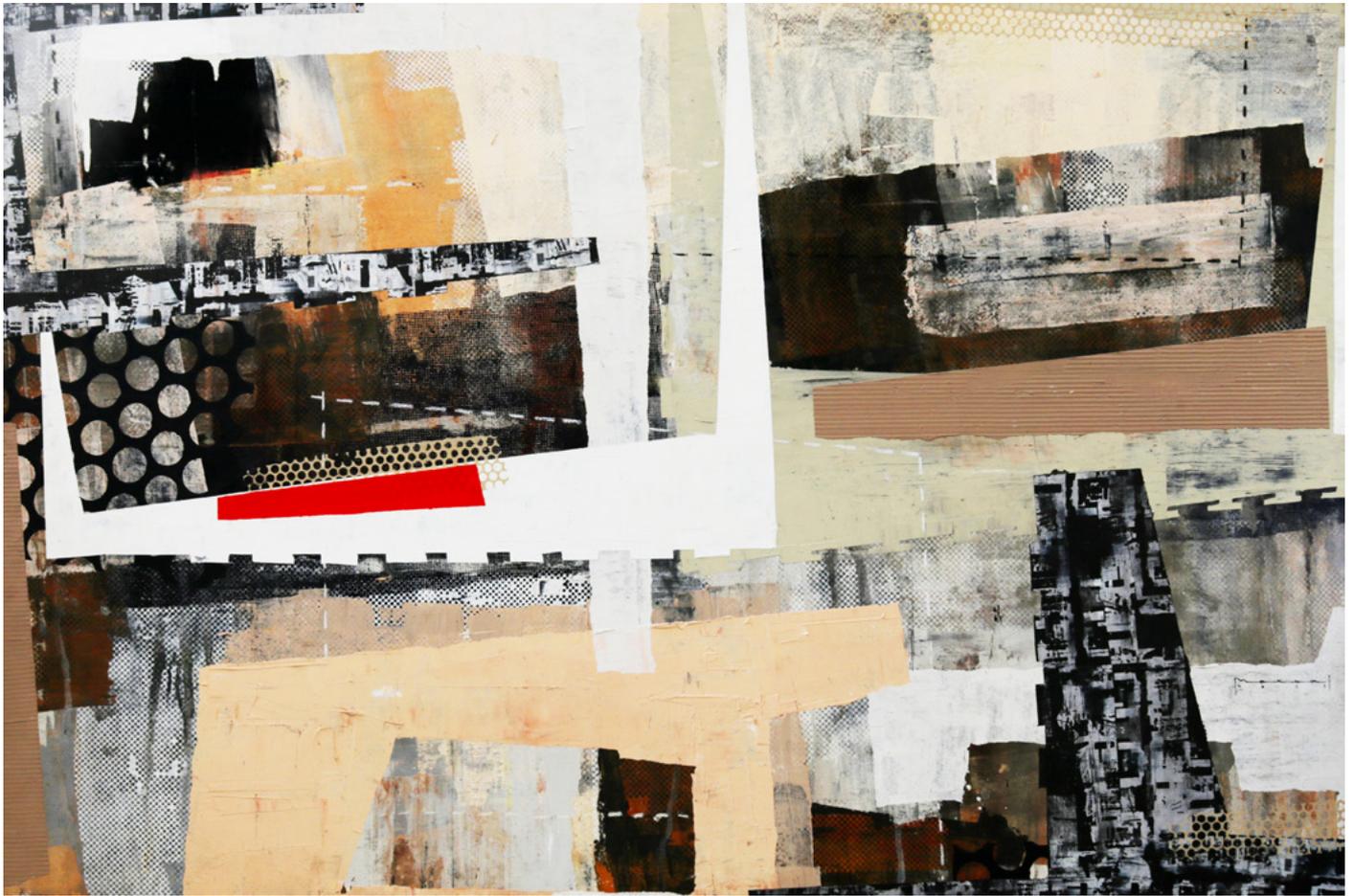
P 600,000

Provenance:

Private Collection, Madrid, Spain

This is a fine example of Zalameda's developing interest in the elemental. Although always tender in observation and mood, Zalameda's abstract works avoid false sentimentality.

Zalameda's charming and airy gestural abstraction is a happy collision of hazes, even haphazard patterns of broken, contrasting neutral colors — the strong blacks, the slashes of red clashing against an ethereal backdrop of white. The brushstrokes, though too broad to be strictly speaking descriptive, provide visual equivalents of natural objects and the feel of weather effects which make an impact on the spectator just as they had been executed with immediacy.



120

Max Balatbat (b.1978)

Untitled

signed and dated 2011 (lower right)

mixed media

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

P 180,000

Provenance:

Private Collection, Manila

It has been written and said that the popularization of social realism as a standard formula in some way suppressed aesthetic development. Although there was a continuous exploration regarding its form, audiences, generally regarded social realism as "standard form" where the usual beggars, "inang bayan", grim faced men and women and squatters dominated the canvas. There have also been calls to identify the need for current social realists to move beyond old approaches and to develop and modify their methods to be concurrent with the period. Having said all that, the multi-award winning artist Max Balatbat is not a social realist artist.

He is an abstractionist with a social realist's point of view. Balatbat creates a muscular aesthetic, what with their combinations of angular elements these works which hint of even a sculptural presence.

The barung barong (shanty) has always been a popular source of social commentary, thus Balatbat explores other architectural venues with the same implications. His early creative formation and works took inspiration from the "International Cabaret", a children's playground by day and brothel by night where he spent an unusual childhood.

His art depicts his inventive interpretation of austere landscapes of torn buildings as modernist abstraction resonating with undoubtful plausibility. The canvases contain a series of geometric compositions which juggled color and pattern with equal temerity.



121

Jorge Pineda (1879–1946)

Estero De Bilibid

signed and dated 1903 (lower right)
mixed media

18 1/2" x 25" (47 cm x 64 cm)

P 300,000

Provenance:

Private Collection, Manila

Jorge Pineda decisively eschews any representation of human activity in this unusual depiction of the beginnings of Bilibid, probably the prison in its original state, which speaks, surprisingly, of the notion of a meditative, peaceful camp, and not the place of detention as we know it. This surprising, even if, say, in such years as 1914, periodicals such as *The Philippine Craftsman* ("A Magazine Published at Manila by the Bureau of Education Devoted to the Advancement of Industrial Instruction in the Public Schools of the Philippines") published all the kinds of industries that went on within the confines of Bilibid, such as furniture making, as part of the correctional programs for the inmates.



The map shows the rivulet (estero) crossed with a footbridge exactly where Jorge Pineda painted it

The August 1914 issue of the *Philippine Craftsman* featured the Bilibid Industrial School even mentions of a chair factory which puts out from P 4,000 to P 6,000 worth of bamboo and rattan chairs and tables every month.

Yet, as interpreted by Pineda, the rhythms of life and hard labor seem to take a standstill in this unlikely place in the turn of the century Manila. It is deeply, even eerily reflective, even introspective, despite the lack of any human presence. There is a latent energy at work here, but there is also a glimpse of the harsh realities of detention during the early American period. The colors are held to an exceptionally uniform range of dark shades.

That is why this mysteriously rugged yet elegiac picture if it is examined very clearly gives an impression of uncertainty in its precision and stillness, with movement only perceptible in the background of the painting. Mystery in a more general sense, whether of style or subject, was, as we have seen, was a quality much esteemed during the early American period. Pineda's use of large darkened, looming volumes hint of a sense of melancholy, even latent menace, and a vague sense of decay.



122

Manok Ventura (b.1979)

Withstand

signed and dated 2012 (lower right)

oil on canvas

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

P 80,000

Provenance:

Private Collection, Singapore

Distancing from his brothers Ronald and Olan Ventura, Manok Ventura has delved in and employed a more expressionistic idiom in his works, as though, in the fury of his strokes, he wanted to capture the latent energy of the moment. In this abstract piece, Ventura presents a monochromatic world replete with tears, disintegration, and luminous surface. With the deft juxtaposition of textures, the viewer gleans surface, even depth. Something akin to a horizon line bisects the painting into two parts: on the upper portion, a lighter pigment that is crystalline and radiant in their application, while the lower half is composed of a series of fluid gray tonalities. While the non-objective nature of the work is assertive, it evokes visions of a night-drenched forest or the natural cathedral of a cave with its formation of stalactites and stalagmites. It is a work that, in its opacity and reverberations, captivates and enthralls.



123

Juvenal Sanso (b.1929)

A Sea of Flowers

Ca.1990s

signed (lower right)

acrylic on paper

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

P 200,000

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

Provenance:

Private Collection, Manila

Juvenal Sanso is known for the glowing colors of his canvases which infuse his otherworldly, transcendental landscape. In *A Sea of Flowers*, the viewer gains access to the outline of his inventive forms reduced to their monochromatic grandeur, but still possessing their distinctness and vitality which the best of Sanso's works convey. In this work, his version of flora achieves a mineral presence, as if it's made entirely of a different organic constitution, invulnerable to time's ravages. This is a startling work of a master at the height of his powers, an evocative distillation of the world he has so generously created for more than half of his life.



124

Marcel Antonio (b.1963)

Untitled

signed (lower right)

acrylic on canvas

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

P 200,000

Provenance:

Private Collection, Singapore

Privacy, intimacy, revelation: these are the subjects explored by the work of Marcel Antonio, one of the most talented mid-career artists working today. Presenting the world of the geishas and their patrons, the painting offers the viewer access to what goes behind the screen doors and into the room where the most intimate of acts takes place. A geisha bearing a bottle of sake is about to step into this room, as another trails behind her and looks over. There is no judgment or shock visible in their faces, as if to underscore how this world operates with a different moral code and where pleasure is seen as noble service. The viewer is putatively another figure that views the entire scene from a distance and has a direct sightline to what's happening in the interior. The work then is a disclosure of secrets, of private hungers, and of the most intimate of needs, but with subtlety and grace that only Antonio's brush can yield.

PROPERTY FORMERLY IN THE ROMEO JORGE
COLLECTION

125

Manila Aparador

2nd Quarter of the 19th Century

Kamagong, Narra and Lanite

H: 71" x L: 50" x W: 21" (180 cm x 127 cm x 53 cm)

P 1,200,000

Provenance:
Manila

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

When wide, kamagong panels were unavailable, narra was often used in conjunction with kamagong. This particular cabinet has a narra carcass with kamagong accents on the front and a kamagong entablature. The base of the cabinet is supported at the corners by four turned, vase-shaped kamagong feet, each supporting a wide spool decorated with three half-round moldings, three-quarters of which is diagonally engaged to the front corners.

The cabinet has a narra apron board in front shaped like an inverted truncated pediment that is bordered with lanite line-inlay and decorated at the center with a wide lanite marquetry panel consisting of symmetrical leafy scrolls terminating in a flower.

The main front of the cabinet consists of a pair of narra door panels, framed in kamagong. On each of the outer vertical outer frames are free-standing, thin kamagong colonnettes on a turned, vase-shaped base and a similar urn-shaped capital.

Each door has a large silver pull. The door panels consist of a single narra plank carved with an oblong panel with corners in the shape of two quadrants joined together to form a cusp, the latter line-inlaid with an inner border of lanite that forms an axe shape at the corners.

The kamagong entablature follows the rectangular shape of the carcass and is topped with a cymatium molding. The front corners are accented by a three-quarter round drum which is the top of the colonnette. The upper & lower borders of the entire entablature are inlaid in front and at the sides in lanite with a row of disks between parallel line inlays. Between them is a frieze of meandering lanite vines with flowers, leaves and buds of various sizes arranged symmetrically on either side of a central large flower. The leaves and flowers are incised with black lines to give depth to the design and are definitely inspired by patterns found in embroidery and silver work of that era. A turned, urn-shaped finial tops the front corner drums.

When opened, four shelves are exposed with a pair of drawers side by side at the bottom. The placement of the drawers is rather unusual, as most aparadores have their drawers beneath the middle shelf. Each drawer is equipped with a brass ring pull.

-Martin I. Tinio, Jr.



126

Jose Joya (1931-1995)

Abstract

signed and dated 1976 (lower right)

oil on canvas

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

P 5,000,000

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

Provenance:

Private Collection, Bacolod City

Here Joya's painting becomes sparer, and quite distinctive in terms of color sensibility and paint quality. Working in oil, Joya places great emphasis on eliminating excessive brushwork and all evidence of heavy handling, aiming for totally flat and even skins of pigment that maintains the integrity of the picture plane. The almost austere geometric /organic abstractions have more of an a-compositional allover look utterly different from the Jackson Pollock — New York school ethos where he once put the Philippines in the world map.

The autonomous rounded shapes, sufficient unto themselves as shapes, are founded on uniform flat colors. The play of colors over line, of line over colors, reveals an elegiac incandescence. "A professor and dean of the U.P. School of Fine Arts, Joya was one of those who revised the State University's Fine Arts curriculum during the 60s. In the process he attracted a following and influenced many of the younger artists."





127

Oscar Zalameda (1930-2010)

Untitled
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

Lyrical, translucent, exuberant: these are only three of the many qualities that characterize the works of Oscar Zalameda. In this painting, one can see why there is a renewed fascination for the work of the 20th century Filipino master. Against bands of color, three figures, in a diagonal formation, freely indulge in a moment of merriment. A man strums his guitar as two women, their loose dresses flowing and prismatic in their cubist rendition, dance possibly a homegrown routine, such as the cariñosa. White and pink flowers bloom in the midst of their choreography — indicating youthfulness and vitality. While the painting employs an undeniable cubist aesthetics, Zalameda's shapes tend to be rounded and curvilinear, endowing the figures a soft, ethereal presence. It is Oscar Zalameda at his best.

128

Hernando R. Ocampo (1911–1978)

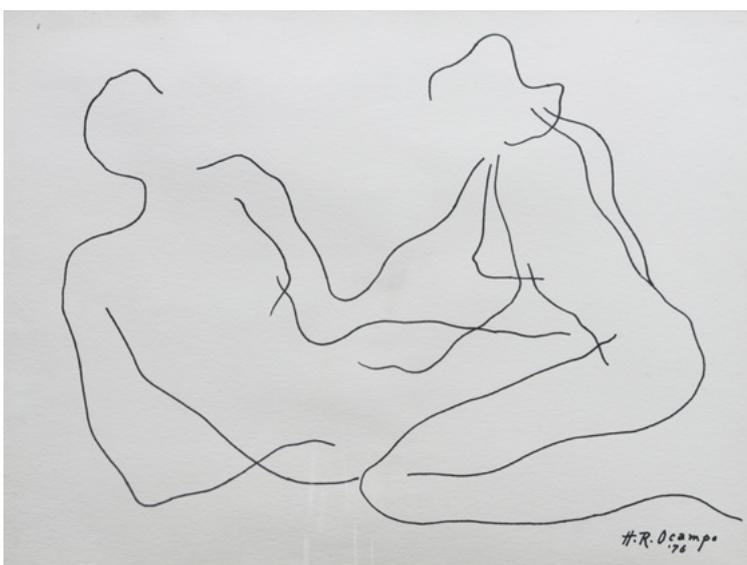
Lovers
signed and dated 1976 (lower right)
pen and ink on paper
22 1/2" x 29" (57 cm x 74 cm)

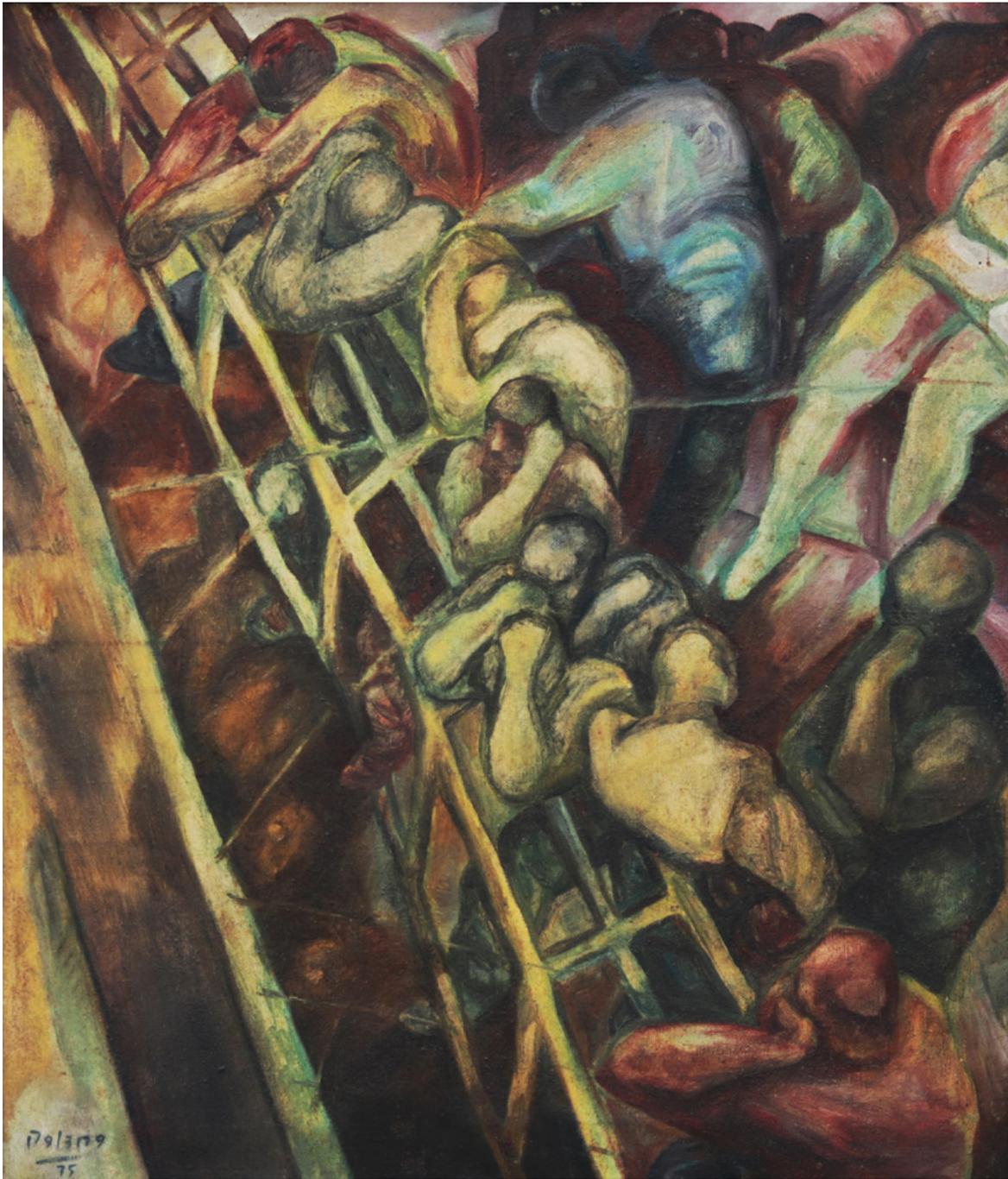
P 120,000

Provenance:
Private Collection, Manila

The simpler the means used in art, the more powerful the expression of feelings — this is what Gustave Moreau told his students including Matisse. In this abbreviated work by HR Ocampo, a tryst is interpreted in this most minimal depiction of L'Amour. In the process of creating a new, understated reality on canvas, he was once quoted "I am more interested in how shapes and lines interact with one another in space, than in capturing a photographic semblance of nature."

HR Ocampo, was a self-taught artist and the spokesman of the Neorealists, who gathered around the Philippine Art Gallery during its early years. Five others powered this group: Vicente Manansala, Romeo Tabuena, Cesar Legaspi, Victor Oteyza and Ramon Estella. Their aim: to transform natural appearances into a new reality in which the "pure forms" of shapes and colors are enjoyed for their own plastic qualities, an art aspiring to the condition of music.





129

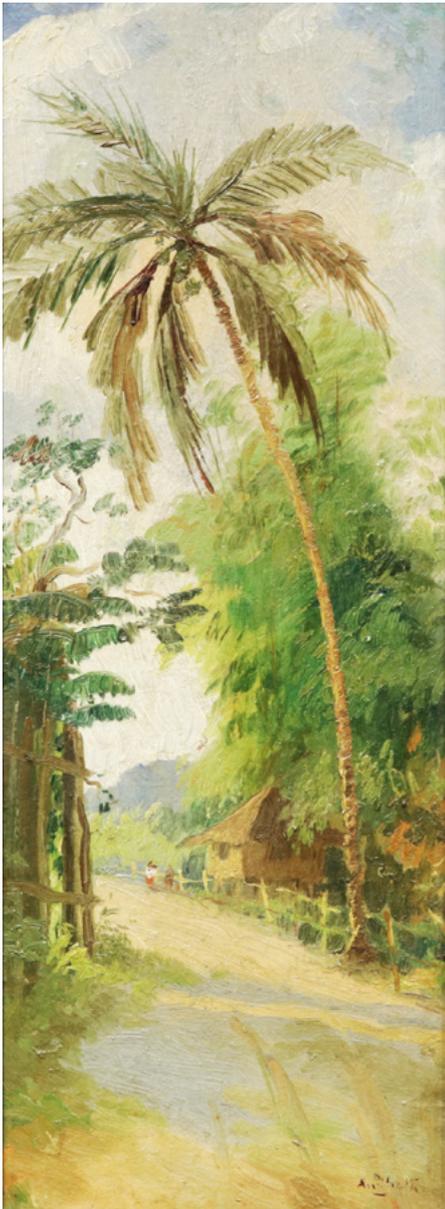
Danilo Dalena (b.1942)
Taluhan "Jai Alai Series"
signed and dated 1975 (lower left)
oil on canvas
23" x 19 1/2" (58 cm x 49 cm)

P 800,000

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.

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. 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.



PROPERTY FROM THE FERNANDO AND
MARIA CRISTINA VASQUEZ-PRADA
COLLECTION

130

Isidro Ancheta (1882 - 1946)

a.) *Untitled 1*

signed lower right

oil on wood

16" x 6" (41 cm x 15 cm)

b.) *Untitled 2*

signed lower left

oil on canvas

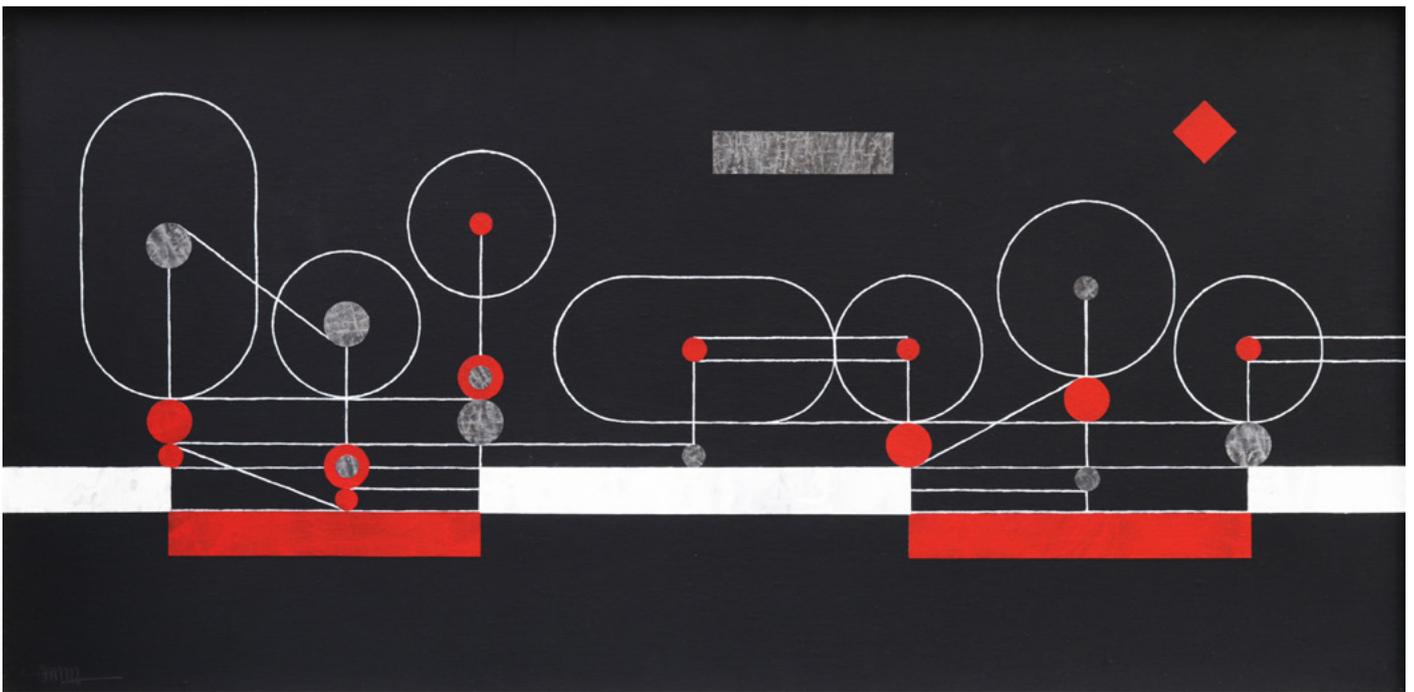
9 1/2" x 12 1/2" (24 cm x 29 cm)

P 140,000

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, such as Isidro Ancheta, 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.

Ancheta creates postcard pretty views of the countryside with a solitary nipa hut breaking the path of a dirt road. Even the composition of this bucolic work owes something to his urbanscapes with the dirt road dominating the foreground. At its best, Ancheta's art is a paradigm of the realist's ideals of an earthy paradise.



131

Arturo Luz (b.1926)

Carnival Forms

signed and dated 1999 (lower left)

acrylic on canvas

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

P 500,000

Provenance:

Private Collection, Manila

With his trademark palette of red, black, and white (and with an addition of marbled gray in this particular work), National Artist Arturo Luz evokes the carnival in its macrocosmic and microcosmic dimensions. Suitably titled *Carnival Forms*, the work is an orchestra of mainly oval and circular shapes with the presence of lines and rectangles to highlight how those shapes are interrelated in an overall unity of movement and function. The clarity and sparseness of forms is undeniable characteristic of a Luz, not to mention the visual balance that is evoked throughout the work's horizontal orientation. With his brand of geometric abstraction, this modernist master proves that minimalism is not merely a style but a strategy in distilling an experience or an object into its purest, most evocative language.

132

Ronald Ventura (b.1973)

Scream II

signed and dated 2008 (lower right)

oil on canvas

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

P 4,000,000

Provenance:

Private Collection, Manila

The works of Ronald Ventura, one of the most successful artists practicing today, are almost always allegorical — and intersection of vivid realism with symbolic import. Such description also characterizes this work, which features a face, its eyes closed, and its mouth agape. The expression is startling and violent, as though the figure is letting out a cry. Complicating the meaning of the face is a slew of illustrations that seems to have a direct effect on the figure — from Disney characters to a snapshot of skeletal ribs. These may be related to memory, consciousness, or behavior of the person, exerting their undeniable influence. The face may also be indicative of the human condition — a palimpsest of everything one has seen and experienced. The open mouth suggests a desire for freedom from such internal clutter, for a purity of being. This Ventura painting is at once a picture of defiance and resilience.





133

Cesar Buenaventura (1922–1983)

Portrait of a Lady

signed and dated 1950 (lower right)

oil on canvas

28" x 21 1/2" (71 cm x 55 cm)

P 100,000

Provenance:

Private Collection, USA

Cesar Buenaventura's portrait of a country lass has, superbly, what most of us want in a woman's portrait - attractive grace, impeccable technique, and a personable aura. It tells us nothing more about the subject than that she was a member of the rural working class yet endowed with certain pleasant combinations of features.

If there was an actual sitter behind this picture, her real neck would be less elegant, and her real arm and hand not so beautifully tapered.



134

Federico Aguilar Alcuaz (1932 - 2011)

Marine Scene

signed and dated 1977 (upper left)

oil on canvas

26" x 32" (66 cm x 81 cm)

P 300,000

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

Provenance:

Private Collection, Manila

Alcuaz delighted in port scenes. He reveals his skill in working within a limited range of color while making the scene glow with light. He is at one of his best moments when his chosen composition offered a nice blend of aquatic and shipping subjects with the detail of pier/port area activity, making his feel for harbor life authentic.

In this work, Alcuaz stripped away the details to a bare minimum: the dockyards in the foreground are merely suggested by a few brushstrokes as are the boats in the foreground. 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.

The painting is striking for its sketch like gestural detailing of modern ships at port and for its cool yet glowing atmosphere cut by the diagonally structured black strokes.

The Ynchausti

by
Augusto Marcelino Reyes Gonzalez III

The clan progenitor Jose Antonio de Ynchausti y Gurruchategui was born in the late 1700s in Guipuzcoa, Basque country. He was a ship owner who sailed to Venezuela and became a part-owner of the "Real Compania de Guipozcoana de Caracas." It became the forerunner of the "Real Compania de Filipinas" which was granted exclusive shipping and trading rights between Spain and Las Islas Filipinas in the early 1800s.

Jose Antonio de Ynchausti settled in Manila in the early 1800s. His son Jose Joaquin de Ynchausti was born in 1815. Jose Antonio founded JJ Ynchausti y Compania in 1816. Starting with a successful ship chandlery business, the company rapidly expanded to agriculture, insurance, banking, industry, trading, and shipping with its own fleet of steamships. Offices were established in Manila, Iloilo, Gubat-Sorsogon, and as far as Hong Kong, Shanghai, San Francisco, New York, and Europe. The company acquired large haciendas/plantations in the Bicol peninsula, Panay island, and Negros island. At the vast Hacienda La Carlota, they established a pioneering train system.

The Destileria Tanduy and its famous rum (now owned by the Lucio Tan group; acquired by Elizalde y Cia from Ynchausti y Cia in 1934-35), although no longer owned by the family, are lasting legacies of JJ Ynchausti y Cia.

Jose Joaquin de Ynchausti (1815-1899) married Isabel Gonzalez y Ferrer, Marquesa de Viademonte, and they had 3 children: Clotilde married the Manila-based French businessman Arturo Vidal Saenz; Joaquin Jose married Ana Romero Llamas Lopez; and Rafael married Maria de la Consolacion Rico y Medina.

The big banking institutions of the era vied for the immense "business" (funds) of JJ Ynchausti y Cia: The Banco Espanol-Filipino de Isabel II (now BPI Bank of the Philippine Islands) elected Jose Joaquin de Ynchausti, a large shareholder, to be its managing director twice. The Monte de Piedad y Caja de Ahorros de Manila (now defunct; was 100 % Roman Catholic Church-owned) selected Jose Joaquin de Ynchausti, a major investor, to be a member of its board.

Jose Joaquin de Ynchausti constructed the "Puente Colgante" (Colgante bridge), the first steel suspension bridge linking Intramuros to the Ynchausti y Cia offices and factory along the Muelle de la Industria in Binondo in 1852.

As befitting his position of leadership as the islands' richest businessman, Jose Joaquin de Ynchausti joined the Comite de Reformadores in 1861.

Among the most prominent members were Joaquin Pardo de Tavera, Jacobo Zobel y Zangroniz, Maximino Molo Agustin Paterno, et al. They were the most prominent gentlemen in Manila's business and social circles. They collectively petitioned the Spanish crown for much-needed administrative reforms in the colony.

Joaquin Jose de Ynchausti (1861-1920) and Ana Romero Llamas Lopez established themselves in a splendid villa with a beautiful garden near the Malate church, beside the Manila bay. Fittingly enough for one of the city's most affluent families, it was also one of the grandest. The large house was set in the middle of a vast garden, with an unusually airy and liveable "zaguan" ground floor, a double "escalera principal" staircase, a long "caida" entrance hall, an imposing "sala" living room with a concert grand piano, tall mirrors, and tall vases, a commodious "comedor" dining room for many diners, and spacious "cuartos" bedrooms, all handpainted with French neoclassical motifs, and furnished with beautiful oil paintings, exquisite Filipino, Chinese, and French furniture, and simply the best of everything that money could buy. When the Ynchaustis were divesting themselves of their Philippine holdings in the 1930s, the beautiful contents of their Manila villa were carefully shipped off to Spain, to their villa in the seaside town of San Sebastian, where they are used and conserved by the family to this day. The beautiful Malate villa was completely destroyed during the Liberation of Manila in late February 1945.

By the 1890s, JJ Ynchausti y Compania was the biggest privately-held business conglomerate in Las Islas Filipinas. It was known worldwide for the export of sturdy Manila hemp (abaca cordage) and for the delicious rum of Destileria Tanduy. During the Philippine Revolution of 1898, Ynchausti y Cia was one of the biggest lenders to the government of General Emilio Aguinaldo. When the Americans occupied the islands in 1898, they identified the 2 biggest Philippine companies as Ynchausti y Cia and Tabacalera.

Control of JJ Ynchausti y Compania devolved from Jose Joaquin de Ynchausti to his sons Rafael and Joaquin Jose de Ynchausti, then to Joaquin Jose's son Manuel Maria de Ynchausti y Romero who married Ana Belen de Larrauri of Donostia.

Joaquin Jose de Ynchausti married Ana Romero Llamas Lopez. Rafael de Ynchausti married Maria de la Consolacion Rico y Medina. Joaquin Jose's and Ana's son Manuel Maria de Ynchausti y Romero married Ana Belen de Larrauri of Donostia and they had 5 children: Antonio, Jokin, Miren, Arantza, and Ana.

In the 1920s, Manuel de Ynchausti freely distributed their vast sugar lands in Negros to hundreds of farmer beneficiaries, antedating and preempting the Philippine government's agrarian reform program during the 1970s and the 1990s by 50–70 years.

From the 1930s onwards, Manuel de Ynchausti divested the family's Philippine holdings to various entities like the Elizalde family and the Madrigal family to diversify the Ynchausti family's international interests, to fund the Basque cause of independence, and to support more humanitarian and church projects in the Philippines.

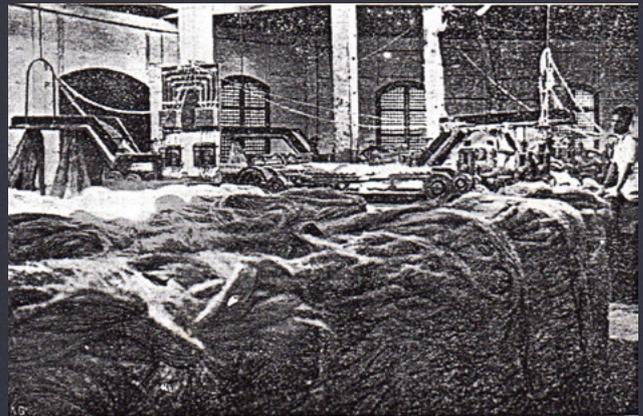
Rafael de Ynchausti and Maria de la Consolacion Rico y Medina had 2 daughters: Maria Consolacion "Consuelo" married Dr Ignacio R Ortigas; Maria Angelina married Jose McMicking Sr, a ranking insurance executive of Scottish descent at Ayala y Cia for 24 years (1918 –1942). Jose's and Maria Angelina's son Joseph Raphael McMicking married the heiress Mercedes Zobel de Ayala y Roxas. Joseph Raphael McMicking worked at the Ayala Corporation for most of his productive life — 37 years (1931– 1968) — and he played a key role in its spectacular development postwar.

Upon the outbreak of the Spanish civil war on 17 July 1936, the Ynchaustis were caught by the forces of Generalissimo Francisco Franco in the Basque country. They were rescued by the US Navy and brought to Saint-Jean –de-Luz where they joined other Basques and Filipinos of Basque descent in exile.

Manuel's and Ana Belen's son Antonio Maria de Ynchausti returned to Manila to supervise their remaining interests.

Filipino master painter Fernando Amorsolo y Cueto painted the Ynchausti y Compania building in 1926.

Acknowledgments: Gaspar C Vibal; Vibal Foundation; Vibal Publishing; Ynchausti Foundation.



Interiors of the Ynchausti Rope Factory, from the February 1923 issue of the American Chamber of Commerce and Industry in the Philippines Journal

PROPERTY FROM THE COLLECTION OF A
DISTINGUISHED COUPLE

135

Fernando Amorsolo (1892-1972)

Ynchausti Rope Factory (Later the Old Elizalde Building)

signed and dated 1926 (lower left)

oil on canvas

28" x 42" (71 cm x 107 cm)

P 4,000,000

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

Literature:

Elizalde Model Employer, Published by Employees and Workers of Elizalde & Co., Inc., Manila, Philippines, 1936, p.13 (illustrated)

The cover of the official brochure of the Philippine Exposition — World's Fair St. Louis 1904 states: 40 Different Tribes; 6 Philippine Villages; 70,000 Exhibits, 130 Buildings; 725 Native Soldiers" and it adds: "Better than a Trip Through the Philippine Islands."

One of those 70,000 exhibits featured Ynchausti Rope Factory, and a 1904 Manila Times advertisement states: "The only Grand Prize for Manila Rope at St. Louis exposition has been awarded to Ynchausti & Company's Balut Rope Factory."

In the 1920s, American businesses were raising up a growing entrepreneurial class which offered serious competition to the old Spanish and Chinese mestizo elites: For example, several well known American firms were established in 1921 alone: The Texas Co. (later Caltex), the Lyric Music House, Edward J Nell and the Kneedler Realty Co.

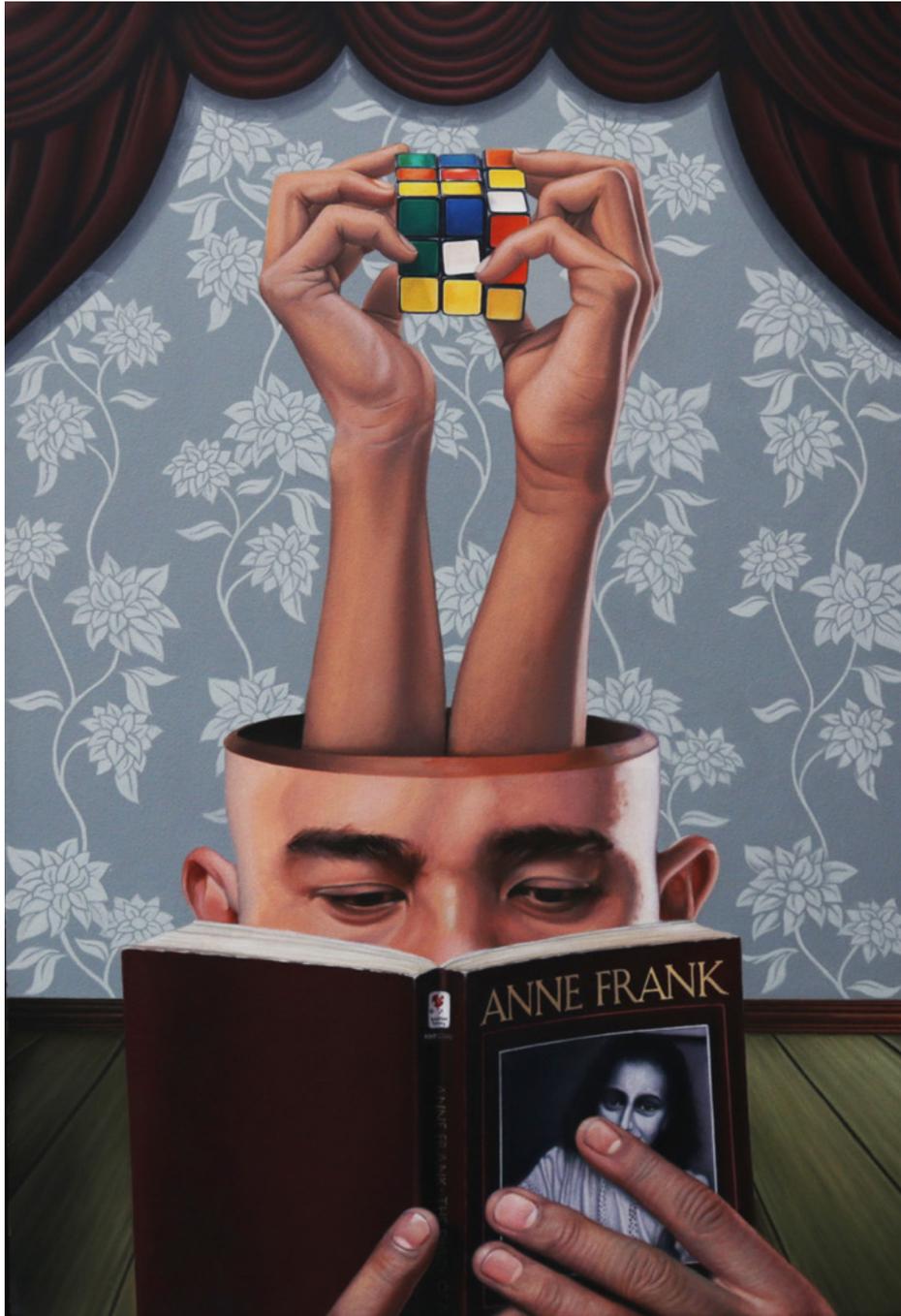
Yet the Filipino business families, whether belonging to the old Spanish and Chinese mestizo elites, such as the Ynchausti Rope Factory, simply continued in the task of contributing to the national economic development.

A February 1923 advertisement of the company stated: "Only the finest of the Abaca enters into the composition of Inchausti Rope. Comparative test will show this but only the initiated could tell the high quality of a rope product by looking at it. We invite scientific tests of our products, believing that quality will win in the long run.

19th century construction plans in the the National Archives in Manila have the fachadas of the Ynchausti houses at Ermita and Malate. The Ynchaustis, just like the Aranetas were of Basque descent, with both families coming from the same place called Gipuzkoa. Time was when patriarch Manuel de Ynchausti travelled extensively and lived in Donostia, Paris, and Ustaritze; thus the family's business interests were handled by Salvador Z. Araneta, a lawyer and close friend of Manuel de Ynchausti. Monumental expressiveness is the moving quality in Amorsolo's painting of the Ynchausti Rope Factory. The viewers who are fully appreciative of architecture as art will take almost as a matter of course the charm of the vast building, the bits of landscape, the elaborately beautiful foliage, the almost ornamental details which are the things moving about at the street, all of which would distinguish this streetscape even in a gallery of European paintings.

Amorsolo's articulation of architectural details in a vast industrial landmark in prewar Manila allows for compositional solutions worked out in terms of the most varied rhythms. Charming street details such as the huge rolls of abaca on the streetscape add a strong sense of authenticity to the scene. The sprawling edifice is later to be renamed as the Old Elizalde building.





136

Jon Jaylo (b.1975)

Understanding Anne
oil on canvas

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

P 260,000

Provenance:
Private Collection, Singapore

The US-based Filipino artist Jon Jaylo is possibly the best artist of his generation working in the surrealist mode, employing a highly figurative style that makes his paintings all the more brimming with riddles, conundrums, and surprises. For this work, the artist foregrounds how the act of reading is akin to solving a Rubik's cube, which is held aloft by two dexterous hands which have emerged on the top of the reader's head.

The book in question is the Diary of Anne Frank, which chronicles the young girl's and her family's pursuit in eluding the Nazis. Perhaps, in juxtaposing the puzzle and the book, the reader is looking into an almost infinite array of permutations of how the book could theoretically end in success, with Anne Frank and her family fleeing to a much safer place. While the story ends up in tragedy, the painting, in finding ways to solve the cube, is still resolved to the meaning of continuity and hope.



137

Edwin Wilwayco (b.1952)

Birds of Paradise #8

signed and dated 1994 (lower right)

oil on canvas

60 1/2" x 46 1/2" (154 cm x 118 cm)

P 300,000

Provenance:

Private Collection, Cebu City

When a painter deals with a subject of multifaceted motion, he must adapt his composition to express it. How one painter composes a picture that is at once multiple in structure and expression of agitated emotion is demonstrated in "Birds of Paradise".

Emmanuel Torres coined the term Pinoy Baroque: a festive spirit, love of image clusters or that fear of emptiness which compels the Pinoy to fill every space with busy detail, flattened perspective, and lush circular forms, designed to reflect the grassroots Pinoy's taste for the flamboyant and exuberant in his lifestyle, environment, and décor.

Pinoy baroque has inspired such artists as Edwin Wilwayco, starting with his Jeepney Fantasia series and his Birds of Paradise series. It is abstraction more at home with the subject matter, than without it. It also welcomes the decorative element found in folk, popular and indigenous arts and crafts.

138

Geraldine Javier (b.1970)

Untitled

signed and dated 2002 (lower right)

oil on canvas

46" x 60" (117 cm x 152 cm)

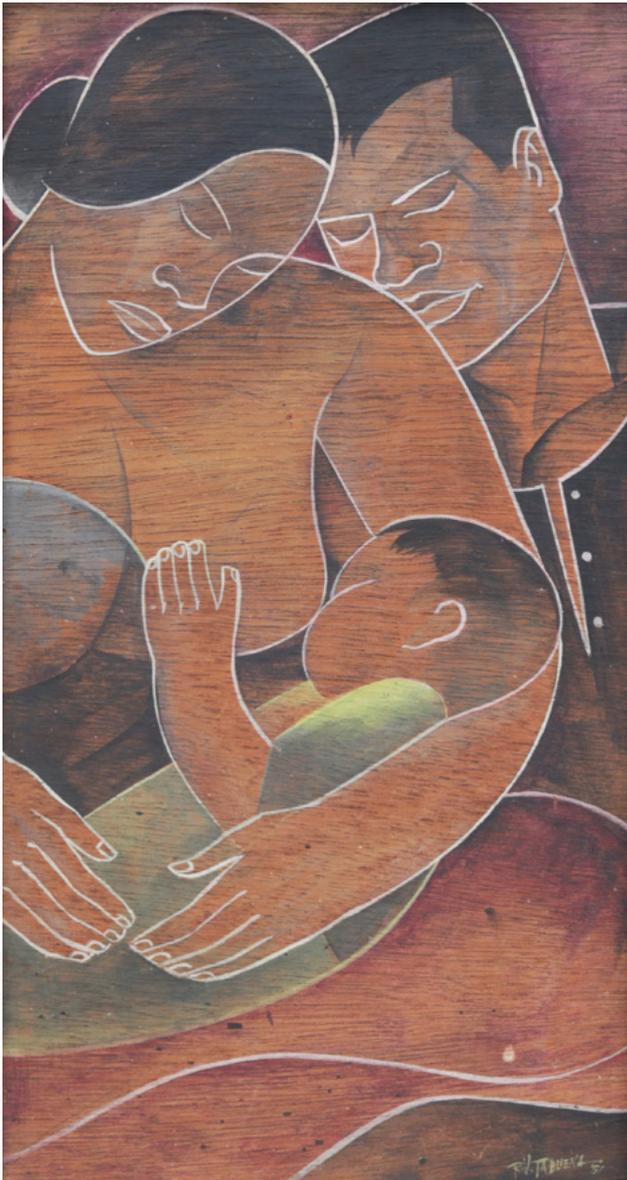
P 1,200,000

Provenance:

Private Collection, Manila

Those who are familiar with the works of Geraldine Javier, one of the best mid-career artists practicing today, have also long been acquainted with their mood, feeling, and atmosphere — at once mysterious and foreboding. The best qualities of her works are reflected in this painting that raises questions more than answers. What has happened to do this doll-like figure, her head tilted and her eyes vacant? Patterns of full-bloomed roses provide a startling contrast to the lifeless figure, which all the more highlight her predicament. It's a work of spare and haunting beauty that only someone with the abilities of Geraldine Javier can make.





139

Romeo Tabuena (1921-2015)

a.) *The Family*
signed and dated 1951 (lower right)
oil on wood
14 1/2" x 8" (37 cm x 20 cm)

b.) *Mango Vendors*
signed and dated 1951 (lower left)
oil on wood
10" x 6" (25 cm x 15 cm)

P 220,000

Provenance:
Philippine Art Gallery
Private Collection, Manila

There is something primitively Gaginesque in Tabuena's interpretation of "The Family" and "Mango Vendors." He sought out a bare essential purity of his subjects conveyed in a straightforward way, emphasizing major forms and upright lines to clearly define shape and contour.

These works represent the less known side of Tabuena who is often associated with tonal paintings of nipa huts and peasants, fragile figures in a misty setting. Painted in 1951, it represents one of his other earlier styles in complete contrast to the first; it is dark and heavy relieved by the narrow outlines, while his more popular style is ethereal. Although employing an expressionist distortion, this work brings to Tabuena's lively figurative skill.



140

Briccio Santos (b.1949)

Untitled

signed and dated 2012 (lower right)
mixed media

56 1/4" x 44" (143 cm x 112 cm)

P 80,000

Provenance:
Archivo 1984

A roughly hand painted scene of gray enveloping a black rectangle on the side of a crate, complete with 'this-side-up-arrow', eerily void of time and place. In Briccio Santos's mixed media work, he casts the canvas and assembles materials that invoke a narrative of longing. This work is a work of narrative, story-telling. These materials: a fragile sign, an old photo, an unsent letter to Amalia, invite us to stay and piece together the story that tie them together or the stories that have caused them to become part of this canvas in the first place.

Briccio Santos is photographer, filmmaker and also a painter. He received most of his education and artistic training abroad, principally in Europe and the United States. One of his pieces is part of the Singapore Art Museum's permanent collection entitled 'Heritage Tunnel'. His first painting exhibition was held in 1978 in Manila, and he continued to exhibit around Manila until the late '90s, when Santos moved to Paris. Santos lived in Paris for some years, during which time he exhibited at Galerie Duroc and Accatone. In 2017, he was awarded the honor of becoming a Chevalier (Knight) in the Légion d'honneur (Legion of Honor), one of the premier distinctions conferred to individuals by the government of France, for his work with the Film Development Council of the Philippines (FDCP) in developing and promoting Philippine cultural identity through cinema, particularly in the preservation of Philippine film heritage through the creation of the National Film Archives.

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

141

Vicente Manansala (1910-1981)

Woman Sewing

signed and dated 1980 (upper right)

oil on canvas

34" x 27" (86 cm x 69 cm)

P 8,000,000

Provenance:

Acquired directly from the artist

Literature:

Nazareno, Isabel, *Discovering Manansala, Friends of Manansala Foundation, Inc., Manila, 2005, p. 89* (illustrated, fig. 102)

This is one of Manansala's more sophisticated imagery, full of complex spatial and visual play as well as verbal wit. Only a few paintings ascribe their real or imagined virtues to the theme that is depicted.

Is she a typical seamstress, or is she Marcela Mariño Agoncillo (Mariño y Coronel; June 24, 1859 – May 30, 1946), a renowned Filipina in Philippine history, also known as the principal woman who wove the first and official flag of the Philippines, gaining her the title of "The Mother of the Philippine Flag".

Manansala resorts to the traditional device of using an iconic moment in history to identify the subject. Manansala holds on to the whole image of a woman weaving, selectively distorting, making complexities out of its structure, but never willfully shattering the image beyond recognition.

The artist seems to be deliberately combining the ephemeral, as symbolized by the fabric with stars, with the external, as represented by the geometry that structures the work. The bright colors and dynamism of the composition suggest the life and vitality of the scene.

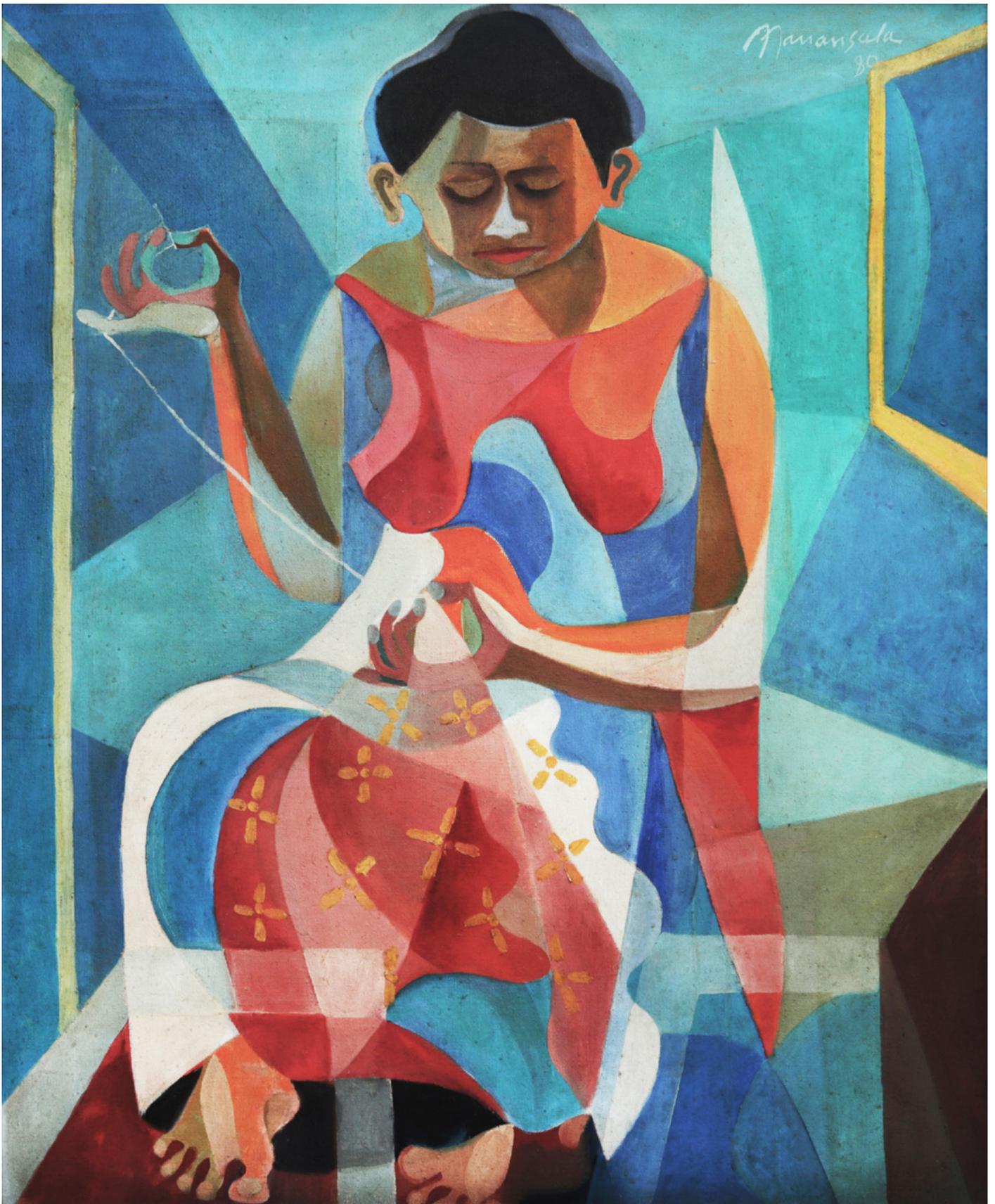
The more radical the reduction, and the farther away the subject matter are from being recognizable (to the point where it becomes a diagram or a blot), the more abstract the work is said to be. But no matter how banal, broken up, or complex, reminders of historic subject matter are still there somehow.

Some painters believe that there is such a fundamental contradiction between painting abstractly from real objects (no matter how abstracted) than if a painting is going to be abstract at all it should be totally so, with no connection whatsoever with the world of visible reality. Manansala belongs to the first school of thought.

A key figure among Filipino modernists, Manansala took the cubist treatment of forms further, constructing pictures by breaking down the subjects into tell tale components, to depict each element with its most characteristic fragment.

This work learns from the older school synthetic Cubist method of making abstract elements signify objects through positioning and the addition of details. There are too many stars in the fabric, but that only adds to the charming duality of this work.

Whether or not she is a typical seamstress, or is she Marcela Mariño Agoncillo, it is under the name of all important name of Vicente Manansala wherein both things seen and things imagined are perceived in this picture.



142

Manuel Rodriguez Sr. (1912-2017)

Pounding Rice

Ca. 1960

signed (lower right)

oil on canvas

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

P 800,000

Provenance:

Private Collection, Manila

The composition and design is formal and the subjects — two abstracted people pounding rice, are elegantly stilted by the black cutout effects, nevertheless, the picture expresses the mood of a literally almost pastel colored warm day, with a softly rendered sun at the right. The painting conveys the spirit of experimentation and the quest for expressive form underlying it. The play of tones creates a solid yet shifting dreamlike visual quality.

Along with Galo Ocampo, and Vicente Manansala, Manuel Rodriguez was among the three moderns who won in the 1955 AAP Art competition which famously caused the conservatives to walk out. Mang Maning, as he is fondly called, is a pioneering artist who revived printmaking as a major art form which led to the graphics arts movement in the Philippines. The coffee table book, biographical for the most part, is a celebration of Mang Maning who continues to live through art, still discovering the secrets of the universe. He was not only an artist but also a teacher and maestro beloved and admired by his students.

Rodriguez contributed to furthering modern art in more ways other than painting and printmaking. He once managed the Philippine Contemporary Art Gallery, where, with the urging of Manansala, Ang Kiukok held his first show in 1954. The rural genre theme is strictly abstract as it shows the dominance of form over subject matter.





(a)



(b)

143

Federico Aguilar Alcuaz (1932 - 2011)

a.) Untitled 1
signed and dated 1983 (lower left)
oil on canvas
18"x 26" (46 cm x 66 cm)

b.) Untitled 2
signed and dated 1983 (lower left)
oil on canvas
18"x 25" (46 cm x 64 cm)

P 340,000

These pieces are accompanied by certificates issued by Mr. Christian Aguilar confirming the authenticity of this lot

Provenance:
Private Collection, Manila

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. Alcuaz' abstractions show turbulently dissonant palettes and a lucid sensitivity to light against shadow.

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. These works from 1983 stand as reminders of how engrossing his art was during his stay in Spain.

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.



144

Yasmin Sison-Ching (b.1972)

Sticks and Stones
signed and dated 2010 (verso)
oil on canvas
57" x 42" (144 cm x 107 cm)

P 400,000

Literature:
Sison, Yasmin, *Spaces in Between*, Singapore, 2010, p.6 (illustrated)

Exhibited:
Artesan Gallery + Studio, *Spaces in Between*, Singapore, June 2010

For years, the mid-career artist Yasmin Sison-Ching has been creating a body of work in which the main figure, most of the time a woman, is blotted out, her expression defaced, as if she is in the verge of some radical kind of transformation. This thematic pre-occupation is evident in *Stick and Stones*, one of the more resonant works in the series. Standing by a doorstep in a room that is equally bereft (take note of the bricks in the foreground and the peeling wallpaper), she seems to be hooded by a veil — the kind you wear in mourning — but her face is totally disfigured by blobs of paint.

Because of this more predominant layer of concealment, we do not have access to her emotional responses, to whether she is looking at the viewer or looking away. The figure is a defiant symbol of somebody that is invisible, lost, disappeared — whether intentional or not. Her hovering presence, while it also signifies her absence, asserts that she is still within the frame of the picture and will not go away. *Stick and Stones* is one powerful work.

145

Fernando Amorsolo (1892-1972)

Under the Mango Tree

signed and dated 1955 (lower right)

oil on canvas

24" x 33" (61 cm x 84 cm)

P 2,200,000

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

Provenance:

Private Collection, USA

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

The popularity of his art is easier to account for it embodies Sweetness and Light. The life he chose to portray on canvas invariably brims with good cheer, serenity. Casual grace, optimism, just what the doctor ordered, and the tired business man would like to look at after a hard day's grind. In his Golden Period, he had perfect control over his prodigious technical means as draftsman and colorist; he knew exactly the most attractive ways of creating shapes, textures, and hues to please just about every kind of intelligence. The painting touchingly evokes the enchanted mood that Amorsolo saw in the prewar countryside. It suggests a rural arcadia, emphasizing not the toil of the harvest, but the carefree atmosphere of a picnic in the country, where the women, graceful and charming, rest under the tree. If by 1955 this image was already vulnerable to criticism because it seems to falsify the reality of the industrializing countryside, then as now, the criticism must be measured against the character of the man who created that image: serene, kind, without a mean bone in his body, and with all good will towards his fellow man, at ease with himself and the world.

In 1955, Amorsolo was 63 years of age and did not give an impression of an artist on the wane or disconcerted by a changing world. He still had 17 years of life and visual optimism before him.







146

Primitive Altar Table

Late 18th to Early-19th Century

Narra, Carabao Bone and Brass

H: 34 1/4" x L: 36" x W: 23" (87 cm x 91 cm x 58 cm)

P 200,000

Provenance:

Ilocos

This small narra mesa altar is unusual because it lacks the platform usually associated with pieces of this type. It stands on four beautiful, slim and delicately graceful cabriole legs terminating in what looks like stylized hoof feet.

The legs support a carcass with three drawers, a wide one at the bottom and a pair of smaller ones on top. The horizontal drawer supports are edged in front and at the sides with a half-round molding flanked by concave quarter moldings. There are vertical drawer supports on either side of the drawers and another between the two upper ones, each vertical support embellished with two bone disks inlaid equidistantly along the middle. Applied to the front and sides of the bottom drawer support is an outward-flaring apron jigsaw-outlined with an elaborate lambrequin type pattern.

Each drawer is provided with a brass ring pull attached to a boss. The drawer faces are incised with a rectangular line pattern with quadrant corners and a semi-circle beneath each drawer pull. A large bone disk is inlaid at each quadrant corner and in the middle of the rectangular pattern. The large lower drawer has two bone disks inlaid equidistantly along the center of the rectangle.

The top of the altar table consists of a framed panel with mortise and tenon joints. The edges of the top are carved in front and at the sides with a cymatium molding.

-Martin I. Tinio, Jr.



147

Angelito Antonio (b.1939)

Musicians

signed and dated 1982 (lower left)

oil on canvas

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

P 120,000

Provenance:

Private Collection, Manila

Angelito Antonio almost always employed the Manansala-esque multiple viewpoint, or simultaneous vision, to delineate his figurative subject matter. In the late 1960s, Antonio gave vent to Abstract Expressionist rage a la de Kooning, exploding the figure into jigsaw fragments and blinding bright colors. Half a decade later, in 1976 Leonidas Benesa encouraged Antonio to: "push forward at a point where he could have achieved a sort of liberation or breakthrough, or burst out into the heady atmosphere of experimentation as De Kooning did, and leaving the Manansala school behind him, for good." Yet happily, Antonio took for himself a balanced middle road between the old Manansala cubism and the de Kooning explosion as can be seen in this work, and along the way cementing his own personal aesthetic that has taken its niche among collectors.

In 1987, Cid Reyes talked to Angelito Antonio about his art: "Pero alam n'yong may mga art movement tulad ng fauvism na kahawig ng gawa ninyo?"

Angelito Antonio replied: "Siyempre! Pinagdaanan naming lahat yan sa History of Art. Ako, bago pa lang ako tumungtong sa first year college, alam ko na ang mga gawa nila — si Jackson Pollock, si Morris Graves, si Barnett Newman at saka si Graham Sutherland. Kaya, natawa ako nuong nag exhibit ito si Alcuaz, sabi ko — Wow! Sutherland! (Laughs) paano ba ako maloloko ng mga lintek na yan? Hindi ko sinabing genius ako, ha!"



148

David Medalla (b. 1942)

L'amant de l'opéra
signed and dated 1982 (bottom)
pen and ink on paper
20" x 9" (51 cm x 33 cm)

P 80,000

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

Provenance:
Private Collection, Manila

During the last midcentury, David Cortez Medalla started a radical way of seeing which got the attention of London, thus "bad" art has been sought out for its off kilter "badness". More than half a century later, Medalla has created a body of work that is dauntingly diverse even as it has happened anywhere but here.

Yet in 2012 he was quoted: "Ang ugat ko talaga ay Pilipino, and a lot of my works are based on Philippine history, but it's not literal-minded like the Mabini school that shows the real, but if you begin to examine."

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

149

David Medalla (b.1942)

L'amant del Opera

signed and dated 1985 (lower right)

oil on canvas

22 1/2" x 18 1/2" (57 cm x 47 cm)

P 400,000

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

Provenance:

Private Collection, Manila

With an irreverent tree branch coming in and out of his hat, a live bird included, a jester is the likely subject of this work by David Cortez Medalla. His split, shy, bumbling personality rendered him canny and unsophisticated, complex and ironically intriguing. The jester is rendered in a faux naïf folk style indebted to the tradition of Jewish lubki. Medalla creates an element of ambiguity, an interest in heightening the tension between humor and pathos.

He is best known for his Bubble Machine, yet this work exemplifies the long welcome shadow of his rebellion before he settled in Europe. It barely rejects volume and instead stresses the two dimensionalities of the painting surface by means of flat linear figures. Children's art, primitive art, and art brut all come together to mock the seriousness of high art and introduces the element of child's play. Medalla always believed in ephemerality and flexibility in ways of seeing and the subject's archaism seems to have a radical and therefore revolutionary visual quality.



150

Danilo Dalena (b.1942)
"Dancing Boots" Alibangbang Series
signed and dated 1981 (lower left)
oil on canvas
36"x 36" (91 cm x 91 cm)

P 1,400,000

Provenance:
Private Collection, Manila

Dalena's subject matter often extended to the less respectable side of Manila life: down to the brothels. He does not comment on the subject, but simply records what he sees, he does not express any sentiment, he makes no innuendo. Dalena did the steamy and carnal climate of Alibangbang, as much as the squalid scenes of the city toilets, all done in a hardnosed profane spirit. Here, a woman of the night wears a boot, another is dressing up at the short distance. Western nude art has set the example but Dalena sets the best exponent of what may be called a social realist take on boudoir painting.

In this work we see frankness and health — even, a certain voiceless manifesto. Her solidly rendered form, her strongly conceived placement in space and her boldly outlined physicality speak to us of an implied message about the place of a checkered woman in a society in decay.



151

Juvenal Sanso (b.1929)

Untitled

Ca.1970

signed (lower right)

acrylic on canvas

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

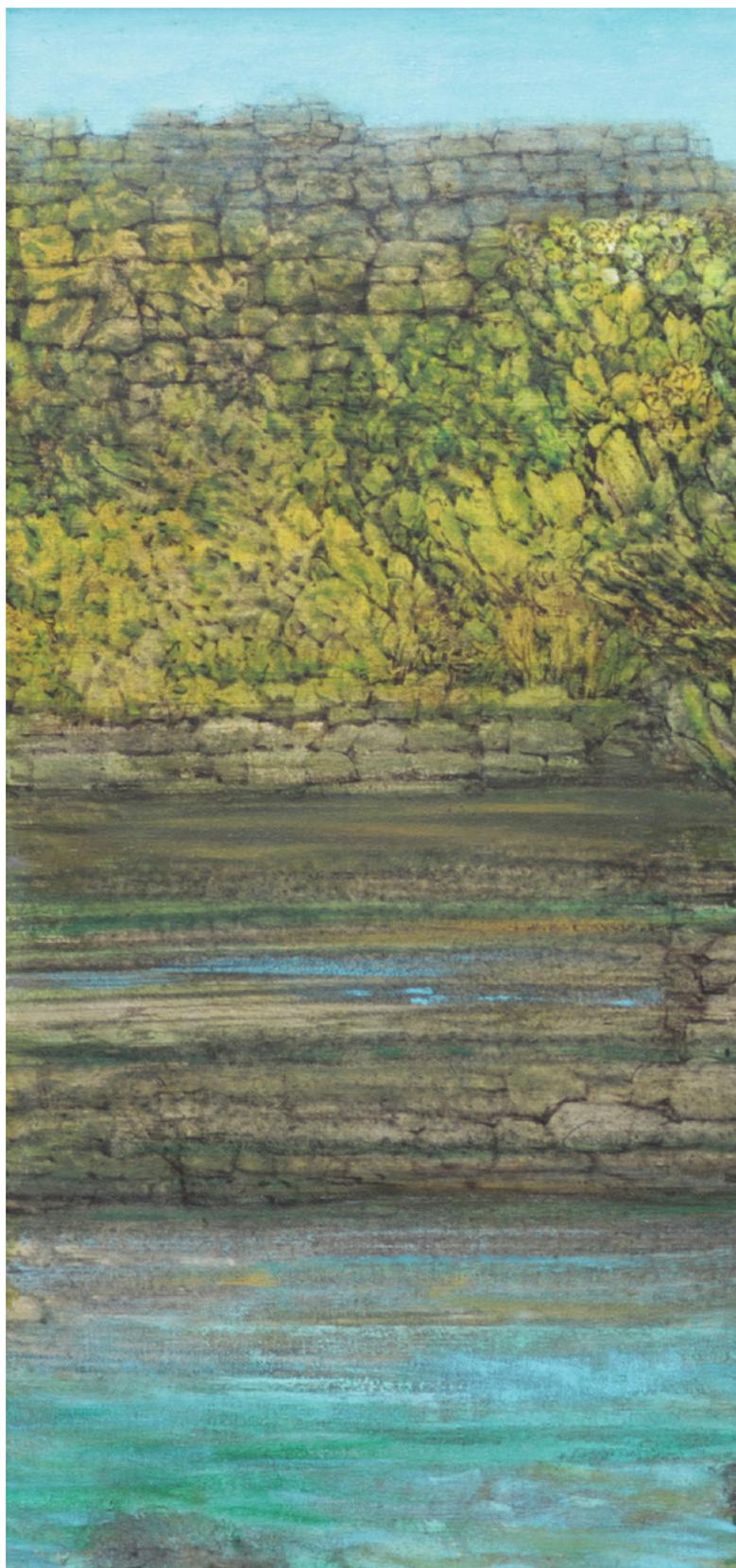
P 300,000

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

Provenance:

Private Collection, Manila

Sanso sought to create limitless expanses stimulating to the imagination while in other works, he sought the opposite, a contracted and enclosed landscape that could be comprehended by the intellect. The complex detailing reflects that wherever this Catalanian born artist paints, he extends aesthetic concerns and motifs of his work as a first rate etcher.







152

Vicente Manansala (1910-1981)

Port-Cros, France
signed and dated 1951 (lower right)
watercolor on paper
12" x 16" (30 cm x 41 cm)

P 80,000

Provenance:
Private Collection, Switzerland

Manansala's seaside town has the charm of Raoul Dufy life. The abstract school argues that subject matter is something that gets in the way. It sidetracks the issue being pure expression by means of color, texture, line and shape existing in their own right to the point of representing nothing at all.

Abstraction, which may get so abstract that the picture is reduced to a few strokes of color, line and shape existing in their own right, while representing the theme of the picture, is the artist's final release from the associative emotional values that the artist may try to avoid when Manansala interpreted a subjective, even dour theme. The painting is an interpretation, not an imitation of a theme or subject, however unusual it may be.

153

Eduardo Castrillo (1942-2016)

Untitled
signed and dated 1999
brass
H: 19" x L: 28" x W: 19 1/2" (48 cm x 71 cm x 50 cm)

P 140,000

Provenance:
Private Collection, Manila

Typical of much of the work of Castrillo is employing natural organic forms as subject matter, interpreted in metal. His highly personal approach to sculpture marked by intensity and sheer bravura gave impetus to beginning sculptors to pursue their own sculptural idioms.

Castrillo reduces the sculpted image into basic shapes and planes to bring out the most elemental forms and the overall somber mood; he nevertheless ably achieves realism within the context of a contemporary art idiom.





154

MM Yu (b.1978)

Abstract

oil on canvas

43" x 84" (109 cm x 213 cm)

P 100,000

Provenance:

Private Collection, Manila

Known for her conceptual and photographic work, MM Yu is also known for her series of abstract works that reveals thin bands of color that, when viewed together; create a vibrating, multi-layered field of optical seduction. Foregoing the gestural abstraction of the action painters, the artist deals with the non-objective idiom with a kind of methodical and structural approach, making the lines vertically straight, continuous, and almost autonomous, with little to no overlapping.

Those that veer away from the rhythmic pattern of the lines provide some kind of counterpoint, so that the eye, when looking at it from left to right, perceives the welcome interruptions. Based on MM Yu's practice, one can also look at the work as the elongation of the photographic image to the thinnest, possible line, but its beauty, by itself, is sufficiently self-sustaining.



155

Marcel Antonio (b.1965)

Scorpio Nights

signed and dated 2000 (lower right)
acrylic on canvas

35 1/2" x 47 1/2" (90 cm x 121 cm)

P 360,000

Provenance:

Private Collection, Manila

In many of his works Marcel Antonio has done erotically charged images of girls, but also for the refined, dreamlike quality of his imagery. Many of his paintings show young girls in an erotic context. In an almost Balthusian vein Marcel Antonio explored works that were not erotic but that it recognized the discomforting facts of sexuality.

This work is Marcel Antonio's take of gritty social interactions in urban settings. His painting combines elements of eroticism and social critique; in fact it is one of a series of works based on the movie "Scorpio Nights." Each of them is a new experience in the realm of the provocative in art.

The viewer can glean the plot in the details of the painting: With almost brutal, unapologetic frankness, the storyline goes:

Set in a shabby apartment where a young man named Danny resides above the room of a security guard and his wife. Every day, the husband goes home, eats his dinner, washes the dishes, goes straight to bed and makes love to his wife. Danny plays Peeping Tom and every night observes through a hole in his floorboard. Unable to control his urges, he goes to the room of the wife where he does the same things that the husband does to her with no resistance. The two perform the act repeatedly until they fall in love with each other. The husband finds out that his wife is cheating on him, when one day he walks in on them while they are having sex, and shoots them both. He then shoots himself while having sex with his dead wife.

The narrative content, which highlights many of the paintings of Marcel Antonio, is central to the strength of his quirky art. Antonio's provocative narrative is enhanced by the attention given to the girl's off kilter posturing and the many curious "supporting characters" sprinkled throughout the entire canvas.



156

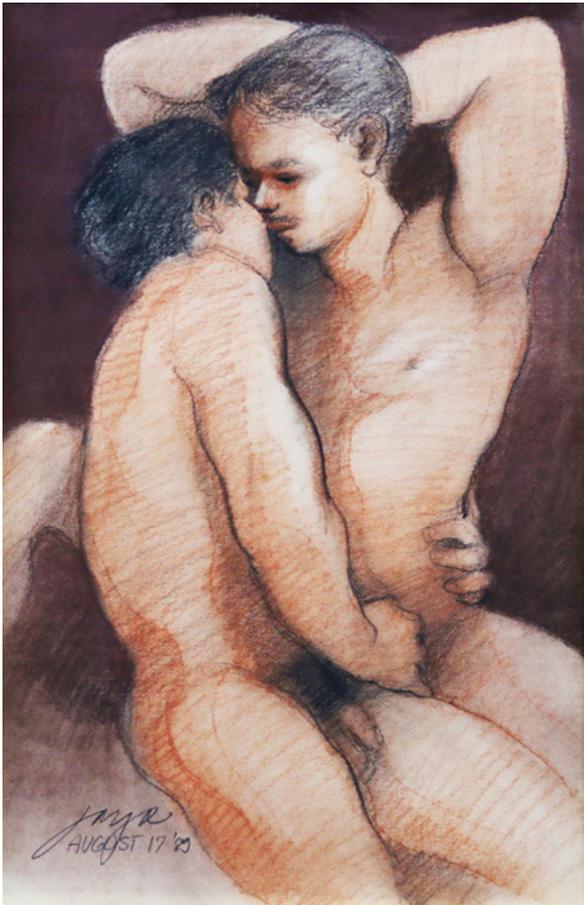
Anton Mallari (b.1986)
Untitled (Halimuyak Series)
signed and dated 2017 (lower left)
oil on canvas
48" x 36" (122 cm x 91 cm)

P 400,000

Provenance:
Blanc Gallery

A juxtaposition of breathing flesh and outlines of flora, Anton Mallari's work is a surreal representation of the female body luxuriating in the space of a dream or the throes of passion.

Wearing a diaphanous white dress that exposes her arms and décolletage, the woman reveals a startling confidence in her body as she is bathed with a pale light. While her face is abstracted with lineation of flowers, her bodily expression is at once a study of openness and vulnerability, as though, just like the flora around her, she is simply waiting for her moment to bloom. This is a captivating painting, one that reveals deftness of hand and subtlety of feeling.



157

Jose Joya (1931-1995)

Untitled

signed and dated 1989 (lower left)

charcoal on paper

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

P 80,000

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

Provenance:

Private Collection, Manila

Some of Joya's engaging works include erotic. They are direct and fresh and engage the viewer on several levels at once, taking in as they do areas of dark human consent and made them into art. He worked without apology; this work is notable for its intensity and its raw sexuality, more provocative than the many nudes the artist produced. The uncompromising body gestures and the expressive lines depicting a tryst mark this work as an exponent of erotic art. Erotic art covers any artistic work that is intended to evoke erotic arousal or that depicts scenes of love making. Defining erotic art is difficult since perceptions of both what is erotic and what is art fluctuate. A sculpture of a phallus in some African cultures may be considered a traditional symbol of potency though not overtly erotic.

In addition, a distinction is often made between erotic art and pornography (which also depicts scenes of love-making and is intended to evoke erotic arousal, but is not usually considered fine art). The distinction may lie in intent and message; erotic art would be items intended as pieces of art, enrapturing formal elements of art, and drawing on other historical artworks. Pornography may also use these tools, but is primarily intended to arouse one sexually. Nevertheless, these elements of distinction are highly subjective.

In today's post Modern outlook, this work by Joya challenges our fixed perceptions of the nude in art and the portrayal of intimacy in art.

158

Anthony Palomo (b.1962)

Musicians

signed and dated 2008 (lower left)

oil on canvas

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

P 100,000

Provenance:

Private Collection, Manila

The common theme of musicians and childlike simplicity of style obscures the technical mastery of the piece. Intense, vibrant colors integrate the abstracted musicians with the decorative patchwork of structural forms. Strong graphic qualities as executed by brushwork allow Anthony Palomo to produce a complex atmosphere with the use of strong surface patterns.

Palomo, who is notable for combining human figures with botanicals in geometric patterns to provide a refreshing buffer to his figurations. He creates vibrant, poetic and often visually lush and sensual paintings. He explores the decorative effects of color and eventually resulting in alterations of neutral colors defining the musicians and bright colors for the backdrops.

Anthony Palomo was a member of Salingpusa art collective, a group of struggling young painters formed in the 1990s who have since then pursued celebrated individual careers as artists.





159

Kawayan de Guia (b.1979)

Gas Sta. 1
signed and dated 2011 (lower right)
mixed media
44" x 46" (112 cm x 117 cm)

P 120,000

Provenance:
The Drawing Room

Plumbing the contact points of competing energies, Kawayan de Guia is interested in unpacking the resulting tensions between self and society, between the present and the past, between colonialism and modernity. In *Gas Sta. 1*, de Guia makes a bricolage out of the different signs related to the Filipino identity: from the iconic jeepney to the tambourine pendant from the Ilocos. Within the same generic space of a gas station, a feature of modernity, other images assert their claim: Spanish soldiers, a canopy borne aloft on the shoulders of indigenous people, bodies dangling that reveal bondage and torture.

In establishing these juxtapositions and correlations, de Guia asserts a more encompassing and critical assessment of history. The neutral ground of the gas station is transformed into a communal locus where nothing is insignificant and should be taken for granted.

160

Romulo Olazo (1934-2015)

Diaphanous B-CCXXVII

signed and dated 2014 (lower right)

oil on canvas

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

P 1,600,000

Provenance:

Private Collection, Manila

Here, diaphanous sheets create an impression of curving gossamer sheets neither lying flat on the canvas nor on any ideal plane. Instead, they seem suspended, like edgy clouds. It is difficult to perceive the layers of light either as an object or illusionistic space.

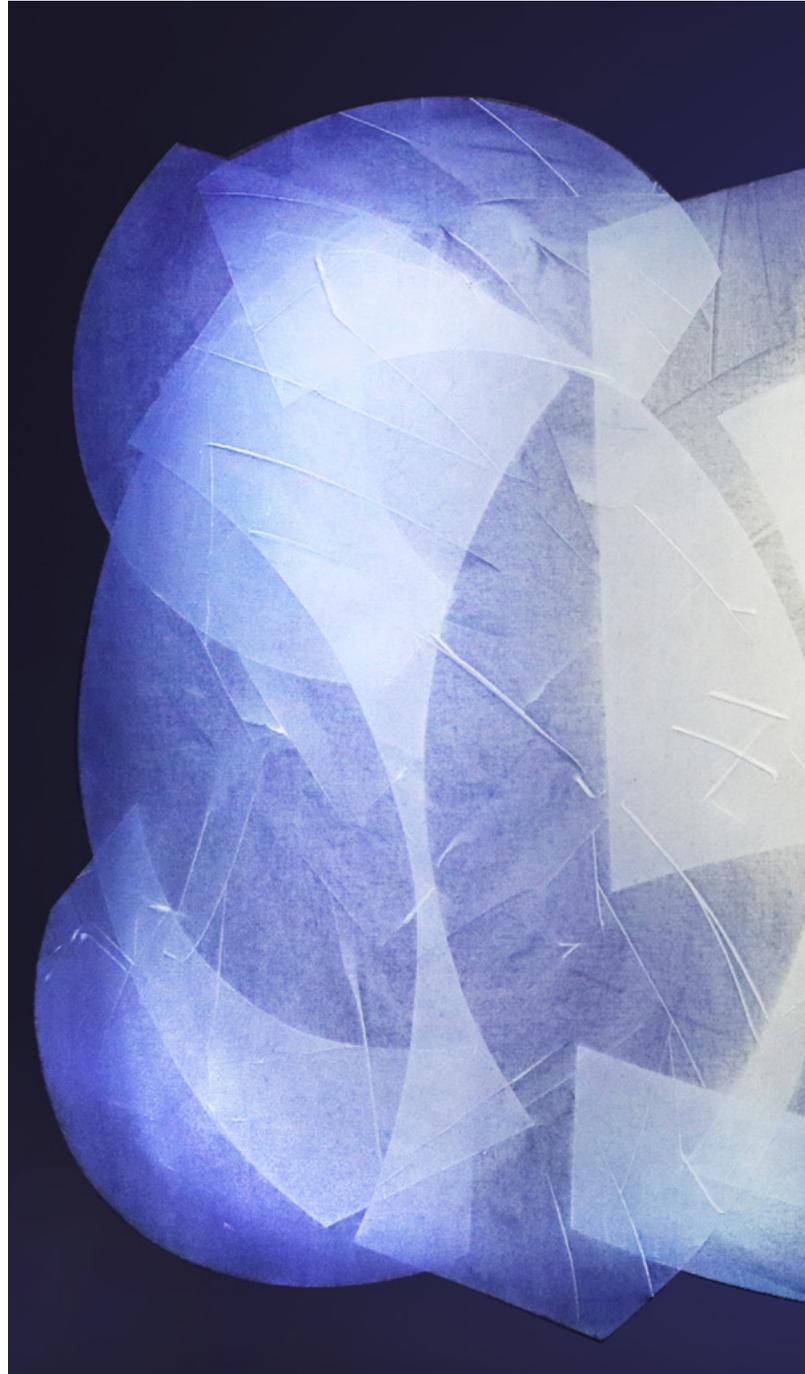
For decades, Romulo Olazo pursued abstraction concurrent with experimentations in different graphic techniques, thus giving him various bold directions of abstraction to pursue. Olazo eventually adopted silkscreen techniques in painting that evolved into his Diaphanous series.

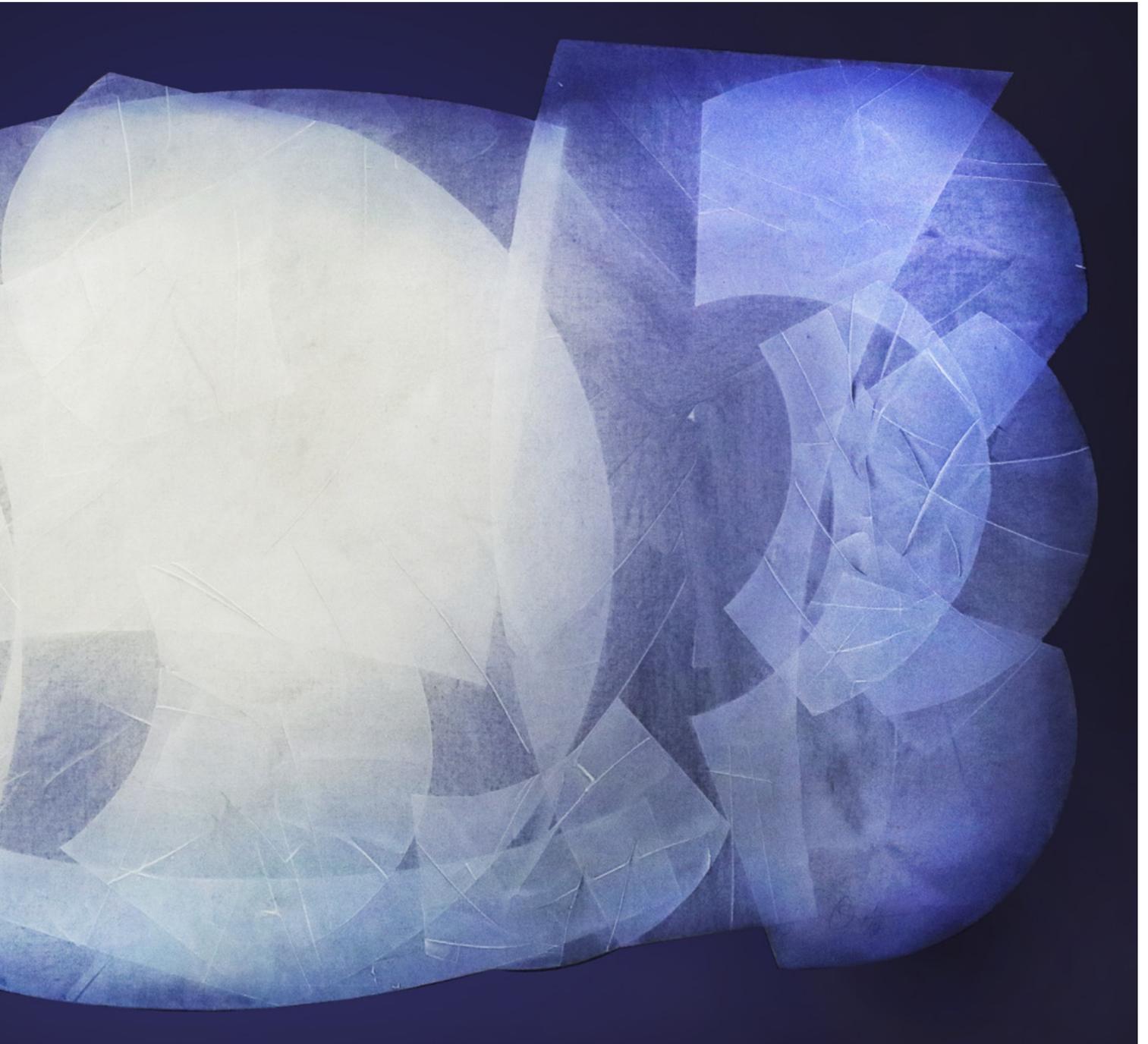
Romulo Olazo began his Diaphanous series in the 1970s. Influenced by his practice as a printmaker, Olazo developed the series as one of his signature forms of abstraction, using a monochromatic color scheme and translucent, gossamer overlapping shapes that that can be likened to gauze or dragonfly wings creating an effect that was airy and delicate.

The subtle and dramatic shifts of hue and value, like waves, are integral to the gossamer diaphanous field. The painting synthesizes all the Abstract qualities that Olazo's unique art is known for.

There is nobody in the graphic arts more inventive and enterprising when it comes to experimental techniques and new concepts.

Romulo Olazo has remained constant to an abstract idiom he has made his own in his graphic works on canvas, the perennial Diaphanous series. Created from multiple layers of delicate "screens", Olazo's diaphanous compositions are a demonstration of the possibilities of light over matter.





A
 Abad, Pacita 102
 Abueva, Napoleon 17, 100-101
 Aguinaldo, Lee 50-51
 Albor, Augusto 29
 Alcuaz, Federico Aguilar 146-147,
 183, 198
 Amorsolo, Fernando 26-27, 57, 69, 142-143,
 152-153, 186-187, 200-201
 Ancheta, Isidro 72, 178
 Antonio, Angelito 48, 53, 82, 204
 Antonio, Marcel 64-65, 171, 214

B
 Balatbat, Max 168
 Baldemor, Manuel 148, 166
 Belleza, Norma 48
 Buenaventura, Cesar 182

C
 Cabigting, Annie 46-47
 Cabrera, Benedicto 70-71, 103
 Carmelo, Alfredo 164
 Castrillo, Eduardo 212
 Chabet, Roberto 66-67
 Co, Charlie 11
 Concepcion, Florencio B. 14-15
 Cosio, Allan 158

D
 Dalena, Danilo 9, 39, 177, 208-209
 David, Jose B. 10
 de Guia, Kawayan 217
 de Guzman, Jaime 115
 Dizon, Jeff 28, 110
 Dumlao, Antonio 159

G
 Galang, Marciano 54-55
 Galicano, Romulo 134
 Garibay, Emmanuel 12, 111
 Guerrero, Lorenzo 60-61

I
 Igarra, Venancio 148

J
 Jacinto, JC 62
 Javier, Geraldine 106-107, 190-191
 Jaylo, Jon 188
 Joya, Jose 38, 58, 94-95, 112-113, 136-137,
 174-175, 216
 Justiniani, Mark 130-131

K
 Kiukok, Ang 108-109

L
 Legaspi, Cesar 40-41
 Lianben, Lao 62, 149, 163
 Luz, Arturo 86, 179

M
 Mallari, Anton 215
 Manansala, Vicente 36-37, 52, 86, 98-99,
 194-195, 212
 Medalla, David 205, 206-207
 Mendoza, Sofronio Y 9, 102, 140,
 158
 Montinola, Jason 93
 Munoz, Maya 87

O
 Ocampo, Hernando R. 8, 56, 140,
 176
 Ocampo, Manuel 44, 165
 Olazo, Romulo 22, 218-219
 Olmedo, Onib 92
 Orlina, Ramon 11, 144-145

P
 Palomo, Anthony 216
 Pineda, Jorge 169

R
 Reyes, Cid 32
 Rizal, Jose P. 90-91
 Rodriguez Sr., Manuel 196-197
 Roxas, Kirby 16
 Rufino, Marivic 10

S
 Saguil, Nena 18-19
 Sanchez, Arturo Jr. 49
 Sanso, Juvenal 16, 134, 170, 210-211
 Santos III, Jose John 160-161
 Santos, Briccio 193
 Santos, Mauro Malang 42-43, 63,
 155
 Saprid, Solomon 23
 Sison-Ching, Yasmin 199
 Solis, Noel 8

T
 Tabuena, Romeo 33, 68, 141, 154, 192
 Tampinco, Isabelo L. 96-97
 Tan, Gerry 114
 Torres, Juanito 59

V
 Ventura, Manok 170
 Ventura, Olan 32, 154
 Ventura, Ronald 73, 180-181
 Vitalis, Macario 30-31, 132-133

W
 Westendorp, Betsy 166
 Wilwayco, Edwin 189

Y
 Yu, MM 213

Z
 Zalameda, Oscar 56, 167, 176
 Zobel, Fernando 83
 Zoleta, Jeona 13

Furniture and Objets d' Art

An Extremely Rare and Highly Important Letter From Gregoria de Jesus to Emilio Jacinto 120-121

An Extremely Rare and Highly Important Letter from Marcelo H. Del Pilar to His Wife, Tsanay 116-117

An Extremely Rare Photograph of Gregoria de Jesus authographed and dedicated to Jose P. Santos 118-119

Extremely Rare and Extremely Historically Important KKK Dagger 150-151

Manila Aparador 172-173

Mariposa Sofa 138-139

Nino Dormedo 84-85

Olympic Altar Table 20-21

Pair of Armchairs 135

Primitive Altar Table 202-203

Round Table with Marble Top 45

Round Table with Marble Top 162

Sheraton Sideboard 156-157

The Arnedo Dining Table 74-81

The Extremely Rare and Extremely Historically Important Documents, handwritten and signed by Gregoria de Jesus 122-125

The Lacson Pair of Cabinets 104-105

The Rare and Important Jose Rizal Family Papers 126-129

Terms and Conditions

The following are the terms and conditions that Leon Gallery has set for the auction. Kindly read carefully.

Leon Gallery, all the participants of the event, processes, and transactions shall be guided accordingly by these rules:

GENERAL:

- a. Each item (lot) in this catalog is offered for sale dependent on the terms exhibited below.
- b. All lots are numbered according to the catalog unless otherwise stated by the auctioneer.
- c. Transferring, selling, assigning of lots to anyone other than the bidder that won prior to the removal of the lot from the gallery is not allowed. Only the winning bidder has the authority to remove the lot from the gallery.
- d. All items sold do not have any warranty. Leon Gallery is not and will not be liable for any unfortunate circumstances that can happen to the lot after it has been transferred to the winning bidder.
- e. All participants must agree to be bound by the terms that have been set by Leon Gallery.

BIDDING:

- a. Bidders are required to complete and sign registration forms. Participants shall be asked to present a valid government-issued identification card (passport, driver's license, etc.) upon registration.
- b. Before the auction proper, each buyer will be given an assigned buyer's number. The highest bidder of a specific lot shall be the buyer of the lot.
- c. The auctioneer shall announce the winning bid and the corresponding buyer's number of the bidder. Failure of the winning bidder to object at the time of the announcement shall be considered as an acknowledgment of the bid and purchase. The buyer is legally liable to purchase the lot or pay the difference if the host must re-offer and sell it for a reduced price.
- d. The buyer's premium shall be 15% plus Value-Added Tax on premium (16.8% in total).
- e. The auctioneer shall be in charge of supervising the bidding and shall be the sole arbiter of any disputes. Leon Gallery reserves the right to withdraw property at any time before the sale and reject a bid from any bidder.
- f. Absentee bids are allowed in this auction. They are permitted to bid until fifteen (15) minutes prior to the start of the auction for all the items in the auction. Absentee bids for later lots may continue to be accepted according to announcements or signs posted on the office window. A deposit may be requested on absentee bids over Two Hundred Thousand Pesos (Php 200,000) or at the discretion of the auctioneer. The auctioneer will be responsible of bidding the absentee bid in opposition to the floor bidders. In case a tie occurs, the earlier bid wins the lot. Leon Gallery will not be liable for any failed absentee bid. The absentee bidders may contact the gallery after the auction to know if they won the lot.

PAYMENT:

- a. The balance of the invoice must be paid in full and merchandise picked up within three (3) days from the date of the sale. One week after the auction, left items may be moved to an off-site facility for pick-up. A storage fee will be charged if merchandise is left longer than two (2) weeks of One Hundred Pesos (Php 100) per lot per day. If the property is left longer than four (4) weeks, it will be considered abandoned. We are not responsible for shipping, but if packing and handling of purchased lots will be done by us, it is done at the entire risk of the purchaser. A refundable deposit may be required.
- b. Cash, cashier's check, wire transfer, personal check (items may be held until the check clears). If any legal action is commenced to enforce these Conditions of Sale, the prevailing party shall be entitled to recover its reasonable attorney's fees and costs. Time is of the essence.

Payments shall be wired to:

Account Name: **LEON ART GALLERY**
Account Type: **PESO ACCOUNT**
Account No.: **007-166-52009-2**
Bank/Branch: **MBTC- CORINTHIAN PLAZA BRANCH**
Swift Code: **MBTCPHMM**
Bank Address: **G/F CORINTHIAN PLAZA BLDG. 121 COR PASEO DE ROXAS, GAMBOA STREETS, LEGAZPI VILLAGE, MAKATI CITY**

LITIGATION:

In case of litigation between Leon Gallery and the buyer, the parties must submit to the Law Courts of Makati.



Ronald Ventura
Scream III



Mark Justiniani
Ang Hari

JUSTINIANI



Vicente Manansala
Pounding Rice







Lorenzo Guerrero
At River's Bend





Fernando Amorsolo
Pagsanjan Falls

León Gallery

FINE ART & ANTIQUES

NOW ACCEPTING CONSIGNMENTS

The Magnificent September Auction 2018



Pacita Abad (1946-2004)

Untitled

signed and dated 1978 (lower right)

oil on canvas

36 1/2" x 50 1/4" (93 cm x 128 cm)

For inquiries, please contact us at:

+632 856 27 81

info@leon-gallery.com

leongallerymakati@gmail.com

www.leon-gallery.com

